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Miss Miller

pour Angèle Roussier
p. 2710
no. 58.

To Alfred H. Barr
with the compliments of

COLLEGE ART JOURNAL

L. Breunig
(See p. 158 ff.)

WINTER 1958

XVII 2



Wellesley College Jewett Arts Center. Architect,
Paul Rudolph, Associates, Anderson, Beckwith and
Haible. Preliminary sketch showing relationship of
new structure to existing buildings on the campus.

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Dear Angela Rosenberg



THE GERMAN EXPRESSIONISTS

A GENERATION IN REVOLT

by BERNARD S. MYERS

Here is the most comprehensive and lavishly illustrated study of German Expressionism in any language, the text not just a summary, but a complete history of the subject from its antecedents in the 19th Century, through two world wars, to its status in the present day. Dr. Myers, well-known as a scholar, writer, lecturer and teacher, has authored several books on art, including two college texts; he begins *THE GERMAN EXPRESSIONISTS* by exploring the historical background—the social, political, aesthetic and religious forms that helped create this intensely emotional and peculiarly German art. Then he discusses the Independent Expressionists—Modersohn-Becker, Kokoschka, Meidner, Rohlfis, Barlach and Hefer. This section concludes with *Fauve Expressionists and Religious Expressionism*.

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COLLEGE ART JOURNAL

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Miss Miller

pour Angela Rouger
Picasso
1958

STUDIES ON PICASSO, 1902-1905

L. C. Breunig, Jr.

The documentation on the early years of Picasso in Paris is still quite sparse, and additional bits of information are always welcome. We have come across several reviews of expositions in 1902 and 1905 which have apparently escaped the eyes of the biographers and which help in a modest way to fill the gaps in our knowledge of the beginning and the end of the Blue Period. The standard works on Picasso suggest that between the review by Félicien Fagus of the first, 1901 show at Vollard's ("L'Invasion espagnole: Picasso," *La Revue blanche*, 15 July, 1901)¹ and Apollinaire's essay in 1905 ("Les jeunes: Picasso peintre," *La Plume*, 15 May, 1905) four years of total silence elapsed in Paris; whereas the studies which we present bring to light not only a greater number of expositions but also a more widespread interest in the young painter than one would have dared to assume.

It always seemed rather odd to us that Fagus himself, after his initial enthusiasm, should have ignored the subsequent expositions. In 1901 he had come away from Vollard's definitely impressed by the sixty-five paintings on display and had written of Picasso: "Lui est peintre, absolument peintre, et bellement; sa divination de 'la matière' suffirait à l'attester: comme tous les purs peintres il adore la couleur pour elle, or chaque matière a sa couleur propre. Aussi tout sujet l'enamoure et tout lui est sujet. . . ." Fagus was a regular contributor to both *La Revue blanche* and *La Plume*, and nothing would have been more natural than for him to report on either of the 1902 shows at Vollard's and Berthe Weill's. Our search through *La Plume* was fruitless, but in *La Revue blanche* there appeared on September 1, 1902 a fairly detailed article entitled "Les Espagnols" (pp. 65-68). Picasso is only one of several young Spaniards treated here, but the section devoted to him is valuable as a precise description of certain specific works shown at Berthe Weill's from April 1 to 15. It thus complements the catalogue preface of Adrien Farge,² which is apparently the only other document on this exposition.

Professor Breunig, of the Department of French, Barnard College, came across the material for this article in the course of research for a book on Picasso's Poets. He is the author of an article, "Apollinaire as an early apologist for Picasso," *Harvard Library Bulletin* (Autumn, 1953).

¹ Reprinted in *Les Cahiers d'art*, no. 7, p. 96, 1932.

² *idem*.

Picasso, naguère furieux festoieusement de couleurs, concentre sa vigueur dans le sens de l'énergie. Un petit enfant grave, presque raidi, au menton tétu, au front lourd, aux yeux souffrants, méchants, impitoyables, traité rien que dans les bleus et qui pose comme un enfant historique. Une fille au tub, maigres jambes et maigre torse, qui debout, épongeant sa hanche, hausse haut l'épaule du bras qui mène l'éponge, figure une beauté grêle, contournée, sereine avec étrangeté. *L'Hénaire*, ses contours cernés sur le fond de bleu mat, majesté qui s'ignore, la contorsion féline de l'épaule et des mains, la fixité du regard sous la coiffure comme d'idole de son vaste chapeau à panache bleu foncé, font d'elle quelque chose d'hérétique, qui se précise dans *La Vierge aux cheveux d'or* (la même ou sa sœur?): rien qu'une très jeune femme sur son ventre allongée; la tête redressée qui vaguement regarde; d'un nez court de bête le froncement qui aspire et flaire; stupeur d'animal qui serait dieu; quelque sphinx. Cela dans la matité éclatante d'à plats emprisonnés de contours soigneusement cherchés, accusés profondément: cette simplification appuie matériellement l'impression de vitrail qu'engendre l'esprit de ces toiles.

The first of these paintings (fig. 1) is apparently the one which Farge entitles "Bébé" and which is reproduced in the Zervos catalogue (Vol. I, p. 58, pl. 116) as *Child seated in armchair*. Farge makes no reference in his preface to the second work, but this is obviously *Le Tub* in the Phillips Memorial Gallery, Washington (Zervos, I, p. 51, pl. 103) or, as it is usually called in English, *The Blue Room*. *L'Hénaire*, judging from the description of both Farge and Fagus, is the oil entitled in Zervos (I, p. 21, pl. 42) *Courtesan with a Jewel Necklace* (fig. 2). As for the fourth work, which Farge also calls *La Vierge aux cheveux d'or*, we have so far been unsuccessful in locating it.

Fagus concludes his study of the young Spanish painters on a rather prophetic note: "Tous ces artistes espagnols ont du tempérament, de la race, et de l'individualité; chacun parfait possesseur de son jardin personnel, à la fois parent du jardin voisin. Ils n'ont pas encore leur grand homme, le conquérant qui absorbe tout et tout renouvelle, fait dater tout de lui, qui se façonne un illimité univers. . . ." Unfortunately Fagus does not suggest that Picasso is this man, but the fact that he raises the question at all is proof of considerable insight into the future and of faith in the Spanish contribution to XXth century art.

Fagus was not a professional art critic. He was a poet who in 1902, at the age of thirty, had published two volumes of verse and who was to go on developing a style of considerable refinement and delicacy reminiscent of Nerval and Verlaine. André Salmon has portrayed him as a young "anarchist" at that time and as one of the more colorful and vociferous figures on Montmartre.³ Although too independent to belong to any school of poetry he was on the whole sympathetic to the avant garde attitude of the Symbolist

³ See *Souvenirs sans fin* (Paris 1955), *passim*. Salmon also claims (pp. 75-76) that Picasso was acquainted with the poetry of Fagus and recommended to him the volume *Testament de ma vie première*, which had appeared in 1898.

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pour Angèle Rougeron
Picasso
1901-1908



Fig. 1. Picasso: Child seated in an armchair, 1901, Barnes Foundation, Merion, Pa.

periodicals to which he contributed. At the turn of the century *La Revue blanche* and *La Plume* were, along with *Le Mercure de France* and *L'Ermitage*, perhaps the most forward-looking literary magazines in Paris. All of them were off-shoots of the Symbolist movement of 1885, and the fact that each had a regular department on modern painting tends to confirm the belief which the Symbolist poets had held so ardently since Baudelaire in the unity and interdependence of the arts.

Both *La Plume* and *L'Ermitage*, for example, commented on the first expositions which Berthe Weill held in her new Gallery in January and again in March of 1902 and which included works by Maillol and Matisse. If Picasso's April exposition was neglected it was undoubtedly because both magazines felt obliged to report on the Salon des Indépendants which took place at the same time and crowded out the smaller individual shows.⁴

Of these four periodicals the one most closely associated with the Sym-

⁴ In 1901, after the Vollard show, the following brief and very cautious note, by the critic François-Charles, had appeared in *L'Ermitage* (September 1901, p. 241): "Quant à M. Picasso qui, m'a-t-on dit, est extrêmement jeune, il débute avec un tel éclat, que je me permets d'avoir pour l'avenir, quelques inquiétudes à son sujet. On pourrait dire d'où sort chacun de ses tableaux et leur variété est par trop considérable. N'empêche qu'il est doué, mais je lui conseillerais, pour son bien, de ne plus faire une toile par jour."



Fig. 2. Picasso: Courtesan with Jewel Necklace, 1901, County Museum, Los Angeles, California.

bolist movement and indeed the one usually considered as its official mouth-piece was *Le Mercure de France*; and it would seem strange indeed that the *Mercure* should have remained oblivious to Picasso's 1901 and 1902 expositions. A glance at the issues of these years uncovered a most interesting article, a review by Charles Morice entitled "Exposition de MM. Picasso, Launay, Pichot, et Girieud," (*Mercure de France*, December, 1902). Morice is known to students of Symbolist poetry as the author of a work on Verlaine and especially of *La Littérature de tous à l'heure* (1890), an apology for Symbolism and one of the most complete statements of the aspirations of the young French poets toward the end of the century. Although he was to become better known later as an art historian and author of a work on Gauguin, he was still in 1902 primarily a poet and literary critic and had, in fact, just replaced André Fontainas as art critic of the *Mercure* when the article on Picasso appeared.

Morice reviews a 1902 exposition at Berthe Weill's,—not, however, the April show, since it is known that Picasso shared the gallery then with Louis Bernard-Lemaire. The three painters to whom Morice refers, Fabien Launay, Ramon-Antonio Pichot and Pierre Girieud, must have held a joint show with Picasso later in the year, and Berthe Weill herself, as a matter of fact, recalls in her memoirs (*Pan! dans l'oeil*, Paris, 1933, p. 83) that beginning

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Miss Miller

pour Angèle Rougeron
Picasso
1958.

on October 15 she displayed the works of these four artists. If this October show has never been included in official lists of Picasso exhibitions it is undoubtedly because one hesitates to rely on the often whimsical and inaccurate memory of Berthe Weill. In this particular case, however, the Morice article certainly confirms her recollection.

We quote the introduction and the section devoted to Picasso:

Rue Victor-Massé, chez Mlle Weill, au rez-de-chaussée d'un étroit magasin, ces quatre artistes—deux Français, deux Espagnols—ont réuni leurs plus récentes oeuvres. Français? Espagnols? Dis-je bien vrai? Non. Tous quatre, citoyens de Montmartre! Patrie de leur désir, atmosphère de leurs travaux et de leurs ambitions, de leur art.

Art jeune (je ne dis pas "l'art nouveau"!) avec ses audaces et ses bonheurs, ses faiblesses, ses dangers: la période de recherches en soi et dans la nature. Picasso a vingt ans, et ses camarades ne sont pas beaucoup plus vieux que lui. Ils sont loin encore, sans doute, les uns et les autres, de la maîtrise. Ils ne se possèdent pas. Mais je ne sais rien de plus intéressant, de plus émouvant que cette sorte d'avant-l'aube des esprits,—rien, aussi, de plus significatif: si vous voulez connaître les directions présentes de l'art, interrogez les artistes qui sont en train de se chercher eux-mêmes, tout en se dégageant de l'enseignement reçu.

Ceux dont j'étudie l'effort vous répondraient qu'ils ont déjà traversé l'impersonnisme et qu'ils n'y retourneront pas. Ils s'en souviennent, toutefois, et ne sauraient sans ingratitude nier ce qu'ils lui doivent; seulement ils aiment ailleurs. Où? je soupçonne qu'il ne leur serait pas très facile de le dire avec précision. Encore une fois ils cherchent. Ils cherchent et ce qu'ils produisent est bien d'un temps où la poésie des symbolistes et le roman des naturalistes sont contemporains. Il y a beaucoup de réalisme, de "brutalisme" même dans la peinture qu'on peut voir rue Victor-Massé. Mais très bizarrement, cette dévotion servile aux premiers dehors des êtres et des choses se combine avec un bel instinct décoratif. C'est par là que cet art en formation, en route, est riche en précieuses indications de l'ordre le plus général.

Pour l'heure, il se bute au négatif, ce mur où il est fatal que se brisent les générations sans amour. Cela est visible chez tous, moins chez Pichot et Girieud, davantage chez Launay, plus encore chez Picasso.

Elle est extraordinaire, la tristesse stérile qui pèse sur l'oeuvre entière de ce très jeune homme. Cette oeuvre est déjà innombrable. Picasso, qui peignait avant d'apprendre à lire, semble avoir reçu la mission d'exprimer avec son pinceau tout ce qui est. On dirait d'un jeune dieu qui voudrait refaire le monde. Mais c'est un dieu sombre. Les centaines de visages qu'il a peints grimacent; pas un sourire. Son monde ne serait pas plus habitable que ses maisons lépreuses. Et sa peinture elle-même est malade: incurablement? Je ne sais. Mais à coup sûr il y a là une force, un don, un talent. Tel dessin—une femme nue, accroupie—donne la sensation d'une merveille presque accomplie. Telle composition—au théâtre, deux spectateurs, un homme et une femme, dans une loge se détournant de la scène où évolue la danseuse, lointaine, en pleine clarté—inquiète et attire comme une Fleur du Mal. Des êtres à peine sexués, "des démons ordinaires", aux yeux désolés, la tête basse, le front enfumé de pensées désespérantes ou criminelles... Faut-il, au bout du compte, souhaiter que cette peinture guérisse? Ne serait-il pas destiné, cet enfant d'une précocité effrayante, à donner la consécration du chef-d'oeuvre au sens négatif de vivre, à ce mal dont plus que pas un autre il souffre? ...

Picasso is known to have returned to Paris in October of 1902 from Barcelona where he had been staying since the previous December, and Morice's reference to the "most recent" works on display leads us to assume that the exposition included canvases painted in Spain. Unfortunately Morice gives no precise indications as to the number or titles of the works, and he specifically describes only two. The first, a drawing of a crouching woman, may possibly be the work listed in Zervos (IV, pl. 459) as "Dessin à la plume. Barcelone 1902." The second, a theater scene, recalls the style of some of the 1901 Paris works, but we have not located any single work corresponding to the Morice description.

After spending 1903 and the first months of 1904 in Barcelona Picasso settled in the "Bateau-Lavoir" of Montmartre where he remained until 1909. It is usually assumed that during this very important period he held no exhibitions in Paris, but a second article of Charles Morice reveals that in 1905 there was a joint show at the Serrurier Galleries, 37 Boulevard Haussmann: "Exposition d'oeuvres de MM Trachsel, Gérardin, Picasso." The date of this review—March 15 issue of *Le Mercure de France*, pp. 291-292—would seem to indicate that the exposition took place in early March of 1905. On this occasion Morice writes:

J'ai déjà eu plusieurs fois l'occasion de parler de Picasso,⁸ de dire les dons extraordinaires de ce très jeune artiste et de déplorer l'orientation négative de son effort vers la tristesse stérile et vers l'aspect caricatural des êtres et des choses. Les oeuvres nouvelles qu'il expose dans les Galeries Serrurier annoncent une transformation heureuse de son talent. Ce n'est pas que rien n'y persiste de sa primitive vision sombre. Picasso est andalou, et peut-être, en Espagne, est-ce un ineffaçable signe de la race que cette prédilection pour les gestes et les accents du chagrin. Mais aujourd'hui les attitudes se simplifient, les unités se groupent moins minablement, la toile s'éclaire. Ce n'est plus le goût du triste, du laid pour eux-mêmes; à ce prématuré crépuscule du spleen, qui logiquement eût dû aboutir à la nuit de la désespérance de la mort, succède par une bienfaisante anomalie un rayon de clarté: c'est l'aurore de la pitié qui point,—c'est le salut. Car ce qui surtout était triste dans les premières oeuvres de Picasso, d'autre part marquées déjà d'une puissante empreinte personnelle, c'est qu'il semblait se délecter à la tristesse sans y compatir. Sa sensibilité s'est approfondie.—Notons aussi que sa technique s'est affinée et fortifiée; ses constructions sont plus solides que naguère et, du même coup, se simplifient.

It was in connection with this same exposition that Guillaume Apollinaire, who had only recently met Picasso, wrote his first apology, a little known essay which antedates article in *La Plume* by a month and a half. It is entitled "Picasso, peintre et dessinateur" and appeared in the first (and only) issue of *La Revue immoraliste* (April, 1905, pp. 39-40). It may well have been written as a reply to Morice, since Apollinaire takes issue with those who stress the sterile disenchantment of Picasso's style.

⁸ This seems to be an exaggeration since Morice is not listed as having contributed to any review except *Le Mercure de France* during these years.

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pour Angèle Rougeron
Picasso
1958Picasso, peintre et dessinateur
(Galerie Serrurier)

On a dit de Picasso que ses œuvres témoignaient d'un désenchantement précoce.

Je pense le contraire.

Tout l'enchanté et son talent incontestable me paraît au service d'une fantaisie qui mêle justement le délicieux et l'horrible, l'abject et le délicat.

Son naturalisme amoureux de précision se double de ce mysticisme qui en Espagne gît au fond des âmes les moins religieuses. On sait que Castelar portait un chapelet dans sa poche et si Picasso est peu religieux (ce que je pense) il a dû réserver, je gage, un culte de doulie raffinée envers sainte Thérèse ou saint Isidore.

A Rome, au moment du Carnaval, il y a des masques, (Arlequin, Colombine ou *cuoca française*) qui le matin, après une orgie terminée parfois par un meurtre, vont à Saint-Pierre, baiser l'orteil usé de la statue du prince des apôtres.

Voilà des êtres qui enchanteraient Picasso.

Sous les oripeaux éclatants de ses saltimbanques sveltes, on sent vraiment des jeunes gens du peuple, versatiles, rusés, adroits, pauvres et menteurs.

Ses mères crispent des mains fines comme en ont souvent les jeunes mères de la classe populaire et ses femmes nues sont écroulées de la toison que dédaignent les peintres traditionnels et qui est le bouclier de la pudeur occidentale.

The May essay in *La Plume* (a good part of which Apollinaire reprinted in *Les Peintres cubistes* in 1913)* was in all probability inspired as well by the show at the Serrurier Galleries. The article was accompanied in any case by reproductions of five paintings which were quite plausibly on display at the exposition. They bear no captions, but four of them are readily identified as the painting in the Wright Ludington collection, Santa Barbara, Cal., *Saltimbanques with a Dog*, 1905 (Zervos, I, p. 132, pl. 300); *Woman with a Crow*, 1904, Toledo Museum of Art, Toledo, O., (Zervos, I, p. 107, pl. 240); *Acrobat and young Harlequin* (I, p. 129, pl. 297); and *Aquarelle*, 1904 [also called *Les deux âmes*] (VI, p. 79, pl. 652). The fifth, which shows a young harlequin seated on top of a wall, is not included in Zervos.

Between 1901 and 1905, then, we find a half dozen different articles and reviews and almost as many expositions. Picasso, we may conclude, was somewhat less detached from his public during these first years in Paris than is customarily believed, and his willingness to display his works, even in such a right bank stronghold as the Boulevard Haussmann, near the Opéra, belies the common notion of the rebellious young Bohemian. The three Symbolist magazines in which his name first appeared enjoyed together a fairly wide circulation among the more enlightened Parisians of the period, and one wonders whether it is justifiable, after the publicity of Fagus and Morice, to credit any later individual with the "discovery" of Picasso. With the advantage of hindsight today we can perhaps chide these two critics for not

* Reprinted also and in toto in *Action*, décembre 1920, pp. 54-56 and in *Labyrinthe*, no. 21, juillet-août 1946.

having been more profoundly aware of the genius with which they were dealing. Actually some of their comments were to become the leitmotifs of later Picasso criticism: Fagus' hint, for example, that the subject as such no longer counts; his stress upon the intensity of the paintings; his awareness of the "strange," "Sphinx-like" quality that pervades these works; Morice's observation that Symbolism and Naturalism are fused in Picasso; and his view of the painter as a "young god"—others were to call him a demiurge—who has set out to remake the world according to his own vision. These are comments by "poet-critics" rather than professional art critics, and they will be repeated by later and greater poets such as Apollinaire, Cocteau, Breton, Eluard and Aragon. They are particularly apt in relation to Picasso, and they help us to understand why he should have been first appreciated by members of the Symbolist school who had been nourished on Baudelaire, Mallarmé and Rimbaud.

Fagus and Morice may be criticized less perhaps for any lack of acuity than for their lack of conviction. Victims of their somewhat journalistic reporting on the monthly round of expositions in Paris they apparently never felt the impulse, despite the cordial reception they gave Picasso, to become his ardent and devoted champions. Apollinaire, on the other hand, was gifted not only with the perceptiveness but with the ardor and persistence of a true apologist. In this more complete sense, in the sense, that is, in which Baudelaire understood criticism—as "partial, passionate, and political,"—and even though some of Apollinaire's observations reiterate those of Fagus and Morice, it is perhaps more appropriate after all to praise him as the true "discoverer" of Picasso in Paris.

OSKAR FRANK LEONARD HAGEN (1888-1957)

Oskar Hagen was born at Wiesbaden, Germany, on the 14th of October, 1888. His studies in the field of art history led to the doctorate from University of Halle and subsequently a professorship at the University of Goettingen—a position he held until 1924. The following year, as a Carl Schurz Visiting Professor, he was invited to the University of Wisconsin where his unique talents and already impressive accomplishments moved the University to seek his presence as a permanent staff member. He accepted this invitation and in 1925 established the department of Art History and for twenty-two years served as its chairman.

The history of the department at Wisconsin during these decades was, in its

greatest measure, the history of his presence and influence. The recognition and respect for art history among the humanistic studies at Wisconsin was the result of his contributions. During many student generations, there was no undergraduate enrolled in art history, who did not know intimately, or by reputation, the provocative and stirring lectures and the inspiring teaching of Oskar Hagen. Those who were fortunate to be members of his seminars will never forget the richness and depth of his learning which extended far beyond the field of his chosen profession. Those who came to know his personally enjoyed his friendship and the great hospitality of his home, his generosity and encouragement to graduate students, and the im-

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BEST WISHES
FOR A HAPPY NEW YEAR

ANGELA ROSENGART
SIEGFRIED R. ROSENGART

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Miss Miller

NORTON GALLERY AND SCHOOL OF ART
DECEMBER 1958 **BULLETIN**

Picasso file
→



Pablo Picasso

Au Café, 1901

PALM BEACH ART LEAGUE

CALENDAR

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PABLO PICASSO

Spanish, worked in Paris, born 1881

Au Cafe, 1901

pastel on paper, 21½ x 29½ inches

signed, lower right: Picasso

Bequest of Mr. Ralph H. Norton, 1953

Wilhelm Boeck's Chronological Summary for the year 1901 in Pablo Picasso's life lists the following events:

"1901 In the Spring, in Madrid, art editor and illustrator of the magazine, *Art Joven*.

"Exhibition of pastels in the Salon Parés, Barcelona, arranged by the magazine, *Pel y Ploma*.

"In June, first Paris exhibition arranged by Ambroise Vollard.

"Now signs his paintings 'Picasso'; (heretofore, 'P. Ruiz Picasso,' etc.)

"At the end of the year returns to Barcelona."

For a youth of 20 this must have been quite a year, full of beginnings and endings. For a prodigy such as Picasso, perhaps this is to be expected. Young though he was, he had had a thorough technical grounding and he was ready to step out. The pull of the siren city Paris was making its effect, his relationship with Ambroise Vollard was to be long and fruitful. He was to return to Barcelona only once more before taking up permanent residence in Paris. 1901 was also the beginning of his Blue Period.

It has been said that if Picasso had limited himself to the kind of work he produced before 1907 he would still be a great artist. But in 1901 he was working under strong influences of El

Greco and as is seen in our painting, Toulouse-Lautrec. There is a kind of world weariness, perhaps borrowed from Lautrec, which on the other hand is often seen in young men just emerging from their teens.

Au Cafe treats sympathetically, however, the spirit of the age for a particular segment of Parisian society. The languid poses, the soft rhythms and slow curves of the figures all speak of *fin de siècle*. The only overt sign of innocence is the pert little dog.

Color is rich and glowing, not over full and by no means decadent. Our fine teacher, James Mallory Willson, recently said that there was little need to teach the technique of pastel. It requires such knowledge of drawing and painting that by the time you are ready to use the medium you know all there is to learn. At twenty, Picasso knew or sensed so much about pictorial arts that he handled pastels masterfully. Actually, so well is the medium handled that it becomes merely a means to an end, and the result is a work the texture, body and presence of which are as satisfying as an oil painting.

In his long and wonderful career, Picasso brought forth many new powerful expressive forms. Cubist, classicist, sophisticated transformer of the primitive, always inventive, Picasso has said, "I do not seek, I find."

DECEMBER

MEMBERS

Dec. 12 Cl
by
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Dec. 14 Cl
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Dec. 14 A
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Dec. 19 M
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4:
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Dec. 22 S

Dec. 29 S

The Jazz S
presents a

JAZZ

Sunday, Dec

All seats reser

NORTON

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DECEMBER *IN THE PALM BEACH ART LEAGUE*

MEMBERS' ACTIVITIES

- Dec. 12 Close of Paintings
by E. E. Ulman and
LaRue Storm
- Dec. 14 Close of 6th Annual
Artists' Guild
- Dec. 14 Artists' Guild
CHRISTMAS SALE
through 28th
- Dec. 19 MEMBERS' PREVIEW
Contemporary Indian Crafts
4:30 to 6:30
through January 18, 1959
- Dec. 22 Studio Night at 7:30
- Dec. 29 Studio Night at 7:30

PROGRAM NOTES

The CHRISTMAS SALE presented each year by the Artists' Guild of the Palm Beach Art League will make available again some wonderful opportunities to acquire original works of art at attractive prices. There will be another auction of the "silent" type which proved so popular last year.

Assembled by the Bengal Home Industries Association in Calcutta, CONTEMPORARY INDIAN CRAFTS consists of 200 of the finest examples of work by India's craftsmen. This exhibition includes printed silks, hand-woven cottons, metalwork, pottery, baskets, and imaginative toys in clay and wood. It is being shown in this country under the sponsorship of Smithsonian Institution's Traveling Exhibition Service.

Come visit our RENTAL GALLERY which is being inaugurated this month. You may rent an original painting at a modest fee to add spice to your living room. Once you have grown to love the picture you rent, you may apply your rental fee to the purchase price, and keep the favorite forever.

We are anxious to build up our Scholarship Fund to aid deserving students — adults and children. Contributions made to the Palm Beach Art League are charitable contributions to an educational institution.

The Jazz Society of the Palm Beaches
presents a

JAZZ CONCERT

Sunday, December 28, 4 p. m. and 8 p. m.

All seats reserved Admission, \$1.50
Pioneer Hall

NORTON GALLERY OF ART

ACTIVITIES OF THE ARTISTS' GUILD

- Dec. 1 Sketch Night at 7:30
- Dec. 8 Members' Meeting 8 p. m.
- Dec. 15 Sketch Night at 7:30

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Miss Miller
Miss Jones

PALM BEACH ART LEAGUE
NORTON GALLERY AND SCHOOL OF ART
West Palm Beach, Florida

GALLERY HOURS

Closed **Monday**

Open Tues. - Sat., 10 - 5

Open Sunday, 1:30 - 5:30

No Admission Charge

Director of Museum Collections
The Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

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C
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CHATEAU DE CASTILLE
ARGILLIERS
GARD
France

Miss Miller
Miss Jones
Orig. to D.D.

27 November 1958

Picasso

My dear Alfred

How are you? No news of either you or Maga for a very long time.
I hope all is well.

CLASS OF SERVICE

This is a fast message
unless its deferred char-
acter is indicated by the
proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

SF-1201

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International
Letter Telegram

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SYG125

SY BZA344 BZZ4 BOOK BZZ4 NL PD

BZ NEW YORK NY 11

ALFRED BARR DLR MON 14TH

DIRECTOR MUSEUM OF MODERN ART 11 WEST 53 ST NYK

DWORMAN ASSOCIATES WOULD BE PLEASED TO HAVE YOU COME FOR COCKTAILS
AT THE PICASSO, 210 EAST 58TH STREET, THURSDAY DECEMBER 17TH,
4 TO 7 PM. OUR HOST WILL BE ALBERT LEFCOURTE, INTERIOR DESIGNER
OF THE BUILDING. RSVP DWORMAN ASSOCIATES PLAZA 1-6050

UNSIGNED

210 58 17 4 7 PM 1-6050

1958 DEC 11 PM 11 09

Picasso book per

Douglas (Cooper)

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CHATEAU DE CASTILLE
ARGILLIERS
GARD
France

Miss Miller
Miss Jones
Orig. to D.D.

27 November 1958

Picasso

My dear Alfred

How are you? No news of either you or Maga for a very long time.
I hope all is well.

This is to tell you that I am organizing a small exhibition Fifty Masterpieces by Picasso in the Musée Cantini at Marseille from 15th May till 14th July next. This is done with the full consent and co-operation of Picasso, as well as Kahnweiler. Our plan is to have a series of major works, as many of them as possible unknown in Europe, and there will be a great many unknown canvases from the studio. I would be most grateful if on this special occasion The Museum of Modern Art could be persuaded to lend

SEATED WOMAN 1927 No.609, pepr. P.104
of your 1948 edn. of Painting and Sculpture.

The exhibition is sponsored by the Mayor of Marseille and the town is of course making itself responsible for transport and insurance costs. There will be about 6 paintings in all coming from the USA. I do hope that you will be able to arrange this very important loan for us as it will add enormously to the stature of the show as a whole. If you can manage this, I will have you sent an official letter in due course.

You will no doubt be interested to know that 'the master' has done no work of any sort for about 2 mths. except for a portrait of the daughter of Rosengart the dealer! He is preparing to move in to Vauvenargues within the next three weeks, and the next series of paintings, destined I think to be big decorations for the chateau, are already worked out in his head. He is longing to have studios big enough for him to be able at last to see the Meninas and decide whether any more work needs doing on them before they are shown. The book on them has just been published and looks very well done.

Love to Marga. All best wishes for Christmas and the New Year. Hoping to see you sometime soon.

Yours,

Douglas (Cooper)

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Dec. 13th

1958

To Marie

Douglas Cooper

CHATEAU DE CASTILLE

ARGILLIERS

GARD

TÉL: 10 VERS (PAR REMOULINS)

My dear Alfred

I think I detect behind the surface charm and, as ever, friendliness of your letter an attempt to awake in me some sort of a bad conscience. But it won't work. Nevertheless, since there is no secret about why no paintings from my collection have been included in exhibitions in your

Museum, and since you want to know, then I am quite prepared to tell you. The fact is that with the exception of yourself, Henry Clifford and maybe one or two others I have nothing but contempt for those who organise exhibitions of modern art. They understand nothing about it, and as a result either produce miserably inadequate displays or distort the general picture of the artist ^{for the public} by yielding to some wild theory or visual prejudice. I have therefore laid down for myself the principle of making no loans to ANY exhibitions other than those for the organisation of which I myself am personally responsible. You will have noted that no painting from my collection was included in the Picasso shows in Paris, Munich, Hamburg etc. On the other ^{hand}, my entire collection of paintings by Gris went to London and Edinburgh, also my entire collection of Braques, while many of my Picassos and de Staels have been sent to Arles during the last two years. From this it follows that I never seriously considered making an exception for the Gris show at the Museum of Modern Art, having been personally insulted by Mr Andrew Ritchie three years ago. You will remember that he discussed with me the shape of the show in Paris, and then by letter asked me to take on writing the book. When I asked about post-1919 Gris and said that if it was to be inadequately represented in the show I would need to give it a lavish representation in the book, I was told that there was no longer any need for me to write the book. The mantle fell on Mr Soby with the results we have seen.

I did seriously consider trying to convince myself that I should make a personal exception for you and the 1957 Picasso show. You

and no one else like to have any precise record

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Picasso file: fake?

RECEIVED BY MUSEUM

DATE RECEIVED

BY

RECEIVED BY MUSEUM

had asked for my big 1907 Three Figures. This I could not possibly give because I do not want it to travel, but if you still have my letter of reply and care to look it up you will find that it was written with a carefully planned loophole in case you should want an alternative canvas. My great difficulty over this show arose from the fact that Katharine Kuh has always been a good friend and a generous collaborator, while Henry Clifford is someone for whom I have not only great respect but also deep friendship. I was therefore in the cleft stick of not being able to lend to ONE New York Museum and yet unable to allow my pictures to be off my walls for a full year. I live in my house, and the pictures which I own are as vital to my daily work as the Oxford Dictionary or the Encyclopaedia Britannica, and as essential to my well-being as food or a good bed. I think you will have no difficulty in understanding my meaning.

What you have heard about Breuer's gangway is the truth. I took care to question Zehrfuss and another young architect working on the project before I wrote my article. I am now doing a detailed study of the UNESCO panel.

The Mayor of Marseille, Monsieur Gaston DEFFERRE, through this humble scribe, employed on a temporary basis, extends his personal thanks to you for your kindness in supporting the loan of Picasso's Seated Woman, 1926, and hopes to see both the picture and your good self;

Love to Marga. Seasonal greetings. Happy New Year

Yours

P.S. I shall send nothing to Penrose for London. I sent no Braque to the Venice or Rome show.

The list is long, & you are not an exception!

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Picasso file; fake?

October 21st

Picasso

CHATEAU DE CASTILLE

ARGILLIERS

GARD

TÉL: 10 VERS (PAR REMOULINS)

My dear Alfred

You should have had this page a long while ago, but for the fact that I have been in Italy and Paris. So here belatedly it is.

There would be so much to tell you, but I can't put it all on paper. Persecution at Cannes has reached breaking point and Vauvenargues is the answer - a grand, gaunt chateau with a Churrigueraesque fortico 1 1/4 km. N.E. of Aix. You'll like it when you see it & will understand. I believe it will be the beginning of a new vein of pictures. There is great excitement. I proposed it to P. P. Adrien on 21st September; he visited it on 22nd; paid a deposit on 23rd; returned to Aix on 26th & signed & paid the rest. As a scholar you will no doubt like to have this precise record

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of events. On 29th he & I spent the day at Vauvenargues
 & ate the first maccassin killed on the property
 - this by the way I note for the official chronology.

Have just been to Paris to report on UNESCO. The
 Picasso has been massacred: it is a stylistic milestone
 in the history of modern art & a great mural. The
 Miro ceramics - thank God they got the Guggenheim
 Prize! - are quite lovely but wasted. The Moore is perhaps
 the worst & ugliest thing he ever did. The Arp is hidden
 from view & serves no purpose, as is the Calder, which I
 like very much. If only we could get rid of
 these dilettante bureaucrats with a smattering
 of Vogue taste - Read, Sally Sandberg & the
 rest - there might still be hope of something sensible
 being done somewhere in the world. Of course I'm not
 convinced... All my best to you & Marga, and
 a bientot



Douglas Cooper

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Picasso file: fake?

10 November 1958

Dear Miss Hillman:

Thank you for letting me see the photograph of your painting, signed Picasso, 1909.

The Museum would not be interested in the picture but I think you would be wise to send a photograph immediately to Daniel-Henry Kahnweiler (47 rue de Monceau, Paris 8), asking him if he will show it to Picasso who could then authenticate it. Both the character of the picture and the date, 1909, raise certain questions in my mind which Picasso himself could, and I believe would, settle.

Sincerely,

Alfred H. Barr, Jr.

Miss Kay Hillman
750 Park Avenue
New York 21, New York

AHB:ma

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Nov. 7, 1958,
750 Park Ave.,
N. Y. C.

Mr. Alfred Barr,
Museum of Modern Art,
W. 53rd St.,
N. Y. C.

Dear Mr. Barr,

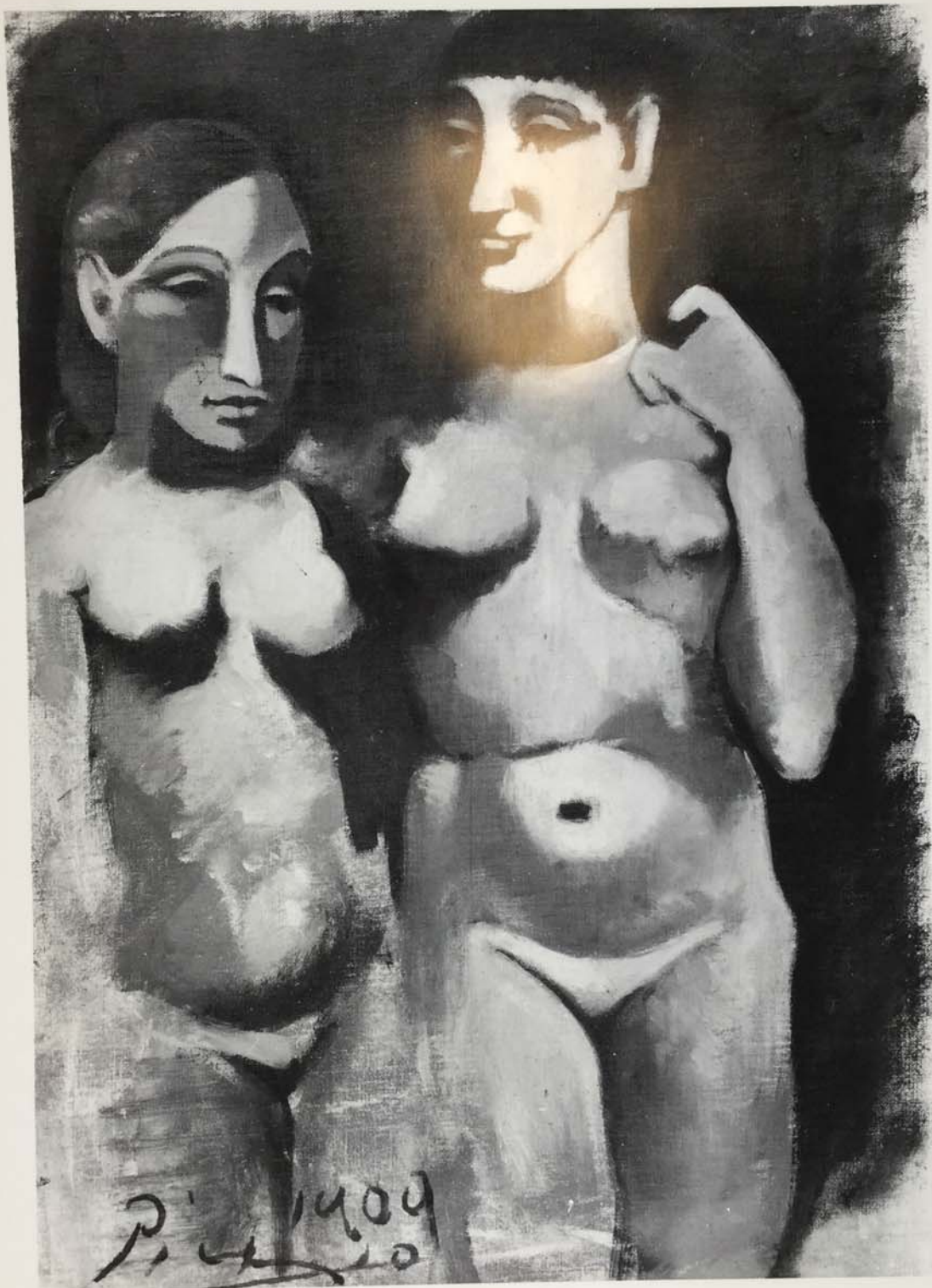
I should like to call your attention to a Picasso oil I purchased in Europe recently. It is signed "Picasso, 1909", and is $20\frac{3}{4} \times 14\frac{3}{8}$ inches. Mr. Leo Costelli suggested that you may be interested in seeing it. Of course I would be most happy to show it to you at your convenience, either at your office, or in my home.

Very truly yours,
Kay Hillman
750 Park Ave.,
N. Y. C. (21)

RL 4-1137-Lel.

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cc: D. Miller
Picasso files: Hoax

Picasso

Picasso oil, 1909
20 ³/₄ x 14 ³/₈
From Ray Hellman
750 Park Ave, N.Y.C.

O. E. NELSON, Photographer
1616 YORK AVE., N. Y. 28
Telephone RE 7-8000

1188

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cc: D. Miller
Picasso files: Hoax

Picasso

29 October 1958

24.10.58

The Director,
The Museum of Modern Art,
11 West 53rd Street,
New York 19, N.Y., U.S.A.

Dear Mr. Middleton:

I am writing to you in response to your letter of October 24th offering for sale on behalf of a friend the painting by Picasso. I regret to inform you that our Museum would not be interested in acquiring this work. Nevertheless, we are grateful to you for letting us know of it.

To accompany the painting, I am returning the color transparency, which is, in size, 13" x 13". I am returning the color transparency, should you have further need for it, but I should like to keep the black and white reproduction for my files. If this is inconvenient, won't you let me know and I will mail it on to you.

The painting is a reproduction of a painting by Picasso of his obvious personal association with the one-time famous night-club of Cathy Cohen in the 1920s.

Sincerely,

Yours faithfully,

Alfred H. Barr, Jr.
Director of the Museum Collections

Mr. Peter Middleton
38 Bayview Street
Lavender Bay
North Sydney, N.S.W.
Australia

Peter Middleton.

AHB:ma

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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38 Bayview Street,
LAVENDER BAY,
Nth.Sydney., N.S.W.
A U S T R A L I A

24.10.58

The Director,
The Museum of Modern Art,
11 West 53rd Street,
NEW YORK 19, N.Y., U.S.A.

Dear Sir,

I write on behalf of a friend, the owner of a PICASSO,
to enquire whether the Museum would be likely to be inter-
ested as a purchaser.

To assist you at this stage, I enclose a black and
white photograph and a colour transparency of the picture
which is, in size, 13" x 14", and is in oils on a heavy
card.

The painting was purchased in Munich, a few years
post-war; it has, I suggest, a special interest in view
of its obvious personal association with the one-time
famous night-club of Cathi Cobus in that city.

Yours faithfully,

Peter Middleton

Peter Middleton.

P.S. I should add that Picasso was not all this because he had bought some small sculptures stolen from the Louvre by a Belgian man. The man was stolen, not by Picet though he was suspected, on August 21, 1911, and Picasso and Apollinaire were afraid that they would be deported from France as infamous foreigners, having both bought stolen goods.

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cc: Wm. Rubin & S. Gross 12/7/83

Picasso

Sept. 3, 1958

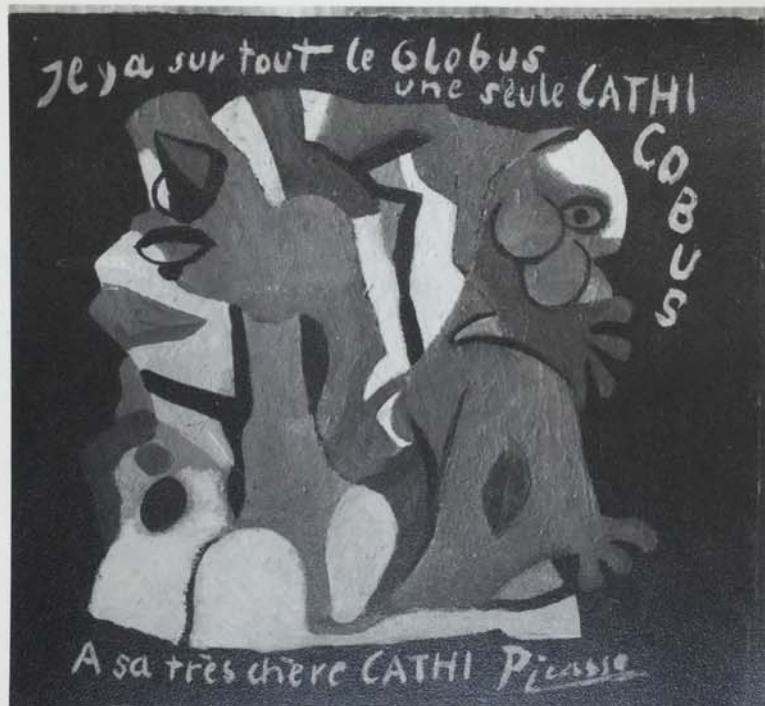
Dear Alfred:

I don't suppose you have time to think about the
Picasso book these hectic days, but while it's fresh in memory
there is theft of Banquet the work
astonishes any painter his friend
records

corresp
Chirico
careful
dealer

P.S. I
all this
from the
Lisa was
August

that they would be deported from France as
foreigners, having both bought stolen goods.



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red

? we have photos
of Congo head in
honor once in
cell of Picasso
Mme

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Wm. Rubin + J. G. Lewis 12/7/83

Picasso

Sept. 3, 1958

Dear Alfred:

I don't suppose you have time to think about the Picasso book these hectic days, but while it's fresh in memory there is a description of Apollinaire's imprisonment for the theft of the Mona Lisa in Roger Shattuck's new book, The Banquet Years. Shattuck says: "But imprisonment was by no means the worst blow. During the hearings Apollinaire listened in astonishment while Picasso, under questioning, denied having any part in the affair and finally ~~####~~ even denied knowing his friend. Picasso's name was not officially mentioned in the records, and they remained friends."

This just doesn't seem possible. But I had a long correspondence with Shattuck when I was working on the de Chirico book, and found him accurate about Apollinaire and careful to check his facts with Adema, that strange potato dealer who is the leading authority on Apollinaire.

Anyway, for what the anecdote is worth...

Best,

J.

P.S. I should add that Picasso apparently got mixed up in all this because he had bought some small sculptures stolen from the Louvre by a Belgian named Géry Pieret. The Mona Lisa was stolen, not by Pieret though he was suspected, on August 21, 1911, and Picasso and Apollinaire were ~~####~~ scared that they would be deported from France as undesirable foreigners, having both bought stolen goods.

? we have photos
of Congo head in
house once in
coll of Picasso
mine

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Picasso

Arensberg
161 Old Woman - 01
166 - 2q 1906
Charcoal.

Picasso
Cpl. 152 12th
Blue & black
126 crayon

170 ♀ ① !
172 ② ?
171 ③ ??
174 (2+)

1125 16th NW
Zaroulin
Chingovski
3 or 4
Nestorov 1

Valuable



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Picasso

17 June 1958

Picasso 134
note in book for revision
Bull ~~for~~ dying
16 July 34
tough ground pale blue } color
sandy arena pink } effect
water arena pale green } pretty

Sincerely,

Secretary to Mr. Barr

Miss Diana Chalukian
"Grupo Joven"
Martin Capello 225
Banfield, Argentina

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Picasso

17 June 1958

Dear Miss Chalukian:

In the absence of Mr. Barr who is now in Europe, may I thank you for your extremely interesting letter of June 3rd concerning Señor Julio E. Payro's book on Picasso.

I am sure that Mr. Barr will wish to write you to thank you when he returns. Meanwhile, I wished you to know that the letter and comparative excerpts have reached this office.

Sincerely,

Secretary to Mr. Barr

Miss Diana Chalukian
"Grupo Joven"
Martin Capello 225
Banfield, Argentina

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"No estamos a favor ni en contra de hombres, luchamos por el Arte". Grupo Joven. 1946-1956

MARTIN CAPELLO 225

T E. 242 - 1437 - BANFIELD Argentina.

Mr. Alfred H. Barr (Jr.)
The Museum of Modern Art,
11 West 53 Street,
NEW YORK.

Banfield, June 3rd. 1958.

Dear Sir,

As a painter I wish firstly to express my admiration and congratulations on your book Picasso Fifty Years of his Art. It is the most complete and instructive work I have ever read on the subject of the great Spanish painter. I have read it again and again and have come to look upon it as an old and dear friend. It is truly a work to be proud of.

You will therefore understand my surprise and indignation when I came across a book written by one of this country's leading art critics, Julio E. Payró, which is no less than a plagiarism of the book I so much value.

I am founding member of "Grupo Joven" (Young Group), and in this capacity I sent a letter and detailed list of the pages where "great coincidences" are to be found to Sr. Payró. For your guidance I have made a literal translation of my letter and list, which I enclose, and from which you will see that my charges are well founded. The same letter and list I sent to other art critics and painters as well as to our leading newspapers and magazines. As a lover of art I'm sure you will understand my reaction, and will agree to the steps I have taken.

Picasso Fifty Years of his Art, is a book which should be translated to every language, but certainly not plagiarised as in this case. The merit of this great work must go to its author.

"Picasso y el Ambiente Artístico Social Contemporáneo", such is the title in Spanish of the book written by Julio E. Payró, was presented to a literary competition which is at present being held in this country. Therefore I sent a copy of my letter and list to the jury in charge of the competition and now await what steps will be taken apart from discarding this book from the entries.

For your information I wish to say, that together with my husband, Magariños D., also a painter and winner of an art scholarship granted by the French Government we were able to spend a year in France studying. At present my husband is Vice-president of the National Committee before the International Association of Plastic Arts. Recently we completed an abstract film called "Plastic Continuity" which is at present in Brussels.

Our group, "Young Group" has for the last twelve years been fighting by means of manifestos and letters to newspapers and magazines to make modern art known and valued as it should in this country. Unfortunately, chiefly through lack of artistic interchange with other countries and little news of their present-day activities, Argentine art is today what it was thirty years ago. Young Argentine painters are practically ignored and the men who thirty years ago were accepted as representatives of our art still hold their positions rejecting and fighting against new tendencies. For this reason in other countries our young generation of painters is unknown and classified according to the mediocre work of men who have not kept pace with our times.

By what I have said I only wish to give you an idea of the struggle young painters are faced with here.

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Although we know and follow as much as the lack of artistic interchange allow us of the movement and artists in the United States, this chance to contact you means a lot to me. Our group would greatly appreciate your advice on the way to contact and keep in touch with art circles in your country. Please understand that I take the liberty of making this request for my group only because it would mean so much to us.

I would greatly appreciate a reply from you which I shall eagerly await.

Please accept once more my most sincere congratulations on your great book Picasso Fifty Years of his Art.

Yours truly,

Diana Chalukian
DIANA CHALUKIAN
'Grupo Joven'

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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"No estamos a favor ni en contra de hombres, luchamos por el Arte". Grupo Joven. 1946-1956

MARTIN CAPELLO 225
T. E. 242 - 1437 - BANFIELD

JULIO E. PAYRO'S COUNTERDRAWING (TRANSLATION)

Can an art critic discover, guide and foresee the future of an artist or of Art itself, when he himself in his own field is not qualified to unfold with personality the subject intended?

I ask myself this after reading Señor Julio E. Payró's book, "Picasso y el Ambiente Artístico Social Contemporáneo".

I must say about this book, of which the magazine "Sur" commented "that it was not only serious but genial" that the author's genius is not such and that it has taken him only the effort of copying Alfred H. Barr's book, "Picasso Fifty Years of his Art" - 1946. Our critic has not hesitated in faithfully copying Barr's book from its structure to its thoughts, whole phrases, condensed pages, placing the preface "with great intellectual effort" in the middle of his book.

Is this a case of extraordinary coincidence?

I have easily followed both books at the same time page by page.

Swiss law considers plagiarism every work which slavishly imitates another. Which is very different to be inspired or influenced by somebody else's work. This happens in every field of art. In this way schools are formed and the influence of styles pass from one nation to another. A typical case is that of Picasso who has found in the work of all periods something to create his own personality.

Payró in his book on the personality of the Spanish painter has said the same things and in the same way as Alfred Barr. Therefore I would not call this plagiarism, which is what the men of other periods did, today more modern methods are employed, to one of these Señor Payró resorted; the counterdrawing.

It is not the first time this happens. In 1954, Dr. Aldo Pellegrini in his magazine "Letra y Línea" made public the "almost literal coincidence" of the sentences used by Payró, with another foreign book on abstract art. On that occasion we recall that Dr. Pellegrini pointed out to him that he had referred to a book which lacked seriousness. For this reason he had incurred in grave errors, and he mentioned Alfred Barr as one of the best sources. Today Payró unhesitatingly made use of one of Alfred Barr's books, but it happens that also in this case his ignorance on the subject is evident when he says among other things that "collage" started as a mere draft to be later transferred to canvas. Barr in page 260 rejects this idea which he says is branded by those who do not believe in the plastic value of the "collage". Moreover, he quotes Picasso when he denies this erroneous and malignant idea in a questionnaire made in October 1945.

The truth is that Julio E. Payró believes that in our country foreign books not yet translated to our language are not read. (Unless his book on Picasso is meant for the Tehuelche Indians).

What must we Argentines think of this affront, to this disregard to our intellect? Are the other literary critics asleep or are they only awake when sharpening their pens to judge the work of the young generation?

While in the field of plastics men of the old generation shoot the young, but search their pockets, as Degas said, while in the literary field works are usurped, must we then have to follow the verses of a famous Spanish poet who said?....

"I will oint my verses with bacon
so you will not gnaw them"....

We must not forget that this new generation is more exacting than its predecessors. Although gagged and alone, they do not submit to what some men say through books and magazines, where they believe the range of their intellect greater for having been the first to enter kindergarten. Today a great many, not all, think for themselves, reason and explore what they read and hear.

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The Andinian chain of mountains, the River Plate, the Northern forests, the Southern ices, are not barriers to knowledge, they are merely fences over which the thought and expression of men flies. The young generation loves its country. That is the reason why they cannot tolerate people who treat her as a play-pen pretending to work in the name of culture. Because they wish to excel, they repudiate such proceedings which leave us always in debt to foreign works.

Books such as Payró's offend our people in our own estimation and in that of foreigners. It shows the spiritual apathy in which a great part of our artistic world has fallen. Nevertheless, they will not be the ones to indicate the path to follow. The young people of this generation are awake and on guard in all activities.

Lewis Mumford in his book "Art and Technic", has said, taking in a more general view. "If we wish to find a different destiny for our civilization, we must re-examine and rearrange every part of our life, we must criticise and appraise every one of our activities, every one of our institutions must find its own renovation and rejuvenation".

We must therefore erase this book from Argentine literature.

PICASSO Y EL AMBIENTE ARTISTICO SOCIAL CONTEMPORANEO BY JULIO E. PAYRO.	PICASSO FIFTY YEARS OF HIS ART BY ALFRED H. BARR (Jr.)
---	---

(Birth and Youth of Picasso)

Payró says: "Pablo Ruiz Picasso - such is his real name - was one of the admirers of the Moulin Rouge painter. Son of a Basque art teacher and an Andalusian, whose family was possibly of Genoese origin, the young artist was born in Málaga in 1881. He grew up in Corunna and reached his youth in Barcelona. At the age of fifteen painting and drawing held no secrets for him, conceived as realistic resources of objective imitation. He had studied with his father, and later, in the School of Fine Arts of Condal. In order to pass the entrance test he was given a composition so difficult that a whole month was allowed for its completion: it took him only one day, thanks to his marvellous manual dexterity and to a privileged visual memory. The archive of his mind always captured and held any image found in his roving. Young Pablo Ruiz, shortly on arriving at the Catalan capital, a youth of 14, became acquainted with the centre of artistic life in Barcelona. That centre was the Quatre Gats whose owner had been partner of the chansonnier A. Bruant, in the famous cabaret Le Chat Noir, frequented by Toulouse-Lautrec. Intimate friend of the owner of the Quatre Gats was Ramón Casas, pupil of Carolus Duran who before becoming academic had been a vanguard artist and follower of E. Manet. A notable portrait painter, a fine and clever draughtsman, Ramón Casas brought to Catalunna an echo of Degas's style.

As can be seen, in Quatre Gats prevailed the Parisian atmosphere of Montmartre.

Pel e Ploma, Ramón Casas magazine, illustrated by the young artists habitués of the mentioned tavern, also reflected the atmosphere of Paris and the artistic French tendencies of the late century.

Forain, Steinlen, Toulouse-Lautrec were the leaders of that Spanish generation that also admired Seurat. We must not forget that this master, imported by the sensitive Belgian painter William Degouve de Nuncques, had already inspired the Basque, Darío de Regoyos, in creating works of incomparable grace and luminosity.

Among the habitués of the Quatre Gats were Joaquín Mir, Rusiñol, Ricardo Canals, Javier Nogués, Isidro Nonell, Eugenio d'Ors, Joaquín Suñer, the sculptor Manolo, the writer Jaime Sabartés (who since then has become Picasso's secretary) and Joaquín Torres García. These names are sufficient to indicate that Barcelona at the beginning of the XX century was an artistic centre full of vitality and promises. Undoubtedly the most important as regards plastic activities which the Iberian Peninsula could offer..... Picasso was moulded in this atmosphere under the encouragement of Ramón Casas and adopting, naturally, his style.....

Successively he followed the steps of the director of Pel e Ploma, Nonell, Rodin (in the sculptures that since then he started modelling), Steinlen, Forain and Toulouse-Lautrec.....

During a brief stay in Madrid, in 1897, he started a review to which he gave the title of "Arte Joven" and a couple of years later started another no less short-lived review which he called "Renacimiento".

At the beginning the young painter signed his paintings Pablo Ruiz. Later he added his father's name to his mother's. Finally, since 1900, he signed only Picasso. Did this mean a wish to become rid of his father's artistic tradition? A preference for the more unusual, rarer, clearer name? At that time he made pastels and oil studies of the bull-ring, the cabaret and life of Barcelona both bohemian and proletarian.

During a short visit to Majorca he tried his hand at ceramics.... But his chief activity was drawing. He was always seen with a pencil in his hand, making rapid sketches full of life in which he later found the subject for his paintings.

As soon as he arrived in Barcelona he abandoned the realistic manner and

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the black palette of his first years and adopted the loose post-impressionist technique and the variegated chromatic characteristic of the end of the century.

Like all artists of his age he dreamt with a trip to Paris... And finally obtained his parents' consent to visit that capital, which at that time attracted innumerable tourists with the great World Fair of 1900. Picasso arrived in Paris in October of that year accompanied by his friend, the painter Carlos Casagemas.... In Montmartre he met many of the Quatre Gats bande, he occupied Isidro Nonell's quarters, who was returning to Barcelona, and was introduced to the clever art dealer Berthe Weill, who immediately bought three sketches...

During this period of exploration (he had promised his parents to return for Christmas) Picasso frequently visited the Museums and painted and sketched street scenes, horse races, and people of the cabarets he liked visiting. Paris life attracted him and since then he decided to establish himself there. He tried to and in 1901, the following year, after spending a few months in Madrid, where he met Pío Baroja, Azorín, Palomero and other writers..., he returned to Montmartre where he spent half a year. And, with more time in which to see what interested him, he studied the works of Degas, Renoir, Cézanne, Gauguin, Van Gogh and the young post-impressionists Vuillard and Maurice Denis.

He became interested in Carrière, the painter of the gloomy monochromes, a distant echo of whose style could be found in the Picasso blue period which started precisely in 1901, and is known by this name, needless to say, because Picasso showed such preference for this colour that his paintings of that period are almost blue monochromes. At that time he painted his first Harlequin, very different to those of the cubist period, several portraits, and a scene of the Boulevard de Clichy where he lived, and a few compositions which show the change, not so much in his paintings as in his state of mind, or rather his view of life. In Barcelona his work had been cosmopolitan, with a strong French influence, but with a Spanish accent. In Paris it became more Spanish... Picasso abandoned his old subjects of gay life, liveliness and the luxury of the demi-monde and describes sad mothers, bowed jugglers and harlots. He is twenty years of age...

Picasso is not acclimatized in Paris, he misses his own people, does not speak the language and suffers from lack of funds. He frequently met a group of young Spaniards like himself, the sculptors González and Gargallo, the ceramist Paco Durio, Ignacio Zuloaga. He meets the French critic Gustave Coquiott and perhaps through him arranges to exhibit at the Vollard Gallery a group of works painted in Spain. The show was not a success, but he won the friendship of the poet Max Jacob, at that time unknown... In 1902 while in Barcelona recovering from his Parisian hardships, a friend arranged an exhibition of his work at Weill's....

Fernande Olivier says that when she met him he was of short stature, dark, thickset, unquiet, disquieting. He had, she says, a sombre look, deep, penetrating, strange almost motionless, awkward gestures, the hands of a woman. He dressed badly, did not take care of himself. A thick lock of hair, black and glossy, cut across his intelligent obstinate forehead. In his dress he was half bohemian, half workman and his hair, too long, brushed the collar of his tired coat.

(Picasso in the "floating laundry"

Blue Period)

Payró. Pages 29 - 30.

Barr. Page 31.

(Rose Period)

Payró. Page 32.

Barr. Pages 34 - 37.

(Comparison with Puvis de Chavens)

Payró. Page 34.

Barr. Page 40.

(Gosol)

Payró. Page 34

Barr. Page 45.

(Influence of Greco and Cezanne)

Payró. Page 34.

Barr. Page 48.

(Birth of the picture "demoiselles

d'Avignon")

Payró. Page 36.

Barr. Page 46.

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(Influence of Iberian Art)

Payró. Page 36.

Barr. Page 51.

Payró says: "When the artist returned to Paris in the autumn he discovered in the Louvre sculptures recently exhibited which revealed to him the monumental greatness and liberty of interpretation of Iberian pre-Roman art."

(Comment on the Fauves)

Payró. Pages 41 - 42 - 44.

Barr. Page 53.

(Analysis of the picture "Demoiselles d'Avignon")

Payró. Pages 44 - 45.

Barr. Page 54.

(Cezanne's influence on Picasso and the importance of some painters, Van Gogh, Seurat).

Payró. Page 50.

Barr. Page 53.

(Picasso's friendship with Braque)

Payró. Page 52.

Barr. Page 63.

Payró says: "United in great friendship and communicating to each other their desires and experiences, together they created that plastic language we call cubism".

(The name "cubism" and the critic Louis Vauxcelles).

Payró. Page 53

Barr. Page 63.

Payró says: "These pictures of Braque rejected by Matisse and other members of the jury of the Autumn 1908 exhibition, induced a Paris critic, Louis Vauxcelles, to invent the word "cubism" to designate the type of geometrization used by Braque. Later the word applied to all such works. And finally, Picasso and the members of his group adopted it through the poet Guillaume Apollinaire as the name of the movement founded by them".

(Apollinaire supports the cubist movement)

Payró. Page 54.

Barr. Page 63.

(Analytic Cubism)

Payró. Pages 57 - 60

Barr. Page 259 (*66) in French -Page 69

(Synthetic cubism, birth of the "collage")

Payró. Page 66.

Barr. Page 78.

(After 1914. Jean Cocteau and the Ballet Parade)

Payró. Pages 82 - 83

Barr. Pages 97 - 99.

Payró says: "Cocteau decided to entrust the settings and dress design to Picasso and persuaded the painter to travel to Rome. Picasso hated travelling and besides, as Cocteau wittingly put it, "The cubist code forbade any other journey than that from La Place des Abbesses to the Boulevard Raspail".

(Marriage to Olga Koklova)

Payró. Page 84

Barr. Page 100

(Two styles of feminine figures in Picasso's 'classicism')

Payró. Page 86.

Barr. Page 106.

(Comments on "The Harlequines")

Payró. Page 87.

Barr. Page 122.

(Drawings and portraits)

Payró. Page 88.

Barr. Page 115.

(Comparison with Ingres)

Payró. Page 91.

Barr. Page 115.

Payró explains the reason for classifying by periods.

Page 94.

Barr, refers to the same subject in the introduction.

Page 9.

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(The new marchand Paul Rosenberg)	
Payró. Page 95.	Barr. Page 100.
(The Three Graces)	
Payró. Page 96.	Barr. Page 130.
(Change in Picasso's work)	
Payró. Page 100.	Barr. Page 143.
(The super-realism of the period)	
Payró. Page 102.	Barr. Page 145.
(Comparison between the still life period and stained glass).	
Payró. Page 106.	Barr. Page 168.
Payró says: " In 1931, for example, Picasso painted still lifes essentially cubist, miraculously sonorous, serene and constructive, that owing to their more intense colouring and more evident outline - continuous arabesques and heavy black lines which unite the groups and drag them vertiginously in dynamic spirals, recalls the most beautiful gothic stained glass".	
(Bull series)	
Payró. Page 109.	Barr. Page 186.
(Picasso does not paint for a period)	
Payró. Page 109.	Barr. Page 192.
(Minotauromachy, description and interpretation)	
Payró. Pages 109 - 110.	Barr. Pages 192 - 193.
(Picasso's sympathies are with the Republic).	
Payró. Page 112.	Barr. Page 195.
(Picasso accepts the Directorship of the Museo del Prado)	
Payró. Page 112.	Barr. Page 195.
(Guernica)	
Payró. Page 112.	Barr. Page 200.
(Description of the Guernica work)	
Payró. Page 113.	Barr. Page 200.
(Period calle "basketry")	
Payró. Page 118.	Barr. Page 219.
(Picasso's phrases).	
Payró. Page 122.	Barr. Page 223.

The last pages are a short synthesis of Barr's ideas and quotations.

As can be seen the praises to the orderliness and genius to organise such a vast personality as that of Picasso is not owed to Julio E. Payró but to the austere personality of Alfred H. Barr (Jr.)

Diana Chalukian
 DIANA CHALUKIAN
 'Grupo Joven'

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Château du Domaine St.-Martin
Route de Coursegoules à Vence
(Alpes-Maritimes)

June 12, 1958

Dear Mr. Barr:-

I'm in agreement with Judge Rosenman. All of us had a most pleasant and instructive visit with Mr. Picasso.

His museum in the old Roman Port was intriguing, especially with regard to the Roman artifacts. Picasso's pictures and ceramics were also very interesting.

Thanks very much for your interest in arranging the
visit.

Sincerely,

both send you their most cordial greetings/. Harry S. Truman

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Château du Domaine St-Martin
Route de Coursegoules à Vence
(Alpes-Maritimes)

Tuesday June 12, 1958

Dear Mr. Barr

Many thanks for your kind help in opening the door to the
"Private World of Pablo Picasso."

First of all, I want to tell you how delighted we are with the
three paintings. We all had a most interesting and enjoyable day. After
showing his studio and garden, he took us over to Vallauris to his
ceramics studio, and then to the Museum at Antibes which is presently
exhibiting many of his pictures. He is a most vibrant personality with
great enthusiasms and vivacity -- and we were very happy to have had
the opportunity to meet him. Mme Roque also was very charming. They
both send you their most cordial greetings.

I am grateful to you for your courtesy.
Very sincerely yours,

It still seems incredible that I shall be in Europe next
Tuesday. There's so much to do before now and then. I expect to be
in Brussels through the morning of the 20th, Hotel Intercontinental, arrive in Paris
the evening of the 20th, Hotel Vendôme, cable VANDOMPTL, through Swiss
Natchettan Desk, 41 rue Ombon in our s/ Samuel Rosenman
if there is an available Monet in Zurich, I will be going there at the end
of June. Thereafter our whereabouts is uncertain. We may go to London
or we may try to rest for a couple of weeks near Zurich, depending on
whether I have to come back in mid-July or later. Our future movements are
far from certain since we are trying to spend at the end of the summer.

If I go to London, which is probable, I will look up Henry, whose
collection I am very anxious to see. Incidentally, I was surprised to hear
that you had a large group of Schuffet starting in 1941. (They do you keep
all these pictures? More and more your collection seems unlimited!)

Sincerely,

Mr. G. David Thompson
4504 Ironville Road
Pittsburgh 36, Pennsylvania

(obtained by Mr. Barry transcribed after his departure)

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cc: D. Miller

Château du Domaine St-Martin

Road to Courmayeur - VENICE

14 June 1958

Dear Dave:

I was about to write you when you phoned this morning.

First of all, I want to tell you how delighted we are with the three paintings you brought back from Paris as a gift to our collection. They have not been brought before our committee yet, but I have no doubt but that the Tapies and the Serpan will be enthusiastically accepted. I am not quite so sure about the Lataster. I myself am convinced, but almost everyone else who sees it immediately says "Appel?". As I recall, you said that Sandberg had said that Lataster was quite independent of Appel, though a fellow student with him. I think I had better write Sandberg to strengthen the point. The picture itself holds up very well.

I have received the photographs of the late still life and shall certainly try to get Sonia Delaunay to write down everything she can recall about the picture.

I have read with real interest Chelimsky's piece on Brancusi in the current Arts. It goes a long way to confirm your position. Have you, by the way, any letters from Roché about the stainless steel project?

It still seems incredible that I shall be in Europe next Tuesday. There's so much to be done before now and then. I expect to be in Brussels through the morning of the 20th, Hotel Amigo; arrive in Paris the evening of the 20th, Hotel Vendôme, cable VENDOMOTEL, though Chase Manhattan Bank, 41 rue Cambon is our safest address, cable CHAMANBANK; if there is an available Monet in Zürich, I will be going there at the end of June. Thereafter our whereabouts is uncertain. We may go to Venice or we may try to rest for a couple of weeks near Munich, depending on whether I have to come back in mid-July or later. The Museum situation is far from certain since we are trying to open at the beginning of October.

If I go to London, which is probable, I will look up Powers, whose collection I am very anxious to see. Incidentally, I was astonished to hear that you had a large group of Dubuffet starting in 1943. Where do you keep all these pictures? More and more your collection seems unlimited!

Sincerely,

Mr. G. David Thompson
4554 Brownsville Road
Pittsburgh 36, Pennsylvania

(dictated by Mr. Barr; transcribed after his departure)

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See mailed Barr Paris 6/19

Château du Domaine St-Martin

Route de Coursegoules à VENCE

(Alpes-Maritimes)

*

TÉLÉPHONE : 135 ET 419

ADRESSE TÉLÉGRAPHIQUE :

DOMARTIN - VENCE (A.-M.)

Thursday June 12, 1958

Dear Mr. Barr

Many thanks for your kind help
in opening the door to the "Private World of
Pablo Picasso."

We all had a most interesting
and enjoyable day. After showing ~~us~~ his
studio and garden, he took us over to Vallauris
to his ceramics studio, and then to the Museum
at Antibes which is presently exhibiting many of
his pictures. He is a most vibrant personality
with great enthusiasms and vivacity - and we
were very happy to have had the opportunity to
meet him. Mme Roque also was very
charming. They both send you their most
cordial greetings.

I am grateful to you for your courtesy.

Very sincerely yours,

Sandra Rosenberg

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3 cc mailed Barr Paris 6/19

Château du Domaine St-Martin

Route de Coursegoules à VENCE

(Alpes-Maritimes)

*

TÉLÉPHONE : 135 ET 419

ADRESSE TÉLÉGRAPHIQUE :

DOMARTIN - VENCE (A.-M.)

June 12, 1958

Dear Mr. Barr:-

I'm in agreement with Judge Rosenzweig. All of us had a most pleasant and instructive visit with Mr. Picasso.

His museum in the old Roman Fort was intriguing, especially with regard to the Roman artifacts. Picasso's pictures and ceramics were also very interesting.

Thanks very much for your interest in arranging the visit!

Sincerely,
Harry Truman

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Dear M. Picasso,

Very rarely do I agree to give letters of introduction to you because I know how distracting visitors can be. Yet, I believe that you would be very pleased indeed to receive the two gentlemen to whom I have given this letter. One of them really needs no introduction, since he is the Honorable Harry S. Truman, ex-President of the United States. His companion, Judge Samuel Rosenman, was for many years a close friend and adviser to President Roosevelt and subsequently to President Truman.

These gentlemen are spending some time on the Riviera and are eager to pay you a visit. I hope that you may receive them.

My warmest greetings to you.

Sincerely,

Alfred H. Barr, Jr.

26 May 1958

TRUMAN

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26 May 1958

Dear M. Picasso:

I enclose a copy of a letter introducing two famous gentlemen whom I believe you will find both interesting and entertaining. I hope you will be able to see them. My I suggest that they should be here around the number is Cannes 9-4558, the address, the Villa Maillol, Avenue Costebelle, Cannes.

With my kindest regards to Jacqueline. Sincerely, Alfred H. Barr, Jr.

Perhaps you will send a copy of this letter on to Mr. Brown and John Brown.

M. Pablo Picasso
Villa Californie
Avenue Costebelle
Cannes, A.-M., France

Sincerely,

Alfred H. Barr, Jr.

AHB:ma

Mr. Ralph F. Collins
Executive, Goldsmith, Collins & Kays
375 Madison Avenue
New York 17, New York

Alfred H. Barr, Jr.

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26 May 1958

Dear Ralph:

Here is the letter introducing Messrs Truman and Rosenman to Picasso. I have also written him a note directly.

May I suggest that they phone or have someone phone Madame Jacqueline Roque at Picasso's residence. The phone number is Cannes 9-0162, the address, the Villa Californie, Avenue Costebelle, Cannes.

The best time to phone is around eleven in the morning. Madame Roque speaks English quite well. In any case, she and Picasso have a copy of the letter as a harbinger so that they will expect the call.

Perhaps you will send a copy of this letter on to Mr. Truman and Judge Rosenman.

And Bear in Mind

Sincerely,

Alfred H. Barr, Jr.

Fiction

Breaking Point, by Jacob Preiser. Stark and realistic

corruption and a study of the concentration camp.

The Confession, by John G. Sweeney. A study of the

The Rebirth, by John G. Sweeney. A study of the

They Came to Go, by John G. Sweeney. A study of the

of a Jewish population into Nazism, 1938.

AHB:ms

General

Review of the American, by C. E. Lutz. A study of the

Review. The 1945 edition of a British edition of the

My Mother's Keeper, by Stephen Spender. A study of the

Illness. James Joyce's early years in Dublin, 1904-1905.

The American Encyclopedia, by Edward Wilson. A study of the

of the American scene of the 1940s and 1950s.

The Years, by André Malraux. A study of the

and their soldier life, a study of the period 1914-1918.

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Feb '1958 NY Times Book Review



Gunplay with Gary Cooper.



Jean Cocteau on the marimba.



Beginning a portrait.

Portrait of the Artist as a Young Man of 75

THREE years ago, photographer David Douglas Duncan dropped in upon Pablo Picasso, at his villa outside Cannes. It was to be only a courtesy call, but, a little like the man who came to dinner, he remained off and on for better than three months. During this time he had cameras trained on his host for almost every waking moment of every day.

From over 10,000 pictures taken, Mr. Duncan now has assembled the best for his "The Private World of Pablo Picasso" (Harper, hard cover, \$4.95; Ridge Press, paper cover, \$1.50). His stay at Cannes clearly was worth the three months so devoted, his 10,000 shots cheap cost for the reward. For here emerges the informal, gay, day-to-day portrait of the artist as a young man—in his seventy-fifth year.

There are pictures of Picasso at work, Picasso at play; at

home, with children, with dogs, at the bull-ring—even splendidly soaping his neck in the bath. Before making his selection, Mr. Duncan asked the subject whether he wished to have any omitted; Picasso was hurt at the suggestion. "They are as you see me * * * they are true!" One artist, in effect, to another.

In the casual text accompanying the pictures, Mr. Duncan notes that while he was at La Californie, Jean Cocteau came by. Picasso masked himself as an Italian clown—false nose and weary mustache—and greeted an old friend. Presently he was composing on a battered African marimba, insisting that Cocteau, the expert, play the day's new composition. Gary Cooper also came by, Mr. Duncan thus describing their first meeting of the year before: "They got along fine. Picasso juggled English words remembered from Thanksgiving din-

ners in the Paris apartment of Gertrude Stein—around 1905—and Cooper gingerly unlimbered the Spanish he remembered from "For Whom the Bell Tolls"—released in 1943."

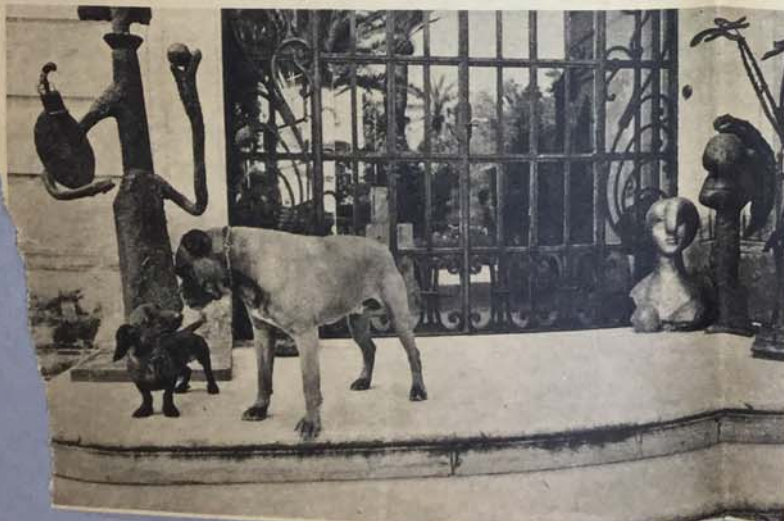
Wandering around the villa, Mr. Duncan never found Picasso's name on a canvas. Many were pictures that had been exhibited around the world; no name, "Of course not" said the artist, "I know who did them." The subject of picture prices never arose, either, although the photographer was there when Picasso did no more than sign his name to several hundred lithographs. Fee \$10,000.

With all his talents, there is one thing Picasso can't do, and the camera proves it. That's to carve. The pictures of the wreckage of the Easter Sunday chicken show not an artist at work, but only a human being in his private world.

LEWIS NICHOLS.



Finishing a plate.



Entrance to La Californie, Picasso's villa at Cannes.

Illustrations from
"The Private World
of Pablo Picasso."

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cc: D. Miller

Reprint 4-3393

Silberman

2 June 1958

April 8, 1958

Mr. Alfred Barr, Jr.
Museum of Modern Art
11 W. 57th St.

Dear Mrs. Silberman:

Please forgive my rudeness in not replying to your letter of April 8th and your kind invitation to cocktails in honor of Daniel-Henry Kahnweiler. Actually, I had to be in Washington that day, but I should have written before this to explain my absence, and would have done so had not the fire on the 15th set me back many weeks in my correspondence.

It was very thoughtful of you to send the article by Madame Parmelin. I hope to read it soon. Is it actually to be published in the Yale Review? I am very happy if it could be published in the English language. However, Perhaps I shall be able to speak with you by telephone next week to have the news of Mme. Roque. Meanwhile, my apologies, and thank you again for your thoughtfulness.

I am giving a cocktail party on Sat. Sincerely,
of April, from 4 to 7, in honor of Mr. Kahnweiler,
and I would be delighted if you and Mrs. Barr would come.

Alfred H. Barr, Jr.

Mrs. Margaret Silberman
1016 Fifth Avenue
New York 28, New York

Sincerely,

Margaret Silberman

AHB:ma

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MARGARET SILBERMAN
1016 FIFTH AVENUE
NEW YORK 28, NEW YORK

April 8, 1958

Mr. Alfred Barr, Jr.
Museum of Modern Art
11 W. 53rd St.
New York, N.Y.

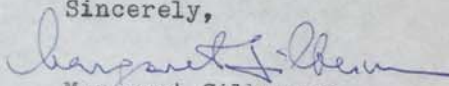
Dear Mr. Barr:

Enclosed I am sending to you Madame Parmelin's article which I am sure you will find very interesting. I have a rough English translation of the text, which, if you care to use in any form, I would be glad to submit to you.

Both Picasso and Madame Parmelin would be very happy if it could be published in the English language. However, we have to keep in mind that The Yale Review is intending to do so in the next few months.

I am giving a cocktail party on Saturday, the 12th of April, from 4 to 7, in honor of Mr. Kahnweiler, and I would be delighted if you and Mrs. Barr would come.

Sincerely,


Margaret Silberman

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THE SATURDAY EVENING POST

January

8 PAGES OF

A VISIT WITH PABLO PICASSO

own Story

by Douglas Duncan

mail magazines, contributed to primary spent two hours ashore and

THE NEW YORK TIMES, SUNDAY, JUNE 29, 1958.

CURB ON PICASSO IS A FRENCH ISSUE

Government Closing of His Peace Museum on Ground of Safety Is Protested

PARIS, June 28 (P)—The battle between French Communists and Premier Charles de Gaulle switched today to the artistic front, with the painter Pablo Picasso in the middle.

The artistic storm was unleashed by Minister of Education Jean Berthoin's order closing for safety reasons Picasso's Museum of Peace at Vallauris, near Nice, on the French Riviera. It was to have opened tomorrow with a mass meeting.

Among Picasso's works in the museum are two monumental murals entitled "War and Peace." The museum is a great tourist attraction.

The action caused the Communist newspaper L'Humanité to charge that Premier de Gaulle was imprisoning art and peace. Other complaints came from Jean Cocteau, once an eccentric of French literature and painting but now a respected member of the National Academy.

M. Berthoin ordered the closing on the ground that the



INVOLVED IN DISPUTE: Pablo Picasso, who was to have been feted at Vallauris, France. Scene of tribute was ordered closed.

Associated Press

museum had only one door and might be unsafe for the public.

"The chapel at Villefranche also has only one door," M. Cocteau said, "but it has been open to the public for some time."

The Government gave no other reason than safety for its ban. But L'Humanité quoted M. Berthoin as saying said, "Inaugurations of this sort are not

opportune at the present time."

To make sure that the museum's sole door is not opened accidentally, the Government ordered the Mayor of Vallauris to use national troops, if necessary, to keep it closed.

NEWSMAN FOUND DEAD

Police Cite Heat Prostration but Examiner Lists Suicide

Special to The New York Times.

ROSELLE, N. J., June 27—Chris M. Wagner of 12 Lockwood Drive, a reporter on The Elizabeth Daily Journal twenty-five years, was found dead yesterday in his parked car. His age was 68.

Mr. Wagner, a newspaper man for nearly fifty years, suffered a stroke six weeks ago but apparently had been recovering.

The Police attributed his death to heat prostration. George W. H. Horre, Union County medical examiner, however, put the cause as carbon monoxide poisoning, and the case as a suicide.

Mr. Wagner was of Perth Amboy and started as a cub reporter on Amboy Evening News. He worked as a reporter for former Newark Star and New York Journal and The New York.

Mr. Wagner was of the American Guild, Surviving Althea, a son and

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A VISIT WITH LEO DUROCHER

By HARRY T. PAXTON

own Story

PICASSO

Douglas Duncan

man magazines, contributed to "The Encyclopedia Britannica," founded the magazine "American Speech," and was on the advisory boards of "The New England Quarterly," "American Literature," "Southern Folklore Quarterly" and several college publications.

party spent two hours ashore and at one point is said to have unsuccessfully chased the refugee across the island moors.

The seaman who eluded his bush-beating pursuers is 32-year-old Erich Teayn, an Estonian, who ar-

French Reds Rap Regime For Closing Picasso Show

The simmering battle between French Communists and Premier Charles de Gaulle has broken out on the artistic front, with painter Pablo Picasso in the middle.

The artistic storm was unleashed Saturday when Gen. de Gaulle's Minister of Education, Jean Berthoin, ordered M. Picasso's "Museum of Peace" at Vallauris, in southern France, closed to the public as unsafe because it has only one door. It was to have opened with a mass meeting yesterday. Inside the temple are two monumental murals painted by M. Picasso entitled "War and Peace." They depict the horrors of war and the virtues of peace.

The government's action set the Communist newspaper "L'Humanité" sputtering. It charged in Saturday's edition, which devoted an entire inside page and some of its fattest front-page headlines to the controversy, that Gen. de Gaulle was putting art and peace in prison.

Criticism by Cocteau

There was more criticism from Jean Cocteau, who was to have delivered the main speech of eulogy at the meeting.

"The chapel at Villefranche also has only one door," M. Cocteau

said, "but it has been open to the public for some time." M. Cocteau designed the interior of this now-famed chapel, which is one of the top tourist sights in southern France.

Aside from the safety angle, the government gave no reason for banning the museum opening. But "L'Humanité" quoted M. Berthoin as saying: "Inaugurations of this sort are not opportune at the present time."

Among others scheduled to have spoken in praise of M. Picasso yesterday were the Italian painter Renato Guttuso and Zalamea, Colombian poet and secretary general of the International Peace Prize movement.

"I came to Vallauris to honor the greatest painter of our time," Mr. Guttuso was quoted by "L'Humanité" as saying: "An artist and a man who had the courage to see the world as it is. I have been told that bureaucratic problems have stopped this friendly demonstration, this homage to a painter who has interpreted the desires and hopes of hundreds of millions of men. It is not serious. The future and the present will judge between bureaucracy and Picasso, between masked Fascism and Picasso."

The Saturday Evening

POST

January

8 PAGES OF



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The Saturday Evening

POST

January 4, 1958 - 15¢

A VISIT WITH LEO DUROCHER

By HARRY T. PAXTON

GLENN FORD'S Own Story

The Private Life of a Great Artist: **PABLO PICASSO**

8 PAGES OF EXCLUSIVE PHOTOGRAPHS By David Douglas Duncan



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May/June 1958 Vol. XVIII No. 3

CRAFT HORIZONS



THE COVER: Stefan Knapp's vitreous enamel on steel, "Verdure," is now in the Museum of Modern Art's collection through purchase by art collector Harold Kovner. About three feet wide and five feet high, its color is a variety of jewel-like greens underpainted with blues and emphasized by areas of white, red, yellow and gold. Knapp's story is on page 22.

Published bi-monthly and copyright 1958, by Craft Horizons, Inc., trade-mark reg. applied for, 29 W. 53rd Street, New York 19, N. Y. Phone: Circle 7-0022. Aileen O. Webb, President; Leslie Okin, Treasurer. Published in conjunction with the American Craftsmen's Council. Price: 75 cents a single copy; four dollars a year. Re-entered as second class mail matter November 19, 1951 at the Post Office at New York, N. Y., under the Act of March 3, 1879. Printed in the United States of America. The complete contents of each issue of Craft Horizons is indexed in the Art Index, available in public libraries. Microfilm edition available to libraries and individuals from University Microfilms, 313 North First Street, Ann Arbor, Michigan.

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PABLO'S PIXILATED PICASSEROLE'S

It was a happy coincidence that the best collection of photographs ever published of Pablo Picasso and the biggest exhibition of his ceramics ever put on public display in this country burst on New York at practically the same time last month. Both the photographs by David Duncan in his "Private World of Pablo Picasso," published by Ridge Press, and the exhibit (closing May 10) at the Cooper Union Museum garnered the plaudits of the art world, providing as an aftermath of the recent huge Picasso show at New York's Museum of Modern Art what undoubtedly amounts to the most comprehensive public scrutiny of an artist, his foibles and his work the world has ever known.

Anyone attending both exhibits and reading Duncan's extraordinary book through must feel by now as if he knew Picasso about as intimately as his own Dutch uncle.

The majority of objects in the exhibition, according to Cooper Union, are the personal property of Picasso and were selected by him for exhibition. While all the ceramics were baked under the supervision of Monsieur and Madame Georges Ramié at the Poterie Madoura, they fall into varying categories: 1) those modeled by Picasso himself, or fashioned into shapes specified by Picasso at the Poterie Madoura, that are decorated and glazed by Picasso's own hand; 2) those stamped "Empreinte Originale de Picasso," produced in limited editions from molds specially prepared and carved by Picasso; and 3) those stamped "Edition Picasso," that are copies or interpretations of an original ceramic by Picasso.

His first venture into ceramics was accidental. In 1946 Picasso rented a studio in Golfe Juan on the French Riviera. A local painter one day invited him to visit a pottery workshop in the neighboring village of Vallauris, the Poterie Madoura. During his visit Picasso was persuaded to try his hand and modeled a small bull. In this casual way began his fascination with ceramics, a fascination that during the past 10 years has led to the production of ceramic objects of almost every type and shape imaginable.

Plates, plaques, jugs, vases, human and animal shapes became recipients of Picasso's creative force, each conceived as a whole, the color and line of its surface organically at one with its form. In the creation of his unique, highly personal pottery, Picasso shows an amazing familiarity with ceramic history, sometimes suggesting the black-figured ware of ancient Greece, sometimes developing the color sense of eighteenth-century European faience. With equal ease he makes his comment, slyly or openly comic, and he is not above making the same sort of joke that good-humored potters have always delighted in sharing with their kilns. The net effect adds up to riotous good fun. Some 112 objects are at Cooper Union, all made between 1948 and 1957.



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... She was nude and sensuous ... and stretching at that very moment to rise from her bath. I asked Picasso about her, for she was like no work of his I had ever seen. "Oh," he replied, "you mean 'La Gazelle'?" I said that I had no idea what she was named but I meant the rapturous nude, which might have been an Etruscan wall painting. "Yes, yes, that's it! That's 'La Gazelle'." Never before had I heard of Picasso's naming anything he painted. It was always done by others long after he had finished. For him to have called that girl "The Gazelle"—for the delicate and elusive African antelope—surprised me completely. I said so. Picasso exploded with laughter, his brown-black eyes shining with merriment as he answered. "Look, Gypsy. Stop dreaming. Gazelle is just a name given by ceramists to the clay pipes used as dish racks in the kiln. They keep new plates from sticking together or falling in the fire. That's what she's painted on."

—DAVID DOUGLAS DUNCAN
"The Private World of Pablo Picasso"



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Double-imaged vase in shape of a rooster (left) and woman (right); black slip on a white base, the pot is 26 inches high.

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... He then went back to carefully carving dancing fauns on tiles. He had started the day molding clay doves, switched to painting plates, then begun the tiles. I mentioned that he had already produced an interesting variety of things in one afternoon. He seemed to agree, then added, "Paintings . . . tiles . . . sculptures . . . back to painting. The combination is good—like salad." —DAVID DOUGLAS DUNCAN

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U. S. CRAFTS AT BRUSSELS

On these pages, a representative selection of U. S. craft art chosen for exhibition at the Brussels World's Fair this summer. Some 130 objects by 75 American craftsmen went on exhibit when the U.S. Pavilion opened April 18. In addition, about 30 craft objects were chosen from the selection at America House in New York by the U.S. exhibition committee to serve (anonymously) as accent pieces spotted around the Pavilion.



walnut and cherry music stand, Wharton Esherick

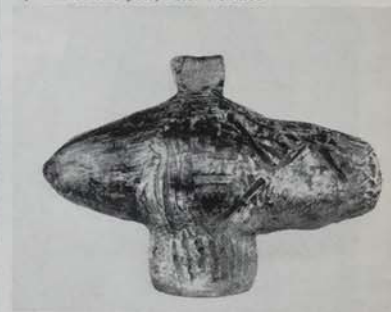


ceramic urn, Frans Wildenhain



stoneware bottle, Toshiko Takaezu

left and below: pots, Peter Voulkos



black-blue-gray pot, Gerald Williams



walnut carved bowl, Wharton Esherick

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l'Humanité

APRÈS L'INTERDICTION DU TEMPLE DE LA PAIX DE PICASSO : *Le message de la SAN PABLO*

(De notre envoyée spéciale Madeleine RIFFAUD)

Vallauris, 29 juin (par téléphone). — Hier, c'était la San Pablo, la fête de Picasso. Ce devait être, à Vallauris, en présence d'hôtes illustres, écrivains, peintres, venus de plusieurs pays, une grande fête de cette amitié qui unit les artistes et le peuple dans leur commun combat pour la paix et la liberté. Le Temple de la Paix qui contient des œuvres célèbres dans le monde entier et dont Picasso a fait cadeau aux Musées de France, devait être ouvert pour la première fois au public.

Or comme nous l'annoncions samedi dernier, les ministres au garde-à-vous du général-président ont donné l'ordre de fermer à double tour la porte de musée, l'ont claquée au nez des invités étrangers, amis de la culture. Pour la plus grande gloire de la France, sans doute pour « affirmer sa mission dans le monde », comme dirait M. Malraux, pour la plus grande liberté de l'art ! Ainsi, on saura désormais que sous le règne de de Gaulle vous serez libres, artistes, d'exprimer dans vos œuvres l'horreur de la guerre et du fascisme, l'amour de la paix ; seulement, vos chefs-d'œuvre on les jettera aux oubliettes. Vous pourrez, écrivains, journalistes, célébrer la liberté de la presse comme M. Mauriac, mais votre journal la police le saisira. Et cela pourrait n'être qu'un commencement...

« Hypocrisie, sottise », ces deux mots que nous disais avec amertume le conservateur du musée d'Antibes je les ai entendus répéter sur tous les tons à Vallauris comme dans toutes les galeries d'art de la Côte, et par des gens de toutes opinions. Hypocrisie, car on s'est entouré de prétextes pour interdire cet hommage public au plus grand peintre vivant dans le monde. (Vous comprenez, si le mot culture donne de furieuses dérangements au côté de la poche-revolver aux généraux Chassin et Massu, il importe encore de sauver quelque apparence.) Sottise, car l'affront se retourne, comme le boomerang, contre ceux, celles qui ont accusé Picasso. Leur geste les démasque, il déchire cette « magie du verbe » que M. Malraux aime tant tisser autour de lui. Je pense au saisissement de ce professeur, gaulliste de la première heure, qui, pour la première fois hier, comprenait le péril fasciste devant le communiqué de l'A.F.P. annonçant l'interdiction. Pour la première fois, à travers les discours officiels soudain vidés de tout leur sens, cet homme entendait comme un claquement sec de menottes... J'ai lu de l'angoisse dans ses yeux.

Cependant, coups de téléphone de l'étranger, télégrammes arrivés chez Picasso, du metteur en scène Clouzot, de Jean Cocteau, Jean Maréchal, Pouzou, Verdier, du critique d'art René de Solier, du grand sculpteur Germaine Richier, d'hommes et de femmes connus ou inconnus, qui manifestent leur indignation et disent au grand peintre leur amitié, leur

Le Mouvement de la Paix proteste contre l'interdiction de Vallauris

« A l'invitation de la municipalité de Vallauris, un solennel hommage devait être rendu le dimanche 28 juin à Picasso, sous l'égide du Mouvement de la Paix, à l'occasion de la présentation au public de l'ensemble « La Guerre et la Paix » qui constitue une partie essentielle de l'œuvre entière de Picasso.

Le ministre de l'Education nationale, après s'être opposé à l'inauguration officielle du « Temple de la Paix » qui abrite ces fresques, vient d'en interdire l'accès au public.

Dans de telles conditions, cet hommage au grand ami de la Paix et au plus grand peintre vivant de notre époque a dû être annulé.

Le Mouvement de la Paix élève une solennelle protestation contre l'arbitraire gouvernemental qui porte préjudice au rayonnement de la France et de sa culture.

Mieux qu'aucune autre, l'œuvre de Picasso traduit et exprime la solidarité profonde qui doit unir l'artiste et le peuple dans leurs communs efforts pour la Paix et la culture.

Le Mouvement de la Paix lutte pour la défense des droits de l'intelligence, car la combat pour la Paix ne peut être séparé de la lutte pour la libre diffusion des œuvres de l'esprit et la sauvegarde des trésors de l'Art. »

admiration pour « son courage humain et artistique ».

A Vallauris, où les ouvriers ont démonté les tréteaux préparés pour la fête, un potier me disait tout à l'heure : « Picasso, c'est un bon homme ; ce qu'il a fait pour notre ville, c'est trop grand pour pouvoir l'expliquer. On voudrait lui dire notre amitié, lui donner quelque chose, surtout aujourd'hui c'est sa fête. Et puis, rien à faire, ce sacré Picasso c'est toujours lui qui donne. » En effet, on apprend toujours ces choses-là par hasard quand il s'agit de Pablo, mais avec la même simplicité que pour sa fête on offre un verre aux copains ; il avait remis un chèque d'un million au maire de Vallauris pour les œuvres sociales de la ville, justement le jour où le ministre frappait « La guerre et la Paix » d'interdiction.

Nous étions chez Picasso tout à l'heure, avec quelques amis, quand un représentant du Mouvement de la Paix venu de Paris lui apporta les premiers exemplaires de l'affiche qu'il a réalisée pour le prochain congrès de Stockholm. Vous allez la voir bientôt sur tous les murs. Elle va fleurir aussi sur tous les murs du monde. Elle représente une gerbe de fleurs, comme la première javelle d'une moisson solidement tenue par les mains des hommes qui, par milliers dans tous les pays, gardent la paix.

La porte du Temple de la paix, il était facile pour le gou-

vernement de la fermer sur le trésor des admirables fresques et même de coller quelques C.R.S. devant. Mais on ne peut pas empêcher le génie de Picasso, pas plus que la force des peuples en lutte pour défendre la paix et la liberté de la défendre, cette force dont Picasso est une fois de plus l'expression.

Mains brandissant les fleurs de l'espoir face aux torches des boutefeux, crevant de ses couleurs vivantes l'obscurité où l'on voudrait plonger notre pays, cette affiche va partir dans le monde chanter en notre nom son message fleuri d'amitié et de certitudes.

Chez Picasso tout à l'heure, personne n'a fait de discours, personne n'a dit tout haut cela. Comme dit Picasso : « Quand on est amis, ce n'est pas la peine de dire tout haut ce que tout le monde pense ». C'est vrai. Alors on a seulement choqué nos verres. « Merci pour tout. Merci et bonne fête Pablo ! »

Nouvelles de l'édition

Une nouvelle édition
de « La Religieuse »
de Diderot

Les Amis du Livre Progressiste viennent de rééditer sous une jaquette luxueuse, reliée toile et reliée cuir, « La Religieuse » de Diderot, avec un extrait de la correspondance littéraire de Grimm et une introduction de Pierre Daix. Celui-ci, présentant cet ouvrage qu'il qualifie, par rapport à Diderot, de « livre unique dans toute son œuvre, le seul qui nous paraisse à nous, deux cents ans après qu'il fut conçu, un roman au sens moderne du terme, et un roman moderne à marque...

exemplaires, a donné aux Editions Julliard le manuscrit de son nouveau roman, « Le Rendez-vous de Bruges », qui paraîtra le 1er juillet.

■ A paraître au début du mois prochain chez Julliard : « La Butte aux ronces », de Pierre Fison, l'auteur des « Amants de Séoul », et « Le seul témoin », de Gillette Ziegler, la romancière de « Meurtre à Kang-Sé ».

■ Les Editions du Seuil viennent de publier un nouveau roman d'Alain Prévost, l'auteur du « Peuple impopulaire », « Bonne chance quand même », et un reportage d'Armand Gatti, « La Sibérie — 0 + l'Infini ».

■ Inaugurant la nouvelle collec-



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The Cooper Union's Tenth Decade

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ALGONQUIN 4-6300

The first inclusive showing in New York of ceramics by Pablo Picasso will open at the Cooper Union Museum for the Arts of Decoration on March 28, 1958 and will remain on view through May 10, Calvin S. Hathaway, museum director, has announced.

Most of the objects in the exhibit, said Mr. Hathaway, are from Picasso's own collection supplemented by those of American collectors. They fall into several categories, he explained. One will consist of pieces decorated and glazed by Picasso with painted or incised designs or relief additions. Another will include items he modelled. A third will comprise objects produced from moulds especially prepared and carved by him.

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Note: Photographs are enclosed for possible reproduction in your magazine. If you wish additional photos or information, please let us know what you need and we shall try to supply it.

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The Cooper Union for the Advancement of Science and Art

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ART SCHOOL

SCHOOL OF ENGINEERING

EVENING FORUM SERIES

MUSEUM FOR THE ARTS OF DECORATION

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"Mounted Cavalier", c. 1951. Two-handled pitcher. H. 16½. Red and black oxides on white tin glaze.

Ceramics by Pablo Picasso on exhibition in the Cooper Union Museum from March 28 through May 10, 1958.

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Ap

Varieties of

Freud and the Twentieth Century
BENJAMIN NELSON, *Author*

Freud, though a modest n of qualified appreciation. W suggested he was an artist ra he said this was a 'highly i fined . . . amiable form of re a great artist in order to in our scientific claims!' He w own name were forgotten analysis should fail to be body of scientific knowledge. paid to him in this main symposium might have to especially perhaps those fro pundits—the Judaist Prof Catholic Jacques Maritain, Reinhold Niebuhr—although the more interesting contri Professor Herberg attack ex-Freudians and neo-Fre America whose sociological him. He finds something a pathetic in Freud's unco towards any form of sham tunity to lambast Dr Mass American psychoanalyst v bent—for having declared t sion necessary to mankind of certain 'curiously unrea ubiquitous 'Ur-defences of essential to man's psychic logical processes are necer ance of his bodily integri with his stern unbendit

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(Left) - "Dabs". Dated 4 March 1953. Dish. D. 15 3/4. Black resist design.
(Right) - "Dabs". Dated 4 March 1953. Dish. D. 17 7/8. Black resist design.

From the collection of ceramics by Pablo Picasso, to be on exhibition in the Cooper Union Museum from March 28 through May 10, 1958.

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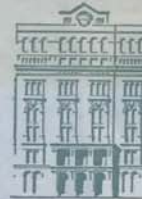
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NEWS from LIPPINCOTT

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ELIZABETH RIPLEY TO WRITE BOOK ON PICASSO

J. B. Lippincott Company, publishers, have announced that contracts have been signed with Elizabeth Ripley, noted children's author, to write a life of Picasso for her well-known series of artists' biographies for children. Her most recent book has been "Durer", published in the Fall of 1958. "Picasso" is tentatively scheduled for Fall of 1959.

Earlier works of Miss Ripley's include biographies of Van Gogh, Michaelangelo, Leonardo da Vinci, and Rembrandt, Goya and Rubens.

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Picasso file

NEW STATESMAN · 29 NOVEMBER 1958

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Varieties of Freud

Freud and the Twentieth Century. Edited by BENJAMIN NELSON. *Allen & Unwin*. 28s.

Freud, though a modest man, was suspicious of qualified appreciation. When Havelock Ellis suggested he was an artist rather than a scientist he said this was a 'highly sublimated . . . refined . . . amiable form of resistance, calling me a great artist in order to injure the validity of our scientific claims!' He would far rather his own name were forgotten than that psychoanalysis should fail to be incorporated in the body of scientific knowledge. Some of the tributes paid to him in this mainly American-angled symposium might have touched off fireworks, especially perhaps those from the three religious pundits—the Judaist Professor Herberg, the Catholic Jacques Maritain, and the Protestant Reinhold Niebuhr—although theirs are among the more interesting contributions.

Professor Herberg attacks various break-away ex-Freudians and neo-Freudian revisionists in America whose sociological implications dismay him. He finds something almost biblically sympathetic in Freud's uncompromising hostility towards any form of sham and takes the opportunity to lambast Dr Masserman—a well-known American psychoanalyst with an experimental bent—for having declared that religion is a delusion necessary to mankind, consisting as it does of certain 'curiously unrealistic, paradoxical but ubiquitous Ur-defences of man which are as essential to man's psychic economy as physiological processes are necessary to the maintenance of his bodily integrity'. Whereas Freud, with his stern unbending nineteenth-century

mechanist anti-faith, he hails as 'despite himself a witness to the God of Truth we serve'. There is surely something mildly piquant about this tribute.

M. Maritain is full of praise for psychoanalysis as a treatment but very scornful on Thomist metaphysical grounds of Freudian theory and any philosophical consequences it may have had. He likes, however, to see in Freud a scourge for the 'arrogance of the proud pharisaical personality which rationalism had erected into an end supreme in itself'. Professor Niebuhr follows him in objecting to Freud's equation of conscience with super-ego. Neither of them appears to have grasped the fact of the atrocious alliance between super-ego and id at the expense of the ego, which is perhaps just as well for their peace of mind. All three remind you rather of members of the Académie Française at an important funeral, paying quick lip-service to the illustrious dead and then hurrying off, umbrellas at the ready, to do battle for original sin or whatever their pet concept may be.

There are sixteen contributions in all, only five of them specially written for this volume; it gives you the impression of a distinctly haphazard, uneven compilation. There are some interesting essays, but the book as a whole is more useful as a guide to the confusion prevailing in American liberal sociological circles, than as a definitive assessment of Freud. Few contributors are psychoanalysts. One of those who is, Abram Kardiner, gives a rather fascinating account of being analysed by Freud in the very early Twenties. The sage broke his own rules and was quite frank about why he himself was not a good analyst: 'I am not basically interested in therapy . . . I tire of people . . . I am too patriarchal.' Another, E. H. Gombrich, writing

about Art, indulges in an analysis, which some may find too clinically sectarian, of Picasso's changes in style, relating these to the artist's early family situation; it eventually transpires that even the dove of peace is not at all what it seems.

There is no adequate account of developments in psychoanalysis since Freud's death, though Gardiner Murphy, an American academic psychologist, provides a breezily schematic account of Freud's influence on American psychology. A typically incomplete contribution is Frederick J. Hacker's attempt, stimulating but sketchy, to compare Freud, Marx, and Kierkegaard in a few pages. One sample of Freud's own writing, so graceful and all of a piece even in translation, is included: the introduction to Reik's book on Ritual. Certainly his prose style was that of an artist.

MAURICE RICHARDSON

The Basic Freedom

Slavery. By C. W. W. GREENIDGE. *Allen & Unwin*. 21s.

In the abolition of modern slaving and slavery, the two great dates are 1807 which illegalised the first in British territories, and 1834 which illegalised the second: with these two achievements, the back of the monster was broken. African slaving and slavery might continue to exist for many years, to a large extent in Portuguese and some other colonies, to a lesser extent in the hinterland of Africa, where Arab enterprise, towards the end of the century, drove many tribes to ruin. But once Britain had withdrawn from the

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PICASSO AND OTHERS

JOHN BERGER

PICASSO

BECAUSE Picasso holds the position he does, every misinterpretation of his work can only increase contemporary misunderstanding of art in general. That is the justification for adding a few more hundred to the millions of words through whose mesh he himself always escapes.

Above all, Picasso suffers from being taken too seriously. He recognizes this himself, and it is one of his themes. The indignant take him too seriously because they attach too much importance to the mad prices his works fetch and so assume that he—instead of his hangers-on—is a racketeer. The ostentatiously tolerant take him too seriously because they forgive him his excesses on the grounds that, when he wants to be, he is a great draughtsman. In fact, this is untrue. His best drawings if compared to those of Gericault, Daumier or Goya appear brilliant but not profound. Picasso's future reputation as a great artist would not, as is often said, be guaranteed by his realistic works alone. The enthusiastic take him too seriously because they believe that every mark he has made, the date on which he made it and the address he happened to be living at, are of sacred significance. The critical minority in the Communist Party take him too seriously because they consider him capable of being a great socialist artist and assume that his political allegiance is the result of dialectical thinking rather than of a revolutionary instinct.

The tragedy of Picasso is that he has worked at a time when a few live by art alone and the vast majority live without art at all. Such a state of affairs is of course tragic for all artists—but not to the same extent. Certain painters—such as Cezanne, Degas, Gris—can work for the sake of research. They work to extend painting's conquest over nature. Picasso

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is not such an artist; it is significant, for instance, that for over forty years he has scarcely ever worked directly from a model. Other painters—such as Corot, Dufy, Matisse—work to communicate a quintessence of pleasure and are comparatively satisfied if this pleasure is shared even by a few. Again Picasso is not such an artist. There is a violence in everything he has done which points to a moral, didactic conviction that cannot be satisfied simply by an awareness of pleasure. Picasso is, as Rodin was in a different way, naturally a popular dramatic artist, terribly handicapped by a lack of constant popular themes.

WHAT makes a work by Picasso immediately recognizable? It is not only his familiar formalizations but his unique form of conviction, of utter single-mindedness in any one canvas. Possibly that sounds a vague quality. Yet if one goes into a Romanesque church and sees side by side a 12th and an 18th century fresco, it is this quality of single-mindedness which distinguishes them, when all the other obvious differences have been allowed for. The 12th century painter, if a local one, was usually clumsy, unoriginal and entirely ignorant of theoretical pictorial principles. The 18th century painter was often sensitive, highly skillful in rendering an unlimited variety of poses, and steeped in valid pictorial theory. What then explains the force of the 12th century artist's composition, the expressiveness of his drawing, the clarity of his narrative, and the comparative feebleness in all these respects of the later work? It is surely the earlier artist's single-mindedness—a single-mindedness which in terms of religion was impossible in the 18th century. Because the earlier artist knew exactly what he wanted to say—and it was something quite simple—it did not occur to him to think of anything else. This reduced observation to a minimum but it gave his work the strength of seeming absolutely inevitable. It is precisely the same quality which distinguishes Picasso's work from those of his contemporaries and disciples; or, in a quite different level, it is the same quality that one finds in the humorous drawings of Edward Lear.

Look at the drawing of the hands and feet in *Guernica*. They are based on no more penetrating observation than those in the work of an efficient cartoonist. They represent no more than the *idea* of hands and feet. But—and this is why *Guernica* can still strike our hearts until we are forced to make resolutions—the idea of hands, feet, a horse's head, a naked electric light bulb, a mother and ravaged child, are all equally, heartrendingly and entirely dominated by *the* idea of the painting: the idea of horror at human brutality.

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Picasso

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I believe that in almost every work of Picasso's a single idea has dominated in this way and so created a similar sense of inevitability. If the idea is, for example, that of sexual beauty, it demands more subtle forms: the girl's back will be made to twist very sensitively; the principle remains the same and rests on the same ability of the artist to forego all questioning and to yield completely to his one purpose. Forms become like letters in an alphabet whose significance solely depends upon the word they spell. And that brings us back to the tragedy of Picasso. Obviously in the case of an artist such as I have described, his development within himself and his impact on others depends exclusively on his ideas, on his themes. Picasso could not have painted *Guernica* had it only been a personal nightmare. And equally, if the picture which now exists had always been called *Nightmare* and we knew nothing of its connection with Spain, it would not move us as it does. All aesthetes will object to that. But *Guernica* has deservedly become the one legendary painting of this century, and although works of art can perpetuate legends, they do not create them. If they could Picasso's problem would have been solved, for his tragedy is that most of his life he has failed to find themes to do himself justice. He has produced *Guernica*, *War and Peace*, some miraculous Cubist studies, some beautiful lyrical drawings, but in hundreds of works he has, as a result of his single-mindedness, sacrificed everything to ideas which are not worthy of the sacrifice. Many of his paintings are jokes, either bitter or gay; but they are the jokes of a man who does not know what else to do except laugh, who improvises with fragments because he can find nothing else to build upon.

It would be foolish to imagine that Picasso could have developed differently. His genius is willful and instinctive. He had to take what was at hand and the unity of popular feeling essential to sustain the themes of a dramatic artist such as he is, has often been lacking or beyond his horizon. He then faced the choice of either abandoning his energy or expending it on something trivial and so creating parodies.

Yet finally why is it so impossible to end without saluting him? Because by his dedication to his great themes, by his constant extremism, by the audacity of his jokes, by his simplicity (which is usually taken for incomprehensibility), by his very method of working, he has proved that all the paraphernalia, all the formulae of art are expendable for the sake of the spirit. If we now take him too seriously we destroy his example by re-establishing all the paraphernalia he has liberated us from.

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the house in Brussels because it has a library
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Picasso and Others : 13

HENRY MATISSE, 1869-1954

MATISSE'S greatness has been recognized but not altogether understood. In an ideological climate of anguish and nostalgia an artist who frankly and supremely celebrated Pleasure, and whose works are an assurance that the best things in life are immediate and free, is likely to be thought not quite serious enough. And indeed, in Matisse's obituaries the word "charming" has appeared too frequently. "I want people who feel worried, exhausted, overworked, to get a feeling of repose when looking at my painting." That was Matisse's intention. And now, looking back over his long life's work, one can see that it represents a steady development towards his declared aim, his works of the last fifteen or twenty years coming nearest to his ideal.

Matisse's achievement rests on his use—or in the context of contemporary Western art one could say his invention—of pure colour. The phrase, however, must be defined. Pure colour as Matisse understood it had nothing to do with abstract colour. He repeatedly declared that colour "must serve expression." What he wanted to express was "the nearly religious feeling" he had towards life—towards the blessings of sunlight, flowers, women, fruit, sleep.

When colour is incorporated into a regular pattern—as in a Persian rug—it is a subsidiary element: the logic of the pattern must come first. When colour is used in painting it usually serves either as a decorative embellishment of the forms—as, say, in Botticelli—or as a force charging them with extra emotion—as in Van Gogh. In Matisse's later works colour becomes the entirely dominant factor. His colours seem neither to embellish nor charge the forms, but to uplift and carry them on the very surface of the canvas. His reds, blacks, golds, ceruleans, flow over the canvas with the strength and yet utter placidity of water above a weir, the forms carried along on their current.

Obviously such a process implies some distortion. But the distortion is far more of people's preconceived ideas about art than of nature. The numerous drawings that Matisse made before he arrived at his final colour-solution are evidence of the pains he took to preserve the essential character of his subject whilst at the same time making it "buoyant" enough to sail on the tide of his colour scheme. Certainly the effect of these paintings is what he hoped. Their subjects invite, one embarks, and then the flow of their colour-areas holds one in such sure equilibrium that one has a sense of Perpetual Motion—a sense of movement with all friction removed.

Handwritten notes on the right margin of the page:

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Matiss

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Nobody who has not painted himself can fully appreciate what lies behind Matisse's mastery of colour. It is comparatively easy to achieve a certain unity in a picture either by allowing one colour to dominate or by muting all the colours. Matisse did neither. He clashed his colours together like cymbals and the effect was like a lullaby.

Perhaps the best way of defining Matisse's genius is to compare him with some of his contemporaries who were also concerned with colour, Bonnard's colours dissolve, making his subjects unattainable, nostalgic. Matisse's colours could hardly be more present, more blatant, and yet achieve a peace which is without a trace of nostalgia. Braque has cultivated his sensibility until it has become precious; one feels that just to look at his art is almost to violate it. Matisse broadened his sensibility until it was as wide as his colour range, and said that he wanted his art to be "something like a good armchair." Dufy shared Matisse's sense of enjoyment and his colours were as gay as the fêtes he painted; but Matisse's colours, no less bright, go beyond gaiety to affirm contentment. The only man who possibly equals Matisse as a colourist is Leger. But their aims are so different that they can hardly be compared. Leger is essentially an epic, civic artist; Matisse essentially a lyrical and personal.

I SAID that Matisse's paintings and designs of the last fifteen years were his greatest. Obviously he produced fine individual works before he was seventy. Yet not I think till then had he the complete control of his art that he needed. It was, as he himself said, a question of "organizing the brain." Like most colourists he was an intuitive painter, but he realized that it was necessary to select rigorously from his many "instincts" to make them objective in order to be able to build upon them rationally. In terms of the picture this control makes the all-important difference between recording a sensation and reconstructing an emotion.

The Fauves, whom Matisse led, recorded sensations. Their paintings were (and are) fresh and stimulating, but they depended upon and evoke a forced intoxication. When Matisse painted red flashes against ultramarine and magenta stripes to describe the movement of goldfish in a bowl, he communicated a pleasurable shock; one is brought up short by the climax but no solution follows. It was for this reason, I think, that Matisse finally abandoned Fauvism and returned to a more disciplined form of painting. Between 1914 and 1918 he produced paintings—mostly interiors—which are magnificently resonant in colour, but in which the colours seem *assembled* rather than dynamic—like the fur-

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nishings in a room. Then for the next ten years he painted his famous Odalisques. In these the colour is freer and more pervasive, but, being based on a heightening of the actual locale of each object, it has a slightly exotic effect. This period, however, led him to his final great phase: the phase in which he was able to combine the energy of his early Fauve days with a quite objective visual wisdom.

A word about the political and social implications of Matisse's work. Because he painted subjects with associations of Leisure it is as absurd on the one hand to accuse him of working for the leisured classes, as it is on the other to deny the significance of his membership of the French Communist Party. He wished to paint what one has a right to as a welcome and a reward after a hard day's work. Let it stand at that. Historically it may eventually be seen that Matisse simplified and sacrificed too much for the sake of the peace of his art. But he lived through a far from peaceful age. He may have chosen the unnaturally smooth, placid water above the weir, but the weir was there. To temper our gratitude now in view of a possible future perspective would be the worst form of academic cowardice.

FERNAND LEGER AND THE FUTURE

OUR productive, scientific abilities have outstripped our ethical and social conscience. That is a platitude and no more than a half truth, but it is nevertheless a way of summing up at least an aspect of the crisis of our time. Nearly all contemporary artists who have faced up to this crisis at all, have concentrated on the ensuing conflict of conscience. Leger is unique because he has seized upon our technical achievements and by concentrating upon their real nature has been led on to discover the spirit, the ethics, the attitude of mind, necessary to control and exploit them to our full advantage. It is because of this—because Leger has put the facts of our environment first and through them has arrived at his attitude to life—that one can claim that he is so boldly a materialist.

As an artist Leger is often accused of being crude, vulgar, impersonal. He is none of these things. It is his buoyant confidence that makes him seem crude to the diffident. It is his admiration of industrial techniques and therefore of the industrial worker that makes him seem vulgar to the privileged; and his belief in human solidarity that makes him seem impersonal to the isolated.

Leger's greatest works are those which he has painted since the war

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continue her work in the theater. She chose
the house in Brussels because it has a library
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Picasso and Others : 17



Leger

as well as his theatrical ven-
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the house in Brussels because it has a library
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and those in which, dealing with the human figure, he expresses directly the profound humanism of his materialist philosophy. Among these are studies for his famous large painting of builders working together on scaffolding, and monumental heads with their striped flags of bright colors superimposed over their contours.

The sketches for *Les Constructeurs* are such an obvious expression of Leger's whole attitude to art and life that little need be said about them. They do however show how thoroughly and how pliantly—in terms of design—he prepares for his large works which appear so simple and so firm.

The paintings of heads with their superimposed strips of bright orange, red and blue, represent the culmination of Leger's art. Leger began with the machine. His cubist pictures were untheoretical. In them he simply used the cube and the cylinder to re-create the energy of machine blocks and pistons. Then he discovered the machine-made object. Unlike most artists but like the average man of our century, he was not interested in its associations but in how it was made. From this period in his painting he learned how to manage solids—how to manufacture them, how to preserve a surface with paint, how to dazzle with contrasts, how to assemble mass-produced signs with color. Later, interested by how color changed the appearance of shapes and vice versa, he began designing abstract murals. Yet, unlike so many others, he always realized that abstract painting meant nothing if separated from architecture. "It is our duty," he said, "to spread light and color"—and he meant into the mean, grimed city apartments. From this phase he learned to see beyond the single static object: he learned to connect. And with this formal development came a human one. He saw that the machine had made labor collective, that its discipline had created a new class, that it could offer freedom. He suddenly saw machines as tools in the hands of men, no longer as mere objects in themselves. From that moment everything he painted ceased to be a celebration of the mechanical industrial world as it is, and became a celebration of the richer human world to which industrialization would eventually lead. He painted Adam and Eve and made them a French worker and his girl granted Leisure. He painted bicycles as a symbol of the machine available to the working class which could convey them to where they wished. And he painted his monumental heads with their waving flags of color.

The subtlety of these works is subtle. Leger is not one to parade his sensibility as though it were his only virtue. The bright dynamic colors reflect what he has learned from the machine. The unblinking confi-

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dence of the heads, expressed in their faces themselves and in the steady unchanging contours which define them, reflect what he has learned from those who work machines. The two then combine. These paintings incorporate all the formal discoveries of modern art and yet are classic, suggest order and yet are full of gaiety. The strips of color run across many different forms yet are so finely modified and placed that they give to each a solidity and definition which is nothing short of miraculous. I have called these works flags. They are emblems for something permanent and are as full of movement as pennants in the wind.

In fact Leger is the only modern European artist to have created an heroic style. Many factors prove this; that his work has a dignity and a sense of scale which in no way relies upon his literal subject; that on one hand it is as formal and architectural as a Corbusier building, and on the other is as simple in meaning as a ballad; that the nudity of his figures is less private than any painted since Michelangelo. (Leger's use of chiaroscuro in his nudes is also reminiscent of Michelangelo.) Those who complain that Leger's figures are cold and impersonal misunderstand the nature of heroic art. He makes his figures nude to emphasize what they have in common. He calls one picture *Les Trois Soeurs*. The heroic artist cannot by definition be interested in idiosyncrasies, but that is not all the same thing as being cold.

Leger stands beside Picasso. Picasso is the painter of today; his greatness rests, as I have previously tried to show, on the vitality with which he expresses our present conflicts. Leger is the painter of the future. And by that I do not simply mean that his future as an artist is assured, but that he assures his audience, if they have the courage to accept it, of their future.

GOYA'S DRAWINGS

GOYA'S genius as a graphic artist was that of a commentator. I do not mean that his work was straightforward reportage, far from it; but that he was much more interested in events than states of mind. Each work appears unique not on account of its style but on account of the incident upon which it comments. At the same time, these incidents lead from one to another so that their effect is culminative—almost like that of film shots.

Indeed, another way of describing Goya's vision would be to say that it was essentially theatrical. Not in the derogatory sense of the word,

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Europe Mrs. Cullman plans to
continue her work in the theater. She chose
the house in Brussels because it has a library
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but because he was constantly concerned with the way action might be used to epitomize a character or a situation. The way he composed was theatrical. His works always imply an encounter. His figures are not gathered around a natural centre so much as assembled from the wings. And the impact of his work is also dramatic. One doesn't analyze the processes of vision that lie behind an etching by Goya; one submits to its climax.

Goya's method of drawing remains an enigma. It is almost impossible to say how he drew: where he began a drawing, what method he had of analyzing form, what system he worked out for using tone. His work offers no clues to answer these questions because he was only interested in *what* he drew. His gifts, technical and imaginative, were prodigious. His control of a brush is comparable to Hokusai's. His power of visualizing his subject was so precise that often scarcely a line is altered between preparatory sketch and finished plate. Every drawing he made is undeniably stamped with his personality. But despite all this, Goya's drawings are in a sense as impersonal, as automatic, as lacking in temperament as footprints—the whole interest of which lies not in the prints themselves but in what they reveal of the incident that caused them.

What was the nature of Goya's commentary? For despite the variety of the incidents portrayed, there is a constant underlying theme. His theme was the consequences of Man's neglect—sometimes mounting to hysterical hatred—of his most precious faculty, Reason. But Reason in the eighteenth-century materialistic sense, Reason as a discipline yielding Pleasure derived from the Senses. In Goya's work the flesh is a battleground between ignorance, uncontrolled passion, superstition on the one hand and dignity, grace and pleasure on the other. The unique power of his work is due to the fact that he was so *sensuously* involved in the terror and horror of the betrayal of Reason.

In all Goya's works—except perhaps the very earliest—there is a strong sensual and sexual ambivalence. His exposure of physical corruption in his Royal portraits is well known. But the implication of corruption is equally there in his portrait of Dona Isabel. His Maja undressed, beautiful as she is, is terrifyingly naked. And in the same way one could sum up the theme of many of his graphic works by describing how one admires the delicacy of the flowers embroidered on the stocking of a pretty courtesan in one drawing, and then, how suddenly, immediately, one foresees in the next the mummer-headed monster that as a result of the passion aroused by her delicacy, she will bear as a son. A monk undresses in a brothel and Goya draws him,

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Goya

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hating him, not in any way because he himself is a puritan, but because he senses that the same impulses that are behind this incident will lead in the Disaster of War to soldiers castrating a peasant and raping his wife. The huge brutal heads he puts on hunchback bodies, the animals he dressed up in official robes of office, the way he gave to the cross-hatched tone on a human body the filthy implication of fur, the rage with which he drew witches—all these were protests against the abuse of human possibilities. And what makes Goya's protests so desperately relevant for us, after Buchenwald and Hiroshima, is that he knew that when corruption goes far enough, when the human possibilities are denied with sufficient ruthlessness, both ravager and victim are made bestial.

Then there is the argument about whether Goya was an objective or subjective artist; whether he was haunted by his own imaginings, or by what he saw of the decadence of the Spanish Court, the ruthlessness of the Inquisition and the horror of the Peninsula War. In fact, this argument is falsely posed. Obviously Goya sometimes used his own conflicts and fears as the starting point for his work, but he did so because he consciously saw himself as being typical of his time. The intention of his work was highly objective and social. His theme was what man was capable of doing to man. Most of his subjects involve action between figures. But even when the figures are single—a girl in prison, an habitual lecher, a beggar who was once "somebody,"—the implication, often actually stated in the title, is "Look what has been done to them."

ONE of the most interesting confirmations that Goya's work was outward-facing and objective is his use of light. In his works it is not, as with all those who romantically frighten themselves, the dark that holds horror and terror. It is the light that discloses them. Goya lived and observed through something near enough to total war to know that night is security and that it is the dawn that one fears. The light in his work is merciless for the simple reason that it shows up cruelty. Some of his drawings of the carnage of the Disasters are like film shots of a flare-lit target after a bombing operation; the light floods the gaps in the same way.

Finally, and in view of all this one tries to assess Goya. There are artists such as Leonardo or even Delacroix who are more analytically interesting than Goya. Rembrandt was more profoundly compassionate in his understanding. But no artist has ever achieved greater honesty than Goya, honesty in the full sense of the word meaning facing the facts

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and preserving one's ideals. With the most patient craft Goya could etch the appearance of the dead and the tortured, but underneath the print he scrawled impatiently, desperately, angrily, "Why?" "Bitter to be present," "This is why you have been born," "What more can be done?" "This is worse." The inestimable importance of Goya for us now is that his honesty compelled him to face and to judge the issues that still face us.

COURBET'S ART AND POLITICS

THE immensely complicated relationship that exists between art and politics is rarely understood. There are those who merely deny that any valid connection is possible, and there are those, on both Right and Left, who believe that a work of art should simply be an election speech, that the artists should, according to his temperament, either be a statistician supplying evidence of a host of damning or encouraging facts, or be an orator declaiming the visual equivalent of slogans. The issue is further complicated by the fact that the area covered by "politics" in people's minds varies according to the political convictions of the person concerned. Politics can include a comprehensive philosophy of life or just be a concession towards the solution of a few unavoidable interim problems. One can say, however, that, except under certain special circumstances, it is a misconception to consider the artist as either a statistician or an orator; rather, he is nearer an oracle, and like all oracles will therefore speak intuitively and from the heart as well as from the mind. But it is also true that he will find new meanings, make new comparisons, reveal new facts, and, although these will not contribute directly to a specific and already established political programme, they will express certain fundamental human values from which that programme, its morality and other manifestations of the human-will-to-power, can naturally draw strength.

All this—and very much more—is relevant to the art of Courbet. Because Courbet was a declared and incorruptible Socialist (he was of course imprisoned for the part he played in the Commune and at the end of his life was driven into exile in Switzerland), reactionary critics have pretended that his politics were nothing to do with his art—they couldn't deny his art itself if only because of his important influence on later artists such as Manet and Cezanne; progressive critics, on the other hand, have tended to assume that his art is great as an automatic result of his political loyalty. . . . So it is pertinent to ask: exactly

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the house in Brussels because it has a library
and because it has a

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G. Coubert

Coubert

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the house in Brussels because it has a library
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how his socialism was implied in his paintings, how his attitude to life was reflected in the innovations of his art.

First, though, it is necessary to clean off some of the mud that has stuck. Because Courbet was uncompromising in his convictions, because his work and his way of life "vulgarly" proved that art was as relevant to the back-parlor, the workshop, the cell, as to the drawing-room, because his paintings never offered the slightest possibility of escape from the world as it was, he was officially rejected in his lifetime and has since been only grudgingly admitted. He has been accused of being bombastic. Look at his self-portrait in prison. He sits by the window quietly smoking his pipe, the invitation of the sunlight in the courtyard outside the only comment on his confinement. Or look at his copy of a Rembrandt self-portrait. He had the humility to impose that discipline on himself at the age of fifty. He has been accused of coarseness. Look at a Normandy seascape in which the receding air between the empty sea and the low clouds holds firmly but with an extraordinary finesse all the mystery implied by the apparent fact and the actual illusion of an horizon. He has been charged with sentimentality. Look at his painting of a great hooked trout; its truth to the essential facts forces one to feel the weight of the fish, the power with which, struggling, his tail would slap the rocks, the cunning necessary to play him, the deliberation necessary to gaff him—he would be too large to net. Occasionally, of course, such criticisms are fair, yet no artist only paints masterpieces, and the work, say, of Constable (whom Courbet in his independent contribution to landscape painting somewhat resembled), Corot or Delacroix is just as unequal, but is far less frequently singled out for prejudiced attack.

But to return to the main problem: Courbet believed in the independence of the artist—he was the first painter to hold a one-man show. Yet to him this meant independence from art for art's sake, from the prevailing Romantic view that the artist or his work were more important than the existence of the subject painted, and from the opposing Classic view that the inspiration of all art was absolute and timeless. He realized that the artist's independence could only be productive if it meant his freedom to identify himself with his living subject, to feel that he belonged to it, never vice versa. For the painter as such that is the meaning of Materialism. Courbet expressed it in words—this indestructible relationship between human aspiration and actual fact—when he wrote, "*Savoir pour pouvoir—telle fut ma pensée.*"

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26 : *Mainstream*

COURBET'S acknowledgement, with all the force of his imagination, of the actuality of the objects he painted, never, however, deteriorated into naturalism: a thoughtless superficial goggling at appearances—a tourist's view of a beauty spot, for instance. One does not just feel that every scene he painted looked like that but that it was known like that. His country landscapes were revolutionary in so far as they presented real places without suggesting any romantic antithesis with the city, but within them—not imposed upon them—one can also discover a sense of potential Arcadia, a local recognition that for playing children and courting couples such ordinary scenes might gather familiar magic. A magnificent nude in front of a window and landscape is an uncompromising portrayal of a woman undressed—subject to many of the same laws as the trout: but, at the same time, the picture evokes the shock of the unexpected loneliness of nudity: the personal shock that inspires lovers, expressed in another way in Giorgione's *Tempest*. His portraits (the masterpieces of Jules Valles, Van Wisselingh, *The Hunter*) are particular people; one can imagine how they will alter; one can imagine their clothes worn, ill-fitting, by somebody else; yet they share a common dignity because all are seen with the knowledge of the same man's affection. The light plays on them kindly because all light is welcome that reveals the form of one's friends.

A parallel principle applies to Courbet's drawing and grasp of structure. The basic form is always established first, all modulations and outcrops of texture are then seen as organic variations—just as eccentricities of character are seen by a friend, as opposed to a stranger, as part of the whole man.

To sum up in one sentence, one might say that Courbet's socialism was expressed in his work by its quality of uninhibited Fraternity.

DRAWING IS DISCOVERY

FOR the artist drawing is discovery. And that is not just a slick phrase, it is quite literally true. It is the actual act of drawing that forces the artist to look at the object in front of him, to dissect it in his mind's eye and put it together again; or, if he is drawing from memory, that forces him to dredge his own mind, to discover the content of his own store of past observations. It is a platitude in the teaching of drawing that the heart of the matter lies in the specific process of looking. A line, an area of tone, is not really important because it records what you have seen, but because of what it will lead you on to

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MINE WORKER

Renato Guttuso

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see. Following up its logic in order to check its accuracy, you find confirmation or denial brings you closer to the object, until finally you are, as it were, inside it: the contours you have drawn no longer marking the edge of what you have seen, but the edge of what you have become. Perhaps that sounds needlessly metaphysical. Another way of putting it would be to say that each mark you make on the paper is a stepping-stone from which you proceed to the next, until you have crossed your subject as though it were a river, have put it behind you.

This is quite different from the later process of painting a "finished" canvas or carving a statue. Here you do not pass through your subject, but try to re-create it and house yourself in it. Each brush-mark or chisel-stroke is no longer a stepping-stone, but a stone to be fitted into a planned edifice. A drawing is an autobiographical record of one's discovery of an event—either seen, remembered or imagined. A "finished" work is an attempt to construct an event in itself. It is significant in this respect that only when the artist gained a relatively high standard of individual "autobiographical" freedom, did drawings, as we now understand them, begin to exist. In a hieratic, anonymous tradition they are unnecessary. (I should perhaps point out here that I am talking about working drawings—although a working drawing need not necessarily be made for a specific project. I do not mean linear designs, illustrations, caricatures, certain portraits or graphic works which may be "finished" productions in their own right.)

A number of technical factors often enlarge this distinction between a working drawing and a "finished" work: the longer time needed to paint a canvas or carve a block: the larger scale of the job: the problem of simultaneously managing color, quality of pigment, tone, texture, grain, and so on—the "shorthand" of drawing is relatively simple and direct. But nevertheless the fundamental distinction is in the working of the artist's mind. A drawing is essentially a private work, related only to the artist's own needs; a "finished" statue or canvas is essentially a public, presented one—related far more directly to the demands of communication.

It follows from this that there is an equal distinction from the point of view of the spectator. In front of a painting or statue he tends to identify himself with the subject, to interpret the images for their own sake; in front of a drawing he identifies himself with the artist, using the images to gain the conscious experience of seeing as though through the artist's own eyes. It is this which explains why painters always value so highly the drawings of the masters they admire, and why the general

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public find it so difficult to appreciate drawings—except for sentimental reasons, or in so far as they are impressed by purely manual dexterity.

The distinction I have tried to make is relevant for on it are based the standards with which one approaches any show of drawings. In appreciating these, deftness, charm, ingenuity are, in themselves, beside the point. Everything originally depends upon the quality of discovery. Mannerisms, however elegant, are barriers to discovery as clichés are barriers to thought; this is true, for example, of Pietro Longhi and some drawings (not all) of the younger Tiepolo.

Then, by contrast, go to the Raphael *Head of a Muse* and feel how he discovered the fullness of the form growing under his hand like a pot on a wheel; how Durer discovered the direction of every fold and fissure as though he were reading Braille, how Guercino discovered the sensuality of his Venus as though he were sleeping with her, how Guardi discovered the space of a room as though he were filling it with air from a pair of bellows; how Rembrandt discovered his figures as though encompassing them with the knowledge of a father. In every case one senses their surprise.

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cc: Edith Herman

Picasso: "Un Projet pour un Monument", reproduced Picasso: 50
 Picasso: Bearded Thinker, 1943, watercolor drawing. Shown J. B.
 Speed Art Museum, Louisville, November 1957. Reproduced
 their Bulletin Vol. XVIII, No. 8

27 March 1958

Dear Mr. Johnson:

March 24th.

Above: Living room of the Howard S. Cullman's Manhattan apartment mixes English antiques and contemporary upholstery; classic and modern paintings. The anemone colors in the Cameron Booth painting, from the Bertha Schaefer gallery, are a pleasing accent for the color scheme of yellows and golds. Pinhole lights in the ceiling and strip lighting over windows can be dimmed to create mood changes. At right above: Mrs. Cullman at her desk in the library. Painting over desk is by Howard Baer. At left: Dining room in soft, pale greens plays up collection of old English and Irish silver. At right: Painting by Picasso, in the library, is among works of art the Cullmans will hang in their Brussels home during the World's Fair.

By Harriet Morrison

Mrs. Howard S. Cullman is busy packing to go to Brussels where she and her husband will occupy a small, French-style town house on the Square du Bois during the World's Fair. Mr. Cullman is United States Commissioner General for the International Exposition.

To form a background for entertaining and to remind her of home, Mrs. Cullman is taking paintings, family silver and books from her Manhattan apartment to Brussels. She is an avid collector of old English and Irish silver. Here the silver is a feature.

Ernest Silva
 The library serves as Mrs. Cullman's study. She and Mr. Cullman are well known backers of Broadway plays. She is associated with her husband in his many philanthropic and civic activities as well as his theatrical ventures. In Europe Mrs. Cullman plans to continue her work in the theater. She chose the house in Brussels because it has a library of work and because it has a

eighteenth and nineteenth century American and English antiques against a contemporary background designed by Bertha Schaefer. A. I. D. Modern lighting is an important part of the room schemes which reflect the family's many interests.



Delray Beach, Florida

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Bearded Thinker, 1943, watercolor drawing
 by Pablo R. Picasso (1881-1973)
 Lent by Mr. and Mrs. Harold F. Johnson
 Art Resources of Kentucky
 November 1957

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cc: Edith Herman

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 Picasso: Bearded Thinker, 1943, watercolor drawing. Shown J. B.
 Speed Art Museum, Louisville, November 1957. Reproduced
 their Bulletin Vol. XVIII, No. 8

27 March 1958

Dear Mr. Johnson:

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

Many thanks for your letter of March 24th.
 I am very much interested in hearing that you are the owner
 of "Un Projet pour un Monument". If only I had known where
 it was I would have asked you to lend it to our recent
 Picasso exhibition.

Dear Mr. Barr:

I am glad to have the reproduction of the
Bearded Thinker too.

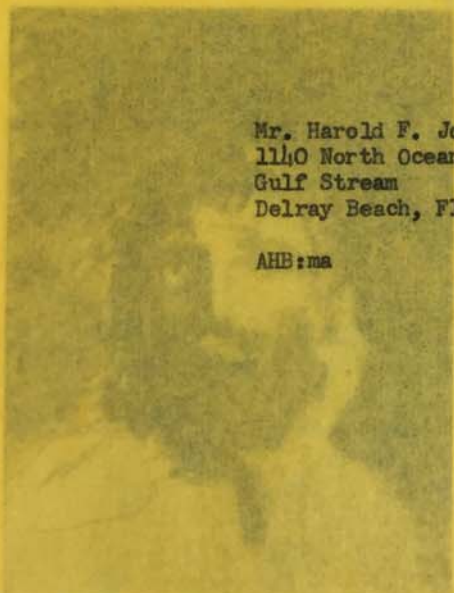
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The J. B. Speed Art Museum
 November 1957 Louisville, Ky.

Alfred H. Barr, Jr.
 Director of the Museum Collections

Mr. Harold F. Johnson
 1140 North Ocean Boulevard
 Gulf Stream
 Delray Beach, Florida

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Bearded Thinker, 1943, watercolor drawing
 by Pablo R. Picasso (1881-1973).
 Lent by Mr. and Mrs. Harold F. Johnson
 Art Resources of Kentucky State
 November 1957 Louisville, Ky.

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HAROLD F. JOHNSON

1140 NORTH OCEAN BLVD., GULF STREAM
DELRAY BEACH, FLORIDA

March 24, 1958

Mr. Alfred
Museum of
11 West
New York

Dear Mr.

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The J. B. Speed Art Museum Bulletin

November, 1957 Louisville, Ky. Vol. XVIII, No. 8



Bearded Thinker, 1943, watercolor drawing
by Pablo R. Picasso (1881-), Spanish, XX century
Lent by Mr. and Mrs. Harold F. Johnson
Art Resources of Kentucky Series
November Picture-of-the-Month

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HAROLD F. JOHNSON

1140 NORTH OCEAN BLVD., GULF STREAM
DELRAY BEACH, FLORIDA

March 24, 1958

XIX and XX Century American Architecture

A sweeping panorama of developments in American architecture since 1857, is installed in Galleries 3, 4 and S3, through November 24. Many photographs and plans reveal salients of design created by individual architects and their associates, including recent buildings which may forecast changes to come. Exhibit costs have been valued at \$250,000, as prepared under supervision of the Centennial Observance Committee of The American Institute of Architects. It is now on tour under auspices of the Smithsonian Institution, after initial display last summer at the National Gallery of Art.

Mile High Center, Denver, Colorado, 1956. Architects: Ioh Ming Pei & Associates. American Architecture Exhibition, 1857-1957.



Natural Beauty

Subtle forms of rocks, plants and animal structures are the subjects of an unusual group of photographs by Andreas Feininger, in Gallery 9 through the month of November. The sixty prints represent the preoccupation of a lifetime by a man who is probably best known for his sensitive journalistic photography, yet who received early training in architectural design under Le Corbusier and Gropius. The Smithsonian Institution has prepared a national itinerary following the New York opening.

Christmas Cards

The Sales Desk now has another supply of museum Christmas cards.

An Understanding of Modern Art

A recent commentary upon modern art by the distinguished Swiss physician and analytical psychologist Dr. Carl G. Jung, offers an insight which may be helpful to some who have found modern art difficult to accept or to comprehend. It appears within a larger context in the November centennial issue of "The Atlantic." When referring to the spirit of the age (*Zeitgeist*) and its unconscious anticipation of changes to come, he cites:

"An excellent example of this is modern art: though seeming to deal with aesthetic problems, it is really performing a work of psychological education on the public by breaking down and destroying their previous aesthetic views of what is beautiful in form and meaningful in content. The pleasingness of the artistic product is replaced by chill abstractions of the most subjective nature, which brusquely slam the door on the naïve and romantic delight in the senses and their obligatory love for the object. This tells us in plain and universal language, that the prophetic spirit of art has turned away from the old object-relationship and toward the—for the time being—dark chaos of subjectivism.

"Certainly art, so far as we can judge it, has not yet discovered in this darkness what it is that holds all men together and could give expression to their psychic wholeness. Since reflection seems to be needed for this purpose, it may be that such discoveries are reserved for other fields of endeavor. Great art till now has always derived its fruitfulness from the myth, from the unconscious process of symbolization which continues through the ages and, as the primordial manifestation of the human spirit, will continue to be the root of all creation in the future. The development of modern art with its seemingly nihilistic trend toward disintegration must be understood as the symptom and symbol of a mood of world destruction and world renewal that has set its mark on our age. This mood makes itself felt everywhere, politically, socially, and philosophically. We are living in what the Greeks called the 'right time' for a metamorphosis of the gods—that is, of the fundamental principles and symbols. This peculiarity of our time, which is certainly not of our conscious choosing, is the expression of the unconscious man within us who is changing. Coming generations will have to take account of this momentous transformation

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HAROLD F. JOHNSON

1140 NORTH OCEAN BLVD., GULF STREAM
DELRAY BEACH, FLORIDA

March 24, 1958

Mr. Alfred
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11 West 5
New York

Dear Mr.

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Enclosure

if humanity is not to destroy itself through the might of its own technology and science."

The Life of Christ: Rosenwald Prints

55 etchings, engravings, woodcuts and lithographs from the collection of Lessing J. Rosenwald, selected by Miss Elizabeth Morgan, Curator of Graphic Arts, at the National Gallery of Art, Washington, illuminate Gallery S4 until November 24. They span the centuries since the middle of the fifteenth century in European art and interpret Christian events of a millennium and a half before, which have been a major inspiration of the western world.

Among artists involved by these prints are: Schongauer, Cranach, Duerer, Callot, Rembrandt, G. D. Tiepolo, Van Dyck, Forain and Rouault. The group is being sent about the country by the American Federation of Arts.



Photograph: Skeleton of a
Gaboan viper by Andreas
Feininger. Anatomy of
Nature Exhibition.

Contemporary Japanese Woodcuts

The special exhibition of thirty-five prints in Gallery 8 until November 26, was organized by the Museum of Modern Art in Tokyo to show a new tradition of creative printmaking by thirteen Japanese artists. Whereas the older manner utilized several craftsmen to make each block print, these were done from start to finish by each artist: the method is called *sosaku hanga*. The educational American tour is also a result of cooperation by the American Embassy at Tokyo and the Smithsonian Institution at Washington. The teacher and printmaker Un'ichi Hiratsuka was in charge of selections.

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HAROLD F. JOHNSON
1140 NORTH OCEAN BLVD., GULF STREAM
DELRAY BEACH, FLORIDA

March 24, 1958

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

Dear Mr. Barr:

I'm sending you a reproduction of a Picasso painting, that I have in my house in Kentucky, thinking that you may be interested to know that it exists and where it is. I believe this is the first time it has been reproduced. I have forgotten the dimensions but I think it is about thirty inches high. As time goes on, I have been more and more impressed with the majesty of the head.

I also have a Picasso painting of the Dinard period, which you reproduced in your large book some years ago. I think that has been entitled "Un Projet pour un Monument".

Sincerely yours,

Harold F. Johnson

Harold F. Johnson

HFJ:hg
Enclosure

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	AHB	XI.C.17

ROSENMAN GOLDMARK COLIN & KAYE

575 MADISON AVENUE NEW YORK 22

27 February 1958

SAMUEL I. ROSENMAN
GODFREY GOLDMARK
WALTER F. COLIN
SYDNEY M. KAYE
WALTER J. METSCHKER
MAX FREUND
ANDREW J. ORSKOV

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Two of them said they had never seen, or even heard about, [See DISABILITY—Pg. 6, Col. 4] opinion that retired person [See PAY—Pg. 13, Col. 4]

Of Picasso, Buchwald And Cupid



Associated Press wirephoto

Gloria Segall and Harvey Brodsky in Philadelphia yesterday with the special sketch by Pablo Picasso sent from Paris by Herald Tribune columnist Art Buchwald in response to the youth's plea for a Picasso autograph to help melt the girl's heart. "So we'll be good friends," she said.

By The Associated Press

PHILADELPHIA, Feb. 27. —Pablo Picasso gave a young Philadelphia couple a fresh start toward romance today, but it was art, not the heart, that had the girl in raptures.

In response to an appeal by twenty-two-year-old Harvey Brodsky, ex-soldier and pre-law student at Temple University, Picasso from his home in the French resort of Cannes sent not only a requested autograph but a crayon sketch inscribed to the girl.

As passed along to Picasso

by Art Buchwald, the New York Herald Tribune's roving wit in Europe, Mr. Brodsky's plea said it was a matter of life or death. He said the only way his romance with Gloria Segall, also twenty-two, could be saved, was by his coming up with a Picasso autograph, which seemed like reaching for the moon, considering the maestro's well known reserve with the pen.

Gloria, a hospital technician and art student, calls herself Picasso's No. 1 fan—"He is sheer genius," she said. "I am not all that keen on all

forms of modern art, but Picasso—words fail me."

The packet arrived by airmail today. Gloria clutched the 8 by 12 print, three flowers aslant and in bold writing over them, the phrase, "Pour Miss Gloria Segall," as if it were a passport to paradise. "It is the most wonderful thing that ever happened to me," she rhapsodized. "I still can't believe it. I must be dreaming. For sale? How can anybody suggest it? I'll never part with it."

Petite Miss Segall said that See PICTASSO—Pg. 6, Col. 3

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Advisory Formed

G. Rogers

City Republicans in disagreements and announced a plan centered on new city-wide to function bound to develop and issues and raise

committee plan was following a luncheon the Roosevelt five Republican men in the city. L. Judson Mor- Robert E. Christen- publican mayoralty last fall. arated statement Mr. y denied that he esire to "challenge leadership in my or anywhere else."

nors to the con- planted by those divide the party e the Democrats in power in

was not a "party "dissident." And nounced purposes committee was promote party

berry continued: nd always have ization Repub- ys will stand ilder with the ership. As I ntained, New a great need arty system. end my en- as been to Republican o anything it down." ter his de- 20, Col. 1

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PAGE 10

solely to bring both countries together for direct talks.

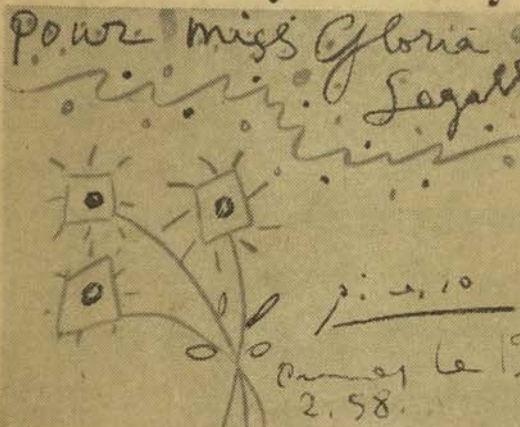
It was the first comment from the French on the discussions which Mr. Murphy—now at Tunis—had here Monday with Premier Gaillard and See GAILLARD—Pg. 2, Col. 4

Mack announced Dr. Schwartz's charges and have described the payments as "loans."

Mr. Whiteside, was on the witness stand for the third day today. Subcommittee members See MACK—Pg. 11, Col. 1

Column of the Day

Buchwald Has News For Harvey Brodsky



Picasso's signature on a color sketch for Miss Gloria Segall, of Philadelphia, an art student and devoted Picasso admirer. The signature is at lower right, underlined, followed by "Cannes, le 19, 2, 58."

By 'Art Buchwald

© 1958, New York Herald Tribune Inc.

PARIS There is good news for Harvey Brodsky today. In case you came in late, Harvey Brodsky is

a Temple University student from Philadelphia who wrote to us last week asking if we could produce Pablo Picasso's autograph. Mr. Brodsky needed the autograph because he had a falling out with his girl, Miss Gloria Segall of the same city. Mr. Brodsky didn't reveal what the falling out was about but he said that Miss Segall, an art student, was Pablo Picasso's greatest living fan and if he could get the painter's autograph to present to Miss Segall she might take him back.

As Mr. Brodsky explained it to us: "I am obliged to ask you

for a prodigious favor—one that borders on the impossible—so please do not feel bad about it if you are unable to help me, even though it is a matter of life and death."

Mr. Brodsky, it appears, foolishly promised he could produce Mr. Picasso's signature and Miss Segall laughed at him and said he was crazy. He made a vow on a stack of Picasso prints he could do it.

We printed his letter last week as an example of the type of requests a newspaper reporter receives in Paris, and let it go at that.

The next day we received a letter from Timothy J. McCarthy, who had been stationed with Mr. Brodsky at the Verdun Casserne. Mr. McCarthy assured us that Mr. Brodsky was sincere in his request and added, "Be assured, by one who knows, if you do not obtain the autograph of Pablo Picasso

See BUCHWALD—Pg. 1, S-

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February 1958

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From the Herald Trib

ALBANY, Feb. 26.—cratic co-leader in who didn't even seem just what job she for the state turned on the state pay r \$2,400-a-year employ Joint Legislative Com Motorboats.

Her name was brou continued publication state pay-roll roster a lighted the names a Republican and t Democratic county le of whom are partic what legislative leg called the "tradit

of patronage, ned The unid. Ca co-leader 12th lespi unit

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ROSENMAN GOLDMARK COLIN & KAYE

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MANUEL I. ROSENMAN
ROSEMARY
RALPH
EVELYN
NATALY
MAX
ALBERT
SEYMOUR
LAWRENCE

for stock, salt, pepper, and a dash of vinegar. Let boil five minutes, then strain and serve.

The inexpensive rock lobster does its duty by salads

in oil until soft but not vine. Add shellfish, saffron, cook for 10 minutes, and 3/4 not add liquid).

Bake
Barley Stew

27 February 1958

1 three-pound
1/2 cup egg-noodle barley
1/2 pound mushrooms
1/4 cup butter or margarine
1/2 cup minced onion
Salt and pepper
Butter or margarine
to dress fish

Yield:
Broiled
Brazil Nut

6 fillets (about
fresh or froz
2 tablespoons
margarine

Brazil Nut

1/4 cup butter
1/2 cup slices
2 tablespoons
Melt but
Add Brazil
slowly five
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ART BUCHWALD

(Continued from Page 1, Sec. 1)

for Mr. Brodsky, you will leave him in the most hopelessly fatal situation that any person on earth has ever encountered."

It was a nerve-wracking letter to get. Naturally our intention was to help Mr. Brodsky if we possibly could. But we had never met Mr. Picasso, although we had once talked to him on the phone.

While we were pondering the matter and turning Mr. McCarthy's letter over in our mind (a pretty good trick if you can do it), other forces were at work.

Down in Cannes the sun was shining bright and David Duncan, a photographer friend of Picasso's, was on his way to lunch at the master's villa. He had the morning newspaper tucked under his arm and at the table he translated into Spanish Mr. Brodsky's touching letter.

Picasso was very moved and as soon as lunch was over he took out his crayons and drew a beautiful little color sketch for Gloria Segal and signed his name. Mr. Duncan called and told up the good news.

The next day he personally brought the sketch to Paris and turned it over to us to mail to Harvey Brodsky. So, as you are reading this, a four-engined plane is now winging its way across the Atlantic with Picasso's gift to Gloria Segal, a gift that may very well spell the difference between love or sepa-

ration for two young Philadelphians.

Will Mr. Brodsky and Miss Segal get together once he delivers Picasso's drawing? Or will Miss Segal accept the drawing and not see Mr. Brodsky any more? She can't very well refuse the sketch, since it's dedicated to her, and it is our opinion she can't very well turn down Harvey after he went to so much trouble.

But it isn't for us to decide how the story will end.

All we know is Mr. Picasso will be very sad if the story ends unhappily. So will Mr. Timothy McCarthy, not to mention our wife, who insisted we send the sketch on to Harvey Brodsky instead of keeping it for ourselves.

We'll keep you informed of future developments.

In the meantime we received another touching letter from Philadelphia which is on an entirely different subject. But we feel it deserves some attention as well.

"As teenagers, but not teenagers, my friends and I are doing our best to counteract the most revolting manifestation of our age, which is, of course, the Rock 'n' Roll. We feel the way to strike back at R&R is to organize support for a standard-bearer who, by his conduct, character and clean-cut ap-

pearance makes Elvis Presley look sick.

"We look to an older, wiser person than ourselves, one cast in the true heroic mold, to inspire us. Thus, it should not surprise you to learn that the man we are committed to, the one we love and revere, our only possible hero, is Rock Hudson.

"We hope you approve our choice because we want to enlist your aid in our efforts to make Rock the symbol of American manhood. In the past you have written 'round and about Rock, but never mentioned the man himself. Your columns about the filming of 'A Farewell to Arms,' for instance, lacked only one thing . . . you never did interview the star of the picture. Now that the movie is playing and Rock's performance is so great (is he well?) we think it's time he was heard from.

"For the youth of America, for us, please interview Rock Hudson. Dear Mr. Buchwald, you will enjoy the gratitude of millions. You will achieve renown as Rock's Boswell. You will be twice blessed. And more than that, you will be read: could one ask for more?

"Beth Rose Calan, president, Rally for Rock, Philadelphia, Pa."

Dear Beth Rose, one Philadelphia problem at a time, please.

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6

R.P.
Rogers Peet
Men's Tuxedos

Sale

ROGERS PEET
OVERCOATSmarked down
for quick clearance
all from our regular stock
made in our workrooms

Wow! What A Month

We've had a smattering of everything, but what else did you expect?

Since what we least expect generally happens, more overcoat weather may be expected with confidence.

So, don't throw that overcoat away just yet... unless you need a new one... and, if such is the case there's good pickin's left in our sale at big savings!

OVERCOATS

516 were \$85
193 were \$90

now \$55.

282 were \$95.

now \$65.

101 were \$95
44 were \$100

now \$75.

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Nixon Says
Inflation Is
Still Threat
Warns of Haste
On Recession

CLEVELAND, Feb. 27 (AP)—Vice-President Richard M. Nixon said tonight the Administration will "take whatever action is necessary" to halt any recession. But he warned that "acting too fast and too extensively can only lead to a renewal of inflation." Mr. Nixon said in a speech here:

"A runaway inflation would be disastrous to tens of millions of people. It would affect savings and pensions, as well as slice into the paychecks of millions who do not have the built-in protection of cost-of-living increases."

Warns Against Prejudice
Speaking before the National Conference of Christians and Jews, Mr. Nixon also said:

1. In the worldwide struggle with communism, "racial and religious prejudice is a gun we point at ourselves. We cannot preach brotherhood to peoples abroad and practice bigotry and prejudice at home."

2. It is important that our own outer space development be under the control of a civilian agency "because control of space development by a military agency can only mean that peaceful exploration of space will assume a minor role."

3. The United States is willing to negotiate with Russia but agreements "must—and can—only follow after the paths of normal diplomacy have been traced to their logical—and safe—conclusion." He said:

"We believe that if a summit meeting is to contribute to the cause of peace there must be adequate preparation before it is held."

He said the nation "cannot afford a prolonged recession" and "that is why this Administration is firmly committed to the principle that the Federal government must take whatever action is necessary to stop the economic downturn and stimulate recovery of the economy."

The Vice-President said:

"The major factor in the (economic) downturn has been the expression of a lack of confidence. Calamity howlers and depression predictors are simply giving aid and comfort to the forces which delay the recovery all Americans want."

"Because the economy is basically sound and because of action the Administration has taken and is prepared to take, the American people can make their plans for 1958 with confidence rather than fear."

IN CONGRESS

From the Herald Tribune Bureau
WASHINGTON, Feb. 27.—Major activities in Congress today and schedule for tomorrow:

SENATE

Today

Met at noon.

Rejected, 48 to 40, a move to send the postal rate bill back to the Post Office Committee to eliminate the five-cent stamp on out-of-town first-class letters.

Received Sparkman bill providing additional Federal funds to provide housing for needy families.

Recessed at 7:19 p. m.

HOUSE

Today

Cupid's
Helpers

PABLO PICASSO — He gave a young couple a fresh start toward romance.



ART BUCHWALD — His appeal to Picasso was answered.

Picasso

(Continued from page one)

she was devoted not only to art, music and her work at the hospital, but to the cultures of Asia.

Perhaps it was the old philosophies of that vast land which prompted her to soft-pedal the love interest, despite Picasso's manifest concern with it.

Mr. Brodsky produced a letter from one of the intermediaries which quoted Picasso as saying, with due allowance for slips in multiple translation, that he was happy to play a part in bringing about a "reconciliation" between the two, and that he hoped all would now be rosy.

"We can learn so much from the ancients, especially those of the east," said Gloria with an intellectual quality beyond her years.

"One lesson is not to rush into things. Harvey and I grew up in the same general neighborhood but didn't really get to know each other until last summer. We are good friends, but we are not engaged, and we have no plans for marriage."

"I have work to do. Harvey has three more years to go at Temple. So we'll be good friends. And I don't know how that friendship could have been strengthened in a better way than by my getting this priceless Picasso treasure."

Harvey, converted overnight from a tepid admirer of Picasso into a rousing booster, acquiesced to all his friend had to say.

"I'm so grateful" he summed up.

RAIL

MOSCOW

WASHINGTON.—Moscow indicated today evening up the defenses of the city, replaced their missiles with new ones, and lied to have killed rate against

TREND: I

NEW YORK.—Garden going all-out to be a gardener this year. at the forthcoming Show will emphasize solely under artificial trend is aimed at ap who have a green thumb hindered by lack of cramped space.

Poll Finds N
For Postal -

By George Gallup
Director, American Institute of Public Opinion

PRINCETON, N. J., Feb. 27.—With the issue of postal rates once more before Congress, public opinion is generally more favorable toward an increase in first-class and air-mail postage than it was a year ago.

Institute reporters put these three questions to a cross-section of the American public:

1. "To help the United States Post Office Department meet expenses, would you favor or oppose increasing the rate on first-class local mail from three to four cents?"

The vote:
Favor 49%
Oppose 46%
No opinion 5%

Last March, the Institute found virtually the same vote as that above on the question

Disability

(Continued from page one)

ident said yesterday, refusing even to admit whether the agreement was verbal or written or to say how many persons in the Administration knew about it. "The President, she said, was 'candid and clear' yesterday and 'anything more must come from him.'"

The discussion over secrecy broke out on the floor of the House, with Rep. John W. McCormack, Mass., the Democratic leader, declaring that the President should "take the people into his confidence" about any such understanding. It is not just an understanding between two individuals, he said, but one affecting the top post of the nation. Congress "particularly" should know about it for its legislative guidance, he added.

Rep. Charles W. Vursell, R., Ill., said Rep. McCormack should not be criticizing the President, but rather commending him for working out the agreement when Congress has failed to act in the face of Administration pleas for action on the subject.

Declaring he was not criticizing the President for making the agreement, Rep. McCormack asked:

"Do you take issue with my statement that the President should take the people into his confidence?"

"I do," replied Rep. Vursell.

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EDDREY GOLDMARK
RALPH F. COLIN
SYDNEY H. KAYE
WALTER J. PETSCHER
MAX FREUND
AMERSON GOSKOW
REYNOLD S. LEWIS
LAWRENCE R. ENG
MURRAY COHEN

27 February 1958

March 1, 1958

Dear Ralph:

Mr. Alfred H. Barr, Jr.

The Museum of Modern Art
11 West 53rd Street
New York 19, New York

I am enclosing a copy of the reply to my
letter about the Picasso necktie. I seem to have caused
some discomfort -- which pleases me.

Dear Alfred:

Sincerely,

Thank you for sending me a copy of the
letter from the Philadelphia attorneys about the
Picasso necktie.

Alfred H. Barr, Jr.

Mr. Ralph F. Colin received a letter directly from
the Philadelphia attorneys with evidence of discomfort.
He assured them and told them that I
was receiving the tie.

AHB:ma

Sincerely,

RFC:me1

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SYDNEY M. KAYE
WALTER J. PETSCHKE
MAX FREUND
AMBROSE DOSKOW
SEYMOUR D. LEWIS
LAWRENCE R. ENO
MURRAY COHEN

MURRAY HILL 8-7800

March 1, 1958

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

Dear Alfred:

Thank you for sending me a copy of the letter from the Philadelphia attorneys about the Picasso necktie.

I have received a letter directly from the attorneys with the same evidence of discomfort. However, I reassured them and told them that I looked forward to receiving the tie.

Sincerely,

RFC:me1

Edwin P. Rosen
EDWIN P. ROSEN

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SAMUEL A. BLANK
MORTON S. KLAUS
EDWIN P. ROME
ARNOLD R. GINSBURG
BARTON E. FERST
ALFRED L. LUONGO
M. KALMAN GITOMER
SAMUEL DASH
LAWRENCE I. BOONIN
MORRIS L. WEISBERG
DAVID KITTNER
FREDERICK C. MOESEL, JR.
PAUL D. GUTH

LAW OFFICES

BLANK, RUDENKO & KLAUS

1660 SUBURBAN STATION BUILDING

PHILADELPHIA 3, PA.

LOCUST 4-4600

February 24, 1958

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

Dear Mr. Barr:

Your letter of January 30th addressed to Rooster Craft, Inc. has been referred to us as attorneys for that company.

It is my understanding that the company has sent to you another copy of the tie adapted from the pastel drawing of a cock by Picasso. This is in accordance with your request. We are also writing to advise Mr. Colin that a tie is being sent to him as well.

Rooster Craft, Inc. simply purchased a textile print already made up and took no part in creating the design or authorizing its manufacture. The company merely bought the particular fabric as one of many being offered to the trade. I mention this because there would have been no way for the company to know or to have reason to know that the design was not properly used. This is also the reason why no steps were taken by the company to make any inquiry about the owner of the pastel or permission from the artist.

I hope that this information will be of assistance in clarifying the situation at least with regard to Rooster Craft, Inc. If there is anything else which we may do to be of assistance I do hope that you will call upon us.

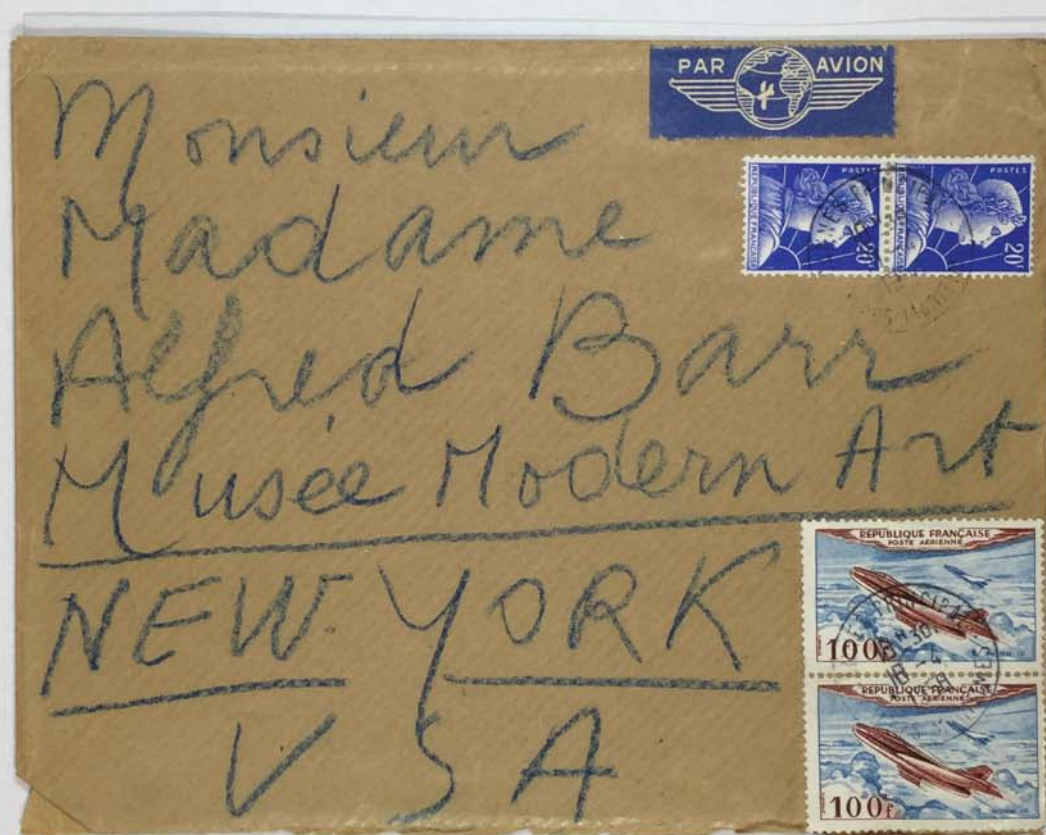
Sincerely,

Edwin P. Rome
EDWIN P. ROME

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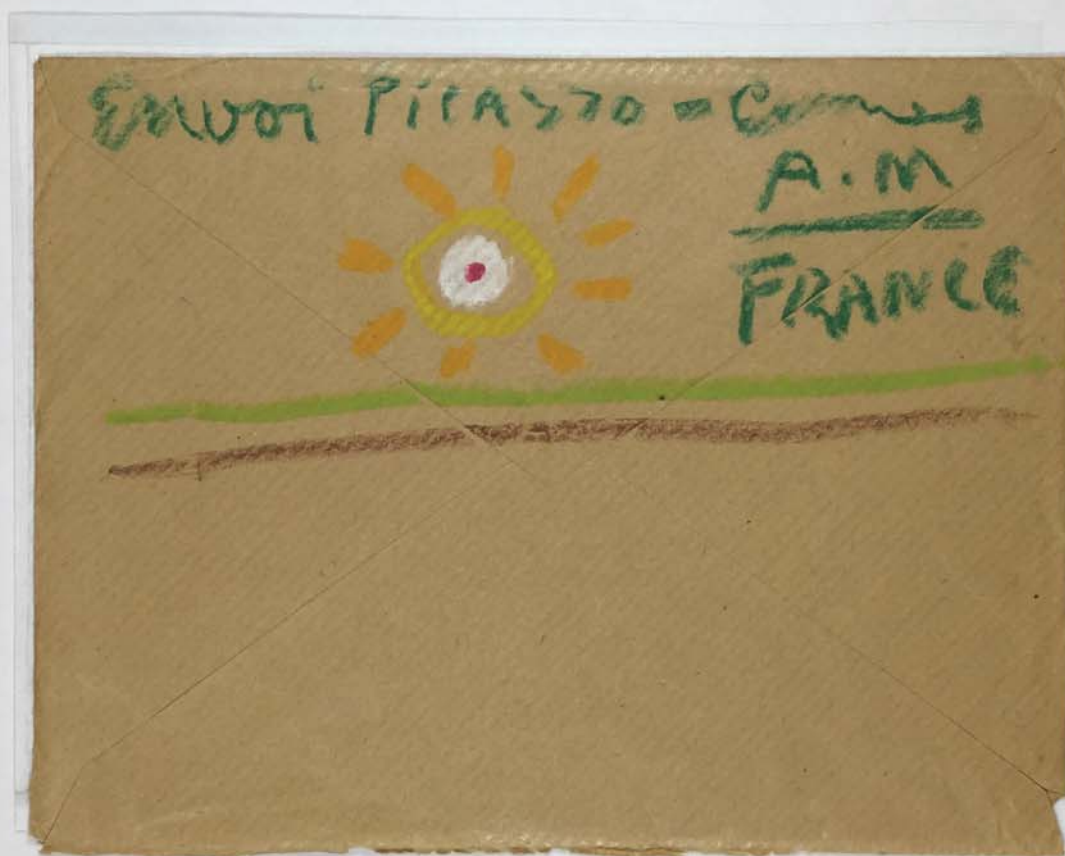
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Réductions en vignettes des Affiches créées par PICASSO pour les Expositions de Vallauris de 1948 à 1958 — Collection intégrale — Coloris originaux



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ACLS NEWSLETTER

3

THE VITALITY OF THE CLASSICAL TRADITION

JOHN ALFORD

Every succeeding culture has understood and interpreted the classical Greek tradition according to its own needs, which is evidence enough of the degree to which the Greeks grasped and gave form to the basic elements of human interest. But the variety of subsequent historical adaptations is also evidence of the degree to which the Greeks grasped and gave form to the basic elements of human interest. But the variety of subsequent historical adaptations is also evidence of the degree to which the Greeks grasped and gave form to the basic elements of human interest. But the variety of subsequent historical adaptations is also evidence of the degree to which the Greeks grasped and gave form to the basic elements of human interest.

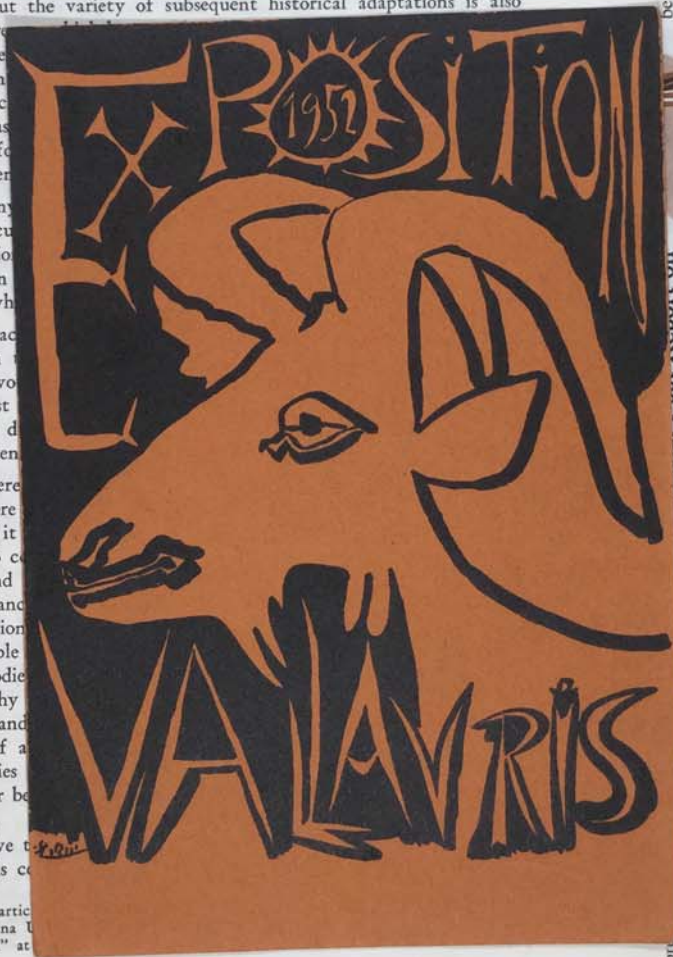
I shall leave any structure of their culture can adopt a position comments to certain little dispute and what

The two characters preoccupation with "order". These two other; but the first was to them the inescapable and patent

The Greeks were body, but they were imagination which it and if we pause to consider in the practical and imaginative dominance to explain the relation something intelligible to or with our bodies particular philosophy laugh with them, and major objectives of a less with our bodies whether the danger be atomic "fall-out".

How expressive whether of what is common

Portions of this article prepared by the Indiana University the Classical Tradition" at



The Changing Midwest
by John Bartlow Martin

January around don't on it. Maxw and h anywh All the olc accuse chunk their F lofty agents shoot, hostili when service as pos night, wildlif over t gram, servati menac crack t fawns strip a who n incline local i their l headin One Air Fo come t udices tionshi their ci the fish reservat extra rod-and-gun pre joining communities and nus remove a prime source of friction. At small stra- tegic bases, where hunting must be re- stricted for reasons of security, the areas still serve as wildlife refuges. To the

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ACLS NEWSLETTER

3

THE VITALITY OF THE CLASSICAL TRADITION

JOHN ALFORD

Every succeeding culture has understood and interpreted the classical Greek tradition according to its own needs, which is evidence enough of the degree to which the Greeks grasped and gave form to the basic elements of human interest. But the variety of subsequent historical adaptations is also evidence of the degree to which human circumstances have periodically changed between the fifth century B.C. and the twentieth century A.D. The changes have been partly in the structure of the immediate relations of the human being to the physical cosmos in which he finds himself and partly in the

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less with our bodies and subject them to less danger of death or damage, whether the danger be from flood and famine or from industrial accidents and atomic "fall-out".

How expressive the attitudes and gestures of our bodies are of ourselves, whether of what is common to humanity or peculiar to a unique individual,

Portions of this article will be published as a Preface to the catalogue of the exhibit prepared by the Indiana University Department of Fine Arts to illustrate "The Vitality of the Classical Tradition" at the Annual Meeting of the ACLS.

CARTE POSTALE

MUSÉE DE VALLAURIS A.M. FRANCE

Affiche de PICASSO pour l'Exposition de Poteries
Poster by PICASSO for the "Pottery Exhibition"
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THE ACLS NEWSLETTER

AMERICAN COUNCIL OF LEARNED SOCIETIES
A MEMBER OF THE INTERNATIONAL UNION OF ACADEMIES

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Volume VIII

SHIRLEY DUNCAN HUDSON, Editor

Number 5

THE PRESENT-DAY VITALITY OF THE CLASSICAL TRADITION

As announced in an earlier *Newsletter*, the Annual Meeting of the ACLS
is to be held at Bloomington, Indiana, January 22-24, 1958. The portion of
the program which is open to the public begins on Wednesday evening,
January 22, and continues through Thursday, January 23.

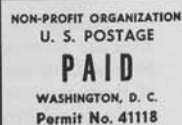
PROGRAM

WEDNESDAY, JANUARY 22

- 7:30 p.m. First Session: Indiana University Auditorium
Prologuist: ERIC HAVELOCK (Harvard University)
Directed reading: Sophocles' *Antigone**
- 9:00 p.m. Presentation of Jean Anouilh's *Antigone* by the Department of
Speech and Theatre of Indiana University, in the University
Theatre

* Translated by Dudley Fitts and Robert Fitzgerald, and produced by special arrangement
with Harcourt, Brace and Co.

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OF LEARNED SOCIETIES
2101 R STREET, N. W.
WASHINGTON 8, D. C.



Alfred H. Barr, Jr.
Museum of Modern Art
11 West 53rd St.
New York, N. Y.

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ACLS NEWSLETTER

3

THE VITALITY OF THE CLASSICAL TRADITION

JOHN ALFORD

Every succeeding culture has understood and interpreted the classical Greek tradition according to its own needs, which is evidence enough of the degree to which the Greeks grasped and gave form to the basic elements of human interest. But the variety of subsequent historical adaptations is also evidence of the degree to which human circumstances have periodically changed between the fifth century B.C. and the twentieth century A.D. The changes have been partly in the structure of the immediate relations of the human being to the physical cosmos in which he finds himself and partly in the structure of his ideas about that cosmos in its larger aspects and about himself. I see little reason for supposing that this series of transformations has now arrived at a stable end, or that we are close to a "final" culture.

I shall leave any further attempt to determine what the Greeks and the structure of their culture "really" were to classical scholars who believe they can adopt a position of objective non-involvement, and I shall limit my comments to certain characteristics of classical Greek art about which there is little dispute and which can be observed by the scholar and the layman alike.

The two characteristics which have struck all observers are the Greek preoccupation with the human body and the overwhelming sense of Greek "order". These two major interests are never entirely independent of each other; but the first is more clearly evident in Greek sculpture (and what was to them the dependent art of painting), while the second is more inescapable and patent in their architecture.

The Greeks were not the first to be interested in the image of the human body, but they were the first people to give it the focal position in artistic imagination which it retained until the latter part of the nineteenth century; and if we pause to consider the enormous functional importance of the body in the practical and affective aspects of our own lives, this long history of imaginative dominance is not difficult to understand. However we attempt to explain the relation of mind or consciousness or soul to our bodies, it means something intelligible and it means something emotive to say that we are born to or with our bodies, and die with or from them. We need agree to no particular philosophy of life to say that we eat with them, love with them, laugh with them, and weep with them; and few people would deny that the major objectives of all technical inventions have been that we should labor less with our bodies and subject them to less danger of death or damage, whether the danger be from flood and famine or from industrial accidents and atomic "fall-out".

How expressive the attitudes and gestures of our bodies are of ourselves, whether of what is common to humanity or peculiar to a unique individual,

Portions of this article will be published as a Preface to the catalogue of the exhibit prepared by the Indiana University Department of Fine Arts to illustrate "The Vitality of the Classical Tradition" at the Annual Meeting of the ACLS.

be left unharmed, and no contractor's machinery will be allowed to dump gravel or silt into their clear waters. Housing units will be located on a hillside safely away from the game areas. As a matter of

A Special Post Report on

The Changing Midwest

by John Bartlow Martin

extra road-and-gun pressures joining communities and thus remove a prime source of friction. At small strategic bases, where hunting must be restricted for reasons of security, the areas

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may be gauged from the importance of the symbolic behavior of religious ritual and of secular "theatre". The nervousness of the broadcasting industry (which shows no image of the human body) at the competing advent of television, was not without reason.

A great many of the words that we use to describe moods that we feel, were originally descriptions of bodily postures and attitudes and of the sensations we can feel in our bodies when we take these attitudes. We feel dejected or elated (lifted up); we are crestfallen and "go into a slump" or "hold our heads up" and "walk on air". But there is one important difference between the literal description of a bodily posture or attitude and its metaphorical adaptation. What we feel most keenly about in these different "moods" is our idea of the worth of ourselves, and this is much more than an image of the anatomical body.

It is outside the scope of this brief article to discuss the psychology of morals or the relative adequacy of different ethical systems. But it is relevant to notice that Greek moral philosophy was formulated at a time when what we call "the standard of living" was, for the great majority of people who inhabited the then civilized world (including Greece), one that an American would consider utterly barbaric if he were brought face to face with it. The Greeks were both historically and economically almost as close to the first social organization of land, labor, and natural resources in what we now call a neolithic stage of culture, as we are to them. The social basis of life was strictly determined by the necessity of insuring enough food for tomorrow and the day after; and this condition inevitably crystallizes into a question of subsistence and survival for me or you, or, on an organized scale, for "us" or "them". This again is the natural condition of organized militancy and of the cultivation of the military virtues of courage, loyalty, and disciplined endurance, as well as of the athletic virtues of physical efficiency. All this is based on the fundamental primitive dilemma of kill or be killed, and the Greeks were by no means the first to prefer to live. The Greeks from whom we inherit the classical tradition had themselves inherited a militant ethic, the actual origins of which can be only conjectured, and for a theoretical reconstruction of which an adequate knowledge of human history and human nature is only now in process of formulation. If we are to consider the values to modern mankind of the classical tradition, it must, clearly, be questioned whether this militant ethic is adequate or appropriate to our age of atomic power.

Military efficiency, however, was not the only element in the Greek appraisal of virtue. The more humane demands of pity, compassion, and familiar love are what combine with the Greek conviction of the inevitability of violence to constitute the classical sense of tragedy and fate. The idea of Fate has, however, an additional origin in the feeling of human helplessness to control one's future in a universe of inscrutable structure. The sense of cosmic mystery and terror is not one we commonly associate with the conception of Greek humanism and rationality, but it was, in fact, more active

than the version of Greek culture that we have inherited from the Enlightenment might lead us to think. Human culture has tended to sway between the opinions that "man is the measure of all things", as a Greek philosopher of the classical era proclaimed, and that he is, by himself, morally worthless and physically insignificant. This discrepancy of feeling was known to the Greeks and, as hardly need be said, it still continues. Nevertheless, to an immeasurable extent we owe to the Greeks the ideals of Reason and reasonableness and whatever rational confidence in ourselves we possess.

It has often been observed that the classical Greeks lacked what would seem to us an adequate notion of the value of the individual person. This is certainly true. For the economic and sociological reasons already referred to, the well-being of the free Greek citizen was based on slavery, an institution which is inconsistent with the sense of the worth of an individual, either as a human being like other human beings or as "a child of God". While military necessity dictated the subservience of the individual to the state, it was impossible for the sense of the worth of the individual as a unique self to become effective. This is another of the uncertain balances of human feeling which remain with us, and for the same reason as limited the Greek sense of the worth of the individual twenty-five hundred years ago. But the circumstances in which this dilemma operates for us are very different from those of the Greeks. The development of science has given us a command of the resources of nature which make uncertainty about "food in the shops tomorrow" an anachronism, at least in those parts of the world where science has been applied, and, by the same token, the notion that war is an economic necessity—a "fate" we cannot avoid if we wish to live—is an anachronism also. War and the value and application of the military virtues remains as a moral problem; that is to say, as a problem of adapting whatever was of permanent value in the classical Greek tradition and of discarding what was conditioned by their circumstances but is no longer so by ours.

This leads to a consideration of the Greek sense of order, which had both a rational and a social or behavioral root. How fused these two conceptions of order were may be exemplified by a glance at the Parthenon. What strikes one first is probably its simple geometrical character and the repetitive order of the colonnades. But the fact that occasionally in other buildings the human figure was substituted for the column is enough to indicate that imaginatively and symbolically the temple was more than a construct of mathematical engineering, and the closer one examines the refinements of the design the clearer does an analogy between the order of a temple and the order of human community become. The poised balance of the building as a whole is the poised balance of the alert human body, free to take any action appropriate to an occasion, and the ideal of a coordinated organism is extended to the social body in which each member functions as a necessary constituent and realizes his own perfection in his active relationship to the larger whole, an idea which was later adopted by St. Paul in his exposition of the ideal Christian community (I Corinthians 12).

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From the beginning of the Christian era, the sense of the sacredness of the individual is fused with that of dependence and obligation; but the attitude to the body underwent and has, several times since, undergone, metamorphosis. The original Christian denigration of the human body was essentially moral, involving a condemnation of the senses which has always been difficult to sustain either in behavior or in theory. Asceticism, under erosion since the Renaissance, has almost wholly disappeared as a moral standard in the present century. On the other hand, the values set on both the individual and the body have been subject to new pressures in the development of a scientific and technological culture. Such a culture requires that we behave predominantly as parts of a vast economic organization to which the analogy of a machine constructed as an aggregate of discrete and purely physical functional parts is only too apparent, and scientific logic has so far led in the same direction in the governance of our ideas about ourselves. In this context of forces erosive of humanism, the arts have assumed the function of an assertion of the reality of something more than mechanism and mechanical constructs, and this assertion constitutes part of the classical tradition even when no overt or conscious reference is made to its earlier manifestations.

The extent to which the tradition of classical humanism is still a vital creative stimulus is, for the most part, so clear in any exhibition of "ancient and modern" works of art that no indication is required in particular cases. But there are two aspects of such an exhibition which call for special mention. The more conscious the present interest in the classical theme, the more nostalgic is its treatment. Picasso, for example, while certainly basing his art on the experiences and feelings of his own life and more aware than most of the problems of a creative artist in a mechanistic culture, projects himself into the past as a world of nymphs and centaurs and of passionate freedom lived to the frail music of reed pipes in the expanses of a world measured only by the scale of a column or an arcade. In our technological culture, rationalism and measure have imposed themselves on us to an extent never dreamed of by the Greeks; but, at the same time, the universe about which we theorize and which we hope to explore has expanded to an extent inconceivable in terms of Greek body-bound standards of measurement, and the importance of the body as an instrument of power has shrunk in like proportion. Humanism, therefore, can now mean only a universe conceived in terms of human feelings and human intelligence—not in terms of an anatomical form or scale. The relevance of human feeling is conceivable if we regard the universe as itself determined by something akin to human feeling and will; it is hardly relevant if we regard the universe as purely mechanistic in kind.

No theory of an organic cosmos has yet been formulated in a manner acceptable to the majority of scientists. That is to say, no logically consistent set of verbal statements has yet been made that can fully accommodate the necessary concepts of mechanism, organism, and personality, although there can be little doubt about the direction in which philosophy is now moving. In the meantime, the image of the human person has disappeared in Abstract Ex-

pressionist painting and sculpture, the most characteristic imaginative product of the mid-twentieth century. Instead, creative imagination works in terms of images which can be read either as those of a field of space-time, or as symbols of an inclusively organic universe, but never as an assemblage of discrete and independent parts. In such art, though the image of the person is rarely presented, the conviction of personality is implicit and absolute in the creative act itself, which is never the application of a preordained set of rules. Moreover, the creative act is neither conceptual in a logical sense nor the projection of a visual image, but is literally a form of bodily behavior molding the material with which it deals and controlled only by an impulse of intra-personal (and therefore organic) origin. If it be objected that an art so conceived and practiced evades the function of communication which was conspicuous in the classical tradition, it can be answered that classical art treated of a universe familiar in kind long before the Periclean Age which we now identify as "classical", and that our own cultural problems have come on us too suddenly and closely and with too little precedent, for a language of images common to the artist and to all kinds of spectators yet to have developed. The cultural transformations of the basic interests of humankind are still in process and will continue to be so for some time to come.

NOTES

The recipients of ACLS Special Awards and Fellowships for 1958-1959 and of Grants-in-Aid for 1957-1958 have been selected. Public announcement will be made at the time of the Annual Meeting.

Through an inadvertence, Kenneth Miltenberger (English literature), Associate Secretary and Director of the Foreign Language Program of the Modern Language Association of America, was omitted from the membership of the Committee on Language Programs, announced in the most recent issue of the *Newsletter*.

The Committee on the Relationship of Learned Societies to American Education (CORLSAE) has been reorganized and its title changed to the Committee on the Secondary Schools. Its present membership includes:

Chairman: Robert M. Lumiansky (Dean, Graduate School), Tulane University

James B. Conant (currently engaged in A Study of the American High School), New York City; Finis E. Engleman (Executive Secretary, American Association of School Administrators), Washington, D. C.; Harry C. Kelly (National Science Foundation), Washington, D. C.; Francis Keppel (Dean, Graduate School of Education), Harvard University; Philip W. McDowell (Chairman, Department of Foreign Languages, New Trier Township High School), Winnetka, Illinois; Boyd C. Shafer (Executive Secretary, American Historical Association), Washington, D. C.

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Alfred H. Barr, Jr.
Museum of Modern Art
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New York, N. Y.

January 4, 1958

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In eight pages
of exclusive
photographs,
the Post presents the
first picture story
ever published of
the private life
of Pablo Picasso,



Picasso's pigeons live on the third-floor balcony of *La Californie*, his villa overlooking the Bay of Cannes on the French Riviera. These are his favorite pets.

THE WORLD'S MOST FAMOUS ARTIST

Paloma, Picasso's 8-year-old daughter, is the only person who today sketches beside him while he works in the studio.



Text and photographs by
DAVID DOUGLAS DUNCAN

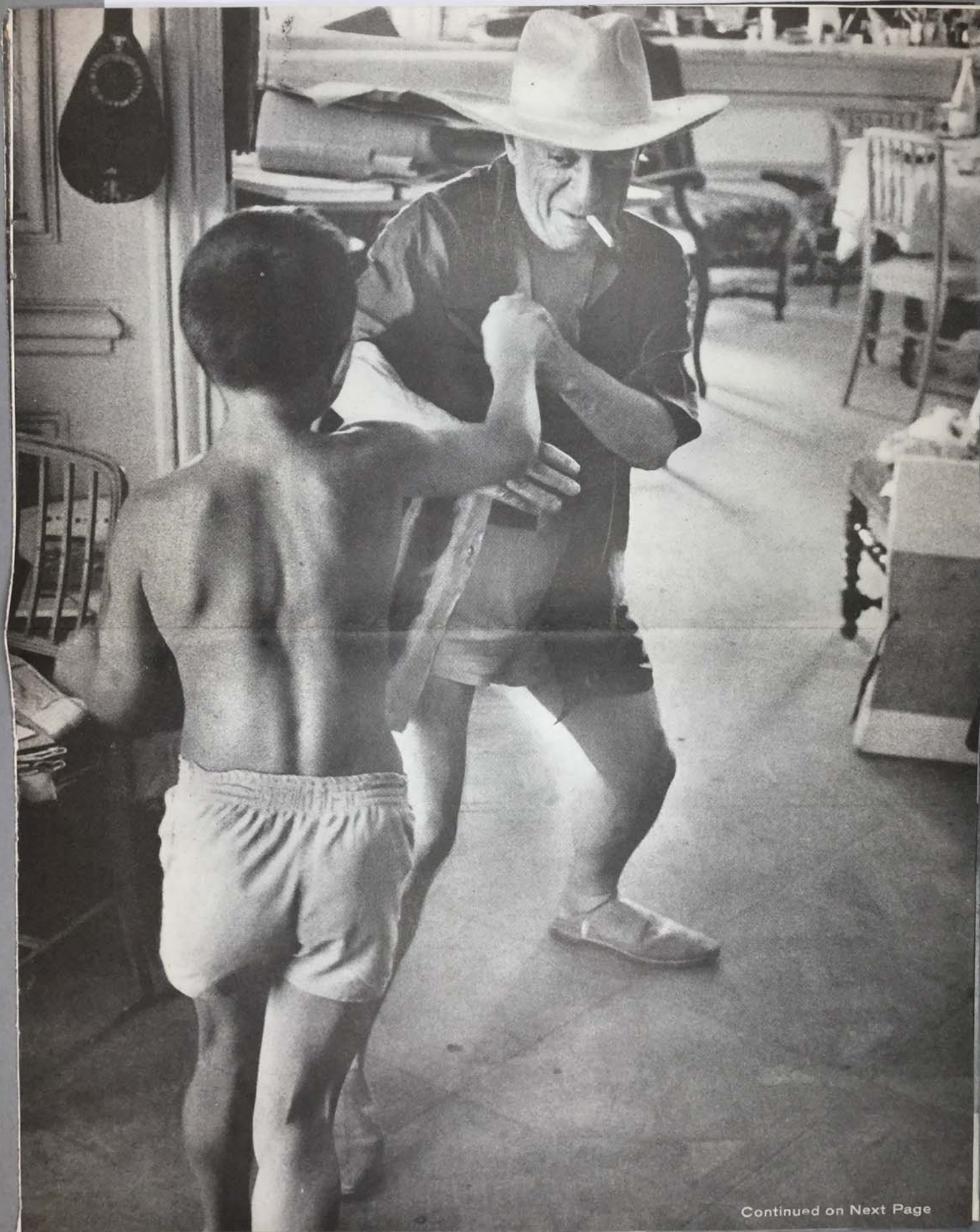
This is the studio of an artist who has reshaped our visual world by thinking unconventionally and working with the simplest of materials—even with abandoned junk. Adhering to artistic laws of his own invention, he champions absolute freedom of creative thought for others. A believer in Communism's philosophy and a member of the French Communist Party, he nevertheless has been blasted by Moscow for painting an "apology for capitalistic aesthetics." The man is one of history's most contradictory personalities, and, from a distance, nearly as perplexing as a roomful of his portraits. Adored by some, ridiculed by others, he rarely ventures beyond his gate; his face, nonetheless, is known everywhere. He probably makes more money than any other artist alive, and his recognition and success have had no equals in our century. Pablo Picasso lives here.

Copyright © 1958 by David Douglas Duncan

Claude, the artist's ten-year-old son, boxes with his 76-year-old father, in a hat given him by Gary Cooper. Picasso and children's mother parted some years ago.

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LUMP LOVED PICASSO

JUST FOR FUN...



1. Visiting Picasso, I brought with me a little dachshund named Lump. He found the artist at lunch, and promptly fell in love. (In background is a large Picasso bronze.)



2. Lump—a German word meaning “scamp”—went to Picasso’s knee at once, peering into his face, seeking attention. Small, quiet Lump failed to catch the eye of Jacqueline Roque, the Maestro’s companion.



1. When Picasso discovered two snails creeping along a railing several years ago, he said, “They’ll starve!” Forthwith he put them in a disused bird cage, provided lettuce, and at intervals sprinkled them with water. (“They’ll think it’s rain.”)



3. Picasso’s charm over pets is famous. He had scarcely smiled when Lump hopped into his lap. Jacqueline was astonished to see the puppy win such quick response.



4. Later, Picasso painted Lump’s portrait, adding his signature and dedication—*Pour Lump*—quite as if the puppy were an honored guest.

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... SNAILS



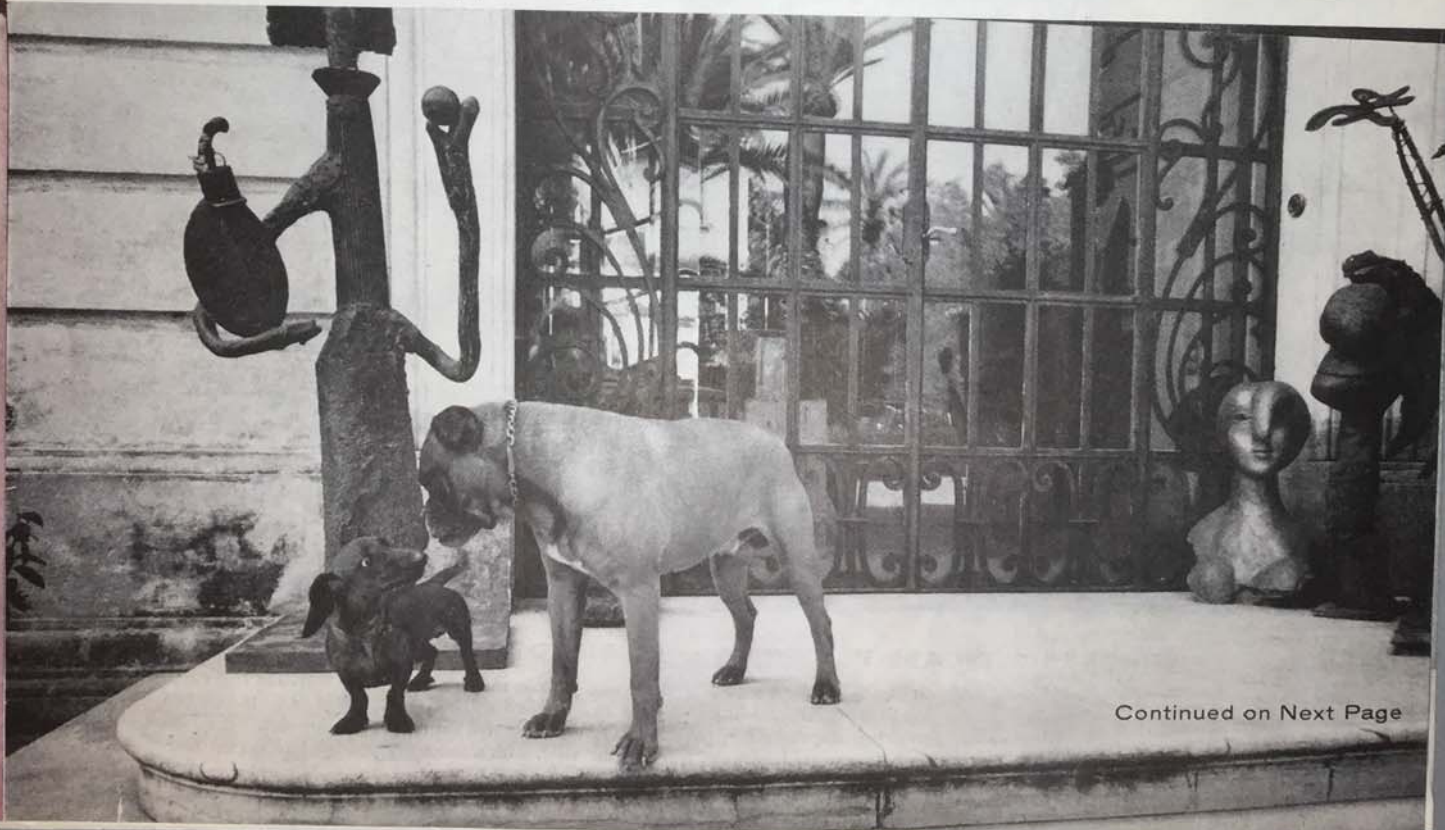
2. As Picasso holds one of the snails, Jacqueline turns aside in distaste. He knows she loathes them.



3. As a joke, Picasso passes the snail to Jacqueline to be recaged. Then he turns to me and stifles his impish laughter.

Visitors to the barren second floor of the villa were startled to find a nanny goat living there whenever it was raining. When asked about her, Picasso said, "Of course she lives there! The grass is wet outside!"

In the end, Lump decided he was a watchdog, assisting Yan, Picasso's boxer. Their post: the front steps, flanked by the Maestro's bronze goddesses and African warriors. When I left at last, Lump stayed behind to enjoy his new life.



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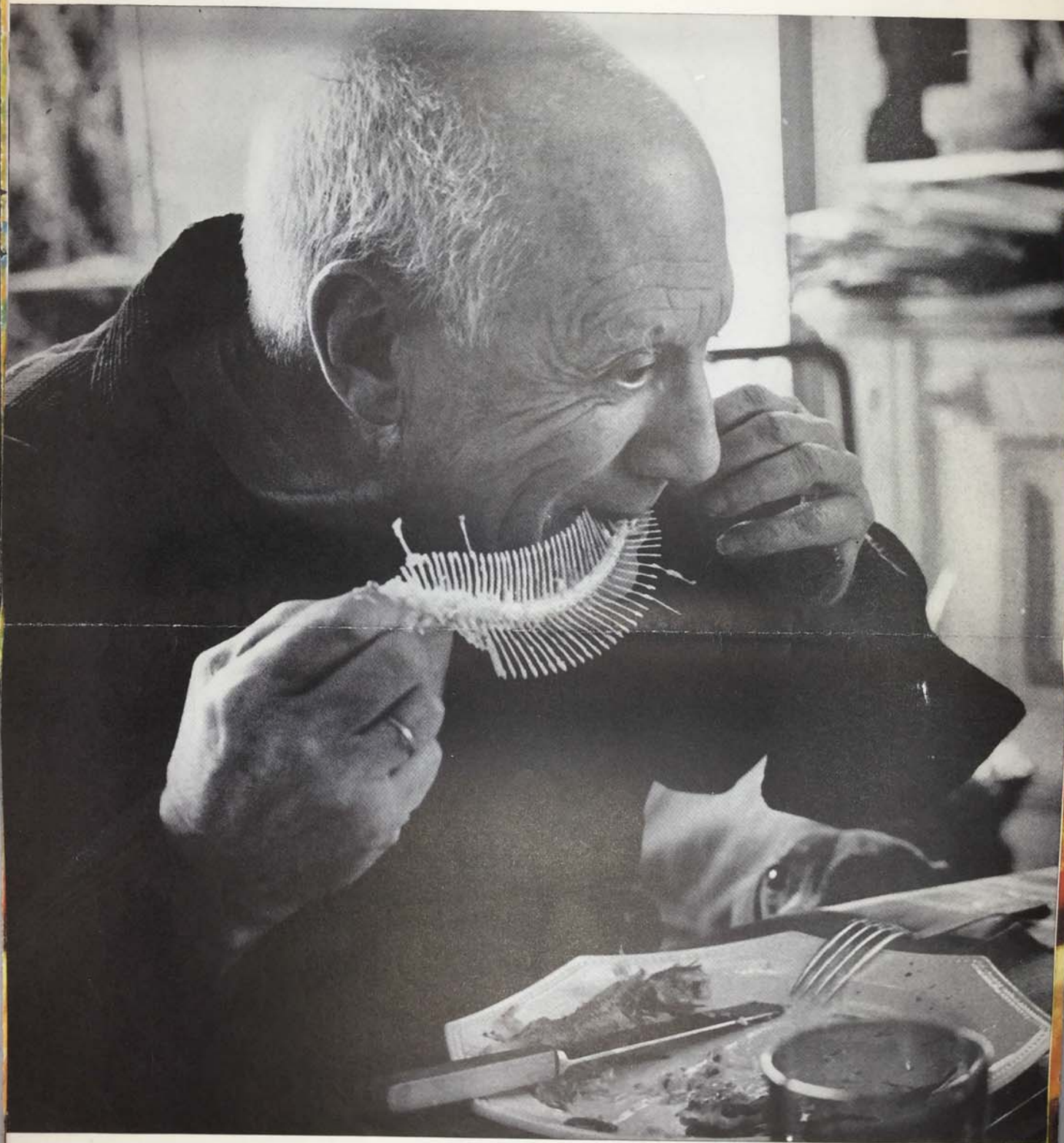
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FISHBONES + PICASSO'S GENIUS = INSPIRED ART

1. We were at lunch one day when Picasso did an ordinary thing in an extraordinary way. He had eaten his *sole meunière*, using simple knife-and-fork tactics; then he picked up the intact skeleton and gnawed on it. I had never seen a fish dispatched with such precision; there was time for only one shot before Picasso jumped up and disappeared into the front of the villa, with a strangely pensive look on his face.

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2. He returned with the fish skeleton and a moist block of potter's clay. I couldn't imagine what he intended to do with them.



3. Covering the skeleton with papers, he pressed it into the clay again and again, in effect making his own fossil imprints.



4. Then he brought in a large unpainted plate. A moment's thought, and he began covering it with designs in dull colors.



5. Returning to his "fossils," he cut them free of the rough clay slab with a sharp knife. He worked very quickly, with deft strokes.



6. He pressed two of these fillets into the plate. "Don't worry, Dooncan, the colors will change in the kiln," he remarked to me.

7. Picasso was in a mood for ceramics. These lie on crates of paintings sent back from exhibits, and never yet unpacked.



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Laughter filled the studio when Picasso played with his children, especially when he mimicked an Italian clown, wearing a mustache and putty nose. His son Claude joins in, playing a flute, in deep disguise.

PICASSO and COMMUNISM

For all his genius as an artist, Pablo Picasso is incredibly ignorant of political realities. He believes the Communist lie that Americans resorted to germ warfare in Korea—"because they atom-bombed Hiroshima," he told Duncan—so he painted a "War" panel showing microbes as big as robins. Last year, when Russian troops brutalized Hungary, he uttered a feeble protest; but he was quick to add that he would never resign from the party. Moscow occasionally repays his loyalty with abuse—and circulates prints of the Picasso "peace dove." It seems probable that Pablo is essentially a "studio communist"; at least, he continues to make his home in a free country.

THE EDITORS



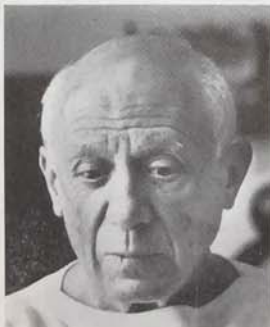
Poet-musician Jean Cocteau, calling on his old friend one day, was invited to play an off-key tune Picasso had hammered out on a marimba. Cocteau had a word for it: "Terrible!"



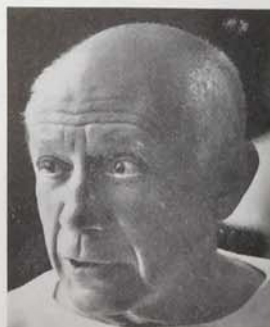
One afternoon the question of a ballet step arose. The Maestro instantly wanted to try it. Jacqueline led off. In background: a Picasso painting of masked skin divers, done from life.



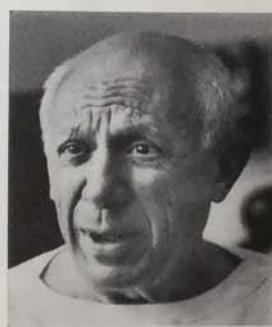
When visitors asked who I was one day, Picasso handed them a book I had done on the Korean War—a terrible book, showing U. S. Marines dying under fire.



As the pages were turned, I framed Picasso's face in a camera with telephoto lens.

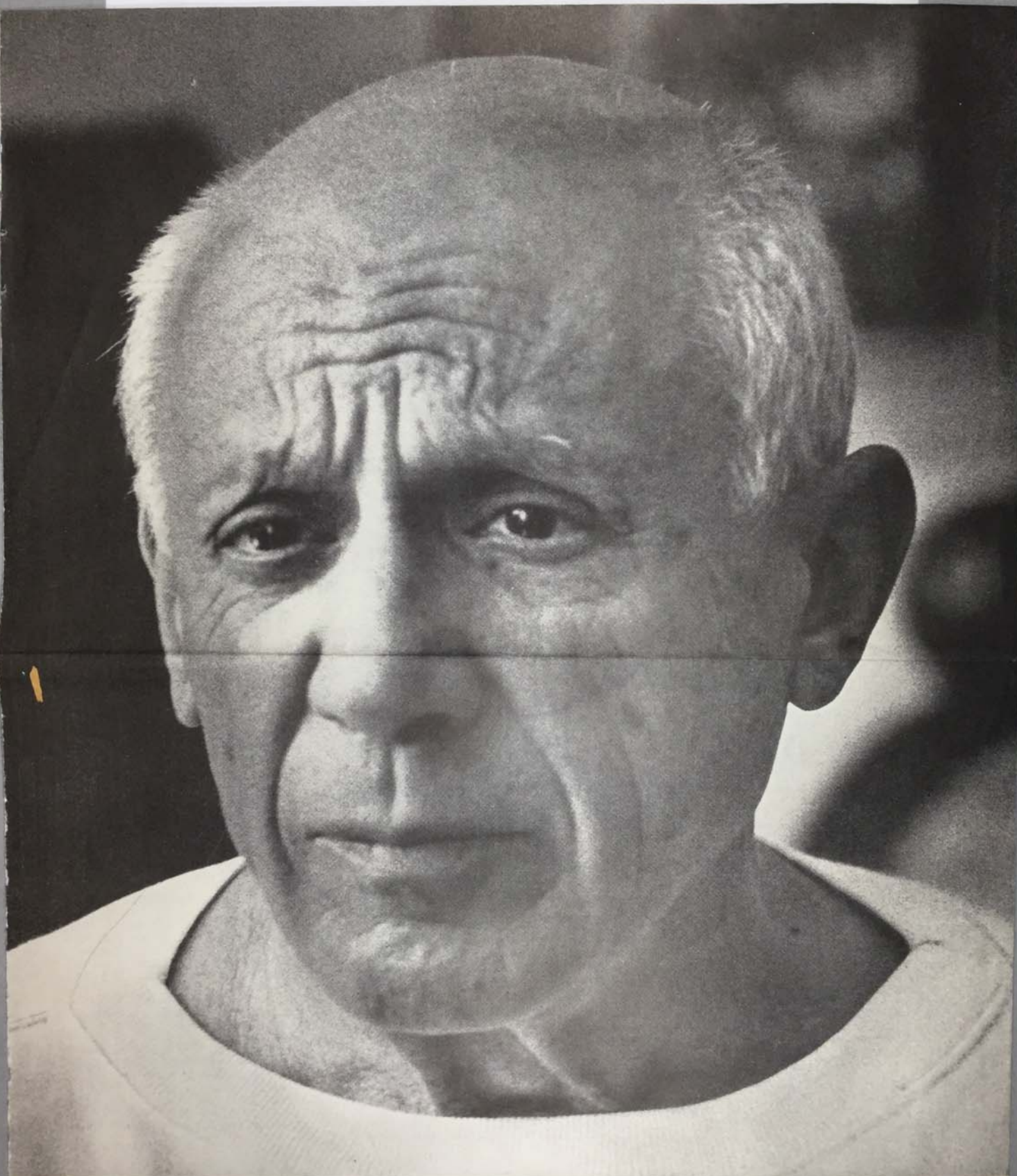


He seemed unable to bear a second look at the faces of the wounded and the dying.



At the photo of a friend of mine, sprawled in death, he buckled as if shot himself.

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My war pictures seemed to crush Picasso. His eyes dimmed with compassion for what he had just seen. It was the most tragic face I had ever photographed.

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Picasso

THE MUSEUM OF MODERN ART

Date 15 January 1958

To: Mr. Karpel

Re: Picasso publication

From: Marie Alexander

Dear Mr. Karpel:

Mr. Rewald has brought in a Picasso book which must be returned to him, but Mr. Barr thought we should get a copy for the library. It's:

M. E. Tralbaut
Oog in Oog met Picasso (Face à Face avec Picasso)
Entreprises de Peinture B. & P. Peré
2-4 rue Mertens & Torfs
Antwerp
1 January 1958



Dear Sirs:

Just one question—one main question—concerning Picasso: How does Dorian mean the word "companion" in connection with the woman named Jacqueline Roque?

Yours, etc.,
Helen Seligman, N.Y.

• She is mistress of his household

—P.P.

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Dear Sirs:

Your article on Pablo Picasso made my blood boil. . . .

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Looking at those crude and carelessly made pieces of junk, misshapen heads and ugly monstrosities makes one sick. Those boxes of unopened paintings should be left unopened or destroyed. Even the sketch he shows of the dachshund is crude; surely a ten-year-old could do better.

ICH
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E. EHLENBERG
Floral City, Fla.

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● We haven't found a picture painted by Picasso when he was ten, but here's one he dashed off when he was thirteen [see cut]. —ED.



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Dear Sirs:

Just one question—one main question—concerning Picasso. How does Duncan mean the word "companion" in connection with the woman named Jacqueline Roque?

MRS. G. R. HOOVER
Winston-Salem, N.C.

Al-
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STON

● She is mistress of his household. —ED.