

Explanation.

There was a man, who, years ago,
Made a mistake and, filled with
How he started in with might and main,
To conscientiously explain.
And so much time he thus applied,
That, though to his head he tied,
He made new errors, or or and or,
Tried to explain and made more

Another man just went ahead,
New headed, what the others said,
Quoth he, "I'm not apologizing,
I'm not making any such mistake."
He set his rugged pardon. He stood pat
And made no more than that.
While failure follows to explain.
While failure follows to explain.

BY BELLE MANIATES

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The Pain of the Picture

It had been an intensely hot day,
Now and then warm puffs of wind
scattered little whirlpools of blinding
white dust, but between these puffs
of breeze the leaves only stirred
enough to utter a faint whisper. The
hor, close-cropped fields took on their
first suggestion of autumn anticipa-
tion.

A tall, thin farmer, leaning languidly
on his hay fork, was scanning the
country road that passed a field
where he was at work. At last he
looked for cloud of dust, and then
came into his vision the little, fat pony
and wide phantom which was riding up
at the fence, while a fat-haired girl
called to him. He went up to the side
of the carriage and while he was talk-
ing to her, he felt that she was fairly
absorbing him with her gaze. He
looked straight into her eyes and in
their shining depths he beheld an ex-
pression of rapture that he had never
longed to bring there, but he keenly
realized that he was only the sugges-
tion of some intense thought that had
brought this look to her dream-
centered face.

"Do you know what has happened,
Dor?" she asked breathlessly.
"No," he said expectantly.
"It has come at last! The inspiration
and idea for my picture—the picture
that is 'to be hung' and made so
famous. It is all I can persuade my
model to pose for me!"

"I don't see anything picturesque
here, Ruth," he replied discouragingly.
"Wait and see! Will you pose for
me, when your work is done?"
"Certainly," he replied.
She slipped as she drove away. He
had loved her since he could remember,
but Ruth was heart-whole and
fancy-free an entirely devoted to art.
"Maybe when I have really accom-
plished my desire and painted a great
picture I will come to care for you,
Dor, but I like you better than any-
one."

And with this slight encouragement,
the hungry-hearted young farmer must
be satisfied.
"One day Ruth in long-sleeved apron
and steller manner was before her
easel and Dor in shirt sleeves with
straw hat tilted on the back of his
head stood, pitchfork in hand, ready
for his first pose.

"I feel as if I did when they involuntarily
went into some tableaux at school am-
usement," he said grimly.
"And what is your, you look it!"
thought Ruth. "Before we begin let
me show you what idea I am working
on."

He crossed the room and sat down
beside her. "Here," he explained, "is
a sketch of your horse, and this is the
meadow, and this is the load of hay.
What do you think of them?"
He expressed his genuine admira-
tion.

"You certainly know how to paint
horses, and the hay is fine."
"I tried to catch the close-of-day at
titude. Now, can't you catch the spirit
of what I want, and look as you felt
that day when I drove up to the field?"
"Maybe I can," he said going back
to his place. He took his pose intelli-
gently and easily.

"That's right!" she said approvingly,
"as she rapidly sketched his figure.
Only occasionally did she speak to
him as he sat in the picture. It was
two hours that she worked. He proved a
responsive model, but there was a
drawback. He had a joyous mien and
a radiance of hope in his countenance
that she had never seen before and
which she knew to have been inspired
by the strange pose she had held out

to him that August night of glowing
lakes. The new look was very becoming,
but professionally she did not want
it. It did not harmonize with the
personnel of her idea.
"This will never do!" she thought
as he came for the next pitting with
his eyes wide and brightly lustrous.
He was not seeking the picture of a jovial,
light-hearted farmer. I had staked all
my chances of success on that grave
and strength combined. I must work him
into the mood somehow."

He paused before the easel on his
way out.
"Nothing but splashes of color," she
laughed. After he had gone she re-
turned to her work.
"I am to be called," she replied
dreamily, "The Last Load. I shall
paint the heat, your white horses with
their tired, drooping heads, the heat
of day, and you with your fork,
just as you stood when I drove up."

"I don't think that will be much of a
picture," he replied discouragingly.
"Wait and see! Will you pose for
me, when your work is done?"
"Certainly," he replied.
She slipped as she drove away. He
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Stood spellbound before the masterpiece.

mained before the easel in a brown
stud. An expression partly quizzical
and partly contrived crossed her face.
"It's mean," she pouted, "but I'll do
it. The end will justify the means."
The next day she gave him a picture
of her sketches to look at while she
was getting ready to work. One was
a sketch of herself that a fellow student
at the Academy had made.
Instantly his face grew full of life,
but still that provoking radiance illu-
minated it.

"May I have it?" he asked.
"I have promised it to the artist who
sketched it," she said, splashing some
brown ochre preparatory to an eye
drawing. Encouraged by his expres-
sion she began to paint rapidly, then
reluctant. "He was only a mere boy.
Of course, I wouldn't give my picture
to a man."

"I am going to the city to study
and sketch at the masterpieces. And
at last! Just the expression she
wanted! Leaving him to his reflections
and apprehensions, she painted
rapidly and in haste. At the end
of the afternoon she looked at her work
with satisfaction, but Dor was disap-
pointed.

"Do I look as grim as that?" he
asked. "Why didn't you tell me to
look pleasant?"
"This expression is more effective
than any I have seen on everyone's face."
"I feel that I am going to
succeed, and you shall not gaze upon
the picture again until it is hung."

The days and the work went steadily
by. Dor came daily to the sky, and
gazed pensively up through the pose,
the lights of Ruth's studio, seeing in his
mind the most beautiful meadows and
pastures green, towering stalks of corn
bearing their burden of grain which
awaited only the first touch of frost to
bring their fulfillment. And while he
sat and dreamed and bowered between
his hopes and his despair, Ruth painted
as one inspired, putting her whole
being into the picture.

In October Ruth took "The Last
Load" and went to the city. One day
there was an exhibition of pictures
and her name was on everyone's lips.
Her painting had excited unusual and
marked attention. She wrote Dor
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was quite early—long before the popu-
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little form with shoulders that
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and the man in his uplifted face,
the face of a man who has toiled the
breeding day was the tenacity of purpose
and the grim determination to
make men.

As the Irishman married a Jewess,
and their union was a happy one until
the young son proved to be of pious
character, with his father's ponderous
temperament, washed him named Pat,
while his mother was equally decided
that he should be called Solomon. In
time he was saved, however, by a Solomon,
the person of a woman across the hall,
for her suggestion was accepted by
both parties. He was christened
Patmos.—New York Times.

He proved a responsive model, but there was a
drawback. He had a joyous mien and
a radiance of hope in his countenance
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gravidly went nobility and depth of
There was a little heartache under-
neath his pleasure in her success.

"Ruth," he said wistfully, "if I did
look like that—if I were like that,
would you care for me?"
"Dor," the picture painted itself,
and from every stroke of the brush
knew that I did care—had always
cared!"
"Ruth!"

WAS A CHEERFUL LIAR.

Employer's Enjoyment of Good Act
Not Lost.

"The truth is a mighty scarce article
nowadays," remarked a business man
the other day. "Nine persons out of
ten seem to think nothing of telling a
lie, even when there is no reasonable
excuse for it. My bookkeeper came
down to the office an hour late this
morning, and when I remarked that
he at once began to stammer ex-
cuses.

"My watch stopped and I missed
my train," he said weakly.
"Is that the only reason?" I
asked.

"The ferry got blocked and
was delayed and I took the wrong
trolley, and"—he went on to say,
when I interrupted and said:

"See here, what in thunder is the
use of your attempting to string me
with those old gags? Tell the truth,
man, and confess that you were out
late last night and overworked."

"No, sir," he wasn't that," he pro-
tested. "The fact is, my lady had
the colic last night and I had to walk
the streets with her until 4 o'clock this
morning. I didn't get much sleep,
and naturally I did not bring the alarm
go, I'm sorry, but—"

"There, that's more like it!" I
said. "Why do you tell me that in
the first place? Now, you go right
home and make up your sleep. You
can have a day out of my hands."

"The man thanked me very heartily
and went off. I felt sorry for my
heartiness I had been in the same fix
myself with my children, but I thought,
I lost that sympathy, however, an
hour later when a telephone message
came, inquiring for the bookkeeper."

"Are you his wife?" I asked
through the phone.
"No, not yet, but we're engaged!"
I heard a feminine voice at the other
end.

HAD TO MAKE SHOWING.

Cause of Governor Tillman's Turning
On His Friend.

Alfred Henry Lewis was discussing
various statesmen and politicians, and
finally mentioned the name of
Tillman. "He is not the hater of corpora-
tions that many believe him to be,"
remarked the author of "The Presi-
dential Campaign," who was thinking
for effect, and much of his strong lan-
guage is for the benefit of his constitu-
ents, who think that the proper thing
to do.

"While he was Governor of South
Carolina an attorney who represented
a railway company called on him on a
matter of business. They had a pleas-
ant talk, and the attorney was assured
that he could have what he wanted.
Just as they separated two of Till-
man's relations crossed her face.
"It's mean," she pouted, "but I'll do
it. The end will justify the means."

The next day she gave him a picture
of her sketches to look at while she
was getting ready to work. One was
a sketch of herself that a fellow student
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