it to the family before."

"She won't do either."

usher at the wedding!"

take it pretty hard."

"Which one?"

"Noble Dill."

being noticed.

about her."

who will just merely lose his reason!"

"Yes," said Mr. Atwater, thought-

"He certainly will!" Mrs. Atwater

declared. "Noble's mother told me

last week that he'd gotten so he

was just as liable to drop a fountain-

pen in his coffee as a lump of sugar;

and when any one speaks to him he

either doesn't know it, or else jumps,

When he says anything, himself, she

says they can scarcely ever make out

what he's talking about. He was try-

ing enough before Julia went away:

but since she's been gone Mrs. Dill

says he's like nothing in her experi-

ence. She says he doesn't inherit it;

Mr. Dill wasn't anything like this

Mr. Atwater smiled faintly. "Mrs.

"No," said his wife. "She was

quite a sensible girl. I'd hate to be

in her place, now, though, when she

"How can Mrs. Dill tell him, since

"Well-perhaps she ought to know

t, so that she could tell him. Some-

body ought to tell him, and it ought

to be done with the greatest tact. It

ought to be broken to him with the

most delicate care and sympathy, or

"Nobody could foretell the conse-

'no matter how tactfully it's broken

"No," she said, "I suppose that's

true. I think he's likely to lose his

reason unless it is done very tactful-

"Do you think we really ought to

tell Mrs. Dill, Mollie? I mean, seri-

For some moments she considered

his question; then aswered, "No. It's

possible we'd be following a Christian

course in doing it; but still we're rath-

er bound not to speak of it outside the

family, and when it does get outside

the family I think we'd better not be

the ones responsible-especially since

it might easily be traced to us. I

think it's usually better to keep out

"Yes," he said, meditating. "I nev-

er knew any harm to come off people's

But as he and his wife became si-

lent for a time, musing in the fire-

light, their daughter's special convic-

tions were far from coinciding with

lent-a strangeness in her which they

should have observed. But so far

sequences to Noble Dill, which they

child when she put on her coat in the

of things when there's any doubt."

sticking to their own affairs."

quences," her husband interrupted-

Dill wasn't anything like Julia."

tells Noble about this!"

the consequences-"

to Noble."

ly, though."

ously: Do you?"

the doesn't know it herself?"

fully. "I suppose he will."

"Breaking it to her 'admirers.'"

"Oh, she isn't going to do that!"

"She'll have to, now," he said. "She'll

said ruefully.

comes home."

"What's that?"

"PRETTY EYES."

Synopsis-Proud possessor of a gift of Uncle Joseph to his nephew, Herbert Illingsworth Atwater, Jr., aged thirteen, the fortunate youth, with his chum, Henry Rooter, about the same age, begins the publication of a full-fledged newspaper, the North End Daily Oriole. Her-bert's small cousin, Florence Atwater, being barred from any kind of participation in the enterprise, on account of her intense and nat-ural feminine desire to "boss," is frankly annoyed, and not at all backward in saying so. However, a poem she has written is accepted for insertion in the Oriole, on a strictly commercial basis-cash in advance. The poem suffers somewhat from the inexperience of the youthful publishers in the "art preservative." Her not altogether unreasonable demand for republication of the masterpiece, with its bauty unmarred, is scorned, and the break between Miss Atwater and the publishers of the Oriole widens. The Sunday following, Florence's particular chum, Patty Fairchild, pays her a visit. They are joined, despite Florence's openly expressed disapproval, by Herbert and Henry. Florence will not play. Patty and the visitors indulge in a series of innocent Sunday games. Among them is one called "Truth," the feature of which is a contract to write a question and answer, both to be kept a profound secret. The agreement is duly carried out.

PART II-Continued.

"I say you won't speak of Julia's engagement outside the family, will you. Florence?"

"Papa!" she gasped. "Did Aunt Julia write she was engaged?"

"To get married?" "It would seem so."

"To who?" ""To whom,' Florence," her mother suggested primly.

"Mama!" the daughter cried. "Who's Aunt Julia engaged to get married to? Noble Dill?

"Good gracious, no!" Mrs. Atwater exclaimed. "What an absurd idea! It's to a young man in the place she's visiting-a stranger to all of us. Julia only met him a few weeks ago." Here she forgot Florence, and turned again to her husband, wearing her former expression of experienced foreboding. "It's just as I said. It's exactly like Julia to do such a reckless thing!" "But we don't know anything at all

about the young man," he remonstrated. "How do you even know he's young?" Mrs. Atwater asked crisply.



At This, the Siender Form of Florence Underwent a Spasmodic Seizure, in Her Chair.

was that he's a lawyer. He may be a widower, for all we know, or divorced, with seven or eight children." "Oh, no, Mollie!"

"Why, he might!" she insisted. "For of her, they were unaware that she the third or fourth time, or divorced, sinly interest in Julia Atwater's enwith any number of children. If such gagement and in those possible cona person proposed to Julia, year know yourself she'd hate to be disappoint- had sketched with some intentional appear out-of-doors for days except to

Her husband laughed. "I don't think | the staggering seriousness attributed she'd go so far as to actually accept to their predictions by their daughter. such a person and write home to an- They did not even notice her expresnounce her engagement to the family. sion when Mr. Atwater snapped on alone, pah-puh!" I suppose most of her swains here the light, in order to read, and she have been in the habit of proposing went quietly out of the library and up to her just as frequently as she was to her own room. unable to prevent them from going | On the floor, near her bed, where that far; and while I don't think she's | Patty Fairchild had left her coat and been as discouraging with them as she hat, Florence made her second dismight have been, she's never really covery. Two small, folded slips of accepted any of 'em. She's never been paper lay there, dropped by Miss Fair-

engaged before." "No," Mrs. Atwater admitted, "Not darkening room. They were the re-

plies to Patty's whispered questions, in the game on the steps-the pledged Truth, written by Henry Rooter and Herbert Atwater on their sacred words and honors. The infatuated pair had either overestimated Patty's caution, or else each had thought she would so prize his little missive that she would treasure it in a tender safety, perhaps pinned upon her blouse (at the first opportunity) over the heart. It is positively safe to say that neither of the two veracities would ever have been set upon paper had Herbert and Henry any foreshadowing that Patty might be careless; and the partners would have been seized with the utmost horror could they have conceived the possibility of their trustful messages ever falling into the hands of the relentless creature who now, without an instant's honorable hesitation, unfolded and read them. "Well, I'd hate to have Julia's job

"Yes, if I got to tell the truth, I when she comes back!" Julia's brother know I have got pretty eyes," Herbert had unfortunately written. "I am glad you think so, too, Patty, because your eyes are too. Herbert Illingsworth Atwater, Jr."

And Mr. Henry Rooter had likewise either have to write the news to 'em, ruined himself in a coincidental manor else tell 'em, face to face, when she

"Well, Patty, my eyes are pretty,



But What Eventually Engrossed Her Mind Was the Thought of Wallie

yours because you have beautiful eyes, also, sure as my name is Henry Rooter."

Florence stood close to the pinkshaded electric droplight over her small white dressing table, reading again and again these pathetically honest little confidences. Her eyelids were withdrawn to an unprecedented retirement, so remarkably she stared, while her mouth seemed to prepare itself for the attempted reception of a bulk beyond its total capacity. And these plastic tokens, so immoderate as to be ordinarily the consequence of nothing short of polgnant horror, were overlaid by others, subtler and more gleaming, which wrought the true significance of the contortion-a joy that was dumfounding.

Her thoughts were first of Fortune's kindness in selecting her for a favor so miraculously dovetailing into the precise need of her life, then of Henry and Herbert, each at this hour probably brushing his hair in preparation for the Sunday evening meal, and both touchingly unconscious of the calamity now befalling them; but what eventually engrossed her mind was the thought of Wallie Torbin.

Master Torbin, approaching fourteen, was in all the town the boy most dreaded by his fellow-boys, and by girls of his acquaintance, including many of both sexes who knew him only by sight-and hearing. He had no physical endowment or attainment worth mention; but boys, who could "whip him with one hand," became sycophants in his presence; the terror he inspired was moral. He had a special overdevelopment of a faculty exercised clumsily enough by most human beings, especially in their youth: in other words, he had genius-not, however, genius having to do with anything generally recognized as art or science. True, if he had been a violinist prodigy or mathematical prodigy, he would have had some respect from his fellows-about equal to that he might have, received if he were gifted with some pleasant deformity. such as six toes on a foot-but he would never have enjoyed such deadly prestige as had actually come to be theirs, although she, likewise, was si- his. In brief, then, Wallie Torbin had a genius for mockery.

Almost from his babyhood he had were they from a true comprehension been a child of one purpose: to increase by ghastly burlesque the sufall we know, he may be a widower for had more than a casual, young-cou- ferings of unfortunate friends. If one of them wept, Wallie incessantly pursued him, yelping in horrid mimicry; if one were chastised, he could not exaggeration, and decidedly without encounter Wallie and a complete rehearsal of the recent agony. "Quit, papa; pah-puh, quee-yet! I'll never do it again, pah-puh! Oh, lemme

"I may have a slight surprise

(TO BE CONTINUED.)

Thirty years after, one puzzles in valn over why he could dance from 9 p. m. to 4 a. m. and enjoy it.

Girdle Adds to Milady's Frock

fashlon correspondent. Perhaps the the girdle because the majority of the a la Juliette. new girdles are so elaborate and so costly that the woman who is averse to plunging into heavy expenditure on clothing feels that she can exist without one of these girdles, whereas sleeves she must have.

But, as the season is still young, it is likely that less expensive copies of these costly affairs will be made and are worked out in connection with the that these will be seen on the less adjustment of the apron drapery. exclusive frocks. At present all of the firms showing exclusive models many belts are made of scales of are putting great stress on girdles. These are, without doubt, a very important part of the costume, and, although elaborate, they suggest many simpler ways of girdling dresses. The addition of a new girdie is an exceltent means of rejuvenating a last year's frock.

It may safely be said that girdles never have been more important than they are in the present fashions. Paris dressmakers have united on this feature. Every dress and every suit carries some sort of girdle ornament or trimming or is worn with a belt, nearly every one of which is placed at a ow waistline.

Models of Ancient Inspiration. As the new dresses are Renaissance in style, so also are the girdles. Many of them are developed in perforated metal, and the Paris dressmaker gets no less than \$50 for one of these sickel or steel girdles. The former are sometimes silver washed, all beaufifully worked in perforated designs after the style of metal workers of that period.

One will recall that starting in about the Seventh century the goldsmiths' trade began to develop in an interesting way and their work plays an important part in the art history of both France and Italy, culminating, as it were, in the elaborate bronze decorations of the Empire period.

A remarkable thing about the perforated metal girdles is that they are used on even the most dressy costumes. Lanvin uses them on white satin dresses, on dresses of colored velvet and on tailored suits. In the latter instance they are straight around the figure and of even width.

Those for evening dresses have the ornaments across the front shaped bined with large cabochons of jet. like breastplates. In fact, many of the ideas are taken from the armor of the Renaissance period. One might wonder in looking at them if they have been brought out to take the place of the corset.

On Day and Evening Dresses. It will also be recalled that the first corsets were worn on the outside of the dress and not underneath. These perforated girdles with broad ornaments at the front take care of the natural fullness of the figure just over the stomach

Martial et Armand make a great feature of perforated metal girdles, using them on both day and evening



Jet Girdle Made or Scales of Metal Combined With Large Jet Ca-

dresses. Another novelty belt at this finctly a Lanvin feature. house is the wide Egyptian girdle, From it hang long fancy Oriental tas-

Such girdles are sold separately if a customer so desires. As the dresses are so simple and the girdles so elabgirdle alone, the intention being to appear even larger. use it on frocks which the purchaser already has.

Another idea borrowed from the Renaissance period is the padded gir- of her models are draped in such a dle of embroidered silk. These are way as to form a figure-girdling outoften in materials matching the dress line. or of a handsome brocade. The padded part is placed across the front and naturally enlarges the waistline.

A padded belt is astonishing, espe-

The girdle shares with the sleeve | cially with the thickest part across the distinction of being the only strik- the stomach. It is, indeed, the hour ingly new feature of this winter's of the curveless figure. In some of ciothes. Honors are about evenly divid- the Lanvin models one sees a double ed between the two, according to a Paris girdle in this padded style through which the fullness of the skirt drap sleeve has been more talked of than ery is sometimes drawn in puff style

> Lanvin has many beautiful girdle effects, most of them taken from the Polish Renaissance styles. Some are padded, and novel in both their composition and adjustment. On both day and evening dresses Lanvin makes use of the apron effect and the most interesting of her new girdles

In addition to pierced metal girdles



Another Type of Girdle of Metal Which is Meeting With Favor in

ribs of metal set together ingeniously to make the belt flexible. These are in steel, old silver and dull gold finish. Sometimes steel scales are com-

Every imaginable design is used for heavy beaded girdles both in color and in jet. These often finish with long fringelike ornaments and tassels of beads and silk, the tassel ornaments often recalling Chinese effects Tin and Steel Adorn New Clothes.

Leather ornaments with steel nall heads appear on the new girdles Lanvin uses colored leathers studded with jet and steel nailheads on very dressy frocks, the girdles sometimes culminating in an ornament.

Another very interesting girdle effect introduced by Lanvin is obtained by the use of a thick girdle of fur which passes through a puff of silk and holds the apron drapery of an afternoon dress.

Many strange things have been done in the name of fashion, and almost every material incorporated in dress at one time or another. There have been clothes of paper and clothes of wood, but it remained for the designer of the present day to make wearing apparel from tin and steel. Tin is in high favor and has met with a ready | ly prepared meal, although if the day's acceptance, judging by the amount of it worn.

It was the Paris creators who first thought of using this metal. Many of this winter's French hats show a tin trimming in the form of large leaves with the metal slashed to represent veining. Sometimes a single leaf of this sort is used on a simple black plush hat. Maria Guy is one maker who favors such trimming. Resemble Old-Fashioned Stomachers.

Steel fringes are used profusely in the new girdles. Strings of glistening steel bends are formed into fringes. Fringes of jet beads are also used.

Some of these girdles are very closely related to the old-fashloned stomachers. They give the appearance of covered metal frames ornamented with all sorts of unusual embroidered or chocheted motifs, interesting tubings and cordings, jets and metals, strings of pearls and various beads.

Lanvin uses little shells massed on frames to make girdles which are wide at the front and taper at either side. The shell idea is one she has also carried out in dress trimmings and it, therefore, may be said to be dis-

Gone are the days when one paid hand embroidered, the width of the any consideration to the size of one's girdle being from 12 to 15 inches. waistline. It is a far cry from the days of the hourglass figure, snugly belted so as to appear as small as possible, to the present day corsetless figure wearing a girdle of fur or one consisting of great puffy silk orate, an order is often given for a roses that are stuffed to make them

> Premet is one French maker who uses fewer belt effects or girdles than any of the other houses, as so many

Cleaning a Toaster. A small soft paint brush is just the thing for cleaning an electric toaster.



Who is the wisest woman-she who says the right thing at the right time? indeed-but she who leaves unsaid the wrong things at the tempting ma-

DISHES OF CURRY.

Dishes of curry are like the little girl with the curl, "when they are good they are



very, very good, (if you like curry) and when they are bad they are horrid." One thing is

best borne in mind when using

curry and that is to cook it with the ingredients of the dish, when possible. In the Orient there are forty or more ways of preparing curry powder and only there to we get the perfection of the dish.

Curry is like mincement and fruit cake-we like the kind we have been accustomed to use.

Curry of Succotash .- Take two cupfuls each of fresh lima beans and cooked corn, or two cans of each; heat until hot and heap, after seasoning with salt, pepper and butter on a flat dish; cover with curry sauce and serve with potato croquettes, or banked

mashed potatoes and chutney sauce. Curry Sauce .- Simmer in two tablespoonfuls of butter, one large onion, finely minced, then add one tart apple, chopped; cook three minutes; then add one-half cupful of highly-seasoned vegetable stock or water and cook gently for five minutes; add another half cupful of stock and one cupful of milk, into which one dessert spoonful of curry has been stirred; let all boil up once, then press through a sieve, pressing well to get the juices; return to the fire and thicken with a tablespoonful of butter and flour for every cupful of liquid. Stir until it thickens and add salt before serving. This makes a mild curry sauce.

Chicken Curry.-Cut up a plump young bird and fry brown in olive oil. Remove from the frying pan and place in the oven. Mix together two tablespoonfuls each of flour and curry powder, then add gradually one cupful of stock. Fry two sliced onlons in the hot fat, add the prepared stock, cook five minutes, then turn in the chicken. Cover and allow to simmer fifteen minutes. Serve hot with boiled seasoned rice. If the sauce seems too thick, add more of the stock.

"If I knew that a word of mine. word not kind and true, Might leave its trace on a loved one's

I'd never speak harshly, would you? If I knew that the light of a smile Might linger the whole day through, And brighten some heart with a

heavier part, I wouldn't withhold it, would you?

FOR DINNER TODAY.

True economy means wise distinc-



an easily digested fat;

milk is an absolute necessity. A meal which does not meet the needs of the body is not an economicalmeals are balanced the result is the

Hamburg Steak .- Do not buy the chopped meat but get a piece of round steak, put it up with some suet or pork through the meat chopper, season with onion, salt, pepper, a bit of clove and form into flat cakes. Broil or pan broil and serve with a brown sauce. Baked potatoes with boiled cream onions will be good vegetables to serve with this dinner.

Chicken With Corn .- Scrub and clean a fowl well by using a handful of soda in the water; cut up as for frying. roll in seasoned flour and brown in a little hot fat. Lay the pieces in a baking dish and cover with milk, simmer slowly for two hours or longer, depending upon the age of the fowl. Season well when half cooked and add a cupful of corn or more. The fresh corn, cut from the cob, is best, but canned will do. Serve the chicken with corn and gravy poured around it.

Stuffed Onions.-Parboll large-sized onlons, take out the centers, leaving a cavity to hold the filling. Chop the onion, which was taken from the center, mix with cold sausage meat or bacon and bread crumbs with seasonings. Fill the centers, pour around, add good beef broth or add water and butter. Bake until the onions are tender, basting occasionally. Cover with a spoonful of buttered crumbs and brown just before serving.

Tomato Custard .- Put into a buttered baking dish one pint of canned tomatoes, one teaspoonful of sugar, one tablespoonful of scraped onion, one-fourth cupful of fine soft bread crumbs. Beat four eggs slightly, add one-half teaspoonful of salt, one teaspoonful of sugar and one and onehalf cupfuls of hot milk. Pour it over the tomatoes and bake in a moderate oven until the custard is set.