

*Prince Paul Troubetzkoï*

GIOVANNI SEGANTINI

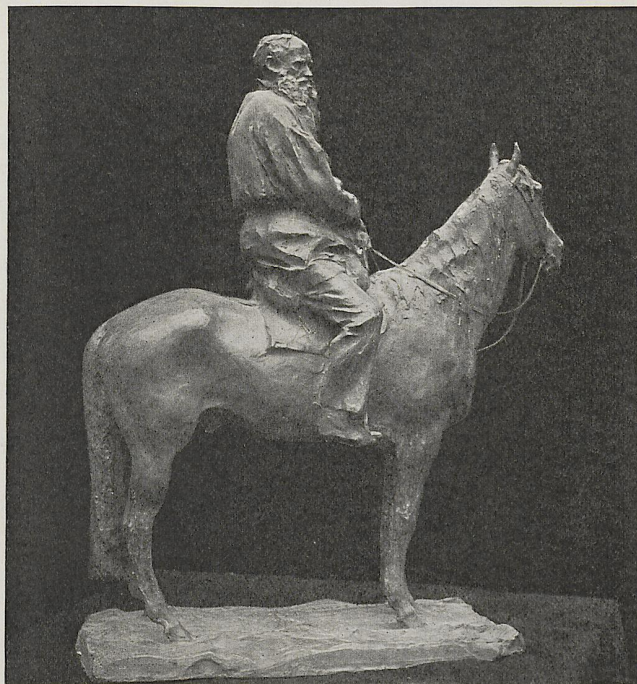
BY PRINCE PAUL TROUBETZKOI

of imagination, when in fact the whole sensibility of the man takes its place and his every thought becomes an act of imagination and an idealisation.

If I were to be asked to establish a kind of hierarchy in Troubetzkoï's works, I should not place in the first rank either his nude studies or his large compositions, such as the Dante monument, or that to Alexander III., or to the runner Clément. The sculptor has not yet attained that virtuosity, that cunning of hand in the modelling of the nude, which the stern discipline to which he submits himself is bound ultimately to give him, and his monuments are a little heavy and lack spirituality. It is those figures of little girls and of animals which are his masterpieces.

art, though this was not the outcome of a deliberate effort of will. He believed himself to be copying the subject, while in reality he instinctively transfigured it.

And still he remains the reverse of a theorist, and while experience and reflection may have taught him the reason of this indispensable transfiguration, the manifold aspects of real life do not move him less, but if anything more, than they did before, and he still says freely, "I do but copy what I see in Nature." Happily, even the smallest of his statues are a refutation of this, and prove that he has transformed, vivified and re-created all that he has desired to copy. It forms a sound basis for the sculptor's art, a temperament such as this, which seems to be denuded



COUNT LEO TOLSTOI

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