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## Lady Wyverne's Daughter.

### CHAPTER V.

He had spent the last three years on the Continent, and was so improved by his travels, and so altered, that Agatha hardly recognized him. He had learned a great deal, but he had not learned to forget her. He had seen brilliant and beautiful women; but the calm, gentle face he loved had more charms for him than Venus herself would have had.

The distance between them did not seem so great now, and Allan had returned to England resolved to risk all, and woo and endeavor to win the girl he had loved so long.

He looked with surprise at the beautiful girl by Agatha's side. His father had told him that Miss Lynne had been sent for to Lynewood; but he had said nothing of what she was like, and Allan had pictured to himself a dark, foreign-looking girl, by the side of whom his beloved would shine like a star. He was not prepared to see the loveliest and most brilliant woman he had ever met with.

It was a merry party that sat during those warm sunny hours under the great cedars. Yet Inez smiled half bitterly to herself as she noted that both the gentlemen were devoted to her sister. She wondered if they were charmed by her child-like gaiety, by her simple innocent sweetness, or by the winning grace of her manner, so kind and thoughtful. She wondered half bitterly why her own magnificent beauty had not more power, why those cold English hearts did not warm to her; she felt almost alone, did this strange gifted woman. Perhaps there was something too regal and uniquely in the style of her beauty, for it was evident that both Philip and Allan stood rather in awe of her.

"I can give you the latest news of Spain," Miss Lynne, said Allan, "for I spent the last six months there."

"How happy you must be to have traveled and have seen so much!" said Agatha; "I would give anything to go to Spain."

It was amusing to know that each gentleman, as he listened, mentally resolved that her wish should be gratified.

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"What makes you wish to go to Spain, Agatha?" asked Mrs. Lynne.

"I think it is one of the most picturesque of countries," she replied.

"I read the romance of the Cid some years ago, and most of my ideas of chivalry are connected with Spain."

"I will not disabuse you," said Allan, with a slightly cynical smile.

"You could not," replied Agatha; "then I should like to see a Spanish lady in her mantilla, with a rose in her hair."

Lord Lynne held a glowing damask rose in his hand; a sudden thought seemed to strike him as he looked at it.

"If my mother will lend you her black lace scarf for one moment, Miss Lynne," he said, "we might show your sister the dress of a Spanish lady."

They smiled as he handed her the rose. It was the first flower he had ever offered her, the first time he had ever asked her to gratify any little wish, for Lord Lynne was usually somewhat reserved with his beautiful cousin. Although it was merely to please Agatha, and not from any interest in herself, that he made his request, she was glad and happy to grant it.

"I shall want a fan to make the costume complete," she said.

"You shall have a bough from that lilac-tree," said Allan; "three tufts of lilac will make a pretty fan."

"But the color is too tame; I must have white or deep crimson to make the picture," replied Inez.

"What an artist you are!" said Allan gaily; and he made her a fan of dark glowing crimson flowers peeping between green leaves.

Inez was no coquette, but she knew the value of effects; she placed the black lace mantilla on her head, and fastened the flower in her hair. Then she rose and stood before Agatha, making a low, sweeping courtesy. She looked wondrously beautiful as she stood there, holding the crimson flowers to her bosom with the inimitable grace known only to Spanish women, and her splendid eyes drooped before the admiring glances back upon her.

"Good heavens," said Lord Lynne to himself, "how handsome she is!" And for the first time her beauty seemed to reach his heart, and his senses Allan Leigh applauded loudly.

"You would make a capital actress, Miss Lynne, I am sure!" he cried, eagerly. "Could we not get up some charades or tableaux?—I do enjoy them so much. What do you say?"

"I should like it above all things," replied Inez. "I will restore your scarf, Mrs. Lynne, as our masquerade is ended," she said; but they would not allow her to do what Agatha called English Spain. Allan made her a throne of moss, and sat at her feet. Lord Lynne declared they only wanted a very brown gypsy, with a very old guitar, to make him think he was in Spain.

"Come over this evening," said Lord Lynne to Allan, "and we will arrange for some tableaux. I owe my neighbors a party, and we will have one."

CHAPTER VI.

"Where shall we hold our com-

mittee?" asked Lord Lynne, as he entered the drawing-room after dinner.

"We do not want flowers and birds to distract us," replied Allan. "Let us remain here, if the ladies are willing, and settle the programme of our tableaux-vivants. Miss Lynne, will you accept the rôle of prima donna, and tell us what scenes from 'the enchanted realms of fancy' we shall enact?"

Inez smiled and bowed assent. She looked happier and brighter than usual. There was no doubt that that brilliant, beautiful face could express any passion or emotion.

"We had better arrange a proper programme," said Lord Lynne. "I think we will dispense with the dinner part of the business. My mother thought of a dinner-party, but it will be better to give a large party, including dancing and tableaux. I owe an invitation to nearly all my neighbors. We can have a grand supper, mother," he added, smiling at Mrs. Lynne, "and that will console you for missing a formal, ceremonious dinner."

"You will have the old ball-room fitted up, I suppose," said Mrs. Lynne.

"Yes, it shall be decorated in what the Barfordshire Courier calls a truly magnificent style," he replied. "We will have hangings and flowers such as never were seen in Lynewood before."

"The drawing-room would be the best place for the tableaux," said Inez; "they could be arranged in the small drawing-room, and the audience could be seated in the large one."

"That would do capitally," said Allan. "We can have a curtain fixed under the arch, and it will be a perfect little theatre."

"Let us have the tableaux first," said Agatha, "and then we can begin the dancing afterward. It would spoil both to mix them."

"Certainly," said Lord Lynne. "Do you think, my little cousin, we should spring at once from a polka into a picture? Believe me, tableaux require a great deal of preparation. We will say, as they do on the playbills, 'Tableaux-vivants at nine o'clock—dancing to commence at ten.' And now to business. What shall we try to represent?"

"Are you conversant with English literature?" asked Allan of Miss Lynne.

"Yes," she replied. "I never had anything to do but read. I know Walter Scott almost by rote."

"Nothing could be better than a scene from 'Ivanhoe,'" said Allan.

"Miss Agatha, you will be a perfect Rowena, and you, Miss Lynne, a still more perfect Rebecca."

"No," said Inez; "I do not think I could look like Rebecca. Let me have something I feel at home in. Certainly I shall not do so in any attitude of patience, of self-sacrifice, or resignation. I do not like to be Rebecca. I should like to be prosperous, happy, and beloved. I do not think I should look at all patient if any fair-haired Rowena took all I loved best from me."

She spoke rapidly, with a curious ring in her musical voice, and her listeners gazed at her in surprise. It would have been easier for that proud, beautiful girl to die than to enact Rebecca to Agatha's Rowena, while Lord Lynne was Ivanhoe.

"I see what style of character you like," said Allan. "What do you think of a scene from 'Kenilworth'?" Miss Agatha would make an excellent Amy Robsart."

"And I could take the part of Queen Elizabeth," said Inez. "Yes—I could look as she did before she knew who Amy Robsart was."

"That will do excellently for one, then," said Lord Lynne.

(To be continued.)

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## Museums to Unite for Improvement and Mutual Help.

NEW YORK—The launching of a national museum movement which, for the first time, will enable the art, history, science, commerce and industry-museums of the country to attack jointly their common problems, has been announced by Laurence Vail Coleman, Secretary of the American Association of Museums. At the same time Mr. Coleman made public the fact that a grant of \$25,000 has been made to the association by one of the big educational foundations on condition that an additional \$55,000 be raised from museums and their supporters. Encouraging progress already has been made toward securing this amount, and the completion of the fund is in sight, the secretary said.

The plan of the new museum movement is described in the call for the eighteenth annual meeting of the association, held by Frederick Allen Whiting, director of the Cleveland Museum of Art, and president of the association. This meeting will celebrate the 150th anniversary of the founding of America's first museum and will be held April 4 to 6 at Charleston, S. C.

It is expected that the \$85,000 will furnish the nucleus of support for the work for three years, but the project looks far into the future, and plans are being laid for its continued support and growth. It calls for the establishment of permanent headquarters for the association, probably at Washington. The Smithsonian Institute has offered a suite of offices for the use of the association.

In commenting upon the project secretary Coleman says: "In the past museums have sprung up largely by chance and have lived as best they could, but now the time has come for concerted action which will enable museums more effectively to carry on their work. The public generally does not appreciate what museums are doing for education from the kindergarten to the university. Already the demands upon their resources far exceed their ability to deliver; and in order to meet this situation the present organized national effort has been instituted.

"The first step toward the improvement of this condition, and one which is supported most enthusiastically by the leading museums of the country, is the plan for the extensive publications which will broadcast the results of dozens of special experiments being carried on under the auspices of various institutions. The publications will report also the general studies to be made by the staff of the association.

"Another purpose of this national movement is the aim to dissipate the popular misconception of museums. The museum of the past has left in the minds of a majority of persons the notion that museums are storehouses of curious dead things, interesting chiefly to specialists, and having little relation to modern life. The association plans through the printed word, motion pictures, and the help of corps of lecturers, to bring home to the public an appreciation of the fact that the museum of today is truly the 'people's university.'

Another development which the future is expected to effect is the training of a new generation of museum executives and workers. In co-operation with universities the association hopes to bring about the study of museum administration by graduate students in order by degrees to prepare for the demand for trained personnel which will be necessary to man the museums of the future.

The programme was formulated by the following museum authorities:—Frederic Allen Whiting, President of the Association and Director of the Cleveland Museum of Art; Chauncey J. Mamin, President of the Buffalo Society of Natural Sciences; Della I. Griffin, Director of the Children's Museum of Boston; Edmund Otis Hovey, Curator of the American Museum of Natural History; Harold L. Madison, Curator of Education of the Cleveland Museum of Natural History; Henry Fairfield Osborn, President of the American Museum of Natural History; Paul Marshall Res, Director of the Cleveland Museum of Natural History; L. Earle Rowell, Director of the Rhode Island School of Design; Landis Warner, Director of the Pennsylvania Museum and School of Industrial Art; and Laurence Vail Coleman, Director of the American Museum of Safety.

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Wood, on the other hand, is a poor conductor of heat. It does not absorb heat so rapidly from your hand, hence it feels much warmer when you touch it. Pearson's Magazine.

When skimming soup into a bowl, it is better to pour it from the side, and can easily be poured into the bowl.