

Advertisement for Samuel N. Rice, "Art prized above all price," (includes poem, "To a Daguerreotype") 1850

(keywords: Samuel N. Rice, 194 Canal, history of the daguerreotype, history of photography)

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SOMETHIN NEW!

**SPLENDID
SKYLIGHT DAGUERREOTYPES
FOR ONE DOLLAR.**

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**S. N. RICE,  
DAGUERRIAN ARTIST,  
194 Canal-street, between Hudson and Varick,  
NEW-YORK.**

Takes pleasure in informing his friends and the public generally, that he has recently fitted up one of the best arranged Skylights in the city, which in addition to other improvements, together with his long experience in the art, enables him to take likenesses an any kind of weather *as faithful as one's own image can be reflected in a mirror.*

In boldness of tone and lifelike effect, in richness and durability of finish and color, (as well as in the absence of those heavy shadows which so often mar an otherwise good picture,) Mr. R. is inclined to believe his pictures are not excelled, even by the best of his three dollar contemporaries.

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Engravings, Paintings, and other Daguerreotypes accurately copied.

Miniatures inserted in Locketts, Breast Pins, and Finger Rings, in a neat and durable manner, and warranted not to fade.

Hours for children, between 9 A. M. and 2 P. M., at which time their pictures can be taken, *by a new and improved process, in three seconds.*

LIKENESSES OF SICK OR DECEASED PERSONS TAKEN AT THEIR OWN RESIDENCES ON REASONABLE TERMS.

A SHARE OF PUBLIC PATRONAGE IS RESPECTFULLY SOLICITED.

TAKE NOTICE.—*No 50 or 75 cent pictures taken here, as nothing is allowed to go out to the public that will not give perfect satisfaction, or reflect credit upon the Establishment.*

~~~~~  
TO A DAGUERREOTYPE.

Shadow of my departed friend! in thee  
I trace the lineaments and mark the true  
And faithful image of the loved and lost.  
Thou 'rt all that now is left of her whom death  
Has rudely snatched from my embrace—of one  
Beloved as my own soul. E'en now methinks  
I hear those strains of tenderness, so wont  
To break upon my ravished ear from those  
Dear lips. E'en now, methinks I see that look  
Of love, so mildly beaming from thine eye.  
But no! *her* lips are sealed—*her* eye is dimmed  
In death; and thou alone—the faithful type—  
Her other self—art all that now is left.  
Blest be the day in which, *e'er 'twas too late*,  
Despite procrastination's subtle voice,  
Those cherished features were transcribed.  
Blest be the light by whose unerring ray  
Was traced, *indelibly*, that lovely form.  
And thou. which didst but such a trifle cost,  
And which, to strangers' eyes, so valueless  
Doth seem—*by me art prized above all price.*

[End of text.]

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**EDITOR'S NOTES:**

The bibliography of this title is somewhat difficult. While the 1850 edition is stated as the "third edition," the title first appears in 1849 and is always bound with Porter Belden, *New-York: Past, Present, and Future*. The paired titles were published 1849, 1850, and 1851. One copy of the 1851 edition is stated as "5th ed., rev. and brought up to Sept., 1851," implying multiple editions in a year.

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Prepared from: original volume in the collection of Gary W. Ewer. Also available from *Google Books*. (<http://books.google.com/books?id=b2coAAAAYAAJ>) The 1849 edition is available from *Sabin Americana* (Sabin 4410). (Subscription required; available at many higher learning institutions.)

Original spelling/punctuation/grammar generally maintained without correction. Any in-text corrections are bracketed.

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