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E. M. Moore

Women Kings Have Loved.

The Dancer Who Sued a Royal Sovereign

Glittering lights, applause from a thousand throats, roses, and still more roses—applause and yet more applause—then a dark-haired, dark-eyed, little figure bowed her thanks, her eyes all alight with laughter as they roamed over her audience.

Suddenly she stiffened slightly, and Rosa the Dancer felt her heart beat faster, for the man in the stage box, so eagerly bending forward with adoration in his eyes, was a king. She knew it because he had been pointed out to her earlier in the evening as King Milan of Serbia, but Rosa, who was a queen herself behind the footlights, pretended to take no notice.

Paris is a very cosmopolitan city, and kings and princes often stay there incognito. Yet now, sensing the ardent gaze of this man, Rosa Subra felt that she had met her fate.

Rosa smiled, bowed her thanks, caught up her sheaves of roses, and tripped behind the scenes.

The king followed, sought out the manager, and asked to be presented to Rosa the Dancer. The manager was delighted, for he knew that when kings choose favourites from the stage it means that the selected one becomes the reigning idol of the city. It is exceedingly good for finance.

But he was taken aback by the way Rosa received her royal visitor. She was of quite humble birth, yet here she was treating the King of Serbia as though he were no better than the rest of her would-be lovers, in fact she took no more notice of him than she had done of any of the others.

True, she offered him champagne, and the infuriated king drank to her lovely eyes, and then begged her as a great favour to come out with him to supper.

Rosa hesitated, but finally promised to do so, telling him with saucy emphasis that it would be a new sensation to be taken out to supper by a king.

The king was slightly taken aback by her free and easy treatment, for it had always been the custom for women of all ranks to defer to him humbly. Rosa, however, treated him simply as a human being like herself, and since her knowledge of Paris was better than his, he suggested she should choose a place for supper.

Rosa did so, naming an expensive restaurant, and looked forward to the sensation she would make, and little dreaming of what was to follow.

At supper champagne flowed like water. King Milan had already drunk as much as was good for him, and under the influence of Rosa's presence he completely lost his head.

Forgetting his rank, and thinking himself unknown, he began to make

love to her in maudlin fashion, finally ending up by singing loudly.

Now a Parisienne of the footlights may forgive a man if he is witty, even though he takes liberties, but Rosa could not excuse sheer drunken behaviour, and she showed her annoyance.

Next day, when the king called to see her, she refused to admit him, and, taken aback by such treatment, King Milan went off in a huff, determined to forget her.

But to forget Rosa was more easily said than done. She had danced herself into his heart, he could not shut away remembrance of her lovely face, and for three days he was miserable.

On the fourth day he went to the music-hall to beg her forgiveness, and the lady with the sloop-black eyes looked at him, shrewdly weighed up her chances, and decided that it would pay her to be friends with King Milan.

Like most women of her kind, Rosa had an eye to the main chance. She saw that the king was in love with her, and that she had only to ask to have anything in the world she wanted.

So Rosa the Dancer forgave her royal lover, and Paris promptly enjoyed a new sensation when the two appeared in public together, the king plainly infatuated with this girl of humble birth who dressed in wonderful clothes, decking herself with the jewels he lavished on her.

Nothing was too good for Rosa, but whilst she accepted his presents, she was calculating just how far she should go. Rosa was very parsimonious, but had very expensive tastes; she had also shrewd ideas of the value of money, but liked to have beautiful things around her for her individual use.

She talked of her art and her love of dancing, but in her secret soul Rosa Subra cared more for money than for anything else in the world. So she did not disdain to ask for and obtain commission from the manager of the restaurants to which she introduced her royal lover. She also forced her manager to increase her salary, and she accepted jewellery not only from King Milan, but also from other men.

The king urged her to marry him secretly, but she refused. This, to a king, was amazing, and he only worshipped her the more, and turned a deaf ear to his advisers, who pointed out that affairs in Serbia needed his presence. He could not tear himself away from Paris and his beloved Rosa.

Again he begged her to marry him, pleaded with her to accompany him to his own country, even went to the

length of promising she should be acknowledged as Queen of Serbia; and at last Rosa promised to consider his proposals.

Nothing that one reads of her life at this time suggests that she really cared for him, for she was mercenary and ambitious, and there were other men in Paris—financiers and Russian princes—who were attracted by Rosa the Dancer.

King Milan had come from a peasant race, he was not a wealthy king, and he was already heavily in debt. Rosa did not know of his debts, but it was worth a good deal to have a king as one's lover, and finally she yielded to his solicitations, and under promise that she should become Queen of Serbia, Rosa yielded. They became secretly engaged, and King Milan went back to his country to prepare for her coming.

Rosa returned to the stage, to her dancing and her triumphs. Free from her kingly lover, who had certainly claimed most of her time, she took up once more her Bohemian life, and prepared for a good time.

The king wrote to her every day, we know this was so, for Rosa kept all his letters. They were the boyish outpourings of a schoolboy, but they have rather a touch of pathos, and it is certain that the king really loved her and longed to return to Paris.

Rosa was not a good correspondent, and as soon as possible the king returned, perhaps a little jealous, perhaps loving; but Rosa received him graciously, and for a time all was well.

Again they frequented gay restaurants, again Milan spent his money on his charmer, but he was not happy.

Rosa took presents, expensive presents, too, from other men, and King Milan did not like the way she had of taking him around and showing him off as her lover to her friends.

The king wanted her all to himself, wanted to make love to her, wanted Rosa to love him in return to forsake her Bohemian friends, but she would not, for Rosa loved safety, and was a thorough Bohemian at heart.

Then Milan's finances failed, and he was forced to borrow from Rosa. She was now earning a princely salary, she had many diamonds which other men had given her, and all the smart people of Paris attended her weekly "At Homes."

King Milan had no business instinct, he knew little about his money affairs, and although Rosa was a shrewd woman of business, she evidently thought a king was fabulously rich, and that any loan she made him could be easily repaid.

But the king was heavily in debt. He had owed money for years, and he had spent so much money on Rosa that his ministers grew angry, and refused to pay any more debts or advance any more money.

So the king borrowed again from Rosa, who sold much of the jewellery he had given her to raise the necessary cash, comforting herself with the thought that when she was Queen of Serbia she would have all the Crown Jewels as her own.

Matters came to a head at last, and someone told Rosa the truth. She learnt that not only was King Milan bankrupt, but that probably he would lose his throne.

Furiously clenching her hands, as she thought of her lost jewels, and remembering a millionaire lover she had dismissed for the sake of a crown that now she would never wear, Rosa sent for King Milan and angrily demanded back the money she had lent him.

He tried to put her off with words of love, but she refused to listen, denouncing him as a swindler, and threatening to serve a writ on him unless he paid up.

Milan shrank back, amazed at her flow of invective, wondering if this were indeed his loved one who could so turn round on the man who had been her humble slave. He was soon to discover Rosa at her real worth.

She had a writ served upon him, produced in court his passionate love letters, and the court awarded her £12,500.

Milan stayed in Paris, hoping that when the money was paid, Rosa would turn to him. He referred her lawyers to his Ministers in Serbia, but the Treasury in Belgrade was empty, and the Serbian Government bluntly told



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King Milan he must find the money himself.

So the penniless king had to do a vulgar "moonlight flitting," and hurriedly packing up his belongings, he left Paris, heartbroken, yet still secretly hoping.

From Vienna he wrote a passionate love letter to the dancer, begging her to come to him—the Queen of his heart—promising to make her crowned Queen of Serbia.

Rosa was—as they say in Paris—"of the people," and she said such things in her reply as to convince the love-sick king that all she had ever cared for was money.

He was crushed and wrote "no more." But those who knew him best said his heart was broken. He made no effort to see Rosa again, but certainly he never forgot her.

A year later King Milan received a French newspaper containing a heavily-marked paragraph recording the marriage of Rosa to a Russian millionaire prince.

Rosa accompanied her husband to his estates in Russia, and settled down to the life of a great lady, apparently content to give up her art for a life of luxury.

King Milan married a beautiful

Russian lady, who became the ill-fated Queen Natalie. They were never happy, but they had one son, Alexander, who afterwards married his mother's waiting woman.

King Milan abdicated in favor of his son, and went to live in Paris. At first proprietors of the various cafes he haunted were proud to point him out as the ex-King of Serbia, but later on, when he continually got into debt, for he mortgaged the allowance made him by his Government, he was ignored and forgotten. His death, not long afterwards, must have been a happy release.—Pearson's Weekly.

Removal of Tonsils.

(By William Brady, M.D., Noted Physician and Author.)

Dr. Albert D. Kaiser, of Rochester, N.Y., has recently published a valuable report of a careful study of the effect of removal of the tonsils in 5,000 children, and there is probably no record in medical literature which can compare with this report in importance. Not only was a painstaking study of the condition of each of the 5,000 children made a year after the operation, but Dr. Kaiser and his associates studied and examined 10,000 children before they were operated on for diseased tonsils. The knowledge thus required enables Dr. Kaiser to speak with authority. I am quoting some of his conclusions here. Of the 10,000 children operated on there was not a surgical fatality. At the end of a year, 84 per cent. of the 5,000 children studied were found in better physical health than they had been before the tonsils were removed.

In the year following the operation 18 of the 5,000 children had diphtheria, and eleven had scarlet fever. In the same year the rate for other children in the city who had not had their tonsils out was practically twice as high for both diphtheria and scarlet fever.

Before operation 38 per cent. of the 5,000 children were 7 per cent. or more underweight. A year after the operation only 20 per cent. of the children were underweight. A gain of from 10 to 20 pounds in weight was common in the year following removal of the tonsils.

The parents of the children operated on had their own views of the value of the operation. The parents of 4,240 of the 5,000 children reported that the children were better in health after the removal of the tonsils; the parents of 750 of the children could see no definite change; the parents of 50 of the children reported that their children had been less healthy than before the removal of the tonsils.

The effect of removal of the tonsils on enlarged lymph nodes or glands (kernels) in the neck was curious. Of the 10,000 children operated on, 4,300 had more or less enlargement of the cervical lymph nodes before the tonsils were removed—43 per cent. A year later more than half of these were free from the enlargement of the lymph nodes. But 1,100 of the children who had no enlarged lymph nodes in the neck before removal of the tonsils did have such enlarged nodes a year after their tonsils had been removed. This indicates that infection of the lymph nodes of the neck takes place even without diseased tonsils.

More than one in each five children operated on had ear trouble, discharging ear or deafness. A year after removal of the tonsils only one in each 25 of the children had any ear trouble.

Four hundred of the 5,000 children had suffered from frequent attacks of feverish illness before removal of the tonsils. In the year after removal of the tonsils only 50 children had had such attacks.

Two hundred of the children had had "growing pains;" since removal of the tonsils only 37 children had had such pains.

Of the 5,000 children 3,600 had been mouth breathers, a year after operation only 450 of them were mouth breathers.

A good dinner deserves a good cigarette, a bad dinner needs one. Let your choice be CUB.

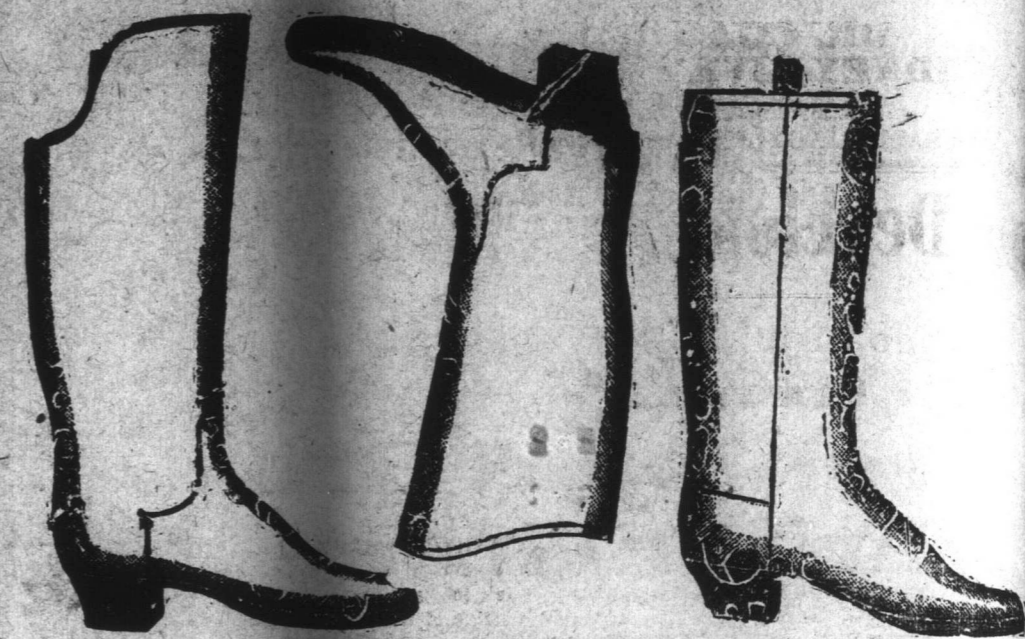
Micky Beef says it is hard to tell what and when the world is coming to.

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"We all know Harry T. Watts, the business manager of the Des Moines Register and Tribune is a hustler," said the visiting guest, "but did you ever hear how he hustled his first

job?"

"A sign reading 'Smart boy wanted' was hanging outside a newspaper office. It had not been there long when young Watts lifted it down and went inside briskly."

"Did you hang this outside, sir?"

he asked the manager.

"Yes," was the angry reply. "did you pull it down?"

Watts was surprised at the manager's ignorance, but his reply short to the point.

"Why," he said. "Why, because the boy."

By BEN BATSFORD

BILLY'S UNCLE

