

admit of ventilation. The ascent and descent to the upper portion of the building is provided for by two stairways, one being intended for the entrance and the other for the exit of the public, and leading in opposite directions so as to divide the crowd. The third tier of the building is a continuation of the inside gallery wall, and runs to the height of forty feet above the ground line. This tier supports the cupola, and is covered with a shingle roof. The interior view is clear, and not interrupted by any timber to the height of eighty-seven feet. The full height of the building to the top of the flag-staff, is 111 feet; the dimensions of the cupola, twenty feet diameter by thirty-one in height; area of the ground floor and gallery 28,000 feet, being about the same area as the Hamilton Exhibition building, and 1,000 feet less than the Toronto building. The sheeting of the roof is painted a blue color, the timber a drab.

In expressing an opinion upon the manner in which the building served the purposes for which the building was designed, we desire to avoid the appearance of criticising without suggesting beneficial alteration which would not be attended by much additional expense. First impressions are always most lasting, and when one enters a building crowded with objects of industry and art with a view to study or enjoy or enjoy them, it is next to impossible to avoid being impressed more or less by the appearance of the structure in which they are displayed.—The feeling produced on first entering the London Exhibition building is not a happy one. The gallery seems to drop like an opaque, dull, and heavy screen before the spectator, at once creating disappointment and a disposition to be adversely critical. The massive supports in front of each doorway, obstructing the view across the building, increases the dissatisfaction, and the cold drab colouring of the plain undecorated timbers bring no relief to the eye, but rather confirms impressions just created. Red, white, and blue are the natural colors for such a building, and there does not appear to be any valid reason why the gallery, which is painfully visible on entering, should not have been glazed and made instrumental in lighting the lower floor, and if not ornamental at least not an eyesore. Means, easily contrived, might with great advantage have been adopted for displaying a considerable part of the great variety of useful and ornamental ladies' work above the gallery, where close inspection is not necessary, general effect being the object aimed at.

Passing now to the objects exhibited in the building, we are at once struck with the number of competing sewing machines; it is not a little remarkable that this invention should have taken such wide-spread root throughout the United States and Canada, and, although only a few years old, has already reached such excellence in results. Some of these machines

are very ingeniously contrived, and leave little to be wished for as household labor-saving machines. The furniture was substantial and good, but not particularly distinguished for beauty of design, although the materials are excellent and the workmanship superior. A reference to the illustrated catalogue of the Great Exhibition at London would speedily develop a more elegant description of drawing room furniture. The skill to construct is very evident, but taste to arrange is susceptible of improvement. It is very satisfactory to be able to note the taste for music, and the means of cultivating that delightful art, which appear to grow together in Canada. Piano fortes of Canadian manufacture were very well represented, a fact which of itself speaks well for the progress of our civilization. The collection of pipes and tiles for draining is another suggestive feature, and shows how the true principles of agriculture are spreading throughout the country. The specimens of pottery and earthenware were good, but this art is as yet in its infancy in Canada, owing to the remarkable cheapness of the imported articles. There was nothing that may be called new in stoves, fire-grates, or apparatus for warming houses. In this climate one would naturally look for various designs for economising fuel and distributing a uniform temperature throughout our dwellings. The German tile stove, in its present elegant forms and excellent adaptations, does not appear to have attracted the attention of Canadian manufacturers. The manufactures in leather were good and created a favourable impression, they included carriage and team harness, saddles, whips, belt leather, patent leather, leather, in a word, in all its forms and many of its adaptations. But we were disappointed with the small display of manufactures in wool, flax, and cotton. We observed only cloth, winter and summer tweeds, blankets, carpets and counterpanes, woollen garments, flannel kerseys, woollen shawls, shirts, stockings, socks, and an assortment of cordage and twine. Many well known names were not among the exhibitors. Our flax and cotton manufactures had no representation; we know they exist now, but why were they not sent to our Provincial Exhibition?

The display of fruit, considering the season, was magnificent. The flowers were indifferent, but the vegetables were good and showed both improvement and skill. In horticulture immense strides have made of late years in Canada.

The agricultural implements were very numerous and most of them of Canadian manufacture. Ploughs of many varieties, from the simple wooden implement adapted to the bush, to the drain plough for skilful and scientific husbandry. Subsoil, draining, and double mould ploughs are indicative of progress; where these implements are common, agriculture is in an advanced state. Mowing, reaping and other machines of this class were not so fully represented as