

FAMOUS LIVING WOMEN.

GERMAN.

ANTOINETTE VOLKMAR.—A painter, born in 1827. In 1847 she received her first instruction under Professor Julius Schrader. Small genre pictures produced at this time found a rapid sale. In 1853 she went to Paris, and studied in the studio of M. Leon Coquel. Here she spent several years producing pictures that met with much success. Two of these are specially noteworthy—"Le Jeune Artiste," "Le Dernier Bijou." On her return to Germany, Fraulein Volkmar painted her best-known work, "German Emigrants," now in possession of the German Emperor, and a genre picture representing Goethe as a child. After this she spent two years in Italy. This time, though most genial to her mental powers, had no influence on her art. The question of woman's rights had just begun to agitate Germany, and very naturally interested her. This interest inspired her pictures, "The New Governess" and "The Commencement of an Artist's Career," both of which have been popularised by admirable photographs. Fraulein Volkmar is now living in Berlin, and is so overwhelmed with commissions for portraits and genre pictures that she cannot find time to paint any of the larger and more important pictures she desires.

ELLEN VON HELDBURG.—This admirable actress, whose maiden name was Ellen Franz, is the morganatic wife of the reigning Duke of Meiningen. She was born at Naumburg-an-der-Saale, in 1842. Her father was director of the commercial school of Berlin; her mother was an Englishwoman. Her inclination for dramatic art early manifested itself; at first her desire to embrace a theatrical career met with some opposition, but when her relations saw how decided was her talent, they no longer felt it right to refuse her wishes. The director of the royal theatre was engaged to give her lessons in the dramatic art. It was classical characters she chiefly wished to represent, and her debut at Gotha, in 1860, was in one of these. She speedily attained a considerable reputation. One of her best representations was that of the Princess Leonore in Goethe's play of "Torquato Tasso"; in this all her consummate theatrical ability, her culture, and her innate ladyhood found full vent. In March, 1867, she was quietly married to the Grand Duke, since which time she has lived in retirement under the title of Frau von Heldburg.

CLARA SCHUMAN.—One of the first pianists of the day and widow of the famous composer Robert Schuman. Her maiden name was Wieck. She was born in Leipzig on the 13th of September, 1819. She early showed a decided taste for music, and when she was but six years old her father commenced giving her regular lessons on the piano.

Her first performance in public was at one of the famous Gewandhaus Concerts, where she played a duet. This event came off after she had just entered her ninth year; but so rapid was her progress, that three years afterwards she accompanied her father to Paris, passing through Weimar, Gotha, Cassel, and Frankfurt, giving concerts at each of these towns, and playing difficult music by Hummel, Czerny, &c. She was invited to Goethe's house, and played twice to him. He was charmed with her manner of execution, paying her a high compliment by saying that "the composition was forgotten in listening to her style of treating it." After the second performance he exclaimed, "That child has more power than half a dozen boys." He made her a present of his portrait, accompanying it with a kind note. The Grand Duke and the people of Weimar were likewise enchanted with her performances, and she managed also to please the fastidious Parisians.

She has a house at Baden, where she retires every summer for several weeks—the only opportunity she has for surrounding herself with all her children.

EUGENIE MALLITT.—Perhaps the most popular of German novelists. She was born at Arnstadt in Thuringia, and early studied for the stage, but abandoning that, devoted herself to literature. After some years of preparation she made her first appearance before the literary world in 1865 with her novel "Die Zwölf Apostel" (The Twelve Apostles). This was speedily followed by "Gold Else," which had an immense success. She then wrote "The Old Maid's Secret," "Archduchess Gisela," and "The Moorland Princess," all of which have been translated into English as well as into other European languages. They have nearly all been dramatised in Germany, and have also met with great favour in that form. Her latest work is called "Die Zweite Frau" (The Second Wife). An American edition of this novel is in progress.

WILHELMINE, Countess Wickenburg-Almsy. This charming young poetess is the daughter of Count Moritz Almsy. She was born in Hungary, educated in Vienna, and married, in 1868, Count Albrecht von Wickenburg, chamberlain to the Emperor of Austria. These few facts include the whole of her happy, uneventful career. Her first volume of poems was published before her marriage. It soon reached a second edition, and encouraged by this success, she issued another collection of short poems in 1872, which she followed up the next year by a novelette, "Emanuel d'Astorga." The Countess has a particular gift for translation; her renderings of foreign poems are most happy, especially those of Alfred

de Musset and Thomas Moore, whose light flowing style harmonises with the easy rhythm of the Countess's own verse. Together with her husband, she has also translated Michael Drayton's "Nymphidia."

FANNY LEWALD.—She has not inaptly been styled the George Sand of Germany. Like her great French contemporary, her imagination seems inexhaustible, and, like to her also, her favourite themes are questions of psychological interest. She was born at Königsberg, March 24, 1811. Her father was a rich Jewish merchant. At the age of seventeen she made a public profession of Christianity. After this she travelled for some time in Germany and France. In 1845, during a journey in Italy, undertaken for purposes of study, she lost her father. This event caused her to return to Germany, after which she applied herself to literature as a profession. The most notable of her works are, "Von Geschlecht zu Geschlecht" (from Generation to Generation), "Wandlungen" (Transformations), "Bunte Bilder" (Varied Pictures), and "Meine Lebensgeschichte" (My Autobiography). In 1858 Fanny Lewald married Professor Adolf Stahr, himself an author of great repute in Germany, but she continues to sign her works with her maiden name. Her home is in Berlin.

CHARLOTTE WOLTER.—It was some evening in 1859 when Heinrich Laube, the world-famed manager of the Burg Theatre, sat talent-hunting in a box of a rival house, that a girl in grey silk attire appeared on the stage. She had a Greek profile, and a certain indescribable grace in her action. This was Charlotte Wolter. Laube recognised the rough diamond, and lost no time to have it polished and secured for the Burg Theatre. On his advice Charlotte Wolter went to Berlin to begin her studies for the stage anew. After two years' absence, Laube presented his foundling at the Burg Theatre. She played Adrienne Lecouvreur, Jane Eyre, Maria Stuart, and Countess Rutland. The Viennese were delighted, and her genuine success with a fastidious audience secured her at once a permanent engagement at the "Burg." Since then Charlotte Wolter is considered as a star of the first magnitude on the Austrian stage.

MARIE SEEBACH.—This gifted actress, was born at Riga. Her first theatrical debut was made at Lubeck, where she played *soubrette* parts. After several other engagements in this capacity, she endeavoured, when acting at the Kassel Theatre, to obtain a tragic rôle. This was refused to her, and Marie Seebach, left the theatre. She succeeded in Hamburg, and it was in this town that she won her first laurels, and obtained her widespread renown as an admirable actress and tragedian. Her fame obtained her an appointment in Vienna. In 1856, she threw up her Austrian engagement and went on a starring expedition through Germany. At Hanover she met with much success. She is married to the great singer Niemann.

MARIE SIMON.—The Florence Nightingale of Germany, whose hospital services during the late Austrian and French wars have won her a most enviable fame.

EMILE WUSTENFELD.—One of the few women who have assisted in Germany towards the cause of women's rights, was born at Hanover in 1817. When, in 1841, she married Herr Wustenfeld, a Hamburg merchant, she endeavoured as much as lay in her power to continue the intellectual life she had led before her marriage. She laboured, in concert with some friends who shared her views, towards the encouragement of more liberal ideas. She did not on this account leave out of view the work she had most at heart, the higher education of women, and an enlarged sphere for female labour. For this purpose she founded various institutions, some of which were intended to assist the poor, others the higher middle class, and a separate one for such women as desired to become teachers in *Kinderarten*. From the time of her marriage until the present day Frau Wustenfeld has laboured with unflinching energy and industry at her favourite pursuit.

FRENCH.

The portraits of these appeared in our last issue.

MARIA DESKAINES' name stands forward conspicuously among notable French women. An energetic orator and Republican, her debut was as a writer of comedies. Mlle. Deraisme cultivated music and painting. At an early age, she began to take a vivid interest in philosophy and ethics, deploring deeply the tendencies and bad taste of the time. An outcome of this feeling is found in various pamphlets, especially in that named "Thérèse et son Epoque"—an appeal to rich ladies—which attracted much attention.

Until this time Mlle. Deraisme's life was the quiet existence habitual to a lady. A great change was about to take place, and open out for her a public career of discussion and strife.

The *Grand Orient de France*, a Freemason's lodge, determined to depart from custom and introduce the feminine element into their society. Some of the most esteemed Freemasons of this lodge sought out Maria Deraisme, and begged her to join them, and give the active assistance of her voice. After some hesitations she accepted the mission.

Last year she published a pamphlet, "Eve contre Dumas Fils," a pungent and sharp answer

to the author of "L'Homme-Femme." "France et Progrès" is the name of her latest work, in which she hotly defends her country against what she holds the unjust aspersions cast upon France since her disasters. Maria Deraisme is an ardent republican, and believes in the salvation of France only by means of a republican form of government.

GEORGE SAND.—Mme la Baronne Amantine Aurore Dudevant, by *nom de guerre* George Sand, was born in 1804. She traces her descent on the maternal side from Maurice de Saxe, and in the irregular life and birth of this hero she finds excuses for her own eccentricities of conduct. Her youth was spent in the Château de Nohant, in the department of Berri, and here in solitude her early education was accomplished. She was an eager reader, devouring every book that came in her way. Here too she learnt the masculine accomplishments of fencing and shooting—accomplishments which at a later period of her life enabled her to disguise and pass for a man. She was an heiress, and therefore much sought in marriage. At the early age of sixteen she married the Baron Dudevant, but the union was dissolved by mutual consent after a few years. It was not until after this separation that Mme Dudevant appeared before the world as an authoress; indeed, it is questionable whether her great genius was suspected even by herself. "Indiana" was the first of her marvellous works that burst upon the world as a revelation, and at once established the fame of its author. This was followed by "Valentine" and "Lélia" in quick succession, and since then scarcely a year has passed without giving us some product from her fertile pen, whether in the shape of romance, travels, reflections, plays, and latterly most graceful fairy tales written for the grandchildren who are her pride and pleasure. Her latest work is "La Sœur Jeanne," which proves that her genius is still unimpaired, and treats a subject that appears from her earliest writings to have had a strange fascination to her mind. At seventy Mme George Sand still writes of love and passion with all the youthful enthusiasm and fervour that inspired "Consuelo" and "Indiana." To enumerate her works would be needless, so well known are they to the reading public.

JULIETTE LAMBER.—She is the wife of M. Edmond Adam, deputy for the Département de la Seine, formerly préfet de police. Her leisure hours are all devoted to literary labours, which are directed specially to all questions regarding women. She has also written novels. The "Récits d'une Paysanne" contain passages of most delicate word-painting and descriptive grace. All her writings are tempered by a social purpose. Of these the principal are "Le Mandarin," "L'Education de Laure," "Mon Village," "Saine et Sauve," "Dans les Alpes," "Idées anti-proudhoniennes."

M. Adam was préfet de police during the entire siege of Paris. His wife remained with him in the beleaguered city, and she has written one of the best and most graphic of the many records penned concerning those terrible days. It is called "Le Siège de Paris, Journal d'une Parisienne," and is a work which alone would have commanded for her a place of distinction in the literary world.

CLAUDE VIGNON.—The eminent sculptor known as Claude Vignon is a lady whose real name is Mme Rouvier. Besides the chisel she also wields the pen, and is favourably known as a journalist and song writer. Claude Vignon was born in Paris in 1833.

In 1855 she exhibited a marble group of two children. The idea had been suggested to her by André Chenier's poem, "Parmichys." The city of Paris bought this group, as well as three other creations of Mme. Claude Vignon's chisel, "The Nest," "The Rose," "The Cherries," all of which may be seen by any visitor to Paris. They are in the Square Montholon.

In 1855 Mme Vignon published a collection of fantastic stories entitled "Minuit" (Midnight). About the same time she assisted at the decoration of the new rooms in the Louvre. Mme Claude Vignon has written even more than she has chiselled. After her debut in the *Moniteur*, she also became a contributor to the *Temps*. She has also written novels, tales, and essays for the *Correspondant* and the *Revue Française*, as well as news leaders for the *Indépendance Belge*. To the latter journal she has contributed daily accounts of the sittings of the Assemblée since its constitution at Bordeaux. The following are a few of the many novels that have issued from her fertile brain: "Récits de la vie réelle," "Jeanne de Manguet," "Un Drame en Province," "Un Naufrage Parisien," &c. and a novel dealing with contemporary morals, called "Château Gaillard."

LOUISA SIEFERT.—She was born at Lyons on the 1st April 1845. Her literary tastes have been developed by the retired life she was forced to lead for some time owing to delicate health. Her first volume of poems was published in 1863, though they had all been written some time before—a few at the early age of seventeen, and all before she had attained the age of twenty. Three editions were sold in less than six months, and a fourth appeared in February, 1873. This collection, named "Rayons Perdus," placed Mlle Siefert among the best contemporary French poets. Her poems are characterised by sincerity, force and grace of sentiment, and by the delicacy and charm of expression. In 1869 "L'Année Republicaine" was issued, in which the young poetess sings the praises of the months under the names bestowed

on them by the first French Republic. It is a descriptive poem, presenting a series of pictures rendered with subtle touch. A year later, this volume was followed by "Les Stoïques," containing poems of elevated thought couched in pure and powerful language. Mlle Siefert's latest publication consists of a series of plays ("Comédies Romanesques"), one of which, "Le Docteur Bertholdus," had previously appeared in the *Revue des Deux Mondes*.

BLANCHE PIERSON.—The favourite actress at the Gymnase is a Creole, born on the island of Bourbon. In short frocks she played at the theatre of Brussels, and made her debut at the Ambigu, in Paris. At first nothing was expected of the lively Creole but to ornament the stage and grow handsomer as the years went on. This she did in a prominent degree; but soon her personal ambition took a higher flight. She wanted to become a great actress, and took great pains to attain this end by careful study of her parts, most of which she created anew in a style thoroughly original and entirely her own. Blanche Pierson worked her way through innumerable pieces. In "Un Mari qui lance sa Femme" she opposed her fair beauty to the celebrated brunette Celine Montaland, as Bébé Patapouf, in "Les Curieuses"—she was charming; and in "La Cravate Blanche" her rapid strides to fame were distinctly visible. But it was through the part of Alix in "La Comtesse de Sommerive" (1872) that the Parisians became fully aware of Blanche Pierson's extraordinary powers. Alexandre Dumas was so much struck by her rendering of this difficult part that he allowed the revival of the "Dame aux Camélias" at the Gymnase only under the condition that Blanche Pierson should play Marguerite Gauthier. She imparted a new charm to this much-maligned piece, and the dream of her youth—to become a great actress—may now be considered as fulfilled. Blanche Pierson's appearance on the stage is wonderfully attractive. With finely cut features, she combines alluring manners and the subtle grace peculiar to her race. A leaning to *embonpoint* has been effectually cured by a course of enforced banting during the siege of Paris.

FAVART.—Mlle. Favart is, by universal consent of the critics and the public, one of the best actresses who have, since the death of Madame Rachel, impersonated the parts so magnificently rendered by that great actress. Her talents, developed and ripened by constant study, have placed her in the first rank of contemporary tragedians, and of late years very few important works have been produced at the Théâtre Français which have not owed much of their success to the valuable aid of Mlle. Favart. This favourite artiste is a native of Beaune, and was born in 1803. She studied her profession at the Conservatoire, and when she had finished her abstract studies, she applied to be admitted at the Théâtre Français. There she has reigned supreme. In 1854 Mlle. Favart was received as full Associate of the Théâtre Français company. Since that time her artistic progress has been constant, and she has performed with equal excellence plays of every style by the best French writers, classic and romantic. Victor Hugo, Emile Augier, Alfred de Musset, and many others owe to Mlle. Favart an embodiment of their ideas which has increased the public appreciation of their talents. Who that saw Mlle. Favart during her performances in London the year before last, with the company of the Théâtre Français, can ever forget her impersonation of Camille in "On ne badine pas avec l'amour," the Muse in "La Nuit d'Octobre," and others of the parts she played during the season of 1871? Mlle. Favart is now playing in Paris the principal character in Victor Hugo's "Marion Delorme."

DANIEL STERN.—Marie de Flavigny, Countess of Agout, was born at Frankfurt-on-the-Maine on the first day of January, 1806. Her father was a Frenchman, her mother a German, and she thus by birth and parentage belongs to both nationalities. At the age of twenty-one she married the count d'Agout. After her marriage she travelled over the greater part of Europe, studying the language and literature of the various countries she visited. About this time she began to publish some very remarkable articles in the *Presse*, and later in the *Revue des Deux Mondes*. These treated chiefly of matters connected with artistic or literary criticism. They were so cleverly and ably written that they attracted more attention than is usual with ephemeral magazine articles. In 1845 she published a novel, called "Nélida," which created a sensation on its appearance. And since her writings have been frequent and remarkable.

MADAME TARDIEU.—Charlotte de Malleville, now Mme. Tardieu, is one of the most eminent French pianists. She was born at Rouen in 1829. Her childhood and youth were passed in a small town in Normandy, so that she was completely debarred from all musical resources. When six years old she would improvise for hours at the piano, thus showing her marked taste for music. In 1848 she made her first public appearance, instituting chamber concerts for classical music that survive to this day; these gave her scope to be heard in the principal works of the great masters of sound. Mme. Tardieu has also composed a number of excellent pianoforte pieces; yet, with good taste as commendable as it is rare, she never plays her own compositions, but confines herself solely to the classical *chefs-d'œuvre*.