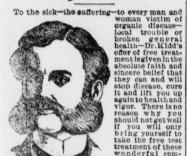
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I have put my life into this work—I hold the record thousands of cures—not some better and strong and big and well; and their letters are in my hands to prove every word I say. Heave the my last croudes, not strong and big and well; and their letters are in my hands to prove every word I say. Heave the my letter to the very last cent—myself.

I have put my life into the totage and the goldy of the my life house, and the goldy of the well and their letters are in my hands to prove every word I say. Heave the my life into the very last cent—myself.

I must be glory of new life in their own bodies—and I want to pay the cost of this proof—all of thousands of cures—not some better and strong and big and well; and their letters are in my hands to prove every word I say. Heave the my life into this work—the myself.

I have put my life into this work—thold the record thousands of cures—not some better and strong and big and well; and their letters are in my hands to prove every word I say. Heave the myself is the proof—the provided figur of the mighboring house it we sible for Quinto Quave to of her black-robed figur of the mighboring house it we sible for Quinto Quave to of her black-robed figur of the mighboring house it we sold for year and they do cure when they do cure when they do cure have your own handle word the provided figur the proof—the provided figur the proof—the word or no matter what your even when they do cure whe twant to give them the proof—the evidence of the glory of new life in their own hodies—to the very last eent—myself.

I want to pay the cost of this proof—all of the their own by the cost of this proof—all of the their provers. The proof of thousands of cures—not "some better" but thousands of desperate sufferers, hearty of strong and big and well; and their letters that thousands of desperate sufferers, hearty of strong and big and well; and their letters but thousands of desperate sufferers, hearty of strong and big and well; and their letters but thousands of cures—not "some better" but thousands of desperate sufferers, hearty of strong and big and well; and their letters but thousands of the provides, sathma, chronic coughs, nervousness, all male troubles, pites, catarrh, bronchits, weak, all hards, brief and continue for the provides, asthma, chronic coughs, nervousness, all male troubles, pites, catarrh, bronchits, weak, all made troubles, pites, catarrh, bronchits, weak, all made troubles, pites, catarrh, bronchits, weak, and the prod of his head, his hands thrust into the pockets of his tweed jacket, brown shoes upon his feet.

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"I wanted mother to come out here in the fresh, bracing air, but she thought it too cold," Veronica was saying. "I think it the jolliest garden."

"I think it his joll

swered, illogically.

"But you must remember your own garden much longer."

"Of course; but it has never been so pleasant as this. What fun we used to have here when I was a boy and you were a mere child."

"Well, you were only in jackets and big lipen collars and on Sundays a tall

big, linen collars, and on Sundays a tall hat that used to make me laugh when I saw you going to church."

"And you had dolls and a skipping

"You used to skip, too," she said, laughing at the comical picture he presented to her mind's eye, he joining in her laughter.
"Do you remember the day I fell from that tree when I was getting the apples from the top bough?" Quinton asked

asked.

"And I burst out crying because I thought you were killed."

"You liked me then," he said shyly.

"You must remember I was only a mere child," she answered, smilingly.

"But you are not a mere child now. Veronica, and—and—"
"Don't—don't," she said, in a low, agitated voice.

"Then I used to dream of doing the most daring things in the world for

most daring things in the world for your sake. I used to wish you were drowning, that I might save you, or that

spector," she said, shudderingly.

"You don't know how proud, how happy it would make me if I could help in tracking the scoundrel."

"I think I do," she remarked, timidly.

"Veronica," he began, in an impressive tone, "do you ever think of me?"

"I see you so often, how can I help thinking of you?" she replied, with feminance evasiveness.

"Then Mackworth is on the Italian's track," exclaimed Quinton.

"Found him?" repeated Valerius, "Found him?" repeated Valerius, "Found him?" repeated Valerius, awaying in his breath between his closed teeth. "Not yet."

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"Found him?" repeated Valerius, awaying in his breath between his closed teeth. "Not yet."

"But you know what I mean," he said, his dark eyes fixed on her with an earnestness, felt rather than perceived. "Do you think of me when you don't see me?"

"Sometimes"

"Sometimes."
"And—and——" the lad continued, the

emotion he felt almost choking him, "do you care for me?" 'You ask so many questions."

"You ask so many questions."
"What matter? Answer this one and I'll ask no more at present."
"Yes," she replied, touched by his earnestness, "I care for you very much."
"You do!" he cried out, as if this admission caused him the greatest surprise, for by that strange contradiction which governs all true lovers he would depreciate himself in his own eyes in proportion to the force with which he loved her. You really care for me. Who—"

"Don't say any more, Quinton," she pleaded, a happy confusion visible in her

"Conly this; that no matter what happens, I shall love you all the same."
"Always the same," she said, dreamily.
"Always. And when the time comes that I can support myself, then—"
"Look," she exclaimed, interrupting

him; "here is mother."

Quinton, raising his eyes, saw Olive
Dumbarton standing on the balcony out

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"No; it is a perfectly lovely after-oon; you will enjoy it; come." Olive Dumbarton looked at the young,

flushed face before her, and some mem-ory of her own bright youth came back to her across the darkened years. Throwing a lace veil around her head, she descended the steps leading to the

Quinton, with an air of confusion, advanced to meet her, but Veronica would not give him time to speak nor allow her mother to talk to him. She felt the need of expressing her emotion.

"Look at the sunset; isn't it glorious this afternoon?" the girl said quickly. "If you come here you will see the branches of this tree spread like a network across the red sky. Isn't it beautiful? And have you noticed that tiny streak of gold just touching the green down low?"

The three stood and gazed in silence

The three stood and gazed in silence

The three stood and gazed in silence for some seconds.

Then Veronica spoke again, but in a softer, slower voice, in whose undertones tenderness lay.

"I think this world might be a beautiful and happy place if——" She broke off suddenly, sighed, and, slipping one arm within her mother's, drew close to her side.

her side. "If there was no trouble," suggested "If there was no trouble," suggested Olive Dumbarton.
"Your trouble I hope will soon be over," Quinton said.
"God grant it," Olive Dumbarton an-

swered.

Hearing footsteps, they turned, and saw Valerius coming from the house and approaching them. His face was pale, and the careworn look it had assumed since his return was accentuated by the accentuated.

by the anxious, eager expression in his rige blue eyes.
"You have something to tell me," she

replied, glancing at him.
"I have."
"About?" she said, tremulously.
"Yes. I have just seen Mackworth, who for the past few days has been in communication with the Parisian police."

"Well," said Veronica, impatiently "They have been able to assure him that the foreigner, Mezza, left Paris for London the day after your husband ar-



what was now in the eyes of the law but a feasible surmise became the inspector's duty, and his first step in this direction was his endeavor to discover Mezza. In this the Parisian police were unable to afford Mackworth any help. If the scoundrel had returned to Paris he had not gone back to his old quarters, had not given his own name at the house where he stayed, and had not been seen in his former haunts. The inspector's fear was that the man had made his way quietly and unobservedly made his way quietly and unobservedly to Italy or Sicily, where, hiding among the people of some unknown hamlet in the mountains, he might spend the remainder of his days in perfect security.

This supposition did not prevent This supposition did not prevent Mackworth from using all his energies in his search for Mezza, and already the police all over the continent were looking for the man, whose personal description had been forwarded to them while at the same time inquiries were being made regarding him by the London police.

It happened, one bracing, blustery October morning that Mackworth, having just left his house with the intention of seeing what results had attended these seeing what results had attended these investigations, noticed a man's figure advancing up the street and pausing now and then to examine the numbers of the houses he passed. In this figure Mackworth almost immediately recognized Pietro, the collar of whose overcoat was turned up around his neck, a woolen muffler covering his mouth. woolen muffler covering his mouth, a wide-brimmed soft hat shadowing his features.

Catching sight of Mackworth, the model hastened toward him, saying: "Ah, it is you, signor."

"Have you been looking for me?" "Yes. I came by the train under-ground to King's Cross, and then I find your street; but it's so long, and the houses, they are all alike."



"Don't, don't," she said in an agitated voice

"Then Mackworth is on the Italian's

"Found him?" repeated Valerius, drawing in his breath between his closed teeth. "Not yet."

"The time will come," cried out Quinton, a look of happiness and triumph illumining his dark face, his eyes turned toward Veronica.

"This is the beginning of the end," said Olive Dumbarton. "My heart is already freed from its burden."

CHAPTER XIV.
The news Mackworth received from the Parisian police that Marco Mezza had returned to the French capital at the end of July, and had quitted it again on the day succeeding that on which David Dumbarton had departed for

England, came as a surprise to the in-spector. For, in the first place, it proved that Pietro's statement regardproved that Pietro's statement regard-ing Mezza's movements was true, and, in the second, it formed an unexpected link in the association of this man with the tragedy of the Hexton road. No longer did the slightest doubt re-main in Mackworth's mind regarding the perpetrator of this crime, for which

n innocent woman yet stood accused. lezza had taken his revenge and ful-lled his threat at the risk of his **ow**n

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"You have something to tell me?"
"Yes, and I look for you."
"Come with me," Mackworth said, rapidly retracing his steps.
"Sit down," remarked the inspector, impatiently, "and tell me what you

"The other day, signor, when I told you I knew nothing of Marco, you did not believe me."
"No," Mackworth assented, with blunt

"You thought I knew all about him, and you would have got me into trouble."
"Well, well?" continued and

"Well, well?"
"Now I will prove to you," continued the model, extending his right hand toward his hearer, "that I knew nothing of him; that whatever he did was none

of my affair.'
"How?" as asked the inspector, his impatience increasing.
"Because when I hear of him I come "Because when I near of him I come and tell you. I am an honest man; I don't want no trouble to come to me." "What did you hear of him?" "That he was in London in Septem-

"Do you know what date?"
"No; it was in the middle of the month."

"But how did you hear this?" Mackbut now did you hear this?" Mack-worth inquired, repressing the fact that he was already aware of this news. "Only last night at the restaurant where the Italians meet in Hammer-smith. Lorenzo Bartolini told me." "What?"

"That he had seen Marco one night
—it was in September—and Marco
would have passed him in the street
without speaking; but Lorenzo, who is
a Neapolitan, and knew him well,
stopped and asked him when he had
come to London; Mezza said he had

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come two days before; that he was going to play in the orchestra when the opera began in the autumn."

"What else?" inquired the inspector hose expectations were thoroughly

"He say nothing more. Lorenzo, he thought him drunk, for Mezza would say little; he did not wish to talk, and Lorenzo let him go."
"But," Mackworth asked anxiously, "didn't he asked Mezza where he was staying?"

"No; but Lorenzo saw him leave a house in Clerkenwell, a lodging house kept by an Italian woman, Maria Ro-selli, in Summers street."

Mackworth made a hasty note of the

"He was staying there?"

"Lorenzo did not know," replied Pie-tro, shrugging his shoulders.

"When did he meet him again?"

"He see him no more."

"Or heard of him?"

"No. Lorenzo, he thinks Marco must have gone away again. He would go and ask for him at the house, but Mezza, he was not friendly. You see, signor, he did not come to Hammersmith because he would meet me. I ask him in my letter for the money he owe me; he make no answer, and he did not come near me."

"I will see your friend. What's his name?"

"Lorenzo Bartolini." "Where is he to be found?"

"He makes statues in a shop in King's Cross road; I don't know the number, but you will easily find it, signor."
"I am glad you are here; the air will serve you," he said, addressing his cousin.

cousin.

A quarter of an hour later and Mackworth had found the shop in the King's Cross road, entering which, he asked for Lorenzo Bartolini, when a low-sized, thick-set man in his shirtsleeves, and with his face, hands and head all covered with white powder, came from the workshop at the back to see him.

workshop at the back to see him.

Lorenzo, whose black, round eyes assumed a startled expression when his visitor's calling was made known to him appeared willing to give whatever information he could; but that was little in itself, and conveyed nothing more than what Pietro had already stated. This man had never known Mezza intimately, but had seen him a few times when he had stayed with Pietro in Hammersmith, and had fallen into that friendly intercourse which foreigners in a strange land quickly form. He had, therefore, been surprised when Marco would have passed him without speaking, and, thinking it was accidental, Lorenzo had stopped him.

But that Mezza had wished to hold no

But that Mezza had wished to hold no But that Mezza had wished to hold no conversation with his acquaintance soon became plain to the latter, who accordingly went his way without learning much of the man he had encountered. The chief impression Lorenzo carried away from this meeting was that Mezza was drunk.

"You are sure of that," said Mackworth.
"Well, he couldn't speak plain enough.
It was not that, but his manner—it was
confused."

"Could that have been because he had met a countryman whom he wished to avoid?"
"But we had never quarreled?"
"He may not wish to have been seer

by you."
"That may be true." "Did he mention Pietro's name?"
(To be continued.)

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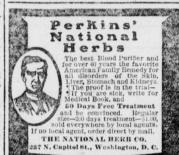
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