difficulties surmounted by those who made war-pictures. When you realize that the most sensitive of all the list of chemicals are requisite to make collodion, which must coat every plate, and that the very slightest breath might carry enough "poison" across the plate being coated to make it produce a blank spot instead of some much desired effect, you may perhaps have a faint idea of the care requisite to produce a picture. Moreover, it took unceasing care to keep every bit of the apparatus, as well as each and every chemical, free from any possible contamination which might affect the picture. Often a breath of wind, no matter how gentle, spoiled the whole affair.

Often, just as some fine result looked certain, a hot streak of air would not only spoil the plate, but put the instrument out of commission, by curling some part of it out of shape. In face of these, and hundreds of minor discouragements, the men imbued with vim and forcefulness by the "Only Brady" kept right along and to-day the world can enjoy these wonderful views as a result.

Still further details come from an old soldier and photographic expert, Mr. F. M. Rood:

The plate "flowed" with collodion was dipped at once in a bath of nitrate of silver, in water also iodized, remained there in darkness three to five minutes; still in darkness, it was taken out, drained, put in the dark-holder, exposed, and developed in the dark-tent at once. The time between flowing the collodion and developing should not exceed eight or ten minutes. The developer was sulphate of iron solution and acetic acid, after which came a slight washing and fixing (to remove the surplus silver) with solution of cyanide of potassium; and then a final washing, drying, and varnishing. The surface (wet or dry), unlike a dry plate, could not be touched. I was all through the war from 1861—65, in the Ninety-third New York regiment, whose pictures you have given. I recognized quite a number of the old comrades. You have also in your collection a negative of each company of that regiment.

Fortunately the picture men occasionally immortalized each other as well as the combatants, so that we have a number of intimate glimpses of their life and methods. In one the wagon, chemicals and camera are in the very trenches at Atlanta, and they tell more than pages of description. But, naturally, they cannot show the arduous labor, the narrow escapes, the omnipresent obstacles which could be overcome only by the keenest ardor and determination. The epic of the war-photographer is still to be written. It would compare favorably with the story of many battles. And it does not