

THE MONTH.



AN ENGLISH writer, speaking of carbon printing, says that a great many are deterred from trying, thinking it would involve a considerable expense, while in reality the apparatus actually needed for carbon printing is not much more than what every one who practises photography already has, and that the cost of the extra apparatus is very trivial. Carbon prints can be developed in a wash-hand basin with a jugful of hot water, the edge of the hand, unless it is too bony, will serve for a squeegee, the finger tips will do for a thermometer, and a bit of printing-out paper, with a few thicknesses of tissue paper over it, will serve as an actinometer.

THOUGHT PHOTOGRAPHY.—The Amateur Photographer, in a late number, publishes an interesting article by W. Ingles Rogers, in which he propounds the question, "Can thought be photographed?" and describes some experiments the result of which seem to have some bearing on the point. The article is illustrated, and there is one striking reproduction of a photographic plate which was placed before the experimenter's eyes for twenty minutes in a dark room, after he had been steadily gazing at a postage stamp for one minute in the light. The experiment was performed in the presence of credible witnesses, and the plate, when developed, revealed two faint images of the postage stamp, and the print clearly shows

these, surrounded by whitish fog. Curiously enough, the distance between the central points of Mr. Rogers' eyes is two and a half inches, but that between the two images is three and one-eighth inches. It would appear, therefore, that this is a case of projection, and not merely reflection. The phenomenon is doubtless optical, but an interesting field of inquiry is opened up, and some time may elapse before it becomes capable of explanation.

A BRITISH contemporary speaks sensibly on a point that is always a source of annoyance to visitors attending a "no-name" exhibition, and reflects upon the powers of the judges to judge fairly: "We want to point out one little matter to exhibition committees and others. It is not a new point, but too frequently seems overlooked. Why, after certain gentlemen have been asked to judge, is a doubt in their impartiality and integrity implied by debarring exhibitors from letting their name appear on the works shown, as though the fact of their authorship would influence the judges' award? When an exhibitor has attained to the position that his name might possess an influence upon the minds of the judges we may be pretty sure that his work has become possessed of an amount of individuality which renders signature quite unnecessary. Moreover, is it fair to the exhibitor that he shall not sign his work? From the growing custom of writing the name on the corner of the print itself, after the manner of painters, a considerable amount of work must be shut out, or the photograph-