

BUT ONCE.

We pass this way but once, dear heart! Mustering above the birch logs' flare, The booming of the mighty mart...

We pass this way but once. The seeds, From lax or heedful hands that fall, Will yield their kind. Lush, noisome weeds...

Our wild remorse cannot recall: Sweet herbs of grace and goodly grain We idly strew or plant with prayers; Others will reap, for loss or gain...

We pass this way but once. Though hard And steep the climb through blinding heat, And cruel frost, and sharp the shard...

Our toil and hurt leave scanty trace— A blood stain on a displaced stone, Vague lettering on a bonkier's face, Perchance the echo of a moan...

We pass this way but once. The joy That might be ours today, withheld (As you might dally with a toy), Changes, like fairy gold of old...

With thy true eyes on mine, dear heart, As at the margin of the sea, Which thee and me one day must part, Forgive all that I would not be...

Let love's strong faith bear down weak doubt, We shall not pass this way again.

Tall Buildings and Lying.

He was a New Yorker, and proud of his city, but although his Chicago friend pointed out sight after sight, boasted of the city's fine boulevards and drove the New Yorker over them, he failed to excite in his guest more than a slight curiosity...

"Chicago beats the world," he said. "Our tall buildings top anything ever erected."

"Well, well," said the New Yorker, "that's queer. Ever heard of that building in New York that the clouds bump against? Never heard of it, eh? I'll tell you something about it. When they put the last story on it a workman fell off the top. Some time later I was passing along the street below when a newsboy yelled: 'Extry. Full account of the accident.' I bought a paper and it described how the man toppled off and all that. But what do you think? While I was reading it something dropped with a crash. What was it? Why the workman, of course. He'd just reached the ground.—Harper's Round Table.

Killing Cats in the Pulpit.

CADILLAC, Mich., Feb. 17.—The announcement that the Rev. W. L. Laufman, assisted by Dr. C. E. Miller, would kill two cats in the pulpit of the Methodist church to illustrate Laufman's sermon on tobacco, was sufficient to pack the church. Prominent on the pulpit were packages of fine cut and plug chewing tobacco. Laufman contended in his sermon that tobacco in any form was bound to fill the user with nicotine and eventually produce death. In tragic tones he declared that the Spain of today was not the chivalric Spain of Columbus's time because of the prevalent use of tobacco. "Turkey," he said, "is now fallen low on account of its natural vice, tobacco."

He proclaimed that France had a rapidly diminishing population on account of the use of tobacco, and said: "We, of all nations the most nervous, can least afford to play fast and loose with tobacco, the enemy of the body, the mind, and the soul." Holding aloft a pound plug of tobacco he assured his hearers that it contained enough grains of nicotine to kill 200 men.

Then the cats were brought up by Dr. Miller. An assistant held them while the doctor administered the nicotine. The first one died in a minute and a half, while the attendant held it, after three drops of nicotine had been placed on its tongue. The next cat, a large one, was administered only two drops, the purpose being to illustrate the sickness and spasms which the first dose of tobacco creates. A second dose of two drops was given, and in a minute and a quarter the cat was dead.

The Rev. Mr. Laufman announced that next Sunday he would kill some more cats to show the effects of alcohol, and also have on exhibition the stomach of a drunkard.

The Curfew.

Carlotetown Examiner: The fire bell struck eight strokes last night at 8 o'clock as a warning to all boys and girls under sixteen to seek cover under their parents' roof. The "boys" to the extent of nearly a hundred congregated in the vicinity of the police station, and when the bell struck the notes of warning, cheered and hooted. The scene was rather amusing, and we fancy when the practical working of the by-law begins, there will be amusement all around. We understand, however, that the authorities are a little premature in endeavoring to put the law into force, until it has been published in the newspapers for some time.

Have the Same Whiskers.

The night editor was at the speaking tube. "Where's that cut of the Sultan of Turkey?" he asked.

"What cut?" roared back the city editor who wasn't in very good humour himself just then.

"The picture that's to go with the special article on the situation in the far east," answered the night editor.

The city editor made a hasty investigation and then announced that the artist had neglected to make it.

"Well, what shall I do?" demanded the night editor. "Shall I run the article without the cut?"

"Not on your life," returned the city editor. "Slip in that last picture of Alkgold and let it go at that. His beard will carry it off all right."—Chicago Post.

He Got His Answer.

As the train pulled out of Chicago, a quiet, gentlemanly-looking man entered the buffet-car, and ensconcing himself in a comfortable chair, drew out a long cigar, and entered deeply into his paper. He remained so quiet and retained his seat so long that another passenger, whose bearing distinctly stamped him as a commercial travelling man, one of the kind full of chatter and curiosity, could no longer restrain himself. Addressing the quiet gentleman, he inquired: "Travelling East?"

Slowly removing his cigar the gentleman turned and looked at his questioner with slightly elevated eyebrows, replying: "Yes."

"New York?" "Yes."

"Pleasure?" "Yes and no."

"Great place, New York. Ever been there before?" "No."

"I'm going home this trip—New York, you know."

The gentleman made no reply but resumed his paper. After a little silence the commercial man began again.

"I'm with C. & Co., on Broadway. If you drop in I'll show you over the city."

"Thank you, it will not be necessary."

"Excuse me, but might I ask what you're going to New York for?"

By this time most of the other passengers were interested. The gentleman, who was extremely annoyed at the drummer's curiosity, laid down his paper and exclaimed:

"I'm going to New York, first, because the train is taking me there; second, because I've got lots of money and can afford it; and last, because if I like the place, I intend to buy it."

The commercial man subsided amidst a roar of laughter.

"Now, Kiss Me."

A funny incident occurred in a neighboring city, says an exchange, a few days since, and one too good to be lost. One of our celebrated composers has written a very pretty song entitled "Kiss Me." A very pretty, blushing maid, having heard of the song and thinking she would get it, with some others, stepped into a music store to make a purchase. One of the clerks, a modest young man, stepped up to wait on her. The young lady threw back her veil saying:

"I want, 'Rock Me to Sleep.'"

The clerk got the song and put it before her.

"Now," said the young lady, "I want 'The Wandering Refugee.'"

"Yes, ma'am," said the clerk bowing, and in a few minutes he produced the "Refugee."

"Now, 'Kiss Me,'" said the young lady, of course meaning the song above mentioned.

The poor clerk's eyes popped fire almost as he looked at the young lady in utter astonishment, for he was not aware that a song by that name had been published.

Wh-what did you say, Miss?" "Kiss Me," said she.

"I can't do it. I never kissed a young lady in my life," said the clerk.

And about that time a veil dropped, a young lady left in a hurry, a clerk felt sick and the dealer lost the sale of his music.

The Cold Weather Liar.

The group in the grocery store had been discussing the weather, when the "oldest inhabitant" leaned back in his chair, closed his eyes reminiscently and said: "Talk about cold weather, why, what we're havin' now is a regular Southern springtime longside of the winter of '57. Cold? Well, I'll just tell you how cold it was. A cousin of mine named Jed Perkins tried to go from his house out to the barn, an' when he got back he was froze so stiff he couldn't bend enough to sit down. Fact, gentlemen. But Jed always was a mucky making cuss, an' what did he do but hire out to a big museum as an 'ossified man.' An' he made \$9 a week 'till way long in spring when the warm weather thawed him out an' poor Jed had to go to work agin."

"About that time I bought a new thermometer, an' the first night I hung it out the most amazin' thing happened I ever heard tell of. Gentlemen, when I went out to look at that thermometer the next morning I found it was a foot longer than when I bought it. Yes, gentlemen, the mercury had to go so low that night it just pulled the bulb clear down out of shape. The next night—but as the oldest inhabitant looked around he saw that his audience had melted away, with the exception of the store cat, and even she was looking at him in a suspicious and reproachful manner.—Chicago Post.

Household Hints.

Matting should be swept with a soft matting brush, plied with the grain of the weave. To catch the flying dust that makes matting laid floor one of the most difficult to sweep clean, a newspaper, wet and crushed and pushed before the broom, is recommended.

Before putting towels in the clothes-hamper see that they are properly dried. Frequently servants are blamed for clothes becoming mildewed, when upon investigation it will be found that towels from the bath room have been thrown while damp into the general hamper.

Short lengths of ingrain or three-ply carpet make convenient rugs for many places. Finish the ends by fringing the carpet out four inches. Coarsely button-hole the fringe part with some of the ravelings and tie the fringe into knotted tassels. With the ravelings make tassels and fasten them between the tied tassels.

Macaroni served in the Italian style means simply boiled macaroni over which a highly seasoned brown gravy is poured, grated cheese being sent round with the dish. The gravy is nicest made by cutting up in two inch pieces some lean, juicy beef from the round and simmering in a little water into which a fried onion is put. Strain and thicken, adding half a dozen chooped mushrooms.

"Cooked celery" is a dish that is not very much known, but it is, nevertheless, very tempting when properly prepared. One way to fix it is to cut nice tender celery into fine bits, say a cupful of the celery to a pint of milk. Put the celery to cook in just enough water to cover it, and let it simmer almost dry, then, when tender, put the milk over it, having made it hot first, and stir in a tablespoonful of butter, into which has been worked smoothly a teaspoonful of flour. Stir all the time till the flour is cooked. Salt and serve hot.

THE VIOLIN'S FORM.

HISTORY SHOWS IT HAS REMAINED THE SAME THRO' CENTURIES.

Modern Ingenuity Has Failed to Improve It—The Masters of Its Mechanical Shape—Paganini, Its Unequaled Master in Another Way.

And at the spot where they appear he heard Surprised at the unwonted sights of idling. He hears a rag, no music of the spheres, But an unallowed, earthly sound of nodding. —Byron's Don Juan.

The violin consists of three parts, the neck, the table and the sounding board. The strings are tuned in fifths, the compass of the instrument exceeding three octaves. The violin assumed its present shape in the beginning of the seventeenth century. Many attempts have been made to improve upon the original design, but it is significant that the oldest violins are ever regarded as the best. The instruments manufactured by the Amati, Stradivarius and Guarnerius families of Cremona are especially celebrated.

Stradivarius, more properly, Antonio Stradivari, the great violin-maker, was born in 1644 and died in 1737. Almost the whole of his life was passed in Cremona, Italy, where, in his gloomy workshop, he spent his days and most of his nights. He was in early life a workman in the violin factory of Amati, also a famous violin-maker, and there learned his trade. Evidence of his workmanship is thought to appear in many of the Amati violins, which become the more valuable from that circumstance. The violins made by Stradivarius are more numerous and more particular from those of previous makers. Though the differences, in themselves, seem trifling, the sum was sufficient to bring the violins of this celebrated maker to the highest repute, even in his own time, and no subsequent maker has been able to effect any improvement in the manufacture of this delicate instrument. The secret of its superior excellence is a genuine Stradivarius violin is believed to be partly in the wood employed, partly in the outlines and partly in the finish, said to be a secret composition.

The greatest improvements effected were in the bridge, which, before his time, was made almost at hazard, and in fixing the exact shape of the sound holes and their position in the instrument. His violins, in his own time, were sold for four thousand dollars in England for \$4. Nearly a thousand violins from his factory are known to exist, and he made a great many kits, byres, mandolins, theobas, lutes and guitars. His instruments are very unequal, some being too weak to bear the pressure of the bow in playing, but a genuine Stradivarius of good quality has been known to change hands at from \$2000 to \$3000.

The name of Amati was borne by a large family of violinmakers at Cremona, in Italy, during the sixteenth and seventeenth centuries. Cremona was at that time the heart of a rich agricultural district and had many wealthy churches and monasteries. It was, therefore, a great musical and artistic center, and for two centuries enjoyed almost a monopoly of the manufacture not only of violins but of violas, violoncellos, basses, mandolins, guitars and other stringed instruments. The Amatis were the founders of violinmaking in Cremona, and one of the greatest families of the name, and Nicola, or Nicolo, Cremona continued to be famous for its violins till about 1760, the names of Stradivari, Guarneri, Landolfi and Serain being almost as famous as the name of Amati. The value of the violin depends altogether on its qualities and in no degree on the name of the maker, nor on ornamentation. There is a common superstition that every violin bearing the name of one of the great Cremona makers is a treasure from that circumstance alone, but the fact is that the violins of Cremona are very unequal, and some are practically worthless as curios; not a few, even of those made by Amati and Stradivari, being too weak to bear the strain incident upon the high pitch of the present day.

Why, it may be asked, was the violin called a fiddle? The violin is said to be the modern form of the viola da braccio, a small viol supported on the arm. It differed from the true viol in having the back as well as the front arched, in the number of strings and in various technical points. Earlier than the viol were the troubadour's instruments known variously as gitterns, crowds, fiddles and fids. They were rested on the shoulder and played with deeply curved bows, and were much smaller than the modern violin. Originally they were so small that they were used as accompaniment to accompany boys' voices; to get deeper tones for men's voices larger instruments were used, and from them came the viols, and from the viols the names of the fiddle and the violin. The fiddle, though now used almost always contemptuously or humorously, is the proper English name for the violin. The word comes from the middle Latin vites, a fiddle, and it found also in the Teutonic languages in various forms.

Paganini was the most remarkable genius with the violin that the world ever knew. His technique was something wonderful, but mere technique would never have accomplished the results he obtained, nor would it have thrown the musical world into spasms of admiration as he did. The technical feats of his playing seem almost incredible. With the first note the audience was spell-bound and remained so to the last. From the violin he drew tones which were unsuspected to exist, and invented and played passages believed to be impossible. Moore said: "Paganini can play divinely, and does so for a minute or so, then come his tricks and his enigmatic convulsions, his enigmatic like the moving of an expiring cat." The main technical features of Paganini's playing were his unerring intonations, his wonderful rapidity and a command never equalled of harmony. He was wonderfully tricky, however, and often accomplished effects not understood even by experts, by tuning his violin in a different manner from that usually employed. A certain trick passage running up two octaves while holding B flat seems to be impossible to the ordinary violinist, but it is said, by tuning a semi-tone higher the passage presents no unusual difficulty. He never allowed anyone to hear him tune his violin, and when professional people attempted to solve the problem of his playing by requesting him to play in private he invariably contrived, in some way or other, to disappoint their expectations. The secret of his execution died with him, and he has never been equalled as a violinist.

Undoubtedly.

Fred—"What do you think of this case where a man was fined \$20 for kissing a girl?" Dolly—"I think he got the wrong girl."—Philadelphia North American.

Advertise in the Gazette Terms Reasonable.

GOOD SHOES.

Rules Which Will Enable You to Buy Them Every Time.

The boot that is well fitted to the foot is well made. There are two kinds of boots. The ready-made boot and the boot that is made to order. Shown in the shop windows are shoes all of the same shape, yet no two persons have feet snaped alike, hence the more often footwear is made to order the better. The first thing to do is to examine the foot without a boot. If it is a natural foot and the second toe is longer than the great one, it is possible to experience some comfort in wearing a ready-made boot, but the greatest of care should be taken to insure its fitting snugly to the instep and to see that the toes are in their natural position. The round-toed shoe is better than either the pointed or the common-sense shoe.

The natural shape of the foot is nearly straight, with the great toe a bit in advance of the great one, and a rounding decrease in the length of each of the other three. Now the fashion of the pointed toe, with its right angles from the great toe joint to the tip is going to bring about an abnormal position of the foot by crowding the first two over and upon the others, which soon distorts the muscles and bones and causes great discomfort.

The round toe, which in the well-made boot, follows closely the outline of the foot, is much more shapely to look upon and is in reality more sensible than the so-called common-sense shoe. The boot top should be high for wintry weather and rainy days. For walking and general wear the Dongola kid is the best and next comes the light weight calf. It is well to have the uppers of a softer and less heavy quality than the vamping. It makes movement more easy and all the more perfectly.

Choose a boot made wholly in one leather rather than one with the patent leather trimmings. The patent leather will wear out first and look untidy.

No boot is wearable that is not hand-sewed. Examine closely the stitching to see that it joins well and that the strip of leather up the back is straight.

The sole should be made of cork and school wear, with inners of cork, so as to do away as far as possible with the rubber, or overshoe, which at best are most unwholesome. They allow no ventilation whatever, and bring about a process of cooking which when the feet are not in motion to keep up the circulation proves thoroughly unhealthful. The heel should be rather large and beginning at the heel of the boot and coming well under the foot. To keep a boot leather in proper condition it should be frequently rubbed with some soft boot cream; while polishes of all kinds should be avoided.

Three Arrangements for the Hair.

To speak of fashion in dressing the hair of a school girl of twelve or thereabouts sounds a bit absurd but nevertheless there are three distinct modes, and aside from these no manner of arrangement is just now to good taste.

Simplicity, together with a bending to the type of child and a thought for her comfort during the study time will decide for one.

Never use the iron or crimping pin on the hair of growing girls. On no account must the hair be left loose about her face. If a nervous child this will make her more so. If not nervous it will cause her to become nervous.

If the features are any way regular and the forehead good then by all means have a part through the middle. This quaint touch always adds a charm to the face and if worn so as a child the hair is sure to fashion a pretty outline for the face.

If the hair is short and inclined to curl it may be tied up in a pretty bunch at the nape of the neck. Should it be thin, then brush it most carefully and let it hang in one plait down the back.

Long and heavy hair needs smooth brushing and to hang in two plaits down the back.

Never, no matter how trying the forehead, allow a bang to be worn. Arrange the hair loosely about the face instead and with tasteful training it may be made to gracefully conceal the imperfection.

The hair should be carefully brushed for twenty minutes both night and morning; but never with a stiff brush. Shampoo with tar soap once a month. The foundation for a coming crown of glory is laid in early girlhood, and any sign of poorly nourished hair should be careful looked into. It is best saved for during sleeping hours by being loosely braided.

For the Tailor-Made Girl.

The young woman who aspires to masculine severity of attire should copy with the utmost faithfulness masculine fastidiousness about collars and ties. Many a girl spoils the effect of a tailor costume by some ridiculous inappropriateness, and there have been girls who did not seem to recognize that the alpha and omega of the law in regard to collars was comprised in absolute cleanliness.

Do not put on ancient and slightly frayed collars under the fond delusion that the ragged edge will escape notice. Even if it does not attract attention itself it will leave a line of red sore skin upon the neck.

Do not wear your linen collars ties that no well-dressed man would think of wearing. Find out what is correct in form and learn to tie them correctly and to fasten them in some way so that they will not slide from side to side.

Never accept from the hands of your washerwoman or laundryman a linen collar which has been smudged by the iron. No well-dressed man would follow this custom.

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The February Modes.

Petunia continues to be a very popular color, the pinkish rather than the purple tones of the flower being favored.

Lapped dress skirts, buttoned at the top, with real or simulated buttonholes on the silk lined flaps, will be a feature of many of the new spring walking costumes.

The small, snug Russian toque is a comfortable and well-favored head-covering this winter, and it is worn alike with skating, driving, walking and handsome "dress" costumes, according to the quality and quantity of materials and garnitures which compose it.

Some of the handsome Russian-blue costumes are made up with a bolero jacket, girdle and cape collar, edged with mink fur, with a blouse vest of blue, cream, gold and green plaided silk, barred with satin, whose soft folds are held by the high cutnary. The sides of the front breadth and the hem are bordered with the fur.



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