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THE DESERET WEEKLY.

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LIVING IN PAPER BAGS.

For he's going to marry Tum-Tum,
He's going to marry Tum-Tum, Tum-Tum,
He's going to marry Tum-Tum.

This last note is drawled out in a miserable attempt at a profound bass by the freshest, sweetest, clearest voice in the world, and is followed by a silvery peal of laughter so like a bird's joyous trill that for a moment I am inclined to think it is only a continuation of the chorus of the little musicians that have been singing outside my window all morning. But a moment's reflection convinces me otherwise, and I rise slowly from my desk, where I have been straightening all morning with a perplexing account book, and glance out of my window in the direction whence the sound proceeds.

It is one of the loveliest, emotion May days. The sky is cloudless—blue. The orchard is powdered with snowy apple blossoms, which last night's rain has washed from the trees, and standing under them, telling them of their remaining glories, are my sister Genevieve and her devoted lover, Charley Somers. This young man has been, to use the lumbermen's expression, "hanging around" Vieve for many months, and while he is not particularly brilliant nor particularly wise, he is good and kind, and what is more—at least to us in our financial embarrassments—rich.

Vieve has many admirers, for she is lovely and winsome, but willful in the extreme. At present her choice seems to waver between this young man and another—a Professor Moore, in our college—which college is the pride and delight of our village. The latter met sharpshooter last season at a lawn waving plate, whitling she had been taken by one of our friends, a gay, worldly woman who delights to act as chaperon to lovely young girls, as an excuse for mingling in the pageantry of such places herself, and then when the season is over allows them to drift back to their quiet, dull country homes and narrow, sordid lives. Whether this is a wise or useful experience for young girls I very much doubt, but at any rate it has not spoiled Genevieve. She comes back to us fresh and gay and smiling as ever; takes up the old burdens with only an occasional outbreak when some pressing economy is needed, or something which she considers especially mean has to be done because there is no money with which to do better.

We are very poor. My mother died when Vieve was three years old and our brother still a baby. To me these children are my life. For their dear sakes no sacrifice is too great. Our old country home is lovely and comfortably furnished, but when my father died, five years ago, we found ourselves almost penniless, with only the barest pittance for an income. This I am trying bravely to eke out until our boy is old enough to put his shoulder to the wheel. Anything to keep the old home together and keep my lovely young sister under my wing, rather than send her out, in her beautiful freshness, to labor for her daily bread and grow hardened in so doing.

We have the most absurdly ridiculous nicknames. I was christened Elanor in the defective hope, I suppose, that I would grow up into a tall, stately princess, to do credit and honor to the house. Dick also has some absurd name, I forget. To the whole neighborhood Miss Elanor West is only a clumsy, stout little spinster, with glasses sorely on her nose and an overfacing account book in her hand. Later in life Genevieve dubbed me Eve, because I was her legitimate enemy—sister Adam, because, she asserted laughingly, I had the curiosity of Eve and Adam combined. So this latter has proven to be my constant appellation. We have all sorts of good names for her. The boy was christened Ethelbert, but in my younger days, acting as a mother to him, I called him "Treasure" mostly. This soon shortened into "Twoige" in our familiar, affectionate way; so Twoige he is, and Twoige he will be to the end of the chapter.

Glancing out of the window I see Vieve and Mr. Somers sauntering slowly toward the house. She is bright and gay—he, moody and desperate looking. Vieve swings her broad hat carelessly on her arm, and I see that the wicked girl has decorated the poor young man with a blossom until he looks like a veritable Bottom. But I also see that he is fiercely plucking them off, and as they pass through the hall the floor is strewn with the delicate, dainty things which he has cast from him. She gives me a wicked glance as they pass my door, while he bows upon me a sarcastic, cool—very cool—good morning. "Miss Elanor," and hurries out through the gate. Genevieve rushes in with a boisterous

"Well, Ad, who next?"

"Oh, Vieve," I say tenderly, "that young man has gone and done it again, I know."

"He has, dear old Ad," she admits. "But I think this time is the last. I would not, Ad—I could not be so mean and small, you know."

She throws herself at my feet, but kneel upon my knees, her eyes wandering out to the orchard, where, evidently, a very tragic scene has taken place. She goes on hurriedly:

"I knew I said if Charley Somers ever proposed to me again I would accept. I know I said I was tired of this pinching life—for mamma, "you know it is pinching, Ad, dear. I know I said I had heard of the great inconvenience of living in tenements. I had read and seen in the newspapers, even the better inconvenience of living in boxed dresses. I know I said last week, when I came home from Mrs. Graham's, with her elegant, artistic home and parlors stocked—literally everything with the good things of life—I said I could not endure living in paper bags any longer—I know I did; but, Ad, when Charley today offered me his hand—full, you full, Ad, of every comfort and luxury—somehow," she says, hesitatingly, "I could not. I don't know why, but I couldn't."

"Well, dear," I reply slowly, "if you don't love him——"

"That's it, Adam," she says, positively, "I don't and can't love, dear old Ad, it's paper bags a little longer."

"All right dear," I say smiling "if you feel that way. Indeed you could, you know, of course, only if you could, how nice it would be."

"Yes," she says, laughing musically, "very nice, but I am afraid I offended him this time beyond redemption. I am afraid, Ad, dear," slowly, "I behaved very badly, for do you know I have been rudely over my mind the picture of me nodding away on my wedding day with the lord high executioner, and I believed—yes, very badly, Adam. I don't want Charley, Ad. I want nobody but you."

"All right," I say, teasingly, "but take care you never want any Moore."

"Adam!" she says, sternly shaking her finger at me as she rises, with the faintest blush upon her face, "if you are ever guilty again of such an unutterable pun I shall bring Charley right in and make you marry him offhand, to save our family honor, and, better, our credit!"

The next morning, as I is growing dock, I am sitting on the front piazza amid clustering vines, whose fragrant blooms are bending their down, waiting for Vieve to come home from drive parade on College Hill. The sun is slowly rising, and I know she has wandered into a walk with some one of her fervent devotees, and will likely come home with another victim dangling at her heels. I have scarcely thought this, until I see her approaching—with two victims—Mr. Somers and Geoffry Moore. How she has inveigled Charley into her toils again, after yesterday's exploit, I cannot imagine—but there he is, and he him she is chatting gayly, glibly, almost ignoring the stately professor who walks gravely beside them.

I cannot shut my eyes to the difference between these two men, though one is rich, the other poor.

Alas! that I have grown so mercenary and little—even over the question of my darling's heart! The one—gay, debonair, but shallow. The other—noble, manly, and a scholar, safe prospector and guide for my wayward Genevieve; but then, those little, cramping ills of poverty!

The night is so lovely that they sit down beside me on the piazza, and now—now that she has seen her lover twice again—she turns the battery of her irresistible forces upon the professor, and is provoking, bewitching, exasperating, all in one breath. In some way the conversation turns upon self-made men and wealth and their advantages.

"I shall never marry anyone for love, of course," she says; "but then I never could love any one but a man who can give me all the luxury of wealth."

The first sentence suddenly to sink poor Charley. The last to freeze down any presumptuous advances on the part of the professor.

"I do not believe that, Miss Genevieve," he says gravely. "You do not believe yourself. What good is to a true woman's heart are all the comforts and dainty things that wealth can purchase if there be no love? What good the home and the rent of a thousand dead ancestors if the greatest man is wanting in nobleness?"

"A great deal," she says decidedly. "I should want to know that his family had been great and—wealthy, for ages and ages—with old family portraits handed down for generations—coats of arms and all that sort of thing. Why, even as to course-tree," she adds with a curious twinkle in her eyes, "Ad, what is our family insignia—our old heraldic coat of arms?"

This with a gracious, upward smile glance at me, when she knows we have always been nobodies.

"What did you say, Adam, dear?"

"Oh, Vieve! I cannot in reply, "why will you try to turn everything into ridicule? You know I cannot."——

"Ad," she says, "you are too modest. You underrate your own descriptive abilities. Well! I can't describe, but I know what Mr. Moore—will you kindly lend me a card and a pencil?"

And that gentleman producing these articles, last enchanting girl draws a very creditable grocer's paper bag and gravely hands it to him. He glances at it in a mystified manner.

"To make it more perfect," she says reckonly, "you might inflate it a little—a very little, you know, for there is very little in it, Ad, dear, isn't there?"

Three days later Vieve and the professor have gone out riding. She was very dainty looking and gay when they set out, but to me she has had an unfamiliar look, as though he had made up his mind to risk all and try his luck. My heart is stirred to its depths, for there is no light, shallow love to be easily set aside. This man will never forget, and yet Vieve will never wed poverty. She cannot love the rich man, so well that none of him; she does not love—no, is that true? I am afraid she loves the poor man—but at all events she will not marry him. So there is nothing left, she is obstinate and cool to my mind, counted the buttons on our dresses, but "league man" and "third." God forbid!

They came in quite late. She has a fresh spot her smooth, round cheek, but a troubled look in her eyes. He is very grave and quiet as he lingers on the piazza a few minutes to say good-bye. He gone she comes in very quietly. When I assist her to remove her riding dress she says:

"Ad, dear, this ride has given me such a fearful headache that I cannot see any of those scintillating love tonight. Entertain them for me, please, won't you, that's a dear?"

This is all she says to me, although I know there is something wrong, and late that night, when the "lover" is all gone, I find her with her fair head lying in the moonlight in the window.

"Don't light the lamp yet," she says, as I come in. "I want to tell you, Ad, dear. This hasn't been quite like the rest," very sorrowfully and sadly. "For I kiss him very much, but oh, Ad, we have been poor so long. I could not wrong you all so much by not doing better for you than this. But he is nice, Ad, and we won't laugh over it, you know." Her face is turned away from me a moment.

"Well, it is settled now, we go to Europe. I will come directly."

"Vieve," I say tenderly, "if you care for this man don't wreck his life for me."

"Hush, Ad!" she interrupts. "It is all over. I guess I'll have to take Charley yet."

A week later Vieve and I are in the parlor reading when Professor Moore comes in, very pale, but resolute, to say goodby. He is going away he says, as his friend he could give up his present position for a better, "and," he adds bitterly, "this place has become unendurable to me."

I glance at Vieve. She is deadly pale, and the scarlet roses at her feet have commenced to wilt. He has her a moment to which to say goodby, as I retire to my hand, feeling very regretful that we must lose this lovely, true friend.

Why will they all fall in love with Vieve?

"Miss Elanor," he says, his voice slightly trembling, "I shall never forget your great kindness to me. May God bless you for it! I shall probably never see you again"——

He pauses—my hand trembles and I turn away.

"Vieve," he says, hurriedly, "goodbye."

"Goodbye," she says, her face very pale, "I am sorry—I hope you can never care for me again—I know you never will"——

"Vieve," he interrupts gravely, "I shall always love you as I do now, dearest."

"I know," she replies pathetically. "You are disappointed with me. You thought I was better, nobler, truer."

I am pained with her. Womanlike, she is trying to make him still more well of her, even when she has hidden him leave her.

"Hush, Vieve," he says, "Goodbye. It is all over now." He lets her hand fall and turns away to leave the room.

"Adam!" she cries passionately, "don't let him go!"

I do not move. If anything is to be done, she must do it.

"Goodbye," she says softly, crossing at her own suddenly. He pauses irresolutely. "Goodbye," still more softly and going nearer to him. "It is not all over. I do care for you. Stay! I love you very dearly and I am willing to be your wife as you asked me."

He turns and takes her in his arms. I am softly crying to myself by this time, for she is noble and true after all.

"I do love you," she says, brokenly, but her face is half hidden. "I don't mind poverty—with you." This with an indescribable, adoring look, which takes away the last remnants of doubt the young man has left. Then she looks up at him with eyes full of laughter and says, "I just love to live in paper bags!"

At that I leave in disgust.

Two months afterward they are married. But his little secret is out. He is wealthy—far wealthier than Mr. Somers, and had only met this man to see if Vieve was true enough to love him for himself. When the wedding cards came out everybody was a little mystified, for, while we knew Somers was rich, the outside cover bore a quaint design, much resembling the ordinary paper bag used by tradesmen generally. But being Professor Moore's they were pronounced "quite unique in an artistic, you know." But where did they ever get the idea?

Vieve casts down her eyes very demurely and says:

"I can't imagine, Ad, can you?"—Betty M. Thomas in Pittsburg Bulletin.

Making a Market.

Stranger—Say, Sambo, I'll give you five dollars if you'll go through this village and sell carry off all the rotten eggs.

Sambo (indignantly)—I ain't no chicken thief.

"I don't want you to steal them. Just remove them for a few days. Then you can bring them back."

"What good'll dat do you?"

"I am peddling alarm clocks."—Good News.

"August Flower"

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How does he feel?—He feels at times a gnawing, voracious, insatiable appetite, wholly unaccountable, unnatural and unhealthy.—August Flower the Remedy.

How does he feel?—He feels no desire to go to the table and a grumbling, fault-finding, ever-nicety about what is set before him when he is there—August Flower the Remedy.

How does he feel?—He feels after a spell of this abnormal appetite an utter abhorrence, loathing, and detestation of food; as if a mouthful would kill him—August Flower the Remedy.

How does he feel?—He has irregular bowels and peculiar stools—August Flower the Remedy. ❀

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Conformable to latest Territorial Statute for sale at the

DESERET NEWS OFFICE.

RAILROADS.

Rio Grande Western Railway.

STANDARD GAUGE.

CURRENT TIME TABLE.

In Effect Sunday, November 1, 1891.

NORTH AND EASTBOUND.

	No. 2.	No. 4.	No. 6.
Lv Ogden	[illegible]	[illegible]	[illegible]
Ar Salt Lake	[illegible]	[illegible]	[illegible]
Lv Salt Lake	[illegible]	[illegible]	[illegible]
Ar Provo	[illegible]	[illegible]	[illegible]
Lv Provo	[illegible]	[illegible]	[illegible]
Ar Thistle	[illegible]	[illegible]	[illegible]
Lv Thistle	[illegible]	[illegible]	[illegible]
Ar Manti		[illegible]	[illegible]
Lv Manti		[illegible]	[illegible]
Ar Gunnison		[illegible]	[illegible]
Lv Gunnison		[illegible]	[illegible]
Ar Green River	[illegible]	[illegible]	[illegible]
Lv Green River	[illegible]	[illegible]	[illegible]
Ar Rock Springs	[illegible]	[illegible]	[illegible]
Lv Rock Springs	[illegible]	[illegible]	[illegible]
Ar Evanston	[illegible]	[illegible]	[illegible]
Lv Evanston	[illegible]	[illegible]	[illegible]

WEST AND SOUTHBOUND.

	No. 5.	No. 1.	No. 3.
Lv Ogden	[illegible]	[illegible]	[illegible]
Ar Salt Lake	[illegible]	[illegible]	[illegible]
Lv Salt Lake	[illegible]	[illegible]	[illegible]
Ar Provo	[illegible]	[illegible]	[illegible]
Lv Provo	[illegible]	[illegible]	[illegible]
Ar Thistle	[illegible]	[illegible]	[illegible]
Lv Thistle	[illegible]	[illegible]	[illegible]
Ar Manti		[illegible]	[illegible]
Lv Manti		[illegible]	[illegible]
Ar Gunnison		[illegible]	[illegible]
Lv Gunnison		[illegible]	[illegible]
Ar Green River	[illegible]	[illegible]	[illegible]
Lv Green River	[illegible]	[illegible]	[illegible]
Ar Rock Springs	[illegible]	[illegible]	[illegible]
Lv Rock Springs	[illegible]	[illegible]	[illegible]
Ar Evanston	[illegible]	[illegible]	[illegible]
Lv Evanston	[illegible]	[illegible]	[illegible]

NOTE.—Daily except Sunday.

No. 1 Pacific Express leaves Ogden 6.00 a. m., arrives Salt Lake 9.15 a. m., and 6.00 p. m. Leaves Salt Lake 9.30 a. m., arrives Ogden 12.45 p. m. Leaves Salt Lake 6.00 p. m., arrives Ogden 9.00 p. m.

No. 3 Atlantic Express leaves Ogden 10.00 p. m., arrives Salt Lake 1.00 a. m., leaves Salt Lake 1.30 a. m., arrives Ogden 4.30 a. m.

No. 5 Local Passenger leaves Ogden 7.00 a. m., arrives Salt Lake 10.45 a. m., leaves Salt Lake 2.00 p. m., arrives Ogden 5.45 p. m.

No. 2 Local Passenger leaves Ogden 8.00 a. m., arrives Salt Lake 11.45 a. m., leaves Salt Lake 3.00 p. m., arrives Ogden 6.45 p. m.

No. 4 Local Passenger leaves Ogden 10.00 a. m., arrives Salt Lake 1.45 p. m., leaves Salt Lake 4.00 p. m., arrives Ogden 7.45 p. m.

No. 6 Local Passenger leaves Ogden 5.00 p. m., arrives Salt Lake 8.45 p. m., leaves Salt Lake 7.00 a. m., arrives Ogden 10.45 a. m.

No. 7 Local Passenger leaves Ogden 6.00 p. m., arrives Salt Lake 9.45 p. m., leaves Salt Lake 8.00 a. m., arrives Ogden 11.45 a. m.

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No. 52 Local Passenger leaves Ogden 6.00 p. m., arrives Salt Lake 9.45 p. m., leaves Salt Lake 8.00 a. m., arrives Ogden 11.45 a. m.

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