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## FACT.

Little drops of printers' ink,  
A little type "displayed."  
Makes our merchant princes  
And all their big parade.

Little bits of stinginess—  
Discarding printers' ink—  
Busts a man of business,  
And sees his credit sink.

—Present Age.

## TELEGRAPHY and PHOTOGRAPHY

We copy the following from the *Philadelphia Photographer* of 1871. It will be read with interest as it shows the beginning of two of the greatest of modern inventions. We can well and truly echo "what hath God wrought."

Our New Year number is embellished by the portrait of Prof. Samuel F. B. Morse, the oldest friend and votary of photography in America and the inventor of the ever mysterious and wonderful telegraph. A few months ago the unveiling of the statue of Prof. Morse, erected in New York to perpetuate his memory, together with the proceedings at the time was so fully commented upon in our daily papers that the matter is still fresh in the minds of our readers; the name of this great public benefactor is still lingering upon their lips and the loud huzzas which were given vent to on that memorable occasion are still being echoed and re-echoed over the whole land. Prof. Morse himself a born artist has always been a friend of art. In 1837 and 1838 while Daguerre and Niepce were plodding over the fugitive fairy images which appeared upon their sensitive plates, trying to devise some means to fix them so that they would not grow black with shame when exposed to light. Prof. Morse was busied over another problem which if solved was to walk hand in hand with photography and astonish the world. He sat in his rooms at Washington with his ten miles of wire coiled up hard by, through which he communicated messages, to the astonishment of the hosts of visitors who called upon him with congratulations and encouragement, urging him to test his invention on a more extensive scale. But in the midst of this order came the doubt as to the distance which was equally shared by Prof. Morse himself, who however proposed to overcome the difficulty by the establishment of relays of batteries whenever they should be needed. In looking at this period after a lapse of nearly forty years and when the electro-magnetic telegraph has embraced within its coils nearly every part of the civilized world it appears wonderful that there should have existed doubt as to the propriety of Congress

affording its encouragement and aid to an invention which appeared to be fraught with such practical utility. But the record of times shows that not only did a doubt exist but that the whole scheme in its incipiency was considered by many but little better than the delusions of mesmerism and its projector an enthusiast too wild to command the attention of grave legislators and pugilistic Congressmen. Not until 1843 did he meet with much success when \$30,000 was voted him by nearly a tie vote in Congress to enable him to construct a line between Baltimore and Washington. By the month of May 1844 the whole line was laid and magnets and recording instruments were attached to the ends of wires at Mount Clara Depot, Baltimore, and at the Supreme Court Chamber in the Capitol at Washington. When the circuit was complete and the signal at one end of the line was responded to by the operator at the other Mr. Morse sent a messenger to Miss Ellworth (who was the first to tell him of the passage of his bill by Congress, and whom he had promised should send the first message over the wires) to inform her that the telegraph awaited her message. She speedily responded to this and sent for transmission the following which was the first formal dispatch ever sent through a telegraphic wire connecting remote places with each other: "WHAT HATH GOD WROUGHT." The original of the message is now in the archives of the Historical Society at Hartford Connecticut. From that time many dark days as well as bright ones greeted Prof. Morse in his efforts to make the telegraph what it is. He went to Europe meanwhile and there exhibited his invention to the most learned men of science such as Arago, Humbolt and to crowned heads and it was during this visit as he will tell us shortly he met Daguerre.

We have alluded to the period which properly be denominated his artist life. This commenced about one year after he graduated at Yale College. When under the charge of Washington Alston he went to Europe to begin his labors as a student of art. He reached Europe August 7, 1811 and returned to his native land precisely four years after—embarking from Liverpool in 1815, upon the very day of the year he had landed four years earlier. During this time he was a student at the Royal Academy over which Benjamin West presided and numbered among his friends not only this distinguished artist but many of the most eminent artists and literary men of the day. West, who had an especial regard for his own countrymen, was on particularly friendly terms with Morse and Charles Leslie. These two young students, who had many views in com-

mon, took apartments together and while they prosecuted their art-studies upon common basis had access to the same social circles. While West was particularly engaged he directed his servant Robert to refuse admission to most persons, on these occasions Leslie and Morse were made exceptions. To them he was always when alone at home, no matter how busily engaged.

Returning to his native land after completing his studies, Mr. Morse first settled in Boston, but afterwards removed to Charlestown, South Carolina. From there he went to New York to live, and there conceived the wondrous invention of which he is the renowned parent. After a life of great activity, intermixed with no little personal annoyance and many pleasant remembrances, at the advanced age of seventy he retired from the active duties of life and since then has devoted himself to the gratification of the tastes of cultivated gentlemen and the exercise of a generous hospitality. His country residence, situated in a most picturesque spot amidst deep ravines and lofty forest trees upon the banks of the Hudson a short distance from the town of Poughkeepsie, is built in the Italian style of villa architecture, and contains a high tower and extensive piazzas, clustering with vines and flowers. In this delightful spot, adorned with all the chasteness of an artist's taste in the midst of a charming and affectionate family and a large circle of sympathising friends, the evening of life is passing away in quiet and undisturbed repose. He has seen the earth belted by his wondrous wires and still lives in good health to enjoy his old age.

Last summer we asked the privilege of putting his picture in our Magazine together with that of the first camera he used in photography. He at once gave us the promise that he would do so and ask his old friend Mr. Bogardus to make the negatives for us as soon as he returned to his city residence in the Fall. He was then in Poughkeepsie at his summer residence, Locust Grove. In October he made good his promise and sat for three double negatives as immovably as any one possibly could. We wrote him our thanks and stated that there was one more favor to ask in order to complete the gratification of our readers and us in the matter, namely his own account of his connection with photography. He promptly responded in his own handwriting, as follows:

New York, Nov 18th 1871

Edward L. Wilson, Esq.,  
Dear Sir: In your letter of the 10th inst. you ask of me a sketch of my connection with the photographic art, I cheerfully comply with your request. In 1838 I visited Europe with telegraphic invention and early in the Spring of 1839 in Paris I

formed the acquaintance of M. Daguerre, whose discovery of fixing the image of the camera obscura, in connection with M. Niepce, was creating a great sensation in the scientific world. A proposition at this time was before the French Chamber of Deputies to grant to Messrs Daguerre and Niepce a pension, on condition that their process was given to the public. M. Daguerre had very freely shown to high officials the results of his process, but by the advice of the distinguished Arago, who had charge of the pension proposal in the Chambers, he abstained from any publicity of his results until his pension should be secured. At this same time my telegraph was exciting in the French Capital a similar sensation. I had made my arrangements to leave Paris without seeing these photographic results. He at once entered into my feelings and said, I think you will find no difficulty in obtaining a sight of them, drop a note to M. Daguerre and inviting you to see his results at his diorama where he had his laboratory and the day after accepted my invitation to witness the operation of my telegraph, and it is a noticeable incident that during the two hours in which he was with me his diorama and laboratory and the beautiful results I had seen the day before were consumed by fire. In my interview with him, however, I requested him as soon as his pension bill was passed and the publication of his process was made, to send me a copy of his work which he courteously promised to do and accordingly in the summer of 1839 I received from him probably the first copy which came to America. From this copy in which of course were the drawings of the necessary apparatus I had constructed the first daguerrotype apparatus made in the United States, my first effort with it was on a small plate of silvered copper about the size of a playing card procured from a hardware store, but defective as it was I obtained a good representation of the church of the Messiah in Broadway, taken from a back window in the New York City University, this was of course before the construction of the New York Hotel. This I believe to have been the first photograph ever taken in America. Perceiving in its earliest stages that photography was an invaluable and incalculable aid to the arts of design, I practised it for many months, taking pupils many of whom at this day are among the most prosperous photographers. I early made arrangements to experiment with my eminent friend and colleague in the University, Prof. John W. Draper, building for the purpose a photographic studio upon the top of the University. Here I believe were made the first successful attempts by Dr Draper in taking photographic portraits with the eyes open I having succeeded in taking portraits previously with the eyes shut for it was considered at that date that the clear sunlight upon the face was necessary to a result. And here it should be stated that in reply to the question which I put to M. Daguerre can not you apply this to portraiture he gave it as his opinion that it would be impracticable because in obtaining his results on still objects the time necessary was from fifteen to twenty minutes and he believed it impossible for any one to preserve an immovable position for that length of time. The quick or instantaneous processes were not discovered. Thus you have in brief my connection with the art which owes its existence to Messrs. Daguerre and Niepce

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