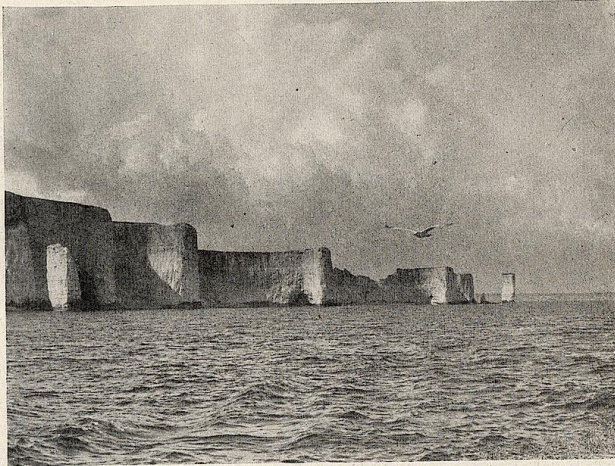


*The Photographic Work of W. J. Day*

"BRITAIN'S BULWARKS"

FROM A PHOTOGRAPH BY W. J. DAY

full of interest, cannot fail to have a salutary influence upon artists. I am far from suggesting any retrogression in the direction of romantic formulæ and romantic ideals. The Past should remain the Past; art does not travel backwards. At the same time we find many an artist, weary of the *paysage intime*, which has been in such high honour of recent years, beginning to seek anew for a *subject*. On such as these Victor Hugo's drawings must needs have a powerful effect in pointing out the part imagination may play in the domain of the landscape, and how that domain may be extended and magnified thereby.

HENRI FRANTZ.

**T**HE PHOTOGRAPHIC WORK OF W. J. DAY. BY W. K. WEST

DECIDEDLY it is no longer possible to ignore the claims of photography to consideration as a valuable medium for the

expression of artistic ideas. The commentators on modern art movements who still profess to regard it as a merely mechanical contrivance, incapable of any response to the intentions of the worker who uses it, are hopelessly out of date, and are wasting their energies in useless opposition to the development of a form of practice which is destined in the immediate future to acquire a very definite position among the arts. These critics, indeed, prove by their attitude towards photographic work that they have not studied its present-day characteristics, and have

not kept themselves acquainted with the changes in it which have come from recent improvements in cameras and plates, and from the more intelligent use which some of the photographers themselves are making of their opportunities. The conditions now are very unlike what they were twenty, or even ten, years ago; and a very different type of criticism must be employed if the art is to be fairly dealt with.



ATMOSPHERIC STUDY

FROM A PHOTOGRAPH BY W. J. DAY