

trical effect due to the chemical reaction  
duced. under the influence of the solar  
—*Philoso. Jour n.*

### ENAMELLING AT THE LAMP.

The art of the lamp enameller is one of the most agreeable and amusing that we know. There is hardly a subject in enamel which may not be executed by the lamp-flame in very little time, and more or less perfectly, according to the dexterity of the Artist, and his acquaintance with the principles of modelling.

In working at the lamp, tubes and rods of glass and enamel must be provided, of all sizes and colors.

The lamp is made of copper or tin-plate, with a wick of cotton threads, and either tallow or oil used. Between the lamp and the workman a small board or sheet of white iron, called the screen, is interposed to protect his eyes from the glare of light. The screen is fastened to the table by a wooden stem, and it throws its shadows on his face.

The enamelling workshop ought to admit little or no daylight, otherwise the Artist, not perceiving his flame distinctly, could be apt to commit mistakes.

It is impossible to describe all the manipulations of this ingenious art, over which taste and dexterity so entirely preside. But we may give an example. Suppose the enameller wishes to make a swan. He takes a tube of white enamel, seals one of the ends hermetically at his lamp, and while the matter is sufficiently hot, he blows on a minikin flask, resembling the body of the bird; he draws out, and gracefully winds the neck; he shapes the head, the beak, and the tail; then, with slender enamel rods of a proper color, he makes the legs; he next opens up the beak with pointed scissors; he forms the wings and feet; finally attaching the toes, the bird is complete.

The enameller also makes artificial eyes for human beings, imitating so perfectly the

colors of the sound eye of any individual, as to render it difficult to discover that he has a blind and a seeing one.

It is difficult to make large articles at the blowpipe; those which surpass five or six inches become nearly unmanageable by the most expert workmen.—*Scientific Year-Book of Facts, for 1851.*

### STANLEY'S INDIAN GALLERY.

After eight years of travel amongst the various tribes of Indians, inhabiting the vast country lying between the northern States of the United States, and the Pacific Ocean, Mr. Stanley has returned to his home, and is now exhibiting the fruits of his labors to the public, in the form of paintings, representing the faces of the most prominent of the chiefs, braves, and women, with their dances, games, hunts, battles, and many beautiful scenes of the country.

The paintings are works of Art, and for that reason alone are entitled to consideration, but their chief attraction is their historical value. Men and their manners, their habits, and peculiar costumes, costumes to us strange, and of a people for whom we cannot but possess a lively interest, are held up to us, as a mirror, receiving its reflections from, as it were, the past. There is a melancholy pleasure comes over one, while gazing on their brozed faces. A melancholy, for it cannot be denied that the Indian, though now corrupted and debased, was once the noblest of the human race; once! noble, but now debased, and that too by coming in contact with those who pronounce him the savage. Melancholy, that the pure and good should be thus demoralized and degraded; demoralized and degraded by those who should rather have given him the helping hand to a higher grade in civilization, met him as a brother, adapted his virtues, and pruned him of his vices. Pleasure, that though thus fallen, thus driven back step by step from the forests and beautiful valleys of his