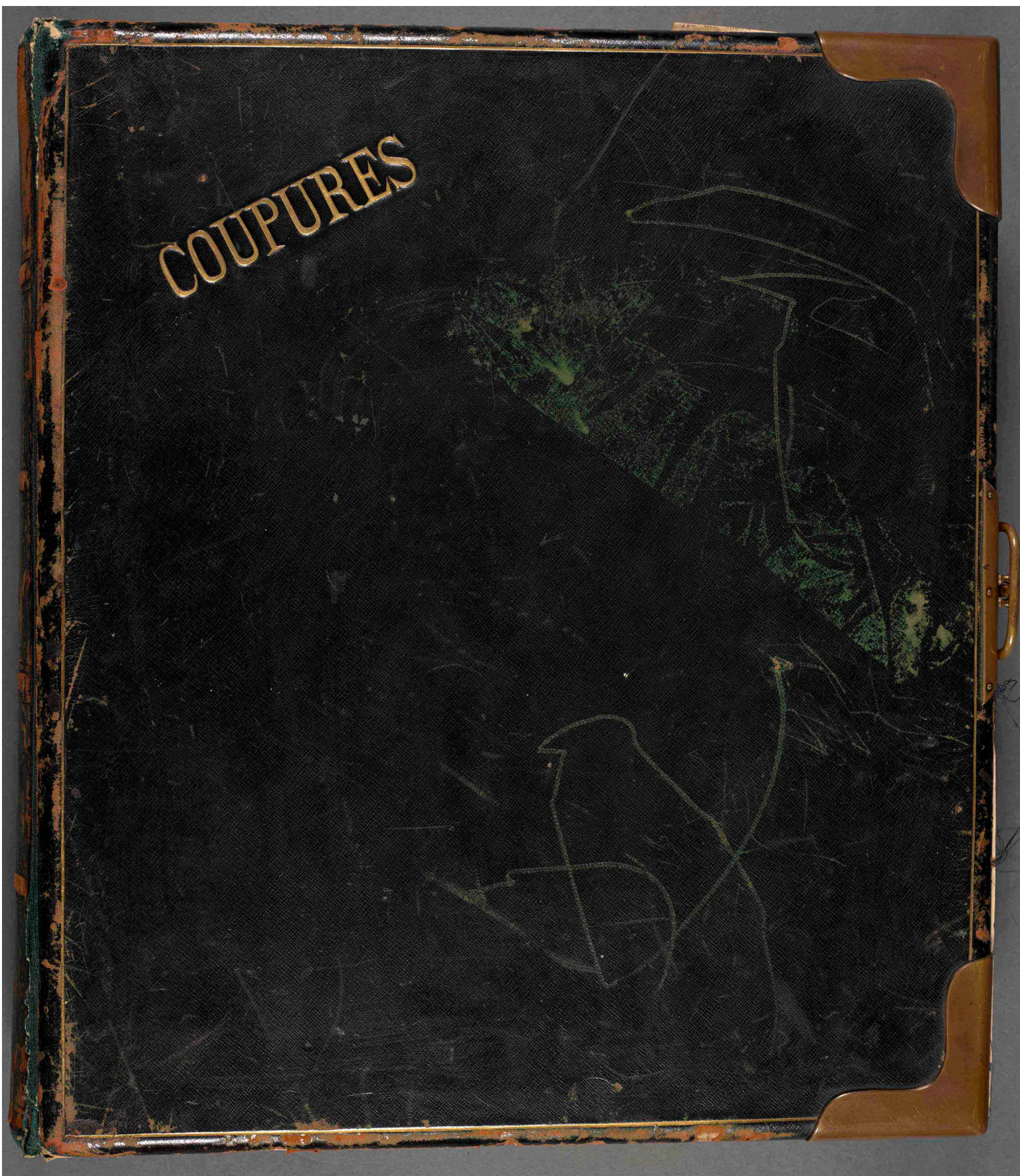


COUPURES



 AUGUST KLEIN
WIEN NUR GRABEN 20



Palaeologus
1930 →



Laszlo wurde das Ritterkreuz der französischen Ehren-

— Dem Maler Philipp

legion verliehen. —

In the Days of My Youth

By PHILIP DE LASZLO (the famous Painter)

Punished for Drawing—Scene Painting—Working for a Sculptor—Toiling by Gaslight—My Romantic Marriage

FAR from being a good little boy at school in Buda Pesth, where I was born, I am afraid I was a very naughty one. I never wanted to do any lessons. In consequence, I was constantly being punished. My punishment did not fit the crime, for it entailed doing the things I loved. I was made to do drawings. I even caricatured the masters. My drawing master at that time was a man with a great capacity for gossip. To indulge his passion with the other masters in the corridors, he would tell me what sketches to make on the black-board for the other boys to copy, and



Philip de Laszlo

From a caricature by Tom Titt

leave me as his representative in the classroom while he was absent. I was about ten at the time. I had been drawing, however, for five years.

By the time I was ten, I had made up my mind that I wanted to be an artist. That ambition did not find favour with my father. He was a hard, severe man, and I stood in great awe of him, so I went to my mother and told her I did not mean to go back to school. At this time I was introduced to the scene painter, named Lehmann, in the National Theatre. In answer to his questions, my mother, who accompanied me, told him I wanted to be a scene painter and showed him some of my work. Lehmann looked at them and said: "I can't take you here. You must go to school and grow first, for you are not so big as the brushes I use."

I implored him to take me. He did, and set me to work to learn preparing the colours. I didn't like it, and said so. He then let me help him prepare the canvases for painting and, as I was still discontented, he put me to make scale models of scenery, to test my imaginative capacity. After working with him for three months he was so satisfied that he gave me five gulden (about nine shillings) a month.

Gradually I was given more and more work, with the result that my salary was constantly being raised. Little by little, Lehmann took me into his confidence and eventually set me to work among the grown-up people, and I painted clouds in the sky and similar effects.

After about eight months' untiring progressive work in the painting-room, Lehmann called me to him and, giving me a letter, told me to take it to a certain address where I would find a woman who would give me a reply for him. My pride was hurt, and instead of delivering the letter I went home, wrote him a letter to this effect and enclosed his letter to the woman. That finished me with Lehmann, for though he wrote and asked me to go back, I refused.

The chief scene painter of the Royal Opera House was my next employer, and I worked with him for a few months; but I was not happy with him, so I left.

The dream of my young life was to be independent, and as my father was so unsympathetic to my artistic desires, I went to an uncle who was a doctor and begged him to help me. He introduced me to a sculptor who worked for building purposes. He engaged me, but he treated me harshly, and the work I was obliged to do was to prepare the clay for modelling. On Sundays, however, when the place was quiet, I went to the workshop, took up a rosette, copied it and took it to my employer who, I knew, had a friendly feeling for me because of my uncle. He was so pleased with it that he let me do modelling immediately. My father still declared that I was a disgrace to the family, or else that I was mad; and that was the attitude of the middle-class in Hungary towards art when I was a boy.

My next move was to show my drawings to a photographer. He engaged me. First, I did much of the minor work in his studio, and was then promoted to touching up the negatives. Afterwards I learnt how to tint the photographs in water-colour.

After being there for a few months I took the opportunity to enter the National Arts and Crafts School. I worked there in my spare time and attended lectures on geometry, perspective, etc., every night. I was then not quite thirteen.

At that time the famous Hungarian artist Munkacsy was exhibiting his picture "Christ Before Pilate" in Buda Pesth. My doctor-uncle gave me the money to buy a ticket to see it. I read in one of the newspapers that Munkacsy was the son of a peasant, had begun life as a carpenter, and his first work as an artist was painting flowers on furniture for the peasants. That picture and his life inspired me with the resolve to do everything I could to become a painter.

Still working at the photographer's, I went to the Arts and Crafts School until I was sixteen, when the first Hungarian Exhibition in Buda Pesth was held.

At the exhibition, the school was to

(Continued on page 855)

IN THE DAYS OF MY YOUTH

(Continued from page 848)

have its own exhibit. Six months before, the Director Videky asked me to do some special work for its exhibit to help its prestige. I worked every night from eight till one, by gaslight, making drawings after Greek antique casts. The majority of the drawings exhibited was my work. I believe these drawings are still hanging in that school.

To help me, the director gave me a letter to the director of the Academy of Arts where future drawing masters were educated in all the requirements of their calling. The latter informed me that no one could enter until he had matriculated, therefore he could not take me in. I went away terribly depressed, but resolved to try again. I made some special drawing and returned, begging the director to make an exception in my favour by allowing me to come in the morning to draw and in the evening to attend the lectures.

He consented. From eight until ten every morning I drew from the antique, then went to the photographer's, remained there all day and returned in the evening to the lectures. Eventually I won a scholarship of two hundred gulden a year and began to draw from the life. Shortly after, a competition was opened for all students who wanted to study from the nude at night under Professor Lotz, the greatest mural painter of Austria-Hungary. I entered. Three days after the examination of the drawings, as I passed through the hall, I saw a crowd of men around the notice-board. I didn't dare go near it, for I felt they would make fun of me in case I had not succeeded. I therefore went to my work in the school. Presently, first one, then another, congratulated me, but I thought they were joking, and I did not budge from my work. When I did look at the list, I found that not only had I been accepted for the evening-class, but also I was admitted to attend Professor Lotz's painting class and to enjoy full privileges.

In Austria-Hungary, at nineteen, every youth has to go before the military authorities for a physical examination. Every student has, however, the right to postpone his service for four years if he can send in a certificate from his college that he is still studying. This was the course I adopted. I began my military service as a cadet in Hungary when I was twenty-three. After three months the authorities decided that it would be a drawback for my career to continue and, as I was in delicate health, I was given my discharge from the Austro-Hungarian army for ever.

Soon after, I went to Venice intending to study, but was struck down by typhoid fever and taken home again. When I was better I went to Munich with my scholarship certificate, which I thought would get me into the Academy schools. It was the middle of the term and I could not be accepted. I was recommended to a private school kept by a Hungarian master, but I did not care for the spirit there, so I returned to the Academy with specimens of my work and begged for an exception to be made in my favour. After being given a test painting to do I was accepted, but after four months I fell ill of typhoid again and was in hospital for three months.

Once more I returned home, and, going into the country, started painting portraits for fifty gulden each. One of my

commissions was to paint a family group of three figures for which I received at that time the formidable sum of a thousand gulden. With this I went to study in Paris where the great Munkacsy lived. I had a letter of introduction to him from the Hungarian Minister of Art and Education. When I called on him, the approach to his house was lined with carriages of distinguished guests who crowded the rooms. It was in his wonderful studio, in which he was a magnificent figure, that, surrounded by visitors and young students, I delivered my letter of introduction, and he invited me to go and see him again and again.

From Paris I returned to Munich, where I worked in my own studio at the Royal Academy under Lizenmayer's guidance. Then I began doing subject pictures. My first, inspired by Carlyle's History of the French Revolution, was "L'Incorable." Later on, in this costume, I went to the Austro-Hungarian student's fancy dress ball. There was an enormous crowd of students in all sorts of dresses. When I sat at supper with a friend, a young Canadian medical student came up and asked whether we minded two young English ladies coming to sit at our table. They were wonderful—fair, tall girls with beautiful hair and exquisite complexions, chaperoned by an elderly lady. It was a revelation to me to meet there two charming, somewhat shy, British ladies, so new to me. I spoke no English, and my German was very bad. However, I made myself understood. Soon after supper they disappeared into the ballroom.

"Don't you think I ought to ask them to dance?" I said to my friend.

"Leave those English girls alone," was all he replied.

In spite of his advice, I summoned up courage to approach them, and danced with the one who had sat next to me. After the dance we walked in the garden and exchanged thoughts. When they were leaving, I asked the chaperone for permission to call. It was graciously granted. I did. To-day when the days of my youth may be said to be over, the lady I danced with is my wife. In the interval of eight years before our marriage, I worked incessantly, gained many honours, received gold medals from many countries, besides the Great Gold Medal of the Paris Salon, and had the privilege of painting the great Pope Leo XIII and Cardinal Rampolla.

PHILIP LASZLO.

"Evening Post", May 29, 1930.



[FROM THE PAINTING BY MR. PHILIP DE LASZLO, M.V.O.
H.R.H. PRINCESS LOUISE DUCHESS OF ARGYLL.

Extrait de :

THE NEW-YORK TIMES
New-York

Adresse :

Date :

2 FEVRIER 1930

Signature :

Exposition :



ONE OF THE GREAT PORTRAIT PAINTERS OF THE DAY:
PHILIP DE LASZLO,
Who Is Coming to the United States in March.
From a Recent Photograph Taken in Hungarian Court Costume.

DAILY TELEGRAPH
London

Date 24 FEB. 1928

MARQUIS OF READING.

PRESENT VICEROY'S TRIBUTE.

FROM OUR OWN CORRESPONDENT.

NEW DELHI, Thursday.
After referring to the Marquis of Reading as "one who held nothing back from the ungrudging service that he gave to India," Lord Irwin to-day unveiled, in the library of the Council House, the portrait of his predecessor in the Viceroyalty which was painted by Mr. de Laszlo and presented by Raja Dayvoti Nandan Prasad Singh.

The presidents and members of both bodies of the Legislature and some of the ruling Princes were present at the ceremony, which was simple and informal.

Lord Irwin, in the course of his speech, referred to Lord Reading's successful career at the Bar and in Parliament, and then paid a high tribute to his genius as an administrator and diplomatist, and to his great experience in Imperial matters. In his references to Lord Reading's career in India Lord Irwin laid particular stress on his patience and conciliation. If those qualities did not lead to the desired response Lord Reading knew how and when to take definite decisions.

The Viceroy also paid a special tribute to Lady Reading for her unfailing discharge of duty, in spite of the handicap of poor health, and spoke of her as "her husband's other self." Many good causes in India, he added, had reason to think of Lady Reading with gratitude and affection.

Daily Express - Manchester

Date

17 AUG 1929

VIVID PAINTING OF MRS. PANKHURST.

ACQUISITION BY NATIONAL
PORTRAIT GALLERY.

Mrs. Emmeline Pankhurst depicted as she was in her middle life, with the fires of militancy glowing in her eyes, is one of the most arresting portraits recently acquired by the National Portrait Gallery.

It is painted by Miss Georgina Brackenbury, and is a vivid memory of the suffragette leader.

The portrait of Mrs. Pankhurst has been placed in brilliant company. Close to it is a picture of Lord Haldane painted by de Laszlo, another of Lord Oxford by Cluysenaar, and a third of Mr. Gladstone, the great Prime Minister, in a comfortable attitude reading a book.

PRETTY KITTY FISHER.

One of the most unusual acquisitions is a study of Charles Reade, the author, at work in his house at Albert Gate, Kensington. The portrait was painted by his nephew, of whom, beyond the fact that his name was Reade, nothing is known.

Pretty Kitty Fisher, painted by Nathaniel Stone, had her portrait left to the National Portrait Gallery by the second Lord Revelstoke. The artist has made play with her name. In a corner of the picture a kitten places its paw to fish up gold fish.

A bronze cast of a young airman ready to fly is lifelike in its moulding. It is a statuette of Captain Albert Ball, V.C., the most celebrated airman of the war, who brought down at least forty-eight enemy aircraft, and was killed in the air.

Extract from

The Times
LONDON.

Date 26 APR 1929

GRAND DAY AT GRAY'S INN.

Yesterday being the Grand Day of Easter Term at Gray's Inn, the Treasurer (Master Timothy Healy, K.C.) and the Masters of the Bench entertained at dinner the following guests:—

The Swedish Minister, the High Chancellor (Lord Halsbury), the Earl of Iwergh, Viscount Devonport, Lord Toulton, Mr. James MacMahon, Lord Justice Sankey, the Treasurer of the Hon. Society of the Inner Temple (Mr. Justice Avey), the High Commissioner for the Irish Free State (Mr. Timothy A. Smiddy), Sir Alfred Cope, the President of the Law Society (Mr. B. M. Walsford), Mr. Wilfrid Greene, K.C., Mr. Philip de Laszlo, Mr. William Sutton, and Mr. Harley Clarke.

The Benchers present in addition to the Treasurer were:—

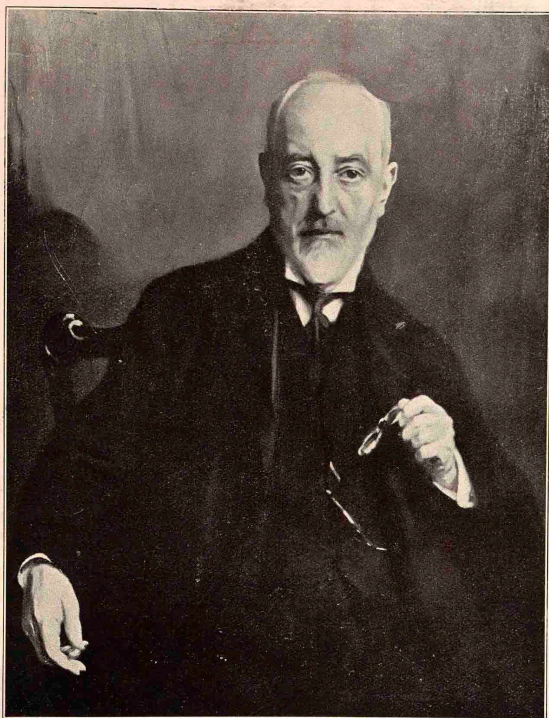
Sir Lewis Coward, K.C., Sir Plunket Barton, K.C., Mr. H. F. Manisty, K.C., Mr. Edward Clayton, K.C., Mr. Arthur E. Gill, the Earl of Birmenshead, Sir Montagu Sharpe, K.C., Judge Ivor Bowen, K.C., Sir Cecil Walsh, K.C., Vice-Chancellor Countess Wilson, K.C., Sir Walter Gowers-Lord, K.C., J. P., Mr. G. D. Kneeb, Mr. Bernard Campion, K.C., Lord Morrison, Mr. J. W. Ross-Brown, K.C., Mr. H. Storey Deans, M.P., Mr. A. Andrews, Ulswater, Mr. G. Malcolma Hilbery, K.C., with the Preacher (Dr. W. B. Matthews) and the Under-Treasurer (Mr. D. W. Douthwaite).

LETTERS & LEADERS OF MY DAY

VOLUME I

By
TIM HEALY, K.C.

Late Governor General to the Irish Free State



De Laszlo

TIM HEALY, K.C., 1928

2 vols.

£2 2s. net

Illustrated

"Times" — Jan. 28, 1930
DINNER
MIDDLE TEMPLE

Yesterday being the Grand Day of Hilary Term in the Middle Temple, the following guests were entertained at dinner:—

Viscount Hampden, Viscount Sumner (Treasurer of the Inner Temple), the Bishop of Worcester, Lord Southborough, Lord Forster, Lord Hanworth (Master of the Rolls), Mr. Justice Farwell, Mr. Justice Bennett, Field-Marshal Sir Claude Jacob, Sir John Thomson-Walker, Sir Bernard Partridge, Brigadier-General K. J. Kincaid-Smith, Mr. P. A. Laszlo de Lombos, the Very Rev. Dr. H. J. White (Dean of Christ Church, Oxford), Captain Oswald Birley, Mr. Stanley Christopherson, and the Rev. the Reader.

The Masters of the Bench present were:—

The Master Treasurer (Mr. Justice Horridge), Master W. English Harrison, K.C., Master Sir R. A. McCall, K.C., Master A. Macmorran, K.C., Master Sir Ellis Hume-Williams, K.C., Master Judge Sir Alfred Tobin, K.C., Master E. A. Mitchell-Innes, K.C., Master C. F. Lowenthal, K.C., Master Judge Holman Gregory, K.C., Master St. J. G. Micklethwait, K.C., Master Sir Lyndon L. Macassey, K.C., Master Sir Cecil J. B. Hurst, K.C., Master Heber L. Hart, K.C., Master A. M. Dunne, K.C., Master Sir H. S. Cautley, K.C., M.P., Master J. Bruce Williamson, Master A. M. Sullivan, K.C., Master Judge Artemus Jones, K.C., Master W. T. Lawrence, K.C., Master Cecil Whiteley, K.C., Master J. Scholefield, K.C., Master E. H. Tindal Atkinson, and Master Sir J. B. Melville, K.C., M.P.

North Mail
Newcastle

17 AUG. 1929

Date

NOTABLE PORTRAITS.

Recent Acquisitions by the National Gallery.

The exhibition of recent acquisitions of the National Portrait Gallery, which opens to-day, will include portraits of Richard Burdon Haldane, the first Viscount Haldane, 1856-1928, painted by P. A. de Laszlo; Herbert Henry Asquith, the Earl of Oxford and Asquith, 1852-1927; William Ewart Gladstone, 1809-1898, the Liberal statesman; and the first Marquess of Lansdowne, K.G., 1815-1927.

There will also be portraits of Capt. Albert Ball, V.C., the most celebrated airman of the war; Sir Edmund Gosse, 1849-1928; Sir George Trevelyan, the historian and Liberal minister; and Mr. Andrew Bonar Law, Prime Minister, 1922-23.

A pencil sketch by Miss M. Agnes Cohen is presented by the artist, and portraits of Charles Stewart Parnell, 1846-1891, Irish patriot and politician, and Mrs. Emmeline Pankhurst, 1858-1928, pioneer in the women's suffrage movement, will also be seen.

THE TATLER, London.

Date 14 NOV 1928



THE DUCHESS OF SUTHERLAND
From the picture by de Laszlo

The Duchess of Sutherland is the president of the Activity v. Apathy Fund, a cabaret dinner in aid of which and for the Conservative Entertainment Corps is to take place at the Kit-Cat Restaurant on Wednesday, November 28. After dinner a masque, specially written for the occasion by Lady Rodd, will be acted by well-known amateurs. There will also be a variety entertainment by celebrated artists, to be followed by dancing. Tickets, which include the whole programme, are £2 10s. each, and can be obtained from the hon. secretary, Mrs. Lemmon, Cavendish Square, W.1, or from any member of the committee.

to the "Queen"

Nov. 6. 1929



Elinor Glyn, as de Laszlo painted her at a sitting of only three hours' duration during a flying visit to London.

The Daily Telegraph

Date of Issue

24 JUL 29

Princess Mary Viscountess Lascelles and Viscount Lascelles will leave Chesterfield House on Monday for Goodwood House, where they will be the guests of the Duke and Duchess of Richmond, for Goodwood.

The King of Egypt visited the French Gallery yesterday afternoon and viewed the exhibition of portraits by Mr. P. A. de Laszlo.

The Siamese Minister returned to London.

Grimsby Daily Telegraph

Date

12 JUN 1929

The Duke and Duchess of York visited the French Gallery yesterday afternoon, and inspected the exhibition of portraits by Mr. de Laszlo.

Irish Times
Dublin

Date

13 JUN 1929

The Duke and Duchess of York were among the visitors at the French Gallery in Pall Mall, where Mr. Philip de Laszlo's portraits are now being exhibited.

The Daily Telegraph

Date of Issue

-1 MAY 30

The Duke of Connaught is 80 to-day.

Princess Louise, Duchess of Argyll, attended by Mrs. Alec Holden, visited the Galleries of the Royal Society of British Artists yesterday afternoon. Her Royal Highness was conducted round the exhibition by the president, Mr. P. A. de Laszlo, M.V.O.; the vice-president, Mr. Alex. Maclean, M.A.; the hon. treasurer, Mr. Hely Smith; and the hon. secretary, Mr. Cyril Roberts.

Manchester Guardian

17 NOV 1928.

THE QUEEN OF SPAIN.



The portrait of the Queen of Spain by Mr. Philip de Laszlo, which has just been completed.

DUCHESS OF YORK

An Intimate and Authentic Life Story, including many details hitherto unpublished, told with the personal approval of Her Royal Highness.

By

LADY CYNTHIA ASQUITH



By Philip A. de Laszlo, M.V.O.

Adresse : L'ILLUSTRATION 11
Date : 13, R. Saint-Georges Mai
Signé : L. SALON 1929



A. DE LASZLO. — S. S. le Pape Pie XI.
(Appartient à la Bibliothèque Bodleian, à Oxford University.)
SOCIÉTÉ DES ARTISTES FRANÇAIS

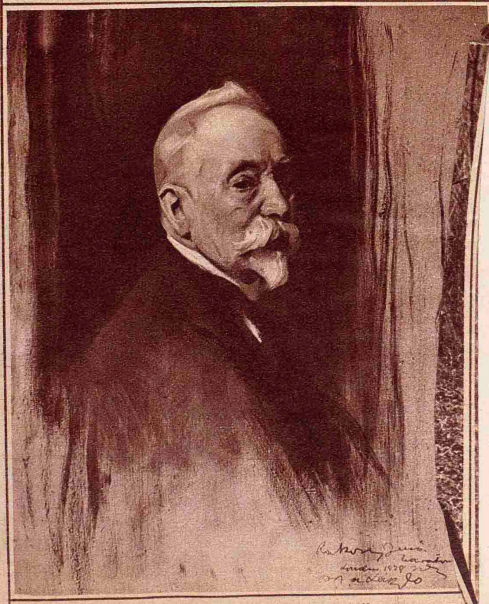


74 Szombat

PESTI NAPLÓ

1928 december 8

KÉPEK A MŰCSARNOK TÉLI TÁRLATÁRÓL



László Fülöp: Rákosi Jenő portréja

The Times

LONDON

7 DEC 1928

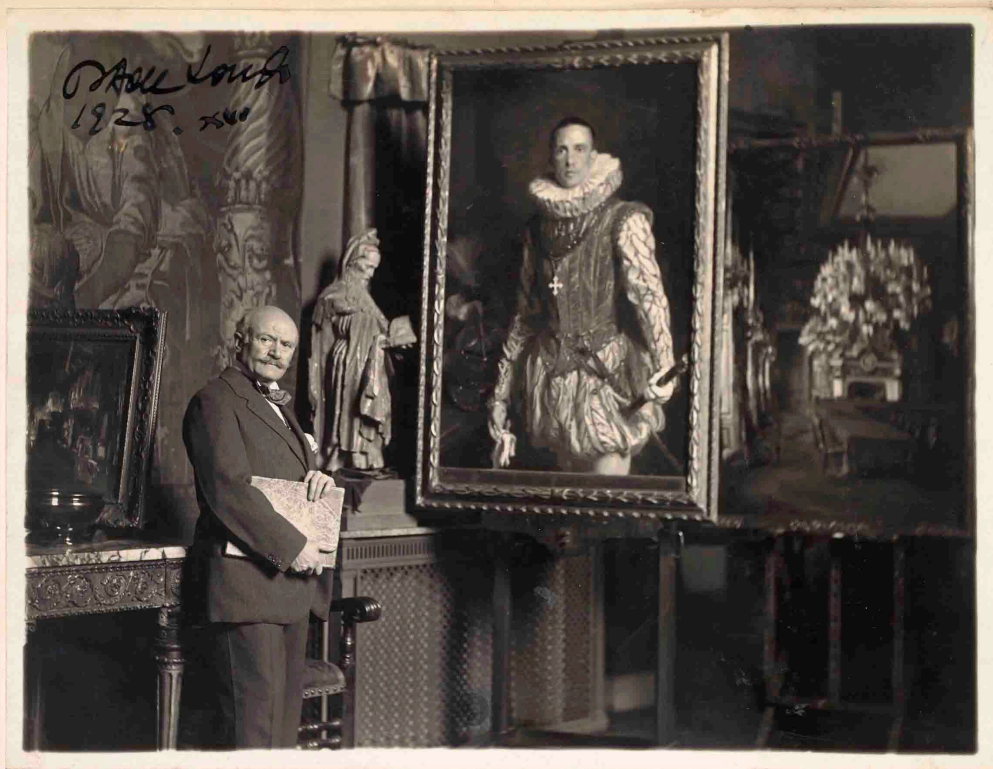
Date.....

DINNER.

Mrs. de Laszlo.
Mr. and Mrs. de Laszlo gave a dinner-party last night in honour of Marshal and Mme. Lyautey, at which the following guests were present :—
Mrs. de Laszlo, Earl and Countess Jellicoe, the Earl and Countess of Omskoy, Viscountess Elibank, the Earl and Lady Chamberlain, a Comtesse de Rochefort, Comte Fleury, Lieutenant-General Sir Aspiner Hunter-Weston, Sir Ian and Lady Malcolm, and Captain de Saxe.
Later, a reception was held in the studio, when a musical programme was given by Miss Sarah Fischer and Mr. Herbert Carriek and M. Laszlo Gergely.

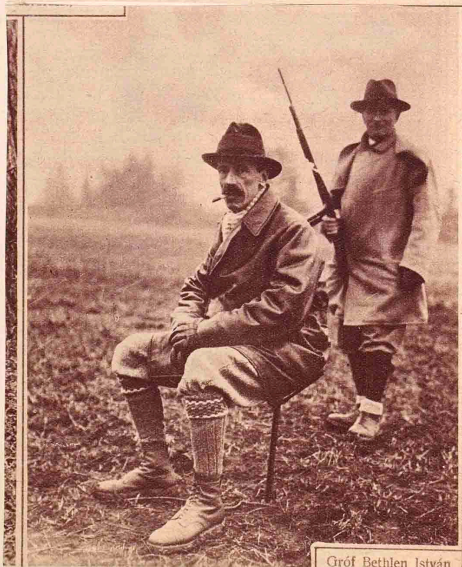
CLUBS.

The Duke and Duchess of York on Monday visited the French Gallery, 120, Pall-mall, to inspect the exhibition of portraits by Mr. de Laszlo.
Princess Mary Viscountess Lascelles said

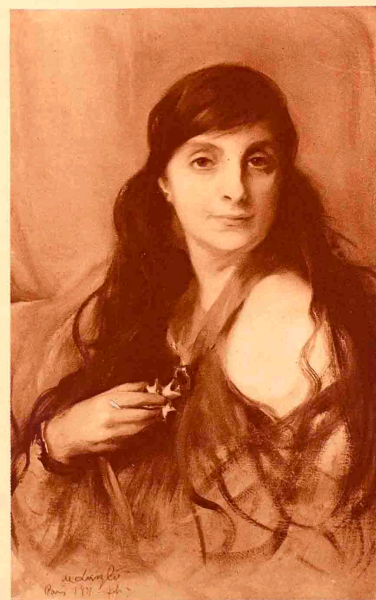


PESTI NAPLO

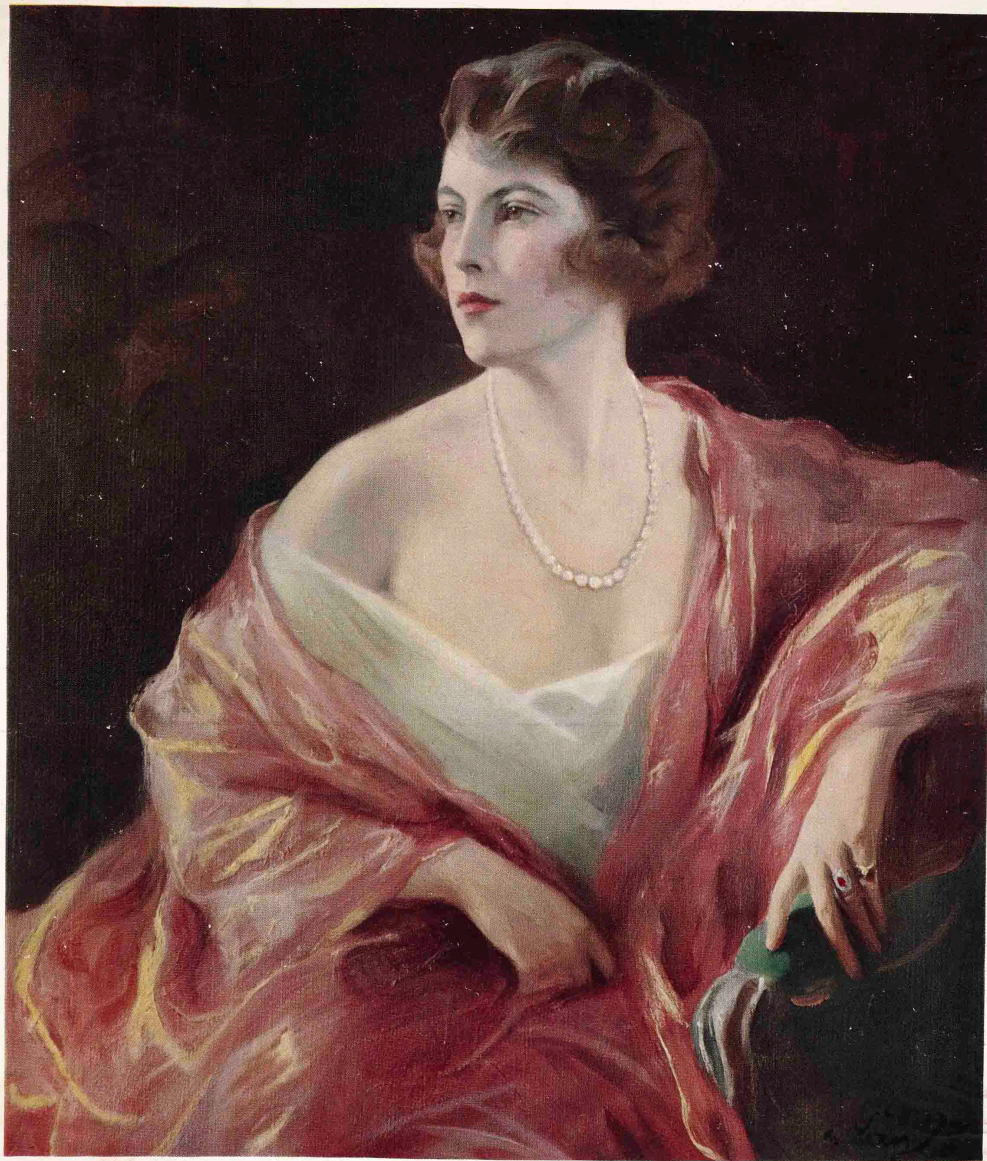
1928 december 8



Gróf Bethlen István



Ph. de László
PORTRAIT DE Mme LA COTTESE DE NORILLES



Morning Post
London

Date 12 APR 1929

THE ARCHITECT.
LONDON.

9 AUG. 1929
Date

**The Incorporated Association of Architects
and Surveyors**

At a meeting of the Council held on July 27, Mr. Augustus John, R.A., and Mr. Alfred C. Bossom, F.R.I.B.A., were elected Vice-Presidents of the Association, and Sir William Orpen, K.B.E., R.A., etc., and Mr. P. De Laszlo, M.V.O., R.P., were elected Honorary Members.

The King has been graciously pleased to give restricted permission to Mr. de Laszlo to wear the insignia of Grand Officer of the Order of the Crown of Italy.

The Daily Telegraph

Date of Issue 12 APR 1929

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The King has been graciously pleased to give restricted permission to Mr. de Laszlo to wear the insignia of Grand Officer of the Order of the Crown of Italy.

Blue and Gray
Combination—Much
Black and White a Favorite
EFFECTS WORK
STRIKING COLOR

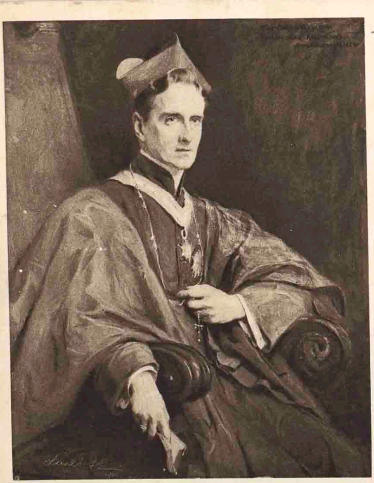
Everywhere suits made in warm
are being shown, along with
stuffs are being shown, along with
turned out in college
accessories are recognized by Pa-
colors in geometrical designs. This
annual occasion is recognized by Pa-
russian as well as American designers,
and even those who are best known
for creations of a more elaborate
type are turning out for their Ameri-
can clientele smart costumes in
many attractive styles.

In the costumes that are to be
seen at this year's games the mod-
ernistic feeling is emphasized in
every design and degree. Some are
the extreme of the cubistic, and
most conspicuous examples of this
most conspicuous examples of this

Now that football holds the cen-
tre of attention interest in the
fashion world is centered on
sports clothes, Tailors, modelers and
the shops are all offering outfits to
catch the fancy of the younger set
of the incidental festivities over-
coming the Autumn games and all
practical suits that will look well
together in various cleverly con-
structed in all sorts of right sin-
gle and athletic meets in all sorts of
and the lovely costumes for the moment
for the Winter are for the moment
secondary to the sturdy picturesque
logs to be worn at the intercollegiate
are battles.

Costumes for the Younger Set to Wear at the
Games Offer Unique Designs

AND NOW WE
personages is unique
the indifference displayed to the
pomp of place and title.



PHILIP A. DE LASZLO—Monsignore Count Vav de Vava.
Protonotarius Apostolicus

COMAIRLE CAIRAC AEA CHAC.
CORPORATION OF DUBLIN
(Municipal Gallery of Modern Art)

Mary Gascoigne.
The King has granted permission to Mr.
Philip de Laszlo to wear, under restricted
permission, the insignia of Grand Officer of
the Order of St. Charles, which decoration has
been conferred on him by the Prince of Monaco.
The Queen of Italy has given her patronage
to the annual ball in aid of the Italian Benevo-
lent Society, which will be held at the Savoy
Hotel on Thursday, May 1.
Major T. Clarence E. Goff, D.L., J.P., has

Extrait de : MONDE ILLUSTRE
Adresse : 48, BOULEVARD HAUSSMANN
Date : 12 MAI 1928
Signature : Leo Langui
Exposition : SALONS 1928



Ph. A. de LASZLO. — « Portrait de S. A. le Prince Souverain de Monaco. »

HENDON GAZETTE.
- 8 AUG. 1930
Date

A Great Hampstead Artist.
His many Hampstead friends are glad
to have heard of a great honour that has
been paid to Mr. Philip de Laszlo, the
great painter whose home is in Fitzjohn's
Avenue, Hampstead. His recently-painted
portrait of Marshal Lyautey, the great
French war leader, has been purchased
by the French Government to be hung
in the celebrated Versailles Museum. Mr.
de Laszlo is world-famous for his paint-
ings of distinguished persons.

Princess Louise Duchess of Argyll, who
was attended by Mrs. Alec. Holden, yes-
terday visited the Galleries of the Royal
Society of British Artists. Her Royal High-
ness was conducted round the Exhibition
by the President, Mr. P. A. de Laszlo,
M.V.O., the Vice-President, Mr. Alex.
Maclean, M.A., the Hon. Treasurer, Mr.
Hely Smith, and the Hon. Secretary, Mr.
Cyril Roberts.



1920. My studio

Atouk.

The Daily Telegraph

Date of Issue 12 JUN 1930

ROYAL SOCIETY OF BRITISH ARTISTS

RE-ELECTION OF OFFICERS

At the annual general assembly of the Royal Society of British Artists last evening, the following officers were re-elected:

- President: Mr. P. A. de Laszlo, M.V.O.
- Vice-President: Mr. Alex. Maclean, M.A.
- Hon. Treasurer: Mr. Hely Smith.
- Hon. Secretary: Mr. Cyril Roberts.
- Auditors: Messrs. G. C. Drinkwater, M.C., M.A., and Arthur Stewart, F.R.S.

The following were elected to the Council:
Miss Rosalie Knolly, and
Mr. R. Kirkland Jamieson.



Hyères - Costebelle Golf Links (18 holes) et Costebelle Hôtels

Glasgow Daily Record

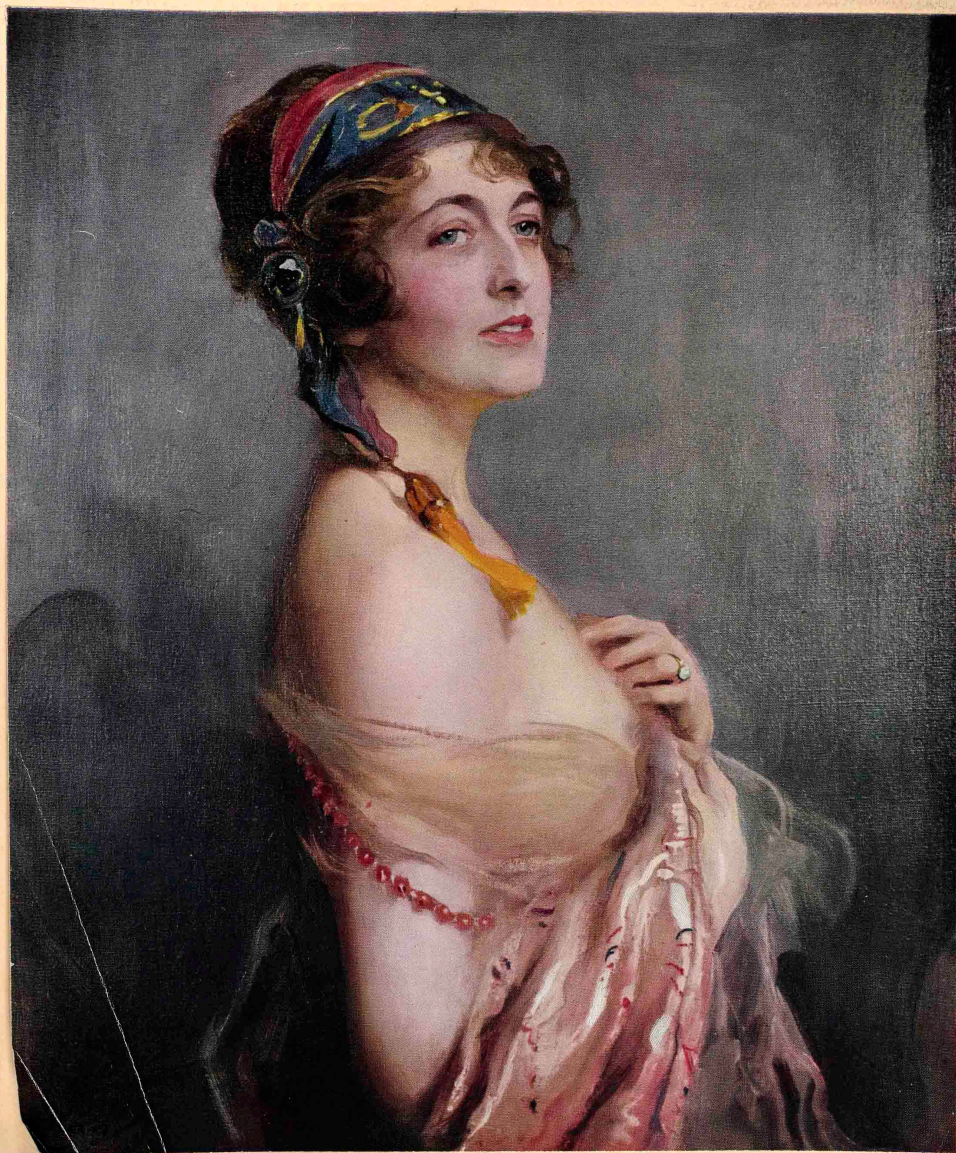
Date 4. AUG. 1930

An Artist Honoured, 912

I hear that Mr. Philip de Laszlo's portrait of Marshal Lyautey, the great French war leader, has been bought by the French Government for the historic Versailles Museum—a signal honour. No contemporary artist has had as many distinguished sitters as he, and many honours have fallen to his lot. But I imagine he appreciates the present one most.

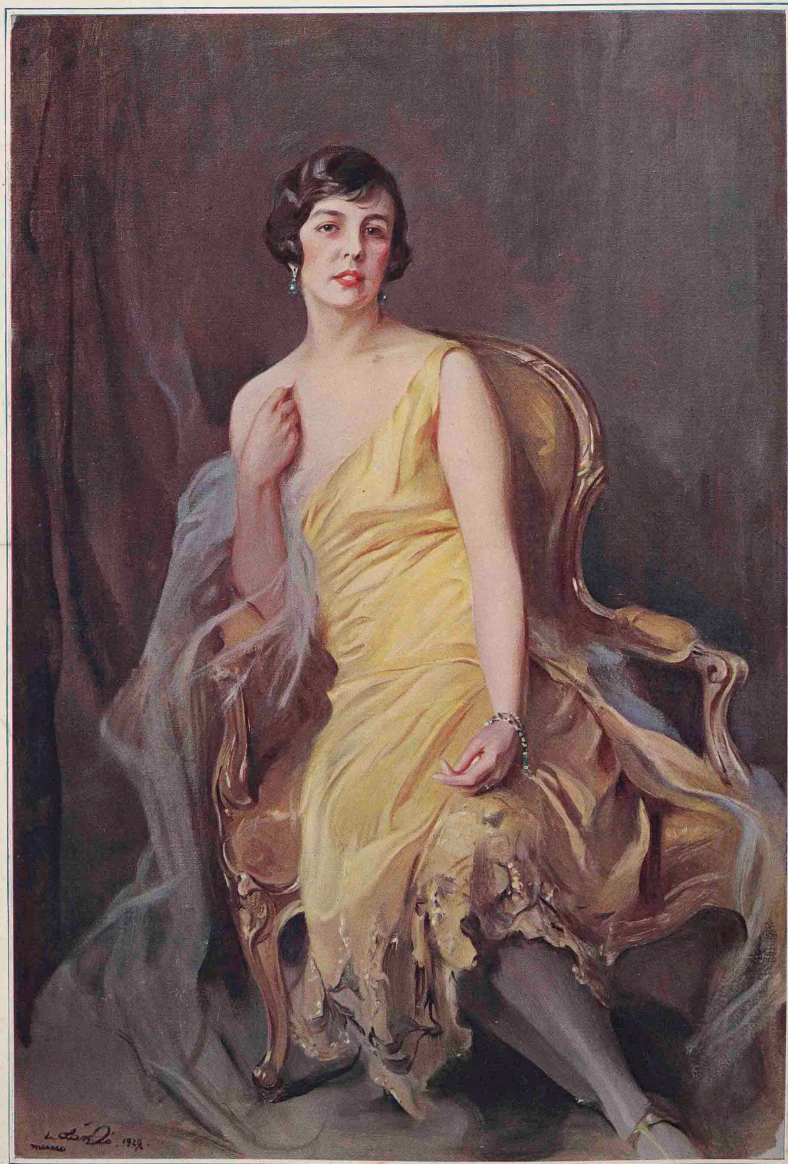


Soc. Rellog. 1924-



Mr Ashley -

every woman who is not a member of the most conspicuous examples of this
the extreme of the course of the
the secretly public relations



THE QUEEN

THE LADY'S NEWSPAPER AND COURT CHRONICLE

No. 4286. Vol. CLXIV.

WEDNESDAY, FEBRUARY 13th, 1929.

REGISTERED. PRICE 1s.
POSTAGE (INLAND, 11d.; CANADA AND NEW-
FOUNDLAND, 11d.; FOREIGN, 3d.)

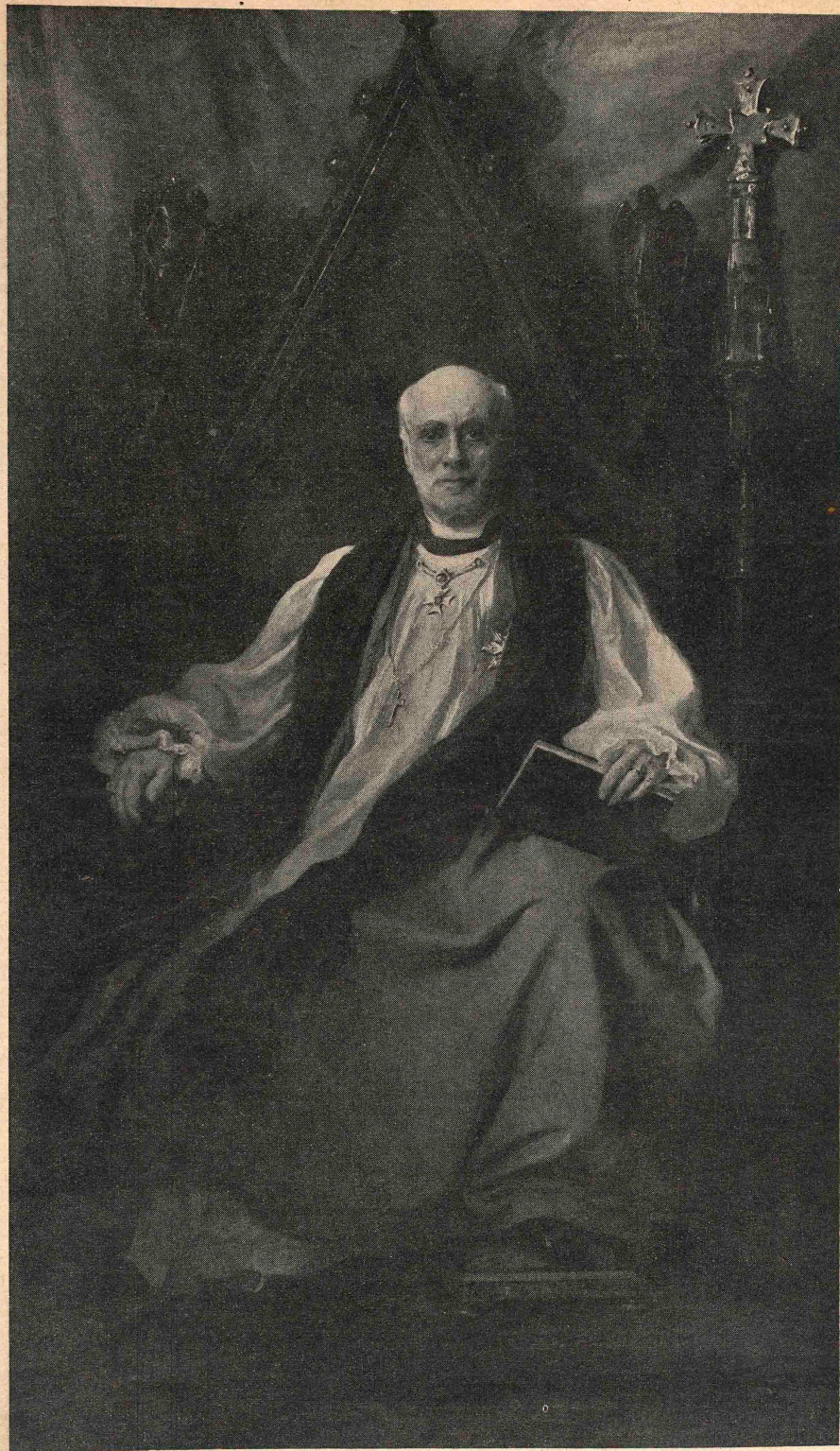


Mr. David Bowes-Lyon's wedding present from his mother was Laszlo's charming portrait of the Duchess of York



THE RETIRING PRIMATE.

"The Guardian," Nov. 29, 1928.



Dr. Davidson

Randall Davidson:

ON Monday Dr. Randall Thomas Davidson resigns his office of Archbishop of Canterbury and Primate of All England. November 12 is also the fiftieth anniversary of the archbishop's marriage. He was Bishop of Rochester from 1891 to 1895, and of Winchester from the latter year to 1903, when he was translated to Canterbury. Our portrait (reproduced by the kind permission of the Dean and Chapter) is from the painting by Philip A. de Laszlo, which hangs in the Great Hall of the Church House, Westminster.

THE QUEEN

THE LADY'S NEWSPAPER AND COURT CHRONICLE

No. 4275. Vol. CLXIV.

WEDNESDAY, NOVEMBER 28th, 1928

REGISTERED. PRICE 1s.
POSTAGE [INLAND, 11d.; CANADA AND NEW-
FOUNDLAND, 11d.; FOREIGN, 21d.]



Her Majesty Queen Victoria of Spain has been painted by Mr. Philip de Lazlo, and the charming portrait above by the famous Court painter was delivered to Her Majesty last week

LAGGETTO - Giovedì 15 Novembre 1928 - Pag. n. 4



László Fülöp az angol királyi szépművészeti társaság elnöke

London, március 12. László Fülöpöt az angol királyi szépművészeti társaság (Royal Society of British Artists) mai közgyűlésén elnökévé választotta.

Ar. Njrop

Dinner Party "honoring Prof." Déc. 7. 1928.

Mr. and Mrs. de László gave a dinner party last evening in honour of Marshal Lyautey. The Marshal was accompanied by Madame Lyautey, and the other guests included: Admiral of the Fleet Earl Jellicoe and Countess Jellicoe, the Earl and Countess of Onslow, Mary Countess of Minto, Comte Fleury, the Comtesse de Rochefort, Viscount and Viscountess Elibank, Sir Austen and Lady Chamberlain, Lieutenant-General Sir Aylmer Hunter-Weston, and Sir Ian and Lady Malcolm. Later a reception was held in the studio, when a musical programme was given by Miss Sarah Fischer, Mr. Herbert Carrick, and M. László Gergely.

PESTI NAPLO.

László Fülöp a nemzetnek ajándékozta a kormányzó archépet

Mindenkinek élénk emlékezetében van László Fülöpnek, a világhírű archépfestőnek az az archépe, melyet múlt év folyamán festett, Horthy Miklós kormányzóról és amely nemcsak ifjúnok, de a külföldi tárlatokon is méltán kellett feltűnést és érdeklődést. A Londonban élő kiváló magyar művész gróf Klebelsberg Kuno közoktatásügyi miniszterhez intézett alábbi levelében a magyar nemzetnek ajándékozta az archépet. László Fülöp levele így szól:

"Kegyetlen Uram! Van szerencsém Excellenciával tiszteletteljesen közölni, hogy a múlt év folyamán Horthy Miklós öfoméltósága, Magyarország kormányzójáról festett archépet a magyar nemzetnek ajánlom fel. Nagy megtiszteltetésnek vennem, ha a magyar nemzet történelmének válságos idejében az államfői hívatást olyan érdemes és nemes módon végző nagy hazafinak képmását a nemzet részére elfogadni méltóztatna azon kérelemmel, hogy művem a Szépművészeti Múzeumban helyezessék el. Mély tisztelettem kifejezéséül vagyok Nagyméltóságodnak köszönetes híve: László Fülöp."

László Fülöp levelére gróf Klebelsberg közoktatásügyi miniszter a következőképp válaszolt: "Igen tisztelt Mester! Nagy örömmel vettem szíves értesítést, hogy azt az archépet, melyet múlt év folyamán festett a Kormányzó Ur Öfoméltóságáról, a magyar nemzetnek ajándékozta."

Ajándékát művészeti és történelmi jelentőségén túl különösen kedvessé teszi az, hogy az abban a pillanatban érkezik, midőn a nemzet szeretettel ünnepli az ábrázolt magas személyt, hogy megköszönje neki azt, amit tízezer kormányzó működése alatt hazájáért tett.

Fogadja igen tisztelt Mester nemes és hazafias elhatározásáért bízott köszönetem kifejezését.

Pesti Hírlap

1930. június 15., vasárnap.

JUNK! 15

szállodai kedélyes lo, Lido-Velence, Rimini-kor a Délivasutról in-2-ik csoportunk si Iroda, V., Vilmos császár-étel

— László Fülöp nevére serleget alapított magyar közélet és a művésztszadalom repitái a haza hí hának, a nagy magyar mester születésnapjára serleget alapítottak. A serleget mondatta "Cum spiritu et arte pro patria." Az a Park Clubban lesz és ez alkalommal fogja orvrium a serleget a magyar lelkiség művészeti gazdamebb pártfogójának első alkalommal adni.

Fondé en 1879
ARGUS de la PRESSE
 "Voit Tout"
 LES PLUS ANCIENS BUREAUX D'EXTRAITS DE PRESSE
 37, Rue Bergère, PARIS (9^e)

N° DE DÉBIT: 87
TIMES
 LONDRES
 10 DÉC. 1928
 Adresse: _____
 Date: _____
 Signature: _____
 Exposition: _____

EARLY TEUTONIC ART.

SCYTHIAN BRONZES FOR BRITISH MUSEUM.

A number of interesting acquisitions are announced by the Trustees of the British Museum:—

Five Scythian bronze objects of the Early Iron Age, found in South Russia, show affinities with ancient Assyrian designs. One, a small bronze figure, is of the type known as the "Pazyryk" type, and is well as another fact in the obs.

Mr. H. G. Beasley has presented a figurine, with pendants attached, from a historic grave in the Cauca Valley of Colombia. A Damascene pottery bowl, 13th or 14th century, decorated with a herbage, and a number of coins, including gold onzas of Charles IV. of Spain and South American mints, from the (Lincs) treasure trove, and a rare silver coin of Henry of Anjou, found at Dorchester, also been acquired.

17TH-CENTURY WELSH RECORDS.

The Department of Manuscripts has acquired the autograph score of Grieg's work (Op. 20) "Foran Sydens Kloster." Armenian MS. containing the Gospels of Book of Isaiah, of the end of the 13th century, illustrated with interesting sketches, a volume of 17th-century legal collection relating to the Principality of Wales, the D. of Cornwall, and the Barlond of Chester, last being presented by Sir Lawrence J. O. Mrs. Hardy, whose husband, the late Mr. C. Hardy, in 1901 edited "The Benbow Letters" from letters of the families of O. Cleveland, and Ward, has now presented the originals, in number about 200, which are of interest for the social history of their period (1753-1821), and whose interest the book does not exhaust. "A copy of the first Irish edition of Boswell's 'Tour to the Hebrides' (Dublin, 1786) has been added to the general library.

A Latin-German manuscript vocabulary, dated 1448, and containing pasted inside the cover a woodcut of St. Anne, hitherto undescribed, and presumably contemporary with the volume in which it is preserved, is presented, to be preserved in the Print Room, by the Keeper of Prints and Drawings, Mr. Campbell Dodgson. Mr. P. A. de Laszlo presents a pencil study of a boy's head, drawn from life by a young Hungarian artist, Karoly Lihndorf, who shows exceptional talent. The Print Room is also enriched by a large selection of prints, mainly by Dutch and Flemish engravers of the 16th and 17th centuries. Noteworthy among these are one of three known impressions of a Nativity by the 15th-century artist, "The Banderolles," a scarce St. Catherine, by the Dutch monogrammatist P. V. L., an equally rare Brock, a set of Kings and Queens of England, after Goltzius, and prints after Breughel and other masters.

Four fine Japanese colour-prints have been added to the Oriental side of the Print Room. They are by Harunobu, Kōchōrō, Shūtei, and Yei, the last being a fine print of a girl standing, by a rare artist, hitherto hardly represented in the Museum. The Trustees have accepted an offer by the International Educational Society and their record-makers, the Columbia Graphophone Company, to present a selection of the matrices of records of lectures by famous men given for the society.

International Press Cutting Bureau,
 London, W.C.1.

Extract from
 St. Pancras Chronicle

LONDON.

14 DEC 1928

SUCCESS IN SIGHT

At the festival dinner at the May Fair Hotel, Berkeley-square, W.1, last Thursday night £261 3s., was raised for the Hampstead General and North-West London Hospital. A canvas presented by Mr. P. A. de Laszlo, the celebrated painter, on which he promised to paint the portrait of the highest bidder, was auctioned and knocked down to Mr. J. B. Sainsbury for £500.

Thus the success of the appeal for £20,000 on behalf of the Hospital, made some time ago by Mr. A. A. Milne, the well-known author and playwright, is assured. A new operating theatre and a wing for seven emergency beds will now be provided, but, as the Earl of Clarendon, who presided at the dinner, said, the hospital still wants a further £5,000 to meet the cost of additional structural alterations; it also wants another £5,000 a year to meet its growing needs. Last year 1,879 cases were treated in the wards, of which no fewer than 1,431 came from outside Hampstead. The out-patients' attendances in the same period totalled no fewer than 83,000.

Sir William Collins, formerly M.P. for West St. Pancras, eulogised the voluntary hospital system which, he declared, had been in vogue since 1123. He feared, however, it was now in great peril from legislators, Government departments, municipal bodies, and sometimes from its own friends, (Laughter). But it had no more whole-hearted supporters than the Royal Family. (Hear, hear).

Sir Oswald Simpkin proposed "The Medical, Surgical and Nursing Staffs." Mr. George G. Waugh acknowledging, "The Ladies" were toasted at the call of Sir Tresham Lever, Lady Drummond-Hay making the response. The health of "The Stewards and Mr. A. A. Milne," was drunk on the invitation of Mr. G. Vernon Miles, the Rev. A. A. Green replying, "Alderman W. C. Northcott, Mayor of Hampstead, proposed 'The Chairman'."

Among the company were the Countess of Clarendon, Lady Jones, Sir Oswald and Lady Simpkin, Mr. and Mrs. Howard B. Figgis, the Bishop of Willesden, the Chief Rabbi and Mrs. Hertz, Miss Hoare, Sir Sidney Boyd, Sir Percy and Lady Shepherd, Mrs. Northcott, Mr. and Mrs. Jacques Abady, Dr. and Mrs. A. F. Scott-Pinchin, and Mr. William J. Hawkey (appeal secretary).

Somerley House, Regent's Park, N.W.

DINNER. 6.45-7.45

MRS. DE LASZLO.

Mr. and Mrs. de Laszlo gave a dinner-party last night in honour of Marshal and Mme. Lyauté, at which the following guests were present:—

Mary Countess of Minto, Earl and Countess Jellicoe, the Earl and Countess of Orkney, Viscountess Elbank, Sir Austen and Lady Chamberlain, the Countess de Rochfort, Comte Flcury, Lieutenant-General Sir Aylmer Hunter-Weston, Sir Ian and Lady Malcolm, and Captain de Sorey.

Later, a reception was held in the studio, when a musical programme was given by Miss Sarah Fischer and Mr. Herbert Carrick and M. Laszlo Gergely.

PRINCESS ELIZABETH

"speculators, ...
 equally busy."

Artist Host.

Are long gloves really becoming popular? Numbers of women, chiefly those of the older generation, present at the musical party given by Mr. and Mrs. Philip de Laszlo in honour of Marshal and Mme. Lyauté wore gloves to the elbow or over it. Guests gathered in the studio, where one of the two portraits standing on easels was of Sir William Joynson-Hicks. The Home Secretary, who arrived late, was immediately besieged for news of the King, and the reassuring character of his replies sent spirits up.

With his portrait so close at hand comparisons between the picture and the original were inevitable. Sir William was assured that he looked even more handsome in the flesh than in paint!

Lovely Originals.

Many of the beautiful women whom Mr. de Laszlo has painted came to the party. One of the loveliest was Lady (Ian) Malcolm, who wore pale pink, a colour favoured also by the hostess, whose pink and silver brocade frock was worn with long gloves.

Another lovely guest was Mary Lady Minto, whose toilette of black and silver fox fur was enlivened with a bunch of coloured roses.

Sir Austen and Lady Chamberlain, the latter in a gold frock, Lady Elbank in black with a red rose corsage bouquet, Priscilla Lady Annesley, and the Baroness Palmsterna were a few of the guests.

Concert Singer of the Future.

Miss Nemoni Balfour's trailing dress of different coloured chiffons, with the natural waistline well defined, was one of the brightest frocks in the room.

Miss Balfour is a niece of Mr. Montagu Norman, Governor of the Bank of England, and is going to make her debut as a concert singer next year.

INTERNATIONAL PRESS-CUTTING BUREAU
 51, RED LION STREET, HIGH HOLBORN, LONDON, W.C.1.

Extract from

The Times

LONDON.

Date: 7 DEC 1928

APPEAL FOR HAMPSTEAD HOSPITAL.

LORD CLARENDON presided at the festival dinner of the Hampstead General and North-West London Hospital, which was held last night at the May Fair Hotel. In appealing for funds, LORD CLARENDON said that the council desired to provide an emergency block for dealing with immediate surgical operations, which would also involve the addition of an operating theatre. Thousands of cases passed through the radiological, massage, light electrical rooms, and at the Bayham-street centre in Camden Town recorded last year. There had been a magnificent response to the appeal for £20,000 made by Mr. A. A. Milne last year. It resulted in subscriptions totalling £19,000, and it was hoped that the additional £5,000 required to free the hospital from debt would be forthcoming. He would also like to remind them that the hospital also needed £5,000 more a year in subscriptions in order to enable it to carry on its work effectively. Sir Roderick Jones and Sir William Collins supported the appeal, while Mr. E. J. Drexler sold by auction, while Mr. J. Sainsbury a canvas on which, he said, Mr. Philip de Laszlo had undertaken to paint a portrait. Among the guests were:—

Lady Clarendon, Sir Oswald and Lady Simpkin, Lady Jones, Sir Tresham Lever, the Bishop of Willesden, the Chief Rabbi, Sir Percy and Lady Shepherd, Mr. and Mrs. Howard B. Figgis, Lady Drummond-Hay, Mrs. George Waugh, and Alderman W. C. Northcott, Mayor of Hampstead.

The Daily Telegraph

Date of Issue.

6 DEC 1928



SIR WILLIAM JOYNSON-HICKS.—Mr. P. A. de Laszlo, the well-known portrait painter, has just completed a portrait of Sir William Joynson-Hicks, the Home Secretary. The above is a photograph of the picture, taken at the artist's Hampstead studio.

Tagesneuigkeiten.

Graf Albert Apponyi an die St.-Stephan-Akademie. In der gestrigen Sitzung der St.-Stephan-Akademie verlas Generalsekretär Dr. Johann Meiner folgendes Schreiben des Präsidenten Grafen Albert Apponyi: „Tief ergriffen habe ich den herrlichen Worten meines Kollegen im Präsidium der St.-Stephan-Akademie die ausgesprochene Anerkennung meiner Gesteirer Tätigkeit und meiner auf dem kognitiven Kongresse gehaltenen Rede entnommen. Ich weiß, daß die Geselligkeitsgesellschaft, die mich bei Vertretung der Sache unserer Kirche und unseres Vaterlandes mit der St.-Stephan-Akademie verbindet, die Grundlage und den Ausgangspunkt dieser Auszeichnung bildet. So wenig ich auch im Vergleich zu der großartigen wissenschaftlichen Leistung der Akademie tun kann, fühle ich mich doch solidarisches mit ihr und danke für die freundliche Begrüßung. Ich werde mich bestreben, mir die Anerkennung der hochangesehenen Gesellschaft zu verdienen. Mit vorzüglicher Hochachtung Albert Apponyi.“

Eine Ehrengabe. Philipp Kallós. Der berühmte ungarische Maler Philipp Kallós ist der Ehrengabe teilhaftig geworden, wonach der spanische Akademie der Schönen Künste zum Ehrenmitglied gewählt zu werden. Der hervorragende spanische Bildhauer Mariano Benlliure hat ihm diese Auszeichnung in einem Schreiben zur Kenntnis gebracht, das wir nachstehend im Wortlaut veröffentlichen: „Berehrter Meister! Lieber Freund! Ich empfinde heute, sehr lieb und illustrier Freund, eine überaus große Freude, indem ich Ihnen mitteilen kann, daß die königliche Akademie von San Fernando, die Akademie der Schönen Künste, in ihrer jüngsten Sitzung Sie mit Stimmeneinhelligkeit zum Ehrenmitglied gewählt hat. So groß ist hierzulande die Bewunderung, die wir alle für Ihre so vollkommene Kunst hegen, daß der vom Grafen Romanones, Präsidenten der Akademie, ferner von Herrn Moreno Carbonero, Präsidenten der Abteilung für Malerei und von mir als Präsidenten der Abteilung für Skulptur eingebrachte Antrag bezüglich Ihrer Wahl von allen Anwesenden mit Affirmation angenommen wurde. Es ist dies eine Ehre, die wir glücklich sind, dem Künstler und dem Menschen darbringen zu können, der in so hochherziger Weise seine Liebe für unser Land bekundet hat, indem er für unser Museum der modernen Kunst Werke von einer so vollkommenen und edlen Kunst geistigt hat. Unsere Akademie, sehr ehrgeizig auf die Anzeichnung, die Sie Ihnen gewährt, hat die Gelegenheit ergriffen wollen, um Ihnen die nämlichen Ehren zu erweisen, die Sie seinerzeit unserem tief betrauernten Freunde, dem großen französischen Maler Jean Bonnat erwiesen haben. Ich persönlich kann die Ausdrückungen tiefer Sympathien nicht verhehlen, die Sie dem Künstler und dem Menschen unter Umständen zugewendet haben, die schmerzhaft waren und wie aufhören werden, schmerzhaft zu sein. Genehmigen Sie also mit meinen aufrichtigen Glückwünschen auch die Umarmung eines wirklichen Freundes, der sich aus dem tiefsten Grunde seines Herzens der Ehre freut, die Sie durch Ihr herrliches Talent verdienen.“



Cahiers d'Art et de Littérature
Mai 1905

Dans la même légèreté de touche, nous signalerons le portrait de *La Princesse Pauline Metternich-Sandor* par M. Laszlo.

Le Petit Parisien
29. Avril 1905

M. Laszlo, qui est un grand peintre, expose deux toiles d'une simplicité pénétrante et dont le dessin révèle une vraie maîtrise.

The Times
2. Mai 1905

conspicuous with two portraits, one of Princess Pauline Metternich-Sandor, the other of M. Charles Morawitz.

La Revue d'Europe
Juillet 1905

Un ouvrage fermement enlevé, une rare couleur de figure dans *Portrait de M. le Directeur général Charles Morawitz*, de M. Laszlo.

Le Ménestrel
18 juin 1905

M. Laszlo, dont la princesse Pauline Metternich-Sandor est un morceau de superbe facture.



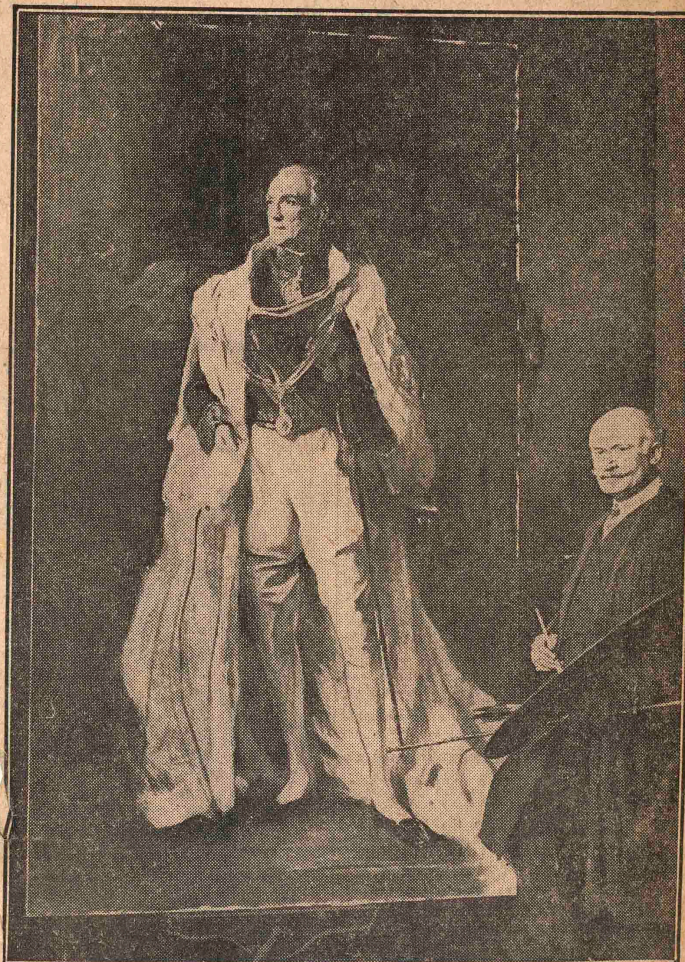
fran v. Preise



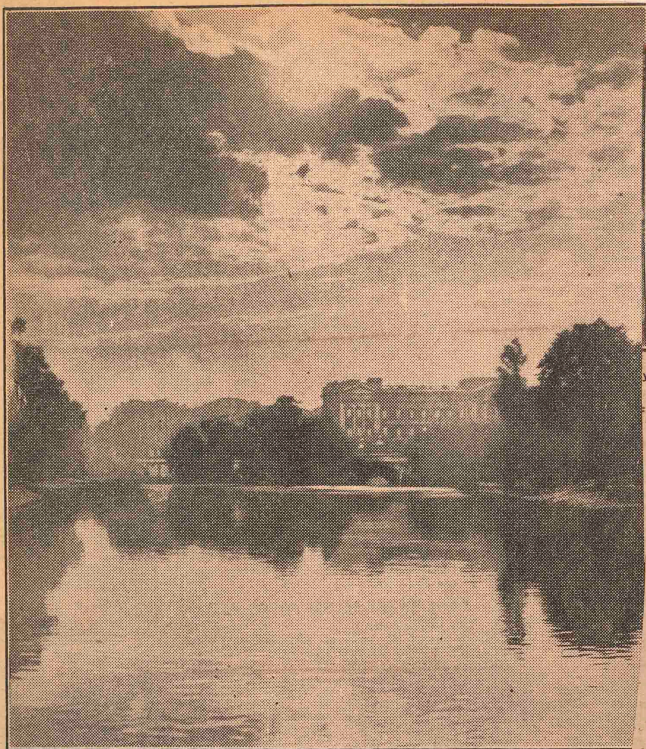
Daily Chronicle

THURSDAY, JANUARY 13, 1927.

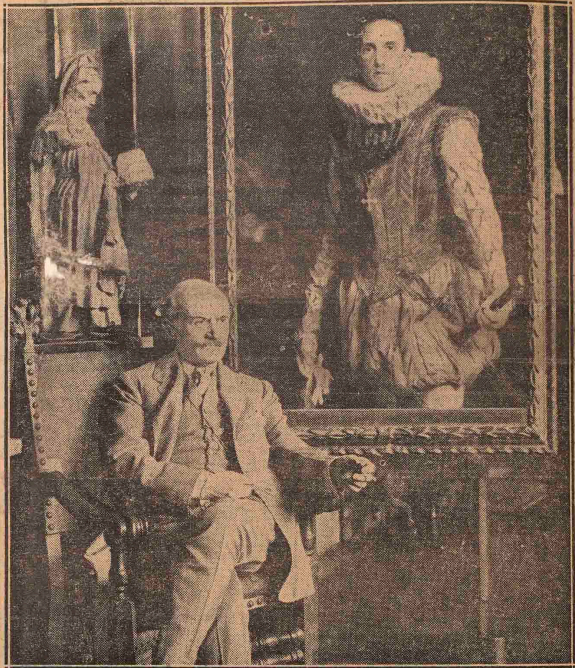
LEEDS.



THE MARQUESS OF READING'S PORTRAIT FOR DELHI.—Mr. Philip de Laszlo with the portrait of the Marquess of Reading in this Viceregal robes, which he has just completed for Delhi.



AN EVENING STUDY of Buckingham Palace, where the King lies ill, across the lake of St. James's Park.



THE FAMOUS PAINTER, Mr. Philip de Laszlo, has just completed a portrait of the Crown Prince Umberto of Italy.

1928. XII. 31
The Skelton

MIDDLE TEMPLE.

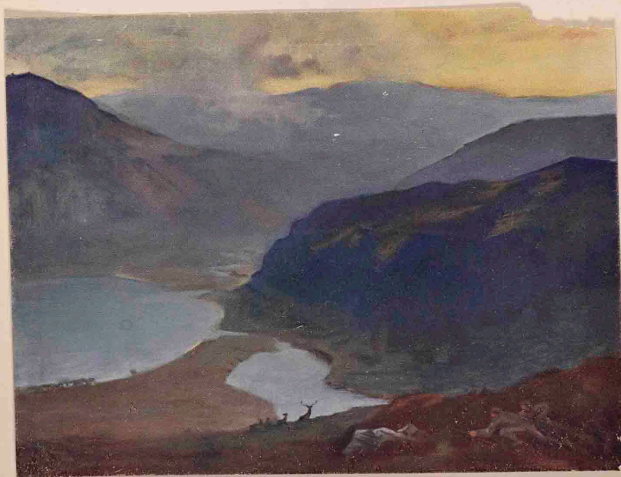
Yesterday being Grand Day of Hilary Term, the Treasurer of the Middle Temple (Mr. Justice Horridge) and the Masters of the Bench entertained the following at dinner:

Viscount Hampden, Viscount Sumner (Treasurer of the Inner Temple), the Bishop of Worcester, Lord Southborough, Lord Forbes, Lord Hanworth (Master of the Rolls), Mr. Justice Farwell, Mr. Justice Bennett, Field-Marshal Sir Claude Jacob, Sir John Thomson-Walker, F.R.C.S., Sir Bernard Partridge, Brigadier-General K. J. Kincaid-Smith, D.S.O., Mr. P. A. Laszlo de Lambos (the Viceroy), Rev. H. J. White (Dean of Christ Church, Oxford), Captain Oswald Birley, M.C., Mr. Stanley Christopherson, the Rev. The Reader.

The following Masters of the Bench were present:

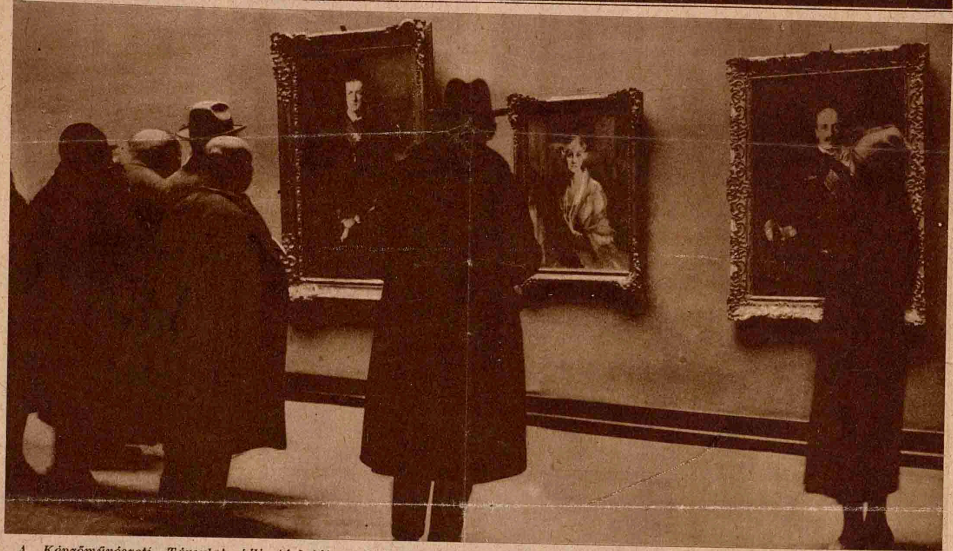
Master W. English Harrison, K.C., Master Sir Robert A. McCall, K.C., Master A. Macmorrin, K.C., Master Sir Ellis Dunn-Williams, K.C., Master his Honour Judge Sir Alfred Robin, K.C., Master E. A. Mitchell-Jones, K.C., Master C. F. Lowenthal, K.C., Master his Honour Judge Holman Gregory, K.C., Master St. J. G. Michell-Hewitt, K.C., Master Sir Cecil Lynden L. Maunsell, K.C., LL.D., Master Sir Cecil J. B. Hursi, K.C., Master Heber L. Hart, K.C., Master A. M. Dunn, K.C., Master Sir Henry S. Cautley, K.C., M.P., Master J. Bruce Williamson, Master A. M. Sullivan, K.C., Master his Honour Judge Armes Jones, K.C., Master W. T. Lawrence, K.C., Master Cecil Whiteley, K.C., Master J. Schofield, K.C., Master E. H. Tudal Atkinson, C.B.E., Master Sir James B. Melville, K.C., M.P., S.G.

Daily Telegraph
LUNCHEON
MRS. REED Jan 29



KEDD, 1927 DECEMBER 20.

KÉPES PESTI HIRLAP



A Képzőművészeti Társulat téli tárlatát a Múcsarnokban vasárnap nyitották meg. A közönség László Fülöp képeit érdek-
lődéssel nézi. A falon balról jobbra Horthy Miklós kormányzó, Horthy Miklósné és gróf Bethlen István képe.



KESZTHELY.



FINTA SÁNDOR amerikai magyar
szobrász műve a Metropolitan
Múzeumban: HAVES newyorki
bíboros-érsek



KISFALUDI-STROBL ZSIGMOND:
LÁSZLÓ FÜLÖP mellszobra



L. A. DE LASZLO - Ritratto di S. E. l'ommaso T. Itori

PESTI NAPLÓ

Vasárnap, 1927 október 23

INGYENES
KÉPES MŰMELLÉKLET



LÁSZLÓ FÜLÖP
(BALOGH RUDOLF FELVÉTELE BUDAPESTEN)



DAILY GRAPHIC.
London.

Date 26 JUN 1929

£700 FOR A BLANK CANVAS.

Lord Dewar paid £700 for a blank canvas at Christie's yesterday.
This was in response to the offer made by Mr. de Laszlo to paint a portrait for the highest bidder, the proceeds to go to the National Police Fund. The canvas measured 40 by 30 inches.

HAMPSTEAD ADVERTISER.

73 JUNE 1929

Date.....

Mr. Philip de Laszlo, of Fitzjohn's Avenue, at the recent annual dinner of the Newspaper Press Fund offered a canvass and promised to paint the portrait of the highest bidder. Mr. P. C. Larkin, the High Commissioner for Canada, bid £1,100 guineas, and the portrait is now an accomplished fact.

COMMONWEALTH HOME,
Melbourne, Australia.

1 OCT 1928



MRS. TREVOR ROSE
Distinguished for exquisite beauty and charm.
Daughter of Sir Hugo and Lady Hirst. (Re-
production from a painting by Laszlo).

Evening News, May 22, 1927
REAL "JIX" LOOKS

AT A PAINTED "JIX."

AND A CROWD LOOKS AT THEM BOTH.

Sir William Joynson-Hicks took a look at a portrait of himself to-day. And while he did so a host of people took a look at Sir William.

It happened at the French Gallery in Pall Mall, where Mr. Philip de Laszlo, M.V.O., one of our finest painters, held a private view of an exhibition of a series of superb portraits and studies.

Amid the crowd of onlookers, some of whose portraits hung in the exhibition, came a dapper figure in a brown suit.

As he made to enter the salon he was asked for his invitation ticket.

"I have no ticket," he replied, with a smile. "I am Sir William Joynson-Hicks."

Immediately he was given a catalogue and went in to see a splendid portrait of himself by Mr. de Laszlo.

Divided Attention.

The portrait had attracted a great deal of attention (writes an *Evening News* correspondent) and Sir William's arrival naturally caused the attention to be divided between himself and his likeness.

Among the other portraits were those of Prince Humbert of Savoy, Princess Alice, Countess of Athlone, the Regent of Hungary, King Fuad of Egypt and Princess Theodora of Greece.

There was a grand painting of Mr. Kellogg, another of Mr. T. M. Healy, K.C., a study of the Polish Minister, who, like Sir William Joynson-Hicks, came to see the exhibition.

No painting in the salon, however, attracted more merited praise than that of the artist's mother, a fine work.

Mr. de Laszlo was born a Hungarian, but has become a naturalised British subject. The exhibition, which will be open for a month, is being held to celebrate his sixtieth birthday and the fact that he has lived in this country for 22 years.

NEW YORK TIMES

APR 18 1928



MRS. ADOLF PAVENSTEDT, FORMERLY THE WIFE OF THE LATE BARON VON STERNBURG, GERMAN AMBASSADOR TO THE UNITED STATES.

From a Portrait by Philip A. de Laszlo.





There's rosemary,
that's for remembrance.

Aberdeen Evening Express

10 DEC 1928

Date

Mr Philip de Laszlo, the famous portrait painter, who is at present at work on the presentation portrait of Lord Provost High, Dundee, is also painting Marshal Lyaulley, next year for Egypt to paint a portrait of King Fuad of Egypt.

Morning POST, London.

6 JUN 1928

Date

Mrs. Inge, Miss Inge, and Miss Edith Inge have arrived at Hans Crescent Hotel for three weeks.

Mr. Philip de Laszlo was obliged to leave London unexpectedly last week for Turin, where he was called to paint the portrait of the Prince of Piedmont. He will return to London on Friday.

Richmond and Twickenham Times.

8 DEC 1928

Date

A painting of Sir William Joynson-Hicks, the Home Secretary, has just been completed by Mr. P. A. de Laszlo, the well-known portrait painter. A photograph of the picture, which is at the artist's studio in Hampstead, appeared in Thursday's "Daily Telegraph."

SUNDAY TIMES

LONDON.

Date 9 DEC 1928

Marshall Lyaulley, the famous French Administrator of Morocco, was the guest of honour at the dinner given by Mr. and Mrs. Philip de Laszlo on Thursday, which was followed by a musical party in their large studio. The host's latest portrait, showing the Prince of Piedmont in elaborate medieval dress, was standing on an easel, and near by was a delightful picture of Lady Buchanan Jardine, clad in the floating-blue draperies, in which Mr. de Laszlo often paints his lovely sitters. Sir Austen Chamberlain made one of his first appearances since his return, looking remarkably well, whilst Lady Chamberlain, who sat near the piano, donned bright green spectacles whilst Miss Sarah Fischer was singing. Mrs. de Laszlo was the most charming of hostesses, aided by three of her sons, and others to be seen were Lady Joynson-Hicks, who came with Sir William, to whom she frequently alluded as "Jix," Lord and Lady Jellicoe, Baroness d'Erlanger, Miss Nemone Balfour, wearing an amusing little pink velvet coat with an opal necklace, and Sir Ian and Lady Malcolm.

The Englishman
Calcutta, India

5 NOV 1928

Date

CALCUTTA PICTURES

An Arresting Portrait

There is a certain type of painting which compels attention, first by the unusual colouring, and, secondly, by the unusual treatment of the subject. A notable example is Mr. Laszlo's three-quarter length portrait in the Victoria Memorial of the late Lord Minto, the second Governor-General of that title and the successor of Lord Curzon. The picture attracts notice by its bright blue and white colouring and the singular appearance of having been just painted. The effect is heightened by the sombre appearance of the portraits in its immediate neighbourhood. The beholder is next struck by the attitude in which Lord Minto is depicted. The former Viceroy is attired in full court dress with robes and decorations. In the circumstances, a conventional artist would have shown him standing erect with an air of the highest dignity. Lord Minto, on the contrary, is depicted as striding forward, and this attitude, combined with his somewhat short legs, gives an unpleasant impression of lack of dignity. A study of the face, however, shows that the artist was aiming at something more than mere dignity. Lord Minto's expression is that of a man intent on urgent and serious business. His whole attitude is eminently characteristic. Almost one can hear him saying: "Confound these robes and trappings. What about the real business?" A very telling portrait of a Viceroy who had no love for pomp and display and whose main desire was to get on with the work in hand and be done with it.

Date 19 NOV 1928

LONDON (by mail).

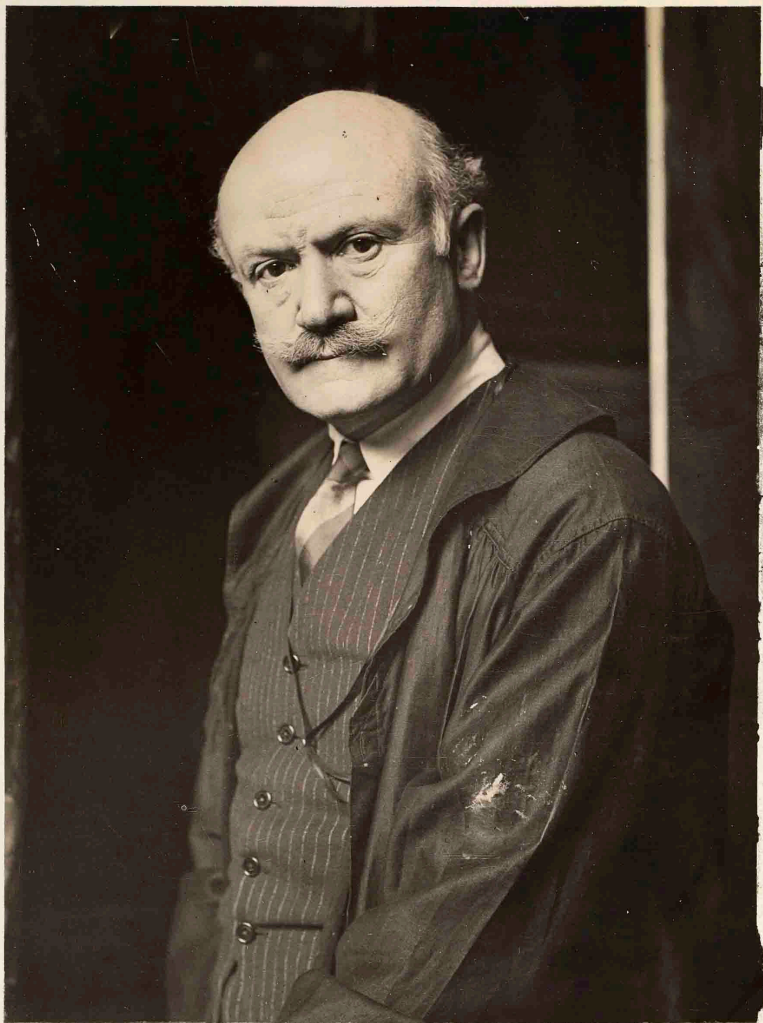
PRINCESS ALICE is at present arranging sittings in London for a portrait by Philip de Laszlo, who has painted more royal personages than any artist of his time. Princess Alice is staying at Sandringham this week and will be in London to sit at the beginning of next month. The Laszlo portrait will probably be a silver wedding gift, as Alice and Lord Athlone will have been married 25 years. Another recent Royal portrait from Philip de Laszlo's brush is that of Prince Humbert of Piedmont, the good-looking heir to the throne of Italy. The Crown Prince has been painted in the white satin costume he wore at the 16th century pageant held last spring in Turin, when impersonating his ancestor, Filiberto di Savoia.

MADRAS MAIL

Date 17 NOV 1928

Princess Alice's Portrait

Philip de Laszlo, who is going to paint Princess Alice, Countess of Athlone, before she returns to South Africa in December, should find his Royal sitter a very charming study. He has done some lovely portraits from time to time, and manages to get into all of them the indescribable charm which distinguishes his work. Princess Alice, like the Duchess of York, is at her best when she is animated, for she is wonderfully bright and vivacious, and looks an entirely different person in a little circle of her own friends from the rather serious and dignified Princess seen in public. The Princess, I am told, is looking forward to the sittings, which are to take place in London.



Irish Independent
Dublin

2 AUG. 1930

(THROUGH OUR PRIVATE WIRE.)

London Office: 118 Fleet St., E.C.4.

Saturday Morning.

Mr. Philip de Laszlo, the distinguished artist, who is married to Lucy Madeleine, sixth daughter of the late Mr. H. Guinness, of Barton Hall, Stillorgan, is preparing to paint a war picture which is likely to be his magnum opus.

Explaining in touching words how he got the inspiration for this picture, Mr. de Laszlo says that during the war he used to go to Brompton Oratory. There he saw over and over again a picture which haunted him, and which he felt he must paint. Women of all ages and of all social grades came into the church to light candles and to pray. There, in the lovely Oratory, they met on the common plane of suffering.

Women's War Suffering.

"I shall never," added Mr. de Laszlo, "forget their faces. I shall call my picture, 'Fourteen to Eighteen,' and it will be dedicated to the suffering of women in the War."

He is going to Italy soon to secure professional experience of Venetian church interiors for the purposes of his war picture. Mr. de Laszlo, who was born in Budapest 61 years ago, received an hereditary rank of nobility in 1912 from the Emperor of Austria and the King of Hungary. He is a naturalised British subject and a member of the Royal Victorian Order.

He has painted a large number of distinguished personages, many of them Royalties. His portrait of Marshal Lyautey has recently been bought by the French Government to be hung in the Versailles Museum.

Morning Post - May 23, 1930. ROYAL SOCIETY OF BRITISH ARTISTS

The President, Mr. Philip de Laszlo, and the Council of the Royal Society of British Artists held a Soirée at the Suffolk-street Galleries, Pall-Mall, last evening. Nearly four hundred invitations were accepted, and the guests included many of the Foreign Ambassadors and Ministers, with their ladies. Among others in the company were:

Prince and Princess Bismarck Prince and Princess Wlasczky, Prince and Prince Reginald de Goy, the Duke and Duchess of Northumberland, the Duchess of Buccleuch, Earl and Countess Bathurst, the Earl and Countess of Verulam, the Earl and Countess of Birkhead, Field-Marshal Viscount Allenby and Viscountess Allenby, Viscount and Viscountess Elibank, Viscount and Viscountess Lee of Fareham, Viscount and Viscountess Leverhulme, Viscount and Viscountess Downe, Lord and Lady Lloyd, Lord and Lady Newton, Lord and Lady Waverley, Lord and Lady Forre, Lord and Lady Scone, Lord and Lady St. John of Bletso, Lord Thomson, Lord and Lady Carson, Mrs. Lady Lawrence, the Hon. Henry and Mrs. Mond, Major the Hon. J. J. and Lady Violet Astor, the Hon. Donagh O'Brien, Sir William Llewellyn (President of the Royal Academy), Sir John and Lady Hamburg-Williams, Sir Aylmer and Lady Hunter-Weston, Sir Neville and Lady Pearson, Sir Charles and Lady Nell-Cain, Sir Edward and Lady Dawson, Sir John and Lady Simon, Sir Montague Barlow, Sir Hugo and Lady Hirst, Sir Reginald and Lady Wingham, Sir Maurice de Bunsen, Sir Robert Home, Sir Cecil and Lady Harcourt-Smith, Sir Henry and Lady Galway, Sir W. Goscombe John, Sir Herbert Hughes-Stanton (President of the Royal Society of Painters in Water-Colours) and Lady Hughes-Stanton, Sir John and Lady Lavery, Sir Robert and Lady Kingsley, Mr. Justice and Lady Horridge, Sir George and Lady Henschel, Colonel and Mrs. Wilfrid Ashley, Mr. R. D. Blumfeld, Mr. H. Gordon Selridge, Mrs. Philip Snowden, Canon and Mrs. Carnegie, Mr. and the Hon. Mrs. Ian Bowater, Dr. and Mrs. Helen Gussie, Mrs. Alec Tweedie, Mr. and Mrs. Frederick Chamberlain, Mr. and Mrs. John S. Davis, and Mr. H. M. Hake (Director of the National Portrait Gallery).

THE SHEFFIELD TELEGRAPH.

Date 17 AUG. 1929

NATIONAL PORTRAIT GALLERY.

Paintings of Famous Figures

Among Recent Acquisitions.

The exhibition of recent acquisitions of the National Portrait Gallery, which opens to-day, will include portraits of Richard Burdon Haldane, the first Viscount Haldane (1856-1926), painting by P. A. de Laszlo; Herbert Henry Asquith, the Earl of Oxford and Asquith (1852-1927); William Ewart Gladstone (1809-1898), the Liberal statesman; the first Marquis of Lansdowne, K.G. (1845-1927); Captain Albert Ball, V.C., the famous young Nottingham airman; Sir Edmund Gosse, 1849-1923; Sir George Trevelyan, the historian and Liberal Minister, 1822-23, a pencil sketch by Miss M. Agnes Cohen, presented by the artist; Charles Stewart Parnell (1846-1891), Irish patriot and politician; Mrs. Emmeline Pankhurst (1858-1928), pioneer in the women's suffrage movement.

Bradford Daily Telegraph

Date - 4 AUG. 1930

AN "HISTORIC" PORTRAIT.

Mr. Philip De Laszlo, who became the Suffolk Street president not long ago, following in the footsteps of Whistler, and more recently of Sickert, has just had a great compliment paid him by France. One of his finest works is a portrait of Marshal Lyautey, whom he represented standing erect in full uniform with all his decorations, his kepi in his hand, and his cloak over his shoulders.

This has just been purchased by the French Government to be hung in the historic gallery at Versailles. This honour comes after an Austro-Hungarian knighthood, and "distinctions" in many other countries, of which the latest is an Egyptian one, so that British artists may be said to have secured a brilliant Londoner at least this time after experimenting in other directions in the past.

Indépendance Belge.

couleurs. Son camarade, déjà célèbre, M. Paillat-A. Laszlo, est aimable et ravissant en son jeune *Portrait de Sabine*; il y a plus d'étude, plus de souci d'analyse et d'observation intérieure, dans le *Portrait du cardinal Rampolla*, œuvre qui a obtenu tant de médailles d'or qu'elle en ferait hennir de dépit nos chevaux reproducteurs brabançons... La tête est malicieuse et réservée et les traits intensément fouillés. Le vêtement aussi est broché de façon experte et facile; pourtant, la somptuosité harmonieuse fait défaut dans le rendu du canail vermillon et de la robe pourpre qui le recouvre en partie. Un coloriste ne tirerait de ces éléments des effets merveilleux que l'ouvrage de M. Laszlo ne laisse même pas pressentir.

September 1906.

Irish Times

Dublin

27 NOV. 1930

Date

Lady George Cholmondeley and Mrs. Stanley Baldwin gave brief addresses on the work of the National Birthday Trust Fund at the entertainment which was given in aid of the charity by Mrs. Philip de Laszlo, at her residence in Fitzjohn's avenue, Hampstead.

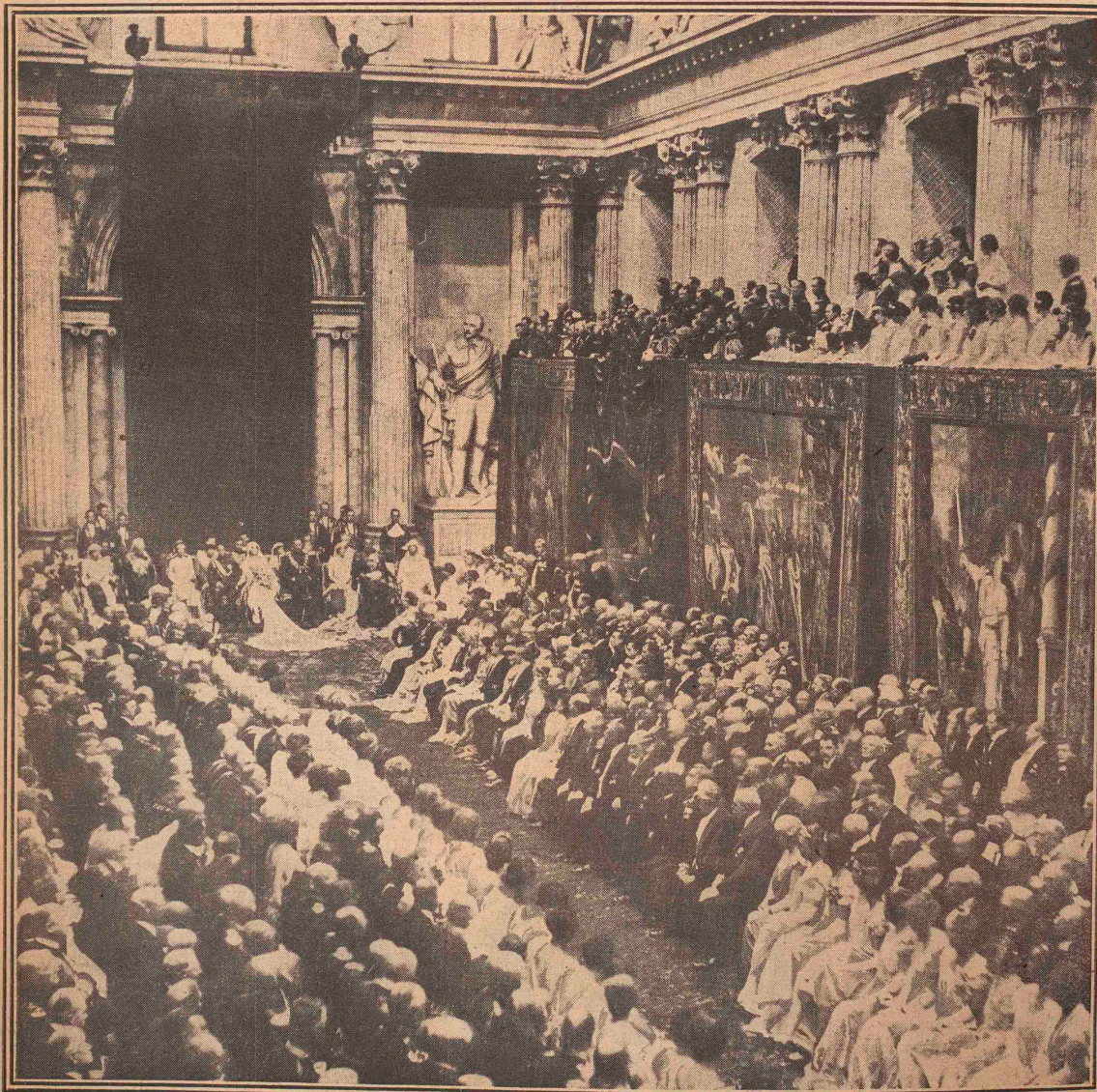
The Daily Telegraph

Date of Issue **15 JULY 1930**

The King has graciously granted permission to Mr. Philip de Laszlo to accept the insignia of Grand Officer of the Order of Ismail, which decoration has been conferred on him by the King of Egypt.

SPLENDOURS OF ROYAL WEDDING AT STOCKHOLM

*Monday
Nov. 8
1928.*



The splendid scene in the State hall of the royal palace at Stockholm during the wedding of Prince Leopold, Duke of Brabant, the heir to the Belgian throne, and Princess Astrid, daughter of Prince Carl of Sweden and niece of the King of Sweden. The bride and bridegroom are seated between the King and the Queen of the Belgians, next

to whom are the bride's parents, on the dais in the background. This was a civil ceremony performed by the Burgomaster, and the religious ceremony is to be held in Brussels on Wednesday. Other royal wedding pictures will be found on pages 12 and 13.—(Daily Mirror photograph.)

KING AND CROWN PRINCE

Portrait studies of King Fuad I of Egypt and his son, Prince Farouk, by Mr. Philip de Laszlo

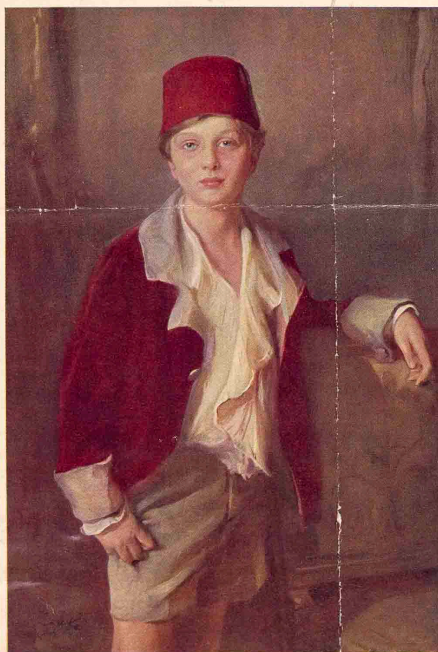
KING FUAD I of Egypt, great-grandson of Mohamed Ali, founder of the present Egyptian Dynasty, was born in Ghiza Palace, near Cairo, in 1868. At ten he went to Europe, starting his education at Geneva, and afterwards entering the Military Academy at Turin, and the School of Practical Artillery and Military Engineering. He returned to Egypt in 1892, and was made a General in the Egyptian Army, but he later resigned to devote himself more independently to the welfare of his country.

He succeeded his brother, Sultan Hussein, on the throne of Egypt in 1917. The Great War was then raging, and in accepting the Crown, King Fuad showed considerable tact in maintaining an often anxious position. During the past ten years, his actions have all tended toward the pacification and reconciliation of divided interests, to internal union and prosperity and to the political and social progress of Egypt. To his patient endeavours and diplomacy is largely due the British recognition of Egyptian independence in 1922, when he proclaimed Egypt "a sovereign independent State" and assumed the title, "King of Egypt."

PRECLUDED by the delicate state of affairs that so long prevailed from exercising more than a restraining influence in the political field, King Fuad first set himself with zeal and foresight to his task of improving moral and intellectual standards. Nor in this was he undertaking any new and unaccustomed task, for it is often said that to his initiative and influence, when he was Prince Ahmed Fuad, Egypt owes most of those organisations which are helping her to take her rightful place among the nations.

The Egyptian University, the Royal Geographical Society of Egypt, the Red Crescent Society, the First Aid Society, the Society of Feminine Industries—were all either founded or given life afresh by the present sovereign. As President-Rector of the Egyptian University until 1913, he gathered together a library of over 15,000 volumes and the University, under his guidance, organised missions to the Universities of England, Germany, France and Italy.

The Ethnographical Museum of the Geographical Society owes its existence to the King, as also the Society of Papyrology (founded in 1930 to study hieroglyphics of the Ancient Egyptian, the Greco-Roman and Coptic papyri) and the Society



THE CROWN PRINCE FAROUK



KING FUAD I OF EGYPT

of Political Economy, Statistics and Legislation, with *L'Egypte Contemporaine*, the only Egyptian publication dealing with economics, legal and social questions that circulates regularly abroad. King Fuad in recent years has also taken the leading part in making Cairo the centre for important international congresses.

AMONG the important new economic schemes in which the King is interested are those for better irrigation by the building of the Nag Hammad Barrage, the heightening of the Assuan Dam and the Gabal Aulia and Sadd region works.

With a view to preserving the Arabic language, King Fuad intends to create an Arabic Academy. He has also been occupied for a long time with a scheme for the creation of an African Institute which will house in Cairo complete collections of exhibits relating to the African Peoples. Thus Cairo would become again the centre of Oriental learning it was in the past.

King Fuad also desires to create a Desert Institute, both for scientific expeditions and research, including work in the folklore of the desert tribes, and for sporting expeditions. He works some twelve hours daily at his desk, takes part in many public functions, he has a racing stable, and is to be seen in the Royal box at Gezira at the principal race meetings of the winter season; but his greatest delight is found in his family circle, as a devoted father and husband.

Queen Nazli, whom he married in 1919, is a keen amateur photographer and an expert angler. Their eldest child, the Crown Prince, Farouk, born in 1920, is keen on several aspects of sport. He has taken up polo, and has his own troop of boy scouts. He is also an earnest student, and, in addition to Arabic, speaks French and English. He has three sisters younger than himself, the Princesses Fawzia, Faiza and Faika.

King Fuad takes a great interest in art and architecture. The royal palaces have been entirely rebuilt and redecorated under his direction and surrounded by the magnificent parks and gardens which he loves. Many mosques have been built or completed during his reign, and the extension and re-planning of Alexandria and Cairo owe much to his influence.

From the paintings by Philip de Laszlo

Kleines Feuilleton. Durch unsere Kunstsalons. Bei Schneider.

An einem Ort wie Frankfurt, wo die Repräsentation eine so berechnete Rolle spielt, hat das Porträtstück unter den bildenden Künsten viel zu bedeuten. Der Hauptbestandteil der im Gange befindlichen Oktober-Ausstellung bildet die Kollektion des bekannten ungarischen Bildmalers F. Laszlo, welcher gegenwärtig zu den unumwundensten Modestporträts von internationaler Ruf gehört, der Studien sowohl in Paris als auch in London sein Eigen nennt und den monumenten ein Auftrag des Herrn Konnerjensart B. Fortkhausstraße, an unsere Mauern sesselt. Unsere Ausstellung kann man also, wenn man will, als eine Art Messe für das Können und elegante Betätigungsfeld des Malers betrachten, wenn der Inhalt nicht schon allein durch die virtuose Darstellungsfunktion, die er verkörpert, und durch die interessanten Persönlichkeiten, welche er wiedergibt, ein besonderes Interesse böte. Schöne Bildnisse haben indes auch ihre künftigen Eigentümer und Eigentümerinnen, welche sich mit vorübergehender, dem Kunstwerk des Künstlers folgend, von ihrem wertvollen Besitz getrennt haben.

Schon durch das Gemeinwesen in den porträtierten hochgestellten Persönlichkeiten, wie sie in unserer Zeit in solch geschlossener Reihe nur ein Verbach aufzuweisen hatte, werden wir zu einem Vergleich Laszlos mit dem verstorbenen souveränen Beherrscher des Porträtstücks hingeführt. Verbach kannte nicht die Nervosität des modernen Lebens, wenn wir uns so ausdrücken sollen, und das schönere weibliche Frauen ihrer Toilette, oder wollte sie nicht. Er suchte niemals nach seiner Schönheit, sondern vorzuziehen einzig und allein das kräftige Schönheitsschön, welches Tugend, von Dof und Gansborough gezeichnet hatten. Aber der Schwerpunkt seines Könnens lag in der subjektiven Darstellung und künftigen Angerprobe der Person. Laszlo lieferte dagegen in jeder Beziehung vorzügliche Porträts, wie die persönlichen Eigenschaften der Vorfahren sich dieselben wohl nicht höher träumen lassen können. In der elegant in der Behandlung

des schwimmenden fotografischen Gebüts, unterfungen in der Haltung, ohne Pose und Pathos, überzeugend in malerischer und zeichnerischer Qualität. Laszlo ist ein lebenswärtiger Künstler und noch fähiger Arrangeur; er weiß sein Modell so zu fassen, daß die ganze zwanglose Vornehmheit des Grandseigneurs wie der grande dame in Wirkung tritt. Er gibt eine Tonmalerei in gelb und rosa von höchster Delikatesse, die an die distrierten Farbenharmonien eines Joshua Reynolds erinnert, aber bewegt sich in feinen grünlichen und bräunlichen Elementen, welche wie von den Porträts von Rembrandt mittlerer Periode her kommen. Aber Laszlo beschränkt sich zum Unterschied von Verbach nur auf eine objektive Charakteristik. Dieses geistige Gebundenheit macht jedoch in dem Maler alle Kräfte frei, um ein scharf gezeichnetes flüßiges Frauen Gesicht zu formen, ein Paar verwehte Stirnhaare, vereinzelte Vertiefungen geistlich in das Bildnis als künstlerische Effekt- und Steigerungsmittel einzusetzen. Das Geistes liegt ihm nicht, er kontrastiert es mit Hilfe fremder Anklänge und vertritt dadurch die angenommene Sprache eines in seiner Art vielseitigsten Modestporträts. Den Mittel- und Höhepunkt der Bildnisserie bildet das herrliche lebensgroße Porträt des schönen Cardinal Conté de Maya in tierischem Gala. Die äußerst gefährliche Skizze, die das harte Not in seinen sämtlichen Schattierungen geboten hat, wurde von Laszlo mit großem Raffinement umschiffen. In dessen Seite sehen wir das Porträt der jugendlichen iippigen Prinzess May Fürstenberg mit jedem Kopfschütteln. Neben ihr die erstenen Bäume der österreichischen Kaiserin Maria Theresia Windischgrätz. Ein selten kostbarer gekleideter Rahmen in Oval umschließt das Bildnis der amerikanischen Millionärstochter Komtesse Castellano, geborene Goud. Für Vis-à-vis bildet das Porträt des in Nachdenken versunkenen französischen Marquis Montesquieu. Eine Exosphonie in Braun kommt in dem Bilde der distinguierten Herzogin von Tez in braunem Kostüm und Ruff zum Ausdruck. Durch verständige Lichtführung gewinnt das Bildnis der an und für sich häßlichen Prinzessin Pauline Weterich-Sardor an sympathischer Erscheinung. Etwas

nüchtern dagegen nimmt sich neben diesen Werken das etwas klein im Format gehaltene Bild der Schwester der ermordeten Kaiserin von Oesterreich, Gräfin Trant, aus. Den übrigen Inhalt der Ausstellung besprechen wir das nächstmal. G. B.



László Fülöp nagy kiállítása megnyilt Londonban

Horthy Miklós és Bethlen István archépe a kiállításon
A magyar művész hatvanadik születésnapját ünnepli
London előkelő társadalmá

London, május 23

London társadalmi és művészeti életének legkiemelkedőbb eseménye

László Fülöp archépekiállításának megnyitása, amely egyáltalán a művész hatvanadik születésnapjának megünneplését is jelenti.

A kiváló művész ezáltal kiállított alkotásai között első helyen kell meg-



LÁSZLÓ FÜLÖP

említeni tökéletesség szempontjából Horthy Miklós és Bethlen István gróf portréit.

Nagyon szépek voltak még Alice angol királyi hercegnőnek, továbbá a savoyai hercegnék. Fua egyiptomi királynak és Kellogg volt amerikai külügyi államtitkárnak a portréi. Legelőhűbb azonban az összes portrék között a Northumberlandi herceg archépe.

Különösen figyelemre méltó ezenkívül a penzúr elhunyt lord Haldanól készített tanulmányfő, valamint a művész édesanyjának megalóan kedves archépe. Ezeket bátran a klasszikus remekművek közé lehet sorolni. Szerepelt ezenkívül a kiállításon számos bájos női portré, amelyeket László bámulatos virtuozitással dolgozott ki.

A rendkívül díszes, nagyszámú előkelő közönség sorában feltűnt az angol belügyminiszter, aki saját kiállított archépet tekintette meg.

László Fülöp saját kiállításának megnyitása előtt felesége kíséretében megtekintette Borsáky Frigyes magyar festőművész és kerámiatálművész londoni kiállítását. László hosszabb időt töltött a kiállításon és a legnagyobb elismeréssel nyilatkozott honfarsáról. László Fülöp maga is megvásárolt több kiállított kerámiát és tárgyat.

[Frankfurter Kunstschau.] Im Schneider sehen Sie in u gegenwärtig eine Reihe von Bildnissen des bekannten ungarischen Porträtisten Fülöp Laszlo ausgestellt. Laszlo ist, wie man weiß, ein glänzender Schilberer der Kunstwelt, berach der weiblichen. Er versteht es, sie durchaus vornehm, mit hartem Selbstgefühl, in bedeutender Haltung und glanzvoller Erscheinung darzustellen. Auch wird ihm seine feine Ausdrucksfähigkeit in den Konturen machen, ihr Kontur sei an Schönheit hinter dem Original zurückgeblieben, was anderen berühmten Bildnismalern niemals widerfahren sein soll. Er weiß ihnen die schmeichelfähigen und zugleich für die Bildwirkung günstigen Stoffe und Kleiderstücke zu empfehlen, er versteht ihnen ein gewisses je ne sais quoi zu geben — und doch hinterläßt die Mehrzahl der ausgestellten Werke keinen ganz reinen, möglichen Eindruck; es ist zu viel künstlich, zu viel darin, zu viel Pose und (freilich sehr begutete) Koketterie, man traut diesen Geschnitten nur ein leeres, größtenteils auf künstliches Dasein zu, etwas wirklich Persönliches haben sie kaum. Und doch vermag Laszlo auch das zu geben, wenn es darauf ankommt. Das zeigen schon das in Ausdruck und Ausführung gleich seine Porträt der Witw Gräfin und das der Gräfin Trant. Noch mehr die männlichen, das des Comte de Montesquieu mit seiner einfachen Behandlung und eindringenden Charakterisierung; ganz besonders aber das des Kardinals Conté de Maya. Das edel gezeichnete Gesicht mit den ins Rechte blickenden Augen findet der Mund Energie. Die Hände, fast das Stiefbild der modernen Bildnisfunktion, sind mit liebevollem Verständnis ausgeführt. Das violette Interieur, die rote Mütze über dem linken Gesicht, von dem nur die rechte Wange beleuchtet ist, der rote Mantel und der rote Vorhang links ergeben samt dem dunkelbraunen vom Hintergrund noch rechts oben sich erhellenden Vorhang eine sehr interessante Farbenwirkung. Das Bildnis von Laszlos Heinen Edwiden zeigt die Gabe des Künstlers auch für künstlerische Behandlung.

László gibt seine volle Vornehmtheit im Brustbilde der Fürstin Windisch-Grätz (Erzherzogin Elisabeth) und seine elegante Technik in dem Kopfe der Musikerin Miss Newcomb. Zwei andere Damenporträts fallen überraschend weit ab. Mehr oder

Magyarország

Ugyancsak vagy hat képpel szerepel László Fülöp, két képpel Benczur Gyula.

Budapest

Gyulát, Paczka Ferencet, László Fülöptől nem kevesebb, mint hat szebbnél-szebb mű tünik szemünkbe. Es ott vannak Balcz Ede, Hány Csula, Innocent Ferenc, Karikás István.

Hamburgi Nemzet

Als Klassiker der modernen Bildniskunst ist Philipp László zu nennen. Er streift diesmal in einzelnen Porträts das Monochrome vollständig ab und wirt so in seiner durchgeleiteten Vertikale, besonders in einem die Musik darstellenden Bildnis, fast unmaterial. Seine Köpfe haben den Reiz des Monumentalen in der Kunst, ohne unklar zu erscheinen.

Neues Wiener Tageblatt

Von den oft Größen dieses Kunstzeiges haben nur Angeli und László ausgestellt, was außer ihnen in glänzender Anwesenheit sich uns präsentiert, ist nachwuchs beßer Art, in den letzten Jahren noch und noch einzeln in die Reihe eingetreten, jetzt aber eine imposante Kolonne hortellend. Angeli hat das statische Bildnis der Gattin seines Kollegen Pochowalski gemalt — der diesmal mit einem Jagdhüllen häßlicher Gestalt debütierte — und dazu einen anmutigen Wägenkopf, László eine große Anzahl schöner Frauenbildnisse, jedes für sich, von dem mit flüchtigem Weiderte ausgeführten Porträt der Erzherzogin Elisabeth (Fürstin Windischgrätz) bis zu dem an Kampf erinnernden der Gräfin Dezafe, in anderer Auffassung und anderer Manier. Im Wechsel des Porträts hat es László zu einer wahren Virtuosität gebracht.

sieht man vier Damenbildnisse. Das der Fürstin Windischgrätz (Erzherzogin Elisabeth) in großem dunklen Hut, die hellen Augen voll heranschauend, ist in der grünlich-gräulichen Tonhaltung und sorgfältigen Zeichnung vornehm. Eine junge Musikerin, Miss Newcomb, hellblond mit blauen Augen, ist mit geistvoller Leichtigkeit gegeben. Weniger befriedigend zwei andere Damenbilder, besonders ein mit schwerem Apparat aufgetragenes Bildnis.

A XI-ik terem kiváló mind tájékozott, mind figurális dolgokban. Itt sorakozik László Fülöp kollekciója s ezek legjobbjai. Sonnenhal bécsi színműs arcképe, mely a salzburgi nagy tárlaton nem ok nélkül nyert aranyérmét. Itt vannak Balcz Ede, Hány Csula, Innocent Ferenc, Karikás István, Paczka Ferenc, László Fülöp, Balcz Ede, Hány Csula, Innocent Ferenc, Karikás István, Paczka Ferenc.

Peter Lloyd

A magyar kiállítók művei tizenkét terem teltek meg.

Mielőtt bővebben foglalkoznánk velük, csak a feltűnőbb jelenségeket konstatáljuk. Feltűnik első sorban a tulzaltság és sok kezdő név próbálkozásai. De még feltűnőbb László Fülöp arcképpel- kollekciója, mely nemcsak a művész bámulatos készségét illusztrálja, de azt is, hogy immár erősen kutatja a modelljei — lelkét. Tekintve azt, hogy László ma a világ legelőkelőbb alakjait festi, sok alkalma nyílik a lelki finomságok tanulmányozására.

Peter Lloyd

Örvendéssel látjuk a lélek-festést László Fülöp arcképpel- kollekciójában is. Tizenegy újabb művét küldte haza Bécsből (vagy ki tudja, melyik világrészéből) ez a modern Van Dyck. Férfi és női képmások vegyest, mindegyiken egy lázasan friss művészegy kezeiről. A legigénytelenebb között Trani grófno, egy királyi fenség, aki szerényebbnek látszik egy jómódú házmesternénél. Ez az igazi vérbeli nemesség, melynek csak téher a magas rang. Rendkívül okos fejet ír le Monsignore gróf Vay képmásában és mély érzést Montesquieu gróf arcában. Miss Litte, Metternich hercegné s a többi fej, mind közvetlenül hat.

... az ott negyére. A mű kész, az alkotó pihen.

László Fülöp reprezentáló portréi már a művészet területéről valók, illetve a szuverén virtuozitás területéről. Problémák: az alak hatásos behelyezése a térbe, nézők körülforgatott kontúr, amely érdekes foltokra agyalja a képet és esetbravurok. A szín meglehetősen egyazonokból a festékekkel van kikeverve minden esetben és meglehetősen festék is marad minden esetben, de az a mód, ahogy az ecset végigkigyózik a vásznon, s gondosan rendezett véletlenségeket idéz elő, ebben a módban a modern ecsetkezelés hatásai vannak felhasználva s a modell póza nem a Benczur-féle fotografus beállítás póza többé, hanem modern szalónpóz, mondhatnánk: a Le Bargy és a Réjane elegáns pózai ezek a Benczurizmus barokk burg-színházi sémáival szemben. Az eredmény: szép kép.

"A hét" 1906. XI.

— László Fülöp az angol szépművészeti társaság élén. A külföldre származott magyar karrierok sorában talán a legzebbek közé tartozik László Fülöp, aki a maga festőesztétikájával és értékével nemcsak világmarka, hanem azok közé tartozik, akiket egy nagy nemzet művészete legelső emberei közé számít. Csak így érthető és értékelhető, hogy az angol királyi szépművészeti társaság (Royal Society of British Artist) legutóbb tartott közgyűlésén a megválasztott elnöki széklet László Fülöp személyével töltötte be. Talán először történik ennek az előkelő művészi testületnek hosszú történetében, hogy a királyi társaság vezető tisztét idegen származású művész foglalja el. Legjobb bizonyossága ez annak, hogy László Fülöp művészetét és emberi értékeit mennyire becsülik Angliában.



A Budai Dalárda László Fülöpé. Balról az első László Fülöp; középen Ripka főpolgármester; jobbról az első Mr. Oks, a Newyork Times tulajdonosa, mellette báró Zichy Rubidó londoni magyar követ.

A magyar művészek tág tere van Londonban — írja László Fülöp

(Saját tudósítónktól.) Most érkezett meg Londonból László Fülöp levele, amelyben a Királyi Angol Képzőművészeti Társaság elnöke beszámol arról, milyen nagy sikere volt Londonban a budai dalárdának. Az előkelő angol társaságokban még most is élénk beszéd tárgya a Budai Dalárda londoni szereplése. Magyar művészek tág tere van

Londonban. — írja László Fülöp — s ha egy hangversenyvillan azt hirdeti, hogy magyar származású művész lép a pódiumra, akkor már tele van a hangversenyterem. László Fülöp meghívta kislányába a magyar dalosokat. Az ebédén résztvevő Ripka főpolgármester, báró Zichy Rubidó angol követünk, ott volt többek közt. Mister Oks, a Newyork Times tulajdonosa és még sokan mások az előkelő angol társaságból.

László Fülöp, akit a monakói herceg a St. Charles-rend nagy tisztikeresztjével tüntetett ki, most tartotta nagy fogadóestjét, amely a szezon első fogadóestje volt. A fogadestén megjelent több miniszter, külföldi követ és udvari előkelőség. Háromszáz ember volt ezen az estélyen, amelyről az összes lapok megemlékeznek. László Fülöp egyébként még ezen a héten Párizsba utazik, ahol szintén van állandó műterme. A párizsi szalon tavaszi kiállításán több képpel szerepel a világ hírt magyarságművészeti portréfestő s többek közt ott állította ki Lyauté francia marsall portréját is, amely néhány hónappal ezelőtt a Szépművészeti Múzeumban is látható volt. Ezt a képet most a francia kormány megvette a versaillesi történelmi múzeum számára.

PESTER LLOYD BUDAPEST 28 JULY 1930

Theater, Kunst und Literatur.

Philipp Lászlós neue Erfolge. Man schreibt uns aus London: Fitzjohns-Avenue in Hamstead-Heath ist einer der vornehmsten Straßenzüge Londons, wo sich die prächtigsten Gartenpaläste aneinanderreihen. Uns Ungarn ist diese exklusive Straße besonders wert, denn hier befindet sich der Atelierpalast unseres berühmten Landmannes Philipp László. Ihm widerfuhr erst kürzlich die größte Ehre, die in England einem Maler zuteil werden kann: er wurde zum diesjährigen Vorsitzenden der Royal Academy of Painters gewählt, eine Ehre, die noch niemals einem Maler von fremdländischer Geburt zuteil wurde. Doch dem Großmeister des Pinsels, der alle gekrönten Häupter der Welt, die herrlichsten Frauenschönheiten, die schwersten Yankee-Malergrößen gemalt hat und dessen Eigenbild im Pantheon der Malerfürsten in der Pitti-Galerie zu Florenz längst Aufnahme fand, konnte diese Ehre nicht länger vorenthalten werden. Philipp László errang jetzt auch sonst neuen Ruhm. In seinem Atelier hängt das soeben vollendete Bildnis der Erbkönigin von Griechenland, bekanntlich einer Tochter der Königinwitwe Maria von Rumänien. Dieses Königinporträt ist eines der schönsten, das Lászlós Meisterpinsel jemals geschaffen. In scharfem Profil ist die Königin dargestellt, das tizianrotliche Haar, die hellblauen Augen, der dunkle Hintergrund bilden die herrlichsten Farbenharmonie. Jeder Pinselstrich stellt hier eine Königin dar, die nicht nur unsichtbar eine goldene Krone trägt, sondern auch als Frauenschönheit königlich ist. Daneben hängt das Porträt der Marchesa del Merito, eines spanischen Edelfräuleins von entzückender Anmut. Eine Mädchengestalt mit Feldblumen im Arm. Das Bild war eine Sensation des heurigen Pariser Salons. Dann ein historisches Bildnis des Principe von Piemont, in altitalienischer Tracht. Das Bild errang die goldene Medaille. Daneben Bildnisse einer Reihe amerikanischer Vornehmheiten. László ist der liebenswürdigste Hausherr. Wenn ihn Landsleute besuchen, erzählt er von seiner Heimat, von seinen Jugendjahren und ersten Erfolgen. Er ist und bleibt ein treuer Sohn seines Vaterlandes.



Leiter Horthy
18/12

Ehrn. v. Lászlós durch die englische Kunstwelt. Wie an London gemeldet wird, hat die Kön. Englische Gesellschaft für Bildende Künste (Royal Society of British Artists) unseren berühmten ungarischen Landsmann Philipp v. László in ihrer heutigen Generalversammlung zum Präsidenten gewählt.

— Im Kön. Opernhause singt am 15. d. Johann Halmos zum erstenmal die Titelrolle in „Hunyadi László“ (Abonn.-Serie G). Ebenso neu ist am 16. d. Franz Szende als Tonio im „Bajazzo“. Diese Vorstellung beginnt ausnahmsweise um 8 Uhr; dem „Bajazzo“ geht das Ballett „Scheherezade“ mit Anna Misley in der Titelrolle voran.

— László Fülöp Horthy-portréja. Horthy Miklós kormányzó László Fülöp által festett portréját, amelyet a Londonban élő világhírű festőművész a kormányzó jubileumára a nemzetnek ajándékozott, a Pesti Hírlap Vasárnapja címlapján az Országos Magyar Képzőművészeti Társulat jogositásával közöljük. Az Országos Magyar Képzőművészeti Társulat (Aréna-ut Műcsarnok) a képről külön díszes műlapokat készítettett, amelyet a Pesti Hírlap előfizetői a társulatnál mérsékelt áron megszerezhetnek.

Nummer 48. Seite 2114.



Ein Verfertiger edlerer Rosen bei der Arbeit.

tes zu verschönern. — Die Krone aller derartigen Kunstwerke ist aber der Hochzeitskuchen, der von England aus zuerst in Frankreich eingeführt wurde und dann auch zu uns seinen Weg gefunden hat. In diese Hochzeitskuchen, die oft vierzig bis fünfzig Pfund schwer sind, verpackt der Zuckerbäcker seine ganze Kunst, seine

ganze Phantasie. Sie werden meist weiß, grün, gold oder silber decoriert, mit herrlichen Blumenarrangements — und zwar mit lebenden Blumen — gekrönt und dienen zu ihrem größten Teil nicht dem profanen Zweck des Geessenwerdens — sie sind zu Höherem aufbewahrt. In künstlerisch geschmückten Kästchen werden die Stücke des Hochzeitskuchens verteilt, und die jungen Mädchen legen diese Kästchen unter ihr Kopfkissen, um im Traum jenen zu sehen, zu dessen Vermählung mit ihr in hoffentlich kürzester Zeit ihr Hochzeitskuchen hergestellt wird. Und da dieser glückverheißende Traum manchmal ein wenig auf sich warten läßt und vielleicht zum erstenmal nicht gerade nach dem

zum Geessenwerden doch zu trocken geworden ist. Aber selbst, wenn es sofort seine Schuldigkeit tut, wie könnte man so unpoetisch sein, den Verkünder eines so großen Ereignisses einfach aufzuweisen? So werden denn die Hochzeitskuchensstücke in ihren schönen Behältnissen als teures Andenken aufbewahrt.

Schöne Frauen und ihre Maler.

Von Jarno Jessen. — Hierzu 2 photographische Aufnahmen.

Die Porträtmalerei der schönen Frauen sagt Wesentliches aus vom Geist der Zeiten. Es hat immer blonde und schwarze, äppige und schlanke, temperamentvolle und phlegmatische Typen gegeben, aber wie diese Eigenschaften in Wirkung gesetzt wurden, ist das Kennzeichen jeder Kulturphase. Zuweilen hat sich auch das paradoxe Wort Oskar Wildes erfüllt, daß die Natur der Kunst nachahmt. Es ist zweifellos, daß sich einst manche Kolosomondaine à la Watteau ausputzte, wie neuerdings manche Londoner Lady nach Burne Jones filiiert geht. Im allgemeinen gilt die alte Wahrheit, daß die Natur das ewige Vorbild der Kunst ist. In manchen neueren Meistern des Frauenporträts äußert sich das Bestreben, bei aller Naturtreue ihren Modellen ein gewisses Gepräge der Zeitlosigkeit mitzugeben. Sie scheinen in der Modernität ein entschieden unästhetisches Moment zu sehen.

Wie Kenbach, Kaulbach und Sargent sucht auch der jetzt so vielbeschäftigte ungarische Porträtmaler Philipp Laszlo seine Modelle nach einzelnen bewährten Mustern herzurichten. Ihm sind



P. H. Laszlo, Porträtmaler. Bildnis in Laszlo einen Arbeiter, und nur mit

Franz Hals, Velasquez und die Engländer des 18. Jahrhunderts maßgebend geworden. Die Reynolds und Gainsborough vor allem werden für die weiblichen Bildnisse der letzten Schaffensjahre konsultiert. Eine gewisse nachlässige Eleganz, ein aristokratisches Vergnügen mit mächtigem Florentinerhut, an den sich schmiegende Schleier hängen, und dekorative Schulterchals sind Mittel, seine Damen dem Zwang des Modestyls zu entziehen. Laszlo hat sich ebenso als Maler des Mannes und Kindes herorgetan. Seine menschenähnliche Kunst mußte siegreich werden, weil er in gleicher Weise der Charakteristiker wie der Ästhetiker ist. An Kaiserhöfen, beim Papst, in den Schlössern des Hochadels, im Künstlertum und der Hochfinanz hat er für das Können seines Pinsels Proben abgelegt. Die großen Malervorbilder der Heimat haben ihm gefehlt, aber durch Lehren von Münchner und Pariser Meistern durfte er wachsen. Auch hat ihm das Studium der Altmeisterkunst Auge und Hand gebildet. Immer findet die edle Tradition in Laszlo einen Arbeiter, und nur mit

Nummer 48.

Freudenblatt.

Sicherheit schweben einige Landesbefugte rere Nachsirebende. Aber freilich ist alle Angeli kommt zweimal vor; es ist nicht von dieser Welt. Laßlo erzng verschiedenen Artungen, besseren und der Fürstin Windlich-Gräfin (Erzherzogin) uten Bilder, elegant in der Zeichnung, en, pastellhaften Tonart. Die Klarheit sichtiges hat bei ihm einen eigenartigen heute ist, was Angeli vor einem Viertel- hingelienkett, als Studie von Blond- lüchhaften Clementen, spricht das Bild fremdlich an. Solche liebesdienliche überhaupt. Wenn er so mit feierlicher ie in dem schweren Apparatporträt einer wo der Rahmen mit Modifikationen gestopft ist, verliert er sein Tempera- scheidene, bratenwürdige Malerei, für das ses. Ein viertes Damenporträt ist wieder in Knall ohne Rauch auf. Hier schließt mit einem Porträt Alfreds, der Kaiser

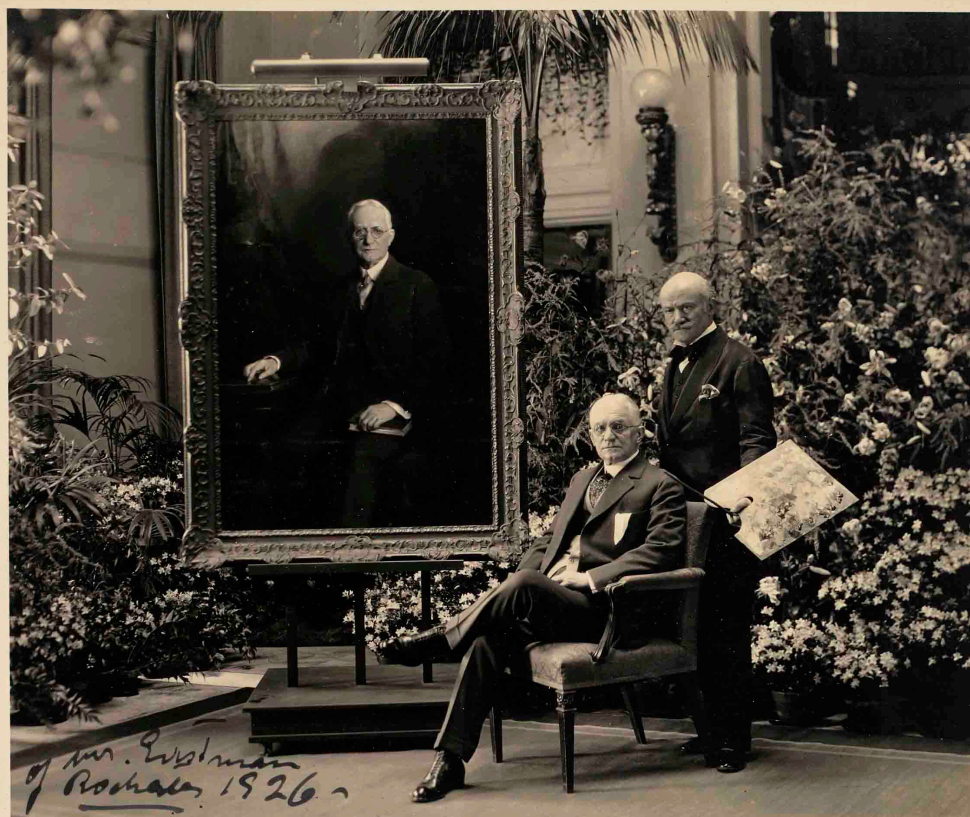
Penta Lloyd.

achtvolle Bildnisammlung ist les. Man hat diesem Meister und darf billig den ersten rung zu geben. Mit den elf Ausstellung gefandt hat, ver- gen den Anwurf, er stecke tief er Bilder hat den Laszlo'schen etwas Besonderes. Der pikante seltenem Temperament, ein außerordentlichem Reiz; des rinnet trotz durchaus moderner aus der englischen Klassiker- uhe ist Laszlo's Sonnenhal- t Feinesse, ausgestattet das n Bay und ein Muster von er bereits bekannte Graf- lauter finden wir die Damen- jauchte Pauline Metternich, raun gestimmte Bildnis der le duftige Porträt der Miß ye Bildnis der Gräfin Trani. i unserem Publikum einer jetziger unbestrittener Erfolg ist die stärkste Stütze unse- on gegenüber hängen vier

Nach Mac Perna.

Angarverein.] Der Porträtmaler Laszlo sollen Rahmen eingefügten Kopien seiner Por- s und der Kaiserin, dem Wiener Angarverein solatitäten spendet und damit diesen humanitär zum großen Danke verpflichtet.





Extrait de : **FIGARO**
14, BOND-POINT des CHAMPS-ELYSEES

Adresse : **17 JUIN 1930**

Date : _____

Signature : _____

Exposition : _____

FIGARO ARTISTIQUE ILLUSTRÉ

Demain paraîtra notre Supplément Artistique Illustré du mois de juin.

Ce numéro, consacré aux Salons et à la Saison de Paris, est présenté sous une très belle couverture en couleurs reproduisant le portrait de la marquise de Merito par P.-A. de Laszlo.

Après la critique du Salon de 1930, par Raymond Lécuyer, et du Salon de l'Araignée, par Gus Bofa, nos lecteurs liront avec intérêt des articles sur la Saison de Paris, le Salon des Artistes décorateurs, la coiffure, le costume théâtral, le décor de la table, etc., etc., signés de : E. de Gramont, G. Rénon, A. de Fouquières, L. Farnoux, Reynaud, H. Clouzot, etc., etc.

Le Figaro Artistique Illustré sera mis en vente dans les kiosques et librairies. Nos lecteurs le recevront demain et après-demain.



Extrait de : **FIGARO**
14, BOND-POINT des CHAMPS-ELYSEES

Adresse : _____

Date : **9 JUILLET 1930**

Signature : _____

Exposition : _____

Un banquet en l'honneur du baron de Wedel-Jarlsberg

La colonie norvégienne à Paris vient d'offrir un banquet en l'honneur du baron de Wedel-Jarlsberg, qui quitte la carrière diplomatique après avoir représenté son pays à l'étranger pendant cinquante ans, dont vingt-cinq en qualité de ministre de Norvège à Paris.

Du très cordial discours que M. Steen a prononcé, nous extrayons le passage suivant :

« Quelles sont vraiment les raisons de la grande popularité du ministre Wedel et de ses nombreux succès ? Comment a-t-il, à maintes occasions, été non seulement à la hauteur des situations, mais a-t-il pu dominer celles-ci de manière à accomplir tant de grandes choses pour la Norvège ? C'est qu'il a su, par son charme et par son esprit toujours en éveil, désarmer ses adversaires ou ceux avec lesquels il avait à négocier, de façon à défendre les intérêts de son pays, à obtenir des avantages et à créer et à s'assurer une plus grande Norvège pour laquelle il s'est toujours dévoué. »

Malgré son départ, le ministre Wedel continuera cependant à garder la situation prépondérante qu'il a occupée comme ministre depuis plus de vingt-cinq ans dans ce beau Paris qu'il aime tant, et où, d'après le dire de ses collègues, il est l'enfant-cheri et gâté. Les nombreuses manifestations qui ont eu lieu en son honneur ces jours derniers en sont une preuve indéniable.

Mais si M. Wedel est un grand ministre, son aimable compagne, Mme Wedel, est aussi une grande ambassadrice, et ses réceptions dans le magnifique home de la rue de Surène sont non seulement appréciées par les Norvégiens, mais recherchées par les écrivains, les artistes, les hommes politiques, qui ont souvent pris une part importante dans les événements mondains.

Les membres de la colonie norvégienne ont ensuite offert à M. de Wedel-Jarlsberg son portrait, œuvre du peintre de Laszlo de Lombos.

The Times

LONDON

Date

28 AUG. 1930

Mr. and Mrs. de Laszlo have left for France, and will not return until the middle of October.

Sunday Pictorial - Nov. 16, 1930.

Industrious Artist. While Augustus John prefers to spend most of his time abroad, the British painter who has perhaps the greatest international range in portraiture, Mr. de Laszlo, is always busy in his Hampstead studio. Though Mr. de Laszlo was born a Hungarian, he is a naturalised British subject and is now the President of the Royal Society of British Artists, the annual exhibition of which is now open in London.

Really Ancient

One interesting portrait upon which he is at present engaged is that of the Duke of Sutherland wearing the green velvet mantle of a Knight of the Thistle, to which distinguished Order the Duke was recently appointed. The Thistle claims an antiquity far greater than that of the Garter, for the Scots, with their zeal for painstaking historical research, have traced its foundation to a Greek King named Achæus, who lived in the fifth century B.C.

HAMPSTEAD ADVERTISER.

28 AUG. 1930

Date

Mr. Philip de Laszlo, the artist, of Fitzjohn's Avenue, Hampstead, and Mrs. de Laszlo, are in France, and will not return until the middle of October.



Le célèbre portraitiste P. A. de Laszlo vient d'être l'objet, à quelques jours d'intervalle, de flatteuses distinctions : à Barcelone, il a reçu le Grand Prix de l'Exposition internationale, et il vient d'être nommé, à Londres, président de la « Royal Society of British Artists ».

Amis et admirateurs se réjouiront de ces nouvelles marques de haute estime données au peintre à qui l'on doit, parmi tant de remarquables effigies, le portrait de S. M. la reine Elisabeth de Grèce, que nous avons reproduit en couleurs dans notre Supplément artistique de novembre dernier.

fig. 5. av. 1930

RECEPTIONS

ROYAL SOCIETY OF BRITISH ARTISTS

The President and Council of the Royal Society of British Artists held a soiree last night at their galleries, Suffolk-street. There were about 300 guests present, among them being:

The Spanish Ambassador and the Marquesa de Merry del Val, the Brazilian Ambassador and Mme. de Oliveira, the Argentine Ambassador and Mme. de Tribuna, the Polish Ambassador, the Bolivian Minister and Mme. de Arango, the Austrian Minister, the Bulgarian Minister and Mme. Hadji Michail, the Czechoslovak Minister and Mme. Masaryk, the Hungarian Minister and Baroness Rablitzky, the Swiss Minister and Mme. Paravicini.

The Hungarian Military Attaché and Mme. vitz Beldy, Prince and Princess von Bismarck, Prince and Princess Reginald de Croix, Marquis Pallavicini, the Consul-General of the Hungarian Legation, the Turkish Consul-General, the American Consul-General and Mrs. John K. Davis.

Prince and Princess Wismesky, the Duchess of Buccleuch, the Duke and Duchess of Northumberland, the Earl and Countess of Birkhead, the Earl and Countess of Verulam, the Earl and Countess of Minto, Countess Elizabeth Sedgwick, Earl and Countess Bathurst.

Viscount and Viscountess Alenby, Viscount and Viscountess Downe, General Vicomte and Vicountess de la Panouse, Viscount and Viscountess Elibank, Viscount and Viscountess Lee of Farnham, Viscount and Viscountess Leverhulme.

Lord Thomson, Lord and Lady Lloyd, Lord and Lady Waverley, Lord and Lady Newton, Lady Southwark, Lord and Lady Scow, Lord and Lady Gresham, Lord and Lady Forbes, Lord and Lady St. John of Bletso, Lord and Lady Mornhill, Mary Lady Lawrence.

Major the Hon. John and Lady Violet Astor, the Hon. Kenneth and Mrs. Williamson, the Hon. Henry and Mrs. Vond, the Hon. Denbigh and Mrs. O'Brien, the Hon. Gerald Chichester.

Sir William Llewellyn (President, Royal Academy), Sir Herbert Hughes-Stanton (President, Royal Society of Painters in Water-colours and Lady Hughes-Stanton, Sir Montague Barlow, Sir Henry and Lady Galway, Sir Bryan and Lady Godfrey-Jauncey, Major-General Sir John and Lady Hanbury-Williams, Sir Cecil and Lady Harcourt-Smith, Sir George and Lady Henech, Sir Robert Horne, Sir Aylmer and Lady Hunter-Weston, Major-General Sir Cecil and Lady Lowther, Sir Neville and Lady Penson.

Sir Torquill and Lady Elizabeth Matheson, Sir Charles and Lady Nellie (Sir Laszlo) and Lady Carnegie, Sir Edward and Lady Dawson, Sir William Goscombe John, Sir John and Lady Simon, Sir Hugo and Lady Hirst, Mr. Justice and Lady Horridge, Sir Reginald and Lady Wignate, Admiral of the Fleet Sir Robert and Lady Lavery, Lady and the Misses Gatti.

Sir Robert and Lady Kinderley, Sir Robert and Lady Frances Greider, Sir Maurice and Lady de Bunsen, Sir John and Lady Lavery, Lady and the Misses Gatti.

Mr. H. M. Hake (Director, National Portrait Gallery), Colonel and Mrs. Wilfrid Ashley, Mr. Paul Bridgman, Mrs. Clayton, Mr. and Mrs. Rhovan, Miss Pamela Guest, Mr. R. D. Blumfeld.

Mr. H. Gordon Selfridge, Mrs. Philip Snowden, Canon and Mrs. Carnegie, Mr. and Mrs. Samuel Guinness, Mrs. Alice-Trevel, Judge and Mrs. Turner, Mr. and Mrs. Iva Bowler, Mr. and Mrs. Frederick Chamberlain, Dr. and Mrs. Hiden Guest, and Major-General F. T. Duncan and Miss Duncan.



Salon de Cannes
Journal des Arts.

artistique extrêmement soignée. Aux trois portraits de M. Mendoza, nous préférons encore celui de M^{me} X... par M. Lafon ; et, surtout, un beau *Portrait de Prélat*, de M. Laslo. Ce peintre, est un nouveau venu au Salon de Cannes ; puisse-t-il y revenir longtemps ; l'accueil fait à son œuvre est encourageant.

Januar 1907.
Le Kitzbühler

Les visiteurs dont l'attention est retenue par le beau portrait de M. Ph. Laslo admirant avec quelle sûreté d'exécution l'artiste a rendu la si caractéristique physionomie du cardinal comte Vay de Vayra. La ressemblance, dit on, est frappante ; cela n'étonne pas ; la figure est vivante et si quelques détails de draperies ont été négligés, le portrait garde une superbe allure.

Sonntags Zeitung, Wien.
Aquarell aus: im Künstlerhaus.

und David Kohn von der jungen, Fröschl, Wehoffer und, immer mühsamer, Probst von der älteren Generation sind sattem bekannt. Laslo bringt in gelassener Meisterschaft etliche interessante Köpfe.

Freunde - Blatt.

Unter den Porträts stehen einige Studentköpfe von Laslo voran. Sie sind zum Teil Vorarbeiten für größere Gemälde ; so das des Kapitäns Goodenough und der Gräfin Therese Schönborn, dieses mit den Fingerhüten an den Lippen. Eine vorzügliche Zeichnung ist der Kopf seines Sohnes Herrn. Wilhelm B. Kraus hat



PESTI HÍRLAP. June 2, 1930.
— László Fülöp nevűre serleget alapítottak. A magyar közélet és a művészetszázadom reprezentánsai a haza hű fiának, a nagy magyar mesternek 61-ik születésnapjára serleget alapítottak. A serleg jelmondata „Cum spiritu et arte pro patria.” Avatása a Park Clubban lesz és ez alkalommal fogja a kuratórium a serleget a magyar lelkeség művészete legértékesebb pártfogójának első alkalommal védelmébe adni.

East London Dispatch
East London, S.A.

Date

It must be remembered that if you have no experiments you cannot have discoveries, and if you have, no discoveries there will be no progress. There is no finality in any of the arts. Art is the mirror of everyday life—the expression of it, and therefore new forms come up.—President of the Royal Academy. 912

Daily Sketch

Gray's Inn Road, W.C.1, & Withy Grove, M.
ing from issue dated..... 15 NOV. 1930

Artist-Autocrat

A famous artist is an autocrat whose commands, like those of royalty, are not to be disobeyed.
Lord Waterford and his bride are to be painted by Laszlo—presentation portraits on the occasion of their wedding.
Because this is the only convenient time for the artist to do the portraits they have been summoned back from their honeymoon in the South of France.

M
 Adr. Télégrap.
 COUPURES PARIS
 TÉLÉPHONE
 101.50
 ASCENSEUR
 Fondé en 1889

N° 11
Le COURRIER de la PRESSE
 A. GALLOIS & CH. DEMOGEOT
 21, BOULEVARD MONTMARTRE, PARIS
 FOURNIT COUPURES DE JOURNAUX & DE REVUES
 SUR TOUS SUJETS & PERSONNALITÉS

LE JOURNAL DES ARTISTES

Journal :
 Date : 3 FÉVRIER 1907

Adresse : 4 R. Rameau

Signé : R. R. R.

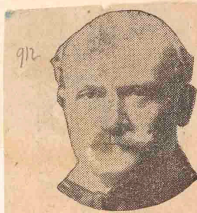
Exposition des beaux-arts de Paris
 Les visiteurs dont l'attention est redoublée par le beau portrait de M. Ph. Lazlo admirent avec quelle sûreté d'exécution l'artiste a rendu la si caractéristique physionomie du cardinal comte Vay de Vayra. La ressemblance, dit-on, est frappante : cela n'étonne pas ; la figure est vivante. De M. Le Royer ses deux paysans : Sous les oliviers au Cannel et une Blanchisserie au Petit Juas sont jolis, ceux qui connaissent les motifs constatent qu'ils sont peints avec beaucoup de sincérité. De M. Long Philippe, Madonna de l'Aroumba, mérite d'être signalée.

Coupons
 Demandez Circulaires spéciales, d'être signalée.

Brisbane, Queensland

23 MAY 1930

Date



MR. P. A. de LASZLO.

President of Royal Society of British Artists. He is a naturalised British subject.

ROYAL SOCIETY OF BRITISH ARTISTS

The President and Council of the Royal Society of British Artists held a soirée at their Galleries last night. Among those who accepted invitations to be present were:-

Field-Marshal Viscount and Viscountess Alenby, Colonel and Mrs. Ashby, Sir Montagu Barlow, Earl and Countess Bathurst, the Hungarian Military Attaché and Mme. Vitez Belar, Prince and Princess Otto von Bismarck, Mr. Paul Bridgeman, Lord and Lady Curzon, the Hon. Gerald Chichester, the Bolivian Minister and Mme. de Armas, Prince and Princess Reginald de Croix, the Brazilian Ambassador and Mme. Regis de Oliveira, the Argentine Ambassador and Mme. de Urquiza, Viscount and Viscountess Down, Lord and Lady Forbes, the Austrian Minister, Lieutenant-Colonel Sir Henry and Lady Galsworthy, Mr. Clayton Glyn, Sir Bryan and Lady Godfrey-Faussett, Mr. and Mrs. Ruyven and Mrs. Pamela Goss, the Bulgarian Minister and Mme. Hadji Mischief, Major-General Sir John and Lady Hambury Williams, Sir Cecil and Lady Harcourt Smith, Sir George and Lady Henschel, Sir Robert Horne, Lieutenant-General Sir Arthur and Lady Hunter-Weston, Mary Lady Lawrence, Major-General Sir Cecil and Lady Lowther, Sir William Llewellyn, Marquis Pálffy, Sir Neville and Lady Pearson, Lord and Lady St. John of Bute, Prince and Princess Wipacinsky, the Czechoslovak Minister and Mme. Masaryk, Major-General Sir Torquill and Lady Elizabeth Matheson, the Hon. Kenneth and Mrs. Williamson, Mr. R. D. Blunsfield, General Viscount and Viscountess de la Panouse, the Hon. Henry and Mrs. Mond, Mr. H. Gordon Schriebe, Mrs. Philip Snowden, the Hon. Sir Lancelot and Lady Carnegie, Sir Edward and Lady Devereux, Viscount and Viscountess Lee of Fareham, the Hon. Douglas and Mrs. O'Brien, Sir John and Lady Simon, Major the Hon. J. J. Elliot, Sir George John, Viscount and Viscountess Leveson-Gower, the Hon. Viscountess Leveson-Gower, Sir John and Lady Violet Astor, the Counselor to the Hungarian Legation, Canon and Mrs. Carnegie and Mrs. Carnegie, Lord and Lady Mowbray, the Duke and Duchess of Northumberland, the Hungarian Minister and Baroness Rudolph-Zichy, the Polish Ambassador, Lord Thomson, the Earl and Countess of Bickenhead, the Spanish Ambassador and the Marquise de Berry del Val, Sir Hugo and Lady Hirst, Mr. Justice and Lady Horridge, Lord and Lady Lore, Mrs. Alsop-Windle, Lord and Lady Waverley, General Sir Reginald and Lady Wingate, the Duchess of Buccleuch, Admiral of the Fleet Sir Roger Keyes and Lady Keyes, Sir Robert and Lady Kinderley, Judge and Mrs. Turner, Sir Robert and Lady Frances Greedy, Lord and Lady Newton, the Turkish Counselor, the Earl and Countess of Verulam, Mr. and the Hon. Mrs. Ian Rowater, Mr. and Mrs. Frederick Chamberlin, Dr. and Mrs. Hadley Goss, Lady Southwell, Sir Maurice and Lady de Bunsen, the Earl and Countess of Minto, the Welsh Minister and Mme. Parvillat, Countess Elizabeth Seefried, Sir Herbert and Lady Hughes-Stanton, the American Consul-General and Mrs. John R. Davis, Major-General F. T. and Miss Duncan, Sir John and Lady Lavery, Mr. H. M. Hale, Lord and Lady Scott, Lord and Lady Leverhulme, and Lady Gatti and the Misses Gatti.



cule.

Pourquoi les "Onze," qui sont douze, ne limiteraient-ils pas à onze chacun, s'ils croient ce nombre fatidique, le chiffre de leurs envois?

— A la galerie des Artistes modernes, les « Onze », parmi lesquels MM. d'Erlanger, Déchenaud, Dewambez, Decœur, Laszlo, etc., etc., intéressante et vivante exposition.



Mit einer legeren Noblesse ist László's Porträt seiner

Mutter hingestrichen. In den Arbeiten, die er nicht über Auftrag ausführt, zeigt der Künstler meist mehr von seinem Können als in offiziellen Porträts; das der Gräfin Castellane versucht, die verbläbte stoffliche Wirkung der Rokokobildnisse zu imitieren; sogar in Format und Rahmen ist es in die Alhambra-Galerie hineingepaßt. — Von den Porträt-

BANQUET AND PRIVATE
day Times VIEW. more?

At the banquet given by the Royal Society of British Artists on Monday (Mr. P. A. de Laszlo, president, in the chair), the following were among those present:—

The Egyptian Minister, Viscount Devonport, Viscount Ullswater, Viscount Lee of Fareham, Viscount Falkmouth, Viscount Allenby, Viscount Dundedin, Lord Aberconway, Lord Wavertree, Sir Maurice de Bunsen, Bart., Sir Courtauld Thomson, Lord Stanley of Alderley, Sir Montague Barlow, Bart., and Sir Robert Witt.

At the Private View of the Royal Society of British Artists, which on Tuesday last amongst those who were following were present :—
Viscount and Viscountess Alenby, Viscount Stodport, Mary Lady Lawrence, Dowager Countess of Barnley, Lady Albemarle, Countess of Carnwath, Earl and Countess Beauchamp, Sir Frederick and Lady Orpen, Admiral Grant Sir Percival and Lady Wilkinson, Lady Dorothy Peeloe, Lady Elizabeth Matheson, Mons. and Mme. Ladislas and Lady and Mrs. Crago, Lord and Lady Charles and Lady Nalican, Lady Harris, Dowager Lady Lewis.
Lord and Lady Sydenham, Lady Chalmers, Lady Laird-Cloves, Sir Robert, Robert and Mrs. Laird, Lady Salten, and Sir Thomas and Lady Hordridge.

La République Française.

F.-E. Iasloz est ici, comme toujours, portraitiste d'un agrément infini, et d'une élégance extrême dans ses effigies de la Comtesse d'Arni, du Duc de Teck, de la Marquise de Clermont-Tonnerre, du Duc de Guiche, du Comte Jean de Castellane, du Comte de Lonsquiqui, etc..

Aujourd'hui, je signalerai l'Exposition de la nouvelle Société « les Onze artistes », ouverte dans la galerie des artistes modernes. On y voit d'excellents portraits de F.-E. Lizio, des peintures savantes de Devambez, de Laparra et de Déchanen; une figure d'un joli caractère de R. d'Erlemer; et des sculptures de Landowski, de Constant Roux et de H. Bouchard, artistes sans banalité; des bijoux aux formes simples d'Edmond Monod, ciseleur délicat; et de beaux grès d'Emile Deceur, très en progrès tant au point de vue artistique, qu'en ce qui concerne la technique de cette délicate fabrication que constitue la production des grès, des émaux et des poteries.

Grand feu,

22 Tudor Street, E.C.

ng from issue dated.....9 NOV 1930

ROYAL SOCIETY OF BRITISH
ARTISTS.

The Royal Society of British Artists held their annual dinner in the society's galleries, Pall Mall, on Monday, the President, Mr. P. A. de Laszlo, being in the chair. The large company present included:—

company present members:

Lord Londonderry, Lord Devonport, Lord
Ulsworth, Lord de Lathom, Lord Stan-
ley, Lord Alderley, Lord Falmouth, Field-Marshal
Lord Allenby, Lord Dumined, Lord Abercon-
way, Lord Waverley, the Egyptian Consul,
Sir Thomas Erskine, Mr. W. W. Wills,
Mr. Munroe de Bunsen, Colonel Sir Courtauld
Thomson, Judge Turner, Mr. W. Reid Dick,
Mr. Terrick Williams, Mr. H. Davis Richter,
Mr. Murray Gulevich, Mr. J. E. S. Moore,
Mr. Addison Hill, Mr. J. Drinkwater, Mr. A.
Praga, Mr. H. M. Amshewitz, Mr. Algernon
Thomas, Mr. Hesketh Hubbard, Professor G.
T. F. Ruxton, Mr. C. E. B. Belfrage,
Dr. W. E. P. Russell, Miss Dorothy Sharp.

At the private view on Tuesday the following, amongst others, were present:—
Lord Stopford, Mary Lady Lawrence, Dowager Lady Darnley, Lady Albemarle, Countess of Carnwath, Earl and Countess Beauchamp, Sir Frederick and Lady Palmer, Sir William and Lady Orpen, Admiral Grant, Sir Percival and Lady Wilkinson, Lady Dorothy Peploe, Lady Elizabeth Matheson, M. and Mme. Ladislas de Baidossy, Sir Henry and Lady Page Croft, and Sir Charles and Lady Nall-Cain.

Fremdenblatt

— Eine Gruppe hervorragender Wiener Künstler hat es sich zur Aufgabe gemacht, die Werke, die immer nur sporadisch und belagerten Ausstellungen in Wien zu sehen waren, aufzusuchen und zu repräsentieren. Das sind hiesig die Maler Professor W. Angel, H. V. Laszlo, Professor Hermann Lippert, Carl Stern, J. Du. Adams Horowitz, Bildh. Johann Ephraim Kroll, Kaufmann, Altor Kaufmann, Kunsthist. Quittner, Brunner, Kaiserfeld, Schattenschein, Prof. B. P. Kraus, Carvin, Schaf und Schiff. Die Ausstellungsektion in Venedig hat dieser Gruppe in lebenswunderbar und zuvorkommender Weise einen sehr schönen und geräumigen Saal zur Verfügung gestellt, und da bei der Auswahl der Werke mit großer Sorgfalt und Mäximalität kein künstlerischer Interessen gedächtnis wurden, dürfte die Ausstellung dieser Gruppe einen großen Erfolg Wiener Kunst bedeuten. An diesem Sinne äußerte sich auch der italienische Volschafter Herzog von Avarna, welcher die Werke vor ihrem Abgang nach Venedig in Augenschein nahm und sowohl für das Gelingen als auch die Leistungen der einzelnen Künstler Worte höchstschätztesten Anerkennung fand.

Londonból jelentik: László Fülöpöt az angol királyi szépművészeti társaság (Royal Society of British Artists) szerdai közgyűlésén elnökévé választotta.

me celle de son *Ermite mendiant*. M. Laszlo, peintre hongrois, qui fait avec aisance, charme et distinction des portraits de souverains d'hommes ou de femmes de la haute société, traités avec beaucoup de simplicité, de naturel et d'expression. M. L. Mayer, qui met tou-

types populaires parisiens. M. F. E. Laszlo fait défiler sous nos yeux toute une galerie d'aristocratiques portraits. M. W. Laparra se distin-



Observer

London

- 9 NO

Date.....

ROYAL SOCIETY OF BRITISH
ARTISTS.

The Royal Society of British Artists held their annual dinner in the society's galleries, Pall Mall, on Monday, the President, Mr. P. A. de Laszlo, being in the chair. The large company present included:—

Lord Londonderry, Lord Devonport, Lord Stanley, Lord Grosvenor, Lord Graham, Lord Stanley of Alderley, Lord Falmouth, Field-Marshal Lord Allenby, Lord Dunedin, Lord Abercromby, Lord Watcave, Sir Robert Minister, Sir John Lubbock, Sir Robert Knollys, Sir Maurice Baring, Sir George Compton, Sir John Thomson, Judge Turner, Mr. W. Reid Dick, Mr. Terriek Williams, Mr. H. Davis Richter, Mr. Murray Goughart, Mr. R. P. Tomlinson, Mr. Arthur Hill, Mr. J. Drysdale, Mr. J. J. H. Prager, Mr. J. H. Amshewitz, Mr. Algernon Palmer, Mr. Hesketh Hubbard, Professor G. F. Nuttall, Mr. Alex. Maclean, Mr. George

At the private view on Tuesday the following, amongst others, were present:—
Lord Stoford, Mary Lady Lawrence, Dowager Lady Darnley, Lady Debenham, Countess Carnwath, Earl and Countess Beauchamp, Sir Frederick and Lady Palmer, Sir William and Lady Orpen, Admiral Grant, Sir Percival and Lady Wilkinson, Lady Dorothy Peelce, Lady Elizabeth Matheson, M. and Mme. Ladislas de Baidoszy, Sir Henry and Lady Page Loft, and Sir Charles and Lady Nall-Cain.



— László Fülöp az angol királyi szépművészeti társaság elnöke. Londonból jelentik, hogy László Fülöpöt az angol királyi szépművészeti társaság (Royal Society of British Artists) közgyűlésén elnökévé választotta.



M

N°

LE COURRIER DE LA PRESSE
"LIT TOUT"

"RENSEIGNE SUR TOUT"

ce qui est publié dans les Journaux et Publications de toute nature
et en Journal des Extraits sur tous Sujets et Personnalités

Ch. DEMOGEOT, Directeur
21, Boulevard Montmartre, PARIS (2^e)

Extrait de :

Adresse :

Date :

Signé :

31

Juillet

1930

PARIS 2

PORTRAIT OF MARSHAL LYAUTEY.



Bought by the French Government.—The above picture is a photograph of the striking portrait of Maréchal Lyautey, painted by the famous Hungarian artist, Philip de Laszlo, at his London studio. The picture, which is one of Mr. de Laszlo's most brilliant pieces of portraiture, has received the rare distinction of being purchased by the French Government for the Versailles Historic Gallery. Mr. de Laszlo has recently had conferred upon him the Order of "Grand Officer of the Order of Ismail" by the King of Egypt.

Ce remarquable portrait du maréchal Lyautey fut exécuté par le portraitiste hongrois célèbre, Philippe de Laszlo, dans son atelier de Londres. Cette œuvre, qui compte parmi les plus réussies du maître hongrois, vient d'être acquise par l'Etat français; elle trouvera sa place dans la galerie historique de Versailles. Le roi d'Egypte a conféré dernièrement à M. de Laszlo les insignes de grand officier de l'Ordre d'Ismail.

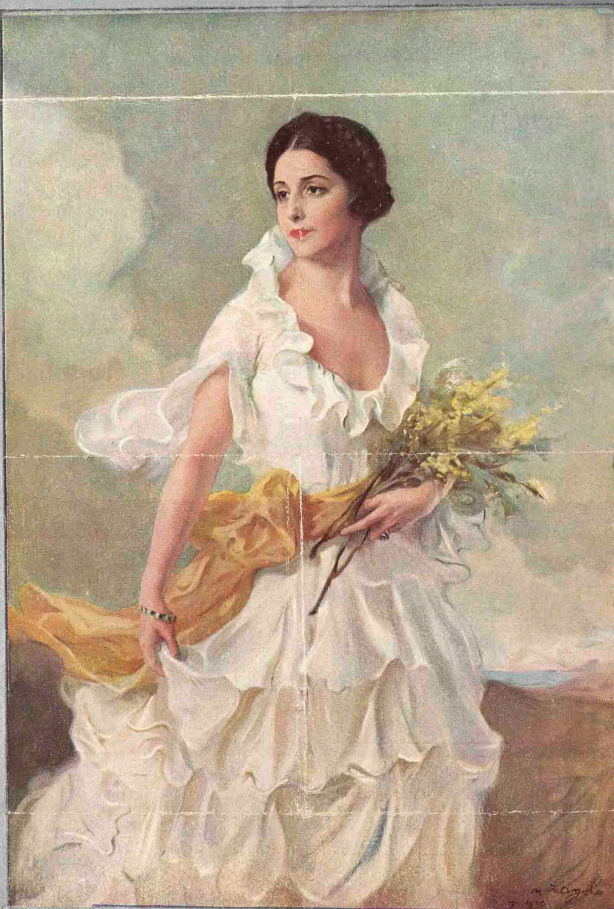
The Royal Society of British Artists has instituted two medals, one in silver and one in bronze, to be awarded annually at the spring exhibition to the two best pictures by members. The award will be judged by an independent jury selected from outside the Society. The medal is the work of Mr. C. L. J. Doman, R.B.S., who gained the commission in open competition.

LE N° 5 FRS

JUIN 1930

FIGARO

SUPPLÉMENT ARTISTIQUE ILLUSTRÉ



P. A. DE LASZLO. — Portrait de la Marquise de Merito
Salon de 1930



1828 - April -
Kendrick - with me -
March

Cork Examiner

Date

- 5 NOV. 1930

R.S.B.A.

A brilliant London function to-night was the dinner that marked the opening of the Autumn Exhibition of the Royal Society of British Artists, of which Mr. Philip De Laszlo is the new President. I am told that there has not been such a distinguished gathering of London society at the Suffolk Street Gallery since the days when Whistler was the President. In that connection a story was told to-night which will bear retelling. The then Prince of Wales was present, a triumph of Whistler's diplomacy. The Prince said to Whistler: "What is your society's history?" To which the artist, in a double sense, replied: "Its history dates from this evening." It is said that that was how the society came to be a "royal" society.

Daily Telegraph

Date of Issue 4 DEC 30

TERMS OF SUBSCRIPTION (Per Annum)

The R.B.A. Art Club

I HEAR that the Royal Society of British Artists' offshoot, the R.B.A. Art Club, is proving far more popular than some prophets foretold.

Started in the autumn to encourage an interest in art among non-members, it now numbers about 250 amateurs. It meets on Monday afternoons at the galleries of the parent society, where a model in picturesque costume is provided and later the artists have tea.

The President of the R.B.A., Mr. de Laszlo, the other evening showed his active interest in the venture by himself drawing, in his characteristically impulsive way, a demonstration head from the model in black and white.

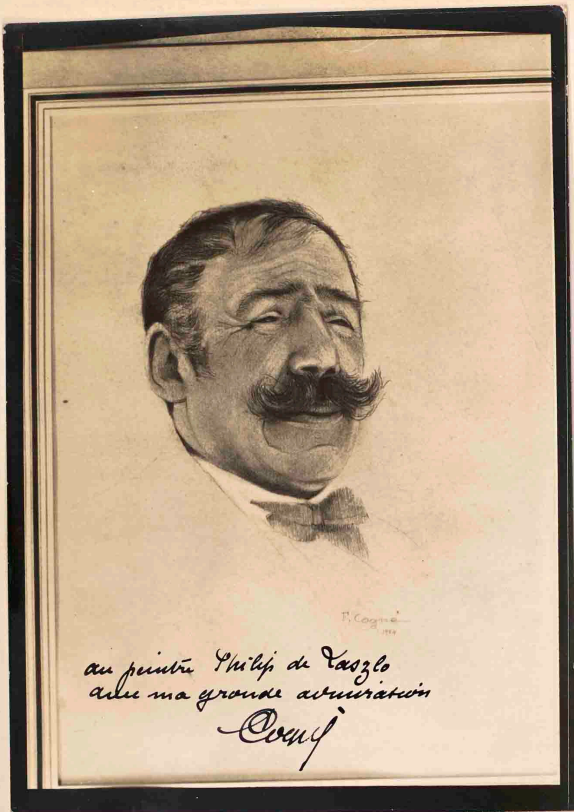
The club's activities are not confined to sketching only. Lectures are to be arranged from time to time, and one was given yesterday on the Persian Exhibition by Mr. A. F. Kendrick, the later Director of the Textile Department in the Victoria and Albert Museum.

It is hoped, I understand, to hold an exhibition of members' work in the summer.

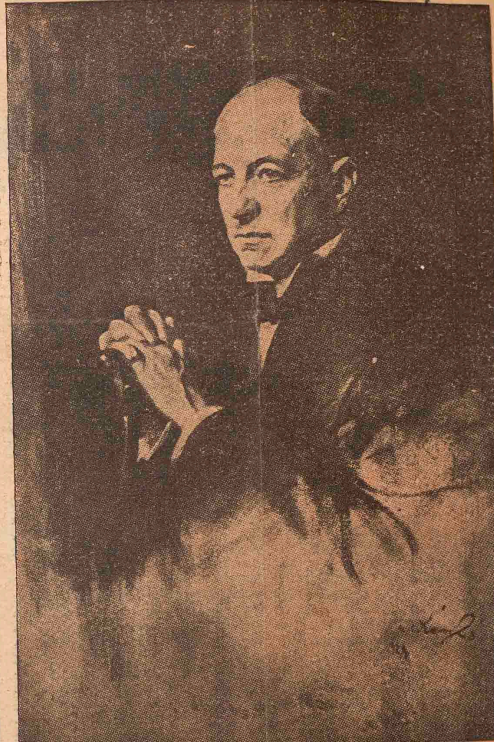
ROYAL SOCIETY OF BRITISH ARTISTS

The Royal Society of British Artists held their annual dinner in the society's galleries, Pall Mall, last night, the President, Mr. P. A. de Laszlo, being in the chair. In responding to the toast of "The Society," which LORD LEE of FAREHAM proposed, the President said that since its inception in 1823 the society had always sought budding talent. They did not have a narrow view of their responsibilities, but recognized all types of art, and encouraged all movements that were sound and progressive. Mr. ALEX. MACLEAN, vice-president, gave the toast of "Our Guests," to which Mr. E. MAX KONSTAM replied. Mr. GEORGE DRINKWATER proposed the toast of "The President." Others present included: — Lord Londonderry, Lord Devonport, Lord Ullwater, Lord Stanley of Alderley, Lord Falmouth, Field-Marshal Lord Alton, Lord Duncannon, Lord Abercromby, Lord Waverley, the Egyptian Minister, Sir Montague Barlow, Sir Robert Wilm, Sir Maurice de Hussen, Colonel Sir Couraund Thomson, Judge Turner, Mr. W. Red Dick, Mr. Terrell Williams, Mr. H. Davis Richter, Mr. Murray Urquhart, Mr. R. R. Tomlinson, Mr. Adrian Hill, Mr. J. Drinkwater, Mr. A. Fraser, Mr. J. H. Amshewitz, Mr. Algonzo, Chumak, Mr. Hesketh Hubbard, Professor G. H. F. Nuttall, and Miss Dorothy Sharp.

most conspicuous examples of this
no extreme of the same
and



NEW YORK HERALD TRIBUNE. April 7, 1929.



The Times

LONDON

Date 15 JAN 31

BRITISH ARTISTS' ART CLUB

At the first general annual meeting of the Royal Society of British Artists' Art Club, which now has a membership of 394, the following officers were elected:—

Hon. member, Mr. P. de Laszlo, M.V.O., P.R.B.A.: president, Mr. Heseltine Hubbard, R.E.A., R.O.I.; vice-presidents, Mr. Gilbert Coleridge and Mr. Adrian Hill, R.B.A., R.I., R.O.I.; hon. secretary, Mrs. F. H. Whittington; hon. treasurer, Mr. Stafford Lennox, R.B.A.; hon. auditors, Mr. P. Hand and Mr. Gilbert B. Solomon, R.B.A.; committee, Miss Gertrude Lindsay, Miss Hammond-Spencer, Mr. J. Cole, R.B.A., Mr. E. Kirkland Jamieson, R.B.A., Mr. P. F. Milard, R.B.A., and Mr. Michael Mounsey.

Ipswich Evening Star

16 JUL 1930

Date

DE LASZLO'S NEXT.

Mr. Philip de Laszlo, the portrait painter, to whom the King has given permission to wear a decoration conferred on him by King Fuad of Egypt, has just returned to Town from Scotland. His next work will be a portrait of Lady Anne Hunloke, the daughter of the Duke of Devonshire, whose marriage last year to Mr. Henry Hunloke was one of London's most brilliant weddings. Mr. de Laszlo's recent decoration followed his visit last year to Egypt, where he painted portraits of King Fuad and young Prince Farouk. His "bag" of foreign decorations must be one of the largest in the world.





The Grand Priory in the British Realm
of the
Venerable Order of the Hospital of St. John of Jerusalem.



ST. JOHN'S GATE,
CLERKENWELL, E.C. 1.

June, 1930.

MANY Members of the Order of St. John, of The St. John Ambulance Association, and of The St. John Ambulance Brigade, have expressed a desire to possess a reproduction of the portrait of our Sub-Prior, Major-General The Earl of Scarbrough, K.G., G.B.E., K.C.B., T.D., which has been painted by Laszlo and which is to be presented by H.R.H. The Grand Prior at the General Assembly on St. John Baptist's Day, 1930.

An artistic photogravure of this painting bearing the facsimile signature of the Sub-Prior has therefore been produced under the supervision of the artist. In this portrait the Sub-Prior is depicted standing robed in the mantle, and wearing the badge of the Order of St. John. He is also wearing the broad riband and the garter of the Order of the Garter which His Majesty the King has recently conferred upon him in recognition of his eminent public services.

The photogravure mounted measures 22 in. by 15 in. and may be obtained for Ten Shillings (10s.) each, including postage and packing, by direct application to the Secretary, Order of St. John, St. John's Gate, Clerkenwell, E.C.1, and will be forwarded in due course by the photographer. In order to supply at this price (remittance must accompany order) please forward your application as early as possible.

For your convenience an order form is attached below.

Cheques should be made payable to the Order of St. John, and crossed "Westminster Bank, Ltd., Clerkenwell Branch".

THE FRENCH GALLERY.

ATTRACTIVE LASZLO PORTRAITS.

After an absence of three years from the French Gallery, Mr. Philip A. de Laszlo has returned with a number of portraits of personages and personalities, which in their dexterous blend of intimacy and reserve give the "mot juste" in pictorial presentation. Discerning people have long ago ceased from debating Mr. Laszlo's precise position in the art of portraiture, and have grown content to acknowledge his highly trained gift of suggesting that one person at least has pronounced a Laszlo portrait to be completely satisfying—the sitter, herself or himself. This form of achievement is really of rare occurrence, and Mr. Laszlo's sure possession of the power to paint a portrait so that the sitter, says, either modestly or triumphantly: "This is how I like and hope I appear to be in the eyes of the world," is evinced often in the current display.

Judged from this point of view, the usual Laszlo portrait becomes largely a subject of clever surface observation, with a wellbred restraint from probing into character or even characteristics; and often the only question raised by the numerous admirers of the artist's works is the subtle one whether they are more attracting than attractive. Either answer obviously does not diminish the painter's popularity.

Portraits of various royal personages, including the King and Queen of Spain and three of their children, along with a Mrs. Siddons-like presentation of the stately Queen of Greece, lend a note of pictorial distinction to the gathering, although the honours in this section should be and will be accorded to a winsome and vivacious portrait of the Duchess of York which epitomizes the graces which have won so many eyes and hearts. The full-length portrait d'apparat of the Marquis of Reading in his vice-regal robes of State is by far the most ambitious picture here, and some may be tempted to compare or contrast it with a Nattier. The note of aloofness—even hauteur—has been well sustained in a composition intended for India, where the tradition of the British Raj has still to be impressed. On the other hand the portrait of the Spanish President, Primo di Rivera is a Laszlo exercise in revealing a glimpse of character and resourcefulness; and the painter again shows this deeper quality in the comparatively powerful treatment of the Cambridge anatomist, Professor Alfred C. Haddon.

In the first picture in the exhibition, too, the portrait of the Duchesse d'Ursel, the visitor will find that the artist was seeking sympathetically to disclose far more of a sitter's state of mind and passage of experience than in his usual exercises, and perhaps when he was painting the Queen of Spain and the head of Princess Beatrice he was tempted and encouraged to look beneath the surface. Again, in such portraits of happy boyhood as those of the Hon. Andrew Ellington and Hugh Astor the painter proves his retention of power to express the buoyant life and natural grace of youth, and the note of ease and charm is shown in the portraits of the Countess of Cromer, Viscountess Elbank, the Duchess of Portland, Lady Carnegie, Lady Apsley, and the Drouais-like Miss Dorothy Carnegie.

Lastly, painters and students will admit the merit of the cunningly painted interior, with the portraits of Viscount and Viscountess Lee of Farnham, literally at home—a composition which others might ask Mr. Laszlo to imitate.

DUNDEE HONOURS CHIEF CITIZEN

PRESENTATION OF DE LASZLO PORTRAIT

There was a large and representative gathering in the Victoria Art Galleries, Dundee, yesterday, when, in recognition of his public services, Lord Provost High was presented with his portrait, painted by Mr Philip de Laszlo.

So great was the interest taken in the presentation that many had to stand during the ceremony. More than ordinary interest attached to the proceedings, for not only was the eminent artist present, but a special exhibition of his latest works was afterwards opened.

The Company.

Bailie McCabe, the senior Magistrate, presided, and he was accompanied to the platform by the Lord Provost, the Lady Provost (Miss Winifred High), and Miss High; Mr and Mrs de Laszlo; the Countess of Airlie; Lord and Lady Kinnaird, and the Hon. Ann Kinnaird; Mr J. C. Buist, LL.D.; Rev. Dr Fergusson; Councillor Malcolm, vice-chairman of the Free Library Committee; Dr Angus MacGillivray, chairman of the Fine Art Committee; Councillor Larg, chairman of the Presentation Committee; Mr John Robertson; and Mr W. H. Blyth Martin, town clerk.

Apologies for absence were intimated from the Duke of Atholl, the Earl of Strathmore, the Earl of Airlie, Lady Baxter, the Princess Robb, Sir John Prosser, Mr W. C. Leng, and Mr J. Lens Spurrock.

There was a large representation of the Town Council and other public bodies, and the company also included Sir James and Lady Urquhart, Sir Alexander and Lady Spence, Mr William Low, LL.D., and Mrs Low of Blyth; Lord Provost and Mrs Longair, the Very Rev. Provost Don, Professor Steggall, Mr J. C. Robertson, Mr C. J. Bisset, ex-Lord Dean of Guild Diech, Colonel P. S. Atoll, Mr Grant Barclay, and Dr G. Pirie.

Generous Response.

Bailie McCabe said it was customary to present to their Lord Provost a portrait, and it was only right and proper that they should honour Lord Provost High in the same way. The response to the public appeal had been very gratifying, being met in a most generous manner.

The Lord Provost would always be remembered as one who had won the complete confidence of all. (Loud applause.)

Bailie McCabe concluded by calling on Mr J. C. Buist, LL.D., to present the portrait.

30 Years' Service.

Dr Buist said they were met that afternoon to do honour to Lord Provost High, who was rapidly approaching the end of his second term, and who had, he understood, made it quite clear that he was no longer a candidate for office. They might regret, but they could not, he thought, wonder at his decision.

Saving one short break, for which he was in no way responsible, he had served continuously on the Town Council for 30 years.

During the Lord Provost's reign, while honouring distinguished strangers, they had abundant cause for gratitude to fellow citizens by birth. To Mr George Bonar, they owed a prominent colleague, now in course of erection, and which they hoped and believed would do much to help the youth of their city to an effective equipment for the acute world competition to which Mr Bonar referred in his admirable lecture in University College.

Greatest Honour.

To Mr Robert Fleming, on whom it had rightly been resolved to confer the greatest honour in their power, they were indebted for a splendid benefaction, wisely designed to attain the double end of slum clearance and of re-housing dispossessed slum dwellers.

The far-reaching results of such a scheme, coupled with what was being done by the Lord Provost and his council, could not easily be computed, and one could only wish that past generations had also looked ahead. On the contrary, in addition to being entirely ignorant of modern town planning, their forebears, as might, perhaps, have been expected, had no inkling of the coming of the motor car, they leaving to them, their descendants, the further task of providing a huge network of new, better, and wider roads suited to present day traffic, a task which meant a vast expenditure, and also the disappearance of landmarks, trees, or houses which were it possible, they should have gladly retained.

They would, he thought, recognise the care and capacity with which this great work had been conducted, although, as happened with all human undertakings, parts of it appealed to one more than others.

They were there to thank Lord Provost High for all he had done through all these years on their behalf, and for the ungrudging

Water Commissioners, and the Gas Commissioners. They had their separate contributions to their separate meetings, and last but not least important, their separate annual jaunts. (Laughter.)

There were then also two Parochial Boards, which latterly became one Parish Council, and a School Board. Now the Town Council, like Aaron's rod, was going to swallow them all up. (Laughter.)

He felt that with this concentration of public work public interest would also be concentrated, not dissipated, as it was when it had to be spread over many separate boards. And this he trusted would lead to the best men and women in all sections of their citizens taking an active part in public work. (Applause.)

Thanked the Citizens.

He thanked them from his heart, and he also thanked the citizens in general for the abounding and most indulgent confidence they had shown in him. He would never forget the kindly sympathy they extended to him when he suffered the great bereavement of his life. He could not tell them how much he valued that sympathy and how grateful he was for it.

He could not imagine a more enduring honour than being the subject of a presentation of the art of Philip de Laszlo. (Applause.)

"This day," said the Lord Provost in conclusion, "will be a proud, happy memory to me and to those who come after me. I have now very great pleasure in handing this portrait over to the Art Galleries Committee, and I charge them to guard it well." (Loud applause.)

Accepting the Portrait.

Councillor Malcolm, vice-chairman of the Free Library Committee, said he had great pleasure in accepting the valuable painting, and he asked Dr MacGillivray, chairman of the Fine Arts Committee, to take it in his charge and have it hung in a prominent position in one of the galleries, where, as a work of art, it would be highly appreciated by the citizens of Dundee. (Applause.)

Dr MacGillivray, in accepting the custody of the portrait, said it was the portrait of an old and valued friend. It was the work of one of the greatest living artists, and it ranked with the finest of modern portraiture. (Applause.)

The artist, who had so ungrudgingly placed his great talents at their disposal, was considered the foremost of our time portrait painters, as was evidenced by the numerous royal, pontifical, and academic honours that had been showered upon him from almost every country. (Applause.)

Mr R. J. Larg said one of the most pleasant duties of his municipal life was being chairman of the committee, which had to do with the Lord Provost's portrait. It was not often they had the privilege of having with them the artist, the model, the picture, and the critic. He had great pleasure in introducing to the company Mr de Laszlo.

Gift from Artist.

The Lady Provost, apologising for speaking at that moment, said she did so because she had a pleasant surprise to tell the company. At lunch that day Mr de Laszlo had told her that, as a memento of his day in Dundee, he had promised the Lord Provost a picture, which her father would present to the Library Committee for the permanent collection. (Loud applause.)

Picture of Venice.

It was later learned that the gift picture will be a painting of Venice by the artist.

Mr de Laszlo said he was very much moved by all they had said about his work. There was no greater satisfaction and moral joy than to know that he had satisfied their expectation and that they thought he had succeeded in giving them in his portrait the character and a revelation of the potentialities of the Lord Provost. (Applause.)

He felt he could not attempt in terms of words—only in paint—what he thought of portrait painting. There were three vital parts; first, the likeness, then the inner life of the sitter—a faithful representation of the personality.

It must be, from the picture point of view, pleasing and beautiful, so that they would like to have it even if they did not know whom it represented.

Personality of Painter.

Lastly, it must reveal the personality of the artist himself. It should be an aesthetic appeal, not only a historical document. (Applause.)

He strove for those high principles, hoping each canvas would be better than the last. He hoped he had achieved to a certain extent these principles in the portrait of their noble and much-beloved Lord Provost. (Applause.)

He thanked them for giving him the opportunity to paint the portrait of the great citizen for their splendid galleries, which were not only local but international. (Applause.)

NEW YORK BURLAPS

New York, Tuesday.
Calcutta are quiet. 8 oz. 40 in. quoted 6.55 cents, and 10 oz. 40 in., 8.25 cents per yard.

LONDON JUTE MARKET FIRMER.

London, Tuesday.
For jute a firmer market was seen, sellers being more reserved. Closing cables from Calcutta rather stressed this point. Reports from the growing districts indicate too much rain in Assam and also in the important Mymensingh area. Buyers, however, were reluctant to pay the higher rates asked. Firsts, April-May, Continent, reported sold during the early hours at £29 10s, and later £29 15s obtainable, with sellers asking £30; June-July quoted £30 15s; new crop, August-September, £31 10s, sellers; September-October, £31 5s. Lightnings, May-June, quoted £29 10s; August-September, sellers, £29 10s; Hearnis, May-June, £27 5s c.i.f.

A quiet but steady tone ruled for Manila hemp. J2, June-August, quoted £36; K, April-June, £31 10s; June-August, £31 15s; and July-September, buyers, £32; M1, June-August, done £29 10s per ton.

CATTLE MARKET REPORTS.

Dundee.

At Messrs Scott & Graham, Ltd.'s, weekly sale there were 140 fat cattle, 303 sheep and lambs, and 22 fat pigs. Bulls were the best show of the season. Demand was active, but the tendency of prices was lower, especially for heavy cattle, which made 21 per head less. Quotations ran from 48s to 60s per live cwt. Heifers met a good trade, and cows and bulls were in request. Bulls sold to £32; heifers to £25 10s; fat cows to £20; bulls to £21 7s 6d. A smaller show of fat sheep met a very dear trade at 5s to 4s 6d of a rise. Twenty-five fat lambs met a very ready sale at 7s 6d. Down hogs sold to 60s; half-breds to 70s; crosses to 65s; blackface ewes to 50s. Fat pigs met an extra dear market. Great pigs to £11, and sows to £13 10s.

At Messrs Peter McIntyre, Ltd.'s, weekly sale the stock consisted of 151 fat cattle, 107 sheep and lambs, 68 fat pigs, 18 young pigs, and 20 milch cows. Fat cattle, a rather smaller supply, were of good quality, and for bulls and heifers the demand was steady at rates marking an all-round advance over last week's currencies of 1s per cwt., the extreme top rising to 63s 3d, and for best sorts from 56s to 58s 9d, while others ranged from 48s per cwt. upwards. Bulls met with sharp advances at to 47s 2d, and for fat cows last rates were firm at to 45s 3d per cwt. Best bulls to £27 7s 6d; heifers to £27 2s 6d; bulls to £20 12s 6d; and fat cows to £23 15s. Sheep and lambs met a sharp trade from the opening, and finished very dear. Lambs made to 65s 6d; cross hogs to 75s 6d and 61s to 74s 6d; cross ewes to 54s 6d. Fat pigs very dear. Hogs to £10 12s 6d; sows, £11 2s 6d. Young pigs met a great trade at to 48s. Milch cows met a slow trade at £23 to £29.

Blairstown.

Messrs Macdonald, Fraser & Co., Ltd., had 85 cattle, 159 sheep, 15 pigs, and 31 store cattle at their sale yesterday. Cattle were not up to average in quality, and prices were easier. Top made 52s 3d per live cwt., with an average of 54s to 55s. Sheep were in keen demand. Fat cattle high prices. Store cattle, which were mostly ewes, were in request. Bulls to £24 2s 6d, and £27 to £33 10s; heifers, £22 5s to £28 2s 6d; cross hogs to 71s, of Linnabank; Cheviot ewes to 55s; wether hogs to 55s 3d; blackface ewes to 48s 6d. Pigs, 26 4s to 27 15s. Store cattle, £11 10s up.

BOUGHT BY FRENCH GOVERNMENT.

A photograph of the striking portrait of Marshal Lyautey, painted by the famous Hungarian artist, Philip de Laszlo, at his London studio. The picture, which is one of Mr. de Laszlo's most brilliant pieces of portraiture, has received the rare distinction of being purchased by the French Government for the Versailles Historic Gallery. Mr. de Laszlo has recently had conferred upon him the Order of "Grand Officier of the Order of Ismail" by the King of Egypt.



MAY 29, 1929.

MR DE LASZLO'S GIFT TO DUNDEE

The Golden Horses of St Mark's

The painting which Mr Philip de Laszlo is presenting to Dundee as a souvenir of his recent visit is a brilliant example of his work and will greatly enhance the attractiveness of the city's art collections.

Audacious in its colour and its free handling, it has also the interest of a striking subject. Painted on the balcony of the Cathedral of St Mark, in Venice, it gives a near view of the famous golden horses which decorate the centre portal of the most gorgeous facade in the world.

Cast in bronze and at one time brightly gilded, the four steeds are the masterpiece of some unknown genius in Roman times. They once stood on a triumphal arch and drove the chariot of victory. The Emperor Constantine carried them to Constantinople, and when that city was captured by the Venetians the Doge Enrico Dandolo brought the steeds to St Mark's. There they caught the eye of Napoleon, who removed them to Paris, but after Waterloo they returned to Venice.

Excepting the equestrian statue of Colleon, they are the only horses Venetian children ever saw, and during the Great War they went into hiding in a cellar to be safe from Austrian bombs. Mr de Laszlo has represented them in dazzling sunlight, with behind the white, blue, and gold clock tower, where the pigeons gather at two o'clock waiting for the two men in armour to strike the hour.

With the "Lord Provost High" as an example of De Laszlo insight and vigour as a portrait painter, the new picture comes as a delightful testimony to his versatility.

The picture will today be handed over to the Art Galleries Committee by Lord Provost High.

Dundee Courier

Date 13 MAY 1929

DUNDEE LORD PROVOST THANKED

MRS DE LASZLO'S LETTER OF APPRECIATION.

Lord Provost High, Dundee, on Saturday received the following letter from Mrs De Laszlo, who with her husband visited Dundee last week and was present at the presentation to the Lord Provost of his portrait painted by Mr De Laszlo:-

"Dear Lord Provost and Miss High,—I wish to repeat once more our warmest thanks and great appreciation for the unforgettable hours we spent with you this week. I know you appreciate my husband as a man as well as his wonderful art, and I was very proud to hear your and his praises sung in such warm terms of appreciation and artistic understanding. You and your dear daughter cared for us to the extreme extent of what our desires could be and gave us from the beginning to the end of our two days spent in Scotland a topping time which we enjoyed more than I can express.

"Many thanks for the newspapers. It is nice to have these eventful hours all put in print and pictures. We look forward to hear when you and your daughters will be in London. I should love you all to see Philip's exhibition—and that we may have the pleasure of meeting our dear friends from the north once again.—Yours very sincerely,
"Lucy N. de Laszlo."

Evening Telegraph (Post)
May 29, 1929

DE LASZLO GIFT TO DUNDEE.

PAINTING PRESENTED TO ART GALLERIES.

To-Day's Ceremony.

The beautiful painting of the Golden Horses of St Mark's, in Venice, which Mr Philip de Laszlo has presented to Dundee through Lord Provost High as a souvenir of the happy occasion of his painting the Lord Provost's portrait, was handed over to the Art Galleries today.

The ceremony took place in the City Chambers before a representative gathering.

The picture gives a near view of the famous golden horses which decorate the central portal of the most gorgeous facade in the world. All the splendour of the bronze, scintillating in dazzling sunshine, with behind the white, blue, and gold clock tower, seem wonderfully real in De Laszlo's hands.

The painting casts a new light on the painter's genius, and at the same time it contains his characteristic desire to picture only the beautiful in things as well as people.

Lord Provost High presided.

Coming Back to Dundee.

Mr John Robertson explained that Mr De Laszlo had asked him to take the picture to Dundee as an expression of the artist's appreciation of the kindness he had received in the city. He (Mr Robertson) had seen many paintings of this subject at home and abroad, but none were so complete and masterly as this. Mr De Laszlo was coming back to Dundee, for he had seen many things there he wanted to see more of.

The Lord Provost, in handing over the portrait to the Art Galleries, said they would reflect that when he was in Dundee recently Mr de Laszlo, in the course of his delightful little speech, mentioned that, as a mark of appreciation for the great kindness which was shown to him during his stay in Dundee, he would like to present to the Galleries a souvenir of his stay in their midst. This picture, he had here, and he was sure when they saw it they would agree that it was a very fine specimen of Mr de Laszlo's world-famed art, and one which the citizens of Dundee would be proud to possess.

Dundee was specially privileged in having now two of Mr de Laszlo's pictures, and he knew that he was voicing the feelings of the citizens when he said that they are very deeply indebted to him for that splendid gift.

In handing over this work of art to the Galleries Committee he could confidently say that, not only would they of the generation appreciate Mr de Laszlo's work, but that the generations who came after them would more than endorse that appreciation.

Mr Adam Malcolm (convener of the Free Libraries Committee) accepted the gift, and an appreciation of the painting was given by Dr Angus McGillivray, who hailed the picture as an example of the artist's best work.



9th May
Dundee
1929

True
Lord Provost



in der Krongardinen
 1884. 2. 2. 2.

Adm. K.

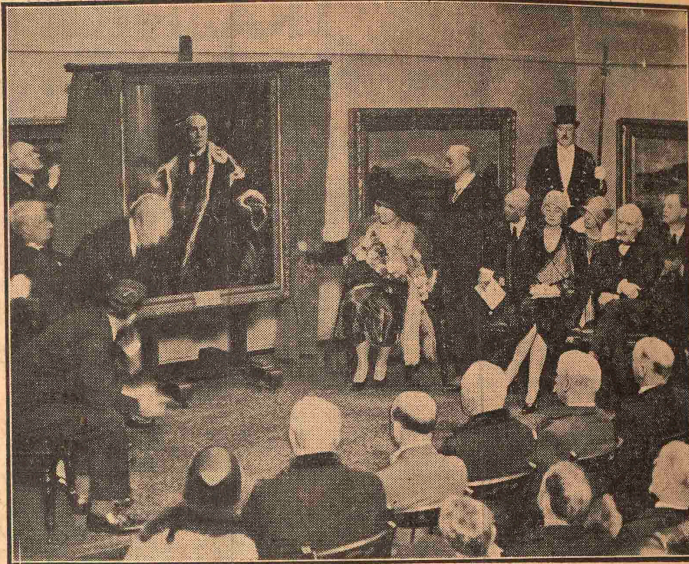
THE NATION
LONDON.

Date... 24 AUG. 1929

Recent Acquisitions at the National Portrait Gallery.

The National Portrait Gallery tends, by its very nature, to be something of a despoiler of aesthetic standards, but if a good portrait need not be a good picture the most abstractedly inhuman man where art is concerned may always go there to enjoy himself, with one eye shut as it were, and there are several pictures which are at least enjoyable among the recent acquisitions, an exhibition of which opened to the public last Saturday. Perhaps the most interesting pictures among these are of Besant and Rice, the dual novelists, by A. J. Stuart Wortley, who has presented them together, looking benevolent and comfortably replete after a good meal; and of Charles Reade, author of "The Cloister and the Hearth," capably painted by "his nephew, — Reade." The arrangement of the sitter, at his table in the window, surrounded by homely objects, is naive and charming. Both these paintings have been presented to the gallery by Mr. T. Chatto. Among statesmen there are three Prime Ministers represented. Gladstone, drawn at rest with a book, by Sidney P. Hall; Asquith, painted rather dully by André Cluysenaar, and Bonar Law, sketched in pencil by Miss Agnes M. Cohen. There are also portraits of the First Viscount Haldane and the Fifth Marquess of Lansdowne, by P. A. de Laszlo, full of that painter's flashy virtuosity. A welcome addition is the series of pencil sketches by Sidney P. Hall, in the Charles Keene tradition, made for the GRAPHIC newspaper during the sittings of the Parnell Commission in 1888-9, of Lord Leighton, Clifford Lloyd, Beerbohm Tree, Comyns Carr, J. L. Toole, and Oscar Wilde. Professor Rothenstein's "Sir Edmund Gosse" is one of the best of his portrait-drawings that we have seen.

DUNDEE COURIER MAY 9, 1929.

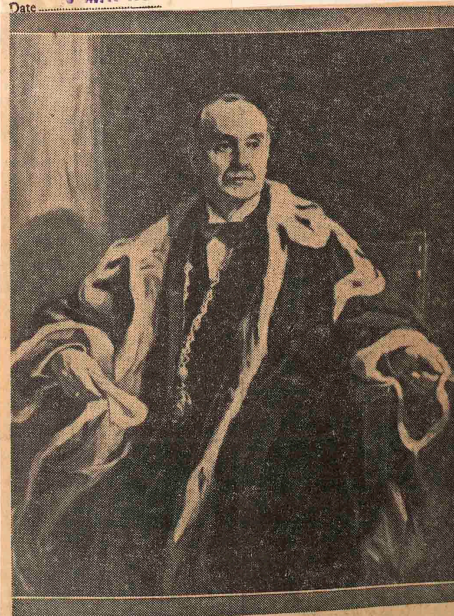


DUNDEE HONOURS ITS LORD PROVOST—The scene in the Art Galleries, Dundee, yesterday when Lord Provost William High was presented with his portrait in oils (by Mr Philip de Laszlo) in token of public appreciation of his services as civic chief.



Dundee Courier

7 MAY 1929

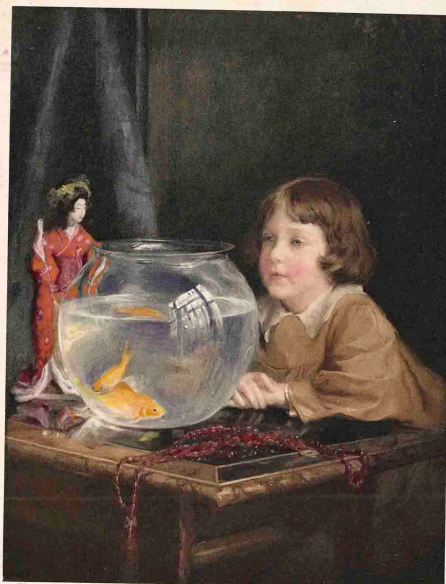


DUNDEE LORD PROVOST'S PICTURE—A photograph of the painting by Mr Philip de Laszlo of Lord Provost William High, Dundee, who will be presented with it in the Art Galleries, Dundee, this afternoon.

APR 18 1928
"NEW YORK TIMES"



P. A. DE LASZLO, THE FAMOUS PORTRAIT
PAINTER,
Who Is Now in the United States.
(Times Wide World Studios.)



Philippe de Laszlo

With affectionate remembrances
from us both.
(on your part son John).

"The Times", June 25, 1930.



THE SUB-PRIOR.—The portrait of Lord Scarbrough, the Sub-Prior of the Order of the Hospital of St. John of Jerusalem in the British Realm, which was unveiled by the Grand Prior (the Duke of Connaught) at yesterday's General Assembly of the Order. The painting is by Mr. Philip de Laszlo.

Extrait de :

GAZETTE DE HONGRIE
BUDAPEST

Adresse :

Date :

9 AOÛT 1930

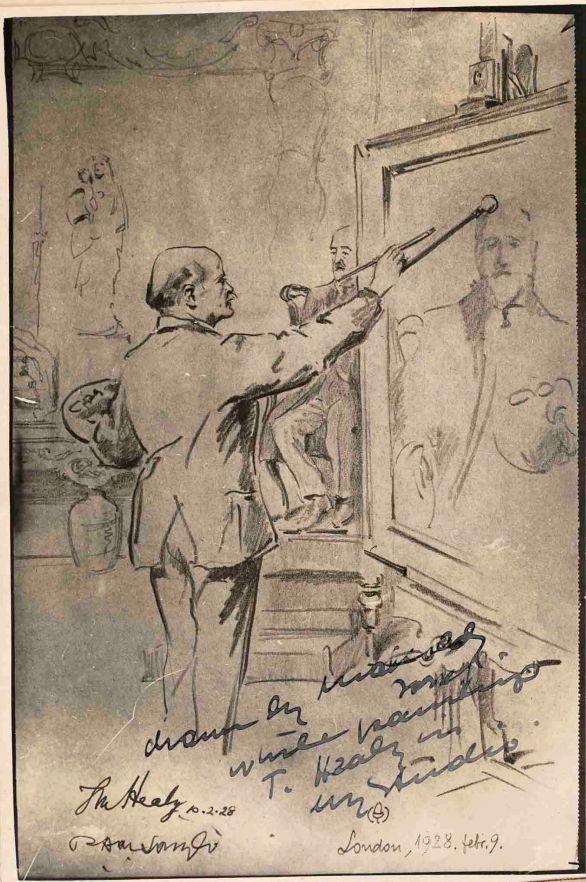
Signature :

Expédition :

Lettres, Sciences et Arts

L'Etat français acquiert une œuvre de Philippe Laszlo

L'Etat français vient d'acquérir pour le musée de Versailles le *Portrait du général Lyautey*, par Philippe Laszlo. Le célèbre portraitiste hongrois s'apprête à partir pour l'Italie où il a l'intention d'étudier des intérieurs d'églises avant d'exécuter ce qui, à ce qu'il assure lui-même, doit être la grande œuvre de sa vie, une vaste composition dont le titre sera « 1914—1918 » et qui symbolisera les souffrances des femmes pendant la grande guerre.



An Australian asks

Where are the Great Londoners?



Sir William Orpen, R.A.

What quaint people "An English Girl" must think us. Here we are, she says, all we people from the provinces and the

Dominions, "expecting to astonish London with our talents." When we find our real level, "according to English standards," we feel that London is "an unfriendly, lonely city." My only comment is that I have not noticed any of the "little tragedies" she mentions; that I personally have long since abandoned hope of astonishing anybody; and that I find London friendly to the point of embarrassment. In no other great city that I know of are social pleasures such a constant menace to serious work.

But what I really want to ask "An English Girl" is this: where does she get her idea that Londoners set the standard that leaves all the rest of the world panting hopelessly behind? Who are these towering Londoners who dwarf humble souls from the provinces and overseas?

Soldiers or sailors, perhaps? Then might I remind her, as gently as maybe, that a man called Kitchener was born in County Kerry, another man called French in Ripple, Kent. Hair in Scotland, Jellie in Southampton, and Beatty in Cheshire?

Or are they writers? Well, I believe I am breaking no confidences when I state that Mr. Shaw was born in Ireland. And (taking

names at random) one may add that Kipling was born in Bombay, Barrie in Kilmuir, Maschfield in the West Country, Quiller-Couch in Fowey (Cornwall), Alfred Noyes in Staffordshire, Dr. Bridges, the Poet Laureate, in Thanet, Mr. H. G. Wells in Kent, and Mr. Bennett in Staffordshire.

Is it science and scholarship that weigh with this English girl? Then Sir Oliver Lodge (like the great S. F. Barnes) is a Staffordshire man, Edington was born at Kenil (Westmorland), Sir Gilbert Murray in Sydney (New South Wales), Sir J. J. Thomson in Manchester, and Professor Saintsbury, our greatest critic, in Southampton.

Or art? Then Orpen is Irish, John is Welsh, William Nicholson was born at Newark-on-Trent, and Laszlo is a Hungarian. Musicians and singers perhaps? Well, Melba is an Australian, and I have never heard that Hoffetz or Moiseiwitch, or anybody else in the very first flight, was a Londoner, even by adoption.

Or take politics. Of recent Prime Ministers Mr. MacDonald was born at Lossiemouth, Mr. Lloyd George in Manchester, Mr. Baldwin in Bewdley (Worcestershire), Mr. Bonar Law in Canada, and Lord Oxford in Morley, Yorkshire.

Again—but perhaps I had better stop! The further one goes the plainer it becomes that London, far from degrading the provinces and Dominions, provides merely the background and the audience before which the real stars perform. London for pleasure—yes. But as a centre of high intellectual achievement? Not unless "An English Girl" adopts the not uncommon practice of reckoning in Oxford, Cambridge, Manchester, Edinburgh, and all the rest as London suburbs.

Connoisseur & Advertiser
May 7, 1929.

DE LASZLO THE MAN

ADMIRE SCOTSMEN, BUT NOT THE SCOTS CLIMATE

Raeburn's High Place in Art

By a Special Representative.

"Ah, this climate! What could one say about such a climate?" said Mr. Philip de Laszlo, the famous portrait painter, when I interviewed him yesterday at the house of his friend, Mr. John Robertson, at Lammerton Terrace, Dundee.

When I made known my purpose he turned with a little bow to his host, and exclaimed with mock gravity: "I am about to be investigated."

Before being "investigated," however, Mr. de Laszlo had his photograph taken. He wished to be taken at the door of the house, but he paused as he saw, through the glass door, the rain whirling about outside.

"Oh, my! Oh, my!" he exclaimed in despair. "What a climate! I must wear my hat. And I must put on my overcoat. One should not take risks in such weather. Ah, now we are prepared!"

Lord Provost High, whose portrait by Mr. de Laszlo is to be publicly presented today, was also present. Mr. de Laszlo wished the Lord Provost to put on his hat because of the inclement weather.

The Lord Provost could not find his hat, but of the two on the hat rack he asked to be given the better. "Here," said Mr. de Laszlo, passing him a hat, "is quite a decent one. It was the Provost's."

Mr. de Laszlo makes a striking figure, and has a most engaging personality. He wears an artistic bow, and smokes—as he puts it—"ordinary cigarettes." Very good cigarettes they were.

Lord Elphinstone's Portrait.

He told me that he had just completed a painting of Lord Elphinstone. It gave him great pleasure to do the picture, he said, for it gave him such scope to do something interesting. Lord Elphinstone was wearing the beautiful robes of a Knight of the Thistle.

"It is something in the same style as the portrait of your Lord Provost," he explained. "The scheme of the Lord Provost's picture is red, and that of Lord Elphinstone's is green. I liked very much painting the picture of your Lord Provost. I did it in seven or eight sittings."

The artist is a quick worker. He painted the portrait of his host, Mr. Robertson, in three hours.

"I do not labour my art," he said. "If you write a letter you have something spontaneous in it, but if you go back and re-write it you may make it artificial. You must place your subject on the canvas in a simple way."

From art Mr. de Laszlo turned to other things, but he always came back to art. During the 22 years I have lived in Britain I have made many good friends in Scotland," he said. "I like the Scots. I have always felt that they take a very great interest in art, literature, and music."

Genius of Raeburn.

He had a great tribute to pay to Raeburn. "Scotland," he said, "has produced some fine landscape painters and animal painters. That great painter of ours—Raeburn—I esteem immediately after Frans Hals. He had the same qualities, and was able to reproduce in an intelligent way the character of his own people. You have only to look at that great painting of his, 'The McNabs,' to say at once, 'Ah, that is a Scotsman!'"

Scotsmen are always interesting to me because they are such strong men. They are so—Mr. de Laszlo paused for a word.

"Virtile?" I suggested.

"That is it! Virtile! They have to be a strong people when they have to fight against such a climate and still keep cheery."

His First Visit.

He told me that he had been many times to Scotland.

"My first visit to Scotland was when I married at the time of the Glasgow Exhibition. I think that it was in 1900 or it might even have been in 1901. No matter, I was married in Ireland and then we came straight to Glasgow."

"It rained. How it rained! It is nearly always raining in Scotland, is it not?"

I reassured him, but I doubt if he believed me.

"The exhibition which is being held in your Art Gallery to-morrow," he remarked, "is my first exhibition in Scotland. You must allow me to say how pleasantly surprised I was when I heard it was going to be held."

"And," he continued with great enthusiasm, "you must also allow me to say how much I admire your Art Gallery. It is really wonderful. It is international! I think that I am right in saying that it is only now that the famous London galleries are becoming international."

Modern Art.

Greatly daring, I asked the artist what he thought of the so-called "modern" art. He brought out a packet of his most excellent "ordinary" cigarettes, and considered the question through a cloud of smoke.

"There is a cult for the ugly," he said at length. "You will have noticed it. There is a tendency that is not really true to nature and to beauty."

"Now," he said, "art is always modern. If it is beautiful and pleasing it will live, and it will always be great. There are those that will see something when they are in a train, or they will see something moving about, and they will try to portray it as they see it. But unless it is beautiful and worth a permanent place it will never last, and will therefore never be modern."

With another cloud of smoke he dispelled these modern theories.

Then he made a pregnant statement. "Likeness is a secondary consideration. It is only a photographic process. It is not a first principle. An artist must get something of his own personality into his picture. He must express the personality that is in him. He must understand psychology. That is why you have such a wonderful portrait painter in your Raeburn. He and Frans Hals can express a man's status in life in their paintings. They can tell you all about him and his character. This means that they can understand nature—and not merely copy it."

His Landscapes.

"No, I am not a landscape painter," he replied to another question. "The landscapes you will see at the exhibition I did just to amuse myself. I never sell my landscapes."

"That little landscape you saw of the boat on the Nile I painted in three hours. It was a little diversion I had while I was painting the King of Egypt. The light was so strong—and it was in March—that one could not work outside between ten in the morning and four in the afternoon. I had to get up early in the morning to do that little boat, or else in the evening. I could not even look at the water for more than thirty minutes at a time."

"One of my other pictures is of a Nubian boy carrying coffee. He was the boy that brought my coffee. A most intelligent little fellow he was."

"Now, the boy with the flower is pure Egyptian, and I think that you would notice the resemblance to Tutankhamen."

He finished his cigarette, and when we were leaving the room we met the Lord Provost coming downstairs.

"You've been a long time in there," said the Lord Provost. "We all thought you had been kidnapped."

"I have not been kidnapped," replied the artist, "but I am afraid I have said too much."

"Times". April 3, 1929.



KING FUAD.—A new portrait of the King of Egypt, painted by Mr. Philip A. de Laszlo. The Duke of Gloucester, who is on his way to Japan, visited King Fuad at Cairo yesterday.



Self Port
Portrait of Sam Brown
Schroder

Dundee Courier

Date 10 MAY 1929

POPULAR EXHIBITION OF PICTURES

GIFTS TO DUNDEE GALLERIES.

The popularity of the exhibition of pictures by Mr. Philip de Laszlo in the Victoria Art Galleries, Dundee, was commented upon at a meeting of the Free Libraries Committee yesterday.

Dr Angus MacGillivray stated that on Wednesday 1235 persons visited the gallery, notwithstanding the inclemency of the weather.

When Mr de Laszlo, said Dr MacGillivray, visited the galleries and entered the room where his own pictures were exhibited, he had said he had never seen pictures better shown. The reason was that the pictures were not packed in, as at other exhibitions.

Dr MacGillivray suggested that he and Mr Webster, the librarian, should use that gallery for exhibiting about 20 pictures, instead of having a packed gallery. He asked the committee's approval of a six months' trial.

Dr MacGillivray's suggestion was agreed to.

Mr S. G. Fraser said they had in Dundee a picture by de Laszlo of Mr John Robertson, which at present was hanging in the owner's house. He suggested that Mr Robertson might be persuaded to lend them this picture.

Attention was drawn to the pencil drawing by Charles Lehnendorf, a Hungarian artist, and winner of the De Laszlo Scholarship, who, through his interest in the de Laszlo portrait of Lord Provost High, had given the committee a fine example of his own work—a pencil drawing of a boy. A member said it was marvellous in its technique, and its study by students would perhaps result in emulation which would be beneficial all round.

It was agreed to accept the offer by his widow of a picture by the late Mr F. Corran Morton, at one time curator of Kirkcaldy Art Galleries. The picture is to be selected by Mr J. L. Caw, of the Scottish National Gallery.

Military Badges.

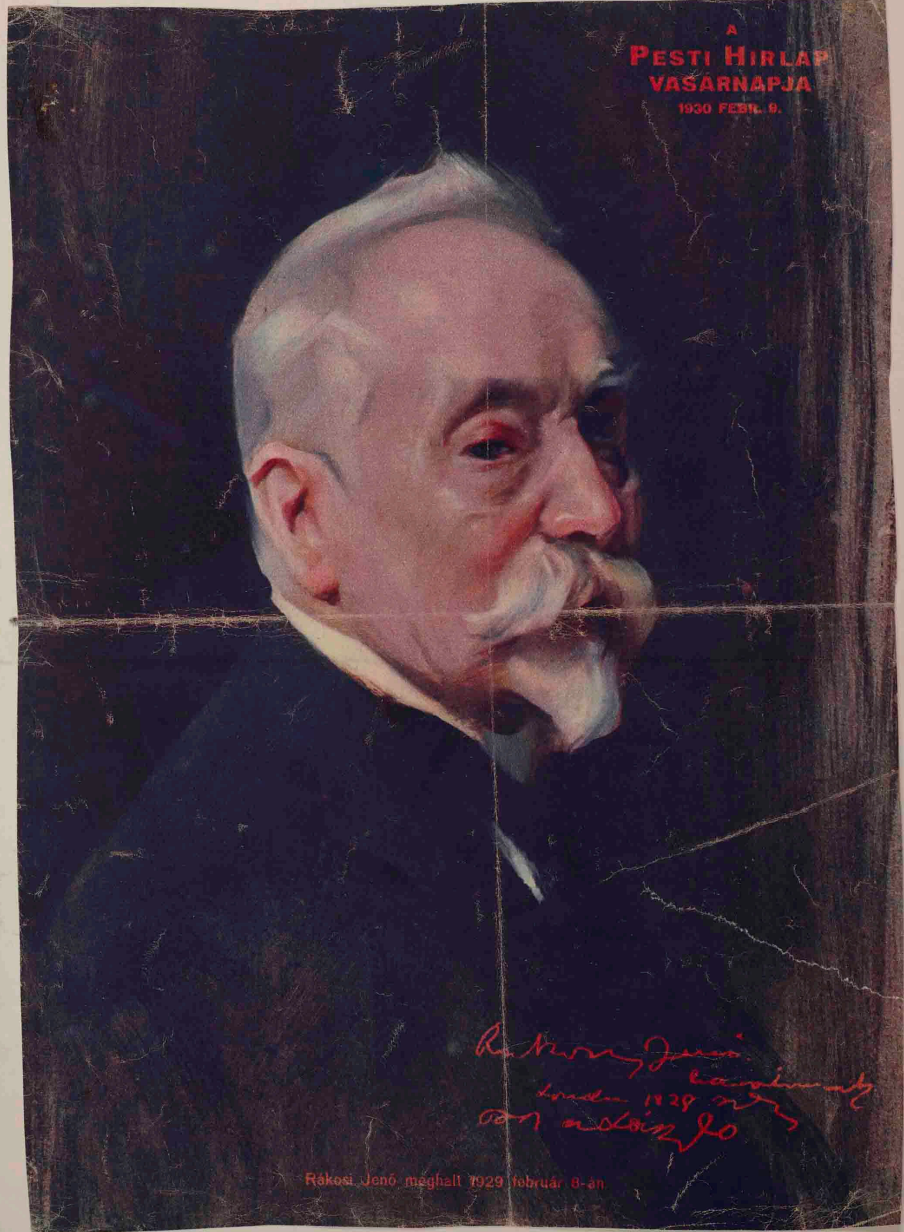
At a meeting of the Museums Committee, Mr David Williamson stated that in 1917 Mr Peter MacIntosh, Dundee, bequeathed a large collection of military badges and buttons. Only a small section of that bequest had been exhibited, but recently Miss Mary Shepherd, 142 Perth Road, Dundee, had offered to clean, rearrange, and remount the collection, with the result that 11 shields were now on view in the museum and were creating a good deal of interest. The committee agreed to thank Miss Shepherd for her work.

Another acquisition is a two-power microscope, a gift from a Dundee gentleman who wished to remain anonymous. It will be available to any applicant able to make proper use of it.



1929. Mrs. J. Caw. The Lord Provost.

A
PESTI HIRLAP
VASARNAPJA
1930 FEBR. 9.



Rákosi Jenő
London 1929
van a képe

Rákosi Jenő meghalt 1929 február 8-án

July 5, 1930

A QUEEN WHO HAS NEVER WORN A CROWN: HER MAJESTY OF ROUMANIA.

FROM THE PAINTING BY PHILIP A. DE LASZLO, M.V.O., P.R.B.A.



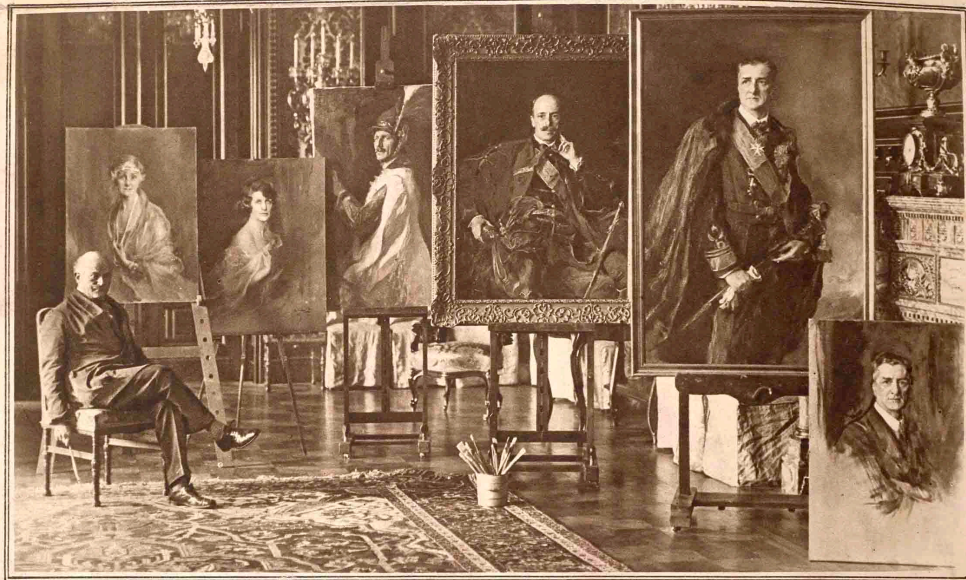
A TRAGIC ROYALTY: HER MAJESTY QUEEN HELEN OF ROUMANIA, MOTHER OF THE PRINCE OF ALBA JULIA (EX-KING MICHAEL), WHOSE MARRIAGE TO KING CAROL (THEN CROWN PRINCE) TOOK PLACE IN 1921.

The Crown Prince of Roumania—now King Carol II.—renounced his rights to the Throne in 1925. He had married Princess Helen of Greece, daughter of the late King Constantine and sister of ex-King George, on March 10, 1921, and a son was born in the same year, that son who was King Michael for a spell. This marriage was dissolved in 1928. When the exiled Prince—then known as Carol Caraiman—returned to his country last June, to be proclaimed King in place of his son, who has become Prince of Alba Julia and Heir to the Throne, the question of the rights of the Princess—the Princess of Roumania, to use the title that had been granted her—became a momentous one. None

can foretell the future, but it may be that, in time, King Carol's wife will be Queen of Roumania in fact. Meanwhile, her husband has authorised her to assume the style "Her Majesty," and the "Official Monitor" of Bucharest has announced that she is entitled to call herself Queen of Roumania in view of the recent annulment of the Exclusion Act of 1926, that annulment which restored Carol's rights to the Throne. In any case, it is reported that King Carol has never recognised the divorce; that Queen Helen never desired it; and that the Holy Synod of the Roumanian Church has ruled that it is invalid. King Carol and Queen Helen recently saw their son together.

Illustrated London News. October 29, 1927.

Rulers of Hungary—"A Monarchy with a Vacant Throne."



HUNGARIAN LEADERS AND THEIR WIVES PAINTED BY MR. PHILIP DE LASZLO: THE ARTIST WITH HIS PORTRAITS OF MME. HORTHY, WIFE OF THE REGENT; COUNTESS BETHLEN, WIFE OF THE PRIME MINISTER; A MEMBER OF THE HUNGARIAN BODY-GUARD; COUNT STEPHEN BETHLEN, THE PRIME MINISTER; AND ADMIRAL NICHOLAS HORTHY, THE REGENT (LEFT TO RIGHT).

So much ink has been spilt of late in connection with the Kingdom of Hungary and its position with regard to the Czecho-Slovakian Republic, Rumania, and Yugoslavia, that there is particular interest in the portraits by Mr. Philip de Laszlo, M.V.O., which are shown in the lower photograph on this page. Admiral Nicholas Horthy de Nagybanya, it may be recalled, was elected Regent of Hungary on March 1, 1920—for Hungary is considered a monarchy with a vacant throne, the

functions of the monarch being exercised by a Regent. "It has been decided," adds the "Statesman's Year-Book," "that the dynastic question shall be solved at such time as the people are freed from external pressure." After the mutiny at Cattaro in March 1918, Admiral Horthy commanded the Austro-Hungarian sea forces and restored discipline; and after the Revolution in the following October he organised the Hungarian National Army and entered Budapest at its head.



BENCZUR GYULA
ONARCKÉPE
A Szépművészeti
Múzeum ma meg-
nyílt emlék-
kiállításáról
Ma 10 éve halt
meg a nagy festő-
művész.
Benczurfalván pi-
siremlékét



Lukács Mici (László Fülöp festménye)

László Fül

1925. május 24.

NŐI PORTRÉK

LÁSZLÓ FÜLLÖP ÉS RASKÓ AURÉL
FESTMÉNYEI

PESTI.



Bárcziházi Bárczy Istvánné (László Fülöp festménye)



László Fülöp: Női képmás



őp: Női fej

Gróf Wenckheim Józsefné és gyermeke
(László Fülöp festménye)



László Fülöp: Női arckép

Boston Evening Transcript, Dec. 5, 1925



LASZLO'S BOSTON



MRS. OLIVER AMES



MRS. LARZ ANDERSON



HE seven weeks of Philip de Laszlo's triumphant sojourn in Boston now draw to their close. Though the oils are not yet dry in the portrait of Bishop Lawrence which he has been still press for attention, on Monday Mr. de Laszlo leaves for Washington. There, indeed—to the Corcoran Art Gallery at the Capital—substantially all of his finished Boston canvases have already preceded him. Today the Corcoran Art Gallery opens all of the portraits shown on this page, as well as the gallery of Messrs. Doll & Richards, under whose auspices Mr. de Laszlo came to Boston and under whose auspices he will return, after visits to Washington and New York, for a brief period, before he sails home to London in March.

The "Painter of Kings," de Laszlo has been called in Europe. His title might well be broader still. He has become portraitist-laureate to the aristocracy of half the world. Of nearly all the important countries of the Occident, and of some in the Orient, he has painted the sovereigns, the warriors, the leaders social and political, industrial and intellectual. Country houses and town mansions throughout England, France, Italy, Spain and the Central Kingdoms have been enriched, for all posterity, by his portraits of their masters.

And now, in his prime, he has been engaged upon like work in Boston. Many

men of commanding place in the United States he has painted at earlier stages in his career—Roosevelt, for example, during the artist's visit to America in 1907-8; Harding, Page, Hughes, Davis, Root and many others during the period of the war—but it is true to say that the portraits he has painted of outstanding women in Boston during this autumn constitute his first extensive picturing of American women. The photographs on this page speak the brilliant result, in so far at least as the camera can tell the story which is so much more completely told in the colors and full compass of the originals. Among the six it is to be noted that her husband of Mrs. Larz Anderson is not a definitive work, but a sketch which her noble purpose wished made of her in the Red Cross costume she wore to such noble purpose during the war. The sketch, moreover, is an avant-propos of full-length portraits of Mr. and Mrs. Anderson which the artist has engaged to make. Completed portraits, each of moving beauty, painted during the last fortnight, are those also of Mrs. Donald McKay Frost, Mrs. George H. Swift and Miss Honora W. Mason, a niece of Mrs. Joseph Grafton Minot. Mrs. Richard Harle, it will be recalled, is a daughter of Mr. and Mrs. Edwin S. Webster.

Swift, masterful and sure is de Laszlo's technique, abounding in energy, quick and untiring his observant power. A sketch of the sort done of Mrs. Anderson is often completed in two or three hours of rapid, directly precipitative work. The same vigor and sureness he brings to all his portraits, sustaining the effect through days instead of hours. Here in Boston the scene of his labors has been an atelier suite on the top floor of the building at the corner of Chestnut and Charles streets.

WORK



MRS LOUIS A. FROTHINGHAM



MISS ELLA DE T. SNELLING



MRS HAROLD J. COOLIDGE

which was especially constructed for the studios of artists, but which never before has been given such distinction in the chronicles of art as now it has won from the record of his labors there.

Each morning since mid-October de Laszlo could be seen briskly walking from the Vendome along the Esplanade—with a zestful regard for this feature of Boston's civic landscape which he delights to praise—to the studio in Chestnut street. Once at his easel, he gives absorbed attention to his work and will brook no interruption until late afternoon. Then, when one might expect to find him tired, it develops that all he is willing to admit—since the sun has gone—is that there can be no more painting. As for earnest talk, a visit to some well-known institution in Boston, a dinner with friends, he is equally ready for any of the three that stands next in the program. The Museum of Fine Arts, Fenway Court, the Public Library, Harvard University, Technology and many other institutions of Boston he has visited and re-visited, greatly to his own satisfaction and greatly to the heightening of the admiration which he warmly expresses for the best achievements of America in general and of New England in particular.

The people of Boston, equally with the institutions they have reared, impress him and stir his regard. He has liked, above all, the directness and sincerity of address which he has encountered. Wherever one goes, he finds, there is a reality of open-mindedness to honest thought free from prejudice and to men free from excessive concern for material trappings, which has moved him and given him strong confidence in the continuing creative power of New England and of the Nation.





MRS. RICHARD HARTE

"New York Times" April 18, 1929.



MRS. ADOLF PAVENSTEDT, FORMERLY THE WIFE OF THE LATE BARON VON STERNBURG, GERMAN AMBASSADOR TO THE UNITED STATES.

From a Portrait by Philip A. de Laszlo.

Shanghai Times

2 JUN 1929

Date

Barrie Play Manuscript Is Sold For 2,300 Guineas

Gifts To Newspaper Press Fund; Brilliant Dinner Company; Spain Invites Motorists; British Wine Of Port Quality

(From Our Own Correspondent.)



London, Apr. 27.
It is very evident that the journalists of the country have their friends and admirers, to judge by the splendid way the Newspaper Press Fund is supported. At the annual dinner this week it was announced that the appeal for support had realized the record total of £27,000. This included £10,000 from Lord Rothermere, the new President in succession to Lord Burnham, who of course is at the head of the Northcliffe Press. Sir James Barrie, who was present and made a whimsical speech, as might be expected from the creator of "Peter Pan," gave the manuscript of his play "The Twelve Pound Look" to be sold by auction at the dinner, and it was bought by an American collector for 2,300 guineas. A blank canvas given by Mr. Philip de Laszlo, was purchased by the High Commissioner for Canada, the Hon. Peter Larkin, for 1,100 guineas, the artist having undertaken to paint the portrait of the purchaser or his nominee.

Prime Minister Present

As usual at this dinner there was a very large and distinguished company, which included the Prime Minister and Mrs. Baldwin, and nearly all the Ambassadors and members of Legations in London. Peers, baronets, were there in scores, most of them with their ladies, so that altogether it was a most brilliant function. As for the speeches Mr. Baldwin was as usual on such non-political occasions, at his best. He has the gift of being able to speak to an audience, no matter what it may be, as an understanding equal. He joked at the expense of the modern Press because of its terrible power of getting to know things—so much so, indeed, that the last vestiges of personal privacy appear to be threatened. But the Prime Minister ended on a note of real commendation of that splendid sense of responsibility which must be the basis of successful journalism as well as of successful politics.

The O.U.D.S. Falstaff—and His Friends and Enemies.



HENRY PRINCE OF WALES—AFTERWARDS
KING HENRY V.: MR. L. A. NYE (PEMBROKE)



SIR JOHN FALSTAFF, THE FAT KNIGHT:
MR. R. W. SPEAIGHT (LINCOLN)



BARDOLPH: MR. D. GILLIES
(PEMBROKE)



DAME QUICKLY: MISS CLARE GREET.



SCROOP, ARCHBISHOP OF YORK:
MR. H. S. BARNES (WADHAM)



DOLL TEARSHEET: MISS OLGA LINDO



KING HENRY IV.: MR. H. GRISEWOOD
(WORCESTER)



LORD CHIEF JUSTICE OF THE KING'S BENCH:
MR. P. L. DE LASZLO (BALLIOL)



PRINCE JOHN OF LANCASTER: THE HON.
D. B. BUCKLEY (TRINITY)

This year the Oxford University Dramatic Society gave the Second Part of "King Henry the Fourth," the "season" lasting from Feb. 9 to 13. Mr. Speaight (Lincoln), who was Peer Gynt in the last year's production of Ibsen's play, was the Falstaff—a "bold double" in things theatrical, Mr. Grisewood (Worcester) was both "Rumour, the Presenter," and

King Henry IV., and gave an admirable performance; and Mr. Nye, as young Henry, was particularly fine when he begs pardon after stealing the crown. Mr. P. L. de Laszlo, the son of the well-known portrait-painter, acted as assistant stage manager as well as playing the Lord Chief Justice; and Miss Olga Lindo gave a remarkable performance as Doll Tearsheet.

were on a high level. Mr. Gillies stood out from the rest as Bardolph, a bold, spirited piece of acting. I liked particularly the Silence of Mr. Williams and the Lord Chief Justice of Mr. de Laszlo. The Shallow of Mr. Franklin was extremely amusing; he over-did it a bit. The rascal was not a doddering maniac and though Mr. Franklin's little skips were diverting, I submit with respect that one ought not to skip after drinking sack! Mr. Nye—an Adonis so fair that he out-Ivors Novello—just missed being very good as Prince Hal. His voice in the long scene with his dying father—surely one of the loveliest in

"The Times"
25, 1930 June 25, 1930.

ORDER OF ST. JOHN OF JERUSALEM

THE GRAND PRIORY

The Duke of Connaught was present yesterday at the annual service and General Assembly of the Grand Priory in the British Realm of the Order of the Hospital of St. John of Jerusalem, of which he is Grand Prior.

After the service, at which the Archbishop of Sydney, a sub-Prelate of the Order, preached, the Grand Prior returned to the Gate. While going and coming the procession was favoured by a blaze of sunlight which brought into strong contrast the difference between the glittering processional Cross and the bright colours of the Children of the Royal, of the Chaplains, and of the magnificent cloth of gold cope and purple velvet cap of the sub-Prelate at the head of the procession.

The Grand Prior's first act in the General Assembly was to unveil the portrait painted by Mr. Philip de Laszlo of the Sub-Prior, the Earl of Scarborough, which had been subscribed for by a very large number of members of the Order in this country and overseas, on the occasion when the King made Lord Scarborough a Knight of the Most Noble Order of the Garter (a reproduction of the portrait appears on p. 20).

His ROYAL HIGHNESS, in unveiling and presenting the portrait, which will remain at the Gate while an excellent copy by Mr. Fraser will go to Sandbeck, spoke most warmly of the Sub-Prior's services to the Order.

The EARL of SCARBOROUGH, in reply, deprecated the suggestion that the Order owed its present prosperity to his work, and insisted that he was happy in being associated with the revival of its fortunes, as he had taken office just when the period of post-war lethargy had ended and had only to direct and guide a strong current of renewed enthusiasm among its members for its work for humanity, on which alone it could base its continued appeal for public support.

MAJOR-GENERAL SIR PERCIVAL WILKINSON, in presenting the customary reports in his several official capacities, announced that the King had approved of the foundation of a Commandery of the Order in New Zealand, and referred to the acquisition of further buildings adjoining the Gate and to the preparations which are being made to celebrate on a suitable scale next year's centenary of the revival of the Grand Priory of the Order in this country. He reported a great increase in the number of people who had qualified for First Aid certificates, notably in Canada, and said that the Metropolitan Police, like the City Police, were now taking "refresher" courses. The Order was co-operating with police in equipping with First Aid appliances the kiosks now being set up within the Metropolitan Area by the police for dealing with street accidents. The strength of the Brigades was reported as being, Ambulance 39,025; Nursing 13,409; Cadet Ambulance 5,437; Cadet Nursing 2,424; and the formation of 31 new Overseas Divisions was announced. Sir Percival also remarked upon the eagerness now being shown by Mayors and Corporations to treat his Brigade inspections as important civic ceremonies, and upon the great increase of public, and particularly police, interest in the work of the Order.

The HOSPITALIER referred to the harmful effect which the disturbances in Palestine last year had had not only on the work of the Order's Ophthalmic Hospital at Jerusalem, but also on the progress of the building of its new annex.

The LIBRARIAN announced the acquisition of many valuable books and medals, and, notably, that of the famous Rhodes Missal, which was made for the Grand Prior of Saint Gilles, in 1503, and was used in Rhodes until the siege of 1522 and afterwards in Malta until 1798.

In his concluding remarks the GRAND PRIOR announced that negotiations were nearly concluded for the return of St. John's Church, Clerkenwell, to the Order, to serve as of old as the Ordinal Chapel, and that the Preceptory in South Africa was now fully at work under its first Commander, Major-General the Earl of Athlone, Governor-General of the Union, who had worked hard for its foundation.



THE QUEEN OF SPAIN IN THE YEAR OF HER HUSBAND'S SILVER JUBILEE: A NEW PORTRAIT.

Portraits of all the Spanish Royal Family are included in the exhibition which Mr. Philip de Laszlo, that famous painter of royalty and celebrity, is now holding in London, at the French Gallery. On their return to Madrid, the pictures of the King

and Queen of Spain will be placed permanently in the modern Art Gallery of that city, in commemoration of King Alfonso's Silver Jubilee. Mr. de Laszlo's portrait of him is reproduced, with others, on page 1031 of this number.

FROM THE PAINTING BY PHILIP A. DE LASZLO, M.V.O.

BY COURTESY OF THE ARTIST. (COPYRIGHT RESERVED.)

Leeds Mercury

3 SEP.

PLEA FOR NEW HUDDERSFIELD.

Architect's Vision of the Future.

(From Our Own Correspondent.)

HUDDERSFIELD, Tuesday.
Mr. Norman Culley, President of the West Yorkshire Society of Architects, to-day opened the 21st autumn exhibition of the Huddersfield Corporation in the Art Gallery, and made an appeal for the provision of an Art Gallery worthy of the borough at the earliest opportunity. Mr. Culley suggested that the Town Council might take in hand the whole of the area between Westgate and the top of High Street, have an architectural competition for the lay-out, which should include municipal offices building and an Art Gallery and library.

A START NOW.

The replanning of this Huddersfield area could be undertaken now, though the work might not be carried through for a hundred years. If Leeds could get 75 per cent. of its expenditure and Manchester could get a grant for the utilization of the old Infirmary site, then there were ways and means for Huddersfield. Was that biggedly raggedly Huddersfield, lying between St. George's Square and the Cloth Hall area the sort of thing which we cared for visitors to Huddersfield to see? Who would come to Huddersfield for intellectual and æsthetic satisfaction? The Cloth Hall site had been referred to as "a great site," but it was only 280 feet across. In fifty years to come, were it left as an open space, it would be regarded as a small one.

He asked them to visualise a Huddersfield possessing a real civic centre, with a new art gallery worthy of the importance of the then city of Huddersfield, the mother of a series of satellite cities surrounding it.

BRIGHTER LIVES.

Alderman Thomas Canby, who presided, said that beautiful things in a town meant that the lives of the people were happier and brighter.

He believed that there was a fine opportunity for utilizing the open space where the Cloth Hall had stood for the erection of something that would be a credit to the town. Alderman Canby expressed the opinion that a new library and art gallery would be built, but when and where he would not prophesy.

ONE OF THE BEST.

The exhibition is one of the best held in the Art Gallery of several years. The pictures have been carefully selected, and are hung with taste.

Among the pictures of special merit is "The Trys," by Mrs. Constance Hes. One of the most striking works is a portrait of Mrs. De Laszlo by her husband.

Mr. Charles Conder's "Picture of a gardener's daughter," loaned by the Manchester Corporation, is a piece of charming and dainty work.

The water colours include a typical example of the work of Sir Charles J. Holmes. The Rev. W. Foxley Norris has a typical West Riding industrial scene. Mr. Reginald Smith, well known as a painter of Yorkshire scenery, has a clean and convincing "Angry Wharfe," and Mr. Cecil A. Hunt has an interesting Huddersfield study.

Mr. Harold W. Hallas offers a dignified study of "A Doorway in Durham." Mr. E. M. Dinkel has a fine study of Berry Brow, and Mr. George Sykes presents "A head in the road near Warrington"—a pleasant piece of painting.

"Times" — Nov. 5, 1930
THE R.B.A.

There is something rather comical about the reactions of the Royal Society of British Artists under successive presidents. Like all bodies with a high resisting power, it is inclined to be galvanic in its movements, when it does move, and, as the names of the last four presidents—Mr. Frank Brangwyn, Mr. Solomon J. Solomon, Mr. Richard Sickert, and now Mr. Philip de Laszlo—will suggest, its recent adjustments have been in the nature of "looking four ways for Sunday," as the Irishman said.

In the present exhibition, the 174th, at the Suffolk-street Galleries, the influence of Mr. de Laszlo is apparent in a brightening up of things. The catalogue tells us that an Art Club is being founded, four screens extrude into the central gallery to give increased accommodation to oil paintings without overcrowding the walls, and the walls themselves break out at intervals into something distinctly modern.

Mr. de Laszlo himself is represented by two pictures: a portrait of "The Right Hon. the Earl of Scarbrough, K.G., G.B.E., K.C.B.," in which the head is brilliantly painted but—as if to set an example in getting a move on—the legs appear to sway in the breeze with the Garter cloak, and a dashing "Study of Palazzo Albrizzi, Venice," with red curtains at the end of a swirl of reflecting surfaces. Both pictures are characteristic examples of their author, the colour scheme of the portrait being particularly pleasing.

The work of Mr. R. O. Dunlop always leaves one a little in doubt as to whether rough manners are not being made to do duty for force of character, but his head of a dusky girl, "Blue Necklace," is a remarkably good piece of painting in a sound colour scheme, probably the most distinguished individual work in the exhibition; and the same artist has another good head, "Meditation," and an excellent small "Landscape." "The Stour Valley, Essex," by Mr. Teng H. Chiu, painted in the manner of Cypri rather than of Constable, is rather sallow in colour, but it is well planned and has a fine effect of spaciousness. An unexpected exhibitor is M. Lucien Simon, who has been made an honorary foreign member of the society. His "Parade Foraine" is rather lacking in "body" for its size, but it has the right note of gaiety for the occasion. Several of the women members show to good advantage. "On the Cornish Coast," by Miss Constance Bradshaw, is firm in design and robust in execution, with a just relation between the two, and the same artist has a good "Still Life." "Flowers in a Window," by Miss Mary McCrossan, is a little thin, but charming in colour. Miss Dorothea Sharp comes indoors with delicacy in two studies of children; and Miss Sylvia Gosse, Miss H. Stuart Weir, Miss Florence M. Asher, and Miss Irene Ryland all help to raise the average in oil painting. The water-colour rooms will bear careful examination for the contributions by Mr. W. T. M. Hawksworth, Miss McCrossan, Miss Mabel Bruce Low, Mr. Charles Ince, Mr. Stafford Leake, Mr. Claude Flight, and Miss Evelyn Ince in particular.



FATHER OF TWO BEAUTIFUL PRINCESSES: HIS MAJESTY OF SPAIN.

ABOUT TO TAKE UP GREYHOUND RACING? H.M. KING ALFONSO XIII—A STUDY BY P. DE LASZLO.

The King of Spain is one of the most popular Royal personages in the world, and is admired for his sportsmanship as well as for his kingly characteristics and charming personality. He has been paying an unofficial visit to this country, and showed an interest in greyhound racing, saying, "We ought to have this in my

country." King Alfonso recently celebrated his silver jubilee, and this event is being commemorated by the placing of Laszlo's portraits of him and his Queen in the Madrid Gallery of Modern Art. Elsewhere in this issue we reproduce in colours Laszlo's portraits of the King of Spain's two daughters.

FROM THE PICTURE BY PHILIP DE LASZLO, M.V.O. (COPYRIGHT RESERVED.)

MADRID DIA 13 DE
MAYO DE 1927
NUMERO SUELTO
10 CENTS. 

ABC

DIARIO ILUSTRADO. AÑO VIGESIMO TERCERO
N.º 7.603 

MADRID: UN MES, 3 PESETAS. PROVINCIAS: TRES MESES, 9. AMÉRICA Y PORTUGAL: TRES MESES, 10 PESETAS. EXTRANJERO: TRES MESES, 25 PESETAS. REDACCIÓN Y ADMINISTRACIÓN: SERRANO, 55, MADRID. APARTADO N.º 43.



MADRID. EN EL MUSEO DE ARTE MODERNO

SS. MM. LOS REYES, CON EL ILUSTRE PINTOR INGLÉS LASZLO (X) Y SU ESPOSA, EN EL ACTO INAUGURAL DE LAS OBRAS DE ESTE
(FOTO DUQUE)

1929

AÑO XX

Nº 34

PARIS BUENOS AIRES

REVISTA BI-ANUAL DE GRAN LÚJO

TELÉFONO : WAGRAM 12-90

DIRECCIÓN — REDACCIÓN
PARIS. — 67, AVENUE DE WAGRAM, 67

EDITOR :
ABEL SOISSONS

ABONO Y VENTA
67, AVENUE DE WAGRAM, 67 — PARIS



LASZLO, BUDA.

VIZCONDESA RENÉE DE FONTENAY

ESPOSA DEL EMBAJADOR DE FRANCIA CERCA LA SANTA SEDE

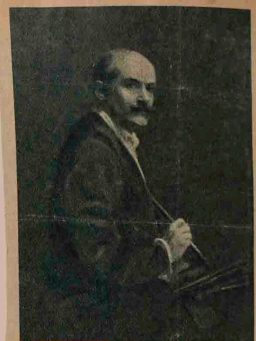
PESTI NAPLÓ

Vasárnap, 1929 július 14

KÉPES MÜMELLÉKLET



LÁSZLÓ FÜLÖP FESTMÉNYE RÁMPOLLA BÍBOROSRÓL.
Ezt a képet ajándékozta a művész a Szépművészeti Múzeumnak.

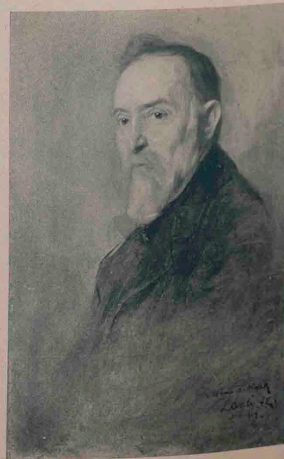


László Fülöp, a Londonban élő híradó magyar festőművészt, az Angol Királyi Szépművészeti Társaság elnökevé választotta.

VU 14
Av. des Champs 14
Elysées Mai
2010t. PARIS 8 1930



P-A DE LASZLO. - M. le M^{re} Lyautey.
Société des Artistes Français. - PHOTO VIZAVOINE.



26. László Fülöp: Kiss József képmása.

The Sphinx

Vol. 36 - No. 819.

CAIRO, APRIL 13, 1929.

PRICE FOUR PIASTRES

Postage: Inland 2 m. Abroad 8 m.



H.M. KING FUAD I.

A reproduction of one of the four portraits which Mr. Philip de Laszlo painted for his Majesty in Cairo this winter. All the four portraits, as well as one of H.H. the Prince Farouk, by the same artist, are to be exhibited in London in May.

August 17, 1929

The Art of László: A Fine Example of Modern Portraiture.

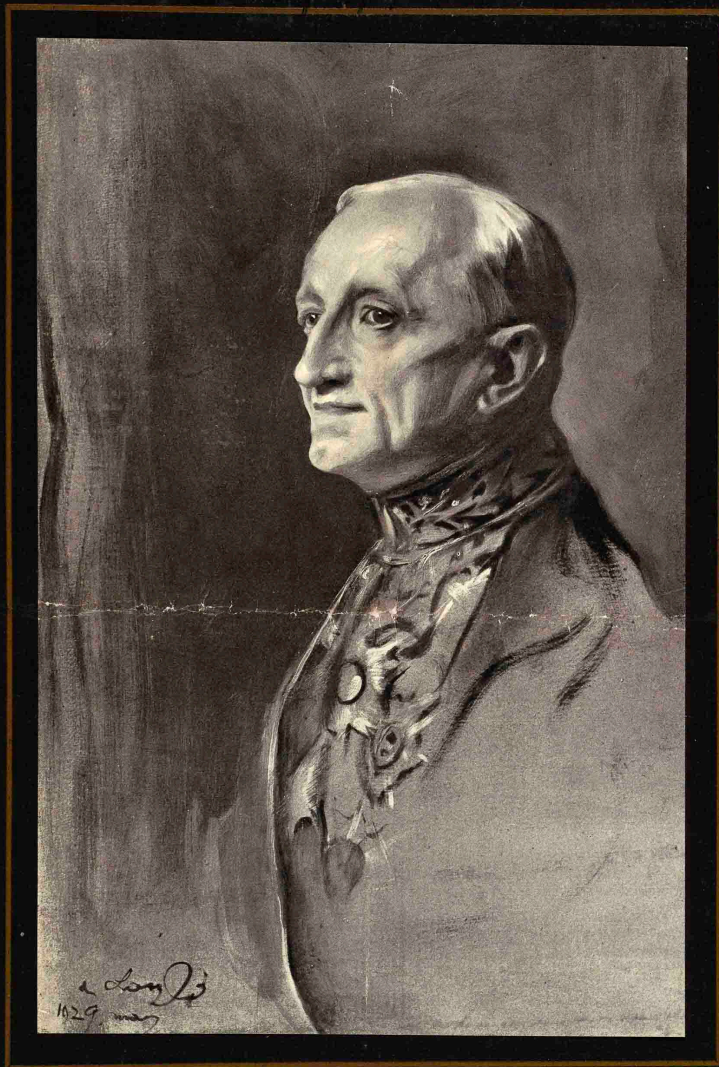
FROM THE PORTRAIT BY PHILIP A. DE LÁSZLÓ, M.V.O.; RECENTLY EXHIBITED AT THE FRENCH GALLERY. (COPYRIGHT RESERVED FOR THE OWNER.)



WIFE OF THE SIXTH LORD PLUNKET: LADY PLUNKET.

Mr. Philip A. de László is, it need hardly be said, one of the leading portrait-painters of the day, and the picture we reproduce is an excellent example of his art. It shows Lady Plunket, the young wife of the sixth Lord Plunket, posed with a tame budgerigar (a species of Aus-

tralian love-bird) in her hand. It was seen at Mr. de László's recent show of his work at the French Gallery, an exhibition which was especially notable as coinciding both with the painter's sixtieth birthday and his residence in this country for twenty-two years.



HIS EXCELLENCY THE POLISH MINISTER
At the French Gallery

By P. A. de Laszlo

Sep. 17, 1929.

Evening News, August 1, 1930.
An Honour for de Laszlo.

A SIGNAL honour has just been paid to Mr. Philip de Laszlo. His portrait of Marshal Lyautey, the great French war leader, has been bought by the French Government for the historic Versailles Museum.

I was privileged to be in Mr. de Laszlo's studio yesterday for an hour or so. He has painted, probably, more royal and distinguished personages than any other artist living to-day: his work is world famous in the true sense of those misused words.

In the studio one was surrounded by almost living faces of men and women who are prominent in the life of to-day. I was struck afresh by the amount of character he gets on to canvas.

The Collar of Gold.

I ADMIRER the picture of the Crown Prince of Italy. It was only a good reproduction of the original; yet it was real. The



*The de Laszlo Portrait of
 Marshal Lyautey.*

great golden collar that the Prince wears in it was made for a royal ancestor of his by Benvenuto Cellini, Mr. de Laszlo said.

Of the honour that France has paid him he would scarcely speak, but he showed that he feels it deeply. Instead, he switched the conversation to holidays; saying, though, that he finds it almost impossible to take one.

"My work is so much second nature to me," he said, "that I can never get away from it. I am always painting pictures in my brain. At Hastings—I have just come back from there—it was so beautiful, that I was mentally working all the time!"

Work for an Old Salt.

AND so he took up golf down at Hastings. Concentration on the game kept his mind off the composition of landscapes. "And," he said, "talking to old fishermen is a restful pursuit. They would yarn to me about wrecks and lives lost and saved in storms. Those men build up most vivid pictures in simple words.

"There was one burly old man, with a short clay pipe, who would talk for hours as he worked. He was actually making a fine net table-cover of white thread for a lady! One watched his thick, gnarled fingers deftly doing the delicate work which should have been a woman's."

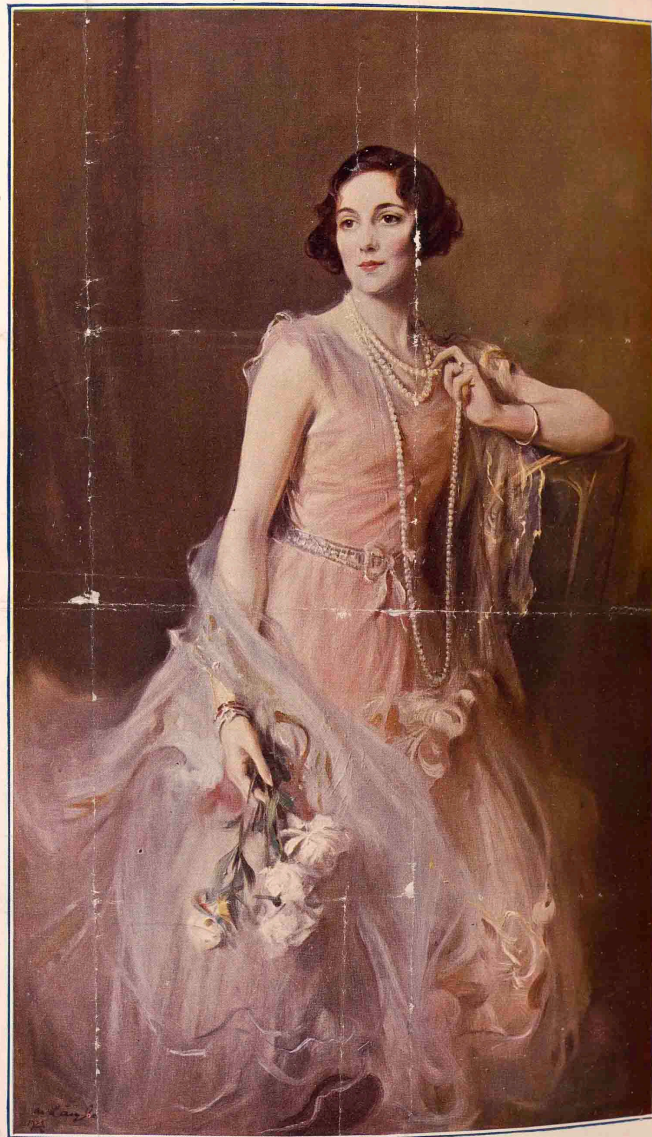
The Women Who Wept.

FOR a while we paced the paved walk in Mr. de Laszlo's pretty little Hampstead garden. He spoke with satisfaction of the young artists of to-day. He said that the craze for cheap exaggeration in painting is waning. The rising painters are studying deeply.

De Laszlo himself is still a student of his job. He is going to Italy very soon to delight professionally in Venetian church-interiors: for he is going to paint a picture that will be his *magnum opus*.

The Art of László: A "Gem" of Modern Portraiture.

FROM THE PORTRAIT BY PHILIP A. DE LÁSZLÓ, M.V.O., RECENTLY EXHIBITED AT THE FRENCH GALLERY. (COPYRIGHT RESERVED FOR THE OWNER.)



**WIFE OF THE TWELFTH EARL OF HADDINGTON: THE COUNTESS
 OF HADDINGTON.**

The art of Mr. Philip de László, who, we need hardly recall, is one of the leading portrait-painters of the day, is well represented by this charming picture of the Countess of Haddington. She is a Canadian by birth, being the youngest daughter of Mr. E. W. Cook, of Montreal, and is a sister of the Countess of Minto. Her marriage to the twelfth Earl of Haddington took place in 1923. This portrait, it may be added, was included in Mr. de László's recent exhibition at the French Gallery, which was particularly interesting as it coincided with his sixtieth birthday, and also with his completion

of twenty-two years' residence in England.

"During the War," he said, "I used to go to Brompton Oratory. In there I saw, over and over again, a picture that haunted me—that I must paint. Women of all ages and of all social grades came in to light candles and to pray. There in the lovely Oratory they met, on the common plane of suffering. I shall never forget their faces. My picture I shall call 'Fourteen to Eighteen,' and it will be dedicated to the suffering of women in the War."

Extrait de : **LE PROGRES**
 Adresse : **PEZ**
 Date : **24 AOÛT 1930**
 Signature :
 Reposition :

August 31, 1929

PICCADILLY

637

LE ROI MODELE

C'est le roi d'Egypte, S. M. Fouad I^{er}. Il a confié le soin de faire son portrait à Philippe de Laszlo, qui s'est rendu, sur son invitation, au Caire.

Le roi désire être représenté en trois tenues différentes ; aussi les séances sont-elles nombreuses, les uniformes portés par le souverain étant fort ornés.

Chaque jour, le roi siège donc devant son peintre pendant quatre heures : deux le matin et deux le soir.

Comme on lui faisait observer que quelqu'un d'autre que lui pourrait poser pour les uniformes, il s'y est refusé.

Ce roi, devenu modèle, est le modèle des sujets.

L'Opinion.

"Cronique du Nord" - July 8, 1930.
 Lille.

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PETIT REGIONAL
 SALON

2 AOÛT 1930

Signature :

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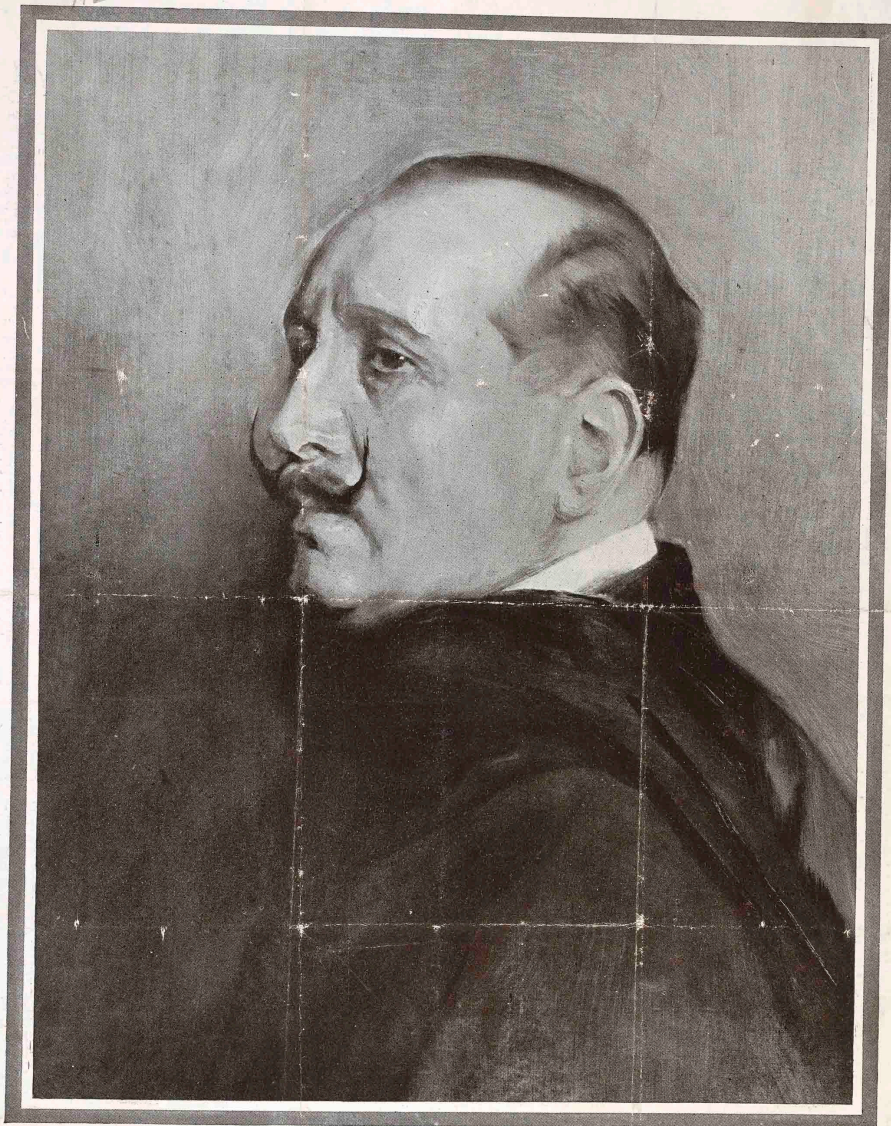
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L'Opinion.



H.M. KING FUAD OF EGYPT

This reproduction of the sketch of the King of Egypt, recently made by Mr. Philip A. de Laszlo, gives a good impression of this very characteristic example of the artist's work. It was unfortunate that King Fuad was obliged to bring to a premature close his visit to England, in order to return to Egypt



Bertram Park

A portrait of the Queen of Spain taken during one of her numerous visits to London

fight than was thought abroad. And she added, "But I long for the day the horses will be suppressed. Already their fate is less cruel as they are now shielded from the bull's horns."

When Queen Ena went to Spain she was struck with the vast and boundless plains of Castille, which were burnt yellow with the sun, so unlike the green, fresh pastures of the England she had left.



The Queen of Spain wearing the mantilla. This picture was lent specially to the author for publication



The Queen of Spain, who is fond of jewellery, is seen here wearing a magnificent double row of pearls

HER upbringing in England naturally left its trace on her. She has always been fond of the fresh air, of sport, of what might be termed the outdoor life. She plays tennis, golf, swims, dances, hunts, and is quite a good pianist. Her tastes happily have harmonised with King Alfonso's, for his love of sport is well known. Queen Ena beats the King at golf. Her favourite sport is hunting and she indulges herself with that twice a week during the winter.

Queen Ena's early education was to some extent supervised by the late Queen Victoria; not a bad training for one who was to go to perhaps the court of strictest etiquette in all Europe. She has faced all she has to do with that fine sense of duty which characterises all the members of the Royal family. The day after the terrible affair in the Calle Mayor, when there was an attempt at assassination, King Alfonso and Queen Ena drove through Madrid to show themselves to their now glowing subjects.

In speaking of the late Queen Victoria, Queen Ena admits the atmosphere was strict. Queen Victoria was like a second mother to the Battenberg children, but she had old-fashioned ideas of how they should be brought up. "Children must be seen and not heard" was a real Victorian maxim.

Very early she learned to take an interest in institutions. In the Isle of Wight she learned a good deal of philanthropic work, for there was the particular bailiwick of the family. And that early training has stood her in good stead in Spain. There she has set herself, one could say truly, she has dedicated her life in Spain, to improve the hospitals and organise them on English lines. The Red Cross has been reorganised and nurses have been

(Continued on page 170)



Head of Our Biggest Business

Back in 1883 Sixteen-Year-Old Frederick Ecker Was So Impressed by the Fine Furniture of the Metropolitan Life Insurance Company That He Wrote the President for a Job.
From Mail Boy at \$4 a Week He Has Worked His Way to the President's Chair

By Arthur Strawn



Frederick Ecker—His Direct Brown Eyes Indicate the Vitality of the Brain Behind Them
From a Painting by Philip László
Courtesy of the New York Chamber of Commerce

WHEN Frederick Ecker was a boy he liked fine furniture, and today, as a result, he is president of the world's largest financial institution. This may sound like the answer to a crazy puzzle, but as a matter of fact it is the brief if paradoxical summary of one of the most brilliant individual accomplishments in the history of American business.

Forty-six years ago, fresh from a Brooklyn public school, Frederick Ecker went to work as an office boy for a law firm on Park Place. This firm was housed in the same building with the young Metropolitan Life Insurance Company and was the company's coun-

sel. As the sixteen-year-old office boy passed in and out of the building on his errands he was repeatedly struck by the prosperous appearance of the insurance company's quarters. The plush carpets and the brightly polished furniture moved him to awed admiration. In comparison the austere law office, with its interminable rows of dull-bound case books, seemed like a bleak waste.

The young man was deeply impressed, and it immediately occurred to him that a company that could afford such trimmings and possessed such sure signs of prosperity ought to be a good one to work for.

At sixteen one doesn't hesitate long

before putting a thought into action, so the office boy of the law firm sat down and wrote a letter, naming his qualifications and asking for a job, taking care at the same time not to mention the real reason for seeking it. And with confidence typical of his years he unhesitatingly addressed the letter to the president of the company!

Two months later he was offered a job. He was to be mail boy, with hours from 8 a. m. to 6 p. m., at a salary of \$4 a week. The proposed compensation temporarily sobered the young man's enthusiasm for fine furniture. It was less than he was getting as a humble servant of the law. But those mag-

nificent chairs and desks proved an irresistible lure, and in May, 1883, Fred Ecker went to work for the Metropolitan. The change then was of importance to no one but the young man involved, but in the revolution of time it has come to affect the welfare of 26,000,000 persons who hold Metropolitan policies. For Frederick Ecker today is the president of the same company he went to work for as a \$4 a week clerk. The former clerk is now head of the world's largest life insurance company which, by virtue of its \$2,500,000,000 in assets, is the world's largest financial institution as well.

He has become head of an organization employing 44,000 people, one which holds in trust the future welfare of one-fifth of the combined populations of the United States and Canada. The lad who used to be responsible for the distribution of letters is now responsible for the investment of insurance funds amounting to about \$2,000,000 a day!

Thus there is no little amount of irony in the fact that Frederick Ecker's rise to his present position, in which sobriety of judgment is perhaps the chief requisite, was originally due to a youthful and not entirely sober love for magnificent surroundings.

Young Ecker's susceptibility to fine furniture wasn't altogether accidental, for his father at one time owned a furniture store in Kingston, N. Y. The boy's early childhood was spent in the near-by town of Phoenicia, where he attended country school. John Ecker, however, was not a successful business man. His store in Kingston failed, and after paying his debts he moved to Brooklyn, where he resumed his trade as chairmaker, while his son attended public school.

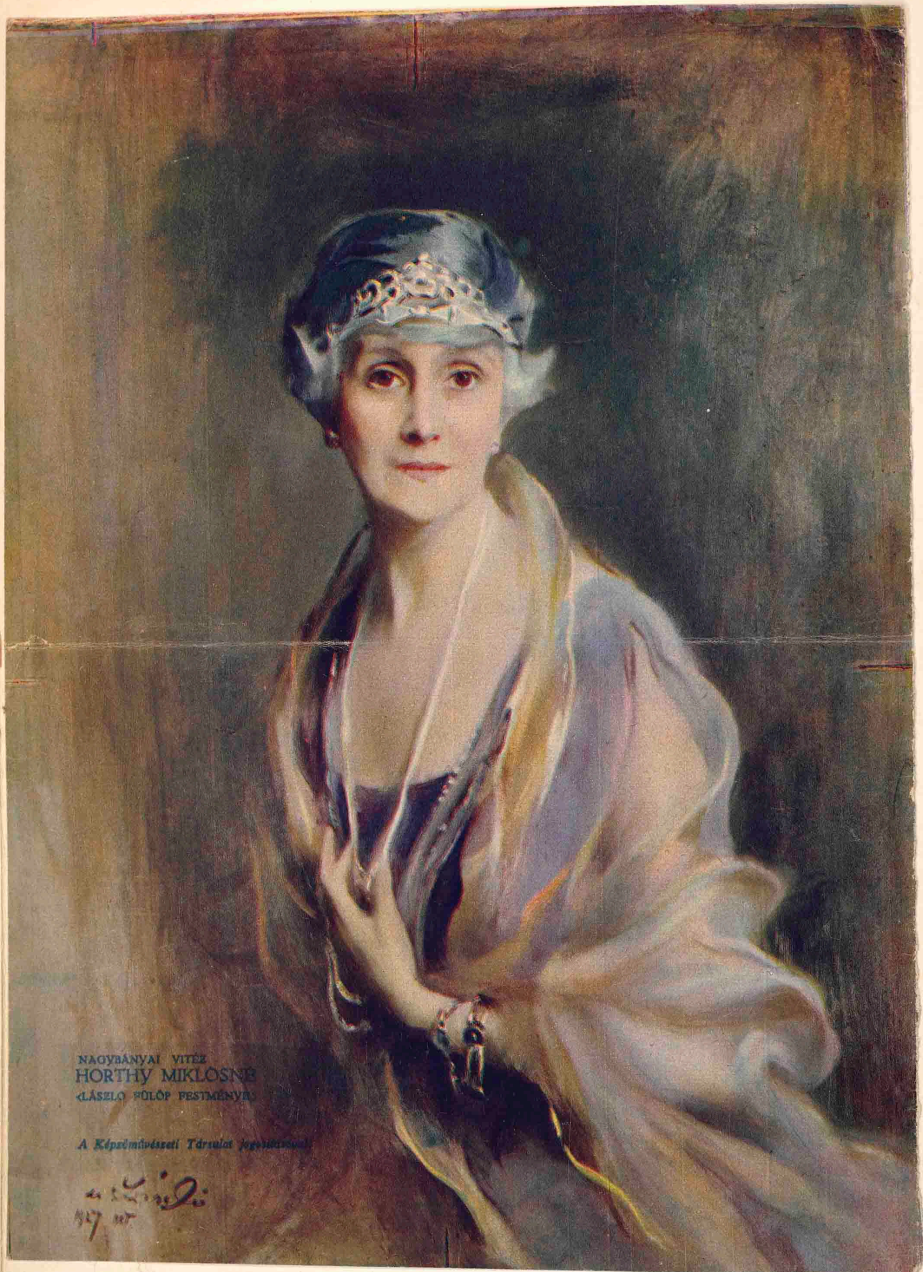
Obviously, the son's path was not cleared for him, but there were circumstances in the family history which might conceivably have served as an inspiration to a young man starting out in life. A grandfather had served with distinction on the staff of one of the great Napoleon's generals. And his own father had made a brilliant record during the Civil War. He had enlisted as a sergeant, been wounded, served through thirty-two engagements and had ended his military career by being breveted major for valor in action.

On being graduated from public school at fifteen, Fred Ecker went to work in a box factory in lower New York, and at the same time continued his studies at night school. Part of his work at the box factory was to help make up the pay roll. It didn't take him long to discover that the largest salary paid there was \$15 a week, and when he made this discovery he decided it was time for him to get another job. His next step was to the law office, and from there he entered the employ of the Metropolitan.

The position of mail clerk was, as a matter of fact, an excellent one for an alert youngster, for it afforded constant opportunity to observe the operations of all departments of the life insurance company.

Young Fred Ecker's work brought him into contact with all the officers and subexecutives, and as he opened the day's mail for sorting he soon became familiar with the machinery for handling a policy from the time the signed

Continued on page twenty-eight



"Wing Standard"

Laszlo's "Smart" Pictures Show.

I have always thought that one should be "all dolled up," as the Americans say, when sitting for a portrait, and Mr. Philip de Laszlo evidently agrees with me, for nearly all the lovely and distinguished ladies whose portraits are to be seen in his "Sixtieth Birthday" Show at the French Gallery, which has its private view to-day, are *en grande tenue*. The pictures are, in fact, all "smart" ones, as most of the men are in uniform.

Mr. de Laszlo appreciates the decorative value of the scarf, for he has exploited this fashionable dress adjunct in a number of his pictures.

The portrait of his wife, a delicate affair in soft greens and greys, is one of the few "morning dress" canvases on view and shows her in a squash felt hat with a gauzy green scarf round her neck, and practically every evening dress portrait has a scarf or shawl drapery.

Princess Alice Countess of Athlone is pictured in shimmering white satin with an orange-gauze scarf, and Lady Plunket's white tulle dress is shown up by the green scarf which has fallen off her shoulders.

* * *

Scarf for Full Dress Portraits.

Still on the subject of scarves, Lady Haddington has one of chiffon to match the prevailing rosy tint of her pink dress and her bunch of pink roses, and Lady Buchanan-Jardine's slender shoulders are draped with a golden scarf to match the azaleas she carries.

The sporting wife of Sir "Jock" Buchanan-Jardine, M.F.H., and racehorse

owner, is one of the most decorative of the keen feminine supporters of the Turf, and practically never misses a meeting. Mr. Laszlo could not indicate her love of horses when he was painting her in a blue evening dress, but he has pictured her with a greyhound which has as great a look of quality as its lovely owner.

There is a wonderful red-and-gold Indian gauze shawl round the shoulders of the Marchioness of Milford Haven in her portrait, and the Duchess of Northumberland, who sat to Laszlo in a gold lace dress, wears a green gauze scarf. Her small son, Lord Geoffrey Percy, completes the golden colour-scheme of this portrait group by his gay yellow sash, and a toy horse may be observed in the background—for the Percys are a notable race of sportsmen and begin to love horses in their nursery days.

* * *

Jewels in Paint.

If one has marvellous jewels Laszlo must be an extra satisfactory artist to sit to, for he gives full value to the diamonds and pearls worn by his subjects.

Princess Alice's diamond bracelets, Lady Haddington's rows and rows of pearls, and the unusual and beautiful jade and pearl *parure* worn by Lady Bowden are all shown to great advantage by his representational brush, while he evidently enjoyed painting the many orders and decorations in the full-dress portrait of Baroness Gerliczy Stirbey.



- 8 MAR 1930

Date



THE REGENT OF HUNGARY, WHO HAS RECENTLY CELEBRATED THE TENTH ANNIVERSARY OF HIS ELECTION: ADMIRAL NICHOLAS HORTHY.

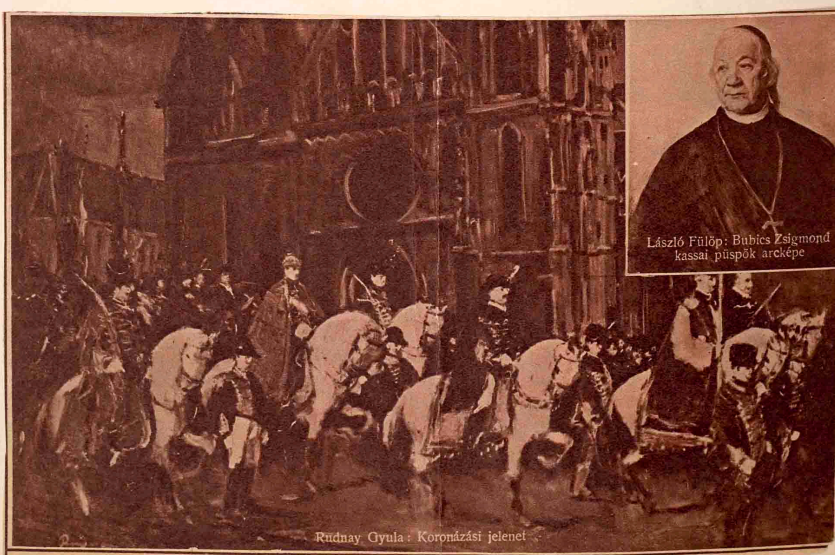
Celebrations of the tenth anniversary of Admiral Horthy's election as Regent of Hungary began in Budapest on February 28 with a procession to the Palace, where a great crowd gathered, and the Regent, with his wife and son, appeared on the balcony. He received many deputations and addresses. On March 1 he laid a wreath on the Tomb of the Unknown Soldier and attended a service in the Coronation Church. In the evening there was a gala performance at the Opera. Admiral Horthy comes of an old Protestant family ennobled in 1635. In 1882, as a boy of fourteen, he entered the Naval Academy at Fiume, and served for thirty-six years in the Austro-Hungarian Navy, which ceased to exist in October, 1918. During the war he commanded the light cruiser "Novara," fought several actions in the Adriatic, and was badly wounded. Later, he commanded the Dreadnought "Prince Eugen," suppressed a naval mutiny at Cattaro in February, 1918, and became Admiral of the Fleet. In 1919 he became Minister of War in the Nationalist Government formed at Szegedin to oppose Bela Kun's Bolshevik régime. When the latter collapsed under Rumanian attacks, he entered Budapest and was proclaimed Regent.

From the Painting by Philip de Lasso. By Courtesy of the Artist. (Artist's Copyright Reserved.)

1930 április 20



László Fülöp rajza a Pesti Napló számára



Rudnay Gyula: Koronázási jelenet



László Fülöp: Bubics Zsigmond kassai püspök arcképe

Leicester Mail

22 AUG 1930



Portrait of the Duchess by De Laszlo.



"COUNT MICHELE MORONI, COLONEL OF THE NOBLE GUARD." BY P. A. DE LÁSZLÓ, M.V.O.

(French Gallery.)



MRS. GEORGE HERBERT WALKER

Portrait by Philip Alexius de Laszlo

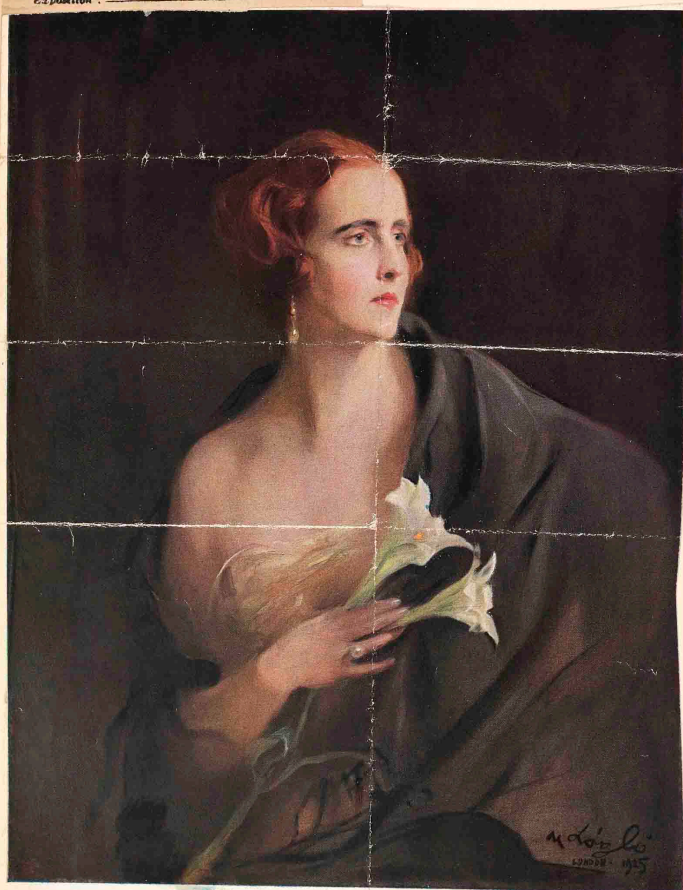
DE LASZLO is chiefly known for his paintings of stately men and women. His picture of the beautiful and gracious lady here portrayed is a characteristic achievement. His sitters include many distinguished Americans, notably President and Mrs. Coolidge, Colonel House, President Harding, General Pershing and Theodore Roosevelt. Hungarian born, De Laszlo became a British subject in 1914 and was appointed painter at the English court



A yorki hercegné, az angol király másodszülött fiának felesége, aki lothnygyerőknak adott életet. Ha fia születik, az lett volna az angol trón örököse. Képünk: László Fülöp festménye a yorki hercegnéről.

PESTI HIRLAP. Aug-26, 1930

Extrait de : **FIGARO ARTISTIQUE**
 Adresse : **1^{er} NOVEMBRE 1929**
 Date :
 Signature :
 Exposition :



P. A. de LASZLO. — Portrait de S. M. la Reine Elisabeth de Grèce.

The Star - London

Date 18 NOV 29

SISTERS CALLED TO THE BAR.

67 Students From Other Lands Among New Barristers.

Two sisters, daughters of a New York attorney, are among the 114 students who are being called to the English Bar by the four Inns of Court to-night. They are Miss Jessie Edson Hendrick and Miss Katherine Mumford Hendrick, of Broadway, New York. Each holds the Bachelor of Arts degree of Oxford University.

Only five of the 114 new barristers are women, and all belong to Middle Temple. The 109 men come from every part of the world, 67 being sons of persons resident outside the United Kingdom.

The countries represented by them include France, Germany, India, Canada, Australia, New Zealand, South Africa, Palestine, China, Japan, Burma, Federated Malay States and Mauritius.

Higher Status.

The majority will never hold a brief at the English Bar. Many will never hold a brief at all.

Those who return to their home countries to practise will have a higher status in the eyes of foreign and colonial courts, because a call to the English Bar ranks higher than most degrees.

Although few women are being called, many of those already practising complain of lack of briefs, and ascribe it to sex antagonism on the part of solicitors.

A solicitor with a large practice told a reporter to-day that any prejudice was not due to women as women, but as barristers. Women on the whole were better than men at examinations, but a brilliant student was not necessarily a great advocate.

Women's "Failings."

Many women barristers, in his experience, gave up the Bar for matrimony before they were 30 years of age, while others did not regard their work as seriously as men did. Women advocates as a class relied too much on intuition and too little on logic.

Among the men called to-night are Paul Leonardo de Laszlo, son of Mr. Philip de Laszlo, the portrait painter, of Hampstead, Thomas-George Talbot, a son of Sir George Talbot, a judge of the High Court, and Maurice Arthur Liddell, whose father, Sir Frederick Liddell, is counsel to the Speaker of the House of Commons.

Date : 65, Av. des Champs Mai

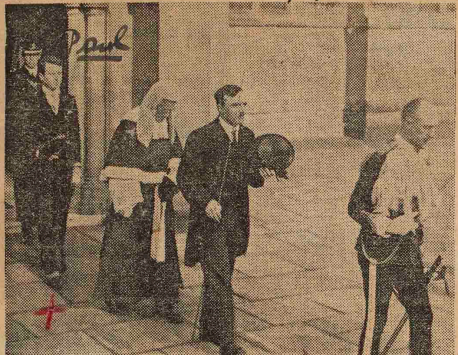
Signé : Elysées 1930

PARIS 8

P. A. de LASZLO. - M^{me} la Marquise de Merito. Société des Artistes Français. VIZAVONA



Leicester Mail, October 26, 1929



Mr. Justice MacKinnon leaving the Cathedral for the Assizes at Leicester Castle to-day.



WEDNESDAY, 4 DECEMBER, 1929 *"Birmingham Gazette"*

ION :: JUDGES AT CHURCH.



MR. JUSTICE ACTON AND MR. JUSTICE MacKINNON leaving the Cathedral Church, Birmingham, yesterday morning. Following the usual custom, "their lordships," who were accompanied by the High Sheriff of Warwickshire, attended a special service before the opening of the Assizes.

MONDAY, NOVEMBER 4, 1929.

Nottingham Evening Post



Mr. Justice MacKinnon leaving the Nottingham Guildhall to-day after charging the city Grand Jury.

JUDGES AT CHURCH.



Mr. Justice Acton and Mr. Justice MacKinnon leaving the Cathedral Church, Birmingham, to-day, prior to the opening of the Assizes.

Evening Dispatch 1929
3rd Nov. Birmingham

Rotogravure
Picture Section "New York Times" June 15, 1930.



MR. AND MRS. ADOLPH S. OCHS AND THE ARTIST.
These Portraits Were Recently Painted in London by Philip A. Laszlo de Lombo,
H. R. B. A., R. S. P. P.



LÁSZLÓ FÜLÖP DÍSZMAGYAROS FÉNYKÉPE, AMELY ÜGYVÉDFIÁVAL, PÁLLAL EGYÜTT
ÁBRÁZOLJA A LONDONBAN ÉLŐ VILÁGHÍRŰ MAGYAR FESTŐMŰVÉSZT

Pesti Hírlap.

CANADIAN GAZETTE.
London
13 JUN 29
Date.....



THE HON. P. C. LARKIN.
High Commissioner for Canada, from the painting by Mr. Philip
de Laszlo. The picture has been executed in fulfillment of the
artist's offer to paint the portrait of the highest bidder at the
annual dinner of the Newspaper Press Fund. Mr. Larkin's bid
was 1,100 guineas.

Bristol "winning world". Nov. 4. 1930.

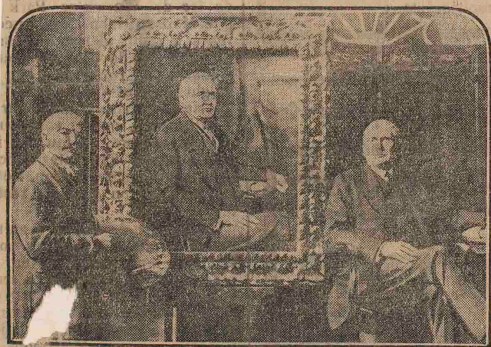


COLOURFUL ART.—Mr. P. A. de Laszlo shows "Our Son John," a masterpiece of technique and colour, at the Royal West of England Academy, Bristol. The exhibition is open until February 7, 1931.

Extrait de : **SAIGON REPUBLICAIN**
 Adresse : **SAIGON**
 Date : **28 JUIN 1929**
 Signature : _____

Reproduction : _____

Pour la postérité...



M. Kellogg, l'ancien ministre de la Guerre des Etats-Unis, est actuellement à Londres. Il y pose depuis plusieurs jours devant le célèbre peintre Philippe de Laszlo, comme le montre notre photographie.



ADOLPH S. OCHS
 FROM A PORTRAIT BY PHILIP LASZLO

nt de : **PATRIE**
 144, RUE MONTMARTRE, 14
 29 MARS 1929

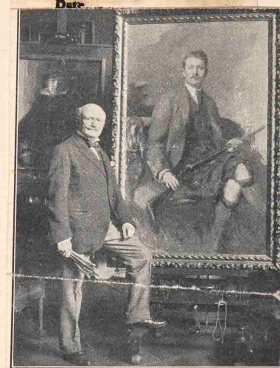
ssure : _____
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Il est actuellement au Depot.

M. Kellogg vient en Europe

New-York, 28 mars. — M. Kellogg, ancien secrétaire d'Etat, s'embarque demain vendredi, à bord de l'*U.S.S. France*, en compagnie de Mme Kellogg. Le célèbre homme d'Etat américain quittera le navire français à Southampton, pour se rendre à Londres, où l'artiste hongrois Laszlo fera son portrait.

THE QUEEN
 Broom's Barn, LONDON, E.C.4.
 23 s 0 per annum.
 26 MAR 1930



Mr. Philip de Laszlo, the famous portrait painter, who has just been elected president of the Royal Society of British Artists. He is seen with his latest portrait, that of the Earl of Seone.



MR. P. C. LARKIN, the High Commissioner for Canada, painted by Mr. Philip de Laszlo in fulfilment of his offer to paint the portrait of the highest bidder at the annual dinner of the Newspaper Press Fund. Mr. Larkin's bid was 1,100 guineas.

Adresse : **ME NOEL**
 4, Rue Bayard, 5^e V^{ille}
 Date : **19 SEPTEMB. 1929**
 Signature :
 Exposition :



THE CHALK DRAWING of Voltaire by Thomas Woolidge, a hitherto unpublished portrait, which was shown at a lecture given before the Royal Historical Association by Dr. J. Davy Rolleston last evening.



Cliché Bonne Presse.

SA SAINTETÉ PIE XI
 (Tableau de PHILIPPE-ALEXIS DE LASZLO, au Salon de 1929.)



King Fuad of Egypt, who has arrived in England for Cowes Week. A photograph from the painting by Philip de Laszlo.

"La Liberté" February 10, 1929.



S.A.R. LE PRINCE HÉRITIÉR D'ITALIE

dans le costume historique de son aïeul Philibert de Savoie
(Tableau de Laszlo)

"Catalogue", 1928.



LASZLO (Ph. A. de). — H. C.
Portrait de S. A. S. le Prince Souverain de Monaco.

Dublin Evening Post A GIFT TO DUBLIN.
Feb. 2, 1929.



Mr. Philip de Laszlo, the well-known Hungarian artist, has presented his portrait of Monsignor Count Vay de Vay, the celebrated Papal diplomat, to the Dublin Gallery of Municipal Art, in Harcourt street. The picture has been some time on loan at the Harcourt street Gallery, and was exhibited in the Paris Salon in 1905. (Photo, J. J. Reynolds.)

COUNTRY LIFE.
London
22 JUN 1929



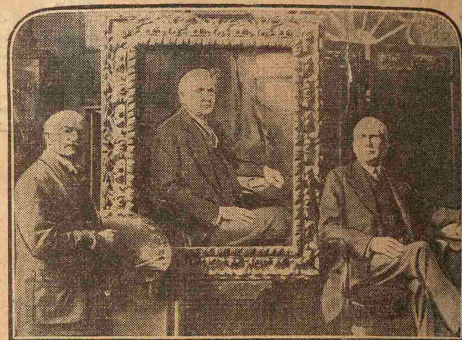
THE DUCHESS OF NORTHUMBERLAND.
From the painting by P. A. de Laszlo, now on exhibition at the French Galleries.

Extrait de **PETIT MAROCAIN**
Adresse : **CASABLANCA**

Date : **27 AVRIL 1929**

Signature : _____

Exposition : _____



M. Kellogg, l'ancien ministre de la Guerre des Etats-Unis, est actuellement à Londres. Il y pose depuis plusieurs jours devant le célèbre peintre Philippe de Laszlo, comme le montre notre photographie.

April 24, 1929.

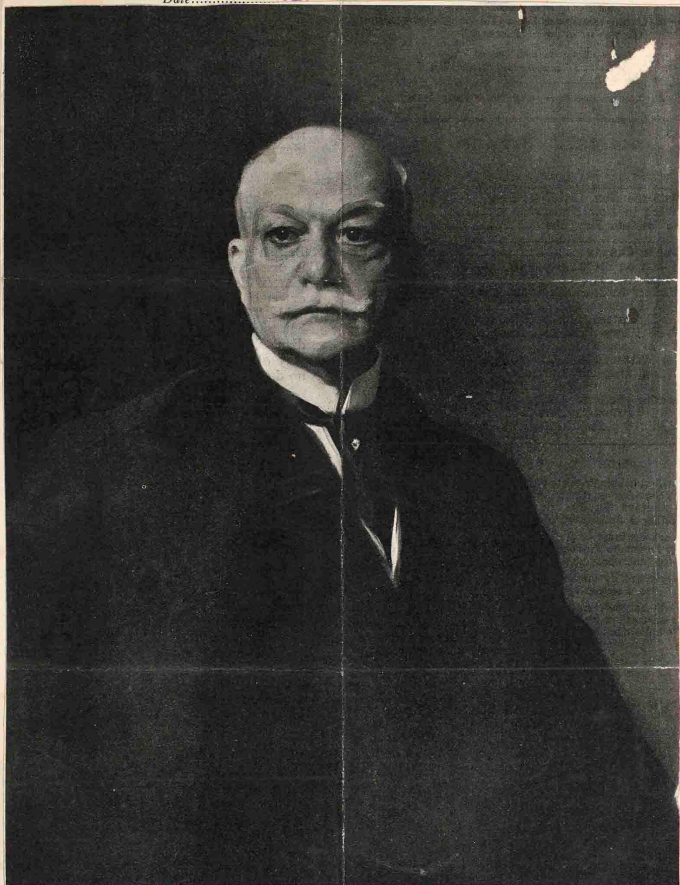
WEDNESDAY. *The Evening News*

MR. DE LASZLO'S LONDON STUDIO.



A photograph in the Hampstead studio of Mr. Philip de Laszlo, the portrait painter. The picture seen on the right is one which the artist has painted of Sir William Joynson-Hicks.

Date... 15 JUN 1929



THE HON. PETER C. LARKIN.

A new portrait of the High Commissioner for Canada, painted by Mr. P. A. de Laszlo, and now on view at the French Gallery. By Mr. Larkin's purchase of the canvas the Newspaper Press Fund benefited by 1,100 guineas



The late Marquess of Milford Haven, the bride's father—"a gallant and well-loved man, to whom," said the Primate, "England and the Allies owe a debt which is not forgotten." With him are King Edward and the late Lord Fisher (right).

"Daily Mirror", March 19, 1930



ARTIST HONOURED. — Mr. Philip de Laszlo, who has been elected as President of the Royal Society of British Artists, among his pictures in his London studio yesterday. He recently returned from Spain.

West Africa, London,

5 JUL 1930



A reproduction, by courtesy of the Order, of the portrait of the Earl of Scarbrough, K.G., which has been painted for the Order of St. John of Jerusalem by Mr. Philip de Laszlo. The original is to hang at the Grand Priory of the Order, St. John's Gate, Clerkenwell, and a copy has been presented to Lord Scarbrough, who is the Sub-Prior of the Order. The copy, painted by Mr. E. Patry, will hang at Sandbeck Park, Lord Scarbrough's Yorkshire home. For many years Lord Scarbrough was chairman of the Niger Company, before amalgamation. Lord Scarbrough's activities include chairmanship of the company which owns West Africa.



Th. Healy
n. 2. 25
Am. J. J. J.

(4)
London, 1928. febr.

MAKOLDY JÓZSEF RAJZA:
László Fülöp festi Healy kormányzó.

Hogyan fest László Fülöp?

London, 1928. február. A világ legnagyobb metropolisának, Londonnak szívéből, a Cityből, a Conan Doyle, Sherlock Holmes regényeiből jól ismert Baker-streeten keresztül jó nagy távolságot fut be az autó, míg a *Swisser Cottage* városnegyedbe ér. Ennek a városnegyednek jellegzetes épülete, a *College Crescent* patinás kőköcsökből épült ódon gót falával, smaragd zöld üde gyepével felkínló jelként jelzi a *Fitz Johns Avenue-t*, melynek mindjárt legelején festői, kastélyszerű nyerstéglá-épület áll angol építéstudásban: lombosi László Fülöp Elek, nagy bazánkfa otthona.

A telek, melyen emeletes villája áll, sokkal nagyobb, mint amekkorára a környékbeli telkek parcellázva vannak, — vele átellenben ugyanekkora területen négy villa is épült. László Fülöp villája mögött külön ampir-műterme és egy Bally Scott karakterű istálló-garage épület áll szolgálatkassal, a pergolás parkot és remek tennispályát szegélyezve.

A rövid leírásból is érzékelhető, milyen főúri otthon ez!

Benne lüktető élet és fáradhatatlan munka. A lüktető élet egy értékes angol asszony, László Fülöpnek a híres Guinness ir családól származó felesége irányítja, aki igen előkelő társasélet gócpontja. A fáradhatatlan munka megszervezője maga László Fülöp. Itt van a tehetséges isteni adománya mellett a világsíker sorozatának buzgó forrása.

A közelmúlt Budapestre hozta kiene abszolút bravúrral megoldott kép művészi alkotására a mestert. A *Műcsarnok* teli tárlatán ezek gyönyörű kódex osztatlan elismeréssel geníjében. Ugy érzem, történelmi munkát végez, amikor ennek a nagy mesternak, — akinek, miként a múlt legnagyobb magyar festőjének, *Munkácsy Mihálynak*, Magyarország, a tehetségek melegágya, a szülőföldje, — termő munkája közben tett megfigyeléseimet papírra vetem.

tunk a lakóházából, egy nagyobb és egy kisebb helyiségből áll. A nagyobbban születnek a műalkotások, a kisebbben pedig a megkezdett munkák várnak folytatásra. László Fülöp ismert nagy produktivitása mellett elkerülhetetlen.

A műteremben most három lépcsőfok magas pódiumon *Healy Thimoleus*, *Irország* első kormányzója ül. Arcan nem látszik 38 éves képviselői pályafutása és az ötévi kormányzóság fáradsága, pedig ma délután is *György* angol királynál volt audiencián. Képe a volt ir alkirályi palota számára készült és ő szemmel láthatóan boldog, hogy a festmény László Fülöp kezénél van. Nem csinál titkot belőle, hogy amikor az angol király asztránt érdeklődött tőle, hogy kizárólag az audiencia kedvéért jött-e *Dublin-ből*, *Irország* fővárosából Londonba, ő őszintén válaszolt és mint utja célját, a modellülést. László Fülöp előtt jelölt meg. A király nem vette rossz néven kijelentését és meggyőződéssel válaszolt:

— Igen, az nagy mester!

A modell tehát beszélget és érdeklődik a piktor mesterfogásait iránt is. — A művész pedig a charmeur közvetlenségével teszi változóssá, a modell passzívításának egyhanguságát. Aki azonban ezen a fotográfus jelenségén túl, a dolgok mélyébe pillant, az látja azt az ideges feszültséget, amely a mestert fogva tartja. Azt a fiatalos energiát, amely mozdulatait fűti. A nagy megfigyelő tudatos könyvelését, amely mondhatni a csodával határos biztonsággal rögzíti.

A mester kezdi a munkát. Füztebe kötött barna rajzpapírra puha szénrel az adatokat rajzolja. Céja: kiismerni modellje egyéni mozdulatait, nehogy módorossá váljék már eddig megfestett képek tudatmögötti befolyásával. A szénrajz néhány felvétel, fénykép és egy-egy nagyvonalú hatást jelöl a végleges műnek. Adva immár a kép architektúrális felépítése.

Mest a témához válogatott keretbe állított vásznon körül az állványra. Néhány szénvonal jelzi a terelosztást, és jön a ragyogó tisztaságú paletta színe, okker, világos és sötét kadmium, fehér, krapp, ultramarin és fekete színekkel. Nyolc-tíz puha ecset és festőbot. Az eljárást ott áll a festőállványon. Minden kész.

Jól fogódzunk meg, mert ami most következik, az a boszorkánysággal határos, Szemképrázat. A mester egy széles ecsetet az oldalba márt. Szűkület, hogyan lendülnek az elegáns grácia lágy és mélysé bízatos vonalai. Meleg színekkel kezdi, bőven veszi az olajat. Arányokat ad. Arc. Sötét folt a szemek és árnyék helyén. Okker után égetett sienna. Hihetetlenül széles átfogással. Még egy kis krapp belé. Már az archban a karakter. Következik a ruha. A krapp feketét kap. Árnyékvonalak jutnak a fej mögé és a kéz alá. Ujabb ecsetek. Okker, kadmium, kék széles tónusokat juttat a fej mögé. A hátter immár jelezve. Amint egy kis fehéret kever hozzá, már levegőssé is tette az arc árnyékos oldala melletti részt.

Már nincs meg a vászon nyers alapszíne. Jöhetnek a finomságok. Minden immár a helyén van rögzítve, minden felület értéket kapott.

Mint szobrász modellálja a formákat, mint zsonglőr kezeli a színeket, mint mérnök számítja a foltok helyét és tesz mindent azonnal a végleges helyére. Főösleges mozdulata nincs. Ha a lázas munkában főösleges helyre mégis festék kerül, az sem probléma. Puha fehér kendő kerül elő a luszterkabát zsebéből és egy könnyed mozdulat. Már nincs főösleges festék a vásznon.

Mindig a festék nedves anyagába dolgozik. Az is princípium, hogy újra meg újra, a megvilágított homlokáról kiindulva, fokozza a valóroket, fejleszt a festményt.

Azon a két méter hosszú és egy méter széles sötétkék bársonyszőnyegen, amelyen perceként egy artista ruganyosságával sietnek a képhez, pillanatnyi éles szemlélés után elegáns escarpennel könnyed lépéssel — a műtörténelem már most hódolatot emlegetett művésze lendíti intenzív akarattal és abszolút tudással a vászonra ragyogó színeit.

A modell fáradt, kis pauza következik.

A pihenés alatt *Healy* kormányzóval beszélgetünk *Ireland* történetéről és Magyarország-Ausztria viszonyához hasonló helyzetéről az angolokkal szemben. Büszke, hogy a kereszténységet a fogoly gyantán *Irországba* elipelt *Szt. Péter* Krisztus után. Közben Németországot, Franciaországot és Svájcot megelőzve hozta. Innen jutott az angol szigetre is.

Megállapítja, hogy a francia, belga, svájci szentek tulajdonán nagy része ir származású.

Erdekesen elbeszéli, hogy miként került *Irország* címerébe a vörös kéz. Három vörös versenyzett az ir föld birtokáért és végül is abban állapodtak meg, hogy csónakon fognak kikötni partján. Aki elsőnek teszi kezét az ir földre: az lesz ura! — Nem az lett, aki elsőnek kötött ki, hanem a második vitéz, mert ő látta, hogy csónakja későn ér, egy kardvágással iszettel balkezét a partra dobta, hogy vele veltáratást megelőzze. Mint hallom, a vörös kéz László Fülöp felesége családjának, a *Guinness*-család címerében is bent van.

A színeinek vége. László Fülöp kézbe veszi palettáját és festés közben érdekes szavakat mond:

— Itt egy festményre nézek, először a *tömeget*, annak festői elosztását érzékelem. Tehát egy képpel a nagy vonal végigvezetése a fontos. Ha részleteket látnék, akkor csupán tanulmányt festenék. Tehát mindig az egészre figyelem, a festői téma egységes megjelenését és a festmény fényvezetést. A teltek részlet a kép architektúrális felépítést károsan befolyásolja. A portrénál a megfestendő személyt kell érezni és helyes megvilágításba helyezni a dekoratívást megérezni, a széles formákat és a fény-árnyék elosztást.

Azonkívül a legtöbb arcképfestő a fejre néz és kopirozza azt, amit *kezülről* lát. Ez nem helyes, mert diákos. Nem szabad *ra-nézni*, hanem *béle-nézni* a témába és belülről kivenni a lényegét. Nem a külső az irányadó. De ez természetesen feltételezi, hogy a részletek teljes birtokában legyünk.

Kopognak az ajtón. Megjelenik az egyik inas és aázatosan sugva jelenti, hogy General Sir John Hombury-Williams van itt, a diplomáciai kar marsallja. Az ülszék vége.

Makoldy József.



Th. Healy
n. 2. 25

London 1928

LÁSZLÓ FÜLÖP VÁZLATA.

Pester Lloyd (Abendblatt)
Budapest

Nr. 115
24. Mai 1929

Theater, Kunst und Literatur.

Philipp László.

Von Prinzessin ELISABETH GRAMONT, Fürstin von CLERMONT-TONNERRE.

Unter dem Titel „Blühende Kastanienbäume“ veröffentlicht Elisabeth Gramont in den nächsten Tagen den zweiten Teil ihrer Erinnerungen, die sie diesmal hauptsächlich Künstlerpersönlichkeiten, wie Forain, Rodin, Maillol, Monet und László widmet. Dem Band entnehmen wir die Aufzeichnungen über den ungarischen Meister László.

„Mein Vater wünschte ein Gruppenporträt von unserer Familie, wußte aber nicht, an wen er sich wenden sollte. Baron Berckheim empfahl ihm László. Dieser Maler fiel seinerzeit durch zwei seiner Porträts im Salon auf: es waren dies Papst Leo XIII. sowie der deutsche Reichskanzler Fürst Hohenlohe. Kurz darauf erschien László in unserem Heim in Vallière. Nach drei Monaten besaßen wir zwei neue Porträts und einen treuen Freund.“

Mit Ausnahme des chinesischen Kaiserhofes gab es in der ganzen Welt keinen Fürstenhof, wo László nicht gewillt hätte. Er hat nur soviel Zeit, um von einer Hauptstadt in die andere zu jagen. Er verfügt eben als Einziger über jene Qualitäten, die den richtigen Hofmaler ausmachen: er verleiht seinen Modellen den nötigen repräsentativen Anstrich und das gewisse Etwas, das zum Bon-ton gehört; handhabt aber dabei den Pinsel mit der Wildheit und dem Elan eines Zigeuners, der einen ungarischen Csárdás fiedelt. Die malerischen Qualitäten Sir Philipps Lászlós machen ihn zum gesuchtesten Maler unserer Tage.

Der ungarische Künstler studierte in München und Paris. Mit fünfundsiebzig Jahren wurde er in den Sommerpalast des Fürsten Ferdinand von Bulgarien berufen, um dort den Archimandriten Gregorius zu malen; gleichzeitig malte er auch den Fürsten und dessen Gattin. Dieser Ferdinand ist ein eigentümlicher Kauz, ein Künstler und dabei eine überaus komplizierte Natur, der am liebsten in seinem Blumengarten promenierte: „Hier kann ich mich wenigstens vom schlechten Geruch gewisser Leute erholen!“

Diese europäischen Höfe liegen nicht weit auseinander, und es brauchte natürlich nur eine kurze Weile, bis sich die Kunde verbreitete, daß es einen Künstler gebe, der bei Ferdinand ein Wunderwerk zustande brachte; sofort kamen alle kleinen und großen Könige, die alle dem Künstler sitzen wollten. Im Lászlóschen Oeuvre sieht man eine Stageschale, in der es von Leuten wimmelt, die nur regieren, herrschen, befehlen, die sich unter der Last

ihrer Auszeichnungen krümmen und hinter denen uralte Stammbäume emporranken.

Nach jeder Sitzung in Vallière waren unsere Fauteuils mit Photographien bedeckt, die einige von Lászlós Porträts zeigten. Hier der Fürst Ratibor und die Fürstin mit ihren schneeweißen Haaren; dort eine hübsche Gräfin aus Schlesien, die der Gatte im hochfendalen Schloß unter Schloß und Riegel hält, so daß die Arme das Haus nie verlassen darf, usw.

László hat den alten Gotha programmgemäß in Farben verewigt: Kaiser Wilhelm II. vor allem, mit seinem „Es ist erreicht!“-Schnurrbart, seinem halluzinierenden Blick und dem blinkenden Helm; die brave Exkaiserin, mit ihrem gutmütigen deutschen Hausfrauen-Anlitz; dann die kleine Louise von Sachsen, die am Arm eines Geigenspielers davonging. László hat auch die berühmte Prinzessin Metternich porträtiert, die schon zu Zeiten Napoleons III. bis zu ihrem im Jahre 1906 erfolgten Tode ungemein viel Esprit produzierte. Man feierte ihren fünfundsiebzigsten Geburtstag. Irgend jemand tröstete sie: „Aber, Fürstin, das macht ja nur dreimal fünfundsiebzig Jahre!“ Worauf sie schlagfertig: „Nun ja, für eine Kathedrale ist das allerdings eine Bagatelle, aber bei einer Frau beginnt das doch schon etwas auszumachen!“ Ich begegnete der Fürstin einst bei der Gräfin Pourtales; ich erinnere mich noch recht gut ihrer Lippen, die wie aus rotem Flanell waren. Sie war die Tochter des Grafen Sándor, dessen reiterische Kunstleistungen zur Legende geworden sind. Meine Familie besitzt ein Album mit den Bildern, die den Grafen Sándor zu Pferde darstellen, wie er auf Treppen hinanreitet, über Hecken springt, ungemein gefährliche Barrieren nimmt, dabei aber stets den Zylinder auf dem Kopfe behält.

Mit dem Porträt der Gräfin Széchényi, einer geborenen Caraman-Chimay, näherte sich László dem Franzosentum. Eines der ersten Bilder in diesem Kreise machte er von der Gräfin Greffulhe. Wie schön sie auch auf der Lászlóschen Leinwand erschien, sie war unzufrieden: „Man hat Tage“, sagte sie dann, „wo man direkt einem Ungeheuer gleicht, und zum Unglück sind das eben jene Tage, an denen man Modell sitzt.“

Zum erstenmal überquerte László im Jahre 1908 den Atlantischen Ozean, wohl einigermaßen befangen, da er den Auftrag hatte, den Präsidenten Roosevelt zu verewigen. Er zog sich aus der Affäre, indem er den Sieger von Kuba als Anführer der Rough Riders in einem pittoresken Kostüm zur Leinwand brachte.

Nach Washington kam Madrid an die Reihe, wo ihm Alphonso XIII. saß. Dann kommt László auch nach Paris. Er beginnt das berühmte Porträt Montesquiou. Da mußten wir einestheils den geistvollen Grafen irgendwo aus Neuilly hervorgehen und in die Rue Visconti verfrachten; anderenteils hieß es aber bei László zu intervenieren, damit er all seine Zeit einzig nur dem Bildnis des Dichters widme. Montesquiou war entzückt. Er schrieb darüber einen hübschen Aufsatz.

Während eines Pariser Aufenthaltes des Künstlers suchte ich ihn in seinem Atelier in der Rue Visconti auf. (Das Atelier gehörte einst Delacroix, ist aber seither durch die Nachbarhäuser ganz verdundelt worden.) Ich mußte László dringlichst zur Bahn abholen. Er beendete gerade ein Bild.

— László, Sie haben nur mehr zehn Minuten... László, Sie verspäten Ihren Zug...

Rasch wirft er sich mit mir in ein Auto. Mit Windeseile durchqueren wir ganz Paris, fahren zum Ostbahnhof. Wir haben nur fünf Minuten, um den Zug nach London noch rechtzeitig zu erreichen, der aber nicht von diesem Bahnhof, sondern vom Nordbahnhof abfährt; nun also im schärfsten Tempo dahin; der Zug ist schon abgefahren, László springt in den bereits rollenden Waggon und hat nur soviel Zeit, mir mit seinen, noch von der Farbe feuchten Fingern Adieu zu winken und herauszurufen: „Morgen in der Früh um neun Uhr soll Battenberg zur Sitzung kommen!“

In London wartet schon der vornehme Botschafter Österreich-Ungarns Graf Albert Mensdorff-Pouilly mit seinen kastanienbraunen, leuchtenden Augen auf den Künstler. Dann kommt Eduard VII. an die Reihe, der László in den Buckingham-Palast abholen läßt.

Nach dem Weltkrieg hat László seine Gewohnheit des ewigen Herumpendelns wieder aufgenommen. Gegenwärtig, in unseren Tagen, da so viele Throne verschwanden, hält er sich am liebsten in Amerika auf, wo er die Milliardenfürsten, sowie deren Gattinnen malt, meist mit schneeweißen Haaren, aber versunken in ihren Zobelpelzen und gefesselt in ihren Perlen- und Diamantenketten. Er malt auch mit Vorliebe die Modeköniginnen von Buenos Aires und Montevideo; diese aber nehmen sich schon die Mühe, sich László zuliebe nach Paris zu begeben.

Die Liste der Porträts, die László seit fünfundsiebzig Jahren gemalt hat, bietet besser als sonst irgendein Historienwerk die Geschichte der neuesten europäischen Schicksalswandlungen...

EST - REPUBLICAIN

NANCY

30 MAI 1930

SALONS 1930

Le portrait superbe: une œuvre exceptionnelle signée Umbreit, c'est un portrait qui complète dans les temps futurs comme un des plus caractéristiques de notre époque (salle 8). Dans cette même salle, un deuxième tableau intitulé « Chasse » qui est simplement un tour de main, un clou, excellente nature morte.

Les saules se reflètent aimablement dans l'eau, tandis qu'en lointain le village et ses toits rouges éclairent de ses rutilances le reste du tableau, c'est signé André Schmitt, Strasbourgeois fidèle à sa ville natale.

Cet envoi est accompagné d'un « Avant-Printemps », qui est aussi un sujet apte à faire valoir les saules (salle 9) et le talent de l'auteur.

« Les Collines (Arcy-sur-Cure) » est un bon paysage que nous devons à Eugène Schlumberger (Mulhouse) (salle 17).

Un beau portrait qui fait dégoûter de ses œuvres une émotion sincère, c'est Lucien Weill (Biesheim) qui, salle 12, nous montre dans un type d'émouvant « Vieillesse » et qui est une scène intérieure des plus émouvantes traduite avec une sincérité et un talent pictural très appréciés.

Les nus de Paul Weiss sont de qualité, il excelle dans l'art de les présenter sous des poses différentes et toujours bien choisies (salle 9). Voilà « Après le Bain » puis « Bain de Soleil ». Pour le premier tableau ces charmantes personnes sont deux; elles sont quatre pour le bain de soleil. Cet artiste est toujours à Biesheim et n'oublie pas son excellent maître Henri Royer, qui a fait de lui un dessinateur éminent et un peintre de talent.

C'est une vierge antique tenant l'enfant divin dans ses bras, un vieux misel est ouvert devant elle auprès d'un chandelier antique. Le tout est fort bien peint par une Strasbourgeoise, Mlle Elisabeth Hentschel (salle 24).

Fleurs charmantes et d'un bel équilibre, dues au pinceau de Mme Emma Cardet-Leiser (Saverne) salle 24 pour les « Begonias » et salle 32 pour les « Cyclamens ».

On apprécie à leur belle valeur les paysages de Riquelme présentés par Pierre Pettigérard (Strasbourg) (salles 1 et 3).

De Colmar, un bon paysage largement traité par Albert Bayer (salle 8).

Les bords du lac d'Évian que Pierre Kolb nous fait admirer ne laissent personne indifférent (salle 1 et tour 12).

Le portrait de notre grand maréchal Lyautey (salle 33) admirablement peint à Thorey même par Philippe A. de László, ne peut laisser aucun Lorrain ni aucun Français indifférent. Tout le monde contemple cette belle effigie du grand maréchal, ses admirables mains que l'artiste a particulièrement soignées, sachant qu'un bon portrait doit, avant toutes choses, donner non pas seulement l'impression, mais aussi des mains qui complètent l'ensemble visible de l'âme même du modèle.

Il nous serait agréable de dire quelques mots des artistes qui nous procurent le plaisir de les voir au Salon de Nancy, nous sommes un peu dénué de place pour les citer tous. Nous ne pouvons toutefois omettre le beau tableau de Mlle Marie Calvé (salle 30) où son groupe de chiens est une fort belle chose dans un paysage splendide.

Mlle Henriette Desportes (hors concours) titulaire de nombreuses récompenses dont l'envoi à Nancy avait été très remarqué, expose (salle 23) deux œuvres de qualité où les effets de lumière sont admirablement rendus.

Citons aussi André des Fontaines et ses « Meules », ses « Moissonneurs » (salle 37), œuvres picturales de valeur.

De la Côte d'Azur où il est né, Charles Martin-Sauvageot nous en fait savourer les charmes et la beauté avec « Maisons au Soleil à Nice » et au royaume de l'Azur « le port de Villefranche, le matin », rien que l'évocation de ces titres enchanteurs donneront une idée de la splendeur des tableaux de cet artiste (salle 43).

Le Salon de 1930 comporte 4670 œuvres rien que pour la Société des Artistes Français. L'examen de cette avalanche n'est pas une sinécure, c'est souvent un plaisir et quelquefois le contraire. Une sélection plus rigoureuse ne serait pas dédaignable quoiqu'il faut ne décourager personne mais vraiment il y en a trop et surtout trop de non valeurs.

NEHAC.

Week-end László Fülöpéknél.

(A Pesti Hírlap tudósítójától.)

London, augusztus.

Itthon vagyunk.

A parkrandó terrasszon, régi tölgyfászekeken kis társaság ül; néhány vendék és közülük szürke sportruhában, színes gyapjúharisnyiban mosolyogva kel fel a nagy mester: László Fülöp. Egy hónappal ezelőtt találkoztunk utoljára; akkor lunchra voltam invitálva a hampsteadi házába és mikor azt kérdeztem, hogy mi a legközelebbi programja? a mester mosolyogva mondta: „Legközelebbi programom pihenés, üdülés, nyaralás, de nem sokáig, mert utána megint jön a munka.”

Téhat most pihen László Fülöp és az újságíró számára igazán egyszerű pillanát kínálkozik, bele nézni egy nagy ember életébe, mikor nem is sejt, szinte lopva és óvatlanul és mezeisíteni az igazi arcát, amely a mögött az arc mögött van, amit az intervjuoló újságíró előtt felvenni több-kevésbé mindenkinél szokása.

Kimegyünk a parkba csodálatos tölgyfák közé, amelyek annyit láttak az angol történelemből és amelyekről a mester egyszer ezt mondta: hogy szeretné, ha beszélni tudnának. Félórátig járhatunk benne és nem érünk a végére. Királyi park, a festők királyának.

Ide jövök, mikor el akarok néhány órára vonulni és mikor pihenni akarok. Itt lehet gondolkozni és lehet pihenni, itt senki sem zavar.

Olyan ez a park, mint egy elvarázsolt kastély parkja és ebben a magányban, a mohával benőtt utakon járva, a fekete rigó futtyára hallgatva, egyszerű gondolattal szöktetnek. Egyik-másik részére ráismerek, amint visszagondolok László Fülöp olyan kevésszámú talpképére.

A mester most hirtelen magyarul kezd beszélni. Nem érzik a huszonegy évi angliai tartózkodás a beszédén, ami nem csoda, hiszen Arany Jánost olvas „Toldit.” Ki tudja hányadszor. Magyarországról beszél, az emlékeiről és a legutóbbi látogatásáról. A kormányzóról, akit festett és akitől, azt mondta, hogy sok államfőt nagy mértékű lelőtt detében, de előtérbe nem tartott. — Olyan a kormányzó, mint az angol történelem nagy tengerész. Azok a napok, amelyeket vele és a feleségével töltöttem, mindig felejthetetlenek lesznek. — teszi hozzá.

Azután ebédelni megyünk egy nehéz tölgyfával borított falu ebédlőbe, ahol Lord Russell arcképe néz ráunk, vörös bírói talárijában és fehér parókájával. Sargent festette, a híres amerikai festő, akit László rendkívül nagyra becsül. A hátsó falon Sir John Russell képe függ. Ezt László Fülöp festette. Az óvá volt ez a ház, valamikor. A régi csillár gyertyái nézegetik magukat a tölgyfaasztal feyves fejedelmében. Mert a régi angol jatekterhelés szokás szerint ebédre és lunchra trücs megterítve az asztal, csak apró csipkék, kis terítők szelvények meg az asztal fényes tükreket a tányérok, poharak, üvegek alatt. Olyan primitív ez a régi szokás és olyan szép. És semmi sincs ebben a házában, ami kirívó lenne, vagy oda nem illó. A hallban régi finom angol metszetek vannak, a pártfal szobának, amelyeket ott lehet látni a Belgravia előkelő palotájában. Még az ifjú inas is stilszerű ruhát hord, ezernyi apró részegből. Mi szmokingban ülünk és a hölgyek estélyi ruhában.

László Fülöp felesége, az egyszerű asszony, akit nap-nap után lehet látni a „Fatties” vagy a „Spheres” fényképein, vagy ott lehet látni a nevét egy-egy előkelő brit vendéglő névsorában, Beethoven és Haydn magyarországi emlékeiről beszél, amelyeket a fiatal Esterházy herceg mutatott meg neki. Levelek voltak ezek, feljegyzések és emlékek, amelyeket kegyelettel nézegetett és a nagy zeneértő asszony.

Másik szomszédom, egy admirális felesége, egy László-képről beszél, amelyet most vet meg az angol állam, a National Gallery részére. Lord Haldane képe ez, ami ott szerepelt a mester legutóbbi kiállításán. Mikor a nevet hallom, hirtelen jelenik meg előttem egy ülése képe a lordok háza előkelő csendjében. Egy alacsonyfermetű, feltűnően görnyedt, öreg lord beszédre figyel mindenki, aki lelkesen emeli fel a kezét a magyar optikus ügyében. Azóta Magyarországot elcsodált két barátját: Haldane és Phillimore lordokat, de László Fülöp képe hirdetni fogja a magyarok barátjának emlékét.

Azán vége az ebédnek. A hölgyek elvonulnak. Mi egyedül maradunk férfiak Whisky, szódá, régi angol Brandy és aranyárga Gold Flakedobozok társaságában.

Rothermere lordot festem. — mondja a mester — már csaknem befejeztem előtt áll, hiszen emlékszik, mikor megmutattam a képet.

Hirtelen visszagondolok László pazar hampsteadi stúdiójára, ahol ott láttam a magyarok nagy barátjának képét a titkos tanácsosok díszruhájában, egy kép mellett, ami Lord Woolavingtont ábrázolta szürke cilinderevel.

A mester tovább beszél. Rothermere lordhoz régi barátság fűzi, már csaknem husz éve. Mikor elkészült az a két kép, amely a két hősitalált halt Harmsworth fut ábrázolta, a lord annyira meg volt hatva a képtől, hogy a honvérszínképét küldte el László Fülöpnek. De a mester visszaküldte a félt honvérszínképét.

Azán csend támad egy pillanatra. Az egyik vendég whiskyt tölt magának és most politikáról van szó. Szinte meglepődve látszik az angol politika mozgalmos élete a szót háttérben. Azán út valahol valamelyik lépcsőn, egy régi órá és csatlakozunk a hölgyekhez.

— Két test most? — kérdelem.

— Rothermere lord képe befejezés előtt áll, még egy hét óra van hátra. Egyébiránt új moda-

van: Tina Meller, a híres táncosnő, a nem kevésbé híres Raquell Meller huga. Érdekes spanyol fej — mondja — és amellet egyszerű modell, nem ideges egy cseppet sem. Nyugodtan ül.

Most a rossz modellekre kerül a sor és kiderül, hogy a „Duce” egyike a legrosszabb modelleknek. De ezen nem is csodálkozik. Mussolini egyike a legelőfoglaltabb embereknek, aki folyton parancsokat ad a titkárnak, gondolkodik, utasít. Nem csoda, ha nem ülhet nyugodtan, még László Fülöp előtt sem.

Azán másnap, lunch után, a hatalmas Daimler nesztelentül siklik velünk Maidenhead felé. Megállunk egy régi boltves híd alatt, ahol olyan lassan folyik a virágos szigetek között a keskeny Themze, hogy az ember alig tudja, hogy hol van az ár.

Vagy hatan közülük egy csónakba és László Fülöp leveit a kábitját; fehér selyeming van alatta és evezni kezdünk le a folyón. Vasárnap van és csodálatos az idő. A nyár az őz kapujában áll. A csónak lassan siklik velünk le a folyón, egész a gátakig, ahol a megduzzadt víz úgy zuhan alá, mint egy vízecs.

A mester buzdít az egész szép egyenletes tempóban, a hatvan esteendőjevel. Oda se neki. Az admirális arcan látom; hogy meg van elégedve az evezéssel. Elvégre ő a szakiteknély, vagy mit Mrs. de László óriási kortéket hámoz. Egy árustól vetjük őket, akiknek a bolja a csónakján van, nagyon velenciesleg.

Ladikok siklanak el mellettünk. A hátukon lányok hámulják az eset, ami kék, mint a levendula, vagy mint a mayfairi ladyk levélpapírja és eveznek a fluk.

Milyen családias, milyen közvetlen, milyen kedves ez a hétvégé. A királyok festője itt évez, mint egy boldog családapa, vasárnap délután. És most megértem László Fülöp előkelő, kifinomult művészletének egyik forrását. A nehéz, komoly munkában, stúdiumokban eltöltött órák után, szelíd pihenések, egyszerű örömek.

Azán teázn mentünk a Hungária Riverclubba, ahol semmi sem magyar, csak az angolos zászló a háttérben és a cimor a portás hajtokáján. De azért kedves hely volt. Hallgatni a zenét, ami felénk szállott a csónakokból és nézni a fehér battyukat, amint uszni tanítják a fiaikat.

Egy pillanatra mindenki elment, hogy nézze a táncot. Magamra maradok a mesterrel. Ismét beszélgetés.

László Fülöp mosolyog.

— Optimista vagyok és fiatalnak érzem magam, a hatvan évem dacára. Tele vagyok reménnyel és sokat akarok dolgozni. Minden nap új élményt és új eseményeket hoz nekem.

Es, amint így beszél ismét közelebb vagyok ehhez a nyugodt, kiegyensúlyozott lélekehez és közelebb vagyok a művészetéhez. László Fülöp boldog ember. És ez a megelégedettség és boldogság, mint egy hatalmas vezérmotívum, ami folyton hallatszik, ott van az otthonában is, ahova nemsokára hazavitt hennünket a Daimler.

A gyönyörű könyvtárszobában, László Fülöp felesége begyűjtött játékok. Grieg „An der Frühlings”-jét hallom ritka szép előadásban játszani és a zongora mellett ott ül a kedves Paul de László a második és őt László fia között és az édesanyját kíséri.

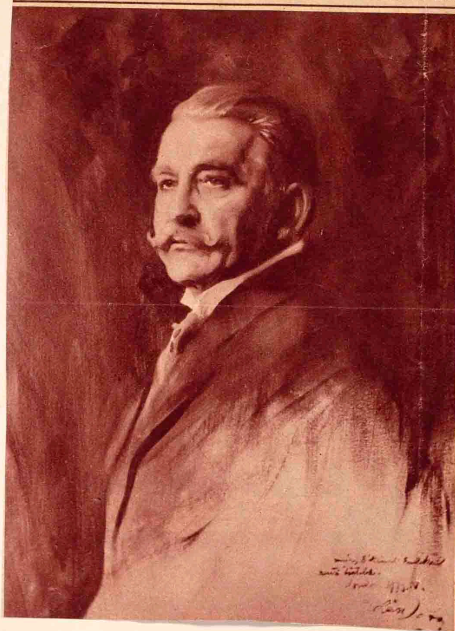
Azután alumíniumdobozokból filmek kerülnek elő, azokból a felvételekből, amelyeket Paul csinált, és a könyvtár átalakul mozivá. A vásznon megjelenik a chentilly-i kastély és a környéke, ahol a Duc de Gramont a László Fülöp régi barátja, nagy faladvászatot rendezett. Azán hirtelen ismerős kép: A budai királyi palota, ahol a mester büszke magyar gardistákat festett és megtelekelt fekete díszruhájában, mosolyogva, a művészletének, ahon modelt állt. Azán más kép: Zászlószentelés Gödöllőn 1927-ben. Levették, cserkészek vonulnak el szép fegyelmzett rendben, azán feltűnik fehér tengerészsapkájában a kormányzó, amint elvonul kíséretével.

Most a készthelyi kastély látjuk egy pillanatra és a kép előterében ott van Festetics László herceg, akinek a lortokán a mester boldog órákat töltött.

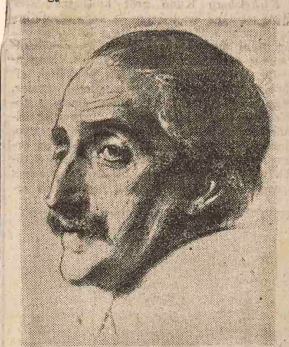
Csend van a könyvtárban és sötét: a kis moziság halk berregése az egyedül nesz, de érzem, hogy a mester visszagondol a szülőföldjére, a magyar vidékre és a gondolatai ott kalandoznak a búrai vár kanyargós utcáin a Platinás régi házak körül, amelyeket annyira szeret. Azán más kép jön: Svájc és utána Skócia egy szép nyaralás emléke.

Tizenegy óra. Mindenki visszavonul a szobájába. A házikozda leül a gyönyörű régi íróasztal elé és naplóját írja.

Dr. Hegedűs Adám.



Megkértem Louis Clarke-ot, hogy sorolja fel magyar barátait.



LOUIS CLARKE
(László Fülöp rajza)

— Nem feletem — mondja — mert esetleg kifejeztem valakit és az jóvátehetően sértés volna. Legfeljebb egy halott barátom nevét említhetném. A cambridgei King's College templomának falán a volt növendékek közül azok neve van aranybetűkkel márványba vésvé, akik elestek a világháborúban. Jobboldalt az angolok neve, baloldalt azoké, akik az ellentáborban harcoltak. Közük egy magyar barátom neve: Békássy József.

Tisztán ejti ki, mint aki sokszor mondta ki a nevet: Békássy József.

SZÁSZ MENYHÉRT.

DUNDEE HONOURS LORD PROVOST HIGH.

PRESENTATION OF DE LASZLO PORTRAIT.

30 YEARS OF VALUABLE CIVIC SERVICE.

THE PRESENTATION.

IN presence of a gathering numbering about 800, Lord Provost High was this afternoon presented with his portrait, painted by Mr Philip de Laszlo.

The presentation was made in the Victoria Art Galleries, Dundee, by Mr J. C. Buist, LL.D., in name of the community and in recognition of the Lord Provost's public services.

Baillie McCabe, the Senior Magistrate, presided over the gathering, which was a very representative one. The others on the platform were—The Lord Provost, Lady Provost, Miss High, Lord and Lady Kinnaird, Lady Anne Kinnaird, Mr and Mrs Philip de Laszlo, Dr Angus MacGillivray, Rev. Dr A. W. Ferguson, ex-Baillie Malcolm, ex-Baillie Larg, Mr John Robertson, and Mr W. H. Blyth Martin, town clerk.

Apologies for absence were intimated from the Duke of Atholl, the Earl of Strathmore, Lord and Lady Airlie, Lady Baxter, the Bishop of Brechin, Sir John Prosser, Mr W. C. Leng, and Mr J. Leng Sturrock.

In handing over the portrait, Mr Buist said they were met that afternoon to do honour to Lord Provost High, who was rapidly approaching the end of his second term, and who had, he understood, made it quite clear that he was no longer a candidate for office. They might regret, but they could not, he thought, wonder at his decision.

Long Service.

Saving one short break for which he was in no way responsible, he had served continuously on the Town Council for 30 years. He had been Convener of more than one committee. He had been four times a Baillie, and for long a representative on the Harbour Trust, where he was at present Convener of the Tay Fisheries Committee, and thus largely responsible for a better and more frequent service for the building of new steamers, and for the widening and extension of Newport Pier. It was small wonder then that when they embarked for Fife they found themselves on the good ship William High. (Applause.)

At that moment he was mainly in his mind as Lord Provost, and that at a time of big events and large undertakings, one of which he ventured to recall.

Law Aiding City.

Just three years ago the whole country was in the throes of a grave national crisis, grave in itself, and especially in view of the possibilities at which it hinted. Dundee, however, far from being a centre of disturbance, remained absolutely normal, and one was proud to remember a happy combination of all classes, each bent not merely on retaining, but on enhancing their reputation as a law-abiding city. The experience was uplifting, but they hoped it might be long ere another such object lesson was required.

It was again a united community that took part in the unveiling on the Law Hill of the war memorial to their 4000 dead, a moving spectacle at which, in body or in spirit, they all attended, and no one who was actually present was likely to forget either the Lord Provost's speech or the touching words addressed by Sir Ian Hamilton.

They were also practically at one in bestowing the freedom of the city on three politicians, but irrespective of their politics, and solely in virtue of service to the State, Mr Ramsey MacDonald, Mr Baldwin, and Sir John Gilmour were received with equal warmth, and one might note in passing that the success of the subsequent luncheon was in no way marred by the absence, on the Lord Provost's notion, of artificial stimulants. (Laughter.)

Benevolent Citizens.

During the Lord Provost's reign, while honouring distinguished strangers, they had abundant cause for gratitude to fellow citizens by birth. To Mr George Bonar, they owed a commercial college, now in course of erection, and which they hoped and believed would do much to help the youth of their city to an effective equipment for the acute world competition to which Mr Bonar referred in his admirable lecture in University College.

To Mr Robert Fleming, on whom it had rightly been resolved to confer the greatest honour in their power, they were indebted for a splendid benefaction, wisely designed to attain the double end of slum clearance and of re-housing dispossessed slum dwellers.

The far-reaching results of such a scheme, coupled with what was being done by the Lord Provost and his council, could not easily be computed, and one could only wish that past generations had also looked ahead. On the contrary, in addition to being entirely ignorant of modern town planning, their forebears, as might, perhaps, have been expected, had no inkling of the coming of the motor car, they leaving to them, their descendants, the further task of providing a huge network of new, better, and wider roads suited to present day traffic, a task which meant a vast expenditure, and also the disappearance of landmarks, trees or houses which, were it possible, they should have gladly retained.

They would, he thought, recognise the care and capacity with which this great work had been gone about, although, as happened with all human undertakings, parts of it appealed to one more than others. It was, for example, quite possible to admire a widened Nethergate without waxing enthusiastic over the western extremity of the Arbroath Road.

"A Full-Timer."

The head of a city where such things happened and such enterprise went on must necessarily be literally a full-timer—he must be here, there, and everywhere, while his private business, presumably, managed itself. Occasionally, no doubt, he was conscious of being gently yet irresistibly impelled along the right road by permanent officials, but all the while he had a mind of his own to which, should occasion arise, he might be trusted to give expression.

In Dundee they had, so far, been singularly fortunate in their civic heads. His own youthful recollections went back to the flowing beard and violet gown of good Provost Parker, and he could honestly say in his opinion he had not had an unworthy successor.

As to who would be their next Lord Provost, he had no idea. Of this, however, they might be sure, he would be a good man, and well able to help in bearing the added burden laid on municipalities by recent legislation.

Ungrudging Service.

But to-day, they were not dealing with the future, but with the present, and the immediate past. They were there to thank Lord Provost High for all he had done through all these years on their behalf, and for the ungrudging fashion with which he had given his many talents and their use.

During the past six years he had made many new friends. He had also retained his old ones. And they desired to tell him of the large gathering was just the outpouring of a movement, able, hearty, and to him and his, especially to their gifted Lady Provost, so soon to leave him, and or another he might continue to move an honoured figure in their midst.

Having had the privilege of a preliminary peep, he was confident they would all regard the dignified and arresting portrait which he had now the honour to present as worthy allies of the occasion, and of the distinguished artist to whom they owed it. (Applause.)

Lord Provost's Thanks.

Lord Provost High, who was warmly received on rising to reply, said he had not come to make worthy acknowledgment of the honour they had done him.

MR PHILIP DE LASZLO IN DUNDEE.



Mr Philip de Laszlo, the well-known artist, is attending in the Victoria Galleries, Dundee, to-day's presentation to Lord Provost High of the portrait of him painted by Mr de Laszlo. Photo shows Mr de Laszlo (left) and Lord Provost High.

Dr Buist had said many kind things about him and his work and he thanked him for his far too generous appreciation of him personally and of his public services. Whilst Dr Buist spoke he (the Lord Provost) felt almost as if a halo were forming round his head and angelic wings sprouting from his shoulders. (Laughter.) We had been told in immortal verse that if we could see "corals as others see us," it would free us from many a foolish notion. He was just a little afraid, however, if the likenesses mirrored were similar to his that day the result might be the very opposite and that their heads might be filled with foolish notions.

His Constant Aim.

He could say this, however, that it had always been his aim in the various public offices he had held to do the very best he could to guard and advance the interests of his native city. (Applause.)

He may have failed sometimes in his purpose and he may have occasionally been misled, but he was never conscious of never was in a vision obscured of the view, and that was the creation of his native city. (Applause.)

It had been a great pride and pleasure to him to undertake this public work. It had held its responsibilities, no doubt, but he was never one of those who posed as the assistance of loyal colleagues. (Applause.)

He was sometimes a little amused when he saw men coming forward and talking mournfully of the trials and troubles of public life, and how gladly they would flee from them their sense of duty not restrain them.

The lamentations of Jeremiah were joyful jazz compared to the croakings of some of them. (Laughter.)

"We Like It."

"But don't waste your sympathy or your votes on them." To be perfectly honest and frank, most of us are in public life because we like it."

For himself, he had had many years of it now, and he had enjoyed every hour of it. To him it had been at once an education and a recreation, a vivifying and inspiring experience.

It was one of the best things that ever happened for him. It had added twenty years to his life. (Hear hear.)

There was no tonic, mental and physical, like that which public service provided. He could confidently recommend it to all who were feeling in the doldrums.

Not so very long ago there were few public life which prevented its getting dull. There was nothing stereotyped about it. It was always changing, not only as far as personnel was concerned, but in other respects as well. (Applause.)

Centralisation.

The most notable change that had taken place in municipal government since it began to take a practical interest in it had been the centralisation of authority.

Not so very long ago there were few bodies engaged in the work in Dundee which was now controlled absolutely by the Town Council. There were the Town Council itself, the Police Commissioners, the Water Commissioners, and the Gas Commissioners. They had their separate committees, their separate meetings, and last but not least important their separate annual jaunts. (Laughter.)

In these times it was not considered a far cry even to Loch Awe for an annual outing. And he remembered when the formal amalgamation was brought about, it was felt to be a matter for deep regret that it was done to one. That was considered in these days one of the distinct disadvantages of centralisation. (Laughter.)

Like Aaron's Rod.

There were then also two Parochial Boards, which latterly became one Parish Council and a School Board. Now the Town Council, like Aaron's rod, was going to swallow them all up.

There are some people who think that as a result it is likely to suffer from indigestion. But as to that, we can only wait and see and hope for the best. I am not, however, a pessimist, though I see quite clearly the difficulties that have to be overcome if the new arrangement is to work successfully.

He felt that with this concentration of public work public interest would also be concentrated, not dissipated, as it was when it had to be spread over many separate boards. And this he trusted would lead to the best men and women in all sections of their citizens taking an active part in public work. (Applause.)

This was not yet his swan song, but he wished to say how deeply grateful he was for this generous appreciation of his services which they had shown.

Loyal Colleagues.

He had now had nearly six years of the Chief Magistracy of this great city of ours. Whatever work he had accomplished he had been enabled to do largely through the assistance of loyal colleagues. (Applause.)

He thanked them from his heart, and he also thanked the citizens in general for the abundant and most indulgent confidence they had shown in him. He would never forget the kindly sympathy they extended to him when he suffered the great bereavement of his life. He could not tell them how much he valued that sympathy and how grateful he was for it.

And now he only wished to say, how pleased he was with this portrait, painted by one of the world's great artists, which they had presented to him in recognition of his service to his native city.

Enduring Honour.

It would take a place in Dundee's permanent art collection, and it made him proud indeed to think that he should be associated for all time with a work of supreme artistry such as this.

He could not imagine a more enduring honour than being the subject of a presentation of the art of Philip de Laszlo. (Applause.)

"This day," said the Lord Provost in conclusion, "will be a proud happy memory to me and to those who come after me. I have now very great pleasure in handing this portrait over to the Art Galleries Committee, and I charge them to guard it well." (Loud applause.)

MR AND MRS DE LASZLO ENTERTAINED.

Mr and Mrs Philip de Laszlo were entertained to luncheon in the Lord Provost's parlour at the City Chambers, when the company included—

Lord and Lady Kinnaird, Lady Anne Kinnaird, the Lord Provost, Lady Provost, Miss High, ex-Lord Provost Sir James Urquhart, Mr J. C. Buist, Dr Angus MacGillivray, Rev. Dr A. W. Ferguson, Colonel P. S. Nicoll, Mr J. W. Robertson, Mr George T. Watson, Mr James Hendrick, Mr John W. Macintosh, Mr D. F. How, Treasurer Johnston, Baillie McCabo, Archer, and Frain, Councillors Adam Malcolm, R. J. Larg, William Reid, S. G. Fraser, John Flint, Mr William H. Blyth Martin, Mr William Aiken, Mr Alexander Webster, Chief Constable Carmichael, and Mr John A. Turnbull.

Le peintre des Reines et des Rois Mr. Philip A. de Laszlo, M.V.O.

En ce moment au Caire, de Laszlo
fait le portrait de S.M. le Roi
et de S.A.R. le Prince Farouk

Nous possédons en ce moment au Caire le grand maître du portrait moderne, M. Philip Alexius de Laszlo, connu pour être le peintre des Reines et des Rois, des chefs d'Etat, des grandes personnalités de l'époque, écrivant dans ses portraits l'histoire des jours que nous vivons. Dans ses portraits, dont nous publions trois importantes reproductions, M. de Laszlo ne s'arrête pas à donner une simple et frappante ressemblance physique, mais réussit la ressemblance morale, psychologi-

du Gouvernement de Delhi, on admire trois portraits de Laszlo: ceux des vices-rois Comte de Minto, Lord Hardinge et Comte de Reading.

En 1909, le gouvernement italien lui fit le plus grand honneur qu'on puisse faire à un peintre en lui demandant de peindre lui-même son propre portrait pour la galerie des Immortels, de la galerie Uffizi.

Les plus flatteuses distinctions ont été décernées à ce grand peintre; il est chevalier de la Couronne de fer d'Autriche-Hongrie, chevalier de la



(Tableau de Laszlo)

S.A. LA PRINCESSE ROYALE ALICE D'ATHLONE



Argus
Melbourne

-4 NOV. 1930



NOTABLE ART EXHIBITION OPENED.—His Excellency the Acting Governor-General (Lord Somers) opened in the upper Town Hall yesterday the loan exhibition of pictures from private art galleries in aid of the Lord Mayor's fund for hospitals and charities. On the right of Lord Somers is the Lord Mayor (Councillor H. D. Luxton). Hanging in the upper right-hand corner is the portrait of His Excellency by Philip Laszlo de Lombos.

The Observer

22 Tudor Street, E.C.

ing from issue dated... 1.6 NOV 1930... 193

Art and Artists.

(BY P. G. KONODY.)

THE NEW ENGLISH ART CLUB.

The frequently heard complaint of artists that they lack opportunities for getting into touch with the public cannot but surprise the critic who, as the week draws to an end, is faced by as formidable a pile of exhibition catalogues as must have accumulated on his desk during the last few days. Without taking account of the scores of one-man shows and other minor displays in dealers' galleries, shops and even private houses, I have to consider this week the rival claims of four exhibitions as formidable and comprehensive as those of the New English Art Club, the Royal Society of Portrait Painters, the Royal Society of British Artists, and the Goupil Gallery Salon, with a total of close on 1,400 paintings, drawings, and works of sculpture.

All of these shows are open to non-members, but it is only the New English Art Club that appears to give a real chance to young and unknown talent. Or, perhaps it would be more accurate to say that the glamour of the New English Art Club's past record continues to attract the ambitious youngster who knows that this Society has for decades been the nursery of those destined to fame in the world of art. Be this as it may, there is again an abundance of new names in this year's list of exhibitors, at the New Burlington Galleries; but, though it may be taken for granted that a fairly high standard of accomplishment is indispensable to secure admission to the New English, there is only moderate promise of future greatness among the contributions sent by newcomers. Interest remains centred in the old brigade.

The most enjoyable features will be found among the drawings, where the visitor, according to his taste, may choose between the crisp, crystalline clearness of Mr. Muirhead Bone's crayon and the magically suggestive vagueness of Mr. Wilson Steer's impressions of sea and river, which are run as close by Mr. Philip

Connard as Mr. Bone's are by Mr. Rushbury; between the wilful baroque exuberance of Mr. Maresco Pearce's very personal visions of London and the straightforward realism of Mr. Nevinson's glimpses of Paris and of the snow-bound countryside, which are surely the best things ever shown by this exceptionally versatile artist.

The favourable first impression created by the general aspect of the large room devoted to oil paintings yields to disappointment on detailed inspection. There is no lack of enterprise, especially in the direction of that now fashionable type of decorative composition dealing with incidents of modern life. But in the absence of a definite destination for panels which have no *raison d'être*, except as decorative units in some architectural scheme, these valiant attempts merely serve to show the readiness of our younger artists to meet any possible demand for mural decoration. Of the painters of easel pictures, Sir Charles Holmes arrests attention by his ingeniously composed and most impressive rendering of the majestic sky-scrappers in "2nd Street" (No. 104). Lady Patricia Ramsay's "Tropical Landscape" (No. 148) is distinguished by the luscious richness of its scheme of vivid greens and blues, and Mr. Malcolm Milne's "Wild-flowers" (No. 183) in an alpine meadow by the vivacious sparkle of its colour incrustation. Mr. M. d'Arcy Thompson's "House with the White Gate" (No. 135), Mr. T. C. Dugdale's strong character study "Old Suffolk" (No. 124), Mr. V. Sozonov's rather sensational "Souvenir" (No. 212) of the Terror in Russia, and Prof. H. Tonk's amusing "Sodales" (No. 59), showing Mr. Wilson Steer and Mr. Sickert enjoying each other's congenial company, are among the outstanding features of a not very inspiring show.

R 1929 "LA LIBERTÉ", February 10, 1929

Le peintre des Reines et des Rois Mr. Philip A. de Laszlo, M.V.O.

*En ce moment au Caire, de Laszlo
fait le portrait de S.M. le Roi
et de S.A.R. le Prince Farouk*

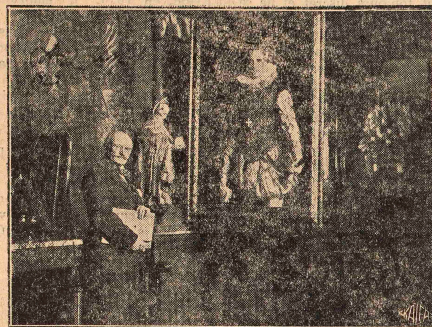
Nous possédons en ce moment au Caire le grand maître du portrait moderne, M. Philip Alexius de Laszlo, connu pour être le peintre des Reines et des Rois, des chefs d'Etat, des grandes personnalités de l'époque, écrivant dans ses portraits l'histoire des jours que nous vivons.

Dans ses portraits, dont nous puissions trois importantes reproductions, M. de Laszlo ne s'arrête pas à donner une simple et frappante ressemblance physique, mais réussit la ressemblance morale, psychologi-

que. Dans le regard, le pli de la lèvre, les traits, l'expression générale du visage, il sait mettre toute l'âme du personnage et ses personnalités fixant le cours des destinées présentes, c'est tout le secret des événements qu'il nous révèle. L'avenir se servira des portraits de M. de Laszlo pour y déchiffrer les énigmes de l'histoire et dans l'éclair d'un regard ou la hardiesse d'une lèvre, comprendra pourquoi les choses se sont passées comme elles se sont passées.

La carrière du plus grand des portraitistes contemporains est rapide et brillante. Né à Budapest en 1869, M. de Laszlo fit ses premières études dans sa ville natale et les continua à Munich et à Paris. Dans cette dernière ville, ses maîtres furent Benjamin Constant et Lefebvre; son premier et éclatant succès fut son portrait du Prince de Hohenlohe, ancien chancelier de l'Empire allemand. Il l'exposa au Salon de Paris en 1899 et remporta la médaille d'or, tout en étant classé Hors Concours. Il continua par un célèbre portrait du Pape Léon XIII, dans lequel on admira l'art avec lequel était rendue la priverbiale finesse du Souverain Pontife. Ce portrait valut à son auteur la Grande Médaille d'Or de Paris, Dusseldorf et Vienne. Il le fit suivre d'un intéressant portrait du Cardinal Rampolla. La réputation de M. de Laszlo devenait non seulement européenne, mais mondiale et il fit les portraits du Roi Alphonse XIII d'Espagne, de la Reine d'Espagne, des Enfants Royaux, de la Reine de Belgique, du Pape actuel, du Président de la République des Etats-Unis, M. Coolidge, du Régent de Hongrie, l'Amiral Horthy, du Duce Mussolini, de l'Archevêque de Canterbury, de la Comtesse d'Athlone, du Prince Héritier d'Italie.

Les plus flatteuses distinctions ont été décernées à ce grand peintre; il est chevalier de la Couronne de fer d'Autriche-Hongrie, chevalier de la



Le peintre de Laszlo, dans son atelier devant le portrait du prince royal d'Italie

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La célèbre poétesse la comtesse de Noailles posa devant lui et ce tableau fut acheté par le gouvernement français pour le musée du Luxembourg.

Dans les collèges d'Oxford, Cambridge et Eton, se trouvent les portraits du défunt Marquis de Curzon, en chancelier d'Oxford, de Lord Balfour, en chancelier de Cambridge et de Lord Roberts, au Memorial Hall d'Eton. Tous ces portraits signés de Laszlo constituent la plus remarquable série de portraits d'aujourd'hui. La plupart des grands musées d'Europe se glorifient d'avoir un de ces portraits; le Gouvernement italien en a acquis pour sa moderne galerie d'art et au Palais

du Gouvernement de Delhi, on admire trois portraits de Laszlo: ceux des vices-rois Comte de Minto, Lord Hardinge et Comte de Reading. En 1909, le gouvernement italien lui fit le plus grand honneur qu'on puisse faire à un peintre en lui demandant de peindre lui-même son propre portrait pour la galerie des Immortels, de la galerie Uffizi. Les plus flatteuses distinctions ont été décernées à ce grand peintre; il est chevalier de la Couronne de fer d'Autriche-Hongrie, chevalier de la Légion d'Honneur, Grand-Officier de la Couronne d'Italie, de l'Ordre du Mérite Hongrois, de l'Ordre de Jésus-Christ du Portugal, de l'Ordre d'Isabelle la Catholique, titulaire de l'Ordre des arts et sciences et d'autres ordres allemands, etc. De Laszlo est membre de l'Académie Royale des Arts à Milan, des plus grandes sociétés d'art de toute l'Europe. Notre hôte illustre continue la tradition de célèbres peintres du siècle précédent qui ont élevé l'art du portrait au plus haut degré. Dans la simple reproduction d'un visage, ils savent mettre tout le cachet d'une génération, ses mœurs, sa civilisation. Par la vérité du détail, la force de l'ensemble, ils dégagent une impression, une sensation exacte. Le portrait de S.M. la Reine des Belges dit toute la fière noblesse et le généreux dévouement de cette grande Souveraine et dans le portrait de S.A.R. le Prince Héritier d'Italie, nous trouvons cette vive intelligence et cette force de caractère qui marquent la personnalité du futur héritier de la Couronne d'Italie.

En 1903, M. de Laszlo fut élu à l'unanimité par l'académie royale de San Fernando, Madrid, comme membre honoraire à la place laissée vacante par le décès de Bonnat. Cette distinction est d'autant plus significative que cette académie ne compte qu'un seul membre étranger pour représenter tous les pays non espagnols.

Les deux portraits de S.M. le Roi Fouad et de S.A.R. le Prince Farouk, que M. de Laszlo achève au Palais d'Abdine, figureront brillamment dans sa célèbre collection de portraits royaux et le portrait de Sa Majesté sera probablement exposé à Londres. Nous serions très heureux que ces portraits terminés, il soit permis de les admirer, soit au Salon du Caire, soit en une exposition privée. Le public pourra ainsi rendre un nouveau tribut de loyalisme à son Souverain et apprécier le suprême talent de M. de Laszlo.

GALLAD.

N.D.L.R. — Voir en notre page littéraire la reproduction de deux magnifiques tableaux de Laszlo.

**Notre interview
de M. Constantinidis sur des
questions municipales d'Alexandrie. En P. 3.**

Oct. 31. 1930.

"Il Secolo". Ottobre 31. 1930.



Regni Sposi e i Reali d'Italia col Re Ferdinando (Fot. L.U.C.E.).



Il Palazzo Reale di Sofia.

(Riproduzioni eseguite con licenza Cappelli)

"Il Secolo".

Ottobre 31. 1930.



All'uscita dalla Chiesa superiore, dopo la cerimonia: la Regina Elena col Re Ferdinando.

October 31. 1930.

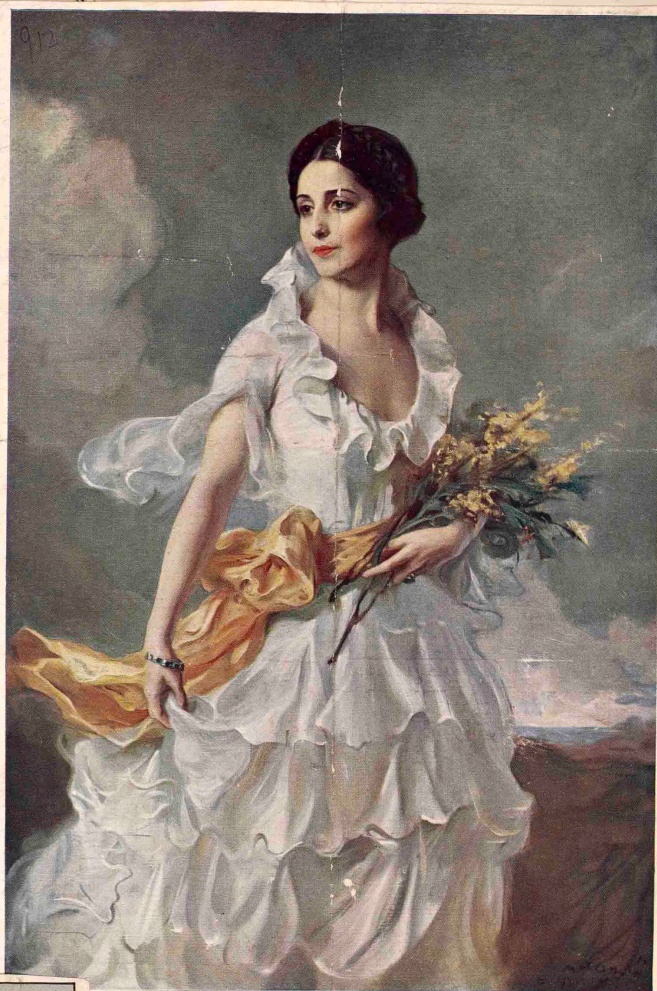
FRIDAY, THE DAILY EXPRESS.



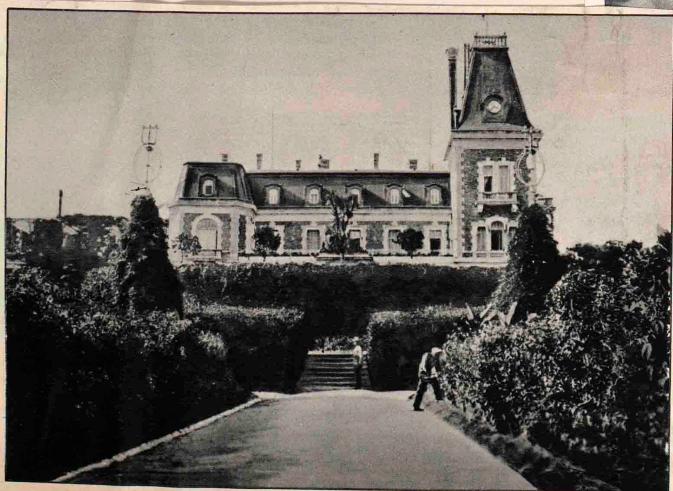
EGYPT IN LONDON.—H.E. the Egyptian Minister and Madame Afifi Pasha welcome Mr. Philip de László (left) to their dance, under the benign regard of Mrs. Claude Leigh and Lady Patricia Moore (right). In the foreground are Sesostri Sidarouss Pasha and the picturesque Sheik Hafiz Wahba.

Extract from
BRITANNIA, London.

SEP 1930



The Marchesa del Merito: by Philip A. de László, M.V.O., P.R.B.A.



Il Castello Reale di Eussinogrado.

(Riproduzioni eseguite con lastre Cappelli)

László Fülöp elkészült Apponyi Albert portréjával

Három ülésre, nyolc óra alatt készült el a kép

Genf, október 1.
(Az Est tudósítójától)

A város egyik legrégibb és legmerekkebb utcáján, a Grande Rue vezet a Szent Péter térre, amelynek 5-6 száma házában legutóbb igen érdekes vendégek fordultak meg.



Apponyi Albert



László Fülöp

Az 500 éves házúdon és keskeny falepcsőjén.

Öt emeletet ment fel Apponyi Albert, hogy feljussan a műterembe, ahol László Fülöp megfestette portréját.

A híres művész Velencéből jött Genfbe, egyenesen az Apponyi-portré miatt. A műteremből messzire látta Genf és a tőle. Amíg az őz államférfi tekintete elsiklott a gyönyörű panoráma fölött, László Fülöp szorgalmasan dolgozott. Az első és második napon 3-4 óra hosszat szakadatlanul dolgozott László Fülöp, a harmadik nap munkája két óra hosszat tartott és azzal készen is volt a portré, nyolc óra alatt készült el.

Három hét évvel ezelőtt már lefestette László Fülöp Apponyit. Akkor civilruhában festette le, most pedig frakkban, gombtyukában az aranygyűrűs rend jelvényével és piros roszkával a mellén. Igén szép a kép. Az őz államférfi kék szeméből bölcsesség és jószág tükröződik, nemes alakja tisztelőt parancsol. A kitűnő portré a magyar Nemzeti Múzeum számára készült.

A műterem különben egy magyar ember lakásához tartozik. A lakás tulajdonosa Makay Pál, aki azelőtt pénzügyminiszteri titkár volt Budapesten, most pedig évek óta a Népszövetség titkárságánál működik. Ő látta vendégül László Fülöpöt és Apponyinak ő bocsátotta rendelkezésére egyik szobáját.

A 84 éves Apponyi egész idő alatt támaszkodás nélkül ült.

Pestő és modellje élénken beszélgettek munkaközben, de közvetlenül mielőtt a kép elkészült volna, mondta László Fülöp, hogy

az utolsó esetvonalások alatt be-szelészetes nélkül kell dolgozni.

Apponyi egy ismerősének elmondta, hogy a kép elkészülésének utolsó percében arra gondolt, hogy ha most beszédet tartana a Népszövetség előtt, mit mondana a magyar nép sorsáról?

Pasárnap délután 6 órakor fejeződött be a munka. A műtermet ekkor lezárták, mert

a képnek két hétig száradnia kell,

addig nem láthatja senki. Apponyi szívesen elbúcsúzott László Fülöptől és tért meg egy angol hölgyhöz, Mrs. Bartonhoz. Ez a hölgy Apponyihoz képest ifjú, hiszen még csak 70 éves. Arról nevezetes, hogy a nagy angol miniszterelnököknek, Pelenek az unokája. Az őz ma Európa legfontosabb politikai szalonja. Egy darab világtörténelem zajlik le ott állandóan.

Mikor Apponyi megérkezett, már ott van a felesége és unokahúga,

Zichy Marie-Eunice. Ez a fiatal grófnő titkári teendőket végez Apponyiék oldalán.

Rövid társalgás után csend lett a teremben és egy óshajó lengyel művész, Radon Agost, a zongorához. Meghajolt Apponyi felé és azt mondta:

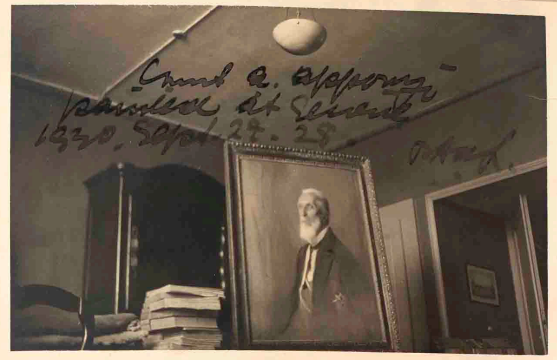
— Egy Chopin nocturnot fogok előjátszani, amelyet Chopin annakidején az egyik Apponyi grófnének dedikált.

Egy olasz delegátus megjegyzi:

— Az a hölgy Veronában született, mint Nafgarola grófnő. Így Apponyi Albert dédnagyanyja magyar házasságával a magyar-olasz barátság előfutára volt.

Ahítatos hangulat van a teremben, amíg az őz lengyel művész játszik. Mikor befejezte, odafordul Apponyihoz:

— Chopin sem öregszik soha, ő is örökké fiatal marad... S. I.



PESTER LLOYD
BUDAPEST.

Date: 28 SEP 1930

Philipp László portráit Albert Apponyi. Nach einer Genfer Meldung ist der berühmte Maler Philipp László dort eingetroffen, um mit dem Grafen Albert Apponyi Rücksprache zu pflegen, dessen Porträt er malen will. László, der die jüngsten Wochen in Italien verbrachte, wird sich jetzt in Genf kurze Zeit aufhalten, um die Skizze des Gemäldes fertigzustellen, das er in England vollenden und dann dem ungarischen Staat als Geschenk widmen wird.



traité de : **GAZETTE DE MOSCOW**
BUDAPEST
reçu : **4 OCTOBRE 1930**
te :
nature :
position :
groupe.

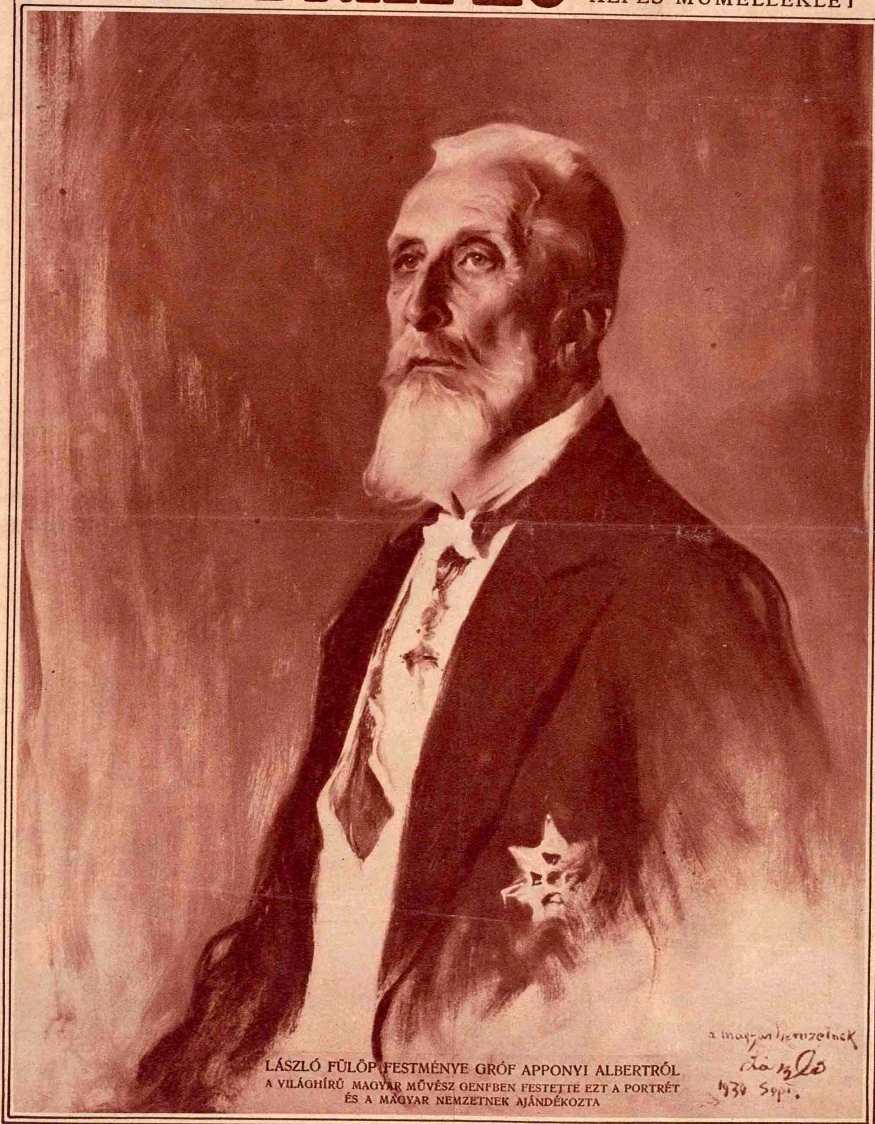
Un portrait du comte Apponyi par Philippe László

Le peintre hongrois Philippe László vient de terminer, à Genève, le portrait du comte Albert Apponyi. M. Philippe László fera don à l'Etat hongrois du portrait de son grand diplomate.

PESTI NAPLÓ

Vasárnap, 1930 október 19

KÉPES MŰMELLEKLET



LÁSZLÓ FÜLÖP FESTMÉNYE GRÓF APPONYI ALBERTRŐL
A VILÁGHÍRŰ MAGYAR MŰVÉSZ GENÉBEN FESTETTE EZT A PORTRÉT
ÉS A MAGYAR NEMZETNEK AJÁNDÉKOZTA

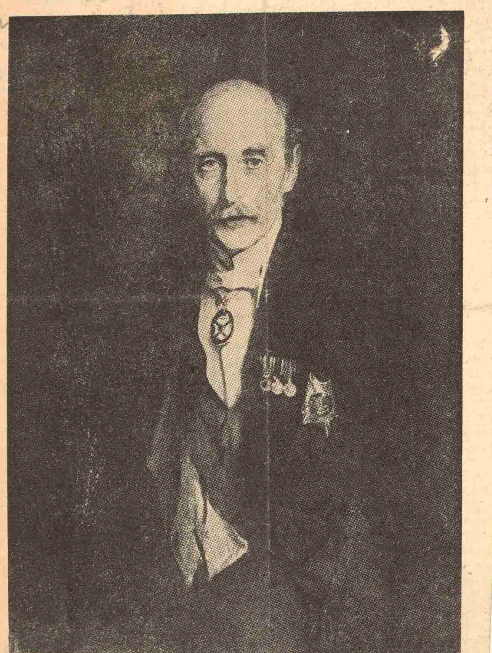
a magyar nemzetnek

László
1930 Seps.

14 SEP 1930

Date

912



Sir Arthur Nicolson, Bart., First Lord Carnock
From the portrait by Laszlo
Illustration from "Portrait of a Diplomatist"

Evening Standard
London

7 SEP 1929

Date

"The Times of India, Illustrated weekly"



H. H. THE TIKA RANI SAHIBA OF KAPURTHALA

A beautiful oil-painting of the Tika Rani Sahiba, painted last October in Paris by the Hungarian artist M. de Laszlo. He is well-known for his portrait painting and is expected shortly to visit India.

FAMOUS PAINTER TALKS ABOUT LOVELY WOMEN

PHILIP DE LASZLO sat up straight in his chair. It might almost be said that he bristled; and no wonder, for he is renowned as a painter of lovely women, and I had just asked him a question which he, of all men, might have been expected to take seriously.

"In her new book of reminiscences," I had said, "Frances Countess of Warwick suggests that although the average of good looks is much higher in women to-day, there are no women so outstandingly beautiful as were some of her contemporaries in the 'eighties and 'nineties. Do you agree?"

For a moment Mr. de Laszlo was silent. When he spoke he spoke rapidly, with many accompanying gestures, and sometimes he would pause to stroke his white moustache.

Sweeping Silken Dresses.

"To say that women have changed," he exclaimed, "would be true. They have changed because life itself has grown different. But to say that outstandingly beautiful women are rarer than they were—to that I cannot agree."

"The women of yesterday wore flowing and graceful clothes. They rode at leisure in carriages, and they moved with dignity. I remember their silken dresses that reached to the ground, and their wide-brimmed, sweeping hats, with a curved plume to frame the loveliness of their faces."

"To-day, because this has become a

He Pleas for Clothes as Beautiful as Their Faces.



crowded and a quickly-moving world, women wear a new kind of clothes. They step in and out of their motorcar by a tiny narrow door. They spend much of their time in the open air.

"The result is plain to see. Their clothes avoid all extravagance of detail. Their figures are lithe and slender. Yet they are no less beautiful. Their complexions are better, because they have exchanged the boudoir for the out-of-doors."

"It is more difficult for a woman to look beautiful to-day than ever it was. By her choice of clothes, and her athletic habits she handicaps herself from the point of view of femininity. Yet she has triumphed. Yes, my friend; in this London, in an age when, unless a woman possesses real beauty, she must look very plain indeed, one sees lovely women everywhere."

De Laszlo sprang from his chair suddenly. "Come to my studio," he said.

He led the way, in his short, quick steps, across the quiet garden behind his Hampstead house. We entered the studio, where a newly-painted picture stood on an easel, and where, in the centre of the gleaming polished floor, there was an oblong of carpet, brilliantly blue.

In the doorway de Laszlo stood still, finger upraised. "I have said that to-day there are as many women of outstanding beauty as in the old days, and I meant it. Now let me speak as a painter. Let me tell you how the neatly-tailored costumes and the short, sleeveless frocks appear to a man who spends much of his time making portraits of women."

Distressing Knees.

"I do not like these clothes. I do not wish to see those arms and legs, so persistently displayed. To see a dozen young women sitting in a row, twenty-four legs and twenty-four knees—could anything be more distressing?"

Then it was that de Laszlo preached a sermon, an exhortation to women, to preserve jealously their femininity. He faced me with the sparkling eyes of a crusader.

"I would have woman clothe herself in lovely gowns whenever she can find opportunity to do so. In the day-time she must go in short skirts. In the evening, when she is at leisure, let her wear clothes which are graceful and dignified."

"Such clothes are so rarely worn. In the

evenings the frocks of most women are as short and sheath-like as the frocks they wear in the day. When evening comes woman should dress as the Greeks used to dress. Those Greeks admired the supple and athletic figure, but they clothed it in draperies which were all the more charming because, while they followed the slender shape of the figure, they did not reveal such things as legs and knees."

He showed me reproductions of two of his pictures. One was of Lady Plunket, in a frock of simple white with a skirt which was a floating cloud of tulle. In the other portrait Lady Buchanan-Jardine wore a flowing gown of blue; the gown and her wavy hair were stirred by a breeze.

Loveliness Enhanced.

"These are two outstandingly beautiful women of to-day," said de Laszlo, "and their loveliness would be remarkable in any age. See, however, how this loveliness is enhanced by the clothes they are wearing!"

He led me to a mirror and told me to look into it at the reflection of the newly-painted picture on the easel—a portrait, still incomplete, of Mrs. Tina Miller, the dancer. For this painting, also, clothes of an easy gracefulness had been worn.

"It is impossible to wear graceful clothes without sitting and moving gracefully," de Laszlo explained, "and it is a lovely thing to be graceful, even when life and the world conspire against it." Then we went out to a taxi, because de Laszlo was going away for a little holiday; and all the way to Paddington he told me of his vision of a London in which women's clothes will be as beautiful as their faces. Meanwhile, along the dusty streets, slim young women in trim, tailored costumes and knee-length dresses hurried home from work.

P. C.

401

"La Saison de Cannes". Dec. 28, 1930.



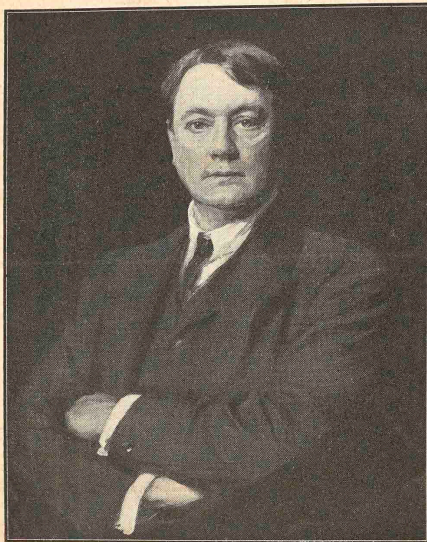
Photo-Richard Cannes.

Portrait par P. A. de Laszlo - Londres, Juillet 1930

Son Altesse
Madame la Princesse Alexis Kara-Georgevitch

La Princesse Kara-Georgevitch qui donna, il y a déjà beaucoup d'années, à Cannes la flatteuse préférence d'y fixer sa résidence, occupe dans la Société hivernante une situation hautement prépondérante, due non seulement aux prérogatives qu'il convient, mais à l'affabilité infiniment charmante de son accueil, et à l'agrément de son esprit activement intéressé par les questions d'art.

Lord Northcliffe and Lord Rothermere as seen by Philip de Laszlo, M.V.O.



"W.P.N." is able to publish the portrait of Viscount Rothermere, P.C., just completed by Philip de Laszlo, M.V.O., whose portrait of Lord Northcliffe, also reproduced on this page, is the only one in existence. As far as we are aware, this is the first time that a portrait of Lord Rothermere has been painted. He is seen here in the ceremonial dress of a Privy Councillor.

The Evening News NOVEMBER 4, 1930.

Su.

TALK OF THE DAY:

Fashions Created in London—An Artists' Banquet by Candle-light—
Lord Lee on Blotting-paper Scribbles.

A BANQUET of the old sort was that of the Royal Society of British Artists, held last night amid the pictures of its 174th exhibition.

Pictures which are beautiful to the lay lover of paintings are the best surroundings of the dinner table, and it behoves that table to live up to the example of the walls. This the tables did, for an artist hand had arranged the autumn flowers, and the soft light of shaded candles contributed to the richness of the effect.

A Link at the Door.

IN keeping with the century-old traditions of the Society was the presence at the entrance to the Suffolk-street Galleries of "Hoppy," the link-man, of 45 years service, and the only survivor of the door messenger whose duty it used to be to hunt for the carriages of guests, and light the way to them with his link.

His name is Richard Trebilcock—a Cornish name he will tell you proudly. He wears a silk hat and a crimson waistcoat, and his link is only a candle in an old hand-lamp.

Like Aladdin.

BUT many's the time Lord Lonsdale, and others who appreciate old survivals, have lighted cigars at Hoppy's candle. And he himself claims to command the attention of any roving taxi-cab when he holds the candle-lamp aloft, even as Aladdin performed miracles by rubbing his lamp.

Lord Lee's Fun.

LORD LEE OF FAREHAM, who next to Lord Allenby was the most decorated guest, spoke amusingly of his new distinction as "Honorary Lay Member" of the Society—with Lord Albemarle and Lord Ullswater. He remarked that all three were members of the House of Lords, and told of the "howler" in which a schoolboy said the dome of St. Paul's was supported by "peers," several of which were cracked. "All I will add to that," said Lord Lee, looking meaningfully at Lord Ullswater, his much-amused neighbour, "is that two of us are present."

Expressing the Soul.

THE artists liked Lord Lee's references to an exhibition of modern art in Venice, which he has recently visited, and his suggestion that the moderns appeared to paint not so much for lucre as for love—even if only for love of ugliness and eccentricity.

If one chose in hieroglyphics on the blotting pad so to express one's soul—as during lengthy Cabinet meetings—there could be no harm in it. The modern artists of Venice appeared to have done this and to have exhibited the results.

Mr. de Laszlo.

MR. GEORGE DRINKWATER, who had as guest his cousin the poet, said of the President, Mr. de Laszlo, that in six months

he had done far more work for them than any society had a right to expect, and was doing practical service to young artists in bringing them into touch with patrons. Mr. de Laszlo sat with the Egyptian Minister on his right and the Marquis of Londonderry on his left—an interesting trio of notable men.

Babies Will Grow!

TALKING after dinner to Miss Dorothea Sharp, one of eight women present, and the only woman on the Council, I discovered that she loves painting babies up to the age of six months. "After that," she said, "they run away from you—or else they won't be still. And when I complained to one of them who had grown beyond the paintable age, she said, 'Well, why don't you get one of your own?'"

However, Miss Sharp's canvases are not all dedicated to babies. Her picture "The Blue Mediterranean" is one of many charming things by women in the present show.



P. DE LASZLO.
Portrait du maréchal Lyautey.

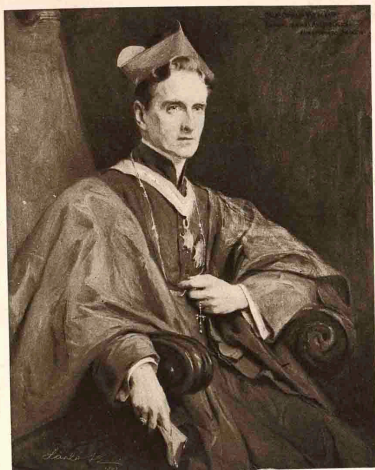
ILLUSTRATION
Rue Saint Georges, 19, 7

10 Mai 1930

Pester Lloyd
Budapest

Date 19 AUG 1930

Philipp Lászlós Rothermere-Porträt. Aus London wird dem U. T.-K.-B. gemeldet: Philipp László hat das für das ungarische Parlament bestimmte Porträt Lord Rothermeres vollendet. Das Bild wird wahrscheinlich im September nach Budapest gesendet werden und soll auf Wunsch Lászlós von einem ungarischen Porträtisten kopiert werden.



PHILIP A. DE LASZLO—Monsignore Count Vay de Vaya, Protototarius Apostolicus

COMAIRLE CATRAC AEA CLIAE.
CORPORATION OF DUBLIN
(Municipal Gallery of Modern Art)



László Fülöp új Lord Rothermere-portréje

László Fülöp a kép sokszorosítási jogát a Magyarországi Hírlapírók Nyugdíjintézetének ajándékozta és elhatározásáról Korda Tibor, A Reggel londoni szerkesztője utján vasárnap értesítette. Lonkey Gusztávot, ez intézmény ügyvezető elnökét.

Manchester Guardian

-6 NOV 30

Date

Society Revisits the R.B.A.

There is much talk about the grand effort Mr. Philip de Laszlo, the president of the Royal Society of British Artists, is making to place the ancient and unfortunate body again on the art map. On Tuesday night lights were blazing in the rooms of the old gallery in Suffolk Street, and society was climbing a stair that it had not climbed since Mr. Whistler made his social experiment there in the eighties. Lord Londonderry, Lord Allenby, Lord Albemarle, Lord Lee of Fareham, and other noblemen were there, and diplomacy was also represented.

The dinner was held in the main gallery, with the pictures of the autumn exhibition around them. The R.B.A. has been making bad weather for a long time now, although it has had the brief presidencies of Solomon J. Solomon, Richard Walter Siebert, and Frank Brangwyn in recent years. So far Mr. Laszlo has not brought much talented new blood into the exhibitions, but probably a new era started last night. In Whistler's short regime he succeeded in bringing even royalty to these rooms. "What is the history of your society, Mr. President?" asked the then Prince of Wales. "Its history, your Royal Highness," replied Whistler in his courtier manner, "dates from to-day." And in this way, and partly through the presentation by Whistler of his etchings of the royal naval review, the Society of British Artists became a royal society. Afterwards, when Whistler and his party had left the R.B.A. and someone said that he had seen a little gem of a picture there, Whistler said, "Ah, a gem—like a diamond in a sty." But Whistler brought few buyers to Suffolk Street. Society surrenders, but never buys, was his conclusion. It is to be hoped that the R.B.A.'s new contact, under its courtly president, with society will improve its fortunes, and also its art. There are always some good pictures there, but they are so few.



LORD ROTHERMERE,
the English Publisher.
From a Recent Portrait by P. A. Laszlo de Lombos.

Theater, Kunst und Literatur.

Philipp Lászlós neue Erfolge. Man schreibt uns aus London: Fitzjohns-Avenue in Hamstead-Heath ist einer der vornehmsten Straßenzüge Londons, wo sich die prächtigsten Gartenpaläste aneinanderreihen. Uns Ungarn ist diese exklusive Straße besonders wert, denn hier befindet sich der Atelierpalast unseres berühmten Landsmannes Philipp László. Ihm widerfuhr erst kürzlich die größte Ehre, die in England einem Maler zuteil werden kann: er wurde zum diesjährigen Vorsitzenden der Royal Academy of Painters gewählt, eine Ehrung, die noch niemals einem Maler von fremdländischer Geburt zuteil wurde. Doch dem Großmeister des Pinsels, der alle gekrönten Häupter der Welt, die herrlichsten Frauenschönheiten, die schwersten Yankee-Milliardäre gemalt hat und dessen Eigenbild im Pantheon der Malerfürsten in der Pitti-Galerie zu Florenz längst Aufnahme fand, konnte diese Ehrung nicht länger vorenthalten werden. Philipp László errang jetzt auch sonst neuen Ruhm. In seinem Atelier hängt das soeben vollendete Bildnis der *Erkönigin von Griechenland*, bekanntlich einer Tochter der Königinwitwe Maria von Rumänien. Dieses Königinporträt ist eines der schönsten, das Lászlós Meisterpinsel jemals geschaffen. In scharfem Profil ist die Königin dargestellt, das tizianrötliche Haar, die hellblauen Augen, der dunkle Hintergrund bilden die herrlichste Farbenharmonie. Jeder Pinselstrich stellt hier eine Königin dar, die nicht nur unsichtbar eine goldene Krone trägt, sondern auch als Frauenschönheit königlich ist. Daneben hängt das Porträt der *Marchesa del Merito*, eines spanischen Edelfräuleins von entzückender Anmut. Eine Mädchengestalt mit Feldblumen im Arm. Das Bild war eine Sensation des heurigen Pariser Salons. Dann ein historisches Bildnis des *Principe von Piemont*, in alt-

Montag, 28. Juli 1930

italienischer Tracht. Das Bild errang die goldene Medaille. Daneben Bildnisse einer Reihe amerikanischer Vornehmheiten. László ist der liebenswürdigste herr. Wenn ihn Landsleute besuchen, erzählt seiner Heimat, von seinen Jugendjahren. Erfolge. Er ist und bleibt ein treuer Sohn Landes.

ANOTHER GRAN



DAUGHTER FOR THE DUKE AND DUCHESS OF YORK.—A daughter was the

FINANCIAL NOTES AND NEWS

NEW IPSWICH ISSUE.

CITY OFFICE of "The Yorkshire Post,"
1 and 2, Great Winchester Street,
London, E.C.2.

Thursday Evening.
Arrangements were recently concluded between the Ipswich Corporation and its bankers for the private placing of £300,000 5 per Cent. Stock of the Corporation, and dealings in this stock, which is dated 1947-57, commenced in the market to-day. The stock, which was placed at rather under par, was finally quoted at about 100. Although at present new capital issues to the public are at a standstill, we believe that preparations are being made for a resumption of activity in this direction in the autumn and there is little doubt, in view of market conditions, that these issues will be mainly of a type to appeal to long term investors. Stock markets to-day presented a calmer appearance and, as usual towards the end of an account, a certain amount of speculative covering purchases were being made. This assisted prices in some directions, while there was an absence of the pressing liquidation which has been such an unpleasant feature of the account. Reports that the banks have decided to deal with the loan situation in a manner which will result in fewer forced sales of securities aroused attention and comment. It is felt that a certain amount of blame attaches to lender and borrower in these transactions, and there is no question that the time has arrived when everything possible should be done to reduce the amount of stock coming to market.

A Strong Bank Return.

Currency continues to return rapidly from circulation, and this week's return of the Bank of England shows a further reduction of £5,588,041 in the note circulation. At the same time, the Bank increased its holding of gold by £1,260,203, and the reserve consequently advanced £6,848,244, to £53,574,431, while the ratio to the liabilities increased from 41.5 to 46.0 per cent. The present position of the Bank compared with that of a year ago shows a very striking improvement, the gold holding amounting to £155,365,515, against £138,202,004, the reserve being £20,815,922 higher and the ratio 38.3 per cent. better. At this time last year the Bank was experiencing the full force of the heavy drain of gold to the Continent, and the gold holding ultimately dwindled to £130,343,588, this figure being reached early in October. A feature of to-day's return is an increase of £28,789,205 in the Government's balances represented by the item of Public Deposits. The effect of this addition to the Treasury deposits upon the resources of the Money Market was, however, mitigated to some extent by the return of currency from circulation, and the total of the private deposits at £36,259,720 shows a decline of only £5,013,068.

The Tea Restriction Scheme.

Not the least interesting feature of Wilkinson's Tea Share Manual, to the new outline of which we recently referred, is

THE MONEY MARKET

Discount Rates Easier Again.

Bank Rate (May 1, 1930)..... 3 per cent.
Previous Rate (Mar. 20, 1930) 3½ per cent.

(From Our City Correspondent.)

LONDON, Thursday Evening.

Working conditions in Lombard Street to-day, both as regards loans and bills, were much the same as yesterday. The banks were no longer calling in for balancing operations, and borrowers' requirements were by no means extensive, so that the trend of rates was downward. For fresh day to day advances the maximum rate mentioned was 1½ per cent., but very few brokers found it necessary to pay more than 1¼ per cent. at any time during the session for accommodation. Renewals were effected on the basis of 1½ to 2 per cent., the higher figure representing the charge of the clearing banks.

There was still a good inquiry on behalf of the banks for short-dated paper in the discount market, although the demand was not so persistent as that of the previous day. September drafts were secured at 2 1-16 per cent., late October bills at 2 5-8 per cent., and November maturities at 2½ per cent. Leading houses were quoting down to 2 3-16 per cent. for three months' fine bank bills, while longer dated bills likewise became weaker. The latest Treasury bills changed hands at 2½ to 2 3-32 per cent.

The following are the rates now quoted for deposits, loans, and bills of the class and currency indicated:—

Per cent.	Per cent.
Day-to-day loans 1½	3 mo's bk. bills 3½
Weekly loans 2	4 mo's bk. bills 2½
Deposits (Banks) 1	5 mo's bk. bills 1½
Do. (Brokers call) 1	6 mo's trade bills 3½
Do. (do. notes) 1½	4 mo's trade bills 3½
2 mo's bank bills 1½	6 mo's trade bills 3½

Exchange Position Improves.

On the whole the leading foreign exchanges were quite favourable to sterling, both the American and French rates closing higher on the day at 4.87 3-32 and 123.83 respectively. The pound also continued to weaken when measured in terms of sterling, exchange on Brussels rising from yesterday's closing level of 34.83½ to 34.86½, while Dutch florins, Swiss francs and Swedish kroner all became cheaper to buy in this market, rates advancing slightly in each case. German marks, however, were firmly maintained at 20.39 to the pound. Spanish pesetas continued to fluctuate with some freedom, but the final quotation showed little change at 45.75, after business had been transacted up to nearly 46.00. In the South American group there was another improvement in Argentine dollars to 40½, but the Brazilian milreis failed to rally, being repeated at 4½.

Small Gold Movements.

Bullion movements on foreign account at the Bank of England were unimportant, consisting only of the purchase of £11 in bar gold, the sale of £15,734 in bar gold

LONDON

EXCHANGE

New York

Stocks

Contango
Mining Ticks
General Ticks
Account Day

(From Our

Stock market irregular to-day, particularly in the weaker Money Market. Foreign Bonds, Home Rails, and whole they discount. Apart from Leopoldinas, less. Industry liquidation, heavy. The changes were considerably affected by the depressed price of the dividend. Some decided to again notice covered, a few Congo Bonds, and in Coppendency was the respective

Government

The case in the latter the down had a bracing market, and stocks appreciating. Loan was 5 to 5 1-16, while closed a higher reaching the new business was very firm. Securities showed a slight advance, but the only a few stock 4½ per Cent. premium, but the African 5 per Cent. and rather firm showed a slight some of the marked up, the particularly notion Loans market Stocks ago Turkish United

Home Rails

On the whole rather better. falling another fractionally to 3 up to 6½, and the South



THE CROWN PRINCE OF ITALY.
as He Appeared at the Fourth Centenary of His Ancestor, Filiberto Emanuele, at Turin.
From a Portrait by F. A. de Laszlo, English Artist.

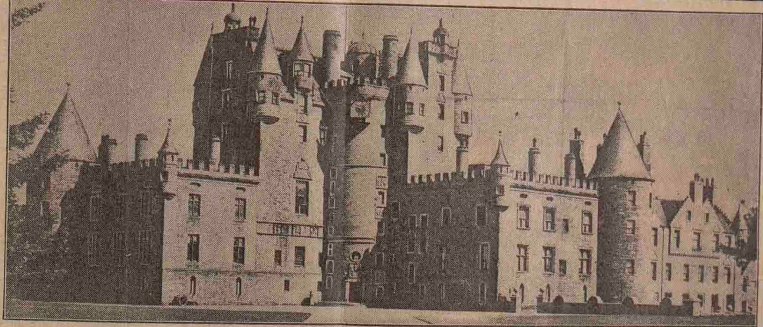
Previous page foldout:

Yorkshire Post
Leeds

Date

92

ANOTHER GRANDDAUGHTER FOR KING AND QUEEN.



DAUGHTER FOR THE DUKE AND DUCHESS OF YORK.—A daughter was born last night at Glamis Castle to the Duke and Duchess of York. On the left is a portrait of the Duchess by Philip de Laszlo; on the right photographs of the Duke and Princess Elizabeth, their elder child. Below on the right: Glamis Castle, where the Duchess spent the earlier years of her life.



THE CROWN PRINCE OF ITALY, as He Appeared at the Fourth Centenary of His Ancestor, Filiberto Emanuele, at Turin. From a Portrait by P. A. de Laszlo, English Artist.

...the car was seen leaving the residence when about five miles from Salisbury, a front wheel of the car came off.

The car mounted a bank, tore up the hedge for some distance, and then overturned into a field.

Miss Heron-Allen, who lived at Largo Acre, Salisbury Hill, was thrown out and killed. Mr de Laszlo was taken to Salisbury Infirmary suffering from fractured ribs and shock.

He is the fourth son of Mr Philip de Laszlo and is twenty-one years of age. He has almost completed his studies at Oxford and intends to go to the United States at the end of the year to take up a business career.

Miss Heron-Allen recently took a "rinse" at Oxford.

She was the daughter of Mr. Edward Heron-Allen, F.R.S., the eminent authority on Persian literature, numismatics, and many other subjects.

Mr. Philip de Laszlo, a Hungarian by birth, has an Irish wife and three sons. He has painted most of the beautiful women in the world and has more Court commissions than any other living artist. He is one of the best known men in London Society and is known as "the Hungarian painter."

"Evening Standard", July 3, 1930. GIRL UNDERGRADUATE'S CAR DEATH.

DRIVING WHEN HUB CAP
CAME OFF.

A verdict of Accidental Death was returned at the inquest at Winterslow, near Salisbury (Wilt.), to-day on Miss Armored Daphne Heron-Allen, aged 22, an Oxford undergraduate, of Large Acres, Selsey (Sussex), who was killed when a car, in which she was driving with Mr. D. Laszlo, son of the portrait painter, overturned.

Police-sergeant Goode, of the Metropolitan Police, said that he was motor-cycling from London to Salisbury. When he got to a hill at Winterslow he saw an open car, with a woman driving and a man passenger, pass him at a speed of 35 miles per hour. As the car passed he saw the hub cap fall off, and noticed that the steering appeared defective. The car went to the right of the road, through the hedge and down a 15ft. bank. The man was thrown clear.

Returning their verdict, the jury suggested that iron railings should be placed along the road at the spot where the accident happened.

When "O'Connell's" magazine, the Oxford University Review, which used to be edited by Viscount Furness, eldest son of the Earl of Birkhead, has been taken over by another brilliant son of a brilliant father—Mr. Patrick de Laszlo, the son of the portrait painter.

"Evening Standard", July 4, 1930. INJURED SON OF ARTIST.

Mr. Patrick de Laszlo, the undergraduate son of Mr. Philip de Laszlo, the artist, passed a good night at Salisbury Infirmary, and there was a slight improvement in his condition to-day. Mr. de Laszlo was injured in a motor accident when his companion, Miss Armored Heron-Allen was killed.

Ceylon Observer
Colombo, Ceylon

Date 29 JULY 1930

ARTIST'S SON IN CAR TRAGEDY.

Woman Thrown out
and Killed.

Mr. Patrick de Laszlo, a son of Mr. Philip de Laszlo, the famous portrait painter, was injured and his companion, Miss Armored Daphne Heron-Allen, aged twenty-two, was killed in a motor-car accident on July 3.

They were on their way from London to Devonshire when, about five miles from Salisbury, a front wheel of the car came off.

The car mounted a bank, tore up the hedge for some distance, and then overturned into a field.

Miss Heron-Allen, who lived at Large Acres, Selsey Bill, was thrown out and killed. Mr. de Laszlo was taken to Salisbury Infirmary suffering from fractured ribs and shock.

He is the fourth son of Mr. Philip de Laszlo, and is twenty-one years of age. He has almost completed his studies at Oxford, and intends to go to the United States at the end of the year to take up a business career. He was educated at Lancing College.

Miss Heron-Allen recently took a "first" at Oxford.

She was the daughter of Mr. Edward Heron-Allen, F.R.S., the eminent

authority on Persian literature, zoology, meteorology, and many other subjects.

Mr. Philip de Laszlo, a Hungarian by birth, has an Irish wife, and five sons. He has painted most of the beautiful women in the world, and has more Court decorations than any other living artist. He is one of the best known men in London Society, and is known as "the Hungarian Sargent."

"Daily Express", July 4, 1930.

ARTIST'S SON IN CAR TRAGEDY.

MR. PATRICK DE LASZLO
INJURED.

WOMAN KILLED.

"Daily Express" Correspondent.
SALISBURY, Thursday.

MR. PATRICK DE LASZLO, a son of Mr. Philip de Laszlo, the famous portrait painter, was injured, and his companion, Miss



Mr. Philip de Laszlo
(father of the injured man).

Armored Daphne Heron-Allen, aged twenty-two, was killed, in a motor-car accident to-day.

They were on their way from London to Devonshire when, about five miles from Salisbury, a front wheel of the car came off.

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MISS ARMORED HERON-ALLEN.

Birmingham Post

Date 31 JUL 1930

"MODERN GREATS" AT OXFORD UNIVERSITY.

THIS YEAR'S CLASS LIST.

The following final class list in Philosophy, Politics and Economics (Mod. Greats) has been issued at Oxford:

Class I.—H. B. Acton, Magdalen; S. Adler, New College; S. C. Kelly, Balliol; J. A. Mack, Balliol; D. H. McLachlan, Magdalen; J. E. Meade, Oriel; W. M. Newton, Balliol; I. A. D. Wilson-Young, Balliol; Elsie M. Tostevin, St. Hugh's.

Class II.—Hon. Count de Ava, Balliol; A. G. Clifford, Oriel; K. G. Collins, Magdalen; J. Currie, Balliol; C. H. Davies, Wadham; P. D. de Laszlo, Balliol; A. F. R. Dewar, Queen's; J. C. H. Damp, Magdalen; J. P. Ferguson, Queen's; R. B. Hamilton, Keble; W. G. Hulland, Jesus; R. E. W. Joseph, New College; R. M. Keane, Christ Church; R. M. Lash, Oriel; A. J. Lush, Jesus; J. E. MacColl, Balliol; J. S. B. Noble, Magdalen; F. M. Oppenheimer, Christ Church; A. T. Pilchowski, St. John's; H. I. Rabinovitch, University College; T. W. Reid, University College; M. K. Sabersade, Balliol; A. D. Scott, Balliol; C. A. Sharp, St. John's; D. A. Sington, Trinity; H. P. Slater, Oriel; W. L. Smith, Christ Church; G. V. Stanford, New College; P. S. Taylor, St. John's; I. Thompson, Oriel; J. Waldie, Oriel; A. J. W. Walker, New College; E. L. Wanger, New College; W. F. Wentworth-Shields, Balliol; G. H. W. Wilson, Lincoln; J. L. Wood, Exeter; Effie R. Cochrane, Somerville; Una M. Cormack, Somerville; Mary Crozier, Somerville; Margaret Lambert, Lady Margaret; Dora E. Roston, St. Hilda's; Judith M. Todd, Somerville; Mary Zvezintov, St. Hugh's.

Class III.—P. W. D. Barrington, Magdalen; C. Bell, Oriel; J. H. Campion, Hertford; P. Chumbhot, Christ Church; R. W. K. Clive, Magdalen; R. A. Cookson, Magdalen; E. B. B. Canning, University College; P. Cussen, St. John's; A. E. Darling, Oriel; B. Davies, Balliol; I. O. Davies, Jesus; A. T. B. D'Eyre, Balliol; P. G. Hamilton, Trinity; E. F. Heilbron, Trinity; R. D. Mogg, Wadham; C. E. Hopkins, Christ Church; J. W. A. Hussey, Keble; G. Hutcheson, non-collegiate; E. H. P. Lowenthal, Hertford; G. Mears, Oriel; J. E. Mock, Keble; J. D. S. Nowell, Brasenose; D. L. D. Orr, Balliol; R. H. Ovey, Magdalen; A. J. Penston, Brasenose; A. J. Phillips, St. Edmund Hall; G. M. Roy, Trinity; M. C. Sands, New College; B. J. Wall, Brasenose; K. G. Younger, New College; Isabel G. Addison, Somerville; Esther B. Hamilton, Somerville; Ursula E. M. Joachim, Society of Oxford Home Students; Pauline Kirkby, St. Hugh's; Margaret Roscoe, Lady Margaret; Barbara M. Tanner, Lady Margaret.

Class IV.—W. F. Boran, Exeter; J. M. L. Evans, Trinity; J. S. Gwatkin, Christ Church; L. Higgins, Hertford; E. G. Howard, Christ Church; C. F. A. Jones, Magdalen; C. K. McDowall, Balliol; G. C. Merrill, Christ Church; K. Saionji, New College; O. A. Van Oss, Magdalen; Sylvia M. A. Lucas, Somerville; Elizabeth Lyman Brown, Lady Margaret; Elizabeth C. Mair, Lady Margaret; Diana B. Riviere, St. Hugh's.

Group B. I.—J. H. H. Pope, Keble; E. J. Tandy, Lincoln; D. S. Unsworth, University College.

Group B. 3.—P. H. Bunting, Christ Church; J. H. Dick, Trinity; B. D. Nicholson, Balliol; E. J. Tandy, Lincoln.

Western Daily Press
Bristol

31 OCT. 1930

Date

MANY GOOD WORKS BY BRISTOL ARTISTS.

Royal West of England Academy
Exhibition.

Fine colour, definite form, and a profound respect for the established traditions are the key-notes of the 85th annual exhibition of the Royal West of England Academy, Bristol, which will be open to the public from Monday next.

There is an entire absence of the disturbing influences which characterised the exhibition of French art, held in the same galleries during British-French Week. The present exhibition is on the whole reposeful, but by no means dull. It is thought-provoking rather than startling; pleasing rather than, as is the modern tendency, puzzling.

Clever portraiture is a feature of the exhibition, and this year there are several large canvases, which, however, with perhaps an odd exception, fully justify the space they occupy.

Interesting landscapes are not lacking, and these, for the most part, are well-knit, well-lighted, and distinctive both in colour and in atmosphere. In this respect, it is instructive to compare examples of varying technique. There is a noticeable tendency to do interesting, and in some cases, very effective things with a range of browns and blues and even greys. Over 800 works of art are on view, including oil paintings, water colours, engravings, etchings, sculpture, miniatures, etc.

Bristol is represented by more than 70 exhibitors in the various sections, and there are many works by artists of Westbury, Portishead, Gloucester, Bath, and other local places.

Outstanding Features.

Outstanding among the portraiture is Philip de Laszlo's "Our Son, John." This is a work of the highest order. The soul shines out through the eyes of "Our John." A striking contrast is afforded by Edward J. Halliday's detailed and highly finished portrait of Lord Darling, and Augustus John's characteristic picture of Sir Gerald du Maurier, sketched in with the swift brush strokes that say so much immediately one steps back a few paces.

Harold Knight's "Sisters" is a strikingly life-like character study. Arthur Wardle's "Under the African Moon" will provoke interest, and Stanhope A. Forbes's immense canvas "The Quarry Team" is a magnificent evening idyll—wonderfully dignified both in conception and colouring, all dull browns and greens, and soft greys.

Another of those giants in area is Sir H. Hughes-Stanton's "Sunrise: the Valley of the Var." S. J. Lanorma Birch is showing "Evening," a conception of great beauty.

Local Contributions.

"Charlie Baker, the Old Chairmaker of Bath" is the interesting contribution of F. George Swash. Stanley Royle's "Quarry Face Pattern" is a beautifully coloured composition, and Sir David Murray's big canvas "Lunan Sands" is a bright and fresh inspiration. Bertram Priestman has captured the very spirit of Holland in "The Great Dutch Waterway." The late W. H. Y. Hicomb's "Blue Maids of Bristol" is full of charm.

Bristol is well represented in the water-colour section, where the work is well up to standard. Among the sculpture, E. Whitney-Smith's bust of Mr. Ernest Bevin, the Bristol-born "dockers' K.C.," at once arrests attention.

The exhibition, which will remain open until February 7, 1931, is an encouraging commentary upon the healthy condition of British art.

Queen
London

Date 21 JAN 1931



Miss Diana Von Versen leaving her house before her marriage to Mr. Stephen De Laszlo, son of the famous painter, at St. Mark's, North Audley Street.

Sunday Times
London

Date 5 OCT 1930

Date

I am able to make exclusive announcement to-day of the engagement of Miss Diana von Versen and Mr. Stephen de Laszlo, which will be given out generally early this week. I learned the news on meeting them both at a party given specially to mark the event on Thursday. Miss Diana von Versen, who looked radiant in a graceful dress to match the spray of the tall and very attractive elder daughter of the Baroness Versen, who was a Miss Pirrie. The bride-to-be is very versatile, for not only does she excel at singing, skiing, swimming, and diving, but I remember meeting her at a luncheon party when she assured me she had herself fashioned the scrap of felt that passes for a really smart hat nowadays. Her fiancé, who, although only 23, has established an American as well as an English reputation as a wireless expert, is the second son of Mr. Philip de Laszlo, who is too well-known a portrait painter to need any further description.

Sunday Times
London

Date 28 SEP 1930

Date

Many people sport original mascots on their motor-cars, but few would care to take an oath that their own particular one is unique. This distinction can, however, be claimed by Mr. Stephen de Laszlo, who drives about daily in a large black car that everyone turns round to look at as soon as lighting-up time comes. The reason is not far to seek since affixed to the dashboard, as though peering through the windscreen, is the life-like head of that incredibly popular individual, "Mickey Mouse," cunningly carried out in thin, white glass, with bright blue ears and an impudent, turn-up blue nose. As soon as it becomes dark, a switch is turned on and "Mickey Mouse" draws all eyes. Mr. de Laszlo, who is the son of the famous portrait painter, is a very clever wireless engineer, and it is in the intervals of inventing and perfecting a wonderful new valve that he designed and had this amusing glass "head" blown and fixed on his car.

Morning Post
London

Date 18 NOV 30

MARRIAGE ANNOUNCEMENTS

Mr. S. P. de Laszlo and Miss von Versen

The marriage of Mr. Stephen P. de Laszlo and Miss E. A. von Versen will take place at St. Mark's Church, North Audley-street, on the 14th of January.

Daily News
London

Date 15 JAN 31



Bridesmaids at the wedding of Mr. Stephen de Laszlo and Miss Diana von Versen yesterday. They wore turquoise blue chiffon and velvet jackets.

Bristol Evening World

Date -8 OCT 1930

Date

Engagement: Mr. Stephen Philip de Laszlo, son of the famous portrait painter, and Miss Edith Alexandra Diana Versen, elder daughter of Baroness Versen.

North Mail
Newcastle

Date -9 OCT 1930



ENGAGED.—Mr. S. P. de Laszlo, son of the famous artist, walking in London, yesterday, with Miss Edith Alexandra, whom he is shortly to marry.

Belfast Telegraph

Date -7 OCT 1930

Date

NOTED PAINTER'S SON TO WED RELATION OF LADY PIRRIE.

FORD AND PROHIBITION.

THINKS ENGLAND WILL GO "DRY."

LONDON, Tuesday.

I understand that the engagement will be announced in a day or two of Mr. Stephen de Laszlo, son of the famous painter, and Miss Diana von Versen, whose mother, Baroness Versen, was a Miss Carlisle and is a near relation of Viscountess Pirrie. Miss von Versen, who is tall and handsome, is also a very versatile young woman. Her accomplishments include singing, ski-ing, swimming, and as a hobby she sometimes takes great pleasure in designing her own hats. Mr. de Laszlo, who is only 23, has gained a worldwide reputation as a wireless expert. His father, Mr. Philip de Laszlo, is one of the most distinguished-looking of modern painters and holds more decorations than any living artist. He speaks English with a slight accent, which goes well with his Continental courtesy and his general appearance.

Morning Post
London 11 OCT 1930

Date _____



MISS DIANA VON VERSEN,
elder daughter of Baroness Versen.
Her engagement to Mr. Stephen Philip
de Laszlo was recently announced.

Newcastle Daily Journal

Date 15 JUL 1931

It is a long time since a London church looked quite so picturesque for a wedding as St. Mark's, North Audley Street, did when Mr Stephen de Laszlo, son of the famous portrait painter, was married there to Miss Diana von Versen. An artist hand was undoubtedly responsible for the floral background arranged for the tall, fair-haired bride, as well as for the colour scheme of the wedding generally. Turquoise blue was blended in the happiest way with golden yellow tulips, mimosa and orange-coloured gourd which were grouped in great masses in the church, and the bridesmaids carried golden daffodils which looked unusually rich and sunny against their long, softly-falling blue chiffon dresses.

The bridegroom's mother was one of the prettiest figures in the church. She wore gleaming satin of gun-metal grey, the corsage made with a little cape which draped her shoulders, and the skirt extending into a long, pointed train.

Sketch
London 15 OCT 1930

Date _____



A FAMOUS PAINTER'S SON ENGAGED:
MISS DIANA VON VERSEN, WITH HER
FIANCE, MR. STEPHEN DE LASZLO.

January 21, 1931

Sketch

95



FORMERLY MISS EDITH VON VERSEN: MRS. STEPHEN PHILIP DE LASZLO
IN HER WEDDING GOWN.

THE marriage of Miss Edith Alexandra Von Versen, the elder daughter of Baroness Von Versen, to Mr. Stephen Philip de Laszlo, second son of Mr. Philip de Laszlo, the well-known portrait-painter, was solemnised last week at St. Mark's, North Audley Street. The bride was given away by her uncle, Mr. Ralph Carlisle, and attended by three little girls and four grown-up maids, in dresses of turquoise-blue chiffon and velvet coats. After the ceremony a reception was held at 33, Hyde Park Gardens, lent by Sir Timothy and Lady Eden.



THE BRIDEGROOM:
MR. S. PHILIP DE LASZLO.

LASZLO — VON VERSEN: A FAMOUS PORTRAIT-PAINTERS SON MARRIED.

PHOTOGRAPHS BY VANDYK AND P. AND A.P.

Mr. de Laszlo is a son of the famous painter, Philip de Laszlo, and his fiancée, Miss von Versen, is a daughter of the Baroness Versen.

DAILY MIRROR
LONDRES
9 OCTOBRE 1930



Miss Edith v. Versen, daughter of Baroness Versen, is engaged to Mr. Stephen Philip de Laszlo, son of Mr. Philip de Laszlo, the artist.

Yorkshire Evening Press
York

Date 7 OCT 1930

Mr. De Laszlo's Son.
I understand that the engagement will be announced in a day or two of Mr. Stephen de Laszlo, son of the famous painter, and Miss Diana von Versen, whose mother, Baroness Versen, was a Miss Carlisle and is a near relation of Viscountess Pirrie.
Miss von Versen, who is tall and handsome, is also a very versatile young woman. Her accomplishments include singing, skiing, swimming, and as a hobby she sometimes takes great pleasure in designing her own hats.
Mr. de Laszlo, who is 26, has gained a world-wide reputation as a wireless expert. His father, Mr. Philip de Laszlo, is one of the most distinguished-looking of modern painters and holds more decorations than any living artist. He speaks English with a slight accent, which goes well with his Continental courtesy and his general appearance.

Yorkshire Evening News
Leeds

- 8 OCT. 1930

World-Famed Artist's Son to Wed.
The engagement is announced to-day of Mr. Stephen Philip de Laszlo, son of the famous portrait painter, and the daughter of a baroness. He is to marry Miss Edith Alexandra (Diana) Versen, the elder daughter of Baroness Versen.
Mr. Stephen de Laszlo is the second of five sons, none of whom appears to be following in his father's footsteps. The father, however, is one of the most successful artists alive to-day. His sitters have included some of the most famous people of almost every nationality. The most distinguished include King Edward VII., Queen Alexandra, Signor Mussolini, King Manoel of Portugal, King Constantine of Greece, President Roosevelt, the ex-Kaiser, Earl Roberts, Earl Beatty, the Earl of Oxford and Asquith, Pope Leo XIII., and Marquess Curzon.
Mr. de Laszlo has also painted many of the most beautiful women in the world, including the Duchess of York, the Duchess of Portland, and Queen Marie of Rumania.
Mr. Philip De Laszlo has more Court decorations than any other living artist. Distinctions of all kinds have literally been showered upon him, and only this year he was elected President of the Royal Society of British Artists.

Daily Mail
Manchester

Date 17 NOV. 1930

Another January bride, Miss Edith Alexandra von Versen, known to her friends as Diana, the elder daughter of Baroness Versen, who is to be married to Mr. Stephen Philip de Laszlo on the fourteenth, will have only four attendants. Her sister, Miss Lilian von Versen, Miss Helen Robertson, and Miss Beryl Bowater will be the grown-up bridesmaids, and the bridal train will be carried by Miss Fifi Ronalds, a small American friend of the bride.
The ceremony will take place at St. Mark's, North Audley-street, and a great many guests will be entertained afterwards by Baroness Versen. The bridegroom is the second son of Mr. Philip de Laszlo, the artist, whose wife is connected with the Guinness family.

Daily News
London

15 JAN 31



MISS VON VERSEN, eldest daughter of the Baroness Von Versen, leaving her home for St. Mark's, North Audley-street, for her wedding to Mr. Stephen de Laszlo.

HENDON GAZETTE.

Date 10 OCT 1930

Mr. Stephen de Laszlo.
The many friends of the popular Hampstead family, the de Laszlo's, will be interested and pleased to learn of the engagement of Mr. Stephen de Laszlo and Miss Diana von Versen. The young lady is the elder daughter of the Baroness Versen, who was a Miss Carlisle, and is a kinswoman of Viscountess Pirrie. Mr. Stephen de Laszlo is the second son of the great Hampstead artist who lives in Fitzjohn's Avenue. The son, who is 26 years of age, has not followed his father's profession, he has a high reputation in this country, and in the United States as a wireless expert.

December 17, 1930—Sketch—561



TO BE MARRIED ON JANUARY 14: MISS VON VERSEN AND MR. STEPHEN DE LASZLO, SON OF THE PAINTER.

Eastern Daily Press
Norwich

10 OCT 1930

A Guinness Marriage.
Yet another marriage in the Guinness family is foreshadowed by the engagement of Stephen Philip, second son of Mr. and Mrs. Philip de Laszlo, to Edith Alexandra (usually known as Diana), elder daughter of Baroness Versen, of 2, Lancaster Gate. The famous artist, who has painted more Royal and distinguished people than any living artist, probably than any artist living or dead, thirty years ago married Miss Lucy Guinness, who springs from the family to which the Earl of Fingh and the late Lord Ardilaun belonged. Perhaps it is because of the commercial strain in them that none of the five sons of Mr. de Laszlo have followed him into the realm of art. The eldest is a specialist on ultra-violet rays at a London hospital, the third is a barrister, and the bridegroom-elect is making a career for himself on the wireless.

Evening Standard
London

Date - 8 OCT 30

ENGAGED TO PORTRAIT
PAINTER'S SON



MISS EDITH ALEXANDRA (DIANA) VON VERSEN, elder daughter of Baroness Versen, of Lancaster Gate, W. Her engagement to Mr. S. P. de Laszlo is announced on PAGE THIRTEEN.

- 7 OCT. 1930

Interesting Engagement.

The engagement of Mr. Stephen de Laszlo, the second son of the distinguished portrait painter, Mr. Philip de Laszlo, will be announced officially this week. Mr. Stephen de Laszlo, who is 26, is to marry Miss Diana von Versen, the tall and attractive elder daughter of the Baroness Versen, who was a Miss Carlisle, and is a kinswoman of Viscountess Pirrie. The bride-to-be is versatile, for not only does she excel at singing, ski-ing, swimming, and diving, but also tries her hand at millinery. Her fiance has established a reputation as a wireless expert in America, as well as in England.

Dundee Visit Recalled.

Mr. Stephen de Laszlo's engagement will recall the visit of his famous father to Dundee in May a year ago. At that time an exhibition of the distinguished portrait painter's work was held in the Corporation Galleries in connection with the presentation to Sir William High of his portrait, painted by Mr. Philip de Laszlo. The fame of Mr. de Laszlo is world-wide. He is versatile, but it is as a painter of portraits that he excels. Essentially a fast worker, his methods are peculiarly his own. He does not first sketch his subject on canvas with charcoal or pencil. He begins painting right away without any guiding lines.

Date - 29 SEP. 1930

Original Mascot.

Many people sport original mascots on their motor cars, but few would care to take an oath that their own particular one is unique. This distinction can, however, be claimed by Mr. Stephen de Laszlo, who drives about daily in a large black car that everyone turns round to look at as soon as lighting-up time comes. The reason is not far to seek, since affixed to the dashboard, as though peering through the wind-screen, is the life-like head of that incredibly popular individual "Mickey Mouse," cunningly carried out in thin, clear glass, with bright blue ears and an impudent, turn-up blue nose. As soon as it becomes dark a switch is turned on, and "Mickey Mouse" draws all eyes. Mr. de Laszlo, who is the son of the famous portrait painter, is a very clever wireless engineer, and it was in the intervals of perfecting a new valve that he designed and had this amusing glass "head" blown and fixed on his car. His father's name is familiar in Dundee, which he visited at the time of the presentation of his portrait of Sir William High.

- 8 OCT 30

Date

Mr. de Laszlo's Five Sons

The first of Mr. de Laszlo's five sons to become engaged is Stephen, who is to marry Miss Diana Van Versen, a relation of Lady Pirrie.

Mr. de Laszlo's family consists solely of boys. The eldest, Henry, is a specialist in ultra-violet rays at University College; then comes Stephen, a wireless expert; Paul is next, and he is a barrister who has been studying American law. The two youngest are Patrick and John; the latter is at Lancing.

Their parents are in Paris, where Mr. de Laszlo is painting some interesting people, but Mrs. de Laszlo is due home in a few days.

House, Rolls Buildings, Fetter Lane, E.C.4.

Issue dated 17 NOV 1930

January Bride

Miss Diana von Versen, the charming daughter of a charming mother, Baroness von Versen, an Irishwoman by birth, has fixed the date of her marriage for January 14, and it is in St. Mark's, North Audley-street, that the ceremony will take place.

Her bridegroom-to-be is Mr. Stephen de Laszlo, son of the famous portrait painter.

Her Friends to Attend Her

The bride's sister, Miss Lilian von Versen, is to be a bridesmaid, otherwise the retinue will be limited to the bride's most intimate friends, two of whom will be Miss Margot Von Schroder, daughter of Baron and Baroness Von Schroder, and Miss Beryl Bowater.

Miss von Versen has not definitely settled on any particular colour scheme, but there is to be a long train to her wedding dress, and Miss Fifi Ronalds, a twelve-year-old American, will be there to carry it.

7 OCT. 1930

MR. DE LASZLO'S SON.

I understand that the engagement will be announced in a day or two of Mr. Stephen de Laszlo, son of the famous painter, and Miss Diana von Versen, whose mother, Baroness Versen, was a Miss Carlisle, and is a near relation of Viscountess Pirrie. Miss von Versen, who is tall and handsome, is also a very versatile young woman. Her accomplishments include singing, ski-ing, swimming, and as a hobby she sometimes takes great pleasure in designing her own hats. Mr. de Laszlo, who is only twenty-six, has gained a world-wide reputation as a wireless expert. His father, Mr. Philip de Laszlo, is one of the most distinguished-looking of modern painters, and holds more decorations than any living artist. He speaks English with a slight accent which goes well with his Continental courtesy and his general appearance.

- 8 OCT. 1930

Date

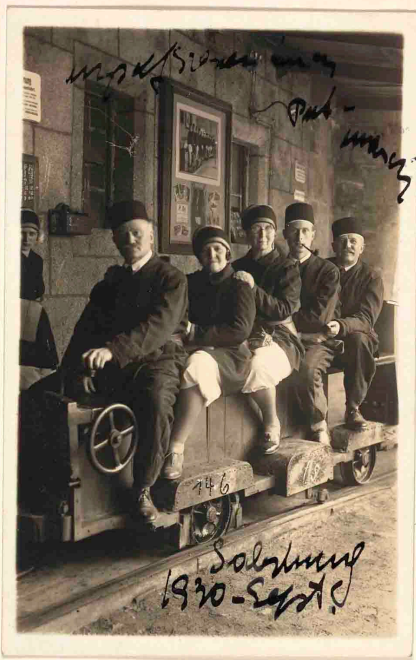
Son of Noted Painter to Wed.

THE engagement of Mr. Stephen Philip de Laszlo, son of a noted portrait painter, and the daughter of a Baroness is announced today. He is to marry Miss Edith Alexandra (Dina) Versen, the elder daughter of Baroness Versen, of Lancaster Gate, London. Mr. Stephen de Laszlo is the second of five sons, none of whom appears to following in his father's footsteps.

"Daily Mail", - Nov. 13, 1930.

Another January bride, Miss Edith Alexandra von Versen, known to her friends as Diana, the elder daughter of Baroness Versen, who is to be married to Mr. Stephen Philip de Laszlo on the fourteenth, will have only four attendants. Her sister, Miss Lilian von Versen, Miss Helen Robertson, and Miss Beryl Bowater will be the grown-up bridesmaids, and the bride train will be carried by Miss Fifi Ronalds, a small American friend of the bride.

The ceremony will take place at St. Mark's, North Audley-street. The bridegroom is the second son of Mr. Philip de Laszlo, the artist.



To Be Married in London. Jan. 13, 1931.



Mr. Stephen P. de Laszlo, son of the portrait painter, with Miss Diana von Versen, daughter of Baroness Versen. Their wedding takes place to-morrow at St. Mark's, North Audley-street.



PERSONS AND PERSONAGES

result there emerges from the works of László a sort of hall of fame thronged by people who rule, dominate, and command, who bend under the burden of their aristocracy while behind them rise whole forests of ancient family trees.

LÁSZLÓ immortalized in color the entire *Almanach de Gotha*: Kaiser William II, with his triumphant moustache, his compelling gaze, and his gleaming helmet; the worthy Ex-Emperress with the face of a good-natured German housewife, and little Louise of Saxony, who ran away with a French tutor. Besides these, László did a portrait of the well known Princess Metternich who, from the time of Napoleon III to her death in 1906, was renowned for her fertile wit.

I met the princess once at the home of Count Pourtalès and I can still recall clearly that her lips looked as if they were made of scarlet flannel. She was the daughter of Count Sandor, whose equestrian exploits have become legendary. My family has an album containing pictures of the Count on horseback, showing how he rode up flights of steps, sprang over hedges and cleared many dangerous barriers, all the time keeping his bowler hat securely on his head. When László did his portrait of the Countess Szechenyi, who was born a Caraman-Chimay, he began to familiarize himself with the culture of France. One of the best pictures of this stage of his development was a portrait of the Countess Greffulhe. No matter how beautiful she seemed on László's canvas she invariably professed herself dissatisfied. 'There are days,' she said, 'when one resembles a monster and unfortunately they are just the days when one poses for one's picture.'

In 1908, László crossed the Atlantic Ocean for the first time. He was slightly timid at the thought of his commission to paint President Roosevelt, but he

emerged unscathed, having painted the victor of San Juan Hill in his picturesque costume as leader of the Rough Riders.

After Washington came Madrid, where Alphonso XIII sat for his portrait, and next László began his conquest of Paris, where he started the celebrated portrait of Count Montesquion. On that occasion the artist's friends were obliged to drag the witty count from his haunts in Neuilly and transport him to the rue Visconti; and at the same time they had to compel László to devote all his time to the picture of the poet, Montesquion was delighted with the result and later wrote a charming essay about the experience.

After the World War, László resumed his habitual scurrying back and forth. At present, since so many thrones have crumbled, he prefers to work in America. There he paints millionaire princes and their wives. He also has a predilection for painting queens of fashion from Buenos Aires and Montevideo, who come to him in Paris.

PHILIP ALEXIUS LÁSZLÓ DE LOMBO
(By Princess Elisabeth Gramont, Duchess of Clermont-Tonnerre. Translated from *Pester Lloyd*, Budapest Daily)

MY father wished to have a family portrait painted, but he was uncertain to what artist he should turn for the execution of the work. Baron Berckheim recommended László to him. At that time the painter had two of his portraits in the Salon, those of Pope Leo XIII and of Prince Hohenzollern, the Chancellor of the German Empire. Shortly afterward László appeared at our home in Vallières. At the end of three months we possessed two new portraits and a firm friend into the bargain. Except for the Imperial Court of China, there was no royal court anywhere that László had not visited. He rushed about constantly from one capital city to another and his work revealed all the qualities that characterize the true court painter. He bestowed upon his models the necessary atmosphere of dignity and *bon ton*, and his unrestrained brush work displayed all the verve of a gypsy playing his violin.

Philip László pursued his studies in Munich and Paris. At the age of twenty-five he was summoned to the summer palace of Prince Ferdinand of Bulgaria to paint the Archbishop Gregorius. There he also did portraits of the Prince and his wife, Ferdinand, incidentally, is an odd character, being himself an artist with an extremely complex nature. He loves to walk in his flower garden murmuring, 'Here I can at least recover peacefully from the unsavory odor of certain people.'

Since these European courts were not far apart, it required only a short time for the tidings to spread that an artist had produced a masterpiece for Ferdinand. Immediately various sovereigns, great and small, came clamoring to the painter, wishing to pose for him. As a



"MORNING POST," May 8, 1931.



AN EXHIBITION of British Military Battle Prints and Objets d'Art opened at the Guildhall yesterday. Above: A portrait by Philip de Laszlo of Col. C. de W. Crookshank, who owns the collection. Left: "Battle of Jersey" (Copley-Herts) and (right) one of four prints of the Battle of Scapa-patam (1799) (Singleton-Porter).

The Newspaper Press Fund Dinner.

RECORD TOTAL OF £27,000 REACHED.

MAJOR ASTOR'S SPEECH.

Major J. J. Astor, M.P., presided at the 66th annual dinner of the Newspaper Press Fund at the May Fair Hotel on Tuesday night. The Prime Minister and Mrs. Baldwin were the guests of the evening. The gathering numbered over 400. The Chairman submitted the toast "Renewed health and long life to His Majesty the King."

Proposing the toast, "The Newspaper Press Fund," The Chairman said it might be asked, "Why does not journalism look after its own?" To a great extent it did. Newspapers as a whole, he thought, could claim to compare very favourably with other employers. Newspapers and journalists subscribed generously to the Fund. But many of its responsibilities were in connexion with another generation. Salaries were lower than they were now. A journalist was not necessarily tied to any particular paper. The attractions of free-lance journalism were many, and its pitfalls were great. They could not and they did not all make good in their professions. They did not all make provision for the future, even when and if they could. There were plums in journalism, of course, but some of the plums of life never ripened. Others went bad prematurely; others, again, were rotten from the start.

This Fund had a magnificent record of benefactions behind it. He had to thank very many donors for their very generous response.

Apart from his ordinary hobbies and pastimes the imminence of a General Election night, no doubt, make additional calls on the leisure and spare time of a Prime Minister, and yet Mr. Baldwin was with them that night. Sir James Barrie having sent "Peter Pan" off to look after sick children had been able to come there himself, and, moreover, he had brought with him a manuscript. Sir William Orpen sent them a masterly drawing, which he had actually done in black and white. Mr. de Laszlo had given them one of his delightful pictures—which he actually would paint in oils. Mr. Wells presented a document signed by Oliver Cromwell.

Mr. Gordon Robbins, chairman of the Council, responding, said the Fund was administered by journalists for journalists. It had no parties within and no rivals without. It had been with the deepest regret that the Council received Viscount Burnham's resignation of the presidency on the termination of his active career in Fleet Street.

MR. BALDWIN ON THE PRESS.

Mr. Baldwin, proposing the toast of "Journalism," said (in part):

Until I was 50 I never knew a journalist at all, except my cousin Kipling, who left that great profession early, being assured by his proprietor that in no circumstances in any vocation could he ever hope to earn more than £400 a year. I ask myself what is a journalist and who is going to benefit from this Fund, and I learn that in your charter there is comprised the whole paid class of contributors to the newspaper Press.

A Journalist's Work.

I do, when I watch journalists at work, feel a sympathy with them that comes from a fellow feeling, because in many ways our work is not unlike. It is not unlike in this, and I speak rather as a busy member of the Government and of the House of Commons. Our work is never done, and the House of Commons is never done. Often we could get out of the House of Commons, and yet we know that if we do we should regret it. Many a journalist feels he would like to get out, but is not quite able to make the effort, and he knows if he did get out he would miss it, and he would miss even that perpetual drive and that racing against time. In both our lives we have our dull moments, but we are always expecting something exciting to happen, and it does occasionally. Then we feel we have been rewarded, and we are ready to go on for another stretch.

It behoves all of us to be careful in what we say and in what we write about foreign countries. At home it does not matter twopenny comparatively. We understand. But abroad, it does matter, and very bitterly at times. Therefore, I welcome every opportunity that arises of international conferences of the Press, of gatherings of journalists here from foreign countries, and of visits abroad by our journalists. I think that with journalists, as with politicians, it is a good thing we should see more of each other, and we should make personal friends, and that we should create that kind of atmosphere in our two great professions, if I may so call them, of politics and journalism, so that the lacunas of ill-nature can never hope to live.

In proposing the toast of "Journalism" I am going to couple with it the name of your friend, Sir James Barrie. If he be a specimen of what can be turned out by a training in journalism I wish all my friends had been trained in journalism.

SIR JAMES BARRIE'S EARLY DAYS IN JOURNALISM.

Sir James Barrie, who responded, said that if Shakespeare had come to London to-day he supposed he would have become a journalist. Hamlet, if written in these days, would probably be called "The Strange Affair at Elsinore."

After some further introductory remarks, Sir James said (in part):

For a year only was I a real journalist, that is to say, on the staff, and then on a provincial daily, when I wrote—oh, so many leaders. Curiously, I can remember only one of them, and that the first one, and only the first sentence of that one. It was "Is Sir Thomas Somebody, we wonder, a Conservative?" Who Sir Thomas was I have no idea, and even less can I understand why I wondered whether he was a Conservative.

Of course London was in my eye. I had sent a few articles to the most glorious editor I have ever known, Frederick Greenwood—if it had not been for him and for another later, Robertson Nicoll, I suppose I would have had to go back and become a clerk. I indited to Greenwood a prose sonnet, saying that if he thought I could make a pound a week in London I knew I could live on it, but that, whatever his advice was, I should follow it. He replied promptly, "For Heaven's sake, stay where you are," so I came up next week.

In my multitudinous articles, I assumed characters as varied as the envelopes in which I got most of them back. My experiences as a medical man—I can still smell the dispensary I was never in; I have been a member of the House of Commons, and a policeman at its doors—see my article about how I was locked up in the Clock Tower; I was vagrants of all sorts, and as many men of property; I have been the last blacksmith of Gretna Green, and deans and bishops, so that it is a wonder gaiters did not grow on my legs.

Those tremulous days—were they as happy as they seem through the smoke of this banquetting hall? If the smoke were to clear away too much, which of us would not be the first to shiver? The street of lodgings that we used to pace, waiting hungrily for the postman with the proofs, which were editors' love-letters—would we, even for the prize of living our lives differently, writing our works differently, would we, if we could, resume those pinnacles on flagstones that are perhaps still indented with our shoes? Yes, for that prize I know one of us who would.

AUCTION OF PRESENTATIONS.

Lord Rothermere's £10,000 Gift.

An auction then took place of gifts that had been made to the Fund. Sir Herbert Morgan acted as auctioneer. Sir James Barrie's original manuscript of "The Twelve Pound Look" was knocked down to Mr. Gabriel Wells for 2,300 guineas. A blank canvas, presented by Mr. Philip de Laszlo, on which the artist was prepared to paint the highest bidder, fetched 1,100 guineas, and was purchased by the Hon. Peter Larkin, the High Commissioner for Canada.

A letter, the gift of Mr. Gabriel Wells, signed by Oliver Cromwell, was knocked down to Sir James Barrie for 150 guineas. A drawing by Sir William Orpen, R.A., entitled "A Friend in Need," was purchased by Lord Derby for 200 guineas.

The auctioneer then announced that Major Astor had presented to the Fund a number of original copies of the first multigraph issue of The Times of May 5, 1926. The first copy was sold for 120 guineas; similar copies were available at 50 guineas.

Sir Herbert Morgan announced that a total of 3,880 guineas had been realized by the auction.

The Chairman then announced a gift of £10,000 from Lord Rothermere.

RECORD SUM REALIZED.

Mr. Smeed, the secretary, said that without considering the papers on the table a total of £27,000 had been realized. That total was very much in excess of any previous record. He hoped that before the year was out a total of £30,000 would have been reached as a result of Major Astor's chairmanship.

Lord Derby proposed the health of "The Chairman."

The company included—Mrs. Baldwin, Lady Violet Astor, Baroness de Cartier de Marchienne, the Italian Ambassador, the Polish, Greek, Bulgarian, Mexican, Roumanian, Lithuanian, Persian, Hungarian, Serbian, and Chilean Ministers, the Egyptian Minister of Foreign Affairs, the Latvian Chargé d'Affaires, the Earl of Derby, Lord Desborough, Lord Riddell, Lord Salford, Alderman Sir Charles and Lady Wakefield, Miss Margaret Mercer-Nairne, Miss Joan Buckmaster, Sir Herbert Morgan, Major-General Sir John Hanbury Williams.

Sir Edward Hille, M.P., Sir Edward and Lady Stora, Sir George Berry, Mr. Geoffrey Dawson, Sir Roderick and Lady Jones, Sir Ernest and Lady Bann, the Hon. Henry Mond, M.P., Mr. H. Beatt, Greville, K.C., M.P., Sir Lionel Goodenough Taylor and Lady Taylor, Sir Emley and Lady Carr, Sir Howard and Lady Frank, Lt.-Col. E. F. Lawson, Lt.-Col. C. R. Johnson, Sir James Carmichael, Sir Alfred and Lady Robbins, the Hon. Herbert Asquith, Lady Cynthia Asquith, Mme. Thibaut, Mme. Hadji Mischief, Sir Frank and Lady Newnes, Sir Neville Pearson, Sir Reginald Poole, Sir George and Lady Lawson Johnston, Colonel Sir Arthur Holbrooke, M.P., Lady Holbrooke, Admiral A. Gaskell, Mr. William Wilt, Major Isidore Salmon, Sir Francis and Lady Towle, the Hon. Peter Larkin, Sir William and Lady Crawford, Sir Charles Igglesden.

Sesostri Sidarous Bey, Graf Albrecht Bernstorff, A. F. Assal Bey, Lieut.-Colonel R. F. Truscott, Mr. W. Lint Smith, Mr. A. H. Mann, Mr. and Mrs. P. de Laszlo, Mr. P. W. Everett, Mr. F. W. Goodenough, Mr. T. W. Simmons, Mr. W. H. Lock, Mr. Eric Vansittart Bowater, Mr. H. T. and Mrs. Cadbury, Mr. Walter Haddon, Mr. Isaac F. Marcossion, Mr. A. H. Pollen, Captain A. Bertram Mills, Mr. Douglas Crawford, Mr. Percival Marshall, Mr. J. C. Abernethy, Mr. Charles Sawyer, Mr. R. M. Barrington-Ward, Colonel A. C. Webb Johnson, Mr. H. C. Robbins, Mr. P. A. Goudie, Captain R. I. H. Shaw, Mr. William Walsh, Mr. H. Gordon Selfridge, Mr. R. D. Blumenthal, Mr. James Forrest, Mr. H. A. Gwynne, Mr. William Harrison, Mr. Finlay Gilson, Mr. G. Ward Price, Dr. George Kiddich, Mr. E. G. Inwood, Mr. G. Gilliat, Captain D. W. Rowe, Mr. Bedford Russell, Mr. Harry Preston, Mr. J. P. Coast, Mr. W. P. Logan, Mr. John Parker, Mr. C. J. Henstridge, Mr. W. R. Willis, Mr. R. V. Walling, the Rev. F. R. Holmes, Mr. Ronald Harrison, Mr. G. A. Sawyer, Dr. Risson Lamb, Mr. Frank Goulding, Mr. Ronald Jenns, Mr. Sidney C. Taylor, Mr. Frank Dilnot, Captain Percy Davis, Dr. W. Gordon Pugh, Mr. J. M. Blanch, Mr. G. F. Cornford, Mr. Allen Jeans, Mr. H. M. Richardson, Mr. J. P. Collins, Miss Helen McKie, Mr. Herbert Bailey, Mr. Terry Champlin, Mr. Gerald Loder, Mr. G. L. Bauman, Mr. P. Braybrooke, Mr. N. K. Kervey, Mr. G. H. Pirkard, Mr. Leon A. Adam, Mr. H. N. Smart, Dr. T. B. Cross, Mr. T. W. McAlra, Mr. Edward W. Davies, Mr. Fred C. Tilletson, Mr. W. T. Parker, Mr. R. A. Radt, Mr. W. Zeileissen, Mr. C. E. Aagaard, Mr. L. C. Gamage, Mr. Charles A. Graftree, Mr. Valentine Knapp, Mr. J. S. Hutt, Mr. H. B. Crole-Rees, and

The following members of Council: Mr. Gordon Robbins (chairman), Mr. J. M. Denvir (vice-chairman), Mr. C. Stewart Colne, Mr. W. Thornton Sharp (treasurer), Mr. A. Browning-Lyne, Mrs. Carruthers, Mr. A. W. Simmons, Mr. G. E. Beer, Mr. A. Campbell, Mr. A. Inwood, Mr. Thomas Downey, Mr. Robert Reid, Mr. P. B. M. Roberts (vice-president), Mr. George Springfield, Mr. R. Gray and Mr. Sidney G. Smeed (secretary).

Illustrated London News, August 30, 1930.



THE EIGHTH DUKE OF NORTHUMBRLAND, WHO DIED ON AUGUST 24, AGED FIFTY: A PORTRAIT BY P. DE LASZLO. Alan Ian Percy became Earl Percy on the death of his eldest brother in 1909. Joined the Grenadier Guards in 1900, and fought in the South African War and in the Sudan Campaign of 1908. A.D.C. to Earl Grey in Canada in 1910. Married Lady Helen Gordon-Lennox in 1911. Served in France from 1914 to 1916. Succeeded to the Dukedom in 1918. A vigorous Conservative politician. Created Knight of the Garter, 1925. Was interested in scientific research and President of the Royal Institution. The Duke was buried in Westminster Abbey, by a prescriptive right which his family has held since the days of Charles II. The "royal" honour was also conferred on his body of entering the Abbey by the Great West Door.

"Daily Telegraph"

DECEMBER 7, 1929.

FOUNDER'S DAY
AT ETON.

MEMORIAL TO LORD
CURZON.

EARL OF MIDLETON'S
TRIBUTE.

FROM OUR OWN CORRESPONDENT.

WINDSOR Friday

Eton celebrated to-day the 498th anniversary of its foundation. A wreath of laurels was placed on the statue of King Henry VI., the founder, in School Yard, and a bunch of Eton lilies was laid on his statue in Ante Chapel. The college flag was flown over Upper School, which denoted a whole holiday for the boys.

In spite of the swollen condition of the streams which surround Eton, the playing fields were left high and dry, and a number of house matches were played. Some of the more enthusiastic did not enjoy the "long lie" which a whole holiday permits, but were dispersing themselves before breakfast in a wall game on College Field.

There was an early celebration of Holy Communion in Collegio Chapel, followed at ten o'clock by a Commemoration Service, which was attended by the boys. Before the service the choir, directed by Dr. H. G. Lefy, sang in Ante Chapel an anthem composed by King Henry VI., which was followed by processional psalms while the choir and members of VI. Form took their places. The service was taken by the Head Master (Dr. C. A. Alington), and the Provost (Dr. M. R. James) read the specially appointed prayers for the Founder "and all other our Benefactors." The Conduct, the Rev. Bernard W. Harvey,

The Vice Provost-Elect (Mr. C. H. K. Marten) and the Lower Master (Mr. A. E. Conybeare) attended service in the Lower Chapel.

At the evening service in College Chapel the choir sang the anthem "His Body is Buried in Peace, but his Name Liveth for Evermore" (Handel).

LORD CURZON'S PORTRAIT.

In the afternoon the Earl of Middleton unveiled in School Hall a portrait of the late Marquis of Curzon, presented to the College by Old Etonians in the Foreign Office and the Diplomatic and Consular Services and in the India Office and Indian Civil Service. It is a copy of the portrait by Mr. Philip de Laszlo, in possession of the Warden and Fellows of

Visibility was very poor, and the vessel was unable to locate the vessel. An official of the Ventnor, Isle of Wight, land station stated that a message had been intercepted from the cable ship Telecom, which had gone to the assistance of the

The weather in the Channel was of the wildest description. Tremendous seas were running and a thunderstorm was raging. Visibility was very poor, and coastguards

CHANNEL LIFEBOATS OFF.

back to the vessel, where he cleared the
and started once more—this time success-
fully—on his journey.

breeches buoy. There was an alarming hitch as the cap-tain was being hauled ashore last of all, the line becoming fouled. He had to be pulled down where he cleared the line.

The vessel was then called out and was successful in bringing the line aboard. The entire crew were brought ashore by means of the

The Newhaven late last night, but was unable to get near the vessel. The Newhaven motor lifeboat went out first, but was unable to get near the apparatus. The Newhaven rocket life-line apparatus was shot out and was successful.

The captain and the crew of ten men rescued by life-line from the Dutch steamer Merwede (335 tons), which went ashore near last night during the gale.

THE UNIVERSITY OF CHICAGO

NATIONAL PORTRAIT GALLERY

SIR ANDREW MICHAEL. 1708-1771. Diplomatist. Appointed in 1756 British Envoy to Berlin and became intimate with Frederick the Great. Painting, attributed to THOMAS HUTTON. Purchased, 1825-1826.

SIR HENRY DUNDAS. 1747-1845. Royalist. Became Governor of Oxford and relieved Basing House. Killed in a skirmish at Abingdon. Painting, attributed to GERARD HONTHOUSE. Lent by the National Gallery to which it was given by the Earl of Sandwich.

THOMAS CORAM. 1688?-1751. Philanthropist. Owing to his efforts the Foundling Hospital was built, and opened in 1745. Painting attributed to ALLAN RAMSEY. Purchased, 1825-1826.

CATHERINE FISHER, d. 1767. Celebrated courtesan, known as "Kitty Fisher." Painting by NATHANIEL HONE. Purchased by John Bevington, Second Lord Revelstoke.

ELIZABETH, Countess of Devon. Devoted to her husband as Lady Betty Foster. Married the Fifth Duke of Devonshire as his second wife. A patron of the arts. Painted by Sir J. W. Kneller. Bequeathed, 1929, by John Bevington, Second Lord Revelstoke.

CHARLES READE. 1814-1884. Dramatist and novelist. As undergraduate, Fellow, and College Vice-President, closely associated with the University of Oxford. Painted by his nephew, a Reade. Presented by Dr. Channing Ebb.

RICHARD BURDON HALDANE, FIRST VISCOUNT HALDANE, K.C. 1856-1928. Statesman. Painting by P. A. DE LAZAR. Presented by his son, the Marquess of Londonderry.

HERBERT HENRY ASQUITH, FIRST EARL OF OXFORD AND ASQUITH, K.G. 1829-1907. Liberal Statesman. Prime Minister from 1908 to 1916. Painted by ANDRÉ CASSIN. Purchased with the aid of a contribution from Sir Joseph Duveen, of the National Gallery, 1928.

WILLIAM EWART GLADSTONE. 1809-1898. Liberal Statesman. Prime Minister 1868-1874, 1880-1885, 1886 and 1892. Original portrait painted by SIDNEY P. HALL. Presented by Dr. H. H. Hall.

HENRY CHARLES KEITH PITTS-FITZMAURICE, FIFTH MARQUESS OF LANSDOWNE, K.G. 1845-1927. Statesman. Painted by DE LAZAR. Presented by his son, the Marquess of Londonderry.

CAPTAIN ALBERT BALL, V.C. 1846-1917. Airman, responsible for bringing down at least forty-eight enemy aircraft. He was killed in action in the air. Bronze cast from a statue by HENRY POOL. Presented by his father, Sir Albert Ball.

SIR EDMUND GOSKE. 1829-1898. Critic, biographer and author. Drawing by PROFESSOR W. ROTHENSTEIN. Presented by the artist.

SIR JOHN EDWARD COURTNEY BODLEY. 1825-1925. Historian of France and writer on English and French thought and literature. Drawing by K. OAST. Presented by the Hon. Mrs. Eustace Hills.

SIR GEORGE TREVELYAN, Bt., O.M. 1838-1928. Historian and Liberal Minister; biographer of his uncle, Lord Trevelyan. Original portrait painted by LADY HOLCOCK. Presented by Sir Charles Trevelyan.

FREDERIC GEORGE STEPHENS. 1828-1907. Art-critic. Friend of Rossetti and Holman Hunt, and a patron of the Pre-Raphaelite movement. Painted by E. MALLAS. Bt. Presented by his son, Lt.-Col. H. F. Stephens.

WILLIAM CALLOW. 1812-1908. Landscape-painter. His works included the Empress Frederick and the family of King Edward VII. Painted by the artist. Presented by his son, Lt.-Col. H. F. Stephens.

CATHERINE MARSH. 1818-1912. Evangelist and social Victorian; author of "Memorials of Captain Hedley Vicars." Painted by J. H. FAWCETT. English. Hands. Drawn, 1885, by COLONEL L. G. FAWCETT. Presented by Mrs. O'Rourke.

ANDREW LITTLE, B.A. 1828-1923. Conservative Statesman. Prime Minister 1922-1923. Portrait sketch by MISS M. AGNES COHEN. Presented by the artist.

SIR JOSEPH HOOKER, O.M. 1817-1911. Botanist; a friend and associate of Darwin, and for many years Director of Kew Gardens. Cast from a mould by the artist. Presented by the sculptor.

RICHARD LUTHER SITTERSALL. Founder of "Tattersall's"; he set up his horse-auction rooms at Hyde Park Corner in 1766. Friend of the Prince of Wales, Charles Fox, and was noted for his honesty as a dealer. Drawing by John B. H. Hall.

SIR WALTER BESANT, 1836-1901, and JAMES RICE, 1843-1882. Novelists in partnership together; achieved great success with "Ready-Money Mortiboy" and "The Golden Butterfly." Painted by A. ARNOLD J. STUBBS.

WORTLEY. Presented by T. Chatto, Esq.

MRS. EMMELINE PARKHURST, 1828-1928. Pioneer in the English suffrage Movement. Painting by Miss GEORGE BRACKBURN. Presented by the Parkhurst Memorial Committee.

The following are pencil sketches by Sidney P. Hall made for use in a newspaper during the sittings of the Parnell Commission in 1891-1892. Presented by the artist's son, H. R. H. Hall, Esq., D.Litt., F.R.S.

LORD LEIGHTON, 1830-1896. President of the Royal Society, 1890-1892. Painted by Sir Herbert James Colton.

SIR HERBERT JAMES LLOYD, A former Resident Magistrate; SIR HERBERT JAMES LLOYD, 1833-1917. Actor-Manager; COMYNS CARP, 1849-1916. Journalist and art critic; J. L. TOOLE, 1830-1906. Actor; OSCAR WILDE, 1854-1900. Poet and dramatist. Spectators in Court.

CHARLES STEWART PARNELL, 1846-1911. Irish patriot and politician.

WILLIAM J. WALSH, 1841-1921. Roman Catholic Archbishop of Dublin.

SIR GEORGE LEWIS, BT, 1833-1911. Solicitor for Parnell and the incriminated Nationalists.

SIR CHARLES RUSSELL, Q.C. (Lord Russell of Killowen), 1839-1902. Advocate, and from 1894, Lord Chief Justice.

Leading Counsel in the Parnell Trial.

CAPTAIN WILLIAM HENRY O'SHEA, 1840-1905. Associate and supporter of Parnell for several years, but petitioner for a writ of *habeas corpus* to which Parnell was co-respondent.

THOMAS MILLER BEACH ("Major Le Caron"), 1841-1894. Government spy in Canada and the United States, where he was exposed as a spy in the Fenian organisation.

SIR RICHARD WESTER (Viscount Alington), 1825-1915. Judge. Attorney-General at the time of the Parnell Commission. Succeeded Lord Russell of Killowen as Lord Chief Justice.

SIR JAMES HANSEN (Lord Hannan), 1824-1894. Judge and Lord of Appeal in ordinary.

PATRICK PIOTT, 1828?-1886. Irish journalist. Forger of the letters which were the cause before his cross-examination was completed and committed suicide in Madrid.

JOHN MORELY (Lord Morely of Blackburn), 1838-1923. Successor of Lord Chief Secretary for Ireland at the time of the Parnell Commission.

HENRY LABOUCHÈRE, 1831-1917. Journalist and politician. Proprietor of "Truth." Assisted in exposing Piott's forgeries.

JAMES BRUCE (James, Viscount Bryce, O.M.), 1838-1922. Statesman and writer.

SIR JOHN CHARLES FREDERIC SIGSMUND DAY, 1826-1908. Member of the Parnell Commission.

VICTORIA AND ALBERT MUSEUM.

Items marked * are not yet exhibited.

ARCHITECTURE AND SCULPTURE.

JOSEPH NOLLEKENS. *The First Earl of Yarborough and Henrietta, his wife*. Two busts in marble on contemporary wood pedestals. Signed and dated 1808 and 1810.

CERAMICS.

An ewer and cover of porcelain with painting in brown pigment. CHINESE, Sung dynasty (Kilishüen type).

"Daily Telegraph"

DECEMBER 7, 1929.

FOUNDER'S DAY AT ETON.

MEMORIAL TO LORD CURZON.

EARL OF MIDLETON'S TRIBUTE.

FROM OUR OWN CORRESPONDENT.

WINDSOR, Friday.
Eton celebrated to-day the 489th anniversary of its foundation. A wreath of laurels was placed on the statue of King Henry VI., the founder, in School Yard, and a bunch of Eton lilies was laid on his statue in Ante Chapel. The college flag was flown over Upper School, which denoted a whole holiday for the boys.

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There were present the Provost of Eton, the Vice Provost-Elect, the Headmaster, Viscount Bridgeman of Leigh, Lady Curzon, Lord Newton, Viscount Mersey, Sir Neill Malcolm, the Warden of All Souls College, Oxford, Sir Ian and Lady Malcolm, Sir George Clerk, British Ambassador at Constantinople, Mr. Stephen Gaselee, Mr. J. P. Mordaunt, Mr. A. W. Keill-Falconer, the Hon. Francis and Mrs. Curzon, the Hon. Elinor Curzon, the Hon. Mrs. Waller, and Mr. Philip de Laszlo.

Lord Middleton said there were some portraits already in this hall of public men whose fame outran the expectations formed of them at Eton, and notoriously the talents and character of many boys at Eton had marked them out for distinction which had not been attained in the future, but Lord Curzon had both claims to be remembered at Eton. He was a distinguished and powerful element in the school, and his early promise was abundantly maintained throughout his life.

"I well remember," said Lord Middleton, "the occasion of Curzon's first success fifty-five years ago when he won the Prince Consort's French prize. My first sight of him was when, having just caught a train at Slough in company with one to whom it has not been permitted to see this day, who was by far the greatest and most popular Etonian of his time, our dear friend Alfred Lyttelton, whose portrait hangs near by, the guard shoved into the train already moving a pink-faced, well-groomed boy of eighteen, breathless but voluble with apologies for intruding upon so great a man, and from that beginning there existed between the two, who had both of them a genius for friendship, an attachment which lasted till Alfred Lyttelton's premature death.

"BOYISH EXUBERANCE."

"Curzon passed from strength to strength. Eton gave him many prizes, and as captain of the Oppidans he greatly developed the dignity of the office in his own person and the discipline in that of others. He still, however, revelled in that boyish exuberance which flouts authority."

Lord Middleton went on to speak of Lord Curzon's days at Oxford, where he was "a political leader, a social enthusiast, a voracious student, and an untiring traveller." A speech which he made at the union was actually quoted in a first-class debate in the House of Commons, while he made such a rattling attack on Sir William Harcourt at Derby that his father, with much pride and some humour, loved to repeat a remark he overheard in the train the next day. "It's wonderful where that young Curzon got his ability, for his father is one of the dullest men in this part of Derbyshire."

"To him," Lord Middleton said, "India was not a place as to so many politicians, merely a vast playground within which games are played and reputations lost and won, holding, in his own words, that the British Empire is under Providence the greatest instrument for good which the world has yet seen, and fortified by that conviction, when the call came to him it found him prepared for the post, as were none of the thirty Viceroys who followed Warren Hastings, except Lord Lawrence. In that high station he so bore himself that while all feared him and not all loved him, his worse critics admitted that he galvanised almost every department and almost every individual in the Government service."

to power twenty years ago and gave order to a country that had been torn by dissension for half a century before.

More National Portraits

Seldom can the National Portrait Gallery have had the opportunity of putting on view such an interesting batch of fresh acquisitions as just now. A catalogue of these new portraits appeared in our issue of Saturday. For the most part they are of men, with here and there a woman, belonging to the later Victorian era or of floruits still more recent. Among them are faces without which the Gallery would indeed be incomplete; notably the ASQUITH of ANDRÉ CLUYSENAR, four-square in his chair, with his philosopher colleague HALDANE, as MR. DE LASZLO has interpreted him, hard by, and the same artist's state portrait of LORD LANSDOWNE. These three are in the Gallery by indisputable right, as is also the small sketch of BONAR LAW, though it is a piece of work as modest as its subject's tombstone in the Abbey; while SIDNEY HALL's vision of GLADSTONE, as he reclines in his old age reading under the window of his library, is a welcome addition to the iconography of one whose features have never been forgotten by those who saw him. Not far off are some less deliberate productions of MR. HALL's pencil—the sketches made by him during the sittings of the Parnell Commission, and notable not only for the likenesses of great counsel and other protagonists in that historic inquiry, but also for various hasty glances at well-known onlookers, such as TREE, TOOLE, LEIGHTON, LABOUCHERE, JOHN MORLEY. By a coincidence, just as a copy of the first edition of "The Cloister and the Hearth" has fetched a surprisingly high price, CHARLES READE makes a tardy appearance in the Gallery; he sits at work in a comfortable drawing-room, and on the wall opposite are the two ingenious partners, WALTER BESANT and JAMES RICE, who, like READE and other writers of their time, were not ashamed to tell a good story, nor, as the table in front of them suggests, to enjoy the material fruits of collaboration. With these are several portraits from earlier times. They include kindly THOMAS CORAM, whose charity knows Bloomsbury no longer; and the once famous KITTY FISHER, whom REYNOLDS was often pleased to paint. Here she is as NATHANIEL HONE saw her; and speaking as plainly as any rebus, if her name and nature are to be looked for in canvas, is the kitten fishing for goldfish in the glass bowl at her elbow.

Such are some of the more striking newcomers thus fortuitously assembled on their first entrance into the Gallery. The time will come when they will have to be sorted out and each given its proper place; and it will be interesting to see where they will all ultimately hang, though there should be no such difficulty as there is now in finding room for them when the promised new extension is a reality. To that day all lovers of the Gallery must look impatiently forward; for it is notorious that the building has long been overflowing and has never been an ideal structure for its purpose. The great thing, however, is that, in spite of all inconveniences, the collection has continued steadily to grow, whether by gift or purchase; and has now won for itself recognition as a unique institution with almost boundless possibilities of development. Even in its present congested state there are rooms in it which, thanks to the beauty, interest, and the consummate juxtaposition of the portraits in them, have as much power to stir the historical imagination as Westminster Abbey, to which the Gallery has been with some reason called the complement. In the long run, nevertheless, the Gallery bids fair to outstrip the Abbey as a national Valhalla. Pictures have a greater appeal than inscriptions, and curators can afford to be more hospitable than deans and chapters to a variety of human, but unchurchly, qualities.



Sketch
London

Date

Amusing political house-parties are always in progress during the shooting season at Glenogle, the lovely home of Lord and Lady Forbes, where there is a dramatic portrait of the hostess by de Laszlo. Colonel Wilfrid Ashley has been staying there, and there will be a 'full house' for the Forfar ball, which many people consider outshines all the Highland meetings in brilliance. This year there is to be a new supper-room for over a hundred guests. No queue—no hungry wait! The hall holds only two hundred and fifty, so there is much heart-burning and a very select attendance!

"Americans are not quite as rare as the dodo, but very nearly, so it is nice to find that Judge Bingham and his popular family are at Guthrie Castle, the home of that good-looking ex-cavalry man, Major Ivan Guthrie, who has migrated to a shooting lodge in Kincardineshire. Lady Zia Wernher and her husband have taken Downie Park, near Cortachy, from the Airlies, and as they are all great friends, it seems an excellent arrangement.

"Major and Mrs. Crombie are a boon to the county of Angus. They give a weekly dance at Pitmuir, and Friday is looked forward to as the 'bright' night of the week. Major Maule-Ramsay took his step-daughter, Miss Claudia Crichton-Stuart, the other night. She is a very lovely 'sub-deb.' and is going to be one of the ten bridesmaids to attend her sister on Oct. 1 at Falkland Palace when she marries Lord Tiverton, and a record dancing were the Misses Gray-Cheape and their cousins, the two sons of Lady Griselda Cheape. Miss Diana Skeffington (in scarlet), Lord Carnegie, Miss Priscilla Gurney (a débutante in white), and Lord Dunglass and his sister, Lady Bridget Douglas-Home, were also there. Lady Maud Carnegie was in a flowered chiffon, and the hostess's daughter, Peggy, looked well in blue. Major-General Sir George Cockerill and his wife were among the 'grown-ups' at the dance. He is the member for Reigate and a delightful speaker. His wife has great taste, and has made her house on the Montrose golf links a gem of beauty. It is called Grey Harlings, and has a pine ball-room and many lovely pieces of old furniture, as well as a huge garage, masses of bath-rooms, and intense practical comfort! People who don't believe that there are any really luxurious houses in Scotland should be taken to Grey Harlings, where they would be overcome with confusion! Over in Fife, Lady Lindsay of Kilconquhar had her annual garden-party last week. This is one of the 'high-lights' of

the Fife summer, while Aberdeenshire had its hour of glory at the Aboyne Gathering on the same day, and this week things reach a social climax at the Braemar Games!"

MARIEGOLD.

"Times". Aug. 17 1929. 113 NATIONAL PORTRAIT GALLERY

RECENT ACQUISITIONS

The following account of portraits recently acquired, and on exhibition from to-day at the National Portrait Gallery, is supplied by the Director, the asterisks denoting those of which photographs are available:—

* SIR ANDREW MITCHELL. 1708-1771.—Diplomatist. Was appointed in 1756 British envoy to Berlin and became intimate with Frederick the Great, whom he accompanied on many of his campaigns. Painting attributed to Thomas Hudson. Purchased.

* SIR HENRY GAGE. 1597-1645.—Royalist. Became Governor of Oxford and resided in Basing House. Killed in a skirmish at Abingdon. Painting, attributed to Gerard Honthorst. Lent by the National Gallery, to which it was bequeathed by the Rev. Henry S. Gladstone.

* THOMAS CORAM. 1688 (?)-1751.—Philanthropist. Owing to his efforts the Foundling Hospital was built and opened in 1745. Painting attributed to Allan Ramsay. Purchased.

* CATHERINE FISHER, d. 1767.—Celebrated courtesan, known as "Kitty Fisher." Painting by Nathaniel Hone. Bequeathed by John Baring, second Lord Revelstoke.

* ELIZABETH, DUCHESS OF DEVONSHIRE. 1759-1824.—Generally known as Lady Betty Foster. Married the fifth Duke of Devonshire as his second wife; after his death, in 1811, she resided in Rome. A liberal patron of the arts, she subsidized fine editions of Virgil and Horace. Painting by J. W. Chandler. Bequeathed, 1929, by John Baring, second Lord Revelstoke.

* CHARLES READE. 1814-1884.—Dramatist and novelist. As undergraduate, Fellow, and finally Vice-President, was closely connected with Magdalen College, Oxford, until 1851. His best-known plays are *Masks and Faces* and *The Lyons Mail* (1854), and his best novel, "The Cloister and the Hearth" (1861). Painting by his nephew—Reade. Presented by Mr. T. Chatto.

* RICHARD BURDON HALDANE, first Viscount Haldane, K.T. 1856-1928.—Statesman. Painting by P. A. de Laszlo.

* HERBERT HENRY ASQUITH, first Earl of Oxford and Asquith, K.G. 1852-1927.—Liberal statesman. Prime Minister from 1908 to 1916. Painting by André Cluyssenar. Purchased with the aid of a contribution from Sir Joseph Duveen of two-thirds of the cost.

* WILLIAM EDWARD GLADSTONE. 1809-1898.—Liberal statesman. Prime Minister 1868-74, 1880-85, 1886 and 1892-94. Grisaille painting by Sydney P. Hall. Presented by Dr. H. R. H. Hall.

* HENRY CHARLES KEITH PETTY-FITZ-MATURICE, fifth Marquess of Lansdowne, K.G. 1845-1927.—Statesman. Painting by P. A. de Laszlo. Presented by his son, Lord Lansdowne.

* CAPTAIN ALBERT BALL, V.C. 1896-1917.—The most celebrated airman of the War; responsible for bringing down at least 48 enemy aircraft. Killed in action in the air. Bronze cast from a statuette by Henry Poole. Presented by his father, Sir Albert Ball.

* SIR EDMUND GOSSE. 1849-1928.—Critic, biographer, and poet. Pencil drawing by Professor W. Hollenstein. Presented by the artist.

* JOHN EDWARD COURTNEY BODLEY. 1853-1925.—Historian of France and writer on English and French thought and life. Pencil drawing by R. Kaslor. Presented by Mrs. Eustace Hills.

* SIR GEORGE TREVELYAN, Bt., O.M. 1838-1928.—Historian and Liberal Minister, biographer of his uncle, Lord Macaulay. Water-colour drawing by Lady Holroyd. Presented by Sir Charles Trevelyan, Bt.

* FREDERIC GEORGE STEPHENS. 1828-1907.—Art critic. Friend of Rossetti and Holman Hunt, and a protagonist of the Pre-Raphaelites. Pencil drawing by Sir J. E. Mills. Bt. Presented by his son, Lieutenant-Colonel H. F. Stephens.

* WILLIAM CALLOW. 1812-1908.—Landscape painter. Became a member of the Society of Painters in Water-Colours in 1848. His pupils included the Empress Frederick and the family of King Louis-Philippe. Water-colour drawing, artist unknown. Presented by his widow, Mrs. Callow.

* CATHERINE MARSH. 1818-1912.—Evangelist and social reformer; authoress of "Memories of Captain Hedley Vickers" and "English Hearts and English Hands." Drawn, 1895, by Colonel L. G. Fawkes. Presented by Mrs. O'Rourke.

* ANDREW BONAR LAW. 1858-1923.—Conservative statesman. Prime Minister, 1922-23. Pencil sketch by Miss M. Agnes Cohen. Presented by the artist.

* SIR JOSEPH HOOKER, O.M. 1817-1911.—Botanist; a friend and associate of Darwin, and for many years Director of Kew Gardens. Cast from a medallion by Frank Bowcher. Presented by the sculptor.

* RICHARD TATTERSALL. 1724-1795.—Founder of "Tattersalls"; he set up his horse-auction rooms at Hyde Park-corner in 1766. Friend of the Prince of Wales, Charles Fox, and others, and was noted for his honesty as a dealer. Drawing by J. C. B. Purchased.

* SIR WALTER BESANT, 1836-1901, and JAMES RICE, 1843-1882.—Novelists in partnership together; achieved great success with "Ready-Money Mortiboy" and "The Golden Butterfly." Painting by Archibald J. Stuart-Wortley. Presented by Mr. T. Chatto.

* MRS. EMMELINE PANKHURST. 1858-1928.—Pioneer in the women's suffrage movement. Painting by Miss Georgina Brackenbury. Presented by the Pankhurst Memorial Committee.

Pencil sketches by Sidney P. Hall made for the *Graphic* newspaper during the sittings of the Parnell Commission in 1888-89. Presented by the artist's son, Mr. H. R. H. Hall, D.Litt., F.S.A.



László Fülöp: Wenckheim báróné gyermekeivel
(Gondász felv.)

Yorkshire Herald
York

Date 18 JULY

YORK CITY ART GALLERY. THE JUBILEE EXHIBITION.

DEVELOPMENT OF ART DURING HALF A CENTURY.

(Contributed).

June 10, 1929, will linger in the minds of many citizens and others who attended the opening ceremony of the memorable Jubilee Exhibition celebrating the 50th anniversary of the opening of the Exhibition Buildings, May 7, 1879, by the late Archbishop Thomson. Since that date, there have been changes and advancement in several directions, especially in the Art Galleries and the School of Arts and Crafts. York was the second city in the kingdom to take the lead in carrying out one of the principal objects entertained by the Prince Consort when he established a National Art Museum at South Kensington, at the present time better known as the Victoria and Albert Museum. The work at that time so auspiciously initiated has, during the past 50 years, spread to every important city and borough in England, in fact throughout the Empire, and cannot have failed to add to the moral improvement and intellectual well-being of all classes of the community. The main purpose of the Jubilee Exhibition is to arouse a new inspiration and general interest in art among all classes of citizens, not only to see the treasures which have been bequeathed, presented and purchased during the fifty years of unremitting care of the Art Gallery Committee and Curator.

ADVANCEMENT OF ART.

Since the opening of the Gallery special attention has been paid to the advancement of art. The munificent bequest by the late Mr. John Burton, of Poppleton Villa, York, of 127 modern paintings, many by Royal Academicians of the Victorian era, laid the foundation of a valuable permanent collection, and has formed the nucleus of a Gallery of paintings in York worthy of its reputation as the ancient metropolis of the North, that will afford facilities for the study of art to present and future generations, providing intellectual recreation and higher education for love of beauty and elevation of mind. In one of his sketch books, Charles Kingsley wrote: "Picture galleries should be the workman's paradise; a garden of pleasure to which he goes to refresh his eyes and heart with beautiful shapes and sweet colouring."

LOANED BY NATIONAL GALLERY.

The imposing Jubilee Exhibition, now being held in City Art Gallery, is one worthy of inspection by all lovers of art. The large and significant pictures loaned by the National Gallery include: "And the Sea Gives up the Dead which were in it," by Lord Leighton, P.R.A. In this picture Youth is rising from the waves, supporting a woman and child in his arms. Below them, to the left, a man shrouded in purple and red, lifts his head above the waves. On the rocks the tombs deliver up their shrouded dead. On the left is seen crowned against the white cloud, and on the right a figure in red-covered drapery lifts his arms in desperation. Others gaze up at the bright light bursting through the darkness. The picture is worthy of careful inspection and studious thought.

Another picture is by Sir J. E. Millais, P.R.A., and is entitled "St. Stephen." The martyred saint lies on the ground, in a rocky dell amongst thistles. Stones with which he has been slain lie around; his white robe is stained with blood. Three figures in the dim shade are seen near to the City Walls on the right. To the left trees grow out of the rocks. Between them and the walls is a gleam of light from a starlit sky.

NOTABLE PICTURE.

Another very important picture by Sir E. J. Poynter, P.R.A., is entitled a "Visit to Aesculapian." Venus, attended by three graces in the enclosed garden before the house of Aesculapian, is showing the "Hurtie" to the "God of Medicine," seated with his dog between the columns of a porch. Overhead, a trellis overgrown with honeysuckle, behind, a hand-maid in red cloak, with a box of ointment. Another maiden in blue dips a small bucket into the fountain. Behind, in the wall of the garden, a gate of gilded bronze and marble with fluted columns of a temple. Doves hover near the goddess, and the staff of Aesculapian with the serpent about it is near a flower-bed to the left. Occupying the south end of the Gallery is a very large picture entitled the "Two Crowns," by Sir Frank Dicksee, P.R.A. A young king in golden armour on a white charger is entering a city with banners waving; at the head of his victorious men-at-arms, he sees a bronze Crucifix, the Crown of Thorns contrasting with the crown of gold that encircles his helmet. Gaily dressed ladies, with chaplets of rose and anemone, strew flowers in his path, and other ladies shower down roses from the balcony.

CHARACTERISTIC WORKS.

Richard Jack, R.A., is well represented by his "Chantry Bequest" picture, "Rehearsal with Nikisch." The conductor, with the left arm raised, baton in right hand, standing on the estrade of the Queen's Hall, looking towards the left wing of his orchestra; foreground, empty red seats of the auditorium, and above hang brass lamps with red shades, which, with the tones of the instruments and the black coats of the players, form a harmony of subdued colour against the brown and cream walls of the hall. H. H. La Thangue R.A., is represented by three pictures, numbers 79, 135 and 136. These are three characteristic works of this artist, in which the golden sunlight sparkles through the landscape, giving a very effective and pleasant artistic touch to the work.

PRINCE OF WALES AND DUCHESS OF YORK

Her Royal Highness the Duchess of York's portrait by P. A. De Laszlo, is a most attractive portrait. Her Royal Highness is attired in a loose garment hanging from the shoulders, and necklet of large pearls round her throat, the best link being held in the Duchess's right hand. The portrait is an excellent example of Laszlo's work, doing full justice to the pleasant face of the Duchess.

Another important picture is the portrait of his Royal Highness the Prince of Wales mounted on his favourite hunter, Forest Witch. The Prince is dressed in a hunting suit and silk hat worn in his characteristic style, well down at the back of the head. The picture is by that famous painter of hunting scenes, A. J. Muninger, R.A.

SUMMER NIGHT AND SUNRISE.

No. 140, "Summer Night," is loaned by the Walker Art Gallery Committee, Liverpool, the artist being Albert Moore, the most famous of the York family of artists. The picture represents four female figures in various positions, evidently enjoying the beautiful sunshine through the open windows of the palace. One figure is seen reclining on a couch, another one, partly nude, sitting on a box with her hands behind her head. The third figure is evidently finishing her toilet, and the fourth is in conversation with the nude figure. This is one of the best known examples of Albert Moore's large figure pictures.

No. 164, "Sunrise in September," by Sir George Clausen, R.A., and loaned by the Corporation of Hull, is an excellent example of this artist's well-known work. The beautiful sunrise permeates the whole of the picture with a golden glow, making it an exceptionally pleasing work.

No. 165 represents a beautiful Venetian girl, by Sir Luke Fildes, R.A., loaned by the Corporation of Bournemouth, and is also a fine example of Fildes' work. Nos. 165 and 132 are representative works by that well known and up-to-date artist, Sir William Orpen, R.A. Both these pictures are war scenes, during the late Great War. No. 166, "Sunlight on the Arno," is by Constance Lady Wenlock. No. 130, "Old Whitby," by Sir William Llewellyn, P.R.A., is a very charming view of Old Whitby, full of atmosphere and sunlight. Sir John Lavery, R.A., is represented by two important works, No. 144, "Lady Oppenheimer," and No. 206, "Lord Morley addressing the House of

Lords," loaned by the Corporation of Glasgow. The Hon. John Collier is represented by two pictures, No. 112, "Hetty Sorrel," and No. 225, "The Producer," being a portrait of Mr. George Du Maurier conducting a rehearsal.

A very excellent portrait of the late Archbishop Thomson, who opened the Exhibition Building on May 7, 1879, is by the well known artist Frank Holl, R.A., and is loaned by Sir Wilfrid Thomson, Bt.

WATER COLOURS, ENGRAVINGS, ETC.

The Exhibition is represented also by a very high class collection of water-colours in the South Galleries, the Victoria and Albert Museum having loaned 50 frames by the old masters in water-colour, including works by T. M. W. Turner, R.A., John Varley, David Cox, Peter De Wint, T. Girtin, Prout, Francis Wilesey, R.A., Copley Fielding, J. Sell Cotman, David Roberts and George Catermole.

In Gallery "D," the London Society of Wood-engravers are represented by about 80 works. In the South Galleries is a case of very charming miniatures; included in the subjects are the late Sir Joseph and Lady Sykes Rymer by Mrs. Morton, also, Mary Queen of Scots, and other interesting subjects.

The collection also includes a large number of architectural drawings, engravings, arts and crafts.

Six cases of objects from the Victoria and Albert Museum, South Kensington, include: Italian and other brocades of the 16th and 17th centuries; embroideries, chiefly foreign, of the 17th century; Chinese porcelain of the 16th and 17th centuries; Dutch delft—chiefly of the 18th century; English silversmiths' work of the 18th century; Sheffield plate of the second half of the 18th century.

The Jubilee Exhibition comprises some of the works of the best known artists during the past 50 years, showing the development of art in its various phases during that period.

Another recent addition to the Gallery which has been placed on screens in the Central Hall, is a gift of over 100 engravings and prints of Old York and District, bequeathed by the late W. A. Meek, K.C., late Recorder of York.

The New York Times
January 19, 1931

DE LASZLO, PAINTER, ILL; DEFERS AMERICAN TRIP

To Recuperate Two Months in Spain Before Coming Here to Do Hoover Portrait.

Wireless to THE NEW YORK TIMES.

LONDON, Jan. 18.—A severe attack of influenza has compelled Philip de Laszlo, the noted portrait painter, to postpone his visit to the United States until the end of March.

Mr. de Laszlo was out of bed today for the first time since his illness and, although greatly improved, still feels too weak to undertake the long ocean voyage at this time of year. Instead of sailing at the end of this week, he now intends to leave for Southern Spain, where he will recuperate and then sail for New York in about two months.

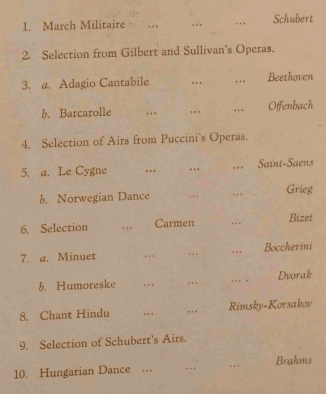
This will be his first American visit since 1927, when he painted President Coolidge and Secretary Mellon in Washington. He already has made arrangements to paint President Hoover and other American notables during his coming visit.

The Rev. Canon Carnegie

10

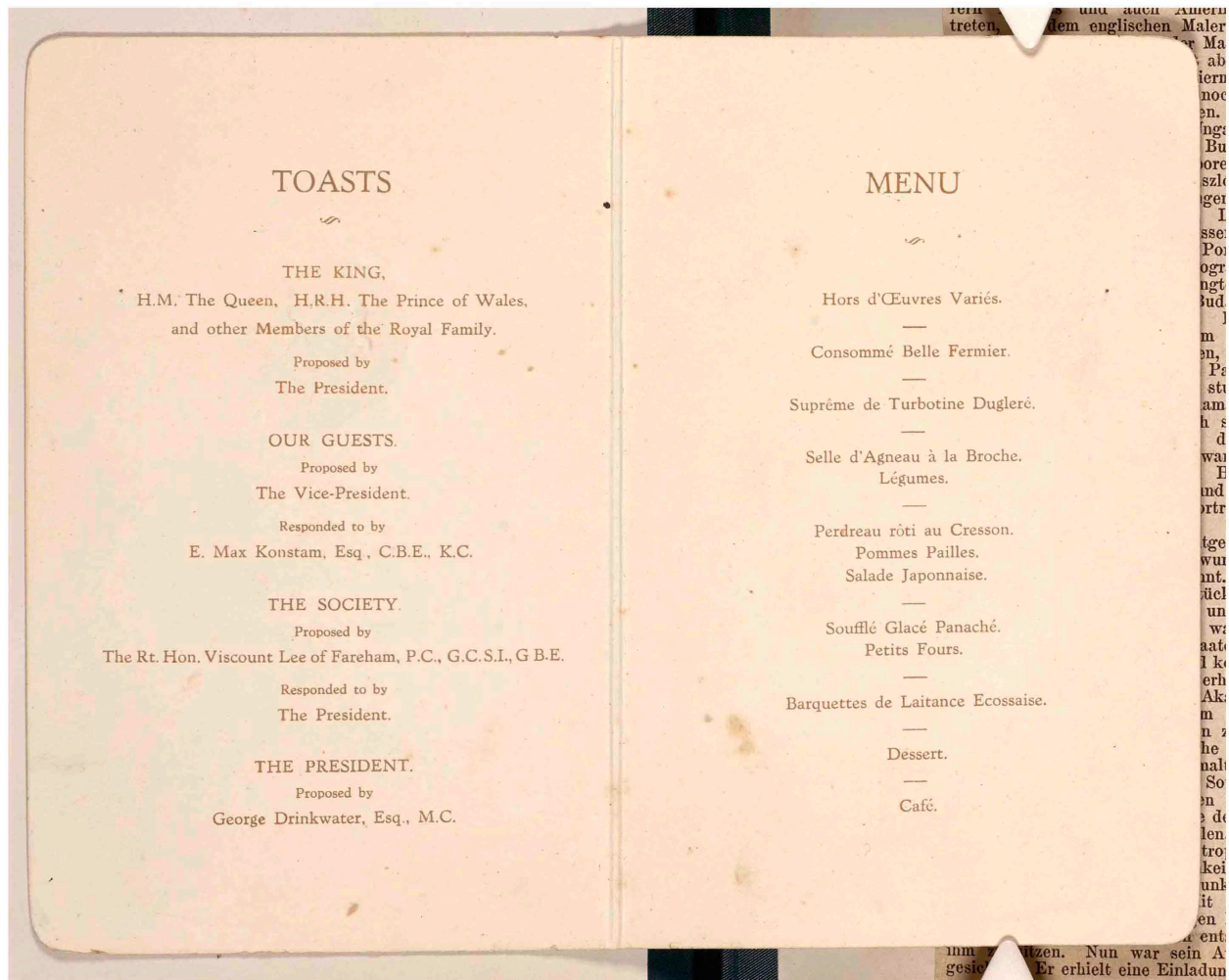
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Previous page foldout:





Prinz Umberto von Italien



Die Königin von Belgien



Der Exvikönig von Indien Lord Reading

Der Mann, der die Könige malt

Philip Alexius de László

Es ist selten einem Künstler gegönnt, in so nahe Beziehung zu fast sämtlichen Monarchen und politischen Führern Europas und auch Amerikas zu treten, wie dem englischen Maler Philip Alexius de László. Er ist der Mann, der die Könige malt — zumindest aber muß es ein wohlbekannter Premierminister sein, den er sich außerdem noch entschließen würde, zu porträtieren.

László ist ein gebürtiger Ungar. Er wurde vor sechzig Jahren in Budapest, als Sohn sehr armer Eltern geboren. Damals hieß er noch Fülöp László. Mit zehn Jahren war er gezwungen, sich selbst sein Brot zu verdienen. Längere Zeit arbeitete er bei einem Kulissenmaler, später beschäftigte er sich mit Porzellanmalerei und Kolorieren von Photographien. Seine spärlichen Einkünfte langten nur so weit, daß er nebenbei die Budapestener Kunstgewerbeschule besuchen konnte, bis ihm später ein Stipendium ermöglichte, nach München zu fahren, wo er bei Lietzmannmayer und später in Paris bei Julien, Constant und Lefèvre studierte. Sein Hauptgebiet war schon damals die Porträtmalerei und er hat sich seitdem auf diesem Gebiet zu einem der bedeutendsten Maler der Gegenwart entwickelt. Fast alle gekrönten Häupter und Berühmtheiten der alten und neuen Welt haben sich von ihm porträtieren lassen.

Fast fünfhundert berühmte Zeitgenossen hat er gemalt und sein Name wurde dadurch in der ganzen Welt bekannt. Seine Bilder sind wertvolle Glanzstücke der Museen der Vereinigten Staaten und auch Europas. Sein erster Erfolg war das Stipendium des ungarischen Staates, mit dessen Hilfe er auch ins Ausland kommen konnte. Mit zwanzig Jahren erhielt er den Großen Preis der Pariser Akademie der Künste und nach diesem Erfolg kehrte er wieder nach München zurück, wo er zwei Jahre lang bayerische Generäle und vornehme Bürger malte.

Die erste Einladung zu einem Souverän erhielt er von dem bulgarischen König. Es war seine Aufgabe, die Taufe des neugeborenen Kronprinzen zu malen. Der russische Zar schickte den Metropoliten Gregorius zu dieser Feierlichkeit und auch dieser wurde in seinem prunkvollen Ornat von László gemalt. Mit beiden Bildern hatte er einen derartigen Erfolg, daß auch das Königspaar sich entschloß, ihm zu sitzen. Nun war sein Aufstieg gesichert. Er erhielt eine Einladung vom

Vatikan, um Leo XIII. zu malen, und es entstand jenes wundervolle Bild, das den Papst in seinen letzten Jahren zeigt. Gleichzeitig wurde auch der Kardinal Rampolla von László porträtiert. Mit diesem Bild gewann er in Düsseldorf die goldene Medaille des deutschen Kaisers. Von seiner Heimat wurde er ausersehen seinen König, den greisen Monarchen Franz Josef, zu porträtieren. Später saßen ihm auch die berühmtesten Wiener

österreichischen Politiker und Finanzleute. — Der Großadmiral Togo und der General Pershing saßen ihm gleichfalls, ebenso wie später der Papst Pius XI., Mussolini und vor zwei Jahren der ungarische Reichsverweser Horthy und sein Ministerpräsident Graf Bethlen.

Verschiedene Kritiker machten es László zum Vorwurf, daß er nur Souveräne, Staatsmänner und Adelige male. Nach seiner Meinung ist das seine

male, versuche ich, es ihm in meinem Atelier so heimisch wie möglich zu machen. Es muß vergessen, daß es vor einem Maler sitzt. Wenn ich einen Souverän male, will ich nicht nur seine äußere Person darstellen, sondern womöglich einen Eindruck seines ganzen Zeitalters vermitteln. Ehe ich beginne zu malen, versuche ich mit meinem Modell einige Male in persönliche Beziehung zu kommen, um seine Charakterzüge kennenzulernen.

Lászlós ständiger Wohnsitz befindet sich in der Nähe von London, in Hampstead. Hier hatte er sich bereits vor dem Kriege selbst gemacht, aber erst im Jahre 1915 wurde er englischer Staatsbürger. Seine Frau, Lucy Guinness, mit der er in glücklichster Ehe lebt, ist irischer Abstammung. — Der Adelstitel wurde ihm von Kaiser Franz Josef in Anerkennung seiner großen künstlerischen Verdienste verliehen.

Philip Alexius de László feierte in diesem Jahre seinen 60. Geburtstag. Unter den Gratulanten befanden sich fast sämtliche europäischen Monarchen.

Georg Bakonyi



Der Mann, der die Könige malt
de László porträtiert Mussolini

Hofleerte. Seine nächste Einladung brachte ihn nach Berlin, wo er den Kaiser, seine Tochter, das Großherzogpaar von Sachsen-Weimar, den Herzog von Ratibor und den Reichskanzler Fürst Hohenlohe porträtierte. Das Bildnis des Fürsten Hohenlohe erregte auf der Ausstellung im Jahre 1906 in Berlin großes Aufsehen und wurde mit der goldenen Medaille ausgezeichnet. Bald danach entstanden die Bilder des englischen Königs Edward VII., der belgischen Königin, Lord Roberts und der bekanntesten Persönlichkeiten der englischen Politik und des Hochadels.

Auch nach Amerika wurde László häufig eingeladen. Die Präsidenten Roosevelt, Harding und Coolidge sind von ihm verewigt, ebenso der Staatssekretär Mellon und die führenden ame-

ikanischen Politiker und Finanzleute. — Mission — er malt eben Geschichte und ein großer Teil seiner Porträts gehört auch bereits zur Historik. Über seine Eindrücke während seiner Tätigkeit, die ihn in Berührung mit so vielen gekrönten Häuptern und markanten Persönlichkeiten brachte, wird er viel Interessantes in seinen Memoiren, die drei Bände umfassen sollen und an deren Vollendung er eifrig beschäftigt ist, zu erzählen haben.

Man fragte ihn einmal, wie er eigentlich die Könige malt, worauf er folgende Erklärung gab: Bevor ich mein Modell



Der König von Spanien

June, 1931



De Laszlo, Portrait de Lady Buchanan-Jardine

ikiädd vita handskar, oklanderligt blank cylinder och med en svart ebenholtskäpp i handen. Det ljushyllt skära barnansiktet med ljust tunt hår, som glesnar uppåt flinten, verkar närmast löjligt till den stora kroppen, som förlänats en något falsk pondus genom den svarta kappans veckrika och imposanta drapering. Utan att vara överdrivet elak måste man erkänna att det hela verkar uppstoppad kläddocka och återger föga eller intet av modellens spirituella och verkligt parisiska personlighet.

Konstnärligt vida överlägset och kanske en av van Dongens säkraste saker är det i genomgående blå toner hållna helfigursporträttet av *Yves Mirande*. Med händerna i byxfickorna och cigarett i munpipan står han i sin smoking intagande en synnerligen ledig hållning och tittar på ingenting med en blaserad, något överlägsen, cynisk min. En annan bild, som man gärna stannar inför, är porträttet av *Anatole France*.

Vad van Dongen är i våra dagars Paris var den italienskfödde *Giovanni Boldini* decennierna kring sekel-skiftet. Kvinnan på modet från ekipageras tidvarv, damer ur den allra högsta societeten, berömda skådespelerskor och kurtisaner skulle posera i hans atelier vid boulevard Berthier och liksom mången annan porträttmålare i ropet, kunde han konsten att smickra.

På den minnesutställning, som kort efter hans död ägt rum i Hôtel Charpentier under beskydd av italienske ministern greve Manzoni, hade hopsamlats över 200 nummer av hans konst, som parisarna med synbarligt stort intresse tagit del av. Även han intresserar givetvis utslutande som porträttör och hans små genrebiter från tidigt datum — ofta svärande falska roccoscener — äro perig utförda, grella i färgen och kunna saklöst förbigås. Det är ett försök att närma sig Messonniers stil, men han lyckas knappast en gång härma Menzels målningssätt — när denne är som sämst !

Boldini lyckades redan vid mycket unga år slå igenom och sin ställning som det exklusivt eleganta Parislivets speciella målare lyckades han även bevara i många år. Hans bästa period, då han var mest i ropet, var ungefär mellan åren 1890-1910. Från denna tid härstamma en rad porträtt av internationellt ryktbara skönheter och kända personligheter. Ett fullständigt dominerande porträtt är den stora tavlan av den unga sköna, olyckliga



De Laszlo, Portrait de la Princesse Karageorgevitch

Sphere
London

23 MAY 1931

Date



"THE HON. DAVID BOWES-LYON" : Mr. Philip de Laszlo's facial brilliance is seen to admirable advantage in this canvas exhibited in the interesting 175th Exhibition of the R.B.A.

Extrait de : **BEAUX-ARTS**
106, Boul' Saint-Germain

Adresse :

Date :

25 JUIN 1931

Signature :

Exposition :



LAZLO — LADY MARY STEWART
Galerie Charpentier

Photo Paul Lath

Extrait de : **REVUE DE L'ART
ANCIEN ET MODERNE**
Adresse : **Rue de Monceau, 54, VIII^e**
Date : **1^{er} JUILLET 1931
1^{er} AOUT 1931**

Signature :

Exposition :



Photo Paul Lath.

PH. DE LASZLO :
PORTRAIT DE MRS PHILIP KINDERSLEY.
Exposition à la Galerie Jean Charpentier.

International Press-Cutting Bureau,
110, Fleet Street, London, E.C.4.

Extract from

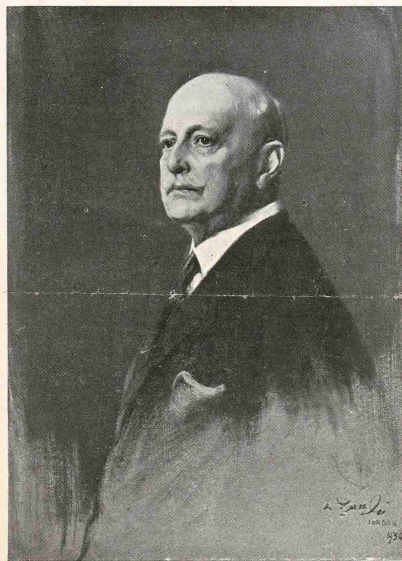
Tatler
London

-9 SEP 31



H.M. THE QUEEN OF BELGIUM
From the portrait by De Laszlo

Queen Elizabeth of Belgium, quite apart from enjoying the entirely justly-earned reputation of being the most smartly turned out of all Royalities, is also one of the best beloved. Both H.M. and King Albert are held in as much esteem in their own realm as they are outside of it—and this is saying a very great deal



De Laszlo, Portrait du Baron de Wedel-Jarlsberg

NORD - SUD June, 1931.

21

hertiginnan av Marlborough, född Vanderbilt, med sin lille son, lord Ivor Spencer Churchill, och bortsett från all den banalitet, som alltid vidlader konst av detta slag, kan man ej underkänna den artistiska skicklighet varmed porträttet är utfört. Det är en schwung och raffinerad elegans som är enastående.

Detsamma kan även sägas om porträtten av prinsessan Hohenlohe i sin grekiska dräkt, av madame Georges Hugo av Madame Herrouelt med sin vita foxterrier i famnen, av dansösen Cléo de Mérode och av den rödblonda Yvette Guilbert med sina långa magra armar. En liknande spiritualitet i uppfattningen möter oss även i bilden av den elegante esteten greve Robert de Montesquiou samt i det 1911 signerade självporträttet. Av ypperlig karaktäristik är bröstbilden av kompositören Giuseppe Verdi i sin höga hatt och vita halsduk: tavlan hade lånats från muséet för modern konst i Rom. Många dukar äro roande, såsom den tidstypiska *La promenade au Bois*. För övrigt har för en yngre generation Boldinis måleri redan fått över sig en kulturhistorisk prägel, och vi känna igen de människotyper han målat. Vi ha mött dem otaliga gånger i 90-talets romaner och teaterstycken. Deras liv och kärleksäventyr ha berättats av Paul Bourget och Maurice Donnay, av Hervieu, Jean Lorrain och Marcel Proust. Alskarinnan och « les demi-vierges », prins d'Aurec's



De Laszlo, Portrait du Maréchal Lyautey

eller vicomte de Courpières mångomtalade erövringar och Bel-Ami's otaliga offer — allt känna vi igen.

Som en parentes nödgas vi anmärka på den franske konstkritikern Jean-Louis Vandoyers företal i utställningskatalogen. I den biografi över Boldini, som han hastigt skisserar upp och vars festa uppgifter äro hämtade ur Cardonas bok (ed. Figuière, Paris 1931) nämner han det stora inflytande Anders Zorns konst haft på Boldini, men det är enbart sorgligt att läsa sådana misstag som « les foisonnantes peintures du Norvégien (!) Zorn ».

Om någon är de Laszlo de krönte huvudenas illustre målare, och det finnes väl knappt något europeiskt kunga- eller furstehus, varur han icke porträtterat medlemmar. Hans rykte har nått vida som vi se av det vaxduksliknande porträttet av den mörkhyade prinsessan Brinla av Kaporthala, och H. M. kung Fouad av Egypten har även behagat sitta modell för honom.

L'EXPOSITION

P.-A. de LASZLO

"FIGARO ARTISTIQUE"

June 1, 1931

BEAUTÉS souriantes, beautés pensive, beautés altières, beautés tragiques même, il faut vous demander pardon de le proclamer, le vraiment grand portraitiste est celui qui rend aussi bien le passant obscur que le spectateur de choix, à travers le temps et l'espace, désespérément amoureux de vous. Il met à vos pieds non seulement ceux qui n'auront jamais pu même vous entrevoir, pendant que vous viviez, fleurs étranges et somptueuses, mais aussi des admirateurs, sublimes peut-être, qui ne naîtront, vous contempleront et souffriront pour vous que dans des siècles encore imprévus et informés. Si l'on ne nous taxait pas de romantisme, nous dirions aussi que le grand portraitiste est celui qui a fait surgir sur la toile une image pour qui l'on aimerait se tuer.

P.-A. de Laszlo est un de ces sorciers de portraiture. J'espère qu'il ne causera pas autant de suicides qu'il a ainsi immortalisé de grâces, d'élégances, de fascinations. Mais il est certain qu'en modifiant un peu le dit célèbre de Keats, sous son pinceau « une créature de beauté est de la joie pour jamais ».

Cette certitude, je la puise dans la comparaison avec ce que nous éprouvons tous devant des portraits qui, si on peut parler aussi pratiquement, ont fait leurs preuves. Qui



P.-A. DE LASZLO. — Portrait de la Comtesse Georges de Castellane.



Phot. Lall

P.-A. DE LASZLO. — Portrait de S. A. R. la Duchesse d'York.

de nous ne s'est pas épris soudain de passion éternelle lorsqu'il apercevait pour la première fois, par exemple, *Mlle Fel* ou *Mrs. Robinson*? La Tour, Gainsborough, ont fait de ces durables miracles. Et comme les visiteurs de l'exposition vont trouver réunis un nombre surprenant de portraits par Laszlo en l'hôtel Jean Charpentier, je ne crains pas que nul proteste contre le rapprochement.

Succédant à l'œuvre de Boldini, un tel « congrès » de grâces donnera, une fois de plus à Laszlo, une égale consécration, dans une tout autre note. Le parallèle est hors de propos entre deux maîtres si différents, l'un subordonnant ses modèles à sa brillante formule, et Laszlo mettant à leur service son dessin d'une souplesse extrême, sa couleur toujours diversifiée, sa richesse de matière, cette palpitation de vie, ce goût exquis des attitudes et des ajustements, qui font de chaque Beauté une création inattendue. D'en citer quelques-unes de préférence, je ne saurais, ayant toujours estimé qu'en pareil cas une indication de préférences est un abus de conscience auprès du public, et de commentateur superflu, je préfère être spectateur charmé.

ARSÈNE ALEXANDRE.

New York Times

23 AUG. 1931

AS SEEN IN PARIS

Shows That Enlivened the Summer Season

By RUTH GREEN HARRIS

SOME time ago Knodler's presented a small group of primitives, the lesser Flemish painters of the late fifteenth and sixteenth centuries, some of whom belong to those unknowns whose names are lost, and who, identified by their personalities, are given prettier names: Master of the Legend of Saint Ursula, The Master of Frankfurt, Corneille de Lyon. In a review of English painting of the eighteenth century, Mr. Wileski says ".... these pictures are admirable as furniture." So are these Flemish pictures. They should hang on some friendly mellow wall, low enough to be examined closely for their workmanship, the miniature detail and the rich decorative color. In the Master of Frankfurt's portrait of the Emperor Maximilian, the almost wooden likeness is no less an important detail than the crisp and curly carnation the Emperor holds in his hand.

At Charpentier's one saw an exhibition of portraits by P. A. de Laszlo. These too are decorations, of a flashier sort, in no need of a mellow wall, belonging to a generation that has less time for detail, though most of the ladies wear jewels and most of the gentlemen decorations that look as real as anything. Mr. de Laszlo portrays many variations of the same very attractive type—too standardized to be quite aristocratic. But (handsome, as the painter sees it) one grants the type a grudging respect, born perhaps of an inferiority complex, for the reviewer and the painter are apparently almost the only unfortunates in the world lacking a title. However, the varnishing day was so great a social success that the papers next day reported what the ladies wore.

Earlier in the season two exhibitions appeared at the Galerie Marcel Guilot: "The Spectacle and the Spectator," which gave opportunity to show some of Daumier's "Actualities," Gavarni, Delacroix's "Hamlet" and "Macbeth," besides the contemporary men, de Segonzac, Goerg, Gromaire and Laboureur; the second show was entitled "La Jeune Gravure Contemporaine."

With his passion for the medium, dry point (passion, there is no lesser word), Joseph Hecht puts all his ardent self into his work, and the spectator is touched by the artist's enthusiasm, even though the medium is cool and exacting. His prints are full of wild animals and birds, more charming than wild; the beautiful design in a bird's feathers, or the permanent wave of a lion's mane doing much to enhance the charm.

Years ago this reviewer fell in love at first sight with the prints by Laboureur. Since then that love has not grown stronger, for after a little time one grows too accustomed to the same witty lines, the clever composition and the liness.

Using glazes and underglazes, the painter Menkes works his medium thoughtfully with the care of an old master. These pictures, at the Galerie de France, have compositional characteristics of our time, and yet there is a seriousness to them, a something more than pleasing decorative effect, a lack of cynicism, a simplicity and a religious fervor that make them independent of the time.

912



Painted by Mr. Philip de Laszlo in one afternoon, this portrait of the Duke of York has been taken by the Duchess to Scotland to show to her parents, the Earl and Countess of Strathmore.



June: Aug. 10.
1931

GLAMIS CELEBRATION.—The celebration of the golden wedding of Lord and Lady Strathmore will take place at Glamis to-day. The portrait of Lord Strathmore by Mr. P. A. de László will be presented to him by the tenants and employees on the Glamis estates, and the portrait of Lady Strathmore, by the same artist, will be presented to her by the Duchess of York on behalf of the family.

Daily Mail
Paris

3 JUN 1931



Both the portraits of many well-known people and their living originals were seen at the exhibition in Paris, opened yesterday by Lord Tyrrell, the British Ambassador, of pictures by Mr. P. A. de Laszlo, the portrait painter. Left to right, the artist, Lord Tyrrell and Marshal Lyautey.

[Continental Daily Mail Photograph.]

baron Pouquet, miss Fleming Jones, comtesse de Calchi, M. et Mrs Lawson Adams, comtesse de Jouvencel, comtesse Vigier, comtesse Raymond de Vogüé, M. Albert de Lassuchette, Mme Edgar de Sincay, Mr. et Mrs Perry Belmont, Mme Cahen d'Anvers, princesse Ghyka, M. et Mme Corpechot, comte de Malleville, Mme du Breuil de Saint-Germain, baronne Marochetti, baronne Henri Davillier, comtesse Mercati, M. et Mme André Maurois, Mme Edouard Allez, comte Henri de Mun, M. Agyproulo, M. A. de Lassuchette, M. E. de La Escalera, etc.

Nous avons assisté hier, à l'Académie, à une réception bretonne. M. Henry Bordeaux a regretté qu'on n'y ait pas entendu sonner de biniou ni vu paraître de coiffes blanches. Et, s'il y avait, comme c'est probable, de nombreux Bretons dans la salle — on y voyait le nombre de Bretons dans la salle —

M. Charles Le Goffic
à l'Académie française

[illegible]

FIGARO. --- VENDREDI 5 JUIN 1931

Cercies

— S. Exc. lord Tyrrell, ambassadeur d'Angleterre; M. Maurice Petsche, sous-secrétaire d'Etat au beaux-arts, et M. Paul Léon, directeur général des beaux-arts, ont inauguré, mardi dernier, en l'hôtel de M. Jean Charpentier, l'exposition du célèbre portraitiste P. A. de Laszlo, longuement félicité par l'élégante assistance venue au cours de l'après-midi dans les salons où Mme P. A. de Laszlo et Mme Jean Charpentier recevaient les invités. Parmi les personnalités présentes :

LL. AA. RR. le Prince et la Princesse Nicolas de Grèce, le Prince André de Grèce, S. A. le maharajah de Kapurthala, S. A. la Princesse héritière de Kapurthala, M. le maréchal et Mme la maréchale Lyautey, le ministre de la justice et Mme Léon Berard, le comte Jean de Castellane, président du conseil municipal; S. Exc. le comte O'Kelly de Gallagh, ministre d'Irlande; S. Exc. le baron Frédéric Villard, ministre de Hongrie; S. Exc. Phya Vajitavongse, ministre de Siam; S. Exc. le général Vasquez Gobo, ministre de Colombie; S. Exc. le ministre de Perse, Mme de Chlapowska, comtesse Manzoni, Mme W. Edge, Mme Patino, l'honorable Mrs Holman, née Tyrrell, l'ambassadeur et Mme DeFrance, comtesse Greffulhe, le directeur des Musées nationaux et M. Henri Verne, l'ambassadeur et Mme Philippe Bachelot, prince et princesse Henri XXIII de Roumanie, duchesse d'Uzès, née Mortemart; duchesse de Cossol, duc et duchesse de Brissac, princesse de Varam, duc et duchesse de Bisaccia, duchesse de la Force, duc de La Rochefoucauld, duchesse de La Roche-Houdancourt, vicomtesse de Rohan, vicomtesse Robert de Broglie, baron et baronne E. de Barente, comtesse Charles d'Ursel, princesse Jean-Louis de Faucigny-Lucinge, comtesse de Jumilhac, princesse de Poggio Suasa, Mlle Hélène Vacaresco, comtesse O. de La Rochefoucauld, marquise de Breteuil, marquise de Pracomtal, duchesse d'Elchingen, prince et princesse de Beauvau, baronne de Wedel-Jarlsberg, la générale Lasson, Mme André François-Poncet, marquise de Talleyrand-Périgord, Mme Paul Dupuy, comtesse André de Fels, comte Louis d'Harcourt, prince de Hohenlohe, colonel et Mme Jacques Balsan, Mme Jules Patenôtre, Mme Raymond Patenôtre, baronne de Neufville, comtesse Eliane de Bonvouloir, amirale Joubert, Mme Paul Munn, Mme Watel-Dehaynin, comte A. de Méhérenc de Saint-Pierre, marquis et marquise de Fraguier, comtesse de Castellane, marquise de Saint-Chamans, Mme Chase Casgrain, M. Léouzon Le Duc;

Marquise de Ludre-Frolois, marquis et marquise de Sayve, comte de Wedel, M. François Raynal, comtesse Carl Costa de Beauregard, Mme Grosclaude, comte et comtesse Niel, lady Davis, princesse Karageorgevitch, marquise d'Harcourt, comte et comtesse Ch. Lepic, princesse André Gagarine, baronne Baeyens, vicomtesse de Poncins, Mme Maurice Pouquet, comtesse de Chabrilan, M. Camille Maucclair, M. Albert Mettetal, comte et comtesse Goethals, comtesse Jules de Bonvouloir, Mme R. Anisson du Perron, Mme Négroponte Victor-Hugo, comte Edmond de Pourtalès, marquis Dadasard, duchesse d'Angoulême, comte de Rohan-Chabot, comte et Mrs W. H. Clifford, comte de Rohan-Chabot, Mme Wellesworth, duc et duchesse de Premio Real, comtesse Ch. d'Heuqueville, Mme Pierre Dupuy, Mlle Suzanne de Nocerri Scerber, M. C. Gronkowski, conservateur du Petit Palais; baronne Königswarter-Franchetti, vicomtesse H. d'Anglemont, baron Karl Reille, vicomtesse d'Origny, marquise de Créqui-Montfort, comtesse Georges de Castellane, M. Lucien Simon, comte de Saint-Phalle, comtesse François de Beauchamps, duc de Fezensac, comte G. de La Rochefoucauld, vicomte et vicomtesse Benoist d'Azy, comte Robert de Pourtalès, Mme G. de Wilde, comtesse de Neverlée, comtesse d'Ursel, baron et baronne Alexis de L'Epine, baronne de Mareuil, comte Roger de Gontaut-Biron, comtesse Georges de Bourbon, comte et comtesse Georges de Moustier, Mme Zafiropoulo, Mme Owen, Mme Marshal Clyde, Mme Vesnitch, comtesse Madeleine de Bryas, Mme de Lagarenne, Mme de Billy, Miss G. Kingham, comte de Bondy, comtesse Gaston de Marcieu, comtesse Arnaud-Doria, vicomtesse de Beaumont, marquise de Chasseloup-Laubat, comtesse Foy, comte et comtesse Fleury, lady Mendl, Mlle Thérèse Parent, Mme Noël Bardac, comte Pecci Blunt, Mrs Léonard Robinson, Mme Jacques Stern, princesse Moïna Wolkonsky, Mrs Allen, comtesse Hugues de Coral, M. Jean Négroponte, baron et baronne Robert de Foucaucourt, M. et Mme de Solms, M. Cavendish Bentick, Mme Achille Fould, capitaine et Mrs George Bambridge, Mlle Aristide Blank, comtesse M. de Lesseps, Mme Heidelebach, M. et Mme W. Blumenthal, vicomte et vicomtesse du Feloux, marquise de Coligny-Charillon, M. Furell, Mrs Burke Roche, marquise, del. Mérito, M. et Mme Ortiz Linarès, comte et comtesse de Sayve, comte Max de Beauregard, comte H. de Nantois, général Burin des Rozières, M. Puérari, marquis de Andia Yiarrazaval, Mme Porgès, Mme L. Allez, comtesse Vital de Gontaut-Biron, comte et comtesse de Ligniville, comtesse de Noinville, comtesse A. de Kergorlay, marquise de Castéja, Mme de Anchorena-Fernandez, comte A. de Laborde, Mme R. Lehideux-Vernimmen, baronne d'Erlander, marquis de Noailles, marquis de Laborde;

Docteur Funck-Brentano, Mme P. Fauquet-Lemaître, marquise de Mun, baron de Neufville, Mrs Van Heukelom, baron Robert de Watteville, M. A. Fauchier-Magnan, comtesse de Rohan-Chabot, comtesse de Bournizel, Mlle de Mortemart, baron d'Halloy, M. et Mme Wrangel, Mme Bentley Mott, marquise d'Aberdeen, Mme M. de German-Ribon, Mlle Ynaga, Mme E. S. Singer, M. et Mme Henry Soulanges-Bodin, Mme Homberg, Mlle Helleu, Mme Deutsch de la Meurthe, Mlle de Wendel, comte Mercati, général et Mme Clarke, Mme Maurice Bérard, marquise de Segonzac, M. et Mme Nemour-Tuffier, M. José J. de La Perta, comtesse Roger de Gontaut-Biron, vicomte de Bourbon-Busset, le docteur et Mme Gomez, Mme Lazare-Weiller, baron et baronne de Mandell d'Ecosse, M. et Mme Clouet des Pesruches, Mme Bartholoni, comte et comtesse de Laugier-Villars, comtesse G. de Caraman-Chimay, comte et comtesse d'Orglandes, M. Edmond Hesse, M. F. de Mély, M. et Mlle Ochs, Mrs et Miss Hamilton Shields, M. André de Fouquières, M. Pierre Sabatier d'Espeyran, M. et Mme Watel, Mme Ed. Cleray, Mme Fabre-Luce, comtesse de Puymaigre, comtesse de Percin,

"The Bookfinder" August, 1931

AN EMPIRE BUILDER AND



MARSHAL LYAUTEY
Reproduced by courtesy of the publishers,
Messrs. John Lane, The Bodley Head

Marshal Lyautey. By André Maurois.
Translated by Hamish Miles. (Bodley Head, 12s. 6d.)

M. Maurois' portrait of Marshal Lyautey, France's greatest Colonial soldier, is a remarkable achievement in biography. The book is no mere record of facts but is designed to show us the man inside the uniform, to paint the logical development of a fine character permitted to fulfil its real destiny.

Lyautey inherited from his father a sense of duty and service which enabled him to steer a clear path through the changing factions and the political intrigue of his time. His mother bequeathed him an aristocratic liberalism which, by enduing him with a sure self-confidence, was to stand him in good stead throughout his career. The guiding motive of his life, however, has been his consuming desire for action, which never allowed him to rest content in a well ordered and comfortable—if sterile—existence.

It was not until he had reached forty years of age that he was gazetted to a staff post in Indo-China and started the service under Gallieni which was

to lay the foundation of his real career. Here, with plenty of scope for action and for individual exertion, Lyautey really found himself for the first time, and threw himself so wholeheartedly into the work of colonization that he became a marked man.

Thus in 1903 he was appointed to the Ain-Sefra command, and set to straighten out the confused tangle of the Algerian-Moroccan frontier. The desert suited him, he felt lord of all he surveyed, unhampered by the petty officialism which distracted him on home service, and he soon won the confidence of the "barbarians".

In 1912, in consequence of his success in subduing the country, he was made Resident General of Morocco and began his chief work as an empire builder.

No sooner had he deposed one Sultan, elected another, stamped out desultory fighting and turned to the business of administration, than the Great War broke out. It says much for Lyautey that he could denude the country of troops needed in Europe and yet keep the peace without loss of prestige.

He realized, however, that his personal presence was essential if order were to be maintained. Thus, with the exception of a short period at the end of 1916, when he acceded to Briand's request to become his Minister of War, he remained at his post, although he felt himself isolated, a mere spectator of the central drama in which his country was destined to play so vital a part.

On the fall of Briand's ministry he returned to Morocco and remained there until his retirement, due to ill health, in 1925—his chief regret at that time being that he would "build no more towns".

This is an altogether fascinating book; the story of a "romantic of action—a man who in high places remained human."

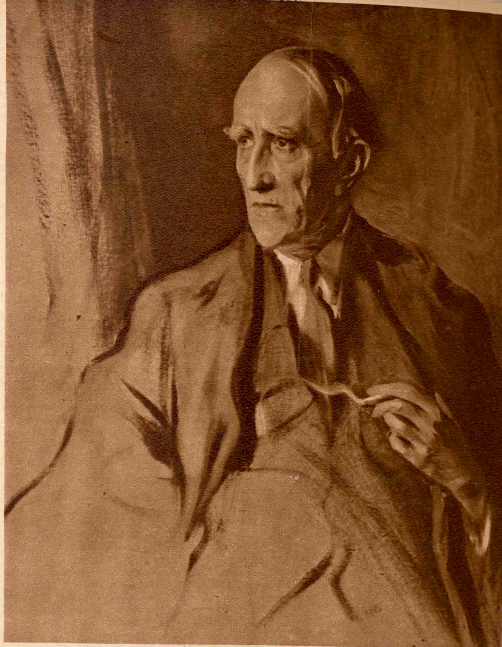
de LE NOUVELLISTE
RENNES

9 MARS 1932



Le portrait de Lyautey, le peintre exposé, ensemble de

"BLANCO Y NEGRO" July 15, 1931



RETRATO DEL PRINCE PAUL TROUBETZKOY, POR LASZLO

velista Tolstoy; en los Museos de Roma, de Venecia y de Milán; en el Kaiser-Museum, de Berlín; en los de Dresde, Leipzig, Estocolmo y Trieste hay obras de este príncipe-artista. En la Galería Nacional de Londres tiene el busto del insigne escritor Bernard Shaw; en la América del Sur (Buenos Aires) y en la del Norte, en el Metropolitan, de Nueva York; en los de Chicago, Detroit, San Francisco, Cleveland, Buffalo y otros, sus esculturas son muy admiradas. ¡Lástima que su nombre no figure en ninguno de nuestros Museos! Aunque, si no es infiel mi memoria, creo haber visto su firma en el estudio de alguno de nuestros más celebrados artistas.

Puede decirse que la mayoría de las grandes figuras contemporáneas han posado ante el príncipe; tales, el Zar Alejandro III, el novelista Tolstoy, el escritor Bernard Shaw. Actualmente, en París, son no pocos los que acuden a su estudio de Neuilly. Y se da el caso raro de que este escultor eximio, este mago del cincel, no pertenece a ninguna escuela, no ha tenido ningún maestro, se ha creado a sí mismo. Nació artista, como había nacido príncipe.

Monte-Cristo.

(VOTOS MARISS)



de Laszlo vient d'achever un portrait magnifique du Prince Troubetzkoy le célèbre sculpteur

Previous page foldout:

de **LE NOUVELLISTE**
RENNES
9 MARS 1932

ure :
ition :

Laszo



La salle du Jeu-de-Paume transformée

La salle du Jeu-de-Paume transformée va être partiellement ouverte au Public.

Ci-contre un magnifique portrait du maréchal Lyautey, par le peintre De Laszo, qui s'y trouve exposé.

Au-dessous, une vue d'ensemble de la salle.

FEB 1 - 1931

WATER COLOR SHOW IS CONSERVATIVE

Exhibition of British Artists
Work at Washington Main-
tains Traditions.

FINE PAINTING BY POWLES

It is Entitled "On the Lake of
Como"—Landscapes Hold Sway
—No Still-Life Shown.

By EDWARD ALLEN JEWELL.

Special to The New York Times.
WASHINGTON, Jan. 31.—A special
exhibition of water-colors by mem-
bers of the Royal Society of British
Artists opened this afternoon at the
Corcoran Gallery of Art, under the
auspices of the American Federation
of Arts, and will continue until Feb.
23, after which time the pictures
will be sent on a round of some of
the larger cities.

This British society, of which
Philip A. de Laszlo is president, was
founded more than a century ago,
in 1823. One of the prime movers
in its foundation was the Duke of
Sussex, and in 1848 the society re-
ceived from Queen Victoria the pre-
fix Royal. At that time the presi-
dency was filled by James McNeill
Whistler. Among its presidents in
more recent years have been Alfred
East, Solomon J. Solomon, Frank
Brangwyn and Richard Sickert.

The water-colors now on view here
are, almost without exception, con-
servative in nature. The only ones
that may be said to approach a break
with the "traditional" are the three
by P. F. Millard (his "Country Lane
in Yorkshire" will be found repro-
duced on today's art page), two by
Claude Flight and Madeline Wells's
"Pont en Royans," which follows a
less beaten trail only to the extent
that it is slightly Turneresque in
feeling.

Nothing in the show could possibly
be termed radical. Mr. Willard
comes closest to reflecting senti-
ments of the camp we loosely call
"modern." The method he employs
is vigorous, and especially in "The
Seine, Paris," and in the "Country
Lane," he communicates, though not
obtrusively, certain earmarks of re-
sponse to the modern French idiom.

In general, these water-colors re-
iterate (in some instances carry for-
ward) the quieter aspects of tradi-
tional British work in this medium.
There are paintings that because of
their resemblance to delicately tinted
color prints draw one's thoughts
back to such men as Thomas Girtin,
Edward Davies and Paul Sandby.
It is interesting to compare two
ecclesiastical interiors—one in the
present show, by Leslie W. Lang,
called "Prayer," and the "Interior
of the Church of San Miguel,
Xeres," by David Roberts, painted
in 1834 and reproduced in H. H. Cun-
dall's "History of British Water-
Color Paintings," brought out re-
cently in a revised edition by Scrib-
ner's. The earlier work emphasizes
a lacy vastness of architectural
space and handles chiaroscuro with
romantic prodigality. Mr. Lang, on
the other hand, focuses attention
upon the high altar of his church,
treating his material with minature-
like precision and employing, in the
stained glass window beyond, color
that is deep and very simply applied.

Perhaps the best water-color in the
exhibition is Lewis C. Powles's "On
the Lake of Como." This is beau-
tiful in quality, subtle in the estab-
lishment of mood. Also very successful
in suggesting a mood of place and
hour is Ernest W. Haslehurst's "Gray
Day," while David Wilson's "Poole
Harbor, Dorset," is notable for its
treatment of wide panorama, details
expertly picked out in a manner im-
possible to any but an accomplished
artist, each tiny, unlabored stroke
weighed and placed so as to exercise
the requisite carrying power. The
same sure hand has produced "Bram-
berdan, Sussex Downs," though in this
is less elaborate in its sweep and
conveys only in reticent degree an
impression of technical virtuosity.

Now and then one comes upon a
nicely discriminating use of simplifi-
cation, as in the rock forms of Hirst

Walker's "Mountains by the Sea,"
in R. Kirkland Jamieson's "Old Cot-
tage in the South of France" and in
James E. Duggins's "The Green
Water Butt," which in addition re-
duces potential subject matter to a
very small area. Atmospheric effects
particularly attract the British
painter. A. Warren Dow's "Rye, Sus-
sex," manages good aerial perspec-
tive, and G. R. Rushton explores a
sky upon which is outspread a fan-
like cloud formation.

One conspicuous tendency that
should be noted concerns increased
interest in poster treatment—allied
with the already mentioned quality
of the color print, though usually at-
taining its end by means of bolder
arrangement of mass, as in John
Nicolson's "The Gloaming." This
British leaning toward the technique
of the poster cousins a much more
pronounced development in the di-
rection among the painters of Canada,
who showed at the Corcoran and in
other American cities last year.

Another feature of this exhibition
that can hardly escape general notice
is the preponderance of landscape.
Aside from a few figure pieces and
interiors, quietly articulated land-
scape holds full sway. There is not
a single still life; there are no flower
subjects. In fact, as it oddly hap-
pens, there is not a flower in the
show—not so much as a humble pot
of geraniums on a sill. But there
are encouraged now and then color
felicities that may be said to stand
in lieu of natural bloom.



Reprinted from THE CHEMIST AND DRUGGIST, July 4, 1931

Presentation to Dr. G. Claridge Druce

The celebration of the eightieth birthday of Dr. G. Claridge Druce, F.R.S. (C. & D., 1930, I, 653), has been followed by the presentation of a portrait subscribed for by the Botanical Society and Exchange Club of the British Isles and various friends. Dr. Druce's serious illness of many months' duration prevented this being done for a time, but eventually Mr. de Laszlo painted a portrait at Dr. Druce's house in Oxford. The picture was exhibited in Paris. On June 17 Mrs. de Laszlo gave an "at home" at her residence in Fitzjohn's Avenue, London, N.W. A large number of people were present, including the Maharaja of Burdwan, the Earl and Countess of Buxton, Lord and Lady Elphinstone, Lord and Lady Rayleigh, Lady Victoria Russell, the Hon. Mrs. Guy Baring, the Hon. Mrs. H. Adeane, the Hon. Mrs. N. C. Rothschild, the Rt. Hon. H. T. Baker, Sir R. Robertson, and friends representing the Royal Botanic Gardens, Kew, the British Museum and the National Museum of Wales. Earl Buxton, in presenting the portrait, made a charming speech, in which he said that Dr. Druce was almost alone among field botanists who had been honoured by the Royal Society. He was acknowledged to be the chief field botanist in Britain. Dr. Druce, responding, said he was deeply grateful to the members and friends for this most handsome gift. For seventy years he had been interested in botany, and as the years went on the passion grew. To-day, as always, what little knowledge he possessed was at their service. He alluded to the great kindness of Mr. de Laszlo and to Mrs. de Laszlo's charming hospitality. He wished to thank the Hon. Mrs. G. Baring, who was chiefly instrumental in raising such a handsome fund, the two committees, and Mrs. Foggitt, the secretary.

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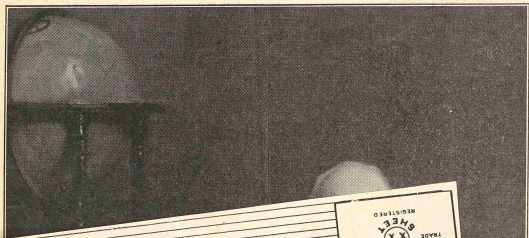


Un portrait de Lloyd George. — Le leader du parti libéral anglais posant dans l'atelier du peintre anglais Philip de Laszlo. Ce tableau figurera à la Chambre des Communes.

Modern Transport
London

Date 25 JUL 1931

BRIDGES AND DOCKS.



It's your own interests

your passer

the prod

Surrey Advertiser
Guildford
10 OCT. 1

ART EXHIBITION AT GUILDFORD.

YESTERDAY'S OPENING BY
FAMOUS PAINTER.

STRIKING EXAMPLES OF
SURREY WORK.

AMATEUR TECHNIQUE STILL
IMPROVING.

Mr. P. A. de L. Laszlo, president of the Royal Society of British Artists, yesterday (Friday) afternoon declared open at the Borough Hall, Guildford, the Guildford Art Society's sixth annual exhibition, which includes two fine examples of his own skill as a portrait painter. The exhibition will remain open to-day (Saturday), Monday, Tuesday and Wednesday.

From an association of Guildford and district residents drawn together by a mutual interest in art, the society has grown until its yearly exhibition can be regarded as a mirror of art in West Surrey. Many artists of wide repute in their respective spheres support it in various ways and specimens of the work of experienced and professional hands are to be found side by side with those of amateurs, who, of course, compose the majority of exhibitors. As to the latter class, a further improvement in technique is again noticeable. Entries total 541 (90 fewer than last year), and the reasons for economy which are partly responsible for that reduction are also reflected to some extent in lower membership—355 as compared with 389 last year. But this should be only a passing phase. The society has as president Mr. Joseph Parquharson, R.A., with Dr. G. C. Williamson as vice-president, Major F. W. Beasley chairman, Mr. E. K. Hester hon. treasurer, Mr. N. A. Rust hon. secretary, Mr. E. T. Thurlow hon. auditor, and Mr. R. W. Alstone, Mrs. Atherton, Miss Joan Drew, Sir Claude de la Fosse, Mrs. Lunley-Ellis, Mr. Max Ludby, R.I., Miss Morsey and Miss Savage as the committee.

In connection with the exhibition there is a draw, with pictures as prizes, arranged by the Guildford Art Union, of which Mrs. O. E. D. Atherton (Lewesdon) is hon. treasurer and Mr. G. W. Potter hon. secretary.

CHARMING WATER COLOURS.

The walls and screens in the main hall are filled with water colours, pastel, black and white drawings, etc., to the number of 326, as compared with 350 last year. The introduction of five pieces of sculpture on pylon pedestals in the centre of the room is an effective new touch in arrangement. Water colours are again the main feature, and there is a frank cheer about them. They appear to be the work of people desirous of passing on to others something of the pleasure they themselves have derived from the subject that caught their fancy.

Owing to limitations of space, only a few of the works in this or the other sections can be mentioned here. Inspiration for many has been found near at home; others range beyond Surrey's borders and overseas. Brigadier-General A. A. Garstin (Guildford), one of the oldest members of the society, admirably expresses distance in a fairly vigorous landscape, "St. Martha's from Newlands Corner," and again in a view of Frensham Pond from Beacon Hill. Colonel H. R. B. Donne (Woking) has drawn in "Near the Gemmi Pass" a picturesque chalet strongly defined in light and shade against the mountain side. In "St. Mary's Wharf" Mr. Max Ludby, R.I. (Normandy), reproduces the quiet charm of the mill pool enveloped by the unloading of timber from barges. His pond in the meadows also interests. Sir Claude de la Fosse's (Merrow) "Autumn" is harmonious in grey green and browns; Mr. Victor Burnand, A.R.C.A. (Guildford), appropriately conveys imposing strength in "Edinburgh Castle"; Miss Dorothy Freeman's (London) "Chapelle de St. Hubert, Amboise," is well drawn; and there is good character in "Autumn Elms" by Miss Edith G. Houseman, A.S.W.A. (Fetworth). "Fly," by Mr. J. W. Parsons (Fulbourn), is remarkable for lowering rain clouds passing over the Cathedral, the shadowed towers contrasting with the light on the roof. Mrs. Lunley-Ellis (Worpleston) has a fine study of horses and rick in "September Harvest." There is effective workmanship in "A Peaceful Vale" and "At Dinan" by Mr. Herbert Whewell, R.I., R.C.A. (Gomshall), and "The Old Church in Montreuil-sur-Mer," by Miss R. N. Campbell, A.B.W.S. (Farnham), is a pleasant scheme in quiet colours.

Among portraits should be noticed "Jane," a pastel drawing by Mr. P. Harland Fisher, P.S. (Cambridge), who has also a delightful study in the nude in "A Sea Maiden"; "Miss Silvia Kerr," by Mrs. Willocks Brown (Woking), and one by Mr. W. G. Johnson (Worpleston).

Numerous pleasing floral studies include those by Mrs. Elliott Kitchener, A.B.W.S. (Guildford), Mrs. Helen Coter Ludby, Miss L. A. Warren (West Epsom), Miss E. E. Ashby (Guildford), Miss E. E. Caswell (Godalming), and Miss C. M. Bower (Bramley). Among other competent drawings, with varied subjects, are those by Mr. W. Herbert Allen, A.R.C.A. (Farnham), Mr. A. J. Billingham (London), Miss E. P. Allen (Woking), Miss M. L. Trench, A.M.A.F.A. (Guildford), Miss Ann Haywood, A.R.C.A. (Farnham), and Mr. J. Howard Hale, F.R.S.A. (Farnham). "Litter," by Mrs. Roome (Weybridge), is a pointed commentary on thoughtless charabanc parties. Mr. A. J. Miller (Hilov) exhibits fine wooden statuettes. One of a horse was shown at the Academy this year, and another in the miniature room is of a dog belonging to Colonel Sir Herbert and Lady Jekyll.

A STRIKING GROUP IN OILS.

In the large hall there is again a striking group of oil paintings. Fine examples of Mr. de Laszlo's portraiture are "Queen Elizabeth of Greece" and "Our Johnny in Spring." Mr. George Belcher, A.R.A., has sent two interesting still-life studies; and the work of the president of the society, Miss Trench, and Mr. Olway McCannell, R.B.A., is also represented in the group. The rest of the oils are in the grand jury room, and do not create such a favourable impression this year. A Christmas Hammer, by Lieut.-Colonel H. P. Treble (Worpleston); "Evening," by Mrs. Lunley-Ellis; "A Cottage Interior," by Mrs. Preston-Fryth (Normandy); "Helen," by Mr. J. Howard Hale; and "Master Paul Browne," by Mrs. Willocks Brown, are worth attention. The oils total 22, against 69 last year.

A visit to the exhibition would be incomplete without an inspection in detail of the miniatures, objets d'art, and fine needlework in the ante-rooms. These represent a high degree of skill and infinite patience and contrivance. Among them are the only known examples of a revival of "Eggs" or scrolled paper work by an amateur—Mrs. G. Ironside Anderson (Southsea).

Noteworthy specimens of fine needlework include a sampler by Miss Rachel Lester (Guildford), embroidery by Mrs. A. I. Proctor, Mrs. McCannell, Miss Joan Drew (Albury Heath), and Miss Mabel Foster, and linen work by Miss M. L. Norbury (Epsom) and Mrs. Grace Keene. Mr. Charles Spensley, R.M.S. (Manchester), Mrs. M. E. Clarke, A.R.M.S. (London), and others, exhibit exquisite paintings; Mr. Omar Ramsden, R.M.S. (London), hand-wrought and chiselled metal work; and Lieut.-Colonel the Hon. and Mrs. S. Pleydell-Bouverie (Godalming) figures in bronze. The exhibits in this section total 152—59 fewer than in 1930.

Previous page foldout:

Modern Transport
London
Date 25 JUL 1881

BRIDGES AND DOCKS.

912



[From a portrait by Mr. Philip de Laszlo at the Institution of Civil Engineers.]

F. Palmer

SIR FREDERICK PALMER, K.C.M.G., C.I.E.

SIR FREDERICK PALMER, K.C.M.G., C.I.E., to whose designs the new King George V. Dock at Shieldhall, Glasgow (described in the July 18 issue of MODERN TRANSPORT) was constructed, is a partner in the firm of Rendel, Palmer and Tritton, Consulting Engineers, Westminster, and is also, in association with Sir George Humphreys, engineer for the Charing Cross and Waterloo Bridge schemes, Sir Basil Mott being consulting engineer in the former undertaking. He was born on January 31, 1862, and educated at Neath, becoming later an articled pupil on the Great Western Railway. In 1883, he left the Great Western Railway in order to take up the position of assistant engineer to the East Indian Railway, and in the service of that company he constructed the largest bridge in India, that over the River Sone. After eighteen years with the East Indian Railway he was appointed chief engineer to the Calcutta Port Authority, which position he vacated in 1909 in order to become chief engineer to the Port of London Authority, then newly constituted under Act of Parliament. In 1913, he retired to become a partner in the firm of Rendel, Palmer and Tritton, consulting engineers to the Government of India, and most of the Indian railways, and has since been closely associated with several most important public works in all parts of the Empire. In 1925 he was appointed, as consulting engineer, to take charge of the large works of improvement decided upon by the Port of London Authority, including a new entrance lock and other works at the West India Docks, a new entrance lock, 1,000 ft. long and 110 ft. wide at Tilbury Docks, a new dry dock, and the Tilbury floating landing stage, which was opened in May, 1930. In 1926-27 he was president of the Institution of Civil Engineers, while in 1927 he visited Hudson Bay at the invitation of the Government of Canada, and advised the adoption of Port Churchill as a harbour for the Bay, which work is rapidly approaching completion. He also, in 1928, advised the Government on the design for the new £10,000,000 terminal station for the Canadian National Railways at Montreal, which is also approaching completion. Early in 1929 his firm were appointed consulting engineers for the new bridge over the River Thames at Calcutta, and, in conjunction with Livesey, Son and Henderson, are responsible for the bridge now being built over the Lower Rapti River in order to give direct railway access to Nyasaland. In 1928, he was entrusted with the construction of the Victoria Docks Road improvement works, while the new harbour now under construction at Haifa, Palestine, is also being carried out to the design, and under the supervision of, Rendel, Palmer and Tritton. Sir Frederick Palmer was created a Knight of the Order of St. Michael and St. George in the King's Birthday Honours last year.



BYSTANDER
London

9 SEP. 1931

ONE of the gayest places on the Continent this year has been Baden Baden, from which Sir Harry McGowan has just returned, weighing over a stone less than he did on his arrival at Dr. Bengler's. Bengler's is also graced by Lady Liddlow, M. de Laszlo, and Count Wrangel. Mrs. George Whigham, the mother of Miss Margaret Whigham, was there for a time before changing her treatment and enlisting under the banner of Dr. Schacht. Staying at the Stephanie has been Sir David Milne-Watson, the head of the Gas Light and Coke Company. There have also been any number of titled Germans, for whom the race week at Baden Baden is their last aristocratic rendezvous.

BADEN-BADEN is the reverse of "spa-like" or quiet these days. There is ball after ball, dinner after dinner, and roulette after chemin de fer. You can even play roulette in the restaurants. Among the best-known German sportsmen at Baden has been the Count of Westphalia, the president of the German Jockey Club. Prince Hatzfeldt and his daughter, the Countess Hatzfeldt, who was making her debut during race week, were other well-knowns there.



Baden Baden
1931. amp.

Un artístico retrato del general Primo de Rivera, que nuestros lectores pueden adquirir en condiciones ventajosas

Este retrato en colores, reproducción del notable de Laszlo, en magnífica cartulina, y dimensiones de 1.10 X 0.80, se ha puesto a la venta al precio de 10 pesetas, con el descuento del 30 por 100 para los que pidan diez o más ejemplares al contado, recibiendo a domicilio, cuidadosamente embalado.

Los Ayuntamientos, escuelas, Centros de la Unión Patriótica y Somatenes, Cuerpos del Ejército, oficinas y cuantos gastan mayor suma en retratos del ilustre Jefe del Gobierno, encontrarán en éste, avalorado con su firma en facsimil, el más artístico y económico, ya que tanto el original, debido al pincel del más renombrado pintor de retratos, de fama universal, como la reproducción, son obras admirables.

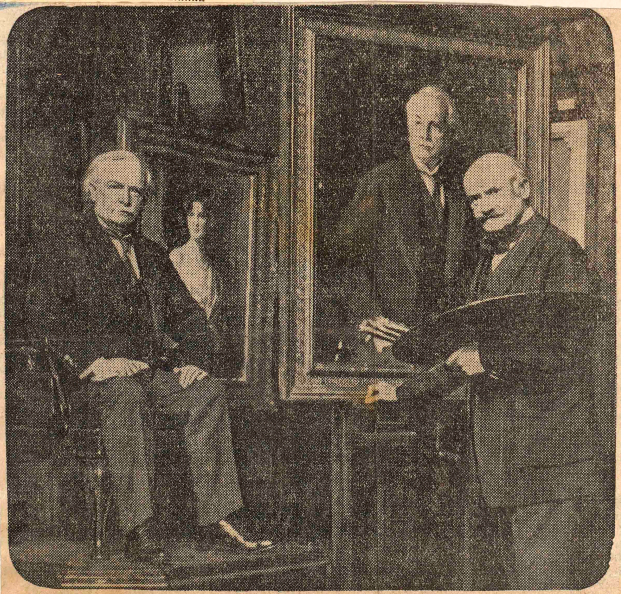
Teniendo en cuenta las muchas peticiones de esa índole que constantemente recibimos, y deseando facilitar a los lectores la adquisición, hemos organizado el oportuno servicio, en nuestras oficinas, calle del Marqués de Monasterio, 3, a cargo del cajero de LA NACION, don Daniel de la Puente, al que deben dirigirse los pedidos.



912 Marshal Lyautey. New York Times. 14.27.1931
From the Painting by Philip A. de Laszlo

Western Mail
& South Wales News
(See information overleaf.)

Date: - 4 JULY 1931



913 MR. LLOYD GEORGE, the Liberal Leader, sitting for his portrait which is being painted by Mr. Philip de Laszlo, the famous artist. When completed the picture will be hung in the House of Commons.

FAMOUS PAINTER LEAVES FOR AMERICA



914 Mr. Philip de Laszlo, the well-known artist, and his wife photographed shortly before they left London yesterday for America.

VIENT DE PARAÎTRE

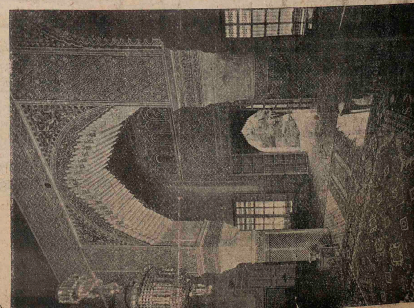
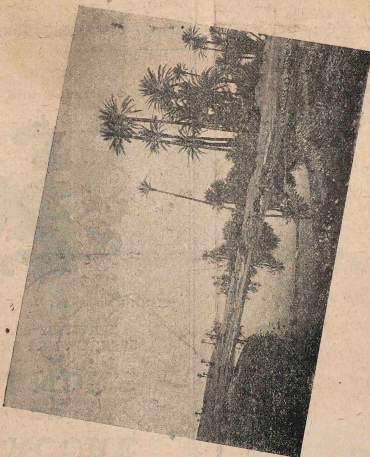
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AUGUST, 1931

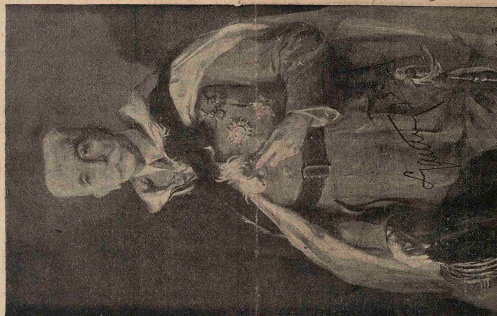
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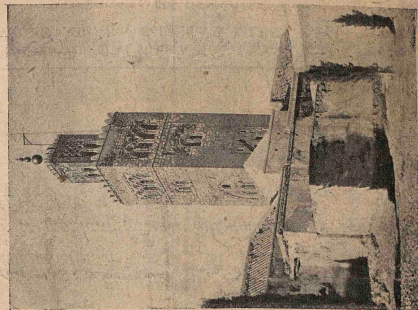
avec des documents inédits
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la
première
biographie
complète
du
Maréchal



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Alfonso XIII in a Loyal Biography

An "Authorized" Life Which on Its Political Side Is an Elaborate Defense of the Spanish Monarch

EVERY INCH A KING
SO XIII. A Study
By E. E. H. P.
Bavaria and M.
Chapman-Huston
E. P. Dutton &
By L. V. UP

FROM their side of the Rhine the French Republic has worked for its thing like that among the Spaniards has sent the "plus royaliste" book comes a serious wind again and for monarchy. XIII has it strict of it is too there A polit with app nui as de

the execution of the move- Whether the departure of Don Alfonso from Madrid closed his career as King of Spain is a question not left unanswered in his biography, and the loyal re- vestly con- re- Al- ure." to the among self-conceit, or in the "pale" of the "pale" called; he was never even a prince. It appears that Don Alfonso re-



The Illustrations on This Page Are From the Portraits by De Lasda.

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word and deed, mains something of a mystery—one of the loneliest men in the world. He was born king, it is to be recalled; he was never even a prince. That may be a clue to a character that remains obscure.

BALTIMORE vs Today
Parton 7.2.32.

acting Garner Presidential wd And Able Bargainer. an, Jr., Takes Up Free ther Left Off

the Evening Sun
is an impetuous nonconformist. The Commoner's granddaughter, Helen, and grandson, John, are just now going on the stage.

NATIONAL engineering societies unveil here the portrait of President Hoover painted by Philip A. de Lasda. Hungarian artist who became a British subject. They put him in jail in Eng- and once, but he got out and painted his way clear through the Almenach la Gotha to great acclaim, and with much wealth and distinction accu- In London, dur- ing the war, he sent money to astitute friend in Hungary. They

We Are Never Undersold
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Alfonso XIII in a Loyal Biography

An "Authorized" Life Which on Its Political Side Is an Elaborate Defense of the Spanish Monarch

EVERY INCH A KING. ALFONSO XIII. A Study in Monarchy. By H. R. H. Princesse Pilar of Bavaria and Major Desmond Chapman-Huston. New York: D. P. Putnam & Co. \$5.

FROM their safe refuge across the Rhine the emigrés of the French Revolution raged at the French Republic and worked for its overthrow. Something like that is going on today among the Spaniards. Revolution has sent the King into exile and along with him a host of royalists "plus royalistes que le roi." In this book comes the first blast to reach these shores of what may yet prove a serious attempt at raising the wind against the Spanish Republic and for the restoration of the monarchy. As a clear effort in that direction this biography of Alfonso XIII has interest, but considering it strictly as a literary effort, one is tempted to borrow a tag and say of it: If it is propaganda, there is too much of it; if it is history, there is too much left out.

A book so strongly colored by political bias and so highly flavored with aristocratic pretensions which appear capable of surviving any number of revolutions is stamped as "the authorized biography of Alfonso XIII." The biography is, indeed, remarkably complete and it is drawn from intimate sources, for the Princess Pilar of Bavaria is a first cousin of the ex-King and a member of a family that has held closely together—an alliance of Bourbons and Hapsburgs which has now surrendered its last grip on royal station. But while on the personal side the story becomes overburdened with detail and incident, on the political side the record is summarily made up in favor of Alfonso, and it is far from being the whole story. The reader follows political events from the palace window and hence misses a good part of the action. He will have to wait for some one more disinterested to write the history of the years since the World War—the campaign in Morocco, Primo de Rivera's coup and his dictatorship, the attempts of the King to undo the evils of the unconstitutional régime, the army

movements, the execution of the two young officers at Jaca, the growth of the Republican movement, the dramatic push of the election, and the peaceful revolution. For the purposes of this biography, Princess Pilar and Major Chapman-Huston defend the course of Alfonso step by step. Telling us over and over again that Spaniards are practically all monarchists at heart, they explain the break-down upon the unwillingness or inability of these same monarchists to work the monarchical government.

Within the palace, viewing the ceremonies of this fabulous court that faded so quickly, one is on a better footing. Scenes of gorgeous ceremony and medieval ritual are described by an expert and an actor in them. Likewise Princess Pilar can tell with great detail what went on inside the palace during the revolution—an exciting moment with the crowds outside a little dangerous, recalling perhaps to those within another such day at the Tuileries. There is a full account from family sources of how the King behaved under the great ordeal, up to the moment he slipped away in his car to drive to the coast at Cartagena. Also the affecting scene at the departure of the Queen the next day. It is a story that has been repeated from time to time in the capitals of the Old World and in the New—in the latter with republican instead of regal accompaniment.

Whether the departure of Don Alfonso from Madrid closed his career as King of Spain is a question not left unanswered in his biography. "I renounce no single one of my rights," he said, and the loyal authors of this book modestly conclude that "the story of the remainder of the reign of Don Alfonso XIII belongs to the future." A good part of it belongs to the past. Alfonso was unique among rulers in that he was King from birth. "Nació el Rey de España," his first medal read in 1888. He had been King therefore for forty-five years and had reigned for twenty-nine. After his coming of age in 1902 his biographers reckon that he had thirty-three Prime Ministers, a dictatorship and a military government. That he managed so long under the unstable conditions of his State may be a tribute to his skill as a manipulator of parties; it may have been the force of old tradition that carried on the Spanish monarchy. In any case, the real test of Spanish political character is about to be made as the republic gets under way.

It is curious that with so much told about the ex-King of Spain in the pages of this book nowhere does his character clearly appear. It is to be regretted, for no monarch has been more bitterly assailed. But the divinity that still hedges the person of an ex-King restrains his biographers from anything more illuminating than for-



Alfonso XIII.

The Illustrations on This Page Are From the Portraits by De Laszlo.

mal praise of every word and deed, mains something of a mystery—one of the loneliest men in the world. He was born king, it is to be recalled; he was never even a prince. That may be a clue to a character that remains obscure.



Queen Victoria Eugenia.

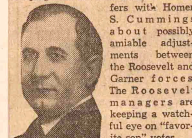
Who's News Today

By Lemuel F. Parton 17.2.32.

Senator Tom Connally, Directing Garner Presidential Campaign, Held Shrewd And Able Bargainer. William Jennings Bryan, Jr., Takes Up Free Silver Issue Where Father Left Off

[Special Dispatch to The Evening Sun]

NEW YORK, Feb. 17. SENATOR THOMAS TERRY CONNALLY, of Texas—just plain Tom in the Congressional Record—directs the still cautious and tentative Garner campaign for the Presidency and con-



fers with Homer S. Cummings about possibly amiable adjustments between the Roosevelt and Garner forces. The Roosevelt managers are keeping a watchful eye on "favorite son" vespers.

Senator Connally is a shrewd and able bargainer. Mr. Garner—the Angora goat king with a sagebrush mansion and a sagebrush philosophy—sagaciously leaves the preliminaries to the dark, solid, substantial Texas Senator, who served twelve years in the House with Mr. Garner before becoming Senator in 1929. The Senator is one of the best orators and best campaigners in Congress, with no flub-dub and no flamboyance. With his biting sarcasm and wit, he, too, is an effective goat-getter.

Senator Connally was a private in the Spanish-American War and a captain and adjutant in the World War. He was in Baylor University about the time Brann was ripping the lid off the cosmos with his "iconoclast"—old-timers will remember him—and, although he is always reserved and never noisy or intemperate, he has some of Brann's Texas roveling technique when he gets going. If the Garner mobilization penetrates far into the convention, Senator Connally may be depended upon to make it look like the battle of the Alamo. He is 54 years old.

THE son of the great Commoner wears a jaunty little Adolph Menjou mustache, doggy snort, closed, octagonal eyeglasses and an up-to-date hair cut. Out in Denver, old-time free-silver advocates who followed Bryan are rallying to the call of William J. Bryan, Jr., 40-year-old Los Angeles lawyer, who started working up his big silver conference last February. A return to bimetallicism is the objective. Fifteen Western Governors were invited.

Anti-evolution and free silver were selected by the younger Mr. Bryan from his father's heritage. When the great Pilgrim laid down his staff and scrip at Dayton his son made a solemn public pledge that he would gird himself against the evolutionists. The issue has more or less faded out since then and several years ago he turned to the advocacy of free silver. He attended the University of Nebraska three years, studied law at Georgetown University and removed to Arizona on account of his wife's health. He practiced law there for years and then went to Los Angeles. His conformities to the ancestral code are mostly doctrinal. In cigarette smoking, snappy talking staccos and indifference to oratory he

is an impetuous nonconformist. The Commoner's granddaughter, Helen, and grandson, John, are just now going on the stage.

NATIONAL engineering societies unveil here the portrait of President Hoover painted by Philip A. de Laszlo, Hungarian artist who became a British citizen. They put him in jail in England once, but he got out and painted his way clear through the Almenach de Geste to great acclaim, and with much wealth and distinction accruing.

In London, during the war, he sent money to a destitute friend in Hungary. They called it "trading with the enemy" and sent him to Brixton Prison. The courts soon Philip A. de Laszlo righted it. He resumed his profile career. He has painted virtually all European and American royalty, from the Kaiser to Gladys Vanderbilt. Before the war the kings and princes complained that he made them all look scared. He says women lose all creative impulses when they fall in love. He was born in Budapest and is now 64.



W. J. Bryan, Jr.



Sylvia
daughter
of Charles de la Roche

Evening News
LONDON

11 MAR. 1932

912 De Laszlo's New Portrait of the Duchess of York



"The Evening News" is able by the permission of the Duchess of York to reproduce to-day her new portrait by Mr. Philip de Laszlo, M.V.O.

It has been hailed as one of de Laszlo's most brilliant pieces of portraiture, and it has delighted the Royal Family. The picture hangs in the Duchess's home in Piccadilly.

Washington Post.
Jan. 10. 1932. THE W.

ART and ARTISTS

By ADA RAINEY



Portrait of the Duke of York by Philip de Laszlo, who has been painting portraits of President Hoover and former Secretary of State Kellogg.

LOAN EXHIBITION

of *Portraits*

by
P. A. de Laszlo, M. V. O.

for the benefit of the
**EMERGENCY UNEMPLOYMENT
RELIEF FUND**

at the
KNOEDLER GALLERIES

14 East Fifty-seventh Street

January 4-16

ADMISSION \$1

Wall Street Journal
New York, U.S.A.

13 JAN. 1932

De Laszlo Portraits Shown

For the benefit of the Emergency Unemployment Relief Fund, the Knoedler Galleries have organized an exhibition of portraits by P. A. de Laszlo, the Hungarian internationalist who has painted most of the celebrities of our time. He is putting the final touches on his portrait of President Hoover which doubtless will be completed in time to include in the exhibition. Such a striking work as his likeness of General Pershing or the equally good representation of Secretary of the Treasury Mellon stand as hostages for an equally honest likeness of the President. Mr. de Laszlo is less certain of his women subjects. Among his distinguished sitters are Princess Irene of Greece, Mrs. James B. Duke, His Majesty, King Fuad of Egypt, Mrs. Ogden Mills, Adolph D. Ochs, Hon. Elihu Root, Count Laszlo Szechenyi and Miss Anne Morgan.

Universe
LONDON

5 FEB. 1932

PIUS IX'S TRAIN IN ROME EXHIBITION

ROME.—The first train ever seen in Rome—a marvellous affair of gilded wooden coaches, with fretwork under the windows and red silk curtains, built for Pope Pius IX, though seldom used by him, is included in an exhibition here intended to bring the vanished Rome of the 19th century before the modern world. The English College has lent a portrait by Laszlo of the late Bishop Stanley.—Reuter.

New York Times

5 JAN. 1932

ART

Portraits by deLaszlo Shown.

By EDWARD ALDEN JEWELL.

Philip A. deLaszlo's loan exhibition of portraits opened yesterday at the Knoedler Galleries, where it will remain until Jan. 16. An admission fee is being charged and the proceeds will go to the Emergency Unemployment Relief Fund.

Mr. deLaszlo, by birth Hungarian, is a painter whose career has become identified with virtually the whole of the Western world. He has painted the portraits of kings and queens, of princes and princesses, of lords and ladies, great statesmen and generals, leaders in the realms of business and society. The sitters seem to have taken the artist cordially into their confidence, thus giving him, to begin with, an advantage similar to that enjoyed in the past by artists like Largilliere, La Tour and Thomas Gainsborough, as Camille Maulelir noted in the catalogue prepared for Mr. deLaszlo's show in Paris last June.

The present show is somewhat smaller than the recent one in Paris and emphasis has been placed upon sitters who are particularly well known in this country. Among them one finds President Hoover, Andrew W. Mellon, Elihu Root, General John J. Pershing and Frank B. Kellogg. Mr. deLaszlo is particularly successful, as regards character analysis, in these portraits, as also in the portraits of King Fuad of Egypt and Count Laszlo Szechenyi. The feminine roster includes Princess Irene of Greece, Mrs. David Bruce, Mrs. James B. Duke, Mrs. Harvey S. Firestone Jr., Miss Priscilla Grant, Miss Hope Iaelin, Mrs. Ogden Mills, Miss Charlotte Ives Montgomery, Miss Anne Morgan, Mrs. J. A. Drexel Paul, Miss Mildred Hoover Stewart, Mrs. Jesse Isidor Straus, Mrs. Sheldon Whitehouse and Mrs. William Rotch Wister 2d.

A. L. Baldry, writing some years ago in The International Studio, observed that on the technical side de Laszlo "has sifted the dust of tradition and found in it a good deal worth keeping." Yet certainly, as the writer also points out, his art "does not belong to the past."

American Art News

New York, U.S.A.

9 JAN 1932

P. A. DE LASZLO

Knoedler Galleries

For the benefit of the Emergency Unemployment Relief Fund the Knoedler Galleries have organized an exhibition of portraits by P. A. de Laszlo, the well-known Hungarian internationalist who has painted most of the celebrities of our time, both sides the Atlantic. At the moment of writing, he is putting the final touches on his portrait of President Hoover which will doubtless be hung at the time this report reaches you. But one can almost foretell the type of canvas that Mr. de Laszlo will execute of the present occupant of the White House, for the artist has come to such a complete realization of his painting formulae by this time that his style is thoroughly grounded. Such a striking work as his likeness of General Pershing or the equally truthful representation of the Hon. Andrew W. Mellon stand as hostages for an equally honest and compelling likeness of the President. Mr. de Laszlo is less certain of his women sitters, and since this department of portraiture is ordinarily fraught with difficulties little suspected by the layman, much may be forgiven the professional portrait painter for shortcomings and subtleties along the way. Among Mr. de Laszlo's distinguished sitters are Princess Irene of Greece, Mrs. James B. Duke, His Majesty, King Fuad of Egypt, Mrs. Ogden Mills, Adolph D. Ochs, Hon. Elihu Root, Count Laszlo Szechenyi and Miss Anne Morgan.

'MODERN' OR 'JAZZ' ART SCORED BY DE LASZLO

British Painter Sees Signs That 'Monstrous' Style Is Giving Way to Saner Spirit.

Philip A. de Laszlo, British artist, who has painted portraits of well known Americans, including President and Mrs. Hoover, attacked modern art yesterday in an address at a reception in his honor given by the English-Speaking Union at 19 West Forty-fourth Street.

"I object to the use of the word 'modern' when applied to art," said Mr. de Laszlo. "Let us leave this to the dressmaker or fashion plate designer. It might be to their commercial advantage, but the artist should not be a follower of fashion. The artist should not abandon taste for modernity and gentility for jazz. Modernity is a poor substitute for taste, and jazz could not take the place of gentility. It is useless to offer work that is no more than fragmentary suggestions, perverted, distorted and negroid in character, and to say that the world must accept it because it represents the so-called modern spirit."

"The spirit we want is that unchanging spirit, neither ancient nor modern, which led men to study art seriously and sincerely, seeking always to understand what they saw and felt and to learn the métier of art soundly and thoroughly." Mr. de Laszlo said that he found signs that "this monstrous retrogression" of "modern art" was dying out, and that there was already "a great movement throughout the world for a saner spirit."

Evening Post
New York, U.S.A.

18 DEC. 1931

Distinguished Guests to Attend Dinner at Coons Residence

Musical to Follow Philip Laszlo and Count and Countess von Luckner in Party

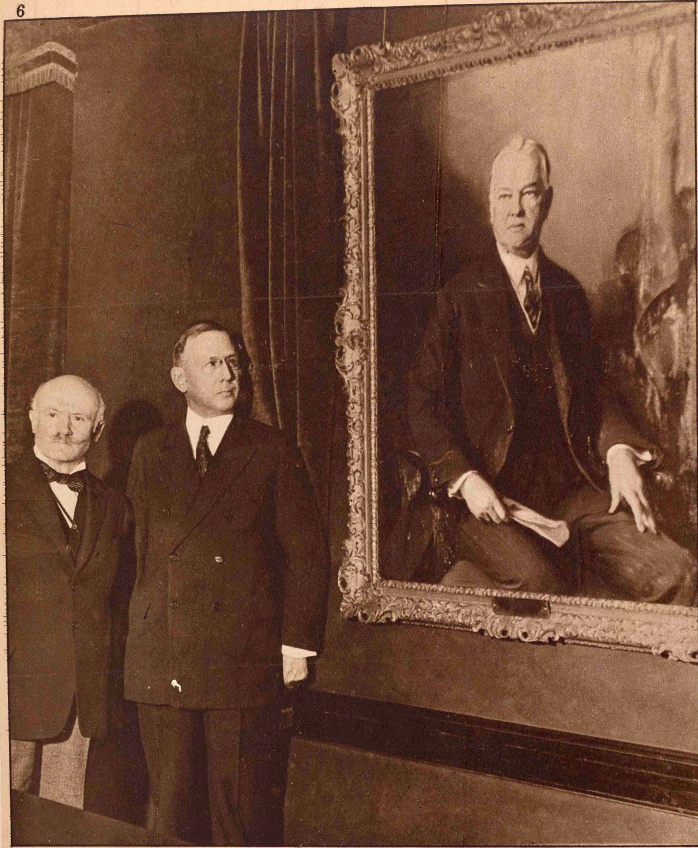
MR. AND MRS. Henry Robert Coons have assembled an interesting group for the second of their series of dinners they are giving at their home, 10 East Seventy-seventh Street, this winter.

Mr. Philip A. de Laszlo, the famous Hungarian portrait painter, who has just taken a studio apartment in Washington Square, after having passed last summer and fall on Long Island, is included in the company. Mr. Laszlo, who has been decorated by most of the European governments in recognition of his work, is to give a series of lectures starting shortly after the New Year at the Whitney Galleries in Eighth Street. As a hobby, he has made a special study of handwriting and he has promised his hostess to read the handwriting of the other guests. Count Felix von Luckner, the famous German naval hero, who will make his debut on the air next week, and Countess von Luckner are also to be among the guests, as well as Mme. Frieda Hempel, the opera star; also Mr. and Mrs. C. L. Smith, Mr. and Mrs. Philip Gosser Jr., Mr. Henry Melville, Mr. and Mrs. Seymour Page and Mr. Charles Harder.

Additional guests will come in later for the musicale that will follow the dinner.

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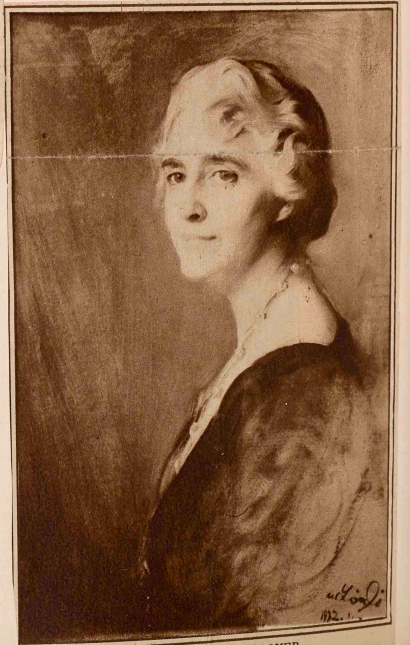
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|-----------------------------------|------------------------------------|
| 1. Mrs. David Bruce | 12. Miss Charlotte Ives Montgomery |
| 2. Mrs. James B. Duke | 13. Miss Anne Morgan |
| 3. Mrs. Harvey S. Firestone, Jr. | 14. Adolph S. Ochs, Esq. |
| 4. His Majesty King Fuad of Egypt | 15. Mrs. A. J. Drexel Paul |
| 5. Miss Priscilla Grant | 16. General John J. Pershing |
| 6. President Hoover | 17. Hon. Elihu Root |
| 7. Princess Irene of Greece | 18. Miss Mildred Hoover Stewart |
| 8. Miss Hope Iselin | 19. Mrs. Jesse Isidor Straus |
| 9. Hon. Frank B. Kellogg | 20. Count Laszlo Szechenyi |
| 10. Hon. Andrew W. Mellon | 21. Mrs. Sheldon Whitehouse |
| 11. Mrs. Ogden Mills | 22. Mrs. William Rotch Wister, 2nd |



Portrait of Mr. Hoover Unveiled

The American Institute of Mining and Metallurgical Engineers opened its New York convention at the Engineering Societies Building by unveiling this portrait. Philip de Laszlo, the painter, and Gano Dunn (right) participated.

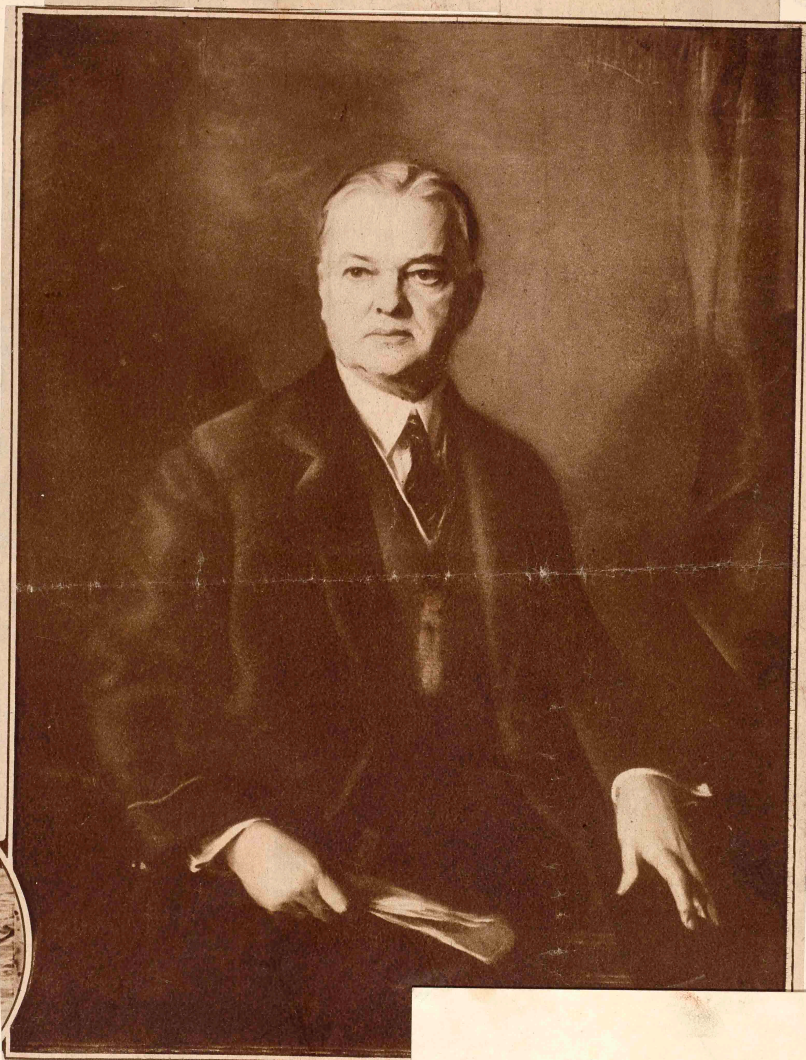
Herald Tribune—Acme.



MRS. HERBERT HOOVER.
From a Portrait by Philip A. De Laszlo.
(© Lewis P. Wolts.)

The New York Times

Sunday,
January 17, 1932



THE PRESIDENT OF THE UNITED
STATES:
HERBERT HOOVER.
From a Portrait Painted in the White House
by Philip A. De Laszlo.
(© Lewis P. Woltz.)



*The President and Mrs. Hoover
request the pleasure of the company of*

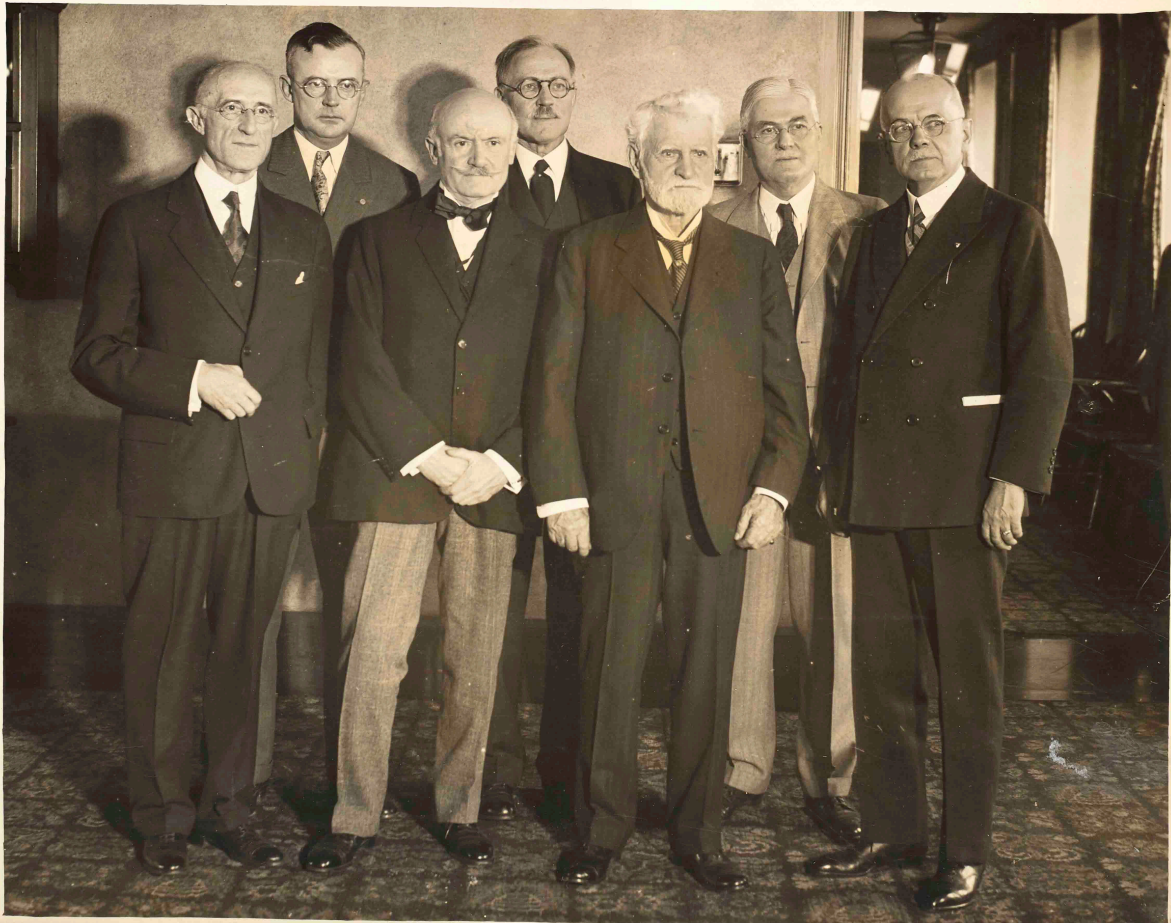
*Mr. de Laszlo
at a reception to be held at*

The White House

*Thursday evening, December the tenth
nineteen hundred and thirty-one
at nine o'clock*

Julian Dec 18th 1931







"MISS HOPE ISELIN" 912

PHILIP A. DE LASZLO

Included in the loan exhibition of portraits by this artist at the Knoedler Galleries, New York, from January 4th to 16th for the benefit of the Emergency Unemployment Relief Fund.

Cape Times
Cape Town

16 FEB. 1932



A DE LASZLO PORTRAIT.—This picture of Mrs. Pieter van der Byl, wife of the M.P. for Caledon, is for a short period on loan to the new Art Gallery and affords an excellent chance of examining the work of one of the most fashionable of living portrait painters. Amongst his sitters, Philip de Laszlo, has included Pope Leo XIII, Princess Alice and many members of the Continental Royal families. 912 (Cape Times Service.)



Long dress 480!

Reception and Tea

in honor of

MR. PHILIP A. de LASZLO

EMINENT BRITISH ARTIST

Tuesday, February 16th, 4:30 to 6 o'clock
Members Room, 19 West 44th Street, N. Y.

Mr. Philip A. de Laszlo, H.R.B.A., R.S.P.P., M.V.O., is of Hungarian nativity and a British subject by naturalization. He was born in Budapest, and after studying there and at Munich and Paris, began on the Continent his distinguished career as a portrait painter, which was later centered in England and extended to America. He was ennobled by the Emperor of Austria and King of Hungary, decorated by many other European monarchs, and received one after another of the highest artistic awards in Europe. In 1930, following some years' residence in London, he was elected President of the Royal Society of British Artists. His work includes portraits of many prominent Americans.

We are fortunate in having Mr. de Laszlo as our guest just before he returns to England. He will speak informally on this occasion, to which members especially interested in art are invited. Miss Caroline Ruutz-Rees and Mrs. Berta N. Briggs will be our hostesses. Members may bring one guest if desired. No admission charge, but please obtain cards in advance, supplying stamped envelope.

English-Speaking Union

New York Times. 31.12.31.

De Laszlo Portraits on View.

M. Knoedler & Co. will hold an exhibition of portraits by Philip A. de Laszlo for the benefit of the Emergency Unemployment Relief Fund. It opens Jan. 4 and continues through Jan. 16. Mr. de Laszlo recently finished, in England, portraits of the Duchess of York and her mother and father. The forthcoming exhibition will contain, besides a just completed portrait of President Hoover, portraits of the Hon. Andrew W. Mellon, Secretary of the Treasury; Frank B. Kellogg, painted for the World's Court Peace Palace at The Hague; General Pershing, lent by the Pennsylvania Academy of Fine Arts; Elihu Root, lent by the Carnegie Endowment for International Peace, in Washington.

Portrait Exhibit to Aid Jobless.

An exhibition of portraits by Philip A. de Laszlo for the benefit of the Emergency Unemployment Relief Fund will be held at the galleries of M. Knoedler & Co., 14 East Fifty-seventh Street, from Jan. 4 through Jan. 16. The admission charge will be \$1. Portraits of prominent Americans, including President Hoover, Andrew W. Mellon, Frank B. Kellogg, General Pershing and Elihu Root will be shown.



*Painting Mrs. Clyde -
in Philadelphia - 1921. Summer.
D. de L.*



MRS. R. BRINKLEY SNOWDEN. The portrait recently made by Philip Alexius de Laszlo, painter for many European courts. It is at present at the Snowden home here, but will soon be sent to the home of Mrs. Snowden's daughter, Mrs. Stanley Rowe, at Cincinnati.



*Miami Daily News
Jan. 1932.*

PHILIP A. de Laszlo, well known portrait painter for whom several United States presidents, as well as European nobility, have posed, is stopping at the Pancoast hotel, Miami Beach. (Irene Bayard Photo)

NORD - SUD

September, 1931.

9



de Laszlo vient d'achever un portrait magnifique du Prince Troubetzkoi le célèbre sculpteur

Extract from
LEEDS MERCURY

2 - JUL 1920

The Primate's Portrait.

Mr. Philip de Laszlo has, I am told, achieved a great success with his portrait of the Archbishop of Canterbury which the Archbishop of York will ask Lord Selborne to unveil at Church House, Westminster, next Thursday night.

The Dean of Westminster (Dr. Foxley Norris, formerly Dean of York) is to read an address to be presented to the Primate. This will point out that the fund for the portrait has been raised in recognition of the great services which Dr. Davidson has rendered to the Church. The picture is to hang in a prominent position in Church House, and it will have a position of lasting distinction when the new Church House is built in a few years' time in Dean's Yard.

Dr. Davidson's Primacy ranks among the longest in our ecclesiastical history.

M. P. A. DE LÁSZLÓ vous prie de lui faire l'honneur d'assister à l'inauguration de l'Exposition de ses œuvres, qui aura lieu le mardi 2 Juin à 5 heures, en l'Hôtel de M. Jean Charpentier, 76, Faubourg Saint-Honoré, en présence de Son Exc. Lord TYRRELL, Ambassadeur d'Angleterre et de M. PETSCHÉ, Sous-Secrétaire d'État aux Beaux-Arts.

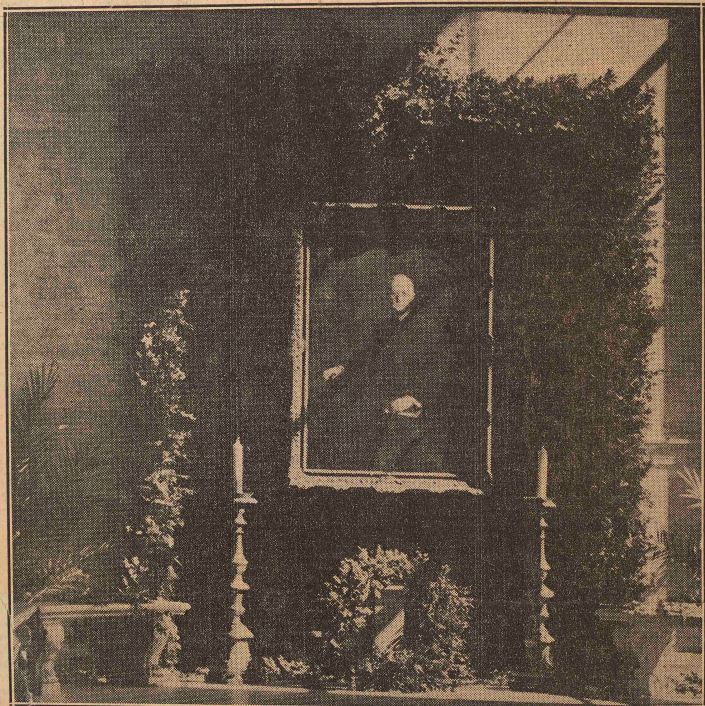
Duques et Calas

Invitation pour deux personnes.

BOSTON EVENING TRANSCRIPT, WEDNESDAY, MARCH 16, 1932

School and College

Technology's Final Tribute to Its Greatest Benefactor



(Transcript Photo by Warren Colby)

The Painting of George Eastman by Sir Philip de Laszlo Which Was Removed Today from Its Accustomed Place in the Office of President Karl T. Compton and Hung in the Lobby of the Main Building at the Institute

THE Massachusetts Institute of Technology will close tomorrow afternoon at one o'clock out of respect to the memory of George Eastman, the Institute's greatest benefactor, whose funeral will be held tomorrow afternoon at Rochester, N. Y. Classes will be suspended and all offices closed.

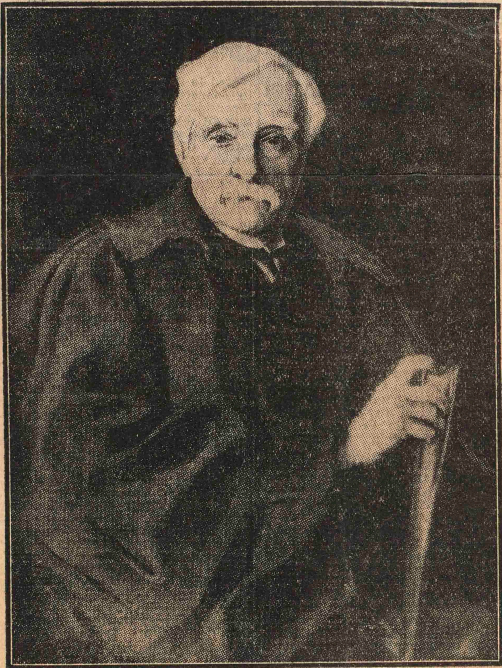
The painting of Mr. Eastman, done by Sir Philip de Laszlo and which has hung behind the desk of the president of the Institute, was placed today in the main lobby of the institute, in a setting of greenery and against a backdrop of purple velvet.

President Karl T. Compton, Vice Presi-

dent Vannevar Bush and Ernest Morss, treasurer and member of the executive committee of the Institute, will go to Rochester to attend the funeral.

Eastman, who committed suicide Monday, gave in excess of \$20,000,000 to the Institute.

THE LATE ALD. DR. CLARIDGE DRUCE



A reproduction of the portrait of Alderman Dr. Claridge Druce, painted by Mr. P. de Laszlo, presented to Dr. Druce on his 80th birthday by his fellow-botanists.

THE FUNERAL.

(Continued from Page 17.)

Many eminent people, representing important societies in various parts of the country, as well as a large gathering of City and University friends, were present at the funeral yesterday, a service in the City Church being followed by the interment in Holywell Cemetery. The Church was crowded and another large crowd assembled at the cemetery. Those who could not gain admittance to the City Church crowded outside, and along the route to Holywell the pavements were lined with people.

The service at the Church was conducted by the Rev. W. Mansell Merry, assisted by the Rev. Vicar of Kirtlington (the Rev. R. Bennett), chaplain of the Alfred Lodge of Freemasons, of which Ald. Druce was Past Master.

The chief mourners were Mr. and Mrs. Juggins and Mrs. Duke (cousins). Mr. and Mrs. ...
...for mourning.
...seek
...did you
...applied
the vice-presidents
re-elected president,
Major V. J. Edmondson, M.P., was
unanimously re-elected president,
and
J.S. Tol,
leaving a balance in hand of
\$16 75. sd., and payments \$16
report, which showed that the receipts
Mr. Sewell presented the treasurer's
and Treasurer for their services.

The membership of the Club, which stood at 60, was not quite so good as last year. Equipment was fairly good, and the members of the committee had been well rewarded. Both the umpiring and scoring had been well done and their thanks were due to those who undertook the duties. The Motor Boat Race Competition, which produced £50 or so, might have been supported. Thanks were due to Mr. Langford for the free use of the room for their meetings; also to the chairman.

they reached school leaving age. Membership Declines.

Pipkin, Skipper, Clarke, Rogers, Somerton, Robertson, E. R. White, the Rev. T. H. Whatley White, Vallis, Benson, Pyer, Parker, Berry, Cripps, Franklin, King, Sir Harold Percival and F. Ludlow. Capt. G. T. Button was unable to be present owing to illness.

Other members present were: The Rev. Dr. Lincoln (Mr. A. R. Munro, representing the Vice-Chancellor), the Junior Professor (Mr. H. W. Howe), the Senior Professor (Mr. J. H. Sowerby, representing the University Department of Botany), Mr. F. H. Raven (representing Lodge 39, Ancient Free and Accepted Masters, representing the Linnean Society), Coun. G. B. Huxford (representing the Public Order), Capt. A. W. Shirley (representing the University of Cambridge), Goodall (representing Oxford Chemists' Association), Mr. F. A. Bellamy (representing the University of Oxford), Mr. J. H. Sowerby (representing the Rev. C. C. Brooks (hon. secretary of the Oxfordshire Archaeological Society), Mr. R. Baycock (representing the Oxfordshire Archaeological Society), Mr. King (representing the South Ward Allotment Association), Mr. S. King (representing the Peoffes Association), Mr. J. H. Sowerby (representing the director of the Royal Botanical Gardens, Kew), Mr. J. T. Fisel (President of the Oxford and District Horticultural Society), and the Ashmolean Natural History Society of Oxfordshire.

OTHERS PRESENT

Nr. A. J. Melhuish (president of the Pharmaceutical Society) said the following resolution was adopted after much discussion: "Resolved, That we would co-operate in a scheme which would agree to bear the expense of erecting a fence under Wyckwood, provided the Council would agree to bear the cost of a site for the refuse dump at Milton-Bendley reported that he had obtained The Inspector of Nuisances (Mr. S. P. Ministry). He has expressed to be forwarded to the resolution embodying the opinions that at the next meeting he would move Mr. Robertson Scott then gave notice was adopted.

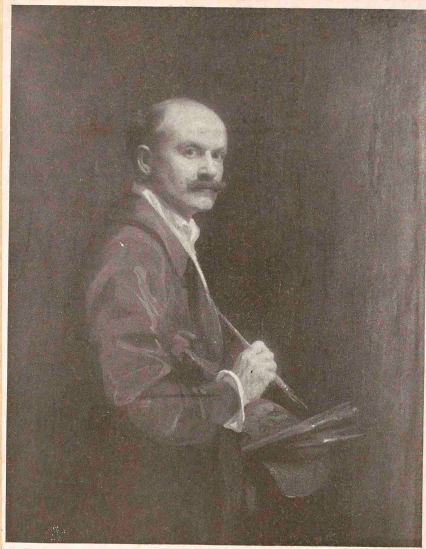
1. The first step is to identify the problem. This involves understanding the current situation and what needs to be improved.

2. Next, you need to set clear goals. These should be specific, measurable, achievable, relevant, and time-bound (SMART).

3. Then, develop a plan. This involves breaking down the goals into smaller tasks and determining the resources needed.

4. Implement the plan. This is where you put your plan into action and start making changes.

5. Finally, monitor and evaluate progress. This involves tracking your progress against the goals and making adjustments as needed.

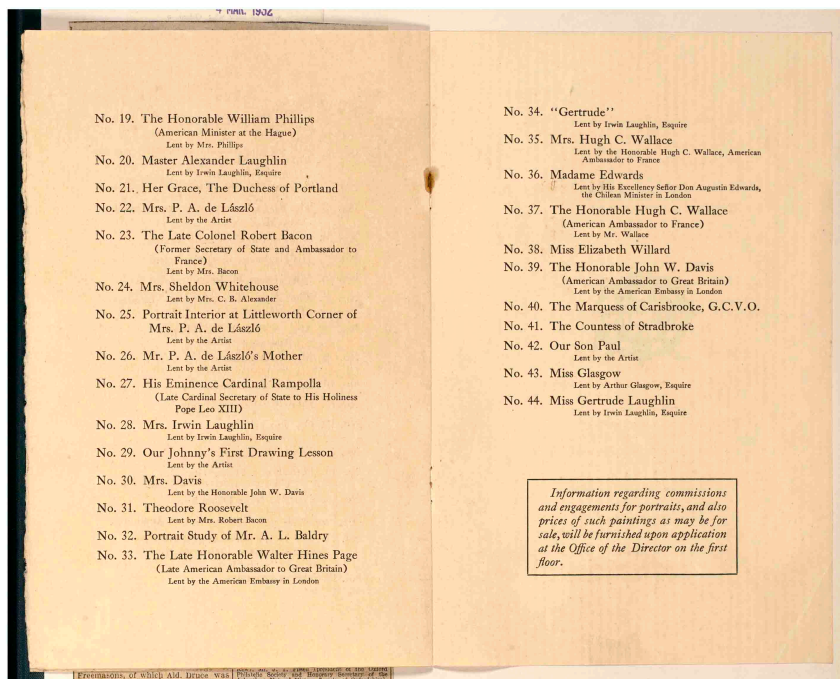
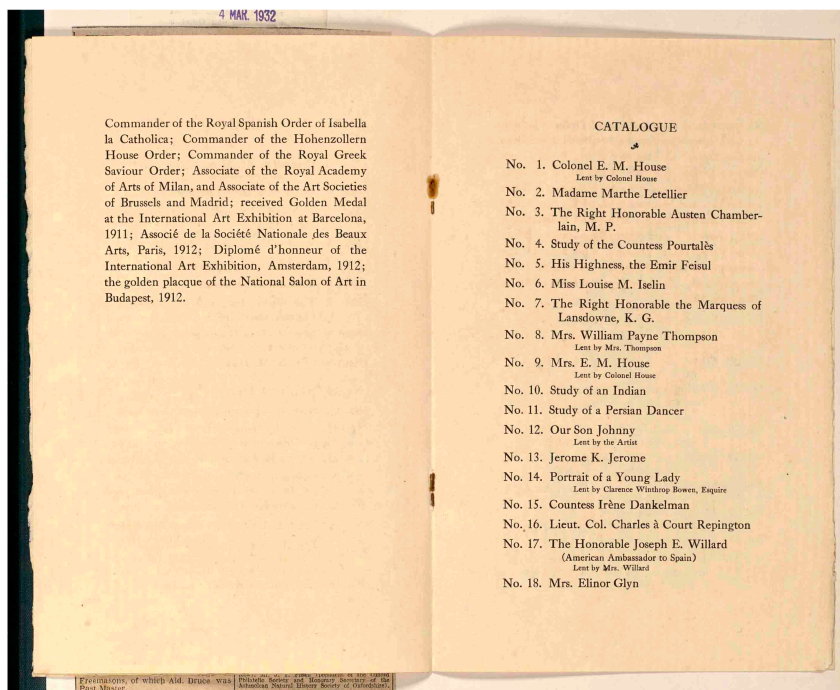
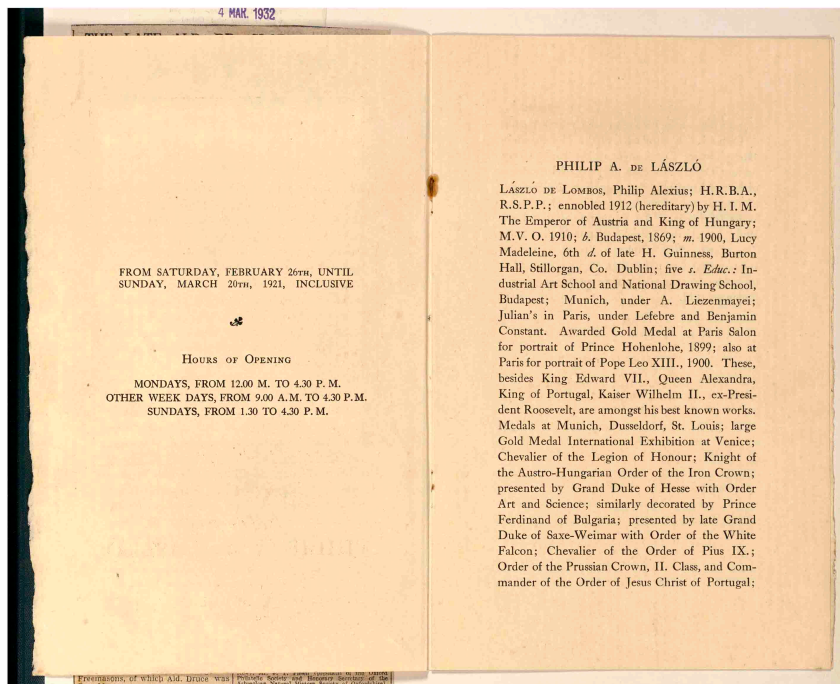


From the portrait of the artist by himself in the Uffizi, Florence

Phae Lucio
Paintings by
PHILIP A. DE LÁSZLÓ

The
CORCORAN GALLERY of ART
WASHINGTON, D. C.

Previous page foldout:



Daily Mail (Paris)
29th April, 1932.

SOCIÉTÉ DES ARTISTES
FRANÇAIS.

The great portrait-painter Laszlo shows a portrait of an academician, another of a sportsman in pink. Dognon an Arab scene, Calbet an evocation of the Eleusinian mysteries, Jules Cayron an imposing and superb portrait of the Duchess de Guise, Boeswillwald a clever portrait of a woman, and Allègre a view of Venice.

Extrait de : **LE TEMPS**
RUE DES ITALIENS, 5, 1^{er}
29 AVRIL 1932
Date : International Press-Outing Bureau
110, Fleet St., LONDON, E.C.4
Signature : **THIÉRAULT-SISSON**
Exposition : **912 SALON 1932**

LES DERNIÈRES SALLES
Comme les canards de la chanson de Thérèse, elles s'en vont deux par deux rejoindre la salle n° 1. Les salles paires sont généralement réservées aux plus médiocres morceaux, les impaires sont plutôt recherchées par les artistes connus qui craignent pour leurs travaux la cohue et les promiscuités redoutables des grandes salles. Pierre Laurens en a toujours préféré l'atmosphère paisible, et le dernier tableau qu'il ait peint, une tête de jeune femme du plus touchant caractère, y figure encore salle 37. En les parcourant, vous aurez plus d'une fois l'occasion de vous recueillir devant des inspirations enfermées dans des formels très réduits, telles les *Terrasses aux cyprès* envoyées de Sidi-bou-Saïd par Rodolphe d'Eranger, les *Marécages des Ongloux*, de Guiraud, le *Soleil couchant en Solagne*, de Fernand David, la *Chambre bleue* de Denise Pousard, la *Consultation spirituelle* et l'*Intérieur de ferme* de Charles Baudé, le *Portrait de mon père*, de Maurice Bompard. Vous rencontrerez rarement de grands morceaux. Le même Bompard, sans doute, vous arrêtera devant un nu presque aux dimensions de la nature, la *Femme au turban bleu*, dont les formes substantielles sont peut-être assez vulgaires, mais dont l'exécution est d'une réelle maîtrise; Muenier vous retiendra devant sa *Jeune fille écoutant à une porte* et devant ses *Calanques rouges*, Cornil devant sa *Rue Royale* au mouvement tumultueux, Cayron devant son effigie de la *Duchesse de Guise*, Boeswillwald devant sa *Jeune femme en noir* sur fond gris, mais ces exceptions confirment la règle.

Mentionnons tour à tour l'église bretonne de Chauvaux, le portrait du *Colonel de la Rocque*, par Paul-Albert Laurens, qui vaut celui d'André Gide, s'il ne le surpasse pas; le *Matin gris à Douarnenez*, de Pernelle; l'*Homme en gris*, d'Edouard Aragon; la *Brume sur la rivière*, de Louis Bergès; l'*Ecluse* et la *Fin de jour*, de Bergougnon; les *Rochers de Port-Blanc*, de Baillergeau; le *Coin d'atelier*, de Falcon, dont la jeunesse atteste déjà un beau peintre; la *Liseuse de Bastide*, le *Retour des champs*, de Maillaud; la *Maison blanche*, de Solange Christianfour; le *Port-Rhè*, de Cahours; le portrait du *Duc de Gramont* et celui d'un lord anglais, par Laszlo; le *Lever de lune*, de Matisse; la *Tierce dorée*, de Henri Baron; les *Singes captifs*, d'Anna Morstadt; l'effigie du *Graveur Bourroux*, aussi véritable que bien peinte, par Léon Félix; la *Vision tunisienne*, d'Albert Aublet; le *Portrait d'homme*, d'Henri d'Estienne; le portrait d'Umbricht, par lui-même; le nerveux petit nu, de Léon Glaize; le charmant portrait de jeune fille, de Bricard, et ceux, attendrissants, de deux vieilles dames, où le nonagénaire Ferdinand Humbert témoigne qu'il a encore de la griffe. La série se termine sur une interprétation de nature où Crumière s'est montré adroit observateur d'effets d'eau, *Les graviers à Arignon*. En sortant, vous connaîtrez de ce Salon tout ce qui compte, et même davantage, car j'ai la sensation d'avoir été terriblement indulgent. On se rattrapera l'an prochain.

THIÉRAULT-SISSON.

Morning Post
LONDON

30 APR. 1932

SUMMER SALON

CANVAS ACREAGE BREAKS ALL RECORDS

(FROM OUR OWN CORRESPONDENT)

PARIS, April 29. The summer Salon, which opened at the Grand Palais to-day, must break all records for the acreage of canvas displayed. There are over 5,500 pictures, not to mention several hundreds of sculptures. With such a quantity of paintings, looking for quality is like searching for the proverbial needle. Fortunately, this year is provided by a retrospective exhibition of late Nineteenth Century artists, who occupy a spacious room of their own—a haven of rest and dignity for the eye when fatigued by the endless mediocrity of the other galleries. Manet, Renoir, Monet, are among those whose work has been resuscitated here, and it is encouraging to think that these Masters, who are now in the place of honour, were spurned and derided by the organisers of the Salons of their time. It justifies the hope that outside the Salon of 1932 there are valuable artists whose work will eventually come to light.

PORTRAIT OF THE KING

The rest of the exhibition is an ocean of paint, but certain pictures arrest attention. Among these is the portrait of his Majesty King George V. by Frank Salisbury, one of the most successful State portraits seen for many years. The portrait of Marshal Petain, by Devambez, a few rooms further along stands out if only on account of the violent contrast. Between the sky-blue of the uniform and the dull yellow of the background.

A better picture is Marcel Bosch's portrait of Jules Cambou, former French Ambassador in Berlin, which occupies a place of honour. Other portraits which should be mentioned are Grün's head of Laval, Jules Adler's Peasant Woman coiffed in black and with half her face in shadow and the other bathed in light.

Allegorical subjects are as popular as ever, that of "War," painted by Fougeray, attracting much attention. The work of several other English artists also merits mention, notably two charming heads by Miss Madeleine Greepe, and two fine portraits, one of an Academician and one of a pink-coated sportsman, by Laszlo.

LA CROIX,

PARIS 8.

1932

SOCIÉTÉ DES ARTISTES FRANÇAIS
D'été

POUR LA VISION CHRISTIENNE

SALLE 39. — Trois bons portraits. La jeune femme en noir sur fond gris, en costume de rue, d'Emile Boeswillwald, le *Duc de Gramont*, savant membre de l'Institut, en académicien, et un lord anglais, coloré, en habit rouge, par Laszlo.

SALLE 40. — Le garçonnet de Maxime Faivre nous retiendra seul dans cette salle médiocre.

Extrait de : **LE QUOTIDIEN**

Adresse : AVENUE KLEBER, 25, XVI

Date : 4 MAI 1932

Signature : **Gustave KAHN**

110, Fleet St., London, E.C.4

DESSINS ET AQUARELLES AUX ARTISTES FRANÇAIS

Le long pourtour des salles de peinture du Salon des Artistes français est garni à profusion d'aquarelles et de dessins. Les bons peintres du Salon ne dédaignent point de donner, par l'exposition de dessins préliminaires qui ont préparé l'exécution de leurs toiles, quelques clartés sur le germe de leurs idées et l'état premier de leur conception. De là, la présence de beaux dessins ou gouaches de Victor Charveton, de Jules Adler, d'Henri Foreau, de Fernand Maillaud, qui dessine le viel et robuste portique ou arcade de sa maison de Provence. Quelques portraits au pastel remarquables : un *Silvain Levi*, de Lévy-Dhurmer ; un portrait de M. Diagne, très vivant, de Mlle Anna Morstadt.

Mlle Suzanne Quot expose un intéressant portrait de jeune fille. Georges Muenier retrouve, pour ses aquarelles à sujets atmosphériques mythologiques, des grâces dix-huitième siècle. Mme Pascal, avec une jolie agilité de pinceau, peint des notes. La charmante vivante des fleurs est ressentie et vivement exprimée par Mme Cécile Chénien.

Avant de quitter les salles de peinture du Salon des A. F. rappelons un bon portrait de Le Clotie et une famille bretonne d'une puissante intimité de Fougerat, un lumineux intérieur de Paul Urth, un paysage de Côte-d'Or de Venet, un marché méridional de Jeanne Thill, un brillant portrait de Mme Alice Schenegrin, des paysages de Romanet, et une très vivante évocation de paysans alsaciens de Sierkopf, qui sait également bien faire dialoguer ses compatriotes, au théâtre, en leur dialecte, et les représenter picturalement dans toute la vérité de leur physionomie et ce qui a pu demeurer de pittoresque et de traditionnel dans leurs costumes.

Le grand terrain de labour de Fizez, les paysages de Delpey, les intérieurs d'église à jeux de lumière dans les vitraux de Rigaud, un joli groupe de jeunes filles sous une tonnelle, page riante de Synave, les grands portraits aristocratiques de style Sargent de Laszlo, l'Abelard enseignant sur la montagne Sainte-Genève; d'Enders, page de bonne volonté; le coin d'atelier de Jacques Falco; le jour de l'ère en Ariège, fortement composé par Regagnon; les clairs paysages de Caques, de Maurice Decamps. — GUSTAVE KAHN.

Extrait de : **REVUE DE L'ART
ANCIEN ET MODERNE**
Rue de Monceau, 54, VIII^e

Date : 1^{er} JUIN 1932



PH. DE LASZLO : LE DUC DE GRAMONT.

- 9 APR. 1932

Thomas Carlyle "On a Midnight Ramble, Cheyne Walk," is one of the pleasantest of the new treasures of the National Portrait Gallery. It is a tiny pen-and-ink sketch by C. B. Birch, and shows Carlyle in big hat and frock-coat striding rather than rambling alone in an invisible Chelsea. In date, the new acquisitions range from a miniature of Richard Boyle, first Earl of Cork, attributed to Hilliard, to a fine portrait of Thomas Hardy, painted by Mr. R. G. Eves. As works of art Mr. Eve's Hardy, Samuel Lawrence's well-known portrait of Leigh Hunt (given by Mrs. M. E. Leigh Hunt), a fresh little self-portrait of John Ruskin Doughty, a pupil of Reynolds who died young, and a portrait of the large oil of Thomas Hay, the eccentric, priggish, lovable author of "Sandford and Merton," stand first.

Extract from

"The Scotsman"

EDINBURGH

Date - 9 APR. 1932
(See information overleaf.)

GIFTS BY THE QUEEN

Two Paintings for National Portrait
Gallery

Two portraits have been presented by the Queen to the National Portrait Gallery. One is of Admiral Sir George Elliott, who was highly esteemed by Lord Nelson, and the other is of John Campbell, 2nd Marquess of Breadalbane. Both were painted by Sir George Haylor, R.A., for his group of the First Reformed Parliament, 1833.

The gallery will at last include among its famous collection a portrait of the late Earl of Balfour. The portrait is a masterly sketch in oils by P. A. de Laszlo, and has been presented to the gallery by the Countess of Wemyss. It is included in a collection of portraits and sketches recently acquired, and will be the first portrait of Lord Balfour to hang in the gallery.

There are 24 portraits and sketches altogether in the new collection, which will be on view to the public for the first time to-day. With the exception of a portrait of James Hamilton, 1st Duke of Hamilton, which has been lent by the Duke of Leeds, and four others which have been purchased, all the portraits were either bequeathed or presented to the gallery. Included among them are the portraits of four famous novelists and essayists, James Henry Leigh Hunt, Charles Kingsley, Thomas Hardy, and Joseph Conrad.

Madras Mail

17 FEB. 1932

COPIES OF PORTRAITS

Bombay Artist's work
for the Viceroy

DELHI, Feb. 17.
The Viceroy and Countess of Willing-
ton have presented copies of portraits
of themselves (by Oswald Birley and
de Lazlo, respectively), to the Govern-
ment of Canada, to be hung in
Government House, Ottawa.

Their Excellencies, decided to entrust the important work of executing these copies to Capt. Gladstone Solomon, Director of the Bombay School of Art, and Their Excellencies having inspected the copies, have expressed their full satisfaction with the work.

Capt. Gladstone Solomon is a Member of the Royal British Colonial Society of Artists, and a gold medalist of the Royal Academy, London.—A.S.

Que London

20 APR. 1932



*The portrait of Mrs.
James Horlick, painted
by De Laszlo.*

Extract from

The Times

LONDON

Date 22 JUN 31

THE SALE ROOM

DRAKELOWE PARK
COLLECTION

The first part of the paper is devoted to the study of the
 asymptotic behavior of the solutions of the system (1)
 for large values of the parameter ϵ . It is shown that
 the solutions of the system (1) for large values of
 ϵ are close to the solutions of the system (2). The
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 the solutions of the system (1) for small values of
 ϵ are close to the solutions of the system (3).

Birmingham Post

1 1 APR. 1932

ART AND ARTISTS.

NOTABLE WORKS AT LONDON
EXHIBITIONS.

TRADITIONS OF THE "SUFFOLK
STREET" GALLERY.

(From Our Art Critic.)

The Royal Society of British Artists, whose 170th exhibition has just been opened, is the oldest institution of its kind in London, with the exception of the Royal Academy and the Royal Society of Painters in Water-colours. Its first exhibition, held in the building in Suffolk Street, Pall Mall East, which it still occupies, was opened in April, 1824, and, oddly enough, attracted much more contemporary notice than the opening of the National Gallery, which took place on the tenth of the following month.

Some of the daily newspapers of 1824 gave long descriptions of the opening of the British Artists' exhibition, but ignored altogether that of the National Gallery, for the establishment of which painters and connoisseurs had been agitating for years. The only daily journals that noticed the opening of the National Gallery were "The Times" and "The Morning Post," in each case in a paragraph of eight or nine lines, in which no mention was made of the pictures.

The Gallery of the British Artists, to-day generally known as "Suffolk Street" by painters, soon proved itself to be a good market for sales, and in 1832 it was claimed in an official statement that since the foundation of the Society in 1824 pictures and statuary to the value of £18,000 (equal to £40,000 to-day) had been sold from its exhibitions.

In modern times the British Artists have been fortunate in their presidents, for they have included Whistler, whose brilliant but stormy reign proved the inadvisability of attempting to put new wine into old bottles, Brangwyn, Solomon, Sickert and de Laszlo. The present chief is Mr. Bertram Nicholls, a landscape painter of individuality, whose picture of a

Tatler
LONDON

20 APR. 1932

Lord and Lady Balmiel are back in London now at their house in Bryanston Place, the contents of which include some fine old Masters, a portrait of Lady Balmiel by Laszlo, the finest selection of gramophone records in the country, and a vast gramophone whose horn takes up the whole of one corner of the drawing room. Lady Balmiel has been staying with her mother at Holker where she had had a family party, and Miss Diana Cavendish will be

coming up to London from there very soon.

The Cavendish family is famous for being able to do most things well. Miss Cavendish skates beautifully and Lady Balmiel skis very well, and both she and Lady Cranborne have learnt to fly. By the way, I was told yesterday by a famous pilot that two country houses come under the forbidden areas over which one is not allowed to fly. One is Windsor Castle. The other is the Duke of Westminster's Cheshire home, Eaton Hall.—Yours ever, EVE.

Extract from
The Times
LONDON

Date..... 22 JUN 31

THE SALE ROOM

**DRAKELOWE PARK
COLLECTION**

Another of the great country houses of England is to be dismantled—Drakelow Park, near Burton-on-Trent, which has been in the possession of the Gresley family since the time of the Conquest. The present owner, Sir Robert Gresley, is the eleventh holder of the baronetcy, which dates back to 1611. The sale will be held on the premises on July 14 and six following days by Messrs. Hampton and Sons (20, St. James's-square), and is one of the most extensive to be held in the country during this season.

There are many thousands of articles to be included in the sale—furniture of all kinds and of many periods, porcelain, objects of art and decoration, and, to crown the accumulation of centuries, the outstanding feature of the sale consists of the tapestries. There is a set of four panels of *Solo* tapestry, woven in fine silks and wools by Bradshaw, in the eighteenth century, the largest panel 81in. by 102in., the subject of each being a *fête galante* after Watteau. There is another set of four Aubusson panels woven with rustic amusements after Boucher. There are five Brussels panels, three of which are woven with subjects illustrating the campaigns of Louis XIV. at Blenheim—the largest of these is over 10ft. high by 20ft. wide. The two other Brussels panels are woven with the story of Diana.

The family portraits will come into the third day's sale, and of these, with other pictures, there are over 150 lots. They range from Tudor times down to P. de Laszlo, by whom there are portraits of the present baronet and Lady Gresley. There is a very large family group of Sir Thomas Gresley, fourth baronet, with Lady Gresley and family, by Kneller; Richard Wilson's portrait of Flora Macdonald, presented by Flora herself to Sir Nigel Gresley to commemorate his kindness and courtesy when she was captured in her flight to France after her complicity with the Stuarts. There is also a portrait of Sir Nigel Gresley (1725-87) by H. Pickering—who also painted Lady Gresley—an eighteenth century artist of whom very little is known. Among the other pictures there is one that has a historic interest, ascribed to Gonzales Coques and representing the ball given to Charles II. at The Hague on the eve of the Restoration, 1660.

On Tuesday, June 30, and following day Messrs. Hampton are selling the contents of 43, York-terrace, Regent's Park, by order of the executors of Lady Wyndham. Among the modern Nankin blue and white porcelain are many pieces of special interest, as they were used in several of Sir Charles and Lady Wyndham's theatrical productions.

Birmingham Post

11 APR. 1932

ART AND ARTISTS.

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EXHIBITIONS.**

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Lord and Lady Balmiel are back in

Extrait de

Adresse

Date : _____

Signature _____

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QUELQUES SOUVENIRS DES PAPES DU XIX^e SIÈCLE

(De notre correspondant particulier)

Il y eut un temps où l'Italie officielle prétendait ignorer la Rome papale et même la Rome chrétienne. C'était l'époque d'anticléricalisme aigu où l'on allait jusqu'à enlever la croix du Capitole et du Colisée. Dieu merci, nous n'en sommes plus là et la croix, qui a repris sa place au centre de l'amphithéâtre des Flavien, était, vendredi, comme chaque année à pareille date,

le grand tableau où Jean-Baptiste Wicar le montre recevant du cardinal Consalvi le texte du Concordat avec la France. Tout auprès se trouve le bureau où travailla le grand secrétaire d'Etat.

Léon XII, Pie VIII et Grégoire XVI, dont les trois règnes s'étendirent sur les vingt-trois années suivantes, tiennent ici moins de place, mais nous voyons cependant leurs portraits et leurs bustes au milieu de ceux



Le cardinal Consalvi présentant le Concordat à Pie VII
(Tableau de J.-B. Wicar.)

ornée de fleurs venant des jardins de la
municipalité.

C'est à cette heureuse évolution que l'on doit de voir, à l'exposition du XIX^e siècle romain, une salle des Papes qui est certainement une des parties les plus intéressantes de ce bel ensemble, grâce au concours em-

Pie VII, dont le pontifical ouvert par tant de tribulations a occupé les vingt-trois premières années du siècle, occupe avec raison dans cette salle une place d'honneur. Voici son buste par Canova et voici surtout

ures et de gravures représentant les principaux de leurs collaborateurs ou les grandes cérémonies qu'ils présidèrent.

Plus IX, qui régna pendant trente-deux ans et qui fut le dernier des Papes-Rois de la première des Papes prisonniers, le Pape du Syllabus et de l'Infaillibilité pontificale, de la fuite à Gaète et de la chute de Rome, écrivit, naturellement, dans de nombreuses œuvres qui n'ont pas toutes une très grande valeur artistique, mais constituent une documentation fort intéressante.

Il en est de même de Léon XIII, dont l'autorité, purement morale, domina la vingt dernières années du siècle et qui

l'autorité, purement morale, domina les vingt dernières années du siècle et qui reconquit à la Papauté un prestige incomparable. Le grand vieillard est là dans le portrait célèbre que Philippe Lazio peignit en 1900 et où, sous la pâleur du nonagénaire, transparaît la flamme du génie.

Aufour de ces images de Papes veillent des gardes suisses en vieux uniformes tandis que les processions papales d'autre fois ressuscitent en de curieux dioramas

Mais ce qui intéresse surtout le visiteur ce sont les menus objets qui évoquent la vie quotidienne des Papes d'autrefois. Plusieurs vitrines sont remplies de ces choses tout à fait amusantes ou émouvantes.

En voici une qui contient une soutane blanche, un chapeau rouge, une calotte et des souliers qui ont appartenu à Pie VII.

Une autre renferme un camail de velours de Grégoire XVI, des mutes rouges, un calotte et des gants de Pie IX et un camail de soie du cardinal Antonelli, le dernier se crétaire d'Etat du pouvoir temporel. De Grégoire XVI, on voit le jeu de loto avec lequel le vieux Pape se divertissait parfois les soirs d'hiver avec ses familiers. A mur voisin est suspendu le crucifix de bois incrusté de nacre que Pie IX tenait dans ses mains sur son lit de mort.

De Léon XIII, la famille Pecci a four-
nissé de souvenirs pour former un musée
une soutane, un manteau, une mozzetta,
mules, un chapeau, un grand fazzo-
lletto, curieux bonnet de poche, des lunettes,
ne vaisselle, une canne, des montres et
des jumelles, une canne, des montres et
des jumelles du Pape, qui était grand pri-
vilegié, et, enfin, l'argenterie de table dont
il se servait au Vatican.

De tout cela, il s'élève un parfum de petite bisoïze qu'il fait bon respirer dans ce coin de Rome où tant de choses parlent de la grande.

Edouard Devoghel.

Edouard Devoghel.



Daily Mail
LONDON

10 MAY 1932

MODERN WOMEN'S FIRM MOUTHS AND CHINS

THE SIMPERING MISSES OF 50
YEARS AGO

ARE changes taking place in feminine types?

A comparison of the numerous fine portraits of lovely English women, now on view at the Royal Academy, with paintings and photographs of similar types of 25 to 30 years ago, would suggest that not only have women's faces changed in expression, but also in the contour of features.

Experts on women's beauty find it hard to agree, however, that the changes have been for the better.

One famous artist, **Mr. David Jagger**, whose portrait of the Queen is one of the outstanding features of the academy, believes that there has been no change in women's types, but that the startling contrast between women of to-day and women of yesterday is due mainly to clothes and grooming.

siderable, and that in 50 years it has been most pronounced.

"From the Middle Ages to the Mid-Victorian Period I do not think that the change in character or beauty was very considerable," he said, "but now we have a race of women who have become real persons instead of simpering misses. The changes noticeable to-day are in the firmness of mouths and chins. Athletic, advanced knowledge of hygiene, and education have brought about those strong changes in expression and facial contours so evident to-day."

"The use of make-up has helped to make this generation of women more beautiful than any other.

"Except in eye-brow plucking, make-up is desirable and attractive."

Mr. Philip de Laszlo, the famous portrait painter, is of opinion that "the present-day woman has lost something of the beauty of former generations."

"She has gained physically from living a more sporting and healthy life than did her mother," he said, "but an expression has generally developed from the present restless life which I might call the 'chauffeur expression.' There is in modern women none of the tranquility and repose which used to be part of womanly charm."


 more heavily built
 hard wear. Sides
 42 ins. across, 20
 Chairs—seats 18 in.
 18 in.
 If purchased separately: Sides, \$25.00
 Part cost Carriage and Packing 2/6.
 Chairs, each, \$18.00
 Part cost Carriage and Packing 2/6, each.

Previous page foldout:

Extrait de : **VIE CATHOLIQUE**
Rue Garancière, 8, VI.

Adresse :

2 AVRIL 1932

Date :

International Press-Cutting Bureau

Signature :

110, Fleet St., London, W.C.4.

Encartation :

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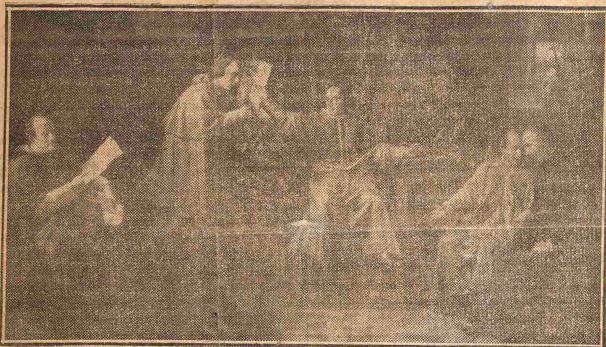
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Pie VII, dont le pontificat ouvrit par tant de tribulations à occupé les vingt-trois premières années du siècle, occupe avec raison dans cette salle une place d'honneur. Voici son buste par Canova et voici surtout

tures et de gravures représentant les principaux de leurs collaborateurs ou les grandes cérémonies qu'ils présidèrent.

Pie IX, qui régna pendant trente-deux ans et qui fut le dernier des Papes-Rois et le premier des Papes prisonniers, le Pape du Syllabus et de l'Infaillibilité pontificale, de la fuite à Gaète et de la chute de Rome, revêt, naturellement, dans de nombreuses œuvres qui n'ont pas toutes une très grande valeur artistique, mais constituent une documentation fort intéressante.

Il en est de même de Léon XIII, dont

l'autorité, purement morale, domina les vingt dernières années du siècle et qui reconquit à la Papauté un prestige incommensurable. Le grand vieillard est là dans le portrait célèbre que Philippe Lazlo peignit en 1900 et où, sous la pâleur du nonagénaire, transparaît la flamme du génie.

Autour de ces images de Papes veillent des gardes suisses en vieux uniformes, tandis que les processions papales d'autrefois ressusitent en de curieux dioramas.

Mais ce qui intéresse surtout le visiteur, ce sont les menus objets qui évoquent la vie quotidienne des Papes d'autrefois. Plusieurs vitrines sont remplies de ces choses tout à tour amusantes ou émouvantes.

En voici une qui contient une soutane blanche, un chapeau rouge, une calotte et des souliers qui ont appartenu à Pie VII.

Une autre renferme un camail de velours de Grégoire XVI, des mitres rouges, une calotte et des gants de Pie IX et un camail de soie du cardinal Antonelli, le dernier secrétaire d'Etat du pouvoir temporel. De Grégoire XVI, on voit le jeu de loto avec lequel le vieux Pape se divertissait parfois les soirs d'hiver avec ses familiers. Au mur voisin est suspendu le crucifix de bois éternel de nacre que Pie IX tenait dans ses mains sur son lit de mort.

De Léon XIII, la famille Pecci a fourni assez de souvenirs pour former un musée : une soutane, un manteau, une mozette, des mitres, un chapeau, un « camail », ce curieux bonnet de velours rouge que l'on ne voit plus aux Papes que dans les portraits ; un livre de prières très fatigué où le vieux Pontife avait écrit le nom des personnes pour lesquelles il voulait prier spécialement et où il avait inséré des souvenirs de quelques événements de sa longue vie.

Du début de celle-ci, voici la couverture qui servit à Carpineto au baptême du pape Gioacchino Pecci. Elle voisine avec des cahiers où, jeune étudiant, il prit des cours et avec ceux où, devenu prêtre, il inscrivit ses intentions de messes.

Et voici encore la plume avec laquelle Léon XIII signa l'Encyclique *Humanae Novae* ; un mouchoir de poche, des lunettes, des lunettes, une canne, des montres et une tabatière du Pape, qui était grand fumeur, et, enfin, l'argenterie de table dont il se servait au Vatican.

De tout cela, il s'élève un parfum de petite histoire qu'il fait bon respirer dans ce coin de Rome où tant de choses parlent de la grande.

Edouard Devoghel.



Daily Mail
LONDON

10 MAY 1932

MODERN WOMEN'S FIRM MOUTHS AND CHINS

THE SIMPERING MISSES OF 50 YEARS AGO

ARE changes taking place in feminine types?

A comparison of the numerous fine portraits of lovely English women, now on view at the Royal Academy, with paintings and photographs of similar types of 25 to 30 years ago, would suggest that not only have women's faces changed in expression, but also in the contour of features.

Experts on women's beauty find it hard to agree, however, that the changes have been for the better.

One famous artist, Mr. David Jagger, whose portrait of the Queen is one of the outstanding features of the academy, believes that there has been no change in women's types, but that the startling contrast between women of to-day and women of yesterday is due mainly to clothes and grooming.

SURFACE CHANGE

"Comparing present-day beauties with beauties of 25 years ago one would hardly believe that they could be the same breed," he said to a *Daily Mail* reporter yesterday. "The change is, however, surface and not structural. There are in women to-day stronger expressions, arising out of independence and a life of sport and activity."

"But if one put most modern women into the clothes of yesterday there would be very little difference in their appearance."

Mr. Bertram Park, the artist and photographer, said that in 25 years the change in feminine types has been con-

siderable, and that in 50 years it has been most pronounced.

"From the Middle Ages to the Mid-Victorian Period I do not think that the change in character or beauty was very considerable," he said, "but now we have a race of women who have become real persons instead of simpering misses. The changes noticeable to-day are in the firmness of mouths and chins. Athletics, advanced knowledge of hygiene, and education have brought about those strong changes in expression and facial contours so evident to-day."

"The use of make-up has helped to make this generation of women more beautiful than any other."

"Except in eye-brow plucking, make-up is desirable and attractive."

Mr. Philip de Laszlo, the famous portrait painter, is of opinion that the present-day woman has lost something of the beauty of former generations.

"She has gained physically from living a more sporting and healthy life than did her mother," he said, "but an expression has generally developed from the present restless life which I might call the 'chauffeur expression.' There is in modern women none of the tranquillity and repose which used to be part of womanly charm."

CHICAGO TRIBUNE
RUE LAMARTINE, 5, IX
2 AVRIL 1932

WHIT BURNETT, MARTHA FOLEY LEAVE VIENNA

VIENNA, Apr. 1.—With Burnett and Martha Foley, editors of *Story* and former correspondents of the *New York Sun*, and their baby son David, left for Majorca this week. Mrs. Donald Friede who was to accompany them to join her husband in Majorca, was detained by a sudden illness. She will follow in three weeks' time.

A number of farewell parties were given, one of the most amusing being that of Mr. Gedy, author of *A Wayfarer in Austria, The Revolver Republic* and the *Forthcoming Heirs to the Habsburgs*. The party started with the guest of honor, Whit Burnett, arriving an hour and a half late. He said, however, seen most of the guests coming and going, without being in sight himself, from his seat in the elevator where he was helplessly stuck for the entire time. He said he enjoyed it. The entire Anglo-American literary colony had turned out to have a farewell drink with the two popular writers. It began at 5 p.m. as a tea-party and ended after midnight with the uncorking of champagne.

The guests included Mr. and Mrs. John MacCormack, Mr. and Mrs. Philip Stephens, Mr. and Mrs. W. H. Fodor, Robert H. Best, John Gunther, Mr. and Mrs. Werner, Mr. and Mrs. Emil Vadnay, Miss Molly Todd, Miss Isobel S. Knowles, Baroness Marianne Schey, Baron Alexis Vivenot, Mr. and Mrs. Neumann, R. H. Hadow, Mr. and Mrs. Gittings, John Bammler, Friedrich Schen, Mr. and Mrs. P. J. Talvy, Mr. W. E. Haytor, Mr. and Mrs. Laszlo Benes, Mr. and Mrs. Heinrich Diez, Mrs. Donald Friede, Miss Steffie Walter, Miss Rosel Dolling, Miss Margaret Bondy-Baumann, Mrs. Tess Shirer, Leo Fraenkl, Professor Bassett, Parry Jones and Mr. and Mrs. R. Milton.

New York Times

28 FEB 1932

NEW YORK.

Mrs. Murray Whiting Ferris gave a dinner last night at the Plaza for Count Clarence von Rosen of Stockholm, Sweden; his daughter, Countess Maude von Rosen, and Mrs. Kurt Rührseitz.

Mrs. Frederic A. Carnochan is returning on the Ile de France and will be at the Savoy-Plaza.

Baron Shaughnessy of Montreal is at the Waldorf-Astoria.

Miss Madeleine McAlpin has returned from the West Indies and has joined her parents, Mr. and Mrs. D. Hunter McAlpin 2d, at the Drake.

Mr. and Mrs. Nelson Mitchell have left the Ambassador for Santa Barbara, Cal.

Miss Rosalind Kress returned yesterday to 485 Park Avenue after passing the greater part of the Winter at the Lake Placid Club.

Mr. and Mrs. Harrison K. Bird gave a luncheon yesterday at the Ritz-Carlton for Mr. and Mrs. W. Gillette Bird.

Mrs. Chauncey B. Borland and Miss Martha Borland are at the Weylin.

Mr. and Mrs. Charles H. Morse will come to the Carlyle from Miami today.

Mr. and Mrs. William Montrose Pettis are at the Pierre.

Mrs. Edwin A. Benedict gave a luncheon yesterday at the Waldorf-Astoria. Her guests included Mrs. Glenn Morris, Mrs. John Hewitt, Miss Ethel Hewitt, Mrs. William H. Messenger and Mrs. Alvin Haven.

Mr. and Mrs. Henry Wise Garnett of Washington are at the Chatham.

Philip A. de Laszlo, portrait painter, has left the Plaza for Palm Beach.

Mr. and Mrs. Alfred Victor du Pont are at the St. Regis.

A. J. T. Taylor of London is at the Barclay.

Mrs. James Parmelee of Washington is expected today at the Madison.

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North Mail
Newcastle
9 JULY 1934

Belfast News Letter
-5 MAY 1932

Famous Artist's New Painting

Mr. Philip de Laszlo, the famous portrait painter, has decided to devote his talent to the production of a picture which may place him amongst the greatest artists of the present generation. It will represent the sufferings of women during the Great War. Mr. De Laszlo will paint the portraits of 25 women, drawn from all classes of the community, and will show them playing in a church. He has been painting portraits for forty years, and amongst his "sitters" have been Kings and Queens, priests and politicians, and scores of beautiful women. "All my life," he said today, "I have been expressing on canvas the characters of other men, and now I want to create something that will show my own mind and spirit." He thinks that from 1914 to 1918 the women suffered even more than the men, because of the mental strain and anxiety which they had to endure. Their sad faces haunted him when he used to see them in the churches, and in the large canvases which he has planned he will try to symbolise, through them, the grief and silent tragedy of war.



THE HON. MRS. VEREKER (from the painting by Philip de Laszlo), hostess at Durham Castle Ball tonight for the Castle Restoration Fund.

New York Herald
Paris

2-8 APR. 1932

Majestic, France and Albert Ballin Expected at French Ports Today

Philip de Laszlo, the portrait painter, with Mrs. de Laszlo; Mrs. Nicholas Brady, and Gypsy Smith, the evangelist, are among the prominent passengers crossing eastward on the White Star liner Majestic, which is expected to reach Cherbourg about 5 p.m. today. Its passengers bound for Paris are due at the Gare Saint-Lazare at 12.23 tonight.

Another liner awaited today at Cherbourg is the Albert Ballin, of the Hamburg-Amerika Line. Those of its passengers bound for France will land early this morning and arrive at the Gare Saint-Lazare about 1.30 p.m. The French liner France is expected at Havre late tonight or early tomorrow morning, and its boat-train is scheduled to come into the Gare Saint-Lazare about 11 a.m. tomorrow.

Hampstead Express

30 APR. 1932

Mr. and Mrs. de Laszlo have returned from abroad to 3 Fitzjohn's Avenue, Hampstead.

"MIAMI DAILY NEWS" March 6th, 1932.

Painter Protests "Jazz" Art

Artist for Royalty Says Cry for "Something Different" Is Injurious to Modern Work

"Something different," the great catch phrase of modern times, has been a tonic for most things of life, but it has acted as an insidious poison on art, it was said yesterday by Philip A. de Laszlo, famous English portrait painter, now visiting Miami Beach.

Mr. de Laszlo, who has painted the portraits of most of Europe's royal families and recently finished a portrait of President Hoover, came to the Beach to paint Mr. and Mrs. Harvey S. Firestone. He is accompanied by Mrs. de Laszlo. They are guests at the Poincote hotel.

"The great cry of the new generation is 'something different,'" Mr. de Laszlo asserted. "In most things, this idea is productive of a betterment and when it accomplishes this, I am strongly in favor of something different."

"In art, however, the effect has been destructive. There has been a falling back in a spirit for which there is no precedent and the results are simply hideous caricatures."

"I object to the use of the word 'modern' when applied to art. Let us leave this to the dressmaker or fashion plate designer. The artist should not be a follower of fashion. The artist should not abandon taste for modernity, and gentility for jazz. Modernity is a poor substitute for taste."

"It is useless to offer work that is no more than a fragmentary suggestion, perverted, distorted and negroid in character, and to say that the world must accept it because it represents the so-called modern spirit."

"The spirit that we want is that unchanging spirit, neither ancient nor modern, which led men to study art seriously and sincerely, seeking always to understand what they saw and felt and to learn the métier of art soundly and thoroughly."

"The horrible flair of art today is the outcome of a world upheaval which created an exaggeration of ideas and it will take a few years to recover from the spree."

"There should be no such thing, specifically, as impressionistic art. We must understand a subject thoroughly and then impart our understanding to the canvas. An impression is something we get as we see a view from the railroad train window as the car rushes along. To paint that certainly wouldn't do justice to the subject, but it is this sort of thing that so-called moderns depict in their monstrous creations."

America has taken wonderful strides in architecture, Mr. de Laszlo said, through adapting Grecian and Roman architecture to the needs of the country.

This is Mr. de Laszlo's first visit to Miami Beach, although he has made frequent trips to the United States to perform portrait commissions. Following a three-week stay at the Beach, he expects to return to his London home.

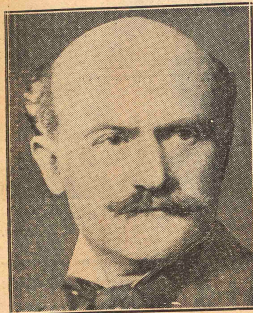
His portrait of President Hoover, posed for at the request of four national engineering societies, will hang permanently in the Engineering Society's building in New York. It was unveiled recently at an impressive ceremony.

Mr. Hoover is the fourth American president the artist has painted. These include Roosevelt, Harding and Coolidge. The painter said he was amazed at Mr. Hoover's understanding of art and his familiarity with the world's masterpieces. The Hoover portrait was finished a month ago.

Among the prominent Americans whose portraits have been painted by Mr. de Laszlo are Andrew Mellon, Ogden Mills, General Pershing, Eltham Root and Patrick J. Burley. He painted a portrait of Pope Pius for the Bodleian library of Oxford university and many years ago did the portrait of Pope Leo XIII. Among royal personages whose likenesses have been placed on canvases by the artist are King Psud of Egypt, King Edward of England, Queen Alexandra, Duke and Duchess of York, Princess Beatrice, Duchess of Argyle, all members of the Spanish and Greek royal families.

FAMOUS ARTIST'S DREAM PICTURE.

25 Women In War Canvas.



Philip de Laszlo.

STUDIO CHAPEL WITH AN ALTAR.

Silent Suffering Epic.

MR. LAZLO TIRED OF PORTRAITS.

"I am tired of painting portraits—dead tired."

WITH these words Mr. Philip de Laszlo, one of the greatest portrait painters, turned from his easel, and told a "Star" special correspondent why for the next twelve months he will devote himself not to portraits, but to the painting of a gigantic master-canvas.

It is a work he has dreamed of for 14 years. During all that time the great and the wealthy—statesmen, Presidents, and Kings—have paid him enormous fees for putting their faces on canvas—pictures, which have been exhibited in academies, presented to nations, and hung in Royal Art Galleries.

On the Home Front.

But one picture which Mr. Laszlo had in his mind remained unpainted. Now at last, without commission or fee, he is setting to work to paint the faces of 25 unknown women.

It is a picture intended to represent the sufferings of the women who had to "carry on" at home during the war. On a canvas 10ft. by 12ft. it will show a group of women praying in a church.

The artist is having one half of his studio converted into a chapel, with altar and Gothic pillars, and 25 women, representing all classes, will sit for him.

Quietly, like a man who knows he has achieved distinction, yet is dissatisfied with it, Mr. Laszlo told me what this picture means to him.

Expressing Himself.

"Portraiture wears a man in the end," he said. "All my life I have expressed the characters of other men and not my own. Each canvas shows my brushwork, my technique, but not one reveals the real man who holds the brush."

"At 63 I feel I am getting on in life, and I am hungry to create something that will create my own mind and spirit and not anybody else's."

"It is strange that I should have been a portrait painter at all. When I was a student it was the beauty of the world that fascinated me, not human faces. But one day I painted my master, and poof!—everyone decided I was a portrait painter."

"I have been doing them for 40 years. Look at them."

A Few Landscapes.

All round the walls, and in albums stacked on the floor, were photographs of his work—all portraits.

"I am ashamed to say how many I have done," he said. "Look, there are one or two landscapes I have done in my travels. I have had time for so few of them."

I saw a number of small canvases—the fountains of Versailles sparkling in the sunlight, an Eastern courtyard, white and vivid. They seemed curiously pathetic, from a man who has spent his life as the slave of a golden brushy painting faces.

Sargent's Confession.

"All portrait painters—even the great Dutch masters—have felt the same towards the end of their careers," he said.

"John Sargent, before he died, tried to make the same escape, and he said to me one day, 'I must do something else. I have made so many enemies. A beautiful woman is never satisfied. I must do something to please myself, without considering what a sitter's mother or daughter will think of my work.'"

That is what I hope to do in this new work. I am burning to create something big, that will express all that I know, and what I really think and feel.

Haunted By Faces.

"I shall call it 'The Suffering of Women, 1914-1918.' I have wanted to paint it ever since the war, but I have always been too busy."

"The women of all countries, who had to spend months and years in dread of a telegram, suffered more, I think, than the men who were fighting. I used to see them praying in church, and their sad faces have haunted me. I hope to express through them all the grief and a silent cruelty of war."

"Little bits of me lie scattered all over the world in my canvases. This picture will be my whole self."

Daily Mail
Manchester

- 3 MAY 1932

Mr. de Laszlo's Picture Plan

WOMEN'S WAR SUFFERINGS

By LADY PATRICIA WARD

MR. PHILIP DE LAZSLO, the famous portrait-painter, wishes temporarily to abandon portrait-painting.

He is planning instead to spend as much time as possible on a large composition picture which for some time past it has been his cherished desire to paint.

He told me yesterday:—

"The subject of the picture is to be the suffering of women at home during the Great War, and I have been wanting to get to work on it for many years past," he said, his eyes glowing with enthusiasm. "And so, for the time being anyway, I am going to try to paint fewer portraits."

Mr. de Laszlo has only just returned from the United States, where he painted the portraits of many famous Americans, among them President Hoover.

When I first went to the White House to paint Mr. Hoover he told me that he was very depressed and, he feared, not in the proper state of mind to give a good sitting. I found that he had a trick of talking and sitting with downcast eyes, and for a while I was at a loss to know how to make him look up.

"Eventually I hung a mirror in such a position that he could see the canvas as I worked. This caught his attention, and thereafter he looked straight in front of him and watched the growth of the picture with tremendous interest."

"He was a wonderful sitter, calm and concentrated. So was Mr. Mellon, whom I painted, as I most desired to do, among all the wonderful art treasures which he has collected in his home."

Aberdeen Evening Express

- 4 MAY 1932

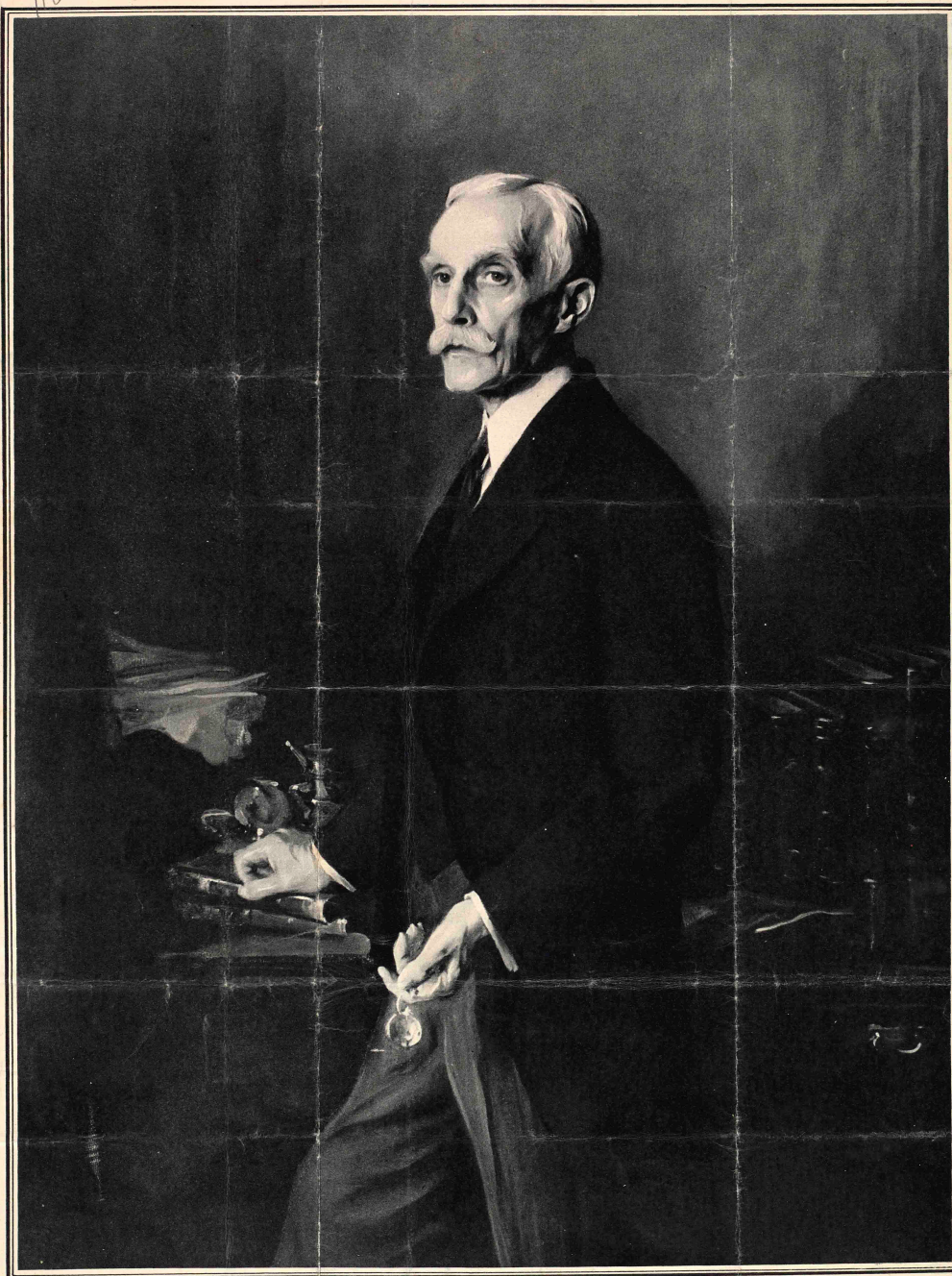
Painter of Celebrities. Alexander wept because he could find no more worlds to conquer, but such a fate is hardly likely to overtake Mr. Philip de Laszlo, the famous artist, who has just returned in London from a six months' visit to the United States, during which he has painted portraits of President Hoover and his wife, and other eminent Americans.

Mr. de Laszlo, who is president of the Royal Society of British Artists, has painted an astonishing array of the celebrities of various nations, including many Royal personages and has received numerous orders and decorations.

He has, too, at Fitzjohn's Avenue, Hampstead, perhaps the finest artist's home and studio in London, on the walls of which are to be seen portraits of his children from infancy to manhood.

THE GREAT ART COLLECTOR WHO IS NOW THE U.S. AMBASSADOR.

FROM THE PAINTING BY P. A. DE LASZLO, M.V.O. (ARTIST'S COPYRIGHT STRICTLY RESERVED.)



MR. ANDREW MELLON, CONNOISSEUR AND FINANCIAL EXPERT, WHO IS REPRESENTING HIS COUNTRY AT THE COURT OF ST. JAMES'S: A DE LASZLO PAINTING DESTINED FOR THE TREASURY AT WASHINGTON.

Mr. Andrew Mellon arranged to begin his duties as United States Ambassador to the Court of St. James's this week; and the Embassy, at 14, Prince's Gate, will now contain not only some of the finest of his furniture, but certain pictures from his remarkable collection of works by Dutch and Flemish masters. His Excellency, who was a notable contributor to the Exhibition of Dutch Art at Burlington House, owns, among other treasures, two acknowledged

paintings by Vermeer; and he is equalled in this by only one other private owner, King George. For the rest, we must be content with adding here that he takes up his new task after barely a dozen years of public service. Politically, he was an "unknown" when he became Secretary of the Treasury under President Harding; although he was then a Pittsburg banker and financial expert and one of the richest men in the world. He is over seventy.

the way (which is seldom). It is one of those things—it is the thing—which we are going to do to-morrow. Perhaps that is why To-morrow was invented. The pity of it from our point of view is that to-morrow never comes.

Thomas Hardy, in that fine poem which is rightly printed in the forefront of his collected works, "The Temporary the All," has given poignant expression to the truth of this:—

"Then, high handiwork will I make my life-deed,
Truth and Light outshow; but the ripe time pending,
Intermissive aim at the thing suffice.
Thus I . . . But lo, me!"

Thus most of us have imagined. And, lo—us. And with the poet we have to confess that—

" . . . aims to be bettered straight-way
Bettered not has Fate or my hands' achievement."

and that not only is the great work, which we had planned for to-morrow, left undone, but that the leisure lacks, too.

So it is not altogether with surprise that we read Mr. de Laszlo's confession that he is tired of the work that has made him famous, that "at 63 I am hungry to create something which shall express my own mind and spirit and not anyone else's," that he believes that all portrait-painters have felt the same toward the end of their careers, and that John Sargent, before he died, confessed to Mr. de Laszlo that he too tried to make the same escape. It is also appropriate, I think, that only by accident did Mr. de Laszlo become a portrait-painter at all. "When I was a student it was the beauty of the world that fascinated me, not human faces. But one day I painted my mother's portrait."

can survive it. It is his fiery ordeal. The clever practitioner, the dilettante, the artiste—to use that excellent foreign term which so perfectly defines everything which an artist is not—will sooner or later succumb to the service of Mammon. They will betray their "daimon." For "the notion of making money by popular work and then retiring to do good work on the proceeds is the most familiar of the devil's traps for artists." But the artist will keep his integrity, and the fifth of the lucre will leave no traces on the clear beauty of his work. After all, practically the whole output of that supreme artist, Mozart, was composed for money.

The Audience's Part

I have suggested that the necessity of work for an audience is a healthy discipline. Now the artiste who works solely for money is not concerned with an audience; he is anxious for the largest and wealthiest audience he can command. The artist's audience may be small and it may be poor. It may even be, in the beginning, two or three; but it must be there, because it has a very important part to play in his work. To work for an audience is not only a healthy discipline; it is, for the great artist, a vital necessity, because it alone gives meaning to his art. The reason for this is that the great artist is almost always the prophet (which does not mean, let me hasten to add, that the great prophet is necessarily an artist). The true artist in any sphere is he to whom is vouchsafed a particular vision of beauty, which is Truth, and which he passionately desires to communicate to his fellow-men. He may have to go into the wilderness in order to receive his vision, or, having received it, to himself of it, to be concerned at revelation, to be to pro-



Wassily Kandinsky, Munich, 1912, March

notable that in Dr. Wheeler's book, "The Holy Spirit," it is said that where men "speak with tongues" of critical of enthusiastic reverts logical knowledge makes us highly logical, our newly acquired psychology, our new and passionate revival of true and passionate re- God's Spirit upon mankind in a need for a new outpouring of needs to-day are summed up in the as we may realise that all our even unregenerate because, clearly exactly it was that happened; it is difficult to see clearly what and to the ordinary reader because cause of a grammatical obscurity, perplexing to scholars partly be- and even unregenerate to us. It is chapter of the Acts is perplexing of the Holy Ghost in the second I. The familiar story of the descent man: it is the very life of God.

shall never understand the Holy Spirit is not a mood induced in spiritual excitement. The Holy we think first of moods and than doctrine of the Holy Spirit if

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THE BRITISH WEEKLY MAY 12, 1932.

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"Thus I—and, lo me."

Artists' Discipline

I am glad that it is an artist who has said these things. For we are accustomed to think of artists in any medium—artists with the brush or the pen or masses of marble—as belonging to that small minority of favoured beings whose work is done solely to please themselves. Actually, of course, few people work under such concentrated and consistent discipline as does the artist. His first and greatest obedience, of course, is to his "daimon," that what you will—by grace of which he is an artist at all. But there is also the lesser necessity. He is a man as well as an artist; he has his living to earn and his audience to please; and though the great betrayal, the unpardonable fault, is to sacrifice the higher to the lower, he is bound to consider the second aspect. Nor are the two disciplines mutually exclusive.

Writing for Money

The business of the artist to earn money is not so grim as it sounds. Many, indeed, revolt against it fiercely and in the popular mind the artist-type is usually represented by an idealist starving in a garret. It is, undoubtedly, true that there are some men so far in advance of their age that their vision of beauty cannot be understood by their contemporaries. They are met only with derision—as the pictures of Van Gogh and Cézanne (which the conventional world of London flocked to see a month or so ago in that stronghold of conservatism, Burlington House) were the laughing-stock of 1912. Faced with the alternative of denying their vision or pleasing their critics, and thus enjoying contemporary success, they chose the more honourable way—for the artist, the only way. But not many are called to this hard path. For the majority of artists, even good artists, the discipline of work for an audience is a healthy discipline.

We need not go so far as to endorse Dr. Johnson's famous remark: "Sir, no one but a blockhead ever wrote except for money," but we may admit that it contains the hint of an often obscured truth. For artists, perhaps because creation is so exhausting a process, are prone to long spells of rest, which are apt to turn into protracted periods of unwarrantable laziness. Pressure of a materialistic kind becomes then a blessing in disguise. Arnold Bennett once said truly: "It is an absolute certainty that we owe about half the 'Comédie Humaine' to Balzac's extravagant imprudence. It is equally sure that Scott's mania for landed estate was responsible for a very considerable part of his artistic output. And so on. When once an artist has tasted the money of art the desire thus set up will keep his genius hard at work better than any other incentive."

It must be remembered, of course, that much of the artist's work done under these conditions will inevitably be of inferior artistry. Much of it will be—as, in Scott's case, much of it was—dross, but among the dross will be some gold, which the artist, because he is an artist, cannot help giving us.

There is another side, too, to creating for money. Only the genuine artist

can survive it. It is his fiery ordeal. The clever practitioner, the dilettante, the artist—to use that excellent foreign term which so perfectly defines everything which an artist is not—will sooner or later succumb to the service of Mammon. They will betray their "daimon." For "the notion of making money by popular work and then retiring to do good work on the proceeds is the most familiar of the devil's traps for artists." But the artist will keep his integrity, and the fifth of the lure will leave no traces on the clear beauty of his work. After all, practically the whole output of that supreme artist, Mozart, was composed for money.

The Audience's Part

I have suggested that the necessity of work for an audience is a healthy discipline. Now the artist who works solely for money is not concerned with an audience; he is anxious for the largest and wealthiest audience he can command. The artist's audience may be small and it may be poor. It may even be, in the beginning, two or three; but it must be there, because it has a very important part to play in his work. To work for an audience is not only a healthy discipline; it is, for the great artist, a vital necessity, because it alone gives meaning to his art. The reason for this is that the great artist is almost always the prophet (which does not mean, let me hasten to add, that the great prophet is necessarily an artist). The true artist in any sphere is he to whom is vouchsafed a particular vision of beauty, which is Truth, and which he passionately desires to communicate to his fellow-men. He may have to go into the wilderness in order to receive his vision, or, having received it, to ponder over it and assure himself of its certainty; but he will not be content to remain in the wilderness at the time appointed for revelation. Then he must return to the city to proclaim it from the housetops.

A Stead Story

There is a story, of which I am fond, told of that famous journalist, W. T. Stead. To him there came one day a young man anxious to write. He poured out his soul to Stead, telling him of his aspirations and his dreams of becoming a great writer. Stead asked him why he wished to write and of what. The young man found it difficult to say; he had no very definite reasons or well-defined ambitions; he just wanted to write, elegantly, fashionably, about nothing in particular. He felt sure that Mr. Stead would sympathise and understand. Stead looked at him a moment and then blazed out: "Young man, when I started writing it was because I wanted to get things done."

That is the passion which made a great journalist. On a higher plane, it is the quality which makes a great artist. He is a person who wants to get things seen, sure that the vision will change the world. It has done so for him; it will do so for others. That is where the audience comes in—the others.

For Art's Sake

But, you may object, what about style? technique? beauty with a capital B? The answer is that in art as in life "he who seeketh his life shall lose it." The artist who is perpetually concerned with his style and his technique seldom achieves anything but emptiness. The artist who is concerned only with the message of his vision finds that he has achieved art incidentally. Bernard Shaw has put the matter lucidly in one of his prefaces: "For art's sake alone I would not face the toil of writing a single sentence. I know that there are men who, having nothing to say and nothing to write, are nevertheless so in love with oratory and with literature that they delight in repeating as much as they understand of what others have said or written verbatim. But a true, original style is never achieved for its own sake. Effectiveness of assertion is the Alpha and Omega of style. He who has nothing to assert has no style and can have none. He who has something to assert will go as far in power of style as its momentousness and his conviction will carry him."

Bauhaus style and Van Gogh's style and Beethoven's style and Milton's style bear sufficient witness to this, if witness be needed.

But technique has its place? Of course, the mightier the message the more pains will be spent on ensuring that it shall be heard. And to perfect it may mean years of drudgery. But the drudgery will be forgotten at the moment of achievement. At the end one has earned the right to do as one likes if one realises that it means doing as one must.

So I feel that the forty years which Mr. de Laszlo has spent in painting portraits of famous men and women are but the preparation for painting those twenty-five unknown women, praying in war-time, which he will leave posterity as his memorial of his own age. And there is a certain appropriateness about attempting a great final message in art at the end of forty years!

Things in General The Artist's Life

Last week a famous artist made a confession. It was not the kind of confession which one conventionally expects from an artist. There was nothing in it about youthful indiscretions or Bohemia or artistic reminiscences and recriminations. It had, in fact, the genuine ring of truth about it.

One of the finest of our modern portrait-painters, Mr. Philip de Laszlo, is tired of painting portraits, and for the next year he intends to work on a canvas, a gigantic master-canvas, which he has wanted to paint ever since the end of the war. He is going to paint it to please himself. It is to be called "The Suffering of Women, 1914-1918," and will portray a group of women praying in a church. "The women of all countries, who had to spend months and years in dread of a telegram, suffered more, I think," says Mr. de Laszlo, "than the men who were fighting. I used to see them praying in church, and their sad faces have haunted me. I hope to express through them all the grief and silent cruelty of war." That is what the artist intends to do to please himself.

On Doing What One Likes

To do what one likes is one of the most difficult things in the world. You can look at it, of course, from two angles, you can consider it an art or a temptation, but in neither case can you deny the difficulty. It is difficult above all to find the time, even when we know

