

For

Raszlo

DURRANT'S PRESS CUTTINGS,

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Cutting from issue dated.....

BURLINGTON HOUSE

National Art-Collections Fund Soiree

Several hundred guests attended a Soiree held at the Royal Academy (by permission of the President and Council) last night by the Chairman, Committee, and Council of the National Art Collectors' Fund. The Soiree was held by arrangement with the Committee of the Exhibition of Elemenish and Belgian Art now open at Burlington House.

Sir Robert Witt, Chairman of the National Art Collections Fund, and Lady Witt received the guests, who included many members of the Fund and their friends. It is hoped to enlist more members for the Fund, which has at present a membership of five thousand. The band of the Royal Artillery played during the evening.

Among those who accepted invitations were:

The Earl of Crawford and Balcarres, the Earl of Sandwich, the Earl of Ilchester, Viscount Burnham, Viscount and Viscountess Bertie of Thame, Viscount and Viscountess Cave, Lord and Lady Swaythling and the Hon. Joyce Montagu, Lord Charnwood, Lord Gainford, the Bishop of Southwark, Lady Cecilia Goff, Lady Isabel Browne.

The Hon. Oliver and Mrs. Brett, the Hon. Mrs. Levy, the Hon. Alice Douglas-Pennant, Lady Bristow, Sir Thomas Richardson, Sir Austen and Lady Chamberlain, Colonel Sir Wyndham Murray, Sir James Fowler, Lady FitzGeorge, Sir James and Lady Purves-Stewart, Edith Lady Bradford, Sir Claud and Lady Severn, Sir John and Lady Miller, Sir D. Y. Cameron.

Sir Herbert Cock, Lady Evans, Sir Charles and Lady Walston, Sir George Frampton, Sir Lawrence and Lady Jones, Sir John Shelley-Rolls, Sir Wilmot Herringham, Sir Harry and Lady Stephen, Sir Martin Conway, Lady Currie, Sir Alexander Gibb, Sir Frederick Kenyon, Sir James Agg-Gardner, Sir Christopher Magnay, Lady Cory, Sir William Portal, Lady Chance, Sir Edward Thesiger and Miss Sybil Thesiger.

Sir Thomas Barlow, Lady Trotter, Lady Oldfield, Agnes Lady Hughes, Sir Frank and Lady Newnes, Sir Charles and Lady Sherrington, Sir Cecil Hertslet, Sir Alexander Price, Sir Robert O'Connell, Sir Edgar and Lady Bonham-Carter, Sir Edward and Lady Davson, Lady Barron, Sir Reginald and Lady Leeds, Lady Kirkpatrick.

Sir Hastings Duncan, Sir Henry and Lady Simson, Sir Hubert and Lady Samuelson, Sir George Clarke, Sir Charles Strachey, Sir Vincent Baddeley, Sir Frank Dicksee, Sir David Murray, Sir Frederick and Lady Pollock, Sir Albert and Lady Gray, Sir Rennell Rodd, Sir Charles des Graz, Sir Maurice de Bunsen, Mr. and Mrs. Philip de Laszlo, Mrs. G. Nathan, Mr. and Mrs. Frank Rinder, Mr. Lionel Faudel-Phillips, Colonel H. Paget, Mr. and Mrs. John Lewisohn, Mr. and Mrs. John Sebag-Montefiore, Mr. and Mrs. Makower.

Mr. Ramsay MacDonald, M.P., Mr. and Mrs. Ralph Henriques, Mr. and Mrs. Frank Gibson, Mr. and Mrs. A. J. Drysdale, Mrs. Urquhart, Mr. and Mrs. Richard Raphael, Mr. and Mrs. G. Kingsley, Mr. and Mrs. Henry Van den Bergh, Mr. and Mrs. Owen Mocatta, Mr. Gordon Hannen, Brigadier-General and Mrs. Ernest Makins, Mr. and Mrs. Henry Oppenheimer.

Mrs. T. Ralli and Miss Ralli, Mrs. Ernest Duveen, Mr. and Mrs. Emile Mond, Mr. and Mrs. Lamb, Mrs. Vaughan Morgan, Mr. Hamilton Lamplugh, Mrs. Charles Pilkington, Mr. and Mrs. Alec Rea, Mr. Charles Aitken, Mr. Lionel Cust, Mr. D. S. MacColl, Mr. Frederick A. White, Mr. Alec Martin, Mr. Bowyer Nichols, Mr. Bernard Rackham, Mr. Charles Ricketts, and Mr. A. John Hugh Smith.

Date..... **2-SEP 1926**

FOREIGN ART IN LUXEMBOURG NOW EXHIBITED AS A UNIT

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Within the last few months, the Luxembourg Museum has established an annex at the Jeu de Paume, to show its collection of foreign paintings. The paintings have not necessarily been recently chosen, but it is the first time they have been exhibited as a unit with the title "Section des Ecole Etrangers." Many are dated about 1910 or 1912—the date itself suggests the flavor.

The authorities have been moved, on the whole, to pick out the illustrators of each country, particularly those who put the pieces together into a pleasant decoration. In this ability the English excel, especially when they add a pinch of the salt of caricature. The English department, therefore, entertains most successfully, with William Orpen as the raconteur. His "Cafe Royal" is delightful—tarnished gilt and warm plush, and the haze of a waterway sun coming through fog. Only the waiter is disappointing: he looks as though he were posing for his portrait as he pours out a glass of something, for a customer.

Frank Brangwyn substitutes romance for caricature—by putting his subject through a similar process but changing the emphasis. His water colors of Morocco and Algiers are heavy with Eastern color, sharpened by the hard dry edge of each patch of paint. Eric Kennington has stylized his illustration, adding a dignity to an already superb model of a woman of the bazaars. The William Nicholson has its expected charm a veritable waterfall of silk petticoats and shawls, feather hats, flowers and gloves, that are prevented from flowing out of the frame by the weight of a pair of china-like lovers. One looks in vain for the warm spark with which James Pryde usually intensifies brown and gray gloom. In the picture here called "The Slums," the accustomed red touch would probably hurt the story.

A Few Older Painters

William Rothenstein is rom-

antic also, in a literary way; his competently drawn figure of Charles Conder barely emerges from a dark ground. Only to Walter Sickert does one respond emotionally—his harmonies in design bring inner unity to the nature of the subject. It is a simple landscape—a flower-bed and a path, but imagination is stirred.

There are a few representatives of the preceding generation—Alma-Tadema, Watts and a James Stevens of a lady with her mouth open singing in a drawing room. This, at least in subject matter, is most old-fashioned of all. Not even in England are the guests at a party forced any longer to pretend to be entertained by an amateur singing a sentimental song.

In spite of Mary Cassatt and Winslow Homer, America has a right to protest at being so weakly represented. A passer-by called Thomas Dewing an imitation of Whistler, another decided that the Spanish costumes worn by Sargent's Carmencita is never out of the fashion. These chance remarks are always interesting. No one said, however, that there was any suggestion of intrinsically American art, or a hint of the weight and clarity that characterizes contemporary American painting.

Gari Melchers contributes a portrait of a woman and child, in pleasant yellows and greens; Walter Gay an eighteenth century room, and Cecilia Beaux's "Woman and Cat" is nicely articulate.

An "Interior" by Elizabeth Nourse is as American as anything here, partly on account of subject. No other nationality paints hot Summer sun straining through closed shutters with so much affection for the things it touches with its strange green light.

Her landscape is less light and less solid than her usual Venetian scene. And is Mrs. Brooks American? The portrait of d'Annunzio is far less alert than the spirited painting she had at Wildenstein's last year.

De Laszlo might be called international, at least if painting important people all over the world would make him so. There is a lively bit of flesh by Zorn, and a charming landscape by the German impressionist, Max Liebermann, and Pavlova, with the half bent head of a swan, by Sorine. Of the group of Japanese painters Fujita is most notable. Bertram Mass pretends mysteries he is not quite able to bring about, but the thick outline does lead the eye toward well planned background shapes. A tiny street by Valentine Zibiaure hides behind the heroic figures. Zuloaga paints the traditional subject of his country—the dwarf. Gimmi and Zak look somewhat startled in these surroundings.

Was not Jacou'eff at Brooklyn during the Russian exhibition two years ago? He has painted a downright portrait of a downright person. She is standing firmly on a red floor against a green wall. She wears a black-and-white checked dress, black gloves, and holds by the very centre a white handkerchief that falls in stiff folds.

A Decorator's Exhibition

The two rooms at the end of the gallery, reserved for current exhibitions, are now occupied by "Sert," a decorator, known in America for extravagant orders he has executed in Chicago and Palm Beach. He is much acclaimed by the aristocratic church in Paris for decorations he has just completed for the cathedral of Vich in Spain. The cathedral was built about 1730 in the baroque style. The paintings are to cover the

entire flat surface of the walls—the structure will serve as a frame.

The elaborate and rather pompous design, with tremendous flamboyant curves, will no doubt suit the architectural style of the building. A metallic light shines through the gray brown and black paint looking as though it were over a gold and silver leaf, with an occasional fold of purple red over gold leaf. Unquestionably there will be less light in the cathedral than there is in the Jeu de Paume—a gloom that will give the paint the tarnish it seems to need.

The upper part represents life in Heaven, the lower, that on earth. Intermediate panels present some of the great moments in sacred history. To the right is the New Testament, to the left the Old. In the centre, St. Peter and St. Paul support the church. The east offers its tribute of fruits and perfumes—the west fruits of intelligence. In the central panels in the nave are the Descent from the Cross, the Last Judgment, and the prophets closing their books. In the cupola are the gifts of God to man and those of man to God. In the eight tympanums are the eight beatitudes. At the two extremities of the transept are active and contemplative life—on one hand baptism, marriage, death; on the other the life of St. Francis. In all this grandeur, one cannot help being a little sorry for St. Francis and feeling that his is another story.