His Imagination Played Him Strange Tricks

By MARY C. STANHOPE Copyright by American Press Asso-ciation, 1911

"They asy," said Mme. Gaulinder. "that Jules Ferrand is to marry Clotilde Demotors."

"What!" excisioned Mass. Tournier, "That ideal arrist! Is be going to marry that homely girl?"

"Homely! He thinks her beautiful" "Bow can be?"

"Don't you know that Cupid is a fittle wigard? He can make a homely woman look bengtiful to the mun who loves her, and vice versu. He can enw a victous person with every virtoo, he can make an outburst of temappear to be simply a love sput. and the more trouble a man has to get reman back to a good bumor or s women has to pacify a man, the more violent the reaction, the more impassioned the kisses."

"And after marriage?" "Ah. that is different The spell has

Jules Ferrand married Clotlide Demours. During the courtship be paintad her portrait. He was careful to out her likeness upon the canvas just as she was. Not for the world would he have one feature different from its

When at last the portrait was fin shed and be exhibited it to his friends every one said, "What a speaking like But no one said. "How benu-

The painter stood by while they made their comments, but he was too such enraptured in contemplating the features of the woman be loved to notice the emission. As soon as those who saw the picture had passed they



metion! Except for the beautiful ses the picture would make a good

ken, for his wife died suddenly within a few months after their union. Jules was disconsolate. He kept her portraft where he could see it constantly and continued to endow it with the came imaginary beauty. How long this would have continued no one knows, for Jules was obliged to make his living, and his only way to do that

There has always been a market in Christian countries for Madonnas with the infant Jesus, and Jules Ferrand determined to paint such a picture, taking his wife's portrait for the Madon-

His friends would have been glad to persuade him not to make such an attempt, but none of them would venture to displease him or hurt his feel ings by telling him that the Madonna was not a homely woman and his Clotilde was very homely. But one of his chums got round the matter by telling him that the Virgin Mary was one of the poor; that her husband was a carpenter, while Jules' wife was a lady and therefore a very superior person. He advised Jules to go out in the country and look for a model for his Madonna among the rosy cheeked iasses who milk cows and churn butter.

This adroit way of handling the infatuated artist won. Jules gave up his studio temporarily and removed his furniture and pictures to his mother's house in the environs of Paris. Then he sailled forth to find a model for his picture, and in order that he might paint her in her natural surroundings be took with him the implements of

Jules hunted a long while before anding the model be needed. He was a true artist and when uninfluenced could choose as an artist. His endowment of a homely woman whom he loved had come from an artistic tempersment. The artist needs r highly developed imagination, and Jules' imsingtion was abnormal.

One day he went into a springhouse for a glass of milk. A girl was kneel ing on a little platform over the spring rretiging some pails of butter. Hour-ng some one enter, she looked up. He had found his model

which belonged to the girl's lather, and set up his enset. He made a sketch of the girl-ber name happened to be that, of the Virgin-in a manger, then went on with his picture. He found be need ed a model for the tube as supply as or more than for the mother. He enceeded in horrowing one, but merely for posing purposes. It was his intention to hunt for a model for the babe as be had bunted for a model for the Virgin.

Day after day Jules painted, trans erring the maid to the canvas in doing so she was passing, so to speak, through his brain. She entered it as a simple country, lass and came out the mother of Christ. To say that Jules fell in love with her would perhaps not be stating the case correctly. . He eame, rather, to adore her. He was like a chameleon, which takes the color of any object on which it is placed.

Ferrand was transfermed through his imagination. But in this case the process was different from his painting of the picture of Clotilde. In that he was tied down to the reality; in this it was his object to idealize his model. And this is why an artist needs imagination.

Jules painted for months on the pirture, occasionally taking his model to barn and plaring ber in the man ger. At last the picture, except the babe, was finished. Jules was dissattailed with it. There was not the true maternal expression in the Virgin's face. He knew that this was cause the babe Maria had beld was not her own. Another difficulty occurred to him-any babe he might find for a model of the infant Jesus would not resemble his mother.

Jules was called to Paris on some private affairs and discovered while absent from Maria that she had so far been absorbed into his being that she could not be disjudged. He returned to her and asked her to marry

Maria was not only pleased to secure a bushend above her station, but had been captivated by the artist. They were married, and Jules, who now had a wife to support, took her to Paris with him and devoted himself to painting such pictures as he could sell for a small price.

A son was born to the counte. One day when the boy was about a year old Jules went into his wife's bedroom and saw her cooing to the child. who lay in her lap kicking up his beels and feeling ber chin with his little waxen fingers. This happened to be the position in which he had placed the figures in his picture of the Madonna and Child." ."I have it," be said exultingly.

"Have what?" asked his wife.

"Fame, and fame for an artist pro-"What do you mean?"

Jules ran off to a closet where he brought it to his wife's room.

"No alteration is needed," he said "In the pose of the figures. I have but to put in that motherly expression, copy your boy's features and the

He would not permit either the mother or child to move until he had had a sitting from which, efther by accident or genius, he caught expressions on both faces that satisfied him

Jules did all his work on the picture in his wife's room while she held her babe on her lap and when the little fellow was smiling up at his mother. Every time he touched it he improved it till at last one day a friend, looking at it, said to him:

"It is perfect. Any touch you give bereafter will mar it and may spoil

Maria took the brush from her bus band's hands and playfully forbade him to touch the picture sgain.

The "Madonna and Child" of Jules Ferrand was bung that year in the French salon and produced a sensetion. It was bought by an American Roman Catholic for an altar piece in a church in the United States for \$20,-000. This sum set up the artist very nicely, and whatever pictures he painted after that brought a good

One thing surprised Jules. When he took his wife to Paris every one exclaimed, "How beautiful!" had not realized her beauty when he met her, for his heart was full of that imaginary beauty with which he had endowed his Clotiide. And since it did not occur to him then it did not afterward. He had painted her, idealizing her as the mother of Christ, not as a woman of physical beauty.

When Jules' mother died he went to his former home to remove what was valuable and to destroy what he considered worthless. Many of his pictures that had accumulated while he was studying to be a painter he collected and made a bonfire of them. One of them he looked at, thinking he had seen it somewhere before. Taking it to the light, he scrutinized it more closely.

"Ugh," be exclaimed, "what a home

ly woman!" He continued to gaze upon it, and presently it dawned upon him that it was the picture he had painted of

He stood looking on the face of the woman he had loved as one awakened from a dream-a dream that at one

time had been supremely happy.

The years had dispelled the illusion which he had supposed he was put-ting on the canvas and had left the reality. He was shocked, not with Clottide or ber picture, but with himself. A wave of melancholy swept over him. Then he wrapped the portrait carefully, took it home with him and laid it reverently in a closet. It has since then never seen the light.

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Good form

ntmost dormality should be elswhen writing references for servants. The employers are judged writing quite as much as the man who is the subject of the com-

As a servant's written reference is likely to go into the hands of persons who are total strangers to the writer. it is best to employ the third person in the note. The communication should always begin with the name of the for-

Care should be taken to put into the reference the reuson of a maid's learing, for it is the first question asked of the woman when she is seeking a new place. Another important point in the communication is that the serv ant's honesty should be vourhed for if the former employer believes in it. It is also wise to include in the written character the fact that the woman is a good worker if she has so proved her-

For her own protection a person writing a reference should date it not-only with the month, but with the year. Otherwise if the woman's character should change as time passes the perwho reached for her formerly find berself indorsing an individual as she would not do later perhaps. Such a unication should always be writ-

Lady and Gentleman.

There are some persons who seem to magine it impolite to alinde to a woman as a woman and are bent on call. ing her a lady, while others allude to a man as a gentleman. It is always more correct to any "a nice girl" where the word girl is admissible land owadays an unmarried woman of forty may pose as a girl provided she looks like ones or where it is not to allude to a woman as a pleasant or charming or an attractive woman

You talk of a sweet or a delightful woman, not of a sweet or a delightful "lady." but in the case of an elderly dame you occasionally say "a dear old lady" and "such a kindold lady," "lady" being used as a mark of reverence for But, however old a man may be. is always a man, never a "gentleman," in conversational language. "A clever man" or "a charming man" is often alluded to, but never "a riever gentleman" and "a charming gentle diamond tribes when he upbraids

Six or eight persons make a good umber for an informal luncheon. In the arrangement of luncheons as well as dinners there is a decided tendency to simplicity of effect. Not only the menu shorter than in former years, but the dishes are lighter and not so rich, the equipment of silver, glass and china not so elaborate and the display of flowers more simple. At a luncheon guests remore wraps

are kept on. Gloves are removed when The bostess may lead the way in going in to luncheon, walking beside a guest, or she may ask her friends to precede her. At an informal party the

hostess tells the guests where to alt in-

in a dressing room on arrival, but hats

stead of having name cards. Guests are not expected to remain more than half an hour after a lunch

A Man's Devotion.

Womanly dignity will always receive respect. Yet how many wives are there who do not demand respect of their busbands. They ask for admiration, devotion, yet know that a man's nature will not cling, will not be constant, when he cannot look up to the woman be loves.

The mother who permits rude from her sons, the wife who permits it from her husband, the sweetheart who does not resent it in her lover. will all find themselves some day wondering why they are not treated with deference and consideration, and the real reason will be that they have permitted in themselves some lack of manners or of morals which has lowered them in the eyes of the men they love.

Using Christian Names.

A vulgar habit is prevalent among young girls, that of too freely using the Christian names of their young male acquaintances. Girls when grown up do not use the Christian names or nicknames of young men unless they have some special reason for so doing.

An intimacy of years may be an excuse for retaining the use of the Christian name, for when Angelina in a pigtail has played bide and seek or blind man's buff with Edwin in knickerbockers it is difficult to become suddenly ceremonious. But acquaintances of a few months' standing-unless a love affair has changed the position of the parties toward each other-is no excuse for excessive familiarity.

Telephone Etiquette. Correct though it is to employ a telephone for social purposes, there have been established certain rules in regard to it, and to offend against them

is to show ignorance of etiquette. It is not good form to reply to a written invitation with a telephone mes sage, both because the manner of invi tations should always be duplicated and also that it is by no means certain that a hostess will receive a verbal message if it is sent through a maid.

WANTED-Small advertisements for this column. Prices very reasonable. See rates at head of column.

ST. PAUL'S NEW OFFICERS.

The new vestry members of St. Paul's Episcopal church, chosen at the meeting on Monday evening, met in the parlors of the church Wednesday evening and selected the following officers: Senior warden, John R. Humphrey; junior warden, E. A. Chapman; treasurer, F. T. Barlow; secretary, Dr. L. A. Morris. This makes an aggressive array of officers and promises much in the way of a hustling business board of executives.

******************************** BOBBY WALLACE VINDI-CATES TY COSS. THE TERRIBLE.

"Ty Cobb is not such a villainis villain as he is painted." So division Bobby Wallers, the new ofer of the St. Louis Browns. Bobby admires "Tyrus the Terrible" and thinks the "Georgia Peach" demands the respect of every many who teres good basebell. Wellace has buttled with Cobb since the latter broke into the big league, and in all that time they have never clashed in

Cohb spiked Wallace once. He inflicted a slight gusk on the topof Boderick's bend. It was a scratch and the only round indicted on the Browns manager by the star of Tiperland. Wallace believes that Cobb will play fair with all who play

"The base runner has the right of way," declared Wallace rerently; "and Cabb only demendthat his rights be respected. If inger of being out down, for Cobb comes in determined to make the bag. If the baseman takes his proper position Cobb will never out him."

EDDIE COLLINS, NOISY CHAP.

stice' Ster Keeps Up Running Fire of Jawing During Game.

Few baseball fans know that Eddie Collins, the great second baseman of the Philadelphia Americans, is not only a rival of Johnny Evers in fielding, hitting and base rouning, but also in jawing and in velping at other performers. The impression seems to prevali that Collins is a brilliant bail player, but a silent one. He is far from silent, being one of the noisiest ball players there are. His face always s open, and some of these days he will inhale a grounder if he isn't careful.

"Get a wiggle there: For the lore of Mike, do you think you're playing checkers? Ah. say, if I had a fouryear-old baby and be couldn't stop that one I'd disown him. What! Call that base running? You look like a goat tied to a post! Say, look at him now; didn't slide and caught standing up! Hate to soil that nice white uniform, huh? G'wan, now; tell it to

Sweeney, you big ivory head?" Thus doth Mr. Collins keep things stirred up vocally throughout a game, and the effect upon the Athletics is the same as produced by Johnny Evers' the Cubs. And maybe the Cubs didn't miss that flow of language in the world's series last fall! Zimmerman. who held down Evers' place at second. is no howler. He went two weeks once without saying anything except "Please pass the salt," and what good is that sort of oratory on a ball field? And another thing might be added-Eddie is always jawing at the newspaper photographers. When this pic-



CHARACTER STUDY OF ED COLLINS, CON-

ture was taken Mr. Collins heaped all kinds of abuse on the camera man and gave him a few seconds to get out of the way or there would be something

Still, it would be a good thing for Eddle to keep in mind that if it were not for the great amount of publicity given the game by the newspapers Mr. Coffins would really be working hard for a living at a salary much less than he is receiving from the Philadelphia club for engaging in a game of sport.

Longest Baseball Games. The longest major league game was

twenty innings, played between the Athletics and Boston, at Boston, Sept. 1, 1906, score 4 to 1; minor league, May 31, 1909, Decatur versus Bloomington, Ill., twenty-six innings, score

May Bar Foreign Horses In France. France may bar English and American jumpers and steeplechase horses. The frog enters are annoyed at the frequent victories of the foreign horses.

Handicappers Needed In Germany. In Germany nearly all the athletic sports are run from scratch, as no satisfactory system of handleapping has

Ty Cobb's First Contract. Dr. L. L. Scarborough, an Anniaton (Ala.) physician, has Ty Cobb's first professional contract. It called for

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THE MUTE **GAMBLER**

By JANE PINCKNEY BENNETT

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The game was at its beight at Monte Carlo. The main table was lined with people tossing coins spen the green cloth that covered it. Clusters of lights illumined the scene. There were men and women, too, of various ages, from the stripling to the septugenarian. One old woman with white hair not with a paper to her hand covered with memoranda consisting principally of figures. It was a scheme that she had worked out or some one had given her for sure winning. She scarcely ever bet more than a franc at one time and usually lost. There were men in evening dress and men whose coats were frayed at the elbow, while here and there a girl scarcely out of her teens was betting with hot cheeks and glistening eyes.

A lady-she might have been any age between twenty-five and thirtyfre-in an evening costume of exquisite fabric and construction, entered the room and, handlug her wraps to an attendant, went to the main table, where roulette was being played. with silver five franc pieces. sound broke in upon the falling of the coins on the table, the monétonous aned the game and the rattling of the One having no interest in it would wonder how so many people could be so silently intest upon so unvaried a proceeding.

Presently the recent arrival began to toss gold napoleons on the cloth in stead of five franc pieces. Indeed, her betting increased till she became the one person at the table who engaged the crowd of lookers-on. Some of those who were standing behind her moved around to the other side, where they faced her. She wore a hat with a very wide brim and adorned with large black feathers, one of which fell over the front and with the brim completely shaded her brow. In addition to this, a vell extending to the chin rendered it impossible to distinguish her features. She played with varying fortune. At

first she won. Then she lost more than she had gained. Next she began to win slowly, and at a certain point, having gained a thousand francs, she left the amount she had bet and ber winnings on the number she had covered. There was quite a pile of gold there, and when the ball was apun and settled into its place the croupler covered the stake with an other pile five times as large. A spasm was seen to pass over the lady, and she quickly placed her hand on the lace about her throat, as if to pull it away that she might breathe easier. Her fingers remained at her neckwear. and she bent over the table till bet chest leaned against it, about to gather in her winnings, as every one suppor But she must have changed her for she remained in the same position. her eyes, though they could not be

seen, apparently fixed upon the gold. The conductor, taking it for granted whole amount on the same number as before, made the usual annot ments, the ball was spun and, after rolling and jumping and besitating and backing and filling, at last settled into its pocket. Amid exclamations the conductor announced the number that had won, and the indy's heap of gold was added to by another five times its size. She gave no evidence of the excitement natural to such winning. She did not start; she did not make an involuntary change of position.

"What wonderful self control!" exclaimed one of those looking at her. "She must be an old hand at it!" remarked another.

"Great beavens!" cried several at once. "She's going to risk it all again." The gamekeeper, who meanwhile had been waiting for the lady to remove ber winnings, seeing no intention on her part to do so, reluctantly made the call for bets, the machine was whirled, and amid ill represse exclamations the ball gave the lady another pile five times as great as that before her on the table.

Twice again the pile was increased by the same arithmetical progression, and the bank was broken.

At that moment a man entered the room, advanced quickly to the table and touched the lady on the shoulder. She did not look to see who was calling her attention: She sat apparently with her eyes glued to the imme golden pile before ber. "Clarissa." he said in a trembling

There was no reply. The crowd about the table now be gan to grow anxious. There was something in the mute figure that inspired them with a kind of awe. The game had ceased, and the eyes of every one present were fixed on the gambler or the man standing looking down upon her, vainly endeavoring to

arrest ber attention. "Take off her bat."

"Lift her vell." "There's something wrong with her?" "Some one look out for her pile!" These words that were spoken in oud tones and others that made confused murmur did not seem to be heard by the man standing over the lady. He stood for a few moments

as if not daring to know the truth. Then, gathering his resolution, he tore off her hat. The woman swayed, and her bend sank upon the table. He valued it and looked eagerly into

"My God, she's dead?"

HOTEL ARRIVALS.

The following are those registering at the Electric Hotel: Albert Morris, Woodburn; Neal Jackson, Molalis; Louis Vierhus, J. Downing, Portland; J. Beifer, F. A. Balley, city; P. Swanson, J. Hollingsworth, George Bush, G. W. Allen, F. M. Swift, Carl Nobs, C. B. Jordan, Portland; M. Merwin, Independence; D. G. Dare, Independence; B. Forward, Portland; O. A. Cheney, M. Dimits.

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