

competition, however, as they had previously won prizes as the exhibitions of the triumvirate—and I might add, in different parts of the world. This is no wonder. It would be difficult to improve, "Tickled to Death," "Gimme a Light," "An Open Countenance," "Generosity" et al., all darkey subjects. His "Lone Cypress" which appears in the JOURNAL's loan exhibit, was at the exhibition.

H. E. Watkins, Grand Studio, Scarboro, England, had seven most excellent portraits hung, but they failed to commend themselves to the judges, as did all other portraits, as far as I can recollect.

"Sunrise on Canal," by S. M. McCormick, New Rocheole, N. Y., was an exquisite thing, and might have exchanged places with a number of prize-winners, with credit to the judges.

"In the New Hampshire Mountains," entered by John H. Tarbell, New York City, was an elegant picture, unhonored; and this gentleman showed others that were admirable, one, "My Old Aunt Sally," being particularly so.

"Lowland Pastures," John Henry Avery, Prince of Wales Road, Kentish Town, London, might have been medaled without criticism.

"Evening," by William H. Dodge of the Lowell, Mass., Camera Club. a sepia enlargement, was worthy of the highest praise, as was also "A Poker Game," in the same gentleman's collection.

"A Portrait," one of two pictures belonging to William E. Dawson, Schenectady, New York, and an exceedingly fine production, was sent by the judges to

* * * "Join the innumerable caravan"

of portraits that were unable to awaken a spark of admiration in the judges.

"Old Farm House," a platinum print by John Struthers, of the Philadelphia Society; and "Ready for the Fray" and "Jack," (a flashlight study) both by James L. Dillon, of the same society, were much superior to a number that carried off prizes.

"An Egyptian," by F. Maldemar Fuchs, Naples, Italy, was a beautiful thing.

"Young Blood," one of a number of scenes in Thuringia, all fine, by Hugo Erfurth, Dresden, was deserving of an award, far more than half that got medals.

"Out of Luck" and "Galatea," by W. W. Winters, Derby, Eng., had lots of admirers among the spectators but none among the judges.

"One o'clock. Two o'clock," by D. J. Scott, Cambridge, England, ought to have beaten two-thirds of the winners.

"Can I Kiss it?" by W. Braybooke Bailey of the Toronto Camera Club, is a work that tells a beautiful story and does it well.

J. Wells Chamney's fancy heads were much admired during the exhibition; E. S. Bennet's photographs of such artists as Will S. Low, J. G. Brown, Frank D. Miller, J. Q. A. Ward, A. H. Wyant, George Inness, F. H. Church, Easman Johnson, Frank D. Millett, Daniel Huntington, et al., attracted a great deal of attention; and much interest was shown in a collection of medical photographs of scientific operations, the contribution of Dr. Edward Leaming of the College of Physicians of New York.

A number of other exhibitors are worthy of the highest commendation;