"Photography in the United States," 22 April 1853
(keywords: Louis Jacques Mandé Daguerre, François Arago, Joseph Nicéphore Niépce, crystalotype, stereoscope, David Brewster, Levi L. Hill, Samuel F. B. Morse, James R. Chilton, James Miles Wattles,
William Henry Fox Talbot, James Campbell, Mathew B. Brady, ivorytype, John A. Whipple, Dr. George Phillip Bond, Armand Hippolyte Louis Fizeau, Antoine François Jean Claudet, Charles H. Williamson, talbotype, calotype, crystalotype," ivorytype, Niepce de Saint Victor, history of the daguerreotype, history of photography.)

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PHOTOGRAPHY IN THE UNITED STATES.

HISTORY OF THE INVENTION.

The art of Photography—more popularly known as Daguerreotyping—is brought to so great a perfection in this country, and prosecuted on a scale of such magnitude, and the different manufactures connected with it are of such importance, especially in this City, that we propose giving a few details respecting them, and also a sketch of the origin and progress of this important discovery.

Several designations distinguish this new art—it was originally called Photography, or writing by light; afterward, the art of Photogenic drawing, or drawing produced or occasioned by light; then Heliography, or writing by the sun—the latter term being that used by the experimenter who first succeeded in fixing the delineations of pictures produced by light—Mons. Daguerre, whose name has originated another and the most general title by which the art is known—Daguerreotyping—a compliment to the discoverer which will hand his name down to the latest posterity.

Although it was not until the year 1839, that Daguerre first succeeded in making a picture by the aid of the sunlight, upon a plate chemically prepared, still the idea that such an effect could be produced had been entertained as far back as early in the commencement of the Eighteenth Century; and memoirs on the influence of light in the crystalization of salts were published, by Petit in 1722, by Chaptal in 1788, and by Dize in 1789. These and similar researches led to the experiments of Mr. Wedgwood, the porcelain manufacturer of Staffordshire, England, who, in 1803, laid before the Royal Institution of London a memoir, entitled "An Account of a Method of Copying Paintings upon *Glass*, and of Making Profiles by the Agency of Light upon Nitrate of Silver; with Observations by Sir Humphrey Davy." A solution of nitrate of silver, spread on white paper or leather, was the photographic material employed; but the experiments eventually failed, owing solely to the want of those chemical agencies which were afterwards employed as the fixing materials. Bromine, Iodine, and Hyposulphite of Soda, were not then discovered, and, without them, Photography would still have remained where Wedgwood left it.

No further investigations appear to have been made until 1814, when M. Niepce, of Chalons-sur-Saone, turned his attention to the chemical agency of light, his object being "to fix the images of the camera-obscura;" and he discovered that by spreading bitumen

on a glass or metal plate, and placing this in the camera, a *dormant* image was impressed on the plate in *five or six hours.*

In 1824 Daguerre commenced his researches, employing, like Wedgwood, nitrate and chloride of silver, and in 1826, he and Niepce, becoming acquainted, pursued their inquiries together. In 1829, Niepce, in a letter to Daguerre, says:

"The discovery which I have made consists in producing spontaneously, by the action of the light, with gradations of tint, from black to white, the images received by the camera-obscura."

But previous to this, in 1827, Niepce had exhibited engravings, copied by means of photography, many of which are still in existence, presenting the appearance of advanced sketches, produced by means of a graver, and proving that he had already solved the problem, which had defeated all his predecessors, of making his copy insensible to the subsequent and blackening rays of the sun.

In 1829, Niepce and Daguerre entered into a deed of partnership, in which document the several portions of the discovery are accorded to the respective parties to the contract, and it contains the remarkable assertion that the experiments of the latter had elicited a process which reproduced images with sixty or eight times the force of the previous mode. It is necessary to observe the words of the contract—"for the photographic copying of *engravings*,"—for not only did he fail in producing likenesses of living objects, (for, as well be presently shown, the first successful attempt in that sphere was made in this State,) but he was unsuccessful in his attempts at producing copies from nature. In a landscape, for instance, a part of the picture was boldly portrayed while another portion would be poor and inefficient, and there would be between gaps entirely destroying the effect of the whole. Daguerre at length conceived a method which he called Niepce's plan completed, but, though an improvement, it was still far from efficient. Through a long course of observation, however, he at length saw the reason of his repeated failures, and by great perseverance and ingenuity finally so far overcame them as to bring his discovery to a practical state. Niepce died in 1833, and his interest in the invention devolved to his son; but it was not until 1839 that Daguerre had perfected his process. He then submitted it to the French Government, with a view to obtaining a compensation to enable him to make the result of his long labors public; and from a report made to the Chamber of Deputies, by the celebrated Arago, it appeared that the Commission of Inquiry were convinced of its capability to effect what its inventor claimed. A resolution was ultimately passed granting to Daguerre a pension of 6,000 francs ($1,200), and to Niepce, Jr., 4,000 fr. ($800) annually, but the former sum was finally increased to $10,000 fr. ($2,000.)

But previous to the grant by the French Government, which also purchased the secret of Daguerre's process, in their own words, "for the glory of endowing the world of science and of art with one of the most surprising discoveries that honor their native land," Mr. Fox Talbot, of London, published "Some Account of the Art of Photogenic Drawing," and still holds a contested claim, together with Mr. Wattles, of the United States, to a priority of the Invention over Daguerre; but if Talbot be indeed entitled to the credit of an inventor of this beautiful art, the productions of Daguerre evince so much more perfection, that the palm of superiority must be conceded to the latter. The English invention is known by the name of the Calotype or Talbotype process, and differs from all others by the employment of paper instead of metal plates; but though many believe that, on account of its greater cheapness, it will finally supersede Daguerre's process, we

doubt whether such will be the case. The following in the contrary opinion of an eminent authority on the subject:

"As perfectly as the manipulators of the Talbotype profess to delineate an image on paper, they do not succeed so well as to preclude the necessity of retouching various parts of the picture with the pencil. All their art and care are incompetent to produce those well-defined, truthful and exquisite lines brought out by the Daguerreotype process; while the more rapid manipulation and greater economy of the latter will always cause it to be preferred."

Mr. Talbot also is the original introducer of the process substituting unglazed porcelain for paper. The latest discovery in this art is called the Crystalotype, invented by Mr. Whipple, of Boston. It is a method of taking scenes or likenesses upon glass and paper, so that with one picture thousands of copies may be made. Its rapidity and cheapness will no doubt make it a popular method of illustration for books; it, however, still needs to be greatly improved, especially in its representations of natural objects, as houses, trees and landscapes. It makes everything appear flat, and its landscapes are without an atmosphere.

THE STEREOSCOPE.

But one of the most wonderful of all the discoveries connected with the Daguerrian art, is the Stereoscope, a name signifying the power to show pictures of natural objects, under the form of solids, precisely as they themselves appear standing out in isolated relief. It was invented by Professor Wheatstone, of London, one of the claimants of the discovery of the magnetic telegraph, but who, nevertheless, regards the Stereoscope as his best title to fame. By some means, however, its merits, if appreciated by a few, were overlooked by the public, and it was not until recently that a Stereoscope introduced by Sir David Brewster received that attention which its predecessors had failed to procure. The following translation of a description by a French *savan* will clearly suggest its peculiar action:

"You take two designs or pictures of an object taken turn by turn, with the right eye and the left, then adjust them side by side, perpendicularly before your eyes at the bottom of a little box, the image on the right being seen by the right eye, and that on the left by the left eye; between each eye and image you interpose a prism at such an angle or inclination as will force the two images from the right and left toward the center. If you have correctly adjusted the angle of the two prisms, as also the distance from your eyes to the images, all the corresponding points of the two images will be seen so magically blended and commingled as to form one identical image, the looking at which produces at first a very singular physical sensation in the eyes, which very soon passes away, and you behold there the one image in the most perfect isolated relief, with all its advancing and retreating parts, as perfect as if the real object, without any intervening medium, was standing there before you. To describe the magical and captivating effect of this spontaneous transformation of two images into one solid image and of three times the size, length, breadth and depth, would be a thing impossible. The effects of the stereoscope are not confined to the representation of geometrical objects, such as pyramids, cones, &c. If in this marvelous apparatus, we look at two drawings of a bas-relief, a statue, or two portraits of a living person, or two views of a landscape, they will appear just as they are in nature. We see the eyes, the lips, the nose, in short, all the striking features of the face and all the projecting parts of the body, coming forward clearly from the background with all their relative proportions. The illusion is complete, and we see the person depicted standing there identically before us. It is known that pictures of natural objects are reproduced on the plates of Daguerre, the paper of Talbot, and the albuminated glass of Niepce de Saint Victor, with the same absolute exactitude that their fleeting images are pictured on the retina of the eye. When, therefore, we wish to obtain the image of a bas-relief, a statue, a landscape, or a living person, for the stereoscope, we have only to arrange before the object a binocular camera—

that is, a camera furnished with object glasses of the same diameter and focal distance, and two plates of albuminated glass. This camera looks for us, and sees the object placed before it. Like a complaisant artist, it paints for us the two images with superhuman skill and perfection, and we thus obtain with ease and facility everything essential for the stereoscope. Photography, which was before only a designer of beautiful pictures in gray tint, with the incomparable pencil which the stereoscope lends to her, has now become transformed into a superhuman painter and sculptor, armed with a pencil which would have driven Raphael and Michael Angelo to despair. Photography, thus completed, and crowned by the stereoscope, is so vastly improved that the day must soon come when nearly all important photographic pictures of landscape, monuments, portraits, &c., will be produced double, that is, by couples, in order to their stereoscopic reproduction, in all the exact truth of living nature."

Notwithstanding this highly eulogistic description of the stereoscope, an investigation will satisfy the reader that it fully merits all the praise bestowed on it excepting only with regard to portraits. Stereoscopic portraits are frightful, giving the individual the air of a corpse petrified and painted the color of life. But for objects of still-life, nothing could be more charming. Still, though so universally admired, the stereoscope meets with an unaccountable neglect on the part of the public, though this may be to some extent in consequence of the greater expense of pictures made by this process.

COLORED DAGUERREOTYPES.

But there is yet another difficulty to be overcome, which has hitherto baffled all the researches of the most untiring philosophers of this Continent and Europe, and one which, when perfected, will add tenfold value and beauty to the art of Photography. We allude to the transferring of the natural colors of the subject to be taken—whether animate or lifeless. It was fondly hoped, a few months since, that the United States would have had the honor of owning the discovery of this grand object as one of her citizens, in the person of Rev. Levi L. Hill, of Westkill, Greene Co., New-York; and in consequence of his representations a Committee of the Daguerrean trade in this City is said to have waited on him with a guarantee of $100,000 to make his secret public. The offer was rejected, since which very free opinions as to the reality of the discovery having been made at all have been unceremoniously resorted to both in conversation and in that portion of the public prints more immediately interested in establishing the truth or falsity of Mr. Hill's claim. It does not come within our present purpose to give an opinion, nor, indeed, are we sufficiently well informed on the matter. On the one hand it is stated that a large sum has been offered to the discoverer by responsible men, more than sufficient, exclusive of moneys that have been subscribed for publishing his works, with the avowed purpose of assisting him pecuniarily to prosecute his labors; and on the other, it is urged that the certificates of highly intelligent and upright men—among others, that of Professor Morse—are sufficient guarantees of the existence of the discovery. We also learn that Mr. Hill has, within a few weeks, exhibited his invention to a Committee of the United States Senate, with the view of obtaining a special patent, and that the report is favorable to his claims, though he acknowledges his discovery has not been perfected in its practical details. In their own words:

"The Committee have formed the opinion that the specimens exhibited to them have afforded sufficient proofs that the inventor has solved the problem of photographic colorature. The Committee had in their hands the plates, unprotected by glass or any other covering, and saw them freely rubbed and otherwise tested, confirming in their minds the fact of the invention and the durability of the pictures."

We devoutly hope that the committee may not prove to be mistaken, for such a discovery would be another great American triumph in Daguerrean art, superior even to that of the application of the science to the delineation of the human countenance, which Daguerre failed in accomplishing, but in which Morse, Draper, Chilton and other have succeeded—a fact acknowledged with pleasure by Daguerre himself.

It certainly is very desirable to establish an early claim to the discovery of photographic coloring, as many scientific men in Europe are, it is well known, engaged in the pursuit of the same object; indeed, a method of transferring colors by the aid of sun-light has already been discovered by a Frenchman, though he has not yet succeeded in fixing them permanently—exposure to the light causing them to vanish in a few days. Mr. James Campbell, of Dayton, Ohio, has also been experimenting with the same object; and though not attended with full success, his researches have led to the development of many properties in various chemicals, under certain conditions, which they were not before known to possess; and the additional knowledge thus contributed will doubtless conduce to the more rapid discovery of the great aim in view. It will be remembered that we gave a lengthened description of this gentleman's experiments in *The Tribune* of the 4th of March last.

THE MOON DAGUERREOTYPED.

But, great as are the claims of Photography in our notice, from the unswerving minuteness with which it acts, it has still more exalted demands on our attention from its utility in advancing the cause of knowledge in its most sublime and difficult paths. Those whose admiration of the art has terminated with the expression of joy and surprise at the wonderful fidelity of the portrait of some cherished friend, are probably unprepared to learn that the cause of astronomy has been advanced by the agency of the same simple means. Yet such is the fact, as the following translation from a foreign paper will show:

"Dr. Bond, of Harvard University, thought that although it were impossible to render the moon,—so pale and distant—more luminous, he could make the feeble light she possess useful for photography, if he could make a gigantic camera-obscura of the magnificent telescope which he had at his disposal. The object-glass of the telescope is 15 inches in diameter, and the image of an object formed at its focus is 25 times more brilliant than the image of the same object reproduced by a lens of three inches. Mr. Bond placed a plate of iodised silver in the dark tube of the telescope, so that the sensible surface of this plate corresponded to the focus of the great achromatic object-glass, and he caused the telescope, thus prepared, to follow the movement of the moon in space, by means of one of those ingenious mechanisms that are employed for this effect in observatories. The result was a veritable triumph. Three excellent proofs, reproducing the least details of the moon, were presented at the last meeting of the *English Association* for the progress of science. The most interesting is a sort of portrait of the moon in profile, if we can say so, of the dimension nearly of half a dollar piece. This position of the moon was chosen, because the elongated shadows that project from the inequalities of the surface, are seen most advantageously. When we look at the lunar atmosphere, half in light and half in shade, the sun shines on it in a transverse direction to that in which we are looking. For example, when we have this hemisphere face to face, the sun strikes it from right to left, and the shadows are spread out in all their extent before our eyes, and how marvelous are these shadows observed with a telescope in certain circumstances! Fringes of darkness casting themselves off behind the peaks and summits of silver, rounded waves of shadow, filling up cavities in the form of hollow cups as abysses in the midst of this strange surface; triangles of jet, shooting forth like twigs from under luminous spots, brilliant as diamonds—this is what the telescope displayed. In the photographic image produced by Dr. Bond, all these details are revealed to the eye. Everything there is so completely and so faithfully reproduced, that by the aid of a magnifying glass we perceive new object, minute details, that had escaped the sight. The

revelations of the microscope in this proof are as strange and numerous as the revelations of the telescope in the moon itself. It is probably that when the most sensible photogenic surfaces have been found, and we can employ object glasses as large as the great reflector of Harvard University, some proof representing groups of stars can be obtained. Dr. Bond had already succeeded in producing, even on a plate of iodised silver, a distinct image of the two constituents of the star Ester. It is impossible to calculate the services that photography is called to render to astronomy. Photographic charts of the stars, frequently renewed, would certainly give to astronomers the means of discovering all the bodies wandering in space and yet unknown; and we do not doubt that the number of them may be considerable, and worthy of serious attention, when we remember that the number of the planets has grown from 4 to 30 in the space of six years."

Our space forbids our enumerating many other of the appliances of this art which suggest themselves—but the one quoted will, of itself, suffice to show that the use to which it is most generally devoted is by no means the sole or the most valuable for which it offers itself. And though it is brought in this City to so great perfection, its admirers believe that its resources and uses are but very imperfectly developed—that it may be looked upon, indeed, as in its infancy!

THE DAGUERREAN GALLERIES OF NEW-YORK.

The Daguerrean Galleries of the City are among the primary objects of interest to visitors, and the collections here presented are incomparably superior to any to be found in a European Metropolis, without exception. Many of them, too, are adorned with portraits of the most eminent of our citizens, statesmen, jurists, soldiers physicians, and men of letters, whilst in others, fac-similes of well-known scenes are to be found. Among so many first-rate artists as are established in this City, it would be invidious to mention one or two to the exclusion of the rest—it will, therefore, suffice to say, that at the Great Exhibition of 1851, three medals of the first class were awarded to as many American competitors, whose superiority in that friendly struggle was incontestable in this department. Indeed, with the exception of Claudet, whose valuable discoveries more than his artistic excellence procured him the award of a Council Medal, our artists were not only superior, but on the whole, unapproachable, whether from the competition of English, French or German. The reason of this may be found in the greater cheapness of Daguerreotype pictures here over those of Europe, caused equally by the more universal demand in this country, and by the profession, there being held in check by vexatious and costly patents, (which, we think, ought never to have been granted, the original idea having been purchased for *the world* by the French Government) which confine it within a limited circle of practitioners, and those, in all probability, less lovers of the art than follower of it as a means of livelihood, while here the number employed, and their constant practice, cause an improvement, either in the manipulation, or in some chemical process, to be of frequent occurrence. We may say, in a word, that in Europe there are more learned works written, and here the best pictures made; there they speculate and experiment, while we work; they are unrivaled in theory, we at the highest present point of the art in practice; though we freely admit that the rapid improvement made has been much aided by the chemical experiments of European philosophers.

Few visitors to these Galleries have any idea of the importance of the trades and manufactures connected with the Photographic art—a few statistics will probably be found interesting.

In the cities of New-York and Brooklyn, there are upward of 100 Daguerrean establishments, giving direct employment to about 250 men, women and boys, though the number who derive support from the art in the United States, in all its branches, is

variously estimated at from 13,000 to 17,080, including those working in the manufactories. For some years a great proportion of Daguerreotype goods were imported from Europe, principally from France; those made here being considered by operators as much inferior, especially the plates. A great improvement has, however, of late taken place in our production of these articles, and it will be seen by the number of persons employed, as given above, that this is now quite an important branch of domestic industry, there being in this City alone six large establishments for the making, importation and sale of Photographic goods, the amount of cash invested being about $300,00, and the annual sale of materials, $1,000,000.

It is estimated that there cannot be less than 3,000,000 daguerreotypes taken annually in the United States; Boston, Philadelphia and Baltimore being extensively engaged in the trade, but not equally with New-York.

The interests of the science are represented in the Press by two publications—*The Photographic Art Journal* (monthly) and *Humphrey's Journal*, (semi-monthly,) having a joint circulation of 5,000 copies. We learn that the editor of the former (Mr. Snelling) has in press, *A Dictionary of the Photographic Art*, containing every kind of information at all bearing on the subject in his editorial capacity, we are certain that the book will be invaluable to every member of the profession, as well as to those who may desire more detailed information than our limits enable us to give.

While on the Continent the price of a daguerreotype portrait prohibits its possession, except among the wealthier classes, the cost in this country ranges so as to suit the pockets of the most humble, there being an establishment in New York professing to produce likenesses as low as 25 cents a piece, while as much as fifty dollars, or even more are willingly given in other instances for a single portrait. Of course, in the latter case, the highest artistic excellence is arrived at, and a considerable portion of the expense is entailed by the handsome frame in which the picture is placed.

The method adopted at the present day to procure a photographic picture, differs materially from that of Daguerre's: many improvements, both in the camera and the chemical combinations having been introduced. Daguerre originally employed a single lens; our principal operators use the achromatic lens, one of which is of a magnitude till lately unattainable by the best opticians. By a camera made by Harrison, the operator is enabled to take a portrait nearly life-size, on plates 14 by 17 inches, the lens alone being 6 1/2 inches in diameter; the cost of the apparatus was $400.We are told this is the largest perfect lens ever made; yet the manufacturer expects shortly to produce another, which well be 9 1/2 inches in diameter. The opticians of Munich, though renowned for their skill, have never yet succeeded in making a lens without flaw, of the size at present in use here. The price of a camera, of the kind in ordinary use, varies with its quality; some being sold as low as $15, and ranging up to $150. The process of procuring portraits varies in some slight respects in different establishments, but we believe the following is the method adopted by our best operators: a plate, composed of copper and silver, in the proportion of one sixteenth of the latter and the remainder of the former, the silver being on the surface, is brought to a high state of polish by the use of rottenstone, rouge, &c. It is then galvanized, thus receiving a fine coat of pure galvanic silver, when it is repolished, and then submitted to a primary coating of the fumes of dry iodine, and also of bromine or other accelerating compound. Having been carefully shielded from the light, it is then placed in a camera of achromatic lens, through which the reflected rays of the sun upon the sitter are transferred to the plate, when chrystalisation takes place. No impression, however, will be visible until the plate be submitted to the heated fumes of

mercury, when the picture stands boldly forth, a Daguerreotype being nothing more than an amalgamation of mercury and silver. The application of a wash of hyposulphite de soda neutralises and removes the remaining chemicals, after which comes the most important part of the process—that of securing the impression upon the plate, which was discovered by Fizeau, in 1845, till which time daguerreotype impression were merely transitory. It may be described as enameling or gilding. The plate is covered with a solution, consisting of chloride of gold, hyposulphite de soda, and water, which worked upon by the agency of heat, fixes the colors of the picture beyond the possibility of their fading. To establish this fact, we have the authority of the eminent Faraday, who declares that a daguerreotype properly gilded by this process can never be naturally erased, and could only be removed by the application of acids or some other agent. The time usually occupied in what is generally called, “taking a likeness,” is from fifteen to twenty seconds and upwards, yet we witnessed a few days since, in the laboratory of Mr. Williamson, of Brooklyn, a new method by which a perfect picture was taken, by the aid of a galvanic batter, in one second; but as the process is unprotected by patent, we are not at liberty to explain it more fully.

In addition to what we will call the Daguerreotype proper, just described, are numerous other processes which have been more or less successful and popular; the principal being the Daguerreotype on Ivory, the Crayon Daguerreotype, the Cameo Daguerreotype, the Daguerreotype in Oil, the Talbotype or Calotype, the Crystalotype, &c.

The Daguerreotype on Ivory, introduced by Mr. Brady, we believe, consists in the substitution of the material from which it derives its name in the place of a metal plate, and the photographic image is then transferred to a painter in oil colors. This process, which owes its beauty as much to the skill of the artist as to the fidelity of the Daguerreotype, is very much admired. The Daguerreotype in Oil is precisely the same as the above, with the exception of an ordinarily prepared metal plate being used in the place of ivory.

The Crayon Daguerreotype is the invention of Mr. J. A. Whipple, of Boston, and is patented by him. The manner of obtaining it is very simple. Over a hoop is stretched a piece of white paper, half of which is removed, leaving the remaining half in the form of a crescent. This is hung in a frame upon pivots, and placed between the sitter and camera in such a manner that the lower portion of the image is cut off from the spectrum. During the exposition of the plate the screen is made to oscillate backward and forward. Instead of the ordinary back-ground, a white one is used. This is a most beautiful style of Daguerreotype.

The Cameo Daguerreotype is almost the reverse of the Crayon, being simply the head in light and the other parts dark and indistinct, the portrait being prominent as in a cameo-cut picture. When well executed, it presents a very tasteful appearance.

The multiplicity of visitors that are anticipated at the coming Exhibition are being actively provided for by our leading Daguerreian artists, whose handsome galleries abundantly prove that hitherto they have not sought the smiles of the public in vain. In addition to the temptation of elegantly furnished rooms, provided with papers and illustrated works to while away the tedium of inevitable delays, a different disposition of the skylight is attempted in one establishment, an improved camera in another, and entirely new process in a third, and so on. Among other experiments, one of our principal operators has tried the effect of a sky-light of blue-glass, under the impression that a picture would be thereby improved; but, owing to the variety of tints in the glass itself,

the plan has been found impractical, and accordingly abandoned. Nevertheless, if in a few cases unsuccessful, it is such attempts as these that have been the means of bringing the Daguerrean art in this country to a perfection of which we may justly be proud, and we trust that the enterprise and activity we have lately witnessed in this branch of industry will this year meet again with an abundant public patronage.

We anticipate that the Exhibition will add fresh laurels to those which already grace our Daguerrean triumphs, as we learn that a large space has been reserved for our leading artists, and we may in all confidence look forward to a display superior even to that in Hyde Park, as we have two years' longer experience to guide us.

We cannot do better than close our article with the words of a foreign writer, an enthusiastic admirer of the Photographic art:

"Aided by the Stereoscope, what may we not expect to see realized? Every scene hallowed to our memories by its associations with human progress, in all its varied phases, may be revived before our eyes in all the truthfulness of nature. From the East we may copy the temples and the tombs which tell the story of a strange but poetic creed. Assyria and Egypt may disclose their treasures to those who cannot travel to survey them, in such a form that all doubt of their authenticity must vanish. The harmonious elegance of the remain of Greece and examples of Roman art may thus be easily collected and preserved; and every time-honored fane of Europe may be brought home and made to minister to our pleasure—instructing and refining our tastes, and teaching all the mysteries of the beautiful, behind which, as under the shelter of a zephyr-woven veil, we may survey all that is good and gaze upon the outshadowing of the Divine."

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EDITOR'S NOTES:

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The text also appears in the *Photographic Art-Journal* 5:6 (June 1853): 334–41.

In the section, "Colored Daguerreotypes," is a reference to an article describing the experiments of "Mr. James Campbell, of Dayton, Ohio." This references the article, "Colored Daguerreotypes," *New-York Daily Tribune* 12:3707 (4 March 1853): 6, which was a reprint of a previous article, "Heliochromy," *Scientific American* (New York) 8:24 (26 February 1853): 186.