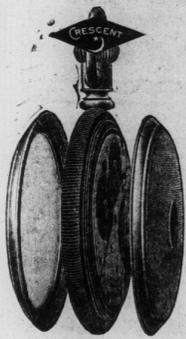


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Queen Mary.

The Mother on the Throne.

BORN MAY 26th, 1867

In a character sketch of Queen Mary, W. T. Stead points out, and with some reason, that Queen Alexandra's designation in the Prayer Book as "Queen Mother" is hardly appropriate; that while Mother she has been and a good Mother, she has never been regarded primarily as a mother. She has always looked too young and even now looks younger than her children. She was always to her people the Bride, the young woman, Peter Pan's sister, the girl who never would grow old. To her people, Queen Alexandra is Queen Alexandra still and she will remain Queen Alexandra to the end of time. Stead goes on to say that the typical mother is one whose children are children still, boys and girls who have not emerged from the enchanted realm in which Mother reigns supreme, and the nation is rapidly learning that the new Queen Mary is a real Queen Mother, the Mother in Being, the Mother still regnant over children who are still children; the Mother who prizes Mother's chair in the nursery far more highly than the throne of the Queen with all her kingdoms, dominions and empires.

The distinctive note of the new reign is summed up in one phrase—the Mother on the Throne. Her Serene Highness the Princess Victoria Mary Augusta Louise Olga Pauline Claudine Agnes, was born 26th May, 1867 in Kensington Palace. Her mother the Duchess of Teck was the daughter of the Duke of Cambridge, and grand daughter of George III. Queen Mary was the eldest, and once described herself as a child as being "very naughty, very happy and very uninteresting." She was very high-spirited and decidedly wilful and easily took the lead of her younger brothers in romping in the King's Gallery.

The Princess grew up a healthy energetic girl, who luxuriated in a free and open life, taking part in all the games with her brothers. Her mother, however, saw that she was well trained in habits of order and regularity, and it is probably owing to this wise provision that the Queen unlike some Royal personages, is very methodical and able to depend on her own memory rather than on that of the members of her household.

She studied singing under Toxt and plays the harp and pianoforte while she can converse fluently in English, French and German. The Queen is no blue-stocking, although her literary studies are wide and varied. She was instructed from childhood in all the arts and crafts of housewifery, the making and darning of stockings included. She disliked being idle and would say "Oh, if I only had half the time given me as present, in addition to my own time, which so many girls waste in doing nothing at all." Every Christmas New Year, and Birthday card was kept in scrap books for the poor children in homes and hospitals, and many a sad little heart was made glad by the Princess's Mission. Over and over she visited a poor cripple boy dying of consumption and would talk and read to him, and when the end was near she kissed him and wished him good-bye with tears in her eyes, and this is only one of many similar actions, showing her sympathetic nature.

HER MARRIAGE.

She was very happy in her first engagement to the Duke of Clarence the elder brother of the present King, and they had, boy and girl fashion, decided that they would dedicate their married life to some great cause, coming to the conclusion that it must be the sacred cause of philanthropy. The sudden death of the Duke of Clarence in 1892, cut short these dreams of youth. This burden of sorrow pressed heavily on Princess May and it is no wonder that she lost her usual self-control, when she saw in a newspaper that she should forthwith marry the Duke of York, and exclaimed with burning tears, "It is too cruel—too cruel! Why may not I have the privilege of privacy at such a time as this, which every other girl in private life may have?"

However, the Princess, who in the opinion of Queen Victoria and Edward VII was fitted for all women to be Queen of England, became the betrothed of the Duke of York in less than twelve months and the marriage took place in June 1893.

There are six children—the first born, Edward, was born on June 23rd 1894 and the next, Albert, who will visit St. John's next month, was born Dec. 14th, 1895. The only girl, Victoria, came April 22nd, 1897 and after her three boys at irregular intervals, the youngest being now nearly seven.

HER RELIGION.

Queen Mary is deeply religious, retaining the evangelical faith in which she was brought up. Her religion is more concerned with morals than with imagination, with conduct more than with belief. She is a regular church-goer and communicant, who is extremely tolerant in her views, but very punctual in reading her Bible every day. She is not attracted either by high ritual or by low Church, she loves the music of organ and the singing of a well-trained choir.

HER VIEW OF THE SERVANT PROBLEM.

She has stated that to her mind the real root of the unsatisfactory state of things is that mistresses are too little concerned about the comfort of those whom they employ. They ought, she says, to do everything they can to make the leisure hours of their servants as agreeable as possible and Her Majesty has practised what she has preached.

THE QUEEN ON THE THRONE.

It is true that Queen Mary will have a somewhat difficult task in succeeding so universally beloved a sovereign as Queen Alexandra. But there is fortunately no sense of rivalry between the two Queens. Between the two Royal ladies there exists the tenderest and warmest affection, and

ever since King Edward's death the relations between the widowed Mother and the King and Queen have been characterized by a devotion as touching as ever loving son and daughter displayed in a home desolated by death.

London's Private Picture Palaces.

Free Drinks and Cigars and no Charge for Admission.

Scattered about between Wardour Street and Shaftesbury Avenue, in the West Central district of London, a score or more of exceedingly pretty little cinematograph theatres, none of which make any charge for admission.

More than this, expensive cigarettes and big cigars of the choicest brands are provided free for all patrons, while in connection with certain of the more pretentious establishments there is also a free buffet, where whiskies-and-softs, wines and liquors can be had for the asking. Some of these hitherto palaces start showing films as early as nine o'clock in the morning, and in these there is an interval for lunch at midday, when a cold collation—also free—is served, washed down with sparkling ice-cold lager. Moreover, the pictures that are thrown upon the screen are all new ones—what are called in the trade "first-run reels"—and so, of course, show up to perfection.

A better programme could not be seen anywhere. But it is no use for a member of the general public to try to gain admission to any of these places. Not even if you were prepared to pay for your seat could you succeed in getting in.

For these theatres are private ones, established by the great film-producing companies for the convenience of their patrons, the buyers. Here, day after day, sit keen-eyed, alert men, viewing and silently assessing the merits of the various films that will presently be shown all over the world for the amusement and edification of the public.

They hold note books open in their hands, or laid flat upon their knees, but as the interiors of all picture palaces, little as well as big, must, of course, be kept in darkness while the pictures are being shown, they are not able to do any writing.

Instead, they record their appreciation, or otherwise, of the various items on the programme, by means of a system of dots and crosses. One dot means that a particular scene is good, two dots stand for very good, and three dots for excellent. A cross indicates that the scene opposite to which it is placed does not, for some reason or other, appeal to the buyer, while two crosses mean that the particular scene is barred in his estimation.

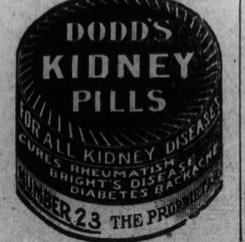
Buyers come from all parts of the world. During an exceptionally busy season, or when a "star" film is being shown, you can hear every known language spoken in these little theatres. That is to say, during the intervals, for while the pictures are being actually projected upon the screen there is very little talking done.

They are all keen on business. Some among them will spend £1,000 or even more, at the close of the day upon the films they have been witnessing. And all this money the buyers have got to get back, with the addition, of course, of a profit, from the proprietors of the ordinary picture palaces with whom they do business.

These latter rent the films from the buyers, who let them out over and over again at ever-decreasing prices. Thus, supposing the "first run," as it is called, of a popular film costs, say, £20, it is possible to get the second run for £18, the third for £16, and so on, until at length old and rainy it is let out for a shilling or two to the proprietors of the halfpenny shows that abound in the back streets of the poorer quarters of most great cities.

This swift transition from virgin freshness to senile decay may seem strange to outsiders, but it must be remembered that the life of a film is like that of a butterfly—short and sweet.

Fresh Milk to deliver daily. Orders taken for a limited quantity. Apply to STEER BROS. Grocery.—may21,tf



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 But makes some green spray sweeter;
 There's never a wind in all the sky
 But that makes some bird wing flutter;
 There's never a star but brings to heaven
 Some silver radiance tender;
 And never a rosy cloud but helps
 To crown the sunset splendor;
 No robin but may thrill some heart,
 His down like gladness voicing;
 God, give us all some small sweet way
 To set the world rejoicing.

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