

somewhat incredulous as to the plastic and graphic talent of Mademoiselle Sarah Bernhardt, calls upon the lady and gives her a commission for a sculptured portrait, on condition that it be modelled before her eyes. Mademoiselle Bernhardt accepts the commission and executes a "speaking likeness" of the duchess in sight of the audience. The time taken to complete the model does not exceed five-and-twenty minutes.

The idea is a prettily ingenious one; but it is obvious that not every lady of dramatic genius is withal so plastically gifted and so practised in the use of the modelling-tool as to be able to complete an *alto rilievo* portrait in less than half an hour. For the benefit of lady amateurs who would like to "get up" in their own drawing rooms an adaptation of *Le Pari d'une Grande Dame* we may point out a very short and easy way of surmounting the plastic difficulty. "First catch your hare" (as Mrs. Glasse did *not* say), that is to say, first have ready a carefully modelled and well-baked medallion portrait of the lady who represents the duchess. Then send for some red modelling clay. Smother your medallion, as roughly as possible, with this red clay well moistened. All you have to do when the action of the *petite comédie* commences is, with a variety of artistic flourishes, gradually, by means of your fingers and your modelling tools, to remove the damp red clay from the dry red terra-cotta. Be careful to take a step or two backward now and then, shading your eyes with one hand, to see how your work is getting on. In the end the features of the medallion portrait will be wholly laid bare, and then you can give the "finishing touches" by picking out the last crumbs of clay from the hard medallion. *Voilà la chose.*

Many years ago, in a piece called *Benvenuto Cellini*, at the Porte St. Martin Theatre, the actor who played the part of Cellini modelled a full-length statuette "in sight of the audience." It chanced that he was (like Mlle. Sarah Bernhardt) as good a sculptor as he was an actor; but when the piece was printed the fly-leaf contained the recipe which I have formulated above for the benefit of provincial Benvenuto's who are actors, but not painters as well. The cunning *supercherie* is akin to the trick sometimes practised by Mr. Clown, when "in sight of the audience" he takes the portrait of Mr. Pantaloon, in a broad, bold, black outline on a white board. To all appearance the drawing is spontaneous and free-hand. In reality, the artist's brush mechanically follows an outline already pencilled, but which, having been covered with a thin coat of whitewash, is invisible to the spectators at a distance.