

People would not give themselves the time to say "thank you," it must be chipped to "thanks"; "doncherno," for "do you not know"; "bus," for "omnibus," and so on, *ad infinitum*; and so it is with photography. Now, it is not even easy to prescribe a sure method of approaching the study of the art of observation, because it holds, so to speak, the genius which finds its outward expression in whatever of individuality we may impress in our work, for no two persons will be similarly affected by the same scene. One will think this cloud too heavy, another that road too straight, a third that house too tall, and so on. No doubt some hair-splitter might be able to derive some profit from an examination and comparison of each set of likes and dislikes. I propose no such excursion, not wishing to send you to sleep.

Now there can be no doubt that individuality is the soul of all art work. If we go to any exhibition of paintings, and have a fairly current knowledge of the works of our leading painters, we shall be able to pick out certain works as coming from certain men, because we shall have become acquainted with their several leading characteristics, otherwise their individuality, and I take the liberty of saying that this should be the keynote of our aim in photography, and I care not how it is arrived at, all ranters about pure photography notwithstanding. If you questioned the methods of men who work in oil or water-colours, they would laugh at you for your pains. Why, then, should not all means be open to the production of a good sun picture? All roads lead to Rome; let us then tread forward to excellence along our own path. Be it admitted, however, once for all, that that path does not offer the same possibilities, cramped as we are by the exigencies of our method. Much may be done, however, by studying the works of one or two celebrated landscapists, and, being guided by the conclusions of such study, we shall find that our work will gradually rise from the commonplace in proportion as our intelligence to bend methods is adequate. There is no royal road in this as in other things. As a practical illustration, I would remind you that one of our greatest landscapists built up much of his manner during a certain period of his practice upon the works of a foreign artist. Take any of the less allegorical canvases of Claude, and in the front of the middle distance put a group of Scotch firs, or other prominent mass in the landscape, and you have the difference that exists between a Claude and a Turner. I am aware that the practice is not directly applicable to photography, but if you seize the principle of it, you will find yourself only taking scenes from such points of view as will give you some such prominent feature to qualify your composition, and will thus gain individuality. By this means the planes of your picture will be in better relation the one to the other, a quality not always met with in an average photograph. But you may say, "Granting I have found such a scene, I may have correct exposure, development, and printing, and yet the sought-for individuality may still be wanting." I must say I do not think it should be so, but should you, in the manifold chemical labyrinths with which we are beset, happen to be so far unsuccessful, then with the view in your mind and your shortcomings before you, apply a few broad washes of very light India ink to your negative, and so establish the balance you seek for. I have said it is necessary to exercise a certain process of selection in order to work out a completely satisfactory composition; but quite apart from this there lies a wide field of study for us—a field

only rendered possible by the very nature of our craft. Depend upon it, a very respectable reputation awaits the man with time and inclination to go out with his camera into the fields, and, as it were, wait upon Dame Nature. It is no small boon to have at command the means to catch the passing gleam of sunshine as it glides over the landscape, changing in the twinkling of an eye an expanse of dreary grey into a veritable glimpse of fairyland, or again, to be able to carry home in his slide that delicious ripple across the stream, with just a suspicion of movement in the trees or on its banks to account for it. These are things worth watching and waiting for, and not, as we are told, to wait until the beastly wind drops. One who will work in some such manner may, and indeed will, be scoffed at by the aforesaid school as a careless student, and perchance incur the awful risk of being branded as a "naturalistic"; but what are these things to count against honest endeavour to impart that which is sadly wanting in the majority of photographs, viz., just a touch of the soul within us?

(To be continued.)

SOME NEW ADDITION COMPOUNDS OF "THIO-CARBAMIDE" WHICH AFFORD EVIDENCE OF ITS CONSTITUTION.*

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IN the course of Part IV. of a series of papers on "Silicon Compounds and their Derivatives" (Trans., 1888, 53, 857), I gave some account of a beautiful white crystalline substance which was one of the most abundant products of the action of ethylic alcohol on the compound $(H_4N_2CS)_2SiBr_4$, described in a previous communication (Trans., 1887, 51, 202). The product referred to was shown to consist of the elements of four mols. of thiocarbamide and one mol. of ammonium bromide, whilst its synthesis was effected very simply by heating together the two substances in the above proportions and in presence of absolute alcohol.

It was also pointed out that other halogen compounds of ammonium and of some of its derivatives could be made to unite with thiocarbamide, and afford substances similar to tetrathiocarbamidammonium bromide. But the members of this group of compounds—other than the first—were only mentioned incidentally, as they had not been examined in detail at the time of publication of the paper in which the products of the decomposition of the silicon compound were described. When closely studied, however, they proved to be of more interest than I had supposed, for it soon became evident that they do not all conform to a single type, but exhibit significant variations in composition which is connected with the peculiar constitution of thiocarbamide.

In the following account of these compounds I shall first describe their preparation and properties, then give a summary of these facts, and conclude with some considerations suggested by the evidence.

In the descriptive part, I have given some further details relating to the ammonium bromide compound, as an interesting practical application of the substance has recently been made by Colonel Waterhouse to the production of direct *positive* photographs. So effective is this agent in securing the reversal of the photographic image on gelatino-bromide films, that the presence of less than

* From the *Journal of the Chemical Society*.