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Represented by **Abraham Young, Bridgetown,**  
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**Sore Nipples and Chapped Hands**  
Are quickly cured by applying Chamberlain's  
Salve. Try it; it is money. Price 25 cents.

## THE HOUSEHOLD.

**THE LITTLE SISTER.**  
When the days are dreariest,  
When the nights are long,  
Sadden on the creaking stair,  
Sounds her careless song:  
Sadden on the darkened sill  
Falls a footstep free,  
And the little sister comes  
Back again to me.

Hythe and gay and jubilant,  
All her world's a jest,  
Laughter on her merry lips,  
Youth upon her breast,  
Happy dreams within her eyes,  
During days to be—  
So the little sister comes  
Back again to me.

And she bath the eyes I had  
When the world was new,  
And she bath the eyes I had  
When the world was true.  
And my very name she hears—  
Ah, so slow our life!  
Just the little sister now—  
Who one day was I.

Strange that she who knew no fears  
So my tears should wake;  
Strange her very happiness  
My own heart should break,  
O, so other than myself,  
Two, yet one, are we—  
Little sister of my age  
Comes she back to me.

Not a wistful ghost she comes—  
Better so perchance—  
But with lips too faint to sing,  
Feet too faint to dance,  
And I turn my eyes from hers  
(Eyes she must not see)—  
When the little sister comes  
Back again to me.

### A MOTHER'S RULES.

Things which I must teach my  
little girl:  
That if you must choose it is  
better to be a beautiful home-  
maker than a fine housekeeper,  
then, for instance, ruffled pillow-  
cases cost too much if they mean  
ruffled tempers.

That the one indispensable qual-  
ity in a home is happiness; over-  
home, no matter how beautiful,  
which misses that, is a failure; but  
no home, whatever its faults, can  
be wholly a failure if it is happy.

That happiness is a matter of  
spirit, not things.  
That it is possible only when  
every member of the household is  
considered, and all work and plan  
together, and God is its constant  
Guest.

That to be in her own place,  
wherever that may be, a beautiful  
home-maker is the loftiest ambi-  
tion a woman can have.

These are things that I want to  
help my little girl to understand.

### NONSENSE.

There is a great deal of non-  
sense palmed off on the commu-  
nity about the reaction of the child  
from over-strictness in parental  
training. When I hear a man say:  
'My parents brought me up so  
rigidly that a reaction took place  
in my mind, and I have turned  
away from religion.' I have some-  
times asked: 'Did they teach you  
to be honest? Yes.' 'To tell the  
truth? Yes.' 'Were they strict  
about it? Yes.' 'Has any reaction  
taken place on these points?' No  
one can learn the multiplication  
table from the sheer love of it;  
but I never knew anyone to say  
that his mind was in reaction  
against the multiplication table.

### SELECTED RECIPES.

**Scalloped omelet** is a novelty.  
Soak three tablespoons of stale  
crumbs in a cupful of milk for two  
hours. Beat six eggs—whites and  
yokes separately—very light. In-  
to the yokes stir the soaked bread  
crumbs and season the mixture  
with salt and pepper. Last of all

stir in with a few light strokes the  
stiffened whites. Butter a deep  
pudding dish, pour the mixture in  
to this, set it on the lower grating  
of a quick oven and bake until  
light and brown. Sift brown  
crumbs over the top, and serve the  
omelet as soon as it is removed  
from the oven.

**An Egg Soufflé**—Scald a cup  
of milk, putting in a tiny pinch of  
soda. Beat the yolks of six eggs  
until light and creamy, and the  
whites until stiff enough to stand  
alone. Add one-half teaspoonful  
of salt, a dash of pepper, and one  
rounded tablespoonful of butter to  
the milk and stir it into the yolks;  
then beat in the whites very quick-  
ly. Pour into a deep buttered  
dish and bake in a moderate oven  
for ten minutes, or to a delicate  
brown. Serve immediately in the  
bake dish.

**Crabapple Marmalade**—After  
using the juice for jelly, take the  
pulp left over and press it through  
a fruit sieve. Take one quart pulp  
to one quart sugar and boil slowly  
for two hours. It should be stirred  
all the time as it is apt to stick  
and burn. Put in glass or jars.  
When cold it will be so thick it can  
be cut in slices. It is fine for the  
lunch basket.

To make 'piccalilli'; Wash half a  
bushel of green tomatoes, and half  
a peck of green peppers. Remove  
the skins from half a peck of onions  
'Put vegetables separately through a  
meat chopper, using the large  
knife, or if a meat chopper is not  
at hand use a chopping knife and  
tray; then chop up two medium  
sized cabbages.

Put a layer of tomatoes with a large  
preserving tinfoil, cover with a layer  
of cabbage, then with a sprinkling  
of peppers and onions, and a  
generous sprinkling of salt. So  
continue until all is used, cover,  
and let it stand over night. In the  
morning drain, return to the kettle,  
cover with vinegar, and add three  
pounds of brown sugar, two pounds  
of white mustard seed, and two  
ounces of allspice berries, three  
ounces of whole cloves, and six  
ounces of stick cinnamon; the last  
three spices to be tied in three  
small bags made of cheese-cloth.

Bring slowly to the boiling point,  
and let simmer for six hours. Re-  
move the spice bags, turn into jars  
and adjust the covers.

**For Sour Crabapple Jelly**—Cut in  
quarters, take out seeds and cores, cook  
in porcelain or enameled kettle until  
enough to cover nicely. Cook briskly  
for one hour, then drain through a cloth  
jelly bag until the juice is all out. Do  
not squeeze them at all. Now to one  
quart juice add one pint granulated su-  
gar and boil one quart at a time until  
it drops from the spoon in a small ball.  
Pour in glasses and it is ready to serve  
when cold. It is delicious.

**For Spiced Crabapple**—Take one peck  
of crabapples, seven pounds brown sugar  
one quart good cider vinegar, five cents  
worth stick cinnamon, whole cloves, all  
spice and nutmeg. Boil all together;  
take out apples and cook down juice,  
pour it over fruit and can it.

**Rice Soufflé**.—To one-half cup of  
cold boiled rice add one cupful of warm  
milk, one tablespoonful of melted butter,  
one tablespoonful of salt, and a dash of  
pepper; mix well, with three well  
beaten eggs. Heat a tablespoonful of  
butter in a frying pan, and, when hot,  
pour the mixture and set the pan in  
a hot oven. When it is thoroughly cook-  
ed, fold it double, turn out on a hot  
dish, and serve at once.

### ENTERTAINING GUESTS.

There is one important thing that  
should not be overlooked in the enter-  
tainment of guests: treat them with  
equal courtesy. Be also careful to  
treat your poorer and humbler relations  
whom you have invited to your house,  
with due respect and cordiality—neither  
with any show of patronage, nor any  
marks of neglect. Whoever else may  
be your guests, let there be nothing in  
your manner to indicate that you are  
ashamed of the good old aunt that is  
visiting you, and the trust way to ac-  
complish this is not to be ashamed of  
her. She may not dress in the latest  
fashion, and her talk may be of country  
matters; she may ask some queer  
questions, and show her familiarity  
with a style of life that is somewhat  
foreign to that of your other visitors;  
but if you are not willing, under all cir-  
cumstances, to treat her with cordial-  
civility, you should not have asked her  
to your house. No man ever loses caste,  
in the opinion of the truly refined and

cultivated, by showing courtesy to one  
such as move in a lower sphere.  
Neither should the rich visitors be  
treated with over-obsequious attention.  
They will not thank you for it, or re-  
spect you any the more for your excess  
of deference. Above all, never allude  
to the fact of their visiting you as an  
act of condescension on their part, or by  
any word or look indicate that, in your  
opinion, they hold a higher position in  
society than you do. If you fall in  
with all their prejudices, and echo all  
their sentiments, and hang upon their  
lips, as the bees cling to "every opening  
flower," they will probably see through  
it all, and place you accordingly. Last  
of all, whoever may be your visitors,  
keep the skeletons out of sight. Family  
woes, and trials and misfortunes, if they  
are made the staple of conversation, will  
cause the visit of your guest to be very  
disagreeable. If you have invited him  
for the sake of his aid and sympathy,  
and he understands it to be so, it is an-  
other matter. In this case he comes  
for your comfort, and not for his own  
pleasure. But if he visits you out of  
friendship, and expecting to have a good  
time, lock up your closet where you  
keep your skeletons. The deepest sym-  
pathy will not endure constant draughts  
upon its water without running dry.

**Saved Baby's Life.**  
There are thousands of mothers  
throughout Canada who have no hesi-  
tation in saying "I had the health  
and vigor I now enjoy by the use of  
Baby's Own Tablets. And there are  
many mothers who do not hesitate  
to say that at critical periods the  
Tablets have saved life. Mrs. Wm.  
Fortin, St. Genevieve, Que., says:  
"I feel sure that Baby's Own Tablets  
began to save my life when I first  
saw my baby turn blue. I first  
noticed that the bowels could only  
be moved by injection. After the  
first day I saw a marked change, and  
in less than a week the child was  
entirely recovered, and he has since  
enjoyed the best of health." You can  
get Baby's Own Tablets from your  
druggist, or by mail at 25 cents a  
box from the Dr. Williams' Medicine  
Co., Brockville, Ont.

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NOW ON SALE  
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**Summer Tourist Travel**  
\$121.00 St. John to Vancouver and  
return. First class  
Good for return until October 31st.  
Equally low rates from and to other points.  
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Short Course in Shorthand, just published after  
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ing of Shorthand." Only forty (40) lessons.  
Words and sentences in first lesson. Business  
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Our students are delighted with it and are making  
great progress.  
Send for our 1906 Catalogue.  
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—AND—  
St. John via Digby  
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Boston via Yarmouth.  
"Land of Evangeline" Route  
On and after OCT. 15th, 1906, the  
Steamship and Train Service on this  
Railway will be as follows (Sunday  
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Trains will arrive at Bridgetown:  
Express from Halifax, ... 12:11 a. m.  
Flying Bluebonnet from Halifax 12:06 p. m.  
Flying Bluebonnet from Yarm. 12:53 p. m.  
Express from Yarmouth, ... 2:34 p. m.  
Acorn from Richmond, ... 5:10 p. m.  
Acorn from Annapolis, ... 7:20 a. m.  
Monday, Wednesday, Friday and  
Saturday.  
**Midland Division.**  
Trains of the Midland Division leave Windsor  
daily, except Sunday for Yarmouth, 7:30  
a. m., and 5:00 p. m., and from Yarmouth  
at 8:45 a. m. and 3:30 p. m., connecting at Yarmouth  
with trains of the Intercolonial Railway, and  
at Windsor with express trains to and from  
Halifax and Yarmouth.  
**Boston and Yarmouth Service**  
S. S. PRINCE GEORGE,  
AND BOSTON.  
By the finest and fastest steamer,plying  
between Boston, leave Yarmouth, N. S., Monday,  
Wednesday, Friday and Saturday immediately on  
arrival of express train from Halifax, arriving in  
Boston next morning. Returning leave London  
Thursday, Boston, Sunday, Thursday, Boston,  
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ROYAL MAIL S.S. PRINCE RUPERT,  
Monday, Wednesday, Thursday and  
Saturday.  
Leaves St. John ..... 7:45 a. m.  
Arrives in Digby ..... 12:45 p. m.  
—and Digby same day after arrival  
express train from Halifax.  
S. S. Prince Albert makes daily trips  
between Wellville and Parrabrook,  
calling at Kingsport in both direc-  
tions.  
Trains and Steamers are run on Atlantic  
Coast Lines.  
E. GIFFINS,  
Genl. Manager,  
Knoxville

## SHOCKING CRUCIFIXION SPECTACLE ON THE STAGE.

**Famous Religious Pictures  
Used for Scenery—Red  
Ink for Saviour's  
Blood.**

**Ghastly Head of John the  
Baptist Brought Down  
to the Footlights.**

To perform the impossible—for  
theatre managers to profit in mo-  
ney by mimicking on the stage the  
sublime spectacles in the story of  
the life and passion and crucifixion  
of our Saviour—is an enterprise  
that has had to be again rebuked  
by a relevant public.

The latest, worst conceived and  
most futile of these efforts has been  
witnessed at a theatre in Denver,  
Col.

Familiar with the correct prej-  
udice of the public against profes-  
sional actors attempting to imperson-  
ate the Saviour, the management  
of this theatre hit upon a gruesome  
device whereby they hoped to get  
around this difficulty, and yet pro-  
duce all the thrills for their patrons  
to be expected from a reproduction  
of the crucifixion scene on Calvary.

They went about this with charac-  
teristic shrewdness, and which the  
late P. T. Barnum might have en-  
vied. Obtaining copies of celebrated  
religious paintings depicting the  
most impressive moments in the  
life of the Saviour, they had them  
reproduced on a large scale by sceney-  
painters and used them for scenery.  
No, these managers were "too  
reverential" to present an actor in  
the character of the divine hero of  
their drama, but in their scenery  
picturing the crucifixion, they spared  
no expense in the way of paint—  
especially the red paint which  
flowed from the wounds of the pic-  
tured Saviour and the two thieves  
upon the crosses.

Every one who frequents the  
theatre must have noticed the pan-  
orama-like effect produced by  
cleverly painted scenes, cunningly  
lighted and merged into the fore-  
ground where the actors appear in  
their parts.

It is the business of a scene painter  
to create more perfect illusions  
of reality than are attempted by  
other artists of the brush. And here  
was a wonderful opportunity which  
appears to have been neglected.

The famous paintings used as scene  
models were copied quite faithfully with  
respect to their general pictorial effect.  
The characters, costumes groupings and  
the backgrounds and other objects were  
the same—but how different the details  
and the technical methods of scene-painter  
artists!

Theatre scenes are painted in "dis-  
temper"—that is, colors mixed in wa-  
ter. For these immense canvases, as  
large as the side of a house, bucketsful  
of paint are required. This is splashed  
on with brushes, some of which are  
identical with those used for whitewash-  
ing. A sining of common glue fixes the  
colors so that they will not readily rub  
off.

The illusion of a scene that is real  
and in relief—instead of being painted  
on a flat surface—is accomplished by an  
exaggerated use of light and shadow,  
which when the scene is viewed near by,  
causes it to appear only a meaningless  
dull. Distance from the spectators  
beyond the foot lights, and an effective  
management of other lights, however,  
bring the whole picture, with every de-  
tail, into what seems actual reality—ex-  
cept, of course, that the figures do not  
move.

Thus, in this theatre in Denver, we  
saw famous religious paintings travestied  
with a view to creating in the minds of  
the audience the illusion of the Saviour  
being crucified.

No painful detail was omitted. There  
were the nails rimmed with crimson  
which were nailed upon the cross; there  
was the red blood from His wounded  
side; there was the sweat of agony upon  
His brow—and near him, on other crosses,  
seemed to writhe the figures of the  
tormented thieves.

Other episodes, travestied from other  
celebrated paintings, served as scenery  
for other parts of the drama where the  
theatre management did not dare to  
present an actor in the character of  
Christ. It was too great an inspiration—  
too great a chance not to be made the  
most of!

Neither did this Denver theatre man-  
agement neglect opportunities for sensa-  
tional realism in other parts of the drama.  
For example, the dramatist could not  
deny himself the joy of bringing in the  
beautiful but cruel Salome, with her de-

sire to be presented with the head of John  
the Baptist. And the management was  
to be trusted to see that she got it—a  
gruesomely real and bloody head on a  
salver.

This time the "property man" of the  
theatre triumphed. Probably he will be  
a scene painter some day for by the aid  
of paint—red, for the blood at the sev-  
ered neck, blue-white for the pallid, dead  
cheeks and brow, black for the matted  
hair—the head of John the Baptist  
seemed to the audience as though it  
might have been very recently lopped off  
the shoulders of a living man.

It is needless to pile up the sensa-  
tional horrors of this monstrous spectacle  
presented in the name of art, as the  
management advertised—"reverently,  
and without sacrifice or levity."

Certainly levity cannot be charged  
against them. Far from being amusing,  
the spectacle was one to inspire grief—  
tears of indignation.

Confronted by the protests of citizens  
and of several clergymen, the manage-  
ment of this enterprise claimed to have  
letters commending it from pastors in  
other parts of the country. They sent  
invitations to the clergymen of Denver  
to attend the performance, and their  
good and artistic intentions were wide-  
ly advertised.

But the Denver clergymen unani-  
mously refrained from countenancing  
the exhibition.

Poets, novelists and playwrights have  
agreed during the last two centuries  
that the most sympathetic and wonder-  
fully dramatic story ever told is that of  
the life and death of our Saviour. Poets  
and novelists have retold it in their  
printed pages with simplicity and grand-  
eur, and without offence; playwrights  
have never ceased to lament the popular  
prejudice which has restrained them from  
adapting it for the stages of theatres.

In the old "mystery plays" certain  
episodes in the Saviour's life were crudely  
enacted; but these efforts were more  
like religious ceremonies than theatrical  
performances—just as are the "Passion  
Play" performances at Oberammergau.

The latter is the only instance where  
an actor upon the stage has appeared in  
the character of the Saviour. But all  
the religious world has approved this  
exception, because of its motive—a  
periodical expression of gratitude to the  
Almighty for what seemed like providen-  
tial rescue of the community from the  
plague—and because the actors per-  
form their parts in that spirit, and never  
appear in any other.

When people from all parts of the  
civilized world began to flock to the  
"Passion Play" performances at Ober-  
ammergau and agreed that they were  
good and reverential as well as the most  
pathetic and thrilling ever witnessed,  
the desires of playwrights and theatre  
managers to profit by stage materials  
manifestly so superior flamed up afresh.

In this country the ill-fated enterprise  
of Salmi Morse is still remembered. He  
was an enthusiast, and not irreverent.  
He prepared a stage version similar to  
the "Passion Play" and spent a fortune  
in preparations to present it at a New  
York theatre on the most lavish scale.

From the start Salmi Morse encoun-  
tered the most energetic opposition on  
the part of clergymen and religious  
people generally throughout the country.  
But he persisted in his preparations up  
to a few days before the date fixed for  
the first performance. Then, acting upon  
the pressure of public sentiment, the  
city government prohibited the per-  
formances prepared at such a great out-  
lay of money. Salmi Morse, finding him-  
self not only ruined financially, but the  
project dearest to his heart rendered im-  
possible of achievement, rushed to the  
river and drowned himself.

The college performance attracted  
wide attention. It was agreed by those  
who witnessed it that the drama was  
not only a great work for the stage,  
but that its management of the scenes  
in which the Saviour would be expected  
to appear in the person of one of the  
actors was so ingenious and discreet as  
to disarm all possible criticism.

Mr. Greene admitted that it was his  
greatest effort as a dramatist—a labor of  
love, which he hoped the public would  
accept as given by professional actors in  
regular theatres. Only one such perform-  
ance was given, however, and that only  
to members of the Lambs Club and their  
guests at the Garrick Theatre. Although  
no one could be found who was present  
on that occasion who did not stoutly de-  
clare the whole performance both in-  
tensely interesting and reverential, Mr.  
Charles Frohman withdrew the Garrick  
Theatre from future use by the Lambs  
Club, and all plans for presenting the  
drama before audiences of the general  
public were abandoned.

At that time the newspapers printed  
a double page of excerpts from "Mr.  
Greene's "Nazareth," showing how he  
avoided bringing the figure of the  
Saviour into the view of the audience,  
etc., without apparently weakening the  
force of vital scenes.

ing on a platform, the edge of which is  
just visible on the left of the scene. The  
crucifixion scene, with stage directions,  
is as follows:  
"A roadway on the approach to Cal-  
vary—across the stage—in a vine-covered  
wall. Behind the wall a distant view of  
Calvary.

"The crowd is pressing behind the  
wall, and noisily cries out: 'Ha, ha, ha!  
Hail King of the Jews! If thou be King,  
save Thyself! Crucify Him! Crucify Him!

"The holy cross is seen being borne  
across the stage behind the wall."  
Thus the audience realizes that the  
bearer of that cross is the Saviour Him-  
self, though only the top of the moving  
cross is visible. Nevertheless, "Nazareth"  
discreetly as it was constructed, repre-  
sented another failure to get the drama  
of Christ's life and death upon the pub-  
lic stage.

Not long ago a Western playwright  
produced publicly, though in a small  
way, a version of the New Testament  
story, public approval being gained by  
the promise—which was faithfully kept  
that the leading male parts should be  
acted by ministers of the Gospel.

The shocking expedient tried in Den-  
ver of using sensational copies of great  
religious paintings for scenery at per-  
formances of a New Testament play is  
the most recent effort of theatre man-  
agers to profit by "the most wonderful  
story ever told."

Many thousands of readers are fami-  
liar with the novel, "Bon Hur," in which  
the Saviour figured as a character in  
one of the most intensely dramatic scenes  
—the healing of the leper heroine.  
For a long time it was thought that  
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