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NEW SERIES.

CHARLOTTETOWN, P. E. ISLAND, WEDNESDAY, NOVEMBER 19, 1890.

VOL. 26.—NO. 147

R. M. H. S.

Testimonial From Duluth, Minnesota.

DEAR MRS. ROSS.—Having tested your "MAGIC HEALER," I wish to express my gratitude to you by this testimonial, which you can use, if you think it will assist you in selling it. Having cut my hand severely with a chisel, the corner of the chisel having entered the palm of my hand, making a laceration and deep cut, I applied your "MAGIC HEALER" at once, and after three applications I was able to go to work, and in three days the cut was healed up.
Yours truly,
ALONZO H. LAVERS.

CHARLES I. MORRISON,
Commission Merchant
—AND—
AUCTIONEER.

Agent for St John Dye Works, St. John, N.B.

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If you once try them you will be convinced that they are

WELL MADE,

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nov 4—11

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COLDS.
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Or to C. C. CARLTON,
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oct 14—eod

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IS NOW READY with a good selection of LEATHERS and TOPS for the Fall and Winter trade, and would respectfully invite all who require a first-class Boot or Shoe to inspect our stock and prices before placing their orders.

All our goods are guaranteed not to squeak, also to fit well and comfortable. Orders always filled up to time. A full line of our own make kept constantly on hand. Quality the highest, and prices the lowest. REPAIRING of all kinds promptly attended to.

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Ch'town, Sept. 6, 1890 3m 2w (Thu Sat)

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Charlottetown, Nov. 11, 1890—dy eod

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—ARE—

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E. W. TAYLOR,

Charlottetown, Nov. 8, 1890—2aw & wky

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FRED W. HYNDMAN, Agent.

Charlottetown, Oct. 21, 1890—1m eod



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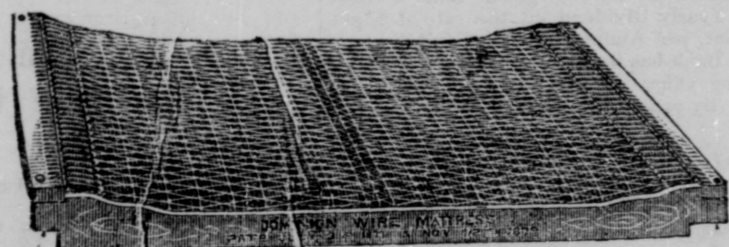
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nov 1—dy & wky

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Charlottetown, October 14, 1890.

ON A HOLIDAY TRIP.

Some Notes by the Way.

The World in Wax.

Attractions of the Eden Musee

No visitor to New York should miss seeing that temple of art known as the Eden Musee. The building is a magnificent one—a credit to the city. It is located on Twenty-third Street, between Fifth and Sixth Avenues. The Musee is thoroughly cosmopolitan in its character, and affords an opportunity for instruction, amusement and recreation without coming into contact with anything that is vulgar or offensive, that cannot be had elsewhere in America. Within its walls are wax representations of scenes from all quarters of the world, and figures of rulers, statesmen, artists, scientists, etc., innumerable. Many of the heads and figures of the persons represented have been modelled after nature, and the grouping and dressing is all done by distinguished artists. There are no nude figures shown. Every figure is clad in the costume of the country and age represented, and in several instances the original clothing is used.

How interesting and instructive it is to look upon these plastic representations of historical scenes and personages! So marvelously correct is the workmanship upon the figures that one can easily imagine he is looking at real flesh and blood men and women instead of wax counterfeits, and so realistic is the arrangement in some of the scenes in the Historical Chamber and Chamber of Horrors that men and women have been known to shudder as they looked upon them.

My visit to the Musee was made on Sunday evening. I was accompanied by two friends, both residents of the city. We passed a goodly portion of the evening in the place, and, I think, thoroughly inspected everything in it. The attendance was large during our stay, but so perfect were the arrangements that no one was prevented from sight-seeing to his or her heart's content. And what a lot there was to be seen, too. In the vestibule we found a very interesting group. Near the box office where we purchased our tickets, stands an English tourist and his daughter intently reading the sign, "Beware of Pickpockets," and as they are reading, one of the fraternity is going through the tourist's pockets. Near the turnstile, apparently keeping a close eye on the box office, is a tall, good-looking policeman. The appearance of this wax guardian of the peace is so life-like that it is not an uncommon thing for strangers to accost him as they pass into the hall. A short distance from the policeman is a lady engaged lacing her shoe, and standing beside her is a dude watching the operation and sucking the knob of his cane at the same time. Passing from the vestibule into the entrance hall the first thing that attracted our attention was a group of figures representing the Emperor Napoleon and Josephine at the time when Napoleon, after having been proclaimed Emperor of France, asked Josephine to consent to a divorce, the reason being that Josephine had not borne him any child, thus precluding him from having a direct successor to the throne. Near by is a capital representation of the balcony scene in Romeo and Juliet, and a large and picturesque group representing one of the most stirring and dramatic scenes in the American Civil War, viz., the surrender of Lee's army at the village of Appomattox Court House. The formal surrender was made to General Grant, in a room in the house of a man named Wilbur McLean, in April, 1865. The room shown is said to be a correct representation of the one in McLean's house, and the furniture almost entirely the same.

The entrance hall opens into the central room of the building, where the life-like and brilliant groups to be seen on all sides at once attract attention. After examining a group of Japanese jugglers, and the figure of Ericsson, the eminent engineer and inventor, which occupies a prominent position to the left of the entrance, we came to a group of twenty figures representing the rulers of the world. This tableau, or group, takes up almost the entire length of the left side-wall of the hall, and is divided into three divisions. Among the figures are excellent representations of Queen Victoria, President Carnot, President Harrison, Pope Leo XIII., William II., Emperor of Germany; Francis Joseph I., Emperor of Austria; Alexander III., Czar of Russia; Humbert, King of Italy; Nasser-ed-Deen, Shah of Persia; Alfonso XII., the late King of Spain; Abdul Hamid Khan, Sultan of Turkey, sometimes called the "Sick Man of Europe"; Leo Caprivi Caprora de Monticuculi, President of the Prussian Ministry; Prince Bismarck, Von Moltke, Gladstone, Gambetta, Prince Gortschakoff, and last, but not least, General Boulanger. Another group, perhaps one of the most interesting in the whole collection, represents the present Imperial family of the German Emperor—Emperor William II., the Empress Augusta Victoria, and the Crown Prince William. The uniforms used in this group were imported from Berlin, and are said to have been made by the Emperor's own tailor. The uniforms and orders shown here cost upwards of \$1,200. Next to the Pasteur group, which is near by, is one of the most natural-looking figures in the Musee. It is the simple figure of a man reading a book as he sits on a bench, but so life-like is the representation that even some of those who are constant visitors to the place have been deceived by it. Adjoining, are splendid representations of the late Gen. Hancock and Police Captain Williams.

A group that attracts much attention is that showing the greatest musicians of the world. In the centre of this imposing group, seated at an immense organ, is Johann Sebastian Bach, the father of German music, and the stately-looking man standing at his right is the celebrated George Frederick Handel. To the left of the organ sits Christopher Willibald Gluck, the founder of the modern opera, and directly behind him is Joseph Haydn, one of the great composers of the last century, and the author of "The Creation," the oratorio so successfully given in Charlottetown some months ago by the Philharmonic Society. To the right of the organ, sitting by the side of Handel, is Wolfgang Amadeus Mozart, one of the most gifted musicians the world has ever seen, and in the centre of the lower platform, near Handel, sits Ludwig Van Beethoven, who is in music what Shakespeare is in poetry. At the right hand corner of the upper platform stands Franz Schubert, one of the brightest stars in the firmament of the poet-classical period of music, and by his side is the far-famed Felix Mendelssohn-Bartholdy, whose "Songs Without Words" is justly popular. Sitting not far from Beethoven is Richard Wagner, and to the left of Wagner, also sitting, is Charles Gounod, the sweet singer of Faust. By the side of Gounod sits Franz Liszt, the king of all pianoforte players. On the upper platform, standing behind Mozart, is Anton Rubinstein, one of the most accomplished musicians of the present day, and who is now a director of the Imperial Academy of Music in St. Petersburg. Near the steps of the lower platform sits Giacomo Rossini, the great composer of operatic music, and by his side is Giuseppe Verdi, another eminent Italian composer. On the extreme left of the lower platform stands Jacques Offenbach, the king of opera bouffe, and by his side, sitting on the edge of the upper platform, is Arthur Seymour Sullivan, one of the best musicians England has produced, with whose Pinafore and Mikado Charlottetown theatre-goers are not unacquainted; and by Sullivan's side sits Johann Strauss, the waltz king, whose compositions have been heard in every ball room in the old and new worlds. Passing from the musicians we proceeded to inspect the group showing leading European and American artists—actors and actresses. Among the figures of actresses and actors I noticed representations of Sara Bernhardt, Mme. Patti, Helen Terry, Mrs. Langtry, Henry Irving, Joseph Jefferson, Possart and Coquelin; and among the artists Munkacsy, Gerome, Knaut and Meissonier.

Our next visit was to what is known as the Historical Chamber. Here are portrayed many scenes that are both interesting and instructive, and in which are shown figures of men, many of whom are renowned for their valiant deeds or detested for their cruelty; in each instance some characteristic episode has been taken in illustration of their careers. A little to the left, at the foot of the stairs which must be descended before the visitor reaches this place, we found a most realistic group of the Chicago anarchists. The scene represents the office of the Arbeiter-Zeitung, and seated or standing therein are the seven men who were hanged in Chicago some time ago for inciting the Haymarket street riot, which occasioned the loss of so many lives. An adjoining scene represents the remains of Napoleon III. lying in state in the little chapel at Chislehurst, in the county of Kent, England. The Emperor is attired in the uniform of a field marshal of France, and around him, either kneeling or standing, are his widow, his only child (the Prince Imperial), his cousin, Prince Jerome Bonaparte, and the two sons of the latter. A scene in the immediate vicinity of that to which I have just referred represents one of the most tragical incidents in the history of the United States Army, viz., the massacre at Little Big Horn and the death of General Custer. Leaving this sad scene, we proceeded to the group showing the imperial family of Germany, a group which represents four generations of the illustrious house of Hohenzollern. Seated on a chair at the right of this tableau is the Emperor William, holding one of his great-grandchildren on his knee. The Emperor's widow is shown leaning affectionately over his chair, and her eldest son, William II., stands by her side. Seated on the floor, playing with toy soldiers, are the Princes Friedrich Wilhelm, and Wilhelm. The third child, Prince Adalbert, is shown seated on his great-grandfather's knee, and the fourth child, Prince August Wilhelm, is sitting on the lap of his mother, who is shown in the rear of the group. Another scene—and a highly realistic one it is—represents a banquet, at which Peter the Great, Emperor of Russia, executed by his own hands from two hundred to three hundred Strelitz, who had been brought before him for that purpose; and in the centre of the chamber is a tableau representing Washington crossing the Delaware—a group which ranks among the finest in the Musee. Another imposing group illustrates the storming of Constantinople by Mahomet, which is said to be a faithful reproduction of the celebrated painting by Constant, which hangs in the Museum of Toulouse.

Leaving the Historical Chamber we proceeded to what is known as the Crypt, or "Chamber of Horrors." In the passage leading from one chamber to the other are some handsome mirrors reflecting the beauties of the human form divine under various aspects. The first scene that met our eye on entering was one showing a poor black sailor in the hands of cannibals who are making preparations for cutting him up and eating him. Alongside is another scene of suffering and cruelty, viz., a poor white man in the hands of savages who have tied him to a tree and are in the act of scalping him, while a squaw sits in front of their victim grinning her approval of the proceeding. Next, is a ghastly scene indeed—a public execution in Morocco. The condemned man is kneeling down on the elevated point of a public building and the executioner is standing over him, sword in hand, ready to strike the blow that shall sever the head from

the body. This last group, I understand, is modelled after Gerome's famous picture in the gallery of the Palais de Luxembourg. The next scene shows the Chinese mode of punishment. A culprit, undergoing the punishment known as the Kang, is being dragged through the streets with a heavy weight tied about his neck. The unfortunate victim is being pulled along by an official holding him by a chain, and who is in the act of administering heavy blows with a whip. The Russian mode of punishment known as the knout is also shown here, as well as the guillotine, with which the French decapitate their criminals. The clothes worn by the figure awaiting execution by the guillotine, are said to be those worn by a man who was actually executed. After taking a look at the interior of a mine, with the hard miners busily engaged looking for the precious metal, and gazing for a short time at Giteau in his prison cell, we proceeded to contemplate a group entitled "The History of a Crime." This is a series of four tableaux of a stirring and most interesting character. The criminal, a mere boy, has effected an entrance into the chamber of a wealthy man. In trying to open the safe his victim is aroused from his slumbers, and while about to call for help is fatally stabbed by the midnight visitor, who is thus left free to go on with his evil work. The second tableau shows the manner in which such ill-gotten wealth is generally spent. The scene represents the apartment of a woman of low character. The back ground shows the remnants of the night's carousal. A table covered with empty wine glasses and bottles, the woman dressed in gaudy garments, and a negro servant bringing in more glasses indicate clearly how the night has been passed. In a small ante-room can be seen the criminal struggling with two officers who are in the act of putting the bracelet upon him. The third tableau represents the natural consequence of the arrest—the trial. This scene shows the interior of a court of justice. Seated on a bench, with an anxious expression on his face, is the murderer. Opposite the prisoner, and pointing at him with his finger in a threatening manner, is the lawyer for the prosecution. Stern and stolid sit both the judge and clerk, listening to the prosecuting attorney. The fourth and last scene—the execution—comes next. This shows the interior of the cell and the young murderer during his last moments on earth. His mother, a venerable looking old woman with grey hair, has come to bid a last farewell to her unfortunate son. A priest stands by her side speaking comforting words to both of them, and the door leading to the prison yard, where stand the gallows and the executioner, is being held open by the jailor for the prisoner to pass through. After contemplating this great moral story without words, we proceeded to the next scene, a representation of Oliver Cromwell taking a last look at all that was mortal of his victim Charles I. as the dead monarch lay in his coffin. Near by is an excellent representation of Charlotte Corday, looking through the bars of her prison window, and an illustration showing how criminals are executed by electricity. Another scene shows a young woman being eaten by a pet lion, into whose cage she foolishly ventured on the day set for her wedding, attired in her bridal garments, while outside the cage, contemplating the scene, but unable to render assistance, is her fiancée. The look upon the latter's countenance is one that once seen is not soon forgotten.

The art gallery is a portion of the Musee that should not be missed. The elevator leading to this place is located in the entrance hall. The gallery is well filled with choice paintings, the work of American and foreign artists. In a corner of the gallery is the figure of a handsome young woman looking over at the crowd below; and at one end of the gallery will be found a smoking room, which is said to be the only one of the kind in the United States. It is fitted up after the Turkish style. All its decorations were made in the workshops of the Musee, and it is said that the sum expended in fitting it up was over \$4,000. Those who do not know say that it is an exact reproduction of the Oriental smoking room in the celebrated Chateau de Blois.

Visitors to the Musee may pass from the central hall directly to the concert hall. This is a magnificent room extending the full depth of the building. The walls are beautifully decorated with mirrors and tropical plants, and ample accommodation is here provided for those who seek rest after a tour through the other portions of the Musee. At the south side of the hall is a stage on which an orchestra performs each afternoon and evening, and around the walls are arranged various groups and figures. But I have neither time nor space for further description. VIATOR.

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