

O. HENRY

ROADS OF
DESTINY

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O. Henry

Roads of Destiny

I

ROADS OF DESTINY

I go to seek on many roads
What is to be.
True heart and strong, with love to light —
Will they not bear me in the fight
To order, shun or wield or mould
My Destiny?

Unpublished Poems of David Mignot.

The song was over. The words were David's; the air, one of the countryside. The company about the inn table applauded heartily, for the young poet paid for the wine. Only the notary, M. Papineau, shook his head a little at the lines, for he was a man of books, and he had not drunk with the rest.

David went out into the village street, where the night air drove the wine vapour from his head. And then he remembered that he and Yvonne had quarrelled that day, and that he had resolved to leave his home that night to seek fame and honour in the great world outside.

"When my poems are on every man's tongue," he told himself, in a fine exhilaration, "she will, perhaps, think of the hard words she spoke this day."

Except the roisterers in the tavern, the village folk were abed. David crept softly into his room in the shed of his father's cottage and made a bundle of his small store of clothing. With this upon a staff, he set his face outward upon the road that ran from Vernoy.

He passed his father's herd of sheep, huddled in their nightly pen – the sheep he herded daily, leaving them to scatter while he wrote verses on scraps of paper. He saw a light yet shining in Yvonne's window, and a weakness shook his purpose of a sudden. Perhaps that light meant that she rued, sleepless, her anger, and that morning might – But, no! His decision was made. Vernoy was no place for him. Not one soul there could share his thoughts. Out along that road lay his fate and his future.

Three leagues across the dim, moonlit champaign ran the road, straight as a ploughman's furrow. It was believed in the village that the road ran to Paris, at least; and this name the poet whispered often to himself as he walked. Never so far from Vernoy had David travelled before.

THE LEFT BRANCH

Three leagues, then, the road ran, and turned into a puzzle. It joined with another and a larger road at right angles. David stood, uncertain, for a while, and then took the road to the left.

Upon this more important highway were, imprinted in the dust, wheel tracks left by the recent passage of some vehicle. Some half an hour later these traces were verified by the sight of a ponderous carriage mired in a little brook at the bottom of a steep hill. The driver and postilions were shouting and tugging at the horses' bridles. On the road at one side stood a huge, black-clothed man and a slender lady wrapped in a long, light cloak.

David saw the lack of skill in the efforts of the servants. He quietly assumed control of the work. He directed the outriders to cease their clamour at the horses and to exercise their strength upon the wheels. The driver alone urged the animals with his familiar voice; David himself heaved a powerful shoulder at the rear of the carriage, and with one harmonious tug the great vehicle rolled up on solid ground. The outriders climbed to their places.

David stood for a moment upon one foot. The huge gentleman waved a hand. "You will enter the carriage," he said, in a voice large, like himself, but smoothed by art and habit. Obedience belonged in the path of such a voice. Brief as was the young poet's hesitation, it was cut shorter still by a renewal of the command. David's foot went to the step. In the darkness he perceived dimly the form of the lady upon the rear seat. He was about to seat himself opposite, when the voice again swayed him to its will. "You will sit at the lady's side."

The gentleman swung his great weight to the forward seat. The carriage proceeded up the hill. The lady was shrunk, silent, into her corner. David could not estimate whether she was old or young, but a delicate, mild perfume from her clothes stirred his poet's fancy to the belief that there was loveliness beneath the mystery. Here was an adventure such as he had often imagined. But as yet he held no key to it, for no word was spoken while he sat with his impenetrable companions.

In an hour's time David perceived through the window that the vehicle traversed the street of some town. Then it stopped in front of a closed and darkened house, and a postilion alighted to hammer impatiently upon the door. A latticed window above flew wide and a nightcapped head popped out.

"Who are ye that disturb honest folk at this time of night? My house is closed. 'Tis too late for profitable travellers to be abroad. Cease knocking at my door, and be off."

"Open!" spluttered the postilion, loudly; "open for Monsiegnur the Marquis de Beaupertuys."

"Ah!" cried the voice above. "Ten thousand pardons, my lord. I did not know – the hour is so late – at once shall the door be opened, and the house placed at my lord's disposal."

Inside was heard the clink of chain and bar, and the door was flung open. Shivering with chill and apprehension, the landlord of the Silver Flagon stood, half clad, candle in hand, upon the threshold.

David followed the Marquis out of the carriage. "Assist the lady," he was ordered. The poet obeyed. He felt her small hand tremble as he guided her descent. "Into the house," was the next command.

The room was the long dining-hall of the tavern. A great oak table ran down its length. The huge gentleman seated himself in a chair at the nearer end. The lady sank into another against the wall, with an air of great weariness. David stood, considering how best he might now take his leave and continue upon his way.

"My lord," said the landlord, bowing to the floor, "h-had I ex-expected this honour, entertainment would have been ready. T-t-there is wine and cold fowl and m-m-maybe –"

"Candles," said the marquis, spreading the fingers of one plump white hand in a gesture he had.

"Y-yes, my lord." He fetched half a dozen candles, lighted them, and set them upon the table.

"If monsieur would, perhaps, deign to taste a certain Burgundy – there is a cask –"

"Candles," said monsieur, spreading his fingers.

"Assuredly – quickly – I fly, my lord."

A dozen more lighted candles shone in the hall. The great bulk of the marquis overflowed his chair. He was dressed in fine black from head to foot save for the snowy ruffles at his wrist and throat. Even the hilt and scabbard of his sword were black. His expression was one of sneering pride. The ends of an upturned moustache reached nearly to his mocking eyes.

The lady sat motionless, and now David perceived that she was young, and possessed of pathetic and appealing beauty. He was startled from the contemplation of her forlorn loveliness by the booming voice of the marquis.

"What is your name and pursuit?"

"David Mignot. I am a poet."

The moustache of the marquis curled nearer to his eyes.

"How do you live?"

"I am also a shepherd; I guarded my father's flock," David answered, with his head high, but a flush upon his cheek.

"Then listen, master shepherd and poet, to the fortune you have blundered upon to-night. This lady is my niece, Mademoiselle Lucie de Varennes. She is of noble descent and is possessed of ten thousand francs a year in her own right. As to her charms, you have but to observe for yourself. If the inventory pleases your shepherd's heart, she becomes your wife at a word. Do not interrupt me. To-night I conveyed her to the *château* of the Comte de Villemaur, to whom her hand had been promised. Guests were present; the priest was waiting; her marriage to one eligible in rank and fortune was ready to be accomplished. At the alter this demoiselle, so meek and dutiful, turned upon me like a leopardess, charged me with cruelty and crimes, and broke, before the gaping priest, the troth I had plighted for her. I swore there and then, by ten thousand devils, that she should marry the first man we met after leaving the *château*, be he prince, charcoal-burner, or thief. You, shepherd, are the first. Mademoiselle must be wed this night. If not you, then another. You have ten minutes in which to make your decision. Do not vex me with words or questions. Ten minutes, shepherd; and they are speeding."

The marquis drummed loudly with his white fingers upon the table. He sank into a veiled attitude of waiting. It was as if some great house had shut its doors and windows against approach. David would have spoken, but the huge man's bearing stopped his tongue. Instead, he stood by the lady's chair and bowed.

"Mademoiselle," he said, and he marvelled to find his words flowing easily before so much elegance and beauty. "You have heard me say I was a shepherd. I have also had the fancy, at times, that I am a poet. If it be the test of a poet to adore and cherish the beautiful, that fancy is now strengthened. Can I serve you in any way, mademoiselle?"

The young woman looked up at him with eyes dry and mournful. His frank, glowing face, made serious by the gravity of the adventure, his strong, straight figure and the liquid sympathy in his blue eyes, perhaps, also, her imminent need of long-denied help and kindness, thawed her to sudden tears.

"Monsieur," she said, in low tones, "you look to be true and kind. He is my uncle, the brother of my father, and my only relative. He loved my mother, and he hates me because I am like her. He has made my life one long terror. I am afraid of his very looks, and never before dared to disobey him. But to-night he would have married me to a man three times my age. You will forgive me for bringing this vexation upon you, monsieur. You will, of course, decline this mad act he tries to force upon you. But let me thank you for your generous words, at least. I have had none spoken to me in so long."

There was now something more than generosity in the poet's eyes. Poet he must have been, for Yvonne was forgotten; this fine, new loveliness held him with its freshness and grace. The subtle perfume from her filled him with strange emotions. His tender look fell warmly upon her. She leaned to it, thirstily.

"Ten minutes," said David, "is given me in which to do what I would devote years to achieve. I will not say I pity you, mademoiselle; it would not be true – I love you. I cannot ask love from you yet, but let me rescue you from this cruel man, and, in time, love may come. I think I have a future; I will not always be a shepherd. For the present I will cherish you with all my heart and make your life less sad. Will you trust your fate to me, mademoiselle?"

"Ah, you would sacrifice yourself from pity!"

"From love. The time is almost up, mademoiselle."

"You will regret it, and despise me."

"I will live only to make you happy, and myself worthy of you."

Her fine small hand crept into his from beneath her cloak.

"I will trust you," she breathed, "with my life. And – and love – may not be so far off as you think. Tell him. Once away from the power of his eyes I may forget."

David went and stood before the marquis. The black figure stirred, and the mocking eyes glanced at the great hall clock.

"Two minutes to spare. A shepherd requires eight minutes to decide whether he will accept a bride of beauty and income! Speak up, shepherd, do you consent to become mademoiselle's husband?"

"Mademoiselle," said David, standing proudly, "has done me the honour to yield to my request that she become my wife."

"Well said!" said the marquis. "You have yet the making of a courtier in you, master shepherd. Mademoiselle could have drawn a worse prize, after all. And now to be done with the affair as quick as the Church and the devil will allow!"

He struck the table soundly with his sword hilt. The landlord came, knee-shaking, bringing more candles in the hope of anticipating the great lord's whims. "Fetch a priest," said the marquis, "a priest; do you understand? In ten minutes have a priest here, or –"

The landlord dropped his candles and flew.

The priest came, heavy-eyed and ruffled. He made David Mignot and Lucie de Verennes man and wife, pocketed a gold piece that the marquis tossed him, and shuffled out again into the night.

"Wine," ordered the marquis, spreading his ominous fingers at the host.

"Fill glasses," he said, when it was brought. He stood up at the head of the table in the candlelight, a black mountain of venom and conceit, with something like the memory of an old love turned to poison in his eyes, as it fell upon his niece.

"Monsieur Mignot," he said, raising his wineglass, "drink after I say this to you: You have taken to be your wife one who will make your life a foul and wretched thing. The blood in her is an inheritance running black lies and red ruin. She will bring you shame and anxiety. The devil that descended to her is there in her eyes and skin and mouth that stoop even to beguile a peasant. There is your promise, monsieur poet, for a happy life. Drink your wine. At last, mademoiselle, I am rid of you."

The marquis drank. A little grievous cry, as if from a sudden wound, came from the girl's lips. David, with his glass in his hand, stepped forward three paces and faced the marquis. There was little of a shepherd in his bearing.

"Just now," he said, calmly, "you did me the honor to call me 'monsieur.' May I hope, therefore that my marriage to mademoiselle has placed me somewhat nearer to you in – let us say, reflected rank – has given me the right to stand more as an equal to monseigneur in a certain little piece of business I have in my mind?"

"You may hope, shepherd," sneered the marquis.

"Then," said David, dashing his glass of wine into the contemptuous eyes that mocked him, "perhaps you will condescend to fight me."

The fury of the great lord outbroke in one sudden curse like a blast from a horn. He tore his sword from its black sheath; he called to the hovering landlord: "A sword there, for this lout!" He turned to the lady, with a laugh that chilled her heart, and said: "You put much labour upon me, madame. It seems I must find you a husband and make you a widow in the same night."

"I know not sword-play," said David. He flushed to make the confession before his lady.

"I know not sword-play," mimicked the marquis. "Shall we fight like peasants with oaken cudgels? *Hola!* François, my pistols!"

A postilion brought two shining great pistols ornamented with carven silver, from the carriage holsters. The marquis tossed one upon the table near David's hand. "To the other end of the table,"

he cried; "even a shepherd may pull a trigger. Few of them attain the honour to die by the weapon of a De Beaupertuys."

The shepherd and the marquis faced each other from the ends of the long table. The landlord, in an agony of terror, clutched the air and stammered: "M-M-Monseigneur, for the love of Christ! not in my house! – do not spill blood – it will ruin my custom – " The look of the marquis, threatening him, paralyzed his tongue.

"Coward," cried the lord of Beaupertuys, "cease chattering your teeth long enough to give the word for us, if you can."

His host's knees smote the floor. He was without a vocabulary. Even sounds were beyond him. Still, by gestures he seemed to beseech peace in the name of his house and custom.

"I will give the word," said the lady, in a clear voice. She went up to David and kissed him sweetly. Her eyes were sparkling bright, and colour had come to her cheek. She stood against the wall, and the two men levelled their pistols for her count.

"*Un—deux—trois!*"

The two reports came so nearly together that the candles flickered but once. The marquis stood, smiling, the fingers of his left hand resting, outspread, upon the end of the table. David remained erect, and turned his head very slowly, searching for his wife with his eyes. Then, as a garment falls from where it is hung, he sank, crumpled, upon the floor.

With a little cry of terror and despair, the widowed maid ran and stooped above him. She found his wound, and then looked up with her old look of pale melancholy. "Through his heart," she whispered. "Oh, his heart!"

"Come," boomed the great voice of the marquis, "out with you to the carriage! Daybreak shall not find you on my hands. Wed you shall be again, and to a living husband, this night. The next we come upon, my lady, highwayman or peasant. If the road yields no other, then the churl that opens my gates. Out with you into the carriage!"

The marquis, implacable and huge, the lady wrapped again in the mystery of her cloak, the postilion bearing the weapons – all moved out to the waiting carriage. The sound of its ponderous wheels rolling away echoed through the slumbering village. In the hall of the Silver Flagon the distracted landlord wrung his hands above the slain poet's body, while the flames of the four and twenty candles danced and flickered on the table.

THE RIGHT BRANCH

Three leagues, then, the road ran, and turned into a puzzle. It joined with another and a larger road at right angles. David stood, uncertain, for a while, and then took the road to the right.

Whither it led he knew not, but he was resolved to leave Vernoy far behind that night. He travelled a league and then passed a large *château* which showed testimony of recent entertainment. Lights shone from every window; from the great stone gateway ran a tracery of wheel tracks drawn in the dust by the vehicles of the guests.

Three leagues farther and David was weary. He rested and slept for a while on a bed of pine boughs at the roadside. Then up and on again along the unknown way.

Thus for five days he travelled the great road, sleeping upon Nature's balsamic beds or in peasants' ricks, eating of their black, hospitable bread, drinking from streams or the willing cup of the goatherd.

At length he crossed a great bridge and set his foot within the smiling city that has crushed or crowned more poets than all the rest of the world. His breath came quickly as Paris sang to him in a little undertone her vital chant of greeting – the hum of voice and foot and wheel.

High up under the eaves of an old house in the Rue Conti, David paid for lodging, and set himself, in a wooden chair, to his poems. The street, once sheltering citizens of import and consequence, was now given over to those who ever follow in the wake of decline.

The houses were tall and still possessed of a ruined dignity, but many of them were empty save for dust and the spider. By night there was the clash of steel and the cries of brawlers straying restlessly from inn to inn. Where once gentility abode was now but a rancid and rude incontinence. But here David found housing commensurate to his scant purse. Daylight and candlelight found him at pen and paper.

One afternoon he was returning from a foraging trip to the lower world, with bread and curds and a bottle of thin wine. Halfway up his dark stairway he met – or rather came upon, for she rested on the stair – a young woman of a beauty that should balk even the justice of a poet's imagination. A loose, dark cloak, flung open, showed a rich gown beneath. Her eyes changed swiftly with every little shade of thought. Within one moment they would be round and artless like a child's, and long and cozening like a gypsy's. One hand raised her gown, undrapping a little shoe, high-heeled, with its ribbons dangling, untied. So heavenly she was, so unfitted to stoop, so qualified to charm and command! Perhaps she had seen David coming, and had waited for his help there.

Ah, would monsieur pardon that she occupied the stairway, but the shoe! – the naughty shoe! Alas! it would not remain tied. Ah! if monsieur *would* be so gracious!

The poet's fingers trembled as he tied the contrary ribbons. Then he would have fled from the danger of her presence, but the eyes grew long and cozening, like a gypsy's, and held him. He leaned against the balustrade, clutching his bottle of sour wine.

"You have been so good," she said, smiling. "Does monsieur, perhaps, live in the house?"

"Yes, madame. I – I think so, madame."

"Perhaps in the third story, then?"

"No, madame; higher up."

The lady fluttered her fingers with the least possible gesture of impatience.

"Pardon. Certainly I am not discreet in asking. Monsieur will forgive me? It is surely not becoming that I should inquire where he lodges."

"Madame, do not say so. I live in the –"

"No, no, no; do not tell me. Now I see that I erred. But I cannot lose the interest I feel in this house and all that is in it. Once it was my home. Often I come here but to dream of those happy days again. Will you let that be my excuse?"

"Let me tell you, then, for you need no excuse," stammered the poet. "I live in the top floor – the small room where the stairs turn."

"In the front room?" asked the lady, turning her head sidewise.

"The rear, madame."

The lady sighed, as if with relief.

"I will detain you no longer then, monsieur," she said, employing the round and artless eye. "Take good care of my house. Alas! only the memories of it are mine now. Adieu, and accept my thanks for your courtesy."

She was gone, leaving but a smile and a trace of sweet perfume. David climbed the stairs as one in slumber. But he awoke from it, and the smile and the perfume lingered with him and never afterward did either seem quite to leave him. This lady of whom he knew nothing drove him to lyrics of eyes, chansons of swiftly conceived love, odes to curling hair, and sonnets to slippers on slender feet.

Poet he must have been, for Yvonne was forgotten; this fine, new loveliness held him with its freshness and grace. The subtle perfume about her filled him with strange emotions.

On a certain night three persons were gathered about a table in a room on the third floor of the same house. Three chairs and the table and a lighted candle upon it was all the furniture. One of the

persons was a huge man, dressed in black. His expression was one of sneering pride. The ends of his upturned moustache reached nearly to his mocking eyes. Another was a lady, young and beautiful, with eyes that could be round and artless, as a child's, or long and cozening, like a gypsy's, but were now keen and ambitious, like any other conspirator's. The third was a man of action, a combatant, a bold and impatient executive, breathing fire and steel. He was addressed by the others as Captain Desrolles.

This man struck the table with his fist, and said, with controlled violence:

"To-night. To-night as he goes to midnight mass. I am tired of the plotting that gets nowhere. I am sick of signals and ciphers and secret meetings and such *baragouin*. Let us be honest traitors. If France is to be rid of him, let us kill in the open, and not hunt with snares and traps. To-night, I say. I back my words. My hand will do the deed. To-night, as he goes to mass."

The lady turned upon him a cordial look. Woman, however wedded to plots, must ever thus bow to rash courage. The big man stroked his upturned moustache.

"Dear captain," he said, in a great voice, softened by habit, "this time I agree with you. Nothing is to be gained by waiting. Enough of the palace guards belong to us to make the endeavour a safe one."

"To-night," repeated Captain Desrolles, again striking the table. "You have heard me, marquis; my hand will do the deed."

"But now," said the huge man, softly, "comes a question. Word must be sent to our partisans in the palace, and a signal agreed upon. Our stanchest men must accompany the royal carriage. At this hour what messenger can penetrate so far as the south doorway? Ribouet is stationed there; once a message is placed in his hands, all will go well."

"I will send the message," said the lady.

"You, countess?" said the marquis, raising his eyebrows. "Your devotion is great, we know, but –"

"Listen!" exclaimed the lady, rising and resting her hands upon the table; "in a garret of this house lives a youth from the provinces as guileless and tender as the lambs he tended there. I have met him twice or thrice upon the stairs. I questioned him, fearing that he might dwell too near the room in which we are accustomed to meet. He is mine, if I will. He writes poems in his garret, and I think he dreams of me. He will do what I say. He shall take the message to the palace."

The marquis rose from his chair and bowed. "You did not permit me to finish my sentence, countess," he said. "I would have said: 'Your devotion is great, but your wit and charm are infinitely greater.'"

While the conspirators were thus engaged, David was polishing some lines addressed to his *amorette d'escalier*. He heard a timorous knock at his door, and opened it, with a great throb, to behold her there, panting as one in straits, with eyes wide open and artless, like a child's.

"Monsieur," she breathed, "I come to you in distress. I believe you to be good and true, and I know of no other help. How I flew through the streets among the swaggering men! Monsieur, my mother is dying. My uncle is a captain of guards in the palace of the king. Some one must fly to bring him. May I hope –"

"Mademoiselle," interrupted David, his eyes shining with the desire to do her service, "your hopes shall be my wings. Tell me how I may reach him."

The lady thrust a sealed paper into his hand.

"Go to the south gate – the south gate, mind – and say to the guards there, 'The falcon has left his nest.' They will pass you, and you will go to the south entrance to the palace. Repeat the words, and give this letter to the man who will reply 'Let him strike when he will.' This is the password, monsieur, entrusted to me by my uncle, for now when the country is disturbed and men plot against the king's life, no one without it can gain entrance to the palace grounds after nightfall. If you will, monsieur, take him this letter so that my mother may see him before she closes her eyes."

"Give it me," said David, eagerly. "But shall I let you return home through the streets alone so late? I – "

"No, no – fly. Each moment is like a precious jewel. Some time," said the lady, with eyes long and cozening, like a gypsy's, "I will try to thank you for your goodness."

The poet thrust the letter into his breast, and bounded down the stairway. The lady, when he was gone, returned to the room below.

The eloquent eyebrows of the marquis interrogated her.

"He is gone," she said, "as fleet and stupid as one of his own sheep, to deliver it."

The table shook again from the batter of Captain Desrolles's fist.

"Sacred name!" he cried; "I have left my pistols behind! I can trust no others."

"Take this," said the marquis, drawing from beneath his cloak a shining, great weapon, ornamented with carven silver. "There are none truer. But guard it closely, for it bears my arms and crest, and already I am suspected. Me, I must put many leagues between myself and Paris this night. To-morrow must find me in my *château*. After you, dear countess."

The marquis puffed out the candle. The lady, well cloaked, and the two gentlemen softly descended the stairway and flowed into the crowd that roamed along the narrow pavements of the Rue Conti.

David sped. At the south gate of the king's residence a halberd was laid to his breast, but he turned its point with the words; "The falcon has left his nest."

"Pass, brother," said the guard, "and go quickly."

On the south steps of the palace they moved to seize him, but again the *mot de passe* charmed the watchers. One among them stepped forward and began: "Let him strike – " but a flurry among the guards told of a surprise. A man of keen look and soldierly stride suddenly pressed through them and seized the letter which David held in his hand. "Come with me," he said, and led him inside the great hall. Then he tore open the letter and read it. He beckoned to a man uniformed as an officer of musketeers, who was passing. "Captain Tetreau, you will have the guards at the south entrance and the south gate arrested and confined. Place men known to be loyal in their places." To David he said: "Come with me."

He conducted him through a corridor and an anteroom into a spacious chamber, where a melancholy man, sombrelly dressed, sat brooding in a great, leather-covered chair. To that man he said:

"Sire, I have told you that the palace is as full of traitors and spies as a sewer is of rats. You have thought, sire, that it was my fancy. This man penetrated to your very door by their connivance. He bore a letter which I have intercepted. I have brought him here that your majesty may no longer think my zeal excessive."

"I will question him," said the king, stirring in his chair. He looked at David with heavy eyes dulled by an opaque film. The poet bent his knee.

"From where do you come?" asked the king.

"From the village of Vernoy, in the province of Eure-et-Loir, sire."

"What do you follow in Paris?"

"I – I would be a poet, sire."

"What did you in Vernoy?"

"I minded my father's flock of sheep."

The king stirred again, and the film lifted from his eyes.

"Ah! in the fields!"

"Yes, sire."

"You lived in the fields; you went out in the cool of the morning and lay among the hedges in the grass. The flock distributed itself upon the hillside; you drank of the living stream; you ate your sweet, brown bread in the shade, and you listened, doubtless, to blackbirds piping in the grove. Is not that so, shepherd?"

"It is, sire," answered David, with a sigh; "and to the bees at the flowers, and, maybe, to the grape gatherers singing on the hill."

"Yes, yes," said the king, impatiently; "maybe to them; but surely to the blackbirds. They whistled often, in the grove, did they not?"

"Nowhere, sire, so sweetly as in Eure-et-Loir. I have endeavored to express their song in some verses that I have written."

"Can you repeat those verses?" asked the king, eagerly. "A long time ago I listened to the blackbirds. It would be something better than a kingdom if one could rightly construe their song. And at night you drove the sheep to the fold and then sat, in peace and tranquillity, to your pleasant bread. Can you repeat those verses, shepherd?"

"They run this way, sire," said David, with respectful ardour:

"Lazy shepherd, see your lambkins
Skip, ecstatic, on the mead;
See the firs dance in the breezes,
Hear Pan blowing at his reed.

"Hear us calling from the tree-tops,
See us swoop upon your flock;
Yield us wool to make our nests warm
In the branches of the – "

"If it please your majesty," interrupted a harsh voice, "I will ask a question or two of this rhymester. There is little time to spare. I crave pardon, sire, if my anxiety for your safety offends."

"The loyalty," said the king, "of the Duke d'Aumale is too well proven to give offence." He sank into his chair, and the film came again over his eyes.

"First," said the duke, "I will read you the letter he brought:

"To-night is the anniversary of the dauphin's death. If he goes, as is his custom, to midnight mass to pray for the soul of his son, the falcon will strike, at the corner of the Rue Esplanade. If this be his intention, set a red light in the upper room at the southwest corner of the palace, that the falcon may take heed."

"Peasant," said the duke, sternly, "you have heard these words. Who gave you this message to bring?"

"My lord duke," said David, sincerely, "I will tell you. A lady gave it me. She said her mother was ill, and that this writing would fetch her uncle to her bedside. I do not know the meaning of the letter, but I will swear that she is beautiful and good."

"Describe the woman," commanded the duke, "and how you came to be her dupe."

"Describe her!" said David with a tender smile. "You would command words to perform miracles. Well, she is made of sunshine and deep shade. She is slender, like the alders, and moves with their grace. Her eyes change while you gaze into them; now round, and then half shut as the sun peeps between two clouds. When she comes, heaven is all about her; when she leaves, there is chaos and a scent of hawthorn blossoms. She came to see me in the Rue Conti, number twenty-nine."

"It is the house," said the duke, turning to the king, "that we have been watching. Thanks to the poet's tongue, we have a picture of the infamous Countess Quebedaux."

"Sire and my lord duke," said David, earnestly, "I hope my poor words have done no injustice. I have looked into that lady's eyes. I will stake my life that she is an angel, letter or no letter."

The duke looked at him steadily. "I will put you to the proof," he said, slowly. "Dressed as the king, you shall, yourself, attend mass in his carriage at midnight. Do you accept the test?"

David smiled. "I have looked into her eyes," he said. "I had my proof there. Take yours how you will."

Half an hour before twelve the Duke d'Aumale, with his own hands, set a red lamp in a southwest window of the palace. At ten minutes to the hour, David, leaning on his arm, dressed as the king, from top to toe, with his head bowed in his cloak, walked slowly from the royal apartments to the waiting carriage. The duke assisted him inside and closed the door. The carriage whirled away along its route to the cathedral.

On the *qui vive* in a house at the corner of the Rue Esplanade was Captain Tetreau with twenty men, ready to pounce upon the conspirators when they should appear.

But it seemed that, for some reason, the plotters had slightly altered their plans. When the royal carriage had reached the Rue Christopher, one square nearer than the Rue Esplanade, forth from it burst Captain Desrolles, with his band of would-be regicides, and assailed the equipage. The guards upon the carriage, though surprised at the premature attack, descended and fought valiantly. The noise of conflict attracted the force of Captain Tetreau, and they came pelting down the street to the rescue. But, in the meantime, the desperate Desrolles had torn open the door of the king's carriage, thrust his weapon against the body of the dark figure inside, and fired.

Now, with loyal reinforcements at hand, the street rang with cries and the rasp of steel, but the frightened horses had dashed away. Upon the cushions lay the dead body of the poor mock king and poet, slain by a ball from the pistol of Monseigneur, the Marquis de Beaupertuys.

THE MAIN ROAD

Three leagues, then, the road ran, and turned into a puzzle. It joined with another and a larger road at right angles. David stood, uncertain, for a while, and then sat himself to rest upon its side.

Whither these roads led he knew not. Either way there seemed to lie a great world full of chance and peril. And then, sitting there, his eye fell upon a bright star, one that he and Yvonne had named for theirs. That set him thinking of Yvonne, and he wondered if he had not been too hasty. Why should he leave her and his home because a few hot words had come between them? Was love so brittle a thing that jealousy, the very proof of it, could break it? Mornings always brought a cure for the little heartaches of evening. There was yet time for him to return home without any one in the sweetly sleeping village of Vernoy being the wiser. His heart was Yvonne's; there where he had lived always he could write his poems and find his happiness.

David rose, and shook off his unrest and the wild mood that had tempted him. He set his face steadfastly back along the road he had come. By the time he had retravelled the road to Vernoy, his desire to rove was gone. He passed the sheepfold, and the sheep scurried, with a drumming flutter, at his late footsteps, warming his heart by the homely sound. He crept without noise into his little room and lay there, thankful that his feet had escaped the distress of new roads that night.

How well he knew woman's heart! The next evening Yvonne was at the well in the road where the young congregated in order that the *curé* might have business. The corner of her eye was engaged in a search for David, albeit her set mouth seemed unrelenting. He saw the look; braved the mouth, drew from it a recantation and, later, a kiss as they walked homeward together.

Three months afterwards they were married. David's father was shrewd and prosperous. He gave them a wedding that was heard of three leagues away. Both the young people were favourites in the village. There was a procession in the streets, a dance on the green; they had the marionettes and a tumbler out from Dreux to delight the guests.

Then a year, and David's father died. The sheep and the cottage descended to him. He already had the seemliest wife in the village. Yvonne's milk pails and her brass kettles were bright —*ouf!*

they blinded you in the sun when you passed that way. But you must keep your eyes upon her yard, for her flower beds were so neat and gay they restored to you your sight. And you might hear her sing, aye, as far as the double chestnut tree above Père Gruneau's blacksmith forge.

But a day came when David drew out paper from a long-shut drawer, and began to bite the end of a pencil. Spring had come again and touched his heart. Poet he must have been, for now Yvonne was well-nigh forgotten. This fine new loveliness of earth held him with its witchery and grace. The perfume from her woods and meadows stirred him strangely. Daily had he gone forth with his flock, and brought it safe at night. But now he stretched himself under the hedge and pieced words together on his bits of paper. The sheep strayed, and the wolves, perceiving that difficult poems make easy mutton, ventured from the woods and stole his lambs.

David's stock of poems grew larger and his flock smaller. Yvonne's nose and temper waxed sharp and her talk blunt. Her pans and kettles grew dull, but her eyes had caught their flash. She pointed out to the poet that his neglect was reducing the flock and bringing woe upon the household. David hired a boy to guard the sheep, locked himself in the little room at the top of the cottage, and wrote more poems. The boy, being a poet by nature, but not furnished with an outlet in the way of writing, spent his time in slumber. The wolves lost no time in discovering that poetry and sleep are practically the same; so the flock steadily grew smaller. Yvonne's ill temper increased at an equal rate. Sometimes she would stand in the yard and rail at David through his high window. Then you could hear her as far as the double chestnut tree above Père Gruneau's blacksmith forge.

M. Papineau, the kind, wise, meddling old notary, saw this, as he saw everything at which his nose pointed. He went to David, fortified himself with a great pinch of snuff, and said:

"Friend Mignot, I affixed the seal upon the marriage certificate of your father. It would distress me to be obliged to attest a paper signifying the bankruptcy of his son. But that is what you are coming to. I speak as an old friend. Now, listen to what I have to say. You have your heart set, I perceive, upon poetry. At Dreux, I have a friend, one Monsieur Bril – Georges Bril. He lives in a little cleared space in a houseful of books. He is a learned man; he visits Paris each year; he himself has written books. He will tell you when the catacombs were made, how they found out the names of the stars, and why the plover has a long bill. The meaning and the form of poetry is to him as intelligent as the baa of a sheep is to you. I will give you a letter to him, and you shall take him your poems and let him read them. Then you will know if you shall write more, or give your attention to your wife and business."

"Write the letter," said David, "I am sorry you did not speak of this sooner."

At sunrise the next morning he was on the road to Dreux with the precious roll of poems under his arm. At noon he wiped the dust from his feet at the door of Monsieur Bril. That learned man broke the seal of M. Papineau's letter, and sucked up its contents through his gleaming spectacles as the sun draws water. He took David inside to his study and sat him down upon a little island beat upon by a sea of books.

Monsieur Bril had a conscience. He flinched not even at a mass of manuscript the thickness of a finger length and rolled to an incorrigible curve. He broke the back of the roll against his knee and began to read. He slighted nothing; he bored into the lump as a worm into a nut, seeking for a kernel.

Meanwhile, David sat, marooned, trembling in the spray of so much literature. It roared in his ears. He held no chart or compass for voyaging in that sea. Half the world, he thought, must be writing books.

Monsieur Bril bored to the last page of the poems. Then he took off his spectacles, and wiped them with his handkerchief.

"My old friend, Papineau, is well?" he asked.

"In the best of health," said David.

"How many sheep have you, Monsieur Mignot?"

"Three hundred and nine, when I counted them yesterday. The flock has had ill fortune. To that number it has decreased from eight hundred and fifty."

"You have a wife and home, and lived in comfort. The sheep brought you plenty. You went into the fields with them and lived in the keen air and ate the sweet bread of contentment. You had but to be vigilant and recline there upon nature's breast, listening to the whistle of the blackbirds in the grove. Am I right thus far?"

"It was so," said David.

"I have read all your verses," continued Monsieur Bril, his eyes wandering about his sea of books as if he conned the horizon for a sail. "Look yonder, through that window, Monsieur Mignot; tell me what you see in that tree."

"I see a crow," said David, looking.

"There is a bird," said Monsieur Bril, "that shall assist me where I am disposed to shirk a duty. You know that bird, Monsieur Mignot; he is the philosopher of the air. He is happy through submission to his lot. None so merry or full-crawed as he with his whimsical eye and rollicking step. The fields yield him what he desires. He never grieves that his plumage is not gay, like the oriole's. And you have heard, Monsieur Mignot, the notes that nature has given him? Is the nightingale any happier, do you think?"

David rose to his feet. The crow cawed harshly from his tree.

"I thank you, Monsieur Bril," he said, slowly. "There was not, then, one nightingale among all those croaks?"

"I could not have missed it," said Monsieur Bril, with a sigh. "I read every word. Live your poetry, man; do not try to write it any more."

"I thank you," said David, again. "And now I will be going back to my sheep."

"If you would dine with me," said the man of books, "and overlook the smart of it, I will give you reasons at length."

"No," said the poet, "I must be back in the fields cawing at my sheep."

Back along the road to Vernoy he trudged with his poems under his arm. When he reached his village he turned into the shop of one Zeigler, a Jew out of Armenia, who sold anything that came to his hand.

"Friend," said David, "wolves from the forest harass my sheep on the hills. I must purchase firearms to protect them. What have you?"

"A bad day, this, for me, friend Mignot," said Zeigler, spreading his hands, "for I perceive that I must sell you a weapon that will not fetch a tenth of its value. Only last I week I bought from a peddler a wagon full of goods that he procured at a sale by a *commissionaire* of the crown. The sale was of the *château* and belongings of a great lord – I know not his title – who has been banished for conspiracy against the king. There are some choice firearms in the lot. This pistol – oh, a weapon fit for a prince! – it shall be only forty francs to you, friend Mignot – if I lose ten by the sale. But perhaps an arquebuse – "

"This will do," said David, throwing the money on the counter. "Is it charged?"

"I will charge it," said Zeigler. "And, for ten francs more, add a store of powder and ball."

David laid his pistol under his coat and walked to his cottage. Yvonne was not there. Of late she had taken to gadding much among the neighbours. But a fire was glowing in the kitchen stove. David opened the door of it and thrust his poems in upon the coals. As they blazed up they made a singing, harsh sound in the flue.

"The song of the crow!" said the poet.

He went up to his attic room and closed the door. So quiet was the village that a score of people heard the roar of the great pistol. They flocked thither, and up the stairs where the smoke, issuing, drew their notice.

The men laid the body of the poet upon his bed, awkwardly arranging it to conceal the torn plumage of the poor black crow. The women chattered in a luxury of zealous pity. Some of them ran to tell Yvonne.

M. Papineau, whose nose had brought him there among the first, picked up the weapon and ran his eye over its silver mountings with a mingled air of connoisseurship and grief.

"The arms," he explained, aside, to the *curé*, "and crest of Monseigneur, the Marquis de Beaupertuys."

II

THE GUARDIAN OF THE ACCOLADE

Not the least important of the force of the Weymouth Bank was Uncle Bushrod. Sixty years had Uncle Bushrod given of faithful service to the house of Weymouth as chattel, servitor, and friend. Of the colour of the mahogany bank furniture was Uncle Bushrod – thus dark was he externally; white as the uninked pages of the bank ledgers was his soul. Eminently pleasing to Uncle Bushrod would the comparison have been; for to him the only institution in existence worth considering was the Weymouth Bank, of which he was something between porter and generalissimo-in-charge.

Weymouth lay, dreamy and umbrageous, among the low foothills along the brow of a Southern valley. Three banks there were in Weymouthville. Two were hopeless, misguided enterprises, lacking the presence and prestige of a Weymouth to give them glory. The third was The Bank, managed by the Weymouths – and Uncle Bushrod. In the old Weymouth homestead – the red brick, white-porticoed mansion, the first to your right as you crossed Elder Creek, coming into town – lived Mr. Robert Weymouth (the president of the bank), his widowed daughter, Mrs. Vesey – called "Miss Letty" by every one – and her two children, Nan and Guy. There, also in a cottage on the grounds, resided Uncle Bushrod and Aunt Malindy, his wife. Mr. William Weymouth (the cashier of the bank) lived in a modern, fine house on the principal avenue.

Mr. Robert was a large, stout man, sixty-two years of age, with a smooth, plump face, long iron-gray hair and fiery blue eyes. He was high-tempered, kind, and generous, with a youthful smile and a formidable, stern voice that did not always mean what it sounded like. Mr. William was a milder man, correct in deportment and absorbed in business. The Weymouths formed The Family of Weymouthville, and were looked up to, as was their right of heritage.

Uncle Bushrod was the bank's trusted porter, messenger, vassal, and guardian. He carried a key to the vault, just as Mr. Robert and Mr. William did. Sometimes there was ten, fifteen, or twenty thousand dollars in sacked silver stacked on the vault floor. It was safe with Uncle Bushrod. He was a Weymouth in heart, honesty, and pride.

Of late Uncle Bushrod had not been without worry. It was on account of Marse Robert. For nearly a year Mr. Robert had been known to indulge in too much drink. Not enough, understand, to become tipsy, but the habit was getting a hold upon him, and every one was beginning to notice it. Half a dozen times a day he would leave the bank and step around to the Merchants and Planters' Hotel to take a drink. Mr. Robert's usual keen judgment and business capacity became a little impaired. Mr. William, a Weymouth, but not so rich in experience, tried to dam the inevitable backflow of the tide, but with incomplete success. The deposits in the Weymouth Bank dropped from six figures to five. Past-due paper began to accumulate, owing to injudicious loans. No one cared to address Mr. Robert on the subject of temperance. Many of his friends said that the cause of it had been the death of his wife some two years before. Others hesitated on account of Mr. Robert's quick temper, which was extremely apt to resent personal interference of such a nature. Miss Letty and the children noticed the change and grieved about it. Uncle Bushrod also worried, but he was one of those who would not have dared to remonstrate, although he and Marse Robert had been raised almost as companions. But there was a heavier shock coming to Uncle Bushrod than that caused by the bank president's toddies and juleps.

Mr. Robert had a passion for fishing, which he usually indulged whenever the season and business permitted. One day, when reports had been coming in relating to the bass and perch, he announced his intention of making a two or three days' visit to the lakes. He was going down, he said, to Reedy Lake with Judge Archinard, an old friend.

Now, Uncle Bushrod was treasurer of the Sons and Daughters of the Burning Bush. Every association he belonged to made him treasurer without hesitation. He stood AA1 in coloured circles. He was understood among them to be Mr. Bushrod Weymouth, of the Weymouth Bank.

The night following the day on which Mr. Robert mentioned his intended fishing-trip the old man woke up and rose from his bed at twelve o'clock, declaring he must go down to the bank and fetch the pass-book of the Sons and Daughters, which he had forgotten to bring home. The bookkeeper had balanced it for him that day, put the cancelled checks in it, and snapped two elastic bands around it. He put but one band around other pass-books.

Aunt Malindy objected to the mission at so late an hour, denouncing it as foolish and unnecessary, but Uncle Bushrod was not to be deflected from duty.

"I done told Sister Adaline Hoskins," he said, "to come by here for dat book to-morrer mawnin' at sebin o'clock, for to kyar' it to de meetin' of de bo'd of 'rangements, and dat book gwine to be here when she come."

So, Uncle Bushrod put on his old brown suit, got his thick hickory stick, and meandered through the almost deserted streets of Weymouthville. He entered the bank, unlocking the side door, and found the pass-book where he had left it, in the little back room used for consultations, where he always hung his coat. Looking about casually, he saw that everything was as he had left it, and was about to start for home when he was brought to a standstill by the sudden rattle of a key in the front door. Some one came quickly in, closed the door softly, and entered the counting-room through the door in the iron railing.

That division of the bank's space was connected with the back room by a narrow passageway, now in deep darkness.

Uncle Bushrod, firmly gripping his hickory stick, tiptoed gently up this passage until he could see the midnight intruder into the sacred precincts of the Weymouth Bank. One dim gas-jet burned there, but even in its nebulous light he perceived at once that the prowler was the bank's president.

Wondering, fearful, undecided what to do, the old coloured man stood motionless in the gloomy strip of hallway, and waited developments.

The vault, with its big iron door, was opposite him. Inside that was the safe, holding the papers of value, the gold and currency of the bank. On the floor of the vault was, perhaps, eighteen thousand dollars in silver.

The president took his key from his pocket, opened the vault and went inside, nearly closing the door behind him. Uncle Bushrod saw, through the narrow aperture, the flicker of a candle. In a minute or two – it seemed an hour to the watcher – Mr. Robert came out, bringing with him a large hand-satchel, handling it in a careful but hurried manner, as if fearful that he might be observed. With one hand he closed and locked the vault door.

With a reluctant theory forming itself beneath his wool, Uncle Bushrod waited and watched, shaking in his concealing shadow.

Mr. Robert set the satchel softly upon a desk, and turned his coat collar up about his neck and ears. He was dressed in a rough suit of gray, as if for travelling. He glanced with frowning intentness at the big office clock above the burning gas-jet, and then looked lingeringly about the bank – lingeringly and fondly, Uncle Bushrod thought, as one who bids farewell to dear and familiar scenes.

Now he caught up his burden again and moved promptly and softly out of the bank by the way he had come locking the front door behind him.

For a minute or longer Uncle Bushrod was as stone in his tracks. Had that midnight rifler of safes and vaults been any other on earth than the man he was, the old retainer would have rushed upon him and struck to save the Weymouth property. But now the watcher's soul was tortured by the poignant dread of something worse than mere robbery. He was seized by an accusing terror that said the Weymouth name and the Weymouth honour were about to be lost. Marse Robert robbing the bank! What else could it mean? The hour of the night, the stealthy visit to the vault, the satchel

brought forth full and with expedition and silence, the prowler's rough dress, his solicitous reading of the clock, and noiseless departure – what else could it mean?

And then to the turmoil of Uncle Bushrod's thoughts came the corroborating recollection of preceding events – Mr. Robert's increasing intemperance and consequent many moods of royal high spirits and stern tempers; the casual talk he had heard in the bank of the decrease in business and difficulty in collecting loans. What else could it all mean but that Mr. Robert Weymouth was an absconder – was about to fly with the bank's remaining funds, leaving Mr. William, Miss Letty, little Nan, Guy, and Uncle Bushrod to bear the disgrace?

During one minute Uncle Bushrod considered these things, and then he awoke to sudden determination and action.

"Lawd! Lawd!" he moaned aloud, as he hobbled hastily toward the side door. "Sech a come-off after all dese here years of big doin's and fine doin's. Scan'lous sights upon de yearth when de Weymouth fambly done turn out robbers and 'bezzlers! Time for Uncle Bushrod to clean out somebody's chicken-coop and eben matters up. Oh, Lawd! Marse Robert, you ain't gwine do dat. 'N Miss Letty an' dem chillun so proud and talkin' 'Weymouth, Weymouth,' all de time! I'm gwine to stop you ef I can. 'Spec you shoot Mr. Nigger's head off ef he fool wid you, but I'm gwine stop you ef I can."

Uncle Bushrod, aided by his hickory stick, impeded by his rheumatism, hurried down the street toward the railroad station, where the two lines touching Weymouthville met. As he had expected and feared, he saw there Mr. Robert, standing in the shadow of the building, waiting for the train. He held the satchel in his hand.

When Uncle Bushrod came within twenty yards of the bank president, standing like a huge, gray ghost by the station wall, sudden perturbation seized him. The rashness and audacity of the thing he had come to do struck him fully. He would have been happy could he have turned and fled from the possibilities of the famous Weymouth wrath. But again he saw, in his fancy, the white reproachful face of Miss Letty, and the distressed looks of Nan and Guy, should he fail in his duty and they question him as to his stewardship.

Braced by the thought, he approached in a straight line, clearing his throat and pounding with his stick so that he might be early recognized. Thus he might avoid the likely danger of too suddenly surprising the sometimes hasty Mr. Robert.

"Is that you, Bushrod?" called the clamant, clear voice of the gray ghost.

"Yes, suh, Marse Robert."

"What the devil are you doing out at this time of night?"

For the first time in his life, Uncle Bushrod told Marse Robert a falsehood. He could not repress it. He would have to circumlocute a little. His nerve was not equal to a direct attack.

"I done been down, suh, to see ol' Aunt M'ria Patterson. She taken sick in de night, and I kyar'ed her a bottle of M'lindy's medercine. Yes, suh."

"Humph!" said Robert. "You better get home out of the night air. It's damp. You'll hardly be worth killing to-morrow on account of your rheumatism. Think it'll be a clear day, Bushrod?"

"I 'low it will, suh. De sun sot red las' night."

Mr. Robert lit a cigar in the shadow, and the smoke looked like his gray ghost expanding and escaping into the night air. Somehow, Uncle Bushrod could barely force his reluctant tongue to the dreadful subject. He stood, awkward, shambling, with his feet upon the gravel and fumbling with his stick. But then, afar off – three miles away, at the Jimtown switch – he heard the faint whistle of the coming train, the one that was to transport the Weymouth name into the regions of dishonour and shame. All fear left him. He took off his hat and faced the chief of the clan he served, the great, royal, kind, lofty, terrible Weymouth – he bearded him there at the brink of the awful thing that was about to happen.

"Marse Robert," he began, his voice quivering a little with the stress of his feelings, "you 'member de day dey-all rode de tunnament at Oak Lawn? De day, suh, dat you win in de ridin', and you crown Miss Lucy de queen?"

"Tournament?" said Mr. Robert, taking his cigar from his mouth. "Yes, I remember very well the – but what the deuce are you talking about tournaments here at midnight for? Go 'long home, Bushrod. I believe you're sleep-walking."

"Miss Lucy tetch you on de shoulder," continued the old man, never heeding, "wid a s'ord, and say: 'I mek you a knight, Suh Robert – rise up, pure and fearless and widout reproach.' Dat what Miss Lucy say. Dat's been a long time ago, but me nor you ain't forgot it. And den dar's another time we ain't forgot – de time when Miss Lucy lay on her las' bed. She sent for Uncle Bushrod, and she say: 'Uncle Bushrod, when I die, I want you to take good care of Mr. Robert. Seem like' – so Miss Lucy say – 'he listen to you mo' dan to anybody else. He apt to be mighty fractious sometimes, and maybe he cuss you when you try to 'suade him but he need somebody what understand him to be 'round wid him. He am like a little child sometimes' – so Miss Lucy say, wid her eyes shinin' in her po', thin face – 'but he always been' – dem was her words – 'my knight, pure and fearless and widout reproach.'"

Mr. Robert began to mask, as was his habit, a tendency to soft-heartedness with a spurious anger.

"You – you old windbag!" he growled through a cloud of swirling cigar smoke. "I believe you are crazy. I told you to go home, Bushrod. Miss Lucy said that, did she? Well, we haven't kept the scutcheon very clear. Two years ago last week, wasn't it, Bushrod, when she died? Confound it! Are you going to stand there all night gabbing like a coffee-coloured gander?"

The train whistled again. Now it was at the water tank, a mile away.

"Marse Robert," said Uncle Bushrod, laying his hand on the satchel that the banker held. "For Gawd's sake, don' take dis wid you. I knows what's in it. I knows where you got it in de bank. Don' kyar' it wid you. Dey's big trouble in dat valise for Miss Lucy and Miss Lucy's child's chillun. Hit's bound to destroy de name of Weymouth and bow down dem dat own it wid shame and triberlation. Marse Robert, you can kill dis ole nigger ef you will, but don't take away dis 'er' valise. If I ever crosses over de Jordan, what I gwine to say to Miss Lucy when she ax me: 'Uncle Bushrod, wharfo' didn' you take good care of Mr. Robert?'"

Mr. Robert Weymouth threw away his cigar and shook free one arm with that peculiar gesture that always preceded his outbursts of irascibility. Uncle Bushrod bowed his head to the expected storm, but he did not flinch. If the house of Weymouth was to fall, he would fall with it. The banker spoke, and Uncle Bushrod blinked with surprise. The storm was there, but it was suppressed to the quietness of a summer breeze.

"Bushrod," said Mr. Robert, in a lower voice than he usually employed, "you have overstepped all bounds. You have presumed upon the leniency with which you have been treated to meddle unpardonably. So you know what is in this satchel! Your long and faithful service is some excuse, but – go home, Bushrod – not another word!"

But Bushrod grasped the satchel with a firmer hand. The headlight of the train was now lightening the shadows about the station. The roar was increasing, and folks were stirring about at the track side.

"Marse Robert, gimme dis 'er' valise. I got a right, suh, to talk to you dis 'er' way. I slaved for you and 'tended to you from a child up. I went th'ough de war as yo' body-servant tell we whipped de Yankees and sent 'em back to de No'th. I was at yo' weddin', and I was n' fur away when yo' Miss Letty was bawn. And Miss Letty's chillun, dey watches to-day for Uncle Bushrod when he come home ever' evenin'. I been a Weymouth, all 'cept in colour and entitlements. Both of us is old, Marse Robert. 'Tain't goin' to be long till we gwine to see Miss Lucy and has to give an account of our doin's. De ole nigger man won't be 'spected to say much mo' dan he done all he could by de fambly dat owned him. But de Weymouths, dey must say dey been livin' pure and fearless and widout reproach. Gimme dis

valise, Marse Robert – I'm gwine to hab it. I'm gwine to take it back to the bank and lock it up in de vault. I'm gwine to do Miss Lucy's biddin'. Turn 'er loose, Marse Robert."

The train was standing at the station. Some men were pushing trucks along the side. Two or three sleepy passengers got off and wandered away into the night. The conductor stepped to the gravel, swung his lantern and called: "Hello, Frank!" at some one invisible. The bell clanged, the brakes hissed, the conductor drawled: "All aboard!"

Mr. Robert released his hold on the satchel. Uncle Bushrod hugged it to his breast with both arms, as a lover clasps his first beloved.

"Take it back with you, Bushrod," said Mr. Robert, thrusting his hands into his pockets. "And let the subject drop – now mind! You've said quite enough. I'm going to take the train. Tell Mr. William I will be back on Saturday. Good night."

The banker climbed the steps of the moving train and disappeared in a coach. Uncle Bushrod stood motionless, still embracing the precious satchel. His eyes were closed and his lips were moving in thanks to the Master above for the salvation of the Weymouth honour. He knew Mr. Robert would return when he said he would. The Weymouths never lied. Nor now, thank the Lord! could it be said that they embezzled the money in banks.

Then awake to the necessity for further guardianship of Weymouth trust funds, the old man started for the bank with the redeemed satchel.

Three hours from Weymouthville, in the gray dawn, Mr. Robert alighted from the train at a lonely flag-station. Dimly he could see the figure of a man waiting on the platform, and the shape of a spring-waggon, team and driver. Half a dozen lengthy bamboo fishing-poles projected from the waggon's rear.

"You're here, Bob," said Judge Archinard, Mr. Robert's old friend and schoolmate. "It's going to be a royal day for fishing. I thought you said – why, didn't you bring along the stuff?"

The president of the Weymouth Bank took off his hat and rumbled his gray locks.

"Well, Ben, to tell you the truth, there's an infernally presumptuous old nigger belonging in my family that broke up the arrangement. He came down to the depot and vetoed the whole proceeding. He means all right, and – well, I reckon he *is* right. Somehow, he had found out what I had along – though I hid it in the bank vault and sneaked it out at midnight. I reckon he has noticed that I've been indulging a little more than a gentleman should, and he laid for me with some reaching arguments.

"I'm going to quit drinking," Mr. Robert concluded. "I've come to the conclusion that a man can't keep it up and be quite what he'd like to be – 'pure and fearless and without reproach' – that's the way old Bushrod quoted it."

"Well, I'll have to admit," said the judge, thoughtfully, as they climbed into the waggon, "that the old darkey's argument can't conscientiously be overruled."

"Still," said Mr. Robert, with a ghost of a sigh, "there was two quarts of the finest old silk-velvet Bourbon in that satchel you ever wet your lips with."

III

THE DISCOUNTERS OF MONEY

The spectacle of the money-caliphs of the present day going about Bagdad-on-the-Subway trying to relieve the wants of the people is enough to make the great Al Raschid turn Haroun in his grave. If not so, then the assertion should do so, the real caliph having been a wit and a scholar and therefore a hater of puns.

How properly to alleviate the troubles of the poor is one of the greatest troubles of the rich. But one thing agreed upon by all professional philanthropists is that you must never hand over any cash to your subject. The poor are notoriously temperamental; and when they get money they exhibit a strong tendency to spend it for stuffed olives and enlarged crayon portraits instead of giving it to the instalment man.

And still, old Haroun had some advantages as an eleemosynarian. He took around with him on his rambles his vizier, Giafar (a vizier is a composite of a chauffeur, a secretary of state, and a night-and-day bank), and old Uncle Mesrour, his executioner, who toted a snickersnee. With this entourage a caliphing tour could hardly fail to be successful. Have you noticed lately any newspaper articles headed, "What Shall We Do With Our Ex-Presidents?" Well, now, suppose that Mr. Carnegie could engage *him* and Joe Gans to go about assisting in the distribution of free libraries? Do you suppose any town would have had the hardihood to refuse one? That caliphalous combination would cause two libraries to grow where there had been only one set of E. P. Roe's works before.

But, as I said, the money-caliphs are handicapped. They have the idea that earth has no sorrow that dough cannot heal; and they rely upon it solely. Al Raschid administered justice, rewarding the deserving, and punished whomsoever he disliked on the spot. He was the originator of the short-story contest. Whenever he succoured any chance pick-up in the bazaars he always made the succouree tell the sad story of his life. If the narrative lacked construction, style, and *esprit* he commanded his vizier to dole him out a couple of thousand ten-dollar notes of the First National Bank of the Bosphorus, or else gave him a soft job as Keeper of the Bird Seed for the Bulbuls in the Imperial Gardens. If the story was a cracker-jack, he had Mesrour, the executioner, whack off his head. The report that Haroun Al Raschid is yet alive and is editing the magazine that your grandmother used to subscribe for lacks confirmation.

And now follows the Story of the Millionaire, the Inefficacious Increment, and the Babes Drawn from the Wood.

Young Howard Pilkins, the millionaire, got his money ornithologically. He was a shrewd judge of storks, and got in on the ground floor at the residence of his immediate ancestors, the Pilkins Brewing Company. For his mother was a partner in the business. Finally old man Pilkins died from a torpid liver, and then Mrs. Pilkins died from worry on account of torpid delivery-waggons – and there you have young Howard Pilkins with 4,000,000; and a good fellow at that. He was an agreeable, modestly arrogant young man, who implicitly believed that money could buy anything that the world had to offer. And Bagdad-on-the-Subway for a long time did everything possible to encourage his belief.

But the Rat-trap caught him at last; he heard the spring snap, and found his heart in a wire cage regarding a piece of cheese whose other name was Alice von der Ruysling.

The Von der Ruyslins still live in that little square about which so much has been said, and in which so little has been done. To-day you hear of Mr. Tilden's underground passage, and you hear Mr. Gould's elevated passage, and that about ends the noise in the world made by Gramercy Square. But once it was different. The Von der Ruyslins live there yet, and they received *the first key ever made to Gramercy Park*.

You shall have no description of Alice v. d. R. Just call up in your mind the picture of your own Maggie or Vera or Beatrice, straighten her nose, soften her voice, tone her down and then tone her up, make her beautiful and unattainable – and you have a faint dry-point etching of Alice. The family owned a crumbly brick house and a coachman named Joseph in a coat of many colours, and a horse so old that he claimed to belong to the order of the Perissodactyla, and had toes instead of hoofs. In the year 1898 the family had to buy a new set of harness for the Perissodactyl. Before using it they made Joseph smear it over with a mixture of ashes and soot. It was the Von der Ruysling family that bought the territory between the Bowery and East River and Rivington Street and the Statue of Liberty, in the year 1649, from an Indian chief for a quart of passementerie and a pair of Turkey-red portières designed for a Harlem flat. I have always admired that Indian's perspicacity and good taste. All this is merely to convince you that the Von der Ruyslings were exactly the kind of poor aristocrats that turn down their noses at people who have money. Oh, well, I don't mean that; I mean people who have *just* money.

One evening Pilkins went down to the red brick house in Gramercy Square, and made what he thought was a proposal to Alice v. d. R. Alice, with her nose turned down, and thinking of his money, considered it a proposition, and refused it and him. Pilkins, summoning all his resources as any good general would have done, made an indiscreet references to the advantages that his money would provide. That settled it. The lady turned so cold that Walter Wellman himself would have waited until spring to make a dash for her in a dog-sled.

But Pilkins was something of a sport himself. You can't fool all the millionaires every time the ball drops on the Western Union Building.

"If, at any time," he said to A. v. d. R., "you feel that you would like to reconsider your answer, send me a rose like that."

Pilkins audaciously touched a Jacque rose that she wore loosely in her hair.

"Very well," said she. "And when I do, you will understand by it that either you or I have learned something new about the purchasing power of money. You've been spoiled, my friend. No, I don't think I could marry you. To-morrow I will send you back the presents you have given me."

"Presents!" said Pilkins in surprise. "I never gave you a present in my life. I would like to see a full-length portrait of the man that you would take a present from. Why, you never would let me send you flowers or candy or even art calendars."

"You've forgotten," said Alice v. d. R., with a little smile. "It was a long time ago when our families were neighbours. You were seven, and I was trundling my doll on the sidewalk. You have me a little gray, hairy kitten, with shoe-buttony eyes. Its head came off and it was full of candy. You paid five cents for it – you told me so. I haven't the candy to return to you – I hadn't developed a conscience at three, so I ate it. But I have the kitten yet, and I will wrap it up neatly to-night and send it to you to-morrow."

Beneath the lightness of Alice v. d. R.'s talk the steadfastness of her rejection showed firm and plain. So there was nothing left for him but to leave the crumbly red brick house, and be off with his abhorred millions.

On his way back, Pilkins walked through Madison Square. The hour hand of the clock hung about eight; the air was stingingly cool, but not at the freezing point. The dim little square seemed like a great, cold, unroofed room, with its four walls of houses, spangled with thousands of insufficient lights. Only a few loiterers were huddled here and there on the benches.

But suddenly Pilkins came upon a youth sitting brave and, as if conflicting with summer sultriness, coatless, his white shirt-sleeves conspicuous in the light from the globe of an electric. Close to his side was a girl, smiling, dreamy, happy. Around her shoulders was, palpably, the missing coat of the cold-defying youth. It appeared to be a modern panorama of the Babes in the Wood, revised and brought up to date, with the exception that the robins hadn't turned up yet with the protecting leaves.

With delight the money-caliphs view a situation that they think is relievable while you wait.

Pilkins sat on the bench, one seat removed from the youth. He glanced cautiously and saw (as men do see; and women – oh! never can) that they were of the same order.

Pilkins leaned over after a short time and spoke to the youth, who answered smilingly, and courteously. From general topics the conversation concentrated to the bed-rock of grim personalities. But Pilkins did it as delicately and heartily as any caliph could have done. And when it came to the point, the youth turned to him, soft-voiced and with his undiminished smile.

"I don't want to seem unappreciative, old man," he said, with a youth's somewhat too-early spontaneity of address, "but, you see, I can't accept anything from a stranger. I know you're all right, and I'm tremendously obliged, but I couldn't think of borrowing from anybody. You see, I'm Marcus Clayton – the Claytons of Roanoke County, Virginia, you know. The young lady is Miss Eva Bedford – I reckon you've heard of the Bedfords. She's seventeen and one of the Bedfords of Bedford County. We've eloped from home to get married, and we wanted to see New York. We got in this afternoon. Somebody got my pocketbook on the ferry-boat, and I had only three cents in change outside of it. I'll get some work somewhere to-morrow, and we'll get married."

"But, I say, old man," said Pilkins, in confidential low tones, "you can't keep the lady out here in the cold all night. Now, as for hotels – "

"I told you," said the youth, with a broader smile, "that I didn't have but three cents. Besides, if I had a thousand, we'd have to wait here until morning. You can understand that, of course. I'm much obliged, but I can't take any of your money. Miss Bedford and I have lived an outdoor life, and we don't mind a little cold. I'll get work of some kind to-morrow. We've got a paper bag of cakes and chocolates, and we'll get along all right."

"Listen," said the millionaire, impressively. "My name is Pilkins, and I'm worth several million dollars. I happen to have in my pockets about \$800 or \$900 in cash. Don't you think you are drawing it rather fine when you decline to accept as much of it as will make you and the young lady comfortable at least for the night?"

"I can't say, sir, that I do think so," said Clayton of Roanoke County. "I've been raised to look at such things differently. But I'm mightily obliged to you, just the same."

"Then you force me to say good night," said the millionaire.

Twice that day had his money been scorned by simple ones to whom his dollars had appeared as but tin tobacco-tags. He was no worshipper of the actual minted coin or stamped paper, but he had always believed in its almost unlimited power to purchase.

Pilkins walked away rapidly, and then turned abruptly and returned to the bench where the young couple sat. He took off his hat and began to speak. The girl looked at him with the same sprightly, glowing interest that she had been giving to the lights and statuary and sky-reaching buildings that made the old square seem so far away from Bedford County.

"Mr. – er – Roanoke," said Pilkins, "I admire your – your indepen – your idiocy so much that I'm going to appeal to your chivalry. I believe that's what you Southerners call it when you keep a lady sitting outdoors on a bench on a cold night just to keep your old, out-of-date pride going. Now, I've a friend – a lady – whom I have known all my life – who lives a few blocks from here – with her parents and sisters and aunts, and all that kind of endorsement, of course. I am sure this lady would be happy and pleased to put up – that is, to have Miss – er – Bedford give her the pleasure of having her as a guest for the night. Don't you think, Mr. Roanoke, of – er – Virginia, that you could unbend your prejudices that far?"

Clayton of Roanoke rose and held out his hand.

"Old man," he said, "Miss Bedford will be much pleased to accept the hospitality of the lady you refer to."

He formally introduced Mr. Pilkins to Miss Bedford. The girl looked at him sweetly and comfortably. "It's a lovely evening, Mr. Pilkins – don't you think so?" she said slowly.

Pilkins conducted them to the crumbly red brick house of the Von der Ruyslings. His card brought Alice downstairs wondering. The runaways were sent into the drawing-room, while Pilkins told Alice all about it in the hall.

"Of course, I will take her in," said Alice. "Haven't those Southern girls a thoroughbred air? Of course, she will stay here. You will look after Mr. Clayton, of course."

"Will I?" said Pilkins, delightedly. "Oh yes, I'll look after him! As a citizen of New York, and therefore a part owner of its public parks, I'm going to extend to him the hospitality of Madison Square to-night. He's going to sit there on a bench till morning. There's no use arguing with him. Isn't he wonderful? I'm glad you'll look after the little lady, Alice. I tell you those Babes in the Wood made my – that is, er – made Wall Street and the Bank of England look like penny arcades."

Miss Von der Ruysling whisked Miss Bedford of Bedford County up to restful regions upstairs. When she came down, she put an oblong small pasteboard box into Pilkins' hands.

"Your present," she said, "that I am returning to you."

"Oh, yes, I remember," said Pilkins, with a sigh, "the woolly kitten."

He left Clayton on a park bench, and shook hands with him heartily.

"After I get work," said the youth, "I'll look you up. Your address is on your card, isn't it? Thanks. Well, good night. I'm awfully obliged to you for your kindness. No, thanks, I don't smoke. Good night."

In his room, Pilkins opened the box and took out the staring, funny kitten, long ago ravaged of his candy and minus one shoe-button eye. Pilkins looked at it sorrowfully.

"After all," he said, "I don't believe that just money alone will –"

And then he gave a shout and dug into the bottom of the box for something else that had been the kitten's resting-place – a crushed but red, red, fragrant, glorious, promising Jacqueminot rose.

IV

THE ENCHANTED PROFILE

There are few Caliphesses. Women are Scheherazades by birth, predilection, instinct, and arrangement of the vocal cords. The thousand and one stories are being told every day by hundreds of thousands of viziers' daughters to their respective sultans. But the bowstring will get some of 'em yet if they don't watch out.

I heard a story, though, of one lady Caliph. It isn't precisely an Arabian Nights story, because it brings in Cinderella, who flourished her dishrag in another epoch and country. So, if you don't mind the mixed dates (which seem to give it an Eastern flavour, after all), we'll get along.

In New York there is an old, old hotel. You have seen woodcuts of it in the magazines. It was built – let's see – at a time when there was nothing above Fourteenth Street except the old Indian trail to Boston and Hammerstein's office. Soon the old hostelry will be torn down. And, as the stout walls are riven apart and the bricks go roaring down the chutes, crowds of citizens will gather at the nearest corners and weep over the destruction of a dear old landmark. Civic pride is strongest in New Bagdad; and the wettest weeper and the loudest howler against the iconoclasts will be the man (originally from Terre Haute) whose fond memories of the old hotel are limited to his having been kicked out from its free-lunch counter in 1873.

At this hotel always stopped Mrs. Maggie Brown. Mrs. Brown was a bony woman of sixty, dressed in the rustiest black, and carrying a handbag made, apparently, from the hide of the original animal that Adam decided to call an alligator. She always occupied a small parlour and bedroom at the top of the hotel at a rental of two dollars per day. And always, while she was there, each day came hurrying to see her many men, sharp-faced, anxious-looking, with only seconds to spare. For Maggie Brown was said to be the third richest woman in the world; and these solicitous gentlemen were only the city's wealthiest brokers and business men seeking trifling loans of half a dozen millions or so from the dingy old lady with the prehistoric handbag.

The stenographer and typewriter of the Acropolis Hotel (there! I've let the name of it out!) was Miss Ida Bates. She was a hold-over from the Greek classics. There wasn't a flaw in her looks. Some old-timer paying his regards to a lady said: "To have loved her was a liberal education." Well, even to have looked over the black hair and neat white shirtwaist of Miss Bates was equal to a full course in any correspondence school in the country. She sometimes did a little typewriting for me, and, as she refused to take the money in advance, she came to look upon me as something of a friend and protégé. She had unfailing kindness and a good nature; and not even a white-lead drummer or a fur importer had ever dared to cross the dead line of good behaviour in her presence. The entire force of the Acropolis, from the owner, who lived in Vienna, down to the head porter, who had been bedridden for sixteen years, would have sprung to her defence in a moment.

One day I walked past Miss Bates's little sanctum Remingtonium, and saw in her place a black-haired unit – unmistakably a person – pounding with each of her forefingers upon the keys. Musing on the mutability of temporal affairs, I passed on. The next day I went on a two weeks' vacation. Returning, I strolled through the lobby of the Acropolis, and saw, with a little warm glow of auld lang syne, Miss Bates, as Grecian and kind and flawless as ever, just putting the cover on her machine. The hour for closing had come; but she asked me in to sit for a few minutes in the dictation chair. Miss Bates explained her absence from and return to the Acropolis Hotel in words identical with or similar to these following:

"Well, Man, how are the stories coming?"

"Pretty regularly," said I. "About equal to their going."

"I'm sorry," said she. "Good typewriting is the main thing in a story. You've missed me, haven't you?"

"No one," said I, "whom I have ever known knows as well as you do how to space properly belt buckles, semi-colons, hotel guests, and hairpins. But you've been away, too. I saw a package of peppermint-pepsin in your place the other day."

"I was going to tell you all about it," said Miss Bates, "if you hadn't interrupted me."

"Of course, you know about Maggie Brown, who stops here. Well, she's worth \$40,000,000. She lives in Jersey in a ten-dollar flat. She's always got more cash on hand than half a dozen business candidates for vice-president. I don't know whether she carries it in her stocking or not, but I know she's mighty popular down in the part of town where they worship the golden calf."

"Well, about two weeks ago, Mrs. Brown stops at the door and rubbers at me for ten minutes. I'm sitting with my side to her, striking off some manifold copies of a copper-mine proposition for a nice old man from Tonopah. But I always see everything all around me. When I'm hard at work I can see things through my side-combs; and I can leave one button unbuttoned in the back of my shirtwaist and see who's behind me. I didn't look around, because I make from eighteen to twenty dollars a week, and I didn't have to."

"That evening at knocking-off time she sends for me to come up to her apartment. I expected to have to typewrite about two thousand words of notes-of-hand, liens, and contracts, with a ten-cent tip in sight; but I went. Well, Man, I was certainly surprised. Old Maggie Brown had turned human."

"'Child,' says she, 'you're the most beautiful creature I ever saw in my life. I want you to quit your work and come and live with me. I've no kith or kin,' says she, 'except a husband and a son or two, and I hold no communication with any of 'em. They're extravagant burdens on a hard-working woman. I want you to be a daughter to me. They say I'm stingy and mean, and the papers print lies about my doing my own cooking and washing. It's a lie,' she goes on. 'I put my washing out, except the handkerchiefs and stockings and petticoats and collars, and light stuff like that. I've got forty million dollars in cash and stocks and bonds that are as negotiable as Standard Oil, preferred, at a church fair. I'm a lonely old woman and I need companionship. You're the most beautiful human being I ever saw,' says she. 'Will you come and live with me? I'll show 'em whether I can spend money or not,' she says."

"Well, Man, what would you have done? Of course, I fell to it. And, to tell you the truth, I began to like old Maggie. It wasn't all on account of the forty millions and what she could do for me. I was kind of lonesome in the world too. Everybody's got to have somebody they can explain to about the pain in their left shoulder and how fast patent-leather shoes wear out when they begin to crack. And you can't talk about such things to men you meet in hotels – they're looking for just such openings."

"So I gave up my job in the hotel and went with Mrs. Brown. I certainly seemed to have a mash on her. She'd look at me for half an hour at a time when I was sitting, reading, or looking at the magazines."

"One time I says to her: 'Do I remind you of some deceased relative or friend of your childhood, Mrs. Brown? I've noticed you give me a pretty good optical inspection from time to time.'"

"'You have a face,' she says, 'exactly like a dear friend of mine – the best friend I ever had. But I like you for yourself, child, too,' she says."

"And say, Man, what do you suppose she did? Loosened up like a Marcel wave in the surf at Coney. She took me to a swell dressmaker and gave her *a la carte* to fit me out – money no object. They were rush orders, and madame locked the front door and put the whole force to work."

"Then we moved to – where do you think? – no; guess again – that's right – the Hotel Bonton. We had a six-room apartment; and it cost \$100 a day. I saw the bill. I began to love that old lady."

"And then, Man, when my dresses began to come in – oh, I won't tell you about 'em! you couldn't understand. And I began to call her Aunt Maggie. You've read about Cinderella, of course. Well, what Cinderella said when the prince fitted that 3½ A on her foot was a hard-luck story compared to the things I told myself."

"Then Aunt Maggie says she is going to give me a coming-out banquet in the Bonton that'll make moving Vans of all the old Dutch families on Fifth Avenue.

"I've been out before, Aunt Maggie,' says I. 'But I'll come out again. But you know,' says I, 'that this is one of the swellest hotels in the city. And you know – pardon me – that it's hard to get a bunch of notables together unless you've trained for it.'

"Don't fret about that, child,' says Aunt Maggie. 'I don't send out invitations – I issue orders. I'll have fifty guests here that couldn't be brought together again at any reception unless it were given by King Edward or William Travers Jerome. They are men, of course, and all of 'em either owe me money or intend to. Some of their wives won't come, but a good many will.'

"Well, I wish you could have been at that banquet. The dinner service was all gold and cut glass. There were about forty men and eight ladies present besides Aunt Maggie and I. You'd never have known the third richest woman in the world. She had on a new black silk dress with so much passementerie on it that it sounded exactly like a hailstorm I heard once when I was staying all night with a girl that lived in a top-floor studio.

"And my dress! – say, Man, I can't waste the words on you. It was all hand-made lace – where there was any of it at all – and it cost \$300. I saw the bill. The men were all bald-headed or white-whiskered, and they kept up a running fire of light repartee about 3-per cents. and Bryan and the cotton crop.

"On the left of me was something that talked like a banker, and on my right was a young fellow who said he was a newspaper artist. He was the only – well, I was going to tell you.

"After the dinner was over Mrs. Brown and I went up to the apartment. We had to squeeze our way through a mob of reporters all the way through the halls. That's one of the things money does for you. Say, do you happen to know a newspaper artist named Lathrop – a tall man with nice eyes and an easy way of talking? No, I don't remember what paper he works on. Well, all right.

"When we got upstairs Mrs. Brown telephones for the bill right away. It came, and it was \$600. I saw the bill. Aunt Maggie fainted. I got her on a lounge and opened the bead-work.

"Child,' says she, when she got back to the world, 'what was it? A raise of rent or an income-tax?'

"Just a little dinner,' says I. 'Nothing to worry about – hardly a drop in the bucket-shop. Sit up and take notice – a dispossession notice, if there's no other kind.'

"But say, Man, do you know what Aunt Maggie did? She got cold feet! She hustled me out of that Hotel Bonton at nine the next morning. We went to a rooming-house on the lower West Side. She rented one room that had water on the floor below and light on the floor above. After we got moved all you could see in the room was about \$1,500 worth of new swell dresses and a one-burner gas-stove.

"Aunt Maggie had had a sudden attack of the hedges. I guess everybody has got to go on a spree once in their life. A man spends his on highballs, and a woman gets woozy on clothes. But with forty million dollars – say, I'd like to have a picture of – but, speaking of pictures, did you ever run across a newspaper artist named Lathrop – a tall – oh, I asked you that before, didn't I? He was mighty nice to me at the dinner. His voice just suited me. I guess he must have thought I was to inherit some of Aunt Maggie's money.

"Well, Mr. Man, three days of that light-housekeeping was plenty for me. Aunt Maggie was affectionate as ever. She'd hardly let me get out of her sight. But let me tell you. She was a hedger from Hedgersville, Hedger County. Seventy-five cents a day was the limit she set. We cooked our own meals in the room. There I was, with a thousand dollars' worth of the latest things in clothes, doing stunts over a one-burner gas-stove.

"As I say, on the third day I flew the coop. I couldn't stand for throwing together a fifteen-cent kidney stew while wearing, at the same time, a \$150 house-dress, with Valenciennes lace insertion. So I goes into the closet and puts on the cheapest dress Mrs. Brown had bought for me – it's the one I've got on now – not so bad for \$75, is it? I'd left all my own clothes in my sister's flat in Brooklyn.

"Mrs. Brown, formerly "Aunt Maggie,"" says I to her, 'I'm going to extend my feet alternately, one after the other, in such a manner and direction that this tenement will recede from me in the quickest possible time. I am no worshipper of money,' says I, 'but there are some things I can't stand. I can stand the fabulous monster that I've read about that blows hot birds and cold bottles with the same breath. But I can't stand a quitter,' says I. 'They say you've got forty million dollars – well, you'll never have any less. And I was beginning to like you, too,' says I.

"Well, the late Aunt Maggie kicks till the tears flow. She offers to move into a swell room with a two-burner stove and running water.

"I've spent an awful lot of money, child,' says she. 'We'll have to economize for a while. You're the most beautiful creature I ever laid eyes on,' she says, 'and I don't want you to leave me.'

"Well, you see me, don't you? I walked straight to the Acropolis and asked for my job back, and I got it. How did you say your writings were getting along? I know you've lost out some by not having me to type 'em. Do you ever have 'em illustrated? And, by the way, did you ever happen to know a newspaper artist – oh, shut up! I know I asked you before. I wonder what paper he works on? It's funny, but I couldn't help thinking that he wasn't thinking about the money he might have been thinking I was thinking I'd get from old Maggie Brown. If I only knew some of the newspaper editors I'd – "

The sound of an easy footstep came from the doorway. Ida Bates saw who it was with her back-hair comb. I saw her turn pink, perfect statue that she was – a miracle that I share with Pygmalion only.

"Am I excusable?" she said to me – adorable petitioner that she became. "It's – it's Mr. Lathrop. I wonder if it really wasn't the money – I wonder, if after all, he – "

Of course, I was invited to the wedding. After the ceremony I dragged Lathrop aside.

"You are an artist," said I, "and haven't figured out why Maggie Brown conceived such a strong liking for Miss Bates – that was? Let me show you."

The bride wore a simple white dress as beautifully draped as the costumes of the ancient Greeks. I took some leaves from one of the decorative wreaths in the little parlour, and made a chaplet of them, and placed them on née Bates' shining chestnut hair, and made her turn her profile to her husband.

"By jingo!" said he. "Isn't Ida's a dead ringer for the lady's head on the silver dollar?"

V

"NEXT TO READING MATTER"

He compelled my interest as he stepped from the ferry at Desbrosses Street. He had the air of being familiar with hemispheres and worlds, and of entering New York as the lord of a demesne who revisited it in after years of absence. But I thought that, with all his air, he had never before set foot on the slippery cobblestones of the City of Too Many Caliphs.

He wore loose clothes of a strange bluish drab colour, and a conservative, round Panama hat without the cock-a-loop indentations and cants with which Northern fanciers disfigure the tropic head-gear. Moreover, he was the homeliest man I have ever seen. His ugliness was less repellent than startling – arising from a sort of Lincolnian ruggedness and irregularity of feature that spellbound you with wonder and dismay. So may have looked afrites or the shapes metamorphosed from the vapour of the fisherman's vase. As he afterward told me, his name was Judson Tate; and he may as well be called so at once. He wore his green silk tie through a topaz ring; and he carried a cane made of the vertebræ of a shark.

Judson Tate accosted me with some large and casual inquiries about the city's streets and hotels, in the manner of one who had but for the moment forgotten the trifling details. I could think of no reason for disparaging my own quiet hotel in the downtown district; so the mid-morning of the night found us already victualed and drunked (at my expense), and ready to be chaired and tobaccoed in a quiet corner of the lobby.

There was something on Judson Tate's mind, and, such as it was, he tried to convey it to me. Already he had accepted me as his friend; and when I looked at his great, snuff-brown first-mate's hand, with which he brought emphasis to his periods, within six inches of my nose, I wondered if, by any chance, he was as sudden in conceiving enmity against strangers.

When this man began to talk I perceived in him a certain power. His voice was a persuasive instrument, upon which he played with a somewhat specious but effective art. He did not try to make you forget his ugliness; he flaunted it in your face and made it part of the charm of his speech. Shutting your eyes, you would have trailed after this rat-catcher's pipes at least to the walls of Hamelin. Beyond that you would have had to be more childish to follow. But let him play his own tune to the words set down, so that if all is too dull, the art of music may bear the blame.

"Women," said Judson Tate, "are mysterious creatures."

My spirits sank. I was not there to listen to such a world-old hypothesis – to such a time-worn, long-ago-refuted, bald, feeble, illogical, vicious, patent sophistry – to an ancient, baseless, wearisome, ragged, unfounded, insidious, falsehood originated by women themselves, and by them insinuated, foisted, thrust, spread, and ingeniously promulgated into the ears of mankind by underhanded, secret and deceptive methods, for the purpose of augmenting, furthering, and reinforcing their own charms and designs.

"Oh, I don't know!" said I, vernacularly.

"Have you ever heard of Oratama?" he asked.

"Possibly," I answered. "I seem to recall a toe dancer – or a suburban addition – or was it a perfume? – of some such name."

"It is a town," said Judson Tate, "on the coast of a foreign country of which you know nothing and could understand less. It is a country governed by a dictator and controlled by revolutions and insubordination. It was there that a great life-drama was played, with Judson Tate, the homeliest man in America, and Fergus McMahan, the handsomest adventurer in history or fiction, and Señorita Anabela Zamora, the beautiful daughter of the alcalde of Oratama, as chief actors. And, another thing – nowhere else on the globe except in the department of Trienta y tres in Uruguay does the

chuchula plant grow. The products of the country I speak of are valuable woods, dyestuffs, gold, rubber, ivory, and cocoa."

"I was not aware," said I, "that South America produced any ivory."

"There you are twice mistaken," said Judson Tate, distributing the words over at least an octave of his wonderful voice. "I did not say that the country I spoke of was in South America – I must be careful, my dear man; I have been in politics there, you know. But, even so – I have played chess against its president with a set carved from the nasal bones of the tapir – one of our native specimens of the order of *perissodactyle ungulates* inhabiting the Cordilleras – which was as pretty ivory as you would care to see.

"But is was of romance and adventure and the ways of women that was I going to tell you, and not of zoölogical animals.

"For fifteen years I was the ruling power behind old Sancho Benavides, the Royal High Thumbscrew of the republic. You've seen his picture in the papers – a mushy black man with whiskers like the notes on a Swiss music-box cylinder, and a scroll in his right hand like the ones they write births on in the family Bible. Well, that chocolate potentate used to be the biggest item of interest anywhere between the colour line and the parallels of latitude. It was three throws, horses, whether he was to wind up in the Hall of Fame or the Bureau of Combustibles. He'd have been sure called the Roosevelt of the Southern Continent if it hadn't been that Grover Cleveland was President at the time. He'd hold office a couple of terms, then he'd sit out for a hand – always after appointing his own successor for the interims.

"But it was not Benavides, the Liberator, who was making all this fame for himself. Not him. It was Judson Tate. Benavides was only the chip over the bug. I gave him the tip when to declare war and increase import duties and wear his state trousers. But that wasn't what I wanted to tell you. How did I get to be It? I'll tell you. Because I'm the most gifted talker that ever made vocal sounds since Adam first opened his eyes, pushed aside the smelling-salts, and asked: 'Where am I?'

"As you observe, I am about the ugliest man you ever saw outside the gallery of photographs of the New England early Christian Scientists. So, at an early age, I perceived that what I lacked in looks I must make up in eloquence. That I've done. I get what I go after. As the back-stop and still small voice of old Benavides I made all the great historical powers-behind-the-throne, such as Talleyrand, Mrs. de Pompadour, and Loeb, look as small as the minority report of a Duma. I could talk nations into or out of debt, harangue armies to sleep on the battlefield, reduce insurrections, inflammations, taxes, appropriations or surpluses with a few words, and call up the dogs of war or the dove of peace with the same bird-like whistle. Beauty and epaulettes and curly moustaches and Grecian profiles in other men were never in my way. When people first look at me they shudder. Unless they are in the last stages of *angina pectoris* they are mine in ten minutes after I begin to talk. Women and men – I win 'em as they come. Now, you wouldn't think women would fancy a man with a face like mine, would you?"

"Oh, yes, Mr. Tate," said I. "History is bright and fiction dull with homely men who have charmed women. There seems – "

"Pardon me," interrupted Judson Tate, "but you don't quite understand. You have yet to hear my story.

"Fergus McMahan was a friend of mine in the capital. For a handsome man I'll admit he was the duty-free merchandise. He had blond curls and laughing blue eyes and was featured regular. They said he was a ringer for the statue they call Herr Mees, the god of speech and eloquence resting in some museum at Rome. Some German anarchist, I suppose. They are always resting and talking.

"But Fergus was no talker. He was brought up with the idea that to be beautiful was to make good. His conversation was about as edifying as listening to a leak dropping in a tin dish-pan at the head of the bed when you want to go to sleep. But he and me got to be friends – maybe because we was so opposite, don't you think? Looking at the Hallowe'en mask that I call my face when I'm

shaving seemed to give Fergus pleasure; and I'm sure that whenever I heard the feeble output of throat noises that he called conversation I felt contented to be a gargoyle with a silver tongue.

"One time I found it necessary to go down to this coast town of Oratama to straighten out a lot of political unrest and chop off a few heads in the customs and military departments. Fergus, who owned the ice and sulphur-match concessions of the republic, says he'll keep me company.

"So, in a jangle of mule-train bells, we gallops into Oratama, and the town belonged to us as much as Long Island Sound doesn't belong to Japan when T. R. is at Oyster Bay. I say us; but I mean me. Everybody for four nations, two oceans, one bay and isthmus, and five archipelagoes around had heard of Judson Tate. Gentleman adventurer, they called me. I had been written up in five columns of the yellow journals, 40,000 words (with marginal decorations) in a monthly magazine, and a stickful on the twelfth page of the *New York Times*. If the beauty of Fergus McMahan gained any part of our reception in Oratama, I'll eat the price-tag in my Panama. It was me that they hung out paper flowers and palm branches for. I am not a jealous man; I am stating facts. The people were Nebuchadnezzars; they bit the grass before me; there was no dust in the town for them to bite. They bowed down to Judson Tate. They knew that I was the power behind Sancho Benavides. A word from me was more to them than a whole deckle-edged library from East Aurora in sectional bookcases was from anybody else. And yet there are people who spend hours fixing their faces – rubbing in cold cream and massaging the muscles (always toward the eyes) and taking in the slack with tincture of benzoin and electrolyzing moles – to what end? Looking handsome. Oh, what a mistake! It's the larynx that the beauty doctors ought to work on. It's words more than warts, talk more than talcum, palaver more than powder, blarney more than bloom that counts – the phonograph instead of the photograph. But I was going to tell you.

"The local Astors put me and Fergus up at the Centipede Club, a frame building built on posts sunk in the surf. The tide's only nine inches. The Little Big High Low Jack-in-the-game of the town came around and kowtowed. Oh, it wasn't to Herr Mees. They had heard about Judson Tate.

"One afternoon me and Fergus McMahan was sitting on the seaward gallery of the Centipede, drinking iced rum and talking.

"'Judson,' says Fergus, 'there's an angel in Oratama.'

"'So long,' says I, 'as it ain't Gabriel, why talk as if you had heard a trump blow?'

"'It's the Señorita Anabela Zamora,' says Fergus. 'She's – she's – she's as lovely as – as hell!'

"'Bravo!' says I, laughing heartily. 'You have a true lover's eloquence to paint the beauties of your inamorata. You remind me,' says I, 'of Faust's wooing of Marguerite – that is, if he wooed her after he went down the trap-door of the stage.'

"'Judson,' says Fergus, 'you know you are as beautiless as a rhinoceros. You can't have any interest in women. I'm awfully gone in Miss Anabela. And that's why I'm telling you.'

"'Oh, *seguramente*,' says I. 'I know I have a front elevation like an Aztec god that guards a buried treasure that never did exist in Jefferson County, Yucatan. But there are compensations. For instance, I am It in this country as far as the eye can reach, and then a few perches and poles. And again,' says I, 'when I engage people in a set-to of oral, vocal, and laryngeal utterances, I do not usually confine my side of the argument to what may be likened to a cheap phonographic reproduction of the ravings of a jellyfish.'

"'Oh, I know,' says Fergus, amiable, 'that I'm not handy at small talk. Or large, either. That's why I'm telling you. I want you to help me.'

"'How can I do it?' I asked.

"'I have subsidized,' says Fergus, 'the services of Señorita Anabela's duenna, whose name is Francesca. You have a reputation in this country, Judson,' says Fergus, 'of being a great man and a hero.'

"'I have,' says I. 'And I deserve it.'

"'And I,' says Fergus, 'am the best-looking man between the arctic circle and antarctic ice pack.'

"'With limitations,' says I, 'as to physiognomy and geography, I freely concede you to be.'

"'Between the two of us,' says Fergus, 'we ought to land the Señorita Anabela Zamora. The lady, as you know, is of an old Spanish family, and further than looking at her driving in the family *carruaje* of afternoons around the plaza, or catching a glimpse of her through a barred window of evenings, she is as unapproachable as a star.'

"'Land her for which one of us?' says I.

"'For me, of course,' says Fergus. 'You've never seen her. Now, I've had Francesca point me out to her as being you on several occasions. When she sees me on the plaza, she thinks she's looking at Don Judson Tate, the greatest hero, statesman, and romantic figure in the country. With your reputation and my looks combined in one man, how can she resist him? She's heard all about your thrilling history, of course. And she's seen me. Can any woman want more?' asks Fergus McMahan.

"'Can she do with less?' I ask. 'How can we separate our mutual attractions, and how shall we apportion the proceeds?'

"Then Fergus tells me his scheme.

"The house of the alcalde, Don Luis Zamora, he says, has a *patio*, of course – a kind of inner courtyard opening from the street. In an angle of it is his daughter's window – as dark a place as you could find. And what do you think he wants me to do? Why, knowing my freedom, charm, and skilfulness of tongue, he proposes that I go into the *patio* at midnight, when the hobgoblin face of me cannot be seen, and make love to her for him – for the pretty man that she has seen on the plaza, thinking him to be Don Judson Tate.

"Why shouldn't I do it for him – for my friend, Fergus McMahan? For him to ask me was a compliment – an acknowledgment of his own shortcomings.

"'You little, lily white, fine-haired, highly polished piece of dumb sculpture,' says I, 'I'll help you. Make your arrangements and get me in the dark outside her window and my stream of conversation opened up with the moonlight tremolo stop turned on, and she's yours.'

"'Keep your face hid, Jud,' says Fergus. 'For heaven's sake, keep your face hid. I'm a friend of yours in all kinds of sentiment, but this is a business deal. If I could talk I wouldn't ask you. But seeing me and listening to you I don't see why she can't be landed.'

"'By you?' says I.

"'By me,' says Fergus.

"Well, Fergus and the duenna, Francesca, attended to the details. And one night they fetched me a long black cloak with a high collar, and led me to the house at midnight. I stood by the window in the *patio* until I heard a voice as soft and sweet as an angel's whisper on the other side of the bars. I could see only a faint, white clad shape inside; and, true to Fergus, I pulled the collar of my cloak high up, for it was July in the wet seasons, and the nights were chilly. And, smothering a laugh as I thought of the tongue-tied Fergus, I began to talk.

"Well, sir, I talked an hour at the Señorita Anabela. I say 'at' because it was not 'with.' Now and then she would say: 'Oh, Señor,' or 'Now, ain't you foolin'?' or 'I know you don't mean that,' and such things as women will when they are being rightly courted. Both of us knew English and Spanish; so in two languages I tried to win the heart of the lady for my friend Fergus. But for the bars to the window I could have done it in one. At the end of the hour she dismissed me and gave me a big, red rose. I handed it over to Fergus when I got home.

"For three weeks every third or fourth night I impersonated my friend in the *patio* at the window of Señorita Anabela. At last she admitted that her heart was mine, and spoke of having seen me every afternoon when she drove in the plaza. It was Fergus she had seen, of course. But it was my talk that won her. Suppose Fergus had gone there, and tried to make a hit in the dark with his beauty all invisible, and not a word to say for himself!

"On the last night she promised to be mine – that is, Fergus's. And she put her hand between the bars for me to kiss. I bestowed the kiss and took the news to Fergus.

"'You might have left that for me to do,' says he.

"'That'll be your job hereafter,' says I. 'Keep on doing that and don't try to talk. Maybe after she thinks she's in love she won't notice the difference between real conversation and the inarticulate sort of droning that you give forth.'

"Now, I had never seen Señorita Anabela. So, the next day Fergus asks me to walk with him through the plaza and view the daily promenade and exhibition of Oratama society, a sight that had no interest for me. But I went; and children and dogs took to the banana groves and mangrove swamps as soon as they had a look at my face.

"'Here she comes,' said Fergus, twirling his moustache – 'the one in white, in the open carriage with the black horse.'

"I looked and felt the ground rock under my feet. For Señorita Anabela Zamora was the most beautiful woman in the world, and the only one from that moment on, so far as Judson Tate was concerned. I saw at a glance that I must be hers and she mine forever. I thought of my face and nearly fainted; and then I thought of my other talents and stood upright again. And I had been wooing her for three weeks for another man!

"As Señorita Anabela's carriage rolled slowly past, she gave Fergus a long, soft glance from the corners of her night-black eyes, a glance that would have sent Judson Tate up into heaven in a rubber-tired chariot. But she never looked at me. And that handsome man only ruffles his curls and smirks and prances like a lady-killer at my side.

"'What do you think of her, Judson?' asks Fergus, with an air.

"'This much,' says I. 'She is to be Mrs. Judson Tate. I am no man to play tricks on a friend. So take your warning.'

"I thought Fergus would die laughing.

"'Well, well, well,' said he, 'you old doughface! Struck too, are you? That's great! But you're too late. Francesca tells me that Anabela talks of nothing but me, day and night. Of course, I'm awfully obliged to you for making that chin-music to her of evenings. But, do you know, I've an idea that I could have done it as well myself.'

"'Mrs. Judson Tate,' says I. 'Don't forget the name. You've had the use of my tongue to go with your good looks, my boy. You can't lend me your looks; but hereafter my tongue is my own. Keep your mind on the name that's to be on the visiting cards two inches by three and a half – "Mrs. Judson Tate." That's all.'

"'All right,' says Fergus, laughing again. 'I've talked with her father, the alcalde, and he's willing. He's to give a *baile* to-morrow evening in his new warehouse. If you were a dancing man, Jud, I'd expect you around to meet the future Mrs. McMahan.'

"But on the next evening, when the music was playing loudest at the Alcade Zamora's *baile*, into the room steps Judson Tate in new white linen clothes as if he were the biggest man in the whole nation, which he was.

"Some of the musicians jumped off the key when they saw my face, and one or two of the timidest señoritas let out a screech or two. But up prances the alcalde and almost wipes the dust off my shoes with his forehead. No mere good looks could have won me that sensational entrance.

"'I hear much, Señor Zamora,' says I, 'of the charm of your daughter. It would give me great pleasure to be presented to her.'

"There were about six dozen willow rocking-chairs, with pink tidies tied on to them, arranged against the walls. In one of them sat Señorita Anabela in white Swiss and red slippers, with pearls and fireflies in her hair. Fergus was at the other end of the room trying to break away from two maroons and a claybank girl.

"The alcalde leads me up to Anabela and presents me. When she took the first look at my face she dropped her fan and nearly turned her chair over from the shock. But I'm used to that.

"I sat down by her, and began to talk. When she heard me speak she jumped, and her eyes got as big as alligator pears. She couldn't strike a balance between the tones of my voice and face I carried. But I kept on talking in the key of C, which is the ladies' key; and presently she sat still in her chair and a dreamy look came into her eyes. She was coming my way. She knew of Judson Tate, and what a big man he was, and the big things he had done; and that was in my favour. But, of course, it was some shock to her to find out that I was not the pretty man that had been pointed out to her as the great Judson. And then I took the Spanish language, which is better than English for certain purposes, and played on it like a harp of a thousand strings. I ranged from the second G below the staff up to F-sharp above it. I set my voice to poetry, art, romance, flowers, and moonlight. I repeated some of the verses that I had murmured to her in the dark at her window; and I knew from a sudden soft sparkle in her eye that she recognized in my voice the tones of her midnight mysterious wooer.

"Anyhow, I had Fergus McMahan going. Oh, the vocal is the true art – no doubt about that. Handsome is as handsome palavers. That's the renovated proverb.

"I took Señorita Anabela for a walk in the lemon grove while Fergus, disfiguring himself with an ugly frown, was waltzing with the claybank girl. Before we returned I had permission to come to her window in the *patio* the next evening at midnight and talk some more.

"Oh, it was easy enough. In two weeks Anabela was engaged to me, and Fergus was out. He took it calm, for a handsome man, and told me he wasn't going to give in.

"'Talk may be all right in its place, Judson,' he says to me, 'although I've never thought it worth cultivating. But,' says he, 'to expect mere words to back up successfully a face like yours in a lady's good graces is like expecting a man to make a square meal on the ringing of a dinner-bell.'

"But I haven't begun on the story I was going to tell you yet.

"One day I took a long ride in the hot sunshine, and then took a bath in the cold waters of a lagoon on the edge of the town before I'd cooled off.

"That evening after dark I called at the alcalde's to see Anabela. I was calling regular every evening then, and we were to be married in a month. She was looking like a bulbul, a gazelle, and a tea-rose, and her eyes were as soft and bright as two quarts of cream skimmed off from the Milky Way. She looked at my rugged features without any expression of fear or repugnance. Indeed, I fancied that I saw a look of deep admiration and affection, such as she had cast at Fergus on the plaza.

"I sat down, and opened my mouth to tell Anabela what she loved to hear – that she was a trust, monopolizing all the loveliness of earth. I opened my mouth, and instead of the usual vibrating words of love and compliment, there came forth a faint wheeze such as a baby with croup might emit. Not a word – not a syllable – not an intelligible sound. I had caught cold in my laryngeal regions when I took my injudicious bath.

"For two hours I sat trying to entertain Anabela. She talked a certain amount, but it was perfunctory and diluted. The nearest approach I made to speech was to formulate a sound like a clam trying to sing 'A Life on the Ocean Wave' at low tide. It seemed that Anabela's eyes did not rest upon me as often as usual. I had nothing with which to charm her ears. We looked at pictures and she played the guitar occasionally, very badly. When I left, her parting manner seemed cool – or at least thoughtful.

"This happened for five evenings consecutively.

"On the sixth day she ran away with Fergus McMahan.

"It was known that they fled in a sailing yacht bound for Belize. I was only eight hours behind them in a small steam launch belonging to the Revenue Department.

"Before I sailed, I rushed into the *botica* of old Manuel Iquito, a half-breed Indian druggist. I could not speak, but I pointed to my throat and made a sound like escaping steam. He began to yawn. In an hour, according to the customs of the country, I would have been waited on. I reached across the counter, seized him by the throat, and pointed again to my own. He yawned once more, and thrust into my hand a small bottle containing a black liquid.

"Take one small spoonful every two hours,' says he.

"I threw him a dollar and skinned for the steamer.

"I steamed into the harbour at Belize thirteen seconds behind the yacht that Anabela and Fergus were on. They started for the shore in a dory just as my skiff was lowered over the side. I tried to order my sailormen to row faster, but the sounds died in my larynx before they came to the light. Then I thought of old Iquito's medicine, and I got out his bottle and took a swallow of it.

"The two boats landed at the same moment. I walked straight up to Anabela and Fergus. Her eyes rested upon me for an instant; then she turned them, full of feeling and confidence, upon Fergus. I knew I could not speak, but I was desperate. In speech lay my only hope. I could not stand beside Fergus and challenge comparison in the way of beauty. Purely involuntarily, my larynx and epiglottis attempted to reproduce the sounds that my mind was calling upon my vocal organs to send forth.

"To my intense surprise and delight the words rolled forth beautifully clear, resonant, exquisitely modulated, full of power, expression, and long-repressed emotion.

"Señorita Anabela,' says I, 'may I speak with you aside for a moment?'

"You don't want details about that, do you? Thanks. The old eloquence had come back all right. I led her under a cocoanut palm and put my old verbal spell on her again.

"Judson,' says she, 'when you are talking to me I can hear nothing else – I can see nothing else – there is nothing and nobody else in the world for me.'

"Well, that's about all of the story. Anabela went back to Oratama in the steamer with me. I never heard what became of Fergus. I never saw him any more. Anabela is now Mrs. Judson Tate. Has my story bored you much?"

"No," said I. "I am always interested in psychological studies. A human heart – and especially a woman's – is a wonderful thing to contemplate."

"It is," said Judson Tate. "And so are the trachea and bronchial tubes of man. And the larynx too. Did you ever make a study of the windpipe?"

"Never," said I. "But I have taken much pleasure in your story. May I ask after Mrs. Tate, and inquire of her present health and whereabouts?"

"Oh, sure," said Judson Tate. "We are living in Bergen Avenue, Jersey City. The climate down in Oratama didn't suit Mrs. T. I don't suppose you ever dissected the arytenoid cartilages of the epiglottis, did you?"

"Why, no," said I, "I am no surgeon."

"Pardon me," said Judson Tate, "but every man should know enough of anatomy and therapeutics to safeguard his own health. A sudden cold may set up capillary bronchitis or inflammation of the pulmonary vesicles, which may result in a serious affection of the vocal organs."

"Perhaps so," said I, with some impatience; "but that is neither here nor there. Speaking of the strange manifestations of the affection of women, I – "

"Yes, yes," interrupted Judson Tate; "they have peculiar ways. But, as I was going to tell you: when I went back to Oratama I found out from Manuel Iquito what was in that mixture he gave me for my lost voice. I told you how quick it cured me. He made that stuff from the *chuchula* plant. Now, look here."

Judson Tate drew an oblong, white pasteboard box from his pocket.

"For any cough," he said, "or cold, or hoarseness, or bronchial affection whatsoever, I have here the greatest remedy in the world. You see the formula, printed on the box. Each tablet contains licorice, 2 grains; balsam tolu, 1/10 grain; oil of anise, 1/20 minim; oil of tar, 1/60 minim; oleo-resin of cubebs, 1/60 minim; fluid extract of *chuchula*, 1/10 minim.

"I am in New York," went on Judson Tate, "for the purpose of organizing a company to market the greatest remedy for throat affections ever discovered. At present I am introducing the lozenges in a small way. I have here a box containing four dozen, which I am selling for the small sum of fifty cents. If you are suffering – "

I got up and went away without a word. I walked slowly up to the little park near my hotel, leaving Judson Tate alone with his conscience. My feelings were lacerated. He had poured gently upon me a story that I might have used. There was a little of the breath of life in it, and some of the synthetic atmosphere that passes, when cunningly tinkered, in the marts. And, at the last it had proven to be a commercial pill, deftly coated with the sugar of fiction. The worst of it was that I could not offer it for sale. Advertising departments and counting-rooms look down upon me. And it would never do for the literary. Therefore I sat upon a bench with other disappointed ones until my eyelids drooped.

I went to my room, and, as my custom is, read for an hour stories in my favourite magazines. This was to get my mind back to art again.

And as I read each story, I threw the magazines sadly and hopelessly, one by one, upon the floor. Each author, without one exception to bring balm to my heart, wrote liltingly and sprightly a story of some particular make of motor-car that seemed to control the sparking plug of his genius.

And when the last one was hurled from me I took heart.

"If readers can swallow so many proprietary automobiles," I said to myself, "they ought not to strain at one of Tate's Compound Magic Chuchula Bronchial Lozenges."

And so if you see this story in print you will understand that business is business, and that if Art gets very far ahead of Commerce, she will have to get up and hustle.

I may as well add, to make a clean job of it, that you can't buy the *chuchula* plant in the drug stores.

VI

ART AND THE BRONCO

Out of the wilderness had come a painter. Genius, whose coronations alone are democratic, had woven a chaplet of chaparral for the brow of Lonny Briscoe. Art, whose divine expression flows impartially from the fingertips of a cowboy or a dilettante emperor, had chosen for a medium the Boy Artist of the San Saba. The outcome, seven feet by twelve of besmeared canvas, stood, gilt-framed, in the lobby of the Capitol.

The legislature was in session; the capital city of that great Western state was enjoying the season of activity and profit that the congregation of the solons bestowed. The boarding-houses were corralling the easy dollars of the gamesome lawmakers. The greatest state in the West, an empire in area and resources, had arisen and repudiated the old libel or barbarism, lawbreaking, and bloodshed. Order reigned within her borders. Life and property were as safe there, sir, as anywhere among the corrupt cities of the effete East. Pillow-shams, churches, strawberry feasts and *habeas corpus* flourished. With impunity might the tenderfoot ventilate his "stovepipe" or his theories of culture. The arts and sciences received nurture and subsidy. And, therefore, it behooved the legislature of this great state to make appropriation for the purchase of Lonny Briscoe's immortal painting.

Rarely has the San Saba country contributed to the spread of the fine arts. Its sons have excelled in the solider graces, in the throw of the lariat, the manipulation of the esteemed .45, the intrepidity of the one-card draw, and the nocturnal stimulation of towns from undue lethargy; but, hitherto, it had not been famed as a stronghold of æsthetics. Lonny Briscoe's brush had removed that disability. Here, among the limestone rocks, the succulent cactus, and the drought-parched grass of that arid valley, had been born the Boy Artist. Why he came to woo art is beyond postulation. Beyond doubt, some spore of the afflatus must have sprung up within him in spite of the desert soil of San Saba. The tricky spirit of creation must have incited him to attempted expression and then have sat hilarious among the white-hot sands of the valley, watching its mischievous work. For Lonny's picture, viewed as a thing of art, was something to have driven away dull care from the bosoms of the critics.

The painting – one might almost say panorama – was designed to portray a typical Western scene, interest culminating in a central animal figure, that of a stampeding steer, life-size, wild-eyed, fiery, breaking away in a mad rush from the herd that, close-ridden by a typical cowpuncher, occupied a position somewhat in the right background of the picture. The landscape presented fitting and faithful accessories. Chaparral, mesquit, and pear were distributed in just proportions. A Spanish dagger-plant, with its waxen blossoms in a creamy aggregation as large as a water-bucket, contributed floral beauty and variety. The distance was undulating prairie, bisected by stretches of the intermittent streams peculiar to the region lined with the rich green of live-oak and water-elm. A richly mottled rattlesnake lay coiled beneath a pale green clump of prickly pear in the foreground. A third of the canvas was ultramarine and lake white – the typical Western sky and the flying clouds, rainless and feathery.

Between two plastered pillars in the commodious hallway near the door of the chamber of representatives stood the painting. Citizens and lawmakers passed there by twos and groups and sometimes crowds to gaze upon it. Many – perhaps a majority of them – had lived the prairie life and recalled easily the familiar scene. Old cattlemen stood, reminiscent and candidly pleased, chatting with brothers of former camps and trails of the days it brought back to mind. Art critics were few in the town, and there was heard none of that jargon of colour, perspective, and feeling such as the East loves to use as a curb and a rod to the pretensions of the artist. 'Twas a great picture, most of them agreed, admiring the gilt frame – larger than any they had ever seen.

Senator Kinney was the picture's champion and sponsor. It was he who so often stepped forward and asserted, with the voice of a bronco-buster, that it would be a lasting blot, sir, upon the name of this great state if it should decline to recognize in a proper manner the genius that had so brilliantly transferred to imperishable canvas a scene so typical of the great sources of our state's wealth and prosperity, land – and – er – live-stock.

Senator Kinney represented a section of the state in the extreme West – 400 miles from the San Saba country – but the true lover of art is not limited by metes and bounds. Nor was Senator Mullens, representing the San Saba country, lukewarm in his belief that the state should purchase the painting of his constituent. He was advised that the San Saba country was unanimous in its admiration of the great painting by one of its own denizens. Hundreds of connoisseurs had straddled their broncos and ridden miles to view it before its removal to the capital. Senator Mullens desired reelection, and he knew the importance of the San Saba vote. He also knew that with the help of Senator Kinney – who was a power in the legislature – the thing could be put through. Now, Senator Kinney had an irrigation bill that he wanted passed for the benefit of his own section, and he knew Senator Mullens could render him valuable aid and information, the San Saba country already enjoying the benefits of similar legislation. With these interests happily dovetailed, wonder at the sudden interest in art at the state capital must, necessarily, be small. Few artists have uncovered their first picture to the world under happier auspices than did Lonny Briscoe.

Senators Kinney and Mullens came to an understanding in the matter of irrigation and art while partaking of long drinks in the café of the Empire Hotel.

"H'm!" said Senator Kinney, "I don't know. I'm no art critic, but it seems to me the thing won't work. It looks like the worst kind of a chromo to me. I don't want to cast any reflections upon the artistic talent of your constituent, Senator, but I, myself, wouldn't give six bits for the picture – without the frame. How are you going to cram a thing like that down the throat of a legislature that kicks about a little item in the expense bill of six hundred and eighty-one dollars for rubber erasers for only one term? It's wasting time. I'd like to help you, Mullens, but they'd laugh us out of the Senate chamber if we were to try it."

"But you don't get the point," said Senator Mullens, in his deliberate tones, tapping Kinney's glass with his long forefinger. "I have my own doubts as to what the picture is intended to represent, a bullfight or a Japanese allegory, but I want this legislature to make an appropriation to purchase. Of course, the subject of the picture should have been in the state historical line, but it's too late to have the paint scraped off and changed. The state won't miss the money and the picture can be stowed away in a lumber-room where it won't annoy any one. Now, here's the point to work on, leaving art to look after itself – the chap that painted the picture is the grandson of Lucien Briscoe."

"Say it again," said Kinney, leaning his head thoughtfully. "Of the old, original Lucien Briscoe?"

"Of him. 'The man who,' you know. The man who carved the state out of the wilderness. The man who settled the Indians. The man who cleaned out the horse thieves. The man who refused the crown. The state's favourite son. Do you see the point now?"

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