

# SLEEPY-TIME TALES

## THE TALE OF PADDY MUSKRAT

BY ARTHUR SCOTT BAILEY

### CHAPTER IV.

#### Sweet-Flag.

Something was puzzling Paddy Muskrat, Grandmother Green had come to the millpond, riding in a wagon drawn by the old horse Ebenezer. She had tied Ebenezer to the fence near the bars. And Paddy Muskrat watched her while she went to the upper end of the pond and hid herself among the sweet-flag that grew there.

than that!" She emptied her apron into the basket. "I'm afraid—" she said—"I'm afraid I haven't enough." So she started off to get more flag. And Paddy Muskrat promptly stole back again, to finish his meal. If Paddy Muskrat hadn't at last eaten all the sweet-flag he could pos-



At first Paddy thought she was playing. He had never seen anybody except boys and girls playing near the pond. But he knew of no reason why Grandmother Green should tenderly if she wanted him, hardly thought that she would hurt him—or that she could, even if she should want to.

Wondering what game the old lady was playing, Paddy Muskrat crept nearer. Then he saw that Johnnie Green's grandmother was digging something. And whatever it was that she dug, she put it in a basket that she had brought with her.

All at once Paddy grew very angry. Grandmother Green was digging sweet-flag! Paddy liked those sweet, tender roots himself. And he thought the old lady had no right to come there and take any.

But after a while Paddy changed his mind about Grandmother Green. At last she set her basket on the ground and little by little—as she scattered sweet-flag—she moved further and further away from it. She was filling her apron with the flag root now. Paddy hoped she would stop soon. And he stole nearer to see how much of his goodies Grandmother Green was "stealing," as he called it.

Then Paddy came upon the basket. It was half full of beautiful pinkish roots. And Paddy Muskrat suddenly decided that Grandmother Green was a good, kind, old lady, and that she had been gathering sweet-flag especially for him. That—Paddy thought—was the reason why she had left the basket behind her.

He wished he might carry it home with him. But it was too big for Paddy to manage. So there was only one thing left for him to do. And Paddy Muskrat crawled right inside the basket and did it.

Yes! Paddy began to eat the sweet, juicy flag. He ate fast, too, because it tasted so good and because he wanted to eat all he could before Grandmother Green came back to get her basket.

He was sorry that she returned as soon as she did. He heard the old lady as she pushed through the rustling flags and bushes, and he jumped out of the basket and slipped away before she saw him.

## More Truth Than Poetry

By JAMES J. MONTAGUE



### HOW TO WRITE

Young man, if you learn to look on with a smile While the magazine editors fight To blazon your name on the tablets of fame By printing whatever you write, Don't emulate Lardner, or Barrie or Cobb, They are out of the running, poor souls; They can't plant a punch on another man's lunch Or wallop the pill for four goals.

Just look at Jack Dempsy; though Shakespeare and Keats Have never swum into his ken, This punch-packing bird gets a dollar a word For all of the fruits of his pen. He pulls the "I seens" and "I dones" right along, But Gosh! how his literature sells! And in sparring for fame in the authorship game, He always is there with the bells!

Consider Babe Ruth; on concluding a clout He calls for his paper and pad And writes of the plays that he made in the days When he was an eight-year old lad. And how, as a man, he became such a bear At swinging the willow and ash. And though critics may hammer his syntax and grammar, He sells 'em for bushels of cash!

So why should you worry or wear out his brains With silly grammatical rules? Neither Dempsy nor Ruth ever wasted their youth By studying English in schools. Though all that these popular fictionists had Was located under the ears, The gift they displayed for the authorship trade Has won them successful careers.



### JUST AS THE TREE IS BENT

What can you expect of men who have been taught from early youth that stealing bases is perfectly honorable?

### A CINCH

The future money king is the man who gets the concession for chewing gum machines in the election booths.

### NOBODY ELSE WORE 'EM

All the overall movement did was to put up the cost of clothing to the honest working man.

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## HOLDING A HUSBAND

Adele Garrison's New Phase of Revelations of a Wife

### The Way Madge Conveyed a Hint to Rita Brown.

The same sleepy-toned, pompous servitor whose voice I had heard before, answered my telephone call at the old Paige mansion I asked for Edith Fairfax instead of summoning Rita Brown directly to the telephone. I knew that the devoted sister must be anxious concerning Leila. Yet I hardly knew how to frame my news of Leila's being with me, not knowing just what the hysterical little bride-to-be had told her older sister.

I found myself unaccountably trembling as I waited for Edith's voice. Ever since a day long distant, when she lashed me with her scorn for my lack of trust in Dicky—and at the same moment betrayed her own deep, though hopeless, love for him—we have tacitly avoided each other as much as possible without causing open comment. And while, when others are present we use the familiar "Edith" and "Madge," which the intimacy of our little group demands, when we are alone a sort of mutual, unspoken agreement always

### constrains our speech to more stilted phraseology.

Her voice, as it first came over the telephone, was cool, untrifled; and I guessed that others were in the room with her.

"Mrs. Graham, is it not?" she asked. "How do you do?" I suppose you have had a busy day talking. Leila announced this morning that she thought it was her duty to come over and see that you didn't over-exert yourself. I tried to tell her that in all probability she would wear you out with her chatter, but she couldn't see it that way. Aunt Dora would have accompanied her, but her rheumatism is troubling her today, but she bids me give you her love. Is Leila ready to come home? Aunt Dora will send the coachman after her if she is."

It was perfectly done, and I was sure that the people in the room with her never suspected the strain underneath her words. But I realized that she knew of Leila's suffering, and was keenly anxious to know what her idolized little sister meant to do. I resolved to go straight to the point. "Miss Fairfax," I said quickly, "is

there an extension telephone there?"

"No," she answered laconically. "Then I can tell you what I am sure you know already—that Leila is much upset, and that she has come to me with the determination to stay the night at least. Do you know the reason for her despairing mood? You see, I am asking you questions which can be answered by yes or no."

"No," she replied again, and then added hurriedly: "Thank you so much for the invitation, but I could not possibly get away. But there is no reason why Leila cannot stay the night with you if you wish her to. I know how fond you are of each other."

"You are very quick," I said with a genuinely admiring note in my voice. "And I will tell you that the cause of Leila's mood is Rita Brown. I must speak to her, and your quickness has given me an idea. I shall invite her to take tea with me over here at Betty Kane's. The invitation will be one that she will not refuse"—there was a grim note in my voice—"and if you will say that the invitation I just gave to you—"

"Unfortunately Aunt Dora can't stir out," she said, "but I am sure Rita would love to come. I envy you! Tea at Betty Kane's used to be one of my delights. Please remember me to her and say that I

surely will be over to see her soon. Rita, dear, Mrs. Graham wishes to speak to you."

There was an edge in Rita Brown's voice as she took up the receiver. "Hello, Madge!" she said, and I knew from her tone that she suspected my errand was not a peaceful one. "Hello, Rita!" I returned casually. "I called up to see if you all wouldn't come over and take tea with me at Betty Kane's little shop in Cedar Crest. But Edith and her aunt cannot accept. I do hope you can run over to meet Leila and me."

"Awfully sorry," she began, "but I don't see—"

"Oh, but I must insist!" I said silkily. "Indeed, it is you especially I want to see."

"Oh, I guess you'll survive," she laughed defiantly. "I'm afraid you'll have to—"

"I am afraid you don't quite understand," I retorted, purposely stressing my first word. "I have a message to deliver to you which I believe you would rather receive by yourself—a message concerning a person—a certain man name Lichowsky."

(Continued Tomorrow.)

A California inventor's gang plow, designed for use with tractors, has reversible shares, controlled by a driver, to avoid cutting roots.

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## WHY?—

Does Fanning Make Us Cool?  
(Copyright, 1920, by the Wheeler Syndicate, Inc.)

If in motion by a fan, we would find it the same as the surrounding atmosphere, barring heat which might be accumulated from the proximity of other hot objects. These, of course, exert their influence upon the still air and transfer a portion of their heat to it—a process which takes place in a diminished degree when the air is kept constantly moving by a natural or artificial breeze.

When we fan ourselves, however, the air surrounding us is set in motion and stimulates evaporation of the moisture of the body, so that our actual temperature is lowered. The same process may be noted in the "water monkeys" or earthenware jugs so widely used in the tropics for cooling water. These vessels are made of a porous substance which permits the water gradually to seep through and accumulate on the outside, such as perspiration appears on our bodies. When placed in the shade or in any place where a breeze is generally to be found, this outside moisture evaporates quickly and keeps the temperature of the jug considerably lower than the surrounding air, thus cooling the water itself. The decrease in heat noticeable while fanning is therefore due, not to the coolness of the air itself, but to the ease with which the bodily moisture is evaporated.



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