tive; it has bleaching powers, and is very poisonous. The only use which has been made of bromine in the arts, is in the practice of photography. Artists preparing chemicals in which this agent is employed, should have at hand a small quantity of aqua ammonia, to counteract the effect produced by the strong odor of the bromine. The escaping gas is very injurious to the eyes, and when inhaled produces great suffocation. By sprinkling a few drops of aqua ammonia about the chemical room, it will soon be freed from all the bromine vapor. In case of accident in the use of bromine, and in the absence of aqua ammonia, a strong solution of hyposulphite of soda will answer a good purpose; but in the absence of both of the above, urine will afford relief. Those parts of the skin or clothes which may have come in contact with the bromine, should be immediately washed in one of the above solutions.

THE FINE ARTS.

The following is from the October number of the *International Magazine*:—

THE FINE ARTS IN AMERICA are not in a state of remarkable perfection, if we may credit a writer in the Augsburg *Allgemeine Zeitung*. This critic is evidently honest and impartial, but not perfectly well informed. He supposes that the majority of the artists as well as of the scholars in the country are emigrants from Europe; and affirms that artists of great talent, who have been esteemed and encouraged in Europe, have been reduced to misery in America, and compelled to resort to common labor for their living. Latterly, however, fashion has brought pictures into market; and we may now hear, in more refined circles, here and there a misapplied artistic term, which shows that art is somewhat thought of. It is characteristic that an American will often bargain for pictures by the square foot. The New York Art-Union has done a good deal of good in the culture of taste for art, and from the Philadelphia Art-Union much good may also be expected. The daguerreotypes* taken here may be compared with the best of Voightlander of Vienna, and Williams of Liverpool. The Talbotypes of this country are better than all others. Lithographing is done mostly by French and Germans; wood-cutting and steel-engraving by English and Americans. The products of the latter two resemble perfectly those of the same arts in England. Dramatic and musical art are in a feeble condition. The theaters in the great cities have been visited by the writer, and nothing admirable found in them. They are all private enterprises, and no great things are to be expected in that line without the aid of a government. The theaters are built and furnished in the most elegant and even luxurious style. The Italian Opera in New York is supplied by European artists, whose best days are over. The actors never rise to any commendable excellence, and the pieces they perform are well adapted to their talents. Hardly ever is anything classical produced upon the stage.

The German drama in the United States is spoken of as being in a condition of even more desperate degradation. The writer's remarks on that subject will not specially interest our readers; but we trust that what we have given above from his strictures will be edifying to all whom it may concern.

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* It is generally acknowledged that the Daguerreian Art is more successfully practised in America than in any other country. Most of the artists pursuing this art in France, England, and Germany, consider it to their advantage in advertising to say, "Daguerreotypes by the American process." This alone is sufficient proof of the high estimation in which the people of those countries hold our productions. The best artists in Europe are Americans, "Mayal of London," and "Thompson in Paris." Until recently, the best CAMERAS used in the art, were those manufactured by "*Voigtlander & Shon, in Wien, Germany*," but we now have those manufactured in this country, which are considered fully equal, and in many respects superior, to the Germans; consequently, but few of the latter are imported. —*Ed. D Journal.*