

Outside the Gates.

WOMEN.



The event of the week has been the issue of the first number of *The Woman's Signal*, edited by Lady Henry Somerset and Annie E. Holdsworth. Personally, we are disappointed in the paper—firstly, because its appearance is altogether ugly and commonplace, a fault which should not occur in a newspaper edited by women; and secondly, because we had become used to *The Woman's Herald*, which has been absorbed by *The Woman's Signal*, and found it a very interesting publication. We do not wish to appear censorious, but we are unpleasantly reminded of many false accusations made by the sterner sex against the advanced woman, when we handle *The Woman's Signal*. There is nothing dainty in its appearance—its paper is bad, printing and letterpress aggressive, and matter indifferent. We own we would rather have seen it the production of some dogmatic denier of "woman's rights," than the organ of their "progress." It may appear very weak and foolish, but we feel sure it must condescend to "consider appearances" before it will succeed, as it deserves.

Lady Henry Somerset writes the editorial, "To our Friends," which is followed by an article on "Our Policy." The Rev. Hugh Price Hughes discourses on the Twin Curses of West London—Drink and Gold. Miss Frances E. Willard adds one more reminiscence of the late Sir Andrew Clark. There is an address to the members of the British Woman's Temperance Association, by Lady Henry Somerset; and "Leaves from my Life," by Miss Frances Willard; ending with reports of the branches of the Temperance Association.

The objects of this journal are excellent—the decrease of intemperance being its principal aim, but to succeed it must be presented in a more engaging form.

The following resolution has been forwarded from the Board of Lady Managers World's Columbian Commission to those Members of the Ladies' Committee, in connection with the British Royal Commission, who visited the World's Fair at Chicago:—

"That the Board of Lady Managers at the World's Columbian Commission express its sincere appreciation of the work of foreign Women Commissioners and Representatives who have assisted so materially in making the Exhibit in the Woman's Building a success."

Mrs. Warner Snoad, President of the International Women's Union, considers that 1893 has been a woman's year in quite as striking a degree as its predecessor. Progress all along the line has been sufficiently marked to silence the most carping, and to throw distinctly the shadow of coming events. Presentation Day at the University of London is a star in our list of triumphs. Of the twenty-one persons who took the M.A. degree, six were women; of the eighty who took that of B.Sc., twelve were women; and of the fifty M.B.'s, six were women. Three ladies took the degree of M.D. In the B.A. list there were eighty women. Taking the whole of the examination, in the three faculties of arts, science, and laws, women were first in six subjects,

and men were first in six. The women's six are mental and moral science, botany, physiology, French, German, and English, while men are first in classics, mathematics, chemistry, experimental physics, physical geography, and common law and equity. In the pass list for the examination in the art, theory, and history of teaching, there were nine women and no men. Of these, eight are B.A.'s, and one is B.Sc. These statistics go far to prove that while in intellectual power men and women are equal, their intellect runs in somewhat different groves.

Notes on Art.

"THE OLD MASTERS."

AGAIN the Royal Academy has gathered and arranged a most attractive Exhibition of Works by the Old Masters; the twenty-fifth of the series, to each of which we have learnt to look forward. After so many successive exhibitions, we had hardly a right to expect that the collection would be even so good and numerous as it is. As a matter of fact, the examples, now at Burlington House, are not, in all cases, the best works of the painters whose names they bear. Some of the most interesting work is quite modern—that of an artist whom we have recently lost, John Pettie, R.A.

To begin, however, at the beginning. In the first room, a glance reveals a glow of splendid colour, *The Plough*, by the late Frederick Walker, A.R.A. Only Walker could have made commonplace life so full of beauty; the rich plum colour of the foreground, and the many tinted glorious sky is all beautiful and strong, and one turns away with a sigh, remembering that one of the greatest modern colourists, an artist with pure and simple tastes, had so short a time to work in. Another picture by him, which is in every way admirable, is (No. 44) *The Wayfarers*. There is no doubt the modern pictures in this exhibition are more interesting and remarkable than the old. John Phillip, R.A., for instance, is represented by one of his finest works, the *Early Career of Murillo*, 1634, who, it appears, was reduced to earn his daily bread by painting coarse and hasty pictures for the Feria, or weekly fair. The venerable market place, in which the scene of the picture is laid, has changed but little since the days when the unknown youth stood amongst gipsies and friars selling, for a few reals, the productions for which Royal collectors are now ready to contend. As regards the picture itself, John Phillip was another of our great colourists, but his method was entirely different to that of Walker. This picture is full of luscious, opulent colour, dark and rich, with picturesque groups of men with fruit and vegetables heaped about; a picture that appeals to the senses, and suggests pleasure loving, idle Spain, the country John Phillip loved so faithfully.

In this first room there is yet another modern work of special interest, by George Mason (No. 47), *The Young Anglers*, an artist who trod the same path as Frederick Walker, though hardly by his side. Of the older works, Romney's portrait of Lady Hamilton, as *Sensibility* (No. 45), though hardly as charming as most of his works from the same model, as it lacks the delicate grace of many of them, is, nevertheless, a very striking picture. Before leaving this room look

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