

deceive themselves and impose on the public. But that does not blind us to the value of what is genuine and "of the centre" in photography. We have no patience, also, with the sophisticated clever paint-slapping that has so frequently passed for "art" with critics of even Mr. Fitzgerald's insight; but that does not blind us to the splendid productions of genius. We differ, however, from Mr. Fitzgerald in still having faith. He has lost his faith. It may be that his experience of sorrow with painters has soured his genial spirit and now sends him turning atrabilious eyes on any art. That is a pity. "Ueber allen Gipfeln," said Goethe, "ist Ruhe." On the other side of the hills of disappointment are the Ranges of Hope. We invite Mr. Fitzgerald to climb them with us, making but one condition—that he leave behind him "the trite and fatuous preconceptions" which an association with mediocrity has implanted in his mind.

EDITORS.

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#### OUR PLATES

**I**N THIS number of CAMERA WORK we conclude the series of reproductions of Mr. Frank Eugene's work which was begun in the last issue of the magazine. We believe that the plates published in the two numbers will give the readers of CAMERA WORK a very fair idea of the scope and character of Mr. Eugene's interesting photographic work. In the two numbers all the gravures have been reproduced from the original negatives and all but one, the Prince Rupprecht, in the original size; the Prince Rupprecht has been somewhat enlarged. Like the plates in the last number of CAMERA WORK those in the present issue were engraved and printed by the German firm, F. Bruckmann Verlag, Munich, under the direction of its director, Mr. F. Goetz and the personal supervision of Frank Eugene himself.

The article on Frank Eugene which Mr. Maximilian Rohe, of Munich, had promised us and which we had hoped to publish in this number, has been unexpectedly delayed in its materialization. It is therefore held over for some future number.