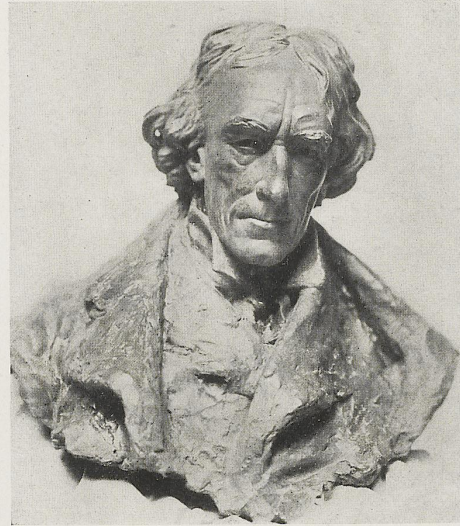


Mr. Pollock's Portrait Busts

THE PORTRAIT BUSTS OF
COURTENAY POLLOCK, R.B.A.
BY P. G. KONODY

MR. COURTENAY POLLOCK, the well-known English sculptor, who has taken a studio in New York in order to execute some important commissions for portrait busts, is an artist who cannot easily be identified with any school. Although he studied for some time under Professor Lanteri at the Royal College of Art, the "tightness" so often found in the work done by students from South Kensington does not appear in Mr. Pollock's work, nor is there any trace of academic training.

This is scarcely to be wondered at, for the rigid conditions under which the students have to work at South Kensington, and the mathematical precision of the teaching, were distasteful to him and induced him to leave the college after three months' study. He preferred to work alone, where the criticism of conventional thought would not hamper the free development of his then untested and immature principles. Experience has since then confirmed him in his conviction that light and not form is the fundamental principle of sculpture. By light alone can sculpture exist. We are given the one great factor—light—and we must use this element and form it as



THE LATE
SIR HENRY IRVING

BY COURTENAY
POLLOCK, R.B.A.

we use clay. When working Mr. Pollock regards the clay as a mass of light, which may be shaped and divided, joined and shaded at will. Mr. Pollock says: "The study both of the antique and of the Italian Renaissance shows that upon the handling of light depends the breadth and strength of the work. Particularly is this to be seen in the small work and preparatory sketches left to us by the Italian Renaissance."

"A piece of clay is a lump of solid light." This is more important than the modeling of detail or the amplification of surface, for the massing of the light is the first consideration. Amplification of surfaces we may consider to be the same principle applied to detail, and detail, though important, should be subservient to the ruling principle. Detail should assist the principle and should never become so important as to destroy it.

It is difficult to follow this law in a portrait bust, yet it is strikingly demonstrated in the bust of the Maestro Cavaliere Alberto Visetti. The sense of life is entirely achieved by the artist's preoccupation with light. The forms are evolved, not by careful measurements and mechanical imitation, but by the play of light and shade upon the surfaces. Similarly in the busts of Mrs. Arthur Burton and Miss Beatrice Lamotte we find the light modeled into masses, not into forms—the forms must necessarily follow the distribution and shaping of the light. Mr.



MRS. ARTHUR
BURTON

BY COURTENAY
POLLOCK, R.B.A.

XCIX