

Woman's Rights, and in 1884 became, it will be remembered, a candidate for the Presidency.

Mrs. Clara Shortridge Foltz, another pillar of the Woman's Rights movement, became a member of the Californian Bar just twenty years ago. She has started practising in New York during the last two years, and seems to be very successful.

The late Mrs. Robinson-Sawtell was for many years a successful lady lawyer in Boston, and as a writer on American law she has left some very valuable textbooks.

Another woman writer on legal questions, Mrs. Myra Bradwell, brought about some very important legislative reforms; and Miss Mary Greene, although she does not seem to actually practise, is regarded in legal circles as a very remarkable law teacher.

Mrs. Waugh MacCulloch, the treasurer of the League of Women Barristers, holds, in conjunction with her husband, a very important legal office in Chicago. She was for some years the youngest woman lawyer in the States.

ART NOTES.

The latest comers among the purveyors of picture exhibitions are Messrs. Henry Graves and Co. (Pall Mall), whose fame as print-sellers dates back to the days of Alderman Boydell. The water-colour drawings brought together for their first exhibition show that Messrs. Graves know well where to apply for good work, and the goodwill shown by artists in responding to the invitation suggests that the new venture is likely to be successful. Mr. Herbert Marshall, Mr. Philip Norman, Mr. Albert Goodwin, and Mr. John Muirhead are names sufficiently well known to all lovers of water-colour painting. Mr. W. Lee Hankey, Mr. A. B. Donaldson, and Mr. James R. Laing are probably appreciated by a more limited circle; but their respective works here will ensure them a wider popularity. Among the younger men whom Messrs. Graves have invited to join on this occasion, Mr. Samuel Reid stands out in greatest prominence with his two Scotch views of Stirling from Abbey Craig, and

English artists are losing ground with picture-buyers. Messrs. Tooth and Mr. McLean are eminent dealers, and, presumably, know the taste of their customers, who, although resident in this country, may belong to Germany, France, Belgium, etc., and would, therefore, be displaying true patriotism in fostering foreign art. Be that as it may, it is not satisfactory to find four-fifths of the pictures in two London exhibitions "manufactured abroad," while we know that our own artists, even the capable men, have difficulty in finding patrons. Miss Elizabeth Gardner, who has at least an English name, paints very much in the style of M. Bouguereau; and if her picture, "A Travers le Ruisseau," suggests too distinctly imitation, it bears also the mark of careful brushwork. Mr. Henry Wood contributes some Swiss and Venetian sketches which are less strong in colour than is often the fault of his work; and Mr. W. Logsdail, who has also returned to Venice for inspiration, sends several carefully composed and soberly coloured works, but is to be seen at his best in the "Entrance to a Mosque." The chief place in the Gallery



MISS FLORENCE CRONISE,  
U.S.A.



MADAME E. KEMPIN-SPYRI,  
Switzerland.



MRS. ELLENA KNOWLESS HASKELL,  
U.S.A.



FRÄULEIN ANITA AUGSPURG,  
Germany.

Mrs. Knowless Haskell has had quite a romantic career. She began life as a "school marm," but she was always determined that she would become in time a lady lawyer. In the intervals of teaching the young American idea how to shoot she studied late and early, and in time became a very successful woman advocate in Montana. In 1893 she was a candidate for the post of Attorney-General, but was beaten by



MRS. SHORTRIDGE FOLTZ,  
U.S.A.



MISS CORNELIA SORABJI,  
India.



MISS MARY GREENE,  
U.S.A.

is occupied by a very artificial bit of sentiment, "My Old Mother's Song," in which the painter has provided himself with very stock models for the singing damsel and the drowsy dame. It is cleverly painted enough, but it is terribly vulgar. Madame Dieterle follows very closely in her father, van Mareke's footsteps as a painter of Flemish cattle and Flemish pastures. There is no question of her ability as a colourist or as a



MDLLE. LYDIA POËT,  
Italy.



MRS. C. WAUGH MAC-CULLOCH,  
U.S.A.



MADAME ANNA AKESSON,  
Finland.



MRS. LUTES,  
U.S.A.

Mr. H. J. Haskell, who, after some time, became her husband—an episode which recalls curiously the career of a distinguished British lady doctor, now married to the very man who had most opposed her election on the medical Board of one of the great London hospitals.

The Lord Chief Justice, after his rather long indisposition, has a full programme of engagements for the coming week. Lord Russell is a constant taker of horse-exercise, to which he attributes his general good health, though it was a jar against a gate he got while riding near Tadworth that put him, a month ago, on the sick-list. In one at least of the new Judges Lord Russell of Killowen will have a rival in constancy to horse-exercise, for Mr. Justice Darling is among the most devoted members of "the Liver Brigade."

Some of the London vestries have been considering the propriety of a national purchase of the Crystal Palace. They think this might be done with Imperial funds. Camberwell is not at present favourable to a local rate for the purpose, though it is calculated that only an eighth of a penny in the pound in all London would produce the necessary sum. The Palace can be had for a paltry half million, and yet the nation hesitates.

Eze, a fine though somewhat fanciful landscape, in which the treatment of the clouds is particularly good.

The exhibition also contains a three-quarter-length portrait of a certain highly advertised authoress, of whose face and figure another version is to be found at the Grafton Galleries. The public is, however, not informed as to which is the "authorised edition," a matter, however, of no importance except to the sitter, who may have found some difficulty in awarding to Miss Donald Smith or to Mr. Tristram Ellis the first prize for idealisation.

Mr. McLean's winter exhibition (Haymarket) depends for distinction chiefly upon Rosa Bonheur's "Compagnie des Sangliers," painted at least one-and-twenty years ago, and, as some would say, at the very zenith of her powers. The two wild boars trotting on in front of their fellows down the forest glade are painted with wonderful vigour and with a robustness of touch of which this lady painter has long held a monopoly. It is curious to remark that with all her keenness of perception and realism in the treatment of animal life, when dealing with foliage she is careless of both form and colour. There is also a clever picture, Gérôme's "Retiarius," representing a scene in a Roman amphitheatre, painted with skillful attention to historic details; but the other works, for the most part by foreign artists, call for no special remark.

At Messrs. Tooth's, next door, foreign art is also emphasised to such a degree that one wonders whether

draughtswoman, but we cannot help thinking that we have on this side of the Channel many able cattle-painters. M. Ter Meulen's "Evening" is a more poetic treatment of farm life—the sheep returning to their fold by a road through the twilight wood—a very different sort of tribute to Nature from that paid by Mr. H. W. B. Davis to the plains of Picardy on a cold spring morning. Deutsch, Madrayo, and their followers north and south of the Alps occupy a good deal of the remaining space.

"Kodak is king," and Messrs. Eastman have fully earned the right to be regarded as his ministers. At any rate, they have nobly prepared and adorned the New Gallery (Regent Street) for the display of their master's achievements. Until this interesting exhibition was held, very few, even among amateur photographers, were probably aware of the apparently unlimited resources of their art, and of the infinite variety of results which are to be obtained from modification of the films or papers employed, of the tonings and processes available, or of the numerous fabrics which have been sensitised. It is evident from these exhibits that a high artistic result can be obtained with the smallest instrument, and subsequently enlarged to any size without loss of clearness or delicacy. It will interest many to see how popular the Kodak is among the members of the royal family, and the results of their experiments upon one another—which have been lent for this exhibition—are by no means its least attractive feature.