

ENGLISH AND SCOTTISH PAINTINGS

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.

Other English Contributors.

Apart from the invited work, there are this year, as usual, several notable contributions by English artists. The *Honfleur twilight*, by Merrick Williams, is one of these. The artist has captured the spirit of the hour; the beauty of the gloaming, the quiet nuances of colour, and the reflections of the quay side buildings in the still water are finely rendered. There is a sparkling quality in W. E. Schofield's "Winter Sunlight," and the freshness of the opening day is well expressed in Algernon Talmage's "Morning after Rain." Synthetic construction as well as decorative features are manifested in William Hoggatt's large Grenaby landscape. Professor Rothenstein's "Haunted farmhouse" hardly bears out in its colour scheme the suggestion of the title; there is greater vitality in his self portrait. The "Cornish Floral Dance," by Gerald Moira, as mural decoration is but moderately convincing; there is great brilliancy of colour in R. H. Sauter's "The Sanctum," Lewis T. Gibb's small mountain landscape is most effective, and Miss Alice Fannon's yacht racing in the Solent is a fine expression of the beauty of motion in sea and sky. Two important works are contributed by Prof. Anning Bell. The "Pont Valentre," with its formality of line, is of restricted appeal; but the subject is made interesting by the manner in which the artist has handled it. His illustration of the story of the vision of the mermaid, told by Oberon to Puck in the "Midsummer Night's Dream," is a very charming realisation of the incident, the mermaid singing with such witchery of music that the stars shoot down from the sky to listen to her melody. The "Pastoral Symphony," by J. S. Claud Chambers, is a satire in paint in the spirit of Cervantes, but it contains one portion of landscape that makes one wish the artist would devote his talent to higher uses. With more force the same may be said of William Roberts' "Dock Gates," a vain attempt to rehabilitate the dead art of the Cubist.

Portrait and Figure Subjects.

Of the two portraits by W. O. Hutchison the most pleasing is that of a little fair-haired girl in white dress, very charming in the simplicity of its treatment, that of a lady in a lemon coloured jumper is more a study in colour than character. Miss Dorothy Johnston is not so happy in her "Rona" as in the portrait of Mrs E. W. Paterson, which has an air of distinction that marks a decided advance in her work. G. Wright Hall's "La Fille Moderne," which presumably applies only to the bobbed hair, is mainly noteworthy for the capable painting of the one exposed hand. Sombre in colour, the group of Frenchmen by W. Crozier gathered in front of a wall covered with posters, whose contents they are probably discussing under the dispiriting conditions of a rainy day, is truthful in its outlook, and there is fine feeling in Robert Sivell's picture of a girl seated by an open French window, through which one sees a green field with lambs feeding. Very striking in its colour scheme is David Foggie's portrait of Mrs Norman Sturrock, with its blue background, and there is becoming reticence in his picture of a lady sitting in a basket chair which he titles "The Resident Physician." Miss Norah Neilson Gray's three-quarter length portrait of a young lady in olive dress against an olive background is delightful in its simplicity, and John B. Souter's "Lot's Wife" in her last glance towards the doomed city is fittingly expressed in monochrome. There is considerable ingenuity in J. R. Barclay's portrait of a lady in voluminous black dress with its background of the shadowy forms of a pictorial group of women. Stanley Cursitor's portrait of Mr J. B. Cress is at least a good likeness, and Donald Moodie's "Autumn Day," which has the distinction of sharing the Guthrie award with a piece of sculpture, is evidently inspired by the work of Mr Lintott. It consists of a group of five young women in various coloured costumes and diverse attitudes, with the autumn leaves floating in the air. It is a form of imaginative art to which the younger men are not over prone.