

# PICASSO

*Forty Years of his Art*

Edited by Alfred H. Barr, Jr.

*with two statements by the artist*

In collaboration with The Art Institute of Chicago

**The Museum of Modern Art, New York**

**BRIEF CHRONOLOGY**

- 1881: Born Malaga, Spain.
- 1896: Family moved to Barcelona; studied at Barcelona and Madrid Academies.
- 1896-1901: Early work, Barcelona, Madrid, Paris (1900-1901).
- 1901 (late)-1904 (early): "Blue" period, Paris, Barcelona. Has lived since 1904 in Paris except during the summers.
- 1905: "Harlequin" period. Sculpture; prints.
- 1905 (late)-1906: "Rose" period, Paris, Gosol.
- 1907-1908: "Negro" period.
- 1909-1912: "Analytical" cubism.
- 1912-1914: Pasted paper (*papier collé*); relief constructions in wood.
- 1913, on: "Synthetic" cubism, a method of composition which he has used with modifications and together with other styles almost to the present time.
- 1915: Realistic portrait drawings mark first departure from cubist technique.
- 1917: To Italy for a month with Russian Ballet for which he made designs until 1924.
- 1918-1925: "Classic" style which he continues to use in prints and drawings almost to the present time. Married (1918); son born (1920); portraits.
- 1925 to the present time: Picasso has invented or adapted a great variety of styles and techniques in many media. Much of his work, especially since 1925, in its fantastic or grotesque character suggests sympathy with the Surrealists who have been among his friends in recent years.
- 1928, on: Sculpture and constructions.
- 1937: *Guernica* mural.
- (A chronology of Picasso's Paris and summer addresses is given on page 197.)

# Catalog and Illustrations

The catalog is arranged in approximately chronological order. Every effort has been made to represent the full range and variety of Picasso's art but there are certain unavoidable omissions, notably among his portraits and early works, which the artist did not want represented, and in the sculpture of the last twelve years which could not be included because of the European War.

**KEY**

Oil paintings are on canvas, so far as known, unless otherwise noted.

(dated) following a date means that the date appears on the picture.

In dimensions, height precedes width.

## Abbreviations:

- bibl. refers to the numbered bibliography, page 200.
- G. refers to the *catalogue raisonné* of Picasso's prints by Bernhard Geiser (bibl. 91).
- K. following a date means that the date has been given or confirmed by D. H. Kahnweiler.
- P. following a date means that Picasso has confirmed the date.
- Z. refers to *Pablo Picasso* by Christian Zervos, Vol. I, cataloging works from 1895 to 1906 (bibl. 231).



2

39.1478 1. Roses. 1898. Oil, 14 $\frac{1}{4}$  x 16 $\frac{3}{4}$  inches. Lent by the Bignou Gallery. Reproduced Z., pl. 6. ✓✓

39.624 2. The Artist's Sister. Barcelona, 1899 (P). Oil, 59 x 39 $\frac{1}{2}$  inches. Lent by the artist. ✓✓

Pablo Ruiz Picasso was born on October 25, 1881, in Malaga on the Mediterranean coast of Spain. His father, José Ruiz Blasco, was an art teacher who, some fifteen years after Picasso's birth, became a professor at the Barcelona Academy of Fine Arts; his mother was Maria Picasso. As is customary in Spain Picasso used his mother's name and after 1901 dropped Ruiz entirely from his signature.

Picasso from a very early age showed extraordinary talent. His father encouraged and guided his studies until in 1896 he passed the entrance tests for the Barcelona Academy, taking only one day for an examination so difficult that a whole month was ordinarily allowed for its completion. A few months later he repeated this prodigious performance at Madrid. But he soon grew so bored with the sterile atmosphere of the Madrid Academy that he returned to Barcelona to set himself up as an independent artist at the age of sixteen.

At first Picasso painted studies of beggars as Spanish in their intense sombre realism as a Zurbaran or early Velasquez. His *Roses of 1898* (no. 1) is still timid technically, but the portrait of his sister (no. 2) of the following year shows a considerable mastery of soft sweeping forms not far removed, except for the silvery tone, from the late style of Renoir. All during this period of rapid development Picasso was drawing incessantly, filling sketch books with notes on the street scenes and night life of Barcelona, caricatures and portrait studies, among them the self-portrait in crayon made during a visit to Madrid (no. 3). It is significant that among these pre-Paris studies are certain works which anticipate the concern for human suffering and poverty which was to appear so often in his work during the first five years of the 20th century.

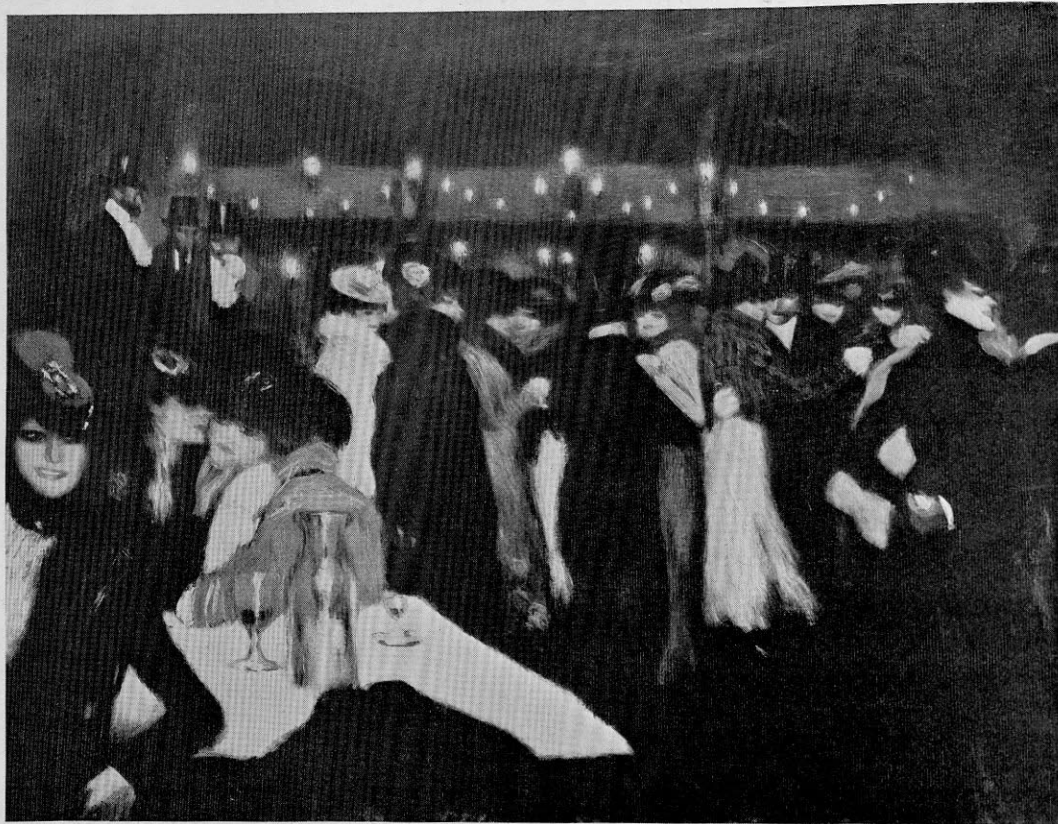


3

3. Self Portrait. Madrid, 1900(Z). Conté crayon, 13½ x 6 inches. Lent by J. Thannhauser.

39.1576

C



5

Picasso came to Paris for the first time late in October 1900, within a few days of his 19th birthday. There he continued to paint cabaret and street scenes of which the sultry Moulin de la Galette (no. 5) is the most important. This picture and drawings of the same period (no. 4) suggest the influence of such painters as Steinlen and Toulouse-Lautrec. He returned to Spain before Christmas, but Paris attracted him irresistibly and by spring he was back again. He had spent the winter in Madrid where besides painting he published several issues of a magazine "Arte Joven."

In Paris Picasso studied the work of the vanguard, of Gauguin, van Gogh, Toulouse-Lautrec, Vuillard, Denis, and of the older men Degas, Renoir and the Impressionists. During much of 1901 he painted lustily with a rich palette and impressionist brushwork (nos. 9, 10), suddenly, but characteristically, reversing

his style in a series of flat, decorative figure pieces such as the Harlequin (no. 12). He even tried his hand at a poster (no. 14) in the manner of Chéret and Lautrec. In June of 1901 he exhibited a group of canvases at Vollard's and thereby came to know Max Jacob, the poet, who was for years afterwards an intimate and most loyal friend.

39.1498

4. Heads and figures (Scène de bar): page from a sketchbook. Paris, 1900? Conté crayon,  $5\frac{1}{8} \times 8\frac{1}{4}$  inches. Lent by Walter P. Chrysler, Jr. ✓ C

39.917

5. Le Moulin de la Galette. Paris, 1900(Z). Oil on canvas,  $35\frac{1}{4} \times 45\frac{3}{4}$  inches. Lent by J. Thannhauser. According to the lender, Picasso said recently that this was his first painting done in Paris. ✓ C

39.1499

6. Old Musician. 1900? Pencil,  $17\frac{1}{8} \times 11\frac{3}{8}$  inches. Lent by Walter P. Chrysler, Jr. ✓



7

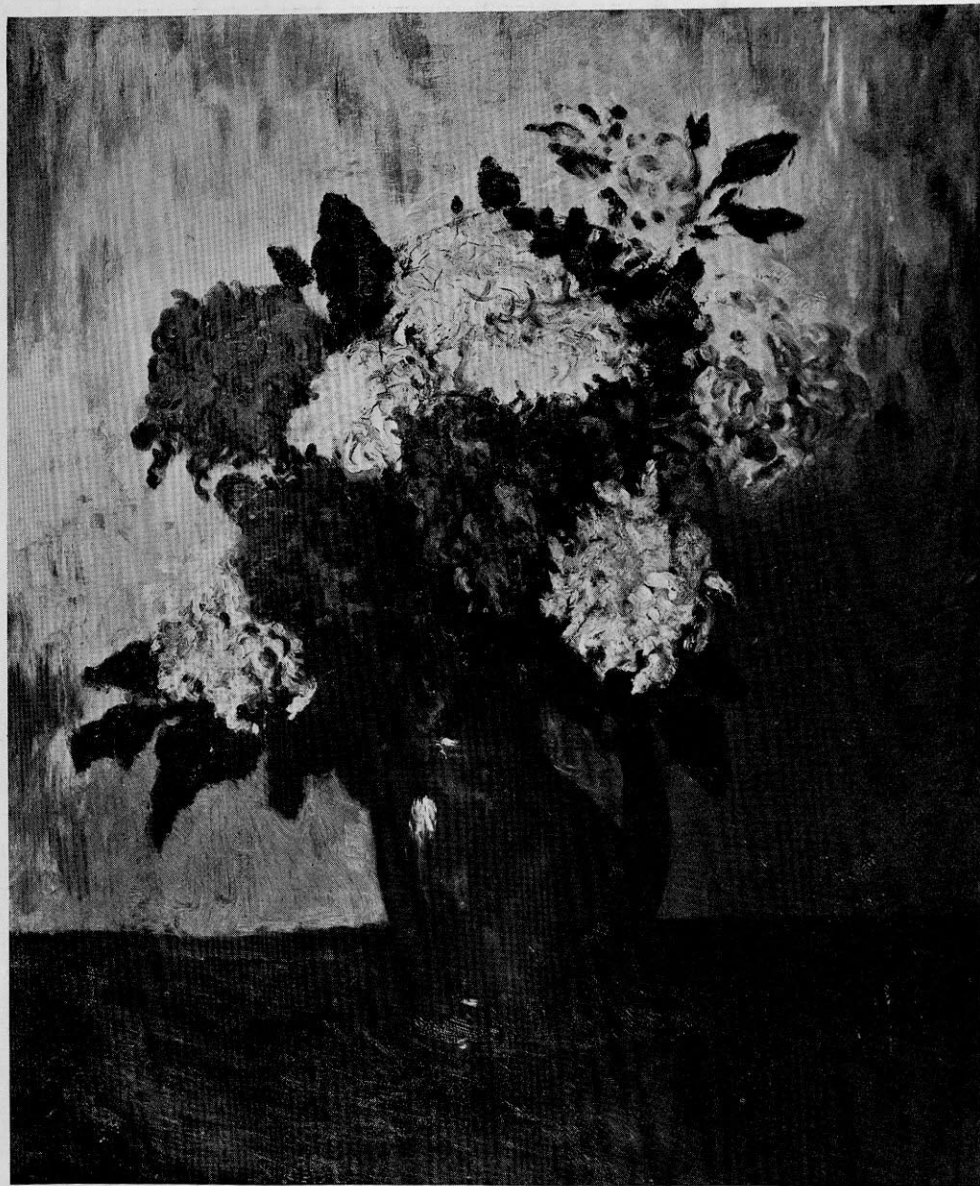
- 39.1450 7. Paris Street. Paris, 1900. Oil, 18½ x 26 inches. Lent by Miss Harriet Levy. ✓ ✓
- 39.1096 8. Two Women and a Hand. 1901? Black and color crayon, 5¼ x 7½ inches. Lent by the Perls Galleries. ✓ ✓



9

- 39.1436 9. On the Upper Deck. Paris, 1901. Oil, 19⅛ x 25¼ inches. The Art Institute of Chicago, Mr. and Mrs. L. L. Coburn Collection. ✓ ✓

*The warm color and rich impressionist surface are characteristic of this time in Picasso's development.*



11

- 39.1577 10. Bull Ring. Paris? 1901. Pastel,  $7\frac{1}{8} \times 9\frac{1}{2}$  inches. Lent by J. Thannhauser. Related to the oil in the collection of Mrs. Chester Beatty, London (Z. no. 88, pl. 44). ✓
- 39.1490 11. Chrysanthemums. Paris, 1901? Oil,  $32 \times 25\frac{3}{4}$  inches. Lent by Walter P. Chrysler, Jr. Picasso painted a group of flower compositions in 1901 and others in 1904 (Z., pl. 28, 108). C ✓
- 39.1439 12. Harlequin. Paris, 1901 (Z). Oil,  $31\frac{1}{2} \times 23\frac{3}{4}$  inches. Lent by Mr. and Mrs. Henry Clifford. 1901 ✓ ✓  
*For a brief moment before the Blue Period began, Picasso painted in this decorative poster-like manner, possibly under the influence of van Gogh, Maurice Denis and Vuillard.*



13

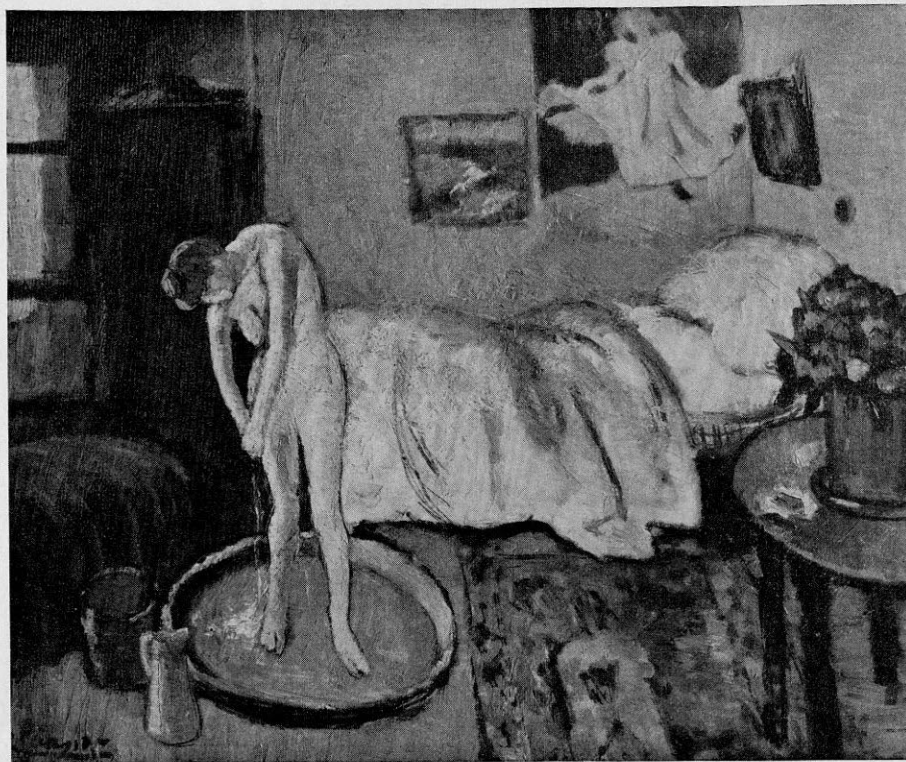
14



39.1502 13. Burial. Paris, 1901? Pencil and watercolor, 16<sup>3</sup>/<sub>4</sub> x 19<sup>1</sup>/<sub>2</sub> inches. Lent by Walter P. Chrysler, Jr. Apparently related to two similar subjects in oil, *Le Mort*, and *Evocation*, both painted in Paris in 1901 (Z., pl. 24, 25). They were among Picasso's first efforts at figure composition in the grand style. This drawing has also been dated 1904. ✓ c

39.1497 14. "Jardin Paris": design for a poster. Paris, 1901-02. Watercolor, 25<sup>1</sup>/<sub>8</sub> x 19<sup>1</sup>/<sub>4</sub> inches. Lent by Walter P. Chrysler, Jr. ✓ c





15

*Toward the end of 1901 Picasso began to use a pervasive blue tone in his paintings—a tone in harmony with the murky and sometimes heavy-handed pathos of his subject matter—poverty-stricken mothers, wan harlots with femme fatale masks and blind beggars.*

39,1458

15. The Blue Room (Le Tub; Interior with a Bather; Early Morning). Paris, 1901. Oil, 20 x 24½ inches. Lent by the Phillips Memorial Gallery, Washington. Represents Picasso's studio at 130ter, Boulevard Clichy, in 1901. The poster on the wall is by Toulouse Lautrec. (Compare Picasso's own design for a poster, no. 14.) Exhibited with fourteen other works by Picasso at the Galerie Berthe Weill, April, 1902. The Blue Room is one of the first Blue Period canvases.



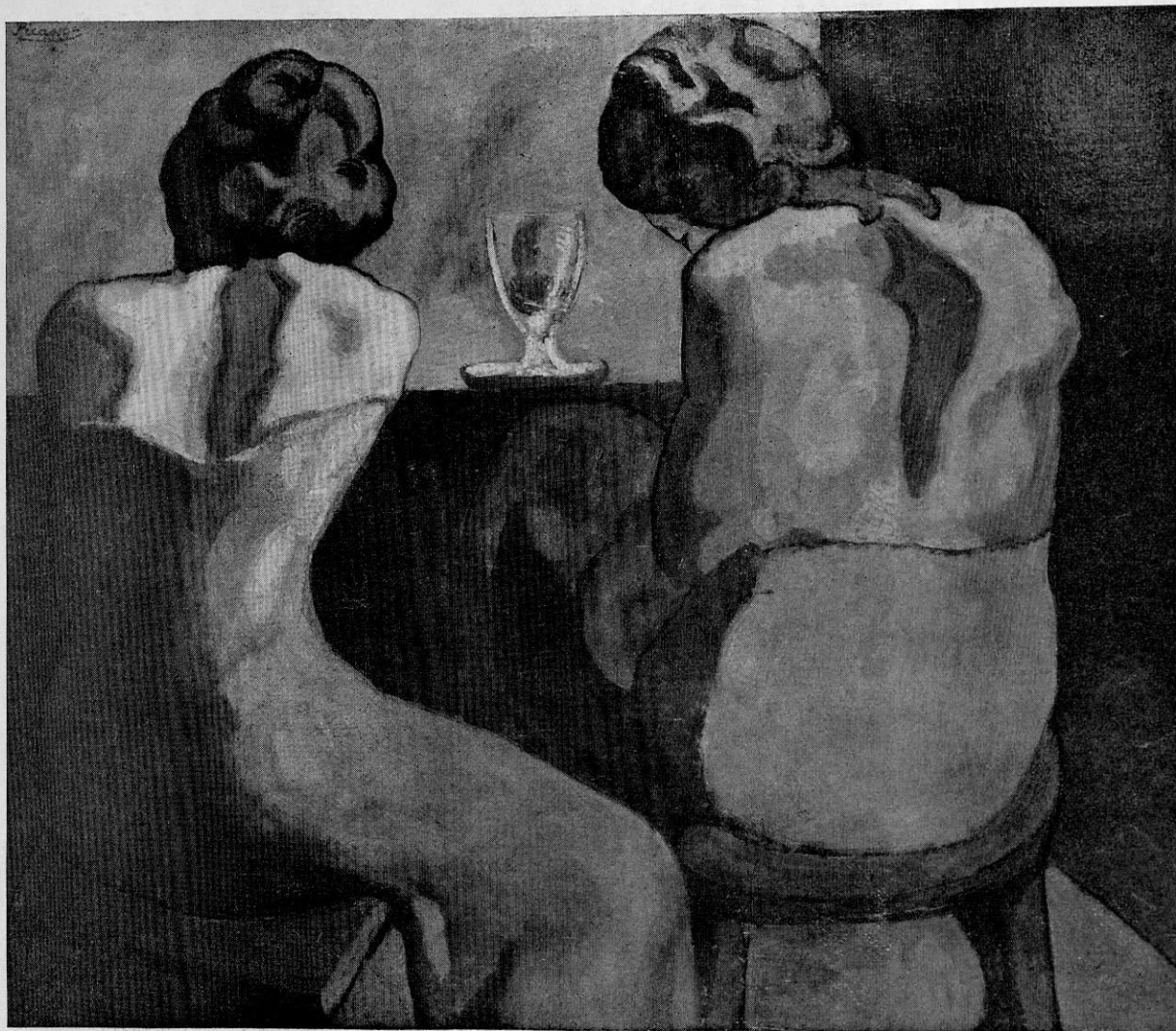
17

39.1451

16. Woman with Folded Arms (Elégie). Paris, 1901(Z). Oil,  $31\frac{7}{8}$  x 23 inches. Lent by Mr. and Mrs. Chauncey McCormick. ✓

39.1536

17. Mother and Child. Paris, 1901(Z). Oil,  $44\frac{1}{4}$  x  $38\frac{1}{2}$  inches. Lent by Maurice Wertheim. ✓✓



18

- 39.307 18. *Two Women at a Bar*. Barcelona, 1902(Z). Oil,  $31\frac{1}{2} \times 36$  inches. Lent by Walter P. Chrysler, Jr. Formerly in the collection of Gertrude Stein. ✓ c
- 39.1426 19. *La Vie (Couple nu et femme avec enfant)*. Barcelona, 1903(Z). Oil,  $77\frac{3}{8} \times 50\frac{7}{8}$  inches. Lent by the Museum of the Rhode Island School of Design, Providence. ✓

*His most ambitious work of the Blue Period is La Vie of 1903 in which he endows a salon "problem" subject with serious statuesque dignity (no. 19).*

*La Vie, Two Women at a Bar, the Old Guitarist and many other important works of the Blue Period were done in Barcelona where Picasso lived much of the time during the years 1902 and 1903 returning to Paris to settle permanently only at the beginning of 1904. These were "blue" years of poverty and disappointment.*

22



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23

- 39.1435 20. The Old Guitarist. Barcelona, 1903 (Z). Oil on panel, 47 $\frac{3}{4}$  x 32 $\frac{1}{2}$  inches. The Art Institute of Chicago, Helen Birch Bartlett Memorial Collection. ✓✓
- 39.1584 21. Street Urchins (Les va-nu-pieds; Enfants de la rue). Barcelona, 1903 (Z). Color crayon, 14 $\frac{1}{4}$  x 10 $\frac{1}{2}$  inches. Lent by J. Thannhauser. Reproduced Z., pl. 86. ? c
- 39.1503 22. Beggar. 1903? Ink and pencil, 12 $\frac{1}{4}$  x 4 $\frac{5}{8}$  inches. Lent by Walter P. Chrysler, Jr. ✓ c
- 39.1433 23. Mother and Child. Paris, 1904 (dated). Black crayon, 13 $\frac{1}{2}$  x 10 $\frac{1}{2}$  inches. Lent by the Fogg Art Museum, Cambridge, Mass., Paul J. Sachs Collection. ✓✓

*Throughout Picasso's career he has again and again used figure styles which seem closely related to the "mannerist" art of the late 16th century. The elongations, the insistent pathos, the cramped postures or affected gestures of the Old Guitarist (no. 20), the Beggar (no. 22), the Frugal Repast (no. 26) were possibly influenced by the great Spanish mannerists Morales and El Greco.*

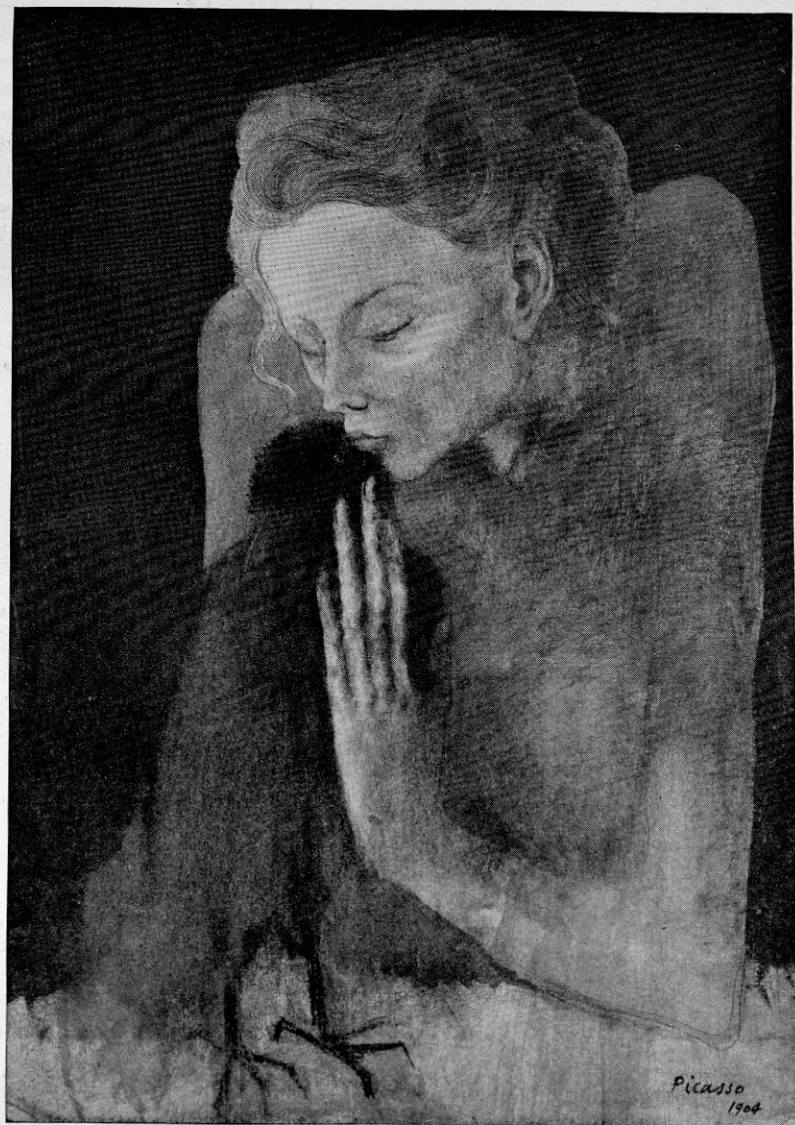


24

39.1429 24. Woman with a Helmet of Hair (Head of Acrobat's Wife). Paris, 1904 (dated). Gouache, 16½ x 12 inches. Lent by Mr. and Mrs. Walter S. Brewster. ✓✓

39.1464 25. Woman with a Crow. Paris, 1904 (dated). Gouache and pastel, 25½ x 19½ inches. Lent by the Toledo Museum of Art. ✓

25





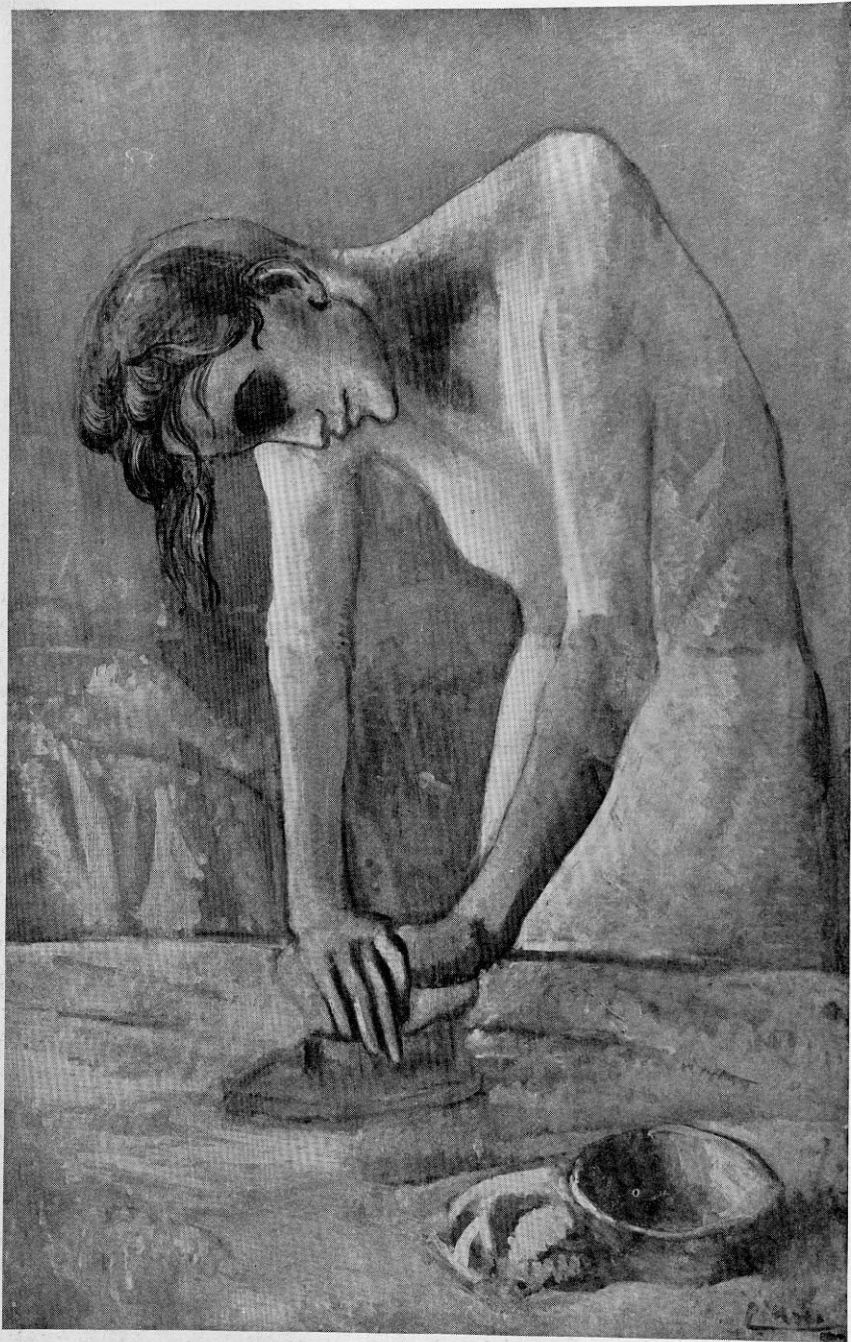
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Early in 1904 the Blue Period came to an end; but for a while the rhetoric, the attenuated hands and mannered poses of 1903 grew even more exaggerated in such works as the perverse *Woman with a Crow*, the angular and terrible *Woman Ironing* and the *Actor* (nos. 25, 27, 29). Then, gradually, these mannerisms gave way to the more natural style and melancholy sweetness of the long series of saltimbanques, acrobats and harlequins of 1905 (nos. 30, 31, 47). Color, too, dispersed the blue gloom of 1903, but it was for the most part subdued and subtle, in harmony with a new delicacy both of drawing and of sentiment.

The poetic charm and repose of this "saltimbanque" period in comparison with the tension of 1902 to 1904 is very probably a reflection of Picasso's own improved circumstances for during 1905 he began to have a moderate success. He was surrounded by brilliant friends, among them Max Jacob, Guillaume Apollinaire (see nos. 41, 50), André Salmon and Gustave Coquiote; and discerning collectors such as the Americans Leo and Gertrude Stein (no. 65) and the Russian Shchukine began to buy his work.

39.1870 - Frugal Repast - Brooklyn Mus. C

- 39.1532 26. *The Frugal Repast*. 1904. Etching on zinc, 18 $\frac{3}{8}$  x 14 $\frac{7}{8}$  inches; 2nd state, before steel-facing (G. 2, IIa). Lent by Alfred Stieglitz. ✓  
This copy was bought from Picabia and exhibited at Mr. Stieglitz' gallery "291" in 1915.



27

39.1578

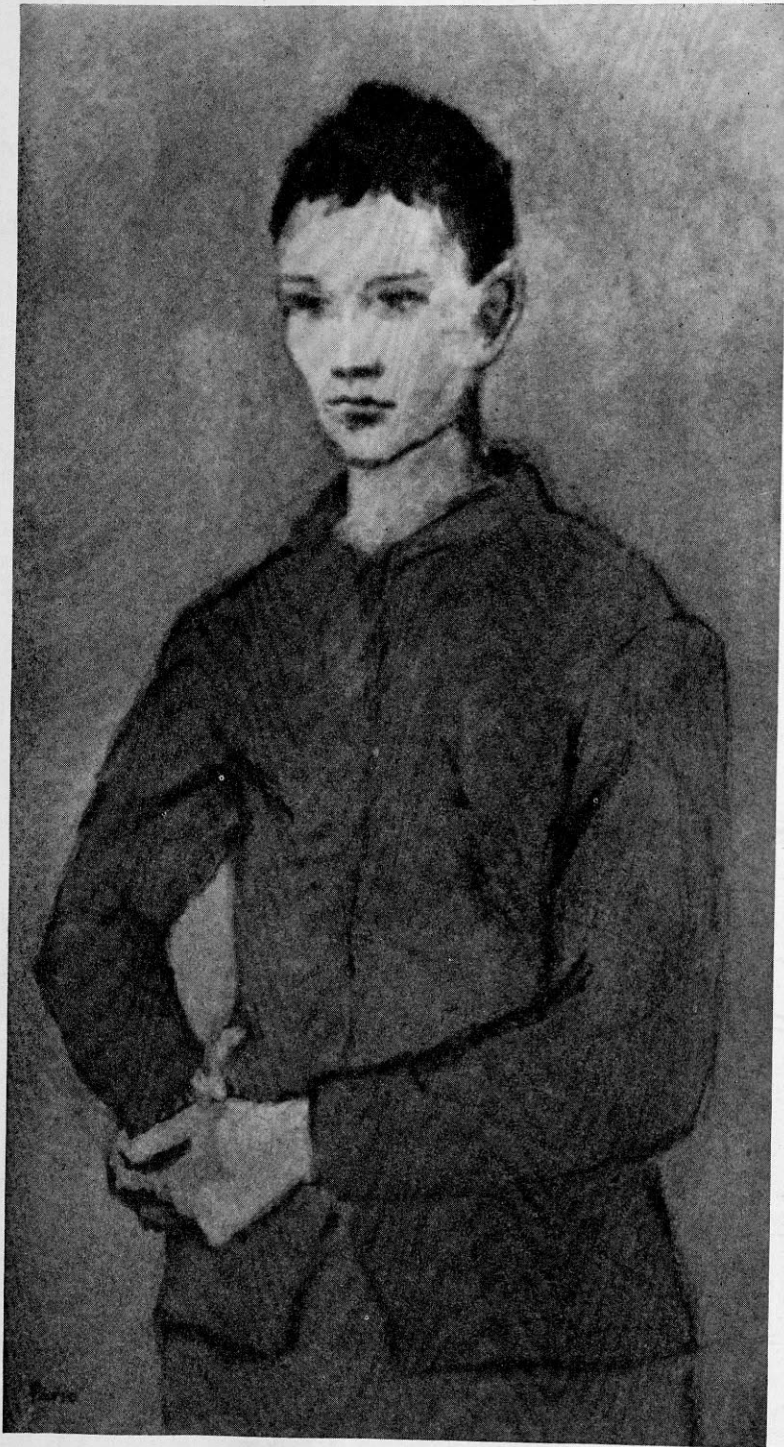
27. Woman Ironing. Paris, 1904(Z). Oil,  $46\frac{1}{8} \times 29\frac{1}{8}$  inches. Lent by J. Thannhauser. *cv*

39.1493

28. "Esquisse pour Hôtel de l'Ouest...Chambre 22". Paris, 1904(Z). Watercolor,  $21\frac{3}{8} \times 16\frac{3}{4}$  inches. Lent by Walter P. Chrysler, Jr. Room 22 of the Hôtel de l'Ouest was occupied by Jean Lorrain and Gustave Coquiot in 1904. (Z. no. 213.) *lc*

39.710

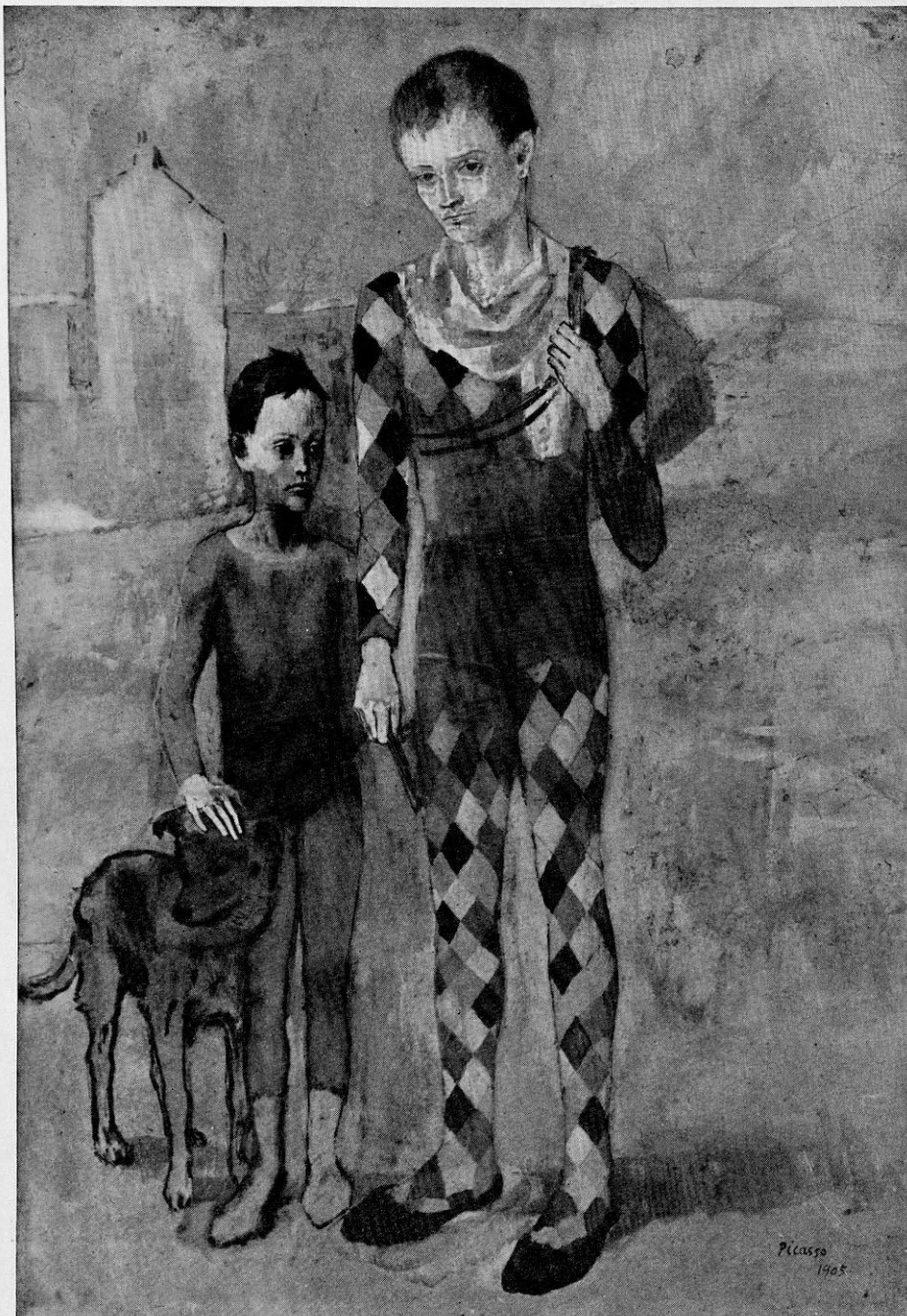
29. The Actor. Paris, winter 1904-05(K). Oil,  $77\frac{1}{4} \times 45\frac{1}{8}$  inches. Lent by Rosenberg and Helft Ltd. *cv*



30

39,285 30. Blue Boy. Paris, 1905 (Z). Gouache, 40 x 22½ inches. Lent by Edward M. M. Warburg.





31

39.415

31. Two Acrobats with a Dog. Paris, 1905 (dated). Gouache, 41½ x 29½ inches. Lent by J. Thannhauser.

✓  
C



32

- 39.1460 32. Jester (Tête de Fou). 1905 (Z). Bronze, 16¼ inches high. Lent by the Phillips Memorial Gallery, Washington. ✓✓  
*In 1905 the dealer Ambroise Vollard cast a series of bronzes modeled by Picasso. This Head of a Jester is related to paintings of actors and clowns of the same year (cf. Zervos pl. 125). Apparently somewhat later are the bronze head and figure (nos. 59, 60). Except for a few isolated, though important, experiments (nos. 83, 115, 119), Picasso was not to take up sculpture seriously again for over twenty years.*



39

*In 1905 Picasso made a series of some sixteen drypoints and etchings which in their sensitive lyricism epitomize his work of that year. Only a few of each were printed by Delâtre and signed by the artist. Late in 1913 the plates were acquired by Vollard, who steel-faced them and reprinted them, together with the Frugal Repast of 1904, in an edition of 250 copies of each.*

- PR55 33. The Poor Family. 1905. Etching on zinc,  $9\frac{1}{4} \times 7$  inches; 2nd state (G. 4, IIb). Lent by Mrs. John D. Rockefeller, Jr. ✓ C
- PR55 34. Bust of a Man. February 1905. Drypoint,  $4\frac{3}{4} \times 3\frac{1}{2}$  inches (G. 5b). Lent by Mrs. John D. Rockefeller, Jr. ✓ C
- PR56 35. Two Acrobats. March 1905. Drypoint,  $4\frac{3}{4} \times 3\frac{9}{16}$  inches (G. 6b). Lent by Mrs. John D. Rockefeller, Jr. ✓ C
- 94.34 36. Head of a Woman in Profile. 1905. Drypoint,  $11\frac{1}{2} \times 9\frac{3}{4}$  inches; 1st state (G. 7a). Collection The Museum of Modern Art, New York, Lillie P. Bliss Collection. Compare with the gouache, no. 24. ✓ C
- PR66 37. Acrobats. 1905. Drypoint,  $11\frac{1}{4} \times 12\frac{7}{8}$  inches (G. 9b). Lent by Mrs. John D. Rockefeller, Jr. ✓ C
- 39.1038 38. The Watering Place. 1905. Drypoint,  $4\frac{3}{4} \times 7\frac{11}{16}$  inches; proof (G. 10a). Lent by Jean Goriany. Compare with the gouache, no. 52. ✓
- PR60 39. At the Circus. 1905. Drypoint,  $8\frac{5}{8} \times 5\frac{1}{2}$  inches (G. 11b). Lent by Mrs. John D. Rockefeller, Jr. ✓ C



43

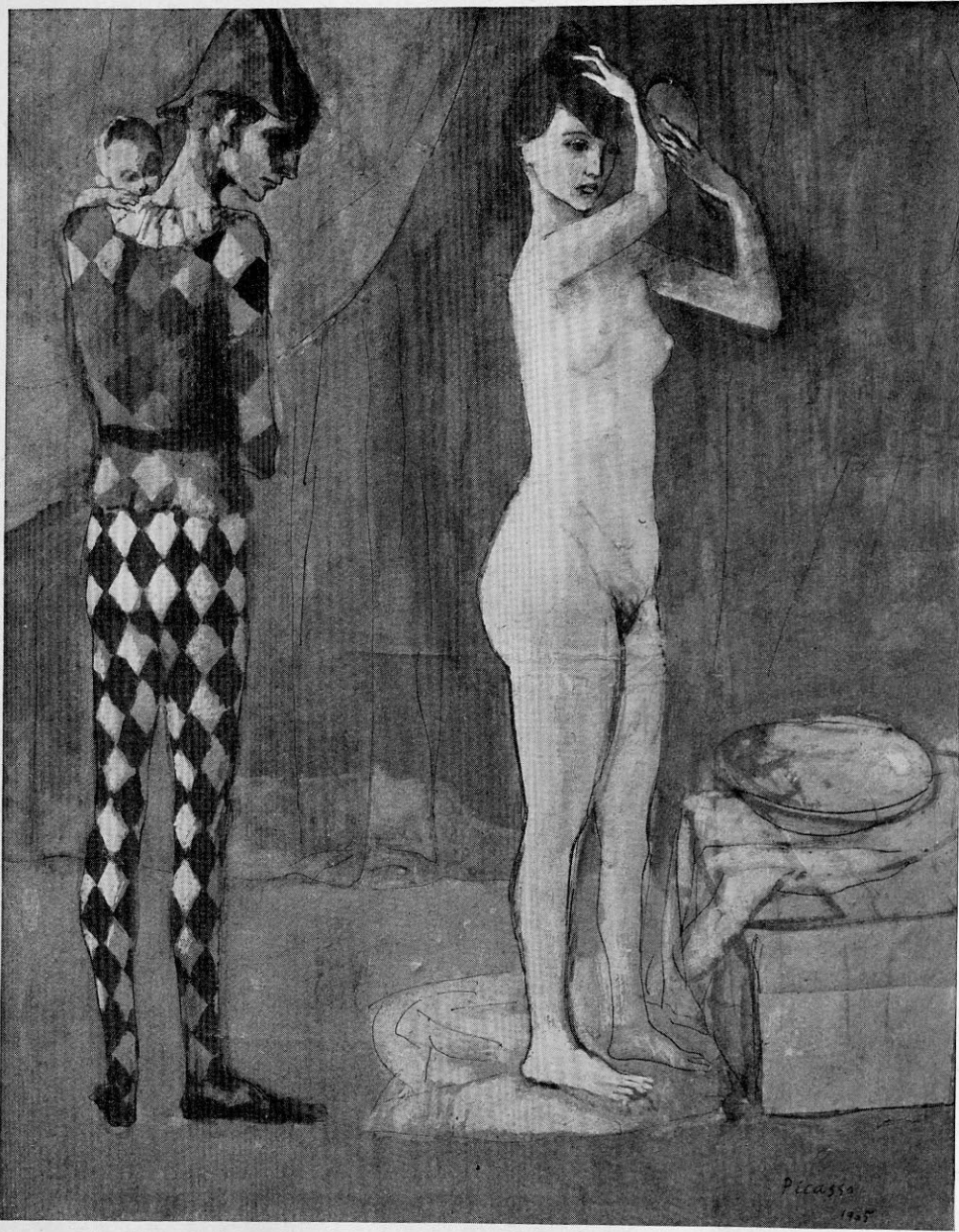
- 39.1036 40. Clown Resting. 1905. Drypoint,  $4\frac{3}{4} \times 3\frac{7}{8}$  inches; proof (G. 12a). Lent by Jean Goriany. ✓✓
- 39.1058 41. The Bath. 1905. Drypoint,  $13\frac{3}{8} \times 11\frac{1}{4}$  inches; 1st state, early proof, before steel-facing (G. 14a). Lent by the Weyhe Gallery. Inscribed to Guillaume Apollinaire. ✓ *set to Weyhe coll. 1-8-46*
- Not on exhibition* 42. The Mother Dressing. 1905. Etching on zinc,  $9\frac{1}{4} \times 6\frac{7}{8}$  inches (G. 15b). Collection the Art Institute of Chicago.
- 39.1057 43. Salome. 1905. Drypoint,  $15\frac{1}{8} \times 13\frac{3}{4}$  inches; proof before steel-facing (G. 17a). Lent by the Weyhe Gallery. ✓ Inscribed to Monsieur Delâtre, the original publisher of this series of prints. *set to Weyhe Gal. 1-8-46*

40.18 - Salome, etching - Weyhe Gallery - C



45

- PR70 44. The Dance. 1905. Drypoint,  $7\frac{1}{4} \times 9\frac{1}{8}$  inches (G. 18b). Lent by Mrs. John D. Rockefeller, Jr. Compare with the drawing, no. 49. ✓
- 39,1040 45. Bust of a Woman. 1905-06. Woodcut,  $8\frac{5}{8} \times 5\frac{3}{8}$  inches (G. 211). Lent by Jean Goriany. Geiser states that only eight proofs are known. ✓✓
- 39,1559 46. Bust of a Young Woman. 1906. Woodcut,  $16\frac{1}{2} \times 12\frac{3}{8}$  inches (G. 212). Lent by the Brooklyn Museum. ✓



47

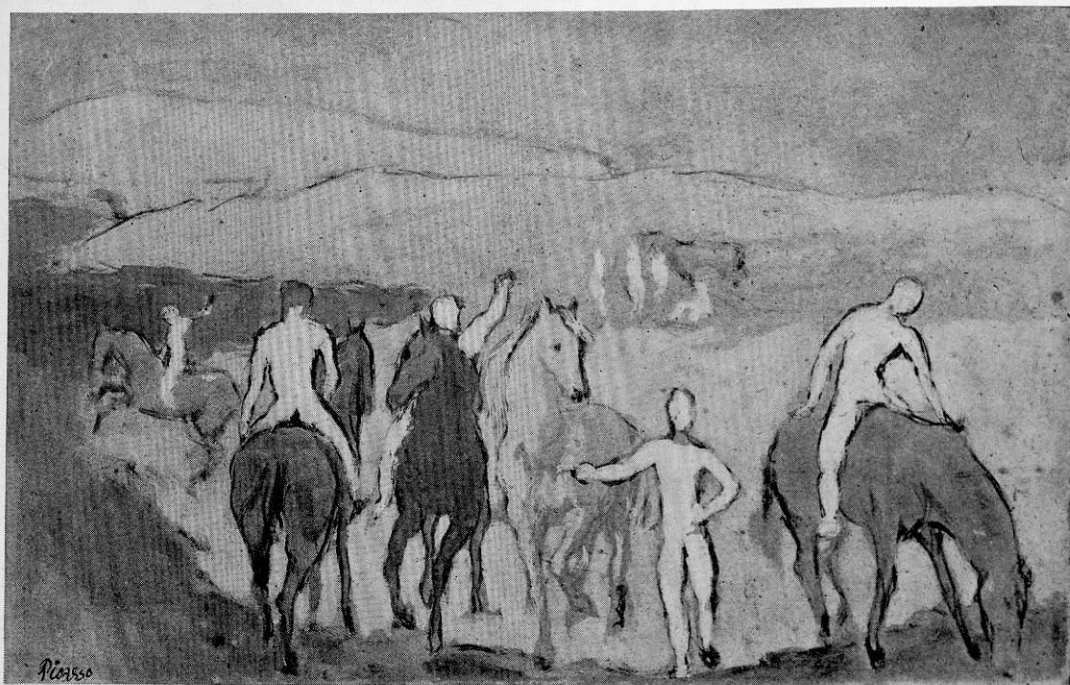
39.153847. The Harlequin's Family. Paris, 1905 (dated). Gouache, 23 x 17¼ inches. Lent by the Lew-  
isoohn Collection. ✓✓



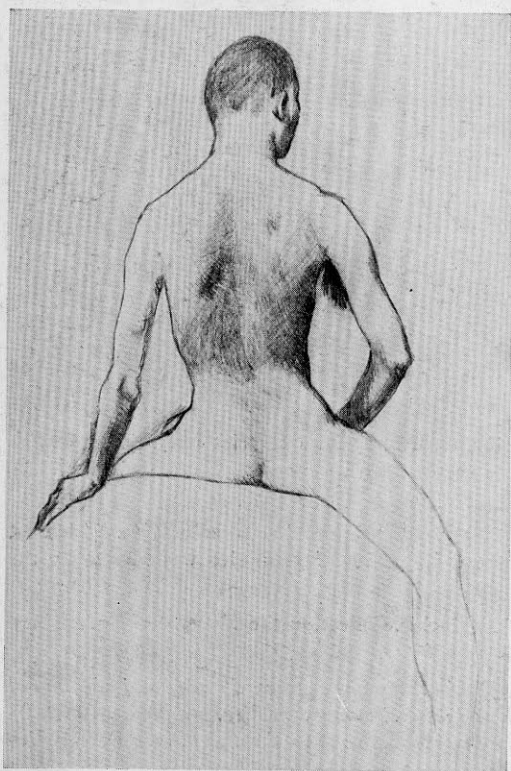
48

- 9 5/8 x 12 5/8
- 39.1448 48. Cocks. 1905? Gouache, 8 3/4 x 9 5/8 inches. Lent by Miss Harriet Levy. ✓ ✓
- 39.1449 49. "Danse barbare." 1905? Ink, 15 3/4 x 6 1/2 inches. Lent by Miss Harriet Levy. Compare with the drypoint, The Dance of 1905, no. 44, and the drawing, La belle qui passe (Stein, bibl. 206 Eng. ed., pl. 54). ✓ ✓
- 39.1504 50. "EX-LIBRIS: Guillaume Apollinaire." Paris, 1905 (Z). Ink and watercolor, 7 1/2 x 4 3/4 inches. Lent by Walter P. Chrysler, Jr. Reproduced Z., pl. 100. Apollinaire was later to be the brilliant champion of cubism. ✓ c
- Not in 39 Exhibition 51. La Coiffure. Paris, 1905 (Z). Oil, 68 7/8 x 39 1/4 inches. Collection the Museum of Modern Art New York. Reproduced Z., pl. 41. ✓ 26

*A visit to Holland in the summer of 1905 marked a further advance toward a more objective mood in Picasso's art and toward forms of greater weight and monumentality, a direction which he followed consistently through the Rose Period of 1905-06 almost to the time of the Demoiselles d'Avignon painted a year later.*



52



53

39.1465

52. The Watering Place (Chevaux au bain; L'abreuvoir). Paris, 1905 (Z). Gouache, 14 $\frac{7}{8}$  x 23 inches. Lent anonymously, courtesy the Worcester Art Museum. A study presumably for a large scale composition. Compare the drawing, no. 53, the large painting, no. 54, and the etching, no. 38. ✓

39.1457

53. Youth on Horseback. Paris, 1905. Charcoal, 18 $\frac{3}{8}$  x 12 inches. Lent by John W. Warrington. Study for a composition of men and horses of which the gouache, no. 52, is the most complete version. (Compare Z, pl. 118.) ✓

El. 38.3040

54. Boy Leading a Horse (Le meneur de cheval). Paris, 1905 (Z). Oil, 86 $\frac{1}{2}$  x 51 $\frac{1}{4}$  inches. Lent by William S. Paley. A similar group occurs in the center of the composition, The Watering Place, no. 52. ✓





55

39.15.15 55. Woman with a Fan (Femme au bras levé). Paris, 1905 (dated). Oil, 39½ x 32 inches. Lent by Mr. and Mrs. William Averell Harriman.

✓✓



56

39.1454 56. Woman with Loaves. Gosol, 1905 (dated). Oil, 39 x 27½ inches. Lent by the Philadelphia Museum of Art.

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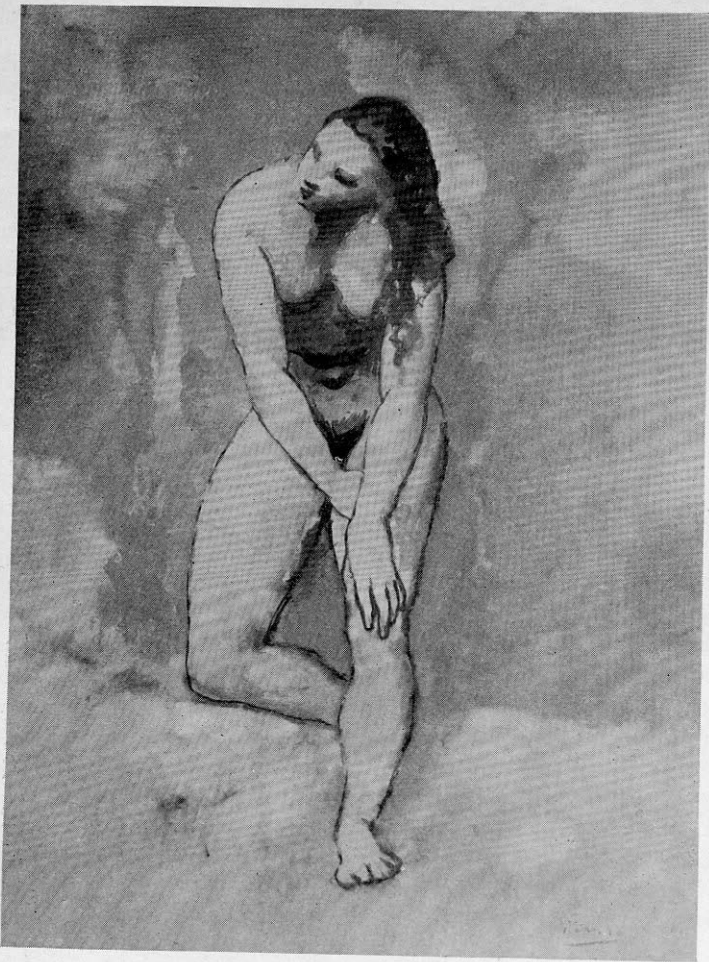
39.1431 57. La Toilette. Gosol, 1905 (Z). Oil, 59½ x 39½ inches. Lent by the Buffalo Fine Arts Academy, Albright Art Gallery, Buffalo.



58

39.1455 58. Fernande Olivier. Paris, 1905 (Z) or Gosol, summer 1906 (K). Oil,  $39\frac{3}{8} \times 31\frac{1}{8}$  inches. Lent anonymously. (Mr. A. R. Solomon, Cambridge, Mass.) ✓

**THE ROSE PERIOD.** *At Gosol in the Andorra valley of the Spanish Pyrenees, Picasso passed some weeks late in 1905 and again in 1906. During this time he left behind him the nostalgic introspective mood and the emaciated forms of the harlequins of the previous year. Without at first sacrificing charm, he began to paint figures of an impersonal placid dignity. He turned too from the superb color of the Woman with a Fan, no. 55, to a chalky terra cotta pink tonality only a little less pervasive than the monochrome of the Blue Period. The serenity, the graciousness of such early Rose Period paintings as La Toilette seem directly inspired by Greek art but the classicism evident here is more natural and informal than that of the highly sophisticated Greco-Roman figures of Picasso's post-War period.*



61

39.1537 59. Woman's Head. Paris, 1905(Z). Bronze, 14 inches high. Lent by the Weyhe Gallery. Reproduced Z., pl. 149. ✓

39.1507 60. Woman Combing Her Hair. Paris, 1905(Z). Bronze 16½ inches high. Lent by Walter P. Chrysler, Jr., courtesy the Buchholz Gallery. Reproduced Z., pl. 153. ✓

39.1438 61. Standing Nude. Gosol, 1905(Z). Gouache, 25¼ x 19¼ inches. Lent by the Cleveland Museum of Art, Hinman B. Hurlbut Collection. A study for the oil, Harem, in the collection of Leonard C. Hanna, Jr., Z., pl. 147. ✓

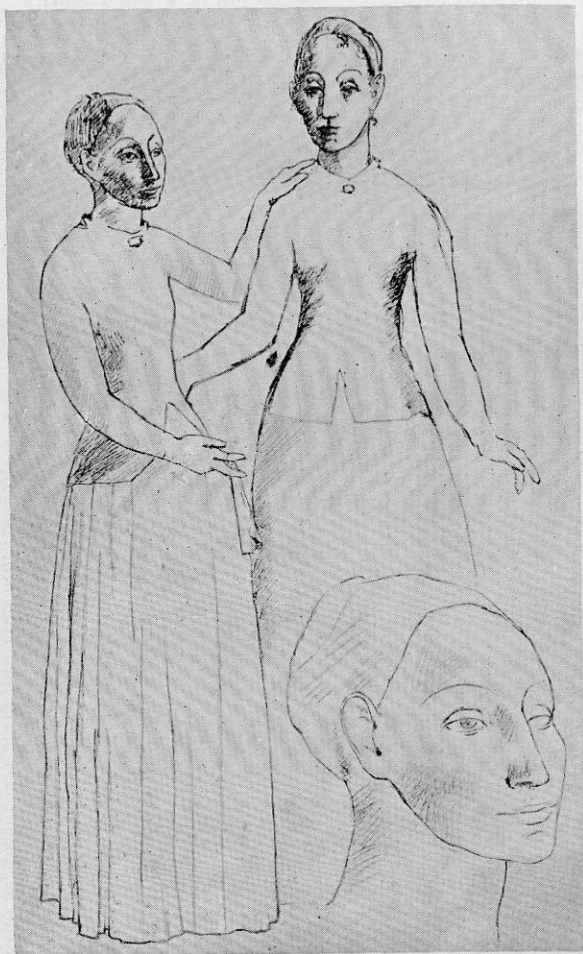
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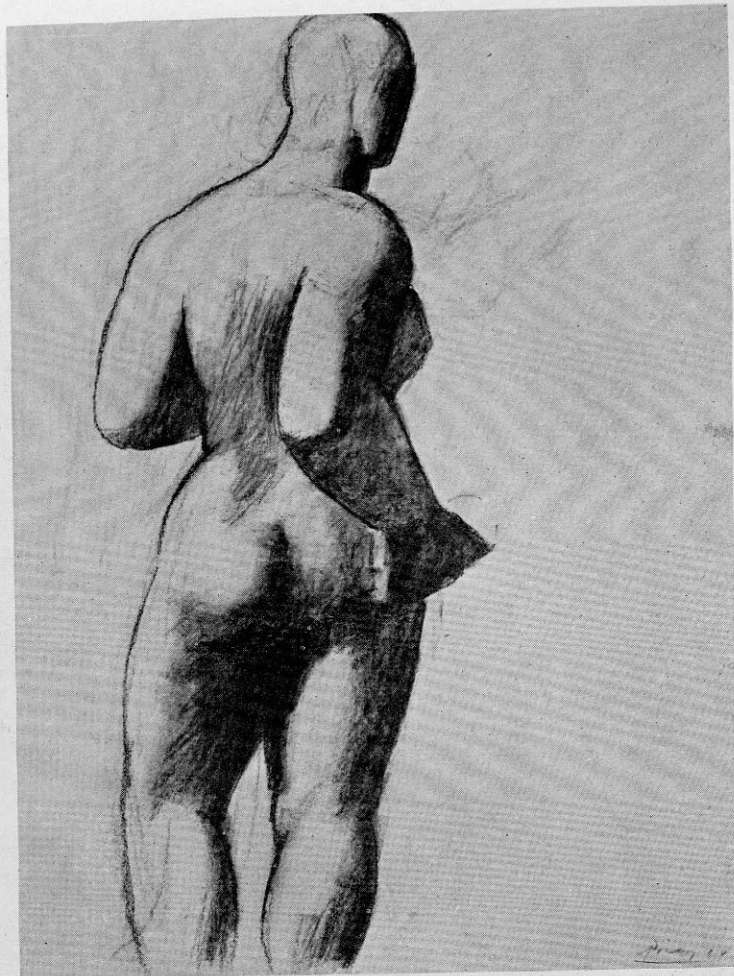
39.1576 62. Head with a Kerchief. Gosol, 1905(Z). Gouache, 24 x 18 inches. Lent by T. Catesby Jones. ✓

*The gradual change from an easy natural style to an almost archaic stiffness can be seen by comparing the gouache, no. 61, with the drawing, no. 63.*



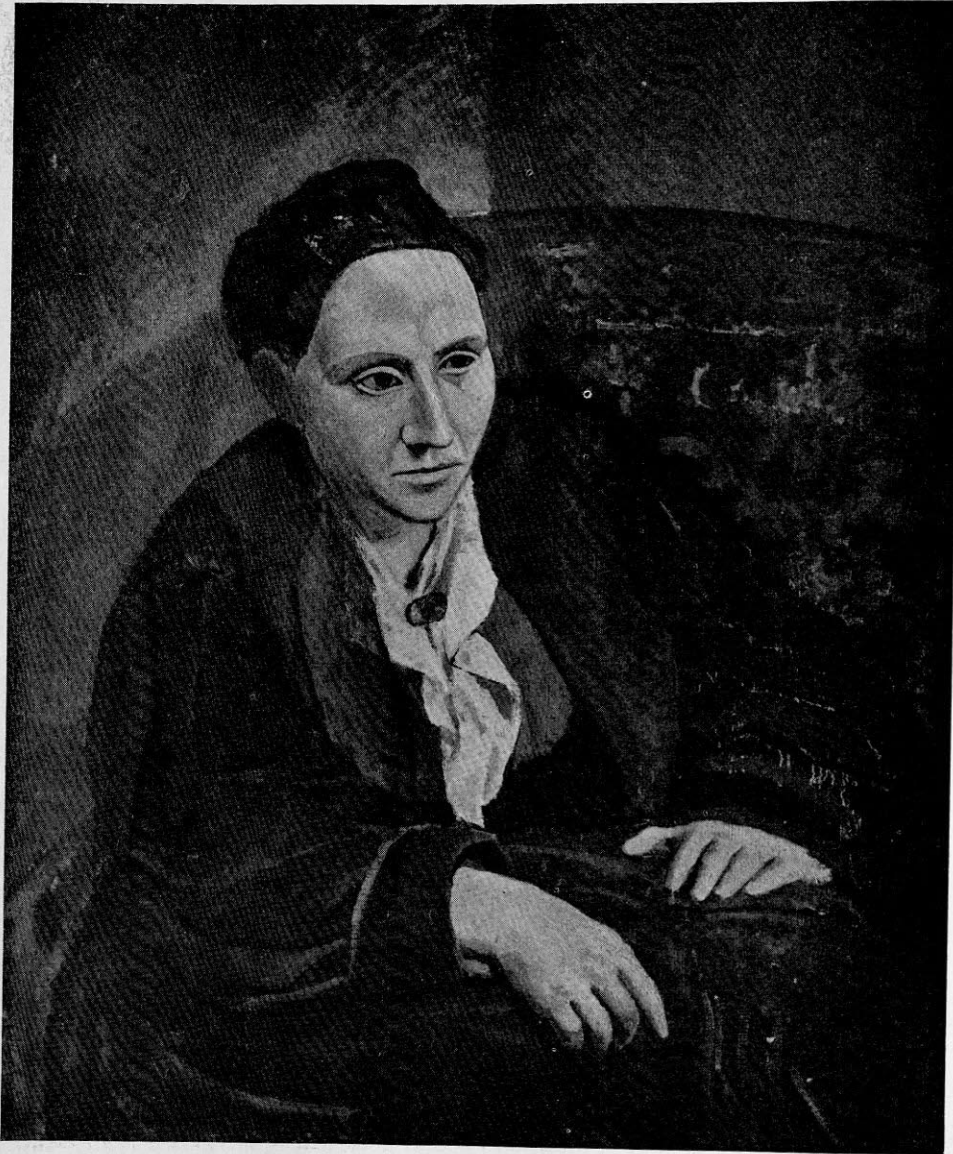
63

39.1437 63. Peasants from Andorra. Gosol, 1906. Ink,  $22\frac{7}{8} \times 13\frac{1}{2}$  inches. Collection the Art Institute of Chicago, gift of Robert Allerton.



64

39.1500 64. Figure Study, Back. 1906. Charcoal,  $21\frac{1}{2} \times 18\frac{1}{2}$  inches. Lent by Walter P. Chrysler, Jr.

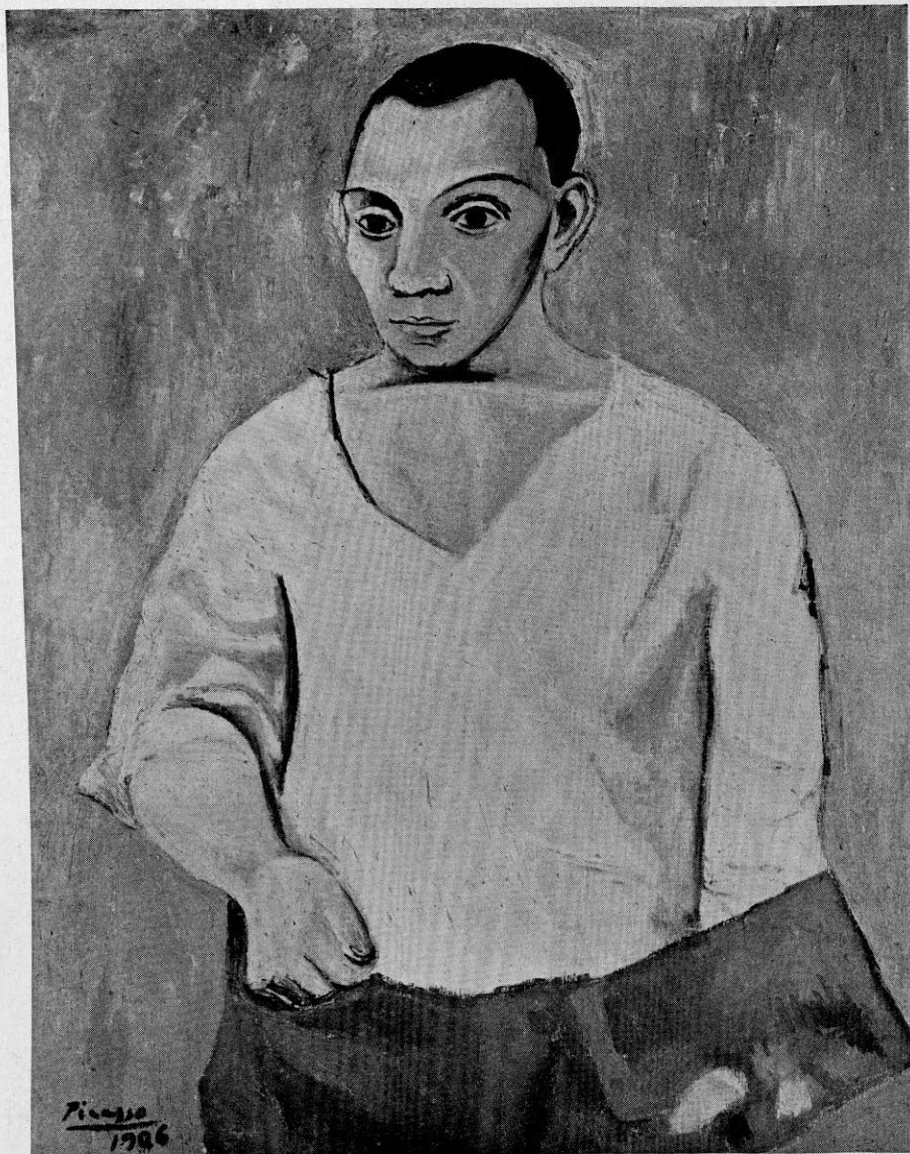


65

65. Gertrude Stein. Paris, 1906(Z). Oil. Lent by Miss Gertrude Stein.

*This monumental portrait, one of Picasso's most renowned works, and the Self Portrait, opposite, reveal the vigorous sculptural forms and mask-like faces which Picasso developed in 1906 toward the end of the Rose Period. Gertrude Stein was one of Picasso's chief patrons at this time and was later to write extensively about him (see bibl. 203-06).*

*not in exhibition*



66

39.1523 66. Self Portrait. Paris, 1906 (dated). Oil, 36 x 28 inches. Lent by the Museum of Living Art, New York University. Another characteristic work of this moment is the woodcut, no. 46. ✓





67

39.711 67. Two Nudes. Paris, 1906 (Z). Oil, 59 $\frac{3}{4}$  x 36 $\frac{5}{8}$  inches. Lent by Rosenberg and Helft Ltd.

✓  
C

## THE "NEGRO" PERIOD THE BEGINNING OF CUBISM

On October 25th, 1906, Picasso was twenty-five years old. During the previous five years he had produced over two hundred paintings and many hundreds of drawings, an output in quantity and quality such as few painters accomplish in a lifetime. But the Blue Period with its belated fin-de-siècle desperation, the wistful acrobats of 1905, the tranquil classicism of the Rose Period, all this cumulative achievement was, so far as the main highway of modern painting was concerned, a personal and private bypath.

But towards the end of 1906 Picasso changed the direction of his art and in so doing helped change to a remarkable extent the character of modern art as a whole. Cubism, the name subsequently given to this new direction, was not Picasso's single-handed invention; it was in fact something of a collaborative venture to which Braque among others contributed importantly; it was nourished, too, in various ways by Cézanne, Henri Rousseau, Seurat, Negro sculpture, the critic Apollinaire, the dealer Kahnweiler. But it was above all the quality and power of Picasso's art that made cubism the characteristic movement in the art of the first quarter of our century.

### THE AUTUMN SALON OF 1905

In 1905, a year before, while Picasso was engaged in his soliloquy with harlequins, two events of great historic importance occurred at the Autumn Salon. The most conspicuous of these was the first exhibition of a group of young painters which a critic in derision called *les fauves*, the wild beasts. Braque, Friesz, Derain were among them and Matisse was their leader. The *fauves* seemed revolutionary because they had gone beyond Gauguin and van Gogh in their use of heavy distorted outlines and bold flat patterns of arbitrary color. Back of these violent innovations lay the idea that painting should be primarily an expression of pure esthetic experience and that the enjoyment of line and form and color was a sufficient end in itself. The representation of natural forms therefore seemed more or less irrelevant, though some resemblance to nature as a point of departure was not excluded. This emphatic declaration of art's independence of nature was an important factor in the background of cubism. The *fauves* had also looked to exotic and primitive arts for sanction and inspiration and it was through them that Picasso came

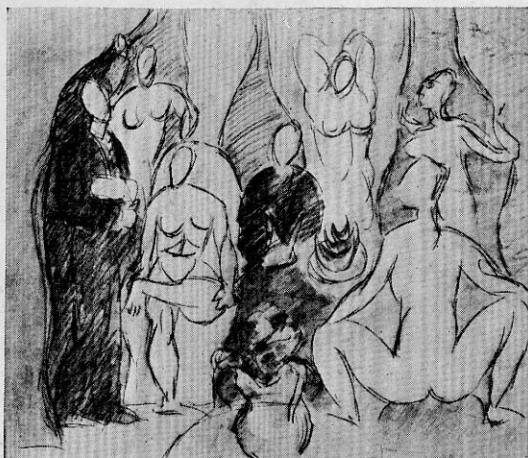
at this time under the influence of African Negro sculpture, the first of many non-European traditions which were to interest him in the course of his career.

The other significant event at the Autumn Salon of 1905 was a section of ten paintings by Cézanne whose importance had been obscured in the eyes of the young avant-garde by the more obvious and facile innovations of Gauguin and van Gogh. Ten more Cézannes were shown in 1906, the year he died, and fifty-six at a memorial exhibition in 1907. For about five years, from the end of 1906 on, the profound and difficult art of Cézanne exerted a strong influence upon Picasso.

Little affected at first by these events, Picasso's own art prior to the end of 1906 had passed, on the plane of sentiment, from the near-bathos of the Blue Period through the genile melancholy of the saltimbanques and the ingratiating detachment of the Rose figures to the comparatively impersonal masks of the Gertrude Stein and self portraits; and in figure style this change had been paralleled since 1904 by an ever increasing sculptural solidity of form. The Two Nudes, illustrated on the opposite page, painted late in 1906, are the logical conclusion of these two tendencies. Already influenced perhaps by the squat proportions of West African sculpture, these massive figures seem an emphatic expression of Picasso's denial both of sentiment and of traditional or conventional beauty; positively the Two Nudes are an assertion of his growing interest in objective esthetic problems, in this case the creation of volumes and masses and their composition within the painted space of the picture. It is instructive to turn back to earlier two-figure compositions, the Harlequin Family (no. 47) and later La Toilette (no. 57). The Two Nudes is the end of the series.

### LES DEMOISELLES D'AVIGNON

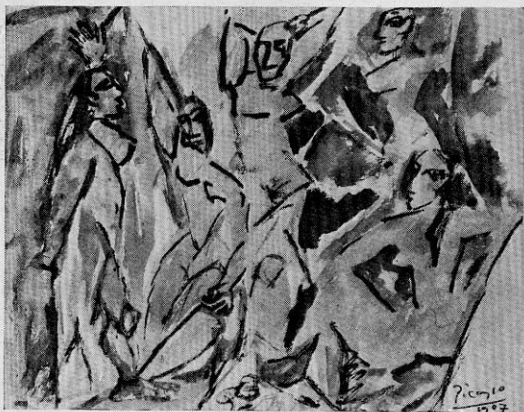
What happened next in Picasso's art is concentrated in one extraordinary picture, the *Demoiselles d'Avignon*, begun toward the end of 1906 and finished in 1907 after months of development and revision (no. 71). As the first of the three studies (no. 68) suggests, the composition of the *Demoiselles* is probably inspired by one of Cézanne's late bather pictures in which the figures and background are fused in a kind of relief without much indication either of deep space or of weight in the forms. It is also possible that memories of El Greco's compact figure compositions and the angular highlights of his draperies, rocks and skies may have



68



69



70

confirmed the suggestions drawn from Cézanne. More conspicuous is the archaic schematic drawing possibly under the influence of Negro sculpture. The masks of the figures at the right are more directly derived from Negro art of the Ivory Coast or French Congo and surpass in their barbaric intensity the most vehement inventions of les fauves. (See Goldwater, bibl. 100).

The *Demaiselles d'Avignon* is the masterpiece of Picasso's Negro Period, but it may also be called the first cubist picture, for the breaking up of natural forms, whether figures, still life or drapery, into a semi-abstract all-over pattern of tilting shifting planes is already cubism; cubism in a rudimentary stage, it is true, but closer to the developed cubism of 1909 than are most of the intervening "Negro" works. The *Demaiselles* is a transitional picture, a laboratory or, better, a battlefield of trial and experiment; but it is also a work of formidable, dynamic power unsurpassed in European art of its time. Together with Matisse's *Joie de Vivre* of the same year it marks the beginning of a new period in the history of modern art.

39.641

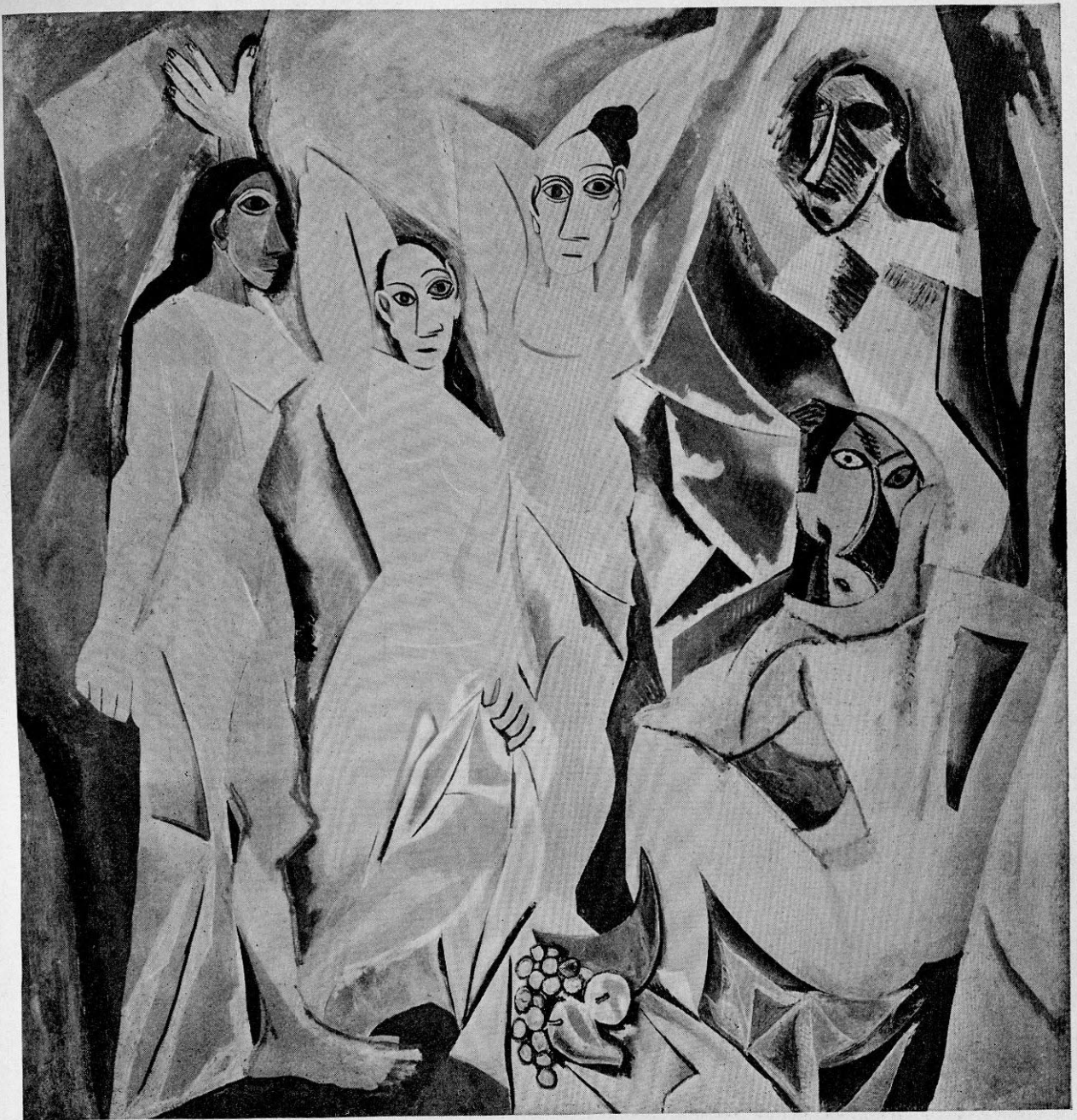
68. Composition study for *Les Demaiselles d'Avignon*. 1907 (dated on back). Charcoal and pastel, 18 $\frac{3}{8}$  x 25 inches. Lent by the artist. An early study with seven figures — five female nudes and two clothed male figures. The figure at the left, Picasso says (1939), is a man with a skull in his hand entering a scene of carnal pleasure. The three figures at the right and the melons reappear in the final painting.

39.642

69. Composition study for *Les Demaiselles d'Avignon*. Paris, 1907. Oil on wood, 7 $\frac{3}{8}$  x 9 $\frac{3}{8}$  inches. Lent by the artist. A slightly later study than no. 68; still with seven figures but the central seated male figure has given place to a female nude.

39.1519

70. Composition study for *Les Demaiselles d'Avignon*. 1907 (dated). Watercolor, 6 $\frac{3}{4}$  x 8 $\frac{3}{4}$  inches. Lent by the Museum of Living Art, New York University. A late study with five female figures. The man entering at the left of the earlier studies, nos. 68 and 69, has been changed into a female figure pulling back the curtain, related to the left-hand figure of *Two Nudes*, no. 67, but more directly borrowed from an earlier composition of 1906 (Z., pl. 165, 166). All implications of a moralistic contrast between virtue (the man with a skull) and vice (the man surrounded by food and women) have been eliminated in favor of a purely formal figure composition, which as it develops becomes more and more compact, angular, and abstract.



71

333.39

71. *Les Femmes d'Alger*. Paris, 1906-07. Oil, 96 x 92 inches. Collection the Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest. ✓



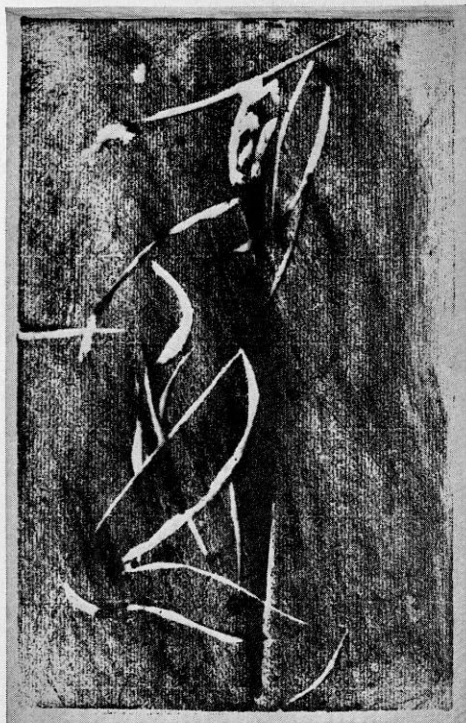
72

39.1484

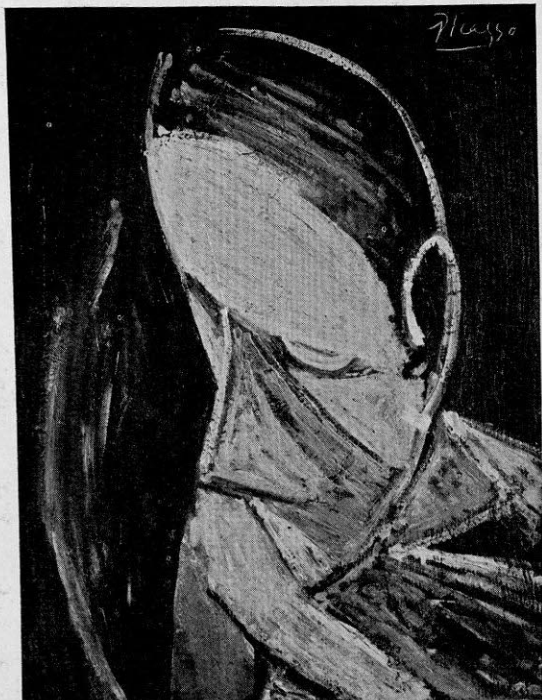
72. Dancer (Grande danseuse d'Avignon; Danseuse nègre). Avignon? 1907 (P). Oil, 59 x 39¼ inches. Lent by Walter P. Chrysler, Jr.

*More completely under the influence of African art, particularly of the metal-covered grave figures of the Gabun, than are the right-hand figures of Les Femmes d'Alger. The very flat handling and dramatic movement are characteristic of only a brief moment in the "Negro" Period.*

75



page 63



76

39.1501

73. Dancer. 1907(P). Watercolor, 25 $\frac{3}{4}$  x 19 $\frac{1}{2}$  inches. Lent by Walter P. Chrysler, Jr. A study for the Dancer, no. 72. Also related to the right-hand background figure in Les Demoiselles d'Avignon, no. 71.

39.1495

74. Standing Figure. 1907(P). Brush and ink, 11 $\frac{1}{2}$  x 7 $\frac{1}{4}$  inches. Lent by Walter P. Chrysler, Jr. Possibly a study for the central figure of Les Demoiselles d'Avignon.

39.1041

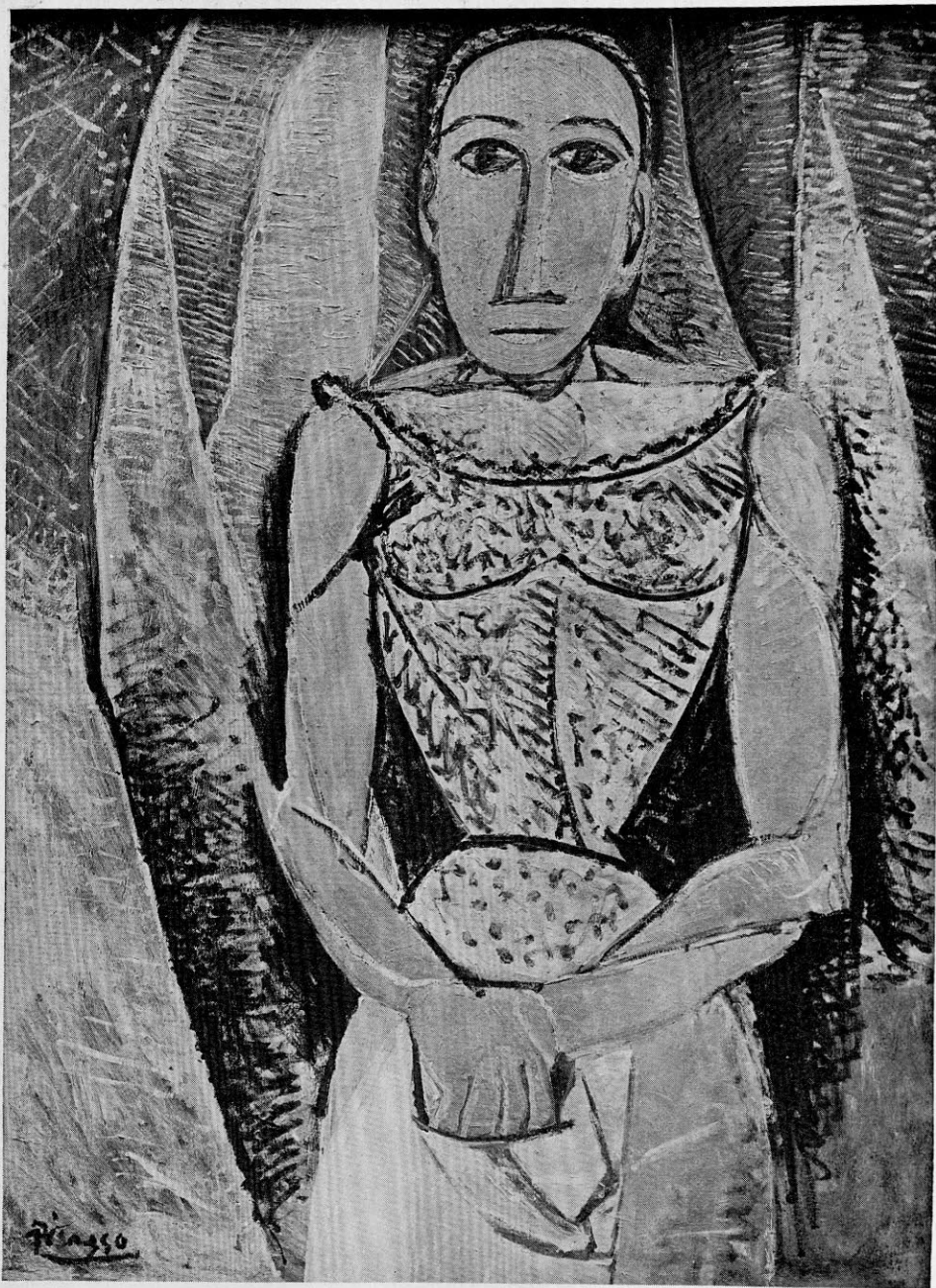
75. Figure Turned to the Left. 1907. Woodcut, 8 $\frac{3}{8}$  x 5 $\frac{3}{8}$  inches (G. 218). Lent by Jean Goriany. Geiser states that there is but one proof, yet this is clearly a second proof differing from the one he reproduces and describes as unique. Related to the left central figure of Les Demoiselles d'Avignon, no. 71.

39.1423

76. Head (Femme au nez en quart de Brie). 1907? (dated on stretcher October, 1905, but the style is apparently of two years later). Oil, 13 $\frac{7}{8}$  x 10 $\frac{3}{4}$  inches. Lent by Roland Penrose.

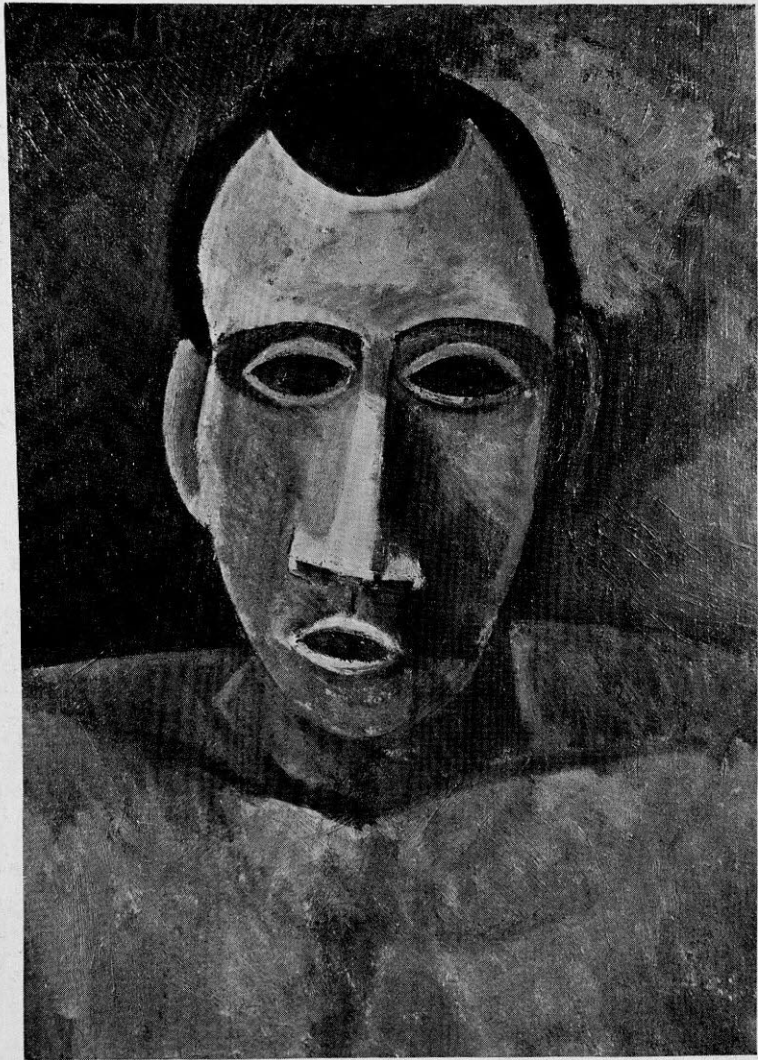
(now belongs to E. & T. Mesens)

✓  
✓  
✓  
✓



77

39.1463 77. Woman in Yellow (Le corsage jaune). 1907(P). Oil, 51 $\frac{1}{4}$  x 37 $\frac{7}{8}$  inches. Lent by Mr. and Mrs. Joseph Pulitzer, Jr. ✓✓



78

39.1482 78. Head (Tête nègre). Summer 1908(K). Oil, 24½ x 17 inches. Lent by Walter P. Chrysler, Jr. ✓

*By the middle of 1908 Picasso had passed through the barbaric phase of his Negro Period and was painting soberly impressive studies of heads (no. 78) and still life (no. 79) using a brown red monochrome. In contrast to the flat patterns of 1907, both perspective and modeling are used to give a simple three-dimensional sculptural effect.*

*It is worth recording that Picasso at the present time is particularly interested in the work of this Negro Period. Fortunately the Demoiselles d'Avignon, no. 71, the Dancer, no. 72, and the Woman in Yellow, opposite, the three most important works of the period west of Moscow, can be included in the exhibition. The Museum of Modern Western Art in Moscow has several other important "Negro" Picassos originally bought by Shchukine.*





79

39.1525 ✓✓

79. Bowls and Jug. Paris, summer 1908(K). Oil, 32 x 25½ inches. Lent by the Museum of Living Art, New York University. The same period as the Head, no. 78.

39.638 ✓

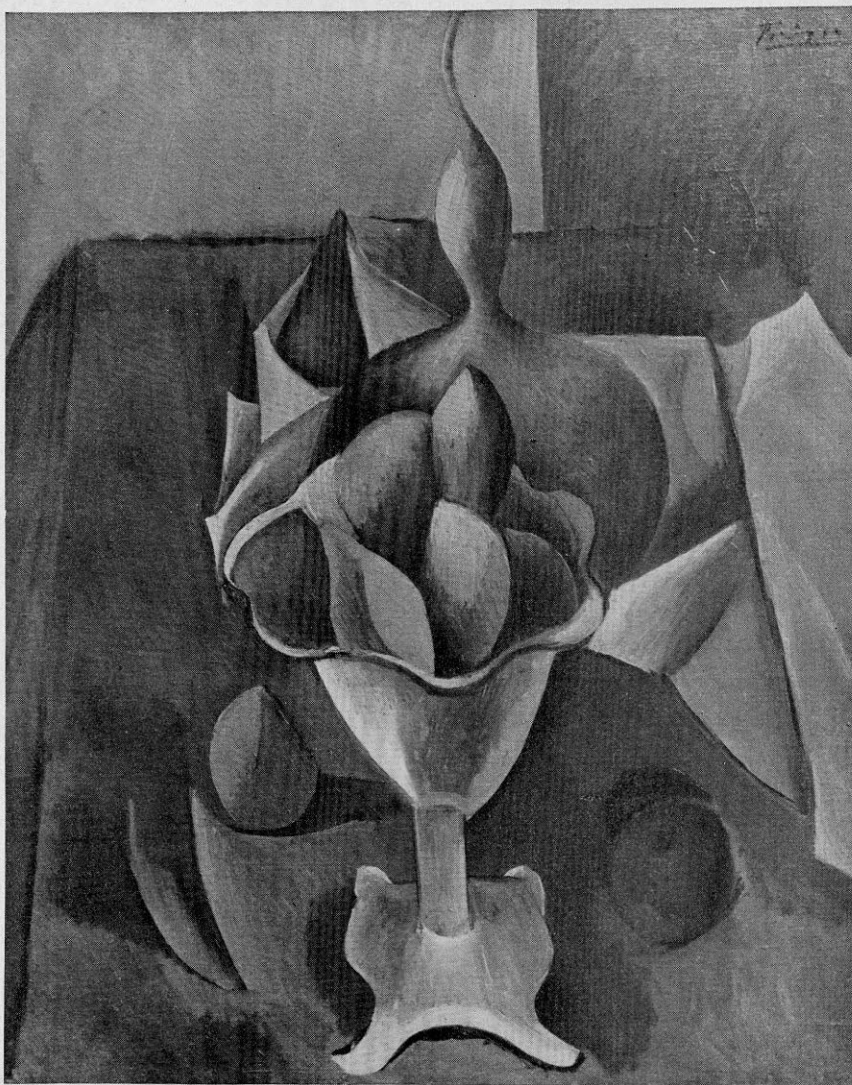
80. Landscape with Figures. Paris, autumn 1908(K). Oil, 23⅝ x 28¾ inches. Lent by the artist. Related in style to the two previous pictures. Unfortunately the series of landscapes done at Horta in the succeeding year cannot be represented in the exhibition.

39.1087 ✓

81. Figures in a Landscape. Autumn 1908(K). Gouache, 18¾ x 23⅝ inches. Lent by Mr. and Mrs. Samuel S. White 3rd.

80





82

39.1477

82. Fruit Dish. Spring 1909 (K). Oil, 28 $\frac{3}{4}$  x 23 $\frac{3}{8}$  inches. Lent by the Bignou Gallery. ✓✓

#### ANALYTICAL CUBISM

*With a series of greenish paintings begun early in 1909 Picasso continued his progress toward a more developed and abstract form of cubism, a progress which had been interrupted by the simplified brown paintings of the end of the Negro Period (nos. 78 and 79). The forms in the Fruit Dish are more complicated than in the Bowls and Jug of the previous year; perspective, foreshortening and modeling are abbreviated so that suggestions of space and weight are diminished. The tilted table top of Cézanne's late still life style is recalled and exaggerated.*

*Analytical cubism — cubism which "analyzes," breaks up, takes apart natural forms — is a term frequently applied to cubist painting of 1909 to 1912-13, particularly the work of Picasso and Braque.*



83

36.28 83. Woman's Head. 1909? Bronze, 16¼ inches high. Lent by the Weyhe Gallery. ✓c

*An isolated piece in Picasso's sculpture but closely related to his paintings of the period such as the Woman with Pears which shows the same breaking up of surfaces into angular facets without as yet destroying the underlying sculptural form.*

page 68



84



- 39,1480 84. Woman with Pears. 1909(K). Oil, 36 x 28 $\frac{3}{4}$  inches. Lent by Walter P. Chrysler, Jr. Sometimes dated 1908. ✓
- 39,1037 85. Two Nudes. 1909. Drypoint, 5 $\frac{1}{8}$  x 4 $\frac{3}{8}$  inches; 3rd state (G. 21, IIIb). Lent by Jean Goriany. ✓
- 39,1038 86. Still Life. 1909. Drypoint, 5 $\frac{1}{8}$  x 4 $\frac{3}{8}$  inches; 3rd state (G. 22, IIIb.) Lent by Jean Goriany. ✓
- 89 39,1510 87. Head. 1909. Gouache, 24 $\frac{1}{2}$  x 18 $\frac{1}{2}$  inches. Lent by Walter P. Chrysler, Jr. ✓
- 12.30 88. Woman's Head. 1909(K). Gouache, 24 x 18 inches. Collection the Museum of Modern Art, New York, gift of Mrs. Saidie A. May. ✓ not in exhibit.
- 39,1476 89. Portrait of Braque. Late 1909(K). Oil, 24 $\frac{1}{4}$  x 19 $\frac{3}{4}$  inches. Lent by Frank Crowninshield. ✓

*Georges Braque, Picasso's partner in cubism, had been a member of the fauves group in 1905. By 1909 he was working so closely with Picasso that it is hard in some cases to distinguish their work. Braque reaffirmed the importance of Cézanne to cubism and, later, it is said anticipated Picasso in using trompe l'oeil (fool the eye) perspective, imitation textures and letters as elements in cubism.*

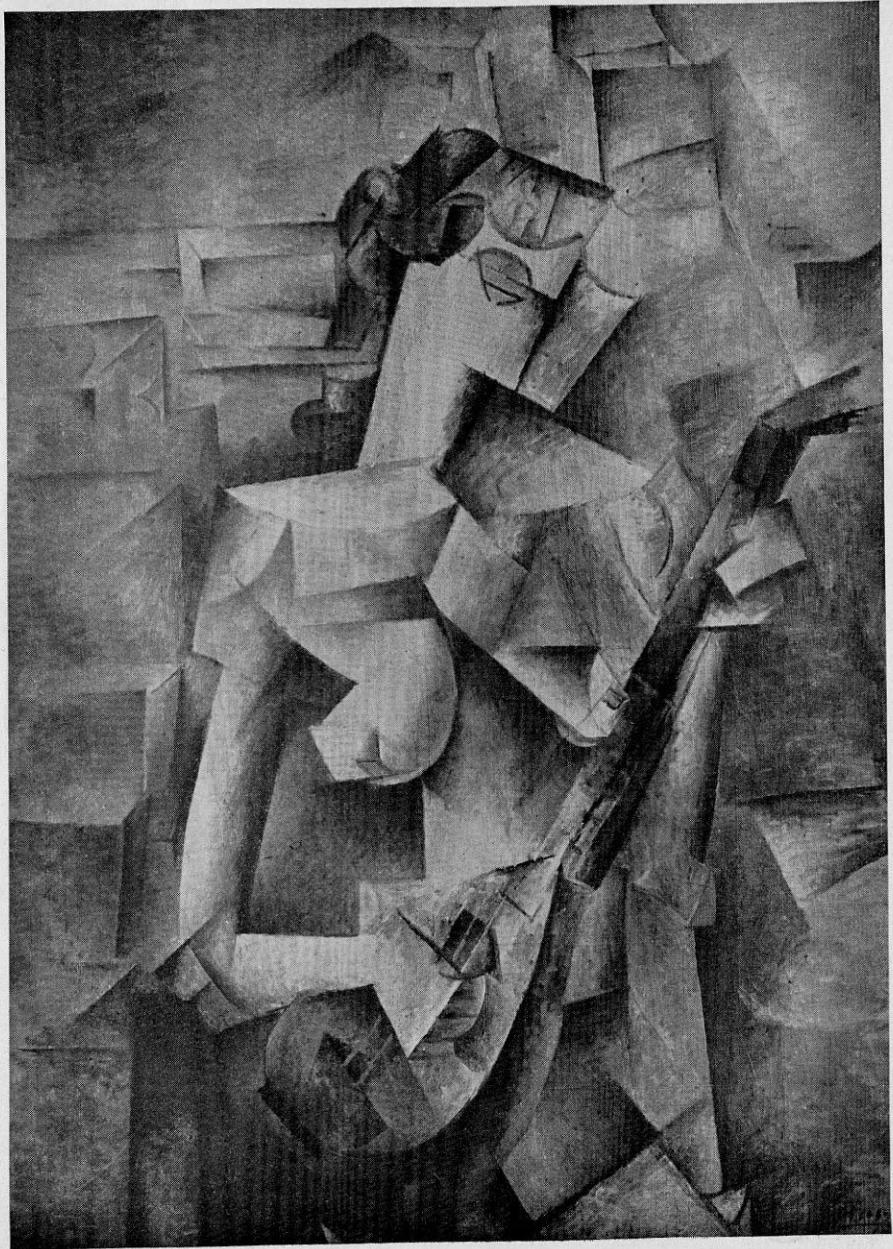
*The Portrait of Braque marks a step beyond the Woman with Pears in the cubist disintegration of natural forms. In this and the following paintings color gives way to a tan greyish monochrome.*

*The term "cubism" is said to have been derived from a disparaging remark made by Matisse about "les petits cubes" while looking at some Braque landscapes of 1908. Actually the "cubes" of Braque's and Picasso's cubism were to flatten out and virtually disappear within a year or two afterwards. In 1911 Guillaume Apollinaire, spokesman for the movement, adopted the term "cubism" officially.*



90

39,1481 90. Woman in a Landscape. Late 1909(K). Oil, 36¼ x 28½ inches. Lent by Walter P. Chrysler, Jr.

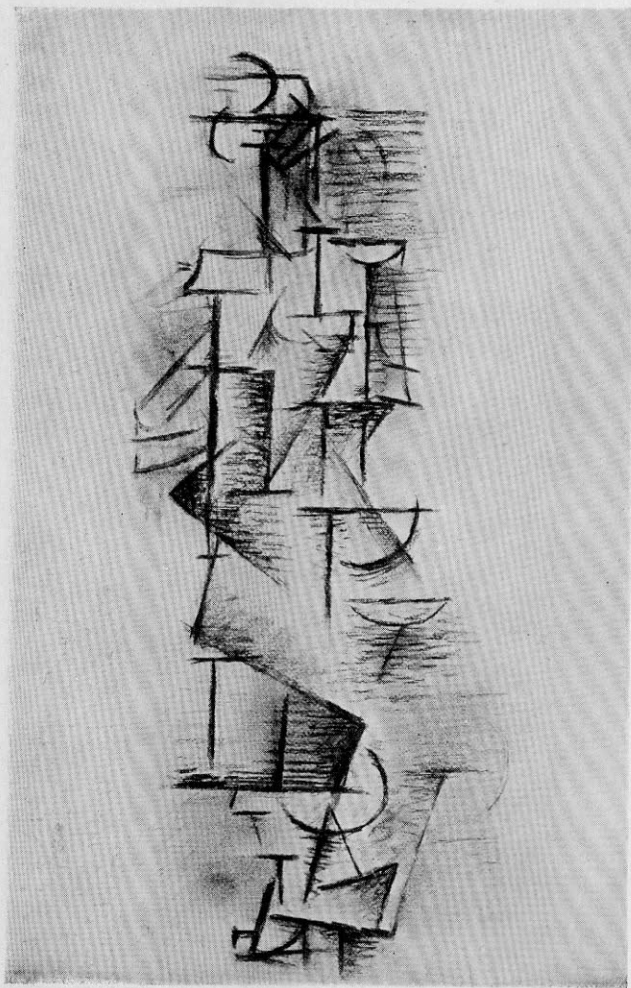


91

39.1421 91. Woman with a Mandolin. 1910(dated). Oil, 39½ x 29 inches. Lent by Roland Penrose.

*More geometrical in character than the Woman in a Landscape; the deformations are more radical, but still with a good deal of sculptural modeling.*

*Although cubism seems primarily concerned with formal esthetics, its fantastic aspects and psychological implications have won it honor among the post-War Surrealists.*



92

39.1531 92. Figure. 1910. Charcoal, 19 x 12¼ inches. Lent by Alfred Stieglitz. Included in a retrospective exhibition of 83 Picasso drawings and etchings at Mr. Stieglitz' gallery "291," April 1911, the first one-man Picasso show in America (see list of Picasso exhibitions, page 199) and probably the first time Picasso was exhibited in any way in this country. ✓

93. Four etchings for the book Saint-Matorel by Max Jacob. 1910(G.23-26). Published by Kahnweilers Paris, 1911. Lent by Pierre Loeb.

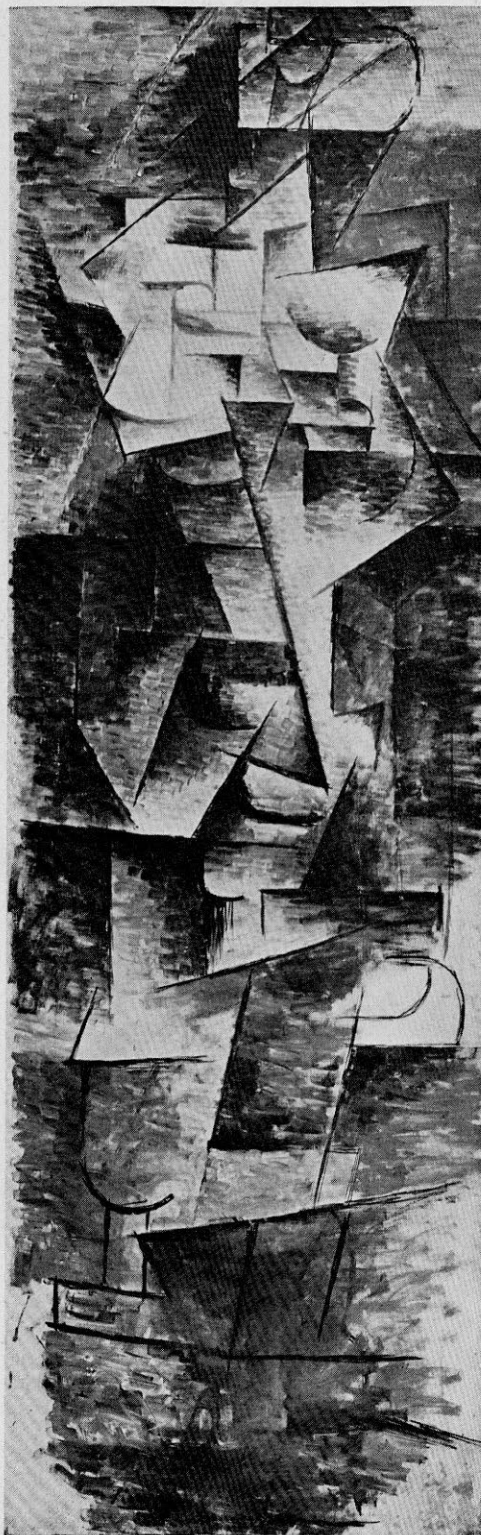
*not exhibited*

39.604

73 <sup>5</sup>/<sub>8</sub> x 24 inches

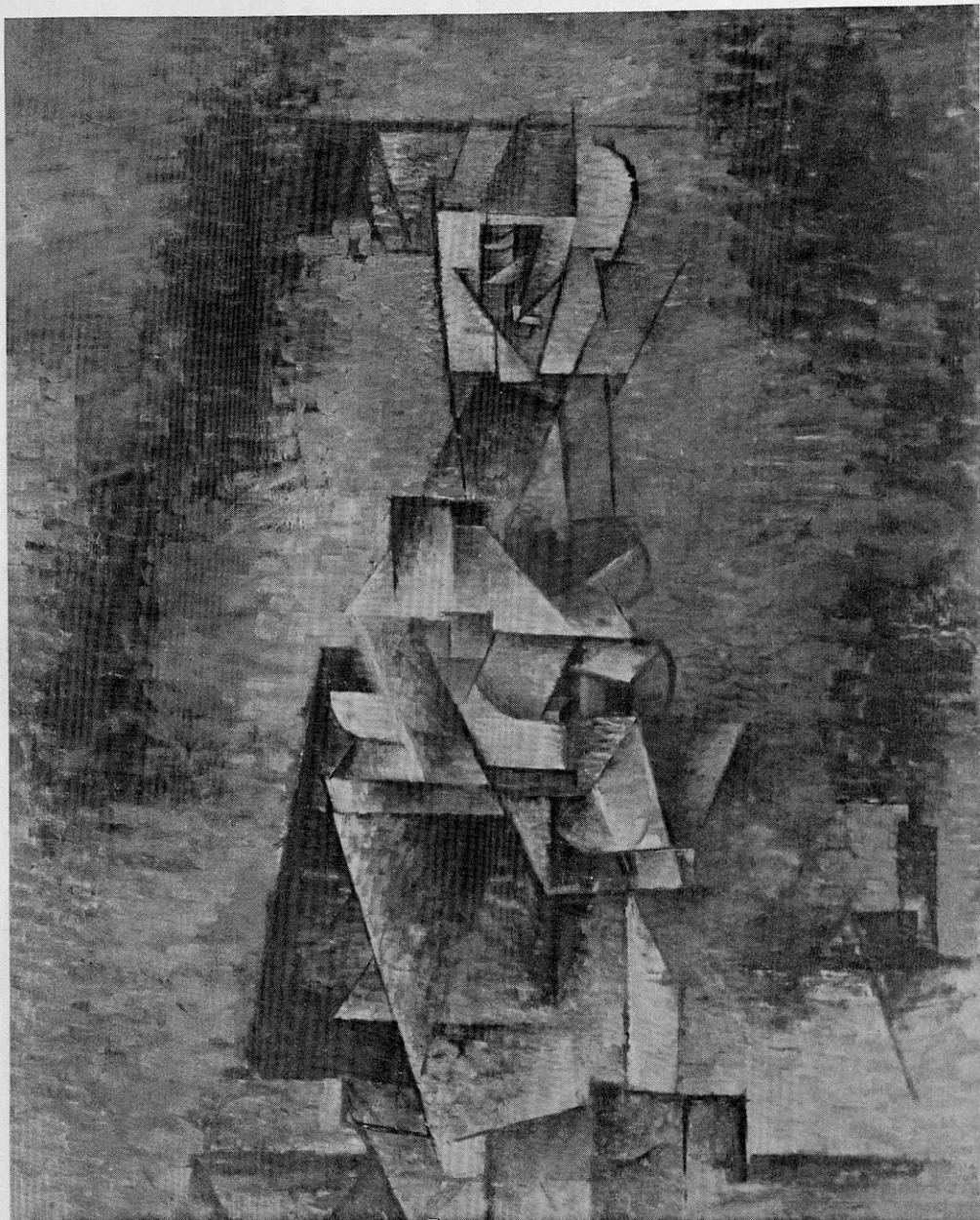
94. Standing Figure. 1910? Oil. Lent by Mrs. Meric Callery. Also dated 1911 and 1912.

*Cubism grew rapidly more abstract in 1910. Sculptural or modeled forms and continuous contours were eliminated in favor of flattish quasi-geometrical planes and broken silhouettes. The curved lines in the drawing, no. 92, and the painting, no. 94, suggest cross-sections of the figure. The planes are subtly graded in tone so that they seem to tilt forward or back and at times to merge with the background space. In these works and those reproduced on the following three pages, cubism passed through its most austere period. Picasso and Braque analyzed, simplified, geometrized the forms of nature, transmuting them with an ascetic, uncompromising discipline. These works are not entirely "abstract," they retain certain vestiges of the "model" but these very vestiges serve to indicate the process of abstraction and lead to a more complicated esthetic tension than is possible in purely abstract compositions of squares or circles.*



94

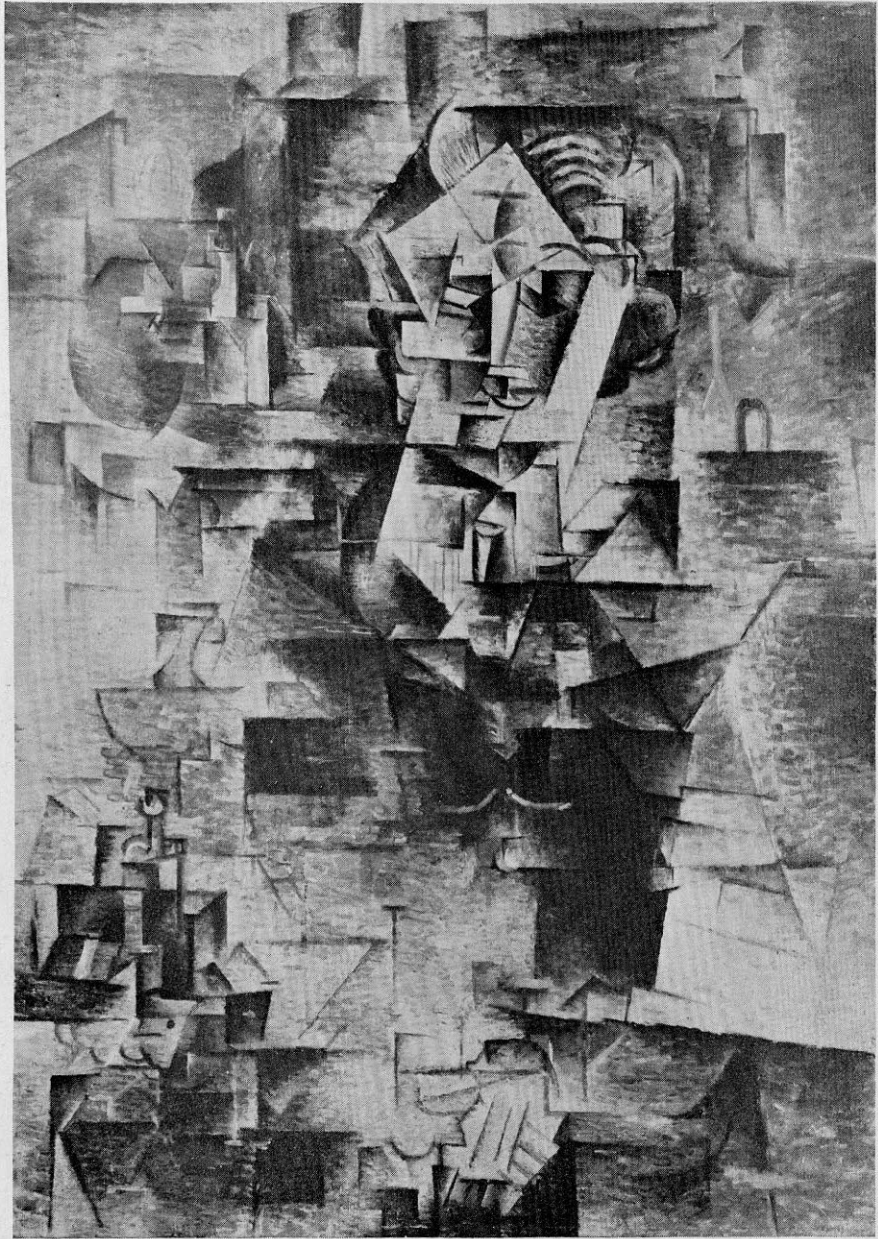




95

39.1427 95. Nude. Cadaqués, 1910? Oil, 38 $\frac{3}{4}$  x 30 $\frac{1}{2}$  inches. Lent by Mr. and Mrs. Walter C. Arensberg. Also dated 1911, but compare one of the Saint-Matorel etchings, Mlle. Léonie dans une chaise longue, G. 25, state III, dated 1910.

✓  
✓

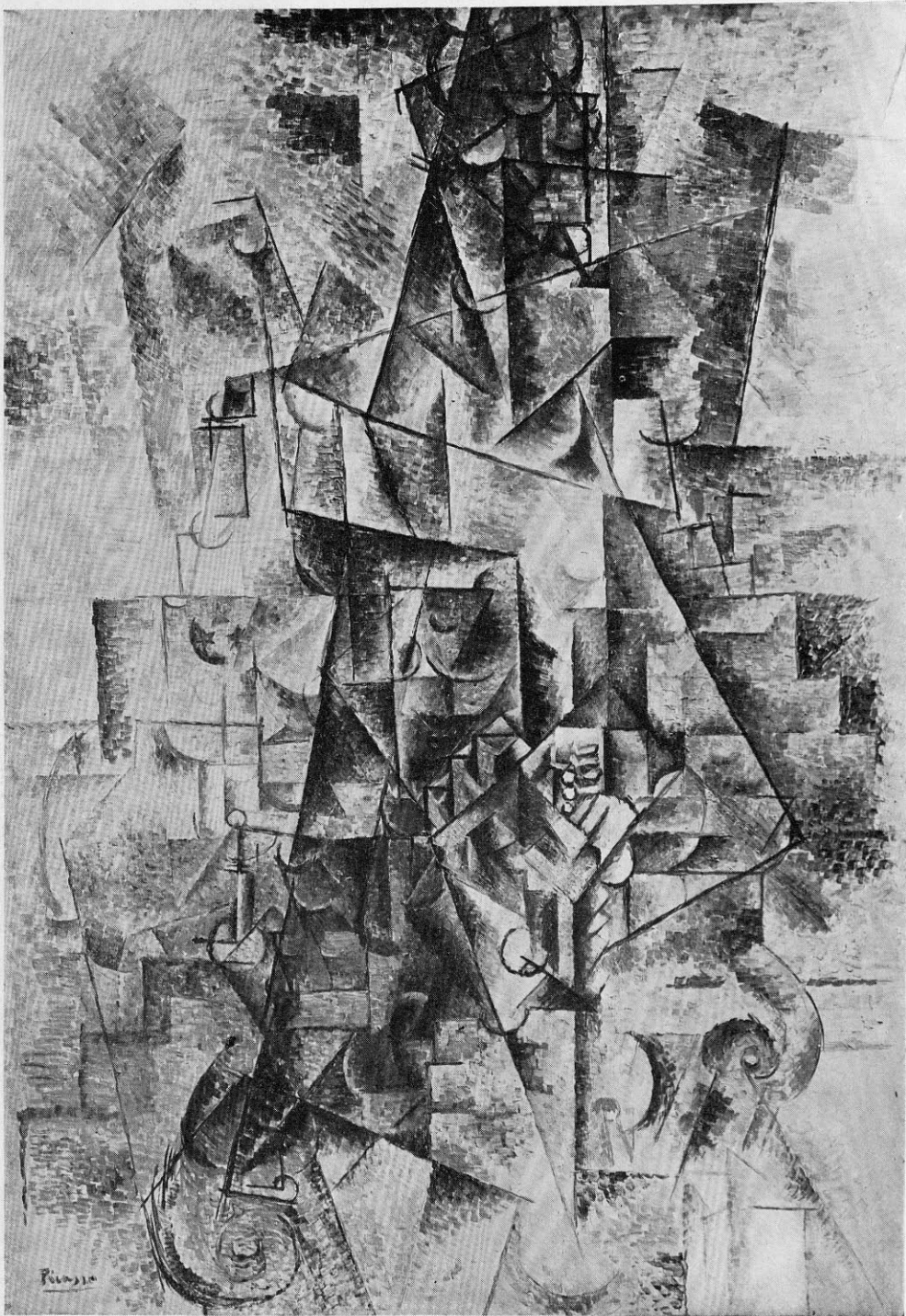


96

39.1443

96. Portrait of Kahnweiler. Autumn 1910(K). Oil, 39 $\frac{1}{4}$  x 28 $\frac{1}{4}$  inches. Lent by Mrs. Charles B. Goodspeed.

*In certain portraits of 1910 Picasso used a more methodical and complex system of disintegration than in the Nude, opposite, or the Figure, no. 94. Henry Kahnweiler was an enthusiastic dealer who from about 1907 to 1914 was one of the chief champions of cubism. He remains one of its soundest historians (see bibl. no. 121 and chronology, page 21).*



39.1097 97. Pierrot (Seated Man; Accordionist). Céret, summer 1911(K). Oil, 51¼ x 35⅛ inches. Lent by the Solomon R. Guggenheim Foundation, New York.

*At Céret in the Pyrenees Picasso and Braque spent the summer of 1911 working together almost in collaboration.*

97 ✓✓



100

98. Girl and Soldier. Paris, spring 1912(K). Oil,  $47\frac{1}{2} \times 33$  inches. Lent by Pierre Loeb. Reproduced bibl. 228, p. 213. with  
in  
Ex

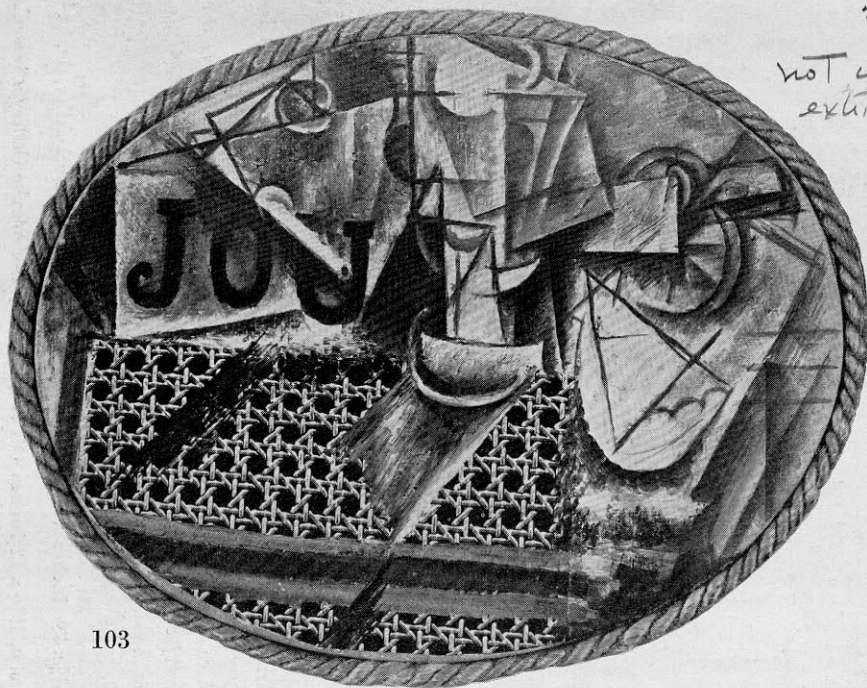
E.L. 39.778 99. "Ma Jolie" (Woman with a Guitar). Paris, spring 1912(K). Oil,  $39\frac{3}{8} \times 25\frac{3}{4}$  inches. Lent by Marcel Fleischmann. Reproduced bibl. 38, p. 110. CL

39.1505 100. L'Arlesienne. Sorgues, summer 1912(K). Also dated 1910 and 1911. Oil,  $28\frac{3}{4} \times 21\frac{1}{4}$  inches. Lent by Walter P. Chrysler, Jr. ✓

*In the head may be seen the cubist device of simultaneity — showing two aspects of a single object at the same time, in this case the profile and full face. The transparency of overlapping planes is also characteristic. These devices have been used by Picasso in many later periods, including the recent "double-faced" portraits. Compare nos. 165, 175, 189, 208, 249, 349.*

PR 58 101. Head of a Man. 1912. Etching,  $5\frac{1}{8} \times 4\frac{5}{8}$  inches (G. 32b). Lent by Mrs. John D. Rockefeller, Jr. ✓ C

39.1056 102. Still Life with Bottle. 1912. Drypoint,  $19\frac{3}{4} \times 12$  inches (G. 33b). Lent by the Weyhe Gallery. Picasso's most important cubist print. ✓ C



103

39.629

103. Still Life with Chair Caning. 1911-12. Oil and pasted paper simulating chair caning, on canvas, oval 10<sup>5</sup>/<sub>8</sub> x 13<sup>3</sup>/<sub>4</sub> inches. Lent by the artist, who suggests that this may be dated 1911 and is the first papier collé (composition with pasted paper). However, other small oval still lifes of this type are dated 1912.

*In this small oval are concentrated three cubist innovations of 1911-12: the introduction of letters, of pasted paper (papier collé), and of trompe l'oeil imitation textures. In this case simulated texture and pasted paper are combined, for the chair caning is actually a piece of wall paper. These techniques, most of them introduced by Braque, added complexity and variety to cubism but also marked the beginning of its decline from the ascetic purity of such works as the Figure, no. 94, or the Seated Man, no. 97.*

*Some of the papier collés of 1912-13 are, however, among the most exacting and precisely calculated of Picasso's works (nos. 105-107).*

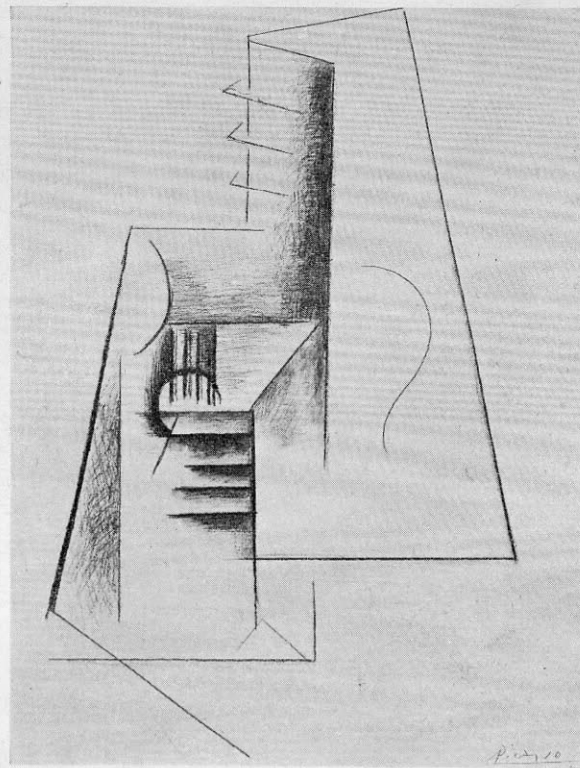
Sold to Mr. Richard Rosenwald  
2-40

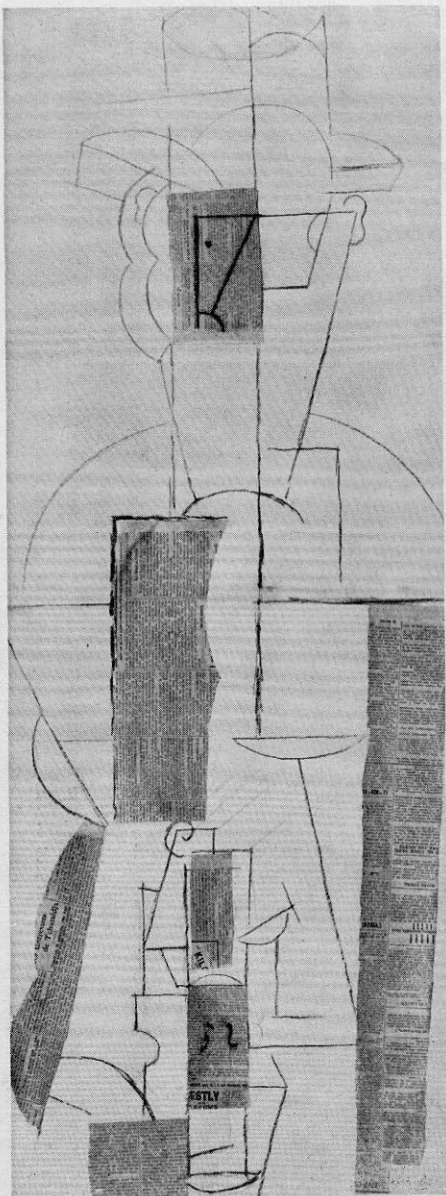
39.739 104. Guitar. 1912(P). Charcoal, 24<sup>3</sup>/<sub>8</sub> x 18<sup>3</sup>/<sub>8</sub> inches. Lent by Rosenberg and Helft, Ltd.

not in  
exhibition

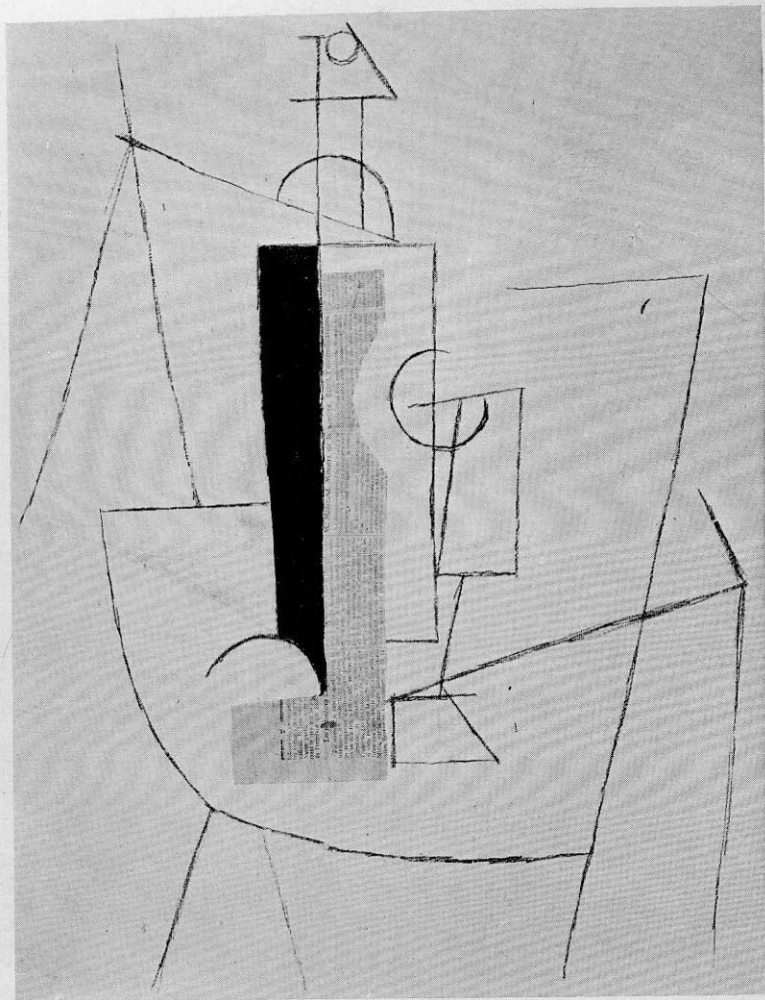
105. Man with a Hat. Paris, winter 1913(K). Pasted paper, charcoal and ink, 24<sup>1</sup>/<sub>2</sub> x 18<sup>1</sup>/<sub>4</sub> inches. Collection the Museum of Modern Art, New York.

104





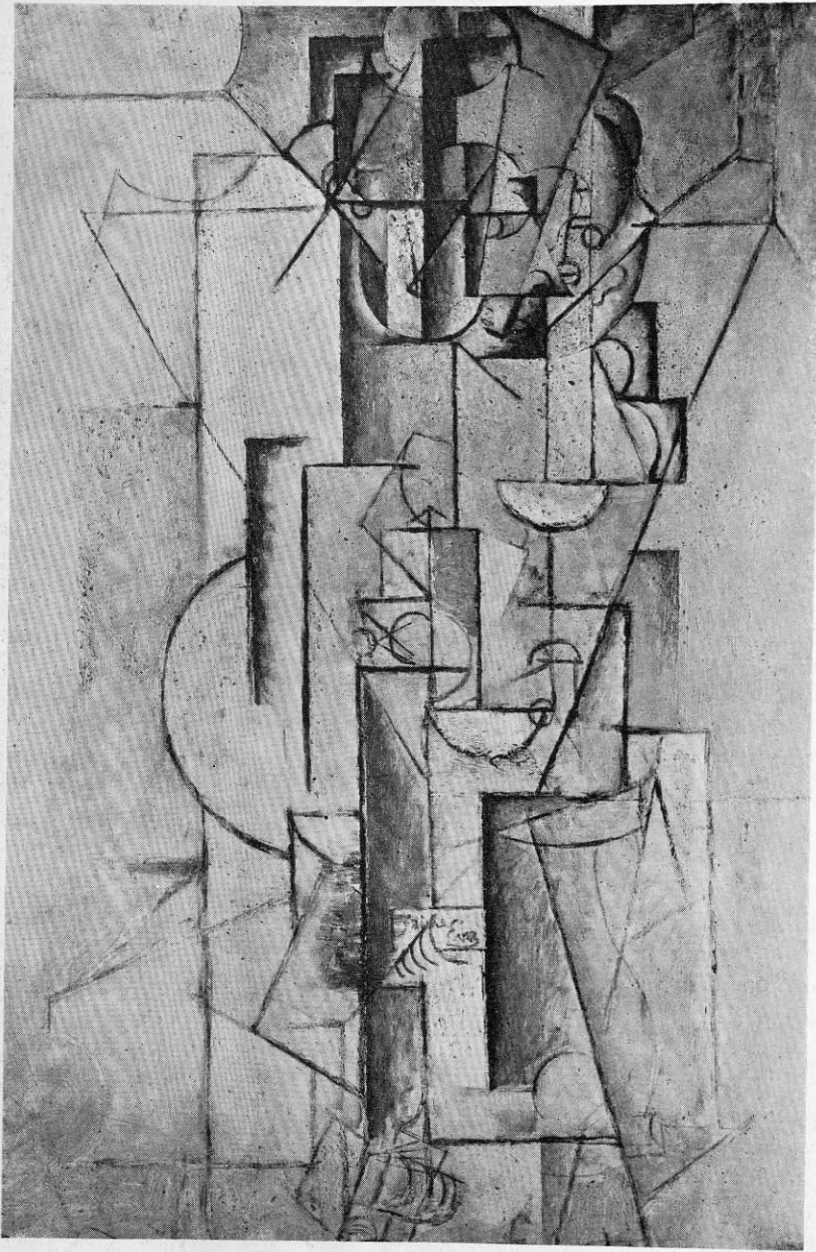
106



107

39.1422 106. *("Homage")*  
 Man with a Violin. 1913. Pasted paper and charcoal, 48 $\frac{5}{8}$  x 18 $\frac{1}{8}$  inches. Lent by Roland Penrose. ✓

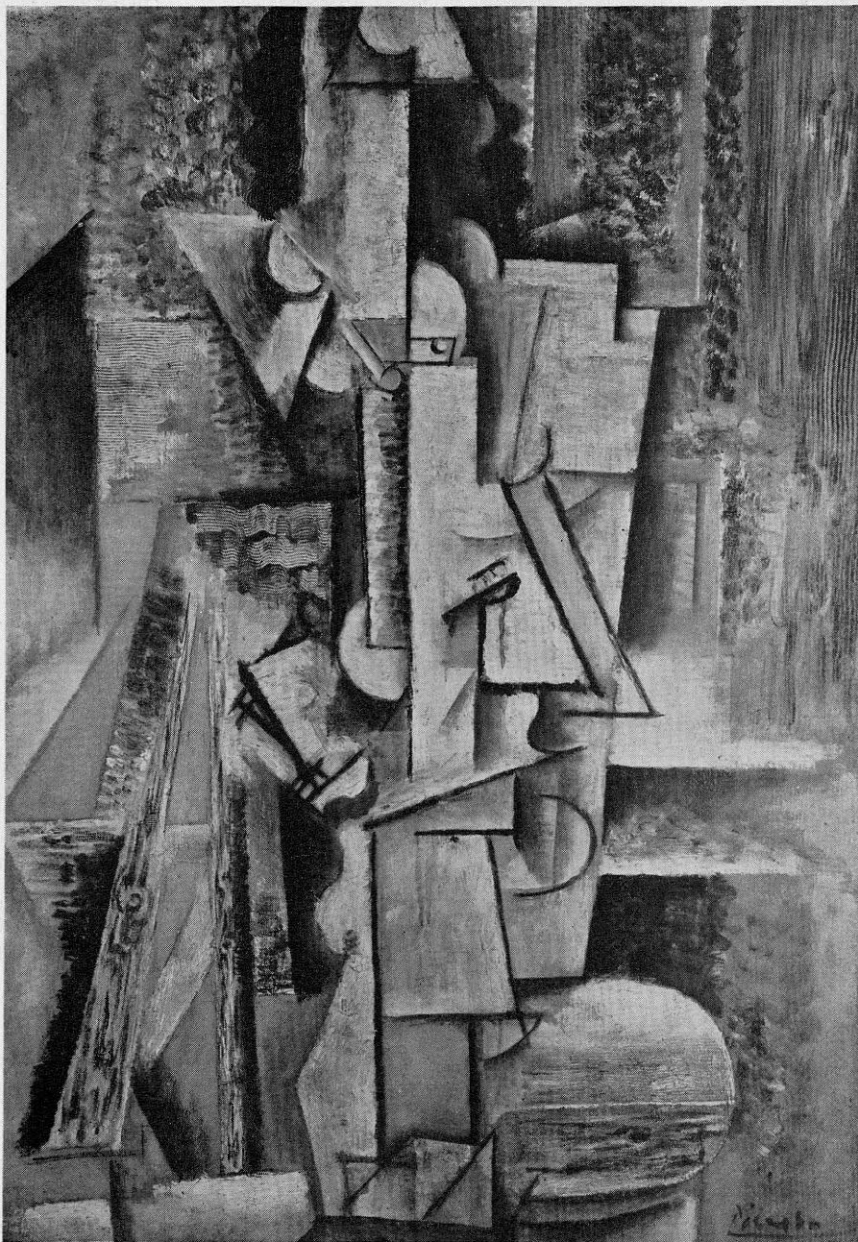
39.1530 107. Still Life. 1913. Pasted paper and charcoal, 24 $\frac{1}{4}$  x 18 $\frac{1}{2}$  inches. Lent by Alfred Stieglitz. First exhibited in America at Gallery "291," 1915. ✓



108

39,1440 108. Portrait with the words "Jaime Eva." 1912 (dated on back). Oil, 38 $\frac{3}{4}$  x 25 inches. Lent by the Columbus Gallery of Fine Arts, Ferdinand Howald Collection. ✓✓

*This painting, the drawing, no. 104, the pasted paper, no. 107, illustrate the transition from analytical to synthetic cubism, in which the analysis or fragmentation of natural forms is supplemented by invented quasi-geometrical forms used in free combination with certain vestiges of the original object. Cubism after 1912 is comparatively synthetic or subjective as opposed to analytical or objective. This resulted on the whole in simpler compositions with fewer details.*



109

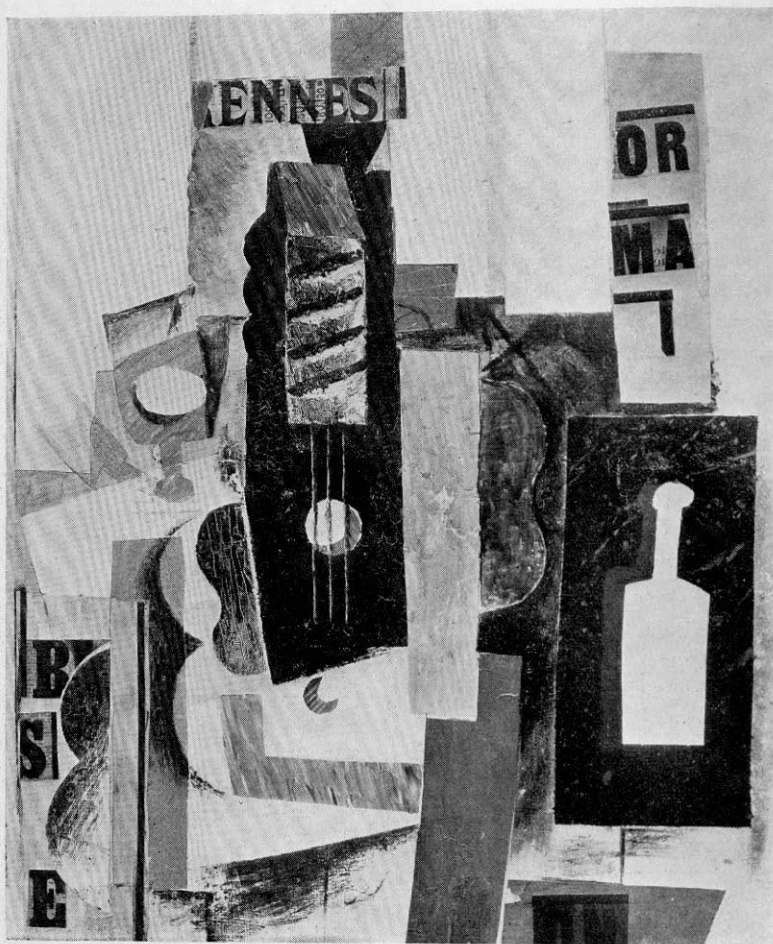
39.1489 109. The Model. 1912(K) or 1913. Oil, 45½ x 31½ inches. Lent by Walter P. Chrysler, Jr. C ✓

*The enrichment of cubist technique by a variety of simulated textures, a thicker impasto, and the tentative beginning of a return to color are all apparent in this painting.*

39.1540 110. Head. 1912-13. Charcoal, 24 x 18¾ inches. Lent anonymously.

*Alfred H. Barr, Jr. ✓*



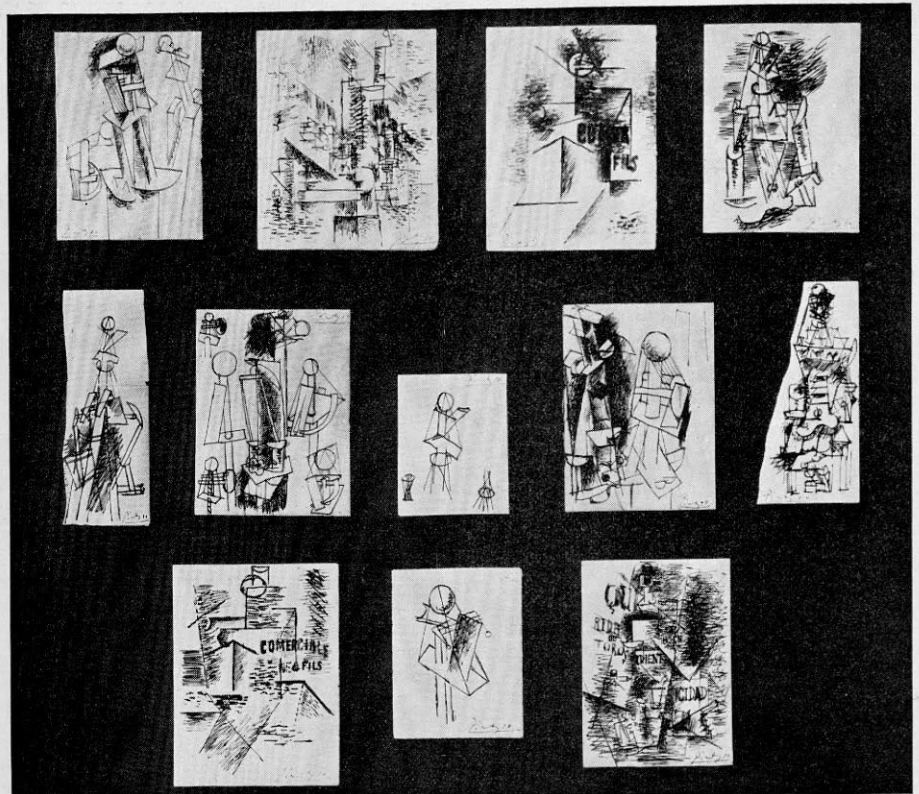


111

*Cubist interest in textures increases during 1913-14 in such complex arrangements as this still life and the oval composition opposite in which a variety of paper and painted surfaces is combined in compositions of predominantly rectangular shapes. The result is not merely a surface enrichment but an emphasis upon the sensuous tactile reality of the surface itself in contrast to painting in the past which through more or less realistic methods took the eye and mind past the surface of the canvas to represented objects such as figures or landscapes. Yet though it almost eliminated the realistic form of the symbol, cubism did not do away with the symbol entirely. The ever-recurring guitars, violins, bottles, playing cards, pipes, cigarettes, and the fragmentary words referring to newspapers, music and beverages constitute a fairly consistent "subject matter" or iconography, which may have more than incidental significance as references to "artificial objects of private manipulation." (See Shapiro, *Nature of abstract art. Marxist Quarterly*, v. 1, 1937, p. 93.)*

- 39.1471 111. Still Life with a Guitar. Paris, spring 1913 (dated on back). Oil and pasted paper, 25 $\frac{5}{8}$  x 21 $\frac{1}{8}$  inches. ✓  
Lent by Sidney Janis.
- 39.1526 112. Still Life with Fruit. Paris, winter 1913 (K). Pasted paper and charcoal, 25 $\frac{1}{2}$  x 19 $\frac{1}{2}$  inches. ✓  
Lent by the Museum of Living Art, New York University. Reproduced Museum of Living Art, A. E. Gallatin Collection, New York University, 1936, pl. 105.
113. Still Life. 1913? Oil. Collection Mr. and Mrs. Walter C. Arensberg.

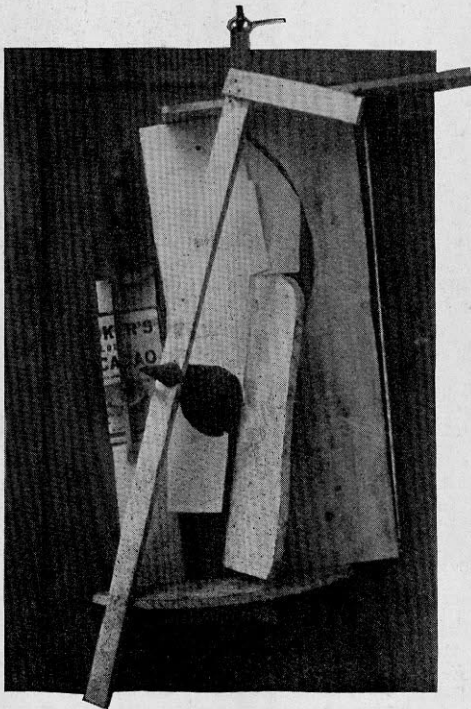
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114

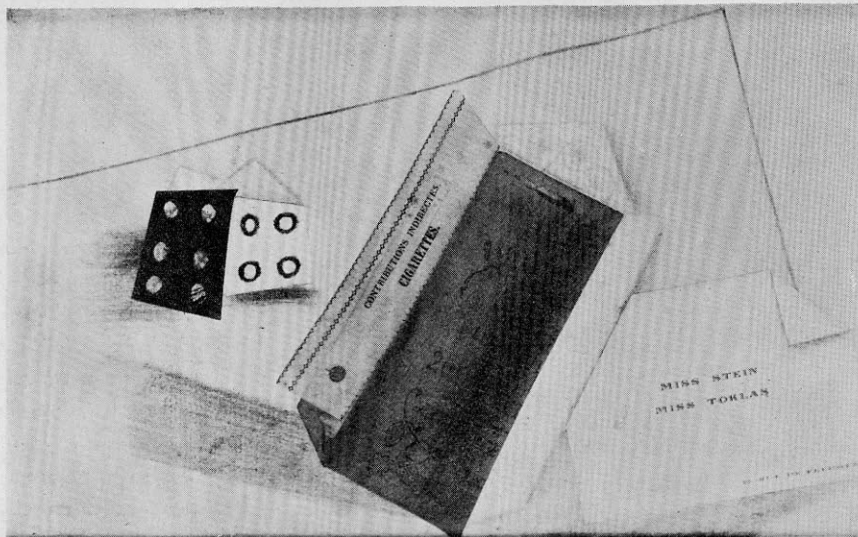
114. Twelve Cubist Studies. 1912?-13. Ink, about 5 to 7 inches high. Lent by Pierre Loeb.

*Some of these drawings are of considerable interest because by means of perspective they represent constructions in three dimensions in contrast to the flat almost spaceless cubist compositions usual in this period. These perspective drawings are doubtless related to the relief constructions of 1913-14 in wood and other materials like that illustrated. They mark one more step in the growing range of cubist esthetics.*



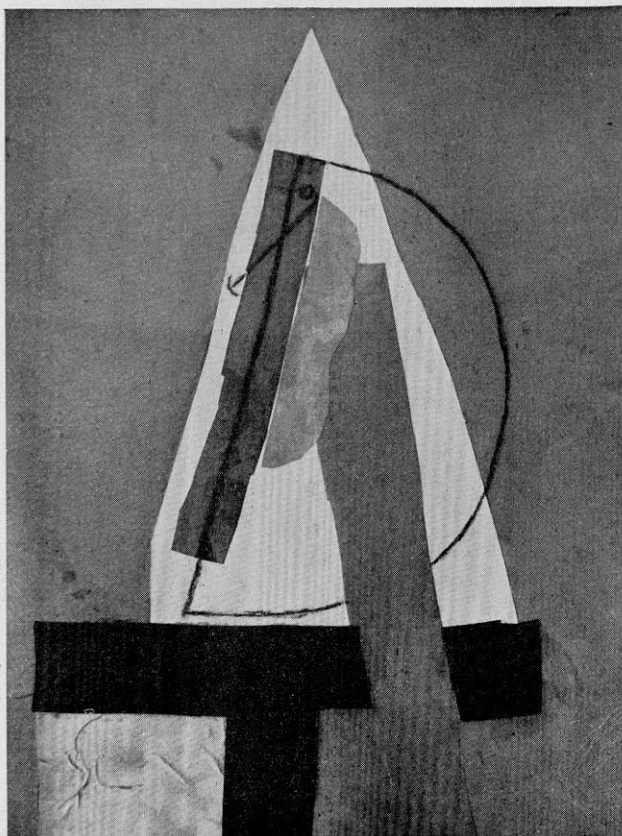
115

115. Relief Construction: Guitar. 1913. Wood and pasted paper. (Not in exhibition.)



116

117



39.1444 ✓

116. Still Life with a Calling Card (The Package of Cigarettes). 1914(K). Pasted paper and crayon,  $5\frac{1}{2} \times 8\frac{1}{4}$  inches. Lent by Mrs. Charles B. Goodspeed.

*Anti-“literary” in their art, the cubists paradoxically painted letters. Sometimes the letters seem chosen at random but often, as has been mentioned, they refer to drinks or newspapers, and sometimes to people, almost in the manner of literary dedications as in the above papier collé or in the paintings, nos. 99, 108.*

39.1425 ✓

117. Head. 1914(K); also dated 1913. Pasted paper and charcoal,  $17\frac{1}{8} \times 13\frac{1}{8}$  inches. Lent by Roland Penrose. One of the most arbitrary and abstract of Picasso’s cubist compositions in its remoteness from the object indicated by the title. Particularly admired by the Surrealists.



118

39.733

118. Bird on a Branch. Céret, summer 1913(K). Oil,  
13 x 5 $\frac{7}{8}$  inches. Lent anonymously.

*Rosenberg - Heft*

*In 1914 Picasso's cubism underwent a rapid and radical change from the severe geometrical forms of the previous years to soft irregular shapes peppered with confetti-like dots borrowed from the neo-impressionist technique of Seurat. The change in color from greys, tans, and blacks to brilliant greens and gay reds contributes to a sense of relaxation and even a certain rococo triviality after years of rigorous discipline.*

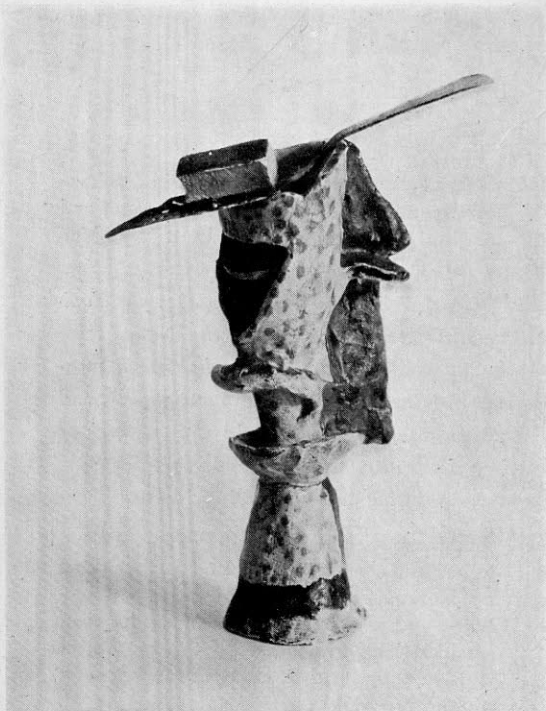
39.1521

119. Glass of Absinthe. 1914. Painted bronze, 8 $\frac{3}{4}$  inches high. Lent by the Museum of Living Art, New York University. Six casts were made for Kahnweiler, each one differently painted. The glass is similar to that in the painting "Vive la," illustrated opposite.

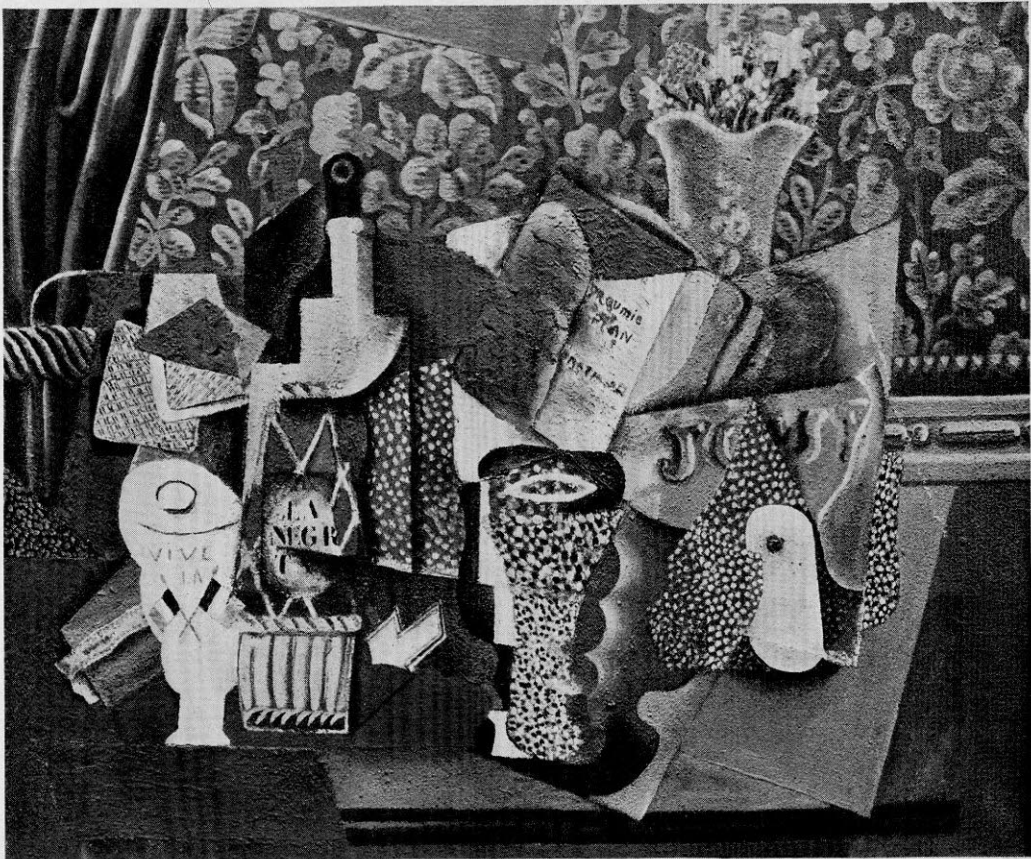
*Did not arrive*

*Lara*

119a. Picasso and Derain: Four still lifes. Avignon, 1914. Painted tile, 21 $\frac{1}{4}$  x 21 $\frac{1}{4}$  inches. Divided into quarters of which the left-hand two are by Picasso, right-hand two by Derain. Lent by the Buchholz Gallery.



119

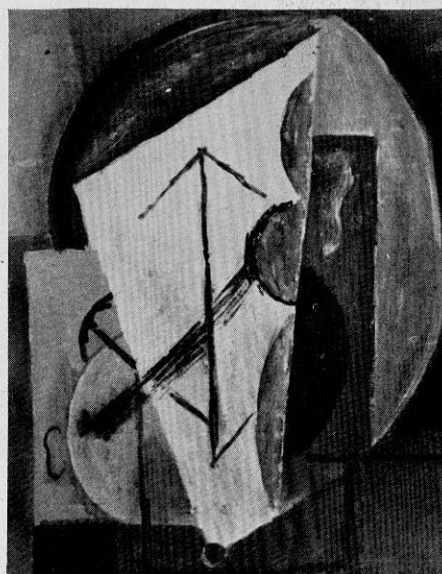


122

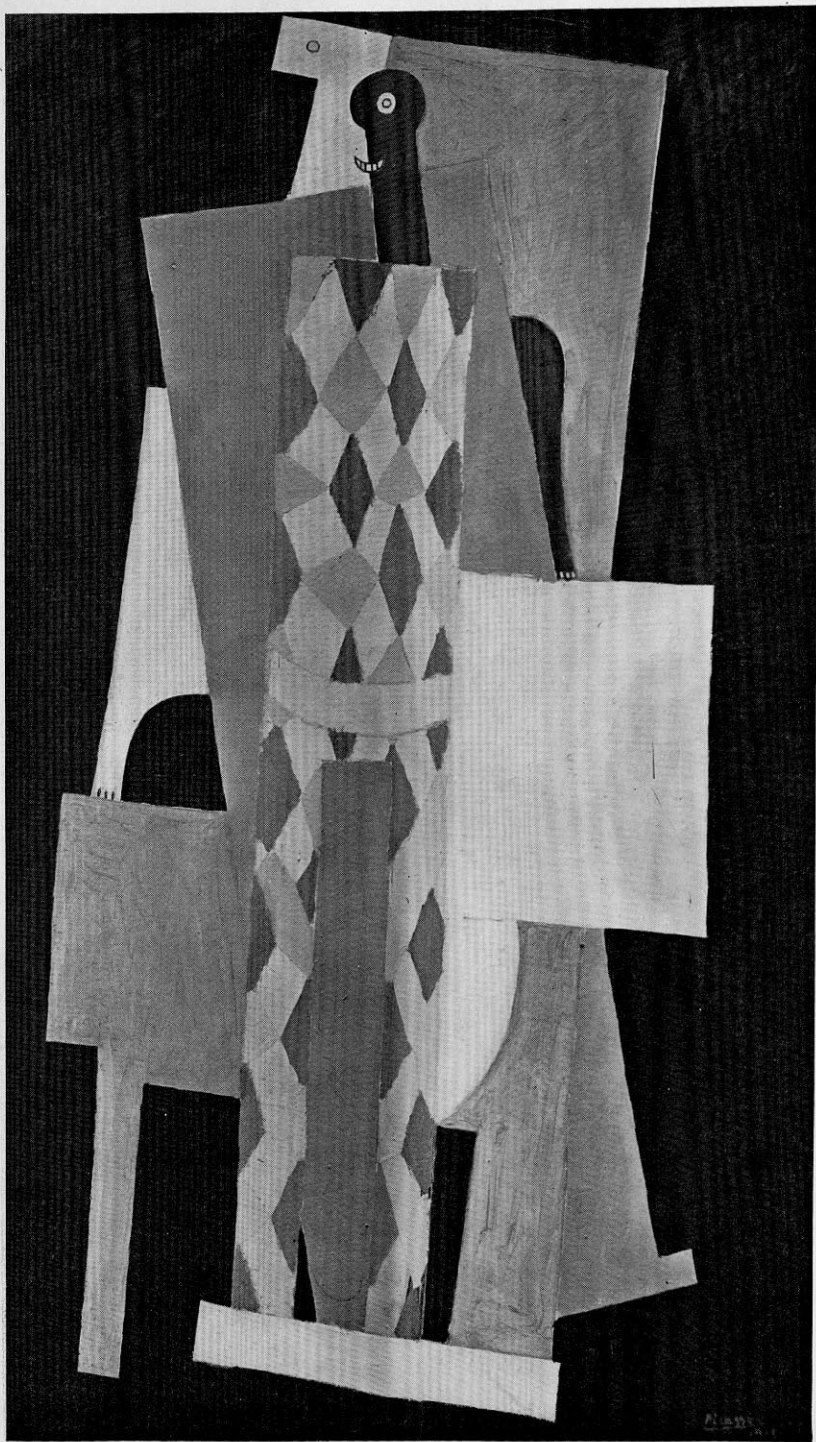
*Not in exhibition 9-2-34*

- 120. Green Still Life. 1914 (dated). Oil, 23½ x 31¼ inches. The Museum of Modern Art, New York, Lillie P. Bliss Collection.
- 39.1014 121. Three etchings and drypoints for the book, Le Siège de Jérusalem by Max Jacob (G. 35-37). Paris, Kahnweiler, 1914. Lent by Monroe Wheeler.
- 39.1470 122. Still Life: "Vive la . . ." Avignon, 1914; Paris, 1915 (dated on back). Oil, 21¾ x 25¾ inches. Lent by Sidney Janis.
- 39.1039 123. Man with a Guitar. 1915. Engraving with burin on copper, 5¾ x 4¼ inches; 9th state (G. 51, IX). Lent by Jean Goriany.
- 39.1527 124. Head(P). 1917(K). Oil on panel, 9¼ x 7¼ inches. Lent by George L. K. Morris. Illustrated out of chronological order, though it seems closely related to certain etchings of 1915 (compare G. 42). Picasso's title emphasizes the high degree of abstraction attained in many works of the period 1915-18.

C  
✓✓  
✓  
✓✓  
✓✓



124



126

125. Fireplace with a Guitar. 1915 (dated). Oil, 51 $\frac{1}{4}$  x 37 $\frac{3}{8}$  inches. Lent by Pierre Loeb.

126. Harlequin. 1915 (dated). Oil, 71 $\frac{1}{4}$  x 41 $\frac{3}{8}$  inches. Lent anonymously.

*not in exhibition*

*not in exhibition*

*Alfonso  
Karr*

*The soft rococo style of the still lifes, nos. 119, 120, 122, lasted but a few months. By the end of 1915 Picasso was working in a monumental rectangular cubist style with comparatively large planes usually strong in color and often embellished with pointillist dots.*

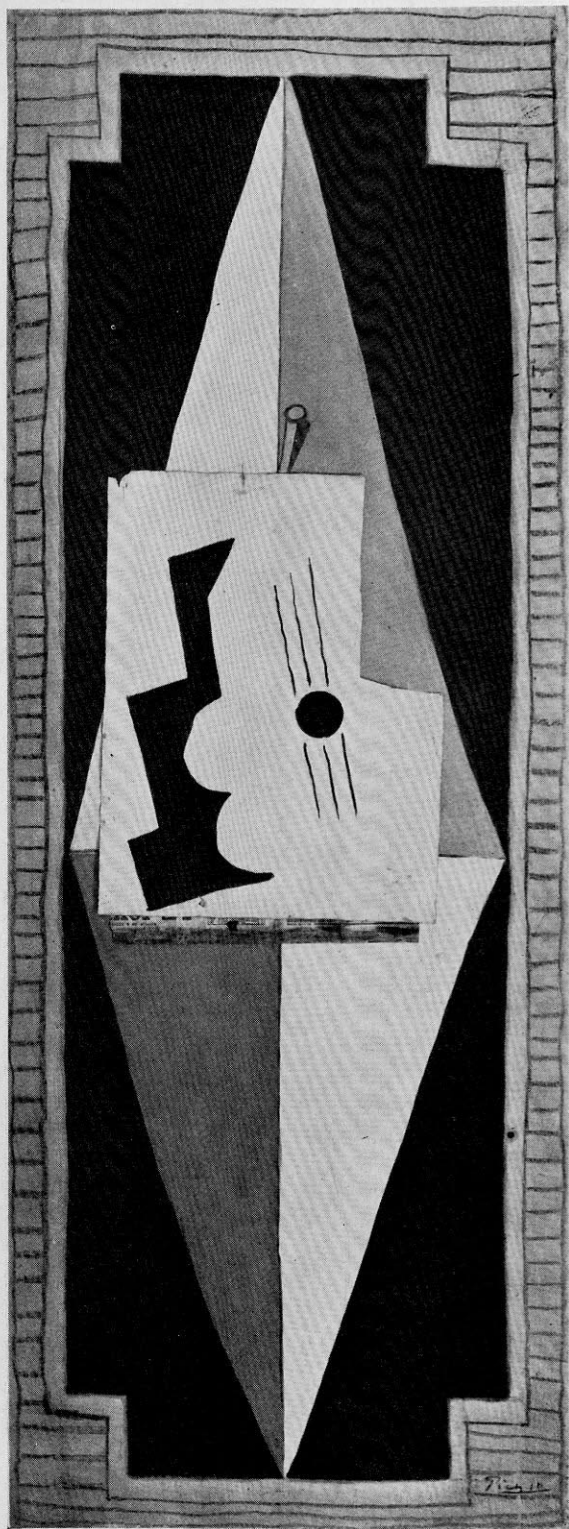
*During 1915, however, he also began a return to realism in a series of portrait drawings.*



127

39.1461

127. The Fireplace. 1916-17. Oil, 58 $\frac{1}{8}$  x 26 $\frac{1}{2}$  inches. Lent by Mr. and Mrs. Joseph Pulitzer, Jr. ✓✓

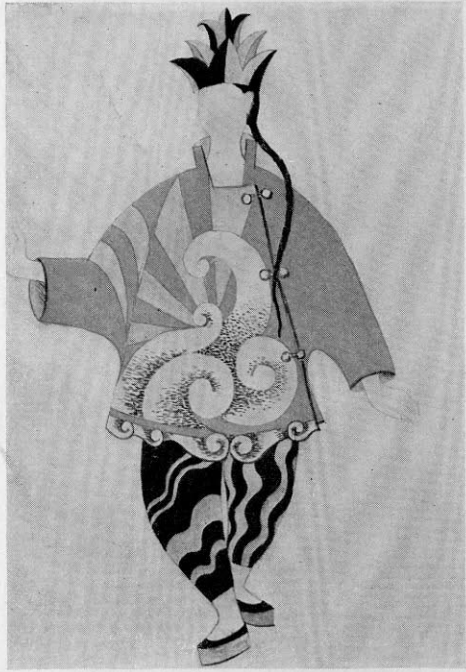


E.A. 39.18

128. Guitar. 1916-17. Oil, charcoal and pinned paper, 85 x 31 inches. Lent by A. Conger Good-year.

*Bold rectangular design is characteristic of these years of synthetic cubism which come to a climax in the Three Musicians of 1921, nos. 164, 165. Another painting of 1917 is no. 124.*





39.739

129. Chinese Conjurer's Costume (Le Chinois). Rome? 1917. Gouache, 10 3/4 x 7 3/8 inches. Lent anonymously. Costume design for the ballet Parade (see p. 192). Massine wore this costume in the original production.

✓ c  
Rosenberg  
Helft-

39.741

130. Diaghilev and Selisburg. Rome or Florence, 1917. Pencil, 24 7/8 x 18 7/8 inches. Lent by the artist.

✓ c

Early in 1917 Picasso went with Jean Cocteau to Rome and Florence to join the Diaghilev Ballet for which he then designed the costumes of Parade. This portrait of the great impresario is one of a long series of Ingres-like drawings begun in 1915, and including ultimately portraits of Apollinaire, Satie, Massine, Stravinsky, Valéry, Breton, Cocteau, Reverdy, Eluard, Radiguet, Paul Rosenberg, Claribel Cone and others. Mr. Selisburg, the seated figure, was Mr. Otto Kahn's lawyer.

RETURN TO "REALISM";  
THE "CLASSIC" PERIOD; THE BALLET.

The portrait drawings of 1915 have been mentioned as the first intimation of a new "realistic" or "classic" style. For ten years afterwards this style was to run in a kind of rivalry with cubism in Picasso's paintings and even down to the present time in prints and illustrated books. Picasso's classic style, inspired at first by the drawings of Ingres, was greatly stimulated during the years 1917 to 1925 by the Russian Ballet which aroused in him a renewed interest in the natural and esthetic beauty of the human body—an interest which he had already shown during his first classic period in 1905-06 (nos. 57, 43).

BALLETS IN WHICH  
PICASSO COLLABORATED:

Parade, 1917; Le Tricorne, 1919; Pulcinella, 1920; Cuadro Flamenco, 1921; Mercure, 1924; and Le Train Bleu, 1924.

A more detailed catalog of the Diaghilev ballets for which Picasso designed settings and costumes is given on page 192.



✓



131

39.1456

131. Head of Pierrot. 1917(dated). Ink, 23½ x 19 inches. Lent by John W. Warrington. Apparently a study for the painting, no. 139.

page 92



132

39.742

132. Three Ballerinas. 1917? Pencil and charcoal, 23⅞ x 17⅜ inches. Lent by the artist.

✓  
C



133

39.1442

133. Pierrot and Harlequin. 1918 (dated). Pencil,  $10\frac{1}{4} \times 7\frac{1}{2}$  inches. Lent by Mrs. Charles B. Goodspeed. Said to be a costume study for the ballet Pulcinella, produced in 1920 (see p. 192); the drawing, however, is dated 1918. Compare with the cubist Pierrot and Harlequin, adjacent.



134

39.1078

134. Pierrot and Harlequin. 1919. Gouache,  $10\frac{1}{8} \times 7\frac{3}{4}$  inches. Lent by Mrs. Charles B. Goodspeed. Said to be a costume design for the ballet Le Tricorne (see p. 192).



135

136



39.713

135. Study for the curtain of the ballet, *Le Tricorne*, 2nd version. 1919. Oil, 14 $\frac{3}{4}$  x 18 inches. Lent anonymously. Inscribed: "A mon cher Paul Rosenberg son ami Picasso" (see p. 192). ✓

Rosenberg's gift

39.752

136. Costume Design. 1919? Gouache, 6 x 4 inches. Lent by Mrs. Ray Slater Murphy. The artist informed the owner that this is a design for a ballet costume; it seems related to the designs for *Le Tricorne*. ✓

39.1075

137. Harlequin. 1919-20? Gouache, 13 x 9 $\frac{1}{2}$  inches. Lent by Miss Edith Wetmore. Possibly related to the costume designs for the ballet, *Pulcinella*, 1920. ✓

*The original designs for ballet costumes and settings, and the drawings related to the ballet, nos. 129-137, and the section of décor for Cuadro Flamenco, no. 138, opposite, are grouped for convenience on these and the previous pages even though this arrangement breaks the chronological order. The gouache, The Race, no. 167, later used as the design for the curtain of Le Train Bleu, is illustrated in the color frontispiece. In the exhibition are other items, especially illustrated programs, relating to Picasso's work for the ballet. A later series of drawings inspired by the ballet is represented by nos. 194 to 197 of 1925.*



39.740 138. The Theatre Box. 1921. Oil, 76½ x 58¾ inches. Lent by Rosenberg and Helft, Ltd. A section cut from the scenery of the ballet, Cuadro Flamenco (see p. 192).

138



139

39.1539 139. Pierrot Seated. 1918 (dated). Oil, 36½ x 28¾ inches. Lent by the Lewisohn Collection. ✓

*The parallel course of Picasso's cubist and "realistic" styles is illustrated by comparing this Pierrot and the harlequin Violinist, opposite, both done during the same year.*



140

*(Art in Our Time also)*

39.411 140. The Violinist ("Si tu veux"). 1918 (dated). Oil, 56 x 39½ inches. Lent anonymously.

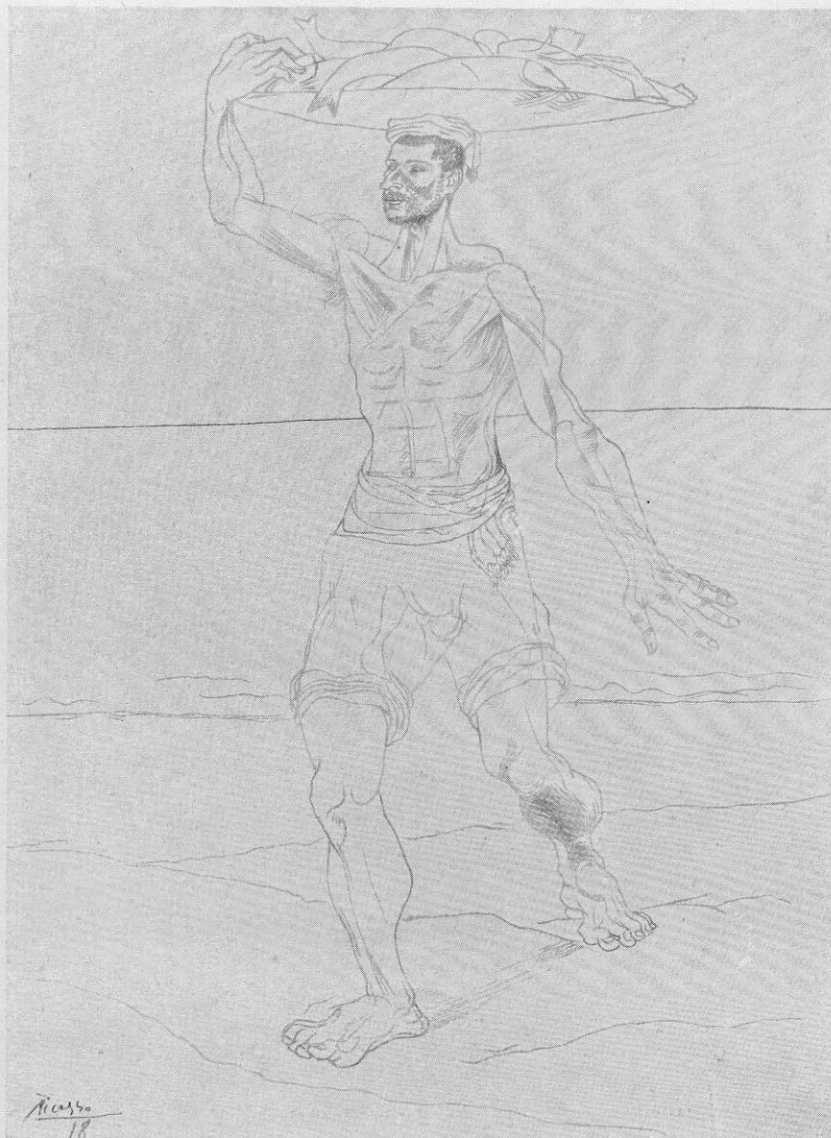
39.721 141. Still Life with a Pipe. 1918 (dated). Oil, 8⅝ x 10½ inches. Lent anonymously.

*Rosenberg + Helft ✓ c*

*Rosenberg + Helft ✓ c*

- 39.1432 142. Bathers. 1918 (dated). Pencil,  $9\frac{1}{8} \times 12\frac{1}{4}$  inches. Lent by the Fogg Art Museum, Cambridge, Mass., Paul J. Sachs Collection. ✓
- 39.1434 143. Philosopher. 1918? Pencil,  $13\frac{5}{8} \times 10\frac{7}{8}$  inches. Lent by the Fogg Art Museum, Cambridge, Mass., Paul J. Sachs Collection. The sitter is said to be a Russian singer. ✓
- 39.736 144. Fisherman. 1918 (dated). Pencil,  $13\frac{3}{4} \times 10$  inches. Lent anonymously. *Rosenberg + Helft* ✓

*These three drawings are among the finest of Picasso's "classic" period; and the Bathers is one of the most elaborate of all Picasso's figure compositions. The distortions and elegant simplifications are obviously influenced by the art of Ingres. (The reproductions of the Bathers and the Fisherman were treated with asphaltum during the engraving process, making the line coarser and darker than in the originals which are so exquisitely delicate that they would almost have disappeared in an ordinary half-tone.)*





39.729

145. *The Window*. 1919 (dated). Gouache, 13 $\frac{3}{4}$  x 9 $\frac{3}{4}$  inches. Lent anonymously. *Rosenberg + Helft* ✓

*One of the most complete of a long series of similar compositions in which cubist technique is used superficially by comparison with the very abstract Table, opposite.*

39.725

146. *Table before a Window*. 1919 (dated). Oil, 11 $\frac{1}{8}$  x 9 inches. Lent anonymously. *Rosenberg + Helft* ✓ C

39.1453

147. *The Table*. 1919-20. Oil, 51 x 29 $\frac{5}{8}$  inches. Lent by the Smith College Museum of Art, Northampton, Mass. ✓

39.731

148. *Still Life on a Table*. 1920 (dated). *Rosenberg + Helft* ✓ C  
Oil, 8 $\frac{3}{4}$  x 5 inches. Lent anonymously.

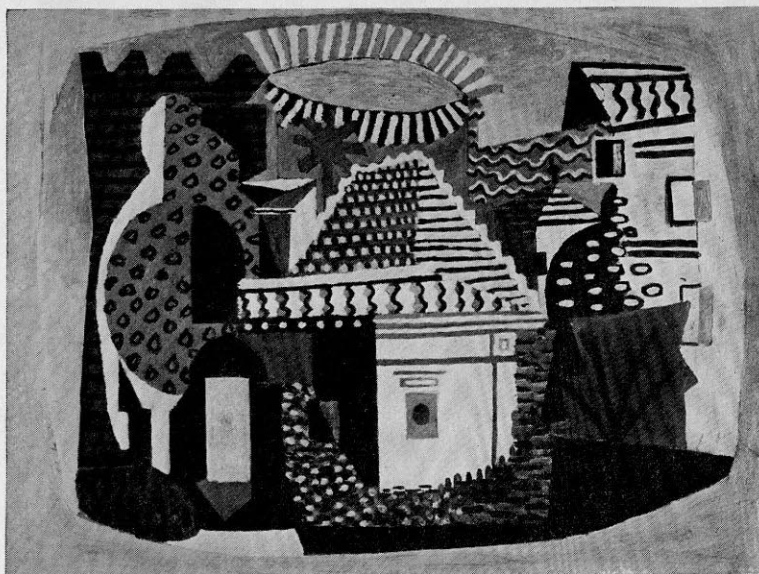
39.626

149. *Landscape*. 1920 (P). Oil, 20 $\frac{1}{2}$  x 27 $\frac{1}{2}$  inches. Lent by the artist. ✓ C

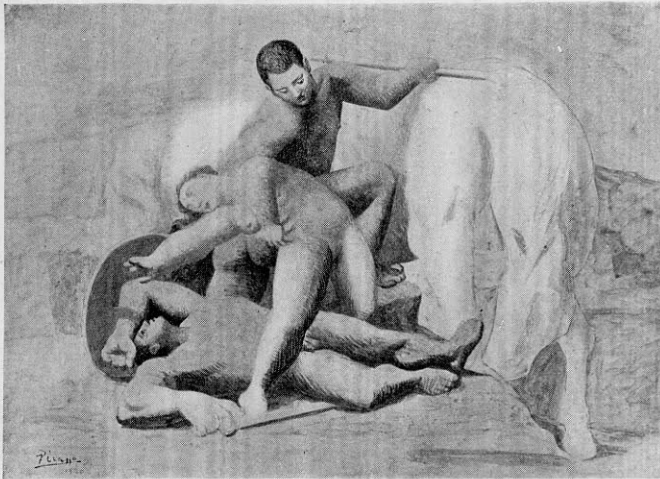
*Compare the early cubist landscape, no. 80, and the contemporary "classic" landscape, no. 156.*



145



149



150

39.1513

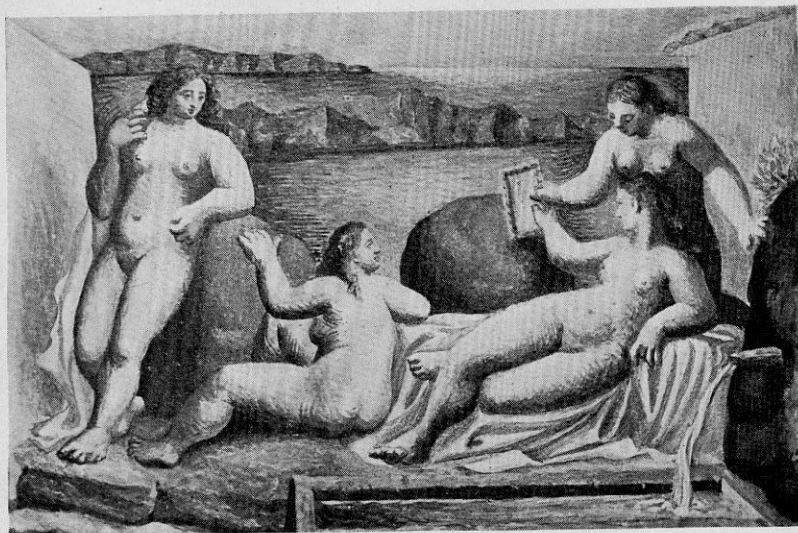
150. The Rape. 1920 (dated). Tempera on wood, 9<sup>3</sup>/<sub>8</sub> x 12<sup>7</sup>/<sub>8</sub> inches. Lent by Philip L. Goodwin. ✓✓

39.1059

151. Centaur and Woman. September 12, 1920 (dated). <sup>Pencil</sup> Ink, 7<sup>7</sup>/<sub>8</sub> x 10<sup>1</sup>/<sub>2</sub> inches. Lent by Gilbert Seldes. In- scribed: "12-9-20 Pour le ménage Seldes son ami Picasso." The American, Gilbert Seldes, later translated into English the Lysistrata of Aristophanes for which Picasso made illustrations (no. 270). ✓✓



151

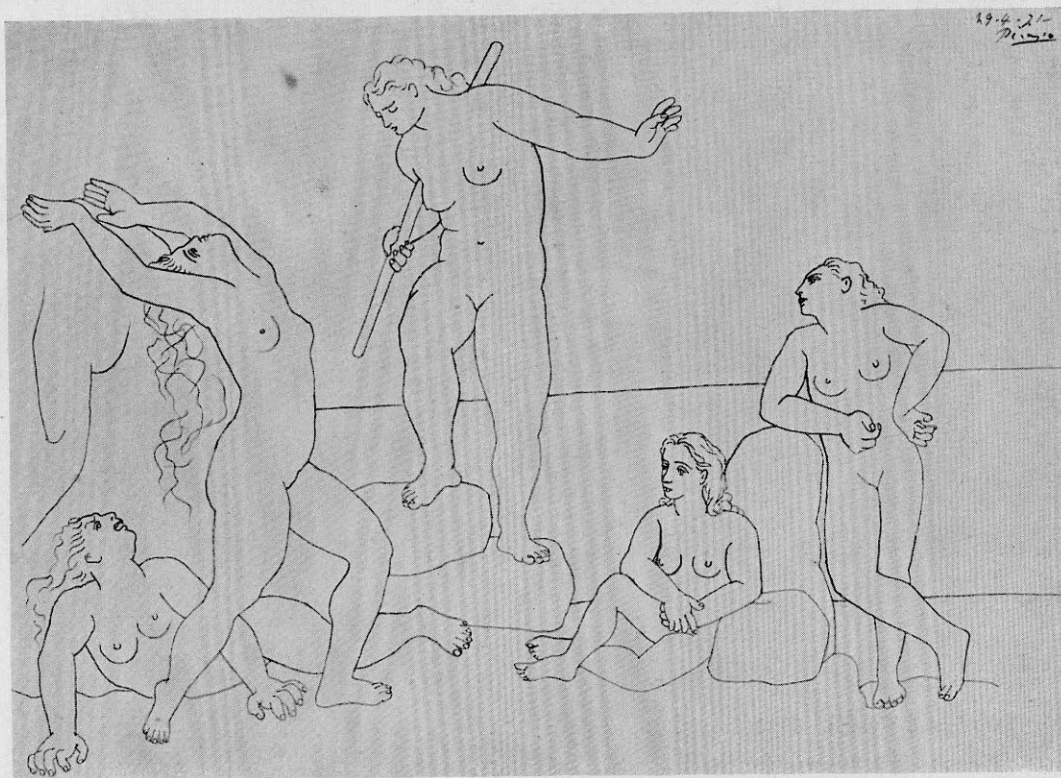


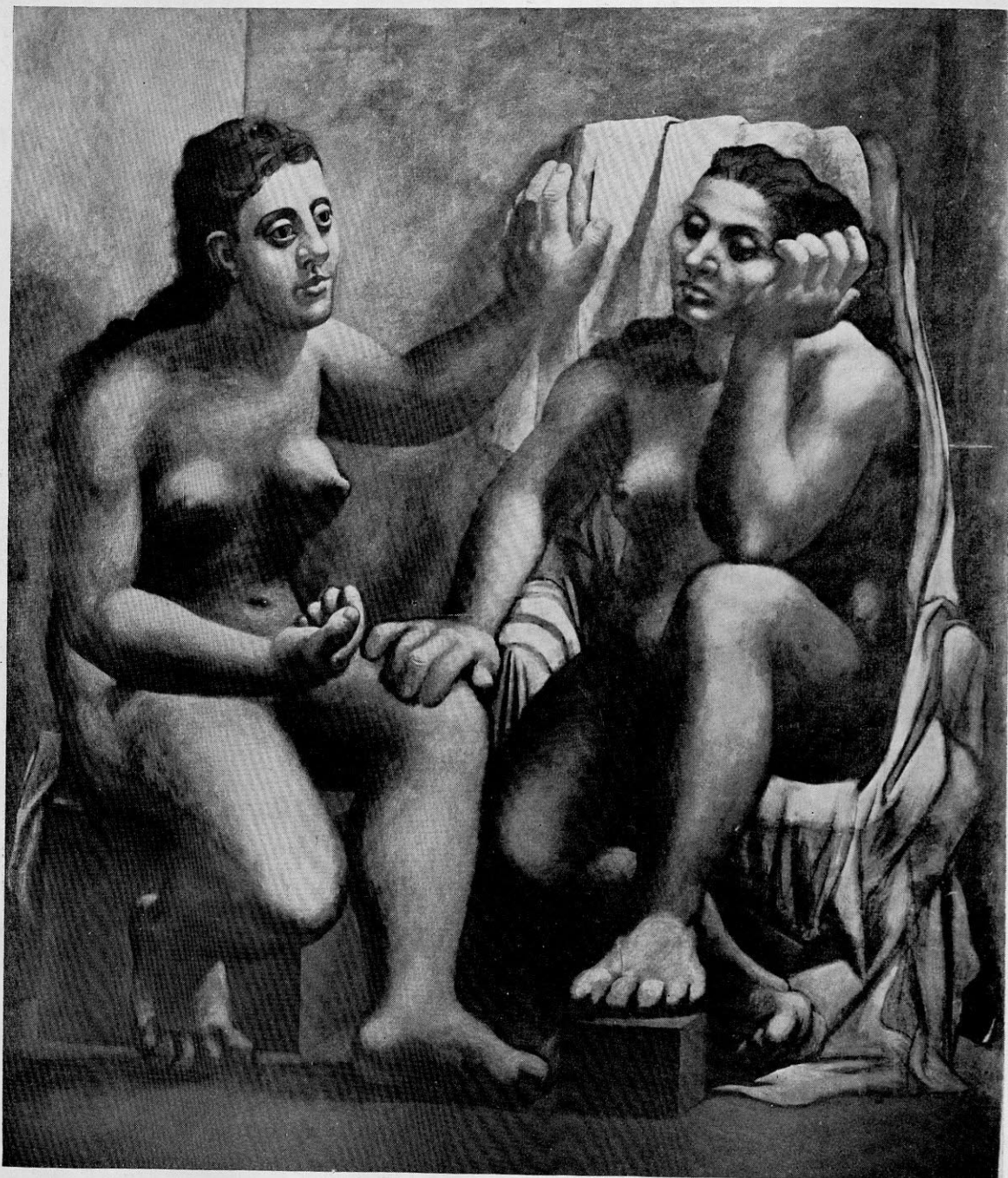
153

39.1466 152. Two Women by the Sea. September 4, 1920 (dated). Pencil, 29½ x 41¼ inches. Lent anonymously, courtesy the Worcester Art Museum. ✓

39.732 153. Four Classic Figures. 1921 (dated). Tempera on wood, 4 x 6 inches. Lent anonymously. *Rosenberg + Heft* ✓

39.1518 154. Women by the Sea. April 29, 1921 (dated). Pencil, 9½ x 13 inches. Lent by Mrs. Charles J. Liebman. ✓





155

39.1485 155. Two Seated Women. 1920(dated). Oil, 76 $\frac{3}{4}$  x 64 $\frac{1}{4}$  inches. Lent by Walter P. Chrysler, Jr. ✓

*One of the most imposing of Picasso's compositions of colossal nudes.*



156

39.1483 156. Landscape. 1921 (dated). Pastel,  $19\frac{1}{2} \times 25\frac{1}{4}$  inches. Lent by Walter P. Chrysler, Jr. ✓

*Picasso's "classic" period includes a number of styles ranging from the ponderous giantesses, opposite, to the attenuated diaphanous "néo-grec" figures of the Three Graces of 1924, no. 184. Both figure styles recall a similar contrast between the "colossal" and "attenuated" styles of the 16th century mannerists — and also Picasso's own work of 1905-06 (nos. 31, 67).*

39.1494 157. Hand. January 20, 1921 (dated). Pastel,  $8\frac{1}{4} \times 12\frac{5}{8}$  inches. Lent by Walter P. Chrysler, Jr. ✓

157





158

39.1467 158. Classic Head. 1921. Pastel,  $25\frac{1}{4} \times 19\frac{1}{4}$  inches. Lent anonymously, courtesy the Worcester Art Museum. ✓  
*The direct inspiration of Greco-Roman sculpture is here evident.*

39.1064 159. Bathing Woman. 1921? Oil on wood,  $5\frac{7}{8} \times 3\frac{7}{8}$  inches. Lent by James Thrall Soby. ✓✓

41.3~ 160. The Wrestlers. March 8, 1921. Lithograph,  $4 \times 7\frac{5}{8}$  inches (G. 229). Collection The Museum of Modern Art, New York, gift of Mrs. Saidie A. May. ✓

39.1086 161. Standing Nude. 1921? (dated). Oil,  $10\frac{5}{8} \times 8\frac{3}{4}$  inches. Lent by Mrs. Lloyd Bruce Wescott. ✓✓

39.1492 162. Still Life. January 8, 1921 (dated). Gouache,  $8\frac{1}{4} \times 10\frac{1}{4}$  inches. Lent by Walter P. Chrysler, Jr. ✓ C

39.1512 163. Girl in a Yellow Hat. April 16, 1921 (dated). Pastel,  $41\frac{1}{4} \times 29\frac{1}{2}$  inches. Lent by Walter P. Chrysler, Jr. ✓ C

*This figure, while it retains the cubist use of transparent planes, looks forward in its flowing calligraphic curves to paintings of the late 1920's (nos. 210, 213).*



164

39.1768

164. Three Musicians (Three Masks). Fontainebleau, summer 1921 (dated). Oil, 80 $\frac{3}{4}$  x 88 $\frac{1}{2}$  inches. Lent anonymously.

*The climax of Picasso's synthetic cubism, at least in its rectilinear phase (1915-1922), is surely these two great compositions generally called the Three Musicians. Their superb decorative beauty and, no less, their mysterious majesty, place them among Picasso's masterpieces.*

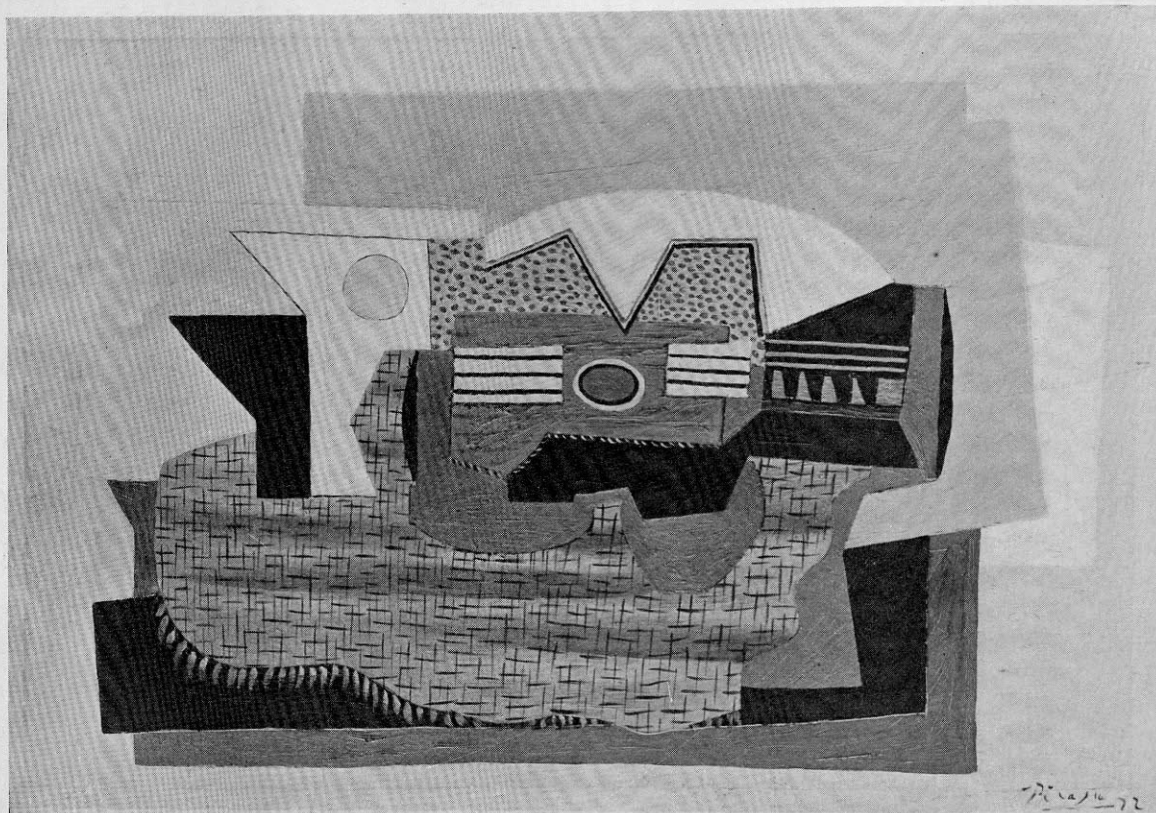


165

39.1522 165. Three Musicians. Fontainebleau, summer 1921 (dated). Oil, 80 x 74 inches. Lent by the Museum of Living Art, New York University.

*The two versions of the Three Musicians are about the same height but this one is somewhat narrower, and more compact in composition. This is said to be the later version by a few weeks.*





166

- 39.979 166. Guitar. 1922 (dated). Oil,  $32\frac{1}{8}$  x  $45\frac{7}{8}$  inches. Lent by Paul Willert. ✓ c
- 39.635 167. The Race. 1922. Tempera on wood,  $12\frac{7}{8}$  x  $16\frac{1}{4}$  inches. Lent by the artist. Reproduced in color as frontispiece. This design was subsequently used for the curtain of the ballet *Le Train Bleu* produced in 1924 (see p. 192). ✓ c
- 39.1094 168. Nude. 1922? Pencil,  $16\frac{1}{4}$  x  $11\frac{1}{4}$  inches. Lent by Frank Crowninshield. ✓ ✓
- 39.1445 169. Standing Nude. 1922 (dated). Oil on wood,  $7\frac{1}{2}$  x  $5\frac{1}{2}$  inches. Lent by the Wadsworth Atheneum. ✓ ✓
- 39.1060 170. Head of a Man. 1922? Pastel,  $25\frac{5}{8}$  x  $19\frac{3}{4}$  inches. Lent by Mrs. Charles H. Russell, Jr. ✓ ✓



174

39.726

171. View of St. Malo (Dinard?) 1922. Ink and pencil, 11 $\frac{1}{8}$  x 16 $\frac{1}{8}$  inches. Lent anonymously.

39.739

172. Studies of Nude. 1923 (dated). Ink, 9 $\frac{3}{8}$  x 11 $\frac{1}{2}$  inches. Lent anonymously.

39.1430

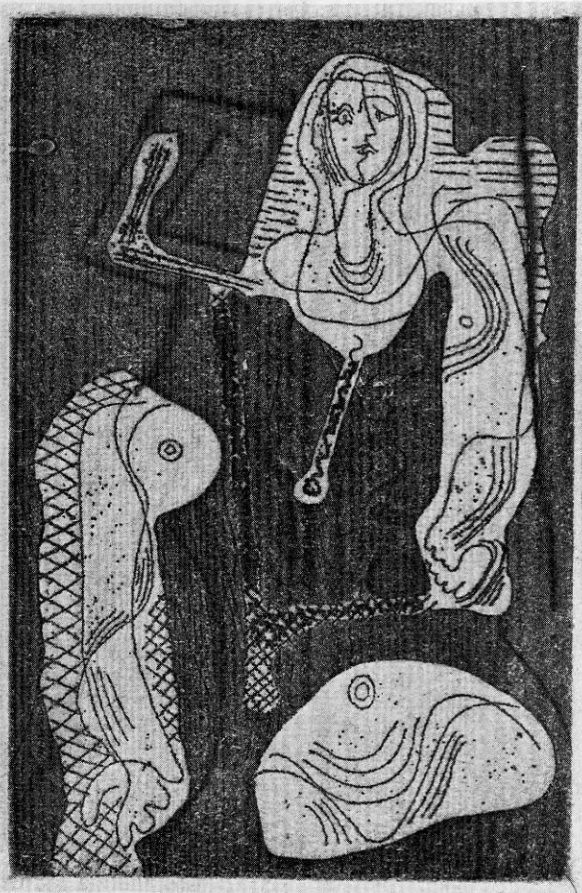
173. The Pipes of Pan. 1923. Ink, 9 $\frac{1}{4}$  x 12 $\frac{1}{8}$  inches. Lent by John Nicholas Brown.

39.1065

174. The Sigh. 1923 (dated). Oil and charcoal, 23 $\frac{3}{4}$  x 19 $\frac{3}{4}$  inches. Lent by James Thrall Soby.

*✓ Rosenberg + Helft*

*✓ " "*  
*✓ ✓*  
*✓ ✓*



175

- 39.1054 175. Woman. 1922-23. Etching on zinc,  $4\frac{1}{2} \times 3$  inches; 2nd state (G. 99). Lent by the Weyhe Gallery. Made for the first fifty-six copies of a book by Zervos, Picasso, Oeuvre, 1920-1926. Paris, Editions Cahiers d'Art, 1926. This copy is no. 40.

*About 1918 Picasso began to paint cubist pictures in which the curved line dominated the straight. "Curvilinear" cubism is well seen in this etching. Contrast the rectilinear Violinist of 1918, no. 140.*

- prv8 176. The Three Bathers, III. 1922-23. Etching on zinc,  $7 \times 5\frac{1}{8}$  inches (G. 108b). Lent by Mrs. John D. Rockefeller, Jr. ✓

- 39.1042 177. La Coiffure. 1923. Lithograph,  $10\frac{1}{4} \times 6\frac{1}{2}$  inches (G. 234). Lent by Jean Goriany. ✓✓

- 39.1534 178. Head of a Young Man. 1923? Black crayon on pink paper,  $23 \times 17\frac{1}{8}$  inches. Lent by the Brooklyn Museum. ✓✓

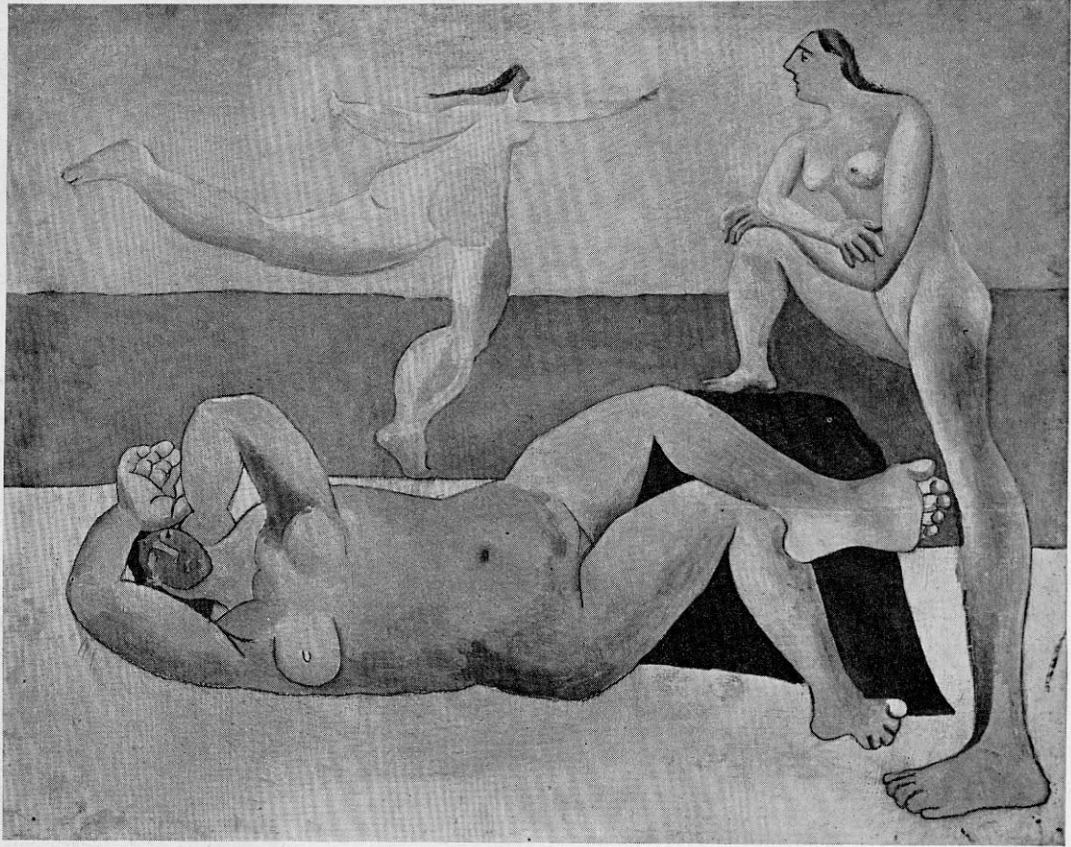
ret. to Weyhe Gal.  
1-8-40 ✓



179

96.34 179. Woman in White. 1923. Oil, 39 x 31½ inches. The Museum of Modern Art, New York, Lillie P. Bliss Collection. ✓

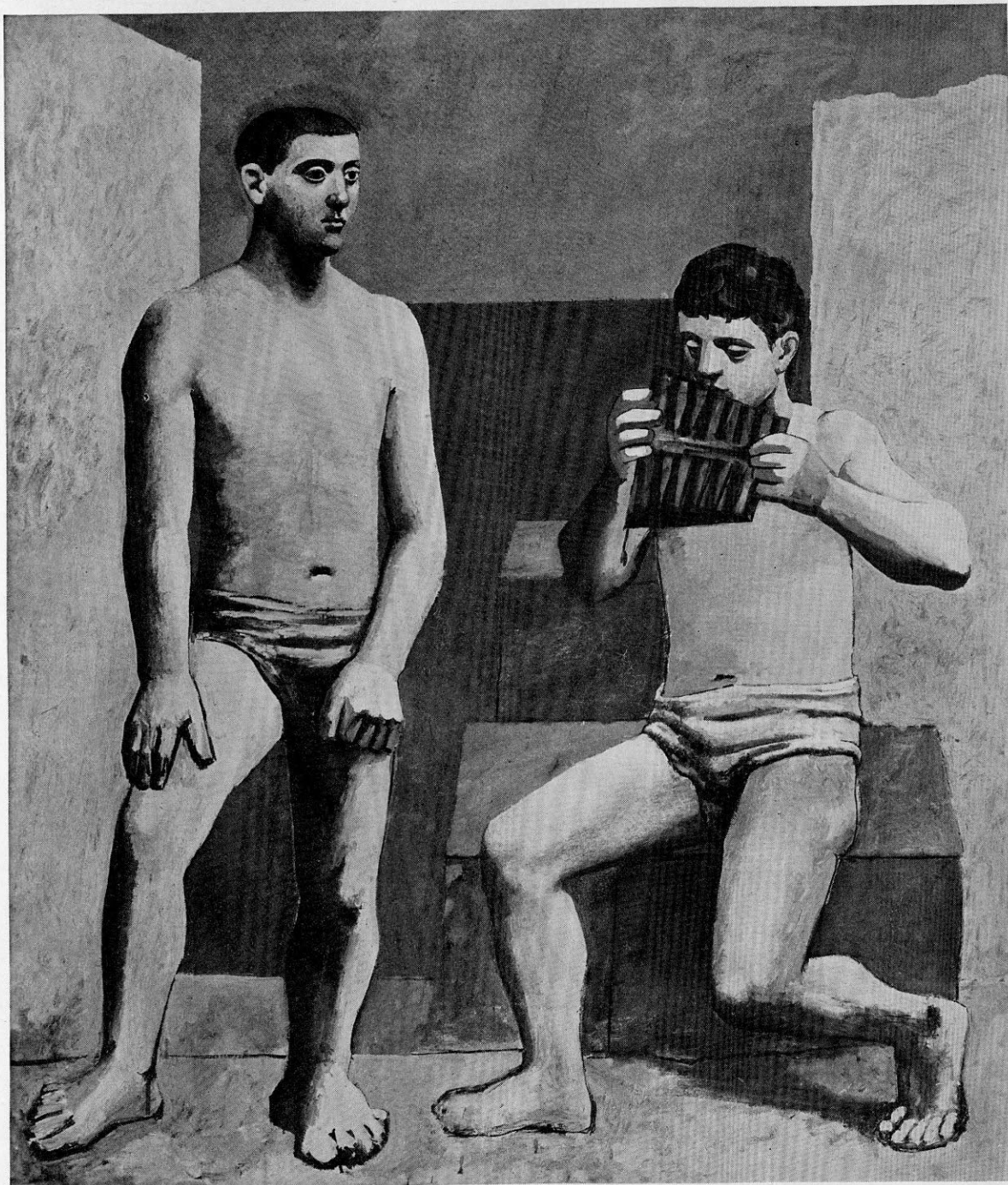
*Picasso's ability to breathe new life and charm into a style so exhausted by overuse as the neo-classic is demonstrated by the Woman in White.*



180

39.1491 180. *By the Sea*. 1923 (dated). Oil on wood, 32 x 39½ inches. Lent by Walter P. Chrysler, Jr. ✓

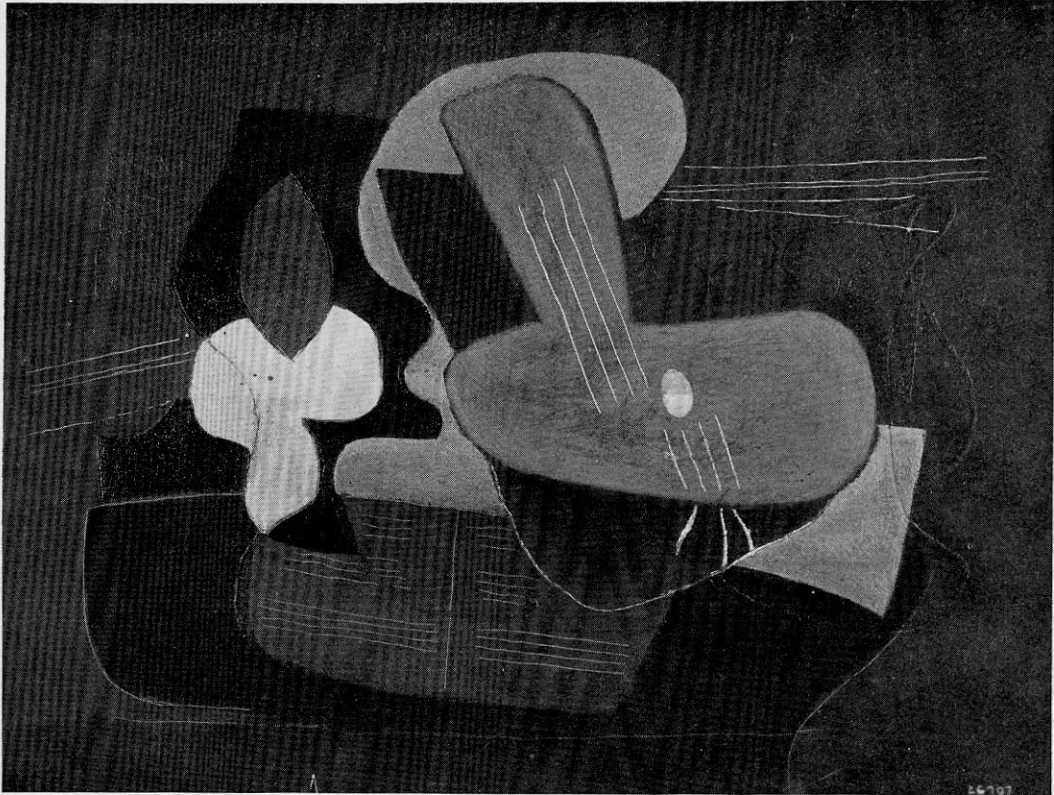
*This painting with its humorous and violent foreshortening is said to have been intended as a burlesque of the long tradition of solemn "bather" compositions by Cézanne, Matisse, Friesz and others, of which a typical example is Matisse's *Women by the Sea* formerly in the Folkwang Museum, Essen (illustrated Henri-Matisse, *Museum of Modern Art*, 1931, pl. 17). Picasso himself is, however, one of the most prolific masters of the "bather" tradition.*



181

39.6 37 181. The Pipes of Pan (La Flûte de Pan). 1923. Oil, 80½ x 68⅞ inches. Lent by the artist. Vc

*This and the Two Seated Women, no. 155, are generally considered the capital works of Picasso's classic period.*



182

39.1447 182. Musical Instruments. 1923 (dated). Oil, 38 x 51 inches. Lent by Mrs. Patrick C. Hill. ✓ JFC

*One of a small group of curvilinear cubist still lifes of very sombre color. Compare with the brilliant rectilinear cubist still life of the previous year, no. 166.*

39.1524 183. Still Life. 1924. Conté crayon with oil wash, 9¼ x 6¾ inches. Lent by the Museum of Living Art, New York University. ✓ ✓

39.634 184. Three Graces. 1924. Oil and charcoal, 78⅞ x 59 inches. Lent by the artist. ✓ ✓

*Picasso's "classic" period began with the Ingres-like drawings of 1915-20, continued with the figures more directly inspired by Greco-Roman art, some of them of colossal proportions (1920-23), and came to an end, so far as paintings are concerned, with the refined and colorless elegance of the Three Graces.*

- 39.717 185. Still Life with a Mandolin and Biscuit. May 16, 1924(dated on back). Oil, 38¼ x 51¼ inches. Lent anonymously. *(Rosenberg + Helft) Kann* ✓ C
- One of the earliest in the series of large brilliantly colored still life compositions which continues into 1926. Related in its soft curves to the dark compositions of the previous year (no. 182).*

- 39.719 186. Still Life with Biscuits. 1924(dated). Oil and sand, 32 x 39¾ inches. Lent anonymously. *Rosenberg + Helft* ✓ C

185







187

39.716

187. The Red Tablecloth (Le Tapis Rouge). December 1924 (dated). Oil, 38 $\frac{3}{4}$  x 51 $\frac{3}{8}$  inches. Lent anonymously. *VC*

*The most famous of the series of large interiors and still life compositions painted during the years 1924-26.*



188

39.714

188. Woman with a Mandolin (La Musicienne). 1925 (dated). Oil, 51 $\frac{3}{8}$  x 38 $\frac{5}{8}$  inches. Lent anonymously.

Rosenberg & Heft

page 122



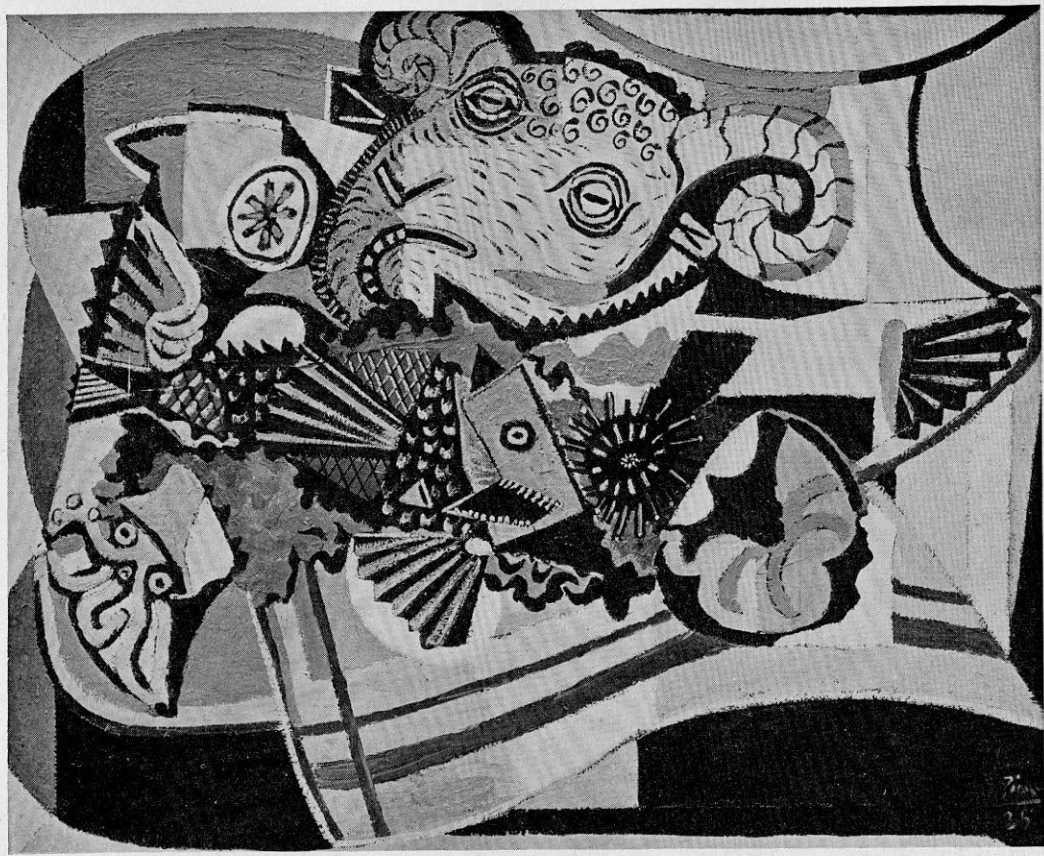
189

39.718

189. The Fish Net. Juan les Pins, summer 1925 (dated). Oil,  $39\frac{3}{4} \times 32\frac{3}{8}$  inches. Lent anonymously.

page 123

*Rosenberg + Helft*



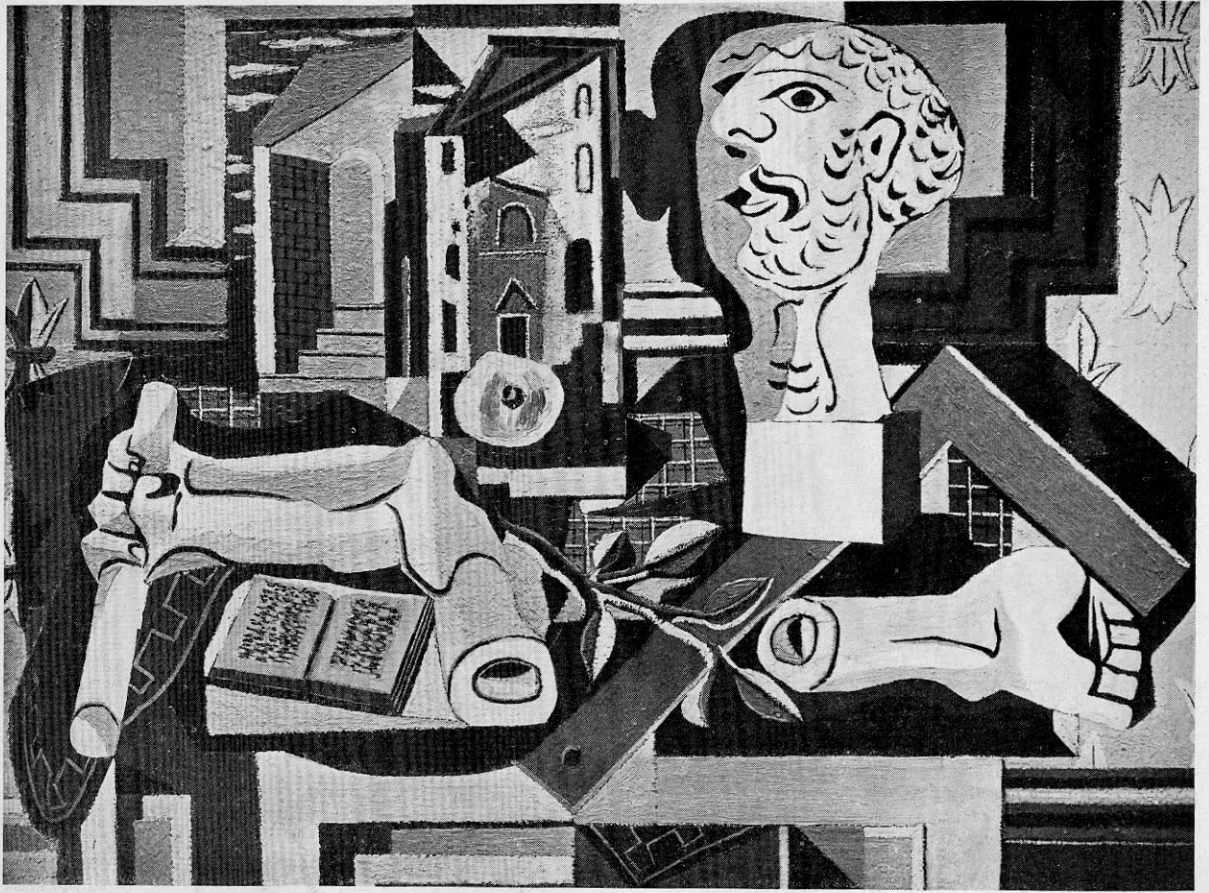
191

39.636 190. The Three Dancers. 1925. Oil, 84 $\frac{3}{8}$  x 56 $\frac{1}{4}$  inches. Lent by the artist. ✓ c

*The Three Dancers, painted only a year later than the Three Graces, no. 184, comes as a sudden and surprising interruption to the series of monumental still life compositions and flat linear figures like the Woman with a Mandolin, no. 188. Instead of static, mildly cubist decoration, the Three Dancers confronts us with a vision striking in its physical and emotional violence. Seen objectively as representations of nature, cubist paintings such as the Three Musicians of 1921 are grotesque enough (nos. 164, 165) — but their distortions are comparatively objective and formal whereas the frightful, grinning mask and convulsive action of the left-hand figure of the Three Dancers cannot be resolved into an exercise in esthetic relationships, magnificent as the canvas is from a purely formal point of view. The Three Dancers is in fact a turning point in Picasso's art almost as radical as was the Demoiselles d'Avignon (no. 71). The left-hand dancer especially foreshadows new periods of his art in which psychologically disturbing energies reinforce or, depending on one's point of view, adulterate his ever changing achievements in the realm of form.*

39.720 191. The Ram's Head. Juan les Pins, summer 1925 (dated). Oil, 32 $\frac{1}{8}$  x 39 $\frac{1}{2}$  inches. Lent anonymously. Rosenberg & Helft ✓ c

*The sumptuous still life series was continued after the Three Dancers until 1926. Among the richest and most compactly ordered are the somewhat sinister Ram's Head, above, and The Studio, on the following page.*



192

192. The Studio. Juan les Pins, summer 1925. Oil, 38 $\frac{3}{8}$  x 51 $\frac{1}{8}$  inches. Private collection.

*not in exhibition*

*Sweeney*

39.715

Rosenberg + Helft

193. Still Life with a Bottle of Wine. 1926(dated). Oil, 38 $\frac{5}{8}$  x 51 $\frac{1}{4}$  inches. Lent anonymously.

✓ C

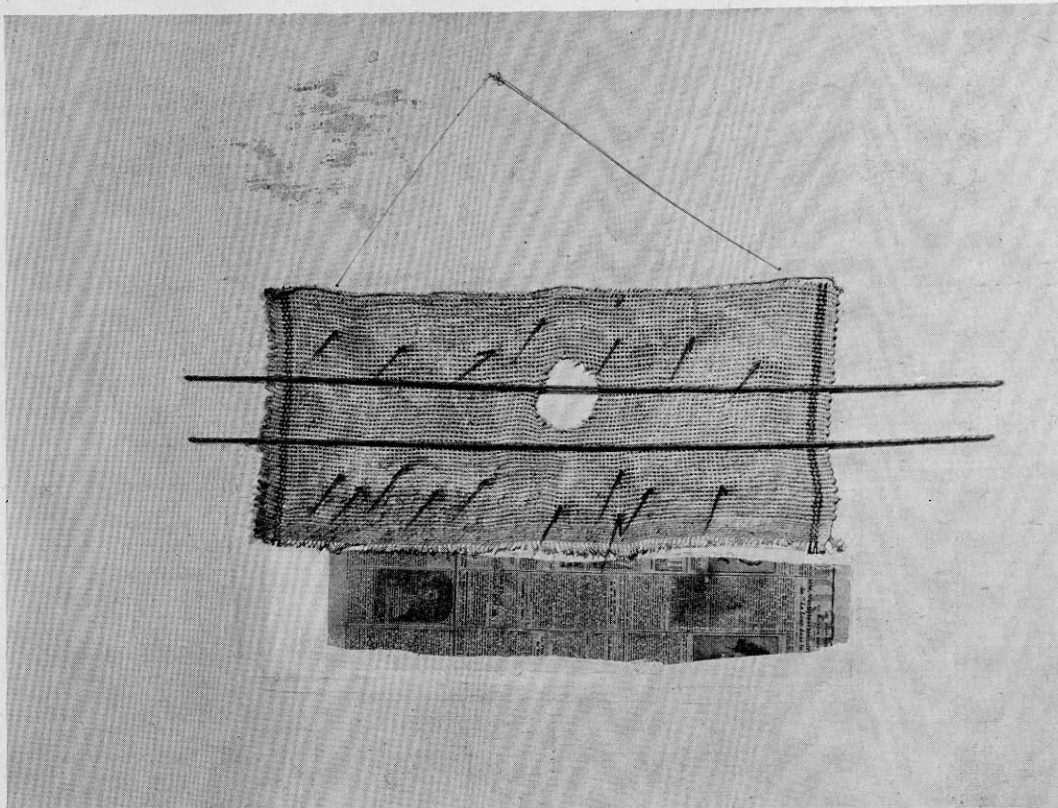
193



- 39.735 194. *Three Dancers Resting*. 1925 (dated). Ink,  $13\frac{3}{4} \times 9\frac{7}{8}$  inches. Lent anonymously. *Rosenberg + Kieft* ✓
- 128.35 195. *Four Ballet Dancers*. 1925 (dated). Ink,  $13\frac{1}{2} \times 10$  inches. Collection the Museum of Modern Art, New York, gift of Mrs. John D. Rockefeller, Jr. ✓
- 39.1446 196. *Two Ballet Dancers Resting*. 1925 (dated). Ink,  $13\frac{5}{8} \times 9\frac{7}{8}$  inches. Lent by the Wadsworth Atheneum. ✓
- 39.751 197. *Pas de deux (Two Ballet Dancers)*. 1925. Ink,  $24\frac{1}{2} \times 18\frac{7}{8}$  inches. Lent by Mrs. Ray Slater Murphy. ✓
- 39.1051 198. *Head of a Woman*. 1925. Lithograph,  $5 \times 4\frac{5}{8}$  inches (G. 240). Lent by the Buchholz Gallery. ✓ 199
- 39.1496 199. *Head*. 1926. Charcoal and white chalk,  $25 \times 19$  inches. Lent by Walter P. Chrysler, Jr. ✓

Picasso's "classic" figure drawings of 1923 to 1925 are more spontaneous than the comparatively calculated studies of the "Ingres" period, 1917-20.





200

39.632 200. Guitar. 1926(P). Canvas with string, pasted paper, oil paint, and cloth fixed with two inch nails, points out;  $38\frac{1}{4} \times 51\frac{1}{4}$  inches. Lent by the artist. ✓

39.633 201. Guitar. 1926(P). Panel with string, bamboo and cloth applied with tacks;  $51\frac{1}{8} \times 38\frac{1}{4}$  inches. Lent by the artist. ✓

*These two compositions recall the radical experimentation with a variety of unconventional materials in the cubist collages and relief constructions of 1913-14 (no. 115). The year 1926 was in several ways a time of renewed experiment.*

PR69 202. Interior. 1926. Lithograph,  $8\frac{1}{2} \times 10\frac{3}{4}$  inches (G. 241). Lent by Mrs. John D. Rockefeller, Jr. ✓

PR57 203. Reading. 1926. Lithograph,  $12\frac{1}{8} \times 9\frac{1}{8}$  inches (G. 242). Lent by Mrs. John D. Rockefeller, Jr. ✓

39.727 204. The Painter and His Model. 1926(dated). Ink,  $11\frac{1}{4} \times 14\frac{3}{4}$  inches. Lent anonymously. Study for the illustrations of Balzac's *Le Chef-d'Oeuvre Inconnu*. *Rosenberg & def Picasso 26* ✓

39.1616 205. Painter with a Model Knitting. 1927. Etching,  $7\frac{5}{8} \times 11\frac{3}{8}$  inches (G. 126). Illustration for Balzac, *Le Chef-d'Oeuvre Inconnu*. Paris, Volland, 1931. Illustrated with 13 etchings and 121 wood engravings, after drawings, by Picasso (G. 123-35). Lent by Mrs. Lloyd Bruce Wescott. The abstract character of the painting described in Balzac's story and shown in the etching is noteworthy. ✓

205a. Wood engravings after ink drawings of 1926. Illustrations for Balzac, *Le Chef-d'Oeuvre Inconnu*. (See no. 205.) Picasso filled a sketch book with scores of similar designs of dots and connecting lines, some apparently abstract, others representing violins, guitars, tables and figures. ✓

206. The Nude Model. 1927. Etching,  $11 \times 7\frac{5}{8}$  inches; 2nd state (G. 119, II). Collection the Art Institute of Chicago. ✓

not on exhibition





208

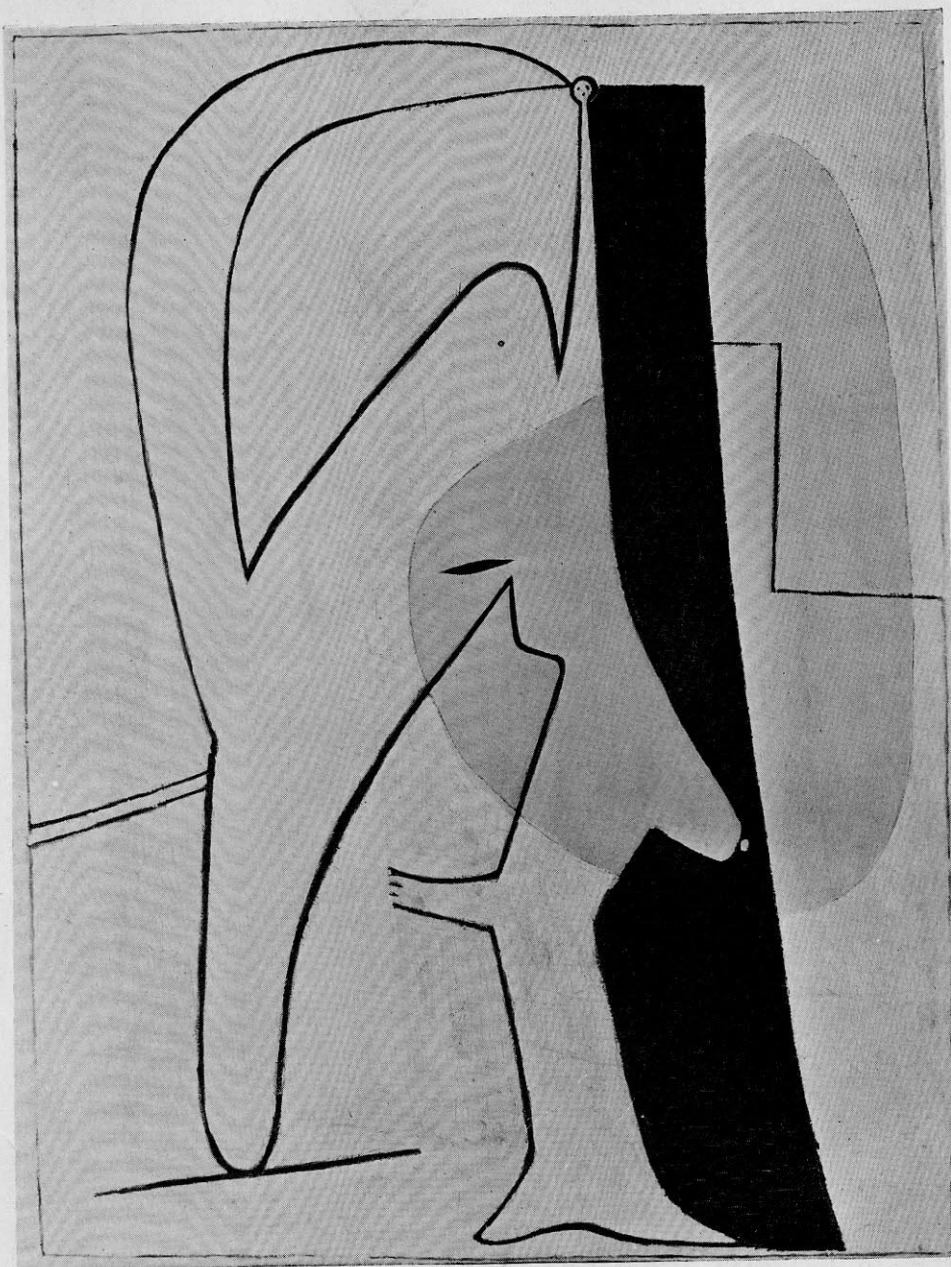
450.37 207. Seated Woman. 1926-27 (dated on back). Oil, 51½ x 38½ inches. Collection the Museum of Modern Art, New York. ✓ c

39.617 208. Woman in an Armchair. January 1927 (dated on back). Oil, 51¾ x 38¼ inches. Lent by the artist. ✓ c  
*Early in 1927 Picasso was developing the manner first announced by the left hand figure of the Three Dancers, of 1925 (no. 190).*



209

39.1063 209. Seated Woman. 1927 (dated). Oil on wood, 51 $\frac{1}{8}$  x 38 $\frac{1}{4}$  inches. Lent by James Thrall Soby. *The complex arabesque of curves of the Seated Woman (no. 207) is simplified in this version of the same subject — one of the most awe-inspiring of Picasso's figures.*



210

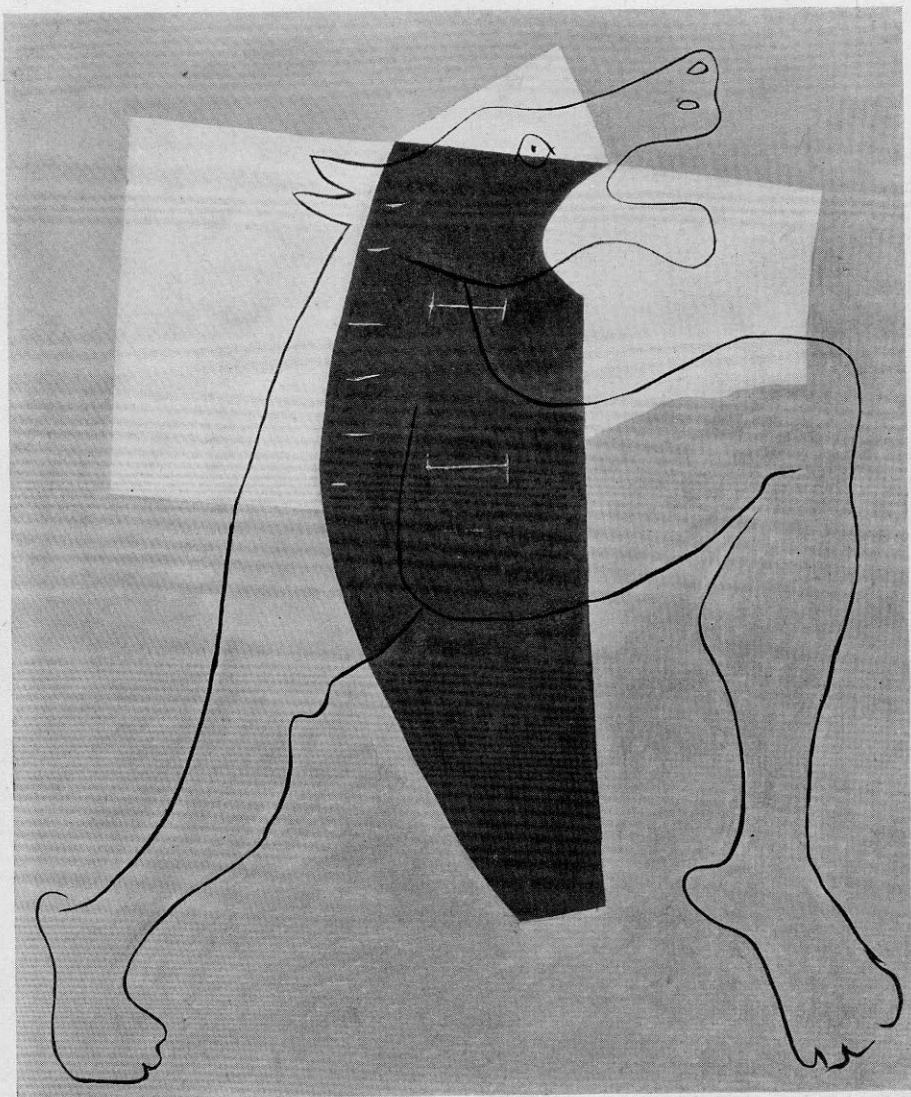
39.610

210. Figure. 1927. Oil on plywood,  $51\frac{1}{8} \times 38\frac{1}{8}$  inches. Lent by the artist. C ✓

*In 1927 Picasso began to paint figures and heads in which the anatomy is distorted and dislocated with an extravagance exceeding even that of the Woman in an Armchair (no. 208). In the Figure reproduced above the human form has undergone a metamorphosis so radical that foot, head, breast and arm are not readily recognizable. Only a few rather isolated cubist works of 1913-14 anticipate such fantastic anatomy, notably the Head, no. 117, and a series of drawings (compare bibl. 97, pl. 5-8). But the design of the Figure in its severity and firmness also recalls the finest cubist papiers collés (nos. 107, 117).*

39.1469

211. Seated Woman. 1927. Oil,  $8\frac{1}{2} \times 4\frac{3}{4}$  inches. Lent by Sidney Janis. ✓ ✓



213

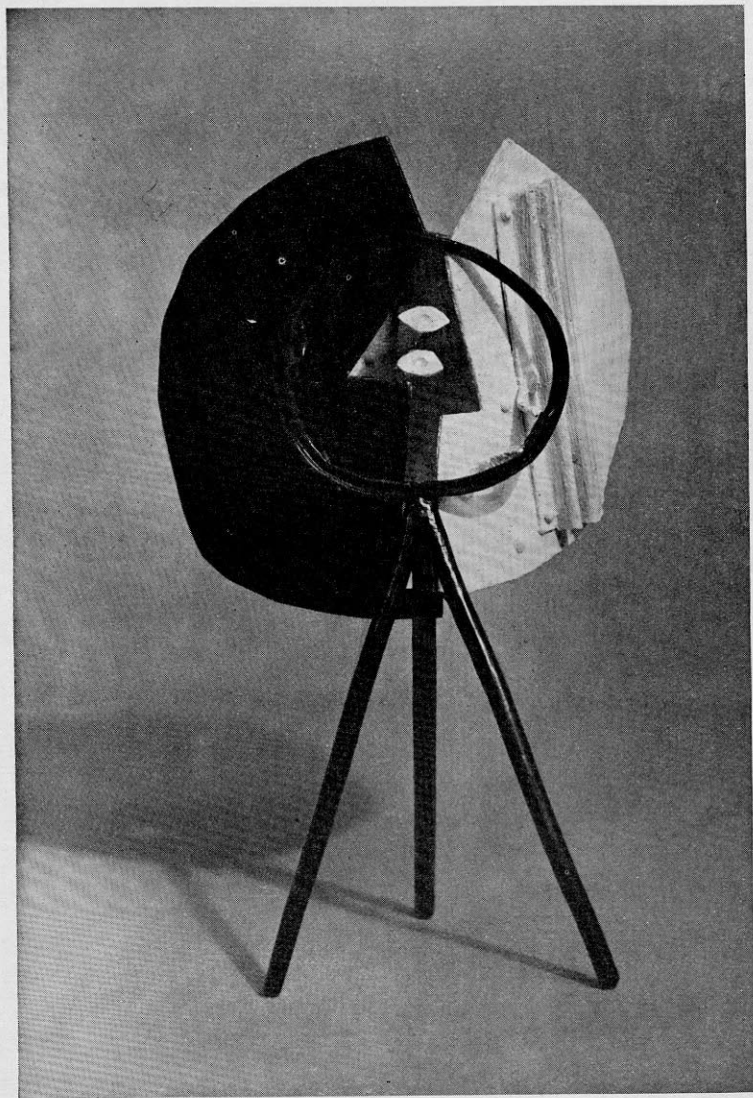
213.35 ✓

212. *The Studio*. 1927-28 (dated on back). Oil, 59 x 91 inches. Collection the Museum of Modern Art, New York, gift of Walter P. Chrysler, Jr. ✓

*The sparse severity of the preceding painting is seen again in this large, precisely calculated composition of straight lines and rectangles recalling once more the cubism of 1912-13 (nos. 104, 107). At the left is the painter, brush in hand; at the right a table covered by a red cloth on which rests a bowl of fruit and a white plaster bust, a subject somewhat comparable to the *The Studio*, no. 192.*

39.612 213. *Painting (Running Minotaur)*. April 1928 (dated on back). Oil, 63 $\frac{3}{4}$  x 51 $\frac{1}{4}$  inches. Lent by the artist. ✓

*Compare in style with the *Figure*, no. 210. A pasted paper of a similar subject was used as a cartoon for a large Gobelin tapestry executed in 1936 and listed following no. 360.*

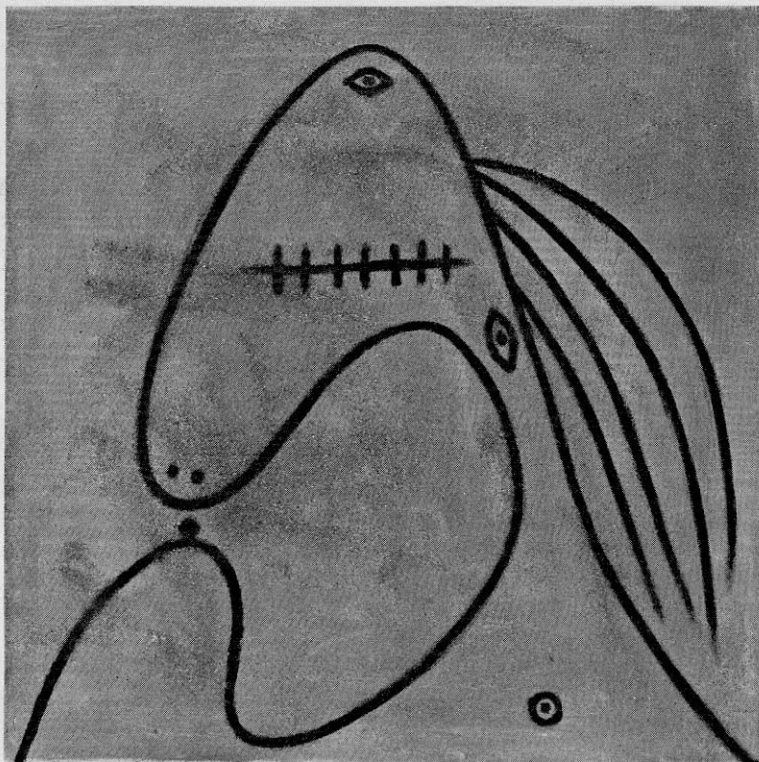


214

214. *Head*. 1928? Construction in painted metal. Not in exhibition. In 1928 Picasso began to work again in three dimensions, in painted metal constructions such as this, in iron wire no. 219, and in plaster. This *Head* is related to the heads in the *Painter and his Model*, above.

- 39.613 215. *The Studio*. 1928. Oil,  $63\frac{3}{8} \times 51\frac{1}{8}$  inches. Lent by the artist. ✓
- 39.1468 216. *The Painter and His Model*. 1928 (dated). Oil,  $51\frac{5}{8} \times 63\frac{7}{8}$  inches. Lent by Sidney Janis. ✓

Similar in subject to the somewhat earlier *Studio*, no. 212, but more elaborate and concentrated. A detailed analysis of this painting by Harriet Janis is given in bibl. 20, p. 101. Briefly: the painter sits at the right, brush or palette knife in his right hand, palette in his left. At the left is the model. Between them is the canvas on which the artist has drawn a profile which is conventionally realistic in contrast to the heads of the painter and model. By doing this Picasso, with a certain humor, reverses the normal relationship of art and "nature" such as is shown in the etching, no. 205. The projection of the image in the artist's brain upon the canvas is symbolized by lines which issue from the head of the artist, cross at the tip of the palette knife or brush, and strike the canvas at the top of the painted profile.



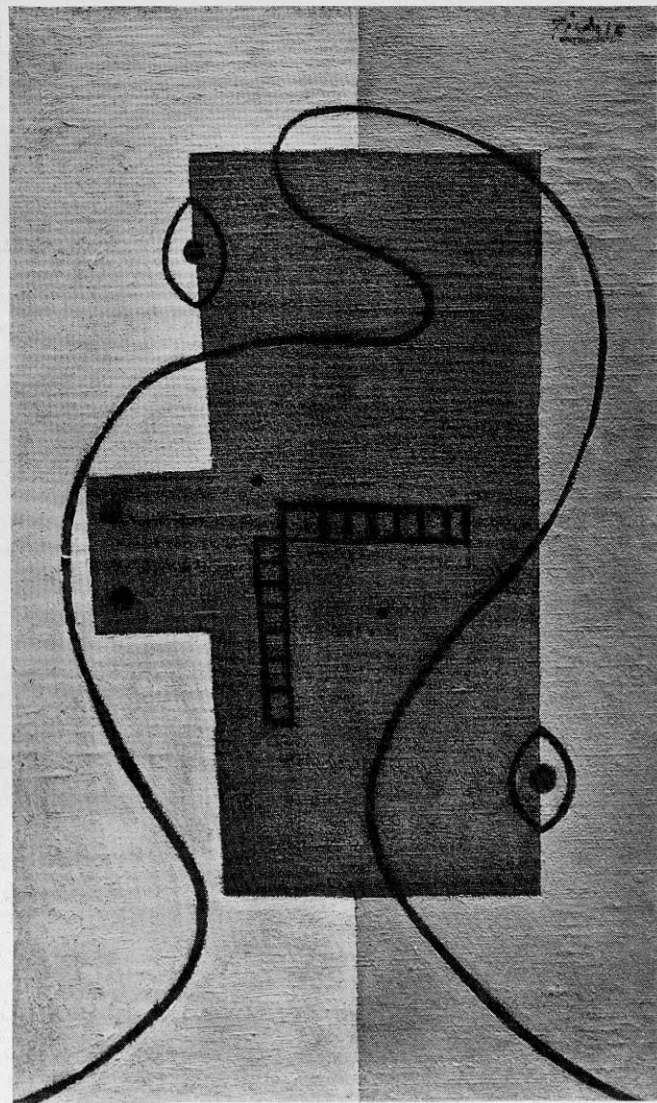
217

39.640 217. Head of a woman. 1927 or 1928. Oil and sand, 21 $\frac{5}{8}$  x 21 $\frac{5}{8}$  inches. Lent by the artist. ✓

*Teeth, eyes, hair, nose and breasts are here redistributed with an easy virtuosity comparable to that shown in the Figure, no. 210.*

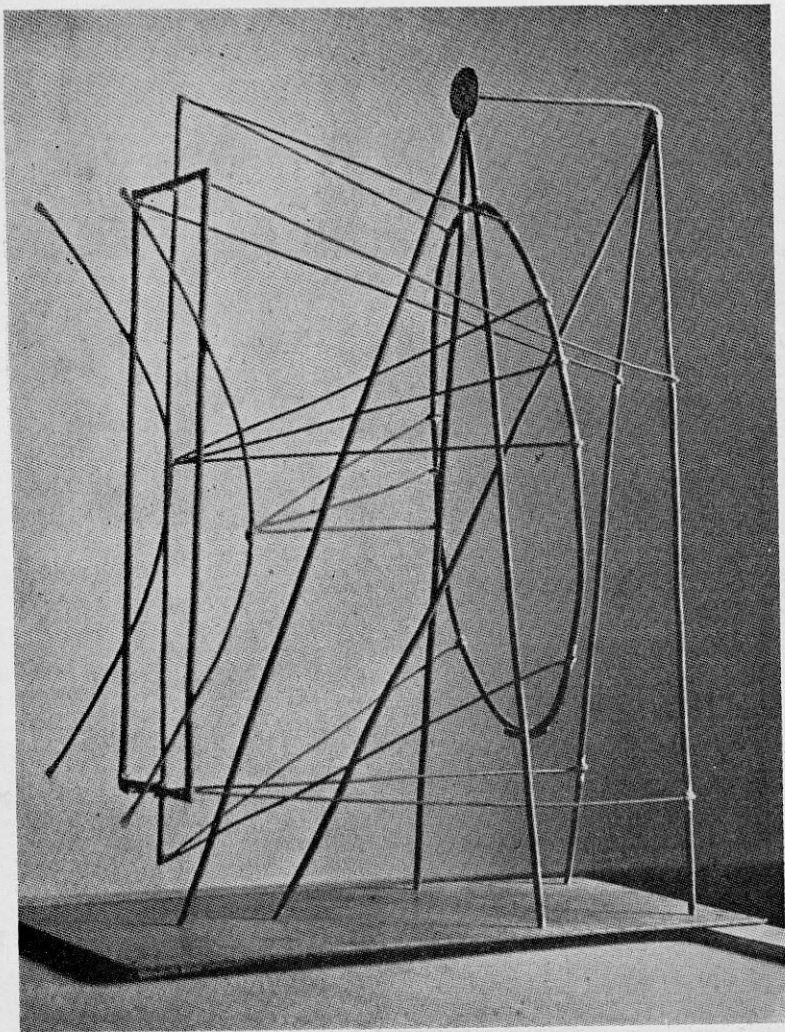
39.1533 218. Head. 1928. Oil, 21 $\frac{3}{4}$  x 13 inches. Lent anonymously. Sweeney ✓ 218

*Compare with the Head of 1914, no. 117.*

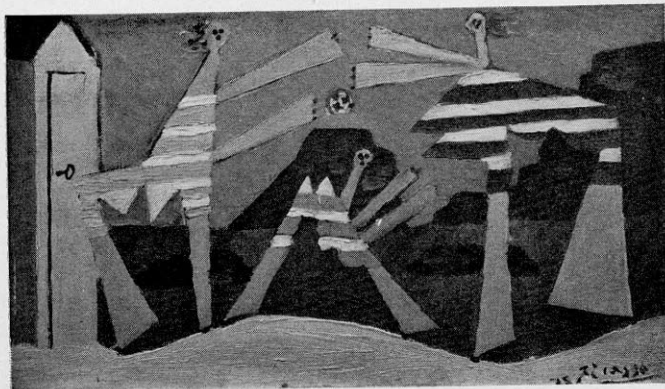


218

191 191



219



220

219. Construction. 1928? Iron wire. Not in exhibition.  
Compare with the paintings, nos. 212 and 216.

39.1528 220. On the Beach. Dinard, 1928. Oil,  $7\frac{1}{2} \times 12\frac{3}{4}$  inches. Lent by George L. K. Morris.

*This and the following painting belong to a famous series of small beach scenes done at Dinard in the summer of 1928. Compare with the figures in the Three Dancers, no. 190.*

39.734 221. Beach Scene. Dinard, August 21, 1928 (dated). Oil,  $6\frac{1}{2} \times 9\frac{1}{8}$  inches. Lent by Rosenberg and Helft Ltd.



222

PR 50

222. Face. 1928. Lithograph, 8 x 5½ inches (G. 243). Lent by Mrs. John D. Rockefeller, Jr. ✓ c

*After 1915 Picasso at no time has devoted himself to cubist, "abstract" or "surrealist" work to the exclusion of more "realistic" styles.*

39.1046

223. Figure. May 1929. Transfer lithograph, 9 x 5¼ inches (G. 246). Published for subscribers of the review *Le Manuscrit Autographe*. Paris, A. Blaizot et fils. Plate hors-texte of no. 21, May-June 1929. Lent by Jean Goriany. ✓ ✓

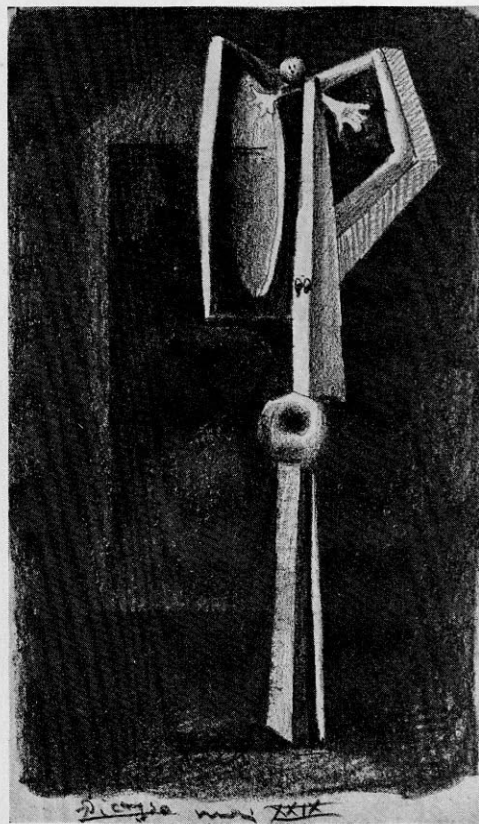
*One of many sculptural figures developed from the flat two-dimensional style of the Figure, no. 210. Compare with the cubist perspective drawings of 1913-14, no. 114.*

224. Bather. 1929 (dated). Oil, 16¼ x 10¾ inches. Lent by Pierre Loeb. ✓ ✓

PR 51

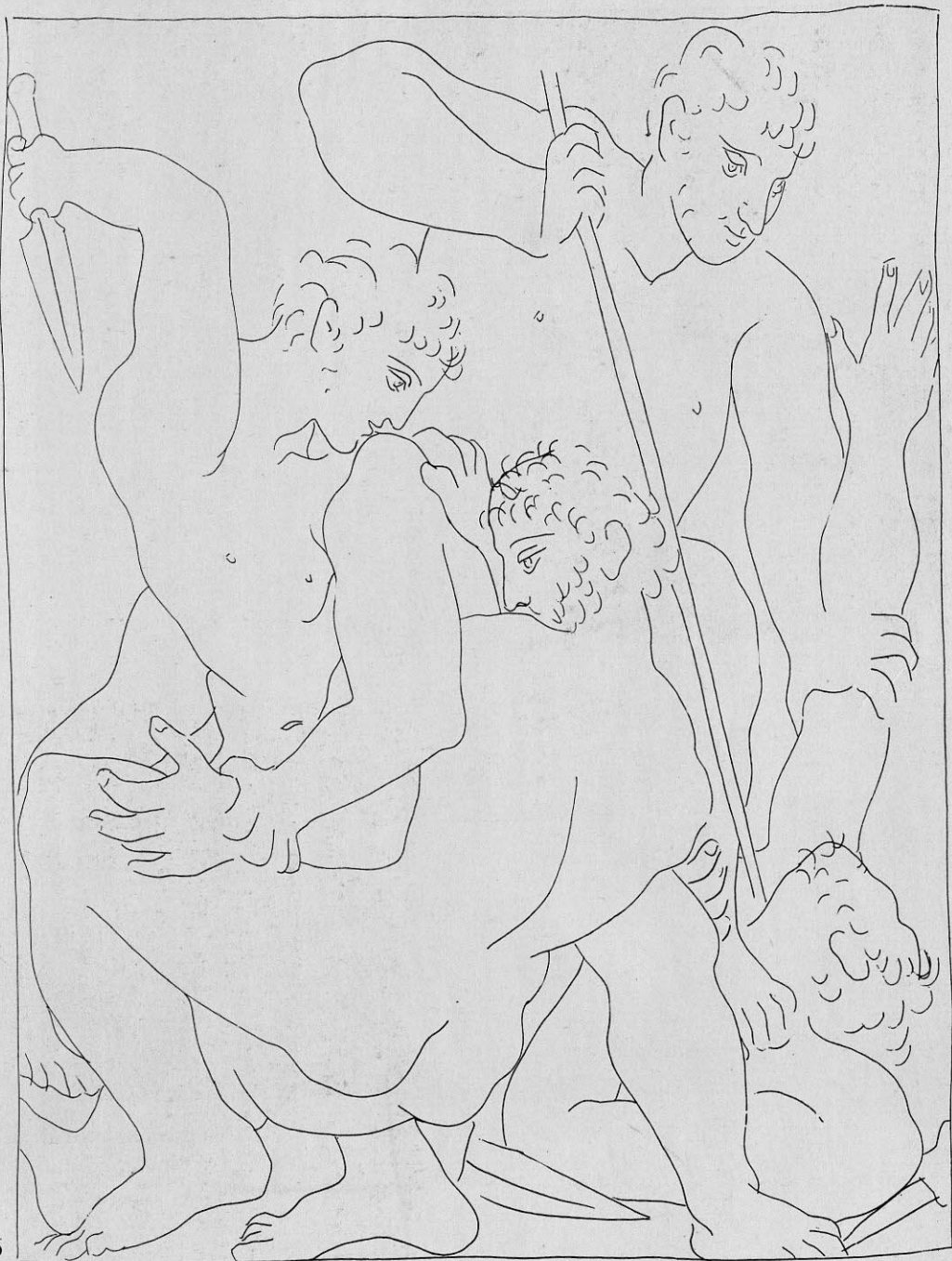
225. Two Nudes. September 30, 1930. Etching, 12⅞ x 8⅞ inches (G. 199b). Lent by Mrs. John D. Rockefeller, Jr. ✓ c

223



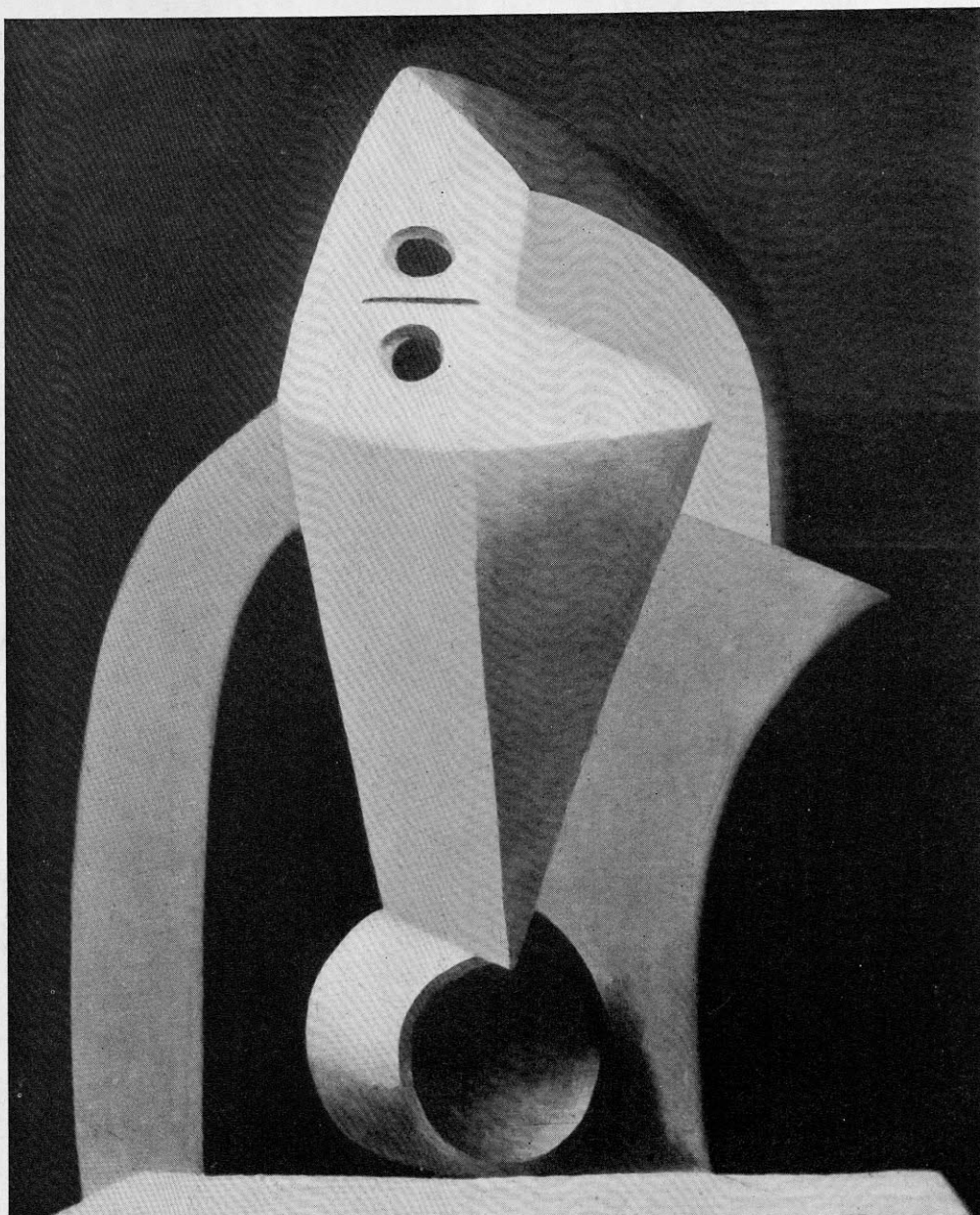


226



39.1011 226. **Combat of Perseus and Phineus over Andromeda.** 1930. Etching,  $8\frac{3}{4} \times 6\frac{5}{8}$  inches (G. 152). Illustration for Ovid, *Les Métamorphoses*. Lausanne, Skira, 1931. Illustrated with 30 etchings by Picasso (G. 143-72). Lent by the Marie Harriman Gallery.

39.1045 227. **Death of Orpheus.** September 16, 1930. Etching,  $9 \times 6\frac{5}{8}$  inches; unpublished plate for Ovid, *Les Métamorphoses*, book XI; 1st state without the remarque (G. 174, I). Lent by Monroe Wheeler.



228

39.1535

228. *Woman in an Armchair (Métamorphose)*. 1929 (dated). Oil,  $36\frac{3}{8} \times 28\frac{3}{4}$  inches. Lent anonymously.

39.616

229. *Woman in an Armchair*. May 5, 1929 (dated on back). Oil,  $76\frac{3}{4} \times 51\frac{1}{8}$  inches. Lent by the artist. *Two paintings of similar subjects done in the same year. Compare the figure opposite with the Woman in an Armchair, no. 208, of 1927, and the left-hand figure of the Three Dancers, no. 190, of 1925.*

Sweeney ✓✓

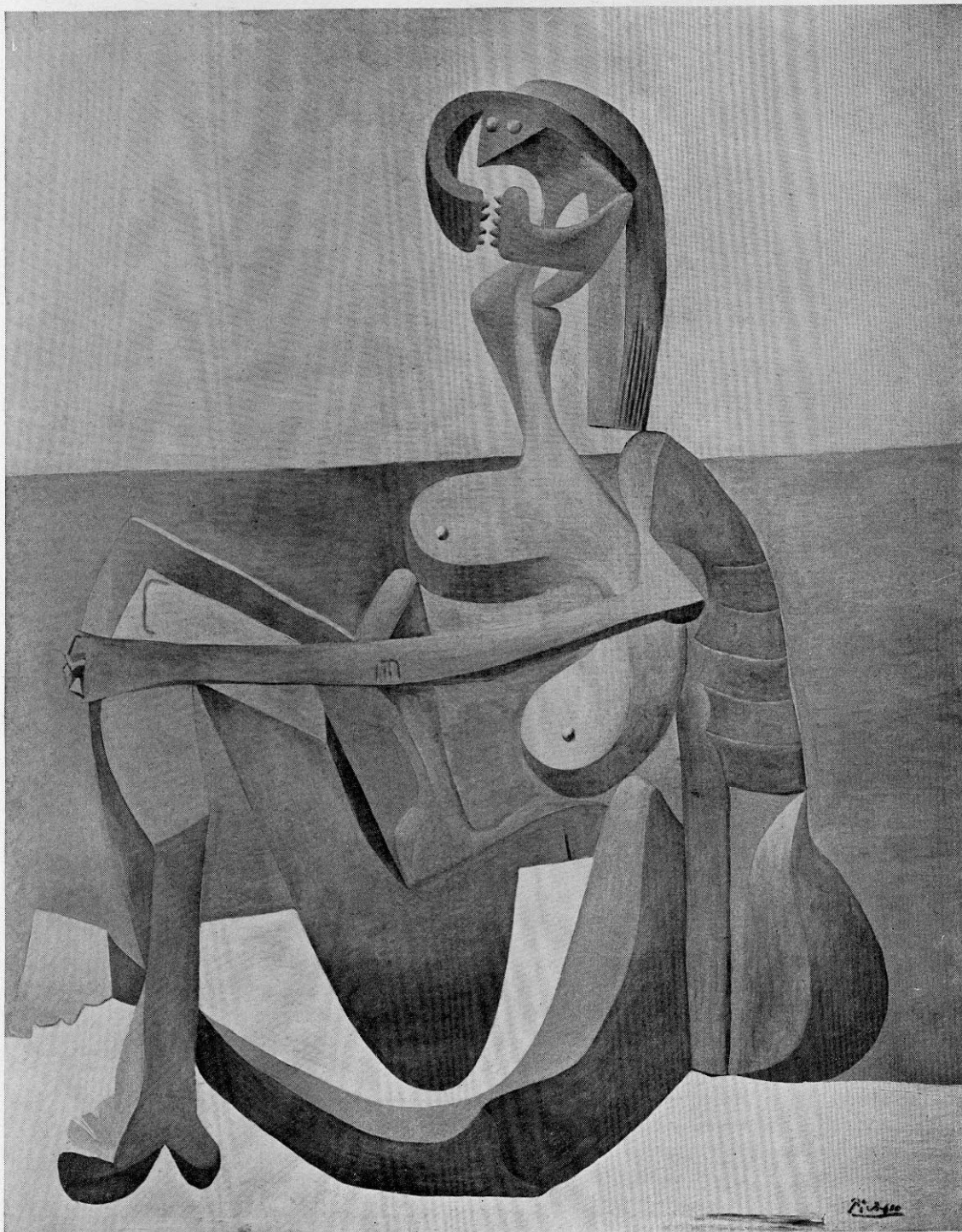
✓c



230

39.619

230. Bather, Standing. May 26, 1929 (dated on back). Oil, 76 $\frac{3}{4}$  x 51 $\frac{1}{8}$  inches. Lent by the artist.  
*Compare with the Woman in an Armchair, no. 228.*

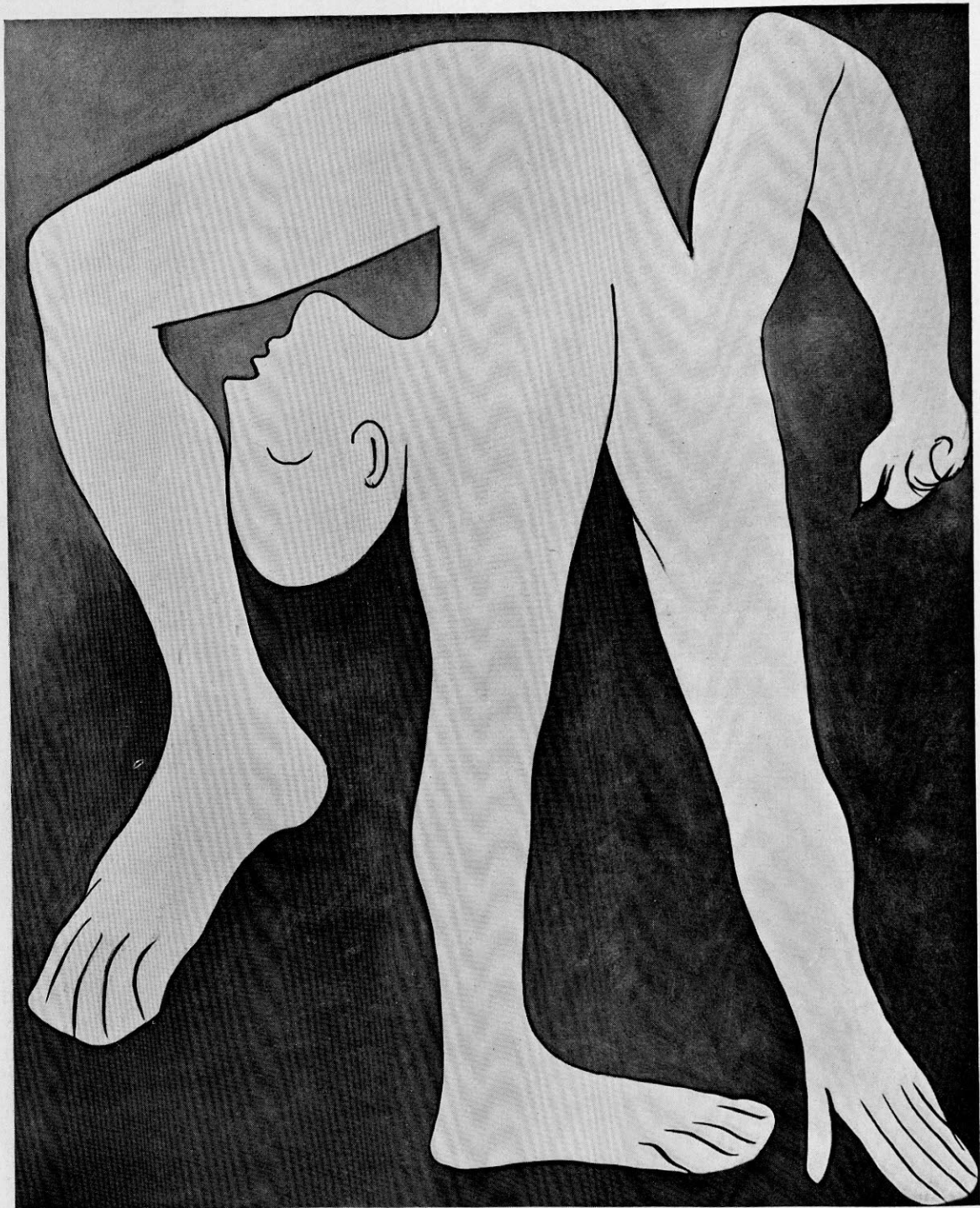


231 39.602

231. Seated Bather. 1929. Oil, 63 $\frac{7}{8}$  x 51 $\frac{1}{8}$  inches. Lent by Mrs. Meric Callery.

One of the most important paintings of the so-called "bone" period. Compare nos. 233, 234.

page 147



232

39.621 232. Acrobat. January 18, 1930 (dated on back). Oil,  $63\frac{7}{8}$  x  $51\frac{3}{8}$  inches. Lent by the artist.

Compare the *Swimming Woman of November 1929*, no. 235.



233

39.630

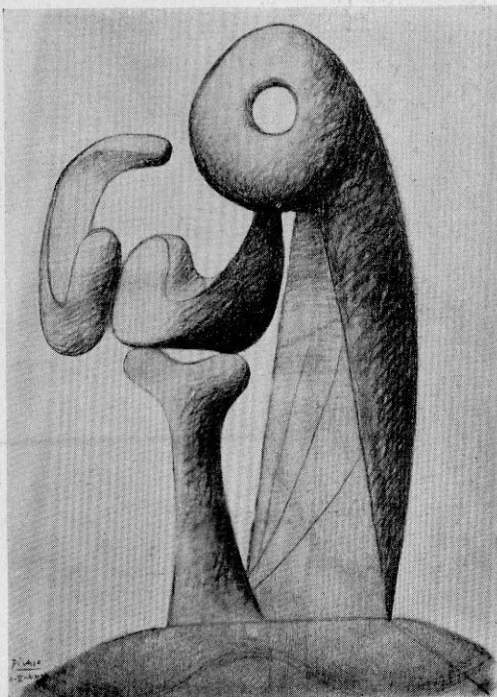
233. Crucifixion. February 7, 1930 (dated on back).  
Oil on wood, 20 x 26 inches. Lent by the artist. ✓c

*Probably Picasso's first painting of a biblical subject since 1904 (compare also no. 13). For studies for this picture see bibl. 40, plates 124 ff. See also the related studies for a crucifixion "after Grünewald" done in September-October 1932 (bibl. 34, pp. 30-32).*

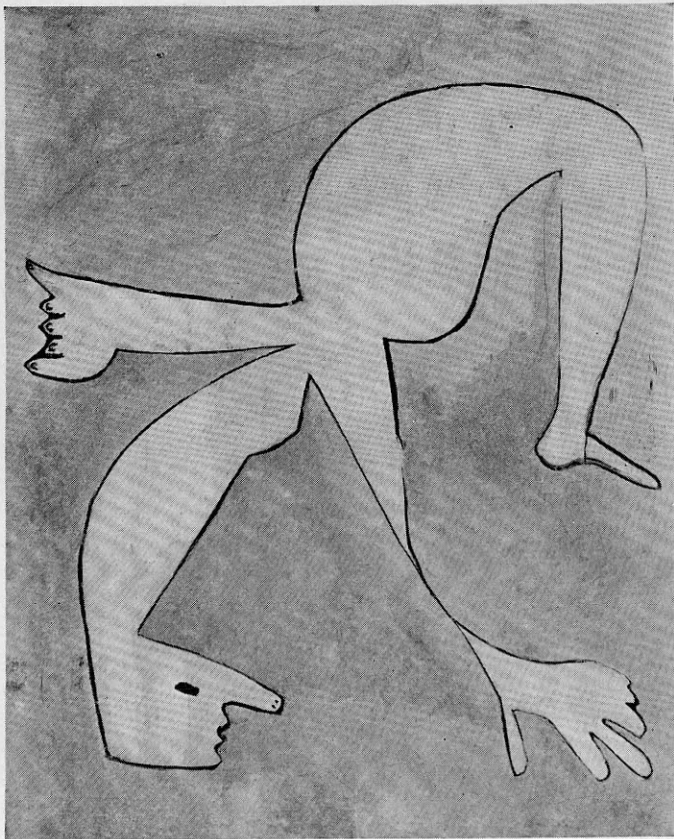
39.1506

234. Project for a Monument (Métamorphose). February 19, 1930 (dated). Oil on wood, 26 x 19 1/8 inches. Lent by Walter P. Chrysler, Jr. ✓c

*Kahnweiler says that Picasso had in mind at this time colossal monuments in reinforced concrete to be built on mountains overlooking the Riviera.*



234



235

39.614

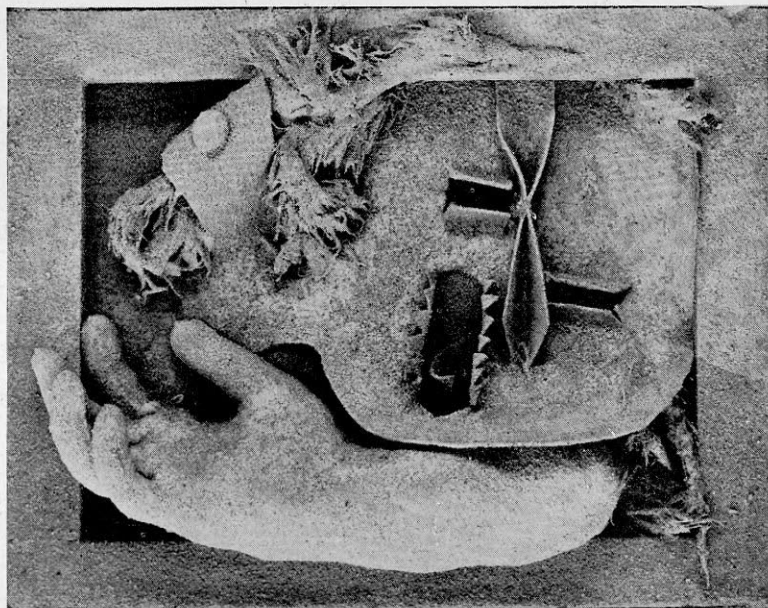
235. *Swimming Woman*. November 1929 (dated on back). Oil,  $63\frac{7}{8} \times 51\frac{1}{8}$  inches. Lent by the artist. CV

*Should come chronologically before the Acrobat, no. 232, which it resembles.*

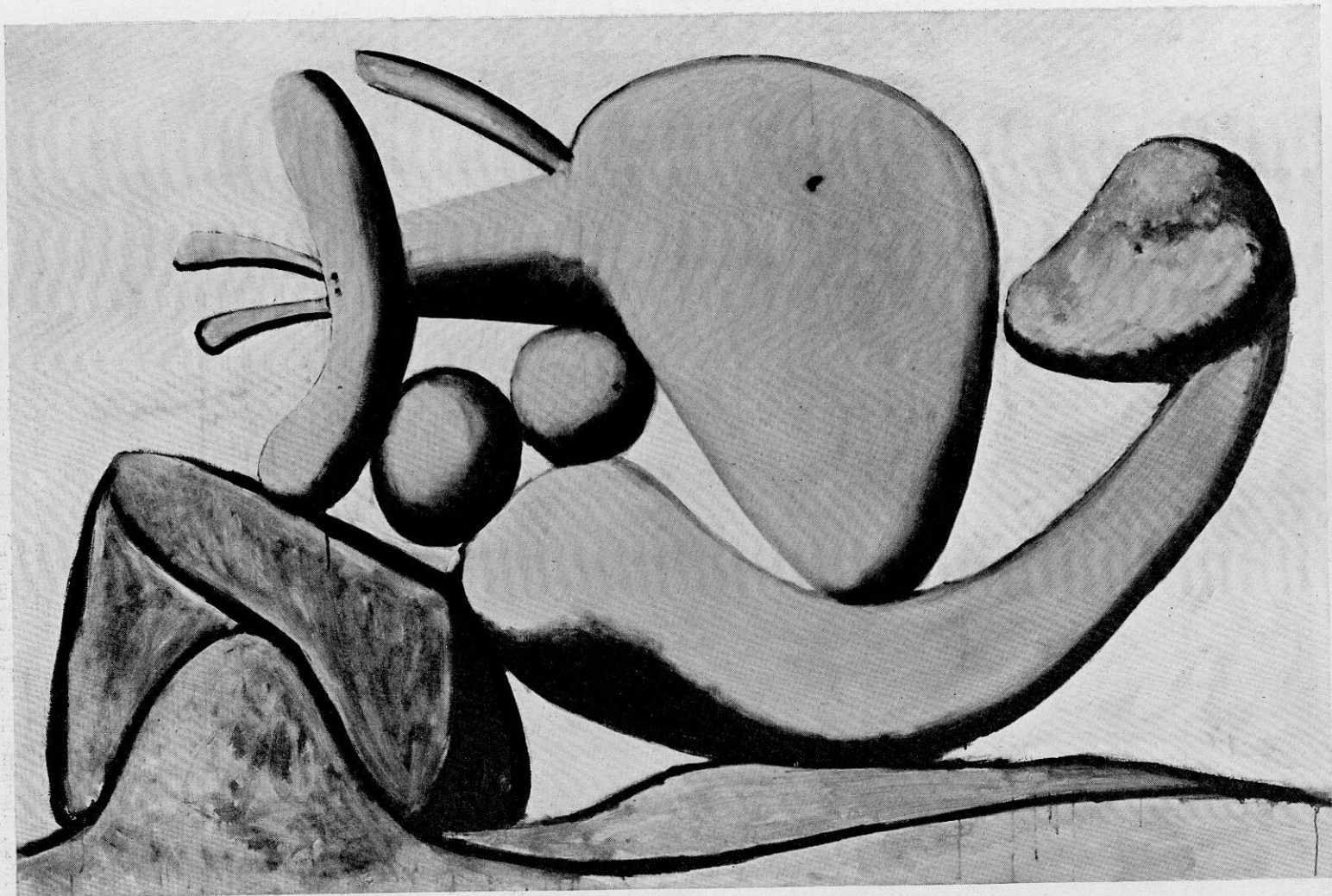
39.631

236. *By the Sea*. Juan les Pins, August 22, 1930 (dated on back). Plaster and sand relief,  $10\frac{5}{8} \times 13\frac{3}{4}$  inches. Lent by the artist. V

*Unfortunately the war has prevented the inclusion in the exhibition of other examples of Picasso's sculpture of the past fifteen years. This is a comparatively minor example.*



236



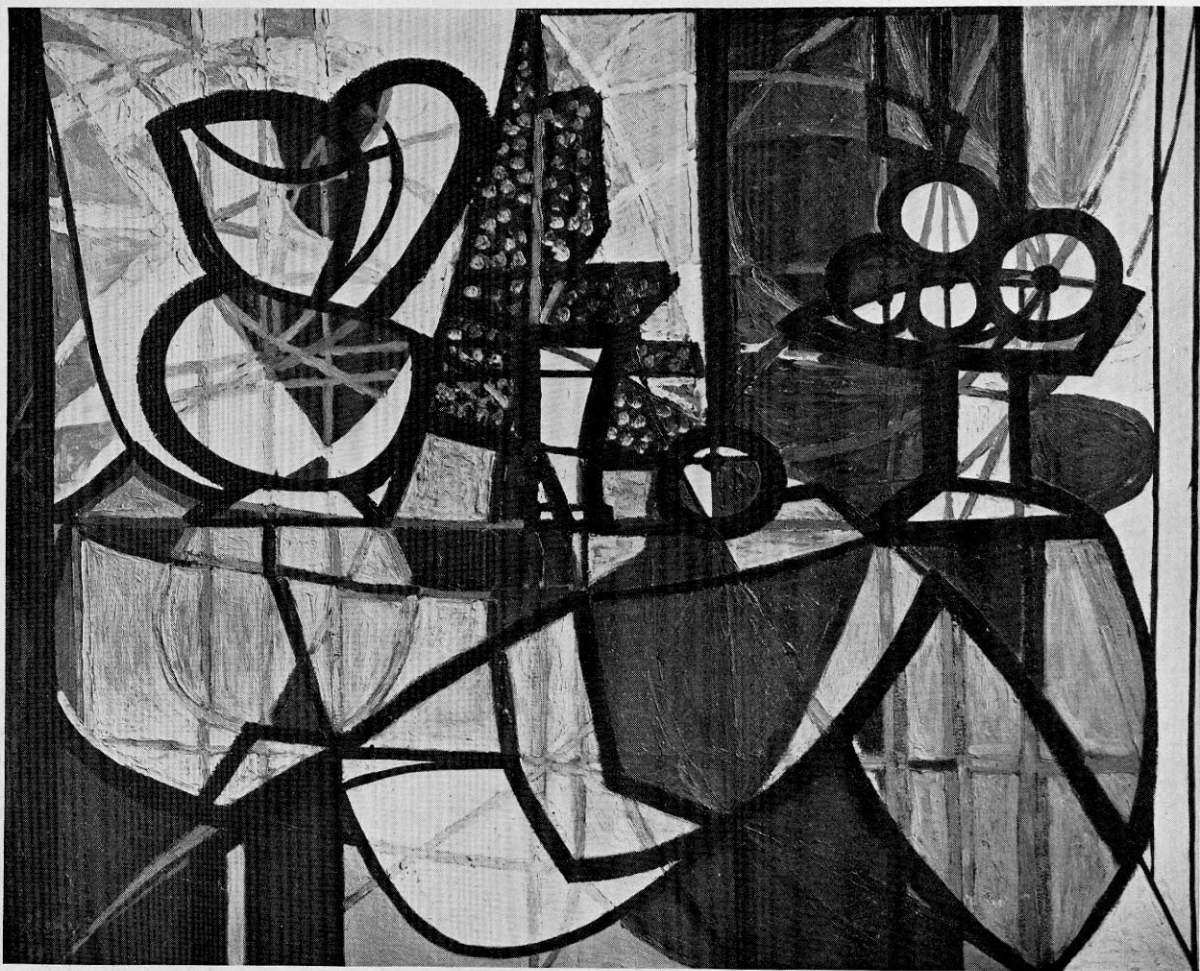
237

39.620

237. Figure Throwing a Stone. March 8, 1931 (dated on back). Oil, 51¼ x 76⅝ inches. Lent by the artist.

✓ c





238

- 39.712 238. Pitcher and Bowl of Fruit. February 22, 1931 (dated). Oil, 51½ x 64 inches. Lent by Rosenberg and Helft Ltd. ✓

*In 1931 Picasso painted a series of large still lifes and interiors using a kind of curvilinear cubist method of composition. This, one of the finest, recalls medieval stained glass in color.*

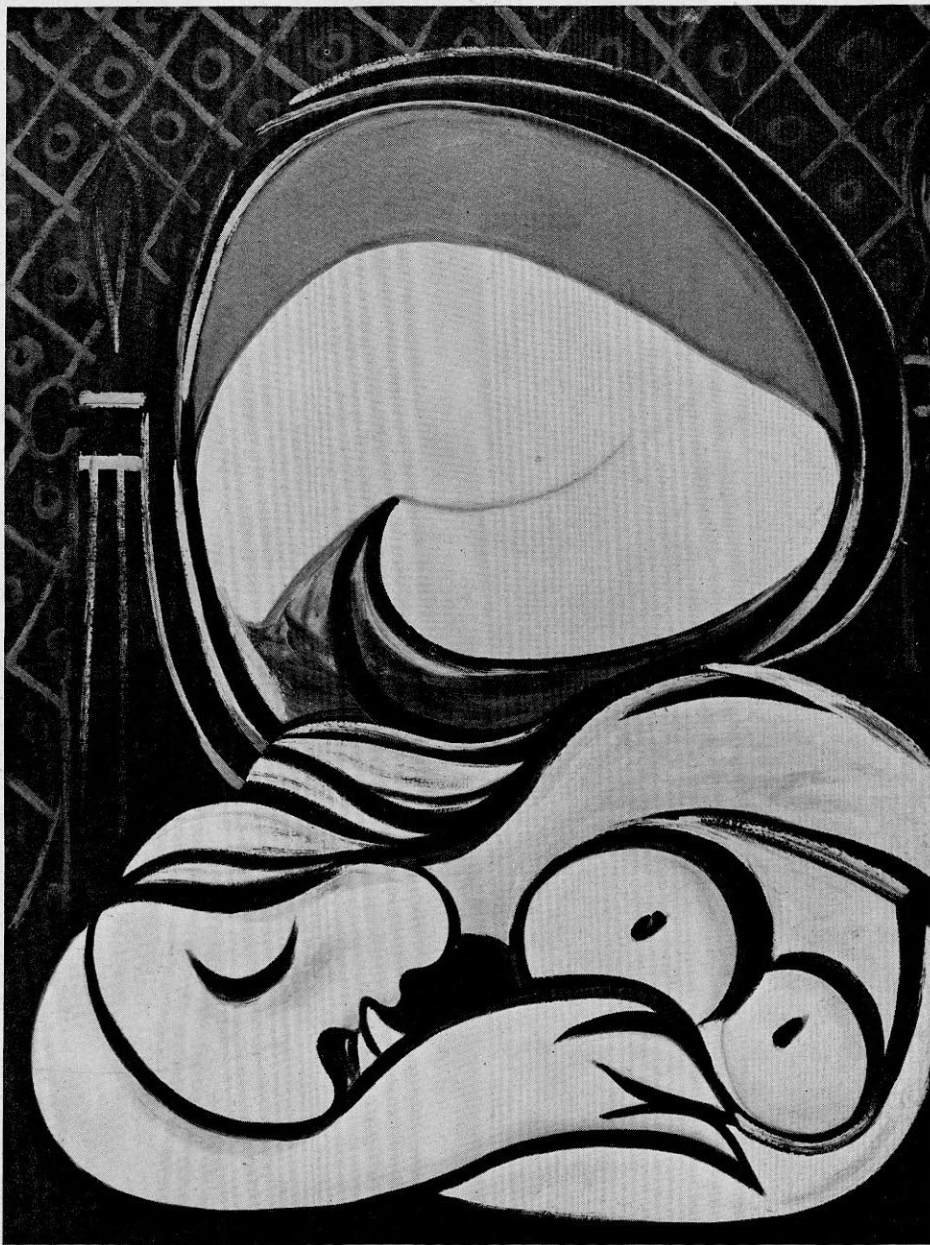
- 39.1044 239. Two Nudes in a Tree. July 4, 1931. Etching, 14⅞ x 11¾ inches (G. 204) (Lent by the Weyhe Gallery.) Geiser ✓  
*bought by Wm. B. Hale, Chicago*

- 39.625 240. Still Life on a Table. March 11, 1931 (dated on back). Oil, 76¾ x 51⅞ inches. Lent by the artist. ✓

*When this large, brilliantly colored, and generally flamboyant painting was pulled out from a stack of canvases during the selection of the exhibition, Picasso remarked with a smile, emphasizing the word "morte": "En voilà une nature morte."*

- 39.618 241. Reclining Woman. November 9, 1931 (dated on back). Oil, 76¾ x 51¼ inches. Lent by the artist. ✓

- 39.615 242. Seated Nude. December 21, 1931 (dated on back). Oil, 63⅞ x 51⅞ inches. Lent by the artist. ✓



245  
Not received

39.605

39.627

- 243. Still Life with Tulips. March 2, 1932(dated on back). Oil, 51¼ x 38¼ inches. Lent by A. Bellanger.
- 244. Nude on a Black Couch. March 9, 1932(dated). Oil, 63¾ x 51¼ inches. Lent by Mrs. Meric Callery. ✓
- 245. The Mirror. Paris, March 12, 1932(dated on back). Oil, 51¼ x 38¼ inches. Lent by the artist. ✓

*In the spring of 1932 Picasso produced with amazing energy a long series of large canvases of women, usually sleeping or seated, unlike anything he had done before in their bold color and great sweeping curves.*

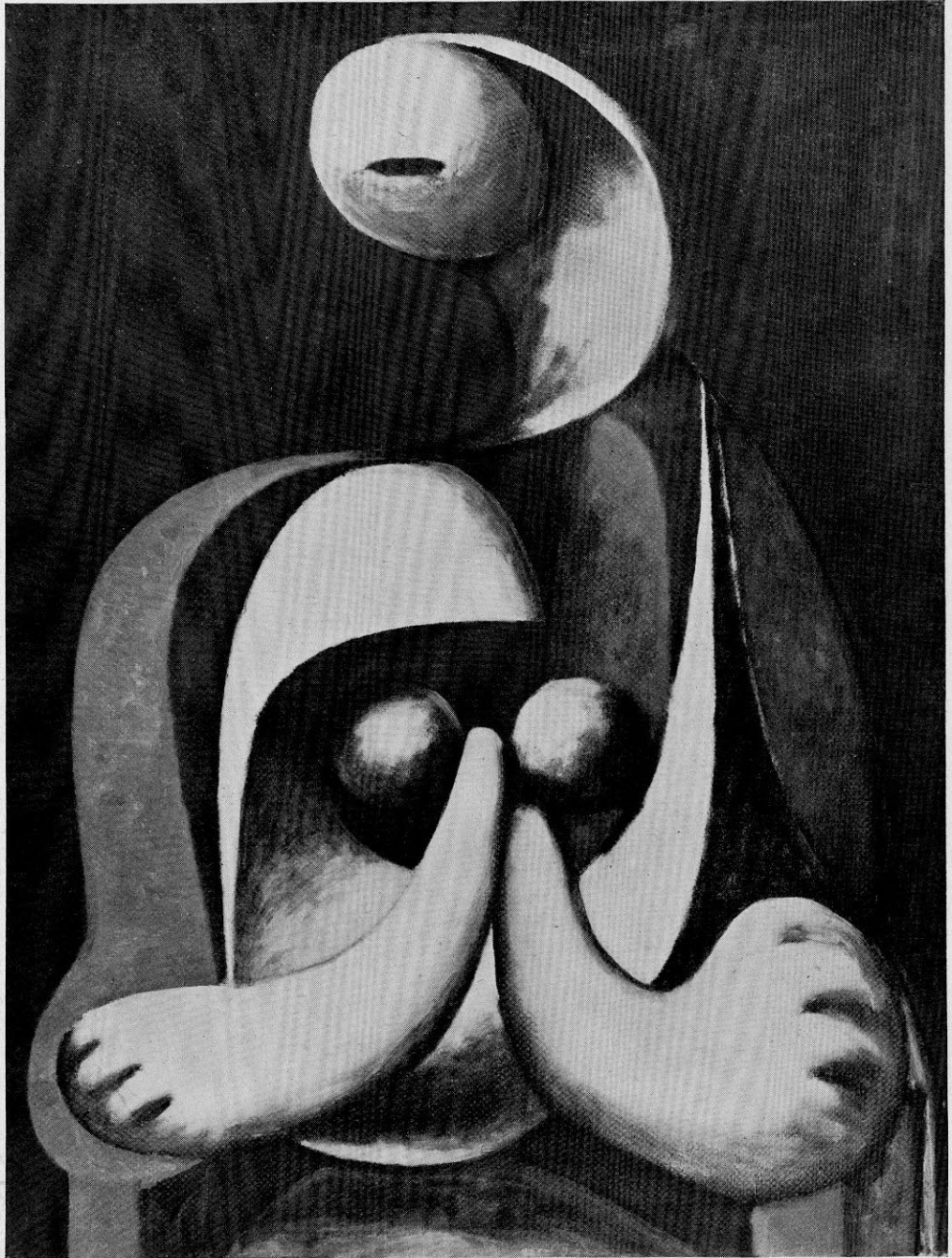


246

2.38

246. *Girl Before a Mirror*. Paris, March 14, 1932 (dated on back). Oil, 63 $\frac{3}{4}$  x 51 $\frac{1}{4}$  inches. Collection the Museum of Modern Art, New York, gift of Mrs. Simon Guggenheim. ✓

*The brilliant color, heavy lines, complex design and lozenge-shaped background suggest Gothic stained glass. In the summer of 1932, at the time of the great retrospective exhibition of his work, Picasso said he preferred this painting to any of the others in the long series he had completed that spring.*

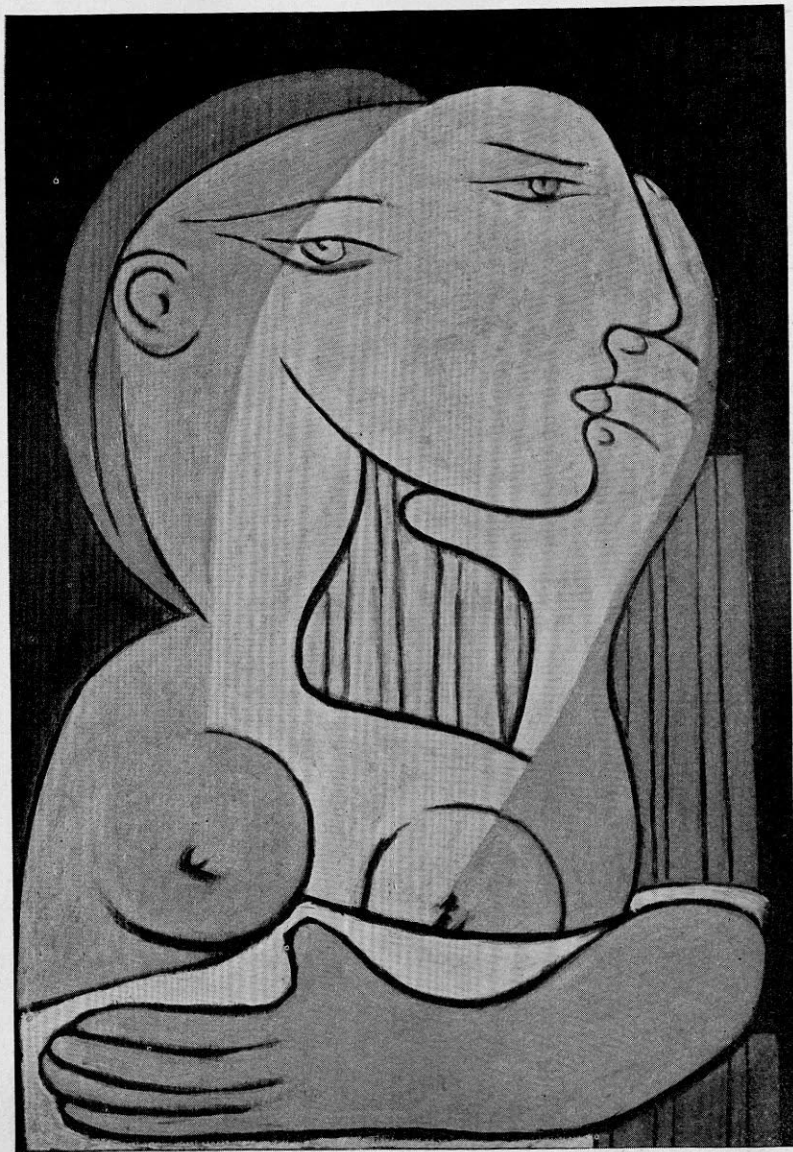


247

39.623 247. Figure in a Red Chair. 1932. Oil, 51 $\frac{1}{8}$  x 38 $\frac{1}{4}$  inches. Lent by the artist. ✓ c

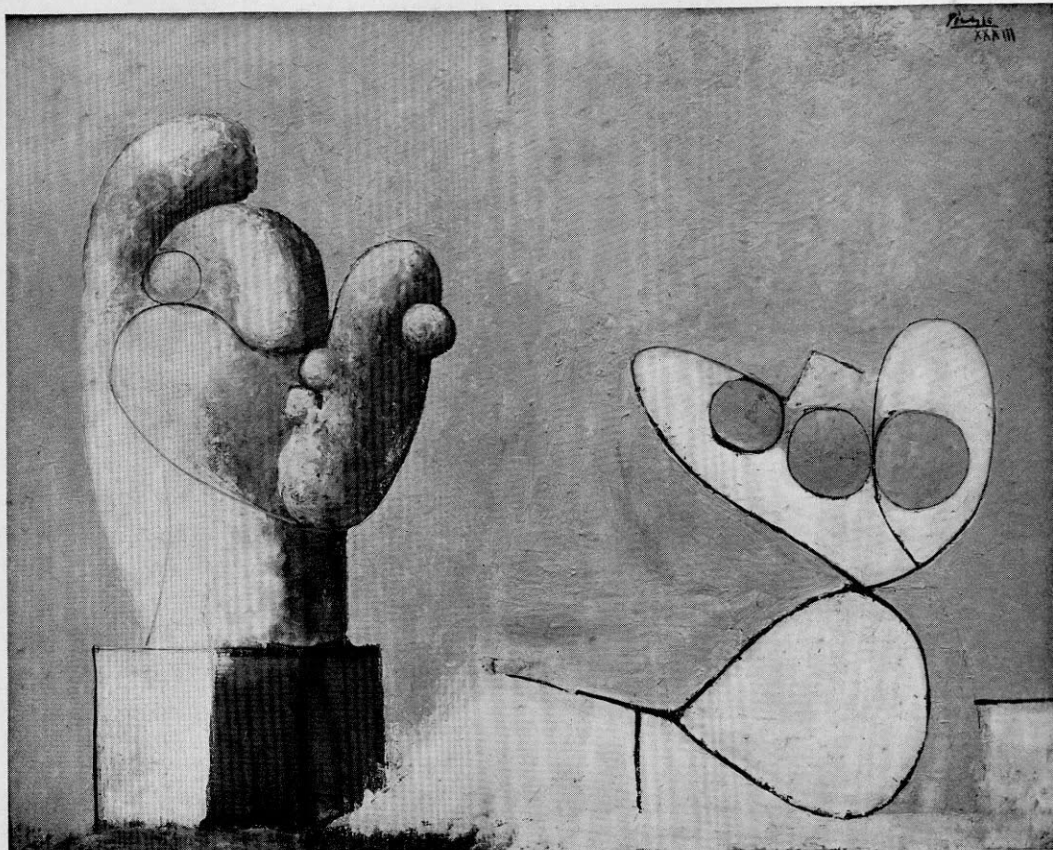
39.1509 248. Seated Woman and Bearded Head. 1932. Ink and pencil, 11 $\frac{1}{8}$  x 10 $\frac{1}{8}$  inches. Lent by Walter P. Chrysler, Jr. ✓ c

*The left-hand figure is a study for the painting, Figure in a Red Chair, no. 247. An interesting contrast between two figures drawn on the same paper but in very different styles.*



249

- 39.1475 249. Seated Woman. 1932. Oil on wood, 29 $\frac{1}{4}$  x 20 $\frac{5}{8}$  inches. Lent by Lee A. Ault. ✓
- 39.1579 250. Woman Sleeping. 1932. Oil, 39 $\frac{3}{8}$  x 32 inches. Lent by J. Thannhauser. ✓c
- 39.1055 251. Figures. <sup>July 1935</sup> 1932? Etching, 41 $\frac{3}{8}$  x 35 $\frac{1}{8}$  inches. Lent by the Weyhe Gallery. One of a set of six plates by various artists published by S.W. Hayler in 1937 and sold for Spanish relief. The design is in the style of certain drawings done toward the end of 1932 (bibl. 138, pl. 5, 6), but the etching may have been executed in 1936-37. *23 prints designed ✓ check to Weyhe Sol. 1-8-40*
- 39.1053 252. Bathers and Diver. 1932? Etching printed in black ink on collage of colored papers, 5 $\frac{1}{2}$  x 4 $\frac{7}{8}$  inches. Lent by the Weyhe Gallery. Design is very similar in style to the painting, no. 254, of December 1932. ✓c
- 39.1043 253. Bathers and Diver. 1932? Etching printed in white ink on collage of colored papers, 5 $\frac{1}{2}$  x 4 $\frac{7}{8}$  inches. Lent by the Weyhe Gallery. Same plate as no. 252. ✓c
- 39.622 254. Three Women by the Sea. November 28, 1932 (dated on back). Oil, 32 x 39 $\frac{3}{8}$  inches. Lent by the artist. Compare with the Women by the Sea of 1923, no. 180. ✓c
- 39.611 255. Two Women on the Beach. Paris, January 11, 1933 (dated on back). Oil, 28 $\frac{7}{8}$  x 36 $\frac{1}{4}$  inches. Lent by the artist. ✓c



256

39.1462 256. Plaster Head and Bowl of Fruit. January 29, 1933 (dated). Oil,  $28\frac{7}{8} \times 36\frac{1}{4}$  inches. Lent by Mr. and Mrs. Joseph Pulitzer, Jr. ✓✓

39.1514 257. Silenus. Cannes, July 14, 1933 (dated). Gouache,  $15\frac{1}{2} \times 19\frac{3}{4}$  inches. Lent by A. Conger Goodyear. ✓✓

39.762 258. Two Figures on the Beach. Cannes, July 28, 1933 (dated). Ink,  $15\frac{3}{4} \times 19\frac{5}{8}$  inches. Lent anonymously. Mrs. Reson ✓✓

259. Sculpture in Picasso's studio at Gisors, 1933. Photograph by A. E. Gallatin. not in list.

Most of Picasso's recent sculpture has been done at his country estate, Boisgeloup, near Gisors on the border of Normandy. In Mr. Gallatin's photograph are two of a series of the large plaster heads, one of which appears in the painting illustrated above. (For further illustrations of his sculpture see bibl. 34 and 39.)

39.728

260. Sculptor and His Statue. Cannes, July 20, 1933 (dated). Gouache, 15 $\frac{3}{8}$  x 19 $\frac{1}{2}$  inches. Lent anonymously. *Rosenberg + Heft*

39.1529

261. On the Beach. Cannes, July 11, 1933 (dated). Watercolor and ink, 15 $\frac{5}{8}$  x 19 $\frac{3}{4}$  inches. Lent by Dr. and Mrs. Allan Roos. One of the most surrealist of Picasso's long series of 1933 gouaches and drawings (nos. 257, 258, 260, 261).

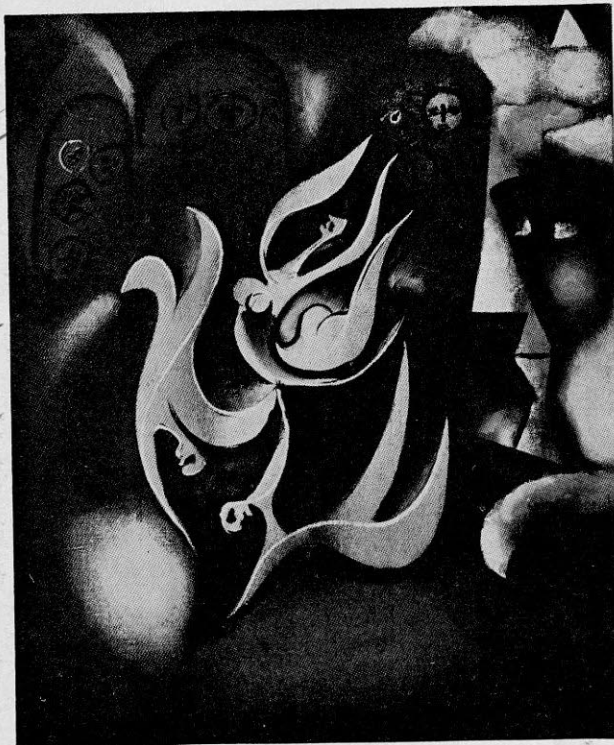
39.628

262. Circus (Acrobats). Paris, February 6, 1933 (dated on back). Oil, 18 $\frac{1}{8}$  x 14 $\frac{7}{8}$  inches. Lent by the artist.

39.1459

263. Bull Fight. Boisgeloup, July 27, 1934 (dated). Oil, 19 $\frac{3}{4}$  x 25 $\frac{3}{4}$  inches. Lent by the Phillips Memorial Gallery, Washington.

*The Bull Fight as a subject for painting had interested Picasso briefly in 1900 and again shortly after the war of 1914-18, but during the past few years he has used it again and again apparently for its symbolic significance as well as for its pictorial interest. (See nos. 10, 273, 274, and the Guernica mural with its numerous studies, no. 280 and following.)*



262



263



265

- 39.1575<sup>c</sup> 264. Girl <sup>Reading</sup> ~~Writing~~. 1934. Oil. Lent by Peter Watson. ✓ c  
For a remarkable analysis of this canvas see Melville, bibl. 138.
- 39.1441 265. Two Girls Reading. March 28, 1934 (dated on back). Oil, 31 $\frac{7}{8}$  x 25 $\frac{1}{2}$  inches. Lent by Mrs. John W. Garrett. ✓ ✓



266. Interior with Figures. 1934. Oil, about 9 x 12 inches. Lent by Mme. Christian Zervos.

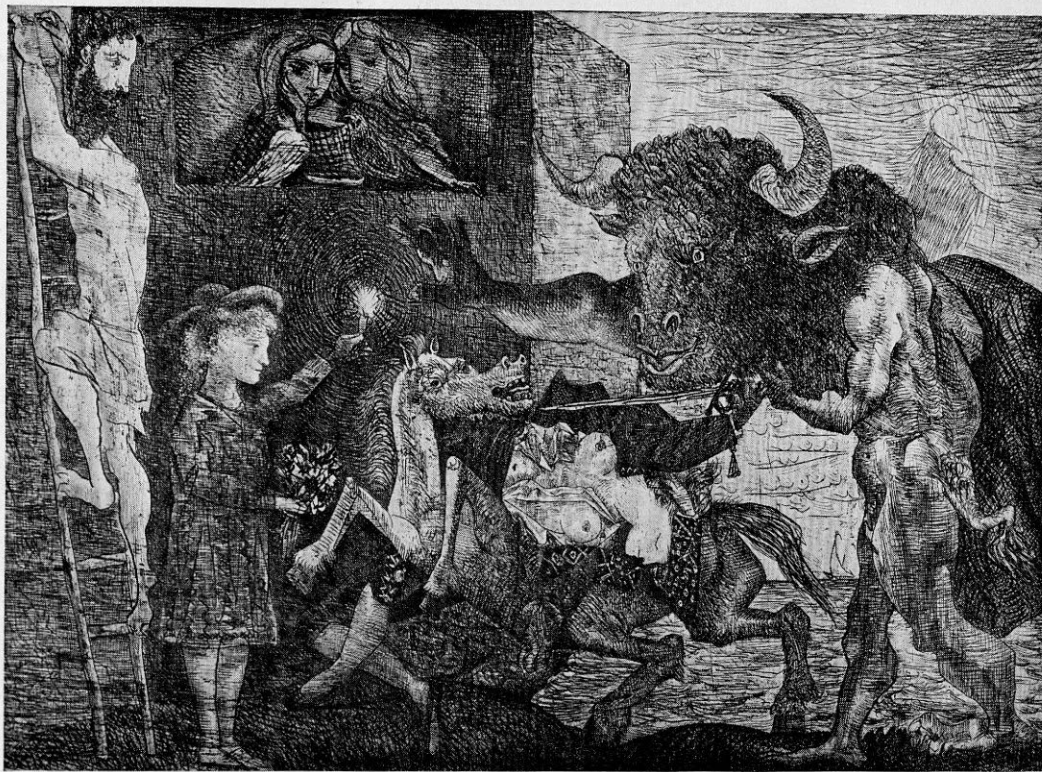
39.1452  
267. Bull Fight. Boisgeloup, September 9, 1934 (dated). Oil, 13 x 16 $\frac{1}{8}$  inches. Lent by Henry P. McIlhenny. Illustrated: Fantastic Art, Dada, Surrealism, The Museum of Modern Art, 1936, pl. 260.

39.606  
268. Interior with a Girl Drawing. Paris, February 12, 1935 (dated on back). Oil, 51 $\frac{1}{8}$  x 76 $\frac{5}{8}$  inches. Lent by Mrs. Meric Callery. A series of studies for this composition are illustrated in bibl. 39, following p. 244.

39.1488  
269. Sleeping Girl. February 3, 1935 (dated on back). Oil, 18 $\frac{1}{8}$  x 21 $\frac{5}{8}$  inches. Lent by Walter P. Chrysler, Jr.

269





273

- 39.936.4 270. Myrrhina and Kinesias. 1934. Etching,  $8\frac{7}{8} \times 6$  inches. Illustration for Aristophanes, *Lysistrata*, a new version by Gilbert Seldes. New York, Limited Editions Club, 1934. Illustrated with 6 etchings and 33 drawings by Picasso. Lent by George Macy.
- 39.1520 271. Study for *Lysistrata* illustrations. Paris, January 4, 1934 (dated). Ink and wash,  $9\frac{1}{2} \times 13\frac{1}{4}$  inches. Lent by the Museum of Living Art, New York University.
- 577.39 272. Copper plate for *Lysistrata* illustration (see no. 270). 1934.  $8\frac{1}{2} \times 5\frac{3}{4}$  inches. Collection the Museum of Modern Art, New York, gift of J. B. Neumann.
- 39.369 273. *Minotauromachy*. 1935. Etching,  $19\frac{1}{2} \times 27\frac{1}{4}$  inches. Lent by Henry P. McIlhenny.  
Probably Picasso's most important print.
- 39.1030  
D 274. *Dreams and Lies of Franco* (*Sueño y Mentira de Franco*). January 8, 1937. Etching and aquatint,  $12\frac{1}{4} \times 16\frac{3}{8}$  inches; 2nd state. Lent by J. B. Neumann. Plate contains nine designs.
275. *Dreams and Lies of Franco* (*Sueño y Mentira de Franco*). January 9-June 7, 1937. Etching and aquatint,  $12\frac{3}{8} \times 16\frac{3}{8}$  inches; 2nd state. Lent by J. B. Neumann. Plate contains nine designs, four of which, nos. 4, 7, 8, 9, were etched on June 7th during the painting of the *Guernica* mural, no. 280. See illustration on page 171.

*These two plates were published together with a facsimile of a prose poem by Picasso, part of which is reproduced on the following page together with an English translation of the whole. The eighteen designs were subsequently printed separately in postcard format and sold for the benefit of the Spanish Republican Government.*

39.722

276. Pitcher and Candle. Paris, January 30, 1937 (dated). Oil, 15 x 18 $\frac{1}{8}$  inches. Lent by Rosenberg and Helft Ltd.

*In 1937 and 1938 Picasso produced a series of decorative, richly painted still life compositions (nos. 276, 277, 278, 341, 358). Their gay objectivity is in marked contrast to the agonies of the Guernica mural and disquieting surrealist atmosphere of the Girls with a Toy Boat, no. 279, and the Girl with a Cock, no. 345.*

39.1479

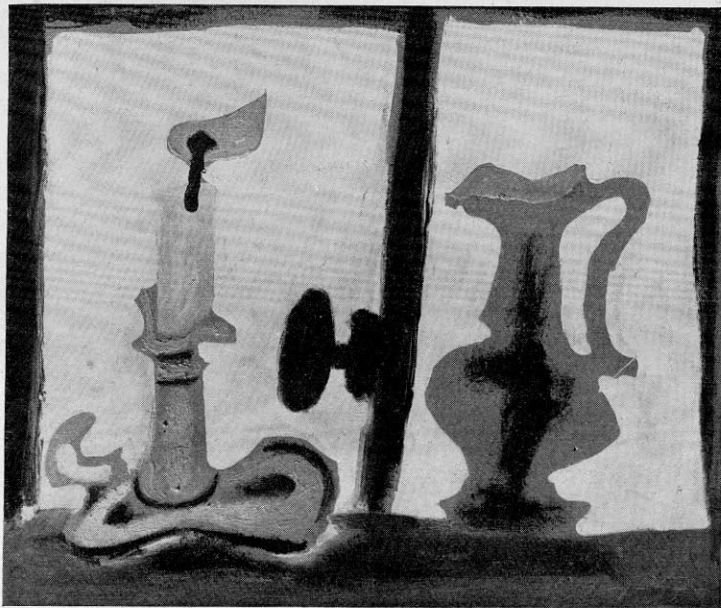
277. Still Life. January 21, 1937 (dated). Oil, 19 $\frac{1}{2}$  x 24 inches. Lent by the Bignou Gallery.

278. Negro Sculpture before a Window. April 19, 1937 (dated). Oil, 27 $\frac{3}{4}$  x 23 $\frac{5}{8}$  inches. Lent anonymously.

39.601

279. Girls with a Toy Boat. February 12, 1937 (dated on back). Oil and charcoal, 51 $\frac{1}{8}$  x 76 $\frac{3}{4}$  inches. Lent by Mrs. Meric Callery.

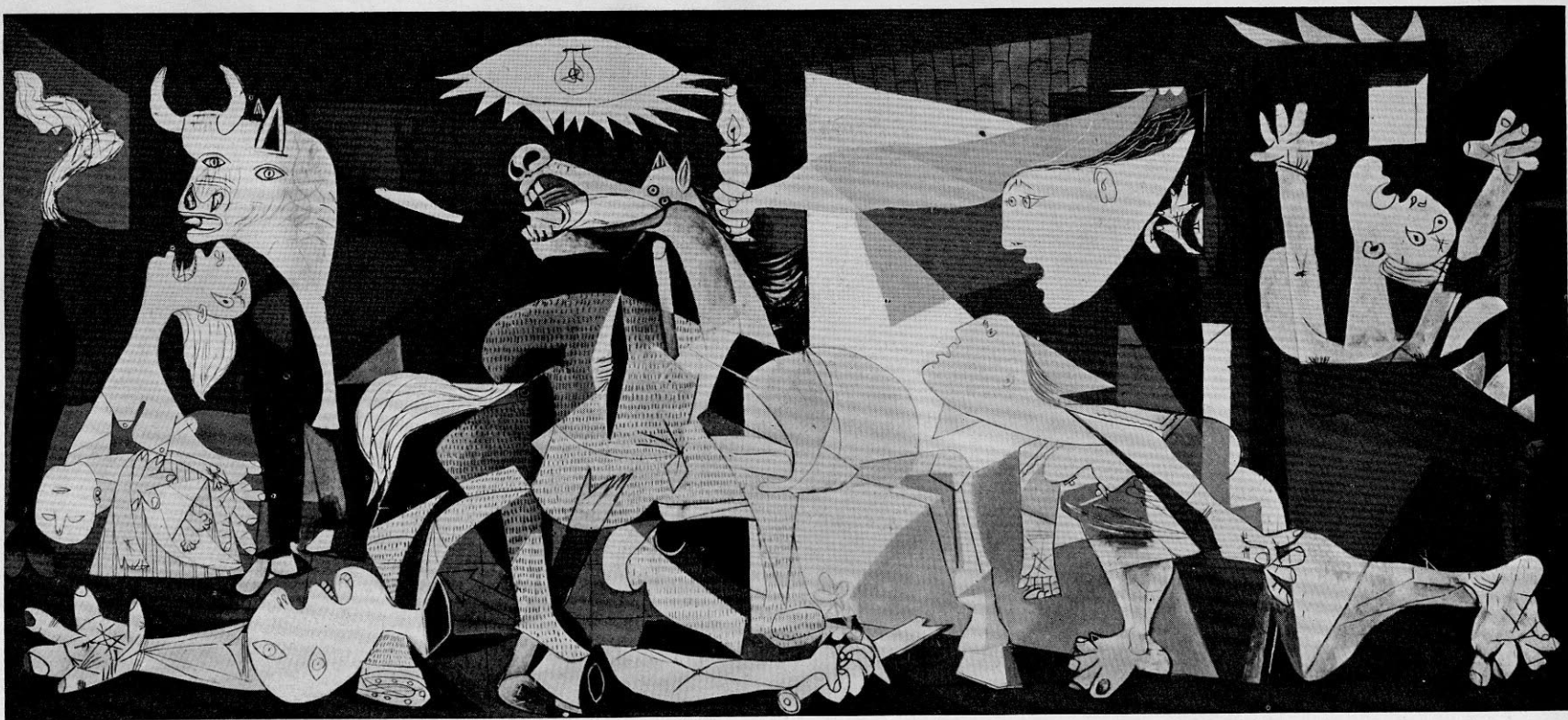
276



page 172



278



280

280. *Guernica*. May—early July? 1937. Oil on canvas, 11 feet 6 inches x 25 feet 8 inches. Lent by the artist.

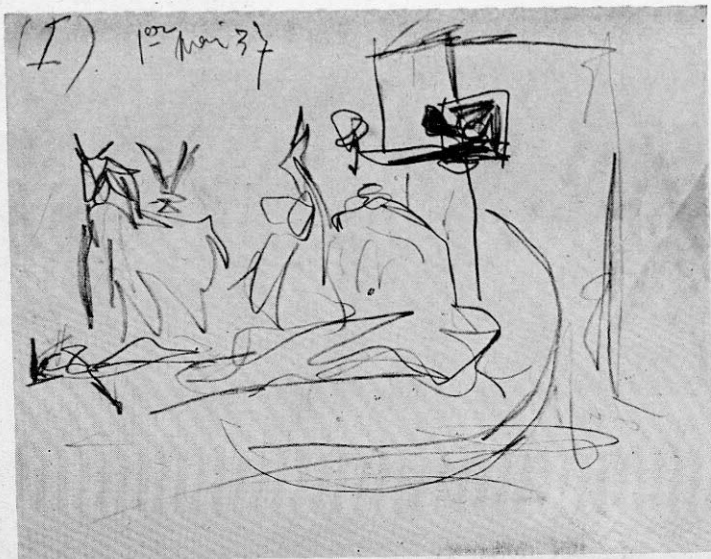
On April 28, 1937 the Basque town of Guernica was reported destroyed by German bombing planes flying for General Franco. Picasso who had already taken the Loyalist side in his *Dreams and Lies of Franco* (nos. 274-75), immediately prepared to take an artist's revenge. Commissioned to paint a mural for the Spanish Government Building at the Paris World's Fair he began work on May 1st, just two days after the news of the catastrophe.

Picasso has given no exact explanation of *Guernica*. Briefly, one sees: at the right two women, one with arms raised before a burning house, the other rushing in toward the center of the picture; at the left a mother with a dead child, and on the ground the fragments of a warrior, one hand clutching a

broken sword. At the center of the canvas is a dying horse pierced by a spear hurled from above; at the left a bull stands triumphantly surveying the scene. Above, to the right of the center a figure leans from a window holding a lamp which throws an ineluctable light upon the carnage. And over all shines the radiant eye of day with the electric bulb of night for a pupil.

*Guernica* is painted entirely in black, white, and grey.

Although the *Guernica* is in no sense dependent on earlier works of Picasso, it is interesting to compare it with the *Dreams and Lies of Franco* (excepting the last four pictures which were done after *Guernica*) (nos. 274-75); the bull fights of 1934 (nos. 263, 267); the *Crucifixion* of 1930 (no. 233); and above all the *Minotaure* of 1935 (no. 273) in which several of the *Guernica* motifs appear but as symbols perhaps of personal, rather than of public, experience.



281

Fifty-nine studies for the Guernica (and a few "postscripts") are listed in the following pages. Many of these have interest as independent works of art; cumulatively they make it possible to study how Picasso has proceeded in composing one of the most important paintings of recent years.

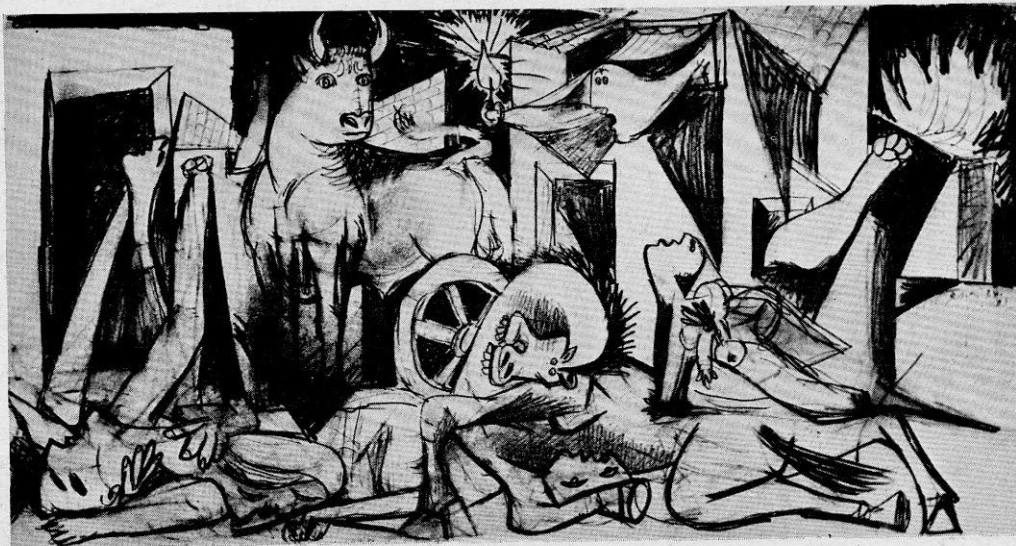
Illustrated at the left is the first composition study, dated May 1st (no. 281). It is a shorthand notation showing the bull (left), the horse lying on its back (center) and the house with the figure in the window holding a lamp (right), all three of which were to appear in somewhat different form in the mural.

Below, dated May 9th, is the final pencil study for the whole composition which may be compared, detail for detail, with the final version, no. 280.

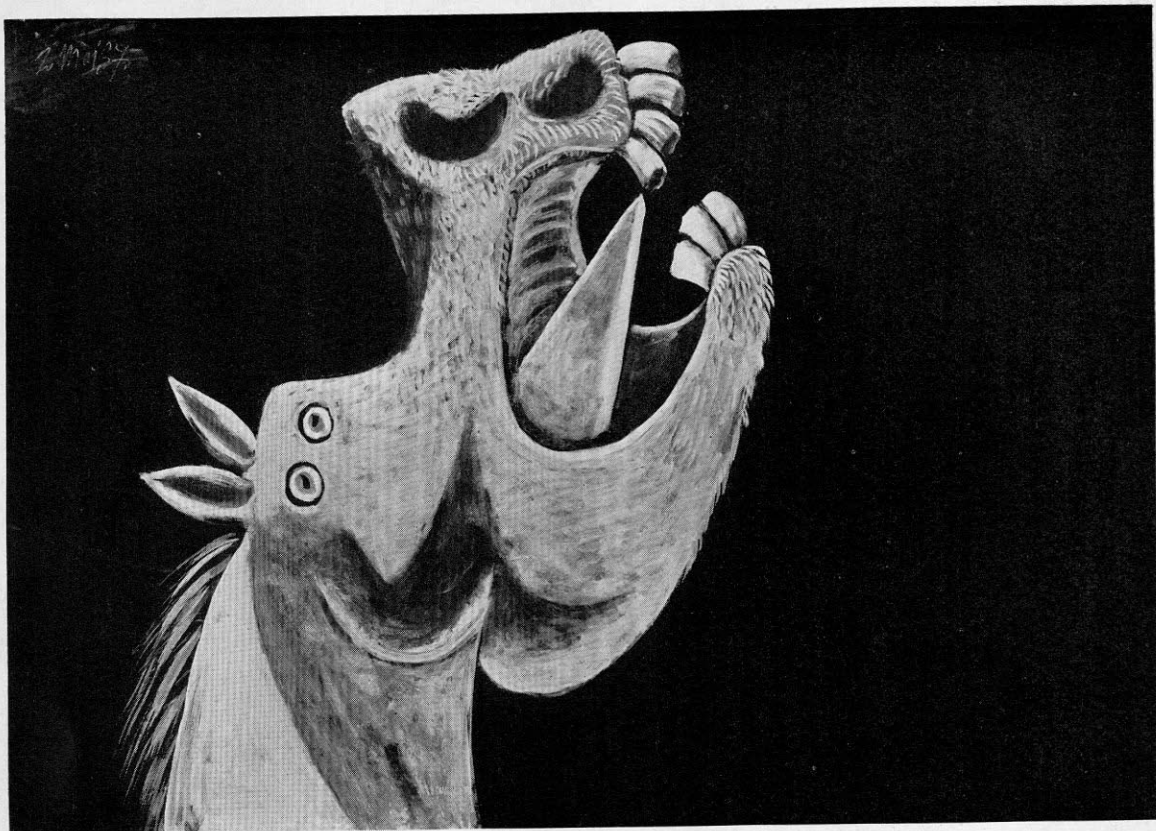
By May 11th, Picasso had outlined the full scale composition drawn on the 26 foot canvas, but in so doing had already revised the sketch of May 9th; and many other radical revisions were made on the canvas itself before it was completed.

Photographs of the mural in eight progressive stages and many of the studies are reproduced in Cahiers d'Art (see bibl. 39a).

294



281-340. Studies for Guernica, cataloged on the following pages.



288

281-340. *STUDIES FOR GUERNICA*. Some of the later items were done after the completion of the mural and are therefore in the nature of postscripts.

May 1

281-84. Composition studies. Pencil on blue paper,  $8\frac{1}{4} \times 10\frac{5}{8}$  inches. 39.1093.4

285. Study for the horse. Pencil on blue paper,  $8\frac{1}{4} \times 10\frac{1}{2}$  inches. 39.1093.3

286. Composition study. Pencil on gesso,  $21\frac{1}{8} \times 25\frac{1}{2}$  inches. 39.1093.2

May 2

~~285. Study for the horse. Pencil on blue paper,  $8\frac{1}{4} \times 28\frac{3}{4}$  inches.~~

287. Composition study. Pencil on gesso,  $23\frac{5}{8} \times 28\frac{3}{4}$  inches. 39.1093.1

288. Horse's head. Oil on canvas,  $25\frac{1}{2} \times 36\frac{1}{4}$  inches. 39.1093.7

289-90. Studies for horse's head. Pencil on blue paper,  $8\frac{1}{4} \times 6$  inches, and  $10\frac{1}{2} \times 8\frac{1}{4}$  inches. 39.1093.8-9

Early May

291. Horse and Bull. Pencil on tan paper,  $8\frac{7}{8} \times 4\frac{3}{4}$  inches. 39.1093.9

May 8

292. Composition study. Pencil on white paper,  $9\frac{1}{2} \times 17\frac{7}{8}$  inches. 39.1093.5

293. Horse and woman with dead child. Pencil on white paper,  $9\frac{1}{2} \times 17\frac{7}{8}$  inches. 39.1093.10

- ✓ *May 9*

294. Composition study. Pencil on white paper,  $9\frac{1}{2} \times 17\frac{7}{8}$  inches. 39.1093.6

✓ 295. Woman with dead child on ladder. Pencil on white paper,  $17\frac{7}{8} \times 9\frac{1}{2}$  inches. 39.1093.20

✓ 296. Woman with dead child. Ink on white paper,  $9\frac{1}{2} \times 17\frac{7}{8}$  inches. 39.1093.21

*May 10*

✓ 297-98. Studies for the horse. Pencil on white paper,  $9\frac{1}{2} \times 17\frac{7}{8}$  inches. 39.1093.11-12

✓ 299. Horse. Pencil and color crayon on white paper,  $9\frac{1}{2} \times 17\frac{7}{8}$  inches. 39.1093.13

✓ 300. Bull's head. Pencil on white paper,  $17\frac{7}{8} \times 9\frac{1}{2}$  inches. 39.1093.15

✓ 301. Woman with dead child. Color crayon and pencil on white paper,  $9\frac{1}{2} \times 17\frac{7}{8}$  inches. 39.1093.23

*May 11*

✓ 302. Bull. Pencil on white paper,  $9\frac{1}{2} \times 17\frac{7}{8}$  inches. 39.1093.16

*May 13*

✓ 303. Woman with dead child. Color crayon and pencil on white paper,  $9\frac{1}{2} \times 17\frac{7}{8}$  inches. 39.1093.22

✓ 304. Head. Pencil and color crayon on white paper,  $17\frac{7}{8} \times 9\frac{1}{2}$  inches. 39.1093.28

✓ 305. Hand with broken sword. Pencil on white paper,  $9\frac{1}{2} \times 17\frac{7}{8}$  inches. 39.1093.57

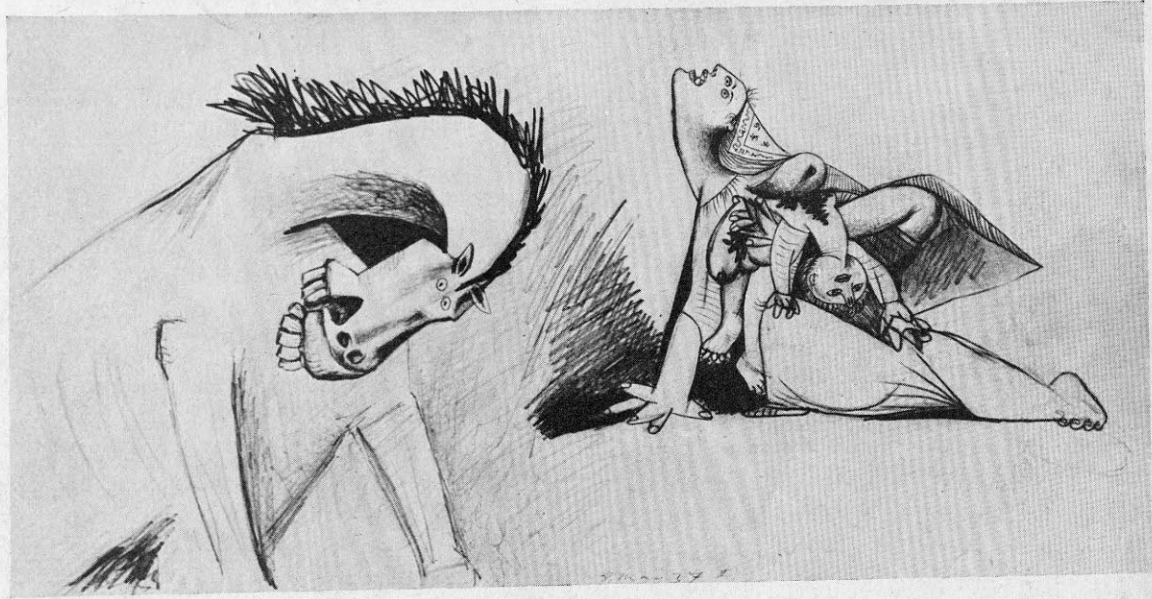
*May 20*

✓ 306. Horse's head. Pencil on gray paper,  $9\frac{1}{2} \times 11\frac{1}{2}$  inches. 39.1093.14

✓ 307. Horse's head. Pencil on white paper,  $9\frac{1}{4} \times 11\frac{1}{2}$  inches. 39.1093.17

✓ 308-09. Studies for bull's head. Pencil on gray tinted paper,  $9\frac{1}{4} \times 11\frac{1}{2}$  inches. 39.1093.18-19

293





291

- ✓ 310. Head. Pencil and gouache on white paper,  $11\frac{1}{2} \times 9\frac{1}{4}$  inches. 39.1093.50
- May 24
- ✓ 311-13. Heads. Pencil and gouache on white paper,  $11\frac{1}{2} \times 9\frac{1}{4}$  inches. 39.1093.44, 47, 48

- ✓ May 27 <sup>and gouache on white</sup> 39.1093.29  
314. Head. Pencil on gray paper,  $9\frac{1}{4} \times 11\frac{1}{2}$  inches.
- ✓ 315. Man. Pencil and gouache on white paper,  $9\frac{1}{4} \times 11\frac{1}{2}$  inches. 39.1093.49
- May 28
- ✓ 316. Woman with dead child. Pencil, ink and gouache on gray paper,  $9\frac{1}{4} \times 11\frac{1}{2}$  inches. 39.1093.24
- ✓ 317. Woman with dead child. Pencil, color crayon and oil on white paper,  $9\frac{1}{4} \times 11\frac{1}{2}$  inches. 39.1093.25
- ✓ 318. Weeping head. Pencil, color crayon and gouache on white paper,  $9\frac{1}{4} \times 11\frac{1}{2}$  inches. 39.1093.33
- May 31
- ✓ 319. Head. Pencil, color crayon and gouache on white paper,  $9\frac{1}{4} \times 11\frac{1}{2}$  inches. 39.1093.35
- June 3
- ✓ 320-22. Weeping heads. Pencil and color crayon on white paper,  $9\frac{1}{4} \times 11\frac{1}{2}$  inches. 39.1093.34, 36, 52
- ✓ 323. Head and horse's hoofs. Pencil and gouache on white paper,  $9\frac{1}{4} \times 11\frac{1}{2}$  inches. 39.1093.45
- June 4 <sup>Hand</sup>
- ✓ 324-25. Heads, Pencil and gouache on white paper,  $9\frac{1}{4} \times 11\frac{1}{2}$  inches. 39.1093.46, 56
- June 8
- ✓ 326-27. Heads. Pencil and color crayon on white paper,  $11\frac{1}{2} \times 9\frac{1}{4}$  inches. 39.1093.30, 31
- June 13
- ✓ 328. Head. Pencil and color crayon on white paper,  $11\frac{1}{2} \times 9\frac{1}{4}$  inches. 39.1093.32
- June 15
- ✓ 329. Weeping Head. Pencil and oil on canvas,  $21\frac{5}{8} \times 18\frac{1}{8}$  inches. 39.1093.26
- June 21
- ✓ 330. Weeping head. Oil on canvas,  $21\frac{5}{8} \times 18\frac{1}{8}$  inches. 39.1093.38
- June 22
- ✓ 331. Woman. Pencil and oil on canvas,  $21\frac{5}{8} \times 18\frac{1}{8}$  inches. 39.1093.27
- ✓ 332. Weeping head. Pencil and gouache on cardboard,  $4\frac{5}{8} \times 3\frac{1}{2}$  inches. 39.1093.51 <sup>Not exhibit.</sup>
- July 2
- ✓ 333. Weeping Woman. Etching and aquatint,  $27\frac{1}{4} \times 19\frac{1}{2}$  inches. First state, no. 6/15. 39.1093.42
- ✓ 334. Weeping Woman. Etching and aquatint,  $27\frac{1}{4} \times 19\frac{1}{2}$  inches. Second state, no. 4/15. 39.1093.43



July 4

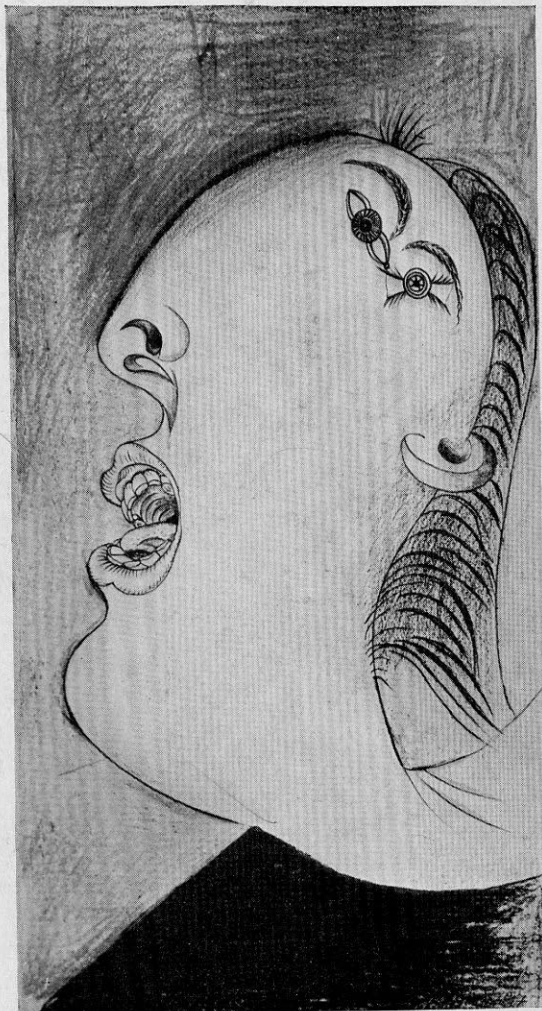
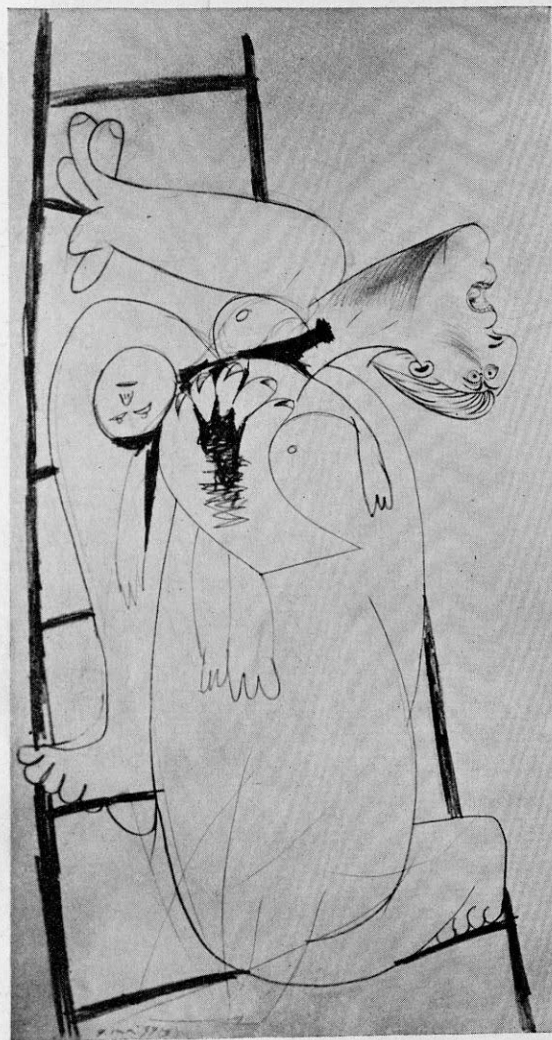
335. Weeping head. Ink on white paper, 10 x 6 $\frac{3}{4}$  inches. 39.1093.54

July 6

336. Weeping head. Ink on tan paper, 6 x 4 $\frac{1}{2}$  inches. 39.1093.53 not exhibit

September 26

337. Composition study. Oil on canvas, 76 $\frac{3}{4}$  x 51 $\frac{1}{4}$  inches. 39.1093.58



304

October 12

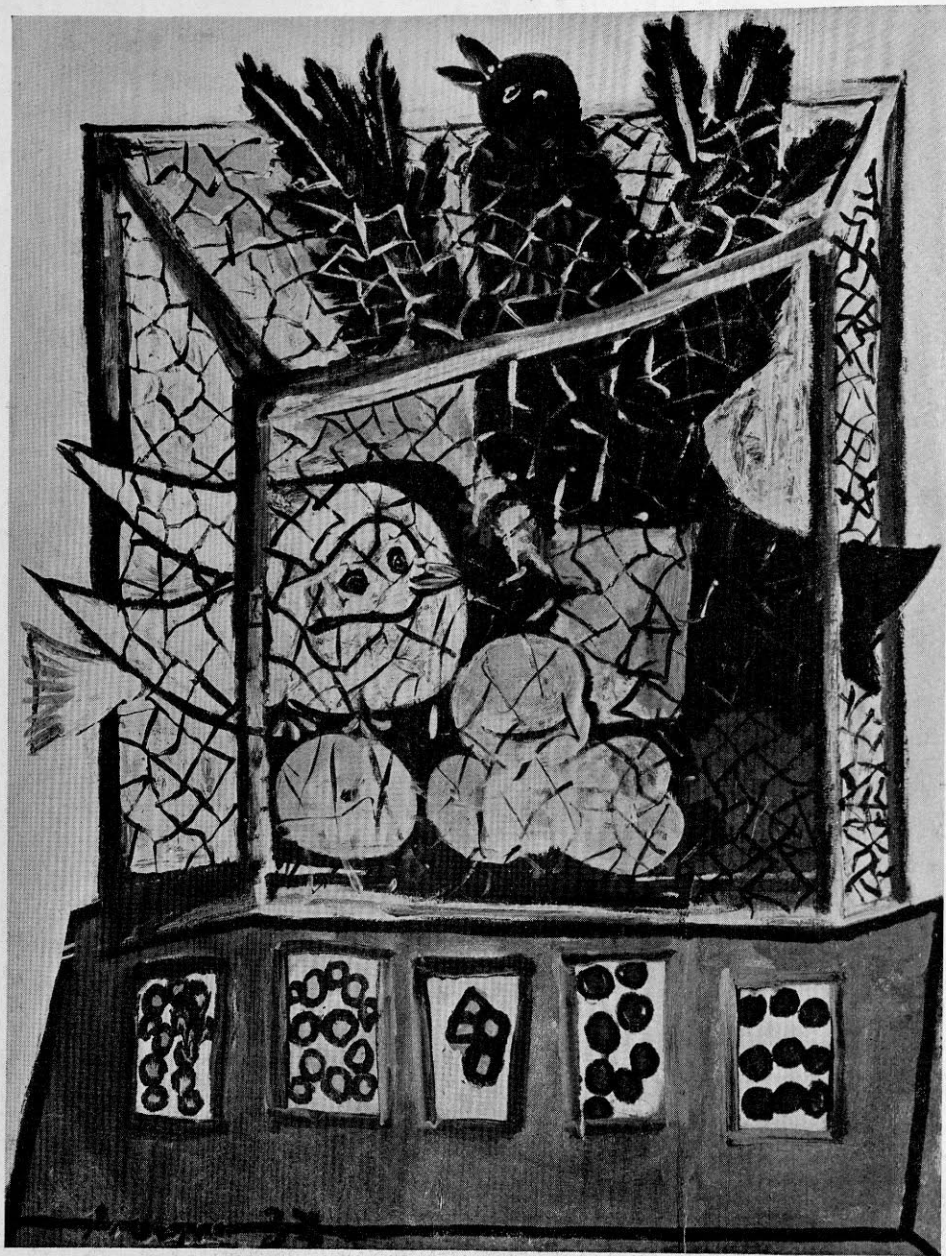
338. Head. Pencil and ink on white paper, 35 $\frac{3}{8}$  x 23 inches. 39.1093.40

October 13

339. Head. Ink and oil on canvas, 21 $\frac{5}{8}$  x 18 $\frac{1}{8}$  inches. 39.1093.37

October 17

340. Head. Oil on canvas, 36 $\frac{1}{4}$  x 28 $\frac{3}{8}$  inches. 39.1093.41



341

39.1574 341. Birdcage and Playing Cards. 1937 (dated). Oil, 32 x 23 $\frac{3}{4}$  inches. Lent by Mme. Elsa Schiaparelli. A continuation of the still life series begun before Guernica late in 1936 (nos. 276-78). ✓ c

342. Portrait of a Lady. 1937 (dated on back). Oil, 36 $\frac{1}{4}$  x 25 $\frac{1}{2}$  inches. Lent by the artist. ✓ c  
39.639



343

39.1420

343. Portrait of Nusch. August 3, 1937 (dated). Pen and ink wash. Lent by Roland Penrose. Inscribed: *Pour Nusch, pour Nusch, Picasso.*

"Nusch" is the wife of the poet, Paul Eluard, a friend of Picasso's and at the time of this drawing the chief personal link between him and the Surrealist Movement. The Surrealists, Man Ray, whose great photograph of Picasso is reproduced on page 14, and André Breton, whose portrait Picasso etched as early as 1923 (bibl. 91, no. 110), have also been his friends. While they acclaim him as the greatest Surrealist artist and while he has participated in Surrealist exhibitions and books, he has never been officially a member of the group.

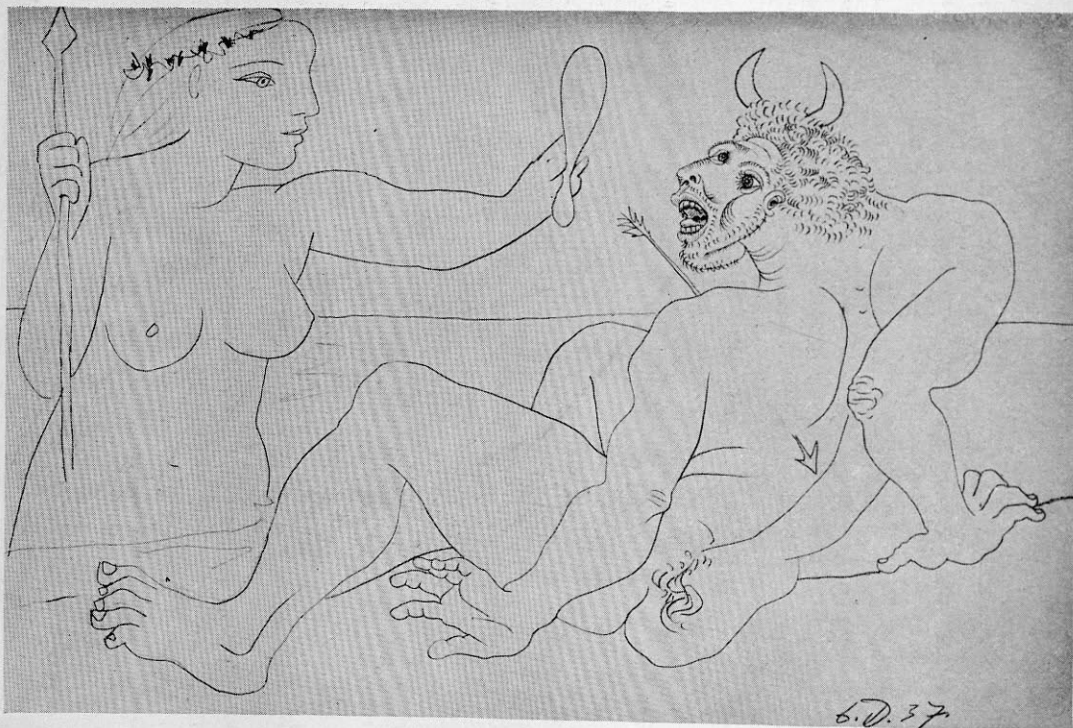
39.1424

344. The End of a Monster. Paris, December 6, 1937 (dated). Pencil,  $15\frac{1}{8} \times 22\frac{1}{4}$  inches. Lent by Roland Penrose.

39.603

345. Girl with a Cock. Paris, February 15, 1938 (dated on back). Oil,  $57\frac{1}{4} \times 47\frac{1}{2}$  inches. Lent by Mrs. Meric Callery.

*Picasso's most important work of 1938.*



344



346

- 39.761 346. Cock. Paris, March 29, 1938 (dated). Pastel,  $30\frac{1}{2} \times 22\frac{1}{4}$  inches. Lent anonymously. Mrs. Resor ✓✓
347. Cock. Paris, March 23, 1938 (dated). Charcoal,  $30\frac{1}{8} \times 21\frac{3}{4}$  inches. Lent by Pierre Loeb.
- 39.1508 348. Cock. March 29, 1938 (dated). Pastel,  $30\frac{1}{4} \times 22\frac{1}{8}$  inches. Lent by Walter P. Chrysler, Jr. ✓



349

39.306

349. Portrait. May 24, 1938 (dated). Oil, 28½ x 24¼ inches. Lent by Walter P. Chrysler, Jr. ✓

39.1581

350. Head of a Woman. Paris, April 27, 1938 (dated). Color crayon, 30⅛ x 21¾ inches. Lent by Mrs. Meric Callery. Illustrated bibl. 40, p. 143. ✓

39.609

351. Seated Woman. April 28, 1938 (dated). Ink, 30 x 21 $\frac{3}{4}$  inches. Lent by Mrs. Meric Callery. Illustrated bibl. 40, p. 142.

4-4-38  
Picasso

✓ C

39.1580

352. Woman in an Armchair. Paris, April 29, 1938 (dated). ~~Color~~ <sup>ink with color</sup> crayon over ink wash, 30 $\frac{1}{8}$  x 21 $\frac{3}{4}$  inches. Lent by Mrs. Meric Callery.

ink with color  
✓ C

39.1582

353. Woman in an Armchair. Paris, July 4, 1938 (dated). Ink and crayon, 25 $\frac{1}{2}$  x 19 $\frac{3}{4}$  inches. Lent by Mrs. Meric Callery. Illustrated bibl. 40, p. 157.

✓ C

39.608

354. Three Figures. Mougins, August 10, 1938 (dated). Ink and wash, 17 $\frac{5}{8}$  x 26 $\frac{3}{4}$  inches. Lent by Mrs. Meric Callery. Illustrated bibl. 40, p. 176.

✓ C

39.1486

355. Man with an All-day-sucker. August 20, 1938 (dated). Oil, 26 $\frac{7}{8}$  x 18 inches. Lent by Walter P. Chrysler, Jr.

✓ C

39.1474

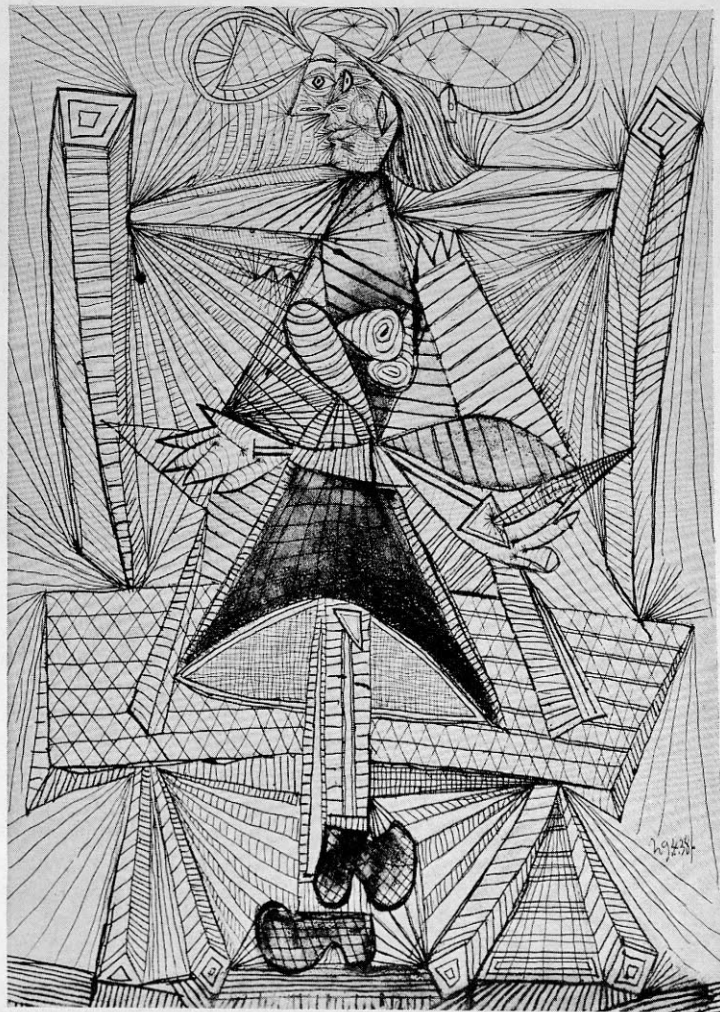
356. Girl in a Straw Hat. Mougins, August 29, 1938 (dated). Oil, 25 $\frac{5}{8}$  x 19 $\frac{3}{4}$  inches. Lent by Lee A. Ault. Illustrated bibl. 40, p. 184.

✓ ✓

39.607

357. Head of a Woman. Mougins, September 8, 1938 (dated). Ink, 26 $\frac{3}{4}$  x 17 $\frac{5}{8}$  inches. Lent by Mrs. Meric Callery.

✓ C



352



359

358. Still Life with a Bull's Skull. January 15, 1939 (dated). Oil. Lent anonymously. Illustrated bibl. 225, p. 88.

39.723 359. Girl with Dark Hair. Paris, March 29, 1939 (dated). Oil on wood, 23 $\frac{3}{4}$  x 17 $\frac{7}{8}$  inches. Lent by Rosenberg and Helft Ltd. *(Now property of Edgar Kaufmann)* ✓ c Soed.

39.724 360. Girl with Blond Hair. Paris, March 28, 1939 (dated). Oil on wood, 23 $\frac{3}{4}$  x 17 $\frac{3}{4}$  inches. Lent by Rosenberg and Helft Ltd. ✓ c

39.1558 360a. Inspiration. Gobelin tapestry, 1935? 76 x 68 $\frac{1}{2}$  inches. Designed by Picasso, 1934 (dated). ✓

39.1557 360b. Minotaur. Gobelin tapestry, 1936, 56 $\frac{1}{2}$  x 93 inches. After a design by Picasso, a composition in pasted paper and paint on paper, 54 $\frac{3}{4}$  x 90 $\frac{5}{8}$  inches, dated January 1928. Compare the painting of a similar subject, no. 213. Lent through the courtesy of Mme. Cuttoli, Miss Dorothy Liebes and the San Francisco Museum of Art. ✓

*not in exhibit.*