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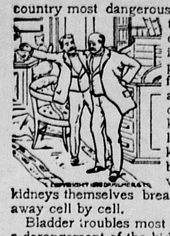
The Cause of Many Sudden Deaths.

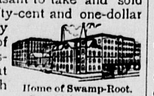


There is a disease prevailing in this country most dangerous because so deceptive. Many sudden deaths are caused by it—heart disease, pneumonia, heart failure or apoplexy are often the result of kidney disease. If kidney trouble is allowed to advance the kidney-poisoned blood will attack the vital organs or the kidneys themselves break down and waste away cell by cell.

Bladder troubles most always result from a derangement of the kidneys and a cure is obtained quickest by a proper treatment of the kidneys. If you are feeling badly you can make no mistake by taking Dr. Kilmer's **Swamp-Root,** the great kidney, liver and bladder remedy.

It corrects inability to hold urine and scalding pain in passing it, and overcomes that unpleasant necessity of being compelled to go often during the day, and to get up many times during the night. The mild and the extraordinary effect of Swamp-Root is soon realized. It stands the highest for its wonderful cures of the most distressing cases.

Swamp-Root is pleasant to take and sold by all druggists in fifty-cent and one-dollar sized bottles. You may have a sample bottle of this wonderful new discovery and a book that tells all about it, both sent free by mail. Address Dr. Kilmer & Co. Binghamton, N. Y. When writing mention reading this generous offer in this paper.



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GIVE US A CALL. LOOK AT MY SAMPLES. I HAVE A FINE LOT. YOU WILL DO WELL TO STOP IN AND LOOK.

H. KAPLAN,

MERCHANT TAILOR.

How the Mikado Gives Thanks

By K. T. TAKAHASHI.

AT 4 o'clock in the dusk of early morning of Oct. 17 in the imperial shrine begin to flicker candlelights, pure and fresh, just snatched from a concussion of flint and iron. This is the place where presently the emperor, holding the sacred scepter of justice over 40,000,000 souls, the mikado of great Nippon, comes to officiate in person at the time honored ceremony of the Japanese thanksgiving.

You are accustomed to associate gorgeousness with all that is oriental, and I am afraid you will hardly believe that in the farthest east a pure simplicity is the emblem of sanctity. Indeed, in this sanctum sanctorum of Japan there is nothing to excite your earthly notion of magnificence. It is only a rectangular room of no extraordinary size under a thatched roof of rice straws, situated off the innermost wing of the imperial palace. After passing through halls and corridors, where the picturesque arts of Japan greet you everywhere, the contrast is strange, as you enter this little shrine, with plain wooden floor and walls and ceilings, shorn of any ornaments.

But stay awhile. There come in the assistant officers of ceremony, in short gowns and broad trousers, both of white, and wearing square pieces of stainless fabric over their noses and mouth that the human breath may not defile the articles of sacrifice. They go about transferring their candlelights to lamps of old, old fashion, which you often see in pictures of ancient Greece, with a few lines of their wicks swimming in a small, plain earthen basin of

THE HUMAN BREATH MUST NOT DEFILE THE SACRIFICE.

seed oil, resting on top of an unstained wooden stick perhaps three feet high, which in turn is fitted erect on a more substantial stand. As these become lighted one after another at equal distances along both sides of the room you follow up the narrow strip of reed mattings which cover the center of the bare floor. Toward the rear end there rise one behind and higher than the other some four or five altars of narrow, plain wooden tables. And yonder, high up on the top of the last of these steps, behind some fresh cut branches of evergreens—what, can these be reflecting lights? Ah, it is the traditional mirror!

"Lo," said the goddess of Sun to her regal representative to the nether world as he was taking leave of the celestial court, "I give thee this mirror, this precious stone and this sword that ye may look up in the evening and morning into this mirror, even as unto me, and see that there is no blemish in the discharge of thy grave duty, and this jewel that," etc. And the divine ancestor of our revered emperor descended to the island of Japan. So says the tradition.

You can well imagine what a hallowing association arises within him as a Japanese stands reverently looking up into a disk of mirror shining forth through green foliages of sakaki, which is the symbol of sanctity. Once, therefore, you enter into the spirit of the place you will feel its very simplicity and plainness become pregnant with air of strange sweetness. Of elaborate candle frames of gold and silver there are none, nor the heavy smokes of incense. But the soft fragrance as it waves out uncertainly from pillars and posts and floorings of unstained cedar, smoothed and polished under skillful slide of joiner's plane until they shine out of their own beauty, more beautiful than hard coats of paints and varnish—how agreeable! And as you watch those ancient lamps burn in serene steadiness you imagine you are standing in the hovering presence of unseen gods.

But here comes the master officer, with strange hat and in strange costume. He proceeds to the altar in measured steps, and there follow after him a train of underofficers holding up to the eye's level wooden trays of strange make, each heavy with a pile of first gatherings of the season. In this tray there is a heap of first grains of rice from the imperial field, where the emperor himself sowed the seed in early summer, and in that pair of earthen bottles the sweet liquor of sake, the first brewed of the harvest of Ise. Tray after tray the master officer receives the first productions of land and water, the feathered traveler of air and finned visitors of sea, and in hushed silence he places them on different steps in due order. The offerings are now on the altar. The officers take their seats in single rows on both sides of the center mattings. Hark the rustling sound! There comes the emperor. Attired in his ancient costume of state, the majestic form advances slowly to the altar. Ho; he stops! Hush; he takes a parchment roll! "Ware Kashi-Komi Kashi-Komi Maosaku"—in dread adoration. Oh, fathers in heaven, we come to pray. As an awful stillness falls around, the clear, vibrant voice goes on extolling the virtues and greatness of heaven and heaven made ancestors, and flows on thanking for the unerring return of the joyful season of harvest and plenty, and rises higher, invoking their undiminished aid and protection that the imperial house may reign over the loyal people and rejoice with them in the goodness of divine power into eternity. The end is reached, and with an impressive clap of hand, twice repeated, he seals the prayer, and the imperial figure moves out in the same august stateliness.

The sun is up, and as its first rays strike the royal chrysanthemums, embroidered in gold, against the purple ground flapping over the imperial gateway the whole of Japan awakes in joy. —Montreal Star.

THE FAMILY LOVE FEAST.

It Resulted in Strained Relations and Hysterical Sobs.

"Now," said dear old Grandpa Smithkins, "we are a family that sort uv keeps in touch with our relations, and yit we never seem to really git together. Here we are all alone in this great big homestead. What do you say, mother, to us having a big sociable family reunion and love feast Thanksgiving dinner? We'll invite all our relations, old and young. What do you say to that?"

Grandma Smithkins' cheerful face fairly beamed. "It will be the very thing!" she said enthusiastically.

So the big table was set with forty covers. All the male and female Smithkinses, cousins, uncles, aunts and nephews, sent fraternal acceptances of the invitation, and for a week Grandpa and Grandma Smithkins kept their servants working overtime.

Thanksgiving came, and so did the relatives—just in time for dinner. Grandma and Grandpa Smithkins hugged and kissed everybody, and dinner was announced.

Uncle George was placed next to Cousin Charley, who had borrowed $50 of his uncle and had never returned it.

Aunt Emma was placed next to Cousin Fanny. The latter had married into a family Aunt Emma considered beneath her.

Brother-in-law Hardupp Smithkins sat beside Uncle Gottmoney Smithkins, who had foreclosed a mortgage on Hardupp.

Aunt Caroline and Aunt Jane were close together. They always quarreled on woman's rights.

Uncle Abner and Uncle John were respectively tariff revisionist and "stand patter."

Cousin Mary and Cousin Matilda were placed side by side. They had had a property division quarrel ten years before that still existed in a lawsuit.

Uncle Mumford and Nephew Henry were table neighbors. Uncle Mumford had allowed Nephew Henry's note to go to protest.

Even the American boys who regarded face washing as a task rather than a pleasure were sandwiched between Aunt Stuckupp Smithkins' eight Fauntleroy dressed sons.

Finally Uncle Bill, whom everybody thought was in jail and who had not been invited, came in intoxicated and made a few remarks apropos of those present and their failings and in about five minutes—

* * * * * * *

"Well," said dear old Grandpa Smithkins as he viewed the wrecked dining room, "talk about strained relations! Uncle Gottmoney's collar bone is broken and"— But the hysterical sobbing of Grandma Smithkins as she gazed on the havoc wrought broke off his train of unpleasant thought. — New York Journal.

SIXTY DAY THANKSGIVING.

Spectacular Fetes of the Wine Dressers of Vevay.

"Our Thanksgiving day?" said the Frenchman. "We don't call any of our fetes by that name, but we might as well. The finest 'Thanksgiving day' celebration I ever saw took place at Vevay in 1899. It was organized by wine dressers, and the magnificent pageant lasted sixty days. The idea of the fete was to reproduce all the familiar objects and phases of local life and work.

"The festival was opened by a great chorus singing the national hymn. The abbot delivered an impressive speech. Ballets were danced in the great market square—a ballet of the reapers, a ballet of the grape pickers, a ballet of the Fauns and Bacchantes, a ballet of the spring and a dance of Ceres and Pallas. Floats, exquisitely decorated, represented the dairy industry, the miller's work, the grape picking and wine making, spring and autumn. Music, color and grace marked this glorification of agriculture, labor and patriotism. It all meant the same thing as your Thanksgiving day." — New York Times.

Johnny's Afterthought.

There's one thing I'm more thankful for
since Thanksgiving is past—
And I expect they's other boys that's
jest as glad as me—
And that is, though I "gobbled" lots and
got "stuffed" full and fast,
'Bout like a turkey, no one cooked or
carved or et me. See?
—Cincinnati Commercial Tribune.

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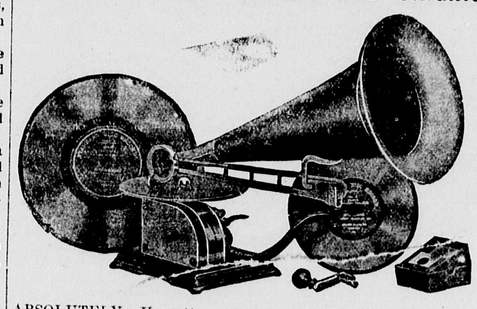

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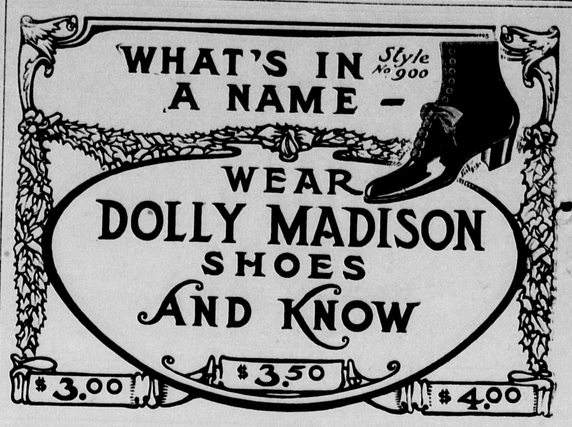

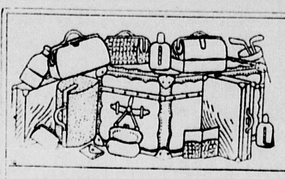

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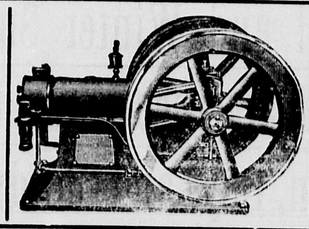

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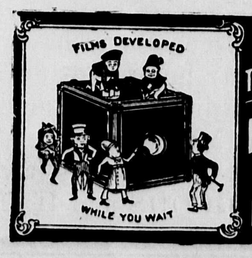

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