

A Loss of Memory

By M. QUAD

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Up to the age of forty years Peter White had been a hardworking man, then he married the Widow Smith and sat down and commuted with himself. "I've almost broken my back with hard work, but now that I've married money I'm going to take things easy. I'll hire some one else to do the work, and I'll do the bossing."

He fondly expected to carry out this program, but he ran up against a stone wall the very first thing. "You'll not only work as hard as ever, but a good deal harder," was the reply of the wife when he stated his case. "I've got to do it in the house, and you won't get out of it outdoors. The matter is all settled, and we'll say no more about it."

Peter commuted some more. As he couldn't force matters, he determined to resort to strategy. He went home from the cornfield one day with a blank face and asked the wife who he was.

"My stars, what do you mean?" she exclaimed after a look at him. "I was hoeing corn and hustling when something gave way in my head. I can't remember who I am. I can't remember who you are, but it seems as if I had seen you before. What's the matter with you?"

"Good lands, but it must be something awful! Don't you remember that you are Peter White?"

"Yes, it kinder seems that way, and yet I'm all the time wondering if I ain't Sam Johnson. Your name is Schermerhorn ain't it?"

"Hear the man talk!" she wailed. "Can't you remember that I was the Widow Smith until I married you? We were married only a few weeks ago. Peter for heaven's sake, don't go out of your head!"

"Smith? Smith?" he mused. "I don't think I ever heard the name before. Mrs. Jackson, can I get supper here?"

"He calls me Jackson! The poor man has had a stroke or something!"

Peter was taken in and cuddled up, Chicken soup and toast were made for him, and the wife milked the cows and fed the hogs. The doctor came and looked at Peter's tongue and heard some of his queer talk and pronounced it a case of loss of memory. He said that some time in the years ago Peter had stood under a tree during a thunderstorm and had been knocked into a cocked hat by a thunderbolt. The real effects of the injury were just coming out.

Peter was to sit in the house or wander around as he liked. After about a month of coddling a slight improvement was noticed. He remembered getting married to some widow or other and was willing to admit that it might be to Mrs. Smith.

Just how long Peter might have worked his little game and continued to grow fat on it cannot be told, but one day when he had gone to the village a pill peddler stopped at the house. He was told of the case, and he did some thinking. He didn't claim that any one brand of his seven kind of pills would restore memory, as many a faker would have done to make a sale. He said that a shock was needed. He had known of five cases in his medical career and all had been cured by sudden shocks. No little shock for a cent would bring about a restoration. The brain had got all tangled up, and the cords of laziness had got mixed with the cords of memory. He talked to Mrs. White for an hour and she came to his way of thinking. Peter awoke next morning glad that he was alive and no work before him, but that sudden shock recommended by the pill peddler was not far off. He found himself bound hand and foot, and when he inquired the reason the wife explained.

"I think I have got a cure for your loss of memory. At least I am going to try it. Can you remember this morning what your name is?"

"It's Hammevinder, ha'n't it?"

"Yes, pretty near. Can you remember my name?"

"Seems to me it's Dockstader."

"I see your memory is as bad as ever, and we'll try the shock remedy."

Mrs. White was a strapping woman, strong and husky. With one yank Peter was on the floor. He struck mostly on his head. Of course he had something to say, and the reply was:

"Peter, I've got the horsewhip here, and I'm going to lay it on till you can remember back to when Captain Kidd was hung."

The whip was applied. The husband had too soft a snap to throw away, and he held out for a time, but things became hot. He began to call the wife by her right name. She gave him ten more cuts and stopped to ask:

"Peter, who discovered America?"

"Old Columbus," was the prompt answer.

And after ten more cuts, "Who was our first president?"

"George Washington."

"It's working, Peter! It's working! And who are you?"

"White—Pete White."

"And who was I?"

"Emma Smith."

About twenty more vigorous cuts were administered, and then Peter was asked if his memory was clear. He was sure it was, and within half an hour after the lashings had been cast off he was sawing wood at the kitchen door. Memory had come back to stay.

SNAPSHOTS OF LA MODE

Little Changes in Fashion's Attitudes—This Fall—Charmingly Made.

Modes remain simple in appearance this fall, the waist portion being unadorned on kimono lines. Among the winter displays of fabrics many striped effects in gray and white are in evidence.

Chantilly face veils in all colors are much in vogue and likely to continue so. The finer qualities with narrow borders are generally becoming. These veils are worn to a considerable extent in Paris, and when properly adjusted they are undeniably smart.

An autumn model for mountain wear is a hat of hellebore felt, medium brim with side rolls. The trim-



COAT IN SHOULDER LENGTH

ming consists of hellebore crepe, satin and a broad quill in a deeper shade of mauve.

Collarets of plaited cramoiselle edged with ribbon loops are very pretty in the modish shades of purple, old rose and brownish tones. They may be had also in black.

Coats that are made in what are known as finger lengths are fashionable just now. The coat illustrated is very odd and satisfactory.

JUDIC CHOLLET.

This May Manton pattern is cut in sizes from 34 to 42 inches bust measure. Send 10 cents to this office, giving number, 674, 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.

FLOTSAM AND JETSAM.

Lady Duff-Gordon's Latest Inspiration—the "Mummy Dress."

Lady Duff-Gordon, the titled dressmaker of London and New York city, has composed what she calls a "mummy dress." The idea was copied from the costumes of the ancient Assyrians and Babylonians. The skirt and coat are in one and when removed reveal a stunning house gown.

Short neckpieces of chiffon cloth plaited in Pleurot effect in two tones are very effective. Black and white are perhaps the most worn, but gray and white and brown and white are good styles.

Wings, breasts and all kinds of unnatural looking plumage which cover-



TO FRESHEN UP OLD FROCK.

new on land or sea adorn the early fall hats. There is a new ostrich feather plume called pleurette that has knotted fronds at the ends. It is handsomer than the erstwhile willow feather.

Here is a tunic drapery that will freshen up an old costume wonderfully. It may be used in a contrasting material or in the same fabric as the skirt.

JUDIC CHOLLET.

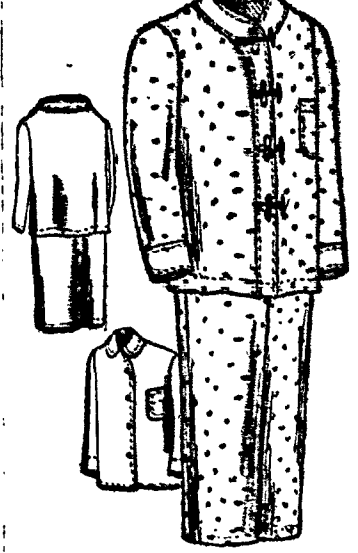
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VANITY'S VISION

The Popularity of Black and White Combination Suffers No Eclipse.

The latterly motif is conspicuous in many of the modes of the hour. For instance, on a bodice of silk or satin will appear an arrangement of loops to simulate the outspread wings of the butterfly, and the same idea is utilized by the milliner.

Black and white make the best combination for the dinner frock at the



PAJAMAS FOR GIRLS

hotel when on tour. Black taffeta and charmeuse and some of the silk and wool mixtures made in one piece style with guimpes and undersleeves of net or lace give admirable service.

A lovely evening gown was made of many layers of chiffon in beautiful tones of golden yellow, maize, flame and rose, all toning to a begonia effect. The frock was trimmed with a great handful of begonia flowers carried out in satin and panne.

A great many girls like pajamas better than any other form of sleeping garment. These can be made with a shaped band finishing the neck and front edges or with a collar. As illustrated dotted madras is used, trimmed with bands of plain white linen.

JUDIC CHOLLET.

This May Manton pattern is cut in sizes for girls of twelve, fourteen and sixteen years of age. Send 10 cents to this office, giving number, 674, 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.

LINGERIE STYLES.

Japanese Sleeve Feature of the New Mode in Underwear.

It is the sleeve that lends distinction and originality to many of the new nightgowns. The short puffed sleeve is still used, but the large open sleeve is newer and more popular.

The simplest of the domestic petticoats are made with deep sources, machine embroidered Outline embroideries filled in with valenciennes, a combination of English eyelet and heavy scaled embroidery designs sup-



FROCK FOR SCHOOL DAYS.

plemented by set in ribbons—all these are to be had in ready made founcings if one is willing to pay the price.

Swiss and batiste embroideries play a very important part in fashionable lingerie, and by using them in combination with valenciennes charming models are achieved without resort to hand embroidery.

Upon handmade lingerie eyelets worked in the material often take the place of beading. A favorite effect is obtained by setting these eyelets at each side of groups of hand tucks so that the ribbon will pass under the tucks and over the plain spaces between the group of tucks.

Simple little school dresses like the one illustrated are both practical and serviceable if made of suitable materials. A frock made of shepherd's plaid and trimmed with plain material would be very smart.

JUDIC CHOLLET.

This May Manton pattern is cut for girls of eight, ten and twelve years of age. Send 10 cents to this office, giving number, 674, 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.

LIVE FASHION TIPS

Real Flowers Tell More of the Dresser's Taste at the Season.

Real flowers, if not natural ones, are the latest phase of millinery trimmings. The real flowers are treated with some chemical which preserves them far beyond their ordinary life, and they are even dyed if colors do not suit the taste of the milliner.

Fashion is outdoing itself in the most exquisite capes for autumn wear over one piece costumes. Those of soft liberty satin or silks are especially beautiful. A cape reaching to the hem of the frock is a necessary adjunct of the evening frock.

Attractive hats of long nap beaver, soft and velvety as fur, are seen in the shops. They are offered in all the



AN ATTRACTIVE OVM SUIT.

brown, beige and gray—light and in some good blue, red and gray colorings and are light and pliable.

Carved wooden beads are rivaling in popularity the many designs and colorings in glass effects and jet. A string of "peasant" beads lends a charming variety to certain costumes.

Now that the school season is beginning girls will be in need of gingham costumes. The suit pictured is simple and easy to make and consists of bloomers and blouse.

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MILLINERY GOSSIP.

Moderation as to Width of Brims Necessary in Fall Millinery.

Following after the vogue of no trimming, the new hats are covered with huge bows of ribbon, or an entire width of silk is used, or they are buried under masses of feathers, flowers or algrets.

Hats for wear with morning tailored costumes are simple, high in the crown and narrow in the brim, but the dressy hat is wide and graceful, trimmed with sweeping plumes. Green, brown and red are the colors likely to be worn to a considerable extent.

Moderation as to the width of brim is a feature of the new millinery. In fact, some really small hats are seen in the best models.

A practical but eccentric toque seen recently was of plaid cloth trimmed



THE NEW FALL SKIRT.

with three plumed out tails of red, blue and green taffeta. The crown of the hat was soft and dented, and the brim turned up unevenly all round.

This is one of the favorite fall models for skirts. It is made with a slightly full upper portion and circular flounce; consequently it can be used with one material throughout or of a contrasting fabric. It is especially good in making over old material.

JUDIC CHOLLET.

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