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For Constipation.

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Nujol Booklet—"Thirty Feet of Danger." (Constipation—auto-intoxication in adults)—will be mailed gratis on application to sole agent for Newfoundland.

J. B. Orr Co. Limited, New Martin Building, St. John's, Newfoundland

## THE Lady of the Night

—OR— Amelia Makes a Success

CHAPTER VI.

"That's so, sir," assented Elliot cheerfully. "That mare you bought the other day shows a slight spavin."

"Oh, hang the mare!" remarked Sir Joseph, as if the subject had no interest for him. With a nod, he turned as if to walk away; then, merely glancing over his shoulder, he said casually—

"Who was this girl you had the trouble about: what was her name?"

"Miss Ryall," replied Elliot.

Sir Joseph stopped short and gazed before him; then he ejaculated an inexpressive "Ah!" and walked on.

He overtook his promising son, and Selwyn began at once with—

"Look here, father, that fellow—Selwyn?" said Sir Joseph slowly, and with the air of the man who holds the purse-strings. "Well, I won't—or I can't."

"Can't?" exclaimed Selwyn, with surprise and resentment.

"Can't or won't? put it either way," said Sir Joseph. "Anyway, I'm not a cent of it. Seems to me you have been making a fool of yourself for the first time. You'd better keep out of his way."



**LUX**

FOR DAINTY FABRICS

When Choosing the Material for a washable frock for the growing child—

MOTHER naturally thinks of the possibilities of the fabric shrinking in the wash. It is therefore a relief to her to know that the fabric will not shrink or lose its charm if Lux is used for its cleansing.

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Packets (two sizes) may be obtained everywhere.

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with the scene, that Selwyn, who had at first intended slipping into the back and so avoiding him, involuntarily stopped short and regarded the man with an irritable amazement, which was a huge one, stretched into a grin.

"Who the deuce are you, and what are you grinning at?" demanded Selwyn wrathfully.

The man made an effort to drag his mouth into a graver expression, but it was so futile an effort that the grin seemed more pronounced than before.

"I beg your pardon," he said with a suppressed titter; "but you look so funny—you've had a ducking, he-he!" Selwyn glared at him.

"Who are you?" he said furiously. "What's your business here? If you are trespassing—"

"Oh, no," said the stranger object in a low-pitched falsetto, which was as startling as his appearance. "I'm on business right enough. I've come to see Sir Joseph."

"Oh, you've come to see my father, have you?" snapped Selwyn.

At the words "my father" the man's lantern jaw dropped, his manner instantly became servile and apprehensive, he plucked off his hat, and bowed with all his body.

"I—I beg your pardon," he whined.

"Why, it must be Mr. Selwyn. I hope you will forgive me, sir, for not recognizing you; it's some years since I had the honour of seeing you, sir, and the present condition of your clothing—"

"Oh, go to the devil!" broke in Selwyn. "You are an impudent scoundrel! I don't remember you."

"I am Striple, your father's—Sir Joseph's—confidential clerk, sir," explained the man, his hat still in his hand, his body still bent in apology and deprecation. "I'm sure if I'd known that it was you, sir, I wouldn't have presumed to laugh—"

"You'll find my father in the path of the carriage," said Selwyn, with a gesture of dismissal. "I'll let him know the kind of manners his confidential clerk displays. Be off!"

"Yes, sir; certainly, sir; but I do hope you'll overlook my little mistake, sir. I thought you were a stranger; and, being so wet—"

With an oath Selwyn hurried past him. But the man stood for some moments as if rooted to the spot, still holding his hat and bowing as he looked after the enraged young man. Then he slowly covered his glaring head, and went in search of Sir Joseph, muttering—

"Like father, like son. No; the young 'un is worse than the old 'un, or I'm very much mistaken."

He found his master seated on a felled tree, smoking a cigar, and apparently lost in profound cogitation, for he looked up with an absent and preoccupied air at the strange figure of his confidential clerk.

"Oh, it's you, is it, Striple?" he said with a nod. "Anything important?"

"Yes, Sir Joseph," said Striple, leaning forward meekly, his small eyes fixed on Sir Joseph's with an expression which a dog wears when it is uncertain whether a kick or a blow is in waiting for it. "The two letters come this morning—the one from Australia and the other from the assayers."

"Hand them over," interrupted Sir Joseph. He took the letters, opened them at first quickly, but, after a glance at his clerk, more leisurely, and read them. "You were at the office before the post came in, eh?" he asked.

"Certainly, sir; certainly, sir, as you requested, me, sir," replied Striple with a servile smile, as he moved the letter of the body which corresponded with that of the anxious dog still awaiting the kick. "I am always most careful to obey your injunctions. Ever since you took me into the office as an errand boy, out of the streets, as you may say, and raised me to my present lofty position—"

Sir Joseph nodded. His face had turned towards an opening in the plantation through which he could catch a glimpse of the Ryall farm, but his lids were lowered, and he looked round again almost instantly.

"I'll give you the answer to this one," he said, tapping the envelope which bore the stamp of "Gilly and Roberts." "Tell them I'll attend to it. And they are not to write again—mind that. I'll see them—when I want to."

"And the Australian letter, Sir Joseph?" inquired Striple meekly.

Sir Joseph shot a sharp glance up at the unaccountably white face. "I'll see to that. All right at the office?"

"Quite, sir, quite," replied Striple, with eager humility. "I am always most careful that everything should go right and smooth during your absence, Sir Joseph. I keep my eye on everything—everything."

"I hear you say so," said Sir Joseph absently. "You'd better be getting back. There's time to catch the night train. I don't want you to be seen up at the Hall."

"Quite so, quite so, sir," acquiesced Striple, rubbing his hands down the seams of his trousers. "The ladies and gentlemen might think something had happened."

Sir Joseph frowned up at his creature; the kick was coming.

"What do you suppose I care what people think?" he demanded angrily. "Something happened? What do you mean, you fool? What could happen?"

"Nothing, sir; nothing, Sir Joseph, Edward's Liniment used by Physicians

**Meaning of the Elks Colors Goes Way Back.**

(Norfolk Virginian Pilot.)

Colors were once an evidence of tradition, the written languages of the people, the signs of the times. Light was before color in creation. The history of symbolic colors shows the unity of their triple origin—Divine, Cosmic and Profane; and classified in Europe the three states of society—the Clergy, the Nobles and the People. Under the Justinian Code at Rome the penalty of death was incurred by selling or being clothed in purple stuff. In China to-day anyone who wears or buys clothes with the prohibited designs of the Dragon or Phoenix incurs three hundred stripes and three years' imprisonment. Symbolism explains this severity of laws and customs; to each color in each pattern appertained a religious or political idea; to change or alter it was a crime of apostasy or rebellion. White is absolutely truth. It reflects all the luminous rays. In all cosmogonies, divine wisdom, eternal light subdued primitive darkness and makes the world issue from the boom of chaos. In all religions, the sovereign pontiff had white vestments, symbols of uncreated light. When Joseph took the body of the Lord, he wrapped it in white linen cloth.

Heraldry copied and followed traditions. Its coat of arms ordained that argent should denote whiteness, purity, truth, hope and innocence. Ermine which was at first all white, was the emblem of purity and of immaculate chastity.

The Bible presents the type of the language of colors in all its purity. Jesus says, in the Apocalypse, 1-17, "I will give to the victorious a white stone on which shall be written a name which no one knows but he who receives it."

White is the symbol of divinity, wisdom, purity, justice and hope after death. In the Testament, white is symbolic of innocence; in the raiment of the angels and glorious saints, of joy and victory.

Purple is a compound hue, a red azure, and signifies in the popular language of colors the love of truth. Purple was the original color in the symbolic vestment of the Hebrew priests, and predominated in the ornaments of the High Priest. Paganism acquired these symbolic traditions, and the ancients perceived in colors different degrees of virtue and vice.

Philostratus gives to love wings of purple and azure. In antiquity purple was a red color graduated with blue, and according to blazonary purple is compound azure and gules.

The purple toga was the garb of the emperor alone. It was the badge of kingship. Purple fabrics were very costly. Both sides of purple were used for the carpet and curtains of the Holy of Holies in the temple. The threads of the tassels on every Israelite's outer garments had to be made of bluish purple. At the Babylonian court the bestowal of reddish purple raiment was a mark of the highest favor.

White (argent) alone signifies chastity, charity and a clear conscience, but in company with the purple it be-

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