

fore be shut out; and it will be hard, too, on the average man, who will not show to advantage beside the brilliant women whom alone the Government intend to admit to degrees.

The only Eastern woman who ever essayed fiction in its Western sense was Mrs. Krupabai Satthianadhan, whose novel, "Kamala," has recently been published posthumously. She was born of high caste Mahratta Brahmin parents in the Bombay Presidency, and married, in 1882, the Professor of Logic and Philosophy at the Presidency College, Madras. She had, however, another claim to distinction, as she was the first girl of her race to come forward as a medical student. Her health never permitted her to practise, and she died last autumn, leaving several fugitive essays, which had appeared in Indian magazines, as well as "Kamala."

"Kamala" deals with a middle-class Hindu zenana, with the jealousies and petty squabbles of the women and the duties and discipline imposed on the youngest girl-bride. It is all told with a fulness of detail intensely instructive to a thoughtful reader, and perhaps never has the true inwardness of the Indian woman's innate respect for the ordinances observed of her ancestresses been more clearly revealed than in a concluding scene in which Kamala, as a widow, passionately and eloquently repudiates an offer from an old admirer of re-marriage. Civil law has made it legal, but she would rather go to suttee than accept it.

Oxford is moving towards the admission of women to the B.A. degree. More than 140 resident M.A.'s of the University (says the *Daily News*) have declared themselves desirous of seeing some scheme proposed for conferring the degree on duly qualified women, and during the past term a committee has been hearing the evidence of several ladies interested in women's education. Most of these warmly supported the proposed measure. The Principals of the Oxford Halls, and the past and present Secretaries of the Association for the Education of Women, represented the views of the Oxford friends of women's education. Mrs. Bryant and Miss Penrose, whose own academical career at London and Oxford has been highly distinguished, spoke for a wider public.

The progress made by women in the United States has been summed up, recently, in the following way:—"The observation of what women have done in the way of co-operative work in the past twenty-five years proves them to have a natural gift for administration and organisation. The sex has gained the right to vote on school matters in twenty-eight States in the Union; that women can serve in hospitals as physicians and Nurses; that women have been allowed to protect the unfortunate of their own sex as matrons in police-stations, or, as in Chicago, in the city jails. In two States the right of equal suffrage has been granted, and in several others permission to vote on matters connected with municipal reform. Colleges, which in former times denied them the privilege of entrance, have opened wide their doors to let them gain the knowledge they desire."

Notes on Art.

THE ALPINE CLUB.

WHEN once Christmas is over, we shall have an abundant supply of pictures to admire: and some of a kind not usually very easily procurable in London. The New Gallery is to open with a show of Spanish pictures, which will be exceedingly interesting, as the Spanish School is not nearly so finely represented in our National collection as the Italian and Flemish: of Velasquez, in fact, we have no adequate example. Then, at Grafton Street, we are to have Millets and Corots, and other typical French masters—all, so it is said, from one private collection.

Meanwhile, there is only the wayside to glean from; but nowadays there is always something in the picture line to be seen, if you are really earnest in your wish to see, and quite the most fascinating exhibition this week is the show of Alpine sketches at the rooms of the Alpine Club in Savile Row.

What charming rooms they are! Certainly the daring members of this adventurous little band appreciate luxury—when they are not passing the night in a mountain refuge, scaling the side of a crevasse, or ascending a "chimney"!

Over the fire-place in their large lecture hall hangs a picture painted and presented by the veteran Loppé, whose works form such a fascinating collection at Chamounix—the artistic interpreter, *par excellence*, of Mont Blanc.

He has given the Society half-a-dozen beautiful examples of his work, the most fascinating being a view of the Matterhorn, in that wonderful glow of red light which bathes it at early sunrise, when the valley of Zermatt is still plunged in utter darkness and ghostlike mist. I had an idea that M. Loppé himself was dead—an idea very agreeably expelled on beholding his contributions to this year's show, in the shape of several vigorous small oil sketches, of which the prettiest is the Valley of Chamounix, looking towards the Col de Balme: the time is July, and the foreground of the picture is bright with Alpenroses. He has also sketches of the Wetterhorn, Riffelhorn, &c.

Mr. Alfred Parsons sends several interesting records of the mountain scenery in the fashionable Japan. Of these, the Bay of Tago is very attractive, the blue curve of the Bay and the distant line of mountain forming a most artistic whole. The same artist contributes two oil monochrome views on the Danube, one of which, showing the ruins—very fragmentary—of the Castle of Dürrenstein, is especially good.

Two of the finest are by Mr. Donne, who is a water-colourist of high merit. His method of representing the scarp of precipitous rocks and the mountain atmosphere of his pictures is admirable. His two best are the slopes of the Marmolata, in Tyrol, and the Falls at Ponte Grande.

Mr. Alfred Williams is especially happy in getting the blue tint of ice crevasses. One of his pictures is a "Misty morning on the Fwigen Glacier." Here, the effect of the great bulk of ice, looming here and there through the mist canopy, is very convincing, and he has also a glimpse of the Breithorn—its grand, blunt old head emerging from a pearly cloud.

Mr. C. B. Phillip has two good pictures—a view of

[previous page](#)

[next page](#)