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Prepared by Lydia E. Pinkham

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LYDIA E. PINKHAM'S BLOOD PURIFIER cures all diseases of the blood, restores the system, cures all skin diseases, and gives tone and strength to the system. It is a positive cure for all those Painful Complaints and Weaknesses so common to our best female population.

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FINE ART IN PHOTOGRAPHY.
A Talk With Brady, the Photographer, on Photographs and Photography.

Daniel Webster, John C. Calhoun, and Jenny Lind Before the Camera.

Neilson vs. Lantry—Dickens and Professor Morse—Oscar Wilde and American Art.

Correspondence Cleveland Leader.

NEW YORK, August 23.—I met Brady, the great photographer, in the Fifth Avenue Hotel to-night, an active, black-eyed, dark-complexioned man with the years of study but the faculty of thirty. He looks as young now as he did twenty years when he traveled with the Union army and took photographs of the battle fields. Mr. Brady may be called the father of American photography. He and

PROFESSOR MORSE, the inventor of the telegraph, made the first daguerotypes in this country, and as far back as 1831, Brady took the prize over European photography in the Fifth World's Fair at London. Brady and Morse had their daguerotype establishment in a long room in Beekman street, in the lower part of New York. New York was then a city of about three hundred thousand. "While Morse was daguerotyping," says Mr. Brady, "he was at his invention. The room was half filled with little machines and wire was coiled about it, fastened to the walls and stretched here and there about the room. When he had accomplished his object he had great trouble in getting congress to take it up. He finally got an appropriation of three thousand dollars, and this aided him in putting the line from Baltimore to Washington, which established his success. When he was working here in New York the people laughed at him. He was caricatured in the newspapers, and was looked upon as something of a crack-brained fool."

"What kind of a man was he?"

"The most pleasant and most gentlemanly I have ever known," was the reply. "He was a man of much learning, very refined, and broad in his views. He had a hard time of it for years, but succeeded in the end, and died worth a great fortune."

"Mr. Brady," said I, "you have photographed every prominent character who has come before the country for the past thirty years, have you not?"

"I suppose I have," was the reply. "Well, then, whom do you consider among them?"

The reply came without hesitation: "Daniel Webster. He was the greatest by far. He stands like a giant above all others. Webster was a grand man intellectually, physically, and physiognomically. He had a grave, noble, dignified face; large, luminous dark eyes, full of luster, and a high, broad, full forehead. He was a pleasant man before the camera, and his face stood its scrutiny well."

JOHN C. CALHOUN was another giant, whom I have often taken, and Clay was another. Calhoun had the most wonderful eye I have ever seen. Through the camera it looked like a blazing ball of light. It was set deep in his head, and his face seemed to draw dark rings around it. Calhoun's hair stood up in earlier years like that of Andrew Jackson. Later it was smoother and his cheeks were more sunken from the consumption which was gnawing away his life. His forehead was high, but his hair grew down upon it. He was a modest fellow, very refined and very retiring."

"Who is the prettiest woman you have ever taken?"

"I have taken nearly all of the actresses and a great many society belles, but the prettiest of all was Adelaide Neilson. She was the nearest perfect in face and form of any woman I have ever seen. She stood the test of the camera, under which every line comes out, and which often turns beauty into ugliness. The faces of famous belles will stand the test. Adelaide Neilson's face was without a flaw, and her form was that of a goddess."

"What do you think of Langtry?"

"I have not seen her except in photograph. But she is not a perfect woman by any means. She is a fine-looking animal, has a good physique, but her face lacks strength, and is barren of intellectuality. It is too long, and it shows forth no soul."

"Have you ever taken Charles Dickens?"

"No. But I knew him personally, and I sent a man to England to arrange to have him lecture in America under my management. This was just before the opening of the war, and after he had written those American Notes, which made him so unpopular here for a time. He was a little afraid to come to the United States, and feared he might be mobbed. Horace Greeley and others at my instance assured him he would be well treated, and joined in pressing him to come. Then his troubles with his wife came on, and his publishers would not let him leave, fearing his wife's lawyers would institute proceedings against them in some way. So the arrangement was put off from one day to another until the war broke out, and then he could not come. Some years later he did visit the United States, but it was under different auspices than mine. I met him first at a dinner at Delmonico's, and liked him very much."

"Did you ever photograph him?"

"No. He had a cast iron contract with some London photographer, which kept him from sitting to any other."

"Are such contracts common?"

"Yes, very. Nearly every notability makes them either himself, or through his agent. It is a great card, you know, for the photographer, and they sometimes pay hundreds of dollars for a sitting."

"By the way," continued Mr. Brady, "I was the first to photograph Jenny Lind."

I got her to sit to me a week after she landed in New York, and before she sang. At this time I had an office on Fulton street. The people in a great crowd followed her to the office, and the street for a block each way was filled with people to see her come out. We let her out a back way to avoid them."

"Was Jenny Lind pretty?"

"No, she had a rather pleasant face, of the Swedish order, square and red."

"Are we making much advancement in the art of photographing?"

Mr. Brady: "There have been no great improvements

within the past few years. The dry process, that of instantaneous photography, which is now used largely, is a great advancement in certain directions. It enables us to photograph places and things which we could not get with the old process. By this an audience, a car, or a horse race, may be taken and afterwards developed by the means of acids. The photographs so taken are not superior, if they are equal, to those taken with the old process, but improvements may be made in this direction."

"I see, Mr. Brady, every once in a while the statement that the art of PHOTOGRAPHING IN COLORS has at last been perfected. Do you think that a possibility?"

"I should fear to say," was the reply of this young gray-haired man, "that anything was an impossibility. I have seen so many excellent impossibilities become possible actual facts. This seems improbable. All the chemists of the world have been working on it for years, and as yet no one has succeeded. Thirty years ago there was a man named Hill somewhere up in the Catskills who pretended to have discovered this art. He shot a Professor Morse, Sullivan and others believe in him, and he also wrote to me. I appointed a meeting with him, told him I would put \$10,000 into the Chemical bank of New York, and would raise \$50,000 more for the development of his invention if he could show me that it was a bona fide one. He failed to appear, and soon became known as a fraud. "In photographing in colors no composition has yet been found which will succeed. The using of different compositions and colors for different parts does not make good pictures, and so far black and white is all we have in the photograph. The old daguerotype, made on silver plates, gives the most life-like tints, and I still think it makes the best likeness. Photographs are cheaper, however, and they have run out the daguerotype."

"What people make the best photographs in the world, Mr. Brady?"

"The Americans make as good as any. Thirty years ago, when I went to Europe to find some improvements to bring here, I found we were ahead of the Europeans. Since then the demand for scenery photographs and photographs of pictures have brought up European photography. But there are no photographers here who can beat the best or seven best establishments here, and the California photographers excel all others in scenic work. Good photographing is now done in almost every county in the Union, and our photographers are improving in taste and draping yearly."

"I see that many photographs fade, Mr. Brady, what is the cause of this?"

"It lies in the use of poor materials. A good photograph will not change under the influence of light, but to make good work costs more, and those people who buy a cheap article often unknowingly buy a poor one."

"Speaking of faces, Mr. Brady, what do you think of Oscar Wilde's?"

"It is a very peculiar one," was the reply. "Oscar may be something of a fool, but he has some of the Americans with a color. I think he has done good for America. He has gotten us out of the ruts of ungainly black and white. It may be that the bright substitute he has given us is not the best. But the people are awakened, and their inventive genius may not conduct a new art, distinctively American."

CARP.

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PROTECTION FROM LIGHTNING.
A Code of Rules Prepared by the English Lightning Rod Conference.

Boston Traveller.

The immense damage done by lightning in the recent electrical storms emphasizes the need of protecting houses from thunderbolts more effectively and more generally than now done in this country. The late destruction of the Standard Oil company's tanks the starting of a Long Branch church steeple, and the accident to the telephone exchange at Dayton, Ohio, show that lightning rods are going into disuse, or are being left out of repair until they become dangerous. The most eminent electricians have labored hard to devise rules for giving absolute efficiency to lightning conductors. The English Lightning Rod Conference last year matured a code of such rules, and presented them in a form intelligible to all minds. Among these rules are some suggestions not generally observed. The rods "should preferably be taken down the side of the building which is most exposed to rain," should "not be bent abruptly round sharp corners, and should be made of the length of the rod between two points be more than half as long again as the straight line joining them," while all joints in the conductor, "besides being well cleaned, screwed, scarfed or riveted, should be thoroughly soldered."

These important cautions, it may be feared are often overlooked. In the construction of lightning rods all external metallic masses, such as lead and zinc roofing, vanes and metal tanks, should be connected with the rod by metal fastenings, but the rod should not be attached to any metal body wholly within the house. When suitable conductors of copper weighing not less than six ounces per foot, or galvanized iron weighing not less than two and a quarter pounds to the foot are provided their efficiency and the area of protection they will afford must largely depend on their "earth" connections. It seems best that the rod should bifurcate close below the surface of the ground; one part entering shallow damp "earth," and the other deep "earth" in a cast-iron pipe in a well, and giving, if possible, a hundred square feet of surface to the water. In cities one part of the bifurcated rod may be connected with the water main, and bound to it with wire for a distance of four feet, and then thoroughly soldered to it, while the other is led by a copper or iron plate to a metal plate three feet square, buried in permanent wet earth, and surrounded by cinders or coke. In case permanently wet earth cannot be had, the Lightning Rod conference proposes the alternative of connecting the rod by many yards of rust-proof metal tape, laid in a cask-like trench, with a stiff metal plate presenting a surface "not less than eight feet square." If these precautions seem to involve too much expense, it should be remembered that they are necessary to the safety of life and property, amounting to millions in value, annually destroyed by lightning.

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164 House 3 rooms, one-half lot, near street cars, cash	750
150 House, 12 rooms, closets, cistern and city water, half lot, corner lot on California street	600
44 2 room house, 2 acres, bargain	2 100
46 2 story house, 6 rooms, barn, half lot, 19th street	2 300
170 House, full lot, cor. lot near St. Mary's ave. Pleasant place; cash	3 500
172 House 4 rooms, barn, full lot, nicely improved, on 18th street near Elizabeth place	9 000
176 Cottage, 2 rooms, overlooking cemetery, near 28th and Harney, lot 50x125	3 000
166 House, 2 rooms, barn and other improvements; near new court house, Harney street	4 000
174 House of 7 rooms, large cor. lot beautiful view of the city; great bargain	2 200
174 House of 6 rooms, good barn, lot 60x125; very desirable	3 500
80 New house, 3 lots, near Park Ave. on Colburn street	1 800
181 Small house, lot, 27th and 28th, Douglas St., lot 40x115	1 000
184 3 room house near College and 28th St.	1 700
1 92 House and full lot on 10th and Hickory streets	1 900
72 Fine residence, near 15th and California	2 000
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