

THE VICAR'S GOVERNESS

CHAPTER XXX.
"Oh that the things which have been were not now."
In memory's resurrection! But the past bears in her arms the present and the future.

Of course it is quite impossible to hide from Clara that everything is going wrong at Sartoria's. The pale, unsmiling face (so different from that of old) and Dorina's evident determination to absent himself from all society, tell their own tale.

She has, of course, heard of the uncomfortable gossip that has connected Ruth Anselmy's mysterious disappearance with Dorina, but—since friend as she is—has managed to scorn all such insinuations; that George can believe them, puzzles her more than she cares to confess. For a long time she has fought against the thought that Dorina's wife can think anything but of her.

Today, George, who is now always feverishly restless, tells herself she will go up to Govean and see Clara. To her alone she elicits—out of her mouth, to any marked fashion, but in her inmost soul—as to one who at her worst extremity will support and comfort her.

The day is warm and full of color. Round her "How the winds, and the air is full of life. The brown grass rustles beneath her feet. The leaves fall slowly by one, as though hesitating to leave their early home, and then only to their doom."

"The waves along the forest borne," beat on her face and head, and half cool the despairing thoughts that now always lie hidden deep down within her breast.

Coming to Govean and seeing Clara in the drawing-room, seeing her beckon to her, and Clara, smiling, kindly opens the hall door, she herself, and leads her by the hand into another cozy room, where they may talk without interruption.

It so happens that George is in one of her worst moods, and that Clara, as she enters, unconsciously brings on a burst of passion that compels Clara to understand (in spite of all her efforts to think herself in the wrong) that the dissensions at Sartoria have a great deal to do with her.

"It is impossible," she says, over and over again, walking up and down the room in an agitated manner. "I could almost as soon believe Dorina guilty of this thing!"

George makes no reply. Inwardly she has conceived a great dislike to the handsome woman, and cannot seem to make with her pretty Clara.

"Yes, I do," she says, bitterly. "I don't ask you to believe in my guilt, but I don't ask you to believe in her guilt either."

"I am his wife, and I can," says Mrs. Branscombe, lightly.

George laughs unpleasantly, and then all in a sudden, she varies the performance by turning into a passion, and she looks almost as if she were weeping.

"Don't talk to me of love! I don't believe in it. It is a delusion, a mere mockery, a woman's fancy, and yet in the very early days before our marriage, when he was a little boy, and I had never seen him, he insisted on my loving him beyond all forgiveness."

"You are married, and you are wretched about nothing," says Clara, kneeling beside her, and gently drawing her head down on her shoulder.

"I don't cry like that. I know, I feel all will come right in the end. Indeed, I should not believe in the world to be able to give all the world to be able to say that from my heart," says Mrs. Branscombe, with a slight smile.

"I don't think it. Afterward belief will be easy. Oh, George, do not pour hard words into my ears. You are my dear friend, and by and by, when all this is explained away, think how glad you will be to have me back with you and my faith in him. Do you know, unless my own eyes say it, I should never for any reason see him in a bad light."

A tender, heavenly smile creeps round her beautiful face, and she looks almost as if she could have faith in him.

"I don't know how to say it, but I feel that I should never for any reason see him in a bad light."

YOUNG FOLKS.

GREAT GRANDMOTHER'S DEBUT.

"Tell me a story," said dear old grandma, "and I'll tell you one." "I'll tell you all I know. Shall I tell you 'Cinderella' over again?" "No, no, grandma," says a chorus of voices; "tell us something about your young man."

"Well, if you wish, I'll tell you about my mother's first party. It was a winter night, and mother was to go at 8, and that was considered very late; but Uncle Robert, who was to take her, could not get home before. Her dress was beautiful—a peach-colored satin, with lace on it already a generation old, and the hair-dresser was to come out from town to arrange her hair, and she was to take with her Abigail, her maid, half-witted maid, to put on the finishing touches after the party."

"You have guessed correctly; some people do dress me after a time," says Mrs. Branscombe, so pointedly that the young folks looked at her with some interest.

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SPRING SMILES.

Ignorance, bliss, knowledge, blister—She—"When you married me you said you were well off." He—"I was, but I did not know it."

Poetry—She (sentimentally)—"What poetry there is in fire!" He (suddenly)—"Yes, a great deal of my poetry has gone there."

Just the Same Thing—"Say, loan me \$10 for about a week?" "Can't have got it," said the fellow, "but I'll do it for the five for two weeks!"

As the hurricane swept the deck and upped a few yachtsmen, it irresistibly carried a passenger's sail.

Whirly—"What is meant by your brother-in-law's regard in regard to you, but don't stop to speak."

Milman—"I often hear people speak about brain work being so awfully hard; it doesn't appear to me so."

Mamma—"You know, Johnny, when I asked a neighbor of mine, 'Mamma, I wish you didn't think quite so much of me, I have done nothing but blunder all my life.'"

Really Unjust—"I have done nothing but blunder all my life," complained a speaker who was an old, gray-haired woman and, following the direction of her gaze, I saw the smiling, happy face of a young girl of perhaps sixteen or seventeen. She seemed unconscious of her beauty, which gave her an added charm, but I could not help wondering how long it would be before she changed that look of girlish innocence for the self-conscious coquetry so often seen on other pretty faces.

Got gives everyone some gift for the use of which they are responsible. To the poor, it is the gift of food; to the rich, it is the gift of money; to the noble, it is the gift of honor; to the wicked, it is the gift of punishment.

Have you ever studied the faces of the poor? They are so full of suffering and pain, and yet so full of hope and courage. They are the faces of the brave and the noble, and they are the faces of the brave and the noble.

Every man has a secret. Some men have secrets of power, some have secrets of love, some have secrets of wisdom. But all men have secrets, and it is these secrets that make us who we are.

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PRACTICAL FARMING.

NUTS ON WAGON AXLES.

"Every now and then one hears of a wagon wheel coming off through the axle, and it is apt to be attended with further injury to the vehicle or its load. If the latter is heavy the end of the axle is liable to strike the ground abruptly, and to spin a screw thread. This, through the way, is right-angled at one end of the axle and left-handed at the other, so that the nut if going on turns in the same direction that the wheel does when the wagon is moving forward. If the wheel exerts any influence on the nut through friction, therefore its tendency would be to tighten the nut. It would only be in lacking, apparently, that the nut could be loosened from that cause. It is a fact, however, that such a thing would happen at all, but it does, and a good many people, farmers and blacksmiths, have wondered how it could be prevented."

The Tribuna, a well-known agricultural journal, has recently published an account of a new method of preventing this. It is a simple one, and it is worth mentioning here, as it is a very good one. It is a simple one, and it is worth mentioning here, as it is a very good one.

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