

doth hedge a king'; but Antonio was not one to be easily daunted. And his picture was worthy of any monarch's acceptance. It represented the Holy Child Jesus crowned by angels. Used as the Italians are to beautiful pictures, the queen was breathless with pleasure when Antonio's lovely work appeared. "What a wonderful picture!" said she. "What expression in those hads! How rich the colours! What a charm in every part!" Antonio bowed at such praise, and again he bowed when the queen requested him to paint a portrait of herself. This was success indeed. The portrait was painted, and exhibited to the public of Naples, together with the sacred picture of the Coronation.

Old Colantonio, in common with all his brother artists, went to gaze and criticize. Antonio, disguised, stood utterly unknown close to the old artist and his daughter, when they came to inspect the pictures.

"And where did you study?" asked Colantonio; "and with whom?"

"With Lippo Dalmasio at Bologna," answered Antonio; "and I sometimes call myself Il Zingaro, or the Gypsy."

Again Theresa looked searchingly at the unknown artist, and wondered "Can it be he?"

"But what is your real name?" asked the old artist. "You don't mean to go down to posterity as Il Zingaro, do you?"

"My real name," said the painter, looking fixedly at Theresa, "is Antonio de Solario. I left Naples years ago, because an artist named Colantonio," (here Colantonio looked in amazement at Antonio, who now faced him with his honest fearless eye.) "because an artist named Colantonio would not let me love his daughter unless I could paint as well as he. For long years has Antonio been working. Has he succeeded, Colantonio, or not?"

The astonishment of Colantonio and the happiness of Theresa formed a picture worth painting. The old man embraced Antonio, and vowed he had made him the happiest man alive; while Theresa—ah well, Theresa had loved him from the first.

Great was the rejoicing that night in the old artist's house, and seldom was a marriage more blest than that which soon after united Il Zingaro to Theresa Colantonio. The high reputation he had achieved was well sustained by steadfast toil, and many altar-pieces and wall-paintings remained after him, to speak of the talent of one who raised himself, by determined industry, from the mending of pots and saucepans, to a place of honour among great men.

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