

M. P. de Laszlo No. _____

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All the English loan work was dealt with in the first article of this series with the exception of the de Laszlo portrait and the one exhibit which represents the art of James Pryde, who is now resident in London, but is a native of Edinburgh. Titled "The Red Bed," the latter may well be a pictorial souvenir of the later days of the Stuart dynasty, and its sombre colour scheme, relieved so far by the red canopy and curtains, is suggestive of antiquity. The portrait of Mrs Blackie by P. A. de Laszlo, the Hungarian painter resident in England, whose works were banished from the public galleries of his native land during the war fever, is the most accomplished piece of portraiture in the collection. Its technique is superb as evidenced in the delicacy of the painting of the dove grey silk dress and lace shawl, but there are deeper qualities manifest in the work which give it a high place in refined characterisation.