

inches by thirty-nine inches, was sold to Mr. Agnew for *five thousand five hundred and fifty guineas*. Another of her works fetched two thousand and fifty guineas, and yet a third sold for one thousand seven hundred and forty guineas. Another item of special interest to lady artists was the sale for six hundred and sixty guineas of a small picture by Henriette Browne, very vivid and beautiful in colour, and representing the interior of a Jewish School at Cairo. It is, however, much to be hoped that ladies will realise that these great successes fall only to the few, and though they give encouragement to hard-working lady artists of possible future fame and rewards, they must not tempt gentlewomen to leave other vocations—such as Nursing, for example—in the hope of making a rapid fortune by their pencil or their brush.

* * *

LADY BLAKE'S article, "In the Bahamas," in the *Nineteenth Century* for this month is very chatty and pleasant. She describes it as "a land in which it always seemed afternoon." It is amusing to hear that the negro women do not care to go to church, unless service and sermon are both long. "At a church," she writes, "a little distance out of Kingston, in Jamaica, the clergyman proposed to shorten the afternoon service, so as to allow the congregation to take advantage of a train that passed the church on returning to the city. On hearing of the threatened change a black man remonstrated with the rector. 'Indeed, sir,' he urged, 'our ladies will neber tink it worth while to dress to sit in church one hour.'" And yet we grumble, oh! my sisters, if we are kept over an hour here in England. They do not seem thoroughly to enjoy Emancipation in the West Indies. "Gubbenor Smith, him bad gubbenor," said an old negress to her clergyman. "If he had not come, dey no make us free. Den I had no rent to pay, no food to buy. Now I must pay for de house, pay for de tea, pay for de clothes, pay for ebbery ting. When I had a massa he gib me ebbery ting." Strange! how freedom and independence strikes different minds! Pink pearls, it seems, are found in the conch shells, which abound in the Bahamas. It is added that "the pigs are fed on the conches." Query—Is the jewellery removed first? Otherwise, this is about the most striking example of casting pearls before swine that I ever remember to have heard of!

* * *

ONE of the chief events of the past week has been the sixth annual "show" of students' works at the Atelier Ludovici, 105, Charlotte Street, Fitzroy Square, W., Thursday, the 10th, being the day, upwards of one thousand visitors viewing the four hundred works exhibited in their different stages of progression. This in itself should be quite a sufficient testimony of the popularity of M. Ludovici's excellent system of teaching, which appears to be making

conspicuous and deserved headway. One great feature of the master here is "unconventionality." Everything which appears to be commonplace is dispensed with, and very properly, too; for we don't want, in this too too much "pot-boiling age," to see art, design, and originality further reduced to mere expression of mechanical skill—not but that detail is necessary—indispensably so, for the conquering of the irksome arts of mechanism is undoubtedly the educating of the deftness and touch requisite for success. It would be invidious to specially point out the many charming little pieces of figure and landscape painting by M. Ludovici himself, beyond saying that, having such artistic precepts set, there is no surprise at finding so many good things from the hands of the pupils.

In particular we noticed as possessed of more than passing merit, studies No. 22 (by Miss C. W. Brook), No. 36 (by Miss D. Crane), No. 88 (by Miss Munro), and those of the Misses K. Shaw, M. Walker, L. Florence Watson, and A. Withers. Among the subject studies the Misses E. Beyfus, M. Davis, K. Earle, R. F. Hensman, M. Ludovici, L. Florence Watson, K. Shaw, and M. Walker, carry off the honours, Miss M. Munro's (No. 192) "Portrait" heading the list.

The water colours and pastels of the Misses Chrissie Ash, D. Crane, E. Paget, and E. Smith are extremely creditable, and the compositions of the Misses East, C. W. Brook, E. Cray, K. Earl, R. F. Hensman, J. B. Lawson, R. C. Orridge, and K. Shaw, specially meritorious. Of the drawings, those of the Misses E. and C. Ash, E. Collam, M. Murrell, L. Florence Watson, K. Walton, and A. Withers, must be credited with being the best.

The "guide book" is in itself an artistic production, and will remain an interesting *souvenir* of a capital exhibition. Many of the pupils, notably the Misses Pash, Walker, Henderson, Shaw, Paget, Davis, and Earle, &c., have exhibited at the leading galleries, and their work will bear every honest criticism. Among the visitors were Lady Colin Campbell, Lady Florence Bourke, a number of leading members of the artistic, theatrical, and musical world, the latter including Miss Leonora Cousens, the eminent American contralto, who has rendered herself exceedingly popular in London society during this and the last season. Many of the costumes were more than attractive, Madame Ludovici wearing a pretty coloured French baize; Miss Craig, snake green; Miss Watson, dark green relieved with embroidered gold braid; Miss Walker, white cotton with lace collar and cuffs; Miss Cousens, black nun's veiling, with velvet mantle; and Miss Edith Beyfus, Watteau.

M. Ludovici and pupils alike are to be congratulated upon having produced such excellent work, and the visitors upon having the privilege of being permitted to inspect it.

[previous page](#)

[next page](#)