The New Northwest.

THURSDAY.....APRIL 1, 1880.

TRIBULATION.

BY GEORGE WITHER.

Till from the straw the flail the corn doth beat,
Until the chaff be purged from the wheat,
Yea, till the mill the grains in pieces tear,
The richness of the flour will scarce appear.
So, till men's persons great affliction touch,
If worth be found, their worth is not so much:
Because, like wheat in straw, they have not yet
That value, which, in threshing they may get.
For till the bruising flails of God's force looks
Have thrashed out of us our vain affections;
Till those corruptions which do mischeapine us
Are, by thy sacred spirit, winnowed from us,
Until from us the straw of worldly vanities,
Till all the dusty chaff of empty pleasures,
Yea, till his flail upon us He doth lay,
To thrash the husk of this our flesh away,
And leave the soul uncovered; nay, yet more,
Till God shall make our very spirit poor,
We shall not up to highest wealth aspire;
But then we shall; and that is my desire.

A LITTLE BOY'S TROUBLES.

BY CARLOTTA PERRY.

I thought, when I'd learned my letters,
That all of troubles were done;
But I find myself much mistaken—
They only have just begun.
Learning to read was awful,
But nothing like learning to write;
I'd be sorry to have you tell it,
But my copy-book is a sight!

The ink gets over my fingers;
The pen cuts all sorts of shines,
And won't do at all as I bid it;
The letters won't stay on the lines,
But go up and down and all over—
As though they were dancing a jig—
They are there in all shapes and sizes,
Medium, little and big.

The tails of the g's are so contrary,
The handles get on the wrong side—
Of the d's and the k's and the b's,
Though I've certainly tried and tried
To make them just right; it is dreadful;
I really don't know what to do;
I'm getting almost distracted—
My teacher says she is, too.

There'd be some comfort in learning
If one could get through; instead
Of that, there are books awaiting,
Quite enough to craze my head.
There's the multiplication table,
And grammar, and—oh, dear me,
There's no good place for stopping,
When one has begun, I see.

My teacher says: Little by little
To the mountain-tops we climb,
It isn't all done in a minute,
But only a step at a time.
She says that all the scholars,
All the wise and learned men,
Had each to begin as I do;
If that's so—where's my pen?

The Love of Boucher.

The painter who most faithfully represents French art of the eighteenth century is Boucher, an artist of the school of Watteau.

The studio of Boucher was in the Rue St. Richelieu. Not far from it, in the Rue St. Anne, he passed almost every day the shop of a fruiterer. He often saw a young girl on the doorstep without being much struck by her, although she was beautiful, simple and touching. It was when cherries were in season, and one day, as he passed, the fruiterer's daughter, with bare arms and loosely flowing hair, was serving a neighbor. You should have seen her take the cherries in her delicate hand, put them without any other measure into the lap of her customer, and give a divine smile in return for the four sous she received in payment. The painter would have given four Louis for the cherries, for the hand which served them, and above all for the divine smile.

When the customer had gone, he advanced and asked for cherries, and soon rallying himself, begged the young girl to allow him to sketch her beautiful face. She made no answer. The mother entered. As Boucher was a man of fine address, and the mother a coquette on the wane, he succeeded in obsinping her consent to take the portrait at his leisure.

She brought her daughter the next day to the painter's studio. Boucher did not detain the mother. He made the daughter take her seat on a sofa, sharpened his pencil, and set to work with great joy.

Rosina possessed that description of beauty which is ignorant of its own attractions, and Boucher became enamored of Rosina, not like a man who makes a sport of love, but like a poet who loves with tears in his eyes—a love tender, pure and worthy of that heaven to which it rises, and whence it has descended. Rosina loved Boucher. How could she help loving him who gave her double assurance of her beauty by his skill? What was the result? You can guess. They loved one another; they told one another so.

The Virgin, which was to be the masterpiece Boucher was engaged upon, was not finished. The face was beautiful, but the painter had not yet been able to shed over it that divine sentiment which constitutes the charm of such work.

It was fifteen days since Rosina had commenced her sitting. At 11 o'clock Boucher was preparing his palette, Rosina loosening her hair. There was a ring at the door of the studio. Rosina went and opened it, as if she had belonged to the house.

"Monsieur Boucher, I am a poor girl without bread. If my mother was not sick and destitute of everything, I could succeed in gaining a livelihood by my needle, but, for the sake of my mother, I have resigned myself to becoming a model. I have been told that I have a pretty hand and a passable face. Look, Monsieur—do you not think I would do for a model?"

The stranger uttered all this with an air of vague anxiety; but what especially struck the painter while she was speaking, was her coquettish and seductive beauty.

"How, mademoiselle," said he to her, with an admiring look; "you say that you are tolerably beautiful? Say, rather, intensely."

"Not at all," said she, with the sweetest smile in the world.

"Really, mademoiselle, you have come most opportunely. I was in search of a beautiful expression for the head of the Virgin; perhaps I shall find it in yours. Incline your head a little on your bosom. Put your hand on this arm chair. Rosina, draw aside the red curtain."

Boucher did not notice the tearful glance cast on him by Rosina. She silently obeyed, while she asked herself if she were no longer to sit for anything but to draw the curtain. She went and sat down in a corner of the studio, to observe at her ease, and without being seen, her who had come to disturb her happiness.

But scarce was Rosina seated on the divan, when Boucher advised her to return to her mother, at the same time enjoining her to come early the next day. She went without saying a word, with death at her heart, for seeing that she should be forgotten for her who remained *tete a-tete* with her lover. She dried her tears at the foot of the staircase.

"Alas! what will mother say when she sees me so sad?" She walked about the streets to give her sadness time to disappear. "Besides," she continued, by waiting a little I shall see her come out. I shall be able to discover what is passing in her heart."

* * * * * * *

The next day Rosina purposely came a little late. Boucher did not, however, on seeing her, utter that sweet phrase which consoles the absent for absence, whether from hearth or heart, "I was waiting for you."

"Well," said she, after a pause, "you say nothing about your fine lady."

"My fine lady! I do not understand."

"So you did not find her out? She was not a poor girl, as she said, but a fine lady, who has not much to do. I saw her get into her carriage. Oh! such a carriage! such horses! such a footman!"

"What do you say? You are trying to deceive me; it is a falsehood."

"It is the truth. Now, do you believe in these fine airs of innocence?"

"What a singular adventure!" said Boucher, passing his hand over his forehead; "will she come back?"

At this moment Rosina went and rested her joined hands on the painter's shoulder.

"She did not ask you for anything?" said she, with a mournful but charming expression.

"Nothing except a crown as the price of sitting; it is enigma; I cannot make it out."

"Alas, she will return."

"Who knows? She was to do so this morning."

"I shall take good care to day not to open the door."

"Why not? What folly! Are you beginning to be jealous?"

"You are very cruel! Will you open the door yourself?"

"Yes."

Rosina drew back with a sigh.

"Then," said she with tears in her eyes, "the door shall close on me."

Rosina, weeping with love and jealousy, was of adorable beauty; but Boucher, unfortunately for himself, thought only of the mysterious stranger.

"Rosina, you don't know what you are saying; you are foolish."

Boucher had spoken somewhat harshly; the poor girl went toward the door, and in a feeble voice murmured a sad farewell. She doubtless hoped that he would not let her go, that he would catch her in his arms and console her with a kiss. But he did nothing of the kind; he forgot (the ingrate!) that Rosina was not an opera girl; he thought she was making believe, like all actresses, without heart or faith. Rosina did not make believe. She opened the door, and turned toward Boucher. A single tender look would have brought her to his feet; but he coolly bowed to her.

His action made Rosina indignant.

"It's all over!" said she. At the same moment she closed the door.

The sound of her footsteps went to Boucher's heart. He would have rushed to the door but he checked himself with the idea that she would come back. Another would have done so; but Rosina did not, and Boucher set to work to search out the mysterious personage who so poetically personified his muse.

In vain did he ransack the fashionable world. He was at all the fetes, at all the promenades and all the suppers; but he could not find her whom he sought with such infatuated ardor. Rosina was not completely banished from his mind; but the poor girl never appeared by herself in his reminiscences; he always beheld her image by the side of the unknown lady.

One day, however, as he was looking at his unfinished Virgin, he felt that Rosina was still in his heart. He reproached himself for having abandoned her. He resolved to go forthwith and tell her that he loved and always had loved her. He went down stairs and started toward the Rue St. Anne, making his way though a crowd of carriages and hacks. A young girl passed along the other side of the street with a basket in her hand. He recognized Rosina. Alas! it was but the shadow of Rosina; grief had made sad havoc with her charms—desertion had crushed her with its icy hand. He was about crossing the street to join her, when a carriage passing prevented him from doing so. A woman put her head out of the window.

"It is she!" he exclaimed, completely overcome.

He forgot Rosina, and followed the carriage, ready for whatever might happen. The carriage led him to a mansion in the Rue St. Dominique. The painter boldly presented himself half an hour later, and was conducted to Madame the Countess's oratory.

It was she, the poor girl without bread. She told Boucher that curiosity, combined with a little *ennui*, had led her to his studio to obtain an opinion on her beauty, once for all, by a competant judge, who would have no reason for telling an untruth.

"I once paid you for a sitting," said Boucher, passionately; "it is now your turn to pay me for one."

It was decided that he should take the Countess's portrait; but it was never completed, so much delight did Boucher take in his task.

After the intoxication of his passion was abated, the young girl whom he had forsaken recurred to his mind. On looking at his picture, in which the profane artist had mingled his impressions of the two beauties, he clearly saw that Rosina was the more beautiful. The Countess had enticed him with the greatest power, but the charm was dispelled. He again discovered that Rosina possessed the ideal beauty which ravishes lovers and gives genius to painters.

"Yes," said he, regretfully, "I deceived myself like a child! The divine and human beauty, the true light, the heavenly sentiment, belonged to Rosina; the seductiveness, the falsehood, the expression which comes neither from the heart nor from heaven, the Countess possessed. I, like a fool, spoilt my Virgin; but there is still time."

There was not!

He ran to the fruiterer's; he asked for Rosina.

"She is dead," said her mother to him.

"Dead!" exclaimed Boucher, pale with despair.

"Yes, Monsieur artist. She died, as all those who die at sixteen, of love."

Even the conservative *Alta* announces that "we might as well begin to admit that lovely woman is clawing closer and closer to the ballot. She'll get a firm grip on it yet."

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