

and laid her head upon his knee, and tried to restore her. But failing, he laid her head gently down again, got a pillow and placed it under her dark hair, and sought on the table for a spoonful of brandy. There being none left, he hurriedly caught up the empty bottle, and ran out at the door.

He returned as hurriedly as he had gone, with the bottle still empty. He kneeled down by her, took her head on his arm, and moistened her lips with a little water into which he dipped his fingers: saying, fiercely, as he looked around, now over this shoulder, now over that:

"Have we got a pest in the house? Is there summ'at deadly sticking to my clothes? What's let loose upon us? Who loosed it?"

## CHAPTER VII.

### MR. WEGG LOOKS AFTER HIMSELF.

SILAS WEGG, being on his road to the Roman Empire, approaches it by way of Clerkenwell. The time is early in the evening; the weather moist and raw. Mr. Wegg finds leisure to make a little circuit, by reason that he folds his screen early, now that he combines another source of income with it, and also that he feels it due to himself to be anxiously expected at the Bower. "Boffin will get all the eagerer for waiting a bit," says Silas, screwing up, as he stumps along, first his right eye, and then his left. Which is something superfluous in him, for Nature has already screwed both pretty tight.

"If I get on with him as I expect to get on," Silas pursues, stumping and meditating, "it wouldn't become me to leave it here. It wouldn't be respectable." Animated by this reflection, he stumps faster, and looks a long way before him, as a man with an ambitious project in abeyance often will do.

Aware of a working-jeweler population taking sanctuary about the church in Clerkenwell, Mr. Wegg is conscious of an interest in, and a respect for, the neighborhood. But, his sensations in this regard halt as to their strict morality, as he halts in his gait; for, they suggest the delights of a coat of invisibility in which to walk off safely with the precious stones and watch-cases, but stop short of any compunction for the people who would lose the same.

Not, however, toward the "shops" where cunning artificers work in pearls and diamonds and gold and silver, making their hands so rich, that the enriched water in which they wash them is bought for the refiners;—not toward these does Mr. Wegg stump, but toward the poorer shops of small retail traders in commodities to eat and drink and keep folks warm, and of Italian framemakers, and of barbers, and of brokers, and of dealers in dogs and singing-birds. From these, in a narrow and a dirty street devoted to such callings, Mr. Wegg selects one dark shop-window with a tallow-candle dimly burning in it,

surrounded by a muddle of objects vaguely resembling pieces of leather and dry stick, but among which nothing is resolvable into anything distinct, save the candle itself in its old tin candlestick, and two preserved frogs fighting a small-sword duel. Stumping with fresh vigor, he goes in at the dark greasy entry, pushes a little greasy dark reluctant side-door, and follows the door into the little dark greasy shop. It is so dark that nothing can be made out in it, over a little counter, but another tallow-candle in another old tin candlestick, close to the face of a man stooping low in a chair.

Mr. Wegg nods to the face, "Good-evening."

The face looking up is a sallow face with weak eyes, surmounted by a tangle of reddish-dusty hair. The owner of the face has no cravat on, and has opened his tumbled shirt-collar to work with the more ease. For the same reason he has no coat on: only a loose waistcoat over his yellow linen. His eyes are like the over-tried eyes of an engraver, but he is not that; his expression and stoop are like those of a shoemaker, but he is not that.

"Good-evening, Mr. Venus. Don't you remember?"

With slowly dawning remembrance Mr. Venus rises, and holds his candle over the little counter, and holds it down toward the legs, natural and artificial, of Mr. Wegg.

"To be sure!" he says, then. "How do you do?"

"Wegg, you know," that gentleman explains.

"Yes, yes," says the other. "Hospital amputation?"

"Just so," says Mr. Wegg.

"Yes, yes," quoth Venus. "How do you do? Sit down by the fire, and warm your—your other one."

The little counter being so short a counter that it leaves the fire-place, which would have been behind it if it had been longer, accessible. Mr. Wegg sits down on a box in front of the fire, and inhales a warm and comfortable smell which is not the smell of the shop. "For that," Mr. Wegg inwardly decides, as he takes a corrective sniff or two, "is musty, leathery, feathery, cellary, gluey, gummy, and," with another sniff, "as it might be, strong of old pairs of bellows."

"My tea is drawing, and my muffin is on the hob, Mr. Wegg; will you partake?"

It being one of Mr. Wegg's guiding rules in life always to partake, he says he will. But, the little shop is so excessively dark, is stuck so full of black shelves and brackets and nooks and corners, that he sees Mr. Venus's cup and saucer only because it is close under the candle, and does not see from what mysterious recess Mr. Venus produces another for himself, until it is under his nose. Concurrently, Wegg perceives a pretty little dead bird lying on the counter, with its head drooping on one side against the rim of Mr. Venus's saucer, and a long stiff wire piercing its breast. As if it were Cock

Robin, the hero of the ballad, and Mr. Venus were the sparrow with his bow and arrow, and Mr. Wegg were the fly with his little eye.

Mr. Venus dives, and produces another muffin, yet untoasted; taking the arrow out of the breast of Cock Robin, he proceeds to toast it on the end of that cruel instrument. When it is brown, he dives again and produces butter, with which he completes his work.

Mr. Wegg, as an artful man who is sure of his supper by-and-by, presses muffin on his host to soothe him into a compliant state of mind, or, as one might say, to grease his works. As the muffins disappear, little by little, the black shelves and nooks and corners begin to appear, and Mr. Wegg gradually acquires an imperfect notion that over against him on the chimney-piece is a Hindoo baby in a bottle, curved up with his big head tucked under him, as though he would instantly throw a somersault if the bottle were large enough.

When he deems Mr. Venus's wheels sufficiently lubricated, Mr. Wegg approaches his object by asking, as he lightly taps his hands together, to express an undesigning frame of mind:

"And how have I been going on, this long time, Mr. Venus?"

"Very bad," says Mr. Venus, uncompromisingly.

"What? Am I still at home?" asks Wegg, with an air of surprise.

"Always at home."

This would seem to be secretly agreeable to Wegg, but he veils his feelings, and observes, "Strange. To what do you attribute it?"

"I don't know," replies Venus, who is a haggard melancholy man, speaking in a weak voice of querulous complaint, "to what to attribute it, Mr. Wegg. I can't work you into a miscellaneous one, nohow. Do what I will, you can't be got to fit. Any body with a passable knowledge would pick you out at a look, and say,—'No go! Don't match!'"

"Well, but hang it, Mr. Venus," Wegg expostulates with some little irritation, "that can't be personal and peculiar in *me*. It must often happen with miscellaneous ones."

"With ribs (*Grant* you) always. But not else. When I prepare a miscellaneous one, I know beforehand that I can't keep to nature, and be miscellaneous with ribs, because every man has his own ribs, and no other man's will go with them; but elseways I can be miscellaneous. I have just sent home a Beauty—a perfect Beauty—to a school of art. One leg Belgian, one leg English, and the pickings of eight other people in it. Talk of not being qualified to be miscellaneous! By rights you *ought* to be, Mr. Wegg."

Silas looks as hard at his one leg as he can in the dim light, and after a pause sulkily opines "that it must be the fault of the other people. Or how do you mean to say it comes about?" he demands impatiently.

"I don't know how it comes about. Stand

up a minute. Hold the light." Mr. Venus takes from a corner by his chair the bones of a leg and foot, beautifully pure, and put together with exquisite neatness. These he compares with Mr. Wegg's leg; that gentleman looking on, as if he were being measured for a riding-boot. "No, I don't know how it is, but so it is. You have got a twist in that bone, to the best of my belief. I never saw the likes of you."

Mr. Wegg, having looked distrustfully at his own limb, and suspiciously at the pattern with which it has been compared, makes the point:

"I'll bet a pound that ain't an English one!"

"An easy wager, when we run so much into foreign! No, it belongs to that French gentleman."

As he nods toward a point of darkness behind Mr. Wegg, the latter, with a slight start, looks round for "that French gentleman," whom he at length descries to be represented (in a very workman-like manner) by his ribs only, standing on a shelf in another corner, like a piece of armor or a pair of staves.

"Oh!" says Mr. Wegg, with a sort of sense of being introduced; "I dare say you were all right enough in your own country, but I hope no objections will be taken to my saying that the Frenchman was never yet born as I should wish to match."

At this moment the greasy door is violently pushed inward, and a boy follows it, who says, after having let it slam:

"Come for the stuffed canary."

"It's three and ninepence," returns Venus; "have you got the money?"

The boy produces four shillings. Mr. Venus, always in exceedingly low spirits and making whimpering sounds, peers about for the stuffed canary. On his taking the candle to assist his search, Mr. Wegg observes that he has a convenient little shelf near his knees, exclusively appropriated to skeleton hands, which have very much the appearance of wanting to lay hold of him. From these Mr. Venus rescues the canary in a glass case, and shows it to the boy.

"There!" he whimpers. "There's animation! On a twig, making up his mind to hop! Take care of him; he's a lovely specimen.—And three is four."

The boy gathers up his change, and has pulled the door open by a leather strap nailed to it for the purpose, when Venus cries out:

"Stop him! Come back, you young villain! You've got a tooth among them half-pence."

"How was I to know I'd got it? You giv it me. I don't want none of your teeth; I've got enough of my own." So the boy pipes, as he selects it from his change, and throws it on the counter.

"Don't sauce *me*, in the vicious pride of your youth," Mr. Venus retorts pathetically. "Don't hit *me* because you see I'm down. I'm low enough without that. It dropped into the till, I suppose. They drop into every thing. There was two in the coffee-pot at breakfast-time. Molars."

"Very well, then," argues the boy, "what do you call names for?"

To which Mr. Venus only replies, shaking his shock of dusty hair, and winking his weak eyes, "Don't sauce *me*, in the vicious pride of your youth; don't hit *me*, because you see I'm down. You've no idea how small you'd come out, if I had the articulating of you."

This consideration seems to have its effect on the boy, for he goes out grumbling.

"Oh dear me, dear me!" sighs Mr. Venus, heavily, snuffing the candle, "the world that appeared so flowery has ceased to blow! You're casting your eye round the shop, Mr. Wegg. Let me show you a light. My working-bench. My young man's bench. A Vice. Tools. Bones, various. Skulls, various. Preserved Indian baby. African ditto. Bottled preparations, various. Every thing within reach of your hand, in good preservation. The mouldy ones atop. What's in those hampers over them again, I don't quite remember. Say, human various. Cats. Articulated English baby. Dogs. Ducks. Glass eyes, various. Mummied bird. Dried cuticle, various. Oh, dear me! That's the general panoramic view."

Having so held and waved the candle as that all these heterogeneous objects seemed to come forward obediently when they were named, and then retire again, Mr. Venus despondently repeats, "Oh dear me, dear me!" resumes his seat, and with drooping despondency upon him, falls to pouring himself out more tea.

"Where am I?" asks Mr. Wegg.

"You're somewhere in the back shop across the yard, Sir; and speaking quite candidly, I wish I'd never bought you of the Hospital Porter."

"Now, look here, what did you give for me?"

"Well," replies Venus, blowing his tea: his head and face peering out of the darkness, over the smoke of it, as if he were modernizing the old original rise in his family: "you were one of a various lot, and I don't know."

Silas puts his point in the improved form of "What will you take for me?"

"Well," replies Venus, still blowing his tea, "I'm not prepared, at a moment's notice, to tell you, Mr. Wegg."

"Come! According to your own account I'm not worth much," Wegg reasons persuasively.

"Not for miscellaneous working in, I grant you, Mr. Wegg; but you might turn out valuable yet, as a—" here Mr. Venus takes a gulp of tea, so hot that it makes him choke, and sets his weak eyes watering; "as a Monstrosity, if you'll excuse me."

Repressing an indignant look, indicative of any thing but a disposition to excuse him, Silas pursues his point.

"I think you know me, Mr. Venus, and I think you know I never bargain."

Mr. Venus takes gulps of hot tea, shutting his eyes at every gulp, and opening them again in

a spasmodic manner; but does not commit himself to assent.

"I have a prospect of getting on in life and elevating myself by my own independent exertions," says Wegg, feelingly, "and I shouldn't like—I tell you openly I should *not* like—under such circumstances, to be what I may call dispersed, a part of me here, and a part of me there, but should wish to collect myself like a gentle person."

"It's a prospect at present, is it, Mr. Wegg? Then you haven't got the money for a deal about you? Then I'll tell you what I'll do with you; I'll hold you over. I am a man of my word, and you needn't be afraid of my disposing of you. I'll hold you over. That's a promise. Oh dear me, dear me!"

Fain to accept his promise, and wishing to propitiate him, Mr. Wegg looks on as he sighs and pours himself out more tea, and then says, trying to get a sympathetic tone into his voice:

"You seem very low, Mr. Venus. Is business bad?"

"Never was so good."

"Is your hand out at all?"

"Never was so well in. Mr. Wegg, I'm not only first in the trade, but I'm *the* trade. You may go and buy a skeleton at the West End if you like, and pay the West End price, but it'll be my putting together. I've as much to do as I can possibly do, with the assistance of my young man, and I take a pride and a pleasure in it."

Mr. Venus thus delivers himself, his right hand extended, his smoking saucer in his left hand, protesting as though he were going to burst into a flood of tears.

"That ain't a state of things to make you low, Mr. Venus."

"Mr. Wegg, I know it ain't. Mr. Wegg, not to name myself as a workman without an equal. I've gone on improving myself in my knowledge of Anatomy, till both by sight and by name I'm perfect. Mr. Wegg, if you was brought here loose in a bag to be articulated, I'd name your smallest bones blindfold equally with your largest, as fast as I could pick 'em out, and I'd sort 'em all, and sort your vertebrae, in a manner that would equally surprise and charm you."

"Well," remarks Silas (though not quite so readily as last time), "that ain't a state of things to be low about.—Not for *you* to be low about, leastways."

"Mr. Wegg, I know it ain't; Mr. Wegg, I know it ain't. But it's the heart that lowers me, it is the heart! Be so good as take and read that card out loud."

Silas receives one from his hand, which Venus takes from a wonderful litter in a drawer, and putting on his spectacles, reads:

"'Mr. Venus,'"

"Yes. Go on."

"'Preserver of Animals and Birds,'"

"Yes. Go on."

"'Articulator of human bones.'"

"That's it," with a groan. "That's it! Mr. Wegg, I'm thirty-two, and a bachelor. Mr. Wegg, I love her. Mr. Wegg, she is worthy of being loved by a Potentate!" Here Silas is rather alarmed by Mr. Venus's springing to his feet in the hurry of his spirits, and haggardly confronting him with his hand on his coat collar; but Mr. Venus, begging pardon, sits down again, saying, with the calmness of despair, "She objects to the business."

"Does she know the profits of it?"

"She knows the profits of it, but she don't appreciate the art of it, and she objects to it. 'I do not wish,' she writes in her own handwriting, 'to regard myself, nor yet to be regarded, in that boney light.'"

Mr. Venus pours himself out more tea, with a look and in an attitude of the deepest desolation.

"And so a man climbs to the top of the tree, Mr. Wegg, only to see that there's no look-out when he's up there! I sit here of a night surrounded by the lovely trophies of my art, and what have they done for me? Ruined me. Brought me to the pass of being informed that 'she does not wish to regard herself, nor yet to be regarded, in that boney light!'" Having repeated the fatal expressions, Mr. Venus drinks more tea by gulps, and offers an explanation of his doing so.

"It lowers me. When I'm equally lowered all over, lethargy sets in. By sticking to it till one or two in the morning, I get oblivion. Don't let me detain you, Mr. Wegg. I'm not company for any one."

"It is not on that account," says Silas, rising, "but because I've got an appointment. It's time I was at Harmon's."

"Eh?" said Mr. Venus. "Harmon's, up Battle Bridge way?"

Mr. Wegg admits that he is bound for that port.

"You ought to be in a good thing, if you've worked yourself in there. There's lots of money going, there."

"To think," says Silas, "that you should catch it up so quick, and know about it. Wonderful!"

"Not at all, Mr. Wegg. The old gentleman wanted to know the nature and worth of every thing that was found in the dust; and many's the bone, and feather, and what not, that he's brought to me."

"Really, now!"

"Yes. (Oh dear me, dear me!) And he's buried quite in this neighborhood, you know. Over yonder."

Mr. Wegg does not know, but he makes as if he did, by responsively nodding his head. He also follows with his eyes the toss of Venus's head: as if to seek a direction to over yonder.

"I took an interest in that discovery in the river," says Venus. "(She hadn't written her cutting refusal at that time.) I've got up there—never mind, though."

He had raised the candle at arm's-length toward one of the dark shelves, and Mr. Wegg had turned to look, when he broke off.

"The old gentleman was well known all round here. There used to be stories about his having hidden all kinds of property in those dust mounds. I suppose there was nothing in 'em. Probably you know, Mr. Wegg?"

"Nothing in 'em," says Wegg, who has never heard a word of this before.

"Don't let me detain you. Good-night!"

The unfortunate Mr. Venus gives him a shake of the hand with a shake of his own head, and drooping down in his chair, proceeds to pour himself out more tea. Mr. Wegg, looking back over his shoulder as he pulls the door open by the strap, notices that the movement so shakes the crazy shop, and so shakes a momentary flare out of the candle, as that the babies—Hindoo, African, and British—the "human various," the French gentleman, the green glass-eyed cats, the dogs, the ducks, and all the rest of the collection, show for an instant as if paralytically animated; while even poor little Cock Robin at Mr. Venus's elbow turns over on his innocent side. Next moment, Mr. Wegg is stupefied under the gaslights and through the mud.

## THE CONTRAST.

WE sit at home, nor feel that they  
Who fight upon the distant plain  
Are falling faster day by day,  
A harvest of the slain.

We lightly walk the busy street,  
Where trade and gain roll swiftly on;  
They march a battle-field to greet,  
And lie as it is won.

The trumpet calls them in the night  
To die for Freedom; and the boom  
Of cannon from the fortified height  
Still calls them to their doom.

Unmoved we read of how they fell  
To shield the starry flag from shame;  
Dauntless through storms of shot and shell  
In the red battle's flame!

Brave hearts are beating for us there  
Amid the conflict's feverish breath:  
This hour, what soldier's hurried prayer  
Is said for you, in death.

They lie upon the lonely hill  
Or blackened plain in dreamless sleep.  
Their rest eternal! Never will  
They wake, like us, to weep.

We rise each day to weary toil  
And hourly strife—their work is done!  
Their blood will consecrate the soil  
Their lives so nobly won.