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THE FAIR IMPOSTOR.

CHAPTER XVII.
A MODERN BONDAGE.
(Continued.)

He sought her, with all his chains which her beauty and his infatuation had forged and wound round his heart, and he threw himself at her feet; metaphorically, he rattled his chains; metaphorically, and in other words, he cried: 'Behold your slave!—yours to do what you will with—yours for life or death! One boon, for all that is, that you own him as your own and use him.' The result! You do not ask—of course you guess it. She laughed inwardly, and bade him begone audibly. Miss Woodleigh, I insist upon your taking a little wine; indeed, indeed I must!

And, rising, he filled a glass. Slowly she raised her hand, took it, and put it to her lips. He waited beside her, his eyes bent to the ground; then he took the glass and went back to the easel.

'In a word, she refused his service with scorn—threw it back to him, as it were, and bade him 'Go!' There was a slight movement in the chair, and the dark eyes met his with a fixed look.

He smiled, bent his head, and repeated, almost inaudibly, 'Go!' It

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was a hard word—hard enough to break his chains and set him free; but he clung to his fetters—they were life to him. And though he obeyed her, as a slave should do, and went to Heaven knows whither, he remained her slave. Day and night, through every waking hour, and often in the sleeping, dreamful ones, he saw her beautiful, scornful face, and heard that one hard word, 'Go!' Once or twice he tried to throw off his chains, but, alas! they were too strong for him—they held him fast, body and soul. Life became barren and tasteless, all one dull gray, like the color I am using now, with not a gleam of joy to break the fearful monotony. This went on for months, perhaps years—I forget the exact details—and then, quite accidentally, he met his mistress again. She had quite forgotten him, I think he said; at any rate, no word of recognition passed between them. He was too faithful, and humble a slave to annoy her by clanking his chains; ah, yes! too faithful. He hid them and waited, waited just like a dog, for some chance of proving his devotion, and winning one kind word or look to blot out that cruel 'Go!' Poor fellow! there did not seem much chance of such an opportunity falling to him, for his mistress was securely throned in high places—wrapped round, as such a goddess should be, with all the soft things that make life pleasant. This comforted him, poor fellow! and, but for one thought, he could endure to hug his chains in silence.

He paused; then bending forward as if to paint with greater care and nicety, went on softly and slowly.

'That one thought that maddens him is the fear that she, his mistress, may choose some other slave. That—' He stopped abruptly, and his brush fell with a dull thud to ground. He stooped to pick it up, and the dark eyes watching him, like those of some bird fascinated, saw that the handsome face was paling.

Not for a moment had her eyes left his face. Even now they seemed drawn to it, as the needle is drawn to the magnet. She rose, one soft, white hand resting on the chair, and stood in front of the easel; so near that the sleeve of the soft dress touched his arm.

For a moment she appeared as if she saw nothing; looked then started. Dawson Slade was surely not a great artist; none knew it better than did he. But the power of catching the characteristics of a face and transferring them, in a few graphic

touches, to canvas was as surely his. 'It is a libel,' he said, 'and yet—I fancy there is some faint likeness. A mere sketch—a sketch only. I am fond of sketches. Now here, see, is a slight sketch I made while waiting for you to look up from a reverie you had fallen into. It presumes to represent a scene in the life of my poor friend—the slave, you know. Will you look at it?' And with a gesture of the deepest humility he took up the sketch on the small piece of white paper.

It was a clever sketch. A man and a woman standing before a cottage in a large street, the lamplight falling on the man's face as he stood with bare head. The woman's face was blurred and indistinct.

A quiver ran through Lillian's frame. As with an effort she raised her eyes from the sketch to his, questioning, fearing

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'You like it?' he said. 'A mere ideal! My friend's face I know, of course; but the lady's—the goddess—I cannot imagine! If it were not too great a liberty, I should put in yours, where that blurred face is. Would it be right to do so?'

There was no need of a reply. If ever he had doubted that she was Hilda Fane, her face, white and set, lovely as antique cameo, proclaimed the truth.

With a murmur he took the sketch from her yielding hands, and as he did so, pressed with his lips the corner where her fingers had held it. Then he looked up.

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'Yes,' he whispered; 'one quality the faithful slave possesses; he can be silent!'

Then, as Sir Talbot came across the gallery, he said, in a louder, and totally different tone: 'A libel! A libel! Miss Woodleigh! But give me a little more time! Let me ask Sir Talbot what he thinks of it! Now, sir, be merciful!' He stepped aside, so that his shadow fell across his face, and hid it from the old man's lovingly prying eyes.

To be continued.

Too Personal.

He walked into the sanctum sanctorum of the editor. That worthy, after a careful scrutiny of the member of the public, came out from behind the door and introduced himself.

'Oh, you're the editor of this paper?' said the visitor. 'Grand paper yours, and no mistake!'

'Very kind of you to say so,' said the editor, bowing.

'Yes,' continued the visitor, seating himself in a chair. 'I like your paper, especially the personalities. I suppose you have a little trouble now and again over them?'

'Yes; occasionally things are a bit lively,' said the editor.

'Ah, so I should have thought. Ever shot at by indignant individuals—eh?'

'Only on publishing days. People get out their revolvers and wait about here for me to go home; but as their nerves are in an excited state their aim is unsteady—they never hit. Next day they get cool, and see the paper isn't so very personal after all.'

'That's right,' said the visitor. 'You mustn't be too personal, you know. That will never do. Keep up the moral tone of your journal, and don't be too personal. I've brought you a little item for insertion if you can manage to put it in. Just say this in your next issue: "That red-headed, cross-eyed Ferguson is mean enough to steal a piece of meat from a blind boy's dog. Why doesn't he pay his tailor? Could you put that in?'"

'I'm afraid it's just a little too personal. Doesn't it strike you that way?' asked the editor.

'Too personal?' asked the visitor. 'Not at all; it's well deserved.'

'That may be,' replied the editor. 'but I fear I could not pass it. Have you any animus against Ferguson?'

'? Not at all,' retorted the other, indignantly. 'But I want to know when he is going to pay for that suit of clothes.'

'Oh,' said the editor, as a light dawned upon him, 'then you, I presume, are Ferguson's tailor?'

'Presumption perfectly correct.'

'Then I'm certain I couldn't pass it. I should advise you to sue him in the county court. This journal is not an amateur trade protection society.'

'Isn't it?' cried the other, rising. 'Then all I can say is that it is a swindle. What's the use of a paper if it can't make a man pay his tailor's bill?'

And the indignant tailor bounced out, and described the journal to everybody as a paper that in his opinion was far too personal.

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