

THE THREE BLIND MICE.

WHAT A CRITIC THINKS OF THE MERITS OF THE POEM.

An Analysis of Some of Its Beauties which May Have Escaped the Ordinary Reader—The Function of Art to Suggest More than it Expresses to the Eye.

Though the poem under consideration has arrived at some popularity, perhaps its intrinsic literary worth and tragic sublimity has occurred to very few of your readers.

Without arrogating to myself an undue amount of good taste and literary discrimination, perhaps I may venture to point out a few of the beauties which at a superficial perusal might escape the ordinary reader:

"Three blind mice, see how they run;
They all run after the farmer's wife
Who cut off their tails with a carving knife,
Did you ever hear such a tale in your life
As Three Blind Mice."

Here, it will be observed, there is no tedious prolixity of description, no weary wading through lines that have no direct bearing on the subject. But all tends directly to the tragic denouement contained in the third line. Such rapidity of action cannot be too highly commended. The appeal to the reader's sympathies in the fourth and fifth lines is very touching. Think of these unfortunate mice, sad and disconsolate, wandering about the earth, aliens and outcasts, not only deprived of the power of beholding the beauties of nature in all her moods, but also bereft of that caudal adornment which was erstwhile their pride and delight. The operation must also have caused them much pain.

The rich cadence and music of this stanza will be noticed by the observant. The three rhymed lines occurring between two unrhymed ones give it a musical quality to be found in a few other poems, though rare. It may be objected by the critical that the pessimistic tone of this verse is such as to render it depressing to the sensitive. I have only to say, in answer to these, that the poet has merely adhered to the truth; and if the tale he had to tell was a sad one, that is no reason why he should shrink weakly from telling it, if he felt impelled to do so.

It may be noticed how subtly the author introduces the picture. He does not approach the tragedy directly, and thereby shock our sensibilities with the bold statement that the tails of these three unfortunate rodents were summarily abridged by a belligerent farmer's wife. He gradually prepares the mind for the tragedy by beginning gently with the statement, "Three blind mice," he further leads up to the denouement by adding, "See how they run." Then a vivid picture of the unfortunates in full flight is presented to the reader. In this manner he continues to lead up gradually to the catastrophe, "They all ran after the farmer's wife." In the following line, all the nerve and energy of the poem is concentrated:

"She cut off their tails with a carving knife." Then, being unhomeic in his tendencies, he does not dwell upon the scene of carnage and confusion, but quietly leaves the mind of the intelligent and imaginative reader to picture to itself the shocking details.

The flow and ebb movement, as of waves upon the shore, so admirable in verse, may here be observed. The flow continues till the end of the third line, while for the last two is reserved the ebb. This bears about the same proportion to the length of the poem as the octave and sestet of a sonnet bear to each other. It is well known that no less an authority than Mr. Theodore Watts regards this ebb and flow movement as one of the essentials of sonnet music, though some sonnet writers of repute differ from him in this particular.

But this is a digression. To return to the beautiful poem under discussion. If there is a defect in this creation, it is the uncertainty in which the mind of the reader is left, as to the fate of the unhappy Rhodents. Yet, this can scarcely be called a fault, as everyone knows that true art suggests much more than it expresses, thus affording to the imaginative a chance to exercise their faculties. It may be objected that the fate of the mice is not even suggested in this instance. Permit me to say that if a reader exists, so devoid of soul, that he is unable to conjecture the fate of three mice, in extremis as it were, being deprived of both eyesight and tails; that reader should at once retire to some unfrequented spot where not even mice will venture (should there be such a spot), and there brood in solitude over his sad lack of mental activity, and bewail his utter inability to grasp any but those truths presented to him with brutal directness. For him can no minstrel raptures swell, because nature has withheld from him those gifts of mind necessary for their appreciation.

If this humble endeavor of mine to draw the attention of the thoughtful to hidden beauties hitherto unsuspected by them, should suggest any points of excellence that I may in this brief glance have overlooked, they will receive much grateful thanks by communicating their discovery to SYDNEY NOEL WORTH.

The Real Reason.
"Well, I'm sure," said Miss Passee, as her poem was returned to her. "I don't see why the editor returned it."
"Because you sent a stamped and directed envelope, my dear."—N. Y. Sun.

WHY EVERYBODY LAUGHED.

The Adventure of a Young Newspaper Man and Proud Father.

A certain young newspaper man who toils for his ducaats not far from the North American office recently became the proud father of the handsomest baby in the world. (He says it's the handsomest and he ought to know.) Last Saturday was his day off and he and his wife thought they would give the town a treat by taking the baby out and exhibiting it to the admiring multitude. They made two short calls on friends and the lady concluded to do some shopping, too, while she was out.

The baby is a fine, healthy youngster, and after a while it began to get heavy. Hubby had been carrying it, and to relieve him and allow him to stretch his cramped arms the young mother took a turn with it. Before long the proud father was again staggering along with the precious load, and after that they took a turn about in carrying it. Then a brilliant thought struck the father. Why not buy a baby coach? They needed one anyhow, and might as well buy it while they were out and wheel toasty wootsy home in comfort.

To think was to act, and in a little while the fond parents were pushing a gorgeous coach down Chestnut street, with the hope, expressed by the father, that some of the boys on the other papers could see the finest baby they ever laid their eyes upon. At first they were oblivious to everything but how well the baby looked in the coach, but hubby finally began to notice that people coming toward them seemed to see something funny. He could not understand what it all meant, and concluded to investigate.

"You wheel the coach while I go ahead and see what's the matter," he said to his wife.

He passed the coach a dozen yards or so and then turned back. One look at the coach made him blush and then shake with laughter. They were near Ninth street, and he told his wife to cross over while he wheeled. She crossed the street ahead of the coach, then turned and gave a glance, and with a feeling that beat sickness and the grip combined clutched a lamp-post for support.

There in front of the coach was the placard which the careless dealer had forgotten to take off, marked in big black letters, "Our own make."—Philadelphia North American.

Veils as They Are.

The veil has always been an important adjunct to the toilet of a woman, and just now, when lovely woman stoops to folly and looks upon the rouge when it is red, the strip of illusion becomes more than ever a necessity. A veil is a coquetry to a pretty girl, a charity to an ugly one. All the fashion writers to the contrary, the veils with big spots on are not fashionable. In the first place, they are not becoming, for the huge black spots make you look utterly without a complexion, and because of their closeness to the eyes give them a wandering look which is anything but piquant. One's eyes should show plainly through a veil, the duty of which may be to tone down the complexion, but is never to do anything but intensify the brightness of the eyes. The preferred veil is a strip of plain, very fine tulle, either in black, brown, dark scarlet, or a shade that is between a gray and a green. If you want a becoming black veil, however, do not take a plain one, as it will make you look older and bring out every wrinkle but choose instead one with tiny dots that are far apart. Wear your veil below your nose and not in such a way that it is supposed to hold a bang in place. And do keep the edges trimmed, for when they are ragged or frayed they can make you look horribly untidy.—N. Y. Sun.

Well Modeled but Not Meditative.

Artist (to agriculturist)—Possibly your knowledge of art is a trifle limited?
Agriculturist—Mebby; but I know suthin 'bout cows.
Artist—Isn't the cow well drawn?
Agriculturist—Drawed good 'nough, but b' gosh! she ain't chewin' her cud.—Ez.



"Dumb jewels often, in their silent kind,
More than quick words, do move a woman's mind."

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WOMEN OF FASHION

Do they Abuse the Use of Cosmetics? An Opinion well Worth Studying. Some Startling Statements.

Harper's Bazar in a leading editorial, says:

"An American woman past thirty who has kept the bloom and brilliancy of her girlhood is almost as rare as the dodo."

"In this extremity it is not strange that women look to cosmetics to repair the ravages of climate and custom, and that the use of these hazardous allies is rapidly increasing."

"If it were only a question of money wasted and folly enlightened it would not be worth while to preach upon this text, perhaps. But probably nine out of every ten of the cosmetics in market are positively harmful. White lead, bismuth, arsenic and other powerful poisons are the usual base. They impart for a time an artificial bloom, always followed by a darkening and coarsening of the grain of the skin. The habitual use of arsenic in pills, wafers or solution results in a disturbance of the circulation, a weakened action of the heart, and not seldom in paralysis."

NOTE.—These are startling statements, and should cause every woman to ponder well before she uses any preparation on her face, where the chances are so great of serious injury following such use. There seems to be but one woman in America who has thoroughly tested cosmetics, and succeeded during her researches in finding an emollient which is absolutely beneficial. Of course our readers will imagine at once that we refer to the Recamier preparations, which were first used by the famous beauty Julie Recamier, the secret of which is now owned by Mrs. Harriet Hubbard Ayer, and which are manufactured for sale by her.

We admit that the Recamier preparations are all the vogue; that Adelina Patti, Mrs. Langtry, Mrs. James Brown Potter, Mme. Modjeska, Sarah Bernhardt, Clara Louise Kellogg and many other such experienced ladies have abandoned all other preparations and only use the Recamiers, because we have seen letters to Mrs. Ayer from them declaring such to be the fact. But it must be borne in mind that they are not strictly cosmetics, such as are referred to above, because Mrs. Ayer has given her word of honor that they contain neither lead, bismuth nor arsenic, and she publishes a certificate from Prof. Stillman, of Stevens Institute, that they contain nothing but that which is allowed by the French Pharmacopoeia. There can be no doubt that a woman whose face is tanned, sunburnt, full of pimples, those disgusting blackheads or other imperfections which are caused by our mode of life and the exposures to which we are subjected, must certainly be more or less repulsive, if not absolutely disgusting.

A woman who permits her complexion—her most important feature—to indicate uncleanness must expect such results. The most ignorant and even deformed woman in the world is attractive to men if she has a beautiful complexion and looks tidy, and the only articles so far discovered and which are used by every woman of fashion are the Recamier preparations.

What they are and why they are to be used.

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Recamier Balm is a beautifier, pure and simple. It is not a whitewash, and unlike most liquids Recamier Balm is exceedingly beneficial and is absolutely imperceptible except in the delicate freshness and youthfulness which it imparts to the skin.

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There will be sold at Public Auction, at Chubb's corner (so called), on the corner of Prince William and Princess streets, in the City of Saint John, on SATURDAY, the twenty-first day of June next, at the hour of Twelve o'clock, noon, pursuant to a Decree of the Supreme Court in Equity made on Monday, the Twentieth day of January, A. D. 1890, in a cause therein pending, wherein Henry Anthony is plaintiff, and Robert McArdle and Mary McArdle his wife, and Joseph Dalzell, William Anthony and John Anthony, as Trustees of the Temperance Association known as the Bay View Lodge, No. 54, of the Independent Order of Good Templars, and the Sisters of Charity of the Diocese of Saint John, New Brunswick, are defendants; and by amendment between Henry Anthony, plaintiff, and Robert McArdle and Mary McArdle his wife, and the Sisters of Charity of the Diocese of Saint John, New Brunswick, defendants, with the approbation of the undersigned, a referee in equity, the hereinafter mentioned LOT OF LAND, described in the said order as:

"ALL that certain piece or parcel of Land, situated, lying and being at Red Head, so called, Parish of Simonds, in the County of St. John aforesaid, bounded and described as follows, to wit: 'Beginning at a birch stake, on the northern side of a public road leading westerly from the main road from St. John to Mispick, the said road being laid out along the southern side of the boundary line between Lots (8) eight and nine (9) of the grant to Richard Walker and others, and the birch stake, being on the eastern side of a tract of land reserved for a public landing; going thence along the northern side of the aforesaid road north seventy-five degrees east (N 75° E) by the magnet of the year 1785; crossing the Mispick road and continuing along the division line between Lots (8) and nine (9) the western extremity of a tract of land conveyed by Thomas McGuire and Catherine 'his wife, to Robert McArdle on the 27th day of December, 1866; thence by the magnet of the year 1866 north thirty degrees east (N. 30° E) along the western line of this land, the line of division between Lots seven (7) and eight (8); thence south seventy-five degrees west (S. 75° W.) by the magnet of the year 1785 to the shore of the Bay of Fundy; thence southwesterly along the shore to the before mentioned public landing, and thence southerly by the eastern boundary of the public landing to the place of beginning,' containing Two Hundred Acres more or less.
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