

THE ORDER OF ST. JOHN.

ROYAL INVESTITURE.

A BRILLIANT CEREMONY.

The gathering of Knights and other Members and Associates of the Order of the Hospital of St. John of Jerusalem in England at Buckingham Palace yesterday morning, for the Investiture which was held by the King as Sovereign and Patron of the Order in this country, was a curiously faithful epitome alike of the history of the Order and of its present activities throughout the world.

And the ceremony itself was, in its nature, unusual and remarkable in a Royal Court, indicative of the fact that the Knights of St. John take pride in their splendid past as a religious and military order, and lay emphasis upon the difference that there is between their confreres and the members of any other British Order.

GLEAMS OF SCARLET.

The congregation was assembled in the Throne Room when, to the sound of solemn music, the procession of the Duke of Connaught, the Grand Prior, swept in, preceded by the processional crucifix of the Order, on which the eight-pointed Cross of St. John appears, as it were, a nimbus behind the head of Our Lord.

The following took part in the Grand Prior's procession:—

- Director of Ceremonies (Captain A. C. Seton-Christopher).
Cross Bearer (Captain A. N. Cahusac).
CHAPTER-GENERALS (Juniors leading).
Esquires.
Major Sir John W. Beynon. Col. W. G. Carter.
Lieut.-Colonel Rupert Stewart.
Knights of Grace.
H. W. Fincham, Esq. Major Colin MacRae.
Col. E. J. King. J. F. Symons-Jeune, Esq.
Sir Herbert D. W. Lewis. Dr. R. A. Gibbons.
Dr. J. S. Griffiths. Sir William H. Bennett.
Col. Sir John Ottley. Col. Sir Charles E. Yate.

The Knights of Justice formed a semi-circle behind their Grand Prior, who stood in the centre ready to welcome the King and Queen, who had their own procession, composed chiefly of those members of the Royal Family who hold rank in the Order.

The members of the Royal Family present on the dais on either side of the King and Queen were the Prince of Wales, the Duke and Duchess of York, Viscount Lascelles, Prince and Princess Arthur of Connaught, Princess Helena Victoria, and Princess Marie Louise.

ROYAL VISIT TO WEMBLEY.

KING AND QUEEN OF DENMARK CHEERED.

ANOTHER WEEK OF RODEO

The King and Queen of Denmark yesterday spent several hours at Wembley. Their visit, which was described as unofficial, might have been called private. Often, it is true, they were recognized and cheered by the crowd, but sometimes were jostled like ordinary folk.

Accompanied by the Duke of Devonshire, their Majesties went first to the Palace of Industry, and next to the Palace of Arts. They watched the making of chocolate, and showed an interest in the pottery, in the fine printing, in the different styles of furniture, and in the miniature beauty of the Queen's Dolls' House.

After lunch at the Lucullus, the B Government Building was visited in the afternoon, where it had been their Majesties would spend the afternoon.

The general attendance yesterday was large, as on Monday. Most days numbers have been somewhere in the region of 150,000, of which have paid for admission to the Arts and some 15,000 to the Government Building is a strongly felt.

Some of these visitors were asked, would ce making the Exhibition question of its being has been revived. Times of June 6 was posal, when mention favourable opinion Colonial representatives course, in the direct yet be reported.

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Points From Letters.

DOMINION ART FOR ENGLAND.

Many opportunities have been missed in the past of securing valuable pictures for the nation. It is therefore to be hoped that a similar mistake will not be made in the case of the paintings by Mr. Goodman now being exhibited in Piccadilly. The majority of these beautiful pictures are on loan, and many others have been bought by discerning amateurs, but one or two remain, notably the noble painting of a Dutch homestead in the second room. This would be in its proper place in the Tate Gallery. Is it too much to expect that it will be bought from national funds, or that a liberal South African would give to the British nation so fine an example of painting and so true a presentment of his beautiful country?—Mrs. MURRAY, 29, North Gate, Regent's Park, N.W.

EARLY NAVAL UNIFORMS.

I have three Fanshawe naval portraits, presumably from the time of wigs and cravats, all painted between 1740 and 1760. The first is that mentioned in your issue of June 24, Admiral Charles Fanshawe, which has a bright blue coat and waistcoat, with gold lace and brass buttons. The second is Admiral Robert Fanshawe (son of above), with a bright blue coat, plum-coloured velvet collar, plum-coloured waistcoat, brass buttons, and gold braid round the buttonholes, and a three-cornered cap, with a gold crown and badge, under his arm. The third (name uncertain) has a steel-grey coat, with buttons and collar of the same colour, and lined with plum colour; the waistcoat is plum colour, with buttons of the same colour, and there is a black three-cornered hat under the arm. In the background is a wooden man-of-war, with a very high poop, flying the Union Jack at the stern.—REAR-ADMIRAL BASIL FANSHAW, Tolywell, Bratton Fleming, N. Devon.

PARTNERSHIP.

The re-affirmation of Unionist principles aims has, especially in its formal and adoption of the co-partnership principle created the very greatest interest in industrial circles, and many large businesses are now considering schemes; being satisfied with the partnership between Capital and Labour as the logical solution of most labour difficulties. The Co-partnership Association of 6, Abchurch-lane, W.C.1, will be very glad to give employers any information they require about co-partnership or to advise in formulating any scheme.—MARRINGTON EDWARDS, Chairman of the Committee, The Co-partnership Association.

RAILWAYS' HOLIDAYS.

The Bishop of Bloemfontein's proposal of a proper holiday for railwaymen is marred by an unjust compromise with shareholders, who when they do not take away their money do not take away their money. They pay their railway fares, but the railway does not mention that their whole families are included in their fares, nor that numbers of them amongst the clergy and laity will have no holiday at all because they cannot pay the fares for their families.—Mr. E. L. ...

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ART EXHIBITION.

PORTRAITS BY LASZLO.

Mr. Philip A. de László, whose portraits people—the word is used advisedly—the French Gallery, 120, Pall Mall, has great fluency and facility. He can fill a canvas and furnish a room. His designs never look "skimpy," and though his people seldom advance beyond their frames they come well up to the surface of the wall and take the eye without shrinking. Consequently his great popularity as a portrait painter in this country can be explained without exaggerated claims for him or implied criticism of his patrons. To put it as broadly as possible he overcomes the natural reserve of English people, and says things about them to their advantage in paint that they would not care to say about themselves.—He shows them off at their best, as everybody in his heart of hearts likes to be shown off, and he is able to do it with all the better grace because he is a foreigner with a genuine appreciation of our qualities. As when an enthusiastic foreigner talks to English people about themselves, Mr. de László's manner, and he has a good deal of manner, is transferred to his English sitters, making them realize their possibilities rather more dramatically than they would without his encouragement.

To glance round the room is to receive an impression of English men and women in many walks of life playing their parts with more conviction than they would show off the canvas. Every look and action is a little heightened with a dramatic purpose: the judicial air of "His Honour Judge Turner"; the Frontier look in the eyes of "Sir John Maffey, K.C.V.O., Chief Commissioner, N.W. Frontier, India"; the gesture with his binoculars of "Vice-Admiral Sir Roger Keyes, R.N."; the abstraction of "Sir Ernest Rutherford, Professor of Physics, Cambridge." The sitters are, if not more like themselves, at any rate more like what they are by vocation than they would probably appear in real life at any but exceptional moments. They act themselves. "The Right Hon. Viscount Devonport," with his gun, is by chance hung beside "Master Henry Dalrymple White," with his bow and arrows; and man and boy display an almost equal zest in the game.

In the same way as Mr. de László dramatizes vocation, as Englishmen feel it but would not care to say, he dramatizes good looks in women. He can, for example, pay women on canvas the anatomical compliments which, though always forgiven, are not easily made acceptable in words. He does not so much flatter as appreciate, and, above all, he appreciates the intention in costume and its wearing which is so often spoiled in the accidents of life and movement. One feels that "Mrs. Crookshank," "Baroness Robert de Rothschild," "H.M. the Queen of Rumania," "The Lady Apsley," and "The Hon. Mrs. Esmond Harmsworth," to name five of the most decorative, would be less than human if they did not like the way they are presented—though "produced" were almost the better word, because the art consists in bringing out to advantage something that is already there, though it is apt to be obscured in the give and take of social intercourse.

Every artist must be judged by his general intentions, and it would be unreasonable to expect in Mr. de László any great depth of penetration into character, in the psychological meaning, or any great subtlety in its expression. He is, in a quite inoffensive sense of the word, a "showy" painter, as a tulip is a showy flower, as Lawrence was a showy painter. It is not likely that any future biographer will pore upon, one of Mr. de László's portraits for evidence of character; but it is more than likely that future historians will accept him as a good guide to social appearance—how well-known English men and women looked, bore themselves and wore their clothes at the beginning of the 20th century.—He is concerned with the contemporary pageant of life. Not that he loses likeness in decoration; his great gift is to present likeness at happy moments. When the occasion demands, and allows, a studied representation of personality, as in the portrait of "Pius XI., P.M.," painted for Oxford University, Mr. de László can go beyond the moment and produce a work which expresses the character, and the weight and dignity of the office, behind the appearance, in a stable composition. "His Honour Judge Turner," "The Right Hon. the Marquis of Lansdowne, K.G., P.C.," "John Walter, Esq.," and "Sir Ernest Rutherford" are examples of Mr. de László's ability to realize character in men without going beyond the evidence of feature and expression. As might be expected of his general powers, Mr. de László is particularly happy in the rapid sketch portrait; and of this "Lady Eileen Scott" and "The Marchesa della Torretta" are good examples.

AUSTRALIAN ARTISTS.

The chief interest of the exhibition...

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