

Gold Medal given by the King of the Belgians.—Mr. H. P. Robinson, Tunbridge Wells.

Silver-gilt Medals.—Messrs. W. Bedford, London; E. Grassin, Boulogne-sur-Mer; Solovief, St. Petersburg; Major Volkmer, Vienna.

Silver Medals.—MM. Frederick Bruckmann, Munich; G. Brockesch, Leipzig; H. Colard, Brussels (amateur); A. Diston, Leven; W. England, London; Dr. Fritsche, Berlin; W. Hoffman, Dresden; G. Hare, London; Hunter and Sands, London; H. Krafft, Paris (amateur); J. Löwy, Vienna; A. Lewis, Douglas; A. Lugardon, Geneva; McLiesh, Darlington; Marsh Brothers, Henley-on-Thames; J. Maes, Antwerp; G. Pizzighelli, Vienna; H. Rückwardt, Berlin; G. Scamoni, St. Petersburg; R. Schuster, Berlin; Scolik, Vienna; A. Stevens, London (amateur); Taschler and Signer, Basle; Wurthle and Spinnhahn, Salzburg.

Bronze Medals.—MM. L. Aillaud, Albi; O. Anschutz, Lissa; E. Aubry, Brussels; Autotype Publishers, Munich; P. Arents, Paris; G. Balaguy, Paris; Bonfils and Co., Beyrouth (Syria); Brauneck, Mayence; E. Brightman, Bristol; J. M. Brownrigg, Guildford; J. Chaffin and Sons, Taunton; J. Dupont, Brussels; F. W. Donkin, London; H. Dandoy, Maestricht; D. Ermakow, Tiflis; J. Hallez, Dinant; D. Hutinet, Paris; Julien Laferriere, La Rochelle; H. N. King, London; J. Kossak, Temesvar; L. Laoureux, Liege; A. Leisner, Waldenburg; A. Liébert, Paris; O. Pfenniger, St. Gallen; Platinotype Co., London; G. Renwick, Burton; Saint Senoch, Paris (amateur); Thury and Amey, Geneva; Van Bosch, Paris; John Ward, Brussels (amateur); Watson and Sons, London; Woodbury Co., London; West and Son, Gosport; York and Son, London.

Honorable Mention.—MM. Burato, Zara; W. Byrne, Richmond; Von Ayx, Mayence; Batkin, Brussels; Chmielewski, Poltawa; Corroyer, Brussels; Deneck, Brussels (amateur); Evelyn and Deron, Brussels; Eckert, Prague; Fabronius, Brussels; E. Gaillard, Berlin; Girard, Paris (amateur); Harrison, Paris; Hofmans, Brussels; Dr. Just, Vienna; Karelinn, Nijni-Novgorod; Kurkdjan, Eriwan; Martin, Paris; Mackenstein, Paris; Bruno Meyer, Carlsruhe; J. Moffat, Edinburgh; Naumann and Schroeder, Leipzig; W. Otto, Dusseldorf; E. Pirou, Paris; A. Petitt, Keswick; Rebo des Montils, Paris; P. Schahl, Berlin; Storms, Antwerp (amateur); Chev. von Staudenheim, Feld-kirchen; F. Slingsby, Whitby; Shew and Co., London; Van Ronzelen, Berlin.

DAGUERRE.*

LOUIS DAGUERRE has well earned the monument which is to be unveiled in his native village of Cormeilles on Sunday. Long before he commenced his experiments the principle of photography was known. Thomas Wedgwood had applied it in practice at the beginning of the century. For Daguerre it was reserved to launch it on its career as servant of all work to art and science. The present generation has almost forgotten the pale forbidding spectres which scowled and squinted under the name of Daguerreotypes. Not the less were they the lineal ancestors and the indispensable forerunners of the finished portraits which have annihilated miniatures and the delicate scenes which the landscape painter both fears and uses. Photography since the production of the first Daguerreotype plates in 1838-39 has passed through many stages. Without Mr. Henry Fox Talbot's discovery its present popular employment would have been impossible. Under the original process the subject had to be copied separately for each impression. A single impression is sufficient by the aid of negatives for indefinite multiplication. Nitrate of silver has been discarded as the medium in favour of gun-cotton and ether and uranium. An alternative has been found for the direct action of the sun when that luminary is sulking under clouds or hidden in night. Magnesium and electricity discharge its functions at second hand. In every direction photography has become more certain of its effects, and more versatile in its manipulation for their production. Had Daguerre not existed, photography would

* From the Times.

have asserted its power. Many minds were on the track. The fulness of time had arrived for its promulgation. There is nothing to show that Daguerre possessed the genius which leaps at a bound to a truth. But he was clear-sighted and he was persistent. He perceived that the sun could be made to take portraits. That was his fixed idea; and he sold himself as a bond-slave to do its bidding. M. de Lesseps was not more the slave of his idea of the Suez Canal than was M. Daguerre of his Daguerreotypes. For fifteen years he laboured to accomplish his object, and he succeeded. In the lengthened chain which will represent the innumerable achievements of photography Daguerre's work must always constitute an indispensable link.

Photography belongs to the fruitful arts of which philosophy ranks the highest. Many considerable inventions end with themselves. About photography it can never be safely asserted when and where it will not be serviceable. It reproduces the eternal Pyramids. It crystallizes the spray of a wave. A baby's smile is not too fleeting for it. The last look of the dead before decay is set in is sacred for it. Justice avails itself of its aid, to treasure up the villainous features of the habitual criminal. All the visible humours of a popular holiday it can instantaneously reflect and marshal. The depths of the sea are not beyond its reach, or the heights of heaven. Movements concealed from human eyes, because the agents are too minute or too distant, do not elude the photographer. Wherever light penetrates he can go. Whatever act is done in light he can fix and delineate. Light is all-inquisitive and all-pervading. In photography science has secured a mode of cross-questioning light, and obliging it to keep for leisurely perusal notes of all which it has glanced at in the flash of a ray. Nothing is so plastic as light. Of everything which it sees it takes a mould. Hitherto it has broken the die the next instant, and passes on to lend itself to a fresh impression. The photographer halts it on its march, and bids it leave its transcript with him. No limit can be assigned to the powers of photography, because no limit can be assigned to the curiosity and tell-tale minuteness of light. At one period it appeared marvellous that photography should be able to portray whatever human eyes can see. Much that is visible cannot be turned to use on account of the evanescence of the vision. Photography stamped it on the instant in ineffaceable characters, and science was exuberantly grateful. Those boundaries to the art have been far transcended. Light which visits human eyes has been brought to yield up secrets to the photographer otherwise beyond human scrutiny. Through his art he analyzes a sun's beam, as the naturalist analyzes a bucket of sea-water dredged from the deep, and he levies on its invisible picture gallery a tribute of visible replicas. The uses of photography in war have long been acknowledged. Every campaign adds to their scope. Medical science is already beginning to avail itself as largely of the assistance of photography as astronomy. Photography will not be satisfied until it has devised ways of picturing the whole internal economy and the physical operations of organic being. Not impossibly the bitterness and gravity of the conflict between vivisection and its antagonists may be modified by the discovery of means for effecting by the observation of photography much which is to be learned at present only experimentally by the help of the vivisector's knife. Photography has elevated itself to such a position that, whenever science is at a loss for an instrument to effect an object it craves for rather than discerns, photography is the auxiliary it instinctively summons. Photography does not murmur at the utmost importunities to which it is subjected. It goes to meet demands, and suggests fresh ones. Like every active servant of the public, it creates needs that it may gratify them.

The process has climbed to such aerial eminences that to a large body of its admirers and practitioners its employment on the manufacture of cartes-de-visite seems a mere accident. For the majority of mankind its artistic qualities remain its true and distinguishing merit. From this point of view there are ungrateful persons who will meditate on Daguerre and his fellow-workers with anything but gratitude. The supposed necessity of being photographed, and the actual necessity of inspecting photographic portraits of others, and their collections of photographed landscape, and architecture, and pictures, and sculpture, are among the worst frictions which vex social life. Photography has on its conscience that its competition has killed the exquisite art of miniature painting. It has been instrumental in enforcing the popular modern conviction that art can be reduced to mechanism. Yet when even the artistic merits and demerits of photography are balanced, it must be confessed that the advantages are in a majority. It has erected a standard of