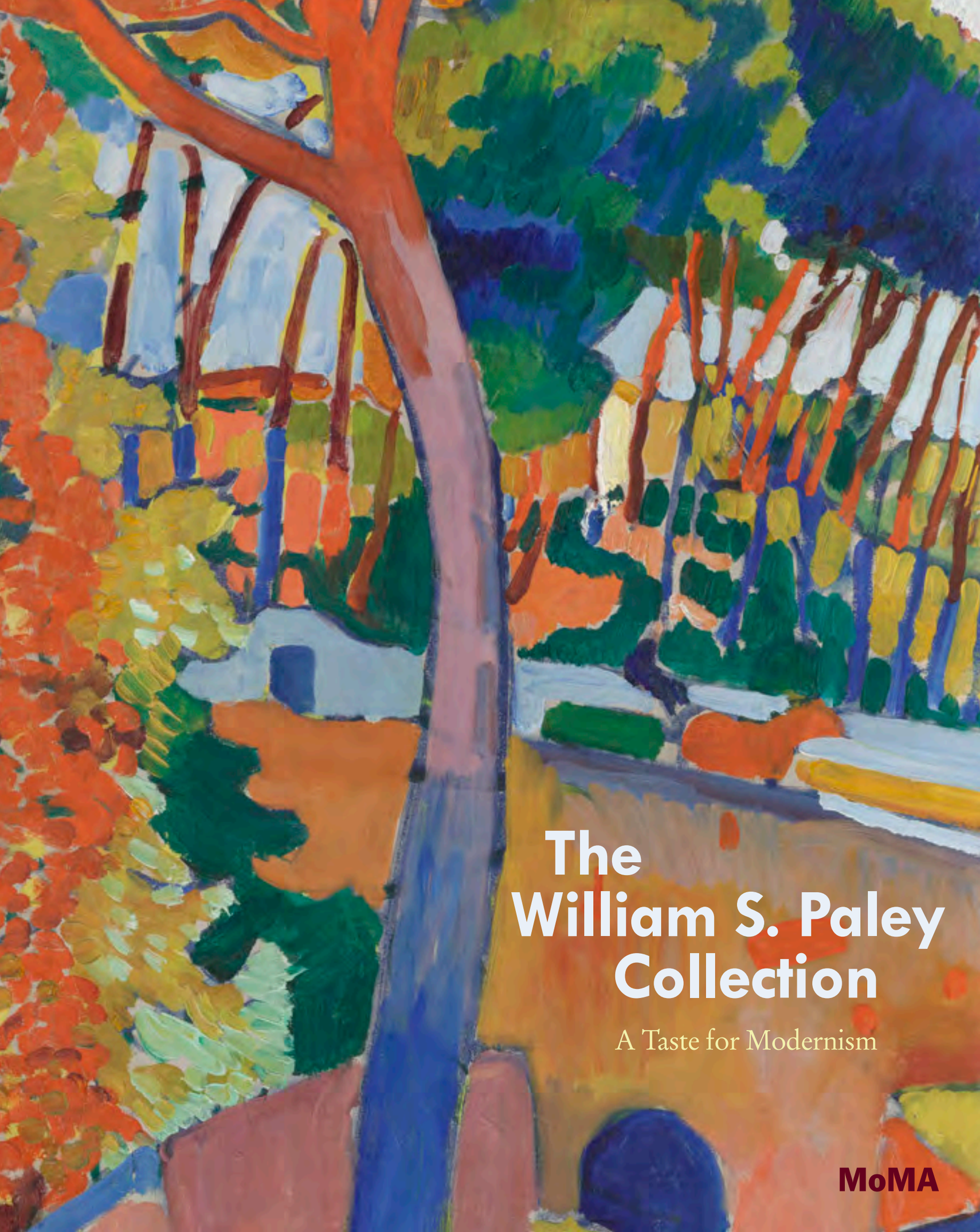

The William S. Paley Collection

A Taste for Modernism

MoMA

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A Taste for Modernism

William Rubin

Matthew Armstrong

The Museum of Modern Art, New York

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Frontispiece: William S. Paley, 1978
Cover: André Derain. *Bridge over the Riou*, 1906 (detail). See cat. 18

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Foreword

William S. Paley's involvement with The Museum of Modern Art began in 1937, when he became a trustee of the young institution, founded only eight years earlier. He was an active force within the Museum for over fifty years, serving as its President from 1968 to 1972, and as Chairman from 1972 to 1985, when he became Chairman Emeritus. With perseverance and vision, he guided the Museum through periods of great changes and challenges. The Museum's expansion completed in 1984, which doubled its gallery spaces and other facilities, could not have been accomplished without his enthusiasm, faith, and persistence. He was in every way a model trustee—dedicated, informed, and responsive; and a generous donor of his time, funds, and works of art.

I had the privilege of working with Mr. Paley for twenty years; it was during his presidency and with his support that I became Acting Director and then Director of the Museum. I remember him not only with great admiration and respect, but also with very warm affection. I knew how busy he was as Chairman of the Board of CBS, and I was hesitant at first to contact him about anything less than urgent. He soon made it clear, however, that he wanted to be actively involved and well informed about all of the Museum's activities. One of his business associates told me, somewhat enviously, that it was well known at CBS that Mr. Paley always answered a call from The Museum of Modern Art, even when other matters required his immediate attention. This proved to be true, and his judgment and advice were invaluable. When I consulted him, I found his instincts invariably right. I think this was so because of his unwavering conviction that an institution such as this has an obligation to exemplify the highest aesthetic, scholarly, and ethical standards; any economy or shortcut which might compromise quality, or a course of action which was in any way misleading, carried too high a price. His advice was always an implicit reminder that institutions, like individuals, must have a strict sense of honor.

It is with pride and deep gratitude that The Museum of Modern Art welcomes the extremely generous gift of the William S. Paley Collection. During his lifetime, Mr. Paley gave the Museum *The Architect's Table*, an outstanding Cubist work of 1912, and Odilon Redon's 1914 *Vase of Flowers*. He also contributed to the purchase of many other important modern and contemporary works. In addition, he donated, while retaining a life interest, the Picasso masterpiece *Boy Leading a Horse* of 1905–06 and a Cézanne landscape, *L'Estaque*, of 1882–83. By his will, he bequeathed other major works in his superb collection, including paintings by Cézanne, Derain, Gauguin, Matisse, Picasso, Toulouse-Lautrec, Vuillard, and others to the William S. Paley Foundation for donation to the Museum. For generations to come, the presence of these works in our galleries will testify to the lasting influence of this remarkable man on The Museum of Modern Art and, indeed, on the fabric of modern life.

This publication and the exhibition it accompanies could not have been realized without the active assistance of the officers of the William S. Paley Foundation, to whom we are most grateful. The good will and involvement of Patrick Gallagher, Executive Director, greatly facilitated the smooth transfer of these works to the Museum's care, and his continuous support has been deeply appreciated. Director John Minary's advice and recollections from his long association and friendship with Mr. Paley were invaluable, especially in the preparation of this publication, and Philip Boschetti readily made the Foundation's files available for our research. We also warmly thank Director William C. Paley and other members of the Paley family for their gracious cooperation.

At The Museum of Modern Art, many individuals deserve our appreciation for their contributions to this project. In the Department of Painting and Sculpture, they notably include Matthew Armstrong, who, with William Rubin, expertly and gracefully wrote the text of this publication, and Lynn Zelevansky, Curatorial Assistant, who skillfully helped organize all other aspects of this endeavor. Important contributions to the research for the project were made by Claire Svetlik, Sharon Dec, and, most especially, by Rosemary Hoffmann. Ruth Priever, secretary to Mr. Rubin, performed many tasks associated with the exhibition with care and dedication until her recent retirement. Special thanks are also due to Carolyn Lanchner, Curator, who assisted this project in its initial stages, and Kirk Varnedoe, Director of the department, who lent his generous support throughout.

We are most grateful as well for the expert and thoughtful advice provided by Beverly Wolff, the Museum's Secretary and General Counsel, and for the valued assistance of James Snyder, Deputy Director for Planning and Program Support. Richard Palmer and his staff oversaw the planning of this exhibition with their customary foresight and professionalism. We also owe thanks to Aileen Chuk, Administrative Manager of Registration, who took principal responsibility for the handling of the works in the exhibition, to Samantha Dunning, Registrar Assistant, and to Patricia Johnson, Senior Registrar Assistant. Karen

Meyerhoff, Assistant Director of Exhibition Production, provided an excellent installation design and, with care and ingenuity, oversaw construction of the exhibition's galleries. Appreciation is due as well to Jeanne Collins, Director, and Jessica Schwartz, Assistant Director, of the Department of Public Information, and to Osa Brown, Director of the Department of Publications.

The preparation of this publication required the expertise of many members of the Museum staff. James Leggio, Editor, Department of Publications, edited the text and catalogue with his usual intelligence and sensitivity. He was very capably assisted throughout by Amy Ellis. Eumie Imm, Assistant Librarian, greatly facilitated research for the book, complemented by the essential help of Mikki Carpenter, Photo Archivist. James Coddington, Conservator, and Anny Aviram and Carol Stringari, Associate Conservators, expertly cleaned certain key works in time to have them photographed in fresh form for this publication. The photography of all of the works in the collection was accomplished by Kate Keller and Mali Olatunji, the Museum's skilled staff photographers. We especially thank Tim McDonough, the Department of Publications' Production Manager, for the care and judgment with which he oversaw the complex production of this book, and we are grateful as well for the help of Caroline Fidanza, formerly Production Assistant.

Finally, all of us owe an immense debt to William Rubin, Director Emeritus of the Department of Painting and Sculpture, who directed this exhibition, planned this publication, and co-authored its text. After working with Bill Rubin for more than twenty years, Mr. Paley highly valued his scholarship, connoisseurship, and professional integrity. I am sure that Mr. Paley's respect for these qualities played an important role in his decision to have this extraordinary collection come to the Museum. It is therefore particularly appropriate that Bill Rubin should have guided this project; as we all knew he would, he has done so superbly.

Richard E. Oldenburg
Director, The Museum of Modern Art
1992

Preface

In the middle 1930s, when William Paley bought his first painting, there were relatively few collectors of modern art—and nothing chic about possessing it. Whatever prestige owning art garnered then was associated with Old Masters and, with few exceptions, that is what well-to-do collectors bought. Living as we do in an age when the promotional character of the contemporary art market can make the purchase of a work by a very young artist both an investment and a public-relations event, we may find it difficult to conjure up the private, relatively disinterested nature (and virtually marginal social role) of modern-art collecting in the 1930s. Major artists such as Cézanne and Gauguin, both deceased for almost thirty years, were less well known then to the general public than are many living artists today. Few dealers handled works by the pioneer modern masters, especially in America (which is one reason why Mr. Paley's early collecting was in part a function of his European travels).

William Paley was never destined, I think, to be a collector of Old Masters, though they certainly were not beyond his reach. The taste for modernism came naturally to a young man whose achievement and wealth arose from new technologies. But in more personal terms, modern paintings, in their exploitation of liberated color and brushwork, provided a kind of emotional immediacy—what Mr. Paley called "a sensuous, esthetic delight"[1]—that sorted well with his zest for life. Old Master subjects, drawn largely from religion, mythology, and history, could never have moved him as much as the modernist celebration of the immediately perceived, especially the life of the senses as expressed in the various "vacation culture" themes of Impressionism and Post-Impressionism. Nor would the public-oriented, "collective" mode of address of Old Master painting ever touch him as did the personal voice of modernism. The latter's emphasis on the private, individual experience would mark not only the art Mr. Paley bought, but the way he lived with it.

The majority of art objects William Paley acquired—especially those destined for his apartment rather than his office or country house—were intimate in both format and character.[2] Some collectors mimic museums; they search out and acquire things with an eye on art history, specializing in this or that movement, filling their hand in regard to this or that artist, favoring the "major" picture, and taking pleasure in the prestige of showing it publicly. Paley's collecting followed no such grand strategies. It privileged the serendipitous purchase, and was entirely personal. He thought of his paintings as the most important elements of a seamless private world whose other constituents, such as his antiques—not to mention the many mementos of his professional and social life—also held great significance for him. Mr. Paley devoted enormous attention to the particular mix of these objects in his apartment, and hated to disrupt its carefully equilibrated fabric. Except, therefore, for certain loans made to enhance exhibitions at The Museum of Modern Art, his pictures rarely left their walls. Moreover, as Mr. Paley entertained few art-world visitors, and consistently rejected requests for the kind of photographic spreads long routine for homes and collections far less interesting than his, his pictures have with

few exceptions been relatively little seen by critics and collectors. William Paley enjoyed making the rounds of galleries and collections, though his profession and style of living left only limited time for it. He was first introduced to those pleasures by his friend Averell Harriman during a trip to Europe in 1933. Harriman, whose wife, Marie, had opened a gallery in New York specializing in Impressionists and Post-Impressionists, had engaged Albert Skira—later famous as a publisher—as a European agent. Among the treats Skira arranged for them was a visit to the private collection of Cézanne's son, Paul, where Paley fell in love with a small but excellent self-portrait. It was not for sale, but Skira would later negotiate a "first refusal." Back in New York, Paley began to read about the pioneer modern painters and to search them out at such dealers as Georges Wildenstein and Valentine Dudensing. In a short time he had decided that he wanted "to surround myself with this kind of painting"[3]—and in September 1935, the Cézanne self-portrait, having suddenly been made available, became his first acquisition.[4]

Even in the midst of the Depression "this kind of painting" was not being given away, although its cost (figured in constant dollars) was relatively low. Because there were so few buyers of modern art, a well-connected collector would be offered many fine objects of a type which rarely comes on the market today. Circumspectly, Paley began to buy. Immediately following his purchase of Cézanne's *Self-Portrait in a Straw Hat* and a superb landscape of L'Estaque by the same painter in the fall of 1935, he bought a large charcoal of dancers by Degas. Nineteen thirty-six was a remarkable year, marked by the acquisition of a magnificent Tahitian Gauguin, two superb Matisses—one bought directly from the artist—and by far the best-known work in the Paley Collection, Picasso's *Boy Leading a Horse*. Only later did Mr. Paley realize how lucky he was to have gotten a crack at that picture. It had been smuggled to Switzerland out of Nazi Germany by the dealer Justin Thannhauser, and was being hurriedly and secretly offered for sale through Skira. There was no time to wait for a Geneva visit from Paley, who was skiing in Saint-Moritz. Skira trucked the large canvas to the Palace Hotel and carried it into the lobby. Paley bought it on the spot.

Over the next three years, he added to his collection a number of very fine objects—a Cézanne still life, a Redon pastel, a still life by Henri Rousseau, and a Rouault clown. But with the outbreak of war—during which he would serve with the Office of War Information and the Psychological Warfare Division—his collecting virtually ceased. Between the purchase of Toulouse-Lautrec's portrait of M. de Lauradour in spring 1939, and the Rouault and Picasso oils acquired together in May 1946, his only recorded purchase was a small Gauguin drawing.

When Mr. Paley resumed collecting after the war, he continued to buy late nineteenth- and early twentieth-century masters. But during the forties and fifties—which saw the acquisition of a fine Arles-period Gauguin, another Lautrec portrait, a lyrical Bonnard still life, and a magnificent Derain Fauve landscape—his collecting never quite recaptured the focus and intensity of activity that had characterized it in the thirties. Like other collectors who had bought modern masters before the war, Mr. Paley may well have been put off by the avidity of multitudinous new collectors who became active in the fifties, igniting a highly speculative market that continued for decades. His participation in a group of

trustees and friends organized by The Museum of Modern Art in 1968 for the purchase of the Gertrude Stein estate, from which a number of works were to be committed to the Museum, marked his last acquisition of work by the pioneer modern masters. Mr. Paley's choices in the drawing by lot from among these paintings included Picasso's high Cubist masterpiece *The Architect's Table* and the evanescent Rose Period *Nude with Joined Hands*.

In the sixties William Paley widened his interests to include post–World War II paintings, primarily works by young and usually American artists. But he was content to continue following his predilection for quiet, contemplative images and neither the brash and sardonic qualities of Pop art nor the rigorous abstractions of Minimalism and Conceptual art held any interest for him. His tastes in contemporary art included the lyrical abstractions of the Color Field painters Morris Louis and Kenneth Noland, a stately nude by George Segal, and two powerful, haunting triptychs by Francis Bacon.

While some Paley pictures fall into areas where The Museum of Modern Art collection is already strong, others fill significant lacunae. Cézanne, for example, is already one of our strong suits—though the quality alone of *Milk Can and Apples* and *L'Estaque* makes them important additions. The self-portrait, on the other hand, fills an absolute need, and is thus a specially valued addition. Mr. Paley's *Flowers in a Vase*, by Henri Rousseau, is our only still life by that artist, and provides a foil for our two large fantasy scenes. And although the Museum is remarkably rich in Matisses up to and through World War I, and well endowed with the paper cutouts of the artist's final years, we are correspondingly weak in works from the Nice years of *entre-deux-guerres*. *Odalisque with a Tambourine* and *Woman with a Veil* provide us with two acknowledged masterpieces of that period which help redress the imbalance. The beautiful Bonnard *Still Life* strengthens what has long been, regrettably, one of our weakest suits, and Mr. Paley's two Toulouse-Lautrecs are the first of that artist's portraits to enter the collection.

The pictures I have mentioned above are enormously helpful to the collection, given our particular needs. But there are a handful of Paley pictures which could truly be called providential. The first few galleries of the collection, which provide—through an overview of late nineteenth-century painting—what we consider a necessary introduction to an essentially twentieth-century collection, have long been out of balance. Rich in Cézannes (we have eleven oils and another promised) and at least sufficient in Seurats (four oils), we are grievously under-represented in the work of van Gogh (two oils and a third promised) and Gauguin (two oils, one of them from the early Brittany period). Happily, Gauguin was one of Paley's favorite painters, and his magnificent *The Seed of the Areoi* not only gives us a second Tahitian Gauguin, but one that has retained—far more than our *The Moon and the Earth*—the original freshness and brilliance of color which characterized Gauguin's painting in Polynesia. At the same time, the Paley Collection *Washerwomen* at once adds to the collection a major Gauguin oil from that short and crucial period when van Gogh and Gauguin were working together in Arles, and provides for our public a helpful stepping stone in the visual history of Gauguin's work between the Brittany style (represented by our *Still Life with Three Puppies*) and the artist's mature Tahitian work.

Gauguin was to have, of course, an enormous influence on Fauvism, particularly in

that of 1906—and especially in the work of André Derain, another of Paley's favorite artists. Despite efforts to build it up, our Fauve representation remains less satisfactory than we would like. Here, the two 1906 Derain landscapes of the Paley Collection, particularly the resplendent *Bridge over the Riou*, not only give our Fauve collection an enormous boost, but clarify, in a way none of our other Fauve pictures do, the link between that movement and Gauguin.

In part because Picasso's work initiated or exploited so many different aspects of twentieth-century art, our group of his works necessarily forms the backbone of the collection as a whole. Every generation of curators will work further to fill in the image of Picasso's work so brilliantly established by Alfred Barr, who many years ago convinced Paley to commit to the Museum the monumental *Boy Leading a Horse*. Picasso's classicism takes a variety of forms. To some extent, the neoclassicism of the twenties was an extension of the Rose Period work of 1905 and early 1906. To be without the *Boy Leading a Horse* would be not only to be deprived of a great and popular masterpiece, but to lack a necessary foil for showing how astonishingly Picasso's art metamorphosed between spring 1906 and summer 1907—between the monumental classicism of the Paley Collection picture and *Les Demoiselles d'Avignon*. The earliest, unrepainted heads of the women in the center of the latter picture are, despite further simplification, still directly linked in style to that of the Boy. The rest (of the heads), as they say, is history.

I should like to end this preface on a personal note of gratitude to Bill Paley for the unstinting support he gave me in his capacity as President and then Chairman of the Museum's Board of Trustees in a variety of projects involved with both collection-building and exhibitions. Beyond material help, he injected into these situations an enormous personal effort and enthusiasm that greatly helped us realize our aims. It was a pleasure to work with him. And as regards his collection, he was, God bless him, a man of his word.

William Rubin
Director Emeritus, Department of Painting and Sculpture
1992

NOTES

1. William S. Paley, *As It Happened: A Memoir* (New York: Doubleday, 1979), p. 96.
2. The only major exception to this tendency is the public-scale *Boy Leading a Horse*, which Mr. Paley wisely chose to hang in the large entrance foyer of his apartment, the only room where people remained standing. In the other rooms, intimacy and comfort were the rule, and the mix of furnishings and objects favored the possibility of smaller works.
3. Paley, *As It Happened*, p. 96.
4. At the time Mr. Paley wrote his memoirs, he recalled Cézanne's *L'Estaque* as the earliest of his art purchases. Both *L'Estaque* and the Cézanne self-portrait were invoiced to him in September 1935. Inasmuch as Mr. Paley himself recounts deciding to purchase the self-portrait some length of time before the picture became available (*As It Happened*, p. 97), it is clear that this rather than the landscape should be counted as the first purchase.

Josef Albers

American, born Germany. 1888–1976. To U.S.A. 1933

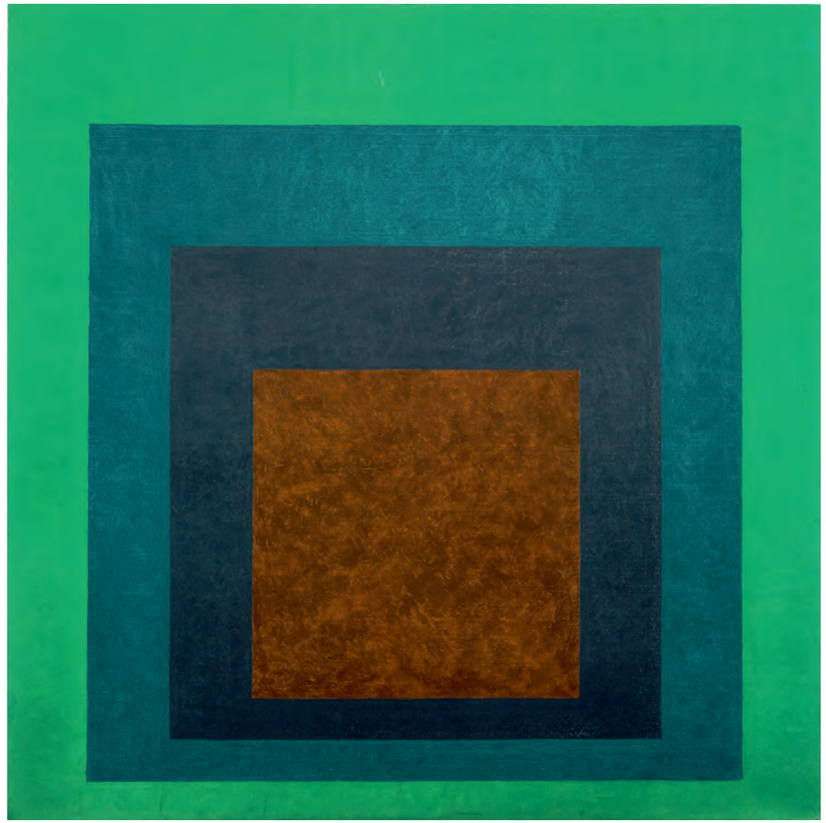
Homage to the Square in Green Frame, 1963 (cat. 1)

The present work is one of several hundred canvases painted by Josef Albers between 1949 and 1976 under the general title Homage to the Square. This exhaustive series was undertaken with the singular intention of exploring optical responses to the interactions of colors, particularly as they affect the perception of space.

The square, as a non-natural form and fundamental intellectual schema, is a dominant motif in European abstraction; it was extolled as a perfect embodiment of metaphysical beliefs and utopian ideals of balance and stability in the work of Kasimir Malevich and Vasily Kandinsky as well as the Dutch painters of de Stijl. For Albers, however, the stability of the square was a foil to the dynamic, almost playful ways in which colors affect each other. The artist referred to his Homages as "palettes to serve color," and endeavored to carry out sustained critical investigations of these mutable properties of hue, tint, and tone, transformed by the seemingly limitless possibilities of perceived positions and suggestions of spatial depth available within this precise, repetitive, economical, and consistent formal structure. The restricted design allowed the artist to concentrate exclusively on pure color, since "in visual perception, a color is almost never seen as it really is—as it physically is. This makes color the most relative medium in art."[1]

Despite the rigorously uniform, uninflected surface treatment, the geometric regularity, and the seeming impersonality of such a format, the Homages nonetheless retain an active, inexplicably fluid quality; hues of varying pigments never cease generating alternative perceptions and never settle into the merely decorative. The artist himself insisted that this sense of endless interplay allied his work with aspects of ordinary life: "Art problems are problems of human relationship. Note that balance, proportion, harmony, [and] coordination are tasks of our daily life, as are also activity, intensity, economy and unity. . . . Behavior results in form—and, reciprocally, form influences behavior."[2]

M.A.



Francis Bacon

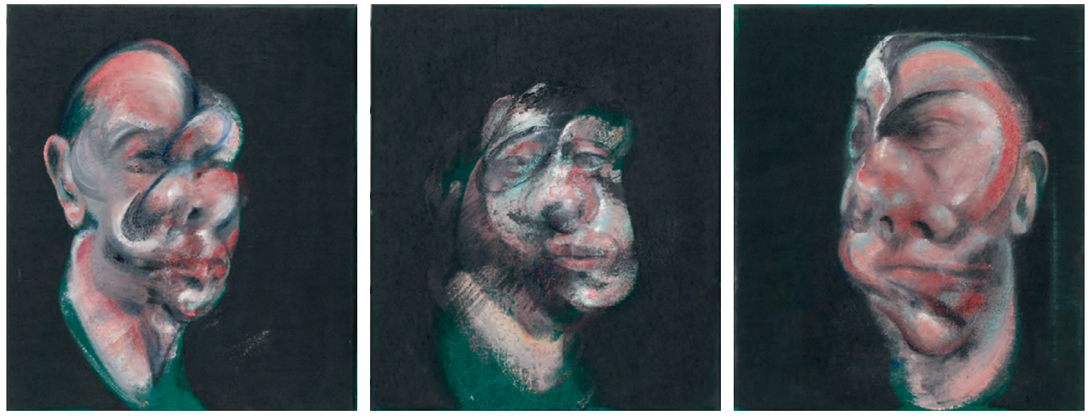
British, 1909–1992

Study for Three Heads, 1962 (cat. 3)

The triptych, a format whose origins can be traced back to Byzantine icons, has been used by Francis Bacon in such a way that in addition to its time-honored intimations of immortality and devotion, it can embody a specifically modern kind of estrangement: isolation, in this case, takes the form of compartmentalization.[1] This baffling sense of separation is complicated by the urgency and violence—what the painter calls his "exhilarated despair"—with which Bacon handles his materials. The flat black paint of the background suggests an indeterminate, funereal space wherein vigorously worked skeins of color and slurred trails of paint congeal into figures. Built up from creams and pinks, coal black, vein blue, and blood red, these Titianesque flesh tones twist within a Surrealist space and convey a sense of propriety betrayed into a web of angst. Bacon invigorates this application by using begrimed brushes, bare fingertips, rags soaked in turpentine, metal scrub brushes, and paint otherwise daubed, smeared, and flung. And still, the balanced, tripartite placement of these ripe, vital faces retains powerful implications of fervent, if distraught, homage.

On the opening day of his 1962 retrospective exhibition at the Tate Gallery, Bacon received word that his closest friend, Peter Lacey, had died unexpectedly in Tangier. The artist soon thereafter painted this eulogistic triptych along the lines of *Three Studies of the Human Head* of 1953,[2] his only previous attempt at creating a triptych since his 1944 *Three Studies for a Crucifixion,* which had brought him to international attention. In the Paley Collection work, the artist presents himself facing forward in the central panel, flanked left and right by two images of Lacey. We are confronted not so much with likenesses as with a mournful rendering of the spirits of the persons analyzed and presented, an actualization of the pain and wonder of having known and lost another.

M.A



Paul Cézanne

French, 1839–1906

Self-Portrait in a Straw Hat, 1875–76 (cat. 10)

In his catalogue raisonné of Cézanne's paintings, Lionello Venturi dated this picture 1873–76, squarely within what is generally called the artist's "Impressionist" period. During those years, Cézanne largely moderated his darkling palette and taste for Romantic, fantastical, and psychologically strained subjects, in favor of lighter colors and more detached, impersonal themes. Landscape and still life tended increasingly to crowd out narrative and anecdotal motifs and, under the influence of Camille Pissarro, Cézanne tried to be objectively true to his visual sensations, using them as the basic building blocks of his pictures. Nevertheless, even the most Impressionist-looking works from these years little resemble the painting of his friends Pissarro and Monet. Cézanne's forms are heavier and more architectural, his impasto more substantial, and his brushwork less disengaged from contouring and structuring.

Of the various subjects Cézanne painted during his so-called Impressionist phase, portraits in general and self-portraits in particular lent themselves least to the Impressionist-influenced "objectification" his art was undergoing, as they were inherently more psychologically charged than still life or landscape. Nevertheless one has only to compare the Paley Collection self-portrait with one from the artist's more youthful, Romantic phase to see how much Cézanne had succeeded in achieving this objectification even here, by internalizing his psychic energy, and representing it in a potential rather than active state. In the Paley Collection picture, the artist's mood is controlled and philosophical, as he takes the measure of the spectator. The dark blue of his jacket and the near black of his beard and hair provide an anchoring weight to the picture, with which the artist contrasts the lighter flesh tones and the shaded and modulated yellow of the straw hat. The brim of the hat provides an extended arabesque that Cézanne echoes in fragmentary form in the large comma-like forms of the background wallpaper.

One other self-portrait placed by Venturi in these same "Impressionist" years, a picture in the Hermitage (fig. 3, p. 156), shows Cézanne from the same angle, this time wearing a cap. However, the more impetuous brushwork and heavier impasto of that work suggest a date at the very beginning of Cézanne's "Impressionist" development, that is, toward 1871–73. The Paley picture, on the other hand, is more meditative and constructive in its facture, and thus probably dates from 1875–76, when Cézanne was beginning to move toward his mature style by selecting out of Impressionism only those elements of style that could contribute to order and solidity.

W.R.

André Derain

French, 1880–1954

Bridge over the Riou, 1906 (cat. 18)

During the first decades of the century, André Derain enjoyed a reputation as a vanguard hero. Picasso hailed him as the co-founder of Fauvism; Apollinaire exaggeratedly described him as one of the inventors of Cubism;[1] and the pioneer dealer D.-H. Kahnweiler insisted that there was "no question" of the "aesthetic worth of his austere and mighty art; he is one of the greatest of French painters."[2] By the 1920s, however, Derain—while still painting in a somewhat modernist manner—had become more a conservative than a vanguardist. Today, in retrospect, his years at the actual cutting edge of modernist style are seen by most historians to have been limited to 1905–07—precisely the glorious if very brief period into which the two most important Paley Collection Derains fall.

Derain became a major figure in French modernism in 1905, the year in which the nascent Fauvist movement created a *succès de scandale.* But Fauvism was to be short-lived, and its two successive phases—roughly speaking, Neo-Impressionist and Synthetist (or Gauguinist) in inspiration—each lasted little more than a year. Fauvism sought to fuse the very different stylistic possibilities proposed by the Impressionists and Post-Impressionists, all the while pushing those innovations to new levels of intensity. Only Matisse, the doyen of the group, was more influential in this Fauvist endeavor than Derain.

Derain's first Fauve paintings of 1905 were heavily invested with a kind of staccato brushwork that owed much to Neo-Impressionism, and they often give an appearance of particular transparency and brightness due to the quantity of unpainted primed white canvas visible between the brushmarks. More perhaps than is the case with paintings by other Fauves, their color schemes are anchored to the primary hues. By contrast, in Derain's work of the following year, when he executed the earliest of the Paley Collection pictures, his palette had become more tonal—dependent on deeper though equally saturated secondary and tertiary hues—and his compositions more Synthetist in their melding of color accents into larger shapes. Although these 1906 pictures distance themselves more from the style of Matisse than had earlier been the case, they nevertheless share with his work a renewed interest in the art of Gauguin, many of whose paintings Derain had a unique opportunity to see at Daniel de Monfreid's home at Corneilla-de-Conflent in the Midi. Indeed, it was Gauguin's synthesis of color accents into *cloisonné* shapes that became, for Derain, the model for overcoming the Neo-Impressionist atomizing of color into complementaries, which he now considered the weakness of his earlier Fauve style.

Detail of *Bridge over the Riou*

The Paley Collection's large and luminously hued L'Estaque canvas is one of three unusually large (for Fauvism) and magisterial landscapes made during Derain's "Gauguinesque" phase. All three were painted during the summer of 1906, and their images draw variously on the components of a single pastoral motif which shows a road whose masonry bridge carries it over the Riou river. Long mistitled "Wild Landscape" or, alternatively, "Landscape at L'Estaque," the Paley Collection picture must certainly be identified as the one which Derain showed in the 1906 Salon d'Automne under the title *Bridge over the Riou.*[3] The masonry bridge of the title, with its small arch through which the little river passes, is visible at the right of the painting, an ox-drawn cart passing over it. A small cabin—clearer in other versions of this same motif—is visible down in the ravine through which the Riou passes, as is the familiar beehive-form of a masonry-covered well. A good-size building and other houses are visible where the hill rises on the other side of the river (the left side of the picture) behind the many trees that dominate the scene. The vista that actually inspired Derain no longer exists. Decades after the picture was painted, the painter told its then owner that the site had been destroyed to make way for a large canal.[4]

Were we able to compare the painting's motif to its actual site, we would no doubt be impressed by the degree to which the picture's recessional space—from the high foreground bank, through the valley of the river bed, to the higher ground beyond—has been compressed. Such spatial compression is understandable as a function of the Synthetist tendencies of the picture as a whole, by which the separated strokes of color, so frequent in Derain's 1905 paintings, have been subsumed into larger colored shapes. This Gauguinesque tendency is also highlighted by the manner in which these areas—an indian red or pink used for a tree trunk, for example—are given distinct outlines of exotic blues or lavenders.

The resultant composition is of a complexly patterned order that testifies to extensive reflection and reworking on the part of the painter. Unlike Derain's more improvisational paintings of 1905, which seem to accept the "gestalt" of the motif largely as given, *Bridge over the Riou* is built up by a process of altering and reconfiguring the artist's own preceding versions of the motif. Hence, art rather than nature was the starting point for this picture. Derain had been deeply troubled by the fact that earlier Fauvism had uncritically accepted from Impressionism the idea that the picture's structure was essentially given by nature; he had also begun to question Impressionism's taste for the passing moment of specifically contemporary life—the bustle of the street and the recreational activities of

the "vacation culture." Like the Impressionists before them, the Fauvists had tried in 1905 and early 1906 to capture this spontaneity by painting only before the motif. Derain's growing desire to create a more "enduring" imagery—one that would "belong to all time" as well as to "our own period"—had led him by the summer of 1906 not only to elaborate what he now characterized as "compositions" extensively in the studio, but to choose their motifs from "timeless" rural sites. The presence of the ox cart and the well in the Paley picture were characteristic steps in a direction away from the kind of Impressionist subject matter that had dominated earlier Fauvism. This was now a landscape in which people both lived and worked, as opposed to that of the Impressionists, where the countryside was seen as a place of enjoyment for urbanites. Indeed, in the larger version of the same panorama Derain painted shortly afterward, *The Turning Road, L'Estaque* (fig. 7, p. 158), the cast of rural characters was enlarged to include a man carrying a jug, and a number of peasant women.

Derain's very first paintings at L'Estaque in the summer of 1906 retained some of the staccato brushwork and white "breathing spaces" between strokes that characterize his 1905 Fauve pictures, and they therefore give the impression of being oil sketches made before the motif. A small picture titled *Trees, L'Estaque* shows what was probably his first confrontation with the paired large poplar and tall pine that would subsequently dominate *Bridge over the Riou.* Already the color choices, such as the orange and green for the tree trunks, are entirely independent of nature for their cues, although they remain more contrasting in their light/dark relationships than would be the case as Derain's art progressed through the summer. *Trees, L'Estaque* is so sketchy in execution and its color so antinaturalistic that the forms of the masonry bridge and the archway through which the Riou flows are virtually unreadable. We can be sure of their identification only by reading backward, as it were, from the more clear later versions of the motif such as *Bridge over the Riou.*

A good-size landscape usually titled *L'Estaque*, also painted early in the summer of 1906, shows a more ambitious segment of the same Riou vista as *Trees, L'Estaque,* opening as it does to encompass more of the panorama on the right. The same poplar and pine that we have seen in *Trees, L'Estaque* occupy the left of this canvas, though their drawing here is more developed and their color entirely changed. Two more large trees have filled out the vista on the right, and behind them the Riou bridge is, comparatively speaking, more readable than in *Trees.* More than in any other work of summer 1906, the bold contrasting of light and dark colors—yellow against violet, orange against blue—and the broken brushwork of *L'Estaque* evoke the instantaneousness and sense of the improvisational that had characterized Derain's 1905 Fauvism. These were precisely the qualities that Derain would squeeze out of his renderings of this motif in the course of the summer as he devoted at least three more large canvases to it.

Of these three, the Paley picture, *Bridge over the Riou,* was painted subsequent to *Three Trees, L'Estaque* but prior to *The Turning Road, L'Estaque.* All three canvases qualify as what Derain called "compositions" in the sense that they were elaborated in the studio on the basis of earlier pictures rather than from the motif itself. Each is in turn larger and more complex in structure than the last and each subsumes progressively larger segments of the Riou vista; each also absorbs more purely invented anecdote as well. Viewers will differ as to whether the last and largest of the three compositions, *The Turning Road, L'Estaque,* makes up in its ambitious color orchestration and impressive size for its almost distracting multiplication of this anecdotal incident, of which the Paley picture has little, and *Three Trees* none at all. All three of these "compositions," however, share the splendor of a superbly inventive palette which, while arbitrary in relation to nature, forms convincing color chords of an astonishing richness.

W.R.

Alberto Giacometti

Swiss, 1901–1966. In Paris 1922–42, 1945–66; Switzerland 1942–45

Annette, 1950 (cat. 27)

Following World War II, Giacometti's most sought-after goal was to evoke the vivid actuality of another's being as perceived within a single, momentary, all-consuming glance.

Annette is one of several portraits the artist painted of Annette Arm, whom he had married the year before. Restricted by the compressed space of her environment, looking as if she were a complacent ghost in the midst of shedding her corporeality, she sits—fully clothed, hands clasped and legs crossed, eyes straight ahead, keenly aware of her observer. An interior frame, made up of gray bands and black lines parallel to the sides of the canvas, functions as a transitional zone between the actual and the re-created world. Within, the elongated proportions of the figure are the result of the artist trying to create an image unencumbered by the imposed constructs of Western perspective. Verticality, which Giacometti claimed to be the visual quintessence of another person, takes precedence over all other discernible aspects.

Almost exclusively preoccupied with the rendering of phenomena perceived at a distance, whether model, wife, friend, faceless stranger, empty room, or landscape, Giacometti's canvases analyze the immense gulf between observer and observed. Jean-Paul Sartre concluded that Giacometti "puts the fact of distance within reach of your hand; he thrusts before you a distant woman and she remains distant, even when you try to touch her with your fingertips....What must be understood is that these figures, who are wholly and all at once what they are, do not permit one to study them. As soon as I see them, they spring into my visual field as an idea before my mind; the idea alone possesses such immediate translucidity, the idea alone is at one stroke all there is."[1]

M.A.

Morris Louis

American, 1912–1962

Number 4–31, 1962 (cat. 34)

Few of the alternatives to the dominant Abstract Expressionist aesthetic of the 1940s and 1950s were as successful as the Color Field painting of Morris Louis. Living in Washington, D.C., and for the most part isolated from the New York art world, Louis pursued an independent course in strong opposition to the frankly gestural qualities championed by Jackson Pollock and Willem de Kooning, proposing—more in the spirit of Mark Rothko and Barnett Newman—a rich body of work based primarily on color. The artist's achievement in handling color is in great measure dependent upon his unprecedented technique, in which thinned acrylic pigment—rather than oil paint—was poured directly onto un-stretched, unprimed canvas hung loosely over a tilted wooden framework, a method which allowed for no subsequent alteration of the work. The combination of radiant, intensified color, unencumbered by modeling or impasto, and a highly absorbent ground, freed the painting from the implications of shallow space and figure/ground bifurcation that had been the mainspring of post-Cubist abstraction.

Number 4–31 is a superior work of the so-called Stripe paintings, the last series the artist undertook before his death in 1962. As compared to his more Romantic paintings known as the Veils, these suggest that he was looking at the paintings of his Washington friend and colleague Kenneth Noland out of the corner of his eye. *Number 4–31* displays several shoots of color—ranging from khaki to lemon yellow—soaked into the weave of the canvas, vertically arrayed and wavering together like elongated flames. These deeply saturated colors are extolled while depth, texture, suggestions of movement, and allusion are expunged. In orienting color vertically, as John Elderfield has argued, Louis purposely "abandoned anything that would pull the eye laterally across the canvas, lest it slide too rapidly across the colors which compromise its subject,"[1] an arrangement which nonetheless was undertaken at the expense of losing the "epic" quality of his earlier works, the two series called the Veils and the Unfurleds.

A comparison between the Paley Collection *4–31* and *Third Element* of 1961 (fig. 14, p. 162) demonstrates how the greater number of colored striations produces a far more forceful composition, but also how much of the effect of a work depends on the particular color combinations. Moreover, much of the design of the Stripe paintings was not simply a matter of color choice and arrangement, but of cropping: the artist took great pains to determine precisely how much "breathing space" to give the paintings at the sides and top and at what point they were to be cropped at the bottom. The Stripe paintings reveal Louis's success in fusing light, color, and drawing so inextricably that it is virtually impossible to speak of one without also referring to the others.

M.A.

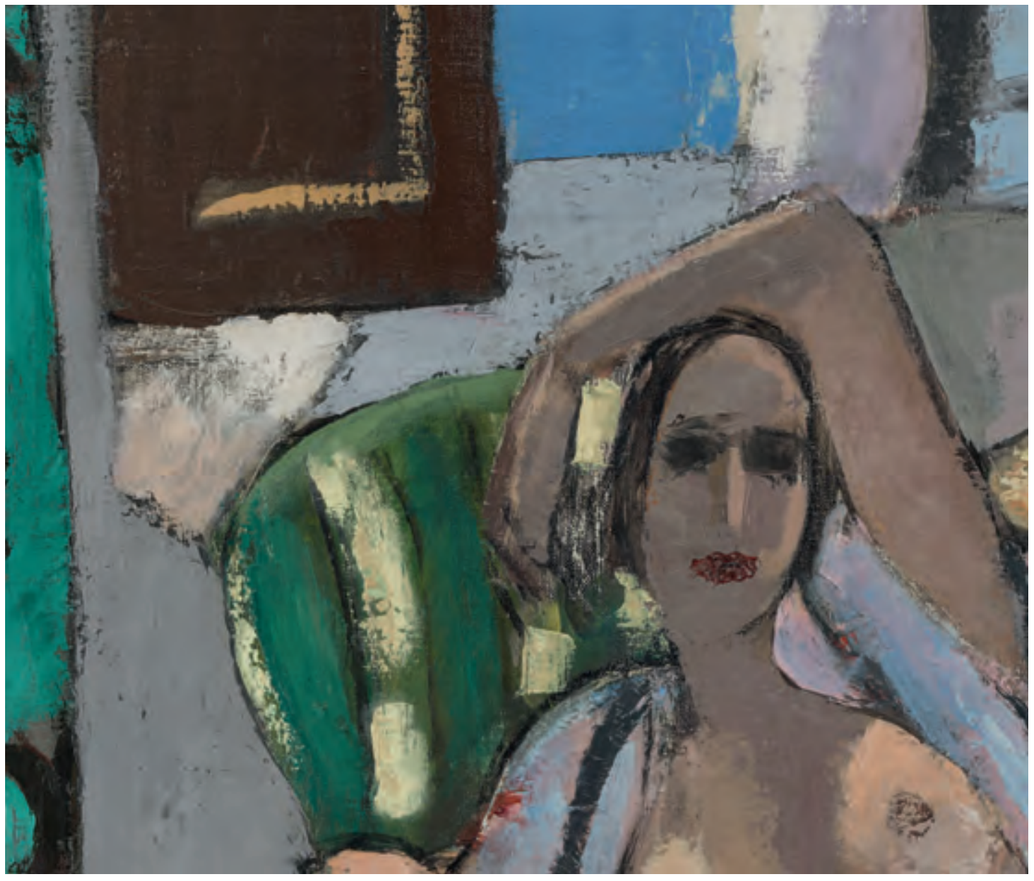
Henri Matisse

Odalisque with a Tambourine, 1925–26 (cat. 44)

Between 1920 and 1925, Matisse devoted most of his attention to the painting of almost suffocatingly rich interiors, elaborately crowded with wall hangings, potted plants, decorative screens, rococo furniture, and musical instruments, and presided over by an *odalisque*—a female, half nude, with "Oriental" clothing and accoutrements.[1] Matisse's style in the early 1920s was well suited to these images of indolence and sensuality, having become softer, more atmospheric, and more "rococo" than it had ever been or would subsequently be. The lyrical yet powerful *Odalisque with a Tambourine,* however, signals a rude break in both form and spirit from the prevailing tendencies of his previous work in Nice.[2]

That the Paley Collection picture is a radical departure can be demonstrated by comparing it to a more typical painting of the same subject, title, and year (fig. 19, p. 164) which shows the model gaily swaying before an elaborate North African screen on a Moroccan carpet. The linear rhythms of this picture and its sinuous, elastic balance of patterns and figure are nowhere to be found in the Paley Collection Odalisque; in the latter, the model comports herself with none of that self-abandoning coquettishness, but instead is seated in an angular pose that makes her seem more physically self-contained. One arm is up and cocked over her head, the other down and clasping her calf; her right leg is drawn up onto the seat of the chair, the toes hooked into the crook of her left knee, while the left leg is pressed against the picture plane and planted like a pike into the floor and framing edge. But the vitality and newness of the Paley canvas cannot be ascribed merely to the arrangement of the figure. The pose had, with varying success, been used for years—but never with such boldness, conviction, and enigmatic power.

Odalisque with a Tambourine traduces almost every expected aspect of its own motif by exhibiting a flagrant contradiction between the supposedly languorous pose and the treatment, which emphasizes throughout a vigorous muscularity. This tendency toward greater corporeality, decidedly pronounced in paintings of 1925–26, can be seen with equal vividness, though in a manner far more rococo, in the hypnotic *Decorative Figure on an Ornamental Background* (fig. 20), in which a similarly bold female form is set commandingly into an elaborately patterned environment.[3] This new insistence on mass is due almost exclusively to Matisse's rediscovery of sculpture, a medium he had all but ignored since 1912.[4] As it had at earlier junctures in his career, working in sculpture provided Matisse with solutions to the treatment of volume in painting; but more particular to the crisis years of 1925–26[5] was the culmination of the artist's seven-year obsession with the androgynous figures of Michelangelo. (Plaster casts of them were available for study at a local art school, and Matisse had moved a copy of the *Dying Slave* [fig. 21] into his studio in 1924.)[6] The indebtedness to Michelangelo—joined with a mercurial yet lifelong interest in Cézanne's construction of human form—is powerfully evident in the first major sculpture undertaken in Nice, the monumental *Large Seated Nude* of 1923–25 (fig. 22). The relation between this and the Paley Collection Odalisque is also vividly apparent; Matisse



Detail of *Odalisque with a Tambourine*

himself found the two works so compellingly complementary that he displayed them in his studio side by side. Both the bronze and the canvas have as their immediate focus a long, resilient physique, the tautness of which denies the compliance implicit in the pose. The decorative lassitude of the preceding Odalisques has been replaced by a brute physicality.[7] The particulars of features such as the heads, the hands, and the feet are unencumbered by distinguishing features which would draw attention away from the unyielding stretch running from the lower knee up the torso to the elbow bent over the head.

But working in sculpture helped to transform more than simply the muscularity of the figure; weight and force have also been infused into other pictorial concerns. The biting, opaque hues of the *Odalisque with a Tambourine* belie atmospheric depth and the softness of the preceding Odalisques without sacrificing suggestions of luminous Mediterranean light; the dynamism of the modified Cézannean brushwork dominates vestiges of luxuriance while ridding the picture of fussy equivocations and anecdotal description. The face, for example, is given the kind of simplified treatment of a sculpted head and incidental information is denied: two single strokes form the planes along her nose, a third, darker shade her cheeks, and a deeply saturated daub of red is the mouth.

This rediscovered freedom to apply color with greater caprice is aided by the liberal use of black—which isolates and intensifies the individual colors—and by the abstract resonances of these shades throughout the composition: the acidic yellow and green of the armchair are echoed in the turquoise-green of the walls and the yellow on the left shutter; the flaming red of the rug has its counterpart in the band of the tambourine and the speckles on the model's open lavender kimono, itself picked up by small, vibrant touches beneath the model's left knee and thigh and in small flecks above her left foot. The back wall is a crazy quilt of colors—a small azure patch of sky seen through the open window, the closed brown and the open gray shutter, a white curtain, and the floral wallpaper, muted green on the right and tart turquoise on the left. The arbitrary treatment and geometric organization of the wall are unlike anything previously undertaken in Nice and, in a work centering on such a robust, athletic female figure, suggest that Matisse was determined to give this languorous motif the rigor often absent from his work since the end of the war.

Odalisque with a Tambourine is a daring and unique work, at once a crowning achievement and adamant repudiation of the theme of the studio nude. In confounding the acquiescence of the supine model, Matisse reveals the core of physical self-assertion which the greatest figural images of the West have traditionally acknowledged.

M.A.

Pablo Picasso

Spanish, 1881–1973. To France 1904

Boy Leading a Horse, 1905–06 (cat. 53)

Unlike such aesthetically broad terms as "Cubist" or "Surrealist," the appellation "Rose Period," by which Picasso's works of 1905–06 are normally characterized, refers only to the prevailing tonality of the pictures. In common with Picasso's pictures of the immediately preceding "Blue Period," these works are governed by a *fin-de-siècle,* quintessentially Symbolist principle: that of unifying the painting by a single dominating hue, which sets its mood. Picasso's gradual substitution of rose for blue in this role in the work of winter 1904–05 reflected, broadly speaking, a shift from pessimism to optimism[1]—an optimism that would gradually permeate every aspect of the painter's subject matter and style. In the first instance, the change bore witness to a happier life—his love for Fernande Olivier,[2] and his initial financial success.[3] But it also signaled, especially in the picture we are considering, his increasing awareness of his own singular power and authority as a painter. *Boy Leading a Horse,* both as image and painting—that is, in its subject matter as in its pictorial realization—is Picasso's monumental paean to the theme of mastery.

The sense of dejection and forlornness that pervades Picasso's Blue Period begins to be challenged in early 1905 as the tonality of his pictures brightens. The circus people, who dominate his subject matter of those months, seem at first unaware of the change overtaking them. While no longer shown as social outcasts, these entertainers nevertheless display a wistful, passive air as they are discovered in the isolation of their backstage world. By the fall of 1905, however, this same cast of performers—one of whom would provide the principal source for the majestic and classicizing *Boy Leading a Horse*—have moved from their tents into the arena, from the passivity of private melancholy and contemplation to the activity of rehearsal and performance. As this happens, more than just the tonality of the pictures changes: compositions become bolder and simpler; drawing becomes firmer; physiologies and psychologies shed their lassitude.

Nothing better illustrates the contradictions of this transition in later 1905 than *Boy with a Pipe* (fig. 28, p. 167), which started out as a languidly poetic reverie. It also happens to provide our first important image of the actual Parisian *gamin* (remembered years later by Picasso as "P'tit Louis")[4] who would ultimately become the boy that leads the horse. *Boy with a Pipe* remains essentially Symbolist in its mood of nuanced sensibility and *ennui.* The boy's blue circus costume implies a surrogate for the artist's smock (Picasso continually analogized performer and painter as magicians of visual fascination), and he is crowned with a laureate's wreath of flowers that seems almost to have materialized out of the pastel Redonesque bouquets of the background wallpaper.

These Symbolist qualities belong to the "soft" phase of Picasso's Rose Period style of 1905. But *Boy with a Pipe* also contains some discordant notes that betray the transitional spirit of late 1905, traits which anticipate a second, more classicizing phase of the Rose Period in 1906. Rather than the sort of sensitive, languorous facial expression modeled

Detail of *Boy Leading a Horse*

with soft shadows that the picture's broader aesthetic would lead us to expect—a visage in the spirit of Puvis de Chavannes or Redon—Picasso portrays the boy's face very sculpturally through a raw kind of relief that gratingly sets it off from its nuanced Symbolist background. He also endows P'tit Louis (whom he later characterized as a "delinquent")[5] with a notably contentious expression, as if visualizing himself in the role of a scamp or doubter through this boy. Indeed, the *mèche* of hair hanging down over Louis's forehead alludes to this personal identification, for it was a central feature of Picasso's own appearance. Coupled with the motif of artist-as-laureate, the *mèche* confirms that we are not wrong in taking the subject of *Boy with a Pipe* as Picasso's surrogate, as one of his many personas. This proposition is further reinforced by the most discordant note of all, the pipe which Louis holds—a property that belongs less to otherworldly Symbolist laureates or circus people than to Picasso's studio (he was an avid pipe aficionado and collector).[6] P'tit Louis's facial expression, in combination with the "proto-Cubist" motif of the pipe, suggests that, consciously or not, the artist is instinctively signaling the end of his patience with Symbolist morbidity, sensitivity, and over-refinement. Henceforth, he will be less "poetic"—more robust and direct.

Boy Leading a Horse was adapted from the central motif of an unrealized mural-size project of 1905–06 called *The Watering Place* (fig. 29). Here Picasso had transported into a remote pastoral Arcadia, probably inspired by Gauguin's *Riders on the Beach* (fig. 30), the figures and horses associated with the circus environment of the previous year.[7] The project may well have been intended, both in its particular spirit and its ambitiousness, as a competitive riposte to Matisse's Golden Age image *Bonheur de vivre,* completed early in 1906.[8]

We can identify the germination of what was to become the central motif of Picasso's large project in a watercolor that shows a young female circus rider on a white horse which turns toward a standing young boy whom we recognize immediately as P'tit Louis. Louis's right arm is bent and the hand is over his heart; his left arm is also bent with that hand on his hip, a positioning which would survive into the Paley Collection picture. *Horse with a Youth in Blue* (fig. 31), a watercolor executed not long after, advances the motif toward its assimilation into the pastoral *Watering Place* project by both suppressing the female rider and much foreshortening the horse's body; the placement of the animal's legs now suggests a virtually frontal view, which may well have been prompted by Picasso's recollections of El Greco's *Saint Martin and the Beggar* (fig. 32).[9]

Two important further changes in the motif occur in a watercolor (fig. 33) of the boy and horse that is clearly contemporaneous with the first of two extant studies for the entire composition of *The Watering Place,* a watercolor formerly in the Alain de Rothschild collection. Most important here is that the boy is no longer in his circus costume—the nudity that displaces it accords with the "classical" atmosphere of the large project—and his right arm is raised to stroke the neck of his steed. Some time following the watercolor study for *The Watering Place,* Picasso refocused on its central motif, destined to become the Paley Collection picture, and made two crucial changes. In two new drawings (fig. 34),

the boy no longer turns to stroke the horse, but strides determinedly forward, his right arm now stretching horizontally as if leading the horse by the reins.

At this point Picasso seems to have had some doubts about the overall composition of *The Watering Place.* As he had first conceived it (in the watercolor sketch formerly in the de Rothschild collection), the foreground contained four nude boys (two standing, two riding) and three horses. Probably sensing an emptiness on the left, Picasso now introduced there a foreshortened rider seen from behind, a counterpart to the motif seen on the left of Gauguin's *Riders on the Beach* (fig. 30). In Picasso's first rendering of the composition with this new rider, however, the motif is placed almost in the picture plane, where, cut off by the lower framing edge of the picture, it functions as a spatial *repoussoir*. Shortly afterward, nevertheless, in both the definitive gouache study for *The Watering Place* (fig. 29) and in the etching based on that study (fig. 35, p. 168), Picasso pushed this motif further into the space of the picture, to a depth roughly comparable to where it is in the Gauguin.

For reasons we do not know—perhaps some dissatisfaction with the composition of *The Watering Place,* perhaps an unwillingness to take on an enormous and time-consuming canvas at a moment when his style had begun rapidly to change—Picasso abandoned his horizontal multifigure project in favor of isolating its central motif in the form of *Boy Leading a Horse,* the grand scale of which probably measures the enormous ambition of the original *Watering Place* project. In any event, by isolating his main motif, Picasso not only focused in more sharply on the characteristically classical theme of mastery (mind over body through the metaphor of man over animal), but, by eliminating most of the anecdote of the scene, was also able to confirm a shift away from his heretofore storytelling mode in favor of a more frontal, isolated, and hence almost "iconic" presentation.[10]

The classical, more sculptural turn that Picasso's art was taking in early 1906 was in part influenced by Cézanne, thirty-one of whose paintings had been exhibited in the Salon d'Automne of 1904 and ten more at that of 1905. The rhythm of pairings and subgroupings of figures with horses, seen afoot or astride and from front and behind in *The Watering Place,* recalls some compositional devices in Cézanne's male Bathers. And the monumentality and plastic intensity given to P'tit Louis as he appears in *Boy Leading a Horse*—the sense of inwardness, and the projection of overriding will in the determined stride with which he possesses the earth—are Cézannean in spirit. Picasso's elimination of anecdote combines with the multi-accented "broken" contouring in the drawing further to evoke the world of the Master of Aix, especially as we see him in the monumental *Bather* (fig. 36), which Picasso doubtless saw in his visits to the dealer Ambroise Vollard's famous *cave.*[11]

But Picasso had also been looking at ancient Greek art in the Louvre, and under this influence he showed himself increasingly responsive to the kind of revelatory gesture that is the particular genius of classical sculpture. In the Baltimore Museum's study (fig. 34), in which Picasso introduced the motif of the boy leading (as against stroking) the horse, P'tit

Louis's gesture is at first read as extending an arm to hold the reins or bridle. (Gauguin had used a related motif for *In the Vanilla Grove, Man and Horse* [fig. 37], and Picasso also no doubt remembered it from the frieze of the Parthenon, from a plaster of which he had made drawings as a fourteen-year-old art student.)[12] The sketchiness of the Baltimore study might lead us to believe that the reins and bridle *implied* by the boy'sgesture were omitted as being needlessly detailed. When, however, we perceive that in the monumental Paley Collection painting there is also no sign of these accoutrements, we realize that Picasso is up to something very different. He wants us to feel that the boy's gesture is of such sheer authority that in itself it almost magically compels the horse to follow. This "laureate gesture," as Meyer Schapiro has called it, draws attention by analogy to the power of the artist's hand.[13]

The almost shamanistic power of P'tit Louis's gesture is, then, an extension of his role, first seen in *Boy with a Pipe,* as the artist's surrogate. The allusion there to the classical laureate's wreath can be seen to be linked to the frontal, forward-stepping posture of Louis in *Boy Leading a Horse* to the extent that this latter motif has affinities with the Archaic and early Classical *kouroi* (fig. 38), such as Picasso had seen in the Louvre and probably knew through plaster casts as a student. These sculptures of idealized striding male nudes were given as prizes to the laureates, the winners of the ancient Olympic games.

Picasso's interest in classicism at this time was probably stimulated by the views of Jean Moréas, a leader in the neoclassical literary movement that developed out of, but finally reacted against, Symbolism. Moréas was a regular, along with Picasso's poet friends Guillaume Apollinaire and André Salmon, at the soirées the painter attended Tuesday evenings at the Closerie des Lilas. No doubt also influential for Picasso at the time was the dry, fresco-like palette of the Symbolist neoclassicist Puvis de Chavannes, whose work was featured along with that of Cézanne in the Salon d'Automne of 1904. But whatever affinities Picasso's work may have had with Puvis's in 1905 or earlier,[14] it is clear that with *Boy Leading a Horse,* his classical vision has been imbued with a personal and very characteristic *arête* that is entirely unvitiated by the *douceur* and nostalgia of Puvis's "rose-water Hellenism."[15]

Boy Leading a Horse expresses metaphorically Picasso's mastery of his natural creative forces. In it, he no longer makes concessions to charm. The shift of emphasis from the sentimental to the plastic—which anticipates Picasso's remarkable development during the year following—is heralded by a mutation of the Rose tonality to one of terra-cotta and gray, which accords well with the new sculptural character of the motif. Boy and horse are isolated in a kind of non-environment, which has been purged not only of anecdotal detail but of all standard cues to perspectival space. The rear leg of the horse dissolves into the back plane of the picture, and the background is brought up close to the surface by the bravura painterly effects in the upper regions of the canvas (see detail). As it embodies the power of gesture, this magnificent scumbling of the paint is in a sense a literalization of the motif's significance as a whole.

W.R.

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