

De László's Relationships with his Patrons and Sitters

Suzanne Bailey

In 1929 a question in a general knowledge quiz in the *Daily Express* asked: "Who is the most prolific portrait painter of the present time?" The answer: "Philip de László".¹ De László painted over 5,000 portraits in a career spanning fifty years. While some critics have dismissed de László as "the pet portrait-painter to Society with a big S",² and others have labelled him the "painter of kings", both ignore the enormous variety of sitters he painted. Unquestionably, his so-called society and royal sitters make an impressive list. A headline in *Time* magazine in 1932 declared that he had painted "Every Court But China".³ But add to the list four Presidents of the United States, three British Prime Ministers, two Archbishops of Canterbury, two Popes, numerous statesmen, industrialists, financiers, members of the armed forces, academics, teachers, actors, musicians, writers, fellow artists, children, family members, favourite dogs, those who worked for him – his children's nanny, his secretary, his photographer, physician, gardener, even his golf professional – and we see a much more accurate account.

Notwithstanding the number or range of people he painted, it is his relationships with his sitters that are particularly significant. Owen Rutter, de László's biographer, commented: "It has been said of Sargent that he rarely painted a sitter without making an enemy. De László rarely painted a sitter without making a friend."⁴ Evidence of the artist's enormous gift for friendship is to be found in the de László family archive. The archive, virtually untouched since the artist's death in 1937 when his wife, Lucy, and their sons sorted through it, stands as an impressive testament to a man who loved and was loved by his patrons and sitters. Obsessively, he kept

everything – every letter, calling card, telegram and invitation received; and drafts and carbon copies of many of his replies. Press cuttings, photographs and exhibition catalogues fill yet more boxes and trunks. His two sitters' books, now in the British Library, bear signatures and more eulogies. No doubt kept as copy for his proposed memoirs, unfinished at the time of his death, the archive is also a proud record of his rise from humble birth to a role of intimate and valued friend of many key figures of the period. In spite of his self-imposed and punishing workload as a painter, the volume and quality of his epistolary output was extraordinary: "I do not know how you find the time to transform even business letters in to a work of art and a most friendly missive. You are an example to us all," the Revd Chavasse wrote.⁵

Whether de László was writing to kings and queens or commoners his warmth towards and interest in his correspondents did not differ. Nevertheless, corresponding with de László was a challenge when the recipient was faced with the artist's handwriting rather than his secretary's typing, as the author Mrs Alec Tweedie remarked: "Thank you for your very charming letters, all of which I have not yet been able to read, so it is absolutely imperative for you to come and see me some day, to decipher your own calligraphy".⁶

De László's correspondence, besides illustrating his propensity and aptitude for friendship with those he painted, also demonstrates that the relationship he formed with each sitter was part of the process of being painted by de László, and directly contributed to his impressive results. Acclaimed for his skill at capturing a likeness, de László saw portrait painting as more:

"It is my task to discover the character of the sitter and transfer it to the canvas. If it does not reflect the real inner spirit, the true

OPPOSITE *Lucy de László, the Artist Wife* (cat. 77, detail)

person, it is not a good portrait. The physical is nothing. The personality within, which is human and spiritual, everything.”⁷

One sitter described the psychological element to de László's portraits as an ability “even to paint the bones of the soul”.⁸ How he achieved this inevitably led to a friendship forming:

“I always try, when my sitters enter the studio for the first time, to make them feel at home and quite at their ease. I talk about matters which I hope will interest them and help them to forget themselves. Before starting a portrait it is essential that the sitter should be in sympathy with the artist.”⁹

The talks continued during the sittings:

“... he prefers to represent his models as they would appear when engaged in pleasant converse, or listening to some fascinating discourse ... To effect this, László never ceases to engage his models in conversation while they are sitting, so that they may come out of themselves and appear perfectly natural.”¹⁰

Many sitters remembered with fondness their talks with the artist and highlights from the archive show his versatility in relating to a variety of people on a variety of levels. Lt-Colonel McKergow, Master of Foxhounds, wrote of his sittings: “I think de Laszlo a most fascinating man & I love talking to him as he is a live wire”.¹¹ “I love those hours of peace, combined with the charm of conversation & interest of watching the creative work which springs from your great art,” wrote Ruby, Countess of Cromer.¹² “How I miss those hours!” wrote the suffragette and pacifist Dr Maude Royden.¹³ In a later letter to Royden de László admitted he was not just making conversation: “I know I was a kind of Grand Inquisitor, but the result was good, and no one in generations to come will know about my cruelty, they will only see the result, which I must say, however conceited it sounds, is one of my best works”.¹⁴

So insightful was the artist that some sitters, such as Lady Alastair Graham (cat. 103), worried what they had revealed:

“Thank you for painting such a wonderful picture in spite of the evil qualities you discovered in your sitter. It is also to ask if my husband may come and knock at your studio door on Thursday If he may – *please don't answer*. He so much wants to see the picture of his wicked wife.”¹⁵

Sitters came to de László in a variety of ways. At the beginning of his career his friends and family sat to him, but once his reputation was established introductions came from former sitters; direct approaches were made to him and commissions were arranged through galleries such as the French Gallery or Grosvenor Galleries. He also painted a number of posthumous portraits, working from photographs.

Occasionally the artist himself solicited sitters. In 1924 he set off for Rome to persuade Pope Pius XI to sit for him. Others he pursued included a Spanish dancer spotted in a Noel Coward revue, Lady

Alexandra Haig, whom he met at a cocktail party, and a Native American picked out by his son Patrick at the London Pavilion (cat. 95). He enlisted Bertram Park to find him “a few really good nudes”.¹⁶ He also set Albert Einstein in his sights, procuring the help of Professor Nuttall (a past sitter) and Nuttall's colleagues at Cambridge University:

“Einstein is apparently an erratic genius. Eddington said he could not help because one never knows what Einstein may do ... he (Eddington) had two invitations to meet Einstein at dinner, the one in London, the other in Manchester, on the same day and hour (Do not laugh too loudly when you read this, and keep it private my friend!). Such are the ways of GENIUS. If we catch him for you, Ramsey and I will have to hold on to his coat tails & back hair or hire a lion tamer.”¹⁷

Einstein was indeed caught but regrettably de László had to sacrifice painting him to a previously planned trip to America.

Portraiture calls for varying degrees of collaboration between artist and sitter – depending on the attitude of the artist and the demands of his patrons. Letters in the archive record detailed preparations for each portrait – revealing de László's unfailingly polite but rather dictatorial views on how each sitter should be presented. It was explained: “Mr de László always paints in the frame, so that it harmonises with the portrait”, and that he would be choosing the frame himself. Sitters were invited to the studio and de László often did sketches before decisions were made as to what type of portrait would be commissioned – head-and-shoulders, head-and-shoulders-with-hands, three-quarter-length or full-length.

“Exceptional” (reduced) prices were quoted for the favoured few, who were consequently asked to keep them secret. Those less fortunate were often given special prices, too, or given portraits as gifts. Some were assessed as to what they could afford:

“I saw Mr and Mrs Norie-Miller, both very nice people, but (this is of course confidential) I have since heard that he is a very wealthy man, and I regret that I promised to paint the portraits of him and his wife, of the size with hands, for such a very reduced sum as five hundred guineas each.”¹⁸

Clothes received the artist's particular attention and he often painted his sitters in the costume belonging to their rank or office. The Marquess of Reading was sent instructions:

“May I ask you kindly to let me have your full uniform, with the Stars and Ribbon, (excepting the brilliant collar Badge of the Star of India), stockings, shoes and sword – all that is necessary for the picture, and I will send Webster, my butler ... to call for these.”¹⁹

He and his sitters also appreciated the impact of some of the costumes. Monsignor Count Peter Vay saw his portrait as an opportunity to advertise his status: “I think the violet robe of a Prelate will be more artistic than the plain black – and now after the

lectures I held in Paris my name will be better known too".²⁰ Female sitters were asked: "Please bring with you various costumes and a few evening cloaks to choose from". For some sitters de László sketched gowns to be made up by dressmakers. Lady Duff Gordon owned the fashion house Maison Lucile and in her column in the *Daily Sketch* she described her work for de László:

"He has asked me, to please him, to design dresses for evening wear long and trailing and draped, and I have done so, and I call them the Laszlo dresses. People who have seen them adore them, and so do I, but you others who jazz and Charleston I expect will hate the idea of covering up your legs so that they show only now and then as the drapery moves."²¹

De László dismissed the modern clothes of the 1920s: "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?"²² The press challenged de László for "fostering this unfashionable fashion for 'period' dress in modern portraits", but he remained dogged in his determination to present his sitters in his own way:

"'But,' he was asked, 'you admit that modern clothes express the modern spirit – and portraits surely should be historical. Don't you think that if modern portraits all present women in beautiful picture frocks, that are only worn for the sittings, they will fail to give an accurate historical impression of our period to posterity?' 'That is true,' he admitted gravely. Then, with a delicious flash of mischief, he added: 'So perhaps for the sake of historical accuracy ... I will soon paint two or three ugly and inartistic pictures of women in these awful dresses – all ugly legs and poor arms! But it will be just a historical record!'"²³

Patrons and sitters did express their own ideas but these were more often cast aside. Dress that did not meet de László's exacting standards was likely to be attacked, with one sitter's blouse falling victim to the artist's scissors as he cut a more revealing neckline. Ultimately, little resistance was put up, and sitters were happy to collaborate with the artist and his image of them. Indeed some sitters, such as Lady Alastair Graham, worried they might not live up to de László's romantic ideals: "You have no idea what a sunburnt rustic you are proposing to dress up in ivory satin! I look more like a Hogarth than a Bronzino I assure you."²⁴

Lengthy correspondence between de László and Lady Buchanan Jardine (fig. 42) illustrates the organization and collaboration necessary to arrange times, places, props and clothing for a successful sitting:

"Dear Lady Buchanan Jardine,

I am sending you the enclosed picture as promised, by Botticelli, and would prefer the blue which I think would suit you very well –

very pale nattier blue chiffon – not exactly cut as it is here on the picture, but as you will see it on my drawing I think if you get the right green blue chiffon and a little silver for the girdle, it would look very attractive, and we could put some kind of silver decoration on your hair, something similar to what you see on the picture. May I ask you to let me have various patterns of pale bluish chiffon that I could choose from and you could have the dress made."²⁵

Instructions for Simmonds, the dressmakers, followed. Dogs were sometimes included in portraits and auditions held. Lady Jardine's secretary wrote:

"Lady Jardine wishes me to tell you that she now has another dog which she is sure you will think is just the kind for the picture, he is an Irish wolf hound, but he is far too big to take to London, and could not be got into a car. Lady Jardine wondered whether it would not be possible for you to bring the picture here, and finish it, and the dog would be here Sir John and Lady Jardine would be delighted to see you if you could come north; and stay for a time I am sending you a snapshot of the Irish wolf hound [fig. 43]."²⁶

Especially when they were busy or lived far away, de László sometimes did stay with his sitters. These domestic arrangements are chronicled in the correspondence and give further insights into the close relationships which developed. The solemnity of the Archbishop of York's portrait is somewhat softened after reading his cosy letters to the artist: "I must ask you what sort of refreshment you like when you get home at about 10.0 after 'high tea' at about 5.0 – sandwiches? tea? cocoa? or something else? Personally I don't like eating much late, and generally have biscuits and barley-water."²⁷

Despite his naturalization in 1914, which made de László an honorary Englishman, to many of his sitters his 'foreignness', along with his open and teasing nature, broke down some of the social formalities of the day. He relaxed sitters by gently teasing them, as was the case with Lady Davson (daughter of Elinor Glyn, cat. 55), whose permission he sought when planning an exhibition: "I need not say how pleased I shall be for it to be shown – as apart from its 'ugly subject with her huge mouth!' – I think is it artistically one of your most interesting pictures."²⁸

De László's quick style of painting was well suited to child portraiture. Mrs Ralli wrote regarding her children (cat. 91): "I wonder how soon you would like to start the portrait of my two children? I should like it to be very soon as Godfrey may at any moment lose his top front teeth & then he will be a terrible sight for some time."²⁹

Some children had their own ideas of how they should be presented. One ten-year-old sitter suggested in vain she be painted in a bathing suit. De László often included props in his child portraits – dolls, footballs, animals and so on. Others, like Robin, Lord Stewart (cat. 50), had grander responsibilities and needed coaxing: "Dear Mr.



FIG. 42
Lady Buchanan Jardine, 1928
 Oil on canvas; destroyed in the Blitz
 Photograph courtesy of the National Portrait Gallery, London

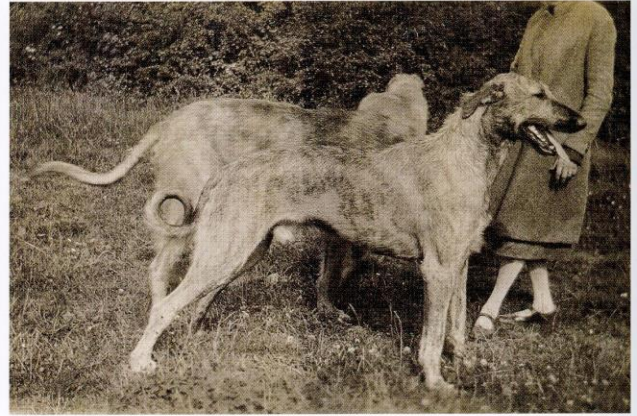


FIG. 43
 Carlyn, Lady Buchanan Jardine's Irish wolf-hound

Laszlo," wrote his mother, "Here is Robin. He was rather tired to-day – but I think he will be good. Will you let him off for his biscuits at 11 o'clock."³⁰ The artist was not popular with all his child sitters and one remembered him as "a very foreign gentleman, an egotist, small in stature and 'a clutcher'". Another sitter remembered, some sixty years on, that her mother read *Winnie the Pooh* to entertain her and the artist made her stop reading. One of the artist's own children recalled running up the back stairs of the house to avoid being called into the studio by his father.

Some children enchanted de László and some exasperated him. Jane Bendir was one of the former, and so keen was he to paint the six-year-old that he reduced his honorarium for a full-length portrait from £2000 to £1050: "I must reiterate that the hours I spent painting your beautiful little daughter, were an unusual pleasure to me, and she was a constant inspiration".³¹

Pallas Blair Drummond was not so easy (figs. 44, 45). The adopted daughter of the Countess of Cottenham, she enchanted de László on first meeting: "Mr. de László is so impressed by the child's beauty and intelligence – she will, he feels sure make an exceptionally interesting picture".³² De László made two unfinished studies of the subject – in one Pallas wears a hat and holds a doll and in the other she holds a white cockatoo – perhaps indicating the fractious nature of the sittings. The final portrait, however, was a success and her mother thought it a tribute to Pallas's character and the artist's:

"I simply love that portrait ... You know – you have left an echo

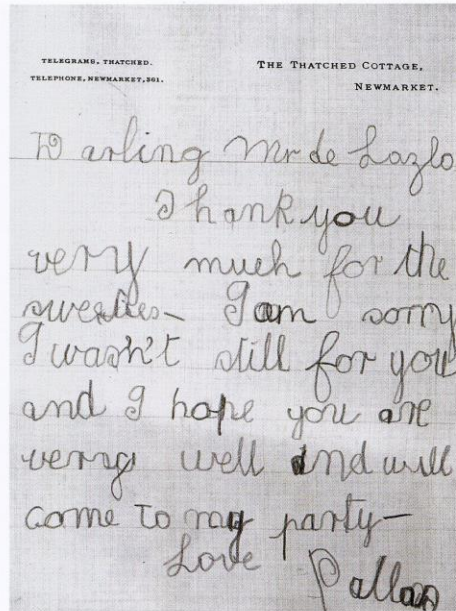


FIG. 44
Pallas Blair Drummond, 1936
Oil on canvas, 91.5 × 71 cm
Courtesy of Sotheby's, London

FIG. 45
Letter from Pallas Blair
Drummond to Philip de László

of your own self in this portrait. I assure you I can hear you say, 'Now look at me'. I can see you turn to me – in anguish throw out your hands and say 'Why won't she be good?' and then a lecture at me which makes me sink & disappear into my clothes like a mud turtle."³³

One small complaint was made by Lady Cottenham: "... in case that very nice head of yours becomes too swollen – I must tell you that no one likes the doll!"³⁴ Intentionally or not, the artist seems to have transferred the rather difficult nature of the child on to the doll.

De László's female sitters could be just as demanding in different ways. Love letters between de László and his wife, Lucy, show nothing but devotion; however, his relationships with his women sitters obviously called for some flirting, as Lucy knew: "Hope you are a good boy – flirt a little – not too much. Love me in plenty. Your loving good companion. Lucie."³⁵ The artist was teased about the prettiness of so many of his sitters. Sibyl Colefax, the decorator, sketched in 1916, invited the artist to lunch with: "two popular beauties!!! Gladys Cooper & Winifred Baines as a contrast to all your beautiful friends in the 'other world'. Most will amuse you I am sure – I'll be very interested to see if you do think Gladys the beauty – a real one!"³⁶ Gladys Cooper was painted in 1916 but the picture remains untraced.

Contact with and cultivation of his patrons and his sitters did not end at the completion of a portrait. The delivery of the portrait was

carefully stage-managed. First Paul Laib, de László's official photographer, was called and a photograph sent to the sitter and patron. The recipients were delighted with the photograph and a little while later the delivery of the painting itself pleased them even more. De László was often a guest of honour at the unveilings of his portraits and he included some of his portraits in exhibitions. To those who lent pictures but were unable to attend the artist sent photographs of the gallery's rooms so the lenders could see the display. De László flattered his patrons by continuing to care for his portraits even when they were no longer in his possession. For years after completing a portrait he gave advice regarding hanging and re-varnishing. He also acted as a policeman for works in public collections, writing to the Director of the National Portrait Gallery in 1932:

"When visiting the other day ... I found that my portrait sketch of Lord Balfour ... is in a very bad state, and needs to be varnished. May I ask you if I could send someone to varnish the picture – or I might be able to come myself – and if so, at what hour?"³⁷

Sitters and press alike celebrated de László's talent for capturing a likeness. He was therefore particularly sought during wartime. As one opens the dusty boxes in the archive time seems to stand still, but few letters are as poignant as those written during the First World War. De László was frequently called upon by families whose husbands and sons were off to the Front. There is a sense of the snapshot about many of these portraits – of men in service dress, a

great coat thrown casually over shoulders, a hand resting on a Sam Browne belt, gazing directly at the viewer. A portrait of Captain Maurice Trouton is inscribed by de László "during one sitting"; Lord Londonderry was painted in just three hours; Major Johnson-Ferguson was "done in only two sittings. Every stroke is of value – nothing superfluous."³⁸ Sir John Lavery encouraged his fellow artists to paint portraits of those going off to fight, the fee of £50 for each portrait to be presented to the Artists' General Benevolent Institution. De László, perhaps mindful of his own five sons too young to fight, did not seem to refuse many commissions. He painted so many, especially during 1915, that Lucy wrote to her husband: "Of course they all want de László's brush for their husbands. You really should wear khaki as being the first portraitist to the Expeditionary Force!"³⁹

Inevitably, obituaries of some of de László's sitters began appearing in the newspapers. In the archive cuttings are carefully pinned to the original commissioning letters that echo with the unspoken fear that the men would not return. Lord Rothermere (cat. 117) wrote in November 1916 thanking de László for the "wonderful likeness" of his son.⁴⁰ At the bottom of the letter, written in pencil, is a draft of de László's condolence letter sent soon after: "I was so distressed to see in this evening's paper of the news about your son, that he too had joined those who have nobly laid down their lives for their country. I beg you and Lady R to accept my heartfelt sympathy in your great sorrow." Families found the portraits a great comfort: Lord Buxton's son, Denis, sat for de László in January 1917 and his father was "extremely glad to have the portrait, especially just now".⁴¹ Lt Buxton died in action in October 1917 at the age of nineteen. Some obituaries, such as the one for Viscount Wendover, who died aged twenty-one of wounds, included a reproduction of de László's portrait alongside the tribute.⁴² Crosses appear in de László's sitters' book beside the names of men who did not return from the war.

Several women were painted in their Red Cross uniform, although some, like Lady Stanley, did so reluctantly, at her husband's request:

"Lyulph is (I think rather foolishly) anxious to have a picture of me done in the Red Cross Commandant's dress. It is rather an unpaintable costume I am afraid (Red dress, dead white apron, collar & cap). And I wonder if you [could] make a rather sketchy picture of me for him."⁴³

The war meant changes in circumstances for potential patrons. Beryl Stanhope wrote: "I shall have to postpone the great pleasure of being painted by you til later – you will understand how very busy my life is just now. Munitions give me *no* time to myself at all."⁴⁴ Others felt the effects of the war financially. Captain Winfield Sifton wrote regarding a portrait of his wife: "... although I am very anxious indeed to have it done, it is still Wartime, and I cannot afford to pay full before the War prices".⁴⁵

De László contributed to the war effort in other ways. He gave portraits to charity sales, including one of Miss Muriel Wilson in her uniform: "The 'Cross Red Nurse' was a huge success & thank you for making me so beautiful – it was sold 10 minutes after the Sale opened to the Duke of Marlborough".⁴⁶ He also donated blank canvases to charity auctions, promising to paint the portrait of the highest bidder. A Red Cross sale was held at Christie's in 1915, the contributing artists including Sargent and Orpen: "A stir was caused during the sale of Mr. P. Laszlo's offer of a portrait. With an opening bid of 220 gs. the hammer did not fall until 710 gs. was called."⁴⁷ It was an unusual way to gain a sitter, but, not surprisingly, de László soon struck up friendships with many of these sitters, too. He made many charitable donations throughout his career, and in 1934 Mrs Simon Marks, of Marks & Spencer, bought a portrait at an auction. De László wrote to her: "If I was able to do the Cheyne Hospital a good turn, I was amply rewarded in that it brought me such a charming sitter, and gave me the opportunity to make your acquaintance".⁴⁸

Other commissions came from those whose husbands and sons did not return from the Front. Sir William and Lady Maxwell of Cardoness in Scotland lost their only son, killed in action at the Dardanelles (fig. 46):

"Sir William Maxwell and myself feel indebted to you for your kindness in saying you would under the circumstances be willing to paint a Portrait of our dear son from Photographs ... we will try to give every facility we can to help, as we know the difficulties connected with posthumous portraits I am venturing to enclose two Photographs of our son, one in uniform taken just before he went out & one in mufti – that you may see something of what he was like. He was good, & pure & true, brave & fearless with a deep earnestness which shone in his eyes. It might be said of him in Chaucer's lines:-

'He loved Chivalry
Truth and honour, freedom and courtesy
He was a very perfect gentle Knight.'⁴⁹

De László's relationships with his sitters were so intrinsic to the success of his work that he did not find posthumous portraits easy or pleasing, and refused many requests. For favourite patrons, however, or in response to particularly touching letters, he would undertake such commissions. Miss Emma Watts from Richmond, Kentucky wrote:

"My dear Mr. de László,

Some years ago, my mother and I saw one of the exhibitions of your paintings in London. She admired them very much and said, 'That is the only artist who shall paint my portrait' Since her death last year, I have thought of it many times I know that you are the only artist who could do justice both to her colouring and to the strength and charm that show clearly in the pictures and if you

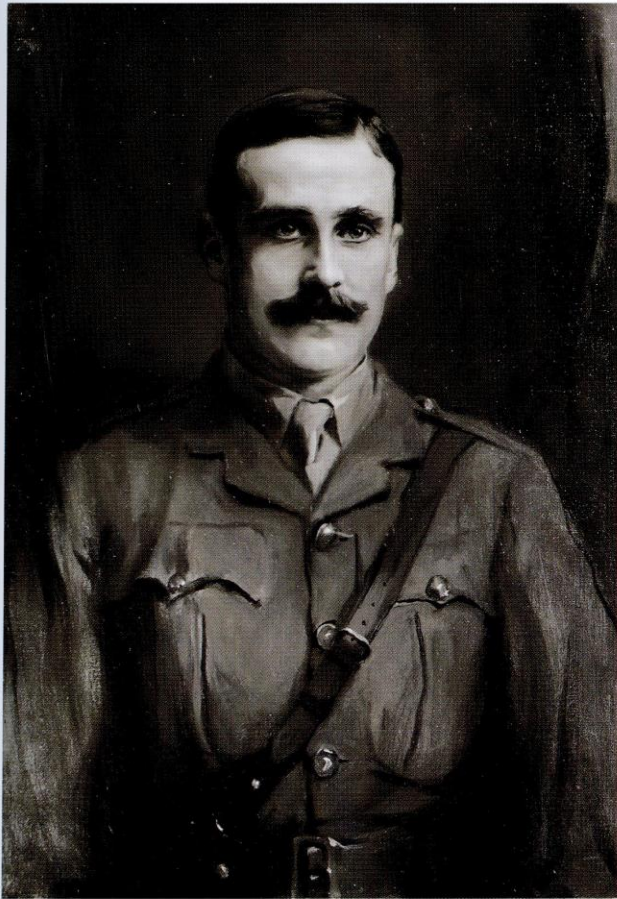


FIG. 46
 Lt William Maxwell, ca. 1916
 Oil on canvas
 Untraced

would consider a portrait under these circumstances, it would be a joy and a comfort to me always.”⁵⁰

De László initially refused many such requests and in this case suggested Miss Watts send photographs and a lock of hair for him to pass on to Sydney Kendrick, his most favoured copyist. The artist then changed his mind and agreed to paint the portrait: “It is quite unusual for me, but I felt from your letters how devoted you were to your Mother, and I know so well what it has meant to me to have my Mother’s portrait. It gave me great pleasure to do it for you.”⁵¹ Miss Watts was extremely pleased and wrote of the portrait’s reception

once it had reached Richmond:

“Everyone says, ‘How could the artist give such a wonderful expression of her personality when he had never seen your mother?’ ... The negro servants simply say, ‘It is Miss Mary’ ... it is a most striking likeness of one who was always beautiful and beloved and who brought happiness to many.”⁵²

Some patrons were more demanding than others, and had strong opinions about how the sitting should be tackled. In 1913 the music professor Dr Sophie Weisse commissioned a portrait of one of her most acclaimed students, Donald Tovey, Reid Professor of Music at Edinburgh:

“Will you forgive me if I venture to send you a few lines about my dear Donald’s portrait Firstly Donald’s face is unusually crooked, and the left side ... is much better than the right – indeed the right corner of his mouth is spoiled by some unavoidable dentistry I fear he will not be an easy sitter; he is both the most modest and unaffected man personally, and the proudest as an artist, and yet he can be quite self-conscious at times and quite ‘unschön’ – dreadful though it is to say! ... Don’t tell Donald I am having him painted. Make him play you some of your beloved ‘ernste musik’.”⁵³

Dr Weisse wrote several more letters offering her views before signing off: “I shall be only too grateful to leave it all to you. It is afflicting that Donald is looking his most hideous at this moment! and he is terribly old; but that can’t be helped.”⁵⁴

The archive contains hundreds of tributes from delighted patrons and sitters: “THE PICTURE has arrived! What a splendid gift to us & one we shall especially & always value as the outcome of the kind heart of a friend”, wrote Sir William Reynolds-Stephens; “Thank you for the lovely picture. It really is charming, we are all delighted with it”, wrote the Duchess of Devonshire; “Not only is it a speaking likeness, but it is full of Soul and Poetry”, wrote Mrs Pellier-Johnson; and Lady Ellenborough: “It may amuse you to know that even my baby aged 15 months runs towards my picture saying ‘Mum Mum’ & tries to kiss it!”⁵⁵

There were some patrons, however, who were dissatisfied and requested alterations: Lady Wemyss thought her mouth had “a very severe & bad tempered look”, William Younger thought his wife’s portrait made “her look older than she looks”,⁵⁶ Elizabeth, Duchess of York (cat. 98), wrote that her portrait was “marvellous”, but worried that her head looked a “trifle large”.⁵⁷

If, during its creation, a portrait was not going well, de László had a firm policy: “I never go on trying to put it right, but start an entirely new picture”.⁵⁸ In some cases he started several new canvases. As a consequence, when a commission was declared complete it meant that de László was satisfied with his work, and complaints were not well received. Some he retouched, albeit reluctantly, but his usual response was that he did not touch portraits after signing them – the

spontaneity of his work being part of its value and not something to be reviewed.

One sitter, perhaps afraid of de László's reaction, called in reinforcements in the shape of Joseph Duveen, famed art dealer to Henry Clay Frick, William Randolph Hearst and John D. Rockefeller. Charles McCann, an attorney from New York, wrote:

"It is a source of great sorrow to me, and I know it would be to you, to have the portrait so poorly received by so many of our friends In order that I might get an unbiased opinion from one who is an expert and whose opinion is recognized all over the world on portraits, I asked Lord Duveen to come down to Long Island one weekend, and as a favor to me, after luncheon, he examined your portraits of the family he said the one of Mrs. McCann was not in keeping with the best work that he had seen you do, and did not consider it a fair presentation of Mrs. McCann He said that on his visit to London, he intended making it a point of seeing you and expressing his opinion.

Lord Duveen, as we both know, is entirely a fearless critic, and one who really knows portraits probably better than some of my friends. The question now comes up as to whether you feel that anything further can be done with this portrait of Mrs. McCann, or shall it have to be relegated to obscurity."⁵⁹

De László responded:

"It is most unusual for me to touch my work again once it is finished, but I will gladly make an exception in your case, remembering how happy our association has always been Please realise that this is my only reason for making an exception in this case – certainly not because of the outside criticism you mention, even when it is that of a man who knows, and deals in, pictures."⁶⁰

De László's impressive reputation for verisimilitude makes some of the complaints less than credible, and they perhaps say more about the sitter's view of themselves than the quality of the portrait. Lord Curzon (cat. 54) wrote:

"When the agreed Exhibⁿ is over and before my picture goes to be copied will you be willing to make the few alterations on it which everybody suggests.

- a. colour little less high on face
- b. jaw and cheeks little less square and full & fat

As everybody without exception agrees about this I think we must all be right!"⁶¹

Few of de László's patrons required so diverse a range of portraits as Curzon – authoritative, formal portraits of himself; a scandalous portrait of his lover (Elinor Glyn, cat. 55); and a portrait of his second wife in mourning dress for her first husband. Curzon's relationship with the novelist Elinor Glyn has since been well documented, but when she sat to de László the relationship was a covert one. Curzon, however, barely concealed its true nature when writing to de László:

"Dear Mr de Laszlo,

... A lady who is very [good] looking in a picturesque way and has some fame has written to me from Paris and asked whether it would be likely that you would paint her. Her name is Elinor Glyn the novelist. She is not very well off and I am afraid could not manage anything big. If you were willing to paint her what would be the price of a picture the size of that wicked cocotte from Paris in the corner of your room? You could make a splendid thing of her with her white skin, dark eyebrows, green eyes and Venetian red hair. She lives in Paris but comes here sometimes. Yours, Curzon."⁶²

Glyn's novel *Three Weeks* (1907) secured her erotic reputation, with critics drawing parallels between the heroine and the author. It tells the tale of Paul Verdayne, who meets an older woman in a Swiss hotel and who, against a backdrop of tiger skins and heavily scented flowers, is given instruction in the art of love. A popular rhyme of the time asked: "Would you like to sin with Elinor Glyn on a tiger skin?/ Or would you prefer to err with her on some other fur?" Glyn did little to discourage her notoriety and asked de László to play along – suggesting he paint her sitting astride a tiger or posed against a tiger skin. She invited him to come for dinner, promising he would find "this red haired lady dressed up in things & charmes of her former life, when she was not just the virtuous & dull mother of this one, but lived in Venice & was a vampire & let her fancy play!"⁶³ Agreeing to paint Glyn for an "exceptional fee of 300 guineas", de László made a sketch of her in February 1914 but delayed starting the oil until December, much to the frustration of Glyn, who worried "if you really do want to immortalise my red head & tigerly aspect!"⁶⁴ De László was pleased with the portrait: "I was very happy in painting Glyn The picture will be diabolic – she feels it and I see it."⁶⁵ Indeed the painting was a sensation: a full page illustration appeared in *The Sketch* with the headline: "A Very Much Discussed Painting".⁶⁶ Glyn gleefully reported to de László comments she had overheard at the Grosvenor Gallery where the portrait was exhibited:

"'Can't you see the powder on the face?' one said, and another: 'Yes, and the shadows, rather blackish, of the hair – plainly dyed!!' 'Of course he did it on purpose he is so clever.' 'You can almost touch the make-up.' Then they turned round and saw me and nearly had fits."⁶⁷

Curzon, too, was pleased: "I had a letter from Lord C. saying the portrait was 'a masterpiece of modern times' & would rank with the best of all ages 'besides being a superlative likeness' great praise from him!"⁶⁸ De László tactfully sent Curzon a reproduction of the portrait.

To Glyn's distress, Curzon married Grace Duggan in 1916, without warning or explanation. De László went on to paint her twice. The Marchioness described Curzon's favourite of the two:

"... a sketch portrait of me in my widow's weeds George

adored this picture, and had a special case made for it, so that he could take it with him wherever he went. He very seldom moved for more than a few days without it, and always had it in his room wherever he could see it."⁶⁹

De László was invited into the very heart of the commissioning family's life in order to record their most personal moments – a portrait of a beloved spouse; a portrait of a daughter before her marriage; a hasty sketch of a son before he left for the Front; a posthumous portrait of a much-missed parent. In addition, and perhaps unexpectedly, the sitter's later enjoyment of the portrait was often enhanced by the happy memories of time spent with de László in his studio and the remembrance of the beginning of a life-long friendship that evolved alongside the picture's creation.

The de Lászlós were highly sought-after guests, and the archive contains countless invitations, many from patrons – invitations to stay with the Duke and Duchess of Northumberland at Alnwick Castle, at Longleat with the Marquess of Bath, at Chatsworth with the Duke and Duchess of Devonshire, at Carisbrooke Castle with Princess Beatrice. Writing to Lucy from 10 Downing Street in 1936, Mrs Baldwin "wonders whether by any chance you and Mr. de Laszlo would care to see the Trooping of the Colour on the morning of June 23rd from the gardens here?"⁷⁰

Several boxes in the archive are labelled "Royal Court" and contain invitations to royal events. Amongst his closest royal friends de László counted Queen Marie of Roumania, Princess Alice of Greece and Princess Marina; Queen Marie and the artist were keen and affectionate correspondents. Footage in the archive taken with a ciné camera shows a playful Princess Alice in the artist's garden. The de Lászlós attended Princess Marina and Prince George's wedding in 1934: "It was a great and unexpected pleasure to us to receive an invitation to be present at the wedding in Westminster Abbey, as I understand only a limited number are being asked".⁷¹

The de Lászlós were particularly well received during their visits to America, and the artist's movements were documented in newspapers from coast to coast:

"The lion of the moment has caught several lions himself. He has just finished portraits of the President and Mrs. Coolidge. Now Secretary Mellon, I understand, is sitting for him. As the guest of Mr. and Mrs. Larz Anderson, in whose home he has a temporary studio, where I imagine he is painting one or the other of them, he is constantly sought after for dinners."⁷²

The pioneering spirit appealed to de László: "I admire these self-made men of the United States and the pride they take in their successful careers, which enables them to leave fortunes for the good of mankind and which thereby immortalise[s] them."⁷³ De László gained many supporters and friends during his trips to America. His sitters included Louis Wiley and Adolph Ochs of *The New York Times*,

Frank Kellogg, George Eastman of Eastman Kodak, Harvey Firestone of Firestone Tires & Rubber Company, and Presidents Roosevelt, Harding, Coolidge and Hoover. Some papers referred to de László as "the court painter of the Harding administration". The artist held President Harding in great esteem, and the two visited the Corcoran Gallery together to see the portrait of General Pershing (fig. 47).

Some patrons called for de László to paint many members of their families – for example, the Portlands, de Gramonts, de Castellanes, d'Erlangers, Schröders, Harmsworths and Aberconways – and over the years the artist became a valued friend to many of them. De László's greatest patron was William Cavendish-Bentinck, 6th Duke of Portland. They first met in 1912 and the artist painted nearly thirty portraits of the family. The artist and the Duke became close friends, and writing to de László in 1933 the Duke looked back on their enduring friendship: "We have been such good friends for so long & I assure you I much value the affection that exists between us".⁷⁴ The closeness of their friendship is confirmed by the fact that the duke was godfather to the artist's youngest son, John. Letters to de László from the Duke and Duchess contain high praise for his work. In 1912 de László painted the Duke and Duchess and their daughter, Lady Victoria, and the Duke was particularly pleased with the portrait of his wife, calling it: "... not only an exact reproduction of her beautiful self but it also has a ray of Heaven illuminating in her face the charming qualities of her soul ... words that were used for other famous portraits may justly I think be applied to this one of yours: 'It has an air of nobility about it. A spirit of humanity within it.' Truth held your pencil, genius guided it, and bowing a humble homage to art and genius,

I am, your assured admirer, Portland."⁷⁵

In 1914 the tenants of the Portland estates in England and Scotland wished to present a portrait to the Duke's son, the Marquess of Titchfield, as a coming-of-age present. "Of course you must do it. No one else shall or could," the Duke wrote.⁷⁶ A year later de László attended Titchfield's marriage to Ivy Gordon-Lennox – a quiet, family affair owing to the war and lack of a 'season' – and produced a sketch while in the congregation in Welbeck's private chapel. In his memoirs the Duke described the artist as a "welcome guest at Welbeck, Langwell and Grosvenor Square" and, as in other cases, de László, and sometimes Lucy, too, stayed with the Portlands while painting their portraits. The Duke recalled that de László "paid us a visit at Langwell – where, incidentally, he went deerstalking and was terribly bitten by midges – and there he painted a portrait of my second son, Morven, as a schoolboy, also a head of my wife".⁷⁷ Writing to Professor Nuttall de László wrote: "We have just returned from glorious Welbeck Abbey, where we spent a very happy three days with the Portland family. I was so pleased to see all my works there again, there is a special room of my portraits of the whole

family⁷⁸ – called ‘the László Room’. De László’s work was cherished by the family: “Your portrait of the Duchess of Portland came back here yesterday, safe and sound – but alas, not the special case which was made for it (I believe under your direction) for its frequent journeys between Welbeck and Scotland. It is a double case; the outer one is of rough wood, the inner one stained & polished, with brass handles and lined with red baize.”⁷⁹ The Duke was equally enthusiastic about works of himself and described a charcoal sketch, done by de László in 1932 (fig. 48) as “the best portrait of me that has ever been drawn”.⁸⁰

During one visit to Welbeck de László painted an exterior view of the house and presented it to the Portlands as a gift. He often gave such pictures to his hosts – a sketch of the Vatican garden was presented to Pius XI; a small painting of Shane’s Castle, the seat of Lord O’Neill, has recently been discovered. The artist painted three landscape studies of Floodgates in West Sussex, the home of Sir Merrik Burrell, and gave one to his host (fig. 49). Burrell sat to the artist, as did his wife and daughter, and commissioned the portrait of singer Anny Ahlers (cat. 123). After her untimely death de László, seeing Burrell’s grief, gave him the portrait. Writing to her husband, Lucy paid tribute to the men’s friendship: “I am glad you have made a friend’s contact with him – the Annie A. picture will always be a bond.”⁸¹

Antoine-Armand, 12th duc de Gramont (fig. 50), was de László’s keenest patron in Europe. De László painted three generations of de Gramonts – around twenty portraits – between 1902 and 1931. Antoine-Armand was the son of de László’s original patron, Antoine-Agenor, 11th Duke, and became one of the artist’s closest friends, one on whom he often called for advice. The Duke was both a scientist and an artist, and permitted de László to share his studio when he was in Paris. Here, at 42bis Avenue Henri Martin, de László painted a number of important portraits, including Maréchal Lyautey and General Pershing. One letter asks the Duke to lunch with the artist and General Pershing and to visit the Palais de la Legion d’Honneur to see where the General’s portrait would hang. For important commissions in Paris de László took his studio assistant, Harwood, and his secretary, Miss Abernethy, with him. The Duke’s own assistant tended to the artist’s portraits in Harwood’s absence:

“And now, dear friend, may I ask you to make arrangements with Jean immediately to buy a bottle of Vibert’s ‘Vernis à Retoucher’, with a broad, flat brush, and go over very slightly the picture of General Pershing. Tell him not to rub with the brush, but to move it quickly. I shall be most grateful if he will do this.”⁸²

De László used the Duke as his eyes and ears in Paris. He sought the Duke’s opinion as to which portraits he should exhibit and requested, “You must not fail to go to the opening of the Salon and let me know how the pictures are placed”.⁸³ The Duke watched de László’s success with pleasure: “I just have seen in The Studio the fine



FIG. 47 Philip de László and President Harding beside the artist’s portrait of General Pershing, photograph inscribed *On the 13th July The President visited with me the Corcoran Art Gallery in Washington to view the portraits of General Pershing and Elihu Root, 1921*

reproduction of the latest study of Pss. Marina – who is charming and your photo in The Tatler! ... how smart!”⁸⁴ A great many letters between the Duke and Duchess and de László survive in the archive, and de László valued their support and friendship very much:

“I would like to take this opportunity to express to you again my deepfelt gratitude for all the kindness and interest you showed towards me and my work while I was in Paris. I assure you I esteem it very highly, and knowing that you do not do these things often, I appreciate it more than I can say.”⁸⁵

One sitter who became like family to the artist and his wife was Jewell Allcroft, whose country seat, Stokesay Court in Shropshire, the de Lászlós often visited. Artist and sitter were equally delighted with her portrait, painted in 1934 (fig. 51). De László declared it “amongst my outstanding portraits” and Allcroft wrote: “I love my picture it is simply beautiful & it was sweet of you to take so much trouble with my ugly face, thank you a thousand times I wish you were starting it again as I did enjoy my time with you so much.”⁸⁶ Their relationship was that of siblings – de László wrote to his “dearest cleanfaced sister”, signing off “ever your honorary brother de László”. Allcroft was a champion carnation-grower and often sent the artist flowers. When de László became ill towards the end of his life he convalesced in Hove, where Allcroft sent him boxes of flowers which delighted and inspired him: “So lovely that I wished to paint them but the word and will of the doctor silenced this my ardent desire but later on *I must* paint your flowers”.⁸⁷ He painted a bunch of carnations in 1937, just before his death, and the flowers Allcroft sent to his funeral were laid on his grave. After his death Lucy became



FIG. 48
William Cavendish-Bentinck,
6th Duke of Portland, 1932
Charcoal on paper,
84 × 56 cm
Private collection



ABOVE FIG 49
The Oak Tree, Floodgates,
1927
Oil on canvas, 40 × 50 cm
Private collection

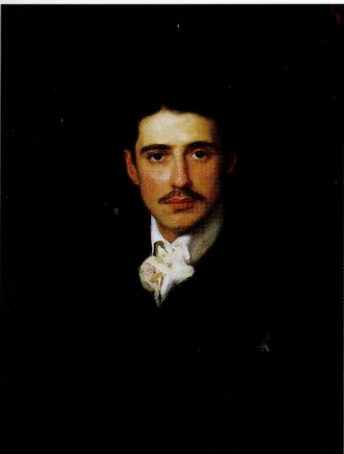


FIG. 50
*Antoine XII-Armand,
duc de Guiche (later 12th duc
de Gramont)*, 1902
Oil on canvas, 73 × 56 cm
(cut down from a large group
portrait)
Private collection

even closer to Allcroft: "Your friendship Jewell is dear to me knowing his liking for 'clean faced girl' & your warm appreciation of him".⁸⁸ A few years later Lucy also sent her a present:

"Dearest Jewell

This is the shawl Philip painted you in, & you must have it. I love to know it [is] in your possession, knowing your love & admiration of him. He got this shawl in Rome I believe. When he was painting Pope Leo XIII & before we married."⁸⁹

De László was interned in the autumn of 1917 – falsely accused of being an enemy alien – and at no other time were his friendships more tested than during this most difficult time of his life. The artist was interned in Brixton Prison and at Holloway internment camp. Suffering from ill health, he was moved to a nursing home in Ladbrooke Gardens in Notting Hill, where he was under house arrest, and then to the country home of his solicitor, Sir Charles Russell. De László's friend, art critic, artist and sometimes sitter, Alfred Lys Baldry (cat. 81), was the only non-relative allowed to visit him during his internment. In June 1919, after much lobbying from his family and friends (most of whom were patrons), he was freed, exonerated and his British citizenship confirmed. The press tried to use his good relationships with his patrons against him:

"By virtue of his position as a fashionable painter, he naturally moved in the highest circles, associating with people who are possessed of secrets of the greatest importance. He enjoyed the society of men having intimate and foremost knowledge. He was friend of the Emperor of Austria and the Kaiser."⁹⁰

Only a couple of his patrons and sitters failed him in his desperate times. One, Mrs Max Müller, was cited in the charges against him, claiming that in a conversation with her he had shown himself to be disaffected or disloyal to the King. Another, the press magnate Lord Northcliffe, allowed his newspapers to defame the artist's good name. Friends called upon as witnesses at an enquiry before an Advisory Committee included Mr Lockett Agnew, Sir Luke Fildes, Sir Arthur Lee and William Waldegrave Palmer, 2nd Earl of Selborne (fig. 52). De László painted Selborne several times, and also his wife, and completed a posthumous portrait of their second son, who had been killed in Mesopotamia, in 1916. He was steadfast in his support: "I first met Mr. de Laszlo in the Autumn of 1910, when he painted my portrait. I met him socially a good many times between that and the beginning of the war I had many conversations with Mr. de Laszlo of an open and friendly nature. He struck me as being rather inclined to be indiscreet in conversation He spoke to me about the Kaiser, whom he had painted, in very hostile terms I have had many opportunities of forming an opinion as to Mr. de Laszlo's character and views. In my opinion he is a man of strict honour and integrity, and quite incapable of any disloyal or dishonourable act so far as his country is concerned."⁹¹

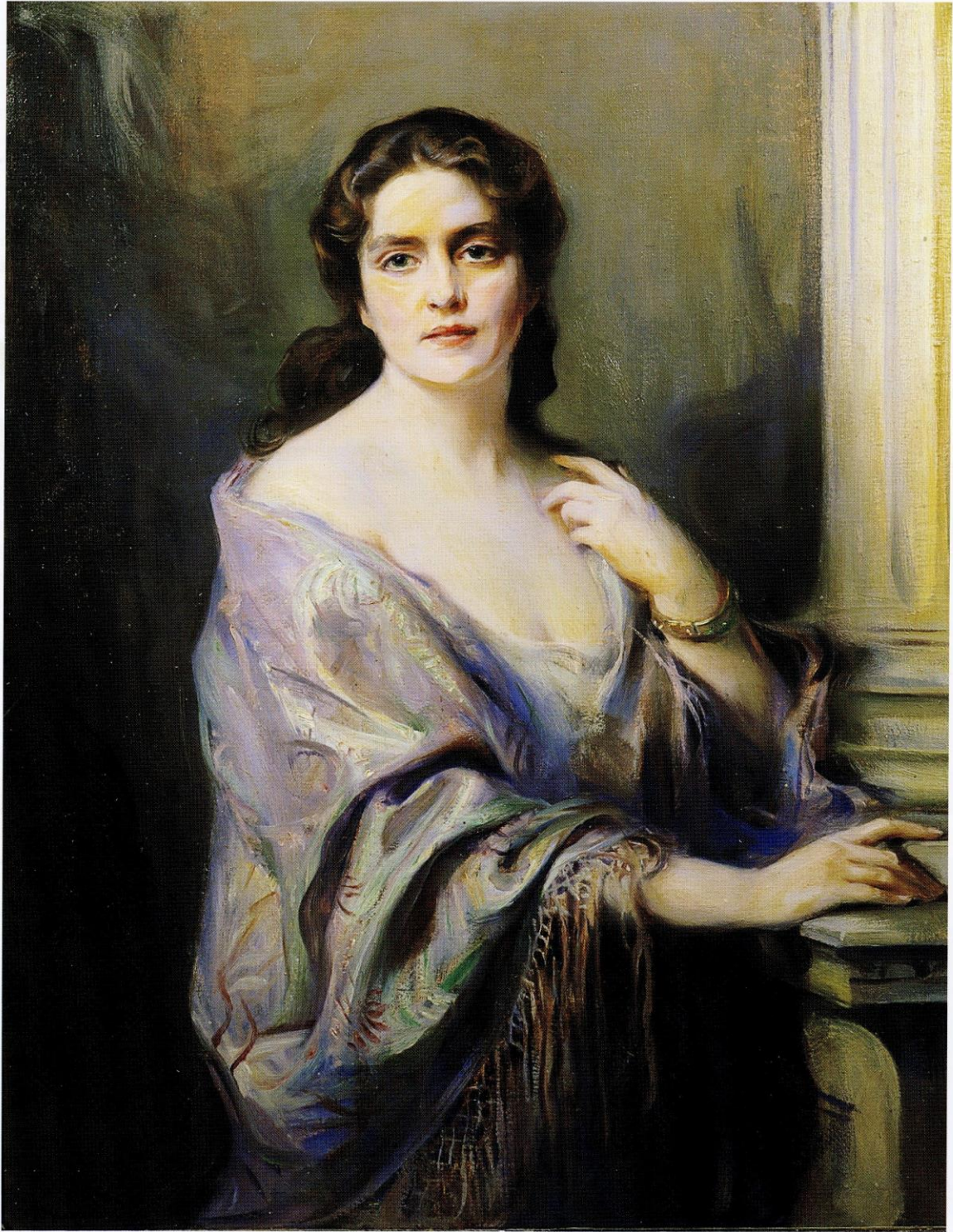




FIG. 51
Miss Jewell Allcroft, 1934
Oil on canvas, 101.6 × 80 cm
Private collection

FIG. 52
William Waldegrave Palmer, 2nd Earl of Selborne, 1911
Oil on canvas, 231.1 × 94 cm
The Worshipful Company of Mercers, Mercers' Hall, London

Lucy rallied support to clear his name, sending a telegram to the Duke of Portland:

“WILL YOU PLEASE VOUCH FOR PHILIP’S CHARACTER AND LOYALTY IN WRITING AND SEND SAME TO OUR SOLICITOR ... PHILIP HAS BEEN INTERNED ON GROUNDS OF WHICH I KNOW HE IS INNOCENT THE CASE COMES BEFORE ADVISORY COMMITTEE ON 28TH DO USE YOUR INFLUENCE LETTER FOLLOWS FROM LUCY LASZLO.”⁹²

De László’s solicitor wrote to Portland asking him for a reference: “What opinion did you form as to his personal character and sense of honour?” The Duke answered: “The highest”.⁹³

Sir Arthur Lee, M.P., and his wife sat several times for the artist (cat. 88), and he and Lucy were frequent guests at the Lees’ home, White Lodge in Richmond Park. Lee had been particularly supportive when de László’s mother died, and the artist had paid tribute to their friendship then: “The sign of true friendship not only shows in sunny days, but also when one feels the grip of a true friend’s hand in sorrow, which I assure you, I appreciate fully”.⁹⁴ Now Lee proved just as loyal and “offered to go bail for me in any sum that should be named and asked if I might stay with him during the proceedings, but was refused”.⁹⁵

The artist’s career, far from being tainted by his ordeal, was restored very quickly and flourished again after his exoneration in 1919. De László, however, never forgot those who had supported him: “I am proud to say that all my friends and the leading men of this country stood by me and remained loyal throughout, to my great moral satisfaction”.⁹⁶

De László’s talent – both as an artist and a friend – were widely acknowledged during his lifetime. Sitters and patrons not only showered the artist with written tributes but also bestowed upon him a great many orders and honours – some given only to those particularly close to the Monarchy, such as the Victorian Order (MVO), which de László received after painting Edward VII. His son Paul wrote in 1934: “My dearest Dads, First let me congratulate you on your latest honours. You now have five stars and when you return we must do a picture of you looking like a Xmas tree. It is a great triumph.”⁹⁷

His dedication to his art and his devotion to his patrons were largely responsible for de László’s early death. Throughout his career his family and friends urged him, in vain, not to over-exert himself. Letters to friends also reveal that he sometimes longed to escape his relentless schedule and demanding patrons. Some, like the art critic Baldry, felt that portraiture thwarted de László’s talents:

“I should greatly like to see you doing just what you want to do to please yourself without having on your mind any idea of pleasing a sitter. I am sure that it would be a joy to you to break away from the

portrait convention ... and to launch into an expression of yourself."⁹⁸

Lee wrote: "I am delighted to hear that you contemplate giving up painting society portraits of French men and women. They really are not worth it, and you must give our English landscape a turn."⁹⁹

There are several references in the archive to de László's desire to paint a war picture, focusing on the suffering of women in war, but it was not realised. His plans to abandon portraiture came to nothing, which, it seems, can largely be attributed to his loyalty to his patrons and his constant striving for self-improvement. One of his last commissions before his death was another portrait of the Duchess of Northumberland (cat. 138). He explained his reasons for taking on the commission to Princess Helen of Greece:

"I was already very tired from my many activities and I really should not have accepted this last picture, but you will understand how difficult it was to refuse such an inspiring and picturesque subject. Art is not an occupation, it is one's second nature and the longing to do daily something better keeps one in constant enthusiasm."¹⁰⁰

The artist died on 22 November 1937 at the age of sixty-eight. His patrons and sitters wrote hundreds of final tributes. Lucy wrote: "I've received hundreds of letters, so warmly appreciative of him – and they still keep coming".¹⁰¹

NOTES

My very special thanks go to Sandra and Damon de Laszlo. It has been an honour to carry out research in the de László Archive and I am particularly grateful to Sandra for the advice and support she has given me in the course of my investigations. She has generously shared her exemplary scholarship for the forthcoming de László catalogue raisonné with me and this has been an invaluable contribution to my endeavours. I would also like to thank Marilyn Inglis for her guidance and encouragement, Lyn Calzia, Deborah Bates Conservation, Susan and Christopher de Laszlo, Vanessa Kastner, Caroline Knight, Victoria Lynnes, Richard Ormond, Robert Satow, Tessa Wild and Christopher Wood. All correspondence quoted is quoted from by the de László Archive (de Laszlo Foundation), unless otherwise stated, and has been reproduced exactly as written by the correspondents.

1. *Daily Express*, 7.6.1929.
2. *Sunday Herald*, 27.11.1927.
3. 'Every Court But China', *Time*, XIX, no. 4, 25.1.1932, pp. 26–28.
4. Owen Rutter, *Portrait of a Painter: The Authorised Life of Philip de László*, London (Hodder & Stoughton) 1939, p. 366.
5. Letter from Chavasse, 21.10.1937.
6. Letter from Tweedie, 21.1.1935.
7. *Free Press*, Burlington, Vermont, 11.5.1928.
8. Rutter 1939, p. 299.
9. 'Painting a King by Philip de László', *The Evening News*, date unknown.
10. Anthony Tahí, *The Studio*, October 1901.

11. Letter to Burrell from McKergow, 5.11.1933.
12. Letter from Cromer, 28.12.1926.
13. Letter from Royden, 24.1.1933.
14. Letter to Royden, 28.11.1932.
15. Letter from Graham, 12.7.1925.
16. Letter to Baldry, 17.6.1935.
17. Letter from Nuttall, 20.5.1932.
18. Letter to John Robertson, 30.7.1935.
19. Letter to Reading, 14.1.1927.
20. Letter from Vay, 1904.
21. *Daily Sketch*, 24.8.1927.
22. *The Evening Standard*, 7.9.1929.
23. *The Pioneer*, Allahabad, 2.2.1927.
24. Letter from Graham, 1.3.1920.
25. Letter to Jardine, 20.2.1928.
26. Letter from secretary to Jardine,

- 22.8.1928. Portrait destroyed in the Blitz.
27. Letter from Temple, Archbishop of York, 9.9.1934.
28. Letter from Davson, 24.4.1931.
29. Letter from Ralli, 20.9.1922.
30. Letter from Castlereagh, 1912.
31. Letter to Bendir, 26.7.1930.
32. Letter to Cottenham from de László's secretary, 1.11.1935.
33. Letter from Cottenham, 4.7.1936.
34. Letter from Cottenham, 27.7.1936.
35. Letter from Lucy de László, 13.1.1933.
36. Letter from Colefax, 1916.
37. Letter to Hake, 16.6.1932.
38. Letter from Mrs Johnson-Ferguson, 17.6.1917.
39. Rutter 1939, p. 298.
40. Letter from Rothermere, November 1916.
41. Letter from Buxton's secretary, 10.5.1917.
42. *The Illustrated London News*, 29.5.1915.
43. Letter from Stanley, 16.10.1916.
44. Letter from Stanhope, undated.
45. Letter from Sifton, 13.10.1915.
46. Letter from Wilson, 15.12. [year not known].
47. *Yorkshire Observer*, 17.4.1915.
48. Letter to Marks, 19.7.1934.
49. Letters from Maxwell, not dated, ca. 1916. Portrait untraced.
50. Letter from Watts, 8.1.1935.
51. Letter to Watts, 17.6.1935.
52. Letter from Watts, 10.9.1935. Portrait untraced.
53. Letter from Weisse, 13.7.1913.
54. Letter from Weisse, 28.7.1913.
55. Letters from Reynolds-Stephens, July 1935; Devonshire, 6.4.1920; Pellier-Johnson, 1929; Ellenborough, 21.2.33.
56. Letters from Wemyss, 1908; Younger, 10.11.1912.
57. Letter from York, 9.10.1931, de László Archive (de L. C.)
58. Letter to Baldry, 1.12.1933.
59. Letter from McCann, 1.5.1936.
60. Letter to McCann, 21.5.1936.
61. Letter from Curzon, 9.7.1913.
62. Letter from Curzon, 29.7.1913, de László Archive (de L.C.)
63. Letter from Glyn, 31.12.1913, de László Archive (de L.C.)
64. Letter from Glyn, 13.10.1914, de László Archive (de L.C.)
65. Rutter 1939, p. 299.
66. *The Sketch*, 21.4.1915.
67. Rutter 1939, p. 299.
68. Letter from Glyn, undated, the de László Archive (de L.C.)
69. Grace Elvina Curzon, *Reminiscences*, London (Hutchinson) 1955, p. 88.
70. Letter from Baldwin, 7.5.1936.

71. Letter to duchesse de Gramont, 6.11.1934.
72. *The Washington Herald*, 7.3.1926.
73. Letter to Dr Munz, 15.5.1926.
74. Letter from Portland, 14.7.1933.
75. Rutter 1939, p. 275.
76. Letter from Portland, 28.2.1914.
77. W. Cavendish-Bentinck, 6th Duke of Portland, *Men Women and Things: Memories of The Duke of Portland*, K.G., G.C.V.O., London (Faber & Faber) 1937, pp. 220–22.
78. Letter to Nuttall, 10.8.1934.
79. Letter from Portland's secretary, 4.7.1931.
80. Cavendish-Bentinck, *op. cit.* (note 77), p. 221.
81. Letter from Lucy de László, 2.11.1934.
82. Letter to de Gramont, 5.10.1933.
83. Letter to de Gramont, 12.4.1935.
84. Letter from de Gramont, 25.12.1935.
85. Letter to de Gramont, 18.6.1934.
86. Letter to Allcroft, 14.1.1935; letter from Allcroft, 1.1.1935. All Allcroft correspondence from The Allcroft Archive.
87. Letter to Allcroft, September 1936.
88. Letter from Lucy de László to Allcroft, 25.12.1938.
89. Letter from Lucy de László to Allcroft, 15.10.1940.
90. *Cork Constitution*, 8.10.1917.
91. Statement from Selborne, not dated.
92. Telegram from Lucy de László to Portland, 1917.
93. Letter from Portland to Russell, 12.6.1919.
94. Letter to Lee, 3.3.1915, Lee of Fareham Papers, Courtauld Institute Book Library.
95. Rutter 1939, p. 322.
96. Letter to General Sir Kaiser Shumsher Jung of Nepal, 22.11.1935.
97. Letter from Paul de László, 31.5.1934.
98. Letter from Baldry, 18.7.1935.
99. Letter from Lee, 21.10.1930.
100. Letter to Princess of Greece, 20.8.1937.
101. Letter from Lucy de László to Allcroft, 28.1.1938.