

beautiful example of her well-known cat pictures, No. 87, *Afternoon Rest*; and Arthur Wardle's *Oriental* (249), is a most effective study of grey Persian cats and red fans, almost rivalling in merit Madam Ronner's own work. One of the most striking figure subjects is *A Love Philtre* (108) by Mr. Edgar Bundy. The standing figure of the girl, who is turning from the old alchemist, is expressive, and the details are carefully considered and painted. But the whole effect is somewhat theatrical.

Miss Henrietta Rae exhibits a finely-drawn classic figure, *Pandora* (No. 569). The serious beauty of the face and the delicate colouring are alike charming. In the same gallery—the east one—a corner seems to have been devoted to the new work. Two of the less eccentric are 422, *Cornfield*, by Julius Olssen, and 424, *Summer Sunshine*, by Alexander Mann. These, in spite of the curious red and green colours, are rather charming, and not merely extravagant like W. Walter Boye's *The Entracte*, or *A Nautilus Race*, by W. Barney. *The Lost Princess*, No. 501, is an ambitious work by Miss Amy Sawyer, in the new school of work. Mr. Fanton Laton, so well known for his beautiful painting of roses, changes his subject and sends a figure picture called *L'Aurore* (No. 397), harmonious in colour and treatment; but he had better have kept to his roses.

One of the most important contributors to this exhibition is always Mr. Fred G. Cotman. This year he has two pictures: No. 115, in the west gallery, *A Threatening Sky*, very original and stormy; and in the east gallery, No. 517, *Steaming into Lincoln*, where all Mr. Cotman's favourite effects of clouds, water and steam are shown—not, perhaps, so happily as in some of his works.

More haste less speed (No. 514), by H. Caffieri, should be looked at. In the central gallery, *Orpheus and Eurydice*, by T. Graham, is a very clever modern treatment of the old classic story; and a charming study of colour by W. J. J. Shannon—a child's head against a gold plate, with quaint blue plates—the child is knitting; it is called *The Purple Stocking*.

There are many pretty little pictures worth looking at, and some, we are sorry to say, not worth looking at. On the whole the exhibition is more full of interest than usual.

The Drama.

"THE Gay Widow", now being performed at the Court Theatre, Sloane Square, keeps her audience in good humour for fully two hours, and evokes not a little laughter by her foibles and ignorant extravagance.

The fact that it is to the pen of Mr. F. C. Burnand that we owe the adaptation of this play from MM. Sardou & Deslandes' farcical comedy, sufficiently justifies one in expecting something good.

The Gay Widow (Miss Lottie Venne), not a bad sort of creature taken all round, intends to have a good time; in fact, to go through "single blessedness with the experience of married cussedness." Her spouse, the late lamented Mr. Marbrook, having been steady-going and slow (sharp enough however to make the money for her he left behind), she intends to go through the experiences which perhaps were denied her in earlier life. It is these experiences and her ignorance

of money value upon which the whole action of the play depends. In the absence of her daughter and son-in-law on their honeymoon, she finds time to get up a flirtation with the Vicomte de Barsac (Mr. Wilfred Draycott) at Trouville, and returning to London to furnish a flat against the return of the young couple, in a district where the exorbitant rents are a passport to the character for fashion of the inhabitants. She removes from the Temple, the office of her son-in-law, Horace Dudley (Mr. Charles Hawtrey) to the new residence, and fits it up with the most sumptuous of 18th century French decoration. She also neglects to forward important business letters. The result is of course ruin and the introduction of the police element.

Besides the briskness of the play, not a little of its success is due to the generous way in which it has been mounted both as regards scenery, furniture, and dresses; while, as to the acting, it can only be described as excellent.

Reviews.

"The Englishwoman's Review of Social and Industrial Questions," published quarterly, reflects the greatest credit upon its Editor, Miss Helen Blackburn. It is no light task to keep one's eyes on the look-out, literally, on the whole world of women, from pole to pole, and then, once a quarter, to boil down the result of the search to the limits of less than 70 pages—to sift the good from the bad, the important from the trivial. Yet this is what Miss Blackburn sets herself to do, and so far as we are able to judge, with marked success. At any rate, we have read the Review carefully from cover to cover, and have a clearer view of women's wide realm in the last three months than before. The October number opens with an instructive and suggestive article, signed A. M. Mackenzie, on Technical Training in the Counties, especially in its relation to women. A considerable number of County Councils have given women every facility to take up such subjects as cookery, dressmaking, wood-carving, nursing, dairy farming, etc. Scholarships are offered, some being of considerable value. Mrs. Roberts-Austen contributes a short article on the proposed Imperial Exhibition of Women's Work, about which these columns contained a Report in July. The Changes Introduced by the New Local Government Act are lucidly given in three pages. Then follows a description of the progress made towards Women's Suffrage in the Southern Colonies. Further on some interesting extracts are given from a paper by Miss Catherine Drew, on Women as Journalists, read before the Institute of Journalists at Norwich last August. "The great majority of women journalists," she says, "are what in the medical profession would be known as 'General Practitioners.' They must be quick to observe, keen to appreciate, cautious to accept statements, with a well-balanced sense of proportion, and a ready adaptation to circumstances." Qualities, we may add, which find a successful opening anywhere. The important deputation which waited on the President of the Local Government Board on the Barrack Life of Pauper Children is fully recorded. In mentioning the "Grievance Reports" of Miss Irwin on women's employment in shops, and the careful pamphlet, by Mr. Stephen N. Fox and Miss Clemen-

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