

the globe is not kept quite as completely distended with fluids as in youth and middle age. The eye thus an elongated axis of vision. A book is held further off to be read. Finally, becoming more flattened by the same inactivity within, the difficulty is met by putting on convex glasses. This is the waning vision of age. If, however, when that advancing imperfection is first realized, the individual persists in the attempt to keep the book in the old focus of vision—even if he reads under perplexing disadvantages, never relaxing, but perseveringly proceeding just as he did when his eyes were in the meridian of their perfection, the slack vessels will at last come up to his assistance, and the original focal distance will be re-established.

This statement will unquestionably be combated, energetically, by those who use glasses. But it will be a waste of forensic powder, because the fact is established beyond cavil. We do not pretend it will be successful in every instance; but generally, if glasses are once resorted to, then the opportunity of doing without them is forever lost.

Very aged men may be noticed reading fine print; and ladies, too, by scores, who resisted glasses at the age of life referred to who enjoy all the comfort of distinct vision, and they will, until, like the deacon's chaise, every stick in the vehicle falls to pieces at the same time.

Therefore, begin with a firm resolution never to use glasses of any kind, for reading or writing. The ancients knew nothing about such contrivances; if they had, there would have been poor eyes in abundance, and oculists to meet the emergency. Cicero never complained of imperfect vision at the age of sixty-three. He even wrote his last letter by torchlight, on the eve of being put to death by the waiting soldiers. Humboldt died at ninety-two, having never been embarrassed with those modern contrivances, lunettes. John Quincy Adams, illustrious for scholarship, at a ripe old age saw without them. Indeed, it would be a laborious enterprise to collect a catalogue of names in the chronicle of literary fame, of men and women, who are independent of glasses—Dr. J. V. C. Smith.

PHILOSOPHY OF SAW FILING.

The editor of *Hearth and Home* gives this instruction:—

The philosophy of putting any kind of a saw in order consists of having the very points of all the teeth range as perfectly as may be practicable. When one tooth is only a trifle longer than two or three on either side of it, too much is required of it. When ten men of unequal stature are required to carry a stick of timber on their shoulders, the taller ones must bear all the burden, while the short men carry nothing. This illustrates the case precisely in regard to the teeth of unequal lengths. When a few teeth are so much longer than those on each side of them, the points take such a rank hold of the wood that the saw jumps, and the teeth do not

cut a true kerf. This requires more power to work the saw, and the teeth will not cut so smoothly, so easily, nor so fast as if all the points were of a uniform length, and all were standing in rows, as straight as a mathematical line. When the teeth of a good saw are properly set, and correctly filed and whetted, a saw will run through a board like a warm knife-blade through cold butter.

To put a saw in order, secure the blade in the saw-clamps; joint the points true with a flat file; then file the points to a sharp edge. And always file where there is sufficient light to enable you to see the points distinctly. Be exceedingly careful to stop filing as soon as the tooth is filed to a perfect point. One thrust with the file after a tooth has been brought to a complete edge, will shorten it, put the saw out of order just in proportion as the point is filed off. Let the points be set uniformly, and only a little. Go over the teeth with an old file, to give them a more perfect cutting-edge. Then lay the blade flatly on a smooth board, and pass a fine gritted whetstone along the side of the points to remove the wiry edge, and to give the teeth as fine a cutting-edge as practicable. A good saw, when in prime order, is one of the most effective tools in use.

VALUE OF VINE LEAVES.

A correspondent of the *Philosophical Magazine* says: "From experiments which I have made, I find, that on being dried, which should be done in the shade, and infused in a tea-pot, the leaves of the vine make an excellent substitute for tea. I have also found that on being cut small, bruised, and put into a vat or mashed tub, and boiling water poured on them, in the same way as is done with malt, the prunings of the vine produce liquor of a fine vinous quality, which, on being fermented, makes a very fine beverage, either strong or weak as you please; and on being distilled produces an excellent spirit of the nature of brandy. In the course of my experience I found that the fermented liquor from the prunings, particularly the tendrils, when allowed to pass the vinous and to run into the acetous fermentation, makes uncommonly fine vinegar."

COLOURLESS VARNISH.

Dissolve two ounces and a half of shellac in a pint of rectified spirits of wine; boil for a few minutes with five ounces of well-burnt and recently-heated animal charcoal. A small portion of the solution should then be filtered, and if not colourless, more charcoal must be added. When all colour is removed, press the liquor through a piece of silk, and afterwards filter through fine blotting-paper. This kind of varnish should be used in a room of at least sixty degrees Fahr., perfectly free from dust. It dries in a few minutes, and is not liable afterwards to chill or bloom. It is particularly applicable to drawings and prints that have been sized, and may also be used on gilding.