

THE LAST CIGAR.

One of the most eminent physicians of this city, and deservedly so, attributes the premature death of three of the most eminent divines of this country to the inveterate use of tobacco. The recent death of one of the great financial and political leaders in Paris has directed public attention to the subject. In reading the facts let every man who smokes take notice.

M. Fould wrote to several people, inviting them to his estate, and giving some account of his late hunting experiences. The table was set at six o'clock, but the dinner had scarcely begun when M. Fould was seized with a fit of shivering, and complained of sudden pains in the arms and hands. At the entreaty of Madame Fould he left the room and went to bed, asking to be left alone, saying that it was but a slight indisposition, and he wanted to sleep. At half-past seven Madame Fould went up to the room to see how he was, and receiving no reply to her question, thought he was in a deep sleep, and withdrew. At nine o'clock she went again, and receiving no answer from him, hastened to his bed, took his hand, and found he was dead. It is believed that he died immediately after he got into bed. The remains of M. Fould were interred in the Protestant cemetery at Pere La Chaise, where the deceased had a family vault constructed.

Nicotine, the redoubtable poisonous principle of tobacco, acts as a heart poison. In experimenting on animals, one eminent physiologist, Claude Bernard, observed that it paralyzed the central organ of the circulation, thence sudden death. A dose insufficient to kill, nevertheless produces symptoms analogous to those of angina pectoris. One of the most distinguished physicians of our time, M. Beau, who died two years since, read a memoir at the Academy of Sciences, in 1852, in which he showed by a very considerable number of observations made during his practice, the influence of tobacco smoking, and especially in the form of cigars, in producing angina pectoris. He remarked that the cigar chiefly has this dreadful result upon impressionable persons, who lead sedentary lives, and whose minds are constantly on the stretch. Two years later, another physician, Dr. E. Decaisne, addressed a series of upwards of a hundred cases respecting the pernicious action on the functions of the heart caused by smoking tobacco. This is now an accepted point in medical science, and there is scarcely any practitioner who does not prohibit smoking, or at least, who fails to recommend the greatest moderation in it to such of his patients as are liable to even the slightest perturbation of the functions of the heart. Now, M. Fould, who was a smoker and subject to palpitations of the heart, evidently had a slight attack of the angina pectoris in the morning, to which he paid little attention, and then, in the evening, a violent and mortal attack. In the interval a cigar was smoked; who can say that this was not the last straw which broke, etc?—N. Y. Observer.

CURIOUS FACTS ABOUT WATER.—The extent to which water mingles with bodies, apparently the most solid, is very wonderful. The glittering opal, which beauty wears as an ornament, is only flint and water. The snow-capped summits of Snowden and Ben Nevis have many millions tons of water in a solidified form. In every plaster-of-paris statue, which an Italian carries through our streets for sale, there is one pound of water to four pounds of chalk. The air we breathe contains five grains of water to each cubic foot of bulk. The potatoes and turnips which are boiled for our dinner, in their raw state, the one seventy-five per cent, and the other ninety per cent, of water. If a man weighing ten stone were squeezed in a hydraulic press, seven and a half stone of water would run out, and only two and a half of dry residue remain. A man is, chemically speaking, forty-five pounds of carbon and nitrogen, diffused through five and a half pailfuls of water. In plants we find water thus mingling no less wonderfully. A sunflower evaporates one and a quarter pints of water a day, and a cabbage about the same quantity. A wheat plant exhales in 175 days, about 100,000 grains of water. An acre of growing wheat, on this calculation, draws and passes out ten tons of water per day. The sap of the plant is the medium through which the mass of fluid is conveyed. It forms a delicate pump, up which it flows with the rapidity of a swift stream. By the action of the sap various proportions may be assimilated to the growing plant. Timber in France is, for instance, dyed by various colors, being mixed with water, and sprinkled over the roots of the tree. Dahlias are also colored by a similar process.—[English Paper.]

AN ATTACK UPON THE BALLET AND MODERN FASHIONS.

An article entitled "The Farewell of the Fig-Leaves," in the March number of the Northern Monthly—attributed to Miss Olive Logan—is by far the ablest attack on the ballet that has been elicited since the "Black Crook" first displayed its demoralizing attractions. The writer, who has evidently had an extensive stage experience, assails not only the ballet, but the exposures tolerated by the extreme fashions of the day. A single paragraph will give a good idea of the treatment of this subject:

"A somewhat weary distance may seem to have been traveled over in this rather resume than statement of the obligations at once binding woman to modesty, and her guardians to assist her in the maintenance of that quality; but it is to be feared that before all is said the connection with the special subject of improper personal exposures may be only too evident. For there is small occasion of treading on the painful if not dangerous ground of specification, to prove either that there only exists one forfeiture of modesty more assured than that incurred by throwing the sacredness of the person open to the public gaze—or that there does not exist even one road more inevitable toward the impurity following immodesty. There is a last of the eye mentioned by that same commonly neglected authority before quoted, quite as guilty as that which follows, and more destructive, because hundreds may be contaminated at once; and the ever-recurring test of brotherhood, or better still, of husbandhood, comes up again, inevitably to illustrate the atrocity of pandering to it. In the marriage contract what husband will fail to claim that the woman he takes to his arms and his heart contracts to keep the glories of her womanhood sacred to his eye only? And what father or brother will fail to visit with the severest reprobation the first advance towards undue revelation of form of either daughter or sister, simply because he, in common with the husband, recognizes such exposure, if continuing, as incompatible with purity of soul and threateningly dangerous to purity of body?"

"It might puzzle even an imaginative writer to concentrate in a few words more smearing but grieved bitterness than that expressed many years ago, during a temporary reign of the disease now persistent, by a certain husband who was accosted with a question while looking on at a dance in which his very decoiled wife was figuring. 'What very handsome and magnificently formed lady is that yonder, in the green and pearls?' asked one of the other guests, an acquaintance of the husband, but a stranger to his family. 'That? Oh, that is my wife; or, at least, I thought that it was up to-day. But, by the Prophet! I am inclined to think, by the way she dresses to-night, that she is the wife of every gentleman in the room.'"

THE ARMLESS ARTIST.

Cesar Ducornet was born in Lille, France, January 10, 1806. Born as he was, without arms, what was there for him to do, even in this busy world? Each foot had but four toes, but he early learned to use these to advantage. When very young, he could with ease throw a ball, cut with a knife, and draw lines on the floor with chalk, even cut

figures on paper with his mother's scissors. He early became a good penman. From this he passed to drawing, and, nature enough to painting, the wide space between his great toe and the next, enabled him to grasp his brushes firmly. At the age of thirteen, his progress astonished Watteau, professor at the school of design in Lille, who received him as a pupil. Only three years later he took the first prize, for a drawing of the human figure, from nature. After this he pursued his studies in Paris. He was of a lively temperament, and when in conversation he became animated, he was in the habit of gesticulating with his legs, as other persons do with their arms. Some one has described a visit to his painting room, which is interesting:

Across the whole extent of the canvass ran, with incredible agility, like a fly upon the wall, the stunted trunk of a man, surmounted by a noble head, with expansive brow and eye of fire; and wherever the apparition passed along the canvass, he left the trace of color behind him. On approaching a few paces nearer, we were aware of a slender and lofty scaffolding in front of the canvass, up and down and across the steps and stages of which climbed, and couched, and twisted—it is impossible to describe how—the shapely being we had come to see. We saw then that he was deprived of arms; that he had no thighs; that his short legs were closely united to his body; and that each of his feet wanted a toe. By one of his feet he held a palette—by the other a pencil; in his mouth also he carried a large brush and second pencil, and in all this harness he moved and rolled, and writhed, and painted, in a manner more than marvelous; a voice musical, grave and sonorous, saluting us by name, invited us to be seated. Then the apparition glided down the whole length of the scaffolding to the ground, advanced or rather rolled towards us, and with a bound established himself on the sofa at our side. We watched him with interest and had a long conversation with him. He told us he had been born without arms, and had been a painter ten years, and was now making money by his art. He used his feet with almost as much ease as people do their hands, holding his palette in his left one, and his brush in the right, as though all his toes were fingers, changing them with the most perfect facility, and thrusting his foot into his pocket, as another man would his hand. He wrote his name with great rapidity, and well, and told us he shaved himself.—E.

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1868.

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