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Contents.

(Illustrated articles are marked with an asterisk.)

Ammoniphone, the.....	403	Notes and queries.....	408, 409
Barometer, aneroid.....	406	Oil, boring for, in Penn.....	399
Bells, electric, push button for*.....	404	Photometer, self-registering*.....	402
Business and personal.....	408	Pianos, upright, improvements in*.....	403
Canal, maritime, St. Petersburg and Cronstadt.....	404	Plant, needle and thread*.....	407
Cooper, Sir Astley, as a horse dealer.....	405	Plants under trees.....	407
Cutlery manufacture.....	407	Practice and theory.....	404
Desk and seat, school*.....	402	Railway, electric, in Phila.....	406
Electricity, application of new.....	401	Railway tamping machine*.....	402
Engineering, mechanical and steam.....	405	Rope making.....	402
Front-sight for firearms, electric*.....	402	Sewing machines, attachment for.....	402
Gas, natural, progress of.....	407	Ship, war, new German.....	401
Inventions, agricultural.....	408	Statue of Liberty, arrival.....	400
Inventions, engineering.....	408	Stiletto, engine and boiler of*.....	406
Inventions, index of.....	409	Superstition, a queer.....	404
Inventions, mechanical.....	408	Technical Institute, Hebrew.....	405
Inventions, miscellaneous.....	408	Thermophote, or self-registering photometer*.....	399
Japan at New Orleans Exposition.....	403	Timber, preserving, different processes of.....	404
Lemons for malaria.....	403	Tree, gutta serena, new.....	407
Light, electric, in Venice.....	401	Typhoid epidemic at Plymouth, Pa.....	405
Lights, electric, for cars.....	405	Woods, American, specific gravity of.....	407
Nature, phenomena of, how thought presents itself among.....	405		

TABLE OF CONTENTS OF

THE SCIENTIFIC AMERICAN SUPPLEMENT.

No. 495,

For the Week Ending June 27, 1885.

Price 10 cents. For sale by all newsdealers.

I. CHEMISTRY.—Liquefaction and Solidification of Formene and of Nitric Oxide.—By K. OLZEWSKI.....	7901
II. ENGINEERING AND MECHANICS.—Merchant Vessels as Armed Cruisers.—Full page of engravings.....	7896
Torpedo Boats in War.....	7896
Amateur Mechanics.—Lens making.—10 figures.....	7897
Rapid Smelting Plant.—4 figures.....	7900
III. TECHNOLOGY.—Tempered Glass.—A paper lately read before the Society of Arts, with discussion following the same.....	7897
Purification for Industrial Purposes.....	7899
IV. ART AND ARCHITECTURE.—Theseus Conquering the Centaur.—An engraving.....	7901
Proposed House, Beckenham Park.—An engraving.....	7901
V. PHYSICS.—The Physics of Tenuity.—A lecture on soap bubbles.—Numerous experiments.—Film mixtures from various sources.—By T. O'CONNOR SLOANE.....	7902
VI. BIOLOGY, ETC.—Notes on the Periodical Cicada.—By C. V. RILEY.—Specific value of the different forms.—Facts in its life history.—The transformation.—The Cicada versus civilization.....	7906
VII. HYGIENE, ETC.—A Recent Case of Hydatids.—Treatment of the disease.—Cause, etc.....	7904

ARRIVAL OF THE STATUE OF LIBERTY.

The French man-of-war Isere, bringing the famous gift of the French people to America, Bartholdi's Statue of Liberty, came to anchor in the Horseshoe, off Sandy Hook, early on the morning of the 17th. The weather was so foggy that she was not recognized until after crossing the bar, when she displayed her private signal, and the welcome news that the Isere had arrived was immediately telegraphed to the city.

General Stone, under whose direction the pedestal on Bedloe's Island is being constructed, was on his way to the works when the news came. He at once telegraphed an enthusiastic welcome to Captain De Saune, commander of the Isere, and prepared to visit the vessel. He was accompanied by President Sanger, of the Board of Aldermen, and Louis de Bebian, the agent of the French line of steamers. The William Fletcher took the party down the bay, and was soon alongside of the Isere. Headed by General Stone they went on board, and were given a cordial reception by Captain De Saune. The Isere, a bark-rigged vessel of 1,000 tons, had encountered heavy seas and rough weather during the first part of her voyage. Counting the two days spent in coaling at Fayal, in the Azores, she had been 27 days in making the passage. Captain De Saune presented General Stone with the official transfer of the statue from the French Committee to the American. It is handsomely engrossed on parchment, and bears the seal of the French Republic. It is decorated with a picture of the statue and pedestal, and, very appropriately, with the heads of Washington and Lafayette. Later in the day, Captain Selfridge, of the U. S. man-of-war Omaha, delegated a lieutenant to present his compliments to the French commander, and suggest that Gravesend Bay would afford a safer anchorage than the Horseshoe. The Isere accordingly changed her position during the afternoon.

Admiral Lacombe, with the French flagship La Flore, which had been in waiting at Newport, joined the Isere on the following morning. During the succeeding day many informal visits were paid to the French officers of both vessels, Commander Chandler and his staff of the Brooklyn Navy Yard being among the number. The official welcome did not occur until the 19th. The Reception Committee, composed of the Mayor, Aldermen, American Committee, and Committee of the Chamber of Finance, on board the new ferry boat Atlantic, left the pier at nine o'clock, and proceeded down the harbor to Gravesend Bay. They were received on board the Isere by Captain De Saune, to whom they delivered their message of welcome and tendered the hospitality of the city. The Committee then returned to their own steamer, and took their place in the naval procession then forming. This was headed by Commodore Chandler in the flagship Dispatch. He was followed by the Powhatan and the Omaha. The French flagship La Flore came next, thundering a continuous salute in answer to the surrounding forts. Immediately in her rear came the object of all this demonstration, the Isere and her precious burden. The Atlantic and a numerous retinue of gayly decorated craft completed the procession. At Bedloe's Island the French officers and the Pedestal Committee landed and inspected the work, while the "Marseillaise" and "Hail Columbia" were given by the French choral societies.

A reception was then tendered to the French officials at the City Hall, followed by a banquet at the Chamber of the Board of Aldermen. The statue is packed in the hold of the Isere in pieces ranging in weight from 150 pounds to 4 tons, each piece being well protected in a wooden casing. They will be stored in a building erected for the purpose on Bedloe's Island, where they will be quite safe from too inquisitive visitors.

The magnificent day, the enthusiastic crowds, and the fine display of the tricolor and the stars and stripes made a pageant which will long be remembered in both the history of New York and of the United States.

JAPAN AT THE NEW ORLEANS EXPOSITION.

It is rather curious to note that of all the countries represented at the Exposition, our far Eastern friends, China and Japan, have presented the most careful catalogues of their exhibits. China has evidently thought that a cotton centennial meant cotton, and accordingly has sent nothing else; but in its way, it is one of the best things at the Exposition. Japan has read her invitation in a somewhat broader sense, and sends a more general display. The government is naturally the chief exhibitor, and has made a prominent feature of the educational display, which is very interesting, and shows a decided infusion of Western ideas. It sends, in addition, much of interest in the way of agricultural and industrial exhibits. Several private firms are also well represented, principally in the ceramic and art metal works department. The Japanese Commissioners have issued an admirable catalogue, giving a well systematized list of the exhibits, and have also added much interesting information in regard to that but little known empire. It contains many curious facts and much curious English.

It will be a surprise to many who are accustomed to think of Japan as a rather insignificant group of islands

dotting the map to the east of the Chinese coast, that she contains, nevertheless, about 37,000,000 people, scattered over the four principal islands—Hondo, Kiu-shiu, Shikoku, and Yesso—and the hundred and seven smaller ones.

Agriculture, "a root of the country," as they call it, is much esteemed in Japan, and claims the services of two-thirds of her population. But the account of its condition and progress reads rather strangely to an American, accustomed as he is to thousand-acre grain fields and elaborate labor-saving machinery. As the entire empire contains but a little over 11,000,000 acres of arable land, and as it is self-food-producing, it will easily be understood that very careful husbandry is required to support three people from the produce of one acre; it is a problem we should hardly like to undertake in America. In consequence of these conditions, and the very cheap labor, the culture is nearly all by hand, an enlarged system of gardening, in which different crops are sown in alternate rows, so that while one is being harvested, another is maturing. Even wheat is treated in this way, and grows alongside of the upland rice. The culture of tea and silk, requiring such constant care and so many hands, gives employment to large numbers of women and children. With so many mouths to feed, and so little land, comparatively, to feed them from, but a small area can be afforded for live stock. In the entire empire, the horses and cattle together, according to the statement of the Commissioners, number less than 3,000,000, while sheep, which were only introduced ten years ago by the government, still count only a few thousand. Poultry, indeed, may be said to be the only abundant animals, and are found on every farm.

Japan has borrowed much from China, and notably from Corea, sharing with her that excessive love for landscape gardening and horticulture, so that every house, no matter how small, has something of a garden, with its miniature roads, ponds, and fantastic rock work.

Considerable attention has also, of necessity, been devoted to forestry, for, with very few exceptions, the houses are all built of timber, and wood is the general fuel. So long ago as the ninth century forest laws were in existence, and for the last three or four hundred years have been quite strictly enforced in several of the provinces.

The industries represented at the Exposition are chiefly in artistic lines. For many years the peculiar merits of Japanese art have been very generally recognized, and the *chef d'oeuvre* of many a choice collection has come from the skilled and painstaking hands of a Japanese workman. We have undergone in this country what we have denominated as the Japanese "craze," and though so many of our imitators have produced only the grotesque in that characteristic art, and have utterly lost its real beauties, the movement, as a whole, has been a benefit, for of all schools there is probably none truer and more realistic than the Japanese. As a nation, these quiet, almond-eyed people are both artists and workmen. They seem endowed by nature with an artistic temperament, and to combine with a strong love for the beautiful the nice eye and cunning hand to give their conceptions just realization. Their artists possess in a marked degree the power of producing the most realistic atmospheric effects, of indicating unmistakably the season of the year, the hour of the day, and the state of the weather—a power at once so rare and so essential to good results, that it is often the main criterion by which we judge our modern landscape painters. It is the common fault of chromos that they have no atmosphere.

The bronze industry in Japan is one of very ancient origin, and one of prominent rank. A huge statue of Buddha, fifty feet in height, was erected in the eighth century, and since then the course of the art has been continuously progressive. The product is usually denominated by its color, or by the maker's name; thus the green bronze is *seido*, and the black *udo*. In combination with the castings, the finest effects are produced by the delicate repousse work on the precious metals or the copper alloys. In the inlaid work, a great variety of material is brought into requisition by the workman: iron, copper, gold, silver, brass, pearl, ivory, all are combined into forms of wonderful beauty. The Japanese cloisonné has long been celebrated, and is still much sought after. It may be described as a mosaic of porcelain enamels on a foundation of copper. Of late years, a cheaper variety has come into vogue, in which the foundation is of pottery, and the cloisonné effect produced by the copper tracery on the surface, separating the different colored enamels, but, while very popular, it does not of course equal the genuine article.

Pottery is another very ancient art, and one in which great proficiency has been obtained. The product best known in this country is probably the "Sometsuki," or porcelain decorated with blue painting underneath the glaze, the color being obtained from a native cobaltiferous ore, or from a purer article imported from China. Several localities possess old established works, most of them directly traceable to Corean workmen, and their wares have