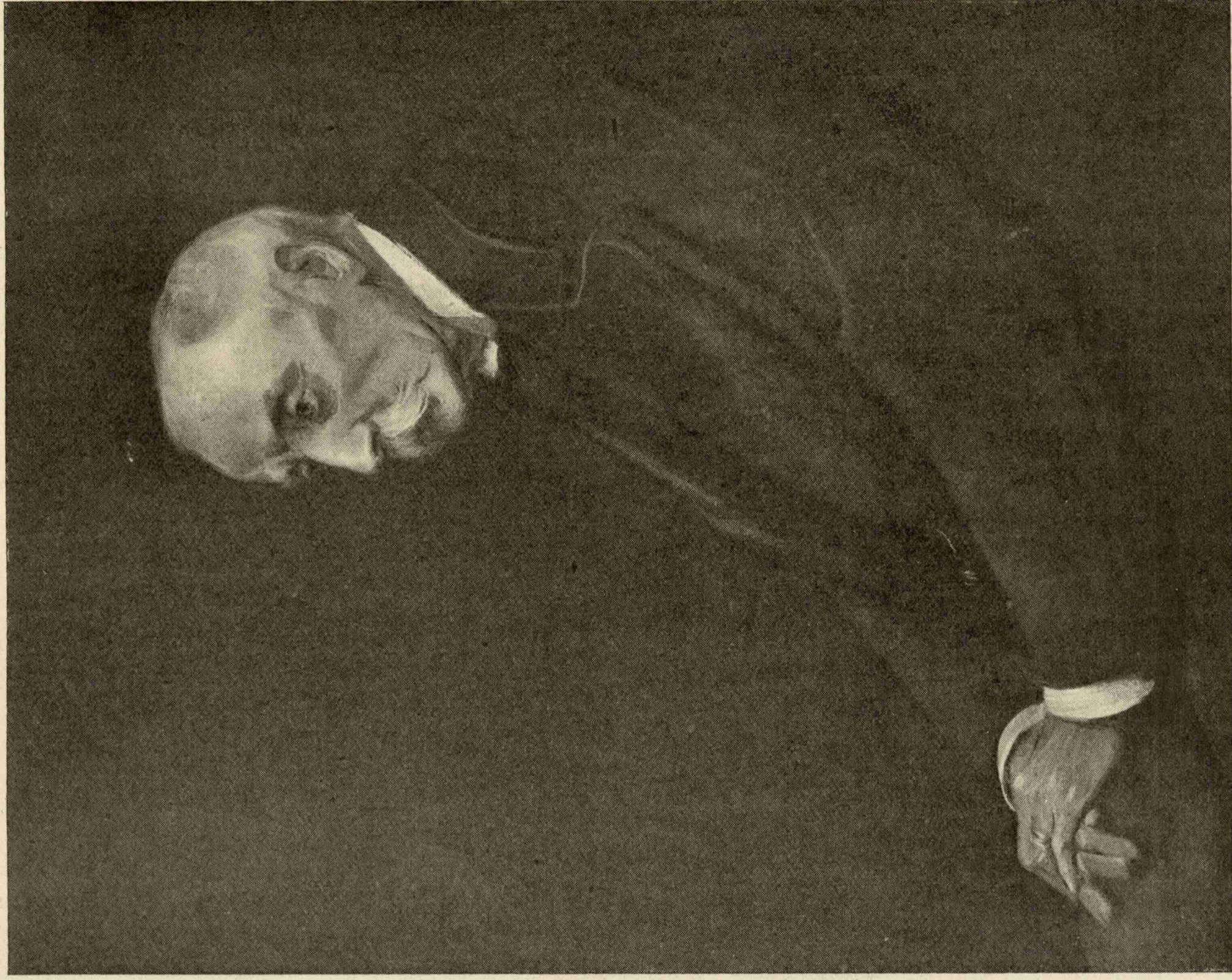




COUNTESS ILDA DEZASSE

BY P. A. LÁSZLÓ



PRINCE A. HOHENLOHE-SCHILLINGSFÜRST

BY P. A. LÁSZLÓ

Philip A. László, Portrait Painter

position of his sitters László often has an opportunity of painting his subjects in the costume belonging to some particular office or rank. Robes of this sort raise a picture above mere fashion, efface the indications of date, and add their own special contribution to the picturesque effect. The portrait of the German Ambassador to Japan is an interesting picture in this respect. As a painter of men's portraits László is no less successful than as a painter of beautiful women; indeed he often has an opportunity here of being the more impressive, because he has not mere external form and charm to convey, but mind and character. He devotes to drapery only so much attention as is absolutely necessary, and can therefore bestow greater study on the face. A shining instance of this is afforded by the portrait of Count Chotek, the late father-in-law of the heir to the thrones of Austria and Hungary. The clean-shaven face with barely-indicated whiskers represents a distinctly Austrian type; the wise and kindly eyes, the firmly-closed mouth with narrow, finely-chiselled upper lip, show energy and good nature. The pose of the hands is full of action; we can see them explaining and gesticulating. Another notable example is the portrait of the late Duke of Cambridge; it was no small achievement to catch such a speaking likeness of features thus blurred by old age. The portrait of the Duke of Teck is picturesquely conceived; the sitter wears a uniform with his military cloak thrown over it. A portrait of Lord Stanley of Alderley, executed with much loving care, is noble and impressive. The portrait of the Austro-Hungarian Ambassador in London, Count Mensdorff, is a speaking likeness of the sitter's very agreeable and manly presence. The portrait of the King of Portugal is a work full of power and sim-

plicity; here László has denied himself all external advantages, representing the King in a plain dark coat. The artist has quite recently been commissioned to paint the portrait of an Indian rajah, and it is a particularly attractive face which he here places upon his canvas; the brownish-yellow complexion is especially interesting, with great calm eyes looking out from beneath their heavy lids, a broad flattened nose, red lips, while wound round the head is a coloured Indian cloth, which partially covers the brow and ears and falls on the shoulders.

I have spoken above of landmarks in László's career; the portrait of Monsignor Count Peter Vay, well known in England, is one such landmark, and in it the artist's latest period has attained high-water mark. A striking head, a proud and noble figure, has here rivetted the eye of the painter. The fine aristocratic features,



CHILDREN OF MR. VAN HONERT

BY P. A. LÁSZLÓ



HIS MAJESTY THE KING OF
PORTUGAL. BY P. A. LÁSZLÓ

Philip A. László, Portrait Painter

the clear steel-blue eyes, the high-arched nose, the narrow lips with their wonderful play of mingled good-nature and delicate sarcasm—all this László has depicted in quite masterly style. Drapery plays a great part in this picture; the artist has been able to revel in purples and reds, displaying the most delicate gradation of tones in the folds of the material. All is painted with freshness and mellowness, and with a breadth and certainty which denote the great artist. The long, slim, nervous hands, placed in a manner highly characteristic of the sitter, are also very fine. The background is kept in two shades of red—a bold experiment which could only be successful in the hands of a painter absolutely certain of himself.

One especially happy feature of this painting is the combination of broad technique with perfect finish. The artist laid down his brush at a moment when the picture was still fresh, when every stroke helped to give it life, when each actual detail was fully expressed. How few there are who know how to do this! How much our present-day portraiture suffers from two extremes: on the one hand sheer daubing, a mass of spots of colour, in which only the closest inspection renders a human form discernible; on the other hand too highly-finished work, which lays as great stress on unnecessary accessories as on the really important details.

László never falls under the curse of these two extremes. Even the portraits most recently exe-

cuted by him, such as those of Count Larisch, the Vicomte de Montesquiou, the clever critic, and the Vicomte de Paris, bear the stamp of ripeness and lucidity. Those who have visited the artist's studio during the last few months have had the opportunity of admiring the portraits of Count Schön-

born, Count Berchtold (Austro-Hungarian Ambassador to the Russian Court), the Archduchess Maria Theresa, Princess Kinsky, and the Grand Duke and Grand Duchess of Hesse, besides the group of Countess Wenckheim with her two children. These are all finished pictures. But when the painter dashes off his clever sketches on paper, even then he is never superficial; everything is carried out to the right point, no characteristic detail



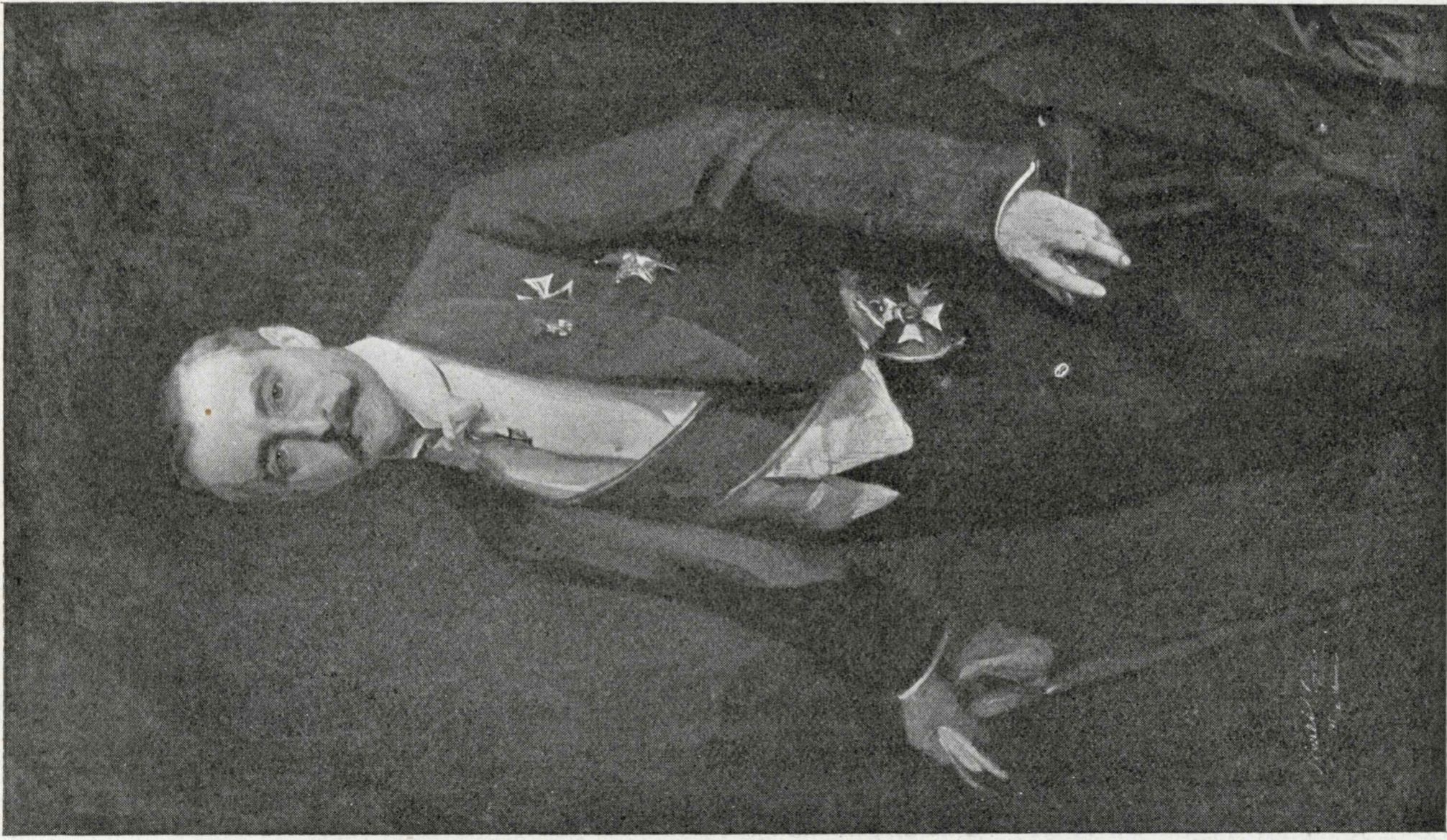
PORTRAIT STUDY

BY P. A. LÁSZLÓ

is omitted. The colour-sketch of Professor Joachim, of which an excellent reproduction accompanies this article, is a notable instance of this sort; it expresses the personality of the master—now more than seventy-five years of age—so perfectly that we cannot complain of having a mere sketch before us. It is a true musician's head that László has portrayed here. Quietly contemplative, the blue eyes gaze out from behind the spectacles. The grey hair falls across a finely-modelled, intellectual brow, to which the happy arrangement of the light gives full value. The expression of the mouth is particularly successful and lifelike. It shows austerity and severity, and withal much kindness and gentleness. We feel instinctively that this great violinist has



PORTRAIT OF PRINCESS WINDISCH-GRAETZ BY P. A. LÁSZLÓ.



HIS EXCELLENCY COUNT MENSDORFF BY P. A. LÁSZLÓ



H. R. H. THE LATE DUKE OF CAMBRIDGE BY P. A. LÁSZLÓ



THE ARTIST'S WIFE

BY P. A. LÁSZLÓ



COMTE DE MONTESQUIOU

BY P. A. LÁSZLÓ

Philip A. László, Portrait Painter

lived through much, that he has not reached the heights of classical perfection by mere jesting and trifling. All great art is dearly paid for. László has immortalised another artist, or rather, virtuoso of the violin—Jan Kubelik. This sketch is all fire and temperament. How life-like is the glance of those dark eyes!

Having briefly reviewed László's work up to the present day—having noted at least some of his masterpieces of the last six to ten years, let us cast a glance into another little world in which he has made himself at home, the world of childhood. I shall never forget what a deep impression the portrait of little Daniela made upon me some years ago; the lovely radiant face in its frame of fair hair, the airy transparency of the dress leaving the neck and shoulders bare, the charming action of the hands. There was an astonishing freshness about this child, an expression not easily forgotten. Then there was another deliciously spontaneous picture of little Sabina, quite unique in its way. The little maiden wears a roguish expression on her face, and has a pale blue ribbon in her touzled hair. The portrait of Princess Victoria, daughter of the German Emperor, gives full value to the vivacious, healthy nature of the sitter. In his own three children László possesses a constant

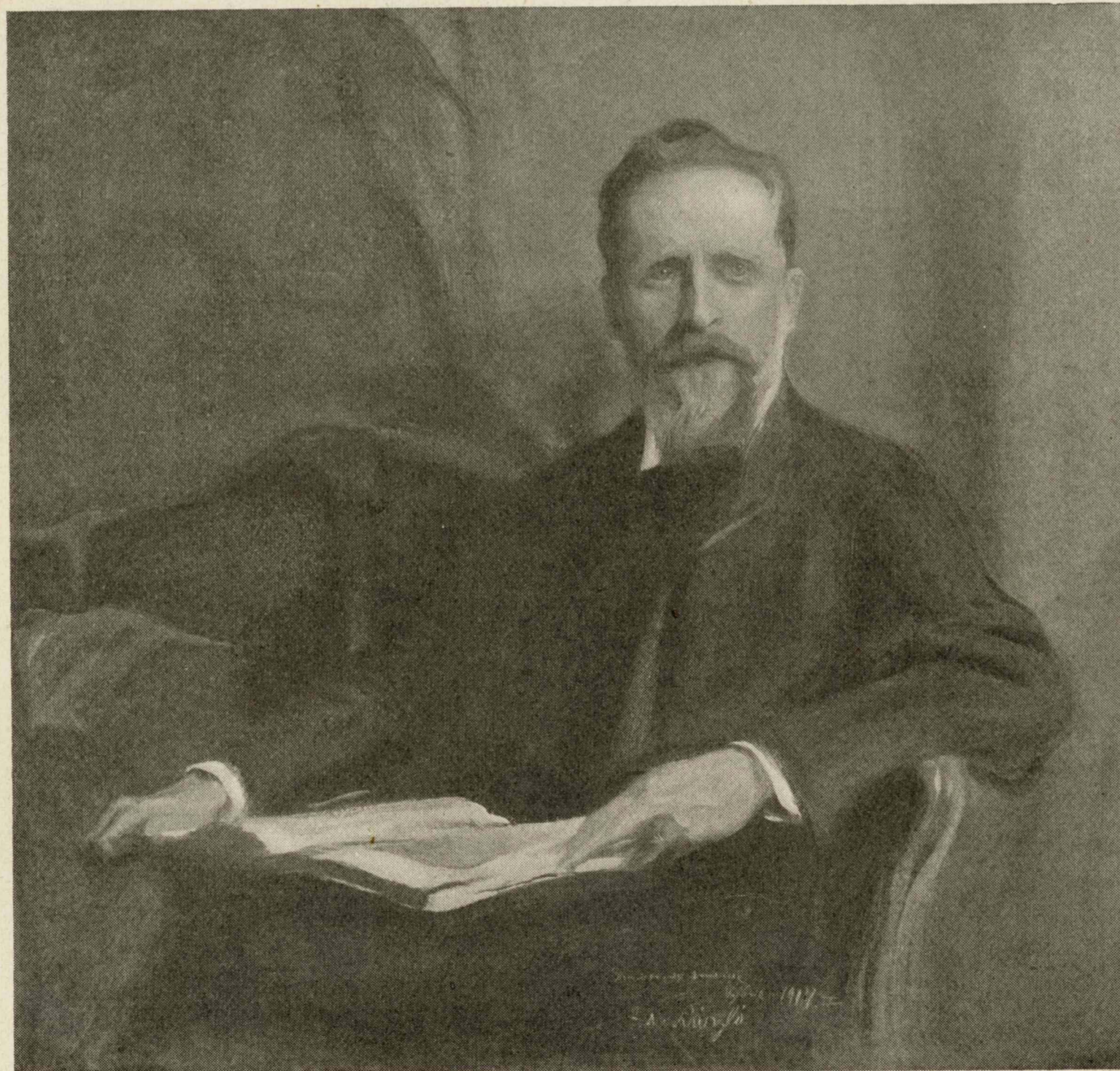
source of happy inspiration. He has frequently painted his eldest son Henry, once in a velvet suit and lace collar, quite in the Reynolds style, with flaxen hair falling in long curls over his shoulders. Now that the curls have been cut off, leaving a head of the Rubens type, László has no less often painted his son's portrait, usually in a light-coloured sailor suit. A red-chalk drawing in three-quarters profile is particularly successful, and the pretty lines of the boy's head are well expressed.

We have followed this gifted portrait-painter up to the present day. It is safe to predict that he will pass through many other phases of development; his persevering industry and restless energy will not allow him to cease from striving, for in him as in every sincere artist dwell the instinct of acute self-criticism and the longing after the highest perfection.

G. v. T.

At a general meeting of the Society of 25 English Painters held recently it was decided to eliminate the word "English" from the title of the Society, which will henceforth be known as "The Society of 25 Painters," so that in future all artists who are British born subjects will be eligible for election as members. We are requested to state that the committee has made arrangements with Messrs. Marchant & Co. with reference

to their exhibitions, in pursuance of which these will hereafter be held at the Goupil Gallery, 5 Regent Street. Several new features will be introduced, a summer exhibition of sketches, etc., full details of which will be announced in due course. All the members of the Society have received an invitation from the Mayor of Barcelona to exhibit in the British section of the International Exhibition which has recently been opened in that city. It is interesting to note the Society's exhibition at Berlin was very successful, and is being followed by exhibitions at Düsseldorf, Munich, Hamburg, and other German cities.



DR. GABRIEL VON TÉREY

BY P. A. LÁSZLÓ