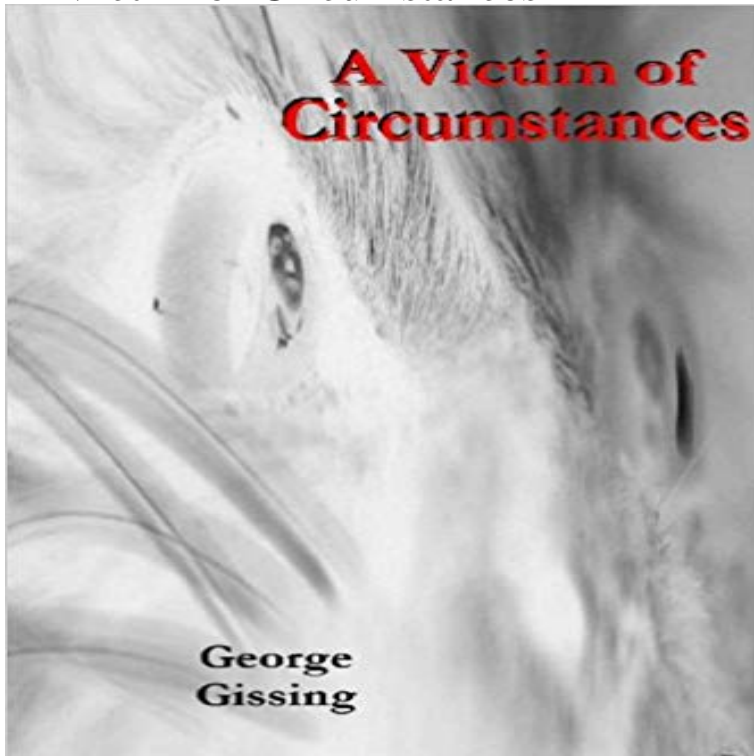


## A Victim of Circumstances



an excerpt from the beginning: In the summer of 1869, an artist, whose wanderings had led him far into rural England, rambled one sunny morning about the town of Glastonbury. Like all but a very few Englishmen, he cared little for the ancient history of his land: Avalon was a myth that did not speak to his imagination!--imagination--, and the name of Dunstan echoed but faintly for him out of old school books. His delight was in the rare quaint beauty of the noiseless streets, in the ruined abbey with its overgrowth, its great elms, its smooth sward where sheep were nibbling, and in the exquisite bits of homely landscape discoverable at every turn. He would have liked to remain here for several days, but in the evening he must needs journey on. ?xml:namespace prefix = o / After a mid-day meal at the inn which was built for the use of pilgrims four hundred years ago, he turned his steps towards a spot it still behoved him to visit, though its associations awoke in him but a languid curiosity. This was Wirral Hill, a little grassy ascent just outside the town -- famous for ages throughout Christendom as the place of the Holy Thorn, the budding staff set by Joseph of Arimath?a when he landed from his voyage. A thorn is still preserved on the summit: having considered it with a smile, the artist threw himself upon the grass, and gazed at what interested him much more, the scene spread before his eyes. Opposite lay Glastonbury, its red-roofed houses (above them the fine old towers of St. John and St. Benedict) clustered about the foot of that high conical hill called the Tor, which with its ruined church beacons over so many miles of plain. Northward the view!--view-- was bounded by the green Mendips, lovely in changing lights and shadows. In the west, far upon a flat horizon, glimmered is the Severn Sea. White lines of road marked the landscape in every direction; the willow-bordered

rhines -- great trenches to save the fields from flood wound among crops or cattled pasturage; and patches of rich brown showed where peat was stacked. A scene perfect in its kind, so ancient, peaceful, dream-inspiring. He was awakened from reverie by the sound of voices. At a short distance stood two children, a little boy and a still smaller girl, doubtless brother and sister: they had just caught sight of the stranger, and were looking at him with frank, wide eyes, their talk suspended by his presence. Our friend (he was a bachelor of fifty) did not care much for very young people, but this small couple were more than usually interesting; he thought he had never seen such pretty children. They were dressed very simply, but with a taste which proved that they did not belong to working folk; their faces, too, had nothing in common with those of little rustics, but were delicately featured, remarkably intelligent, toned in softest cream colour. The boy (perhaps seven years old) wore a tunic and knickerbockers, and carried a wand higher than himself; the girl, a year younger, who had golden curly locks, and a red sash about her waist, held in her arms the tiniest of terrier pups. How do you do? cried the artist, in the friendliest voice he could command, nodding to them. Heres a comfortable place; come and sit down. They hesitated, but only for a moment. Then Is the boy advanced, and the girl followed more timidly. After a few rather awkward attempts the artist drew them into conversation. Their wits corresponded to their faces; when he spoke of the hill on which they were sitting, he found that the boy knew all about its history.

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