

favourite painter of policemen. But Priam Farll contributed nothing to the New Gallery. He had apparently forgotten the New Gallery: which was considered to be ungracious, if not ungrateful, on his part. Instead, he adorned the Paris salon with a large sea-cape showing penguins in the foreground. Now these penguins became the penguins of the continental year; they made penguins the fashionable bird in Paris, and also (twelve months later) in London. The French Government offered to buy the picture on behalf of the Republic at its customary price of five hundred francs, but Priam Farll sold it to the American connoisseur Whitney C. Whitt for five thousand dollars. Shortly afterwards he sold the policeman, whom he had kept by him, to the same connoisseur for ten thousand dollars. Whitney C. Whitt was the expert who had paid two hundred thousand dollars for a Madonna and St. Joseph, with donor, of Raphael. The enterprising journal before mentioned calculated that, counting the space actually occupied on the canvas by the policeman, the daring connoisseur had expended two guineas per square inch on the policeman.

At which stage the vast newspaper public suddenly woke up and demanded with one voice:

"Who is this Priam Farll?"

Though the query remained unanswered, Priam Farll's reputation was henceforward absolutely assured, and this in spite of the fact that he omitted to comply with the regulations ordained by English so-