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and SILVIA:**

A FRESH SUPPLY OF
HARTLEY'S JAMS and MARMALADE

20 CASES ORANGES.
10 CASES LEMONS.

LEMON CRYSTALS

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Fry's Cocoa	Silvo Polish
Red Table Plums	Brasso Polish
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C. P. EAGAN

PHONE NOS:—
123 & 423 Duckworth St. 402 Queen's Road.

SIDE TALKS.

By Ruth Cameron.

WHY DON'T WE ALWAYS?

Have all my life been lying abed
from yet I tell all young men and
them with great sincerity that no
one who does not rise early will ever
be good.—Dr. Johnson.

Did you ever
get up earlier
than you want
without wonder-
ing why you had
not always done
it and promising
yourself that in
the future you al-
ways would?
Of course, while you were in
a set of trying to drag a drowsy
into wakefulness, or while you
were getting dressed. But after you
had really shaken yourself free from
sleep and were face to face with the
heavenly beauty of an early summer
morning, and the adventure of having
it largely to yourself.

All The World Is Different.

What an exquisite time of day it is!
How fresh! How virginal! Not only
have the trees and flowers and grass a
dewy loveliness that they will not
have later, but the air has a tonic
quality, the note of the birds has a
gayer sound, the very sunshine has a
delicate gold to it that will later
vanish into the light of common day.
And you yourself in tune with the
morning are filled with a sense of

freshness, of power, of competency.
"The morning's at seven, the hillside's
dew-pearled. . . God's in his heaven
all's right with the world."

Also you have a rich sense of fi-
nitude. Even if you are only
up an hour earlier than usual you feel
as if you had time to do all the things
you have been putting off for years
because your day is too short. And
even if you cannot do them to-day you
know that you are going to have
plenty of time in the future because in
the future you are always going to
get up early, always going to have
this beautiful adventure and this
sense of having the world by the tail.

But You'll Never Find Out.

That it would not be quite such an
adventure if you got up early every
morning is pleasantly hidden from
you. And you are in small danger of
finding out.

For with the morrow cometh coun-
sel. And also sleepiness. You know
with your mind that a beautiful morn-
ing awaits you but you know with
your senses that you are very sleepy.
And whereas thinking is a powerful
factor, feeling is even more potent. So
you compromise by deciding that you
will get up to-morrow morning, but
will be just a little longer to-day.
And to-morrow the memory of your
great adventure is even fainter and
less powerful as a motive force.

I Bet He Got Up Once.

I do not believe Dr. Johnson told
the whole story when he says that all
his life he lay abed till noon. I think
one lovely morning he got up very
early, and had all the feelings about
getting up early that you and I have.
And he meant to do it every morning
but instead he took it out in advising
others about it.

Quite like someone else. Someone
I know very well. Or I think I do.

Just Folks.

By EDGAR GUEST.

**A FATHER'S PRAYER FOR WIS-
DOM.**

God grant me this—the power to
guard you well.
To get your life where love and
laughter play;
So much there is to fear, so strange
the way.
So difficult to know what truths to
tell;
So sweet is life to those who live it
well.
That, lovely child of mine, I nightly
pray
That should come one to lead your
feet astray.
You shall not falter 'neath that subtle
spell.

I cannot know what foes await you
there,
But I do know that some would tempt
and stain.
Would take your hand and lead to
places where
In pleasure's guise grow misery and
pain.
And all I ask of God is light to see,
And wisdom, lovely child, to counsel
thee.

In general, now, hose match the
slippers.

**The Anonymous
Letter Sleuth**

**HOW THE TYPEWRITER DETEC-
TIVE WORKS.**

An interesting calling is that of
typewriter detective. His services
are very necessary when it is wished
to trace the authorship of a type-
written document or to determine its
authenticity.

At first glimpse you would be dis-
posed to declare, with many old-
fashioned lawyers, that beyond re-
vealing the make of machine, from
its characteristic type, the thing was
impossible.

The typewriter detective, however,
is a magician. Hand him ten typed
pages, similarly worded, and he will
tell you whether one person did six,
eight or ten.

He will sort them into groups—
two by this man, three by that, five
by the other. He will tell you whe-
ther the unsigned blackmailing letter
your client received that week was
typed by the same person who sent a
similar letter to another of your
clients last year.

In addition to the position of the
address and date at the top of the
letter, the "Dear Sir" and the "Yours
faithfully," the marginal width, the
spacing, and so on, which black-
mailers, putting their trust in the
anonymity of their typed letters, sel-
dom remember to change in each
letter, every writer on the machine
has his or her characteristic touch.
Certain letters of the alphabet, in
certain words, are tapped much hard-
er than others, though quite uncon-
sciously.

Type on typewriter keys, again, is
by no means absolutely similar, much
as it appears so to the casual glance.
Look carefully into samples of the
typing done on six different machines
of the same make, by the same man,
and the odds are that you will pre-
sently find some letter of the alpha-
bet very slightly, but quite unmis-
takably, possessing a characteristic
of its own. And once you use a
powerful magnifying-glass, tiny flaws
causing one M or B, or what not, to
differ from its counterpart on a bro-
ther machine, pop up right and left.

On most machines, again, there is
at least one type bar that is either
slightly loose or slightly bent. The
result may not be perceptible to the
casual reader, but the typewriter
detective's patience reveals it. If in
two letters or documents the letter
"R" falls now slightly forward, now
slightly backward (from a loose key)
in the first document, and keeps
quite steady in the second, the pre-
sumption is that they emanated from
different machines.
Serifs differ, too. They are the
little straight lines at each end; for
example, of the curved line that we
call the letter "S." Often a serif will
be ever so slightly curved, or arched.
The length of the tiny crossbar of
the "T" is another potential clue on
which the typewriter detective poun-
ces. Enlarged ten times in a photo-
graph, and then measured, the dif-
ference in two crossbars becomes ap-
parent.

Now and again, though not in this
country, magazines and newspapers
reproduce a highly confidential type-
written document that has come from
Government archives. Usually it is
not the original, but a copy made by
someone in the department concern-
ed. There have been some highly
unpleasant awakenings for the copy-
ists concerned, for typewriter detec-
tives have promptly been able to
prove to their chiefs, without the
shadow of a doubt, who they were.

Spacing and punctuation vary a
lot. One person invariably leaves
three blank spaces after a full stop.
Another two, another one. The for-
ger's tricks with eraser and substitu-
ted letters and figures may deceive
lawyers, but they don't get by the
typewriter detective.

Are those figures really genuine?
Was that clause really typed at the
time, or has it been added or sub-
stituted since?

He promptly enlarges that part of
the document photographically to
fifty times its former size. A skilful
handler of a typewriter can add a new
clause so that it passes muster per-
fectly—until enlarged. When each
line of type in the letter is five inches
high, however, you spot the slight
difference in alignment in a moment.
A million to one the added clause is
slightly, but quite clearly, higher or
lower than the rest of the wording.
His enlarging camera, and his en-
cyclopaedic knowledge of the ins and
outs of type, on every make of ma-
chine that has appeared, and been
superseded by later patterns, for
thirty years past are by no means all
his stock in trade.

He has a magic cupboard of mys-
terious little bottles. How the forger
hates those little bottles! One of
the tests they perform is to bring up
quite clearly and erased wording.

A tiny vial of delicate scent—a wee
box of fragrant powder—a miniature
tube of vanishing cream—a dainty
package of cold cream all for fifty
cents in the THREE FLOWERS Tra-
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noon may be of organdie in a bouffant
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