

STAIRS OF SAND

A TALE OF A MYSTERY

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"THE SECRET OF THE MARIONETTES," "A DANGEROUS QUEST," ETC.

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CHAPTER XV.

Hendricks stared at his shabby companion for a moment, wondering what he meant when he said that the writer of the lines was "more of a shadow than a man." Persons in his peculiar walk of life were not inclined to use figures of speech.

"I see you think I'm talkin' foolishness," said Jobbs, noticing the puzzled look on his host's face.

Job nodded gloomily.

"Well, I'm not having fun with ye, I tell ye. If I ain't mistook in the writer of that queer docketment, a shadder would be easier to lay hands on than him."

Hendricks sniffed contemptuously, but did not interrupt, for he was far too much interested in getting at the truth of the matter to delay his companion.

"Yes, sir," continued Jobbs, "I ain't tellin' ye no lie. Where he lives no one knows. He's here to-day and gone to-morrow. He has a finger in all the best pies, and then slips away until another promisin' job is to the fore. They has anxious times over him at headquarters, but never can get their hands on him. He turns up when he's least expected. There's many that works for him that never seen his face. He lodges here and there and ever'where. He is a shadow, for none of the people know his real name, and so it's 'The Shadow' they calls him."

Job, after a moment's thought, took a small roll of bills out of his pocket, and taking three fives from the top, spread them on the table, restoring the roll to his coat again.

"There's for the present. I am glad to know that he is occasionally heard from. When you next learn of his whereabouts let me know, and you shall have five hundred dollars—that is if your story is true."

The other stuck the money away in his coat and winked expressively.

"Mebbe by the time I let you know his stand, like's not he would skip fore ye got there," said he.

"I'll run that risk—find out who he is. He is one man here, and another there, but I want to lay him by the heels," and his face darkened over.

"What for—what for?" and for a moment Jobbs eagerly leaned forward. Hendricks pushed him back with an oath, and strode over to the window, where he stood for a moment looking out on the garden. Then he turned, and walking back, laid his hand on the other's arm.

"You ought to know me by reputation, that I don't allow any one to pry into my business."

"Ye-es," and the other winced under the shine of the bright eyes that seemed searching his very soul, his whereabouts and examined it keenly, as if he were examining a bit of bric-a-brac—searching for the hidden mark of the potter. Then he removed his hands and turned away, walking up and down the limits of the little room.

"I'm not sure whether I can trust you or not. But you ought to know that I have a way of rewarding those who serve me well, and of making it very unwholesome for those who deceive me."

"Yes—I know that," replied Jobbs, crouching back, as if he feared his companion.

"There, there," and Hendricks parted him on the shoulder; "I don't want to frighten you when there is no necessity for it. Don't make it necessary for me to be harsh with you. Now tell me, has this ghost of a man been heard of lately?"

"Oh, yes," brightening up since the storm had passed. "It was him that had a hand in that affair on Fifth avenue the other night; that, we think, was handled like one of his jobs."

"And you would know him if you saw him?"

"Bliss ye, I seen him once, but he's a masterful actor and makes up for any part he means to play."

"Hum" and Job continued his pacing up and down the room. He was beginning to feel that the task he had before him was not a light one, and that he would be left free enough to carry it out to success? "You are no friend of this man?" he asked, as if not entirely free from suspicion of his guest.

"No, I don't know as anybody is. Ye see, it's this way: When he has a plan of work on hand, why, he sends for the men he wants, and they meets him wherever he happens to fix. I guess few ever see him lookin' his real self, but a bit o' writin' tell into my hands I knew to be his, and it was main like that piece you showed me. I kep' it 'cause it was so queer, and ain't likely never to forget it."

"Well, you have done me a service I'll remember, too," said Hendricks, heartily. "Now, remember, if you serve me well you shall lose nothing by it. What I have given you is merely a retainer—there will be more coming as soon as you have earned it. Anyway, if you are in want, come to me and I will see that you have enough to keep you going."

"Now, that's the kind of talk I like to hear," exclaimed Jobbs, with a lavish display of teeth. "It ain't in my line o' work to give a man away, but this one is such a high and mighty cuss, and puts on such airs that I guess none o' the boys would be sorry to see him draw out o' business," then with a sly wink, "I suppose you couldn't gin me a hint how you mean to manage him?"

"Do you want me to warn you again to heed to your own affairs?" and Hendricks made a threatening gesture that seemed the other to shrink back in alarm, and so on.

"When I hear you was so ticky on me, as I am now, as I am able to know I should do some good to you."

"Have you any star of roses?" inquired the respective customer.

"No, ma'am," replied the conventional attendant, "but we have something just as good."

"I don't want no star of roses, but I want to see what you have."

"I'll show you what we have."

Women's Doings.

THE PLAIN GIRL.

There are a few regular occasions on which every pretty girl feels inclined to give vent to her feelings by a "good cry." One is when her plain sister enters into the bonds of matrimony with an exceedingly good-looking man.

It is very mortifying, if you happen to be pretty, to be left out in the cold, and the pretty girl never has understood, and never will understand, how it is. And perhaps it is really a good thing for the beauty of the family that she is so ignorant on this matter. If she fully comprehended the brain workings of that strange creature, man, matrimony would lose its dearest charm.

The handsome man marries the plain girl. Cry as we will, this is a fact, and one that we may test the actuality of every day if we will.

To take up the question of forlorn beauty. Why is it? A man who is good-looking must admire beauty. He does admire it; he cannot help himself. Then why, the pretty girl inquires, does he marry her plain sister?

The answer may best be found in the answers of twelve intelligent men on the subject of choosing a wife. Each one stated seriously what qualities he would look for in a possible partner and set them down in order, the most important first, the less important following.

Taking an average, their ideal was to be as follows: First, kind-hearted, true and sympathetic; second, lively and fond of children; third, proud of herself for the sake of her friends; fourth, a good housekeeper and a busy bee; fifth, a graceful figure and beautiful; sixth, wealthy and clever.

The plain girl scores at once with her sympathy; it is her chief and most powerful weapon against a man. The girl with good looks has no need to find friends by being sympathetic and it is doubtful if people would believe her sympathy to be genuine. At all social gatherings the plain girl is so much alone that her manner appears at once modest and retiring. Let a handsome man give her half an hour of his company and her whole mind is bent on being agreeable. But the pretty girl has a score of men to talk to, and falls into a habit of inattention. The pretty girl has a harder time than the plain girl.

Book, Tray or Embroidery Holder. The invention shown in the accompanying drawing has other uses besides that for which it is being utilized by the young lady, being provided, in addition to the embroidery hoops, with a tray, bookholder and writing outfit. The object is to produce a device which can be attached to a chair, table or bed rail, with an adjusting clamp to support the frame in a convenient position for embroidering, reading, writing

or for any work for which a tray may be used. In the picture the embroidery frame, consisting of the two usual interlocking hoops, may be tilted at any desired angle or rotated to bring any portion of the pattern nearer the operator. The tray provided has a flange on one edge to support a book, which can be elevated until in a convenient position for the eyes, and is attached to the fixed ring by three spring clips triangularly mounted on the tray. For kitchen use this invention can be made to support a strainer or dish, and will be especially useful when looking over berries to hold an extra receptacle adjacent for receiving the cleaned fruit.

Scolding the Children. Suppose you are the mother, and the children dash into your presence with some experience of childish triumph to relate; now is your test. The children's eyes are like diamonds as they tell their story, and all the eagerness of their sinless souls is shining through them, but from a large round hole in a new pair of stockings a little round nose stares at you—a dear, soiled, plump, pink baby knee it is, and you love the owner of it. Well, you know how it irritates you when you see the hole in the stocking. What do you do then? Do you still see the love and joy shining in their eyes, or do you frown and scold and send the children away to be cleaned up, as though the soil on their faces and clothes were spots on their souls instead?

The Honest Thing to Do. The honest thing to do is to do it for the sake of the thing itself—because we love it, because we believe in it, because we want to do it, because we feel that it is the one thing of all other things that we feel we can do and would like to do. Then we bring mind and heart together, and that is a combination that nothing can withstand in its highest and best results. Then we bring an honesty of purpose and a power of energy that always make for success to a cause and an ennobling influence to ourselves. For that one thing every woman should search herself to find. What is the one thing, above and beyond all things, that I would like to do and feel that I can do it? Is the question she should ask herself. When we become honest with ourselves we become effective, says the Pittsburg Press. We need have no fear that this confinement to one expression of ourselves will have a narrowing influence. There is no way of knowledge that does not open to us all other ways. The study of any single life leads to the history of the world.

NOVELTIES FOR FALL.

LATE SUMMER STYLES BLEND INTO THOSE FOR AUTUMN.

Mashes and Ribbon Garnitures Bid Fair to Retain Their Popularity—Some of the Changes that Are Being Made by the Dressmakers.

New York correspondence:

The numerous schemes for mashes and ribbon garnitures that have prevailed all summer are not a few fancies that are to be carried over to fall, possibly even to winter, for the decoration of evening gowns. Certainly these embellishments deserve such prolongation of life, for they have been marked by ingenuity, a pretty taste and fine decorative value. The likelihood to continue are

those of very wide velvet ribbon in black or bright colors, especially in reds, greens and browns. These are made with bolero or giraffe belts, or else with a narrow belt of ribbon run through a fancy buckle, and the either at back or side. The ends

A pretty skirt that is just completed is of lavender silk. The ruffles, which are of all the shades that contrast well with lavender, are bound with silk and fasten to the skirt with tiny gold buttons. The petticoat is both economical and dainty.

A robe of nainsook, with a yoke formed of tiny tucks and a bolero effect edged with ruffles of lace, is the latest. The neck, which is high in the back, but V-shaped in front, is edged with Val ruching. The full elbow sleeves are ornamented with ruffled edges.

Colored muslin and batiste are quite as fashionable as white. Pale gray, trimmed with yellow ribbons and lace, is considered especially smart. Pale pink and blue, trimmed in white lace, is also much worn. Some of these gowns are made in the old-fashioned style of baby waist and have a narrow fichu edged with lace.

A new and sensible idea is the combination silk and muslin petticoats. The petticoat itself is of taffeta silk. At the place where the usual accordion plaited ruffle begins there are buttons, pretty white buttons, but of good, substantial size. To these buttons are fastened ruffles of muslin. The ruffle is bound with the color of the silk petticoat and has small loops of silk sewed to it. To one taffeta skirt one may have a dozen ruffles, and the laundering is an easy affair.

The color of the eyes should determine the choice of the dress and millinery. A blonde may wear pure white with advantage, but the brunette nearly always looks better in cream-colored fabrics. This ought to be more generally recognized. Brown eyes and a brown dress go well together. Blue-eyed girls should wear blue as often as possible. The tan shades are not often suitable for slim figures. Black satin intensifies the effect of round shoulders. Dull black is the best choice for a fair-haired woman, while a brunette must order something brilliantly black if she really wishes to look her best.

Reflection of a Bachelor Girl. If all men were wise all women would seem sensible. Women value dress because men value it so much more. Men are not nearly so wise as women let them think they are. More women would be angels if more men cared anything about heaven. Most men look at a pretty girl as if she had been born expressly on their account. Most men divide women into two classes—their mothers and sisters and all other women. A woman can seldom stop to look in a corset shop window because there are so many men around. Man's consistency permits him to take beer in winter to keep him warm and in summer to keep him cool. Many men in a restaurant give the impression that they are there not so much to eat as to talk to the waitresses.

A man can earn \$10,000 a year, and yet he has to marry some little woman with \$1 a week spending money just to make himself comfortable.

Men will never concede that a woman knows anything, yet some men spend all their time fussing because some women don't know more than they do.

Baby's Hammock. Hammocks in which a child of 5 years or under may take summer naps in the open air are swung on folding frames. Upright corners and cross pieces of half-inch wire support a gauze canopy that is effectual protection from flies and mosquitoes.

Rattan Chairs in Favor. There is a continued demand for rattan furniture upholstered with bright crotones. Chairs of this kind are so decorative, so comfortable and so inexpensive that they are practical for all classes of people.



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In effecting the changes hinted in the foregoing, there will be little abruptness, for there will be repeated this year the tendency of recent years to blend summer styles into those of autumn. Dressmakers favor this course highly, with the thought that it leads to orders for late summer dresses. These are planned directly with a view to making more or less muster in very warm weather. Sketches of four dresses from this crop appear in the initial and the first of the accompanying groups. The first of these is silver gray chiffon veiling over white silk, Persian passementerie and black and white chiffon quilting. The ribbon garniture was black velvet. A skirt of white broadcloth stitched in delicate green, and a bodice of black peau de soie are shown next at the left. On the latter were front and yoke of tucked white silk mull, a collar of white Irish point and belt and loops of green velvet. Next to this is a pale blue dimity trimmed with black batiste embroidery and belted with black velvet. Last is a delicate green pongee trimmed with black and white silk braid and a passementerie of pink chiffon flowers and leaves. Belt and collar were pink velvet. This gown and the one opposite it in the picture give hint of what the term "fancy sleeves" is to mean in fall dressmaking, and as this last dress hints, the showier passementeries are to run toward the downright extravagant.

The increased liking for pongees hints of stylish standing for them after cool weather has set in, and surely, they have the advantage of other wash stuffs in this respect. Still, new wash goods to-day, but a few weeks in advance of the time

reach almost to the skirt hem. Looped bows are pretty for these ribbons.

Changes of fashion brought about by the incoming of fall are to center on waists, and skirts will not show much change. The latter will continue close fitting about the hips and will flare very decidedly. Three standard skirts are first, that made with stitched tucks, second, one with a flounce at the bottom and, last, the skirt with several flounces. Over-skirts are seen, some of them recalling the tunic. Trimming is not used so freely as it has been, but what is seen is of very fine quality.

The old time berths for waist trimming when stylish use of them must end, are very daintily made, and reflect new fashions strongly. Such dresses as the left hand two of the next illustration show this. One was old line linen, plaited and finished with collar and flounce heading of white linen embroidered in black linen thread. The other was white handkerchief linen, tucked finely and finished with an all-over white nainsook embroidery yoke and a white silk floral passementerie. Such dresses are dainty enough to deserve long life, but soon they'll be among the dresses worn at odd hours merely to "get the good out of 'em." Of the remaining gown of this

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