

rity of cases the fever yielded to salt quite as readily as to the salts of quinia." M. Piorry's method of administering the chloride of soda is, to give half an ounce in a cup of thin soup during the apyrexia (intermission) and fasting. It generally agrees with the stomach. rarely purges or vomits. Three doses usually suffice to effect a cure.

Court Plaster.

To make this, black silk is strained and brushed over ten or twelve times with the following preparation :- Dissolve halfan ounce of balsam of benzoin in six ounces of rectified spirits of wine; and in a separate vessel dissolve one ounce of isinglass in as little water as may be. Strain each solution, mix them, and let the mixture rest, so that any undissolved parts may subside; when the clear liquid is cold it will form a jelly, which must be warmed before it is applied to the silk. When the silk coated with it is quite dry, it must be finished off with a coat of a solution of four ounces of turpentine in six ounces of tincture of benzoin, to prevent its cracking.

Crayons.

Colored cylinders used for drawing upon paper; they are usually made of a fine pipeclay, colored with metallic pigments or carmine. Crayons containing plumbago are styled solid lead pencils.

CRAYONS, LITHOGRAPHIC .---- Various formu-About the upright position of the pianoforte læ have been given for the formation of these it is useless to say anything, for in this comwiry and thin. The fact that the sounding- | structing a simple and free action, and placing crayons. One of these prescribes, white wax he strings within its reach, instead of addi- pact form it occupies much less space than in oard can be more easily set in motion nea four parts; hard tallow soap, shellac, of each any other position, and therefore is a more conits centre, than at the edge, can be proved by | tional machinery to reach the strings. This is two parts; lamp black one part. Another is, venient, and more graceful article of turnia common illustration: thus, place the two accomplished by the bass or long oblique dried tallow soap and white wax, each six ture. ends of a board on blocks, the nearer to the strings, F F, which are attached to or pass parts; lamp black one part. This mixture More information may be obtained by letter centre a person stands on the board, the more round pins in the metal plate or bracket. L being fused with a gentle heat, is to be cast addressed to the patentee. which is secured in nearly a vertical position easily is it sprung. The same difficulty takes into moulds for forming crayons of a proper place in the bass strings, but the great length in front of the metallic plate at the lower right Gold at the Mint. size. of these strings, and the consequent strong vibrahand corner, fig. 1; from thence they pass over From the first to the 15th of December, the Tunnel through the Alleghanies. tion, overcomes the lack in the sounding-board. the bridge, M, which rests on the soundingreceipts of gold at the United States Mint in One of the tunnels through the Alleghanies, All persons acquainted with upright pianoboard (an opening being made in the metallic Philadelphia, were \$2,870,00-a large amount now constructing on the line of the Pennsylfortes, know their want of freedom to the plate to admit the bridge), from thence, crosstor the period, though not up to the unprecevania Railroad, is to be 3,570 feet in length. touch; a performer is not able to play with ing in front of the strings, J J, they pass over dented deposit of November. Its area, at the widest space within the lines a curved bridge, N, which is firmly secured in the same expression as on the square or grand of the masonry, will be about 24 feet, and the piano-it is not so sensitive to the light touch a nearly horizontal position to the top timber Mr. Hind, of the Observatory of Regent's spring of the arch will begin 16 feet from the owing to the complicated combinations in the or tuning block, C, terminating in the upper Park, London, has discovered another new crown of the arch. About 400 men are em. actions in order to reach the upper end of the left-hand corner of the case. By this arrange- planet, situated between the two bright stars ployed upon it. strings. This improvement consists in con. ment the greatest possible length of string is in the horns of Taurus.

elevation of the striking part.

The demand for the first two improvements. lay in the fact that, in almost all pianofortes, in fullness of tone. This is owing to the necessary shortness of strings, and the extreme nearness of the bridge to the edge of the sounding-board, by which each string becomes short-

The reason for extending the plate, I, over the upper notes are weak and greatly deficient the sounding-board, is to bring the upper part the fall of the hammer. On the under-side of of the bridge, K, over which the shorter strings pass, nearer to the centre, and thus to or projection, p, the office of which is to fall give the upper notes the full benefit of the vi- on the button, e, immediately after the hambration of the sounding-board, and render them





pass through the sounding-board, and rest per end of the wire, h, and in that position it grainst the standards in the back of the frame. is representation the figure. This button, e, is adjustable on a screw on the wire, to regulate the arm, T, there is a small cushioned block mer has struck and while the key is retained ; er and shorter, consequently has less and less | full and firm, that is, more flute-like, and not | the button, e, thus acts as a stop, and prevents the entire descent of the hammer, by only allowing it to fall back a short distance, enabling the operator to repeat a note a number of times in rapid succession. The button, e, by being adjusted at a proper height on the wire, h, is also intended to leave the point of the arm, R, of the jack free of the butt when the key is free. The key is shown in shaded lines as depressed, the hammer being in the act of striking, and just about to fall back. It will be understood, by referring to the shaded lines, that the point of the key lever, in throwing up the hammer, arrives at the vertex of the shoulder, m, and then passes it, leaving the hammer free to fall back and bring its cushioned block, p, to the button, O, which it does instantaneously, without perceptibly displacing the key lever, thereby rendering the notes sure and quick.

The frame is made in a substantial manner, with oblique braces and oblique iron bars, to resist the opposite strain of the long or bass strings.