

Being Of One's Own Time

To be contemporary, to be modern, in mid-1800s encompassed:

- a) a revolt against established aesthetic rules.
- b) conscious departure from "correctness."
- c) a return to common speech and ordinary language in literature.
- d) direct contact with nature (*plein air* painting).
- e) insistence on not repeating what had already been done.
- f) a belief in the periodicity of history, as described in Giambattista Vico's *New Science* (1827) and Auguste Comte's theory of Positivism with its 3 historical stages:
1) theological; 2) metaphysical; 3) positive science.

Realism's protest against
falsehood would always be coupled with advocacy of individual expression. In his short-lived journal *Le Réalisme* (1856), Edmond Duranty noted that 'Realism is the reasonable protest of sincerity and hard work against charlatanism and laziness . . . in order to wake up people's minds and return them to a love of truth'.

Applying these principles to Manet in 1867, he spoke of him as 'the child of our age':

Emile Zola quote

I see him as a painter-analyst. All our beliefs are being questioned; demanding solid foundations, science has brought us back to the exact observation of fact. And this movement extends beyond the scientific domain; all knowledge, all human works tend to seek firm and definitive principles in nature. . . . Edouard Manet applies this same method to his works. . . analyzing nature with care.

Three Ways of Being Contemporary

- 1) Expressing the ideals, achievements, and aspirations of one own time in the symbols and rhetoric of traditional art.
- 2) insisting that contemporaneity implied an actual confrontation with, and a serious, unidealized embodiment of the concrete experience, events, customs and appearances characteristic of one's own epoch. This can be done in one of two ways: a) in a spirit of moral urgency and reform (social documentary); or b) with a detached observation (documentary).
- 3) by becoming *avant-garde*, that is, being in advance of one's time, always NEW; an outlook which has resulted in the art-for-art's sake aestheticism of late 19th century art.

Courbet, Realism, and the 1848 Revolution

In 1848 the people of Paris rose up in revolt against the corruption of the Prime Minister M. Guizot. This revolt raised the question of Labor as a social entity for the first time:

- a) the right to work became a crucial issue.
- b) workingmen played anew role in the revolutionary festivals of the new (albeit short-lived) regime.
- c) the popular revolutionary form of address was "laborer," rather than "citizen," which was used in the 1790 Revolt.

The revolt of these "Quarante-huitard" (Forty-eighters) was brutally suppressed; in 1852 Napoleon III became Emperor of France and established The Second Republic.

Results of the Failed Revolution

In art, there was a turn toward a more humane, authentic, and popular subject matter, a turn toward extolling unvarnished nature, and the dignity of the common folk who labored within it. As a popular painter of peasants, Jules Berton, put it:

"The causes and consequences of that revolution . . . had a strong influence on our spirits. . . . There was a great upsurge of new efforts. We studied what [Leon] Gambetta [French Statesman] was later to call 'the new social stratum' and the natural setting which surrounded it. We studied the streets and the fields more deeply; we associated ourselves with the passions and feelings of the humble, and art was to do them the honor formerly reserved for the gods and for the Almighty."

This citation also explains Courbet's approach to his humble subjects as seen in his *The Stone Breakers* (1851 - 52) where the basest form of labor is treated with dignity (*au serieux* as French called it). This created a scandal in the Academy.



Couibel

Courbet & Ford M. Brown

He was influenced by the social theories of Charles Fourier and Pierre-Joseph Proudhon and the ideals of the 1848 Revolution. His unidealized peasants were treated with the same seriousness as one would treat subjects in a history painting. He painted "Le Peuple" (the People) the embodiment of teeming masses restless for social change. There was even a publication of the day titled *Le Peuple*.

In England a similar fashion for working class types and labor themes raged. Ford Maddox Brown's painting *Work* (1852) epitomized this attempt to create a new and relevant iconography with which to figure the heroism of labor. The image does contain: honest laborers, ragged unemployed, idle rich, brain-workers (Thomas Carlyle and Rev. F. D. Maurice, the father of the Working Men's College and leader of the Christian Socialist Movement).

Like Thoreau, Ruskin believed physical work outdoors with the hands was necessary to the “condition of a completely healthy and rounded human existence.” His efforts to practice the manual labor he preached set him notably apart from most contemporary popular aesthetic theorists. One of Ruskin’s own “favourite pursuits” was digging, and he continually admonished his Oxford students to “discover what the work of a day-labourer really was . . . by some practical piece of serviceable toil, to come into personal contact with the lives of the poor and the conditions of rural life”



'We miss the poetry of the things about us'

The new spirit in painting brought with it new subject matter: contemporary themes. At first it was more a question of theory, which was set out as follows in the pages of *The Germ*: 'We miss the poetry of the things about us, our railways, factories, mines, roaring cities, steam vessels, and the endless novelties and wonders produced every day' (F. G. Stephens, May 1850 issue). Victorian narrative painting had already tried to depict this world but the Pre-Raphaelites adopted a more critical approach, drawing on the concept of the Modern Moral

The setting for *Work* (begun 1852; below) is Heath Street in Hampstead, painted under 'a hot July sunlight...because it seems peculiarly fitted to display work in all its severity and not from any predilection for this kind of light over any other' (Hunt, 1865 catalogue).

The first ambitious pictorial translation of this concern is by Ford Madox Brown, an artist on the margins of the movement. The subject of *Work*, which he began in 1852 and did not complete until the mid-1860s, owes much to the ideas of the Scottish essayist and historian Thomas Carlyle (1795–1881), particularly his *Past and Present* (1843), and of Thomas E. Plint (1823–61) of Leeds, a speculator and collector of Pre-Raphaelite paintings, who commissioned the picture and asked, in 1856, for more specific moral and religious overtones, something very apparent in Brown's work in any case. This celebration of the moral value of

work in a sense reflects the whole spectrum of Victorian society, from intellectuals to manual labourers.

On a rather similar though less dogmatic note, Brown described *The Last of England* (1852–5) as a picture [that] is 'in the strictest sense historical. It treats of the great emigration movement which attained its culminating point in 1852'. This work was inspired by Thomas Woolner's departure for Australia to seek his fortune during the gold rush of 1852.

Brown, who was also in financial difficulties, had



The philosopher and historian Thomas Carlyle (on the left) and the Reverend F. D. Maurice (on the right) posed for this preliminary study by Brown (above). In the painting (left), a poster for the Working Men's College founded by Maurice hangs on the left wall.

•Seeing and studying daily as I did the British excavator...in the full swing of his activity...it appeared to me that he was at least as worthy of the powers of an English painter as the fisherman of the Adriatic, the peasant of the Campania and the Neapolitan lazzarone. •Ford Madox Brown, 1865 catalogue





Photography and Realism

Photography influenced the tendency toward Realism in painting because it was best suited to capturing contemporary life. It was well-suited to function as visual data gathering in the spirit of Comte's Positivism.

Photographers treated labor and the laborer in two opposing ways:

- 1) Honorific -- celebratory, sympathetic documentary or even muckraking social documentary and portraits.
- 2) Repressive -- controlling, disciplinary, surveillance, like mugshots, archive of physical and social types, documents used for social control, racist stereotyping, etc.

ALBERT LONDE 'The Hands of Different Trades', from La Photographie Médicale, 1893



Coiffeur.

Buraliste.



Raboteur.

Tonnelier.

Early American Documentary











94. David Gilmour Blythe, *Street Urchins*, 1856–58. The Butler Institute of American Art



95. Thomas Le Clear, *Buffalo Newsboy*, 1853. Oil on canvas, 24" × 20". Albright-Knox Art Gallery

English Documentary

O. G. Rejlander (staged documents)

Henry Mayhew and Richard Beard

John Thomson

One aspect of the Victorian era that captivated and energized many of its fiction writers was the chaotic bustle of the London streets. Crowds featured not only ladies crowned in velveteen and feathers, strolling arm in arm with waistcoated men in sugarloaf top hats, but also their social inferiors. The jostling hoards included bootblacks and chimney sweeps, urchins selling crude little boxes of lucifer matches, knife grinders at their humming whetstone wheels and strops. Street entrepreneurs hawked everything from ballads to puppies to those quintessential items of Englishness even today: umbrellas.

This city bursts with enterprises and surprises. Strangers
from east and west hurry through it in all directions. Omnibuses
traverse it from end to end—even, I am told, to Islington and
Putney; within, folk sit face to face who never saw one another
before in their lives, and who may never see one another again,
or, on the contrary, may pass the rest of their days together.







STREET-SELLER OF BIRDS' NESTS



CAB DRIVER.

[From a Photograph.]





Three Men in a Pub



Shoeshine Boy



"Coney the Clown," Reaping a



Flower Sellers of Covent Garden



London Gypsie



A Patent-Medicine





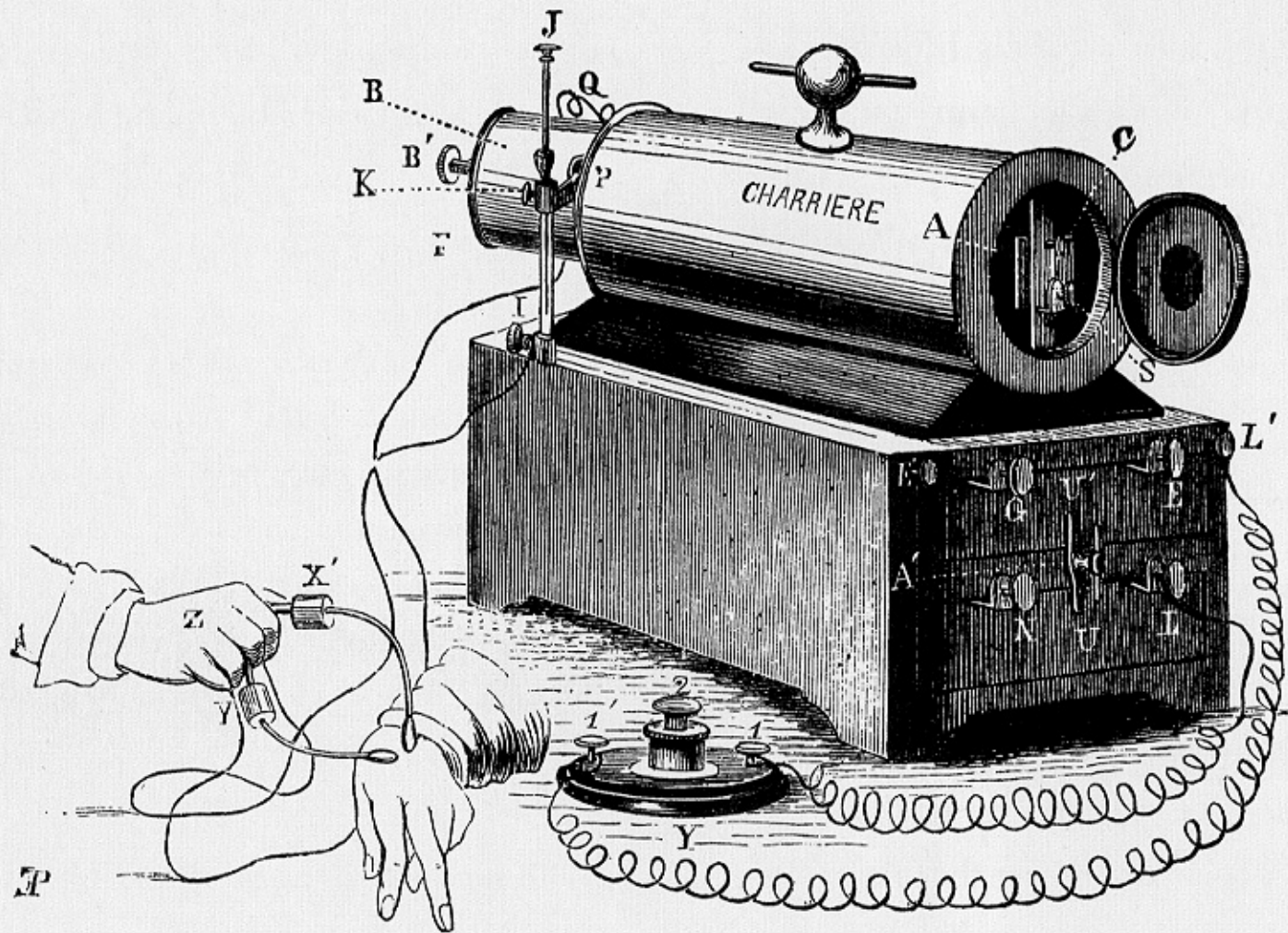


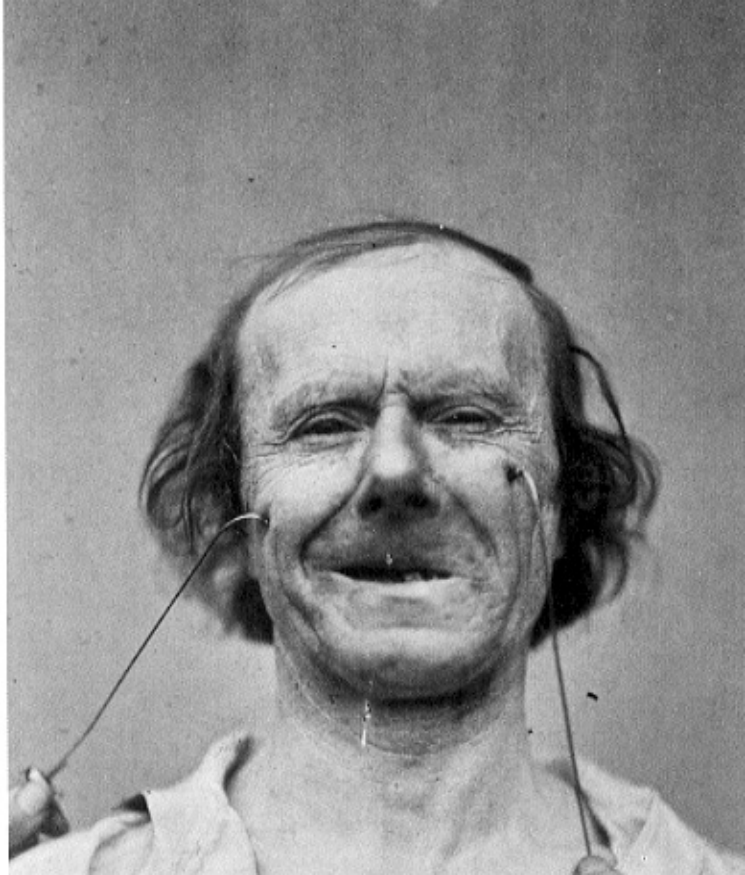
RENOVO



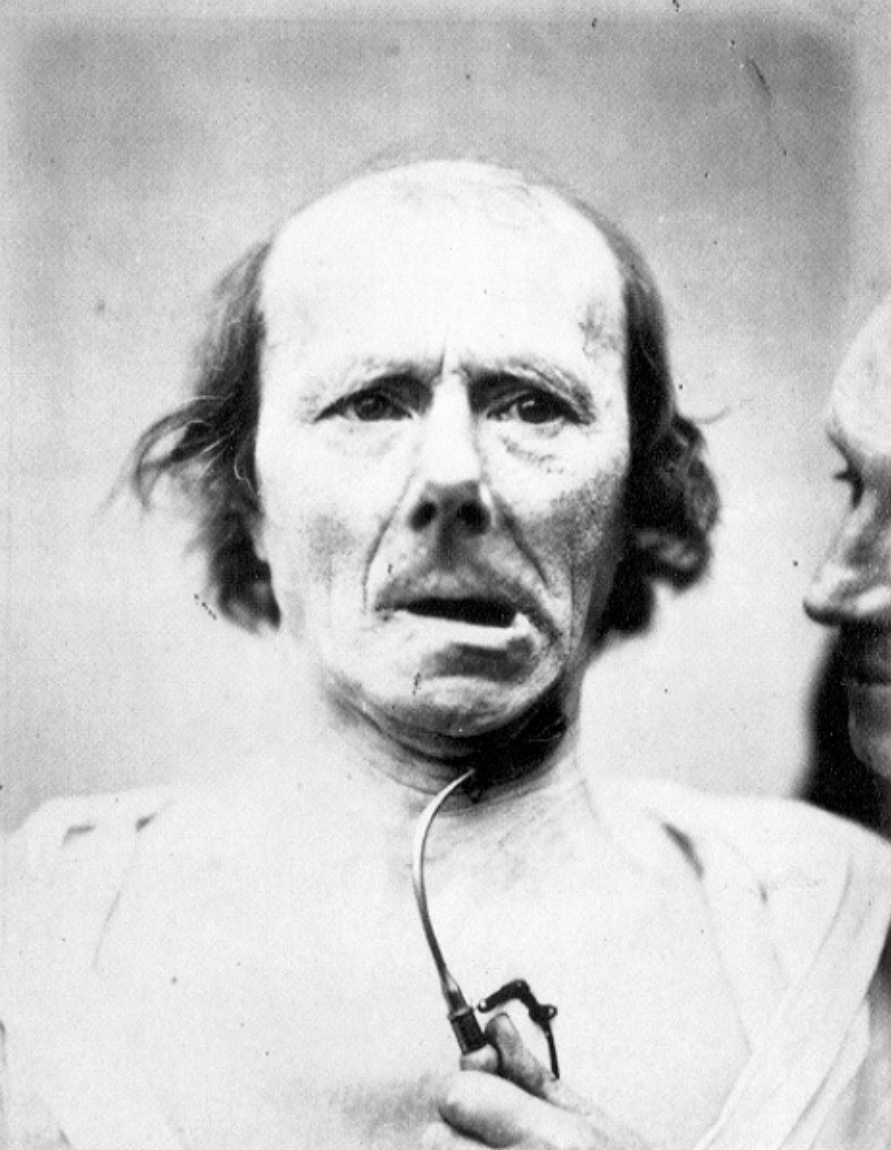
Duchenne de Boulogne was a physician who learned photography in order to document his experimental application of electric shocks to patients' faces. With these pictures he tried to prove that facial expression is not individual but a universal abstraction of emotion, unencumbered by personality. Charles Darwin used these photographs to support his own study of the biological purpose of expressions and their original, pre-cultural meanings in man and animals.



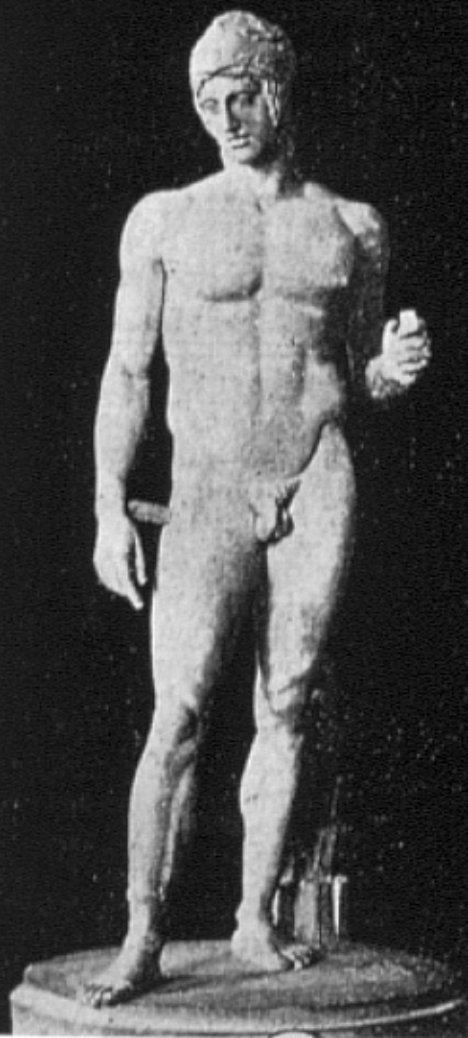








The Photographic Archive: Specifying the Other







NORMAL

Nn

Panorama

RACE

of Man



MORAL



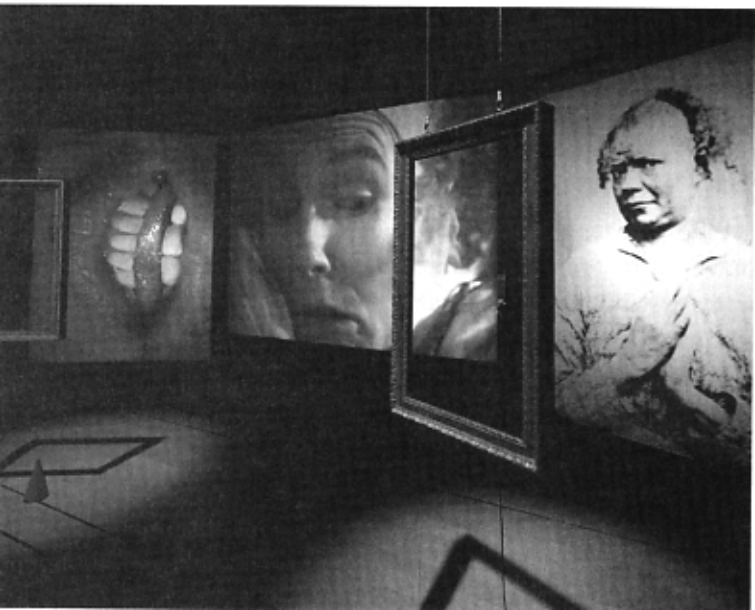
MENTAL











Frames was produced for the 1999 Biennale of the NTT InterCommunications Center, a new media museum in Japan.¹⁹ It is based on the first photographs made in a mental asylum, which were produced by Hugh Diamond between about 1847 and 1852. I selected four Diamond images and cast four actors. In the piece, the actors transform themselves into the characters portrayed. Viewers intervene in the process by pointing through suspended empty gold picture frames at two projected images. The gold frames, which use a simple sensor technology, are a few feet in front of the projection screens. If the viewer can find the “rhythm” of the piece, he or she will succeed in bringing the character in the photograph to life, and the viewer will move from the side screen to the center screen, where he or she looks out of a window or into a mirror. Or, if there is another fully formed character produced by another viewer, the two characters might meet and interact. Another element of the piece that the viewer can find by pointing through the frames is a series of verbal descriptions of the pathologies of the patients, descriptions written by Diamond’s colleague, John Connolly. Connolly saw himself and Diamond as together inventing a new diagnostic science based in photography. They saw the images of the patients as portraits without artifice, without the imposition of an artistic sensibility, given the indexical nature of photographic reproduction. Diamond and Connolly, in other words, thought of the photograph as *true* in a way that other techniques of portraiture could not be. Based on this assumption, Connolly analyzed the body position, the gestures, the facial expressions, and the bearings of the unfortunate men and women in Diamond’s photographs, extracting from these features a speculative diagnosis of the patient’s condition.



No 21
Bethlem
Mr Barton

This is one of a series of photographs made to identify inmates of Bethlem Royal Hospital, a residence for the insane since 1400. During the nineteenth century, Bethlem housed the first English state asylum for the criminally lunatic.



This picture of a patient treated by Cesare Lombroso was used in his daughter's summary of his work to illustrate the "physical anomalies...characteristic both of criminals and epileptics" that led him eventually to conclude that "the criminal is only a diseased person, an epileptic, in whom the cerebral malady, begun in some cases during prenatal existence, or later, in consequence of some infection or cerebral poisoning, produces, together with certain signs of physical degeneration in the skull, face, teeth, and brain, a return to the early brutal egotism natural to primitive races, which manifests itself in homicide, theft, and other crimes."

[From *Criminal Man*, 72-73]

EPILEPTIQUES.





E. E. J. M.
Home for Working & Destitute Lads.



No. 27.—ONCE A LITTLE VAGRANT,
(The same lad as on card No. 28.)

E. E. J. M.
Home for Working & Destitute Lads.



No. 28.—NOW A LITTLE WORKMAN.
(The same lad as on card No. 27.)

Bessie Lester
23 Feb 1896



193

Bob Lester
22 Feb 1895



194

Minnie Carter
22 Feb 1895



195

Mary Carter
23 Feb 1895



196

Char Lester
23 Feb 1896



197

M. Hinde
27 Feb 1896



198

W. Bell
27 Feb 1896



199

Jessie Sandiford
Wm. Pugh
17 Feb 1895



200

F. Foster
27 Feb 1896



201

Rosie Bell
27 Feb 1896



202

Jessie Sandiford
27 Feb 1896

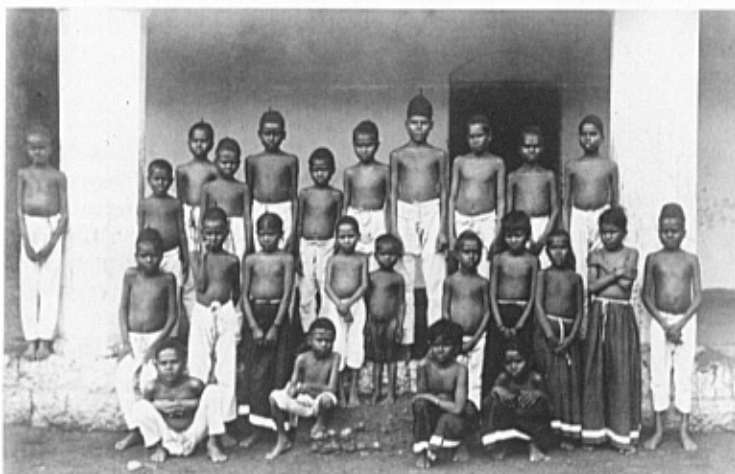


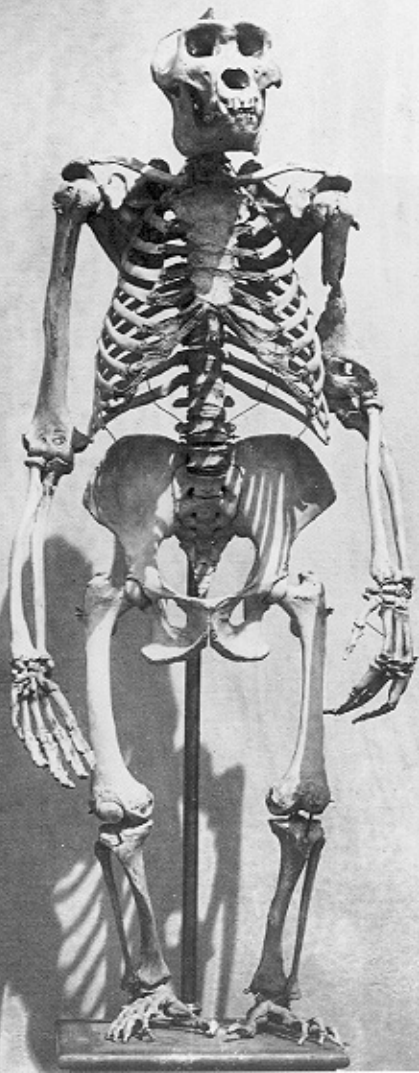
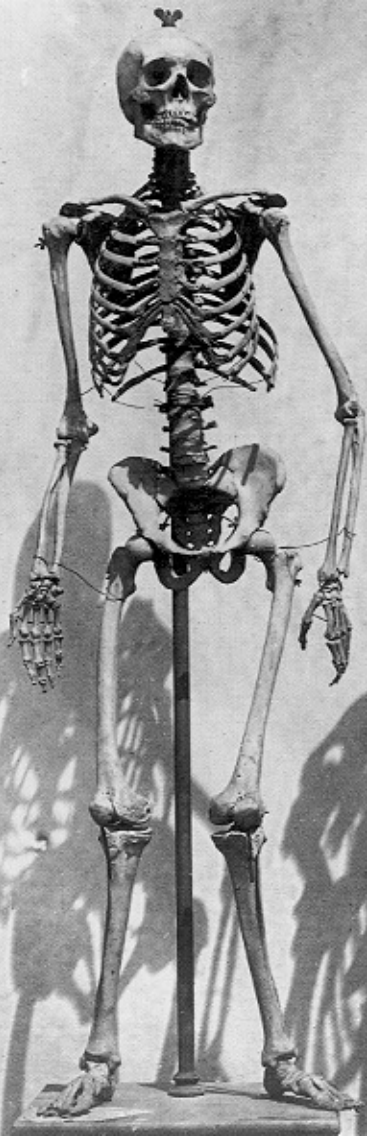
203

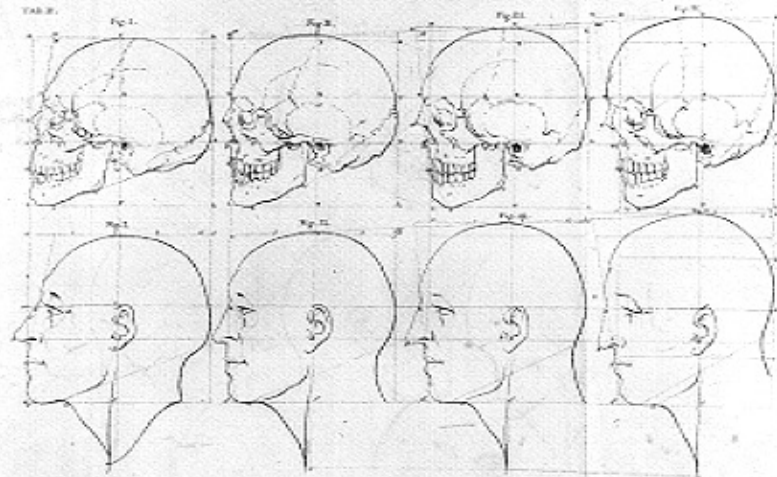
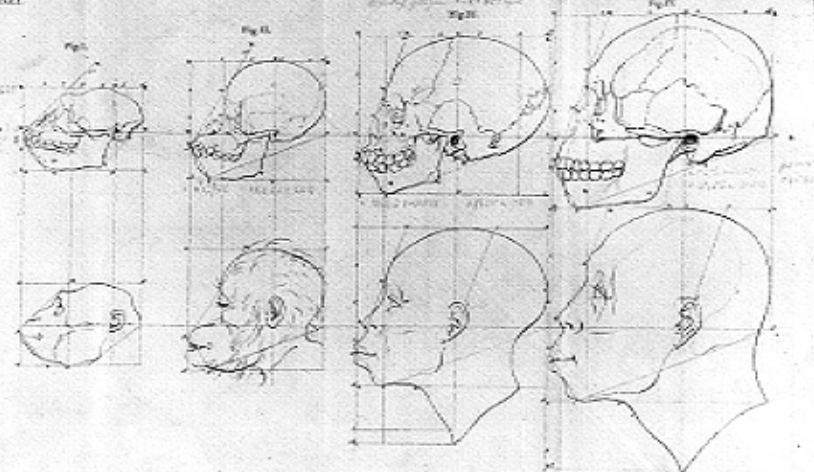
Jessie Sandiford
27 Feb 1896



204









Atavism, from *atavus*, grandfather of my grandfather,
is a genetic, well-nigh biological eruption of a long-past
trait. Atavism connotes reversion, even retroversion; it is
the historical throwback, the return of the lost object, the
reappearance of that which has been thought definitively
to have disappeared. Genes hide atavisms when they are
not “expressed.”

For the nineteenth century this meant that the emotions could be grouped with that general area of human experience that, while still found in the human, was deemed of the order of the 'animal' or of 'nature'. What made this thinking possible, in part, was the idea of Evolutionary theory that humanity had evolved from the animal and still bore its traces. Charles Darwin published *The Expression of the Emotions in Man and Animals* in 1872, in which he delineated specific, fundamental emotions in humans and animals that had a visible, external behavioural form. The emotions in humans could be viewed as both linked to the animal and also as irruptions into 'normal' rationality.

CAMPER'S FACIAL ANGLES.

fig. I	Tailed ape	42°	fig. I	[Normal range]	80°
fig. II	Orangutan	58°	fig. II	European	90°
fig. III	Negro	70°	fig. III	Antique coin	95°
fig. IV	Calmuck	70°	fig. IV	Pythian Apollo	100°

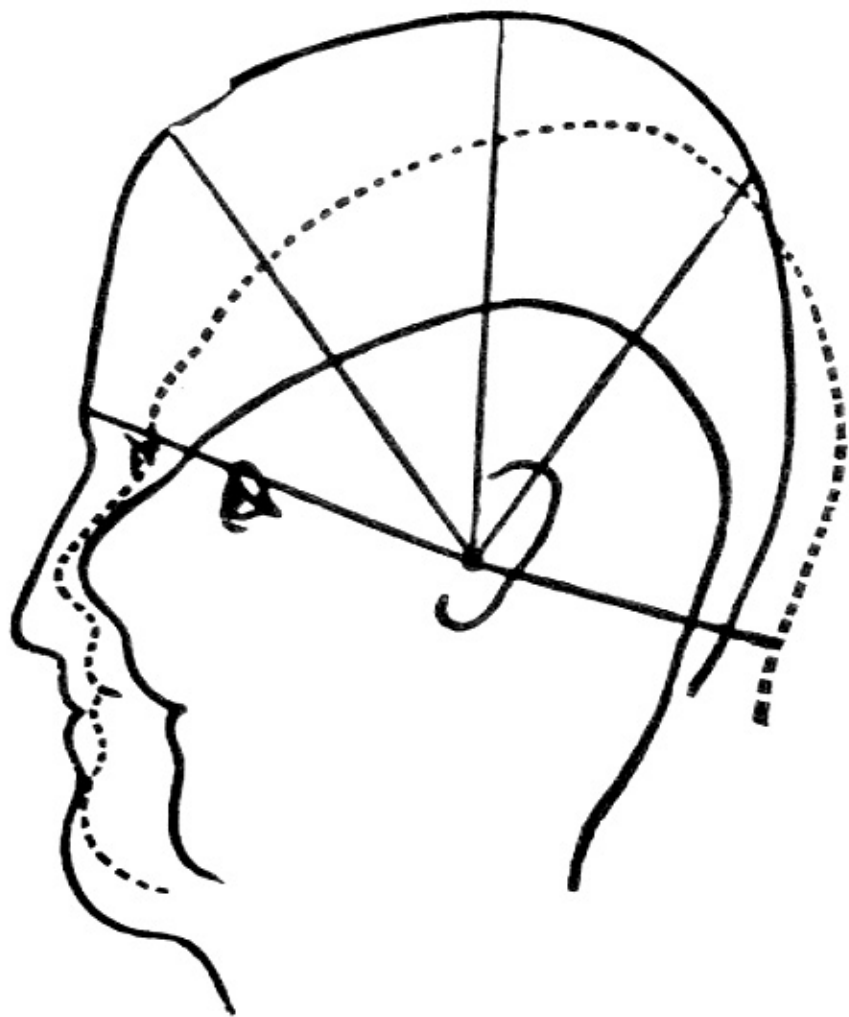


Fig. 3. Idiot, Malefactor, and Poet.

Thomas Jefferson.

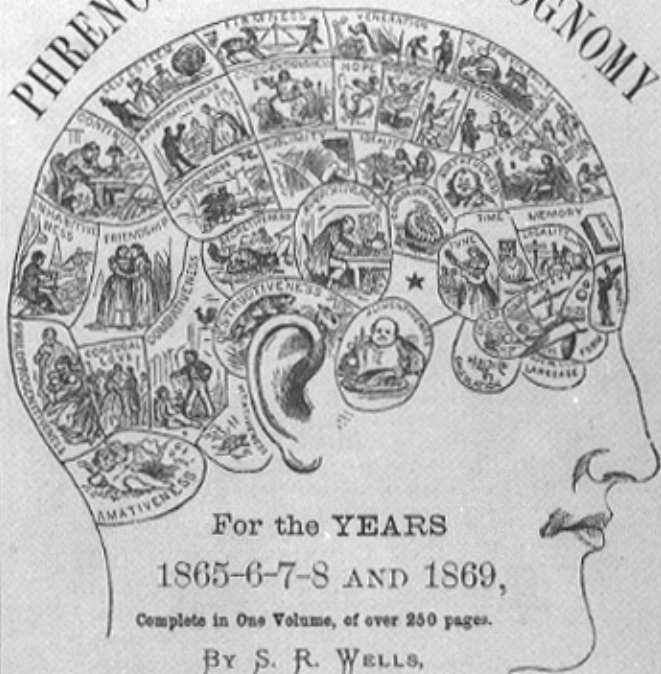
“. . . Are not the fine mixtures of red and white, the expressions of every passion by greater or less suffusions of color in the one, preferable to that eternal monotony, which reigns in the countenances, that immovable veil of black which covers the emotions of the other race? Add to these, flowing hair, a more elegant symmetry of form, their own judgment in favor of the whites, declared by their preference of them, as uniformly as is the preference of the Oran-utan for the black woman over those of his own species. The circumstance of superior beauty is thought worthy attention in the propagation of our horses, dogs, and other domestic animals; why not in that of man? . . .”

“Notes on the State of Virginia.”

As one observer noted about immigrants arriving at Ellis Island in 1914, "Steerage passengers from a Naples boat show a distressing frequency of low foreheads, open mouths, weak chins, poor features, skew faces, small or knobby crania, and backless heads."

THE
Illustrated Annuals of

PHRENOLOGY AND PHYSIOGNOMY

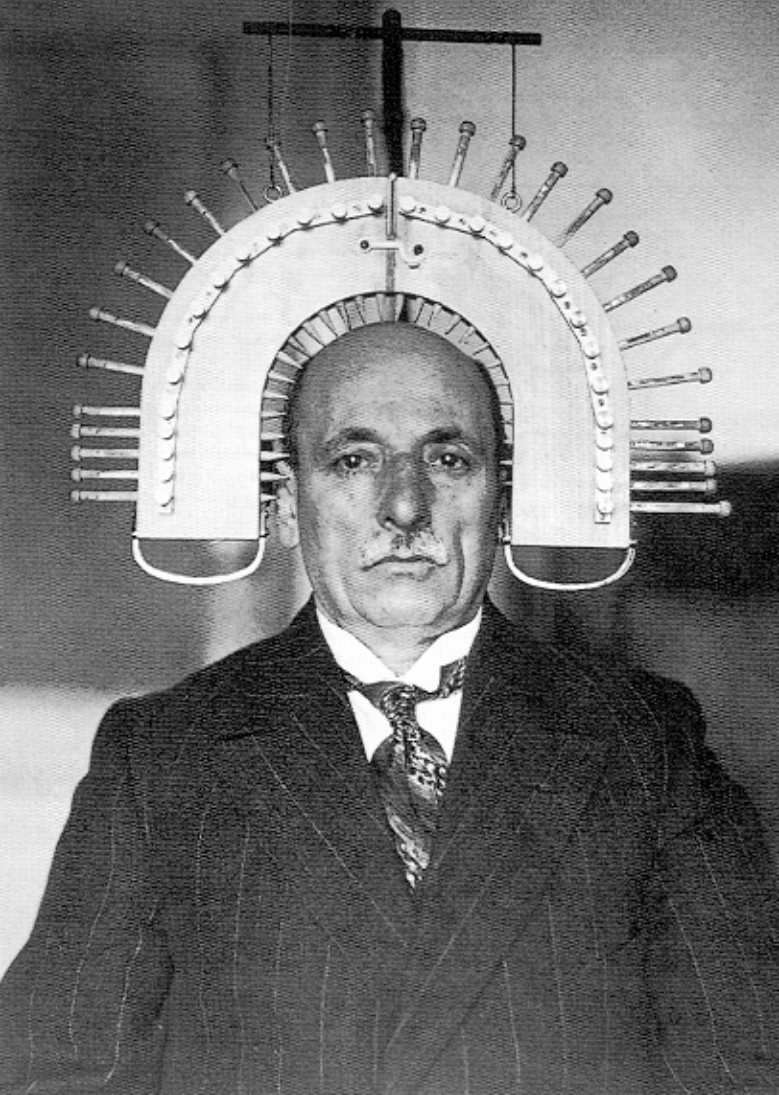


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1869.





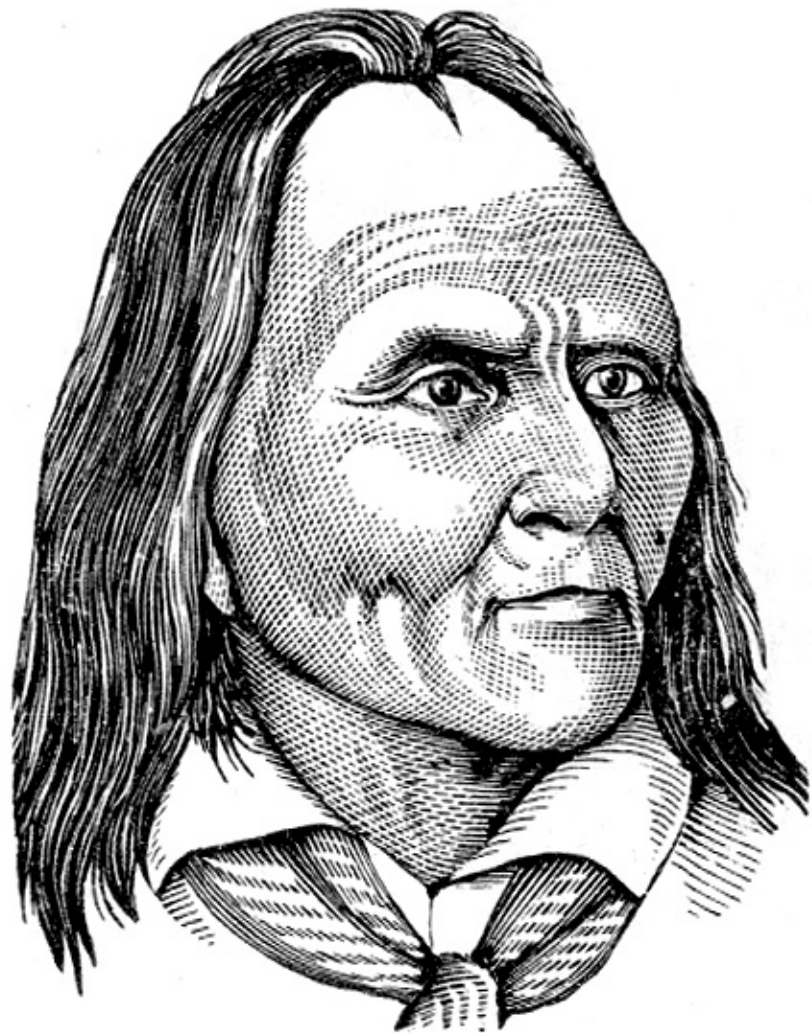
1 The physiognomy of a man of intensity and courage, in whom you may confide; but at the same time an ordinary face, destitute of sagacity and elevation. The want of greatness is particularly visible in the point of the nose.

2 The face of a grovelling, sordid, cunning wretch. Though he be at present a very contracted being, his natural dispositions rendered him abundantly capable of instruction. Without being positively wicked, he is become contemptible through weakness and want of cultivation; and, in his actual state, presents a total want of honor and internal energy.

3 Impotent coquetry. The eye is strongly expressive of passion—the mouth, of weakness bordering on folly.

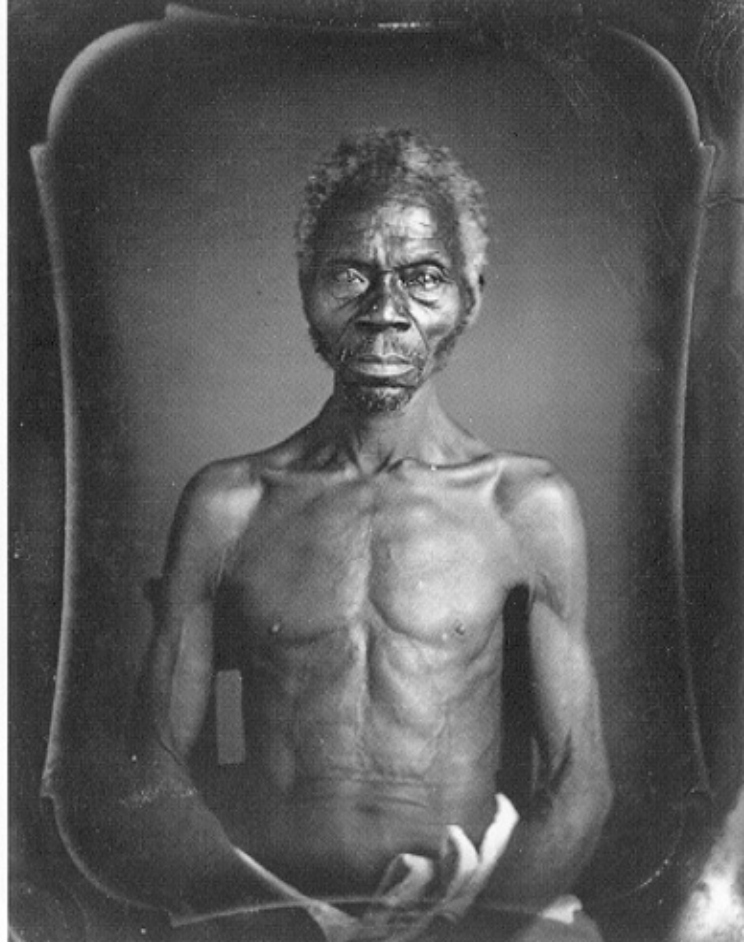
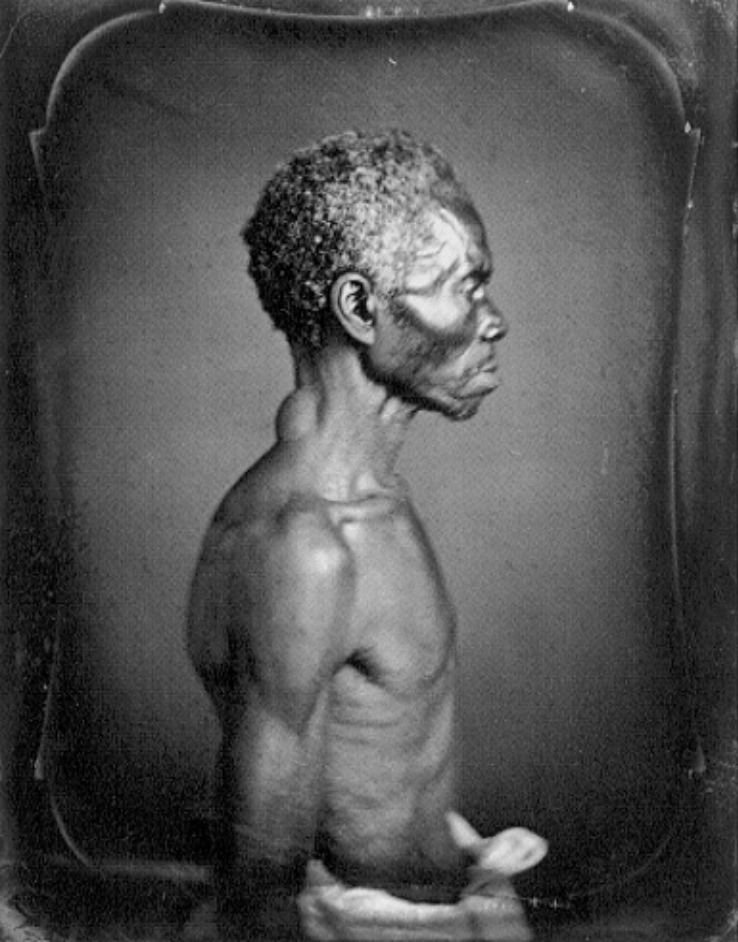
4 This face is neither great nor energetic—but it indicates a man possessed of considerable talents, susceptible of taste and instruction, capable of reflection, without the power of profound investigation.

5 The forehead, if I may use the expression, has not yet arrived at full maturity; and, considered with relation to the mouth, is not sufficiently furrowed, it is too childish. It is unnecessary to observe, that this is the profile of a changeling, indolent and good-natured: the imbecility is chiefly resident in the under lip, which advances far too much.²⁹

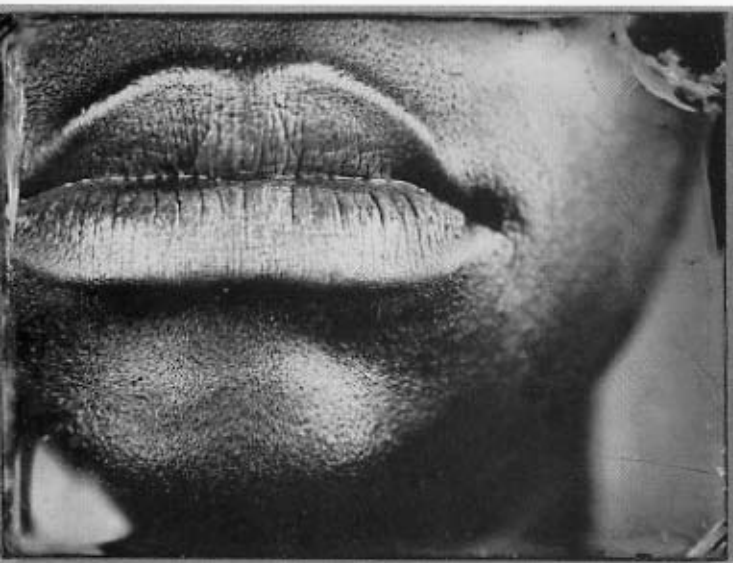


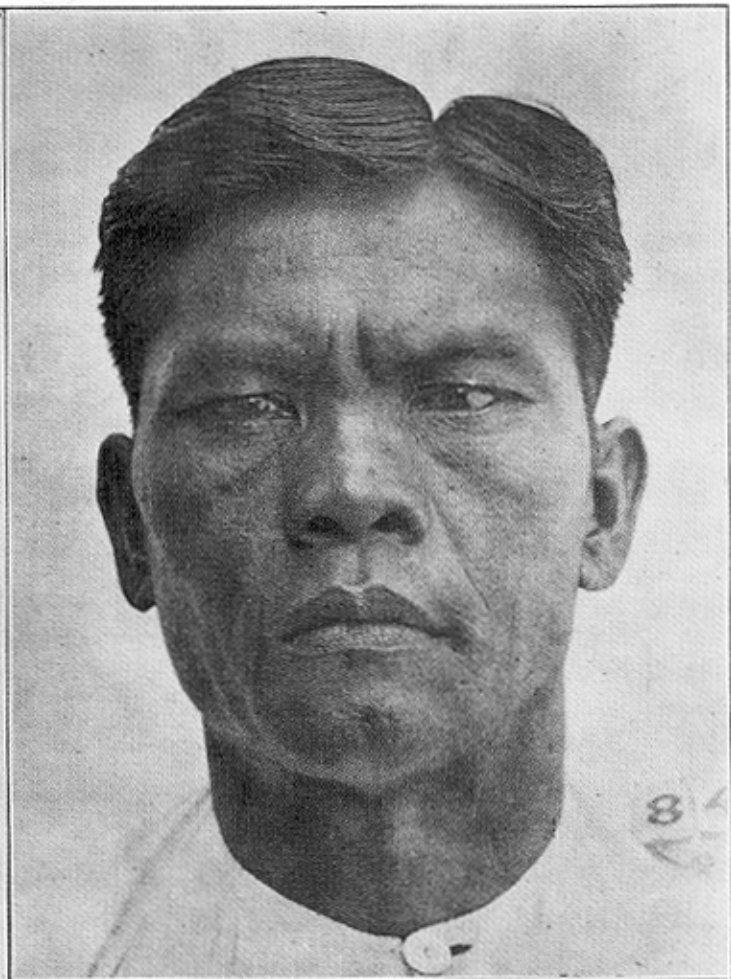
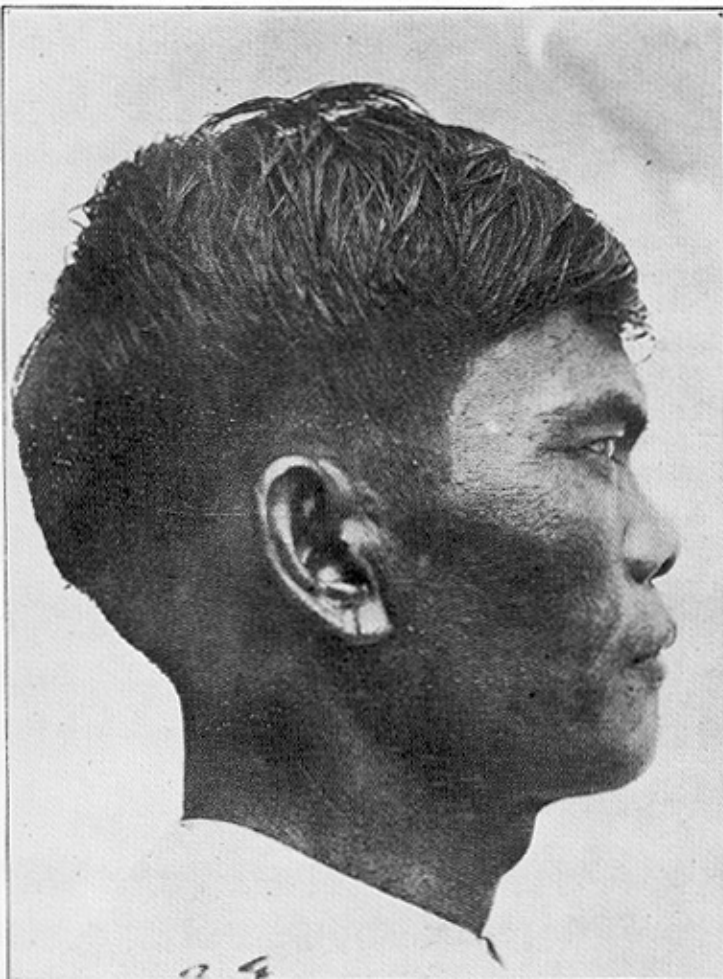
AMERICAN INDIAN. IDEALITY DEFICIENT.











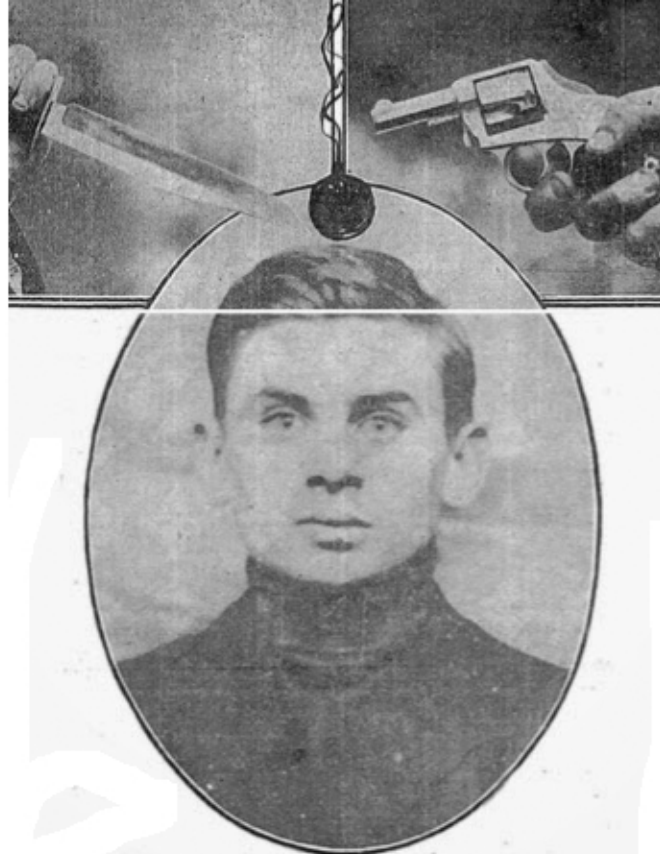
Constructing the Image of the Criminal



18

BREVIERE SC.

Lazarus
Averbuch,
a Jewish
immigrant,
a *supposed*
anarchist
killed by police
in Chicago in
1908



Physiognomy
and
Criminality

Lazarus's corpse was also exposed to the public and examined because his "violent nature was supposed to be manifest in his face and the shape of his head: The public marveled over his 'low forehead,' 'large mouth,' and 'simian ears,' all presumably markers of his anarchist proclivities" (Hemon, "The Lazarus Project: One Writer's Research," *Paris Review* 173

NEW-YORK, SATURDAY, DECEMBER 26, 1846.



The New-York "Divers," or Street Thieves. at Work.









DESCRIPTION AND PHOTOS

San Joaquin County Prisoners.

Name Eddie Hunt

Aliases _____

San Quentin No. _____

Folsom No. _____

Nativity Cal.
Los AngelesAge 13Height 4-11 3/4Weight 100Eyes BlueHair Blk. Brown

Complexion _____

Occupation _____

Medium

None

Crime VagrantDate of Crime Nov. 26 '02When Arrested " 26 '02Sentenced to 10 days Co. JailSentenced when Nov 26. 1902

Property Stolen _____

Who from _____

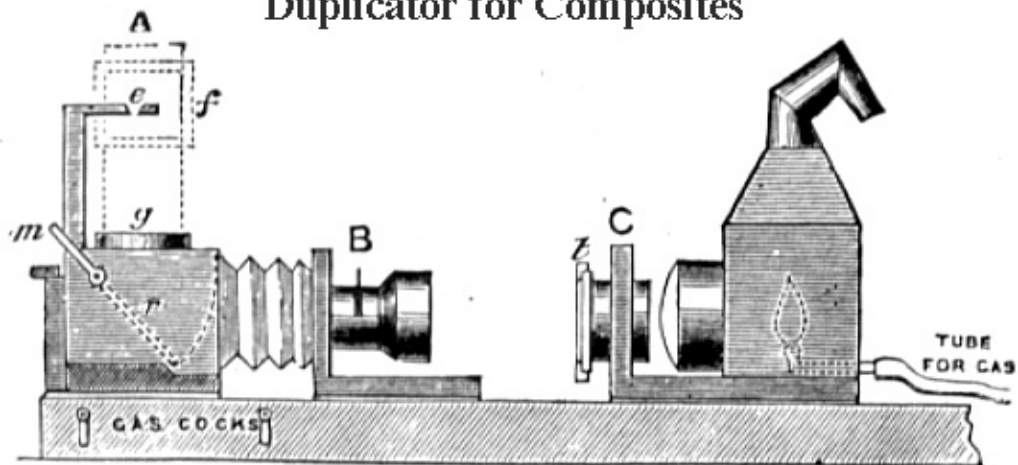
Remarks

2 Scar. left upper armScar under left eye" End first finger left handSmall - base left thumb

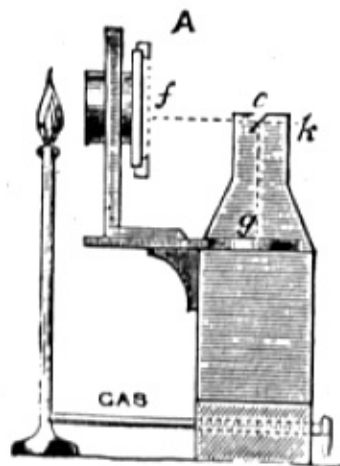
The Galtonian Composite Mugshot

Sir Francis Galton (1822 - 1911, English) was cousin of Charles Darwin and was noted explorer and anthropologist. In support of his theories of heredity, that criminals were atavistic (throwbacks to an early stage in human evolution), he devised a supposedly objective photographic method for obtaining visualization of "archetypal" features of certain groups of people (criminals, Jews, geniuses, idiots, etc.). His method was to composite glass lantern slide mugshots of the group, registering upon the eyes in each image and using a slide duplicator to make the exposures. Supposedly, the composite would blur the different features, but the same features would be re-enforced, clearly showing forth.

Galtonian Lantern Slide Duplicator for Composites



Side View.



THE CRIMINAL.

BY

HAVELOCK ELLIS.

ILLUSTRATED.



Frontispiece.

LONDON:
WALTER SCOTT, 24 WARWICK LANE,
PATERNOSTER ROW.

1890.

(a)
3 COMPONENTS



(b)
8 COMPONENTS



(c)
7 COMPONENTS



(e)
9 COMPONENTS



COMPOSITE
OF (e) & (f)



(f)
5 COMPONENTS



(d)
9 COMPONENTS



(g)
9 COMPONENTS





a

5 COMPONENTS



b

5 COMPONENTS



c

5 COMPONENTS



d

5 COMPONENTS



c

5 COMPONENTS



d

CO-COMPOSITE OF b & c



c

5 COMPONENTS



d

CO-COMPOSITE OF c & d





SPECIAL ISSUE

TIME

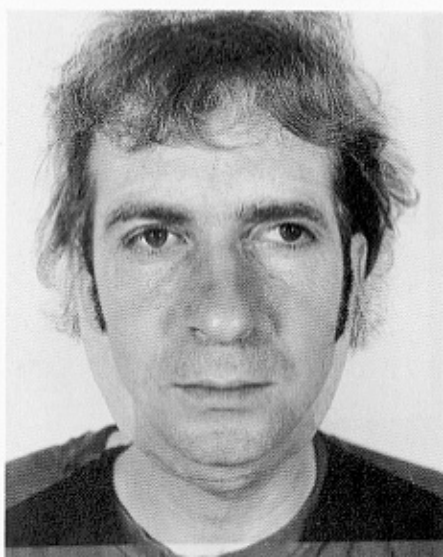
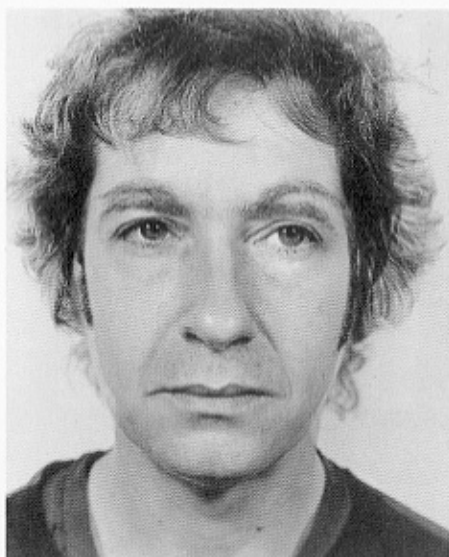
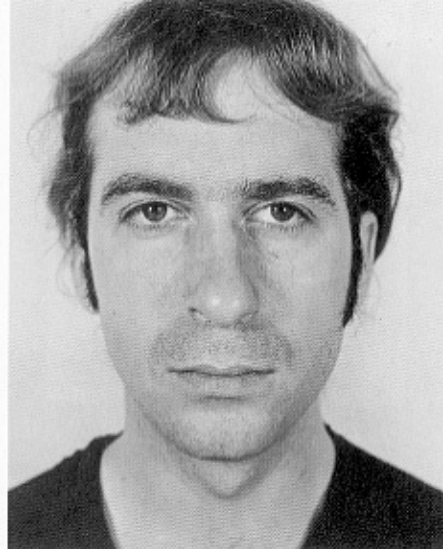
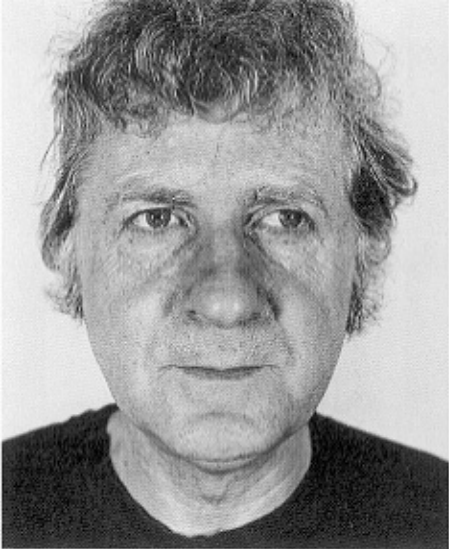


Take a good look at this woman. She was created by a computer from a mix of several races. What you see is a remarkable preview of...

THE NEW FACE OF AMERICA

How Immigrants Are Shaping the World's First Multicultural Society





Alphonse Bertillon's Identification Anthropometrique

Bertillon (1853 - 1914) French Prefect of Police who developed a system of identification using precise bodily measurements and photographs. His method was widely used until fingerprinting supplanted it. It was shown off at the 1893 Columbian Exposition in Chicago in 1893 and adopted by the Warden of Joliet Prison thereafter.

Whereas Galton's method supposedly reveal archetypal features underlying individual differences, Bertillon's method specified individuals.

Clichés N°

Nom : *M^r Bertillon*

Ecrumé

le

N°

Prénoms : *Alphonse*

profession :

Né le *22 avril 1853*

à *Paris*

dép^t *Seine*

Fil de

et de

Papiers d'identité :

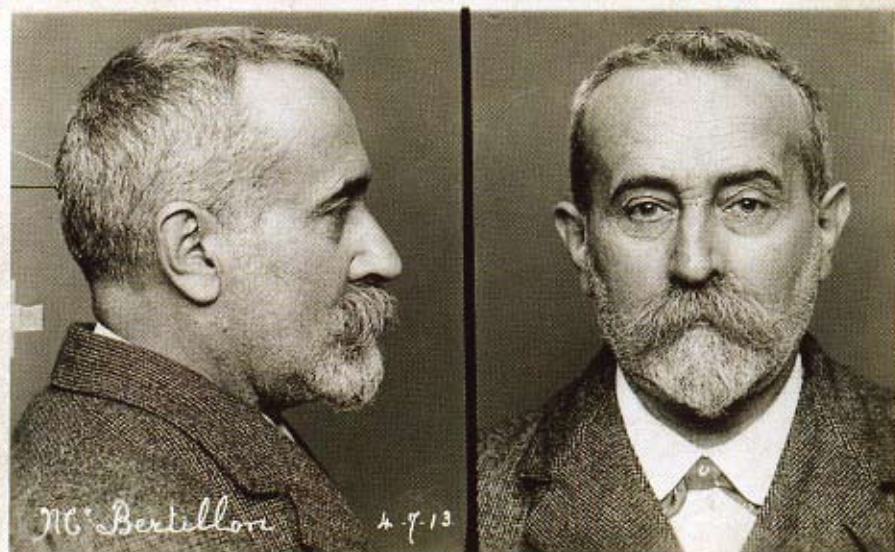
Antécédents judiciaires :

Dressé à *Paris*

le *11 - 7 - 13*

par M.

Inculpa

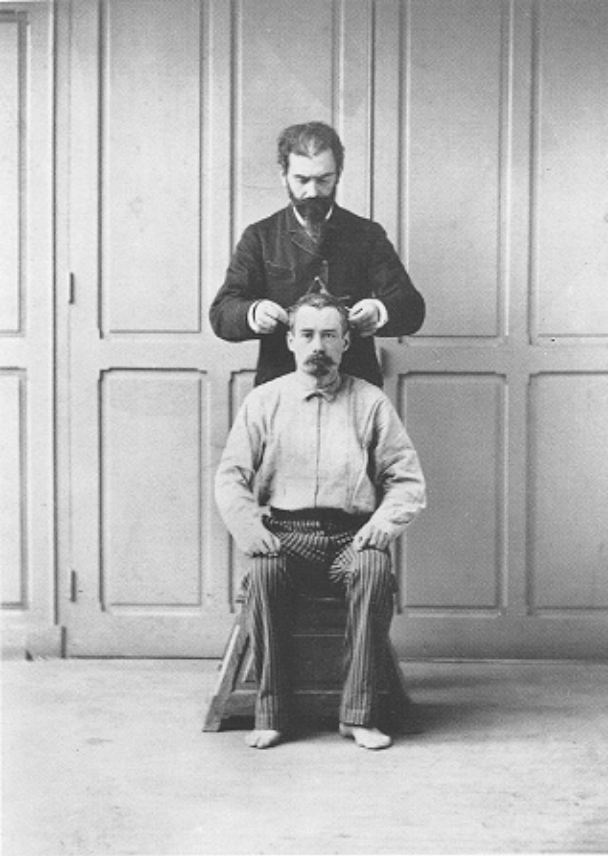


M^r Bertillon

4-7-13

Aur.

Fiche anthropométrique
de Bertillon





Forme générale de la tête vue de profil.



1. Nègre à prognathisme moyen.



2. Type d'Européen prognathe.



3. Prognathisme limité aux os de la base du nez (prognathisme nasal).



4. Prognathisme accentué avec prédominance du menton.



5. Type d'orthognathe.



6. Profil fronto-nasal rectiligne.



7. Tête en bombe à poils (macrocéphale).



8. Tête en carène (scaphocéphale).



9. Tête en bedace (cymbocéphale).

SIGNALEMENT ANTHROPOMÉTRIQUE



1. Taille. — 2. Envergure. — 3. Buste. —

4. Longueur de la tête. — 5. Largeur de la tête. — 6. Oreille droite. —

7. Pied gauche. — 8. Médius gauche. — 9. Coudée gauche.





TABLEAU SYNOPTIQUE DES TRAITS PHYSIONOMIQUES

pour servir au relevé du signalement descriptif (Méd. A. Binet)

<p>Front</p> <p>Yeux</p> <p>Cheroux</p>	<p>Naz</p> <p>Boche</p> <p>Barbe</p>	<p>Lèvres</p> <p>Menton</p> <p>Barbe</p>	<p>Contour général de la tête</p> <p>Contour général de la tête</p>
<p>Oreille droite</p>	<p>Oreille droite</p>	<p>Oreille droite</p>	<p>Oreille droite</p>
<p>Yeux</p> <p>Yeux</p>	<p>Yeux</p> <p>Yeux</p>	<p>Yeux</p> <p>Yeux</p>	<p>Yeux</p> <p>Yeux</p>





Her body grows accustomed to certain prescribed poses, certain characteristic gestures, certain constraints and pressures of clothing. Her mind learns to think of her body as something different from her "self." It learns to think, perhaps without awareness, of her body as having "parts." These parts are to be judged. The self has already learned to attach value to itself. To see itself as a whole entity with an external vision. She sees herself from outside with the anxious eyes of the judged who has within her the critical standards of the ones who judge. I needn't remind you about scrutiny, about the scientific study of human beings. Visions of the self, about the excruciating look at the self from the outside as if it were a thing divorced from the inner self. How one learns to manufacture oneself as a product. How one learns to see oneself as a being in a state of culture as opposed to a being in a state of nature. How to measure oneself by the degree of artifice: The remanufacture of the look of the external self to simulate the idealized version of the natural.

POLICE DEPARTMENT, SAN DIEGO, CALIFORNIA

Height	1 m	60.0	Head lgth	18.0	L Foot	23.5	Color of Eye	Class	Age	24
Stretch	1 m	57.0	Head wth	15.5	L Mid F	10.3		Areola	Apparent Age	
Trunk		52.0	Cheek width	13.1	L Lit F	8.0		Periph	Nativity	Mexican
Curve			R. Ear lgth	6.9	L Cubit	42.4		Pecul	Occup	Laborer

ng. height 5-3
Remarks relative to Measurements



Forehead	Inc.	I	Nose	Profile	Bridge	R.	R. Ear	Hair	Black.		
	Height	M		Bare	El.	Root		M	Complexion	M-Dark.	
	Width	M		DIMENSIONS				Teeth	Good.	Weight	112
	Pecul.			Height	Projection	Breadth		Chin	Ball.	Build	P
				P	M	G		Beard	Black.		
				Pecul.							

Right

14 A 10 Examined 1-17-13.

22 A
By Gabrielson.

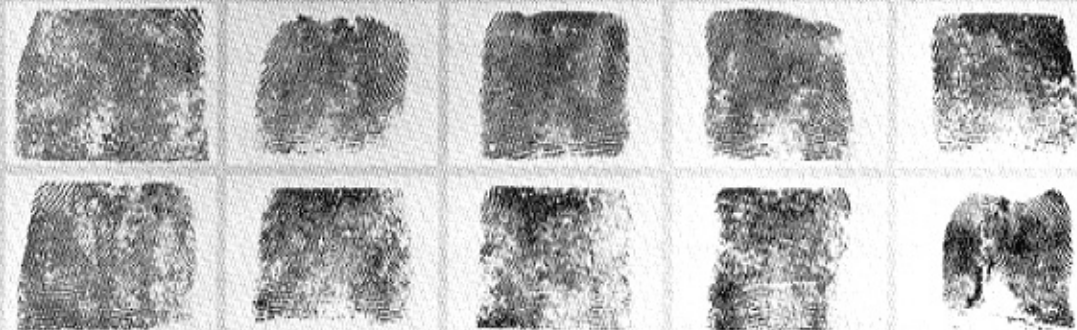
WANTED BY FBI
EDMUND KITE MC INTYRE

FBI No. 342,327 F

14 D. 27 W. 111 Ref: 11 12 21

M 32 W M 11 18 32 32 32

ALIASES: Charles W. Eubick, Edmund Kate McIntyre, Edmund Kite McIntyre



Photograph taken 1946



Photographs taken 1968


DESCRIPTION

AGE 27, born September 7, 1946, Pleasantville, New Jersey
 HEIGHT 5'11" to 6'2"
 WEIGHT 170 to 180 pounds
 BUILD: medium
 HAIR: blood brown
 EYES: hazel
 COMPLEXION: medium
 RACE: white
 NATIONALITY: American
 OCCUPATIONS: automobile mechanic, commercial artist, laborer, silk-screen worker, truck driver
 SCARS AND MARKS: scar right wrist; tattoos: Maltese cross and "13" left forearm, 3 dots left hand
 REMARKS: may wear mustache, reportedly uses narcotics
 SOCIAL SECURITY NUMBER USED: 545 66 4355

CRIMINAL RECORD

McIntyre has been convicted of resisting arrest.

CAUTION

MC INTYRE IS BEING SOUGHT FOR BANK ROBBERIES WHEREIN A HANDGUN WAS USED. CONSIDER DANGEROUS

Federal warrants were issued on December 31, 1968, at Los Angeles, California, and on January 17, 1969, at Miami, Florida, charging McIntyre with bank robbery (Title 18, U. S. Code, Sections 2113a and 2113d).

IF YOU HAVE INFORMATION CONCERNING THIS PERSON, PLEASE CONTACT YOUR LOCAL FBI OFFICE. TELEPHONE NUMBERS AND ADDRESSES OF ALL FBI OFFICES LISTED ON BACK.

Beginning on January 1, 1970 a reward of \$1,100 will be paid to the person who provides the information resulting in the arrest and conviction of Edmund Kite McIntyre wanted by the Federal Bureau of Investigation for Bank Robbery (Title 18, U.S. Code, Sections 2113a and 2113d). On February 1, 1970 \$100.00 will be reduced from that first offer making it \$1,000.00; it will be reduced another \$100.00 on the first day of each subsequent month until there will exist no reward at all on January 1, 1971.

I, (Douglas Huebler), guarantee (by my signature below) the full payment of the reward offered above. In the event that this piece has been purchased from me at any time between September 1969 and January 1971 its new owner will have assumed responsibility for payment of any reward that is claimed.

(The price for this piece is \$1,100.00: from that sum I will reimburse its owner any money that he pays as a reward in completing the destiny of its design.)

This statement and the "Wanted" publication (FBI No. 342,327F) will constitute the finished form of this piece on January 1, 1971 unless Mr. McIntyre is apprehended and convicted in which case copies of all attendant documents concerning his conviction will join altogether to form the piece.



The Rogues' Gallery and Related Images





Mrs Knudsen
Aberdeen



Mrs Dietze
Baker
Lester



Esther Knudsen
Baker
Lester



Lucina Ahren
Baker
Lester







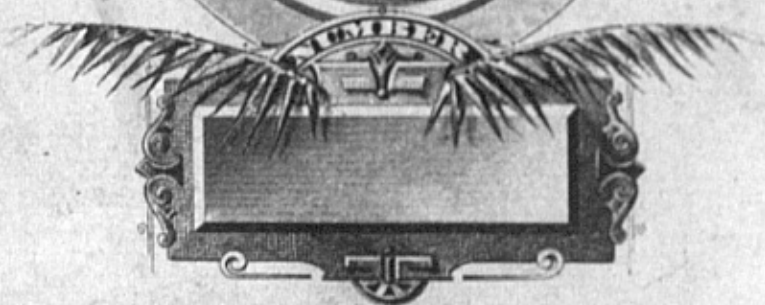


NOT TRANSFERABLE



GOOD UNTIL AUGUST 1, 1893

Handwritten signature



THIS PASS GOOD ONLY FOR ONE DAILY ADMISSION;
HOLDER WILL OBTAIN PASS CHECK ON LEAVING
THE GROUNDS TO RETURN



C. M. Bee



463, 465 PENNA. AVE.
WASHINGTON, D. C.







SUSPECT
APPROACHING

00:17:24:58

Jacob Riis and Social Reform

Born in Denmark in 1849, emigrated to U.S. in 1870, died in NYC in 1914. He began to photograph the slums and the underclass. Maren Stange in *Symbols of Ideal Life: Social Documentary Photography in America 1890 - 1950* argues Riis's work was an extension out of the notions of social control and surveillance already formed in other media and by earlier photographers; he played upon middleclass fears and guilt in his lantern slide "exhibitions."

Produced two books:

How the Other Half Lives: Studies Among the Tenements of New York (1890) and *The Making of an American* (1901), his autobiography.

Jacob Riis con't

Riis used two lantern slide projectors that gave 10 x 10 ft. image size for his audience. His lectures were NOT from the point of view of the laborer, but from the middleclass perspective; he argued that unchecked, the slums would breed crime and disease and the solution lay in private capital being more paternalistic toward the poor:

"Neither legislation nor charity can cover the ground, the greed of capital that wrought the evil must itself undo it."

and:

"The seas of a mighty population, held in galling fetters, heaves uneasily in the tenements. If it rise once more, no human power may avail to check it."

Riis con't

For his lantern slide exhibition of 1888 "The Other Half, How It Lives and Dies in New York" he used over 100 slides and accompanied it with racy descriptions of the "infected districts" that he and his fellow photographers (Dr. John T. Nagle of the Health Dept., Dr. Henry G. Piffard, consulting surgeon at NYC Hospital, and Richard Hoe Lawrence, a gentleman banker) haunted. Only Riis's and Lawrence's images have survived. The lantern slide shows were opened with a prayer to attract the support of religious groups.

Precedent for Riis's work: Charles Loring Brace's *The Dangerous Classes of New York and Twenty Years Among Them* (1872).

Riis con't

The subjects of Riis and Lawrence, et al.'s intrusive photography did not always welcome it. They were often subjected to jeers and brickbats thrown at them. Riis told his audience:

"The beauty of looking into these place without actually being present there is that the excursionist is spared the vulgar sounds and odious scents and repulsive exhibitions attendant upon such a personal examination."



THE FORTUNES OF A STREET WAIF.









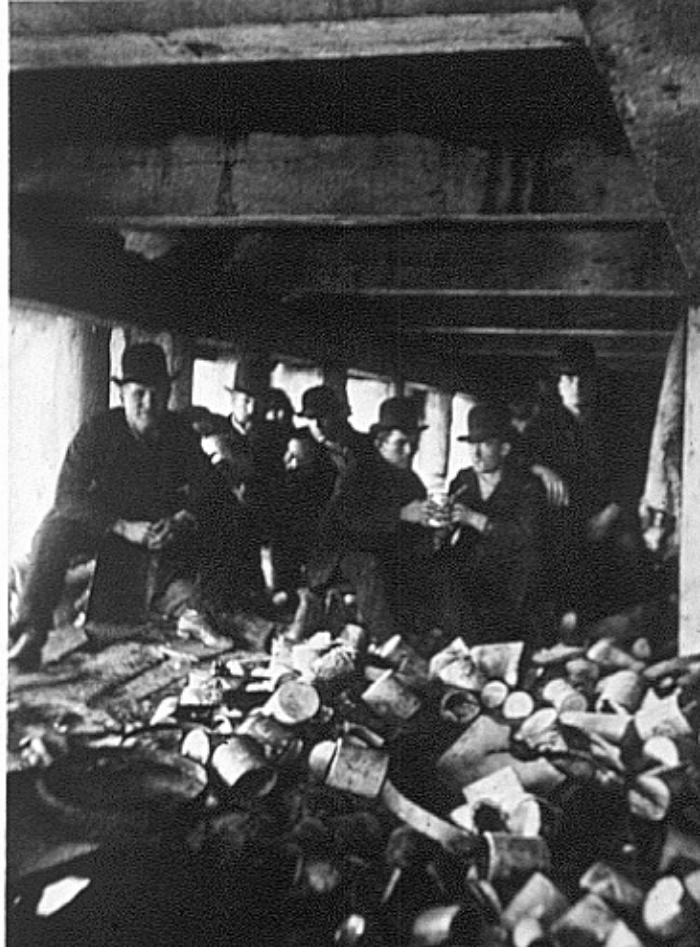












The Reform Movement

Early 1900s saw the development of the half-tone process as widely used and the start of motion pictures. These technologies supplanted the lantern slide exhibition as used earlier by Riis.

Reform magazines using half-tone reproduction became popular. The Charity Organization Society was formed and images by Lewis Hine and others were accompanied by text, charts, diagrams to reenforce the reform program's goals (which were largely aimed at improvement of conditions in the tenements, eradication of child labor, etc.

Key exhibition in 1903 was The Tenement House Exhibition, curated by Lawrence Veiller and sponsored by COS. It had over 1000 photos, many maps, models, conferences, and public discussions of the problem. Held in the Sherry Bldg., NYC.

Tenement House Exhibition con't

This exhibition avoided the drama and sensationalizing that Riis brought to his exhibitions, replacing that with sobriety and anti-estheticism in favor of objective presentation of fact in a professional social welfare context.

Over 10,000 people attended the exhibition, including Vice-President Teddy Roosevelt who said in favor of the show:

"In order to make any uplifting permanent you have got to strive for the material betterment of the people."

And concerning the tenement house, he went on to say:

"In its worst shape it is a festering sore on the civilization of our great cities. We cannot be excused if we fail to cut out this ulcer. . . . its presence inevitably poisons the whole body politic and society."

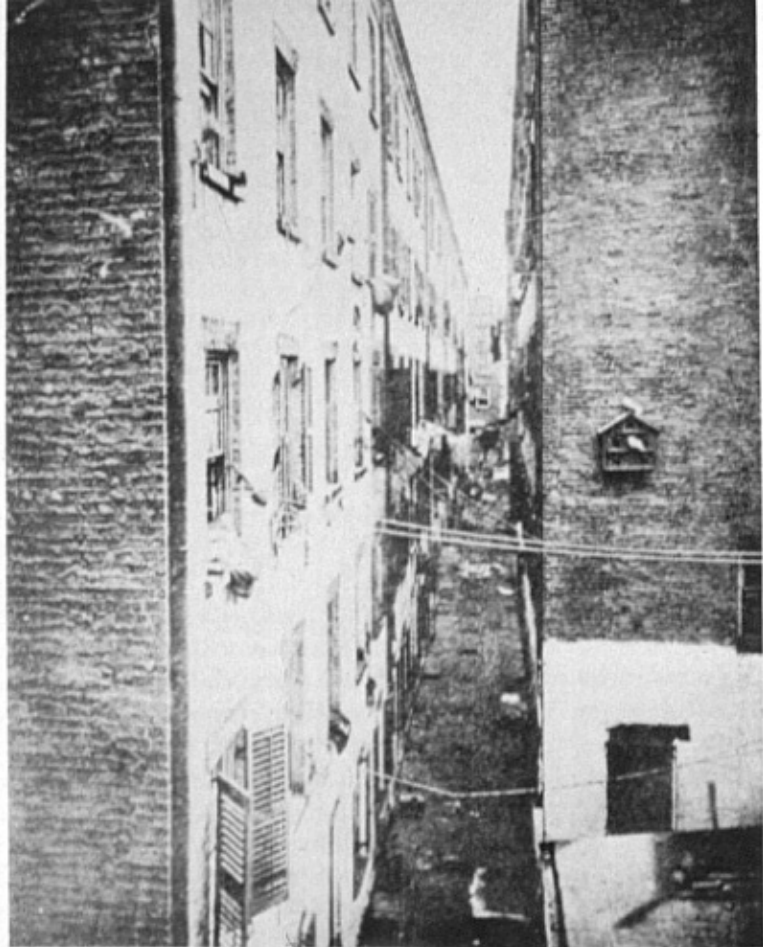


Figure 1.18. Photographer unknown, *Notorious "Gotham Court."* Reproduced from Robert W. De Forest and Lawrence Veiller, eds., *The Tenement House Problem*, vols. 1 and 2 (1903; New York: rpt. Arno Press & The New York Times, 1970), I, facing page 78. Also in the Local History Room, New York Public Library: print number M-12, captioned, "Gotham Court - New York. Now torn down. One of the worst tenement houses the world has ever seen. Here typhoid fever, poverty and crime raged for years."



Figure 1.19. Photographer unknown, *"Perpetual Fever Nests" – Washington Street Tenements, 1864.* Reproduced from De Forest and Veiller, eds., *The Tenement House Problem*, 1, facing p. 92.

POVERTY MAP FROM TENEMENT HOUSE EXHIBITION.

Prepared by Lawrence Veiller.

Each dot represents 5 families who have applied for charity in 5 years, either to the Charity Organization Society or to the United Hebrew Charities.

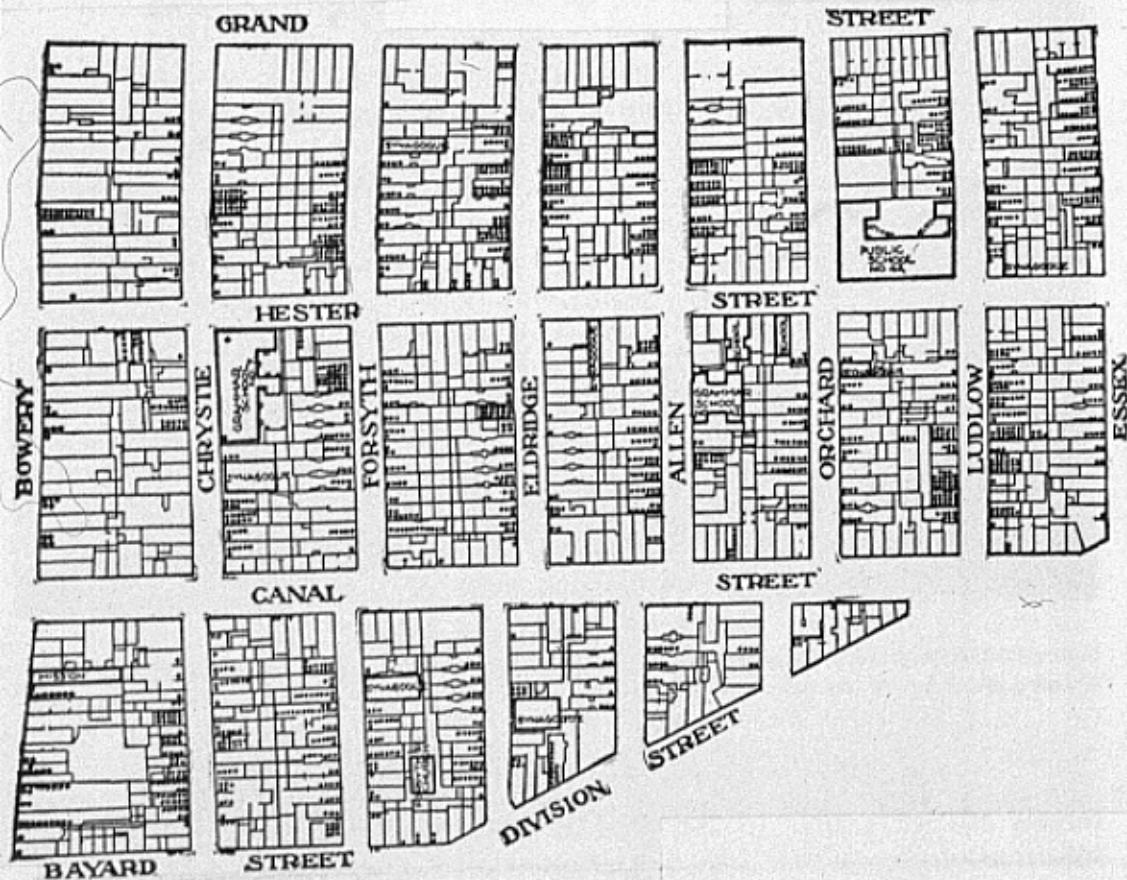
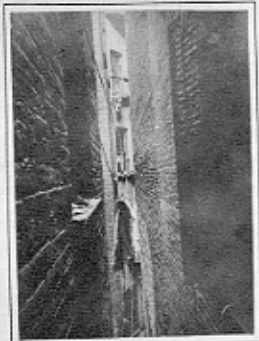


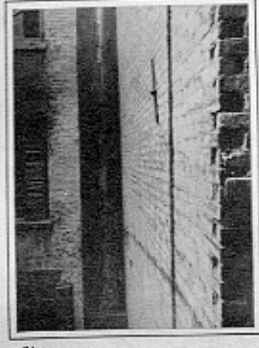
Figure 1.23. Lawrence Veiller, *Poverty Map from Tenement House Exhibition*, n.d. Reproduced from De Forest and Veiller, eds., *The Tenement House Problem*, 1, facing p. 114.



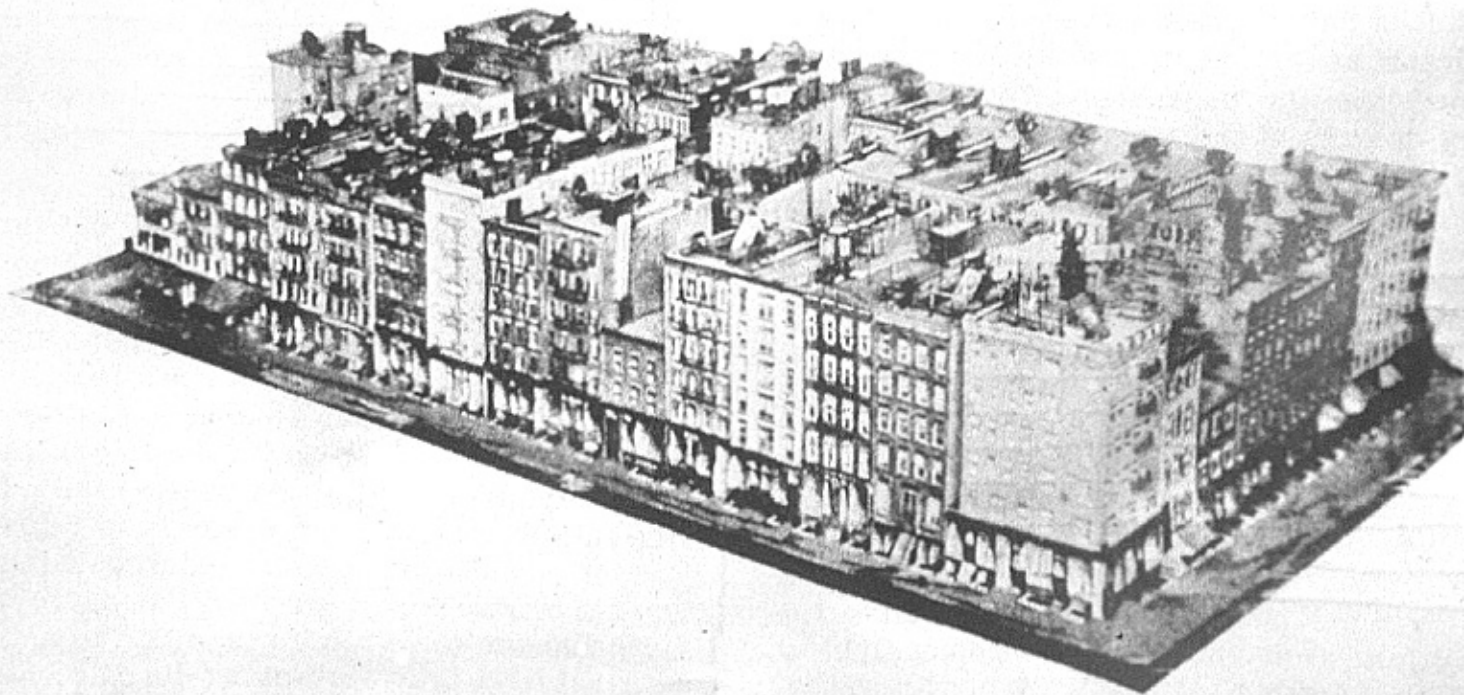
Figure 1.24. Photographer unknown, *Exhibit Prepared by the Hampton Institute Showing the Prevalence of Tuberculosis Among Negroes*, n.d. From Marshall Langton Price, M.D., "The American Tuberculosis Exhibition" *Charities and the Commons*, 15 (January 6, 1906), p. 453.



A Tenement Home.



Some Air Shafts.
The sole source of light & air in each building to 10 rooms.
New York Tenements.



AN EXISTING BLOCK OF TENEMENTS IN 1900 ON THE LOWER EAST SIDE OF NEW YORK.

Francis Benjamin Johnston

(1864 - 1952)

First American woman to achieve prominence as a photographer. Trained at the Academie Julian in Paris, studied photography in Washington, D.C. upon her return to her prominent family in mid-1880s; opened a professional studio in 1890. Given her social connections, she had access to the White House and noted politicians.

In 1899, she documented the African-America students at the All-Black school, Hampton Institute.





Evolution of News Photography

Under one of his etching depicting gruesome war scenes between Spanish partisans and Napoleonic troops in 1810, Goya scribbled "Yo lo vi!" (I saw this!). The news photo stands in for just such an observation.

First modern news picture, a drawing of the event after-the-fact of an attempt on the life of Queen Victoria, appeared in *The Illustrated London Times* in 1842.

In the USA, other key illustrated papers: *Frank Leslie's Illustrated Newspaper* and *Harper's Weekly* (from the 1850s through the Civil War). In 1883, Joseph Pulitzer bought out the *New York World* and turned it a very profitable venture by using many illustrations in it of diverse subjects.

In January 21, 1897, *New York Tribune* published the first half-tone reproduction to appear in a mass circulation daily.

Early Newspapers con't

In 1903 *National Geographic* ran its first half-tone, an image of Philippine women working in a rice field; reader response was very favorable, so that magazine hired photographers to go along with the writers on the assignments.

In 1919 New York's *Illustrated Daily News's* first issue featured an image of the Prince of Wales announcing forthcoming visit to Newport, while back page featured beauty contestants.

New York's *Evening Graphic* was the most sensationalist of these early newspapers and used photomontage (which they called "composographs").

But these images of immediacy were already broached in some work by visual artists such as Daumier and Meissonier.

THE ILLUSTRATED LONDON NEWS



No. 4.]

FOR THE WEEK ENDING SATURDAY, JUNE 4, 1862

THIRTEENPENCE.

ATTEMPTED ASSASSINATION OF THE QUEEN.

Long and largely in the interest of England has been the effort to secure for our Sovereign, from the first days of her accession to the throne of her country, through all the vicissitudes of her long and eventful reign, the most perfect and complete protection that could be afforded her. The position of the Queen is a position of the highest importance, and it is not only in the interest of the nation, but of the world, that she should be preserved from all danger of assassination. The position of the Queen is a position of the highest importance, and it is not only in the interest of the nation, but of the world, that she should be preserved from all danger of assassination.

The first and most important step has been the selection of a body of men, known as the Yeomen of the Guard, to be sworn to protect the Queen. This body of men is composed of the most loyal and brave of our subjects, and they are sworn to protect the Queen from all danger of assassination. The position of the Queen is a position of the highest importance, and it is not only in the interest of the nation, but of the world, that she should be preserved from all danger of assassination.

It is an event that should not be forgotten. The attempt was made on the 10th of June, 1842, at the Theatre Royal, Drury Lane. The assassin was a man named John William Bean, who was a member of the Yeomen of the Guard. He fired a pistol at the Queen, but the shot was not fatal. The Queen was unhurt, and the assassin was arrested.

We are prepared to detail in a well-ordered manner, a full and complete account of the attempt, and the circumstances which led to it. The attempt was made on the 10th of June, 1842, at the Theatre Royal, Drury Lane. The assassin was a man named John William Bean, who was a member of the Yeomen of the Guard. He fired a pistol at the Queen, but the shot was not fatal. The Queen was unhurt, and the assassin was arrested.

Political circumstances have gathered upon us, but we are not all the less bound to attend to the duty which is laid upon us. The attempt was made on the 10th of June, 1842, at the Theatre Royal, Drury Lane. The assassin was a man named John William Bean, who was a member of the Yeomen of the Guard. He fired a pistol at the Queen, but the shot was not fatal. The Queen was unhurt, and the assassin was arrested.

What then? Why, in the extraordinary condition of a daily familiarity with the subject, the best opportunity for the most complete and accurate information is to be had in the form of a book. The book is entitled "The Attempted Assassination of the Queen," and it is published by the London and Westminster Printing Office. The book is a valuable and interesting work, and it is well worth the attention of every one who is interested in the history of our country.

What lesson would you give to such a man?—what punishment would you give to such a man?—what punishment would you give to such a man? The answer is, that the punishment should be such as to deter others from committing a similar crime. The punishment should be such as to deter others from committing a similar crime. The punishment should be such as to deter others from committing a similar crime.

The fact is that we are in the presence of a man who is a man of a high and noble mind. He is a man of a high and noble mind. He is a man of a high and noble mind. He is a man of a high and noble mind. He is a man of a high and noble mind. He is a man of a high and noble mind.

The man who has been mentioned in the text is a man of a high and noble mind. He is a man of a high and noble mind. He is a man of a high and noble mind. He is a man of a high and noble mind. He is a man of a high and noble mind. He is a man of a high and noble mind.

We are of those who believe that the spirit in which the world should be governed is the spirit of peace and harmony. We are of those who believe that the spirit in which the world should be governed is the spirit of peace and harmony. We are of those who believe that the spirit in which the world should be governed is the spirit of peace and harmony.

It is a duty which we are bound to perform. It is a duty which we are bound to perform. It is a duty which we are bound to perform. It is a duty which we are bound to perform. It is a duty which we are bound to perform. It is a duty which we are bound to perform.



THE CONDUCT AND DISCIPLINE OF THE ARMY AND NAVY.

By the late Sir John Lubbock, Bart. The book is a valuable and interesting work, and it is well worth the attention of every one who is interested in the history of our country. The book is published by the London and Westminster Printing Office.

able articles, and will give a more complete and accurate account of the subject than any other work of the kind. The book is published by the London and Westminster Printing Office.

A bad example is ever more contagious than a good one; but there is nothing to regret the contagion of any glowing and noble spirit. The man who has been mentioned in the text is a man of a high and noble mind. He is a man of a high and noble mind. He is a man of a high and noble mind.

Should it give pleasure, we are of those who believe that the spirit in which the world should be governed is the spirit of peace and harmony. We are of those who believe that the spirit in which the world should be governed is the spirit of peace and harmony. We are of those who believe that the spirit in which the world should be governed is the spirit of peace and harmony.

It is a duty which we are bound to perform. It is a duty which we are bound to perform. It is a duty which we are bound to perform. It is a duty which we are bound to perform. It is a duty which we are bound to perform. It is a duty which we are bound to perform.



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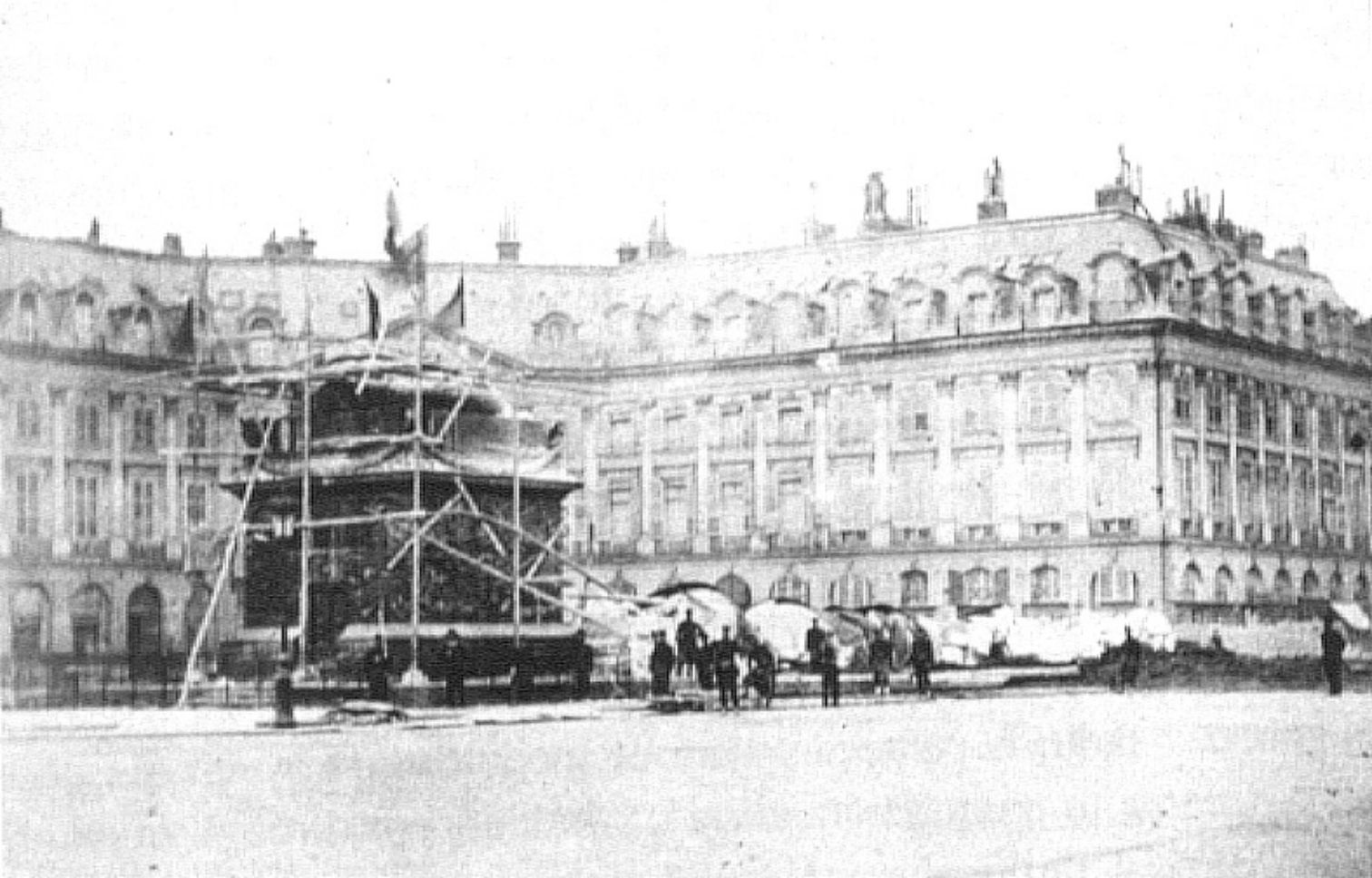












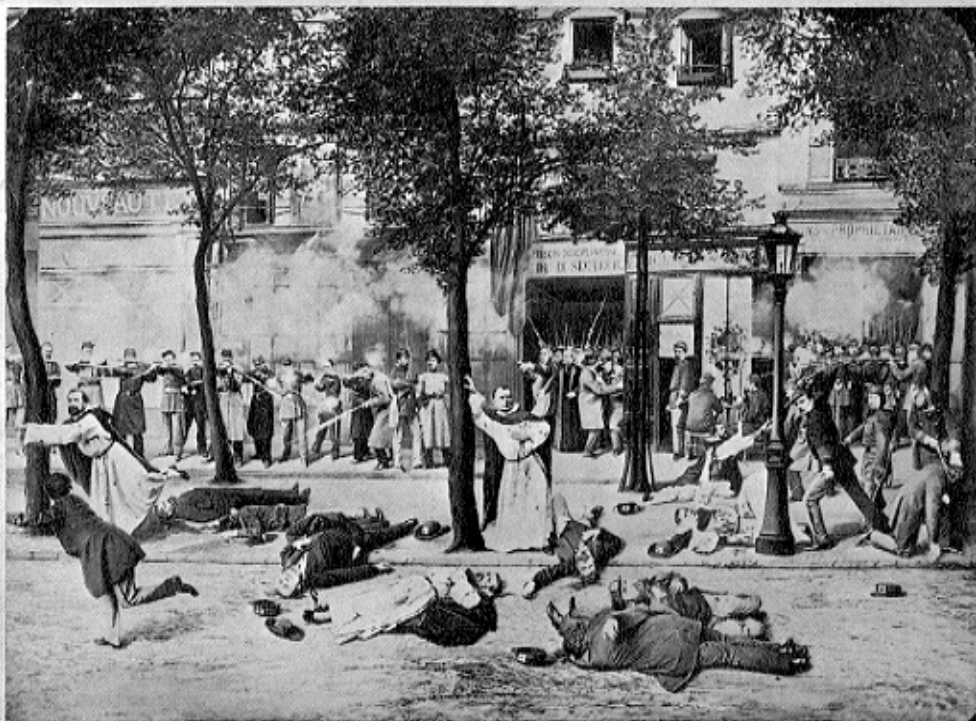
CRIMES DE LA COMMUNE

VICTIMES

F. R. **ESCAPTES**
A. P. **BOUHARD**
A. P. **DELHOMME**
E. P. **COTRAULT**
— P. **CHATAGNERET**
A. P. **GUILLETET**
GASQUEN (Louis)
VOLAND (François)
GROS (Aimé)
MARCK (Antoine)
CATHALA (Théodore)
DENROUX (François)
CHEMINAL (Joseph)
PETIT (Germain)

ECHAPPÉS AU MASSACRE

abbé **GRANCOLAS** (Joseph)
BERTRAND (Édouard)
REULLOT (Jean-Baptiste)
GAUVAIN (Édouard)
DELAISTRE (Prosper)
DUCHE (Antoine)
BROUHO (Siméon)



FÉDÉRÉS

LÉO MAILLET, membre de la Commune
LUCIFIA, procureur de la Commune
SERIZIER, colonel au 101^e
BOUEN, capitaine au 101^e
BEAUFILS, lieutenant au 101^e
ROUILLAC, lieutenant au 101^e
THALAN, gouverneur du fort de Bicêtre
BOUDALLE, lieutenant au 101^e
PARCAL, lieutenant au 177^e
QUESNOT, commandant du 130^e
GIRONCE, lieutenant au 120^e
GRAPIN, fédéré au 176^e
FRANIS, fédéré au 101^e
BUSQUANT, lieutenant au 102^e
GAMBETTE, tambour au 101^e
BUPPO, fédéré au 101^e
ARAT, fédéré au 101^e

D. APPERT, Paris, 1871.
de Bar, Calhoun.

Reproduction interdite.
1871.

MASSACRE DES DOMINICAINS D'ARCUEIL

Route d'Italie N° 56, le 25 Mai 1871, à 4 heures et demie.



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HARPER'S WEEKLY.

A
JOURNAL OF CIVILIZATION

Vol. IV.—No. 202.]

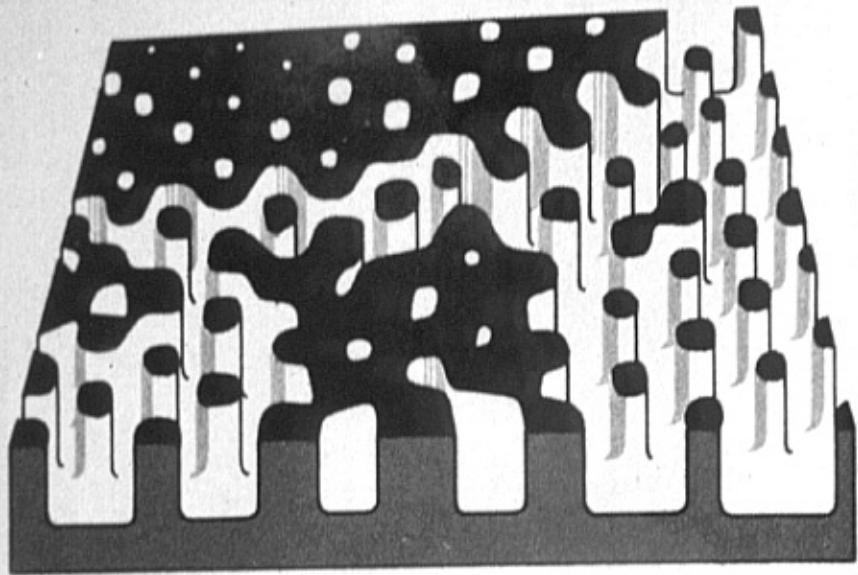
NEW YORK, SATURDAY, NOVEMBER 10, 1860.

[Price Five Cents.

Entered according to Act of Congress, in the Year 1855, by Harper & Brothers, in the Clerk's office of the District Court for the Southern District of New York.



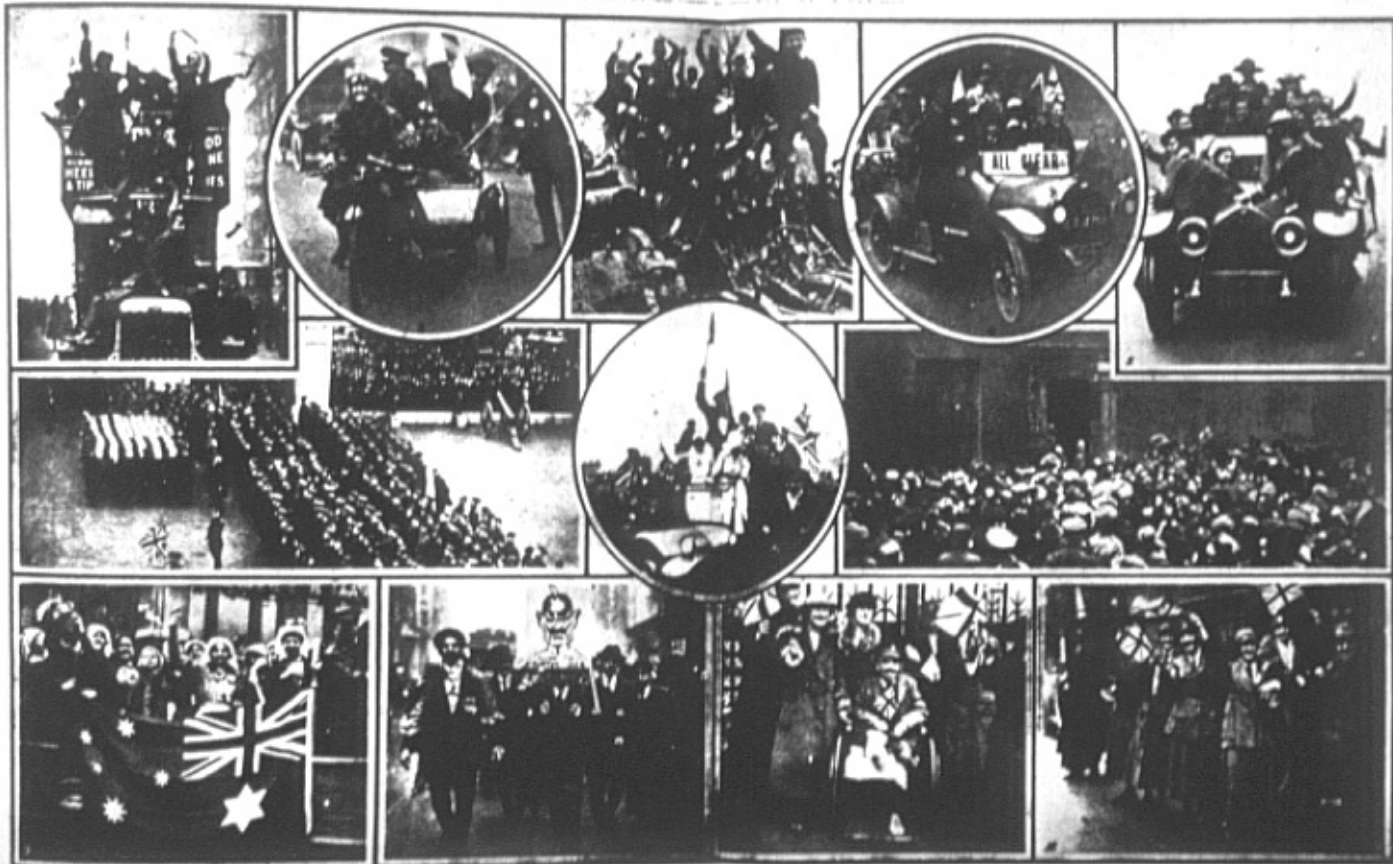
MR. ABRAHAM LINCOLN, SEEN IN RAPIDITY, FEBRUARY 10, 1860.—(Painting by S. B. S.)



This detail of the printing plate, which shows the portion of the picture outlined at top right, indicates how the chemicals have etched a pattern that conforms to the dot scheme. Only the dots transfer ink to the paper in most printing processes. Since the dots are larger and thus their edges closer together in areas that were dark in the original, those areas transfer more ink to the paper—and print darker—than other sections, approximating the shading in the original photograph.

Finally, the news media learned how to make original news photographs. In 1894 Leslie's was unusual in employing a fully credited staff photographer. In 1895 George Bain founded the first news photo agency, and by 1900 an entirely new profession with its own institutions, photo-journalism, sprang up to supply the nation's newspapers and magazines.

ARMISTICE DAY IN LONDON: STREET SCENES ON NOVEMBER 11 DURING THE CELEBRATION OF THE ALLIES' VICTORY.



1. THE FANTASY BEING OF BEADING, FLAG-WAVING AND LAUGHING.
 2. IN THE MARCH OF VARIOUS MILITARY UNIFORMS CELEBRATING THE END OF THE WAR.
 3. ON THE CAPTURED GUNS IN THE MALL A GREAT CROWD OF THOUSANDS.
 4. THE ALL-STAR CAR FUL OF MEN AND CELEBRATING THE END OF THE WAR.
 5. SOLDIERS ADVANCING BEHIND OF BEADING, A MORTAR BATTERY.
 6. DRESSED AND LAUGHING.
 7. A GROUP OF THE GREAT GUNS OF THE GREAT WAR IN THE MALL.
 8. A CAR WITH A SIGN "ALL WERE".
 9. A LARGE CROWD OF MEN AND WOMEN CELEBRATING THE END OF THE WAR.
 10. A GROUP OF THE GREAT GUNS OF THE GREAT WAR IN THE MALL.
 11. A GROUP OF THE GREAT GUNS OF THE GREAT WAR IN THE MALL.
 12. A GROUP OF THE GREAT GUNS OF THE GREAT WAR IN THE MALL.
 13. A GROUP OF THE GREAT GUNS OF THE GREAT WAR IN THE MALL.
 14. A GROUP OF THE GREAT GUNS OF THE GREAT WAR IN THE MALL.

Early history of photojournalism goes back to the first photo-interview in 1886 of Eugène Chevreuil (the chemist) on his 100th birthday on the theme of "The Art of Living Longer"; photographed by Paul Nadar (son of Nadar senior, Gaspard-Félix Tournachon) and assisted by a short-hand writer taking down Chevreuil's comments.

a. photo essay requires the organization of a number of pictures on a single theme, giving a deeper, more rounded and intense view of the subject at hand; for photo essay to succeed whole must greater any its parts. Tim Gidal, an early photojournalist comments on the difference between earlier reportage and photojournalism:

"Until the emergence of modern photojournalism, illustrated papers sought to present themes which 'entertained and informed' the reader...The new photojournalism enlarged this basic function by challenging the reader to participate. The permanence of this desired reaction, however, was largely determined by the graphic presentation...and the personality of the editor-in-chief...It was possible now to present not only the event itself, but also the reactions of participants and spectators by their gestures and facial expressions."



Eric Salomon, Photojournalist

One of the earliest practitioners of small format candid photography; he worked for the *Berlin Illustrated Times*
He was an early precursor to the *papparazzi* of our day.









In 1800, Wordsworth, in the Preface to *Lyrical Ballads*, denounced the corruption of sensibility produced by “the great national events which are daily taking place, and the increasing accumulation of men in cities, where the uniformity of their occupations produces a craving for extraordinary incident, which the rapid communication of intelligence hourly gratifies.” This process of overstimulation acts “to blunt the discriminating powers of the mind” and “reduce it to a state of almost savage torpor.”

William Wadsworth's Poem Against Illustrated Press

Now prose and verse sunk into disrepute
Must lackey a dumb Art that best can suit
The taste of this once-intellectual Land.
A backward movement surely we have here,
From manhood, -- back to childhood . . .
Avaunt this vile abuse of pictured page!
Must eyes be all in all, the tongue and ear
Nothing? Heaven keep us from a lower stage!

Here is Baudelaire writing in his journal in the early eighteen-sixties:
“It is impossible to glance through any newspaper, no matter what the day, the month or the year, without finding on every line the most frightful traces of human perversity. . . . Every newspaper, from the first line to the last, is nothing but a tissue of horrors. Wars, crimes, thefts, lecheries, tortures, the evil deeds of princes, of nations, of private individuals; an orgy of universal atrocity. And it is with this loathsome appetizer that civilized man daily washes down his morning repast.”