

Dice of Destiny

by Jackson Gregory

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"THAT I LOVE YOU—"

Synopsis—Senor Antonio de la Guerra, a fine old Spaniard living on his ancestral estate on the American side of the Mexican border, is informed by his American lawyer, Dempson, that there is a technical error in his will. He thereupon signs a new will, without retaining it, "Let Americans on the one hand, Mexicans on the other," said the old Spaniard himself. "Senor de Dios, I must take Teresa away from them!"

CHAPTER II—Continued.

"Make me some pretty speeches, Senor Billy," she laughed softly. "They float up to me here through the moonlight like the perfume from the roses!"

She had drawn her mantilla closely about her for no other reason in the world but to tantalize the man before her by hiding herself from him, and there was only her voice and the vague outline of her young body through the vines to tell him that she was there.

But to her face, uplifted in the moonlight, flushed and eager, was no hidden.

"You are a flirt!" he cried, seeking to make his voice savage and angry, and succeeding admirably in filling it with adoration.

"But no," she answered him from the dusk about her. "What is to be done? And I—I am so self-heated that to make one suffer would distress me."

"If you roll your eyes at me like that again," Stanley told her very positively, "I am going right in and tell the old gentleman that I am going to marry you!"

She laughed gaily at his impetuous declaration.

"It would be like a play," she said after a little while, again settling herself seriously of what he had said he would do. "It would interest me to see. Papa grande would be very polite and would ask Senor Billy to have a glass of wine and a cigar."

"And then?"—the laughter swelling up again in the eyes he could not see, trilling in the voice which dropped down to him—"he would call Pedro and find out what that funny" demanded Stanley.

"Is it not? It is like the opera?"

"You are dying for an opera?"

"His voice still rang with the echoes of his laughter, again settling herself upon the vines which clambered about her balcony. "Let me climb up to you—"

"You must not!" she cried quickly.

And then, seeing that he hesitated, she added lightly, again settling herself comfortably upon her cushioned seat. "That would be only musical comedy. And I should have to go inside and shut my window and run downstairs to papa grande. And—"

"He could make out the gesture as she laid her fingers across her red lips, could see that she turned toward the open window behind her.

"Q—"

"Q—"

"Q—"

"Q—"

"Q—"

"Q—"

"Q—"

"Q—"

"Q—"

"Q—"

She stood a moment, hesitant, her cheek a little pale. Then the thought that even now Stanley was on his way around the great house to the pulpit drove her in haste first to her mirror and the rearranging of her hair, the rose vine had disturbed, then to a quick descent of the broad stairway to the main floor.

The utter stillness of the drawing room smote her as she entered. The candles were like shimmering ghosts. In the Guerra was not in the room. Immediately she was fully conscious of an unbearable sense of uneasiness, even before she had the vaguest reason for it.

And then the reason asserted itself. A chair lay overturned, a little way from the chair, a rug was crumpled and thrown back, the ink bottle which had been upon the table lay upon the floor.

As her eyes saw, her brain understood.

And as she stared, before her voice had found its way to her lips, she heard a sharp knocking at the front door.

She ran to it swiftly, threw it wide and stepped fearfully.

"Senor Billy? I am frightened. Look!"

He looked the way her pointing finger went, a moment in frowning silence, then he stepped forward, then in sudden black anger.

"You mean—" he cried sharply.

"Yes," she whispered, clinging to his arm. "A moment ago I heard him call out. I was talking with you and did not hear, but there was anger in his voice. I came down and—look, he is gone! There was a struggle—see the chair thrown down, the rug, the ink spilled there!"

He looked at her side, striding abruptly to where the bottle lay.

There was a dark smudge on the carpet near it. He leaned over it, stooping, seeking the candles reflected from the dark surface.

And his face, too, was very white as he straightened up, drawing a deep breath between his teeth.

He managed to stand between the girl and the dark smudge.

"Get Pedro," he commanded sharply. "Have him call the servants, the vaqueros, every man of them. Have them come armed."

The girl turned and ran swiftly through the great rooms, down the long hallway to the black, shining, sharp-pointed entrance of the kitchen, where she had gone, stepping quickly across the room, snatched up a rug, threw it down and then upon the carpet, covering the dark spot near the bottle.

Then he stood still, waiting.

As he waited there came to him from the silence without a faint drumming sound, the noise of horses' hoofs in a mad tattoo of flight through the night.

"The rebels," he muttered angrily. "They are taking what is left of him back across the border."

He ran to the window. The curtains were torn. Moonlight and candlelight shone upon the wall and plaster were scratched as in a hurried exit.

Then he stood back to him, his great eyes wide with alarm, and the servants were already trooping in, sleepy-eyed and hysteric.

CHAPTER III.

Eduardo Ramon Torre.

Their master was not here; their young mistress' eyes were turned with intent eagerness upon the young American owner of the Painted Rock ranch, and so the servants, each of them, turned to Stanley expectantly.

Stanley waited in silence a moment, until a new set of faces in the doorway, darker, sun-kissed, bearded faces, told him that the vaqueros had risen to Pedro's clamorous call.

Then he spoke to them all, swiftly, with rising emphasis, calling upon them by name, addressing them in mixed Spanish and English, taking the word which came first to him that they would grasp.

"Gaucha," he called as a very tall, slender Arab-looking man stepped forward through the cluttered door. "Two vaqueros have work to do tonight. Are they all here—today?"

"No, senor," he answered simply. "Los otros comen por queso."

"Listen, then, while they come," ran on Stanley. "It is the Mexicans, I think, who have taken your master. There was the noise of caballos running back toward the border. They are not ten minutes ahead. How many? Quena, abe, Gaucho? Probably just a band of raiders, not many. How many men, with rifles, can you get to horse pronto?"

"Enter," Eduardo Ramon Torre, who adds new complications to an alarming situation.

(TO BE CONTINUED.)

Many Like Him.

All newspapers often have advertisements which could be rewritten advantageously. But it took a church paper to do it.

"I am coming," he called up to her. And she knew that he meant what he said. "I shall come around to the patio and so to the front door. I am going to talk with your grandfather tonight. Teresa, mine."

A laugh floated out and down to him, a rose fell, striking against his cheek, there was the glimmer and flutter of a mantilla among the vines, and the girl had stepped back through the window, closing it behind her.

He stood a moment, hesitant, her cheek a little pale. Then the thought that even now Stanley was on his way around the great house to the pulpit drove her in haste first to her mirror and the rearranging of her hair, the rose vine had disturbed, then to a quick descent of the broad stairway to the main floor.

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IMPROVED UNIFORM INTERNATIONAL SUNDAY SCHOOL LESSON

(By REV. P. L. FITZWATER, D. D., Editor of English Bible in the Moody Bible Institute of Chicago.)
(Bible Institute of Chicago.)
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LESSON FOR SEPTEMBER 7.

PARABLES OF THE KINGDOM OF HEAVEN.

LESSON TEXT—Matt. 13:31-43.
GOLDEN TEXT—Seek ye, first the kingdom of God and his righteousness.

PRIMARY TOPIC—Obedience and Faith.
SECONDARY TOPIC—A message of the kingdom of God.

INTERMEDIATE TOPIC—The growth of the kingdom.
TERTIARY TOPIC—The kingdom of God.

REMARKS—The Parable of the Mustard Seed (v. 31, 32).

Three things mainly occupy our attention here: (1) The beginning, (2) The growth, (3) The end.

1. The beginning. It begins as the least of all seeds and grows to be the greatest among herbs. The king was of ordinary parentage and humble circumstances. He selected unlettered fishermen as his royal advisers. The prophet had said concerning him that he would be "despised," "rejected," "forsaken," "cut off," and as "having nothing."

2. The growth. Christ's influence has gone forth so that there is no power or influence equal in greatness to that of Christendom.

3. Its ending capacity. The birds which find lodgment in the tree do not represent the children of men who find safety and salvation in the church. The birds constitute no part of the tree, while the believer becomes a part of the tree, living in its strength and fruitfulness. The birds are something foreign to the tree, and are burdensome and injurious to it. They come to find shelter and to wait to pick off the tender buds, or to prey upon the ripened fruit. The effect of their lodging in the tree is evil and blighting. In Christ's interpretation (v. 12) he said that the fowls represent the wicked ones. He who would make the lodged birds his angels, makes Christ's interpretation of them.

The same Greek word is used in both cases, and the circumstances are the same.

II. The Parable of the Leavened Bread (v. 33).

Three things mainly occupy our attention here: (1) The meal, the woman, and the leaven.

1. The meal. Meal has a wholesome, sweet, nutritive quality. It was used in one of the sweet-savour offerings which was typical of Christ (Lev. 2:13, R. V.). It was food for the priests (Lev. 6:15-17, R. V.); Abraham had Sarah to bake a cake out of it (Gen. 18:6); the leavened bread was the food of the Israelites (Ex. 16:3).

2. The woman. In scripture we find false doctrine being taught by women (Rev. 2:20). Dealing with women (1 Tim. 2:12). In 1 Tim. 4:13; 1 Tim. 2:17, 18; 1 Peter 2:13, we find that the apostasy will be brought in through false teaching within the ranks of God's people. The meaning of the parable is that the true doctrine, the meal given for the nourishment of the children of the kingdom (1 Peter 2:2; 1 Tim. 4:6), will be officially corrupted by false doctrine.

3. The leaven. In scripture leaven is invariably a type of evil. (1) All through the Old Testament leaven is a continual and unvarying type of evil (Ex. 12:15; Lev. 2:11). It is inconceivable that Jesus should speak of a leaven of good, without a corresponding evil to it. (2) Jesus himself makes leaven to denote sin (Matt. 16:6, 12; Mark 8:15). (3) Paul uses leaven in its usual biblical sense (1 Cor. 5:6, 8; Gal. 5:9). Further, this is the only interpretation that will harmonize with Christ's interpretation of the first two parables. False doctrine is a leaven which corrupts the church today is feeding upon the leaven of formalism and legalism instead of the unleavened bread of simplicity and truth—the Word of God. (1) The Parable of the Hired Tares (v. 34).

II. The Parable of the Merchant Seeking Pearls (v. 45, 46).

V. The Parable of the Drag Net (v. 47, 48).

(For a detailed study of the last three parables see the Review for September 28.)

Consideration of the Morrow.

Calm and prudent consideration of the morrow, so far from being a sin, is one of the very first Christian duties, and is so taught by the Holy Ghost in the New Testament; where people are especially enjoined to labor, working with their hands the thing which is good, that they may have to give to him that needeth.—Kuhn.

Healing and Health.

Divine healing is for the sinner. Divine health is for the saint. The saints and the other keep the healed well.

The Kitchen Cabinet

The greatest gift the hero leaves his wife is to have been a bachelor.

There is a hard hand and a light one in cooking, as well as in a horse's shoe, and it almost seems as if butter and eggs knew their mistress and instinctively obeyed her orders, feeling themselves in the grasp of a superior power.—Kate Douglas Wiggin.

SUNDAY NIGHT LUNCH.

Dishes which may be prepared on the table in a changing dish or with little work before and after are always appreciated.

English Monkey.
—Sank one cupful of stale bread crumbs in one cupful of milk until soft. Melt one tablespoonful of butter and a cupful of soft cheese, and when the cheese is melted, add the crumbs, one egg slightly beaten, half a teaspoonful of salt and a few dashes of cayenne. Cook three minutes and pour over toasted crackers or toasted bread, and sprinkle with paprika.

Put in a saucepan three cupfuls of highly seasoned chicken stock, the whites and yolks of two eggs, three tablespoonfuls of gelatin and half a cupful of cream. Boil for ten minutes, stirring constantly. Place on the back of the range for five minutes, then strain through a double cheesecloth. Cover the bottom of individual moulds with light jelly, set in ice water.

When firm, decorate with red and green peppers cut in fancy shapes; cover the decorations with the jelly mixture. Moulds one cupful of cooked beef, one-half cupful of mayonnaise dressing, one minute, stirring constantly. Place on the back of the range for five minutes, then strain through a double cheesecloth. Cover the bottom of individual moulds with light jelly, set in ice water.

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