

## ANSWERING HER LOVE LETTERS

By ALBERT REEVES

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"DO YOU know why I like you, Miss Gray?" inquired Doris Dinsmere, seating herself in her friend's comfortable chair. "It's because you're so sensible."

"That's a mixed sort of compliment," answered Elizabeth Gray, laughing. "I think I know what you mean, though."

"I mean you're the sort of person to come to for advice," said Doris, patting her friend's hand coaxingly. Elizabeth Gray and Doris Dinsmere had been school friends. Five years afterward they had met in New York, where Doris was studying art, at the expense of her well-to-do parents, while Elizabeth lived in a tiny flat and worked as a stenographer.

Miss Gray was the sort of a woman who would never be quite beautiful, as Doris was, but there was more in her head than had passed through Doris' flighty one in all her life. "You are in love again," said Miss Gray calmly.

Doris nodded. "To Charlie Ross," she answered. "We're engaged."

Elizabeth was unable to repress a little sense of pain. It was she who had introduced Charlie to Doris. Charlie had been quickly infatuated with the empty-headed little girl, who represented all that was sacred in his eyes. She thought with a pang how much he had begun to mean to her before he met Doris and ceased coming to her apartment. They had discussed things together; he had told her everything that was in his life, all his ideals. And he had been thrown off his balance by Doris, who had nothing but beauty and vivacity. She knew Doris would never make a good wife for Charlie. And the pity was that she could do nothing. Time must teach them.

"This is what I want you to do," said Doris. "He writes me the most beautiful love letters. And I—I don't know how to answer them."

"Just be natural, dear," said the older woman. "Don't try to say what you don't mean. Charlie will come to understand."

"But you don't understand," said Doris plaintively. "He thinks I am all sorts of things I am not. He thinks I am clever and—and all that. Elizabeth—she used the word when she wanted to coax—'won't you write me a love letter to Charlie?'"

"My dear child!" faltered Miss Gray. "Oh, you must," pleaded Doris. "Or else I shall lose him. You don't know how much he means to me, and all he thinks me which I am not. Please, please, Elizabeth."

"But he will know it is not you speaking in the letter, my dear," protested Elizabeth Gray. "Please," repeated Doris, sobbing. Doris was very winning when she meant to be. And so her friend capitulated and, conscience-stricken, sat down to indite a letter to Charlie Ross that should sound like Doris and yet be what Doris was not.

She wrote it from her own heart. She spoke of what love means to a woman, of all the things that she knew and Doris could never know. She poured out her heart in that letter, and in many others.

For the first letter brought back a reply that touched her vividly. It showed something in the man's nature, something idealistic which even Elizabeth Gray had never known existed in the man, something to which her heart responded as the steel to the magnet. And after that the descent was easy.

Letter after letter came to him from her pen. "You must not wonder," she wrote once, "that I seem so different to you when we meet from what I seem to be in my letters. It is very difficult for me to express myself face to face."

"Charlie is devoted," said Doris happily one day. "He thinks I write all those letters, and you know, Elizabeth, that they are incomprehensible to me."

Yes, there were many things that were incomprehensible to Doris. Elizabeth Gray began to see that more and more clearly as the weeks went by. But she was too far in the slough of deception now to be able to extricate herself. Passionate letters passed between them, and she poured out all her longing and all her love to this lover who, unknowing whence the letters came, could never be hers.

"It was all a mistake. I have found the man I love, and he loves me. So you will not have any more of those horrid letters to write. He isn't the sort of man who is above me. He is Frank Bewlett."

"The actor?" "Yes," answered Doris meekly. "What will Charlie say?" "I want you to write and tell him," answered Doris. "Promise me. You know, you got me into this trouble, Elizabeth, and you must get me out—you must!"

Elizabeth sat down that night with a heavy heart and wrote to Charlie. Doris was going home; she loved another; he must forget her and never write to her nor try to see her again. She did not sleep that night, and went to work with a heavy heart next day.

"That evening Charlie called, and she was totally unprepared for it. He came in with a white face. "I haven't been to see you since I met Doris," he said. "I can't forgive myself for neglecting an old friend in my happiness, as I supposed it to be. Do you know—know—?"

Elizabeth nodded. She could not manage to utter the trivial sympathy in her heart. "Why did she do it?" he demanded. "We love each other. If you could have seen the letters she wrote me! They were not the letters of a foolish girl. There is something I can't understand in this. The man she thinks she loves now is—well, not the sort of man that girl would love."

He forgot himself in his despair. He paced the room. Suddenly he stopped before Elizabeth's desk. Elizabeth sprang up. He was looking at a half-finished letter she had been writing when he came in.

He turned and faced her. "What does this mean?" he asked, looking at the handwriting. "Doris has been here this evening. See, the ink is scarcely dry! She has been here, and she is here now."

"No, Charlie," said Elizabeth helplessly. "You don't understand. Our writing is very much alike."

"I have never seen her writing," he answered, with slow suspicion. "But I know that the writing of that letter is hers."

"It isn't, Charlie. I—"

"Then you wrote those letters at her dictation! She showed you my letters and dictated her answers to you. So they filtered through two persons—all those fine professions of love and eternal loyalty!" he said bitterly.

Elizabeth did not know what to say. And she solved her problem in a woman's privileged way by sinking down into her chair and bursting into bitter tears.

She looked up at him. "Go, now, please!" she sobbed. "Yes, think anything you please. I wrote them for Doris, if you like. What does it matter, now that your trust has been betrayed by a heartless girl?"

He stood irresolutely in the doorway; then he came forward to where she sat, her head bowed on her arms, striving to still the sobs that rent her as she thought of the bitterness that had overtaken their two lives.

"It means a good deal," he said. "Did you—did you help her to compose those letters? And were some of those thoughts yours? Believe me, I see her in her true light now, and it seems to me incredible that she could ever have written to me as she did. The woman who wrote those letters was a woman of a soul far above Doris'—"

"Hush! Do not think unkindly of her," said Elizabeth softly, raising her streaming face. "It is all over now. She would never have understood what love means."

"You inspired them," he persisted, doggedly. "I wrote them all, Charlie," said Elizabeth, rising and facing him. "She was afraid you would look down on her. She loved you in her way—remember that. She is only a child. She asked me to help her keep your love, and I wrote them."

He held her hands. "I thank God," he answered gravely, "that at least I can keep my faith in women."

## Skirt Below Knee; Waistline Higher

### Showings for Resort Wear Will Influence Modes Season Ahead.

Midsession modes reflect the skirt that drops two or three inches below the knee, observes a fashion correspondent in the Kansas City Star. These midsession showings, which are primarily for resort wear, will influence the modes of the season ahead. The silhouette sponsored is short and slim and the waistline averages the highest seen thus far in the midsession showings, although it is not yet raised quite to normal position.

Many bolero treatments are sponsored in this collection, appearing in coats as well as in dresses, often accompanied by a corresponding deep, flat tier treatment on the skirt. The skirt treatment noted in dresses, especially in taffeta models, consists of covering them entirely with inch-wide plaited ruffles.

An interesting feature of the collection is suits with short jackets, accompanied by blouses of tub silk or tricot which are continued beneath the waistline under wrapped skirts as short culottes.

Many plain black dresses are accompanied by hip-length or three-quarter length straight coats in a light color, such as black dresses with coats of beige rep or of green chiffon.

Black with pink is a combination stressed by Jenny in both day and evening types. Two dinner gowns, labeled "Darling" and "Caress," shown together, are of black satin with pink yokes and pink facings to loose panels developed in two different interpretations.

The long-sleeved dinner gown is a fashion indorsed in this collection, appearing in dresses of black lace. The vogue of gay colorings in interesting combinations is indorsed in the collection of sports clothes which Marthe Regnier presents for midsession.

A striking example of these color combinations is a model which combines crepe in an ashy turquoise shade with gray camel's hair jersey. In another costume apricot-colored kasha is used with green jersey.

Despite this combining of colors Marthe Regnier's collection is more simple than were those shown in previous seasons. Wearable sports costumes are accented in both one and two-piece models, both types frequently combining a bloused bodice with a plaited skirt.

The models which Bishop presents for midsession are for the most part afternoon and evening types. The silhouette shows the sophisticated lines characteristic of this house with uneven hemlines accented.

Fabric combinations are much in evidence, appearing in such novel versions as a chiffon bodice worn with a lame skirt, flat crepe combined with satin, and combinations of velvet with tulle.

An interesting feature of the Mary Nowitzky models presented for midsession is the emphasis placed on Rodier's novelty cottons in the new sport clothes shown.

These cottons sometimes are combined with silk or woolen fabrics, as in a costume which has a jumper of novelty sponge banded in kasha, and a kasha skirt.

Besides appearing in these fabric combinations, the novelty cottons are used for entire dresses, several being of dark cotton velvies in shades of red.

## Navy Twill Has Red and Gold Embroidery Trim

### Knickers Are Becoming a Part of Every Frock

If the exception proves the rule, it was never more true than this season when, in spite of the general wave of femininity sweeping over the women's world, "la culotte," or knickers in plain English, are becoming a part of every frock.

One had grown accustomed to knickers for sports wear which every dressmaker has been showing for many years. But it remained for one to launch "la culotte," for afternoon and evening costumes, and very dainty and attractive they are, a far cry from the old-fashioned pantalettes of our good grandmothers.

The knickers are always knee length with sometimes a ribbon bow at the knee and sometimes a narrow finely-plaited frill of georgette or chiffon. At times the frock is scalloped at the bottom, and as the wearer walks, one gets a glimpse of the little breeches, always the same color as the gown and often of the same material.

A charming afternoon frock of chiffon has oval panels edged with black velvet, cut up on either side to show the full black silk knickers gathered into a band at the knee and fastened with rhinestone buckles. A black velvet dinner gown has a band of gold lace on the bodice and deep scallops on the bottom of the skirt and is worn with full knickers of black georgette trimmed with the same gold lace.

A charming model of apricot georgette is trimmed with silver embroidery and has full culottes of the same material. Pretzel makes no attempt to disguise the culotte even for street wear. A pair of very full gray ones which might almost pass for a divided skirt are worn with a long coat of gray woolen material with a scarf knotted at one side and large square pockets of moleskin.

### Many Details Baffle Amateur Dressmakers

Women who have found it a comparatively simple matter to make their own frocks, or to fashion them with the aid of a clever little seamstress, must view certain of the new models with trepidation. Simple as they appear at first glance, they are quite beyond the comforts of the amateur dressmaker. There is a trickiness of cut and a subtlety of detail only to be achieved by those who have served a long apprenticeship in the arts of the couturier.

While the advent of more intricate fashions may not be hailed with joy in some quarters of the feminine world, nevertheless it brings about a relief from the monotony that for a time characterized clothes worn by the majority of women. Of course, there always are certain types of clothes that must necessarily conform to familiar lines and not stray far off the beaten tracks, so far as details go. But generally speaking there is not the sameness about the new fashions that there has been and there is infinitely more individuality.

### Chinchilla Fur Popular

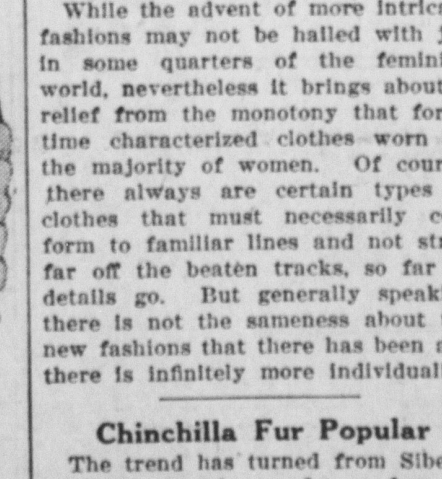
The trend has turned from Siberia to South America so far as furs for formal evening wraps are concerned. The beautiful white and gray of chinchilla, which is a South American rodent, is supplanting ermine, a rodent of the North. One of the most charming evening wraps seen recently is of green velvet, lined with green and pink velvet and with a deep collar and border of chinchilla.

### Pink Frocks for Evening

Evening dresses of pink chiffon or tulle are given a conspicuous position in every collection of new models. In almost every instance the waistline is defined by a belt or sash and the greater width of the skirts is accentuated by platings and flounces.

### Black and White Used for This Chic Costume

Black and white make this chic winter costume, in velvet and chiffon with tiny beads of novelty fur. The sleeves are trimmed with fur, which adds to the gown's appeal.



This charming afternoon dress for winter wear is of navy twill, trimmed with red and gold embroidery. Its beauty is further enhanced by the popular bell sleeves.

## The KITCHEN CABINET

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So long as men shall be on earth there will be tasks for them to do. Some way for them to show their worth. Each day shall bring its problems new. And men shall dream of mightier deeds Than ever have been done before. There always shall be human needs For men to work and struggle for. —Edgar Guest.

### EVERYDAY GOOD THINGS

For a luncheon dish scalloped corn makes a most tasty one. The following is an old dish:

**Corn à la Southern.**—To one can of corn add two well-beaten eggs, one teaspoonful of salt, one-eighth of a teaspoonful of pepper, one-half teaspoonful of sugar, two tablespoonfuls of butter and one pint of scalded milk. Turn into a buttered baking dish and bake in a slow oven until firm.

**Corn Oysters.**—Beat two eggs, add one can of corn, one teaspoonful of baking powder, one tablespoonful of butter and one-half cupful of flour, season with salt and pepper and fry on a hot griddle in small spoonfuls. Nice served with chicken or squab.

**Mock Crab.**—Melt four tablespoonfuls of butter, add one-half cupful of flour mixed with one-half teaspoonful of salt, three-fourths teaspoonful of mustard, one-fourth teaspoonful of paprika; when well blended pour on gradually one and one-half cupfuls of milk. Bring to the boiling point and add one can of corn, one egg slightly beaten, three teaspoonfuls of Worcestershire sauce. Turn into a buttered baking dish, cover with croutons and bake until the croutons are brown.

**Fried Celery, Tomato Sauce.**—Wash and scrape celery, cut into three-inch lengths, dip into batter and fry in deep fat. Drain on brown paper and serve with tomato sauce. To make batter mix one-half cupful of flour, one-fourth teaspoonful of salt, a few grains of pepper, one-third of a cupful of milk and one egg well beaten.

**Cooked celery served with cheese and white sauce** as an scalloped dish makes a good hot dish for luncheon or supper.

**Baked Chestnuts.**—Remove the shells from a pint of chestnuts, put into a baking dish and cover with seasoned chicken stock. Bake until soft, keeping covered until nearly done.

**Boiled Chestnuts With Sauce.**—Remove the hard shells from the nuts, blanch them in boiling water ten minutes, then drop them in cold water and rub off the brown skins. Drop the blanched nuts into rapidly boiling water and cook until tender when pierced with a fork. Drain and let steam over boiling water until the sauce is made. Serve with a rich white sauce or a drawn butter, or a Hollandaise.

**More Good Things.**

The following is a delicious way of serving chicken: Dress the chicken and cut into serving and cut into serving sized pieces, stew until tender. If the chicken is tough add two tablespoonfuls of vinegar when it is cooked. Add salt, four or five whole cloves and peppercorns, a bay leaf, two cupfuls of milk and one-half cupful of cream. When it boils thicken with a tablespoonful or two of flour stirred smooth with cold milk. Pour over well baked buttered powder biscuits split and buttered and placed on a hot platter.

**Parasnip Puff.**—Boil parsnips until tender, put through a sieve, add a tablespoonful of butter to each cupful of pulp, season with salt and pepper. Beat two egg yolks, add to one-fourth cupful of white sauce, cool, and add the stiffly beaten whites, pour into a well buttered baking dish and set into hot water; bake until brown.

**Another Way With Parsnips.**—Clean the fresh vegetables and cut into narrow strips, put on to cook with a tablespoonful or two of butter for each pint of sliced parsnips, add no water, cover tightly and steam, cooking carefully until tender. There will be moisture enough in the vegetable to keep from burning. When tender add salt and pepper and stir until lightly browned.

**Spanish Cream.**—Dissolve two tablespoonfuls of gelatin in one-half cupful of cold water. Cream the yolks of two eggs with one-half cupful of sugar. Pour over these the gelatin, stirring all the time, adding a pint of hot milk. Add a pinch of salt and flavor. Put back in a double boiler and cook as thick as boiled custard. Cool and fold in the stiffly beaten whites of two eggs. Put into a mold and set away to chill.

**Dumplings.**—Take one beaten egg, one cupful of buttermilk, one-half teaspoonful of salt—if buttermilk is sweet add no soda, if slightly sour add a pinch of soda—flour to make a drop batter, adding two teaspoonfuls of baking powder. Drop into a hot stew of meat or chicken and cover at once; cook from eight to twelve minutes, according to size of the dumplings.

A delicious frosting for any plain cake is a boiled frosting to which a little cream, chopped nuts and raisins are added.

Nellie Maxwell



### The Snowball Game

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