

## THE APPEAL OF PHOTOGRAPHY

as to say as objective as the daylight which produced them, and aside from certain intimate issues they are impersonal as it is possible for an artist to be. It is this quality in them which makes them live for me as realities in the art world of modern time. All art calls for one variety of audacity or another and so these photographs unfold one type of audacity which is not common among works of art, excepting of course in highly accentuated instances of autographic revelation. It is the intellectual sympathy with all the subjects on exhibition which is revealed in these photographs: A kind of spiritual diagnosis which is seldom or never to be found among the photographers and almost never among the painters of the conventional portrait. This ability, talent, virtue, or genius, whatever you may wish to name it, is without theatricism and therefore without spectacular demonstration either of the sitter or the method employed in rendering them.

It is never a matter of arranging cheap and practically unrelated externals with Alfred Stieglitz. I am confident it can be said that he has never in his life made a spectacular photograph. His intensity runs in quite another channel altogether. It is far closer to the clairvoyant exposure of the psychic aspects of the moment, as contained in either the persons or the objects treated of. With these essays in character of Alfred Stieglitz, you have a series of types who had but one object in mind, to lend themselves for the use of the machine in order that