

## THE APPEAL OF PHOTOGRAPHY

added nothing to the idea save a distressing superficiality. It introduced a fog on the brain, that was as senseless as it was embarrassing to the eye caring intensely for precision of form and accuracy of presentation. Photography was in this sense unfortunate in that it fell into the hands of adepts at the brush who sought to introduce technical variations which had nothing in reality to do with it and with which it never could have anything in common. All this sort of thing was produced in the age of the famous men and women, the period of eighteen ninety-five to nineteen hundred and ten say, for it was the age when the smart young photographer was frantic to produce famous sitters like Shaw and Rodin. We do not care anything about such things in our time because we now know that anybody well photographed according to the scope as well as the restrictions of the medium at hand could be, as has been proven, an interesting subject.

It has been seen, as Alfred Stieglitz has so clearly shown, that an eyebrow, a leg, a tree trunk, a body, a breast, a hand, any part being equal to the whole in its power to tell the story, could be made as interesting, more so indeed than all the famous people in existence. It doesn't matter to us in the least that Morgan and Richard Strauss helped fill a folio alongside of Maeterlinck and such like persons. All this was, of course, in keeping with the theatricalism of the period in which it was produced, which is one of the best things to be said of it. But we do