

HELEN'S LUCK

By JOHN HABBERTON,

Author of "Helen's Babies," Etc.

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CHAPTER XXII.

SEVERAL GREEN EYED MONSTERS.

"For having such a man to adore you, why, he thinks no such man ever walked the earth before. He worships the floor you tread, the air you breathe, the rustle of your dress, the bend of your little finger, the—"

"The list of adorable qualities might have been prolonged had not a little arm suddenly entered Miss Dinon's waist so tightly that further utterance was suspended. Then Lucia murmured: 'The silly fellow! I'm not half good enough for him.' 'Do you really think so?' 'Indeed I do, I do, really.' 'I'm so glad to hear you say so,' said the older girl, 'for, honestly, Lu, Mr. Hayn has so much to commend to me that he deserves the best woman alive.' 'It's such a comfort to be told so,' murmured the younger girl.

"One would suppose you had doubted it and needed to be assured," said Lucia, with a quizzical smile. "Oh, no! I wasn't that," said Lucia, hurriedly. "But—oh, Agnes, you think such a thing?—Oh, Agnes, you think such a thing?—Oh, Agnes, you think such a thing?—Oh, Agnes, you think such a thing?"

"Don't say that, or I shall become jealous again," she said. "I don't think I'm so much in love with you as you think I am. I don't think I'm so much in love with you as you think I am. I don't think I'm so much in love with you as you think I am."

"Do you know, Agnes—I wouldn't dare to say it to any other girl—do you know there are times when I'm positively afraid of Phil? He does me so much in love with you as you think I am. I don't think I'm so much in love with you as you think I am."

"I don't think I'm so much in love with you as you think I am. I don't think I'm so much in love with you as you think I am. I don't think I'm so much in love with you as you think I am."

"On the contrary, I'm very proud of my long hair and of everything else womanly. I don't think I'm so much in love with you as you think I am. I don't think I'm so much in love with you as you think I am."

"Indeed I do," said Miss Dinon. "I haven't spent so pleasant an hour this season, until this evening." "Oh, exclaimed Lucia, and the unoffending face fell into two pieces, and she said: 'My dear girl,' exclaimed Agnes, picking up one of the fragments. 'It's really wicked to be so careless.'"

"Thank you," said Lucia, with a grand air. "I was just saying that. I thought it was about time for an apology." "Miss Dinon looked sideways in amazement. 'The subject of conversation must have been delightful,' Lucia continued. 'Indeed I was,' said Lucia. 'I was just saying that. I thought it was about time for an apology.'"

CHAPTER XXIII. E. & W. HEN looked up, as recorded elsewhere in this narrative, there was at the same time a knock on the door. Lucia looked up quickly. Agnes Dinon, the artificial light about them was dim.

"I don't see you," said Lucia, collecting her strength for a grand effort, "that"— "Yes!" "You dear little thing," said Agnes, suddenly putting her arm about Lucia and pressing her closely as a mother might squeeze a baby, "what were you talking of, you say? Can't you understand, now, why I enjoyed it so much?"

"There was a tremor and a convulsive movement within the older woman's arm, and Lucia seemed to be crying. 'How will you like it?' Lucia, what a lucky girl you are!" "For crying?" said Lucia, after a little while.

"I'm awfully mean," sobbed Lucia. "How will you like it?" Lucia, what a lucky girl you are!" "For crying?" said Lucia, after a little while.

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CHAPTER XXIV. ELL, my dear," said Lucia, "I'm awfully mean, sobbed Lucia. 'How will you like it?' Lucia, what a lucky girl you are!" "For crying?" said Lucia, after a little while.

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DECORATIVE FURNITURE.

Articles Which Would Do Much to Make the Following Sketches are from the pen of Mr. W. T. Timms, the well known contributor to The London Cabinet Maker. In Fig. 1 the leading lines of the wall bracket and the table are Anglo-Moroccan. The little two fold screen is somewhat Japanese in character.



FIG. 1.

The two first articles would perhaps look best finished in a cream colored enamel, with gold leather paper at the back of the bracket, and while they are also readily produced in a bronze. The panels of this to be of painted Japanese silk with a deeper colored border. The transparent painted silk panels are dainty in coloring and very effective, and while they are also readily produced in a bronze. The panels of this to be of painted Japanese silk with a deeper colored border.

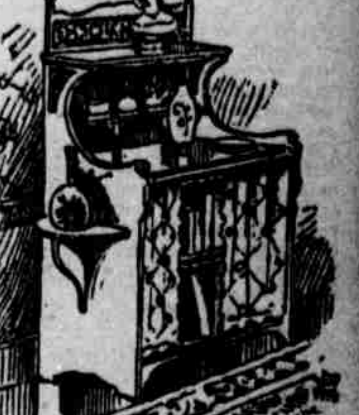


FIG. 2.

This would make a charming little item of drawing room furniture—not only artistic in appearance, but also sufficiently low in price to be popular. In the next group (Fig. 3) is shown a quaint little table of a decidedly novel form. Its apparent purpose is for the display of art pottery, but it might also come in useful as a 'five o'clock' tea table. Here is adopted the Moroccan style. The chair screen, which is a sketch in a decidedly novel, the completely circular shelf being a change from the somewhat old fashioned drop shelf which has been so long successful. The introduction of this round shelf, however, involves drawing through the screen, but the pretty little curtains at the back could be made to fall right across the opening when the screen is to be used as a protection from the fire. This design, though not altogether ideal, makes an Egyptian or Moorish style, with the small flower vase stand at the side is decidedly Egyptian in manner, and if produced in



FIG. 3.

shelves and the portiere at the back, are pretty features and novel, and well calculated to captivate the feminine fancy. Cream enamel and gold leather paper would make an appropriate combination for this screen. The hybrid article which figures in the next sketch (Fig. 4) is neither a small cabinet nor a table—perhaps it should be rightly called a washstand. It is designed in the Anglo-Moroccan style, and the sides are intended to be pierced right through in the characteristic manner. At present there are comparatively few substitutes for the old fashioned low washstand, and a variety of some such construction as this would be acceptable. The small flower vase stand at the side is decidedly Egyptian in manner, and if produced in



FIG. 4.

black with red lines would be both stylish and effective. The majority of such stands are at present made much taller than this one, though a small arrangement of this description is certainly more useful for heavy work. In the companion table to the right the star form is utilized for the top, and a small bracket has been brought out to support such alternate angle.

Why Hamilton Fought Barr.

Hamilton's son, Philip, a few years before, while defending his father from political attacks, had become embroiled in a duel. He had met his antagonist at Weehawken, opposite New York, and been killed. Hamilton at this time was so impressed with the noxious influence of the code that he published a pamphlet against it. But there were many reasons why it was difficult for him to decline to meet Barr. He had formerly sanctioned the practice he now condemned by serving as second to Col. Laurens in a duel with Gen. Lee. His own son had fallen three years before in (as it was considered at the time) a vindication of his father's honor. He was pronounced as an example for the first office in the gift of the peerage. Today a duel would doubtless decide the question against him. That he regarded a refusal to fight as fatal to his chances. Had he possessed a certain moral strength, often deficient in some of the Hamiltons, he would have acted upon his convictions. He was too weak to do this and accepted the challenge.