



General Remarks.—We regret being under the necessity of again calling the attention of the Directors to the fact, that the articles on exhibition are not all perfectly labelled yet. It should be insisted that the exhibitors must label each article and each case of articles when they are of one kind, with a card containing the exhibitor's name, address, the name and object of the article, and exact date of the patent, if it be a patented article.

It is true that much of this can be learned from the catalogue, but probably less than one-fourth of those visiting the Palace procure catalogues—very many visit it but once, and are unwilling to subject themselves to the additional expense. As it is, it appears as if the Directors had an interest in selling as many catalogues as possible.

We should think that exhibitors would be sufficiently awake to their own interests to attend to this, especially those who are not constantly on hand to afford explanations. A few lines explaining the nature and merits of their articles clearly written or printed on a card, and attached to them, would be as much benefit as advertisements in half-a-dozen daily papers. We do not see why so many should be thus blind to their real interests; one of the essential advantages to be gained by exhibitors from this Fair, is notoriety in the branch in which they are engaged, therefore they should improve the opportunity and make the best of it.

But little change has taken place in the exhibition during the past week—the little that has been done consists in the more perfect arrangement of the articles, and in the setting in motion a few machines not previously running.

We regret that the class of machinery we have been examining this week is so incomplete. There is scarcely a more important branch of industry in the United States than iron manufactures, embracing as it does, such a wide extended field—from the blast-furnace to the thousands of foundries, and factories of various kinds, that are scattered throughout almost every village in our land; and yet how few are the representatives in the Crystal Palace of the vast multitude of machines concerned in these unnumbered operations? Soap-chandlers and confectioners, and patent medicine brokers, and gew-gaw manufacturers, are all on hand; but the iron-masters seem to be slumbering. It is doubtless in a great measure owing to the management of the Directors previous to the opening of the Fair, which dissatisfied many business men, such as these individuals must necessarily be.

Machinery Used in the Manufacture of Iron.—The Saco Co., Biddeford, Maine, exhibit a large and a small shaping-engine, the large one being a patent feed motion, by means of which the work can be fed up to the tool in any required direction. These are highly finished machines and do credit to their manufacturers. They also exhibit two very good lathes, one having a screw feed motion, and one feeding by an endless chain.

Henry Steele & Co., of Jersey City, exhibit a machine lathe beautifully finished, and having a compound rest, by means of which the tool can be more conveniently changed to any required position. A convenient and well-constructed lathe.

David Dick, the inventor of the Anti-friction Press, exhibits various machines to which this principle is applied. These are manufactured by the Hadley Falls Co., of Massachusetts. They are well made, and seem calculated for durability and efficiency. Among these are the shears we have already mentioned, the largest pair in the world. It is certainly interesting to witness the apparent ease with which they will cut the thickest boiler plate: their massive jaws close upon it as though it were a tempting morsel. He has also two or three punches for punching boiler and other plate, and a gummer for cutting saw teeth. In Volume 5 of the Scientific Ame-

rican we illustrated the principle of Dick's Press, as applied to different purposes.

Wm. Bushnell, of this city, shows a metal drill, it is small and compact, but the handle is placed wrong for convenient hand drilling, as it is at the top of the drill and revolves horizontally. P. A. Leonard & Co., exhibit a lathe well finished, but possessing no peculiarity, and by the side of this is another, without name or label.

Nathan Morrison, of Daysville, Conn., exhibits an endless chain lathe which speaks well for the workmanship of its manufacturers.

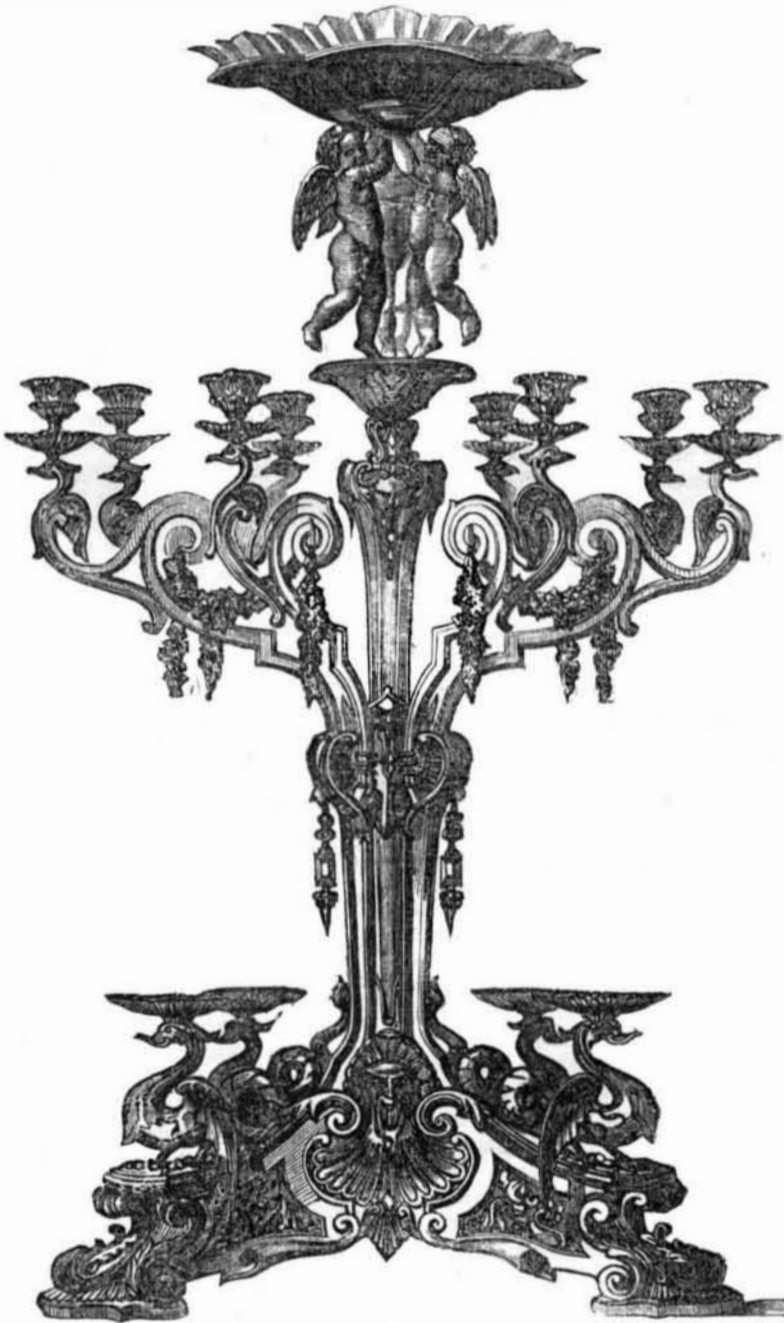
In the English Department are the tools referred to by us last week, of Joseph Whitworth, Manchester. The principal of these are a screw-cutting machine for cutting the threads of bolts, large shaping machine of a somewhat peculiar

construction, a slotting machine, planing machine, and lathe.

We also noticed a vise and an adjustable or universal chuck, exhibited by W. Hickok, the exhibitor of the slubbing and roving frames mentioned in our last number. This chuck is named the "James Stevens' Patent;" although made in England the inventor resided a number of years in this city, and took out a patent for a cycloidal rotating pump. H. went to New Orleans about two years ago, and we were informed a short time since that he died there last year. While residing in England he invented a number of very useful improvements. It would have been more to his interest, while he lived, if he had loved himself more wisely. He was an ingenious and skillful practical mechanic.

Our engraving this week is an illustration of

A CENTER-PIECE OF THE FOURTEENTH CENTURY.



a center-piece in the style of the Fifteenth Century. It is in one of the cases which all those who have visited the Palace have seen standing in the English Department. We have already referred to these specimens of silver ware. They constitute, to many, one of the most attractive features in the Exhibition. "Sir Roger de Coverly and the Gipseys," and "The Arabs pursuing a Traveller by his Foot-prints in the Sand," have been particularly admired.

Statuary.—"The Guardian Angel," is by Bienaimé, of Rome. The Angel is represented standing between a child and a venomous serpent, which is striving to pass around the Guardian Spirit, that it may reach the child, which, all unconscious of its heavenly protector, is looking imploringly upward.

Pietro Pagani is the artist of "Eve after the Fall;" this is a very different piece from the Adam and Eve mentioned in our last. It attracts much attention, but we do not very much like it. The expression of countenance is a perfect puzzle. She seems starting back in terror, as though she had been frightened by a thunderbolt. Her eyes are staring, her lips just

parted, her hands elevated to the sides of her face, and her long hair hanging wildly around her shoulders. Perhaps the artist intended to represent her terror when she heard the voice of Jehovah calling to her as she wandered conscience-stricken after having tasted the forbidden fruit.

All our readers have heard of "The Dying Gladiator." It is an antique, by an unknown artist—for aught we know, Praxiteles himself, though probably of a later date. There is in the Italian Department a reduced copy of it by Engenia Baratta. It was of this statue that Byron sung, probably no sculpture, ancient or modern, has been so widely famed.

The same artist exhibits a "Savior,"—the expression of his countenance is a fine embodiment of our conception of the holy meekness and benevolence of the Savior of man.

Gram Paoli is the artist and exhibitor of three fine Alto Relievs, which may be seen in the Italian Department. They are a group of "Bacchantes," "The Dancing Girl," and the "Dying Warrior." These, in our judgment, are the best Relievs we have seen in the Exhibition.

Paintings—No. 61, represents the discovery of Gustavus Adolphus after the battle of Lutzen: a Dusseldorf by Gusselchep. This is a night scene, and the glare of the torch, shining over the pale face of the fallen king, the dismounted cannon, the mangled corpses, all blending together, present a fit illustration of the scenes after a battle, when the shout of victory has given place to the groans of the wounded and the shrieks of the dying. We thought the column of smoke given off rather large for a torch.

No. 76. "Mary Stuart Listening to John Knox:" a Dusseldorf, by Volkhart. Beautiful indeed was Mary, Queen of Scots, if this be a faithful likeness. She seems listening attentively to the truths expounded by the plain old man who, with eyes cast down, but his hand pointing to heaven, is preaching of those truths which make her attendants tremble and turn pale.

No. 82. By Jacob Verryt, Cologne, is a moonlight landscape, in which the castellated rocks, the glimmering of the waters, and the foliage of the scattered firs blend harmoniously together, and produce a scene, wild, lovely, and enchanting.

No. 86 represents the "Austrian Emperor at the battle of Murten," in the seventeenth century. Herring, Germany, artist. This battle scene presents a fine illustration of the weapons used in olden time, and would contrast finely if hung beside a modern battle scene. The ferocious look of the steel-clad Emperor, standing with one foot in a pool of water, and wielding his ponderous sword, his combatants threatening to dash in pieces his helmet with their destructive bludgeons, the battle-axes, and spears, and trumpets, are all so different from the modern modes of warfare, that this painting affords a fine historical study. The old castle, too, which frowns on the adjoining hill, adds to the general effect of the piece. This is the artist's chef-d'oeuvre.

No. 92 is the "Bass-Rock," Scotland, by Herdorf, of Hamburg. The old rock towering above the ocean, with its summit crowned with a castle, and the storm sweeping over the waves, threatens the laboring ships with immediate destruction. The sky in this painting is too light for a storm-piece.

No. 97 is a landscape by Saal, Germany, representing a stream plunging down a mountain gorge and foaming over the rocks. The sky in this is also defective. We have never seen the rocks in Europe, but those in the painting are of a hue far more red than any rocks we have ever seen in similar situations in America.

Inventors.—A meeting of inventors was held in the Crystal Palace, on Thursday last week, and adjourned over to meet on both Friday and Saturday. The object of the meeting, no doubt was a good one, being for the better protection of the sons of genius. A great number of attempts have been made to establish a National Association of Inventors, but all have ended in disaster, and in not a few cases, disgrace. If all men were actuated by pure and sincere motives, there would be no necessity for such an Association, but the great difficulty is to find men taking the lead in such efforts who have not some sinister motive in view. Many honest inventors were deceived by previous efforts to organize such an Association as this. We hope it may not be so in this instance, and yet from our experience we must warn honest inventors to beware of man-traps. Let none but inventors be members of such an Association, and let every member seek for his own good—for this he joins it—with the full determination, also, to seek the good of his fellow inventors. More on this subject next week.

Charges for Admission.—The charge to the Crystal Palace is henceforth reduced to twenty-five cents as follows:—

1. For associations or companies of Working Men, applying in considerable numbers for admission together;
2. For all persons arriving by excursion trains arranged expressly for visiting the Fair; and
3. For all persons, without exception, on each Saturday.

To others than those included above, the charge will be fifty cents each admission as heretofore, and there will be no weekly tickets.