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THE MUSEUM OF MODERN ART  
11 WEST 53 STREET  
NEW YORK 19, N. Y.

*Ribera*

TO: Mr. Joan Junyer

Date: October 24, 1950

111 West 53 Street

New York 22, New York

Nº 50136

PLEASE REMEMBER YOUR RECEIPT SHOULD BE MAILED DIRECTLY TO ANY TREASURER'S OFFICE.

I HEREBY ACKNOWLEDGE THE RECEIPT FROM THE MUSEUM OF  
 MODERN ART THE AMOUNT OF \$50.00 IN PAYMENT FOR  
 RESEARCH WORK COMPLETED BY ANTONIO RIBERA FOR ALFRED  
 H. BARR, JR. AS INSTRUCTED BY MR. RIBERA IN HIS  
 LETTER OF OCTOBER 12, 1950.

I AGREE TO FORWARD THIS AMOUNT TO MR. RIBERA.

*Joan Junyer*  
JOAN JUNYER

...the most excellent help of the said Mr. Carlos Junyer-Vidal whom I have obtained  
 a personal assistance always with fruitful results.

The date of 1800 given by Subertés seems to be without any kind of  
 scientific exactness. This same date is the one that is given in the article  
 "Picasso" in the "Diccionario Enciclopédico de la Lengua  
 Catalana", Barcelona, Salvat Editores, S.A., 1933-1935. I transcribed from  
 this article the following excerpt: "PICASSO (Pau). *1881*, Spanish

*3 copies to Mr. Junyer  
 1 copy to Miss Ulrich*

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THE MUSEUM OF MODERN ART  
11 WEST 53 STREET  
NEW YORK 19, N. Y.

TO Mr. Joan Junyer  
306 East 58 Street  
New York 22, New York

Date October 24, 1950

PLEASE PUT ORDER NUMBER ON INVOICE

Nº 50136

INVOICE BEARING ORDER NUMBER SHOULD BE MAILED DIRECTLY TO ASST. TREASURER'S OFFICE.

	Unit Price	Total
Payment for research completed for the second edition of <u>Picasso - Fifty Years of His Art</u> by Antoni Ribera		\$ 50 00
Ordered by <u>Alfred H. Barr, Jr.</u>		
Authorized by _____		
For <u>Picasso book</u>		

...value from all points of view  
the very excellent help of the said Mr. Carles Junyer-Vidal whom I have visited  
on several occasions always with fruitful results.  
The date of 1900 given by Sabartés seems to be without any kind of  
doubt the exact one. This same date is the one that is given in the article  
~~XXXXXXXXXXXX~~ "Picasso" in the "Diccionari Enciclopèdic de la Llengua  
Catalana", Barcelona, Salvat Editores, S.A., 1932-1935. I transcribed from  
this article the following excerpt: "PICASSO RUIZ (Pau). Biog. Spanish  
painter born in Málaga in 1881. Spent his youth in Barcelona where his father  
in the Historical Archives of the City, but they belong to later years.

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Translated by Mrs. Joan Junyer  
October, 1950

REPORT TO MR. ALFRED H. BARR, JR.

One-man exhibitions of Picasso in Barcelona and Madrid, 1897-1905

After going carefully through all the copies of "La Vanguardia" for the year 1897 I did not find the least notice about an exhibition of Picasso at the "Four Cats" nor anywhere else as I said in a previous letter. On the other hand in the copy of February 3, 1900 it appears a critical article that without doubt refers to the first exhibition of portraits in the style of Casas. This critical article which is not signed I sent to you in a previous letter.

This point has been confirmed to me by Mr. Carles Junyer-Vidal, who categorically says most definitely that Picasso did not exhibit at all in 1897. The "Four Cats", as he said, was founded between 1898 and 1899 by Pere Romeu and had an intense (lively) life of which Picasso was one of the most important and major parts until 1904. It is possible that the notes about the 1897 exhibition is an error of principle of Merli, who could have gotten this false information from Opisso, and the same error has passed later without checking Rafols and Cirici-Pellicer. I also ought to add that this point has also been confirmed by the artist's own sister, Mrs. (widow of) Vilató who has clarified for me other important points that we will see later.

It has also been of an inestimable value from all points of view the very excellent help of the said Mr. Carles Junyer-Vidal whom I have visited on several occasions always with fruitful results.

The date of 1900 given by Sabartés seems to be without any kind of doubt the exact one. This same date is the one that is given in the article ~~XXXXXXXXXXXX~~ "Picasso" in the "Diccionari Enciclopèdic de la Llengua Catalana", Barcelona, Salvat Editores, S.A., 1932-1935. I transcribed from this article the following excerpt: "PICASSO RUIZ (Pau). Biog. Spanish painter born in Málaga in 1881. Spent his youth in Barcelona where his father in the Historical Archives of the City, but they belong to later years.

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was appointed professor in the School of Fine Arts, when he was only 12 years old, he studied drawing and painting in the same school. In 1900 he celebrated his first exhibition in Barcelona attaining a remarkable success. Afterwards he went to work at the Museum del Prado in Madrid where he started (founded) a publication (periodical) titled Arte Joven. When he left the paper (afterwards) he returned to Catalonia where he painted a canvas of great dimensions which was awarded an honorable mention in Madrid. He also went to Majorca (Joan Junyer says Picasso never went to Majorca) where he did some experiments in ceramics. In 1901 he exhibited his paintings in Paris where the critics spoke of them with praise. On his return to Barcelona he tried mural painting with fresco and later he settled definitely in Paris where from 1903 he painted a series of portraits... "etc."

It seems that the exhibition of gouache in 1901 at the Sala Parés is certain (true) although it was not a one man show by Picasso. His sister

I have already sent with the letter of September 28 the references about this painting in the catalog of the Municipal exhibition of 1898. Said collections of newspapers, periodicals, etc. of the same year.

According to the testimony of his ~~sister~~ <sup>widow Vilató</sup> there were not other one-man shows in Spain in the period 1900-1904.

III. Vila About the magazine "Luz" I have already said the result of my research in a previous letter.

The first drawing reproduced (Almanac de l'Esquella de la Torratxa per a 1899, p.186) has already been found and photographed. The copy and the negative of this photograph has already been sent to you air mail registered.

Page 2 himself that an authorization of his is needed to see it or photograph it. El Liberal. The copy that you wanted in the second questionnaire,

(October 5, 1902) is not to be found in any of the public libraries nor in the archives of Barcelona. I have found some loose copies that can be consulted in the Historical Archives of the City, but they belong to later years.

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Let us go now to the paintings mentioned in the third questionnaire. It is here in my judgment where the most interesting findings have been made except for the localization of the first exhibition of Picasso in Barcelona.

I. Ataque a la Bayoneta, 1896

The persons consulted on this matter (Junyer-Vidal, the sister of the artist, Dr. Vilató, Jr. and Manuel Pallarés, friend of Picasso in his youth) do not remember at all the existence of that painting. Besides Picasso's sister has categorically denied that Visita a una Enferma had been painted over the said painting. She remembers perfectly that Picasso bought a new canvas that it cost him 7 duros (Mrs. Junyer says that 1 duro = 5 pesetas - it is a large silver coin) to paint Visita a una Enferma. For the moment then the localization of Ataque a la Bayoneta could not be made.

II. First Communion, 1896 (Primera Comuni6n)

I have already sent with the letter of September 25 the references about this painting in the catalog of the Municipal exhibition of 1896. Said exhibition took place in the Palacio de Bellas Artes, now torn down (according to the widow Vilató). In the time of the dictatorship of General Primo de Rivera, it was called Horta de Sant Joan. Said name was suppressed by the

III. Visita a una Enferma (Science and Charity), exhibited in Madrid, 1897

This painting is actually in the possession of the sister of the artist, the said widow Vilató and of her son Dr. Vilató, Jr., nephew of Picasso. The address is Paseo de Gracia 48, 2º bis 2º. Nos (Barcelona). It has been absolutely impossible for me to see said painting because they have it rigorously forbidden by Picasso himself that an authorization of his is needed to see it or photograph it. In any case, Dr. Vilató, Jr. has already written to Picasso asking him the said authorization and telling him what it is for and for whom is the photograph.

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painting be found now said he did not have the slightest idea. Later I'll explain why.

According to the affirmation of the sister of the artist, this painting was not exhibited in Barcelona. As for the sketch of 40 x 50 cm., Costumbres Aragonesas won a medal (the third) at the exhibition of Bellez Artes in Madrid in 1898, according to Pallarés, and confirmed by the Primera Compañía, mentioned before is also in the possession of the sister of the artist, Vilató family.

Now the said painting no longer exists for the following reasons:

IV. Costumbres Aragonesas (1898) he painted over that painting and entitled the new one Costumbres Aragonesas. About this painting the informations that have been valuable come from the sister of the artist on the one hand and on the other from Manuel Pallarés Grau who still lives and is now practicing as a dentist with his son in Barcelona (Vía Laytana, 51, ent. 4<sup>a</sup>). I spent a whole afternoon with the said Pallarés who has given me information and notices highly interesting about Picasso and his first years in Paris. He also confirms the date of 1900 for the first exhibition at the "Four Cats." About Horta de l'Ebre he says the following: at the time when Picasso was there in his company (Mrs. Junyer - ~~xxxxxxx~~ together with him) and at the time when Costumbres Aragonesas was painted, said village was called Horta or Horta de Ebro to distinguish it from Horta de Barcelona. In the time of the dictatorship of General Primo de Rivera, it was called Horta de Sant Joan. Said name was suppressed by the Committee of Reds in the period 1936-39, restoring the ancient name of Horta de Ebro or de l'Ebre (Mrs. J. - Catalan name). At the present time they have given it back the name of Horta de San Juan or de Sant Joan (Mrs. J. - Catalan). This village is located in the province of Tarragona (Mrs. J. - Tarragona is one of the four provinces of Catalonia and the southern one) judicial district of Gandesa. 16, of the said review dated September 27, 1900, Barcelona, p. 52 (of this Pallarés remembers perfectly the painting Costumbres Aragonesas). This painting represented a man cutting wood with an ax near whom there was a woman on her knees. The same Pallarés when I asked him where could this carry out their offer." This confirms the date that Cirici-Pellicer mentions on

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painting be found now said he did not have the slightest idea. Later I'll explain why.

Costumbres Aragonesas won a medal (the third) at the exhibition of Belles Artes in Madrid in 1898, according to Pallarés, and confirmed by the sister of the artist.

Now the said painting no longer exists for the following reasons: according to the sister of Picasso he painted over that painting and entitled the new painting "La Muerta." This painting represented the corpse of a woman stretched out on a bed with a priest at the side. The model was taken one of the corpses that he observed in the Hospital of San Pablo where his friend Reventós worked and where he went to sketch. "La Muerta" won the Medal of Gold at the spring exhibition in Madrid or Barcelona (this point is not well-remembered by widow Vilató) and was in Málaga, but unfortunately Picasso destroyed it, cutting it in pieces, and with it Costumbres Aragonesas which was under this new painting.

About the questions remaining, I have already answered #VI. About the rest except VI it is not possible for me for the moment to send any further information because all the research about them has been up to this moment negative except question IX about which I have sent the notices of some references to the catalogs you are interested in.

Although this is not related to a question in your questionnaire, I believe it might interest you, the references that may be useful as a further confirmation that I found in the review "Catalunya Artística" about the trip of Picasso and his friend Casagemas to Paris in September, 1900. It is found in a copy, No. 16, of the said review dated September 27, 1900, Barcelona, p. 263 (of this year). It says: "They also planned to leave (for Paris) yesterday the well-known artists Ruiz Picasso and Cassagemas, who have <sup>been</sup> appointed artistic correspondents of our publication. We will see with satisfaction that they carry out their offer." This confirms the date that Cirici-Pellicer mentions on p. 63.

Barcelona, 3 de Octubre de 1950

s/ Antonio Ribera

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Excerpt from a letter to Joan Junyer from Antonio Ribera  
October 13, 1950

Right away I can add today that "La Muerta", the painting that disappeared (that is no more) made over the Ataque a la Bayoneta was painted after 1900 possibly in that same year or the next.

(Mrs. J. - "after 1900" means after January 1, 1900)

*[Faint, mostly illegible text from the original document, appearing to be a letter or document in Spanish. The text is very faded and difficult to read.]*

*[Handwritten signature or notes at the bottom of the page.]*

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INFORME PARA MR. ALFRED H. BARR, JR.

Exposiciones individuales de Picasso en Barcelona y Madrid, 1897-1905

Después de repasar minuciosamente todo el año 1897 de "La Vanguardia", no encontramos la menor noticia de una exposición Picasso en "Els quatre Gats" ni en parte alguna, según hemos dicho ya en una carta anterior. En cambio, en el número del 3 de febrero de 1900 aparece una crítica que indudablemente se refiere a la primera exposición de retratos a la manera de Casas. Esta nota crítica, sin firmar, ha sido ya enviada.

Este extremo nos ha sido confirmado por D. Carles Junyer-Vidal, quien niega categóricamente que en 1897 Picasso hubiese hecho exposición alguna. "Els quatre Gats", según nos dijo, fué fundado entre 1898 y 1899 por Pere Romeu, y tuvo una vida intensa -de la cual Picasso fué uno de los principales animadores- hasta 1904. Es posible que la noticia de la exposición de 1897 sea un error de principio de Merli, quien pudo haber recogido esta falsa información de Opisso, y dicho error ha pasado después sin comprobación a Réfols y a Cirici-Pellicer. Cabe añadir que este punto nos ha sido confirmado por la propia hermana del artista, la Sra. viuda de Vilató, quien nos ha aclarado otros puntos importantes que veremos más adelante.

Nos ha sido asimismo de un valor inestimable, desde todos los puntos de vista, la ayuda eficazísima del aludido Sr. Carles Vidal-Junyer, a quien hemos visitado en diversas ocasiones con resultado provechoso siempre.

La fecha de 1900 dada por Sabartés parece ser pues, sin ningún género de dudas, la exacta. Esta misma fecha es la que da el artículo "Picasso" del "Diccionari Enciclopèdic de la Llengua Catalana", Barcelona, Salvat Editores, S.A., 1932-1935. Transcribimos de dicho artículo: "PICASSO PAU (Pau). Biog. Pintor espanyol, n. a Málaga en 1881. Passà la seva primera joventut a Barcelona, on el seu pare fou nomenat professor de l'Escola de Belles Arts, quan ell només tenia dotze anys, i estudià dibuix i pintura a la mateixa Escola. En 1900 celebrà la seva primera exposició a Barcelona, assolint un èxit remarkable. Després anà a treballar al Museu del Prado, a Madrid, on fundà un periòdic titulat Arte Joven. Acabat tornà a Catalunya, on pintà un quadre de grans dimensions, que fou premiat amb menció honorífica a Madrid. També estigué a Mallorca, on féu alguns assaigs de ceràmica. En 1901 exposà els seus quadres a París, on la crítica va parlar-ne amb elogi. De retorn a Barcelona, assajà la pintura mural al fresco, i després va instal·lar-se definitivament a París, on des del 1903 va pintar una sèrie de retrats..." etc.

Parece que la exposición de gouaches de 1901 en la Sala Parés es cierta, si bien no fué una exposición unipersonal de Picasso. Su hermana no tiene el menor recuerdo de ella. Proseguiremos la búsqueda en colecciones de periódicos de ese año.

Según el testimonio de la hermana, no hubo más exposiciones unipersonales de Picasso en España en el período 1900-1904.

Sobre la revista "Luz", hemos dicho ya el resultado de nuestras investigaciones en una carta anterior.

El primer dibujo reproducido (Almanac de l'Esquella de la Tortaxa per a 1899, p. 186) ha sido ya hallado y fotografiado. La copia y el negativo de dicha fotografía han sido ya enviadas por correo certificado, aéreo.

Haber - *Amorist* *Haber*

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El Liberal. El número solicitado en el segundo cuestionario (5 de Octubre de 1902) no se ha hallado en ninguna de las Bibliotecas Públicas y Archivos de Barcelona. Hay algunos números sueltos, que pueden ser consultados, en el Archivo Histórico de la Ciudad, pero de años posteriores.

Y vamos ahora a las pinturas por las que se interesa el tercer cuestionario. Es aquí donde, a nuestro juicio, se han hecho los hallazgos más interesantes, si exceptuamos el de la localización de la primera exposición Picasso en Barcelona.

#### I. Ataque a la Bayoneta, 1896

Las personas consultadas (Junyer-Vidal, hermana del artista, Dr. Vilató Jr. y Manuel Pallarés, amigo de juventud de Picasso) no recuerdan en absoluto la existencia de dicha tela. Además, la hermana de Picasso nos ha negado categóricamente que Visita a una Enferma hubiese sido pintado sobre dicho cuadro. Ella recuerda perfectamente que Picasso compró una tela nueva, que le costó 7 duros, para pintar Visita a una Enferma. Por el momento, pues, la localización de Ataque a la Bayoneta no ha podido hacerse.

#### II. Primera Comunión, 1896

Ha sido ya enviada, con fecha de 25 de Septiembre p.p., la referencia de dicha obra en el Catálogo de la Exposición Municipal de 1896. Dicha exposición fué celebrada en el Palacio de Bellas Artes, actualmente derribado (según viuda Vilató).

#### III. Visita a una Enferma (Science and Charity), exhibida en Madrid 1897

Esta obra se halla actualmente en poder de la hermana del artista, la ya aludida viuda Vilató, y de su hijo, el Dr. Vilató Jr., sobrino de Picasso. Su domicilio es Paseo de Gracia 48, 2º bis 2º. Nos ha sido absolutamente imposible poder ver dicho cuadro, pues lo tienen rigurosamente prohibido por el propio Picasso, y se necesita una autorización suya para poderlo ver o fotografiar. De todos modos, el Dr. Vilató Jr. ha escrito ya a Picasso pidiéndole la citada autorización, y diciéndole de qué se trata y para quien es la fotografía.

Según nos afirma la hermana del artista, esta obra no fué exhibida en Barcelona. Por lo que se refiere al boceto de 40 x 50 cm., se halla actualmente en poder del propio Picasso.

Primera Comunión, citada anteriormente, se halla también en poder de la familia Vilató.

#### IV. Costumbres Aragonesas (1898)

Sobre esta obra nos han sido de valor las informaciones de la hermana del artista, por un lado, y por otro las del propio Manuel Pallarés Grau, que aún vive, y que actualmente ejerce de dentista, en compañía de su hijo, en Barcelona (Vía Layetana, 51, ent. 4º). Hemos pasado una tarde entera con dicho señor, quien nos ha proporcionado informaciones y noticias altamente interesantes sobre Picasso y sus primeros años en París. Confirma también la fecha de 1900 para la primera exposición en "Els quatre Gats". Sobre Marta de L'ebre dice lo siguiente: en la época en que Picasso se hallaba allí en su compañía y cuando fueron pintadas las Costumbres Aragonesas, dicho pueblo se

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Barcelona, 19

llamaba Horta a secas o bien Horta de Ebro para distinguirla de la Horta de Barcelona. En tiempos de la Dictadura del general Primo de Rivera, se le llamó Horta de Sant Joan. Dicho nombre fué suprimido por el Comité rojo en el período 1936-1939, restaurándose el antiguo nombre de Horta de Ebro o de l'Ebre. Actualmente, se le ha repuesto el nombre de Horta de San Juan, o de Sant Joan para los naturales del país. Esta población se encuentra en la provincia de Tarragona, partido judicial de Gandesa.

Pallarés recuerda perfectamente el cuadro Costumbres Aragonesas. Este cuadro representaba, efectivamente, un hombre partiendo leña con un hacha, cerca del cual había una mujer arrodillada. El mismo Pallarés, al ser preguntado dónde podría hallarse actualmente dicha obra, dijo ignorarlo por completo. Más adelante veremos porqué.

Costumbres Aragonesas ganó una medalla (la 3ª) en la Exposición de Bellas Artes de Madrid, en 1898, según asegura Pallarés, confirmado por la hermana del artista.

Ahora bien: dicho cuadro no existe en la actualidad, y ello por el motivo siguiente: según la hermana de Picasso, éste pintó sobre esta tela y tituló a la nueva pintura "La Muerta". Dicho cuadro representaba el cadáver de una mujer extendido en un lecho, con un sacerdote al lado. El modelo le fué proporcionado por uno de los cadáveres que contemplaba en el Hospital de San Pablo, donde trabajaba su amigo Meventós y a donde él iba a tomar apuntes. "La Muerta" ganó Medalla de Oro en la Exposición de primavera de Madrid o Barcelona (este extremo no lo recuerda bien la Vdª Vilató), y también en Málaga, pero desgraciadamente Picasso lo destruyó, partiéndolo en pedazos, y con él Costumbres Aragonesas, que estaba bajo esta nueva pintura.

Sobre las preguntas siguientes, se ha respondido ya a la VI. Sobre las restantes, no nos es posible por el momento enviar ninguna información, por haber sido negativas hasta ahora todas las pesquisas, excepto en lo que concierne a la IX, en la que se ha dado ya noticia de alguna de las referencias de los Catálogos solicitados.

Si bien no se trata de una pregunta del cuestionario, creo de interés comunicar la referencia -que puede servir de confirmación- que he hallado en la revista "Catalunya Artística" del viaje de Picasso y su amigo Casagemas a París en Septiembre de 1900. Es en el nº 16 de dicha revista, del 27 de Septiembre de 1900, Barcelona, pág. 263 (del año). Dice así: "També pensaven marxarhi (a París) ahir els notables artistes en Ruiz Picasso y en Casagemas, quins han quedat nombrats corresponsals artistichs del nostre periódich.- Veurém ab gust que tots compleixin sos oferiments." Ello confirma la fecha que da Cirici-Pellicer (pág. 65).

Y nada más por ahora. Esperamos que nuestro trabajo, hecho con el mayor entusiasmo y voluntad, habrá sido de alguna utilidad y habrá contribuido a aclarar algunos puntos oscuros de los primeros años de Picasso. Nos damos ya por recompensados con la satisfacción de haber podido establecer de modo incontrovertible la fecha de la primera exposición de Picasso, en Barcelona y en "Els quatre Gats".

Barcelona, 3 de Octubre de 1930.

Antoni Ribera

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Barcelona, 19 de setembre de 1950

Estimat amic Junyer:

A mi també em sembla que us coneixi de molt temps enrera. La vostra lletra em semblà la represa d'una vella amistat. Deixo, doncs, les cerimònies, i vaig totseguit al gra de l'afer que m'heu proporcionat.

Us agraeixo, abans que tot, les indicacions que hi han a la vostra lletra, i on es veu el vostre bon desig d'ajudar-me. M'he pres de tot bona nota. He estat també a veure el vostre pare, qui m'ha rebut molt bé i hem parlat força de vós. Diumenge passat havia d'anar a passar la tarda amb ell; m'ensenyaria les pintures i parlariem de les nostres coses. Em passà encàrrec, però, que hi anés diumenge vinent, dia 24. Així ho faré.

He fet ja una pila de recerques, i heus-ne el resultat, fins ara. La notícia donada per Merli, Cirici i Ràfols d'una exposició (la primera) a Barcelona a 1897, i d'una crítica consegüent de M. Rodríguez Codolà a La Vanguardia del mateix any, sembla no tenir fonament. He examinat minuciosament tot l'any 1897 de La Vanguardia, i no hi he trobat cap crítica de Rodríguez Codolà ni de ningú sobre aquesta pretesa exposició. L'única referència a Picasso que es troba en aquest any i a La Vanguardia és la següent: al n° del 11 de juny de 1897, pág. 4, hi ha notícia dels premiats a la "Exposición de Bellas Artes" -Sección de Pintura. És una simple llista on, entre altres, es llegeix: "Mención honorífica a Ruiz Picasso" (sic), amb el n° 944. I res més. En canvi, a l'any 1900 ja és una altra cosa. Al n° del 3 de febrer d'aquest any de La Vanguardia, es troba una nota crítica, còpia de la qual us adjunto, sobre una "Exposición Ruiz Picasso" (sic) a "Els IV Gats". La crítica no va signada, i pel to general i sobretot pel que diu al començament, sembla ésser la primera crítica publicada de la primera exposició feta a Barcelona. L'error de Cirici-Merli-Ràfols pot ésser un error de principi d'un dels tres o d'un altre, que ha passat sense comprovació de l'un a l'altre. Sabartés, en canvi, sembla donar la data exacta, segons es desprèn d'aquesta crítica.

He consultatx aiximateix tot el que es publicà de la revista "Luz": com a periòdic quinzenal del 15 Nov. 1897 al 31 Gener 1898 (sis números) i com a setmanari, des de la 2ª setmana d'octubre de 1898 a la 5ª setmana de desembre del mateix 1898 (dotze números). No hi he trobat res, ni una gasetilla, sobre Picasso.

Valldama.- Aquest poble no figura en el Nomenclàtor oficial de la Generalitat, ço que es fa creure que no deu ésser municipal tal volta un caseriu, agregat o raval. A quina província? La forma ortogràfica sembla correcta. Ara m'estan mirant el nomenclàtor del Catastro, completíssim, i demà o demà passat sabré alguna cosa més. A l'Encic. Espan. figuren els pobles de Validán (forma rara i no catalana, ortogràficament; corrupció castellana de Valldam?), municipi de la prov. de Barcelona, i Vallday, caseriu de la prov. de Lleida. Res de Valldama.

Horta de St. Joan i Horta de l'Ebre. Evidentment, el mateix poble. Correcta la suposició d'ésser els rojos els qui li llevaren el sant. Fou un canvi momentani, obra del Comitè, que no transcendí a cap nomenclàtor oficial i que durà poc temps.

A cap de les Biblioteques públiques i arxius de Barcelona no tenen els Catàlegs de les Exposicions Nacional i General de Madrid, entre 1896 i 1904, com tampoc els de l'Exposició Municipal de Barcelona, 1895-1904. Espero trobar alguna cosa, però, al Cercle Artístic o al Museu del Parc de la Ciutadella.

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Espero enviar-vos aquesta mateixa setmana alguns dels fotostats -suposo que vol dir fotocòpies?- que em demaneu. En l'entrevista amb el vostre pare, diumenge, penso arrodonir moltes de les coses que encara em manquen, sobretot per localitzar les obres de les quals se n'ha de treure fotografies.

Per avui no us puc enviar res més. En quant tingui una mica més de material arreplegat -i seràaviat- us l'enviaré. Us incloc la meua lletra d'acceptació, adreçada al Museu.

Afectuosament vostre

*Antoni Ribera*

caracter, que se le atribuye, es un signo de una plausible sobriedad, siendo en todos digno de mencionarse, se un queda indicado, el fácil manejo del lápiz, cualidad ésta que predomina en los restantes apuntes y bosquejos expuestos.

El único cuadro que en "Els IV Gats" tiene Ruiz Picasso representa a un sacerdote joven, que en pie, y con el libro de rezo en la mano, contempla a una mujer agonizante. La luz de un quinqué irradia débil claridad que refleja á trechos en la blanca colcha de la cama en que yace la moribunda. El resto del cuadro está en penumbra, que difuma las figuras, de indecisa silueta.

Hay en esta obra, pintada con bastante desembarazo, condiciones no despreciables; condiciones que hay que esperar que lleguen á su madurez el día en que el señor Ruiz Picasso, sin perjuicio de ninguna clase y con más caudal de experiencia y de estudio que hasta la fecha, llegue a la edad en que se ambiciona todo y hacer obras típicamente personales.

("La Vanguardia", Sábado, 3 de Febrero de 1900, página 7. - Sin firma)



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Barcelona, 25 de setembre de 1950

Estimat amic Junyer: avui us puc enviar algunes notes més sobre el nostre "job". Ahir vaig escriure a en Bartra, acusant-li recepció de les notes sobre el treball, que m'orientaran força.

Confirmo la identitat assenyalada en la meua lletra anterior entre Horta de Sant Joan i Horta de l'Ebre. Efectivament, foren els "rojos" qui li mudaren el nom. Valldama no figura a cap Nomenclàtor ni al Catastro. Aquest darrer és completíssim, i hi figuren àdhuc els caserius, grups de masies, ravalis, etc., a més a més dels pobles. El més aproximat que s'ha trobat al Catastro esmentat és VALLDAN, municipi de la prov. de Barcelona, a 1 km. de Berga per la carretera de Borredà i Sant Quirze de Besora. No serà pas aquest? Ara, si Valldama era una masia isolada, per exemple, la recerca es dificulta. Qualsevol altra cosa que fos, hauria figurat sense cap dubte al Catastro.

He localitzat ja "Visita a una enferma", o "Ciencia y Caridad". El té actualment el Dr. Vilató, nebot de Picasso. El seu pare, ja mort, n'era cunyat. He parlat ja amb ell per telèfon, i no té inconvenient a rebre'm; ara que, diu, cal una autorització del seu oncle per reproduir qualsevol obra de les que ell té. Jo en penso que ja el convencereu, però. Aquesta localització l'he feta gràcies a l'obra, recentment publicada, "Picasso" (con 5 ilustraciones en color y 57 en negro), de Juan Ant<sup>o</sup> Gaya Nuño, publicat per l'Editorial Omega, Barcelona. Si aquest llibre us interessa a vós o a Barr, us el puc enviar.

Ahir vaig ésser a veure el vostre pare, qui em confirmà que la pipa, foto de la qual m'anviàreu, és efectivament de Picasso. Tot el referent al vostre pare està una mica encallat, però ara no vull que us alarmeu pel que us diré. Com recordeu, tenia cita amb ell fa dos diumenges. Em passà encàrrec, però, la seva néta, que no hi anés perquè havia tingut, el vostre pare, una petita hemorràgia a conseqüència del trencament d'una petita vena de la gola. Una cosa sense importància, però -no us alarmeu- i de la qual ja està completament refet. De moment, però, no el deixava parlar. Ahir hi vaig tornar, tal com ell m'indicà, però, després d'ensenyar-me cuita-corrents la seva magnífica col·lecció de pintures, em digué que no em podia atendre perquè tenia visites -efectivament, hi havia uns quants senyors d'edat i senyores a baix- i que el telefonés qualsevol dia, per parlar amb més calma. El llibre de Barr sobre Picasso em digué que no sabia si el tenia el seu germà o si era al carrer de Trafalgar, però que ja el cercaria. Espero aquesta setmana poder-lo veure amb calma i, per fi, fer-li les preguntes que tant m'interessa fer-li. Us prego, sobretot, que no us alarmeu pel que us he dit. L'home està magníficament i molt trempat, i ja voldria jo estar com ell quan tingui els seus anys. La vostra mare, també, em féu una impressió excel·lent.

Us incluc la meua lletra d'acceptació del "job", adreçada en anglès al Museu, tal com em digué l'Agustí que havia de fer-se.

El Dr. Galí Lalande, efectivament, viu encara al n<sup>o</sup> 4 de la Plaça Urquinaona. També l'aniré a veure aviat.

Al Museu del Parc han estat fins ara de vacances, i això ha dificultat la feina. Ja no anirem resolent tot, però. Dieu-me, amic Junyer, ben clarament i sense embuts si trobeu que he enfocat les coses bé. Penseu que vull fer les coses el millor possible, per agrair-vos almenys d'aquesta manera tot el que esteu fent per mi.

Anem ara per les "entries" de Picasso als Catàlegs de Madrid i

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Barcelona. Avui mateix he estat al Museu del Parc, on he consultat els següents: "Catálogo de la Exposición General de Bellas Artes" - Madrid, 1897. Hi ha la menoió següent: RUIZ PICASSO (D.Pablo) Natural de Málaga, discípulo de D.Antonio Muñoz Degraín.-Reside en Barcelona. 944.- Ciencia y Caridad - Alto 1,98 metros .- Ancho 2,50 metros

Al Catàleg de la mateixa Exposició de l'any 1904 no hi ha cap esment de Picasso. No hi va exposar, per tant, aquest any.

A la Biblioteca del Museu de la Ciutadella, que és on he fet aquestes recerques, no tenen més que aquests dos catàlegs (1897 i 1904) de l'Exposición General de Bellas Artes de Madrid.

De l'Exposició Municipal de Barcelona només he trobat els catàlegs del 1896 i del 1898. En el primer hi ha el següent: "Ayuntamiento Constitucional de Barcelona - Catálogo Ilustrado de la Tercera Exposición de Bellas Artes e Industrias Artísticas" - 1896 - Sala 1ª - RUIZ PICASSO, Pablo - Llauder, 4, Barcelona. Nº 80.- Primera Comunió (pintura al óleo). Precio 1.500 ptas.

Al mateix Catàleg de l'any 1898 no hi ha res.

Veig difícil trobar a Barcelona els restants Catàlegs, especialment els de Madrid. Al Cercle Artístic no és fàcil que hi siguin, perquè la seva fundació és posterior a les dates demanades.

De moment això és tot. Espero veure aviat el vostre pare, i resoldre una pila de coses d'un còp. Espero, a la propera lletra, deixar el "job" enllestit.

Amò tot afecte

*Antoni Ribera*

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Translated by Mrs. Joan Junyer  
October, 1950

REPORT TO MR. ALFRED H. BARR, JR.

One-man exhibitions of Picasso in Barcelona and Madrid, 1897-1905

After going carefully through all the copies of "La Vanguardia" for the year 1897 I did not find the least notice about an exhibition of Picasso at the "Four Cats" nor anywhere else as I said in a previous letter. On the other hand in the copy of February 3, 1900 it appears a critical article that without doubt refers to the first exhibition of portraits in the style of Casas. This critical article which is not signed I sent to you in a previous letter.

This point has been confirmed to me by Mr. Carles Junyer-Vidal, who categorically says most definitely that Picasso did not exhibit at all in 1897. The "Four Cats", as he said, was founded between 1898 and 1899 by Pere Romeu and had an intense (lively) life of which Picasso was one of the most important and major parts until 1904. It is possible that the notes about the 1897 exhibition is an error of principle of Merli, who could have gotten this false information from Opisso, and the same error has passed later without checking Rafols and Cirici-Pellicer. I also ought to add that this point has also been confirmed by the artist's own sister, Mrs. (widow of) Vilató who has clarified for me other important points that we will see later.

It has also been of an inestimable value from all points of view the very excellent help of the said Mr. Carles Junyer-Vidal whom I have visited on several occasions always with fruitful results.

The date of 1900 given by Sabartés seems to be without any kind of doubt the exact one. This same date is the one that is given in the article ~~PICASSO RUIZ (Pau)~~ "Picasso" in the "Diccionari Enciclopèdic de la Llengua Catalana", Barcelona, Salvat Editores, S.A., 1932-1935. I transcribed from this article the following excerpt: "PICASSO RUIZ (Pau). Biog. Spanish painter born in Málaga in 1881. Spent his youth in Barcelona where his father

is in the Historical Archives of the City, but they belong to later years.

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was appointed professor in the School of Fine Arts, when he was only 12 years old, he studied drawing and painting in the same school. In 1900 he celebrated his first exhibition in Barcelona attaining a remarkable success. Afterwards he went to work at the Museum del Prado in Madrid where he started (founded) a publication (periodical) titled Arts Joven. When he left the paper (afterwards) he returned to Catalonia where he painted a canvas of great dimensions which was awarded an honorable mention in Madrid. He also went to Majorca (Joan Junyer says Picasso never went to Majorca) where he did some experiments in ceramics. In 1901 he exhibited his paintings in Paris where the critics spoke of them with praise. On his return to Barcelona he tried mural painting with fresco and later he settled definitely in Paris where from 1903 he painted a series of portraits..." etc.

It seems that the exhibition of gouache in 1901 at the Sala Parés is certain (true) although it was not a one man show by Picasso. His sister has not the slightest recollection of it. I shall go on looking through the collections of newspapers, periodicals, etc. of the same year. According to the testimony of his sister there were not other one-man shows in Spain in the period 1900-1904.

III. Vista About the magazine "Luz" I have already said the result of my research in a previous letter.

The first drawing reproduced (Almanac de l'Esquella de la Torratxa per a 1899, p.186) has already been found and photographed. The copy and the negative of this photograph has already been sent to you air mail registered.

Page 2  
El Liberal. The copy that you wanted in the second questionnaire, (October 5, 1902) is not to be found in any of the public libraries nor in the archives of Barcelona. I have found some loose copies that can be consulted in the Historical Archives of the City, but they belong to later years.

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Let us go now to the paintings mentioned in the third questionnaire. It is here in my judgment where the most interesting findings have been made except for the localization of the first exhibition of Picasso in Barcelona.

I. Ataque a la Bayoneta, 1896

The persons consulted on this matter (Junyer-Vidal, the sister of the artist, Dr. Vilató, Jr. and Manuel Pallarés, friend of Picasso in his youth) do not remember at all the existence of that painting. Besides Picasso's sister has categorically denied that Visita a una Enferma had been painted over the said painting. She remembers perfectly that Picasso bought a new canvas that it cost him 7 duros (Mrs. Junyer says that 1 duro = 5 pesetas - it is a large silver coin) to paint Visita a una Enferma. For the moment then the localization of Ataque a la Bayoneta could not be made.

II. First Communion, 1896 (Primera Comunión)

I have already sent with the letter of September 25 the references about this painting in the catalog of the Municipal exhibition of 1896. Said exhibition took place in the Palacio de Bellas Artes, now torn down (according to the widow Vilató). In the time of the dictatorship of General Primo de Rivera, it was called Horta de Sant Joan. Said name was suppressed by the

III. Visita a una Enferma (Science and Charity), exhibited in Madrid, 1897

This painting is actually in the possession of the sister of the artist, the said widow Vilató and of her son, Dr. Vilató, Jr., nephew of Picasso. The address is Paseo de Gracia 48, 2º bis 2º. Nos (Barcelona). It has been absolutely impossible for me to see said painting because they have it rigorously forbidden by Picasso himself that an authorization of his is needed to see it or photograph it. In any case, Dr. Vilató, Jr. has already written to Picasso asking him the said authorization and telling him what it is for and for whom is the photograph.

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painting he found now said he did not have the slightest idea. Later I'll explain why. According to the affirmation of the sister of the artist, this painting was not exhibited in Barcelona. As for the sketch of 40 x 50 cm., Costumbres Aragonesas was a medal (the third) at the exhibition of Bellas Artes in Madrid in 1898, according to Pallarés, and confirmed by the Primera Comuni6n, mentioned before is also in the possession of the sister of the artist. Vilató family.

IV. Costumbres Aragonesas (1898) he painted over that painting and entitled the new painting "About this painting the informations that have been valuable come from the sister of the artist on the one hand and on the other from Manuel Pallarés Grau who still lives and is now practicing as a dentist with his son in Barcelona (Vía Layetana, 51, ent. 4<sup>a</sup>). I spent a whole afternoon with the said Pallarés who has given me information and notices highly interesting about Picasso and his first years in Paris. He also confirms the date of 1900 for the first exhibition at the "Four Cats." About Horta de l'Ebre he says the following: at the time when Picasso was there in his company (Mrs. Junyer - ~~xxxxxxx~~ together with him) and at the time when Costumbres Aragonesas was painted, said village was called Horta or Horta de Ebro to distinguish it from Horta de Barcelona. In the time of the dictatorship of General Primo de Rivera, it was called Horta de Sant Joan. Said name was suppressed by the Committee of Reds in the period 1936-39, restoring the ancient name of Horta de Ebro or de l'Ebre (Mrs. J. - Catalan name). At the present time they have given it back the name of Horta de San Juan or de Sant Joan (Mrs. J. - Catalan)

This village is located in the province of Tarragona (Mrs. J. - Tarragona is one of the four provinces of Catalonia and the southern one) judicial district of Gandesa. used to be obscure regarding the first years of Picasso's life. I have derived the greatest satisfaction from the fact that Pallarés remembers perfectly the painting Costumbres Aragonesas. establish definitely the occasion of the first exhibition. This painting represented a man cutting wood with an ax near whom there was a woman on her knees. The same Pallarés when I asked him where could this

(Christl translated this last paragraph of Ribera's letter) 11/9/46

See that Ribera-Pallarés mentions on

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painting be found now said he did not have the slightest idea. Later I'll explain why.

La Muerte Costumbres Aragonesas won a medal (the third) at the exhibition of Belles Artes in Madrid in 1898, according to Pallarés, and confirmed by the sister of the artist.

Now the said painting no longer exists for the following reason: according to the sister of Picasso he painted over that painting and entitled the new painting "La Muerta." This painting represented the corpse of a woman stretched out on a bed with a priest at the side. The model was taken one of the corpses that he observed in the Hospital of San Pablo where his friend Reventós worked and where he went to sketch. "La Muerta" won the Medal of Gold at the spring exhibition in Madrid or Barcelona (this point is not well-remembered by widow Vilató) and was in Málaga, but unfortunately Picasso destroyed it, cutting it in pieces, and with it Costumbres Aragonesas which was under this new painting.

About the questions remaining, I have already answered #VI. About the rest except VI it is not possible for me for the moment to send any further information because all the research about them has been up to this moment negative except question IX about which I have sent the notices of some references to the catalogs you are interested in.

Although this is not related to a question in your questionnaire,

I have nothing more at the moment. I hope that my work which has been undertaken with the greatest of enthusiasm and good will will have some usefulness and will have contributed toward clearing certain points which used to be obscure regarding the first years of Picasso's life. I have derived the greatest satisfaction from having been able to establish definitely the occasion of the first exhibition of Picasso in Barcelona and at the "Four Cats".

(Christl translated this last paragraph of Ribera's letter) 11/8/59

rences that may be useful as a further  
 "Catalunya Artística" about the trip of  
 in September, 1900. It is found in  
 September 27, 1900, Barcelona, p. 263  
 ned to leave (for Paris) yesterday  
 been  
 ssagemas, who have/appointed artistic  
 I see with satisfaction that they  
 date that Cirici-Pellicer mentions on  
 de 1950 s/ Antonio Ribera

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painting be found now said he did not have the slightest idea. Later I'll explain why.

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Now the said painting no longer exists for the following reasons: according to the sister of Picasso he painted over that painting and entitled the new painting "La Muerta." This painting represented the corpse of a woman stretched out on a bed with a priest at the side. The model was taken one of the corpses that he observed in the Hospital of San Pablo where his friend Reventós worked and where he went to sketch. "La Muerta" won the Medal of Gold at the spring exhibition in Madrid or Barcelona (this point is not well-remembered by widow Vilató) and was in Málaga, but unfortunately Picasso destroyed it, cutting it in pieces, and with it Costumbres Aragonesas which was under this new painting.

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Although this is not related to a question in your questionnaire, I believe it might interest you, the references that may be useful as a further confirmation that I found in the review "Catalunya Artística" about the trip of Picasso and his friend Casagemas to Paris in September, 1900. It is found in a copy, No. 16, of the said review dated September 27, 1900, Barcelona, p. 263 (of this year). It says: "They also planned to leave (for Paris) yesterday the well-known artists Ruiz Picasso and Cassagemas, who have/appointed artistic correspondents of our publication. We will see with satisfaction that they carry out their offer." This confirms the date that Cirici-Pellicer mentions on p. 63.

Barcelona, 3 de Octubre de 1950

s/ Antonio Ribera

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The Junyers are writing to ask  
about this apparent contradiction  
concerning "La Muerta"

to Joan Junyer from Antonio Ribera

can add today that "La Muerta", the painting  
is no more) made over the Ataque a la \*  
fter 1900 possibly in that same year or the

(Mrs. J. -"after 1900" means after January 1, 1900)

\* slip of the pen

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Excerpt from a letter to Joan Junyer from Antonio Ribera  
October 13, 1950

Right away I can add today that "La Muerta", the painting  
that disappeared (that is no more) made over the ~~Ataque a la~~ \*  
~~Bayoneta~~ was painted after 1900 possibly in that same year or the  
next.

(Mrs. J. -"after 1900" means after January 1, 1900)

\* slip of the pen

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*Juneyo*  
RN ART

August 25, 1950

— 186 —

TORNANT DE PLASSA (per *Ruiz Picassó*).



*Te rahó tothom:  
per dir-se Narcisa,  
tothom li diu Sisa  
y ella honra 'l seu nom.*

TAL COM SONA

—Vagi á mirá qui ha trucat;—  
digué la senyora Antonia,  
una vella de mal gémit  
y un xich massa reganyosa.  
Al cap de molt poch segóns,  
torná dihent la minyona:  
—Hi ha un senyoret.

—Cóm se diu?—

—No ho sé; s' espera á la porta,  
pró deu ser de la familia  
ó be amich de la senyora.  
—¿Cóm ho sabs?

—Perque m' ha dit,  
sens que jo li fes cap broma:  
—“Digui noya; ¿que no hi es  
aquella poca-vergonya?”

LLUÍS SALVADOR.

FLORS DE LA XINA

*Del llibre dels versos á recopilació  
del Coron Impertí*

(MORSA)

*La dona en la nit  
de la lluna plena,  
de la lluna plena,  
de la lluna plena,*

munta, y allá, com regina,  
reposa amorosament.

Damunt l' aygua voluptuosa,  
que gronxa blava il·lusió,  
passa y traspassa, lleugera,  
la brisa, com llarch petó.

¿Qué purs acorts, qué harmonia  
qu' esperança en l' avenir,  
respira l' unió beneyta  
de lo qu' es nát per s' unir!

Mes... no es tot conhort la festa:  
la diuza, incerta en l' espay,  
y moltes cosas criadas  
per juntars' no 's juntan may.

LO MELLOR RETRATO

Ab las cellas frunzidas  
cullo esta rama en flor,  
per enviarla al home  
ausent de mon amor.  
Ja sé que quan hi arribi  
ben seca arribará,  
perqué en llunyanas terras  
l' home adorat está.  
Mes tal com ella siga  
representará, ensemps  
la meva trista imatge  
a aquell en qui jo pens'.

PENSAMENT

Un rostre enciser captiva  
tots los desitjos del hom;  
mes lo perfum de la dona,  
es solzament lo pudor.

INGENUITAT

Floreixen poemas—del riu á la vora;  
que son mes hermosas—que jo diu tothom:  
mes tot passejantme—ahi en la ribera  
per mi 'ls esguarts eran—no pas per las flors.

VIRGILI D' ALACSEAL.

ALABANSAS Á UNA NENA

Dedicarte un sonet, nineta, 'm plau  
ignorant si pot ser te sabrá greu:  
tas gracias vull cantar per tot arreu  
segur de que á tothom deixaré blau.  
Figada ets com la pell del galipau,  
tan negre com d' un clergue lo manteu,  
tan negra com valor en lo correu  
duptosa, com valor en lo correu  
que se sab d' allá ahont surt pero no ahont cau.  
Astuta com dragó quan cerca un niu  
rabiosa com mestre sense sou,  
dolenta com la mina d' argent viu,  
més farta que cap draga jamay fou,  
més bruta que la crema á n' el istiu,  
y callo... perque crech t' alabo prou.

D. T. SALVADOR

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*B*  
*Junyer*  
*BONE*  
 HISPANIAN  
 Modern Art  
 New York 19 N.Y.  
 FOURTH CLASS MAIL. POSTMASTER:  
 OR POSTAL INSPECTION IF NECESSARY.

*Junyer*  
**DERN ART**  
 August 25, 1950  
*See also*  
*"Ribera"*

CERTIFICADO - REGISTERED

POR AVION



*Q = 1715*  
*1*

Mr. J. Junyer  
 End of Yacht Club Road  
 Center Island  
 Oyster Bay, L.I., N.Y.

CERTIFICADO  
 -3.OCT.50  
 SUC.  
 BARCELONA

U. S. A.

*Junyer*  
*End of Yacht Club Road*

*Mr. J. Junyer*  
*End of Yacht Club Road*  
*Center Island, Oyster Bay*  
*Long Island, N.Y.*

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	AHB	XI.B.25

TO  
 MISS  
 JEAN STEPANIAN  
 MOM  
 11 W  
 CONTENTS  
 THIS PARCEL  
 RETURN POST

*Handwritten:* JUNYER, Road of Yacht Club, Road Centre Island, OYATA Bay L.I.

*Junyer*  
**DERN ART**

August 25, 1950

*See also "Ribera"*



that the  
 now send  
 proposed.  
 on their

the Junyers think  
 ctory. Should I  
 exactly what I  
 since I am counting



*Faint, illegible text at the bottom of the page.*

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20330  
AHB  
Junyer to  
BONE

**TO**  
Miss  
JEAN STEPANIAN  
Museum of Modern Art  
11 W 53 St. New York 19 N.Y.

**FROM**  
JUNYER  
Spd of Yacht Club  
Local Centre Islet  
Oyster Bay L.I.

CONTENTS - MERCHANDISE, FOURTH CLASS MAIL. POSTMASTER:  
THIS PARCEL MAY BE OPENED FOR POSTAL INSPECTION IF NECESSARY.  
RETURN POSTAGE GUARANTEED.

*Junyer*  
**MODERN ART**  
August 25, 1950  
*See also "Rivers"*

In your memo of August 18, item 4, you mention that the Junyers think that the financial arrangement with Rivera would be satisfactory. Should I now send Rivera the \$50 in advance? I can't quite remember exactly what I proposed. I want to be sure to do what the Junyers expect since I am counting on their help to push the research through.

*O - See memo to Wheeler also*

*[Faint, mostly illegible typed text]*

*[Faint, mostly illegible typed text]*

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*to AHB*

*re Junyer to Junyer BONE*

*950*

*also "Rivera"*

**FROM JUNYER**  
*Said of yacht club  
 Social Center Islom  
 Oyada Bay L.I.*

**TO**  
 MISS  
 JEAN STEPANIAN  
 Museum of Modern Art  
 11 W 53 St. New York 19 N.Y.

CONTENTS - MERCHANDISE, FOURTH CLASS MAIL. POSTMASTER: THIS PARCEL MAY BE OPENED FOR POSTAL INSPECTION IF NECESSARY. RETURN POSTAGE GUARANTEED.

Monday PM *Please Junyer*

Alfred: Mrs. Junyer just telephoned to say that they have had word from Rivera in Barcelona agreeing to the terms stated in that letter I wrote to Mrs. Junyer. He has already done a good deal of work on your questions and you should have a first report from him within a week or two. We are still to wait to hear again from Mrs. Junyer before making the \$50 payment though - she will tell us to whom it should be made out - or he will tell us himself. a

you mention that the Junyers think would be satisfactory. Should I quite remember exactly what I Junyers expect since I am counting

*Frances Rivera  
Soep OK to  
make order*

When the Junyers told us to go ahead with the \$50 payment for Rivera the order is to be signed by Monroe Wheeler - not AHB.

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# THE MUSEUM OF MODERN ART

*Junyers*

Date August 25, 1950

To: Olive  
From: Alfred

Re: \_\_\_\_\_

*See also "Rivera"*

Dear Olive:

In your memo of August 18, item 4, you mention that the Junyers think that the financial arrangement with Rivera would be satisfactory. Should I now send Rivera the \$50 in advance? I can't quite remember exactly what I proposed. I want to be sure to do what the Junyers expect since I am counting on their help to push the research through.

*O - See memo to Wheeler also*

*[Faint, mostly illegible typed text follows]*

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THE MUSEUM OF MODERN ART  
11 West 53 Street, New York

C  
O  
P  
Y

cc: Mrs. Junyer  
Mr. Wheeler  
Mr. Barr - Vermont  
Miss Ulrich

August 17, 1950

Dear Mrs. Junyer:

This will confirm our conversation of yesterday afternoon concerning arrangements with your friend Mr. Rivera for Picasso research to be done in Barcelona.

Mr. Barr would be delighted to have Mr. Rivera undertake the work and I enclose three questionnaires upon which he may start. On the long questionnaire I've marked with red asterisks the three paintings of which Mr. Barr is most eager to get photographs. These are the most important of all the material needed.

As I explained to you our funds for this edition of Picasso are very limited. We would agree to pay Mr. Rivera \$50 for his work beginning with the photographs mentioned above. We would of course pay, on delivery, for the photographs (glossy proofs) and any reasonable expense for having photographs made of the three big paintings. When Mr. Rivera had completed \$50 worth of work we would then consider whether or not more was necessary.

If this arrangement seems reasonable to you and is agreeable to Mr. Rivera, let me know and I shall get final approval from our Publications Director to make the \$50 payment immediately.

Besides the three questionnaires I enclose an extra copy of this letter in case you wish to send it to Mr. Rivera.

Many, many thanks to you both for all your help.

Sincerely,  
s/ Olive L. Bragazzi

Mrs. Joan Junyer  
End of Yacht Club Road  
Center Island, Oyster Bay  
Long Island, New York

ob/b  
enclosures (inc. photo + photostat of Picasso cigarette holder)

OB  
warned  
made  
order  
Mr. Barr  
Yacht  
Club

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THE MUSEUM OF MODERN ART  
11 West 53 Street, New York

C  
O  
P  
Y

NOTE

cc: Mrs. Junyer  
Mr. Wheeler  
Mr. Barr - Vermont  
Miss Ulrich

August 17, 1950

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Many, many thanks to you both for all your help.

Sincerely,  
s/ Olive L. Bragazzi

Mrs. Joan Junyer  
End of Yacht Club Road  
Center Island, Oyster Bay  
Long Island, New York

ob/b  
enclosures

*OK to money copy  
sent by  
on 8/18/50  
30 OK in  
order*

*I.H.  
WARNING!!*

*OB  
Warning!  
make up  
purchase  
order for  
my  
signature  
y ok !!  
Kah!*

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MEMORANDUM from  
IONE ULRICH

Date

To: *M. Wheeler*

NOTE

- For your information
- For your O. K.
- Please return
- Please return with comment
- Please forward to

*DR's money was used  
for budget for lost  
by - Remember!  
If OK needs in  
order.*

MUSEUM OF MODERN ART

cc: Mrs. Junyer  
Mr. Wheeler ✓  
Mr. Barr - Vermont  
Miss Ulrich

August 17, 1950

I'll confirm our conversation of yesterday  
regarding arrangements with your friend Mr. Rivera  
which to be done in Barcelona.

We would be delighted to have Mr. Rivera  
and I enclose three questionnaires upon  
which. On the long questionnaire I've marked with  
red asterisks the three paintings of which Mr. Barr is most  
eager to get photographs. These are the most important of all  
the material needed.

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above. We would of course pay, on delivery, for the photographs  
(glossy proofs) and any reasonable expense for having photographs  
made of the three big paintings. When Mr. Rivera had completed  
\$50 worth of work we would then consider whether or not more  
was necessary.

*MAY I?*

If this arrangement seems reasonable to you and is  
agreeable to Mr. Rivera, let me know and I shall get final ap-  
proval from our Publications Director to make the \$50 payment  
immediately.

Besides the three questionnaires I enclose an extra  
copy of this letter in case you wish to send it to Mr. Rivera.

Many, many thanks to you both for all your help.

Sincerely,  
s/ Olive L. Bragazzi

Mrs. Joan Junyer  
End of Yacht Club Road  
Center Island, Oyster Bay  
Long Island, New York

ob/b  
enclosures

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MISS ULRICH

Inc - This was,  
Helene, committed  
from David Rockefeller's

money. Mr. Barr was given  
money to budget  
to remember!

MUSEUM OF MODERN ART

cc: Mrs. Junyer  
Mr. Wheeler ✓  
Mr. Barr - Vermont  
Miss Ulrich

August 17, 1950

Dear Mrs. Junyer:

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MAY I? ||

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Besides the three questionnaires I enclose an extra copy of this letter in case you wish to send it to Mr. Rivera.

Many, many thanks to you both for all your help.

Sincerely,  
s/ Olive L. Bragazzi

Mrs. Joan Junyer  
End of Yacht Club Road  
Center Island, Oyster Bay  
Long Island, New York

ob/b  
enclosures

OLB

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THE MUSEUM OF MODERN ART  
11 West 53 Street, New York

C  
O  
P  
Y

Date: July 27, 1950  
cc: Mrs. Junyer  
Mr. Wheeler ✓  
Mr. Barr - Vermont  
Miss Ulrich

To: Alfred

From: Olive

August 17, 1950

Dear Alfred:

Sorry to load more stuff on you, but here's this

Dear Mrs. Junyer:

This will confirm our conversation of yesterday afternoon concerning arrangements with your friend Mr. Rivera for Picasso research to be done in Barcelona.

Mr. Barr would be delighted to have Mr. Rivera undertake the work and I enclose three questionnaires upon which he may start. On the long questionnaire I've marked with red asterisks the three paintings of which Mr. Barr is most eager to get photographs. These are the most important of all the material needed.

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MAY I? //

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Besides the three questionnaires I enclose an extra copy of this letter in case you wish to send it to Mr. Rivera.

Many, many thanks to you both for all your help.

Sincerely,  
s/ Olive L. Bragazzi

Mrs. Joan Junyer  
End of Yacht Club Road  
Center Island, Oyster Bay  
Long Island, New York

ob/b  
enclosures

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## THE MUSEUM OF MODERN ART

Date July 27, 1950 - Thursday

To: Alfred

Re: \_\_\_\_\_

From: Olive \_\_\_\_\_

Dear Alfred:

Sorry to load more stuff on you, but here'tis:

For you to sign:

- ✓ 1. Letter to Peter Blake
- ✓ 2. two copies of letter to Cassirer, one addressed to London, one to Amsterdam
- ✓ 3. Letter to Philip Goodwin re de Chirico (also copy to Jim in case you want to add a note)
- and
4. VERY rough draft of letter to Schmeckeblie re Gunther article in College Art Journal
5. EVEN ROUGHER draft of letter to Landgren
- ✓ 6. Copy of my letter of 7/26 to Dr. Meyer, Zürich. This was ok'd by Porter, Dorothy Miller and Dudley
- ✓ 7. Copy of your letter to John Rewald, which was mailed to him today
- ✓ 8. Copy of your letter to Pierre Matisse - mailed today
9. Catalog of current Matisse exhibition at Maison de la Pensée Française - from Monroe
10. Memo from Dlytle
11. Letter from Gertrude Rosenthal, Baltimore, re Cone collection
12. Letter from Louis Zara, Vice President of publication Masterpieces, Ziff Davis, with questionnaire you may want to fill out. (If you want anybody else to do it let us know, hmmm?)
- ✓ 13. Letter from Sidney Laufman, Chairman of the Third Woodstock Art Conference asking you to serve on panel
14. Letter and memo from Frederick Burkhardt, American Committee on United Europe re special issue of Saturday Review on "The Mind of Europe".

OUU

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THE MUSEUM OF MODERN ART

✓ 15. Copy of a letter I've written to Giron re the Signac. I was terribly upset when his letter came to you saying, in part: "Ce tableau a quitté Bruxelles à la fin de février et nous nous étonnons de n'avoir point de réponse au sujet de son achat par le Museum of Modern Art..."

— This is another of those things that everyone probably thinks someone else is doing something about. I had been under the mistaken impression - after a little note from you saying "I will bargain for him" (Whitney) that Rewald had taken over. Perhaps this letter of mine isn't the right thing at all, but Dorothy and I agreed that we should do something as promptly as possible, and Whitney agrees to pay the price mentioned plus the packing and shipping costs.

16. Photo of a cigarette holder made by Picasso for the Junyers, some time before 1910. Photo should be returned.

also re Junyers: They were here yesterday to see if we had had any word from you about the young man about whom Jean wrote you a memo on June 26. Do you think some arrangement might be worked out with this Barcelona gent? The Junyers would like to have some kind of answer by next Wednesday - when they will be in the city again. The man knows that you're considering the matter and the Junyers feel that he should have a yes or no by next week. In case you have any objection to Rivera, there is a woman, librarian, also in Barcelona, who might also be considered. Would you please let us know what to say?

Junyer has a letter from Saint Gaudens about the Carnegie International in which Picasso participated, and won, many years ago and which you may borrow (or have a photostat of) if you like.

ALSO !:

✓ I got hold of Ernest Brummer, who is here in New York, and he will look up the photographs, but wanted me to warn you that it may take a little time as they are stored in the warehouse. He'll Do His Best.

✓ The two Stein books are on their way to you.

✓ Dorothy and I wondered if it would be a good idea to try to return that Cézanne of Madame Doucet's in view of the atom bomb storage problem. Hmmm?

✓ If during the summer you decide we might as well buy the dictating machine, wouldst let us know - the sooner we buy it (if we want it) the more money we save. That is, the more rental money goes toward the purchase. (May I say you are so Efficient with the thing I'm terribly impressed!)

Now I'll shut up. Goombye.

X X X  
O.

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PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT.

Date: **August 16, 1950**

From: **Olive Bragazzi**

Department: **Museum Collections**

For: **PICASSO book**

PRINTS

NEW PHOTOGRAPHS

Please supply **two (positive) PHOTOSTATS**  
(Quantity)

Please have \_\_\_\_\_  
(Photographer)

glossy \_\_\_\_\_ size \_\_\_\_\_

take \_\_\_\_\_  
(Number of shots)

Date of completion \_\_\_\_\_

Date of Completion \_\_\_\_\_

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
<b>Attached photo (Picasso cigarette holder) belongs to Joan Junyer</b>		

Forwarded to \_\_\_\_\_

Amount \_\_\_\_\_

Date Billed \_\_\_\_\_

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August 15, 1950

Dear Mrs. Junyer:

I have come down for a single day to New York to catch up with events. Mrs. Bragazzi tells me that although you had expected to come in to discuss the matter of Mr. Rivera she hasn't seen you.

I hope there has not been some misunderstanding and that you did not interpret my delay as lack of interest in your extremely generous offer to make an arrangement with your friend Rivera.

As you know I have been deeply preoccupied with a book on Matisse so that I was forced for a time to postpone the Picasso questions. However, I now have the questions in order and, should you find time to come, Mrs. Bragazzi will go over the matter with you. Should she be away, Mrs. Stepanian will also be able to give you the information. I myself leave today for Vermont again until well into September.

Sincerely yours,

Mrs. Joan Junyer  
Yacht Club Road  
Center Island  
Oyster Bay, New York  
Long Island, New York

AHB/ob

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THE MUSEUM OF MODERN ART

To: Mr. Edwin Hecker

From: Mr. Alfred Barr

August 15, 1950

Dear Mrs. Junyer:

I have come down for a single day to New York to catch up with events. Mrs. Bragazzi tells me that although you had expected to come in to discuss the matter of Mr. Rivera she hasn't seen you.

I hope there has not been some misunderstanding and that you did not interpret my delay as lack of interest in your extremely generous offer to make an arrangement with your friend Rivera.

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Sincerely yours,

End- Mrs. Joan Junyer  
Yacht Club Road  
Center Island  
Oyster Bay  
Long Island, New York

AHB/ob

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# THE MUSEUM OF MODERN ART

*Junyers*

Date Aug - 1950

To: Mr. Monroe Wheeler

Re: Picasso book

From: Mr. Alfred Barr

Dear Monroe:

Thanks to the Junyers I have been able to make arrangements with a very able and intelligent friend of theirs named Rivera to do some essential research on Picasso in Barcelona. I have proposed sending him \$50 to cover the cost of a plan of research I have laid out for him. I believe this may cover the whole problem. He is not to receive any more until he submits what he has already done, in which case we can decide whether it is worth going forward.

I should add that this first section of the new edition of Picasso will, I think, be extraordinarily interesting. I hope to be able to reproduce three or four key pictures which Picasso exhibited in the big Barcelona and Madrid salons, but which have never been published since the nineties.

Will you let me know if you approve of this as soon as possible so that Jean Stepanian can arrange to send a check.

If this arrangement seems reasonable to you and is agreeable to Mr. Rivera, let me know and I shall get direct approval from our Publications Committee to make the \$50 payment immediately.

Further the same questionnaire I enclose an extra copy of this letter in case you wish to send it to Mr. Rivera.

Very, very thanks to you both for all your help.

Sincerely,  
Alfred Barr

Mr. Alfred Barr  
11 West 53 Street, New York  
New York 19, New York

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THE MUSEUM OF MODERN ART  
11 West 53 Street, New York

C  
O  
P  
Y

cc: Mrs. Junyer  
Mr. Wheeler  
Mr. Barr - Vermont  
Miss Ulrich

August 17, 1950

Dear Mrs. Junyer:

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Many, many thanks to you both for all your help.

Sincerely,  
s/ Olive L. Bragazzi

Mrs. Joan Junyer  
End of Yacht Club Road  
Center Island, Oyster Bay  
Long Island, New York

ob/b  
enclosures

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Other - re Jurgens

Rec'd  
8/1/50

Chronology - of course - but  
 I just can't do Picasso  
 and Matisse simultaneously  
 as we found out during the  
 string.

I don't have Picasso  
 material here and cannot  
 go to work on it now. I  
 believe though that three  
 questionnaires will be in good shape

Some already have

1. Picasso's ~~own~~ <sup>own</sup> shows, Barcelona  
1895-1901+
2. Picasso's single <sup>1895-1901+</sup> ~~works~~ <sup>works</sup> exhibited  
as solos in Barcelona +  
Madrid. 1895-1901+
3. Publications of critiques on Picasso's  
works and (a) of his drawings in  
Barcelona papers + periodicals.

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If there do ~~not~~ seem to be in  
 clear shape I expect to be  
 down in mind - August. If they  
 are, the program may take copies  
 - one she had in Spanish  
 already.

It is delightful to have  
 Rivera work on the problems with  
 the other painters.

The photographs of the lost  
 or unpublished paintings shown  
 at the Salons and exhibitions  
 - By the Beyond Change, the big  
version of Science & Charity,  
 the Costumeless dragons - etc  
 are most important of all material.  
 I will pay for these photos, of course  
 - either for a print - or for the negative

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if <sup>and when</sup> ~~delivered~~.

I would pay Rivera 50.00  
for his work beginning with  
these photos + reasonable (shirts proofs)  
expenses for having photos made  
(\$6.00 each in New York) for  
negatives of these his paintings  
When he has some \$5000 worth  
of work we will then consider  
whether man was necessary. We  
don't have much money for this  
new edition.

If this seems reasonable  
to Jurgens go ahead. Charge  
5000 to new edition with Ponsos  
consent.

show me if there's trouble  
- and get Jurgens' own opinion. They  
think we're sticking out!  
but a -

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## THE MUSEUM OF MODERN ART

Date June 26, 1950

To: Alfred

Re: \_\_\_\_\_

From: Jean

Dear Alfred:

Mr. and Mrs. Junyer came in today to talk with you about getting some one to do research in Barcelona.

They do not plan to go to Spain themselves so long as the Franco regime still governs. However, they will be going to Europe in the fall for an exhibition of Mr. Junyer's work in Sweden. They will then go to France and plan to meet their relatives in Southern France at which time they could ask Mr. Junyer any questions you may have ready at that time. This would be in December some time.

In the meantime, they have in mind a very able young man in Barcelona whom they would contact in regard to helping you with the Picasso material. They feel sure that he would be willing, and that he also would be just the person for the job.

They gave the following information about him, and asked that it be kept confidential, not for political reasons, but they feel it is better that this information not get around.

He is about 35 and his name is Antonio Rivera. He edits a magazine called Occident which is written in the Cataline language, and therefore forbidden. It is a purely literary magazine and has nothing to do with politics - publishing poetry, short stories, reviews, etc. It is actually published in Barcelona but it appears as though it were published in Genoa. The purpose is to keep the language alive.

*this is on the  
side - not  
required  
well  
of course*

and intellectual  
He moves about very freely in literary/circles, knows a great many people, has access to libraries, etc. He also reads and write English very well.

They would put him in touch with the Junyer family so that he could talk with them, take down the answers to the questions and then translate the material into English. He could also get the requested photo-stats etc.

They will wait until they have more definite information about paying him, the amount, manner etc. before contacting him - if you feel that this will be satisfactory with you. She suggested either a lump sum or a monthly payment. Also that perhaps he could send you a monthly report on what information he has gotten in that period.

They will call again next Monday or Tuesday to know what you think about it, and what details you suggest concerning money, etc.

over



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*enclosed photostat  
I lists*

June 22, 1950

Dear Mrs. Junyer:

I have been most remiss in not having thanked you for your extraordinary kindness in translating and typing my questions about the paintings which Picasso sent to public exhibitions in Barcelona and Madrid. I suppose that your friends took the questionnaire on to Barcelona and that it may even now have reached Mr. Junyer's hands. I look forward with great curiosity and interest to hearing from him, but of course there are so many questions that he may be able to answer only a few. Nevertheless any answers that he may give will be greatly valued.

I am enclosing a photostat of the caricature by Xardar which appeared in Blanco y Negro #419, May 13, 1899. Possibly even this burlesque may remind Mr. Junyer or one of his friends of the original picture about which I ask in section 5 of the questionnaire "Pinturas Individuales."

I have now completed the other two series of questions, both of them fortunately much shorter. The first concerns Picasso one man exhibitions in Barcelona and Madrid; the second, the early articles about Picasso or reproductions of his work.

I am sending you copies of these questionnaires in case you can forward them to Barcelona.

As I told you, I would be very glad to pay a reasonable amount for research work, photostats, transcripts or photographs which would serve to answer these questions. But I do not know whom to approach in Barcelona who could do the actual work, perhaps using your father-in-law as a guide.

I have now postponed the Picasso book, but I should have all available material at hand by the end of January if possible.

If by some chance you yourself would be free to do this research in Barcelona, please let me know and let me know your terms. I would certainly want to pay you for I can foresee that there would be considerable trouble.

I expect to leave town shortly. I hope that you and Joan have a good summer. When will you be leaving for Europe?

Sincerely,

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PICASSO DRAWINGS by the Junyers Junyer

INTRODUCTION - by Carlos Junyer

Evidently, the life of Picasso the man is one and the same as the life of Picasso the artist. The period 1899-1900 acquires a pronounced relief, has an extraordinary intensity, and great interest. It was the creative moment that forged the later Picasso, which is the Picasso of always. Without his first "Pablo Ruiz Picasso," the other Picasso would not exist.

It was not evolution, but his continuity that made the miracle. After a poster contest for the famous Anis del Mono, that brought the painter Casas forth in a wave of popularity that all of Barcelona followed, Picasso, had he wanted to, could have made use of the secret of easy success and could undoubtedly have earned a lot of money. But he did just the opposite, and he followed the way directed by his inner personality, and always, always was himself (at that time with certain influences of the ambiance, not the persons, of Toulouse-Lautrec and Steinlen).

It was then the summer of 1900, and I was telling Pablo how much I liked a painting that I had just bought from him: "Splendid," I said, "I think it is better than Casas." He answered: "Well, then, pay me better than Casas."

I used to publish his drawings in the newspaper El Liberal. A portrait of the painter Gelabert by Pablo illustrated one of my articles. He also did the illustration for another article on French painting, and many others. All this happened in 1902, 1903, 1904.

It was then that Pablo came every day to our house, and he used to do there all the marvellous drawings in black and

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2

in colour, using the famous cards and memo-sheets of El Liberal that I had around in abundance since I wrote for the newspaper every day. The drawings of the trip to Paris with Sebastian are done on this paper. Later every night, we would go together to the theatre, using my critic's pass, and after that to the "Quatre Jats" (Four cats) a famous club for artists of the period. Pablo and Sebastian were always, among all others, the closest friends -- in Barcelona in 1899 and later in Paris. There they had the same studio, Rue de Ravignan, and they lived in the Rue Douai in Montmartre. They ate in the same restaurants, went to the same cafes, etc. The friends of one of them were also the friends of the other. It was then the good montmartrois period, so intense, and they were young. At their first view of the Seine, prelude to the Ville Lomere, they sang their own version of the famous refrain of the musical comedy, "Sixtus and (men with large grotesque heads)" that was very much in vogue at that time. They transformed it into: "At last I see you--famous Seine, as beautiful and big and as attractive as legend."

At the Custom House, their baggage was inspected and they were treated with almost apathy and admiration by the inspectors.

NO. 2

They crossed the French frontier through Carbone and followed through Golliere, stepping for the first time on French soil.

Sebastian's cap that Picasso liked so much was then in fashion, particularly suitable for travel, especially among artists and intellectuals. Sebastian was the best of it. Neither Picasso nor Sebastian were dressed in the Russian fashion, but as artists and "kingsly, in good taste and distinction." Sebastian wore a suit of corduroy of an especially good quality and well cut, which was then used frequently by artists of distinction.

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*by Sebastian Junger*

NO. 1

The drawings referring to the trip to Paris, were made by Pablo just after their arrival in the French capital. They had planned the trip a few months before, moved by the desire to arrange there an exhibition together: Picasso with a selected series of paintings from his Blue period, and Sebastian with landscapes representative of his vision of the Majorcan coves of the coast of Deia Majorca.

They went on the trip in winter, and it was a most interesting experience. They had been dreaming of Paris with all their exuberance.

At their first view of the Seine, prelude to the Ville Lumiere, they sang their own version of the famous refrain of the musical comedy, "Giants and (men with large grotesque heads)" that was very much in Vogue at that time. They transformed it into: "At last I see you--famous Seine, as beautiful and big and as attractive as legend."

At the Custom House, their baggage was inspected and they were treated with utmost sympathy and admiration by the inspectors.

NO. 2

They crossed the French frontier through Cerbere and followed through Colliure, stepping for the first time on French soil.

Sebastian's cap that Picasso liked so much was then in fashion, particularly suitable for travel, especially among artists and intellectuals. Sebastian was ~~most~~ fond of it. Neither Picasso nor Sebastian were dressed in the Bohemian fashion, but as artists and "simply, in good taste and distinction." Sebastian wore a suit of corduroy of an especially good quality and well cut, *which* was then used frequently by artists of distinction.

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They carried several suitcases purposely to spend a long time in Paris. They carried, too, a portfolio with drawings, notes, and sketches, etc. Their paintings were sent separately in boxes, and a special agency took care of them, and many others.

While they were waiting for their boxes with the paintings to come, they rented a studio in the Rue de Navarre, which Picasso kept later

NO. 3

They travelled in a direct train, Cerbere to Paris, through Montauban, Orleans. They stopped at Montauban for the necessary time to eat extravagantly. It cost four gold francs each. They

celebrated this way their first meal in France. They also went to the station restaurant, exuberant with happiness, interchanging comments about their coming stay in Paris, and they were so happy that Sebastian had to flirt with a Mademoiselle at the counter who happened to have particularly great sympathy for artists and, very specially, for painters.

NO. 4  
The chest that Sebastian carried in this drawing was at the time the usual chest in which to keep clothes, personal belongings, etc.

The arrival in Paris was the grand finale. The immediate vision of the Louvre, the Seine, the entrance to the Rue des Pyramides, with the golden statue of Jeanne d'Arc, were, specially for Sebastian, too much for words.

From the station of the Quai d'Orsay they went to a hotel at Montmartre, on the Rue Drouai, where their rooms were reserved. The hotel was very beautiful, very Parisian, and very much in the taste of the times. When they opened the balcony door, they had the view of Montmartre of which they had heard, and felt in their hearts, for so long, and they started again to sing together.

They spoke French rather poorly - Picasso somewhat better than Sebastian - but they made themselves understood very easily.

Feeling and extraordinary beauty.

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Waiting for them at the station was Max Jacob who was already a friend of Picasso. Later the same day all the various Catalan artists then resident in Paris went to visit them --Manolo, Isern Alie, Pichot, Casanovas (sculptor), Gonzales, Canals, and many others.

While they were waiting for their boxes with the paintings to come, they rented a studio on the Rue de Ravignon, which Picasso kept later on for several years. There the paintings of both of them were sent when the boxes arrived in Paris.

Sebastian No. 5. Hare and rabbit

This drawing is lost. It depicted Sebastian and Picasso on the visits they made to the Louvre, Luxembourg, etc.

No. 6.

This picture shows an actual fact. Actually they met Durand Ruel (the elder), who received them cordially and was pleased to see them. He bought a painting from Sebastian. It was a Majorcan landscape. This was the cause of great joy for both of them and it really constituted an event that was celebrated with a wonderful dinner.

Here finished the series of drawings on The Trip to Paris that were closely related to the reality of this culminating moment that was so obviously important for the two of them.

OTHER DRAWINGS:

Sebastian dressed as a bullfighter

Picasso constantly made sketches of his friends (portraits) but specially in the case of Sebastian this was an obsession with Pablo. Sometimes he "dressed him" as a bullfighter because they both went to see almost every bullfight. This is why Picasso frequently made drawings of etchings with bulls as their subject--really extraordinary drawings, with at the same time a pathetic dramatic feeling and extraordinary beauty.

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4

Sebastian liked bullfights, but only from the point of view of show...The fiesta, the crowds yelling, the colour... but he did not understand the fight. Picasso did. He was an expert and an enthusiast.

Sebastian, painting

This drawing is a symbol of Majorca because Sebastian, at that time and even much later, felt the exaltation of the famous island. Pablo was never in Majorca.

Sebastian with harp and palette

This fantasy sets forth the fact that at that time the painting of Sebastian had a feeling of exaltation, of deep poetry that he manifested through the beauty of Majorca in his original vision of it. Evidently there exists a certain musical relation with Sebastian's high religious feeling that permeated his paintings until 1904. Sebastian started to paint in 1895. After 1904, there was an evolution of his painting. It was really Sebastian, not Pablo, who "suffered" the Greek exaltation. Pablo's drawing is simply a vision of Majorca through the painting of Sebastian.

Drawing at Cafe table

They used to sit in a cafe and order mostly beer and coffee. Incidentally, they influenced other people to drink beer, too, and the cafe made a great popularity by serving it.

The conversation was mostly about artistic subjects. The French Impressionist painting, with Gauguin, Van Gogh, Cézanne, Monet, etc., were the outstanding subjects. Pablo was a passionate and vehement participator in these conversations. There was no leader, nor did anyone speak exclusively. Everybody said what he thought about everything.

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Sebastian's declamatory gesture

For a period of time Pablo had this "weakness" of seeing Sebastian through classical Greece. Far from that Sebastian, at that time, read with great passion The Atlantida, the epic poems of the immortal Catalan poet, Verdaguer, whom Sebastian thought the greatest poet in the world since Dante.

The little dog in the drawing was called "Nini" and Sebastian took him from Barcelona to Majorca. He was a marvellous little animal and he never left Sebastian. He is buried in Majorca.

The blue portrait of Sebastian

The woman in the portrait is imaginary. It was Picasso's vision when making the composition. He painted it in Barcelona and it is the painting that took him more time to complete. He made it with an extraordinary faith and a ferocious drive. Sebastian posed for that portrait in many sessions. This portrait did not go to Paris for the general exhibition of Picasso's paintings because Sebastian was then in Majorca and could not arrange for sending it. Picasso was most disappointed, since it is precisely one of the paintings of his own that he most loves and admires.

Pablo was extraordinarily interested in this portrait, as he was with the other portrait he did of Sebastian, that now hangs in the Picasso Room at the Museum of Barcelona. A few months after doing the portrait of Sebastian, Pablo did the portrait of Sebastian's father, Santiago Junyer. It was his first blue and rose painting: it is a marvellous canvas, of a very high distinction. He took it to Paris, and I don't know what happened to it later.

Drawing of Sebastian with the inscription "Cala Rossa."

In those times, when people gave titles to their paintings,

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Pablo gave one, in a biting mood, to the drawing of Sebastian. He made a pun, calling it "Cala Rossa" which stands for "Blond Beach" an enchanted little corner of Majorca, a favourite place for Sebastian, and also for "Ca la Rossa," the house of the blonde - Chez la blonde - the name of a non-sancto establishment that they used to visit together. 1900

Alfred H. Barr, Jr.  
Museum of Modern Art

8-11-00

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*Junyer*

QD Y 5 25 INTL (MMA) Ag 23

LC Carles Junyer  
Trafalgar 8  
Barcelona, Spain

Extremely grateful ~~to you~~ for your valuable information about  
Picasso and the Barcelona art world of 1900

Alfred H. Barr *Modernart*  
~~Museum of Modern Art~~

8, 1960

*Mr. Barr*

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QUESTIONS ABOUT PICASSO IN SPAIN

1. Picasso published a magazine Arte Joven in Madrid with the poet Soler as collaborator.
  - a. In what year?
  - b. What is Soler's full name?
  - c. How can the Museum get copies or photographs of the magazine--or photostats?
2. When and where did Picasso publish a review Renacimiento? How can we get copies?
3. With whom did Picasso travel to Paris in 1900, Casagemas or Sebastian Junyer?
4. With whom did he travel to Paris in 1901?
5. In what year did he have a studio with Soto?
6. What are the facts about the painting which won a prize in Madrid?
  - a. In what year?
  - b. What was the prize?
  - c. What was the name and character of the painting?
  - d. Was it painted in Vallada?
7. Was the Harlequin now in the Barcelona Museum painted in Barcelona in 1917?
8. Was the portrait of Madame Picasso (Olga Koklova) in a white mantilla painted in Barcelona in 1917?
  - a. Was it in the collection of Picasso's mother?
  - b. Where is it now?
9. About when did Picasso's father die?
10. About when did his mother die?
11. Is it generally believed that Nonell exerted a strong influence upon Picasso?
12. Did Nonell directly influence Picasso's blue period? (I am puzzled because Picasso was in Paris when he started to paint blue pictures toward the end of 1901 while Nonell was in Barcelona.)
13. Did Picasso spend the summer of 1909 in Horta de Ebro or Horta de San Juan?

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Questions About Picasso In Spain (Cont.)

14. Which was a more important influence on Picasso Pel & Ploma or Juventut?
15. Was Picasso a friend of the poet Joan Oliva Bridgman for whose poems he made illustrations in Juventut in 1900?
16. When did Picasso first join the circle at the Quatre Gats?
  - a. Who introduced him?
17. Was he a leader of the Quatre Gats circle as Merli says?
18. Who was in Picasso's circle?
19. Was Picasso's first Barcelona exhibition in 1897?
20. Was Picasso ever in Pontevedra?
  - a. Is this town in Galicia?
21. What members of the generation of "98" did Picasso know in Madrid in 1900?

... the Lord keep them in their glory)

... had a fine, gifted mind and he was a good friend of everybody.

... for their stimulating spirit that reigned in Barcelona at the beginning of the century! It had a great influence on all of us including...

It is very important to follow these first steps of our fathers -- we must follow them with great happiness.

I believe that the accurate notes of your father will be very valuable as information coming from one truly familiar with this interesting period. You will advise me if it is what Mr. Barr wants and if this will be useful to him. I certainly hope so.

If you need any more information for any reason, be sure to request it. It will be a great pleasure for me to help you.

... From Mr. Joan Junyer to Mr. Barr states that he has received a... sketch of Ronell and also information about the veridical... called Sorta. This information was furnished by the Catalan poet... and it agrees with the facts. Submitted by Mr. Sebastian...

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Exerpts from the letter of Mr. Sebastian Junyer to Mr. Joan Junyer.:

Many of the questions answered by your father are being sent today through the channels we advised. I am adding some complimentary information to these notes and you can add more details.

Be sure to remind him about the portrait of the late Casagemas that you saw in Paris with your father. We know nothing about the Madrid prize. Mr. Barr must be referring to more or less academic competitions. Do not forget that Pablo's father was an official professor. The great painting that his family keeps is from this period. Do you remember it?

The National Library of Madrid and that of the Institut will provide copies of JOVENTUD.

As your father says, there is no connection between the blue, black, or any other color of Nonell and Picasso. (Separately you will find a biographical sketch of Nonell and the chronology of the Hortas.)

You already know about PEL Y PLOMA to complement it. Did you not have some copies of PEL Y PLOMA? in Paris?

You already know about the Catalan contemporaries of Pablo at the 4 Gats (May the Lord keep them in their glory)

Pere Romeu had a fine, gifted mind and he was a good friend of everybody.

Oh, but for that stimulating spirit that reigned in Barcelona at the beginning of the century! It had a great influence on all of us including Pablo.

It is very important to follow these first steps of our Pablo-- he remembers them with great happiness.

I believe that the accurate notes of your father will be very valuable as information coming from one truly familiar with this interesting period. You will advise me if it is what Mr. Barr wants and if this will be useful to him. I certainly hope so.

If you need any more information for any reason, be sure to request it. It will be a great pleasure for us to help you.

( A note from Mr. Joan Junyer to Mr. Barr states that he has received a biographical sketch of Nonell and also information about the various towns called Horta. This information was furnished by the Catalan poet Carner Ribalta and it agrees with the facts submitted by Mr. Sebastian Junyer. )

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Trozos de la carta del Sr. Sebastián Junyer al Sr. Joan Junyer.

Salen hoy por conducto indicado bastantes de las preguntas contestadas por tu padre. Añado algunos complementos a estas notas a las que tú puedes agregar más detalles.

Recuérdale lo del retrato del malogrado Casagemas que vistes en París con tu padre. De lo del premio de Madrid nada sabemos. El Sr. Barr debe referirse a concursos más o menos académicos. No olvides que el padre de Pablo era profesor oficial. De este período es el gran cuadro que guarda su familia. ¿Lo recuerdas ?

La Biblioteca Nacional de Madrid y la del Institut podrán ~~pedir~~ proporcionarles copias de JOVENTUD .

Como dice tu padre, no hay relación de azul, negro u otro color de Nonell y Picasso . (Aparte, nota biográfica sobre Nonell y cronología de las Hortas.

Ya sabes lo de PEL Y PLUMA para complementarlo. ¿ No tenías unos ejemplares de PEL Y PLUMA en París ?

Ya sabes de los contemporáneos catalanes de Pablo en los '4 Gats.' ( que Dios los conserve en su gloria)

Pere Romeu , fino intelecto privilegiado y buen amigo de todos .

Oh, aquel espíritu renovador que imperaba en aquella Barcelona de principios de siglo! Influyó mucho en todos nosotros incluso a Pablo.

Es muy importante seguir estos primeros pasos de nuestro Pablo que él recuerda con tanta alegría de la vida.

Creo que las precisas anotaciones de tu padre serán útiles como información de quien es conocedor a fondo de este interesante período. Ya nos diréis si corresponde a lo que el Sr. Barr desea y por lo tanto si le servirán, cosa que desearía de veras.

Si algo más hace falta, por el mismo motivo y por cuantas cosas queráis debéis pedir las pues serán para nosotros motivo de gran alegría poder servirlos.

( Una nota del Sr. Joan Junyer al Sr. Barr diciendo que ha recibido una nota biográfica completa sobre Nonell y otra sobre los diferentes pueblos llamados Horta. Esta información la ha proporcionado el poeta catalán Carner Ribalta y coincide con los datos enviados por el Sr. Sebastián Junyer.)

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Rosalie's  
translation

1.

✓ 1. (1) The review referred to was published in Madrid around 1900. It was considered to be a review of an intellectual character, and from an artistic point of view it was completely modern and the only one of its kind. Its backer was Mr. Soler (Francisco de P. Soler, if I remember correctly). He lived in Madrid and shared the "responsibility," we might say, with Picasso and Ramón Reventos (these two were in Barcelona). The latter contributed to the review constantly with his "Letters of Ramón Reventos to the Madrid Intellectuals to Tell Them ....."

2. (16 to 18) The famous establishment, "The Four Cats," which we may call a 'club', was a public place but it had a decidedly intimate atmosphere and it was frequented exclusively by artists, painters, sculptors, poets, musicians, writers and these were followed by their enthusiastic admirers.

✓ This place was the only one of its kind in Spain. It was strongly backed by its founder, Pere Romeu, a "sportsman" with intellectual aspirations. He was joined among others by Ramón Casas, Santiago Rusiñol, Darío de Reyoyo, Joaquín Mir, Ramón Pichof, Miguel Utrillo and Galcerán. Also Picasso, Noyell, Sebastián and Carlos Junyer, Manolo Hugúé, José Pontana, Soto, Evelio Torrent, Casaguemay, Sabartes, González Osso, Aspert, Vidal Soler, Pujols and the exquisite musician, Gay, who was the life of this marvelous center of modern art--this center which had such influence and such a name in the development of the new era which governed the influence coming from France.

It was in the 'Four Cats' in the years 1899, 1900 and 1901 that Picasso's fame started--Picasso who was the youngest of the group. There he started to squander his marvelous drawings and very often they were auctioned at the Club among his close friends.

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2.

(19) Later, in 1902-1903, he exhibited some of the pictures of his blue period there: the magnificent portrait of Pere Romeu's wife and that of Sebastián Junyer, and the one of Jacobuy Sabartes with the beer mug; the marvelous one of the Soler family, which is very large and is now in the Museum in Germany.

(3) Towards the close of 1900 or the beginning of 1901 he made his first trip to Paris, accompanied by the late Casagemas. It was a short trip to feel his way around with the help of Mañach, a kind of "manager", an intelligent, active person with very good connections. He was a fervent admirer of Picasso.

(3) He returned to Barcelona where he spent a long time with his family, friends and admirers. In the beginning of 1904 he made his second trip to Paris with Sebastián Junyer. It was precisely then that he made the famous "reseña" (probably meaning 'collection' or 'portfolio' in this sense) with the well-known colored drawings "En un Wagon de Primera Marchan Hacia la Frontera ..." (They are Taking Them to the Front in a First Class Wagon...) It was then that he rented the workshop in the rue de Ravignon in Montmartre and that he met Max Jacob, who immediately became a sincere apologist for Picasso. He also met, among others, Vuillard, etc. This time he settled in Paris for good.

(6) We know nothing about the Madrid prize. What we do know is the fact that he was considered extremely modern, for although he was acclaimed without any reservation as a genius by the intellectuals, the buying public and those whose duty it was to guide it did not admit this. He was not considered a challenge by the 'official' or accepted artists.

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3.

The family owns one of his pictures, a very large picture of a doctor attending a sick woman, (his own father was the model), a strong work which he painted when he was 16 or 17 maybe earlier. It revealed a genius in the making.

(7) The Harlequin must have been painted in 1917 when he came to Barcelona and received a warm welcome at a supper party in the cellar of the "Fayang Catalán."

(8) He brought the painting of Olga with her mantilla from Paris for his mother; but a few years later he took it back and it is not certain who owns it now.

(9-10) His father died on May 3, 1913 and his mother, January 17, 1928. (These facts were learned from his family).

(11-12) There is not the least influence or connection between the two geniuses, Picasso and Nowell. Nowell was also a genius but completely independent. Nowell by the end of 1898 or in 1899 had finished some works, very small in size, which bore certain resemblances to some that Picasso painted later. It must be borne in mind that Picasso had no intention of copying Nowell (although the latter was a few years older), and the coincidence results totally from the trend of the times, a French influence; but in each case it shows the strong personality of each of the two artists. In a pictorial sense Nowell was at the time more intense.

More than anything else one must bear in mind that Nowell, who was ten or more years older than Picasso, visited Paris for a long while around 1894 or 1895 before Picasso did! He took with him a good number of fine works. Later in 1896 or 1897 when he returned to Barcelona, Nowell had an exhibition in the Exhibition Room of the newspaper La Vanguardia. This was a large exhibition of drawings for Los Cretinos, and it had strong repercussions. It revealed without any doubt the appearance of a strong and

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well-defined personality in the world of art. His work was that of an excellent painter, profoundly original, and it revealed one of the greatest personalities in the world of modern art.

(5) Picasso had his first workshop (1899-1900) on the terrace of a house on Conde del Asalto Street #8. The rent was paid from the earnings of his sincere friend, Angel Soto, known as "Patago." Picasso was constantly making portraits of Soto.

(8) In 1917 or 1918, if we remember correctly, he visited Barcelona for the Ballet Russe which played in the Teatro del Liceo. Olga, who was later his wife, was one of the dancers.

The portrait of Olga with the mantilla was exhibited <sup>at that time</sup> in the Sala Reina Regente del Palacio de Bellas Artes in Barcelona at the International Exhibition of Painting.

(19) Outside of this he had not held any exhibition in Barcelona. Towards the end of the century or the beginning of the present, he exhibited drawings at the Sala Parés but they were not important.

Nothing is known about the Pontevedra matter.

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Junyer's translation

Picasso in Spain

Information from Carlos and Sebastia Junyer

1. <sup>1900</sup> a) ~~1909~~  
 b) Francisco de Paula Soler  
 c) Biblioteca Nacional de Madrid, Biblioteca del Institut d'Estudis Catalans, Barcelona.  
Note:  
 The magazine was published in Madrid, absolutely modern in artistic sense, unique of its kind. Its "animateur" was Soler, Picasso and Ramón Reventós shared the responsibility. Picasso and Reventós lived at the time in Barcelona.
2. No answer in letter: can ask again.
3. Casagemas  
Note:  
 It was Picasso's first trip of exploration. Picasso and Casagemas were joined in this trip by Manyach, catalan industrialist, maker of famous "Manyach" locks. At this period he acted as a kind of manager of Picasso. Casagemas committed suicide in Paris for sentimental reasons. Picasso was very affected: did a portrait of dead Casagemas. He still keeps it. When back from this first trip to Paris Picasso spend a long time living with his family in Barcelona. By 1904 went to Paris for second time with Sebastia Junyer. He made a series of drawings in the manner of comic books, with two lines of ritmic verse under each starting with the departure from Barcelona:  
 En un vagón de tercera  
 marchan hacia la frontera  
 In this second trip he rented his studio of Rue Ravignan, in Montmartre. He met Max Jacob, Vuillard, etc. He remained in Paris
4. He came from Paris in 1901.
5. 1899-1900  
Note:  
 It was his first studio located Calle Conde del Asalto no. 8, Barcelona. It was paid mostly by savings of his friend Angel Soto, alias "Patatas" (legs of animal)
6. Does'nt know. Maybe Mr Barr refers to painting of big dimensions painted by Picasso when very young 16-17 years, representing doctor visiting a patient: the doctor was a portrait of his father. Academic stile of the period, but full of drive. Would be surprised of prize in Madrid since he was considered there too modern, specially by official circles.
7. Think so. Remember a famous dinner given to Picasso this year in Barcelona.

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2.

8. He bought the painting of Madame Picasso to Barcelona . A few years later he took it again to Paris. Dont know who has it now.

Note:

In 1917 or 1918 the Ballet Russe went to Barcelona and Olga ~~came~~ later his wife came with them. Her portrait was exhibited at the Sala de la Reina Regente, Palau de Belles Arts, Barcelona, a propos of a famous International Exhibit of Painting

9. ~~XXXX~~ Picasso's father died May 3, 1913.

10. His mother died January 17, 1938 during the Spanish war

Personally

11. No./ I dont think there ever was the slightest influence or connection between Picasso and Nonell. If there is any relation between both in blue or black or ~~or~~ other, it is a mere coincidence due exclusively to the ambience of the moment ~~of~~ which was of french tendency. About 1894 or 1897, Nonell lived in Paris for quite some time.

12. Nonell and Picasso are both great, but absolutly disconnected one from the other.

Isidre Nonell Monturiol was born 1873 in Barcelona, died 1911 in Barcelona.

12. No, definitely, not.

13. No answer in letter.

Note:

There is no Horta del Ebro, but an Horta de Sant Joan, a village near Gandesa, Catalonia.

Also an Horta de Baix, village near Tortosa, Catalonia, and an Horta de Dalt in the same region.

14. He was to a certain extent influenced by Pel i Ploma. Joventut was influenced by Picasso.

15. Yes.

16. Between 1899 and 1901. Several friends with whom he met at other place

17. No, he was rather the "Benjamin".

Note:

Even the public, the Quatre Gats club had an intimate character and was attended exclusively by painters, sculptors, poets, musics and literary was unique of its kind in Spain. Created an "animated" by Pere Romeu, a intellectual sportsman accompanied by Ramón Casas, Santiago Rusinyó, Daró de Regoyos, Joaquim Mir, Ramon Pichot, Miquel Utrillo and Galcerán. Right after: Picasso, Nonell, Carles and <sup>Sebastia</sup> Junyer, Manolo Hugué, Fontbona, Gosé, Soto, Evelio Torrens, Casagemas, Sabartés, Julio Gonzalez, Ossó, Aspert, Vidal, Soler, Pujols, and musician Gay . There Picasso started to diseminate his drawings: they were very often "subastados" between ~~his friends~~ friends the group.

DARIO  
ATA

18. See above.

1. painter  
2. physician  
3 ?

4 Vidal - ~~photographer~~  
5. ~~philosopher~~ Francesc Pujols

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3. He did not
19. ~~Exhibition~~ had any exhibition in 1897, probably Mr Barr refers to his participation in a contest.

Note:

~~xxx~~ In 1902 or 1903, Picasso exhibited in the Quatre Gats some of the first manifestations of his blue period, among others: The wife of Pere Remu, Portrait of Sebastia Junyer, Portrait of J. Sabartés, (holding a book of beer in his hand), and Familia Soler.

drawings.

At the turn of the century, he exhibited a few things/without special transcendence at the Sala Pares. *(art gallery)*

Aside from this, he never had any exhibition in Barcelona, at this time.

20. Of this period I don't know nor ever heard of his going to Pontevedra. Yes it is a town in Galicia.

21. No answer: can ask again.

(A note from Mr. John Mayer to Mr. Barr states that he has received a lithographic sketch of Goya's and also information about the artist's work in Galicia. This information was furnished by the artist's son, Juan Mayer, and it agrees with the facts submitted by Mr. Mayer.)

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*additional info. in private letter*

Exerpts from the letter of Mr. Sebastián Junyer to Mr. Joan Junyer.:

Many of the questions answered by your father are being sent today through the channels we advised. I am adding some complimentary information to these notes and you can add more details.

Be sure to remind him about the portrait of the late Casagemas that you saw in Paris with your father. We know nothing about the Madrid prize. Mr. Barr must be referring to more or less academic competitions. Do not forget that Pablo's father was an official professor. The great painting that his family keeps is from this period. Do you remember it?

The National Library of Madrid and that of the Institut will provide copies of JOVENTUD.

As your father says, there is no connection between the blue, black, or any other color of Nonell and Picasso. (Separately you will find a biographical sketch of Nonell and the chronology of the Hortas.)

You already know about PEL Y PLOMA to complement it. Did you not have some copies of PEL Y PLOMA in Paris?

You already know about the Catalán contemporaries of Pablo at the 4 Gats (May the Lord keep them in their glory)

Pere Romeu had a fine, gifted mind and he was a good friend of everybody.

Oh, but for that stimulating spirit that reigned in Barcelona at the beginning of the century! It had a great influence on all of us including Pablo.

It is very important to follow these first steps of our Pablo-- he remembers them with great happiness.

I believe that the accurate notes of your father will be very valuable as information coming from one truly familiar with this interesting period. You will advise me if it is what Mr. Barr wants and if this will be useful to him. I certainly hope so.

If you need any more information for any reason, be sure to request it. It will be a great pleasure for us to help you.

(A note from Mr. Joan Junyer to Mr. Barr states that he has received a biographical sketch of Nonell and also information about the various towns called Horta. This information was furnished by the Catalán poet Carner Ribalta and it agrees with the facts submitted by Mr. Sebastián Junyer.)

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...cava del Fayans Catalán.  
 8) El estado de Olga con manilla  
 to bajo de Paris para su madre. Para  
 uno año después, se lo llevó allí. ~~Se~~  
 ignorando quien lo posea. ~~Actual~~  
 9) El padre murió el  
 día 3 de Mayo de 1912, y la madre  
 el 7 de Enero de 1918 (datos de la  
 familia). No existe la menor influen-  
 cia ni conexión entre Picasso,  
 Nouvell, dos genios - Nouvell fue, así  
 mismo, otro genio, desligado  
 en absoluto. Por el contrario, este  
 último, prodigo y fue, del 98.<sup>o</sup>  
 11) - alguna cosa, de creaciones  
 de un momento - pintura - con lo  
 que tenían cierto parecido  
 pero que hizo Picasso después.  
 Pero, tengase en cuenta, que  
 en el momento el propósito  
 de imitar a Nouvell (aunque este  
 tenía unos años más que Picasso),  
 sino que esa coincidencia obedeció  
 más y exclusivamente a la imitación  
 del momento, de tendencia a la  
 cesada; pero con mucha perso-  
 nalidad en ambos genios.  
 Nouvell, pretenciosamente hablaba  
 de <sup>ya</sup> ~~estados~~, más intenso de materia  
 que todo, hay que tener  
 en cuenta que Nouvell, con anteriori-  
 dad a Picasso - fue, tenía, como  
 decimos, unos años más, allí por  
 el año 1894 o 95, ya estuvo una  
 larga temporada en Paris. Su  
 vafandore allí, un bagaje de  
 tipo muy propio y considerado.  
 12) ~~13) Nouvell - 96 o 97 -~~  
 regreso a Barcelona: hizo Nouvell  
 en el Salon de Exposición del

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mente, por Picasso, Nouell, Sebas-  
tian y Carlos Junyer, Mariolo  
Hughes, <sup>Forstner</sup> Gori, Loto, Evlio  
Torrent, Caragemas, Labarte,  
Cocuzals, Osti, Aspert, Vidal,  
Holer, Fijols y el supuesto  
museo Fay, que constituiron  
la vida, y hasta de aquel maná  
villoro "cenaclub", del arte  
moderno, que tan evidente  
influencia y resonancia tuvo  
en el desarrollo de aquella  
"era nueva", que un día  
los vientos de Francia, que  
legaban de Francia.

En los "IV Gats", concurrió  
pensadamente en los años 99-  
1900 y 1901 - la fama de Picasso,  
el, casi, casi, benjamín, ante  
todo, ello. Allí empezó a pro-  
ducir sus magníficos dibujos, que  
fueron su inagotable fuente de  
fuerza y de vida, y se sustentaban  
en el propio establecimiento,  
entre los hitos.

(19) Más tarde, 1902-1903 - ya  
explícito, allí, mismo, algunas  
manifestaciones de su famosa  
época "azul", el formidable re-  
trato de la esposa de Pere Bonen,  
y el de Sebastien Junyer,  
y el de Jacobo Fay Labarte, con el  
boceto de cerveza - para el otro tan  
bien, más del de la familia  
Holer, de gran tamaño, existente  
en un museo de Alemania.

3) El último de 1900, o a; comienzo  
del 1901, hizo ya su primer viaje a París,  
acompañado del hermano Carage-  
mas, viaje corto, de exploración  
de la vida, con el concurso de Manada

especie de "menager", inteligente, ac-  
tivo y bien relacionado, que admiraba  
ferrocamente a Picasso.

3) Regresó después a Barcelona,  
dejando una larga trayectoria  
con su familia y sus incondicionales  
le- admiradores y amigos. <sup>7</sup> i <sup>comienzo</sup>  
del 904, hizo un segundo viaje a  
París, acompañado de Sebastian  
Junyer. Fue, precisamente, entonces  
cuando tuvo aquella famosa "reserva"  
del mismo con los célebres dibujos  
coloridos "En un wagon de la marabou"  
hacia la frontera... Es cuando  
alguien el taller de la Rue de  
Navignon, en Montmartre, y  
convocó a Max Jacob, con vestida  
seguidamente en un caso apolo-  
gista de Picasso, también concier-  
nente otros, a Villard, etc. <sup>7</sup> ya  
se estableció definitivamente en París

6) Nada sabemos de lo del  
premio de Madrid. Lo que sí sabemos,  
es que le consideraban allí  
"espasivamente moderno", y que,  
que siendo considerado por los inte-  
ligentes como un genio, sin posible  
discusión, el público "que con-  
praba" lo que tenían el deber de  
guiar, no lo admitían, y en el  
ferreo, legamos, "oficial", fue le  
concedido peligrar a la vida.

La fama poseía un cuadro  
sup. de grandes dimensiones, representando  
la visita de un médico a una enferma  
(el modelo de aquel, era el padre  
del propio Picasso); obra de ensueño  
que regaló a los 16 y 17 años, más allá,  
proliferando del género en sus obras.

7) El telegrama de los señores  
en el 1907, que vino a Barcelona  
y le tributó un cálido homenaje  
en una cena íntima en los 20 años

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1) La Revista de referencia se publica  
 -caba en Madrid en el año 1900,  
 apropiadamente. Era, lo que se  
 llamaba entonces, de carácter intelec-  
 tual, y en un sentido artístico ab-  
 solutamente moderno: único en su  
 género. Su animador, Soler (Franci-  
 sco de P., si mal no recuerdo), se-  
 dia en Madrid, y compartía la  
 -dignidad - de y poseibilidad, con  
 Picasso y Ramón Reverte (esto  
 de donde Barcelona), quien enviaba  
 constantemente para la Revista  
 u Cartas de Ramón Reverte a  
 los intelectuales de Madrid para  
 decirle "...

2) El 18 El famoso establecimiento  
 -to. Claustrale "Club" u El IV  
 Pato, que, aunque público-  
 -tencia un carácter intimo, era  
 ya heivamente concurrido  
 por artistas: pintores, escultores,  
 poetas, músicos, literatos,  
 los que acompañaban constante-  
 mente una pléyade de entusiastas  
 admiradores.

Fue, en su género, único  
 en España; animado con todo  
 fervor, por su excelsa Pere Roman  
 un oportunismo de elevada tenden-  
 -cia, al que acompañaron en su  
 tarea utíera, entre otros, Ramón  
 Casas, Santiago Rusiñó, Daniel  
 Mir, Ramón Pichot, Miquel  
 Utrillo, y Jalsacau. Jhequida

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diario "La Vanguardia", la nutrida exhibición de dibujo de "Los Cretones", que levantó enorme polvareda, pues revelaba ya, sin lugar a dudas, la aparición de una fuerte y bien definida personalidad en el mundo del arte, que se tradujo seguidamente en la obra de un excelente pintor originalísimo, y reveladora de uno de los más valiosos temperamentos de la pintura moderna universal.

5 - Picasso tuvo su primer taller (1899-900) en la calle del Conde del Brat. n.º 8; taller que pagaba de sus pequeños ahorros, y su fervoroso amigo Miguel Botas, conocido por "Patas", al que el gran artista "reñotaba", en rápidos dibujos, constantemente.

8 - En el año 1917, o 18 (si mal no recordara), estuvo también en Barcelona para lo de los Baile Rusos, que se celebraban en el gran teatro del Liceo, y en los que tomaba parte Olga, que después fue su esposa.

El retrato de Olga con mantilla, lo expuso en 1918 en la Sala Reina Regent del Palacio de la Bella Vista de Barcelona, con motivo de una Exposición Internacional de Pintura.

19 - Y ello aparte, no había celebrado nunca Exposición alguna en Barcelona. Únicamente, a

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finis del siglo pasado. o a principios del  
actual, <sup>existen</sup> alguna cosa sin haber  
devenir (dibujos) en la sala Paré.  
de lo de Pontvedra,  
ni remotamente, acá se sabe

CARLES JUNYER

(Catalán)

CARLOS JUÑER

(Castilian)

Answers written about  
December 1945 to Boris  
questionnaire sent by way  
of Mr + Mrs Joan Junyer (son  
of Carlos J.)  
received about April 10, 46



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mente, por Picasso, Nouell, Sebastian  
 Jean y Carlos Junyer, Manolo  
 Hugue, José, Loto, Evolio  
<sup>Forstner</sup> Torrent, Caragena, Sabariz,  
 Courval, Ostó, Aspert, Vidal  
 Holer, Fuyols y el riquísimo  
 universo Fay, que constituían  
 la vida y espíritu de aquel maravilloso  
 "villorrio" cenáculo, del arte  
 moderno, que tan evidente  
 influencia y resonancia tuvo  
 en el desenvolvimiento de aquella  
 "era nueva", que unió  
 los viejos de Francia que  
 llegaban de Francia.  
 En los "IV Cats", comenzó  
 precisamente en los años 99-  
 1900 y 1901 - la fama de Picasso,  
 el, casi, casi, Benjamín, ante  
 todo, allí, empezó a produ-  
 gar sus magníficos dibujos, que  
 finitud de veces se sustentaba  
 en el propio establecimiento,  
 entre los hirtinos.  
 (19) Más tarde - 1902-1903 - ya  
 exhibió, allí, mismo, algunas  
 manifestaciones de su famosa  
 época "azul", el formidable re-  
 trato de la esposa de Pere Rouen,  
 el de Sebastian Junyer  
 y el de Jacobo Sabariz - con el  
 haz de cerveza - maravilloso tam-  
 bien, más del de la familia  
 Holer, el gran tamaño, existente  
 en un Museo de Alemania.  
 (3) ~~El último de 1900, a~~ comenzó  
 del 901, hizo ya su primer viaje a París  
 acompañado del hermano Casage-  
 ma, viaje corto, de exploración  
 de Lanteo, con el convenio de Manada.

especie de "messenger", inteligente, activo y bien relacionado, que admiraba fuertemente a Picasso.

3 Regresó de pronto a Barcelona con su familia y muy incondicionalmente - admirador y amigo. <sup>de</sup> <sup>la</sup> <sup>obra</sup> <sup>de</sup> <sup>1904</sup> <sup>del</sup> <sup>904</sup>, hizo un segundo viaje a París, acompañado de Sebastian Junyer. Fue, precisamente, entonces cuando hizo aquella famosa "reseña" del mismo con los célebres dibujos estoridos "En un Wagon de Jarama" hacia la frontera. Es cuando algunos al taller de la Rue de Navignan en Montmartre, conoció a Max Jacob, convirtiéndose seguidamente en sincero apologeta de Picasso. También conoció entre otros a Villard, etc. <sup>antes</sup> <sup>de</sup> <sup>que</sup> <sup>se</sup> <sup>estableciera</sup> definitivamente en París.

6 Nada sabemos de lo del premio de Madrid. Lo que sí sabemos es que le consideraban allí "especialmente moderno", inteligente como un genio, sin posibilidad de discusión, el público que compraba "lo que tenían" de él como "guianale", ya lo admiraban; y en el ferreo, de algunos, "oficial" fue le concedido el primer premio.

La famosa pieza, un cuadro muy grande de dimensiones, representando la visita de un médico a una enferma (el modelo de la cual, era tal padre del propio Picasso), obra de ensueño que regaló a los 16 o 17 años, más allá, ~~reveladora del genio en embrión.~~

7 El telegrama de los señores, en el año 1911, que vino a Barcelona que le tributó un cálido homenaje en una cena dada en los 10 días.

8) El traslado de Olga con mantilla  
 a bajo de París para su madre. Pero  
 unos años después se lo llevó allí ~~She~~  
 y cuando quiso lo poseer ~~actual~~  
~~francés~~. El padre murió el  
 día 3 de Mayo de 1918, y la madre  
 el 7 de Enero de 1928 (datos de la  
 familia).

11-12 No existe la menor influen-  
 cia ni concepción entre Picasso y  
 Nouvell, dos genios - Nouvell fue, así  
 mismo, otro genio, desligado  
 en absoluto. Por el contrario, este  
 último, prodigio a fines del 98.  
 99 - alguna cosa de esas que  
 llamamos - pintura - con la  
 que tenían cierto parecido  
 todo que hizo Picasso después.  
 Pero, tengase en cuenta, ya  
 en el momento el propósito  
 de imitar a Nouvell (aunque este  
 tenía unos años más que Picasso),  
 sino que esa coartadura obedeció  
 única y exclusivamente a la influencia  
 del momento, de tendencia a favor  
 de este; pero con mucha perso-  
 nalidad en ambos genios.  
 Nouvell, pretóricamente hablando,  
<sup>ya</sup> ~~estaba~~ más intenso de materia  
 que todo. Hay que tener  
 en cuenta que Nouvell, con anteriori-  
 dad a Picasso - fue tenía, como  
 decimos, unos años más, - allá por  
 el año 1894 o 95, ya estuvo una  
 larga temporada en París, lle-  
 vándose allí un bagaje de  
 todo muy propio y copioso, a los  
 días de su ~~96~~ 97 - y  
 regresó a Barcelona; hizo Nouvell  
 en el Salón de Expropiación del

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diario "La Vanguardia", una nutrida exhibición de dibujos de "Los Cretinos", que levantó mucho polvareda, pues revelaba ya, sin lugar a dudas, la aparición de una fuerte y bien definida personalidad en el mundo del arte, que se tradujo seguidamente en la obra de un excelente pintor originalísimo, y reveladora de uno de los más valiosos temperamentos de la pintura moderna universal.

5 - Picasso tuvo su primer taller (1899-900) en la calle del Conde del Bratón, n.º 8; taller que pagaba de sus pequeños ahorros sus fervorosos amigos, y el solo conocido por "Pata", al que el gran artista "rebatía" en sus dibujos, constantemente.

8 - En el año 1917-18 (aunque me recordamos), estuvo también en Barcelona para lo de la Bailé Rusa, que se celebraba en el Gran Teatro del Liceo, y en los que tomaba parte Olga, que después fue su esposa.

El retrato de Olga con mantilla, lo expuso en tipo Picasso en la Sala Reina Regent del Palacio de Bella Vista de Barcelona con motivo de una exposición Internacional de Pintura.

9 - Ello aparte, no había celebrado nunca exposición alguna en Barcelona. Únicamente, a

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fue del siglo pasado, o a principios del  
 actual, <sup>expuso</sup> alguna cosa sin haber  
 de venir (dibujo) en la sala Paré.  
 de lo de Puentevedra,  
 ni remotamente, acá se sabe.

CARLES JUNYER

(Catalán)

CARLOS JUÑER

(Castilian)

Answers written about  
 December 1945 to Boris  
 questionnaire sent by way  
 of Mr + Mrs Joan Junyer (son  
 of Carles J.)  
 received about April 1946

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October 9, 1945

Dear Mr. Junyer: mais environ, malgré l'usage de

Thank you for your letter of October 7. I look forward to any reports you may be able to obtain from Barcelona though I will quite understand if my questions appear to be too troublesome to answer.

You and your wife have been most kind in helping me.

I have already written Mr. Sabartes though I have not had time to have a reply. I do not know him well so that hitherto I have depended upon Zervos and Kahnweiler for contacts with Picasso who, of course, never answers letters.

Cordially,

Joan Junyer

Mr. Joan Junyer  
Guthrie Estate  
Locust Valley  
Long Island, N.Y.

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Guthrie Estate  
Locust Valley  
Long Island, N.Y.

October 7, 1945

Dear Mr. Barr:

Je viens de recevoir vos mots a sujet de Picasso. L'un des ces jours j'enverrais vos questions a ma famille. J'espere recevoir leur réponse dans un mois environ, malgré l'usage de l'avion.

Peut être pour vos recherches, Mr. Jaume Sabartés, l'ami de Picasso, vous serait de quelque utilité. Mr. Sabartés connaît Picasso dès l'époque des "Quatre Gats" a Barcelona. Je crois qu'il est encore avec Picasso a Paris, et que si vous lui écrivez en espagnol ou en français, vous aurez une meilleure chance d'avoir une réponse.

Dès maintenant, vous pouvez disposer de nos fotos des Picassos que nous avons a Barcelona.

Merci pour vos mots. Je serais heureux de vous rendre service dans votre oeuvre.

Votre,

Jacm Jmmyer

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*Junyer*

October 5, 1945

Dear Mr. Junyer:

You and Mrs. Junyer were most kind to offer to write to your father or uncle in Barcelona to ask some questions about the early years of Picasso. Of course there are many general questions, general matters about which I should like to know more but I do not feel I can impose upon your time too much.

As you can see from the attached list the questions are quite detailed. I do not, of course, expect your relatives in Barcelona to go to any trouble. I hope merely that should they know the answers offhand, they might write you though of course if they are uncertain I would appreciate their saying so.

I do not like to think of you having to translate these questions into Catalan but, unfortunately, we have no one here who can do so.

My one regret is that I cannot think at this time of how I can repay you or your father and uncle--but perhaps you will let me know should the opportunity arise. Meanwhile I am much in your debt.

Sincerely,

Mr. Joan Junyer  
 306 E. 58th Street  
 New York 22, New York

AHE/hn

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SINGLE PAINTINGS EXHIBITED IN BARCELONA AND MADRID, 1895-1905

I. Ataque a la Bayoneta, 1896:

16. Where is this painting now?.....
1. Was this exhibited in Barcelona?.....
17. How can one obtain a photograph?.....
2. Where?.....
- V. 18. Is it true that this same canvas (Ataque a la Bayoneta) was painted over with the Visita a una Enferma in 1897?..... 716 in the Exposición Nacional de Bellas Artes, Madrid.
4. Cirici-Pellicer says Ataque a la Bayoneta was caricatured in Blanco y Negro, but it cannot be found in volumes 1895 to 1901. Was it caricatured or reproduced elsewhere?.....
19. Where is this painting now?.....

II. Primera Comunión, 1896:

20. Where is this painting now?.....
21. How can one obtain a photograph?.....
5. Was this exhibited at the Exposición Municipal in Barcelona April-June, 1896?..... that Picasso painted a "large and unique" picture in Vallada and that it won an honorable mention in Madrid about 1900.
- VI. 6. Was the exhibition held in the Palacio de Bellas Artes?.....
22. What picture was this?.....
7. or Academia de San Fernando?.....
23. Where is Vallada?.....

III. Visita a una Enferma (Science and Charity) was exhibited Madrid, Bellas Artes, 1897 (Sabartés):

24. How can one obtain a photograph?.....
8. Was it exhibited in Barcelona?.....
- VII. 9. Where?..... hat, her left hand resting on a parasol. Signed upper right: P. Ruiz Picasso.
10. Where is this painting now?.....
25. In this no. 96? Una Figura in Exposición General de Bellas Artes, Madrid,
11. How can a photograph be obtained?.....
27. 12. Where is the sketch (40 x 50 cm) now?.....
28. 13. How can one obtain a photograph?.....

IV. Costumbres Aragonesas was painted in the house of Pallarés, Horta de Ebro

29. What prizes did it win?.....
- VIII. 30. (Sabartés) in 1898: it in any official show after 1900?.....
14. Did it win a Gold Medal at the Bellas Artes, Madrid, 1898 (Sabartés)?.....
- IX. 15. What are the exact Ruiz Picasso entries in catalogs of Exposición Nacional de Bellas Artes, Madrid between 1896 or 1899?.....

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16. Where is this painting now?.....
17. How can one obtain a photograph?.....
- V. Title unknown. 1899? A caricature of this painting by Xanderó appears in Blanco y Negro no. 419, May 13, 1899. It shows a man with an ax about to split a log. Beyond the log kneels a woman. It is listed as no. 716 in the Exposición Nac. de Bellas Artes, Madrid.
18. What is the real title of this painting? (look in catalog of Expos. Nac. de B. A., 1899.).....
- 1901? No. 963 not reproduced.....
19. Could it be Costumbres Aragonesas?.....
- Catálogo Ilustrado de la Exposición General de Bellas Artes e Industrias
20. Where is this painting now?.....
21. How can one obtain a photograph?..... *Exposición honorífica en la Exposición de 1897. Hecha en Barcelona.*
- VI. Enciclopedia Universal Ilustrada states that Picasso painted a "large and unique" picture in Valldama and that it won an honorable mention in Madrid about 1900.
- alto, 1.17 metros - ancho, 1 metro
22. What picture was this?.....
23. Where is Valldama?.....
24. Where is this painting now?.....
25. How can one obtain a photograph?.....
- VII. *What are the exact Ruiz Picasso entries in catalogs of Exposición Nacional.*
- The Museo de Arte Moderno, Madrid, owns a Picasso of a seated woman, about 1900, in a full skirt and big flowered hat, her left hand resting on a parasol. Signed upper right: P. Ruiz Picasso.
26. Is this no. 963 Una Figura in Exposición General de Bellas Artes, Madrid, 1901?.....
27. If not, what is the date of this painting?.....
28. Where and when was it shown in Madrid?.....
29. What prize did it win?.....
- VIII. 30. Did Picasso exhibit in any official shows after 1900?.....
- IX. What are the exact Ruiz Picasso entries in catalogs of Exposición Nacional de Bellas Artes, Madrid, or Exposición General de Bellas Artes, Madrid between 1896
- Spain 1950  
L. S. Barré, Jr.

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THESE PAINTINGS EXHIBITED IN BARCELONA AND MADRID, 1894-1904

- I. Ataque a la Bayoneta, 1894:  
 and 1904? Are any reproduced in catalog?.....  
 1. Was this exhibited in Barcelona?.....  
 1896?.....  
 2. Where?.....  
 1897?.....  
 3. Is it true that this same canvas (Ataque a la Bayoneta) was painted over  
 1898?.....  
 with the Visita a una Escuela in 1897?.....  
 1899? No. 716?.....  
 4. Girici-Pellicer says Ataque a la Bayoneta was caricatured in Bianco y Negro.  
 1900?.....  
 but it cannot be found in volumes 1898 to 1901. Was it caricatured or  
 1901? No. 963 not reproduced.....  
 reproduced elsewhere?.....  
 Catálogo Ilustrado de al Exposición General de Bellas Artes e Industrias  
 Artísticas, Madrid, 1901.
- II. Primera Comisiva 1897:  
 RUIZ PICAZO (D. Pablo) natural de Málaga, premiado con mención honorífica  
 de la Exposición de 1897. Reside en Barcelona, Barcelona April-June,  
 1897.  
 1897 963. Una Figura.....  
 8. Was the alto, 1.43 metros - ancho, 1 metro in Bellas Artes?.....  
 1902? Academia de San Ferrnand?.....  
 1903?.....
- III. Visita a una Escuela (Science and Charity) was exhibited Madrid, Bellas Artes.  
 1904?.....  
 1897 (Sabarón)?
- X. What are the exact Ruiz Picasso entries in catalogs of Exposición Municipal,  
Barcelona 1895-1904?  
 9. Where?.....  
 10. Where is this painting now?.....  
 11. How can a photograph be obtained?.....  
 12. Where is the sketch (40 x 80 cm) now?.....  
 13. How can one obtain a photograph?.....
- IV. Castrobras Aranzacoas was painted in the house of Pallarés, Forta de Ebre  
 (Aragón) in 1895.  
 14. Did it win a Gold Medal at the Bellas Artes, Madrid, 1896 (Sabarón)?.....  
 15. In 1896?.....  
 Museum of Modern Art, New York  
 April 1950  
 A. H. Barr, Jr.  
 16. How can one obtain a photograph?.....

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*Process 4/17*

SINGLE PAINTINGS EXHIBITED IN BARCELONA AND MADRID, 1896-1905

X

I. Ataque a la Bayoneta, 1896:

1. Was this exhibited in Barcelona?.....
2. Where?.....
3. Is it true that this same canvas (Ataque a la Bayoneta) was painted over with the Visita a una Engerma in 1897?.....
4. Cirici-Pellicer says Ataque a la Bayoneta was caricatured in Blanco y Negro, but it cannot be found in volumes 1895 to 1901. Was it caricatured or reproduced elsewhere?.....

II.

II. Primera Comuni3n, 1896:

5. Was this exhibited at the Exposici3n Municipal in Barcelona April-June, 1896?.....
6. Was the exhibition held in the Palacio de Bellas Artes?.....
7. or Academia de San Fernando?.....

X

III. Visita a una Engerma (Science and Charity) was exhibited Madrid, Bellas Artes, 1897 (Sabart3s):

8. Was it exhibited in Barcelona?.....
9. Where?.....
10. Where is this painting now?.....
11. How can a photograph be obtained?.....
12. Where is the sketch (40 x 50 cm) now?.....
13. How can one obtain a photograph?.....

X

IV. Cos tumbres Aragonesas was painted in the house of Pallar3s, Horta de Ebro (Sabart3s) in 1898:

14. Did it win a Gold Medal at the Bellas Artes, Madrid, 1898 (Sabart3s)?.....
15. or 1899? .....
16. Where is this painting now?.....
17. How can one obtain a photograph?.....

*X - photos of these most important of all material*



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Picasso  
4/17

1899? No 716?.....

1900?.....

1901?..No..963 not reproduced.

Catálogo Ilustrado de la Exposición General de Bellas Artes e Industrias Artísticas, Madrid, 1901.

RUIZ PICAZO (D. Pablo) natural de Málaga, premiado con mención honorífica de la Exposición de 1897. Reside en Barcelona.

963. Una Figura

alto, 1,43 metros - ancho, 1 metro

1 1902?.....

1903?.....

1904?.....

X. What are the exact Ruiz Picasso entries in catalogs of Exposición Municipal, Barcelona 1895-1904?

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SINGLE PAINTINGS EXHIBITED IN BARCELONA AND MADRID, 1896-1905

b/

I. Ataque a la Bayoneta, 1896:

1. Was this exhibited in Barcelona?.....
2. Where?.....
3. Is it true that this same canvas (Ataque a la Bayoneta) was painted over with the Visita a una Enferma in 1897?.....
4. Cirici-Pellicer says Ataque a la Bayoneta was caricatured in Blanco y Negro, but it cannot be found in volumes 1895 to 1901. Was it caricatured or reproduced elsewhere?.....

II. Primera Comuni3n, 1896, ↗

~~It~~ was this exhibited at the Exposici3n Municipal in Barcelona April-June, 1896 |.....

6. Was the exhibition held in the Palacio de Bellas Artes?.....  
*, Barcelona*
7. or Academia de San Fernando?.....  
*, Barcelona*

III. Visita a una Enferma (Science and Charity) was exhibited Madrid, Bellas Artes, 1897 (Sabart3s):

8. Was it <sup>also</sup> exhibited in Barcelona?.....
9. Where?.....
10. Where is this painting now?.....
11. How can a photograph be obtained?.....
12. Where is the sketch (40 x 50 cm) now?.....
13. How can one obtain a photograph?.....  
*of the sketch*

IV. Costumbres Aragonesas was painted in the house of Pallar3s, Horta de Ebro in 1898 (Sabart3s) ~~in 1898~~

14. Did it win a Gold Medal at the Bellas Artes, Madrid, 1898 (Sabart3s)?.....
15. or 1899? .....
16. Where is this painting now?.....
17. How can one obtain a photograph?.....



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1899? No 716 *(concerning in Blanco y Negro)* .....

1900?.....

1901? *no. 963 not reproduced.*

*4* Catálogo Ilustrado de la Exposición General de Bellas Artes e Industrias Artísticas, Madrid, 1901.

RUIZ PICAZO (D. Pablo) natural de Málaga, premiado con mención honorífica de la Exposición de 1897. Reside en Barcelona.

963. Una Figura

alto, 1,43 metros - ancho, 1 metro

~~#~~ 1902?.....

1903?.....

1904?.....

*if any,*

X. What are the exact Ruiz Picasso entries in catalogs of Exposición Municipal, Barcelona 1895-1904?  
*1*

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5/19/50  
Mrs. Junyer

PINTURAS INDIVIDUALES EXPUESTAS EN BARCELONA Y MADRID 1896-1905

I. Ataque a la Bayoneta, 1896:

1. Fue esta pintura expuesta en Barcelona? .....
2. Donde? .....
3. Es verdad que esta misma pintura (Ataque a la Bayoneta) fue pintada encima con la titulada "Visita a una Enferma" en 1897?.....
4. Cirici Pellicer dice que "Ataque a la Bayoneta" aparecio caricaturada en "Blanco y Negro", pero no he podido encontrar esta caricatura en los volumenes de "Blanco y Negro" de 1895 a 1901. Fue caricaturada o reproducida en otra parte?.....

II. Primera Comunión, 1896 fue expuesta en la Exposicion Municipal de Barcelona Abril- Junio 1896:

6. Tuvo lugar esta exposicion en el ~~Museo~~ Palacio de Bellas Artes de Barcelona?....
7. O en la Academia de San Fernando en Barcelona?.....

III. Visita a una Enferma (Ciencia y Caridad) se expuso en Madrid, Bellas Artes, 1897, segun Sabartes:

8. Se exhibio tambien en Barcelona?.....
9. Donde? .....
10. Donde esta ahora esta pintura? .....
11. Como podria obtener una fotografia? .....
12. Donde esta ahora el croquis? (40 por 50 cms) .....
13. Como puede uno obtener una fotografia del croquis? ....

permision por photo

IV. Costumbres Aragonesas, fue pintado en la casa de Pallares, Horta del Ebro en 1898, segun Sabartes:

14. Gano una medalla de oro en Bellas Artes, Madrid, 1898 como dice Sabartes?....

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2.

15. O fue en 1899? ....

16. Donde esta esta pintura ahora?.....

17. Como puede uno obtener una fotografia de ella?.....

V. Pintura de titulo desconocido , 1899?

Esta pintura fue caricaturizada por Xaudaro y la caricatura aparece en "Balco y Negro", no. 419, fecha Mayo 13, 1899. Muestra un hombre con una hacha listo para cortar un tronco. Una mujer esta arrodillada detras del tronco. Consta en la lista con el numero 716 de la Exposicion Nacional de Bellas Artes, Madrid.

18. Cual es el verdadero titulo de esta pintura? (Ver el catalogo de la Exposicion Nacional de Bellas Artes, 1899) .....

19. Podria ser "Costumbres Aragonesas"?.....

20. Donde esta ahora esta pintura?.....

21. Como puede uno obtener una fotografia de ella?.....

VI. La Enciclopedia Universal Ilustrada afirma que Picasso pinto una "grande y unica" pintura en Valldama y que esta pintura gano una mencion honorable en Madrid alrededor de 1900:

22. Que pintura es esta?....

23. Donde esta Valldama?....

VALLDAN near Berga

24. Donde esta ahora esta pintura?....

25. Como puede uno obtener una fotografia de ella?....

VII. El Museo de Arte Moderno de Madrid posee un Picasso del estilo de 1899-1901 de una mujer sentada, con una falda amplia y sombrero con flores, su mano izquierda reposa en un parasol.

26. Es esta pintura la titulada "Una Figura", no.963 de la Exposicion General de Bellas Artes, Madrid, 1901?....

27. Si no lo es, ~~¿cuál es la fecha de esta pintura?~~ cual es la fecha de esta pintura?....

28. Donde y cuando se expuso en Madrid?.....

29. Que premio gano?.....

VIII. Exhibio Picasso en alguna exposicion oficial despues de 1900?.....

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3.

IX. Cuales son exactamente las obras de Ruiz Picasso en los catalogos de la Exposicion Nacional de Bellas Artes, Madrid, o la Exposicion General de Bellas Artes, Madrid. entre 1896 y 1904? Hay algunas reproducidas en los catalogos?....

En 1896? .....

En 1897? .....

En 1898?.....

En 1899? (No. 716, caricaturizada en "Blanco y Negro")

En 1900?....

En 1901?....

(Catalogo Ilustrado de la Exposicion General de Bellas Artes e Industrias Artisticas, Madrid, 1901.

RUIZ PICAZO, (D. Pablo) natural de Malaga, premiado con mencion honorifica de la Exposicion de 1897. Reside en Barcelona.

963. "Una Figura". Alto 1.43 metros, ancho 1 metro)

En 1902?....

En 1903?....

En 1904?....

X. Cuales son exactamente las obras de Ruiz Picasso, si las hay, en el catalogo de la Exposicion Municipal de Barcelona 1895-1904?

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PIGASSO EXHIBI

- 1905

1897?

Merli  
in 1  
revis

a one-man show  
Bruna; and was  
lia, Barcelona, 1897.

1. I
2. M
3. M
4. M

*Picasso  
letters to  
be checked*

revis?

1897

Cirici-  
sketches  
by Rafols

25 portrait  
1897; confirmed

5. Was th  
Vancouver
6. Were the  
described  
and Rafols

in "La

1897, one  
d by Cirici

1900?

Sabartés says ( ) portrait drawings by  
Picasso in the manner of Casas was held at the 4 Gats in 1900  
(before Picasso went to Paris.)

7. Is there any other record of this 1900 show?
8. Did Sabartés see the 1897 portrait show too?

1901

Rafols (p. 161, 397) Exhibition of gouaches, Sala Parés, organized  
by Utrillo.

1897-1904

9. Were there any other Picasso one-man shows in Spain 1900-1904?

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PICASSO EXHIBITIONS (one-man) IN BARCELONA AND MADRID, 1897 - 1905

1897? Merli (p. 18) says Picasso had his first Barcelona one-man show in 1897; it included figures done in Malaga and Coruna; and was reviewed by Manuel Rodriguez Godolá in La Vanguardia, Barcelona, 1897.

1. Where was this exhibition held?
2. Was it really of paintings or just drawings?
3. What was date of Rodriguez Godolá's review?
4. Where can one get a copy or photostat of this review?

1897 Cirici-Pallicer (p. 35) says Picasso showed about 25 portrait sketches in the manner of Casas at the 4 Gats in 1897; confirmed by Rafols (p. 397)

5. Was there a review of this portrait exhibition in "La Vanguardia" or elsewhere?
6. Were there really two Picasso one-man shows in 1897, one described by Merli (see above) and one described by Cirici and Rafols?

1900? Sabartés says (p. 52, 223) exhibition of portrait drawings by Picasso in the manner of Casas was held at the 4 Gats in 1900 (before Picasso went to Paris.)

7. Is there any other record of this 1900 show?
8. Did Sabartés see the 1897 portrait show too?

1901 Rafols (p. 161, 397) Exhibition of gouaches, Sala Parés, organized by Utrillo.

1897-1904 9. Were there any other Picasso one-man shows in Spain 1900-1904?

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FIGASSO EXHIBITIONS (one-man) IN BARCELONA AND MADRID, 1897 - 1905

1897 Merli (p. 18) says Picasso had his first Barcelona one-man show in 1897; it included figures done in Malaga and Coruna; and was reviewed by Manuel Rodriguez Codolá in La Vanguardia, Barcelona, 1897.

1. Where was this exhibition held?
2. Was it really of paintings or just drawings?
3. What was date of Rodriguez Codolá's review?
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1900 Sabartés says (p. 52, 223) exhibition of portrait drawings by Picasso in the manner of Casas was held at the 4 Gats in 1900 (before Picasso went to Paris.)

7. Is there any other record of this 1900 show?
8. Did Sabartés see the 1897 portrait show too?

1901 Rafols (p. 161, 397) Exhibition of gouaches, Sala Parés, organized by Utrillo.

1897-1904 9. Were there any other Picasso one-man shows in Spain 1900-1904?

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PICASSO EXHIBITIONS (one-man) IN BARCELONA AND MADRID, 1897 - 1905

1897? Merli (p. 18) says Picasso had his first Barcelona one-man show in 1897; it included figures done in Malaga and Coruna; and was reviewed by Manuel Rodriguez Godolá in La Vanguardia, Barcelona, 1897.

1. Where was this exhibition held?
2. Was it really of paintings or just drawings?
3. What was date of Rodriguez Godolá's review?
4. Where can one get a copy or photostat of this review?

1897 Cirici-Pellicer (p. 35) says Picasso showed about 25 portrait sketches in the manner of Casas at the 4 Gate in 1897; confirmed by Rafols (p. 397)

5. Was there a review of this portrait exhibition in "La Vanguardia" or elsewhere?
6. Were there really two Picasso one-man shows in 1897, one described by Merli (see above) and one described by Cirici and Rafols?

1900? Sabartés says (p. 52, 223) exhibition of portrait drawings by Picasso in the manner of Casas was held at the 4 Gate in 1900 (before Picasso went to Paris.)

7. Is there any other record of this 1900 show?
8. Did Sabartés see the 1897 portrait show too?

1901 Rafols (p. 161, 397) Exhibition of gouaches, Sala Parés, organized by Utrillo.

1897-1904 9. Were there any other Picasso one-man shows in Spain 1900-1904?

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PICASSO EXHIBITIONS (one-man) IN BARCELONA AND MADRID, 1897 - 1905

1897? Merli (p. 18) says Picasso had his first Barcelona one-man show in 1897; it included figures done in Malaga and Coruna; and was reviewed by Manuel Rodriguez Codolá in La Vanguardia, Barcelona, 1897.

1. Where was this exhibition held?
2. Was it really of paintings or just drawings?
3. What was date of Rodriguez Codolá's review?
4. Where can one get a copy or photostat of this review?

1897? Cirici-Pellicer (p. 35) says Picasso showed about 25 portrait sketches in the manner of Casas at the 4 Gats in 1897; confirmed by Rafols (p. 397)

5. Was there a review of this portrait exhibition in "La Vanguardia" or elsewhere?
6. Were there really two Picasso one-man shows in 1897, one described by Merli (see above) and one described by Cirici and Rafols?

1900? Sabartés says (p. 52, 223) exhibition of portrait drawings by Picasso in the manner of Casas was held at the 4 Gats in 1900 (before Picasso went to Paris.)

7. Is there any other record of this 1900 show?
8. Did Sabartés see the 1897 portrait show too?

1901 Rafols (p. 161, 397) Exhibition of gouaches, Sala Parés, organized by Utrillo.

1897-1904 9. Were there any other Picasso one-man shows in Spain 1900-1904?

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PICASSO EXHIBITIONS (one-man) IN BARCELONA AND MADRID, 1897 - 1904

**PICASSO EXHIBITIONS (one-man) IN BARCELONA AND MADRID, 1897 - 1905**

1897? Merli (p. 18) says Picasso had his first Barcelona one-man show in 1897; it included figures done in Malaga and Coruna; and was reviewed by Manuel Rodriguez Godolá in La Vanguardia, Barcelona, 1897.

1. Where was this exhibition held? (not drawings?)
2. Was it really of paintings or just drawings?
3. What was date of Rodriguez Godolá's review? (his review?)
4. Where can one get a copy or photostat of this review?

1897 Ciriaci-Fellner (p. 35) says Picasso showed about 25 portrait sketches in the manner of Casas at the 4 Gats in 1897; confirmed by Rafols

1897 Ciriaci-Fellner (p. 35) says Picasso showed about 25 portrait sketches in the manner of Casas at the 4 Gats in 1897; confirmed by Rafols (p. 397) Was this portrait exhibition in La Vanguardia or elsewhere?

5. Was there a review of this portrait exhibition in "La Vanguardia" or elsewhere? (see above) (see one described by Merli (see above) and one described by Ciriaci and Rafols?)
6. Were there really two Picasso one-man shows in 1897, one described by Merli (see above) and one described by Ciriaci and Rafols?

1900? Sabartés says (p. 52, 223) exhibition of portrait drawings by Picasso in the manner of Casas was held at the 4 Gats in 1900 (before Picasso went to Paris.) 1900 show?

7. Is there any other record of this 1900 show?
8. Did Sabartés see the 1897 portrait show too?

1901 Rafols (p. 161, 397) Exhibition of gouaches, Sala Parés, organized by Utrillo.

1901 Rafols (p. 161, 397) Exhibition of gouaches, Sala Parés, organized by Utrillo.

1897 - 1904

1897-1904 9. Were there any other Picasso one-man shows in Spain 1900-1904?

9. Were there any other Picasso one-man shows in Spain 1900-1904?

6-50 for Jones

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PICASSO EXHIBITIONS (one-man) IN BARCELONA AND MADRID, 1897 - 1905

1897<sup>2</sup> Merli (p. 18) says Picasso had his first Barcelona one-man show in 1897; it included figures done in Malaga and Coruna; and was reviewed by Manuel Rodriguez Codola in La Vanguardia, Barcelona, 1897.

1. Where was this exhibition held?.....
2. Was it really of paintings or just drawings?.....
3. What was date of review in "La Vanguardia?".....
4. Where can <sup>one</sup> get a copy or photostat of Rodriguez Codola's review?  
this review  
.....

1897<sup>1</sup> Cirici-Pellicer (p. 35) says Picasso showed about 25 portrait sketches in the manner of Casas at the 4 Gats in 1897: confirmed by Rafols (p. 397)  
~~1900<sup>3</sup> Sabartés says (p. 52, 223) exhibition of portrait drawings by Picasso in the manner of Casas was held at the 4 Gats in 1900 (before Picasso went to Paris).~~

- ~~7. Is there any record of this show? <sup>1900</sup> ~~see the 1897 portrait show~~ <sup>8. Did Sabartés</sup>~~
- ~~5. Is 1897 or 1900 correct?.....~~
- ~~6. Were there really two Picasso one-man shows in 1897? <sup>one described by Merli (see above) and one described by Cirici and Rafols?</sup>~~
5. Was there a review of this portrait exhibition in La Vanguardia or elsewhere?.....

1900  
1901  
1900-  
1897-1904

9. Were there any <sup>other</sup> later Picasso one-man shows in <sup>Spain</sup> ~~Barcelona~~ 1900-1904?  
.....

1901 Rafols (p. ~~161~~, 161, 397) exhibition of gouaches, Sala Parés, organized by Utrillo.

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EARLY ARTICLES ON PICASSO OR REPRODUCTIONS OF HIS WORK

n.b. Articles and reproductions in Juventut and Pbl & Flors are already available in New York.

1897 La Vanguardia, Barcelona, 1897. Review of Ruiz Picasso exhibition by Manuel Rodriguez Codolá.

1. Exact date and pages?
2. Photostat or transcript?

1897 or 1898 Las, Barcelona, dirigida por el escritor José-Maria Roviralta contains article on Ruiz Picasso

3. Author?
4. Exact date and pages?
5. Photostats or transcript?

1899 First drawing publicly reproduced was in the Almanach de L'Esquella de la Torratxa per a. 1899, p. 186

6. Photostat?

1902 El Liberal October 5, 1902 (reprod. Cirici-Pallicer op. p. 65)

7. Photostat?

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EARLY ARTICLES ON PICASSO OR REPRODUCTIONS OF HIS WORK

n.b. Articles and reproductions in Juventut and Phi & Figma are already available in New York.

1897 La Vanguardia, Barcelona, 1897. Review of Ruiz Picasso exhibition by Manuel Rodriguez Codolá.

1. Exact date and pages?
2. Photostat or transcript?

1897 or 1898 Isis, Barcelona, dirigida por el escritor José-Maria Roviralta contains article on Ruiz Picasso

3. Author?
4. Exact date and pages?
5. Photostat or transcript?

1899 First drawing publicly reproduced was in the Almanach de L'Esquella de la Torratxa per a. 1899, p. 186

6. Photostat?

1902 El Liberal October 5, 1902 (reprod. Cirici-Pellicer op. p. 65)

7. Photostat?

June 1970  
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EARLY ARTICLES ON PICASSO OR REPRODUCTIONS OF HIS WORK

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1897 La Vanguardia, Barcelona, 1897. Review of Ruiz Picasso exhibition by Manuel Rodríguez Godolá.

1. Exact date and pages?
2. Photostat or transcript?

1897 or 1898 Isa, Barcelona, dirigida per el corritor José-Maria Roviralta contains article on Ruiz Picasso

3. Author?
4. Exact date and pages?
5. Photostats or transcript?

1899 First drawing publicly reproduced was in the Almanach de L'Esquella de la Torratxa per a.1899, p. 186

6. Photostat?

1902 El Liberal October 5, 1902 (reprod. Cirici-Pellicer op. p. 65)

7. Photostat?

June 1950  
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EARLY ARTICLES ON PICASSO OR REPRODUCTIONS OF HIS WORK

n.b. Articles and reproductions in Juventut and Fil & Floss are already available in New York.

1897 La Vanguardia, Barcelona, 1897. Review of Ruiz Picasso exhibition by Manuel Rodriguez Codolá.

1. Exact date and pages?
2. Photostat or transcript?

1897 or 1898 Las, Barcelona, dirigida por el escritor José-Maria Roviralta contains article on Ruiz Picasso

3. Author?
4. Exact date and pages?
5. Photostats or transcripts?

1899 First drawing publicly reproduced was in the Almanach de L'Esquella de la Tercera per a. 1899, p. 186

6. Photostat?

1902 El Liberal October 5, 1902 (reprod. Cirici-Pellicer op. p. 65)

7. Photostat?

June 1950  
AHB

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EARLY ARTICLES ON PICASSO OR REPRODUCTIONS OF HIS WORK

n.b. Articles and reproductions in Joventut and Pel & Plom are already available in New York.

1897 La Vanguardia, Barcelona, 1897. Review of Ruiz Picasso exhibition by Manuel Rodríguez Godolá.

1. Exact date and pages?
2. Photostat or transcript?

1897 or 1898 Las, Barcelona, dirigida por el escritor José-Maria Roviralta contains article on Ruiz Picasso

3. Author?
4. Exact date and pages?
5. Photostat or transcript?

1899 First drawing publicly reproduced was in the Almanach de L'Esquella de la Terra per a. 1899, p. 186

6. Photostat?

1902 El Liberal October 5, 1902 (reprod. Cirici-Pellicer op. p. 65)

7. Photostat?

June 4/70  
AHB

6-32  
for the paper

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EARLY ARTICLES ON PICASSO OR REPRODUCTIONS OF HIS WORK

1897 La Vanguardia, Barcelona, 1897.  
 # Review of Ruiz Picasso exhibition by Manuel Rodríguez Codolá.  
 1. Exact date and pages?....

2. Photostat or transcript?...

1897 or 1898 Luz, Barcelona, dirigida por el escritor José-María Roviralta  
 contains article on Ruiz Picasso

3 Author?.....

4 Exact date and pages?.....

5 Photostat or transcript?.....

1899 First drawing publicly reproduced was in the Almanach de L'Esquella  
de la Torratxa per a. 1899, p. 186.

6 Photostat?.....

1902 El Liberal October 5, 1902 (reprod. ↑)

(app. Cirici-Pellicer op. p. 65)

7 Photostat?

*note: articles and reproductions in*  
*Juventut and Pil & Ploma*  
*already available in New York.*

6-50

for Mrs. Junger

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~~type - checks only~~

Early articles on Picasso or  
reproductions of his work.

✓ 1897

La Vanguardia, Barcelona, 1897.

Review of <sup>Pablo Picasso</sup> exhibition by  
Manuel Rodríguez Codolá.

Exact date & end page?

Photostat or transcript? —

✓ 1897 or  
1898

Luz, Barcelona, ~~de~~ dirigida por  
el escritor José - María Roviralla.

Contains article on <sup>Pablo Picasso</sup>  
author? — — — —

Exact date and page? — — — —

Photostat or transcript? — — — —

✓ 1899

"First drawings publicly reproduced was in  
the Almanach de L'Esquella de la  
Torrutxa per a. 1899, p. 186.

Photostat? — — — —

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1900 Journal, Barcelona, July 12, 1900 p. 345,  
 illustration for poem El clam  
de las Virges by Bridgman

Journal April 26, 1900 p. 169, illust.  
 for Bird poem by Joan Oliva  
 Bridgman Ser o no ser

1900 Catalunya artística Sept 6 La Boja (La Loo)  
 (intro. Cincí Pel. p. 41)

1900 Pel & Ploma, Barcelona, II  
~~no 65 Dec. 1, 1900, p. 4~~

II no. 65, Dec. 1, 1900, p. 4 cari-  
 catures Rusiñol

re  
 1901 III no 80, Sept 1901 p. 110 : Rastagn-  
oères

III no 81 Oct 1901, p. 160 : Caricatures  
 of Mir

1903 IV no 100 Dec 1903, p. 368 Bailassa

1901

7 pms (1901-03  
 by Atullés 1901  
 (2 - 21/2)

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✓ 1902 El. Liberal Oct 5 1902  
(cont. Cen. Pol. to ~~the~~ p. 65)

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*Early ... paintings*

*I ...*

*it was*

*Blanco*

*1897*

*ma*

*How big photograph?*

*Mr. Joan Junyer*

*one book*

*Illustracio Catalana*

*for A.H.B.*

*Was ...*

*1. How can we get a photograph? Was it ever reproduced?*

**№ 5056**

THE MUSEUM OF MODERN ART, 11 West 53rd Street, New York 19, N. Y.

Memorandum to RECORDING ROOM

From Registrar

Please have the following ready for release

Number	Artist	Description
--------	--------	-------------

1	"	Illustracio
		Catalana"
		(book)

To be collected by

*Jean Seponian*

Date

*6-26-58*

Remarks

Date

*6-26-58*

Signed

*Mr. Joan Junyer*  
*one book*  
*Illustracio Catalana*  
*for A.H.B.*

*II*

*III*

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early ~~question~~ paintings.

I Ataque a la Bayoneta

Circi Pellecer says it was

1. painted in 1896
2. Exhibited in Barcelona - ~~and caricatured~~
3. Caricatured in Blanco y Negro
4. Painted over in 1897 ~~for~~  
with Visita a una Enferma

(Ciencia y Caridad)

Visita a una Enferma

1. ~~Photo permission~~ ~~Dr. Vilato~~, for  
How to get photo? Wd. Picasso  
give Dr. and Señora Vilato permission to  
Costumbrera Aragonesa - photo.

How to get photo?

II  
III

~~follow P. Caricature~~  
Was it painted a Horta de Sant Joan?  
with Callaris  
1. How can we get a photograph? Was  
it ever reproduced?

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IV X "grande y unica pintura" <sup>foto</sup> painted in  
 Valldama, <sup>which was on</sup> honorable mention in  
 Madrid, 1900 & Enciclopedia Universal  
Ilustrada mentions a

→ After leaving that Afen returns  
 from Madrid to Barcel Catalunya  
 in 1900 he painted a canvas of  
 great dimensions which was awarded  
 a honorable mention in Madrid.

¶ Diccionari Enciclopedic de la  
 Llengua Catalana & states:

1. What is this painting?
2. ~~Valldama?~~  
 Was it La muerta? <sup>which</sup>  
~~Sansa Vileta (Pisces) soup~~  
 was painted ~~in~~ Costumers bogues  
 in 1900 a ~~short~~ and which was a

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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3. When - Vallbona:  
 gold medal in a spring exhibition  
 in Madrid or Barcelona

IV La Muerta. Senora  
 Vilato says Picasso painted  
~~a large~~ a picture of a  
 dead woman lying on a bed  
 with a faint smile beside  
 it in 1900 or later. It was  
 painted over the canvas of the  
Costumbres Aragonesas. ~~It~~  
~~was~~ La Muerta won a 1st gold  
 medal in Madrid or Barcelona,  
 spring exhibition.  
La Muerta was later des-  
 troyed by Picasso  
 1. Is this the painting

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No crisis ~~de~~ de Vanguardia  
 (3 Feb. 1900) as a ~~sculpture~~  
 2 representations "un sacerdote  
 joven, que en pie, y con el  
 libro de rezo en la mano,  
 contempla a una mujer  
 agonizante" ?

2. Did it win a medal  
 at Madrid or Barcelona? in 1900
3. 1900 or later?
4. ~~When was it reproduced?~~ How  
 can we find a reproduction of it?

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Ramón Reventós: Notas sobre  
Pi i cano, Barcelona, 1898

check Pul & Ploma again

Proprietor Book: "Madrid: Notas de Arte"

Did P. visit Toledo in 1901?

Jungent - Clorosis - in first issue of  
Pul & Ploma - (a carta)

Pío Baroja - see Miguel Pérez Ferrer: Pío  
Baroja en su rincón, Santiago  
de Chile 194 (p. 157 for Ricardo Baroja)

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Gaceta de arte - 7

Arte y Letras # 31 Barcelona 1917  
Soto : Al calor y su obra

Don Juan 8 (1924)  
330 f. 336

La Pluma  
17 (1905) + 78-483

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Picasso Exhibitions - Spain 1897-1901  
 of also questionnaire

"Show in Barcelona" Cronicle. 1900

Merci " " 1897 - bibl. 293 - review  
 407a

Born <sup>(1897)</sup> paintings in drawing  
such works and Man with a cat.

Exhibition <sup>of portraits</sup> drawings of La Casas held  
 at Els 4 Gats, ~~presumably~~ in 1900. See p. 52  
 and p. 223

~~By~~ (p. 35) about 25 portraits  
 1897 - 4 Gats - Ciria, 1897  
 sketches with names of Casas. In 1901 they  
 passed when the wife died (?) they ~~then~~  
 found with hands of proprietors. Pedro Ronce  
 and sold 1909 or <sup>any series</sup> his death. C. redacted  
 1897 - Opisso portrait <sup>not</sup> 1899 as J. says  
 and not fraygas col. but Opisso's. Another  
 Opisso portrait. Reviewed in La Vanguardia  
 by Rodriguez Codola 1897 (Cir.-Pel., 197)  
 Raposo p. 397. P. whose series of portraits of artists, writers  
 and bohemians in the "cenaculo barcelonés", on  
 the Porta Gata. p. 27 ~~is called as a boy says~~ this??  
~~then with his father.~~ of our p. 134, 161

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.B.25

Merli 1918 - Showed work for the first  
 time in Barcelona. The catalog  
 includes several figures of Malaga and  
 Coruña - ~~apparently possibly a companion work~~  
~~of Villo's mention of the~~ Reviewed in La  
 Vanguardia 1897 by Rodriguez!

1901 ~~Painted~~ <sup>gonaches?</sup> Sala Paris Exhibitor of  
~~factors?~~ reorganized by Villo of  
 Pel & Ploma - reviewed by him  
 in P. + P. <sup>of also</sup> Refers p. 397 - also  
 p. 27 - Refers can show himself - remembers  
 that one of the "aquilles" de abanto taurino  
 was shown in the ~~gallery~~ music room of  
 the Can Ferrat (? Sieges), of also p. 161

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.B.25

Blancos y Negros 1895  
 1896 - Pla  
 de  
 show  
 and  
not  
 de  
 Much  
 including sketch number (Dec. 5) on  
 the Infanteria

Blancos y Negros 1896  
 Exposición de Bellas Artes  
 Madrid in Blancos y Negros  
 June 15-1895  
 Caricatures of Casas, Rusinol  
 "Clon y rebil. : La siega en Andalucía"  
 by Gonzalo Pallas - premios recibidos  
 and también  
 also Joaquín Sorolla "¿Cien dicen que  
 el verano es caro!" (Abolument  
 Panquis

1897 - June 5. Madrid. Exposición General  
de Bellas Artes. A display  
 caricatures & pictures including  
 Rusinol, Bull, Casas (Retrato de un  
 Merengue), Pla and a dozen repros  
not including Picaso (n.b. caricature  
 of Pla's Heroínas (nuns) and # photo  
 original. Fairly close

1898 - May 28, 1898 Madrid VI Exposición Bienal de Circulo de B-A  
 7 caricatures by Xandaro incl. Sorolla,  
 Sala, Ramos de Guzman not no Picaso.

1899 May 13 #419 Expos. Noc. de B.A.  
 about 35 repros of repros incl. J. Mir and a section:  
 La Exposición Cómica by Xandaro incl. Rusinol, Pla,  
 N. Roerich, and 716 P. Picaso - with verses of H. H. H.  
 H. H. H.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Blancos y Negros  
 (May 23 1896)  
 1896 - Pla  
 de  
 the  
 and  
 not  
 de  
 Much about war  
 including sketch number (Dec. 5) on  
 the Infantry

*Mr. June 22 On artist's presence  
 just from 1895  
 discussed by Cecilia Pla - M. de  
 Maria -  
 long with book*

fisherman in wadded mussy hold  
 and  
 Cecilia Pla - Lago de Union  
 (child trying to retain a family  
 quarrel)  
very large, all there  
 and  
 !A la guerra! by Alberto Pla Rubio  
 spirals at the train - Cuban war  
 Panquis

1897 - June 5. Madrid. Exposición General  
de Bellas Artes. A <sup>dozen</sup> ~~number~~ of  
 caricatures & pictures including  
 Rusinol, Bull, Casas (Retrato de un  
 Merengue), Pla and a dozen repros  
 not including Picaso (n.b. caricature  
 of Pla's Heroínas (nuns) and # photo  
 original. Fairly close

1898 - May 28, 1898 Madrid VI Exposición Bienal de Circulo de B-A  
 7 caricatures by Xandaro incl Sorolla,  
 Sala, Thunoz Degraiss not no Picaso.

1899 May 13 #419 Expos. Noc. de B.A.  
 about 35 repros of repros incl. J. Mir and a sketch:  
 La Exposición Comica by Xandaro incl. Rusinol, Pla,  
 N. Roerich, and 716 P. Picaso - with verses of H. de  
Montes

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- Blanco y Negro <sup>Blanco y Negro</sup> (May 23 1896)
- 1896 - Madrid. Exposición del Círculo de Bellas Artes. Article reviews show - reproduces ~~one~~ a half dozen pics and caricatures of 8 more. <sup>36, 313, 649, 157, 175, 376, 427, 616</sup> ~~by Cilla~~ <sup>Picasso</sup> not included. n.b. #88 Costumbres de Aragón by José Benlliure
- Much about war in Cuba - anti-Ganquies including sketch number (Dec. 5) on the Infantry.
- 1897 - June 5. Madrid. Exposición General de Bellas Artes. A ~~number of~~ <sup>dozen</sup> caricatures & pictures including Rusinol, Bull, Casas (Retrato de un Merengue), Plá and a dozen repros not including Picasso (n.b. caricature of Plá's Heroínas (nuns) and # photo original. Fairly close
- 1898 - Nov 28, 1898 Madrid. VI Exposición Bienal de Círculo de B-A. 7 caricatures by Xandaro incl. Sorolla, Sala, ~~Thunoy~~ <sup>Segura</sup> not Picasso.
- 1899 May 13 #419 Expos. Nac. de B.A. about 35 repros of pics incl. J. Mir and a section: La Exposición Cómica by Xandaro incl. Rusinol, Plá, N. Roerich, and 716 P. Ruiz Picasso - with verses of ~~Hobbes~~ <sup>Hobbes</sup>

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Prithy given by Emilio Sala, Cecilia Plá  
Huerfías

1900 No 485 - August 18 1900 Un viaje de Recreo  
some comic strip by Xaudaró - of Pies.

1901 ~~H. Bombin~~ April 27 No 521

Exposición general de B.A. Notas  
comics por Pérez Zúñiga y Xaudaró - about 20  
in d. Plá, Suello, ~~Revisión~~

1947 (Comm)  
Pan Mai 5 '47 - ~~Plamellone~~ (Comm)  
146 x 39 (148) 4.51

L. Kiker in cage  
Pan 24 1947 72 x 60 (48) 4.66

F. ~~Comm~~  
Apr 3 1947 (48) 4.68  
92 x 73 (Comm)

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J. F. Ráfols - Modernisms of  
Modernistas

\* Page 27

129

130

134

136

141

143

147

159

161

195

216

237

255

320

390

396

\* Plates 1-3?

" 48-50?

" 90-92?

Returned to  
library 6-23-50

[AHB had marked]

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winter - to 2. ( - P J  
Nov. Dec -

be in Eng - <sup>Antonio Junyera</sup> Sig. Revera

Can take or of  
" of 2nd

✓ 60 - - or lamp

- 2 2 2 2 -

Barcelona P35

mag - Occident <sup>literary</sup> - Catalani

97 - e - Genoa

literary C. - Barcelona

? e alive

~~~~~

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|                                       |             |                |
|---------------------------------------|-------------|----------------|
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on side  
at a Eng 2  
d - 2 - Sp. Eng

---

Mon or Tues next week

---

Duplex Bay 6 - 25 82W

evening  
6:30 - 10:30  
on

|                                       |             |                |
|---------------------------------------|-------------|----------------|
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## Hispanic Bowley

1. - Catalog of Madrid annual of memo  
- 1897, 1911, 1904 Bellas Artes
- 1a - La Vanguardia, Barcelona 1897 - article by Rodriguez  
Cubela on Picasso
- ✓ 2. Arte Joven Madrid 1901 edited by  
Francisco de A. Soler and (art editor?)  
P. Ruiz Picasso. 3 or 4 numbers. (not  
in index) - "group '98"
- ✓ 3. Luz Barcelona ~~circa 1895-1899~~. Art  
and literature (not in index) about  
4 or 5 issues? "dirigida por el escritor José  
María Roviralta --- 1897-1898". article on Picasso
3. Museo de arte moderno, Madrid  
catalog. Don't know year  
but looks in all editions for Picasso  
(may listed under Ruiz) - put down  
~~my own data~~ all data.

for literature? Who is the leading authority in  
America of the Madrid "group of '98"  
writers - Pío Baroja - etc.  
where is Valladares?

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Vall d'au

Museu del de la guerra de Barcelona

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|                                       |             |                |
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Dear Hannah:

Here is the information about Picasso which Alfred wants from the Hispanic Library:

1897, 1901 and 1904 catalogs of the National Exposition of Fine Arts held in Madrid annually. Check Picasso, Ruiz, or Pablo Picasso Ruiz.

exact name of the exhibition

copy whole entry about each work

size of work?

is it illustrated? (jot down a brief description of each painting)

check awards given for works in the exhibition - did Picasso win any?

(in the 1897 exhibition Alfred thinks Picasso won an honorable mention or third prize)

(in the 1897 exhibition there is a picture of a doctor feeling the pulse of a sick person, a little girl standing beside the bed?? and a nun on the other side - if this picture is reproduced, Alfred would like to have it photographed)

Also check the following in each of the three catalogs:

Nonell (if a painting of his is reproduced in the 1897 catalog, Alfred would like this photographed also)

Casa ~~Gemas~~ (this may be one word, I'm not sure)

Junyer-Vidal

Rusiñol (or ol - I can't read my writing)

Casas

*Rusiñol Prota (D. Santiago) n. de Barcelona  
papa con legendaria medalla a las 6 h. gen de 1890 y  
1895 y Universal de Barcelona de 1889. Comandante de primera  
en 1901 y medalla de honor en la de Chicago.*

|                                       |             |                |
|---------------------------------------|-------------|----------------|
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Catálogo ilustrado de la exposición general de bellas artes e industrias artísticas. Madrid 1901

Ruy Picozo (D. Pablo) natural de Málaga premiado con mención honorífica en la Exposición de 1897. Reside en Barcelona

963.- Una figura.

Alto, 1,43 metros - ancho 1 metro  
1,33 ?

Rusinol, D. Santiago natural de Barcelona, premiado con medallas de segunda clase en Exposiciones nacionales, y con la medalla única de Chicago. Reside en Barcelona

966. Palano abandonado

967 Joda "

968 Canal del Generalip

969 Pato "

970 El Puerto

971 ultimo rayo de sol

972 El laberinto

1901

1901

Noull. D. J. n. de Barcelona, residente en Nueva Capita.  
Bayo de San Pedro. 1901

963. Sección

964. Dolores

965  
966  
967

968

969  
970  
971  
972

973

|                                       |             |                |
|---------------------------------------|-------------|----------------|
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rough

4. <sup>Alcibiades</sup> ~~Alcibiades~~ says this Ataque a la Bayoneta was caricatured in Blanco y Negro, but it cannot be found in volumes 1895 to 1901.

SINGLE PAINTINGS EXHIBITED IN BARCELONA AND MADRID, 1896-1905

Was it caricatured or reproduced elsewhere?

(this same canvas (Ataque a la Bayoneta))

I. Ataque a la Bayoneta, 1896: / was this exhibited in Barcelona? 2. where?

3. <sup>the</sup> Is it true that this was painted over/with Enferma in 1897? 1 Visita a una?

~~Did you~~ <sup>young</sup> Where were works by lesser known artists shown in Barcelona, 1895-1905?

- a. Exposition Municipal, Palacio de Bellas Artes?
- b. Sala Parés?
- c. 4 Gats?
- d. Academia de San Fernando?

H. Primera Comunion: <sup>1876</sup> 5. Was this exhibited at the Exposi<sup>c</sup>ion Municipal in Barcelona

April - June, 1896? 6. Was the exhibition held in the Palacio de

Bellas Artes? 7. or Academia de San Fernando? Barcelona

III. Visita a una Enferma (Science and Charity) <sup>was</sup> exhibited Madrid, Bellas Artes, 1897: 1 (Sabartés)

8. Was <sup>it also</sup> this exhibited in Barcelona? 9. Where?

10. Where is this painting now? 11. How can a photograph be obtained 12. Where is the sketch

(40 x 50 cm) now? 13. How can one obtain a photograph of the sketch

IV. Costumbres Aragonesas painted in house of Pallarés, Horta de Ebro (Sabartés) in 1898: 14. (Sabartés)? 15. or 1899?

14. Did it win a Gold Medal 16. Bellas Artes, Madrid, 1898: 17. Where is this painting now?

17. How can one obtain a photograph.

|                                       |             |                |
|---------------------------------------|-------------|----------------|
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VI

7. Enciclopedia Universal Ilustrada states that Picasso painted a "large and unique" picture in Valldama and that it ~~was~~ <sup>won</sup> an honorable mention in Madrid about 1900.

22  
What picture was this?

23 Where is Valldama?

24 Where is this painting now?  
25 How can one obtain a photo?

VII

8. The Museo de Arte Moderno, Madrid, owns a Picasso <sup>in the R of 1899-1901</sup> of a seated woman, about

1900, in a full skirt and big flowered hat, her left hand resting on a parasol.

26 Is this no 963 Una Figura in Exposición general de Bellas Artes, Madrid? <sup>27 If not, 1901?</sup>  
Signed upper right: P. Ruiz Picasso and apparently dated. What is the date

of this painting? <sup>28</sup> Where and when was it shown in Madrid?

29 What prize did it win?  
30 Did it win a prize?

VIII

Did Picasso exhibit in any official shows after 1900?

V

1899 Title unknown. 1899? A caricature of this (by Xaladó) appears in Blanco y Negro no 419, May 13, 1899, of a man with an ax about to split a log. Beyond the log stands a woman. It is listed as no 716 in the Exposición Nac. de Bellas Artes, Madrid, 1899

- 18. What is the real title of this painting?
- 19. (Look in catalog of Expos. Nac. de B. A. 1899)? Could it be Costumbres Aragonesas?
- 20. Where is this painting now?
- 21. How can one obtain a photograph?

13, 1899, it shows

|                                       |             |                |
|---------------------------------------|-------------|----------------|
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Pablo Picasso ~~the~~

IX What are the exact entries in catalogs of  
 Exposición Nacional de Bellas Artes, Madrid  
 or Exposición General de Bellas Artes,  
 Madrid between 1896 and 1904? Are any  
 reproduced in catalog?  
 1896?  
 1897?  
 1898?  
 1899 No 716? caricature of Blanco  
 & Negro  
 1900?  
 1901 ~~I have~~ No 963 Una Figura etc.  
 (city out full name) not reproduced.  
 see following page  
 1902?  
 1903?  
 1904?

X What are the exact entries in Pablo Picasso  
 if any, catalogs of Exposición Municipal, Barcelona 1895-  
 1904

|                                       |             |                |
|---------------------------------------|-------------|----------------|
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~~Prize~~ <sup>Single</sup> Pictures exhibited 1895 - 1901

= 1896? Ataque a las Bayoneta 3rd medal in Madrid. Two years later painted over - effaced - by Visita a una enferma Caricature of Ataque in Blanco y Negro (Cirici p. 26) Not referred to by Merli or Sabartes. but can't be found or at least identified in 1896 vol. of Bl. y Neg. ? Doyle 1895??

= 1896 Primera Comunion (164 x 116 cm) sent to Exposición Municipal de Barcelona April-June 1896: was admitted. J.F. Rafols affirms this pic imp. by Mas y Fontdevila. (Cirici p. 32-33) Collection Sala, Malaga (Cirici p. 5) of also Rafols p. 396

= -1897? Quinientos años (Rafols p. 130) in the first collective showing of the

= 1897 Science and Charity painted in studio on Plata street 1897. Non honorable mention Madrid Five times exhib. 1897. Sab. 222. Painted 1896 (Sab. p. 13) Subject and title suggested by Don José Luis. (Sab. p. 13) of also Sab p. 222. of Rafols p. 396 guessing 170 x 250 cm.

Visita a una enferma [same as Science and Charity - a 1897] painted over Bayoneta Ataque of 1896. Donec is P.'s father. Belong to Doctor Vilator, Barcelona Sketch owned by Picasso, 40 x 50 cm, Barcelona (Cirici p. 26, 34)

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not exhibited  
 1897 Interior de Taberna Col. Junyer Vidal

Sebastian Barcelona. Carlos and  
 Swadlow Junyer found for this pic.  
 (Cirici p.32) plate 9) 18 x 24 cm.  
 not exhibited. Vogue <sup>caption in</sup> article: "Barcelona

and Picasso" July 1949 p.46 (info from  
 Seb. Junyer) says Picasso's father not for  
 certain figure "wrapped + capped" - small color cut.

summer - fall Costumbres Aragonesas

Painted in house of Pallaris, Horta  
 de Ebro. Wins 3rd class medal  
 Madrid; gold medal Malaga. (Seb. p.222)

Pic convalesced at Pallaris' village  
 Horta de Ebro after his illness in  
 Madrid in ~~1897~~ 1898. This may well  
 be the following (but catalog entry for Picasso's  
 Una Figura at Expos. General de B.A. 1901 mentions  
 mencion honorifica de un Expos. de 1897)

~~title unknown - man chopping log with axe -  
 woman kneeling on far side - to judge from  
 caricatures by~~

(title not yet known) # 716 in Exposición Nacional  
 de Bellas Artes, Madrid. Caricatured by  
 Pérez Zúñiga y Xandaro in pages called "La  
 Exposición Cómica" in Blanco y Negro no 419  
 May 13 1899. Crit. shows man with axe raised  
 over ~~log~~ - woman kneeling on far side.

1898  
 N.G. José Benlliure  
 showed a large and successful  
 Costumbres de Aragón # 88 in  
 Expos. de Círculo de B.A.  
 1896. Repro. in Bl. & Mag.  
 May 23 1896

1899

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date? "large and unique picture" painted  
 in village of Vallbona won  
 Honorable mention, Madrid -  
 (apparently 1900-1901) Spanish enciclop.  
 Could this be same pic. as 1898-99?

18

1901 girl in a hat now in collection of  
 Museo de Arte Moderno, Madrid  
 (photo) ~~Concedido a la Exposición de 1901~~  
~~of the same picture, Lopez Rey~~  
 says this is picture exhibited in  
 Bellas Artes Expos. 1900-1901, which got  
~~metal~~ a medal. (G. de Torre  
 says this pic. got medal in National  
 Exhib. - now in cellar of Museo Moderno)  
 Photos given by Juan Lopez Rey gives  
 size as 1.33 x 1.00. enters in catalog

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Catálogo Ilustrado de la Exposición General de Bellas Artes e Industrias Artísticas, Madrid, 1901.

1901

RUIZ PICAZO (D. Pablo) natural de Málaga, premiado con mención honorífica de la Exposición de 1897. Reside en Barcelona.

963. Una Figura

alto, 1,43 metros - ancho, 1 metro

RUSINOL, D. Santiago, natural de Barcelona, premiado con medallas de segunda clase en Exposiciones nacionales, y con la medalla única de Chicago. Reside en Barcelona.

966. Palacio abandonado

967. Jardín abandonado (Illus.)

968. Canal del Generalife

969. Patio del Generalife

970. El surtidor

971. Último rayo de sol

972. El laberinto

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1904

NONELL, D. J. n. de Barcelona, residente en disba capital. Baja de San Pedro, 50

963-973

RUSINOL Prats (D. Santiago) n. de Barcelona, prem. con segunda medalla en la Exp. gen. de 1890 y 1895 y Universal de Barcelona de 1888, consider de primera in 1901, medalla unica de Chicago

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Homero Séris, University of Syracuse, recommended as authority on Group of #98

*Prof. Angel Del Rio, Columbia University*

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Valldán: municipal de la provence de Barcelona

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FIGASSO EXHIBITIONS (one-man) IN BARCELONA AND MADRID, 1897 - 1905

1897? Merli (p. 18) says Picasso had his first Barcelona one-man show in 1897; it included figures done in Malaga and Coruna; and was reviewed by Manuel Rodriguez Codolá in La Vanguardia, Barcelona, 1897.

1. Where was this exhibition held?
2. Was it really of paintings or just drawings?
3. What was date of Rodriguez Codolá's review?
4. Where can one get a copy or photostat of this review?

1897? Cirici-Pellicer (p. 35) says Picasso showed about 25 portrait sketches in the manner of Casas at the 4 Gats in 1897; confirmed by Rafols (p. 397)

5. Was there a review of this portrait exhibition in "La Vanguardia" or elsewhere?
6. Were there really two Picasso one-man shows in 1897, one described by Merli (see above) and one described by Cirici and Rafols?

1900? Sabartés says (p. 52, 223) exhibition of portrait drawings by Picasso in the manner of Casas was held at the 4 Gats in 1900 (before Picasso went to Paris.)

7. Is there any other record of this 1900 show?
8. Did Sabartés see the 1897 portrait show too?

1901 Rafols (p. 161, 397) Exhibition of gouaches, Sala Parés, organized by Utrillo.

1897-1904 9. Were there any other Picasso one-man shows in Spain 1900-1904?

June 1970  
443

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EARLY ARTICLES ON PICASSO OR REPRODUCTIONS OF HIS WORK

n.b. Articles and reproductions in Joventut and Pel & Flom are already available in New York.

2. 1897 La Vanguardia, Barcelona, 1897. Review of Ruiz Picasso exhibition by Manuel Rodríguez Codolá. X
1. Exact date and pages? (Chim. Kibler)  
 2. Photostat or transcript? Colmeiro Hospital Radium
2. 1897 or 1898 La Luz, Barcelona, dirigida por el escritor José-Maria Roviralta contains article on Ruiz Picasso
3. Author? Dr. Fernandez Odeon 45-75  
 4. Exact date and pages? Ramon R. Pons C.-P. p. 37-38, 197  
 5. Photostats or transcript? 1898? "Notas sobre Picasso"
4. 1899 First drawing publicly reproduced was in the Almanach de L'Esquella de la Torratxa per a. 1899, p. 186
6. Photostat? Had something Cocagne
- 1902 El Liberal October 5, 1902 (reprod. Cirici-Pellicer op. p. 65)
7. Photostat?
- 1900 Catalunya Artística, Sept 6?
7. - De la Boija (La loca) 189 S.-P. p. 51, 41  
 Portrait of Antonio Basquies y Pons  
 (2 sketches, one published Sept 6 1900 No 13.)

1950  
 AHB p.

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1. Article on "Cena Period" by Sabatés - has it been published? When is it?
2. Photo of Science and Charity, large version (chico Vilcán)
3. Arte joven - in photographs.
- 4-5 Evocación - 2 | Had something to do with Cocoymas
- El muerto - 1
- 6 - Last years chronolo. 1946-5.
- 7.- Datos Panaja de viejos 1871?
 

|                |  |
|----------------|--|
| Zeros sup 1895 |  |
| Solo aguas -   |  |

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Early questions

- 2 1. <sup>N.</sup> Sabartés' article on Picasso  
 blue period - where is it? Has  
 it been published?

DR. FONTBONA | ALBERTO PUIG  
 DR. REVENTOS

2. Rodríguez Cadafés: Exposición  
 " Pinto Picasso in La Vanguardia

Did this  
 1897 exhibition  
 really take  
 place?

Barcelona, 1897. Does M. Sabartés know  
 this article? I question its existence.  
 (Notes sobre Picasso)

3. Ramon Reventos, Barcelona 1898  
 Does M. Sabartés know this?  
 to ~~San Roemer's still lifes?~~ ~~Madrid~~

4. ~~Felicien (a)~~ Adrien (a) Fargue:  
 Préface to Becker-Weill Picasso Catalog  
 April, 1902. (mentioned in Cahiers  
~~1932~~)  
 (Fagus?)

Felicien Fargue's article in the  
Gazette des Arts (mentioned  
 in Sabartés, English edition p. 51)  
May I see? To "Fargue" a  
typographical error for "Fagus"?

ask Domingo Carles  
 Barcelona

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6. Who wrote the assigned article  
in

|                                       |             |                |
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Picasso- Early Paintings.

I. ATAQUE A LA BAYONETA

Cirici Pellecer says:

1. painted in 1896
2. Exhibited in Barcelona
3. Caricatured in Blanco y Negro
4. Painted over in 1897 with VISITA A UNA ENFERMA

II VISITA A UNA ENFERMA ( Ciencia y Caridad)

1. How to get photo? Would Picasso give Dr. and Senora Vilato permission to have painting photographed?

III COSTUMBRES ARAGONESAS

1. How can we get a photograph? Was it ever reproduced?

IV GRANDE Y UNICA PINTURA painted in Valldama, which won an honorable mention in Madrid, 1900, — Enciclopedia Universal <sup>Illustrada</sup> ~~mentions a~~

Diccionari Enciclopèdic de la Llingua Catalana states:

After returning from Madrid to Catalunya in 1900 he painted a canvas of great dimensions which was awarded an honorable mention in Madrid.

1. What is this painting?
2. Was it ~~LA~~ LA MUERTA?
3. Where is Valldama?

V. LA MUERTA - Señora Vilato says Picasso painted a picture of a dead woman lying on a bed with a priest seated beside it in 1900 or later. It was painted over the canvas of the COSTUMBRES ARAGONESAS. LA MUERTA won a gold medal in Madrid or Barcelona, spring exhibition.

LA MUERTA ~~was~~ was later destroyed by Picasso.

1. Is this/<sup>the</sup> painting described in La Vanguardia ( 3 Feb. 1900) as representing "un sacerdote joven, que en pie, y con el libro de rezo en la mano, contempla a una mujer agonizante"?

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2.

2. Did it win a medal in Madrid or Barcelona?
3. 1900 or later?
4. How can we find a reproduction of it?

|                                       |             |                |
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*Answers given in conversation with Picasso and Sabartes, Parc Guericola-Argenteuil, July 2 1952*  
 Picasso- Early Paintings.

I. ATAQUE A LA BAYONETA

Cirici Pellecer says:

1. painted in 1896
2. Exhibited in Barcelona
3. Caricatured in Blanco y Negro
4. Painted over in 1897 with VISITA A UNA ENFERMA

*T. said he had never painted an ATAQUE --- but had seen a couple of drawings - maybe a small sketch (woman part with). Never exhibited. (Visita very large). S. never heard of it.*

II VISITA A UNA ENFERMA ( Ciencia y Caridad)

1. How to get photo? Would Picasso give Dr. and Senora Vilato permission to have painting photographed?

*Sabartes will give me one. (??) young Vilato, Sr, whom from it hangs, says its dark, and about 2 x 3 meters.*

III COSTUMBRES ARAGONESAS

1. How can we get a photograph? Was it ever reproduced?

IV GRANDE Y UNICA PINTURA painted in Valldama, which won an honorable mention in Madrid, 1900. Enciclopedia Universal mentions a

Diccionari Enciclopedic de la Llengua Catalana states:

After returning from Madrid to Catalunya in 1900 he painted a canvas of great dimensions which was awarded an honorable mention in Madrid.

1. What is this painting?
2. Was it ~~xx~~ LA MUERTA?
3. Where is Valldama.

*Pic. - yes, a large pic. with a priest and dying woman. Won an award in Madrid a gold medal which he never actually received. [Mentioned background of church and many figures] inspired by Goya's Organo (this is the picture.)*

V. LA MUERTA - Senora Vilato says Picasso painted a picture of a dead woman

lying on a bed with a priest (seated) beside it in 1900 or later. It

was painted over the canvas of the COSTUMBRES ARAGONESAS. LA MUERTA won a gold medal in Madrid or Barcelona, spring exhibition. *See above, IV*

LA MUERTA ~~x~~ was later destroyed by Picasso.

1. Is this/painting described in La Vanguardia ( 3 Feb. 1900) as representing "un sacerdote joven, que en pie, y con el libro de rezo en la mano, contempla a una mujer agonizante"?

*P. + S say this pic not shown at 4 Gats exhibit.*

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2.

2. Did it win a medal in Madrid or Barcelona?
3. 1900 or later?
4. How can we find a reproduction of it?

Pic. said ~~you~~ he had  
~~finished~~ after ~~affirming~~ ~~completing~~  
 his famous painting La muerte  
 went on to say that after seeing  
 Orizaga he painted another canvas  
 with a head man "outside a church"  
 with many figures (he intended  
 to use his friends as models for it -  
 portraits - as in Orizaga) and a dog.

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phone call w/ Dr. Fernando Colmeiro  
 Rivaralta will be at Villa P'Andalusia  
 Biarritz. F. C. is going there, will  
 ask about Luz will copy article  
 & send it.

He says that in Barcelona  
 the place to hunt for  
 19th c. periodicals is  
 Casa Laceriano (approx.  
 spelling) beside the cathedral.