

THE AMERICAN WOMAN



AUGUSTA, MAINE

JUNE 1916

This department is devoted to the interests of woman, especially the housewife. Anything that will lighten labor, brighten or make better the home and household, or help us each and all to lead truer lives, will be cordially welcomed. All readers of The American Woman will, it is hoped, give of their experience for the benefit of others, and ask any useful information for themselves. Send your tested and favorite receipts, hints on the training and care of children, cultivation of flavors, etc., etc., letting what helps you help others. This is the housemakers' own department, and on such all are invited to give a share in its management.

Address *MRS. M. M. HYNES, Boston Highlands, Mass.*

(Not a very "old maid," I am sure; just brave, bright girl who has stepped into dear mother's place, and is filling it as well as she can for father's sake. Send your address for information concerning the alphabet in filet-crochet asked for.)

A Cure for Stuttering

Let me urge M. X., in regard to the little book he has begun to stutter, not so alarmed. I have had experience about it; very fine, and know whereof I write. Little boy talked very plain, unusually with never a thought of stuttering until he was about two years old; then it came in like a "stitch," and he would scarcely open his mouth.

Will not some homemaker give me her experience in adopting children? I have none, and have thought I would adopt a little one could I find one who needed a home.

R. S. Hancockville, Ala. Mrs. Mann

(I have often wished I might be able to "match up" the wee ones needing a home and mother-love and care, with the homes and mothers who need them. There will surely be many among the homemakers of our circle to share with you their experience,

and we shall all be glad to know you have found just the right one — or more than one. It is a beautiful thing to do, and a blessing cannot fail to follow the doing.)

Help Given and Asked younger than Roy, never stuttered at

To clean windows, prepare a mixture of about one fourth cup of kerosene oil, a tablespoonful of either soda or powdered borax and one and one-half gallons of water. Dip a woolen cloth in this, wring it, and go over the glass; then, when dry rub outside and in with a dry cloth or soft paper. It will shine like crystal. When you are making furniture

ies stir a little flour in with the sugar and sprinkle on top of the fruit; the juice will not be nearly so likely to run out. Next time you make Graham bread, try mixing the sponge up with Graham flour instead of white; then when you are ready to mix stiff use the desired amount of white flour. You

will find this method gives a better flavor, —at least, such has been my experience. Cauldrons are very convenient, and require

Nowark, Ohio. Mame Mayberry.
(I am glad of your appreciation of our
Homemaker, and to know that you will do
all you can to make the domestic inter-

If you can't make the experiment interesting and helpful. There is nothing more pleasant than a friendly "getting together". In just the way we are allowed to do. Do you not agree with me?

I have often thought I would at least

I have often thought I would at least try to repay in part the benefits derived from this "homey" corner, and so I am begging admittance to-day. Keep two or three blocks of wood covered with oilcloth on the kitchen-table, and use them to set sauce-

spans and other utensils on; this precaution will save the table from becoming blackened. Machine-oil stains should be rubbed with soap and cold water; hot water is very likely to "set" them and make them permanent. If the seats of cane chairs are sagging, turn them upside down and wash with soap.

water, soaking enough to thoroughly wet them; in drying they will tighten to almost their normal condition. Eiderdown bed-covers are apt to become hard after long use, and may be restored to elasticity by hanging in the sun for a few hours. When you are considering the pros and cons, and the

finger is pricked so as to color the material, just saturate the stain with a few drops of peroxide and it will disappear. This is very successful if used immediately, before the stain dries. A good way to clean ribbons is as follows: Take a wooden cloth dampened

both sides. Hang in the air where the gasoline will evaporate and leave the ribbon.

THE AMERICAN WOMAN

Entered at the Post-Office at Augusta for Transmission at Second-Class Rates. Address All Letters to the American Woman, Augusta, Maine

Vol. XXVI

Published Monthly

AUGUSTA, MAINE, JUNE 1916

Single Copies Five Cents

No. 1

THE IMPOSTORS

By ELEANOR HOYT BRAINERD

I HAD rather meet a nice man than see the Abbey," Priscilla Warrington admitted to herself, as she winced down Priscilla in a haughty and eyed the

assessors-by. The sentiment may have indicated low tastes; but it must be urged in extenuation that, during two months on the Continent, Priscilla had met many beautiful noblemen, and no nice man. Not that the men had been unappreciative. From Naples to Berlin, from Budapest to Paris, resplendent officers, mysterious students, gallant citizens of many types had smiled her smiles; but she had not dared to smile.

"In our country," she explained, when writing to a home friend, "one knows that a man will stop, when one crosses one's fingers and says 'Kinda X'; but I don't, I seriously doubt whether these heavenly angels, in come-on clothes, understand the rules of the game."

And so, being a wise young woman, with a wholesome respect for unknown explosives as well as a mighty curiosity concerning them, Mrs. Warrington had, while traveling, restricted her smiles to the ranks of bell-boys, waiters, and porters, and had eliminated from her calculations all men who could not be tipped. The small size of the realm, so she found, furnished an excellent line of demarcation. Now, at the end of June, Priscilla was established in England and was finding the difficulty in keeping her smiles from becoming catfolds. As she looked from her cab, she reflected that there was something very satisfying about trees and bowlers after a surfeit of uniforms and caps. These big, sturdy men, with the strong mouths and the hoarse eyes, reminded her of the dear, safe, comfortable man at home. They looked, as though they might know the rules of the game and be able by them.

"But I don't know any of the creatures," she thought. Priscilla, then she brightened. Women's rest of her party well under way for Windsor? Hadn't she a whole June day all to herself? Wasn't she wearing her smartest frock and had in honor of the Clintons, with whom she was going to have tea, after seeing the Abbey and St. Margaret's?

"Stop at St. Margaret's first," she said, blithely to the cabman as he turned into Westminster; and when he drew up before the church and she stepped out with a broussier, she signed to him to wait. Extravagance, of course; but this was a day for extravagance.

The slender figure was swallowed by the old gray doorway. Inside the church there was a shadowy quiet, rose-perfumed. A few tourists basked about, under the eye of a decimated rooster, but Priscilla did not join them. She was a mercurial young woman, prone to shifting moods; and now, all of a sudden, she felt distinctly "churchy." The word is her own; but it describes well enough the vague, yearning emotionalism which pressed her into an out-of-the-way pew and drop upon her knees. When she

rose the tourists had vanished, but a group of fashionably dressed folk had replaced them, and others were drifting in.

"There's going to be a service," thought Priscilla, still in soulful mood, "I believe I'll stay for it."

She settled back in her seat; but, gradually, she realized that the character of the gathering was scarcely devout. Everybody seemed to know everybody else, and conversation though subdued, flowed freely. The girl's brain searched and found the answer to the riddle. A wedding! A very swell wedding! All outsiders, save her, had been shoosied out of the church; but she had been overlooked. Of course she was an intruder; but leaving now would be in the nature of looking a gift horse in the mouth; so she

toward the little window in the top of the cab, hesitated, stopped short, dropped back into her lap. It would be fun to see where the bride lived. The procession halted. Far down the line guests were leaving their carriages and mounting the steps of a big, imposing house. Now was the time for escape—but just as the street was blocked. It would be necessary to stay in line and follow the empty vehicles to the first corner beyond the house. Little by little, she calmed her way toward the spot where the awning and the carpet run led to the door.

Why not? A flash came into Priscilla's cheeks, a sparkle into her eyes. Why not? All her traditions, inherited and acquired, rose to offer conclusive answers to the question; but she put them aside. Even the

the gasp of terror. Gulls was written upon every line of her face, but the man with the admiring eyes did not seem to notice her dismay. "Lady Mary makes an attractive bride," he was saying when the culprit regained her self-possession sufficiently to listen. "They say the old duke has been very keen about this match. He does look pleased, doesn't he? Do you know, you are looking a bit fagged. Can I get you anything?"

"Fagged?" Pretext was the adequate word; and yet, and yet, returning joy of life was making itself felt in Priscilla's heart. Had she not said she would rather meet a nice man than see the Abbey? Well, she had not seen the Abbey; but here was a man and indications pointed to his being "nice." Priscilla's spirits rose. He seemed like a direct answer to prayer; and, though underscoring, one need not be unappreciative. And so she smiled at him, deliberately,

radiantly, fully realizing that he was not bell-boy, nor waiter, nor porter, quite convinced that she would not be allowed to tip him for services rendered. He caught the smile and exchanged a nuzzle for it.

"So hungry as that?" he asked.

"Famished," she answered. "He took possession of her, steered her through the crowd, found a seat for her in a little morning-room out of the confusion, and left her there while he went on forage. She nestled back comfortably among the cushions and watched him hurrying down the hall. Even his back was likeable, such a fine, straight, broad-shouldered, capable sort of a back. There was a man who would get the best of whatever lay beyond the dining-room doors. And yet there was a theory that the way of the transgressor was hard! Priscilla shook her head. The way of the transgressor was easy, and, so it seemed, joyful and rich."

The Nico Man was in a few moments, bearing platters that

justified belief in him. "The best I could do, short of falling scores of England's noblest and reaching the buffet under their

"It looks delicious," Priscilla murmured; but, unexpectedly, a scruple had come out from under the anachronistic which had wheeled it, with all of his kind, and was assuring the hungry young woman that she couldn't possibly eat the food on this basis did not even know her. When it came to the breaking of bread—well, having realized a meal, one would be no more a child; but every wrongdoer draws his line somewhere. Now, the Nico Man was different. He hadn't actually been provided by the church. There would be no moral sin against the laws of hospitality in appropriating him, so long as he himself was hungry.

Apparently, the Nico Man had no curiosity in regard to the girl's name or home or friends. That she had brown eyes, with golden light in the blue, he noted with a distracting ripple through it, and a pleasant, provocative face, and a sudden illuminating

Concluded on page 10



"She wasn't to men with eyes like these—such terrible, seductive eyes"

Some Pretty Novelties in Tatting

Madden No. 1

Guest-Towel and Medallions

By Ruth Dwyane

AN insertion in modern tatting — that is, tatting using only the points required for joining — is very neat and serviceable for towels or other purposes. In colored or white pure-silk it makes a very pretty pattern, and in cotton thread an attractive trimming for tub-dresses. Use No. 15 crocheted-cotton — coarser or finer thread will give same results in a wider or narrower insertion.

Make a ring of 10 double knots, (pivot twice, 9 double knots, close; a chain of 11 double knots; a ring as before, joining by last pivot to last pivot of preceding ring; another ring opposite, so that the base adjoins the base of the last ring made; a chain of 11 double knots; a ring, joining by last pivot to last pivot of preceding ring; another ring close beside but not joined to this; chain of 11 double knots; a ring, joining by last pivot to last pivot of preceding ring; a ring opposite, the base adjoining base of last ring, joined by last pivot to last pivot of 2d ring made; chain of 11 double knots; a ring, joined by last pivot to last pivot of preceding ring; another ring, close to the last but not joined by pivot; chain of 11 double knots; a ring, joining by last pivot to last pivot of preceding ring; a ring opposite, joining by last pivot to last pivot of 6th ring of preceding ring (the 6th ring made); repeat from * to length desired.

This is a pretty insertion, also, for pillowcase, sheet-shapes, aprons, and similar articles. It may be used as a border. If desired, Medallions are in frequent demand for insets, borders, or to be used in different combinations for pokes, collars, and other things. Two very attractive designs are presented:

No. 1.—Commence with a ring of 1 double knot, (pivot, 2 double knots, pivot) 11 times, 1 double knot, close and tie.

2. A ring of 7 double knots, join to pivot of center ring, 7 double knots, close; chain of 7 double knots; ring of 7 double knots, pivot, (2 double knots, pivot) 8 times, 7 double knots, close; chain of 7 double knots; repeat, joining a small ring to each pivot of center, alternating these with the large ring, chain of 7 double knots between, and continue such large ring to preceding by last pivot at side, also last to last in same way; join last chain at base of last ring. This row completes a very pretty small medallion.

3. A small ring, joining to 4th pivot of

ring of last row; chain of 4 double knots; another small ring, joining to 6th pivot of same large ring; chain of 7 double knots; a ring of 7 double knots, pivot, (2 double knots, pivot) 5 times, 7 double knots, close; a 2d ring, joining to 1st by 1st side pivot, a 3d ring, joining to 2d by side pivot, forming a dovetail, chain of 7 double knots; repeat, joining small rings over each ring of preceding row, and last ring of each dovetail to last ring of preceding dovetail by next to middle pivot; join last to last dovetail in same manner, and last chain at base of last ring.

No. 2.—Make a ring as for center of 1st medallion.

2. Make a chain of 3 double knots, (pivot, 3 double knots) 3 times, miss 1 pivot of center ring, join to next; repeat, making 6 chains in all, joining last to pivot where 1st started; fasten off neatly. This completes a small medallion which is very pretty for filling spaces between the larger ones, or it may be used to form yokes, collars or other articles of "all-over" lace.

3. Make a ring of 2 double knots, (pivot, 2 double knots) 7 times, close; chain of 5 double knots; 7 times, close; a ring like 1st, joining to preceding by 1st side pivot; another chain, a ring, joining as before; a chain of 3 double knots; a ring of 2 double knots, join to last pivot of preceding ring, (2 double knots, pivot) 8 times, 2 double knots, close; chain of 3 double knots; ring of 2 double knots, join to last pivot of preceding ring, (2 double knots, pivot) 6 times, 2 double knots, close; chain of 5 double knots, join to pivot of chain opposite, 5 double knots, pivot, 5 double knots, ring, as before, joining as directed; a chain, joining to that opposite, 5 rings, joining to preceding, to form a long chain of 5 double knots, (pivot, 5 double knots) twice, join to middle pivot of chain of 2 double knots, (pivot, 5 double knots, pivot) twice, 5 double knots; a ring, joining to last ring of preceding ring by middle pivot, continue with the 3d pivot as directed, joining last pivot of the long chain to last pivot of preceding long chain, and middle pivot of same to middle pivot of next chain of 2d row. Repeat, making 6 points, joining last to last by middle pivot last security; join last long chain by last pivot to last pivot of 1st long chain; join last chain securely at base of 1st ring and fasten off.

double knots.

Join to pivot

of chain

opposite, 5

double knots,

pivot, 5 double

knots, ring,

as before,

joining as

directed; a

chain, joining

to that op-

posite, 5

rings, joining

to preceding,

to form a

long chain

of 5 double

knots, (pivot,

5 double

knots) twice,

join to

middle pivot

of chain of

2 double

knots, (pivot,

5 double

knots, pivot)

twice, 5

double knots;

a ring, joining

to last ring

of preceding

ring by middle

pivot, continue

with the 3d

pivot as directed,

joining last

pivot of the

long chain to

last pivot of

preceding

long chain, and

middle

pivot of same

to middle

pivot of next

chain of 2d

row. Repeat,

making 6

points, joining

last to last

by middle

pivot last

security; join

last long

chain by last

pivot to last

pivot of 1st



An Insertion in Modern Tatting

Boudoir- or Breakfast-Cap

By Mrs. E. H. Fenstermacher

CROCHET-COTTON No. 10 was used for this cap, which may be white or color, or crocheted-cotton, in dainty color, may be used, with ribbon band of a harmonizing or contrasting hue.

1. Make a ring of 10 double knots, separated by 1 double knot; close, tie and cast thread, or leave one fourth inch of thread and continue without cutting.

2. Make a ring of 6 double knots, join to last pivot of center ring, 6 double knots, close; leave one half inch of thread, or a little more, and make a ring of 6 double knots, pivot, 4 double knots, pivot, 2 double knots, pivot, 4 double knots, pivot, 6 double knots, close; again leave the desired space of thread, make a ring like last of the row, joining to next pivot of center ring; leave space of thread, make a large ring, joining to preceding large ring by 1st (side) pivot; repeat, joining a small ring to each pivot of center ring with 2 small rings joined to 5th and 10th pivots of center ring, and then continue with large rings, alternating.

The last thread at base of 1st ring and fasten off.

3. Make a small ring, join to next pivot of center ring; leave space of thread, make a large ring of 6 double knots, (pivot, 6 double knots) 3 times, close; leave space of thread, make a small ring, joining to next pivot of same ring; repeat, alternating

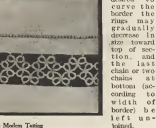
knots, (pivot, 4 double knots) 5 times — this for the center of section; make a ring as before, turning and working back, joining to middle pivot of ring opposite (or more) last ring made; make a chain of twisted knots as described, and repeat, alternating the chains and rings as before, joining each ring by 3d pivot to 3d pivot of opposite ring, until you have on this side, too, the 8 rings and 7 chains of twisted knots. Having finished the 8th ring, make a chain of 4 double knots, (pivot, 4 double knots) 3 times, and repeat from beginning, joining each chain of twisted knots by the pivot to corresponding chain of preceding section.

Continue in this manner until you have made four sections, joining each as described or until one half of crown is as wide as required; if finer thread is used an extra ring and chain may be added to each row before turning, and an additional section or more made to give requisite width.

Continue the 9th section the length for shoulder-strap, and make the latter 2 sections wide. Make the back 7 sections wide, then the shoulder-strap, and finish with the other front.

This pattern is a simple one, and readily adapted to many uses. The shoulder-strap makes a very neat insertion for towel-edge, or the insertion may be made as directed for fronts and back of yoke, turning with the shorter chain at top and bottom in order to leave both edges alike; either the insertion or the lace to match (made as directed) may be wider or narrower by repeating the chain a greater or less number of times. A luncheon-sleeve may have

doilies and centerpieces edged with the lace; and if it is desired to curve the border the rings may gradually decrease in size toward top of section, and the last chain or two at bottom (according to width of border) be left unjoined.



An Insertion in Modern Tatting

Madden No. 2

small and large rings, leaving always the same space of thread between, joining 2 small rings to each ring of last row, and large rings by side pivot; fasten last thread at base of last ring.

4. Make a small ring, join to pivot of ring of last row, leave space of thread, as usual, make a large ring, as in last row, leave space of thread, make a small ring and join to same pivot with preceding ring, leave space, make a large ring, joining to preceding by side pivot, leave space of thread, make a small ring, joining to pivot of next ring, leave space of thread, make a large ring, joining by side pivot to preceding, leave space of thread and repeat the row, joining last large ring also to 1st, and last thread at base of last ring.

5, 6, 7, 8. Like 4th row.

8. Same as 4th, only joining but 1 ring

to each pivot of preceding row.

9. Make a large ring, joining to pivot of ring in last row, tie on around of spool-thread, make a chain of 14 double knots, a large ring, again a chain of 14 double knots, a large ring, missing 1 ring of last row and joining to pivot of next, chain of 14 double knots, a large ring, joining to preceding by side pivot, chain of 14 double knots, and repeat, joining each ring to preceding and last to 1st, and last chain at base of last ring.

10. Join to pivot of last row, and make a chain of 14 double knots, (pivot, 2 double knots) 7 times, join to pivot of next ring; repeat around, joining last chain to pivot where 1st started.

Run ribbon under 2 chains of 9th row, and over 2, and tie the knot in a graceful bow.

A very pretty bonnet for a baby can be made by this pattern; first, make the crown of the size wanted, then — leaving 5 or 7 rings across back of neck — work back and forth until the front is large enough, go around the whole three times, drawing in the neck to give a good shape, and making more rings in the last row.

THE baby home-mother likes to know how

to save all the work possible, and here is a baby hat that is very good. When you wish to see sewing to a garment turn the hem and crease it, just as it is to be lay the lace flat along the crease, stitch in place, and finish the hem as usual. — Mrs. F. D. New York.

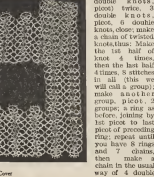
Square Yoke for Corset-Cover

By Mrs. J. D. Gibson

CROCHET-COTTON No. 40 was used for the model; a finer thread may be substituted, and the sections repeated as many times as required, with shoulder-pieces correspondingly longer.

Commence with a ring of 6 double knots, pivot, 3 double knots, pivot, (2 double knots, pivot) twice, 3 double knots, pivot, 3 double knots, pivot, 6 double knots, close; make a chain of twisted knots; make the 1st half of yoke and then the last half 4 times, 8 stitches in all (this we will call a group); make another group, pivot, 3 double knots, pivot, 3 double knots, close; join to before, joining by last pivot to last pivot of preceding group; repeat until you have 8 rings and 7 double chains.

7. Make a chain of 7 double knots, join to next pivot of same ring; repeat, alternating



Square Yoke for Corset-Cover

Boudoir- or Breakfast-Cap

Designs in Crochet for Luncheon-Sets

Forget-Me-Not Border for Luncheon-Set

By J. Leane Brinker

THE service-plate dolly is illustrated. The tumbler-dollies may have a single straight row of forget-me-nots, the dollies for bread-and-butter plates may have points three deep, or the width may be arranged as preferred, for the center and centerpiece. The border is worked from inner to outer edge, so most straight lines are made, and is all worked on one side, that is, not turned. The 2d treble of each flower must have an extra loop, and is made thus: Thread over treble, insert hook in work, take up thread and draw through, over and draw through 2 loops, over and draw through this last loop, forming a tight chain-stitch, then over and draw through last 2 loops. The chain-stitch thus made forms the center of the flower and will be designated as center; hereafter, also the 4th chain from the hook when a flower is begun, is used as the base stitch, and will be designated as such.

No. 15 crochet-thread was used for the model, but finer thread may be chosen as preferred.

1. Chain 7, 2 trebles in 4th stitch from hook (taking care to make the 2d of those trebles as above directed); chain 3, 3 trebles in center, chain 3, fasten in center with single, chain 3, 3 trebles in center, chain 11, 2 trebles in 4th stitch back from hook, chain 3, 3 trebles in center, chain 3, fasten in center; 3 times, chain 3, 1 treble, fasten in base stitch with a single, chain 7, remove hook from work, insert in top (12 loops) of last treble made in last flower, pick up the dropped stitch and draw through, make 1 treble in center, chain 3, fasten in center, chain 3, 3 trebles, chain 3, fasten in center, chain 3, 1 treble, fasten in base stitch.

2. Chain 7, 2 treble stitches made, insert hook between the top loops of 2d and 3d trebles of 3d pedal of last flower, catch dropped stitch and draw through, chain 7, 2 trebles in 4th stitch from hook, chain 3, 3 trebles in center, chain 3, 2 trebles, drop stitch on needle, insert hook in top of last treble made in 1st flower, catch the dropped stitch and draw through, 1 treble, 3 chain, fasten in center, chain 3, 2 trebles, drop stitch on needle, insert hook in top of last treble made in 2d flower, catch dropped stitch and draw through, chain 7, 2 trebles in 4th stitch from hook, chain 3, 3 trebles, chain 3, fasten in center; 3 times, chain 3, 1 treble, fasten in base stitch; * chain 7, drop stitch, insert hook in top of last treble made in 3d flower, catch and draw through, chain 3, fasten in center, chain 3, 3 trebles, chain 3, fasten in center, chain 3, 1 treble, fasten in base stitch; * chain 7, fasten with a double in 4th stitch of inner 7 chain.

3. Chain 7, 2 trebles in 4th stitch from hook, chain 3, 2 trebles, drop stitch, insert hook in 4th stitch of 7 chain, catch dropped stitch and draw through, 1 treble, chain 3, fasten in center, chain 3, 2 trebles, chain 3, join to 3d flower as previously directed, 1 treble, chain 3, fasten in center, chain 3, 2 trebles, chain 3, join to 4th flower as previously directed, 1 treble, chain 3, 2 trebles in base stitch, chain 3, 3 trebles, chain 3, fasten in center; 3 times, chain 3, 1 treble, fasten in base stitch, repeat from * to * in 2d row twice.

Repeat from 2d row, making one more flower in each row until the point is as deep as desired, then decrease by making one flower less in each row. Repeat the points to the fourth required, and join last row to 1st. Whip the lace to a buttonhole linen center.

This design may be used in many ways, and is not at all difficult nor tedious to do; once the "knack" of forming the flowers and joining them, as described in 2d and 3d rows is caught, it will not be found so tedious to look at the directions, since the work is a mere repetition. Collars and cuffs, yokes, handbags, and a great variety of articles may be prettily made of these little flower-motifs.

A Pretty Crocheted Dolly

By Nettie Carrie

Chain 6, join.
Chain 3, 13 trebles in ring, join to top of 3 chain.

Chain 6, * miss 1, 1 treble in next chain, repeat around, join to 3d of 6 chain, making 7 spaces in all.

Chain 3, 3 trebles in same place, * chain 3, 3 trebles in next treble; repeat

around, joining last 3 chain to top of 3 chain which stands for 1st treble.

4. Chain 3 for a treble, 1 treble in each of 2 trebles and 1 in chain, * chain 3, 3 trebles over 3 trebles and 1 in chain each side, repeat from * around, ending with 1 treble in last of 3 chain, join.

Chain 3, 2 treble in each following treble and 1 in chain, * chain 3, 7 trebles over 5 trebles and chain each side, repeat around, ending with treble in last of 3 chain and 1 in chain, repeat from * to * in 1st group; join.

6, 7, 8. Same as 5th row. The 10th row has 13 trebles across diamond. Chain 3, 13 trebles over 5 trebles and chain each side, repeat around, ending with treble in last of 3 chain and 1 in chain, repeat from * to * in 1st group; join.

10, 11, 12. Same as 9th row, decreasing the trebles in diamond by 2 each row, and increasing the chain loops between by 2 each row, 13th row 5 trebles in the diamond and 4 loops between.

14. A treble in 2d of 3 trebles, chain 4, fasten under 4 chain; 6 times, chain 4; repeat around, join.

15. Chain 3, a treble in each stitch all around, join.

16. Make 2 knot-stitches, miss 4 trebles, fasten with a double; repeat around.

17, 18. One knot-stitch, fasten in knot, * 10 knot-stitches, fasten in next knot; repeat around, join.

19. One knot-stitch, fasten in knot, * chain 3, fasten in next knot; repeat around, join.

20. Chain 3, 6 trebles in next 6 stitches, * chain 3, 1 treble in next 6 trebles in center of 5 chain, chain 3, 1 treble in fastening double of last row in each of 5 chain, and in double, 7 in all, repeat from * around, join.

21. 7 trebles over 7 trebles, chain 3, 3 trebles in next 3 trebles and 1 in chain each side, repeat around, join.

22. Three trebles over 5 trebles, chain 3, 3 trebles over 3 trebles and in chain each side, repeat around, join.

23. A treble always chain for 1st treble of the row) in 2d of 3 trebles, chain 3, 7 trebles over 5 trebles and chain each side, chain 3; repeat around, join.

24. Three trebles over 1 treble and in chain each side, chain 5, 5 trebles over 7 trebles, chain 4; repeat around, join.

25. Five trebles over 3 trebles (and in chain each side, when widening the diamond); chain 4, 3 trebles over 5 trebles, chain 4; repeat around, join.

26. Seven trebles over 5 trebles, chain 4, a treble in 2d of 3 chain, chain 3, 3 trebles over 3 trebles and 1 in chain each side, repeat around, join.

27. Nine trebles over 7 trebles, chain 3, 3 trebles over 3 trebles and 1 in chain each side, repeat around, join.

28. Seven trebles over 5 trebles, chain 4, a treble in 2d of 3 chain, chain 3, 3 trebles over 3 trebles and 1 in chain each side, repeat around, join.

29. Six spaces, 4 trebles, 2 spaces, 13 trebles, 5 spaces, turn.

30. Four spaces, 8 trebles, chain 2, treble in next space; twice, chain 2, 2 trebles in last of 2 spaces, 1 space, turn.

31. One space, 4 trebles (last 2 in space), chain 2, treble in next space, chain 2, 2 trebles in next space and 5 in 5 trebles, 7 spaces, turn.

32. Six spaces, 4 trebles, 2 spaces, 10 trebles, 1 space, turn.

33. One space, 7 trebles (last 2 in space), chain 2, treble in next space, chain 2, 2 trebles in next space and 5 in 5 trebles, 7 spaces, turn.

34. Four spaces, 4 trebles, 2 spaces, 7 trebles, 2 spaces, 4 trebles, 1 space, turn.

35. Two spaces, 4 trebles, 6 spaces, 4 trebles, 1 space, turn.

36. Two spaces, 4 trebles, 1 space, 7 trebles, 2 spaces, 4 trebles, 1 space, turn.

37. One space, 7 trebles, 4 spaces, 4 trebles, 1 space, turn.

38. One space, 7 trebles, 7 spaces, turn.

39. One space, 7 trebles, 7 spaces, turn.

40. One space, 7 trebles, 7 spaces, turn.

41. One space, 7 trebles, 7 spaces, turn.

42. One space, 7 trebles, 7 spaces, turn.

43. One space, 7 trebles, 7 spaces, turn.

44. One space, 7 trebles, 7 spaces, turn.

45. One space, 7 trebles, 7 spaces, turn.

46. One space, 7 trebles, 7 spaces, turn.

47. One space, 7 trebles, 7 spaces, turn.

48. One space, 7 trebles, 7 spaces, turn.

49. One space, 7 trebles, 7 spaces, turn.

50. One space, 7 trebles, 7 spaces, turn.

51. One space, 7 trebles, 7 spaces, turn.

52. One space, 7 trebles, 7 spaces, turn.

53. One space, 7 trebles, 7 spaces, turn.

54. One space, 7 trebles, 7 spaces, turn.

55. One space, 7 trebles, 7 spaces, turn.

56. One space, 7 trebles, 7 spaces, turn.

57. One space, 7 trebles, 7 spaces, turn.

58. One space, 7 trebles, 7 spaces, turn.

59. One space, 7 trebles, 7 spaces, turn.

material has been neglected so long for this purpose, as it should dust, not soil easily and cleans beautifully without shrinking.

Yokes of Attractive Designs

Concluded from page 4

2, 1 treble in next, forming a space, 12 trebles in next 12 stitches, 2 spaces, 7 trebles in next 12 stitches, 2 spaces, turn.

3. Chain 5, treble in next treble (for 1st space of row, always), 1 more space, 8 trebles, 2 spaces, turn.

4. One space, 4 trebles, 2 spaces, 13 trebles, 5 spaces, turn.

5. Four spaces, 8 trebles, chain 2, treble in next space; twice, chain 2, 2 trebles in last of 2 spaces, 1 space, turn.

6. One space, 4 trebles (last 2 in space), chain 2, treble in next space, chain 2, 2 trebles in next space and 5 in 5 trebles, 7 spaces, turn.

7. Six spaces, 4 trebles, 2 spaces, 10 trebles, 1 space, turn.

8. One space, 7 trebles (last 2 in space), chain 2, treble in next space, chain 2, 2 trebles in next space and 5 in 5 trebles, 7 spaces, turn.

9. Four spaces, 4 trebles, 2 spaces, 7 trebles, 2 spaces, 4 trebles, 1 space, turn.

10. Two spaces, 4 trebles, 6 spaces, 4 trebles, 1 space, turn.

11. Two spaces, 4 trebles, 1 space, 7 trebles, 2 spaces, 4 trebles, 1 space, turn.

12. One space, 7 trebles, 4 spaces, 4 trebles, 1 space, turn.

13. One space, 7 trebles, 7 spaces, turn.

14. One space, 7 trebles, 7 spaces, turn.

15. One space, 7 trebles, 7 spaces, turn.

16. One space, 7 trebles, 7 spaces, turn.

17. One space, 7 trebles, 7 spaces, turn.

18. One space, 7 trebles, 7 spaces, turn.

19. One space, 7 trebles, 7 spaces, turn.

20. One space, 7 trebles, 7 spaces, turn.

21. One space, 7 trebles, 7 spaces, turn.

22. One space, 7 trebles, 7 spaces, turn.

23. One space, 7 trebles, 7 spaces, turn.

24. One space, 7 trebles, 7 spaces, turn.

25. One space, 7 trebles, 7 spaces, turn.

26. One space, 7 trebles, 7 spaces, turn.

27. One space, 7 trebles, 7 spaces, turn.

28. One space, 7 trebles, 7 spaces, turn.

29. One space, 7 trebles, 7 spaces, turn.

30. One space, 7 trebles, 7 spaces, turn.

31. One space, 7 trebles, 7 spaces, turn.

32. One space, 7 trebles, 7 spaces, turn.

33. One space, 7 trebles, 7 spaces, turn.

34. One space, 7 trebles, 7 spaces, turn.

35. One space, 7 trebles, 7 spaces, turn.

A Pretty Crocheted Dolly

A Pretty Crocheted Dolly

A Pretty Crocheted Dolly

A Pretty Crocheted Dolly

A Pretty Crocheted Dolly

A Pretty Crocheted Dolly

A Pretty Crocheted Dolly

A Pretty Crocheted Dolly

A Pretty Crocheted Dolly

A Pretty Crocheted Dolly

A Pretty Crocheted Dolly

A Pretty Crocheted Dolly

A Pretty Crocheted Dolly

A Pretty Crocheted Dolly

A Pretty Crocheted Dolly

A Pretty Crocheted Dolly

A Pretty Crocheted Dolly

A Pretty Crocheted Dolly

A Pretty Crocheted Dolly

Terms Used in Crocheting

Ch, chain; a straight series of loops, each drawn with the hook through the one preceding it. St, single crochet; hook through work, thread over and draw through work and stitch on hook at same time. H, double crochet; hook through work, thread over and draw through, over, and draw through, thus making two stitches on hook. Tr, treble crochet; over, draw through through work, over, draw through two stitches on hook, over, draw through remaining turn. St, short treble; like treble, save that the thread is drawn through once. Hc, half double; hook through work, thread over twice before insertion of hook in work, then proceed as in treble crochet. P, post; a loop of chain formed by catching in first stitch of chain.

QUITE ATTRACTIVE

are the dra-

peries made

of ordinary

alpacas such

as is used for

dress-mater-

ial. The cur-

tains are ch-

in white, and

are bordered

with blue;

the last has

three lines

wide. The

tops to the

them back

to match,

in a narrow

width of

other cur-

tains of

the white

alpacas, more

elaborate,

are bordered

with black

with in

place of the

braids, the border

design above it

comes from black

and buttonhole

into place. Strange

that this

material has been neglected so long for this purpose, as it should dust, not soil easily and cleans beautifully without shrinking.

make a guest-towel or bureau-scarf is as simple as follows: Take a piece of black toweling, the desired length, turn each end over on the right side and stitch; then baste zigzag or wave-braid over the line of stitching, on the right side, covering the edge of hem, and work three French knots on each curve of the braid, either in the form of a triangle or along the edge of the curve of the braid.

For a towel, the scarf may have the monogram on one end and a simple design in solid embroidery on the other, the whole may be worked in plain blue or any delicate tint to match the color-scheme of the room.

—A. L. W., Minnesota.

Interesting Embroideries for Summer Work

By ADDIE MAY BODWELL

THE woman who is wise is already choosing materials for her summer work; for whether she "goes on a vacation" or remains at home, she is pretty sure of a good many spare moments in the course of each day, which may be utilized in making attractive things for her own home, or to fill her Christmas-gift box. If she is herself a housekeeper she knows full well that her gift can be more acceptable to any housekeeping friend than a centerpiece, a pillow, a towel, or other hit of embroidery.

A scarf for the dresser would seem a rather formidable piece of work, at first thought; not so, however, with the one illustrated. To begin, it is embroidered on a material called "dolichoth," in itself decorative. It resembles the old-time moonie-cloth, with pebbled, or crepe-like finish, and is as firm and durable as possible. The embroidery is in our favorite Madeira work, a flower-motif, with eyelet center surrounded by petals in padded satin-stitch, and a curving stem with drooping leaves. One of these motifs occupies each front corner of the scarf, and one is placed at each side of the center, where the huttonholed scallops curve inward around it very prettily indeed. One who is a rather rapid worker could easily complete such a scarf in a short time, and she is sure to find well repaid—whether she intends it for her own household use or for a gift.

A very pretty centerpiece, out of ordinary design, introduces a touch of color, but may be worked with white if this is preferred. Iridescent silk was used for the piece illustrated, the plain, wide scallops huttonholed with this and the motifs worked in satin-stitch, slightly padded.

The curving line of graduated eyelets which connects the motifs is done with pale green, and the colors are not obtrusive in the slightest degree. The centerpiece seems especially suited for summer use, when we like to have large dishes of flowers for the dining-table and elsewhere. Finished, it is twenty-one inches in diameter.

It is really quite impossible to have too many towels, and needleworkers who enjoy carrying out a new version of an old story, and noting the charming effects made possible by a little change in design or treatment, will welcome the pretty—and withal durable—towel illustrated. The work is done in two shades of drift-blue; and it may

be suggested in passing that any other color may be substituted which the worker prefers, always with the stipulation that the dye must be absolutely fast—or as nearly so as it is possible to provide—because a towel requires so frequent tubbing. The

over the center of the scallop second row. The design is simple, but very showy.

Ever and always is the home needleworker seeking new worlds to conquer—in the shape of pillows. She wants something that can be quickly done, because it does

heavy outlining placed close together, the two outer rows of dark green, the center row of black, which brings out or accentuates the other coloring in a wonderful way. The leaves have also a touch of black near the tips. The foundation of the pillow is of tan ticking, and it is finished with cord and tassels of green.

Needlepoints

MRS. L. W. F.,
Pennsylvania.

The embroidery designs published six months ago can still be had. Send for them by number, as given, addressing the editor *The American Woman*, Augusta, Maine. The sample of edging enclosed, taken from the handkerchief, is netted, not crocheted.

A great deal of such work formerly came from Armenia. I will gladly give you the names of workers who do very nice tatting and crocheting—or other class

of needlework—on receipt of your full address, with stamp.

MRS. J. H. M., Connecticut.—I have not the address of the reader who made the request alluded to. Why not send the "pretty, original sample" for illustration in our department, with directions, so that all may share it? Please do.

MRS. W. B. Nevada.—From your description, the work is shadow embroidery—very popular some years ago. It is done on very sheer material, the pattern traced or stamped on the wrong side, and the work done also on that side. If you wish directions for it I will gladly give them to you in this department.

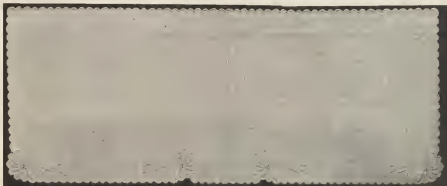
Requested

I SHALL be very glad to see a crocheted border, three or four inches wide, suitable for a round centerpiece thirty inches in diameter.—Mrs. J. B. M., California.

WILL some one kindly send directions for a round pillow in crochet?—Mrs. F. M. O., Indiana.

I SHOULD like to see directions, with samples, for crocheting a baby's jacket, hood and booties to match.—Mrs. J. H., Illinois.

I AM very interested in tatting, and always glad to see new patterns. Should especially like to see a tatted yoke in points; should also be glad to see a luncheon-cloth, three sizes of doilies and centerpiece, with matched border.—Alice Long, Vermont.



No. 39. A. A Most Attractive Scarf for Dress or Schooler

darning is first done, and with the lighter blue, simply pose the needle under each line, the raised thread of the huck, in turn, up and down, until the space indicated is covered by the blue threads. With the darker thread outline the upper edge of the darned space, huttonhole the second row of scallops, with the lighter, and where these scallops come

not pay to put too fine or tedious work on a soft-pillow that is to be service—and no pillow is worth while unless it can be used, and she wants, too, something that is novel and attractive. The pillow presented fulfills every one of these requirements—and more. The center of the motif is of medium green, in satin-stitch, without padding; this



No. 40. A Delightful New Version of An Old Story

together, at the highest point, work a compass in satin-stitch, padded, using the darker blue, above this work two more spots, of light blue; the radiating lines, outline-stitch, between the scallops, are of dark blue, as is the huttonholing of the edge, the highest points of this first row coming

circle is outlined with black, and from it radiate long single stitches of light green. Large French knots, in two shades of terra-cotta, complete the motif. The feathery leaves have a heavy outlining of medium green for the center rib, and from this, at each side, branch the long slashes of pale green. The scrolls consist of three rows of



No. 41. A. Introducing a Delicate Touch of Color

No. 39. A. Perforated stamping-pattern, 25 cents. Transfer-pattern, 15 cents. Stamped on white dolichoth, 20 cents. Press to embroider, 30 cents extra.

No. 40. A. Perforated stamping-pattern, 25 cents. Transfer-pattern, 15 cents. Stamped on 18x27-inch buckram, 25 cents. Press to embroider, 30 cents extra.

No. 41. A. Perforated stamping-pattern, 20 cents. Transfer-pattern, 10 cents. Stamped on 22-inch white linen, 50 cents. Press to embroider, 50 cents extra.

No. 42. A. Perforated stamping-pattern, 20 cents. Transfer-pattern, 10 cents. Stamped on 20x24-inch tan ticking with plain back, 25 cents. Press to embroider, 30 cents extra.



No. 42. A. This Pillow is of Novel Design and Serviceable

the Impostors

Continued from page 5

smile that brought rumpled dimples into view, seemed to content him; and, though he talked of himself, mawing, the talk was only of his tastes, his beliefs, his dreams, and only to him of his name or occupation or rank.

Funny how little one knows what an "old friend" means! The Nic Man, who was as earnestly as though he had not been wearing a hopeless commonplace. He was apparently addressing a paper-cutter which he had taken from the written-down and was fidgeting.

A man goes along doing stupid things; and then, some day, he starts out to do what promises to be more than ordinarily stupid—and finds the meaning of life waiting for him just around the corner.

It wasn't profound and the paper-cutter was not impressed; but the man's voice was earnest and there was a seriousness about his mouth and the eyes he lifted suddenly to Priscilla had a look in them that was not prescribed by the manual of polite flirtation. The girl beside him felt a sensation that was novel even in a day professed of sensations. He was nice. Oh, he was very nice; and, if she were a real guest—but she wasn't, she was an impostor! If he knew how she happened to be there, she would despise him; but in the room were such sticklers for the proprieties—in their women folk—and he was probably a lord or something else just as stickler. Not for Priscilla would she know him now—but, if he didn't know, she would never see him again.

He was looking at her, and his eyes—well, they were really remarkable eyes. She wasn't used to men with eyes like those; such terribly serious eyes, full of all sorts of discovering questions. They made her feel, dreadfully all-overhead, happy and uneasy and cold and hot and wished and afraid.

"Wonder," the man began, and left the sentence hanging there for a moment. "Wonder—"

She wondered, too; but she did not dare ask the rouser to continue to tell her what he was wondering about. Once again panic swooped down upon her.

"Wonder," he said, she asked, leaving his problem helplessly afloat.

The matter-of-fact tone and question jarred him rudely out of dreams into the present. "I—I fancy so," he stammered. There was reproach in his face, but Priscilla was ruthless and the instinct of self-protection was strong within her.

"Would it bother you too much to get me and the asked, sweetly polite, but wrangle in conventionalism as in a garment. "Strawberry, if they have it. The rooms are so hot, and so hot, it's a shame to send you into that night air."

"Not at all," he murmured.

He was civil but impertinent. The change had come so suddenly. She had seemed so kind. What had he said? What had he said? Nothing, but perhaps in another moment he would have— and what right had he? A sudden thankfulness illumined his face, and he turned away, it was Priscilla who was puzzled.

Why should he look so relieved? It was oddness of him. She almost wished he would explain to her why he was half tempted to stay and see what he could be induced to say—but a vision of coquetry and his consequent loss of interest. No; she would escape while she could. She sprang to her feet and moved swiftly toward the door, but she was suddenly arrested.

"A pretty, elaborately dressed, good-looking man with a gray-haired, distinguished-looking man by her side, was coming along the hall, absorbed in her companion, talking rapidly, vivaciously, in a voice unmistakably American. Priscilla felt as if her complexion was so inferior to a fraction of a second, recognition flooding her eyes and contemplation following close behind, then turning to look at the man in the window-alove, partly drawing the heavy curtain behind her.

That Betty Allison should arise out of her past to block the road to matrimony! Betty Allison, who would know at a glance, and whose curiosity was sure to have outlived her marriage with the British nobility. There would be no escaping Betty without giving a detailed explanation of her presence in London at the wedding. Priscilla could not but hear the rapid fire of questions—Where are you staying? With whom are you traveling?—that she thought you might have to answer.

From behind the friendly shelter of the curtain the girl peered out, waiting nervously for the girl to appear. At the same time the Nic Man might come back with the strawberry loss and then it would be too late to run away.

The high American voice sounded more

and more clearly, the figures of the woman and the man appeared outside the open doors of the morning-room. In another moment they would have passed; but during the moment when they were passing, the divan ranged against the wall directly opposite the open doors and paused before it, with a laughing word to the man beside her, saying, "Good-bye, my love, and be careful."

Lady Betty's voice had sunk to a murmur. It gave place now to the lower, deeper murmur of a man's voice, a voice much too fervent for mere society notions. Really, Lord Kerlos should look after Betty. The voice suddenly achieved nonchalant lightness. Some one must be coming down the hall. Priscilla's prospective husband, the Nic Man, and when she looked out, cautiously, there he stood in the doorway, his eyes searching the empty room, his face an eloquent study in disappointment.

The couple on the divan were watching him idly.

Priscilla debated the situation. She could not stay there in the alcove indefinitely. She certainly could not go out and meet Betty. Perhaps, if they grasped the idea that there was a late-ate scheduled for the morning-room, a fellow feeling or a desire for privacy might make the intruder move on. The Nic Man had come into the room and was standing beside the chair in which Priscilla had been sitting when he left her, his expression still one of surprise, tinged deeply with annoyance and regret. Priscilla moved so fast that he could not see though her face was hidden from the woman on the divan.

"I'm here," she said, in a nervous little voice. "It was so warm. There is a little more air here by the window."

The couple's face faded miraculously, and he joined her.

"I was in a beastly funny, you know—after you and me. You'd say I was feeling faint, are you? I'll open the window."

He suited the action to the words, and, as she looked out into the garden, Priscilla's cheeks felt the touch of a monumental proportion.

"I wonder whether one could get out, that way," she said.

"Out where?"

"To the street."

"I suppose so; but who wants to get out to the street?"

Truth rallied to her lips.

"I suppose so; but who wants to get out to the street?"

"But, if you want to go away—" he began, and she interrupted him.

He stared blankly at her.

An overwhelming desire to cry came upon her. If anything could make the situation shewer, it was this.

"I'm here," she said, in a nervous little voice. "It was so warm. There is a little more air here by the window."

The couple's face faded miraculously, and he joined her.

"I was in a beastly funny, you know—after you and me. You'd say I was feeling faint, are you? I'll open the window."

He suited the action to the words, and, as she looked out into the garden, Priscilla's cheeks felt the touch of a monumental proportion.

"I wonder whether one could get out, that way," she said.

"Out where?"

"To the street."

"I suppose so; but who wants to get out to the street?"

"But, if you want to go away—" he began, and she interrupted him.

He stared blankly at her.

An overwhelming desire to cry came upon her. If anything could make the situation shewer, it was this.

"I'm here," she said, in a nervous little voice. "It was so warm. There is a little more air here by the window."

arms only a second longer than necessity demanded, and set her on her feet on the back walk, with a scrupulously formal: "You're not hurt, I hope?"

"No, no, thank you. It was no fall at all."

The girl replied with a conventional civility, even more polite than necessity demanded, and set her on her feet on the back walk, with a scrupulously formal: "You're not hurt, I hope?"

"No, no, thank you. It was no fall at all."

The girl replied with a conventional civility, even more polite than necessity demanded, and set her on her feet on the back walk, with a scrupulously formal: "You're not hurt, I hope?"

"No, no, thank you. It was no fall at all."

The girl replied with a conventional civility, even more polite than necessity demanded, and set her on her feet on the back walk, with a scrupulously formal: "You're not hurt, I hope?"

"No, no, thank you. It was no fall at all."

The girl replied with a conventional civility, even more polite than necessity demanded, and set her on her feet on the back walk, with a scrupulously formal: "You're not hurt, I hope?"

"No, no, thank you. It was no fall at all."

The girl replied with a conventional civility, even more polite than necessity demanded, and set her on her feet on the back walk, with a scrupulously formal: "You're not hurt, I hope?"

"No, no, thank you. It was no fall at all."

The girl replied with a conventional civility, even more polite than necessity demanded, and set her on her feet on the back walk, with a scrupulously formal: "You're not hurt, I hope?"

"No, no, thank you. It was no fall at all."

The girl replied with a conventional civility, even more polite than necessity demanded, and set her on her feet on the back walk, with a scrupulously formal: "You're not hurt, I hope?"

"No, no, thank you. It was no fall at all."

The girl replied with a conventional civility, even more polite than necessity demanded, and set her on her feet on the back walk, with a scrupulously formal: "You're not hurt, I hope?"

"No, no, thank you. It was no fall at all."

The girl replied with a conventional civility, even more polite than necessity demanded, and set her on her feet on the back walk, with a scrupulously formal: "You're not hurt, I hope?"

"No, no, thank you. It was no fall at all."

The girl replied with a conventional civility, even more polite than necessity demanded, and set her on her feet on the back walk, with a scrupulously formal: "You're not hurt, I hope?"

"No, no, thank you. It was no fall at all."

The girl replied with a conventional civility, even more polite than necessity demanded, and set her on her feet on the back walk, with a scrupulously formal: "You're not hurt, I hope?"

"No, no, thank you. It was no fall at all."

The girl replied with a conventional civility, even more polite than necessity demanded, and set her on her feet on the back walk, with a scrupulously formal: "You're not hurt, I hope?"

"No, no, thank you. It was no fall at all."

The girl replied with a conventional civility, even more polite than necessity demanded, and set her on her feet on the back walk, with a scrupulously formal: "You're not hurt, I hope?"

"No, no, thank you. It was no fall at all."

The girl replied with a conventional civility, even more polite than necessity demanded, and set her on her feet on the back walk, with a scrupulously formal: "You're not hurt, I hope?"

"No, no, thank you. It was no fall at all."

The girl replied with a conventional civility, even more polite than necessity demanded, and set her on her feet on the back walk, with a scrupulously formal: "You're not hurt, I hope?"

"No, no, thank you. It was no fall at all."

The girl replied with a conventional civility, even more polite than necessity demanded, and set her on her feet on the back walk, with a scrupulously formal: "You're not hurt, I hope?"

"No, no, thank you. It was no fall at all."

and watch for my chance. Beastly under-stand, but why any decent fellow does it; but somehow or other the thing seems different when it's for your paper. I haven't any more of my own line and was looking around for Z—when I saw you, and—Oh, well, I fell down on the story, but I knew I was involved in the matter at the train, and he'd get the interview some way or other. I meant to look up my man; but I didn't see him, and I was waiting around second worth while—There weren't any silver-leaf, all apocryphal." He ended, lazily.

"You're a newspaper man?" Priscilla asked, breathlessly.

"Not a lord or an earl or anything?"

He gloomily disowned the whole British Peerage.

"The girl laughed—a hysterical little laugh, full of smiles and tears, and relief and nerves—and a smile so complex that the man altogether failed to analyze it.

"Oh, it's too absurd! It's too perfectly absurd," she said, as she turned and climbed into the waiting hansom. The man stood, motionless, his eyes stormy, his jaw set in an ugly fashion.

She leaned forward, entranced in her eyes, and had to have to go in. I can't tell you, with the calmest self-control, what she said.

"Into the cab?"

He was amazed, incredulous.

"Yes, yes, please. I'm like the Ancient Mariner. I simply have to tell my story—but I don't do it very soon, I shan't have the courage to do it at all. Do go in."

He sprang into the cab. An interested eye peered through the aperture in the top and a heavy voice asked, "Where to?"

The man looked at Priscilla.

"Anywhere," she murmured, recklessly. Here was kidnapping added to her earlier crimes. It had seemed easy to explain to the Nic Man, when she first heard that he, too, was a rank outsider; but now a realization came that there was one set of proprieties for herself and another for their women-folk—how close to her and once more she was afraid, desperately afraid, of the eternal masculine line would be scandalized, uncharitable, when her story was told.

"Round Hyde Park," the man said to the driver; and, as he turned to the girl beside him, she took her courage in both hands and plunged into her story.

"I was so ashamed. I couldn't tell you. It was mostly the chairman's fault. I'd never have thought of it, if he hadn't taken it for granted."

No prejudice; no contest. The man was altogether befogged.

"But it was horrid. Of course it was. The moment I was in I would have given the world to be out. But I couldn't tell you. I knew you would be shocked, and I—yes, well, I did not want you to know. I kept feeling worse and worse." She turned to face her companion, and she was looking at her. He knew the worst about her. She would be able to read his opinion of her in his face.

The face expressed nothing save hopelessness and despair.

"The wedding," she explained, impatiently.

"Oh, the wedding! His brain was laboring. "You weren't invited to it?"

She shook her head.

"But it was invited to be in the church."

"And you don't know the duchess or Lady Mary or any of that crowd?"

"No, I don't know any of the head."

A singularly cheerful alestness had succeeded the Nic Man's state of stupefaction. He had just learned forward now to look into her face, but he did not dare to see into her eyes.

"Perhaps you aren't an American husband," he hazarded with a certain naïveté of hopefulness.

She was done with masquerading and conventionalities.

"I'm nobody. I'm nothing. I'm traveling with a Cook's party and we are staying at the Grosvenor Hotel."

"Bedford Square. Will you please tell the driver to take me there?" She hurried out the words, and she was looking at her.

She was looking at her. He knew the worst about her. She would be able to read his opinion of her in his face.

The face expressed nothing save hopelessness and despair.

"The wedding," she explained, impatiently.

"Oh, the wedding! His brain was laboring. "You weren't invited to it?"

She shook her head.

"But it was invited to be in the church."

"And you don't know the duchess or Lady Mary or any of that crowd?"

A NEW DRESS for The American Woman

Beginning with the next issue (July) the covers of The American Woman will be printed in color. This is the great surprise we have had for our readers and which we promised to tell you about last month. We know you will be delighted with the July design, a beautiful girl's head published expressly for "our paper."

You may be interested to know that our covers will be printed on the very latest two-color process, guaranteed to do work equal to any in the country—the same kind of process that took the high-end-grade color-colorprinting. We believe nothing is too good for The American Woman, and after a most thorough investigation and comparison we purchased two of these presses with full automatic equipment at a cost of about \$25,000.00.

Take your copy of The American Woman and notice the improvements and additions we have made. In March 1915 we added a Floral Department, at the request of thousands of subscribers. Last July we changed our cover-design. In August we enlarged the Fancy-Work Section, giving at least four illustrated pages to this popular work, and offering patterns and stamped goods for all embroidery-designs, in small cuts. We settled on the present highly finished, coated paper last September. Effective with our October issue, we eliminated all medical and objectionable advertising, and printed a Moneyback Guarantee insuring each and every subscriber against loss of any kind. In October we started a Cooking-Department, and in November a Beauty-Department. Too much praise cannot be given these last two new features: for beside being intensely interesting in themselves, the editors stand ready to answer (promptly and in a personal letter by mail) any question a subscriber wishes to ask. And now come colored covers. This last improvement but marks another advancement toward our goal.

We are able to give you all this because we own our building and the publishing-business for forty-two years, own our own printing-plant, comprising all the most up-to-date labor-saving devices, from a machine that makes our type from blocks of metal, to the press that receives a roll of white paper at one end and delivers a finished paper at the other; because our mechanical department is located in Maine, away from the disturbing influence of the large cities and near the great paper-mills of the country. We believe we can eventually give you as attractive, interesting, and valuable a paper in The American Woman for only 25c. a year as most publishers have to give you for 50c.

Remember! All these additions have been made without changing the true character of The American Woman. You will still find the same high quality of serial and complete stories, the same helpful Household-Department, the same optimistic talks by the editor that have made The American Woman the favorite story- and household-paper for the past seventeen years.

Special to Club-Raisers

Take time to read every one of the wonderful offers we are making in this issue of The American Woman. They call for fewer subscriptions and are more liberal than any we have ever made. They are not equalled or surpassed by any other publisher in the country. This is your great opportunity. Grasp it! Be sure not to miss this chance to earn these splendid premiums.

More of our regular subscribers have renewed their subscriptions than ever before, and their names are now all entered on our lists. But we want a lot more subscriptions, and believe our Club-Raisers will be only too glad to solicit them, provided we make it worth their while. We have, therefore, taken our regular, standard, guaranteed premium and cut the number of subscriptions required to earn them almost in half. Just think what that means! The best premiums possible to secure, fully guaranteed, and offered for about half the usual number of subscriptions required by other publishers. You understand that our only reason for making these reduced offers is to secure new subscriptions. We could not afford to give these valuable premiums to an agent for simply collecting subscriptions from "our own subscribers" who would probably renew anyway.

Remember these five things! (1) Every premium is absolutely guaranteed to suit you. If it doesn't, return it to us and get your money back. (2) Our premiums are offered for fewer subscriptions than ever before, and our offers are more liberal than those of any other publisher of a high-grade 25-cent paper. (3) Because our offers call for so few subscriptions, we must insist on no subscriptions being new. By a new subscription we mean one that introduces The American Woman into a home where it has not been received during the past three months. (4) When a premium is offered for "one new subscription" the subscription can not be your own. Since these offers are made for new business, subscriptions sent previously do not apply. (5) The American Woman is in new dress and with its new departments and features. Is one of the very easiest papers to "sell." Everybody wants it.

Sample copies are free for the asking. Just send a postcard saying: "Send me sample copies of your recent issues." Sign your full name and address and mail it to

The American Woman, Augusta, Maine

A Spinner in the Sun

Continued from page 14

beautiful woman, or one he thinks beautiful, to sit at the head of his table, manage his house, take the place of a servant when it is necessary, accept glad duty and money as chosen to give her, and hear and hear his children. Poor thing that I am, you offer me this. In return, I give you release. I gave you your life once, I give you freedom now. Take your lust look at the woman who would not marry you to save you from—her!"

The man started forward, his face ashen, but he had raised her veil, and was standing full in the light.

In the tense instant he gazed at her, fascinated. Every emotion that possessed him was written plainly on his face for her to read.

The night of realization, she was saying, "I loved my hair while. Since I left the hospital, no human being has seen my face until now. I think you understand—why?"

Anthony Dexter breathed hard; his body trembled. He was suffering as the helpless animals had suffered on the table in his laboratory. Evelyn was merciless, but at least, when he thought she had no pity, she loved her veil.

The length of chaffs fell between them eternally. It was like the closing of a door. "I understand," he breathed; "oh, I understand. It is my punishment—you have scared me bad. Good-night."

A sob drowned the last word. He took her cold hand in his, and, bending over it, touched it with his lips and said: "Yes," laughed Evelyn. "Kiss my hand, if you choose. Why not? My hand has not changed."

His face working pitifully, he foundered out into the night and staggered through the gate as he had come.

The night wind came through the open door, dank and cold. She closed it, then held it as though to shut out Anthony Dexter for ever.

It was his punishment, he had said. She had looked at him and suffered, so he had told her he had, the light of her face would be tortuous. Yes, Evelyn knew that she had scored. From her hand she wiped away a man's tears, and she was free.

Through the night she sat there, wide-eyed and sleepless, fearfully involved. The stuff trailed its muslin web over her upon the floor. The man she had loved was as sure dead to her as though he had never been.

Anthony Dexter was dead. True, his body and mind still lived, but he was not the man she had loved. The face that had looked into hers was not the face of Anthony Dexter. It had been cold and calm and cruel until he came to her house. His eyes were terrible, and, under his emotion, he was little less than hideous.

Her suffering had been an obsession—there had been no reason for it, not the shadow of an excuse. A year, as the Piper said, would have been long enough for her to grieve. She saw her long sorrow as something outside of herself, a beast whose prey she had been. When Anthony Dexter had proved himself a man, she knew she had thanked God that she knew him before it was too late. And because she was weak in body, her heart hurt her, she shut close to her love for him, she had groped in the darkness for more than half of her life.

And now he had come back! The blood of triumph surged in her veins, she loved him; then, why was she not free? Her chains yet lay heavily upon her; in the night of her victory she still bound.

The night waned. She was exhausted by stress of feeling and the long vigil, but the sun, icy hand that clasped her heart so long, was not for a moment still held. She went to the window and looked out. Stars were pale, the mysterious east had reddened; soon it would be day.

She watched the dawn as though it were for the first time and she was privileged to stand upon some lofty peak when "God said: 'Let there be light,' and there was light." The tapestry of morning faded gladiolus across the sky, reflecting its color back upon her unveiled face.

From far away, in the distant hills, whose summits only as yet were touched with the same faint, sweet light, came the Piper. She guessed that the Piper was afraid with Laddie, in some fantastic spirit of superstition, and smiled.

Her little hour of triumph was over; her soul was once more back in its prison. The prison house was larger and different, but it was still a prison. For an instant, freedom had brushed before her and dashed her; now it was dark again.

"Why?" breathed Evelyn. "Dear God, why?"

As if in answer, the music came back from the hills in uncertain silver echoes.

"O pipes of Pan!" cried Evelyn, shaking her head. "I pray you, find me! I pray you, teach me joy!"

CHAPTER XV

The State of Aramidite's Soul

The Reverend Austin Thorpe was in his room at Miss Mehlbein's, with a pencil held loosely in his knuckled hand. The table before him was a pile of rough copy-paper, and at the top of the first sheet was written, in capital letters, the one word: "Hell." It was underlined, and around it he had drawn sundry fantastic flourishes and shadings, but the rest of the sheet was blank. For more than an hour the music had sat there, his Muse, nose-sneezed eyes wandering about the room. A self-appointed counsellor from his congregation had visited him and requested him to preach a sermon on the future abode of the wicked. The request, as the that any one knew from the frank talk of the committee, included all who did not belong to their own sect.

Try as he might, the music could find in his heart nothing save charity. Anger and resentment were outside of his nature. He had no heart to find fault with anyone, he experienced his share of injustice, that he had seen in all its hideous phases. Yet, even for the hour of the music, Thorpe had only kindness.

Of one sin only, Thorpe failed in comprehension. As he had said to Anthony Dexter, he had no heart to find fault with anyone, he experienced his share of injustice, that he had seen in all its hideous phases. Yet, even for the hour of the music, Thorpe had only kindness.

Persuasively, he analyzed and questioned himself, but got no further. To him, all sin resolved itself at last into injustice, and he did not believe that any one knew ever intentionally unjust. But the congregation desired a hear of hell — "As if," thought he whimsically, "I received daily reports."

With a sigh, he turned to his blank sheet. In one corner, he had written, "Hell," wrote. "We conceived of hell as literally a place of fire and brimstone, of eternal suffering and punishment, but now we have come to see, we perceive that hell is a spiritual state, and realize that the conclusion of it is the place of the wicked."

Then he tore the sheet into bits, for this was not what his congregation wanted; yet he was his sinners' belief. He could not shut himself to place his sinners, he knew they must take him as he was, or let him go.

Yet the thought of leaving was unpleasant, for he had found work to do in a field where, as it seemed to him, he was sorely needed. His parishioners had heard much of punishment, but they had heard little of love. They were tangled in doctrinal mazes, distrustful by quibbles, and at several points with one another.

He felt that he must in some way temporize, and hold his place until he had led his flock to a better hearing. He had no desire to force his opinions upon any one else, but he wished to make clear his own strong, aim and purpose, and to lead ahead, if he might, his own perfect trust.

A rap resounded upon his door. "Come in," he called, and Miss Mehlbein entered.

Thorpe was not subtle, but he felt that this errand was of deeper import than usual. The music of his heart was a great deal more potent, and there was a set look about her mouth which boded no good to the minister.

"Will you sit down?" he asked, offering her his own chair.

"No," said Miss Mehlbein. "I won't. What I've got to say, I can say standing. I come," she announced, solemnly. "From the Ladies' Aid Society."

"Yes?" Thorpe's tone was interrogative, but he was evidently not particularly interested.

"I've appointed a committee of one," she resumed, "to say that the Ladies' Aid Society will be present at the church service you want to preach on hell. The church is going to rock and roll, and we ain't going to stand it no longer. Even the clergymen of the town will be right in line all through the sermon—Andy Rogers and the rest. And I was particularly requested to tell you whether you will understand that you approve of Andy Rogers and his gin-tonic."

"What?" Thorpe's throat. "Does Andy Rogers do?"

"For the land's sake!" ejaculated Miss Mehlbein. "Wasn't he drunk and noisy, now?" and wasn't he caught stealing the deacon's chickens? You don't mean to tell me you never heard of that?"

To be continued

Summer Dress-Goods

Premium No. 1650

Popular Colors

White
Pink
Blue (all shades)
Lavender
Green

IRISH POPLIN is the most popular of the summer cottons. It looks cool and is cool. A piece of this beautiful material will give good taste on all occasions. It is 27 inches wide, and comes in all colors, the most popular of which are listed above the size and tell us what color you want. Satisfaction will be sent for a two-cent stamp, the cost of mailing.

A Dress for 9 Subscriptions

Send us nine subscriptions to this paper at our regular subscription-price of 25 cents each per year, and we will send each subscriber this paper one year, and will send you, postpaid, three yards of Irish Poplin.

A Skirt for 6 Subscriptions

Send us six subscriptions to this paper at our regular subscription-price of 25 cents each per year, and we will send each subscriber this paper one year, and will send you, postpaid, five yards of Irish Poplin.

A Waist for 4 Subscriptions

Send us four subscriptions to this paper at our regular subscription-price of 25 cents each per year, and we will send each subscriber this paper one year, and will send you, postpaid, three yards of Irish Poplin.

A Dress- or Waist-Pattern Free With each order we will send free any dress- or waist-pattern shown in any recent issue of this paper. The pattern must be selected at the same time the subscriptions are sent. Be sure and give correct size. (If you may order the pattern shown in our illustration, No. 1651. This is a three-quarter skirt, long or short-sleeved, and comes in sizes 36- to 44-inch bust measure. Address your order to:

THE AMERICAN WOMAN, Augusta, Maine

Sterling-Silver Thimble

Given for One New Subscription

Premium No. 1280
EVERY woman and girl wants a silver thimble. Our other girls' beauty within the reach of all. The one we offer is a genuine guaranteed sterling-silver thimble—dainty, light, perfectly modeled and beautifully engraved. In any size and stain size desired, we have them in sizes from 5 to 11.

SPECIAL BARGAIN OFFER. If you will send us one new subscription to THE AMERICAN WOMAN at our regular subscription-price of 25 cents each per year, we will send you a Sterling-Silver Thimble Premium No. 1280.

THE AMERICAN WOMAN, Augusta, Maine

Beautiful Silk Scarf

Premium No. 1212

Given for Two Subscriptions

A beautiful scarf is worn on any and all occasions. It is especially appropriate for evening wear with an evening gown. This scarf can be worn as a head-covering, or as a neck-wrap, or as a combination of the two. See the picture. The scarf comes warmer than most imported scarves, so that it can be doled with any pleasing effect. The material has a beautiful, light blue and is very soft and dainty. It comes in a beautiful shade of white, blue, pink, green, and yellow. It is something of a novelty and of the ordinary.

SPECIAL BARGAIN OFFER. If you will send us a club of two new subscriptions to THE AMERICAN WOMAN at our regular subscription-price of 25 cents a year each, we will send each subscriber this paper one year, and we will send you one of these Silk Scarfs Premium No. 1212.

THE AMERICAN WOMAN, Augusta, Maine

Practical Garments

Ladies' Waist

NOT a trace of the charm of this waist. No. 7536, lies in the deep yoke front and back; in an effort to win all the distinction, it supplies the upper part of a sleeve which is gathered at the wrist to a full that gives a dainty finish. The full at the neck, outlined with covered buttons and which forms the collar at the back, almost becomes a vest for the open neck at front. Surprise - closing of the waist gathered to yokes is another style-note.

The pattern, No. 7536, is cut in sizes from 34 to 42 inches bust measure. To make the waist in the 36-inch size will require 21 yards of 36-inch material, with 11 yards of ruffling.

Ladies' Shirtwaist

JUST a nice plain waist, No. 7001, that will come from the wash as shimmering and fresh as when new, made in silk or any of the soft wash-materials. The shoulder-fronts are gathered; a stimulated box plait where the closure is made has its importance next to the collar and flare cuffs in contrasting note that brighten up the garment considerably.

The pattern, No. 7001, is cut in sizes from 34 to 44 inches bust measure. To make the shirtwaist in the 36-inch size will require 21 yards of 36-inch material, with 1 yard of contrasting goods.

Girls' Middy Dress

IN the popular "slip-on-over-the-head" style is this dress, No. 7581. The hand-made sailor collar and sleeve-cuffs in combination effect and contrasting note, are smartly decorative; the pocket in the left breast of the blouse is another feature. An underwaist is employed for the joining of the plaited skirt. The neck-lacing is properly an important detail.

The pattern, No. 7581, is cut in sizes for from 6 to 14 years. To make the dress in the 10-year size will require for the blouse, 2 yards of 40-inch material, and 1 of a yard of 27-inch goods to trim; for the skirt, 2 yards of 36-inch wide material, and 1 of a yard for underwaist.

Misses' and Small Women's Dress

THIS model, No. 7431, on the long lines that are so becoming has a surplus of material in contrasting note, in harmony with the decorative collar. A richly embroidered left piece, like the half-section of a bodice for evening wear, is so novel on this dress that we call it the distinguishing feature. The back is the same as the front design, without the vest, and buttons give their support to make this model a very charming one. Closing is at front.

The pattern, No. 7431, is cut in sizes for from 14 to 30 years. To make the dress in



the 16-year size will require 31 yards of 36-inch goods, with 1 of a yard of silk for the belt-piece, and sleeve-cuffs, in 36-inch width; and 1 of a yard for the collar and vest in 27-inch width.

Ladies' Work-Dress and Cap

FOR "keeping our house in order," we have this outfit, No. 7723, the lines of a business-suit are more neat and trim.

The better Russian blouse depends upon boning alone to give the finishing touch to the neck, down the front, to the sleeve-edge and for a belt. The woman of activity may be becomingly dressed in this, with a three-quarter skirt.

The pattern, No. 7723, is cut in sizes for 36, 40 and 44 inches bust measure. To make the dress in the 36-inch size will require 51 yards of 36-inch material, with 51 yards of lining.

Ladies' Apron

NO one could ask more style in a garment of this kind than the illustration, No. 7619, shows. Banglow type, with contrasting goods for the pretty collar, finishing the rapan sleeves, forming the belt and trimming the pocket in the right side of the four-gored skirt, as well as marking the sleeve-cuffing and binding the right front edge of the skirt-portion.

The pattern, No. 7619, is cut in sizes from 34 to 44 inches bust measure. To make the apron in the 36-inch size will require 41 yards of 36-inch material and 1 of a yard of contrasting goods to trim.

NEW FABRIC GLOVES

IN the last few seasons there has been an enormous improvement in the heavy cotton gloves, designed to imitate chamois or doeklin. At first, these imitations were staring white affairs, clearly showing the cloth weave, distinctly cotton in appearance. Now the fabric are so closely woven, so creamy in color and so thick-plaited that it is difficult to tell them from the genuine skin. "Imberber" or other similar names, these washable gloves bear an astonishing resemblance to the real thing. Moreover, they are most pliable after being washed, than are the gloves made of skin and they wear longer, as the chamois and doeklin must have the soap left in them to prevent their getting stiff, and this tends to make them wear less well. For some years the fabric gloves came in paws white and strong yellow. Now however, a creamy tone is attained by lining white gloves with a deep yellow, which shades softly through to the surface. These gloves also come in a paler-patty shade, as well as darker gray, tan and black.

7723

7619

We will send patterns of any of the garments illustrated and described above, by mail, postpaid, on receipt of ten cents each. In ordering, give number of pattern and size wanted. Address THE AMERICAN WOMAN, Augusta, Maine

The American Woman Calendar

June 1, Thursday
"Consider the lilies, how they grow!"
In all their gorgeous majesty and power.
As zoophytes their wondrous blossoms sway,
And they in meekness, trust, from here to here—
Behold the lilies!

June 2, Friday
I do not know to you that in all the great,
calmly rolling universe there is only one thing
to be afraid of, and that no thing does not exist
unless you create it—It is *you*!

June 3, Saturday
O life and love! O happy throng!
O thoughts whose only speech is song!
O heart of man! O heart that can not
be still as the air, and as the feet!

June 4, Sunday
All power is of the spirit, or God. You are one
with God. Every noble purpose within you is
born of God, and the dream of advancement is
God's picture and promise of what may be yours.

June 5, Monday
The world is like what we live are two—
The world I AM and the world I DO!

June 6, Tuesday
When you are living in the spirit of progress, a
seeming failure in one direction means that there
is something still better for you in another direc-
tion. Failure, then, if accepted in the right way,
is but the open door to a greater success.

June 7, Wednesday
One smile can glorify a day.
One word can hope inspire;
The heart's desire need not wait,
There are no aims too high to reach.

June 8, Thursday
By the great law of attraction or affinity, you
know that your own life is always seeking you, if
you are seeking to live by your might.

June 9, Friday
You need your fate in your own hand.
If you fail to seek the mark to win,
No time will come when you will be contented.
Nor check the power you have within.

June 10, Saturday
Kindness is twice to goodness; try it, and see
how fast you can grow.

June 11, Sunday
God has been good to me. To tell in part
Demands new words and all new style.
His loving bounty in so many ways
Has blessed the thought bright days of happy
days.

June 12, Monday
I have not dissonance to voice like this.
I have my own, with grateful heart,
God has been good to me.

June 13, Tuesday
That which others do for us but encourages
our own weakness. Neither spiritual, material
nor physical strength can be brought forth
the exertions others make. We must exercise our
own faculties and build our own strength.

June 14, Wednesday
Look for happiness, you are sure to find
them; live to-day, work for the good, pleasant and
be pleasant. Let us make sure that the
little better and happier because we
are in it.

June 15, Thursday
Then cease your weary, just work and trust,
There is nothing wiser to do;
The Power that rules the stars and flowers
Will carry you safely through.

June 16, Friday
Never are we our own masters until, like
the ocean with its waters, we can say to Joy,
"Come" and to Grief and Anxiety, "Go!" and
be obeyed of these.

June 17, Saturday
The wind blows east and the wind blows west,
And to the west, and to the east it blows.
But whether it rains or dries or blows,
It's sooner or later all things will come right.

June 18, Sunday
Let us say to ourselves "I will arise and go
by my Father," and going back into the eternal
world of A.L.A. (God), stand firm in an abiding faith,
no longer to be shaken by external
conditions, washed with vain regrets or empty
longings.

June 19, Monday
Give us all faith to dominate,
An worthy joy to know!
To the friend on the sea,
To speak the truth we know.

June 20, Tuesday
Nothing is impossible, there are ways which lead
back to everything, and if we had sufficient faith
and will to should always have sufficient means.

June 21, Wednesday
If you want to be happy begin with you now.
Don't wait for some rupture that's future and
begin to be joyous begin to be glad,
And soon you'll forget that you ever were sad.

June 22, Thursday
Learn to assert gently the possession of what
ever quality you seem to lack, or which is dis-
cussed, remembering that to change the thought
is to change the man.

June 23, Friday
What's to do, what's to do, what's to do you think;
Make no mistake in it,
What's to do you will surely grow,
And just you will be wise.

June 24, Saturday
With a good thought for the first step, a good
word for the second step, a good deed for the
third step, we can conquer.

June 25, Sunday
Let my soul walk easily in me,
Like a saint in the world,
For to be alone with silence
Is to be alone with God.

June 26, Monday
A gay, serene temper is the source of all things
noble and good. Whatever is accomplished
the greatest and noblest act flows from such a
disposition.

June 27, Tuesday
Do you wish for kindness? Be kind.
Do you wish for truth? Be true.
What you give you yourself find;
Your work is a reflex of you.

June 28, Wednesday
Yesterday is but a dream and to-morrow is
only a wish, but to-day will live makes every
yesterday a dream of happiness and every to-
morrow a vision of hope. Look well, therefore,
to this day!

June 29, Thursday
Cling ye to faith beyond the force of faith!
Shee rode not in the storm of warlike words,
Shee rode not in the storm of warlike words;
Shee rode the sun in had but for a night;
Shee rode the summer through the winter bud.

June 30, Friday
As "the good tree bringeth forth good fruit,"
so does every blessing flow to the level of those
who sow and keep themselves to the best.

POEMS WORTH KNOWING

Lillian Whiting, poet, essayist and lecturer,
was born in Boston, May 10, 1864. Her writings
have been a source of comfort to many dis-
contented souls, and it has been said that there
is not an old scrap-book that does not contain
one or more of her poems. From the newspaper,
and periodicals weekly and
monthly. Those which have been taken from
just such a collection. Of a volume of essays,
entitled under the title "The World as I See It,"
one reader wrote the author: "You have
given me new ideas, new views of life, new
writings have the charm of personal appeal;
coming straight from the heart, they reach into
the heart."

Beginning Again

When sometimes our feet grow weary,
On the rugged hills of life,
The path appearing long and dreary,
With trial and labor rife,
We pause on the toilsome journey,
Glimping backward to the glen,
And sigh with infinite longing
To return and begin again.

Far behind the dew of the morning,
In its fresh and light,
And before our doubts and shadows,
And the chill and gloom of the night,
We remember the sunny places
We passed so carelessly then,
And sigh, with a passionate longing,
To return and begin again.

Ah, vain, indeed, is the asking!
Life's duties press on all of us,
Or again for the supreme task's pose?
And may we not go on before us
With fairer phases than this?
Life's path may not lead by sea and water,
Though we may not begin again.

For ever onward and onward,
Be our path on the sea and land,
And soon we'll be radiant dawning,
Transcending the toil and the pain,
And the hand of our Father will lead us
Through the trial and the pain,
In the joy and peace of a fairer world
He'll let us begin again.

ORIGIN OF JUNE WEDDINGS

The first people to adopt the month of
June as sacred to Hyman, the god of mar-
riage, were the Romans. who con-
sidered June the most propitious season of
the year for entering upon matrimonial re-
lations. The Romans held that June wed-
dings were likely to be happier than alliances
contracted in any other month of the year,
especially if the day chosen were that of
the full moon.

They also held that of all months May
was the most avoided, as in that month
the winds would come under the influence
of spirits adverse to happy households.
These ancient marriage-superstitions were
gradually changed by the Christians in the
ages, and even to-day June is considered by
many to be predominantly the month of mar-
riages.

HER GENTLE HINT

The curate (engaged in a theological dis-
cussion with his lady):—"And what
do you think of the character of St. Paul?"
The lady:—"Ah! he was a good soul."
Do you remember how he said we
should not what is set before us and ask no
questions for conscience's sake? I've often
thought how I would have liked him for a
householder.

Moving-Picture Favorites

On beautifully decorated colored felt art pennants
Premium No. 1751 Eighteen Given for One New Subscription

BY special arrangement with the manufacturers we have
secured a great number of these attractive little felt
pennants. Each one measures 10 inches long and 1 1/2 inches wide
at the top. They are made of felt, the same as is used for the
most expensive pennants. Each of these miniature pen-
nants is set off with a true-to-life photographic reproduc-
tion of a famous film star.

There Are 18 Pennants in All

These pennants are beautifully made and come in
varied colors—red, blue, orange, brown, green, purple, etc.,
with lettering in white. They make handsome Lounge-
Pillows, Bed-decorations, Table-Covers and many other
useful and ornamental things.

Here Are the Stars:

Anita Stewart	J. Warren Kerrigan
Charles Chaplin	Grace Cunard
Earle Williams	Kipp Baggett
Lottie Pickford	June Galt
Francis X. Bushman	Mary Fuller
Richard C. Travis	John Keith
G. M. Anderson	Edna May
Blanche Sweet	Clara Kimball Young
Dustin Farnum	Ruth Stenehouse

Read Our Offer:
Everybody should have a set, and our offer makes
it easy for you to secure them free. Remember, we send
you all the above named Stars for simply introducing
this paper to two of your friends.

SPECIAL BARGAIN OFFER. If you will send us one new subscription to *The American Woman*
at our regular subscription-price of 25 cents, we will send the subscriber this entire year one, and
we will send you 18 Moving-Picture Favorites on Colored Felt Art Pennants.

Address THE AMERICAN WOMAN, Augusta, Maine

Twenty Novels by Harriet Lewis

Premium No. 866 Two Books Given for One New Subscription

NOVELS by this noted author are always
entertaining and hold the interest of the
reader from the first chapter to the last. We
have secured 19 books by Harriet Lewis, and
offer them to our readers upon the most favorable
terms. They are printed from good clear type,
and bound in attractive covers. We offer the
following titles:

A Victim's Treachery Adrift in the World Bound to a Victim's Treachery	The Belle of the Season Love Bets for Power Scandal to the Belle of the Season	Edith Trent Cecil Rose Trent's Secret	The Hidden Husband The Address of Foremost Lark's Husband	Amber, the Adopted Her Durable Life The Sunshine of Love	Nova's Three Loves Guy Trellisland's Fate Secret to Trellisland Court
---	---	--	--	---	--

The books named above will be sent by mail, postage prepaid, to all who take advantage
of our **SPECIAL BARGAIN OFFER.** If you will send us one new subscription to *The American Woman*
at our regular subscription-price of 25 cents, we will send the subscriber this entire year one, and
we will send you any two of the Novels by Harriet Lewis (your choice) (Premium No. 866).

Address THE AMERICAN WOMAN, Augusta, Maine

No. 1403

No. 1404

No. 1406

No. 1407

No. 1408

No. 1409

No. 1410

No. 1411

No. 1412

No. 1413

No. 1414

No. 1415

No. 1416

No. 1417

No. 1418

No. 1419

No. 1420

RINGS! RINGS! RINGS!

FOR FATHER, MOTHER, BROTHER, SISTER, SWEET-HEART, FRIEND AND BABY

Everyone is pleased to select a good-looking, good-wearing ring and we have twelve good ones for you to choose from. Read and see how we have made them so good. They are made of the best material and the ring is yours. They are all made to order and are guaranteed to be perfect. They are all made to order and are guaranteed to be perfect. They are all made to order and are guaranteed to be perfect.

Our guarantee exchange is given perfect satisfaction.

No. 1403
1404
1406
1407
1408
1409
1410
1411
1412
1413
1414
1415
1416
1417
1418
1419
1420

No. 1403
1404
1406
1407
1408
1409
1410
1411
1412
1413
1414
1415
1416
1417
1418
1419
1420

32

Given for Three Subscriptions



32

32

32

32

2010-10-2