

THE OLD TOWN CLOCK.

(Monroe, Michigan).

On the public square in the quiet town
The Court House stands, and, looking down,
As if the guardian of the place,
Is seen the clock's familiar face
As from the tower o'er tree tops tall
It hourly tells the time to all.
In summer days from the street below,
So closely do the green leaves grow,
Its hands, slow moving, can scarce be seen:
But o'er the rustling boughs of green,
Above the song of the joyous bird,
Its warning voice is plainly heard.
"The hour has gone," rings the faithful chime
That tells again the flight of time,
And through the shaded and still old streets
The bell tone lingers and repeats.

Down River Raisin that flows along
With low and gently rippling song
Of shallow murmurs that deeper grow
Are sent the bell tones faint and low.
They warn the fisherman in the bay
To note the passing hour of day.
They call the dreamer, who, out afloat
Among the islands in his boat,
Is drifting on 'neath the the summer sky
Where shadows fall and the sunbeams lie,
And lotus flowers lift creamy heads
Above the swaying lily beds.
And, faintly ringing, the bell's sweet sound
Sweeps o'er the marshy hunting ground,
Whose waters tranquilly move from rest
To swell Lake Erie's blue waves' crest.

A saddened depth has the clock's slow chime
As if it grieved o'er vanished time,
And seems to waft like a sigh through air
To reach the hillside, still and fair,
The consecrated, the sacred spot
Where many rest who hear it not.
Unheeded, echoes are falling there
Among the sleepers who've ceased from care,
Who heard it oft, perchance loved well
The daily warning of the bell.
The hours, the days of their lives are told;
They rest together, the young, the old,
So hushed, so silent, no earthly sound
Will call them from that sleep profound.
Yet o'er their names on the hallowed stones
The old Town Clock rings out its tones.

—MARY FRENCH MORTON.

PHOTOGRAPHY.

[W. H. Jackson, landscape photographer, interviewed. The world's greatest camera artist tells of his work the world over. He has taken 50,000 landscapes].

It is an interesting fact that W. H. Jackson, the official photographer of the Detroit Photographic Co., now in this city getting photographs for the Santa Fe railroad company, is the most famous scenic and landscape photographer of the world. His prints, especially of the mountain scenery of the western United States are known the world over, and the United States government has a large number of his negatives. He was interviewed last evening by The Facts reporter and some interesting statements were made by Mr. Jackson. He was asked how long he had been engaged in photography.

"Since 1868, or over thirty years," said he. "I came out of the army with a roving spirit and in 1866-7 visited the Pacific coast. I came to Los Angeles and there purchased a lot of ponies, which I sold on my way back East. This trip caused me to decide to take

up landscape photography as a business, as it seemed to offer an opportunity for gratifying my desire to rove about and it was a work I knew that I would enjoy as I had dabbled in it a little. So I took up the work and was soon engaged upon the photography of the scenery along the then new and first trans-continental railway, the Union Pacific. This was my first great work, and my last was for the trans-Siberian railway, in which I made photographs from European Russia to the Pacific coast for this big road."

"You were with Hayden on his United States geological survey, were you not?"

"Yes! For ten years I tramped over the country doing work for the government upon this survey and in it I visited nearly every state and territory west of the Rockies. This was, of course, in the age of the old collodian plate, or wet process photography, where it was necessary to set up a tent and get out a chemical laboratory before a picture could be made. To pack around the material and make four dozen large negatives was no small task. In this work there was no beaten path to follow, no guide to show the way, and we pushed forward as best we could. In summer the heat we experienced while visiting the cliff dwellings and the pueblos of Arizona and New Mexico was almost intolerable. But we got some good photographs and many of the plates are now in possession of the government."

"Besides this scenery along the trans-Siberian railway, you have done other foreign work have you not?"

"Yes, I circled the globe in 1894-5 and 6, spending over a year and a half in the undertaking and got many pictures; but my most serious work has been in this country, particularly in the West and notably among the mountains of Colorado. I have, however, visited nearly every state and territory in the Union and have photographed extensively in a number of them. Florida has been pretty well done and the Yosemite valley. While I have done considerable work in California, much remains to be taken, and during the present visit we expect to get a pretty complete series of southern California views."

"What do you consider your greatest achievement in photography?"

"This would be hard to state definitely as I can hardly call any one picture the most successful unless it be gauged by the way the public has received it. I think that from this point of view the picture of the Mount of the Holy Cross is the greatest one I have taken. This was taken twenty-five years ago, while upon the geological survey, and it was at this time that the location of the mountain was fixed. There had been rumors afloat of the great cross upon the mountain and a number of different

parties had been searching for it. I was with a party of the Hayden survey going in the reported direction of the mountain; we met a detachment of Wheeler's topographical survey and they told me that it would be useless to go on, as they had searched all that region, but we pressed on. That night we were caught by darkness about 1,500 feet above timber line without overcoats or blankets, and spent the night huddled together under the shelter of rocks. The next forenoon as we passed over a high peak the cross rose before us in all its grandeur not over 1,000 feet away. We had no water to prepare our plates—for this was the time of the wet process—and had to wait until nearly noon for the sun to melt enough snow for water to do the work. But it was worth the while. While we were there the other searching party came up over the summit of the Mount of the Holy Cross from behind. Comparatively few people have seen this cross. Although it is pointed out from the trains, it is really not visible from any point upon the railroad. Then, too, it is only when there is just the right quantity of snow to fill the crevasses and no more that the cross is perfectly formed."

"Of your foreign pictures what do you consider the best?"

"Taken as a whole I think that the series of the temples of India are the best. You will remember that Harper's magazine published a large number of these in 1895-6. I had made a definite arrangement with the Harpers before going, to supply these pictures and they paid me enough for them to cover the cost of the trip and I reserved the negatives and all rights save for the reproduction of the pictures in the magazine. The most artistic picture I have, my friends say, is of a Maori girl at the spring in New Zealand. I don't know why it is so, except that the girl struck a most pensive attitude as she seated herself upon the stones, and everything seemed to be just right to give the most artistic effect. I am sorry that I have not a copy of this picture with me."

"How many pictures have you taken since you began thirty years ago?"

"I have never kept count, but must have taken an average of over 1,000 a year; sometimes not so many and sometimes as many as 5,000 or 6,000 a year, as when I was abroad. I have taken at least 50,000 altogether. These have all been landscapes, with occasional figure pieces to show typical people of various countries. I have never done portrait work."

"Have you the negatives still?"

"The government has some, some were not kept and about 20,000 of them were turned over to the Detroit Photographic Co. in exchange for stock. I am a stockholder in the company."

"What effect has making photography so easy and simple to do, by means of