An Artist's Life

By W. E. Hill

The self-portrait. A sincere artist with "ideals" will try, O, so hard, to leave the world just a little nearer perfection than hereunto. Kenneth is an artist of this type and is working hard to get his self-portrait ready for the academy.

The model. Lucrintia Lilly Borgia poses for the figure at a trifling wage per hour and is a great inspiration to genius, boding and otherwise. This being a rest period, Lucrintia is wrapped modestly in a drapery and has stepped off the model stand for a bit of exercise. The Borgia family would feel terrible if they knew Lucrintia posed for the figure, being great sticklers, one and all, for the conventions. Lucrintia tells them she merely poses with the toes and insteps bare, so it's all quiet in the home circle to date.

The critic. Tracy has to go to all the art exhibitions, being a newspaper art critic, and maybe he doesn't get tired of portraits and landscapes and makes ridiculing on the greenward. "At the Pigeon gallery," Tracy is going to write for the Sunday edition, "Emma Else Butler is showing a new group of water colors and etchings. Her Nude Reclining in Watercress, while modesty of Giotto and Leonardo, shows a sympathetic treatment of the subject and a nice handling of mud and chopped flesh tones.

Friends of the family feel very sorry for the artist's wife, and show it. They take a big brace after viewing his pictures and say, "O, I do think the cloud effects on your husband's paintings are so life-like—especially the one with the cow sitting on a log." Then they look around, as if to say, "Well, you've made your bed, I guess you'll have to lie on it," and pass on.