#### THOSE VERSATILE VEILLERS. PLAYER AND PLAY-WRITER

Husband and Wife, But They Don't Always Agree on Details, and Sometimes Margaret Wycherly Wins Out Argumentatively

Unot so easy as it looks. Most playgoers, for instance, are aware that Laurette Taylor is Mrs. J. Hartley Manners. and that this popular actress his very picely into dramas of her husband's making Knowledge that Margaret Wycherly is wife to Bayard Veliller, the playwright, may prempt the feetlight fan to believe that he has discovered a parallel case. But in spite of what history is said to do life has a way of not repeating itself.

Mrs. Veiller is too versatile an actress to

be rubber-stamped into a character. S me-times she kicks over the traces and createnees say kinds over the traces and creates a rele on quite different line; thus those originally laid down by her husband's craftsmanship. This actually happeness when The Thirteenth Chair" was in the making. She total the theatrical reporter one day this week that Mr. Veiller's first notion of Rosalie La Grange did not coincide with that psychic personage as she now portrays her, "You see," she explained, "a spiritualistic

Rosalle was known to the fiction world be-fore my husband moved her into the drama, The name was Will Irwin's. In a series of tales that have become rather widely fead. Mr. Irwin described the doings of a Posaile La Grange, supposed to be a medium of startling eleverness. For son years he has been an expert in psychical research, and his expose of mythical sense tions was thorough and authoritative. It is true that after prolonged investigation of the subject he confessed to me that in the midst of much charlatanry and intrigue there were a few points about spiritualisms which he could not expials. But in the main the basis of their 'miracles' tricks. Armed with his equipment, he evolved his Ronalle, and Mr. Veiller conceived the idea of building a play about her. The clairvoyant feature was due to Mr.



MARGARET WYCHERLY BAYARD VEILLER

Furthermore," she interpolated, "there are some features of it that are not even Bay-

When the piece was completed Mr. Veiller wanted me to depict a younger Rosalie and also one rather more eccentrically garbed. You will take away the humanity I the play by such methods,' I told him. In a trick drama like this, whose basis and development are grounded in sheer artilies, the note of sincerity is intensely premoment that all the wonderful happenings of "The Thirteenth Chair" are real, then they must credit its principal personage. should like my Rosalle to resemble many an old woman encountered on a busy metro-politan street. I don't want her to seem incredible or bizarre, but, on the other hand, almost commonplace in appearance—above all, natural. Let me try the role my way on the road." If the conceit misses fire, then I'll realize that you were right and I will act accordingly."

After some persuasion be agreed to the experiment. I presented my own Rosalle, neither Will Irwin's nor Bayard's. For the three hours' traffic of the stage the spectator accepts the remarkable incidents of Thirteenth Chair,' and I can't help feeling that this mental attitude prevails, be-La Grange seems not denomenon, but a possibility. In saying this don't interpret me as vain over my powers of perception. Set me down rather s an apostle of realism and appreciative of its value even in a melodrama where conscious theatricism predominates."

"Have I studied mediums and their scances?" she echoed. "The question has a familiar ring, but I suspect that my wer may surprise you. I have no firsthand knowledge of spiritualism whatever.

I never saw a clairvoyant 'in action' in my in recital on March 20.

CLASSIFYING artistic partnerships | life. I had an instinctive feeling, however, that my Rosalie struck the right note and I was more than flattered when the authoritative Mr. Irwin informed me that actions and vocal inflections established the proper atmosphere."

Your accent adds to the flavor," the theatrical reporter interjected. Miss Wychonly smiled. "I hadn't much choice in Irlah brogues," she admitted. "I selected the one I use for the very excellent reason that it's the only one I can command. Rosaile speaks Dublin Irish, not Galway, or Roscommon. Doubtless you never heard of P. J. Kelly. Some years ago he was a ro-mantle young Hibernian. He's just as Irish and as romantic today, but with the inevitable omission of youthfulness. The time that I am recalling was near the very beginning of my stage career. London is my birthplace, but I have no footlight ansociations with that city. The histrionic bee buzzed seductively about me when I was a schoolg'ri and appeared in a prece by Paul Kester-I forget its name. Not long afterward I was one of many super-numerary ladies in filchard Mansfield's large repertory company I had one time to speak in "Cyrano de Bergerac," and I was inighty proud thereof.

"After some valuable experience in stock I developed definite ambitions. I wanted to exploit the exquisite and then virtually unknown poetic drawns of William Buries Vests, the frish playwright, now justly famour. The admirable trish players from amone The admirable liven players of in the Abbey Theatre were unbeard of in America. They later adorned the genius of Years with their art here but my venture preceded theirs by several reasons.

"Browsing one day about a San Fran-sco book store-my early stock training was gained in California-a volume of Years's works caught my eye. I was soon entranced by the delicate and touching loveliness of "The Countess Cathleen' and some of the other plays. I burned to produc them, and eventually Bayard and I, with slender capital, took the plunge. We did Cathleen, which, to my mind, still marks the crest of Years's art; 'The Land of Heart's Desire' and 'Kathleen Ni Hoolihan.' My roles did not invo ve the use of dialect. The other parts did. P. J. Kelly appeared ut of nowhere and nicaded for employmen in the project. He was an ingratiating lad. He had personality and sympathetic appeal. But most of all be had an accent. It came right from Dublin. It had a haunting per-sistence. Those curious upward inflections found in Erin only along the Munster coast ring today unforgettably in my ears. I can never talk any other brand of Irish. The voice of that young Kelly of the 'Cathleen' venture demands a hearing. Faithfully or otherwise, his is the voice I try to echo in

an important part in but one other produc-tion in this city. Once upon a time James J. Corbett took an artistle high-flyer. He Was started in a dramatization of Bernard Shaw's amusing novel, 'Cashel Byron's Profession' I played the heroine in that curious piece. It was good fun although not conspicuously profitable, fluancially. We patrons, After a few seasons of countries a week's run at the Wainut Street. Phentre bere.

"It is since those days that Mr. Veiller,

has invaded the province of playwriting, oddly enough this is only the second of oddly enough, this is only the second of his works in which I have appeared. The other one was "The Fight." Jane Cowl and Helen Ware were featured when his Within the Law' was produced, and I had no the Law' was produced, and I had no the Law' was produced, and I had no the way of novel entertainment. It was the way of novel entertainment, it was the first theater in Philadelphia to present earlier play of his that has always been a favorite of mine. Indeed, I sometimes regard that play as the best work he has done. It was a little ahead of its time, I now believe. I'd like to see it have a chance today. So you see, she said, "that although Bayard and I are both in theatrical harness, we have not always been a team. My new the rimrose Path, and the way of novel entertainment, it was the first theater in Philadelphia to present motion pictures and also the pioneer in many other innovations which were concerned with the general convenience of particular productions. There's a cosy look about the Bijeu which brings confidence on entering the same of the same atthough Bayard and I are both in theatri-cal harness, we have not always been a team. My own taste often impels me to-ward the poetic drama, that fragile, un-profitable domain. I was pleasing myself when I acted in New York in a special production of Sophocles's "Edipus Rex," en-gineered by Isadora Dingan and been already as a second of the comfort of Irwin, Sat his contribution to "The Thirteenth Chair" herewith ends. There is not a single wheel of the plot machinery of my husband's play derived from Mr. Irwin.

Light in "The Bluebird" in New York's New CDILLE. Theatre, as the present Century was then called, and last summer I even went on the rural Chautauqua circuit, playing Portla in a tent, the Shylock of Eric Blind! That was a harder test than you may imagine. The exact wording of the 'quality of mercy speech had a trick of slipping from me and when the school girls with their classroom copies of "The Merchant of Venice" would sit in the first row and remorselessiy check off any lapses from the text, facing a premiere audience on Broadway seemed by contrast the climax of com-

"Now you realize," she said, "that it's useless to ask me if I think Philadel-phia has improved of late years, for only now am I getting acquainted with it. They tell me that there are some lovely auto ride to be taken here. What aboalong the upper Wissahickon?

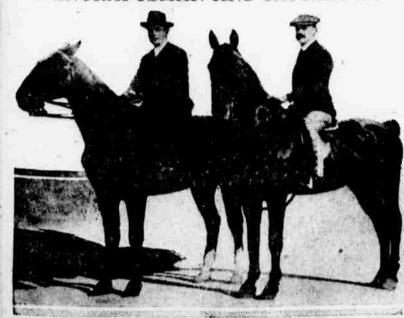
"No autos are permitted there." "Philadelphia, indeed!" exclaimed the astonished actress. "But, do you know," she added. "I think that's quite an admirable rule after all. There's something quaint and appealing about the notion. It has

charm.
"So has Margaret Wycherly." reflected the departing interviewer.

### Notable Recitals Slated

Arthur Judson announces four recitals by eminent artists at the Academy of Music during the coming season. Efrem Zimbal-ist, the Russian violinist, will appear on Saturday afternoon, October 27: Alma Gluck, soprano, will give a regital on March 13; Florence Hinkle (Mrs. Herbert Witherspoon) and Herbert Witherspoon will give a joint recital on January 24; and Josef

# PENCRAFTSMAN AND IMPRESARIO



When Somerset Maugham is not busy writing some satirical comedy like "Our Betters," coming to the Broad, he likes a gentle canter with Producer John D. Williams. The engraving discloses them on their fa-

#### LADIES OF THE PHOTOPLAY IN LIGHTER VEIN

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#### HISTORIC BLIOU WILL REOPEN ITS PORTALS

will enliven the Strand's screen, re-

treats to the chill mountains to

avoid California heat.

The house where continuous variety the was born in Philadelphia, namely the litton. Eighth street above lince, will open for s twenty-eighth senson next Morellay Many stars now famous on the manical

The Thirteenth Chair.'

"Ne." she continued. 'I never came to Philadelphia with the Irish plays. In fact, until the present visit. I have appeared in an important part in but one other production in this city. Once upon a time James. Heath, Sam Bernard, the Hogers Brothers, Cissic Loftus and a score of others who subsequently shane in glory on Hondway. The Bloo started its career with comb-opera and vaudeville and the performance

continuous vaudeville, and with the excep-tion of a season or two of stock, vaudeville has been the policy ever since.

The little playhouse set the pace for comfort as well as good shows and its pres-



But why bother to caption this golden-haired young woman? For every one knows Mary Pickford. Her latest picture, "Rebecca of Sunnybrook Farm," is the forth-coming bill at the Arcadia and Palace.

## THEATRICAL BAEDEKER FOR THE COMING WEEK

NEW ATTRACTIONS

BROAD - "Our Betters," with Chrystal Herne, flose Coghlan, Fritz Williams, Leonore Harris, Mortimer Weldon. Comedy by Somerset Maugham, illustrating the motto, "If at first you don't succeed, climb, climb again," with reference to title-hunting, Opening, Monday night.

"ORREST-"The Riviera Giri," with Wilda Bennett, Sam B. Hardy, Juliette Day, Carl Gantvoort. Musical comedy by Emmerich Kalman, Guy Bolton and P. G. Wodehouse, set amid the picturesque aspects of the Cote d'Azure, with scenes by Urban. Opening, Monday night.

CONTINUING PLAYS DELPHI—"The Thirteenth Chair," with Margaret Wycherly, Harrison Hunter, Ellene Van Biene, Bayard Veiller's thrilling and expertly written chessboard meldrama, involving a scance and a murder. AT POPULAR PRICES

ORPHEUM-"Common Clay." with Thomas E. Shea. Cleves Kinkead's sociological drama, touching on the relationship between a servant girl and an eminent

FEATURE FILMS GARRICK—"The Italian Battlefront. Ex-tremely beautiful and historically valu-able official war films, depicting the inti-

mute and epic side of Italy's conflict with Austria. All week. BTANLEY—"Polly of the Circus," with Mac Marsh. First showing of Goldwyn Pic-tures publicly in Philadelphia. Margaret Mayo's screen adaptation of her own play. with a former Griffith star as the "big top" waif. All week.

with a former or finith seal as to to waif. All week.

ARCADIA — "Rebecca of Sunnybrook Farm," with Mary Pickford. Film version of Kate Douglas Wigams and charlotte Thompson's stage comedy. All week.

PALACE—"Rebecca of Sunnybrook Farm, with Mary Pickford. All week.

VICTORIA — "Redemption," with Evelyn Nesbit and Russell Thaw. All week.

REGENT—"The Guardian," with June Elvidge, Monday, Tuesday; "An Alshaster Box," with Alice Joyce, Wednesday, Thursday; "To the Death," with Olga Petrova, Friday, Saturday.

Petrova, Friday, Saturday. STRAND—"Seven Keys to Baldpate." with George M. Cohan, first half of week. "Little Miss Optimist," with Vivian Marlatter half of week

BELMONT—"Outcast," with Ann Murdock, Monday, Tuesday; "Reputation," with Edna Goodrich, Wednesday, Thursday; The Bride's Silence," with Gail Kane, Friday, Saturday, LOCUST-"Down to Earth," with Douglas Fairbanks, all week

VAUDEVILLE

KEITH'S-Marion Morgan's art dancers; "The Cherry Tree," with Harry Green and company; Cecil Cunningham, in songs; Eddie and Lou Miller, "Brothers in Harmony"; La Sylph, "the Living in Harmony"; La Sylph, "the Living Venus'; Bert Swor, in blackface; Jack Alfred and company, acrobats; "Put Out." with Arnold and Taylor; Wheeler and Dolan, in dances; motion pictures.

olan, in dances; motion pictures. OBE—"The Bohemian Girl"; Those Five Foolish Fellows: Eugene Emmett : Charles Buckley and company; Kute and Klover; Frank Rae and company; Carson and Willard; Nelson and Castle: Brant and Martin; the MacPhersons.

RROADWAY—"Too Many Sweethearts": Ernest Dupille; The Melodious Four; "The Moth," photoplay, first half of week. "The Boys in Blue"; John Eckard and company; Frozini; William Wilson and

company; Krazy Kat Kapers; "The Siacker," photoplay, latter half of week, WILLIAM PENN — "Who's to Blame?" WILLIAM PENN — "Who's to Blame"
Kelly and Galvin, Three Boys and a Girl.
Naism: Wooden Shoes." photoplay, first
half of week. "Small Town Opery";
there Green; Cameron-Devitt company;
Rucker and Winifred "An Even Break,"
photoplay, latter half of week.
GRAND—"The New Chauffenr," with Louis

Simon; "The Datos Fantasies," in three seenes; Mile. Celina's circus; Loney Hasin monologue: Miss Finlay Barton and Charles J. Hill; Archer and Ward; KEYSTONE -- Blums and Burt, "the wrinkle

erasers': Senna and Burt, "the Winnite erasers': Senna and Weber; Cathryn Chaloner and company; Green, Muller and Green; Chayton and Lenny: Fred-etick V. Bowers; "The Red Are," serial ROSS KEYS-"I' Need a Girl"; "On the

Pierce: Stafford and by first half of week. "Too Many Sweethearts": Ernest Durille: Conners and Foley: Meredith and Myer, latter half of week.

EMPRESS—"The Jolly Tars": Lemnire and

Dawson; Orth and Athleda; the Musical Fixe; first half of week. "Helio, Jazz Land!" Walter Kaufman; Jones and Greenly; Ball Brothers and company, lathalf of week. VIXON -

Charles Mack; the Schmettans; Two Little Sweethearts; Laura Ordway; "Seven Keys to Raidpate," photoday; COLONIAL—Frank La Frent; Kaufman and Lillian; Ethel Douglass and company; Mago and Tally; Watson's dogs; "Evac, Che's, Decar," identifiar. "Every Girl's Dream" photoplay BIJOL First half of week, The Petticoat Minstrels, Krazy Kat Kapers; Weber and Elliott; Clayton Conrad; Greater City Four and "The Red Ace," photoplay. BURLESQUE

CASING "The Sporting Widows," with Harry Coopier, Savo, Drena Mack and others, Burletta, song and dance inter-FROCADERO -- "The Tempters." with Max Field and Sidney Hogers. Zaliah, inter-

preter of Egyptian dances, a feature. COMING ATTRACTIONS SEPTEMBER II. . KEITH'S.—The Dolly Sisters; Sam Mann;

SEPTEMBER 20 METROPOLITAN -- "The Wanderer," with Nance O'Neil, James O'Neil, Charles Dal-

BROAD-"The Resculag Angel," with Billie GARRICK-"The Willow Tree," with Fry Bainter.
FORREST.—'Jack O' Lantere," with Fred
Stone.
KEITR'S.—Jessie Busiey; Walter C. Kelly.

ton and Sidney Herbert,

SEPTEMBER 24.

G stood letters Jether, Surely no one rould ever have imperied that these two

as any inclination to treat Miss Morgan

was a member, of the faculty of the briveredly of California for four years, teaching physical culture to fundreds of school teachers, as well as to the university students. No one except a woman of the

finest type could occupy such a position for

that length of time. She is fully aware of the doposition on the part of a crude,

green public to make coarse fun of classic

floating draperies will be surprised to hear

minging from seventeen to twenty-one years

audeville and which they read religiously

between dances. Here is t Morgan gave it yesterday:

d Egyptian mythology.

'Ben Hur'-for recreation."

PHILA. ORCHESTRA

Miss Morgan explained.

ABANDONS CHORUS

Gives Up Vocal Work Because

of War, But Promises a

Splendid Season

Declares at no time in the history of

America has music made such a profound appeal as in this year of war, and it is a

comforting thought to those who have labored long in its behalf to know that the people are turning to music now for comfort and solace. The eighteenth year

f the Philadelphia Orchestra promises,

herefore, to continue in interest, and in a way to excel all others, for it enters

upon the forthcoming season on a firmer, surer footing than ever before

Mr. Stokowski and the management of he orchestra have planned the secon with view to filling more completely, if possible.

he musical needs of the community. For his season the soloists have been chosen

with especial care, and a giance at their

armes is assurance to the public of high rtistic attainments. Mischa Elman, Jac-ues Thibaud, Efrem Zimbalist, Sascha

edists. Among the vocalists the names of Margarete Matzenauer, Povla Frijsh, he Panish soprano; Olive Fremstad, Julia

Taussen and Nicholas Douty give promise

clauseen and Nicholas Bouty give promise of much that is good in the art of singing. The aswromers among the planists will be Guiomar Novaes, the young Brazilian, who created a furors in New York last season, and Arthur Shattuck, a representative American planist. Harold Bauer, Ossip Gabillowitsch and Joseph Hofmann need to berocheston, while Carl Friedberg, the

no introduction, while t'art Friedberg, the soloist scheduled to appear at the second concert of the season, will make his Phila-delphia debut on that occasion.

In planning his programs for the coming year Mr. Stokowski has taken into ac-

count the great demand made during the last few years for special programs of orthestral music. It has been found pos-sible, without reducing the standard of the

artists engaged and without decreasing the interest in saloists and their works, to plan concerts devoted to English and Scan-

dinavian music as well as the usua Tschalkowsky, Wagner, Russian and all

The immediate effect of the war is seen in the temporary abandonment of the chorus. It was found necessary to take this

step because so many of the men had enter-ed the service of the country, and the great majority of the women were devoting

all their time and energy to relief work. The chorum has become such an integral part of the city's musical life, however,

Beethoven programs.

abinoff and Thaddens Rich constitute he imposing list of violinists, while Pablo assats and Hans Kindler represent the

doubler, showing muscles of steet, and the other seemed not a day over twenty, with the stender, little frame of an athlete. They worthless one," believed that could "Where weet than last night."

NALES from was cold and load as he

aret Meerik (1 et.)

SYNOPSIS OF PRECEDING CHAPTERS

dether dippointly and lightly torned of us heel and attode toward the well

"Where I close to be," he answered,
"Then I can guess, wild Gaal, "While
I have sweated in the sun to buring the barpanion to the worldiess in the rillage of on the bark, a starting at the say, flow thou cause he of the same patents as misself, caused see. Yet thou art my brother, and are day I must give the a third of all there by Yes, a third. He thou assurand."

Jether laughed contemptuously, Before him should the well, the pitcher of water which thesail had but recently drawn to take within the looms, and a cun, the filled the cun with water and, turning to the

Passing Kerth's Theatre, with a larger clearty sugn which blaged out the words 'Creater Morgan Daneses," glancing at the photographs displayed in front of the theatre and then turning resolute(s onward in viewthant street, the interviewer, with a set, stony fare, on which were engaged. an election street the interviewer, with a set stony face, on which were engraved the lines of deep suffering, narroad teso-intely into the presence of Miss Marien Morgan herself, is her suite at the Eltz-Morgan herself, is her suite at the Eltz-Morgan herself, is her suite at the Eltz-Morgan herself, in her suite at the Eltz-Morgan herself, is her suite at the Eltz-Morgan herself, in herself, in her suite at the Eltz-Morgan herself, in her suite at the Eltz-Morgan herself, in her su

"Stop, my some" Upon the upper step, in the discrease of the house, stond desse, the aged patriar of the tribe of Judea, his staff in hand and her thracers in a spirit of levity has another think coming. Miss Morgan is a weman of tellmement and showrite. She "Beiree held of ye," he cried. "I am the master here. Gard, thou art the edder. Thou should be the wiser. Thou knowest better has the high a prode to let thee tell lime visat to de. Besides, that is my duty, not thou. To, get thee ready for the

that instead, and cast an angry look at the mocking Jether, but re-entered the

laying his band in Lindly affection upo the identifier of his younger son. "Thou hast done wrong to lift thy hand against thy brother. Never again let there be strife between you. Tenight, before I ask God's Scoffers who think that classic figuring count merely of partially bare timbs and blessing upon my household, yes, even be-fore we gather at the table, thou shall tell thy brother that thou dost repent of thy childish act."

1-ask partion of Gaal" exclaimed

"I—ask pardon of Gad?" exchanged
Jether, incredulously, Grawing back in
amazement. "Ask pardon of Gad? I'll
not have Gad! the master over me."
"Nor shalf thou," agreed Jesse, approvingly, "Only to the father shalt thou
account. Where didst thou spend last
high? From the high watch lower I saw
the share more the high sat dawn this more. girl who wanted to buy a present for another chorus girl, and who replied when the clork suggested that a book might do. Oh, she had a book." Miss Morgan's dancers are required by their instructor to read not one book, but many Just now hight? From the high watch tower I saw thy sheep upon the hills at dawn this morn-ing, but thee I did not see. Where didst thou spend last night?"

Jether came to his father, petulantly, almost pleading. "Am I a child?"

The old man looked with loving eyes upon the last. they have a "traveling library" consisting of twenty or thirty volumes, which they are carrying with them on their tour in

upon the lad.
"In many ways thou art, and yet the fault is not all thine. Thy mother hath indulged thee overmuch, and I myself, perhaps. Jether, thou dost not know how dear All the Greek dramas, the plays of Acachylus, Euripides and others, some of them translated by Gilbert Murray. at their child of one old age and such a child wert thou, so beautiful. Various books on Greek, Roman, Hindu omce more Jether cienched his fists with inger and resentment. G. Bernard Shaw's plays - "for mental ex-

"A child-again always a child." he pro-Rabindramath Tagore's poems—'lacause bey are full of imagination and because his allosophy of life is so beautifut," said Miss coled. "Canst thou not understand a child becomes a man? Thou, too, dost treat me as

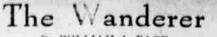
no man shall be my master." What wouldst thou do, my son "" "tio elsewhere. See the great world be-youd these hills. Live my own life. Be

my own master. Not Jether, a son of Jesse—but Jether—himself." , Jesse gathered his robes about him and grand to go into the house, where already ights indicated that the evening meal was

almost ready. "I will not greet the holy day with angry heart, said Jesse, softly "Thou dost try my patience sorely, Jether. It is late. Go to thy room and bathe and clothe thyself

as doth bell the celebration. And it is my wish that then shall not stint the kind words with the hrother." Slowly the venerable Jesse climbed the

steps that led into the house of his fathers. Slowly he disappeared. And Jether, with a turnult raging in his soul, flung himself upon the grass. Then, struck by a sudden thought, he sprang to his feet. Quickly he hounded up the long flight of steps outside the house which led past the apart-But he did not ascend to the oof. Reaching over from the steps toward



By WILLIAM A. PAGE

Navidual Francisco De Place of Maissier V. Samuelle, a window in which could be seen a light, in he Sees at the Mesopolities Opera. | he whispered softly: "Mother-mother

FROM within the window came the gentle

voice of Huidah in response to Jether's

"Mother, I would speak with thee alone lown the stone steps he ran hurriedly, and paced anxiously to and fro upon the turf. In a few moments the tall and stately mother approached and bestowed upon his forchead a kiss.

Thou art flushed, my boy," exclaimed Hulden, anxiously. "Thou wert not clothed for such a chill night upon the hill. I have often warned thee against the sudden Another time I shall not let thee go until with mine own ever I see thee warmly

dether unpulsively broke away from the affectionate embrace.

"Even as thou regardest me, so does my father," exclaimed the boy, turning to her transionately. "A child, to do as bidden, But I tell thee, mother, I am a man, and as of less than forty, strongly bout and rough; a man others seek speech of me. Even now one who has traveled and has great friends in many cities awaits my companionship on a long journey, and I would have the get my portion from my father. Thee he would not refuse."

Huldah sank upon the edge of the well and clasped her hands.

"But where wouldst thou go, my son?" Whither I will. I know not yet, but mewhere beyond these prison hills."

But who is this man whom thou callest hy friend, this man who would have thee ake thy portion and leave thy parents' ouse all of a sudden—when perchance thou hast not even a plan?" Jether came to her full of enthusiasm.

"Plans? I have many plans, but this miy I shall tell thee now. I shall go from this little village and f shall become a man

Huldah shock her head doubtfully and miled indulgently. Jether, stung by the implied rebuke, turned away from her sulkily

"Ask my father for my portion." he said, "Nay, that I shall not do," replied the

"What? Thou wouldst give all to my rother Gaal?

"Each shall have his share when the proper time comes, dether. Yet did I know more of thy plans. "Then I will tell thee, mother," cried

"Then I will tell thee, mother," cried the boy, kneeling before her, "I shall go in company with a great merchant whom I met at the inn near Hebron. What he sells I know not, and what he buys I know not. We conversed long on other things. Of one thing I do know, for be hath told me. In Jerusalem he hath houses and goods in plenty. There, too, he bath many friends of highest rank who, for his sake, will greet me as their friend." A nameless terror gripped the heart of

"What knowest thou of him or of Jeru-

salem" she queried anxiously.
"Of him? He is my friend," affirmed Jether, warning with enthusiasm at the prospect of the journey. "But of tile city? Ah, mother, couldst thou but see as I see when from the distant hilltops I gaze upon the lights so far away in the north and dream of that upon which they shine. The many streets of the great city of Jerusalem-filled with palaces of gold and ivory where dwell victorious captains and great merchant princes! The gates in the high city walls that open Joyfully to stately caravans from Babylon and Ninevah and Egypt, places I know as yet only by name, but wonderful indeed, 'tis said, to look upon. I see the whole world as I stand there, one of the thousands at the city's gates, and hear the clamoring throng who would unload the camels' burdens, and as they bend tinkling their silver bells. I would see their cargoes' wealth, embroidered purple robes-and wines that bring men golden visions—and swords for heroes, mystically engraved. I see them all, mother And I shall be a part of all there is, and feel the glow of the full rush of life and then at last, ah! then, mother, then I shall

impulsively the lad dropped upon his knees and buried his head in his mother's lap, tears coming from sheer joy at the prospect before him. The mother stroked his head tenderly and said nothing.

Thou knowest thy father is both wise and just," she said softly. "I shall speak with him. Meanwhile, I beseech thee. Jether, prepare thyself in humble spirit for the evening meal." But Jether once more averted his face

"I shall stand here until thou dost reurn-unless thou stayest too long for my

The mother hurried within to acquaint the aged Jesse with the demands of their younger son. Jether, freed from the re-straint imposed upon him by the presence of his mother, ran to the top of the great rock which formed a natural elevation in the front of the house, and whistled. From a small hollow amid the rocks came an answering whistle. The boy returned once more to the well, and in a few moments. Tola, his new found friend, joined him.

"Thy father holds a piece of silver long, ere he throw it away," said Tola. 'My mother e'en now asks my share for replied Jether. Vell, do thou make haste, boy, if thou

wouldst go with me to Jerusalem." answers ed Tola.

ed Tola.

"But in a moment I will join thee—await me nearby but out of sight, for my father may see thee," said Jether.

"Aye—'twill give me no pleasure to gaze upon thy father's face. I will await thee behind yonder tree if thou dost not tarry too love." And Tola disappeared, none to too long." And Tola disappeared, none too soon, for already Jesse, staff in hand, was benerging from the house, followed by Hui-

dah and Naomi. Face to face the patriarch and the younger son stood defiantly.

The elder man spoke first. "Thy mother hath told me." he said, sternly.

"Aye, I would have my portion," responded Jether, bravely. "And one day thou shalt have it, when thou art fit to use it wisely."

Jether determined to put on a bold front

"I am about to go forth into the big



Muldah Counsels Jether Against Willfulne