



My Pet Corn Ended This Way

Written by a Blue-jay User

I had a corn which bothered me for years. It spoiled a hundred evenings. Nothing in my life had yielded such a sum of pain.

I did what all do—pared it, daubed it. But I caused more soreness than I saved in pain.

And the corn remained.

Then I read of Blue-jay.

One night I applied it, and the pain forever stopped. In two days I removed it, and the corn was gone.

Never since, believe me, have I let a corn ache twice.

No friend of mine now ever has a corn. I told them all of Blue-jay. It has never failed—I know it cannot fail.

Now I write this to say to every woman that corns are out-of-date. The pain ends instantly with Blue-jay. And the corn soon disappears.

Once prove this and you will keep as free from corns as I do. And it is well worth while. Try this way tonight.

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September 14

New Prospectus
from MISS STUART.

Artists Near the Firing Line

(Concluded from page 13.)

famous building, every work of art, is only equalled by the thoroughness with which German shells have destroyed them.

"Dunkirk," says Baedeker, "is a strongly fortified town with 34,000 inhabitants, a busy commercial place and fishing station."

This description is not so erroneous as those applied to Ypres in Louvain, for Dunkirk is still busy, still populous though in a different way. The town is subject to shell fire, as splintered walls and shattered windows testify; yet every shop stands open and though it enjoys a monopoly of patronage from all the surrounding billeting areas; yet the keepers of the shops have refrained from putting up their prices to any appreciable extent. British soldiers with an afternoon to spare and a few francs to spend come in from miles around. Mess presidents send in their mess-sergeants and fearful and wonderful is the marketing that ensues.

Such is Dunkirk as it is to-day and the women attached to the Barge Hospital are supplying a great need in a spot unhealthily near the firing line. We have told of two singers and a journalist—all from Canada—who are working in this danger zone. To these let us add the name of a worker in another form of art, Lena Ashwell, the celebrated Canadian actress, whose organized companies of first class concert performers have given 1,700 concerts to troops in France, at military hospitals, at bases, in Y.M.C.A. tents, in barns, by the roadside, wherever there was a Khaki audience hungry for music, and a cheerful message from those at home.

The Daughter of a Dream

(Continued from page 19.)

"I cannot give the proofs now—here," he answered. "But you will keep that, Mr. Blythe, for analysis." He motioned to the glass in Blythe's hand; and with a sudden gesture to Mrs. Blythe to follow them, he seized Linette by the arm and led her from the room. The girl, with a cry of triumph, turned back to Blythe and stretched out her hands to him, as he seemed about to follow them.

The psychologist, leading the nurse and closely followed by Mrs. Blythe, crossed the hall to Linette's bedroom, closed the door behind them and locked it. As he released the nurse and she drew back from him, with unchanging, watchful, questioning scrutiny of her face, he turned to Mrs. Blythe.

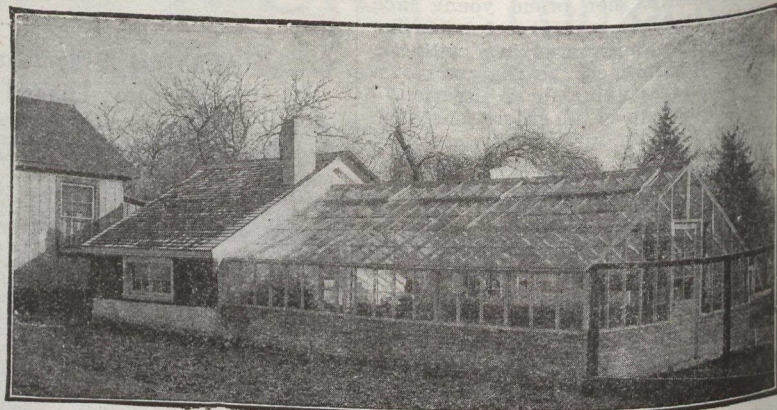
"I have brought you here, Mrs. Blythe," he said, "to give you—and Linette—the proofs which Miss Coburn demanded of me—to explain to you how this woman came to be the murderer of Charles Ritchie."

"Murderer?" Mrs. Blythe exclaimed. "I think there is no doubt of that," Trant faced Linette, who shrank from him, but was still silent. "As little doubt as there is that she was now attempting the life of your son, Mrs. Blythe, as Miss Coburn's dream makes so clear."

"I can very easily make it plain to you now," the psychologist continued, "if you will put aside all other ideas you may have formed of the explanations of dreams. You must consider a dream now simply as a sleeping recollection and representation of matter of fact happenings in the life of the dreamer."

"So, taking this dream which Miss Coburn told me she had had so many times and which stopped, all but three times, at the point where the dream woman 'Miriam' entered it—this dream which was always much more vivid than her other dreams; which always represented her as set away from and separated from

(Concluded on page 25.)



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