

M. DELAPORTE'S PICTURE.

The studios stood in a meadow high above the quaint little fishing village of Trenewyn. The meadow, which the proprietor had justly named "Le Champ des Beaux Arts," came suddenly upon one as a surprise on mounting the stony, dusky street that led up from the quay. The studios—three in number—were a still greater surprise, so modern and out of place they looked in this little Old World nook, where only fisher folk had lived and worked since the village had existed.

History stated that the little village had suffered severely at the hands of the Spaniards in 1595, at which times these ruthless invaders had partly destroyed the beautiful old church, which stood in the parish of Polwyn, about a mile off. There was much that was picturesque and quaint about the little hamlet, and wonderful beauty of bay and coast, where the wide blue sea rolled bold and unbroken to the Lizard Point.

So, in the course of time, it entered the mind of one Jasper Treneweth, owner of the old Treneweth, to account to the country folk as a somewhat eccentric individual, to buy the waste piece of a meadow land that commanded so unrivalled a view, and build thereon a set of studios for the benefit of such artists as cared for natural subjects. The studios had been built and tenanted for some years, and the place itself had acquired considerable favor among the "Brothers of the Brush." Jasper Treneweth was a man of great culture and artistic taste.

Indeed, he himself had worked and studied as an artist in his youth, with no inconsiderable success. But of late years, and, strangely enough, since the first year that the studios had been completed and opened, Jasper Treneweth had never touched brush or pencil. He gave no reason, but then he was a man too reserved and cold to give confidence easily.

To artists in their days of struggling and despair he had ever been a friend, but he conferred benefits so delicately that it would have been a difficult matter to trace them back to his name. He was a cold, cynical man, a man scant of praise, intolerant of teibleness, so said the art world; but here and there some nature would recognize the deep tenderness and nobility of this unknown benefactor; would learn that no man held genius in greater reverence or gave it more ready help.

Five years had passed since the studios had been tenanted—four since that strange rule had been framed and published by their owner that they would never be let to a woman artist. He was very strict on this point. He would give no reason, and suffer no questioning, but the rule, once made, had been rigidly adhered to. Various tenants had held the studios from time to time, some remaining but a few months, others for a year or more. One artist, however, a young Irishman, celebrated for his sea pieces, and a great favorite with Jasper Treneweth, had held his studio ever since they had been opened.

This young man knew more of the cynical and reserved owner than any of the "art brotherhood" to whom his tall figure, and grave stern face, and quiet merciless criticisms were familiar. As far as it was in him to unbend to, or care for any one, Jasper had unbent to Denis O'Hara, perhaps because the bright sunny nature and genial temperament were so unlike his own—perhaps because he recognized in the youth of 25 those possibilities which had once allured himself, and knew that he, too, loved art more than fame, in an age when men care all for fame and little for art.

For five years the two had been constantly together, save for some months when Jasper Treneweth would be traveling in Italy, or Switzerland, or Norway. It was after returning from one of these tours that one evening Jasper Treneweth took his way down the hillside to the studios. The general room where the artists usually sat and smoked and drank coffee in evenings was bright with lamp-light and firelight, as he opened the door, and stood for a moment on the threshold looking at the group round the fireplace.

They sprang up at his advent to give him a warm welcome. Brushes had been laid aside, easels forsaken. On the morrow the pictures destined for acceptance or rejection at the Royal Academy would be on view to the village folk, or gentry around. Hard work was over for a time. It remained to be seen what its results would produce.

"I suppose you've come to see what we've been doing," said Denis O'Hara, shaking him warmly by the hand. "You couldn't have hit on a better time, only he stopped and glanced round at his companions, a momentary chill and embarrassment on his bright face, and in his usually gay young voice.

"Only—what?" said Jasper Treneweth, his deep tones sounding less stern than usual as he glanced round at the familiar scene.

Denis O'Hara seemed to constitute himself spokesman. "Sit down," he said, "and I'll tell you in what schoolboy fashion we were going to amuse ourselves. You see those sketches, * * * we found them in that cupboard yonder, and after some valuable and impartial criticism—which you've missed—we agreed to relate each a story of the origin or subject of one particular sketch, to be selected by vote."

He looked at the young and earnest face so intently watching him.

"Who—who did that?" he asked hoarsely. Denis O'Hara glanced at the sketch. "It is mine," he said simply. For a moment the man who had asked that question stood silent and still, gazing down at the picture in his hand, his thoughts and memories centered in something it had recalled. Something—a dream, a hope, a memory.

"Ah! even men, the coldest and hardest of men, may have one such dream, one such hope, one such memory. 'So it is yours, that sketch,' said Jasper Treneweth. 'But it is unfinished. Lend me your pencil, Denis; you may have the credit of the sketch, but I think I alone could tell the story aright.' 'And you will, you will!' cried Denis O'Hara, eagerly. 'How often I've wanted to know—how often I've wondered. Treneweth, don't think me intrusive or curious, but you know that old folly—the romance of that first year we spent here—of only I knew what had become of her!'

For a moment Jasper Treneweth was silent. The others now roused and wondering were looking at him, and at Denis, marveling at the unwonted excitement of the one, the disturbance of the other. Then they saw the pencil working rapidly over the panel that Jasper Treneweth held. No one spoke. Swiftly with unerring certainty, with that firmness and ease which bespoke certain knowledge and artistic skill, the sketch grew and lived before their eyes, and Denis O'Hara, breathless and wondering, watched it as no one else watched it, for to him it meant what it could never mean to any one else, or so, in youth's blind egotism, he imagined.

Then with a deep drawn breath almost a sigh, Jasper Treneweth handed him the sketch and took the vacant chair placed for himself.

The face of the young artist grew pale as he looked at the little picture. He looked questioningly at his friend. "I cannot understand," he said, hesitatingly. "I could not tell the story from this now."

A faint smile quivered on those pale lips of Jasper Treneweth. "No," he said. "But the sketch was yours; describe it." "A large room; one, it describes of many rooms. Pictures cover the wall. Before one picture a group of figures standing. Behind the group a man, his frame bent, almost crippled it seems, leaning on a woman's arm. I know the woman—I made this sketch of her long years ago—"

"I know what you would say," interrupted Treneweth. "Tell the story of that woman as you know it. I will finish it."

THE YOUNG ARTIST'S STORY. Denis O'Hara kept the sketch in his hand and glanced at it from time to time as he spoke. "When I came here," he said, "I had the place all to myself. I came in one of those fits of enthusiasm at which you all laugh. Our friend Treneweth introduced me to the place, gave me inestimable hints (and no one shaking your head, Jasper; you shall not always hide your light under a bushel) in every way he made me at home and comfortable. Altogether it was very pleasant, and I am not sure that I felt pleased when one evening he strolled down here to show me a letter he had received from one of our fraternity asking to hire a studio for three months in order to complete a picture.

"The handwriting was bold and clear; the signature at the end of the simple, concise words on 'M. Delaporte.' We discussed and speculated about M. Delaporte. We wondered if he was old or young, agreeable or the reverse; if he would be a bore, or a nuisance—in fact, we talked a great deal about him during the week that intervened between his letter and his arrival. Treneweth saw to the arrangements of the studio. It was No. 11, he had agreed to let, and gave directions as to trains, etc., and then left me to welcome the new-comer who was to arrive by the evening train. I had been out all day, and when I came home tired, cold and hungry, I saw lights in No. 11, and thought to myself, 'My fellow artist has arrived, then.' Thinking it would be only civil to give him welcome, I walked up to the door and knocked. A voice called out, 'Come in' and, turning the handle, I found myself in the presence of a woman! For a moment I was too surprised to speak. She was mounted on a short step-ladder arranging some velvet draperies, and at my entrance she turned and, with the rich-browed stuffs forming a background for the most beautiful figure woman could boast of, faced me with such case and composure as well, as I lacked.

"Mr. Treneweth?" she asked, inquiringly. "Her voice was one of those low, rich, contralto voices, so rare and so beautiful." His own voice trembled; he glanced again at the sketch in his hand. "But then everything about her was beautiful and perfect. That says enough, 'I'm not Mr. Treneweth,' I said, 'I'm only an artist living in the next studio. I—I came here to see if Mr. Delaporte had arrived; I beg your pardon for intruding.' 'Do not apologize,' she said frankly. 'This studio is let to me, and you are very welcome.' 'To you?' I said, somewhat foolishly. 'I thought you were a man.' 'She laughed. 'I have not that privilege,' she said. 'But I am an artist, and art takes no count of sex. I hope we shall be friends as well as neighbors.' 'I echoed that wish heartily enough. Who would not in my place, and with so charming a companion? There and then I set to work to help her arrange her studio and fix her easel.

"Of course, Jasper and I having decided that M. Delaporte was a man, had expected him to rough it like the rest of us. I could not let her stay in Treneweth's, but took her up the hillside to a farmhouse, where I felt certain they would accommodate her. When Treneweth heard of the new artist's sex he was rather put out. I could not see why myself, and I agreed that the mistake was our own.

"However, when he came down and saw pale and worn, as if by long suffering, his frame bent and crippled. As his eyes caught the picture I saw the sudden light and wonder that leaped into his face. I saw, too, the glory of love and tenderness in hers. I drew nearer, the man was speaking: 'How could you do it?' he said, 'how could you?' 'Oh, Maurice, forgive me,' said that low, remembered voice. 'Dearest, are we not one in heart and soul and name? I only finished what you had so well begun. You were so ill and helpless, and when you went to the hospital, oh, the days were so long and so empty. I meant to tell you, but when it was finished I had not the courage, so I just sent it, signed, as usual, M. Delaporte. I—I never dared to hope it would be accepted. After all, what did I do? The plan, the thought, the detail all were yours, only my poor weak hand worked when yours was helpless.' 'I was so close I heard every word, so close that I saw him bend and kiss with reverence the hand that she called poor and weak, so close that I heard the low breathed murmur from his lips, 'God bless and reward you, my noble wife!'

"And she was married all the time!" said Denis plaintively. "She might have told us!" Jasper Treneweth was silent.

He paused, and laid down the sketch. The usual gayety and brightness of his face was subdued and shadowed. "I—well, it's no good to dwell on it all now," he said, and he slowly and sadly made in love with her. Who could help it? I'm sure I used to bore Treneweth considerably at that time, though he was very patient. And she was just the same always—calm, friendly, gracious, absorbed in her work, and to all appearances unconscious of what mischief her presence had wrought. As the third month drew near to its end I grew desperate. But she laughingly evaded all my hints, and would only receive me at the farmhouse.

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WINTER SAILINGS. BAY OF FUNDY S. S. COY. (Limited). S. S. "City of Monticello." ROBERT FLEMING, Commander. WILL, on and after MONDAY, the 2nd day of November, sail from the Company's pier, Reed's Point, St. John, every Monday, Wednesday, and Saturday at 7.30 local time, for Digby, and Annapolis, returning same days sailing from Annapolis upon arrival of the morning Express from Halifax, calling at Digby. These sailings will continue until further notice. HOWARD D. TROUP, President.

Chamois Skins! NEW STOCK. Large and Soft. Splendid Value. R. W. McCARTY, - - Druggist, 185 UNION STREET, ST. JOHN, N. B. Hotel and Farm For Sale. THAT valuable property known as "MORRISMORE ARMS," one mile from Welford Station, I. O. R., and one quarter of a mile from the Miller Training District Company's Works. The house is one and one-half stories, with 10, and contains 12 rooms. Large stable and convenient and ample outbuildings—all in good repair. A valuable vegetable garden on the premises. The farm contains 40 acres of land, nearly all cleared, and in a high state of cultivation, and produced last year 80 tons of hay, besides grain and vegetable crops. Applying the above is a lot of 48 acres, principally woodland. As a country hotel site, with a good farm attached, the above presents a chance rarely met. Terms easy. For further particulars address: Mrs. WILLIAM GRHAM, Welford, F. O., Kent Co., N. B.

RAILWAYS. CANADIAN PACIFIC RY. Popular One Way Parties TO THE PACIFIC COAST! TOURIST SLEEPING CARS leave MONTREAL (Wind-or Street Station) at 8.15 p. m., Oct. 28; Nov. 11, 25; Dec. 9, 23, 1891. For further particulars enquire of Railway Ticket Agents. D. MCNICOLL, C. E. McPHERSON, Gen'l Pass. Agent, Ass't Gen'l Pass. Agent, MONTREAL.

Intercolonial Railway. 1891-Winter Arrangement-1892 ON AND AFTER MONDAY, the 1st day of October, 1891, the trains will run daily (Sunday excepted) as follows:- TRAINS WILL LEAVE ST. JOHN Day Express for Halifax and Campbellton... 7.05 Accommodation for Point de Chene... 10.20 Fast Express for Halifax... 11.00 Express for Sussex... 12.30 Fast Express for Quebec and Montreal... 15.45 A Parlor Car runs each way on Express trains leaving St. John at 7.05 o'clock and Halifax at 7.15 o'clock. Passengers from St. John for Quebec, Montreal and Chicago leave St. John at 12.45 o'clock, and take Sleeping Car at Montreal. The train leaving St. John for Quebec and Montreal on Saturday at 12.45 o'clock will run to destination, arriving at Montreal at 12.00 o'clock Sunday evening. TRAINS WILL ARRIVE AT ST. JOHN Express from Sussex... 8.30 Fast Express from Quebec and Montreal (excepting Monday)... 9.25 Accommodation from Point de Chene... 12.45 Day Express from Halifax... 15.20 Fast Express from Halifax... 22.30 The trains of the Intercolonial Railway to and from Montreal and Quebec are lighted by electricity and heated by steam from the locomotive. All trains are run by Eastern Standard time. D. POTTINGER, Chief Superintendent. RAILWAY OFFICE, Montreal, N. B., Oct. 15th, 1891.

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Oysters for the Summer Season. Having bedded 600 Bbls. of choice PRINCE EDWARD ISLAND OYSTERS, I am now prepared to supply Oysters, fresh-packed every morning; wholesale and retail. 19 North Side King Square. J. D. TURNER.

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