

LONDON NEWS.

(FROM PRIVATE CORRESPONDENCE.)

LONDON, Thursday Night.

Dunstan, of the Royal Agricultural College, Cirencester. The interest aroused by the College among people from widely different districts and occupations is shown by the fact that the students enrolled for the first course include two Parliamentary prospective candidates, several Conservative agents, two managing directors of large industrial concerns, and a barrister.

Position of...

the fish. This view seems to emanate from the economic position of the industry after the war. There is activity on the part of the fish were caught, the supplies. Unfortunately there was a decrease in the prices obtained for the foreign markets been open not have been so great a slump.



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ion in favour... not receiving... country. This... Committee of... next month... League mean-... ss their views... rred the ques-... which are pre-... ned, and it is... attitude is non-... Home Office... e in this matter... at facilities for... date should not... ters can produce... currence of all... vilised countries... especially in the... urable to such a

ey. have a prominent... tion. On the first... nment pavilion is a... lve large drawings... owing in the quaint... gricultural occupa-... month of the year... of the past will be... ch agricultural and... made in recent years... divided into eight sec-... ture, plant breeding... eding, and nutrition... o be given of the im-... provement of oats... at the Scottish plant... for the improvement of... ge station. While the... rally have a primary... it will also be of popu-... cinematograph is to be... certain phases of agri-... being the nascent indus-... gar.

Benefits. ars since those Approved... funds were able to grant... the National Health In-... ch interest is to be found... ssued by the officials of... e effects of the new policy... s proved by far the most... additional benefits offered... ct, the general experience... ums originally set apart... e turned out to be inade-... demand, and additional... be diverted from other... ety for instance which

ROYAL SCOTTISH ACADEMY.

98th ANNUAL EXHIBITION.

In two years' time the Scottish Academy will be celebrating its centenary, and one looks forward eagerly to its then giving a fine and convincing demonstration of what has been accomplished in art in Scotland under its auspices. Whether that retrospective collection is combined with the annual exhibition, or, as seems more feasible, is independent of it, is a matter for the Academy. But the Scottish public will certainly expect the occasion to be marked by an adequate display of work by the artists who have brought honour to the Academy by their achievement, rather than by a merely historical survey embracing everyone who was ever entitled to put R.S.A. after his name.

Meantime, we have the 98th Exhibition, which, inaugurated by a private view on Wednesday, opens in Edinburgh to-morrow to show the present condition of art in Scotland. While containing a considerable number of really fine pictures and much work of merit, it is less convincing than those zealous for the reputation of Scottish art would perhaps care to admit. In particular there is, one is afraid, rather a dearth of young and striking talent. Moreover some of the finest things are on loan or represent recently deceased members. That regrettably has been the case for some years past; for fate has been dealing hardly with the Academy by the removal of some of those whose art has added much and might have been expected to add more, for some time to come, to the interest and importance of its exhibitions. This year the members represented for the last time are the veteran, Mr Robert Alexander and Mr W. Y. Macgregor, whose importance in contemporary painting is demonstrated by a series of admirable examples.

The Sculpture.

Although the sculpture includes little of compelling charm or power, there are a number of pieces of considerable merit, and importance. The most important are not, however, the most interesting, as two or three colossal models for war memorials somewhat distressingly testify. Of the more ambitious works, the group "Abundance," by Professor Derwent Wood, which stands in the centre of the hall opposite the staircase, is probably the most accomplished technically, as it is the most convincing and, with all its variety, the most closely knit in design. If not very profound in conception, it is rhythmical and pleasing in effect and delightfully modelled. On the other hand, it is the intellectual idea rather than the sculptural expression which forms the attraction of Sir Bertram Mackennal's "Eton Statue." Yet this figure of a finely formed youth, stripped of everything, stepping out with upraised arms to offer himself altogether in his country's service, tells its story in an affecting way. There is, however, a simplicity and distinction about the draped figure "Charity," holding a naked child against the broad masses of the sweeping garments, which makes this little statuette, by Mr Alfred Gilbert, a more notable achievement. He does not reach the same level in his bust "Petrus Paulus, the Belgian Painter," in which a too agitated silhouette militates against the liveliness of expression attained in the modelling of the face. This over picturesque portrait finds an admirable foil in the classic and severely sculptural bronze by Dr Pittendrich Macgillivray of Sir Rowand Anderson, destined for the Scottish National Portrait Gallery, of which he was the architect. The King's sculptor also sends his small scale model for the expressive statue of Lord Byron, recently unveiled at Aberdeen, and his animated study of a "Goat Kid" reappears in a bronze executed for Mr J. J. Cowan's collection. Of Dr Macgillivray, who also appears in a three-quarter length picture by Mr David Alison, Mr Benno Schotz exhibits a vividly characterised bust, which, however, yields in vital artistry and unforced expressiveness to the naive and charming head of a child, "Little Betty," which attains a subtlety not always present in the work of this talented young sculptor. Another young artist, whose sculpture, if less vital and personal, has also shown promise, Mr G. W. Salvesen, sends a group of two nude dancers, poised back to back, which goes further than anything he has shown previously. While these are perhaps the chief points of interest in the sculpture section, attention should also be given to the contributions of Messrs Reid, Dick, Hartwell, Portsmouth, Gamley, and others.

The Pictures.

In the first oil room the centres have been allotted to landscape painters, or, as Mr Forrester Wilson cannot quite be so designated, rather to pictures in which landscape forms an essential part. His "Field Labour," if not wholly successful, is a weighty and worthy performance, rich in tone, and admirable in its combination of figure and landscape, naturalistic in origin, and decorative in treatment. Of the pure landscapes, Mr James Paterson's "Autumn Morning, Evisa, Corsica" is the most stimulating. It reveals intention to find pictorial expression for a freshly observed natural effect, a quality possessed by neither Mr Riddell's "Early Hint of Winter" nor Mr George Houston's "Near Dalry, Ayrshire." The "Dunure Castle" of Mr Haswell Miller has also this sort of interest, and Mr Terrick Williams's "Quiet Twilight, Hondeur," a picture of houses along a quay, has the charm of a beautiful ensemble, sensitively observed and rendered reticently. Mention should likewise be made of a refined and tender little landscape "A Spring [by] East Lothian," by Dr W. D. McKay. Mr de

pecially charming and expressive, rich in colour, and luminous and finely modulated, it expresses the mood, the very spring, indeed, in a very complete, yet intuitive way. It was on study such as this earnest study informed by the finest of beauty, that Wingate built the swift gestive art of his prime.

In the field of historical incident, Mr Gibb, choosing a passage from the "Marian Aristocrat" (1838), has illustrated in an interesting and graphic manner, into waltzes without unduly hampering "Napoleon's Farewell." Stepping on a pinnace, which is taking him ashore, the Emperor raises his hat to the sailors in the port-holes and bulwarks of the Bellerophon, gazing after him. Mr Gibb also sends a fancy, "The Wounded Dove." In the usually called imagination, and but, perhaps, properly, fancy also, Mr John Duncan's "Of Lir," which is small in size, but charming in invention and design; Mr Henry Lintott's "Song of the Sea," and in its way, impressive "Song of the Sea" and Mr Anning Bell's scene from "A Midsummer Night's Dream" are prominent. "The Floral Dance," by Mr Gerald Moira, on the other hand, rather an adventure in decorum, a flight of fancy. Amongst the portraits may be called to a charming rendering of a child in white, "Mary Heather," by Mr Hutcheson; to the best of Mr Fiddes's contributions, "Portrait of a Gentleman"; Mr Lintott's "Study in Profile"; and the landscapes, with or without figures, Alices Panter's bright and breezy "A Red Mark," Mr M. M. Williams's formally "Boatmen of the Tarn," Mr David Gaulding's "The Ferry," Mr Whitelaw's "Valley of the Lune," and Mr Hutcheson's "Home of the Sea-Gulls." Mr P. W. Adam sends two good "interior" Somerville Shanks shows a small one of quality, and Mr Robert Sivell an interior, half interior and half landscape figure. "A Window in the Country."

An Attractive Group.

Room 3, which follows, is in some way charming of the series, and the panelled ceiling, if not quite successful in spacing, has a distinctive character. A group of sketches by Robert Alexander, exquisite in gestiveness and delightful in handling, occupies the centre, and is succeeded by an interesting, if as usual, somewhat out of place, "The Red Bed," by Mr James Pryde. It is pleased to see again represented in this exhibition in his native city; by Mr Glyn Philp's portrait of Sir Ludovic Grant, a well known scholar, though perhaps not an inspiring performance; and by what is probably the best as yet of Mr D. Y. Cameron's recent visit to the last, "The Temple of Venus," is an impressive work. The great mass of sculpture firmly based on earth, is drawn with precision, which is yet subordinated to the impression of the whole; the deep tones co-ordinated as they are, have modulated accent to give them architectural significance. Overhead spreads a placid sky, which, a little chilly in its blues to harmonise with the warm colour below, echoes the mood and age in which the buildings of a White Sir David Murray's "Sunbeams don" is an excellent example of his treatment of landscape, it is not in the content of the interest of the next gallery will be found. That lies rather in a few modest portraits: "William Kelly, Esq., LL.D., R.S.A." by John M. Aitken; the "Meditation," by Macgregor; the "Lieut. Gen. Sir J. Walker," by Mr H. J. Gunn; or in amongst which Mr Corsan Morton's "Dunrobin" is prominent. On the other hand, the (No. V.), with the delicately charming "Some," by Whistler; Sir John Lavery's brilliant full-length of Pavlova da the late W. Y. Macgregor's "Durham," has the interest focused for the hurried visitor. Over the first two we cannot now say, but would suggest that Whistler himself is not responsible for the very ordinary work which encloses the decorated flat, which the original frame must have been. The picture, which is lent by the Glasgow Art Club, is one of his finest works. At once in design, and lovely in its restrained and modulated colour and tone, with the other and drawings which represent him, it is a very real loss his recent death was to the art world. There are, indeed, few things to be seen in this exhibition, which bear so unmistakable an impression of personality and style. Mr Rothenstein's vividly characterised, and painted, "Self Portrait"; Mr S. Shanks's "Patrick S. Dunn, Esq.," Mr Cursiter's "J. P. Croal, Esq.," and Mr Alison's senator-like rendering of Dr Macdonald in robes are amongst other noticeable things.

The water-colours include several fine ones by Mr Edwin Alexander, particularly the "Bullfinch," perched on a spray of a tree; two admirable portraits by Mr Kerr; charming sketches by Mr Wilson McEvoy, and W. Y. Macgregor; and an and clever group of figures, somewhat Lucien Simon vein, by M. Virgil Constant.

ROYAL CARL ROSA AND COMPANY.

"LOHENGRIN."

It was interesting to have an opportunity of re-hearing "Lohengrin," an

demand, and additional be diverted from other society, for instance, which claims to the value of less than £50,000 has been treatment since the scheme as showing how beneficial return has been prepared disclosing the fact that g which dental treatment to its members the incisions in those complaints nably ascribed to a dental 46 per cent. The import- will be realised when it is second valuation of the ed Societies is now going tically certain that when eal a sufficiency of funds tension of the additional consequent proportional nd for dental treatment.

COURT.

NDSOR CASTLE, April 17. Lands had the honour of King this morning upon His Majesty's Military

ess of York, the Prince George have arrived at

t Carey, Governor of the dsor, and Mrs Carey had ith the King and Queen

of Minto has succeeded of Bradford as Lady-in-

ALEXANDRA.

AM, NORFOLK, April 17. of Denmark has left Sand-

and the Princess Victoria gham.

the British Ambassador to ned to Brussels from his ceived by King Albert at y morning.—Reuter.

idale and his daughter are Venice. The Right Rev.

is prolonging his stay, ented in Venice at present, ate parties from the Scot- Scottish Church last Sun-

ENGAGEMENTS.

G. AND QUEEN.

accompanied by Mr Leach, leave Downing Street at Stanford, Yorkshire. To- l go to York City for the at which he is expected peech. Prior to the meet- st at lunch of the Lord t week, the Premier will Wales until Friday, when of his family at Chequers, along with his daughter, sit the King and Queen.

tender little landscape "A Spring (by East Lothian," by Dr W. D. McKay. Mr de Lazlo's "Mrs Blackie," which ranks as one of the most accomplished and elegant on view; Miss Dorothy Johnstone's "Mrs E. W. Paterson," which is much superior to her "Rona" on the opposite wall; Mr Robert Hope's "The Silken Gown," and for its subject more than for its painting, Mr Fiddes Watt's "Lord Ashmore" are perhaps the most notable of the portraits. Here, too, are an interesting sketch, "Decoration for a Music Room," by Mr D. M. Sutherland, and one of those recently amusing if affected, but now banal and tiresome, essays in wrought-iron ugliness, tubular figures, and tortured cubic forms, "Dock Gates," by Mr William Roberts. It seems late in the day to be introducing this rapidly passing phase of modernity to a Scottish audience.

The great centre room calls for big pictures; but, as the young outsider is never sure of an ambitious effort being placed, and the members, with but one or two exceptions, seem to avoid large canvases, loan pictures have usually to be fallen back upon. So this year we find Alfonse Legros's "The Pilgrimage," painted in 1871, at one end, facing, at the other, the very large "Sponsa de Libano," by Burne Jones, painted in 1891. The Legros is so fine a picture—so weighty, so grave, so accomplished, and so convincing—that one gladly sees it there, though it was on loan not many years ago in an exhibition of the Society of Scottish Artists. The Burne-Jones, if not one of his fine things, being, as the Duke of Wellington said of a colleague, "all action, and no go," has its points, and raises intriguing questions as to the actual methods of painting employed. Both belong to the Liverpool Gallery, as do the quietly impressive "Alps by Night," by the late William Stott, of Oldham, and the bright but rather dull "Richmond Castle," by Mr Friedenson, which hang pendant to one another beside the Burne-Jones allegory. From Manchester, Mr Sargent's, perhaps over literal, but wonderfully observed and vividly touched—it is a masterpiece of realism—"Albanian Olive Gatherers" has been obtained. It is in this room also that one first meets the pictures which represent that most charming and subtle of Scottish animal painters, the late Mr Robert Alexander. "Watching and Waiting" is an admirable example of his rare skill as a painter and subtlety as a draughtsman, and of the sympathetic way in which he at once interpreted and represented animal life and man's relationship to it.

Figure and Landscape.

Of the new pictures, a back-marker by Sir James Guthrie is one of the most interesting and beautiful. Dated 1895, and commenced some years prior to that, it has never previously been exhibited. Representing an elderly man, "The Stonebreaker," standing beside a heap of stones on a road-side, beyond which a crescent moon gleams in a richly coloured sky seen through a wooded landscape; it must be about the last of those figure-in-landscape pictures which prefaced or coincided with his absorption in portraiture, and makes one almost regret that he has never returned to those homely themes, from which he evoked several notable pictures. Sir James Wingate, elsewhere seen in two later landscapes, also appears in an early work, the lovely "Swan's Nest among the Reeds," of 1880. Drawn with extraordinary delicacy and verve, the play of the just-budding boughs of the taller trees against the gleaming sky of white and blue being

It was interesting to have an opportunity last night of re-hearing "Lohengrin," an opera which is, perhaps, rather less familiar to the public nowadays than most of Wagner's other works, with the exception of "Rienzi" and "The Flying Dutchman." "Lohengrin," it has been said, represents the dividing line of Wagner's genius. It is an advance upon its immediate predecessor, "Tannhäuser," just as "Tannhäuser" is a great advance upon "The Flying Dutchman," and a vastly greater advance upon "Rienzi." After "Lohengrin" came "The Ring," "Tristan," "The Mastersingers," and "Parsifal," and already in "Lohengrin" there is more than a hint of the manner and methods of the later works. Last night's performance of the opera by the Carl Rosa artists called for little but praise. The delightful quality of Mr Hughes Macklin's voice showed to great advantage in the music of the hero, and dramatically he made the most of a part in which there is little upon which an actor can lay hold. The Elsa of Miss Hope Laurin was vocally brilliant, and like Mr Macklin she acquitted herself to good purpose in a rôle which it is difficult to render convincing. Ortrud is a character which can be made either merely melodramatic or something more. Last night, Miss Gladys Parr achieved the something more. Dramatically, her impersonation of the character was excellent. There was no exaggeration, but it was always vital and significant, while her singing was delightful. The Telramund of Mr Booth Hitchen was a strikingly picturesque interpretation, and Mr Gilding Clarke's Henry the Fowler had the necessary impressiveness, coupled with a warmth of expression in his singing which is not always found in the rôle. Mr Bernard Ross's Herald, while perhaps lacking a little in sonorousness, was nevertheless very effective. The chorus work was good, and the scene of the arrival of Lohengrin, in the first act, and also the finale of the act, had a genuinely exhilarating quality. The orchestra did very good work, and the Prelude to the opera was well played. Mr Charles Webber conducted. The mounting of the opera was artistic, and the second act, in particular, was very attractive in the disposition of its colour.

STEVENSON'S "LADY OF THE SNOWS."

ONE is disappointed to learn, writes Mr R. T. Skinner, of Donaldson's Hospital, that the Trappist Monastery of "Our Lady of the Snows," which was founded in 1852, and which Stevenson describes in his *Travels with a Donkey*, is a ruin. Stevenson spent a night there in September 1877. The first friar whom he met was the stalwart Father Appollinaris, who was making an approach between the stripling pines, "fighting with a barrowful of turfs." Appollinaris has been dead for 25 years, and of the inscription on the cross over his grave AP are the only letters visible. The new monastery, which accommodates 30 monks, stands higher up on the hill, was opened in 1912, and was used as a benevolent hospital during the war. Mr Skinner, who has been spending his vacation in the Cevennes, striking the trail of Stevenson, has met but one person who recollects seeing the tall gentleman with the donkey, and this native of the district recalled that Stevenson put up at his father's inn at Bouchet St Nicolas. In his peregrinations Mr Skinner has been obliged twice to go back, the snow on the roads being two to four feet deep. He had no difficulty in locating on the Lozère the path among the pines and the streamlet near which Stevenson spent a night in the open.