

COMAIRLE CAṬRAṬ ḂṬA CLIAṬ.
CORPORATION OF DUBLIN.

CEÁRṬIṬIṬIṬ FHEACṬAIṬCEṬṬ NA CAṬRAṬ
MUNICIPAL GALLERY OF MODERN ART.

17 SRṬIO FHEACṬAIṬI,
17 HARCOURT STREET.

SeṬn S. Mac RṬgnṬill,
JOHN J. REYNOLDS,
ṬAIṬIṬEṬIṬI.
Curator.

ṬAIṬE ḂṬA CLIAṬ, 10 September 1930
DUBLIN.

Philip A. De Laszlo, Esq.
Le Grand Hotel
Bagnols-de-L'Orne
France

Dear Mr De Laszlo, I was very glad to get your letter of the 5th inst. and to note the interesting particulars it contained. If I may say so you should badly need a rest after so much hard work - but you have the satisfaction of adding to the things beautiful of the world, and also of making so many historical records of permanent value to the nations - the portraits of their great men and women. I have always considered a good portrait the best memorial. It is certainly a greater and more pleasant memorial than even a grand tomb, and certainly many more people see it. It recalls vividly something of life itself - the personality and psychology which touches

ourselves and our daily life. I have in my scrap-books not
quite a collection of reproductions of your various works which
of late years I have culled from various journals and
newspapers. But a few days ago I noticed a very good coloured
reproduction of your beautiful portrait of "The Marchesa
del Pesito" in a shop-window a few doors from our gallery
in Horse Court Street. It appears in the London Journal
(coverplate) "Britannia and Eve" (Sept. 1930). It also has
found a place in my scrap-books. It is good to know
that your fine portrait of Marshal Lyantey found
its proper home in the Strömlin Historical Collection. I
must look out for it when in Paris next Summer (D.V.)

Please accept my very best thanks for
so kindly thinking of inviting me to your banquet
of 30 Oct. to the R.B.A. It will be quite a symposium
of art and I shall look forward to reading the account of
the function. I am rather a hermit & few as regards
social events, and ^{also} not being a free agent I fear I
might not be able to attend; but I thank you I am sure
in the same spirit in which the kind invitation was

sent by you - quite cordially.

I am sure it will interest you to know that Irish art has fallen in for a bequest which I think will do a deal of good. An old Irish artist died recently leaving quite a considerable sum of money which will bring in about £700 per year for ever. It is to be devoted to the purchase, commissioning etc, ^{each year} of paintings by "Irish artists resident in Ireland". It will be I am sure if properly applied a great help to promising young Irish artists. It has the rather curious provision that the works shall be confined to "historical, fancy subjects and an occasional landscape of a very high order". "Fancy" has been interpreted as "genre", "story", or "episodical" or "anecdotal" subjects. So that it may lead to a minor revival in Dublin of the much neglected "story" pictures of years ago. It is called the "Thomas Haverly Trust". Mr Thomas Borkin, Director of the Nat. Gal. Ireland, Mr Dermot O'Brien, P.R.H.A., and myself are the Three Trustees.

Yours very truly
John Reynolds
curator