

THE HOUSE OF MOHUN By GEORGE GIBBS

WHO'S WHO IN THE STORY GERRY MOHUN, up-to-date girl, rich and charming, at once irritated and attracted by DAVID SANGREE, young American ethnologist and well-to-do...



Cherry's unreflecting infatuation for the fables of the day—"My dear Mrs. Mohun—" "Or for her captious indifference to conventions which, however stupid, are really necessary evils."

"He got rich too fast!" "YOU believe that?" he asked. "Yes, he's shaky. He's been so for months. I wouldn't mention it to any one but you."

"She does like you, Mr. Chichester, very much. She always speaks of your roses so gratefully."

"Not nearly so much as I would like. The will—as she knows you better, as she learns the high motives which actuate you—"

star could be no longer in the ascendancy. And yet, from what Chichester had told him, it was only the shell of the man's personality which still kept him aloof on the troubled waters of finance, the undercurrents of which seemed so familiar to John Chichester.

The Port of Dreams To the casual observer it seemed that Alicia Mohun's arched, with all sail spread, was heading for the foot of the island where, with anchor down in safe harbor, she would rest at last from her ventures along the uncharted social sea.

John Chichester had spoken in very certain terms and, following an old-world custom which had been relegated to the dust heap of social antiquities, had asked her permission to add his own attentions to her daughter, Mrs. Mohun had, of course, with becoming reservations assented to his proposals.

Chichester made a suggestive motion of slender shoulders and thin nostrils, ceilingward. Sangree bent his head in thought, his dream of a scientific expedition that he had expected to make at his own expense now vanished in the air of this astounding revelation.

"You seem to be affected," said Chichester, curious as to Sangree's somber expression. Sangree shrugged and warred his head.

"Rather," he replied quietly. "Most of the money I have in the world is in Textile Mills."

"You?" broke in the other. "You? How on earth—" Sangree and a sudden sense of reality be ore this fellow whose opinions he had held so lightly.

"George Lyett, I left all my affairs in his hands when I went away," he rapped. "Textile Mills promised well in war times."

"War, indeed?" he capitalized those—Chichester broke off with an air of restraint. "My dear child, and you're in debt? Where was the stock when you bought it?"

"Ninety-three. And it's twenty-one today." "How many shares?" asked the other. "Roughly—two thousand," he said awkwardly.

Chichester emitted a nervous whistle. "Holy smoke!" he murmured. "There were some low contracts, large orders—" protested Sangree helplessly.

"Moonshine. The big plant is all but closed down, and the advice is to sell damn quick. Get what you can, a hundred shares at a time."

"You know, you've rather taken the wind out of me, Chichester," said the victim weakly. "I'm sorry. I didn't know I was bringing you bad news. You student chaps haven't any business in the stock market, and Lyett?"

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It was too late to call on George Lyett. There was nothing to be done until morning. What, even then, seemed now very uncertain. He couldn't blame Lyett for having been carried off his feet by the magic of the Mohun's earlier successes. And it was difficult, as he recalled the various interviews which he had had with the capitalist, to believe that the Mohun

with her—and kind. She will respond in time. Alicia Mohun laughed prettily as they rose. Then whispered at his ear. "And remember that I am your ally, Chichester. This conversation had taken place in the picture gallery of the Chichesters' house on Central Park, where Cherry, much to her chagrin, had been invited to lunch. The only guests were Cherry and her mother and in any other house hold the gathering would have been most informal, but at the Chichester house—even the entering of a room was attended by ceremonies. Mr. Chichester, who had been a baron, prided herself on her lineage, which was even better than the Chichesters', and kept her state even in informal matters. To Alicia Mohun, the footmen which she had never had the courage to affect, were a part of the dusky grandeur of the great mansion—a house which represented all that was expensive in the architecture of the seventies, though it still felt much to be desired in point of simplicity and proportion. And yet the footmen belonged to it as they would not have belonged to the house at Oyster Bay or the smaller place in town. The

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