

GOLD MEDAL, PARIS, 1900

The Judges at the Paris Exposition have awarded a

GOLD MEDAL

to

Walter Baker & Co. Ltd.

the largest manufacturers of cocoa and chocolate in the world. This is the third award from a Paris Exposition.

BAKER'S

COCOAS AND CHOCOLATES

are always uniform in quality, absolutely pure, delicious, and nutritious. The genuine goods bear our trade-mark on every package, and are made only by

Walter Baker & Co. Ltd.

CORCHESTER, MASS.

ESTABLISHED 1756.

Branch House, 12 and 14 St. John St., Montreal.

TRADE-MARK

The Queen's Veil.

"Do not say that, my belle, when a

home is waiting to receive you as its

mistress, when there is one heart at least

that adores you. Come to me, little one,

and I will make up for a legion of friends

—you shall know no sadness, no loneliness,

no fear, no will shield you from

everything harsh or disagreeable, and the

world henceforth shall hold nothing

but happiness, beauty and pleasure for

you. Tina, little Tina, you are more

beautiful to me than any girl I have

known—your eyes, your smile, your

hair, for you I live, without you I die,

look kindly on me, little one, and do not

send me away in despair."

The man, swayed by his fierce passion,

had crept to her feet, and now held out

his hands imploringly to her, his eyes

fixed in a wild, devouring look upon

her, his whole face glowing with

excitement and entreaty.

"Monseigneur," Tina answered, more

calmly than she had yet spoken, "you ask

me an impossibility. I cannot marry

you."

"Ah, mademoiselle!" he exclaimed, "you

know not what you reject—you shall have

the finest and loveliest laces; you shall

have the richest satins, silks and velvets,

horses, carriages, and jewels; there is

nothing that I believe shall lack, if she

will give herself to me."

Tina's lips curled.

"I have said," monseigneur, I should

scarcely tell myself to any man for gold

or the luxuries of which you speak."

Her tones were cold, and her eyes

glazed with scorn. "But, there is

nothing that I believe shall lack, if she

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main in the street; I dare not go alone

to a hotel."

Suddenly she thought of that queer old

woman whom she had seen at Monsieur

La Fort's—Barbara Beza. She had seen

her several times, but the strange crea-

ture had never spoken to her since their

first meeting. If she came into the room

where she was to see monseigneur, she would

always give her a keen, searching glance,

and her head not unkindly, and then pass

on; though Tina always imagined that

her face assumed a ghastly hue whenever

she looked at her, as if there was some-

thing about her appearance which aroused

painful memories.

Barbara Beza said she would be her

friend if she ever needed one; she mur-

mured, thoughtfully: "I do need one now

more surely; but she is so strange, and I

know nothing about her, and she is de-

pendent, perhaps, upon monseigneur. I

might get her into trouble also; besides,

I think it hardly safe for me to remain

in Brussels."

She walked on slowly a little way, as

if undecided what to do, then all at once

quicken her pace, a new purpose in her

eye, a resolute expression about her

sweet mouth.

The railway station was not far away,

and thither she bent her steps.

A train was being made up for Lille, en

route for Calais, France, as she entered

the station.

Repairing to the ticket office she bought

a second-class ticket through to Calais,

drew her well-chosen hat, and then

proceeded down the long platform to

find a place in the train.

She had gone but a little way, when

she felt a hand laid upon her shoulder.

"Tremor of fear ran through every

nerve. Had she been followed? Had

that wretched, who wished to force her

to marry him, tracked her to this place?

She turned, and with a sense of infinite

relief and astonishment, found herself

face to face with the woman of whose

name she had been thinking only a little

while before—Barbara Beza.

"Hey, chicken! Old Barbara never

forgets a face nor a form; I knew it was

you. Whither away at this untimely

hour of the night?"

Instinctively Tina felt that she could

trust her, and, feeling so forlorn and

friendless, she longed for someone on

whom to depend.

She laid her hand eagerly on the old

woman's arm, and in a few hurried words

told her everything.

"Monsieur La Fort was born a rascal

as well as a miser," she said, grimly,

while her eyes sparkled angrily. "And

so he has got you into a bad way. You

are as far above him as yonder

stars are above you. You were not

born to mate with such a man, and your

face has the impress upon it of a differ-

ent life from that you are leading. Little

one, why did you not come at once to old

Barbara? She would have shielded you.

"I did think of coming to you," Tina

said, and she saw the old withered face

light with momentary pleasure; "but—"

you are employed by him, and—"

I did not know—"

"You did not know but I might

be made to tell through you," Barbara

interrupted with a chuckle of amuse-

ment. "Bless the child! but old Barbara

stands no more in awe of Monsieur La

Fort, she does of your little finger.

But whither are you going tonight,

POPULAR SONGS
OF THE DAY.

And the Men Who Make Them—Some
of the Recent Successes.

When Paul Dresser wrote his famous song, "On the Banks of the Wash," and Harry Von Tilzer created his equally successful ditty, "I'd Leave My Happy Home for You," it was presumed by some critics that these men had exhausted their fund of musical production. But this has proved to be a mistake. Each of these writers has won new laurels by the creation of songs which have proved to be more successful than those already mentioned.

The sale of nearly 200,000 copies of "I'd Leave My Happy Home for You," and the Gray," indicates his power to still touch the popular heart, while Mr. Von Tilzer's "When the Harvest Days Are Over," which is climbing to the 100,000 mark at the present time, attests the fact that this composer's fountain of song is still in full flow.

Paul Dresser's latest venture is also along patriotic lines, and is entitled "Give Us Just Another Lincoln." Some judges think that this song, musically considered, is superior to "The Blue and the Gray." The following words will indicate the character of the selection.

Give us just another Lincoln or a
Thomas Jefferson
Give to us a Grant or Jackson, whose
fame lives on and on;
One who's loyal to his country, one
whose work when done
Shall be loved by the nation as
they loved George Washington.

Lovers of popular songs will re-

member that Mr. Harry Von Tilzer's

list of successes comprises "My Old

New Hampshire Home," "Where the

Sweet Magnolias Bloom," "A Bird in

a Gilded Cage," and kindred songs. His

very latest "hit" is a rural love ballad

entitled "When the Harvest Days Are

Over." It embraces both sim-

plicity and tuneful melody the chorus

particularly possessing that lilt which

qualifies it for the most de-

lightful character. He possesses the

proud distinction of having written the

only piece of music that has cleared

fully \$50,000 in this country. It is

called "The Picture of a Picture," and

every woman or child has either heard

or whistled it. This composition was

speedily followed by another of a like

character, entitled "Bunch of Black-

berries," which also gained a great

popularity. Mr. Holzmann's latest

creation, "Hunky-Dory," is said to ex-

ceedingly melodious.

The irrepressible Irving Jones, cre-

ator of scores of popular ditty, com-

edies, such as "I'm Livin' Easy," "I

Don't Like No Cheap Man," etc., has

brought out a new song, "My Money

Never Gets Old." The words have a

fair degree of humor and merit, and

the music is very tuneful.

While on the subject of instrumen-

tal music it will be interesting to note

that the leading popular set of waltzes

of the day, "The Calanthe" waltzes,

also bear this prolific composer's

name.

"The Calanthe" waltzes were played

extensively by John Philip Sousa in

his recent tour of Europe, and they

occupy a prominent place in the pro-

grammes of social functions in the

diplomatic circles of Washington. Mr.

Holzmann has very properly been

termed the Strauss of America in this

sequence. Many of the leading the-

aters and dance organizations are

featuring this delightful combination

of waltz movements. The languorous

and graceful "Calanthe" waltzes, in

these waltzes brings visions of the South

Seas and Hawaii to the listener.

The public taste in high-class songs

still runs to sentiment. The love note

in a never-dying theme in the

mind of the composer. The authors

of "Because" and "Always," Messrs.

Horwitz and Bowers, have produced a

most charming little romance, enti-

tled "The Calanthe." It deals with im-

mortality, and reflects great credit upon

writers because of its purity of

thought, elevation of sentiment and

tuneful melody. Here are a few lines

suggestive of the theme:

They tell me souls that loved upon

this earth

Renew their love upon that golden

shore;

And when we meet, beloved, in realms

above

Our hearts entwined shall be for

evermore.

Another song of a refined character

which is being heard everywhere, is

entitled "Absence Makes the Heart

Grow Fonder." The music is by Harry

Dillea, and the words are by that pro-

ficient writer, Mr. Arthur Gillespie, the

author of "The Songs the Boys Are

Singing in the Camp Tonight," "Come

Home to Dad" and other successes.

Mr. Gillespie has taken as the title of

his song a familiar line, as above in-

duced, but so skillfully has he de-

veloped the idea that a charming ro-

matic and musical effect has been se-

cured. The words of the chorus will

verify this:

Absence makes the heart grow fonder,

That is why I long for you;

Lonely through the nights I ponder,

How I love you, and how true.

Distance only lends enchantment,