

# The Gleaner.

JAS. H. CROCKET, Proprietor.

FREDERICTON, TUESDAY, FEBRUARY 23, 1886.

VOL. II, NO. 116

**Professional Cards.**  
**JAS. T. SHARKEY,**  
BARRISTER AND ATTORNEY  
NOTARY PUBLIC, &c.  
Solicitor for Canadian Reporting and Collecting Association  
FREDERICTON, N. B.  
Oct. 17, 1885-1887

**J. BARRY,**  
BARRISTER-AT-LAW,  
CONVEYANCER, &c.  
OFFICE: FISHER'S BUILDING, Up-Steps.  
FREDERICTON.  
Dec. 1, 1885.

**William Wilson,**  
SECRETARY-TREASURER, YORK,  
BARRISTER  
AND  
ATTORNEY-AT-LAW,  
CONVEYANCER, Etc.  
URBAN ST. - FREDERICTON  
OFFICE: FISH MARKET, 1st Floor.  
FREDERICTON.  
Sept. 10, 85-1887

**H.D. CURRIE D.D.S.**  
SURGEON DENTIST.  
First Door Below People's Bank, Queen  
Street, Fredericton, N. B.  
OFFICE HOURS:  
6 A.M. TO 1 P.M.; 2 TO 5 P.M.;  
AND 7 TO 9 P.M.

**Dr. McLEARN,**  
Physician & Surgeon,  
OFFICE: CARLETON STREET,  
NEXT ABOVE H. B. HAINES'S OFFICE.  
At Barker House after 9 p.m.  
Fredericton, Jan. 29th, 1886.

**QUEEN HOTEL,**  
Fredericton, N. B.  
J. A. Edwards,  
PROPRIETOR.

**FINE SAMPLE ROOM IN CONNECTION.**  
—AND—  
A FIRST-CLASS LIVERY STABLE.  
Coaches at trains and boats.  
25, 1885.

**Barker House,**  
QUEEN STREET,  
FREDERICTON, N. B.  
Extensive Improvements  
Completed.  
making hotel one of the best in the province.  
FRED B. COLEMAN,  
Proprietor

**Barker House Stables.**  
COACHES AND CARRIAGES  
Furnished with all possible despatch.

**Horses Boarded**  
Moderate Terms.  
**JOHN B. ORR,**  
PROPRIETOR.  
Fredericton, Sept. 17, 1885-1887.

**NERVOUS  
DEBILITATED MEN.**  
You are allowed a free trial of thirty days of the use of the "Bryer's Compound" Volatile Salt, with Electric BATTERY Application, for the speedy relief of nervousness, indigestion, loss of appetite, and all other ailments. Complete restoration of health, vigor, and strength, guaranteed. No risk incurred. Illustrated pamphlet in sealed envelope mailed free, by addressing  
VOLTAIC BATTERY CO., Marshall, Mich.

**C. B. C.**  
Canadian Breakfast Cereals.  
A Delicious Food. Try it.  
TO BE HAD AT  
W. H. VANWARTS.  
Fredericton, Feb. 4, 1886.

**Business Cards.**  
**Kelly & Murphy,**  
MANUFACTURERS OF  
Carriages  
—AND—  
Sleighs.  
REPAIRING NEATLY DONE.  
Old Carriages Bought and Sold and Exchanged for New.  
FACTORY:  
MAIN STREET, PORTLAND,  
ST. JOHN, N. B.  
J. KELLY. C. MURPHY  
July 11, 1885-1887.

**F. J. McCausland.**  
Just Received  
A Very Large Assortment of  
New, Thick  
Watch Crystals  
which I will sell and adjust in watches at very reasonable prices.  
Opposite Normal School.  
Next door below J. J. Waddell's.  
Nov. 3, 1885-1887

**T. W. GREGORY,**  
ENGRAVER, &c.  
MEDALS RAISED AND SUNK IN GOLD  
OR SILVER.  
STEEL STAMPS AND STENCIL CUTTING  
SEALS FOR WAX OR PAPER.  
JEWELRY MADE AND REPAIRED.

**Queen Street**  
FREDERICTON, Nov. 7, 1885.  
**PHILIPS BROS.,**  
MANUFACTURERS OF  
Boots & Shoes  
WHOLESALE & RETAIL.  
Main Street,  
PORTLAND, N. B.  
July 11, 1885-1887.

This space is reserved for  
**R. C. MACREDIE,**  
PLUMBER, GAS-FITTER  
and TIN-SMITH.  
Queen Street.

**LOOK HERE.**  
For a Large Variety of  
White Dress Shirts  
from 75 cents up,  
GO TO  
C. H. THOMAS & Co's  
Fredericton, Sept. 19, 1885.

**A. LIMERICK & CO.**  
Temperance Hall Building,  
York St., Fredericton, N. B.  
Gas Fitters and Plumbers.  
Just Received: A Large Lot of  
AMERICAN  
HOT AIR REGISTERS  
In Different Sizes which will be sold at Bottom  
Prices for Cash. Also, Sole Agent for  
THOMAS EDWARDS' Patent  
Stoves.  
Which is Guaranteed to make any chimney draw  
under any circumstances. Warranted to give satisfaction or no pay. Always in stock.  
A. LIMERICK & Co.  
Fredericton, September 8th, 1885.

**Chimney Cowl,**  
Which is Guaranteed to make any chimney draw  
under any circumstances. Warranted to give satisfaction or no pay. Always in stock.  
A. LIMERICK & Co.  
Fredericton, September 8th, 1885.

**TEA. TEA. TEA.**  
**COFFEE. COFFEE. COFFEE.**  
If you want a good cup of Tea or Coffee you can get the right article  
at a reasonable price, at  
**YERXA & YERXA'S.**  
Price of our Black English Teas, from 20 cts to 45 per lb.; Best Formosa Oolong 50 cts,  
Best Japan, 60 cts.  
Coffee, from 15 cts up to 35. We sell Chase & Sanborne's Standard Java.  
We are still selling Molasses at the old price, 35 cts per gal. FISH—We have a fine lot of Bay  
Herring at \$1.50 per half Bbl.

**YERXA & YERXA, Two Doors Above People's Bank.**  
Feb. 16, 1886.

**Auction Sales.**  
**JOHN WOODWARD.**  
Auctioneer.  
OFFICE AND SALES ROOM:  
Joy's Block, Queen St.  
FREDERICTON, May 5th, 1885.

**JOHN WOODWARD,**  
Auctioneer.  
FREDERICTON, May 5th, 1885.

**AUCTIONEER'S NOTICE.**  
THE UNDERSIGNED is prepared to attend to  
AUCTION SALES of all kinds.  
Sales of Furniture at residences or otherwise—  
General Merchandise—Real Estate—  
Regally and Mortgage sales—Houses—  
Horse—Carriages &c., &c.  
CHARGES MODERATE.  
BUSINESS CONFIDENTIAL.  
RETURNS PROMPT.  
Can be found at Residence (over Messrs  
Gregory and Blair's office) Queen Street,  
next below Queen Hotel, or at Legislative  
Library.  
H. G. C. WETMORE, Auctioneer.  
N. B. Having a Commission from the Government,  
and Licenses from City and County, I can  
attend to all business in York County.  
May 7, 1885.

**AGENTS FOR**  
MITCHELL, VANCE & CO., NEW YORK, GAS FITTERS  
Water and Gas Fittings always on hand. Public  
and Private Buildings fitted up in the  
most approved manner.  
Estimates Furnished.  
Country Work a Specialty.  
July 11, 1885-1887.

**G. & E. Blake,**  
PLUMBERS  
—AND—  
Gas Fitters.  
177 UNION STREET,  
ST. JOHN, N. B.  
Drain Pipe, Tin Pipe, Lead Pipe, Sheet Lead  
and Pumps.  
Water and Gas Fittings always on hand. Public  
and Private Buildings fitted up in the  
most approved manner.  
Estimates Furnished.  
Country Work a Specialty.  
July 11, 1885-1887.

**M. A. FINN,**  
IMPORTER OF  
Wines, Liquors  
—AND—  
CIGARS  
Cor. Prince William and Princess Streets,  
Saint John, N. B.  
April 19, 1885.

**McFarlane, Thompson & Anderson,**  
MANUFACTURERS OF THE PATENT  
Dunbar Shingle Machine,  
which took First Prize at the Dominion  
Centennial Exhibition at St. John  
Post Office Box 164.  
Agricultural Implements a Specialty.  
Received the only Diplomas on MOWERS  
and RAKES granted at the Provincial Exhibition,  
St. John, 1880, and also at the Dominion  
Centennial, 1885.  
Post Office Box 164.  
Telegraphic address, McF. T. & A.,  
Fredericton, N. B.  
Sept 17 1887

**CHRISTMAS**  
—[O]—  
**WILEY'S  
DRUG STORE.**  
—[O]—  
**NEW GOODS**  
—FOR THE—  
Holiday Season  
**PERFUMES**  
ATKINSON'S, LUBIN'S, RICKSECK-  
ER'S, GOSNELL'S, COLGATES.  
All prices, from five cents up.  
Perfume Cases in Plush and Leather.  
TOILET SETS,  
CUT GLASS BOTTLES,  
SACHETS,  
HAIR BRUSHES in Celluloid and  
Tortoise Shell.  
Just Received—From English Manu-  
facturers, a splendid assortment of Walking  
sticks.  
Daily expected to arrive—A beautiful  
assortment of Dried Grasses and Everlast-  
ing Flowers, in Bouquets, Baskets, Wreaths,  
&c., very suitable for Christmas decorations.  
Also, Flavoring Extracts, Spices, &c.,  
Pure and Full Flavor.

**JOHN M. WILEY,**  
OPPOSITE  
Normal School.  
Fredericton, N. B., Dec. 1885.

**Something New**  
WE, the Subscribers, do intend keeping on  
hand constantly a large supply of Fresh  
Salt, Smoke and Spiced  
MEATS.  
We have endeavored to procure a first-class man  
to cure those meats, and Manufacture  
CHOICE SAUSAGE.  
Parties wishing to purchase will please call and  
TRY OUR MEATS AND SAUSAGE.  
Wholesale price, 10 cts. per lb.; from 15 to 25 lbs.  
per Box.  
BRING YOUR  
HIDES, CALF SKINS AND  
WOOL SKINS  
—TO—  
**Wood & Driscoll's**  
Meat Market.  
Highest cash prices will be paid.  
Fredericton, Jan. 21, 1886.

**Look Here!**  
For an Assortment of  
Fall and Winter GLOVES,  
—IN—  
Buck, Antelope, Kid or Knit  
at a low price, go to  
C. H. THOMAS & Co's  
Fredericton, Sept. 19, 1885.

**THE KEY TO HEALTH.**  
**BURDOCK BLOOD  
PURIFIERS**  
Unlocks all the clogged arteries of the  
Bovels, Kidneys and Liver, carrying  
off gradually without weakening the  
system, all the impurities and foul  
humors of the secretions at the same  
time. Correcting Acidity of the  
Stomach, curing Biliousness, Dyspepsia,  
Headaches, Dizziness, Heartburn,  
Constipation, Dryness of the Skin, Dropsy, Pimples of  
the Face, Scalding, Salt Rheum,  
Erysipelas, Trichotria of the Hair,  
Nervousness, and General Debility;  
all these and many other similar complaints yield to the  
happy influence of BURDOCK  
BLOOD PURIFIERS.  
E. MILLIKEN & CO., Proprietors, Toronto.

**Just Landing:**  
**ONE CAR LOAD**  
(1,500 BOXES)  
**BANCOR  
GROUND  
ROCK  
SALT.**  
The above salt is manufactured from Pure  
Rock Salt.  
The best in use for dairy purposes as it is the  
strongest and purest known.

**G. T. WHEPLEY.**  
Fredericton, Feb. 16, 1886.

**XMAS  
CONFECTIONERY.**  
Victoria Mixture  
Xmas Mixture.  
20 Cents per lb.,  
5 lbs. for 75c.

A NICE ASSORTMENT OF  
CREAMS in 1lb. Boxes.  
**CHOCOLATE CAMELS,**  
MAPLE CAMELS,  
Cocoa Caramels,  
French Chocolate Drops,  
Wintergreen Drops,  
W. R. Logan,  
Dealer in CHOICE TEAS, COFFEES, and FINE  
BROCCOLIS.  
Next door above J. S. Bell's Hardware Store,  
QUEEN STREET, FREDERICTON  
Dec. 23, 1885.

Now, if this knowledge is indispen-  
sable to an artist, why should it not be  
equally desirable that the mechanical  
dentist should be conversant with its  
principles also?  
An artist, by making himself intimately  
acquainted with the human form, and  
by his perceptions, power or intuition,  
and deftness of hand, can place a representation  
of it upon canvas. He can  
counterfeit any feature and bring forward  
any expression. If this work be sculpture,  
he does away with deception by  
placing actual shape before us. The one  
deceives the eye by light and shade,  
the other gives us substance, the natural  
light contributing the appearance by  
which we distinguish the different forms  
of objects. With the dentist, the object  
is the same, but, whereas the former, he  
has not black canvas or hard stone to  
work upon, but has living tissue, on  
which he can learn to put different  
expressions. Many will say that the  
expression comes from the mind, and  
that we have no control over it except in  
our own features. True, it comes from  
the mind, but it shows itself upon the  
face, and different expressions are but  
the result of the action of different  
muscles in moving portions of the skin  
(and underlying tissues) so that a new  
light strikes upon it; this varying light,  
with its consequent shade, adds a new  
aspect to the countenance.  
An artist can change the whole ex-  
pression of a painted face by the addition  
of a little extra light and shade, and  
that with but a few strokes of the brush.  
All he does is to apparently raise some  
portions with light and cause others to  
recede by rendering them a little darker.  
If colors will change the countenance  
by appearing to raise portions, is it  
not patent that actually raising those  
parts will do it even better. It takes  
but the slightest change in position of  
the lips and adjacent parts to make a  
great change in expression. You will  
put greater faith in this assertion if you  
will experiment a little yourselves.  
Take a portrait, or better, two, pre-  
cisely alike. The lithographs such as  
are exhibited in the street-windows by  
theatres will answer every purpose. It  
will be best if we choose a lady's face,  
as it is the ladies' features, principally,  
that we will wish to utilize our knowl-  
edge, if it be found worthy of use. It  
is, we will say, a full face, and one with  
a pleasant look about the features. Now  
with a crayon make a short downward  
mark from each corner of the mouth on  
one picture only, as we will need the  
other for comparison; then with your  
finger end rub in a little white just under  
the lower lip, adding a trace of shade to  
the upper lip in the same manner.  
What is the result? You have a face  
the owner of which you would think had  
not an earthly friend. Now, after  
erasing what you have added, reverse  
the order of things by placing the light  
on the upper, the shade on the lower,  
and drawing your lines upward from  
angle of mouth, instead of down, as be-  
fore, and you will find the result re-  
versed also; for the face is found now to  
be bright and cheerful. By going a  
little further, and placing two curved  
lines from base of nose downward, past  
corners of mouth, with convexity out-  
ward, you have a grin that will often  
prove contagious. A thin piece of paper  
placed under the lip on the alveolar  
ridge will add its quota to the expres-  
sion.  
These changes have been effected by  
a few marks that would be hardly notice-  
able anywhere else on the drawing,  
unless about the eyes. If this can be  
done on paper, can it not be accomplish-  
ed, say in part, at least, with the face  
itself? Of course, it is an entirely  
different matter when we come to put  
our theory into practice, as it will require  
that we educate the eye by long and  
close observation of nature, and teach  
the hands to follow its dictates.  
The lips, of all the features, are the  
most direct index to the feelings, and  
the expression characteristic of every  
face is due almost entirely to the  
effect of light and shade about the  
lips. It is (I believe) because we forget  
this fact, that we often feel dissatisfied  
with our work even when the patient  
expresses pleasure with it. I believe, too,  
that it is owing to the fact that the pro-  
fession shows want of knowledge, care, or  
ability in this respect that we meet with  
so many faces whose owners wear den-  
tures that are blank, are almost expres-  
sionless about the mouth. When we  
hear such common expressions as a  
beautiful smile, or elegant lips, do we  
ever ask ourselves in what does this  
beauty or that eloquence consist?  
Our course of studies in mechanics is,  
to the best of my knowledge, perfect as  
far as it goes; but is it carried out to its  
greatest extent? For instance, we are  
told to carefully note the play of the lips  
over the wax articulation; but what is it  
in the play of the features that we are to  
study? I can but answer for myself. I  
was expecting to hear expression treated  
in every detail, and felt disappointed  
when upon nearing a situation where I  
felt genuine interest, I found that the  
points which seemed to me of the ut-  
most importance were passed over with  
a casual remark or two.  
I know when I say this that no one  
will infer that I am trying to pit my  
limited knowledge and inexperience  
against years of practical work of my  
instructors. Perhaps our teachers ex-  
pected us to understand without  
further instruction. Perhaps my  
classmates, by superior ability, were  
enabled to bridge over what seemed to  
me a break in the most interesting part  
of our course, or it may be that I am  
expecting too much of dentistry.  
Now, the question is, how to proceed  
in order to derive any professional bene-  
fit from the ideas here suggested. As I  
regard it, the first requisite is to study  
nature, and study closely. As far as the  
human countenance is concerned, no one  
has more opportunity for observation  
than the dentist. Our business carries  
with it a certain license, so that we can  
examine a patient's features critically

**THE ESTHETIC APPLICATION OF  
DENTAL ART.**  
By W. Austin Currie, D. D. S.,  
Instructor in surgery and plastic manipulation,  
Boston Dental College.  
The following read before the Alumni  
Association of the Boston Dental College,  
Boston, Oct. 13, 1885, by W. Austin  
Currie, D. D. S., a former Frederictonian,  
and brother of Drs. J. Z. and H. D. Currie,  
is going the rounds of the American  
papers. It is well worthy of careful  
perusal. We clip from the New York  
Record—  
On different occasions during my  
period of practice, I have been requested  
by patients to explain why it is that  
dentists seem to know so little about art.  
What can I say more than to confess  
that I do not know? I have found  
repeatedly that such a reply does not in  
any sense afford satisfaction to the inquir-  
er, or tend to extricate me from an  
embarrassing position, but only serves to  
push me more deeply into difficulties.  
The query in the outset was prompted,  
probably, by a passing thought, and had  
they received any convincing reply, their  
momentary inquisitiveness would have  
been gratified and the subject dropped  
then and there.  
But, perceiving my inability to give  
any reason why a profession so entirely  
made up of artistic requirements, should  
have no facilities for cultivating an  
aesthetic taste in the dental colleges,  
their curiosity naturally became aroused,  
and I regretted that I allowed them to  
see that the question was too much for  
me.  
And can we wonder greatly that such  
questions meet us, when we reflect that  
one of the two greater branches of den-  
tistry consists entirely in restoring na-  
ture by art?  
What is art? Of all the short words  
in our language there are but few which  
are handled more frequently, and that,  
too, by persons who really have but a  
faint idea of what those three letters  
signify. How many of the thousands of  
sight-seers who visit the galleries of our  
own and foreign countries, and are thus  
permitted to look upon the work of  
celebrated artists, comprehend that the  
creations before them are the results of  
the careful study of a lifetime. They  
are only conscious of the general effect  
of a work of art, and do not realize what  
a vast amount of study and labor is re-  
quired to attain such grand results.  
For the sake of illustration, let us for  
an instant glance at a painting. The  
artist has presented his work true of life;  
almost too much so to be pleasant. It  
has been truly said, that next to the  
actual pain experienced in being a party  
to sorrow is the touching suggestion  
which a faithful picture communicates.  
Wandering over the canvas, our eye  
first notes the general interest; we remark  
the excellency of the drawing, the per-  
spective, and the coloring, but soon our  
attention becomes riveted on the central  
figure, a representation of an old woman,  
a glance at whose face at once proclaims  
the special motive of the work. The  
scene is a court of justice, with all of its  
characteristic stiffness and its unpleasant  
suggestiveness. Spectators are there  
with faces full of feeling. The learned  
lawyers, in powdered wigs, are there  
to life, while, in contrast, stands this  
poorly-dressed woman before the judge  
who is about to pass sentence of death  
upon an only son. She is offering a mute  
appeal—no words of supplication; but  
the trembling arms and old withered  
hands outstretched, tears flowing over  
wrinkled cheeks, the intense agony so  
plainly depicted on every feature, is an  
appeal more touching than any eloquence  
the tongue could have offered. Such a  
picture commands the attention of every  
beholder; but how few realize what an  
immense amount of work is required to  
reach such a mark of perfection! What  
an insight into human nature was called  
for to enable the artist to portray this  
touching scene! Do they reflect upon  
the fact that a knowledge of anatomy,  
physiology and other studies are required,  
as well as of colors and their application?  
Many persons have a faculty of painting  
a fair representation of the human face  
upon canvas—they are said to be talented  
in that respect. But if they expect to  
approach anywhere in the vicinity of  
perfection they must be acquainted with  
the forms of the bones of the head, as  
well as the muscles and softer tissues.  
How can they truthfully give the form  
of the outside without some knowledge  
of the framework within?  
Now, if this knowledge is indispen-  
sable to an artist, why should it not be  
equally desirable that the mechanical  
dentist should be conversant with its  
principles also?  
An artist, by making himself intimately  
acquainted with the human form, and  
by his perceptions, power or intuition,  
and deftness of hand, can place a representation  
of it upon canvas. He can  
counterfeit any feature and bring forward  
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he does away with deception by  
placing actual shape before us. The one  
deceives the eye by light and shade,  
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Take a portrait, or better, two, pre-  
cisely alike. The lithographs such as  
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theatres will answer every purpose. It  
will be best if we choose a lady's face,  
as it is the ladies' features, principally,  
that we will wish to utilize our knowl-  
edge, if it be found worthy of use. It  
is, we will say, a full face, and one with  
a pleasant look about the features. Now  
with a crayon make a short downward  
mark from each corner of the mouth on  
one picture only, as we will need the  
other for comparison; then with your  
finger end rub in a little white just under  
the lower lip, adding a trace of shade to  
the upper lip in the same manner.  
What is the result? You have a face  
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erasing what you have added, reverse  
the order of things by placing the light  
on the upper, the shade on the lower,  
and drawing your lines upward from  
angle of mouth, instead of down, as be-  
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versed also; for the face is found now to  
be bright and cheerful. By going a  
little further, and placing two curved  
lines from base of nose downward, past  
corners of mouth, with convexity out-  
ward, you have a grin that will often  
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different matter when we come to put  
our theory into practice, as it will require  
that we educate the eye by long and  
close observation of nature, and teach  
the hands to follow its dictates.  
The lips, of all the features, are the  
most direct index to the feelings, and  
the expression characteristic of every  
face is due almost entirely to the  
effect of light and shade about the  
lips. It is (I believe) because we forget  
this fact, that we often feel dissatisfied  
with our work even when the patient  
expresses pleasure with it. I believe, too,  
that it is owing to the fact that the pro-  
fession shows want of knowledge, care, or  
ability in this respect that we meet with  
so many faces whose owners wear den-  
tures that are blank, are almost expres-  
sionless about the mouth. When we  
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beautiful smile, or elegant lips, do we  
ever ask ourselves in what does this  
beauty or that eloquence consist?  
Our course of studies in mechanics is,  
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An artist can change the whole ex-  
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All he does is to apparently raise some  
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