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DAYDREAM.
The night seems long, my father, shadows
rise,
And dark across my pathway fall,
There is no light of dawn in Orient skies,
And shadows of the night are falling,
The stars of Faith and Hope so dim have
grown,
Oh! rift the gloom and send their radiance
down.
The moon was fair, seen with glad child-
hood's eyes,
A world of sunshine, love and flowers;
Not a star was the bliss of Paradise,
As onward fled the white-winged hours;
At noon I revelled in the sunshine still,
And felt no prelude of the twilight chill.
I am so tired, my father, the rough path
Is strewn with wrecks of joy long gone,
I scarce can lift my dim and weary gaze
To watch the coming of the dawn.
Oh! let me sleep and rest against Thy Heart
Till glorious day shall break and night de-
part.

NEPHEW.

Among the arrivals at Nice during the present season I noticed was the name of the Countess d'Elnein. The Countess had rented an isolated villa in the vicinity of Cimiez. It was a secluded habitation, with high walls entirely surrounding the garden. The gate was heavily barred and the windows overlooking the highway remained constantly closed. Before the villa a terrace of orange and lemon trees formed the border for a dense hedge of rose bushes and camellias. In this picturesque tomb of flowers the Countess d'Elnein might almost be said to have been buried alive. The sudden appearance of the worldling, but lately so brilliant and so much sought after by the great world of Paris, only occurred a few months before. Of all cities, Paris is perhaps the most difficult in which to hide oneself when once a certain notoriety has been obtained. The very walls are glass. Your place of residence is known; your daily habits, your preferences, are matters of personal gossip. The French capital awoke one morning inquiring what had become of the Countess d'Elnein. She had her box at the Opera and at the Italiens, gave weekly receptions, and was everywhere the admired of the beau monde, when suddenly, without a person being informed of the reason, the Hotel d'Elnein was closed. Not a word of the portress remained, with whom could be ascertained the inquiry. It was in vain that the frequenters of the salons anxiously scanned the promenades of the Bois de Boulogne and the grand stand at Longchamps. Not a trace could be found anywhere of the charming fugitive. Madame d'Elnein had vanished. The report of her exit echoed like funeral knell within the circle of the society of the Faubourg Saint Germain and the Rue de Tilisi.

Women of this kind are rare in Paris. Society can scarcely count a score of them at most. I refer to women of the Madame d'Elnein type, whose husbands occupy so insignificant a place that their wives may almost be considered as widows or demitesses. What creatures these are who owe their sex only to a robe of the turn of a fan! Sirens without even so much as a rock whereby to allure one to danger! Capriciously tender, transported by effusions, vivacious, careless and light—was the Countess d'Elnein—like Susanna, the fiancée of Figaro, full of grace and joyfulness. What tears had been shed at the threshold of her door, what sighs wasted on her balcony! What promises, what disappointed hopes in her tapestried boudoir! Alas! that it should be so!

Niva d'Elnein, for whom so many words had flashed the sinners—for whom so many plots had been exchanged—Niva was no more in Paris. What had happened? What was the cause of her departure? The Count d'Elnein resided sometimes in London, sometimes at Vienna. Little reason had his wife to long for greater liberty. Did an unsatisfied desire for solitude possess her? Such could hardly have been the case, for lovers followed her footsteps, though none of them had ever found a place in that lamp of ice which she called her heart. The latest victim, who in despair of his love for her blew out his brains, was Neul de Saint-Laure, a young naval officer and commander of a frigate. Married to a cousin in Brittany, he had deserted his young wife and two little ones to follow in the path of the enchantress. His modest income of five or six thousand francs was soon swallowed up amid the dissipations of Parisian life. His effects, sold by the sheriff, passed into the hands of strangers, and a relative received his poor children. The abandoned wife and widowed mother had been forced to earn her own livelihood at menial service. It was rumored that the Countess had given her heart to the naval officer. Yes, but it was the night of a momentary infatuation, which passed away with the returning dawn. It was a stormy evening, during a

reluctance of the Opera, Saint-Laure was in the boudoir of the Countess, supplicating and threatening by turns. She at last dismissed him. Eight days afterwards he met her on the arm of the Prince de Galice. In despair he returned to his lodgings, and there found a letter from his young wife, telling him of the death of their young child, and that she herself often wanted for bread. Saint-Laure seized a revolver and ended his existence on the spot. The following evening Niva d'Elnein appeared in her box at the Opera, smiling and casting about her disdainful glances, as if conscious of the necessity of braving whatever prejudice public opinion might have invoked against her for the suicide had become a public scandal.

Six months passed. One evening at the Opera, a young man was observed standing at the orchestra-door, his eyes fixed on the Countess. From the moment she perceived him Niva appeared troubled.

"He is almost a child," she thought. "What can he want of me?" True, the youth seemed hardly out of his teens, but his pale, beardless face was full of passionate, energetic expression. His beauty captivated all eyes. From the boxes women even on the other side of the theatre, looked towards the corner of the orchestra, where he remained immovable and indifferent to the performance. When the third act was finished, the Countess d'Elnein experiencing an indefinable sense of uneasiness, partly opened the door of her box. Young bas, leaders of the german, knights of implety, and defenders of the Holy Bread, pressed forward to greet her. In the corridor her eyes encountered those of the youth regarding her with fixed gaze. The Countess turned to the Baron de La-manny, who was by her side, and inquired if he knew the youthful stranger.

"My faith, no," replied the Baron; "but it is very easy to ascertain." He left the box and addressed the stranger. "Monsieur," he asked, "would it be indiscreet to inquire your name?" "Not the slightest in the world," he replied. "My name is on my card." "And have you a card with you?" "Certainly; but when I give it to anyone difficultly generally ensues." "So be it; I accept the consequences." "Well, then, here is my card." "And here is mine."

The day following the Baron de Saint-Laure received a telling sword thrust in his breast. But the Countess d'Elnein had found that the youth's name was Henri De l'le d'Elle. Care for the Baron who might, Niva did not even trouble herself to inquire after him. From that day not a step could the Countess take without encountering M. De l'le d'Elle. He was her shadow. At the theatre, at the Bois, the Madeleine, wherever she went, she was sure to find him. One sleepless night she arose, and, drawing aside the curtains, discovered him in the courtyard, fixedly regarding her windows. Niva hastily dropped the curtain, lit the candle, and feverishly seized a sheet of perforated paper. An instant after, a billet fell at the feet of Henri De l'le d'Elle. It read:

"Come to-morrow at 3 o'clock." He came. As he entered the apartment the Countess arose trembling. "You love me," she said; "and I love you, also."

And, dropping into an arm chair, she wept her first tears of emotion. "Yes, I love you," responded Henri, with a serious voice; "but what matter? Think you I datter myself with the hope of tearing you from the world, to which you so fondly cling, and which I detest?"

"What is your age?" asked the Countess. "Twenty-two years. But, young as I am, I have passed the ecstasies of youth and have come to regard the world and its attractions with the eye of a sage. I came hither at your request to gaze yet nearer upon my idol, but never again permit me to enter your door, for there is danger, great danger, in the passion which now consumes me."

Niva smiled like a Madonna. "And if I am bold enough to desire your visits?" she asked. "I have forewarned you of the peril," answered Henri, "but I am not a coward. I was despondently angry, because I had just heard of the roses." "There was nothing to hear," he interrupted hastily. "But I'll tell you all about it, only it would interest you not."

"Why not now?" in vague alarm. "Because if you give away my ring, it is a sign that you want to get rid of the giver, and I am not a fool. I met, 'Good-bye, Marion! I'll never bother you again,' taking up his hat. "Wait a moment. I—I threw it out of the window. "A contemptuous smile curled his mouth. "Men are valuer of those qualities which they fondly believe they have more than those they really have."

Beauty on Earth.

"Plate to hash," whispered the reporter, who had sidled into the lull house and perched himself on a high stool, with his legs hanging dangling down. "Plate to hash," answered the red-headed waiter, who wouldn't allow a privacy even in such a slight matter as ordering a plate of hash.

"Plate to hash," answered the small female treble of the damsel with white apron and red stockings, stationed at the farther end of the dingy eating room. And then once more from the bowels of the kitchen the mystic phrase was repeated, "Plate to hash;" but this time with the somewhat Teutonic accent of the fat cook.

And when the desired dish was brought, smoking hot, mysterious, delicious, and set down before the man, the red-headed waiter, not having much to do, neglected the other eaters approached and became confidential with the connoisseur of hash. "That's fine eatin'," said he looking admiringly at the steaming viands. The man who eats hash has an easy digestion, pure blood and a good complexion. His back is straight, his eyes are clear and his voice sonorous. It is a democratic dish, within reach of the poor and fit for a king. It is a popular dish, too, and that fact speaks well for the good sense of our citizens. Many people who come in here never know what they want. They select with the most supreme ignorance, sort 'o' shut up their eyes and go at it blind. Some people are great for griddles, and I have observed that a man who eats griddles has no kind of a grip-and-grip to him. Mind you, hash is a shabby, imphic person, with no will power. His griddles because they are easy to get down. Look at the sorrow, sickly complexion of those fellows yonder, all of 'em eatin' griddles. The apple dumplin man is not much better. There is a gross look of self indulgence about him that sickens me. The dumplin's make him bilious. I prefer that sort of a feller yonder, with broad shoulders and red healthy face. By yer life he's got good digestion and good muscles. He's eatin' hash. He's got more head than stomach. He takes for lunch brown bread, a glass of milk and a poached egg. He isn't a paying customer; he's too abstemious. But he's a solid man, all the same. The man next him who ordered twice as much as he wanted is his clerk. Yes, every thing comes here—bankers, lawyers, niggers and newboys. But hash is the most prominent feature in the face. Yet even so, hash is less startling than it would seem to be. It is a sort of a respect to color, it is another. It is one of the most difficult tasks of the clever milliner to deal with a nose that remains obstinately red, despite all the washes and waters devised for such cases. It is a sad thing to see a bunch of poppies in a bonnet and to note that their rosy tint is precisely that of the most prominent feature in the face. Yet even so, hash is less startling than it would seem to be. It is a sort of a respect to color, it is another. It is one of the most difficult tasks of the clever milliner to deal with a nose that remains obstinately red, despite all the washes and waters devised for such cases. It is a sad thing to see a bunch of poppies in a bonnet and to note that their rosy tint is precisely that of the most prominent feature in the face. Yet even so, hash is less startling than it would seem to be. It is a sort of a respect to color, it is another. 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