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W. G. HOGG, C.L.U., Divisional Manager

The Queen's Holiday

BY Elizabeth Corbett

"That wouldn't be a nice way for my children to talk about Mamma. But by the way, Elsa, I haven't any picture of you."

"Maybe. But I'd like the picture just the same. I'm in no danger of forgetting how you look. But in odd moments a photograph of the beloved is a nice thing to glaze over."

He might as well have a picture of her to signalize their parting. The difficulty was that in her flight from Leucadia Elsa had not included any of her own photographs among the precious relics she brought away with her. She stood in frowning concentration for a minute.

Then she said, "Wait!" She dashed down the hall past Carl, ran up the stairs at most unregal speed, and burst into the Countess Van Dyk's bedroom. Sure enough on the counter's dressing table was a huge framed photograph of Elsa in her coronation robes, which that faithful follower had remembered to pack even in the panic of flight. She had had on display in her private apartment ever since.

"I'll replace this picture when I can," Elsa explained to the startled countess. "And that thanks for the frame. I need it."

She rejoined Ted and thrust the portrait into his hands. He took it to a light and examined it carefully. "This is stunning, Elsa. But it doesn't show any of your gaiety and charm. I suppose a coronation picture must always be stiff?"

"The idea is to be impressive. You can keep the frame, too, if you like. Some day that thing ought to be a collector's item. It has the royal arms of Leucadia in three different places on the frame."

"A collector's item? Who do you think is going to collect this away from me?"

"After your time, Ted—and mine—that frame will mark the end of a dynasty. It may even mark the passing of a whole social order."

"That particular social order has passed, perhaps. But I thought you were trying to tell me that your dynasty was still going on! I'm glad if I was mistaken. But just what are you trying to tell me, Elsa?"

"I'm trying to tell you that this is good-bye, Ted. My plans aren't yet quite settled, but at least I know what I want to do just ahead of me."

"Let's have your decision, then, so that I can at least prepare for the argument. Exactly what is it that you propose to do?"

Some of their conversation must have reached Carl in the hall, however carefully he tried to close his ears to it. But now Elsa lowered her voice still further. Closing her eyes she said, "I'm going to put a stop to the counter-revolution."

CHAPTER XVIII  
Ted had kissed Elsa, and held her off for a long look, and held her tight while he kissed her again. Then he was gone: he and the picture she had purloined to give him, and the bright hopes that she recognized now only because they mocked her.

His coming had stirred her to an agony of longing and regret. But also it had made up her mind for her. From the minute she announced it to him, Elsa's decision never wavered. Her duty was plain and beyond the immediate duty she was not compelled to look only heaven know whether she would actually succeed in doing what was required of her.

The cables buzzed with news from Leucadia. The baron's death had sprung the counter-revolutionaries; their devoted leader must not be allowed to have died in vain.

Colonel Thoma was taking the baron's place in the household. During her interview with him, Elsa's hope breathed its last. Baron Gottlieb would have seen what she wanted, even if he had refused to allow her to proceed. Colonel Thoma couldn't even grasp what she was talking about.

Elsa took Carl Stenrood out into the grounds around the manor. Spring was in full blossom now. Everything in these surroundings—the very air they breathed here out-of-doors—spoke of burgeoning life and seemed to hint of love in the country, either. Elsa was bound, spring would open things up for freer fighting.

"Lieutenant," she said, "I got you into trouble once before. This time I don't ask anything of you except your silence. But when explanations are in order, I think you should be in a position to give them."

She revealed her plans. She was going back to Leucadia, where she would seek the leader of the counter-revolution and order a stop put to it. If that didn't work she would appear before the troops and encourage them to make peace and go home.

"Perhaps I am still their queen that far," she wound up. "Anyhow that's what I'm going to try. It seems to me it is the only way out."

Carl was horrified. He protested against the "betrayal" of their cause. And then the danger to her! She could have no idea what the danger to her might be.

"There's no real danger to me," said Elsa carelessly. "I didn't expect you to applaud my suggestion. But answer me one question, please. When did you last hear from your family in Leucadia, and what did you hear?"

(To Be Continued)

Furs Rip 'e Freely With Back Excitement

PARIS — Hesters — No wardrobe this season will be complete without fur. The choice between being fur-trimmed, fur-lad or merely fur-bedded or beplumed, however, is left to the taste of the wearer.

Balmain is showing one of the loveliest fur coats in this Autumn's collections. It is what Paris knows as platinum mink — London calls it silver mink and in New York it is blue mink — and it falls softly to a thrilling headline. A feature of the latest treatment of this fur is its lightness — it actually weighs no more than velvet.

Luxurious Persian lamb has been treated to give warmth without weight or bulk and fashioned in a similar manner, with soft shoulders and a full hem.

Balmain is showing no longer-haired furs this season. He has used minkskin to line a pale blue wool coat and partner for belts, bags, hats and scarf bindings.

Raphael has used luxurious pieces of fur on the pockets, removable cuffs and collars of his costumes and jackets.

A youthful and practical full-length top coat was made of raccoon, treated on the same way as platinum mink to give it a lovely silver blue tone.

Dore has used a five-inch band of seal around the hem of a skirt and sable to cover the seams and trim another skirt. Ocelot has been used for a pointed cloche, to edge a big scarf and a belt on one of his new winded flyaway models. He also is showing a jacket and hat in silver fox —

Roller Brim

The 1948 fur hat is shaved on top and fashioned like a beret, the long-haired edge giving a rolled brim effect.

Sable, mink, white, platinum and blue fox are all used by most of the best-known designers for stoles — or saris, as Balmain calls his. The difference is in the way one wears it — around the shoulders as in the 1920's or around the head and body as in the East.

Cuffs are back in the line-light again, some reaching as high as the elbow, several turn back to form three-quarter effects, while others fold tightly at the wrist.

Collars, too, are big and popular — and all fur coats have them. Removable capes on cloth coats sometimes reveal high collarless necklines, but even they are more often made with a Danton collar which folds over tiers of fur.

IMMIGRANTS NEEDED IN MARITIMES SAYS GREGG

Moncton — "There is need for new blood in the Maritimes," Hon. Milton F. Gregg, V.C., Minister of Veterans Affairs, told newsmen here recently before boarding a Trans-Canada Air Lines' plane for Ottawa. "We have a tremendous area of unoccupied fertile land in the Maritimes and we should be encouraging our young people to settle on it. But more than that, like other sections of Canada, we should be bringing immigrants from Northern Europe and the British Isles to farm here. Whole families should be brought over rather than just individuals."

NEST IN TUNNELS

Kingfishers generally nest in tunnels in earth banks.

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