TALES *of the* JAZZ AGE

F. Scott Fitzgerald



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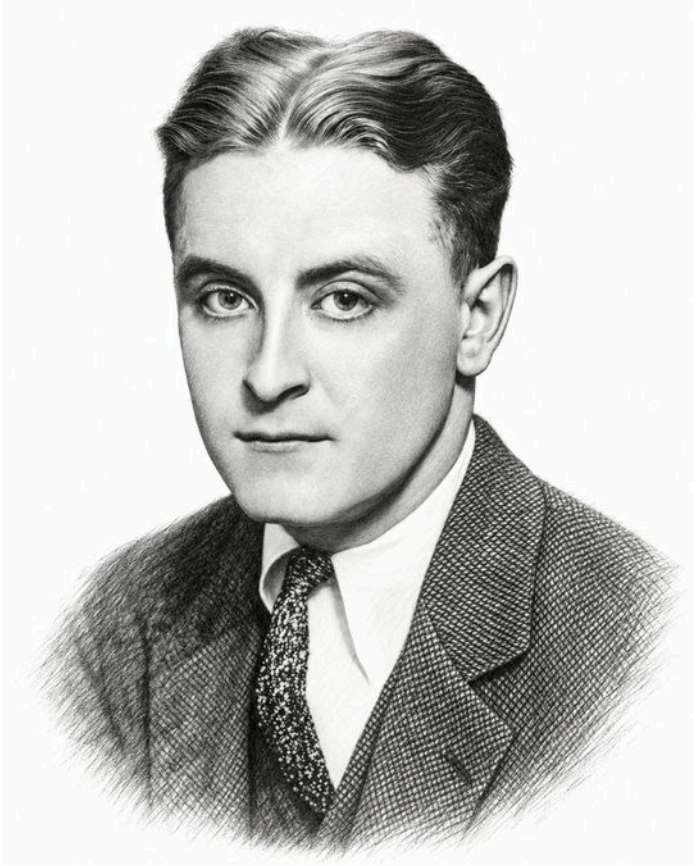
THE AUTHOR



F. Scott Fitzgerald

1896 - 1940

AI-created interpretation after a publisher's publicity photograph, circa 1921.

ABOUT THE AUTHOR

F. Scott Fitzgerald

F. Scott Fitzgerald was an American novelist and short-story writer closely associated with the Jazz Age. His fiction examines the appeal of wealth, the desire to remake oneself and the distance between an imagined life and the one a person actually inhabits.

Born in Saint Paul, Minnesota, he attended Princeton University before leaving to join the army during the First World War. His first novel, *This Side of Paradise*, appeared in 1920 and brought immediate success. That year he married Zelda Sayre. Magazine stories became an important part of his professional life and income.

The Beautiful and Damned followed in 1922, and *The Great Gatsby* in 1925. Fitzgerald spent time in Europe among other expatriate writers and artists. His later completed novel, *Tender Is the Night*, appeared in 1934. Financial pressures eventually led him to work in Hollywood.

He died in 1940, leaving the novel published as *The Last Tycoon* unfinished. His reputation grew after his death. His work remains distinctive for the way lyrical sentences can carry both longing and criticism, giving glamour its attraction while exposing the costs of believing in it.

Biographical reference: Wikipedia, F. Scott Fitzgerald. Historical portrait source: a publisher's publicity photograph, circa 1921. Full source details are retained in the edition archive.

QUITE INAPPROPRIATELY
TO MY MOTHER

A TABLE OF CONTENTS

MY LAST FLAPPERS

THE JELLY-BEAN

This is a Southern story, with the scene laid in the small city of Tarleton, Georgia. I have a profound affection for Tarleton, but somehow whenever I write a story about it I receive letters from all over the South denouncing me in no uncertain terms. "The Jelly-Bean," published in "The Metropolitan," drew its full share of these admonitory notes.

It was written under strange circumstances shortly after my first novel was published, and, moreover, it was the first story in which I had a collaborator. For, finding that I was unable to manage the crap-shooting episode, I turned it over to my wife, who, as a Southern girl, was presumably an expert on the technique and terminology of that great sectional pastime.

THE CAMEL'S BACK

I suppose that of all the stories I have ever written this one cost me the least travail and perhaps gave me the most amusement. As to the labor involved, it was written during one day in the city of New Orleans, with the express purpose of buying a platinum and diamond wrist watch which cost six hundred dollars. I began it at seven in the morning and finished it at two o'clock the same night. It was published in the "Saturday Evening Post" in 1920, and later included in the O. Henry Memorial Collection for the same year. I like it least of all the stories in this volume.

My amusement was derived from the fact that the camel part of the story is literally true; in fact, I have a standing engagement with the gentleman involved to attend the next fancy-dress party to which we are mutually invited, attired as the latter part of the camel—this as a sort of atonement for being his historian.

MAY DAY

This somewhat unpleasant tale, published as a novelette in the "Smart Set" in July, 1920, relates a series of events which took place in the spring of the previous year. Each of the three events made a great impression upon me. In life they were unrelated, except by

the general hysteria of that spring which inaugurated the Age of Jazz, but in my story I have tried, unsuccessfully I fear, to weave them into a pattern—a pattern which would give the effect of those months in New York as they appeared to at least one member of what was then the younger generation.

PORCELAIN AND PINK

"And do you write for any other magazines?" inquired the young lady.

"Oh, yes," I assured her. "I've had some stories and plays in the 'Smart Set,' for instance——"

The young lady shivered.

"The 'Smart Set'!" she exclaimed. "How can you? Why, they publish stuff about girls in blue bathtubs, and silly things like that."

And I had the magnificent joy of telling her that she was referring to "Porcelain and Pink," which had appeared there several months before.

FANTASIES

THE DIAMOND AS BIG AS THE RITZ

These next stories are written in what, were I of imposing stature, I should call my "second manner." "The Diamond as Big as the Ritz," which appeared last summer in the "Smart Set," was designed utterly for my own amusement. I was in that familiar mood characterized by a perfect craving for luxury, and the story began as an attempt to feed that craving on imaginary foods.

One well-known critic has been pleased to like this extravaganza better than anything I have written. Personally I prefer "The Offshore Pirate." But, to tamper slightly with Lincoln: If you like this sort of thing, this, possibly, is the sort of thing you'll like.

THE CURIOUS CASE OF BENJAMIN BUTTON

This story was inspired by a remark of Mark Twain's to the effect that it was a pity that the best part of life came at the beginning and the worst part at the end. By trying the experiment upon only one man in a perfectly normal world I have scarcely given his idea a fair trial. Several weeks after completing it, I discovered an almost identical plot in Samuel Butler's "Note-books."

The story was published in "Collier's" last summer and provoked this startling letter from an anonymous admirer in Cincinnati:

"Sir—

I have read the story Benjamin Button in Colliers and I wish to say that as a short story writer you would make a good lunatic I have seen many peices of cheese in my life but of all the peices of cheese I have ever seen you are the biggest peice. I hate to waste a peice of stationary on you but I will."

TARQUIN OF CHEAPSIDE

Written almost six years ago, this story is a product of undergraduate days at Princeton. Considerably revised, it was published in the "Smart Set" in 1921. At the time of its conception I had but one idea—to be a poet—and the fact that I was interested in the ring of every phrase, that I dreaded the obvious in prose if not in plot, shows throughout. Probably the peculiar affection I feel for it depends more upon its age than upon any intrinsic merit.

O RUSSET WITCH!

When this was written I had just completed the first draft of my second novel, and a natural reaction made me revel in a story wherein none of the characters need be taken seriously. And I'm afraid that I was somewhat carried away by the feeling that there was no ordered scheme to which I must conform. After due consideration, however, I have decided to let it stand as it is, although the reader may find himself somewhat puzzled at the time element. I had best say that however the years may have dealt with Merlin Grainger, I myself was thinking always in the present. It was published in the "Metropolitan."

UNCLASSIFIED MASTERPIECES

THE LEES OF HAPPINESS

Of this story I can say that it came to me in an irresistible form, crying to be written. It will be accused perhaps of being a mere piece of sentimentality, but, as I saw it, it was a great deal more. If, therefore, it lacks the ring of sincerity, or even, of tragedy, the fault rests not with the theme but with my handling of it.

It appeared in the "Chicago Tribune," and later obtained, I believe, the quadruple gold laurel leaf or some such encomium from one of the anthologists who at present swarm among us. The

gentleman I refer to runs as a rule to stark melodramas with a volcano or the ghost of John Paul Jones in the role of Nemesis, melodramas carefully disguised by early paragraphs in Jamesian manner which hint dark and subtle complexities to follow. On this order:

"The case of Shaw McPhee, curiously enough, had no bearing on the almost incredible attitude of Martin Sulo. This is parenthetical and, to at least three observers, whose names for the present I must conceal, it seems improbable, etc., etc., etc.," until the poor rat of fiction is at last forced out into the open and the melodrama begins.

MR. ICKY

This has the distinction of being the only magazine piece ever written in a New York hotel. The business was done in a bedroom in the Knickerbocker, and shortly afterward that memorable hostelry closed its doors forever.

When a fitting period of mourning had elapsed it was published in the "Smart Set."

JEMINA

Written, like "Tarquin of Cheapside," while I was at Princeton, this sketch was published years later in "Vanity Fair." For its technique I must apologize to Mr. Stephen Leacock.

I have laughed over it a great deal, especially when I first wrote it, but I can laugh over it no longer. Still, as other people tell me it is amusing, I include it here. It seems to me worth preserving a few years—at least until the ennui of changing fashions suppresses me, my books, and it together.

With due apologies for this impossible Table of Contents, I tender these tales of the Jazz Age into the hands of those who read as they run and run as they read.

MY LAST FLAPPERS

THE JELLY-BEAN

Jim Powell was a Jelly-bean. Much as I desire to make him an appealing character, I feel that it would be unscrupulous to deceive you on that point. He was a bred-in-the-bone, dyed-in-the-wool, ninety-nine three-quarters per cent Jelly-bean and he grew lazily all during Jelly-bean season, which is every season, down in the land of the Jelly-beans well below the Mason-Dixon line.

Now if you call a Memphis man a Jelly-bean he will quite possibly pull a long sinewy rope from his hip pocket and hang you to a convenient telegraph-pole. If you call a New Orleans man a Jelly-bean he will probably grin and ask you who is taking your girl to the Mardi Gras ball. The particular Jelly-bean patch which produced the protagonist of this history lies somewhere between the two—a little city of forty thousand that has dozed sleepily for forty thousand years in southern Georgia, occasionally stirring in its slumbers and muttering something about a war that took place sometime, somewhere, and that everyone else has forgotten long ago.

Jim was a Jelly-bean. I write that again because it has such a pleasant sound—rather like the beginning of a fairy story—as if Jim were nice. It somehow gives me a picture of him with a round, appetizing face and all sort of leaves and vegetables growing out of his cap. But Jim was long and thin and bent at the waist from stooping over pool-tables, and he was what might have been known in the indiscriminating North as a corner loafer. “Jelly-bean” is the name throughout the undissolved Confederacy for one who spends his life conjugating the verb to idle in the first person singular—I am idling, I have idled, I will idle.

Jim was born in a white house on a green corner. It had four weather-beaten pillars in front and a great amount of lattice-work in the rear that made a cheerful criss-cross background for a flowery sun-drenched lawn. Originally the dwellers in the white house had owned the ground next door and next door to that and next door to

that, but this had been so long ago that even Jim's father scarcely remembered it. He had, in fact, thought it a matter of so little moment that when he was dying from a pistol wound got in a brawl he neglected even to tell little Jim, who was five years old and miserably frightened. The white house became a boarding-house run by a tight-lipped lady from Macon, whom Jim called Aunt Mamie and detested with all his soul.

He became fifteen, went to high school, wore his hair in black snarls, and was afraid of girls. He hated his home where four women and one old man prolonged an interminable chatter from summer to summer about what lots the Powell place had originally included and what sorts of flowers would be out next. Sometimes the parents of little girls in town, remembering Jim's mother and fancying a resemblance in the dark eyes and hair, invited him to parties, but parties made him shy and he much preferred sitting on a disconnected axle in Tilly's Garage, rolling the bones or exploring his mouth endlessly with a long straw. For pocket money, he picked up odd jobs, and it was due to this that he stopped going to parties. At his third party little Marjorie Haight had whispered indiscreetly and within hearing distance that he was a boy who brought the groceries sometimes. So instead of the two-step and polka, Jim had learned to throw any number he desired on the dice and had listened to spicy tales of all the shootings that had occurred in the surrounding country during the past fifty years.

He became eighteen. The war broke out and he enlisted as a gob and polished brass in the Charleston Navy-yard for a year. Then, by way of variety, he went North and polished brass in the Brooklyn Navy-yard for a year.

When the war was over he came home. He was twenty-one, his trousers were too short and too tight. His buttoned shoes were long and narrow. His tie was an alarming conspiracy of purple and pink marvellously scrolled, and over it were two blue eyes faded like a piece of very good old cloth long exposed to the sun.

In the twilight of one April evening when a soft gray had drifted down along the cottonfields and over the sultry town, he was a vague figure leaning against a board fence, whistling and gazing at the moon's rim above the lights of Jackson Street. His mind was working

persistently on a problem that had held his attention for an hour. The Jelly-bean had been invited to a party.

Back in the days when all the boys had detested all the girls, Clark Darrow and Jim had sat side by side in school. But, while Jim's social aspirations had died in the oily air of the garage, Clark had alternately fallen in and out of love, gone to college, taken to drink, given it up, and, in short, become one of the best beaux of the town. Nevertheless Clark and Jim had retained a friendship that, though casual, was perfectly definite. That afternoon Clark's ancient Ford had slowed up beside Jim, who was on the sidewalk and, out of a clear sky, Clark invited him to a party at the country club. The impulse that made him do this was no stranger than the impulse which made Jim accept. The latter was probably an unconscious ennui, a half-frightened sense of adventure. And now Jim was soberly thinking it over.

He began to sing, drumming his long foot idly on a stone block in the sidewalk till it wobbled up and down in time to the low throaty tune:

"*One smile from Home in Jelly-bean town, Lives Jeanne, the Jelly-bean Queen. She loves her dice and treats 'em nice; No dice would treat her mean.*"

He broke off and agitated the sidewalk to a bumpy gallop.

"Daggone!" he muttered, half aloud. They would all be there—the old crowd, the crowd to which, by right of the white house, sold long since, and the portrait of the officer in gray over the mantel, Jim should have belonged. But that crowd had grown up together into a tight little set as gradually as the girls' dresses had lengthened inch by inch, as definitely as the boys' trousers had dropped suddenly to their ankles. And to that society of first names and dead puppy loves Jim was an outsider—a running mate of poor whites. Most of the men knew him, condescendingly; he tipped his hat to three or four girls. That was all.

When the dusk had thickened into a blue setting for the moon, he walked through the hot, pleasantly pungent town to Jackson Street. The stores were closing and the last shoppers were drifting homeward, as if borne on the dreamy revolution of a slow merry-go-round. A street-fair farther down made a brilliant alley of

varicolored booths and contributed a blend of music to the night—an oriental dance on a calliope, a melancholy bugle in front of a freak show, a cheerful rendition of "Back Home in Tennessee" on a hand-organ.

The Jelly-bean stopped in a store and bought a collar. Then he sauntered along toward Soda Sam's, where he found the usual three or four cars of a summer evening parked in front and the little darkies running back and forth with sundaes and lemonades.

"Hello, Jim."

It was a voice at his elbow—Joe Ewing sitting in an automobile with Marylyn Wade. Nancy Lamar and a strange man were in the back seat.

The Jelly-bean tipped his hat quickly.

"Hi, Ben—" then, after an almost imperceptible pause—"How y' all?"

Passing, he ambled on toward the garage where he had a room up-stairs. His "How y'all" had been said to Nancy Lamar, to whom he had not spoken in fifteen years.

Nancy had a mouth like a remembered kiss and shadowy eyes and blue-black hair inherited from her mother who had been born in Budapest. Jim passed her often on the street, walking small-boy fashion with her hands in her pockets and he knew that with her inseparable Sally Carrol Hopper she had left a trail of broken hearts from Atlanta to New Orleans.

For a few fleeting moments Jim wished he could dance. Then he laughed and as he reached his door began to sing softly to himself:

"*Her Jelly Roll can twist your soul, Her eyes are big and brown, She's the Queen of the Queens of the Jelly-beans— My Jeanne of Jelly-bean Town.*"

II

At nine-thirty, Jim and Clark met in front of Soda Sam's and started for the Country Club in Clark's Ford. "Jim," asked Clark casually, as they rattled through the jasmine-scented night, "how do you keep alive?"

The Jelly-bean paused, considered.

"Well," he said finally, "I got a room over Tilly's garage. I help him some with the cars in the afternoon an' he gives it to me free. Sometimes I drive one of his taxies and pick up a little thataway. I get fed up doin' that regular though."

"That all?"

"Well, when there's a lot of work I help him by the day—Saturdays usually—and then there's one main source of revenue I don't generally mention. Maybe you don't recollect I'm about the champion crap-shooter of this town. They make me shoot from a cup now because once I get the feel of a pair of dice they just roll for me."

Clark grinned appreciatively.

"I never could learn to set 'em so's they'd do what I wanted. Wish you'd shoot with Nancy Lamar some day and take all her money away from her. She will roll 'em with the boys and she loses more than her daddy can afford to give her. I happen to know she sold a good ring last month to pay a debt."

The Jelly-bean was noncommittal.

"The white house on Elm Street still belong to you?"

Jim shook his head.

"Sold. Got a pretty good price, seein' it wasn't in a good part of town no more. Lawyer told me to put it into Liberty bonds. But Aunt Mamie got so she didn't have no sense, so it takes all the interest to keep her up at Great Farms Sanitarium.

"Hm."

"I got an old uncle up-state an' I reckin I kin go up there if ever I get sure enough pore. Nice farm, but not enough niggers around to work it. He's asked me to come up and help him, but I don't guess I'd take much to it. Too doggone lonesome—" He broke off suddenly. "Clark, I want to tell you I'm much obliged to you for askin' me out, but I'd be a lot happier if you'd just stop the car right here an' let me walk back into town."

"Shucks!" Clark grunted. "Do you good to step out. You don't have to dance—just get out there on the floor and shake."

"Hold on," exclaimed Jim uneasily, "Don't you go leadin' me up to any girls and leavin' me there so I'll have to dance with 'em."

Clark laughed.

"'Cause," continued Jim desperately, "without you swear you won't do that I'm agoin' to get out right here an' my good legs goin' carry me back to Jackson street."

They agreed after some argument that Jim, unmolested by females, was to view the spectacle from a secluded settee in the corner where Clark would join him whenever he wasn't dancing.

So ten o'clock found the Jelly-bean with his legs crossed and his arms conservatively folded, trying to look casually at home and politely uninterested in the dancers. At heart he was torn between overwhelming self-consciousness and an intense curiosity as to all that went on around him. He saw the girls emerge one by one from the dressing-room, stretching and pluming themselves like bright birds, smiling over their powdered shoulders at the chaperones, casting a quick glance around to take in the room and, simultaneously, the room's reaction to their entrance—and then, again like birds, alighting and nestling in the sober arms of their waiting escorts. Sally Carrol Hopper, blonde and lazy-eyed, appeared clad in her favorite pink and blinking like an awakened rose. Marjorie Haight, Marylyn Wade, Harriet Cary, all the girls he had seen loitering down Jackson Street by noon, now, curled and brilliantined and delicately tinted for the overhead lights, were miraculously strange Dresden figures of pink and blue and red and gold, fresh from the shop and not yet fully dried.

He had been there half an hour, totally uncheered by Clark's jovial visits which were each one accompanied by a "Hello, old boy, how you making out?" and a slap at his knee. A dozen males had spoken to him or stopped for a moment beside him, but he knew that they were each one surprised at finding him there and fancied that one or two were even slightly resentful. But at half past ten his embarrassment suddenly left him and a pull of breathless interest took him completely out of himself—Nancy Lamar had come out of the dressing-room.

She was dressed in yellow organdie, a costume of a hundred cool corners, with three tiers of ruffles and a big bow in back until she shed black and yellow around her in a sort of phosphorescent lustre. The Jelly-bean's eyes opened wide and a lump arose in his throat. For she stood beside the door until her partner hurried up. Jim

recognized him as the stranger who had been with her in Joe Ewing's car that afternoon. He saw her set her arms akimbo and say something in a low voice, and laugh. The man laughed too and Jim experienced the quick pang of a weird new kind of pain. Some ray had passed between the pair, a shaft of beauty from that sun that had warmed him a moment since. The Jelly-bean felt suddenly like a weed in a shadow.

A minute later Clark approached him, bright-eyed and glowing.

"Hi, old man," he cried with some lack of originality. "How you making out?"

Jim replied that he was making out as well as could be expected.

"You come along with me," commanded Clark. "I've got something that'll put an edge on the evening."

Jim followed him awkwardly across the floor and up the stairs to the locker-room where Clark produced a flask of nameless yellow liquid.

"Good old corn."

Ginger ale arrived on a tray. Such potent nectar as "good old corn" needed some disguise beyond seltzer.

"Say, boy," exclaimed Clark breathlessly, "doesn't Nancy Lamar look beautiful?"

Jim nodded.

"Mighty beautiful," he agreed.

"She's all dolled up to a fare-you-well to-night," continued Clark. "Notice that fellow she's with?"

"Big fella? White pants?"

"Yeah. Well, that's Ogden Merritt from Savannah. Old man Merritt makes the Merritt safety razors. This fella's crazy about her. Been chasing after her all year.

"She's a wild baby," continued Clark, "but I like her. So does everybody. But she sure does do crazy stunts. She usually gets out alive, but she's got scars all over her reputation from one thing or another she's done."

"That so?" Jim passed over his glass. "That's good corn."

"Not so bad. Oh, she's a wild one. Shoot craps, say, boy! And she do like her high-balls. Promised I'd give her one later on."

"She in love with this—Merritt?"

"Damned if I know. Seems like all the best girls around here marry fellas and go off somewhere."

He poured himself one more drink and carefully corked the bottle.

"Listen, Jim, I got to go dance and I'd be much obliged if you just stick this corn right on your hip as long as you're not dancing. If a man notices I've had a drink he'll come up and ask me and before I know it it's all gone and somebody else is having my good time."

So Nancy Lamar was going to marry. This toast of a town was to become the private property of an individual in white trousers—and all because white trousers' father had made a better razor than his neighbor. As they descended the stairs Jim found the idea inexplicably depressing. For the first time in his life he felt a vague and romantic yearning. A picture of her began to form in his imagination—Nancy walking boylike and debonnaire along the street, taking an orange as tithe from a worshipful fruit-dealer, charging a dope on a mythical account at Soda Sam's, assembling a convoy of beaux and then driving off in triumphal state for an afternoon of splashing and singing.

The Jelly-bean walked out on the porch to a deserted corner, dark between the moon on the lawn and the single lighted door of the ballroom. There he found a chair and, lighting a cigarette, drifted into the thoughtless reverie that was his usual mood. Yet now it was a reverie made sensuous by the night and by the hot smell of damp powder puffs, tucked in the fronts of low dresses and distilling a thousand rich scents, to float out through the open door. The music itself, blurred by a loud trombone, became hot and shadowy, a languorous overtone to the scraping of many shoes and slippers.

Suddenly the square of yellow light that fell through the door was obscured by a dark figure. A girl had come out of the dressing-room and was standing on the porch not more than ten feet away. Jim heard a low-breathed "doggone" and then she turned and saw him. It was Nancy Lamar.

Jim rose to his feet.

"Howdy?"

"Hello—" she paused, hesitated and then approached. "Oh, it's—Jim Powell."

He bowed slightly, tried to think of a casual remark.

"Do you suppose," she began quickly, "I mean—do you know anything about gum?"

"What?"

"I've got gum on my shoe. Some utter ass left his or her gum on the floor and of course I stepped in it."

Jim blushed, inappropriately.

"Do you know how to get it off?" she demanded petulantly. "I've tried a knife. I've tried every damn thing in the dressing-room. I've tried soap and water—and even perfume and I've ruined my powder-puff trying to make it stick to that."

Jim considered the question in some agitation.

"Why—I think maybe gasolene—"

The words had scarcely left his lips when she grasped his hand and pulled him at a run off the low veranda, over a flower bed and at a gallop toward a group of cars parked in the moonlight by the first hole of the golf course.

"Turn on the gasolene," she commanded breathlessly.

"What?"

"For the gum of course. I've got to get it off. I can't dance with gum on."

Obediently Jim turned to the cars and began inspecting them with a view to obtaining the desired solvent. Had she demanded a cylinder he would have done his best to wrench one out.

"Here," he said after a moment's search. "Here's one that's easy. Got a handkerchief?"

"It's up-stairs wet. I used it for the soap and water."

Jim laboriously explored his pockets.

"Don't believe I got one either."

"Doggone it! Well, we can turn it on and let it run on the ground."

He turned the spout; a dripping began.

"More!"

He turned it on fuller. The dripping became a flow and formed an oily pool that glistened brightly, reflecting a dozen tremulous moons on its quivering bosom.

"Ah," she sighed contentedly, "let it all out. The only thing to do is to wade in it."

In desperation he turned on the tap full and the pool suddenly widened sending tiny rivers and trickles in all directions.

"That's fine. That's something like."

Raising her skirts she stepped gracefully in.

"I know this'll take it off," she murmured.

Jim smiled.

"There's lots more cars."

She stepped daintily out of the gasolene and began scraping her slippers, side and bottom, on the running-board of the automobile. The jelly-bean contained himself no longer. He bent double with explosive laughter and after a second she joined in.

"You're here with Clark Darrow, aren't you?" she asked as they walked back toward the veranda.

"Yes."

"You know where he is now?"

"Out dancin', I reckin."

"The deuce. He promised me a highball."

"Well," said Jim, "I guess that'll be all right. I got his bottle right here in my pocket."

She smiled at him radiantly.

"I guess maybe you'll need ginger ale though," he added.

"Not me. Just the bottle."

"Sure enough?"

She laughed scornfully.

"Try me. I can drink anything any man can. Let's sit down."

She perched herself on the side of a table and he dropped into one of the wicker chairs beside her. Taking out the cork she held the flask to her lips and took a long drink. He watched her fascinated.

"Like it?"

She shook her head breathlessly.

"No, but I like the way it makes me feel. I think most people are that way."

Jim agreed.

"My daddy liked it too well. It got him."

"American men," said Nancy gravely, "don't know how to drink."

"What?" Jim was startled.

"In fact," she went on carelessly, "they don't know how to do anything very well. The one thing I regret in my life is that I wasn't born in England."

"In England?"

"Yes. It's the one regret of my life that I wasn't."

"Do you like it over there?"

"Yes. Immensely. I've never been there in person, but I've met a lot of Englishmen who were over here in the army, Oxford and Cambridge men—you know, that's like Sewanee and University of Georgia are here—and of course I've read a lot of English novels."

Jim was interested, amazed.

"D' you ever hear of Lady Diana Manner?" she asked earnestly.

No, Jim had not.

"Well, she's what I'd like to be. Dark, you know, like me, and wild as sin. She's the girl who rode her horse up the steps of some cathedral or church or something and all the novelists made their heroines do it afterwards."

Jim nodded politely. He was out of his depths.

"Pass the bottle," suggested Nancy. "I'm going to take another little one. A little drink wouldn't hurt a baby.

"You see," she continued, again breathless after a draught. "People over there have style. Nobody has style here. I mean the boys here aren't really worth dressing up for or doing sensational things for. Don't you know?"

"I suppose so—I mean I suppose not," murmured Jim.

"And I'd like to do 'em an' all. I'm really the only girl in town that has style."

She stretched out her arms and yawned pleasantly.

"Pretty evening."

"Sure is," agreed Jim.

"Like to have boat," she suggested dreamily. "Like to sail out on a silver lake, say the Thames, for instance. Have champagne and

caviare sandwiches along. Have about eight people. And one of the men would jump overboard to amuse the party, and get drowned like a man did with Lady Diana Manners once."

"Did he do it to please her?"

"Didn't mean drown himself to please her. He just meant to jump overboard and make everybody laugh."

"I reckin they just died laughin' when he drowned."

"Oh, I suppose they laughed a little," she admitted. "I imagine she did, anyway. She's pretty hard, I guess—like I am."

"You hard?"

"Like nails." She yawned again and added, "Give me a little more from that bottle."

Jim hesitated but she held out her hand defiantly, "Don't treat me like a girl," she warned him. "I'm not like any girl *you* ever saw." She considered. "Still, perhaps you're right. You got—you got old head on young shoulders."

She jumped to her feet and moved toward the door. The Jelly-bean rose also.

"Good-bye," she said politely, "good-bye. Thanks, Jelly-bean."

Then she stepped inside and left him wide-eyed upon the porch.

III

At twelve o'clock a procession of cloaks issued single file from the women's dressing-room and, each one pairing with a coated beau like dancers meeting in a cotillion figure, drifted through the door with sleepy happy laughter—through the door into the dark where autos backed and snorted and parties called to one another and gathered around the water-cooler.

Jim, sitting in his corner, rose to look for Clark. They had met at eleven; then Clark had gone in to dance. So, seeking him, Jim wandered into the soft-drink stand that had once been a bar. The room was deserted except for a sleepy negro dozing behind the counter and two boys lazily fingering a pair of dice at one of the tables. Jim was about to leave when he saw Clark coming in. At the same moment Clark looked up.

“Hi, Jim!” he commanded. “C’mon over and help us with this bottle. I guess there’s not much left, but there’s one all around.”

Nancy, the man from Savannah, Marylyn Wade, and Joe Ewing were lolling and laughing in the doorway. Nancy caught Jim’s eye and winked at him humorously.

They drifted over to a table and arranging themselves around it waited for the waiter to bring ginger ale. Jim, faintly ill at ease, turned his eyes on Nancy, who had drifted into a nickel crap game with the two boys at the next table.

“Bring them over here,” suggested Clark.

Joe looked around.

“We don’t want to draw a crowd. It’s against club rules.”

“Nobody’s around,” insisted Clark, “except Mr. Taylor. He’s walking up and down like a wild-man trying find out who let all the gasolene out of his car.”

There was a general laugh.

“I bet a million Nancy got something on her shoe again. You can’t park when she’s around.”

“O Nancy, Mr. Taylor’s looking for you!”

Nancy’s cheeks were glowing with excitement over the game. “I haven’t seen his silly little flivver in two weeks.”

Jim felt a sudden silence. He turned and saw an individual of uncertain age standing in the doorway.

Clark’s voice punctuated the embarrassment.

“Won’t you join us, Mr. Taylor?”

“Thanks.”

Mr. Taylor spread his unwelcome presence over a chair. “Have to, I guess. I’m waiting till they dig me up some gasolene. Somebody got funny with my car.”

His eyes narrowed and he looked quickly from one to the other. Jim wondered what he had heard from the doorway—tried to remember what had been said.

“I’m right to-night,” Nancy sang out, “and my four bits is in the ring.”

“Faded!” snapped Taylor suddenly.

"Why, Mr. Taylor, I didn't know you shot craps!" Nancy was overjoyed to find that he had seated himself and instantly covered her bet. They had openly disliked each other since the night she had definitely discouraged a series of rather pointed advances.

"All right, babies, do it for your mamma. Just one little seven." Nancy was *cooing* to the dice. She rattled them with a brave underhand flourish, and rolled them out on the table.

"Ah-h! I suspected it. And now again with the dollar up."

Five passes to her credit found Taylor a bad loser. She was making it personal, and after each success Jim watched triumph flutter across her face. She was doubling with each throw—such luck could scarcely last. "Better go easy," he cautioned her timidly.

"Ah, but watch this one," she whispered. It was eight on the dice and she called her number.

"Little Ada, this time we're going South."

Ada from Decatur rolled over the table. Nancy was flushed and half-hysterical, but her luck was holding.

She drove the pot up and up, refusing to drag. Taylor was drumming with his fingers on the table but he was in to stay.

Then Nancy tried for a ten and lost the dice. Taylor seized them avidly. He shot in silence, and in the hush of excitement the clatter of one pass after another on the table was the only sound.

Now Nancy had the dice again, but her luck had broken. An hour passed. Back and forth it went. Taylor had been at it again—and again and again. They were even at last—Nancy lost her ultimate five dollars.

"Will you take my check," she said quickly, "for fifty, and we'll shoot it all?" Her voice was a little unsteady and her hand shook as she reached to the money.

Clark exchanged an uncertain but alarmed glance with Joe Ewing. Taylor shot again. He had Nancy's check.

"How 'bout another?" she said wildly. "Jes' any bank'll do—money everywhere as a matter of fact."

Jim understood—the "good old corn" he had given her—the "good old corn" she had taken since. He wished he dared interfere—a girl of

that age and position would hardly have two bank accounts. When the clock struck two he contained himself no longer.

"May I—can't you let me roll 'em for you?" he suggested, his low, lazy voice a little strained.

Suddenly sleepy and listless, Nancy flung the dice down before him.

"All right—old boy! As Lady Diana Manners says, 'Shoot 'em, Jelly-bean'—My luck's gone."

"Mr. Taylor," said Jim, carelessly, "we'll shoot for one of those there checks against the cash."

Half an hour later Nancy swayed forward and clapped him on the back.

"Stole my luck, you did." She was nodding her head sagely.

Jim swept up the last check and putting it with the others tore them into confetti and scattered them on the floor. Someone started singing and Nancy kicking her chair backward rose to her feet.

"Ladies and gentlemen," she announced, "Ladies—that's you Marylyn. I want to tell the world that Mr. Jim Powell, who is a well-known Jelly-bean of this city, is an exception to the great rule—'lucky in dice—unlucky in love.' He's lucky in dice, and as matter of fact I—I *love* him. Ladies and gentlemen, Nancy Lamar, famous dark-haired beauty often featured in the *Herald* as one th' most popular members of younger set as other girls are often featured in this particular case. Wish to announce—wish to announce, anyway, Gentlemen—" She tipped suddenly. Clark caught her and restored her balance.

"My error," she laughed, "she—stoops to—stoops to—anyways—We'll drink to Jelly-bean ... Mr. Jim Powell, King of the Jelly-beans."

And a few minutes later as Jim waited hat in hand for Clark in the darkness of that same corner of the porch where she had come searching for gasolene, she appeared suddenly beside him.

"Jelly-bean," she said, "are you here, Jelly-bean? I think—" and her slight unsteadiness seemed part of an enchanted dream—"I think you deserve one of my sweetest kisses for that, Jelly-bean."

For an instant her arms were around his neck—her lips were pressed to his.

"I'm a wild part of the world, Jelly-bean, but you did me a good turn."

Then she was gone, down the porch, over the cricket-loud lawn. Jim saw Merritt come out the front door and say something to her angrily—saw her laugh and, turning away, walk with averted eyes to his car. Marylyn and Joe followed, singing a drowsy song about a Jazz baby.

Clark came out and joined Jim on the steps. "All pretty lit, I guess," he yawned. "Merritt's in a mean mood. He's certainly off Nancy."

Over east along the golf course a faint rug of gray spread itself across the feet of the night. The party in the car began to chant a chorus as the engine warmed up.

"Good-night everybody," called Clark.

"Good-night, Clark."

"Good-night."

There was a pause, and then a soft, happy voice added,

"Good-night, Jelly-bean."

The car drove off to a burst of singing. A rooster on a farm across the way took up a solitary mournful crow, and behind them, a last negro waiter turned out the porch light. Jim and Clark strolled over toward the Ford, their shoes crunching raucously on the gravel drive.

"Oh boy!" sighed Clark softly, "how you can set those dice!"

It was still too dark for him to see the flush on Jim's thin cheeks—or to know that it was a flush of unfamiliar shame.

IV

Over Tilly's garage a bleak room echoed all day to the rumble and snorting down-stairs and the singing of the negro washers as they turned the hose on the cars outside. It was a cheerless square of a room, punctuated with a bed and a battered table on which lay half a dozen books—Joe Miller's "Slow Train thru Arkansas," "Lucille," in an old edition very much annotated in an old-fashioned hand; "The Eyes of the World," by Harold Bell Wright, and an ancient prayer-book of the Church of England with the name Alice Powell and the date 1831 written on the fly-leaf.

The East, gray when Jelly-bean entered the garage, became a rich and vivid blue as he turned on his solitary electric light. He snapped it out again, and going to the window rested his elbows on the sill and stared into the deepening morning. With the awakening of his emotions, his first perception was a sense of futility, a dull ache at the utter grayness of his life. A wall had sprung up suddenly around him hedging him in, a wall as definite and tangible as the white wall of his bare room. And with his perception of this wall all that had been the romance of his existence, the casualness, the light-hearted improvidence, the miraculous open-handedness of life faded out. The Jelly-bean strolling up Jackson Street humming a lazy song, known at every shop and street stand, cropful of easy greeting and local wit, sad sometimes for only the sake of sadness and the flight of time—that Jelly-bean was suddenly vanished. The very name was a reproach, a triviality. With a flood of insight he knew that Merritt must despise him, that even Nancy's kiss in the dawn would have awakened not jealousy but only a contempt for Nancy's so lowering herself. And on his part the Jelly-bean had used for her a dingy subterfuge learned from the garage. He had been her moral laundry; the stains were his.

As the gray became blue, brightened and filled the room, he crossed to his bed and threw himself down on it, gripping the edges fiercely.

"I love her," he cried aloud, "God!"

As he said this something gave way within him like a lump melting in his throat. The air cleared and became radiant with dawn, and turning over on his face he began to sob dully into the pillow.

In the sunshine of three o'clock Clark Darrow chugging painfully along Jackson Street was hailed by the Jelly-bean, who stood on the curb with his fingers in his vest pockets.

"Hi!" called Clark, bringing his Ford to an astonishing stop alongside. "Just get up?"

The Jelly-bean shook his head.

"Never did go to bed. Felt sorta restless, so I took a long walk this morning out in the country. Just got into town this minute."

"Should think you *would* feel restless. I been feeling thataway all day—"

"I'm thinkin' of leavin' town," continued the Jelly-bean, absorbed by his own thoughts. "Been thinkin' of goin' up on the farm, and takin' a little that work off Uncle Dun. Reckin I been bummin' too long."

Clark was silent and the Jelly-bean continued:

"I reckin maybe after Aunt Mamie dies I could sink that money of mine in the farm and make somethin' out of it. All my people originally came from that part up there. Had a big place."

Clark looked at him curiously.

"That's funny," he said. "This—this sort of affected me the same way."

The Jelly-bean hesitated.

"I don't know," he began slowly, "somethin' about—about that girl last night talkin' about a lady named Diana Manners—an English lady, sorta got me thinkin'!" He drew himself up and looked oddly at Clark, "I had a family once," he said defiantly.

Clark nodded.

"I know."

"And I'm the last of 'em," continued the Jelly-bean his voice rising slightly, "and I ain't worth shucks. Name they call me by means jelly—weak and wobbly like. People who weren't nothin' when my folks was a lot turn up their noses when they pass me on the street."

Again Clark was silent.

"So I'm through, I'm goin' to-day. And when I come back to this town it's going to be like a gentleman."

Clark took out his handkerchief and wiped his damp brow.

"Reckon you're not the only one it shook up," he admitted gloomily. "All this thing of girls going round like they do is going to stop right quick. Too bad, too, but everybody'll have to see it thataway."

"Do you mean," demanded Jim in surprise, "that all that's leaked out?"

"Leaked out? How on earth could they keep it secret. It'll be announced in the papers to-night. Doctor Lamar's got to save his name somehow."

Jim put his hands on the sides of the car and tightened his long fingers on the metal.

"Do you mean Taylor investigated those checks?"

It was Clark's turn to be surprised.

"Haven't you heard what happened?"

Jim's startled eyes were answer enough.

"Why," announced Clark dramatically, "those four got another bottle of corn, got tight and decided to shock the town—so Nancy and that fella Merritt were married in Rockville at seven o'clock this morning."

A tiny indentation appeared in the metal under the Jelly-bean's fingers.

"Married?"

"Sure enough. Nancy sobered up and rushed back into town, crying and frightened to death—claimed it'd all been a mistake. First Doctor Lamar went wild and was going to kill Merritt, but finally they got it patched up some way, and Nancy and Merritt went to Savannah on the two-thirty train."

Jim closed his eyes and with an effort overcame a sudden sickness.

"It's too bad," said Clark philosophically. "I don't mean the wedding—reckon that's all right, though I don't guess Nancy cared a darn about him. But it's a crime for a nice girl like that to hurt her family that way."

The Jelly-bean let go the car and turned away. Again something was going on inside him, some inexplicable but almost chemical change.

"Where you going?" asked Clark.

The Jelly-bean turned and looked dully back over his shoulder.

"Got to go," he muttered. "Been up too long; feelin' right sick."

"Oh."

The street was hot at three and hotter still at four, the April dust seeming to enmesh the sun and give it forth again as a world-old joke forever played on an eternity of afternoons. But at half past four a first layer of quiet fell and the shades lengthened under the awnings and heavy foliaged trees. In this heat nothing mattered. All

life was weather, a waiting through the hot where events had no significance for the cool that was soft and caressing like a woman's hand on a tired forehead. Down in Georgia there is a feeling—perhaps inarticulate—that this is the greatest wisdom of the South—so after a while the Jelly-bean turned into a poolhall on Jackson Street where he was sure to find a congenial crowd who would make all the old jokes—the ones he knew.

THE CAMEL'S BACK

The glazed eye of the tired reader resting for a second on the above title will presume it to be merely metaphorical. Stories about the cup and the lip and the bad penny and the new broom rarely have anything, to do with cups or lips or pennies or brooms. This story is the exception. It has to do with a material, visible and large-as-life camel's back.

Starting from the neck we shall work toward the tail. I want you to meet Mr. Perry Parkhurst, twenty-eight, lawyer, native of Toledo. Perry has nice teeth, a Harvard diploma, parts his hair in the middle. You have met him before—in Cleveland, Portland, St. Paul, Indianapolis, Kansas City, and so forth. Baker Brothers, New York, pause on their semi-annual trip through the West to clothe him; Montmorency & Co. dispatch a young man post-haste every three months to see that he has the correct number of little punctures on his shoes. He has a domestic roadster now, will have a French roadster if he lives long enough, and doubtless a Chinese tank if it comes into fashion. He looks like the advertisement of the young man rubbing his sunset-colored chest with liniment and goes East every other year to his class reunion.

I want you to meet his Love. Her name is Betty Medill, and she would take well in the movies. Her father gives her three hundred a month to dress on, and she has tawny eyes and hair and feather fans of five colors. I shall also introduce her father, Cyrus Medill. Though he is to all appearances flesh and blood, he is, strange to say, commonly known in Toledo as the Aluminum Man. But when he sits in his club window with two or three Iron Men, and the White Pine Man, and the Brass Man, they look very much as you and I do, only more so, if you know what I mean.

Now during the Christmas holidays of 1919 there took place in Toledo, counting only the people with the italicized *the*, forty-one dinner parties, sixteen dances, six luncheons, male and female, twelve teas, four stag dinners, two weddings, and thirteen bridge parties. It was the cumulative effect of all this that moved Perry Parkhurst on the twenty-ninth day of December to a decision.

This Medill girl would marry him and she wouldn't marry him. She was having such a good time that she hated to take such a definite step. Meanwhile, their secret engagement had got so long that it seemed as if any day it might break off of its own weight. A little man named Warburton, who knew it all, persuaded Perry to superman her, to get a marriage license and go up to the Medill house and tell her she'd have to marry him at once or call it off forever. So he presented himself, his heart, his license, and his ultimatum, and within five minutes they were in the midst of a violent quarrel, a burst of sporadic open fighting such as occurs near the end of all long wars and engagements. It brought about one of those ghastly lapses in which two people who are in love pull up sharp, look at each other coolly and think it's all been a mistake. Afterward they usually kiss wholesomely and assure the other person it was all their fault. Say it all was my fault! Say it was! I want to hear you say it!

But while reconciliation was trembling in the air, while each was, in a measure, stalling it off, so that they might the more voluptuously and sentimentally enjoy it when it came, they were permanently interrupted by a twenty-minute phone call for Betty from a garrulous aunt. At the end of eighteen minutes Perry Parkhurst, urged on by pride and suspicion and injured dignity, put on his long fur coat, picked up his light brown soft hat, and stalked out the door.

"It's all over," he muttered brokenly as he tried to jam his car into first. "It's all over—if I have to choke you for an hour, damn you!" The last to the car, which had been standing some time and was quite cold.

He drove downtown—that is, he got into a snow rut that led him downtown. He sat slouched down very low in his seat, much too dispirited to care where he went.

In front of the Clarendon Hotel he was hailed from the sidewalk by a bad man named Baily, who had big teeth and lived at the hotel and had never been in love.

"Perry," said the bad man softly when the roadster drew up beside him at the curb, "I've got six quarts of the doggonedest still champagne you ever tasted. A third of it's yours, Perry, if you'll come up-stairs and help Martin Macy and me drink it."

“Baily,” said Perry tensely, “I’ll drink your champagne. I’ll drink every drop of it, I don’t care if it kills me.”

“Shut up, you nut!” said the bad man gently. “They don’t put wood alcohol in champagne. This is the stuff that proves the world is more than six thousand years old. It’s so ancient that the cork is petrified. You have to pull it with a stone drill.”

“Take me up-stairs,” said Perry moodily. “If that cork sees my heart it’ll fall out from pure mortification.”

The room up-stairs was full of those innocent hotel pictures of little girls eating apples and sitting in swings and talking to dogs. The other decorations were neckties and a pink man reading a pink paper devoted to ladies in pink tights.

“When you have to go into the highways and byways——” said the pink man, looking reproachfully at Baily and Perry.

“Hello, Martin Macy,” said Perry shortly, “where’s this stone-age champagne?”

“What’s the rush? This isn’t an operation, understand. This is a party.”

Perry sat down dully and looked disapprovingly at all the neckties.

Baily leisurely opened the door of a wardrobe and brought out six handsome bottles.

“Take off that darn fur coat!” said Martin Macy to Perry. “Or maybe you’d like to have us open all the windows.”

“Give me champagne,” said Perry.

“Going to the Townsends’ circus ball to-night?”

“Am not!”

“’Vited?”

“Uh-huh.”

“Why not go?”

“Oh, I’m sick of parties,” exclaimed Perry. “I’m sick of ’em. I’ve been to so many that I’m sick of ’em.”

“Maybe you’re going to the Howard Tates’ party?”

“No, I tell you; I’m sick of ’em.”

“Well,” said Macy consolingly, “the Tates’ is just for college kids anyways.”

"I tell you——"

"I thought you'd be going to one of 'em anyways. I see by the papers you haven't missed a one this Christmas."

"Hm," grunted Perry morosely.

He would never go to any more parties. Classical phrases played in his mind—that side of his life was closed, closed. Now when a man says "closed, closed" like that, you can be pretty sure that some woman has double-closed him, so to speak. Perry was also thinking that other classical thought, about how cowardly suicide is. A noble thought that one—warm and inspiring. Think of all the fine men we should lose if suicide were not so cowardly!

An hour later was six o'clock, and Perry had lost all resemblance to the young man in the liniment advertisement. He looked like a rough draft for a riotous cartoon. They were singing—an impromptu song of Baily's improvisation:

"*One Lump Perry, the parlor snake, Famous through the city for the way he drinks his tea; Plays with it, toys with it Makes no noise with it, Balanced on a napkin on his well-trained knee—*"

"Trouble is," said Perry, who had just banged his hair with Baily's comb and was tying an orange tie round it to get the effect of Julius Caesar, "that you fellas can't sing worth a damn. Soon's I leave the air and start singing tenor you start singin' tenor too."

"'M a natural tenor," said Macy gravely. "Voice lacks cultivation, tha's all. Gotta natural voice, m'aunt used say. Naturally good singer."

"Singers, singers, all good singers," remarked Baily, who was at the telephone. "No, not the cabaret; I want night egg. I mean some dog-gone clerk 'at's got food—food! I want——"

"Julius Caesar," announced Perry, turning round from the mirror. "Man of iron will and stern 'termination."

"Shut up!" yelled Baily. "Say, iss Mr. Baily. Sen' up enormous supper. Use y'own judgment. Right away."

He connected the receiver and the hook with some difficulty, and then with his lips closed and an expression of solemn intensity in his eyes went to the lower drawer of his dresser and pulled it open.

"Lookit!" he commanded. In his hands he held a truncated garment of pink gingham.

"Pants," he exclaimed gravely. "Lookit!"

This was a pink blouse, a red tie, and a Buster Brown collar.

"Lookit!" he repeated. "Costume for the Townsends' circus ball. I'm li'l' boy carries water for the elephants."

Perry was impressed in spite of himself.

"I'm going to be Julius Caesar," he announced after a moment of concentration.

"Thought you weren't going!" said Macy.

"Me? Sure I'm goin'. Never miss a party. Good for the nerves—like celery."

"Caesar!" scoffed Baily. "Can't be Caesar! He is not about a circus. Caesar's Shakespeare. Go as a clown."

Perry shook his head.

"Nope; Caesar."

"Caesar?"

"Sure. Chariot."

Light dawned on Baily.

"That's right. Good idea."

Perry looked round the room searchingly.

"You lend me a bathrobe and this tie," he said finally. Baily considered.

"No good."

"Sure, tha's all I need. Caesar was a savage. They can't kick if I come as Caesar, if he was a savage."

"No," said Baily, shaking his head slowly. "Get a costume over at a costumer's. Over at Nolak's."

"Closed up."

"Find out."

After a puzzling five minutes at the phone a small, weary voice managed to convince Perry that it was Mr. Nolak speaking, and that they would remain open until eight because of the Townsends' ball. Thus assured, Perry ate a great amount of filet mignon and drank his third of the last bottle of champagne. At eight-fifteen the man in the

tall hat who stands in front of the Clarendon found him trying to start his roadster.

"Froze up," said Perry wisely. "The cold froze it. The cold air."

"Froze, eh?"

"Yes. Cold air froze it."

"Can't start it?"

"Nope. Let it stand here till summer. One those hot ole August days'll thaw it out awright."

"Goin' let it stand?"

"Sure. Let 'er stand. Take a hot thief to steal it. Gemme taxi."

The man in the tall hat summoned a taxi.

"Where to, mister?"

"Go to Nolak's—costume fella."

II

Mrs. Nolak was short and ineffectual looking, and on the cessation of the world war had belonged for a while to one of the new nationalities. Owing to unsettled European conditions she had never since been quite sure what she was. The shop in which she and her husband performed their daily stint was dim and ghostly, and peopled with suits of armor and Chinese mandarins, and enormous papier-mâché birds suspended from the ceiling. In a vague background many rows of masks glared eyelessly at the visitor, and there were glass cases full of crowns and scepters, and jewels and enormous stomachers, and paints, and crape hair, and wigs of all colors.

When Perry ambled into the shop Mrs. Nolak was folding up the last troubles of a strenuous day, so she thought, in a drawer full of pink silk stockings.

"Something for you?" she queried pessimistically.

"Want costume of Julius Hur, the charioteer."

Mrs. Nolak was sorry, but every stitch of charioteer had been rented long ago. Was it for the Townsends' circus ball?

It was.

“Sorry,” she said, “but I don’t think there’s anything left that’s really circus.”

This was an obstacle.

“Hm,” said Perry. An idea struck him suddenly. “If you’ve got a piece of canvas I could go’s a tent.”

“Sorry, but we haven’t anything like that. A hardware store is where you’d have to go to. We have some very nice Confederate soldiers.”

“No. No soldiers.”

“And I have a very handsome king.”

He shook his head.

“Several of the gentlemen,” she continued hopefully, “are wearing stovepipe hats and swallow-tail coats and going as ringmasters—but we’re all out of tall hats. I can let you have some crape hair for a mustache.”

“Want somep’n ’stinctive.”

“Something—let’s see. Well, we have a lion’s head, and a goose, and a camel—”

“Camel?” The idea seized Perry’s imagination, gripped it fiercely.

“Yes, but it needs two people.”

“Camel. That’s the idea. Lemme see it.”

The camel was produced from his resting place on a top shelf. At first glance he appeared to consist entirely of a very gaunt, cadaverous head and a sizable hump, but on being spread out he was found to possess a dark brown, unwholesome-looking body made of thick, cottony cloth.

“You see it takes two people,” explained Mrs. Nolak, holding the camel in frank admiration. “If you have a friend he could be part of it. You see there’s sorta pants for two people. One pair is for the fella in front, and the other pair for the fella in back. The fella in front does the lookin’ out through these here eyes, an’ the fella in back he’s just gotta stoop over an’ folla the front fella round.”

“Put it on,” commanded Perry.

Obediently Mrs. Nolak put her tabby-cat face inside the camel’s head and turned it from side to side ferociously.

Perry was fascinated.

“What noise does a camel make?”

“What?” asked Mrs. Nolak as her face emerged, somewhat smudgy. “Oh, what noise? Why, he sorta brays.”

“Lemme see it in a mirror.”

Before a wide mirror Perry tried on the head and turned from side to side appraisingly. In the dim light the effect was distinctly pleasing. The camel’s face was a study in pessimism, decorated with numerous abrasions, and it must be admitted that his coat was in that state of general negligence peculiar to camels—in fact, he needed to be cleaned and pressed—but distinctive he certainly was. He was majestic. He would have attracted attention in any gathering, if only by his melancholy cast of feature and the look of hunger lurking round his shadowy eyes.

“You see you have to have two people,” said Mrs. Nolak again.

Perry tentatively gathered up the body and legs and wrapped them about him, tying the hind legs as a girdle round his waist. The effect on the whole was bad. It was even irreverent—like one of those mediaeval pictures of a monk changed into a beast by the ministrations of Satan. At the very best the ensemble resembled a humpbacked cow sitting on her haunches among blankets.

“Don’t look like anything at all,” objected Perry gloomily.

“No,” said Mrs. Nolak; “you see you got to have two people.”

A solution flashed upon Perry.

“You got a date to-night?”

“Oh, I couldn’t possibly——”

“Oh, come on,” said Perry encouragingly. “Sure you can! Here! Be good sport, and climb into these hind legs.”

With difficulty he located them, and extended their yawning depths ingratiatingly. But Mrs. Nolak seemed loath. She backed perversely away.

“Oh, no——”

“C’m on! You can be the front if you want to. Or we’ll flip a coin.”

“Oh, no——”

“Make it worth your while.”

Mrs. Nolak set her lips firmly together.

"Now you just stop!" she said with no coyness implied. "None of the gentlemen ever acted up this way before. My husband——"

"You got a husband?" demanded Perry. "Where is he?"

"He's home."

"Wha's telephone number?"

After considerable parley he obtained the telephone number pertaining to the Nolak penates and got into communication with that small, weary voice he had heard once before that day. But Mr. Nolak, though taken off his guard and somewhat confused by Perry's brilliant flow of logic, stuck staunchly to his point. He refused firmly, but with dignity, to help out Mr. Parkhurst in the capacity of back part of a camel.

Having rung off, or rather having been rung off on, Perry sat down on a three-legged stool to think it over. He named over to himself those friends on whom he might call, and then his mind paused as Betty Medill's name hazily and sorrowfully occurred to him. He had a sentimental thought. He would ask her. Their love affair was over, but she could not refuse this last request. Surely it was not much to ask—to help him keep up his end of social obligation for one short night. And if she insisted, she could be the front part of the camel and he would go as the back. His magnanimity pleased him. His mind even turned to rosy-colored dreams of a tender reconciliation inside the camel—there hidden away from all the world....

"Now you'd better decide right off."

The bourgeois voice of Mrs. Nolak broke in upon his mellow fancies and roused him to action. He went to the phone and called up the Medill house. Miss Betty was out; had gone out to dinner.

Then, when all seemed lost, the camel's back wandered curiously into the store. He was a dilapidated individual with a cold in his head and a general trend about him of downwardness. His cap was pulled down low on his head, and his chin was pulled down low on his chest, his coat hung down to his shoes, he looked run-down, down at the heels, and—Salvation Army to the contrary—down and out. He said that he was the taxicab-driver that the gentleman had hired at the Clarendon Hotel. He had been instructed to wait outside, but he had waited some time, and a suspicion had grown upon him that the gentleman had gone out the back way with purpose to defraud

him—gentlemen sometimes did—so he had come in. He sank down onto the three-legged stool.

"Wanta go to a party?" demanded Perry sternly.

"I gotta work," answered the taxi-driver lugubriously. "I gotta keep my job."

"It's a very good party."

"'S a very good job."

"Come on!" urged Perry. "Be a good fella. See—it's pretty!" He held the camel up and the taxi-driver looked at it cynically.

"Huh!"

Perry searched feverishly among the folds of the cloth.

"See!" he cried enthusiastically, holding up a selection of folds. "This is your part. You don't even have to talk. All you have to do is to walk—and sit down occasionally. You do all the sitting down. Think of it. I'm on my feet all the time and *you* can sit down some of the time. The only time *I* can sit down is when we're lying down, and you can sit down when—oh, any time. See?"

"What's 'at thing?" demanded the individual dubiously. "A shroud?"

"Not at all," said Perry indignantly. "It's a camel."

"Huh?"

Then Perry mentioned a sum of money, and the conversation left the land of grunts and assumed a practical tinge. Perry and the taxi-driver tried on the camel in front of the mirror.

"You can't see it," explained Perry, peering anxiously out through the eyeholes, "but honestly, ole man, you look sim'ly great! Honestly!"

A grunt from the hump acknowledged this somewhat dubious compliment.

"Honestly, you look great!" repeated Perry enthusiastically. "Move round a little."

The hind legs moved forward, giving the effect of a huge cat-camel hunching his back preparatory to a spring.

"No; move sideways."

The camel's hips went neatly out of joint; a hula dancer would have writhed in envy.

“Good, isn’t it?” demanded Perry, turning to Mrs. Nolak for approval.

“It looks lovely,” agreed Mrs. Nolak.

“We’ll take it,” said Perry.

The bundle was stowed under Perry’s arm and they left the shop.

“Go to the party!” he commanded as he took his seat in the back.

“What party?”

“Fanzy-dress party.”

“Where’bouts is it?”

This presented a new problem. Perry tried to remember, but the names of all those who had given parties during the holidays danced confusedly before his eyes. He could ask Mrs. Nolak, but on looking out the window he saw that the shop was dark. Mrs. Nolak had already faded out, a little black smudge far down the snowy street.

“Drive uptown,” directed Perry with fine confidence. “If you see a party, stop. Otherwise I’ll tell you when we get there.”

He fell into a hazy daydream and his thoughts wandered again to Betty—he imagined vaguely that they had had a disagreement because she refused to go to the party as the back part of the camel. He was just slipping off into a chilly doze when he was wakened by the taxi-driver opening the door and shaking him by the arm.

“Here we are, maybe.”

Perry looked out sleepily. A striped awning led from the curb up to a spreading gray stone house, from which issued the low drummy whine of expensive jazz. He recognized the Howard Tate house.

“Sure,” he said emphatically; “’at’s it! Tate’s party to-night. Sure, everybody’s goin’.”

“Say,” said the individual anxiously after another look at the awning, “you sure these people ain’t gonna romp on me for comin’ here?”

Perry drew himself up with dignity.

“’F anybody says anything to you, just tell ’em you’re part of my costume.”

The visualization of himself as a thing rather than a person seemed to reassure the individual.

“All right,” he said reluctantly.

Perry stepped out under the shelter of the awning and began unrolling the camel.

"Let's go," he commanded.

Several minutes later a melancholy, hungry-looking camel, emitting clouds of smoke from his mouth and from the tip of his noble hump, might have been seen crossing the threshold of the Howard Tate residence, passing a startled footman without so much as a snort, and heading directly for the main stairs that led up to the ballroom. The beast walked with a peculiar gait which varied between an uncertain lockstep and a stampede—but can best be described by the word "halting." The camel had a halting gait—and as he walked he alternately elongated and contracted like a gigantic concertina.

III

The Howard Tates are, as every one who lives in Toledo knows, the most formidable people in town. Mrs. Howard Tate was a Chicago Todd before she became a Toledo Tate, and the family generally affect that conscious simplicity which has begun to be the earmark of American aristocracy. The Tates have reached the stage where they talk about pigs and farms and look at you icy-eyed if you are not amused. They have begun to prefer retainers rather than friends as dinner guests, spend a lot of money in a quiet way, and, having lost all sense of competition, are in process of growing quite dull.

The dance this evening was for little Millicent Tate, and though all ages were represented, the dancers were mostly from school and college—the younger married crowd was at the Townsends' circus ball up at the Tallyho Club. Mrs. Tate was standing just inside the ballroom, following Millicent round with her eyes, and beaming whenever she caught her eye. Beside her were two middle-aged sycophants, who were saying what a perfectly exquisite child Millicent was. It was at this moment that Mrs. Tate was grasped firmly by the skirt and her youngest daughter, Emily, aged eleven, hurled herself with an "Oof!" into her mother's arms.

"Why, Emily, what's the trouble?"

"Mamma," said Emily, wild-eyed but voluble, "there's something out on the stairs."

"What?"

"There's a thing out on the stairs, mamma. I think it's a big dog, mamma, but it doesn't look like a dog."

"What do you mean, Emily?"

The sycophants waved their heads sympathetically.

"Mamma, it looks like a—like a camel."

Mrs. Tate laughed.

"You saw a mean old shadow, dear, that's all."

"No, I didn't. No, it was some kind of thing, mamma—big. I was going down-stairs to see if there were any more people, and this dog or something, he was coming up-stairs. Kinda funny, mamma, like he was lame. And then he saw me and gave a sort of growl, and then he slipped at the top of the landing, and I ran."

Mrs. Tate's laugh faded.

"The child must have seen something," she said.

The sycophants agreed that the child must have seen something—and suddenly all three women took an instinctive step away from the door as the sounds of muffled steps were audible just outside.

And then three startled gasps rang out as a dark brown form rounded the corner, and they saw what was apparently a huge beast looking down at them hungrily.

"Oof!" cried Mrs. Tate.

"O-o-oh!" cried the ladies in a chorus.

The camel suddenly humped his back, and the gasps turned to shrieks.

"Oh—look!"

"What is it?"

The dancing stopped, but the dancers hurrying over got quite a different impression of the invader; in fact, the young people immediately suspected that it was a stunt, a hired entertainer come to amuse the party. The boys in long trousers looked at it rather disdainfully, and sauntered over with their hands in their pockets, feeling that their intelligence was being insulted. But the girls uttered little shouts of glee.

"It's a camel!"

"Well, if he isn't the funniest!"

The camel stood there uncertainly, swaying slightly from side to side, and seeming to take in the room in a careful, appraising glance; then as if he had come to an abrupt decision, he turned and ambled swiftly out the door.

Mr. Howard Tate had just come out of the library on the lower floor, and was standing chatting with a young man in the hall. Suddenly they heard the noise of shouting up-stairs, and almost immediately a succession of bumping sounds, followed by the precipitous appearance at the foot of the stairway of a large brown beast that seemed to be going somewhere in a great hurry.

"Now what the devil!" said Mr. Tate, starting.

The beast picked itself up not without dignity and, affecting an air of extreme nonchalance, as if he had just remembered an important engagement, started at a mixed gait toward the front door. In fact, his front legs began casually to run.

"See here now," said Mr. Tate sternly. "Here! Grab it, Butterfield! Grab it!"

The young man enveloped the rear of the camel in a pair of compelling arms, and, realizing that further locomotion was impossible, the front end submitted to capture and stood resignedly in a state of some agitation. By this time a flood of young people was pouring down-stairs, and Mr. Tate, suspecting everything from an ingenious burglar to an escaped lunatic, gave crisp directions to the young man:

"Hold him! Lead him in here; we'll soon see."

The camel consented to be led into the library, and Mr. Tate, after locking the door, took a revolver from a table drawer and instructed the young man to take the thing's head off. Then he gasped and returned the revolver to its hiding-place.

"Well, Perry Parkhurst!" he exclaimed in amazement.

"Got the wrong party, Mr. Tate," said Perry sheepishly. "Hope I didn't scare you."

"Well—you gave us a thrill, Perry." Realization dawned on him. "You're bound for the Townsends' circus ball."

"That's the general idea."

“Let me introduce Mr. Butterfield, Mr. Parkhurst.” Then turning to Perry; “Butterfield is staying with us for a few days.”

“I got a little mixed up,” mumbled Perry. “I’m very sorry.”

“Perfectly all right; most natural mistake in the world. I’ve got a clown rig and I’m going down there myself after a while.” He turned to Butterfield. “Better change your mind and come down with us.”

The young man demurred. He was going to bed.

“Have a drink, Perry?” suggested Mr. Tate.

“Thanks, I will.”

“And, say,” continued Tate quickly, “I’d forgotten all about your—friend here.” He indicated the rear part of the camel. “I didn’t mean to seem discourteous. Is it any one I know? Bring him out.”

“It’s not a friend,” explained Perry hurriedly. “I just rented him.”

“Does he drink?”

“Do you?” demanded Perry, twisting himself tortuously round.

There was a faint sound of assent.

“Sure he does!” said Mr. Tate heartily. “A really efficient camel ought to be able to drink enough so it’d last him three days.”

“Tell you,” said Perry anxiously, “he isn’t exactly dressed up enough to come out. If you give me the bottle I can hand it back to him and he can take his inside.”

From under the cloth was audible the enthusiastic smacking sound inspired by this suggestion. When a butler had appeared with bottles, glasses, and siphon one of the bottles was handed back; thereafter the silent partner could be heard imbibing long potations at frequent intervals.

Thus passed a benign hour. At ten o’clock Mr. Tate decided that they’d better be starting. He donned his clown’s costume; Perry replaced the camel’s head, and side by side they traversed on foot the single block between the Tate house and the Tallyho Club.

The circus ball was in full swing. A great tent fly had been put up inside the ballroom and round the walls had been built rows of booths representing the various attractions of a circus side show, but these were now vacated and over the floor swarmed a shouting, laughing medley of youth and color—clowns, bearded ladies, acrobats, bareback riders, ringmasters, tattooed men, and

charioteers. The Townsends had determined to assure their party of success, so a great quantity of liquor had been surreptitiously brought over from their house and was now flowing freely. A green ribbon ran along the wall completely round the ballroom, with pointing arrows alongside and signs which instructed the uninitiated to "Follow the green line!" The green line led down to the bar, where waited pure punch and wicked punch and plain dark-green bottles.

On the wall above the bar was another arrow, red and very wavy, and under it the slogan: "Now follow this!"

But even amid the luxury of costume and high spirits represented, there, the entrance of the camel created something of a stir, and Perry was immediately surrounded by a curious, laughing crowd attempting to penetrate the identity of this beast that stood by the wide doorway eying the dancers with his hungry, melancholy gaze.

And then Perry saw Betty standing in front of a booth, talking to a comic policeman. She was dressed in the costume of an Egyptian snake-charmer: her tawny hair was braided and drawn through brass rings, the effect crowned with a glittering Oriental tiara. Her fair face was stained to a warm olive glow and on her arms and the half moon of her back writhed painted serpents with single eyes of venomous green. Her feet were in sandals and her skirt was slit to the knees, so that when she walked one caught a glimpse of other slim serpents painted just above her bare ankles. Wound about her neck was a glittering cobra. Altogether a charming costume—one that caused the more nervous among the older women to shrink away from her when she passed, and the more troublesome ones to make great talk about "shouldn't be allowed" and "perfectly disgraceful."

But Perry, peering through the uncertain eyes of the camel, saw only her face, radiant, animated, and glowing with excitement, and her arms and shoulders, whose mobile, expressive gestures made her always the outstanding figure in any group. He was fascinated and his fascination exercised a sobering effect on him. With a growing clarity the events of the day came back—rage rose within him, and with a half-formed intention of taking her away from the crowd he started toward her—or rather he elongated slightly, for he had neglected to issue the preparatory command necessary to locomotion.

But at this point fickle Kismet, who for a day had played with him bitterly and sardonically, decided to reward him in full for the amusement he had afforded her. Kismet turned the tawny eyes of the snake-charmer to the camel. Kismet led her to lean toward the man beside her and say, “Who’s that? That camel?”

“Darned if I know.”

But a little man named Warburton, who knew it all, found it necessary to hazard an opinion:

“It came in with Mr. Tate. I think part of it’s probably Warren Butterfield, the architect from New York, who’s visiting the Tates.”

Something stirred in Betty Medill—that age-old interest of the provincial girl in the visiting man.

“Oh,” she said casually after a slight pause.

At the end of the next dance Betty and her partner finished up within a few feet of the camel. With the informal audacity that was the key-note of the evening she reached out and gently rubbed the camel’s nose.

“Hello, old camel.”

The camel stirred uneasily.

“You ’fraid of me?” said Betty, lifting her eyebrows in reproof. “Don’t be. You see I’m a snake-charmer, but I’m pretty good at camels too.”

The camel bowed very low and some one made the obvious remark about beauty and the beast.

Mrs. Townsend approached the group.

“Well, Mr. Butterfield,” she said helpfully, “I wouldn’t have recognised you.”

Perry bowed again and smiled gleefully behind his mask.

“And who is this with you?” she inquired.

“Oh,” said Perry, his voice muffled by the thick cloth and quite unrecognizable, “he isn’t a fellow, Mrs. Townsend. He’s just part of my costume.”

Mrs. Townsend laughed and moved away. Perry turned again to Betty.

“So,” he thought, “this is how much she cares! On the very day of our final rupture she starts a flirtation with another man—an absolute stranger.”

On an impulse he gave her a soft nudge with his shoulder and waved his head suggestively toward the hall, making it clear that he desired her to leave her partner and accompany him.

“By-by, Rus,” she called to her partner. “This old camel’s got me. Where we going, Prince of Beasts?”

The noble animal made no rejoinder, but stalked gravely along in the direction of a secluded nook on the side stairs.

There she seated herself, and the camel, after some seconds of confusion which included gruff orders and sounds of a heated dispute going on in his interior, placed himself beside her—his hind legs stretching out uncomfortably across two steps.

“Well, old egg,” said Betty cheerfully, “how do you like our happy party?”

The old egg indicated that he liked it by rolling his head ecstatically and executing a gleeful kick with his hoofs.

“This is the first time that I ever had a tête-à-tête with a man’s valet ’round”—she pointed to the hind legs—“or whatever that is.”

“Oh,” mumbled Perry, “he’s deaf and blind.”

“I should think you’d feel rather handicapped—you can’t very well toddle, even if you want to.”

The camel hang his head lugubriously.

“I wish you’d say something,” continued Betty sweetly. “Say you like me, camel. Say you think I’m beautiful. Say you’d like to belong to a pretty snake-charmer.”

The camel would.

“Will you dance with me, camel?”

The camel would try.

Betty devoted half an hour to the camel. She devoted at least half an hour to all visiting men. It was usually sufficient. When she approached a new man the current débutantes were accustomed to scatter right and left like a close column deploying before a machine-gun. And so to Perry Parkhurst was awarded the unique

privilege of seeing his love as others saw her. He was flirted with violently!

IV

This paradise of frail foundation was broken into by the sounds of a general ingress to the ballroom; the cotillion was beginning. Betty and the camel joined the crowd, her brown hand resting lightly on his shoulder, defiantly symbolizing her complete adoption of him.

When they entered the couples were already seating themselves at tables round the walls, and Mrs. Townsend, resplendent as a super bareback rider with rather too rotund calves, was standing in the centre with the ringmaster in charge of arrangements. At a signal to the band every one rose and began to dance.

"Isn't it just slick!" sighed Betty. "Do you think you can possibly dance?"

Perry nodded enthusiastically. He felt suddenly exuberant. After all, he was here incognito talking to his love—he could wink patronizingly at the world.

So Perry danced the cotillion. I say danced, but that is stretching the word far beyond the wildest dreams of the jazziest terpsichorean. He suffered his partner to put her hands on his helpless shoulders and pull him here and there over the floor while he hung his huge head docilely over her shoulder and made futile dummy motions with his feet. His hind legs danced in a manner all their own, chiefly by hopping first on one foot and then on the other. Never being sure whether dancing was going on or not, the hind legs played safe by going through a series of steps whenever the music started playing. So the spectacle was frequently presented of the front part of the camel standing at ease and the rear keeping up a constant energetic motion calculated to rouse a sympathetic perspiration in any soft-hearted observer.

He was frequently favored. He danced first with a tall lady covered with straw who announced jovially that she was a bale of hay and coyly begged him not to eat her.

"I'd like to; you're so sweet," said the camel gallantly.

Each time the ringmaster shouted his call of "Men up!" he lumbered ferociously for Betty with the cardboard wienerwurst or the photograph of the bearded lady or whatever the favor chanced to be. Sometimes he reached her first, but usually his rushes were unsuccessful and resulted in intense interior arguments.

"For Heaven's sake," Perry would snarl, fiercely between his clenched teeth, "get a little pep! I could have gotten her that time if you'd picked your feet up."

"Well, gimme a little warnin'!"

"I did, darn you."

"I can't see a dog-gone thing in here."

"All you have to do is follow me. It's just like dragging a load of sand round to walk with you."

"Maybe you wanta try back here."

"You shut up! If these people found you in this room they'd give you the worst beating you ever had. They'd take your taxi license away from you!"

Perry surprised himself by the ease with which he made this monstrous threat, but it seemed to have a soporific influence on his companion, for he gave out an "aw gwan" and subsided into abashed silence.

The ringmaster mounted to the top of the piano and waved his hand for silence.

"Prizes!" he cried. "Gather round!"

"Yea! Prizes!"

Self-consciously the circle swayed forward. The rather pretty girl who had mustered the nerve to come as a bearded lady trembled with excitement, thinking to be rewarded for an evening's hideousness. The man who had spent the afternoon having tattoo marks painted on him skulked on the edge of the crowd, blushing furiously when any one told him he was sure to get it.

"Lady and gent performers of this circus," announced the ringmaster jovially, "I am sure we will all agree that a good time has been had by all. We will now bestow honor where honor is due by bestowing the prizes. Mrs. Townsend has asked me to bestow the prices. Now, fellow performers, the first prize is for that lady who has

displayed this evening the most striking, becoming"—at this point the bearded lady sighed resignedly—"and original costume." Here the bale of hay pricked up her ears. "Now I am sure that the decision which has been agreed upon will be unanimous with all here present. The first prize goes to Miss Betty Medill, the charming Egyptian snake-charmer." There was a burst of applause, chiefly masculine, and Miss Betty Medill, blushing beautifully through her olive paint, was passed up to receive her award. With a tender glance the ringmaster handed down to her a huge bouquet of orchids.

"And now," he continued, looking round him, "the other prize is for that man who has the most amusing and original costume. This prize goes without dispute to a guest in our midst, a gentleman who is visiting here but whose stay we all hope will be long and merry—in short, to the noble camel who has entertained us all by his hungry look and his brilliant dancing throughout the evening."

He ceased and there was a violent clapping, and yeaing, for it was a popular choice. The prize, a large box of cigars, was put aside for the camel, as he was anatomically unable to accept it in person.

"And now," continued the ringmaster, "we will wind up the cotillion with the marriage of Mirth to Folly!

"Form for the grand wedding march, the beautiful snake-charmer and the noble camel in front!"

Betty skipped forward cheerily and wound an olive arm round the camel's neck. Behind them formed the procession of little boys, little girls, country jakes, fat ladies, thin men, sword-swallowers, wild men of Borneo, and armless wonders, many of them well in their cups, all of them excited and happy and dazzled by the flow of light and color round them, and by the familiar faces, strangely unfamiliar under bizarre wigs and barbaric paint. The voluptuous chords of the wedding march done in blasphemous syncopation issued in a delirious blend from the trombones and saxophones—and the march began.

"Aren't you glad, camel?" demanded Betty sweetly as they stepped off. "Aren't you glad we're going to be married and you're going to belong to the nice snake-charmer ever afterward?"

The camel's front legs pranced, expressing excessive joy.

“Minister! Minister! Where’s the minister?” cried voices out of the revel. “Who’s going to be the clergyman?”

The head of Jumbo, obese negro, waiter at the Tally-ho Club for many years, appeared rashly through a half-opened pantry door.

“Oh, Jumbo!”

“Get old Jumbo. He’s the fella!”

“Come on, Jumbo. How ’bout marrying us a couple?”

“Yea!”

Jumbo was seized by four comedians, stripped of his apron, and escorted to a raised daïs at the head of the ball. There his collar was removed and replaced back side forward with ecclesiastical effect. The parade separated into two lines, leaving an aisle for the bride and groom.

“Lawdy, man,” roared Jumbo, “Ah got ole Bible ’n’ ev’ythin’, sho nuff.”

He produced a battered Bible from an interior pocket.

“Yea! Jumbo’s got a Bible!”

“Razor, too, I’ll bet!”

Together the snake-charmer and the camel ascended the cheering aisle and stopped in front of Jumbo.

“Where’s yo license, camel?”

A man near by prodded Perry.

“Give him a piece of paper. Anything’ll do.”

Perry fumbled confusedly in his pocket, found a folded paper, and pushed it out through the camel’s mouth. Holding it upside down Jumbo pretended to scan it earnestly.

“Dis yeah’s a special camel’s license,” he said. “Get you ring ready, camel.”

Inside the camel Perry turned round and addressed his worse half.

“Gimme a ring, for Heaven’s sake!”

“I ain’t got none,” protested a weary voice.

“You have. I saw it.”

“I ain’t goin’ to take it offen my hand.”

“If you don’t I’ll kill you.”

There was a gasp and Perry felt a huge affair of rhinestone and brass inserted into his hand.

Again he was nudged from the outside.

"Speak up!"

"I do!" cried Perry quickly.

He heard Betty's responses given in a debonair tone, and even in this burlesque the sound thrilled him.

Then he had pushed the rhinestone through a tear in the camel's coat and was slipping it on her finger, muttering ancient and historic words after Jumbo. He didn't want any one to know about this ever. His one idea was to slip away without having to disclose his identity, for Mr. Tate had so far kept his secret well. A dignified young man, Perry—and this might injure his infant law practice.

"Embrace the bride!"

"Unmask, camel, and kiss her!"

Instinctively his heart beat high as Betty turned to him laughingly and began to stroke the card-board muzzle. He felt his self-control giving way, he longed to surround her with his arms and declare his identity and kiss those lips that smiled only a foot away—when suddenly the laughter and applause round them died off and a curious hush fell over the hall. Perry and Betty looked up in surprise. Jumbo had given vent to a huge "Hello!" in such a startled voice that all eyes were bent on him.

"Hello!" he said again. He had turned round the camel's marriage license, which he had been holding upside down, produced spectacles, and was studying it agonizingly.

"Why," he exclaimed, and in the pervading silence his words were heard plainly by every one in the room, "this yeah's a sho-nuff marriage permit."

"What?"

"Huh?"

"Say it again, Jumbo!"

"Sure you can read?"

Jumbo waved them to silence and Perry's blood burned to fire in his veins as he realized the break he had made.

"Yassuh!" repeated Jumbo. "This yeah's a sho-nuff license, and the pa'ties concerned one of 'em is dis yeah young lady, Miz Betty Medill, and th' other's Mistah Perry Pa'khurst."

There was a general gasp, and a low rumble broke out as all eyes fell on the camel. Betty shrank away from him quickly, her tawny eyes giving out sparks of fury.

"Is you Mistah Pa'khurst, you camel?"

Perry made no answer. The crowd pressed up closer and stared at him. He stood frozen rigid with embarrassment, his cardboard face still hungry and sardonic as he regarded the ominous Jumbo.

"Y'all bettah speak up!" said Jumbo slowly, "this yeah's a mighty serious mattah. Outside mah duties at this club ah happens to be a sho-nuff minister in the Firs' Cullud Baptis' Church. It done look to me as though y'all is gone an' got married."

V

The scene that followed will go down forever in the annals of the Tallyho Club. Stout matrons fainted, one hundred per cent Americans swore, wild-eyed débutantes babbled in lightning groups instantly formed and instantly dissolved, and a great buzz of chatter, virulent yet oddly subdued, hummed through the chaotic ballroom. Feverish youths swore they would kill Perry or Jumbo or themselves or some one, and the Baptis' preacheh was besieged by a tempestuous covey of clamorous amateur lawyers, asking questions, making threats, demanding precedents, ordering the bonds annulled, and especially trying to ferret out any hint of prearrangement in what had occurred.

In the corner Mrs. Townsend was crying softly on the shoulder of Mr. Howard Tate, who was trying vainly to comfort her; they were exchanging "all my fault's" volubly and voluminously. Outside on a snow-covered walk Mr. Cyrus Medill, the Aluminum Man, was being paced slowly up and down between two brawny charioteers, giving vent now to a string of unrepeatables, now to wild pleadings that they'd just let him get at Jumbo. He was facetiously attired for the evening as a wild man of Borneo, and the most exacting stage-manager would have acknowledged any improvement in casting the part to be quite impossible.

Meanwhile the two principals held the real centre of the stage. Betty Medill—or was it Betty Parkhurst?—storming furiously, was surrounded by the plainer girls—the prettier ones were too busy talking about her to pay much attention to her—and over on the other side of the hall stood the camel, still intact except for his headpiece, which dangled pathetically on his chest. Perry was earnestly engaged in making protestations of his innocence to a ring of angry, puzzled men. Every few minutes, just as he had apparently proved his case, some one would mention the marriage certificate, and the inquisition would begin again.

A girl named Marion Cloud, considered the second best belle of Toledo, changed the gist of the situation by a remark she made to Betty.

"Well," she said maliciously, "it'll all blow over, dear. The courts will annul it without question."

Betty's angry tears dried miraculously in her eyes, her lips shut tight together, and she looked stonily at Marion. Then she rose and, scattering her sympathizers right and left, walked directly across the room to Perry, who stared at her in terror. Again silence crept down upon the room.

"Will you have the decency to grant me five minutes' conversation—or wasn't that included in your plans?"

He nodded, his mouth unable to form words.

Indicating coldly that he was to follow her she walked out into the hall with her chin uptilted and headed for the privacy of one of the little card-rooms.

Perry started after her, but was brought to a jerky halt by the failure of his hind legs to function.

"You stay here!" he commanded savagely.

"I can't," whined a voice from the hump, "unless you get out first and let me get out."

Perry hesitated, but unable any longer to tolerate the eyes of the curious crowd he muttered a command and the camel moved carefully from the room on its four legs.

Betty was waiting for him.

"Well," she began furiously, "you see what you've done! You and that crazy license! I told you you shouldn't have gotten it!"

"My dear girl, I—"

"Don't say 'dear girl' to me! Save that for your real wife if you ever get one after this disgraceful performance. And don't try to pretend it wasn't all arranged. You know you gave that colored waiter money! You know you did! Do you mean to say you didn't try to marry me?"

"No—of course—"

"Yes, you'd better admit it! You tried it, and now what are you going to do? Do you know my father's nearly crazy? It'll serve you right if he tries to kill you. He'll take his gun and put some cold steel in you. Even if this wed—this *thing* can be annulled it'll hang over me all the rest of my life!"

Perry could not resist quoting softly: "'Oh, camel, wouldn't you like to belong to the pretty snake-charmer for all your—'"

"Shut-up!" cried Betty.

There was a pause.

"Betty," said Perry finally, "there's only one thing to do that will really get us out clear. That's for you to marry me."

"Marry you!"

"Yes. Really it's the only—"

"You shut up! I wouldn't marry you if—if—"

"I know. If I were the last man on earth. But if you care anything about your reputation—"

"Reputation!" she cried. "You're a nice one to think about my reputation *now*. Why didn't you think about my reputation before you hired that horrible Jumbo to—to—"

Perry tossed up his hands hopelessly.

"Very well. I'll do anything you want. Lord knows I renounce all claims!"

"But," said a new voice, "I don't."

Perry and Betty started, and she put her hand to her heart.

"For Heaven's sake, what was that?"

"It's me," said the camel's back.

In a minute Perry had whipped off the camel's skin, and a lax, limp object, his clothes hanging on him damply, his hand clenched tightly on an almost empty bottle, stood defiantly before them.

"Oh," cried Betty, "you brought that object in here to frighten me! You told me he was deaf—that awful person!"

The camel's back sat down on a chair with a sigh of satisfaction.

"Don't talk 'at way about me, lady. I ain't no person. I'm your husband."

"Husband!"

The cry was wrung simultaneously from Betty and Perry.

"Why, sure. I'm as much your husband as that gink is. The smoke didn't marry you to the camel's front. He married you to the whole camel. Why, that's my ring you got on your finger!"

With a little yelp she snatched the ring from her finger and flung it passionately at the floor.

"What's all this?" demanded Perry dazedly.

"Jes' that you better fix me an' fix me right. If you don't I'm a-gonna have the same claim you got to bein' married to her!"

"That's bigamy," said Perry, turning gravely to Betty.

Then came the supreme moment of Perry's evening, the ultimate chance on which he risked his fortunes. He rose and looked first at Betty, where she sat weakly, aghast at this new complication, and then at the individual who swayed from side to side on his chair, uncertainly, menacingly.

"Very well," said Perry slowly to the individual, "you can have her. Betty, I'm going to prove to you that as far as I'm concerned our marriage was entirely accidental. I'm going to renounce utterly my rights to have you as my wife, and give you to—to the man whose ring you wear—your lawful husband."

There was a pause and four horror-stricken eyes were turned on him.

"Good-by, Betty," he said brokenly. "Don't forget me in your new-found happiness. I'm going to leave for the Far West on the morning train. Think of me kindly, Betty."

With a last glance at them he turned and his head rested on his chest as his hand touched the door-knob.

"Good-by," he repeated. He turned the door-knob.

But at this sound the snakes and silk and tawny hair precipitated themselves violently toward him.

“Oh, Perry, don’t leave me! Perry, Perry, take me with you!”

Her tears flowed damply on his neck. Calmly he folded his arms about her.

“I don’t care,” she cried. “I love you and if you can wake up a minister at this hour and have it done over again I’ll go West with you.”

Over her shoulder the front part of the camel looked at the back part of the camel—and they exchanged a particularly subtle, esoteric sort of wink that only true camels can understand.

MAY DAY

There had been a war fought and won and the great city of the conquering people was crossed with triumphal arches and vivid with thrown flowers of white, red, and rose. All through the long spring days the returning soldiers marched up the chief highway behind the strump of drums and the joyous, resonant wind of the brasses, while merchants and clerks left their bickerings and figurings and, crowding to the windows, turned their white-bunched faces gravely upon the passing battalions.

Never had there been such splendor in the great city, for the victorious war had brought plenty in its train, and the merchants had flocked thither from the South and West with their households to taste of all the luscious feasts and witness the lavish entertainments prepared—and to buy for their women furs against the next winter and bags of golden mesh and varicolored slippers of silk and silver and rose satin and cloth of gold.

So gaily and noisily were the peace and prosperity impending hymned by the scribes and poets of the conquering people that more and more spenders had gathered from the provinces to drink the wine of excitement, and faster and faster did the merchants dispose of their trinkets and slippers until they sent up a mighty cry for more trinkets and more slippers in order that they might give in barter what was demanded of them. Some even of them flung up their hands helplessly, shouting:

"Alas! I have no more slippers! and alas! I have no more trinkets! May heaven help me for I know not what I shall do!"

But no one listened to their great outcry, for the throngs were far too busy—day by day, the foot-soldiers trod jauntily the highway and all exulted because the young men returning were pure and brave, sound of tooth and pink of cheek, and the young women of the land were virgins and comely both of face and of figure.

So during all this time there were many adventures that happened in the great city, and, of these, several—or perhaps one—are here set down.

I

At nine o'clock on the morning of the first of May, 1919, a young man spoke to the room clerk at the Biltmore Hotel, asking if Mr. Philip Dean were registered there, and if so, could he be connected with Mr. Dean's rooms. The inquirer was dressed in a well-cut, shabby suit. He was small, slender, and darkly handsome; his eyes were framed above with unusually long eyelashes and below with the blue semicircle of ill health, this latter effect heightened by an unnatural glow which colored his face like a low, incessant fever.

Mr. Dean was staying there. The young man was directed to a telephone at the side.

After a second his connection was made; a sleepy voice hello'd from somewhere above.

"Mr. Dean?"—this very eagerly—"it's Gordon, Phil. It's Gordon Sterrett. I'm down-stairs. I heard you were in New York and I had a hunch you'd be here."

The sleepy voice became gradually enthusiastic. Well, how was Gordy, old boy! Well, he certainly was surprised and tickled! Would Gordy come right up, for Pete's sake!

A few minutes later Philip Dean, dressed in blue silk pajamas, opened his door and the two young men greeted each other with a half-embarrassed exuberance. They were both about twenty-four, Yale graduates of the year before the war; but there the resemblance stopped abruptly. Dean was blond, ruddy, and rugged under his thin pajamas. Everything about him radiated fitness and bodily comfort. He smiled frequently, showing large and prominent teeth.

"I was going to look you up," he cried enthusiastically. "I'm taking a couple of weeks off. If you'll sit down a sec I'll be right with you. Going to take a shower."

As he vanished into the bathroom his visitor's dark eyes roved nervously around the room, resting for a moment on a great English travelling bag in the corner and on a family of thick silk shirts littered on the chairs amid impressive neckties and soft woollen socks.

Gordon rose and, picking up one of the shirts, gave it a minute examination. It was of very heavy silk, yellow, with a pale blue stripe—and there were nearly a dozen of them. He stared involuntarily at his own shirt-cuffs—they were ragged and linty at

the edges and soiled to a faint gray. Dropping the silk shirt, he held his coat-sleeves down and worked the frayed shirt-cuffs up till they were out of sight. Then he went to the mirror and looked at himself with listless, unhappy interest. His tie, of former glory, was faded and thumb-creased—it served no longer to hide the jagged buttonholes of his collar. He thought, quite without amusement, that only three years before he had received a scattering vote in the senior elections at college for being the best-dressed man in his class.

Dean emerged from the bathroom polishing his body.

"Saw an old friend of yours last night," he remarked. "Passed her in the lobby and couldn't think of her name to save my neck. That girl you brought up to New Haven senior year."

Gordon started.

"Edith Bradin? That whom you mean?"

"'At's the one. Damn good looking. She's still sort of a pretty doll—you know what I mean: as if you touched her she'd smear."

He surveyed his shining self complacently in the mirror, smiled faintly, exposing a section of teeth.

"She must be twenty-three anyway," he continued.

"Twenty-two last month," said Gordon absently.

"What? Oh, last month. Well, I imagine she's down for the Gamma Psi dance. Did you know we're having a Yale Gamma Psi dance to-night at Delmonico's? You better come up, Gordy. Half of New Haven'll probably be there. I can get you an invitation."

Draping himself reluctantly in fresh underwear, Dean lit a cigarette and sat down by the open window, inspecting his calves and knees under the morning sunshine which poured into the room.

"Sit down, Gordy," he suggested, "and tell me all about what you've been doing and what you're doing now and everything."

Gordon collapsed unexpectedly upon the bed; lay there inert and spiritless. His mouth, which habitually dropped a little open when his face was in repose, became suddenly helpless and pathetic.

"What's the matter?" asked Dean quickly.

"Oh, God!"

"What's the matter?"

"Every God damn thing in the world," he said miserably. "I've absolutely gone to pieces, Phil. I'm all in."

"Huh?"

"I'm all in." His voice was shaking.

Dean scrutinized him more closely with appraising blue eyes.

"You certainly look all shot."

"I am. I've made a hell of a mess of everything." He paused. "I'd better start at the beginning—or will it bore you?"

"Not at all; go on." There was, however, a hesitant note in Dean's voice. This trip East had been planned for a holiday—to find Gordon Sterrett in trouble exasperated him a little.

"Go on," he repeated, and then added half under his breath, "Get it over with."

"Well," began Gordon unsteadily, "I got back from France in February, went home to Harrisburg for a month, and then came down to New York to get a job. I got one—with an export company. They fired me yesterday."

"Fired you?"

"I'm coming to that, Phil. I want to tell you frankly. You're about the only man I can turn to in a matter like this. You won't mind if I just tell you frankly, will you, Phil?"

Dean stiffened a bit more. The pats he was bestowing on his knees grew perfunctory. He felt vaguely that he was being unfairly saddled with responsibility; he was not even sure he wanted to be told. Though never surprised at finding Gordon Sterrett in mild difficulty, there was something in this present misery that repelled him and hardened him, even though it excited his curiosity.

"Go on."

"It's a girl."

"Hm." Dean resolved that nothing was going to spoil his trip. If Gordon was going to be depressing, then he'd have to see less of Gordon.

"Her name is Jewel Hudson," went on the distressed voice from the bed. "She used to be 'pure,' I guess, up to about a year ago. Lived here in New York—poor family. Her people are dead now and she lives with an old aunt. You see it was just about the time I met her

that everybody began to come back from France in droves—and all I did was to welcome the newly arrived and go on parties with 'em. That's the way it started, Phil, just from being glad to see everybody and having them glad to see me."

"You ought to've had more sense."

"I know," Gordon paused, and then continued listlessly. "I'm on my own now, you know, and Phil, I can't stand being poor. Then came this darn girl. She sort of fell in love with me for a while and, though I never intended to get so involved, I'd always seem to run into her somewhere. You can imagine the sort of work I was doing for those exporting people—of course, I always intended to draw; do illustrating for magazines; there's a pile of money in it."

"Why didn't you? You've got to buckle down if you want to make good," suggested Dean with cold formalism.

"I tried, a little, but my stuff's crude. I've got talent, Phil; I can draw—but I just don't know how. I ought to go to art school and I can't afford it. Well, things came to a crisis about a week ago. Just as I was down to about my last dollar this girl began bothering me. She wants some money; claims she can make trouble for me if she doesn't get it."

"Can she?"

"I'm afraid she can. That's one reason I lost my job—she kept calling up the office all the time, and that was sort of the last straw down there. She's got a letter all written to send to my family. Oh, she's got me, all right. I've got to have some money for her."

There was an awkward pause. Gordon lay very still, his hands clenched by his side.

"I'm all in," he continued, his voice trembling. "I'm half crazy, Phil. If I hadn't known you were coming East, I think I'd have killed myself. I want you to lend me three hundred dollars."

Dean's hands, which had been patting his bare ankles, were suddenly quiet—and the curious uncertainty playing between the two became taut and strained.

After a second Gordon continued:

"I've bled the family until I'm ashamed to ask for another nickel."

Still Dean made no answer.

"Jewel says she's got to have two hundred dollars."

"Tell her where she can go."

"Yes, that sounds easy, but she's got a couple of drunken letters I wrote her. Unfortunately she's not at all the flabby sort of person you'd expect."

Dean made an expression of distaste.

"I can't stand that sort of woman. You ought to have kept away."

"I know," admitted Gordon wearily.

"You've got to look at things as they are. If you haven't got money you've got to work and stay away from women."

"That's easy for you to say," began Gordon, his eyes narrowing. "You've got all the money in the world."

"I most certainly have not. My family keep darn close tab on what I spend. Just because I have a little leeway I have to be extra careful not to abuse it."

He raised the blind and let in a further flood of sunshine.

"I'm no prig, Lord knows," he went on deliberately. "I like pleasure—and I like a lot of it on a vacation like this, but you're—you're in awful shape. I never heard you talk just this way before. You seem to be sort of bankrupt—morally as well as financially."

"Don't they usually go together?"

Dean shook his head impatiently.

"There's a regular aura about you that I don't understand. It's a sort of evil."

"It's an air of worry and poverty and sleepless nights," said Gordon, rather defiantly.

"I don't know."

"Oh, I admit I'm depressing. I depress myself. But, my God, Phil, a week's rest and a new suit and some ready money and I'd be like—like I was. Phil, I can draw like a streak, and you know it. But half the time I haven't had the money to buy decent drawing materials—and I can't draw when I'm tired and discouraged and all in. With a little ready money I can take a few weeks off and get started."

"How do I know you wouldn't use it on some other woman?"

"Why rub it in?" said Gordon, quietly.

"I'm not rubbing it in. I hate to see you this way."

"Will you lend me the money, Phil?"

"I can't decide right off. That's a lot of money and it'll be darn inconvenient for me."

"It'll be hell for me if you can't—I know I'm whining, and it's all my own fault but—that doesn't change it."

"When could you pay it back?"

This was encouraging. Gordon considered. It was probably wisest to be frank.

"Of course, I could promise to send it back next month, but—I'd better say three months. Just as soon as I start to sell drawings."

"How do I know you'll sell any drawings?"

A new hardness in Dean's voice sent a faint chill of doubt over Gordon. Was it possible that he wouldn't get the money?

"I supposed you had a little confidence in me."

"I did have—but when I see you like this I begin to wonder."

"Do you suppose if I wasn't at the end of my rope I'd come to you like this? Do you think I'm enjoying it?" He broke off and bit his lip, feeling that he had better subdue the rising anger in his voice. After all, he was the suppliant.

"You seem to manage it pretty easily," said Dean angrily. "You put me in the position where, if I don't lend it to you, I'm a sucker—oh, yes, you do. And let me tell you it's no easy thing for me to get hold of three hundred dollars. My income isn't so big but that a slice like that won't play the deuce with it."

He left his chair and began to dress, choosing his clothes carefully. Gordon stretched out his arms and clenched the edges of the bed, fighting back a desire to cry out. His head was splitting and whirring, his mouth was dry and bitter and he could feel the fever in his blood resolving itself into innumerable regular counts like a slow dripping from a roof.

Dean tied his tie precisely, brushed his eyebrows, and removed a piece of tobacco from his teeth with solemnity. Next he filled his cigarette case, tossed the empty box thoughtfully into the waste basket, and settled the case in his vest pocket.

"Had breakfast?" he demanded.

"No; I don't eat it any more."

"Well, we'll go out and have some. We'll decide about that money later. I'm sick of the subject. I came East to have a good time.

"Let's go over to the Yale Club," he continued moodily, and then added with an implied reproof: "You've given up your job. You've got nothing else to do."

"I'd have a lot to do if I had a little money," said Gordon pointedly.

"Oh, for Heaven's sake drop the subject for a while! No point in glooming on my whole trip. Here, here's some money."

He took a five-dollar bill from his wallet and tossed it over to Gordon, who folded it carefully and put it in his pocket. There was an added spot of color in his cheeks, an added glow that was not fever. For an instant before they turned to go out their eyes met and in that instant each found something that made him lower his own glance quickly. For in that instant they quite suddenly and definitely hated each other.

II

Fifth Avenue and Forty-fourth Street swarmed with the noon crowd. The wealthy, happy sun glittered in transient gold through the thick windows of the smart shops, lighting upon mesh bags and purses and strings of pearls in gray velvet cases; upon gaudy feather fans of many colors; upon the laces and silks of expensive dresses; upon the bad paintings and the fine period furniture in the elaborate show rooms of interior decorators.

Working-girls, in pairs and groups and swarms, loitered by these windows, choosing their future boudoirs from some resplendent display which included even a man's silk pajamas laid domestically across the bed. They stood in front of the jewelry stores and picked out their engagement rings, and their wedding rings and their platinum wrist watches, and then drifted on to inspect the feather fans and opera cloaks; meanwhile digesting the sandwiches and sundaes they had eaten for lunch.

All through the crowd were men in uniform, sailors from the great fleet anchored in the Hudson, soldiers with divisional insignia from

Massachusetts to California, wanting fearfully to be noticed, and finding the great city thoroughly fed up with soldiers unless they were nicely massed into pretty formations and uncomfortable under the weight of a pack and rifle. Through this medley Dean and Gordon wandered; the former interested, made alert by the display of humanity at its frothiest and gaudiest; the latter reminded of how often he had been one of the crowd, tired, casually fed, overworked, and dissipated. To Dean the struggle was significant, young, cheerful; to Gordon it was dismal, meaningless, endless.

In the Yale Club they met a group of their former classmates who greeted the visiting Dean vociferously. Sitting in a semicircle of lounges and great chairs, they had a highball all around.

Gordon found the conversation tiresome and interminable. They lunched together *en masse*, warmed with liquor as the afternoon began. They were all going to the Gamma Psi dance that night—it promised to be the best party since the war.

"Edith Bradin's coming," said some one to Gordon. "Didn't she used to be an old flame of yours? Aren't you both from Harrisburg?"

"Yes." He tried to change the subject. "I see her brother occasionally. He's sort of a socialistic nut. Runs a paper or something here in New York."

"Not like his gay sister, eh?" continued his eager informant. "Well, she's coming to-night—with a junior named Peter Himmel."

Gordon was to meet Jewel Hudson at eight o'clock—he had promised to have some money for her. Several times he glanced nervously at his wrist watch. At four, to his relief, Dean rose and announced that he was going over to Rivers Brothers to buy some collars and ties. But as they left the Club another of the party joined them, to Gordon's great dismay. Dean was in a jovial mood now, happy, expectant of the evening's party, faintly hilarious. Over in Rivers' he chose a dozen neckties, selecting each one after long consultations with the other man. Did he think narrow ties were coming back? And wasn't it a shame that Rivers couldn't get any more Welsh Margotson collars? There never was a collar like the "Covington."

Gordon was in something of a panic. He wanted the money immediately. And he was now inspired also with a vague idea of

attending the Gamma Psi dance. He wanted to see Edith—Edith whom he hadn't met since one romantic night at the Harrisburg Country Club just before he went to France. The affair had died, drowned in the turmoil of the war and quite forgotten in the arabesque of these three months, but a picture of her, poignant, debonnaire, immersed in her own inconsequential chatter, recurred to him unexpectedly and brought a hundred memories with it. It was Edith's face that he had cherished through college with a sort of detached yet affectionate admiration. He had loved to draw her—around his room had been a dozen sketches of her—playing golf, swimming—he could draw her pert, arresting profile with his eyes shut.

They left Rivers' at five-thirty and paused for a moment on the sidewalk.

"Well," said Dean genially, "I'm all set now. Think I'll go back to the hotel and get a shave, haircut, and massage."

"Good enough," said the other man, "I think I'll join you."

Gordon wondered if he was to be beaten after all. With difficulty he restrained himself from turning to the man and snarling out, "Go on away, damn you!" In despair he suspected that perhaps Dean had spoken to him, was keeping him along in order to avoid a dispute about the money.

They went into the Biltmore—a Biltmore alive with girls—mostly from the West and South, the stellar débutantes of many cities gathered for the dance of a famous fraternity of a famous university. But to Gordon they were faces in a dream. He gathered together his forces for a last appeal, was about to come out with he knew not what, when Dean suddenly excused himself to the other man and taking Gordon's arm led him aside.

"Gordy," he said quickly, "I've thought the whole thing over carefully and I've decided that I can't lend you that money. I'd like to oblige you, but I don't feel I ought to—it'd put a crimp in me for a month."

Gordon, watching him dully, wondered why he had never before noticed how much those upper teeth projected.

"I'm—mighty sorry, Gordon," continued Dean, "but that's the way it is."

He took out his wallet and deliberately counted out seventy-five dollars in bills.

"Here," he said, holding them out, "here's seventy-five; that makes eighty all together. That's all the actual cash I have with me, besides what I'll actually spend on the trip."

Gordon raised his clenched hand automatically, opened it as though it were a tongs he was holding, and clenched it again on the money.

"I'll see you at the dance," continued Dean. "I've got to get along to the barber shop."

"So-long," said Gordon in a strained and husky voice.

"So-long."

Dean, began to smile, but seemed to change his mind. He nodded briskly and disappeared.

But Gordon stood there, his handsome face awry with distress, the roll of bills clenched tightly in his hand. Then, blinded by sudden tears, he stumbled clumsily down the Biltmore steps.

III

About nine o'clock of the same night two human beings came out of a cheap restaurant in Sixth Avenue. They were ugly, ill-nourished, devoid of all except the very lowest form of intelligence, and without even that animal exuberance that in itself brings color into life; they were lately vermin-ridden, cold, and hungry in a dirty town of a strange land; they were poor, friendless; tossed as driftwood from their births, they would be tossed as driftwood to their deaths. They were dressed in the uniform of the United States Army, and on the shoulder of each was the insignia of a drafted division from New Jersey, landed three days before.

The taller of the two was named Carrol Key, a name hinting that in his veins, however thinly diluted by generations of degeneration, ran blood of some potentiality. But one could stare endlessly at the long, chinless face, the dull, watery eyes, and high cheek-bones, without finding suggestion of either ancestral worth or native resourcefulness.

His companion was swart and bandy-legged, with rat-eyes and a much-broken hooked nose. His defiant air was obviously a pretense, a weapon of protection borrowed from that world of snarl and snap, of physical bluff and physical menace, in which he had always lived. His name was Gus Rose.

Leaving the café they sauntered down Sixth Avenue, wielding toothpicks with great gusto and complete detachment.

"Where to?" asked Rose, in a tone which implied that he would not be surprised if Key suggested the South Sea Islands.

"What you say we see if we can getta holda some liquor?" Prohibition was not yet. The ginger in the suggestion was caused by the law forbidding the selling of liquor to soldiers.

Rose agreed enthusiastically.

"I got an idea," continued Key, after a moment's thought, "I got a brother somewhere."

"In New York?"

"Yeah. He's an old fella." He meant that he was an elder brother. "He's a waiter in a hash joint."

"Maybe he can get us some."

"I'll say he can!"

"B'lieve me, I'm goin' to get this darn uniform off me to-morra. Never get me in it again, neither. I'm goin' to get me some regular clothes."

"Say, maybe I'm not."

As their combined finances were something less than five dollars, this intention can be taken largely as a pleasant game of words, harmless and consoling. It seemed to please both of them, however, for they reinforced it with chuckling and mention of personages high in biblical circles, adding such further emphasis as "Oh, boy!" "You know!" and "I'll say so!" repeated many times over.

The entire mental pabulum of these two men consisted of an offended nasal comment extended through the years upon the institution—army, business, or poorhouse—which kept them alive, and toward their immediate superior in that institution. Until that very morning the institution had been the "government" and the immediate superior had been the "Cap'n"—from these two they had

glided out and were now in the vaguely uncomfortable state before they should adopt their next bondage. They were uncertain, resentful, and somewhat ill at ease. This they hid by pretending an elaborate relief at being out of the army, and by assuring each other that military discipline should never again rule their stubborn, liberty-loving wills. Yet, as a matter of fact, they would have felt more at home in a prison than in this new-found and unquestionable freedom.

Suddenly Key increased his gait. Rose, looking up and following his glance, discovered a crowd that was collecting fifty yards down the street. Key chuckled and began to run in the direction of the crowd; Rose thereupon also chuckled and his short bandy legs twinkled beside the long, awkward strides of his companion.

Reaching the outskirts of the crowd they immediately became an indistinguishable part of it. It was composed of ragged civilians somewhat the worse for liquor, and of soldiers representing many divisions and many stages of sobriety, all clustered around a gesticulating little Jew with long black whiskers, who was waving his arms and delivering an excited but succinct harangue. Key and Rose, having wedged themselves into the approximate parquet, scrutinized him with acute suspicion, as his words penetrated their common consciousness.

"—What have you got outa the war?" he was crying fiercely. "Look arounja, look arounja! Are you rich? Have you got a lot of money offered you?—no; you're lucky if you're alive and got both your legs; you're lucky if you came back an' find your wife ain't gone off with some other fella that had the money to buy himself out of the war! That's when you're lucky! Who got anything out of it except J. P. Morgan an' John D. Rockerfeller?"

At this point the little Jew's oration was interrupted by the hostile impact of a fist upon the point of his bearded chin and he toppled backward to a sprawl on the pavement.

"God damn Bolsheviki!" cried the big soldier-blacksmith who had delivered the blow. There was a rumble of approval, the crowd closed in nearer.

The Jew staggered to his feet, and immediately went down again before a half-dozen reaching-in fists. This time he stayed down,

breathing heavily, blood oozing from his lip where it was cut within and without.

There was a riot of voices, and in a minute Rose and Key found themselves flowing with the jumbled crowd down Sixth Avenue under the leadership of a thin civilian in a slouch hat and the brawny soldier who had summarily ended the oration. The crowd had marvellously swollen to formidable proportions and a stream of more non-committal citizens followed it along the sidewalks lending their moral support by intermittent huzzas.

"Where we goin'?" yelled Key to the man nearest him.

His neighbor pointed up to the leader in the slouch hat.

"That guy knows where there's a lot of 'em! We're goin' to show 'em!"

"We're goin' to show 'em!" whispered Key delightedly to Rose, who repeated the phrase rapturously to a man on the other side.

Down Sixth Avenue swept the procession, joined here and there by soldiers and marines, and now and then by civilians, who came up with the inevitable cry that they were just out of the army themselves, as if presenting it as a card of admission to a newly formed Sporting and Amusement Club.

Then the procession swerved down a cross street and headed for Fifth Avenue and the word filtered here and there that they were bound for a Red meeting at Tolliver Hall.

"Where is it?"

The question went up the line and a moment later the answer floated back. Tolliver Hall was down on Tenth Street. There was a bunch of other sojers who was goin' to break it up and was down there now!

But Tenth Street had a faraway sound and at the word a general groan went up and a score of the procession dropped out. Among these were Rose and Key, who slowed down to a saunter and let the more enthusiastic sweep on by.

"I'd rather get some liquor," said Key as they halted and made their way to the sidewalk amid cries of "Shell hole!" and "Quitters!"

"Does your brother work around here?" asked Rose, assuming the air of one passing from the superficial to the eternal.

"He oughta," replied Key. "I ain't seen him for a coupla years. I been out to Pennsylvania since. Maybe he don't work at night anyhow. It's right along here. He can get us some o'right if he ain't gone."

They found the place after a few minutes' patrol of the street—a shoddy tablecloth restaurant between Fifth Avenue and Broadway. Here Key went inside to inquire for his brother George, while Rose waited on the sidewalk.

"He ain't here no more," said Key emerging. "He's a waiter up to Delmonico's."

Rose nodded wisely, as if he'd expected as much. One should not be surprised at a capable man changing jobs occasionally. He knew a waiter once—there ensued a long conversation as they waited as to whether waiters made more in actual wages than in tips—it was decided that it depended on the social tone of the joint wherein the waiter labored. After having given each other vivid pictures of millionaires dining at Delmonico's and throwing away fifty-dollar bills after their first quart of champagne, both men thought privately of becoming waiters. In fact, Key's narrow brow was secreting a resolution to ask his brother to get him a job.

"A waiter can drink up all the champagne those fellas leave in bottles," suggested Rose with some relish, and then added as an afterthought, "Oh, boy!"

By the time they reached Delmonico's it was half past ten, and they were surprised to see a stream of taxis driving up to the door one after the other and emitting marvelous, hatless young ladies, each one attended by a stiff young gentleman in evening clothes.

"It's a party," said Rose with some awe. "Maybe we better not go in. He'll be busy."

"No, he won't. He'll be o'right."

After some hesitation they entered what appeared to them to be the least elaborate door and, indecision falling upon them immediately, stationed themselves nervously in an inconspicuous corner of the small dining-room in which they found themselves. They took off their caps and held them in their hands. A cloud of gloom fell upon them and both started when a door at one end of the room crashed open, emitting a comet-like waiter who streaked

across the floor and vanished through another door on the other side.

There had been three of these lightning passages before the seekers mustered the acumen to hail a waiter. He turned, looked at them suspiciously, and then approached with soft, catlike steps, as if prepared at any moment to turn and flee.

"Say," began Key, "say, do you know my brother? He's a waiter here."

"His name is Key," annotated Rose.

Yes, the waiter knew Key. He was up-stairs, he thought. There was a big dance going on in the main ballroom. He'd tell him.

Ten minutes later George Key appeared and greeted his brother with the utmost suspicion; his first and most natural thought being that he was going to be asked for money.

George was tall and weak chinned, but there his resemblance to his brother ceased. The waiter's eyes were not dull, they were alert and twinkling, and his manner was suave, in-door, and faintly superior. They exchanged formalities. George was married and had three children. He seemed fairly interested, but not impressed by the news that Carrol had been abroad in the army. This disappointed Carrol.

"George," said the younger brother, these amenities having been disposed of, "we want to get some booze, and they won't sell us none. Can you get us some?"

George considered.

"Sure. Maybe I can. It may be half an hour, though."

"All right," agreed Carrol, "we'll wait."

At this Rose started to sit down in a convenient chair, but was hailed to his feet by the indignant George.

"Hey! Watch out, you! Can't sit down here! This room's all set for a twelve o'clock banquet."

"I ain't goin' to hurt it," said Rose resentfully. "I been through the delouser."

"Never mind," said George sternly, "if the head waiter seen me here talkin' he'd romp all over me."

"Oh."

The mention of the head waiter was full explanation to the other two; they fingered their overseas caps nervously and waited for a suggestion.

"I tell you," said George, after a pause, "I got a place you can wait; you just come here with me."

They followed him out the far door, through a deserted pantry and up a pair of dark winding stairs, emerging finally into a small room chiefly furnished by piles of pails and stacks of scrubbing brushes, and illuminated by a single dim electric light. There he left them, after soliciting two dollars and agreeing to return in half an hour with a quart of whiskey.

"George is makin' money, I bet," said Key gloomily as he seated himself on an inverted pail. "I bet he's making fifty dollars a week."

Rose nodded his head and spat.

"I bet he is, too."

"What'd he say the dance was of?"

"A lot of college fellas. Yale College."

They both nodded solemnly at each other.

"Wonder where that crowda sojers is now?"

"I don't know. I know that's too damn long to walk for me."

"Me too. You don't catch me walkin' that far."

Ten minutes later restlessness seized them.

"I'm goin' to see what's out here," said Rose, stepping cautiously toward the other door.

It was a swinging door of green baize and he pushed it open a cautious inch.

"See anything?"

For answer Rose drew in his breath sharply.

"Doggone! Here's some liquor I'll say!"

"Liquor?"

Key joined Rose at the door, and looked eagerly.

"I'll tell the world that's liquor," he said, after a moment of concentrated gazing.

It was a room about twice as large as the one they were in—and in it was prepared a radiant feast of spirits. There were long walls of

alternating bottles set along two white covered tables; whiskey, gin, brandy, French and Italian vermouths, and orange juice, not to mention an array of syphons and two great empty punch bowls. The room was as yet uninhabited.

"It's for this dance they're just starting," whispered Key; "hear the violins playin'? Say, boy, I wouldn't mind havin' a dance."

They closed the door softly and exchanged a glance of mutual comprehension. There was no need of feeling each other out.

"I'd like to get my hands on a coupla those bottles," said Rose emphatically.

"Me too."

"Do you suppose we'd get seen?"

Key considered.

"Maybe we better wait till they start drinkin' 'em. They got 'em all laid out now, and they know how many of them there are."

They debated this point for several minutes. Rose was all for getting his hands on a bottle now and tucking it under his coat before anyone came into the room. Key, however, advocated caution. He was afraid he might get his brother in trouble. If they waited till some of the bottles were opened it'd be all right to take one, and everybody'd think it was one of the college fellas.

While they were still engaged in argument George Key hurried through the room and, barely grunting at them, disappeared by way of the green baize door. A minute later they heard several corks pop, and then the sound of cracking ice and splashing liquid. George was mixing the punch.

The soldiers exchanged delighted grins.

"Oh, boy!" whispered Rose.

George reappeared.

"Just keep low, boys," he said quickly. "I'll have your stuff for you in five minutes."

He disappeared through the door by which he had come.

As soon as his footsteps receded down the stairs, Rose, after a cautious look, darted into the room of delights and reappeared with a bottle in his hand.

"Here's what I say," he said, as they sat radiantly digesting their first drink. "We'll wait till he comes up, and we'll ask him if we can't just stay here and drink what he brings us—see. We'll tell him we haven't got any place to drink it—see. Then we can sneak in there whenever there ain't nobody in that there room and tuck a bottle under our coats. We'll have enough to last us a coupla days—see?"

"Sure," agreed Rose enthusiastically. "Oh, boy! And if we want to we can sell it to sojers any time we want to."

They were silent for a moment thinking rosily of this idea. Then Key reached up and unhooked the collar of his O. D. coat.

"It's hot in here, ain't it?"

Rose agreed earnestly.

"Hot as hell."

IV

She was still quite angry when she came out of the dressing-room and crossed the intervening parlor of politeness that opened onto the hall—angry not so much at the actual happening which was, after all, the merest commonplace of her social existence, but because it had occurred on this particular night. She had no quarrel with herself. She had acted with that correct mixture of dignity and reticent pity which she always employed. She had succinctly and deftly snubbed him.

It had happened when their taxi was leaving the Biltmore—hadn't gone half a block. He had lifted his right arm awkwardly—she was on his right side—and attempted to settle it snugly around the crimson fur-trimmed opera cloak she wore. This in itself had been a mistake. It was inevitably more graceful for a young man attempting to embrace a young lady of whose acquiescence he was not certain, to first put his far arm around her. It avoided that awkward movement of raising the near arm.

His second *faux pas* was unconscious. She had spent the afternoon at the hairdresser's; the idea of any calamity overtaking her hair was extremely repugnant—yet as Peter made his unfortunate attempt the point of his elbow had just faintly brushed it. That was his second *faux pas*. Two were quite enough.

He had begun to murmur. At the first murmur she had decided that he was nothing but a college boy—Edith was twenty-two, and anyhow, this dance, first of its kind since the war, was reminding her, with the accelerating rhythm of its associations, of something else—of another dance and another man, a man for whom her feelings had been little more than a sad-eyed, adolescent mooniness. Edith Bradin was falling in love with her recollection of Gordon Sterrett.

So she came out of the dressing-room at Delmonico's and stood for a second in the doorway looking over the shoulders of a black dress in front of her at the groups of Yale men who flitted like dignified black moths around the head of the stairs. From the room she had left drifted out the heavy fragrance left by the passage to and fro of many scented young beauties—rich perfumes and the fragile memory-laden dust of fragrant powders. This odor drifting out acquired the tang of cigarette smoke in the hall, and then settled sensuously down the stairs and permeated the ballroom where the Gamma Psi dance was to be held. It was an odor she knew well, exciting, stimulating, restlessly sweet—the odor of a fashionable dance.

She thought of her own appearance. Her bare arms and shoulders were powdered to a creamy white. She knew they looked very soft and would gleam like milk against the black backs that were to silhouette them to-night. The hairdressing had been a success; her reddish mass of hair was piled and crushed and creased to an arrogant marvel of mobile curves. Her lips were finely made of deep carmine; the irises of her eyes were delicate, breakable blue, like china eyes. She was a complete, infinitely delicate, quite perfect thing of beauty, flowing in an even line from a complex coiffure to two small slim feet.

She thought of what she would say to-night at this revel, faintly prestiged already by the sounds of high and low laughter and slippered footsteps, and movements of couples up and down the stairs. She would talk the language she had talked for many years—her line—made up of the current expressions, bits of journalese and college slang strung together into an intrinsic whole, careless, faintly provocative, delicately sentimental. She stalled

faintly as she heard a girl sitting on the stairs near her say: “You don’t know the half of it, dearie!”

And as she smiled her anger melted for a moment, and closing her eyes she drew in a deep breath of pleasure. She dropped her arms to her side until they were faintly touching the sleek sheath that covered and suggested her figure. She had never felt her own softness so much nor so enjoyed the whiteness of her own arms.

“I smell sweet,” she said to herself simply, and then came another thought “I’m made for love.”

She liked the sound of this and thought it again; then in inevitable succession came her new-born riot of dreams about Gordon. The twist of her imagination which, two months before, had disclosed to her her unguessed desire to see him again, seemed now to have been leading up to this dance, this hour.

For all her sleek beauty, Edith was a grave, slow-thinking girl. There was a streak in her of that same desire to ponder, of that adolescent idealism that had turned her brother socialist and pacifist. Henry Bradin had left Cornell, where he had been an instructor in economies, and had come to New York to pour the latest cures for incurable evils into the columns of a radical weekly newspaper.

Edith, less fatuously, would have been content to cure Gordon Sterrett. There was a quality of weakness in Gordon that she wanted to take care of; there was a helplessness in him that she wanted to protect. And she wanted someone she had known a long while, someone who had loved her a long while. She was a little tired; she wanted to get married. Out of a pile of letters, half a dozen pictures and as many memories, and this weariness, she had decided that next time she saw Gordon their relations were going to be changed. She would say something that would change them. There was this evening. This was her evening. All evenings were her evenings.

Then her thoughts were interrupted by a solemn undergraduate with a hurt look and an air of strained formality who presented himself before her and bowed unusually low. It was the man she had come with, Peter Himmel. He was tall and humorous, with horned-rimmed glasses and an air of attractive whimsicality. She

suddenly rather disliked him—probably because he had not succeeded in kissing her.

"Well," she began, "are you still furious at me?"

"Not at all."

She stepped forward and took his arm.

"I'm sorry," she said softly. "I don't know why I snapped out that way. I'm in a bum humor to-night for some strange reason. I'm sorry."

"S'all right," he mumbled, "don't mention it."

He felt disagreeably embarrassed. Was she rubbing in the fact of his late failure?

"It was a mistake," she continued, on the same consciously gentle key. "We'll both forget it." For this he hated her.

A few minutes later they drifted out on the floor while the dozen swaying, sighing members of the specially hired jazz orchestra informed the crowded ballroom that "if a saxophone and me are left alone why then two is com-pan-ee!"

A man with a mustache cut in.

"Hello," he began reprovingly. "You don't remember me."

"I can't just think of your name," she said lightly—"and I know you so well."

"I met you up at—" His voice trailed disconsolately off as a man with very fair hair cut in. Edith murmured a conventional "Thanks, loads—cut in later," to the *inconnu*.

The very fair man insisted on shaking hands enthusiastically. She placed him as one of the numerous Jims of her acquaintance—last name a mystery. She remembered even that he had a peculiar rhythm in dancing and found as they started that she was right.

"Going to be here long?" he breathed confidentially.

She leaned back and looked up at him.

"Couple of weeks."

"Where are you?"

"Biltmore. Call me up some day."

"I mean it," he assured her. "I will. We'll go to tea."

"So do I—Do."

A dark man cut in with intense formality.

"You don't remember me, do you?" he said gravely.

"I should say I do. Your name's Harlan."

"No-ope. Barlow."

"Well, I knew there were two syllables anyway. You're the boy that played the ukulele so well up at Howard Marshall's house party.

"I played—but not—"

A man with prominent teeth cut in. Edith inhaled a slight cloud of whiskey. She liked men to have had something to drink; they were so much more cheerful, and appreciative and complimentary—much easier to talk to.

"My name's Dean, Philip Dean," he said cheerfully. "You don't remember me, I know, but you used to come up to New Haven with a fellow I roomed with senior year, Gordon Sterrett."

Edith looked up quickly.

"Yes, I went up with him twice—to the Pump and Slipper and the Junior prom."

"You've seen him, of course," said Dean carelessly. "He's here to-night. I saw him just a minute ago."

Edith started. Yet she had felt quite sure he would be here.

"Why, no, I haven't—"

A fat man with red hair cut in.

"Hello, Edith," he began.

"Why—hello there—"

She slipped, stumbled lightly.

"I'm sorry, dear," she murmured mechanically.

She had seen Gordon—Gordon very white and listless, leaning against the side of a doorway, smoking, and looking into the ballroom. Edith could see that his face was thin and wan—that the hand he raised to his lips with a cigarette, was trembling. They were dancing quite close to him now.

"—They invite so darn many extra fellas that you—" the short man was saying.

"Hello, Gordon," called Edith over her partner's shoulder. Her heart was pounding wildly.

His large dark eyes were fixed on her. He took a step in her direction. Her partner turned her away—she heard his voice bleating——

"—but half the stags get lit and leave before long, so—" Then a low tone at her side.

"May I, please?"

She was dancing suddenly with Gordon; one of his arms was around her; she felt it tighten spasmodically; felt his hand on her back with the fingers spread. Her hand holding the little lace handkerchief was crushed in his.

"Why Gordon," she began breathlessly.

"Hello, Edith."

She slipped again—was tossed forward by her recovery until her face touched the black cloth of his dinner coat. She loved him—she knew she loved him—then for a minute there was silence while a strange feeling of uneasiness crept over her. Something was wrong.

Of a sudden her heart wrenched, and turned over as she realized what it was. He was pitiful and wretched, a little drunk, and miserably tired.

"Oh—" she cried involuntarily.

His eyes looked down at her. She saw suddenly that they were blood-streaked and rolling uncontrollably.

"Gordon," she murmured, "we'll sit down; I want to sit down."

They were nearly in mid-floor, but she had seen two men start toward her from opposite sides of the room, so she halted, seized Gordon's limp hand and led him bumping through the crowd, her mouth tight shut, her face a little pale under her rouge, her eyes trembling with tears.

She found a place high up on the soft-carpeted stairs, and he sat down heavily beside her.

"Well," he began, staring at her unsteadily, "I certainly am glad to see you, Edith."

She looked at him without answering. The effect of this on her was immeasurable. For years she had seen men in various stages of intoxication, from uncles all the way down to chauffeurs, and her

feelings had varied from amusement to disgust, but here for the first time she was seized with a new feeling—an unutterable horror.

"Gordon," she said accusingly and almost crying, "you look like the devil."

He nodded, "I've had trouble, Edith."

"Trouble?"

"All sorts of trouble. Don't you say anything to the family, but I'm all gone to pieces. I'm a mess, Edith."

His lower lip was sagging. He seemed scarcely to see her.

"Can't you—can't you," she hesitated, "can't you tell me about it, Gordon? You know I'm always interested in you."

She bit her lip—she had intended to say something stronger, but found at the end that she couldn't bring it out.

Gordon shook his head dully. "I can't tell you. You're a good woman. I can't tell a good woman the story."

"Rot," she said, defiantly. "I think it's a perfect insult to call any one a good woman in that way. It's a slam. You've been drinking, Gordon."

"Thanks." He inclined his head gravely. "Thanks for the information."

"Why do you drink?"

"Because I'm so damn miserable."

"Do you think drinking's going to make it any better?"

"What you doing—trying to reform me?"

"No; I'm trying to help you, Gordon. Can't you tell me about it?"

"I'm in an awful mess. Best thing you can do is to pretend not to know me."

"Why, Gordon?"

"I'm sorry I cut in on you—its unfair to you. You're pure woman—and all that sort of thing. Here, I'll get some one else to dance with you."

He rose clumsily to his feet, but she reached up and pulled him down beside her on the stairs.

"Here, Gordon. You're ridiculous. You're hurting me. You're acting like a—like a crazy man—"

"I admit it. I'm a little crazy. Something's wrong with me, Edith. There's something left me. It doesn't matter."

"It does, tell me."

"Just that. I was always queer—little bit different from other boys. All right in college, but now it's all wrong. Things have been snapping inside me for four months like little hooks on a dress, and it's about to come off when a few more hooks go. I'm very gradually going loony."

He turned his eyes full on her and began to laugh, and she shrank away from him.

"What *is* the matter?"

"Just me," he repeated. "I'm going loony. This whole place is like a dream to me—this Delmonico's—"

As he talked she saw he had changed utterly. He wasn't at all light and gay and careless—a great lethargy and discouragement had come over him. Revulsion seized her, followed by a faint, surprising boredom. His voice seemed to come out of a great void.

"Edith," he said, "I used to think I was clever, talented, an artist. Now I know I'm nothing. Can't draw, Edith. Don't know why I'm telling you this."

She nodded absently.

"I can't draw, I can't do anything. I'm poor as a church mouse." He laughed, bitterly and rather too loud. "I've become a damn beggar, a leech on my friends. I'm a failure. I'm poor as hell."

Her distaste was growing. She barely nodded this time, waiting for her first possible cue to rise.

Suddenly Gordon's eyes filled with tears.

"Edith," he said, turning to her with what was evidently a strong effort at self-control, "I can't tell you what it means to me to know there's one person left who's interested in me."

He reached out and patted her hand, and involuntarily she drew it away.

"It's mighty fine of you," he repeated.

"Well," she said slowly, looking him in the eye, "any one's always glad to see an old friend—but I'm sorry to see you like this, Gordon."

There was a pause while they looked at each other, and the momentary eagerness in his eyes wavered. She rose and stood looking at him, her face quite expressionless.

"Shall we dance?" she suggested, coolly.

—Love is fragile—she was thinking—but perhaps the pieces are saved, the things that hovered on lips, that might have been said. The new love words, the tendernesses learned, are treasured up for the next lover.

V

Peter Himmel, escort to the lovely Edith, was unaccustomed to being snubbed; having been snubbed, he was hurt and embarrassed, and ashamed of himself. For a matter of two months he had been on special delivery terms with Edith Bradin, and knowing that the one excuse and explanation of the special delivery letter is its value in sentimental correspondence, he had believed himself quite sure of his ground. He searched in vain for any reason why she should have taken this attitude in the matter of a simple kiss.

Therefore when he was cut in on by the man with the mustache he went out into the hall and, making up a sentence, said it over to himself several times. Considerably deleted, this was it:

"Well, if any girl ever led a man on and then jolted him, she did—and she has no kick coming if I go out and get beautifully boiled."

So he walked through the supper room into a small room adjoining it, which he had located earlier in the evening. It was a room in which there were several large bowls of punch flanked by many bottles. He took a seat beside the table which held the bottles.

At the second highball, boredom, disgust, the monotony of time, the turbidity of events, sank into a vague background before which glittering cobwebs formed. Things became reconciled to themselves, things lay quietly on their shelves; the troubles of the day arranged themselves in trim formation and at his curt wish of dismissal, marched off and disappeared. And with the departure of worry came brilliant, permeating symbolism. Edith became a flighty, negligible girl, not to be worried over; rather to be laughed at. She fitted like a

figure of his own dream into the surface world forming about him. He himself became in a measure symbolic, a type of the continent bacchanal, the brilliant dreamer at play.

Then the symbolic mood faded and as he sipped his third highball his imagination yielded to the warm glow and he lapsed into a state similar to floating on his back in pleasant water. It was at this point that he noticed that a green baize door near him was open about two inches, and that through the aperture a pair of eyes were watching him intently.

"Hm," murmured Peter calmly.

The green door closed—and then opened again—a bare half inch this time.

"Peek-a-boo," murmured Peter.

The door remained stationary and then he became aware of a series of tense intermittent whispers.

"One guy."

"What's he doin'?"

"He's sittin' lookin'."

"He better beat it off. We gotta get another li'l' bottle."

Peter listened while the words filtered into his consciousness.

"Now this," he thought, "is most remarkable."

He was excited. He was jubilant. He felt that he had stumbled upon a mystery. Affecting an elaborate carelessness he arose and waited around the table—then, turning quickly, pulled open the green door, precipitating Private Rose into the room.

Peter bowed.

"How do you do?" he said.

Private Rose set one foot slightly in front of the other, poised for fight, flight, or compromise.

"How do you do?" repeated Peter politely.

"I'm o'right."

"Can I offer you a drink?"

Private Rose looked at him searchingly, suspecting possible sarcasm.

"O'right," he said finally.

Peter indicated a chair.

"Sit down."

"I got a friend," said Rose, "I got a friend in there." He pointed to the green door.

"By all means let's have him in."

Peter crossed over, opened the door and welcomed in Private Key, very suspicious and uncertain and guilty. Chairs were found and the three took their seats around the punch bowl. Peter gave them each a highball and offered them a cigarette from his case. They accepted both with some diffidence.

"Now," continued Peter easily, "may I ask why you gentlemen prefer to lounge away your leisure hours in a room which is chiefly furnished, as far as I can see, with scrubbing brushes. And when the human race has progressed to the stage where seventeen thousand chairs are manufactured on every day except Sunday—" he paused. Rose and Key regarded him vacantly. "Will you tell me," went on Peter, "why you choose to rest yourselves on articles, intended for the transportation of water from one place to another?"

At this point Rose contributed a grunt to the conversation.

"And lastly," finished Peter, "will you tell me why, when you are in a building beautifully hung with enormous candelabra, you prefer to spend these evening hours under one anemic electric light?"

Rose looked at Key; Key looked at Rose. They laughed; they laughed uproariously; they found it was impossible to look at each other without laughing. But they were not laughing with this man—they were laughing at him. To them a man who talked after this fashion was either raving drunk or raving crazy.

"You are Yale men, I presume," said Peter, finishing his highball and preparing another.

They laughed again.

"Na-ah."

"So? I thought perhaps you might be members of that lowly section of the university known as the Sheffield Scientific School."

"Na-ah."

"Hm. Well, that's too bad. No doubt you are Harvard men, anxious to preserve your incognito in this—this paradise of violet blue, as the newspapers say."

"Na-ah," said Key scornfully, "we was just waitin' for somebody."

"Ah," exclaimed Peter, rising and filling their glasses, "very interestin'. Had a date with a scrublady, eh?"

They both denied this indignantly.

"It's all right," Peter reassured them, "don't apologize. A scrublady's as good as any lady in the world. Kipling says 'Any lady and Judy O'Grady under the skin.'"

"Sure," said Key, winking broadly at Rose.

"My case, for instance," continued Peter, finishing his glass. "I got a girl up here that's spoiled. Spoildest darn girl I ever saw. Refused to kiss me; no reason whatsoever. Led me on deliberately to think sure I want to kiss you and then plunk! Threw me over! What's the younger generation comin' to?"

"Say tha's hard luck," said Key—"that's awful hard luck."

"Oh, boy!" said Rose.

"Have another?" said Peter.

"We got in a sort of fight for a while," said Key after a pause, "but it was too far away."

"A fight?—tha's stuff!" said Peter, seating himself unsteadily. "Fight 'em all! I was in the army."

"This was with a Bolshevik fella."

"Tha's stuff!" exclaimed Peter, enthusiastic. "That's what I say! Kill the Bolshevik! Exterminate 'em!"

"We're Americuns," said Rose, implying a sturdy, defiant patriotism.

"Sure," said Peter. "Greatest race in the world! We're all Americans! Have another."

They had another.

VI

At one o'clock a special orchestra, special even in a day of special orchestras, arrived at Delmonico's, and its members, seating themselves arrogantly around the piano, took up the burden of providing music for the Gamma Psi Fraternity. They were headed by a famous flute-player, distinguished throughout New York for his feat of standing on his head and shimmying with his shoulders while he played the latest jazz on his flute. During his performance the lights were extinguished except for the spotlight on the flute-player and another roving beam that threw flickering shadows and changing kaleidoscopic colors over the massed dancers.

Edith had danced herself into that tired, dreamy state habitual only with débutantes, a state equivalent to the glow of a noble soul after several long highballs. Her mind floated vaguely on the bosom of her music; her partners changed with the unreality of phantoms under the colorful shifting dusk, and to her present coma it seemed as if days had passed since the dance began. She had talked on many fragmentary subjects with many men. She had been kissed once and made love to six times. Earlier in the evening different under-graduates had danced with her, but now, like all the more popular girls there, she had her own entourage—that is, half a dozen gallants had singled her out or were alternating her charms with those of some other chosen beauty; they cut in on her in regular, inevitable succession.

Several times she had seen Gordon—he had been sitting a long time on the stairway with his palm to his head, his dull eyes fixed at an infinite spark on the floor before him, very depressed, he looked, and quite drunk—but Edith each time had averted her glance hurriedly. All that seemed long ago; her mind was passive now, her senses were lulled to trance-like sleep; only her feet danced and her voice talked on in hazy sentimental banter.

But Edith was not nearly so tired as to be incapable of moral indignation when Peter Himmel cut in on her, sublimely and happily drunk. She gasped and looked up at him.

"Why, *Peter*!"

"I'm a li'l' stewed, Edith."

"Why, Peter, you're a *peach*, you are! Don't you think it's a bum way of doing—when you're with me?"

Then she smiled unwillingly, for he was looking at her with owlish sentimentality varied with a silly spasmodic smile.

"Darlin' Edith," he began earnestly, "you know I love you, don't you?"

"You tell it well."

"I love you—and I merely wanted you to kiss me," he added sadly.

His embarrassment, his shame, were both gone. She was a mos' beautiful girl in whole worl'. Mos' beautiful eyes, like stars above. He wanted to 'pologize—firs', for presuming try to kiss her; second, for drinking—but he'd been so discouraged 'cause he had thought she was mad at him——

The red-fat man cut in, and looking up at Edith smiled radiantly.

"Did you bring any one?" she asked.

No. The red-fat man was a stag.

"Well, would you mind—would it be an awful bother for you to—to take me home to-night?" (this extreme diffidence was a charming affectation on Edith's part—she knew that the red-fat man would immediately dissolve into a paroxysm of delight).

"Bother? Why, good Lord, I'd be darn glad to! You know I'd be darn glad to."

"Thanks *loads*! You're awfully sweet."

She glanced at her wrist-watch. It was half-past one. And, as she said "half-past one" to herself, it floated vaguely into her mind that her brother had told her at luncheon that he worked in the office of his newspaper until after one-thirty every evening.

Edith turned suddenly to her current partner.

"What street is Delmonico's on, anyway?"

"Street? Oh, why Fifth Avenue, of course."

"I mean, what cross street?"

"Why—let's see—it's on Forty-fourth Street."

This verified what she had thought. Henry's office must be across the street and just around the corner, and it occurred to her immediately that she might slip over for a moment and surprise him, float in on him, a shimmering marvel in her new crimson opera

cloak and "cheer him up." It was exactly the sort of thing Edith revelled in doing—an unconventional, jaunty thing. The idea reached out and gripped at her imagination—after an instant's hesitation she had decided.

"My hair is just about to tumble entirely down," she said pleasantly to her partner; "would you mind if I go and fix it?"

"Not at all."

"You're a peach."

A few minutes later, wrapped in her crimson opera cloak, she flitted down a side-stairs, her cheeks glowing with excitement at her little adventure. She ran by a couple who stood at the door—a weak-chinned waiter and an over-rouged young lady, in hot dispute—and opening the outer door stepped into the warm May night.

VII

The over-rouged young lady followed her with a brief, bitter glance—then turned again to the weak-chinned waiter and took up her argument.

"You better go up and tell him I'm here," she said defiantly, "or I'll go up myself."

"No, you don't!" said George sternly.

The girl smiled sardonically.

"Oh, I don't, don't I? Well, let me tell you I know more college fellas and more of 'em know me, and are glad to take me out on a party, than you ever saw in your whole life."

"Maybe so—"

"Maybe so," she interrupted. "Oh, it's all right for any of 'em like that one that just ran out—God knows where *she* went—it's all right for them that are asked here to come or go as they like—but when I want to see a friend they have some cheap, ham-slinging, bring-me-a-doughnut waiter to stand here and keep me out."

"See here," said the elder Key indignantly, "I can't lose my job. Maybe this fella you're talkin' about doesn't want to see you."

"Oh, he wants to see me all right."

"Anyways, how could I find him in all that crowd?"

"Oh, he'll be there," she asserted confidently. "You just ask anybody for Gordon Sterrett and they'll point him out to you. They all know each other, those fellas."

She produced a mesh bag, and taking out a dollar bill handed it to George.

"Here," she said, "here's a bribe. You find him and give him my message. You tell him if he isn't here in five minutes I'm coming up."

George shook his head pessimistically, considered the question for a moment, wavered violently, and then withdrew.

In less than the allotted time Gordon came down-stairs. He was drunker than he had been earlier in the evening and in a different way. The liquor seemed to have hardened on him like a crust. He was heavy and lurching—almost incoherent when he talked.

"'Lo, Jewel," he said thickly. "Came right away, Jewel, I couldn't get that money. Tried my best."

"Money nothing!" she snapped. "You haven't been near me for ten days. What's the matter?"

He shook his head slowly.

"Been very low, Jewel. Been sick."

"Why didn't you tell me if you were sick. I don't care about the money that bad. I didn't start bothering you about it at all until you began neglecting me."

Again he shook his head.

"Haven't been neglecting you. Not at all."

"Haven't! You haven't been near me for three weeks, unless you been so drunk you didn't know what you were doing."

"Been sick, Jewel," he repeated, turning his eyes upon her wearily.

"You're well enough to come and play with your society friends here all right. You told me you'd meet me for dinner, and you said you'd have some money for me. You didn't even bother to ring me up."

"I couldn't get any money."

"Haven't I just been saying that doesn't matter? I wanted to see *you*, Gordon, but you seem to prefer your somebody else."

He denied this bitterly.

"Then get your hat and come along," she suggested. Gordon hesitated—and she came suddenly close to him and slipped her arms around his neck.

"Come on with me, Gordon," she said in a half whisper. "We'll go over to Devineries' and have a drink, and then we can go up to my apartment."

"I can't, Jewel,——"

"You can," she said intensely.

"I'm sick as a dog!"

"Well, then, you oughtn't to stay here and dance."

With a glance around him in which relief and despair were mingled, Gordon hesitated; then she suddenly pulled him to her and kissed him with soft, pulpy lips.

"All right," he said heavily. "I'll get my hat."

VIII

When Edith came out into the clear blue of the May night she found the Avenue deserted. The windows of the big shops were dark; over their doors were drawn great iron masks until they were only shadowy tombs of the late day's splendor. Glancing down toward Forty-second Street she saw a commingled blur of lights from the all-night restaurants. Over on Sixth Avenue the elevated, a flare of fire, roared across the street between the glimmering parallels of light at the station and streaked along into the crisp dark. But at Forty-fourth Street it was very quiet.

Pulling her cloak close about her Edith darted across the Avenue. She started nervously as a solitary man passed her and said in a hoarse whisper—"Where bound, kiddo?" She was reminded of a night in her childhood when she had walked around the block in her pajamas and a dog had howled at her from a mystery-big back yard.

In a minute she had reached her destination, a two-story, comparatively old building on Forty-fourth, in the upper window of which she thankfully detected a wisp of light. It was bright enough outside for her to make out the sign beside the window—the *New York Trumpet*. She stepped inside a dark hall and after a second saw the stairs in the corner.

Then she was in a long, low room furnished with many desks and hung on all sides with file copies of newspapers. There were only two occupants. They were sitting at different ends of the room, each wearing a green eye-shade and writing by a solitary desk light.

For a moment she stood uncertainly in the doorway, and then both men turned around simultaneously and she recognized her brother.

"Why, Edith!" He rose quickly and approached her in surprise, removing his eye-shade. He was tall, lean, and dark, with black, piercing eyes under very thick glasses. They were far-away eyes that seemed always fixed just over the head of the person to whom he was talking.

He put his hands on her arms and kissed her cheek.

"What is it?" he repeated in some alarm.

"I was at a dance across at Delmonico's, Henry," she said excitedly, "and I couldn't resist tearing over to see you."

"I'm glad you did." His alertness gave way quickly to a habitual vagueness. "You oughtn't to be out alone at night though, ought you?"

The man at the other end of the room had been looking at them curiously, but at Henry's beckoning gesture he approached. He was loosely fat with little twinkling eyes, and, having removed his collar and tie, he gave the impression of a Middle-Western farmer on a Sunday afternoon.

"This is my sister," said Henry. "She dropped in to see me."

"How do you do?" said the fat man, smiling. "My name's Bartholomew, Miss Bradin. I know your brother has forgotten it long ago."

Edith laughed politely.

"Well," he continued, "not exactly gorgeous quarters we have here, are they?"

Edith looked around the room.

"They seem very nice," she replied. "Where do you keep the bombs?"

"The bombs?" repeated Bartholomew, laughing. "That's pretty good—the bombs. Did you hear her, Henry? She wants to know where we keep the bombs. Say, that's pretty good."

Edith swung herself onto a vacant desk and sat dangling her feet over the edge. Her brother took a seat beside her.

"Well," he asked, absent-mindedly, "how do you like New York this trip?"

"Not bad. I'll be over at the Biltmore with the Hoyts until Sunday. Can't you come to luncheon to-morrow?"

He thought a moment.

"I'm especially busy," he objected, "and I hate women in groups."

"All right," she agreed, unruffled. "Let's you and me have luncheon together."

"Very well."

"I'll call for you at twelve."

Bartholomew was obviously anxious to return to his desk, but apparently considered that it would be rude to leave without some parting pleasantry.

"Well"—he began awkwardly.

They both turned to him.

"Well, we—we had an exciting time earlier in the evening."

The two men exchanged glances.

"You should have come earlier," continued Bartholomew, somewhat encouraged. "We had a regular vaudeville."

"Did you really?"

"A serenade," said Henry. "A lot of soldiers gathered down there in the street and began to yell at the sign."

"Why?" she demanded.

"Just a crowd," said Henry, abstractedly. "All crowds have to howl. They didn't have anybody with much initiative in the lead, or they'd probably have forced their way in here and smashed things up."

"Yes," said Bartholomew, turning again to Edith, "you should have been here."

He seemed to consider this a sufficient cue for withdrawal, for he turned abruptly and went back to his desk.

“Are the soldiers all set against the Socialists?” demanded Edith of her brother. “I mean do they attack you violently and all that?”

Henry replaced his eye-shade and yawned.

“The human race has come a long way,” he said casually, “but most of us are throw-backs; the soldiers don’t know what they want, or what they hate, or what they like. They’re used to acting in large bodies, and they seem to have to make demonstrations. So it happens to be against us. There’ve been riots all over the city to-night. It’s May Day, you see.”

“Was the disturbance here pretty serious?”

“Not a bit,” he said scornfully. “About twenty-five of them stopped in the street about nine o’clock, and began to bellow at the moon.”

“Oh”— She changed the subject. “You’re glad to see me, Henry?”

“Why, sure.”

“You don’t seem to be.”

“I am.”

“I suppose you think I’m a—a waster. Sort of the World’s Worst Butterfly.”

Henry laughed.

“Not at all. Have a good time while you’re young. Why? Do I seem like the priggish and earnest youth?”

“No—” she paused,“—but somehow I began thinking how absolutely different the party I’m on is from—from all your purposes. It seems sort of—of incongruous, doesn’t it?—me being at a party like that, and you over here working for a thing that’ll make that sort of party impossible ever any more, if your ideas work.”

“I don’t think of it that way. You’re young, and you’re acting just as you were brought up to act. Go ahead—have a good time?”

Her feet, which had been idly swinging, stopped and her voice dropped a note.

“I wish you’d—you’d come back to Harrisburg and have a good time. Do you feel sure that you’re on the right track——”

“You’re wearing beautiful stockings,” he interrupted. “What on earth are they?”

“They’re embroidered,” she replied, glancing down; “Aren’t they cunning?” She raised her skirts and uncovered slim, silk-sheathed calves. “Or do you disapprove of silk stockings?”

He seemed slightly exasperated, bent his dark eyes on her piercingly.

“Are you trying to make me out as criticizing you in any way, Edith?”

“Not at all——”

She paused. Bartholomew had uttered a grunt. She turned and saw that he had left his desk and was standing at the window.

“What is it?” demanded Henry.

“People,” said Bartholomew, and then after an instant: “Whole jam of them. They’re coming from Sixth Avenue.”

“People?”

The fat man pressed his nose to the pane.

“Soldiers, by God!” he said emphatically. “I had an idea they’d come back.”

Edith jumped to her feet, and running over joined Bartholomew at the window.

“There’s a lot of them!” she cried excitedly. “Come here, Henry!”

Henry readjusted his shade, but kept his seat.

“Hadn’t we better turn out the lights?” suggested Bartholomew.

“No. They’ll go away in a minute.”

“They’re not,” said Edith, peering from the window. “They’re not even thinking of going away. There’s more of them coming. Look—there’s a whole crowd turning the corner of Sixth Avenue.”

By the yellow glow and blue shadows of the street lamp she could see that the sidewalk was crowded with men. They were mostly in uniform, some sober, some enthusiastically drunk, and over the whole swept an incoherent clamor and shouting.

Henry rose, and going to the window exposed himself as a long silhouette against the office lights. Immediately the shouting became a steady yell, and a rattling fusillade of small missiles, corners of tobacco plugs, cigarette-boxes, and even pennies beat against the window. The sounds of the racket now began floating up the stairs as the folding doors revolved.

"They're coming up!" cried Bartholomew.

Edith turned anxiously to Henry.

"They're coming up, Henry."

From down-stairs in the lower hall their cries were now quite audible.

"—God damn Socialists!"

"Pro-Germans! Boche-lovers!"

"Second floor, front! Come on!"

"We'll get the sons—"

The next five minutes passed in a dream. Edith was conscious that the clamor burst suddenly upon the three of them like a cloud of rain, that there was a thunder of many feet on the stairs, that Henry had seized her arm and drawn her back toward the rear of the office. Then the door opened and an overflow of men were forced into the room—not the leaders, but simply those who happened to be in front.

"Hello, Bo!"

"Up late, ain't you!"

"You an' your girl. Damn *you*!"

She noticed that two very drunken soldiers had been forced to the front, where they wobbled fatuously—one of them was short and dark, the other was tall and weak of chin.

Henry stepped forward and raised his hand.

"Friends!" he said.

The clamor faded into a momentary stillness, punctuated with mutterings.

"Friends!" he repeated, his far-away eyes fixed over the heads of the crowd, "you're injuring no one but yourselves by breaking in here to-night. Do we look like rich men? Do we look like Germans? I ask you in all fairness—"

"Pipe down!"

"I'll say you do!"

"Say, who's your lady friend, buddy?"

A man in civilian clothes, who had been pawing over a table, suddenly held up a newspaper.

“Here it is!” he shouted, “They wanted the Germans to win the war!”

A new overflow from the stairs was shouldered in and of a sudden the room was full of men all closing around the pale little group at the back. Edith saw that the tall soldier with the weak chin was still in front. The short dark one had disappeared.

She edged slightly backward, stood close to the open window, through which came a clear breath of cool night air.

Then the room was a riot. She realized that the soldiers were surging forward, glimpsed the fat man swinging a chair over his head—instantly the lights went out and she felt the push of warm bodies under rough cloth, and her ears were full of shouting and trampling and hard breathing.

A figure flashed by her out of nowhere, tottered, was edged sideways, and of a sudden disappeared helplessly out through the open window with a frightened, fragmentary cry that died staccato on the bosom of the clamor. By the faint light streaming from the building backing on the area Edith had a quick impression that it had been the tall soldier with the weak chin.

Anger rose astonishingly in her. She swung her arms wildly, edged blindly toward the thickest of the scuffling. She heard grunts, curses, the muffled impact of fists.

“Henry!” she called frantically, “Henry!”

Then, it was minutes later, she felt suddenly that there were other figures in the room. She heard a voice, deep, bullying, authoritative; she saw yellow rays of light sweeping here and there in the fracas. The cries became more scattered. The scuffling increased and then stopped.

Suddenly the lights were on and the room was full of policemen, clubbing left and right. The deep voice boomed out:

“Here now! Here now! Here now!”

And then:

“Quiet down and get out! Here now!”

The room seemed to empty like a wash-bowl. A policeman fast-grappled in the corner released his hold on his soldier antagonist and started him with a shove toward the door. The deep

voice continued. Edith perceived now that it came from a bull-necked police captain standing near the door.

"Here now! This is no way! One of your own sojers got shoved out of the back window an' killed hisself!"

"Henry!" called Edith, "Henry!"

She beat wildly with her fists on the back of the man in front of her; she brushed between two others; fought, shrieked, and beat her way to a very pale figure sitting on the floor close to a desk.

"Henry," she cried passionately, "what's the matter? What's the matter? Did they hurt you?"

His eyes were shut. He groaned and then looking up said disgustedly—

"They broke my leg. My God, the fools!"

"Here now!" called the police captain. "Here now! Here now!"

IX

"Childs', Fifty-ninth Street," at eight o'clock of any morning differs from its sisters by less than the width of their marble tables or the degree of polish on the frying-pans. You will see there a crowd of poor people with sleep in the corners of their eyes, trying to look straight before them at their food so as not to see the other poor people. But Childs', Fifty-ninth, four hours earlier is quite unlike any Childs' restaurant from Portland, Oregon, to Portland, Maine. Within its pale but sanitary walls one finds a noisy medley of chorus girls, college boys, débutantes, rakes, *filles de joie*—a not unrepresentative mixture of the gayest of Broadway, and even of Fifth Avenue.

In the early morning of May the second it was unusually full. Over the marble-topped tables were bent the excited faces of flappers whose fathers owned individual villages. They were eating buckwheat cakes and scrambled eggs with relish and gusto, an accomplishment that it would have been utterly impossible for them to repeat in the same place four hours later.

Almost the entire crowd were from the Gamma Psi dance at Delmonico's except for several chorus girls from a midnight revue who sat at a side table and wished they'd taken off a little more

make-up after the show. Here and there a drab, mouse-like figure, desperately out of place, watched the butterflies with a weary, puzzled curiosity. But the drab figure was the exception. This was the morning after May Day, and celebration was still in the air.

Gus Rose, sober but a little dazed, must be classed as one of the drab figures. How he had got himself from Forty-fourth Street to Fifty-ninth Street after the riot was only a hazy half-memory. He had seen the body of Carrol Key put in an ambulance and driven off, and then he had started up town with two or three soldiers. Somewhere between Forty-fourth Street and Fifty-ninth Street the other soldiers had met some women and disappeared. Rose had wandered to Columbus Circle and chosen the gleaming lights of Childs' to minister to his craving for coffee and doughnuts. He walked in and sat down.

All around him floated airy, inconsequential chatter and high-pitched laughter. At first he failed to understand, but after a puzzled five minutes he realized that this was the aftermath of some gay party. Here and there a restless, hilarious young man wandered fraternally and familiarly between the tables, shaking hands indiscriminately and pausing occasionally for a facetious chat, while excited waiters, bearing cakes and eggs aloft, swore at him silently, and bumped him out of the way. To Rose, seated at the most inconspicuous and least crowded table, the whole scene was a colorful circus of beauty and riotous pleasure.

He became gradually aware, after a few moments, that the couple seated diagonally across from him with their backs to the crowd, were not the least interesting pair in the room. The man was drunk. He wore a dinner coat with a dishevelled tie and shirt swollen by spillings of water and wine. His eyes, dim and blood-shot, roved unnaturally from side to side. His breath came short between his lips.

"He's been on a spree!" thought Rose.

The woman was almost if not quite sober. She was pretty, with dark eyes and feverish high color, and she kept her active eyes fixed on her companion with the alertness of a hawk. From time to time she would lean and whisper intently to him, and he would answer by inclining his head heavily or by a particularly ghoulish and repellent wink.

Rose scrutinized them dumbly for some minutes until the woman gave him a quick, resentful look; then he shifted his gaze to two of the most conspicuously hilarious of the promenaders who were on a protracted circuit of the tables. To his surprise he recognized in one of them the young man by whom he had been so ludicrously entertained at Delmonico's. This started him thinking of Key with a vague sentimentality, not unmixed with awe. Key was dead. He had fallen thirty-five feet and split his skull like a cracked cocoa-nut.

"He was a darn good guy," thought Rose mournfully. "He was a darn good guy, o'right. That was awful hard luck about him."

The two promenaders approached and started down between Rose's table and the next, addressing friends and strangers alike with jovial familiarity. Suddenly Rose saw the fair-haired one with the prominent teeth stop, look unsteadily at the man and girl opposite, and then begin to move his head disapprovingly from side to side.

The man with the blood-shot eyes looked up.

"Gordy," said the promenader with the prominent teeth, "Gordy."

"Hello," said the man with the stained shirt thickly.

Prominent teeth shook his finger pessimistically at the pair, giving the woman a glance of aloof condemnation.

"What'd I tell you Gordy?"

Gordon stirred in his seat.

"Go to hell!" he said.

Dean continued to stand there shaking his finger. The woman began to get angry.

"You go way!" she cried fiercely. "You're drunk, that's what you are!"

"So's he," suggested Dean, staying the motion of his finger and pointing it at Gordon.

Peter Himmel ambled up, owlish now and oratorically inclined.

"Here now," he began as if called upon to deal with some petty dispute between children. "Wha's all trouble?"

"You take your friend away," said Jewel tartly. "He's bothering us."

"What's at?"

"You heard me!" she said shrilly. "I said to take your drunken friend away."

Her rising voice rang out above the clatter of the restaurant and a waiter came hurrying up.

"You gotta be more quiet!"

"That fella's drunk," she cried. "He's insulting us."

"Ah-ha, Gordy," persisted the accused. "What'd I tell you." He turned to the waiter. "Gordy an' I friends. Been tryin' help him, haven't I, Gordy?"

Gordy looked up.

"Help me? Hell, no!"

Jewel rose suddenly, and seizing Gordon's arm assisted him to his feet.

"Come on, Gordy!" she said, leaning toward him and speaking in a half whisper. "Let's us get out of here. This fella's got a mean drunk on."

Gordon allowed himself to be urged to his feet and started toward the door. Jewel turned for a second and addressed the provoker of their flight.

"I know all about *you*!" she said fiercely. "Nice friend, you are, I'll say. He told me about you."

Then she seized Gordon's arm, and together they made their way through the curious crowd, paid their check, and went out.

"You'll have to sit down," said the waiter to Peter after they had gone.

"What's 'at? Sit down?"

"Yes—or get out."

Peter turned to Dean.

"Come on," he suggested. "Let's beat up this waiter."

"All right."

They advanced toward him, their faces grown stern. The waiter retreated.

Peter suddenly reached over to a plate on the table beside him and picking up a handful of hash tossed it into the air. It descended as a languid parabola in snowflake effect on the heads of those near by.

"Hey! Ease up!"

"Put him out!"

"Sit down, Peter!"

"Cut out that stuff!"

Peter laughed and bowed.

"Thank you for your kind applause, ladies and gents. If some one will lend me some more hash and a tall hat we will go on with the act."

The bouncer bustled up.

"You've gotta get out!" he said to Peter.

"Hell, no!"

"He's my friend!" put in Dean indignantly.

A crowd of waiters were gathering. "Put him out!"

"Better go, Peter."

There was a short struggle and the two were edged and pushed toward the door.

"I got a hat and a coat here!" cried Peter.

"Well, go get 'em and be spry about it!"

The bouncer released his hold on Peter, who, adopting a ludicrous air of extreme cunning, rushed immediately around to the other table, where he burst into derisive laughter and thumbed his nose at the exasperated waiters.

"Think I just better wait a l'il longer," he announced.

The chase began. Four waiters were sent around one way and four another. Dean caught hold of two of them by the coat, and another struggle took place before the pursuit of Peter could be resumed; he was finally pinioned after overturning a sugar-bowl and several cups of coffee. A fresh argument ensued at the cashier's desk, where Peter attempted to buy another dish of hash to take with him and throw at policemen.

But the commotion upon his exit proper was dwarfed by another phenomenon which drew admiring glances and a prolonged involuntary "Oh-h-h!" from every person in the restaurant.

The great plate-glass front had turned to a deep blue, the color of a Maxfield Parrish moonlight—a blue that seemed to press close upon the pane as if to crowd its way into the restaurant. Dawn had come

up in Columbus Circle, magical, breathless dawn, silhouetting the great statue of the immortal Christopher, and mingling in a curious and uncanny manner with the fading yellow electric light inside.

X

Mr. In and Mr. Out are not listed by the census-taker. You will search for them in vain through the social register or the births, marriages, and deaths, or the grocer's credit list. Oblivion has swallowed them and the testimony that they ever existed at all is vague and shadowy, and inadmissible in a court of law. Yet I have it upon the best authority that for a brief space Mr. In and Mr. Out lived, breathed, answered to their names and radiated vivid personalities of their own.

During the brief span of their lives they walked in their native garments down the great highway of a great nation; were laughed at, sworn at, chased, and fled from. Then they passed and were heard of no more.

They were already taking form dimly, when a taxi cab with the top open breezed down Broadway in the faintest glimmer of May dawn. In this car sat the souls of Mr. In and Mr. Out discussing with amazement the blue light that had so precipitately colored the sky behind the statue of Christopher Columbus, discussing with bewilderment the old, gray faces of the early risers which skimmed palely along the street like blown bits of paper on a gray lake. They were agreed on all things, from the absurdity of the bouncer in Childs' to the absurdity of the business of life. They were dizzy with the extreme maudlin happiness that the morning had awakened in their glowing souls. Indeed, so fresh and vigorous was their pleasure in living that they felt it should be expressed by loud cries.

"Ye-ow-ow!" hooted Peter, making a megaphone with his hands—and Dean joined in with a call that, though equally significant and symbolic, derived its resonance from its very inarticulateness.

"Yo-ho! Yea! Yoho! Yo-buba!"

Fifty-third Street was a bus with a dark, bobbed-hair beauty atop; Fifty-second was a street cleaner who dodged, escaped, and sent up a

yell of, “Look where you’re aimin’!” in a pained and grieved voice. At Fiftieth Street a group of men on a very white sidewalk in front of a very white building turned to stare after them, and shouted:

“Some party, boys!”

At Forty-ninth Street Peter turned to Dean. “Beautiful morning,” he said gravely, squinting up his owlish eyes.

“Probably is.”

“Go get some breakfast, hey?”

Dean agreed—with additions.

“Breakfast and liquor.”

“Breakfast and liquor,” repeated Peter, and they looked at each other, nodding. “That’s logical.”

Then they both burst into loud laughter.

“Breakfast and liquor! Oh, gosh!”

“No such thing,” announced Peter.

“Don’t serve it? Ne’mind. We force ’em serve it. Bring pressure bear.”

“Bring logic bear.”

The taxi cut suddenly off Broadway, sailed along a cross street, and stopped in front of a heavy tomb-like building in Fifth Avenue.

“What’s idea?”

The taxi-driver informed them that this was Delmonico’s.

This was somewhat puzzling. They were forced to devote several minutes to intense concentration, for if such an order had been given there must have been a reason for it.

“Somep’m ’bouta coat,” suggested the taxi-man.

That was it. Peter’s overcoat and hat. He had left them at Delmonico’s. Having decided this, they disembarked from the taxi and strolled toward the entrance arm in arm.

“Hey!” said the taxi-driver.

“Huh?”

“You better pay me.”

They shook their heads in shocked negation.

“Later, not now—we give orders, you wait.”

The taxi-driver objected; he wanted his money now. With the scornful condescension of men exercising tremendous self-control they paid him.

Inside Peter groped in vain through a dim, deserted check-room in search of his coat and derby.

"Gone, I guess. Somebody stole it."

"Some Sheff student."

"All probability."

"Never mind," said Dean, nobly. "I'll leave mine here too—then we'll both be dressed the same."

He removed his overcoat and hat and was hanging them up when his roving glance was caught and held magnetically by two large squares of cardboard tacked to the two coat-room doors. The one on the left-hand door bore the word "In" in big black letters, and the one on the right-hand door flaunted the equally emphatic word "Out."

"Look!" he exclaimed happily—

Peter's eyes followed his pointing finger.

"What?"

"Look at the signs. Let's take 'em."

"Good idea."

"Probably pair very rare an' valuable signs. Probably come in handy."

Peter removed the left-hand sign from the door and endeavored to conceal it about his person. The sign being of considerable proportions, this was a matter of some difficulty. An idea flung itself at him, and with an air of dignified mystery he turned his back. After an instant he wheeled dramatically around, and stretching out his arms displayed himself to the admiring Dean. He had inserted the sign in his vest, completely covering his shirt front. In effect, the word "In" had been painted upon his shirt in large black letters.

"Yoho!" cheered Dean. "Mister In."

He inserted his own sign in like manner.

"Mister Out!" he announced triumphantly. "Mr. In meet Mr. Out."

They advanced and shook hands. Again laughter overcame them and they rocked in a shaken spasm of mirth.

"Yoho!"

"We probably get a flock of breakfast."

"We'll go—go to the Commodore."

Arm in arm they sallied out the door, and turning east in Forty-fourth Street set out for the Commodore.

As they came out a short dark soldier, very pale and tired, who had been wandering listlessly along the sidewalk, turned to look at them.

He started over as though to address them, but as they immediately bent on him glances of withering unrecognition, he waited until they had started unsteadily down the street, and then followed at about forty paces, chuckling to himself and saying, "Oh, boy!" over and over under his breath, in delighted, anticipatory tones.

Mr. In and Mr. Out were meanwhile exchanging pleasantries concerning their future plans.

"We want liquor; we want breakfast. Neither without the other. One and indivisible."

"We want both 'em!"

"Both 'em!"

It was quite light now, and passers-by began to bend curious eyes on the pair. Obviously they were engaged in a discussion, which afforded each of them intense amusement, for occasionally a fit of laughter would seize upon them so violently that, still with their arms interlocked, they would bend nearly double.

Reaching the Commodore, they exchanged a few spicy epigrams with the sleepy-eyed doorman, navigated the revolving door with some difficulty, and then made their way through a thinly populated but startled lobby to the dining-room, where a puzzled waiter showed them an obscure table in a corner. They studied the bill of fare helplessly, telling over the items to each other in puzzled mumbles.

"Don't see any liquor here," said Peter reproachfully.

The waiter became audible but unintelligible.

"Repeat," continued Peter, with patient tolerance, "that there seems to be unexplained and quite distasteful lack of liquor upon bill of fare."

“Here!” said Dean confidently, “let me handle him.” He turned to the waiter—“Bring us—bring us—” he scanned the bill of fare anxiously. “Bring us a quart of champagne and a—a—probably ham sandwich.”

The waiter looked doubtful.

“Bring it!” roared Mr. In and Mr. Out in chorus.

The waiter coughed and disappeared. There was a short wait during which they were subjected without their knowledge to a careful scrutiny by the head-waiter. Then the champagne arrived, and at the sight of it Mr. In and Mr. Out became jubilant.

“Imagine their objecting to us having, champagne for breakfast—jus’ imagine.”

They both concentrated upon the vision of such an awesome possibility, but the feat was too much for them. It was impossible for their joint imaginations to conjure up a world where any one might object to any one else having champagne for breakfast. The waiter drew the cork with an enormous *pop* and their glasses immediately foamed with pale yellow froth.

“Here’s health, Mr. In.”

“Here’s same to you, Mr. Out.”

The waiter withdrew; the minutes passed; the champagne became low in the bottle.

“It’s—it’s mortifying,” said Dean suddenly.

“Wha’s mortifying?”

“The idea their objecting us having champagne breakfast.”

“Mortifying?” Peter considered. “Yes, tha’s word—mortifying.”

Again they collapsed into laughter, howled, swayed, rocked back and forth in their chairs, repeating the word “mortifying” over and over to each other—each repetition seeming to make it only more brilliantly absurd.

After a few more gorgeous minutes they decided on another quart. Their anxious waiter consulted his immediate superior, and this discreet person gave implicit instructions that no more champagne should be served. Their check was brought.

Five minutes later, arm in arm, they left the Commodore and made their way through a curious, staring crowd along Forty-second

Street, and up Vanderbilt Avenue to the Biltmore. There, with sudden cunning, they rose to the occasion and traversed the lobby, walking fast and standing unnaturally erect.

Once in the dining-room they repeated their performance. They were torn between intermittent convulsive laughter and sudden spasmodic discussions of politics, college, and the sunny state of their dispositions. Their watches told them that it was now nine o'clock, and a dim idea was born in them that they were on a memorable party, something that they would remember always. They lingered over the second bottle. Either of them had only to mention the word "mortifying" to send them both into riotous gasps. The dining-room was whirring and shifting now; a curious lightness permeated and rarefied the heavy air.

They paid their check and walked out into the lobby.

It was at this moment that the exterior doors revolved for the thousandth time that morning, and admitted into the lobby a very pale young beauty with dark circles under her eyes, attired in a much-rumpled evening dress. She was accompanied by a plain stout man, obviously not an appropriate escort.

At the top of the stairs this couple encountered Mr. In and Mr. Out.

"Edith," began Mr. In, stepping toward her hilariously and making a sweeping bow, "darling, good morning."

The stout man glanced questioningly at Edith, as if merely asking her permission to throw this man summarily out of the way.

"'Scuse familiarity," added Peter, as an afterthought. "Edith, good-morning."

He seized Dean's elbow and impelled him into the foreground.

"Meet Mr. In, Edith, my bes' frien'. Inseparable. Mr. In and Mr. Out."

Mr. Out advanced and bowed; in fact, he advanced so far and bowed so low that he tipped slightly forward and only kept his balance by placing a hand lightly on Edith's shoulder.

"I'm Mr. Out, Edith," he mumbled pleasantly. "S'misterin Misterout."

"'Smisterinanout," said Peter proudly.

But Edith stared straight by them, her eyes fixed on some infinite speck in the gallery above her. She nodded slightly to the stout man, who advanced bull-like and with a sturdy brisk gesture pushed Mr. In and Mr. Out to either side. Through this alley he and Edith walked.

But ten paces farther on Edith stopped again—stopped and pointed to a short, dark soldier who was eying the crowd in general, and the tableau of Mr. In and Mr. Out in particular, with a sort of puzzled, spell-bound awe.

"There," cried Edith. "See there!"

Her voice rose, became somewhat shrill. Her pointing finger shook slightly.

"There's the soldier who broke my brother's leg."

There were a dozen exclamations; a man in a cutaway coat left his place near the desk and advanced alertly; the stout person made a sort of lightning-like spring toward the short, dark soldier, and then the lobby closed around the little group and blotted them from the sight of Mr. In and Mr. Out.

But to Mr. In and Mr. Out this event was merely a particolored iridescent segment of a whirring, spinning world.

They heard loud voices; they saw the stout man spring; the picture suddenly blurred.

Then they were in an elevator bound skyward.

"What floor, please?" said the elevator man.

"Any floor," said Mr. In.

"Top floor," said Mr. Out.

"This is the top floor," said the elevator man.

"Have another floor put on," said Mr. Out.

"Higher," said Mr. In.

"Heaven," said Mr. Out.

XI

In a bedroom of a small hotel just off Sixth Avenue Gordon Sterrett awoke with a pain in the back of his head and a sick throbbing in all his veins. He looked at the dusky gray shadows in the corners of the room and at a raw place on a large leather chair in the corner where it had long been in use. He saw clothes, dishevelled, rumpled clothes on the floor and he smelt stale cigarette smoke and stale liquor. The windows were tight shut. Outside the bright sunlight had thrown a dust-filled beam across the sill—a beam broken by the head of the wide wooden bed in which he had slept. He lay very quiet—comatose, drugged, his eyes wide, his mind clicking wildly like an unoiled machine.

It must have been thirty seconds after he perceived the sunbeam with the dust on it and the rip on the large leather chair that he had the sense of life close beside him, and it was another thirty seconds after that before that he realized that he was irrevocably married to Jewel Hudson.

He went out half an hour later and bought a revolver at a sporting goods store. Then he took a taxi to the room where he had been living on East Twenty-seventh Street, and, leaning across the table that held his drawing materials, fired a cartridge into his head just behind the temple.

PORCELAIN AND PINK

A room in the down-stairs of a summer cottage. High around the wall runs an art frieze of a fisherman with a pile of nets at his feet and a ship on a crimson ocean, a fisherman with a pile of nets at his feet and a ship on a crimson ocean, a fisherman with a pile of nets at his feet and so on. In one place on the frieze there is an overlapping—here we have half a fisherman with half a pile of nets at his foot, crowded damply against half a ship on half a crimson ocean. The frieze is not in the plot, but frankly it fascinates me. I could continue indefinitely, but I am distracted by one of the two objects in the room—a blue porcelain bath-tub. It has character, this bath-tub. It is not one of the new racing bodies, but is small with a high tonneau and looks as if it were going to jump; discouraged, however, by the shortness of its legs, it has submitted to its environment and to its coat of sky-blue paint. But it grumpily refuses to allow any patron completely to stretch his legs—which brings us neatly to the second object in the room:

It is a girl—clearly an appendage to the bath-tub, only her head and throat—beautiful girls have throats instead of necks—and a suggestion of shoulder appearing above the side. For the first ten minutes of the play the audience is engrossed in wondering if she really is playing the game fairly and hasn't any clothes on or whether it is being cheated and she is dressed.

The girl's name is Julie Marvis. *From the proud way she sits up in the bath-tub we deduce that she is not very tall and that she carries herself well. When she smiles, her upper lip rolls a little and reminds you of an Easter Bunny. She is within whispering distance of twenty years old.*

One thing more—above and to the right of the bath-tub is a window. It is narrow and has a wide sill; it lets in much sunshine, but effectually prevents any one who looks in from seeing the bath-tub. You begin to suspect the plot?

We open, conventionally enough, with a song, but, as the startled gasp of the audience quite drowns out the first half, we will give only the last of it:

Julie: (*In an airy sophrano—enthusiastico*)

When Caesar did the Chicago He was a graceful child, Those sacred chickens Just raised the dickens The Vestal Virgins went wild. Whenever the Nervii got nervy He gave them an awful razz They shook in their shoes With the Consular blues The Imperial Roman Jazz

(*During the wild applause that follows* Julie *modestly moves her arms and makes waves on the surface of the water—at least we suppose she does. Then the door on the left opens and* Lois Marvis *enters, dressed but carrying garments and towels.* Lois *is a year older than* Julie *and is nearly her double in face and voice, but in her clothes and expression are the marks of the conservative. Yes, you've guessed it. Mistaken identity is the old rusty pivot upon which the plot turns.*)

Lois: (*Starting*) Oh, 'scuse me. I didn't know you were here.

Julie: Oh, hello. I'm giving a little concert—

Lois: (*Interrupting*) Why didn't you lock the door?

Julie: Didn't I?

Lois: Of course you didn't. Do you think I just walked through it?

Julie: I thought you picked the lock, dearest.

Lois: You're *so* careless.

Julie: No. I'm happy as a garbage-man's dog and I'm giving a little concert.

Lois: (*Severely*) Grow up!

Julie: (*Waving a pink arm around the room*) The walls reflect the sound, you see. That's why there's something very beautiful about singing in a bath-tub. It gives an effect of surpassing loveliness. Can I render you a selection?

Lois: I wish you'd hurry out of the tub.

Julie: (*Shaking her head thoughtfully*) Can't be hurried. This is my kingdom at present, Godliness.

Lois: Why the mellow name?

Julie: Because you're next to Cleanliness. Don't throw anything please!

Lois: How long will you be?

Julie: (*After some consideration*) Not less than fifteen nor more than twenty-five minutes.

Lois: As a favor to me will you make it ten?

Julie: (*Reminiscing*) Oh, Godliness, do you remember a day in the chill of last January when one Julie, famous for her Easter-rabbit smile, was going out and there was scarcely any hot water and young Julie had just filled the tub for her own little self when the wicked sister came and did bathe herself therein, forcing the young Julie to perform her ablutions with cold cream—which is expensive and a darn lot of troubles?

Lois: (*Impatiently*) Then you won't hurry?

Julie: Why should I?

Lois: I've got a date.

Julie: Here at the house?

Lois: None of your business.

(Julie *shrugs the visible tips of her shoulders and stirs the water into ripples.*)

Julie: So be it.

Lois: Oh, for Heaven's sake, yes! I have a date here, at the house—in a way.

Julie: In a way?

Lois: He isn't coming in. He's calling for me and we're walking.

Julie: (*Raising her eyebrows*) Oh, the plot clears. It's that literary Mr. Calkins. I thought you promised mother you wouldn't invite him in.

Lois: (*Desperately*) She's so idiotic. She detests him because he's just got a divorce. Of course she's had more experience than I have, but—

Julie: (*Wisely*) Don't let her kid you! Experience is the biggest gold brick in the world. All older people have it for sale.

Lois: I like him. We talk literature.

Julie: Oh, so that's why I've noticed all these weighty books around the house lately.

Lois: He lends them to me.

Julie: Well, you've got to play his game. When in Rome do as the Romans would like to do. But I'm through with books. I'm all educated.

Lois: You're very inconsistent—last summer you read every day.

Julie: If I were consistent I'd still be living on warm milk out of a bottle.

Lois: Yes, and probably my bottle. But I like Mr. Calkins.

Julie: I never met him.

Lois: Well, will you hurry up?

Julie: Yes. (*After a pause*) I wait till the water gets tepid and then I let in more hot.

Lois: (*Sarcastically*) How interesting!

Julie: 'Member when we used to play "soapo"?

Lois: Yes—and ten years old. I'm really quite surprised that you don't play it still.

Julie: I do. I'm going to in a minute.

Lois: Silly game.

Julie: (*Warmly*) No, it isn't. It's good for the nerves. I'll bet you've forgotten how to play it.

Lois: (*Defiantly*) No, I haven't. You—you get the tub all full of soapsuds and then you get up on the edge and slide down.

Julie: (*Shaking her head scornfully*) Huh! That's only part of it. You've got to slide down without touching your hand or feet—

Lois:(*Impatiently*) Oh, Lord! What do I care? I wish we'd either stop coming here in the summer or else get a house with two bath-tubs.

Julie: You can buy yourself a little tin one, or use the hose——

Lois: Oh, shut up!

Julie: (*Irrelevantly*) Leave the towel.

Lois: What?

Julie: Leave the towel when you go.

Lois: This towel?

Julie: (*Sweetly*) Yes, I forgot my towel.

Lois: (*Looking around for the first time*) Why, you idiot! You haven't even a kimono.

Julie: (*Also looking around*) Why, so I haven't.

Lois: (*Suspicion growing on her*) How did you get here?

Julie: (*Laughing*) I guess I—I guess I whisked here. You know—a white form whisking down the stairs and—

Lois: (*Scandalized*) Why, you little wretch. Haven't you any pride or self-respect?

Julie: Lots of both. I think that proves it. I looked very well. I really am rather cute in my natural state.

Lois: Well, you—

Julie: (*Thinking aloud*) I wish people didn't wear any clothes. I guess I ought to have been a pagan or a native or something.

Lois: You're a—

Julie: I dreamt last night that one Sunday in church a small boy brought in a magnet that attracted cloth. He attracted the clothes right off of everybody; put them in an awful state; people were crying and shrieking and carrying on as if they'd just discovered their skins for the first time. Only *I* didn't care. So I just laughed. I had to pass the collection plate because nobody else would.

Lois: (*Who has turned a deaf ear to this speech*) Do you mean to tell me that if I hadn't come you'd have run back to your room—un—unclothed?

Julie: *Au naturel* is so much nicer.

Lois: Suppose there had been some one in the living-room.

Julie: There never has been yet.

Lois: Yet! Good grief! How long—

Julie: Besides, I usually have a towel.

Lois: (*Completely overcome*) Golly! You ought to be spanked. I hope you get caught. I hope there's a dozen ministers in the living-room when you come out—and their wives, and their daughters.

Julie: There wouldn't be room for them in the living-room, answered Clean Kate of the Laundry District.

Lois: All right. You've made your own—bath-tub; you can lie in it.

(*Lois starts determinedly for the door.*)

Julie: (*In alarm*) Hey! Hey! I don't care about the k'mono, but I want the towel. I can't dry myself on a piece of soap and a wet wash-rag.

Lois: (*Obstinately*) I won't humor such a creature. You'll have to dry yourself the best way you can. You can roll on the floor like the animals do that don't wear any clothes.

Julie: (*Complacent again*) All right. Get out!

Lois: (*Haughtily*) Huh!

(Julie *turns on the cold water and with her finger directs a parabolic stream at* Lois. Lois *retires quickly, slamming the door after her*. Julie *laughs and turns off the water*)

Julie: (Singing)

When the Arrow-collar man Meets the D'jer-kiss girl On the smokeless Sante Fé Her Pebeco smile Her Lucile style De dum da-de-dum one day—

(*She changes to a whistle and leans forward to turn on the taps, but is startled by three loud banging noises in the pipes. Silence for a moment—then she puts her mouth down near the spigot as if it were a telephone*)

Julie: Hello! (*No answer*) Are you a plumber? (*No answer*) Are you the water department? (*One loud, hollow bang*) What do you want? (*No answer*) I believe you're a ghost. Are you? (*No answer*) Well, then, stop banging. (*She reaches out and turns on the warm tap. No water flows. Again she puts her mouth down close to the spigot*) If you're the plumber that's a mean trick. Turn it on for a fellow. (*Two loud, hollow bangs*) Don't argue! I want water—water! *Water*!

(*A young man's head appears in the window—a head decorated with a slim mustache and sympathetic eyes. These last stare, and though they can see nothing but many fishermen with nets and much crimson ocean, they decide him to speak*)

The Young Man: Some one fainted?

Julie: (*Starting up, all ears immediately*) Jumping cats!

The Young Man: (*Helpfully*) Water's no good for fits.

Julie: Fits! Who said anything about fits!

The Young Man: You said something about a cat jumping.

Julie: (*Decidedly*) I did not!

The Young Man: Well, we can talk it over later, Are you ready to go out? Or do you still feel that if you go with me just now everybody will gossip?

Julie: (*Smiling*) Gossip! Would they? It'd be more than gossip—it'd be a regular scandal.

The Young Man: Here, you're going it a little strong. Your family might be somewhat disgruntled—but to the pure all things are suggestive. No one else would even give it a thought, except a few old women. Come on.

Julie: You don't know what you ask.

The Young Man: Do you imagine we'd have a crowd following us?

Julie: A crowd? There'd be a special, all-steel, buffet train leaving New York hourly.

The Young Man: Say, are you house-cleaning?

Julie: Why?

The Young Man: I see all the pictures are off the walls.

Julie: Why, we never have pictures in this room.

The Young Man: Odd, I never heard of a room without pictures or tapestry or panelling or something.

Julie: There's not even any furniture in here.

The Young Man: What a strange house!

Julie: It depend on the angle you see it from.

The Young Man: (*Sentimentally*) It's so nice talking to you like this—when you're merely a voice. I'm rather glad I can't see you.

Julie; (*Gratefully*) So am I.

The Young Man: What color are you wearing?

Julie: (*After a critical survey of her shoulders*) Why, I guess it's a sort of pinkish white.

The Young Man: Is it becoming to you?

Julie: Very. It's—it's old. I've had it for a long while.

The Young Man: I thought you hated old clothes.

Julie: I do but this was a birthday present and I sort of have to wear it.

The Young Man: Pinkish-white. Well I'll bet it's divine. Is it in style?

Julie: Quite. It's very simple, standard model.

The Young Man: What a voice you have! How it echoes! Sometimes I shut my eyes and seem to see you in a far desert island calling for me. And I plunge toward you through the surf, hearing you call as you stand there, water stretching on both sides of you—

(*The soap slips from the side of the tub and splashes in. The young man blinks*)

YOUNG MAN: What was that? Did I dream it?

Julie: Yes. You're—you're very poetic, aren't you?

The Young Man: (*Dreamily*) No. I do prose. I do verse only when I am stirred.

Julie: (*Murmuring*) Stirred by a spoon—

The Young Man: I have always loved poetry. I can remember to this day the first poem I ever learned by heart. It was "Evangeline."

Julie: That's a fib.

The Young Man: Did I say "Evangeline"? I meant "The Skeleton in Armor."

Julie: I'm a low-brow. But I can remember my first poem. It had one verse:

Parker and Davis Sittin' on a fence Tryne to make a dollar Outa
fif-teen cents.

The Young Man: (*Eagerly*) Are you growing fond of literature?

Julie: If it's not too ancient or complicated or depressing. Same way with people. I usually like 'em not too ancient or complicated or depressing.

The Young Man: Of course I've read enormously. You told me last night that you were very fond of Walter Scott.

Julie: (*Considering*) Scott? Let's see. Yes, I've read "Ivanhoe" and "The Last of the Mohicans."

The Young Man: That's by Cooper.

Julie: (*Angrily*) "Ivanhoe" is? You're crazy! I guess I know. I read it.

The Young Man: "The Last of the Mohicans" is by Cooper.

Julie: What do I care! I like O. Henry. I don't see how he ever wrote those stories. Most of them he wrote in prison. "The Ballad of Reading Gaol" he made up in prison.

The Young Man: (*Biting his lip*) Literature—literature! How much it has meant to me!

Julie: Well, as Gaby Deslys said to Mr. Bergson, with my looks and your brains there's nothing we couldn't do.

The Young Man: (*Laughing*) You certainly are hard to keep up with. One day you're awfully pleasant and the next you're in a mood. If I didn't understand your temperament so well—

Julie: (*Impatiently*) Oh, you're one of these amateur character-readers, are you? Size people up in five minutes and then look wise whenever they're mentioned. I hate that sort of thing.

The Young Man: I don't boast of sizing you up. You're most mysterious, I'll admit.

Julie: There's only two mysterious people in history.

The Young Man: Who are they?

Julie: The Man with the Iron Mask and the fella who says "ug uh-glug uh-glug uh-glug" when the line is busy.

The Young Man: You *are* mysterious. I love you. You're beautiful, intelligent, and virtuous, and that's the rarest known combination.

Julie: You're a historian. Tell me if there are any bath-tubs in history. I think they've been frightfully neglected.

The Young Man: Bath-tubs! Let's see. Well, Agamemnon was stabbed in his bath-tub. And Charlotte Corday stabbed Marat in his bath-tub.

Julie: (*Sighing*) Way back there! Nothing new besides the sun, is there? Why only yesterday I picked up a musical-comedy score that must have been at least twenty years old; and there on the cover it said "The Shimmies of Normandy," but shimmie was spelt the old way, with a "C."

The Young Man: I loathe these modern dances. Oh, Lois, I wish I could see you. Come to the window.

(*There is a loud bang in the water-pipe and suddenly the flow starts from the open taps. Julie turns them off quickly*)

The Young Man: (*Puzzled*) What on earth was that?

Julie: (*Ingeniously*) I heard something, too.

The Young Man: Sounded like running water.

Julie: Didn't it? Strange like it. As a matter of fact I was filling the gold-fish bowl.

The Young Man: (*Still puzzled*) What was that banging noise?

Julie: One of the fish snapping his golden jaws.

The Young Man: (*With sudden resolution*) Lois, I love you. I am not a mundane man but I am a forger—

Julie: (*Interested at once*) Oh, how fascinating.

The Young Man:—a forger ahead. Lois, I want you.

Julie: (*Skeptically*) Huh! What you really want is for the world to come to attention and stand there till you give "Rest!"

The Young Man: Lois I—Lois I—

(*He stops as* Lois *opens the door, comes in, and bangs it behind her. She looks peevishly at* Julie *and then suddenly catches sight of the young man in the window*)

Lois: (*In horror*) Mr. Calkins!

The Young Man: (*Surprised*) Why I thought you said you were wearing pinkish white!

(*After one despairing stare* Lois *shrieks, throws up her hands in surrender, and sinks to the floor.*)

The Young Man: (*In great alarm*) Good Lord! She's fainted! I'll be right in.

(Julie's *eyes light on the towel which has slipped from* Lois's *inert hand.*)

Julie: In that case I'll be right out.

(*She puts her hands on the side of the tub to lift herself out and a murmur, half gasp, half sigh, ripples from the audience.*

A Belasco midnight comes quickly down and blots out the stage.)

Curtain.

FANTASIES

THE DIAMOND AS BIG AS THE RITZ

I

John T. Unger came from a family that had been well known in Hades—a small town on the Mississippi River—for several generations. John's father had held the amateur golf championship through many a heated contest; Mrs. Unger was known "from hot-box to hot-bed," as the local phrase went, for her political addresses; and young John T. Unger, who had just turned sixteen, had danced all the latest dances from New York before he put on long trousers. And now, for a certain time, he was to be away from home. That respect for a New England education which is the bane of all provincial places, which drains them yearly of their most promising young men, had seized upon his parents. Nothing would suit them but that he should go to St. Midas's School near Boston—Hades was too small to hold their darling and gifted son.

Now in Hades—as you know if you ever have been there—the names of the more fashionable preparatory schools and colleges mean very little. The inhabitants have been so long out of the world that, though they make a show of keeping up-to-date in dress and manners and literature, they depend to a great extent on hearsay, and a function that in Hades would be considered elaborate would doubtless be hailed by a Chicago beef-princess as "perhaps a little tacky."

John T. Unger was on the eve of departure. Mrs. Unger, with maternal fatuity, packed his trunks full of linen suits and electric fans, and Mr. Unger presented his son with an asbestos pocket-book stuffed with money.

"Remember, you are always welcome here," he said. "You can be sure, boy, that we'll keep the home fires burning."

"I know," answered John huskily.

"Don't forget who you are and where you come from," continued his father proudly, "and you can do nothing to harm you. You are an Unger—from Hades."

So the old man and the young shook hands, and John walked away with tears streaming from his eyes. Ten minutes later he had passed outside the city limits and he stopped to glance back for the last time. Over the gates the old-fashioned Victorian motto seemed strangely attractive to him. His father had tried time and time again to have it changed to something with a little more push and verve about it, such as "Hades—Your Opportunity," or else a plain "Welcome" sign set over a hearty handshake pricked out in electric lights. The old motto was a little depressing, Mr. Unger had thought—but now ....

So John took his look and then set his face resolutely toward his destination. And, as he turned away, the lights of Hades against the sky seemed full of a warm and passionate beauty.

St. Midas's School is half an hour from Boston in a Rolls-Pierce motor-car. The actual distance will never be known, for no one, except John T. Unger, had ever arrived there save in a Rolls-Pierce and probably no one ever will again. St. Midas's is the most expensive and the most exclusive boys' preparatory school in the world.

John's first two years there passed pleasantly. The fathers of all the boys were money-kings, and John spent his summer visiting at fashionable resorts. While he was very fond of all the boys he visited, their fathers struck him as being much of a piece, and in his boyish way he often wondered at their exceeding sameness. When he told them where his home was they would ask jovially, "Pretty hot down there?" and John would muster a faint smile and answer, "It certainly is." His response would have been heartier had they not all made this joke—at best varying it with, "Is it hot enough for you down there?" which he hated just as much.

In the middle of his second year at school, a quiet, handsome boy named Percy Washington had been put in John's form. The new-comer was pleasant in his manner and exceedingly well dressed even for St. Midas's, but for some reason he kept aloof from the other boys. The only person with whom he was intimate was John T. Unger, but even to John he was entirely uncommunicative

concerning his home or his family. That he was wealthy went without saying, but beyond a few such deductions John knew little of his friend, so it promised rich confectionery for his curiosity when Percy invited him to spend the summer at his home "in the West." He accepted, without hesitation.

It was only when they were in the train that Percy became, for the first time, rather communicative. One day while they were eating lunch in the dining-car and discussing the imperfect characters of several of the boys at school, Percy suddenly changed his tone and made an abrupt remark.

"My father," he said, "is by far the richest man in the world."

"Oh," said John politely. He could think of no answer to make to this confidence. He considered "That's very nice," but it sounded hollow and was on the point of saying, "Really?" but refrained since it would seem to question Percy's statement. And such an astounding statement could scarcely be questioned.

"By far the richest," repeated Percy.

"I was reading in the *World Almanac*," began John, "that there was one man in America with an income of over five million a year and four men with incomes of over three million a year, and—"

"Oh, they're nothing." Percy's mouth was a half-moon of scorn. "Catch-penny capitalists, financial small-fry, petty merchants and money-lenders. My father could buy them out and not know he'd done it."

"But how does he—"

"Why haven't they put down *his* income-tax? Because he doesn't pay any. At least he pays a little one—but he doesn't pay any on his *real* income."

"He must be very rich," said John simply, "I'm glad. I like very rich people.

"The richer a fella is, the better I like him." There was a look of passionate frankness upon his dark face. "I visited the Schnlitzer-Murphys last Easter. Vivian Schnlitzer-Murphy had rubies as big as hen's eggs, and sapphires that were like globes with lights inside them—"

"I love jewels," agreed Percy enthusiastically. "Of course I wouldn't want any one at school to know about it, but I've got quite a collection myself. I used to collect them instead of stamps."

"And diamonds," continued John eagerly. "The Schnlitzer-Murphys had diamonds as big as walnuts—"

"That's nothing." Percy had leaned forward and dropped his voice to a low whisper. "That's nothing at all. My father has a diamond bigger than the Ritz-Carlton Hotel."

II

The Montana sunset lay between two mountains like a gigantic bruise from which dark arteries spread themselves over a poisoned sky. An immense distance under the sky crouched the village of Fish, minute, dismal, and forgotten. There were twelve men, so it was said, in the village of Fish, twelve sombre and inexplicable souls who sucked a lean milk from the almost literally bare rock upon which a mysterious populatory force had begotten them. They had become a race apart, these twelve men of Fish, like some species developed by an early whim of nature, which on second thought had abandoned them to struggle and extermination.

Out of the blue-black bruise in the distance crept a long line of moving lights upon the desolation of the land, and the twelve men of Fish gathered like ghosts at the shanty depot to watch the passing of the seven o'clock train, the Transcontinental Express from Chicago. Six times or so a year the Transcontinental Express, through some inconceivable jurisdiction, stopped at the village of Fish, and when this occurred a figure or so would disembark, mount into a buggy that always appeared from out of the dusk, and drive off toward the bruised sunset. The observation of this pointless and preposterous phenomenon had become a sort of cult among the men of Fish. To observe, that was all; there remained in them none of the vital quality of illusion which would make them wonder or speculate, else a religion might have grown up around these mysterious visitations. But the men of Fish were beyond all religion—the barest and most savage tenets of even Christianity could gain no foothold on that barren rock—so there was no altar, no priest, no sacrifice; only each

night at seven the silent concourse by the shanty depot, a congregation who lifted up a prayer of dim, anaemic wonder.

On this June night, the Great Brakeman, whom, had they deified any one, they might well have chosen as their celestial protagonist, had ordained that the seven o'clock train should leave its human (or inhuman) deposit at Fish. At two minutes after seven Percy Washington and John T. Unger disembarked, hurried past the spellbound, the agape, the fearsome eyes of the twelve men of Fish, mounted into a buggy which had obviously appeared from nowhere, and drove away.

After half an hour, when the twilight had coagulated into dark, the silent negro who was driving the buggy hailed an opaque body somewhere ahead of them in the gloom. In response to his cry, it turned upon them a luminous disc which regarded them like a malignant eye out of the unfathomable night. As they came closer, John saw that it was the tail-light of an immense automobile, larger and more magnificent than any he had ever seen. Its body was of gleaming metal richer than nickel and lighter than silver, and the hubs of the wheels were studded with iridescent geometric figures of green and yellow—John did not dare to guess whether they were glass or jewel.

Two negroes, dressed in glittering livery such as one sees in pictures of royal processions in London, were standing at attention beside the car and, as the two young men dismounted from the buggy, they were greeted in some language which the guest could not understand, but which seemed to be an extreme form of the Southern negro's dialect.

"Get in," said Percy to his friend, as their trunks were tossed to the ebony roof of the limousine. "Sorry we had to bring you this far in that buggy, but of course it wouldn't do for the people on the train or those God-forsaken fellas in Fish to see this automobile."

"Gosh! What a car!" This ejaculation was provoked by its interior. John saw that the upholstery consisted of a thousand minute and exquisite tapestries of silk, woven with jewels and embroideries, and set upon a background of cloth of gold. The two armchair seats in which the boys luxuriated were covered with stuff that resembled duvetyn, but seemed woven in numberless colours of the ends of ostrich feathers.

“What a car!” cried John again, in amazement.

“This thing?” Percy laughed. “Why, it’s just an old junk we use for a station wagon.”

By this time they were gliding along through the darkness toward the break between the two mountains.

“We’ll be there in an hour and a half,” said Percy, looking at the clock. “I may as well tell you it’s not going to be like anything you ever saw before.”

If the car was any indication of what John would see, he was prepared to be astonished indeed. The simple piety prevalent in Hades has the earnest worship of and respect for riches as the first article of its creed—had John felt otherwise than radiantly humble before them, his parents would have turned away in horror at the blasphemy.

They had now reached and were entering the break between the two mountains and almost immediately the way became much rougher.

“If the moon shone down here, you’d see that we’re in a big gulch,” said Percy, trying to peer out of the window. He spoke a few words into the mouthpiece and immediately the footman turned on a searchlight and swept the hillsides with an immense beam.

“Rocky, you see. An ordinary car would be knocked to pieces in half an hour. In fact, it’d take a tank to navigate it unless you knew the way. You notice we’re going uphill now.”

They were obviously ascending, and within a few minutes the car was crossing a high rise, where they caught a glimpse of a pale moon newly risen in the distance. The car stopped suddenly and several figures took shape out of the dark beside it—these were negroes also. Again the two young men were saluted in the same dimly recognisable dialect; then the negroes set to work and four immense cables dangling from overhead were attached with hooks to the hubs of the great jewelled wheels. At a resounding “Hey-yah!” John felt the car being lifted slowly from the ground—up and up—clear of the tallest rocks on both sides—then higher, until he could see a wavy, moonlit valley stretched out before him in sharp contrast to the quagmire of rocks that they had just left. Only on one side was there

still rock—and then suddenly there was no rock beside them or anywhere around.

It was apparent that they had surmounted some immense knife-blade of stone, projecting perpendicularly into the air. In a moment they were going down again, and finally with a soft bump they were landed upon the smooth earth.

"The worst is over," said Percy, squinting out the window. "It's only five miles from here, and our own road—tapestry brick—all the way. This belongs to us. This is where the United States ends, father says."

"Are we in Canada?"

"We are not. We're in the middle of the Montana Rockies. But you are now on the only five square miles of land in the country that's never been surveyed."

"Why hasn't it? Did they forget it?"

"No," said Percy, grinning, "they tried to do it three times. The first time my grandfather corrupted a whole department of the State survey; the second time he had the official maps of the United States tinkered with—that held them for fifteen years. The last time was harder. My father fixed it so that their compasses were in the strongest magnetic field ever artificially set up. He had a whole set of surveying instruments made with a slight defection that would allow for this territory not to appear, and he substituted them for the ones that were to be used. Then he had a river deflected and he had what looked like a village built up on its banks—so that they'd see it, and think it was a town ten miles farther up the valley. There's only one thing my father's afraid of," he concluded, "only one thing in the world that could be used to find us out."

"What's that?"

Percy sank his voice to a whisper.

"Aeroplanes," he breathed. "We've got half a dozen anti-aircraft guns and we've arranged it so far—but there've been a few deaths and a great many prisoners. Not that we mind *that*, you know, father and I, but it upsets mother and the girls, and there's always the chance that some time we won't be able to arrange it."

Shreds and tatters of chinchilla, courtesy clouds in the green moon's heaven, were passing the green moon like precious Eastern

stuffs paraded for the inspection of some Tartar Khan. It seemed to John that it was day, and that he was looking at some lads sailing above him in the air, showering down tracts and patent medicine circulars, with their messages of hope for despairing, rock-bound hamlets. It seemed to him that he could see them look down out of the clouds and stare—and stare at whatever there was to stare at in this place whither he was bound— What then? Were they induced to land by some insidious device to be immured far from patent medicines and from tracts until the judgment day—or, should they fail to fall into the trap, did a quick puff of smoke and the sharp round of a splitting shell bring them drooping to earth—and "upset" Percy's mother and sisters. John shook his head and the wraith of a hollow laugh issued silently from his parted lips. What desperate transaction lay hidden here? What a moral expedient of a bizarre Croesus? What terrible and golden mystery?...

The chinchilla clouds had drifted past now and outside the Montana night was bright as day. The tapestry brick of the road was smooth to the tread of the great tyres as they rounded a still, moonlit lake; they passed into darkness for a moment, a pine grove, pungent and cool, then they came out into a broad avenue of lawn, and John's exclamation of pleasure was simultaneous with Percy's taciturn "We're home."

Full in the light of the stars, an exquisite château rose from the borders of the lake, climbed in marble radiance half the height of an adjoining mountain, then melted in grace, in perfect symmetry, in translucent feminine languor, into the massed darkness of a forest of pine. The many towers, the slender tracery of the sloping parapets, the chiselled wonder of a thousand yellow windows with their oblongs and hectagons and triangles of golden light, the shattered softness of the intersecting planes of star-shine and blue shade, all trembled on John's spirit like a chord of music. On one of the towers, the tallest, the blackest at its base, an arrangement of exterior lights at the top made a sort of floating fairyland—and as John gazed up in warm enchantment the faint acciaccare sound of violins drifted down in a rococo harmony that was like nothing he had ever heard before. Then in a moment the car stopped before wide, high marble steps around which the night air was fragrant with a host of flowers. At the top of the steps two great doors swung silently open and

amber light flooded out upon the darkness, silhouetting the figure of an exquisite lady with black, high-piled hair, who held out her arms toward them.

"Mother," Percy was saying, "this is my friend, John Unger, from Hades."

Afterward John remembered that first night as a daze of many colours, of quick sensory impressions, of music soft as a voice in love, and of the beauty of things, lights and shadows, and motions and faces. There was a white-haired man who stood drinking a many-hued cordial from a crystal thimble set on a golden stem. There was a girl with a flowery face, dressed like Titania with braided sapphires in her hair. There was a room where the solid, soft gold of the walls yielded to the pressure of his hand, and a room that was like a platonic conception of the ultimate prison—ceiling, floor, and all, it was lined with an unbroken mass of diamonds, diamonds of every size and shape, until, lit with tall violet lamps in the corners, it dazzled the eyes with a whiteness that could be compared only with itself, beyond human wish, or dream.

Through a maze of these rooms the two boys wandered. Sometimes the floor under their feet would flame in brilliant patterns from lighting below, patterns of barbaric clashing colours, of pastel delicacy, of sheer whiteness, or of subtle and intricate mosaic, surely from some mosque on the Adriatic Sea. Sometimes beneath layers of thick crystal he would see blue or green water swirling, inhabited by vivid fish and growths of rainbow foliage. Then they would be treading on furs of every texture and colour or along corridors of palest ivory, unbroken as though carved complete from the gigantic tusks of dinosaurs extinct before the age of man ....

Then a hazily remembered transition, and they were at dinner—where each plate was of two almost imperceptible layers of solid diamond between which was curiously worked a filigree of emerald design, a shaving sliced from green air. Music, plangent and unobtrusive, drifted down through far corridors—his chair, feathered and curved insidiously to his back, seemed to engulf and overpower him as he drank his first glass of port. He tried drowsily to answer a question that had been asked him, but the honeyed luxury that clasped his body added to the illusion of sleep—jewels,

fabrics, wines, and metals blurred before his eyes into a sweet mist ….

"Yes," he replied with a polite effort, "it certainly is hot enough for me down there."

He managed to add a ghostly laugh; then, without movement, without resistance, he seemed to float off and away, leaving an iced dessert that was pink as a dream …. He fell asleep.

When he awoke he knew that several hours had passed. He was in a great quiet room with ebony walls and a dull illumination that was too faint, too subtle, to be called a light. His young host was standing over him.

"You fell asleep at dinner," Percy was saying. "I nearly did, too—it was such a treat to be comfortable again after this year of school. Servants undressed and bathed you while you were sleeping."

"Is this a bed or a cloud?" sighed John. "Percy, Percy—before you go, I want to apologise."

"For what?"

"For doubting you when you said you had a diamond as big as the Ritz-Carlton Hotel."

Percy smiled.

"I thought you didn't believe me. It's that mountain, you know."

"What mountain?"

"The mountain the château rests on. It's not very big, for a mountain. But except about fifty feet of sod and gravel on top it's solid diamond. *One* diamond, one cubic mile without a flaw. Aren't you listening? Say——"

But John T. Unger had again fallen asleep.

III

Morning. As he awoke he perceived drowsily that the room had at the same moment become dense with sunlight. The ebony panels of one wall had slid aside on a sort of track, leaving his chamber half open to the day. A large negro in a white uniform stood beside his bed.

“Good-evening,” muttered John, summoning his brains from the wild places.

“Good-morning, sir. Are you ready for your bath, sir? Oh, don’t get up—I’ll put you in, if you’ll just unbutton your pyjamas—there. Thank you, sir.”

John lay quietly as his pyjamas were removed—he was amused and delighted; he expected to be lifted like a child by this black Gargantua who was tending him, but nothing of the sort happened; instead he felt the bed tilt up slowly on its side—he began to roll, startled at first, in the direction of the wall, but when he reached the wall its drapery gave way, and sliding two yards farther down a fleecy incline he plumped gently into water the same temperature as his body.

He looked about him. The runway or rollway on which he had arrived had folded gently back into place. He had been projected into another chamber and was sitting in a sunken bath with his head just above the level of the floor. All about him, lining the walls of the room and the sides and bottom of the bath itself, was a blue aquarium, and gazing through the crystal surface on which he sat, he could see fish swimming among amber lights and even gliding without curiosity past his outstretched toes, which were separated from them only by the thickness of the crystal. From overhead, sunlight came down through sea-green glass.

“I suppose, sir, that you’d like hot rosewater and soapsuds this morning, sir—and perhaps cold salt water to finish.”

The negro was standing beside him.

“Yes,” agreed John, smiling inanely, “as you please.” Any idea of ordering this bath according to his own meagre standards of living would have been priggish and not a little wicked.

The negro pressed a button and a warm rain began to fall, apparently from overhead, but really, so John discovered after a moment, from a fountain arrangement near by. The water turned to a pale rose colour and jets of liquid soap spurted into it from four miniature walrus heads at the corners of the bath. In a moment a dozen little paddle-wheels, fixed to the sides, had churned the mixture into a radiant rainbow of pink foam which enveloped him

softly with its delicious lightness, and burst in shining, rosy bubbles here and there about him.

"Shall I turn on the moving-picture machine, sir?" suggested the negro deferentially. "There's a good one-reel comedy in this machine to-day, or I can put in a serious piece in a moment, if you prefer it."

"No, thanks," answered John, politely but firmly. He was enjoying his bath too much to desire any distraction. But distraction came. In a moment he was listening intently to the sound of flutes from just outside, flutes dripping a melody that was like a waterfall, cool and green as the room itself, accompanying a frothy piccolo, in play more fragile than the lace of suds that covered and charmed him.

After a cold salt-water bracer and a cold fresh finish, he stepped out and into a fleecy robe, and upon a couch covered with the same material he was rubbed with oil, alcohol, and spice. Later he sat in a voluptuous chair while he was shaved and his hair was trimmed.

"Mr. Percy is waiting in your sitting-room," said the negro, when these operations were finished. "My name is Gygsum, Mr. Unger, sir. I am to see to Mr. Unger every morning."

John walked out into the brisk sunshine of his living-room, where he found breakfast waiting for him and Percy, gorgeous in white kid knickerbockers, smoking in an easy chair.

IV

This is a story of the Washington family as Percy sketched it for John during breakfast.

The father of the present Mr. Washington had been a Virginian, a direct descendant of George Washington, and Lord Baltimore. At the close of the Civil War he was a twenty-five-year-old Colonel with a played-out plantation and about a thousand dollars in gold.

Fitz-Norman Culpepper Washington, for that was the young Colonel's name, decided to present the Virginia estate to his younger brother and go West. He selected two dozen of the most faithful blacks, who, of course, worshipped him, and bought twenty-five tickets to the West, where he intended to take out land in their names and start a sheep and cattle ranch.

When he had been in Montana for less than a month and things were going very poorly indeed, he stumbled on his great discovery. He had lost his way when riding in the hills, and after a day without food he began to grow hungry. As he was without his rifle, he was forced to pursue a squirrel, and, in the course of the pursuit, he noticed that it was carrying something shiny in its mouth. Just before it vanished into its hole—for Providence did not intend that this squirrel should alleviate his hunger—it dropped its burden. Sitting down to consider the situation Fitz-Norman's eye was caught by a gleam in the grass beside him. In ten seconds he had completely lost his appetite and gained one hundred thousand dollars. The squirrel, which had refused with annoying persistence to become food, had made him a present of a large and perfect diamond.

Late that night he found his way to camp and twelve hours later all the males among his darkies were back by the squirrel hole digging furiously at the side of the mountain. He told them he had discovered a rhinestone mine, and, as only one or two of them had ever seen even a small diamond before, they believed him, without question. When the magnitude of his discovery became apparent to him, he found himself in a quandary. The mountain was *a* diamond—it was literally nothing else but solid diamond. He filled four saddle bags full of glittering samples and started on horseback for St. Paul. There he managed to dispose of half a dozen small stones—when he tried a larger one a storekeeper fainted and Fitz-Norman was arrested as a public disturber. He escaped from jail and caught the train for New York, where he sold a few medium-sized diamonds and received in exchange about two hundred thousand dollars in gold. But he did not dare to produce any exceptional gems—in fact, he left New York just in time. Tremendous excitement had been created in jewellery circles, not so much by the size of his diamonds as by their appearance in the city from mysterious sources. Wild rumours became current that a diamond mine had been discovered in the Catskills, on the Jersey coast, on Long Island, beneath Washington Square. Excursion trains, packed with men carrying picks and shovels, began to leave New York hourly, bound for various neighbouring El Dorados. But by that time young Fitz-Norman was on his way back to Montana.

By the end of a fortnight he had estimated that the diamond in the mountain was approximately equal in quantity to all the rest of the diamonds known to exist in the world. There was no valuing it by any regular computation, however, for it was *one solid diamond*—and if it were offered for sale not only would the bottom fall out of the market, but also, if the value should vary with its size in the usual arithmetical progression, there would not be enough gold in the world to buy a tenth part of it. And what could any one do with a diamond that size?

It was an amazing predicament. He was, in one sense, the richest man that ever lived—and yet was he worth anything at all? If his secret should transpire there was no telling to what measures the Government might resort in order to prevent a panic, in gold as well as in jewels. They might take over the claim immediately and institute a monopoly.

There was no alternative—he must market his mountain in secret. He sent South for his younger brother and put him in charge of his coloured following, darkies who had never realised that slavery was abolished. To make sure of this, he read them a proclamation that he had composed, which announced that General Forrest had reorganised the shattered Southern armies and defeated the North in one pitched battle. The negroes believed him implicitly. They passed a vote declaring it a good thing and held revival services immediately.

Fitz-Norman himself set out for foreign parts with one hundred thousand dollars and two trunks filled with rough diamonds of all sizes. He sailed for Russia in a Chinese junk, and six months after his departure from Montana he was in St. Petersburg. He took obscure lodgings and called immediately upon the court jeweller, announcing that he had a diamond for the Czar. He remained in St. Petersburg for two weeks, in constant danger of being murdered, living from lodging to lodging, and afraid to visit his trunks more than three or four times during the whole fortnight.

On his promise to return in a year with larger and finer stones, he was allowed to leave for India. Before he left, however, the Court Treasurers had deposited to his credit, in American banks, the sum of fifteen million dollars—under four different aliases.

He returned to America in 1868, having been gone a little over two years. He had visited the capitals of twenty-two countries and talked with five emperors, eleven kings, three princes, a shah, a khan, and a sultan. At that time Fitz-Norman estimated his own wealth at one billion dollars. One fact worked consistently against the disclosure of his secret. No one of his larger diamonds remained in the public eye for a week before being invested with a history of enough fatalities, amours, revolutions, and wars to have occupied it from the days of the first Babylonian Empire.

From 1870 until his death in 1900, the history of Fitz-Norman Washington was a long epic in gold. There were side issues, of course—he evaded the surveys, he married a Virginia lady, by whom he had a single son, and he was compelled, due to a series of unfortunate complications, to murder his brother, whose unfortunate habit of drinking himself into an indiscreet stupor had several times endangered their safety. But very few other murders stained these happy years of progress and expansion.

Just before he died he changed his policy, and with all but a few million dollars of his outside wealth bought up rare minerals in bulk, which he deposited in the safety vaults of banks all over the world, marked as bric-à-brac. His son, Braddock Tarleton Washington, followed this policy on an even more tensive scale. The minerals were converted into the rarest of all elements—radium—so that the equivalent of a billion dollars in gold could be placed in a receptacle no bigger than a cigar box.

When Fitz-Norman had been dead three years his son, Braddock, decided that the business had gone far enough. The amount of wealth that he and his father had taken out of the mountain was beyond all exact computation. He kept a note-book in cipher in which he set down the approximate quantity of radium in each of the thousand banks he patronised, and recorded the alias under which it was held. Then he did a very simple thing—he sealed up the mine.

He sealed up the mine. What had been taken out of it would support all the Washingtons yet to be born in unparalleled luxury for generations. His one care must be the protection of his secret, lest in the possible panic attendant on its discovery he should be reduced with all the property-holders in the world to utter poverty.

This was the family among whom John T. Unger was staying. This was the story he heard in his silver-walled living-room the morning after his arrival.

V

After breakfast, John found his way out the great marble entrance, and looked curiously at the scene before him. The whole valley, from the diamond mountain to the steep granite cliff five miles away, still gave off a breath of golden haze which hovered idly above the fine sweep of lawns and lakes and gardens. Here and there clusters of elms made delicate groves of shade, contrasting strangely with the tough masses of pine forest that held the hills in a grip of dark-blue green. Even as John looked he saw three fawns in single file patter out from one clump about a half-mile away and disappear with awkward gaiety into the black-ribbed half-light of another. John would not have been surprised to see a goat-foot piping his way among the trees or to catch a glimpse of pink nymph-skin and flying yellow hair between the greenest of the green leaves.

In some such cool hope he descended the marble steps, disturbing faintly the sleep of two silky Russian wolfhounds at the bottom, and set off along a walk of white and blue brick that seemed to lead in no particular direction.

He was enjoying himself as much as he was able. It is youth's felicity as well as its insufficiency that it can never live in the present, but must always be measuring up the day against its own radiantly imagined future—flowers and gold, girls and stars, they are only prefigurations and prophecies of that incomparable, unattainable young dream.

John rounded a soft corner where the massed rosebushes filled the air with heavy scent, and struck off across a park toward a patch of moss under some trees. He had never lain upon moss, and he wanted to see whether it was really soft enough to justify the use of its name as an adjective. Then he saw a girl coming toward him over the grass. She was the most beautiful person he had ever seen.

She was dressed in a white little gown that came just below her knees, and a wreath of mignonettes clasped with blue slices of sapphire bound up her hair. Her pink bare feet scattered the dew

before them as she came. She was younger than John—not more than sixteen.

"Hello," she cried softly, "I'm Kismine."

She was much more than that to John already. He advanced toward her, scarcely moving as he drew near lest he should tread on her bare toes.

"You haven't met me," said her soft voice. Her blue eyes added, "Oh, but you've missed a great deal!"... "You met my sister, Jasmine, last night. I was sick with lettuce poisoning," went on her soft voice, and her eye continued, "and when I'm sick I'm sweet—and when I'm well."

"You have made an enormous impression on me," said John's eyes, "and I'm not so slow myself"—"How do you do?" said his voice. "I hope you're better this morning."—"You darling," added his eyes tremulously.

John observed that they had been walking along the path. On her suggestion they sat down together upon the moss, the softness of which he failed to determine.

He was critical about women. A single defect—a thick ankle, a hoarse voice, a glass eye—was enough to make him utterly indifferent. And here for the first time in his life he was beside a girl who seemed to him the incarnation of physical perfection.

"Are you from the East?" asked Kismine with charming interest.

"No," answered John simply. "I'm from Hades."

Either she had never heard of Hades, or she could think of no pleasant comment to make upon it, for she did not discuss it further.

"I'm going East to school this fall," she said. "D'you think I'll like it? I'm going to New York to Miss Bulge's. It's very strict, but you see over the weekends I'm going to live at home with the family in our New York house, because father heard that the girls had to go walking two by two."

"Your father wants you to be proud," observed John.

"We are," she answered, her eyes shining with dignity. "None of us has ever been punished. Father said we never should be. Once when my sister Jasmine was a little girl she pushed him downstairs and he just got up and limped away.

"Mother was—well, a little startled," continued Kismine, "when she heard that you were from—from where you *are* from, you know. She said that when she was a young girl—but then, you see, she's a Spaniard and old-fashioned."

"Do you spend much time out here?" asked John, to conceal the fact that he was somewhat hurt by this remark. It seemed an unkind allusion to his provincialism.

"Percy and Jasmine and I are here every summer, but next summer Jasmine is going to Newport. She's coming out in London a year from this fall. She'll be presented at court."

"Do you know," began John hesitantly, "you're much more sophisticated than I thought you were when I first saw you?"

"Oh, no, I'm not," she exclaimed hurriedly. "Oh, I wouldn't think of being. I think that sophisticated young people are *terribly* common, don't you? I'm not all, really. If you say I am, I'm going to cry."

She was so distressed that her lip was trembling. John was impelled to protest:

"I didn't mean that; I only said it to tease you."

"Because I wouldn't mind if I *were*," she persisted, "but I'm not. I'm very innocent and girlish. I never smoke, or drink, or read anything except poetry. I know scarcely any mathematics or chemistry. I dress *very* simply—in fact, I scarcely dress at all. I think sophisticated is the last thing you can say about me. I believe that girls ought to enjoy their youths in a wholesome way."

"I do, too," said John, heartily.

Kismine was cheerful again. She smiled at him, and a still-born tear dripped from the corner of one blue eye.

"I like you," she whispered intimately. "Are you going to spend all your time with Percy while you're here, or will you be nice to me? Just think—I'm absolutely fresh ground. I've never had a boy in love with me in all my life. I've never been allowed even to *see* boys alone—except Percy. I came all the way out here into this grove hoping to run into you, where the family wouldn't be around."

Deeply flattered, John bowed from the hips as he had been taught at dancing school in Hades.

"We'd better go now," said Kismine sweetly. "I have to be with mother at eleven. You haven't asked me to kiss you once. I thought boys always did that nowadays."

John drew himself up proudly.

"Some of them do," he answered, "but not me. Girls don't do that sort of thing—in Hades."

Side by side they walked back toward the house.

VI

John stood facing Mr. Braddock Washington in the full sunlight. The elder man was about forty, with a proud, vacuous face, intelligent eyes, and a robust figure. In the mornings he smelt of horses—the best horses. He carried a plain walking-stick of gray birch with a single large opal for a grip. He and Percy were showing John around.

"The slaves' quarters are there." His walking-stick indicated a cloister of marble on their left that ran in graceful Gothic along the side of the mountain. "In my youth I was distracted for a while from the business of life by a period of absurd idealism. During that time they lived in luxury. For instance, I equipped every one of their rooms with a tile bath."

"I suppose," ventured John, with an ingratiating laugh, "that they used the bathtubs to keep coal in. Mr. Schnlitzer-Murphy told me that once he—"

"The opinions of Mr. Schnlitzer-Murphy are of little importance, I should imagine," interrupted Braddock Washington coldly. "My slaves did not keep coal in their bathtubs. They had orders to bathe every day, and they did. If they hadn't I might have ordered a sulphuric acid shampoo. I discontinued the baths for quite another reason. Several of them caught cold and died. Water is not good for certain races—except as a beverage."

John laughed, and then decided to nod his head in sober agreement. Braddock Washington made him uncomfortable.

"All these negroes are descendants of the ones my father brought North with him. There are about two hundred and fifty now. You notice that they've lived so long apart from the world that their original dialect has become an almost indistinguishable patois. We

bring a few of them up to speak English—my secretary and two or three of the house servants.

"This is the golf course," he continued, as they strolled along the velvet winter grass. "It's all a green, you see—no fairway, no rough, no hazards."

He smiled pleasantly at John.

"Many men in the cage, father?" asked Percy suddenly.

Braddock Washington stumbled, and let forth an involuntary curse.

"One less than there should be," he ejaculated darkly—and then added after a moment, "We've had difficulties."

"Mother was telling me," exclaimed Percy, "that Italian teacher—"

"A ghastly error," said Braddock Washington angrily. "But of course there's a good chance that we may have got him. Perhaps he fell somewhere in the woods or stumbled over a cliff. And then there's always the probability that if he did get away his story wouldn't be believed. Nevertheless, I've had two dozen men looking for him in different towns around here."

"And no luck?"

"Some. Fourteen of them reported to my agent they'd each killed a man answering to that description, but of course it was probably only the reward they were after—"

He broke off. They had come to a large cavity in the earth about the circumference of a merry-go-round, and covered by a strong iron grating. Braddock Washington beckoned to John, and pointed his cane down through the grating. John stepped to the edge and gazed. Immediately his ears were assailed by a wild clamor from below.

"Come on down to Hell!"

"Hello, kiddo, how's the air up there?"

"Hey! Throw us a rope!"

"Got an old doughnut, Buddy, or a couple of second-hand sandwiches?"

"Say, fella, if you'll push down that guy you're with, we'll show you a quick disappearance scene."

"Paste him one for me, will you?"

It was too dark to see clearly into the pit below, but John could tell from the coarse optimism and rugged vitality of the remarks and voices that they proceeded from middle-class Americans of the more spirited type. Then Mr. Washington put out his cane and touched a button in the grass, and the scene below sprang into light.

"These are some adventurous mariners who had the misfortune to discover El Dorado," he remarked.

Below them there had appeared a large hollow in the earth shaped like the interior of a bowl. The sides were steep and apparently of polished glass, and on its slightly concave surface stood about two dozen men clad in the half costume, half uniform, of aviators. Their upturned faces, lit with wrath, with malice, with despair, with cynical humour, were covered by long growths of beard, but with the exception of a few who had pined perceptibly away, they seemed to be a well-fed, healthy lot.

Braddock Washington drew a garden chair to the edge of the pit and sat down.

"Well, how are you, boys?" he inquired genially.

A chorus of execration, in which all joined except a few too dispirited to cry out, rose up into the sunny air, but Braddock Washington heard it with unruffled composure. When its last echo had died away he spoke again.

"Have you thought up a way out of your difficulty?"

From here and there among them a remark floated up.

"We decided to stay here for love!"

"Bring us up there and we'll find us a way!"

Braddock Washington waited until they were again quiet. Then he said:

"I've told you the situation. I don't want you here, I wish to heaven I'd never seen you. Your own curiosity got you here, and any time that you can think of a way out which protects me and my interests I'll be glad to consider it. But so long as you confine your efforts to digging tunnels—yes, I know about the new one you've started—you won't get very far. This isn't as hard on you as you make it out, with all your howling for the loved ones at home. If you were the type who worried much about the loved ones at home, you'd never have taken up aviation."

A tall man moved apart from the others, and held up his hand to call his captor's attention to what he was about to say.

"Let me ask you a few questions!" he cried. "You pretend to be a fair-minded man."

"How absurd. How could a man of *my* position be fair-minded toward you? You might as well speak of a Spaniard being fair-minded toward a piece of steak."

At this harsh observation the faces of the two dozen fell, but the tall man continued:

"All right!" he cried. "We've argued this out before. You're not a humanitarian and you're not fair-minded, but you're human—at least you say you are—and you ought to be able to put yourself in our place for long enough to think how—how—how—"

"How what?" demanded Washington, coldly.

"—how unnecessary—"

"Not to me."

"Well—how cruel—"

"We've covered that. Cruelty doesn't exist where self-preservation is involved. You've been soldiers; you know that. Try another."

"Well, then, how stupid."

"There," admitted Washington, "I grant you that. But try to think of an alternative. I've offered to have all or any of you painlessly executed if you wish. I've offered to have your wives, sweethearts, children, and mothers kidnapped and brought out here. I'll enlarge your place down there and feed and clothe you the rest of your lives. If there was some method of producing permanent amnesia I'd have all of you operated on and released immediately, somewhere outside of my preserves. But that's as far as my ideas go."

"How about trusting us not to peach on you?" cried some one.

"You don't proffer that suggestion seriously," said Washington, with an expression of scorn. "I did take out one man to teach my daughter Italian. Last week he got away."

A wild yell of jubilation went up suddenly from two dozen throats and a pandemonium of joy ensued. The prisoners clog-danced and cheered and yodled and wrestled with one another in a sudden uprush of animal spirits. They even ran up the glass sides of the bowl

as far as they could, and slid back to the bottom upon the natural cushions of their bodies. The tall man started a song in which they all joined—

"*Oh, we'll hang the kaiser On a sour apple-tree—*"

Braddock Washington sat in inscrutable silence until the song was over.

"You see," he remarked, when he could gain a modicum of attention. "I bear you no ill-will. I like to see you enjoying yourselves. That's why I didn't tell you the whole story at once. The man—what was his name? Critchtichiello?—was shot by some of my agents in fourteen different places."

Not guessing that the places referred to were cities, the tumult of rejoicing subsided immediately.

"Nevertheless," cried Washington with a touch of anger, "he tried to run away. Do you expect me to take chances with any of you after an experience like that?"

Again a series of ejaculations went up.

"Sure!"

"Would your daughter like to learn Chinese?"

"Hey, I can speak Italian! My mother was a wop."

"Maybe she'd like t'learna speak N'Yawk!"

"If she's the little one with the big blue eyes I can teach her a lot of things better than Italian."

"I know some Irish songs—and I could hammer brass once't."

Mr. Washington reached forward suddenly with his cane and pushed the button in the grass so that the picture below went out instantly, and there remained only that great dark mouth covered dismally with the black teeth of the grating.

"Hey!" called a single voice from below, "you ain't goin' away without givin' us your blessing?"

But Mr. Washington, followed by the two boys, was already strolling on toward the ninth hole of the golf course, as though the pit and its contents were no more than a hazard over which his facile iron had triumphed with ease.

VII

July under the lee of the diamond mountain was a month of blanket nights and of warm, glowing days. John and Kismine were in love. He did not know that the little gold football (inscribed with the legend *Pro deo et patria et St. Mida*) which he had given her rested on a platinum chain next to her bosom. But it did. And she for her part was not aware that a large sapphire which had dropped one day from her simple coiffure was stowed away tenderly in John's jewel box.

Late one afternoon when the ruby and ermine music room was quiet, they spent an hour there together. He held her hand and she gave him such a look that he whispered her name aloud. She bent toward him—then hesitated.

"Did you say 'Kismine'?" she asked softly, "or—"

She had wanted to be sure. She thought she might have misunderstood.

Neither of them had ever kissed before, but in the course of an hour it seemed to make little difference.

The afternoon drifted away. That night, when a last breath of music drifted down from the highest tower, they each lay awake, happily dreaming over the separate minutes of the day. They had decided to be married as soon as possible.

VIII

Every day Mr. Washington and the two young men went hunting or fishing in the deep forests or played golf around the somnolent course—games which John diplomatically allowed his host to win—or swam in the mountain coolness of the lake. John found Mr. Washington a somewhat exacting personality—utterly uninterested in any ideas or opinions except his own. Mrs. Washington was aloof and reserved at all times. She was apparently indifferent to her two daughters, and entirely absorbed in her son Percy, with whom she held interminable conversations in rapid Spanish at dinner.

Jasmine, the elder daughter, resembled Kismine in appearance—except that she was somewhat bow-legged, and

terminated in large hands and feet—but was utterly unlike her in temperament. Her favourite books had to do with poor girls who kept house for widowed fathers. John learned from Kismine that Jasmine had never recovered from the shock and disappointment caused her by the termination of the World War, just as she was about to start for Europe as a canteen expert. She had even pined away for a time, and Braddock Washington had taken steps to promote a new war in the Balkans—but she had seen a photograph of some wounded Serbian soldiers and lost interest in the whole proceedings. But Percy and Kismine seemed to have inherited the arrogant attitude in all its harsh magnificence from their father. A chaste and consistent selfishness ran like a pattern through their every idea.

John was enchanted by the wonders of the château and the valley. Braddock Washington, so Percy told him, had caused to be kidnapped a landscape gardener, an architect, a designer of state settings, and a French decadent poet left over from the last century. He had put his entire force of negroes at their disposal, guaranteed to supply them with any materials that the world could offer, and left them to work out some ideas of their own. But one by one they had shown their uselessness. The decadent poet had at once begun bewailing his separation from the boulevards in spring—he made some vague remarks about spices, apes, and ivories, but said nothing that was of any practical value. The stage designer on his part wanted to make the whole valley a series of tricks and sensational effects—a state of things that the Washingtons would soon have grown tired of. And as for the architect and the landscape gardener, they thought only in terms of convention. They must make this like this and that like that.

But they had, at least, solved the problem of what was to be done with them—they all went mad early one morning after spending the night in a single room trying to agree upon the location of a fountain, and were now confined comfortably in an insane asylum at Westport, Connecticut.

“But,” inquired John curiously, “who did plan all your wonderful reception rooms and halls, and approaches and bathrooms—?”

“Well,” answered Percy, “I blush to tell you, but it was a moving-picture fella. He was the only man we found who was used

to playing with an unlimited amount of money, though he did tuck his napkin in his collar and couldn't read or write."

As August drew to a close John began to regret that he must soon go back to school. He and Kismine had decided to elope the following June.

"It would be nicer to be married here," Kismine confessed, "but of course I could never get father's permission to marry you at all. Next to that I'd rather elope. It's terrible for wealthy people to be married in America at present—they always have to send out bulletins to the press saying that they're going to be married in remnants, when what they mean is just a peck of old second-hand pearls and some used lace worn once by the Empress Eugenie."

"I know," agreed John fervently. "When I was visiting the Schnlitzer-Murphys, the eldest daughter, Gwendolyn, married a man whose father owns half of West Virginia. She wrote home saying what a tough struggle she was carrying on on his salary as a bank clerk—and then she ended up by saying that 'Thank God, I have four good maids anyhow, and that helps a little.'"

"It's absurd," commented Kismine—"Think of the millions and millions of people in the world, labourers and all, who get along with only two maids."

One afternoon late in August a chance remark of Kismine's changed the face of the entire situation, and threw John into a state of terror.

They were in their favourite grove, and between kisses John was indulging in some romantic forebodings which he fancied added poignancy to their relations.

"Sometimes I think we'll never marry," he said sadly. "You're too wealthy, too magnificent. No one as rich as you are can be like other girls. I should marry the daughter of some well-to-do wholesale hardware man from Omaha or Sioux City, and be content with her half-million."

"I knew the daughter of a wholesale hardware man once," remarked Kismine. "I don't think you'd have been contented with her. She was a friend of my sister's. She visited here."

"Oh, then you've had other guests?" exclaimed John in surprise.

Kismine seemed to regret her words.

"Oh, yes," she said hurriedly, "we've had a few."

"But aren't you—wasn't your father afraid they'd talk outside?"

"Oh, to some extent, to some extent," she answered. "Let's talk about something pleasanter."

But John's curiosity was aroused.

"Something pleasanter!" he demanded. "What's unpleasant about that? Weren't they nice girls?"

To his great surprise Kismine began to weep.

"Yes—th—that's the—the whole t-trouble. I grew qu-quite attached to some of them. So did Jasmine, but she kept inv-viting them anyway. I couldn't under*stand* it."

A dark suspicion was born in John's heart.

"Do you mean that they *told*, and your father had them—removed?"

"Worse than that," she muttered brokenly. "Father took no chances—and Jasmine kept writing them to come, and they had *such* a good time!"

She was overcome by a paroxysm of grief.

Stunned with the horror of this revelation, John sat there open-mouthed, feeling the nerves of his body twitter like so many sparrows perched upon his spinal column.

"Now, I've told you, and I shouldn't have," she said, calming suddenly and drying her dark blue eyes.

"Do you mean to say that your father had them *murdered* before they left?"

She nodded.

"In August usually—or early in September. It's only natural for us to get all the pleasure out of them that we can first."

"How abominable! How—why, I must be going crazy! Did you really admit that—"

"I did," interrupted Kismine, shrugging her shoulders. "We can't very well imprison them like those aviators, where they'd be a continual reproach to us every day. And it's always been made easier for Jasmine and me, because father had it done sooner than we expected. In that way we avoided any farewell scene—"

"So you murdered them! Uh!" cried John.

"It was done very nicely. They were drugged while they were asleep—and their families were always told that they died of scarlet fever in Butte."

"But—I fail to understand why you kept on inviting them!"

"I didn't," burst out Kismine. "I never invited one. Jasmine did. And they always had a very good time. She'd give them the nicest presents toward the last. I shall probably have visitors too—I'll harden up to it. We can't let such an inevitable thing as death stand in the way of enjoying life while we have it. Think of how lonesome it'd be out here if we never had *any* one. Why, father and mother have sacrificed some of their best friends just as we have."

"And so," cried John accusingly, "and so you were letting me make love to you and pretending to return it, and talking about marriage, all the time knowing perfectly well that I'd never get out of here alive—"

"No," she protested passionately. "Not any more. I did at first. You were here. I couldn't help that, and I thought your last days might as well be pleasant for both of us. But then I fell in love with you, and—and I'm honestly sorry you're going to—going to be put away—though I'd rather you'd be put away than ever kiss another girl."

"Oh, you would, would you?" cried John ferociously.

"Much rather. Besides, I've always heard that a girl can have more fun with a man whom she knows she can never marry. Oh, why did I tell you? I've probably spoiled your whole good time now, and we were really enjoying things when you didn't know it. I knew it would make things sort of depressing for you."

"Oh, you did, did you?" John's voice trembled with anger. "I've heard about enough of this. If you haven't any more pride and decency than to have an affair with a fellow that you know isn't much better than a corpse, I don't want to have any more to with you!"

"You're not a corpse!" she protested in horror. "You're not a corpse! I won't have you saying that I kissed a corpse!"

"I said nothing of the sort!"

"You did! You said I kissed a corpse!"

"I didn't!"

Their voices had risen, but upon a sudden interruption they both subsided into immediate silence. Footsteps were coming along the path in their direction, and a moment later the rose bushes were parted displaying Braddock Washington, whose intelligent eyes set in his good-looking vacuous face were peering in at them.

"Who kissed a corpse?" he demanded in obvious disapproval.

"Nobody," answered Kismine quickly. "We were just joking."

"What are you two doing here, anyhow?" he demanded gruffly. "Kismine, you ought to be—to be reading or playing golf with your sister. Go read! Go play golf! Don't let me find you here when I come back!"

Then he bowed at John and went up the path.

"See?" said Kismine crossly, when he was out of hearing. "You've spoiled it all. We can never meet any more. He won't let me meet you. He'd have you poisoned if he thought we were in love."

"We're not, any more!" cried John fiercely, "so he can set his mind at rest upon that. Moreover, don't fool yourself that I'm going to stay around here. Inside of six hours I'll be over those mountains, if I have to gnaw a passage through them, and on my way East." They had both got to their feet, and at this remark Kismine came close and put her arm through his.

"I'm going, too."

"You must be crazy—"

"Of course I'm going," she interrupted impatiently.

"You most certainly are not. You—"

"Very well," she said quietly, "we'll catch up with father and talk it over with him."

Defeated, John mustered a sickly smile.

"Very well, dearest," he agreed, with pale and unconvincing affection, "we'll go together."

His love for her returned and settled placidly on his heart. She was his—she would go with him to share his dangers. He put his arms about her and kissed her fervently. After all she loved him; she had saved him, in fact.

Discussing the matter, they walked slowly back toward the château. They decided that since Braddock Washington had seen

them together they had best depart the next night. Nevertheless, John's lips were unusually dry at dinner, and he nervously emptied a great spoonful of peacock soup into his left lung. He had to be carried into the turquoise and sable card-room and pounded on the back by one of the under-butlers, which Percy considered a great joke.

IX

Long after midnight John's body gave a nervous jerk, and he sat suddenly upright, staring into the veils of somnolence that draped the room. Through the squares of blue darkness that were his open windows, he had heard a faint far-away sound that died upon a bed of wind before identifying itself on his memory, clouded with uneasy dreams. But the sharp noise that had succeeded it was nearer, was just outside the room—the click of a turned knob, a footstep, a whisper, he could not tell; a hard lump gathered in the pit of his stomach, and his whole body ached in the moment that he strained agonisingly to hear. Then one of the veils seemed to dissolve, and he saw a vague figure standing by the door, a figure only faintly limned and blocked in upon the darkness, mingled so with the folds of the drapery as to seem distorted, like a reflection seen in a dirty pane of glass.

With a sudden movement of fright or resolution John pressed the button by his bedside, and the next moment he was sitting in the green sunken bath of the adjoining room, waked into alertness by the shock of the cold water which half filled it.

He sprang out, and, his wet pyjamas scattering a heavy trickle of water behind him, ran for the aquamarine door which he knew led out on to the ivory landing of the second floor. The door opened noiselessly. A single crimson lamp burning in a great dome above lit the magnificent sweep of the carved stairways with a poignant beauty. For a moment John hesitated, appalled by the silent splendour massed about him, seeming to envelop in its gigantic folds and contours the solitary drenched little figure shivering upon the ivory landing. Then simultaneously two things happened. The door of his own sitting-room swung open, precipitating three naked negroes into the hall—and, as John swayed in wild terror toward the

stairway, another door slid back in the wall on the other side of the corridor, and John saw Braddock Washington standing in the lighted lift, wearing a fur coat and a pair of riding boots which reached to his knees and displayed, above, the glow of his rose-colored pyjamas.

On the instant the three negroes—John had never seen any of them before, and it flashed through his mind that they must be the professional executioners—paused in their movement toward John, and turned expectantly to the man in the lift, who burst out with an imperious command:

"Get in here! All three of you! Quick as hell!"

Then, within the instant, the three negroes darted into the cage, the oblong of light was blotted out as the lift door slid shut, and John was again alone in the hall. He slumped weakly down against an ivory stair.

It was apparent that something portentous had occurred, something which, for the moment at least, had postponed his own petty disaster. What was it? Had the negroes risen in revolt? Had the aviators forced aside the iron bars of the grating? Or had the men of Fish stumbled blindly through the hills and gazed with bleak, joyless eyes upon the gaudy valley? John did not know. He heard a faint whir of air as the lift whizzed up again, and then, a moment later, as it descended. It was probable that Percy was hurrying to his father's assistance, and it occurred to John that this was his opportunity to join Kismine and plan an immediate escape. He waited until the lift had been silent for several minutes; shivering a little with the night cool that whipped in through his wet pyjamas, he returned to his room and dressed himself quickly. Then he mounted a long flight of stairs and turned down the corridor carpeted with Russian sable which led to Kismine's suite.

The door of her sitting-room was open and the lamps were lighted. Kismine, in an angora kimono, stood near the window of the room in a listening attitude, and as John entered noiselessly she turned toward him.

"Oh, it's you!" she whispered, crossing the room to him. "Did you hear them?"

"I heard your father's slaves in my—"

"No," she interrupted excitedly. "Aeroplanes!"

"Aeroplanes? Perhaps that was the sound that woke me."

"There're at least a dozen. I saw one a few moments ago dead against the moon. The guard back by the cliff fired his rifle and that's what roused father. We're going to open on them right away."

"Are they here on purpose?"

"Yes—it's that Italian who got away—"

Simultaneously with her last word, a succession of sharp cracks tumbled in through the open window. Kismine uttered a little cry, took a penny with fumbling fingers from a box on her dresser, and ran to one of the electric lights. In an instant the entire château was in darkness—she had blown out the fuse.

"Come on!" she cried to him. "We'll go up to the roof garden, and watch it from there!"

Drawing a cape about her, she took his hand, and they found their way out the door. It was only a step to the tower lift, and as she pressed the button that shot them upward he put his arms around her in the darkness and kissed her mouth. Romance had come to John Unger at last. A minute later they had stepped out upon the star-white platform. Above, under the misty moon, sliding in and out of the patches of cloud that eddied below it, floated a dozen dark-winged bodies in a constant circling course. From here and there in the valley flashes of fire leaped toward them, followed by sharp detonations. Kismine clapped her hands with pleasure, which, a moment later, turned to dismay as the aeroplanes, at some prearranged signal, began to release their bombs and the whole of the valley became a panorama of deep reverberate sound and lurid light.

Before long the aim of the attackers became concentrated upon the points where the anti-aircraft guns were situated, and one of them was almost immediately reduced to a giant cinder to lie smouldering in a park of rose bushes.

"Kismine," begged John, "you'll be glad when I tell you that this attack came on the eve of my murder. If I hadn't heard that guard shoot off his gun back by the pass I should now be stone dead—"

"I can't hear you!" cried Kismine, intent on the scene before her. "You'll have to talk louder!"

"I simply said," shouted John, "that we'd better get out before they begin to shell the château!"

Suddenly the whole portico of the negro quarters cracked asunder, a geyser of flame shot up from under the colonnades, and great fragments of jagged marble were hurled as far as the borders of the lake.

"There go fifty thousand dollars' worth of slaves," cried Kismine, "at pre-war prices. So few Americans have any respect for property."

John renewed his efforts to compel her to leave. The aim of the aeroplanes was becoming more precise minute by minute, and only two of the anti-aircraft guns were still retaliating. It was obvious that the garrison, encircled with fire, could not hold out much longer.

"Come on!" cried John, pulling Kismine's arm, "we've got to go. Do you realise that those aviators will kill you without question if they find you?"

She consented reluctantly.

"We'll have to wake Jasmine!" she said, as they hurried toward the lift. Then she added in a sort of childish delight: "We'll be poor, won't we? Like people in books. And I'll be an orphan and utterly free. Free and poor! What fun!" She stopped and raised her lips to him in a delighted kiss.

"It's impossible to be both together," said John grimly. "People have found that out. And I should choose to be free as preferable of the two. As an extra caution you'd better dump the contents of your jewel box into your pockets."

Ten minutes later the two girls met John in the dark corridor and they descended to the main floor of the château. Passing for the last time through the magnificence of the splendid halls, they stood for a moment out on the terrace, watching the burning negro quarters and the flaming embers of two planes which had fallen on the other side of the lake. A solitary gun was still keeping up a sturdy popping, and the attackers seemed timorous about descending lower, but sent their thunderous fireworks in a circle around it, until any chance shot might annihilate its Ethiopian crew.

John and the two sisters passed down the marble steps, turned sharply to the left, and began to ascend a narrow path that wound like a garter about the diamond mountain. Kismine knew a heavily

wooded spot half-way up where they could lie concealed and yet be able to observe the wild night in the valley—finally to make an escape, when it should be necessary, along a secret path laid in a rocky gully.

X

It was three o'clock when they attained their destination. The obliging and phlegmatic Jasmine fell off to sleep immediately, leaning against the trunk of a large tree, while John and Kismine sat, his arm around her, and watched the desperate ebb and flow of the dying battle among the ruins of a vista that had been a garden spot that morning. Shortly after four o'clock the last remaining gun gave out a clanging sound, and went out of action in a swift tongue of red smoke. Though the moon was down, they saw that the flying bodies were circling closer to the earth. When the planes had made certain that the beleaguered possessed no further resources they would land and the dark and glittering reign of the Washingtons would be over.

With the cessation of the firing the valley grew quiet. The embers of the two aeroplanes glowed like the eyes of some monster crouching in the grass. The château stood dark and silent, beautiful without light as it had been beautiful in the sun, while the woody rattles of Nemesis filled the air above with a growing and receding complaint. Then John perceived that Kismine, like her sister, had fallen sound asleep.

It was long after four when he became aware of footsteps along the path they had lately followed, and he waited in breathless silence until the persons to whom they belonged had passed the vantage-point he occupied. There was a faint stir in the air now that was not of human origin, and the dew was cold; he knew that the dawn would break soon. John waited until the steps had gone a safe distance up the mountain and were inaudible. Then he followed. About half-way to the steep summit the trees fell away and a hard saddle of rock spread itself over the diamond beneath. Just before he reached this point he slowed down his pace, warned by an animal sense that there was life just ahead of him. Coming to a high boulder, he lifted his head gradually above its edge. His curiosity was rewarded; this is what he saw:

Braddock Washington was standing there motionless, silhouetted against the gray sky without sound or sign of life. As the dawn came up out of the east, lending a gold green colour to the earth, it brought the solitary figure into insignificant contrast with the new day.

While John watched, his host remained for a few moments absorbed in some inscrutable contemplation; then he signalled to the two negroes who crouched at his feet to lift the burden which lay between them. As they struggled upright, the first yellow beam of the sun struck through the innumerable prisms of an immense and exquisitely chiselled diamond—and a white radiance was kindled that glowed upon the air like a fragment of the morning star. The bearers staggered beneath its weight for a moment—then their rippling muscles caught and hardened under the wet shine of the skins and the three figures were again motionless in their defiant impotency before the heavens.

After a while the white man lifted his head and slowly raised his arms in a gesture of attention, as one who would call a great crowd to hear—but there was no crowd, only the vast silence of the mountain and the sky, broken by faint bird voices down among the trees. The figure on the saddle of rock began to speak ponderously and with an inextinguishable pride.

"You—out there—!" he cried in a trembling voice.

"You—there——!" He paused, his arms still uplifted, his head held attentively as though he were expecting an answer. John strained his eyes to see whether there might be men coming down the mountain, but the mountain was bare of human life. There was only sky and a mocking flute of wind along the treetops. Could Washington be praying? For a moment John wondered. Then the illusion passed—there was something in the man's whole attitude antithetical to prayer.

"Oh, you above there!"

The voice was become strong and confident. This was no forlorn supplication. If anything, there was in it a quality of monstrous condescension.

"You there—" Words, too quickly uttered to be understood, flowing one into the other .... John listened breathlessly, catching a phrase here and there, while the voice broke off, resumed, broke off

again—now strong and argumentative, now coloured with a slow, puzzled impatience. Then a conviction commenced to dawn on the single listener, and as realisation crept over him a spray of quick blood rushed through his arteries. Braddock Washington was offering a bribe to God!

That was it—there was no doubt. The diamond in the arms of his slaves was some advance sample, a promise of more to follow.

That, John perceived after a time, was the thread running through his sentences. Prometheus Enriched was calling to witness forgotten sacrifices, forgotten rituals, prayers obsolete before the birth of Christ. For a while his discourse took the form of reminding God of this gift or that which Divinity had deigned to accept from men—great churches if he would rescue cities from the plague, gifts of myrrh and gold, of human lives and beautiful women and captive armies, of children and queens, of beasts of the forest and field, sheep and goats, harvests and cities, whole conquered lands that had been offered up in lust or blood for His appeasal, buying a meed's worth of alleviation from the Divine wrath—and now he, Braddock Washington, Emperor of Diamonds, king and priest of the age of gold, arbiter of splendour and luxury, would offer up a treasure such as princes before him had never dreamed of, offer it up not in suppliance, but in pride.

He would give to God, he continued, getting down to specifications, the greatest diamond in the world. This diamond would be cut with many more thousand facets than there were leaves on a tree, and yet the whole diamond would be shaped with the perfection of a stone no bigger than a fly. Many men would work upon it for many years. It would be set in a great dome of beaten gold, wonderfully carved and equipped with gates of opal and crusted sapphire. In the middle would be hollowed out a chapel presided over by an altar of iridescent, decomposing, ever-changing radium which would burn out the eyes of any worshipper who lifted up his head from prayer—and on this altar there would be slain for the amusement of the Divine Benefactor any victim He should choose, even though it should be the greatest and most powerful man alive.

In return he asked only a simple thing, a thing that for God would be absurdly easy—only that matters should be as they were yesterday

at this hour and that they should so remain. So very simple! Let but the heavens open, swallowing these men and their aeroplanes—and then close again. Let him have his slaves once more, restored to life and well.

There was no one else with whom he had ever needed to treat or bargain.

He doubted only whether he had made his bribe big enough. God had His price, of course. God was made in man's image, so it had been said: He must have His price. And the price would be rare—no cathedral whose building consumed many years, no pyramid constructed by ten thousand workmen, would be like this cathedral, this pyramid.

He paused here. That was his proposition. Everything would be up to specifications, and there was nothing vulgar in his assertion that it would be cheap at the price. He implied that Providence could take it or leave it.

As he approached the end his sentences became broken, became short and uncertain, and his body seemed tense, seemed strained to catch the slightest pressure or whisper of life in the spaces around him. His hair had turned gradually white as he talked, and now he lifted his head high to the heavens like a prophet of old—magnificently mad.

Then, as John stared in giddy fascination, it seemed to him that a curious phenomenon took place somewhere around him. It was as though the sky had darkened for an instant, as though there had been a sudden murmur in a gust of wind, a sound of far-away trumpets, a sighing like the rustle of a great silken robe—for a time the whole of nature round about partook of this darkness; the birds' song ceased; the trees were still, and far over the mountain there was a mutter of dull, menacing thunder.

That was all. The wind died along the tall grasses of the valley. The dawn and the day resumed their place in a time, and the risen sun sent hot waves of yellow mist that made its path bright before it. The leaves laughed in the sun, and their laughter shook until each bough was like a girl's school in fairyland. God had refused to accept the bribe.

For another moment John watched the triumph of the day. Then, turning, he saw a flutter of brown down by the lake, then another flutter, then another, like the dance of golden angels alighting from the clouds. The aeroplanes had come to earth.

John slid off the boulder and ran down the side of the mountain to the clump of trees, where the two girls were awake and waiting for him. Kismine sprang to her feet, the jewels in her pockets jingling, a question on her parted lips, but instinct told John that there was no time for words. They must get off the mountain without losing a moment. He seized a hand of each, and in silence they threaded the tree-trunks, washed with light now and with the rising mist. Behind them from the valley came no sound at all, except the complaint of the peacocks far away and the pleasant undertone of morning.

When they had gone about half a mile, they avoided the park land and entered a narrow path that led over the next rise of ground. At the highest point of this they paused and turned around. Their eyes rested upon the mountainside they had just left—oppressed by some dark sense of tragic impendency.

Clear against the sky a broken, white-haired man was slowly descending the steep slope, followed by two gigantic and emotionless negroes, who carried a burden between them which still flashed and glittered in the sun. Half-way down two other figures joined them—John could see that they were Mrs. Washington and her son, upon whose arm she leaned. The aviators had clambered from their machines to the sweeping lawn in front of the château, and with rifles in hand were starting up the diamond mountain in skirmishing formation.

But the little group of five which had formed farther up and was engrossing all the watchers' attention had stopped upon a ledge of rock. The negroes stooped and pulled up what appeared to be a trap-door in the side of the mountain. Into this they all disappeared, the white-haired man first, then his wife and son, finally the two negroes, the glittering tips of whose jewelled head-dresses caught the sun for a moment before the trap-door descended and engulfed them all.

Kismine clutched John's arm.

"Oh," she cried wildly, "where are they going? What are they going to do?"

"It must be some underground way of escape—"

A little scream from the two girls interrupted his sentence.

"Don't you see?" sobbed Kismine hysterically. "The mountain is wired!"

Even as she spoke John put up his hands to shield his sight. Before their eyes the whole surface of the mountain had changed suddenly to a dazzling burning yellow, which showed up through the jacket of turf as light shows through a human hand. For a moment the intolerable glow continued, and then like an extinguished filament it disappeared, revealing a black waste from which blue smoke arose slowly, carrying off with it what remained of vegetation and of human flesh. Of the aviators there was left neither blood nor bone—they were consumed as completely as the five souls who had gone inside.

Simultaneously, and with an immense concussion, the château literally threw itself into the air, bursting into flaming fragments as it rose, and then tumbling back upon itself in a smoking pile that lay projecting half into the water of the lake. There was no fire—what smoke there was drifted off mingling with the sunshine, and for a few minutes longer a powdery dust of marble drifted from the great featureless pile that had once been the house of jewels. There was no more sound and the three people were alone in the valley.

XI

At sunset John and his two companions reached the huge cliff which had marked the boundaries of the Washingtons' dominion, and looking back found the valley tranquil and lovely in the dusk. They sat down to finish the food which Jasmine had brought with her in a basket.

"There!" she said, as she spread the table-cloth and put the sandwiches in a neat pile upon it. "Don't they look tempting? I always think that food tastes better outdoors."

"With that remark," remarked Kismine, "Jasmine enters the middle class."

"Now," said John eagerly, "turn out your pocket and let's see what jewels you brought along. If you made a good selection we three ought to live comfortably all the rest of our lives."

Obediently Kismine put her hand in her pocket and tossed two handfuls of glittering stones before him. "Not so bad," cried John enthusiastically. "They aren't very big, but—Hello!" His expression changed as he held one of them up to the declining sun. "Why, these aren't diamonds! There's something the matter!"

"By golly!" exclaimed Kismine, with a startled look. "What an idiot I am!"

"Why, these are rhinestones!" cried John.

"I know." She broke into a laugh. "I opened the wrong drawer. They belonged on the dress of a girl who visited Jasmine. I got her to give them to me in exchange for diamonds. I'd never seen anything but precious stones before."

"And this is what you brought?"

"I'm afraid so." She fingered the brilliants wistfully. "I think I like these better. I'm a little tired of diamonds."

"Very well," said John gloomily. "We'll have to live in Hades. And you will grow old telling incredulous women that you got the wrong drawer. Unfortunately, your father's bank-books were consumed with him."

"Well, what's the matter with Hades?"

"If I come home with a wife at my age my father is just as liable as not to cut me off with a hot coal, as they say down there."

Jasmine spoke up.

"I love washing," she said quietly. "I have always washed my own handkerchiefs. I'll take in laundry and support you both."

"Do they have washwomen in Hades?" asked Kismine innocently.

"Of course," answered John. "It's just like anywhere else."

"I thought—perhaps it was too hot to wear any clothes."

John laughed.

"Just try it!" he suggested. "They'll run you out before you're half started."

"Will father be there?" she asked.

John turned to her in astonishment.

“Your father is dead,” he replied sombrely. “Why should he go to Hades? You have it confused with another place that was abolished long ago.”

After supper they folded up the table-cloth and spread their blankets for the night.

“What a dream it was,” Kismine sighed, gazing up at the stars. “How strange it seems to be here with one dress and a penniless fiancée!

“Under the stars,” she repeated. “I never noticed the stars before. I always thought of them as great big diamonds that belonged to some one. Now they frighten me. They make me feel that it was all a dream, all my youth.”

“It *was* a dream,” said John quietly. “Everybody’s youth is a dream, a form of chemical madness.”

“How pleasant then to be insane!”

“So I’m told,” said John gloomily. “I don’t know any longer. At any rate, let us love for a while, for a year or so, you and me. That’s a form of divine drunkenness that we can all try. There are only diamonds in the whole world, diamonds and perhaps the shabby gift of disillusion. Well, I have that last and I will make the usual nothing of it.” He shivered. “Turn up your coat collar, little girl, the night’s full of chill and you’ll get pneumonia. His was a great sin who first invented consciousness. Let us lose it for a few hours.”

So wrapping himself in his blanket he fell off to sleep.

THE CURIOUS CASE OF BENJAMIN BUTTON

I

As long ago as 1860 it was the proper thing to be born at home. At present, so I am told, the high gods of medicine have decreed that the first cries of the young shall be uttered upon the anaesthetic air of a hospital, preferably a fashionable one. So young Mr. and Mrs. Roger Button were fifty years ahead of style when they decided, one day in the summer of 1860, that their first baby should be born in a hospital. Whether this anachronism had any bearing upon the astonishing history I am about to set down will never be known.

I shall tell you what occurred, and let you judge for yourself.

The Roger Buttons held an enviable position, both social and financial, in ante-bellum Baltimore. They were related to the This Family and the That Family, which, as every Southerner knew, entitled them to membership in that enormous peerage which largely populated the Confederacy. This was their first experience with the charming old custom of having babies—Mr. Button was naturally nervous. He hoped it would be a boy so that he could be sent to Yale College in Connecticut, at which institution Mr. Button himself had been known for four years by the somewhat obvious nickname of "Cuff."

On the September morning consecrated to the enormous event he arose nervously at six o'clock, dressed himself, adjusted an impeccable stock, and hurried forth through the streets of Baltimore to the hospital, to determine whether the darkness of the night had borne in new life upon its bosom.

When he was approximately a hundred yards from the Maryland Private Hospital for Ladies and Gentlemen he saw Doctor Keene, the family physician, descending the front steps, rubbing his hands together with a washing movement—as all doctors are required to do by the unwritten ethics of their profession.

Mr. Roger Button, the president of Roger Button & Co., Wholesale Hardware, began to run toward Doctor Keene with much less dignity

than was expected from a Southern gentleman of that picturesque period. “Doctor Keene!” he called. “Oh, Doctor Keene!”

The doctor heard him, faced around, and stood waiting, a curious expression settling on his harsh, medicinal face as Mr. Button drew near.

“What happened?” demanded Mr. Button, as he came up in a gasping rush. “What was it? How is she? A boy? Who is it? What—”

“Talk sense!” said Doctor Keene sharply. He appeared somewhat irritated.

“Is the child born?” begged Mr. Button.

Doctor Keene frowned. “Why, yes, I suppose so—after a fashion.” Again he threw a curious glance at Mr. Button.

“Is my wife all right?”

“Yes.”

“Is it a boy or a girl?”

“Here now!” cried Doctor Keene in a perfect passion of irritation, “I’ll ask you to go and see for yourself. Outrageous!” He snapped the last word out in almost one syllable, then he turned away muttering: “Do you imagine a case like this will help my professional reputation? One more would ruin me—ruin anybody.”

“What’s the matter?” demanded Mr. Button appalled. “Triplets?”

“No, not triplets!” answered the doctor cuttingly. “What’s more, you can go and see for yourself. And get another doctor. I brought you into the world, young man, and I’ve been physician to your family for forty years, but I’m through with you! I don’t want to see you or any of your relatives ever again! Good-bye!”

Then he turned sharply, and without another word climbed into his phaeton, which was waiting at the curbstone, and drove severely away.

Mr. Button stood there upon the sidewalk, stupefied and trembling from head to foot. What horrible mishap had occurred? He had suddenly lost all desire to go into the Maryland Private Hospital for Ladies and Gentlemen—it was with the greatest difficulty that, a moment later, he forced himself to mount the steps and enter the front door.

A nurse was sitting behind a desk in the opaque gloom of the hall. Swallowing his shame, Mr. Button approached her.

"Good-morning," she remarked, looking up at him pleasantly.

"Good-morning. I—I am Mr. Button."

At this a look of utter terror spread itself over the girl's face. She rose to her feet and seemed about to fly from the hall, restraining herself only with the most apparent difficulty.

"I want to see my child," said Mr. Button.

The nurse gave a little scream. "Oh—of course!" she cried hysterically. "Upstairs. Right upstairs. Go—*up!*"

She pointed the direction, and Mr. Button, bathed in cool perspiration, turned falteringly, and began to mount to the second floor. In the upper hall he addressed another nurse who approached him, basin in hand. "I'm Mr. Button," he managed to articulate. "I want to see my——"

Clank! The basin clattered to the floor and rolled in the direction of the stairs. Clank! Clank! It began a methodical descent as if sharing in the general terror which this gentleman provoked.

"I want to see my child!" Mr. Button almost shrieked. He was on the verge of collapse.

Clank! The basin reached the first floor. The nurse regained control of herself, and threw Mr. Button a look of hearty contempt.

"All *right*, Mr. Button," she agreed in a hushed voice. "Very *well!* But if you *knew* what a state it's put us all in this morning! It's perfectly outrageous! The hospital will never have a ghost of a reputation after——"

"Hurry!" he cried hoarsely. "I can't stand this!"

"Come this way, then, Mr. Button."

He dragged himself after her. At the end of a long hall they reached a room from which proceeded a variety of howls—indeed, a room which, in later parlance, would have been known as the "crying-room." They entered.

"Well," gasped Mr. Button, "which is mine?"

"There!" said the nurse.

Mr. Button's eyes followed her pointing finger, and this is what he saw. Wrapped in a voluminous white blanket, and partly crammed

into one of the cribs, there sat an old man apparently about seventy years of age. His sparse hair was almost white, and from his chin dripped a long smoke-coloured beard, which waved absurdly back and forth, fanned by the breeze coming in at the window. He looked up at Mr. Button with dim, faded eyes in which lurked a puzzled question.

"Am I mad?" thundered Mr. Button, his terror resolving into rage. "Is this some ghastly hospital joke?

"It doesn't seem like a joke to us," replied the nurse severely. "And I don't know whether you're mad or not—but that is most certainly your child."

The cool perspiration redoubled on Mr. Button's forehead. He closed his eyes, and then, opening them, looked again. There was no mistake—he was gazing at a man of threescore and ten—a *baby* of threescore and ten, a baby whose feet hung over the sides of the crib in which it was reposing.

The old man looked placidly from one to the other for a moment, and then suddenly spoke in a cracked and ancient voice. "Are you my father?" he demanded.

Mr. Button and the nurse started violently.

"Because if you are," went on the old man querulously, "I wish you'd get me out of this place—or, at least, get them to put a comfortable rocker in here."

"Where in God's name did you come from? Who are you?" burst out Mr. Button frantically.

"I can't tell you *exactly* who I am," replied the querulous whine, "because I've only been born a few hours—but my last name is certainly Button."

"You lie! You're an impostor!"

The old man turned wearily to the nurse. "Nice way to welcome a new-born child," he complained in a weak voice. "Tell him he's wrong, why don't you?"

"You're wrong, Mr. Button," said the nurse severely. "This is your child, and you'll have to make the best of it. We're going to ask you to take him home with you as soon as possible—some time to-day."

"Home?" repeated Mr. Button incredulously.

"Yes, we can't have him here. We really can't, you know?"

"I'm right glad of it," whined the old man. "This is a fine place to keep a youngster of quiet tastes. With all this yelling and howling, I haven't been able to get a wink of sleep. I asked for something to eat"—here his voice rose to a shrill note of protest—"and they brought me a bottle of milk!"

Mr. Button, sank down upon a chair near his son and concealed his face in his hands. "My heavens!" he murmured, in an ecstasy of horror. "What will people say? What must I do?"

"You'll have to take him home," insisted the nurse—"immediately!"

A grotesque picture formed itself with dreadful clarity before the eyes of the tortured man—a picture of himself walking through the crowded streets of the city with this appalling apparition stalking by his side.

"I can't. I can't," he moaned.

People would stop to speak to him, and what was he going to say? He would have to introduce this—this septuagenarian: "This is my son, born early this morning." And then the old man would gather his blanket around him and they would plod on, past the bustling stores, the slave market—for a dark instant Mr. Button wished passionately that his son was black—past the luxurious houses of the residential district, past the home for the aged....

"Come! Pull yourself together," commanded the nurse.

"See here," the old man announced suddenly, "if you think I'm going to walk home in this blanket, you're entirely mistaken."

"Babies always have blankets."

With a malicious crackle the old man held up a small white swaddling garment. "Look!" he quavered. "*This* is what they had ready for me."

"Babies always wear those," said the nurse primly.

"Well," said the old man, "this baby's not going to wear anything in about two minutes. This blanket itches. They might at least have given me a sheet."

"Keep it on! Keep it on!" said Mr. Button hurriedly. He turned to the nurse. "What'll I do?"

"Go down town and buy your son some clothes."

Mr. Button's son's voice followed him down into the hall: "And a cane, father. I want to have a cane."

Mr. Button banged the outer door savagely....

II

"Good-morning," Mr. Button said nervously, to the clerk in the Chesapeake Dry Goods Company. "I want to buy some clothes for my child."

"How old is your child, sir?"

"About six hours," answered Mr. Button, without due consideration.

"Babies' supply department in the rear."

"Why, I don't think—I'm not sure that's what I want. It's—he's an unusually large-size child. Exceptionally—ah large."

"They have the largest child's sizes."

"Where is the boys' department?" inquired Mr. Button, shifting his ground desperately. He felt that the clerk must surely scent his shameful secret.

"Right here."

"Well——" He hesitated. The notion of dressing his son in men's clothes was repugnant to him. If, say, he could only find a very large boy's suit, he might cut off that long and awful beard, dye the white hair brown, and thus manage to conceal the worst, and to retain something of his own self-respect—not to mention his position in Baltimore society.

But a frantic inspection of the boys' department revealed no suits to fit the new-born Button. He blamed the store, of course—in such cases it is the thing to blame the store.

"How old did you say that boy of yours was?" demanded the clerk curiously.

"He's—sixteen."

"Oh, I beg your pardon. I thought you said six *hours*. You'll find the youths' department in the next aisle."

Mr. Button turned miserably away. Then he stopped, brightened, and pointed his finger toward a dressed dummy in the window display. "There!" he exclaimed. "I'll take that suit, out there on the dummy."

The clerk stared. "Why," he protested, "that's not a child's suit. At least it *is*, but it's for fancy dress. You could wear it yourself!"

"Wrap it up," insisted his customer nervously. "That's what I want."

The astonished clerk obeyed.

Back at the hospital Mr. Button entered the nursery and almost threw the package at his son. "Here's your clothes," he snapped out.

The old man untied the package and viewed the contents with a quizzical eye.

"They look sort of funny to me," he complained, "I don't want to be made a monkey of—"

"You've made a monkey of me!" retorted Mr. Button fiercely. "Never you mind how funny you look. Put them on—or I'll—or I'll *spank* you." He swallowed uneasily at the penultimate word, feeling nevertheless that it was the proper thing to say.

"All right, father"—this with a grotesque simulation of filial respect—"you've lived longer; you know best. Just as you say."

As before, the sound of the word "father" caused Mr. Button to start violently.

"And hurry."

"I'm hurrying, father."

When his son was dressed Mr. Button regarded him with depression. The costume consisted of dotted socks, pink pants, and a belted blouse with a wide white collar. Over the latter waved the long whitish beard, drooping almost to the waist. The effect was not good.

"Wait!"

Mr. Button seized a hospital shears and with three quick snaps amputated a large section of the beard. But even with this improvement the ensemble fell far short of perfection. The remaining brush of scraggly hair, the watery eyes, the ancient teeth, seemed oddly out of tone with the gaiety of the costume. Mr. Button,

however, was obdurate—he held out his hand. “Come along!” he said sternly.

His son took the hand trustingly. “What are you going to call me, dad?” he quavered as they walked from the nursery—“just ‘baby’ for a while? till you think of a better name?”

Mr. Button grunted. “I don’t know,” he answered harshly. “I think we’ll call you Methuselah.”

III

Even after the new addition to the Button family had had his hair cut short and then dyed to a sparse unnatural black, had had his face shaved so close that it glistened, and had been attired in small-boy clothes made to order by a flabbergasted tailor, it was impossible for Button to ignore the fact that his son was a poor excuse for a first family baby. Despite his aged stoop, Benjamin Button—for it was by this name they called him instead of by the appropriate but invidious Methuselah—was five feet eight inches tall. His clothes did not conceal this, nor did the clipping and dyeing of his eyebrows disguise the fact that the eyes underneath were faded and watery and tired. In fact, the baby-nurse who had been engaged in advance left the house after one look, in a state of considerable indignation.

But Mr. Button persisted in his unwavering purpose. Benjamin was a baby, and a baby he should remain. At first he declared that if Benjamin didn’t like warm milk he could go without food altogether, but he was finally prevailed upon to allow his son bread and butter, and even oatmeal by way of a compromise. One day he brought home a rattle and, giving it to Benjamin, insisted in no uncertain terms that he should “play with it,” whereupon the old man took it with a weary expression and could be heard jingling it obediently at intervals throughout the day.

There can be no doubt, though, that the rattle bored him, and that he found other and more soothing amusements when he was left alone. For instance, Mr. Button discovered one day that during the preceding week he had smoked more cigars than ever before—a phenomenon, which was explained a few days later when, entering the nursery unexpectedly, he found the room full of faint blue haze and Benjamin, with a guilty expression on his face, trying to conceal

the butt of a dark Havana. This, of course, called for a severe spanking, but Mr. Button found that he could not bring himself to administer it. He merely warned his son that he would "stunt his growth."

Nevertheless he persisted in his attitude. He brought home lead soldiers, he brought toy trains, he brought large pleasant animals made of cotton, and, to perfect the illusion which he was creating—for himself at least—he passionately demanded of the clerk in the toy-store whether "the paint would come off the pink duck if the baby put it in his mouth." But, despite all his father's efforts, Benjamin refused to be interested. He would steal down the back stairs and return to the nursery with a volume of the Encyclopedia Britannica, over which he would pore through an afternoon, while his cotton cows and his Noah's ark were left neglected on the floor. Against such a stubbornness Mr. Button's efforts were of little avail.

The sensation created in Baltimore was, at first, prodigious. What the mishap would have cost the Buttons and their kinsfolk socially cannot be determined, for the outbreak of the Civil War drew the city's attention to other things. A few people who were unfailingly polite racked their brains for compliments to give to the parents—and finally hit upon the ingenious device of declaring that the baby resembled his grandfather, a fact which, due to the standard state of decay common to all men of seventy, could not be denied. Mr. and Mrs. Roger Button were not pleased, and Benjamin's grandfather was furiously insulted.

Benjamin, once he left the hospital, took life as he found it. Several small boys were brought to see him, and he spent a stiff-jointed afternoon trying to work up an interest in tops and marbles—he even managed, quite accidentally, to break a kitchen window with a stone from a sling shot, a feat which secretly delighted his father.

Thereafter Benjamin contrived to break something every day, but he did these things only because they were expected of him, and because he was by nature obliging.

When his grandfather's initial antagonism wore off, Benjamin and that gentleman took enormous pleasure in one another's company. They would sit for hours, these two, so far apart in age and experience, and, like old cronies, discuss with tireless monotony the

slow events of the day. Benjamin felt more at ease in his grandfather's presence than in his parents'—they seemed always somewhat in awe of him and, despite the dictatorial authority they exercised over him, frequently addressed him as "Mr."

He was as puzzled as any one else at the apparently advanced age of his mind and body at birth. He read up on it in the medical journal, but found that no such case had been previously recorded. At his father's urging he made an honest attempt to play with other boys, and frequently he joined in the milder games—football shook him up too much, and he feared that in case of a fracture his ancient bones would refuse to knit.

When he was five he was sent to kindergarten, where he was initiated into the art of pasting green paper on orange paper, of weaving coloured maps and manufacturing eternal cardboard necklaces. He was inclined to drowse off to sleep in the middle of these tasks, a habit which both irritated and frightened his young teacher. To his relief she complained to his parents, and he was removed from the school. The Roger Buttons told their friends that they felt he was too young.

By the time he was twelve years old his parents had grown used to him. Indeed, so strong is the force of custom that they no longer felt that he was different from any other child—except when some curious anomaly reminded them of the fact. But one day a few weeks after his twelfth birthday, while looking in the mirror, Benjamin made, or thought he made, an astonishing discovery. Did his eyes deceive him, or had his hair turned in the dozen years of his life from white to iron-gray under its concealing dye? Was the network of wrinkles on his face becoming less pronounced? Was his skin healthier and firmer, with even a touch of ruddy winter colour? He could not tell. He knew that he no longer stooped, and that his physical condition had improved since the early days of his life.

"Can it be——?" he thought to himself, or, rather, scarcely dared to think.

He went to his father. "I am grown," he announced determinedly. "I want to put on long trousers."

His father hesitated. “Well,” he said finally, “I don’t know. Fourteen is the age for putting on long trousers—and you are only twelve.”

“But you’ll have to admit,” protested Benjamin, “that I’m big for my age.”

His father looked at him with illusory speculation. “Oh, I’m not so sure of that,” he said. “I was as big as you when I was twelve.”

This was not true—it was all part of Roger Button’s silent agreement with himself to believe in his son’s normality.

Finally a compromise was reached. Benjamin was to continue to dye his hair. He was to make a better attempt to play with boys of his own age. He was not to wear his spectacles or carry a cane in the street. In return for these concessions he was allowed his first suit of long trousers....

IV

Of the life of Benjamin Button between his twelfth and twenty-first year I intend to say little. Suffice to record that they were years of normal ungrowth. When Benjamin was eighteen he was erect as a man of fifty; he had more hair and it was of a dark gray; his step was firm, his voice had lost its cracked quaver and descended to a healthy baritone. So his father sent him up to Connecticut to take examinations for entrance to Yale College. Benjamin passed his examination and became a member of the freshman class.

On the third day following his matriculation he received a notification from Mr. Hart, the college registrar, to call at his office and arrange his schedule. Benjamin, glancing in the mirror, decided that his hair needed a new application of its brown dye, but an anxious inspection of his bureau drawer disclosed that the dye bottle was not there. Then he remembered—he had emptied it the day before and thrown it away.

He was in a dilemma. He was due at the registrar’s in five minutes. There seemed to be no help for it—he must go as he was. He did.

“Good-morning,” said the registrar politely. “You’ve come to inquire about your son.”

"Why, as a matter of fact, my name's Button——" began Benjamin, but Mr. Hart cut him off.

"I'm very glad to meet you, Mr. Button. I'm expecting your son here any minute."

"That's me!" burst out Benjamin. "I'm a freshman."

"What!"

"I'm a freshman."

"Surely you're joking."

"Not at all."

The registrar frowned and glanced at a card before him. "Why, I have Mr. Benjamin Button's age down here as eighteen."

"That's my age," asserted Benjamin, flushing slightly.

The registrar eyed him wearily. "Now surely, Mr. Button, you don't expect me to believe that."

Benjamin smiled wearily. "I am eighteen," he repeated.

The registrar pointed sternly to the door. "Get out," he said. "Get out of college and get out of town. You are a dangerous lunatic."

"I am eighteen."

Mr. Hart opened the door. "The idea!" he shouted. "A man of your age trying to enter here as a freshman. Eighteen years old, are you? Well, I'll give you eighteen minutes to get out of town."

Benjamin Button walked with dignity from the room, and half a dozen undergraduates, who were waiting in the hall, followed him curiously with their eyes. When he had gone a little way he turned around, faced the infuriated registrar, who was still standing in the door-way, and repeated in a firm voice: "I am eighteen years old."

To a chorus of titters which went up from the group of undergraduates, Benjamin walked away.

But he was not fated to escape so easily. On his melancholy walk to the railroad station he found that he was being followed by a group, then by a swarm, and finally by a dense mass of undergraduates. The word had gone around that a lunatic had passed the entrance examinations for Yale and attempted to palm himself off as a youth of eighteen. A fever of excitement permeated the college. Men ran hatless out of classes, the football team abandoned its practice and joined the mob, professors' wives with

bonnets awry and bustles out of position, ran shouting after the procession, from which proceeded a continual succession of remarks aimed at the tender sensibilities of Benjamin Button.

"He must be the wandering Jew!"

"He ought to go to prep school at his age!"

"Look at the infant prodigy!"

"He thought this was the old men's home."

"Go up to Harvard!"

Benjamin increased his gait, and soon he was running. He would show them! He *would* go to Harvard, and then they would regret these ill-considered taunts!

Safely on board the train for Baltimore, he put his head from the window. "You'll regret this!" he shouted.

"Ha-ha!" the undergraduates laughed. "Ha-ha-ha!" It was the biggest mistake that Yale College had ever made....

V

In 1880 Benjamin Button was twenty years old, and he signalised his birthday by going to work for his father in Roger Button & Co., Wholesale Hardware. It was in that same year that he began "going out socially"—that is, his father insisted on taking him to several fashionable dances. Roger Button was now fifty, and he and his son were more and more companionable—in fact, since Benjamin had ceased to dye his hair (which was still grayish) they appeared about the same age, and could have passed for brothers.

One night in August they got into the phaeton attired in their full-dress suits and drove out to a dance at the Shevlins' country house, situated just outside of Baltimore. It was a gorgeous evening. A full moon drenched the road to the lustreless colour of platinum, and late-blooming harvest flowers breathed into the motionless air aromas that were like low, half-heard laughter. The open country, carpeted for rods around with bright wheat, was translucent as in the day. It was almost impossible not to be affected by the sheer beauty of the sky—almost.

“There’s a great future in the dry-goods business,” Roger Button was saying. He was not a spiritual man—his aesthetic sense was rudimentary.

“Old fellows like me can’t learn new tricks,” he observed profoundly. “It’s you youngsters with energy and vitality that have the great future before you.”

Far up the road the lights of the Shevlins’ country house drifted into view, and presently there was a sighing sound that crept persistently toward them—it might have been the fine plaint of violins or the rustle of the silver wheat under the moon.

They pulled up behind a handsome brougham whose passengers were disembarking at the door. A lady got out, then an elderly gentleman, then another young lady, beautiful as sin. Benjamin started; an almost chemical change seemed to dissolve and recompose the very elements of his body. A rigour passed over him, blood rose into his cheeks, his forehead, and there was a steady thumping in his ears. It was first love.

The girl was slender and frail, with hair that was ashen under the moon and honey-coloured under the sputtering gas-lamps of the porch. Over her shoulders was thrown a Spanish mantilla of softest yellow, butterflied in black; her feet were glittering buttons at the hem of her bustled dress.

Roger Button leaned over to his son. “That,” he said, “is young Hildegarde Moncrief, the daughter of General Moncrief.”

Benjamin nodded coldly. “Pretty little thing,” he said indifferently. But when the negro boy had led the buggy away, he added: “Dad, you might introduce me to her.”

They approached a group, of which Miss Moncrief was the centre. Reared in the old tradition, she curtsied low before Benjamin. Yes, he might have a dance. He thanked her and walked away—staggered away.

The interval until the time for his turn should arrive dragged itself out interminably. He stood close to the wall, silent, inscrutable, watching with murderous eyes the young bloods of Baltimore as they eddied around Hildegarde Moncrief, passionate admiration in their faces. How obnoxious they seemed to Benjamin; how intolerably

rosy! Their curling brown whiskers aroused in him a feeling equivalent to indigestion.

But when his own time came, and he drifted with her out upon the changing floor to the music of the latest waltz from Paris, his jealousies and anxieties melted from him like a mantle of snow. Blind with enchantment, he felt that life was just beginning.

"You and your brother got here just as we did, didn't you?" asked Hildegarde, looking up at him with eyes that were like bright blue enamel.

Benjamin hesitated. If she took him for his father's brother, would it be best to enlighten her? He remembered his experience at Yale, so he decided against it. It would be rude to contradict a lady; it would be criminal to mar this exquisite occasion with the grotesque story of his origin. Later, perhaps. So he nodded, smiled, listened, was happy.

"I like men of your age," Hildegarde told him. "Young boys are so idiotic. They tell me how much champagne they drink at college, and how much money they lose playing cards. Men of your age know how to appreciate women."

Benjamin felt himself on the verge of a proposal—with an effort he choked back the impulse. "You're just the romantic age," she continued—"fifty. Twenty-five is too worldly-wise; thirty is apt to be pale from overwork; forty is the age of long stories that take a whole cigar to tell; sixty is—oh, sixty is too near seventy; but fifty is the mellow age. I love fifty."

Fifty seemed to Benjamin a glorious age. He longed passionately to be fifty.

"I've always said," went on Hildegarde, "that I'd rather marry a man of fifty and be taken care of than marry a man of thirty and take care of *him*."

For Benjamin the rest of the evening was bathed in a honey-coloured mist. Hildegarde gave him two more dances, and they discovered that they were marvellously in accord on all the questions of the day. She was to go driving with him on the following Sunday, and then they would discuss all these questions further.

Going home in the phaeton just before the crack of dawn, when the first bees were humming and the fading moon glimmered in the

cool dew, Benjamin knew vaguely that his father was discussing wholesale hardware.

"…. And what do you think should merit our biggest attention after hammers and nails?" the elder Button was saying.

"Love," replied Benjamin absent-mindedly.

"Lugs?" exclaimed Roger Button, "Why, I've just covered the question of lugs."

Benjamin regarded him with dazed eyes just as the eastern sky was suddenly cracked with light, and an oriole yawned piercingly in the quickening trees…

VI

When, six months later, the engagement of Miss Hildegarde Moncrief to Mr. Benjamin Button was made known (I say "made known," for General Moncrief declared he would rather fall upon his sword than announce it), the excitement in Baltimore society reached a feverish pitch. The almost forgotten story of Benjamin's birth was remembered and sent out upon the winds of scandal in picaresque and incredible forms. It was said that Benjamin was really the father of Roger Button, that he was his brother who had been in prison for forty years, that he was John Wilkes Booth in disguise—and, finally, that he had two small conical horns sprouting from his head.

The Sunday supplements of the New York papers played up the case with fascinating sketches which showed the head of Benjamin Button attached to a fish, to a snake, and, finally, to a body of solid brass. He became known, journalistically, as the Mystery Man of Maryland. But the true story, as is usually the case, had a very small circulation.

However, every one agreed with General Moncrief that it was "criminal" for a lovely girl who could have married any beau in Baltimore to throw herself into the arms of a man who was assuredly fifty. In vain Mr. Roger Button published his son's birth certificate in large type in the Baltimore *Blaze*. No one believed it. You had only to look at Benjamin and see.

On the part of the two people most concerned there was no wavering. So many of the stories about her fiancé were false that Hildegarde refused stubbornly to believe even the true one. In vain General Moncrief pointed out to her the high mortality among men of fifty—or, at least, among men who looked fifty; in vain he told her of the instability of the wholesale hardware business. Hildegarde had chosen to marry for mellowness, and marry she did....

VII

In one particular, at least, the friends of Hildegarde Moncrief were mistaken. The wholesale hardware business prospered amazingly. In the fifteen years between Benjamin Button's marriage in 1880 and his father's retirement in 1895, the family fortune was doubled—and this was due largely to the younger member of the firm.

Needless to say, Baltimore eventually received the couple to its bosom. Even old General Moncrief became reconciled to his son-in-law when Benjamin gave him the money to bring out his *History of the Civil War* in twenty volumes, which had been refused by nine prominent publishers.

In Benjamin himself fifteen years had wrought many changes. It seemed to him that the blood flowed with new vigour through his veins. It began to be a pleasure to rise in the morning, to walk with an active step along the busy, sunny street, to work untiringly with his shipments of hammers and his cargoes of nails. It was in 1890 that he executed his famous business coup: he brought up the suggestion that *all nails used in nailing up the boxes in which nails are shipped are the property of the shippee*, a proposal which became a statute, was approved by Chief Justice Fossile, and saved Roger Button and Company, Wholesale Hardware, more than *six hundred nails every year*.

In addition, Benjamin discovered that he was becoming more and more attracted by the gay side of life. It was typical of his growing enthusiasm for pleasure that he was the first man in the city of Baltimore to own and run an automobile. Meeting him on the street, his contemporaries would stare enviously at the picture he made of health and vitality.

"He seems to grow younger every year," they would remark. And if old Roger Button, now sixty-five years old, had failed at first to give a proper welcome to his son he atoned at last by bestowing on him what amounted to adulation.

And here we come to an unpleasant subject which it will be well to pass over as quickly as possible. There was only one thing that worried Benjamin Button; his wife had ceased to attract him.

At that time Hildegarde was a woman of thirty-five, with a son, Roscoe, fourteen years old. In the early days of their marriage Benjamin had worshipped her. But, as the years passed, her honey-coloured hair became an unexciting brown, the blue enamel of her eyes assumed the aspect of cheap crockery—moreover, and, most of all, she had become too settled in her ways, too placid, too content, too anaemic in her excitements, and too sober in her taste. As a bride it had been she who had "dragged" Benjamin to dances and dinners—now conditions were reversed. She went out socially with him, but without enthusiasm, devoured already by that eternal inertia which comes to live with each of us one day and stays with us to the end.

Benjamin's discontent waxed stronger. At the outbreak of the Spanish-American War in 1898 his home had for him so little charm that he decided to join the army. With his business influence he obtained a commission as captain, and proved so adaptable to the work that he was made a major, and finally a lieutenant-colonel just in time to participate in the celebrated charge up San Juan Hill. He was slightly wounded, and received a medal.

Benjamin had become so attached to the activity and excitement of army life that he regretted to give it up, but his business required attention, so he resigned his commission and came home. He was met at the station by a brass band and escorted to his house.

VIII

Hildegarde, waving a large silk flag, greeted him on the porch, and even as he kissed her he felt with a sinking of the heart that these three years had taken their toll. She was a woman of forty now, with a faint skirmish line of gray hairs in her head. The sight depressed him.

Up in his room he saw his reflection in the familiar mirror—he went closer and examined his own face with anxiety, comparing it after a moment with a photograph of himself in uniform taken just before the war.

"Good Lord!" he said aloud. The process was continuing. There was no doubt of it—he looked now like a man of thirty. Instead of being delighted, he was uneasy—he was growing younger. He had hitherto hoped that once he reached a bodily age equivalent to his age in years, the grotesque phenomenon which had marked his birth would cease to function. He shuddered. His destiny seemed to him awful, incredible.

When he came downstairs Hildegarde was waiting for him. She appeared annoyed, and he wondered if she had at last discovered that there was something amiss. It was with an effort to relieve the tension between them that he broached the matter at dinner in what he considered a delicate way.

"Well," he remarked lightly, "everybody says I look younger than ever."

Hildegarde regarded him with scorn. She sniffed. "Do you think it's anything to boast about?"

"I'm not boasting," he asserted uncomfortably. She sniffed again. "The idea," she said, and after a moment: "I should think you'd have enough pride to stop it."

"How can I?" he demanded.

"I'm not going to argue with you," she retorted. "But there's a right way of doing things and a wrong way. If you've made up your mind to be different from everybody else, I don't suppose I can stop you, but I really don't think it's very considerate."

"But, Hildegarde, I can't help it."

"You can too. You're simply stubborn. You think you don't want to be like any one else. You always have been that way, and you always will be. But just think how it would be if every one else looked at things as you do—what would the world be like?"

As this was an inane and unanswerable argument Benjamin made no reply, and from that time on a chasm began to widen between them. He wondered what possible fascination she had ever exercised over him.

To add to the breach, he found, as the new century gathered headway, that his thirst for gaiety grew stronger. Never a party of any kind in the city of Baltimore but he was there, dancing with the prettiest of the young married women, chatting with the most popular of the débutantes, and finding their company charming, while his wife, a dowager of evil omen, sat among the chaperons, now in haughty disapproval, and now following him with solemn, puzzled, and reproachful eyes.

"Look!" people would remark. "What a pity! A young fellow that age tied to a woman of forty-five. He must be twenty years younger than his wife." They had forgotten—as people inevitably forget—that back in 1880 their mammas and papas had also remarked about this same ill-matched pair.

Benjamin's growing unhappiness at home was compensated for by his many new interests. He took up golf and made a great success of it. He went in for dancing: in 1906 he was an expert at "The Boston," and in 1908 he was considered proficient at the "Maxine," while in 1909 his "Castle Walk" was the envy of every young man in town.

His social activities, of course, interfered to some extent with his business, but then he had worked hard at wholesale hardware for twenty-five years and felt that he could soon hand it on to his son, Roscoe, who had recently graduated from Harvard.

He and his son were, in fact, often mistaken for each other. This pleased Benjamin—he soon forgot the insidious fear which had come over him on his return from the Spanish-American War, and grew to take a naïve pleasure in his appearance. There was only one fly in the delicious ointment—he hated to appear in public with his wife. Hildegarde was almost fifty, and the sight of her made him feel absurd....

IX

One September day in 1910—a few years after Roger Button & Co., Wholesale Hardware, had been handed over to young Roscoe Button—a man, apparently about twenty years old, entered himself as a freshman at Harvard University in Cambridge. He did not make the mistake of announcing that he would never see fifty again, nor did he mention the fact that his son had been graduated from the same institution ten years before.

He was admitted, and almost immediately attained a prominent position in the class, partly because he seemed a little older than the other freshmen, whose average age was about eighteen.

But his success was largely due to the fact that in the football game with Yale he played so brilliantly, with so much dash and with such a cold, remorseless anger that he scored seven touchdowns and fourteen field goals for Harvard, and caused one entire eleven of Yale men to be carried singly from the field, unconscious. He was the most celebrated man in college.

Strange to say, in his third or junior year he was scarcely able to "make" the team. The coaches said that he had lost weight, and it seemed to the more observant among them that he was not quite as tall as before. He made no touchdowns—indeed, he was retained on the team chiefly in hope that his enormous reputation would bring terror and disorganisation to the Yale team.

In his senior year he did not make the team at all. He had grown so slight and frail that one day he was taken by some sophomores for a freshman, an incident which humiliated him terribly. He became known as something of a prodigy—a senior who was surely no more than sixteen—and he was often shocked at the worldliness of some of his classmates. His studies seemed harder to him—he felt that they were too advanced. He had heard his classmates speak of St. Midas's, the famous preparatory school, at which so many of them had prepared for college, and he determined after his graduation to enter himself at St. Midas's, where the sheltered life among boys his own size would be more congenial to him.

Upon his graduation in 1914 he went home to Baltimore with his Harvard diploma in his pocket. Hildegarde was now residing in Italy,

so Benjamin went to live with his son, Roscoe. But though he was welcomed in a general way there was obviously no heartiness in Roscoe's feeling toward him—there was even perceptible a tendency on his son's part to think that Benjamin, as he moped about the house in adolescent mooniness, was somewhat in the way. Roscoe was married now and prominent in Baltimore life, and he wanted no scandal to creep out in connection with his family.

Benjamin, no longer *persona grata* with the débutantes and younger college set, found himself left much alone, except for the companionship of three or four fifteen-year-old boys in the neighbourhood. His idea of going to St. Midas's school recurred to him.

"Say," he said to Roscoe one day, "I've told you over and over that I want to go to prep school."

"Well, go, then," replied Roscoe shortly. The matter was distasteful to him, and he wished to avoid a discussion.

"I can't go alone," said Benjamin helplessly. "You'll have to enter me and take me up there."

"I haven't got time," declared Roscoe abruptly. His eyes narrowed and he looked uneasily at his father. "As a matter of fact," he added, "you'd better not go on with this business much longer. You better pull up short. You better—you better"—he paused and his face crimsoned as he sought for words—"you better turn right around and start back the other way. This has gone too far to be a joke. It isn't funny any longer. You—you behave yourself!"

Benjamin looked at him, on the verge of tears.

"And another thing," continued Roscoe, "when visitors are in the house I want you to call me 'Uncle'—not 'Roscoe,' but 'Uncle,' do you understand? It looks absurd for a boy of fifteen to call me by my first name. Perhaps you'd better call me 'Uncle' *all* the time, so you'll get used to it."

With a harsh look at his father, Roscoe turned away....

X

At the termination of this interview, Benjamin wandered dismally upstairs and stared at himself in the mirror. He had not shaved for three months, but he could find nothing on his face but a faint white down with which it seemed unnecessary to meddle. When he had first come home from Harvard, Roscoe had approached him with the proposition that he should wear eye-glasses and imitation whiskers glued to his cheeks, and it had seemed for a moment that the farce of his early years was to be repeated. But whiskers had itched and made him ashamed. He wept and Roscoe had reluctantly relented.

Benjamin opened a book of boys' stories, *The Boy Scouts in Bimini Bay*, and began to read. But he found himself thinking persistently about the war. America had joined the Allied cause during the preceding month, and Benjamin wanted to enlist, but, alas, sixteen was the minimum age, and he did not look that old. His true age, which was fifty-seven, would have disqualified him, anyway.

There was a knock at his door, and the butler appeared with a letter bearing a large official legend in the corner and addressed to Mr. Benjamin Button. Benjamin tore it open eagerly, and read the enclosure with delight. It informed him that many reserve officers who had served in the Spanish-American War were being called back into service with a higher rank, and it enclosed his commission as brigadier-general in the United States army with orders to report immediately.

Benjamin jumped to his feet fairly quivering with enthusiasm. This was what he had wanted. He seized his cap, and ten minutes later he had entered a large tailoring establishment on Charles Street, and asked in his uncertain treble to be measured for a uniform.

"Want to play soldier, sonny?" demanded a clerk casually.

Benjamin flushed. "Say! Never mind what I want!" he retorted angrily. "My name's Button and I live on Mt. Vernon Place, so you know I'm good for it."

"Well," admitted the clerk hesitantly, "if you're not, I guess your daddy is, all right."

Benjamin was measured, and a week later his uniform was completed. He had difficulty in obtaining the proper general's insignia because the dealer kept insisting to Benjamin that a nice V.W.C.A. badge would look just as well and be much more fun to play with.

Saying nothing to Roscoe, he left the house one night and proceeded by train to Camp Mosby, in South Carolina, where he was to command an infantry brigade. On a sultry April day he approached the entrance to the camp, paid off the taxicab which had brought him from the station, and turned to the sentry on guard.

"Get some one to handle my luggage!" he said briskly.

The sentry eyed him reproachfully. "Say," he remarked, "where you goin' with the general's duds, sonny?"

Benjamin, veteran of the Spanish-American War, whirled upon him with fire in his eye, but with, alas, a changing treble voice.

"Come to attention!" he tried to thunder; he paused for breath—then suddenly he saw the sentry snap his heels together and bring his rifle to the present. Benjamin concealed a smile of gratification, but when he glanced around his smile faded. It was not he who had inspired obedience, but an imposing artillery colonel who was approaching on horseback.

"Colonel!" called Benjamin shrilly.

The colonel came up, drew rein, and looked coolly down at him with a twinkle in his eyes. "Whose little boy are you?" he demanded kindly.

"I'll soon darn well show you whose little boy I am!" retorted Benjamin in a ferocious voice. "Get down off that horse!"

The colonel roared with laughter.

"You want him, eh, general?"

"Here!" cried Benjamin desperately. "Read this." And he thrust his commission toward the colonel.

The colonel read it, his eyes popping from their sockets.

"Where'd you get this?" he demanded, slipping the document into his own pocket.

"I got it from the Government, as you'll soon find out!"

"You come along with me," said the colonel with a peculiar look. "We'll go up to headquarters and talk this over. Come along."

The colonel turned and began walking his horse in the direction of headquarters. There was nothing for Benjamin to do but follow with as much dignity as possible—meanwhile promising himself a stern revenge.

But this revenge did not materialise. Two days later, however, his son Roscoe materialised from Baltimore, hot and cross from a hasty trip, and escorted the weeping general, *sans* uniform, back to his home.

XI

In 1920 Roscoe Button's first child was born. During the attendant festivities, however, no one thought it "the thing" to mention, that the little grubby boy, apparently about ten years of age who played around the house with lead soldiers and a miniature circus, was the new baby's own grandfather.

No one disliked the little boy whose fresh, cheerful face was crossed with just a hint of sadness, but to Roscoe Button his presence was a source of torment. In the idiom of his generation Roscoe did not consider the matter "efficient." It seemed to him that his father, in refusing to look sixty, had not behaved like a "red-blooded he-man"—this was Roscoe's favourite expression—but in a curious and perverse manner. Indeed, to think about the matter for as much as a half an hour drove him to the edge of insanity. Roscoe believed that "live wires" should keep young, but carrying it out on such a scale was—was—was inefficient. And there Roscoe rested.

Five years later Roscoe's little boy had grown old enough to play childish games with little Benjamin under the supervision of the same nurse. Roscoe took them both to kindergarten on the same day, and Benjamin found that playing with little strips of coloured paper, making mats and chains and curious and beautiful designs, was the most fascinating game in the world. Once he was bad and had to stand in the corner—then he cried—but for the most part there were gay hours in the cheerful room, with the sunlight coming

in the windows and Miss Bailey's kind hand resting for a moment now and then in his tousled hair.

Roscoe's son moved up into the first grade after a year, but Benjamin stayed on in the kindergarten. He was very happy. Sometimes when other tots talked about what they would do when they grew up a shadow would cross his little face as if in a dim, childish way he realised that those were things in which he was never to share.

The days flowed on in monotonous content. He went back a third year to the kindergarten, but he was too little now to understand what the bright shining strips of paper were for. He cried because the other boys were bigger than he, and he was afraid of them. The teacher talked to him, but though he tried to understand he could not understand at all.

He was taken from the kindergarten. His nurse, Nana, in her starched gingham dress, became the centre of his tiny world. On bright days they walked in the park; Nana would point at a great gray monster and say "elephant," and Benjamin would say it after her, and when he was being undressed for bed that night he would say it over and over aloud to her: "Elyphant, elyphant, elyphant." Sometimes Nana let him jump on the bed, which was fun, because if you sat down exactly right it would bounce you up on your feet again, and if you said "Ah" for a long time while you jumped you got a very pleasing broken vocal effect.

He loved to take a big cane from the hat-rack and go around hitting chairs and tables with it and saying: "Fight, fight, fight." When there were people there the old ladies would cluck at him, which interested him, and the young ladies would try to kiss him, which he submitted to with mild boredom. And when the long day was done at five o'clock he would go upstairs with Nana and be fed on oatmeal and nice soft mushy foods with a spoon.

There were no troublesome memories in his childish sleep; no token came to him of his brave days at college, of the glittering years when he flustered the hearts of many girls. There were only the white, safe walls of his crib and Nana and a man who came to see him sometimes, and a great big orange ball that Nana pointed at just before his twilight bed hour and called "sun." When the sun went his eyes were sleepy—there were no dreams, no dreams to haunt him.

The past—the wild charge at the head of his men up San Juan Hill; the first years of his marriage when he worked late into the summer dusk down in the busy city for young Hildegarde whom he loved; the days before that when he sat smoking far into the night in the gloomy old Button house on Monroe Street with his grandfather-all these had faded like unsubstantial dreams from his mind as though they had never been. He did not remember.

He did not remember clearly whether the milk was warm or cool at his last feeding or how the days passed—there was only his crib and Nana's familiar presence. And then he remembered nothing. When he was hungry he cried—that was all. Through the noons and nights he breathed and over him there were soft mumblings and murmurings that he scarcely heard, and faintly differentiated smells, and light and darkness.

Then it was all dark, and his white crib and the dim faces that moved above him, and the warm sweet aroma of the milk, faded out altogether from his mind.

TARQUIN OF CHEAPSIDE

Running footsteps—light, soft-soled shoes made of curious leathery cloth brought from Ceylon setting the pace; thick flowing boots, two pairs, dark blue and gilt, reflecting the moonlight in blunt gleams and splotches, following a stone's throw behind.

Soft Shoes flashes through a patch of moonlight, then darts into a blind labyrinth of alleys and becomes only an intermittent scuffle ahead somewhere in the enfolding darkness. In go Flowing Boots, with short swords lurching and long plumes awry, finding a breath to curse God and the black lanes of London.

Soft Shoes leaps a shadowy gate and crackles through a hedgerow. Flowing Boots leap the gate and crackles through the hedgerow—and there, startlingly, is the watch ahead—two murderous pikemen of ferocious cast of mouth acquired in Holland and the Spanish marches.

But there is no cry for help. The pursued does not fall panting at the feet of the watch, clutching a purse; neither do the pursuers raise a hue and cry. Soft Shoes goes by in a rush of swift air. The watch curse and hesitate, glance after the fugitive, and then spread their pikes grimly across the road and wait for Flowing Boots. Darkness, like a great hand, cuts off the even flow the moon.

The hand moves off the moon whose pale caress finds again the eaves and lintels, and the watch, wounded and tumbled in the dust. Up the street one of Flowing Boots leaves a black trail of spots until he binds himself, clumsily as he runs, with fine lace caught from his throat.

It was no affair for the watch: Satan was at large tonight and Satan seemed to be he who appeared dimly in front, heel over gate, knee over fence. Moreover, the adversary was obviously travelling near home or at least in that section of London consecrated to his coarser whims, for the street narrowed like a road in a picture and the houses bent over further and further, cooping in natural ambushes suitable for murder and its histrionic sister, sudden death.

Down long and sinuous lanes twisted the hunted and the harriers, always in and out of the moon in a perpetual queen's move over a checker-board of glints and patches. Ahead, the quarry, minus his

leather jerkin now and half blinded by drips of sweat, had taken to scanning his ground desperately on both sides. As a result he suddenly slowed short, and retracing his steps a bit scooted up an alley so dark that it seemed that here sun and moon had been in eclipse since the last glacier slipped roaring over the earth. Two hundred yards down he stopped and crammed himself into a niche in the wall where he huddled and panted silently, a grotesque god without bulk or outline in the gloom.

Flowing Boots, two pairs, drew near, came up, went by, halted twenty yards beyond him, and spoke in deep-lunged, scanty whispers:

"I was attune to that scuffle; it stopped."

"Within twenty paces."

"He's hid."

"Stay together now and we'll cut him up."

The voice faded into a low crunch of a boot, nor did Soft Shoes wait to hear more—he sprang in three leaps across the alley, where he bounded up, flapped for a moment on the top of the wall like a huge bird, and disappeared, gulped down by the hungry night at a mouthful.

II

"*He read at wine, he read in bed, He read aloud, had he the breath, His every thought was with the dead, And so he read himself to death.*"

Any visitor to the old James the First graveyard near Peat's Hill may spell out this bit of doggerel, undoubtedly one of the worst recorded of an Elizabethan, on the tomb of Wessel Caster.

This death of his, says the antiquary, occurred when he was thirty-seven, but as this story is concerned with the night of a certain chase through darkness, we find him still alive, still reading. His eyes were somewhat dim, his stomach somewhat obvious—he was a mis-built man and indolent—oh, Heavens! But an era is an era, and in the reign of Elizabeth, by the grace of Luther, Queen of England, no man could help but catch the spirit of enthusiasm. Every loft in Cheapside published its *Magnum Folium* (or magazine)—of its new

blank verse; the Cheapside Players would produce anything on sight as long as it "got away from those reactionary miracle plays," and the English Bible had run through seven "very large" printings in as many months.

So Wessel Caxter (who in his youth had gone to sea) was now a reader of all on which he could lay his hands—he read manuscripts in holy friendship; he dined rotten poets; he loitered about the shops where the *Magna Folia* were printed, and he listened tolerantly while the young playwrights wrangled and bickered among them-selves, and behind each other's backs made bitter and malicious charges of plagiarism or anything else they could think of.

To-night he had a book, a piece of work which, though inordinately versed, contained, he thought, some rather excellent political satire. "The Faerie Queene" by Edmund Spenser lay before him under the tremulous candle-light. He had ploughed through a canto; he was beginning another:

The Legend of Britomartis or of Chastity

It falls me here to write of Chastity. The fayrest vertue, far above the rest....

A sudden rush of feet on the stairs, a rusty swing-open of the thin door, and a man thrust himself into the room, a man without a jerkin, panting, sobbing, on the verge of collapse.

"Wessel," words choked him, "stick me away somewhere, love of Our Lady!"

Caxter rose, carefully closing his book, and bolted the door in some concern.

"I'm pursued," cried out Soft Shoes. "I vow there's two short-witted blades trying to make me into mincemeat and near succeeding. They saw me hop the back wall!"

"It would need," said Wessel, looking at him curiously, "several battalions armed with blunderbusses, and two or three Armadas, to keep you reasonably secure from the revenges of the world."

Soft Shoes smiled with satisfaction. His sobbing gasps were giving way to quick, precise breathing; his hunted air had faded to a faintly perturbed irony.

"I feel little surprise," continued Wessel.

“They were two such dreary apes.”

“Making a total of three.”

“Only two unless you stick me away. Man, man, come alive, they’ll be on the stairs in a spark’s age.”

Wessel took a dismantled pike-staff from the corner, and raising it to the high ceiling, dislodged a rough trap-door opening into a garret above.

“There’s no ladder.”

He moved a bench under the trap, upon which Soft Shoes mounted, crouched, hesitated, crouched again, and then leaped amazingly upward. He caught at the edge of the aperture and swung back and forth, for a moment, shifting his hold; finally doubled up and disappeared into the darkness above. There was a scurry, a migration of rats, as the trap-door was replaced;... silence.

Wessel returned to his reading-table, opened to the Legend of Britomartis or of Chastity—and waited. Almost a minute later there was a scramble on the stairs and an intolerable hammering at the door. Wessel sighed and, picking up his candle, rose.

“Who’s there?”

“Open the door!”

“Who’s there?”

An aching blow frightened the frail wood, splintered it around the edge. Wessel opened it a scarce three inches, and held the candle high. His was to play the timorous, the super-respectable citizen, disgracefully disturbed.

“One small hour of the night for rest. Is that too much to ask from every brawler and—”

“Quiet, gossip! Have you seen a perspiring fellow?”

The shadows of two gallants fell in immense wavering outlines over the narrow stairs; by the light Wessel scrutinized them closely. Gentlemen, they were, hastily but richly dressed—one of them wounded severely in the hand, both radiating a sort of furious horror. Waving aside Wessel’s ready miscomprehension, they pushed by him into the room and with their swords went through the business of poking carefully into all suspected dark spots in the room, further extending their search to Wessel’s bedchamber.

“Is he hid here?” demanded the wounded man fiercely.

“Is who here?”

“Any man but you.”

“Only two others that I know of.”

For a second Wessel feared that he had been too damned funny, for the gallants made as though to prick him through.

“I heard a man on the stairs,” he said hastily, “full five minutes ago, it was. He most certainly failed to come up.”

He went on to explain his absorption in “The Faerie Queene” but, for the moment at least, his visitors, like the great saints, were anaesthetic to culture.

“What’s been done?” inquired Wessel.

“Violence!” said the man with the wounded hand. Wessel noticed that his eyes were quite wild. “My own sister. Oh, Christ in heaven, give us this man!”

Wessel winced.

“Who is the man?”

“God’s word! We know not even that. What’s that trap up there?” he added suddenly.

“It’s nailed down. It’s not been used for years.” He thought of the pole in the corner and quailed in his belly, but the utter despair of the two men dulled their astuteness.

“It would take a ladder for any one not a tumbler,” said the wounded man listlessly.

His companion broke into hysterical laughter.

“A tumbler. Oh, a tumbler. Oh—”

Wessel stared at them in wonder.

“That appeals to my most tragic humor,” cried the man, “that no one—oh, no one—could get up there but a tumbler.”

The gallant with the wounded hand snapped his good fingers impatiently.

“We must go next door—and then on—”

Helplessly they went as two walking under a dark and storm-swept sky.

Wessel closed and bolted the door and stood a moment by it, frowning in pity.

A low-breathed "Ha!" made him look up. Soft Shoes had already raised the trap and was looking down into the room, his rather elfish face squeezed into a grimace, half of distaste, half of sardonic amusement.

"They take off their heads with their helmets," he remarked in a whisper, "but as for you and me, Wessel, we are two cunning men."

"Now you be cursed," cried Wessel vehemently. "I knew you for a dog, but when I hear even the half of a tale like this, I know you for such a dirty cur that I am minded to club your skull."

Soft Shoes stared at him, blinking.

"At all events," he replied finally, "I find dignity impossible in this position."

With this he let his body through the trap, hung for an instant, and dropped the seven feet to the floor.

"There was a rat considered my ear with the air of a gourmet," he continued, dusting his hands on his breeches. "I told him in the rat's peculiar idiom that I was deadly poison, so he took himself off."

"Let's hear of this night's lechery!" insisted Wessel angrily.

Soft Shoes touched his thumb to his nose and wiggled the fingers derisively at Wessel.

"Street gamin!" muttered Wessel.

"Have you any paper?" demanded Soft Shoes irrelevantly, and then rudely added, "or can you write?"

"Why should I give you paper?"

"You wanted to hear of the night's entertainment. So you shall, an you give me pen, ink, a sheaf of paper, and a room to myself."

Wessel hesitated.

"Get out!" he said finally.

"As you will. Yet you have missed a most intriguing story."

Wessel wavered—he was soft as taffy, that man—gave in. Soft Shoes went into the adjoining room with the begrudged writing materials and precisely closed the door. Wessel grunted and returned to "The Faerie Queene"; so silence came once more upon the house.

III

Three o'clock went into four. The room paled, the dark outside was shot through with damp and chill, and Wessel, cupping his brain in his hands, bent low over his table, tracing through the pattern of knights and fairies and the harrowing distresses of many girls. There were dragons chortling along the narrow street outside; when the sleepy armorer's boy began his work at half-past five the heavy clink and clank of plate and linked mail swelled to the echo of a marching cavalcade.

A fog shut down at the first flare of dawn, and the room was grayish yellow at six when Wessel tiptoed to his cupboard bedchamber and pulled open the door. His guest turned on him a face pale as parchment in which two distraught eyes burned like great red letters. He had drawn a chair close to Wessel's *prie-dieu* which he was using as a desk; and on it was an amazing stack of closely written pages. With a long sigh Wessel withdrew and returned to his siren, calling himself fool for not claiming his bed here at dawn.

The clump of boots outside, the croaking of old beldames from attic to attic, the dull murmur of morning, unnerved him, and, dozing, he slumped in his chair, his brain, overladen with sound and color, working intolerably over the imagery that stacked it. In this restless dream of his he was one of a thousand groaning bodies crushed near the sun, a helpless bridge for the strong-eyed Apollo. The dream tore at him, scraped along his mind like a ragged knife. When a hot hand touched his shoulder, he awoke with what was nearly a scream to find the fog thick in the room and his guest, a gray ghost of misty stuff, beside him with a pile of paper in his hand.

"It should be a most intriguing tale, I believe, though it requires some going over. May I ask you to lock it away, and in God's name let me sleep?"

He waited for no answer, but thrust the pile at Wessel, and literally poured himself like stuff from a suddenly inverted bottle upon a couch in the corner; slept, with his breathing regular, but his brow wrinkled in a curious and somewhat uncanny manner.

Wessel yawned sleepily and, glancing at the scrawled, uncertain first page, he began reading aloud very softly:

The Rape of Lucrece

"*From the besieged Ardea all in post, Borne by the trustless wings of false desire, Lust-breathing Tarquin leaves the Roman host—*"

“O RUSSET WITCH!”

Merlin Grainger was employed by the Moonlight Quill Bookshop, which you may have visited, just around the corner from the Ritz-Carlton on Forty-seventh Street. The Moonlight Quill is, or rather was, a very romantic little store, considered radical and admitted dark. It was spotted interiorly with red and orange posters of breathless exotic intent, and lit no less by the shiny reflecting bindings of special editions than by the great squat lamp of crimson satin that, lighted through all the day, swung overhead. It was truly a mellow bookshop. The words “Moonlight Quill” were worked over the door in a sort of serpentine embroidery. The windows seemed always full of something that had passed the literary censors with little to spare; volumes with covers of deep orange which offer their titles on little white paper squares. And over all there was the smell of the musk, which the clever, inscrutable Mr. Moonlight Quill ordered to be sprinkled about—the smell half of a curiosity shop in Dickens’ London and half of a coffee-house on the warm shores of the Bosphorus.

From nine until five-thirty Merlin Grainger asked bored old ladies in black and young men with dark circles under their eyes if they “cared for this fellow” or were interested in first editions. Did they buy novels with Arabs on the cover, or books which gave Shakespeare’s newest sonnets as dictated psychically to Miss Sutton of South Dakota? he sniffed. As a matter of fact, his own taste ran to these latter, but as an employee at the Moonlight Quill he assumed for the working day the attitude of a disillusioned connoisseur.

After he had crawled over the window display to pull down the front shade at five-thirty every afternoon, and said good-bye to the mysterious Mr. Moonlight Quill and the lady clerk, Miss McCracken, and the lady stenographer, Miss Masters, he went home to the girl, Caroline. He did not eat supper with Caroline. It is unbelievable that Caroline would have considered eating off his bureau with the collar buttons dangerously near the cottage cheese, and the ends of Merlin’s necktie just missing his glass of milk—he had never asked her to eat with him. He ate alone. He went into Braegdort’s delicatessen on Sixth Avenue and bought a box of crackers, a tube of

anchovy paste, and some oranges, or else a little jar of sausages and some potato salad and a bottled soft drink, and with these in a brown package he went to his room at Fifty-something West Fifty-eighth Street and ate his supper and saw Caroline.

Caroline was a very young and gay person who lived with some older lady and was possibly nineteen. She was like a ghost in that she never existed until evening. She sprang into life when the lights went on in her apartment at about six, and she disappeared, at the latest, about midnight. Her apartment was a nice one, in a nice building with a white stone front, opposite the south side of Central Park. The back of her apartment faced the single window of the single room occupied by the single Mr. Grainger.

He called her Caroline because there was a picture that looked like her on the jacket of a book of that name down at the Moonlight Quill.

Now, Merlin Grainger was a thin young man of twenty-five, with dark hair and no mustache or beard or anything like that, but Caroline was dazzling and light, with a shimmering morass of russet waves to take the place of hair, and the sort of features that remind you of kisses—the sort of features you thought belonged to your first love, but know, when you come across an old picture, didn't. She dressed in pink or blue usually, but of late she had sometimes put on a slender black gown that was evidently her especial pride, for whenever she wore it she would stand regarding a certain place on the wall, which Merlin thought must be a mirror. She sat usually in the profile chair near the window, but sometimes honored the *chaise longue* by the lamp, and often she leaned 'way back and smoked a cigarette with posturings of her arms and hands that Merlin considered very graceful.

At another time she had come to the window and stood in it magnificently, and looked out because the moon had lost its way and was dripping the strangest and most transforming brilliance into the areaway between, turning the motif of ash-cans and clothes-lines into a vivid impressionism of silver casks and gigantic gossamer cobwebs. Merlin was sitting in plain sight, eating cottage cheese with sugar and milk on it; and so quickly did he reach out for the window cord that he tipped the cottage cheese into his lap with his free hand—and the milk was cold and the sugar made spots on his trousers, and he was sure that she had seen him after all.

Sometimes there were callers—men in dinner coats, who stood and bowed, hat in hand and coat on arm, as they talked to Caroline; then bowed some more and followed her out of the light, obviously bound for a play or for a dance. Other young men came and sat and smoked cigarettes, and seemed trying to tell Caroline something—she sitting either in the profile chair and watching them with eager intentness or else in the *chaise longue* by the lamp, looking very lovely and youthfully inscrutable indeed.

Merlin enjoyed these calls. Of some of the men he approved. Others won only his grudging toleration, one or two he loathed—especially the most frequent caller, a man with black hair and a black goatee and a pitch-dark soul, who seemed to Merlin vaguely familiar, but whom he was never quite able to recognize.

Now, Merlin's whole life was not "bound up with this romance he had constructed"; it was not "the happiest hour of his day." He never arrived in time to rescue Caroline from "clutches"; nor did he even marry her. A much stranger thing happened than any of these, and it is this strange thing that will presently be set down here. It began one October afternoon when she walked briskly into the mellow interior of the Moonlight Quill.

It was a dark afternoon, threatening rain and the end of the world, and done in that particularly gloomy gray in which only New York afternoons indulge. A breeze was crying down the streets, whisking along battered newspapers and pieces of things, and little lights were pricking out all the windows—it was so desolate that one was sorry for the tops of sky-scrapers lost up there in the dark green and gray heaven, and felt that now surely the farce was to close, and presently all the buildings would collapse like card houses, and pile up in a dusty, sardonic heap upon all the millions who presumed to wind in and out of them.

At least these were the sort of musings that lay heavily upon the soul of Merlin Grainger, as he stood by the window putting a dozen books back in a row after a cyclonic visit by a lady with ermine trimmings. He looked out of the window full of the most distressing thoughts—of the early novels of H. G. Wells, of the book of Genesis, of how Thomas Edison had said that in thirty years there would be no dwelling-houses upon the island, but only a vast and turbulent

bazaar; and then he set the last book right side up, turned—and Caroline walked coolly into the shop.

She was dressed in a jaunty but conventional walking costume—he remembered this when he thought about it later. Her skirt was plaid, pleated like a concertina; her jacket was a soft but brisk tan; her shoes and spats were brown and her hat, small and trim, completed her like the top of a very expensive and beautifully filled candy box.

Merlin, breathless and startled, advanced nervously toward her.

"Good-afternoon—" he said, and then stopped—why, he did not know, except that it came to him that something very portentous in his life was about to occur, and that it would need no furbishing but silence, and the proper amount of expectant attention. And in that minute before the thing began to happen he had the sense of a breathless second hanging suspended in time: he saw through the glass partition that bounded off the little office the malevolent conical head of his employer, Mr. Moonlight Quill, bent over his correspondence. He saw Miss McCracken and Miss Masters as two patches of hair drooping over piles of paper; he saw the crimson lamp overhead, and noticed with a touch of pleasure how really pleasant and romantic it made the book-store seem.

Then the thing happened, or rather it began to happen. Caroline picked up a volume of poems lying loose upon a pile, fingered it absently with her slender white hand, and suddenly, with an easy gesture, tossed it upward toward the ceiling where it disappeared in the crimson lamp and lodged there, seen through the illuminated silk as a dark, bulging rectangle. This pleased her—she broke into young, contagious laughter, in which Merlin found himself presently joining.

"It stayed up!" she cried merrily. "It stayed up, didn't it?" To both of them this seemed the height of brilliant absurdity. Their laughter mingled, filled the bookshop, and Merlin was glad to find that her voice was rich and full of sorcery.

"Try another," he found himself suggesting—"try a red one."

At this her laughter increased, and she had to rest her hands upon the stack to steady herself.

"Try another," she managed to articulate between spasms of mirth. "Oh, golly, try another!"

"Try two."

"Yes, try two. Oh, I'll choke if I don't stop laughing. Here it goes."

Suiting her action to the word, she picked up a red book and sent it in a gentle hyperbola toward the ceiling, where it sank into the lamp beside the first. It was a few minutes before either of them could do more than rock back and forth in helpless glee; but then by mutual agreement they took up the sport anew, this time in unison. Merlin seized a large, specially bound French classic and whirled it upward. Applauding his own accuracy, he took a best-seller in one hand and a book on barnacles in the other, and waited breathlessly while she made her shot. Then the business waxed fast and furious—sometimes they alternated, and, watching, he found how supple she was in every movement; sometimes one of them made shot after shot, picking up the nearest book, sending it off, merely taking time to follow it with a glance before reaching for another. Within three minutes they had cleared a little place on the table, and the lamp of crimson satin was so bulging with books that it was near breaking.

"Silly game, basket-ball," she cried scornfully as a book left her hand. "High-school girls play it in hideous bloomers."

"Idiotic," he agreed.

She paused in the act of tossing a book, and replaced it suddenly in its position on the table.

"I think we've got room to sit down now," she said gravely.

They had; they had cleared an ample space for two. With a faint touch of nervousness Merlin glanced toward Mr. Moonlight Quill's glass partition, but the three heads were still bent earnestly over their work, and it was evident that they had not seen what had gone on in the shop. So when Caroline put her hands on the table and hoisted herself up Merlin calmly imitated her, and they sat side by side looking very earnestly at each other.

"I had to see you," she began, with a rather pathetic expression in her brown eyes.

"I know."

"It was that last time," she continued, her voice trembling a little, though she tried to keep it steady. "I was frightened. I don't like you to eat off the dresser. I'm so afraid you'll—you'll swallow a collar button."

"I did once—almost," he confessed reluctantly, "but it's not so easy, you know. I mean you can swallow the flat part easy enough or else the other part—that is, separately—but for a whole collar button you'd have to have a specially made throat." He was astonishing himself by the debonnaire appropriateness of his remarks. Words seemed for the first time in his life to run at him shrieking to be used, gathering themselves into carefully arranged squads and platoons, and being presented to him by punctilious adjutants of paragraphs.

"That's what scared me," she said. "I knew you had to have a specially made throat—and I knew, at least I felt sure, that you didn't have one."

He nodded frankly.

"I haven't. It costs money to have one—more money unfortunately than I possess."

He felt no shame in saying this—rather a delight in making the admission—he knew that nothing he could say or do would be beyond her comprehension; least of all his poverty, and the practical impossibility of ever extricating himself from it.

Caroline looked down at her wrist watch, and with a little cry slid from the table to her feet.

"It's after five," she cried. "I didn't realize. I have to be at the Ritz at five-thirty. Let's hurry and get this done. I've got a bet on it."

With one accord they set to work. Caroline began the matter by seizing a book on insects and sending it whizzing, and finally crashing through the glass partition that housed Mr. Moonlight Quill. The proprietor glanced up with a wild look, brushed a few pieces of glass from his desk, and went on with his letters. Miss McCracken gave no sign of having heard—only Miss Masters started and gave a little frightened scream before she bent to her task again.

But to Merlin and Caroline it didn't matter. In a perfect orgy of energy they were hurling book after book in all directions until sometimes three or four were in the air at once, smashing against

shelves, cracking the glass of pictures on the walls, falling in bruised and torn heaps upon the floor. It was fortunate that no customers happened to come in, for it is certain they would never have come in again—the noise was too tremendous, a noise of smashing and ripping and tearing, mixed now and then with the tinkling of glass, the quick breathing of the two throwers, and the intermittent outbursts of laughter to which both of them periodically surrendered.

At five-thirty Caroline tossed a last book at the lamp, and gave the final impetus to the load it carried. The weakened silk tore and dropped its cargo in one vast splattering of white and color to the already littered floor. Then with a sigh of relief she turned to Merlin and held out her hand.

"Good-by," she said simply.

"Are you going?" He knew she was. His question was simply a lingering wile to detain her and extract for another moment that dazzling essence of light he drew from her presence, to continue his enormous satisfaction in her features, which were like kisses and, he thought, like the features of a girl he had known back in 1910. For a minute he pressed the softness of her hand—then she smiled and withdrew it and, before he could spring to open the door, she had done it herself and was gone out into the turbid and ominous twilight that brooded narrowly over Forty-seventh Street.

I would like to tell you how Merlin, having seen how beauty regards the wisdom of the years, walked into the little partition of Mr. Moonlight Quill and gave up his job then and there; thence issuing out into the street a much finer and nobler and increasingly ironic man. But the truth is much more commonplace. Merlin Grainger stood up and surveyed the wreck of the bookshop, the ruined volumes, the torn silk remnants of the once beautiful crimson lamp, the crystalline sprinkling of broken glass which lay in iridescent dust over the whole interior—and then he went to a corner where a broom was kept and began cleaning up and rearranging and, as far as he was able, restoring the shop to its former condition. He found that, though some few of the books were uninjured, most of them had suffered in varying extents. The backs were off some, the pages were torn from others, still others were just slightly cracked in

the front, which, as all careless book returners know, makes a book unsalable, and therefore second-hand.

Nevertheless by six o'clock he had done much to repair the damage. He had returned the books to their original places, swept the floor, and put new lights in the sockets overhead. The red shade itself was ruined beyond redemption, and Merlin thought in some trepidation that the money to replace it might have to come out of his salary. At six, therefore, having done the best he could, he crawled over the front window display to pull down the blind. As he was treading delicately back, he saw Mr. Moonlight Quill rise from his desk, put on his overcoat and hat, and emerge into the shop. He nodded mysteriously at Merlin and went toward the door. With his hand on the knob he paused, turned around, and in a voice curiously compounded of ferocity and uncertainty, he said:

"If that girl comes in here again, you tell her to behave."

With that he opened the door, drowning Merlin's meek "Yessir" in its creak, and went out.

Merlin stood there for a moment, deciding wisely not to worry about what was for the present only a possible futurity, and then he went into the back of the shop and invited Miss Masters to have supper with him at Pulpat's French Restaurant, where one could still obtain red wine at dinner, despite the Great Federal Government. Miss Masters accepted.

"Wine makes me feel all tingly," she said.

Merlin laughed inwardly as he compared her to Caroline, or rather as he didn't compare her. There was no comparison.

II

Mr. Moonlight Quill, mysterious, exotic, and oriental in temperament was, nevertheless, a man of decision. And it was with decision that he approached the problem of his wrecked shop. Unless he should make an outlay equal to the original cost of his entire stock—a step which for certain private reasons he did not wish to take—it would be impossible for him to continue in business with the Moonlight Quill as before. There was but one thing to do. He promptly turned his establishment from an up-to-the-minute book-store into a second-hand bookshop. The damaged books were marked down from twenty-five to fifty per cent, the name over the door whose serpentine embroidery had once shone so insolently bright, was allowed to grow dim and take on the indescribably vague color of old paint, and, having a strong penchant for ceremonial, the proprietor even went so far as to buy two skull-caps of shoddy red felt, one for himself and one for his clerk, Merlin Grainger. Moreover, he let his goatee grow until it resembled the tail-feathers of an ancient sparrow and substituted for a once dapper business suit a reverence-inspiring affair of shiny alpaca.

In fact, within a year after Caroline's catastrophic visit to the bookshop the only thing in it that preserved any semblance of being up to date was Miss Masters. Miss McCracken had followed in the footsteps of Mr. Moonlight Quill and become an intolerable dowd.

For Merlin too, from a feeling compounded of loyalty and listlessness, had let his exterior take on the semblance of a deserted garden. He accepted the red felt skull-cap as a symbol of his decay. Always a young man known as a "pusher," he had been, since the day of his graduation from the manual training department of a New York High School, an inveterate brusher of clothes, hair, teeth, and even eyebrows, and had learned the value of laying all his clean socks toe upon toe and heel upon heel in a certain drawer of his bureau, which would be known as the sock drawer.

These things, he felt, had won him his place in the greatest splendor of the Moonlight Quill. It was due to them that he was not still making "chests useful for keeping things," as he was taught with breathless practicality in High School, and selling them to whoever had use of such chests—possibly undertakers. Nevertheless when the

progressive Moonlight Quill became the retrogressive Moonlight Quill he preferred to sink with it, and so took to letting his suits gather undisturbed the wispy burdens of the air and to throwing his socks indiscriminately into the shirt drawer, the underwear drawer, and even into no drawer at all. It was not uncommon in his new carelessness to let many of his clean clothes go directly back to the laundry without having ever been worn, a common eccentricity of impoverished bachelors. And this in the face of his favorite magazines, which at that time were fairly staggering with articles by successful authors against the frightful impudence of the condemned poor, such as the buying of wearable shirts and nice cuts of meat, and the fact that they preferred good investments in personal jewelry to respectable ones in four per cent saving-banks.

It was indeed a strange state of affairs and a sorry one for many worthy and God-fearing men. For the first time in the history of the Republic almost any negro north of Georgia could change a one-dollar bill. But as at that time the cent was rapidly approaching the purchasing power of the Chinese ubu and was only a thing you got back occasionally after paying for a soft drink, and could use merely in getting your correct weight, this was perhaps not so strange a phenomenon as it at first seems. It was too curious a state of things, however, for Merlin Grainger to take the step that he did take—the hazardous, almost involuntary step of proposing to Miss Masters. Stranger still that she accepted him.

It was at Pulpat's on Saturday night and over a $1.75 bottle of water diluted with *vin ordinaire* that the proposal occurred.

"Wine makes me feel all tingly, doesn't it you?" chattered Miss Masters gaily.

"Yes," answered Merlin absently; and then, after a long and pregnant pause: "Miss Masters—Olive—I want to say something to you if you'll listen to me."

The tingliness of Miss Masters (who knew what was coming) increased until it seemed that she would shortly be electrocuted by her own nervous reactions. But her "Yes, Merlin," came without a sign or flicker of interior disturbance. Merlin swallowed a stray bit of air that he found in his mouth.

"I have no fortune," he said with the manner of making an announcement. "I have no fortune at all."

Their eyes met, locked, became wistful, and dreamy and beautiful.

"Olive," he told her, "I love you."

"I love you too, Merlin," she answered simply. "Shall we have another bottle of wine?"

"Yes," he cried, his heart beating at a great rate. "Do you mean—"

"To drink to our engagement," she interrupted bravely. "May it be a short one!"

"No!" he almost shouted, bringing his fist fiercely down upon the table. "May it last forever!"

"What?"

"I mean—oh, I see what you mean. You're right. May it be a short one." He laughed and added, "My error."

After the wine arrived they discussed the matter thoroughly.

"We'll have to take a small apartment at first," he said, "and I believe, yes, by golly, I know there's a small one in the house where I live, a big room and a sort of a dressing-room-kitchenette and the use of a bath on the same floor."

She clapped her hands happily, and he thought how pretty she was really, that is, the upper part of her face—from the bridge of the nose down she was somewhat out of true. She continued enthusiastically:

"And as soon as we can afford it we'll take a real swell apartment, with an elevator and a telephone girl."

"And after that a place in the country—and a car."

"I can't imagine nothing more fun. Can you?"

Merlin fell silent a moment. He was thinking that he would have to give up his room, the fourth floor rear. Yet it mattered very little now. During the past year and a half—in fact, from the very date of Caroline's visit to the Moonlight Quill—he had never seen her. For a week after that visit her lights had failed to go on—darkness brooded out into the areaway, seemed to grope blindly in at his expectant, uncurtained window. Then the lights had appeared at last, and instead of Caroline and her callers they showed a stodgy family—a little man with a bristly mustache and a full-bosomed woman who

spent her evenings patting her hips and rearranging bric-à-brac. After two days of them Merlin had callously pulled down his shade.

No, Merlin could think of nothing more fun than rising in the world with Olive. There would be a cottage in a suburb, a cottage painted blue, just one class below the sort of cottages that are of white stucco with a green roof. In the grass around the cottage would be rusty trowels and a broken green bench and a baby-carriage with a wicker body that sagged to the left. And around the grass and the baby-carriage and the cottage itself, around his whole world there would be the arms of Olive, a little stouter, the arms of her neo-Olivian period, when, as she walked, her cheeks would tremble up and down ever so slightly from too much face-massaging. He could hear her voice now, two spoons' length away:

"I knew you were going to say this to-night, Merlin. I could see—"

She could see. Ah—suddenly he wondered how much she could see. Could she see that the girl who had come in with a party of three men and sat down at the next table was Caroline? Ah, could she see that? Could she see that the men brought with them liquor far more potent than Pulpat's red ink condensed threefold?...

Merlin stared breathlessly, half-hearing through an auditory ether Olive's low, soft monologue, as like a persistent honey-bee she sucked sweetness from her memorable hour. Merlin was listening to the clinking of ice and the fine laughter of all four at some pleasantry—and that laughter of Caroline's that he knew so well stirred him, lifted him, called his heart imperiously over to her table, whither it obediently went. He could see her quite plainly, and he fancied that in the last year and a half she had changed, if ever so slightly. Was it the light or were her cheeks a little thinner and her eyes less fresh, if more liquid, than of old? Yet the shadows were still purple in her russet hair; her mouth hinted yet of kisses, as did the profile that came sometimes between his eyes and a row of books, when it was twilight in the bookshop where the crimson lamp presided no more.

And she had been drinking. The threefold flush in her cheeks was compounded of youth and wine and fine cosmetic—that he could tell. She was making great amusement for the young man on her left and the portly person on her right, and even for the old fellow opposite her, for the latter from time to time uttered the shocked and

mildly reproachful cackles of another generation. Merlin caught the words of a song she was intermittently singing—

"*Just snap your fingers at care, Don't cross the bridge 'til you're there—*"

The portly person filled her glass with chill amber. A waiter after several trips about the table, and many helpless glances at Caroline, who was maintaining a cheerful, futile questionnaire as to the succulence of this dish or that, managed to obtain the semblance of an order and hurried away....

Olive was speaking to Merlin—

"When, then?" she asked, her voice faintly shaded with disappointment. He realized that he had just answered no to some question she had asked him.

"Oh, sometime."

"Don't you—care?"

A rather pathetic poignancy in her question brought his eyes back to her.

"As soon as possible, dear," he replied with surprising tenderness. "In two months—in June."

"So soon?" Her delightful excitement quite took her breath away.

"Oh, yes, I think we'd better say June. No use waiting."

Olive began to pretend that two months was really too short a time for her to make preparations. Wasn't he a bad boy! Wasn't he impatient, though! Well, she'd show him he mustn't be too quick with *her*. Indeed he was so sudden she didn't exactly know whether she ought to marry him at all.

"June," he repeated sternly.

Olive sighed and smiled and drank her coffee, her little finger lifted high above the others in true refined fashion. A stray thought came to Merlin that he would like to buy five rings and throw at it.

"By gosh!" he exclaimed aloud. Soon he *would* be putting rings on one of her fingers.

His eyes swung sharply to the right. The party of four had become so riotous that the head-waiter had approached and spoken to them. Caroline was arguing with this head-waiter in a raised voice, a voice

so clear and young that it seemed as though the whole restaurant would listen—the whole restaurant except Olive Masters, self-absorbed in her new secret.

"How do you do?" Caroline was saying. "Probably the handsomest head-waiter in captivity. Too much noise? Very unfortunate. Something'll have to be done about it. Gerald"—she addressed the man on her right—"the head-waiter says there's too much noise. Appeals to us to have it stopped. What'll I say?"

"Sh!" remonstrated Gerald, with laughter. "Sh!" and Merlin heard him add in an undertone: "All the bourgeoisie will be aroused. This is where the floorwalkers learn French."

Caroline sat up straight in sudden alertness.

"Where's a floorwalker?" she cried. "Show me a floorwalker." This seemed to amuse the party, for they all, including Caroline, burst into renewed laughter. The head-waiter, after a last conscientious but despairing admonition, became Gallic with his shoulders and retired into the background.

Pulpat's, as every one knows, has the unvarying respectability of the table d'hôte. It is not a gay place in the conventional sense. One comes, drinks the red wine, talks perhaps a little more and a little louder than usual under the low, smoky ceilings, and then goes home. It closes up at nine-thirty, tight as a drum; the policeman is paid off and given an extra bottle of wine for the missis, the coat-room girl hands her tips to the collector, and then darkness crushes the little round tables out of sight and life. But excitement was prepared for Pulpat's this evening—excitement of no mean variety. A girl with russet, purple-shadowed hair mounted to her table-top and began to dance thereon.

"*Sacré nom de Dieu!* Come down off there!" cried the head-waiter. "Stop that music!"

But the musicians were already playing so loud that they could pretend not to hear his order; having once been young, they played louder and gayer than ever, and Caroline danced with grace and vivacity, her pink, filmy dress swirling about her, her agile arms playing in supple, tenuous gestures along the smoky air.

A group of Frenchmen at a table near by broke into cries of applause, in which other parties joined—in a moment the room was

full of clapping and shouting; half the diners were on their feet, crowding up, and on the outskirts the hastily summoned proprietor was giving indistinct vocal evidences of his desire to put an end to this thing as quickly as possible.

"... Merlin!" cried Olive, awake, aroused at last; "she's such a wicked girl! Let's get out—now!"

The fascinated Merlin protested feebly that the check was not paid.

"It's all right. Lay five dollars on the table. I despise that girl. I can't *bear* to look at her." She was on her feet now, tagging at Merlin's arm.

Helplessly, listlessly, and then with what amounted to downright unwillingness, Merlin rose, followed Olive dumbly as she picked her way through the delirious clamor, now approaching its height and threatening to become a wild and memorable riot. Submissively he took his coat and stumbled up half a dozen steps into the moist April air outside, his ears still ringing with the sound of light feet on the table and of laughter all about and over the little world of the café. In silence they walked along toward Fifth Avenue and a bus.

It was not until next day that she told him about the wedding—how she had moved the date forward: it was much better that they should be married on the first of May.

III

And married they were, in a somewhat stuffy manner, under the chandelier of the flat where Olive lived with her mother. After marriage came elation, and then, gradually, the growth of weariness. Responsibility descended upon Merlin, the responsibility of making his thirty dollars a week and her twenty suffice to keep them respectably fat and to hide with decent garments the evidence that they were.

It was decided after several weeks of disastrous and well-nigh humiliating experiments with restaurants that they would join the great army of the delicatessen-fed, so he took up his old way of life again, in that he stopped every evening at Braegdort's delicatessen

and bought potatoes in salad, ham in slices, and sometimes even stuffed tomatoes in bursts of extravagance.

Then he would trudge homeward, enter the dark hallway, and climb three rickety flights of stairs covered by an ancient carpet of long obliterated design. The hall had an ancient smell—of the vegetables of 1880, of the furniture polish in vogue when "Adam-and Eve" Bryan ran against William McKinley, of portieres an ounce heavier with dust, from worn-out shoes, and lint from dresses turned long since into patch-work quilts. This smell would pursue him up the stairs, revivified and made poignant at each landing by the aura of contemporary cooking, then, as he began the next flight, diminishing into the odor of the dead routine of dead generations.

Eventually would occur the door of his room, which slipped open with indecent willingness and closed with almost a sniff upon his "Hello, dear! Got a treat for you to-night."

Olive, who always rode home on the bus to "get a morsel of air," would be making the bed and hanging up things. At his call she would come up to him and give him a quick kiss with wide-open eyes, while he held her upright like a ladder, his hands on her two arms, as though she were a thing without equilibrium, and would, once he relinquished hold, fall stiffly backward to the floor. This is the kiss that comes in with the second year of marriage, succeeding the bridegroom kiss (which is rather stagey at best, say those who know about such things, and apt to be copied from passionate movies).

Then came supper, and after that they went out for a walk, up two blocks and through Central Park, or sometimes to a moving picture, which taught them patiently that they were the sort of people for whom life was ordered, and that something very grand and brave and beautiful would soon happen to them if they were docile and obedient to their rightful superiors and kept away from pleasure.

Such was their day for three years. Then change came into their lives: Olive had a baby, and as a result Merlin had a new influx of material resources. In the third week of Olive's confinement, after an hour of nervous rehearsing, he went into the office of Mr. Moonlight Quill and demanded an enormous increase in salary.

“I’ve been here ten years,” he said; “since I was nineteen. I’ve always tried to do my best in the interests of the business.”

Mr. Moonlight Quill said that he would think it over. Next morning he announced, to Merlin’s great delight, that he was going to put into effect a project long premeditated—he was going to retire from active work in the bookshop, confining himself to periodic visits and leaving Merlin as manager with a salary of fifty dollars a week and a one-tenth interest in the business. When the old man finished, Merlin’s cheeks were glowing and his eyes full of tears. He seized his employer’s hand and shook it violently, saying over and over again:

“It’s very nice of you, sir. It’s very white of you. It’s very, very nice of you.”

So after ten years of faithful work in the store he had won out at last. Looking back, he saw his own progress toward this hill of elation no longer as a sometimes sordid and always gray decade of worry and failing enthusiasm and failing dreams, years when the moonlight had grown duller in the areaway and the youth had faded out of Olive’s face, but as a glorious and triumphant climb over obstacles which he had determinedly surmounted by unconquerable will-power. The optimistic self-delusion that had kept him from misery was seen now in the golden garments of stern resolution. Half a dozen times he had taken steps to leave the Moonlight Quill and soar upward, but through sheer faintheartedness he had stayed on. Strangely enough he now thought that those were times when he had exerted tremendous persistence and had “determined” to fight it out where he was.

At any rate, let us not for this moment begrudge Merlin his new and magnificent view of himself. He had arrived. At thirty he had reached a post of importance. He left the shop that evening fairly radiant, invested every penny in his pocket in the most tremendous feast that Braegdort’s delicatessen offered, and staggered homeward with the great news and four gigantic paper bags. The fact that Olive was too sick to eat, that he made himself faintly but unmistakably ill by a struggle with four stuffed tomatoes, and that most of the food deteriorated rapidly in an iceless ice-box: all next day did not mar the occasion. For the first time since the week of his marriage Merlin Grainger lived under a sky of unclouded tranquillity.

The baby boy was christened Arthur, and life became dignified, significant, and, at length, centered. Merlin and Olive resigned themselves to a somewhat secondary place in their own cosmos; but what they lost in personality they regained in a sort of primordial pride. The country house did not come, but a month in an Asbury Park boarding-house each summer filled the gap; and during Merlin's two weeks' holiday this excursion assumed the air of a really merry jaunt—especially when, with the baby asleep in a wide room opening technically on the sea, Merlin strolled with Olive along the thronged board-walk puffing at his cigar and trying to look like twenty thousand a year.

With some alarm at the slowing up of the days and the accelerating of the years, Merlin became thirty-one, thirty-two—then almost with a rush arrived at that age which, with all its washing and panning, can only muster a bare handful of the precious stuff of youth: he became thirty-five. And one day on Fifth Avenue he saw Caroline.

It was Sunday, a radiant, flowerful Easter morning and the avenue was a pageant of lilies and cutaways and happy April-colored bonnets. Twelve o'clock: the great churches were letting out their people—St. Simon's, St. Hilda's, the Church of the Epistles, opened their doors like wide mouths until the people pouring forth surely resembled happy laughter as they met and strolled and chattered, or else waved white bouquets at waiting chauffeurs.

In front of the Church of the Epistles stood its twelve vestrymen, carrying out the time-honored custom of giving away Easter eggs full of face-powder to the church-going débutantes of the year. Around them delightedly danced the two thousand miraculously groomed children of the very rich, correctly cute and curled, shining like sparkling little jewels upon their mothers' fingers. Speaks the sentimentalist for the children of the poor? Ah, but the children of the rich, laundered, sweet-smelling, complexioned of the country, and, above all, with soft, in-door voices.

Little Arthur was five, child of the middle class. Undistinguished, unnoticed, with a nose that forever marred what Grecian yearnings his features might have had, he held tightly to his mother's warm, sticky hand, and, with Merlin on his other side, moved upon the home-coming throng. At Fifty-third Street, where there were two

churches, the congestion was at its thickest, its richest. Their progress was of necessity retarded to such an extent that even little Arthur had not the slightest difficulty in keeping up. Then it was that Merlin perceived an open landaulet of deepest crimson, with handsome nickel trimmings, glide slowly up to the curb and come to a stop. In it sat Caroline.

She was dressed in black, a tight-fitting gown trimmed with lavender, flowered at the waist with a corsage of orchids. Merlin started and then gazed at her fearfully. For the first time in the eight years since his marriage he was encountering the girl again. But a girl no longer. Her figure was slim as ever—or perhaps not quite, for a certain boyish swagger, a sort of insolent adolescence, had gone the way of the first blooming of her cheeks. But she was beautiful; dignity was there now, and the charming lines of a fortuitous nine-and-twenty; and she sat in the car with such perfect appropriateness and self-possession that it made him breathless to watch her.

Suddenly she smiled—the smile of old, bright as that very Easter and its flowers, mellower than ever—yet somehow with not quite the radiance and infinite promise of that first smile back there in the bookshop nine years before. It was a steelier smile, disillusioned and sad.

But it was soft enough and smile enough to make a pair of young men in cutaway coats hurry over, to pull their high hats off their wetted, iridescent hair; to bring them, flustered and bowing, to the edge of her landaulet, where her lavender gloves gently touched their gray ones. And these two were presently joined by another, and then two more, until there was a rapidly swelling crowd around the landaulet. Merlin would hear a young man beside him say to his perhaps well-favored companion:

"If you'll just pardon me a moment, there's some one I *have* to speak to. Walk right ahead. I'll catch up."

Within three minutes every inch of the landaulet, front, back, and side, was occupied by a man—a man trying to construct a sentence clever enough to find its way to Caroline through the stream of conversation. Luckily for Merlin a portion of little Arthur's clothing had chosen the opportunity to threaten a collapse, and Olive had hurriedly rushed him over against a building for some

extemporaneous repair work, so Merlin was able to watch, unhindered, the salon in the street.

The crowd swelled. A row formed in back of the first, two more behind that. In the midst, an orchid rising from a black bouquet, sat Caroline enthroned in her obliterated car, nodding and crying salutations and smiling with such true happiness that, of a sudden, a new relay of gentlemen had left their wives and consorts and were striding toward her.

The crowd, now phalanx deep, began to be augmented by the merely curious; men of all ages who could not possibly have known Caroline jostled over and melted into the circle of ever-increasing diameter, until the lady in lavender was the centre of a vast impromptu auditorium.

All about her were faces—clean-shaven, bewhiskered, old, young, ageless, and now, here and there, a woman. The mass was rapidly spreading to the opposite curb, and, as St. Anthony's around the corner let out its box-holders, it overflowed to the sidewalk and crushed up against the iron picket-fence of a millionaire across the street. The motors speeding along the avenue were compelled to stop, and in a jiffy were piled three, five, and six deep at the edge of the crowd; auto-busses, top-heavy turtles of traffic, plunged into the jam, their passengers crowding to the edges of the roofs in wild excitement and peering down into the centre of the mass, which presently could hardly be seen from the mass's edge.

The crush had become terrific. No fashionable audience at a Yale-Princeton football game, no damp mob at a world's series, could be compared with the panoply that talked, stared, laughed, and honked about the lady in black and lavender. It was stupendous; it was terrible. A quarter mile down the block a half-frantic policeman called his precinct; on the same corner a frightened civilian crashed in the glass of a fire-alarm and sent in a wild paean for all the fire-engines of the city; up in an apartment high in one of the tall buildings a hysterical old maid telephoned in turn for the prohibition enforcement agent; the special deputies on Bolshevism, and the maternity ward of Bellevue Hospital.

The noise increased. The first fire-engine arrived, filling the Sunday air with smoke, clanging and crying a brazen, metallic message down the high, resounding walls. In the notion that some

terrible calamity had overtaken the city, two excited deacons ordered special services immediately and set tolling the great bells of St. Hilda's and St. Anthony's, presently joined by the jealous gongs of St. Simon's and the Church of the Epistles. Even far off in the Hudson and the East River the sounds of the commotion were heard, and the ferry-boats and tugs and ocean liners set up sirens and whistles that sailed in melancholy cadence, now varied, now reiterated, across the whole diagonal width of the city from Riverside Drive to the gray water-fronts of the lower East Side....

In the centre of her landaulet sat the lady in black and lavender, chatting pleasantly first with one, then with another of that fortunate few in cutaways who had found their way to speaking distance in the first rush. After a while she glanced around her and beside her with a look of growing annoyance.

She yawned and asked the man nearest her if he couldn't run in somewhere and get her a glass of water. The man apologized in some embarrassment. He could not have moved hand or foot. He could not have scratched his own ear....

As the first blast of the river sirens keened along the air, Olive fastened the last safety-pin in little Arthur's rompers and looked up. Merlin saw her start, stiffen slowly like hardening stucco, and then give a little gasp of surprise and disapproval.

"That woman," she cried suddenly. "Oh!"

She flashed a glance at Merlin that mingled reproach and pain, and without another word gathered up little Arthur with one hand, grasped her husband by the other, and darted amazingly in a winding, bumping canter through the crowd. Somehow people gave way before her; somehow she managed to retain her grasp on her son and husband; somehow she managed to emerge two blocks up, battered and dishevelled, into an open space, and, without slowing up her pace, darted down a side-street. Then at last, when uproar had died away into a dim and distant clamor, did she come to a walk and set little Arthur upon his feet.

"And on Sunday, too! Hasn't she disgraced herself enough?" This was her only comment. She said it to Arthur, as she seemed to address her remarks to Arthur throughout the remainder of the day.

For some curious and esoteric reason she had never once looked at her husband during the entire retreat.

IV

The years between thirty-five and sixty-five revolve before the passive mind as one unexplained, confusing merry-go-round. True, they are a merry-go-round of ill-gaited and wind-broken horses, painted first in pastel colors, then in dull grays and browns, but perplexing and intolerably dizzy the thing is, as never were the merry-go-rounds of childhood or adolescence; as never, surely, were the certain-coursed, dynamic roller-coasters of youth. For most men and women these thirty years are taken up with a gradual withdrawal from life, a retreat first from a front with many shelters, those myriad amusements and curiosities of youth, to a line with less, when we peel down our ambitions to one ambition, our recreations to one recreation, our friends to a few to whom we are anaesthetic; ending up at last in a solitary, desolate strong point that is not strong, where the shells now whistle abominably, now are but half-heard as, by turns frightened and tired, we sit waiting for death.

At forty, then, Merlin was no different from himself at thirty-five; a larger paunch, a gray twinkling near his ears, a more certain lack of vivacity in his walk. His forty-five differed from his forty by a like margin, unless one mention a slight deafness in his left ear. But at fifty-five the process had become a chemical change of immense rapidity. Yearly he was more and more an “old man” to his family—senile almost, so far as his wife was concerned. He was by this time complete owner of the bookshop. The mysterious Mr. Moonlight Quill, dead some five years and not survived by his wife, had deeded the whole stock and store to him, and there he still spent his days, conversant now by name with almost all that man has recorded for three thousand years, a human catalogue, an authority upon tooling and binding, upon folios and first editions, an accurate inventory of a thousand authors whom he could never have understood and had certainly never read.

At sixty-five he distinctly doddered. He had assumed the melancholy habits of the aged so often portrayed by the second old man in standard Victorian comedies. He consumed vast warehouses

of time searching for mislaid spectacles. He "nagged" his wife and was nagged in turn. He told the same jokes three or four times a year at the family table, and gave his son weird, impossible directions as to his conduct in life. Mentally and materially he was so entirely different from the Merlin Grainger of twenty-five that it seemed incongruous that he should bear the same name.

He worked still in the bookshop with the assistance of a youth, whom, of course, he considered very idle, indeed, and a new young woman, Miss Gaffney. Miss McCracken, ancient and unvenerable as himself, still kept the accounts. Young Arthur was gone into Wall Street to sell bonds, as all the young men seemed to be doing in that day. This, of course, was as it should be. Let old Merlin get what magic he could from his books—the place of young King Arthur was in the counting-house.

One afternoon at four when he had slipped noiselessly up to the front of the store on his soft-soled slippers, led by a newly formed habit, of which, to be fair, he was rather ashamed, of spying upon the young man clerk, he looked casually out of the front window, straining his faded eyesight to reach the street. A limousine, large, portentous, impressive, had drawn to the curb, and the chauffeur, after dismounting and holding some sort of conversation with persons in the interior of the car, turned about and advanced in a bewildered fashion toward the entrance of the Moonlight Quill. He opened the door, shuffled in, and, glancing uncertainly at the old man in the skull-cap, addressed him in a thick, murky voice, as though his words came through a fog.

"Do you—do you sell additions?"

Merlin nodded.

"The arithmetic books are in the back of the store."

The chauffeur took off his cap and scratched a close-cropped, fuzzy head.

"Oh, naw. This I want's a detecatif story." He jerked a thumb back toward the limousine. "She seen it in the paper. Firs' addition."

Merlin's interest quickened. Here was possibly a big sale.

"Oh, editions. Yes, we've advertised some firsts, but—detective stories, I—don't—believe—What was the title?"

"I forget. About a crime."

"About a crime. I have—well, I have 'The Crimes of the Borgias'—full morocco, London 1769, beautifully—"

"Naw," interrupted the chauffeur, "this was one fella did this crime. She seen you had it for sale in the paper." He rejected several possible titles with the air of connoisseur.

"'Silver Bones,'" he announced suddenly out of a slight pause.

"What?" demanded Merlin, suspecting that the stiffness of his sinews were being commented on.

"Silver Bones. That was the guy that done the crime."

"Silver Bones?"

"Silver Bones. Indian, maybe."

Merlin, stroked his grizzly cheeks. "Gees, Mister," went on the prospective purchaser, "if you wanna save me an awful bawln' out jes' try an' think. The old lady goes wile if everything don't run smooth."

But Merlin's musings on the subject of Silver Bones were as futile as his obliging search through the shelves, and five minutes later a very dejected charioteer wound his way back to his mistress. Through the glass Merlin could see the visible symbols of a tremendous uproar going on in the interior of the limousine. The chauffeur made wild, appealing gestures of his innocence, evidently to no avail, for when he turned around and climbed back into the driver's seat his expression was not a little dejected.

Then the door of the limousine opened and gave forth a pale and slender young man of about twenty, dressed in the attenuation of fashion and carrying a wisp of a cane. He entered the shop, walked past Merlin, and proceeded to take out a cigarette and light it. Merlin approached him.

"Anything I can do for you, sir?"

"Old boy," said the youth coolly, "there are seveereal things. You can first let me smoke my ciggy in here out of sight of that old lady in the limousine, who happens to be my grandmother. Her knowledge as to whether I smoke it or not before my majority happens to be a matter of five thousand dollars to me. The second thing is that you should look up your first edition of the 'Crime of Sylvester Bonnard' that you advertised in last Sunday's *Times*. My grandmother there happens to want to take it off your hands."

Detecatif story! Crime of somebody! Silver Bones! All was explained. With a faint deprecatory chuckle, as if to say that he would have enjoyed this had life put him in the habit of enjoying anything, Merlin doddered away to the back of his shop where his treasures were kept, to get this latest investment which he had picked up rather cheaply at the sale of a big collection.

When he returned with it the young man was drawing on his cigarette and blowing out quantities of smoke with immense satisfaction.

"My God!" he said, "She keeps me so close to her the entire day running idiotic errands that this happens to be my first puff in six hours. What's the world coming to, I ask you, when a feeble old lady in the milk-toast era can dictate to a man as to his personal vices. I happen to be unwilling to be so dictated to. Let's see the book."

Merlin passed it to him tenderly and the young man, after opening it with a carelessness that gave a momentary jump to the book-dealer's heart, ran through the pages with his thumb.

"No illustrations, eh?" he commented. "Well, old boy, what's it worth? Speak up! We're willing to give you a fair price, though why I don't know."

"One hundred dollars," said Merlin with a frown.

The young man gave a startled whistle.

"Whew! Come on. You're not dealing with somebody from the cornbelt. I happen to be a city-bred man and my grandmother happens to be a city-bred woman, though I'll admit it'd take a special tax appropriation to keep her in repair. We'll give you twenty-five dollars, and let me tell you that's liberal. We've got books in our attic, up in our attic with my old play-things, that were written before the old boy that wrote this was born."

Merlin stiffened, expressing a rigid and meticulous horror.

"Did your grandmother give you twenty-five dollars to buy this with?"

"She did not. She gave me fifty, but she expects change. I know that old lady."

"You tell her," said Merlin with dignity, "that she has missed a very great bargain."

“Give you forty,” urged the young man. “Come on now—be reasonable and don’t try to hold us up——”

Merlin had wheeled around with the precious volume under his arm and was about to return it to its special drawer in his office when there was a sudden interruption. With unheard-of magnificence the front door burst rather than swung open, and admitted in the dark interior a regal apparition in black silk and fur which bore rapidly down upon him. The cigarette leaped from the fingers of the urban young man and he gave breath to an inadvertent “Damn!”—but it was upon Merlin that the entrance seemed to have the most remarkable and incongruous effect—so strong an effect that the greatest treasure of his shop slipped from his hand and joined the cigarette on the floor. Before him stood Caroline.

She was an old woman, an old woman remarkably preserved, unusually handsome, unusually erect, but still an old woman. Her hair was a soft, beautiful white, elaborately dressed and jewelled; her face, faintly rouged à la grande dame, showed webs of wrinkles at the edges of her eyes and two deeper lines in the form of stanchions connected her nose with the corners of her mouth. Her eyes were dim, ill natured, and querulous.

But it was Caroline without a doubt: Caroline’s features though in decay; Caroline’s figure, if brittle and stiff in movement; Caroline’s manner, unmistakably compounded of a delightful insolence and an enviable self assurance; and, most of all, Caroline’s voice, broken and shaky, yet with a ring in it that still could and did make chauffeurs want to drive laundry wagons and cause cigarettes to fall from the fingers of urban grandsons.

She stood and sniffed. Her eyes found the cigarette upon the floor.

“What’s that?” she cried. The words were not a question—they were an entire litany of suspicion, accusation, confirmation, and decision. She tarried over them scarcely an instant. “Stand up!” she said to her grandson, “stand up and blow that nicotine out of your lungs!”

The young man looked at her in trepidation.

“Blow!” she commanded.

He pursed his lips feebly and blew into the air.

“Blow!” she repeated, more peremptorily than before.

He blew again, helplessly, ridiculously.

"Do you realize," she went on briskly, "that you've forfeited five thousand dollars in five minutes?"

Merlin momentarily expected the young man to fall pleading upon his knees, but such is the nobility of human nature that he remained standing—even blew again into the air, partly from nervousness, partly, no doubt, with some vague hope of reingratiating himself.

"Young ass!" cried Caroline. "Once more, just once more and you leave college and go to work."

This threat had such an overwhelming effect upon the young man that he took on an even paler pallor than was natural to him. But Caroline was not through.

"Do you think I don't know what you and your brothers, yes, and your asinine father too, think of me? Well, I do. You think I'm senile. You think I'm soft. I'm not!" She struck herself with her fist as though to prove that she was a mass of muscle and sinew. "And I'll have more brains left when you've got me laid out in the drawing-room some sunny day than you and the rest of them were born with."

"But Grandmother——"

"Be quiet. You, a thin little stick of a boy, who if it weren't for my money might have risen to be a journeyman barber out in the Bronx—Let me see your hands. Ugh! The hands of a barber—*you* presume to be smart with *me*, who once had three counts and a bona-fide duke, not to mention half a dozen papal titles pursue me from the city of Rome to the city of New York." She paused, took breath. "Stand up! Blow'!"

The young man obediently blew. Simultaneously the door opened and an excited gentleman of middle age who wore a coat and hat trimmed with fur, and seemed, moreover, to be trimmed with the same sort of fur himself on upper lip and chin, rushed into the store and up to Caroline.

"Found you at last," he cried. "Been looking for you all over town. Tried your house on the 'phone and your secretary told me he thought you'd gone to a bookshop called the Moonlight—"

Caroline turned to him irritably.

“Do I employ you for your reminiscences?” she snapped. “Are you my tutor or my broker?”

“Your broker,” confessed the fur-trimmed man, taken somewhat aback. “I beg your pardon. I came about that phonograph stock. I can sell for a hundred and five.”

“Then do it.”

“Very well. I thought I’d better—”

“Go sell it. I’m talking to my grandson.”

“Very well. I—”

“Good-by.”

“Good-by, Madame.” The fur-trimmed man made a slight bow and hurried in some confusion from the shop.

“As for you,” said Caroline, turning to her grandson, “you stay just where you are and be quiet.”

She turned to Merlin and included his entire length in a not unfriendly survey. Then she smiled and he found himself smiling too. In an instant they had both broken into a cracked but none the less spontaneous chuckle. She seized his arm and hurried him to the other side of the store. There they stopped, faced each other, and gave vent to another long fit of senile glee.

“It’s the only way,” she gasped in a sort of triumphant malignity. “The only thing that keeps old folks like me happy is the sense that they can make other people step around. To be old and rich and have poor descendants is almost as much fun as to be young and beautiful and have ugly sisters.”

“Oh, yes,” chuckled Merlin. “I know. I envy you.”

She nodded, blinking.

“The last time I was in here, forty years ago,” she said, “you were a young man very anxious to kick up your heels.”

“I was,” he confessed.

“My visit must have meant a good deal to you.”

“You have all along,” he exclaimed. “I thought—I used to think at first that you were a real person—human, I mean.”

She laughed.

“Many men have thought me inhuman.”

“But now,” continued Merlin excitedly, “I understand. Understanding is allowed to us old people—after nothing much matters. I see now that on a certain night when you danced upon a table-top you were nothing but my romantic yearning for a beautiful and perverse woman.”

Her old eyes were far away, her voice no more than the echo of a forgotten dream.

“How I danced that night! I remember.”

“You were making an attempt at me. Olive’s arms were closing about me and you warned me to be free and keep my measure of youth and irresponsibility. But it seemed like an effect gotten up at the last moment. It came too late.”

“You are very old,” she said inscrutably. “I did not realize.”

“Also I have not forgotten what you did to me when I was thirty-five. You shook me with that traffic tie-up. It was a magnificent effort. The beauty and power you radiated! You became personified even to my wife, and she feared you. For weeks I wanted to slip out of the house at dark and forget the stuffiness of life with music and cocktails and a girl to make me young. But then—I no longer knew how.”

“And now you are so very old.”

With a sort of awe she moved back and away from him.

“Yes, leave me!” he cried. “You are old also; the spirit withers with the skin. Have you come here only to tell me something I had best forget: that to be old and poor is perhaps more wretched than to be old and rich; to remind me that *my* son hurls my gray failure in my face?”

“Give me my book,” she commanded harshly. “Be quick, old man!”

Merlin looked at her once more and then patiently obeyed. He picked up the book and handed it to her, shaking his head when she offered him a bill.

“Why go through the farce of paying me? Once you made me wreck these very premises.”

“I did,” she said in anger, “and I’m glad. Perhaps there had been enough done to ruin *me*.”

She gave him a glance, half disdain, half ill-concealed uneasiness, and with a brisk word to her urban grandson moved toward the door.

Then she was gone—out of his shop—out of his life. The door clicked. With a sigh he turned and walked brokenly back toward the glass partition that enclosed the yellowed accounts of many years as well as the mellowed, wrinkled Miss McCracken.

Merlin regarded her parched, cobwebbed face with an odd sort of pity. She, at any rate, had had less from life than he. No rebellious, romantic spirit popping out unbidden had, in its memorable moments, given her life a zest and a glory.

Then Miss McCracken looked up and spoke to him:

"Still a spunky old piece, isn't she?"

Merlin started.

"Who?"

"Old Alicia Dare. Mrs. Thomas Allerdyce she is now, of course; has been, these thirty years."

"What? I don't understand you." Merlin sat down suddenly in his swivel chair; his eyes were wide.

"Why, surely, Mr. Grainger, you can't tell me that you've forgotten her, when for ten years she was the most notorious character in New York. Why, one time when she was the correspondent in the Throckmorton divorce case she attracted so much attention on Fifth Avenue that there was a traffic tie-up. Didn't you read about it in the papers."

"I never used to read the papers." His ancient brain was whirring.

"Well, you can't have forgotten the time she came in here and ruined the business. Let me tell you I came near asking Mr. Moonlight Quill for my salary, and clearing out."

"Do you mean, that—that you *saw* her?"

"Saw her! How could I help it with the racket that went on. Heaven knows Mr. Moonlight Quill didn't like it either but of course *he* didn't say anything. He was daffy about her and she could twist him around her little finger. The second he opposed one of her whims she'd threaten to tell his wife on him. Served him right. The idea of that man falling for a pretty adventuress! Of course he was

never rich enough for *her* even though the shop paid well in those days."

"But when I saw her," stammered Merlin, "that is, when I *thought* saw her, she lived with her mother."

"Mother, trash!" said Miss McCracken indignantly. "She had a woman there she called 'Aunty', who was no more related to her than I am. Oh, she was a bad one—but clever. Right after the Throckmorton divorce case she married Thomas Allerdyce, and made herself secure for life."

"Who was she?" cried Merlin. "For God's sake what was she—a witch?"

"Why, she was Alicia Dare, the dancer, of course. In those days you couldn't pick up a paper without finding her picture."

Merlin sat very quiet, his brain suddenly fatigued and stilled. He was an old man now indeed, so old that it was impossible for him to dream of ever having been young, so old that the glamour was gone out of the world, passing not into the faces of children and into the persistent comforts of warmth and life, but passing out of the range of sight and feeling. He was never to smile again or to sit in a long reverie when spring evenings wafted the cries of children in at his window until gradually they became the friends of his boyhood out there, urging him to come and play before the last dark came down. He was too old now even for memories.

That night he sat at supper with his wife and son, who had used him for their blind purposes. Olive said:

"Don't sit there like a death's-head. Say something."

"Let him sit quiet," growled Arthur. "If you encourage him he'll tell us a story we've heard a hundred times before."

Merlin went up-stairs very quietly at nine o'clock. When he was in his room and had closed the door tight he stood by it for a moment, his thin limbs trembling. He knew now that he had always been a fool.

"O Russet Witch!"

But it was too late. He had angered Providence by resisting too many temptations. There was nothing left but heaven, where he would meet only those who, like him, had wasted earth.

THE LEES OF HAPPINESS

If you should look through the files of old magazines for the first years of the present century you would find, sandwiched in between the stories of Richard Harding Davis and Frank Norris and others long since dead, the work of one Jeffrey Curtain: a novel or two, and perhaps three or four dozen short stories. You could, if you were interested, follow them along until, say, 1908, when they suddenly disappeared.

When you had read them all you would have been quite sure that here were no masterpieces—here were passably amusing stories, a bit out of date now, but doubtless the sort that would then have whiled away a dreary half hour in a dental office. The man who did them was of good intelligence, talented, glib, probably young. In the samples of his work you found there would have been nothing to stir you to more than a faint interest in the whims of life—no deep interior laughs, no sense of futility or hint of tragedy.

After reading them you would yawn and put the number back in the files, and perhaps, if you were in some library reading-room, you would decide that by way of variety you would look at a newspaper of the period and see whether the Japs had taken Port Arthur. But if by any chance the newspaper you had chosen was the right one and had crackled open at the theatrical page, your eyes would have been arrested and held, and for at least a minute you would have forgotten Port Arthur as quickly as you forgot Château Thierry. For you would, by this fortunate chance, be looking at the portrait of an exquisite woman.

Those were the days of "Florodora" and of sextets, of pinched-in waists and blown-out sleeves, of almost bustles and absolute ballet skirts, but here, without doubt, disguised as she might be by the unaccustomed stiffness and old fashion of her costume, was a butterfly of butterflies. Here was the gayety of the period—the soft wine of eyes, the songs that flurried hearts, the toasts and the

bouquets, the dances and the dinners. Here was a Venus of the hansom cab, the Gibson girl in her glorious prime. Here was...

...here was, you find by looking at the name beneath, one Roxanne Milbank, who had been chorus girl and understudy in "The Daisy Chain," but who, by reason of an excellent performance when the star was indisposed, had gained a leading part.

You would look again—and wonder. Why you had never heard of her. Why did her name not linger in popular songs and vaudeville jokes and cigar bands, and the memory of that gay old uncle of yours along with Lillian Russell and Stella Mayhew and Anna Held? Roxanne Milbank—whither had she gone? What dark trap-door had opened suddenly and swallowed her up? Her name was certainly not in last Sunday's supplement on the list of actresses married to English noblemen. No doubt she was dead—poor beautiful young lady—and quite forgotten.

I am hoping too much. I am having you stumble on Jeffrey Curtains's stories and Roxanne Milbank's picture. It would be incredible that you should find a newspaper item six months later, a single item two inches by four, which informed the public of the marriage, very quietly, of Miss Roxanne Milbank, who had been on tour with "The Daisy Chain," to Mr. Jeffrey Curtain, the popular author. "Mrs. Curtain," it added dispassionately, "will retire from the stage."

It was a marriage of love. He was sufficiently spoiled to be charming; she was ingenuous enough to be irresistible. Like two floating logs they met in a head-on rush, caught, and sped along together. Yet had Jeffrey Curtain kept at scrivening for twoscore years he could not have put a quirk into one of his stories weirder than the quirk that came into his own life. Had Roxanne Milbank played three dozen parts and filled five thousand houses she could never have had a role with more happiness and more despair than were in the fate prepared for Roxanne Curtain.

For a year they lived in hotels, travelled to California, to Alaska, to Florida, to Mexico, loved and quarrelled gently, and gloried in the golden triflings of his wit with her beauty—they were young and gravely passionate; they demanded everything and then yielded everything again in ecstasies of unselfishness and pride. She loved the swift tones of his voice and his frantic, if unfounded jealousy. He

loved her dark radiance, the white irises of her eyes, the warm, lustrous enthusiasm of her smile.

"Don't you like her?" he would demand rather excitedly and shyly. "Isn't she wonderful? Did you ever see—"

"Yes," they would answer, grinning. "She's a wonder. You're lucky."

The year passed. They tired of hotels. They bought an old house and twenty acres near the town of Marlowe, half an hour from Chicago; bought a little car, and moved out riotously with a pioneering hallucination that would have confounded Balboa.

"Your room will be here!" they cried in turn.

—And then:

"And my room here!"

"And the nursery here when we have children."

"And we'll build a sleeping porch—oh, next year."

They moved out in April. In July Jeffrey's closest friend, Harry Cromwell came to spend a week—they met him at the end of the long lawn and hurried him proudly to the house.

Harry was married also. His wife had had a baby some six months before and was still recuperating at her mother's in New York. Roxanne had gathered from Jeffrey that Harry's wife was not as attractive as Harry—Jeffrey had met her once and considered her—"shallow." But Harry had been married nearly two years and was apparently happy, so Jeffrey guessed that she was probably all right.

"I'm making biscuits," chattered Roxanne gravely. "Can your wife make biscuits? The cook is showing me how. I think every woman should know how to make biscuits. It sounds so utterly disarming. A woman who can make biscuits can surely do no——"

"You'll have to come out here and live," said Jeffrey. "Get a place out in the country like us, for you and Kitty."

"You don't know Kitty. She hates the country. She's got to have her theatres and vaudevilles."

"Bring her out," repeated Jeffrey. "We'll have a colony. There's an awfully nice crowd here already. Bring her out!"

They were at the porch steps now and Roxanne made a brisk gesture toward a dilapidated structure on the right.

"The garage," she announced. "It will also be Jeffrey's writing-room within the month. Meanwhile dinner is at seven. Meanwhile to that I will mix a cocktail."

The two men ascended to the second floor—that is, they ascended half-way, for at the first landing Jeffrey dropped his guest's suitcase and in a cross between a query and a cry exclaimed:

"For God's sake, Harry, how do you like her?"

"We will go up-stairs," answered his guest, "and we will shut the door."

Half an hour later as they were sitting together in the library Roxanne reissued from the kitchen, bearing before her a pan of biscuits. Jeffrey and Harry rose.

"They're beautiful, dear," said the husband, intensely.

"Exquisite," murmured Harry.

Roxanne beamed.

"Taste one. I couldn't bear to touch them before you'd seen them all and I can't bear to take them back until I find what they taste like."

"Like manna, darling."

Simultaneously the two men raised the biscuits to their lips, nibbled tentatively. Simultaneously they tried to change the subject. But Roxanne undeceived, set down the pan and seized a biscuit. After a second her comment rang out with lugubrious finality:

"Absolutely bum!"

"Really——"

"Why, I didn't notice——"

Roxanne roared.

"Oh, I'm useless," she cried laughing. "Turn me out, Jeffrey—I'm a parasite; I'm no good——"

Jeffrey put his arm around her.

"Darling, I'll eat your biscuits."

"They're beautiful, anyway," insisted Roxanne.

"They're—they're decorative," suggested Harry.

Jeffrey took him up wildly.

"That's the word. They're decorative; they're masterpieces. We'll use them."

He rushed to the kitchen and returned with a hammer and a handful of nails.

"We'll use them, by golly, Roxanne! We'll make a frieze out of them."

"Don't!" wailed Roxanne. "Our beautiful house."

"Never mind. We're going to have the library repapered in October. Don't you remember?"

"Well——"

Bang! The first biscuit was impaled to the wall, where it quivered for a moment like a live thing.

Bang!...

When Roxanne returned, with a second round of cocktails the biscuits were in a perpendicular row, twelve of them, like a collection of primitive spear-heads.

"Roxanne," exclaimed Jeffrey, "you're an artist! Cook?—nonsense! You shall illustrate my books!"

During dinner the twilight faltered into dusk, and later it was a starry dark outside, filled and permeated with the frail gorgeousness of Roxanne's white dress and her tremulous, low laugh.

—Such a little girl she is, thought Harry. Not as old as Kitty.

He compared the two. Kitty—nervous without being sensitive, temperamental without temperament, a woman who seemed to flit and never light—and Roxanne, who was as young as spring night, and summed up in her own adolescent laughter.

—A good match for Jeffrey, he thought again. Two very young people, the sort who'll stay very young until they suddenly find themselves old.

Harry thought these things between his constant thoughts about Kitty. He was depressed about Kitty. It seemed to him that she was well enough to come back to Chicago and bring his little son. He was thinking vaguely of Kitty when he said good-night to his friend's wife and his friend at the foot of the stairs.

"You're our first real house guest," called Roxanne after him. "Aren't you thrilled and proud?"

When he was out of sight around the stair corner she turned to Jeffrey, who was standing beside her resting his hand on the end of the banister.

"Are you tired, my dearest?"

Jeffrey rubbed the centre of his forehead with his fingers.

"A little. How did you know?"

"Oh, how could I help knowing about you?"

"It's a headache," he said moodily. "Splitting. I'll take some aspirin."

She reached over and snapped out the light, and with his arm tight about her waist they walked up the stairs together.

II

Harry's week passed. They drove about the dreaming lanes or idled in cheerful inanity upon lake or lawn. In the evening Roxanne, sitting inside, played to them while the ashes whitened on the glowing ends of their cigars. Then came a telegram from Kitty saying that she wanted Harry to come East and get her, so Roxanne and Jeffrey were left alone in that privacy of which they never seemed to tire.

"Alone" thrilled them again. They wandered about the house, each feeling intimately the presence of the other; they sat on the same side of the table like honeymooners; they were intensely absorbed, intensely happy.

The town of Marlowe, though a comparatively old settlement, had only recently acquired a "society." Five or six years before, alarmed at the smoky swelling of Chicago, two or three young married couples, "bungalow people," had moved out; their friends had followed. The Jeffrey Curtains found an already formed "set" prepared to welcome them; a country club, ballroom, and golf links yawned for them, and there were bridge parties, and poker parties, and parties where they drank beer, and parties where they drank nothing at all.

It was at a poker party that they found themselves a week after Harry's departure. There were two tables, and a good proportion of the young wives were smoking and shouting their bets, and being very daringly mannish for those days.

Roxanne had left the game early and taken to perambulation; she wandered into the pantry and found herself some grape juice—beer gave her a headache—and then passed from table to table, looking over shoulders at the hands, keeping an eye on Jeffrey and being pleasantly unexcited and content. Jeffrey, with intense concentration, was raising a pile of chips of all colors, and Roxanne knew by the deepened wrinkle between his eyes that he was interested. She liked to see him interested in small things.

She crossed over quietly and sat down on the arm of his chair.

She sat there five minutes, listening to the sharp intermittent comments of the men and the chatter of the women, which rose from the table like soft smoke—and yet scarcely hearing either. Then quite innocently she reached out her hand, intending to place it on Jeffrey's shoulder—as it touched him he started of a sudden, gave a short grunt, and, sweeping back his arm furiously, caught her a glancing blow on her elbow.

There was a general gasp. Roxanne regained her balance, gave a little cry, and rose quickly to her feet. It had been the greatest shock of her life. This, from Jeffrey, the heart of kindness, of consideration—this instinctively brutal gesture.

The gasp became a silence. A dozen eyes were turned on Jeffrey, who looked up as though seeing Roxanne for the first time. An expression of bewilderment settled on his face.

"Why—Roxanne——" he said haltingly.

Into a dozen minds entered a quick suspicion, a rumor of scandal. Could it be that behind the scenes with this couple, apparently so in love, lurked some curious antipathy? Why else this streak of fire, across such a cloudless heaven?

"Jeffrey!"—Roxanne's voice was pleading—startled and horrified, she yet knew that it was a mistake. Not once did it occur to her to blame him or to resent it. Her word was a trembling supplication—"Tell me, Jeffrey," it said, "tell Roxanne, your own Roxanne."

"Why, Roxanne—" began Jeffrey again. The bewildered look changed to pain. He was clearly as startled as she. "I didn't intend that," he went on; "you startled me. You—I felt as if some one were attacking me. I—how—why, how idiotic!"

"Jeffrey!" Again the word was a prayer, incense offered up to a high God through this new and unfathomable darkness.

They were both on their feet, they were saying good-by, faltering, apologizing, explaining. There was no attempt to pass it off easily. That way lay sacrilege. Jeffrey had not been feeling well, they said. He had become nervous. Back of both their minds was the unexplained horror of that blow—the marvel that there had been for an instant something between them—his anger and her fear—and now to both a sorrow, momentary, no doubt, but to be bridged at once, at once, while there was yet time. Was that swift water lashing under their feet—the fierce glint of some uncharted chasm?

Out in their car under the harvest moon he talked brokenly. It was just—incomprehensible to him, he said. He had been thinking of the poker game—absorbed—and the touch on his shoulder had seemed like an attack. An attack! He clung to that word, flung it up as a shield. He had hated what touched him. With the impact of his hand it had gone, that—nervousness. That was all he knew.

Both their eyes filled with tears and they whispered love there under the broad night as the serene streets of Marlowe sped by. Later, when they went to bed, they were quite calm. Jeffrey was to take a week off all work—was simply to loll, and sleep, and go on long walks until this nervousness left him. When they had decided this safety settled down upon Roxanne. The pillows underhead became soft and friendly; the bed on which they lay seemed wide, and white, and sturdy beneath the radiance that streamed in at the window.

Five days later, in the first cool of late afternoon, Jeffrey picked up an oak chair and sent it crashing through his own front window. Then he lay down on the couch like a child, weeping piteously and begging to die. A blood clot the size of a marble had broken his brain.

III

There is a sort of waking nightmare that sets in sometimes when one has missed a sleep or two, a feeling that comes with extreme fatigue and a new sun, that the quality of the life around has changed. It is a fully articulate conviction that somehow the existence one is then leading is a branch shoot of life and is related to life only as a moving picture or a mirror—that the people, and streets, and houses are only projections from a very dim and chaotic past. It was in such a state that Roxanne found herself during the first months of Jeffrey's illness. She slept only when she was utterly exhausted; she awoke under a cloud. The long, sober-voiced consultations, the faint aura of medicine in the halls, the sudden tiptoeing in a house that had echoed to many cheerful footsteps, and, most of all, Jeffrey's white face amid the pillows of the bed they had shared—these things subdued her and made her indelibly older. The doctors held out hope, but that was all. A long rest, they said, and quiet. So responsibility came to Roxanne. It was she who paid the bills, pored over his bank-book, corresponded with his publishers. She was in the kitchen constantly. She learned from the nurse how to prepare his meals and after the first month took complete charge of the sick-room. She had had to let the nurse go for reasons of economy. One of the two colored girls left at the same time. Roxanne was realizing that they had been living from short story to short story.

The most frequent visitor was Harry Cromwell. He had been shocked and depressed by the news, and though his wife was now living with him in Chicago he found time to come out several times a month. Roxanne found his sympathy welcome—there was some quality of suffering in the man, some inherent pitifulness that made her comfortable when he was near. Roxanne's nature had suddenly deepened. She felt sometimes that with Jeffrey she was losing her children also, those children that now most of all she needed and should have had.

It was six months after Jeffrey's collapse and when the nightmare had faded, leaving not the old world but a new one, grayer and colder, that she went to see Harry's wife. Finding herself in Chicago with an extra hour before train time, she decided out of courtesy to call.

As she stepped inside the door she had an immediate impression that the apartment was very like some place she had seen before—and almost instantly she remembered a round-the-corner bakery of her childhood, a bakery full of rows and rows of pink frosted cakes—a stuffy pink, pink as a food, pink triumphant, vulgar, and odious.

And this apartment was like that. It was pink. It smelled pink!

Mrs. Cromwell, attired in a wrapper of pink and black, opened the door. Her hair was yellow, heightened, Roxanne imagined, by a dash of peroxide in the rinsing water every week. Her eyes were a thin waxen blue—she was pretty and too consciously graceful. Her cordiality was strident and intimate, hostility melted so quickly to hospitality that it seemed they were both merely in the face and voice—never touching nor touched by the deep core of egotism beneath.

But to Roxanne these things were secondary; her eyes were caught and held in uncanny fascination by the wrapper. It was vilely unclean. From its lowest hem up four inches it was sheerly dirty with the blue dust of the floor; for the next three inches it was gray—then it shaded off into its natural color, which was—pink. It was dirty at the sleeves, too, and at the collar—and when the woman turned to lead the way into the parlor, Roxanne was sure that her neck was dirty.

A one-sided rattle of conversation began. Mrs. Cromwell became explicit about her likes and dislikes, her head, her stomach, her teeth, her apartment—avoiding with a sort of insolent meticulousness any inclusion of Roxanne with life, as if presuming that Roxanne, having been dealt a blow, wished life to be carefully skirted.

Roxanne smiled. That kimono! That neck!

After five minutes a little boy toddled into the parlor—a dirty little boy clad in dirty pink rompers. His face was smudgy—Roxanne wanted to take him into her lap and wipe his nose; other parts in the vicinity of his head needed attention, his tiny shoes were kicked out at the toes. Unspeakable!

“What a darling little boy!” exclaimed Roxanne, smiling radiantly. “Come here to me.”

Mrs. Cromwell looked coldly at her son.

"He *will* get dirty. Look at that face!" She held her head on one side and regarded it critically.

"Isn't he a *darling?*" repeated Roxanne.

"Look at his rompers," frowned Mrs. Cromwell.

"He needs a change, don't you, George?"

George stared at her curiously. To his mind the word rompers connotated a garment extraneously smeared, as this one.

"I tried to make him look respectable this morning," complained Mrs. Cromwell as one whose patience had been sorely tried, "and I found he didn't have any more rompers—so rather than have him go round without any I put him back in those—and his face—"

"How many pairs has he?" Roxanne's voice was pleasantly curious. "How many feather fans have you?" she might have asked.

"Oh,—" Mrs. Cromwell considered, wrinkling her pretty brow. "Five, I think. Plenty, I know."

"You can get them for fifty cents a pair."

Mrs. Cromwell's eyes showed surprise—and the faintest superiority. The price of rompers!

"Can you really? I had no idea. He ought to have plenty, but I haven't had a minute all week to send the laundry out." Then, dismissing the subject as irrelevant—"I must show you some things—"

They rose and Roxanne followed her past an open bathroom door whose garment-littered floor showed indeed that the laundry hadn't been sent out for some time, into another room that was, so to speak, the quintessence of pinkness. This was Mrs. Cromwell's room.

Here the hostess opened a closet door and displayed before Roxanne's eyes an amazing collection of lingerie.

There were dozens of filmy marvels of lace and silk, all clean, unruffled, seemingly not yet touched. On hangers beside them were three new evening dresses.

"I have some beautiful things," said Mrs. Cromwell, "but not much of a chance to wear them. Harry doesn't care about going out." Spite crept into her voice. "He's perfectly content to let me play nursemaid and housekeeper all day and loving wife in the evening."

Roxanne smiled again.

"You've got some beautiful clothes here."

"Yes, I have. Let me show you——"

"Beautiful," repeated Roxanne, interrupting, "but I'll have to run if I'm going to catch my train."

She felt that her hands were trembling. She wanted to put them on this woman and shake her—shake her. She wanted her locked up somewhere and set to scrubbing floors.

"Beautiful," she repeated, "and I just came in for a moment."

"Well, I'm sorry Harry isn't here."

They moved toward the door.

"—and, oh," said Roxanne with an effort—yet her voice was still gentle and her lips were smiling—"I think it's Argile's where you can get those rompers. Good-by."

It was not until she had reached the station and bought her ticket to Marlowe that Roxanne realized it was the first five minutes in six months that her mind had been off Jeffrey.

IV

A week later Harry appeared at Marlowe, arrived unexpectedly at five o'clock, and coming up the walk sank into a porch chair in a state of exhaustion. Roxanne herself had had a busy day and was worn out. The doctors were coming at five-thirty, bringing a celebrated nerve specialist from New York. She was excited and thoroughly depressed, but Harry's eyes made her sit down beside him.

"What's the matter?"

"Nothing, Roxanne," he denied. "I came to see how Jeff was doing. Don't you bother about me."

"Harry," insisted Roxanne, "there's something the matter."

"Nothing," he repeated. "How's Jeff?"

Anxiety darkened her face.

"He's a little worse, Harry. Doctor Jewett has come on from New York. They thought he could tell me something definite. He's going

to try and find whether this paralysis has anything to do with the original blood clot."

Harry rose.

"Oh, I'm sorry," he said jerkily. "I didn't know you expected a consultation. I wouldn't have come. I thought I'd just rock on your porch for an hour—"

"Sit down," she commanded.

Harry hesitated.

"Sit down, Harry, dear boy." Her kindness flooded out now—enveloped him. "I know there's something the matter. You're white as a sheet. I'm going to get you a cool bottle of beer."

All at once he collapsed into his chair and covered his face with his hands.

"I can't make her happy," he said slowly. "I've tried and I've tried. This morning we had some words about breakfast—I'd been getting my breakfast down town—and—well, just after I went to the office she left the house, went East to her mother's with George and a suitcase full of lace underwear."

"Harry!"

"And I don't know—"

There was a crunch on the gravel, a car turning into the drive. Roxanne uttered a little cry.

"It's Doctor Jewett."

"Oh, I'll—"

"You'll wait, won't you?" she interrupted abstractedly. He saw that his problem had already died on the troubled surface of her mind.

There was an embarrassing minute of vague, elided introductions and then Harry followed the party inside and watched them disappear up the stairs. He went into the library and sat down on the big sofa.

For an hour he watched the sun creep up the patterned folds of the chintz curtains. In the deep quiet a trapped wasp buzzing on the inside of the window pane assumed the proportions of a clamor. From time to time another buzzing drifted down from up-stairs, resembling several more larger wasps caught on larger

window-panes. He heard low footfalls, the clink of bottles, the clamor of pouring water.

What had he and Roxanne done that life should deal these crashing blows to them? Up-stairs there was taking place a living inquest on the soul of his friend; he was sitting here in a quiet room listening to the plaint of a wasp, just as when he was a boy he had been compelled by a strict aunt to sit hour-long on a chair and atone for some misbehavior. But who had put him here? What ferocious aunt had leaned out of the sky to make him atone for—what?

About Kitty he felt a great hopelessness. She was too expensive—that was the irremediable difficulty. Suddenly he hated her. He wanted to throw her down and kick at her—to tell her she was a cheat and a leech—that she was dirty. Moreover, she must give him his boy.

He rose and began pacing up and down the room. Simultaneously he heard some one begin walking along the hallway up-stairs in exact time with him. He found himself wondering if they would walk in time until the person reached the end of the hall.

Kitty had gone to her mother. God help her, what a mother to go to! He tried to imagine the meeting: the abused wife collapsing upon the mother's breast. He could not. That Kitty was capable of any deep grief was unbelievable. He had gradually grown to think of her as something unapproachable and callous. She would get a divorce, of course, and eventually she would marry again. He began to consider this. Whom would she marry? He laughed bitterly, stopped; a picture flashed before him—of Kitty's arms around some man whose face he could not see, of Kitty's lips pressed close to other lips in what was surely passion.

"God!" he cried aloud. "God! God! God!"

Then the pictures came thick and fast. The Kitty of this morning faded; the soiled kimono rolled up and disappeared; the pouts, and rages, and tears all were washed away. Again she was Kitty Carr—Kitty Carr with yellow hair and great baby eyes. Ah, she had loved him, she had loved him.

After a while he perceived that something was amiss with him, something that had nothing to do with Kitty or Jeff, something of a different genre. Amazingly it burst on him at last; he was hungry.

Simple enough! He would go into the kitchen in a moment and ask the colored cook for a sandwich. After that he must go back to the city.

He paused at the wall, jerked at something round, and, fingering it absently, put it to his mouth and tasted it as a baby tastes a bright toy. His teeth closed on it—Ah!

She'd left that damn kimono, that dirty pink kimono. She might have had the decency to take it with her, he thought. It would hang in the house like the corpse of their sick alliance. He would try to throw it away, but he would never be able to bring himself to move it. It would be like Kitty, soft and pliable, withal impervious. You couldn't move Kitty; you couldn't reach Kitty. There was nothing there to reach. He understood that perfectly—he had understood it all along.

He reached to the wall for another biscuit and with an effort pulled it out, nail and all. He carefully removed the nail from the centre, wondering idly if he had eaten the nail with the first biscuit. Preposterous! He would have remembered—it was a huge nail. He felt his stomach. He must be very hungry. He considered—remembered—yesterday he had had no dinner. It was the girl's day out and Kitty had lain in her room eating chocolate drops. She had said she felt "smothery" and couldn't bear having him near her. He had given George a bath and put him to bed, and then lain down on the couch intending to rest a minute before getting his own dinner. There he had fallen asleep and awakened about eleven, to find that there was nothing in the ice-box except a spoonful of potato salad. This he had eaten, together with some chocolate drops that he found on Kitty's bureau. This morning he had breakfasted hurriedly down town before going to the office. But at noon, beginning to worry about Kitty, he had decided to go home and take her out to lunch. After that there had been the note on his pillow. The pile of lingerie in the closet was gone—and she had left instructions for sending her trunk.

He had never been so hungry, he thought.

At five o'clock, when the visiting nurse tiptoed down-stairs, he was sitting on the sofa staring at the carpet.

"Mr. Cromwell?"

"Yes?"

"Oh, Mrs. Curtain won't be able to see you at dinner. She's not well. She told me to tell you that the cook will fix you something and that there's a spare bedroom."

"She's sick, you say?"

"She's lying down in her room. The consultation is just over."

"Did they—did they decide anything?"

"Yes," said the nurse softly. "Doctor Jewett says there's no hope. Mr. Curtain may live indefinitely, but he'll never see again or move again or think. He'll just breathe."

"Just breathe?"

"Yes."

For the first time the nurse noted that beside the writing-desk where she remembered that she had seen a line of a dozen curious round objects she had vaguely imagined to be some exotic form of decoration, there was now only one. Where the others had been, there was now a series of little nail-holes.

Harry followed her glance dazedly and then rose to his feet.

"I don't believe I'll stay. I believe there's a train."

She nodded. Harry picked up his hat.

"Good-by," she said pleasantly.

"Good-by," he answered, as though talking to himself and, evidently moved by some involuntary necessity, he paused on his way to the door and she saw him pluck the last object from the wall and drop it into his pocket.

Then he opened the screen door and, descending the porch steps, passed out of her sight.

V

After a while the coat of clean white paint on the Jeffrey Curtain house made a definite compromise with the suns of many Julys and showed its good faith by turning gray. It scaled—huge peelings of very brittle old paint leaned over backward like aged men practising grotesque gymnastics and finally dropped to a moldy death in the overgrown grass beneath. The paint on the front pillars became streaky; the white ball was knocked off the left-hand door-post; the green blinds darkened, then lost all pretense of color.

It began to be a house that was avoided by the tender-minded—some church bought a lot diagonally opposite for a graveyard, and this, combined with "the place where Mrs. Curtain stays with that living corpse," was enough to throw a ghostly aura over that quarter of the road. Not that she was left alone. Men and women came to see her, met her down town, where she went to do her marketing, brought her home in their cars—and came in for a moment to talk and to rest, in the glamour that still played in her smile. But men who did not know her no longer followed her with admiring glances in the street; a diaphanous veil had come down over her beauty, destroying its vividness, yet bringing neither wrinkles nor fat.

She acquired a character in the village—a group of little stories were told of her: how when the country was frozen over one winter so that no wagons nor automobiles could travel, she taught herself to skate so that she could make quick time to the grocer and druggist, and not leave Jeffrey alone for long. It was said that every night since his paralysis she slept in a small bed beside his bed, holding his hand.

Jeffrey Curtain was spoken of as though he were already dead. As the years dropped by those who had known him died or moved away—there were but half a dozen of the old crowd who had drunk cocktails together, called each other's wives by their first names, and thought that Jeff was about the wittiest and most talented fellow that Marlowe had ever known. Now, to the casual visitor, he was merely the reason that Mrs. Curtain excused herself sometimes and hurried upstairs; he was a groan or a sharp cry borne to the silent parlor on the heavy air of a Sunday afternoon.

He could not move; he was stone blind, dumb and totally unconscious. All day he lay in his bed, except for a shift to his wheel-chair every morning while she straightened the room. His paralysis was creeping slowly toward his heart. At first—for the first year—Roxanne had received the faintest answering pressure sometimes when she held his hand—then it had gone, ceased one evening and never come back, and through two nights Roxanne lay wide-eyed, staring into the dark and wondering what had gone, what fraction of his soul had taken flight, what last grain of comprehension those shattered broken nerves still carried to the brain.

After that hope died. Had it not been for her unceasing care the last spark would have gone long before. Every morning she shaved and bathed him, shifted him with her own hands from bed to chair and back to bed. She was in his room constantly, bearing medicine, straightening a pillow, talking to him almost as one talks to a nearly human dog, without hope of response or appreciation, but with the dim persuasion of habit, a prayer when faith has gone.

Not a few people, one celebrated nerve specialist among them, gave her a plain impression that it was futile to exercise so much care, that if Jeffrey had been conscious he would have wished to die, that if his spirit were hovering in some wider air it would agree to no such sacrifice from her, it would fret only for the prison of its body to give it full release.

"But you see," she replied, shaking her head gently, "when I married Jeffrey it was—until I ceased to love him."

"But," was protested, in effect, "you can't love that."

"I can love what it once was. What else is there for me to do?"

The specialist shrugged his shoulders and went away to say that Mrs. Curtain was a remarkable woman and just about as sweet as an angel—but, he added, it was a terrible pity.

"There must be some man, or a dozen, just crazy to take care of her...."

Casually—there were. Here and there some one began in hope—and ended in reverence. There was no love in the woman except, strangely enough, for life, for the people in the world, from the tramp to whom she gave food she could ill afford to the butcher

who sold her a cheap cut of steak across the meaty board. The other phase was sealed up somewhere in that expressionless mummy who lay with his face turned ever toward the light as mechanically as a compass needle and waited dumbly for the last wave to wash over his heart.

After eleven years he died in the middle of a May night, when the scent of the syringa hung upon the window-sill and a breeze wafted in the shrillings of the frogs and cicadas outside. Roxanne awoke at two, and realized with a start she was alone in the house at last.

VI

After that she sat on her weather-beaten porch through many afternoons, gazing down across the fields that undulated in a slow descent to the white and green town. She was wondering what she would do with her life. She was thirty-six—handsome, strong, and free. The years had eaten up Jeffrey's insurance; she had reluctantly parted with the acres to right and left of her, and had even placed a small mortgage on the house.

With her husband's death had come a great physical restlessness. She missed having to care for him in the morning, she missed her rush to town, and the brief and therefore accentuated neighborly meetings in the butcher's and grocer's; she missed the cooking for two, the preparation of delicate liquid food for him. One day, consumed with energy, she went out and spaded up the whole garden, a thing that had not been done for years.

And she was alone at night in the room that had seen the glory of her marriage and then the pain. To meet Jeff again she went back in spirit to that wonderful year, that intense, passionate absorption and companionship, rather than looked forward to a problematical meeting hereafter; she awoke often to lie and wish for that presence beside her—inanimate yet breathing—still Jeff.

One afternoon six months after his death she was sitting on the porch, in a black dress which took away the faintest suggestion of plumpness from her figure. It was Indian summer—golden brown all about her; a hush broken by the sighing of leaves; westward a four o'clock sun dripping streaks of red and yellow over a flaming sky. Most of the birds had gone—only a sparrow that had built itself a

nest on the cornice of a pillar kept up an intermittent cheeping varied by occasional fluttering sallies overhead. Roxanne moved her chair to where she could watch him and her mind idled drowsily on the bosom of the afternoon.

Harry Cromwell was coming out from Chicago to dinner. Since his divorce over eight years before he had been a frequent visitor. They had kept up what amounted to a tradition between them: when he arrived they would go to look at Jeff; Harry would sit down on the edge of the bed and in a hearty voice ask:

"Well, Jeff, old man, how do you feel to-day?"

Roxanne, standing beside, would look intently at Jeff, dreaming that some shadowy recognition of this former friend had passed across that broken mind—but the head, pale, carven, would only move slowly in its sole gesture toward the light as if something behind the blind eyes were groping for another light long since gone out.

These visits stretched over eight years—at Easter, Christmas, Thanksgiving, and on many a Sunday Harry had arrived, paid his call on Jeff, and then talked for a long while with Roxanne on the porch. He was devoted to her. He made no pretense of hiding, no attempt to deepen, this relation. She was his best friend as the mass of flesh on the bed there had been his best friend. She was peace, she was rest; she was the past. Of his own tragedy she alone knew.

He had been at the funeral, but since then the company for which he worked had shifted him to the East and only a business trip had brought him to the vicinity of Chicago. Roxanne had written him to come when he could—after a night in the city he had caught a train out.

They shook hands and he helped her move two rockers together.

"How's George?"

"He's fine, Roxanne. Seems to like school."

"Of course it was the only thing to do, to send him."

"Of course—"

"You miss him horribly, Harry?"

"Yes—I do miss him. He's a funny boy—"

He talked a lot about George. Roxanne was interested. Harry must bring him out on his next vacation. She had only seen him once in her life—a child in dirty rompers.

She left him with the newspaper while she prepared dinner—she had four chops to-night and some late vegetables from her own garden. She put it all on and then called him, and sitting down together they continued their talk about George.

"If I had a child—" she would say.

Afterward, Harry having given her what slender advice he could about investments, they walked through the garden, pausing here and there to recognize what had once been a cement bench or where the tennis court had lain....

"Do you remember—"

Then they were off on a flood of reminiscences: the day they had taken all the snap-shots and Jeff had been photographed astride the calf; and the sketch Harry had made of Jeff and Roxanne, lying sprawled in the grass, their heads almost touching. There was to have been a covered lattice connecting the barn-studio with the house, so that Jeff could get there on wet days—the lattice had been started, but nothing remained except a broken triangular piece that still adhered to the house and resembled a battered chicken coop.

"And those mint juleps!"

"And Jeff's note-book! Do you remember how we'd laugh, Harry, when we'd get it out of his pocket and read aloud a page of material. And how frantic he used to get?"

"Wild! He was such a kid about his writing."

They were both silent a moment, and then Harry said:

"We were to have a place out here, too. Do you remember? We were to buy the adjoining twenty acres. And the parties we were going to have!"

Again there was a pause, broken this time by a low question from Roxanne.

"Do you ever hear of her, Harry?"

"Why—yes," he admitted placidly. "She's in Seattle. She's married again to a man named Horton, a sort of lumber king. He's a great deal older than she is, I believe."

"And she's behaving?"

"Yes—that is, I've heard so. She has everything, you see. Nothing much to do except dress up for this fellow at dinner-time."

"I see."

Without effort he changed the subject.

"Are you going to keep the house?"

"I think so," she said, nodding. "I've lived here so long, Harry, it'd seem terrible to move. I thought of trained nursing, but of course that'd mean leaving. I've about decided to be a boarding-house lady."

"Live in one?"

"No. Keep one. Is there such an anomaly as a boarding-house lady? Anyway I'd have a negress and keep about eight people in the summer and two or three, if I can get them, in the winter. Of course I'll have to have the house repainted and gone over inside."

Harry considered.

"Roxanne, why—naturally you know best what you can do, but it does seem a shock, Roxanne. You came here as a bride."

"Perhaps," she said, "that's why I don't mind remaining here as a boarding-house lady."

"I remember a certain batch of biscuits."

"Oh, those biscuits," she cried. "Still, from all I heard about the way you devoured them, they couldn't have been so bad. I was *so* low that day, yet somehow I laughed when the nurse told me about those biscuits."

"I noticed that the twelve nail-holes are still in the library wall where Jeff drove them."

"Yes."

It was getting very dark now, a crispness settled in the air; a little gust of wind sent down a last spray of leaves. Roxanne shivered slightly.

"We'd better go in."

He looked at his watch.

"It's late. I've got to be leaving. I go East tomorrow."

"Must you?"

They lingered for a moment just below the stoop, watching a moon that seemed full of snow float out of the distance where the lake lay. Summer was gone and now Indian summer. The grass was cold and there was no mist and no dew. After he left she would go in and light the gas and close the shutters, and he would go down the path and on to the village. To these two life had come quickly and gone, leaving not bitterness, but pity; not disillusion, but only pain. There was already enough moonlight when they shook hands for each to see the gathered kindness in the other's eyes.

MR. ICKY
THE QUINTESSENCE OF QUAINTNESS IN ONE ACT

The Scene is the Exterior of a Cottage in West Issacshire on a desperately Arcadian afternoon in August. Mr. Icky, *quaintly dressed in the costume of an Elizabethan peasant, is pottering and doddering among the pots and dods. He is an old man, well past the prime of life, no longer young. From the fact that there is a burr in his speech and that he has absent-mindedly put on his coat wrongside out, we surmise that he is either above or below the ordinary superficialities of life.*

Near him on the grass lies Peter, *a little boy.* Peter, *of course, has his chin on his palm like the pictures of the young Sir Walter Raleigh. He has a complete set of features, including serious, sombre, even funereal, gray eyes—and radiates that alluring air of never having eaten food. This air can best be radiated during the afterglow of a beef dinner. He is looking at* Mr. Icky, *fascinated.*

Silence. . . . The song of birds.

Peter: Often at night I sit at my window and regard the stars. Sometimes I think they're my stars.... (*Gravely*) I think I shall be a star some day....

Mr. Icky: (*Whimsically*) Yes, yes ... yes....

Peter: I know them all: Venus, Mars, Neptune, Gloria Swanson.

Mr. Icky: I don't take no stock in astronomy.... I've been thinking o' Lunnon, laddie. And calling to mind my daughter, who has gone for to be a typewriter.... (*He sighs.*)

Peter: I liked Ulsa, Mr. Icky; she was so plump, so round, so buxom.

Mr. Icky: Not worth the paper she was padded with, laddie. (*He stumbles over a pile of pots and dods.*)

Peter: How is your asthma, Mr. Icky?

Mr. Icky: Worse, thank God!...(*Gloomily.)* I'm a hundred years old... I'm getting brittle.

Peter: I suppose life has been pretty tame since you gave up petty arson.

Mr. Icky: Yes... yes.... You see, Peter, laddie, when I was fifty I reformed once—in prison.

Peter: You went wrong again?

Mr. Icky: Worse than that. The week before my term expired they insisted on transferring to me the glands of a healthy young prisoner they were executing.

Peter: And it renovated you?

Mr. Icky: Renovated me! It put the Old Nick back into me! This young criminal was evidently a suburban burglar and a kleptomaniac. What was a little playful arson in comparison!

Peter: (*Awed*) How ghastly! Science is the bunk.

Mr. Icky: (*Sighing*) I got him pretty well subdued now. 'Tisn't every one who has to tire out two sets o' glands in his lifetime. I wouldn't take another set for all the animal spirits in an orphan asylum.

Peter: (*Considering*) I shouldn't think you'd object to a nice quiet old clergyman's set.

Mr. Icky: Clergymen haven't got glands—they have souls.

(*There is a low, sonorous honking off stage to indicate that a large motor-car has stopped in the immediate vicinity. Then a young man handsomely attired in a dress-suit and a patent-leather silk hat comes onto the stage. He is very mundane. His contrast to the spirituality of the other two is observable as far back as the first row of the balcony. This is* Rodney Divine.)

Divine: I am looking for Ulsa Icky.

(Mr. Icky *rises and stands tremulously between two dods.*)

Mr. Icky: My daughter is in Lunnon.

Divine: She has left London. She is coming here. I have followed her.

(*He reaches into the little mother-of-pearl satchel that hangs at his side for cigarettes. He selects one and scratching a match touches it to the cigarette. The cigarette instantly lights.*)

Divine: I shall wait.

(*He waits. Several hours pass. There is no sound except an occasional cackle or hiss from the dods as they quarrel among themselves. Several songs can be introduced here or some card tricks by* Divine *or a tumbling act, as desired.*)

Divine: It's very quiet here.

Mr. Icky: Yes, very quiet....

(*Suddenly a loudly dressed girl appears; she is very worldly. It is* Ulsa Icky. *On her is one of those shapeless faces peculiar to early Italian painting.*)

Ulsa: (*In a coarse, worldly voice*) Feyther! Here I am! Ulsa did what?

Mr. Icky: (*Tremulously*) Ulsa, little Ulsa. (*They embrace each other's torsos.*)

Mr. Icky: (*Hopefully*) You've come back to help with the ploughing.

Ulsa: (*Sullenly*) No, feyther; ploughing's such a beyther. I'd reyther not.

(*Though her accent is broad, the content of her speech is sweet and clean.*)

Divine: (*Conciliatingly*) See here, Ulsa. Let's come to an understanding.

(*He advances toward her with the graceful, even stride that made him captain of the striding team at Cambridge.*)

Ulsa: You still say it would be Jack?

Mr. Icky: What does she mean?

Divine: (*Kindly*) My dear, of course, it would be Jack. It couldn't be Frank.

Mr. Icky: Frank who?

Ulsa: It *would* be Frank!

(*Some risqué joke can be introduced here.*)

Mr. Icky: (*Whimsically*) No good fighting...no good fighting...

Divine: (*Reaching out to stroke her arm with the powerful movement that made him stroke of the crew at Oxford*) You'd better marry me.

Ulsa: (*Scornfully*) Why, they wouldn't let me in through the servants' entrance of your house.

Divine: (*Angrily*) They wouldn't! Never fear—you shall come in through the mistress' entrance.

Ulsa: Sir!

Divine: (*In confusion*) I beg your pardon. You know what I mean?

Mr. Icky: (*Aching with whimsey*) You want to marry my little Ulsa?...

Divine: I do.

Mr. Icky: Your record is clean.

Divine: Excellent. I have the best constitution in the world—

Ulsa: And the worst by-laws.

Divine: At Eton I was a member at Pop; at Rugby I belonged to Near-beer. As a younger son I was destined for the police force—

Mr. Icky: Skip that.... Have you money?...

Divine: Wads of it. I should expect Ulsa to go down town in sections every morning—in two Rolls Royces. I have also a kiddy-car and a converted tank. I have seats at the opera—

Ulsa: (*Sullenly*) I can't sleep except in a box. And I've heard that you were cashiered from your club.

Mr. Icky: A cashier? ...

Divine: (*Hanging his head*) I was cashiered.

Ulsa: What for?

Divine: (*Almost inaudibly*) I hid the polo balls one day for a joke.

Mr. Icky: Is your mind in good shape?

Divine: (*Gloomily*) Fair. After all what is brilliance? Merely the tact to sow when no one is looking and reap when every one is.

Mr. Icky: Be careful. ... I will not marry my daughter to an epigram....

Divine: (*More gloomily*) I assure you I'm a mere platitude. I often descend to the level of an innate idea.

Ulsa: (*Dully*) None of what you're saying matters. I can't marry a man who thinks it would be Jack. Why Frank would—

Divine: (*Interrupting*) Nonsense!

Ulsa: (*Emphatically*) You're a fool!

Mr. Icky: Tut-tut! ... One should not judge ... Charity, my girl. What was it Nero said?—"With malice toward none, with charity toward all—"

Peter: That wasn't Nero. That was John Drinkwater.

Mr. Icky: Come! Who is this Frank? Who is this Jack?

Divine: (*Morosely*) Gotch.

Ulsa: Dempsey.

Divine: We were arguing that if they were deadly enemies and locked in a room together which one would come out alive. Now I claimed that Jack Dempsey would take one—

Ulsa: (*Angrily*) Rot! He wouldn't have a—

Divine: (*Quickly*) You win.

Ulsa: Then I love you again.

Mr. Icky: So I'm going to lose my little daughter...

Ulsa: You've still got a houseful of children.

(Charles, Ulsa's *brother, coming out of the cottage. He is dressed as if to go to sea; a coil of rope is slung about his shoulder and an anchor is hanging from his neck.*)

Charles: (*Not seeing them*) I'm going to sea! I'm going to sea!

(*His voice is triumphant.*)

Mr. Icky: (*Sadly*) You went to seed long ago.

Charles: I've been reading "Conrad."

Peter: (*Dreamily*) "Conrad," ah! "Two Years Before the Mast," by Henry James.

Charles: What?

Peter: Walter Pater's version of "Robinson Crusoe."

Charles: (*To his feyther*) I can't stay here and rot with you. I want to live my life. I want to hunt eels.

Mr. Icky: I will be here... when you come back....

Charles: (*Contemptuously*) Why, the worms are licking their chops already when they hear your name.

(*It will be noticed that some of the characters have not spoken for some time. It will improve the technique if they can be rendering a spirited saxophone number.*)

Mr. Icky: (*Mournfully*) These vales, these hills, these McCormick harvesters—they mean nothing to my children. I understand.

Charles: (*More gently*) Then you'll think of me kindly, feyther. To understand is to forgive.

Mr. Icky: No...no....We never forgive those we can understand....We can only forgive those who wound us for no reason at all....

Charles: (*Impatiently*) I'm so beastly sick of your human nature line. And, anyway, I hate the hours around here.

(*Several dozen more of* Mr. Icky's *children trip out of the house, trip over the grass, and trip over the pots and dods. They are muttering "We are going away," and "We are leaving you."*)

Mr. Icky: (*His heart breaking*) They're all deserting me. I've been too kind. Spare the rod and spoil the fun. Oh, for the glands of a Bismarck.

(*There is a honking outside—probably* Divine's *chauffeur growing impatient for his master.*)

Mr. Icky: (*In misery*) They do not love the soil! They have been faithless to the Great Potato Tradition! (*He picks up a handful of soil passionately and rubs it on his bald head. Hair sprouts.*) Oh, Wordsworth, Wordsworth, how true you spoke!

"*No motion has she now, no force; She does not hear or feel; Roll'd round on earth's diurnal course In some one's Oldsmobile.*"

(*They all groan and shouting "Life" and "Jazz" move slowly toward the wings.*)

Charles: Back to the soil, yes! I've been trying to turn my back to the soil for ten years!

Another Child: The farmers may be the backbone of the country, but who wants to be a backbone?

Another Child: I care not who hoes the lettuce of my country if I can eat the salad!

All: Life! Psychic Research! Jazz!

Mr. Icky: (*Struggling with himself*) I must be quaint. That's all there is. It's not life that counts, it's the quaintness you bring to it....

All: We're going to slide down the Riviera. We've got tickets for Piccadilly Circus. Life! Jazz!

Mr. Icky: Wait. Let me read to you from the Bible. Let me open it at random. One always finds something that bears on the situation.

(*He finds a Bible lying in one of the dods and opening it at random begins to read.*)

"Ahab and Istemo and Anim, Goson and Olon and Gilo, eleven cities and their villages. Arab, and Ruma, and Esaau—"

Charles: (*Cruelly*) Buy ten more rings and try again.

Mr. Icky: (*Trying again*) "How beautiful art thou my love, how beautiful art thou! Thy eyes are dove's eyes, besides what is hid within. Thy hair is as flocks of goats which come up from Mount Galaad—Hm! Rather a coarse passage...."

(*His children laugh at him rudely, shouting "Jazz!" and "All life is primarily suggestive!"*)

Mr. Icky: (*Despondently*) It won't work to-day. (*Hopefully*) Maybe it's damp. (*He feels it*) Yes, it's damp.... There was water in the dod.... It won't work.

All: It's damp! It won't work! Jazz!

One of the Children: Come, we must catch the six-thirty.

(*Any other cue may be inserted here.*)

Mr. Icky: Good-by....

(*They all go out.* Mr. Icky *is left alone. He sighs and walking over to the cottage steps, lies down, and closes his eyes.*)

Twilight has come down and the stage is flooded with such light as never was on land or sea. There is no sound except a sheep-herder's wife in the distance playing an aria from Beethoven's Tenth Symphony, on a mouth-organ. The great white and gray moths swoop down and light on the old man until he is completely covered by them. But he does not stir.

The curtain goes up and down several times to denote the lapse of several minutes. A good comedy effect can be obtained by having Mr. Icky *cling to the curtain and go up and down with it. Fireflies or fairies on wires can also be introduced at this point.*

Then Peter *appears, a look of almost imbecile sweetness on his face. In his hand he clutches something and from time to time*

glances at it in a transport of ecstasy. After a struggle with himself he lays it on the old man's body and then quietly withdraws.

The moths chatter among themselves and then scurry away in sudden fright. And as night deepens there still sparkles there, small, white and round, breathing a subtle perfume to the West Issacshire breeze, Peter's *gift of love—a moth-ball.*

(*The play can end at this point or can go on indefinitely.*)

JEMINA, THE MOUNTAIN GIRL

This don't pretend to be "Literature." This is just a tale for red-blooded folks who want a *story* and not just a lot of "psychological" stuff or "analysis." Boy, you'll love it! Read it here, see it in the movies, play it on the phonograph, run it through the sewing-machine.

A Wild Thing

It was night in the mountains of Kentucky. Wild hills rose on all sides. Swift mountain streams flowed rapidly up and down the mountains.

Jemina Tantrum was down at the stream, brewing whiskey at the family still.

She was a typical mountain girl.

Her feet were bare. Her hands, large and powerful, hung down below her knees. Her face showed the ravages of work. Although but sixteen, she had for over a dozen years been supporting her aged pappy and mappy by brewing mountain whiskey. From time to time she would pause in her task, and, filling a dipper full of the pure, invigorating liquid, would drain it off—then pursue her work with renewed vigor.

She would place the rye in the vat, thresh it out with her feet and, in twenty minutes, the completed product would be turned out.

A sudden cry made her pause in the act of draining a dipper and look up.

"Hello," said a voice. It came from a man clad in hunting boots reaching to his neck, who had emerged.

"Can you tell me the way to the Tantrums' cabin?"

"Are you uns from the settlements down thar?"

She pointed her hand down to the bottom of the hill, where Louisville lay. She had never been there; but once, before she was born, her great-grandfather, old Gore Tantrum, had gone into the settlements in the company of two marshals, and had never come

back. So the Tantrums, from generation to generation, had learned to dread civilization.

The man was amused. He laughed a light tinkling laugh, the laugh of a Philadelphian. Something in the ring of it thrilled her. She drank off another dipper of whiskey.

"Where is Mr. Tantrum, little girl?" he asked, not without kindness.

She raised her foot and pointed her big toe toward the woods. "Thar in the cabing behind those thar pines. Old Tantrum air my old man."

The man from the settlements thanked her and strode off. He was fairly vibrant with youth and personality. As he walked along he whistled and sang and turned handsprings and flapjacks, breathing in the fresh, cool air of the mountains.

The air around the still was like wine.

Jemina Tantrum watched him entranced. No one like him had ever come into her life before.

She sat down on the grass and counted her toes. She counted eleven. She had learned arithmetic in the mountain school.

A Mountain Feud

Ten years before a lady from the settlements had opened a school on the mountain. Jemina had no money, but she had paid her way in whiskey, bringing a pailful to school every morning and leaving it on Miss Lafarge's desk. Miss Lafarge had died of delirium tremens after a year's teaching, and so Jemina's education had stopped.

Across the still stream, still another still was standing. It was that of the Doldrums. The Doldrums and the Tantrums never exchanged calls.

They hated each other.

Fifty years before old Jem Doldrum and old Jem Tantrum had quarrelled in the Tantrum cabin over a game of slapjack. Jem Doldrum had thrown the king of hearts in Jem Tantrum's face, and old Tantrum, enraged, had felled the old Doldrum with the nine of diamonds. Other Doldrums and Tantrums had joined in and the little cabin was soon filled with flying cards. Harstrum Doldrum, one

of the younger Doldrums, lay stretched on the floor writhing in agony, the ace of hearts crammed down his throat. Jem Tantrum, standing in the doorway, ran through suit after suit, his face alight with fiendish hatred. Old Mappy Tantrum stood on the table wetting down the Doldrums with hot whiskey. Old Heck Doldrum, having finally run out of trumps, was backed out of the cabin, striking left and right with his tobacco pouch, and gathering around him the rest of his clan. Then they mounted their steers and galloped furiously home.

That night old man Doldrum and his sons, vowing vengeance, had returned, put a ticktock on the Tantrum window, stuck a pin in the doorbell, and beaten a retreat.

A week later the Tantrums had put Cod Liver Oil in the Doldrums' still, and so, from year to year, the feud had continued, first one family being entirely wiped out, then the other.

The Birth of Love

Every day little Jemina worked the still on her side of the stream, and Boscoe Doldrum worked the still on his side.

Sometimes, with automatic inherited hatred, the feudists would throw whiskey at each other, and Jemina would come home smelling like a French table d'hôte.

But now Jemina was too thoughtful to look across the stream.

How wonderful the stranger had been and how oddly he was dressed! In her innocent way she had never believed that there were any civilized settlements at all, and she had put the belief in them down to the credulity of the mountain people.

She turned to go up to the cabin, and, as she turned something struck her in the neck. It was a sponge, thrown by Boscoe Doldrum—a sponge soaked in whiskey from his still on the other side of the stream.

"Hi, thar, Boscoe Doldrum," she shouted in her deep bass voice.

"Yo! Jemina Tantrum. Gosh ding yo'!" he returned.

She continued her way to the cabin.

The stranger was talking to her father. Gold had been discovered on the Tantrum land, and the stranger, Edgar Edison, was trying to buy the land for a song. He was considering what song to offer.

She sat upon her hands and watched him.

He was wonderful. When he talked his lips moved.

She sat upon the stove and watched him.

Suddenly there came a blood-curdling scream. The Tantrums rushed to the windows.

It was the Doldrums.

They had hitched their steers to trees and concealed themselves behind the bushes and flowers, and soon a perfect rattle of stones and bricks beat against the windows, bending them inward.

"Father! father!" shrieked Jemina.

Her father took down his slingshot from his slingshot rack on the wall and ran his hand lovingly over the elastic band. He stepped to a loophole. Old Mappy Tantrum stepped to the coalhole.

A Mountain Battle

The stranger was aroused at last. Furious to get at the Doldrums, he tried to escape from the house by crawling up the chimney. Then he thought there might be a door under the bed, but Jemina told him there was not. He hunted for doors under the beds and sofas, but each time Jemina pulled him out and told him there were no doors there. Furious with anger, he beat upon the door and hollered at the Doldrums. They did not answer him, but kept up their fusillade of bricks and stones against the window. Old Pappy Tantrum knew that just as soon as they were able to effect an aperture they would pour in and the fight would be over.

Then old Heck Doldrum, foaming at the mouth and expectorating on the ground, left and right, led the attack.

The terrific slingshots of Pappy Tantrum had not been without their effect. A master shot had disabled one Doldrum, and another Doldrum, shot almost incessantly through the abdomen, fought feebly on.

Nearer and nearer they approached the house.

"We must fly," shouted the stranger to Jemina. "I will sacrifice myself and bear you away."

"No," shouted Pappy Tantrum, his face begrimed. "You stay here and fit on. I will bar Jemina away. I will bar Mappy away. I will bar myself away."

The man from the settlements, pale and trembling with anger, turned to Ham Tantrum, who stood at the door throwing loophole after loophole at the advancing Doldrums.

"Will you cover the retreat?"

But Ham said that he too had Tantrums to bear away, but that he would leave himself here to help the stranger cover the retreat, if he could think of a way of doing it.

Soon smoke began to filter through the floor and ceiling. Shem Doldrum had come up and touched a match to old Japhet Tantrum's breath as he leaned from a loophole, and the alcoholic flames shot up on all sides.

The whiskey in the bathtub caught fire. The walls began to fall in.

Jemina and the man from the settlements looked at each other.

"Jemina," he whispered.

"Stranger," she answered.

"We will die together," he said. "If we had lived I would have taken you to the city and married you. With your ability to hold liquor, your social success would have been assured."

She caressed him idly for a moment, counting her toes softly to herself. The smoke grew thicker. Her left leg was on fire.

She was a human alcohol lamp.

Their lips met in one long kiss and then a wall fell on them and blotted them out.

"As One."

When the Doldrums burst through the ring of flame, they found them dead where they had fallen, their arms about each other.

Old Jem Doldrum was moved.

He took off his hat.

He filled it with whiskey and drank it off.

“They air dead,” he said slowly, “they hankered after each other. The fit is over now. We must not part them.”

So they threw them together into the stream and the two splashes they made were as one.

THE END

Tales of the Jazz Age

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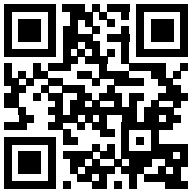

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