

THE
SOCIETY OF FEMALE ARTISTS.

THE change which this society has effected by the removal of their exhibition has numerous advantages which were not attainable where the exhibition was held last year. The Egyptian Hall is within that circle wherein the majority of the Art-exhibitions have their fixed and well-known abodes: it may, therefore, be supposed that this institution will be less likely to be passed over by visitors to other collections than if it had been established remote from the region consecrated to Art. The room is spacious: it lighted to advantage the ancient pictures of Lord Ward, and therefore shows, even more satisfactorily works which do not contain large proportions of shaded gradations. The number of works exhibited is five hundred and eighty-two, in which every branch of painting may be said to be represented. Some ladies who are eminent in the practice of Art have not contributed; and others, who have achieved distinction, have not sent examples of their best efforts. But, as it is, we confess surprise at the existence of such an array of unrecognised talent among our countrywomen. When those of their works that have been seen were widely distributed, and when a great proportion of their labours was never exhibited, their merits could not be estimated; but now that their efforts are brought before the public in a collective form—knowing, though we do, something of the Art-progress of our time—we are compelled to avow that Art has been taken up by the other sex with an earnestness of which we had no conception. The figure, and the extremities, are the great difficulties in drawing; but there are in this exhibition figures drawn with a truth that raises the question as to the attainment of the education by which such things have been effected. We express no surprise at the facility with which the female professors of Art in France paint the figure, because there the commencement of all instruction is academical drawing. But that which we see at the Egyptian Hall is the result of assiduous self-tuition, for we have no school for the instruction of ladies in painting from the living model. Labouring under such disadvantages as the female student does, we are not disappointed to see here so many drawings of flowers, fruit, and still-life objects—we are only surprised into exultation to see so much excellence in the higher departments of Art. There are on these walls landscape and figure-subjects which would do honour to any exhibition. There is now an end in female education to parti-coloured butterflies and favourite canaries: we are surrounded here by evidences of the severest study, and those ladies who wish to gain a shred of reputation must sit down patiently with their best instructress—Nature.

No. 10. 'Fruit,' Miss MARGITSON. A composition of white grapes, a cut melon, plums, &c., bearing evidence of a hand skilled in this kind of subject.

No. 16. 'Meditation,' Miss ELLEN COLE. A study of the head of an old man; a front face painted with breadth.

No. 22. 'A Farm Road,' Miss MARY LINNELL. The manner of this work is vigorous, and the aspect given to the place strictly natural. The road runs into the picture, flanked on the right by a bank bearing a growth of trees and underwood, and on the left by a weedy pool. There is no telling point in the subject, and it is therefore the more difficult of treatment; thus the triumph is the greater that a picture so interesting results from material so commonplace.

No. 26. 'Autumn,' Miss C. HARDCASTLE. But for the perpendicular arrangement of these plants, this would have looked like a study from some wayside nook, rich in ferns, ground-ivy, foxglove, and a variety of weeds and wild flowers scorned by horticulturists, but cherished by painters even beyond the splendours of the exotic Flora.

No. 27. 'A Welsh Spring,' Mrs. J. W. BROWN. The spring is the least important feature in this work, which presents principally two groups of trees most patiently and faithfully worked out from the reality. The foreground also, though perhaps too cold, has received scrupulous justice.

No. 28. 'Gleaners,' KATE SWIFT. Two rustic figures, an elder and a younger sister, resting at a

stile. The little girl, seated on this side, plays with a goat; the face of the child is extremely well painted, and admirably lighted by reflection. The elder of the two leans over the stile; but the face is not so attractive as that of the younger.

No. 29. 'Evening Study in an Italian Vineyard,' Mrs. CHISHOLM ANSTEV. The subject is a mass of vine foliage and grapes: the luxuriant truth of the study renders it interesting. It is the result of much assiduous labour.

No. 33. 'The Emigrant,' EMMA E. BLUNDEN. A study of a girl, absorbed in grief, resting on the bulwark of a ship. The figure is well drawn and painted; but her back is turned to the spectator, and the colour of her dress and that of the ship are identical—a very mischievous error.

No. 34. 'The Gipsies' Haunt,' Miss SARAH LINNELL. This is a more effective subject than that already noticed, being a section of sylvan scenery, excellent in its dispositions, and very powerful in colour.

No. 35. 'Hagar and Ishmael,' Miss M. A. COLE. Hagar is in the act of prayer; the figure is brought forward by a powerful background.

No. 38. 'Rhododendrons,' Mrs. RIMER. These flowers are well drawn, and extremely brilliant in hue.

No. 39. 'Evening Rest,' ALICE WALKER. In this scene there are passages of drapery admirably executed. The impersonations are a Turk and his family, disposed perhaps too uniformly. The composition might have been more judicious.

No. 40. 'Love and Friendship,' ELIZA MILLS. Whether the title be symbolised or not by these roses and ivy leaves we know not. The flowers are well drawn, and well brought together.

No. 47. 'The Bath,' Mrs. E. M. WARD. This is one of the works to which we should point as evidence, that in knowledge, definite manipulation, and drawing, ladies may arrive at a degree of excellence equal to that of the most earnest students of the other sex. The figures are a little boy and his nurse, by whom he is about to be placed in a warm-bath. In colour and substance these two figures are unexceptionable: the manner is playful, but every touch is effective.

No. 56. 'Banks of the Tummel at Faskally, Perthshire,' Miss STODDART. The subject is chosen with good taste. The near trees are natural in form—they look as if they would yield to the wind; but they are touched with a facility which amounts to a certain degree of hardness. The water, distances, and effect are admirable; indeed the execution of the work cannot be too highly praised.

No. 57. 'Portrait of W. J. Fox, Esq., M.P.,' Miss FOX. A very striking resemblance, qualified with expression agreeable and animated.

No. 67. 'The Ruined Temple of Kom Ombo, Egypt,' Mrs. ROBERTSON BLAINE. The sand has covered the temple—the frieze and the capitals alone remaining visible. The ruin is painted with what may be conceived to be a faithful following of its existing condition: it looks real.

No. 68. 'The Little Boat-builder,' Mrs. CARPENTER. Apparently a portrait of a little boy, yet wearing his infant frock. He is seated on the sea-shore, intently occupied in putting the mast into his boat. The little figure is characterised by the warm and lifelike tints and easy manipulation which give value to this lady's works.

No. 69. 'Cart-horses belonging to the Lion Brewery, Lambeth,' Mrs. A. SHIRLEY. Few ladies devote themselves to subjects so unromantic: animals, like the human subject, must be accurately drawn. The more prominent of the two horses appears to have been slightly refined upon; both, however, are carefully made out.

No. 73. 'Nidpath Castle, on the Tweed,' Miss STODDART. We look up the river, which is not in importance comparable to the stream that flows by Norham; but the Tweed is always romantic. The works exhibited under this name embody some of the very best principles of landscape art.

No. 81. 'Ballad Singer of Connemara, Ireland,' Mrs. ROBINSON. This is a half-length figure, representing a wandering dancer "of an errant tribe," who bears about her her entire *personnelle*, and who, like the Medea of the *Αἰετοῦ* (but not of Euripides),—

"Has no whereabouts—
Her home is number nowhere."

She bears a child at her back, a ballad in her left hand, and in her right a basket of apples, and is embowered in an overhanging bush of flowering lilac, though, by the way, when lilac is in bloom apples are not yet sunned into redness. Behind the head of the child a doll challenges the eye—certainly to the disadvantage of the baby. The doll is awake, but the child is asleep. This study is in a firm masculine style, tempered by infinite sweetness of painting, especially in the lilac.

No. 86. 'Fruit,' Miss STUART. A brilliant composition of grapes, pine, and other like material.

No. 88. 'Shetland Ponies,' the property of Her Majesty, Mrs. A. SHIRLEY. These miniature horses are described here as qualified with the very best points of their race.

No. 99. 'The flooded Meadows,' FLORENCE PEEL. We find this name affixed to several very meritorious works; some of them in oils: they manifest a fine and high feeling for the beautiful in nature, and an intimate acquaintance with the capabilities of Art. The drawings more especially are wrought with delicacy and taste, with frequent indications of power.

No. 106. 'A Woody Slope,' Miss YETTS. This picture contains passages closely relative to nature. The work is somewhat hard; but assiduous study of this kind must result in success.

No. 116. 'The Love-letter,' Miss M. A. COLE. A composition of small figures, in which the accessories have been studied with care.

No. 117. 'The Daguerreotype,' ANNA E. BLUNDEN. Presenting two figures—an elder and a younger sister—well drawn, agreeably coloured, and brought together with true artistic feeling; but the picture behind the latter diminishes the importance of the head; this should be removed.

No. 127. 'Flora—a nursery sketch,' Mrs. E. M. WARD. A very spirited little figure mounted on a hobby-horse.

No. 130. 'Lane, Brocham, Surrey,' Mrs. T. J. THOMPSON. A roadside cottage and trees constitute the subject, which, simple as it is, is painted with infinite sweetness, and with the most perfect illusion of sunshine.

No. 137. 'Rue des Lazettes, Honfleur,' Mrs. HEMMING. A view of some blocks of houses near the inner basin. Although the old Cheval Blanc is renovated, there is yet something picturesque left in Honfleur.

No. 138. 'Study of Fruit and Flowers,' Mrs. DAVIS COOPER. Two or three apples, a jar, and a flower-pot realised with much elegance of feeling.

No. 140. 'Bertie,' Mrs. H. MOSELEY. A miniature, in oil, of a little boy in a blue velvet dress; the features are painted with a *finesse* of which we could scarcely have thought oil-colour susceptible.

No. 144. 'From a Window,' ANNA MARY HOWITT. The sun has set, and we look from this window on a twilight landscape, somewhat like a garden lawn inclosed by trees, the breadth and softness of which is opposed by a creeping plant, which festoons the window. The sentiment of the work is a perfect repose, unbroken even by the allusions to life contained in the room into which we are introduced. The whole is most elaborately worked out—somewhat too elaborately, perhaps, but there is ample evidence of thorough mastery in Art; the choice of subject might have been happier, but in all this accomplished lady produces, there are proofs of genius and power.

No. 168. 'Portrait of Miss Dorah Roberts,' Miss FOX. This is a chalk drawing of the size of life, presenting a front view of the features. The drawing displays knowledge in those parts in which drawing too often fails.

No. 169. 'Braubach, on the Moselle,' Mrs. W. OLIVER. A large drawing harmonious in colour, and skilful in treatment.

No. 173. 'The Morning Star of Memory,' Mrs. BACKHOUSE. This is a drawing of a female figure in a classic white drapery, wearing on her forehead a gem composed of a crescent and a star. The expression is a chaste and elegant conception, and the features are coloured and worked out with knowledge and taste.

No. 179. 'Portrait of Dr. Neil Arnott, F.R.S., &c.,' Mrs. CARPENTER. A portrait of the size of life, showing the features as a three-quarter face; it is in chalk, and to a good subject the artist does ample justice.

No. 180. 'Cathedral, Florence,' Mrs. HIGFORD BURR. A very elaborate and richly coloured drawing made from one of the chapels, or the sacristy, of the Duomo at Florence, famous for the works of Ghiberti, Donatello, Gaddi, and others. This copy has been made so faithfully, that we at once recognise the figures of the earlier Florentine school.

No. 181. 'Namur on the Meuse,' Mrs. W. OLIVER. Namur is a very favourite subject; it is represented with perfect truth in this drawing.

No. 183. 'Portraits of Mrs. Edward Lewin and Mrs. J. C. Lees,' Miss M. TEKUSCH. A light but neatly finished drawing, in which one of the ladies is seated, and the other stands by her. The features are worked with great nicety and are very agreeable in expression.

No. 192. 'A Study from Nature,' Miss BURROWS. The subject is fruit, which is very successfully drawn and coloured.

No. 196. 'A Poacher in Embryo,' ADELAIDE BURGESS. A study of a country boy with a bird's nest; the figure is round and substantial.

No. 200. 'Edith,' Mrs. H. MOSELEY. This is a head in coloured crayons; a portrait of a little girl, life-like and natural.

No. 203. 'A Shepherd Boy of the Campagna of Rome,' Mrs. ELIZABETH MURRAY. This boy has been painted from the life; it is impossible to adapt costume to a figure so perfectly as this sits. He stands, leaning upon his staff, and wears the usual sheepskin jerkin of the Italian shepherds, with the small-clothes and cross-banded stockings. His head is covered with a rusty, broad-brimmed hat, ornamented by a peacock's feather; and the face, which salutes you from beneath the brim, is in character and tint perfectly national. The scene is the open Campagna, by which the figure is amply supported, and perfectly relieved.

No. 204. 'Bamborough Castle, Northumberland,' Mrs. DUNDAS MURRAY. This view is taken immediately south of the castle, looking towards Holy Island and Berwick, the foreground deriving interest from boats and figures. The work is of a high degree of excellence.

No. 205. 'Sunset at Ventnor,' Mrs. MALLISON. This is a very powerful effect; the whole of the ground section lies in shade, and is opposed to a sky enriched by the most glorious hues which the sun can leave in his track. No. 367, by the same lady, is a work perhaps superior to the other; the treatment is similar—another glowing sunset.

No. 208. 'The Cowgate, Edinburgh,' Miss SEWELL. We recognise at once these (in more senses than one) many-storied old houses as of the ancient street architecture of Edinburgh. The locality is very truly depicted.

No. 209. 'Flowers,' Miss EMMA WALTER. These are lilies, geraniums, yellow roses, &c., forming a striking and superb assortment.

No. 221. 'The Orphan,' Mrs. BACKHOUSE. A head and bust of a girl of the size of life, with an expression of destitution which supersedes the necessity of a title.

No. 232. 'Blarney Castle, County Cork,' LADY BELCHER. A bold and effective work, showing a tall ruin, surrounded by trees. The subject is interesting from the earnestness of the representation.

No. 242. 'Lilies and Roses,' Mrs. WITHERS. These flowers are most elaborately painted; the textures of the leaves are most faithfully rendered with every minute incident—drops of water, flies, &c.

No. 247. 'Hawthornden, once the Residence of Drummond the Poet,' MARIANNE STONE. We look here up the Dean from the little bridge, and see the house high on the left bank; but the picture consists of trees, and, above all, of a most luxuriant passage of foreground herbage which has been realised from nature with eminent success.

No. 249. 'Entrance to Seaham Harbour, on the Estate of the Marchioness of Londonderry,' Mrs. DUNDAS MURRAY. The pier, on which the spectator is placed, looking seaward, is not yet finished; loose stone, a crane, and building implements, serve to break the near surface; a collier brig, coming in, is preparing to clew up her main and foresails. The subject is picturesquely and pleasantly treated.

No. 252. 'Sunset Effect—Valley and Round Tower of Glendalough, County Wicklow,' LADY BELCHER. The prefix to the title is most happily realised; it is an attractive subject, treated in a manner to describe distance with perfect truth.

No. 259. 'On the Tay, near Duukeld,' Miss M. A. CARRINGTON. This is a very careful drawing of a well-known subject. The town, with the sky and near and remoter gradations, is charmingly dealt with.

No. 260. 'The First Meeting of Florizel and Perdita,' Miss E. MACIRONE. This is painted from the passage in the *Winter's Tale*, wherein Florizel blesses the day when his falcon flew into the grounds of the father of Perdita. The scene is a section of woodland, with forest trees, beneath one of which Perdita is sitting, and Florizel appears. There is something original in the treatment of the subject.

No. 267. 'Winter Berries,' Mrs. WITHERS. Strictly to the title, and charmingly painted.

No. 278. 'Scotch Cottage Home, Loch Lomond,' MARIANNE STONE. A very ragged hovel on the shelving shores of the loch, but commanding an enchanting view, if that be any compensation for wretched lodging. The foreground is rich with the sweetest hues of the fragrant heather, and altogether the view is one of the most truthful and poetic versions we have ever seen of this storied loch. No. 306, 'The Tweed—Eildon Hills,' and No. 318, 'English Cottage Home,' are works also of merit, by the same artist.

No. 279. 'A Marseilles Minstrel,' Mrs. V. BARTHOLOMEW. A very characteristic study of one of those French female peripatetic professors of the hurdy-gurdy, with whose personal points we are all so well acquainted.

No. 289. 'The Best in the Market,' Mrs. ELIZABETH MURRAY. This is a brilliant work—a production of a high degree of artistic excellence.

No. 294. 'Florence, from the Church of San Miniato,' Miss BLAKE. This is the most effective view of the city, taken from the heights on the left bank of the Arno, whence we look down on the windings of the river—the Duomo, the Palazzo Vecchio, the Ponte Vecchio, all the other bridges, and all the prominent objects of the city. The tone and execution of this work are beyond all praise.

No. 301. 'The Last Dream,' Miss ADELAIDE BURGESS. This drawing represents a girl sleeping, whom, from the title, we may suppose to be afflicted with a fatal malady. There are angels at her bedside, and of these she is of course dreaming: it is a work of surpassing sweetness.

No. 343. 'Portrait of Miss Emily Stuart,' Mrs. ALFRED J. BUSS. A chalk drawing, in which the head and features are delineated with accuracy and spirit. No. 423. 'Ecce Homo, after Carreggio,' is a copy in sepia by the same lady.

No. 368. 'Burnham Beeches,' Mrs. GROTE, is a study of trees denuded of foliage, wherein the character of the beech is perfectly described. No. 374. 'Gate-House of Boarstall, Bucks,' is a very elaborate drawing by the same lady.

No. 366. 'Lake of Lucerne,' Mrs. E. STANLEY. A small drawing, the subject of which is at once determinable. No. 373, is another view of the Lake, rendered with a true feeling for natural effect.

No. 402. 'Miniature of a Swedish Lady,' FREDERICA BREMER, contributed by Mrs. S. C. HALL. This exquisitely finished profile is worthy of an accomplished artist, and proclaims the varied talent of the gifted authoress.

No. 403. 'Portrait of a Lady.' A very highly finished work in oil by Miss M. GILLIES.

The sculpture consists of twenty-one pieces, of which many evince, with the very best pretensions, aspirations of a lofty order. No. 536, 'Sappho-marble,' by Mrs. THORNYCROFT, is a work of refined classic sentiment; and No. 551, 'The Flower Girl,' marble, is a conception in another feeling, most worthily carried out, by the same lady. Miss DURANT exhibits No. 555, 'The King Maker'—a statue in armour of the Earl of Warwick, holding forth a crown; and No. 553, a statue in marble of 'Robin Hood,' both of these works are far above mediocrity. There are also meritorious sculptural works by other ladies, and a great variety of cameos and wax models by the Misses PISTRUCCI, of great excellence. In addition to these original works there is a spacious arrangement of copies of very ambitious character, some of which would do credit to distinguished copyists: and thus, from the excellence and variety of this exhibition, it will at once be understood to show a marked improvement upon that of last season.

THE ROYAL PICTURES.

SIR WALTER SCOTT.

Sir T. Lawrence, Painter. J. Horsburgh, Engraver.
Size of the Picture, 5 ft. 1½ in. by 4 ft. 2½ in.

THE history and works of Sir Walter Scott will always form one of the most remarkable features in the annals of the literature of the nineteenth century; indeed, it may be said in the annals of any epoch. It has been truly written of him in a short biographical sketch, published some years ago, that "the sixty-one years of his life were filled by the incessant labours of a strong and restless mind, which, in the latter half of its career, fixed upon its own efforts no small share of public attention, during one of the most exciting periods of European history. How much of the European fame of Scott has been a consequence of genuine poetical power, and likely to endure—how much of it has been the result of accidental circumstances, and sure to die away, it is yet too early to decide. The contemporaries of a man of genius are no more able to estimate his intellectual stature and proportions aright, than the man who stands close under the wall of Westminster Abbey would be to decide upon its architectural merits." One thing, however, is certain: the fact that, although a quarter of a century has elapsed since his death, his writings have not lost, in the slightest degree, their hold on public favour, nor the brilliancy of his genius been questioned.

Translator, annotator, essayist, poet, novelist, historian, and biographer, the writings of Scott in either of these characters would have given him a good position among the literary men of his time; but it is as poet and novelist chiefly that his name will go down to far-distant posterity. The knowledge of legendary lore he acquired in his early years, his innate love of the chivalrous and supernatural, may be adduced as a reason for his poetical imagination expressing itself in such poems as "The Lady of the Lake," his "Marmion," and "The Lay of the Last Minstrel," &c. These poems took the world by surprise, they were so unlike anything that preceded them; and by their means the reader was taken back, in agreeable and spirited versification, to a period of time and to individuals, real or imaginary, whose acquaintance he had formed only through the prosaic pages of the historian. But even the genius of Scott as a poet could not bind the public to allegiance beyond a few years: his style had become familiar, and the world grew tired of it. Byron had appeared in the firmament of poetry, and the public hastened to worship the newly-risen star. Scott, however, was too intrepid, like one of his knights of chivalry, to succumb quietly before any antagonist. "As the old mine," says Bulwer Lytton, "gave symptoms of exhaustion, the new mine, ten times more affluent, at least in the precious metals, was discovered; and just as in 'Rokeby' and 'Triermain' the Genius of the Ring seemed to flag in its powers, came the more potent Genius of the Lamp, in the shape of 'Waverley,'" the pioneer of the long and magnificent array of romance-writings to which "Count Robert of Paris" and "Castle Dangerous" formed the rearguard.

"English literature," writes Scott's countryman, Robert Chambers, "presents two memorable and striking events which have never been paralleled in any other nation. The first is Milton, advanced in years, blind, and in misfortune, entering upon the composition of a great epic that was to determine his future fame, and hazard the glory of his country in competition with what had been achieved in the classic ages of antiquity. The counterpart to this noble picture is Walter Scott, at nearly the same age, his private affairs in ruin, undertaking to liquidate, by intellectual labour, a debt of £117,000. Both tasks may be classed with the moral sublime of life." Milton accomplished his task in six years, and Scott had nearly completed his in the same time, when he sunk exhausted in the course: he yielded up his life in the struggle.

Lawrence's portrait of this great and honourable man, which is here engraved, has always been considered the best and most characteristic of the many portraits painted of him; one quite worthy to adorn the royal palace of Windsor Castle, where it hangs.