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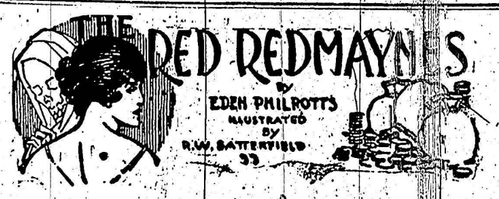


BEGIN HERE TO-DAY.

Mark Brendon, criminal investigator, is trying to solve the mystery of the disappearance of Michael, husband of Jenny Pendean. Jenny's uncle, Robert Redmayne, is missing and suspected of murder.

Jenny goes to live with her uncle, Bendigo Redmayne. Robert visits Bendigo's neighborhood and sends word to his brother to meet him in a nearby cave. Giuseppe Doria, who works for Bendigo, takes his master to the meeting place. When Doria calls to bring Bendigo home he finds an empty cave.

Jenny marries Doria and they go to live in Italy, where Jenny's uncle, Albert Redmayne, lives. Robert is seen in Italy. Peter Ganns, famous American detective, assists Brendon in his investigations. Brendon meets Robert, and the latter shoots at the detective.

NOW GO ON WITH THE STORY.

Brendon demurred. "Remember, I'm not a stranger to him; Ganns I saw and spoke with him by the pool in Foggintor Quarry before the murder."

"What of it? You've never spoken with him since; and, what's more, you've never seen him since, either. You've seen a forgery. It was a forgery that looked at you on your way back to Dartmouth in the moonlight. It was a forgery that robbed the farm for food and lived in the cave and cut Bendigo Redmayne's throat. It was a forgery that tried to shoot you and missed."

Mr. Ganns took snuff again and continued:

"Mind," concluded Peter, who had spoken without ceasing for nearly two hours, "I'm not saying that I am right. I'm only saying that, wild though it sounds, it fits and makes a logical story even though that story beats all experience. It might have happened; it didn't happen. Then I'm mistaken. I know what did, or what is happening at the moment."

Brendon delayed his answer and his face was marked with many poignant emotions.

"I believe it," he replied at length, in a voice which indicated the extremity of his mental perplexity and the fact that I shall never cease to be convinced you are right. That I will help you, and pathetically my [illegible]

"Well, now we'll have a good grub and you'll get it before the fire. It's all important."

Mark carried his notebook, in which he had made numerous entries. Then he [illegible] shut it.

Smiling, Mr. Ganns laughed. The other took reminded him of an incident.

"A funny little thing happened yesterday afternoon that I forgot," he said. "I'd turned in, leaving my notebook by my head, when there came a visitor to my room. I was asleep all right, but my heaviest sleep won't hold through the noise of a fly on the window-pane, and lying with my face to the door I heard a tiny sound and lifted one eyelid. The door opened and Signor Doria put his nose in. Never he came as quiet as a spider, and I let him get within a yard. Then I yawned and shifted. He was gone like a mosquito, and half an hour later I heard him again. But I got up and he didn't do more than listen outside. He wanted that book bad—you can guess how bad."

For two days Mr. Ganns declared that he must rest; and then there came an evening when he privately invited Doria to take a walk.

"There's a few things I'd like to put to you," he said. "You needn't let on to anybody else about it and we won't start together. You know my favorite stroll up the hill. Meet me at the corner—say, seven o'clock."

Giuseppe gladly agreed.

They ascended the hill side by side and the elder invited Doria's aid.

"Between ourselves," he began, "I am not too well pleased with the way this inquiry is panning out. In plain words, there's some dope coming between Mark and his work, and I should like to hear what you think of him, you being an independent witness and a pretty shrewd guess."

"Marco is in love with my wife," answered Giuseppe calmly. "That is what's the matter with him. And, as I don't trust my wife in this affair and still believe that she knows more about the red man than anybody else, I think, as long as she hoodwinks Brendon, he will be no manner of use to you."

Peter pretended to be much astonished.

They proceeded slowly and Peter kept the ball of conversation rolling while he pretended to be very busy with his plans and projects.

Then a very strange thing happened. For there stood Robert Redmayne, his great, red head and huge mustache thrusting out of the gloom. He stared quite motionless. His hands were by his sides; the stripes of his tweed jacket could be seen and the gilt buttons on the familiar red waistcoat.

Doria started violently; then stiffened. For a moment he failed to conceal his surprise and cast one look of evident horror and amazement at the apparition.

"What's wrong?" asked Peter.

"Did you see him—right in the path—Robert Redmayne?"

But the other only stared at Giuseppe and peered forward; where-upon like lightning, the Italian's manner changed. His confusion vanished and he laughed aloud.

"What a fool—what a fool I am! It was the shadow of the [illegible]!"

Ganns instantly dismissed the subject and appeared to attach no importance whatever to it; but Doria's mood was altered. He became less expansive and more alert.

"We'll turn now," [illegible] Peter half an hour afterward. "You're a smart lad and you've given me a bright thought or two. [illegible] must lecture Mark."

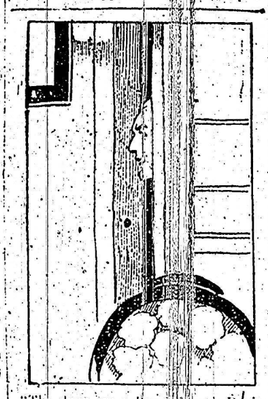
CHAPTER X

THE LAST OF THE REDMAYNES.

For the night immediately following Doria's experience at the old shrine, Albert Redmayne and his friend Virgilio Poggi, had accepted Mark Brendon's invitation to dine at the Hotel Victoria, where he still stayed.

In order that he might enjoy private conversation with Brendon and, at the same time, keep a close watch upon Albert, Ganns had proposed the dinner party at the hotel and induced Brendon to issue the invitation as soon as Redmayne returned [illegible].

Wholly unsuspicious, Signor Poggi and Albert appeared in the glory of



"The door opened and Signor Doria put his nose in."

soft white shirt from [illegible] and rather rusty evening black. [illegible] special meal was prepared for the [illegible] pleasure and the four partook of it in a private chamber at the hotel. They then adjourned to the smoking-room, and [illegible] companion when Poggi and [illegible] were deep in their [illegible] afficing subject, Peter, a few yards distant with Mark beside him, related the incident of Giuseppe's ghost.

"You did the trick [illegible]," said. "You're a born [illegible] and you came and we [illegible] with it just as well [illegible] could wish, and far [illegible] hoped. Well, Doria [illegible] stung him all right, [illegible] and thought he recognized Robert Redmayne in the solar plexus—I'm [illegible] that. For just a moment but how could he help [illegible]

"You see the beauty [illegible] If he had been straight [illegible] for you, but he wasn't [illegible] knew well enough that [illegible] mayne—the forgery—[illegible] warpath to-night; and [illegible] saw nothing, he put [illegible] together and swore he [illegible] he had done! But [illegible] hand on my shooting [illegible] after that, I can tell [illegible]

Peter then indicated [illegible]

"He'll not guess we [illegible] so quickly and, by so [illegible] pato his stroke. [illegible] what I mean to attempt [illegible] he's if possible. [illegible] morrow morning I keep [illegible] then you must do so [illegible] lunch. I have a meeting [illegible] police down the lake [illegible] warrant will be waiting [illegible] shall return after dark [illegible] little black boats of [illegible] shall come up with [illegible] at the villa.

"Your part will be [illegible] in sight and watch [illegible]

An hour later the [illegible] Signor Poggi to his [illegible] walked home with [illegible] Peter had provender [illegible] his person and presents [illegible] to his friend that [illegible] come to a climax.

At the villa Brendon [illegible] Jenny welcomed her [illegible] begged Mark to come [illegible] before returning; but [illegible] Mr. Ganns declared [illegible] must retire.

Mark presented him [illegible] Doria [illegible] [illegible] early on the following day. And it was Jenny who first saw him. Then Peter Ganns joined them.

"How is uncle," asked Mr. Redmayne's niece, and Albert's friend declared the old book lover found himself indisposed.

Ganns then announced his intention of going later to the town of Como, and he invited Doria and Brendon to accompany him; but Mark, already familiar with the part he had to play, declined, while Giuseppe also declared himself unable to take the trip.

"I must make ready to return to Turin," he said. "The world does not stand still while Signor Pietro is catching his red man. I have business, and there is nothing to keep me here any longer."

After luncheon Mr. Ganns set off—in a white waistcoat and other adornments; Giuseppe also left the villa, promising to return in a few hours; and Brendon joined Albert in his sleeping apartment.

Redmayne was dressed and lying on a couch beside the window.

"This subterfuge and simulation of ill health are most painful to me," he declared. "I am exceeding well today and all the better for our delightful dinner of last night. For nobody less than dear Peter would I ever sink to pretend anything: it is contrary to my nature and disposition so to do."

Doria returned for a while during the afternoon. He drank wine, ate fruit and addressed most of his conversation to Brendon, who spoke with him in the dining room for a while.

Jenny said nothing. Then Doria turned to her and bade her pack his clothes.

(To be continued.)

Can't Be Opened.

Inventor—"I have here a safe which cannot be opened."

Patent Attorney—"Let's see; what is the idea back of it?"

Inventor—"It has combined the Pullman window and a sardine can, retaining the best features of both."

And Not Until.

Salesman (at show)—"This is the type of car that pays for itself, sir."

Prospective Buyer—"Well, as soon as it has done that you can have it delivered at my garage."

THE CANADIAN HOMEMAKER

A series of weekly articles covering

PLANNING . BUILDING . FINANCING
DECORATING . FURNISHING . GARDENING

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PRUNING YOUR GARDEN SHRUBS

By Henry J. Moore.

In this article it is proposed to give a few simple instructions as to the way in which the owners of a home may properly prune the shrubs he has used to beautify the surroundings. To indicate the importance of proper measures of pruning, it should be said that the successful flowering of the shrubs wherever cultivated depends upon it. Unless shrubs are pruned, many of them will grow so high as to become unsightly. They will crowd your small lawn areas and the stems will become so matted as to preclude the production of flowers in profusion.

Things to Learn.

There are certain things of importance about which we must learn before we can intelligently prune our shrubs. The chief of these is that there are shrubs of varied characteristics. We should know the nature of the shrubs before we may successfully carry out the work. We may for our purpose divide the shrubs into four classes. Even although we may grow only a few we may have a representative of each in the classes.

Class A.—In this class we will place the shrubs which flower upon the current year's growth, that is shrubs which flower upon the growths made in the same year as the flowers are produced. Hybrid perpetual and Hybrid tea Roses and Hydrangeas belong to this class. It is the practice to prune these shrubs as soon as danger from heavy frost is past. As usually the lower buds on the growths will produce strong flower-bearing growth, it is well to prune severely unless for some reason large bushes are desired. The way to obtain large blooms of Hydrangea paniculata is to remove the very weak growths and restrict the shrub to four or five strong ones, then to cut these back just above buds, three or four inches above the wood of the previous year. Hybrid Perpetual Roses are pruned in much the same way except that the growths are shortened a little further above the wood of the previous year, say eight or ten inches. Hybrid Teas are pruned a little more severely about four inches above the previous year's wood.

Class B.—In this class the shrubs which flower upon growths produced the previous year, as Spiraea Van Houtei, The Bridal Wreath; Weigelia, Lilac, Lonicera Tartarica, Tartarian Honeysuckle, and Lonicera Morrowi Honeysuckle, and all shrubby Honeysuckles, also Deutzia, the Snow Flower, the Forsythia the Golden Bell and others too numerous to mention in this short article.

The shrubs in this class are dependent upon the formation of new growth for the following season's flower; and should as a rule be pruned as soon as the flowers fade. The pruning should consist in the removal of old flowering growths to favor the development of the new and the subsequent ripening of the flowering buds before winter. The pruning of these shrubs should more properly be termed "thinning." If the shrubs have grown somewhat tall they should be reduced in size by thinning out the oldest and the longest of the growths and not by drastically shearing or cutting back the growths to a given height. Shrubs should not be allowed to become overgrown on the average city lot; if so their beauty will be sacrificed. In the case of the Lilacs the growths which have flowered should be removed before seed formation takes place, their growths being cut back to the next joint.

Sub-class C.—This class, which might properly be termed a sub-class of Class B, will comprise the shrubs which are valued for their ornamental berries (fruits), or for their colored stems and twigs during winter. It should not be necessary to say that if after flowering these shrubs are heavily pruned there will be few berries or colored stems left to cheer the eye during winter. In this class we have shrubby Honeysuckles, the same as in Class B, and where we desire to preserve fruiting growths we simply do not thin out the growths which have flowered, very drastically. The Symphoricarpos two kinds, the Snow Berry and Indian Berry, Barberry and Euonymus, also belong to the class. The pruning of these should be left until they have served their ornamental purpose during late winter.

Class D.—The evergreen shrubs should reasonably be placed in a class by themselves. It is true that very little pruning is ever necessary. Whether they are used as specimens in the lawn or massed in the border, it is folly to interfere very much with them. As they usually are of very slow growth the only pruning necessary will be to remove a wayward growth occasionally. Any pruning if necessary should take the form of a thinning.

The writer knows that during past years evergreen trees and shrubs have been shorn to grotesque shapes. In all cases, however, this has been done at the expense of the natural beauty and gracefulness of the subject. The beauty of your evergreen shrubs, no matter where planted, except in hedges, lies in their naturalness. Do not despoil this. In this class we have the Japanese Yew, Thuya (arbor vitae) Dwarf Spruce, Dwarf Mountain Pine, Junipers (although not so good for the atmosphere of a city) and similar low growing forms.

Hedges for Flowers and Ornamental Fruits.

Briefly the pruning of hedges such as of shrubs which flower upon the previous year's growths, such as the Bridal Wreath, should take the form of a thinning (never a clipping or shearing) just after the shrubs have flowered. Even the Caragana, Siberian Pea, should receive this treatment; much as to the contrary we often see it clipped. If you desire to defeat the purpose for which these hedges were largely planted, the production of lovely flowers, clip or shear them.

Hedges of the Japanese Barberry valued for the red stems and berries should never be clipped but be thinned out lightly every year, so many growths being left as to leave no suspicion in the mind of drastic pruning.

Foliage and Evergreen Hedges.

When pruning hedges such as the English Privet, Amur River Privet, or the California Privet (the last mentioned not hardy in cold winter localities), also evergreens such as Arbor Vitae, or as it is sometimes called, "White Cedar," White Spruce or Norway Spruce, the practice is to clip these to cause the branches to thicken out. Such hedges are usually planted to serve a purpose where utility is the chief consideration. The evergreens are usually pruned during July and the Privets in spring and midsummer if necessary. For the ordinary deciduous hedge one pruning a year will however suffice.

Pruning Shrubs An Art.

To properly prune shrubs is an art which however, when studied is easy of accomplishment. To be able to diagnose the case is of prime importance, for the pruning of any shrub is really an operation. Be certain first to which class the shrub belongs and then prune. The objects of pruning may be summarized as follows: To encourage the development of vigorous flower bearing growth. To eliminate superfluous and worthless growth or branches, and those which are dead, defective, or which have performed their function. To promote by pruning the production of young growths to replace the old and worthless and cause a general rejuvenation of the shrub.

When effecting this annual pruning of your shrubs, don't leave any stubs. Remove the branches at their junction with others. If necessary, as it sometimes is, to shorten long ones, cut these just above smaller branches or buds with a slanting upward cut. A great reason for encouraging young growth is that the strongest steme grow quickly to the light. The lateral ones are thus badly shaded. This may result in their partial or full defoliation and sometimes death. It simply being a case of survival of the fittest. Unless we carefully prune our shrubs unsightly leafless stems will appear near the ground and dilapidation will quickly ensue. When the practice of proper annual pruning pertains, renovation will constantly take place, much to the enhanced appearance of our plantations. Copyright 1926, MacLean Building Reports, Ltd.

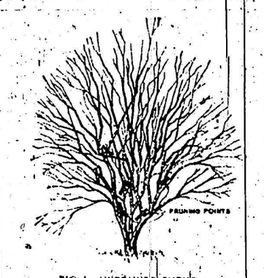

FIG 1 UNPRUNED SHRUB

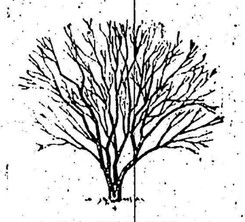

FIG 2 PRUNED SHRUB

Showing how to prune shrubs of class B

She "Dad says you don't know enough to go in when it rains."

He "Does he?"

She "He sure does."

He "Well you tell him I stay in in the first place."

Who Will They Marry?

This is a question which thoughtful parents of unmarried children are constantly asking themselves. It is not the spirit of Canadian parents to dictate whom the children should marry. Here democracy prevails, and we believe the best interests of the future homes and the nation may be secured by a "hands off" policy.

Nevertheless, danger lurks when sentiment, unguided by sense, directs the pairing of our young folks. Children ought to be taught some facts about the marriage relations. They should have ideals in their minds, to act as protection against matings that are certain to bring grief. It is the observation of biologists that never in recorded history have two feeble-minded parents been known to produce normal children. More thought on matters of biological fitness for each other will augur for greater happiness in the days to come.

Nests of Wood.

Hornets make their nests of bits of wood which they chew until the wood becomes a paper like mixture.

Sleep lingers all our lifetime about our eyes, as night hovers all day in the boughs of the fir tree."—Emerson.

The Householder.

There was a lark in Devonshire,
He walked one day at dawn
And found a yellow clover
With bright dew brimming over
Upon his little lawn

The dew was clear as honey;
'Twas more than heart could bear.
With all his breast a tumult
He scaled a far dang stair
Up, story after story,
With "Glory, glory, glory!"
To gain a golden turret,
High up the crystal air;

So glad his alleluias
That drowsy farmer folk
Slow blinking in the mist beneath
Half-dreamed an angel spoke,
So loud his jubilates
That all the folk of heaven
Heard how a tuft of meadow grass
Was shining down in Devon

Far, sweet and solitary,
Rejoicing, lost and fair,
He leaned from latticed sunlight
And turned one pure note slowly,
Then, dropping down the circled stair
Of amethyst and amber air,
Came crying, "Holy, holy!"
Still telling all the wondrous worth,
The marvel, over and over,
Of one square foot of April earth
And one new April clover.

Nancy Byrd Turner in Youth's Companion.

Gallant Haydn.

When in London, Haydn once visited the studio of that celebrated portrait painter, Sir Joshua Reynolds. He there saw a picture of Mrs. Billington, one of the best known singers of her day. Reynolds had represented her listening to the song of the angels. On being asked for his opinion of the painting, Haydn remarked: "Yes, it is a beautiful picture, it is just like her; but there is one strange mistake."

"A mistake! How is that?" exclaimed Reynolds, who could hardly believe his ears.

"Why," said the gallant composer, "you have made Mrs. Billington listening to the angels, when you ought to have painted the angels as listening to her!"

WHEN WE FEEL TIRED

If life teaches one lesson more than another it is that we often toil on for long periods without discovering that which we seek. This seemingly fruitless labor explains so many of our disappointments and we feel we might easily give up.

More and more we come to see that he who toils to the end is the one who achieves. There is a chance for us always whilst the day lasts.

The greatest diamond ever discovered was found at the end of the day when the sun was setting and the men were ending what they considered a very ordinary day's work. Then a man happened to look into the side of an excavation in which he and his fellows had been searching all day, and the rays of the setting sun chanced to fall upon that wall of excavation. One spot sent back a fiery gleam as big as a man's fist. Excitedly the discoverer rushed over, climbed to reach the great lump of white light, and returned with the now world-famous Cullinan diamond in his hands.

That was a splendid find at the end of the day. Don't say: "He would have found it the next morning." There might not have been a next morning for him. And had there been, Nature might have hidden the stone during the night. The great thing is that, after the day's toil, this precious prize was unexpectedly revealed.

Life has many repetitions of this law. We do get weary with waiting very often. We spend and are spent and nothing seems to turn up; and then, suddenly, there comes a change, and the drab is brightened and the forlorn is cheered and life is not quite the same again. Some diamond is ours; our toil is rewarded and we forget the hours of weary labor because of our joy.

The thing is never to give up our hoping and believing. They are the factors which keep us alive.

The doctors gave up a man who was suffering from tuberculosis. (They sometimes do that when they are baffled). The patient determined that if he had to die he would die as late as possible, and in the meantime make life as happy as he could. He lived and slept in his garden and moved about the woods, and to his joy found a cure for himself and for many other sufferers troubled in the same way.

The story of William de Morgan, the novelist, should help us. After forty years of work in pottery he was faced with failure. He was sixty years of age and there seemed little hope. One day he began to write, and, although he had read no fiction apart from Dickens, he completed and added chapter to chapter. He looked over what he had done and decided that there would be no market for his strange style, so he carefully packed the MSS. away.

His wife discovered it and encouraged him to continue. He wrote again and the book became a long novel, and "Joseph Vance" for that was the name of the book was accepted. To-day it is considered one of the greatest novels in the English language and de Morgan ranks high among the world's writers.

Yes, there are successes awaiting us often at the end of the day. We mustn't give up. We may just miss the happiness of achievement if we do. Many a man has passed out of the world unrewarded; because he lay down and slept, or retired from his job before it was completed.

Life sounds the note constantly that if we suffer we shall be crowned.

If the rough road has mutilated our feet, there are green pastures just ahead.

Why We Should Sing.

It is generally admitted that there is a beneficial physiological side to the matter of singing as well as that of entertainment and musical pleasure. Long and learned articles on this subject come from erudite pens; but we venture that it would be hard to find anything more unique in this line than the "Reasons briefly set downe by the auctor, to perswade every one to learne to sing," given in William Byrd's "Psalmes, Sonets and Songs of Sadness and Pietie," published in England in 1588.

These reasons that are "briefly set downe," are as follows:

1. It is a knowledge easily taught and quickly learned, where there is a good master and an apt scoller.

2. The exercise of singing is delightful to nature, and good to preserve the health of man.

3. It doth strengthen all parts of the brest and doth open the pipes.

4. It is a singular good remedie for a stuttering and stammering in the speech.

5. It is the best means to procure a perfect pronunciation, and to make a good orator.

6. It is the only way to know when nature hath bestowed the benefit of a good voyce which gift is so rare, as there is not one among a thousand that hath it; and in many, that excellent gaift is lost, because they want art to expresse nature.

7. There is not any musicke of instruments whatsoever comparable to that which is made of the voyces of men, where the voyces are good, and the same well sorted and ordered.

8. The better the voyce is, the meeter it is to honor and serve God therewith; and the voyce of man is chiefly to be employed to that ende.

Taking Her Part.

They were talking about the weight of different members of the family, and the daughter's young man spoke up before he thought and said:

"I tell you that Jennie isn't so very light, either, although she looks so."

And then he looked suddenly confused, and blushed, and Jennie became absorbed in studying a picture on the wall.

Crime is practically unknown in one part of the British Empire—the Falkland Islands, in the Pacific—where there is no unemployment.

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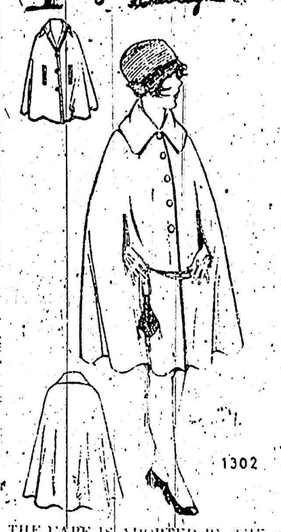

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Fashions for the young miss adhered closely to those in vogue for the elder woman, and the cape in all its variations is authoritative. When the little miss of four to fourteen years of age goes walking, how proudly she'll trip along in this smart model, styled with attractive simplicity, and developed in one of the new tweeds, homespuns or wool plaids. There is a seam over each shoulder and two slashed openings for the arms. The collar is of comfortable design, and may be worn turned back to form revers. No. 1302 is in sizes 4, 6, 8, 10, 12 and 14 years. Size 8 requires 2¼ yards 36-inch, or 1¾ yards 54-inch material, with 2 yards 36-inch lining. Price 20c.

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Great after smoking

WRIGLEY'S Spearmint Doublemint Juicy Fruit and Nips

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After Every Meal

ISSUE No. 16—'26.