

pretty. If the medal was given for technical merit, it deserves it; if for artistic superiority, there were others very much better in that particular.

"Homeward Bound," representing a fishing party in a boat, returning to Barcelona, appears like an ordinary snap shot at a boat and crew, and is much inferior, in point of art, to many others unnoticed by the judges.

"Manoeuvres of Spanish Artillery" is worthy of the same comment, the judges have probably been impressed with it because of its slight resemblance to some of the water colors of Detaille.

"Fairbank's House" is technically good; but how the judges could have passed by many more artistic views and awarded a medal to this, I cannot conceive.

"Green River" is possessed of many good features. It is very pretty; but it is not remarkable as a work of art. The figure it contained might have been left out and the picture improved thereby.

"Locating Camp" is much better than any I have yet described. The story is told by a man—so placed as to form the key note to the view—engaged in lighting a fire—the first step in "locating." Another is seen on a horse near by. The setting of the picture is very good. But how the fire-lighter got there, unless afoot, or behind the other man on the horse, is left to be imagined. If the position of the camera had been moved a little it would have improved the aspect of some tree tops on the left side of the subject. It is particularly fine in atmospheric effects.

"Foreground Study" is just what its name implies—that is all. I could see nothing superior to it; and

it is strange that it was hung, to say nothing of its being medaled.

"A Path Through the Woods" is first-rate technically; but it could not have been much worse as a work of art. It represents a wood, with a faint suggestion of a path; the trees are all perfectly straight and parallel, with not a compensating line; and the largest tree is exactly in the middle of the picture, dividing it into two equal parts.

"Miss M.—— as Statue of the Republic" is a tableau of a young lady posed by Mr. Breese after the colossal sculpture of D. C. French, which he made for the World's Fair. Mr. Breese exhibited besides, carbon prints of a large number of reproductions from the old masters, also of modern artists, and of Chartrain's portraits of the Belmont family. Too much cannot be said in praise of the work done by this exhibitor; but it was not all original. And yet the president of the society informed me that he stood an equal chance with others for awards—and that no restrictions were imposed. This is not the way to promote the interests of artistic photography, it seems to me, as it puts originality at a discount, as well as other things. It was very strange that under this rule, the judges did not recognize any of the old masters, or the modern painters, and award prizes to some of their works. Have they "fallen into innocuous desuetude?"

"Naubuc" is a pretty view of a landing on the Connecticut river; but it is only a photograph—not a picture. A portion of one side is taken up with the landing, etc., the foreground and other side are occupied by the river; but there is no detail to the water, and nothing to contrast it with the light sky.