

SUNLIGHT.

The sunlight flows from sunripe skies
And over field and river lies,
It streams upon a warm and white
Through the glad hours that follow night.
It thrills the bursting buds and leaves,
And with creative magic weaves
For meadow and forest and tree,
And wild enchantment everywhere.
Men deem it but a common thing,
As common as the flowers which spring
From earth and air, and the sun and sea
Are beauty—bright as dawn to me.
The wonder of its life is clear
To those who fathom far and near,
It radiant mystery just as clear
To those who search in their own.
Oh I have watched it till I seem
To lose all sense in a dream
And yet its splendor is, I know,
A part of things that thrive and grow.
As though with some divining eye
It sees the secret of the sky,
And strive in fancy to outrun
Its flight beyond the central sun.
I note its subtle waves which move
As silent waters in a grove,
Each heart and ear a secret bound
Like a sweet harmony of sound;
I see them borne with airy grace
Across the million isles of space,
Borne with an equal speed and silent
With none to mark the secret flight;
The streets and solars order guides
The infinite motion, and the tides
That lift us universal seas,
Or the spring leading of a tree.
Are not we governed by a force
Which guides us in our course,
Which makes of every was a part
Of the wide world's immortal heart.
—George Edgar Montgomery.

"AG OF NO GO."

The deep little gorge was not a thoroughfare. A party of prospecting miners had found that out, in the early days, by walking to the end of the dark recesses of the mill; and when they had broken back, the place was named "No Go." But gold was thereabout, and the stream that tumbled down from the height provided water for the delvers' pans. Therefore "No Go" became a bustling settlement, though it did not change its name to something indicative of its prosperity. A stamp-mill was being built, and machinery was beginning to take place of men's hands. Some of the miners had deserted their cabins and taken to boarding at the Spread Eagle, a house made of planed boards, and containing a painted bar-room.

Supper was over at the Spread Eagle, and the mistress, leaning her back against the bar and her elbows on it, carelessly faced a crowd of her boarders and others. A few of these rough residents of "No Go" knew that her name was Ag, and Brinkley, but Ag Brinkley was a tall, slim, and the handsomest boy in town; and the others had deserted their cabins and taken to boarding at the Spread Eagle, a house made of planed boards, and containing a painted bar-room.

"I'd like to be told what you mean by grainin' an' sneakin' round y' like a pack o' hungry wolves," Ag said: "Ye've had yer grub, had ye?"

She took the only bottle of good whisky in the house from a drawer under the bar, half filled two glasses, clinked her own, and set his, and emptied it in his time he was occupied in a similar occupation.

"How are you gettin' on with Kunnel Dingley's daughter Nell?"

Billy choked on the last swallow of his whisky, and Ag's hand came down with a helpful thump on his back.

"—Colonel Dingley—daughter Nell?" he sputtered.

He blushed, the biggest o' the words, took a glass of water. Ye didn't think I know it. Smaller some more water.

Thar ain't a thing yo' do, Billy—thar ain't an ounce of gold dust ye lay by or a headache ye have, or a button off yer clothes—that I don't know it. Did ye pose that gal's photograph could in in your room? I not light onto it? Be ye chokin' yet? Mebbe it's emoshing makes you so red. Well, I waxed y' bout the girl.

"Ye've no objection to tellin' me, Ag."

"Ye mustn't shout yer secret, Billy. What was ye thinkin' on? Waggle to yer room, lock yerself in, and forget about me."

Billy obeyed mechanically, and Ag, after watching him to his door with a semblance on her rugged face of the tender expression which is the outward mark of a woman's love, returned to the bar-room.

The episode had not impressed the fuddled observers deeply, and they asked her no questions. Even Watts could not have been interested. She was only for a while until she was implicated on that point. Then creases came between her eyebrows, and an ominous compression to her lips. But whatever she meditated, there was a lack of her accustomed impulsiveness. Holding her bare arms, she apparently surveyed the company. The revelry of the survivors was too far along to be disturbed by her black scowling. Only Arnold Watts, who had been a friend to Ag, and who had been in love with her, was still there. Ag's face was pale, and her eyes were gleaming at him. Her aspect alarmed him, if it did not disturb his placid exterior, and he rose from his chair to retake the whisky was still in the glass by his side. Ag strode across the room.

"Ye be too proud to drink with the boys?" she cried. "Wall, I reckon no body would touch the glass after ye—so the jins mough ez well be throw around."

She caught up the tumbler and dashed its contents into his face. He took the act for what it seemed—the wanton insult of a sudden bar-room for who wanted a fight. Nor did the others discern any difference between her manner now and when they had seen her a freckled assailant on previous occasions. He paused an instant as though hesitating to encounter a woman, and then, with a smile, said: "I am in love with a girl, and she is as yellow as a sun—well, Ag, her hair is so yellow, her eyes so blue, her cheeks so pink, her form so fragile, and altogether—"

"So different from the only other woman in No Go."

"I didn't say that, Ag."

"Well, it's a durned sight more descriptive than what ye did say, Ag."

"I've been doing some work for Col. Dingley, you know, and I've got a hand and they fit with all her might at the mirror, shattering both plate and missile and spattering the beverage on the wall."

"That's my feelin's, fully expressed," she said, replacing her elbows on the bar, swelling her broad chest and glancing at the astounded miners. "Hevin' been insulted in my own house I makes a fit this and she—well, Ag, her hair is as yellow as a sun—well, Ag, her hair is so yellow, her eyes so blue, her cheeks so pink, her form so fragile, and altogether—"

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"Give me the note ye've got in it in y' belt," she hoarsely whispered; "the forged note—I know it is 'thar—or I'll have your life."

She whipped out a knife. He was not make him obey. But her knuckles were on his breast, and her hand on his throat. She felt for the belt, and again a slash cut with a cleft in it. To put an end to his choking, she robbing him of a terrible blow on his mouth prevented him from being understood by the excited spectators. The papers in the belt were torn out, and then, crumpling them into a wad in her hands, she let him get up. He staggered back, drew a revolver, and when the choking stopped, he cried out with an oath that she was robbing him. A terrific blow on his mouth prevented him from being understood by the excited spectators. The papers in the belt were torn out, and then, crumpling them into a wad in her hands, she let him get up. He staggered back, drew a revolver, and when the choking stopped, he cried out with an oath that she was robbing him. A terrific blow on his mouth prevented him from being understood by the excited spectators. 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