

PLANT LINE

COMMENCING OCTOBER 6th.

The well known steamer Halifax of the Plant Line will leave Charlottetown for Boston via Hawksbury and Halifax every Tuesday at 1 o'clock p. m. Returning will leave Boston at noon Saturdays. Excursion Rates go in effect Sept. 15th, \$12.00 and return good for 30 days from date of issue. Passengers via Picton on Wednesdays make connections at Halifax for Boston direct. For tickets and all particulars apply to W. W. CLARKE, Agent, Ch'town H. L. CHIPMAN, Manager.

Dominion Atlantic Railway
And Steamship Lines to Boston via Yarmouth. The Popular Fast Line Between Eastern Nova Scotia and Boston via Windsor Junction and Halifax.

EXPRESS TRAINS leave Halifax daily (except Sunday) at 7.35 and 9.20 a. m., for Digby and Yarmouth making connection at Yarmouth for Boston.

"PRINCE ARTHUR"
—AND—
"PRINCE GEORGE"

The Fastest and Finest Steamers plying between the Maritime Provinces and Boston. Leave Yarmouth Monday, Wednesday, Friday Saturday for Boston on arrival of Express Trains from Halifax. Returning leave Long Wharf, Boston Sunday, Tuesday, Thursday, Friday at 2 p. m. Passengers arriving in Halifax next day 4.40 and 6.45 p. m. by Express Train. For all information, guide books, folders, etc which will be sent free write to F. H. Armstrong, General Passenger Agent, Kentville N. S. Trains run on Atlantic Standard Time. P. GIFKINS, General Mgr. 617 dwam

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International Division: Autumn Excursions.

In effect September 14th to October 14th inclusive. St. John to Portland and return \$5.00 St. John to Boston and return \$6.00 Good for return within 30 days. Commencing Monday, September 28, 1903, steamers leave St. John at 8 a. m. (Atlantic Standard) Mondays, Wednesdays and Fridays for Lunenburg, Eastport, Portland and Boston. Returning from Boston via Portland, Eastport and Lunenburg Mondays, Wednesdays and Fridays at 9 a. m. Through tickets on sale at principal Railway Stations and Baggage checked to destination. Passengers arriving at St. John on evenings previous to morning sailings can go direct to steamer and take cabin berth or stateroom for the trip. W. G. LEE, Agent, St. John, N. E. A. H. HANSCOM, G. F. & T. A. CALVIN AUSTIN, V. P. & Gen'l Manager. General Offices Foster's Wharf, Boston, Mass. U.S.A.

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Barristers, Solicitors, etc. Summerside, P. E. I. Offices—Royal Bank of Canada building. NEIL McQUARRIE, K. C. A. E. ARSENAULT.

SOME HINDU TRICKS

INDIAN CONJURORS AND JUGGLERS, CLEVERER THAN EUROPEANS.

Their Skill is Startling and They Produce More of the Effect of the So-Called Supernatural—Three Feats That Dazzle All the Wonder They Excite in Beholders From the West.

The British public is treated occasionally to some very marvelous accounts of the skill, sometimes of the almost supernatural skill, of Indian conjurers and jugglers. It would be interesting to know from what source some of these tales have emanated, and what authority lies behind them. That a large number of them are not founded on fact is in some degree suggested by the circumstance that the more our facilities for traveling in the East are increased, the less wonderful are the stories we import.

That the Hindu is a very expert juggler and conjuror cannot be denied; his feats produce more the effect of the supernatural, from the absence of those many stage properties with which his European confreres work, and which serve so largely to distract the attention of his audience and to withdraw their gaze from those little details which it is expedient they should not see. The properties of an Indian conjuror can be carried under his arm. Yet when all is said and done, when it is admitted that with little or no mechanical contrivances to help him, the Hindu is a cleverer conjuror than the European—that is as far as we have any real authority to go.

There are at least three feats, however, and these are not the less wonderful, that are still constantly spoken of as facts in this age of Marconi, and if they have in fact been performed, deserve all the wonder they arouse. The first is as follows: The conjuror places a boy in an oblong wicker basket, the boy is doubled up in order to go into the basket, and is a tight fit. The lid of the basket is then strapped up. Then, of course, the conjuror holds some conversation with the boy, in order that the audience may be quite sure that he is actually within. Next he runs the basket through with a sword in several directions. Blood-curdling screams are heard, and some versions go so far as to say that blood runs freely. Of course, the audience is intensely horrified. Not so the conjuror. With a calm and triumphant smile he opens the basket and shows it empty. While the audience gives expression to its wonder he throws out his arm for silence and appears to be listening intently. Suddenly he gives a cry, and the boy who was supposed to be in the basket rushes into the room, and—here follows the collection.

Truly a marvelous performance; but has any one ever seen it performed? It is to be doubted. One is inclined to believe that it is only performed in the inner sanctuary of that most marvelous of contrivances, the human imagination. The mild and ingenious Hindu has heard of this feat. Possibly the substitute for, or rather the burlesque of, this trick, so commonly presented to Europeans, took its rise from inquiries for the real article. The performance is as follows: The conjuror puts his boy into the basket, which in this spurious feat is a roomy one. The said boy, by curling himself around the edges of the basket, allows plenty of room for the sword to pass through it in several directions above his body. The conjuror, with abundance of deliberation and cautious aim, makes his stabs accordingly, and the audience is supposed to be overcome with wonder that the boy is produced from the basket alive. The dictates of prudence and humanity alike point out to the conjuror the advisability of allowing nobody but himself to use the sword, and this circumstance probably accounts for the fact that the performance of even the first part of the trick is quite rare. One striking incident, however, is common both to the real trick and its burlesque—the collection.

The second trick of which one hears so much is the "aerial rope" trick. Briefly it is as follows: The conjuror has a coil of thin rope. Keeping hold of one end he throws the coil up into the air. The rope, instead of falling down on to his head again, as one would naturally suppose, if it obeyed the law of gravity, remains standing up into the air as if it were an iron rod. Then the conjuror's companion swarms up the rope, and when he gets to the top absolutely disappears.

The conjuror who could perform this feat to large audiences could not fail to make an enormous fortune. That Eastern conjurers are not indifferent to monetary considerations is notorious. Neither are they averse to visiting Europe, if it is made worth their while. It will be remembered that a party of them performed at the Indian and Colonial Exhibition. Yet one hardly ever hears a word in India of the "aerial rope" trick. Nevertheless, there is some evidence to account for, if not to justify its tradition. Here and there a man is met with who says that he has seen it. Generally he was alone, or the only European. On occasions, two Europeans have been present, and one declares that he has seen it, while the other has not. It is said that the men who profess to have seen the marvel are often honest, trustworthy, hard-headed, and skeptical people, not likely either to deceive or to be deceived.

The third is the "mango trick." In English fiction this is a sight well worth seeing. A mango stone is planted, and is grown into a small tree in a few moments under the eyes of the audience, regardless of the season; ripe mangoes are only withheld from motives of economy, cleanliness, or perhaps from a desire not to excite trade jealousy in the fruit market. Also this trick, as performed in Southern India, is quite beneath the

dignity of the European expert. To see the trick once is enough, for it explains itself as it goes along. The conjuror has three bags, and abundance of pater. If only the pater could cover the bags, so that we knew not what the bags covered! First of all the conjuror solemnly plants the mango stone. This he covers over with the smallest of the three bags, which, of course, contains the mango bush in its infancy. Poor soul! How hard he patters, and his friend patters, while he is busy with his fingers inside that bag, planting the sapling in its little patch of earth and deftly arranging the leaves that it may look fresh and natural when the bag is lifted; oh, so carefully, lest the mango plant come with it. Hi-la! there you are. Wonderful! Needless to go on. The next bag contains a larger edition of the mango plant; and the third a larger still. Probably the only bag, which at the beginning of the visit contains nothing and at the end is occupied is the collection bag. An admirable feature of the performance is the neat deftness displayed in the planting. It must require a good deal of skill to extricate and arrange the plants so that the stand securely upright when the bag is removed, and do not look stale or rumped.

The Hindu is very expert at palming, and his feats gain in force from the circumstance that the whole of the upper part of his body is generally naked. The neatness with which he produces eggs or rupees from his elbows, armpits, and ears is quite pretty to see. It is a drawback, however, to be informed the next day by your domestics that your fowls have been neglecting their duties. Probably it is the pater which has distracted them.

One bit of palming generally raises a laugh if you have not seen it before. After palming a couple of rupees into your hand from nowhere in particular, you suddenly find on your hand a hoary old scorpion, about the size of a young crab. Your jump of terror is exceedingly amusing to your friends. Of course, the scorpion's sting has been previously extracted. The Hindu is quite a match for the ordinary English amateur juggler. It is most amusing to watch him while the amateur is firing off his feat. The immemorial courtesy of the East prescribes a face of wondering deference. The amateur pauses, flushed with pleasure and anticipated triumph. The Hindu never abates his air of deference, nor allows the Oriental equivalent of "Rats!" to escape him. He merely does the trick infinitely more neatly, and generally with some variation that leaves the amateur writhing with impotent envy. The feeling one has about the Hindu juggler, or conjuror, is, first, that he is exceedingly expert, but probably not so expert as either the Chinaman or the Japanese. Secondly, he is unfortunate in having his really creditable performances discounted in advance by misinformed, credulous, or untruthful travelers.—London Globe.

Are You Bilious?

Blame the Liver.

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If you are bilious, blame the liver. If your digestion is impaired and you suffer from headache and dizzy spells, blame the liver. If your bowels are irregular, constipation and looseness alternating, blame the liver. If you have pain under the shoulder blades, feelings of fullness after meals, aching limbs, a yellow, muddy complexion, blame the liver.

Torpid, sluggish action of the liver is responsible for all these symptoms, and while you have a right to blame the liver, it may be well for you to set about to help the liver out of difficulty.

Though bile, which the healthy liver filters from the blood, is nature's cathartic and is necessary to healthful and regular action of the bowels, it is poison when left in the blood and gives rise to many distressing symptoms. The use of Dr. Chase's Kidney-Liver Pills promptly cures torpid liver and biliousness, and because of their combined action on liver, kidneys and bowels ensure a thorough cleansing of the system.

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The position which Dr. Chase's Kidney-Liver Pills hold to-day as the leading family medicine is undoubtedly due to their wonderful prompt action on the liver and their combined effort on the kidneys and bowels. There is no medicine obtainable which is more useful in cases of emergency when the digestive, urinary or excretory systems are deranged than this great prescription of Dr. A. W. Chase. One pill a dose, 25 cents a box, at all dealers or Eimanson, Bates & Co., Toronto. To protect you against imitations the portrait and signature of Dr. A. W. Chase, the famous receipt book author, are on every box.

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