The Story of a Masterpiece.

By HENRY JAMES, JA EN TWO PARTS,-PART L

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(CONTINUED.) The longer Lennox looked at the picture The longer Lennox looked at the picture the more he liked it, and the deeper seemed to be the correspondence between the lady's expression and that with which he had invested the heroine of Browning's lines. The less accidental, too, seemed that element which Marian's face and the face on the which Marian's face and the face on the

which Marian's face and the face on the canvas possessed in common. He thought of the great poet's noble lyric and of its exquisite significance, and of the physicgnomy of the woman he loved having been chosen as the fittest exponent of that significance.

He turned away his head; his eyes filled with tears. "If I were possessor of the picture," he said finally, answering the artist's last words, "I should feel tempted to call it by the name of a person of whom it very much reminds me."

"Ahf" said Baxter; and then, after a pause—"a person in New York?"

It had happened a week before that, at her lover's request, Miss Everett had gone in his company to a photographer's, and had been photographed in a dozen different attitudes. The proofs of these photographs had been sent home for Marian to choose from. She had made a choice of half a dozen—or rather Lennox had made it, and the latter had put them in his pocket, with the intention of stopping at the establishment and giving his orders. He now took out his pocket book and showed the painter one of the cards.

"I do a reserve them."

and showed the painter one of the cards.
"I find a great resemblance," said he, "between your Duchess and that young lady."
The artist looked at the photograph. "If I am not mistaken," he said, after a pause, "the young lady is Miss Everett."

Lennox nodded assent.

His companion remained silent a few moments, examining the photograph with considerable interest, but, as Lennox observed, without comparing it with his picture.

"My Duchess very probably bears a certain resemblance to Miss Everett, but a not exactly intentional one," he said at last, "The picture was begun before 1 ever saw Miss Everett. Miss Everett, as you see—or as you know—has a very charming face, and, during the few weeks in which I saw her, I continued to work upon it. You know how a painter works-how artists of all kinds work: they claim their property wherever they find it. What I found to my purpose in Miss Everett's appearance I didn't hesitate to adopt, especially as I had been feeling about in the dark for a type of countenance which

her face effectually realized. The Duchess was an Italian, I take it. Now, there is a decidedly southern tlepth and warmth of tone in Miss Everett's complexion, as well as that breadth and thickness of feature which is common in Italian women. You see the remblance is much more a matter of type

semblance is much more a matter of type than of expression. Nevertheless, I'm sorry if the copy betrays the original."

"I doubt," said Lennox, "whether it would betray it to any other perception than mine. I have the honor," he added, after a pause, "to be engaged to Miss Everett. You will, therefore, excuse me if I ask whether you mean to sell your picture."

"It's already sold—to a lady," resigned the "It's already sold-to a lady," rejoined the

artist, with a smile; "a maiden lady, who is a great admirer of Browning."
At this moment Gilbert returned. The two friends exchanged greetings, and their companion withdrew to a neighboring stu-After they had talked awhile of what

had happened to each since they parted, Lennox spoke of the painter of the Duchess and of his remarkable talent, expressing sur-prise that he shouldn't have heard of him before, and that Gilbert should never have spoken of him.
"His name is Baxter-Stephen Baxter,"

said Gilbert, "and until his return from Europe, a fortnight ago, I knew little more about him than you. He's a case of improve-ment. I met him in Paris in '62; at that time he was doing absolutely nothing. He has learned what you see in the interval. On arriving in New York he found it impossible to get a studio big enough to hold him. As, with my little sketches, I need only occupy one corner of mine, I offered him the use of the other three, until he should be able to bestow himself to his satisfaction. When he began to unpack his canvases I found I had been entertaining an angel unawares."

Gilbert then proceeded to uncover, for
Lennox's inspection, several of Baxter's por-

traits, both men and women. Each of these works confirmed Lennox's im-pression of the painter's power. He returned to the picture on the easel. Marian Everett reappeared at his silent call, and looked out of the eyes with a most pene trating tenderness and melancholy. may say what he pleases," thought

Lennox, "the resemblance is, in some degree, also a matter of expression. Gilbert," he added, wishing to measure the force of the keness, "whom does it remind you of?"
"I know," said Gilbert, "of whom it re-

"And do you see it yourself?"

"They are both handsome, and both have auburn hair. That's all I can see." Lennox was somewhat relieved. It was not without a feeling of discomfort—a feel-ing by no means inconsistent with his first moment of pride and satisfaction—that he thought of Marian's peculiar and individual charms having been subjected to the keen appreciation of another than himself. He was glad to be able to conclude that the painter had merely been struck with what was most superficial in her appearance, and that his own imagination supplied the rest. It occurred to him, as he walked home, that it would be a not unbecoming tribute to the young girl's lovelines on his own part, to cause her portrait to be painted by this clever young man. Their engagement had as yet been an affair of pure sentiment, and he had taken an almost fastidious care not to give himself the vulgar appearance of a mere purveyor of luxuries and pleasures. Practically, he had been as yet for his future wife a poor man-or rather a man, pure and simple, and not a million-aire. He had ridden with her, he had sent ber flowers, and he had gone with her to the opera. But he had neither sent her sugar plums, nor made bets with her, nor made her presents of jewelry. Miss Everett's female friends had remarked that he hadn't as yet given her the least little bethrothal ring, either of pearls or of diamonds. Marian, however, was quite content. She was, by nature, a great artist in the mise en so emotions, and she felt instinctively that this classical moderation was but the converse presentment of an immense matrimonial abundance. In his attempt to make it impossible that his relations with Miss Everett should be tinged in any degree with the accidental condition of the fortunes of either party, Lennox had thoroughly understood his own instinct. He knew that he should some day feel a strong and irresistible impulse to offer his mistress some visi-ble and artistic token of his affection, and that his gift would convey a greater sat-isfaction from being sole of its kind. It seemed to him now that his chance had come. What gift could be more delicate than the gift of an opportunity to contribute by her patience and good will to her husband's posession of a perfect likeness of her face?

to do once a week. "Marian," he said, in the course of the dinner, "I saw this morning an old friend of

On that same evening Lennox dined with

his future father-in-law, as it was his habit

"Ah," said Marian, "who was that?" "Mr. Baxter, the painter."
Marian changed color—ever so little; no

more, indeed, than was natural to an honest

Her surprise, however, could not have been great, inasmuch as she now said that the had seen his return to America men-tioned in a newspaper, and as she knew that Lennox frequented the society of artists.
'He was well, I hope," she added "and pros-

perous."
"Where did you know this gentleman, my dear? aked Mr. Everett. "I knew him in Europe two years agofirst in the summer in Switzerland and after-ward in Paris. He is a sort of cousin of Mrs. Denbigh." Mrs. Denbigh was a lady in whose company Marian had recently spent a year in Europe—a widow, rich, childless, an invalid and an old friend of her mother. "Is

has two or three as good portraits there as one may reasonably armed pre-inde

to see. And he has, moreover, a certain picture which reminds me of you."

"His 'Last Duchess?" asked Marian, with some curiosity. "I should like to see it. If you think it's like me, John, you ought to buy it up."

"I wanted to buy it, but it's sold. You have it then?"

know it then?"

"Yes, through Mr. Baxter himself. I saw
it in its rudimentary state, when it looked
like nothing that I should care to look like.
I shocked Mrs. Denbigs very much by talling him I was glad it was his 'last.' The picture ndeed, led to our acquaintance."
"And not vice versa," said Mr. Everett,

"And not vice versa," said Mr. Everett, facetionaly.

"How vice versa!" asked Marian, innocently. "I met Mr. Baxter for the first time at a party in Rome."

"I thought you said you met him in Switzerland," said Lennox.

"No, in Rome. It was only two days before we left. He was introduced to me without knowing I was with Mrs. Deabligh, and indeed without knowing that she had been in the city. He was very shy of Americans. The first thing he said to me was that I looked very much like a picture he had been painting." painting."
"That you realized his ideal, etc."

"That you realized his ideal, etc."
"Exactly, but not at all in that sentimental tone. I took him to Mrs. Denbigh; they found they were sixth cousins by marriage; he came to see us the next day, and insisted upon us going to his studio. It was a miserable place. I believe he was very poor. At least Mrs. Denbigh offered him some money, and he frankly accepted it. She attempted to spare his sensibilities by telling him that, if he liked, he could paint her a picture in return. He said he would if he had time. Later, he came up into Switzerland, and the following winter we met him in Paris." Later, he came up into Switserland, and the following winter we met him in Paria."

If Lennox had had any mistrust of Miss Everett's relations with the painter, the manner in which she told her little story would have effectually blighted it. He forthwith proposed that, in consideration not only of the young man's great talent, but of his actual knowledge of her face, he should be invited to paint her portrait.

Marian assented without reluctance and without alacrity, and Lennox laid his proposition before the artist. The latter requested

sition before the artist. The latter requested a day or two to consider, and then replied (by note) that he would be happy to under-(by note) that be take the task. (TO BE CONTINUED.)

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And as the sinful heathen all in the barley There came in dreams an angel bright, who soft these words did say :
Arise, thou poor Gambrinus, for even all around the bariey where thou sleepest a nectal

may be found. In the barley where thou sleep at there Which men shall know in latter times as par ter, ale or beer." Then in terms the most explicit he "put the monarch through,"

And gave him ere the dream was out the

recipes to brew. Up rose King Gambrinus and shook him is the sun : the sun;
"Away, ye wretched heathen gods, with you
I'm quit and done!
Ye've left me with my subjects in error and in

thirst : Till in our dreadful dryness we scarce know which is worst.

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