soap on top, the crude glycerine and water below. These are blown off to separate vats by the power of steam. It is from the candle factories that the enormous supply of glycerine comes, which is now a very important article of trade. A few years ago it was wasted; now it is sent to the manufacturing chemist, who purifies it by distillation and filtration through bone charcoal, and puts it upon the market. It is put to a great variety of uses, many of which depend upon its peculiar properties of non-volatility and absorption of atmospheric moisture. Harness makers and leather workers use it in making leather pliable; it is put into gas meters because it does not freeze except at a very low temperature; modelers keep their clay studies moist with it; tobaconists sweeten chewing tobacco with it, and ladies apply it to their hands and faces to soften the skin. Much of it goes into the manufacture of the terrible explosive nitro-glycerine, which is made by treating it with a mixture of sulphuric and nitric acid, or concentrated nitric acid. Not less than three million two hundred thousand pounds of glycerine are produced by the candle factories and utilized every year in this country, and yet so late as the year 1854 it was counted as worthless, and was run off into the sewers.

When the French chandlers first began the manufacture of the new process candles, and for a long while after, they permitted the lime soap to become hard, and then ground it up in order to dissociate the lime from the fat acids. Now this is done without delay, the liquid soap being run into red-lined vats with a proportion of sulphuric acid added. The chemical principle involved is the same as in the more laborious process of saponification; the glycerine base has been supplanted by the lime base, and this must now be got rid of. The sulphuric acid takes hold of the lime, forming sulphate of lime, and the acids float off free. In these vats, between which the paths are narrow and the walks greasy, the liquid settles in three strata—the first, the fat acids, now free of their base, but still mingled; the second, an acid water; the third, sulphate of lime, awaste. They are easily drawn off without mixing, and the fat acids by washing in boiling water, are cleaned of all traces of the sulphuric acid, and we are now done with the chemical processes, and our product is a fat which contains the solid and the liquid acids. If cooled rapidly or kept agitated while cooling, the acids become so intermingled that they cannot be separated by mechanical means, which at this stage of manufacture must replace the chemical, on the score of cheapness. If the fat is cooled very slowly, however, it has been found that the solid acids will crystallize, while the liquid acid, the oleic which it is desired to banish, will lie snugly ensconsed between the crystals, to be afterward forced out by heavy pressure.

The cooling of the fat is a slow process. It is run into shallow pans, lined with enamel to prevent the acids from eating the metal, and permitted to remain in a warm room two or three days. These pans are arranged in sections, like alcoves in a library, one row of pans underneath the other, and each extending a slight distance alternately to front or rear beyond the one above it. The hot fat is conducted over the top of the alcove in a wooden chute, and the filling of all the pans down to the floor is accomplished by taking a plug from the chute immediately over the top pan. When this is full it overflows at the front end by means of the slight depression made at that end, and the overflow is caught by the pan below, and so on down to the bottom. When the fat is become hard it is a cake of a brown greasy mass, not unlike unrefined maple sugar. The discoloration comes from the oleic acid, which permeates the whole cake and can be forced from between the crystals of the hard acids by pressure with the thumb. The cakes are wrapped in heavy woolen cloths, piled into hydraulic presses between iron plates, and the pressure applied. A dark oil gushes from the woolen, pours over the edge of the plates, and is caught beneath the press to be used in soap-making. The cakes have now been squeezed down to less than two-thirds of their original thickness, and the mass presents a yellowish-white appearance. By breaking it, its crystalline texture can still be seen despite the fact that the shape of the crystals has been ruined by the pressure it has undergone. They are still somewhat greasy to the touch, for in this first pressure only fifty per cent. of the oleic acid has been removed. They now succeed to a second pressure, this time in a horizontal press, and between hollow iron plates that are kept hot by steam. Still wrapped in the woolen cloths, they are suspended between the plates in bags of horsehair cloth, and a very heavy pressure is applied from the end. When the cakes issue from this process they are white almost as snow, very hard and dry, and when broken into small particles have a flaky appearance. The mass is now almost pure stearic acid, and is ready to be moulded into star or adamantine candles. Without an exception, this single hot pressing is deemed by other manufacturers to be sufficient for their higher grades of candles, such as are used for mining, dining room or library, but Messrs. Procter & Gamble have learned that by again breaking up the cakes, melting, panning, and pressing in the hot press, a much better candle is produced, better because there is no smoke, the light is whiter, and consequently much stronger and the candles last longer. These are strong points, especially where the candles are to be used for mining or in a close room, or where a pure, soft, white light is desirable, such as at a dinner party or reception.

These are the scientific phases through which the stearic acid candle goes; what follows it is simply the fruit of the inventive faculty of our day. The visitor emerges from dark basement rooms, where he has been moving between tubs and under pipes and chutes all dripping with liquid grease, into a room on the ground floor. Here there is light in plenty, and opening off one side is a vista of a room vast in extent, with a glass roof like a hothouse, with long rows of tables separated by narrow paths, on which, bolt upright, stand thousands of shapely candles undergoing a brief bleaching process by sunlight. One end of the first room is filled with vats in which the prepared candle fat is melted, purified, sometimes colored, and brought to the temperature requisite for moulding. Utility is here, of course, the guiding consideration, but the group of big and little tubs, with the men moving among them, is not without its picturesque element. Upon the edges, and hanging from the spouts at which the moulder fills his double-lipped can, the candle fat has hardened in fantastic shapes, with surfaces of ivory-like smoothness and sheen. The floor of the room is covered with moulds. In these moulds there is little remaining of the group of tin tubes through which the domestic candle maker, who had got beyond dips a few years ago, laboriously drew her wicks to fasten below with a knot, and above by looping them over little sticks. The tubes are now fixed in a frame having troughs along the top, into which they all open. They end below with the shoulder of the candle, and the moulds for the tips are the upper ends of piston rods, which, by a rack and pinion are forced upward through the tubes to expel the candles, and which, when at rest, fall snugly into the shoulders. These rods are hollow, and the wicks pass continuously through them from bobbins placed in the floor of the frame. Care is exercised to have the fat at a temperature just above the melting point, to heat the mould to receive it, and immediately to cool it rapidly by forcing around the tubes a blast of cold air, so that the fat shall not crystallize as it did in the panning. When the candles are hard, the surplus fat in the troughs is removed, and a few turns of a handle forces them upward out of the moulds and into a rack placed on top of the machine to receive them. The lower board of the receiving rack is slightly shifted, so that the edges of the openings through which the candles pass catch the shoulders of the candles, and prevent them from dropping back into the moulds with the piston rods. These rods in expelling the candles draw up with them wicks for the next pouring and in falling back into position pull the wicks taut and into place through the middle of the tubes. The candles in the rack are left until the next mouldful is cold; then the wicks are cut by passing a knife between the mould frame and the rack, and they are emptied into boxes, which are mounted on trucks, and pushed from mould to mould. Bleaching, polishing, stamping, and packing are all that remain to be done. The first process takes place in the adjoining room already mentioned; a few hours of sunlight bleaches the yellowish tinge out of the fat. Common grades are then rubbed with cloths and packed; better grades are polished by a machine, into one end of which they are fed by one woman, while another packs them into boxes from the other. The process is very simple: a grooved cylinder receives the candles from the feeder, and after carrying them past a revolving saw, which cuts off the butts evenly, deposits them upon a bed plate between the rods of an endless frame with linked sides, kept in motion by cog wheels. Over this bed plate they roll under a revolving buffer, which gives them a vigorous brushing from end to end, and gives them the beautiful porcelain finish as they pass towards the end where they roll off into the packer's box. All grades are stamped with the name of the maker, and in some instances the trade name of the candle, "Composite," etc. This stamp is melted into them by a branding iron as they pass through a small machine, which, like the polisher, is fed by a grooved cylinder.