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ROYAL SCOTTISH ACADEMY.

INTERESTING EXHIBITION.

(BY A CORRESPONDENT.)

If the annual exhibition of the Royal Scottish Academy, which opens in Edinburgh to-day, cannot be set down as a particularly brilliant one, it yet contains much interesting work, and, had it been as well hung as most of its recent predecessors were, it would probably have made a more favourable impression.

Interest begins in the Sculpture Hall, where an effort has evidently been made to bring together a collection of small sculptures suitable for decorative purposes in modest sized houses. Here the most vital things come from France, Messieurs Bourdelle, Desbois and Bartholomé contributing characteristic pieces. These are supplemented by statuettes or studies by Sir Bertram Mackinnal and Messrs. Derwent Wood, Reid Dick, and other London sculptors, as well as by the chief Scottish sculptors, amongst whom the young Glasgow artist, Mr. Benno Schotz (whose busts of Lord Weir and Mr. James McBey, the etcher, are full of character and vitally modelled), is perhaps the most notable. And before going on to look at the pictures, it is worth while to visit the architectural room to see the series of cartoons for stained glass exhibited by Mr. Douglas Strachan. Though these convey no notion of the lovely colour which usually marks Mr. Strachan's windows, they show the instinct for graphic and expressive design and the feeling for life which, with its clear harmonies of colour, give his stained glass such a distinguished place in contemporary art.

GOOD PORTRAITS.

If for the most part interest amongst the pictures depends on Scottish painting, variety comes from the presence of a considerable number of outside works. Mr. Philpots sends a stately full-length of an ex-Lord Provost of Edinburgh, which is considered locally a sad failure as a likeness, and Mr. Lazlo a vivacious and gracious, if somewhat superficial portrait of Mrs. Crookshank; the Luxembourg lends a big Sorolla, "La Préparation des Raisins secs," which is not wholly convincing, and there is a Carriere which does not show that somewhat elusive painter at his best. Mr. J. E. Blanche's portrait of Thomas Hardy is at once typical of the painter's fine and immediate artistry and of the sitter's air of sadness and disillusionment. There is a big Brangwyn still-life, and a rather imposing "Night on the Piazza" by Mr. Sydney Lee. Mr. James Pryde has been so little seen in Edinburgh of recent years that one is apt to forget that he belongs there, but on this occasion he is represented by "The Shrine," a striking and theatrical, but still impressive, work lent by Lady Cowdray. Mr. William Nicholson, too, is seen to much advantage in his portrait of Mrs. James Curle, painted some years ago.

LANDSCAPES.

Special interest attaches to the series of pictures which represent the late President, Sir J. Lawton Wingate, and the late Secretary, Dr. W. D. McKay, of the Academy. Both were landscape painters, and each is shown characteristically and in a way which shows pretty fully the range of his art. The idyllic quality of Wingate's gift is seen specially well perhaps in "Gargunnoch" and "Autumn Sunshine," and McKay never attained finer impression of his sensitive observation than in "An October Morning." Mr. T. Austen Brown is also represented for the last time. For the most part most of the Scottish painters remain much where they were, though in two at least of his pictures Mr. David Foggie, who was elected an Associate a few weeks ago, shows marked advance, and Mr. George Houston, in his "North Ayrshire" landscape, shows increased power of handling and a broader grasp in conception. Mr. A. E. Borthwick, in a three-quarter length of Professor Pringle-Pattison, Mr. Stanley Cursiter, Mr. W. O. Hutchison, Mr. Sivell, and Mr. McGlashan are perhaps the most notable of the younger artists.