

A MYSTERY

It Was Explained With a Happy Denouement

By F. A. MITCHEL

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I prefer the autumn for automobil- ing. The country is then beautiful, and I am comparatively free from the dust of other autos. In these rides I love to commune with nature and usually go alone.

One October I was riding through the beautiful hills of Vermont when evening came upon me in a timely and pleasant way. I encountered a break down at the same time I could not see Joshua, turn the sun back in the course, and I saw at a glance that I could not repair the break in my auto. Fortunately near me was a house. It was a queer looking structure built of brick and hexagonal in form. Leaving my auto beside the road where it was stalled, with a light before and behind, I went to the house resolved if admitted to spend the night there. There was not much encouragement of a welcome for the slave it was quite dark and not a light was to be seen at a single window.

On reaching the premises I went to the front door and beat on it with the old fashioned brass lion's head knock- er. I failed to rouse any one. Then I went around the house, looking for a possible entrance. I found one through a window the sash of which had been left unlocked. Entering, I struck a match and saw that I was in a house furnished in colonial style. Not a bed or bureau could have been less than a hundred years old. It was evidently the home when occupied of a well educated and cultured people.

"Going upstairs, I found a bedroom that suited me, with a four post bed, and a broad open fireplace. A wood box stood beside the latter, and I soon had half a dozen logs burning brightly. Then, returning to my auto, I took my lunch basket, which I always carried in case of necessity containing both meat and drink and re- turned. There were lamps in the house and dishes, but no candles. I took of the dishes what few I needed, went upstairs, pulled a small table to the fire and ate my supper, washing it down with a pint of wine.

I had been riding in the wind all day and was very sleepy. Instead of get- ting into the bed, on which there was what was required for comfort except sheets and pillowcases, I fell asleep in my chair. I don't know how long I slept but when I awoke the fire gave out only the glow of coals. Remem- bering that I was alone in a deserted house, I instinctively looked about me to make sure that I was perfectly safe. On a wooden partition separating the room from another hung an unframed picture, the head and shoulders of a young girl, life size. There was some- thing about the eyes that arrested my attention. By the imperfect light they seemed strange. In fact, they looked like human eyes inserted in a paper picture. I am not superstitious or nervous, but the uncanny effect start- led me. Throwing some light wood on the fire, I started a blaze but when it came and I looked again at the picture the eyes were merely printed.

"I got up from my seat, went to them and, seeing that they were paper, threw off my outer garments, lay down on the bed and went to sleep.

"The next morning I was awakened by hearing a sound as though some- thing had been set down outside my door. Remembering the eyes on the picture, I was somewhat curious at what was happening. Getting up, I went to the door, opened it, and there at my feet was a pitcher of hot water.

"My mind went back at once to the 'fairy tales' of my boyhood. I was surely in the house of a magician, and I hoped that the 'princess' was there too. Performing my ablutions, I put on my clothes and, opening the door, went downstairs. The first room I struck was the dining room, and what was my astonishment to find the table set for breakfast, with but one plate.

"Hello, fairy!" I called jocularly, but failed, and when the wall gave back no sound but that of my own voice, I felt a very uncanny sensa- tion. Had I suffered some sudden brain trouble?

I was rattled. The eyes I had seen the night before, the pitcher of hot water, the breakfast table set with dishes only—had completely upset me. I determined to explore the house and bolted right into the kitchen. I found one, but a fire was lighted in the stove, and on it coffee was spouting up in a percolator. I went into all the other rooms on the ground floor and, finding no one, mounted the stairs to explore the upper stories. There was no one in any room. In the garret I found a locked door and couldn't effect an entrance, but it seemed to me that it was a storeroom. I returned to the room I had slept in. My heart was beating like a kettle-drum. I peeped and tried to laugh at the oddity of the situation, but it was no use. I sat down in the chair in which I had slept the night before and tried to re- assure myself that I was mentally sound. I don't remember how long I was in my room—perhaps fifteen or twenty minutes—when I heard a tap at the door and a sweet voice say: "Breakfast is ready."

THE TREND IN STYLES.

Charming Effects in Evening Cos- tumes—Fur Trimmed Hat. Violet chiffon veiling—serge satin gives a wonderful color effect in an evening gown. The satin appears un- veiled at the foot.

An edging of dark fur is the feature of a huge picture hat covered entirely with white lace. The fur does not lie upon the face, but is simply a lining scarcely more than an inch wide.

A novel blouse for a young girl is made of two pieces of serge carried up and joined to a straight line from the shoulder to the elbow, giving a new sort of kimono sleeve with the seam on top. The neck opening is perfectly straight back and front of course end- ing in a V at the top of the arm.

There is no doubt that empire effects will be popular on winter coats, and the innovation is not confined to pic- turesque carriage stalling and evening coats, but has invaded the tailored street costume.

The full skirt, altered to give the effect of a tunic, is a model touch liked this season. The shirtings are made either over cords or tucked shirtings, and the upper edge can be either tucked or gathered.

JUDIC CHOLLET

This May Manton pattern is cut in sizes from 22 to 30 inches bust measure. Send 10 cents to this office, giving number 522, and it will be promptly forwarded to you by mail. If in haste send an additional two-cent stamp for extra postage which insures more prompt delivery.

SARTORIAL NOTES.

The Fat Woman Must Have a Rolling Robe—A Mixture of Furs. Rolling robes are the latest. They are to be worn in the most popular ex- ercise of reducing "fatness."

A mixture of furs will be much in vogue and a trimmings of fur will be worn in a great variety of ways. Some of the "quaint" hats are trimmed with fox or opossum, and skunk is used for the same purpose.

It is a relief to see that the fashion- able figure is getting back to natural lines after the last few seasons of the high busted, too well corseted model that women have followed. Shoulders are now not unduly extended, waists are large and only the objectionable hips must bear compression.

Wool embroidery is the latest trim- ming for afternoon gowns. Some of the combinations seen are blue wool on white gazon de soie, gray wool on gray tulle over satin of the same shade and mauve wool on blue lining.

The dress that is trimmed with but- tons at the front, yet closed at the back, is a new one that is greatly liked this year. The model includes a dainty chemise that can be made from almost any contrasting material, and the tucks over the shoulders give becom- ing breadth.

JUDIC CHOLLET

This May Manton pattern is cut in sizes for girls of eight, ten and twelve years of age. Send 10 cents to this office, giving number 521, and it will be promptly for- warded to you by mail. If in haste send an additional two-cent stamp for extra postage, which insures more prompt deliv- ery.

JOTTINGS OF FASHION.

A Fetching New Tie—The Smart Gaiter Cloth For Tailor Mades.

A fetching new tie that gives a touch of color to a dark costume is made from bias or velvet formed into inch wide folds. These are ended with bunches of tiny flowers and leaves while a similar bunch holds the leaves together in front.

There is a new cloth satin or satin cloth already running a feverish heat.



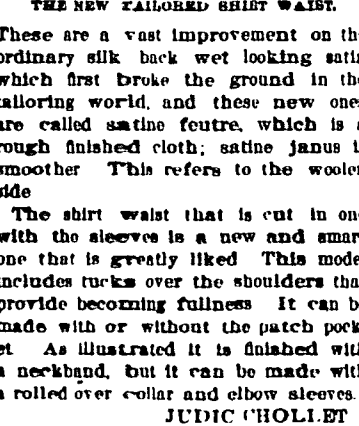
THE NEW TAILORED SHIRT WAIST.

These are a vast improvement on the ordinary silk back wet looking satin which first broke the ground in the tailoring world, and these new ones are called satine feutre, which is a rough finished cloth, satine janus is smoother. This refers to the woolen side.

The shirt waist that is cut in one with the sleeves is a new and smart one that is greatly liked. This model includes tucks over the shoulders that provide becoming fullness. It can be made with or without the patch pocket. As illustrated it is finished with a neckband, but it can be made with a rolled over collar and elbow sleeves.

JUDIC CHOLLET

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