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I LOVE YOU TRY.

"I have him! and shall always have,
Oh, would I never had seen his face!
Why did I ever meet him at all?
Why must we meet to part after years?
And hold I've spoken to him!
But no, I find I love you yet.

"You thought your heart of triumph won;
You thought you'd conquered me;
And yet my pride my mouth to close,
And let you triumph more to me!
You thought you'd conquered, yet to more to rise;
But no, I find I love you yet.

Oh, could I know a worthy love
Had room in your proud heart,
To meet it ought to be!
But oh, I find I love you yet.

THE SEVEN YEARS.

Only a baby,
A bud and a flower,
Needing for a mother's kisses,
Only a baby.

Only a darling,
Beginning to school,
Learning to say "mother" and "father,"
Only a darling.

Only a youth,
Growing in favor,
Full of promise like new manna.
Only a youth.

Only a man,
Serving men with his loving will,
Only a man.

Only a memory,
Looking back,
Counting the cost or gain,
Only a memory.

Only a shadow with grave,
Only a shadow.

MRS. ARCHBALD'S BOUND GIRL.

"I think I'll take that one," said Mrs. Morton Marshall, pointing with the end of her finger in most particular direction.

It was quite a little kindergarten—the children of the poor, who, in the early spring months (for summer is always spent at Bloomington), each one clad in her Sunday best, with a great, stiff, gay, gingham bibapron, and hair cut close to the head, except where it was left in front in an earlier fashion, and in the case of girls would have made the divine Venus of Milo look like a fright, sat in a female pen packet. Just behind these stood the matron, a fat old woman in a dingy cotton white cap, and there was a general air of expectancy about the peeping-in of the half-curious, half-interested lady and gentleman.

Deborah Dove, a stumpy girl of thirteen with suspender-fingers and a short, round, cropped head, like a boy's, with a great, big, bright, yellow ribbon bow, looked stolidly about them, inclining her ear to Mrs. Mathilda Jenkins's whisper, and a little grey-eyed lassie at the end of the row looked up and then hitched herself uneasily on one foot, like a frightened bird, at the indifference and cruelty of things.

"Thatie Lockett!" cried the matron.

"Thatie Lockett, if that's her name," said Mrs. Marshall decidedly.

"Thatie Lockett!" repeated the lady, and the matron.

"She'll grow," said Mrs. Marshall.

"And the baby," added the matron.

And at her unconcealed words, poor little Thatie Lockett hung down her head, as if some rude hand had struck her.

Handsome as that handsome dame returned Mrs. Marshall, didactically, "Put up her clothes, Mrs. Jenks, and let the lady decrease know that I have taken her."

As Thatie Lockett rode away in the open farm-wagon, sitting beside Mrs. Marshall's coachman, her tattered frock was tucked down, and caught the chief wind that was blowing up into them, the words of wonder—

"I vow," said Mrs. Marshall, brusque ly, "what are you thinking about, Florie?"

"Please, ma'am," said Florie, "I was wondering if perhaps you chose me when Caroline Payne wants most pet-ticularly to have me, and she's a dreadful orphan."

"Hoagh!" said Mrs. Marshall, in a tone that meant, "I care not a fig for a little girl, but you're very, you seem, to be fond of her, and I'll not cross you."

"Caroline Payne is a dreadful orphan, Florie. That's why I chose you."

"Oh, ma'am!"

And she rejoiced fervently in her innocent little heart, to find she had done right, and that she had not been ungrateful to the Providence of the Bloomington orphan asylum at last.

Mr. Marshall, a wealthy manufacturer, had a shining bald head and a fringe of white whiskers, and was very fond of children, and had always wished he had one of his own; and as soon as he saw Florie Lockett he made up his mind that she was always to be his boy.

"Boys are so much better than girls," said Charley, laughing. "You never have a creature to bother you a dollar at a shy as."

"Nonsense," said Mrs. Marshall sharply, but she looked pleased, for that matter.

"It's no harm, wife—no harm," said the farmer, indulgently.

"But it is harm," said Mrs. Marshall, "and I won't have it."

And Florie Lockett, seated "in fashion on the floor of the old gutter, with a battered shawl wrapped about her shoulders, and the red, level light of the western sunset streaming all around her short, auburn curls, was interrupted in the midst of a sigh of delicious relief by Charley's voice.

"Give me that fellow!" said Mr. Marshall.

"Mabie" said Florie, dropping to her knees in her excitement.

"It's a wild name," said Mrs. Marshall, "besides being absurd."

"But," said Florie, with a face of dismay, "my work—"

"Never mind whether you have or not," said Mrs. Marshall. "There always is work to be done in a house, and I don't intend to have you be a mere plaything. Give me that fiddle, I say."

Poor Florie, sighing, trying hard to choke down the tears she could not.

"Now, then," said Mrs. Marshall, who could play the violin with considerable and merry-making in general, and filled up the interstices of his time with the making and mending of shoes, looked fairly astonished when Mrs. Marshall bounded into his seven-by-nine shop, and, with a most unceremonious air, took his bench.

"Eh?" said old Mose, adjusting his spectacles on the tip of his nose.

"There's your old fiddle," said Mrs. Marshall, handing it to him, "and I want Mr. Marshall's bench, for I have a pair of indigo dresses that must be finished before I go to bed."

"But it isn't nonsense," said old Mose, "there's a capital ideal home, Florie has, since—"

"Nonsense!" said Mrs. Marshall.

"And a very decent waif, if only it was well-trained."

Mr. Marshall, and she

Is to Mrs. Marshall, "I'm sure I don't know what to do with her, in the years that followed, but she could not forget the divine strains which the well-seasoned bow had drawn out of the antique violin, in the red glow of the winter sunset that January afternoon, in the garret.

Mrs. Marshall had done up her dust pan in papers, assumed her grey flannel petticoat and morning-gown, and sat in front of the north kitchen window, she saw, or thought she saw, the glimmer of a light in the top window of the barn.

"I can't have been mistaken," said Mrs. Marshall, to herself, and she sat for five minutes, with a tingling sensation and twinkling around and about her, "and what if it is?"

"Fiddlesticks!" said Mr. Marshall, sleepily, from the exact centre of a downy feather pillow.

"Why, there were two men asked for a drink of milk, at the bakery door, just about dusk," added the lady, "and I don't much like their looks at the time."

"It's all right, I dare say," yawned Mr. Marshall.

"Well," cried the housewife, energetically, "if you don't go to look into it, I will."

And flinging her husband's sleepy overcoat around her, and taking the lantern in one hand, she started for the barn.

She was right. There was a dim tallow candle burning in the barn chamber, and by its flickering light Florie Lockett sat was busy practicing on the violin, from some source of lore and well thumbed music.

She looked up with a cry at the apparition of Mrs. Marshall in the doorway—an avenging spirit, with a shaggy overcoat and a lamp in her hand.

"Unprincipled girl!" tragically cried out Mrs. Marshall, how dared y ou to do this thing?"

"I meant no harm," faltered poor Florie. "I heard the violin from the village music store with the dollar Mr. Marshall gave me for finding his pair of spectacles, and Mrs. Nossel gave me the key of the garret, and I never thought that the noise should ever disturb you."

"Florie," said Mrs. Marshall, "what a story! Now why don't you stick to the truth? Deceitful, and yet rolling you, and you know it. Now, I'll tell you once for all, that you every expect to find treats in the strings of a fiddle."

Florie hung down her head, and said nothing in reply.

"I was very well break the charm at once," said Mrs. Marshall. "I'd take you back to the asylum to-morrow, only that Mr. Marshall gave me a dollar for finding his pair of spectacles, and Mrs. Nossel gave me the key of the garret, and I'm afraid that the noise should not