

De László and Sargent

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In the year 1907 Philip de László set up as a portrait painter in London and John Singer Sargent retired. Society's favourite portrait painter, an American, was succeeded by an Hungarian in a seamless transfer of patronage from one to the other. The people Sargent had painted in the early 1900s de László would portray a decade or more later, and occasionally the other way about. Their sitters came from the highest ranks of the British establishment. Both artists sought employment in America, and de László enjoyed a privileged position as court painter to most of Europe's royal families. Both were cosmopolitan, international in outlook, and masters of high style and painterly panache. They understood their role in giving fresh impetus to the grand tradition of formal portraiture by harnessing a modern sense of psychology and sensibility to the age-old claims of rank and status. Portraits by Sargent and de László are marked by flowing brushwork and scintillating effects of light and colour that bring their subjects vividly to life. At the same time their sitters are invested with the aura of wealth and glamour, power and prestige, through the devices of grand design and pictorial invention.

"Ask me to paint your gates, your fences, your barns, which I should gladly do, *but not the human face*", Sargent told Lady Radnor in 1907.¹ After twenty years of unparalleled success, he was giving up as a portraitist in order to concentrate on his mural projects and his landscapes and figure subjects. Lady Radnor was not the only person to remonstrate with him, and the artist came under intense pressure to lift his embargo. It seemed bizarre that the greatest portrait painter of his generation should renege on his contract to paint the great and the good and shut up shop. Except in rare instances, however, Sargent held firm to his resolve and refused to contemplate further portrait commissions.

Sargent's career had not always been marked by effortless success. The son of expatriate American parents, he had been born and brought up in Europe, and he had trained as a painter in the atelier of the fashionable French portrait painter Emile Carolus-Duran. Early successes at the Paris Salon with portraits and subject pictures



FIG. 1
Philip Alexius de László 1869 - 1937
The Duchess of Portland 1912
Oil on canvas, 127 × 101.5 cm
Private Collection

came to an abrupt end when his celebrated portrait of *Mme Gautreau* (Metropolitan Museum of Art, New York) caused outrage at the Salon exhibition of 1884. In the wake of the scandal, Sargent transferred himself from Paris to London, but in one sense this was a case of out of the frying pan into the fire. The British public was far more conservative than its French counterpart, and in Sargent's own words his style was thought "beastly French".² Disheartened, he even talked at this time of giving up art altogether.

It was in America rather than England that he finally made his breakthrough, on two important visits in 1887 and 1890. To his surprise, he was awarded celebrity status, and showered with more commissions than he had time to paint. Success in London followed in 1893 when his portraits of *Lady Agnew* and *Mrs Hugh Hammersley* (National Gallery of Scotland, Edinburgh, and Metropolitan Museum of Art, New York, respectively) swept all before them at the Royal Academy and New

Gallery exhibitions of that year. Election as an associate of the Royal Academy sealed public recognition of his triumph.

Previously disparaged, Sargent's daring and sophisticated style now seemed to encapsulate the spirit of the age. A directness of characterization, revealing complicated modern people as they really were, distinguished his work from the beginning. Sargent's ability to capture the illusion that his sitters are inhabiting real space came from his study of Velázquez and Frans Hals. Carolus-Duran had taught him how to paint exactly what he saw in terms of precisely rendered tonal values. And from the Impressionists he had learnt how to capture fleeting effects of light and how to model form through colour. Sargent's exacting training meant that his brilliant, bravura style of painting was grounded in a thorough understanding of the processes of art. He was acutely sensitive both to the individual and to the social type, and in those portraits where he really engaged with his sitter he could match the sense of who they were and what they represented in designs of great originality. The pale and pencil-thin *Graham Robertson* (1894; Tate, London), in his long black coat, holding a jade-topped cane, remains the epitome of the 1890s aesthete, as Mrs Phelps Stokes in the double portrait with her husband (1896; Metropolitan Museum of Art, New York), wearing white skirt and boater, is quintessentially a 'new woman'.

Many of Sargent's sitters in the 1890s had been members of the thrusting new class of financiers and entrepreneurs, both British and American, and the same is true of de László's early sitters. The glamorous, cosmopolitan style of both artists appealed to the extrovert instincts of this new class, their desire for prestige and recognition. By 1900, it was the turn of the aristocracy, who had finally woken up to Sargent's genius as an image-maker. In the full-length portraits and groups he painted for Blenheim and Chatsworth, Welbeck and Warwick Castle, Sargent proved himself heir to the great portrait tradition. His pictures looked quite at home with works by Van Dyck and Lely, Reynolds and Gainsborough, Romney and Lawrence, in the great houses of Britain. His portraits exemplify the grandeur and wealth, the dynastic tradition and the patent of nobility of these Edwardian grandees, who had ruled Britain for generations, at the very moment when power was slipping from their grasp.

Sargent adapted his vibrant bravura style to the demands of formal composition. His deep knowledge of the Old Masters, going back to his itinerant childhood, assisted by his mural work for the Boston Public Library, gave him the necessary resources to raise his game. His portraits of *Lord Dalhousie* (1900; private collection) and *Lord Ribblesdale* (1902; Tate, London), the *Duchess of Portland* (fig. 1) and the *Countess of Warwick and her Son* (1905; Worcester Art Museum, Massachusetts), and the groups of the *Wyndham Sisters* (1899; Metropolitan Museum of Art, New York), the *Misses Acheson*

(1902; Chatsworth, Derbyshire) and the *Marlborough Group* (1905; Blenheim Palace, Oxfordshire), are magisterial creations that capture the Edwardian aristocracy in its heyday. Sargent's achievement was recognized in his own day: he was treated as a kind of living Old Master, and his friend Auguste Rodin aptly dubbed him 'the Van Dyck of our times'.³

And then in 1907 Sargent threw it all up. He had always been an artist first and a portraitist second. He was tired of the demands that portraiture made on his time and his creative energy, he was financially independent, and there were other things he wanted to do more. First and foremost were his murals for the Boston Public Library, first commissioned in 1890, which had been progressing all too slowly. Secondly, there was his desire to paint more landscape and figure subjects on the long summer and autumn tours he made to the Alps and Southern Europe. Occasionally he was forced out of retirement to paint a friend, like *Henry James* (1913; National Portrait Gallery, London), or in time of war to offer his services on behalf of the Red Cross, or to undertake a national commission like his *Generals of the First World War* (1920–2; National Portrait Gallery, London), but these were exceptions that proved the rule. His one concession to those who clamoured for his services as a portraitist was the charcoal drawing, an image of head and shoulders, executed in a sitting of an hour or two. Sargent did more than six hundred of these in the last part of his career, and they form a parallel portrait gallery to the oils, but in a minor key.

Those who deplored the void left by Sargent's departure did not have long to wait. Philip de László, arriving in London in the very year that Sargent retired, had all the right credentials to succeed him. He already enjoyed royal and aristocratic patronage in Europe; he was, like Sargent, a conjuror with the brush, and like him he successfully combined a modern style of painting and a modern sense of psychology with the traditional props of formal portraiture. His foreign polish and panache appealed to the British establishment, who recognized in him a mythologist who would help them to re-invent themselves. László's vivid sense of people, his forceful brushwork and flowing style of painting quickly won him admirers. His arrival in London was heralded by an exhibition of fifty recent portraits at the Fine Art Society, which included those of a number of prominent British sitters. Critics gave the artist vigorous reviews and a somewhat mixed reception, and inevitable comparisons were made to the work of Sargent, but the show helped to establish de László's credentials as his successor. Commissions flowed in, from the king downwards; Edward VII commanded the artist to begin a portrait of his daughter, Princess Victoria, on the day he visited the exhibition, and the artist's career in Britain quickly took off.⁴

What did the two artists think of each other? We know that de László admired Sargent's work and regarded him as the benchmark

against which to measure his own success. When in Boston, in 1908, he made a point of going to see Sargent's great Spanish Dance picture, *El Jaleo* (1880–2; Isabella Stewart Gardner Museum, Boston), and he wrote: "No contemporary picture has impressed me so profoundly. It displays Sargent's mastery of his art and reproduces the very atmosphere of Spain, together with the lovely figure of the passionate and graceful dancer".⁵ Painting Edward VII's portrait in 1907, de László was present when the names of Hubert von Herkomer and Sargent were proposed for knighthoods, "for I admired the work of both artists, particularly Sargent's". The king expressed his regret that he could not confer the honour on Sargent because he was not a British subject: "I am very sorry to hear that", said the King. "There is no one on whom I would more willingly have conferred that honour. Sargent is a great artist whose work will live".⁶

That cordial relations existed between the two men we know from a small group of surviving letters from Sargent to de László. Two of these concern a proposed exhibition in Vienna to which Sargent had been invited to contribute. In the first letter, Sargent writes cordially to "My dear Laszlo" from Amsterdam, where he was recovering from a bout of influenza: "I hope to be well enough to go back to London in a few days, and I will try to borrow some good portrait, or if I do not succeed in that, I will send one of the few things that belong to me". Sargent approached the Duke and Duchess of Connaught about the possibility of borrowing their portraits, and he told de László that the Vienna authorities would have to solicit them officially: "So I have written to Prof von Angeli to explain this, and I hope they will send a formal request – If you are in Vienna would you tell him that seems to be a condition".⁷ So far it has not been possible to confirm what the exhibition was or whether the portraits travelled there.

A third letter concerns another exhibition, this time in Berlin, where de László again seems to have had a co-ordinating role. Sargent was unclear whether inclusion in the show was "by *invitation*, or whether the exhibition defrays the expense of transport etc I am thinking of sending a very large and heavy thing in bronze, besides a picture or two, & I should like to know this point".⁸ Apart from the letters there are two note cards from Sargent warmly inviting de László to visit him in his studio. In one of these, dating from 1909, he writes: "I shall be delighted to show you Lord Wemyss' portrait. Can you come some morning before you go to your own work? I am generally at my other studio now, but if you will name any morning I will be delighted to see you."⁹ Both Sargent and de László were to paint this grand old Scottish aristocrat and sportsman in celebration of his ninetieth birthday, and both did justice to their subject's leonine head and majestic personality. That Sargent had an eye for de László's work is made clear in a letter from Margot Asquith to the Hungarian artist about her own portrait by him: "As you know I think it wonderfully clever & much more interesting than I am. The only people who have seen it, admire it

hugely. Sargent found (in the studio) the only fault that I ever did: that it gives an impression of a bigger face than mine."¹⁰ In 1919, during de László's internment, Sargent urged the President of the Royal Academy to write to the Home Secretary to allow the artist the use of a model.¹¹

Though Sargent and de László were both expatriates and shared a common style of bravura painting, derived from training in Paris, they came from very different backgrounds, and they were poles apart in outlook and temperament. The reserved and stolid Sargent, reared on New England principles, was a complete contrast to the impulsive and romantic Hungarian. Though he never relinquished his American citizenship, Sargent was rooted in the British art establishment as de László, who did become a British citizen, never really was. Every year, Sargent sent his major portraits to the annual Royal Academy exhibition – over fifty of them between 1900 and 1908 – and they were the subject of extensive notice in the media. He exhibited widely elsewhere, especially in America, but his chosen forum was the Royal Academy and he was a pillar of the institution.

De László, by contrast, exhibited only a handful of works at the Academy, and he realized early on that he was unlikely to be accepted there.¹² He was too blatantly foreign, in a way that Sargent was not, and his style was not generally admired in academic circles. It would be wrong, however, to think of him as isolated in the art world. Surviving correspondence shows that he was friendly with many leading British painters, among them Sir Luke Fildes, an R.A. who was especially supportive, the Hon. John Collier, W.F. Calderon, Herbert Draper, Frank Brangwyn and Sir John Lavery. De László did exhibit occasionally at the Royal Society of Portrait Painters and he became president of the Royal Society of British Artists, but his favourite exhibition vehicle was the one-man show, carefully orchestrated and promoted, which put the spotlight on him as a cosmopolitan artist with an international clientèle. Recognition in Britain mattered to him as long as it was on his terms, and he was not dependent on it. His network of influential patrons ensured that he was in constant demand. Both he and Sargent enjoyed considerable patronage in America, but Sargent was native-born and his professional links with his home country went back to the very start of his career in the 1870s. On the other hand, de László had a flourishing European practice which Sargent lacked after 1885, and de László had made a speciality of royal portraiture.

Not since F.X. Winterhalter had any artist serviced the courts of Europe so expertly and comprehensively. Monarchs were charmed by de László personally and enchanted with his art, which made them appear far more regal and glamorous than they really were. Like Winterhalter before him, he re-invented the state portrait, and gave the royals he painted a fresh modern look. The contacts he established gave him opportunities to move from one court to another, from Stockholm to Madrid, London to Berlin, Vienna to



Athens. A first commission would inevitably lead to others, so that whole dynasties ended up being painted by him. He could be relied on to produce images of power and authority that were also human and engaging. His style slid effortlessly across borders to establish an international iconography of royalty that underlined the close family relationships which bound the European courts so closely together.

Sargent, by contrast, shied away from royalty. He refused the commission to paint Edward VII's coronation and his only portrait of the king was a drawing after death (Royal Library, Windsor Castle). He did paint a pair of portraits of Queen Victoria's fourth son, Prince Arthur, Duke of Connaught, and his wife Princess Louise (1906; Royal Collection Trust), but this was no substitute for a state portrait of the king, which would have tested his powers to the full and might have produced a masterpiece. Maybe his democratic principles stood in the way of such a commission, for Edward VII, an admirer as we have seen, would surely have sat to him if asked. De László did paint the king but only in mufti, and his portrait, like that of Queen Alexandra have recently been traced to the Norwegian Royal Collection.

In painting the great and the good of the British establishment, Sargent and de László adopted strategies that point up the similarities and differences that distinguish their portraits. Sargent had made a



LEFT FIG. 2
John Singer Sargent 1856 - 1925
Randall Davidson, Archbishop of Canterbury, 1910
Oil on canvas, 130.8 × 105.4 cm
Lambeth Palace, London

ABOVE FIG. 3
Philip Alexius de László 1869 - 1937
Randall Davidson, Archbishop of Canterbury, 1926
Oil on canvas, 251.5 × 139.7 cm
The Corporation of the Church House, London



FIG. 4 (left)
John Singer Sargent
*Field Marshal Earl Roberts of
Kandahar*, 1908
Oil on canvas, 161.9 × 102.9 cm
National Portrait Gallery, London



FIG. 5 (right)
Philip Alexius de László
*Field Marshal Earl Roberts of
Kandahar*, 1911
Oil on canvas, 172.8 × 113.7 cm
Eton College, Windsor

exception to his portrait embargo in agreeing to paint Randall Davidson, Archbishop of Canterbury, in 1910 for Lambeth Palace (fig. 2), because they had met in the Alps and were friends. Sargent's portrait of Davidson in his surplice and robes draws on the traditional imagery reserved for princes of the church, but plays it in a minor key. We see this modest and conscientious churchman in the private setting of his study with a jumble of books and documents on the table beside him. De László's 1926 full-length of the Archbishop for Church House, London (fig. 3) draws on the same iconographical conventions as Sargent does, but goes for the full panoply of ecclesiastical splendour and symbol. The Gothic throne on which Davidson sits had been used by him at the coronations of Edward VII and George V, and it invests him with the aura of authority as leader of the Church. He holds a book on his knee and his crozier stands beside the throne. De László records the nervousness of the Archbishop when shown the preliminary sketches because he feared the picture would be thought too artificial and 'showy'. Interestingly, de László hides Davidson's Garter Star in the fold of the vestments, exactly as Sargent had done sixteen years earlier.

In the case of the veteran Field Marshal Earl Roberts, a much loved figure familiarly known as 'Bobs', it is Sargent who invests the sitter

with pageant and symbol, while de László portrays him as a straightforward military man (figs. 4 and 5). So encrusted with medals and order is Roberts in Sargent's portrait that one critic complained of the way the "truculent splendour of the uniform overshadows the individuality of the wearer".¹³ The baroque swagger of the figure is set off by a receding vista of columns and pilasters in a grand staircase hall. De László's portrait, painted three years later for Eton College, shows an older and more careworn figure, his hand resting on a map as if still in active command. The background is bare of accessories except for a cascading piece of drapery, perhaps a flag.

Another pair of portraits painted within a short space of time are those of George Curzon, Earl Curzon, the brilliant but arrogant statesman who held high office but was never Prime Minister. This time it was de László's portrait that came first, in 1913, for All Souls College, Oxford. There is something forbidding and mask-like about the sitter, who gazes out with a fixed and penetrating expression on his features. One hand is held to his chin, in the traditional image of the thinker, while the claw-like fingers of the other hand are inserted between the pages of a book. He is dressed in his robes as Chancellor of Oxford University, and the artist paints the lace cravat and cuffs and the gold braid of the robe in that lovely, flowing, impressionistic

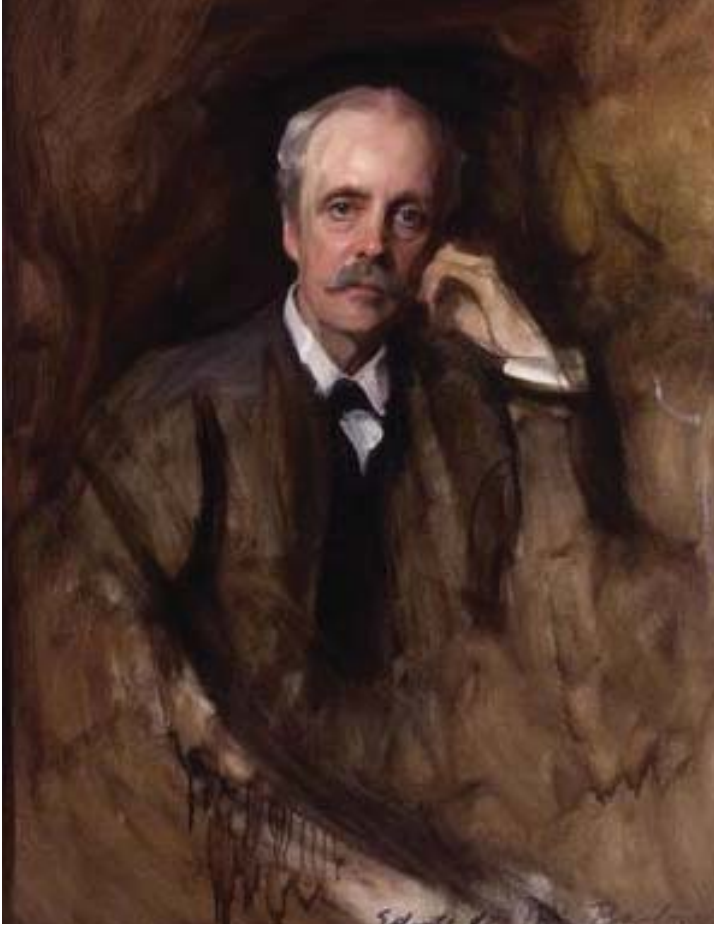


FIG. 6
Philip Alexius de László
Arthur James Balfour, 1914
Oil on canvas, 117 × 85.7 cm
National Portrait Gallery, London

style that is his hallmark. Sargent's characterization is less intense and more human, but there is surely irony in this image of self-conceit. Curzon is dressed there in Garter Robes as the embodiment of steely will-power and aristocratic hauteur. The portrait was painted a year after the de László, in July 1914, and one month before the outbreak of the Great War, in recognition of Curzon's services to the Royal Geographical Society, of which he was president. Both artists would paint portraits of Lady Curzon, and de László also made a memorable portrait of Curzon's mistress, *Elinor Glyn*, together with two studies.

Another of the dominating political figures of the age painted by both artists was A.J. Balfour, conservative Prime Minister,



FIG. 7
John Singer Sargent
Arthur James Balfour, 1908
Oil on canvas, 256.5 × 147.3 cm
National Portrait Gallery, London

philosopher and leading member of the 'Souls', a patrician group intellectuals and aesthetes. Both pictures were painted in the same year, 1908, and they were exhibited contemporaneously, Sargent's (fig. 7) at the Royal Academy, de László's at a one-man exhibition at Dowdeswell's Galleries in New Bond Street. Critics were not slow to draw comparisons between the two works: "As against Mr. Sargent's masterly full-length and its subtle seizure of the intellectual character of the subject, Mr. Laszlo has attempted a 'kit-kat' with a fresher complexion than Mr. Sargent's and has tried no subtleties at all."¹⁴ De László's 1908 portrait is missing, although there is a later somewhat introspective oil study in the National Portrait Gallery (fig. 6). He was up against one of Sargent's most brilliant creations, a full-length figure, nonchalant and world weary; it was commissioned by the Carlton Club and has recently been acquired by the National Portrait Gallery.

The cross-over between Sargent and de László in terms of sitters is prodigious: they portrayed more than fifty of the same people. These range from royalty, the Duke and Duchess of York (later George VI and Queen Elizabeth) and the Duke of Connaught; statesmen, President Roosevelt and Lord Cromer; military commanders, Lord Byng of Vimy and the Earl of Cavan; aristocrats, the Duke and Duchess of Portland, the Duchess of Devonshire, the Duchess of Wellington and the Marchioness of Londonderry; leading society women, Gladys Vanderbilt (Countess Széchenyi) and Mrs William Cazalet; musicians, Joseph Joachim and Sir George Henschel. The list is even longer if members of the same families are included.

Comparison of the female portraits is particularly instructive, because it is as painters of women that both artists are best known. A decade or more invariably separates their respective portraits of the same sitter, Sargent painting them as young or young middle-aged, de László as mature matrons. Winifred, Duchess of Portland, one of the great beauties of the age, was painted by Sargent in 1902, when she was thirty nine, though you would never guess that from Sargent's youthful-looking image (fig. 8). Dressed in a white evening gown with stand-up Van Dyck collar, cerise cape, and strings of pearls draped across her corsage, she stands perched momentarily on the edge of the marble fireplace in the Gobelin Tapestry room at Welbeck Abbey, the Portland family home. She is a mixture of nervous vitality, high breeding and aristocratic grandeur. De László's three-quarter length portrait (fig. 9), painted exactly ten years later, just recently traced, is a more stately and reflective image, showing the Duchess seated and gazing into space, lips parted, as if in thought. She is again dressed in evening gown and cape, and she fingers a pearl necklace in one hand like a rosary, with a classical fillet of leaves in her hair. She is still stunningly beautiful at fifty, and de László grasps the essence of her radiant personality in one of his most accomplished works. Other portraits of the Duchess were to



FIG. 8
John Singer Sargent,
The Duchess of Portland, 1902
Oil on canvas, 228.6 × 111.8 cm.
Private Collection



FIG. 9
John Singer Sargent
Mrs. Julius Wernher
(Later Lady Wernher)
Oil on canvas, 147.3 × 35.3 cm
The Wernher Collection



FIG. 10
Philip Alexius de László
Lady Wernher
Oil on canvas, 175.3 × 111.8 cm
Private Collection

follow, including a half-length of this same period, a fine drawing, and a head and shoulders sketch of 1928 in tiara and blue chiffon veil (private collection).

A more conventional parallel is to be found in the portraits of Mrs Julius (later Lady) Wernher, the wife of a prominent diamond tycoon, whose house at Luton Hoo, Hertfordshire, was the setting for a magnificent collection of old master paintings and works of art. Sargent's portrait of her (fig. 9) is one of those luxuriant studies of women in white that goes back to the famous portrait of *Lady Agnew. Mrs Julius Wernher*, as she then was, is dressed in an evening gown with lilac and light blue trimmings, sash and ribboned headdress, a dramatic choker and fur stole, and she is seated in an Empire-style *fauteuil* with swan's head scroll-ends. Behind is one of the *boiserie* panels in Sargent's Tite Street studio. Mrs Wernher has all the attributes of wealth and social distinction, but they do not seem to sit easily with her, and the sense of make-believe is too evident. No such doubts inform de László's portrait of the same sitter, by now *Lady Wernher*, painted a dozen years later (fig. 10). The style of dress is opulently eighteenth-century revival, like the Louis XVI chair occupied by a pekinese, and Lady Wernher stands in a resolutely commanding pose amidst the soft flutter of dress and drapes.

Such parallels could be multiplied. The innocent-looking debutantes in Sargent's three-quarter-length portraits of *Gladys Vanderbilt*, later Countess Széchényi, and *Maud Coats*, later Marchioness of Douro and Duchess of Wellington (both 1906; private collections), turn into the experienced women of the world in the greater realism of de László's post-war images (1921 and 1922; private collections). In the case of the autocratic Lady Londonderry, wife of the sixth Marquess, both artists arrived at the same conclusion. The marchioness swept aside Sargent's objections and offer of a charcoal, and insisted on being painted in oils (1909; private collection). The only defence he offered was to limit the number of sittings, telling her that he would spoil the sketch if he touched it again, "by losing all its lightness and freshness. I have done a tiny thing here and there, and you are as beautiful as the morning star, and nothing will induce me to mar it with a brush!"¹⁵ Sargent portrayed the marchioness in a flamboyant plumed hat, with a voluminous cloak, feather boa and pearl necklace. Her head is tilted up, eyes heavy lidded, nostrils flared, the incarnation of aristocratic hauteur and disdain. De László's portrait sketch of 1917 also shows her with her nose in the air in a style no less intimidating, in evening dress with black choker, swept-back hair, drop earrings and triple pearl necklace. Both artists play up to Lady Londonderry's persona as terrifying grand dame, who could reduce the greatest of statesmen to quivering wrecks, for she ran a political salon. Sargent also painted her husband in one of his grandest compositions, with the marquess posed before a view of Westminster Abbey, carrying the sword of state as he had at Edward

VII's coronation, attended by his page (recently acquired by the Museum of Fine Arts, Boston).

It would be wrong to make too much of such comparisons. Sargent had effectively ceased painting portraits in 1907, while de László was to continue for another thirty years, and his style changed markedly in the post-war period in response to the changing mood and fashion of the time. He was infinitely more prolific than Sargent, producing his characteristic portrait heads, so instinct with life and panache, often in a single sitting. He amassed a vastly greater clientèle, that spanned Europe and America, and he remained a portrait painter through and through. There would be no grand mural scheme or landscape ambitions to lure him away from the thing he did best and push him into early retirement. The demands made on him never wore down his patience or dulled his spirit. He remained buoyant to the end, painting his late portraits with all the energy and flair he had displayed as a young man, with no loss of force or character. Like Sargent before him, he left behind a portrait gallery of many of the great figures of the age, and his contribution deserves greater recognition.

1. Quoted in Stanley Olson, *John Singer Sargent His Portrait*, London and New York 1986, p. 228
2. Letter to Edward Russell, 10 September 1885, Tate Gallery Archives.
3. Rodin's comment recorded in an interview, 'Rodin in London', *Daily Chronicle*, London, 16 May 1902.
4. De László later painted portraits of Edward VII and Queen Alexandra (qv) and received the M.V.O., the personal gift of the Monarch, in 1910; see Owen Rutter, *Portrait of a Painter The Authorized Life of Philip de László*, London 1939, pp. 235-42.
5. *Ibid.*, p. 255.
6. *Ibid.*, p. 241.
7. Both letters in the de László family archive. I am grateful to Suzanne Bailey for these references.
8. Ditto; the bronze must have been Sargent's crucifix, later placed in the crypt of St. Paul's as a memorial to the artist
9. Ditto.
10. Letter of 30 March 1910, from 10 Downing Street, de László family archive.
11. See the letter from de László's solicitor, Sir Charles Russell, to the artist's wife of 11 February 1919, de László family archive.
12. His portrait of Lord Stanley of Alderley was rejected by the Royal Academy in 1905. His first picture to be shown there was *Lady Wantage* (see cat. 000). In 1915 *Lord Devonport* was rejected because the Academy had decided not to show any works by natives of countries with whom Britain was at war, even if (as de László was) they were naturalized.
13. *Academy*, London, 12 May 1906, p. 455.
14. Quoted in Rutter 1939, p. 264. There is a 1914 portrait of Balfour by de László in Cambridge.
15. Londonderry Papers, North Ireland Public Record Office, 2846/2/23/60.