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UNDER THE THORN.

Under the thorn in the field of clover
Two hearts met in the Summer morn,
Met by chance with the blue skies over,
Under the thorn.

Love, the live blossom of life, reborn,
Burst into bloom in the heart of each lover
In full fruition, that feared hot scorn;
Sweet are the songs of the birds above her.
While love, no more with its heart forlorn,
Discovers the lips it would fain discover,
Under the thorn.

Under the thorn when the blossoms wither,
Shall Love lie languid or droop forlorn;
When its joys had gone and you wonder whither,
Under the thorn.

Still in the springtimes yet unborn,
Like a cloud or blossom or bird-wing's feather,
Plucked from its flying pinions torn,
Shall love forever in its own weather
Come through the air in life's azure morn,
When two hearts shall meet, thus per-chance, together
Under the thorn.
—Bennet Bellman, in Philadelphia Times.

BOHEMIA.

AT SEVENTEEN.



HERE are high hills on every side save one — the south approach leads up from a valley a mile away. The house faces the incline, and back of it, up and up, the grade rises until less than a mile away the tops of the green pines toss their brushes against the sky. Right and left close hills hedge in the house, and on each side is a touch of the primeval forest. Back of the house on the incline is a flower garden, a kitchen garden, a strawberry bed, a strip of green corn and a field of yellow grain.

In a corner of the garden, beyond the beds of vegetables and rows of thyme, rosemary and sweet marjoram, grape trellis and clump of currant bushes, where ripe fruit hangs like bunches of coral, there is a chestnut tree, and under its shade is Janet Townsend's favorite retreat.

Janet is seventeen. Her black hair is braided to her waist, and beyond that falls in a silken bush that touches the grass as she sits with her hands clasped around her knees, her body leaning forward. Her eyes are dark, and have in them that wistful, inquiring look you sometimes see in the eyes of the young.

Janet is dreaming of the future, waiting for the kingdom to come to her, and it is so much nearer than she dreams.

Overhead a songbird rustles among the leaves and flits upward from limb to limb until the topmost bough is reached. He pipes two or three short, inquiring notes, turns his head this way and that to see if he is to be undisturbed, and then he balances forward, while the rich round notes of his wild song seem to fairly tumble from his throat.

"Janet! Janet!" a voice is calling. "Janet, your father wants you." The girl's hands unclasp; she throws out her arms, numbed by the tension of the clasp about her knees, and then she lightly runs down the path to the house.

"Father wants you, Janet," one of the children repeats, as she bounds up the steps of the back porch; "he is out on the front stoop."

"What is it, daddy?"

"Were you busy, Janet?"

"I'm never busy, dad."

"Then come to me," the girl half regretfully. "I am afraid you don't like work, Janet. Work is a good thing."

"Yes, I know work is a good thing—the right kind of work."

There was silence for a few minutes and then she said, reaching out for the paper he held in his hand: "Do you want me to read the rest of that continued story?" They had just reached the trial in the last chapter.

"No, not just now. Mother and I have been sort of talking things over and we have decided that we will use the honey money each year for the children's education. Now, you are the oldest, Janet, and mother thinks you ought to have a chance because you have always had to take care of the younger ones. I saw Zekial Hale in town to-day, and he tells me Elizabeth is going to a business college in the city. Mother and I concluded we'd have you go with her. Elizabeth's a good girl."

"What would I do with a business education, dad?"

"Oh, lots of girls are learning to be bookkeepers and stenographers and so on. Do you want to go?"

"Not to be a bookkeeper, dad."

"Why?"

"I have got book learning enough but if you will let me study drawing"—the girl goes behind her father and puts her arms close around his neck. "If can draw well now; Mr. Mancie says I can learn no more from him. I want to be an artist."

The man's face is thoughtful. "I don't know about that, Janet. I'm afraid mother won't agree, but I'll ask her. Children nowadays do learn different things from what they used to."

"Dear old dad!"—and the arms hug closer. "And I will live in Bohemia!"

He didn't say anything more. He is very proud of this bright, dark girl; he has an innate feeling that she really would not make a bookkeeper or an office girl; she is so different from the other children.

The matter is finally settled, and she is going away. Away from the cottage, all woodbine covered; the sweet, damp woods, the birds that sing in the treetops. Away from the deep, clear watered creek and the favorite spot where the eddy is formed by a jutting bank and the speckled trout skims the water and leaps at the wide winged fly that hovers over. No feather fly and spoon hook have ever swept that water.

It was all about her, but the girl did not know it—Bohemia, land of childhood and innocence, of all good things in life.

AT TWENTY-TWO.

The curtain has gone down on the last stage picture, the immense audience has turned its back upon the orchestra, which is pouring out in stentorian tones the stirring strains of "The Star Spangled Banner." Fashion and beauty have been present to hear a star of unusual magnitude read one of Shakespeare's wonderful characters in the process of a play, and they are going out more than ever impressed with the great bard's wonderful knowledge of the natures and manners and genius of men.

In a right hand box some ladies have been sitting during the performance, deeply interested until the next to the final act, when the principal character leaves the stage. He has been the guest of the elderly woman at dinner, for he is one of society's favorites wherever he goes. With the box party there is a dark girl in red cloak, rich velvet ruffles close about her throat, a red flower in her jetty hair and a few more are in her hand. This is Janet Townsend at twenty-two, the clever artist whose work depicts many scenes in books of the day, whose pen and ink sketches are sought by publishers everywhere.

The ladies are waiting for the crowd to pass out, so they may go comfortably to their carriage, then the stage door swings and the star is standing with them—a man of some thirty-seven, straight and firm, eyes dark and tender as a woman's, and hair that is touched with a tint of sunshine. He is a conspicuous figure in the world of men, yet there is not a single trick of manner or a distinguished feature or whim to attract. Brilliant, straightforward, honest and sincere, a poet in nature, he sees the beautiful of life and recognizes it everywhere.

The ladies shake hands with him, with words and praise of thanks for a delightful evening. Janet is the last to offer her hand, and the others are passing out toward the lobby as she does so.

They walk slowly up the short flight of steps, he still holding her fingers as if in assistance.

"There is something very peculiar about this," he is saying. "I have never met you until to-day, and yet it seems as if I had known you all my life." The full glare of the electric light is falling upon her uplifted face. A flush creeps up to her cheeks, making them almost the tint of the ruffles about her throat. She smiles brightly.

"Perhaps we met in some other world," she says.

"I am sure we have not; I should have remembered. Mrs. Allyn tells me you have made some character sketches from one of my plays."

"I made them from your photographs? Would you like to see them?"

"May I?"

"If you care to come to-morrow afternoon I shall be pleased to show them you."

He puts her into the carriage with her friends, and then stands for a moment looking after the brougham rolling down the white asphalted street.

"What a glorious woman!"

Janet Townsend's studio is a simple place where artists may always be sure of finding kindred souls on Friday afternoon, where newspaper men and publishers drop in and get ideas for this or that. Pictures, draperies, potted plants, portfolios, and hundreds of sketches in black and white are all about.

Janet is talking to a well-known publisher about a cover design when the star enters. She drops the piece of card and goes forward to greet him.

"I am so glad you have come." The welcome is simple, but the flush on her face speaks more than words.

She shows him the sketches, exquisite work from photographs in character, and one by one, as the day is drawing to a close, the visitors drift out, and they are left alone.

A sort of embarrassment creeps over both.

"You have had a successful season!"

"Very."

"And you will come this way again?"

"I hope so." He looks up quickly. She raises her eyes. He reaches out his hands and takes one of hers.

"Shall I see you when I come again? May I hope that you will look for?"—His voice has grown very tender and he is speaking hastily. Into her dark eyes steals the old sweet wistfulness, and her red lips are trembling. He notes all this, and the tight clasp on her hand lightens.

His voice is changed when he speaks again.

"I am glad I met you, Miss Townsend. I shall always remember you." He drops her hand. "Adieu!" She is not looking at him now. He raises her chin with the tops of his fingers. "God bless your bonnie brown eyes—Janet."

He speaks her name so softly that she scarcely hears it, the curtains part and fall between them, and she is standing alone.

If she sinks in to a chair and throws her arms over the portfolio on the table containing his pictures, there is no one there to see.

Bohemia, world of heartaches and partings, of dead sea fruit, so beautiful, so bitter, yet so sweet.

AT TWENTY-SEVEN.

There is a cottage in the heart of a New England City, built long ago when land was plenty, and no one has ever been able to encroach upon or narrow down a single inch of the generous stretch of lawn and garden. It is a long way from the street gate to the wide veranda. A graveled walk leads up between the wide stretches of rich, green grass. The front of the house is covered with ampelopsis, that ragged vine which beautifies so many Eastern homes. At the right of the house there are pear trees loaded now with white blossoms, tossing out on the wind their rich, peculiar perfume.

The moon, so sadly neglected by the people of cities, is sailing overhead and making the pear trees look like great icebergs. The perfume of the blossoms has been intensified by the dew. From one window there gleams a little light; inside a sweet, blue-eyed child is sleeping., while through the gate a man and woman slowly stroll and come up the graveled walk together.

"That play always impresses me deeply. What infinite understanding that man puts into his part!" The serious face of the broad shouldered man shows that he has indeed been deeply impressed by the evening's performance.

"He has lost none of his old art. I saw him in that same character ten years ago and he has not changed one iota. I made some sketches of him then, which afterward appeared in Walter Bradman's splendid work on Shakespeare."

They have reached the veranda. "Let us sit out here for a while; it is so cool and lovely."

The man draws forward two deep chairs and the woman removes her hat. Her dress of creamy white stuff, with rich lace about her throat, sets off the brilliant beauty of face and the perfect form. The hair is parted and drawn plainly back in the latest mode, and this is Janet at twenty-seven, the wife of a man who has numberless pictures in the academy, whose name is known in this and nearly every other country, but a man as modest and unassuming as man could be.

They have seen that same old play to-night; the star who had almost asked Janet to wait for his return, and who probably had not thought of her twice in all these years, had played that same old splendid character and Janet has sat and listened to him with the keenest enjoyment. She is not thinking of him now, however.

"I had a letter from home to-day," she says. "Dad writes that mother is not very well and wants me to come down and bring Rachel. Don't you want to go, too, Robert?"

He thinks of the picture that is to be finished to hang on the line. "You mustn't tempt me, Janet, but you go and take little Ray. It will do you both good. I will take you down and bring you back."

"And you don't mind if I am not here to meet the people from abroad, and will you cancel our engagement with the Murrays at the shore?"

"Certainly. Don't we owe everything to dad—mustn't we establish a precedent for Rachel?"

"Robert, do you know I told dad ten years ago that I wanted to live in Bohemia, and he said in his letter today: 'You will find the same old seat under the chestnut. Maybe it isn't like Bohemia, but it's mighty pleasant.'"

"And you found Bohemia, Janet? Don't you know that Bohemia is everywhere? It was under the chestnut when you were a girl; it was in your studio when you were sketching; it is here under the pear trees now. When you bound Bohemia, sweetheart, you do not say it is bounded on the north by this country or that, and on the south by something else; you say it is bounded above by the blue sky of heaven and on every side by God's free air and sunshine."

"Why, you are a poet, Robert."

"No, dear, only a Bohemian."

And with her arm through his she crosses the veranda and together they go in to little Rachel.—Chicago News.

A Burglar's Dual Life.

The arrest of "Joe" Killoran, alias Howard, in New York, together with several notorious characters, on the charge of being a postoffice robber, has revealed to many New Haven residents one of the most interesting characters that ever entered the City of Elms. Killoran lived in New Haven several years ago in one of the most respectable portions of the town and became acquainted with many society leaders, who would hardly care to claim his acquaintance to-day. He came as mysteriously as he left. He brought with him an attractive woman, whom he claimed was his wife, but who was in reality Fanny Wright. The pair were charming and interesting to meet, and soon made the acquaintance of a number of members of the best families.

The Killorans took a house at 86 Wall street, and it was there that many well known persons came to know them and frequently dined with them. About ten years ago Killoran was first arrested, and it was then that his acquaintance with prominent persons stood him in good stead. A gentleman who knew Killoran told the following story about him:

"Killoran, this gentleman said, "was a charmer among men and women. He had a wonderful personality that attracted almost every one that ever knew him, and he knew many of the most prominent and influential persons in New York. His friendship with these persons undoubtedly kept him out of prison a good many years. When he was arrested ten years ago there were eight penitentiaries waiting to receive him. When Killoran lived in New Haven he knew many of the best citizens, and at his house was visited again and again by the most notorious bank burglars this country has ever produced. They came to consult with him whenever they had a big job on. He was what is called a 'spider' in that business, and if he told all he could make book of the most startling order. 'Joe Howard' and 'Doc Lawler' are two of Killoran's aliases.'

In a Desert Sand Storm.

Mr. and Mrs. Whitelaw Reid, who have been visiting Egypt and the Holy Land for the last seven months have returned to New York City. While in the Egyptian desert they were obliged to lie flat on the ground with their heads covered for several hours in order to avoid being suffocated.

The storm began first in the middle of the night. The first gusts swept the tent from its fastenings and spread the suffocating canvas over the sleepers. Then it was swept away into the night, leaving them all at the mercy of the blinding, choking clouds of sand. The minute particles cut into their flesh, got into their eyes and mouths and buried them in its drifts. It flowed down their backs, filled their shoes and every fold in their clothes. The force of the blasts blew particles even through the chinks in their trunks, and when the bags and boxes were opened afterward they were found to be full of sand. Almost imperceptible particles were driven between the leaves of books in these bags and boxes.

The storm lasted seven hours. At its outbreak the camel drivers, who had seen such things before, piled the camels' saddles about Mr. and Mrs. Reid and covered their heads with blankets. Then they built up a bulwark of trunks and lay prostrate while the suffocating blasts continued. The seven hours of the storm were hours of agony. Every one in the party was almost suffocated by the sand, and when it was over they arose as if from the dead