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## LADY LAURA'S RELEASE

### THE STORY OF A SPOILED BEAUTY.

CHAPTER XL.

All that day Angela was debating in her mind—was she right or wrong in her suspicions of the captain? If they were well founded in what deadly danger she stood! Her thoughts travelled back over every detail of the meeting in the library—his abject terror, his involuntary exclamation, his plausible statement, and the evident anxiety he had displayed that no trace of what was spilled should remain on the library carpet. The incident was full of suspicion, and she could not help the feeling that in some way or other she had had a narrow escape.

On Tuesday evening she found on her toilet table the "silent message"—a glass filled with fresh violets—and she knew, as Jane Felspar had expressed it, that the way lay straight before her, that early the next morning she must leave the dear old home, which was no longer a place of safety for her.

CHAPTER XLIII.

Friday morning broke calm and beautiful. April was drawing to a close; there was a faint gleam of gold from the laburnum, a faint shimmer of purple from the lilac, and the hedges gave promise to a profusion of fragrant may.

Captain Wynyard came down early and seemed very impatient for the arrival of the letter-bag. His face was sullen, his eyes were troubled, and at times he was so engrossed in his own thoughts that he saw or heard nothing of what was passing around him. He looked miserable. It happened that no visitors were staying just then in the house, and the captain had to breakfast alone.



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shall be well taken care of—I shall be under safe shelter; but all the time I am absent my thoughts, my heart, and my love will be with you. Mamma, when you know why I left home, you will understand, and say that I acted wisely. You must forgive me, darling, because I do not say more at present. You will trust me because I have never until now kept one thought from you, and I grieve with my whole heart that I cannot tell you the whole truth now. Good-bye, mamma, my darling! My heart will be with you until I see your dear face again. I said good-bye to you in my heart last night when I kissed you. I say it again, praying Heaven it may not be long before I return to you."

The captain's face grew even more ghastly as he read the letter. He laid it down on the table, and, looking at his wife, asked: "What does it mean?" "I do not know," she answered. "That is what I have come to ask you. What does it mean? Where is my daughter gone? Have you quarreled with her? Have you grieved or struck her? I hope Heaven will pardon me if I misjudge you, Vance; but I feel sure that you have something to do with her going away."

"You were never more mistaken in your life," he cried angrily. "I know no more about the cause of her departure than you do. I have heard nothing to lead me to suspect that she contemplated such a thing; and you cannot be more surprised than I am, or more astonished. What in the world has she done it for? What does it mean? Laura," he concluded, "you must know something about it."

"I do not indeed," she declared emphatically; "that is the reason I sought you. I thought you must know. I feared that there had been some words, some misunderstandings, between you." "And I know less about it than yourself!" It is incredible to me that a girl of her age, who has been all her life under guardianship, should dare to leave home alone. Whether can she have gone? She knows no one. I am completely puzzled.

"The one great mystery to me is why she went, what drove her away from home." She looked at the captain as she uttered the words, "what drove her away from home." She noted his livid face, the great fear in his eyes, the trembling of his hands.

"Vance," she cried, suddenly, "you are in a state of fear!" "How ridiculous, Laura!" he returned, quickly. "But I confess I am startled. I never dreamed of such a thing happening. She has surely not gone alone?" "She has indeed," said her ladyship, the conviction growing upon her that her husband was in some way to blame for the occurrence. "After a brief pause the captain began to rally. A faint show of color crept into his lips and cheeks; the deadly terror had passed. He had time to ask himself whether Angela had gone in consequence of something she had discovered concerning him. He decided that it would not be so, for in that case she would have left some written record against him. "There is one thing quite certain," he said at last. "She has acted foolishly, absurdly, and ridiculously. If there was anything unpleasant, why did she not complain to you or to me? Why has she gone amongst strangers? You have pleased yourself in the matter of training her, Laura. I can only say that, if she were my daughter, I would make her come back, and confine her to her room with bread and water for a week."

(To be continued.)

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The Home Dressmaker should keep a Catalogue Scrap Book of our Fashion Cuts. These will be found very useful to refer to from time to time.

A POPULAR STYLE FOR SLENDER AND MATURE FIGURES.



4307. Linen and checked gingham are combined in this model. One could have wool jersey with plaid or checked taffeta or woolen for contrast. Braid and embroidery too, are pleasing for decoration. The pattern is cut in 7 sizes: 34, 36, 38, 40, 42, 44 and 46 inches bust measure. A 38 inch size requires 4 1/2 yards of 40 inch material. The trim as illustrated requires 1/2 yard of contrasting material. The width of the skirt at the foot is 3 3/4 yards. Pattern mailed to any address on receipt of 10c. in silver or stamps.

SIMPLICITY AND GOOD TASTE COMBINED.



4305. Here is a model that has attractive features, and is without comfortable. Figured and plain crepe, or the same combination in voile or foulard, or linen and gingham could be used for this style. The pattern is cut in 3 sizes: 14, 18 and 20 years. To make this style for an 18 year size will require 4 1/2 yards of 32 inch material. The width at the foot is 2 3/4 yards. To make the waist and sleeves of contrasting material requires 2 1/4 yards of 32 inches wide. Pattern mailed to any address on receipt of 10c. in silver or stamps.

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## Just Folks.

By EDGAR A. GUEST.

**ABE LINCOLN.**  
Bill and Jim drove into town on a pleasant summer day. Puffed their pipes and talked of things in a friendly sort of way. A case talked of crops and politics, neighbors and the price of nails. Then, as they were loitering on, passed a fellow splashing rain. "Who's that yonder, Bill?" says Jim. "I don't seem to know his face." "That's Abe Lincoln," answered Bill. "got a shabby sort of place."

Lawsuit going on one day, Bill and Jim had time to spare. Dropped into the court awhile, found most all their neighbours there. "Moonlight night," one witness said, "prisoner's chances mighty small. Till his lawyer rose and proved there wasn't any moon at all."

Moral of it fan't much. Greatness may be round about from day to day men are slow to find it out. Those who saw him splashing rain, those who heard him splashing rain. Passed him by with little thought, laughing at his homely face; Those who neighbored with the boy, those who saw his summer tan, Those who lived in Lincoln's time, never really knew the man.

**Fads and Fashions.**  
An upturned brim is often slashed at the side. There is a decided vogue for white sports wear. Sports suits of jersey have charming short jackets. Straw ribbons are a novelty in millinery trimming. A great deal of black satin is used with black lace. Black is creeping into favor again especially for evening. White embroidered taffets is a favorite at Palm Beach. Blue and red cretonne trims a coat dress of navy reps. A coat of plaid camel's hair is smartly trimmed in leather. Fluted ribbons and tucks are important dress trimming notes. Very narrow pipings in dull red are used on a frock of black crepe. Gray will undoubtedly be one of the most popular colors for spring. Fuchsia crepe makes an effective girdle for a frock of gray silk lace. Bronze embroidery and deep blue beading is effective on green crepe. Novel tuck arrangements are used on capes of silk cut quite full. A knife-pleated cape of fawn-colored crepe is collared with caracul. Printed crepes and all materials with shiny surfaces will be good for spring. The Egyptian influence makes itself felt even in the new printed ratings. A cut-out trimming of bright blue leather is effective on a black crepe costume. A novel sports coat of mohair fastens with six buttons, placed very low. The black hat seems to be holding its place this spring among a riot of colors. Fine pleats are used in the skirt flounces and short sleeves of a printed silk frock. Both the Eton treatment and the long coat line are favored in spring suit styles. Burns feathers lace and ostrich are used on Milan hats in brown and beige tones. Rows of cording are the only trimming used on a suit of Peiret twill in gray. A shawl collar of soft seru lace is used on an oak-colored frock of Canton crepe. Black glycerine ostrich trims a close-fitting hat of black Milan with a turned-up brim. Appliqued strips of self-material are used on a three piece costume of putty twill fabric. Very coarse flit filled in with hard darning in colored thread is a new sweater note.

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