A FORTUNE TELLER.

"What's the matter, young man?"

"Nothin'."

"Yes, there is. You'd better tell me. Mebbe I kin help you."

Billy Stanwood, a lusty young fellow of twenty, was sitting on the top rail of the fence, whittling and looking very disconsolate. A man came by with a jaunty gait, humming a tune. He was in tatters, but his face beamed brightly. It was he who addressed young Stanwood.

"There ain't nothin' the matter with me," repeated Billy.

"I been a fortune teller in my time, when I had better clothes. I kin tell all about it if you'll let me see your hand."

Billy got down from the fence and put out his hand.

"It's a gal," said the tramp.

"Want now?"

"She has light hair an' blue eyes."

"You're wrong there. Her hair an' eyes are black."

"We can't always tell about them trifin' matters. She's a gal anyway, and she won't have you."

"That's right. So she won't."

"But she loves you all the same."

"Got it wrong again. She don't."

"How do you know?"

"Well, we was a-sittin' under a tree back of the barn an' I said 'Now, I reckon I hain't good enough for you,' an' she said, 'Reckon you ain't.' Then I said, 'Well, Nan, I'm a-goin' home, an' I ain't a-comin' here no more,' an' she said, 'Reckon you better come onct in awhile, we been such good friends.' I got up fur to go an' walked as far as the gate when she called me back. 'Ain't you got nothin' to say before parin?' 'What's to be said?' says I, walkin' back to her. 'Goodby,' she said. 'Goodby,' said I. 'Nothin' else?' she asked. 'Nothin' as I knows of.' 'Well, then, you might as well go.' That's all."

"Where does she live?"

"In the red house yonder."

"I tell you what you do. You go home an' put up a bundle of clothes an' in just six hour from this time walk by that red house as if you was goin' away somewheres."

Billy went to his home, and the stranger muttered off toward the red house. He passed a girl with bare arms, her dress pinned back and a sunbonnet covering her face. She was hanging clothes on a line in the yard.

"Could you give me a bite?" he asked. "I ain't had nothin' today."

"Sartin," said the girl. She went into the house and brought out some bread and meat, with a cup of milk. The stranger partook of the meal, then said:

"I hain't got nothin fur you, but I kin tell your fortune."

"Kin you?"

"Yes. Let me look at your hand."

Taking the hand, he studied it carefully for awhile, then said:

"This line means a feller with gray eyes an' sandy hair. This little hand line means desperation—that is, he's in a peck of trouble. Mebbe he's in love. This line says you're goin' to do somethin' you'll regret. It looks like the feller's in love with you. You won't have him, an' he's goin' away."

The fortune teller was occasionally looking up from the girl's hand to her face, in which he could plainly see satisfaction at the earlier part of the information and anxiety at the last part. From her face he cast glances up the road and presently saw Billy Stanwood coming, with a stick over his shoulder, from which hung a bundle.

"The sandy haired young man is doomed to great trouble. He's goin' among strangers, where he'll not be able to find work. He'll get sick an' nobody to take care of him. He'll be buried in the potter's field, an' there'll be no headstone to mark his grave."

The fortune teller cast a glance at the girl's eyes and saw tears there.

"The last pictur' I see," he went on, "is your hustin' fur the grave of the sandy haired man. You find it. There you sit weepin'."

While the stranger was drawing this lugubrious picture Billy Stanwood was drawing nearer.

"Don't see no more, miss," said the former. "Reckon I'll go along. Sorry I couldn't give you a better fortune for the vittels you give me, but fate is fate an' fortunes is fortunes."

"Can't we do nothin' to change our fortunes?" asked the girl.

"Only by changin' our actions. If our hearts are hard our fate must be hard. If we take pleasure in worryin' people we must expect the consequences."

The stranger departed, but, reaching a tree with a convenient broad trunk to hide behind, he waited and watched. In due time Billy Stanwood passed without even a look for the red house or the girl in the yard.

"Billy!" cried a voice behind him. "Oh, Billy, come back!"

"What fur?"

"I don't want you to go away. I was only a-foolin' this mornin'. Come back an' forgive me. I hadn't oughter throwed you off when my heart was yours."

Billy dropped his bundle and ran to the fence. The girl leaned over the top rail, and the stranger from behind his tree saw one sunbonnet covering two heads.

The next day Billy was at work hoeing potatoes when the man in tatters came by.

"What sort of a fortune teller do you reckon I be?" he called to Billy.

"You're the fortune teller fur me every time. You kin work on this farm an' live a house here 's long as you want."

But the fortune teller was not made for work. He goated on.

WHAT MILADY WEARS.

The Royal Blue Parasol Is Modish This Season.

In parasols bright royal blue is a favorite color. Next in order are the bronze greens. These parasols are chosen in harmony with some other accessory, such as the hat, veil or the hosiery.

An odd parasol has a central portion of plain pink silk, a ten inch band of pink brocade and a hem joined on by hemstitching of black satin. The handle is of plain black satinwood, set off by a rosette of pink.

In the shops are to be found transels net flouncings forty-six inches wide embroidered with coarse heavy floss in Persian colors. These flouncings are expensive, but very beautiful. The work runs up to points as deep as twenty two inches.

Brown and tan sandals in footwear are considered good style for the summer of 1910. Pumps are as yet a trifle

HOUSE GOWN OR WRAPPER.

over and are to be bought in black, white and tan, strapped and plain as the wearer prefers.

The simple house gown that is closed at the left of the front, giving a suggestion of the Russian influence, is one greatly in vogue. It is simple, yet smart, and altogether satisfactory.

JUDIC CHOLLET.

This May Manton pattern is cut in sizes from 34 to 44 inches bust measure. Send 10 cents to this office, giving number, 6[illegible], and it will be promptly forwarded to you by mail. If in haste send an additional two cent stamp for letter postage, which insures more prompt delivery.

IN FASHION'S REALM.

Chiffon Blouse Worn Over Lingerie Frock—Peasant Underwear.

Quite out of the ordinary is an adaptation of the Russian blouse in chiffon. The blouse is very full of white chiffon edged with black soutache braid in with a band of jet. At the girdle are fastened three of the new French roses of pink gauze.

There's going to be a rage this summer for peasant fashions—dresses, coats, even underwear cut on peasant lines, otherwise straight and simple. The fiat has gone forth that jackets must be shorter and that invisible fastenings must be used in the plastron form.

For everyday wear this season there is a very large new kind of sailor hat with a low crown and the brim rolled over regularly all the way

BOY'S BLOUSE.

round. The trimming is simple, consisting of a piece of black ribbon lightly twisted about the crown and tied with a little bow on one side or with a cord and tassel.

A great many boys prefer the blouse to the outing shirt for general wear. It is comfortable and altogether desirable. This one can be made from flannel, cotton or linen.

JUDIC CHOLLET.

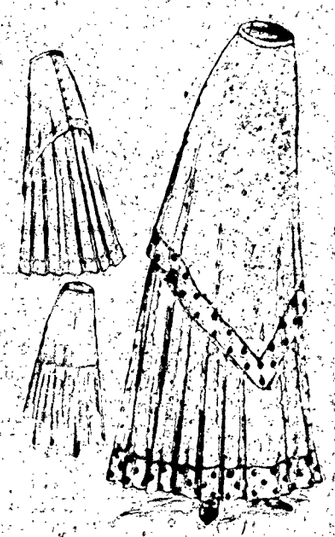
This May Manton pattern is cut in sizes for boys twelve, fourteen and sixteen years of age. Send 10 cents to this office, giving number, 6[illegible], and it will be promptly forwarded to you by mail. If in haste send an additional two cent stamp for letter postage, which insures more prompt delivery.

SNAPSHOTS OF THE MODE.

Tatting the Latest For Trimming Neckwear—A Laundry Hint.

Soft thread tatting set in soft net collars is used in attractive neckwear. Among the deep lace collars that encircle the neck is a round one made of mull finely plaited and inset with leaves, tendrils and flowers of Irish crochet. There is sufficient weight in the appliqué trimming to hold the web like collar in place.

When laundering tailored shirt waists with frills down the front the only way to make a satisfactory job is to date



PLAITED FRONT SHIRT.

the frills. Few of the laundresses detailed to do so can be persuaded to use the starching iron, although it is the only way to make a plaited front look well after it is washed.

A dainty cover for baby's carriage can be made of white piqué linen or natural crash, appliqued with small figures of children and animals cut from cloth and printed in nursery rhyme design.

Every variation of the tube skirt is fashionable, but this pointed model is particularly smart. Bordered foulard makes the skirt but any material may be used.

JUDIC CHOLLET.

This May Manton pattern is cut in sizes from 22 to 30 inches waist measure. Send 10 cents to this office, giving number, 6[illegible], and it will be promptly forwarded to you by mail. If in haste send an additional two cent stamp for letter postage, which insures more prompt delivery.

ATTRACTIVE TRIFLES.

Breakfast Cap For Dainty Women. Trimming For Summer Frocks.

Quite the newest whimsie is the breakfast cap to slip over one's tresses in the morning if one does not wish to make an elaborate toilet. These caps are cut in quaint shapes, a bibmorlike and sometimes they are made of tucked net, with a bow of flowered ribbon in front.

A novelty in trimming for lingerie frocks is a tiny cotton fringe quite like

NEW WORK APRON.

that used on curtains. This trimming is extremely quaint and attractive.

Chatelaine bracelets are coming in again. To these bracelets are attached a small vinaigrette, silver incased lip salve pencil, notebook, etc.

Many of the new turbans are trimmed with huge bows of changeable ribbon at the back.

Parasols are seen with long fantastic handles of carved wood, such as elephant and bulldog heads.

The work apron that includes generous pockets is the practical one, and this model, in addition to that advantage, is shapely and becoming. In the illustration it is made of printed wash fabric, and the edges are piped, but any material one likes could be used.

JUDIC CHOLLET.

This May Manton pattern is cut in three sizes—small 32 or 34, medium 36 or 38 and large 40 or 42 inches bust measure. Send 10 cents to this office, giving number, 6[illegible], and it will be promptly forwarded to you by mail. If in haste send an additional two cent stamp for letter postage, which insures more prompt delivery.

DICTATES OF LA MODE.

The Bracelet Fan Is Smart For Evening Costumes—Shoulder Draperies.

Women of fashion are now fastening exquisite empire fans to a bracelet for evening use. The fans, painted and mounted on pearl sticks, have a slender flexible gold chain attached. This is hooked to any kind of loosely woven bracelet the wearer owns. Both trinkets may be bought together.

Soft shoulder draperies are introduced on all sorts of bodices, whether new or renovated. The more transparent the fichu the better, and the ends frequently form the skirt drapery.

Skirts for early summer will be short except for formal occasions. It seems rather paradoxical, but it is true that they will be both full and narrow.

Black combined with strong tones of tan is one of the popular combinations of the season. Sometimes the black tone is emphatic, as with collar and

BLOUSE OR SHIRT WAIST.

cuffs and facings; again, the tiniest piping serves, and again it is in evidence in combination with oriental embroideries.

The shirt waist that closes at the left of the front is a pronounced favorite of the hour, and the waist illustrated admits of treatments. In this case it is made of linen, and the closing is invisible.

JUDIC CHOLLET.

This May Manton pattern is cut in sizes from 34 to 44 inches bust measure. Send 10 cents to this office, giving number, 6[illegible], and it will be promptly forwarded to you by mail. If in haste send an additional two cent stamp for letter postage, which insures more prompt delivery.

UP TO THE MINUTE STYLES.

What is Good Form in Mourning Modes—Smart Stocks.

The best mourning hat is the one in which a refined simplicity is uppermost. Hideous is the touch of jet and glass that trims the cheap mourning millinery.

Dull black dahlias and silk flowers are used in simple wreaths around the crowns while stiff quills for the tailored hats have their share of favor.

Crêpe linens striped with black are good and are bought by the artistic dressmaker with a view to their embroidering possibilities. Black mercerized cotton is "fast" and will work well in solid work upon the striped background. The pattern is stamped upon the stripe regardless of it, for therein lies the beauty.

The simple blouse coat that can be left loose or belted, as preferred, is

GIRL'S BLOUSE COAT.

always liked. This model allows a choice of full sleeves gathered into cuffs or of plain ones of the two piece sort. Poupee is the material used, and the coat matches the skirt.

JUDIC CHOLLET.

This May Manton pattern comes for girls fourteen, sixteen and eighteen years of age. Send 10 cents to this office, giving number, 6[illegible], and it will be promptly forwarded to you by mail. If in haste send an additional two cent stamp for letter postage, which insures more prompt delivery.

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