

M. r. P de Laszlo No. _____

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A fine example of the work of P. H. de Laszlo is his portrait of Mrs Chichester Crookshank. Mr George Houston's diploma picture, "North Ayrshire," is one of the outstanding landscapes. It is in brown tones, and the darkening and simplification of the foreground gives the composition a feeling of strength. The blue note of the foreground stream is effectively introduced.

ROYAL SCOTTISH ACADEMY.

Personalities in the World of Art

That an exhibition like that of the Royal Scottish Academy should contain three instances of Art at its highest level, its most expressive accomplishment may be accepted as good fortune in our day.

Three artists touch the heights in this 99th exhibition (opening in Edinburgh to-morrow). They are Sir James Guthrie in painting, Emile Bourdelle in sculpture, Muirhead Bone in black and white. For the rest there are over 880 exhibits, a few on just the plane below masterliness, many much nearer the commonplace.

Yet as it nears its centenary, the Academy maintains a brisk vitality by its assemblage of all that is representative of the enthusiasms, ideals or foibles of Scottish art endeavour. The 1925 exhibition claims the interest of variety; from the memorial group of the late aged President's landscape showing the sensitive art of Sir J. Lawton Wingate, to the patternings of Peplée and his fellow disciples; from the gentleness of the late William D. McKay to the colourful mercurial assertiveness of present day youth.

Sculpture Hall.

Sculpture in Scotland lacks the gusto of ambition; possibly languishes for lack of financial support. Our West of Scotland sculptors take a quiet place in the Academy with smallish exhibits. They include Alex. Proudfoot ("Head of an Infant"), G. H. Paulin ("The Wee Weans"), and Benno Schotz with well-characterised heads of Lord Weir and James M'Bey.

Reid Dick gives a taut vigour to a small bronze of a woman struggling with a serpent ("Femina Victrix") and expresses the physical idea of "A Kelpie" without suggesting very deeply the unearthly or the supernatural. Kellock Brown shows a portrait head of Arthur Burchier, the actor.

But nothing approaches the group of three small figures by the Frenchman Bourdelle, conceived and executed as a whole, plastically vitalised, the bronze warmed by the artist's conception into growing life. Especially the Bacchante tossing rough handfuls of grape bunches is full of a beauty strong and devoid of prettiness. The sense of mass and weight is maintained, too, to an extent far beyond the small scale.

Great Painters.

Sargent's death calls current attention to the gallery where hangs his portrait of Provost Brownlee of Dundee. It is a painting that expresses the facile dexterity with which Sar-

their glamour. Beside serene art like this, prattlings from the South of Orpen and John may be given their true relation. Scotland has in Sir James Guthrie one of the great portraitists of modern art. Our pride is greater in intuitively feeling that his instinct, like Raeburn's, finds best realisation in presence of sheerly Scottish subjects. The moral and intellectual gravity in his work illumines its aesthetic spell to a degree rarely experienced.

Muirhead Bone.

To anyone appreciating the inherent possibilities of black-and-white, it need not surprise that the impression next in effect to Guthrie's may be obtained from a drawing by Muirhead Bone. This sketch of the bow of a ship, moonlight streaming across the moving sea, Corfu dim in the night ahead, is simple; yet it has magic in its vision, and a seeking out of innumerable values of tone with the lithographic chalk, that has supreme craftsmanship.

Portraits.

Sir John Lavery paints "The Hon. Mrs Forbes Sempill and Ann" with characteristic distinction of colour, yet stiffly enough. De Laszlo's gracious courtliness is seen in "Mrs Chichester Crookshank," wife of the M.P. for Berwick and Haddington. A dexterous Nicholson portrait, a large Corporation commission by Glyn Philpot, shrewd studies in character by David Alison and Fiddes-Watt, have their place. A remarkable portrait of Thomas Hardy is by J. Emile Blanche. David Foggie, the new Associate, shows up well for his quiet Scottish characterisations, and excellent impressions are made by Henry Y. Alison, Allan D. Mainds, Arch. M'Glashan, Norah Neilson Gray, Eric Robertson, and Dorothy Johnstone. John Revel has several portraits in unconventional and curiously bluish colour schemes.

Landscapes.

George Houston exhibits landscapes, a large brown autumnal subject especially adding to his renown. Sir D. Y. Cameron's picture is the one of Roman baths—brown and blue—seen in Glasgow. David Gauld is at his best, a good best, too, nowadays, in his Kirkcudbright landscapes. Hamilton Mackenzie's bright inspirations, and the Scots landscapes by Whitelaw Hamilton, Tom Hunt, and James Paterson are of unusual appeal.

Brangwyn is seen in his colourful zest in still life. Stuart Park paints flowers brilliantly, and Leslie Hunter is stimulating as ever. Somerville Shanks paints an attractive interior.

The harsh irony with which Sickert gazes at a drab "Bar Parlour" repels, and the picture seems unworthy in work-