

EMILIA WYNDHAM.

She was a very showy woman, still young, and with pretensions to be still younger. She came in with a slip-slop fine lady air, dressed in the extreme of the mode, with shoulders most elaborately displayed—her dress expensive, in every point, to the very highest degree—hanging on the arm of her tall, pompous-looking husband, both evidently thinking they were doing Mr. and Mrs. Wyndham a prodigious favor by thus accepting their hospitality.

Their slender, elegant, and most exquisitely beautiful daughter slipped into the room negligently after them; and while the elders received the elders with due form and ceremony, Emilia came forward to receive her friend, and carry her away to the window where she had before been sitting.

She was scarcely fifteen; and had that sweet, shy, wild fawn-like look in her beautiful eyes, that is to me the loveliest expression in the world. Her figure was not fully formed, but it was of a perfectly exquisite delicacy and symmetry; and her dress, the perfection of good taste and simplicity, added fresh charms to her appearance.

She looked enchanted to see her friend again, and continued to hold her hand, and to cling to her, as she had so often done in school days, as to the kindest and most courteous of mamma and protectors.

The innocent and unsuspecting Emilia presented her to Colonel Lenox with a look of pride and a little malicious smile of triumph, as much as to say, "Is she not enchanting?"

He bowed at the introduction, and continued leaning with his back to the side of the window and taking very pleasantly to the young ladies seated before him.

The last who stole in was Mr. Danby. He came in quietly, answered a few words addressed to him by Mrs. Wyndham, and then, gliding to a position behind Miss Wyndham's chair, though at some little distance from her, listened, with a grave smile, to all the idle talk that was going on between her, the Colonel, Mr. Wilcox, and Miss Hesketh.

It was an event in Mr. Danby's life; and, therefore, trifling as it may appear, should be recorded here, that, when dinner was announced and the proper personages disposed of, the Colonel was content to take out Miss Hesketh and her companion, and to leave Mr. Danby—Mr. Wilcox's ready arm being rejected, in submission to maternal authority.

The soft fair hand, with braced wrist and delicate white gloves, rests on Mr. Danby's shoulder, and he looks down upon it with the sort of enthusiastic admiration with which a Catholic might be supposed to regard his virgin saint. He dared not press that lovely arm to his heart, which was beating fast with emotion, and demanding, as it were, that one ineffable indulgence, and so great was his confusion that he could hardly speak; but he was in a rapture of ecstasy which cannot even be imagined by people who lead the everyday life of society. I will not attempt to paint it—it was like that of one transported to the seventh heaven.

He was to sit by her at dinner—close by her whole time; he was to take wine with her, he was to talk to her, and it was her duty to talk to him, and very wisely she performed the duty; for, conscious that he was a little looked down upon by the rest of the party, her generous nature was alive, and she paid him every sort of attention in her power.

She found him, as she had found him before, sensible and agreeable; one whose conversation seemed to excite and raise the tone of her mind. His manner was brief—slightly sarcastic; but his observations were acute, and his views penetrating.

In the meantime, how did the Colonel get on with his beautiful companion? Emilia could not help glancing every now and then to that side of the table on which they were seated. He was looking charming, as he always did when he chose, and in his pleasant manner, seemed intent upon the subject he was talking of.

She was looking down, but seemed to color every now and then with pleasure at what he said. He would leave off and resume his dinner, and then appear to return to the subject with fresh pleasure. And yet Emilia did not feel jealous. She was of a confident nature; so truthful herself that she never doubted the truth of others; he had hinted too many affectionate things to make her doubt of his affection, and she had not learned to distinguish between affection and love.

The dinner and dessert, with all their pomp and fuss, over the ladies leave the room, pass through the windows of the dining-room, and walk out upon the grass-plate.

Lady Maria is extremely condescending and good humored, and, in discussing dress, fashions, turnouts, and operas, to the wearied Mrs. Wyndham, who hates company, and whose breaking health renders it very difficult and painful for her to exert herself long, or, in other words, to do what she does not like.

When the gentlemen join them, she has, however, some relief. It is plain Lady Maria's eye has singled out Colonel Lenox as by far the handsomest and most charming man of the group, and she has engaged him in conversation and is laughing and flirting with him in a very forward and affected manner.

The Colonel is far too much of a man of the world not to respond to the other two young ladies, who are left to the other gentlemen, who in an awkward sort of manner, are paying their debts.

The elder gentlemen, among whom must be classed Mr. Danby, are talking business and politics.

They walked about till they were all tired, and then they came in to tea; the pianoforte was opened, and the different young ladies were requested to play and sing.

Colonel Lenox was passionately fond of music, and he seemed quite enchanted at a duet which the two girls had learned at school, and now were singing together; Miss Hesketh with a voice sweet, warbling, and clear as a nightingale, Emilia in a rich tenor, he sat listening in a sort of ecstasy.

Mr. Danby stood alone in a corner of the room, looking as Emilia thought, very desolate.

She went up to him. "Do you like music, Mr. Danby?" "I don't know one note from another."

"I don't know that knowledge is exactly necessary—the ear is pleased without knowing why."

"To me it is quite an unintelligible jumble of sounds, and a horrid waste of time that might be so much better employed."

"Better employed in such a meeting as this!"

To be continued.

THE SPLIT MAUSOLEUM.

Sermon by Dr. Talmage Yesterday.

New York, March 29, 1891.—Dr. Talmage preached an Easter sermon to his audiences to-day. A selection of music appropriate to the festival was beautifully rendered at each service. The text of the preacher's discourse was Matt. 28:6, "Come, see the place where the Lord lay."

Visiting any great city, we are not satisfied until we have also looked at its cemetery. We examine all the styles of cenotaph, mausoleum, sarcophagus, crypt, and sculpture. Here lies buried a statesman, yonder an orator, here a poet, out there an inventor, in some other place a great philanthropist. But with how much greater interest and with more deep emotion we look upon our family plot in the cemetery. In the one case it is a matter of public interest, in the other, it is a matter of private and heartfelt affection. But around the grave at which we halt this morning there are gathered all kinds of stupendous interest. At this sepulchre, I have to tell you, in this sepulchre there was buried a King, a Conqueror, an Emancipator, a Friend, a Brother, a Christ, Monarch of the universe, but bone of our bone, and flesh of our flesh, and sorrow of our sorrow, and heart of our heart.

"Come, see the place where the Lord lay." It has for surroundings, the manner in the suburbs of Jerusalem, a manor owned by a wealthy gentleman by the name of Joseph. He was one of the court of severity who had condemned Christ, but I think he had not the heart, or being a timid man, had been absent at the time of the casting of the vote. He had laid out the parterre at great expense. It was a hot climate, and I suppose there were broad branches of trees, and winding paths underneath them, while here the waters rippled over the rock into a fishpool, and yonder the vines and all around there were the beauties of the kiosk and arboriculture. After the fatigue of the Jerusalem court-room, how refreshing to come out in these suburban botanical and pomological.

I walk a little further on in the parterre and I come across a cluster of rocks, and I see on these the marks of a sculptor's chisel. I come still closer and I find that there is a subterranean recess, and I walk down the marble stairs, and come to a portico, over the doorway—an architect of fruits and flowers enshrouded by the hand of the sculptor. I go into the portico and on either side there are rooms, two, or four, or six rooms of rock; in the walls, niches, each niche large enough to hold a dead body. One of these rooms of rock is especially worthy of notice. It was a beautiful and charming spot. Why all this? The fact was that Joseph, the owner of the parterre, of that wealthy manor, had recognized the fact that he could not always walk through the gardens and see this as his own last resting-place.

What a beautiful plot in which to wait for the resurrection! Mark well the mausoleum in the rock. It is to be the most celebrated tomb in all the ages; Catapults of Egypt, tombs of Napoleon, Mahal Raj of India, nothing compared with it. Christ had just been murdered, and his body must be thrown out to the dogs and the ravens, as was customary with crucified bodies, unless they be promptly and effectively interred. Joseph, the owner of the mausoleum, begs for the body of Christ, and he takes and washes the poor and mutilated frame from the blood and the dust, and shrouds it and perfumes it.

I think embalment was omitted. When in olden times they wished to embalm a dead body, the priest with some pretension of medical skill would show the position between the ribs where the incision was to be made. Then the operator would come and make the incision, and then run his life, else he would be slain for violating the dead body. Then the other priests would come with salt of nitre and cassia and wine of palm tree, and complete the embalment. But I think in this case embalment was omitted, lest there be more excitement and another riot.

The funeral advances. Present—Joseph, the owner of the mausoleum; Nicodemus, who brought the flowers and the two Marys. Heavy burden on the shoulders of two men as they carry the body of Christ down the marble stairs and into the portico, and lift the dead weight to the level of the niche in the rock, and place the body of Christ into the only pleasant resting-place it ever had. These men coming forth, close the door of rock against the recess. The government, afraid that the disciples would steal the body of Christ and play resurrection, put upon the door the seal of the Sanhedrin, the violation of that seal, like the violation of the seal of the United States Government, or of the British Government, always followed with severe penalties.

A regiment of soldiers from the Tower of Antonio is detailed to guard that tomb. At the door of that tomb a fight took place which decided the question for all graveyards and cemeteries. Swords flashing against sword of steel. Angel of God against the military. The body in the crypt begins to move in its shroud of fine linen, and slides down upon the pavement, moves through the portico, appears in the doorway, comes up the marble stairs, and Christ, having left His mortal attire behind Him, comes forth in the garb of a workman, as I take it, from the fact that the women mistook Him for the gardener.

There and then was shattered the tomb as that it can never be rebuilt. All the trowels of earthly masonry cannot mend it. Forever and forever it is a broken tomb. Death that day, taking the side of the military, received a horrible wound, and the angel's spear of flame, and must himself go down at the last—the King of Terrors disappearing before the King of Grace.

"The Lord is risen." Hosanna! Hosanna! O ween no more, your comfort's slain. The Lord is risen, He lives again.

When one of the old Christians was dying he said he saw on the sky the letter "V," and he said: "I cannot understand what that is I see against the sky; it is the letter 'V.' A Christian standing beside him said: 'I know what it means; that letter 'V' stands for 'victory.' I gather up all these flowers to-day, and I strew them over the graves of your Christian dead in the letter 'V' for 'victory.' 'R' for 'resurrection,' 'I' for 'triumph,' 'H' for 'Heaven.' 'The Lord is risen,' Hosanna!"

While standing around the place where the Lord lay, I am impressed with the fact that mortuary honors cannot atone for wrongs to the living. If they could have afforded Christ such a costly sepulchre they could have afforded him a decent earthly residence. Will they give a piece of marble to the dead Christ when they might have given a soft pillow to the living Christ. If they had put half the expense of that mausoleum in the making of Christ's life on earth comfortable, the story

would not have been so sad. He wanted bread; like gave him a stone. Christ, like every other benefactor of the world, was better appreciated after he was dead. Westminster Abbey and monumental Greenway are to a certain extent the world's attempts by mortuary honors to atone for neglect to the living.

Poets' Corner in Westminster Abbey is an attempt to pay for the sufferings of Grub Street. I go into that Poets' Corner of Westminster Abbey and there I find the grave of Handel, the musician from whose music we hear to-day, as it goes down reverberating through the ages. While I stand at the costly tomb of Handel I cannot forget the fact that his fellow-musicians tried to destroy him with their discords. I go a little further in the Poets' Corner of Westminster Abbey and I find the grave of John Dryden, the great poet. Costly monument, great mortuary honors, but I cannot forget the fact that seventy years of age he wrote about the oppressions of misfortune, and that he made a contract for a thousand verses at sixpence a line. I go a little further on in the Poets' Corner and find the grave of Samuel Butler, the author of the celebrated "Hudibras." Wonderful monument, costly mortuary honors. Where did he die? In a garret. I move further on in the Poets' Corner and I find the grave of a poet of whom Walter wrote: "An old school master by the name of John Milton has written a tedious volume on the fall of man. If its length be no virtue, it has none." I go a little further on in the Poets' Corner and I find the grave of Sheridan. Alas! for Sheridan, Poor Sheridan! Alas! for Sheridan, Poor Sheridan! A magnificent mortuary honor. What a pity it was he could not have discounted that monument for a mouthful of something to eat! O, unfortunates, give your old parents less tombstone and more blankets, less funeral and more food. Five per cent. of the money now expended at Burns' banquets would have made the great Scotch poet comfortable and kept him from being almost harried to death by the dudgeon of an excise-man.

Do justice to the living. All the justice you do you will have to do this side the gates of the necropolis. The dead cannot wake up to count the number of carriages in the procession, or see the polish on the Aberdeen granite, or to read the words of epitaphs carved in the marble. Only the lean of the gentleman in the suburbs of Jerusalem cannot atone for Bethlehem's manger and Calvary's cross and Pilate's ruffian judiciary.

Again! Standing in this place where the Lord lay, I am impressed with the fact that floral and sculptural ornamentation are appropriate for the places of the dead. We are all glad that in the short time of the Saviour's immanation he lay amid flowers and sculpture. But I cannot quite understand what I see in the newspapers where, amid the announcements of obsequies, the friends request "send no flowers." Why, there is no place so appropriate for flowers as the casket of the departed. If you cannot claim to be a friend of the dead, let there be flowers on the casket, flowers on the bier, flowers on the grave. Put them on the brow; it means coronation. Put them in the hand; it means victory. Christ was buried in a garden. Christ was buried in a garden. Flowers are types of resurrection. Death is sad enough anyhow. Let conservatory and arboriculture do all they can in the way of alleviation. Your little girl loved flowers. Let her hands now that she cannot go forth and pluck flowers for herself. On sunny days twist a garland for her still heart.

Standing in this place where the Lord lay, I am also impressed with the dignity of unpretending obsequies. Joseph that day was mourner, sexton, ivoryman—had the entire charge of all the occasion. Four people only at the burial of the King of the Universe. Let be the customary pomp and circumstance, have but little demonstration of grief at the grave of the dead. It is not necessary. Long line of glittering equipages, two rows of silver handies, caskets of costly wood, pall bearers scarfed and gloved are not necessary. Christ looks out from heaven at a burial where there are six in attendance and remembers there are two more than he had at his obsequies. Not recognizing such small means or lack of large acquaintance, have but little demonstration of grief at the grave of the dead. It is not necessary. Long line of glittering equipages, two rows of silver handies, caskets of costly wood, pall bearers scarfed and gloved are not necessary. 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