

Gas Distended His Stomach

Caused Palpitation, and Prevented Sleep—When Health Was Gone, Cure Followed Use of "Nerviline."

"My last wish will be," writes Harry P. Pollard, a well-known boot and shoe traveler of Hartford, "that every one with a bad stomach may learn as I did, before it's too late, that Nerviline is the one remedy to cure. Why, I was in mighty bad shape, my digestion was all wrong, and every night I would awaken with a start and find my heart jumping like a threshing machine. This was caused by gas on my stomach pressing against my heart. When I started to use Nerviline I got better mighty fast. It is certainly a grand remedy for the traveling man, keeps your stomach in order, cures cramps, prevents lumbago or rheumatism, breaks up chest colds and sore throat—in fact there hasn't been an ache or pain inside or outside for the past two years that I haven't cured with Nerviline. Do you wonder I recommend it?"

For general household use Nerviline has no equal; it will cure the aches and ailments of the entire family—refuse anything but Nerviline, 50c per bottle, trial size 25c, all dealers or The Catarthozoo Co., Kingston, Ont.

NERVILINE CURES ALL PAIN

SOCIETIES. ASSESSMENT SYSTEM. CANADIAN ORDER OF FORESTERS Organized and Incorporated 1873. Head Office: Brantford, Ont. Purely Canadian. Insurance at a Minimum Cost. Death Rate in 1910, 6.25 per 1000. Average in 30 years 5.22.

Interest on Reserve Fund paid 121. Death Claims of \$1000 each last year. RESERVE FUND, JULY 1, 1911. Insurance \$3,427,837.07. Sick and Funeral Ben't 215,260.64. Total \$3,643,097.71. MEMBERSHIP OVER 30,000. Court Lorne, No. 17, Watford, meets second and fourth Monday in each month. Visiting Brethren Invited. J. E. Collier, F. Sec. J. H. Hume, R. Sec. A. D. Hone, C. Ranger.

FARM FOR SALE. 50 ACRES, S W 1/4 Lot 21, Con. 6, N.E.R., Watford, Ont. On the premises are a good frame house 20x30 with kitchen and brick collar; barn 32x50; good orchard of 50 good bearing apple trees, peaches and small fruit. Good spring water, good fences. All under cultivation and would make an excellent fruit farm. Convenient to school. Two miles from Arkona. Apply on the premises to HUGH JOHNSTON, Arkona, P. O. Watford, Sept. 22nd, 1911.

FARM FOR SALE. THE UNDERSIGNED OFFERS FOR SALE THAT desirable situated farm known as the east half of Lot 19, Con. 4, S. E. R., Watford, consisting of 100 acres. On the premises are a large and comfortable frame house, good barn and stable and outbuildings in good shape. Well fenced and watered, and situated just outside the corporation of Watford. If not sold will be rented on reasonable terms. A considerable portion of the property is freshly seeded down. For further particulars apply to the proprietor WM. THOMPSON, Watford Ont.

FARM FOR SALE. 100 ACRES, west half Lot 15, Concession 6, S. E. R., Watford. All cleared, bare gravelly, well clay loam, about equal parts of pasture, hay and crop land. Plenty of water. Large barn with good stable for horses and cattle in it. Small frame house. Large orchard. A lot of new wire fence put up this summer. Close to school and churches. Two miles to Watford, on telephone and rural mail route. Possession given immediately as owner is living in Watford. W. S. KELLY, Box 448, Watford.

FARM FOR SALE. 100 ACRES, being west half of Lot 7, Con. 14, Brooko. On the premises are a cottage 24 by 28 feet, barn 40 by 60 feet with concrete foundation, drive shed 20 by 40 feet, all newly new. There are about 50 acres under cultivation, 20 of bush, balance in pasture. Well fenced and drained. Plenty of water. Young orchard. Situated close to church and school. About 5 miles from Watford. For further particulars apply on the premises. THOS. SEARSON, R. F. D. 6, Sutorville.

FARM FOR SALE. BEING 100 acres, west half Lot 24, Con. 6, S. E. R., Watford. On the premises are a two storied cottage house (new) 24 ft. by 32 ft. Barn 62 ft. by 62 ft. with a 16 ft. lean-to, all under steel roof. Large orchard, 30 acres of splendid sugar bush, balance under cultivation with living spring at the rear, good rock well with windmill at the barn, well fenced, good clay loam. Convenient to school and church. 8 miles from Watford. JOHNSTON OWAN, Box 509, Watford.

HER NOVEL

It Was Not a Best Seller, but It Regenerated a Man

By GWENDOLEN WHITING. Copyright by American Press Association, 1911.

Archie Trevor had permitted himself to be drawn into an affair with a woman whom it would not be desirable for him to marry.

Mr. Trevor made up his mind to leave the city in which he resided, remain in hiding for awhile, then take up his abode in another place. The summer season was coming on, enabling him to go to the country, remain there till fall, then turn up in the city of his new residence.

For his temporary abode he selected a secluded spot on Lake B., among beautiful hills. He had artistic tastes that he desired to cultivate, and there were many vistas about the lake that would bear being transferred to canvas. The place was not a summer resort, and he was unlikely to meet any one who knew him. He would pass under the name of Brown so that if his presence was reported among those sojourning in the rural districts his identity would be concealed.

For two or three days after his arrival at the Coventry inn, where he took up his abode, he felt very well satisfied with himself. To be good was a new sensation with him, and he rather enjoyed it. He did more or less darning, but he had very little artistic talent, and his copies of beautiful scenes in the neighborhood would never have been recognized for the originals.

One morning while he was sketching a girl, whose fashionable attire indicated that she was city bred—she carried a silk parasol covered with expensive lace—came sauntering down the road.

The lady, having literary tastes, was endeavoring to make a name for herself in belles-lettres. She had about as much talent for scribbling as Mr. Brown had for painting. But she had submitted a number of her effusions to her intimate friends, all of whom told her that she was a genius. She had therefore determined to bury herself for the summer among woods and waters to gain the inspiration of solitude and write a novel.

The moment she saw Archie Trevor his face struck her as familiar. Then it came to her that she had seen his photograph in an art journal, and lastly she remembered that this likeness was that of a celebrated artist. Had Archie been a nobody not even their lonely surroundings would have induced her to break conventional city rules by speaking to him. But, recognizing him, as she supposed, for a genius and feeling that freemasonry which exists among geniuses, barring jealousy, she stood behind him and looked at his picture.

"Excuse me, sir," she said, "but I am a great admirer of the fine arts, especially painting. The bit of farm vista is beautiful. The pile of hay in the center looks so rural!"

"You are mistaken in that pile of hay," replied Brown, rising and pulling off his little felt top covering. "It is a pond."

"Oh, you impressionists!" exclaimed the critic. "What peculiar methods you use for producing effects! Now that I stand farther away from your picture I see a veritable pond, and the swan is perfect."

"That is a boy in a punt." "Another impressionist method. The light struck the paint glaringly. From this point I see what you intend." Archie remained silent.

"I should not have known you had I not seen a picture of you," continued the lady. "A picture of me!"

"Yes, just before coming to the country." Archie knit his brows. Could his disappearance have caused a commotion? Had his picture been published for his identification? Surely the woman he was trying to break with would not descend to that.

"I confess," said the girl, "that I, too, am inco. I came to the country to get away from the world." "But how in the world did you get on to me?"

"Oh, you men of genius can't conceal yourselves. Your very presence bespeaks a difference from other men."

"Men of genius?" "How clever you are in your method of throwing one off the track! That look of surprise is very well feigned." Archie heaved a sigh of relief. Evidently the girl had mistaken him for some one else.

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J. W. McLAREN, WATFORD.

der an assumed name. I came to the country to write fiction. I am Irene Iddleston.

"Indeed!" said Archie. He supposed that Irene Iddleston was a great novelist and didn't care to display ignorance of her or her works.

"We two, both having artistic tastes, may assist each other in our work. I should be pleased to see you at a farmhouse where I am stopping, Mr. Brown."

Trevor started. "What surprises you?" "That you should know my—the name!"

"Oh, you can't get rid of your identity. You may hide your head, like the ostrich, but you will still be visible."

"I shall be delighted to call upon you." She described the house where she was staying so that he could find it and passed on. Trevor stood looking after her with a puzzled expression.

"Well, I'll be jingled!" He sat down on his three legged stool and tried to go on painting. But he was preoccupied with the girl. Finally he sprang up and exclaimed: "I have it. She's a detective!"

There was no other explanation. The woman he was trying to "shake" had discovered his whereabouts and sent another woman after him. Ten to one this one who called herself Iddleston would try and get some compromising evidence from him that would serve a purpose in a breach of promise suit. Trevor resolved to be wary and if possible pay the detective in her own coin—that is, if she pursued him. As to going to see her, he had no idea of doing that.

But curiosity prevented his staying away. One day, passing the farmhouse where she stopped, he saw her sitting on the porch driving a pen. Sheets of manuscript were scattered about. A click of the gate caused her to look up.

"Oh, Mr. Brown," she exclaimed gushingly, "how good of you to come to see me! How honored I feel to receive a visit from a celebrated artist—I, who am entirely unknown in my profession."

"Taffy!" muttered Trevor to himself. "They say," she continued, "that the pen and the brush usually go together. Have you never written anything?"

"Nothing but letters," replied Trevor, with a cunning look. "Letters! Oh, do let me see some of them. I love to read the letters of literary people."

"I have a few that I once wrote a woman whom I thought I loved. After a little spat between us she returned them."

"The very thing I need for a part of my novel that I am now working upon. In them I shall get that genuine feeling we novelists find it difficult if not impossible to imitate."

Trevor breathed hard. All doubt that Miss Iddleston had been sent to inveigle him into surrendering certain letters he had written and fortunately recovered was set at rest. An idea struck him. The best defense against a woman is the opposite of fighting her—that is, making love to her. He would outwit her in this way. It did not occur to him that by so doing he would get another affair on his hands. Men never really use their reasons about women. They think they do, but they are under the influence of their feelings instead.

Trevor was an attractive fellow, and since he was to Miss Iddleston a celebrated artist he had only to say a few honeyed words and look at her in a melancholy, yearning way to achieve a complete victory. He was not fool enough to give her the letters he had written to another woman; that affair was passed so far as any tender feeling was concerned. Instead, he wrote letters to Miss Iddleston direct. It wasn't necessary for him to write her, for he could see her every day, but she said she needed these letters in her work, so he consented to write a few for her. He intended to refrain from committing himself in any of them, but a man's letters to a woman may be interpreted to mean more than he intends, and he is apt to grow incautious. Trevor had been through the mill before and should have known better. He did know better. The trouble was not in what he knew, but what he hid.

A very curious condition existed between Mr. Trevor and Miss Iddleston just before their separation at the end of the summer. Mr. Trevor had treated her as a spy and had taken means to outwit her as such. She considered him a famous artist and an honorable man, whereas he had never achieved anything remarkable and was hiding from a woman he feared.

Then suddenly her eyes were opened to the fact that he had been entirely mistaken in the authoress. Some friends came to see her whom Trevor met, and he became aware that she was an eminently respectable young woman and very highly connected. Moreover, he discovered that he had been caught in his own trap and was in love with her.

What was he to do? Confess? Confess what? That he had taken her for a detective. Suppose he should conceal this, his only reason for permitting her to remain under the impression that he was a great artist. And in any event he must come down from that high position and acknowledge himself simply as one who had begun an attempt to reform.

While he was debating what to do Miss Iddleston told him that her story was completed and that she would like to have his opinion of it. An idea struck Trevor. He told her that he would take it to the city with him, read it and return it with his criticism. He also intimated that he would then have something important to say to her.

Soon after the lady's arrival at home she received the manuscript of her novel with a letter from her critic which said very truthfully that it had excited in him a thrill. It had made a new man of him. Then followed his confession with the statement that without her his regeneration would have been incomplete and hence a failure. With her all there was noble in him would come out.

The young lady suffered a great reaction, but the effect of her literary work brought her around. She married Trevor and instead of writing more novels began the care of children.

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