The Voice of the Pack

By EDISON MARSHALL

CHAPTER III—Continued

In his estimation a picture of that sort would have performed its mission well. But if there was one thing Kent Wetherbee could not do, it was to paint a picture that would please the public. The conventional beauty of the studios was beyond him. He could not, or refused to, see the beauty in the world. To him it was not beauty that was important, but truth. And he had the courage of his convictions to paint what he saw, and not what he was told he should see.

It happened that some years before, Kent had been the favorite pupil of the master of the studios, and he had been given the choicest of the studio privileges. But he had refused to paint what he was told to paint, and had been asked to leave the studios. Ever since he had been struggling for a precarious existence, and had come to the point where he was ready to admit that he had failed. He was ready to admit that he was not a painter, and that he would never be one. He was ready to admit that he was a failure, and that his dreams were down in the ashes.

He paused and struggled for control of himself. He knew that if he was ever to win back the world of beauty he must do it by the work of his own hands. Each word just meant a little more money, a little more time, a little more chance to paint. Yet he could not write. He had tried it, and had failed. He had not the heart for it. He could not write what he did not feel. He could not write what he did not believe. He could not write what he knew to be false. He could not write what he knew would be false to the men who bought it. He could not write what he knew would be false to the women who read it. He could not write what he knew would be false to the children who would be influenced by it. He could not write what he knew would be false to the men who would be influenced by it. He could not write what he knew would be false to the women who would be influenced by it. He could not write what he knew would be false to the children who would be influenced by it. He could not write what he knew would be false to the men who would be influenced by it. He could not write what he knew would be false to the women who would be influenced by it. He could not write what he knew would be false to the children who would be influenced by it.

That was what was in life at the moment. He had failed at his work, and he had failed at love. He had failed at everything that was worth while in life, and he could see no reason why he should not fail at everything that was worth while in the future. He could see no reason why he should not fail at everything that was worth while in the future. He could see no reason why he should not fail at everything that was worth while in the future. He