

**DURRANT'S PRESS CUTTINGS,**St. Andrew's House, 32 to 34 Holborn Viaduct,  
and 3 St. Andrew Street Holborn Circus, E.C. 1.

TELEPHONE: CITY 4963.

**Newcastle Chronicle & North Mail**

Westgate Road, Newcastle-on-Tyne.

21 APR

Cutting from issue dated.....192

**ROYAL SCOTTISH  
ACADEMY.****Survey of the Exhibition.****LESS COSMOPOLITAN THAN  
LAST YEAR'S.**

"With an eye made quiet by the power of harmony, and the deep power of joy we see into the life of things."

Wordsworth's lines fit one's feelings on making a survey of the exhibition of the Royal Scottish Academy—which by the way, reaches its centenary two years hence.

The cloistered quiet of the galleries during the Press view is conducive to that spirit of contemplation which is so helpful in finding the key to the "life of things" as seen and experienced by the artists.

There is one harmony of the walls, and another harmony of the individual canvasses, and a spirit of detachment is essential to appreciate both, but more particularly the latter.

The exhibition is a little less cosmopolitan than last year's. Continental pictures, chiefly French, and of large size occupied undue space last year, crowding out much good work by the younger British artists. Very few Continental pictures are included in the present exhibition. The loan works, too, are strictly limited, but they are of fine quality, and fully justify the space they occupy.

Sir E. Burne-Jones' "Spousa de Labino" and Professor Alphonse Legros's "The Pilgrimage" occupy places of distinction at opposite ends of Room II., and seem to diffuse elegance and dignity. Both pictures are from the Liverpool Corporation Gallery.

Of greater interest perhaps, is the Whistler loan picture, "Blossoms," the property of Lord Aberconway. It is distinctly modern and refreshing in its appeal.

**Interesting Figure Subjects.**

Another great loan picture, from the Manchester Corporation, is Sargent's "Albanian Olive Gatherers," with its luscious greens and vivid blues, and the abandon of the native group in their flowing robes.

Charles Simpson's "The Flight of Wild Duck" worthily occupies a conspicuous place in the main gallery. It is a close enough light to distinguish the brilliant distinguishing features of the mallard drakes and the light on the marsh gives intensity to the study.

Very arresting is the colour quality of "A Song in Silence" by Henry Lintott, A.S.A., but the darkened sky does not tend to etherealise the feminine figures poised in mid-air. Sir John Lavery's "Pavlova," one of the outstanding loan pictures, expresses in every line the ecstasy of movement, though somehow, it lacks poetry and nobility.

Gerald Moira's "The Cornish Floral Dance" is an interesting, decorative piece, and expresses superficial enjoyment, in contrast with the deeper enjoyment expressed in Sir John Lavery's "Pavlova."

Sir James Guthrie's "The Stonebreaker" is a fine study which breathes the spirit of independence. It has goodness and strength.

Many other figure subjects arrest the eye. W. S. McGeorge's "Catkins," depicting two girls gathering the fallow catkins beside the stream, well repays study, for it has a charm which grows on one.

"An Autumn Day," by Donald Moodie, expresses a pretty idea rather too prettily. Four ladies are catching the falling leaves, and each is in a different-coloured gown. It is exceedingly delicate and not without a sense of exhilaration.

E. S. Lumsden's "Sadhu" is arresting, and Mr. Robert Hope's "Glints of Gold" is a beautiful rhythmic piece. An imaginative and delicate canvas is Professor R. Anning Bell's "The Mermaid in a Midsummer Night's Dream."

One of the largest and most powerful oil-paintings is "The Lumber Camp" by George Smith, R.S.A., whose team of horses and group of lumbermen are wonderfully painted, and impart rhythm and a sense of movement.

**Examples of Portraiture.**

Portraiture again takes a large place in the exhibition. Mr. Fiddas Watt, one of the latest Academicians, has some sound work, one of his best canvasses being "Lord Ashmore."

Mr. David Allison, R.S.A., has painted very forcibly, among others, his fellow Academician, Pittendrigh MacGillvray, LL.D. Mrs. Dorothy Johnstone's portrait of Mrs. E. W. Paterson, Mr. Glyn W. Philpots' "Sir Ludovic Grant," Mr. Malcolm Gavin's "Miss Stewart" and P. A. de Lazzlo's "Mrs. Blackie" are notable portraits; but there are many other portraits painted with fidelity and power, but space forbids mention in this general survey.

There is no sensational departure from tradition in figure and portrait and decorative painting, but, under the last heading a new element is provided by Claud Chambers, whose "Pastoral Symphony" is a panel of gay caricature.

One would like to see more landscapes, and this could easily be managed by a judicious thinning of portraits, in which section there is much repetition. The landscapes are fairly representative, however.

Very strong and vivid is "Autumn Morning, Evisa Corsica," by James Paterson, P.R.S.W., R.S.A., and "A Swan's Nest

ing, "Evisa Corsica," by James Paterson, P.R.S.W., R.S.A., and "A Swan's Nest Among the Reeds" by Sir J. Lawgate Wingate, R.S.A., is a pleasant sequestered scene, cleverly painted.

Mr. G. Ogilvie Reid's "A Moorland River" is an exceptionally rich study of russets and browns, and it makes a strong appeal to the lover of the moors.

By subtle construction Professor Wm. Rothenstein gives a real air of mystery and sinister loneliness to "The Haunted House." In contrast to this is Andrew A. Douglas's "A Sunny Autumn Day," an exceedingly nice cattle study in a simple and well-balanced landscape.

One of the most striking landscapes is W. Elmer Schofield's "Winter Sunlight," a study almost dazzling in its realism. An effective feature is a river winding in the centre of the picture and showing through the tracery of trees.

Henderson Tarbet's "The Fallen Tree" is a clever study by the River Almond, while his "Loch Katrine" is also a notable canvas.

Henry Morley's "The Quarry" is a clever landscape in which there is inspiring movement.

Of the seascapes, three of the most arresting are G. Ogilvie Reid's "A Rocky Shore, Crail," W. Mervyn Glass's "Isles of the Hebrides," and A. R. Sturrock's "The Estuary of the Fleet." All are distinctive for their purity and clever rendering of sky as well as sea.

#### Water Colours, Prints, etc.

Water colours number 100 only. "Ice Bears" is a fine large study by Wm. Walls, R.S.A., of Polar bears in natural surroundings. Virgil Constantini's "Communiants, Bretagne," is distinctive for its charming interpretation of the groups of women and children in pure white uniforms and flowing coloured ribbons.

James Wright's "A Summer Morning" is a delicious little piece, expressing warmth and sunshine at the window of an ideal summer home, where the peacock stalks along the flagged paths.

"The Dowie Dens of Yarrow" is a piece of good strong work by Thomas Scott, R.S.A., and there is a repose and charm about Alexander N. Paterson's "Sunset and Moonrise, Bamburgh." One of the most brilliant little pieces is the "Macaw" of Jack Orr.

Constant Montald, a French artist, has two clever water colours, "The Return from Mass," in which one comes face to face with the worshippers in sombre attire and wearing expressions to match, and the second picture a snow scene.

Miss Katherine Cameron and Miss Anna Dixon have several charming little nature studies.

The water colour section appears to be the unfortunate Cinderella of the Academy.

A series of upwards of 100 drawings and prints and some 70 exhibits in sculpture complete the exhibition. The sculpture shows a higher quality than has been seen for many years at the Scottish Academy.