

enlargements and those taken direct, are exceedingly well painted. Whilst referring to the productions of M. Claudet, we may call attention to a couple of his pictures which have recently been added to the French department. These consist of two large groups, taken direct, one consisting of portraits of the secretaries of the English and French Photographic Societies, Dr. Diamond and M. Laulerie; and the other of five persons, the jurors of Class XIV, Photography. Both these pictures are admirable, and are as fine specimens of photographic portraiture as are to be found in the Exhibition. The photography leaves nothing to be desired; the composition is good; the tone is rich; the images are round, soft, vigorous, and well defined. The likenesses are also admirable. Those in the group of two are perfect in this respect, and full of character. We commend visitors to see those pictures, both for the interest of the subjects, and the excellence of the photography.

Mr. Kilburn, or rather his successor in his name, contributes some very good specimens coloured in oil, and some which are styled "demi-tinted" in water-colours, which are almost as bad as possible.

Mr. T. R. Williams exhibits some of the finest oil-coloured specimens in the department; true and natural in colour, they give both the hue and the texture of flesh; the colouring is indeed well worthy of the photographs, and that is saying a great deal. We must except, however, two specimens apparently coloured by another hand, the portraits of "A Lady and Child," and of "A Highlander;" these are cold and crude, and certainly, to our taste, inferior to the rest of Mr. Williams's contributions. A tinted enlarged portrait by Mr. Williams is hung too high for criticism, but it appears very good. Mr. Brothers of Manchester exhibits a coloured photograph on ivory, which is very good, and a large coloured group, which, so far as we can see at the height at which it is hung, is also very good. Messrs. McLean and Melhuish exhibit a frame of coloured miniatures, which are also hung too high for careful examination, but they appear very perfect indeed, and have all the character of ivory. M. Bassano exhibits a large coloured group of officers which has very little art, and is thoroughly unsatisfactory as a picture. Mr. T. Price has some very good coloured enlargements. Messrs. Smyth and Blanchard have a coloured solar camera picture, which is far inferior to their uncoloured work. Messrs. Gush and Ferguson, Mr. E. Sutton, and Messrs. Lock and Whitfield have some very carefully coloured miniatures, but with the majority of which visitors to former exhibitions are familiar; they have many beauties, but are marred by some exaggerations in drawing. The latter firm exhibit a very fine life-sized head of a child; this is well painted, and a very charming picture. Mr. Mayall exhibits a few coloured specimens, some of which are good, but none of which we think are equal to his best plain untouched pictures. We regret to observe a growing tendency in photographic colourists, of which this Exhibition furnishes many examples, to the production of mere prettiness, to the entire sacrifice of all true art qualities; transparency, solidity, and the sober quietness of nature are sacrificed for the purpose of obtaining a brilliant display of colour, and that smoothness and miscalled "finish" which is destructive of all texture, rigour, or appearance of life. This arises, doubtless, in good artists, from the habit of constantly painting according to "descriptive particulars," instead of from life; inferior artists will follow bad examples; and in addition to this, we fear that too often the public desire and patronize this "pretty," but unnatural style of colouring.

The colouring of photographic landscapes has from some cause never received much attention or favour. How far it might be done successfully by good artists, we cannot tell; but we doubt if the result would ever be worth the pains it would require, if done properly. Certain it is that most exhibited attempts have been failures; of all the vile things of the kind, however, we have never seen anything worse than the "Views coloured in Tempera and Bistre," exhibited

by Mr. Poulton, the photographs are spoiled without anything approaching in the remotest degree to art having been obtained; the result is coarse and gaudy, inferior to our taste to the commonest coloured engravings.

We append one or two extracts from the criticisms of the daily press on photography. The opinions of the outside press are always more or less valuable as fairly representing the opinions of the general public. The article in the *Daily News*, which we give first is in the main thoroughly just, and appreciative. The incongruity of the classification is shown in a forcible light by the heading appended to the article being simply thus:—

"MACHINERY: PHOTOGRAPHY." After this heading comes the criticisms on pictures, premised, however, by a few trenchant remarks on the classification:—

"It is very evident that at some period of their existence, the powers that be at South Kensington have been made the distorted victims of some incompetent photographer, for the incessant war that Her Majesty's Commissioners have never ceased to wage against the votaries of the camera plainly indicates a grievous wrong done on one side, only to be wiped out by the most implacable revenge on the other. They commence by classifying photographs amongst machinery, because, forsooth, a camera is a philosophical instrument, a principle which, if carried out, would place lithographs in Class I amongst stones, and engineering in Class 31 with copper-plates. A very fierce opposition to this sapient decision was immediately raised, photographers from all parts of the kingdom uniting in protesting against the arrangement. But the opposition was useless, the only result being an enormous mass of official correspondence, all sound and fury signifying nothing. Having insulted the new art by a false classification, the next thing was to burke its display by hiding it from the public. It was accordingly placed in a lofty, though cheerful garret, called the Central Tower, far above the high struggling mark of even the soundest winded visitors. To further degrade it, the Commissioners mixed it up with toys. What, in the name of Cremer, photography has done to be placed side by side with baby jumpers, wax dolls, and other appliances for the improvement of the infantile mind, we do not undertake to determine—we only know that in our opinion the union seems to be at least incongruous.

"Had the search for this attic been ten times as long, and the stairs twenty times as many, we should have been fully repaid for our exertions by the splendid display of photographs of all kinds contributed under the depressing influence of an unjust classification. In spite of their first determination not to exhibit, the best houses have come forward with their best works, determined to show to the world that a photographer is not a mechanic, and that photography is something more than a manufacture. It is at all times a most difficult thing to criticise photographs. There are so many influences at work which may destroy at any moment the result of unceasing pains and educated skill, that the photographic critic is continually in danger of blaming the photographer for shortcomings utterly beyond human control. There is, too, great difficulty in viewing photographs from a medium point just between manipulatory excellence on one side, and natural beauty on the other. The photographs exhibited are, perhaps, the best collection ever brought together, numbering nearly one thousand frames, containing works by all the best photographers, very few of which are below mediocrity. They fall naturally into four divisions—portraits, landscapes, reproductions, and scientific photographs.

"We would warn our readers that the list of exhibitors contained in the ordinary shilling catalogue is useless, and advise every one to procure the detailed catalogue published by Trowce, and sold in the room, the numbers given in it being made use of in the following remarks.

"Commencing at the south-west corner of the room, the first frame of portraits we come to is a collection of studies by an old public favourite, Mr. O. G. Rejlander (2), which are