A DREAM.

My name is Ethel Temple. I was a handsome, young enough and passable looking. I had quite a fortune of my own, therefore I had more leisure for social building than was quite good for me.

I fell asleep one night with a vision of a fair face before my memory. I had lifted my eyes while at the hotel dinner table and saw just opposite me this vision of beauty, and from that moment I found it impossible to forget her. I did not know her name. She was evidently a new arrival and in charge of an elderly, and the aged duenna. All this I saw in a glance. I noticed casually that she was attired in a simply grave and were magnificent diamonds—not many, only earrings, brooch and ring. For just an instant our eyes met, but that one brief instant was long enough to do my heart completely—to have my heart from my bosom. I would forego forgiveness for that I felt certain.

As I was saying, I retired that night and fell asleep, still thinking of the fair stranger. However, I had discovered her name. Miss Inez Castelion, New Orleans, was inscribed upon the register, and under it Miss Gerda, her companion. I could discover no name, only that the lady was partly Spanish and resided in the Crescent City and was traveling south under the care of her chaperon, on a visit of pleasure, and with the object of viewing the different cities of the south. Thinking of her, I fell asleep.

All at once it appeared to me that a tall, dark figure entered my room—my room, whose door I had, of course, carefully secured before retiring—a tall, masculine figure, with a cowl—ah yes—a cowl, under the cowl a pale face, with a sneer on the lips—a typical laugher, or, be sure, in one hand he held a dark lantern, by its aid and throw its light full upon my face in a broad, yellow glare.

"Get up," he commanded hoarsely. "Who is to pay?"

I lay there, staring into the cowl-covered face, with eyes distended with terror—real and unadulterated terror—I do not mind confessing it, for, have as a rule my lie—and I have never posed for a hero of bravery—it is, to say the least, a little uncomfortable to find yourself alone in a room at the midnight hour with a relative laugher. So I gazed into the cowl-covered face, and my voice was a little tremulous as I asked:

"What do you mean? Who is to pay—and in what pay? Tell me."

But he only laid his hand upon my arm and motioned me to rise.

I felt a strange tremor run through my frame, followed by a numb sensation, but I rose obediently all the same.

"Dress yourself," commanded my unknown visitor, "and make haste about it, too, if you would save her life!"

"Whose life?" I demanded boldly.

"Miss Castleton's. If you love Castleton's life to be dangerous, if you are not there to save her in 15 minutes, she will be a dead woman!"

I felt a shudder creep over my frame at those calamous words. I hurriedly dressed myself and prepared to follow my guide. I remember, I knew not to what part of the house the young lady's room was situated. And, furthermore, it did not seem to strike me that my conduct was quite unprecedented. I only followed my mysterious conductor from my room and closed and locked my door behind me. I felt as if I were flying, fleeting away into space, as I followed him up stairs—one, two, three flights. The elevator was at rest, there was no sound or sign of human presence save my own covered companion and myself. Even then, in my terror and preoccupation, it struck me as remarkable that no one seemed to see us or heard us. In a large hotel like that it would be almost impossible for two men to go prowling about in the midnight hour without being observed and questioned.

We came to a halt at last at the door of a room. Now still—how awfully still the house was! I turned to my strange conductor. He was gone!

I stood there rubbing my eyes, trying to account for this transformation scene which had removed me from my comfortable bed to a quarter of the house in which I had never been before. I realized then with bitter shame and humiliation that I had been the victim of a dream and had been walking in my sleep. I had dreamed of the beautiful Miss Castleton, and this was the result. I felt like a thief and a villain. Well, I would make all haste possible back to my own room and trust to luck that the results of the night sight never be known. I had just turned to go when a sound fell upon my ears—a sound which emanated from the room in whose very door my dream had led me. It was a fearful sound—a low groan of horror, then a stifled cry as a woman's voice—a cry of "Help, help! Murder!" the last word dying away into a broken groan.

Without a moment's hesitation I placed my hand upon the doorknob. The door had evidently been unlocked by a skeleton key, for it fell open at once, and I was in the room. The light from the corridor without streamed in at the open door and revealed a sight which I shall never forget while I live.

Upon her bed lay the beautiful lady, Miss Castleton, as though just aroused from slumber. Over her stooped a towering figure with a crape covered face—the very man of my dream! In one hand he held a glittering knife uplifted over her defiant throat. With a low cry I darted into the room—a moment later was grappling with the burglar.

"Get up and ring the bell!" I called to the trembling women. She obeyed at once. A little later the room was full of people, and the burglar was overpowered, bound and the police summoned. They found Miss Castleton's diamonds and a large roll of money upon his person. He proved to be a notorious rough who had long been wanted by the police. And how Castleton—she became my wife a few months afterward, and I attribute my success in winning her to the fortunate publicity of my strange dream.—Exchange.

Sardine.

Sardine, the Dynamiter, is a small and somewhat nervous man with a yellow face and black cheek bones that suggest Indian ancestry. He says that he resembles the cheerful set by ordinary people only spelling. When he was a youth, he used to take care of mother's place, and for arts carefully and wrote a little act in accordance with his own notions of how the play should end. Then, by comparing the original work with his own, he was able to pass the points that otherwise he would have missed.—Paris Correspondent.

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