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MISS KNOX, PRINCIPAL, TORONTO. TERM OPENS JAN. 8TH.

WITH THE PHOTOGRAPHER.
By Stephen Leacock.

"I want my photograph taken." I said.

"Sit there," said he, "and wait."

After an hour the photographer opened the inner door.

"Come in," he said severely. I went into the studio.

"Sit down," said the photographer. Then he rolled a machine into the middle of the room and crawled into it from behind.

"The face is quite wrong," he said. "I know," I answered quietly, "I have always known it." He sighed. "I think," he said, "the face would be better three-quarters full." "I am sure it would," I answered enthusiastically. He twisted my face as far as it would go and then stood looking at it. He sighed again. "I don't like the head," he said. Then he went back to the machine and took another look. "Open the mouth a little," he said. I started to do so. "Close it," he added quickly. Then he looked again. "The ears are bad," he said; "droop them a little more. Thank you. Now the eyes—roll them in under the lids. Put the hands on the knees, please, and turn the face just a little upwards. Yes, that's better. Now just expand the lungs! So! And hump the neck—that's it; and just contract the waist—ha! and twist the hip up towards the elbow now! I still don't quite like the face, it's just a trifle too full, but—". I swung myself around on the stool. "Stop," I said with emotion, but, I think, with dignity: "This face is my face. It is not yours; it is mine. I've lived with it for forty years and I know its faults. I know it's out of drawing; I know it wasn't made for me, but it's my face—the only one I have"—

I was conscious of a break in my voice but I went on: "such as it is. I've learned to love it. And this is my mouth, not yours. These ears are mine, and if your machine is too narrow—" Here I started to rise from the seat. Snick! The photograph was taken. "Come back on Saturday and I'll let you see a proof of it." On Saturday I went back. He unfolded the proof of a large photograph and we both looked at it in silence. "Is it me?" I asked. "Yes," he said quietly. "It is you." "The eyes," I said hesitatingly, "don't look very much like mine." "Oh, no," he said, "I've retouched them." "Fine," I said, "but surely my eyebrows are not like that?" "No," he said, with a glance at my face, "the eyebrows are removed. We have a process now—the Delphide—for putting in new ones." "What about the mouth?" I said, "is that mine?" "It's adjusted a little," he said, "your's is too low. I found I couldn't use it." "The ears, though," I said, "strike me as a good likeness." "Yes," said he thoughtfully, "that's so; but I can fix that all right in the print. We have a process now—the Sulphide—for removing the ears entirely. I'll see if—" "Listen," I interrupted, "I came here for a photograph, a picture, something which, mad though it seems, would have looked like me. I wanted something that would depict my face as Heaven gave it to me, humble though the gift may have been. I wanted something that my friends might keep after my death, to reconcile them to my loss. It seems that I was mistaken. What I wanted is no longer done. Go on, then with your brutal work. Take your negative or whatever it is you call it, dip it in sulphide, bromide, oxide, cowhide—anything you like; remove the eyes, correct the mouth, adjust the face, restore the lips, reanimate the necktie and reconstruct the waistcoat. Then when you have done all that, keep it for yourself and your friends. They may value it; to me it is but a worthless bauble."—T.H.I. Record.

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