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## In the Net.

"The superior brought me, and I want to know what all this change means," Valeria said. "Something strange has happened."

He went to his desk, and stood there a moment frowning and turning over his papers. "I have had a letter from the American consul," he said, flinging out a letter from the others.

Valeria, who had risen and followed him, stood at the other side of the desk. "Well?"

He was silent a moment. "He writes complaining that I let you go on your own," he said, and orders that you shall be kept confined inside the walls."

"Valeria uttered a cry, and clung to the desk for support.

"You see that I could not let you go," the director said kindly. "You know I have never refused you anything. But this is accusing me, as well as you, I am supposed either not to know, or not to do my duty."

She had scarcely heard. She was almost fainting.

"Don't mind it so much," the director continued, distressed at the effect of his committal order, which he had not foreseen. He had been more occupied in the thought of the injury which might be done to himself by an accusation of neglect and dereliction of his duties. He well understood that in a position so responsible, and one that was, moreover, desired by many, he must place himself above reproach, and he was anxiously scrupulous that every smallest technicality of his office should be rigidly observed.

He had found Valeria a lady, and had treated her as such. He now found himself required to treat her as a mad woman.

"I will see the consul, and ask what it means," he said. "Of course, I cannot let you go now for a little while, till this blows over; but you shall go again soon."

"You cannot believe that I have done anything strange?" she said faintly.

"No, I do not believe it," he answered.

"I told Miss Pendleton on Sunday that I would appeal to the consul for protection against her, and this is her answer. She has been to him, or sent someone else, and they have made him believe something, I do not know what. I do not know what they are doing. There is something hidden. She was always before very respectful to me, as it was her place to be; but now she spoke as if I were under her feet."

"Try to be quiet now, and I will talk to him," the director said soothingly. "It will all come right. There has been some mistake."

She went back to the casino. She did the flowers, and the view. The flowers were all a darkness. The Donna Claudia was growing and biting her nurse. A person had been brought in through the villa gate in a carriage, from which they were vainly trying to persuade her to descend. Half a dozen men and women stood about waiting to help, if force should be necessary.

Upstairs the sister was preparing a chamber in the same corridor as Valeria's.

"What are you going to put an insane woman up here?" she said, in a trembling voice. "The house is full."

Valeria stood and held her hands clasped over her heart, which seemed about to leap from her breast.

In a few minutes the new patient appeared, two nurses holding her feet, and two men at her head and shoulders. Her face was deeply red, her eyes flashing, and her breathing loud; but she did not speak, nor resist. She merely let them carry her, but would not help them by walking.

Valeria shut herself into her room, and began to write letters, some of which she sent out that evening.

The next day Dr. Kraus, to whom she had written, came to see her, and was shown up to her room.

"I sent for you in order to ask you certain questions," he said. "They are not necessary to satisfy my own mind; but I wish to know what you will say. In the sickness through which you attended me before I came here, I had fever, congestion of the lungs, and delirium, and was ill about three weeks. The physical illness was enough to account for the delirium. Am I not right?"

He assented.

"Was I ever violent?" she pursued.

"I never saw you so. You used to

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The combination cures. This may prevent serious lung troubles.

SCOTT & BOWNE, Chemists, Toronto.

speak of the room being full of people. But the servant said that you got up sometimes in the night, and that you asked for your keys, and she was rather afraid."

"I remember that part perfectly," Valeria said. "It was a lucid interval, when I did not know how long I had been sick, and wanted the key of my scriveria, as I always kept it by me, lest the servant should rob me. And now, another question: Was I in such a state that I could have been brought here if I had not consented to come?"

"No, you were not," he said. "But you needed a care that you could not have in your own house. Miss Pendleton said she thought you were insensible nearly all the way here."

"I was not. I can be silent without being insensible. She knows that I was not; for I remarked that the driver was taking a round-about road. I was a very sick person who ought to have been in bed, instead of dragged out into a cold November rain. My committal here was, then, illegal. If I could not be forced to come, I could not be forced to stay."

He began to shrug his shoulders. "It was thought best that you should return here till you should be able to return to America," he said, in a wheedling voice.

"You are very comfortable, and you can drive or walk out when you like. You are very well off."

"I shall not remain here a day longer that I am forced to stay," she replied.

"And when I go away, I shall not leave my life as seems to me best."

"I don't know how you will get away," the doctor said, changing his tone to one less complacent. "There is no one to take the responsibility, and you cannot leave without someone to answer for you."

It was quite true. She had no acquaintances in Rome except this little band who had confined her, and kept her confined. It would be impossible to ask a stranger to be responsible for her, the more so that these people were on the alert to cut off every chance of escape, and to preserve the kind of one who might approach her. They had compromised themselves seriously; and if they had had no evil intention from the first, it was now their interest to justify what they had done, since they did not mean to repair it.

"You know, in placing me here, that I could not go away without some person being responsible for me?" she asked, after a moment.

"Why, that is the rule of the place," he replied, hesitatingly.

"And you mean to say that the person who consigned me to this place, my lawyer, mind, by your acknowledgment—cannot be obliged to release me?"

"But I do not know that you are well," he said, with an insolent smile. Valeria restrained herself, and dropped her eyes, that he might not see the anger in them.

"I need not detain you any longer," she said, and rose to accompany him downstairs, where she took a civil leave of him before she went.

"But if I had the power I would order fifty lashes to be given you," she thought, as he bowed his little pink-and-white impudent face before going out.

When he had gone, she went down to the garden behind the wall, and seating herself in the evening twilight, she looked up to and fro with the long amber-colored cane. The air was soft and the sky, brilliant with unclouded sunshine, was of a dazzling blue. Across this sky, at the right, ran the sculptured yellow cornice of the house, with vases full of aloes along the roof. At the other side, the same plants reared themselves against the blue on the near wall outside which dropped the great bastion of Pauline.

Into the hollow of one of these aloes, just where it folded to, run into a sharp point, dropped a tiny bird, and, resting on the soft down of its own breast, poured out a sweet, though plaintive song.

Valeria looked up with a faint smile on her trembling lips.

"Che vuoi dirmi in tua favella, Pellegina rondinella?"

The feathered singer stopped, seemed to listen a moment to the echoes of its own song, then raised its tiny wings and darted across to the house-top, and perched on a cross above the vane, her eyes following him.

How noble a mistress is Nature! With what a soft and potent touch she calms the troubled soul, and makes of every delight a step upward! She opens the eyes of those who love her, and reveals and shows them the unlost antique paradise, while others grovel in the desert. All riches are theirs.

What tapestry does not look dull to one who has been studying a flower-wreathed trellis, where bees and humming-birds contend for the honey of each scented blossom? What velvet does not seem coarse after a rose-petal, what lace not poor after the point of the frost-worker? What landscape satisfies him who turns from the mountains and rivers of the Master of the old masters, and what shape of marble or what painted face can equal to him the face of the immortal soul in it? Is not the dome of St. Peter's insignificant to the gaze that withdraws itself, dazzled from the dome of the sky?

[To be Continued.]

Followed Husband's Advice.

"I was troubled for a long time with sick headaches. At last my husband bought me two bottles of Hood's Sarsaparilla telling me this medicine would cure me, as it had cured him of sick rheumatism. I began taking it, and made me feel like a new man."

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## VERY UNIQUE IDEA

Shadow Ornamentation for the Decoration of Homes.

A Method That Needs No Training and but Very Little Expense—A Pot of Paint, a Darkened Room and a Light to Throw the Shadow Is All You Require.

They call it shadow ornamentation. It is an entirely new way of decorating the home artistically. It requires no training, and when done you will feel proud of calling in your friends and neighbors to criticize. The outfit is inexpensive. If you want to ornament your walls with frescoes in red, get a pot of red paint and a paint brush. If you prefer black or green or blue or yellow, take your choice and purchase paint of your favorite color. Then darken the room to be decorated, light a lamp and study out the general outlines of the fresco work that you propose to try and paint on the wall.

To get the outline of the ornamentation, place a plant in front of the light so that a shadow is thrown on the wall. Study the shadow until you have an outline that suits you and your fancy. If one plant does not throw a pretty shadow try another. Or, if your plants do not throw shadows that meet with your approval, discard the plants and try the effect of some out flowers or ferns. If both have pretty features, try the effect of a combination of both, if you have sufficient wall space. The most interesting part of the new idea in ornamentation is the scope it gives for exercising natural taste in the arrangement of the outline.

It is necessary to use for "shadowing" those plants that throw a large and many branched outline, as otherwise the prettiest effect will not be obtained when the filling in is done. The more delicate the plant the more delicate the filling in should be. The most interesting part of the new idea in ornamentation is the scope it gives for exercising natural taste in the arrangement of the outline.

However, the selection of the plant to be used to throw the shadow is left to the taste of the artist. It is impossible

to advise, as so many plants are equally good for this purpose. Having decided on the groundwork, the next thing to do is to paint the outline of the shadows very methodically. This is the most important part of the work, and great care should be taken over it, as upon the outlining depends the success of the result. The filling in is comparatively easy. Go very carefully around the outlines of the leaves and branches, following veins and tracing the outlines of the leaves and blossoms, until you have covered the whole.

When you have done this the rest of the work can be finished in the day time when the light will enable you to work with less strain on the eyesight. Having decided on the groundwork, the next thing to do is to paint the outline of the shadows very methodically. This is the most important part of the work, and great care should be taken over it, as upon the outlining depends the success of the result. The filling in is comparatively easy. Go very carefully around the outlines of the leaves and branches, following veins and tracing the outlines of the leaves and blossoms, until you have covered the whole.

The warmest parts of Italy visited by the ordinary tourist are two rivers (fellowing the coast), namely, the Riviera, running from Nice to Genoa, where lie Mentone, Monte Carlo, San Remo, etc.; the other a still more beautiful coast, on the sunny side of the rocky promontory the south, the bay of Naples, the south, of which Amalfi is the gem. The Riviera from Nice to Genoa is sheltered from cold north winds by the barrier of the Alps, is full in the face of the sun and often does not see a snow storm for years. Semi-tropical plants grow freely, and the temperature is so mild that many victims of lung troubles are sent there to convalesce or die. It has hotels innumerable, which are for the most part well filled during the first four months of the year. Queen Victoria usually goes there for some weeks in the early spring, and it abounds with royalty and nobility.—Robert Lucie in "Going Abroad."

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A Pauper Princess.

The Infant Isabel, Ferdinand's daughter, was the daughter of the king of Spain and sister of the ex-King Francis d'Assisi, who died the other day in poverty in a wretched inn in Paris, was the most beautiful princess in the Spanish court 50 years ago. Her marriage in 1841 to Count Ignatius Gurovski, a Pole, caused a rupture between her and her family. He died in 1887, leaving her penniless, and she has been living from hand to mouth ever since.

Shelling the Tortoise.

The humantarians of England say that the method of taking the shell from the tortoise is cruel. On being caught the tortoise is semi-broiled over a fire of red embers until the flesh that retains the covered shell to its body is softened. The animal is then shelled clean, and though the suffering must be intense, it rarely dies, but in a few months grows another shell, of which it is deprived in the same manner.

This is the weather for Flys. 34 ft

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MYSTERIES OF CAKE BAKING.

Miss Joy White Explains Every Step in the Process.

In making cake, if you wish to insure its being good you must use only the best ingredients, be accurate in your measurements, and follow the rule implicitly. Use a wooden bowl for mixing and always mix the batter in an earthen dish. Metal, either in mixing bowl or spoon, is apt to destroy the delicacy of the cake. Butter that has the least unpleasant taste will develop greater unpleasantness when cooked and spoil the article of food into which it has been put. Baking powder, cream of tartar and soda should be added to the sifted flour and the whole passed again through the sieve. Flour should be sifted before it is measured. Unless contrary directions are given in the rule which you are using, the whites and yolks of the eggs should be beaten separately. The best sugar to use in cake making is granulated. The coarser sugar makes the cake coarse also, and with a tendency to heaviness.

So much for the ingredients. Now for the way in which they are put together. Cream the butter first of all; have the mixing bowl warm, as that will help soften the butter and get it in a condition to beat. When it is light and creamy, add the sugar, beating it thoroughly in. Then beat in the yolks of the eggs, which you have whisked well, so that they are light and smooth; next add the milk, then the flour and last of all the well beaten whites of the eggs. Beat vigorously for half a minute.

When you start to make cake, you want to make sure that your oven is right for the baking and that there is sufficient coal in the fire to last through. Butter your cake pans and line them with thin paper. The heat should be moderate, and care should be taken to keep the cake from being jarred, also it will be heavy. After the cake is baked it is better to let it partially cool in the pans, especially if it is a very delicate cake.—Woman's Home Companion.

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D. POTTINGER, General Manager, Railway Office, Montreal, N. B., May 21, 1897.

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