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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	XI.B.26

COOK

NEW YORK UNIVERSITY Ocean Beach, N. Y.  
 INSTITUTE OF FINE ARTS Box 182  
 17 EAST 80TH STREET July 20, 1946  
 NEW YORK 21, N. Y.

TELEPHONE: BUTTERFIELD 8-2810

Dear Al - ,  
 Thanks very much for your letter, Lopez-Rey is here, staying in the same house with us, and I should you better to Luis. He says that a good friend of his, who teaches Spanish literature in Smith College, is now in Spain, that he will send her all the information & ask her to obtain the King photograph & the Arts Town. Lopez-Rey says there is a special library in Madrid which carries old periodicals, if copies of Arts Town cannot be bought, then she will have photostats made. She will return to this country, toward the end of September. Lopez-Rey will give for us a course in XX century painting during the first semester, so he will be in town every week, & he will then get in touch with you, after the Smith professor returns with this material.

all best wishes  
 Sincerely yours  
 Walter

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NEW YORK UNIVERSITY  
 INSTITUTE OF FINE ARTS  
 17 EAST 80TH STREET  
 NEW YORK 21, N. Y.

July 12, 1946

Dear Al -

The night we returned from Washington & the UNESCO meeting, you told me in the train you wanted a photograph of an early Picasso painting, signed "Ruy". You said this painting was when in the store-room of the Museum of Modern Art, never having been shown in many years. Lopez-Rey thinks that it is perhaps the head of a woman, but the Spanish Encyclopedia reports that it is a large composition. Perhaps there are two pictures, but I find it very hard to get any precise information. I should like as much information as I can get about the picture and its history, a photograph, dimensions and so forth. This is the Museo de Arte Moderno, not the Museo Romantico.

July 15, 1946

Dear Walter:

I have been most forgetful in not writing you about the Picasso painting. Here are the facts:

Some time between 1896 and 1901 Picasso seems to have won a prize, possibly a purchase prize, in one of the national exhibitions in Madrid. It is reported that the picture which won the prize is now in the store-room of the Museum of Modern Art, never having been shown in many years. Lopez-Rey thinks that it is perhaps the head of a woman, but the Spanish Encyclopedia reports that it is a large composition. Perhaps there are two pictures, but I find it very hard to get any precise information. I should like as much information as I can get about the picture and its history, a photograph, dimensions and so forth. This is the Museo de Arte Moderno, not the Museo Romantico.

I should also like to have photostatic copies of the magazine Arte Joven, edited by Francisco de Assis Soler, of which Picasso was art editor and to which he contributed drawings. This was published in the spring of 1901 in Madrid.

I should like to buy this magazine for our Museum library if this is possible. If not, a photostatic copy would do--I should think the Frick would want it.

It is extremely kind of you to take all this trouble.

It is Miss Olson whose husband sent back two volumes of the Picasso catalog.

The name of our Director of Industrial Design is Edgar Kaufmann, Jr.

I hope you have a good time at Fire Island.

Sincerely,

Mr. Walter Cook  
 Institute of Fine Arts  
 New York University  
 17 East 80 Street  
 New York 21, New York

AHB:np

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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NEW YORK UNIVERSITY  
INSTITUTE OF FINE ARTS  
17 EAST 80TH STREET  
NEW YORK 21, N. Y.

July 12, 1946

TELEPHONE: BUTTERFIELD 8-2810

Dear Al -

The night we returned from Washington & the UNESCO meeting, you told me in the train you wanted a photograph of an early Picasso painting, when he signed himself "Ruiz". You said this painting was now in the basement of the Modern Mus. in Madrid, but said you could send me the number, the painting, the address, the museum, mod. art. So far I have not received this data.

After you spoke to me, I wrote to Ferrandis in Madrid, who has charge of the Museo Romantico, & asked him what he could do about this & to please send me the photograph. However, if you will send me the data, the subject of the painting & any other information, I will write to Gerdiol & other friends in Madrid, who will get it eventually.

I have gone up to Fire Island for six weeks with Mrs. Cook. Lopez - Rey will come here for a month after two days. Thanks for telling me about that Capus published in Paris in two volumes. My librarian can't find it, but what is the name, the person in the Mus. of Modern Art, who has both volumes & who might sell it? Was it Miss Elson?

I was very glad to meet that friend of yours in your museum, who knows about modern & distant Arts. Someday, I will have him give a course for us.

All best wishes & kindest regards to Daisy

Katzen

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*Helman*

SIMMONS COLLEGE  
BOSTON, MASSACHUSETTS  
DIVISION OF  
LANGUAGE, LITERATURE AND THE ARTS

December 13, 1945

December 13, 1945

Dear Mrs. Helman:

Thank you for your letter. My Picasso book is still far from finished so that there might well be time for an exchange of letters with Spain if Azorin is still there. Therefore, if Mr. Guillen should be willing to write Azorin I would be most grateful to him-- and to you.

I have also written Picasso but Picasso very rarely answers any letters and is likely to be quite inaccurate when he does.

I have looked over Ceferino Palencia's book. I like him very much but am afraid the book, though it might be interesting critically, is factually based on the very inaccurate works of de la Serna and Merli.

Many thanks for your help.

Sincerely,

Professor Edith F. Helman  
Associate Professor of Spanish  
Simmons College  
Boston, Massachusetts

AHB/hn

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SIMMONS COLLEGE  
BOSTON, MASSACHUSETTS  
—  
DIVISION OF  
LANGUAGE, LITERATURE, AND THE ARTS

December 12, 1945

Mr. Alfred Barr, Jr.  
Director of Research in  
Painting and Sculpture  
Museum of Modern Art  
11 West 53 Street  
New York 19, New York

Dear Mr. Barr:

I have been discussing your questions with my friend, Jorge Guillén, who says that probably only Picasso himself and Azorin know the answers to them. However, he has very kindly offered to write to either or both of these gentlemen if you still have time to wait for the answers. I did not know how soon your study on Picasso is to appear.

Of course you have seen Ceferino Palencia's book?

Sincerely yours,

*Edith F. Helman*

(Mrs.) Edith F. Helman  
Associate Professor of  
Spanish

EFH:GB

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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November 20, 1945

Halman

Dear Miss Helman:

I am writing you at the suggestion of our friend Agnes Mongan who assures me that you know more than anyone in the country about Spanish literature around the year 1900. She thinks you may be able to answer one or two questions which have troubled me very much in the course of writing a study on Picasso.

Picasso says that he was in Madrid from January to May 1901 and during that period took part in the magazine called Arte Joven.

This fact seems very well established but I feel much less sure about the answers to the following questions.

1. What were Picasso's relations with the group of '98? How intimate was he with Baroja and the other writers and poets of the period?
2. Did he collaborate with the group of '98 in a review called Juventud?
3. Do any of his drawings appear in Juventud?
4. It is said that a man named Soler was the literary editor of Arte Joven; Picasso the art editor. Is this true?
5. Another "authority" states that Picasso was art editor of Juventud. (Obviously there is some confusion between Arte Joven and Juventud.)
6. Gomez de la Serna states: "Un señor Soler, que es el revendedor del 'Cinturón eléctrico' en Madrid, se presta a hacer una revista de arte y literatura que se llama Juventud y de la que es director artístico, según reza la portada, D. Pablo Ruiz Picasso. (Después aparece otra Juventud que no es esta, de la que sólo aparecieron dos números.)--Ismos, Buenos Aires, 1943, p. 40.

Who is Soler? What is "Cinturon electrico"? Nobody else mentions Picasso in connection with Juventud (though he did do illustrations for the Catalan Juventud).

7. Do you have any copies of either of these magazines? Do you know whether there are any Picasso drawings in them?

Please do not take too much time in answering these questions. But I would appreciate any help you can give me without inconvenience.

Sincerely,

Professor Edith Helman  
2 Autumn Street  
Cambridge, Massachusetts

AHE/hn

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Picasso - in  
López-Morillas

June 22, 1950

Dear Prof. López-Morillas:

I am going to presume on your very generous offer to secure photostats of Arte Joven from the Hemeroteca Municipal of Madrid - providing of course you still feel that you can take the trouble to have this done.

If Arte Joven is extensive, I would not need to have any but the pages on which Picasso's illustrations are used, and of course in addition the covers listing Picasso's name as art editor.

I would of course be glad to pay the expenses of the photostating as soon as you let me know what they are.

A word of warning: apparently Arte Joven was reprinted a good many years later in Madrid with some of the original illustrations. Of this reprint I already have some photostats. It is of course the original issues of 1901 that I need.

Please be sure to let me know what expenses you are put to in doing this really great favor. With many thanks, I am

Providence 12, Rhode Island

Sincerely yours,

AHB:js

Prof. Juan López-Morillas  
Brown University  
Providence 12, Rhode Island

AHB:js

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PICASSO - 2nd  
López - M.

BROWN UNIVERSITY  
PROVIDENCE 12, RHODE ISLAND

April 24, 1950  
May 10, 1950

Mr. Alfred H. Barr, Jr.  
Director of the Museum Collections  
The Museum of Modern Art  
New York 19, N. Y.

Dear Mr. Barr:

I regret that I am not now able to be of assistance to you in the procurement of the periodical Artes Joven. I myself have never seen a copy of it, though I have seen the title of it. As you do not know, the place where it is most likely to be found is the Hemeroteca Municipal in Madrid. It is possible that I may avail myself of your thoughtfulness. If so, I'll write you again. May I address you at Brown through the summer? I am scheduled to do a considerable volume of research at the Hemeroteca and I gladly undertake to provide you with the needed photocasts. If you can wait until then, please do not hesitate to entrust the matter to my care.

Sincerely,

Sincerely yours,

Juan López-Morillas

Juan López-Morillas

Prof. Juan López-Morillas  
Brown University  
Providence 12, Rhode Island

ANB:js

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BROWN UNIVERSITY  
PROVIDENCE 12, RHODE ISLAND

April 24, 1950

Mr. Alfred H. Barr, Jr.  
Director of the Museum Collections  
The Museum of Modern Art  
New York 19, N. Y.

Dear Mr. Barr:

I regret that I am not now able to be of assistance to you regarding the procurement of the periodical Arte Joven. I myself have never seen a copy of it, though references to it are found occasionally. I quite understand how anxious you must be to secure either the original or photostatic copies of it. As you no doubt know, the place where it is most likely to be found is the Hemeroteca Municipal of Madrid.

I shall be in Madrid after October 1st. Since I am scheduled to do a considerable volume of research at the Hemeroteca, I should gladly undertake to provide you with the needed photostats. If you can wait until then, please do not hesitate to entrust the matter to my care.

Sincerely yours,

*Juan López-Morillas*

Juan López-Morillas

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NEW YORK UNIVERSITY  
INSTITUTE OF FINE ARTS  
1 EAST 78TH STREET  
NEW YORK 21, N.Y.

TELEPHONE: YUEN 8-3550

December April 20, 1950

Mr. Alfred H. Barr, Jr.  
The Museum of Modern Art  
21 West 53rd Street  
New York 19, New York

Dear Barr:

Thank you for your letter and for returning the photographs. I have found a note handwritten by you which makes it clear that you only borrowed Dear Professor Lopez-Morillas; returning your note together with the photograph which does not belong to me.

I read with interest the announcement of your Guggenheim fellowship to work on the "Generation of the two pictures 1898" in Spain, to him by MAS.

It happens that I am working on a new edition of the book on Picasso originally written during the war when we were more or less cut off from Spain. Since the war, efforts to secure copies or even photostats of Arts Joven have been futile. I wonder if you by some chance have a set of this periodical, published as you of course know in Madrid in the spring of 1901 under the editorship of Francisco de Asis Soler with Picasso as art editor. (The Union Catalog of Periodicals indicates that no large library in the country has a set).

JLR:pa

With many thanks for your trouble, I am

Sincerely yours,

Prof. Juan Lopez-Morillas  
Brown University  
Providence, Rhode Island

AHB:js

*Handwritten:* Lopez-Morillas

*Handwritten:* see Picasso photographs to GUG" folder

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*RR - back to envelope in file!*

*Lopez-Rey*

NEW YORK UNIVERSITY  
INSTITUTE OF FINE ARTS  
1 EAST 78TH STREET  
NEW YORK 21, N.Y.

TELEPHONE: YUKON 8-5550

December 5, 1962

Mr. Alfred H. Barr, Jr.  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, New York

*see "Picasso: photographs  
to 1905" folder*

Dear Barr:

Thank you for your letter and for returning the photographs. I have found a note handwritten by you which makes it clear that you only borrowed two photographs from me. I am returning your note together with the photograph which does not belong to me.

I am glad to have your transcription of Picasso's comments on the two pictures mis-attributed to him by MAS.

I don't need to repeat that I shall always be very glad to lend you any photographs which may be of interest to you.

Sincerely,

*J. López-Rey*  
J. López-Rey,  
Professor of Fine Arts

JLR:pm

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- Lopez-Rey*
- ENCLOSED: 1) "Pierrots" Pint. 5/6 por Picasso. Barcelona, Col. José Carreras. Foto-gas, Barcelona, neg. # C - 60851. Stamped "Dr. Lopez-Rey."  
"Picasso told me this was not by him, July 2, 1952. s/s AHB Jr."
- 2) Landscape with River running from rt. foreground to left background. Foto Mas, Barcelona neg # C - 90496. Stamped "Dr. Lopez-Rey". Picasso July 2, 1952 looked at this photo and told me he had not drawn it - except for the little head of Junger at the left lower corner. Thinks there may be a drawing by him on the back. AHB, Jr."
- 3) Photo-copy of sculpture: "on back of orig. photo: F. Serr (A?) - ?<sup>og</sup> o.  
Rambal de Prat. 17, 14, 2<sup>a</sup>  
Barcelona. - G."  
"Picasso says genuine - a cigarette 'pipe' -"  
AHB Jr. on back  
November 26, 1962

Dear Lopez-Rey:

Could you give me more specific information about the Picasso photographs which you lent me a dozen years ago? I find two photographs stamped with your name which I am returning immediately. I showed them to Picasso in 1952 and took the liberty of writing his comments on the backs of the photographs. I am also enclosing a copy photo of an early sculpture authenticated by Picasso as you can see on the back. This is not stamped by you and I cannot remember where I got the photograph. If it is not yours would you please return it to me.

I will look through all my photos to try to find any others marked with your name. This I shall do as soon as possible.

I find a note stating that you had photographs of works reproduced in Cirici Pellicer; also, that you have photographs of plates 8, 9 and 14 in Merli's 1948 edition of his Picasso. Apparently I did not borrow these photos from you.

I shall report to you very shortly. I am sorry to keep you waiting.

Sincerely,

Alfred H. Barr, Jr.

Professor José Lopez-Rey  
New York University  
Institute of Fine Arts  
1 East 78 Street  
New York 21, New York

AHB:rr  
encl.

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NEW YORK UNIVERSITY  
INSTITUTE OF FINE ARTS

1 EAST 78TH STREET  
NEW YORK 21, N.Y.

TELEPHONE: YUKON 8-5550

November 20, 1962

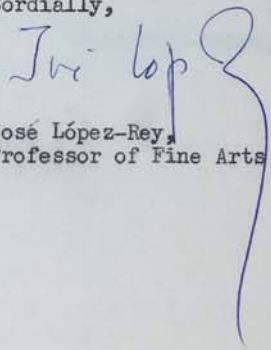
Mr. Alfred H. Barr  
The Museum of Modern Art  
11 West 53 Street  
New York 19, New York

Dear Barr:

Some years ago, I lent you a few photographs of early works by Picasso, including, I believe, some from Arte Joven. I now need to have them since I am writing an article in connection with Anthony Blunt and Phoebe Pool's Picasso: The Formative Years for Apollo of London.

I should appreciate it if you could return them to me and I shall, of course, be very glad to lend them again to you after I have completed my work.

Cordially,

  
José López-Rey,  
Professor of Fine Arts

JLR:pm

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*Lopez-Roy*

Chatham, Mass. August 12, 1950.

Dear Dr. Barr:

August 18, 1950

It is my turn now to apologize for the delay in answering your letter of July 31; it arrived here while I was away on a short trip.

Dear Dr. López-Roy

Thank you for your note of the 12th. I shall, as from what both Sr. Tarradells and Sr. Andrade you suggest, write directly to Sr. Tarradells and Sr. Pita

be able Andrade to make arrangements for the Picasso research. I am most grateful for all your helpful advice in this problem.

but they can do it for you. Thus, I should suggest that write them explaining what you want and quite frankly how you should remunerate those who would undertake the work.

Sincerely yours,

My wife joins me in sending you best regards,

Sincerely yours,

José López-Roy

Dr. José López-Roy  
Village House  
Chatham, Mass.

AHE/ob

*sent to AHB 8/16 - he may  
re-write or throw away!*

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López-Rey  
(2nd edition  
Picasso)

Chatham, Mass. August 12, 1950.

Dear Dr. Barr:

It is my turn now to apologize for the delay in answering your letter of July 31; it arrived here while I was away on a short trip.

From what both Sr. Tarradells and Sr. Pita Andrade told me, it seems that they will not be able to do the research on Picasso themselves, but they will be delighted to find somebody who can do it for you. Thus, I should suggest that you write them explaining what you want and asking quite frankly how you should remunerate those who would undertake the work.

My wife joins me in sending you best regards,

Sincerely yours,

José López-Rey

July 9  
to.

just how to  
suggestion  
Tarradells  
impose upon  
them?

arrive.  
wife, I am

that he

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Sr. D. M. Tarradells  
Paseo De Colon, 24 - 6<sup>o</sup>  
Barcelona

Sr. D. J. Pita Andrade  
Instituto Diego Velazquez  
Dugne de Medinaceli, 4  
Madrid

to help on  
Picaasso  
book

Letter from Lopez-Rey  
Sent to AHB

The Village House  
Chatham, Mass. 7/10

Dear Dr. Lopez-Rey:

Forgive me for not answering your letter of July 9 before this; it was forwarded to me here in Greensboro.

Dear To tell the truth I am not quite sure yet just how to handle the research question in Spain. Have you any suggestion as to what arrangements I should make with Senor Tarradells and Senor Pita Andrade? I do not feel that I could impose upon these gentlemen to do me a favor, but how can I repay them? This question is delicate and I need your advice.

me and to offer to let me see your copy when it arrives.  
With very kindest regards to you and your wife, I am  
However, I feel that it is a book our library should have.  
Sincerely yours,  
and have therefore recommended to our Librarian that he  
order one for the Museum.

Many thanks again.

Sincerely,

Dr. Jose Lopez-Rey  
Village House  
Chatham, Mass.

AHE/ob  
Dr. Jose Lopez-Rey  
New York University  
Institute of Fine Arts  
17 East 80th Street  
New York 21, New York

AHE:js

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Lopez-Rey  
(2nd edition)  
P. 222

March 20, 1950

July 31, 1950

Dear Dr. Lopez-Rey:

Forgive me for not answering your letter of July 9 before this; it was forwarded to me here in Greensboro.

Dear To tell the truth I am not quite sure yet just how to handle the research question in Spain. Have you any suggestion as to what arrangements I should make with Senor Garradells and Senor Pita Andrade? I do not feel that I could impose upon these gentlemen to do me a favor, but how can I repay them? This question is delicate and I need your advice.

me and to offer to let me see your copy when it arrives.

With very kindest regards to you and your wife, I am  
However, I feel that it is a book our library should have.

Sincerely yours,

and have therefore recommended to our Librarian that he

order one for the Museum.

Many thanks again.

Sincerely,

Dr. Jose Lopez-Rey  
Village House  
Chatham, Mass.

AHE/ob Dr. Jose Lopez-Rey  
New York University  
Institute of Fine Arts  
17 East 80th Street  
New York 21, New York

AHE:js

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Lopez-Rey  
(2nd edition  
Picasso)

March 30, 1950

Dear Dr. Lopez-Rey:

Thank you for your note and the advertisement which you enclosed. It was kind of you to send it to me and to offer to let me see your copy when it arrives. However, I feel that it is a book our library should have, and have therefore recommended to our Librarian that he order one for the Museum.

Many thanks again.

Sincerely,

Dr. Jose Lopez-Rey  
New York University  
Institute of Fine Arts  
17 East 80th Street  
New York 21, New York

AHB:js

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*Alfred Barr*

NEW YORK UNIVERSITY  
INSTITUTE OF FINE ARTS

17 EAST 80TH STREET  
NEW YORK 21, N.Y.

March 26, 1950

*to library 3/28*  
TELEPHONE: BUTTERFIELD 8-2810

Dear Dr. Barr:

I have just received the enclosed advertisement of a book which might be of interest to you in connection with the second edition of your "Picasso". I am ordering a copy for myself and will be delighted to show it to you when I receive it.

Sincerely yours,

*Jose Lopez-R*  
JOSE LOPEZ-REY

Dr. Alfred H. Barr,  
11 West 53rd St., City

*B. - think we should*

Perhaps there is some other data which I should know about in order to revise the errors and gaps in the first chapter of my book.

Of course A. Cirici Pellicer and Sabartés have added somewhat to our information, and the former's reproductions of Arte joven are useful, but there are still confusions and uncertainties.

For instance, I should like to get good photostats or photographs of Arte joven. Have you run across a set in this country? There is also the Barcelona magazine of 1897-98 called Luz.

In connection with the photograph of the Girl in the Madrid museum, did Miss Arroyo by any chance note the date when she had it photographed? It appears under the signature at the right, but all I can read in the print you sent me is the first two numerals, "1, 8."

In this country, do you know of a set of catalogs of the Municipal Art Exhibition in Barcelona in the years 1895 to 1904? Also do you know the set of catalogs of the National Exhibition of Fine Arts in Madrid - the annual salon - covering the years 1896 to 1904.

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I find I am asking so many questions that perhaps you would lunch with me more easily to discuss the problem. Won't you telephone me so that we can plan a meeting?

March 10, 1950

Dear Dr. López-Rey:

To my surprise I find that my Picasso - Fifty Years has gone out of print so that I am under pressure to prepare a second edition. In going through my papers, I find your very friendly letter of November 2, 1948, in which you anticipate a second edition and remark that "by then I will have some data which may be of interest to you; if that is so, I shall be delighted to let you have it."

Since then you have been so kind as to let me have a photograph of the Picasso in the Museum of Modern Art in Madrid which Miss Arroyo was able to secure.

Perhaps there is some other data which I should know about in order to revise the errors and gaps in the first chapter of my book.

Of course A. Cirici Pellicer and Sabartés have added somewhat to our information, and the former's reproductions of Arte joven are useful, but there are still confusions and uncertainties.

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In this country, do you know of a set of catalogs of the Municipal Art Exhibition in Barcelona in the years 1895 to 1904? Also do you know the set of catalogs of the National Exhibition of Fine Arts in Madrid - the annual salon - covering the years 1896 to 1904.

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Jose Lopez-Rey  
- 2 -  
MUSEUM OF MODERN ART ARCHIVES

October 27, 1945

I find I am asking so many questions that perhaps you would lunch with me more easily to discuss the problem. Won't you telephone me so that we can plan a meeting?

Dr. Jose Lopez-Rey  
The Institute of Fine Arts  
17 East 80th Street  
New York 17, N. Y.

Sincerely,

Dear Dr. Lopez-Rey:

I had your letter of the 23rd. In fact, as my father had told me, that the records of the Social Department of the College had been in the hands of a photographer of the Museum in the Department of Art. The prints have

been sent to you and you should be in need of one of them. I have enclosed a separate cover.

AHB:js

The remaining 17 copies of the prints have been sent to you and you should be in need of one of them. I have enclosed a separate cover.

I am sure that you will find the prints of interest and I am sure that you will find them of great value.

I am sure that you will find the prints of interest and I am sure that you will find them of great value.

I am sure that you will find the prints of interest and I am sure that you will find them of great value.

I am sure that you will find the prints of interest and I am sure that you will find them of great value.

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JOSÉ LÓPEZ-REY  
54 PROSPECT STREET  
NORTHAMPTON, MASSACHUSETTS

October 10, 1946.

Dr. Alfred H. Barr,  
The Museum of Modern Art,  
11 West 53rd. Street,  
New York 19, N. Y.

Dear Dr. Barr:

Back from my weekly trip to New York, I find your letter of the 4th. In fact, as Dr. Walter Cook told you, Miss Justa Arroyo, of the Spanish Department of Smith College, had made in Madrid a photograph of the Picasso in the Museum of Modern Art. The prints have just arrived, and she has asked me to send you one of them. I am mailing it to you under separate cover.

Unfortunately, in spite of her efforts, Miss Arroyo was unable to secure any precise information about the painting. It seems that at the Museum they do not know more than what I remembered and told you at the time of our conversation on the subject. Miss Arroyo did all she could do by herself. She had the picture brought from the storage room, and measured it: height, 1.33 m; width, 1.00 m. It is an oil on canvas.

As you know, I am working on this problem too, and should be very glad to let you have any information I may be able to find.

As for the Picassos that Miss Arroyo brought with her, there are three paintings: one is of the "blue period"; another, about 1921-22; the third one is dated 1923. They are now being framed, and I am sure that Miss Arroyo will be very glad to show them to you. I will mention the matter to her as soon as she is back in town.

Lopez Rey Lopez Rey

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Many thanks for your congratulations on my brother's prize. indeed, he is delighted as he feels that that may help him to establish a reputation in the United States. For my part, I should very much like it if he could remain here.

Of course, I should welcome you at my lectures, though I think that your attendance might be a rather extravagant use of your time.

May I congratulate you on your Ph. D. degree. I am delighted to know that you have joined our old Compagnie.

Cordially,

Joni Lopez-Rey

P.S.- Miss Justa Arroyo's address is: 39 West Street,  
Northampton, Mass.

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Lopez-Rey

JOSE LOPEZ-REY  
54 PROSPECT STREET  
NORTHAMPTON, MASSACHUSETTS

November 2, 1946

October 4, 1946

Dear Lopez-Rey,

Dr. Cook phoned to give me the very good news that some photographs and documents about the Picasso in the Museum of Modern Art in Madrid are on their way. He also said that a friend of yours in the Spanish Department who I think has been kind enough to secure this material, has brought with her several early Picassos from Madrid. Walter Cook suggests that you might enable me to see these Picassos since they are at Knoedler's being framed and cleaned. Would you or your friend kindly drop a line to me or to Knoedler, since I am most eager to have a look at them.

I want to thank you again for your trouble, and through you your friend who must have taken a good deal of time to secure the photographs. Won't you let me know her full name and address so that I may write her directly as soon as I receive the material?

My best regards to you. I hope to come in from time to time to hear your lectures if you will permit me.

Cordially,

P.S. - Congratulations to you on your brother's prize.

AHB

Professor Jose Lopez-Rey  
54 Prospect Street  
Northampton, Mass.

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Lopez-Rey      Lopez-Rey  
NOV 4 1946

JOSÉ LÓPEZ-REY  
54 PROSPECT STREET  
NORTHAMPTON, MASSACHUSETTS

November 2, 1946.

Dear Dr. Barr:

It was very kind of you to send me a copy of your new book on Picasso, and to have recorded in its pages what little I did to help you.

I am reading the book with great interest, and think that you have fully succeeded in your purpose of presenting a balanced, condensed survey of Picasso's art. I am sure that the Museum will have to print a second edition of your book very soon. It may be that by then I will have some data which may be of interest to you; if that is so, I shall be delighted to let you have it.

With warm congratulations,

Sincerely yours,

*José López-Rey*

P/S. A few days ago, I saw at Gimbels an early drawing by Picasso: the portrait of a young man, signed P. Ruiz Picasso. I believe that it was to be auctioned.

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(see also Questionnaires)

JOSÉ LÓPEZ-REY  
54 PROSPECT STREET  
NORTHAMPTON, MASSACHUSETTS

October 28th, 1945.

Mr. Alfred H. Barr, Jr.  
The Museum of Modern Art,  
11 West 53rd Street,  
New York 19, N. Y.

Dear Mr. Barr:

I am sending you the answers to your questions about Picasso's early years that I have been able to gather. As you will see, there are not many, and are not always conclusive.

Apart from those answers, there are a couple of references which, if I remember our conversation correctly, may interest you.

I. Gustave Coquiote wrote in 1914 that Picasso was overtaken by a sudden enthusiasm for El Greco at the time of the "blue period" (the passage is reprinted in the second edition of Cubistes, Futuristes, Passeistes, Paris, n. d. p. 135). Ramón Gómez de la Serna (Ismos, new ed., Buenos Aires, 1943, p. 44) implies that it was in 1904 when Picasso had photographs of El Greco's pictures pinned to the walls of his studio.

II. According to Jorge Mañach (Picasso, in: "Revista de la Universidad de la Habana", no. 34, January-February, 1941, p. 55) about the time when Juventud was being published the painter Ramón Casas made a Crayon portrait of Picasso.

Hoping that the information I have been able to collect may be of some help to you,

Sincerely,

José López-Rey

López-Rey

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Ldez-Ray

ANSWERS TO SOME QUESTIONS ABOUT PICASSO IN SPAIN

1. a. According to Ramón Gómez de la Serna (Ismos, new ed., Buenos Aires, 1943, p. 40) the title of the magazine was Juventud, and on the first page the name of Don Pablo Ruíz Picasso appeared as that of the Art-editor. Gómez de la Serna says that later on another magazine Juventud was brought out by somebody else. He does not give the dates of either one.
- b. Francisco de Asís Soler.
- c. From the Hemeroteca Municipal de Madrid, Plaza de la Villa, Madrid, Spain. (Director, Sr. Don Eulogio Varela Hervías)
6. a. I think it must have been between 1896 and 1900. It would be necessary to consult the catalogues of the "Exposición Nacional" of those years.
- c. If, as was generally believed at the Madrid Museum of Modern Art, the only Picasso picture preserved there was the one which got Honorable mention, it represented the bust of a woman (less than life size)
10. From what Gertrude Stein says it would seem that Picasso's mother died in Barcelona in 1937 or 1938 (Picasso, London, 1938, p. 3.)
11. I do not think that to be generally believed.
12. I do not think that Nonell influenced Picasso's "blue period", although the fact that Picasso was in Paris when he started to paint "blue" pictures, while Nonell was in Barcelona, would not prove my point conclusively. In fact, it seems that when Picasso first went to Paris he lived in Nonell's studio (Gómez de la Serna, op. cit., p. 39. See also, Jorge Mañach, Picasso in: "Revista de la Universidad de la Habana", no. 34, January-February, 1941, p. 54). Since I am not well acquainted with Nonell's works around the turn of the 19th century, I am unable to draw any conclusion either way. However, I think that between Nonell and Picasso there are only coincidences of aims, and certain analogies of expression, i. e., the "sordid richness of color" noticeable in Picasso's pictures before the "blue period" and in Nonell's works, particularly in those of the years 1903-1910. Thus the chronology would deny Nonell's influence on Picasso's "blue period".
20. a. Pontevedra is the capital of the Province of Pontevedra, in Galicia.
21. Azorín, Pío Baroja, Antonio Palomero, Ramiro de Maeztu (See Gómez de la Serna, Op. cit., pp. 40 and 42). Also the artist Ricardo Baroja, who contributed to Juventud (See Miguel Pérez Ferrero, Pío Baroja en su rincón, Santiago de Chile, 1940, p. 157). Only those whose names have been underlined may be considered members of the generation of '98. But this is a most ticklish problem.

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Lopez-Rey

Revelation:

En cuanto al cuadro premiado: el profesor José López Rey  
 es de la opinión que este fue un retrato de busto de una  
 muchacha, más o menos en el estilo de Lautrec-Steinlé,  
 y que por años permaneció abandonado en uno de los almacenes  
 del Museo de Arte Moderno de Madrid. (Carta al autor de  
 Octubre 1945) Guillermo de la Torre confirma el descuido  
 del cuadro y el hecho que éste ganó una tercera medalla.

October 5, 1945

Dear Doctor Lopez-Rey: Here are some of the questions about Picasso's  
 life and work in Spain which have puzzled me. I do not,  
 of course, expect you to take trouble to do any research but  
 if you should be able to answer these questions with any  
 certainty, I would much appreciate your help.

I greatly enjoyed our talk the other day and was  
 relieved to have your opinion about Nonell. I repeat my  
 questions simply in case you have found some additional data  
 on this important subject.

Since writing you I have looked through volumes of  
Juventut and found two Picasso drawings.. Also, I have an  
 article from a Spanish encyclopedia which says that the  
 prize picture was of large size and was painted in Valldama  
 and that it got Honorable Mention in Madrid. Could this be the  
 same picture of a woman's head which you mentioned?

Sincerely,

Prof. Jose Lopez-Rey  
 Institute of Fine Arts  
 17 E 80th Street  
 New York 21, New York

la estadía de Picasso en Madrid. Sincerely, grafía 183 pp.38-41  
 el nos informa que 'un señor Soler... del 'Cinturón Eléctrico'  
 fundó la revista JUVENTUT que llevaba el nombre  
 de la... como director artístico. También  
 New York 21, New York... debe confundirse con otra  
 revista del mismo nombre la cual solo publicó dos números.  
 (Aparentemente Gómez de la Sierra confunde uno de estos  
 números con JUTE JUVEN) Gómez de la Sierra también nos  
 informa que Picasso vendió varios lienzos de estampa

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Picasso

## Translation:

En cuanto al cuadro premiado: el profesor José López Rey es de la opinión que éste fue un retrato de busto de una muchacha, más o menos en el estilo de Lautrec-Steinlen, y que por años permaneció abandonado en uno de los almacenes del Museo de Arte Moderno de Madrid. (carta al autor de Octubre 1945) Guillermo de la Torre confirma el descuido del cuadro y el hecho que éste ganó una tercera medalla, pero no lo describe. (Bibliografía 171) La Enciclopedia Universal Ilustrada nos informa que él pintó un cuadro grande en tamaño y muy original en Valldama, aldea catalana, (al parecer, en 1900 o 1901.) y que con este cuadro mereció una mención honorífica en la Exposición de Madrid. (Bibliografía 350b, p. 516) Puesto que Picasso estaba en Madrid de enero a mayo del 1901, es posible que este premio lo haya recibido durante esta temporada.

Gómez de la Sierra nos presenta el relato más completo de la estadía de Picasso en Madrid. [Bibliografía 195 pp.39-42] El nos informa que "un señor Soler.... del 'Cinturón Eléctrico' " fundó la revista JUVENTUD que llevaba el nombre de D. Pablo Ruiz Picasso como director artístico. También nos dice que esta publicación no debe confundirse con otra revista del mismo nombre la cual solo publicó dos números. (Aparentemente Gómez de la Sierra confunde uno de estos números con ARTE JOVEN) Gómez de la Sierra también nos informa que Picasso vendió varios lienzos de escenas

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españolas , de tonos oscuros y bastante convencionales, al señor Huelin.

Merli nos da a entender, incorrectamente, que 'Arte Joven' se publicó durante la visita de Picasso a Madrid en el 1896. ( Bibliografía 293 , pagina 17) Picasso nos confirma que 'Arte Joven' se publicó en Madrid entre enero y mayo del 1901. (Cuestionario de octubre 1945) Utrillo , al escribir sobre los acontecimientos que ocurrieron unas semanas antes, nos dice que Picasso y 'el escritor Soler fundaron Arte Joven' (Bibliografía 478, pagina 17) El profesor López Rey nos informa que el nombre completo del colaborador de Picasso es Francisco de Asis Soler. (Carta al autor de octubre 1945) Zervos tambien menciona que la estadía de Picasso en Madrid y la publicación de 'Arte Joven' ocurrieron en el 1901 pero el fecha los dibujos y cuadros en el 1900. (Bibliografía 524, 1, texto en ingles, página 24 y láminas 16, 18, 19.) El autor desconoce documento alguno que pruebe que Picasso estuvo en Madrid en el 1900. A Carlos Junyer nos dice que Ramon Reventos de Barcelona fué el tercer colaborador. (Cuestionario 1945)



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## THE MUSEUM OF MODERN ART

Date May 17, 1948

cc: Mr. Barr

To: Alfredo Barr, Esq.

Re: Cirici-Pellicer mostly

From: Olivia

May 17, 1948

Dear Alfred:

It's possible this is of no particular interest to you or that Monroe Wheeler has already given you an idea of what his conversation with J. L. Pellicer was about. However, you received a note of inquiry from Cirici-Pellicer (copy enclosed) which brought the matter to my mind again.

Directly after you had sailed, J. L. Pellicer (the cousin of the author, you remember) telephoned you, then asked for Monroe when we said you had left. The only information I have about the call is that the Picasso antes de Picasso is being published in French somewhere in Switzerland, but no one has yet acquired the rights for the English translation. Nor do I know what, if anything, has come of Mr. Pellicer's interview with Harper's (mentioned in Monroe's letter to Mr. P., copy enclosed). It would seem that the cousin has not written the author in Barcelona, but I enclose a copy of a note I wrote ~~in reply~~ to him after receiving his last letter to you. I also enclose copy of a translation of the chapter summaries.

For five weeks (beginning the end of this week) I am going to take Christl Ritter's place secretaring for René d'H. She is sailing for Europe this Friday. I'm a little disappointed as far as my working in the print room goes, but I guess there's no one else to help René. Probably I can still do some typing, etc., of the print records.

Arrivederci !!!

Mr. Alexandre Cirici-Pellicer  
Carrer 2 (Securid)  
Barcelona  
Spain

Olivia

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Mr. Alfred H. Barr Jr.  
Director of the Museum  
11 West 53rd St.  
N.Y.  
cc: Mr. Barr

May 17, 1948  
Rec 5/13/48

Dear Mr. Cirici-Pellicer:

We have received your letter to Mr. Alfred Barr, inquiring about your work Picasso antes de Picasso. Mr. Barr is now in Europe and will not return to New York until July.

However some weeks ago your cousin Mr. Lewis Pellicer spoke on the telephone to Mr. Monroe Wheeler, the Museum's Director of Publications. I understand that Mr. Wheeler arranged an interview for your cousin with an American publisher. Doubtless you will hear shortly from your cousin, with information about what has taken place recently with regard to an English translation of your work. Is it true that a French translation is being published in Switzerland? It would be most interesting to have a copy in French.

We shall bring your letter to Mr. Barr's attention upon his return.

Sincerely,

Olive Bragazzi  
Secretary to Mr. Barr

Mr. Alexandre Cirici-Pellicer  
Carroz 8 (Sarriá)  
Barcelona  
Spain

ob

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Mr. Alfred H. Barr Jr.  
 Director of the Museum Collections  
 11 West 53rd Str.  
 N. Y.

April 24, 1948

Rec. 5/13/48

Dear Mr. Barr:

After seeing you today I talked with Miss L. J. Lewis  
 of Harper & Brothers and she told me that she would be very  
 much interested in buying your cousin's book on the foundations  
 of Picasso's art. Unfortunately, she will be engaged in sales  
 conferences all week but she will be glad to see you  
 here for Wednesday morning, April 29th, at 10:30.

Gentleman:

Some months ago I wrote to you  
 sending too an exemplar of my work  
 "Picasso ante de Picasso", adjoining a summary  
 in French language of each of its chapters, just following  
 the indications of my cousin Lewis Pellicer, after  
 his interview with you.

I should be very glad to know your valuable  
 opinion upon this work and your impression with re-  
 gards to the possibility of printing this book in English  
 language.

Please to receive my best salutations, and  
 I remain, Dear Sir, Yours very truly

Alexandre Cirici

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CC: Mr. Barr

April 14, 1948

Dear Mr. Pellicer:

After seeing you today I talked with Miss L. J. Daves of Harper & Brothers and she told me that she would be very much interested in seeing your cousin's book on the foundations of Picasso's art. Unfortunately, she will be engaged in sales conferences all next week but I made an appointment for you with her for Wednesday morning, April twenty-eighth, at ten-thirty o'clock. I hope that this will be convenient.

If I can be of any further assistance to you, please let me know.

Very sincerely yours,

/s/ Monroe Wheeler

Mr. J. L. Pellicer  
Croton Falls  
New York

(message from Pellicer before he spoke to me! book is now being printed in French by Swiss concern. No one has English rights yet.)

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Barcelona, le 29 - XII - 1947.

M. Alfred H. Barr, Jr.  
 Director of the Museum Collections  
 11 West 53rd Street, New York City  
 N.Y. - U.S.A.

Summary

Monsieur:

Par la lettre de mon cousin Lewis Pellicer, j'apprends votre conversation avec lui à propos de la publication en anglais de mon livre "Picasso avant Picasso", dont l'édition espagnole est parue à Barcelone il y a juste un an.

Mon cousin me dit que vous connaissez déjà les conditions techniques et économique à tenir compte, mais que vous desirez avoir un rapport en français sur le contenu du livre. Si bien, d'origine, il a été rédigé en cette langue, les modifications et ampliations postérieures ont changé considérablement le sens du livre, de façon qu'au moment présent l'éditeur genevois qui a entrepris l'édition française, a été forcé à le traduire de l'espagnol.

De toute façon, pour vous faire facile la connaissance du livre, voici adjointe une explication des sujets traités dans chaque chapitre.

Comme vous voyez, il s'agit de mettre en valeur pour la première fois, dans un ordre chronologique, l'évolution première de l'art de Picasso, avant de devenir l'artiste universellement connu. Le cours de l'étude biographique, donne

(2093) enlevé

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successivement le prétexte pour l'énumération des œuvres, dont beaucoup inédites, et nous a permis de nous rendre compte des lois plastiques qui se sont imposées à l'art espagnol instinctivement, jusqu'à lui communiquer le sens stylistique et spirituel de l'époque bleue, qui constitue le commencement de sa "peinture" barcelonaise.

En attendant votre réponse, je vous prie de bien vouloir recevoir, Monsieur, le témoignage de ma considération la plus respectueuse.

Alexandre Cirici-Pellicer

P.S. Le livre, on l'a payé par voie aérienne.  
Je vous l'envoie par courrier ordinaire.

Alexandre Cirici-Pellicer  
Carrer 8 (Sarría)  
Barcelona (Espana)

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## "PICASSO AVANT PICASSO"

par Alexandre Cirici-Pellicer

- La cervelle-burin. Il y a trois sortes d'artistes. Ethiques, esthétiques, dialectiques. Agir, sentir, penser. Ses moyens propres d'expression sont : la couleur, le relief, la ligne. P. appartient aux derniers.
- Les œuvres. Distribution géographique et historique des types décrits. Racines ethniques du caractère picassien par son ascendance de l'année occulte l'année occulte juifs majorcaïns.
- La première enfance. Son enfance. Il ne voit rien directement de l'extérieur.
- La première peinture. L'influence de son père, de l'école, de ses premiers amis.
- La loi biogénétique. Reconstitution de l'étape de l'histoire de l'art chez P. avec une vision partielle qui comprend seulement la phase dérivantes.
- Le sentiment confiné. Une première époque de conformité avec l'art de peintre acceptés par le public barcelonais de son temps, avec une manifeste ingénuité de conception et une maîtrise d'exécution.
- P. peintre gothique Influence sur P. du style symboliste-modern-style avec de reminiscences de Wagner, Nietzsche, Maeterlinck, Ibsen, et le Préraphaélisme anglais.
- La chambre obscure du moi. La haine au philistin, au bourgeois. Le désir de briser les routines, dans l'ambiance barcelonaise du 1900. Sa collaboration aux rêves de l'époque.
- La valise de P. Ce qu'il emportait, à son premier voyage à Paris. Influence de Jarry, Nouvel, Casar. Idées sur l'art arbitraire et anti-naturaliste. les raisons de son voyage.
- Le premier Paris Son à Paris, en 1900.
- Magots. Influence de Toulouse-Lautrec. Rencontre avec le monde plastique de Magart, Teniers, le Nain, Daumier.
- Le "Quatre Chats" à Madrid. 1901. P. tâche de créer un cercle artistique à Madrid. Il y fonde une revue "Arte Joven" avec la collaboration d'Ucanuma, Azaña, etc.
- Naissance de la moquerie. La perte du radeau. Le développement du sens critique. L'art comme addition de destructions.

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Epiphanie de la guitare le retour aux sources. L'intérêt vers l'enfance, les aveugles, la force obscure. La guitare fait son apparition dans l'art moderne comme symbole du sentiment (1901)

Le chemin sans pitié La peur de n'être pas suffisamment prouvé vis à vis de quelqu'un de plus perspicace, origine d'une expression sarcastique.

Le sens religieux L'époque bleue comme expiation, katarsis par le moyen de l'effort pour descendre aux enfers. Théorie de Jung.

Le deuxième Paris Fin de l'époque machilène. Malaga. 1<sup>re</sup> exposition à Paris, avec Hurrino, en 1901.

L'empreinte de Maurice Denis Relation de P. avec Denis, Bonnard, Levrat, Cottet.

Portiel dans la Salle Paris Exposition à Barcelone 1901. Opinion critique d'Utrillo.

Du divisionnisme aux barres et crochets Une forme instinctive de formation structurelle par le moyen de barres cylindriques et accrochements.

Du dessin commercial à la peinture murale Activités différentes à Barcelone, à une époque de difficultés économiques.

Famille, cabaret et toros Sujets divers, traités avec touches planes et unies.

histoire de arrotades L'évolution d'une image symbolique dans la mythologie plastique de P. de 1901 à 1903.

La descente aux enfers Le premier style formé, de synthèse des effets antérieurs, l'époque bleue et son sens moral.

Deux maternités le retour à la pitié, avec le sarcasme, vers 1901.

Créationnisme Tendance à l'autodivisionnisme, et son spécial sens constructif, coexistent avec le désespoir de la manque de loi.

Pensée du 1902 sensibilité malative et épique violente de la Catalogne de 1902, et ses empreintes définitives chez P.

Auto de Fe, Resurrection La sortie de l'époque bleue. Commentaires de Salmon.

Picasso et Gaudi le deux extrêmes du génie anarchique de l'époque: le désespéré et le religieux, et son parallèle.

La loi du maximum de contacts.

Formulation de la loi instinctive basique de l'art picassien, que conditionne ses formes rigoureusement.

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La loi du mouvement enchaîné. Une autre loi, rigoureusement suivie. 13

Le fonds minéral. La forme de structuration des fonds.

Le style nesji. le premier développement du graphisme cursif.

L'exposition chez Berthe Weill. La 2<sup>ème</sup> exposition de P. à Paris, avril 1902.

Portraits bleus. 1903 et 1904. Activité portraitiste de P. à Barcelone.

Les sept filles d'Orlamonde l'interprétation de la féminité.

P. et le Gréco. la découverte du Gréco. Son influence sur P.

P. et Millet. les intentions sociales, Surprenantes affinités avec Millet.

L'émigration. 1904. L'installation définitive de P. à Paris.

Œuvres du même auteur, n<sup>o</sup> à Barcelone, le 22 juin 1916. Etudes d'Hist. de l'Art et archéologie à la Fac. de lettres de l'Université de Montpellier, et d'architecture, peinture et sculpture à l'École Supérieure de Beaux-Arts de Paris.

La peinture anglaise, 240 pp, B. Amaltea 1943; El Barroquismo, 232 pp, B. Amaltea 1943;

El Renacimiento en Francia, 214 pp, Amaltea 1943; illustrations archéologiques au Dictionnaire

Introducción a la Spee, B. 1943; Painting and sculpture of the 15th Century, B. Amaltea 1944;

Los murales catalanes, Museo de Arte de Barcelona, 1945; - Arte Gótico, B. Amaltea, 1945;

Mil obras maestras del arte universal, Anthologie 1006 pp. Instituto Gallech, 1946;

Los pintores murales de Jori Obis, Museo de Arte de Barcelona, 1947; El Renacimiento en Italia, 227 pp, Amaltea 1947;

Jori M<sup>o</sup> Seit, en collaboration avec Alberto del Castillo, 582 pp, Argos 1947; La pintura francesa del siglo XIX, 200 pp, B. Amaltea 1947.

Et plusieurs articles dans "Prismes", "Diario de Barcelona", "Anales y Boletín de la Museo de Arte de Barcelona", "Amplificación" del Consejo Superior de Investigaciones Científicas, "Arquitectura", "Arquitectura", "Arquitectura", "Arquitectura", etc.

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Picasso avant Picasso

- Chapter 15. The Way without Pity. The fear of not being sufficiently sure of oneself to cope with one of greater perspicacity; origin of sarcastic expression.
- PICASSO AVANT PICASSO
- Chapter 16 by Alexandre Cirici-Pellicer. The blue period as expiation, catharsis, by means of the effort to descend to hell. Jung's theory.
- Chapter 1. The Incisive Mind. There are three kinds of artists: Scientific, esthetic, dialectic. Acting, feeling, thinking. Their appropriate means of expression are: Color, relief, line. Picasso belongs to the last group.
17. The Mark of Maurice Denis. Relationship of Picasso with Denis, Bonnard.
2. The Goldsmiths. Distribution, geographic and historic, of the types described. Ethnic roots of the Picassoesque character in his descent from Jewish Majorcan goldsmiths. in Barcelona 1901. Critical opinion of Utrillo.
19. The Occult Years. His childhood. He sees nothing directly
20. From Divisions of Bars and Hooks. An instinctive structural formation by way of bars, cylinders and hooks. !!
4. The First Paintings. The influence of his father, of school, of his first friends.
21. Commercial Drawing to Mural Painting. Varied activities in Barcelona
5. The Biogenetic Law. Resumé of the stages of art history in relation to Picasso, with a contemplation of his decadent phases/ only.
22. Family, cabaret and bulls. Varied subjects, treated singly.
6. The Feeling of Confidence. First period of conforming to the art of painters accepted in Barcelona in his time, but showing individual conception, and mastery of execution. -1903.
23. Picasso as Gothic painter. Influence on Picasso of the symbolist-modern-Catalan style, recalling Wagner, Nietzsche, Maeterlinck, Ibsen, and the English Pre-Raphaelism.
25. The "Watermark." Return to city, after the success of 1901.
8. The Obscure Chamber of the Self. Hatred of the philistine, the bourgeois. The desire to break the pattern, <sup>hence</sup> the mood of Barcelona of 1900. His participation in the dreams of the time. with his despair of the west of Spain
9. The Valise of Picasso. What he carried to Paris on his first trip.
27. Influence of Junyer, Norell, Casas. Ideas in arbitrary and anti-naturalistic art. The reasons for his trip.
10. Paris at First. Their ~~EXPERIENCE~~ work in Paris in 1900.
11. The Ugly Ones. Influence of Toulouse-Lautrec. Relationship with the plastic world of Hogarth, Teniers, leNain, Daumier.
12. The "Quatre Chats" of Madrid. 1901. Picasso's attempt to create an artistic circle in Madrid. His founding a revue Arte Joven with the collaboration of Unamuna, Azorin, etc.
31. The Law of Biogenetic Art. Another law, rigorously followed.
23. Birth of Mockery. The death of candor. Development of a critical sense. "L'art comme addition de destruction." ?? the bases.
32. Manifestation of the guitar. The return to the sources. ~~IMPERIAL~~ Turning towards childhood, delusions, obscure forces. The guitar makes its appearance in modern art as a symbol of sentiment. (1901).

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Picasso avant Picasso

2

- Chapter 15. The Way without Pity. The fear of not being sufficiently sure of oneself to cope with one of greater perspicacity; origin of sarcastic expression.
- Chapter 16. The Religious Consciousness. The blue period as expiation, catharsis, by means of the effort to descend to hell. Jung's theory.
34. Exhibition at Berthe Weill. The second exhibition of Picasso in Paris, April 1902.
17. Paris the second time. End of the "madrilène" period. First exhibition in Paris, with Hurrino(?) in 1901. work of Picasso in Barcelona.
35. The Mark of Maurice Denis. Relationship of Picasso with Denis, Bonnard, Seurat, etc.
37. Picasso and El Greco. The discovery of Greco. His influence on P.
19. Pastels in the Salle Parés. Exhibition in Barcelona 1901. Critical opinion of Utrillo. Social intentions. Surprising affinity with Millet.
38. From Divisionism to Bars and Hooks. An instinctive structural formation by way of bars, cylinders and hooks. !!
21. Commercial Drawing to Mural Painting. Varied activities in Barcelona in an economically difficult period.
22. Family, cabaret and bulls. Varied subjects, treated simply.
23. History of the "accolades". Evolution of a symbolic image in the plastic mythology of Picasso in 1901-1903.
24. The descent to Hell. The first style formed, by synthesis of previous efforts. The blue period and his moral sensibility.
25. Two "Maternities". Return to pity, after the sarcasm of 1901.
26. "Creationism." Tendency toward autodivinitization (self-deification), and his special constructive sensibility, coexistent with his despair for the want of faith.
27. Ideas of 1902. The unhealthy and violent mood of the Catalonia of 1902, and its marked imprint upon Picasso.
28. Resurrection. Leaving the Blue Period. Commentary of Salmon.
29. Picasso and Gaudi. The two extremes of the anarchical spirit of the times: despair and faith, and their parallels.
30. The Law of the Maximum Contacts. Formulation of a basic, instinctive law of Picassoesque art which rigorously conditions its forms.
31. The Law of Restrained Movement. Another law, rigorously followed.
32. The Mineral (?) Bases.) The form of structure of the bases.

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Picasso avant Picasso  
3.

- Chapter 33. Style "nesji". The first development of free line.  
3
34. Exhibition at Berthe Weill. The second exhibition of Picasso in Paris, April 1902.
35. Blue Portraits. 1903 and 1904. Portrait work of Picasso in Barcelona.
36. "Les sept Filles d'Orlamonde." The interpretation of femininity.
37. Picasso and El Greco. The discovery of Greco. His influence on P.
38. Picasso and Millet. Social intentions. Surprising affinity with Millet.
39. Emigrations. 1909. Final installation of Picasso in Paris.

Mr. Carl H. Anderson  
Buckley Gallery  
22 West 57 Street  
New York 23, New York

AHB:js

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PREJGER

Picasso -  
Valentin

1896

September 28, 1950

Dear Curt:

Many thanks for sending me the photograph of the 1896 Picasso. I have never seen this before. Could I keep the photograph for a few months since I have to prepare a revised edition of Picasso - Fifty and may be able to use it.

If I can't keep it, just let me know and I'll return it immediately.

Sincerely,

Sincerely yours,

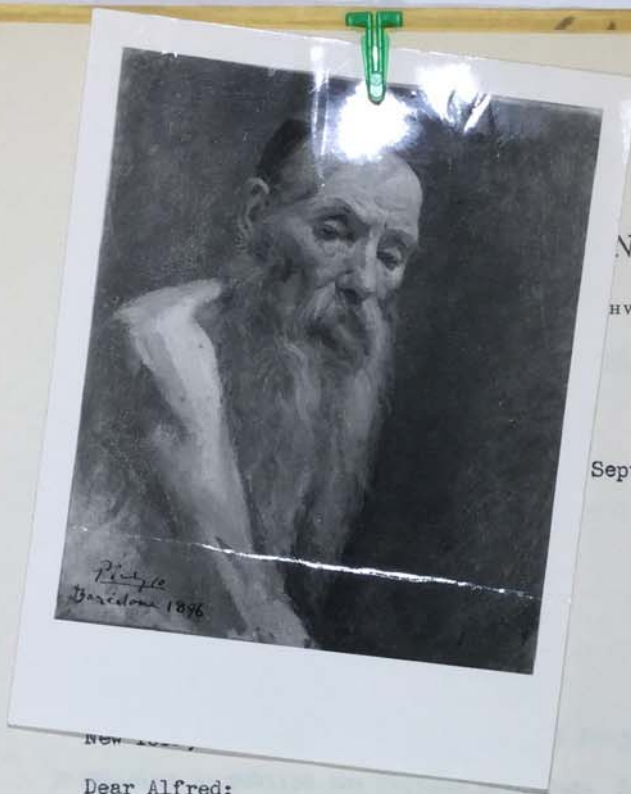
CMH

Mr. Curt Valentin  
Buchholz Gallery  
32 East 57 Street  
New York 22, New York

AHB:js

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R Y, Inc.

N.Y.

HVALENT

September 26, 1950

Dear Alfred:

Enclosed is a photograph of a painting by Picasso dated 1896. I just sent it to you because I thought you might like to see it. Please return the photograph.

Sincerely yours,

*CM*

CV:JW

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BUCHHOLZ GALLERY, Inc.

*dimensions*  
*32 cm x 37 cm.*

ENT

number 26, 1950

Mr  
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thought you

might like to see it. Please return the photograph.

Sincerely yours,

*CMH*

CV:JW

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BUCHHOLZ GALLERY, Inc.  
CURT VALENTIN

32 East 57th Street, New York 22, N.Y.

TELEPHONE: PLAZA 5-9320 CABLE: BUCHVALENT

September 26, 1950

Mr. Alfred H. Barr, Jr.  
Museum of Modern Art  
11 West 53rd Street  
New York, New York

Dear Alfred:

Enclosed is a photograph of a painting by Picasso dated 1896. I just sent it to you because I thought you might like to see it. Please return the photograph.

Sincerely yours,

CV

CV:JW

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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Picasso - Prejger

BUCHHOLZ GALLERY  
CURT VALENTIN

32 East 57th Street, New York 22, N.Y.

October 18, 1950

October 7, 1950

Dear Curt:

Mr. Alfred H. Barr, Jr.  
Museum of Modern Art  
11 West 53rd Street  
New York

Many thanks for securing Lionel Prejger's permission to publish the Picasso painting. I am

Dear Alfred: not sure that I'll have room for it, but would appreciate being able to keep it for a few months

who sent unless you need it. the early Picasso painting which I sent to you.

Sincerely,

Sincerely yours,

CV

CV:JV  
Mr. Curt Valentin  
Buchholz Gallery  
32 East 57 Street  
New York 22, New York

AHB:js

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BUCHHOLZ GALLERY, Inc.  
CURT VALENTIN

32 East 57th Street, New York 22, N.Y.

TELEPHONE: PLAZA 5-9320 CABLE: BUCHVALENT

October 7, 1950

Mr. Alfred H. Barr, Jr.  
Museum of Modern Art  
11 West 53rd Street  
New York, New York

Dear Alfred:

Enclosed is a letter from Mr. Lionel Prejger  
who sent me the photograph of the early Picasso painting  
which I sent to you.

Sincerely yours,

CV

CV:JW

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Lionel PREJGER  
1 Rue Centrale  
NICE (France)

Nice, le 4 Octobre 1950.

Monsieur Curt Valentin  
NEW YORK

Monsieur,

J'ai bien reçu vos lettres des 26 & 30  
Septembre, ainsi que la lettre en communication  
de Monsieur Alfred H. BARR Jr. A ce sujet, je suis  
entièrement d'accord pour que cette reproduction  
soit publiée si cela peut rendre service, mais  
en notant toutefois que ce tableau est ma propriété.

En ce qui concerne la toile de Picasso  
dont je vous ai adressé une photo je demande  
3.000 Dollars, je suis à votre disposition pour  
vous en adresser une autre photo si par hasard  
vous avez un client.

Je vous signale aussi que je viens de  
faire toute une série de photographies sur Picasso,  
quelques unes de ces photographies vont illustrer  
un livre (Inclus deux reproductions). Dans le cas  
où vous seriez intéressé pour faire une exposition  
de photographies récentes de Picasso, sur sa vie  
en famille, sur ces dernières œuvres etc... je  
pourrai vous vendre une série de 50 photos diffé-  
rentes et vous en auriez l'exclusivité. Si cette  
idée peut vous intéresser, faites le moi savoir?

Recevez, Monsieur, mes bien sincères  
salutations.

*M. Prejger*  
*Paris*

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Cat d'Orléans  
August 30, 1952  
Sabarte

Dear Mr. Sabarte

Many thanks for your  
good letter of August 18 which was  
forwarded to my friend and then to  
Antibes. I'm delighted to know  
I may expect the Science and Charity  
photo by October. I look forward to  
it with great interest.  
You are quite right about the incorrect  
or various titles of Science and Charity.  
However La mort is I believe another  
painting.

My secretary writes that the small  
blue head by Picasso was requested by  
Singhly to a Negro college in ~~the~~ the  
South and cannot be photographed until the  
college term begins in mid-September. We  
shall secure it just as soon as possible  
with its size and the exact name of  
the present owner.

Thanks also to you and M. Uebel  
for the LUZ information - you have been  
very helpful - and I am most

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curious to see the "deux autres documents"  
which you will send me with the  
photograph.

Also, as you know, I am very  
eager to have your new book on  
Picasso as soon as it appears.  
Please write, my very kind  
regards to your wife and you  
self.

Yours  
and  
your friend  
Alfred Barr

I expect to see Picasso tomorrow

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C  
O  
P

Y for: AHB in Europe

(You can throw this out  
when you're thru with it.)

Paris le 18 août, 1952

Monsieur ALFRED H. BARR, jr.  
Museum of Modern Art,  
NEW YORK - 19.

Mon cher Monsieur Barr.

Ayant reçu de votre part, l'adresse de Mr. Ribera à Barcelona, j'ai l'honneur de vous informer que je viens de la communiquer à mon tour à mon ami Carles, dont je vous ai parlé par recommandation expresse de Picasso.

J'ai le plaisir de vous annoncer que je pense pouvoir vous envoyer la photo, du tableau CIENCIA Y CARIDAD en rentrant de vacances, c-à-d, vers la fin octobre.

Je dois ajouter, au sujet de ce tableau qu'il n'y en a jamais eu aucun sous le titre de LA MORTE ou LA MALADE, car ce qu'on peut voir dans le Vol. I de Cahiers d'Art d'abord, et dans le livre PICASSO ANTES DE PICASSO après, sous le titre de LA MALADE et d'UNE VISITE ETC., n'est autre chose, en somme, que l'esquisse pour CIENCIA Y CARIDAD qu'on aurait baptisé autrement par pur caprice.

A propos de Monsieur José Ma. Roviralta, dont vous m'avez demandé l'adresse, je viens d'apprendre qu'il est gravement malade à Biarritz. Mais je puis vous donner tous les détails susceptibles de vous intéresser au sujet de la revue LUZ. Les voici: Publiée en deux périodes le premier commença le 15 nov. 1897, terminant le 31 janvier du 98. L'autre période commença la deuxième semaine d'octobre pour finir avec l'année. Il y a eu, en tout, 18 numéros: 6 de la première époque et 12 la deuxième.

Mon ami Vidal, qui a bien voulu s'occuper de cette enquête, n'a rien trouvé dans la dite revue concernant Picasso, m'informant en plus qu'il n'a trouvé qu'un seul petit article purement littéraire signée Ramón Raventós.

On peut trouver la collection de LUZ à la bibliothèque du musée d'Art Moderne de Barcelona.

J'espère pouvoir vous envoyer, avec la photo, de CIENCIA Y CARIDAD, que je vous ai promise un ou deux autres documents que, j'en suis sûr, vous intéresseront beaucoup.

Vous savez que vous pouvez disposer de votre ami

/s/ j Sabartes

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Hotel Natiguen, July 7 '95B

Jean M. Sarracín

Now I tell you  
again how much I enjoyed our  
long conversation about Picasso.  
You were most kind to help  
me so generously.

I have written to  
New York to ask the Metropolitan  
Museum to send you a photograph  
of the Picasso head from the  
Santiago Bequest. My secretary  
will pursue this matter. I cannot  
find anywhere Antonio Rivera's  
address, except Barcelona. I  
believe he is a young business man  
and would be in the phone book. I  
write him through Joan Jaeger

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and even paid him for his  
work through your lawyer whose  
address is 306 East 58th St.  
New York. I am writing my  
servants to ask her to get the  
address. Actually I do not  
wish to correspond with him  
further since I think he has  
done all he can.

I am trying to get in touch  
with Roverette.

I await eagerly the photo-  
graph of the large version of  
Cier via y Coridad now in the house  
of Dona Vilator - Barcelona. This  
is very important.

With thanks again and very  
kind regards to Tom Sabartes  
whom I was delighted to meet  
I am sincerely

Mail

↳ Chase Bank, 41 rue Canton Alfred Barr

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INFORMACION SOBRE PICASSO

En la LIBRERIA BUCHHOLZ, paseo de Recoletos, 3 (teléf. 22.20.02.) existen varios libros sobre Picasso con numerosas reproducciones de dibujos y pinturas del artista fechadas con anterioridad al 1905. Entre ellas, varias sacadas de la revista "ARTE JOVEN".

Los libros consultados son los siguientes:

Joan Merli  
P I C A S S O  
Editorial Poseidón.  
Buenos Aires.

610 páginas. Pts. 800.  
(Está prohibido por la Censura.)  
.....

A. Cirici Pellicer  
PICASSO ANTES DE PICASSO  
Editor: Joaquín Gil.  
Barcelona.

Unas 300 páginas. Pts. 200.  
.....

Drawings and Watercolours -  
since 1893  
HOMAGE TO PICASSO  
on his 70 birthday.  
Lund Humphries publishers,  
London 1951.

77 páginas. Pts. 280.  
.....

J. A. Gaya Nuño  
P I C A S S O  
Ediciones Omega.  
Barcelona.

Unas 100 páginas. Pts. 75.  
.....

Asímismo, se encuentran reproducciones del período anterior al año 1905, firmadas por el artista, en el libro "DE PICASSO AU SURREALISME", Ediciones SKIRA, (Genève-Paris.) Pts. 880.  
.....

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Dear John -  
Another memo  
Sfl.

Mr. Fisher:  
Perhaps you'd like to  
send this along to  
Mr. McAndrew -

Jc

Blan  
comments about  
in Madrid duri  
certainly to b  
rumor is that  
in the exhibit  
which took pla  
a third prize-

Have you  
de Picasso, re  
Destino ?

UNICATIONS TO  
mbassy

some  
hibition  
ew is almost  
library. The  
prize, but  
exhibitions  
o mention of  
previously noted.

so antes de  
by Editorial

After his 1896/97 term of study in Madrid, Picasso returned to Barcelona where he frequented the "Quatre Cats" tavern, and decorated the walls with 24 portraits of the most frequent visitors. It is said that Rodriguez-Codola made some satisfactory remarks on these portraits in Vanguardia during 1897, but the articles were not found in this paper for 1897. Henri Mahaut, in his book Picasso (Paris, 1930) includes in his bibliography a reference: Rodriguez-Codola: Exposition Ruis-Picasso. La Vanguardia, Barcelona, 1897.

963. Una figura.  
Alto 1,43 metros. Fecha 1897.

(El catálogo tiene ilustraciones, pero no reproduce la obra de este pintor.)

Este año se celebró una Exposición de Pintura antigua.

Este año no se celebró exposición.

pintor.

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THE FOREIGN SERVICE  
OF THE  
UNITED STATES OF AMERICA

Año 1896. Este año no se celebró Exposición.

Año 1897. Rúa Picasso (D. Pablo), American Embassy  
Madrid  
Reside en Barcelona.

ADDRESS OFFICIAL COMMUNICATIONS TO

944. Ciencia y Sociedad.  
Alto 1,50 metros. Ancho 2,50 metros.

PICASSO

Blanco y Negro for 1896 may have some comments about a picture supposedly in an exhibition in Madrid during April-June 1896. This review is almost certainly to be found in the New York public library. The rumor is that Picasso's picture won a third prize, but in the exhibition catalogs (of the national exhibitions which took place every two years) there is no mention of a **third** prize---only the honorable mention previously noted.

Have you seen the book by Cirici: Picasso antes de de Picasso, recently published in Barcelona by Editorial Destino ?

After his 1896/97 term of study in Madrid, Picasso returned to Barcelona where he frequented the "Quatre Cats" tavern, and decorated the walls with 24 portraits of the most frequent visitors. It is said that Rodriguez-Codola made some satisfactory remarks on these portraits in Vanguardia during 1897, but the articles were not found in this paper for 1897. Henri Mahaut, in his book Picasso (Paris, 1930) includes in his bibliography a reference: Rodriguez-Codola: Exposition Ruis-Picasso. La Vanguardia, Barcelona, 1897.

Año 1898. Este año se celebró una Exposición de Pintura antigua. lón

943. The Picture.  
Alto 1,43 metros. Ancho 1 metro.

El catálogo tiene ilustraciones, pero no reproduce la obra de este pintor.)

Año 1899. Este año se celebró una Exposición de Pintura antigua.

Año 1900. Este año no se celebró Exposición.

pintor.

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INFORMACION SOBRE PICASSO

Noticias de los catálogos de las Exposiciones Nacionales de Bellas Artes.

Año 1896. Este año no se celebró Exposición.

Año 1897. 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.

(El catálogo no tiene reproducciones de cuadros de ninguno de los expositores.)

Año 1898. Este año no se celebró Exposición.

Año 1899. Ruiz Picasso (D.Pablo), natural de Málaga, mención honorífica en la Exposición Nacional de Madrid de 1897.

716. Un patio de una casa de Aragón.  
Alto 1,98 metros. Ancho 2,50 metros.

Reside en Barcelona.

Año 1900. Este año no se celebró Exposición.

Año 1901. Ruiz Picasso (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.

(El catálogo tiene ilustraciones, pero no reproduce la obra de este pintor.)

Año 1902. Este año se celebró una Exposición de Pintura Antigua.

Año 1903. Este año no se celebró Exposición.

Año 1904. En el catálogo de la Exposición no figura el nombre de este pintor.

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INFORMACION SOBRE PICASSO

Del período comprendido entre 1896 y 1904 se han consultado en la HEMEROTECA MUNICIPAL de Madrid publicaciones de estos años que se citan a continuación:

- "El Arte". (Ninguna noticia sobre Pablo Ruiz Picasso.)
- "Miscelánea". Revista de Literatura y Arte. (Ninguna noticia sobre Pablo Ruiz Picasso.)
- "La Lectura". Revista de Ciencias y de Artes. (Ninguna noticia sobre Pablo Ruiz Picasso.)
- "Fortuna y Arte". (Ninguna noticia sobre Pablo Ruiz Picasso.)
- "Nuestro Tiempo". Revista mensual ilustrada. (Estudio bastante extenso de D. Francisco Alcántara sobre la Exposición Nacional del año 1901. Sin embargo, en él no hay ningún dato que haga referencia a Pablo Ruiz Picasso.)

También en la HEMEROTECA MUNICIPAL de Madrid, y esperando hallar noticia periodística sobre la mención honorífica que se concedió a Pablo Ruiz Picasso en la Exposición de 1897, se ha revisado los números del diario "EL IMPARCIAL", periódico el más importante de la época.

Los únicos datos obtenidos fueron los siguientes:

- 8 Mayo      Nombramiento del Jurado. Que, en la sección de pintura, lo componían:  
Antonio Muñoz Degraín.  
Francisco Alcántara.  
Luis Sainz.  
Modesto Urgell  
Salvador Martínez Cubells.  
Augusto Comas Blanco  
José Nogales.
- 25 Mayo      Un artículo de Rodrigo Soriano sobre la Exposición. En él no hay alusión alguna a Picasso.
- 26 Mayo      Referencia oficial de la inauguración de la Exposición por la Reina Regente.
- 27 Mayo      Comentario sobre la Exposición por Francisco Alcántara. (Ninguna alusión a Picasso.)
- 6 Junio      Publica el fallo de la Exposición. (Sólo figuran las medallas y condecoraciones concedidas. No se consignan las menciones honoríficas.)
- 7 Junio      Artículo crítico de Jacinto Octavio Picón sobre la Exposición. (Nada que haga referencia a Picasso.)
- 13 Junio     Otro artículo crítico de Jacinto Octavio Picón. (Tampoco en éste se alude para nada a Picasso.)

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- 14 Junio Artículo crítico de Francisco Alcántara. (Nada sobre Pablo Ruiz Picasso.)
- 30 Junio Artículo crítico de Jacinto Octavio Picón. (Nada sobre Pablo Ruiz Picasso.)
- 6 Julio Ultimo artículo crítico de Jacinto Octavio Picón. (En este artículo la crítica se refiere exclusivamente a la escultura.)
-

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THE FOREIGN SERVICE  
OF THE  
UNITED STATES OF AMERICA

ADDRESS OFFICIAL COMMUNICATIONS TO

American Embassy, Madrid

August 25, 1952

Dear John:

I want you to know that Señorita Julia Benítez, of the staff of our library, has been doing the investigation work that is of interest to the Museum of Modern Art, on the early appearances in Spain of paintings of Picasso.

I enclose an outline of her findings as concerns Picasso's participation in the Exposiciones Nacionales de Bellas Artes in the years you mentioned. I hope that she may be able to come across some further reference to the Honorable Mention that he received in the 1897 show, and that should be of special interest.

We have not been able thus far to come across any copies of the "primera época" of the publication "Arte Joven", but understand that one of the readers in our library was associated with it, and shall pursue the matter. We have found, as you or the Museum may already know, that the copy for Año I, No. 1, of the second period, published in Barcelona in September 1909, has a drawing by him on the cover, and small reproductions inside of a portrait of Francisco Soler, a self-portrait, and a sketch. You will let us know if photographs are wanted of these?

Señorita Benítez is continuing her investigating, but I thought you would like to have a progress report.

I paid my fourth visit to Sigüenza this last week-end, and hope that you and Betty found it as beautiful as I always do.

Sincerely yours,

Dorsey G. Fisher  
First Secretary of Embassy  
Public Affairs Officer

John McAndrew, Esq.  
Hotel des Indes  
The Hague  
Netherlands

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HEMEROTECA MUNICIPAL  
DE MADRID

PLAZA DE LA VILLA, 3, MADRID  
(ESPAÑA)

HEMEROTECA MUNICIPAL  
DE MADRID

PLAZA DE LA VILLA, 3  
Madrid (España)

Encargo 282

Número .....

Aste Jansen  
1.9.1909



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STANDARD FORM NO. 64

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Fisher

DATE: Sept. 3, 1952

FROM : F. Cromwell *FC*

SUBJECT: Picasso

Miss Benitez and Mr. Delgado report that they have looked through the periodicals in the Ateneo and the Instituto Velasquez (of the Consejo Superior...suggested by Tortajada) and have found nothing of interest concerning Picasso in the period in which they were searching.

Also they have not yet turned up a file of Arte joven of the first series. One of the editors, an old reader of the library here, although he does not have a file has offered to inquire among friends. He does not at present know of a file in existence.

So it is possible that more information <sup>MAY</sup> ~~more~~ be forthcoming, but in all probability this is the end!

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Revista

11 al 17 marzo de 1954

removed from this folder because of  
its fragile deteriorating condition +  
placed with our Acoso/BARR oversized  
material at the end of the PICASSO

Recnd Group.

RR

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PICASSO—SELF PORTRAIT (1900)  
DETAIL FROM A PEN DRAWING



JUNYER COLL., BARCELONA

# BARCELONA AND PICASSO

EIGHT PAGES ABOUT THIS CATALAN CITY...

WITH PICASSO MEMORABILIA...

PHOTOGRAPHS BY IRVING PENN

The grey-stone Mediterranean port of Barcelona, rising high to the hills, spotted with round pines against a tensely blue sky, has been for hundreds of years important in Spanish painting. In the last half century, three famous living painters, Miró, Dalí, and Picasso, have come out of the curious Catalan soil on which there are still remnants of cross-roads culture. Named for Barca, the Carthaginian dictator, father of Hannibal, Barcelona has been crossed by the Phoenicians, Greeks, Romans, Visigoths, Vandals, and Arabs. (Now, Spaniards from other parts of the country call the Catalans the

Americans of Spain—sharp, active, materialistic: "The Catalans can get bread from stones.")

Picasso, born in the south of Málaga in 1881, came to Barcelona in 1896. For the next twenty years his work showed the fundamental effect on him of the hilly cubistic landscape, of the bull rings, the little cabarets. When he began first to see he saw the sad classic-eyed children, the long-fingered drinkers, the beggars and the madmen. He saw the fantasy of the buildings designed by Antoni Gaudí. He understood the Catalan proverb: "If nothing suits, give blue." (Continued on following page)

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## BARCELONA AND PICASSO

As Jean Cassou wrote in his *Picasso*: "With Picasso one must place him amid Spanish references to arrive at an understanding of him."

Barcelona, far less relaxed than in Picasso's days, now has a certain sad tenseness. Much of its old intellectual international life in music, art, and sports has drained away, mainly because of the 1936-1939 Civil War. But its noises are the same, the whistle of the boat sirens, the clicking of spoons against cups in open cafés, the cries of the Andalusian lottery sellers, the twittering of the sparrows, black in the maples of the great flower-stalled boulevard, Las Ramblas. On Sundays still the little families walk their triangle of pleasure, the park, the art galleries, and last the pastry shops. To those gallery-goers Joan

Miró, who lives part of the year in Barcelona, is unknown; Salvador Dalí is known as a respected American success story, and Picasso as a painter whose great work stopped after his Blue, Pink, and Classical periods when the influence of Catalonia was strongest. Only the experts know well his later profound work after he left Spain in 1904 to live in Paris. In 1920 he gave one of his Harlequin paintings to the Barcelona Museum of Modern Art; during the Civil War he contributed milk for its children.

Barcelona explains much of Picasso that has often seemed inexplicable. In the Catalonians, always yearning for autonomy, the rebellious spirit lies deep; they say philosophically: "Authority is always against the people." (Continued on page 49)

BULL FIGHT AT A BARCELONA BULL RING WHICH PICASSO (WHOM GERTRUDE STEIN LATER CALLED "THE LITTLE BULLFIGHTER") OFTEN SKETCHED AND PAINTED.

Opposite: THE "BOULLABASSE" OF BARCELONA, LIKE POLYCHROME SCULPTURE; THE COLOUR OF THIS CRAY-FISH STEW GIVES SPECIAL PLEASURE TO CATALONIANS.

PENN

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# BARCELONA AND PICASSO



Barcelona's most famous Flamenco dancers at an outdoor café overlooking the street of popular entertainment where Picasso in his early Toulouse-Lautrec period found models, situations.



Coll. Museum of Modern Art, Barcelona  
Picasso café painting (1900), important in his development. Painted during the time of his Toulouse-Lautrec period.



Wall with overlapping cultures; colour, form, texture of Cubism.



Coll. Perdigó  
El Greco and mannerist Catalonian paintings influenced the elongation of figures in Blue Period.



Coll. Graells  
Picasso drawing (1897) supposedly of Manolo, the sculptor, one of his friends.



Coll. Junyer, Barcelona  
Fernande Olivier (1904), Picasso's first wife—a beautiful woman with two conversational subjects: hats and perfume. On back of portrait, a scratched-out Harlequin.



Museum of Modern Art, Barcelona

Picasso's family were often used as models. *Left*, his sister (1899), still living in Barcelona; *at right*, café scene (1897), with his father (then professor at the Academy of Art) wrapped and capped, in centre.



Coll. Junyer



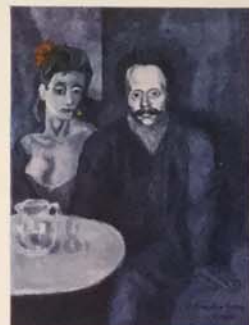
Museum of Modern Art, Barcelona  
Portrait of Picasso by Ramon Casas, who recorded the artists.



Coll. Junyer  
Picasso water colour of the celebrated Pedro Romeu, owner of the remarkable café, 4 Cats.



Sebastia Junyer (1948), painter, close Picasso friend (see Vogue, May 15), the hero of many Picasso anecdotal sketches, sat for this early but important Blue Period painting (1903).



Coll. Junyer

Picasso's father (then professor at the Academy of Art) wrapped and capped, in centre.

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The famous eroded peaks of the Montserrat Mountains, part of Picasso's Barcelona, were a vital influence on Gaudi's architecture.



Festival in the street with merry-go-rounds and strings of yellow lights; children often as well as those in early Picassos stop dancing *sardanas* and fox trots to pose in Goya positions for photographer Penn.



Head of Picasso by Pablo Gargallo in the Barcelona Museum of Modern Art Collection.



Barcelona square, just as it was in Picasso's youth except for yellow taxi.



Catalan Madonnas: left, wood, 12th cent., similar to Montserrat Virgin; right, 14th cent.



Old ballad sheets; Picasso has followed this popular form occasionally.



Coll. Junyer



Museum of Catalan Art, Barcelona

Early medieval heads, both Catalanian. Left: polychrome wood. Right: Romanesque fresco. Romanesque art was absorbed by Picasso as part of his early Barcelona environment.



Picasso bull-fight painting, small, little known, hangs in the Rusiñol Museum in Sitges.



Coll. Junyer

Important forerunner of Picasso's first great Cubist painting, "Les Femmes d'Alger." (Never published before in colour.)



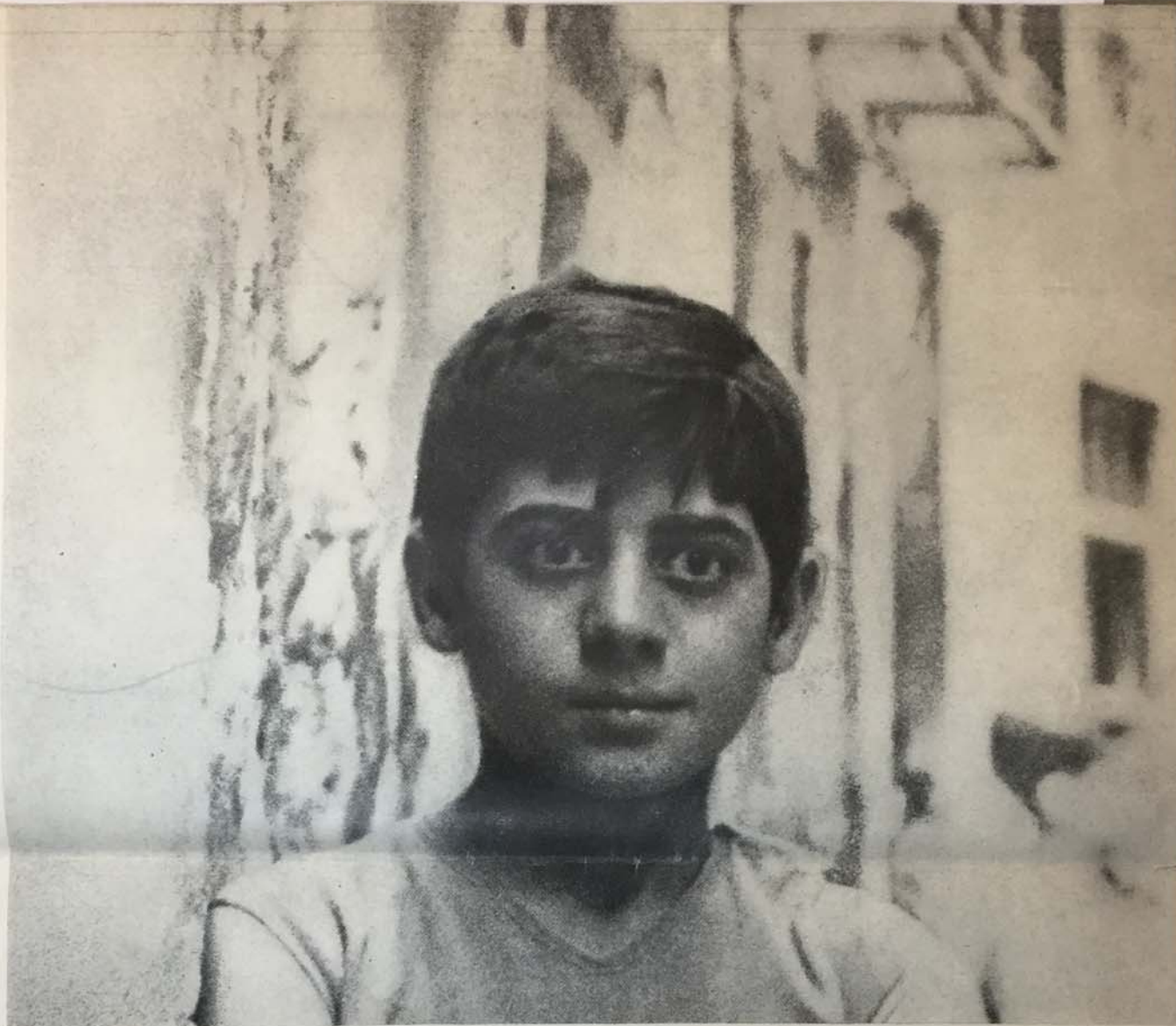
Sixteenth century Catalan stained glass (Rusiñol Museum).

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BOY OF THE BARCELONA STREETS; HIS ROUND EYES HAVE THE MEDITERRANEAN PATHOS OF PICASSO'S CLASSICAL PERIOD.

## BARCELONA AND PICASSO

Rebellion, experiment are all part of Picasso's hold on his followers throughout the world—and no living painter has a greater influence. He has been as much an experimenter as Barcelona's great twentieth-century architect, Antoni Gaudí. Small, charming, bearded, a deeply religious man who was often called a little saint, Gaudí had grotesque imagination, designed apartment houses, symbolic and Wagnerian, with the concrete apparently melting, rhythmically. His monument, however, is the unfinished Cathedral of the Holy Family, shining with gold and pigment, with brown chipped glass appliqué into the grey cement, a method similar to that used in the white Jain Temple in Calcutta.

In his Picasso 1940 monograph, Jean Cassou

wrote: "Barcelona produced many kinds of artists, from realists to purely ornamental painters; ornamental painters in whom was found a virtuosity, an ostentation, a glitter, which is part of the Catalan genius. But this genius, particularly with its bad taste become virtue, is perhaps never as strongly expressed as in Antoni Gaudí. . . . Picasso's genius, his action, his intellectual gestures, all are quickly read by those who are familiar with the Spanish geniuses. He had the inclination to use obsolete forms and in many ways the same ones that Gaudí deliberately introduced in architecture." . . . Like Gaudí, Picasso has a passionately inventive curiosity that first showed in Barcelona and that, since then, has become one of the great wonders of contemporary art.

*Opposite:* THE CATHEDRAL OF THE HOLY FAMILY, BY GAUDÍ;  
A MONUMENTAL SHELL, OVERRUN WITH STONE ANIMALS.  
TYPICAL PLUMED AND LIVERIED FUNERAL PROCESSION.  
PENN