

"it is not a very uncommon thing for amateurs to do so. It has been done by officers in the army. Are they, on that account, professional artists? * * * To those who are conversant with the subject it is known that there is, strictly speaking, no such thing as a professional education in Art, as it is understood in other professions, as in Law, Physic and Divinity. There are schools of Art, doubtless, but an artist has no need to pass through these. A minority only do so; and many of the most famous artists have not done so; landscape painters scarcely ever. * * * The success of an artist does not, in fact, depend upon the instruction that he may receive, or may not receive, but upon his own natural genius. This may be proved by hundreds of instances. There are cases in which pupillage of that kind is time lost, or even disadvantageous. * * * I would urge that it does seem extremely unfair that a man, who is not an actual professional artist, should be allowed to compete with those who are professional, and whose bread may be supposed to depend upon whatever reputation and money they can obtain; while to the amateur it must be a matter of comparatively small consequence. I cannot help thinking that the last argument should have great weight."

This communication contains many other valuable suggestions, which will, no doubt, receive due consideration by the Association.

Writer No. 2, a lady amateur, says:—"I venture to call your attention to the great importance of encouraging original works. At present copies (to produce which nothing but care, patience and practice are required) are allowed to compete on equal terms with drawings from nature and imagination, for which very different qualities are necessary. Copies should, I think, be sent in, exhibited and judged as such, if it be thought desirable to admit them at all." After some useful hints on classification, this writer argues for the principle of awarding both 1st and 2nd prizes to the same artist, or not, according to the relative merits of the works exhibited; but asks, with the former correspondent, that the rule should be uniform; and also suggests that names of the competing artists be not made known to the judges. A doubt is also expressed as to whether it is necessary to distinguish between artists as professional and amateur, as "in this country many amateurs have received a far better education in Art than their professional brethren; and were that vitally important distinction made between the *true artist* and the *copyist*, other differences might be disregarded."

Writer No. 3 strongly expresses his approval of a suggestion made in a former issue of this jour-

nal, that all pictures be sent in during the week previous to the exhibition, and that they be judged not later than the Monday of the exhibition week. He thinks it would tell against the success of the exhibition to require professionals and amateurs to exhibit in the same sections; as a large number of pupils shew as amateurs, who would not exhibit if they had to compete with professionals, probably their own masters or teachers; and expresses the opinion also that no one should be allowed to exhibit as an amateur who now either sells pictures or teaches for a livelihood, or as a matter of profit; or who has at any time heretofore done so.

Writer No. 4 says:—"I think the only true method of giving fair play to all, would be to have a class for *originals* by professionals and also for copies; also a class for originals and for copies by the same. I think there should be a distinct class for pupils." He also urges the Association to have the clause requiring the drawing to have been executed since the prior exhibition to be reinserted in the rules. The terms 'professional' he understands to apply to any artist who sells or offers for sale any of their works." This, we think, is rather indefinite.

For Photographs this correspondent argues that a plain copy should in all cases be hung beside the colored one, and the Photographer who exhibits should be required to declare that the coloring is done by himself; or if colored by an artist other than himself, it should be so stated.

A Lady Professional, No. 5, says: "The suggestions which have been made to change the terms 'Professional' and 'Amateur' to 'Originals' and 'Copies,' are, according to my mind good, and would draw the line as distinctly as any terms which could be employed—the line then being between different capacity, effort and experience; while in the past it has been between different positions (in one way understood). I should judge it to be highly desirable to offer a class of prizes to pupils separately, as the number who are practicing under teachers is large, and early efforts need encouragement, quite as much as later ones."

Writer No. 6, says:—

"The opinions I have on the matter, I hold with some diffidence, for I cannot but feel the difficulties and objections which might *fairly* be raised against any classification.

The suggested classification, originals and copies—as also a class for pupils—would, I think, be better than the present one. The design of the exhibition and competition should be paramount. I take it to be for the purpose of encouraging originality and ability; the prizes should therefore be for such, and be so arranged. As copies, an