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and 3 St. Andrew Street Holborn Circus, E.C. 1.

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Dundee Courier

Albert Square, Dundee.

Cutting from issue dated.....26 FEB 1925 192

PERTH'S SPRING SALON

Attractive Exhibition Of Pictures

By Courier Art Critic.

"The Lord Provost will preside!"

The conventional phrase may, or may not, cover the opening ceremony at tomorrow's exhibition of pictures got together by the Perthshire Art Association, but it applies most aptly to the pictures themselves, which are presided over and dominated by the brilliant portrait of Lord Provost Dewar from the brush of Philip de Laszlo.

Never was such a Provost! Gone is the stout, prosperous gentleman, with the scarlet robes and the weighty gold chain—familiar to us in a score of presentation portraits—and instead we have a stalwart youth in a Highland bonnet with intense blue eyes and the far-away look of a mystic. Why, but for the khaki shirt, torn open at the throat, he might be Fergus M'Ivor or some hero out of Ossian!

"Lady Forteviot."

This fine painting would in itself be worth going to see, but it is one of a hundred and fifty pictures, very varied, very fresh, and mostly admirable, now hung in the Sandeman Gallery. Two other pictures by the great Hungarian also grace the walls, a suave and distinguished portrait of "Lady Forteviot" and the "Mrs J. M. Fraser," a exquisite symphony in silver and grey, which we have seen before and are glad to see again.

Fortunate in these "Loans," Perth is also fortunate in being able to draw from the rich collection of Mr Robert Brough, Bridge of Earn, who has lent half-a-dozen notable works. "The Harvesters" and "Le Repos," two examples by the great French pastelist Leon L'Hermitte, give an opportunity of seeing work, superbly executed, in a medium not seen every day. These small pictures have not, of course, the sweep and majesty of his great pastels in the Luxemburg, but "Harvesters" especially, with its sunny foreground and palpitating atmosphere, is a revealing example of French en plein air landscape. A "Sunset" by Sir J. Lawton Wingate in lovely tones of grey and blue—we are so grateful that it has not the usual golden glow!—a richly decorative Dunottar Castle by Sir D. Y. Cameron, and a "Peaches" by Courbet also come from the same collection. Courbet painted peaches because they stood still, and, like living models, did not wish to move after a few hours' posing; but the qualities of his work are discernible only by the elect.

Local Work.

"Miss H. M. E. Mowat," by Mr David P. Ramsay, stands out prominently among local work. The daring treatment of a full-length portrait in black is a fine technical achievement, and he shows versatility in his "Strathyre" landscape, which has something of a "faery" quality besides being pleasingly colourful. Mr Charles A. Sellar's "Balhousie Castle" is a clever rendering of autumnal tones, and in "On the Braan" he has located two landscapes full of subtle charm. Mr J. Sydney Steel's "Bedouins" and his "Shetland Ponies" have glamour and pathos.

"The Sabbath Hat," by H. J. Dobson—in which the moving figure is the collic, who recognises regretfully that for him the Sunday hat means a day shut up in solitude—is linked up with a virile portrait of the artist by Mr Cowan Dobson, and in Scottish genre Mr Raeburn Dobson has three fine studies. Another strong portrait is that of "Rev. John Campbell," by Mr David Alison, and Mr Henry Kerr's "Session Clerk" would pass for a portrait also, its beautiful refined features being reminiscent of more than one fine old Scot.

"Cattle in a Meadow," by Mr Andrew Douglas, might well be overlooked, but should not be, for its brushwork is very clever and the cattle would pass as cattle in Perth Mart, which is an authentic guarantee. Mr Walls has for once deserted panthers and given us puppies, a delightful substitute, as will be seen in "Cares and Caresses." A Highland burn which one can actually hear gurgling in the stones is depicted in Mr Archibald Kay's "Inverlair Glen," which is Scottish landscape at its best.

Dundee Artists.

"Looking Towards Dundee" is not by one of its own sons, but is a fine sunset study by Mr R. B. Nisbet, Crieff. Dundee artists have mostly sent less than their best, but Mr David Foggie stands out by the broad handling and rich colour scheme of his "Baiting the Line." Mr Tom Ross has captured "Sunlight" cleverly, and Mr Mark Anthony charms us with a delightful child study, "The Butterfly." To recapitulate further would be to catalogue. One has memories of many delightful water colours, some vigorous etchings, and a dainty "Kilmarnock" by Miss Jessie M. King; only it doesn't tell how "late, late in the gloamin' Kilmarnock cam' hame"—that has been left for Sir James Barrie to do.