

Rembrandt Bugatti

and Mr. Alfred East's two admirably designed pictures, *By the River* and *Lambourne Bridge*, can be accepted as very complete illustrations of his fine decorative sense and of his sensitiveness as a colourist. Mr. Fred Yates touches the right romantic note in his strong and expressive *Snow at Rydal*; Mr. D. Y. Cameron only misses full success in his *Eildon Hills* by his failure to realise properly the planes of his landscape; and Mr. Leslie Thomson, always an earnest student of nature, fully maintains his reputation with his *Straits of Mona*; *Sunset*, and *A Summer Sea*. Attention is also due to Mr. J. S. Hill's *Evening on the Arun*, Mr. J. Aumonier's *Old Cottages at Barrington*, Mr. J. L. Pickering's *Alpine Twilight*, Mr. W. Llewellyn's *Winter*, Mr. Montague Smyth's ably treated *Norfolk Mill*, Mr. Lindner's *The Setting Sun, Dordrecht*, Mr. R. W. Allan's *The Grey North Sea*, and to Mr. Alfred Hartley's fine study of colour and atmosphere, *Far into the Night*. Mr. Harold Speed's *The Old Garden at Tivoli by Moonlight* can be commended for its truth of tone and soundness of handling; and Mr. Ivystan Hetherington's *Life on the Marshes* for its good understanding of atmospheric values.

The sculpture in the Central Hall is less important than usual, but it includes such noteworthy performances as Mr. Albert Toft's *Seymour Hicks, Esq.*, Mr. John Tweed's *The Hon. Mrs. Gervase Beckett*, Mr. F. Derwent Wood's *Sketch for a Garden Statue*, Mr. F. W. Pomeroy's *Sketch for War Memorial for Charterhouse School*, Mr. George Frampton's *Seymour Lucas, Esq., R.A.*, and Mr. Drury's *Education*, a study for one of the groups on the new Vauxhall Bridge. In the same part of the exhibition will be found a very original and strongly treated *Processional Cross* by Mr. W. Reynolds-Stephens; some excellent examples of craftsmanship by Mr. and Mrs. Gaskin, Mr. Alexander Fisher, and M. Lucien Gaillard; and water-colours of much merit by Mr. A. G. Bell, Mr. T. C. Gotch, Mr. H. J. Ford and Miss Mary Gow.

AN ITALIAN SCULPTOR— REMBRANDT BUGATTI. BY MARCEL HORTELOUP.

It was at the Salon of the Société Nationale in 1904 that Rembrandt Bugatti's name first appeared in the catalogue of an art exhibition in France. He



"ELEPHANT AND HINDS"

BY REMBRANDT BUGATTI

Rembrandt Bugatti



"LION AND LIONESS"

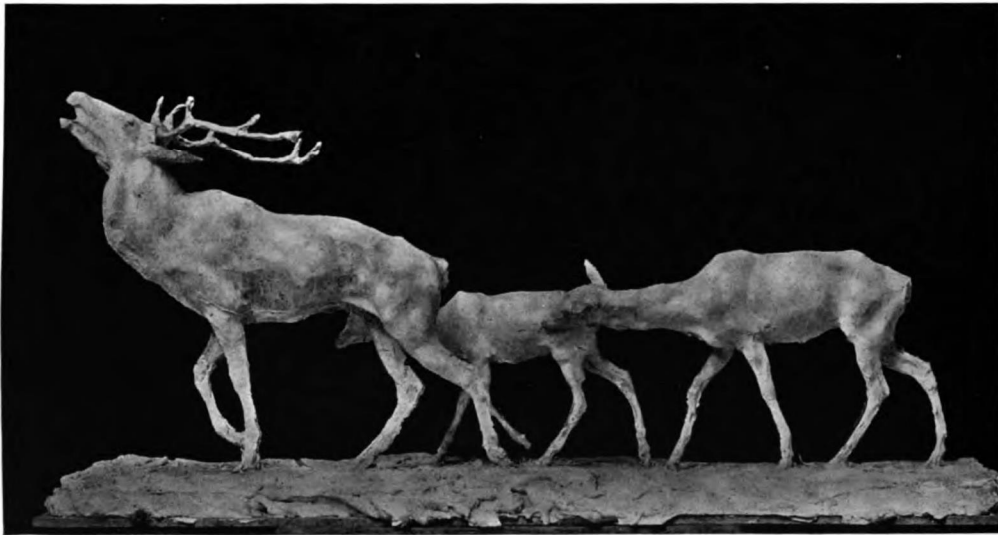
BY REMBRANDT BUGATTI

was then but twenty, and he here claimed the attention of his peers by means of four little plaster models representing stags, storks, a lion and a lioness. The naturalness, the charming grace, the intelligent transcription of life displayed in these little animal groups, modest in dimensions, but bold and sober in handling, settled the matter of his nomination as an associate of the Société Nationale.

Whether in transcribing the eternal force and sovereign majesty of the lion, the infinite suppleness, the undulating cadences of the tiger's walk, or the elephant's monstrous body; whether he surprise a doe and her fawns in their retreat, or note the leisurely stride of the camel, or show us a

pair of wolves sniffing the air, or goats struggling among themselves to get at the green leaves on some hanging branch, or a meditative mother cat with young ones curled up at her feet, or pelicans opening wide their foolish beaks, or a monkey scratching the ground, Bugatti everywhere proclaims himself an infinitely perspicacious observer of those distinctive characteristics which give to the animal its own expressive pose, its familiar attitudes, its habitual demeanour, things the perfectly adequate union of which is essential in order to produce the impression of real life.

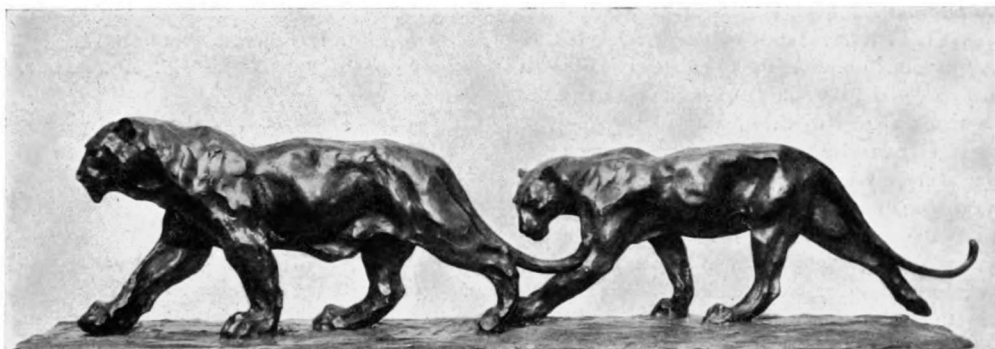
Outside all consideration of art respecting fidelity of modelling, one cannot remain indifferent to the



"STAG AND HINDS"

BY REMBRANDT BUGATTI

Rembrandt Bugatti



"LIONESSES"

BY REMBRANDT BUGATTI

great manual skill revealed in all Bugatti's works. The explanation of this fact is that from his earliest years he has devoted himself ardently to numerous little pieces of handiwork, principally in the direction of delicate carpentry, which were calculated to bring him into touch with all the difficulties of practical execution, and to prepare him to overcome them. Even before exhibiting as a sculptor at fourteen years of age, in Milan, his native town, and then in Turin and Venice, he had worked as a painter-decorator of furniture and glass in the workshops of his father, who was the author of many highly interesting creations in decorative art applied to furniture. Bugatti's artistic education was indeed confined to these efforts of applied art; he received no specialised lessons from any master whatever, nor attended classes at any art school or academy. He was the child of his own works,

brought up in the atmosphere of a highly artistic circle, and with naught in the way of counsel save that of a family which boasted among its truest intimates friends of such talent as the sculptor Troubetzkoy, to whose influence the boy did not remain a complete stranger. Bugatti will tell you, further, without boastfulness or vanity, simply stating the fact, that he knows nothing of animal anatomy, and relies solely on his eye to remain faithful to the truth. His fingers and a few centimetres of iron wire twisted into racket-shape are his only working tools, as anyone may see by watching the artist at work with his models in the Jardin des Plantes, whither he goes every morning, taking with him his supply of "plastidine."

Bugatti has become a fervent adept at the marvellous process of *cire-perdue*, the only process which can transcribe into bronze with implicit



"ZEBUS"

BY REMBRANDT BUGATTI

The Portrait Work of Joaquin Sorolla

exactness and unbounded preciosity the work of art as it has left the hands of the artist. It is to this "process"—a sufficiently barbarous word when it has to do with a method of mechanical transcription rising almost to the dignity of an art—that Bugatti entrusts the works he considers worthy of being definitely fixed. More fortunate than Barye, who was unable to find satisfaction of his æsthetic idea in the more or less skilful work of his collaborators, still feeling their way in processes more or less imperfect, Bugatti well knows how much he owes to his co-worker and friend, the artistic *fondeur* Hébrard, who has brought the process of casting to a high state of perfection.

Although Bugatti has not yet completely disclosed himself to public and to critics save as an animal sculptor, certain statuettes seen in his *atelier*—portraits of friends done in his leisure moments—have so much real charm, with *maîtrise* so authoritative, that they open up a whole horizon of promise for the work he will presently produce. "Form—is it not all one in its apparent diversity?"

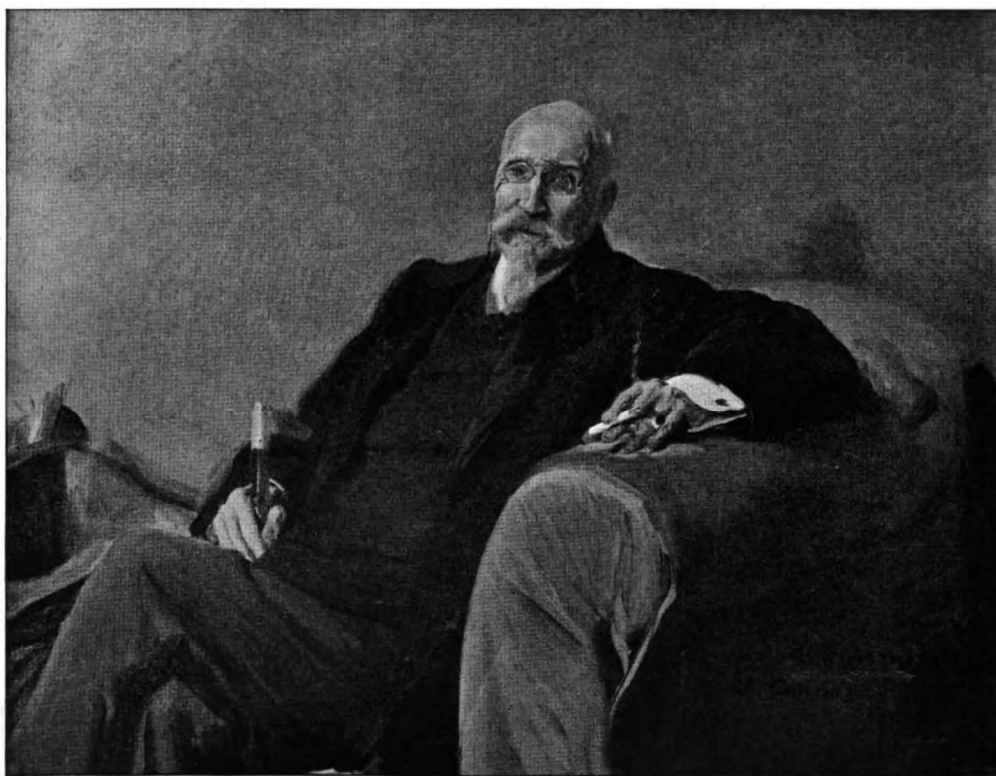
asked Théophile Gautier. And why should Bugatti model men with less success than beasts?

M. HORTELOUP.

THE PORTRAIT-WORK OF JOAQUIN SOROLLA. BY LEONARD WILLIAMS.

I PASSED the morning of the other day—one of a number of such profitable mornings—in the studio of Sorolla. Thirty or forty canvases were round about me. Upon them were the men, the women, and the children of our time; royal and noble personages, ministers and diplomats, leaders of society, ladies and gentlemen of tranquil and domesticated life, unknown (as yet, and doubtless wishing to remain unknown) to notoriety or fame; novelists and men of science; actresses and dramatists; the painter's children, and the children of his patrons or his friends.

A life of pitiless, of absolutely unremitting labour is Sorolla's. I have seen him weary of five minutes



PORTRAIT OF ECHEGARAY

BY JOAQUIN SOROLLA