

shorn off by the street-widening and its big garden is desolate and sere.

On this side of the street, over in the next block, between Fifth Avenue and Union Square, there is a row of tall houses which began life as the city residences of prominent citizens, but have long since fallen from that estate. An eczema of signs has broken out upon their erstwhile haughty faces. Now there will be a Hungarian restaurant or a second-hand bookstore in the basement, with perhaps the warerooms of a minor piano factory on the parlour floor, and upstairs, in a diminishing ratio of rent and repute, beauty parlours, detective agencies, queer, unheard-of little manufactories, and finally, under the roof, studios which may be had at a low rental, owing to an entire absence of "improvements."

In the top floor rear hallroom of No. 21 (that is to say, the cheapest apartment in the house), Neil Ottoway, whistling abstractedly between his teeth, was modelling his "Old Beggar." A glance at the little figure on its stand was sufficient to show that the young sculptor was fully in accord with his time. The treatment was extremely broad and sketchy, the clay thumbled on dashingly, yet the old beggar had bones withal, and suggested in his stillness a capacity for movement. The sculptor's favourite tool was a toothbrush handle.

The original of the study was at that moment collecting pennies in the street below. As Neil lacked the means to tempt him from that lucrative pursuit, he was obliged to work from memory, and from pencil notes.

It was without doubt the smallest studio for a sculptor in New York, say nine by twelve. One wall was filled by a rough trestle bearing a row of other studies under wet cloths. There was a little gas stove and a bread-box on the window sill, a narrow cot in the corner, with a piece of canvas over it to catch the flying clay. In front of the grate stood a broken chair.

Clay was upon everything, and the reek of the wet stuff was in the air. An ordinary sash let into the sloping roof lighted the artist's work.

He was wearing a faded and stained dressing-gown of

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