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Countless people boast that record now.

Years ago they started using Blue-jay. Never since has a corn pained twice. And never has a corn stayed a week.

You can quickly prove that corns are needless. Millions have already done it. Think what it means.

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Apply a touch of liquid Blue-jay or a Blue-jay plaster.

The corn pain will end. And soon the whole corn will loosen and come out.

The action is gentle but sure. Blue-jay is the scientific method, created by this world-famed laboratory.

It is not like the methods which are harsh and crude.

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Blue-jay
Plaster or Liquid
The Scientific Corn Ender

BAUER & BLACK, Limited Chicago Toronto New York
Makers of Sterile Surgical Dressings and Allied Products

With Royalty at Balmoral.

How Their Majesties Enjoy the Simple Life of Their Holiday home in the Highlands, where Court etiquette is Gladly Laid Aside.

Early hours are the order of the day at Balmoral. The King is dressed and downstairs by seven o'clock, and is joined by the Duke of York and Prince Henry.

His Majesty and the two Princes are going salmon-fishing, and leave the Castle at eight o'clock. A quarter of an hour is spent in the spacious gun-room in a final overhauling of the rods and flies. The King and the two Princes are joined at breakfast by the Queen and Princess Mary.

An Early Start.

Here is the breakfast menu:
Porridge.
Grilled haddock.
Fruit.

At eight o'clock His Majesty and the two Princes, accompanied by a guide, leave the Castle in a landau, and an hour later all have begun their sport on one of the finest salmon rivers in Scotland. The King is an experienced fisherman, and it is under his supervision that the Princes of the Royal Family have learnt to throw a salmon fly, and land an eight-pounder.

When the King is out fishing with his younger sons he pays rather more attention to their sport than to his own.

When Prince Henry makes an awkward cast it draws a word of admonition from his father.
"Much too rough, Henry," calls out the King, and the Prince with his next cast brings the flies down gently on the water in a manner that induces his father to remark: "That is ever so much better!"

Her Majesty's Cooking Lesson.

And now, whilst the King and the two Princes are engaged in their sport, let us see how the other members of the Royal Family are engaged. Queen Mary, clad in a white blouse and tweed walking skirt, accompanied by the Princess Mary, similarly dressed, starts out after breakfast to walk to the house of a cottager on the Royal estate. The cottage is about four miles distant.

The cottager's wife has devised some new and improved method of making oatmeal cakes, and Her Majesty and the Princess are to be initiated into this culinary mystery; the results of which have greatly pleased Her Majesty, who had some of these cakes sent to her.

The cottager's wife receives the Queen and Princess Mary at the door of her dwelling with a curtsy, and then the Queen and Princess Mary shake hands with her, and all go into the cottage. The little demonstration in cooking proceeds rapidly, and is followed with much interest by the Queen.

The Cottager's Warning.

"Now we shall know how to make these delightful cakes, Mary," the Queen says, and Princess Mary expresses her intention of trying her hand at making them at the earliest possible moment.

"You'll make mistakes at first," the cottager's wife says bluntly, "for it's not so easy to make them as it looks." A remark that causes both the Queen and the Princess to laugh very heartily.

After a chat with the cottager the Queen and the Princess walk back to Balmoral, reaching it about lunch-time. The party at lunch is a small one today. It consists of the Queen, the Princess, and one lady of the household. The menu is a simple one:

Cold roast lamb.
Green peas.

Rice pudding.
Coffee.

The Minister in Attendance on the King and the few other visitors at the Castle, all intimate friends of the Royal Family, have gone shooting and are lunching out.

After lunch the Queen goes to her boudoir to get through some arrears of her private correspondence. Her Majesty will be at work there until four o'clock. In the meanwhile Princess Mary drives in a motor-car to see some friends and have tea with them.

At four o'clock the King and the Princes return. The Queen comes down to hear the result of the King's sport, and all have tea in the library. The Minister in Attendance returns at five o'clock, and then he and the King go to His Majesty's writing-room to attend to dispatches requiring His Majesty's attention.

A Link With Westminster.

It may be explained that the King when on his holiday cannot take a complete rest from work. The cares of State are to a certain extent always with him. Some member of the Cabinet, usually known as the Minister in Attendance, is always at Balmoral. Usually the Minister remains at the Castle for a week, and then his place is taken by some other Minister.

Every day for a couple of hours the King and the Minister in Attendance go through together the various State dispatches that are forwarded to Balmoral daily by special messenger from the Government offices. At seven o'clock the King parts from the Minister in Attendance, and His Majesty becomes a spectator of a game of lawn-tennis which is proceeding between the Duke of York and his brother.

The Duke of York is the better player, and wins the set rather easily by six games to two. The Duke, it may be mentioned, is champion player among Royalties. In a match at Buckingham Palace he beat the King of Spain two sets to one.

The Royal Tennis Champion.

After the game of tennis is finished the King and the Princess go to dress for dinner. The party at dinner consists of a dozen members of the household, the Minister in Attendance, and a few guests from the neighbourhood, and the members of the Royal Family. It is served at a big round table, in the centre of which is a massive silver bowl filled with flowers.

The rules of Court ceremony and etiquette are practically abolished during the King's holiday at Balmoral. For example, the rule that no guest must address the King or Queen at dinner until spoken to by their Majesties is not observed at Balmoral. Dinner lasts about an hour, when the Queen rises and the ladies of the party adjourn to the beautiful red drawing-room. The King with the men of the party go to the smoke-room, where they have their coffee, cigars, cigarettes or pipes. The gentlemen rejoin the ladies of the party in about half an hour.

As has been said, early hours are the rule at Balmoral. At ten o'clock the Queen and the Princess Mary retire for the night, and the rest of the party go to their rooms half an hour or so later.

You can get a nice Tweed Suit, made smart and stylish, for \$60; and you can get some of the best Serges in the country at SPUR-RELL the Tailor, Water Street.

If We Could Excel the Animals.

EVEN SCIENTISTS GET HELP FROM SPIDERS.

Man—vain man—is prone to boast of his prowess, but in many respects the lower orders of the kingdom to which he belongs are immeasurably more wonderful than he is.

Can he jump as well, in proportion to size, as the despised cricket, which can spring from the ground on to a wicket table? If he could he would be able to hop over the highest building in the country.

If, again, he had a memory as tenacious in proportion as that of the ant, he would never forget anything.

And what would man do with innumerable animal products? Can he, with all his machinery, make a thread as strong and elastic as silk? Can he manufacture a thread as fine, strong, elastic, light, and durable as that of the spider's web? No.

It is for such qualities that astronomers use this exquisite thread in preference to all others, metallic or vegetable. They stretch it across the field of view of their telescopes, where it performs an important function. When one of those instruments is directed towards a star, the image of the body is a minute point of light. As soon as the point coincides with the intersection of two central spider lines the instrument is properly sighted.

The aid of the spider has also to be called in when the filar micrometer is used, because here, too, the astronomer must have the utmost nicety.

Again, the shoemaker's boast, "Nothing like leather," is as true now as ever it was. The beautifully soft and elastic down which we get from the eider duck has also completely baffled inventors, who cannot produce anything to equal it.

Ivory, mother-of-pearl, sponges—these are other products which man cannot successfully imitate. For some purposes ivory, in particular, has held its own since it was brought from Tarshish by King Solomon's ships.

What, again, of certain substances derived from the whale? For hundreds of years there was no substitute for baleen (commonly known as whalebone), which we get from the Greenland whale, a single catch yielding from 1,000 lbs. to more than 3,000 lbs. The average price of the commodity for ten years was £2,520 a ton. But we are not so dependent on baleen as we were, though for certain purposes it is still without a rival.

Ambergris, however, is even yet unequalled by anything made by man. A secretion of the whale, it is usually found floating in masses on the sea, and in this country it is now used solely for adding to the strength of perfumes. It is a valuable commodity, a single lump sometimes fetching £1,000 or more.

Our Debt to the Snail.

A product obtained from a very different creature—the snail—stands alone in its own particular sphere. It is a gelatinous substance contained in a small, whitish bladder at the extremity of the snail's body—a substance which has such remarkable adhesive properties that it surpasses glue, cement, etc., for joining some materials.

One other industrial marvel must be noted. For nearly four centuries we have derived our scarlet dye, as well as our colours scarlet and carmine, from the dried bodies of a tiny insect, the cochineal. It is so small that about 70,000 make one pound of cochineal as imported.

Rub the rusty grate well with paraffin, leave for a day or two, then brush over with black lead, mixed to a rather soft paste, and leave again for a day. Then polish in the usual way.

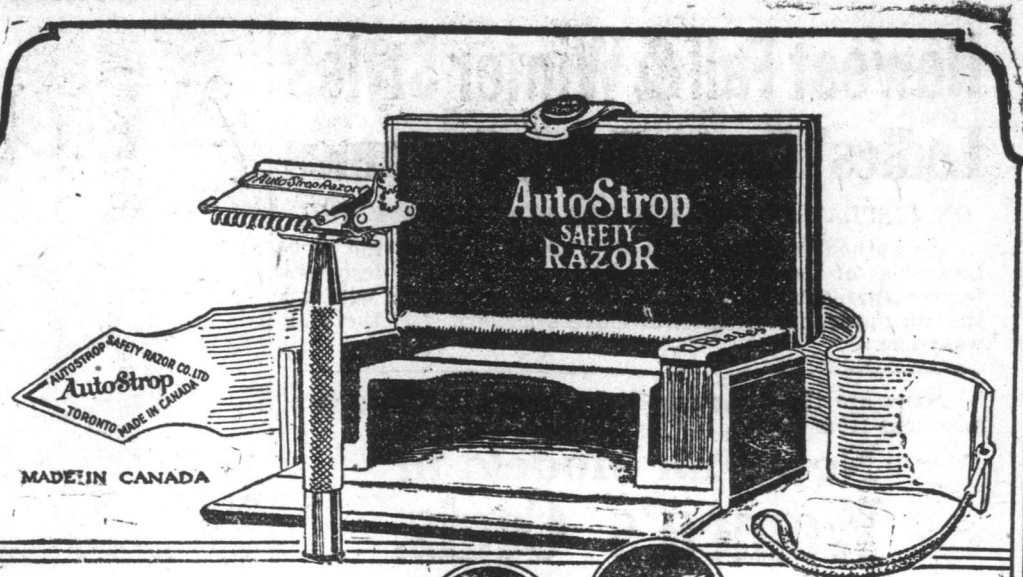
TO WOMEN OF MIDDLE AGE

This Woman's Letter Tells
You How To Pass The
Crisis Safely.

Lascelles, P.Q.—"During the Change of Life I felt so weak and run down I could hardly do my work. The perspiration would pour over my face so that I couldn't see what I was doing. We live on a farm, so there is lots to do, but many who felt as I did would have been in bed. I took Lydia E. Pinkham's Vegetable Compound and it did me a world of good. I tried other remedies but I put Vegetable Compound ahead of them all, and I tell every one I know how much good it has done me."—Mrs. DUNCAN BROWN, Lascelles, Prov. Quebec.

Such warning symptoms as sense of suffocation, hot flashes, headaches, backaches, dread of impending evil, timidity, sounds in the ear, palpitation of the heart, sparks before the eyes, irregularities, constipation, variable appetite, weakness and dizziness should be heeded by middle-aged women, and let Lydia E. Pinkham's Vegetable Compound carry them safely through this crisis as it did Mrs. Brown.

You are invited to write for free advice. No other medicine has been so successful in relieving woman's suffering as Lydia E. Pinkham's Vegetable Compound. Women may receive free and helpful advice by writing the Lydia E. Pinkham Medicine Co., Lynn, Mass.



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Do Films Hurt Eyes?

AN EYE EXPERT GIVES HIS VIEWS

This is an important question which has been raised recently, and eye specialists and members of the cinema industry are inquiring deeply in the matter.

It is an undoubted fact that continued visits to the "movies" are conducive to eye-strain, though people who only patronise them at intervals may not suffer from it. In any case, to look at a screen continuously for two or three hours is not natural. Remember you are looking fixedly at a near object, which is always bad for the eyes.

Gaze at a landscape or out to sea for as long as you like, and you will feel no strain, but watch the hand of an electric clock outside a building for the half-minute jerk forward, and you will find the difference. It is as if someone were pulling steadily at the eyeballs!

The Strain in Side Seats.

The best seat at a cinema from an optical standpoint is one about thirty to fifty feet from the screen and on a level with its centre. A person sitting any closer has to raise the eyeballs from the horizontal, which has a straining effect on them, being especially harmful to the nerve which one uses to raise the eye to the required position.

In some halls there are numbers of "side seats" from which the picture appears distorted, and the practice of watching a film from this position is extremely injurious to the vision. It is especially necessary that young children should be given good seats in the cinema, as their eyes are much more likely to be affected than those of adults.

A good deal, of course, depends upon the perfection of the film and the skill of the operator. The "flicker" varies considerably in different halls; the film which appears in a London hall, newly released and as perfect as yet possible, has degenerated considerably by the time it has reached the provincial "gaff."

There can be no doubt that some worn-out films are extremely injurious to the eyes, and the exhibition of them should be prevented in the public interest, especially as many of the

shows are largely patronized by children spending their "Saturday pennies."

Those Sudden Shocks.

There are certain principles which should be observed in all cinemas. For instance, it is most harmful to have too striking a contrast between the screen and the hall itself. In many small cinemas the hall is kept completely dark, with the result that the eyes suffer from the great contrast of light and dark. The best theatres now use a soft diffused light throughout the amphitheatre which does not impair the image on the screen while lessening the strain upon the eye.

In cinemas a good matt-white screen is usually employed, but a newer kind composed of aluminium powder has been introduced, as it gives greater brilliancy and economises in the consumption of light. These screens, however, give varied degrees of brightness when viewed from different positions, and cannot be recommended from an optical standpoint.

Another cause of eyestrain in the old style cinema occurs in the interval. The hall is plunged in darkness, when—snap!—the eye winces before the sudden flood of light which has been switched on "for a rest between the pictures." You only want to look round at the blinking eyes to see how harmful this is. The lights of a cinematograph theatre should be controlled so that they gradually fade away before a film is shown and illumine the hall gradually when light is desired.



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