

## NOTHING DID GOOD Until She Tried "Fruit-a-tives"

Madame Rioux is the wife of M. Jos. Rioux, a wealthy manufacturer of lumber in St. Moise. Madame Rioux is greatly interested in her home town and her testimonial in favor of "Fruit-a-tives" carries conviction with it, as it is entirely unsolicited.



St. Moise, Quebec.

I have much pleasure in testifying to the marvelous good which I have received from the use of the famous tablets "Fruit-a-tives." I was a great sufferer for many years with serious liver disease and severe constipation. I had constant pain in the right side and in the back and these pains were severe and distressing. My digestion was very bad, with frequent headaches, and I became greatly run down in health. I took many kinds of liver pills and liver medicine without any benefit, and I was treated by several doctors but nothing did me any good, bloating continued. As soon as I began to take "Fruit-a-tives" I began to feel better, the dreadful pains in the right side and back were easier and when I had taken three boxes I was practically well.

(Sgd) MADAME JOSEPH RIOUX.  
"Fruit-a-tives" — or "Fruit Liver Tablets" are sold by dealers at 50c a box — 6 for \$2.50 — or will be sent on receipt of price. Fruit-a-tives Limited, Ottawa.

## Advertiser Patterns

DESIGNED BY MARTHA DEAN



### A SMART LITTLE FROCK—5817

The pretty little dress here illustrated is not only simple and becoming, but in the latest mode. Everything this season is cut and slashed and strapped across with bands of the material, or fancy braid, and children's clothes are no exception to the rule. The waist is made in the popular over-boussie style and different guimpes could be worn with it. Three tucks above a deep hem adorn the skirt which is gathered and attached to the waist. Scotch plaid, gingham, pongee, linen, chambray, cashmere and challis will all reproduce successfully. For a girl of 8 years, 2½ yards of 36-inch material will be required.

Girls' dress. No. 5817. Sizes for 6, 8, 10 and 12 years.

A pattern of the above illustration will be mailed to any address on receipt of 10 cents in money or stamps.

### PATTERN DEPARTMENT OF THE ADVERTISER.

Please send the above-mentioned pattern, as per directions given below, to:

Name .....

Street Address .....

Town .....

Province .....

Measurement: Bust ..... Waist .....

Age (if child's or misses' pattern) .....

CAUTION.—Be careful to inclose above illustration and send size of pattern wanted. When the pattern is bust measure you need only mark 22, 24 or whatever it may be. When in waist measure, 22, 24, 26, or whatever it may be. If a skirt, give waist and length measure. When misses' or child's pattern, write only the figure, representing the age. It is not necessary to write "Inches" or "years." Patterns cannot reach you in less than one week from the date of order. The price of each pattern is 10 cents in cash or in postage stamps.

Address: PATTERN DEPARTMENT, ADVERTISER, LONDON, ONT.

## FOR A MILLION OF MONEY

BY ARTHUR W. MARCHMONT  
Author of "By Right of Sword," "When I Was Czar," etc., etc.  
Copyrighted, 1908.

"I went back to the stage. I was poor and mine wasn't exactly the life she should know her mother was living. I am not lying, George. I did it for her sake, and she never knew right up to the time of—"

"Are you going to say she is dead, Rachel?" he asked then in a hushed tone.

"She died in Chicago, George, years and years ago. It was far better."

The interview had lasted nearly as long as time that Olive had grown uneasy lest she should be missed. So she left her hiding-place and went round and knocked at the door of the room and asked if she might take away the tea things.

Mrs. Merridew had almost entirely recovered her customary composure, and was watching Purvis, who sat with his bowed head on his hands in deep emotion.

As Olive was taking away the tray, Mrs. Merridew said, "See that I am not disturbed again, and say that I wish to see Mr. Merridew here the moment he comes in."

Her last look at Purvis had enabled Olive to place the resemblance which had perplexed her before. It was Selma Hammond's face which he recalled. His mention of the name, she saw at once that there was something which she ought to be able to turn to good account.

After she had done the work which was waiting for her, she went up to her room and wrote a letter to Mr. Casement, urging him to find the girl as soon as possible, and have her within reach to be brought to the Manor the instant it became necessary.

She must set herself at once to win upon Purvis and secure his confidence. It was clear that he knew the whole history of the Merridews in days gone by. He held the clue to that old marriage, therefore, and from him she could get the truth.

Another thing was clear. As Purvis had spoken of Mrs. Merridew as his wife, she must have married him, knowing well that she was already married to her father, supposing that that marriage had really taken place, and it was with a sinking heart that she saw how Purvis' story, so far as she had heard it, confirmed the Merridew's statement.

Everything agreed in pointing in the same direction. Indeed, the farther she probed the stronger appeared the evidence in favor of that marriage. The photograph with its inscription, "My wife that is to be," had been the first thing to really frighten her, and now that Purvis had said that he had married her, she had hoped so much—his account only added to her fears.

When Merridew returned, Olive could not get away to listen to the meeting between the two men, and when at night she stole out to listen she heard little of any importance.

Mrs. Merridew was in bed, and the two were closeted together in Merridew's room. Taking a risk, she switched off the light in the corridor and crouched in the darkness with her ear in the keyhole in the effort to learn what had passed.

She could only gather that a sort of truce had apparently been made, and the scent of cigars and the clink of glasses told that they were drinking and smoking together. The voices were not raised in anger.

For two hours she waited, until the movement of chairs warned her that they were coming out together. Both had been drinking and Purvis was so helpless that Merridew had to support him, muttering and mumbling incoherently as they passed Olive, and Merridew was humoring him.

They went into a bedroom close by, which Olive herself had had to get ready for the visitor, and she heard them fumbling about in the dark till Merridew found the switch and turned up the light.

Both remained some time in the room, Merridew apparently helping Purvis to undress; and at length the former came out alone. As he turned to shut the door, the light from within fell on his face and showed it drawn, wrathful, sinister and murderous. He paused a moment outside the room, his hands clenched, and then went to his own room.

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## POISON-LADEN BLOOD

Resulting From Artificial Winter Life Is Purified by Dr. A. W. Chase's Kidney-Liver Pills.

Few people breathe enough fresh air in winter purify the blood.

As a result spring finds the blood laden with poisons and there are headaches, pains in the limbs and tired, worn-out feelings.

The liver and kidneys become sluggish and clogged and quite fail in their mission of filtering and purifying the blood.

It is because of their direct and specific action on these organs that Dr. A. W. Chase's Kidney-Liver Pills are so wonderfully effective as purifiers of the blood—for it is by means of the liver and kidneys alone that the blood can be purified.

This medicine insures regular and healthful action of the bowels, cleanses and invigorates the whole digestive and excretory systems and thereby removes the cause of pains and aches, of tired, languid feelings, biliousness, backache and constipation.

Purify the blood this spring by using Dr. A. W. Chase's Kidney-Liver Pills, and you will not know what it is to feel depressed and to suffer the effects of sluggish, torpid liver, kidneys and bowels. One pill a dose; 25 cents a box, at all dealers or Edmondson, Bates & Co., Toronto, Ont.

Olive had seen such a look on his face before, and understood it. It flashed across her thoughts that already his mind was full of the intent to clear from his path the man who had his presence in the house to menace him, and she waited in her hiding-place lest he should make some attempt that very night.

She knew his reckless daring, and that he would face almost any risk to carry his purpose. Another thing she saw—the risk would be less if the thing were done once, before Purvis could have had time to get known in the neighborhood.

So far only the footman who had admitted him, the cabman who had brought him, and Olive herself knew of his presence in the house. Mrs. Merridew herself had given Olive orders to prepare the room and not to mention the matter.

With these thoughts whirling through her head, together with a vague perception that it was to her interest to press the matter, Mrs. Merridew's door opened, and saw him come out into the corridor.

He switched up the light a second to make sure that no one was about, then turned it off again and crept softly along to the room where Purvis lay snoring so heavily in his drunken slumber that the sounds reached Olive.

She shrank close into her hiding-place as he came on.

Had he, too, recognized that the sooner the full work was done the less would be the risk? Was murder in his thoughts?

CHAPTER XLVII.  
Purvis Asserts Himself.

As Merridew stole in the dark to the room where Purvis lay sunk in besotted sleep, he passed so close to the door that his arm brushed against the curtain which hung across the niche in which she stood, and as he went by the scent of almonds was borne to her nostrils. She knew the smell—prussic acid.

Murder was in his mind, and the problem he had to solve was to prevent the crime without discovering himself, pressed upon Olive. The circumstances were such that even a slight alarm raised in the house would frighten Merridew. But how was she to raise it, and how at the same time rouse Purvis to a sense of his danger?

But the next instant the tension was relaxed. Either some subtle instinct had warned Purvis of his danger, or he had been shamming drunkenness in order to test Merridew, for the door was wrenched open from within and the two men stood confronting each other face to face.

Merridew staggered back in his surprise, and stared at Purvis, white-faced and abashed.

"Tillio, Gilbert, what is it?" cried Purvis, in a voice thick with drink—

as Olive believed. "I had a dream that someone was trying to murder me!"

"I'm all right. I'm all right, boy. Don't you worry about me. Go to bed yourself, and be hanged to you!" and he staggered back into the room, slammed the door noisily, and locked it.

Merridew's lips moved without words coming for the moment. "You were in your sleep, and I thought you were ill," he stammered.

"I'm all right. I'm all right, boy. Don't you worry about me. Go to bed yourself, and be hanged to you!" and he staggered back into the room, slammed the door noisily, and locked it.

Merridew gazed an instant at the locked door, and then turned with unsteady steps and crept back to his own room.

Convinced that there would be no renewal of the attempt that night, and that Purvis was thoroughly on the watch, Olive sped away silently upstairs.

The next morning there was a violent quarrel between the two men. It was spoken of openly in the servants' hall. Purvis had announced openly that he was Mrs. Merridew's husband, and the son had denied it to his face before two of the servants, and had left the house, threatening that if Purvis was there on his return he would be handed over to the police. Mrs. Merridew, ill and panic-stricken, remained in bed.

Knowing the truth as she did, Olive was puzzled by this step of Merridew's. In the conversation she had overheard between Purvis and Mrs. Merridew, the latter had not attempted to deny the truth of his assertion that he was her husband. Of what use was it, then, for Merridew to threaten him with the police? But that there was some sinister meaning behind the threat she did not doubt. She had come to know that he neither spoke nor acted without motive.

Purvis meanwhile swaggered about the Manor with all the air of ownership. He went through the stables and the gardens giving orders for this and that to be done, evidently resolved to assert his rights as master. The whole household was agog with the excitement of the event. Work was neglected and gossip incessant.

Dawdles had gone away with Merridew, and thus Olive was free from his watchful, fawning attentions. She had no use for him any longer. There were far more important matters to absorb all her thoughts than the vague revelations about Merridew's past which the valet had promised to tell her.

She was bent on gaining Purvis' favor, and the disorganized condition of the household must be used to help this purpose. She was one of the only servants who did any work, or rather appeared to do it, for she used the pretext of the property of the Manor to go about the house.

The Manor's largest brewery is in St. Louis, Mo.

## A Great French-Canadian Daily

FORMAL OPENING OF NEW HOME OF LA PATRIE, MONTREAL—A MODEL NEWSPAPER OFFICE.

The past few years have witnessed rapid development, not only of the natural resources of Canada, but of her commercial and professional institutions of every kind, as well. True to their traditions, the newspapers have been well to the front in their march of progress. There are few papers that have not made important additions, either to their plant or to their equipment, or both, and some have entirely outgrown their old quarters and have erected new buildings adapted to the exacting needs and conditions of twentieth century journalism.

Among the latter is La Patrie, of Montreal, one of the most prominent of the French newspapers of Canada. Although approaching the thirtieth year of its existence, La Patrie is known, up to ten or eleven years ago.

The whole plan and arrangement of the interior conforms to the central idea of the structure—utility combined with beauty. From the spacious well-lighted business office on the first floor, to the composing room on the sixth, the whole is laid out in a manner that bespeaks a vast amount of thought and foresight on the part of those by whom the building was planned. The press room occupies the greater part of the basement, which is only partially below the St. Catherine street level, and is lighted by large windows opening on both streets. Here stand the three great Goss presses, each with a capacity of 75,000 papers per hour. All three presses are equipped to print from one to four pages in colors, giving La Patrie a unique position in this respect.

Notwithstanding the installation of these three great presses, it is interesting and suggestive of the high aspirations of the paper, to note that ample space has been provided on the other side of the basement, for at least three other presses of equal size. However great, therefore, may be the future growth of the paper, there will be no fear of lack of press-room space.

The other departments—the general business offices on the first floor, the job-printing, binding, photo-engraving, etc., departments, on the second, third and fourth, the editorial and directors' rooms on the fifth floor, and the composing room on the sixth—are designed and laid out on similar lines, always with the object of meeting present requirements and providing for future growth.

La Patrie has enjoyed a decade of uninterrupted progress, leading up to the occupation of its present building. It will be interesting to note to what extent the expectations of those who predicted greater things during the next ten years will be fulfilled.

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of new and electric machinery, took several months, even after the building was occupied, last autumn. Every detail is now being completed, the formal opening and inauguration will take place on Monday, April 20.

La Patrie's new building is, without doubt, a credit to Canadian journalism. It has a frontage of 75 feet on St. Catherine street, a depth of 94 feet and is six stories in height, in addition to a basement and sub-basement. It is built of light Indiana limestone on a foundation of St. Lawrence granite. The main entrance, in the form of a broad, high arch, occupied by a wide doorway crowned by rich ornamentation in iron-work. The distinctive feature of the whole structure is the abundant provision made for supplying a most liberal amount of natural light to every part of the interior. The front of the building, alone, facing St. Catherine street, contains no fewer than 65 very large windows. In addition to the doors of the main entrance, which are principally of plate glass.

The whole plan and arrangement of the interior conforms to the central idea of the structure—utility combined with beauty. From the spacious well-lighted business office on the first floor, to the composing room on the sixth, the whole is laid out in a manner that bespeaks a vast amount of thought and foresight on the part of those by whom the building was planned. The press room occupies the greater part of the basement, which is only partially below the St. Catherine street level, and is lighted by large windows opening on both streets. Here stand the three great Goss presses, each with a capacity of 75,000 papers per hour. All three presses are equipped to print from one to four pages in colors, giving La Patrie a unique position in this respect.

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