

Meantime the signatures—pasted on sheets and stitched in volumes according to their constituencies—will be deposited, for safe keeping, at 10, Great College Street, Westminster, and 29, Parliament Street, Westminster. Signatures will continue to be received by the Secretaries of the (various) Women's Suffrage Committees, and it may be hoped that by next year the number of signatures will have largely grown.

The total number of signatures received to the present time is 248,674—of these 50,913 are from Scotland; 6,830 from Ireland; 51,136 from London; the remainder are distributed throughout England and Wales, but special mention may be made of the following places, whence the largest numbers have been received:—Bristol, 3,775; Brighton, 1,732; Cambridge Borough, 2,025; Bodmin (Cornwall), 1,304; Croydon, 2,108; Torquay (Devon), 1,139; Southport (Lancs.), 1,306; Manchester, 2,145; Harrow (Middlesex), 2,098; Newcastle-on-Tyne, 3,109; East Northampton, 2,030; Hexham (Northumberland), 2,513; Oxford Borough, 1,845; Penryn and Falmouth, 1,526; Eastbourne (Sussex), 2,089; Wolverhampton, 2,574; Keighley (Yorks), 2,968; Brecknock, 1,509; Cardiff, 2,102; Carmarthen Boroughs, 1,514.

The Committee are satisfied that the Appeal has fulfilled their original hope, and has received the support of women of all classes, parties and occupations. It is difficult amongst such numbers to trace all the special names of note, but they rejoice to know that the signatures include the heads of nearly all the colleges for women and of a large proportion of the head mistresses of High and other Public Schools for girls, and of women serving on Boards of Guardians and School Boards. The leading women in the medical profession have signed, and a number of the most eminent in literature and art, besides many of wide social influence, and leading workers in the many movements for general well-being.

More than 3,500 persons have assisted in collecting names, to all of whom the Committee desire to tender most hearty thanks, especially to those who have organised work in their respective neighbourhoods.

By order of the Committee,

MILLICENT GARRETT FAWCETT, *President.*

## Notes on Art.

EXHIBITION OF PICTURES IN BLACK AND WHITE AT THE INSTITUTE OF PAINTERS IN WATER COLOURS.

At last we can resume our notices of Art Exhibitions, for the one, the name of which is given above, recently opened its doors.

The pictures exhibited, over five hundred in number, were for the most part drawn as illustrations to books published by the enterprising firm of Messrs. J. M. Dent & Co., who also send some specimens of book-binding designed and executed by their workmen.

The most determined effort to improve the illustrations of books which the present generation can remember, was, probably, that which gave us the designs prepared for *Good Words* by Millais, Poynter, Frederick Walker, and Pinwell. The illustrations of the works of Dickens by Browne and Cattermole belong rather to the past generation than the present,

and Thackeray, as we know, was never so happy as in his unfortunate attempts to portray his own wonderful literary creations. In *Good Words*, the early works of Millais were drawn while he was under the influence of the pre-Raphaelite School, and bear evidence of striving after absolute fidelity to nature, characteristic of it. The illustrations of the Bible and of Don Quixote by Gustave Doré were also among the remarkable, though not always pleasing, works of this period. Dalziel's *Vicar of Wakefield* and *The Arabian Nights* will also be long remembered.

The work in the present exhibition is of much interest, but is dominated by that of Mr. Aubrey Beardsley. Our readers already know what we think of the productions of this draughtsman, and there is nothing before us in the present series of drawings to make us modify what we have previously said. The most important of Mr. Beardsley's contributions are the chapter headings and illustrations to the *Morte D'Arthur*. One of the chapter headings, No. 15, impressed us favourably. It represents a knight with a flowing cloak and chain armour, but the bulk of his work is, we think, saddening. Now and again, there is evidence of what work Mr. Beardsley might do with his wonderful skill in drawing if he would only eliminate the absolutely repulsive elements from his compositions. The dancer, for instance, in No. 393, *Five Grotesques*, is very clever. She, evidently, is bowing before the audience, and her gauzy skirt is spread like a sweep's brush, but the suggestion of drooping hair and the triangular piece of her white back against the black dress, make us wish that we could see Mr. Beardsley in a more conventional and sober mood. No. 406, which claims to tell us *How Sir Tristram drank of the Love Drink*, is absolutely preposterous and ludicrous.

Mr. Walter Crane is represented by Nos. 224 to 231, eight illustrations for Shakespeare's *Two Gentlemen of Verona*, which are quaint but not very striking. There are some sweet sketches of scenery by Mr. William Hyde, and among them No. 16, *Wind over Seas*, and No. 247, *After the Shower*, are excellent tender sketches of great power, suggesting the work of a little known but admirable modern landscape painter, John Auld.

Mr. Herbert Railton is thoroughly well represented by his careful and interesting drawings of buildings. All are good; No. 345, *St. Benet's, Paul's Wharf*, and No. 146, *Poet's Corner, Westminster Abbey*, are perhaps the best.

Mr. R. Anning Bell's *Five Illustrations to the Sleeping Beauty*, No. 47, are charming and original, as are all the works by this excellent artist. Some of the works by Mr. J. D. Batten are also very good. Among the other figure painters, Mr. W. C. Cooke deserves special mention. No. 69, *To see which was the tallest*, is very fresh and nice, and note especially his No. 431, *I am sorry to find you unwell* (from Miss Austen's *Persuasion*), which shows a girl, delicately drawn, bending over another girl on a sofa. Mr. E. J. Wheeler's drawing of the weeping girl in No. 235, *She then gave a loose to her passions*, from *Fielding's Amelia*, is also very carefully drawn and well composed.

The book bindings need not be dwelt upon, as we devoted a paper to the subject some weeks since, but on a platform in the centre room are some of the Art Linens and Embroideries which are made in the cottage looms in Ireland. Great pains have been

[previous page](#)

[next page](#)