**CONDITIONS OF USE FOR THIS PDF**

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

**NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS**

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | X1. B.12 |

Incomplete copy of AHB's notes

NOTES FROM TELEGRAM'S INTERVIEW WITH PICASSO.

April 17, 1947

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B.12 |


# SPAIN

DUBRO

10c

3/1/50

Material borrowed for AHB (inc. hist Lanes notes for Symposium)

THE **Spanish WAR** IN **Pictures**

•

LATEST PHOTOS OF SPAIN'S FIGHT FOR DEMOCRACY

Wm Rose

NOTES FROM [illegible] INTERVIEW WITH PICASSO.

April 17, 1947

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B.12 |

NOTES FROM [illegible]
INTERVIEW WITH PICASSO.

April 17, 1947

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


# SPAIN FIGHTS FOR DEMOCRACY

By

**FERNANDO DE LOS RIOS**

Spanish Ambassador to the United States

The present fight in defense of democracy and liberty in Spain is not new. Rather, it is a recurrence, in a more vigorous form, of a struggle against privilege and feudalism initiated centuries ago. Moreover, in this last phase, Spain has the misfortune of facing the hostility of those who should be on her side —their pretext being a communism which does not exist either as an aspiration or as a form of government.

The people are fighting for freedom; the same freedom from which the Republic sprang as soon as they began to experience it in a real sense. That is, as soon as they had the chance to express their thoughts; to organize their workers; and to vote in accordance with their ideals.

Spain, by virtue of having a profound sense of equity, is aspiring to a more just future. What Spain demands of the Republic is the elimination of centuries old privilege. These must yield to progress in order to enable the masses to partake in noble satisfactions of culture and economic well-being. And there stands Spain!

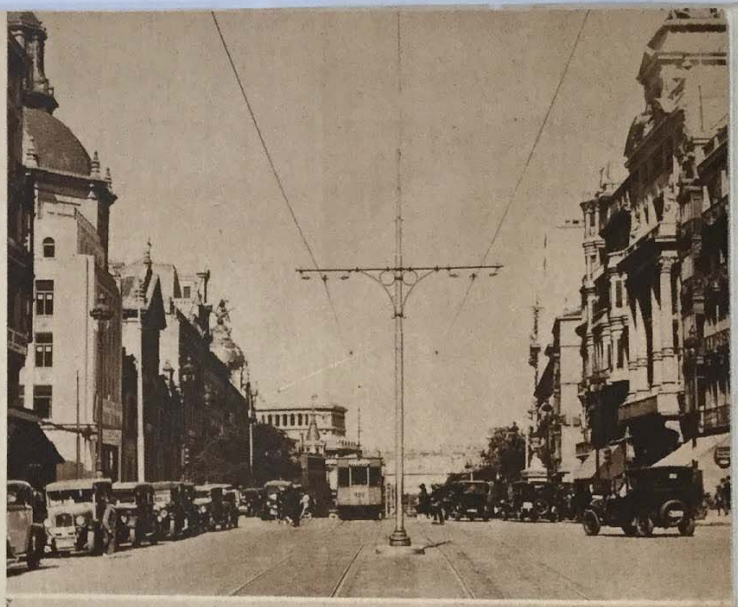
Everything that is good in Spain, whether at the front or in the rear, are united in a single purpose. The scientist, the artist, and the worker, are showing once more that their stoic sense of life, which is a truly Spanish trait, constitutes the secret of their heroism. The Spanish people are heroic because they have an ideal, and this ideal is the one thing that gives purpose to one's existence.

NOTES from TECKLER'S INTERVIEW WITH PICASSO.

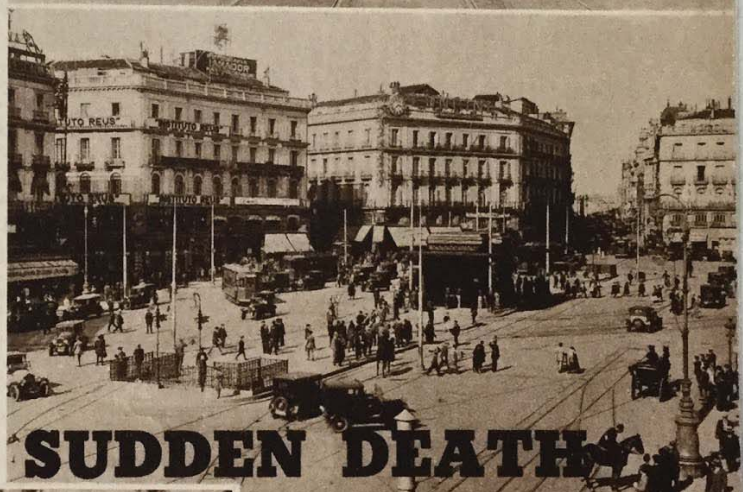
April 17, 1947

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |

Midsummer in Madrid. Under the clear sky of the Iberian summer, men and women and children stroll afoot or drive through the main thoroughfares of the Spanish capital — the Gran Via and the Puerto del Sol. Young people, girls and boys, go about their chores, to and from school. The entire land rejoices in the victory of the democratic Popular Front Government on February 16. Thirty thousand political prisoners freed by the amnesty decree following the elections, get their first glimpse of the sun, their first taste of freedom in more than a year. Then . . .



## . . SUDDEN DEATH!

BOMBS crash! Shrapnel sprays the streets! Shells burst into the heart of Spain! Franco's fascist and mercenary rebellion begins. The date—remember it—July 19, 1936. Gaping wounds in the streets destroy the first fruit of the people's effort. Men, women, children are maimed, blinded, murdered. And the fascist guns thunder the one maniac word, over and over again: Destroy! Destroy!

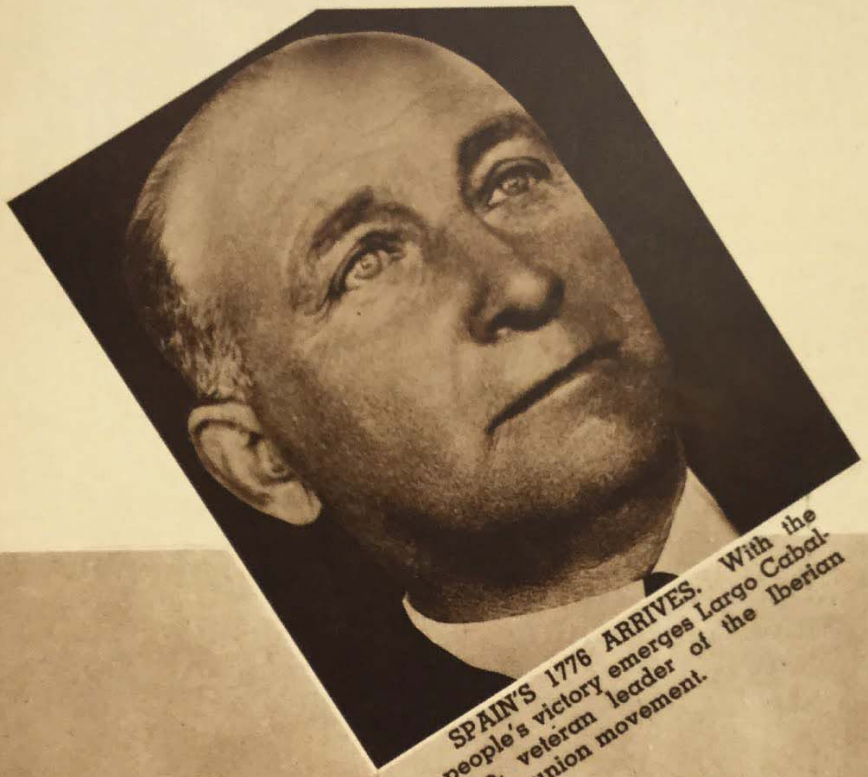
NOTES from SECKLER'S INTERVIEW WITH PICASSO.

April 17, 1947

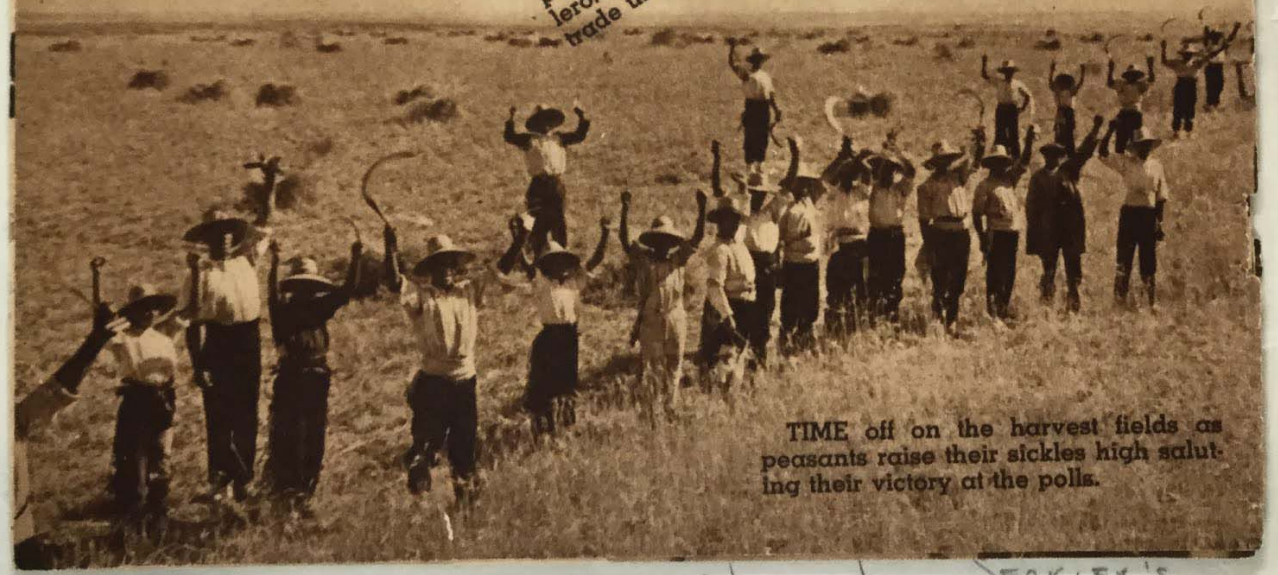
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


# DEMOCRACY IS BORN



SPAIN'S 1776 ARRIVES. With the people's victory emerges Largo Caballero, veteran leader of the Iberian trade union movement.



TIME off on the harvest fields as peasants raise their sickles high saluting their victory at the polls.

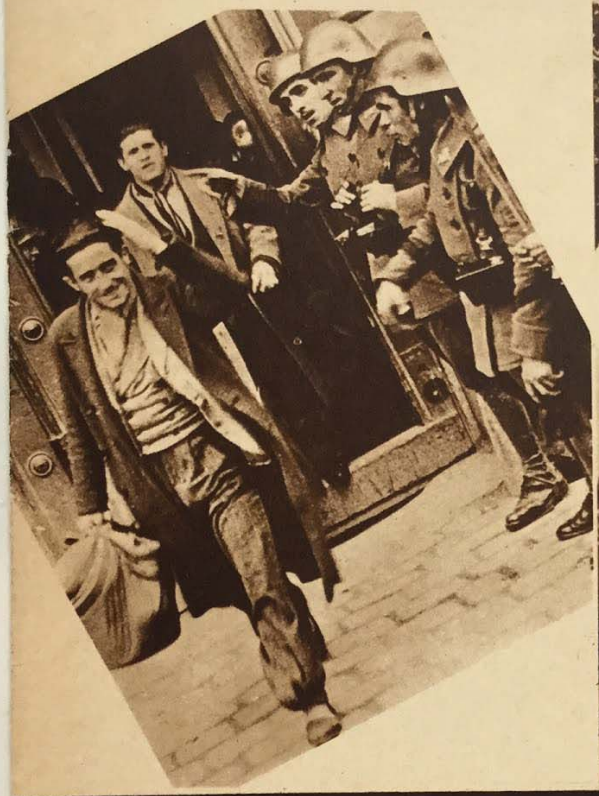
Notes from Seckler's Interview with Picasso.

April 17, 1947

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


FROM the dungeons of the Ocana Prison in Madrid emerge the joyous figures of many fighters for freedom who were imprisoned by the previous regime.



# . . AND MILLIONS REJOICE

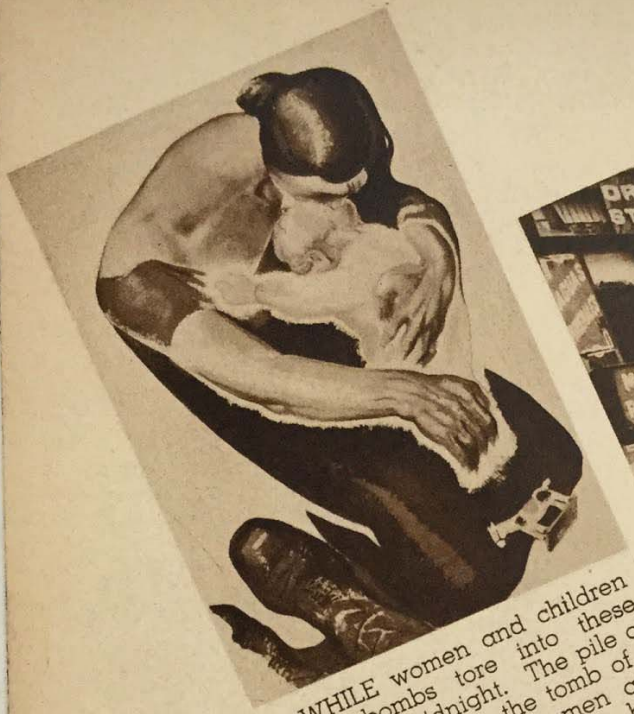
EVEN the elections, however, are not won without disorder. Fascists, like mad dogs, run wild in the streets of Madrid (top right), rioting, enraged over the people's victory, attacking the workers in the streets, aided by the police, holdovers from the preceding government. In the streets of Barcelona the people march (right center) fists raised in token of their strength and solidarity. Hands clasped, they march down the wide avenues (lower right) preceding banners proclaiming the Popular Front victory.

NOTES from SECKLER'S INTERVIEW WITH PICASSO.

April 17, 1947

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |

WHILE women and children slept, bombs tore into these homes at midnight. The pile of debris (above) is the tomb of a score of innocent women and children, killed in their bedrooms (see dressing table in photograph at right).

# FASCISM POUNCES!

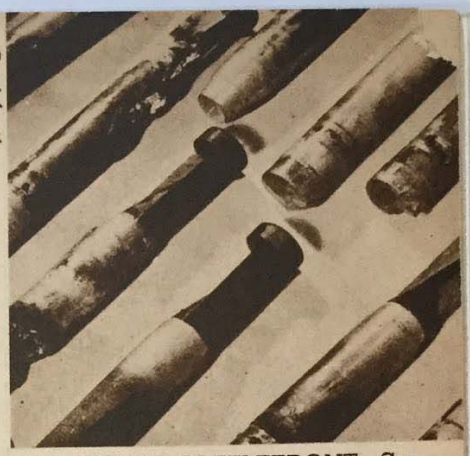
Notes from Seckler's Interview with Picasso.

April 17, 1947

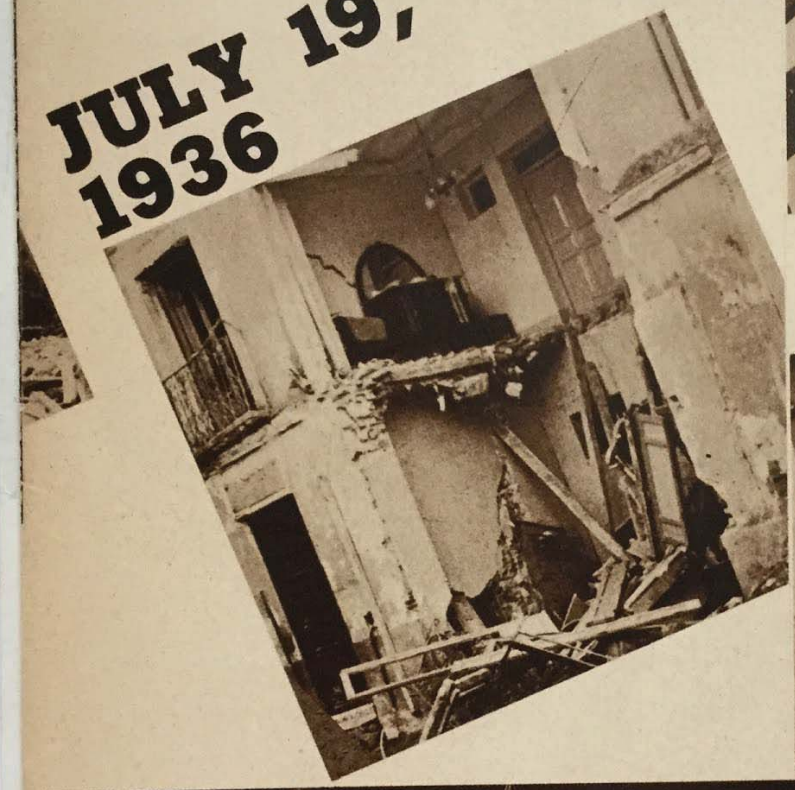
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | X1. B.12 |

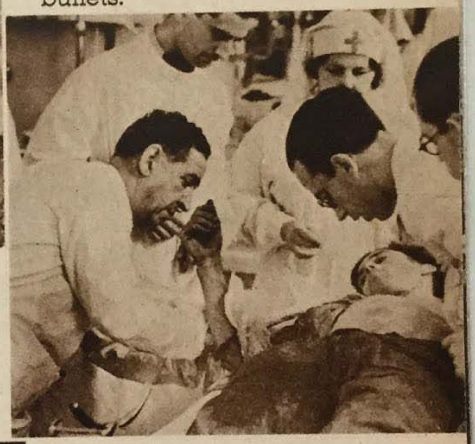

MADE IN GERMANY AND ITALY. Bombs dropped from planes on Madrid (above) bear imprints of German and Italian munition works.

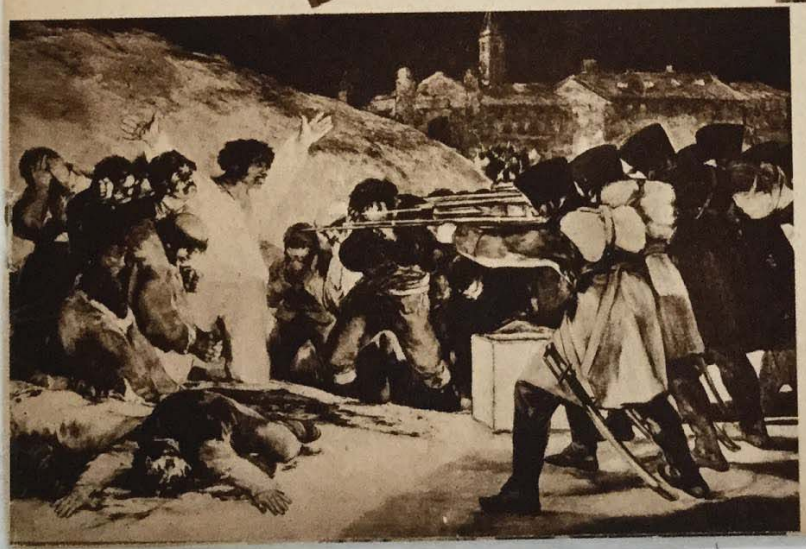


**JULY 19, 1936**



ON THE BATTLEFRONT. Surgeons operate to save the life of one of Madrid's defenders, (below) struck down by the fascist bullets.





**AFTER 122 YEARS. A photograph and a classic painting that roused Spaniards of two centuries to action. The photo (left) shows bodies of NON-COMBATANTS, peaceful citizens slain by the Fascists because their sympathies were with the government. At lower right is the world-famous canvas by Goya, "The Firing Squad," painted during the invasion of Spain by Napoleon in 1814. Today, 122 years later, foreign armies of Hitler and Mussolini again desecrate the soil of Spain, shedding the blood of Spanish people**

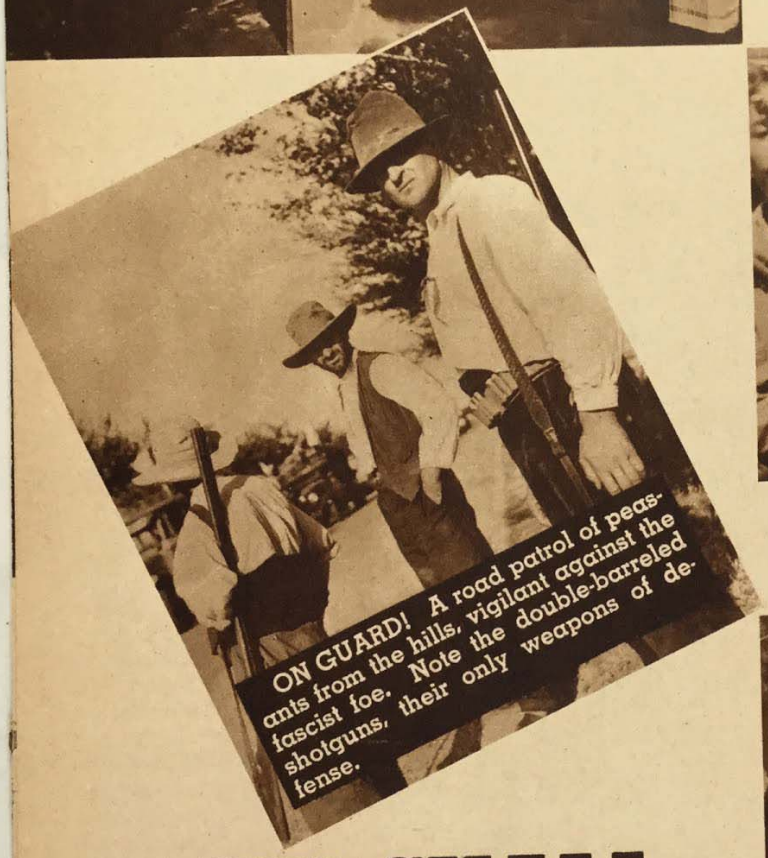
NOTES from SECKLER'S INTERVIEW WITH PICASSO.

April 17, 1947

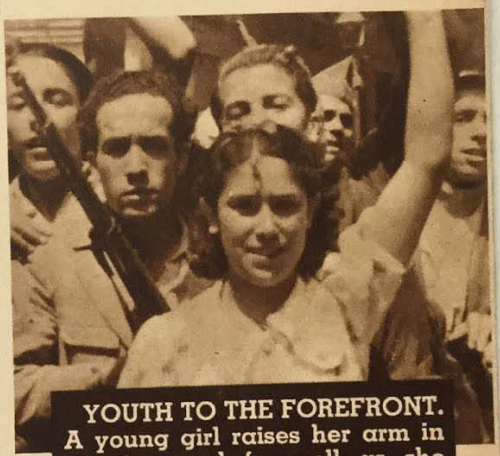
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | X1. B.12 |

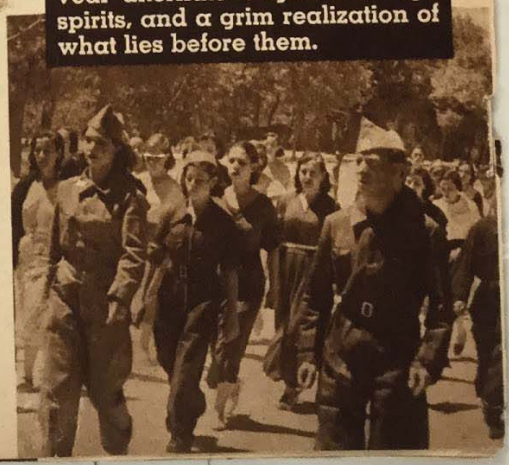
SPAIN'S NEW CABINET, formed in the midst of war, meets to plan the military campaign against the Fascist-subsidized, Fascist-composed armies of Franco and his companions-in-slaughter. Here they are, meeting in Madrid.



ON GUARD! A road patrol of peasants from the hills, vigilant against the fascist foe. Note the double-barreled shotguns, their only weapons of defense.



YOUTH TO THE FOREFRONT. A young girl raises her arm in greeting and farewell as she prepares to leave for the battle-front. Behind her, the faces of her young comrades-in-arms reveal alternate eagerness, high spirits, and a grim realization of what lies before them.



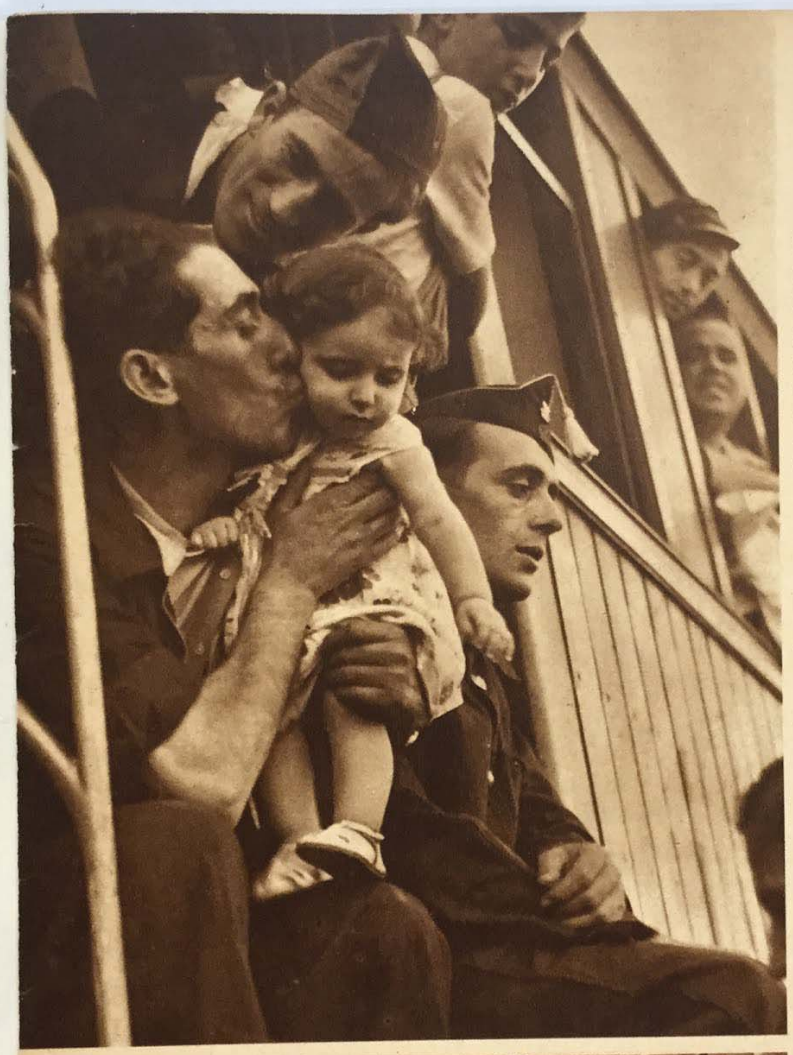
# THEY SHALL NOT PASS!

NOTES from SECKLER'S INTERVIEW WITH PICASSO.

April 17, 1947

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B.12 |

GOOD-BYE TO ALL THAT. A common scene in Spain today: Loyalist soldiers leave Valencia (left) on a military train to Madrid. Their destination is the Guadarrama sector, in the mountainous passes north of the capital. One soldier, until recently a peace-loving woodcarver, bestows a final kiss on the cheek of his little daughter. Above him, a comrade smiles farewell, and a youth of fourteen, also bound for the front, grips the open train door.

AND STILL MORE RECRUITS! Untrained for killing, these men of Malaga come from machine shops, from docks and from the small fishing fleets that ply their way through the Mediterranean. But now they go to join their northern comrades on the battlefields, in the war to save Spain from the Fascist plague.

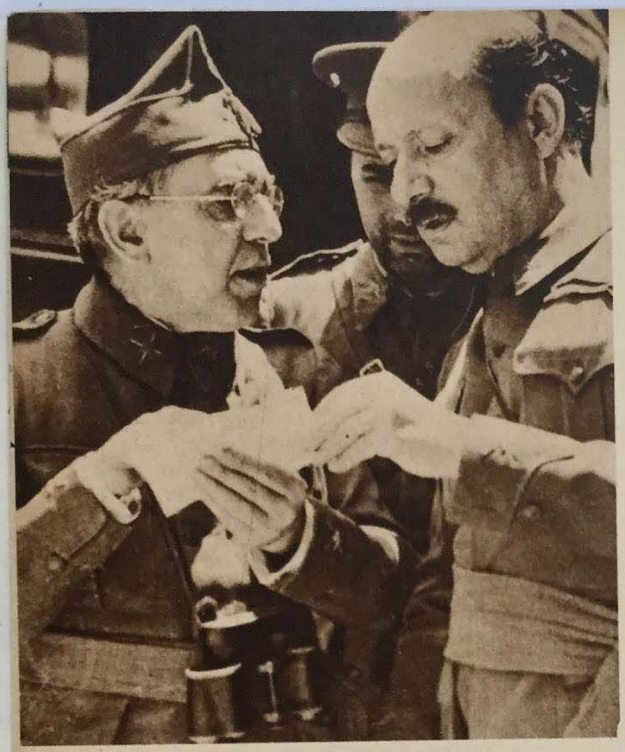
A NEWLY-FORMED REGIMENT of militia masses at Cartagena in preparation for its northward march against the rear of Franco's invading army concentrated around Madrid. Many lack rifles. But their irreplacable weapon — a weapon which the fascists have not been able to buy with all of Hitler's and Mussolini's money — is the deathless will to die, if necessary, in defense of their country and their people.

Notes from Seckler's Interview with Picasso.

April 17, 1947

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

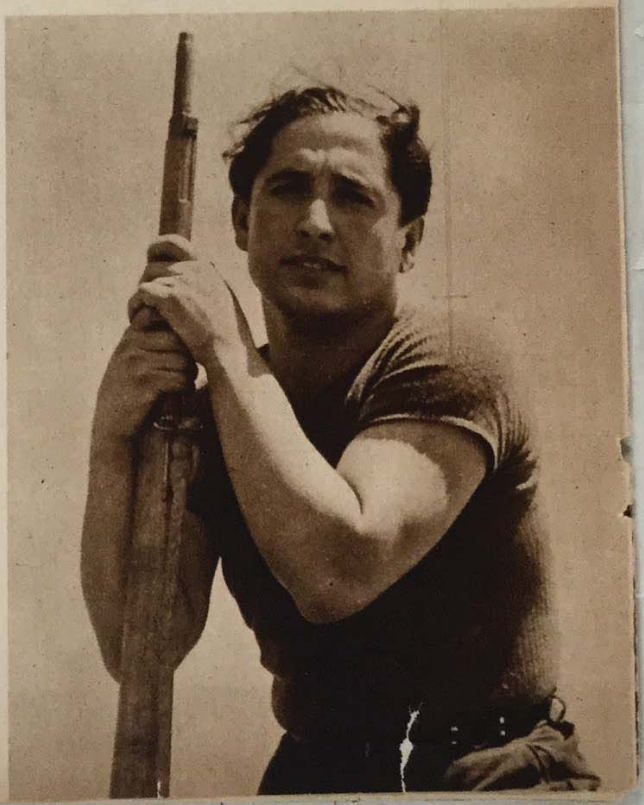
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |

THE PEOPLES REPRESENTATIVES. Generals Riequelme and Castello (left) shown in conference as they mapped their tactics before the battle in which the people's army crushingly repulsed the fascist troops marching on Madrid in the Guadarrama Mountains.

MANUEL AZANA (left), President of the Spanish Republic, elected in the Popular Front victory of February 6, 1936.

JULIO ALVAREZ DEL VAYO, scholarly, bespectacled Foreign Minister of the Republic, and delegate to the League of Nations at Geneva.



THE HOPE OF SPAIN rests in its youth. Thousands upon thousands of young workers, students and farmers —young people from one end of the Iberian peninsula to the other (like the one pictured at right) have sprung to the defense of their government. Their fight is the fight of young progressive people throughout the world.

Notes from Seckler's Interview with Picasso.

April 17, 1947

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | X1. B.12 |


# SPAIN

## LEGEND

Logical geographical division of Spain into regions, similar to the division adhered to prior to the formation of the 47 provinces existing today.

White areas now held by Fascists.

Territory now under complete control of the Spanish government.

Armed groups loyal to the Government in territory held by the rebel army under Francisco Franco.

Railroad.

| | |
|---|---|
| A. GALICIA | 1—La Coruna; 2—Lugo; 3—Pontevedra; 4—Orense. |
| B. ASTURIA | 1—Oviedo; 2—Santander. |
| C. BASQUE PROVINCES | 1—Viscaya; 2—Guipuscoa; 3—Alava. |
| D. NAVARRE | |
| E. ARAGON | 1—Saragossa; 2—Huesca; 3—Teruel. |
| F. CATALONIA | 1—Lerida; 2—Gerona; 3—Barcelona; 4—Tarragona. |
| G. OLD CASTILE | 1—Leon; 2 — Palencia; 3 — Burgos; 4—Logrono; 5—Zamora; 6—Valladolid; 7—Goria; 8 — Salamanca; 9 — Avila; 10—Segovia. |
| H. NEW CASTILE | 1—Caceres; 2 — Toledo; 3 — Madrid; 4—Guadalajara; 5—Cuenca; 6—Albacete; 7—Ciudad Real; 8—Badajos. |
| I. VALENCIA | 1—Castellon de la Plana; 2—Valencia; 3—Alicante; 4—Murcia. |
| J. ANDALUSIA | 1—Huelva; 2 — Seville; 3 — Cordoba; 4—Jean; 5 — Almeria; 6 — Granada; 7—Malaga; 8—Cadiz. |

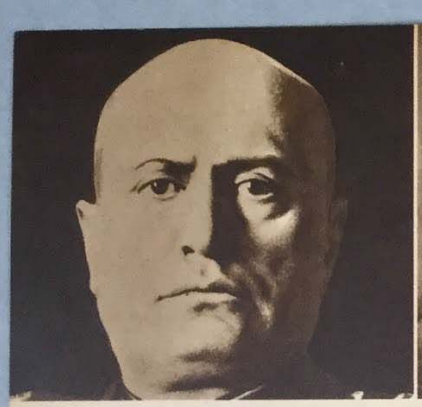
NOTES from SECKLER'S INTERVIEW WITH PICASSO.

April 17, 1947

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |

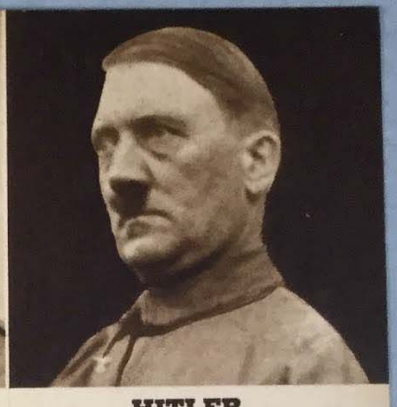

# YOU HAVE SEEN! WHAT



MUSSOLINI

MOLA

DE LLANO



HITLER

**HITLER'S AND MUSSOLINI'S STOOGE No. 1: GENERAL FRANCO AND STAFF**

# FASCISM POUNCES!

On October 4, 1936, occurred one of the most savage single incidents of the Spanish war. Hundreds of children were playing in the sun in the Puerta del Sol. Nearby, waiting in line for their rations, were their mothers. Suddenly the roar of motors was heard—huge Fascist bombing planes cast a cloud over the sky—without warning, huge aerial bombs hurtled into the midst of the women and children! Hundreds of tiny, innocent children, like those pictured below, were mutilated, torn, murdered! There could have been no excuse for this most bestial of fascist bestialities—no Loyalist troops were within half a mile of the scene—. The world has branded it for what it was: brutal and deliberate fascist rage and murder, retaliation against innocent WOMEN AND CHILDREN for fascist losses in military engagements.

Look at the faces below. Examine them closely—if you can? Your skin crawls—you shudder in horror! This is the blessing of fascism; this is what fascism, stretching its tentacles from Berlin and Rome, has done to a happy, peace-loving and proud people. "If you oppose us," the thwarted Hitlers and Mussolinis warn, "we will torture and destroy your women and your babes-in-arms."

Now these children lie dead, no longer plagued with uneasy dreams, no longer living in a nightmare world torn with screams,

"Trembling for what their terror was,
"Surprised by instant doom . . ."

Unable to gain ground against the iron will and strength of the adults, the enraged fascist leaders urged their men on to perpetrate this horror of horrors—the destruction of the young and innocent.

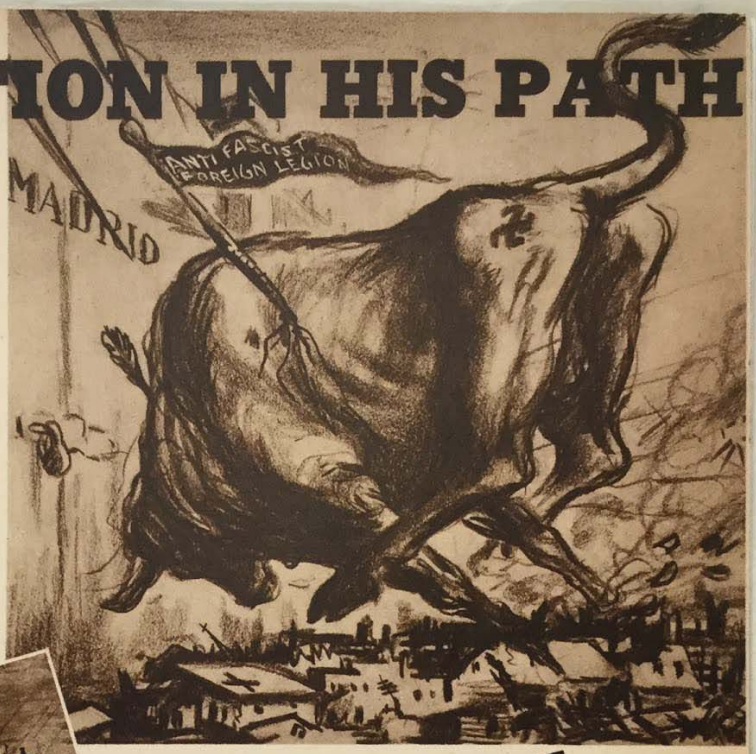
April 17, 1947

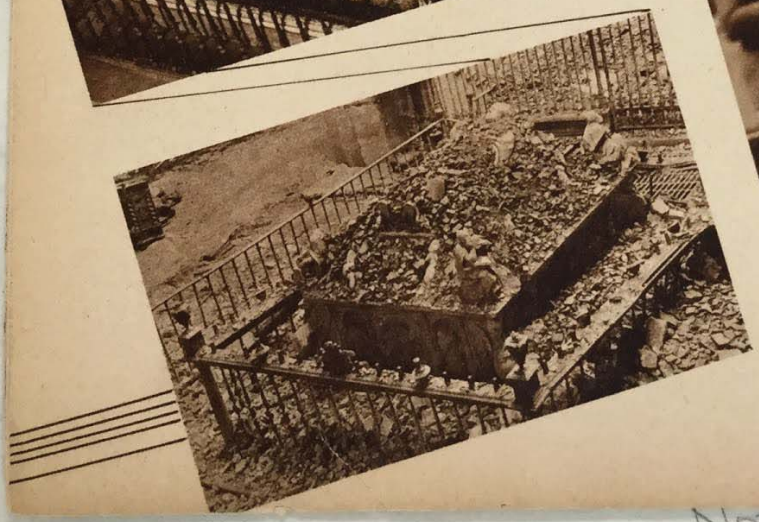
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

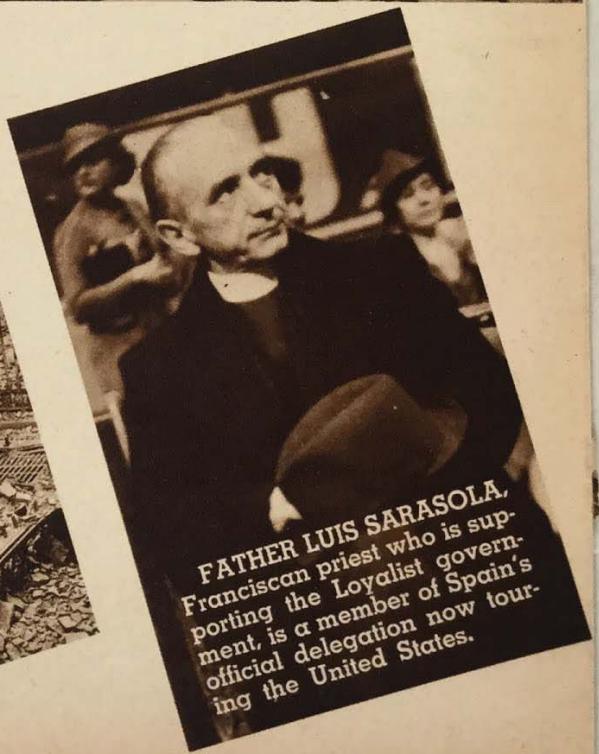
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


# DESTRUCTION IN HIS PATH

THE MAD BULL OF FASCISM thunders on, destroying all in its way. Hundreds of villages in Spain today are mute and broken testimony to the brutality of the Fascist invaders. The shrine of many a saint has been destroyed, while the masses of Catholics in Spain fight in the ranks of the Loyalists. The tomb of Cervantes — great Spanish writer ("Don Quixote")—is in ruins. And the writers of all lands are leading the ranks of the avenging army of democracy. Men of the stature of Ralph Fox, British author, who died in action, or Andre Malraux, French novelist, or Raphael Alberti, foremost among Spanish poets.







FATHER LUIS SARASOLA, Franciscan priest who is supporting the Loyalist government, is a member of Spain's official delegation now touring the United States.

NOTES FROM [illegible]
INTERVIEW WITH PICASSO.

April 17, 1947

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | X1. B.12 |


# YOU HAVE SEEN! WHAT WILL YOU DO?

**SPAIN'S YOUTH DELEGATION NOW TOURING THE U.S.A.**

(Left to Right)

LUIS SAMARRO — Age 27, wounded battalion commander

MARIE SAMARRO—His wife, age 23, director war orphanage; both represent unified socialist youth

JOSEPHINE RAMIREZ—Age 19, war nurse of Left Republican Union

EUGENE IMAZ—Age 30, editor Catholic periodical, "Cruz y Rayo"

READER: You have gone through these pages and seen with your own eyes a record of cruelty and wanton destruction, plunder and hatred and war. You have looked upon the glazed eyes of infants, open but unseeing, in death. Death came to them suddenly and without warning—not even their parents believed, before it actually happened, that there were human monsters depraved enough to fire their deadly bombs into the midst of a group of children at play. But you have seen.

You have also stopped at the picture of people at work and at play—and at war. You have, perhaps, stopped for a moment to gaze on the face of a young Spaniard. On his features—or on those of his brothers and sisters—you have observed the mingled determination and light-heartedness, the wrinkled brow of care and the laughing joy and gusto of youth. These are the youth of Spain who form the opposite side of the picture of death and horror invoked by the sight of the mangled children.

These are the defenders of Madrid, of Malaga—the heroes fighting for a free and democratic Spain. These are the youth of the land attacked by Fascist General Franco and by Hitler and Mussolini. These are the young people who form a great part of the Spanish Loyalist armies—the armies which are stopping the barbaric onslaught of the Fascists on all fronts.

But their struggle is hard and bitter. They are fighting in midwinter—the season of cruel frost and the chilling winds that rage through the Guadarrama Mountains. All they have to wear are the thin overalls which the People's Government can provide. Hemmed in on all sides, they are fighting under deepest privation and under most wretched of conditions to smash Fascism, to save Spain and the entire world for democracy and people everywhere.

The old and the young, their homes battered to ruin, need shelter.

The soldiers of democracy—men and women and young people—need clothing and warmth.

The children—torn to pieces by Fascist shells—need protection. They need life, they need food, they need milk.

YOU, who understand their plight—you who have no reason for fearing immediate death under fascism, must help them.

Contribute what you can—for food, for clothes, for adequate care of these men, women, young people and children.

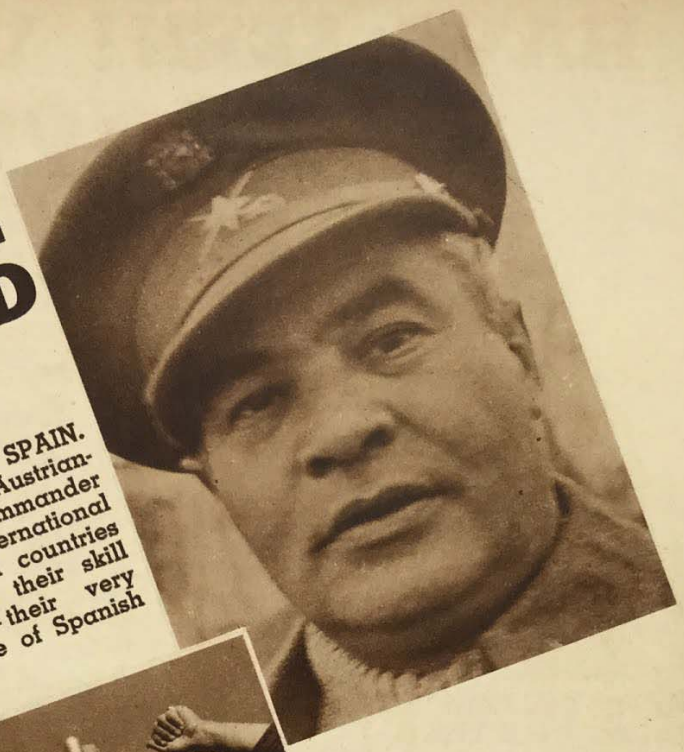
NOTES from SECKLER'S INTERVIEW WITH PICASSO.

April 17, 1947

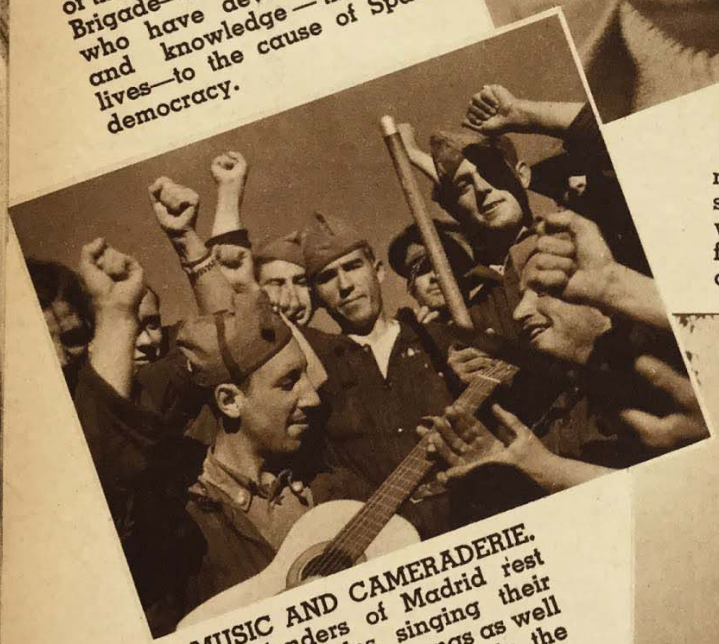
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


# ON GUARD



THE LAFAYETTE OF SPAIN. General Emilio Kleber, Austrian-born Canadian, is commander of the world-famed International Brigade—men of all countries who have devoted their skill and knowledge—their very lives—to the cause of Spanish democracy.



MUSIC AND CAMERADERIE. The defenders of Madrid rest between battles singing their ancient native folk songs as well as the songs composed in the heat of war—new songs about their struggle, songs of a new day.

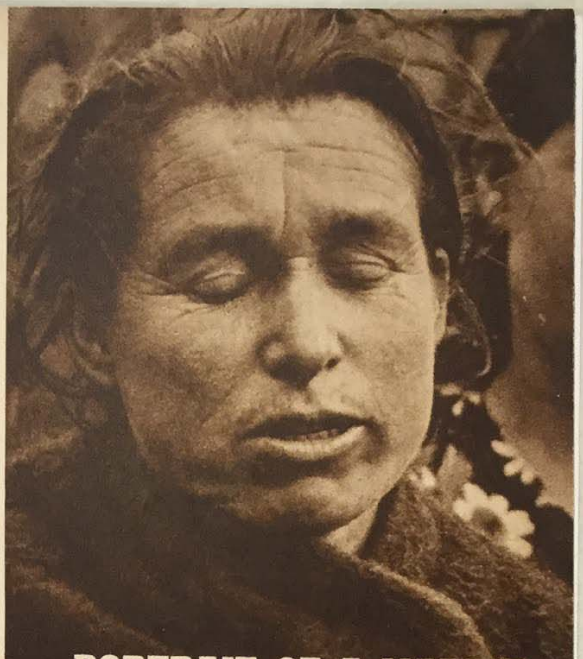
REPELLING AN ATTACK—Loyalist militiamen (below) firing from the sides of a locomotive after their train was halted in a surprise attack by fascist troops twenty miles from Madrid. This train, however, did pass!

NOTES from HECKLER'S INTERVIEW WITH PICASSO.

April 17, 1947

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B.12 |



## PORTRAIT OF A MADRID MOTHER,

Her children killed and buried in the debris when the group of working people's apartments (below) was wrecked by Fascist planes. Alone and childless now, her man fighting on the far-flung anti-fascist front, she wraps her shawl closely about her shoulders. This is what Franco's rebellion has done to the mothers of Spain. Only victory over those who killed her children and left her desolate will salve the pain from her suffering face. Help her side—the side of human beings the world over—to win!

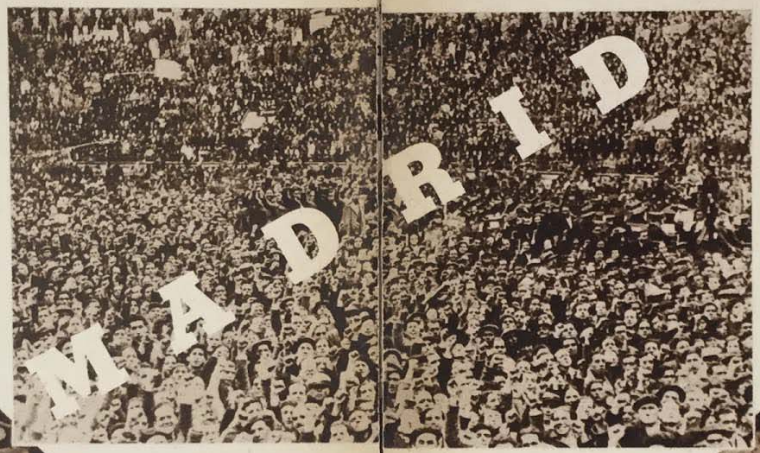
NOTES from HECKLER'S
INTERVIEW WITH PICASSO.

April 17, 1947

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

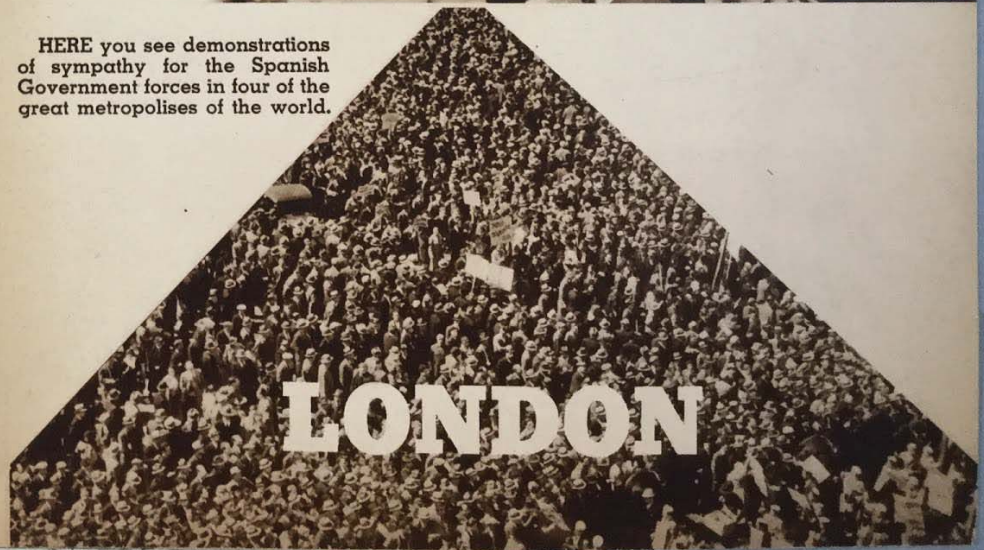
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B.12 |

# EYES OF THE WORLD ON SPAIN



LOVERS OF PEACE and democracy in every capital of the civilized world watch the conflict in Spain with life-and-death interest.

HERE you see demonstrations of sympathy for the Spanish Government forces in four of the great metropolises of the world.

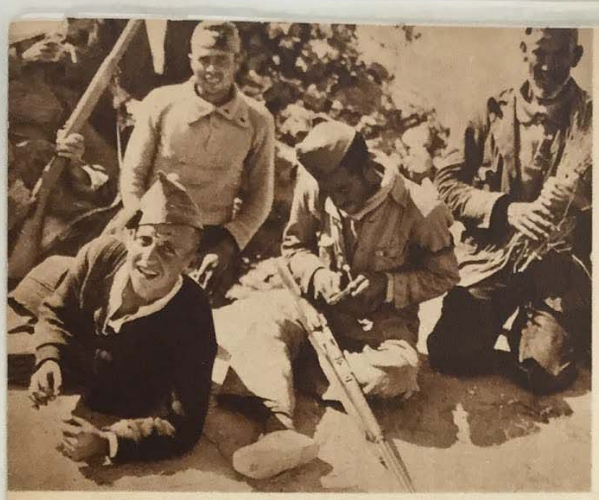



NOTES FROM [illegible]
INTERVIEW WITH PICASSO.

April 17, 1947

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |

AFTER THE BATTLE. Two scenes (above) show the fatigued but happy Government fighters resting after their successful defense of Madrid on the northern front.

# HEROES OF SPAIN

NEW TO THEM. The four girls never held rifles in their hands before a few months ago. Now they are training rigorously to join their brothers in battle.

MASTER OF THE PLANE. A young Loyalist aviator (left), ready to take off, opens his mouth to shout "Contact!" In a few minutes his plane will be patrolling the skyways of Madrid.

CLOSER EVEN THAN THE TIES OF BIRTH are the ties that weld this brother and sister (right) to each other. They are fellow-fighters, in the same regiment, defending their fellow-Madrilenos.

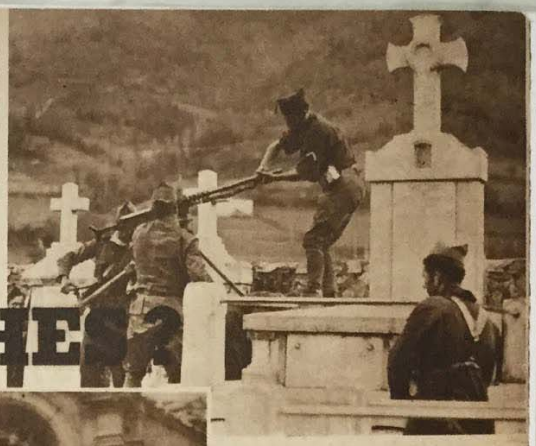
INTERVIEW WITH PICASSO.

April 17, 1947

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


# WHO BURNS CHURCHES?



FASCISTS MOUNT a machine-gun on a tomb! Shown desecrating a cemetery, the Fascist troops prepare for another battle in their unholy crusade.

THE CHURCH OF SAN SEBASTIAN, in Madrid as it stands today—in ruins after the "lovers and protectors of religion" (Franco, Hitler, Mussolini) directed their airmen to demolish it with their fire-bombs and explosives.

WHILE such world-famous figures in art, literature and music as Andre Malraux, Pablo Picasso, Luis Quintanilla, and Pablo Casals (to mention only a few) are engaged in the defense of Madrid and the saving of the great national art treasures, the fascist hordes aim their cannon, their fire-bombs, their eight-inch shells against the churches and great museums of Spain.

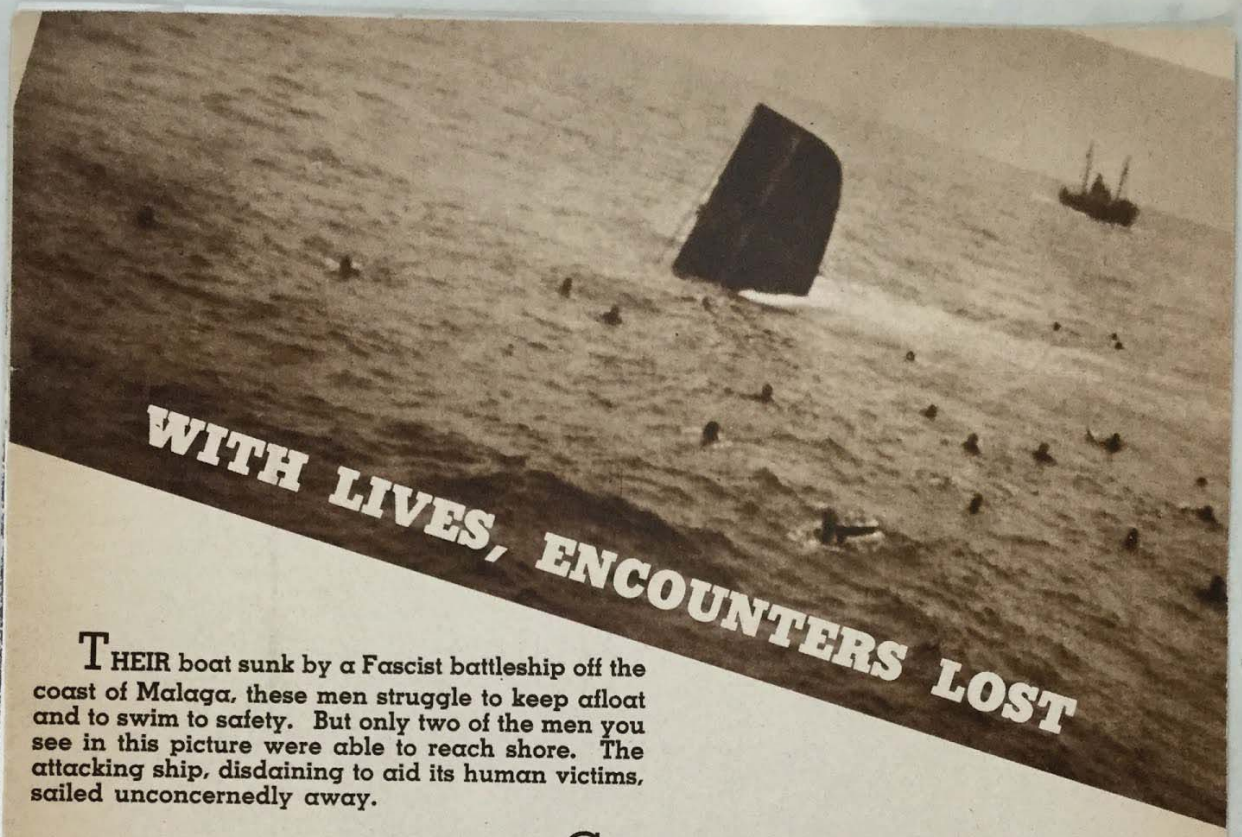
ONCE A CATHOLIC CHURCH, architectural landmark of the ancient city of Madrid for hundreds of years, demolished by the Franco forces. Destroyed with this church were the homes of the priest and of hundreds of Catholics who lived in the same section.

INTERVIEW WITH PICASSO.

April 17, 1947

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

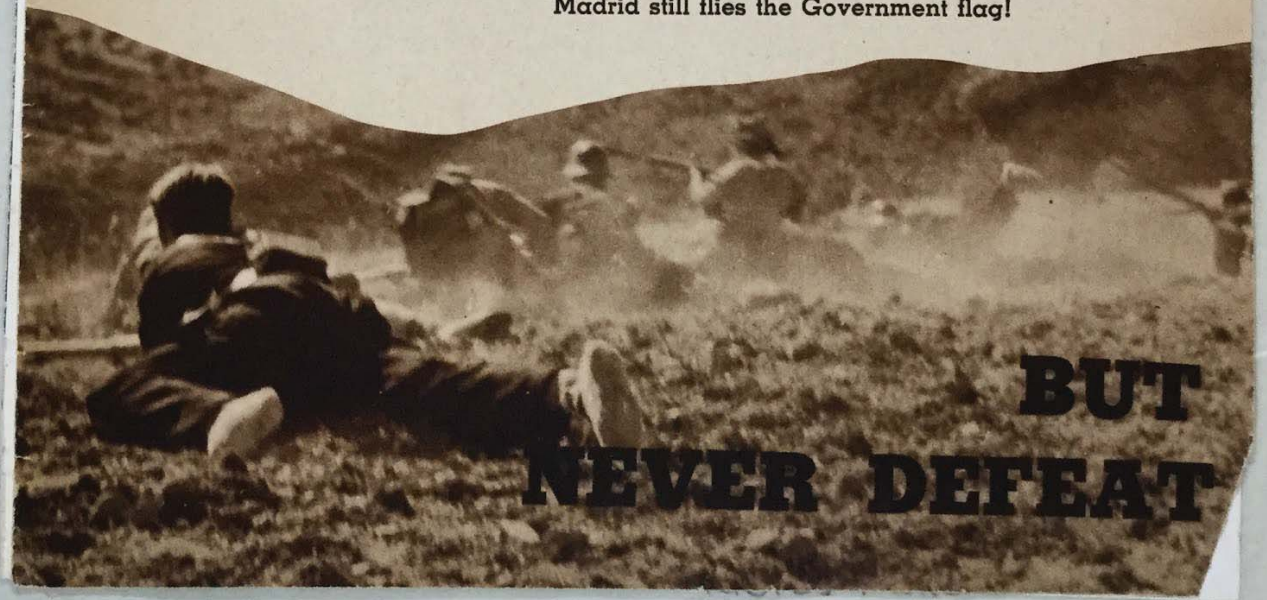
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |

# WITH LIVES, ENCOUNTERS LOST

THEIR boat sunk by a Fascist battleship off the coast of Malaga, these men struggle to keep afloat and to swim to safety. But only two of the men you see in this picture were able to reach shore. The attacking ship, disdaining to aid its human victims, sailed unconcernedly away.

GUARDING THE MOUNTAIN PASSES of the Guadarramas, northwest of Madrid, these youthful militiamen keep their rifles leveled, alert, against the invading enemy. THIS battle was won, and Madrid still flies the Government flag!



# BUT NEVER DEFEAT

INTERVIEW WITH PICASSO.

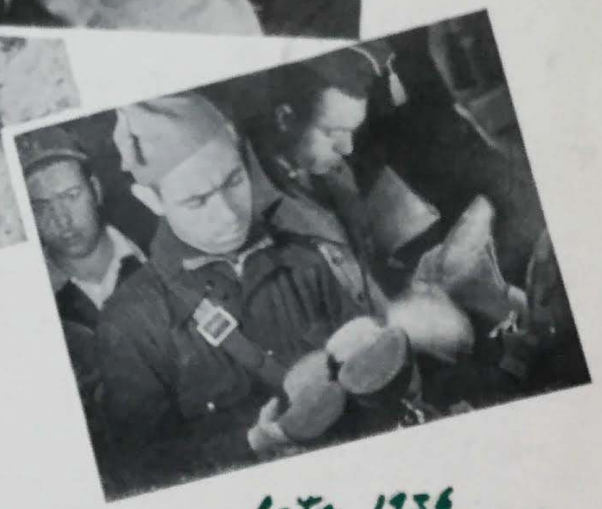
April 17, 1947

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |

# NOW IS THE TIME TO HELP

While grandmothers sew for the boys, loyalist soldiers admire new shoes from America.



late 1936

## PLEASE!

You have seen in these pages the heroic fight the Spanish people are waging. Spanish mothers are crying for milk for their hungry babies. Please don't let them wait. Clip the coupon on the right, and rush your donation to us TODAY.

This magazine is published by the United Youth Committee to Aid Spanish Democracy with the cooperation of the North American Committee to Aid Spanish Democracy.

209

RUSH THIS COUPON TO US TODAY

United Youth Committee
To Aid Spanish Democracy
Room 212
381 Fourth Ave.
New York, N. Y.

Enclosed please find $ _____ as my donation in aid of Spanish Democracy.

Name _____

Address _____

INTERVIEW WITH PICASSO.

April 17, 1947

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |

NOTES from PECKLER'S
INTERVIEW WITH PICASSO.

April 17, 1947

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B.12 |


"Parlant de sa toile 'Guernica', j'évoquai la signification du taureau, du cheval, des mains avec leurs lignes de vie, etc, et l'origine des symboles dans la mythologie espagnole. Picasso approuvait de la tête 'Oui, dit-il, le taureau représente la brutalité, le cheval est le peuple. . .

"'C'est drôle, continua-t-il, de voir les gens mettre dans la peinture des choses qu'on n'y a pas mises. Ils brodent sur le sujet. Mais cela ne fait rien, parce j'ai usé là de symbolisme, mais pas dans les autres'. . .

"'Mon oeuvre n'est pas symbolique', repondit-il. 'Mon Guernica est la seule qui soit symbolique. Dans ce cas, il s'agit d'une allégorie, c'est pourquoi j'ai pris le taureau, le cheval, etc. Cette peinture est l'expression précise et la solution d'un problème, d'ou mon utilisation du symbolisme. . .'

". . .'Il n'y a pas d'intention voulue de propagande dans ma peinture' . . .

"' Sauf dans Guernica?' suggerai-je.

"'Oui, sauf dans Guernica. Il y a là un appel voulu au peuple, un sens délibérément propagandiste'".

NOTES from SECKLER'S INTERVIEW WITH PICASSO.

April 17, 1947

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


E. M. Forster: Two Cheers for Democracy, 1938.

from essay called "The Last Parade" about the Paris Exhibition, 1937. mostly about Van Gogh

"...Picasso has done a terrifying fresco in the Spanish Pavilion, a huge black and white thing called "Guernica." Bombs split bull's skull, woman's trunk, man's shins. The fresco is indignant, and so it is less disquieting than the potato-feeders of Van Gogh. Picasso is grotesquely angry, and those who are angry still hope. He is not yet wise, and perhaps he is not yet a creator. Nevertheless, he too succeeds in saying something about injustice and pain. Can one look through pain or get around it? And can anything be done against money?..."

Rather battered from traveling along in my pocket several days. You would know he would like Van Gogh. The tone of Roger Fry, too.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B.12 |


SYMPOSIUM - 11/25/47
GUERNICA

We are to discuss a work of art, a mural painting called Guernica, by the artist, Pablo Picasso. The painting itself is on view in the second floor galleries of the Museum as a loan from the painter. If you were to take Picasso's advice you would not have come here to listen to a symposium about his picture — you would spend your time working at the picture itself.

Yet this symposium ought to please Picasso, for we on the platform, you who have come here and the hundreds who have been turned away for lack of room, have all combined to pay tribute by their interest if not by their admiration to a great work of art and to a great artist.

The word symposium is somehow too soft and harmonious a name to use for a discussion of the Guernica. For this work of art was conceived in anger, born of conflict and has lived its brief ten years of life in continual controversy.

The controversy about the Guernica has been waged ~~on two levels.~~ about two questions

AHBJr. introductions etc.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B.12 |




First: what is the value of the painting in the light of Picasso's intention and, second, what is the detailed symbolic meaning of the painting. The first is a question primarily of general value and importance, the second of iconography.

By way of background to the first and more general controversy let me read you several brief quotations. First two formal or official statements of Picasso's intention.

In the late spring of 1937 Picasso signed a statement published in connection with an exhibition of Spanish Republican posters here in New York. The Spanish Civil War had begun almost a year before. Picasso, in absentia, had been appointed Director of the Prado Gallery in Madrid by the Republican Government. In his statement he refers to the Guernica in these words: " ... In the panel on which I am working and which I shall call Guernica, and in all my recent works of art, I clearly express my abhorrence of the military caste which has sunk Spain in an ocean of pain and death..."

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |




A few weeks later, in the summer of 1937 after the Guernica was safely installed in the Spanish Pavilion in the Paris Exposition, the Spanish officials published a souvenir postcard of the mural. On the back of the postcard was this statement in French:

"Guernica; the great Spanish painter Pablo Picasso, creator of cubism, who has influenced so powerfully contemporary plastic art, has wished to express in this work the disintegration of the world under the impact of the horrors of war."

The Guernica made a deep impression on those who saw it in Paris in 1937, in London in 1938, in New York and elsewhere in the United States in 1939 and after. But all the criticisms were not favorable.

For instance in his book Babel's Tower published in 1945, Francis Henry Taylor remarks:

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B.12 |


from Babel's Tower by
Francis Henry Taylor
New York, 1945
pp. 45-6

" . . . 'Human values,' it has been said, 'cannot exist for irresponsible human beings,' But there is a question of the degree of the artist's irresponsibility. For the artist is no more irresponsible than the society in which he finds himself. Events are always greater than the individual, and it is seldom that genius rises above the limitations of his subject matter and makes the event or circumstance live forever. There are exceptions which prove the rule. But what we cannot forgive is the banality of overstatement, or the projection of irrelevancies into the foreground with the stamp of creative originality. The romantically Victorian mural of the Spanish Civil War, Guernica by Picasso, is a case in point. Sitting before it, one seems to hear a faint refrain of Tennyson's Balaklava: 'Forward the Light Brigade'; 'Rode the Six Hundred.' A contemporary said of the poem, 'Glorious. But is it war?' Brilliant as the painting may be, Picasso, too, has failed to evoke the heroism of Guernica itself. He has only substituted Gertrude Stein for Florence Nightingale."

Mr. Taylor speaks, I think, it is fair to say, from a conservative point of view. Yet he has strong support from the orthodox left.

November 24, 1947
AHB,Jr.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B.12 |


from Babel's Tower by
Francis Henry Taylor
New York, 1945
pp 45-6

" . . . 'Human values,' it has been said, 'cannot exist for irresponsible human beings,' But there is a question of the degree of the artist's irresponsibility. For the artist is no more irresponsible than the society in which he finds himself. Events are always greater than the individual, and it is seldom that genius rises above the limitations of his subject matter and makes the event or circumstance live forever. There are exceptions which prove the rule. But what we cannot forgive is the banality of overstatement, or the projection of irrelevancies into the foreground with the stamp of creative originality. The romantically Victorian mural of the Spanish Civil War, Guernica by Picasso, is a case in point. Sitting before it, one seems to hear a faint refrain of Tennyson's Balaklava: 'Forward the Light Brigade'; 'Rode the Six Hundred.' A contemporary said of the poem, 'Glorious. But is it war?' Brilliant as the painting may be, Picasso, too, has failed to evoke the heroism of Guernica itself. He has only substituted Gertrude Stein for Florence Nightingale."

November 24, 1947
AHB,Jr.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B.12 |


from Babel's Tower by
Francis Henry Taylor
New York, 1945
pp. 45-6

" . . . 'Human values,' it has been said, 'cannot exist for irresponsible human beings,' But there is a question of the degree of the artist's irresponsibility. For the artist is no more irresponsible than the society in which he finds himself. Events are always greater than the individual, and it is seldom that genius rises above the limitations of his subject matter and makes the event or circumstance live forever. There are exceptions which prove the rule. But what we cannot forgive is the banality of overstatement, or the projection of irrelevancies into the foreground with the stamp of creative originality. The romantically Victorian mural of the Spanish Civil War, Guernica by Picasso, is a case in point. Sitting before it, one seems to hear a faint refrain of Tennyson's Balaklava: 'Forward the Light Brigade'; 'Rode the Six Hundred.' A contemporary said of the poem, 'Glorious. But is it war?' Brilliant as the painting may be, Picasso, too, has failed to evoke the heroism of Guernica itself. He has only substituted Gertrude Stein for Florence Nightingale."

November 24, 1947
AHB,Jr.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


from Babel's Tower by
Francis Henry Taylor
New York, 1945
pp 45-6

" . . . 'Human values,' it has been said, 'cannot exist for irresponsible human beings,' But there is a question of the degree of the artist's irresponsibility. For the artist is no more irresponsible than the society in which he finds himself. Events are always greater than the individual, and it is seldom that genius rises above the limitations of his subject matter and makes the event or circumstance live forever. There are exceptions which prove the rule. But what we cannot forgive is the banality of overstatement, or the projection of irrelevancies into the foreground with the stamp of creative originality. The romantically Victorian mural of the Spanish Civil War, Guernica by Picasso, is a case in point. Sitting before it, one seems to hear a faint refrain of Tennyson's Balaklava: 'Forward the Light Brigade'; 'Rode the Six Hundred.' A contemporary said of the poem, 'Glorious. But is it war?' Brilliant as the painting may be, Picasso, too, has failed to evoke the heroism of Guernica itself. He has only substituted Gertrude Stein for Florence Nightingale."

November 24, 1947
AHB,Jr.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


from Babel's Tower by
Francis Henry Taylor
New York, 1945
pp 45-6

" . . . 'Human values,' it has been said, 'cannot exist for irresponsible human beings,' But there is a question of the degree of the artist's irresponsibility. For the artist is no more irresponsible than the society in which he finds himself. Events are always greater than the individual, and it is seldom that genius rises above the limitations of his subject matter and makes the event or circumstance live forever. There are exceptions which prove the rule. But what we cannot forgive is the banality of overstatement, or the projection of irrelevancies into the foreground with the stamp of creative originality. The romantically Victorian mural of the Spanish Civil War, Guernica by Picasso, is a case in point. Sitting before it, one seems to hear a faint refrain of Tennyson's Balaklava: 'Forward the Light Brigade'; 'Rode the Six Hundred.' A contemporary said of the poem, 'Glorious. But is it war?' Brilliant as the painting may be, Picasso, too, has failed to evoke the heroism of Guernica itself. He has only substituted Gertrude Stein for Florence Nightingale."

November 24, 1947
AHB,Jr.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


quotes here from Vernon Clark article in Science & Society (A Marxian Quarterly, winter 1941)

Elizabeth McCausland calls the Guernica a "great painting" but she adds in her piece in the Springfield Republican that:

", , . What Picasso wanted was to cry out in words no one could fail to understand. Instead he spoke, albeit honestly and poignantly, to those who by historical circumstance also had come to use a language unintelligible to popular ears."

Other critics have been whole-hearted in their enthusiasm — among them Sidney Janis, Walter Pach and Herbert Read.

Quote here from Read's article in London Bulletin, Oct. 1938

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


I propose to call upon the speakers of the symposium in the following order:

First the architect, Josè Luis Sert, who will give a first hand account of how the Guernica came to be commissioned.

Then Jerome Seckler, the American painter, who will give his interpretation of the Guernica in the light of his conversations with Picasso.

Then the Spanish poet and patriot Juan Larrea, who has written the longest and most elaborate analysis of the Guernica, will have the English translation of his speech read by Monore Wheeler of the Museum staff.

After Mr. Larrea the painter Stuart Davis will speak about the Guernica from his point of view. Jacques Lipchitz, the sculptor and Ben Shahn, whose exhibition is now on view in the ground floor galleries, have not prepared formal speeches, but will, I hope, join in the argument during the course of the evening.

After the speakers have had their say, we will call for questions from the audience and finally open the meeting to general discussion.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


I now have the pleasure to introduce Jerome Seckler who as a Private First-Class went to see Picasso shortly after the liberation of Paris. He saw him twice and interviewed him, writing down their conversation. On the second visit he read to Picasso the interview to make certain that it was accurate. Recently Mr. Seckler has been back in Paris again where he has had conversations with Rouault, Braque and other painters. Mr. Seckler is himself a painter.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


from "The Guernica Mural - Picasso and Social Protest" by Vernon Clark in Science and Society, v.5, #1, Winter 1941

" . . . The very news that the mural has been painted, let alone the experience of seeing the work itself, is enough to flood our minds with the most passionate questionings. Is there to be found here a forceful condemnation of fascist brutality? Does the treatment as a whole reveal confidence in the justice and ultimate victory of the cause the artist has undertaken to support? Or is this merely the self-pitying wail of a bourgeois Brahmin who sees the ruin of Spain a threat to his own cozily introspective life? . . .

"In the Guernica it would seem that what Picasso mourns is not so much the ruin of a Basque town as the destruction of his own studio. And by the destruction of his studio I mean the passing of that complex, introspective world where the sovereignty of the artist, at least on canvas, has found during the last half century so convincing a semblance of reality. . . . Picasso has revealed himself as the painter laureate of the Wastelanders - of those who see with amazing penetration into the cruelty and contradictions of modern society, yet are unable to ally themselves with any of the forces that are deciding the issues of the day. He has preferred to vacillate at a time when vacillation is both dangerous and expensive."

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


from "The Guernica Mural - Picasso and Social Protest" by Vernon Clark in Science and Society, v.5, #1, Winter 1941

" . . . The very news that the mural has been painted, let alone the experience of seeing the work itself, is enough to flood our minds with the most passionate questionings. Is there to be found here a forceful condemnation of fascist brutality? Does the treatment as a whole reveal confidence in the justice and ultimate victory of the cause the artist has undertaken to support? Or is this merely the self-pitying wail of a bourgeois Brahmin who sees the ruin of Spain a threat to his own cozily introspective life? . . .

"In the Guernica it would seem that what Picasso mourns is not so much the ruin of a Basque town as the destruction of his own studio. And by the destruction of his studio I mean the passing of that complex, introspective world where the sovereignty of the artist, at least on canvas, has found during the last half century so convincing a semblance of reality. . . . Picasso has revealed himself as the painter laureate of the Wastelanders - of those who see with amazing penetration into the cruelty and contradictions of modern society, yet are unable to ally themselves with any of the forces that are deciding the issues of the day. He has preferred to vacillate at a time when vacillation is both dangerous and expensive."

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


from "The Guernica Mural - Picasso and Social Protest" by Vernon Clark in Science and Society, v.5, #1, Winter 1941

" . . . The very news that the mural has been painted, let alone the experience of seeing the work itself, is enough to flood our minds with the most passionate questionings. Is there to be found here a forceful condemnation of fascist brutality? Does the treatment as a whole reveal confidence in the justice and ultimate victory of the cause the artist has undertaken to support? Or is this merely the self-pitying wail of a bourgeois Brahmin who sees the ruin of Spain a threat to his own cozily introspective life? . . .

"In the Guernica it would seem that what Picasso mourns is not so much the ruin of a Basque town as the destruction of his own studio. And by the destruction of his studio I mean the passing of that complex, introspective world where the sovereignty of the artist, at least on canvas, has found during the last half century so convincing a semblance of reality. . . . Picasso has revealed himself as the painter laureate of the Wastelanders - of those who see with amazing penetration into the cruelty and contradictions of modern society, yet are unable to ally themselves with any of the forces that are deciding the issues of the day. He has preferred to vacillate at a time when vacillation is both dangerous and expensive."

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | X1. B. 12 |


from "The Guernica Mural - Picasso and Social Protest" by Vernon Clark in Science and Society, v.5, #1, Winter 1941

". . . The very news that the mural has been painted, let alone the experience of seeing the work itself, is enough to flood our minds with the most passionate questionings. Is there to be found here a forceful condemnation of fascist brutality? Does the treatment as a whole reveal confidence in the justice and ultimate victory of the cause the artist has undertaken to support? Or is this merely the self-pitying wail of a bourgeois Brahmin who sees the ruin of Spain a threat to his own cozily introspective life? . . .

"In the Guernica it would seem that what Picasso mourns is not so much the ruin of a Basque town as the destruction of his own studio. And by the destruction of his studio I mean the passing of that complex, introspective world where the sovereignty of the artist, at least on canvas, has found during the last half century so convincing a semblance of reality. . . . Picasso has revealed himself as the painter laureate of the Wastelanders - of those who see with amazing penetration into the cruelty and contradictions of modern society, yet are unable to ally themselves with any of the forces that are deciding the issues of the day. He has preferred to vacillate at a time when vacillation is both dangerous and expensive."

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


from "The Guernica Mural - Picasso and Social Protest" by Vernon Clark in Science and Society, v.5, #1, Winter 1941

"The Guernica mural allows no simple analysis. . .

" . . . To the Spaniard the bullfight is a drama in which the animal stupidity and brute force of the bull are overcome by the intelligence and human art of the toreros. Now there is nothing surprising in the fact that Picasso has used the bull as a symbol of Franco and fascist brutality. But it is surprising that the bull, villain of the piece, is the only figure in the mural that has any dignity . . . (Footnote: The bull has long been associated with the death-and-resurrection motif in religion, as, for example, in the mysteries of Dionysus of ancient times. It is therefore suggested that Picasso has used this symbol to allude to the resurrection of the Spanish people and not as an emblem of fascist brutality at all. Without going into the problem at any length, I should like to point out that there seems little reason or justification in divorcing the bull from the context in which Picasso has consistently placed it (i.e., the bullfight), not only in the Guernica, but in the Dreams and Lies of Franco, Minotauromachy, as well as numerous other works.) . . . Although the bull is certainly not put forward to persuade us or to win our admiration, we can sense here more than a hint of resignation before an enemy both successful and strong.

"Nevertheless, one is obliged to resist even an overwhelming enemy. But where shall the artist turn for allies? To a cause represented by a bemattressed, disemboweled horse? In the bull ring, we remember, the horse is the comic relief, the symbol of the decrepit, the broken down, the ridiculously outworn. Yet it is with such symbols as this that Picasso identifies the things that died at Guernica . . ."

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


from "The Guernica Mural - Picasso and Social Protest" by Vernon Clark in Science and Society, v.5, #1, Winter 1941

"The Guernica mural allows no simple analysis. . .

" . . . To the Spaniard the bullfight is a drama in which the animal stupidity and brute force of the bull are overcome by the intelligence and human art of the toreros. Now there is nothing surprising in the fact that Picasso has used the bull as a symbol of Franco and fascist brutality. But it is surprising that the bull, villain of the piece, is the only figure in the mural that has any dignity . . . (Footnote: The bull has long been associated with the death-and-resurrection motif in religion, as, for example, in the mysteries of Dionysus of ancient times. It is therefore suggested that Picasso has used this symbol to allude to the resurrection of the Spanish people and not as an emblem of fascist brutality at all. Without going into the problem at any length, I should like to point out that there seems little reason or justification in divorcing the bull from the context in which Picasso has consistently placed it (i.e., the bullfight), not only in the Guernica, but in the Dreams and Lies of Franco, Minotauromachy, as well as numerous other works.) . . . Although the bull is certainly not put forward to persuade us or to win our admiration, we can sense here more than a hint of resignation before an enemy both successful and strong.

"Nevertheless, one is obliged to resist even an overwhelming enemy. But where shall the artist turn for allies? To a cause represented by a be-mattressed, disemboweled horse? In the bull ring, we remember, the horse is the comic relief, the symbol of the decrepit, the broken down, the ridiculously outworn. Yet it is with such symbols as this that Picasso identifies the things that died at Guernica . . ."

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | X1. B.12 |


from "The Guernica Mural - Picasso and Social Protest" by Vernon Clark in Science and Society, v.5, #1, Winter 1941

"The Guernica mural allows no simple analysis. . .

" . . . To the Spaniard the bullfight is a drama in which the animal stupidity and brute force of the bull are overcome by the intelligence and human art of the toreros. Now there is nothing surprising in the fact that Picasso has used the bull as a symbol of Franco and fascist brutality. But it is surprising that the bull, villain of the piece, is the only figure in the mural that has any dignity . . . (Footnote: The bull has long been associated with the death-and-resurrection motif in religion, as, for example, in the mysteries of Dionysus of ancient times. It is therefore suggested that Picasso has used this symbol to allude to the resurrection of the Spanish people and not as an emblem of fascist brutality at all. Without going into the problem at any length, I should like to point out that there seems little reason or justification in divorcing the bull from the context in which Picasso has consistently placed it (i.e., the bullfight), not only in the Guernica, but in the Dreams and Lies of Franco, Minotauromachy, as well as numerous other works.) . . . Although the bull is certainly not put forward to persuade us or to win our admiration, we can sense here more than a hint of resignation before an enemy both successful and strong.

"Nevertheless, one is obliged to resist even an overwhelming enemy. But where shall the artist turn for allies? To a cause represented by a bemattressed, disemboweled horse? In the bull ring, we remember, the horse is the comic relief, the symbol of the decrepit, the broken down, the ridiculously outworn. Yet it is with such symbols as this that Picasso identifies the things that died at Guernica . . ."

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


from "The Guernica Mural - Picasso and Social Protest" by Vernon Clark in Science and Society, v.5, #1, Winter 1941

"The Guernica mural allows no simple analysis. . .

" . . . To the Spaniard the bullfight is a drama in which the animal stupidity and brute force of the bull are overcome by the intelligence and human art of the toreros. Now there is nothing surprising in the fact that Picasso has used the bull as a symbol of Franco and fascist brutality. But it is surprising that the bull, villain of the piece, is the only figure in the mural that has any dignity . . . (Footnote: The bull has long been associated with the death-and-resurrection motif in religion, as, for example, in the mysteries of Dionysus of ancient times. It is therefore suggested that Picasso has used this symbol to allude to the resurrection of the Spanish people and not as an emblem of fascist brutality at all. Without going into the problem at any length, I should like to point out that there seems little reason or justification in divorcing the bull from the context in which Picasso has consistently placed it (i.e., the bullfight), not only in the Guernica, but in the Dreams and Lies of Franco, Minotauromachy, as well as numerous other works.) . . . Although the bull is certainly not put forward to persuade us or to win our admiration, we can sense here more than a hint of resignation before an enemy both successful and strong.

"Nevertheless, one is obliged to resist even an overwhelming enemy. But where shall the artist turn for allies? To a cause represented by a bemattressed, disemboweled horse? In the bull ring, we remember, the horse is the comic relief, the symbol of the decrepit, the broken down, the ridiculously outworn. Yet it is with such symbols as this that Picasso identifies the things that died at Guernica . . ."

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


from "The Guernica Mural - Picasso and Social Protest" by Vernon Clark in Science and Society, v.5, #1, Winter 1941

"The Guernica mural allows no simple analysis. . .

" . . . To the Spaniard the bullfight is a drama in which the animal stupidity and brute force of the bull are overcome by the intelligence and human art of the toreros. Now there is nothing surprising in the fact that Picasso has used the bull as a symbol of Franco and fascist brutality. But it is surprising that the bull, villain of the piece, is the only figure in the mural that has any dignity . . . (Footnote: The bull has long been associated with the death-and-resurrection motif in religion, as, for example, in the mysteries of Dionysus of ancient times. It is therefore suggested that Picasso has used this symbol to allude to the resurrection of the Spanish people and not as an emblem of fascist brutality at all. Without going into the problem at any length, I should like to point out that there seems little reason or justification in divorcing the bull from the context in which Picasso has consistently placed it (i.e., the bullfight), not only in the Guernica, but in the Dreams and Lies of Franco, Minotauromachy, as well as numerous other works.) . . . Although the bull is certainly not put forward to persuade us or to win our admiration, we can sense here more than a hint of resignation before an enemy both successful and strong.

"Nevertheless, one is obliged to resist even an overwhelming enemy. But where shall the artist turn for allies? To a cause represented by a bemattressed, disemboweled horse? In the bull ring, we remember, the horse is the comic relief, the symbol of the decrepit, the broken down, the ridiculously outworn. Yet it is with such symbols as this that Picasso identifies the things that died at Guernica . . ."

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


from: "Picasso's 'Guernica'" by Herbert Read,
in London Bulletin, October 1938
p. 6

" . . . A monument to disillusion, to despair, to destruction. It was inevitable that the greatest artist of our time should be driven to this conclusion. Frustrated in his creative affirmations, limited in scope and scale by the timidities and customs of the age, he can at best make a monument to the vast forces of evil which seek to control our lives: a monument of protestation. When those forces invade his native land, and destroy with calculated brutality a shrine peculiarly invested with the sense of glory, then the impulse to protest takes on a monumental grandeur. . . .

"It has been said that this painting is obscure — that it cannot appeal to the soldier of the republic, to the man in the street, to the communist in his cell; but actually its elements are clear and openly symbolical. The light of day and night reveals a scene of horror and destruction: the eviscerated horse, the writhing bodies of men and women, betray the passage of the infuriated bull, who turns triumphantly in the background, tense with lust and stupid power; whilst from the window Truth, whose features are the tragic mask in all its classical purity, extends her lamp over the carnage. The great canvas is flooded with pity and terror, but over it all is imposed that nameless grace which arises from their cathartic equilibrium.

" . . . It is a religious picture, painted, not with the same kind, but with the same degree of fervour that inspired Grunewald and the Master of the Avignon Pieta, Van Eyck and Bellini. It is not sufficient to compare the Picasso of this painting with the Goya of the 'Desastres'. Goya, too, was a great artist, and a great humanist; but his reactions were individualistic—his instruments irony, satire, ridicule. Picasso is more universal: his symbols are banal, like the symbols of Homer, Dante, Cervantes. For it is only when the widest commonplace is infused with the intensest passion that a great work of art, transcending all schools and categories, is born; and being born, lives immortally.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


from: "Picasso's 'Guernica'" by Herbert Read,
in London Bulletin, October 1938
p 6

" . . . A monument to disillusion, to despair, to destruction. It was inevitable that the greatest artist of our time should be driven to this conclusion. Frustrated in his creative affirmations, limited in scope and scale by the timidities and customs of the age, he can at best make a monument to the vast forces of evil which seek to control our lives: a monument of protestation. When those forces invade his native land, and destroy with calculated brutality a shrine peculiarly invested with the sense of glory, then the impulse to protest takes on a monumental grandeur. . . .

"It has been said that this painting is obscure — that it cannot appeal to the soldier of the republic, to the man in the street, to the communist in his cell; but actually its elements are clear and openly symbolical. The light of day and night reveals a scene of horror and destruction: the eviscerated horse, the writhing bodies of men and women, betray the passage of the infuriated bull, who turns triumphantly in the background, tense with lust and stupid power; whilst from the window Truth, whose features are the tragic mask in all its classical purity, extends her lamp over the carnage. The great canvas is flooded with pity and terror, but over it all is imposed that nameless grace which arises from their cathartic equilibrium.

" . . . It is a religious picture, painted, not with the same kind, but with the same degree of fervour that inspired Grunewald and the Master of the Avignon Pieta, Van Eyck and Bellini. It is not sufficient to compare the Picasso of this painting with the Goya of the 'Desastres'. Goya, too, was a great artist, and a great humanist; but his reactions were individualistic—his instruments irony, satire, ridicule. Picasso is more universal: his symbols are banal, like the symbols of Homer, Dante, Cervantes. For it is only when the widest commonplace is infused with the intensest passion that a great work of art, transcending all schools and categories, is born; and being born, lives immortally.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


from: "Picasso's 'Guernica'" by Herbert Read,
in London Bulletin, October 1938
p. 6

" . . . A monument to disillusion, to despair, to destruction. It was inevitable that the greatest artist of our time should be driven to this conclusion. Frustrated in his creative affirmations, limited in scope and scale by the timidities and customs of the age, he can at best make a monument to the vast forces of evil which seek to control our lives: a monument of protestation. When those forces invade his native land, and destroy with calculated brutality a shrine peculiarly invested with the sense of glory, then the impulse to protest takes on a monumental grandeur. . . .

"It has been said that this painting is obscure — that it cannot appeal to the soldier of the republic, to the man in the street, to the communist in his cell; but actually its elements are clear and openly symbolical. The light of day and night reveals a scene of horror and destruction: the eviscerated horse, the writhing bodies of men and women, betray the passage of the infuriated bull, who turns triumphantly in the background, tense with lust and stupid power; whilst from the window Truth, whose features are the tragic mask in all its classical purity, extends her lamp over the carnage. The great canvas is flooded with pity and terror, but over it all is imposed that nameless grace which arises from their cathartic equilibrium.

" . . . It is a religious picture, painted, not with the same kind, but with the same degree of fervour that inspired Grunewald and the Master of the Avignon Pieta, Van Eyck and Bellini. It is not sufficient to compare the Picasso of this painting with the Goya of the 'Desastres'. Goya, too, was a great artist, and a great humanist; but his reactions were individualistic—his instruments irony, satire, ridicule. Picasso is more universal: his symbols are banal, like the symbols of Homer, Dante, Cervantes. For it is only when the widest commonplace is infused with the intensest passion that a great work of art, transcending all schools and categories, is born; and being born, lives immortally.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


from: "Picasso's 'Guernica'" by Herbert Read,
in London Bulletin, October 1938
p. 6

" . . . A monument to disillusion, to despair, to destruction. It was inevitable that the greatest artist of our time should be driven to this conclusion. Frustrated in his creative affirmations, limited in scope and scale by the timidities and customs of the age, he can at best make a monument to the vast forces of evil which seek to control our lives: a monument of protestation. When those forces invade his native land, and destroy with calculated brutality a shrine peculiarly invested with the sense of glory, then the impulse to protest takes on a monumental grandeur. . . .

"It has been said that this painting is obscure — that it cannot appeal to the soldier of the republic, to the man in the street, to the communist in his cell; but actually its elements are clear and openly symbolical. The light of day and night reveals a scene of horror and destruction: the eviscerated horse, the writhing bodies of men and women, betray the passage of the infuriated bull, who turns triumphantly in the background, tense with lust and stupid power; whilst from the window Truth, whose features are the tragic mask in all its classical purity, extends her lamp over the carnage. The great canvas is flooded with pity and terror, but over it all is imposed that nameless grace which arises from their cathartic equilibrium.

" . . . It is a religious picture, painted, not with the same kind, but with the same degree of fervour that inspired Grunewald and the Master of the Avignon Pieta, Van Eyck and Bellini. It is not sufficient to compare the Picasso of this painting with the Goya of the 'Desastres'. Goya, too, was a great artist, and a great humanist; but his reactions were individualistic—his instruments irony, satire, ridicule. Picasso is more universal: his symbols are banal, like the symbols of Homer, Dante, Cervantes. For it is only when the widest commonplace is infused with the intensest passion that a great work of art, transcending all schools and categories, is born; and being born, lives immortally.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


Before I introduce the next two speakers I should like to outline for you more sharply the two sides of the arguments concerning the symbolism of the Guernica.

In the same article by Herbert Read from which I just quoted, Mr. Read observes:

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


In 1945 Mr. Seckler published his interview with Picasso confirming with apparent finality the theory that the bull was indeed the villain and the horse the victim, but Mr. Larrea, writing a year later without knowledge of Mr. Seckler's article, seeks to prove with elaborate arguments that the horse is the villain and the bull the heroic protagonist.

Mr. Larrea's general thesis was not new, for as long ago as 1937 Christian Zervos had described the bull as "one of Picasso's most beautiful achievements, an animal which appears in the midst of confusion, unafraid, confident in his power, in full possession of time and destiny from which will spring the daybreak hoped for in distress."

Puzzled by these opposing theories I wrote to a close friend of Picasso's, Henry Kahnweiler in May of this year:

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


Which is correct?

Statement 1. From an interview with Picasso by Jerome Seckler published in Fraternite September 20, 1945 — an interview the text of which was read and approved by Picasso himself. Mr. Seckler wrote, "I talked with Picasso about the significance of the bull and the horse and the origin of the symbols in Spanish mythology." Picasso kept nodding his head as I spoke. "Yes," he said, "the bull there represents brutality, the horse the people.""

Statement 2. From the spanish typescript of Juan Larrea's study of Guernica now published in book form in English. In the course of this long essay Mr. Larrea made the following statement: "The horse represents Spanish nationalism, the bull appears to be the symbol representing the people."

On May 29 I received a letter from Mr. Kahnweiler:

"Dear Mr. Barr:

Your letter of May 21 arrived a few days ago. Today I saw Picasso and read your letter to him. What he answered is this; I give you his own words in French:

(Itranslate) "'But this bull is a bull and this horse is a horse. There's a sort of bird, too, a chicken or a pigeon, I don't remember now, on a table. And this chicken is a chicken. Certainly, symbols. But it isn't up to the painter to create the cymbolism; otherwise it would be better if he wrote it out in so many words instead of painting it. The public, who look at the picture, must see in the horse, in the bull, symbols which they interpret as they understand them. There are some animals: there are animals, massacred animals. That's all, so far as I'm concerned. It's up to the public to see what it wants to see.'"

Mr. Kahnweiler adds, "That is exactly what he said..."

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |

From "Spain"
about
Between October '36 and Jan. 37

Picasso file
(Larrea)
GUERNICA

December 4, 1947

ntsch, clipped from an
n given by Sert in
blished in La Nouvelle
sition." He also showed
k by the United Youth
h the North American
, New York. The magazine
nted to a map in the magazine which would
te of publication. Several other captions
him to say that the magazine must have
nd January 1937. Mr. Larrea spoke of Hayter's
f the London exposition in 1938 at which time
n to attend a convention at Oxford. He said
he did not know where the article was published, nor had he seen it. His copy of SPAIN had been given him by a friend in New York and if he could find another copy of it in Mexico he promised to send it to Mr. Barr. At anyrate Larrea said that Hayter presented the Anglo-Saxon point of view contrary to Lhote.

Mr. Larrea then asked Mr. Barr from where a certain statement of Picasso's came which Mr. Barr had quoted at the symposium. Mr. Barr told him that it was from the Springfield Republican. Mr. Larrea said that this was important in explaining the military hat on the horse in Guernica. In speaking about statements made by Picasso, Mr. Larrea then told Mr. Barr a "secret" about a statement made by Picasso on the occasion of the American Artists' Congress in New York. Picasso had been invited to come to America and to attend the congress. Picasso had accepted although he never had any intention of going to America. When the day of the meeting came and Picasso had not arrived in this country they still wanted some sort of statement from

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |

Guernica
N.R.F.
André Lhote
"Chronique consacrée à l'Exposition"

Picasso file
(Larrea)
GUERNICA

December 4, 1947

...rtsch, clipped from an
...n given by Sert in
...blished in La Nouvelle
...sition." He also showed
...k by the United Youth
...n the North American
..., New York. The magazine
...nted to a map in the magazine which would
...te of publication. Several other captions
... him to say that the magazine must have
...nd January 1937. Mr. Larrea spoke of Hayter's
...f the London exposition in 1938 at which time
...n to attend a convention at Oxford. He said
he did not know where the article was published, nor had he seen it. His copy of SPAIN had been given him by a friend in New York and if he could find another copy of it in Mexico he promised to send it to Mr. Barr. At anyrate Larrea said that Hayter presented the Anglo-Saxon point of view contrary to Lhote.

Mr. Larrea then asked Mr. Barr from where a certain statement of Picasso's came which Mr. Barr had quoted at the symposium. Mr. Barr told him that it was from the Springfield Republican. Mr. Larrea said that this was important in explaining the military hat on the horse in Guernica. In speaking about statements made by Picasso, Mr. Larrea then told Mr. Barr a "secret" about a statement made by Picasso on the occasion of the American Artists' Congress in New York. Picasso had been invited to come to America and to attend the congress. Picasso had accepted although he never had any intention of going to America. When the day of the meeting came and Picasso had not arrived in this country they still wanted some sort of statement from

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |

Here are my notes on your conversation with Larrea

Mr

Picasso/Le (Larrea) GUERNICA

December 4, 1947

...ıtsch, clipped from an ...ı given by Sert in ...blished in La Nouvelle ...sition." He also showed ...k by the United Youth ...n the North American ..., New York. The magazine was not dated but Mr. Larrea pointed to a map in the magazine which would permit to establish the exact date of publication. Several other captions under photographs also permitted him to say that the magazine must have come out between November 1936 and January 1937. Mr. Larrea spoke of Hayter's writing an article at the time of the London exposition in 1938 at which time Larrea himself was also in London to attend a convention at Oxford. He said he did not know where the article was published, nor had he seen it. His copy of SPAIN had been given him by a friend in New York and if he could find another copy of it in Mexico he promised to send it to Mr. Barr. At anyrate Larrea said that Hayter presented the Anglo-Saxon point of view contrary to Lhote.

Mr. Larrea then asked Mr. Barr from where a certain statement of Picasso's came which Mr. Barr had quoted at the symposium. Mr. Barr told him that it was from the Springfield Republican. Mr. Larrea said that this was important in explaining the military hat on the horse in Guernica. In speaking about statements made by Picasso, Mr. Larrea then told Mr. Barr a "secret" about a statement made by Picasso on the occasion of the American Artists' Congress in New York. Picasso had been invited to come to America and to attend the congress. Picasso had accepted although he never had any intention of going to America. When the day of the meeting came and Picasso had not arrived in this country they still wanted some sort of statement from

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


Picasso file
(Larrea)
GUERNICA

December 4, 1947

Mr. Larrea came to see Mr. Barr at 11 a.m.

He first showed him an article by Pierre Wintsch, clipped from an unidentified newspaper or periodical which he had been given by Sert in which mention is made of an article by André Lhote published in La Nouvelle Revue Francaise entitled "Chronigm consacrée a l'exposition." He also showed Mr. Barr a magazine called SPAIN published in New York by the United Youth Committee to Aid Spanish Democracy in cooperation with the North American Committee to aid Spanish Democracy, 381 Fourth Avenue, New York. The magazine was not dated but Mr. Larrea pointed to a map in the magazine which would permit to establish the exact date of publication. Several other captions under photographs also permitted him to say that the magazine must have come out between November 1936 and January 1937. Mr. Larrea spoke of Hayter's writing an article at the time of the London exposition in 1938 at which time Larrea himself was also in London to attend a convention at Oxford. He said he did not know where the article was published, nor had he seen it. His copy of SPAIN had been given him by a friend in New York and if he could find another copy of it in Mexico he promised to send it to Mr. Barr. At anyrate Larrea said that Hayter presented the Anglo-Saxon point of view contrary to Lhote.

Mr. Larrea then asked Mr. Barr from where a certain statement of Picasso's came which Mr. Barr had quoted at the symposium. Mr. Barr told him that it was from the Springfield Republican. Mr. Larrea said that this was important in explaining the military hat on the horse in Guernica. In speaking about statements made by Picasso, Mr. Larrea then told Mr. Barr a "secret" about a statement made by Picasso on the occasion of the American Artists' Congress in New York. Picasso had been invited to come to America and to attend the congress. Picasso had accepted although he never had any intention of going to America. When the day of the meeting came and Picasso had not arrived in this country they still wanted some sort of statement from

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |




Picasso. With the Congress assembled and waiting, a transatlantic telephone call was made and this is what Larrea said: On telephonait, le theatre était plain, alors j'ai mis des mots que certainement correspondaient à son sentiment." Picasso at the time of the telephone call was not there and Larrea felt he had to make some sort of statement for him. The next morning he explained the situation to Picasso who signed the statement that Larrea had made for him. Larrea kept this piece of paper in his office in Paris. When he came to this country he meant to take it with him but found upon his arrival that he had failed to bring it. He said he would write to the man who stayed on in his office to look for it. Mr. Barr then showed him another statement by Picasso which he had always felt did not sound like Picasso. Mr. Larrea replied that he did not know about it, but to him it sounded as though it had been made up for him for the sake of propaganda.

Mr. Larrea then related another story. There had been a project to make a museum for the Republican Government in Spain and to donate to it pictures by contemporary artists. The two artists who were still outstanding were Picasso and Matisse. Picasso finally wrote Matisse a letter asking him to participate. This letter after Picasso had signed it, was photostated by Larrea before it was sent to Matisse. Matisse never replied. Mr. Larrea promised to send Mr. Barr a photostatic copy.

Mr. Barr then asked Mr. Larrea whether he had any objections to Mr. Barr's publishing in his next edition of the Picasso book the information that not Picasso but Larrea had made the statement for the Artists Congress. Larrea was at first hesitant but then agreed provided Mr. Barr explained all the circumstances and that Picasso signed the statement the next day.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| --- | --- | --- |
| | AHB | XI. B. 12 |


"But this bull is a bull and this horse is a horse. There's a sort of bird, too, a chicken or a pigeon, I don't remember now, on a table. And this chicken is a chicken. Certainly, symbols. But it isn't up to the painter to create the symbolism; otherwise it would be better if he wrote it out in so many words instead of painting it. The public, who look at the picture, must see in the horse, in the bull, symbols which they interpret as they understand them. There are some animals: they are animals, massacred animals. That's all, so far as I'm concerned. It's up to the public to see what it wants to see."

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


1. AHB's notes 1.

We are to discuss a work of art, a mural painting called Guernica, by the artist, Pablo Picasso. The painting itself is on view in the second floor galleries of the Museum as a loan from the painter. If you were to take Picasso's advice you would not have come here to listen to a symposium about his picture -- you would spend your time working at the picture itself.

Yet this symposium ought to please Picasso, for we on the platform, you who have come here and the hundreds who have been turned away for lack of room, have all combined to pay tribute by their interest, if not by their admiration, to a great work of art and to a great artist.

The word symposium is somehow too soft and harmonious a name to use for a discussion of the Guernica. For this work of art was conceived in anger, born of conflict and has lived its brief ten years of life in continual controversy.

The controversy about the Guernica has been waged ~~on two levels.~~ about two questions

GUERNICA Symposium, 11/25/47

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


1. AHB's notes 1.

We are to discuss a work of art, a mural painting called Guernica, by the artist, Pablo Picasso. The painting itself is on view in the second floor galleries of the Museum as a loan from the painter. If you were to take Picasso's advice you would not have come here to listen to a symposium about his picture -- you would spend your time working at the picture itself.

Yet this symposium ought to please Picasso, for we on the platform, you who have come here and the hundreds who have been turned away for lack of room, have all combined to pay tribute by their interest, if not by their admiration, to a great work of art and to a great artist.

The word symposium is somehow too soft and harmonious a name to use for a discussion of the Guernica. For this work of art was conceived in anger, born of conflict and has lived its brief ten years of life in continual controversy.

The controversy about the Guernica has been waged ~~on two levels.~~ about two questions

GUERNICA Symposium, 11/25/47

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |

2.



First: what is the value of the painting in the light of Picasso's intention and, second, what is the detailed symbolic meaning of the painting. The first is a question primarily of general value and importance, the second of iconography.

By way of background to the first and more general controversy let me read you several brief quotations. First two formal or official statements of Picasso's intention.

In the late spring of 1937 Picasso signed a statement published in connection with an exhibition of Spanish Republican posters here in New York. The Spanish Civil War had begun almost a year before. Picasso, in absentia, had been appointed Director of the Prado Gallery in Madrid by the Republican Government. In his statement he refers to the Guernica in these words: " ... In the panel on which I am working and which I shall call Guernica, and in all my recent works of art, I clearly express my abhorrence of the military caste which has sunk Spain in an ocean of pain and death..."

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |

3



A few weeks later, in the summer of 1937 after the Guernica was safely installed in the Spanish Pavilion in the Paris Exposition, the Spanish officials published a souvenir postcard of the mural. On the back of the postcard was this statement in French:

"Guernica; the great Spanish painter Pablo Picasso, creator of cubism, who has influenced so powerfully contemporary plastic art, has wished to express in this work the disintegration of the world under the impact of the horrors of war."

The Guernica made a deep impression on those who saw it in Paris in 1937, in London in 1938, in New York and elsewhere in the United States in 1939 and after. But all the criticisms ~~were not~~ have not been favorable.

For instance in his book Babel's Tower published in 1945, Francis Henry Taylor remarks:

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |

4 (1)

from Babel's Tower by
Francis Henry Taylor
New York, 1945

". . . 'Human values,' it has been said, 'cannot exist for irresponsible human beings,' But there is a question of the degree of the artist's irresponsibility. For the artist is no more irresponsible than the society in which he finds himself. Events are always greater than the individual, and it is seldom that genius rises above the limitations of his subject matter and makes the event or circumstance live forever. There are exceptions which prove the rule. But what we cannot forgive is the banality of overstatement, or the projection of irrelevancies into the foreground with the stamp of creative originality. The romantically Victorian mural of the Spanish Civil War, Guernica by Picasso, is a case in point. Sitting before it, one seems to hear a faint refrain of Tennyson's Balaklava: 'Forward the Light Brigade'; 'Rode the Six Hundred.' A contemporary said of the poem, 'Glorious. But is it war?' Brilliant as the painting may be, Picasso, too, has failed to evoke the heroism of Guernica itself. He has only substituted Gertrude Stein for Florence Nightingale."

Mr. Taylor speaks, I think it is fair to say, from a conservative point of view. Yet he has strong support from the orthodox left.

November 24, 1947
AHB, Jr.

(1)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


5

(2)

Vernon Clark

I quote from "The Guernica Mural - Picasso and Social Protest" by Vernon Clark in Science and Society, ~~v.5, #1, Winter 1941~~

↑ A Marxian Quarterly Winter, 1941.

" . . . The very news that the mural has been painted, let alone the experience of seeing the work itself, is enough to flood our minds with the most passionate questionings. Is there to be found here a forceful condemnation of fascist brutality? Does the treatment as a whole reveal confidence in the justice and ultimate victory of the cause the artist has undertaken to support? Or is this merely the self-pitying wail of a bourgeois Brahmin who sees the ruin of Spain a threat to his own cozily introspective life? . . .

Then - several pages further on Mr Clark answers his own question:

"In the Guernica it would seem that what Picasso mourns is not so much the ruin of a Basque town as the destruction of his own studio. And by the destruction of his studio I mean the passing of that complex, introspective world where the sovereignty of the artist, at least on canvas, has found during the last half century so convincing a semblance of reality. . . . Picasso has revealed himself as the painter laureate of the Wastelanders - of those who see with amazing penetration into the cruelty and contradictions of modern society, yet are unable to ally themselves with any of the forces that are deciding the issues of the day. He has preferred to vacillate at a time when vacillation is both dangerous and expensive."

He considers the mural to be "the culmination ad absurdum of all the trends, artistic and psychological that the artist has developed in the past." and goes on to the conclusion:

(2)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


6 (3)

Elizabeth McCausland calls the Guernica a "great painting" but she adds in her piece in the Springfield Republican that:

". . . What Picasso wanted was to cry out in words no one could fail to understand. Instead he spoke, albeit honestly and poignantly, to those who by historical circumstance also had come to use a language unintelligible to popular ears."

Other critics have been absolutely
hearted in their enthusiasm, among
them Sidney Janis, Walter Pach
and Herbert Read

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |

7

~~Herbert Read writing in London in 1938~~
~~disagreement with Braque~~

(4) quote from Read article in the London Bulletin 1938

from: "Picasso's 'Guernica'" by Herbert Read, in LONDON BULLETIN, OCT. 1938

". . . A monument to disillusion, to despair, to destruction. It was inevitable that the greatest artist of our time should be driven to this conclusion. Frustrated in his creative affirmations, limited in scope and scale by the timidities and customs of the age, he can at best make a monument to the vast forces of evil which seek to control our lives: a monument of protestation. When those forces invade his native land, and destroy with calculated brutality a shrine peculiarly invested with the sense of glory, then the impulse to protest takes on a monumental grandeur. . . .

→ The great canvas is flooded with pity and terror, but over it all is imposed that nameless grace which arises from their cathartic equilibrium

". . . It is a religious picture, painted, not with the same kind, but with the same degree of fervour that inspired Grünewald and the Master of the Avignon Pietà, Van Eyck and Bellini. It is not sufficient to compare the Picasso of this painting with the Goya of the 'Desastres'. Goya, too, was a great artist, and a great humanist; but his reactions were individualistic--his instruments irony, satire, ridicule. Picasso is more universal: his symbols are banal, like the symbols of Homer, Dante, Cervantes. For it is only when the widest commonplace is infused with the intensest passion that a great work of art, transcending all schools and categories, is born; and being born, lives immortally.

3

~~Some [illegible]~~

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


8

Now before our symposium goes on with the argument I should

~~But Now, before we go on with the argument in this symposium~~

~~I would~~ like to introduce José Luis Sert the distinguished ~~Spanish~~ Catalan architect who was one of the designers of the Spanish Republican building at the Paris Exposition of 1937 and who played an important part in ~~commissioning~~ persuading Picasso to paint the Guernica. ~~Mr. Sert.~~

after Mr Sert and the other speakers have spoken I hope we may have some questions from the audience.

Mr. SERT

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


9 Thomas M. Scott

Before I introduce the next two speakers I should like to outline for you more sharply the two sides of ~~the argument concerning the~~ our second question - the or iconography symbolism of the Guernica.

In the same article by Herbert Read from which I just quoted,

Mr. Read observes:

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |

10

from: "Picasso's 'Guernica'" by Herbert Read,
in London Bulletin, October 1938

"It has been said that this painting is obscure -- that it cannot appeal to the soldier of the republic, to the man in the street, to the communist in his cell; but actually its elements are clear and openly symbolical. The light of day and night reveals a scene of horror and destruction: the eviscerated horse, the writhing bodies of men and women, betray the passage of the infuriated bull, who turns triumphantly in the background, tense with lust and stupid power; whilst from the window Truth, whose features are the tragic mask in all its classical purity, extends her lamp over the carnage. The great canvas is flooded with pity and terror, but over it all is imposed that nameless grace which arises from their cathartic equilibrium."

Mr. Clark in his article, however, does not agree that the symbolism is clear. He writes:

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |

11 (2)

from "The Guernica Mural - Picasso and Social Protest" by Vernon Clark in Science and Society, v.5, #1, Winter 1941

"The Guernica mural allows no simple analysis. . .

" . . . To the Spaniard the bullfight is a drama in which the animal stupidity and brute force of the bull are overcome by the intelligence and human art of the toreros. Now there is nothing surprising in the fact that Picasso has used the bull as a symbol of Franco and fascist brutality. But it is surprising that the bull, villain of the piece, is the only figure in the mural that has any dignity . . . (Footnote: The bull has long been associated with the death-and-resurrection motif in religion, as, for example, in the mysteries of Dionysus of ancient times. It is therefore suggested that Picasso has used this symbol to allude to the resurrection of the Spanish people and not as an emblem of fascist brutality at all. Without going into the problem at any length, I should like to point out that there seems little reason or justification in divorcing the bull from the context in which Picasso has consistently placed it (i.e., the bullfight), not only in the Guernica, but in the Dreams and Lies of Franco, Minotauromachy, as well as numerous other works.) . . . Although the bull is certainly not put forward to persuade us or to win our admiration, we can sense here more than a hint of resignation before an enemy both successful and strong.

"Nevertheless, one is obliged to resist even an overwhelming enemy. But where shall the artist turn for allies? To a cause represented by a be-mattressed, disemboweled horse? In the bull ring, we remember, the horse is the comic relief, the symbol of the decrepit, the broken down, the ridiculously outworn. Yet it is with such symbols as this that Picasso identifies the things that died at Guernica . . ."

(4)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |

12

In 1945 Mr. Seckler published his interview with Picasso confirming with apparent finality the theory that the bull was indeed the villain and the horse the victim, but Mr. Larrea, writing a year later without knowledge of Mr. Seckler's article, seeks to prove with elaborate arguments that the horse is the villain and the bull the heroic protagonist.

Mr. Larrea's general thesis was not entirely new, for as long ago as 1937 Christian Zervos had described the bull as "one of Picasso's most beautiful achievements, an animal which appears in the midst of confusion, unafraid, confident in his power, in full possession of time and destiny, from ~~which~~ whom will spring the daybreak hoped for in distress."

Puzzled by these opposing theories and knowing that Picasso never answers letters I wrote to a close friend of Picasso's, Henry Kahnweiler, in May of this year:

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |

13

C
O
P
Y

May 21, 1947

Dear Mr. Kahnweiler:

I have a great favor to ask you.

As you perhaps know there is a very real confusion about the symbolism of the Guernica. Picasso himself seems to have increased the confusion by apparently confirming contradictory interpretations of the symbolism of the bull and the horse.

I know that he ~~still~~ often comes to see you in your gallery. Would you be willing to show him the attached passages and ask him which is correct?

The question is simply: does the bull represent the triumphant Spanish people or does it represent brutality (more specifically the nationalism of the Franco government)?

Does the horse represent the suffering and martyred Spanish people or does it represent the wished-for collapse of the contemptible Fascist Government?

I assure you that answers to these questions would be of the greatest value to admirers of Picasso everywhere.

Sincerely,

/s/ Alfred H. Barr, Jr.

Mr. Henry Kahnweiler
Galerie Louise Leiris
29 bis, rue d'Astorg
Baris 8
FRANCE

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |

14

Which is correct?

Statement 1. From an interview with Picasso by Jerome Seckler published in Fraternité September 20, 1945 -- an interview the text of which was read and approved by Picasso himself. Mr. Seckler wrote, "I talked with Picasso about the significance of the bull and the horse and the origin of the symbols in Spanish mythology." Picasso kept nodding his head as I spoke. 'Yes,' he said, 'the bull there represents brutality, the horse the people.'"

Statement 2. From the spanish typescript of Juan Larrea's study of Guernica now published in book form in English. In the course of this long essay Mr. Larrea made the following statement: "The horse represents Spanish nationalism, the bull appears to be the symbol representing the people."

On May 29 I received a letter from Mr. Kahnweiler:

"Dear Mr. Barr:

Your letter of May 21 arrived a few days ago. Today I saw Picasso and read your letter to him. What he answered is this; I give you his own words in French:

(I translate) "'But this bull is a bull and this horse is a horse. There's a sort of bird, too, a chicken or a pigeon, I don't remember now, on a table. And this chicken is a chicken. ~~Certainly~~ Sure, they're symbols. But it isn't up to the painter to create the symbols; otherwise it would be better if he wrote ~~it~~ them out in so many words instead of painting ~~it~~ them. The public, who look at the picture, must see in the horse, in the bull, symbols which they interpret as they understand them. There are some animals: ~~those~~ These are animals, massacred animals. That's all, so far as I'm concerned. It's up to the public to see what it wants to see.'"

Mr. Kahnweiler adds, "That is exactly what he said..."

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


15

~~I then sent Mr. Lassen a copy of my correspondence with Picasso with a letter.~~

I now have the pleasure to introduce Jerome Seckler who as a GI Private First-Class went to see Picasso shortly after the liberation of Paris. He saw him twice and interviewed him, writing down their conversations. ~~On the second visit he read to Picasso the~~ first ~~interview to make certain that it was accurate.~~ Recently Mr. Seckler has been back in Paris again where he has had conversations with Rouault, Braque and other painters. Mr. Seckler is himself a painter.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


16

Thank you Mr. Seckler.

After receiving my reply from Kahnweiler I sent Mr Larrea copies of our correspondence. Mr Larrea's reply is incorporated in his speech tonight.

It now gives me pleasure to introduce Juan Larrea, who will answer Mr. Seckler's arguments and go on with his own theories. Mr. Larrea is a distinguished Spanish poet and patriot and an old friend of Picasso. Before the Civil War he was an archivist and archaeologist in the Spanish National Archives in Madrid. He has come from Mexico especially to join in this evening's symposium. Mr. LARREA'S argument will be read by Monroe Wheeler, the organizer of the symposium. Mr Wheeler

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


17

Jacques Lipchitz is already known to most of you at least by his sculpture ~~if not personally~~. He is an old friend of Mr. Larrea and in fact suggested this symposium. Mr. Lipchitz ——

Stuart Davis, a distinguished American painter who has written several articles on the problem of the modern artist in relation to society.

Ben Shahn

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


ROUGH DRAFT
(JUAN LARREA - GUERNICA SYMPOSIUM)

We are here today to discuss some aspects of the most famous painting of our time. We have formed a sort of tribunal to ~~judge~~ reexamine a work ~~that~~ which presents perhaps better than any other work, the fundamental problems of the art of ~~today~~ our time. If we can do so, if we are able to ~~enunciate~~ define some of those basic problems, although not to solve them, this meeting ~~will~~ may, I believe, acquire an exceptional importance for the ~~artistic destiny of the world.~~ future of art. Not only for the ~~destiny~~ future of art, but for, If art by nature is conected with ~~the~~ superior ~~values of the~~ spiritual values, our meeting will have its impact ~~in~~ on the future development of the highest qualities of human beings. Personally, I believe so. I believe that we are to discuss, even if ~~it is somehow~~ though superficially, problems that will have a great importance in ~~future days.~~ days to come. That ~~It~~ seems to me logical, ~~In~~ for in these present years mankind is ~~going through fundamental changes~~ passing on to a new epoch from one epoch to another - and art, too, should go through such a change, and art should have a similar change. Also, the creative voice of Europe is not what it used to be. I believe in the New World as a continent and in the grandeur of its destiny.

There is no ~~doubt~~ divergence of opinions that Guernica is the most famous painting of our time. No other ~~one~~ work has ~~aroused~~ caused more discussions, studies and passionate interpretations all over the world. No other ~~one~~ picture has been and still is more reproduced than Guernica. Of course not all the articles and comments ~~were~~ have been favorable. However, most of them are, and many of them reflect an enthusiastic admiration.

Those enthusiastic ~~criticisms~~ articles which are clearly ~~show an aspect of a~~ bring out one ~~phenomenon~~ aspect of a general phenomenon; ~~that strikes~~ which must strike our interest. On the one hand, the painting has for us an unique value; ~~But~~, on the the other hand, when we try to analize its meaning, ~~or what has been said or written about it, even about its purely plastic aspects~~ only, we find that

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |




all these are very elementary and sometimes childish.

For the logical mind, that duality is a painting to be regrets involves a flagrant contradiction. How could we consider the work of a genius a painting about which only a few elementary ideas have been formed about it, aside from the fact that it represents the Spanish people and its enemies in the form of two quadrupeds? Obviously, there is a great difference between the intuitive sensitivity of our century and its capacity for logical understanding. Furthermore, the "enigma" of the painting are not related to its deeper meaning but to its formal aspects, mostly to the interpretation of two of its figures: the horse and the bull. However, I shall try to prove that there are not such mysteries.

Now, we have to point out that in general the critics who considers Picasso as a plastic genius, denies him any intellectual talents. They assume that the artist is moved only by passionate impulses, as in a dream; that his ideas are elementary, that his concious mind is limited. So limited that many times it has been said that Picasso himself does not know either the meaning or the message of the figures that he uses in his paintings.

Those who think so make a grave error.
That, of course, is wrong. It is imposible to be an exceptional artist, to change the taste of an epoch and to strike our SENSIBILITY, and not to be concious of it. The greater the subconcidus power of an artist is, depends upon the power of his conscious mind. Is it conceivable that the greater is his concious power. Could any one think about Michael the painter of "the last Judgment" Angelo was a man of small ideas only moved by passion and blind impulses? Picasso is much more intelligent and profound that we many believe ins. But he is introverted, closed into himself, rarely known even by his closest friends.

Then, to understand the meaning of Guernica,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |



we have to asume that it is ~~a genial~~ the genius work, and that Picasso is a man of powerful intelligence. Therefore, the work itself is much more complex than it is generally considered. My recently published poetic study on Picasso is based on that conclusion. ~~There~~ In it, I ~~established~~ made a ~~clear~~ distinction between ~~these~~ two distinct parts: ideas (aspects)

First. The conscious aim of the painter - which, somehow, is still a mystery.

2nd. What was done and said, without conscious purpose, by him, this is the divine part, the "~~part~~ role of God" of which André Gide talked long before the begining of ~~the~~ surrealist theories - that "~~part~~ role of God" considered by Gide as the supreme value of all works of art.

I think that the explanation given in my study about Picasso's ~~purposes~~ aims in painting Guernica ~~should~~ need not be greatly modified. We have so many convincing ~~proves~~ proofs that, except for some minor details, there is no room for doubt. The difficulty comes from the statements that Picasso himself made in the course of a famous interview, statements that seem to contradict the conclusions reached after an examination of the ~~documents~~ proofs.

~~to tell~~ let Picasso, ~~authorized~~ Mr. J. Seckler ~~to~~ say that the horse represents the ~~Spanish~~ people and that the bull ~~the blind~~ represents brutality, brutal forces that are supose to be close to fascisme. Naturally people Before the brutality to return to fascism. This statement is ~~against~~ contrary to the meaning of Guernica and makes its message obscure.

Therefore, I cannot go any further ~~if I do not~~ without first overcome ~~such a~~ this great difficulty. But, how can anyone ~~can~~ contradict, in the discussion of a work, the words of its author? ~~However~~ Nevertheless, there are many reasons that ~~force~~ prompt us to try to do so.

* * *

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: AHB | Series.Folder: XI. B.12 |
|---|---|---|



We have to keep in mind what Picasso said to his friend Zervos in 1935: "I would like, to reach a point where no one could tell how my paintings were done. What is interesting about it? What I want is that my works should give only emotion." This means that Picasso's esthetic is based only on emotion, which is so characteristic of his personality, and that, in painting, he hates all the intellectual elements that might disturb that emotion or the play of approach. Therefore, Picasso is obliged either to eliminate or hide anything that might appeal to the intellect of the public and thus distract their sensitivity from emotion. That explains why Picasso is a builder of mysteries, a creator of subconscious emotions - and that explains too why he has been considered an artist without any philosophical faculty.

It seems natural therefore that Picasso should try to prevent the ideological content of his works from transpiring. This is a basic fact that can explain many things.

But there are proofs also in connection with Guernica that Picasso does not always speak the truth. Let us compare his statements published by Mr. Seckler with those given to Kanhweiler in answer to some questions from Mr. A. Barr.

To the first he said in 1945: "The guernica mural is...etc."
(subpage 5) quote here - get text from Mimi

Picasso could not be more specific. He declares that he uses in the Guernica mural symbols and allegories in order to express resolve certain solution of a problem.

However, when asked by Mr. Kanhweiler at the request of Mr Barr about this same point (Picasso) he said in 1947: "Ce taureau...etc."
(see translation by AHB attached)

Here, Picasso says just the contrary of what he said previously. He himself did not employ symbols. There are no symbols. The public can make any interpretation they wish. For him there are only "tableaux massacrés".

deliberados = subconscientes (subconscious deliberations)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |




By comparing those two texts, we reach the conclusion that Picasso does not always speak the truth and that he openly contradicts himself, if necessary, and that some times he even defies common sense. He says that in Guernica there are only "animaux massacrés" when, as a matter of fact, there is only one, the horse, the bull and the dove being alive and not even wounded.

Picasso, therefore, uses any kind of strategem if he thinks that the truth ruins the mystery that produces the basic emotion of his art. And that is for us an important step for a better understanding of Guernica. If Picasso does not always speak the truth, we have to take very cautiously his statements and, if necessary, reject them. This will give us complete freedom to analyze Guernica and to draw our own conclusions, even if they contradict the artist's words, providing that we can logically explain the reason for our contradictory explanation — and the reasons for Picasso's misleading statements.

With the hope of solving this confusion, we are going to use the many existing elements to trace logically the ideas of the artist.

* * *

In the interview given to Mr. Seckler, Picasso says something very precise and which seems to be authentic, as it deals with a subject about which no one asked him, namely, that he had to solve a problem in the mural he used symbols and allegories.

What is this problem? Is it a plastic problem? No, because symbolism is the subject at hand, with a symbol - and a symbol refers to the meaning of the figures and not to their forms. The problem must be related to the political circumstances

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |



of those days. We should not forget that the mural was done during very tense political circumstances, with a political emotion and for political purposes.

However, to asume that the horse in the middle of the mural, that seems to be its central figure, represents the Spanish people tortured by Franco, while the bull represents the evil forces, as Mr. Seckler and the critics suggest, is to say that Picasso did not want to express and solve any creative problem, but just to describe the two conflicting forces. That idea sounds like a joke. Why represent the Spanish people by a horse and not by a group of suffering human beings? Is there more emotion on it? For a member of a Society for the Welfare of Animals it may be so, but not for the Latin sensitivity from which the mural sprang and to which it is directed.

We have also to bear in mind that the feelings of Anglo-American and Latins toward bulls and horses are very different- in fact, opposite. For the Anglo-saxon, the horse is the noblest of the beasts, the traditional friend of man, even his romantic "alter ego". The bull, on the other hand, is a somber, agresive, criminal brute close to the common idea of fascism. For the Anglosaxon, the horse and the bull represents good and evil. can very easily be made to

However, the mural has not been painted by an Anglo-american artist for an anglo american public, but by a Spaniard using Spanish symbols to provoque the emotions of Latin sensitivity. And for a Spaniard, bulls and horses have a very different meaning. The bull and the horse face each other every day in the arena. The bull is almost a sacred animal, a sort of mysterious totem of viril strength, admired for his heroic courage in the face of death. Spaniards are also at their best when they face death and that is why they consider the bull as the noblest of the

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |



animals. On the other hand, the horse of the bullfights is a ridiculous, ~~deteriorated~~ decrepit animal - a sort of walking skeleton, a repulsive ~~ordure.~~ refuse. As we say in Sapnish, it is "una bestia de mala muerte" - a beast, ~~of despicable~~ who dies a contemptible death. When the Spaniards want to symbolize something dead, as a sort of ridiculous echo of the past - which is exactly the idea that Picasso has of fascism - ~~the use the horse of the corridas.~~ they use the horse of the corrida. There is no more appropriate symbol at their disposal than the horse of the corrida (bullfight)

A twin brother of the Guernica horse is the one that appears in the Minotauromachia ( slide? ). How anyone could think that Picasso used that ridiculous animal to portrait the Sapnish Republic with whom Picasso was so closely identified? Nothing could be more wrong than that. Therefore, I am not afraid to afirm that when Picasso said - or let Mr. Seckler say - that the horse represents the ~~Sapnish~~ people he ~~ment to himself~~ meant the Spanish Falangist people. As a matter of fact the Falangists are also ~~Spaniards.~~ people.

Let us make a deeper and more detailed analysis of the whole problem by studying the sketches for Guernica. The ones done during the first days, that is May first and second, show that Picasso's first idea for the mural consisted of four basic elements : the woman with the lamp, the dying horse, the bull, and, finally, a strange winged animal, ~~xxxxxxxx~~ related ~~associated~~ to the bull, a sort of Pegasus that appears in the second sketch riding the ~~xxxxxx~~ the bull as a jokey rides a horse. ( slide )

It is obvious that at that time Picasso made a clear distinction between two ~~xxxxxxxx~~ types of horses: the noble, winged horse associated with the bull as a poetic symbol, and ~~xxx~~ its oposite, the

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |




dying, ignominious horse of the bullfights. The next sketch (Skecht no. 3 of May first shows only the woman with the light and the horse - the light directed toward the horse. The horse is drawn in four different poses, all of them intentionally ignominious. How is it possible to think that Picasso wanted to represent by those animals the Spanish people? Who is, then, the woman of the lamp, that woman of a noble face who appears alwys as the enemy of the horse? That woman whose face and attitude are those of Dora Maar, Picasso's friend at that time, represents, as we shall see, the Spanish Republic. The horse, then, must be the enemy of the Republic.

The distinction between the winged horse and the repulsive dying horse is evident also in the Sueno y Montira de Franco. Franco kills the Pegasus with an arrow -- the symbol of the Spanish Falangists. The second horse, the one with the open side (belly), represents Franco himself.

I do not know the reason for not including in the book on Guernica published by CurtValentin a fragment of the mural Guernica, done between the second and third versions and eliminated later on by Picasso, already reproduced by Cahiers d'Art. (slide ) In this sketch, There, the horse is kneeling with his mouth close to a round form with grooved edges. The key for the interpretation of this mysterious form is in one of the scenes of the Sueno y Mentira. Dreams and lies In that scene Franco is also kneeling and worshiping a sort of host, a similar round form with grooved edges. Around it there is a caption that reads: "1 duro" - that is, one Spanish dollar. Franco is worshiping a coin. Therefore, the round form that the horse is also worshiping and, as it were, almost receiving in communion, is a coin. The face of the coin, by the way, looks very much like the faces of the horses of the four sketches that we have just seen. But, what kind of coin is it? Let us keep

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |




that Picasso was painting Guernica in France and that the French coin is a franc. And in Spanish the word for franc is "franco". Obviously that coin is a franc - one "franco"; The horse is worshiping the Spanish Caudillo and at the same time showing a servile attitude toward an inhuman economic system. Is there any other explanation?

But there is something else. The head of the horse is constructed by a series of strange forms that produce a monumental impression. Let us remember that in the Sueño y Mentira the horse appears always as a chieftain with several attributes on his head - a crown, a bishop's miter, a cardinal's hat, a Moorish hat, etc. This may explain the strange, deformed forms of the horse's head. As a matter of fact, its triangular form with an upright ear and two button shaped eyes, strongly resembles the Spanish military hat used before the first World War. The hat was called "ros" and there are many photographs of King Alfonso wearing it. ( slide ) Behind this triangular form appears a second one with the shape of a bishop's miter, and a third form that looks like the hood of a Moorish cape. This means that the three attributes - monarchist, militar, ecclesiastic and moorish - have their replica although they are presented in a different way to avoid an easy identification that will destroy the mystery of the painting. The horse, therefore, is described as a military- ecclesiastic-African individuality. In other words, as an absurd mixed-breed nationalism that worships Franco and his money.

Although we have discussed at great length the horse, we have yet to study the weapons about to his body - weapons that have been purposely selected: the lance that pierces his body and the arrow that mathematically goes from his foot to the heart of

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |




(I don't know whether or not you all realize that)

the mother beside the bull. The arrow is the official Spanish symbol of Falange ; there is an order of the Arrow, and the boys who belong to the Falangist youth organizations are called "flechas" - arrows, The Falangist arrow appears in some of the scenes of the Sueño y Mentira (Dreams and Lies) piercing the bodies of the victims of Franco: the Pegasus, the mother and, in one of sketches, a child. Therefore, if the horse were really the symbol of the Spanish Republican people it should be pierced by an arrow and not by a lance, as is the Pegasus in Sueño y Mentira. And the missile that flies from his feet should certainly not be any other weapon but the Falangist arrow. Also, the arrow should not point to the mother's heart but to the bull, the horse's enemy. Could we admit that the horse, symbol of the Spanish people, would use the Falangist arrow to kill the mother who, as we shall see, is the symbol of Madrid? There is nothing thoughtless or unconscious in the mural; on the contrary , there is a well evolved system of ideas to indicate the meaning of the symbolic qualities of the horse and to give unity to the mural.

Finally, we have to point out another characteristic aspect of the Spanish sensibility - and I hope that the ladies will excuse the "Paleolitic" feelings of my countrymen to whom The bull appears in every sketch, drawing or version of Guernica as a male animal. Regardless of his position, his male sexual attributes are always visible. The horse, on the contrary is always a female. And females, for the Spaniards, are underestimated, probably because of their lack of courage. Virility is a prime virtue. Any Spaniard knows that the horse is a female because it represents Falangism and all its indignities as a sharp contrast to the fighting bull which; as the Spanish Republican people, is not afraid to face death.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |



~~[illegible]~~ I think that by now we have a complete evidence of the meanig that the horse had for Picasso while he was working on Guernica. And it is not difficult to imggine the problem that, according to Picasso's own statements, forced him to use allegoric figures. ( Slide ) This is a pre-historic figure. It represents a bison pierced with arrows and ~~lances~~ darts. Look at the other one that represents a deer pierced by a lance. Plastically, its hair has a somewhat similar treatment to that of the horse in Guernica. This picture comes from the other end of the earth, from the Mochica funeral art of pre-Columbian Peru. Both representations have the same purpose. They are a magic appeal to creative imagination to obtain, in one case for the dead, in the other for the living, good hunting. They are black magic against these animals.

Let us look now at the horse that takes the place of the ~~hero~~ principal character in the center of the mural. The horse is also pierced by a lance. But, who has ~~thrown the lance against~~ pierced him? The ~~guerrilla~~ military man? It does not seem so, because he has a broken sword in his hand. The bull? It would be the first bull that ever threw a lance against his enemies. No, the one who threw the lance is Picasso himself. His problem, the problem mentioned in his conversation with Mr. Seckler, simply was to perform a magic action against Franquismo. He used a symbol as a magician would use a wax figure to take the place of the person against whom he performs his black magic. That is why the horse is dying; Picasso wants to kill his enemy and pierces him with a lance that will hurt forever. But of course, he has to adapt his will to his esthetic means to produce an emotion. The scene should not be too comprehensible. But once you have understood it,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |



it cannot be more clear. It is true that these are not the means of expression of traditional art. But we should not forget that the art of our times, especially cubism, shares with pre-history and primitive art a common sympathy for certain forms and techniques. Also, the surrealist school, to which Picasso belonged for sometime, considers magic as related to the activities of the artist.

* * *

Once we have solved this fundamental problem, the interpretation of the other figures is not so dificult.

The man who appears actually broken under the feet of the horse - a decapitated head, two extended arms, one with a broken sword - is a military defender of the republic. From the very beginning he suggests the figure of a victimized Christ. In the first version of the painting he appears partly within a cross. (Slide ) Finally, after a total simplification, his arms remain to suggest a cross, only remained. Thanks to this pictorial formula, his tragic situation is more apparent and, at the same time, shows Franco's Catholicism as anti-Christian. But within the limits of his magic circle, Picasso plays counteracting values, by putting near the head of the victim the horseshoe of the destructive animal. In other words, to counteract the magic spell of that broken figure, upon the men who were then fighting for the republic - the Republican army - he gave them the horseshoe as a charm to bring them good luck.

One of the more violent emotional stimuli of Guernica is the group of the mother, the child and the bull. The animal seems to master the woman, mouth near his mouth, in a dominating and ambiguous attitude emphasized by the crude tear of the design, of his sexual abbributes. The scene has a horrifying

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |




grandeur unparalelled in the history of painting. The impression, however, is false. In fact, the bull, representing the powerful viri lity of the Spanish people, is protecting the mother against the evil of Franco-ism. Let us compare this scene with this other one of African rupestrian art recorded by Frobenius ( ) in which an elephant is protecting his calf from a leopard. The feeling that moved the hands of both artists is very similar if not identical.

It is commonly said that the Spanish peninsula has the shape of a bull skin. Picasso has centered in a somewhat forced manner, the figure of the mother within the contour of the bull's figure. The whole group is a hieroglyph representing Spain ~~and her geographical center,~~ in the center of which is its capital, Madrid. By associating the bull and the mother, the painter plastically transformed the mother ("madre") into the Spanish capital - "Madrid". In those days Madrid was besieged by the Franco's armies. The arrow that comes through the feet of the horse is directed against Madrid. The horse wants to destroy Madrid as it has destroyed already its defender the militiaman. And this is what the bull trys to prevent. While the sadness of the group produces a response of pity, indignation and horror, there is however a magic spell in it, to protect Madrid - another "no pasaran" "they shall not pass" directed to the creative Imag nation of the artist. Now it is easy to understand why Picasso used to say that he was only one more militiaman using his brush instead of his rifle.

The last great character of the tragedy is that woman with the enormous head and bare breast who holds the lamp. She is, so to speak, the fixed idea of the painting that persists through all the sketches, drawings and projects. Her importance comes from her size, her noble features

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |



and for being the one that ~~gix lights~~ because she throws light upon the scene. ~~It~~ She represents the Spanish Republic. In one of the etchings of the series of ~~El Sueno~~ the y entira Disparates there is a similar bust of a woman with bare breasts. Franco appears destroying it with a pick. The light held by the woman is the ~~right~~ effective to use weapon against Franco's obscurantism which is symbolized by the horse toward which the light is directed.

The other two figures at the right, the burning woman and the woman who escapes from the fire, play the part of the chorus. The first one looks like the image of the Falangist inferno (into which Spain was thrown). The second ~~xxx~~ is characterized by the heavy ~~kxxx~~ curves of her back ~~that~~ which suggests, without doubt some kinship with the horse although refined (signifies, some very concrete although ~~xxxxxxx~~ not very ~~xxxxxx~~ ideas. As a matter of fact, in the last five versions of the mural that woman had in her right hand first, later in her left hand, ~~a roll of~~ a paper for strictly limited use. ~~toilet paper~~. — why not a Telegram?

Now, all the figures are explained.

* * *

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |



0000

THUS,
~~Moreover~~, contrary to the general opinion, Guernica possesses unity, both and deliberate, ~~a calculated and~~ profound ~~unity~~. It is a poetical work of great precision, perfectly executed according to a definite purpose. It represents an example of reconciliation between two divergent needs: on the one hand, the will to achieve a magic prayer spell against Franco-ism, in favor of the defense of Madrid and the triumph of the Republicans; and on the other, the need that this spell remain occult so that the contemplation of the painting may produce in each spectator the most poignant emotion. We have to bear ~~keep~~ in mind that without the spectator's ~~his~~ being aware of it, a deep psychic response is required of him ~~each spectator is necessary~~ so that the Guernica can speak to him in the imaginative language of his own dreams and in such a way that his emotional response will contribute to the weaving of this magic spell. ~~the~~ prayer.

All this clearly explains the reason for the previously mentioned contradiction which is ~~inherent in~~ characteristic of our time and whose sensibility reveals itself ~~and makes it deeply vul-~~ ~~nerable by~~ in those mysterious generators of emotions, which are the figures of Guernica, even though the ~~conscience~~ mind of our time does not succeed in breaking through its organized defenses.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |



At this point it is not difficult to understand why Picasso should have wanted to deceive the world by means of Mr. Seckler who, as a good Anglo-~~Saxon~~ American, probably had to explain to him his personal feelings about the horse and the bull. Picasso was forced to maintain the double meaning in order to preserve the necessary mystery of his canvas. Moreover, if he decided to state that the animals of Guernica are symbolic, this was due, no doubt, to the fact that the error of interpretation had already been committed. You will remember, however, that when Mr. Seckler suggested that the bull represents Franco-ism, Picasso, since it was too grave a mistake, ~~(to let it stand)~~ thought he had to correct him by softening the concept. ~~He compromised - surely with a smile - by saying that it represented "blind Brutality"! - The bull is the only figure in the picture whose enormous eyes are open -~~ darkness and

But let us assume a different kind of view: let us say that Picasso had, with complete frankness, said that the horse represents Franco-ism. If so, the whole plot would have been revealed and as a result, Guernica, instead of being a painting which arouses emotion by concealing its idealogical meaning, would be converted, as it is

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |



being converted for us, into a work charged with a general meaning ~~that~~ which as such would hamper the ~~individual~~ emotional response of ~~the public~~ each individual spectator.

This explanation seems altogether convincing. So when a few months ago, in behalf of Mr. Barr, Picasso was asked to give his final opinion on his statements regarding the horse and the bull as he was said to have made them to Mr. Seckler and to check them against an absolutely conflicting statement from my own essay, Picasso refused to commit himself. If his statements to Mr. Seckler had been sincere, he would have had no reason not to maintain them. His disregarding them is clear evidence that they were not correct. Moreover, he tried to find a way out, and now insisted, contradicting himself without any embarrassment, that the figures in Guernica possess no more symbolic meaning than each spectator attributes to them. And knowing that he was cornered, he tried to distract by means of what in bullfighter slang is known as un quite (a parry) - he explains, though no one had asked him about it, that he does not even remember if the bird in Guernica is a dove or a chicken but that he is inclined to think it is a chicken. A delightful subterfuge, to be sure, but as such meaningless, as we can prove in every point.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |



What is the meaning of all this? Simply that his secret had been discovered and in order to disguise it, Picasso said the first thing that came to mind. But in doing so, he was plainly conceding that the manner of interpretation that you have just heard is very much to the point.

OOOOOOOOO

After what has been said, everyone would know that Guernica is an exceptional work of art and of a different conception than ~~xhxx~~ ~~thxxx~~ we are generally accustomed to see. I said "generally" because I think that there is another artist, one who is among us tonight, the sculptor Jacques Lipchitz, who, although his style is different, has been constructing his works for many years according to a system in which the plastic form obeys the artist's ~~will of communi-~~ desire to ~~cating~~ express his creative imagination, and ~~at the same time following~~ trying to ~~xxxxxxxxx~~? to be part of the march of events. In ~~this~~ latter it is possible that both Picasso and Lipchitz are mistaken. They misunderstand the words, but they are right about the spirit. Their contribution to the world's ~~evolution~~ progress is, I think, of a different transformation order: by assembling elements for creating a psychic consciousness they will change human relations.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |



Let us note the significance of this process. So far the plastic arts have been mostly an activity related to the physical world of the materials used. Now we can say - and this is the great news of our day - that art is a psychic activity and in its highest aspects tries to link itself to the world psyche and express it.

I arrived at this conclusion through the analysis of the "role of God" - that is to say the analysis of the unconscious of Guernica - unconscious even for Picasso. This analysis was made in my poetic essay on Picasso which I am unable to outline even briefly here. I must say, however, that as a result of my poetic study Guernica became for me something apocalyptic, announcing the end of our time; something destined to promote and to illuminate the transition to a new world which the human consciousness has to undergo at present. To put it more concretely: the content is ultimately not Picasso's alone, but that of the Spanish people from whom Guernica and its exceptional message. It signals the transfer of the creative spirit from Europe to America. In this sense, the mural could be considered a product of Logos which, just as atomic energy was envisioned by the Greeks 2500 years ago, the idea of Logos was clearly defined by

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


p. 19 - insert

* The conception of logos, clearly defined by Heraclitus, acquired a special meaning for the Stoics and, transmitted by Hellenistic philosophy, passed on to the Christian religion which in turn materialization of it in the Bible — just as the atom, which has recently given us such an extraordinary demonstration of energy, was envisioned by the Greeks 2500 years ago.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B.12 |



Heraclitus, acquired a special meaning for the Stoics and, transmitted by Hellenistic philosophy, was incorporated into the Christian religion. The Christians already had some indications of it through the Bible.

This is a revolutionary statement for the modern mind which is entirely absorbed in physical realities. The existence of a higher psychic order which regulates the material ~~work~~ world - an order that although still ~~submerged~~ buried in our subconscious could be brought into our consciousness by the acquisition of a kind of intellectual rational sense within a system of ideas which was predicted since the time of Juan Bautista Vico. We might call it, what the German romanticists and the modern French call it - the sense of clairvoyance. (videncia) divination

To me the problem posed, although ~~connected with~~ related to art, is a problem of high psychology. However, it is ~~not~~ neither a strictly individual problem nor a problem of the ~~mass~~ collective subconscious as defined by Jung. It is rather a problem not too far removed from what forms the basis of religious phenomena.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |



~~On hand of~~ With the help of the testimony of the French poet Jean Arthur Rimbaud, it would not be diffcult to ~~describe~~ trace in every detail the great resemblance existing between the evolution of the treatment of light in painting during the past hundred years and the psychic evolution described in the theology of the mystics. It is easy to see how, in both fields, after an initial luminous phase of euphoria which in painting corresponds to impressionism, there occurred a division between ~~the~~ consciousness and the world of external appearances. As a matter of fact, painting - motivated by different reasons - is getting more and more away from ~~the~~ reality, exploring perceptible submerging itself in the abstract along rocky roads brightened now and then by a special state of mind not too different from what is called ~~by~~ the "mystic night". The aim of both processes is to arrive at an identification with the spirit of universality. There is no doubt that this question of universality of consciousness (the mind?) is one of the most urgent ~~ones~~ we face today. It is so urgent because lagging far behind other phases of human endeavor, this ~~its~~ backwardness) produces many catastrophies which all of us are most anxious to avoid. On the whole, modern painting has been

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B.12 |



~~has been~~ the most ~~express~~ conclusive graphic testimony of this process of transformation of the psychic powers of creation for the past two or three generations.

I have said that we have also the testimony of Rimbaud. In his famous letter he proposes the ~~acquisition~~ attainment of clairvoyance by inducing a "long, immense and calculated derangement of all the senses." His description could be applied, as I have said at greater length in my essay, to the long, immense and calculated derangement of modern painting since 1871 - the date of Rimbaud's letter - to the present time.

The aim of this disintegrating process is to acquire the sense of clairvoyance. I think that this has been achieved in Guernica.

We do not have enough time to discuss such a complicated and difficult problem as this. It is enough to pose it and to suggest that it will lead to a way out of the ~~difficult~~ crisis of our state of mind in the field of art. The confusion in this field is not less than that prevailing in other complex fields of human activity. There have been suggested many solutions but not one of them is valid. When we speak of art with a social content as we do so frequently in

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B.12 |



Mexico, we are considering only a limited aspect of art, but not art in its highest form as we find it in Guernica - although it, too, has a social meaning. Painting, like mathematics, has unlimited possibilities. Mathematical figures and their relationships can have many different functions, from the arithmetic of a barman to the equations of Einstein, all of which relate us to the essence of matter. Something similar happens with the use of forms and colors in painting, as well as in the other arts. But to the artist, what really matters is the ultimate possibilities of art, those that place him on a higher psychic level from which he can reach the essence (of being). That has been the great aspiration of all past generations. From this point of view, Guernica opens new perspectives, giving us hope that the artist's function will assume an incomparable dignity and nobility. Are not the artists those who exert themselves to solve problems that are human problems and therefore of concern to all of us?

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |




I
What wish ~~(above all)~~ to stress ~~to~~ before finish my contribution to this memorable meeting - is my faith in the existence of that higher art - the true art of the New World. And my faith is not based on irrational principles but, on the contrary, of precise and every-day concrete experiences, among them the analysis of Guernica. This analysis reveals how ~~different physical~~ that are widely divergent on a physical plane phenomena are synthesized on a psychic level, there by as Henri Poincaré ~~has~~ said, introducing order where there ~~what~~ ~~seemed~~ appeared to be disorder ~~is, in fact, order~~. That is to say, ~~the~~ creative, poetic order. Art, therefore, is the way through which our consciousness can penetrate the deepest secrets of ~~a~~ the human being and use the faculties on which the creation of a new society and a new world is ~~(must be)~~ based - the third world, the world of the spirit. This is the mesaage that through the Guernica the betrayed Spain which is still clamoring for justice, has revealed to the world. And the creation of that society must ~~happen~~ take place - and this is one of my deepest convictions - here i n this hemisphere.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


Tauman

This is one of ~~the~~ Picasso's most beautiful achievements that in (the moment of) the shock of passions, at the very instant when the pathetic reaches paroxysm, there appears the figure of an animal, ~~in comparison with~~ to the eye free from confusion when thoughts are hampered, the height of power, delivered from death, and perfect, (complete?), the possession of time and destiny, from which will spring the daybreak always hoped for in distress.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B.12 |


JUAN LARREA
rebuttal for symposium
on PICASSO'S GUERNICA
11/25/47

One of the arguments in my study of Guernica which may seem very weak is that which points out the American continent as the future seat of the New World of the Spirit.

There are certain interesting indications in the picture itself which permit of so daring a statement - for instance, the carrying away of Europa toward the West, where the spiritual world, symbolized by the dove, is opening. This, taken in conjunction with the testimony of the highly perceptive poet Rimbaud, and set against the background of a general sense of history, lead one to a conclusion of this surprising nature. But to say this is not to conceal from myself the fact that such a statement may seem very arbitrary to many people.

However, Guernica itself contains one significant detail which, though it has lain unrevealed until this very night, constitutes an extraordinary bit of evidence.

I have argued that Guernica represents the battle of the Spanish Republic against the surviving forces of obscurantism. The Republic is represented by the woman, who looses the great weapon of light against the horse, which in turn symbolizes and concentrates within itself all that remains of the systems and the institutions of mediaevalism. This Republic is, of course, the second Spanish Republic, brought into being in 1931.

But there was an earlier Spanish Republic, which came into existence in the years 1873-74 and was smothered almost immediately by the forces of reaction. To this first Republic one of the greatest poets in the United States, the who who is for many people the greatest of all, Walt Whitman, wrote in 1874 a short poem. It was called "Spain 1873-74" and it ran thus:

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B.12 |




S P A I N, 1 8 7 3 - 7 4

Out of the murk of the heaviest clouds,
Out of the feudal wrecks and heap'd up skeletons of kings,
Out of that old entire European debris, the shatter'd mummeries,
Ruin'd cathedrals, crumble of palaces, tombs of priests,
Lo, Freedom's features fresh undimm'd look forth - the same immortal
face looks forth;
(A glimpse as of thy Mother's face Columbia,
A flash significant as of a sword,
Beaming towards thee.)

Nor think we forget thee maternal;
Lag'd'st thou so long? shall the clouds close again upon thee?
Ah, but thou hast thyself now appear'd to us - we know thee,
Thou hast given us a sure proof, the glimpse of thyself,
Thou waitest there as everywhere thy time.

(Walt Whitman)

So, then, Walt Whitman tells us that amid the detritus of the Middle Ages there appeared in Spain the fresh and shining features of Liberty -- his word is Freedom, but in Spanish we have only one word, "libertad," so let us use the English word which is nearest in sound; Walt Whitman, who needed two syllables in his verse instead of three, would certainly not object. Liberty, then, appeared in Spain in the person of the Republic, lit with a radiant light akin to that which shone from the maternal face of Columbia, which is to say America. What Whitman is saying is that with the coming of the Republic there appeared

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B.12 |




in Spain the glowing face of America, a flash pregnant with meaning "as of a sword" gleaming from the new continent. The Republic of 1873 fell, but in spite of its fall the liberty which was inherent in it abides there waiting its time.

Let us now take a look at a picture which is very familiar to all North Americans. (slide) Here is the Statue of Liberty -- look well at her. Is this not the same figure which appears in Guernica, with arm extended and lamp in hand, representing the Spanish Republic? And does not the woman in Guernica thus take on a splendor "significant as of a sword?" And further, does not this same figure show seven sharp points of light beneath the throat - the five fingers, the two pointed breasts - which correspond to the seven rays with which the Statue of Liberty is crowned?

I grant you that so extraordinary, so prodigious an identification seems impossible. There is, perhaps, no clearer example of that higher psychic order to which I have previously referred, within which there are pulled together into a unity, as though drawn together by the thirst for meaning, elements which originate in systems independent of and isolated from each other.

For it must not be forgotten that Walt Whitman's poem, in which everything is found gathered in so prophetic a fashion - Spain, Liberty, America, all ranged beneath the sign of light - belongs to the year 1874. The Statue of Liberty in which, unknowing, the words of the poet took plastic shape, was errected some twelve years later, in 1886. Guernica was painted toward the end of another fifty years or more. And in it Walt Whitman's prophecy was marvellously fulfilled. You can see for yourselves how his figure of Republican Spain wears the face of America.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B.12 |




We may be quite sure that this image of America, whose plastic presence is a thousand times more eloquent than any argument which logic might muster, was not painted by Picasso as a copy of the Statue of Liberty. The identity which exists between the two was involutary, and unperceived even by the painter. Picasso puts no faith in America - he specifically refused to come here even in his moments of greatest peril. I myself can testify that this figure emerged out of an incident within the painter's own experience. It represents the face and the attitude of Picasso's friend and companion, Dora Maar, who during that dangerous time was used to catching up a lamp and leaning out the window to see who was knocking by night at the door of Boisgeloup. Picasso himself frequently stood in the group below. Dora Maar put into her gesture of identification and guidance so much of impressive decision that Picasso felt the light rain down on him in terms of terror, a superior force, luminous and inexorable, against which there was no defense. This is the reason why Guernica has this arresting figure poised in opposition to the Franquist horse, and this is why it has remained unchanged and identical from the first sketches to the finished painting.

Can there be a more complete proof of the way in which the creative imagination operates and, as I have shown, of the dominance within the realm of art of that higher psychic order?

In conclusion it should be noted that the image of America is incorporated visually into Guernica, this being the continent which, according to that revelation, and beneath the spiritual features of the Spanish Republic, must triumph over regressive forces and lead us in very truth to that

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| --- | --- | --- |
| | AHB | XI. B. 12 |




New World of the Spirit to which this entire nexus of image and relationship, characteristically spiritual, marvellous as it is complex, belongs.

Walt Whitman, prophet of America, guarantees it.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B.12 |




One of the arguments in my study of Guernica which may seem very weak is that which points out the American continent as the future seat of the New World of the Spirit.

There are certain interesting indications in the picture itself which permit of so daring a statement - for instance, the carrying away of Europa toward the West, where the spiritual world, symbolized by the dove, is opening. This, taken in conjunction with the testimony of the highly perceptive poet Rimbaud, and set against the background of a general sense of history, lead one to a conclusion of this surprising nature. But to say this is not to conceal from myself the fact that such a statement may seem very arbitrary to many people.

However, Guernica itself contains one significant detail which, though it has lain unrevealed until this very night, constitutes an extraordinary bit of evidence.

I have argued that Guernica represents the battle of the Spanish Republic against the surviving forces of obscurantism. The Republic is represented by the woman, who looses the great weapon of light against the horse, which in turn symbolizes and concentrates within itself all that remains of the systems and the institutions of mediaevalism. This Republic is, of course, the second Spanish Republic, brought into being in 1931.

But there was an earlier Spanish Republic, which came into existence in the years 1873-74 and was smothered almost immediately by the forces of reaction. To this first Republic one of the greatest poets in the United States, the who who is for many people the greatest of all, Walt Whitman, wrote in 1874 a short poem. It was called "Spain 1873-74" and it ran thus:

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |



SPAIN, 1873-74

Out of the murk of the heaviest clouds,
Out of the feudal wrecks and heap'd up skeletons of kings,
Out of that old entire European debris, the shatter'd mummeries,
Ruin'd cathedrals, crumble of palaces, tombs of priests,
Lo, Freedom's features fresh undimm'd look forth - the same immortal face looks forth;
(A glimpse as of thy Mother's face Columbia,
A flash significant as of a sword,
Beaming towards thee.)

Nor think we forget thee maternal;
Lag'd'st thou so long? shall the clouds close again upon thee?
Ah, but thou hast thyself now appear'd to us - we know thee,
Thou hast given us a sure proof, the glimpse of thyself,
Thou waitest there as everywhere thy time.

(Walt Whitman)

So, then, Walt Whitman tells us that amid the detritus of the Middle Ages there appeared in Spain the fresh and shining features of Liberty — his word is Freedom, but in Spanish we have only one word, "libertad," so let us use the English word which is nearest in sound; Walt Whitman, who needed two syllables in his verse instead of three, would certainly not object. Liberty, then, appeared in Spain in the person of the Republic, lit with a radiant light akin to that which shone from the maternal face of Columbia, which is to say America. What Whitman is saying is that with the coming of the Republic there appeared

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |




in Spain the glowing face of America, a flash pregnant with meaning "as of a sword" gleaming from the new continent. The Republic of 1873 fell, but in spite of its fall the liberty which was inherent in it abides there waiting its time.

Let us now take a look at a picture which is very familiar to all North Americans. (slide) Here is the Statue of Liberty -- look well at her. Is this not the same figure which appears in Guernica, with arm extended and lamp in hand, representing the Spanish Republic? And does not the woman in Guernica thus take on a splendor "significant as of a sword?" And further, does not this same figure show seven sharp points of light beneath the throat - the five fingers, the two pointed breasts - which correspond to the seven rays with which the Statue of Liberty is crowned?

I grant you that so extraordinary, so prodigious an identification seems impossible. There is, perhaps, no clearer example of that higher psychic order to which I have previously referred, within which there are pulled together into a unity, as though drawn together by the thirst for meaning, elements which originate in systems independent of and isolated from each other.

For it must not be forgotten that Walt Whitman's poem, in which everything is found gathered in so prophetic a fashion - Spain, Liberty, America, all ranged beneath the sign of light - belongs to the year 1874. The Statue of Liberty in which, unknowing, the words of the poet took plastic shape, was erected some twelve years later, in 1886. Guernica was painted toward the end of another fifty years or more. And in it Walt Whitman's prophecy was marvellously fulfilled. You can see for yourselves how his figure of Republican Spain wears the face of America.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |




We may be quite sure that this image of America, whose plastic presence is a thousand times more eloquent than any argument which logic might muster, was not painted by Picasso as a copy of the Statue of Liberty. The identity which exists between the two was involutary, and unperceived even by the painter. Picasso puts no faith in America - he specifically refused to come here even in his moments of greatest peril. I myself can testify that this figure emerged out of an incident within the painter's own experience. It represents the face and the attitude of Picasso's friend and companion, Dora Maar, who during that dangerous time was used to catching up a lamp and leaning out the window to see who was knocking by night at the door of Boisgeloup. Picasso himself frequently stood in the group below. Dora Maar put into her gesture of identification and guidance so much of impressive decision that Picasso felt the light rain down on him in terms of terror, a superior force, luminous and inexorable, against which there was no defense. This is the reason why Guernica has this arresting figure poised in opposition to the Franquist horse, and this is why it has remained unchanged and identical from the first sketches to the finished painting.

Can there be a more complete proof of the way in which the creative imagination operates and, as I have shown, of the dominance within the realm of art of that higher psychic order?

In conclusion it should be noted that the image of America is incorporated visually into Guernica, this being the continent which, according to that revelation, and beneath the spiritual features of the Spanish Republic, must triumph over regressive forces and lead us in very truth to that

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |




New World of the Spirit to which this entire nexus of image and relationship, characteristically spiritual, marvellous as it is complex, belongs.

Walt Whitman, prophet of America, guarantees it.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |




One of the arguments in my study of Guernica which may seem very weak is that which points out the American continent as the future seat of the New World of the Spirit.

There are certain interesting indications in the picture itself which permit of so daring a statement - for instance, the carrying away of Europa toward the West, where the spiritual world, symbolized by the dove, is opening. This, taken in conjunction with the testimony of the highly perceptive poet Rimbaud, and set against the background of a general sense of history, lead one to a conclusion of this surprising nature. But to say this is not to conceal from myself the fact that such a statement may seem very arbitrary to many people.

However, Guernica itself contains one significant detail which, though it has lain unrevealed until this very night, constitutes an extraordinary bit of evidence.

I have argued that Guernica represents the battle of the Spanish Republic against the surviving forces of obscurantism. The Republic is represented by the woman, who looses the great weapon of light against the horse, which in turn symbolizes and concentrates within itself all that remains of the systems and the institutions of mediaevalism. This Republic is, of course, the second Spanish Republic, brought into being in 1931.

But there was an earlier Spanish Republic, which came into existence in the years 1873-74 and was smothered almost immediately by the forces of reaction. To this first Republic one of the greatest poets in the United States, the who who is for many people the greatest of all, Walt Whitman, wrote in 1874 a short poem. It was called "Spain 1873-74" and it ran thus:

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B.12 |




- 3 -

S P A I N, 1 8 7 3 - 7 4

Out of the murk of the heaviest clouds,
Out of the feudal wrecks and heap'd up skeletons of kings,
Out of that old entire European debris, the shatter'd mummeries,
Ruin'd cathedrals, crumble of palaces, tombs of priests,
Lo, Freedom's features fresh undimm'd look forth - the same immortal face looks forth;
(A glimpse as of thy Mother's face Columbia,
A flash significant as of a sword,
Beaming towards thee,)
Nor think we forget thee maternal;
Lag'd'st thou so long? shall the clouds close again upon thee?
Ah, but thou hast thyself now appear'd to us - we know thee,
Thou hast given us a sure proof, the glimpse of thyself,
Thou waitest there as everywhere thy time.

(Walt Whitman)

So, then, Walt Whitman tells us that amid the detritus of the Middle Ages there appeared in Spain the fresh and shining features of Liberty -- his word is Freedom, but in Spanish we have only one word, "libertad," so let us use the English word which is nearest in sound; Walt Whitman, who needed two syllables in his verse instead of three, would certainly not object. Liberty, then, appeared in Spain in the person of the Republic, lit with a radiant light akin to that which shone from the maternal face of Columbia, which is to say America. What Whitman is saying is that with the coming of the Republic there appeared

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B.12 |




in Spain the glowing face of America, a flash pregnant with meaning "as of a sword" gleaming from the new continent. The Republic of 1873 fell, but in spite of its fall the liberty which was inherent in it abides there waiting its time.

Let us now take a look at a picture which is very familiar to all North Americans. (slide) Here is the Statue of Liberty -- look well at her. Is this not the same figure which appears in Guernica, with arm extended and lamp in hand, representing the Spanish Republic? And does not the woman in Guernica thus take on a splendor "significant as of a sword?" And further, does not this same figure show seven sharp points of light beneath the throat - the five fingers, the two pointed breasts - which correspond to the seven rays with which the Statue of Liberty is crowned?

I grant you that so extraordinary, so prodigious an identification seems impossible. There is, perhaps, no clearer example of that higher psychic order to which I have previously referred, within which there are pulled together into a unity, as though drawn together by the thirst for meaning, elements which originate in systems independent of and isolated from each other.

For it must not be forgotten that Walt Whitman's poem, in which everything is found gathered in so prophetic a fashion - Spain, Liberty, America, all ranged beneath the sign of light - belongs to the year 1874. The Statue of Liberty in which, unknowing, the words of the poet took plastic shape, was erected some twelve years later, in 1886. Guernica was painted toward the end of another fifty years or more. And in it Walt Whitman's prophecy was marvellously fulfilled. You can see for yourselves how his figure of Republican Spain wears the face of America.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B.12 |




We may be quite sure that this image of America, whose plastic presence is a thousand times more eloquent than any argument which logic might muster, was not painted by Picasso as a copy of the Statue of Liberty. The identity which exists between the two was involutary, and unperceived even by the painter. Picasso puts no faith in America - he specifically refused to come here even in his moments of greatest peril. I myself can testify that this figure emerged out of an incident within the painter's own experience. It represents the face and the attitude of Picasso's friend and companion, Dora Maar, who during that dangerous time was used to catching up a lamp and leaning out the window to see who was knocking by night at the door of Boisgeloup. Picasso himself frequently stood in the group below. Dora Maar put into her gesture of identification and guidance so much of impressive decision that Picasso felt the light rain down on him in terms of terror, a superior force, luminous and inexorable, against which there was no defense. This is the reason why Guernica has this arresting figure poised in opposition to the Franquist horse, and this is why it has remained unchanged and identical from the first sketches to the finished painting.

Can there be a more complete proof of the way in which the creative imagination operates and, as I have shown, of the dominance within the realm of art of that higher psychic order?

In conclusion it should be noted that the image of America is incorporated visually into Guernica, this being the continent which, according to that revelation, and beneath the spiritual features of the Spanish Republic, must triumph over regressive forces and lead us in very truth to that

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |




New World of the Spirit to which this entire nexus of image and relationship, characteristically spiritual, marvellous as it is complex, belongs.

Walt Whitman, prophet of America, guarantees it.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |

JUAN LARREA
for symposium
on Picasso's GUERNICA
Nov. 25, 1947

We are here today to discuss some aspects of the most famous painting of our time. We have formed a sort of tribunal to examine a work which presents perhaps better than any other work, the fundamental problems of the art of our time. If we can do so, if we are gble to define some of these basic problems, although not to solve them, this meeting ~~will~~ may, I believe acquire an exceptional importance for the ~~future~~ destiny of art. Not only for the ~~future~~ destiny of art; for if art ~~by nature~~ is connected with superior spiritual values, our meeting will have its impact on the future development of the highest qualities of human beings. Personally, I believe so. I believe that we are to discuss, even though superficially, problems that will have a great importance in days to come. This seems logical to me. For in these present years mankind is passing on to a new epoch - and art, too, should go through such a change. Also, the creative voice of Europe is not what it used to be. I believe in the New World as a continent and in the grandeur of its destiny.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |



~~There is no divergence of opinion that~~ Guernica ~~is the most famous painting of our time.~~ No other work has caused more discussions, studies and passionate interpretations all over the world. No other picture has been and still is more reproduced than Guernica. Of course not all the articles and comments have been favorable. However, most of them are, and many of them reflect enthusiastic admiration.

Those articles which are enthusiastic clearly bring out one general phenomenon: on the one hand, the painting has for us a unique value; but on the other hand, when we try to analyze its meaning, or what has been said or written about it, even about its purely plastic aspects only, we find that all this is very elementary and sometimes childish.

For the logical mind, this duality presents a flagrant contradiction. How could we consider a painting to be the work of a genius, when only a few elementary ideas have been formed about it, aside from the fact that it represents the Spanish people and its enemies in the form of two quadrupeds? Obviously, there is

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |




a great difference between the intuitive sensibility of our century and its capacity for logical understanding. Furthermore, the "enigmas" of the painting are not related to its deper meaning but to its formal aspects, mostly to the interpretation of two of its figures: the horse and the bull. However, I shall try to prove that there are no such mysteries.

Now we have to point out that in general the critics who consider Picasso as a plastic genius deny him any intellectual talents. They assume that the artist is moved only by passionate impulses, as in a dream; that his ideas are elementary, that his conscious mind is limited. So limited that many times it has been said that Picasso himself does not know either the meaning or the message of the figures that he uses in his paintings.

Those who think so make a grave error. It is impossible to be an exceptional artist, to change the taste of an epoch and to stir our sensibility and not to be conscious of it. The strength of an artist's subconscious depends upon the power of his conscious mind. Is it conceivable that the painter of "The Last Judgment" was

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |




a man of small ideas, moved only by passion and blind impulse? Picasso is much more intelligent and profound than we may believe. But he is introverted, closed into himself, rarely known even by his closest friends.

Then, to understand the meaning of Guernica, we have to assume that it is the work of genius and that Picasso is a man of powerful intelligence. Therefore, the work itself is much more complex than it is generally considered. My recently published poetic study on Picasso is based on that conclusion. In it I made a clear distinction between two distinct ideas: ~~(aspects)~~

First, the conscious aim of the painter - which, somehow, is still a mystery, and

Second, what was done and said by him, without conscious purpose; this is the divine part, ~~of~~ or the "role of God" of which Andre Gide ~~talked~~ spoke long before the beginning of surrealist theories - that "role of God" considered by Gide as the supreme value of all works of art.

I think that the explanation given in my study about Picasso's aims in painting Guernica need not be greatly modified. We have so many convincing proofs that, except for some minor details,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |




there is no room for doubt. The difficulty comes from the statement that Picasso himself made in the course of a famous interview - statements that seem to contradict the conclusions reached after an examination of these proofs.

Picasso let Mr. Jerome ~~A~~. Seckler say that the horse represents the people and that the bull represents brutality. Naturally people ~~This state-~~ suppose that this brutality presents fascism. This statement is contrary to the meaning of Guernica and makes its message obscure.

We have to keep in mind what Picasso said to his friend Zervos in 1935: "I would like to reach a point where one could never tell how my paintings were done. What is interesting about that? What I want is that my works should arouse only emotion." This means that Picasso's esthetics are based only on emotion, which is so characteristic of him, and that, in painting, he hates all the intellectual elements that might disturb that free play of emotion. Therefore, Picasso is obliged either to eliminate or hide anything that might appeal to the intellect of the public and thus distract from their emotional sensibility. That explains

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B.12 |



why Picasso, by inner compulsion, is a builder of mysteries, a creator of subconscious ~~"deliberades"~~ thoughts and that explains too why he has been considered an artist without any philosophical faculty.

It seems natural therefore that Picasso should try to prevent the ideological content of his works from transpiring. This is a basic fact that can explain many things.

But there are proofs also in connection with Guernica that Picasso does not always speak the truth. Let us compare his statements published by Mr. Seckler with those given to Kahnweiler in answer to some questions from Mr. Barr.

To the first he said in 1945: "The Guernica mural is symbolic..... allegoric. That's the reason I used the horse, the bull, and so on. The mural is for the definite expression and solution of a problem and that is why I used symbolism."

Picasso could not be more specific: he declares that he uses in Guernica symbols and allegories in order to express and resolve a certain problem.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |




However, when asked by Mr. Kahnweiler, at the request of Mr. Barr, about this same point, Picasso said in 1947: "But this bull is a bull and this horse is a horse. There's a sort of bird, too, a chicken or a pigeon, I don't remember now, on a table. And this chicken is a chicken. Certainly, symbols. But it isn't up to the painter to create the symbols; otherwise it would be better if he wrote them out in so many words instead of painting them. The public, who look at the picture, must see in the horse, in the bull, symbols which they interpret as they understand them. There are some animals: these are animals, massacred animals. That's all, so far as I'm concerned. It's up to the public to see what it wants to see."

Here Picasso says just the contrary of what he said previously. He himself does not employ symbols. There are no symbols. The public can make any interpretation it likes. For him there are only "animaux massacrés."

By comparing those two texts, we reach the conclusion that Picasso does not always speak the truth - that he openly contradicts himself, if necessary, and that some times he even defies common sense. He says

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |




that in Guernica there are only "animaux massacres" when, as a matter of fact, there is only one, the horse - (the bull and the dove being alive and not even wounded.)

Picasso, therefore, uses any kind of strategem if he thinks that the truth ruins the mystery that produces the basic emotion in art. And that, for us, is an important step for a better understanding of Guernica. If Picasso does not always speak the truth, we have to take very cautiously his statements and, if necessary, reject them. This will give us complete freedom to analyze Guernica and to draw our own conclusions, even if they contradict the artist's words - providing that we can logically explain the reason for our contradictory explanation, and the reasons for Picasso's misleading statements.

With the hope of solving this troublesome confusion, we are going to use the many existing elements to trace logically the ideas of the artist.

In the interview given to Mr. Seckler, Picasso said something very precise which seems to be authentic, as it deals with a subject about which no one asked him, namely, that to solve a problem in the mural

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B.12 |




he had to use symbols and allegories.

What is this problem? Is it a plastic problem? No, because symbolism is the subject at hand, - and a symbol refers to the meaning of the figures and not to their forms. The problem must be related to the political circumstances of those days. We should not forget that the mural was done during very tense political circumstances with a political emotion and for political purposes.

Slide 1 However, to assume that the horse in the middle of the mural, that seems to be its central figure, represents the Spanish people tortured by Franco while the bull represents the evil forces, as Mr. Seckler and other critics suggest, is to say that Picasso did not want to express and solve any creative problem but just to describe the two conflicting forces. That idea sounds like a joke. Why represent the Spanish people by a horse and not by a group of suffering human beings? Is there more emotion in it? For a member of a Society for the Welfare of Animals it may be so, but not for the Latin sensibility from which the mural sprang and to which it is directed.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B.12 |




We have also to bear in mind that the feelings of Anglo-Americans and Latins toward bulls and horses are very different - in fact, opposite. For the Anglo-~~Saxon~~ American, the horse is the noblest of the beasts, the traditional friend of man, even his ..... ..... romantic

(continued p. 10A)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |




~~romantic~~ "alter ego". The bull, on the other hand, is a somber, aggressive, criminal brute close to the common idea of fascism. For the Anglo-Saxon, the horse and the bull can very easily be made to represent good and evil.

However, the mural has not been painted by an Anglo-American artist for an Anglo-American public, but by a Spaniard using Spanish symbols to provoque the emotions of Latin sensibility. And for the Spaniard, bulls and horses have a very different meaning. The bull and the horse face each other every day in the arena. The bull is almost a sacred animal, a sort of mysterious totem of virile strength, admired for his heroic courage in the face of death. Spaniards are also at their best when they face death and that is why they consider the bull as the noblest of the animals. On the other hand, the horse of the bullfight is a ridiculous, decrepit animal - a sort of walking skeleton, a repulsive refuse. As we say in Spanish, it is "una bestia de mala muerte" - a beast who dies a contemptible death.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |



When the Spaniards want to symbolize something dead, as a sort of rediculous echo of the past -- which is exactly the idea that Picasso has of fascism -- there is no more appropriate symbol at their disposal than the horse of the corridas (bullfight).

A twin brother of the Guernica horse is the one that appears in the Minotauromachia (slide 2 ) How could anyone think that Picasso used that ridiculous animal to portray the Spanish Republic with whom Picasso was so closely identified? Nothing could be more wrong than that. Therefore, I am not afraid to affirm that when Picasso said -- or let Mr. Seckler say -- that the horse represents the people, he meant the Spanish Falangist people. As a matter of fact the Falangists are also people.

Let us make a deeper and more detailed analysis of the whole problem of studying the sketches for Guernica.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |




The ones done during the first days, that is, May first and second, show that Picasso's first idea for the mural consisted of four basic elements: the woman with the lamp, slide 3 the dying horse, the bull, and, finally, a strange winged animal, related to the bull, a sort of Pegasus that appears in the second sketch riding the bull as a jockey rides a horse. (~~slide —~~)

It is obvious that at that time Picasso made a clear distinction between two types of horses: the noble, winged horse associated with the bull as a poetic symbol, and its opposite, the

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |




dying, ignominious horse of the bullfights. The next sketch (Sketch No. 3, slide 4 ) of May first shows only the woman with the light and the horse -- the light directed toward the horse. The horse is drawn in from different poses, each one more ignominious than the next. How is it possible to think that Picasso wanted to represent by those animals the Spanish people? Who is, then, the woman of the lamp, that woman of noble face who appears always as the enemy of the horse? That woman whose face and attitude are those of Dora Maar, Picasso's friend at that time, represents, as we shall see, the Spanish Republic. The horse, then, must be the enemy of the Republic.

The distinction between the winged horse and the repulsive dying horse is evident also in the Dreams and Lies of Franco. Franco kills the Pegasus with an arrow -- the

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |



symbol of the Spanish Falangists. The second horse, the one with the open ~~side~~ belly, represents Franco himself.

I do not know the reason for not including in the book on Guernica a fragment of the mural done between the second and third versions and eliminated later on by Picasso, already reproduced by Cahiers d'Art (slide 5). In this sketch, the horse is kneeling with his mouth close to a round form with grooved edges. The key for the interpretation of this mysterious form is in one of the scenes of the Dreams and Lies. In that scene Franco is also kneeling and worshipping a sort of host, a similar round form with grooved edges. Around it there is a caption that reads: "1 duro" -- that is, one Spanish dollar. Franco is worshipping a coin. Therefore, the round form that the horse is also worshipping and, as it were, receiving in communion, is a coin. The face of the coin, by the way, looks very much like the faces of the horses of the four sketches that we have just seen. But, what kind of coin is it? Let us keep in mind

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |




that Picasso was painting Guernica in France and that the French coin is a franc. And in Spanish the word for franc is "franco." Obviously that coin is a franc -- one "franco"; the horse is worshipping the Spanish Caudillo and at the same time showing a servile attitude toward an inhuman economic system. Is there any other explanation?

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |



But there is something else. The head of the horse is constructed by a series of strange forms that produce a monumental impression. Let us remember that in the Dreams and Lies the horse appears always as a chieftain with several attributes on his head -- a crown, a bishop's miter, a cardinal's hat, a Moorish hat, etc. This may explain the strange, distorted form of the horse's head. As a matter of fact, its triangular form with an upright ear and two button-shaped eyes, strongly resembles the Spanish military hat used before the first World War. The hat was called "ros" and there are many photographs of King Alfonso wearing it. (slide 5 and 6 ) Behind this triangular form appears a second one with the shape of a bishop's miter, and a third form that looks like the hood of a Moorish cape. This means that the three attributes -- monarchist, militarist; ecclesiastic; and Moorish -- which figure repeatedly in the Dreams and Lies have here their replica although they are presented in a different way to avoid

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |




an easy identification that will destroy the mystery of the painting. The horse, therefore, is described as a military-ecclesiastic-African individual. In other words, as an absurd mixed-breed that worships Franco and his money.

Although we have discussed at great length the horse, we have yet to study the weapons about his body -- weapons that have been purposely selected: the lance that pierces his body and the arrow that goes from his foot to the heart of the mother beside the bull. I don't know whether or not you all realize that the arrow is the official symbol of Spanish Falangist -- youth organizations are called "flechas" -- arrows -- the Falangist arrow appears in some of the scenes of the Dreams and Lies piercing the bodies of the victims of Franco -- the Pegasus, the mother and, in one of the sketches, a child. Therefore, if the horse were really the symbol of the Spanish Republican people it should be pierced by an arrow and not by a lance, as is the Pegasus in

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


slide 7 and 8 the Dreams and Lies. And the missile that flies from his feet should certainly not be the Falangist arrow. Also, the arrow should not point to the mother's heart but to the bull, the horse's enemy. Could we admit that the horse, symbol of the Spanish people, would use the Falangist arrow to kill the mother who, as we shall see, is the symbol of Madrid? There is nothing thoughtless or unconscious in the mural; on the contrary, there is a well-evolved system of ideas to indicate the meaning of the horse and to give unity to the mural.

Finally, we have to point out another characterisitic aspect of the Spanish sensibility -- and I hope that the ladies will excuse the "Paleolithic" feelings of my countrymen, to whom virility is a prime virtue. The bull appears in every sketch, drawing or version of Guernica as a male animal. Regardless of his position, his male sexual attributes are always visible. The horse, on the contrary, is always a female. And females, for the Spaniards, are underestimated, probably because of their lack of courage. Any Spaniard knows that

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |




the horse is a female because it represents Falangism and all its indignities, as a sharp contrast to the fighting bull which, as the Spanish Republican people, is not afraid to face death.

I think that by now we have complete evidence of the meaning that the horse had for Picasso while he was working on Guernica. And it is not difficult to imagine the problem that, according to Picasso's own statements, forced him to use allegorical figures. (slide 9 and 10) This is a pre-historic figure. It represents a bison pierced with arrows and darts. Look at the other one that represents a deer pierced by a lance. Plastically, its hair has a treatment somewhat similar to that of the horse in Guernica. This picture comes from the other end of the earth, from the Mochica funeral art of pre-Columbian Peru. Both representations have the same purpose. They are a magic appeal to creative imagination to obtain -- in one case for the dead, in the other for the living -- good hunting. They are ~~black~~ effective magic against the animals.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |

19

slides
II and 9 Let us look now at the horse that takes the place of the principal character in the center of the mural. The horse is also pierced by a lance. But, who has pierced him? The ~~military man~~ soldier? It does not seem so, because he has a broken sword in his hand. The bull? It would be the first bull that ever threw a lance against his enemies. No, the one who threw the lance is Picasso himself. His problem, the problem mentioned in his conversation with Mr. Seckler, was simply to perform a magic action against Francoism. He used a symbol as a magician would use a wax figure to take the place of the person against whom he performs his black magic. That is why the horse is dying; Picasso wants to kill his enemy and pierces him with a lance ~~that will hurt forever~~ just as St. George pierces the dragon, or the archangel Michael pierces Satan. But, of course, he has to adapt his will to his esthetic means to produce an emotion. The scene should not be too comprehensible. But once you have understood it, it cannot be more clear. It is true that these are not the

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B.12 |



means of expression of traditional art. But we should not forget that the art of our time, especially Cubism, shares with pre-historic and primitive art a common sympathy for certain forms and technique. Also, the surrealist school, to which Picasso belonged for some time, considers magic as related to the activities of the artist.

* * * *

Once we have solved this fundamental problem, the interpretation of the other figures is not so difficult.

(Slide 12) The man who appears actually broken under the feet of the horse -- a decapitated head, two extended arms, one with a broken sword -- is a military defender of the republic. From the very beginning he suggests the figure of a victimized Christ. In the first version of the painting he appears partly within a cross. (~~slide~~ ). Finally, after simplification, his arms remain to suggest a cross. Thanks to this pictorial formula, his tragic situation is more apparent, and, at the same time, shows Franco's Catholicism as anti-Christian.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |



But within the limits of his magic circle, Picasso plays counteracting values, by putting near the head of the victim the horseshoe of the destructive animal. In other words, to counteract the magic spell of that broken figure upon the men who were then fighting for the republic -- the Republican army -- he gave them the horseshoe as a charm to bring them good luck.

One of the more violent emotional stimuli of Guernica is the group of the mother, the child and the bull. The animal seems to ~~possess~~ master the woman, his mouth ~~against~~ near her mouth, in a dominating and ambiguous attitude emphasized by ~~the crude-~~ forthright ~~ness of the design~~ sexual symbols. The scene has a horrifying grandure unparalelled in the history of painting. The impression, however, is false. In fact, the bull, representing the powerful virility of the Spanish people, is protecting the mother against the evil of Franco. Let us compare this scene with this other one of African rupestrian art recorded by Frobenius ( slide 13 - 14 ) in which an elephant is protecting his calf from a leopard. The feeling that moved the hands of both artists is very similar if not identical.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |




slide
14 alone It is commonly said that the Spanish peninsula has the shape of a bull skin. Picasso has centered in a somewhat forced manner, the figure of the mother within the contour of the bull's figure. The whole group is a hieroglyph representing Spain, in the center of which is its capital, Madrid. By associating the bull and the mother, the painter plastically transformed the mother ("madre") into the Spanish capital -- "Madrid." In those days Madrid was besieged by Franco's armies. The arrow that comes through the feet of the horse is directed against Madrid. The horse wants to destroy Madrid as it has already destroyed its defender, the military man. And this is what the bull tries to prevent. While the sadness of the group produces a response of pity, indignation and horror, there is, however, a magic spell in it, to protect Madrid -- another "they shall not pass" directed to the creative imagination of the artist. Now it is easy to understand why Picasso used to say that he was only one more militiaman, using his brush instead of his rifle.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |




The last great character of the tragedy is that woman with the enormous head and bare breast who holds the lamp. She is, so to speak, the fixed idea of the painting that persists through all the sketches, drawings and projects. Her importance comes from her size, her noble features and because she throws light upon the scene. She represents the Spanish Republic. In one of the etchings of the series of the Dream and Lies there is a similar bust of a woman with bare breasts. Franco appears destroying it with a pick. The light held by the woman is the effective weapon to use against Franco's obscurantism which is symbolized by the horse toward which the light is directed.

The other two figures at the right, the burning woman and the woman who escapes from the fire, play the part of the chorus. The first one looks like the image of the Falangist inferno into which Spain was thrown. The second is characterized by the heavy curves of her back which suggest, without doubt

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B.12 |



something which the horse also signifies, some very concrete although not very refined, ideas. As a matter of fact, in the last five versions of the mural that woman had in her right hand first, later in her left hand, a paper for strictly limited use.

Now, all the figures are explained.

* * * *

no page 25

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B.12 |



~~oooooo~~

Thus, contrary to the general opinion, Guernica posseses unity both profound and deliberate. It is a poetic work of great precision, perfectly executed according to a definite purpose. It represents an example of reconciliation between two divergent needs: on the one hand, the will to achieve a magic spell (- a prayer -) against Franco-ism, in favor of the defense of Madrid and the triumph of the Republicans; on the other, the need that this spell remain occult so that the contemplation of the painting may produce in each spectator the most poignant emotion. We have to bear in mind that without the spectator being aware of it, a deep psychic response is required of him so that the Guernica can speak to him in the imaginative language of his own dreams and in such a way that his emotional response will contribute to the ~~weaving of this magic spell~~ launching of this miracle-working spell or prayer.

All this clearly explains the reason for the previously mentioned contradiction which is characteristic of our time and the sensibility of which makes itself deeply felt in those mysterious generators of emotions, the figures of Guernica, even though the conscience of our time does not succeed in breaking through its organized defenses.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |



At this point it is not difficult to understand why Picasso should have wanted to deceive the world by means of Mr. Seckler who, as a good Anglo-American, probably had to explain to him his personal feelings about the horse and the bull. Picasso was forced to maintain the double meaning in order to preserve the necessary mystery of his canvas. Moreover, if he decided to state that the animals of Guernica are symbolic, this was due, no doubt, to the fact that the error of interpretation had already been committed. You will remember, however, that when Mr. Seckler suggested that the bull represents Francoism, Picasso, since it was too grave a mistake, thought he had to correct him by softening the concept.

But let us assume a different ~~kind of~~ view; let us say that Picasso had, with complete frankness, said that the horse represents Franco-ism. If so, the whole plot would have been revealed and as a result, Guernica, instead of being a painting which arouses emotion by concealing its idealogical meaning, would be converted, as it is being converted for us, into a work charged with a general meaning which as such would hamper the

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B.12 |




emotional response of each individual spectator.

This explanation seems altogether convincing. So when a few months ago, in behalf of Mr. Barr, Picasso was asked to give his final opinion on his statements regarding the horse and the bull as he was said to have made them to Mr. Seckler and to check them against an absolutely conflicting statement from my own essay, Picasso refused to commit himself. If his statements to Mr. Seckler had been sincere, he would have had no reason not to maintain them. His disregarding them is clear evidence that they were not correct. Moreover, he tried to find a way out, and now insisted, contradicting himself without any embarrassment, that the figures in Guernica possess no more symbolic meaning than each spectator attributes to them. And knowing that he was cornered, he tried to distract by means of what in bullfighter slang is known as "un quite" (a parry) - he explains, though no one had asked him about it, that he does not even remember if the bird in Guernica is a dove or a chicken but that he is inclined to think it is a chicken. A delightful

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B.12 |



subterfuge, to be sure, but, as such, meaningless, as we can prove in every point. What is the meaning of all this? Simply that his secret had been discovered and in order to disguise it, Picasso said the first thing that came to his mind. But in doing so, he was plainly conceding that the manner of interpretation that you have just heard is very much to the point.

0 0 0 0 0 0 0 0 0 0

After what has been said, everyone would know that Guernica is an exceptional work of art and of a different conception than we are generally accustomed to see. I said "generally" because I think that there is another artist, one who is ~~among~~ with us tonight, the sculptor Jacques Lipchitz, who, although his style is different, has been constructing his works for many years according to a system in which the plastic form obeys the artist's desire to express his creative imagination, and to be a part of the march of events. In the latter, it is possible that both Picasso and Lipchitz are mistaken. ~~They~~

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |



They misunderstand the words, but they are right about the spirit. Their contribution to the world's transformation is, I think, of a different order: by assembling elements ~~for~~ to creating a psychic consciousness they will change human relations.

Let us note the significance of this process. So far the plastic arts have been mostly an activity related to the physical world of the materials used. Now we can say - and this is the great news of our day - that art is a psychic activity and in its highest aspects tries to link itself to the world psyche and to express it.

I arrived at this conclusion through the analysis of the "role of God" - that is to say the analysis of the unconscious aspects of Guernica - unconscious even for Picasso. This analysis was made in my poetic essay on Picasso which I am unable to outline even briefly here. I must say, however, that as a result of my ~~poetic~~ study Guernica became for me something apocalyptic, announcing the end of our time; something

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |




destined to promote and illuminate the transition to a new world which the human consciousness has to undergo at present.

To put it more concretely: the content is ultimately not Picasso's alone, but that of the Spanish people from whom Guernica and its exceptional message spring. It signals the transfer of the creative spirit from Europe to America. In this sense, the mural could be considered a product of logos.

The conception of logos, clearly defined by Heraclitus, acquired a special meaning for the Stoics and, transmitted by Hellenistic philosophy, passed on to the Christian religion which in turn makes mention of it in the bible -- just as the atom, which has recently given us such an extraordinary demonstration of energy, was envisioned by the Greeks 2500 years ago.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |



This is a revolutionary statement for the modern mind which is entirely absorbed in physical realities: the existence of a higher psychic order which regulates the material world - an order, that although still buried in our subconscious, could be brought into our consciousness by the acquisition of a kind of rational sense within a system of ideas, which has been predicted since the time of Juan Bautista Vico. We might call it, what the German romanticists and the modern French call it - the sense of divination.

To me the problem posed, although related to art, is a problem of high psychology. However, it is neither a strictly individual problem nor a problem of the collective subconscious as defined by Jung. It is rather a problem not too far removed from what forms the basis of religious phenomena.

With the help of the testimony of the French poet ~~Jean~~ Arthur Rimbaud, it would not be difficult to trace in every detail the great resemblance existing between the evolution of the treatment of light in painting during the past hundred years and the psychic evolution described in the theology of the mystics. It is easy to

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |



see how, in both fields, after an initial luminous phase of euphoria which in painting corresponds to impressionism, there occurs a division between consciousness and the world of external appearances. As a matter of fact, painting - motivated by different reasons - is getting more and more away from perceptible reality, exploring the abstract along rocky roads brightened now and then by a special state of mind not too different from what is called the "mystic night". The aim of both processes is to arrive at an identification with the spirit of universality. There is no doubt that this question of universality of consciousness is one of the most urgent we face today. It is so urgent because lagging far behind other phases of human endeavor, this backwardness produces many catastrophies which all of us are most anxious to avoid. On the whole, modern painting has been the most conclusive graphic testimony of this process of transformation of the psychic powers of creation for the past two or three generations.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B.12 |



I have said that we have also the testimony of Rimbaud. In his famous letter he proposes the attainment of the sense of divination by inducing a "long, immense and calculated derangement of all the senses." His description could be applied, as I have said at greater length in my essay, to the long, immense and calculated derangement of modern painting since 1871 - the date of Rimbaud's letter - to the present time.

The aim of this disintegrating process is to acquire the sense of divination. I think that this has been achieved in Guernica.

We do not have enough time to discuss such a complicated and difficult problem as this. It is enough to pose it and to suggest that it will lead to a way out of the crisis of our state of mind in the field of art. The confusion in this field is not less than that prevailing in other complex fields of human activity. There have been suggested many solutions but not one of them is valid. When we speak of art with a social content, as we do so frequently in Mexico, we are considering only a limited aspect of art, but not

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |




art in its highest form as we find it in Guernica - although it, too, has a social meaning. Painting, like mathematics, has unlimited possibilities. Mathematical figures and their relationships can have many different functions, from the arithmetic of the barman to the equations of Einstein, all of which relate us to the essence of matter. Something similar happens with the use of forms and colors in painting, as well as in the other arts. But to the artist, what really matters is the ultimate possibilities of art, those that place him on a higher psychic level from which he can reach the essence of being. That has been the great aspiration of all past generations. From this point of view, Guernica opens new perspectives, giving us hope that the artist's function will assume an incomparable dignity and nobility. Are not the artists those who exert themselves to solve problems that are human problems and therefore of concern to all of us?

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B.12 |




What I wish to stress before finishing my contribution to this ~~panel~~ meeting, is my faith in the existence of that higher art -- the true art of the New World. And my faith is not based on irrational principles but, on the contrary, on precise and everyday concrete experiences, among them the analysis of Guernica. This analysis reveals how phenomena that are widely divergent on a physical plane are synthesized on a psychic level, thereby, as Henri Poincaré said, introducing order where there appeared to be disorder. That is to say, creative, poetic order. Art, therefore, is the way through which our consciousness can penetrate the deepest secrets of the human being and use the faculties on which the creation of a new society and a new world is based -- the third world, the world of the spirit. This is the message that the betrayed Spain which is still clamoring for justice, has revealed to the world through the Guernica. And the creation

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |




of that society must take place -- and this is one of my deepest convictions -- here in this hemisphere.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |

GUERNICA SYMP.

cc: Mr. Wheeler + Simonson's letter

December 1, 1947

Dear Lee:

Thank you for your letter. I am delighted to hear you found the symposium worth while.

The discussion which of course went into many thousands of words could scarcely be published, though we may publish sections of it in a Bulletin. However, Larrea's argument is much more precisely and fully developed in his book on Guernica.

I am passing your letter on to Mr. Wheeler who is studying the question of the Bulletin.

Sincerely yours,

/s/ Alfred H. Barr, Jr.

Mr. Lee Simonson
411 East 50th Street
New York 22, New York

AHB/ob
cc: Mr. Wheeler

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


GUERNICA Symposium

CC: Mr. Barr
Miss Ulrich
Miss Cipriani
Mr. Porter

December 2, 1947

Dear Luis:

I cannot thank you enough for your kind letter of November twenty-seventh returning the fee for the translation of Larrea's speech. I am sorry that you will not accept it but, on the other hand, we are all deeply touched by your wonderfully generous and cooperative feeling about the Museum.

As a token of our appreciation we are enrolling you for two years as a participating member in the Museum to assure your receiving all the privileges to which you are accustomed.

You rendered us a marvelous service in translating Larrea's difficult text and in being with us last Tuesday evening.

With many thanks and kindest regards, I am,

Faithfully yours,

/s/ Monroe Wheeler

Mr. Luis de Zulueta
414 West 120 Street
New York 27
New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


November 27, 1947

Dear Monroe:

Many thanks for forwarding to me the Museum check for my translation of Larrea's text. It is very kind of you to do so, but, as I told you, I really do not want to be paid for it. I did the translation because it is always a pleasure for me to do something for you and for the Museum.

I am sure that you will understand why I am sending the check back to you with this -- and that you will call on me in the future if you feel that I can be of any assistance to you or to the Museum.

Best regards,

Cordially,

/s/ Luis

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


# THE MUSEUM OF MODERN ART

cc: Mr. Wheeler
Mr. Barr
Miss Ulrich
Mr. Faeth
Front Desk
Miss Moeller

**Date** 11/24/47

**To:** Mr. Warren

**Re:** Guernica symposium

**From:** Allen Porter

The Symposium on GUERNICA tomorrow evening, Nov. 25, in the auditorium is scheduled for 8:15. Admission is by ticket only. And positively no more tickets are available!

Immediately after the regular film showing, the pit should be covered. On the stage to the side should be the lectern with good reading light. The buzzer should be rigged up with the projection booth, also the microphone so any messages from the stage may be heard in the booth. Next to the lectern or nearby, a table with pitcher of water and glasses. Seven chairs on the platform. The screen down for slide projection. Pointer.

Miss Moeller is having the slides prepared, and they will be arranged tomorrow according to the order of the speakers. Bob Faeth will arrange to run the slides and will receive final details tomorrow.

I think there is a good deal to this, particularly the suggestion to have someone who reads well carry the 40-minute speech rather than someone who speaks with a foreign accent.

I will assume you will take care of this.

As chairman, I am very nervous about the arrangements which have so often slipped up. Yesterday or the day before, just to check, I phoned the speakers. They didn't know where they were to meet, at what exact hour, whether they could have slides or not, whether there would be a lectern, etc.

I do hope you will spur our staff members responsible, to see to it that there is a suitable lectern (not too high for Mr. Sert!), a pointer, that the slide buzzer works, that a slide box is properly equipped with signals and indications of which speaker is which, and that the lantern operator understands everything clearly.

I have been pushing the slides and think they will be ready. Yesterday morning Seckler decided he wanted ten slides himself.

In talking with Larrea yesterday I asked him to remove the references to publisher, which he very willingly agreed to without discussion. In phoning Zulueta, however, I found that he had been asked to edit. Considering how carefully Larrea has written this piece, I am afraid that Zulueta's editing, unauthorized, by Larrea, will get us into a lot of last-minute trouble. Larrea

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


# THE MUSEUM OF MODERN ART

**Date** November 22, 1947

**To:** Mr. Wheeler **Re:** Guernica Symposium arrangements

**From:** Mr. Barr

Dear Monroe:

Since it is Saturday I have to take over your managerial duties.

Sert informs me that after a long conference with Larrea they're convinced that it would be much better to have someone who speaks English very well read Larrea's piece. Sert also feels strongly that because of the complexity of the subject he might not be able to translate adequately under pressure. He therefore proposes that Zulueta act as interpreter, though he will help out if a crisis should occur.

Yesterday, previously, in the course of an hour and a half's talk with Larrea he expressed the vigorous opinion that it would be better to have someone who spoke excellent and eloquent English read the piece. Also he was afraid that Sert, whose opinions were not exactly his own, might be confused in the audience's mind with himself.

I think there is a good deal to this, particularly the suggestion to have someone who reads well carry the 40-minute speech rather than someone who speaks with a foreign accent.

I will assume you will take care of this.

As chairman, I am very nervous about the arrangements which have so often slipped up. Yesterday or the day before, just to check, I phoned the speakers. They didn't know where they were to meet, at what exact hour, whether they could have slides or not, whether there would be a lectern, etc.

I do hope you will spur our staff members responsible, to see to it that there is a suitable lectern (not too high for Mr. Sert!), a pointer, that the slide buzzer works, that a slide box is properly equipped with signals and indications of which speaker is which, and that the lantern operator understands everything clearly.

I have been pushing the slides and think they will be ready. Yesterday morning Seckler decided he wanted ten slides himself.

In talking with Larrea yesterday I asked him to remove the references to publisher, which he very willingly agreed to without discussion. In phoning Zulueta, however, I found that he had been asked to edit. Considering how carefully Larrea has written this piece, I am afraid that Zulueta's editing, unauthorized, by Larrea, will get us into a lot of last-minute trouble. Larrea

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |




is not opposed in principle to shortening his piece somewhat, but he won't do it until I have seen the translation. In other words, he wants me to do it, worse luck, or rather he wants me to read it and be convinced of its irreducibility.

However, from what I hear in the underground, ~~the~~ Tuesday evening will be a rather tense occasion. Unauthorized editing of the great text would be dynamite! The passionate Spaniards in combination with some of our jealous friends and enemies may make the evening very ticklish indeed.

It is therefore of the utmost importance that all our technical facilities are perfect. If I weren't on the spot, or rather on the platform, I wouldn't bother either you or myself with this memo.

P.S. - The present order of speakers, which I think may be final, is:

Barr
Sert
Seckler
Larrea
Davis

then Lipchitz and Shahn if they want.

AHB,Jr.

AHB/ob

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


Symposium

# THE MUSEUM OF MODERN ART

**Date** November 13, 1947

**To:** Mr. Allen Porter

**Re:** Guernica Symposium

**From:** Mrs. Catlin

Dear Allen:

Alfred would like to have two tickets to the symposium sent to Sr. Mariano, c/o Portela, 547 West 157 Street, New York.

Alfred would also like to have three tickets for personal use.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |

GUERNICA SYMPOS.

# THE MUSEUM OF MODERN ART

**Date** November 17, 1947

**To:** Mr. Wheeler

**From:** Mr. Barr

**Re:** Symposium

Dear Monroe:

Mimi Catlin has handed me the attached memorandum. What do you think? I don't know what a wire recording costs.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |

GUERNICA

# THE MUSEUM OF MODERN ART

**Date** November 4, 1947

**To:** Mr. Wheeler

**From:** Mr. Barr

**Re:** Guernica Symposium

Dear Monroe:

What about J. L. Sert for the symposium, at least to sit on the platform? He was one of the two Spanish architects to do the Republican building in 1937 and personally acted as the agent to commission Picasso. He might well contribute some first-hand information even though he needn't make a formal speech. In fact he might give an account of the commissioning and execution of the mural as the initial speaker instead of me.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


# THE MUSEUM OF MODERN ART

**Date** September 26, 1947

**To:** Mr. Barr

**From:** Mr. Wheeler

**Re:** Guernica symposium

Dear Alfred:

I am very much in favor of a symposium on Guernica next winter. I think our members would be interested in this and we are prepared to schedule it for any date you think best. With you and Meyer Schapiro and Larrea, with an interpreter, a very interesting evening could be made. What would you think of asking Edgar Wind to join in the fray?

Monroe,

wife?) that it is hard to see how you could spread this thesis in an evening occupied by other speakers plus an interpreter. All the same I think it might prove an interesting evening. Lipchitz has more ideas on the subject, and could give details of Larrea's plans.

Let us not ignore the fact that such a celebration would serve to promote Larrea's book on the Guernica.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


PICASSO
Guernica

# THE MUSEUM OF MODERN ART

**Date** October 1, 1947

**To:** Mr. Wheeler

**From:** Mr. Barr

**Re:** Guernica Symposium

Dear Monroe:

I am afraid Meyer Schapiro is still in Europe. - No!
I should think Dr. Wind would be a great addition to the symposium, though it is Jerome Seckler who would provide the chief opposition to Larrea.

Of course you must realise that the whole discussion is based on a great variety of quicksand -- Larrea's whole complex and subjective speculation and Seckler's possible gullible acceptance of Picasso's answers to his questions, answers which may have been conditioned by willingness to please, by mischievous obscurantism, or just shoulder-shrugging. Larrea's interpretation is so extremely complex and arbitrary iconographically, and depends so much upon a knowledge of Spanish soul (?) as well as interpretation of Picasso's private symbolism (is the horse his wife?) that it is hard to see how you could spread this thesis in an evening occupied by other speakers plus an interpreter. All the same I think it might prove an interesting evening. Lipchitz has more ideas on the subject, and could give details of Larrea's plans.

Let us not ignore the fact that such a celebration would serve to promote Larrea's book on the Guernica.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |

PICASSO
GUERNICA

# THE MUSEUM OF MODERN ART

**Date** September 22, 1947

**To:** Mr. Wheeler

**From:** Mr. Barr

**Re:** Possible symposium on Guernica

Dear Monroe:

I don't know who's supposed to be in charge of lectures, symposia, etc.; if you are not won't you pass this on to whoever is?

Jacques Lipchitz has proposed that we hold a symposium on the iconography of the Guernica. He says that Juan Larrea would come up from Mexico to take part. The discussion might be very interesting, but Larrea - who has made the most elaborate study of the subject, speaks only French or Spanish. Jerome Seckler, who interviewed Picasso on the subject, might do it if he were asked, and Meyer Shapiro if he is back from Europe.

Lipchitz has spoken to me two or three times about it and I have referred him to you, after trying to explain to him that however interesting the subject may be Larrea's lack of English might make it awkward for a public conversation. Maybe not.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


1 Taylor

2 Vernon Clarke
Science & Society a Marxian
Quarterly.

3 H. Read

4 Janis
Larrea

5 Kahnweiler

6 Léris

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


Luis Fernandez

write

Alfredo Picano

with the big curtain

for the Maison de la Culture

117 – rue de Vaugirard

Paris

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.


| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|---|---|---|
| | AHB | XI. B. 12 |


Intima entrevista - Janis

Pach, Janis, ~~Walter~~ R

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: AHB | Series.Folder: XI. B.12 |
|---|---|---|

~~Breath~~ Hall

2. Larrea

1. Sert

3. Seckler

Chairman
Sert
Larrea
Seckler
~~Davis~~
1 Lipchitz
2 Shahn

4. ~~Davis~~

5. Lipchitz

~~An~~ Guernica sheet

1. left side
2. right half
3. Middle and under
4. whole

6. Shahn

~~Lipchitz~~

Larrea

1. Innis
2. Clark
3. Read
4.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| --- | --- | --- |
| | AHB | XI. B. 12 |

Student slides

1. Still Life - Bull's Head
2. Dream + Lie
3. Horse
4. Comp Nos 9.
5. ~~Horse + Bull~~
6. 2nd stage.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| --- | --- | --- |
| | AHB | XI. B.12 |

Lieburn (Sert)
Barr (Chairman)
Sert (How the Guernica was commissioned

Farrell
Sidelin
Davis

? Lipchitz
? Shahn