

ADVENTURES IN THE ARTS

give in the case of the portraits, and I mean chiefly of course the Stieglitz portraits, the actuality of the sitter without pose or theatricism of any sort, a rather rare thing to be said of the modern photograph.

Stieglitz, therefore, despite his thirty or more years of experimentation comes up among the moderns by virtue of his own personal attitude toward photography, and toward his, as well as its, relation to the subject. His creative power lies in his ability to diagnose the character and quality of the sitter as being peculiar to itself, as a being in relation to itself seen by his own clarifying insight into general and well as special character and characteristic. It need hardly be said that he knows his business technically for he has been acclaimed sufficiently all over the world by a series of almost irrelevant medals and honours without end. The Stieglitz exhibition is one that should have been seen by everyone regardless of any peculiar and special predilection for art. These photos will have opened the eye and the mind of many a sleeping one as to what can be done by way of mechanical device to approach the direct charm of life in nature.

The moderns have long since congratulated Alfred Stieglitz for his originality in the special field of his own creative endeavor. It will matter little whether the ancients do or not. His product is a fine testimonial to his time and therefore this is his contribution to his time. He finds himself, and perhaps