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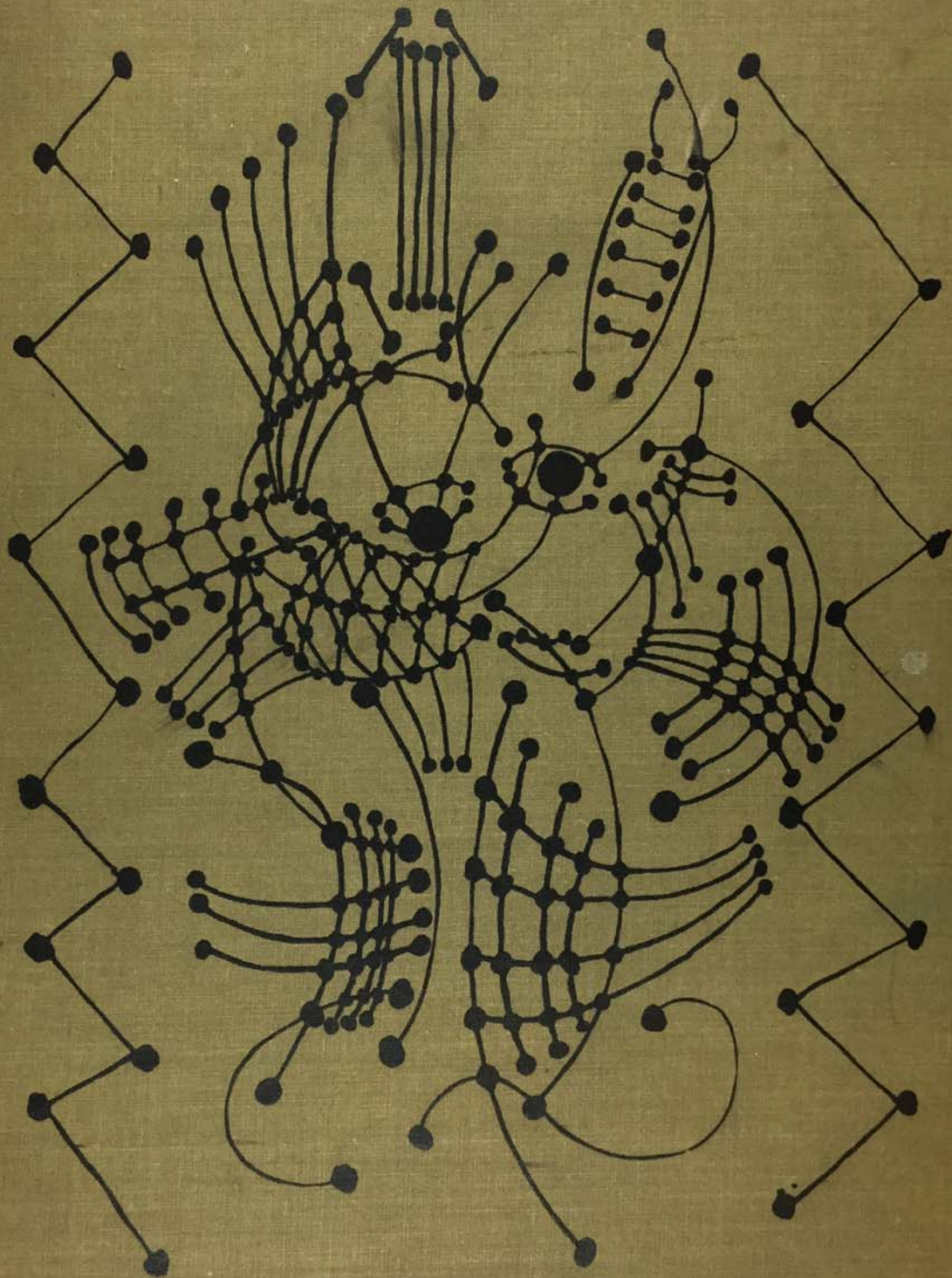
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PICASSO: Fifty Years of his Art.

pour Mondrian (ouï) x-
Alfred H. Barr Jr. *Picasso*



Hollander le 5 Septembre 1952

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Frontispiece: GIRL BEFORE A MIRROR. Paris, March 14, 1932 (dated on back). Oil, 63 $\frac{3}{4}$ x 51 $\frac{1}{4}$ inches. The Museum of Modern Art, New York, gift of Mrs. Simon Guggenheim. See page 176.

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Preface and Acknowledgment

In 1939 the Museum of Modern Art organized, in collaboration with the Art Institute of Chicago, the comprehensive exhibition *Picasso: Forty Years of his Art*. The catalog of that exhibition has been the point of departure for the present book which includes a new and greatly amplified text, some 110 new plates, enlarged lists and appendices and, moreover, surveys both the earliest and latest periods of Picasso's art thereby adding a decade to the forty years represented in the 1939 publication.

The writer is indebted to so many scholars, artists, art dealers, collectors, photographers, publishers, colleagues and friends who have helped make this book that by oversight some names may be omitted from the list of those he wishes to thank.

Everyone who writes at any length about Picasso must be grateful to M. Christian Zervos, the zealous publisher of *Cahiers d'Art* and the great *Catalogue* of Picasso's works, two more volumes of which were produced during the war despite many difficulties. The writer is also obliged to M. Henry Kahnweiler whose scrupulous records and sense of history put students of Picasso greatly in his debt.

Mr. and Mrs. Joan Junyer have been most kind in translating and forwarding a questionnaire to a friend of Picasso's youth, Sr. Carles Junyer, who has taken great pains to reply in detail. In securing information from Picasso, his friend and secretary M. Jaime Sabartés, M. Georges Hugnet, M. Paul Rosenberg, Mme Jeanne Bucher and especially Lt. Commander James S. Plaut have all been helpful. Picasso himself has left many questions unanswered.

The following have most kindly provided information and photographs: Miss Harriet Dyer Adams, Mr. Philip R. Adams, Mr. George Amberg, Dr. Albert C. Barnes, M. André Breton, Mrs. Meric Callery, Mr. Robert Capa, M. Louis Carré, Mrs. Mimi Catlin, Mr. Walter P. Chrysler, Jr., Mr. Philip W. Claffin, Mr. Henry Clifford, Mr. Frank Crowninshield, Prof. Frederick B. Deknatel, Mme Gladys Delmas, Mr. John

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Most of the photographs of works of art are by Soichi Sunami and Marc Vaux; some are used by courtesy of the Galerie Simon (now Galerie Louise Léiris), Galerie Pierre, Paul Rosenberg Gallery, Cahiers d'Art, Life, Minotaure, Time, Vogue, and others, to whom credit is given beneath the reproduction.

For their critical reading of the text and many valuable suggestions, the author thanks Mr. James Johnson Sweeney, Mr. James Thrall Soby and Miss Margaret Miller; for reading proof, Miss Dorothy C. Miller, Mrs. Faith Rugo, Miss Margaret Scolari and, for designing the typography of the cover and introductory pages, Mr. Carlus Dyer. Mr. William S. Lieberman has given invaluable help in research, criticism and many other ways. The book has been seen through the press in the face of difficult wartime and reconversion conditions by Miss Frances Pernas under the general supervision of Mr. Monroe Wheeler.

Thanks are also offered to the owners, private and public, for the privilege of reproducing works of art in their possession.

for my wife

Margaret Scolari-Fitzmaurice

advisor and invaluable assistant in the Picasso campaigns of 1931, 1932, 1936, 1939.



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PICASSO. Drawing by Ramón Casas published in *Pel & Ploma*, Barcelona, 1901 (bibl. 478)

horror and rage, not against the Germans, not specifically against fascism, but, as he said, against "brutality and darkness." *Guernica* was damned and praised as propaganda. We see now that it was not so much propaganda as prophecy.

Like all great prophecy the language of *Guernica* was allegorical. Those who ask Picasso to "humanize" his art, to speak simply and clearly the language of everyman, ask too little. Posters and newspaper cartoons, not *Guernica*, would answer their purpose more effectively. If

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they feel compelled to ask anything of Picasso it should be not clarity but once again the tragic courage of the prophet.

Now when humanity may be forging its own doom on a scale which dwarfs the puny bombs of *Guernica*, Picasso might be moved to paint an apocalypse. If not, if this should be too much, and he should continue to paint jugs and candles, landscapes and figures, we would still have excellent works of art to admire and the integrity of a great artist—and a great individual—to respect.



PICASSO: Fifty Years of his Art

(77) Cahiers D'Art
10 no 7-10: 145-261
1935

the layout or the
sequence.

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Height precedes width in giving dimensions.

"(dated)" following a date means that the date appears on the front or back of the picture.

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Z. refers to *Pablo Picasso* by Christian Zervos, Vols. I and II, cataloging work from 1895 to 1917 (bibl. 524).

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by Ramón Casas
Ploma, Barcelona.

hing of Picasso
again the tragic

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PICASSO: Fifty Years of his Art

Key

The text and illustrations are arranged chronologically except where layout or the nature of the illustrations requires minor departures from strict sequence.

Notes to the text begin on page 251.

"bibl." refers to the numbered bibliography, page 236.

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OLD MAN WITH A SICK GIRL. Barcelona, 1898 (Z). Conté crayon, 18½ x 12½ inches. Repr. from Zervos, bibl. 524.

Picasso doesn't remember or 1897 shows, at least not definitely, so bored him that he returned to Barcelona before the end of the year.

Less conservative than Madrid and less affected by the disastrous Spanish-American War, Barcelona in the late 90's was culturally the most progressive city in Spain. The ancient capital of Catalonia and a great modern seaport, its artists and intellectuals were open to contemporary currents from England, Scandinavia, Germany, Italy and, above all, from Paris.* Naturalism and symbolism, realism, both satirical and humanitarian, impressionism, fin de siècle estheticism, philosophical anarchism and Catalan nationalism, all had their supporters among the painters and writers who met and argued and learned from each other.

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* Picasso had seen grecos in Barcelona well before his visit to Toledo - Pic July 2 1952

has never been in Majorca - P
- P
(En cyclopedie)
never painted
(except murals or frescos)

at the center of Barcelona's artistic life, the café Quatre Gats (Four Cats).

Picasso often went to the Quatre Gats. There, among the younger generation, he found the painters Sebastián Junyer, the vigorous, very talented Isidre Nonell, Joaquín Sunyer, Carles Casagomas, shortly to go with him to Paris, the collector Carles Junyer, the sculptor Manolo, the brothers Fernández de Soto, the architect Reventós, and the poet Jaime Sabartés, today, a half-century later, Picasso's secretary. Picasso was the Benjamin of the group.†

Among the older and better established men whom Picasso knew at the famous café were the philosopher and critic Eugenio d'Ors, thirty years later to write a brilliant study of Picasso (bibl. 329); the painter-playeright Santiago Rusiñol, an "intimist" and symbolist; Miguel Utrillo, the pioneer authority on El Greco (two of whose paintings Rusiñol had bought as early as 1894); and Ramón Casas, the central figure of the Quatre Gats, at least so far as painters were concerned.

Ramón Casas was a clever, prolific artist in the line of Steinlen and Toulouse-Lautrec, and the publisher of important art magazines; which he and Utrillo edited. Casas encouraged Picasso and passed on to him the influence of the great French draughtsmen of the end of the century long before the young artist saw their work in Paris. And Utrillo, the critic and art historian, may well have fostered his interest in Catalan Gothic and Romanesque art, as well as in El Greco. Gothic sculpture or El Greco possibly stand behind such a drawing as the Old Man with a Sick Girl.

In 1897 Picasso, then a youth of 16, exhibited some paintings in Barcelona, including such works as the Man with a Cap (p. 14). The exhibition was noticed in the press but without marked enthusiasm.‡ However, at Madrid, about the turn of the century, in one of the National Exhibitions Picasso won a prize.¶ Shortly before 1900 he and Mateo Fernández de Soto, occasionally a sculptor, set themselves up in a studio, where, lacking furniture, they painted the walls like a theatre setting representing a sumptuously furnished salon.¶

Picasso's canvases of the later nineties vary from the modestly painted still life, *Roses*, to the large portrait, *The Artist's Sister* (pages 14, 15), which shows a considerable mastery of soft succeeding forms not far removed from the late style of Renoir, though the tone is more silvery. For the most part he made pastels and oil studies of the bull ring, the cabaret and the life of Barcelona, bohemian or proletarian. He is also said to have tried his hand at ceramics during a visit to Majorca. Some essays in fresco painting

never tried "Paco"
ceramics exact
briefly with a Durio about 1900-07-08

apparently came somewhat later, perhaps in 1901 or 1902 after he had been in Paris. All traces of these experiments seem to have disappeared.*

During these years Picasso drew incessantly, cramming notebooks with rapid sketches, some satirical or wicked in character, others sentimental or religious—such as the crayon drawing opposite. By 1899, when Casas was filling his new and successful magazine *Pèl & Ploma* with his own illustrations, Picasso had already accomplished work which makes the handsome drawings of the older draughtsman seem conventional. In Picasso's girls there was often more Lautrec and less Gibson; yet on the whole his early drawings were not particularly distinguished. The sketchbook page below, with its bohemian "types," music hall profile à la Yvette Guilbert, and its Daumier-like group of drunkards, was probably done in Paris late in 1900 but it differs little from many similar notes made earlier in Barcelona or a little later in Madrid.

Picasso's illustrations were first published not by Casas'

Pèl & Ploma but by Joventut! an important catalanista weekly which unlike the francophile *Pèl & Ploma* turned more toward England and Germany. Its early issues which began in 1900 reproduce Beardsley, Burne-Jones and Böcklin, but no Steinlen. During the summer of 1900 two drawings, signed P. Ruiz Picasso, appear as illustrations to poems by Joan Oliva Bridgman entitled *The Call of the Virgins* and *To be or not to be*. The drawing for the first is "fleshy," for the second, transcendental. Both are feeble by comparison with some of his unpublished sketches. It was only in December that *Pèl & Ploma* followed suit by publishing Picasso's caricature of Rusiñol.‡

In 1899 Nonell returned from Paris but others of Picasso's friends were leaving to study in the French capital and were writing him letters urging him to join them; and during 1900 *Pèl & Ploma* published excited reports of the Paris Exposition and its art. Finally, in the fall of that year, Picasso persuaded his parents to let him go after he had promised to return for Christmas.



HEADS AND FIGURES (Scène de bar). Paris, 1900. Conté crayon, 5½ x 8¾ inches. Collection Ivan L. Best.

not mural

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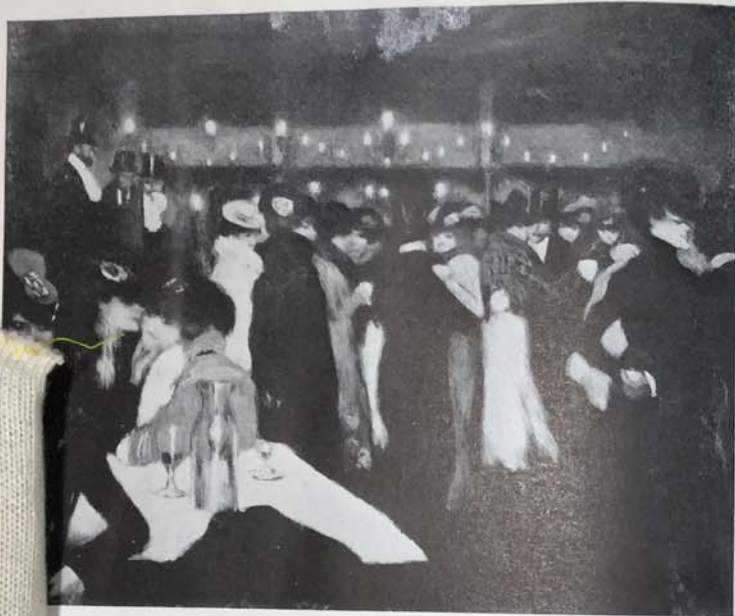
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PARIS—SPAIN—PARIS: fall 1900, spring 1901

Picasso arrived in Paris late in October 1900 within a few days of his 19th birthday.* It was the year of the World's Fair and Paris was full of foreigners, among them Picasso's Barcelona friends Manolo, Canals and Sunyer. Another Spaniard, Pedro Mañach, introduced him to the dealer Berthe Weill who bought three bullfight sketches done in Spain, the first canvases he sold in Paris.† Picasso lived with Manolo on Montmartre, argued at bohemian cafés and drew or painted scenes à la Steinlen like Paris Street (opposite) and the sultry Moulin de la Galette, the most important work of this first visit to Paris.

Picasso returned to Spain for the Christmas holidays, visited Malaga, his birthplace, and then spent from January to May 1901 in Madrid. There the "young Andalusian who spoke Castilian with a Barcelona accent" came to know some of the writers of the group of '98 of whom Pío Baroja is the best known.‡ Picasso drew their portraits (and his own), contributed to their magazine, sketched Madrid bohemia, and painted some Steinlenesque canvases of women and café scenes some of which he sold. With the writer Soler he helped start a short-lived review *Arte Joven*§ of which he was art editor. But Paris attracted him irresistibly and after a short stay in Barcelona he arrived a second time in the French capital to stay until the end of the year. About the time Picasso left Barcelona, Utrillo published in the June issue of *Pel & Ploma* what was possibly the first article on his work. It was illustrated with several of his drawings and prefaced by a lively portrait of the young artist by Ramón Casas (p. 12 and bibl. 478).

In Paris Picasso studied the work of the vanguard, Gauguin, van Gogh, Toulouse-Lautrec, Vuillard, Denis and the older men Carrière, Degas, Renoir and the Impressionists. During his early years in Paris he went often to the Louvre to study the old masters and also the rooms of Egyptian and ancient Mediterranean art which may have encouraged some of the archaisms which appear rather casually in his work of this and the next year or so.||

Throughout much of 1901 he painted lustily with the rich palette and impressionist brushwork of *On the Upper Deck* (p. 20); and then, characteristically, he reversed his style in a series of flat, decorative figure pieces such as the *Harlequin* (p. 21). He even tried his hand at a poster in the manner of Chéret (p. 20). In June 1901 Mañach arranged with Vollard to give Picasso his first Paris exhibition, mostly of work done in Spain. The show was not a success; Picasso was criticized as an imitator of Lautrec, Steinlen, van Gogh. But he won the interest of one important critic, Gustave Coquiot, and the friendship of the young poet Max



SELF PORTRAIT. Madrid, 1901? (1900 Z). Conté crayon, 13½ x 6 inches. Private collection.

opposite:

above: LE MOULIN DE LA GALETTE. Paris, autumn 1900 (Z). Oil, 35¾ x 45¾ inches. Collection J. Thannhauser. According to the owner, Picasso said that this was his first painting done in Paris.

below: PARIS STREET. Paris, autumn 1900. Oil, 18½ x 26 inches. Collection Miss Harriet Levy.

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of Picasso's art

Jacob who was introduced to him by Mañach. Jacob was for years afterwards one of Picasso's most intimate and loyal friends. At this time, however, Picasso spoke no French and most of the "bande Picasso" were young Spaniards like himself. Besides those already mentioned there were Julio Gonzalez who was later to teach Picasso to work in wrought iron; Pablo Gargallo, also a master of wrought metal, whose famous head of Picasso is in the Barcelona museum; Zuloaga, for years a far better known painter than Picasso; and Paco Durio, a friend and enthusiastic admirer of Gauguin whose influence Picasso also felt during this period.

The year following his arrival in Paris was for Picasso a period of exploration. He learned by imitating many masters, sometimes with little discrimination but often with skill. If his art lacked a consistent direction he could, in October 1901 at the age of twenty, look back upon a body of work remarkable for its variety, facility and intelligence.

above: ON THE UPPER DECK. Paris, 1901. Oil, 19 $\frac{3}{8}$ x 25 $\frac{3}{4}$ inches. Art Institute of Chicago, Mr. and Mrs. L. L. Coburn Collection.

"JARDIN PARIS": design for a poster. Paris, 1901-02. Watercolor, 25 $\frac{3}{8}$ x 19 $\frac{1}{4}$ inches. Collection Walter P. Chrysler, Jr.

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HARLEQUIN. Paris, 1901 (Z). Oil, 31 $\frac{1}{2}$ x 23 $\frac{3}{4}$ inches. Collection Mr. and Mrs. Henry Clifford.

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THE BLUE ROOM. Paris, 1901. Oil, 20 x 24½ inches. Phillips Memorial Gallery, Washington. Represents Picasso's studio at 130ter, Boulevard Clichy, in 1901. The poster on the wall is by Toulouse-Lautrec. (Compare Picasso's own design for a poster, p. 20.) Exhibited with fourteen other works by Picasso at the Galerie Berthe Weill, April, 1902.

THE BLUE PERIOD: late 1901 to early 1904

Toward the end of 1901 Picasso began to use a pervasive blue tone in his paintings which soon became almost monochrome. Just why Picasso came to use so much blue over so long a period has never been convincingly explained.* Many of Cézanne's late paintings were saturated with blue; Matisse had painted several large figure studies in blue just before the turn of the century though these were probably not known to Picasso; and Carrière, whose work Picasso did admire, used a gloomy monochrome, though it was grey not blue. Some Catalan critics insist upon the influence of Isidre Nonell, whose dejected figures do at times closely resemble Picasso's, but Nonell was in Barcelona during 1901 at the very time Picasso's blue period was maturing in Paris.† Whatever its source—and it was probably from within Picasso himself—the lugubrious tone was in harmony with the murky and sometimes heavy-handed pathos of his subject matter—poverty-stricken mothers, wan harlots, with femme fatale masks and blind beggars.

During the Blue Period Picasso abandoned the varied landscapes, street scenes, dance halls, and flower pieces in order to concentrate almost exclusively on the human figure which he placed, usually alone and still, against a simple almost abstract background. Before the end of 1901, as a last renunciation, he had even given up the rich surfaces which had lingered on in the early blue paintings, such as *The Blue Room* (above) and *The Mother and Child* (p. 25).

The *Self Portrait* opposite was painted early in the winter of 1901 before he returned to Barcelona for the holidays. The artist shows us frankly the face of a man who has known cold and hunger and disappointment—Picasso recalls his room without a lamp, his meals of rotten sausages, even his burning a pile of his own drawings to keep warm. But there is in this self portrait no self pity and none of the sentimentality which so often appears in other blue pictures.

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Picasso's own explanation of "blue" - started to draw in blue - dark one day - "joli" - just fell into it. nothing to do with cost of colors - he had plenty.



SELF PORTRAIT. Paris, 1901 (Z). Oil, 31¼ x 23¾ inches. Owned by the artist.

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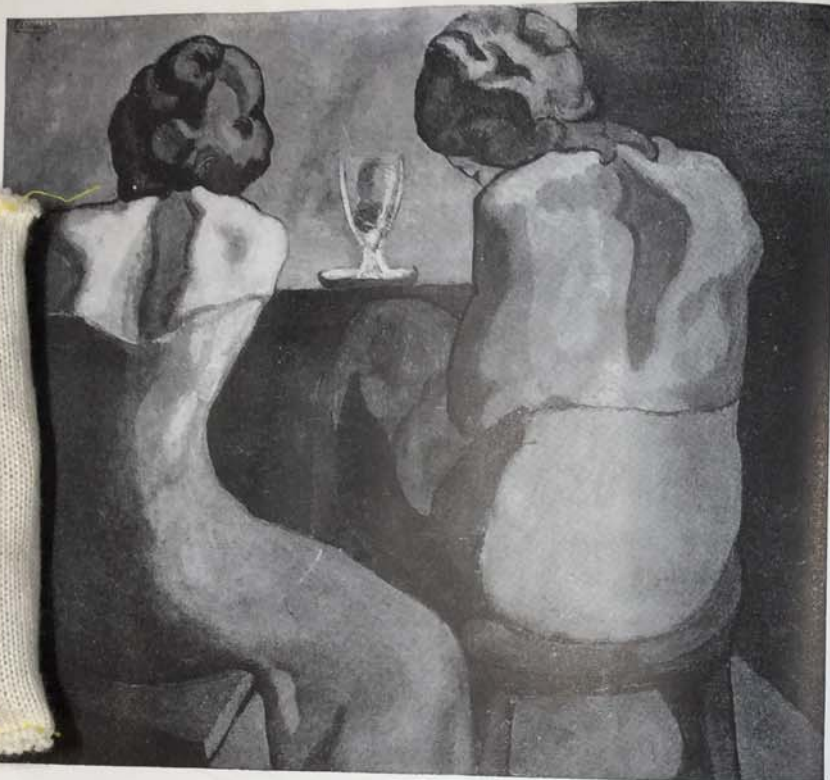
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X MOTHER AND CHILD. Paris, 1901 (Z). Oil, 41¼ x 38½ inches. Collection Maurice Wertheim.

opposite: WOMAN WITH FOLDED ARMS. Paris, 1901 (Z). Oil, 31½ x 23 inches. Collection Mr. and Mrs. Chauncey McCormick.

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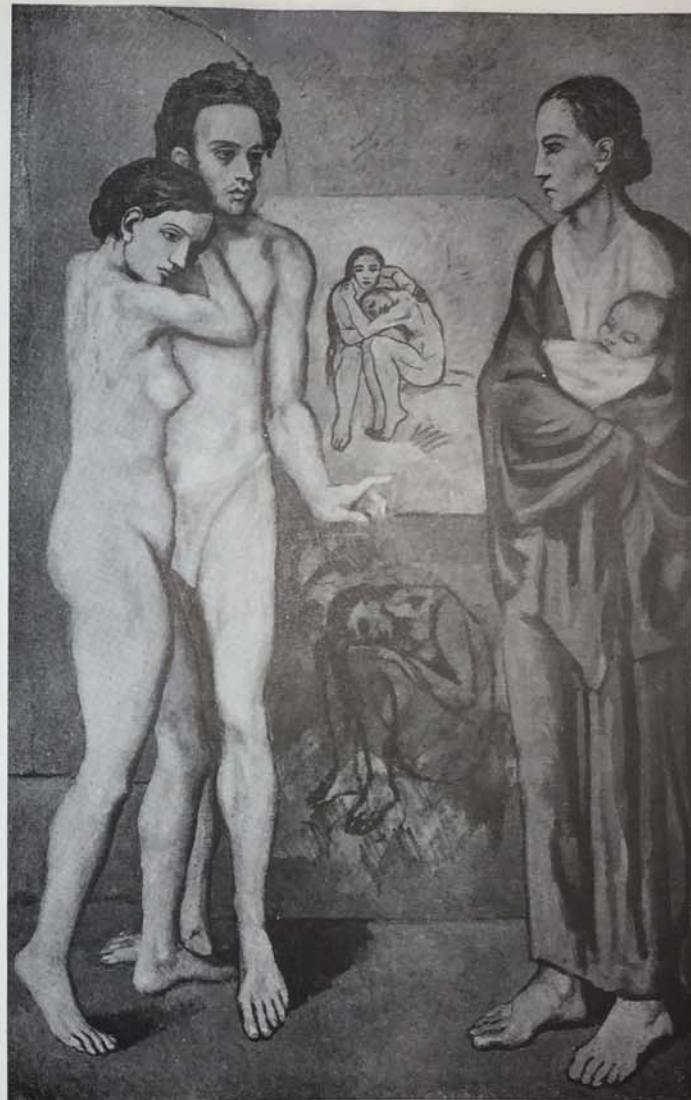
TWO WOMEN AT A BAR. Barcelona, 1902 (Z). Oil, 31½ x 36 inches. Collection Walter P. Chrysler, Jr. Formerly collection Gertrude Stein.

opposite: LA VIE. Barcelona, 1903 (Z). Oil, 77¾ x 50¾ inches. Cleveland Museum of Art.

Picasso stayed in Barcelona during most of 1902, painting dejected figure pieces, like the *Two Women at a Bar* (above), in blue monochrome except when an occasional portrait commission required more varied color. While he was in Spain, Mañach arranged exhibitions of his work at Berthe Weill's, where *The Blue Room* (p. 22) was shown, and at Vollard's, but with little success.

Picasso returned to Paris in the fall. There he lived with great difficulty even after Max Jacob, only a little less penniless, took him into his small hotel room where Picasso painted at night and slept by day while Jacob was out at work. Jacob lost his job early in 1903 and Picasso was forced to go back once more to Barcelona where he remained over a year.

The most ambitious work of the Blue Period is *La Vie* (opposite) painted during Picasso's last year in Barcelona. It is a very large canvas with something of the salon "machine" about it, a "problem" picture, awkward but with a serious statuesque dignity. Obviously allegory is intended.



concerns? if so, what?
no special allegory intended - P.
Man & portrait of a friend - P.

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WOMAN WITH A HELMET OF HAIR. Paris, 1904 (dated). Gouache and pastel, 25½ x 19½ inches. Toledo Museum of Art, Toledo, Ohio. Picasso saw the crowd at the restaurant *Lapin à Gill* where it was the pet of Margot, the daughter of Frédéric the proprietor, and now the wife of Pierre MacOrlan.*

right: WOMAN WITH A CROW. Paris, 1904 (dated). Gouache and pastel, 25½ x 19½ inches. Toledo Museum of Art, Toledo, Ohio. Picasso saw the crowd at the restaurant *Lapin à Gill* where it was the pet of Margot, the daughter of Frédéric the proprietor, and now the wife of Pierre MacOrlan.*



THE FRUGAL REPAST. Paris, 1904. Etching on zinc, 18½ x 14½ inches; 2nd state before steel-facing (G. 2, IIa). Collection Alfred Stieglitz. This proof was bought from Picabia and exhibited at Mr. Steglitz's gallery "291" in 1915.

PARIS: 1904

In the spring of 1904 Picasso left Barcelona to settle permanently in Paris. He moved into a dilapidated tenement on Montmartre nicknamed the *bateau-lavoir*—the floating laundry—and lived there until 1909. *Fernande Olivier* has given us the most detailed account of these years in her picturesque, holer-skeletor memoirs *Picasso et ses amis*. She first met him in 1904 while he was at work on the large etching *The Frugal Repast*. She describes him as "small, dark, thickset, unquiet, disquieting, with sombre eyes, deepest, piercing, strange, almost motionless. Awkward gestures, the hands of a woman, badly dressed, careless. A thick lock of hair, black and glossy cut across his intelligent obstinate forehead. Half bohemian, half workman in his clothes, his long hair brushing the collar of his tired coat."¹⁶

The *bateau-lavoir* on the rue Ravignon was an ark of talent. Friends of Picasso, the poets *Reverdy* and *Salmon*, the painters *Van Dongen* and, later, *Juan Gris*, and many others of lesser fame lived there among poverty-stricken clerks, laundresses and actors (pages 32, 33). Besides these neighbors and his faithful Spanish friends and Max Jacob who lived nearby, Picasso's circle soon widened to include the French writers *Raynal*, *Villard*, *Jarry*, *Dahamel* and *Apollinaire*. *Guillaume Apollinaire*, whom Picasso met in 1905, took his place beside *Jacob* among Picasso's intimates. Later he was to be one of the principal champions of cubism.

Villard still bought occasionally from Picasso but often he had to depend on emergency sales to petty dealers and junkmen such as *Soulier* and *Sagot*—yet he no longer starved. *Fernande Olivier* tells how he worked and lived in bohemian poverty—and extravagance: how he painted at night; sat with poets at the café *Closserie*; *Lilas* and with painters at the restaurant *Lapin à Gill*; carried a *Browning* automatic; smoked hushkoff for a brief period with the mathematician *Princent*; went occasionally to prizefights and very often to the circus where he got to know the acrobats and their families back stage. They provided him with the subject matter of much of his work of 1905.

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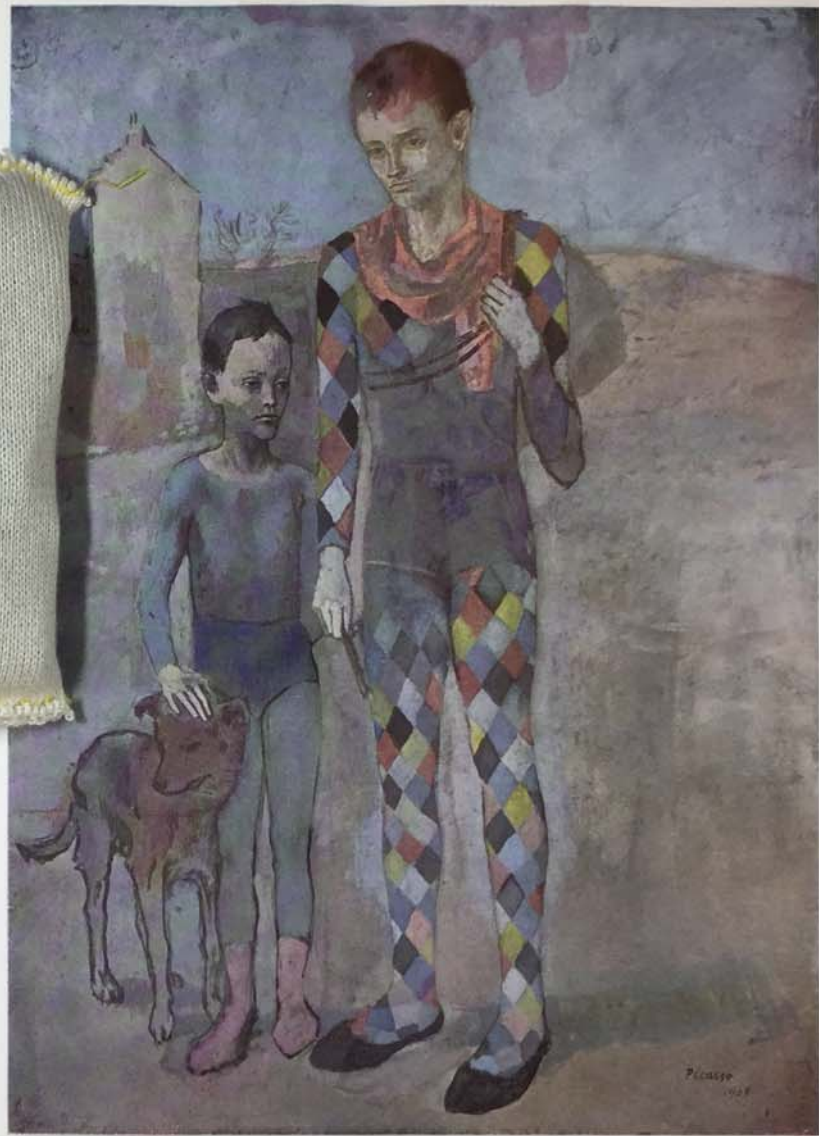


X THE HARLEQUIN'S FAMILY. Paris, 1905 (dated). Gouache, 23 x 17¼ inches. Lewisohn Collection.

opposite: TWO ACROBATS WITH A DOG. Paris, 1905 (dated). Gouache, 41½ x 29½ inches. Collection Wright Ludington.

THE CIRCUS PERIOD: 1905

Gradually the mannerism of 1904 gave way to the more natural style and melancholy sweetness of the long series of circus people—acrobats, clowns, saltimbanques and jugglers in harlequin tights—done during the early months of 1905 (pages 34 to 36). Color, too, while still subdued grew more varied and subtle, in harmony with a new delicacy of drawing and sentiment.



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FAMILY OF SALTIMBANQUES. Paris, 1905 (Z). Oil, 84 x 90 $\frac{3}{8}$ inches. Art Institute of Chicago, extended loan from the Chester Dale Collection.

Every few years throughout his career Picasso has had the conviction and energy to concentrate in one large canvas the motives and problems of a whole period of his work. Such "masterpieces" are not always as completely successful as smaller, less ambitious works. But for those who esteem courage above perfection they constitute important evidence of Picasso's stature.

In the Family of Saltimbanques, the largest painting of his first decade as an artist, Picasso assembles a number of the circus characters who appear in scores of drawings, prints and lesser paintings of 1905. If we compare it with La Vie, the big, awkward allegory of the Blue Period (p. 27), we find the Family of Saltimbanques entirely without drama or sermon.

The figures are almost unrelated psychologically and Picasso's romantic sentiment for circus people is restrained. Reticent, too, the muffled color, the subtle drawing and the sensitive placing of the figures.

It is not surprising that the haunting poetry of such a painting should have moved the poet Rainer Maria Rilke who knew Picasso and like him was held by the mystery of the saltimbanques.* For years the canvas hung in the collection of Hertha von Koenig in Munich. During the summer of 1915 Rilke lived in her house "beside the great Picasso" which inspired the fifth of his Duino Elegies. The poem—translated by J. B. Leishman and Stephen Spender† begins—

But tell me, who are they, these acrobats, even a little more fleeting than we ourselves,—so urgently, ever since childhood, wrung by an (oh, for the sake of whom?) never-contented will? That keeps on wringing them, bending them, slinging them, swinging them, throwing them and catching them back. . . .

?
D
Rilke saw a letter
D.

During the course of 1905 Picasso's mood changed. Early in the year the gloom and obvious tension of his work of 1902 to 1904 had yielded to the half-light of the Circus Period. A trip to Holland in the summer of 1905 seems to have increased his interest in material weight and substance. He disliked Holland, but one or two paintings such as the Dutch Girl have about them a sensual solidity which served as a transition to the more classic style of the following twelve months.

The increasing relaxation and calm of Picasso's art throughout 1905 may have been a reflection of his improving circumstances. He started to have a moderate success. Not only was he surrounded by brilliant and sympathetic friends but he began to interest discerning collectors such as the Americans, Leo and Gertrude Stein and, a little later perhaps, the Russian merchant Sergei Shchukine, who was to become by far his greatest patron from this period until the outbreak of war in 1914.‡



DUTCH GIRL. Schooredam, summer, 1905. Oil. Collection Stang. Repro. from Zervos, bibl. 524.

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→
JESTER. 1905 (Z). Bronze, 16¼ inches high. Phillips Memorial Gallery, Washington.

SCULPTURE

In 1905 the dealer Ambroise Vollard cast a series of bronzes by Picasso, some of them modeled with rough rich surfaces in the manner of Rodin. This Head of a Jester is related to the paintings of actors and clowns of the same year; compare for instance the cap of the fat clown in the Family of Saltimbanques. After this period, with a few isolated exceptions, Picasso was not to take up sculpture seriously again for more than twenty years.*

PRINTS

were copied recently

In 1905 Picasso made a series of some sixteen drypoints and etchings which epitomize his work of that year. Only a few of each were printed by Delâtre and signed by the artist. Late in 1913 the plates were acquired by Vollard, who steel-faced and reprinted them, together with The Frugal Repast of 1904, in an edition of 250 copies.* They are by far the best known and most widely distributed of Picasso's prints.

The earlier prints in the sequence parallel the paintings and drawings of circus people on and off stage. The Salomé comes late in the series. It is classically elegant in drawing, and the legendary subject matter is properly more timeless and remote in treatment than the circus pictures—yet Salomé is acrobatic rather than seductive and Herod is first cousin to the fat clown or "understander" who appears in the Family of Saltimbanques and other compositions of the period.

SALOMÉ. 1905. Drypoint, 15¾ x 13¾ inches; proof before steel-facing (G. 17a). Private collection. Inscribed to Monsieur Delâtre, the original publisher of this series of prints.



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La Coiffure
look

During the classic period which extends roughly from the latter part of 1905 through the summer visit to Gosol in 1906 Picasso must also have been aware of strong new currents in French painting, of the rising interest in Cézanne among the younger artists, and the expressionist freedom of line and color developed by the fauves painters such as Matisse. But his own art except for a certain increased boldness in drawing seems to have been little affected at first (unless we accept the customary but improbable 1905 dating of so radically advanced a work as the *Composition*, p. 49). Picasso was still somewhat isolated as an artist: he never exhibited at the Salon des Indépendants or the Salon d'Automne as the fauves had just done; his friends were mostly little known Spaniards or French poets or foreign collectors, though he recalls that he met Matisse in 1905.*

The vigorous drawing and heavy contours, the calculated structure—compact and pyramidal like a Raphael Holy Family—make *La Coiffure* remarkable among Picasso's paintings of the winter of 1905-06.†

LA COIFFURE. 1905-06? (Paris, 1905, P.) Oil, 68 $\frac{3}{8}$ x 39 $\frac{1}{4}$ inches. Museum of Modern Art, New York, given anonymously.



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opposite: LA TOILETTE. Gosol, 1906 (P, 1945); previously dated 1905. Oil, 59½ x 39½ inches. Buffalo Fine Arts Academy, Albright Art Gallery, Buffalo.



FERNANDE OLIVIER. Gosol, summer 1906 (K). Oil, 39¾ x 31¼ inches. Private collection.

GOSOL: summer 1906

During the summer of 1906 Picasso spent several months at Gosol ^{in the Sierra del Cadí, a range of the} ~~in the Andorra Valley of the~~ Spanish Pyrenees. There his early classic style came to a culmination in such works as La Toilette and the portrait of Fernande Olivier whose statuesque beauty may well have confirmed the tranquillity of his art at this time.*

The serenity and easy pose of the figures in La Toilette seem directly inspired by Greek art of the classic period. Such gracious demi-goddesses posing against an abstract background are far removed from the stiff, fragile, "Gothic" naturalism of The Harlequin's Family in which a woman makes her toilet in a circus tent while her husband holds their baby (p. 34).

Along with his new classic forms Picasso began to use pinks and tans, occasionally contrasted with ochres, olives or pale blues, but often with such a reddish monochromatic effect that the latter part of 1905 and much of 1906 have been called his "Rose Period." At Gosol the terra cotta monochrome became almost as pervasive as the blue of the Blue Period. Even late in 1906 the Two Nudes (p.52) is painted entirely in a strong reddish tone.

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opposite: WOMAN WITH LOAVES. Gosol, summer 1906 (P). The late "1905" beneath the signature is an error. Oil, 39 x 27½ inches. Philadelphia Museum of Art.

PEASANTS FROM ANDORRA. Gosol, summer 1906. Ink, 22¾ x 13½ inches. Art Institute of Chicago, gift of Robert Allerton.

? O.K.
Picasso
Sierra del Calli

July 2 1952
- but he
himself was
never in
Andorra

These two works, done at Gosol probably late in the summer of 1906,* are among the first to show a new character which was gradually to assume great importance in Picasso's art during the revolutionary winter of 1906-07. The gentle, rather soft style of the *Woman with a Fan* (p. 41), or *La Toilette* begins in these pictures to take on a certain severity. The contours are firmer, the modeling more definite and sculptural, especially in the *Woman with Loaves*. The faces look somewhat like finely drawn masks and even the pose of the figures, particularly in the *Peasants from Andorra* is stiffer, a little awkward. The artist seems to be passing, in terms of sculpture, from a seductive, Praxitelean style toward an archaic austerity which was to grow more marked in such works as the *Gertrude Stein*, the *Self Portrait* and the *Two Nudes* (pages 50, 51, 52) all completed within six months after his return from Gosol, and to culminate toward mid-1907 in *Les Femmes d'Alger* (opp. p. 54).

The archaistic and sculptural character of much of Picasso's work of this period, the artist says, was influenced by ancient Iberian sculpture with which the artist became acquainted as early, probably, as the spring of 1906 (pages 50-51).

In sketching the story of Picasso's development in the crucial years of 1905-07 it would be convenient to keep to the sequence of pictures just outlined and thereby lead with reasonable logic to the *Femmes d'Alger*. But Picasso's art is not subject to logical evolution. Sometimes it grows through a series, step by step; at other times it changes suddenly, as if by mutation, rather than gradual evolution. For months or even years he may seem obsessed by a single problem, or idea or color. Or he may paint in two or more radically different styles during the same period, even on the same canvas or sheet of paper.

So, during 1905-07 he concentrated on painting figures, singly or in pairs side by side, in a style which changes, grows more sculptural, more archaistically rigid and isolated. Yet occasionally during this time, he tried his hand at a more complex, architectonic composition such as *La Coiffure* (p. 43) or the *Composition* (p. 49).



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INFLUENCE OF EL GRECO

Altogether exceptional in Picasso's work of this period is the Composition (opposite). Here there is nothing sculptural, nothing static. The drawing is free, cursive, lively—one of the few early paintings in which Picasso both portrays and expresses movement. And the distortions of the figures are far more violent than in any previous work of Picasso, or for that matter of Matisse, at that time leader of the vanguard fauves. The immensely tall, tiny-headed man, the bulging exaggerations of his forearms and far leg, the pinched-in, elongated waist of the girl, the plastic interplay of figures and drapery, all seem more or less inspired, not by Iberian sculpture but by the pictorial and highly sophisticated mannerisms of El Greco.

Since 1904 Picasso had shown little if any interest in El Greco but in 1906 on his way to Gosol, he passed through Barcelona where in that very year the first Spanish monograph on El Greco was published by Picasso's old friend Miguel Utrillo. Back in Paris Picasso may also have seen one of two illustrated magazine articles on El Greco published during the fall. Utrillo's book and both French magazines* reproduced El Greco's St. Joseph with the Child Jesus which bears a remarkable resemblance to Picasso's Composition of the peasant with the little girl, though in the El Greco the flowers are borne by angels and there are no cattle.† (The El Greco is reproduced on p. 255.)



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Some what similar in style and probably Spanish in subject is the preliminary drawing for the figures in the Composition. The drawing (above) suggests that Picasso originally had in mind, or actually saw, a blind flower seller, his eyelids closed, his mouth open singing or calling his wares while a little girl leads him and offers a bouquet. In the Composition itself he turns the two figures into a rather improbable flower-carrying peasant and his daughter hurrying along beside two cattle. A youth with two cattle first appears in a gouache (left) done at Gosol in 1906.

The Composition is particularly important because more than any previous Picasso it looks forward to Cubism both in its free deformation of natural forms and its sticking angular planes which tend to spread throughout the whole canvas thereby creating an all-over unity of design in a way doubtless suggested by El Greco and, probably, Cézanne.‡ The Demoiselles d'Avignon will later combine these plastic elements with the archaizing tendency which we take up again on the following pages.

with girl on street.



COMPOSITION (PEASANTS AND OXEN). Paris, 1906 (1905—Z). Oil, 86½ x 51 inches. Barnes Foundation, Merion, Pennsylvania.

opposite:

PEASANTS. 1906 (Paris, 1905—Z). Ink and watercolor. Repro. from Zervos, bibl. 524.

BOY WITH CATTLE. Gosol Z, 1906. Gouache, 23½ x 18½ inches. Columbus Gallery of Fine Arts, Columbus, Ohio.

25 x 18 3/4"

col. Mrs. Lynda Fleg-Zacks, Toronto

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PICASSO'S ART: 1905-06

Not explicitly affected by these events, Picasso's own art prior to the end of 1906 had passed, on the plane of sentiment, from the near-bathos of the Blue Period through the gentle melancholy of the saltimbanques and the ingratiating detachment of the "classic" figures to the comparatively impersonal masks of the Gertrude Stein and Self Portrait; and in figure style this change had been paralleled since mid-1905 by a generally increasing sculptural solidity of form. The Two Nudes, illustrated on page 52, painted very late in 1906, is the logical conclusion of these two tendencies. Influenced probably by the heavy proportions of certain late Iberian sculptures, these massive figures seem an emphatic expression of Picasso's denial both of sentiment and of traditional or conventional beauty: positively the Two Nudes is an assertion of his growing interest in objective esthetic problems, in this case the creation of volumes and masses and their composition within the painted space of the picture. It is instructive to turn back to earlier two-figure compositions, the Harlequin's Family (p. 34) and, later, La Toilette (p. 44). The Two Nudes is the end of the series.

In apparent conflict with the general direction of Picasso's art are a few pictures, notably the Composition (p. 49), which show him working on the purely pictorial (non-sculptural) problem of organizing the forms of nature into an all-over design of angular planes resembling somewhat the paintings of El Greco or the late style of Cézanne.

This conflict was soon, though briefly, to be resolved.

LES DEMOISELLES D'AVIGNON: 1907

The resolution and culmination of Picasso's labors of 1906 is concentrated in one extraordinary picture, Les Demoiselles d'Avignon, which was painted for the most part in the spring of 1907 after months of development and revision. Zervos reproduces no less than 17 composition sketches for this canvas.* Of the three studies reproduced on page 56 the earliest suggests that the composition of Les Demoiselles was inspired by Cézanne's late bathers pictures in which the figures and background are fused in a kind of relief without much indication either of deep space in the

scene or of weight in the forms.† As the painting developed it is also possible that memories of El Greco's compact figure compositions and the angular highlights of his draperies, rocks and clouds may have confirmed the suggestions drawn from Cézanne.‡

Each of the five figures in the final composition was the subject of considerable study, beginning in several cases in 1906 and continuing in "postscripts" long after the painting was finished. Although their bodies are fairly similar in style the heads of the two right-hand figures differ so much from the others that they will be considered separately.

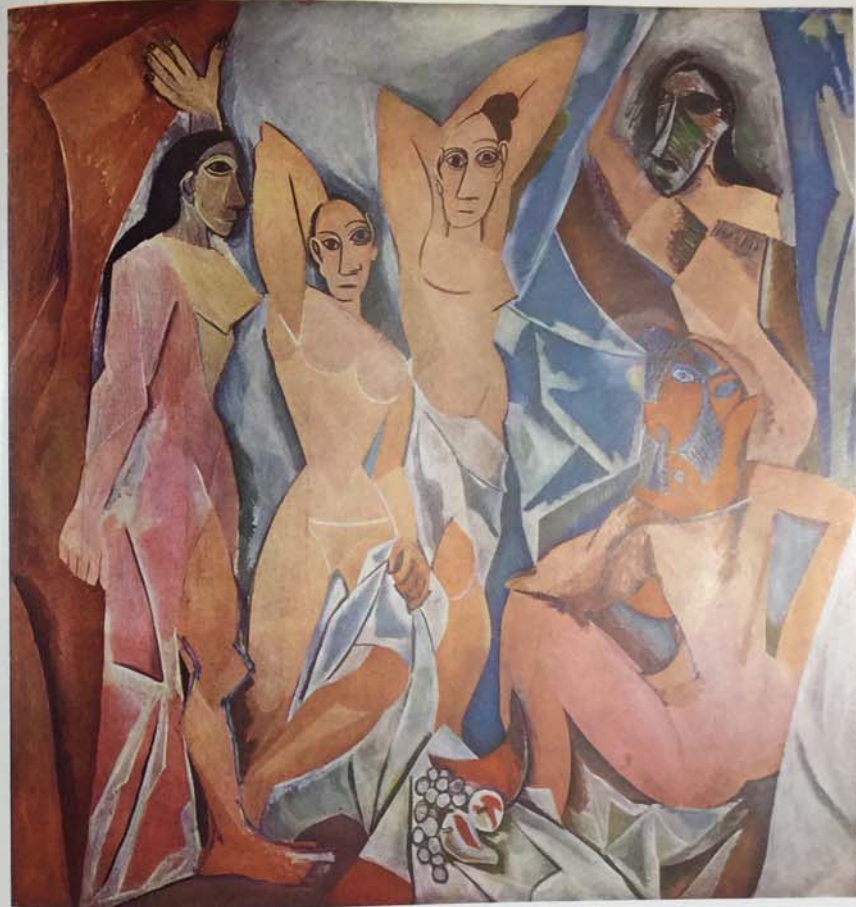
What happened to Picasso's figure style in the months between the Two Nudes of late 1906 (p. 52) and the painting of Les Demoiselles may be summarized by comparing the left-hand figures in the two canvases—figures which are quite clearly related in pose and gesture.§

Obviously the painter has lost interest in the squat forms, the sculptural modeling and the naturalistic curves of the earlier nude. The later figure is drawn mostly with straight lines which form angular overlapping planes and there is scarcely any modeling so that the figure seems flat, almost weightless. The faces of the two figures differ less than their bodies. The mask-like character of the earlier face (p. 52) is carried further in the "demoiselle's" head and the eye is drawn in full view although the face is in profile.

This primitive or archaic convention seems more startling when applied to the noses of the central two figures of the Demoiselles which are drawn in profile upon frontal faces, a device which later became a commonplace of cubism. The faces of the central two "demoiselles" may be compared with that of the transitional Self Portrait (p. 51) in which the stylized features of Iberian sculpture are not yet so exaggerated.

The right half or, more precisely, two-fifths of Les Demoiselles d'Avignon differs in character from the rest of the picture. The light browns, pinks and terra cottas at the left are related to the colors of late 1906, the so-called Rose Period. But, toward the right, grey and then blue predominate with accents of green and orange. The planes too are smaller and sharper and much more active.

The most radical difference between the left and right sides of the painting lies in the heads of the two figures a



opposite: LES DEMOISELLES D'AVIGNON. Paris, 1907. Oil, 96 x 92 inches. The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest.

Kahn. thinks whole pic finished
by March-April - May at the latest
- agrees - no negro!

Warren
Joris de Vries

cool

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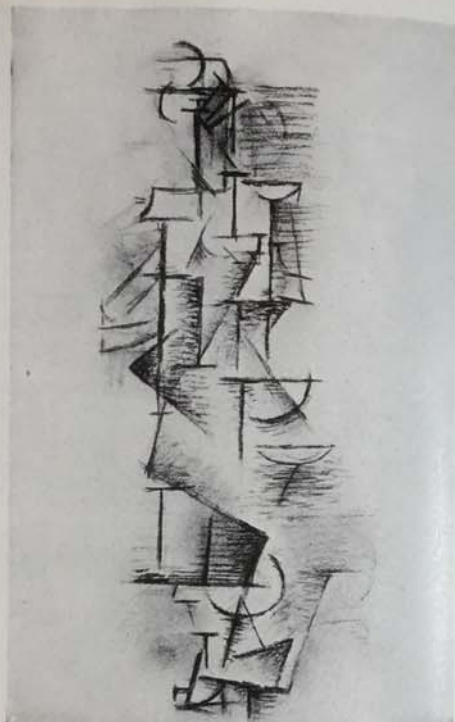
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FEMALE NUDE. Spring 1910 (Z). Ink and water color, $29\frac{1}{8} \times 18\frac{3}{8}$ inches. Collection Pierre Loeb, Repco. from Zervos, bibl. 524-

Mr. & Mrs. Richard S. Davis



NUDE. Paris, spring 1910 (Z). Charcoal, $19 \times 12\frac{1}{4}$ inches. Collection Alfred Stieglitz. Included in a retrospective exhibition of 83 Picasso drawings and etchings at Mr. Stieglitz' gallery "291," April 1911, the first one-man Picasso show in America (see list of exhibitions of Picasso's work, page 278) and probably the first time Picasso was exhibited in any way in this country.

The gradual patient analytical modulations which began with the Horta landscapes and the Fernande in mid-1909 Picasso carried forward during 1910 to such a degree of abstraction that the original object is scarcely recognizable or even identifiable unless one is familiar with the preceding evolutionary series. The earlier drawing of a nude at the left is perhaps one step beyond the Girl with a Mandolin, two steps beyond the Braque, three beyond the Fernande. The figure is still fairly legible, its lines reduced to straight edges and simple curves. There is still a suggestion of the third dimension, achieved by vestigial modeling in the round.

The right-hand drawing was done somewhat later, in the spring of 1910. In it all lines are straight or segments of circles. And many of the straight lines, unlike those in the earlier drawing, are schematically vertical or horizontal. There is little

trace of modeling—volumes are flattened into planes—but some of the planes are graded in tone so that they seem to tilt a little forward or back. And some of the planes defined by an angle are open on the opposite side so that they merge into others—a device derived from Cézanne and called passage. Other overlapping planes seem transparent.

In terms of the subject the effect might be compared to a geometrized anatomical chart in which transparent cross sections of the body are superimposed on the silhouette. Indeed Apollinaire, the chief defender of cubism, wrote in 1913 of Picasso's "assassinating" anatomy "with the science and technique of a great surgeon." (Bibl. 20, p. 37.)

Picasso spent the summer of 1910 with Derain at the little Catalan coastal village of Cadaqués. There, in canvases many of which he left unfinished, he brought cubism nearer than ever to an art of abstract design. The tall painting, Nude, at the right, carries further the direction indicated by the two drawings opposite. In the Nude there is little sense of a continuous volume or contour or silhouette. The form is no longer enclosed but is broken and open. There is a subtle balance of teetering horizontals cut by repeated diagonals; a play of light and dark tones of grey and tan hatched in with oblong brush strokes; a slight lifting, overlapping and subsiding of planes, like shingles lying upon rippling water.

A year after it was made the drawing (p. 72, right) was shown in New York where it was nicknamed the "fire-escape." It does in fact suggest a construction or perhaps more accurately, plan, elevations, and sections of one structure combined in the same drawing. Writing a dozen years later Jean Cocteau uses a second structural analogy to illumine analytical cubism. He likens the original subject matter—a woman or a bottle—to a scaffolding. Picasso, the cubist, removes this superficial scaffolding of apparent reality in order to reveal the essential though quite different structure beneath (bibl. 106, p. 227).

The patch with the realistic eye in the 1913 etching (p. 89) serves to confirm Cocteau's simile. But the synthetic cubist drawing of a seated man (p. 94) suggests that from 1910 on cubist structure is itself a scaffolding built around the natural form which in this unique example is actually though faintly indicated. Thus Picasso's own work seems to confirm both "skeleton" and "scaffolding" similes for cubism.

NUDE (Z). Cadaqués, summer 1910 (Z). Oil, $73\frac{5}{8} \times 24$ inches. Collection Mrs. Merie Gallery.



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SYNTHETIC CUBISM

Cubist painting from 1909 through 1911 is with good reason called analytical, since its forms seem to be fragments or dissections of the forms of nature. But these three paintings (pages 81, 82, 83), with their arbitrarily varied textures and colors, and their free combinations of quasi-geometrical shapes, are so remote in character from the original object, so invented, so made up out of whole cloth (or whole paper!) that they have lost almost all their analytical character. For want of a better name, cubism of this kind has been called synthetic. A succinct illustration of the difference between the two methods appears in one composition, the collage *Guitar and Wine Glass* on page 84. The guitar is synthetic, the glass analytic.

The transition from analytic to synthetic cubism is gradual. Although synthetic elements appear as early as 1910, it is not perhaps until the end of 1912 that they begin to predominate. Synthetic cubism begins, then, about 1912-13 and reaches its climax in 1921 with the *Three Musicians* (pages 122, 123).

Cubist interest in textures increases during 1912-14 in such complex arrangements as the still life below and the *Card Player* composition opposite in which a variety of actual and simulated surfaces is combined in one composition. The result is not merely a surface enrichment but an emphasis upon the sensuous tactile reality of the surface itself in contrast to traditional painting which through more or less realistic methods took the eye and mind past the surface of the canvas to represented objects, such as figures or landscapes. So, while cubism destroyed the reality or integrity of the object more than had any style of the past, by the same token it emphasized the reality of the painting itself.



STILL LIFE WITH A GUITAR. Paris, spring 1913 (dated on back). Oil and pasted paper, 25½ x 21½ in.-hes. Collection Sidney Janis.

Janis paid 1500.
for this. - high
price at the time



CARD PLAYER. Paris, winter 1913-14 (Z). Oil, 42½ x 35¼ inches. Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest.

Though no pasted paper is used, parts of the *Card Player* give the effect of collage. The varied color is still restrained and the confetti-like stippling still sparsely used by comparison with the "rococo" canvases painted a few months later in the summer of 1914 (pages 90, 91).

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CUBISM AS SURREALISM

The new forms and new techniques invented by the cubists produced endless esthetic speculation and debate. Popularly, cubism was often considered a hoax or a form of delusion or madness. Among those who liked it or were persuaded by the personalities of Picasso, Braque, and the others, cubism was looked on primarily as an art of form with perhaps some metaphysical or mathematical implications. Collage, too, was easily absorbed into an esthetic of pattern and texture, just as the paper guitars led to an art of pure construction. Yet the purists deplored the persistent connection, however vestigial, which Picasso maintained between his art and its subject matter; or, they ignored it or considered it arrested progress toward a purely abstract art.

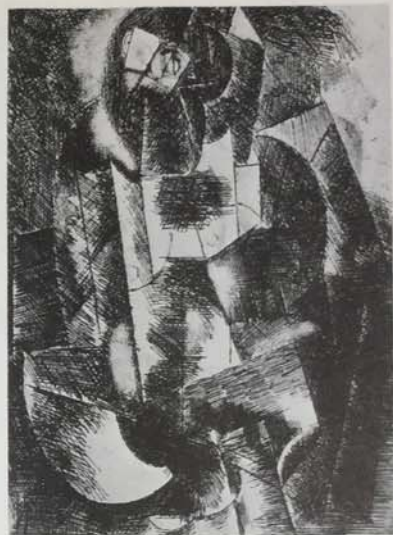
For the initiates, pure cubism gradually became a familiar method or vocabulary. They got so used to it that they tended to forget the fantastic and grotesque character of its systematic distortion and destruction of "reality"



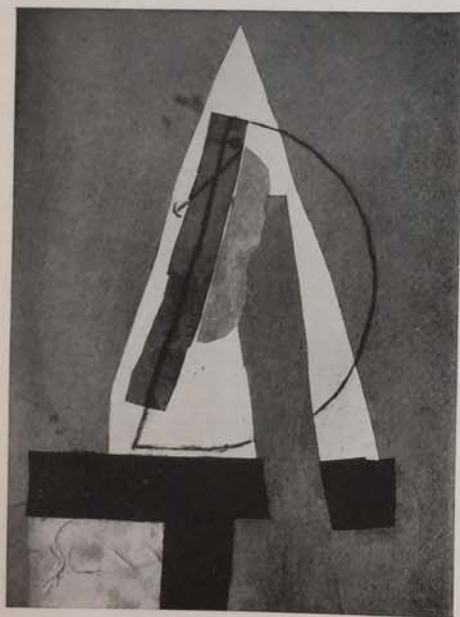
but on the cubist head of this cubist nude is a white patch and on the patch lightly drawn is a perfectly normal eye.

If this paradox is perhaps too witty and restrained for surrealist taste, the drawings which Picasso did at Avignon the following summer are wildly, grotesquely outrageous. The drawing reproduced below is the same classic subject as Titian's Venus with a Lute Player. The lady, reclining toward the left, rests her head on her right hand. In her left she holds a glass. Her musician, barefooted, wearing a striped jersey and playing a guitar, is seated at a table. Her face is like a pinched triangle, his like an elaborate keyhole adorned by Ainu hair. The right arms of both seem as stiff, narrow and straight-edged as lathing; the left arms are as boneless and flexible as a ribbon. Though there is cubism in the handling of planes, the discipline and geometrical sobriety of cubism is flaunted. Such drawings are scarcely surpassed in extravagance by Picasso a dozen years later in his so-called surrealist period, or by Miro.

FEMALE NUDE. 1913-14. Etching with drypoint; 6¼ x 4¾ inches, 6th state after steel-facing (G. 35, VI b); for Max Jacob: *Le siège de Jérusalem*, Paris, Kahnweiler, January 1914 (see p. 276). Museum of Modern Art, New York, gift of Frank Crowninshield.



NUDE WITH A GUITAR PLAYER. Avignon, 1914. Pencil. Owned by the artist. Repro. from Georges, bibl. 185.



which seemed crazy to the public, schizophrenic or delmented to the bewildered psychiatrist.* A dozen years later the surrealists were to acclaim the "madness" of cubism enthusiastically.

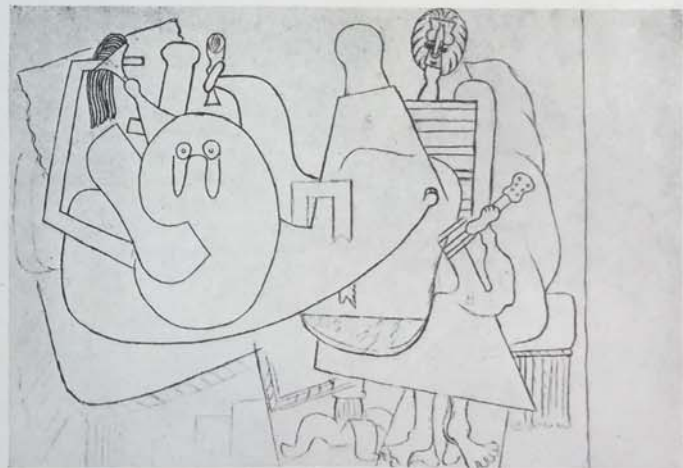
The painting above is owned by an abstract painter who called it *Composition*, preferring to look at it as an organization of shapes and colors without reference to subject. Picasso, however, when shown a photograph of it called it *Head*.†

The collage, at the left, is greatly admired by the surrealists and is in fact owned by a surrealist artist. It too is titled *Head*‡ but as a head it is so fantastically far-fetched that it easily meets the surrealist esthetic of the marvelous—though scarcely more than the *Head* above.

Both these "heads" are austere in their madness. In the etching *Female Nude*, opposite page, the figure as a whole is as cubist, as remote from reality as the head above;

above: HEAD (P). 1913 (K); Paris, winter 1912-13 (Z). Oil on panel, 9¼ x 7¼ inches. Collection George L. K. Morris.

left: HEAD: 1914 (K). Pasted paper and charcoal, 17½ x 13½ inches. Collection Roland Penrose.



More
P. says
July 2 '52
he has the
sketchbook
from whom?
H. G. G. G.
it was
in present
A.A.B.

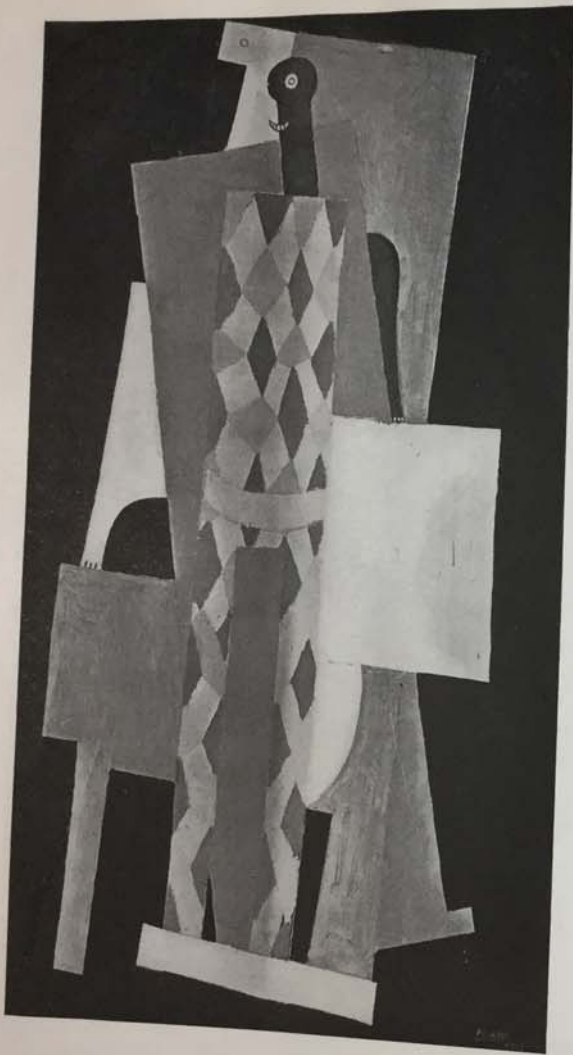
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HARLEQUIN. Paris, 1915 (dated). Oil, $71\frac{1}{4} \times 41\frac{3}{4}$ inches. Private collection.

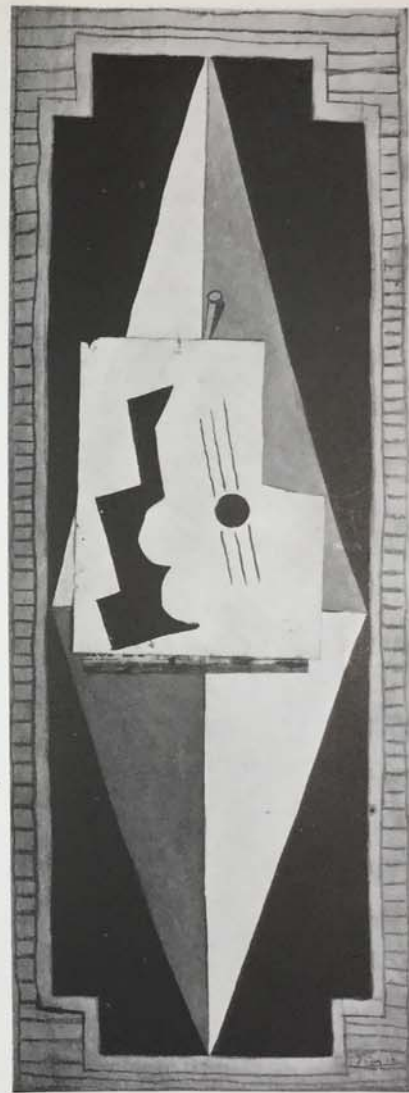
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During the winter of 1914-15 Picasso abandoned his rococo cubism. He still used pointillist dots to enliven certain passages, but returned to predominantly straight lines and used larger and fewer forms, mostly flat rectangles tilting slightly to left or right to form opposing diagonals. His best paintings of 1915 and 1916 are impressive in size, bold in their color and abstract simplicity. The canvases reproduced here are six or seven feet high. They initiated what might be called the classic period of synthetic cubism, which lasts for about a decade and includes such notable canvases as the Violinist of 1918 (p. 105), the Dog and Coek (opposite p. 120), and Three Musicians, (pages 122, 123) of 1921 and the great still lifes of 1924 to 1926. Analytic cubism had had its classic phase from 1910 to 1912, patient, modest, gradual, a little dry and drab, but informed by an unsurpassed ascetic intensity. Then came the experimental period of 1912 to 1914 with its lumber still life, its sand and sawdust textures, confetti shadows, bronze absinthe glasses, wall-paper guitars and painted speculations on the nature of visual reality. Picasso's cubism from 1915 to 1925, though it had its sober moments, was not austere, and while it grew and changed as any living tradition should, it was never tentative or experimental. Instead his synthetic cubist style grew in confidence and magnificence. At its worst it was merely decorative, at its best, majestic.

But it did not hold the field alone, for the years 1915-16 saw the beginning of a different current in Picasso's art more radical than any since 1907.

development
- but more reactionary -

GUITAR. Paris, winter 1916-17 (Z). Oil, charcoal and pinned paper, 85 x 31 inches. Collection A. Conger Goodyear.



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REALISTIC PENCIL PORTRAITS: "BACK TO INGRES"; 1914-1915

In August 1915 Picasso drew the portrait of Ambroise Vollard with an exquisite and precise realism. The idiosyncracies of his hands and ears, the cut of his suit are described with painstaking care. Even the textures of his beard and hands, and the color values of flesh and coat are conscientiously differentiated.

Since 1906 Picasso had scarcely concerned himself at all with "realism" in the popular or ordinary sense of the word. Sometimes his style had been less abstract as in 1908 (pages 62-64) and 1914 (pages 90,91). Sometimes he had approached realism obliquely as in the *papiers collés* and occasionally he had flirted with it in the *trompe l'oeil* textures of 1912 or the eye in the etching of 1913 for *Le siège de Jérusalem* (p. 89). Another and lesser known etching done in 1914 presents some apples in a fairly objective style (bibl. 179, no. 38); and the tentatively penciled Seated Man (p. 261) is a whole year earlier pencil outline of a seated man—a work interesting both in its relation to Picasso's cubism of 1915 and to the drawing opposite.*

These intimations, however, scarcely prepared his contemporaries for the shock of such works as the Vollard portrait and the suite of drawings and paintings of friends and theatre people and, later, the neo-classic figures, which for a decade were to compete with his cubist paintings. Conservatives, and a few of the extreme avant-garde, looked on Picasso's apostasy with approval. Among the cubists naturally there was astonishment and some consternation, though a few years later many of them took the same road. Looking back, what seems most surprising is not that Picasso should suddenly have reversed his



SEATED MAN WITH ARMS CROSSED. Paris, 1915 (Z). Pencil, 8 x 5 1/8 inches. Owned by the artist. Repro. from Zervos, bibl. 524.



Tracing of the light outline beneath the cubist drawing at the left. Compare the *Seated Man*, Avignon, summer, 1914, page 261.



PORTRAIT OF AMBROISE VOLLARD. Paris, August 1915 (dated). Pencil. Repro. from Zervos, bibl. 524.

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direction, but that he should have continued his cubist style with such energy and power.

The Vollard drawing was done earlier than the highly abstract cubist *Guitar* on page 93, and much of 1916 Picasso gave to cubist paintings in the manner of the *Harlequin* (p. 92) though he drew several nudes and characters from the Italian Comedy in his new style which was soon associated with the name of Ingres, whose art Picasso greatly admired.*

The influence of Ingres may well be present in such drawings as the Vollard portrait; it appears too in some of the distortions and contour elisions of his figure paintings and drawings of the succeeding decade. Picasso's interest in the ballet and his trip to Rome in 1917 also doubtless contributed to the formation of what is often called his "Classic Period" which begins about 1915 and ends, except for graphic art, about 1925. What might be called Picasso's "neo-classic" style, however, with its direct, conscious and often mannered references to Greco-Roman forms and subjects, does not begin until about 1920.

Besides Vollard, Picasso drew the portrait of his friend Max Jacob in the same meticulous style (bibl. 80, p. 51). That was 1915, the year that Jacob was baptized a Roman Catholic, Picasso acting as his godfather.† A year later



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Guillaume Apollinaire received quite another kind of baptism. Though not a French citizen he had volunteered for service in the French Army and had been wounded in the head on the Western Front. He sat for Picasso in uniform, his bandage showing beneath his cap.

Picasso was a foreigner and did not have to fight but others of his friends besides Apollinaire were in the French Army, Braque, Derain, Salmon, Cocteau among them. His faithful dealer, Henry Kahnweiler, was of German birth and had to close his gallery, yielding his rôle for the duration to generous Léonce Rosenberg. From the time Picasso came back from Avignon in August 1914 Paris had been a frightened and comparatively joyless capital yet Picasso stayed there throughout 1915 and 1916, moving in the latter year from Montparnasse to suburban Montrouge. Only in 1917 did he leave Paris.

above: DIAGHILEV AND SELISBURG. Rome or Florence, spring 1917. Pencil, 24 $\frac{7}{8}$ x 18 $\frac{3}{8}$ inches. Owned by the artist. Selisburg was the lawyer of Otto Kahn, the American patron of the Russian Ballet.

left: Picasso and Massine at Pompeii, spring 1917.

THE RUSSIAN BALLET, ITALY, 1917

Although some of his cubist figures have theatrical names and costumes, Picasso had shown little active interest in the theatre since 1905, and even then he had been concerned with the marginal theatre—circuses and traveling shows of popular comedy, and only as a painter not a participant.

When Picasso turned again to the theatre in 1917 it was not to paint dejected and impoverished saltimbanques but to take part himself as a designer for the most megalopolitan and elegant of spectacles—the Russian Ballet.

Diaghilev, the great Russian impresario, had held his company together with difficulty during the War, principally by touring North and South America. The Ballet left the United States early in 1917, arriving in Rome in February. From Spain came Diaghilev himself, and from Paris, Jean Cocteau, the acrobatic writer, bringing with him Picasso to work on the settings for the ballet *Parade*. Cocteau with some difficulty had persuaded Picasso to leave Paris. Picasso hated traveling, especially in foreign countries, and besides, as Cocteau put it, "the cubist code forbade any other journey than that on the Nord-Sud subway between the Place des Abbesses and the Boulevard Raspail."¹

In Rome Picasso met not only Diaghilev but also Stravinsky, at work on the music for *Feu d'artifice*, and Massine, the young dancer and choreographer. He drew their portraits in rapid slashing sketches or more deliberately as in the Ingres-like double portrait of Diaghilev and Selisburg. "We did *Parade*," Cocteau writes, "in a Roman cellar in which the troupe rehearsed . . . We walked in the moonlight with the dancers, and we visited Naples and Pompeii."²



THREE BALLERINAS. 1917? Pencil and crayon, 23 $\frac{1}{8}$ x 17 $\frac{3}{8}$ inches. Owned by the artist. The costumes are those of *Les Sylphides* which was included in both the 1917 and 1919 seasons of the *Ballets Russes*. Picasso states that the drawing was done in Paris from a photograph.[†]

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When? - Picasso has it, July 2, 1922



marvelous, its strategy of shock, anticipate surrealism—a word said to have been invented by Apollinaire who, apparently, published it for the first time in this ballet program.

Picasso's impact on the ballet was considerable but no less than the ballet's influence on him. As an artist his concern with the natural and esthetic beauty of the human body had died out during 1906. After years of cubism it had begun to revive in a few figure drawings of 1916. Beyond a doubt the ballet and its dancers greatly stimulated this interest which flourished in many drawings and paintings from 1917 to 1925. During the earlier part of this period he made many pictures of characters from the Commedia dell'arte. Some were precise period costume studies for the ballet Pulcinella of 1920, others were informal and casual. Below are a drawing and a watercolor of Pierrot and Harlequin. Identical in size and subject and done in the same period they show how Picasso played back and forth between his new "classic" or "realistic" style and cubism.

Among the minor dancers in the Ballets Russes was Olga Koklova whom Picasso met in Rome and married within a year. Apollinaire, Cocteau and Max Jacob serving as witnesses, Picasso painted and drew many portraits of her. The one reproduced at the left, probably done in Spain during the summer of 1917, shows her wearing a mantilla. It is one of the earliest paintings in Picasso's new style, with carefully modeled and well characterized features which are less idealized than in her later and more famous portraits.

After a summer at Biarritz Picasso moved from Montrouge to a large apartment in the rue la Biétrie. Paul Rosenberg became his principal dealer.

MADAME PICASSO, Spain?, 1917. Oil. Formerly collection of the artist's mother.

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PIERROT AND HARLEQUIN, 1919. Gouache, 10 3/8 x 7 3/8 inches. Collection Mrs. Charles B. Goodspeed. Possibly related to the ballet Pulcinella.

PIERROT AND HARLEQUIN, 1918 (dated). Pencil, 10 3/8 x 7 3/8 inches. Collection Mrs. Charles B. Goodspeed. Said to be a costume study for the ballet Pulcinella, produced in 1920 (see p. 275); the drawing, however, is dated 1918.



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The Bathers, one of Picasso's most elaborate figure compositions, combines fifteen figures with extraordinary grace and subtlety. The distortions and elegant simplifications in the outlines, the twisting of limbs or torsos to reveal an unforeshortened silhouette, may have been inspired by Ingres, but they appear in many periods, for instance, in mannerist drawing of the 16th century, in Pollaiuolo and Botticelli and in Greek vase painting. Yet there is nothing obviously derivative about such a drawing. Picasso combines a certain sense of individuality in the figures with a purity of style in which there is as yet no suggestion of neo-classic formula.

In the Fisherman there is greater realism of detail but the drawing is far more mannered, with distortions which suggest El Greco though more subtly than do the figures in the Composition of 1906 (p. 49). The fisherman is clearly derived almost line for line from the peasant carrying a basket of flowers in that early painting. (The reproductions of the Bathers and the Fisherman were treated with oshpaltam during the engraving process, making the line coarser and darker than in the originals which are so exquisitely delicate that they would almost have disappeared in an ordinary half-tone.)

above: BATHERS, 1918 (dated), Pencil, 9 $\frac{1}{8}$ x 12 $\frac{3}{4}$ inches, Fogg Museum of Art, Cambridge, Massachusetts, Paul J. Sachs Collection.

right: FISHERMAN, Biarritz?, 1918 (dated), Pencil, 13 $\frac{3}{4}$ x 10 inches, Private collection.

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Conrad

PIERROT SEATED. 1918 (dated). Oil, 36½ x 28¾ inches. ~~Leuchow Collection.~~

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MOMA

*Painted in
Biarritz*



THE VIOLINIST ("SI TU VEUX"). 1918 (dated). Oil, 56 x 39½ inches. Private collection.

The parallel course of Picasso's cubist and "realistic" styles is illustrated again by this harlequin violinist and the pierrot opposite.

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BEACH SCENE. 1918. Oil. Owned by the artist.

MANNERISM: Fat and Lean

The Mannerists of the 16th century in Italy, and their followers elsewhere, in escaping classic canons, whether of antiquity or the High Renaissance, developed two kinds of figure style, the one extremely elongated and elegant, the other ponderous and bulky; and often their figures were forced into compact, cramped compositions.

Picasso had recalled both styles from 1904 to 1906 (pages 30-33, 52). And now from 1918 to 1925 both stylistic extremes appear again. There was a suggestion of mannerism in the drawing of *Bathers* (p. 102). In the painting *Beach Scene* the figures are very similar but their manneristic elegance and torsion are still more exaggerated.

Quite the opposite kind of mannerism appears in the *Sleeping Peasants* of 1919, one of the earliest and most memorable of Picasso's compositions in the "colossal" style. The figures are ingeniously forced into a kind of oblong, free-standing relief. The drawing, especially the head and upper part of the woman's figure, is directly inspired by the late style of Ingres, so well demonstrated in his *Bain turque*. Picasso is less sensual than Ingres and more powerful, particularly in the construction of the composition.

SLEEPING PEASANTS. 1919. Colored ink or crayon, 12¼ x 18¾ inches.



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Paris - no connection with any special place
Do shadows - try to see idea - one shouldn't
expect a perfection - creative process often
implies - one starts with a hand maybe
but idea grows (but look at br. off. d. x p)



TWO PEASANTS. 1919 (dated). Pencil, 18½ x 23½ inches. Collection Wright Ludington.

This drawing of peasants represents the naturalistic mean between the two extremes of mannerism illustrated opposite. The figures are in their natural proportions and the details are fairly exact. The arms of the girl, the hooked lines indicating the folds in the man's trousers, even the placing of the two figures suggest a coarse, vigorous translation of Ingres' portrait drawings. Yet it is Picasso's own strong sense of style which pulls the drawing together, gives it strength, precision and unity.

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THREE MUSICIANS. Fontainebleau, summer 1921 (dated). Oil, 80 $\frac{1}{4}$ x 88 $\frac{1}{2}$ inches. Private collection, on extended loan to the Museum of Modern Art, New York.

MOMA

During 1921 Picasso once again gave his best energies to cubism. In fact at Fontainebleau in the summer of that year he painted two great compositions, both of them generally called the Three Musicians, which are perhaps the high point of synthetic cubism, at least in its rectilinear phase. In both paintings three over life-size figures are seated at a table: a pierrot, a harlequin and a monk.

In this, the more spaciouly composed version, a dog lies on the floor beneath the table. The color is rich and decorative, yet the effect is sombre; the subject is gay but the strange masks and the hieratic array of the trio give the composition a solemn, even a sinister, majesty.*



THREE MUSICIANS. Fontainebleau, summer 1921 (dated). Oil, 80 x 74 inches. Philadelphia Museum of Art, A. E. Gallatin Collection.

This other version is more complex in pattern, gayer in color. Lacking the space at the sides and the sense of depth given by the perspective lines of the floor it seems a little cramped by comparison, but gains perhaps in concentration.

There is nothing particularly new about these two great paintings. Their style descends from the cubist harlequins of the previous six years; their composition is remarkably similar to the large Three Banjo Players exhibited in 1918 by the Polish cubist, Henri Hayden;* and even the most bizarre motive, the arm of the pierrot at the left of the wider version, may be found in a more extreme form in Picasso's own drawing done at Avignon in 1914 (p. 89). The Three Musicians are, rather, the authoritative and magnificent summing up of a style and a period.

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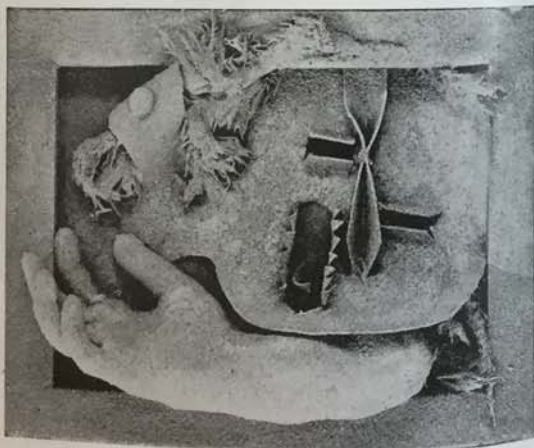
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SWIMMING WOMAN. November 1929 (dated on back). Oil, 51 $\frac{1}{8}$ x 63 $\frac{3}{4}$ inches. Owned by the artist.

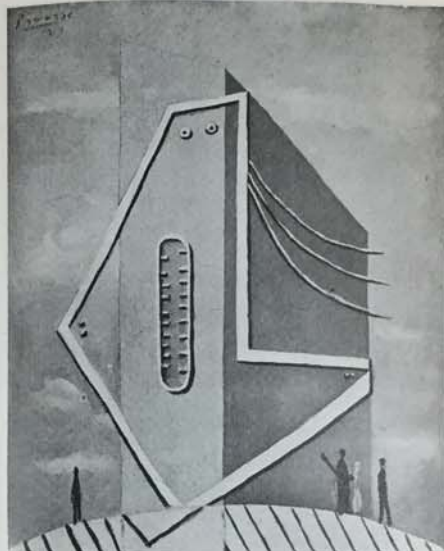
Picasso has composed the Swimming Woman so that it may be hung with any edge up. The head is also a visual pun for a pointing hand.

The Object with a Glove was done by the sea during the summer. The hand, made from a glove, the head of bent felt, the hair of raveled cloth are all coated with sand. The head resting on the hand often appears in Picasso's art after the peasant drawing of 1919 (p. 106) but here in one composition ~~shows~~ head and realistic hand are piquantly juxtaposed.*

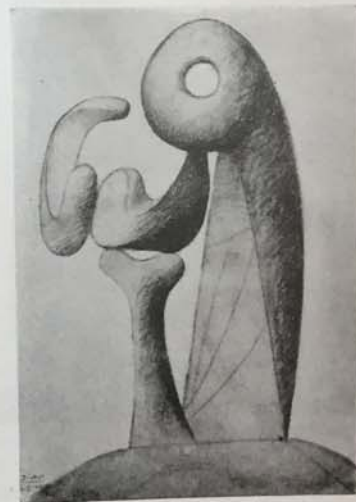


OBJECT WITH A GLOVE (BY THE SEA). Juan les Pins, August 22, 1930 (dated on back). Various materials covered with sand, 10 $\frac{5}{8}$ x 13 $\frac{3}{4}$ inches. Owned by the artist.

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PROJECT FOR A MONUMENT (WOMAN'S HEAD). 1929 (dated). Oil.



Picasso continued to play with the idea of translating his paintings into monuments in sculpture or architecture (above). The clouds in the sky and the tiny figures around the base give scale to the immense head of a woman smiling vertically like a sphinx aury.

At the right the "monument" is conceived in terms of gigantic, magically balancing bone-like forms, set high on a mound.

PROJECT FOR A MONUMENT (MÉTAMORPHOSE). February 19, 1930 (dated). Oil on wood, 26 x 19 $\frac{1}{2}$ inches. Collection Mrs. Meric Callery.

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GUERNICA: PRO AND CON

In May 1937, while Picasso was painting the Guernica, he declared his feelings in a statement made available two months later at the time of an exhibition of Spanish Republican posters in New York. It had previously been rumored that he was pro-Franco. Picasso wrote in part:

"The Spanish struggle is the fight of reaction against the people, against freedom. My whole life as an artist has been nothing more than a continuous struggle against reaction and the death of art. How could anybody think for a moment that I could be in agreement with reaction and death? When the rebellion began, the legally elected and democratic republican government of Spain appointed me director of the Prado Museum, a post which I immediately accepted. In the panel on which I am working which I shall call Guernica, and in all my recent works of art, I clearly express my abhorrence of the military caste which has sunk Spain in an ocean of pain and death. . . ."

That Picasso felt very strongly there can be little doubt. Yet the mural was painted for a public building at a world's fair; it was a public statement intended to arouse public feeling against the horrors of war and implicitly, at least, against Franco and his German bombers. Therefore it has been asked: does Picasso in fact "clearly express his abhorrence"?

In spite of the convulsively distraught humanity in the Guernica it is the horse and the bull who dominate the painting and one's memory of it. The two animals, accompanied only by the woman with the lamp, appear in the very first sketch for this mural (p. 201) and in the same role of victim and aggressor many times before in earlier pictures.

In *The Dream and Lie of Franco* the bull is a brute force which defeats and then destroys the dictator. In *Guernica* the bull again appears to be the symbol of implacable power. To an American interviewer, Pfc. Jerome Seckler, Picasso recently confirmed this obvious interpretation but when asked if the bull did not represent fascism in a specific sense he replied: "No the bull is not fascism, but it is brutality and darkness. . . . the horse represents the people. . . . the Guernica mural is symbolic. . . . allegoric. That's the reason I used the horse, the bull, and so on. The mural is for the definite expression and solution of a problem and that is why I used symbolism." (Bibl. 435, p. 5)

"Guernica is a great painting, without doubt" wrote the critic of *The Springfield Republican*, Elizabeth McCausland. "It speaks, however, within a limited range, to those

whose ears are attuned by previous experience to the language it uses—an intellectual, sophisticated idiom, removed by historical events from the understanding of the common man. What Picasso wanted was to cry out in words no one could fail to understand. Instead he spoke, albeit honestly and poignantly, to those who by historical circumstance also had come to use a language unintelligible to popular ears." (Bibl. 272, p. 30)

Vernon Clark believes the Guernica to be "the culmination ad absurdum of all the trends, artistic and psychological, that the artist has developed in the past." He argues that Picasso has used his art to mute and "demonialize" the passionate impact of the subject. Instead of expressive color he has used black, white and grey; instead of a natural union of form and subject such as Goya achieved in his *Horrors of War* etchings, Picasso has combined various formal devices such as cubism and expressionism to obscure the subject; instead of representing the subject directly, Picasso has used an elaborate symbolism; and even his symbols seem contrary to the avowed purpose of the mural for "the bull, villain of the piece, is the only figure in the mural that has any dignity" while his victims are "scarecrow figures" with eyes set awry and "stuffed and clumsy" hands, "a warrior whose decapitation reveals the hollow body of a mannequin," and "a bemattressed, disembowled horse" which in the bull ring is a comic symbol "of the decrepit, the broken down, the ridiculously outworn." Clark concludes that Picasso is more concerned about the destruction of his own ivory tower than about the "ruin of a Basque town." (Bibl. 104)

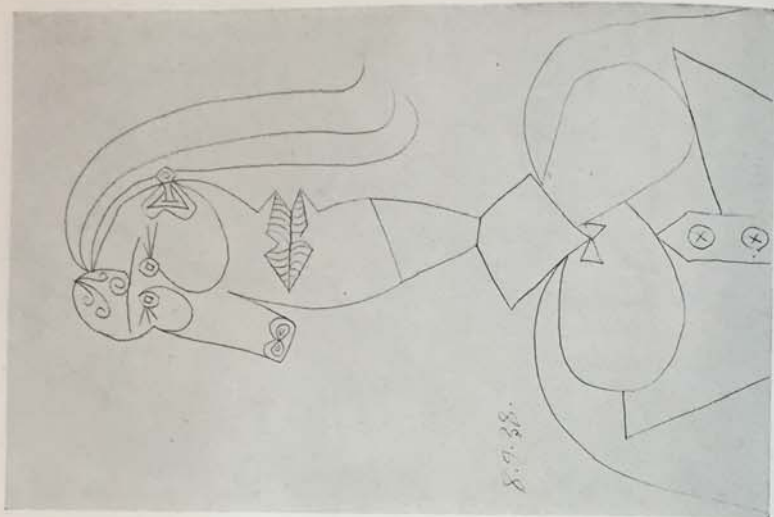
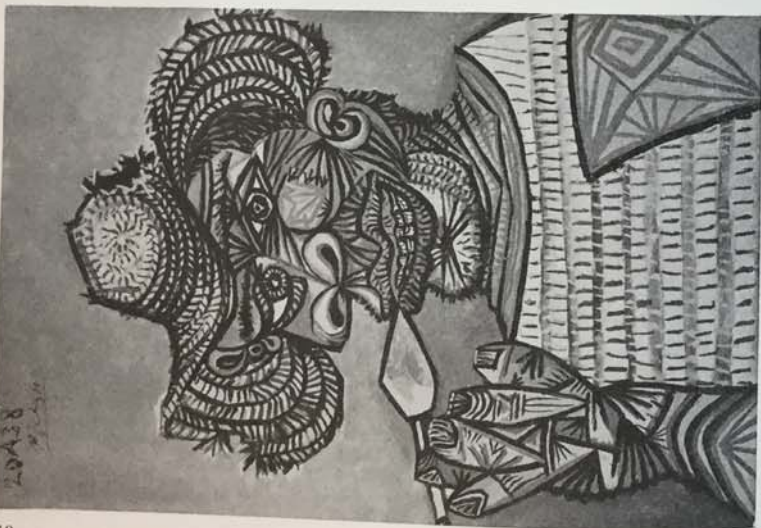
The Guernica has also been attacked from the conservative right as well as from the left. The Director of the Metropolitan Museum of Art for instance cannot forgive its "banality of overstatement" and compares it to Tennyson's *Charge of the Light Brigade*.¹

The Guernica has in general, however, been greatly admired and to such a degree that hostile criticism is almost drowned out. Yet not even enthusiasts would deny that Picasso has spoken of world catastrophe in a language not immediately intelligible to the ordinary man. For better or for worse Picasso has used his own language which is neither traditional nor journalistic nor demagogic. And, if this work of art does not entirely explain itself, it can be defended very easily: let those who find the Guernica inadequate, point to a greater painting produced during the past terrible decade or, for that matter, during our century.



Detail of Guernica.

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above left: MAN WITH AN ALL-DAY-SUCKER, August 20, 1933 (dated). Oil, 26 $\frac{1}{4}$ x 18 inches. Collection Walter P. Chrysler, Jr.

above right: HEAD OF A WOMAN, Mougins, September 8, 1933 (dated). Ink, 26 $\frac{1}{4}$ x 17 $\frac{3}{8}$ inches. Collection Mrs. Meric Gallery.

right: DANCER WITH A TAMBOURINE, 1933 (K). Etching with aquatint, 26 $\frac{1}{4}$ x 20 $\frac{1}{8}$ inches. Museum of Modern Art, New York.



During the spring of 1933 Picasso began to draw figures which seem to be made of bakelary or chair caning. The Man with an All-day-sucker (above) done at Mougins in the summer suggests that Picasso had looked twice at the work of the 16th century Italian mannerist, Arcimboldo, who painted figures composed of woven straw, fruits and vegetables.*

The ink drawing, above, outlines laconically one of the variants of a woman's head (sometimes called "horse-faced") which Picasso has used repeatedly during the past decade. Here the head rises from a demure collar and ascot.

The dancing Dancer with a Tambourine is the most striking and one of the largest of Picasso's prints. The dislocations, which might be explained technically as the simultaneous presentation of all sides of the figure in one picture, have an early precedent in such drawings as the cubist nude (p. 72, left). But, in this mammoth figure, dislocating "simultaneity" is doubly functional since it augments the expression of both movement and Dionysiac abandon.

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Such a portrait as the *Girl with Dark Hair* (opposite) is remarkable not so much for its formal metamorphosis as for its psychological intensity. The redistribution of features is far less radical than in certain heads of 1928 (p. 154). After one has got used to them, these dislocations, which in actuality would be unbearably monstrous, seem to reveal a personality, or at least to create a presence, with uncanny insistence. Actually the portrait resembles the subject sufficiently to be a recognizable likeness but the fascinating almost hypnotic power of this mask springs not from the brunette charm of Mademoiselle D. M. but from the dark magic of the artist.*

Although the dislocations, which imply a time element, are inherited from cubist simultaneity (p. 68), the rich, strong color, the sensuality of painted surface and the emotional character of the distortions brings Picasso's work of this kind within the general area of expressionism, perhaps more than of cubism or of surrealism. However, the grotesque extravagance of the full-length portrait of the same lady (p. 223) and its systematic quasi-cubist style far exceed the spontaneous and usually more naturalistic bounds of expressionism.

The fixed staring eyes of the portrait opposite tend to stabilize the total impression of the mask in spite of the centrifugal features. But in the portrait of the poet Sabartés, below, the axis of the head is ambiguous, the contours plastic and fluid. The spectacles turned toward the right pull against the sharp-nosed profile which faces left and slightly downwards. The realism of the modeling and of the eyes behind the thick lenses increases the tension of this humorous but disquieting and vertiginous portrait.



opposite: *GIRL WITH DARK HAIR* (PORTRAIT OF D. M.). Paris, March 29, 1939 (dated). Oil on wood, 23 $\frac{3}{4}$ by 17 $\frac{3}{8}$ inches. Private collection.

Portrait of Sabartés. Royan, October 22, 1939 (dated). Oil.



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ROYAN: 1940

In the most serious and characteristic paintings of 1940 Picasso eliminates the linear elaborations of the figure on the previous page and, for the first time since 1937 (p. 199), produces simple, sculptural, sharp-edged volumes by vigorous modelling and cast shadows. The geometrical clarity of the Head (left) and the powerful forms of the Nude Dressing Her Hair (opposite) contrast with the flat arabesque of the Still Life with Eels (below). This still life, like that shown on page 269, represents the casual, naturalistic style to which Picasso returns from time to time, perhaps for refreshment and relaxation.

All three of these canvases were painted in the little seaport of Royan in March, 1940. The large head of a man shown in the photograph of Picasso on page 244 is apparently of about the same period.

HEAD. Royan, March 3, 1940 (dated). Oil on paper, 25½ x 18½ inches. Collection Pierre Loeb.

below: STILL LIFE WITH EELS. Royan, March 27, 1940 (dated). Oil, 29½ x 37 inches. Louise Léiris Gallery, Paris.



NUDE DRESSING HER HAIR. Royan, March 5, 1940 (dated on back). Oil, 51½ x 38¾ inches. Repro. from *Cahiers d'Art*, bibl. 80.

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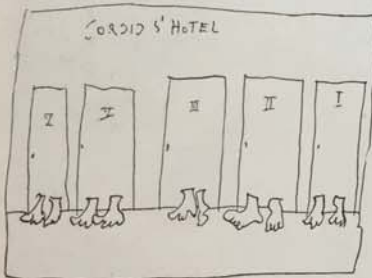
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PARIS UNDER THE NAZIS: 1940-1944

Picasso had been urged to seek safety in the United States or Mexico but instead he decided in October to return to Paris to his ancient many-roomed studio on the rue des Grands Augustins. There he lived for the duration of the war.

Picasso's life in Paris during the German occupation has been embellished by journalistic legend. All the facts are not yet available but it is certainly true that for many reasons he could scarcely have been persona grata to the Nazis. He was not a Jew nor at that time a Communist but he was reported to be both. His art was anathema to Hitler. For many years he had been the most renowned and formidable master of "degenerate" art, the *Kunstschochewisimus* which Hitler hated and feared; he had mercilessly lampooned Hitler's faithful ally in his *Dream* and *Lie* of Franco (p. 197), had given money to the Spanish Republican cause, and had painted *Guernica* on the occasion of the destruction of a Spanish town by German bombers, thereby creating the most famous of all anti-Axis propaganda pictures. Yet the Germans permitted him to return to Paris and live there unharmed for almost four years. Why? A precise, detailed answer cannot yet be given, but several interrelated factors contributed to Picasso's safety: his stature and world-wide fame as an artist gave him a certain immunity in the eyes of the Nazi officials who were eager



A CORRIDOR IN SORDID'S HOTEL. Picasso's sketch for the first scene of Act II of his play *Le Désir attrapé par la queue*. In Picasso's words the scene opens with "the feet of each guest in front of the door of their room twisting with pain. The feet of Room No. 3: 'My chilblains my chilblains.' The feet of Room No. 5: 'My chilblains my chilblains.'" etc.

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as a matter of policy to win credit in the eyes of the world by some show of solicitude for the cultural values, works of art, and distinguished artists of the conquered countries.† Several Nazis came to see his pictures but they seem to have made no successful overtures to him as they did to several other well-known artists of Paris. Indeed they forbade him to exhibit publicly in spite of the fact that so advanced a painter as Braque was permitted to hold a large one-man show.

Though Picasso was personally unmolested during the German occupation he was maliciously attacked,‡ not so much by the Germans it now appears as by the French (and American) collaborationist critics and artists, some of them reactionaries as old as Pétain, others jealous contemporaries of Picasso who were pleased to join in the chorus which denounced him as a charlatan, a Jew,§ a decadent pornographer, or a psychotic. André Lhote who had been a cubist before 1914 and always an eloquent champion of French classicism, lived, like Picasso, through the Occupation. "Never," he wrote after it was over, "never was independent art . . . exposed to more idiotic annoyances or ridiculed in terms more absurd . . ." "Into the ash can with Matisse!" and "To the booby hatch with Picasso!" were the fashionable cries" (bibl. 312, p. 6).

Picasso made no reply to these cacklings which were nothing new to him, though the German victory had greatly increased their intensity. Throughout the Occupation period he lived quietly, sharing the common difficulties of eating and keeping warm (which he refers to in a neo-dada play called *Le Désir attrapé par la queue**). With Vichy and Berlin he made no compromises; at the same time he made no overt gestures against them, unless one may count his reputed handing out postcards of *Guernica* to German visitors|| or his attendance at the funeral of his old friend Max Jacob who died in 1944 in a concentration camp. He did not take a military part in the Resistance movement, yet as the sad, confusing, humiliating, heroic years of the Occupation passed by, Picasso, because he stayed in Paris—and remained Picasso—gradually assumed a rôle of great symbolic importance which in the fall of 1944, after the Liberation, approached apotheosis.

PAINTING: 1940-44

During the occupation years Picasso worked with his usual incredible energy which he was able to canalize into his painting and sculpture with less interruption or diversion than in peace time.

To judge by the paintings which have been reproduced



SEATED WOMAN. Paris, September 1941. Oil, 51½x38¼ inches. Owned by the artist. Repro. from bibl. 135.

Picasso soon gave up the strong three-dimensional effect of such works as the *Nude Combing her Hair* done at Royan in 1940. Possibly the sculptural character of some of his best Royan paintings had served as a substitute for sculpture itself which may have been impracticable in his temporary quarters in the little town. Once back in Paris in the fall of 1940 he was able to work at his sculpture in the large studio which he set aside for that purpose (p. 239).

In any case Picasso returned to a flat, two-dimensional mode in his painting during the winter of 1940-41 and has continued down to the present to keep his pictures fairly

near the surface of the canvas with the exception of a few rather conventionally modeled portraits.

It appears that the paintings of 1940 and early '41 are fairly subdued in tone but as the year wore on Picasso painted a number of figures and still lifes of exceptional gaiety both in color and pattern. The circle-dotted blue dress of the *Seated Woman* is spread against angular quarterings of the brightest green, red, white and blue-violet. The insistent angles of this and many other canvases of Picasso's past five years recall synthetic cubism, though the images are never so abstract as the *harlequins* of 1915 (p. 92).

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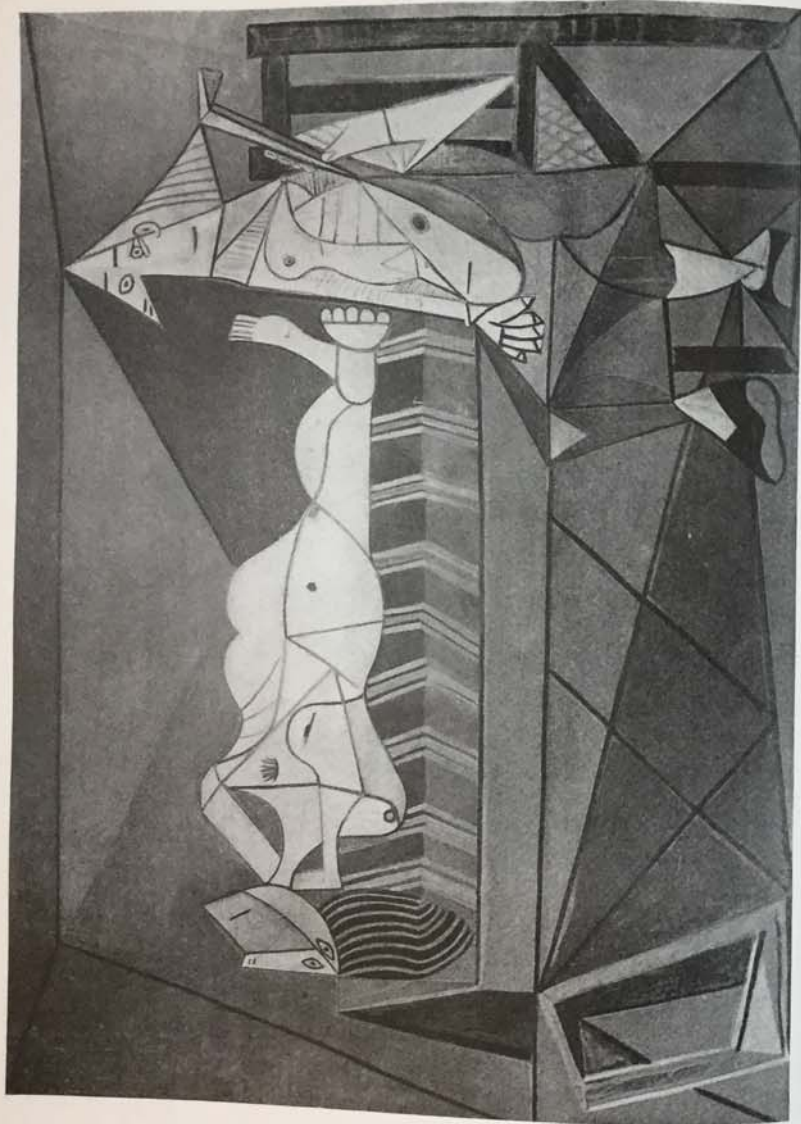
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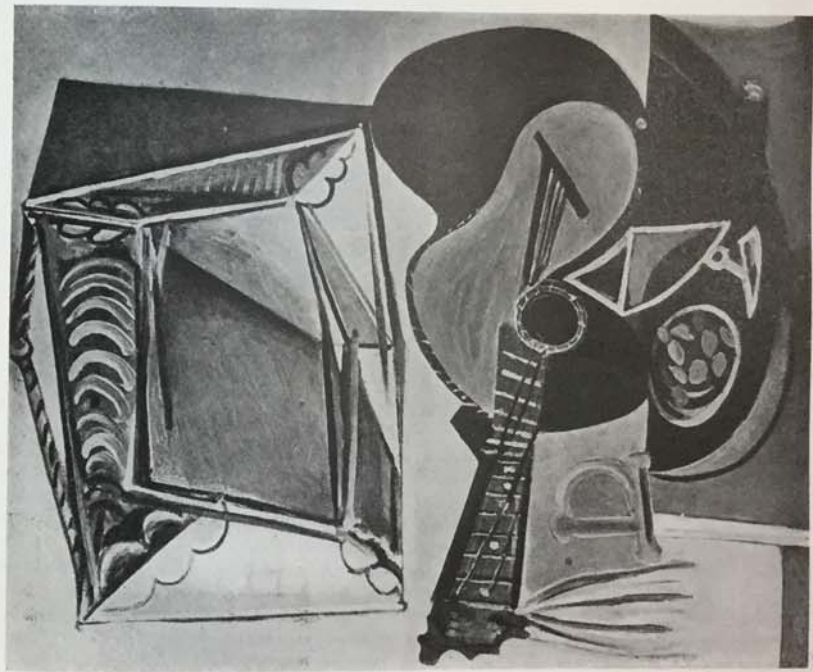


Nude with a Musician

above: NUDE WITH A MUSICIAN. Paris, May 4, 1942 (dated on back). Oil, 76 $\frac{1}{2}$ x 104 $\frac{1}{2}$ inches. Owned by the artist. Repro. from *Cahiers d'Art*, bibl. 80.

left: STILL LIFE WITH A GUITAR. Paris 1942. Oil, 39 $\frac{1}{2}$ x 31 $\frac{1}{2}$ inches. Louisa Léris-Gallery, Paris.

still life



The sombre *Nude with a Musician* is probably the largest canvas Picasso painted in Paris during the War. Straight lines and angles dominate as they did in the equally flat and even more abstract *Studio of 1927* (p. 152). Yet however ingenious and far-fetched the distortions in Picasso's recent paintings, the figures preserve their integrity of form. Very rarely do they merge with background or accessories as in cubism of the analytical period.

Except for the fact that the musician is here a woman, the subject is one that goes back a long way in Picasso's art to the *Acignon album of 1914* (p. 89) and beyond that in a general way to a melancholy drawing of 1904 (bibl. 524, pl. 105).

Very different in spirit is the robust, handsomely colored *Still Life with a Guitar* in which Picasso brings his yellow, blue and black tones to focus by the scarlet sword hilt. By a characteristic conceit the strongest three-dimensional effect in the composition is the reflection in the mirror.

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 PORTRAIT OF D.M. Paris, October 9, 1942 (dated on back). Oil, 36 $\frac{1}{4}$ x 28 $\frac{3}{4}$ inches. Louis Carré Gallery, Paris.

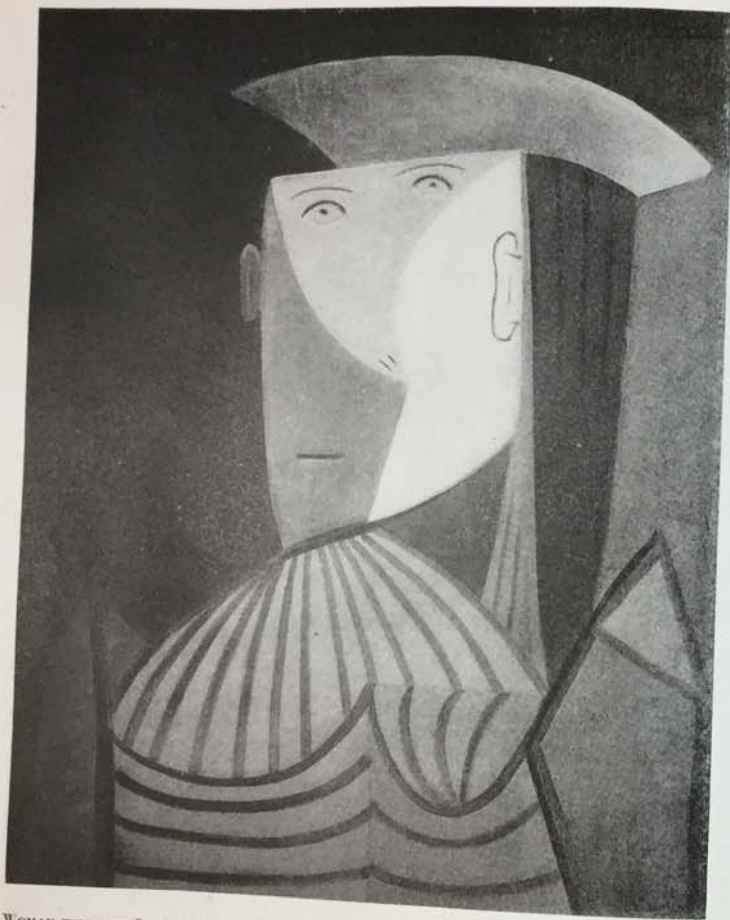
The simplifications and slight dislocations in this Portrait of D. M. heighten the vivid intentness of the image without obviously departing from natural appearances.

The impact of Picasso's obsessive concern with distortion and dislocation is perhaps strongest or, at least, purest when the subject in actuality might be conventionally pretty, a young woman's head for instance. When he turns loose the dynamics of his recent style on a subject such as the First Steps (opposite) the effect is ambiguous for the distortions then seem to enhance the original subject rather than destroy it. In a sense the act of the child taking its first steps is funny or touching; but for the child himself it is a moment of crisis in which eagerness, determination, insecurity and triumph are mingled. Through his drawing, composition and magnified scale, Picasso suggests the momentous drama of the scene, not its charm. In this large canvas the child is well over life size so that his raised foot, his face puckered with effort, and the over-arching figure of the mother take on something of the monumental character as well as the intensity of a Romanesque mural. The human and nape. In design and feeling this is one of Picasso's most notable recent paintings.



FIRST STEPS. Paris, May 21, 1943 (dated on back). Oil, 51 $\frac{1}{8}$ x 38 $\frac{3}{4}$ inches. Repro. from *Cahiers d'Art*, bibl. 80.

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WOMAN WITH THE STRIPED BODICE. Paris, September 20, 1943 (dated on back). Oil, 40 x 32 $\frac{1}{2}$ inches.
Louis Carré Gallery, Paris.

The face of the Woman with the Striped Bodice resembles an almost flattened three-planed slab in which eyes, nostrils and mouth are rendered by intaglio, and then revealed by an uncanny light which does not shine upon hair or clothing. This and the canvas opposite are among the most memorable in the scores of half-length paintings of women Picasso has produced in the past decade.



WOMAN IN A WICKER CHAIR. Paris, September 24, 1943 (dated on back). Oil, 40 x 32 $\frac{1}{2}$ inches.
Louis Carré Gallery, Paris.

In the Woman in a Wicker Chair Picasso uses the insistent eyes to establish a rigidly frontal axis from which he unhinges contradictory profiles, complicating the result by contradictory cast shadows. The bodice borrows its Arcimboldo-like texture and pattern from the wicker chair; chair and bodice merge at the shoulders. (See note to p. 219.)

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CHAIR WITH GLADIOLAS.
Paris, September 17, 1943
(dated on back). Oil, 58½ x
46 inches. Owned by the
artist.

These four canvases suggest the variety and strength of Picasso's still-life composition during the last two years of the Occupation period. All show some vestiges of cubism in the angular cutting of shapes and shadows, the free handling of perspective and the extension of profiles into space (for example, the curve of the back of the chair in the picture reproduced above). However, as in most of his recent still lifes the characteristic shapes of objects are not disintegrated as in cubism, but are fortified by the use of heavy dark contours.



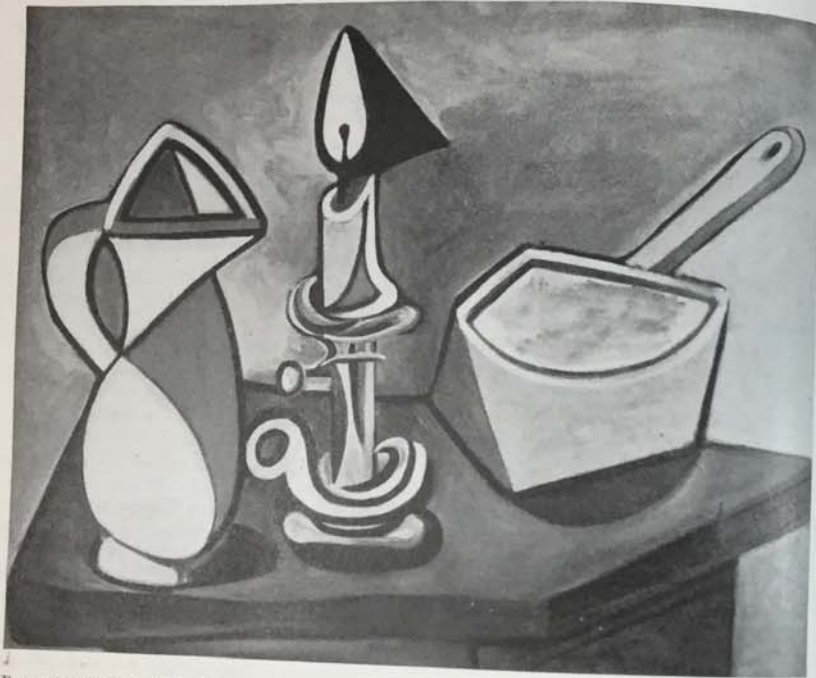
SKULL AND JUG. August 15, 1943 (dated). Oil, 20 x 24½ inches. Louise Léiris Gallery, Paris.



STILL LIFE WITH CANDLE. Paris, April 4, 1944 (dated on back). Oil, 23½ x 36¼ inches. Louise Léiris Gallery, Paris.

TOMATO PLANT. Paris, August 4, 1944. Oil, 29¼ x 37 inches. Owned by the artist.





PITCHER AND CANDLE. Paris, February 16, 1945 (dated on back). Oil, 33 $\frac{3}{4}$ x 43 inches. Louis Carré Gallery, Paris.

opposite above: PARIS. Paris, February 26, 1945 (dated on back). Oil, 32 x 48 inches, Louis Carré Gallery, Paris.

opposite below: STILL LIFE WITH A SKULL. Paris, March 14, 1945 (dated). Oil. Owned by the artist.

How would it be possible to feel no interest in other people and by virtue of an ivory indifference to detach yourself from the life which they so copiously bring you? No, painting is not done to decorate apartments. It is an instrument of war for attack and defense against the enemy."¹

Picasso has been true to his words. Since the Liberation his studio has been no ivory tower but a center of continuous activity. For a while he cordially welcomed visitors and journalists, even opening his studio once a week to crowds of bewildered G.I.s and other allied troops on sightseeing tours. He served on committees to choose French war artists, to help his refugee countrymen, to organize French intellectuals for the support of Republican Spain. He ac-

cepted his rôle as a public figure, though not without causing his friends some misgivings.

And he continued to paint.

PICASSO'S PAINTING: 1945

Early in the summer of 1945 an exhibition of thirty canvases painted by Picasso since 1940 supplemented the larger Salon show of the previous fall. The paintings of 1945 suggest no dissipation of his energies as an artist though, with one important exception, they mark no radically new departures. The Still Life with a Skull (opposite), was one of two paintings Picasso exhibited at the Salon d'Automne of 1945.



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Notes to pages 14-17

PAGE 14

* This condensed account of Picasso's early years in Spain (1881-1904) is based on Miguel Utrillo (bibl. 478); Merli (bibl. 293); Rafael Benet (bibl. 45); Guillermo de Torre (bibl. 171); Ramón Gómez de la Serna (bibl. 195); Professor José Lopez-Rey of New York University and Smith College (conversation and correspondence); and Picasso himself (questionnaire, October 1945). If, as is reported, Picasso's old friend Jaime Sabartés is at work on a biography, a more complete and dependable story of Picasso's youth will be available. All the Spanish publications, especially the article in the standard *Enciclopedia Universal Ilustrada* (bibl. 350b), seem confused and inaccurate. Carles Junyer has clarified certain problems (questionnaire, 1945).

† The many confusions which obscure the Picasso legend begin with his name. There is general agreement that his father was Basque. (Prampolini, bibl. 376, p. 14, may be right in giving his father's name as "Blasco Ruiz y Etcheverria.") Most authorities accept the legend that his mother was Italian in origin. It is true that Picasso is a Genoese name—in fact there was a Genoese painter Matteo Picasso (1800—c. 1866) whose works now hang in the Palazzo Rosso in Genoa; but Pablo Picasso, according to Guillermo de Torre (bibl. 171), denies his supposed Italian blood, explaining that his name, originally "Picazo," was Italianized while one of his Spanish ancestors was living in Italy. Picasso is in any case an old Malagan name.

Picasso's father died May 3, 1913; his mother, January 17, 1938. (Carles Junyer, questionnaire, 1945.)

‡ At Malaga Picasso's father was a professor in the Escuela de Artes y Oficios.

At Coruña where his father was professor in the Escuela de Bellas Artes, the small artist had his first one-man show in the doorway of an umbrella maker's shop—Ramón Gómez de la Serna (bibl. 195, p. 39).

One Spanish biographical note states that Picasso spent some time during his childhood in Pontevedra, a town in the northwest corner of Spain (bibl. 171, p. 99).

PAGE 15

* The story of Picasso's academic triumphs is repeated by Merli (bibl. 293), Zervos (bibl. 524, I) and others without question. Picasso, presumably, read over Zervos' account before publication.

PAGE 16

* This brief description of Picasso's Barcelona background is drawn in part from Merli (bibl. 293). Merli, however, neglects the non-French influences which appear so strongly in the magazine *Jovenut*. On the other hand these are greatly exaggerated by Soffici who goes so far as to say that the Barcelona maga-

zine *Pèl & Ploma* is derived from *Jugend* of Munich when, obviously, it is thoroughly French and not German at all in inspiration (bibl. 102, p. 25).

† Merli calls Picasso the *corifeo*, the leader, of the younger circle (bibl. 293, p. 15); Carles Junyer remembers him rather as the "Benjamin" (questionnaire, 1945).

‡ Casas' magazines were *Pèl & Ploma* (Brush and Pen) and *Forma*. *Pèl & Ploma*, 1899-1904, with Casas as art editor and Utrillo as literary editor, was at first a bohemian and "artistic" weekly, then after mid-1901 a serious monthly which reviewed contemporary Spanish art and the art of the Spanish past including early articles in praise of El Greco, Catalan Romanesque, etc. *Forma*, 1902-1908, continued and expanded the rôle of the monthly *Pèl & Ploma*.

§ The *Enciclopedia Universal Ilustrada* (bibl. 350b) gives 1900 as the date of Picasso's first show in Barcelona, but Merli who dates it in 1897 is quite circumstantial in his account (bibl. 293, pp. 18-19). For a review of the exhibition see bibl. 407a.

|| Concerning the prize-winning painting: Professor José Lopez-Rey believes it to be the bust of a girl, more or less in the Lautrec-Steinlen manner, which for years lay forgotten in the storerooms of the Museum of Modern Art in Madrid (letter to the author, October 1945). Guillermo de Torre confirms the picture's neglect, says it won a Third Medal, but does not describe it (bibl. 171). The *Enciclopedia Universal Ilustrada* states that he painted a large and unique picture in the Catalan village of Valldama (apparently in 1900 or 1901) and with it won an honorable mention in the Madrid Exhibition (bibl. 350b, p. 516). Since Picasso was in Madrid from January to May 1901, it seems probable that the prize was won during that period.

¶ The address was no. 8 calle Conde del Asalto; the year 1899-1900; the rent was paid largely by Angel F. de Soto—according to Carles Junyer (questionnaire, 1945).

PAGE 17

* Picasso's ceramics are mentioned by Merli (bibl. 293, p. 22). Picasso's frescos are mentioned by Merli (bibl. 293, p. 22) and in the *Enciclopedia Universal Ilustrada* which states that they were done after his return from Paris (bibl. 350b).

† *Jovenut* was edited by Lluís Via (literature) and Alexandre de Riquer (art and illustrations). Besides contemporary painting, sculpture and photography it published certain older works such as a Romanesque sculptured tympanum and a Crivelli *Pietà*.

Picasso's drawing for Bridgman's *El Clam de las Verges* shows a half-length nude woman apparently



Picasso: Illustration for Joan Oliva Bridgman's *Ser ó no ser*. Barcelona, 1900.

dreaming of the man whose apparition emerges from the background (issue of July 12, 1900, p. 345). The head is extraordinarily like that of a nude in a photograph illustrating an earlier poem by Bridgman (April 26, 1900, p. 169). For *Ser ó no ser* Picasso drew a stormy sea with some rather medieval boats breasting the waves (August 16, 1900, p. 424); repro. above.

It was Utrillo, editor of *Pèl & Ploma*, who gives the rival *Jovenut* priority in having published Picasso's first drawings (bibl. 478, p. 17).

Jovenut, with the Picasso illustrations, is in Widener Library, Harvard University.

‡ Picasso's caricature of Rusiñol appears in *Pèl & Ploma*, II, no. 65, December 1, 1900, p. 4. Titles of other drawings and the issues in which they appear are: *Rastaquóeres*, III, no. 80, September 1901, p. 110; *Caricature of Mir*, III, no. 81, October 1901, p. 160; and *Bailoira*, IV, no. 100, December 1903, p. 368.

Pèl & Ploma did not devote a whole issue to Picasso as Merli states (bibl. 293, p. 10). But in its first issue as a monthly, June 1901, Utrillo wrote a short and favorable article—perhaps the first—on Picasso reproducing some of his drawings and a vivid pencil portrait by Casas, reproduced on page 12 (bibl. 478). Later, *Forma* (1904, p. 374) published an oil portrait by Sebastián Junyent of Picasso standing before *La Vie* (cf. p. 27).

Complete sets of *Pèl & Ploma* and *Forma* are in the Frick Art Reference Library, New York.

Merli states that "Picasso founded in Barcelona a review entitled *Renacimiento*" in which, in emulation of Ramón Casas, "he was his own unique collaborator" (bibl. 293, p. 25). Picasso seems never to have heard of this venture (questionnaire, October 1945).

Notes to pages 17-22

PAGE 19

* Much of this account of Picasso's life in Paris from 1900 to 1906 is based on Zervos (bibl. 524, I), Level (bibl. 256) and Fernand Olivier (bibl. 325).

† Berthe Weill: "I bought from Mañach the first three canvases Picasso sold in Paris, a series of bull fights: the three for 100 francs. I sold them right away for 150 francs to Adolphe Brisson, editor of *Annales* to M. Huc, an important painting *Le Moulin de la Galette*, sold (*eh! eh!*) 250 francs! . . ." (Bibl. 495, pp. 65, 67)

‡ The longest account of Picasso's Madrid period is given by Gómez de la Serna (bibl. 195, pp. 39-42). He states that "un señor Soler . . . del 'Cinturón eléctrico'" founded a periodical *Jovenut* the masthead of which bore the name "D. Pablo Ruiz Picasso" as art director; and that this *Jovenut* is not to be confused with another magazine of the same name of which only two numbers appeared. (Apparently Gómez de la Serna confuses one of the two with *Arte Joven*.) Gómez de la Serna also says that Picasso sold several dark-toned and fairly conventional canvases of Spanish life to the collector Huelin.

§ Merli implies incorrectly that *Arte Joven* was published during Picasso's Madrid visit of 1896 (bibl. 293, p. 17). That *Arte Joven* was published in Madrid between January and May 1901 is confirmed by Picasso himself (questionnaire, October 1945). Utrillo, writing of events which had taken place just a few weeks before, says that Picasso "and the writer Soler founded *Arte Joven*" (bibl. 478, p. 17). Professor Lopez-Rey gives the full name of Picasso's collaborator as Francisco de Asis Soler (letter to the author, October 1945). Zervos also mentions Picasso's Madrid period and *Arte Joven* as of the year 1901 but dates all the Madrid drawings and paintings as of 1900! (Bibl. 524, I, English text, page XXIV and plates 16, 18, 19) The author knows of no record of Picasso's having been in Madrid in 1900. Carles Junyer adds that Ramon Reventos of Barcelona was a third collaborator (questionnaire, 1945).

|| Ardengo Soffici, who met Picasso in Paris in 1900 or shortly after, reports that they often encountered each other in museums "where they fed upon good painting, old and new." In the Luxembourg, Picasso studied in the room of the Impressionists; at the Louvre, Soffici recalls that Picasso liked Egyptian and Phoenician antiquities (bibl. 446, pp. 365-66).

PAGE 22

* "Explanations" of the blue period are various and questionable. It has been suggested: that Picasso used a blue monochrome because he painted at night by a weak lamp which made it difficult to use colors; that he was too poor to buy a variety of colors and there-

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Notes to pages 22-43

fore used only one; that he was, perhaps unconsciously, influenced by the prevalence of blue prints which were widely used at the time by amateur photographers as a cheap substitute for other and more permanent positives. Gertrude Stein says the blue period was the result of Picasso's return to Spain in 1902 when the monotony and sadness of Spanish coloring influenced him after his Paris sojourn (bibl. 458, English edition, pp. 5-6). She, like Merli, ignores the fact that Picasso began to paint blue pictures in Paris in 1901 before he went back to Barcelona.

† Nonell and Picasso: During the mid-90's Isidre Nonell painted landscapes in an impressionist style. He was in Paris from 1897 to 1899 and showed at Berthe Weill's and Vollard's. He returned to Barcelona in 1899 having changed his style under the influence of Daumier and, apparently, van Gogh and Lautrec. Ordinarily, he painted single figures of gypsies, madmen or desperate, poverty-stricken women with hunched, shawled shoulders and emaciated profiles. His colors were dark reds, greens and blues.

Some of his figures and his method of cross hatching in draperies and background resemble Picasso's blue period pictures but his dated paintings which seem closest to Picasso are almost all relatively late. Merli insists on Nonell's influence on Picasso both in figure style and color: "A la vista de la limitada paleta usada por Nonell, concibe Picasso sus cuadros en los que predomina la gama azul." (Bibl. 293, p. 35) Rafael Benet states that "one of the glories of Nonell is his influence on Picasso." (See "Isidre Nonell com a bandera," *Art* [Barcelona], 1934, no. 10, pp. 291-316, with many illustrations.) Benet elsewhere speaks of the effect on Picasso of Nonell's paintings of the idiots of Bohé (cf. the drawing reproduced on page 29). He adds that Picasso began his blue period in Barcelona (bibl. 45, pp. 3-4). This is scarcely true since the blue canvases reproduced on pages 23, 24, 25 of this book were painted in Paris, as well as the transitional picture, page 22; that is, if Zervos' dating of these paintings is correct. Charles Junyer denies the influence of Nonell upon Picasso (questionnaire, 1945). Junyer knew both artists well.

PAGE 29

* The mannered pose of *The Old Guitarrist* has been compared to the bearded, cross-legged viol players of the 12th century Gloria Portal of the church of Santiago de Compostela (bibl. 276, pl. II).

Much remains to be studied in the first dozen years of Picasso's art. The mannerisms and archaisms which appear again and again seem derived from many sources—Egypt, Greece and its provincial tradition in Spain, Romanesque and Gothic art, 16th century Spanish painting. In various combinations they are fused with contemporary influences, directly or indirectly from Paris. But after 1901 Picasso

stamps his borrowings with his own unmistakable character.

PAGE 30

* Questionnaire, October 1945.

PAGE 31

* Fernande Olivier, *Picasso et ses amis*, Paris, 1933, p. 25. These memoirs are the liveliest and most detailed account we have of Picasso's life during the years 1904 to 1914. She attests to the very real distress of his life at the time they first met. Yet looking back, she asks, "was the work all cerebral, as I have understood it since, or did it record a profound and desperate love of humanity, as I thought then?" (*Ibid.*, p. 325)

PAGE 37

* When asked if he had known Rilke, Picasso replied yes (questionnaire, October 1945).

† Leishman and Spender analyze the relation between poem and picture in some detail (bibl. 406, American edition, pp. 101-04). Rilke saw in the giant letter D, so clearly composed by the group of acrobats, "des Dastehns grosser Anfangsbuchstab . . ." (the great initial letter of Thereness . . .)

‡ Shchukine bought fifty of the fifty-three Picassos now in the Museum of Modern Western Art, Moscow. Many of them were large oils, including those illustrated on pages 61, 62, 64, 68. However, according to Gertrude Stein, *Les Demoiselles d'Avignon* was too difficult for him (bibl. 458, English edition, p. 18). Fernande Olivier notes that it was Matisse who first brought Shchukine to Picasso (bibl. 325, p. 143).

PAGE 38

* The two most important exceptions are a bronze cubist head of 1909 (p. 69) and the painted bronze *Glass of Absinthe* of 1914 (p. 90). There were, of course, many constructions in paper, wood and metal, done from 1913 on, which are sometimes classified as sculpture (cf. also p. 86).

PAGE 39

* Geiser, bibl. 179, reproduces the whole series.

PAGE 43

* Picasso says he met Matisse in 1905 (questionnaire, October 1945). Gertrude Stein says the two artists first met in the fall of 1906 after Picasso's return from Gosol (bibl. 458, English edition, p. 22). The memory of neither is dependable.

† *La Coiffure* seems so advanced in style when compared with *La Toilette* (p. 44), for instance, that the author would be inclined to put it in 1906, perhaps after Gosol. Picasso, however, supports Zervos' date of 1905 (questionnaire, October 1945).

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Peasants from Andorra, drawing, Art Institute of Chicago (p. 46)
Standing Woman, drawing, Mrs. Mary Bullard, New York

In the author's opinion several other paintings now dated 1905 should, on the evidence of the Gosol pictures, be dated 1906 though the chronology of many paintings of this period is still unclear, particularly as Picasso may well have carried on two parallel styles simultaneously.

PAGE 45

* Fernande Olivier speaks of the summer at Gosol as a time when Picasso, improved in health and spirits, worked with great regularity (bibl. 325, p. 116). She says the trip to Gosol was financed by the sale of thirty canvases to Vollard for 2000 francs, about \$400 (*ibid.*, p. 58).

PAGE 46

* There has been considerable confusion about the development of Picasso's work during the crucial years of 1905 and 1906. Zervos (bibl. 524, I), for instance, lists some fourteen works as done at Gosol in 1905, including *La Toilette*, the *Woman with Loaves*, the *Fernande* and the *Boy with Cattle* (p. 48). But Picasso was never in Gosol in 1905 and has confirmed the fact that he went there only in 1906 in a conversation with Kahnweiler (letter to the author, December 1939). Kahnweiler believes that *La Toilette*, *Fernande* (certainly), *Woman with Loaves* were all done at Gosol in the summer of 1906 (letter to the author, November 1944). Through Paul Rosenberg, July 1945, Picasso himself has confirmed Gosol, 1906, as the place and date of *La Toilette*.

The date 1905 on the *Woman with Loaves* was an error made by Picasso when he signed the canvas years after it was painted. It is sometimes hard for an artist to remember the precise year when a picture was painted, but easier to remember the place. Doubtless because of this, Picasso gave to Zervos the right provenance for other Gosol paintings, but the wrong date. Picasso has recently confirmed the fact that the *Woman with Loaves* was painted in Gosol in 1906 (questionnaire, October 1945).

The Gosol paintings range in style from a rather soft classical manner to the beginning of archaic severity in drawing and modeling.

The writer believes the following were done at Gosol in the earlier part of the summer of 1906:

Standing Nude, gouache, Cleveland Museum (Zervos I, pl. 146)

Harem, oil, Leonard C. Hanna, Jr., Cleveland (Zervos I, pl. 147)

Les Adolescents, oil, (Zervos I, pl. 150)

La Toilette, Albright Art Gallery, Buffalo, oil (p. 44)

Fernande Olivier, oil, private collection, Cambridge, Mass. (p. 45)

and the following during the latter part of the summer:

Nu Couché, oil (Zervos I, pl. 143)

Woman with a Kerchief, gouache, T. Catesby Jones, New York (Zervos I, pl. 145)

Boy with Cattle, gouache, Columbus Museum (p. 48)

Woman with Loaves, oil, Philadelphia Museum (p. 47)

Two Women, drawing, on loan to Worcester Museum, (Zervos I, pl. 159)



El Greco: ST. JOSEPH WITH THE CHILD JESUS, 1597-99. Oil, 42 $\frac{3}{8}$ x 21 $\frac{1}{8}$ inches. San Vicente Museum, Toledo.

yes, Picasso knew it well but cannot remember consciously adopting it

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The painting seems to have been publicly exhibited for the first time in 1937 at the Petit Palais during the Paris World's Fair. That was after the death of the collector Jacques Doucet who years before had had it set like a mural painting into the wall of the stairwell of his house.

† An analytical comparison of *Les Femmes d'Alger* with Matisse's *Joie de Vie* would be rewarding. Both were completed in the year 1907, the Picasso probably later than the Matisse. Both are very large compositions of human figures in more or less abstract settings, the Picasso a draped interior, the Matisse a tree-bordered meadow. In both, color is freely used with a broad change of tone from left to right. The Picasso is compact, rigid, angular and austere, even frightening in effect; the Matisse open, spacious, composed in flowing arabesques, gay in spirit. The Picasso was the beginning of cubism; the Matisse was the culmination of fauvism. The Picasso lived a "private life" for thirty years; the Matisse made a sensation at the Salon des Indépendants in 1907 and has been famous ever since. Both canvases were epoch-making.

PAGE 57

* For earlier compositions of nudes which point toward *Les Femmes d'Alger* see Zervos, bibl. 524, I, plates 147, 160, 165. As already noted Zervos illustrates altogether fourteen composition studies besides the three reproduced on page 56.

† According to Zervos, Picasso recalls that André Salmon gave *Les Femmes d'Alger* its title (Zervos, bibl. 524, II, p. 10). Kahnweiler, in a letter of 1940, writes that the title was given the picture shortly after the war of 1914-1918, possibly by Louis Aragon who was at the time advising the collector Jacques Doucet to whom Picasso sold the painting.

In his *Der Weg zum Kubismus*, 1920, Kahnweiler calls the painting simply "a large painting with women, fruit and curtains," but gives it no title, an omission which confirms his opinion that the name is post-World War I. Fernand Olivier writing of the period 1904-1914 does not mention the picture by name in her memoirs first published in 1931 (bibl. 325). The painting was reproduced for the first time with its present title in *La Révolution Surréaliste* (Paris), no. 4, July 15, 1925. André Breton, the editor of this magazine, says that it was he who, around 1921, persuaded Doucet to buy the picture, but he cannot recall who invented the title.

‡ "Postscripts" of this figure are reproduced in Zervos, bibl. 524, II, nos. 44, 45, 47, 619, 621, 623, 664, 671-76.

PAGE 58

* For a general account of the "discovery" of African Negro art in Paris see Goldwater, bibl. 193.

PAGE 59

* For Picasso's account of his own discovery see first note to page 56.

Kahnweiler, who began to buy from Picasso in 1907 and became his dealer in 1908, knew him well and kept photographic and chronological records of much of his work. Kahnweiler describes in some detail Picasso's development during 1907-08, including *Les Femmes d'Alger*, but does not mention Negro art until he comes to early 1908 (bibl. 240, pp. 17-23). On the other hand, Kahnweiler does not mention Picasso's interest in Iberian sculpture at all, nor, apparently, does any other historian or artist, including Picasso himself, until 1939.

Warnod quotes Henri Matisse in a discussion of Montmartre in the days of the "bateau-lavoir":

"Warnod—C'est vous qui avez apporté là-haut l'art nègre?"

"Matisse—Je passais alors souvent rue de Rennes, devant la boutique du père Sauvage. Dans son étalage il y avait des statues nègres. J'étais frappé de leur caractère, de la pureté de leur lignes. C'était beau comme de l'art égyptien. Alors j'en ai acheté une et la montrai à Gertrude Stein, chez qui j'allais ce jour-là. Voilà que survient Picasso. Toute de suite il en a été enthousiasmé. Tous se sont mis alors à chercher des statues nègres. On en découvrait alors assez aisément."

André Warnod, "Matisse est de retour," *Arts* (Paris), no. 26, July 27, 1945, p. 1.

Gertrude Stein confirms Matisse's story and indicates the date, although her chronology is often uncertain. She writes: "Upon his return from . . . Goso, he became acquainted with Matisse through whom he came to know African sculpture." (Bibl. 458, English edition, p. 22) That would have been the fall of 1906.

† Picasso's account of the purchase of this painting is reported in Florent Fels, *Propos d'Artistes*, Paris, La Renaissance du Livre, 1925, p. 144:

"Rousseau . . . represents perfection in a certain category of thought. The first work of the *douanier* which I chanced to purchase obsessed me from the moment I saw it. I was walking along the Rue des Martyrs. A second-hand dealer had piles of canvases arranged along the whole store-front. A head stuck out, a woman's face with a hard look, [a work] of French insight, of decision and clearness. The canvas was immense. I asked the price of it. 'Five francs,' said the shop-keeper, 'you can paint over it.'"

"It is one of the most revealing French psychological portraits."

‡ One of the earliest and most complete accounts of the banquet is Maurice Raynal's "Le Banquet Rousseau," *Les Soirées de Paris*, III, no. 20, January 15, 1913, pp. 69-72.

Notes to pages 60-66

Recalling this period of his work Picasso said, "I have never been so happy." (J. Gonzalez, bibl. 197, p. 189)

PAGE 63

* The word "cubism" probably first appeared in print in the spring of 1909 when Vauxcelles used the phrase "Peruvian Cubism" in discussing two paintings of Braque in his review of the Salon des Indépendants in *Gil Blas*. Vauxcelles had also first published the epithet *faucis* in describing the paintings of Matisse, Derain, Rouault and the others when reviewing the Autumn Salon of 1905 (bibl. 240, pp. 15-16).

PAGE 66

* The fact that the *Woman with a Book* was painted before the summer in Horta de Ebro is confirmed by Picasso (questionnaire, October 1945). The painting has been dated late 1909 by some authorities.

† Princet lived in the "bateau-lavoir" (p. 31) and is often mentioned as a source of mathematical influence upon cubism (Lemaître, for instance, in bibl. 255, p. 80). André Lhote goes so far as to quote a "famous and legendary question" addressed by Princet to Picasso and Braque:

"Vous représentez à l'aide d'un trapèze une table telle que vous la voyez, déformée par la perspective, mais qu'arriverait-il si vous prenaient fantaisie d'exprimer la table type? Il vous faudrait la redresser sur le plan de la toile, et, du trapèze, revenir au rectangle véridique. Si cette table est recouverte d'objets également déformés par la perspective, le même mouvement de redressement devra s'opérer pour chacun d'eux. C'est ainsi que l'ovale d'un verre deviendra le cercle exact. Mais ce n'est pas tout: ce verre et cette table considérés sous un autre angle ne sont plus, la table qu'un plateau horizontal, de quelques centimètres d'épaisseur, le verre, qu'un profil dont la base et le faite sont horizontaux. D'où nécessité d'un autre déplacement . . ." (bibl. 224, p. 216).

The question though imaginary is suggestive, but Picasso when asked if he had discussed mathematics or the fourth dimension with Princet replied that he had not (questionnaire, October 1945). Concerning the somewhat mysterious Princet, Picasso said that he was an actuary; Lemaître states that he was an accountant. Marcel Duchamp recalls that Princet was a school teacher and could scarcely be considered an expert in higher mathematics. Duchamp remembers that Metzinger, influenced by Princet, was particularly interested in the fourth dimension, Braque rather little and Picasso scarcely at all. Princet, he thinks, certainly influenced Braque by proposing the elementary idea of painting the face and profile simultaneously on a flat surface—the principal idea presented by Lhote (above). Picasso, Duchamp con-



ANCESTRAL FIGURE. Gabun, BaKota. Copper over wood, 22¾ inches high.

PAGE 60

* J. J. Sweeney (bibl. 464, p. 17) was probably the first to point out the relation between the *Dancer* and Gabun grave figures such as that reproduced above. Zervos reproduces a study for the *Dancer* which is even closer in certain ways to the Gabun figures (bibl. 524, II, no. 666).

PAGE 62

* Years later in 1931 Picasso told his friend, the wrought iron sculptor Gonzalez, that in 1908 he has been particularly interested in sculptural values in his paintings. "Ces peintures, me disait Picasso, il su firait de les découper—les couleurs n'étant somme toute, que des indications de perspectives différentes, des plans inclinés d'un côté ou de l'autre,—puis les assembler selon des indications données par la couleur, pour se trouver en présence d'une 'Sculpture'. La peinture disparue n'y manquerait point. Il en était si convaincu qu'il a exécuté quelques sculptures parfaitement réussies."

Princet's first name Maurice?
and did he write preface to Delaunay's
show at ~~Art Institute~~ in 1911 -
Huyghe p. 248

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¶ J. J. Sweeney has suggested that the figure of Franco might have been inspired by Jarry's famous character, Ubu. When asked about this possibility Picasso replied—with Jarry's vocabulary—that he had been "inspiré par l'étron" (questionnaire, October 1945).

PAGE 196

* This interpretation of the etching owes much to the careful analysis of W. S. Lieberman.

PAGE 200

* J. L. Sert, one of the architects of the Spanish Pavilion, recalls that the mural was commissioned in January 1937 but he believes Picasso took no steps to begin work until after the news of the bombing of Guernica reached Paris on April 28. A few days later Picasso showed Sert the "little blue sketches," dated May 1st, one of which is reproduced on page 201, left. Sert cannot remember whether Picasso spoke of naming the painting *Guernica* at that moment but he does recall that Picasso like many others was deeply moved by the massacre.

The precise date of the completion of *Guernica* is not known to the writer. J. L. Sert thinks that it was finished toward the end of June. Dora Maar's photographs of the work in progress are undated but the last one, which shows the painting very near completion, suggests that no studies dated later than June 4 were used in the composition (see p. 205) and that the painting was finished by the end of the first week in June. Picasso, when asked whether the *Guernica* was finished five weeks or eight weeks after he began work on it, was noncommittal (questionnaire, October 1945).

PAGE 201

* The lines in the upper corners, the open door at the right, the lines of the floor tiles below, the electric bulb, all of which suggest an interior space like a stage, were added as Picasso was nearing the completion of the canvas, in spite of the fact that they conflict with the indications of exterior space such as roof tiles, animals, flaming buildings. This spatial ambiguity is related to cubist simultaneity of point of view—but in the *Guernica* it appears that Picasso changed his conception from exterior to interior space as the actual painting progressed.

W. S. Lieberman, who has written a long analysis of the *Guernica*, first pointed out to the writer this curious change of scene from outdoors to indoors.

PAGE 202

* This paragraph is taken from a statement made by Picasso in May or June 1937 and issued at the time of an exhibition of Spanish war posters shown in New York under the auspices of the North American Committee to Aid Spanish Democracy and of the Medical Bureau to Aid Spanish Democracy. It was reprinted by Elizabeth McCausland in the *Springfield Republic*.

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can, July 18, 1937 and in bibl. 272, p. 21. The rest of Picasso's statement follows:

"The ridiculous story which the fascist propagandists have circulated throughout the world has been exposed completely many times by the great number of artists and intellectuals who have visited Spain lately. All have agreed on the great respect which the Spanish people in arms have displayed for its immense artistic treasures and the zeal which it had exhibited in saving the great store of pictures, religious paintings and tapestries from fascist incendiary bombs.

"Everyone is acquainted with the barbarous bombardment of the Prado Museum by rebel airplanes, and everyone also knows how the militiamen succeeded in saving the art treasures at the risk of their lives. There are no doubts possible here. On the one hand, the rebels threw incendiary bombs on museums. On the other, the people place in security the objectives of these bombs, the works of art. In Salamanca, Milan Astray cries out, 'Death to intelligence.' In Granada, Garcia Lorca is assassinated.

"In the whole world, the purest representatives of universal culture join with the Spanish people. In Valencia I investigated the state of pictures saved from the Prado, and the world should know that the Spanish people have saved Spanish art. Many of the best works will shortly come to Paris, and the whole world will see who saves cultures and who destroys it.

"As to the future of Spanish art, this much I may say to my friends in America. The contribution of the people's struggle will be enormous. No one can deny the vitality and the youth which the struggle will bring to Spanish art. Something new and strong which the consciousness of this magnificent epic will sow in the souls of Spanish artists will undoubtedly appear in their works. This contribution of the purest human values to a renaissance art will be one of the greatest conquests of the Spanish people."

Half a year later the *New York Times* of December 19, 1937 published a second statement on the occasion of the meeting of the American Artists' Congress in New York:

"I am sorry that I cannot speak to the American Artists' Congress in person, as was my wish, so that I might assure the artists of America, as director of the Prado Museum, that the democratic government of the Spanish Republic has taken all the necessary measures to protect the artistic treasures of Spain during this cruel and unjust war. While the Rebel planes have dropped incendiary bombs on our museums, the people and the militia, at the risk of their lives, have rescued the works of art and placed them in security.

"It is my wish at this time to remind you that I have always believed and still believe, that artists who live and work with spiritual values cannot and should not remain indifferent to a conflict in which the highest values of humanity and civilization are at stake."

Picasso a signé cette déclaration
que j'ai émit en son nom dans
son absence
Jean Lanza

Notes to pages 202-217

ing all schools and categories, is born; and being born, lives immortally."

PAGE 210

* Many writers, Fernande Olivier especially, have observed Picasso's love of animals (bibl. 325, pp. 98-99). His dog Kasbek takes an important rôle in one of Picasso's conversations with Jaime Sabartés (bibl. 88, p. 34). And very recently Picasso appeared in a series of photographs with a pet pigeon (bibl. 340a, pp. 1, 4).

PAGE 211

* Una Johnson, bibl. 236, pp. 46, 111.

PAGE 212

* The American sculptress, Mary [Merie] Gallery, a friend of Picasso and the owner of the *Giri with a Cock*, recalls that either Picasso or Zervos explained to her that this painting symbolized the destruction of helpless humanity by the forces of evil. She points out that the picture was painted during the Spanish Civil War and adds that Picasso esteemed the picture highly and reluctantly sold it to her only because he wanted to raise money for Spanish relief. Picasso was later reported to have insisted that none of his paintings was symbolic except the *Guernica* (p. 200), but almost in the same breath he stated that the bull's head in the still life reproduced on p. 217 did in fact symbolize "brutality."

Meyer Schapiro suggests that the head of the girl resembles no other female head by Picasso so much as it does his own head seen in left profile, with the lock of hair combed down over the temple.

PAGE 214

* From a typescript in the Library of the Museum of Modern Art. Gonzales published some of his recollections of Picasso in the *New Masses* (bibl. 196).

The resemblance between the cock here illustrated and American weather vanes is much less strong than in the pastel drawn on the same day and now in the Walter P. Chrysler Collection (bibl. 405, no. 186, illustrated).

PAGE 217

* *Butterfly Hunter* a self portrait: see Seckler's interview with Picasso, page 247 and note†.

† Besides the *Bojyn Rocks* by Rousseau illustrated p. 266, Rousseau's *Child with a Doll* (bibl. 313, p. 27) may be compared with Picasso's two child portraits of 1938. Of course Rousseau's influence upon Picasso, if any, is probably quite unconscious in these paintings as well as in the *Woman in a Garden* (p. 221) which may be compared with several of Rousseau's full-length portraits of women and his portrait of Joseph Brummer (repro. in D. C. Rich, *Henri Rousseau*, Museum of Modern Art, 1942, p. 59).

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Statement by Picasso: 1935

Christian Zervos put down these remarks of Picasso immediately after a conversation with him at Boisgeloup, his country place, in 1935. When Zervos wanted to show Picasso his notes Picasso replied: "You don't need to show them to me. The essential thing in our period of weak morale is to create enthusiasm. How many people have actually read Homer? All the same the whole world talks of him. In this way the homeric legend is created. A legend in this sense provokes a valuable stimulus. Enthusiasm is what we need most, we and the younger generation."

Zervos reports however that Picasso did actually go over the notes and approved them informally. They were published under the title *Conversation avec Picasso* in "Cahiers d'Art," 1935, volume 10, number 10, pages 173-8. The following translation is based on one by Myfanwy Evans.

We might adopt for the artist the joke about there being nothing more dangerous than implements of war in the hands of generals. In the same way, there is nothing more dangerous than justice in the hands of judges, and a paintbrush in the hands of a painter. Just think of the danger to society! But today we haven't the heart to expel the painters and poets from society because we refuse to admit to ourselves that there is any danger in keeping them in our midst.

It is my misfortune — and probably my delight — to use things as my passions tell me. What a miserable fate for a painter who adores blondes to have to stop himself putting them into a picture because they don't go with the basket of fruit! How awful for a painter who loathes apples to have to use them all the time because they go so well with the cloth. I put all the things I like into my pictures. The things — so much the worse for them; they just have to put up with it.

In the old days pictures went forward toward completion by stages. Every day brought something new. A picture used to be a sum of additions. In my case a picture is a sum of destructions. I do a picture — then I destroy it. In the end, though, nothing is lost: the red I took away from one place turns up somewhere else.

It would be very interesting to preserve photographically, not the stages, but the metamorphoses of a picture. Possibly one might then discover the path followed by the brain in

materializing a dream. But there is one very odd thing — to notice that basically a picture doesn't change, that the first "vision" remains almost intact, in spite of appearances. I often ponder on a light and a dark when I have put them into a picture; I try hard to break them up by interpolating a color that will create a different effect. When the work is photographed, I note that what I put in to correct my first vision has disappeared, and that, after all, the photographic image corresponds with my first vision before the transformation I insisted on.

A picture is not thought out and settled beforehand. While it is being done it changes as one's thoughts change. And when it is finished, it still goes on changing, according to the state of mind of whoever is looking at it. A picture lives a life like a living creature, undergoing the changes imposed on us by our life from day to day. This is natural enough, as the picture lives only through the man who is looking at it.

At the actual time that I am painting a picture I may think of white and put down white. But I can't go on working all the time thinking of white and painting it. Colors, like features, follow the changes of the emotions. You've seen the sketch I did for a picture with all the colors indicated on it. What is left of them? Certainly the white I thought of and the green I thought of are there in the picture, but not in the places I intended, nor in the same quantities. Of course, you can paint pictures by matching up different parts of them so that they go quite nicely together, but they'll lack any kind of drama.

I want to get to the stage where nobody can tell how a picture of mine is done. What's the point of that? Simply that I want nothing but emotion to be given off by it.

Work is a necessity for man.

A horse does not go between the shafts of its own accord. Man invented the alarm clock.

When I begin a picture, there is somebody who works with me. Toward the end, I get the impression that I have been working alone — without a collaborator.

When you begin a picture, you often make some pretty discoveries. You must be on guard against these. Destroy the thing, do it over several times. In each destroying of a beautiful discovery, the artist does not really suppress it, but rather transforms it, condenses it, makes it more substantial. What comes out in the end is the result of discarded finds. Otherwise, you become your own connoisseur. I sell myself nothing.

Actually, you work with few colors. But they seem like a lot more when each one is in the right place.

Abstract art is only painting. What about drama?

There is no abstract art. You must always start with something. Afterward you can remove all traces of reality. There's no danger then, anyway, because the idea of the object will have left an indelible mark. It is what started the artist off, excited his ideas, and stirred up his emotions. Ideas and emotions will in the end be prisoners in his work. Whatever they do, they can't escape from the picture. They form an integral part of it, even when their presence is no longer discernible. Whether he likes it or not, man is the instrument of nature. It forces on him its character and appearance. In my Dinar pictures and in my Pourville pictures I expressed very much the same vision. However, you yourself have noticed how different the atmosphere of those painted in Brittany is from those painted in Normandy, because you recognized the light of the Dieppe cliffs. I didn't copy this light nor did I pay it any special attention. I was simply soaked in it. My eyes saw it and my subconscious registered what they saw; my hand fixed the impression. One cannot go against nature. It is stronger than the strongest man. It is pretty much to our interest to be on good terms with it! We may allow ourselves certain liberties, but only in details.

Nor is there any "figurative" and "non-figurative" art. Everything appears to us in the guise of a "figure." Even in metaphysics ideas are expressed by means of symbolic "figures." See how ridiculous it is then to think of painting without "figuration." A person, an object, a circle are all "figures"; they react on us more or less intensely. Some are nearer our sensations and produce emotions that touch our affective faculties; others appeal more directly to the intellect. They all should be allowed a place because I find my spirit has quite as much need of emotion as my senses. Do you think it concerns me that a particular picture of mine represents two people? Though these two people once existed for me, they exist no longer. The "vision" of them gave me a preliminary emotion; then little by little their actual presences became blurred; they developed into a fiction and then disappeared altogether, or rather they were transformed into all kinds of problems. They are no longer two people, you see, but forms and colors: forms and colors that have taken on, meanwhile, the idea of two people and preserve the vibration of their life.

I deal with painting as I deal with things, I paint a window just as I look out of a window. If an open window

Statement by Picasso: 1935 (cont'd)

looks wrong in a picture, I draw the curtain and shut it, just as I would in my own room. In painting, as in life, you must act directly. Certainly, painting has its conventions, and it is essential to reckon with them. Indeed, you can't do anything else. And so you always ought to keep an eye on real life.

The artist is a receptacle for emotions that come from all over the place: from the sky, from the earth, from a scrap of paper, from a passing shape, from a spider's web. That is why we must not discriminate between things. Where things are concerned there are no class distinctions. We must pick out what is good for us where we can find it—except from our own works. I have a horror of copying myself. But when I am shown a portfolio of old drawings, for instance, I have no qualms about taking anything I want from them.

When we invented cubism we had no intention whatever of inventing cubism. We wanted simply to express what was in us. Not one of us drew up a plan of campaign, and our friends, the poets, followed our efforts attentively, but they never dictated to us. Young painters today often draw up a program to follow, and apply themselves like diligent students to performing their tasks.

The painter goes through states of fullness and exaltation. That is the whole secret of art, I go for a walk in the forest of Fontainebleau. I get "green" indigestion. I must get rid of this sensation into a picture. Green rules it. A painter paints to unload himself of feelings and visions. People seize on painting to cover up their nakedness. They get what they can wherever they can. In the end I don't believe they get anything at all. They've simply cut a coat to the measure of their own ignorance. They make everything, from God to a picture, in their own image. That is why the picture-hook is the ruination of a painting—a painting which has always a certain significance, at least as much as the man who did it. As soon as it is bought and hung on a wall, it takes on quite a different kind of significance, and the painting is done for.

Academic training in beauty is a sham. We have been deceived, but so well deceived that we can scarcely get back even a shadow of the truth. The beauties of the Parthenon, Venuses, Nymphs, Narcissuses, are so many lies. Art is not the application of a canon of beauty but what the instinct and the brain can conceive beyond any canon. When we love a woman we don't start measuring her limbs. We love with our desires — although everything has been done to try and apply a canon even to love. The Parthenon is really only a farmyard over which someone put a roof:

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Illustrations by Picasso (cont'd)—Exhibitions of Picasso's Work

- 1940 MABILLE, PIERRE. *Le miroir de merueilleux*. Paris, Sagi Haire. 19 copies contain 1 etching.
- 1942 COMTE DE BUFFON (Georges Louis LeClerc). *Histoire naturelle*. Paris, Fabiani. Illustrated with 31 aquatints commissioned by Ambroise Vollard. (see p. 210)
- 1942 HUGNET, GEORGES. *Non vouloir*. Paris, Jeanne Bucher. Contains 4 wood engravings.
- 1943 *Grâce et mouvement*. Edited with an introduction by Louis Grosclaude. Zurich, Louis Grosclaude. 14 poems by Sappho accompanied by 14 engravings after drawings by Picasso.
- 1943 HUGNET, GEORGES. *La chèvre-feuille*. Paris, Godit. Contains 6 wood engravings. 25 copies contain

- the 6 engravings in three printings and in addition 1 etching.
- 1944 PICASSO, PABLO. "Le désir attrapé par la queue," in *Messages*, no. 2. Paris, Risques, Travaux et Modes. Illustrated with reproductions of 4 drawings including a self portrait. (see pp. 226 and 229)
- 1945 ELUARD, PAUL. *Au rendez-vous allemand*. Geneva, Editions des Trois Collines. Contains reproduction of 1 portrait drawing of the author.
- N.D. JARRY, ALFRED. *Poèmes*. Paris. 30 copies printed at the expense of an amateur. Contains reproduction of 1 portrait drawing of the author.
- N.D. SUARÈS, ANDRÉ. *Hélène chez Archimède*. Paris, Ambroise Vollard (unpublished). Illustrated with 1 etching and reproductions of 50 drawings.

Exhibitions of Picasso's Work

- 1897 BARCELONA. Reviewed by Rodríguez Codolá, bibl 407a
- 1901 PARIS, Ambroise Vollard Gallery. With Iturrino. Reviewed by Fagus, bibl 156
- 1902 PARIS, B. Weill Gallery. Catalog preface by Farge, bibl 157
- 1902 PARIS, Ambroise Vollard Gallery
- 1909 PARIS, Ambroise Vollard Gallery
- 1909 MUNICH, Thannhauser Gallery
- 1911 NEW YORK, Photo-Secession Gallery. Catalog preface by De Zayas, bibl 136
- 1911 MUNICH, Thannhauser Gallery
- 1912 BARCELONA, Dalmau Gallery
- 1912 COLOGNE, special room in Sonderbund exhibition
- 1912 LONDON, Stafford Gallery
- 1913 MUNICH, Thannhauser Gallery. Bibl 469
- 1913 PRAGUE
- 1913 BERLIN, Neue Galerie
- 1913 BERLIN, Sezession Galerie
- 1913 COLOGNE, Rheinische Kunstsalon
- 1914 BERLIN, Neue Galerie
- 1914 DRESDEN, E. Richter Gallery
- 1914 MUNICH, Caspari Gallery
- 1914-15 NEW YORK, Photo-Secession Gallery
- 1919 PARIS, Galerie de l'Effort Moderne (Léonce Rosenberg)
- 1919 PARIS, Paul Rosenberg Gallery
- 1920 PARIS, Paul Rosenberg Gallery
- 1920 ROME, Valori Plastici Gallery
- 1921 LONDON, Leicester Galleries. Bibl 253
- 1921 PARIS, Paul Rosenberg Gallery
- 1922 MUNICH, Thannhauser Gallery
- 1923 CHICAGO, Arts Club. Drawings. Bibl 29
- 1923 NEW YORK, Wildenstein Galleries. Bibl 507
- 1923 PRAGUE, Mánes Art Society
- 1924 PARIS, Paul Rosenberg Gallery
- 1926 PARIS, Paul Rosenberg Gallery
- 1927 BERLIN, Flochheim Gallery. Bibl 165
- 1927 PARIS, Paul Rosenberg Gallery. Drawings. Bibl 413

- 1927 NEW YORK, Wildenstein Galleries. Drawings
- 1928 CHICAGO, Arts Club. Drawings. Bibl 30
- 1928 PARIS, Pierre Gallery
- 1928 NEW YORK, Wildenstein Galleries. Drawings. Bibl 506
- 1930 CHICAGO, Arts Club. Bibl 31
- 1930 NEW YORK, John Becker Gallery. Drawings and gouaches. Bibl 40
- 1930 NEW YORK, Reinhardt Gallery. With Derain. Bibl 400
- 1930 PARIS, M. C. Aron Gallery
- 1931 CAMBRIDGE, MASS., Harvard Society for Contemporary Art. Bibl 213
- 1931 LONDON, Alex. Reid & Lefevre. Bibl 399
- 1931 NEW YORK, Demotte Galleries. Bibl 133
- 1931 NEW YORK, Marie Harriman Gallery. Ovid illustrations
- 1931 NEW YORK, Valentine Gallery. Bibl 479
- 1931 PARIS, Percier Gallery
- 1931 PARIS, Paul Rosenberg Gallery
- 1932 CAMBRIDGE, MASS., Harvard Society for Contemporary Art. Ovid illustrations. Bibl 212
- 1932 HANNOVER, Kestner-Gesellschaft. With Schlemmer. Bibl 209
- 1932 MUNICH, Graphische Kabinett. Ovid illustrations
- 1932 PARIS, Georges Petit Gallery. Bibl 346
- 1932 ZURICH, Kunsthaus. Bibl 530
- 1933 NEW YORK, Valentine Gallery. Bibl 480
- 1934 BUENOS AIRES
- 1934 HARTFORD, CONN., Wadsworth Atheneum. Bibl 211
- 1935 PARIS, Pierre Gallery. *Papiers collés*. Bibl 370
- 1936 LONDON, Zwemmer Gallery
- 1936 MADRID, Amigos de las Artes Nuevas. Bibl 15
- 1936 NEW YORK, Jacques Seligmann & Co. Bibl 438
- 1936 NEW YORK, Valentine Gallery. Bibl 484
- 1936 PARIS, Cahiers d'Art Gallery. Sculpture
- 1936 PARIS, Renou & Colle Gallery. Drawings
- 1936 PARIS, Paul Rosenberg Gallery. Bibl 414
- 1937 CHICAGO, Arts Club
- 1937 LONDON, Zwemmer Gallery. Drawings. Bibl 532

Exhibitions of Picasso's Work (cont'd)

- 1937 LONDON, Zwemmer Gallery. With Chirico. Bibl 531
- 1937 LONDON, Rosenberg and Helft. Bibl 416
- 1937 NEW YORK, Jacques Seligmann & Co. Bibl 439
- 1937 NEW YORK, Valentine Gallery. Bibl 481
- 1937 PARIS, Kate Perls Gallery. Bibl 342
- 1938 BOSTON, Museum of Modern Art. With Matisse. Bibl 62
- 1938 LONDON, London Gallery. Drawings and collages
- 1938 LONDON, New Burlington Galleries. *Guernica*. Bibl 306
- 1938 NEW YORK, Valentine Gallery. Bibl 483
- 1939 NEW YORK, Marie Harriman Gallery. Bibl 210
- 1939 LONDON, London Gallery. Catalog in bibl 266
- 1939 NEW YORK, Perls Galleries. Bibl 343
- 1939 LONDON, Rosenberg & Helft Gallery. Bibl 415
- 1939 PARIS, Paul Rosenberg Gallery. Bibl 412
- 1939 NEW YORK, Perls Gallery. With Lam. Drawings
- 1939 NEW YORK, Westermann Gallery. Prints. Bibl 498
- 1939 CHICAGO, Arts Club. Drawings. Bibl 32
- 1939 NEW YORK, Valentine Gallery. *Guernica*. Bibl 482
- 1939 NEW YORK, Bignou Gallery. Bibl 53
- 1939 LOS ANGELES, Stendahl Art Galleries. *Guernica*
- 1939 SAN FRANCISCO, Museum of Fine Arts. *Guernica*
- 1939 CHICAGO, Arts Club. *Guernica*
- 1939 NEW YORK, Museum of Modern Art. *Picasso, Forty Years of his Art*. Bibl 320 (see also below)
- 1940 CHICAGO, Art Institute. *Picasso, Forty Years of his Art*
- 1940 PARIS, Mai Gallery. Drawings and watercolors
- 1940 NEW YORK, Buehholz Gallery. Drawings and watercolors. Bibl 71
- 1941 NEW YORK, Bignou Gallery. Bibl 52
- 1941 NEW YORK, Museum of Modern Art
- 1941 CAMBRIDGE, MASS., Fogg Museum of Art. *Guernica*
- 1941 COLUMBUS, Gallery of Fine Arts. *Guernica*
- 1941 CHICAGO, Katherine Kuh Gallery. Watercolors and drawings
- 1942 NEW YORK, Paul Rosenberg Gallery. Bibl 411
- 1942 CAMBRIDGE, MASS., Fogg Museum of Art. *Guernica*
- 1942 HAVANA, Lyceum Club
- 1942 WELLESLEY, MASS., Wellesley College
- 1943 NEW YORK, Paul Rosenberg Gallery. With Braque
- 1943 CAMBRIDGE, MASS., Fogg Museum of Art. With Wright and Maillol. Bibl 83
- 1943 NEW YORK, Paul Rosenberg Gallery
- 1943 NEW YORK, Pierre Matisse Gallery. Bibl 284
- 1944 WASHINGTON, D. C., Phillips Memorial Gallery. Bibl 491
- 1944 MEXICO CITY, Sociedad de Arte Moderno. Bibl 444
- 1944 PARIS, Salon d'Automne. 74 paintings, 5 sculptures. Bibl 432
- 1944 NEW YORK, Paul Rosenberg Gallery. With Braque and Matisse
- 1945 PHILADELPHIA, Philadelphia Museum of Art. With Léger. Bibl 348
- 1945 NEW YORK, Buchholz Gallery. Bibl 70
- 1945 LONDON, Modern Art Gallery
- 1945 PHILADELPHIA, Philadelphia Museum of Art. With Braque
- 1945 PARIS, Louis Carré Gallery. Bibl 89
- 1945 LONDON, Victoria and Albert Museum. With Matisse. Bibl 266a

The exhibition *Picasso: Forty Years of His Art* after being shown in New York and Chicago was sent on tour by the Museum of Modern Art. The complete schedule, with the approximate number of items shown, follows:

- NEW YORK, The Museum of Modern Art—November 15, 1939 to January 7, 1940 (344 items)
- CHICAGO, The Art Institute of Chicago—February 1 to March 3, 1940 (236 items)
- ST. LOUIS, City Art Museum of St. Louis—March 16 to April 14, 1940 (236 items)
- BOSTON, Museum of Fine Arts (under auspices of Institute of Modern Art)—April 26 to May 25, 1940 (236 items)
- SAN FRANCISCO, San Francisco Museum of Art—June 25 to July 22, 1940 (236 items)
- CINCINNATI, Cincinnati Museum of Art (under auspices of Cincinnati Modern Art Society)—September 28 to October 27, 1940 (170 items)
- CLEVELAND, Cleveland Museum of Art—November 7 to December 8, 1940 (170 items)
- NEW ORLEANS, Isaac Delgado Museum (under auspices of Picasso Exhibition Committee)—December 20, 1940 to January 17, 1941 (170 items)
- MINNEAPOLIS, Minneapolis Institute of Arts—February 1 to March 2, 1941 (170 items)
- PITTSBURGH, Carnegie Institute—March 15 to April 13, 1941 (170 items)

A much smaller exhibition of about 30 items from the original show was sent on tour during the season 1941-42 to:

- UTICA, N. Y., Munson-Williams-Proctor Institute—November 1 to November 24, 1941
- DURHAM, N. C., Duke University—November 29 to December 20, 1941
- KANSAS CITY, MO., William Rockhill Nelson Art Gallery—January 24 to February 14, 1942
- MILWAUKEE, WIS., Milwaukee Art Institute—February 20 to March 13, 1942
- GRAND RAPIDS, MICH., Grand Rapids Art Gallery—March 23 to April 13, 1942
- HANOVER, N. H., Dartmouth College—April 27 to May 18, 1942
- POUGHKEEPSIE, N. Y., Yassar College—May 20 to June 15, 1942

A second small exhibition of about 10 items from the original show was sent on tour during the season 1942-43 to:

- WELLESLEY, MASS., Wellesley College—September 27 to October 18, 1942
- SWEET BRIAR, VA., Sweet Briar College—October 28 to November 18, 1942
- WILLIAMSTOWN, MASS., Williams College—November 28 to December 19, 1942
- BLOOMINGTON, IND., Indiana University—January 1 to January 22, 1943
- ALTON, ILL., Monticello College—February 5 to February 26, 1943
- PORTLAND, OREGON, Portland Art Museum—April 1 to April 30, 1943

Some sixty pictures from the 1939 show were included in the Picasso exhibition organized with the assistance of the Museum of Modern Art by the Sociedad de Arte Moderno, Mexico City, June 1944.

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Works by Picasso in American Museums

A page number in parentheses follows each item illustrated in this book. The list may not be complete. The titles are those used by the owners. Prints are not included. This list was prepared by Dorothy C. Miller (1939) and William S. Lieberman (1945).

BALTIMORE, MARYLAND. BALTIMORE MUSEUM OF ART

old May + love August 3/20/24
 Two Nudes. 1905? Watercolor, 13½ x 17"
 Abstraction with a Table and Blue Screen. 1921. Pencil and pastel, 12½ x 9¾"
 Abstraction. 1924. Oil, 14¼ x 17½". Extended loan from Mrs. Saidie A. May
 Also three drawings, extended loan from Philip Perlman

BUFFALO, NEW YORK. BUFFALO FINE ARTS ACADEMY, ALBRIGHT ART GALLERY

Famille au Souper. 1903-04. Watercolor, 12½ x 17"
 La Toilette. 1905. Oil, 59½ x 39½" (p. 44)
 Arlequin (Project for a Monument). 1935. Oil, 24½ x 20" (p. 191)

CAMBRIDGE, MASSACHUSETTS. FOGG MUSEUM OF ART, HARVARD UNIVERSITY

New drawings
 Portrait of Fonte. 1900 or before. Crayon and wash, 20½ x 12½"
 Portrait of Rocarol. 1900 or before. Crayon and watercolor, 19 x 13"
 Mother and Child. 1904. Crayon, 13½ x 10½" (p. 29)
 Standing Nude Man. 1904. Ink (reverse of preceding item)
 Woman Having Her Hair Combed. 1905. Crayon, 24½ x 19½"
 Bathers. 1918. Pencil, 9½ x 12¼" (p. 102)
 A Philosopher. 1918? Pencil, 13½ x 10¾"
 A Clown. Pencil, 13½ x 9¾"
 A Reclining Nude. 1923. Pencil, 10¼ x 13¾"
 Weeping Woman (Guernica "postscript"). 1937. Ink and watercolor, 16¼ x 10¾"

CHICAGO. ART INSTITUTE OF CHICAGO

Other
 On the Upper Deck. 1901. Oil, 15½ x 24½" (p. 20)
 Woman with Cats. 1901. Oil on cardboard, 17½ x 16"
 The Old Guitarist. 1903. Oil on wood, 47¼ x 32½" (p. 28)
 Au Cabaret. Crayon, 4½ x 8¼"
 Girl and Man. Ink, 9½ x 12½"
 Nude Man. Pencil, 12 x 8"
 Peasants from Andorra. 1906. Ink, 22½ x 13½" (p. 46)
 Two Nudes. 1906. Charcoal, 24½ x 17½"
 Still Life. 1907-08. Ink and watercolor, 13 x 20"
 Head of a Woman. 1909. Gouache, 25½ x 19"
 Woman with Mirror. 1909. Oil, 23¾ x 20¾"
 Musical Instruments. 1916. Gouache, 5¼ x 4¾"
 Large Standing Nude. 1923. Ink and watercolor, 42½ x 28¼"

EXTENDED LOAN FROM THE CHESTER DALE COLLECTION

Washington
 The Gourmet. 1901. Oil, 36 x 27"
 The Tragedy. 1903. Oil on panel, 41½ x 27¼"
 Study for the Juggler. 1905? Drawing, 10¼ x 7¼"
 Juggler with Still Life. 1905. Gouache on cardboard, 38¾ x 27¼"
 Two Youths. 1905. Oil, 59¼ x 36¾"
 Family of Saltimbanques. 1905. Oil, 84 x 90¾" (p. 36)
 Still Life, Mandolin. 1918. Oil, 38 x 51¼"
 Classical Head. 1922. Oil, 24 x 19¾"
 Portrait of Mme Picasso. 1923. Oil, 39½ x 32"
 The Lovers. 1923. Oil, 50 x 38"

Works by Picasso in American Museums (cont'd)

CHICAGO. ARTS CLUB OF CHICAGO

Head of a Woman. 1923. Red chalk, 23½ x 17½"

CINCINNATI, OHIO. CINCINNATI ART MUSEUM

Head of a Woman. 1922. Oil, 39 x 31½"

CLEVELAND, OHIO. CLEVELAND MUSEUM OF ART

Standing Nude. 1905. Gouache, 25¼ x 19¼"
 La Vie. 1903. Oil, 77½ x 50¾" (p. 27)

COLUMBUS, OHIO. COLUMBUS GALLERY OF FINE ARTS

The Appetizer. 1901. Watercolor, 17 x 13½"
 Boy with Cattle. 1905. Gouache, 23½ x 18½" (p. 48)
 Figure with words "J'aime Eva." 1912. Oil, 38¾ x 25"
 Still Life. 1915. Oil, 25 x 31½"
 Abstraction. 1916. Watercolor, 17½ x 13¼"

DETROIT, MICHIGAN. DETROIT INSTITUTE OF FINE ARTS

Portrait of E. Forert. Charcoal, 19¼ x 7"

HARTFORD, CONNECTICUT. WADSWORTH ATHENEUM

Sketch for setting of *Le Tricorne*. 1919. Ink, 5 x 7½" (p. 108)
 Standing Nude. 1922. Oil on wood, 7½ x 5½" (p. 125)
 Two Ballet Dancers Resting. 1925. Ink, 13½ x 9¾"

HONOLULU, HAWAII. ACADEMY OF ARTS

Pierrot. 1927. Oil, 22 x 18"

LOS ANGELES, CALIFORNIA. LOS ANGELES COUNTY MUSEUM

Figure. 1908-11. Watercolor and pencil, 18 x 11¼"
 Woman at Mirror. 1934. Watercolor and crayon, 13¼ x 9¾"

MERION, PENNSYLVANIA. BARNES FOUNDATION

complete and perfect
 Girl with Cigarette. 1901. Oil, 28¾ x 19½"
 Baby Seated on Chair. 1901. Oil, 25½ x 21¼"
 Man Seated at Table. 1903. Oil, 46¾ x 31¾"
 Acrobat. "Blue" period
 Harlequins. 1905. Oil, 75 x 42½"
 Figures and Goat. 1905. Oil, 54¾ x 40"
 Composition (Oxen and peasants). 1906? Oil, 86¾ x 51" (p. 49)
 Nude Standing in Red Arch. 1905. Oil, 10¼ x 7½"
 Standing Figure. 1905-06
 Three Nudes. 1906. Oil, 9½ x 11¼"
 Punch. "Negro" period
 Judy. "Negro" period
 Still Life (Cubist)
 Still Life (Cubist)
 Violin and Bottle (Cubist)
 Music. 1914-15. Oil, 19½ x 16"

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Works by Picasso in American Museums (cont'd)

and the following works the dates of which are not at present available:

Basket of Vegetables with Jugs. Oil with gouache
Still Life. Oil
Nude Seated on Bed. Oil
The Loge. Oil
Still Life. Oil
Woman Seated. Oil
Jar and Three Pieces of Fruit. Gouache
Three Figures. Oil, 3¼ x 4"
Group of Men. Oil
Two Figures. Oil, 4 x 5"
Man Seated. Oil
Glass and Lemon. Oil with gouache
Still Life. Oil

and sixteen drawings, mostly of the "acrobat" period, about 1905

NEW YORK. ART OF THIS CENTURY

The Poet. 1911. Oil, 51½ x 35¼"
"Lacerta." 1914. Collage, 28½ x 23"
L'Atelier. 1928. Oil, 64 x 51½"
Girls with a Toy Boat. 1937. Oil and charcoal, 51½ x 76¾" (p. 199)

NEW YORK. METROPOLITAN MUSEUM OF ART

Woman's Head. "Blue" period (1901-03). Oil, 15¾ x 14". Extended loan from Miss Adelaide M. de Groot

NEW YORK. MUSEUM OF MODERN ART

Le Coiffure. 1905. Oil, 68¾ x 39¼" (p. 43)
Boy Leading a Horse. 1905. Oil, 86½ x 51¼". Extended loan from William S. Paley (color plate opp. p. 42)
Hercules. 1905? Ink, 6¾ x 4¾"
Les Femmes d'Alger. 1906-07. Oil, 96 x 92" (color plate opp. p. 54) (p. 55)
Fernande. 1909? Oil, 24¼ x 16¾". Extended loan from Henry Church (p. 69)
Fruit Dish. 1909. Oil, 29¼ x 24" (p. 65)
Woman's Head. 1909. Bronze, 16¼" high (p. 69)
Head. 1909. Gouache, 24 x 18" (p. 66)
"Ma Jolie." 1911-12. Oil, 39¾ x 25¾" (p. 76)
Study for a Construction. 1912-13. Ink, 6¾ x 4¾" (p. 86)
Cubist Study. 1912-13. Ink, 7¼ x 5¼"
Man with a Hat. 1913. Collage, charcoal, ink, 24½ x 18¼" (p. 80)
Card Player. 1914. Oil, 42½ x 35¼" (p. 83)
Green Still Life. 1914. Oil, 23½ x 31¼" (p. 90)
Seated Woman. 1918. Gouache, 5½ x 4½"
Dog and Cock. 1921. Oil, 61 x 30¾" (color plate opp. p. 120)
Woman in White. 1923. Oil, 39 x 31½" (p. 129)
Still Life with a Cake. 1924. Oil, 38½ x 51½" (p. 134)
Four Ballet Dancers. 1925. Ink, 13½ x 10" (p. 140)
Seated Woman. 1926-27. Oil, 51½ x 38½" (p. 146)
The Studio. 1927-28. Oil, 59 x 91" (p. 152)
Girl before a Mirror. 1932. Oil, 63¾ x 51¼" (color frontispiece)
Two Figures on the Beach. 1933. Ink, 15¾ x 19¾" (p. 184)
Head of a Woman. 1941. Ink, 10¾ x 8¼" (p. 228)

Works by Picasso in American Museums (cont'd)

NEW YORK. MUSEUM OF NON-OBJECTIVE PAINTINGS

Fruit Bowl. 1908. Oil, 25¾ x 28¼"
Accordionist. 1911. Oil, 51¼ x 35¼" (p. 75)
Landscape, Céret. 1914. Oil, 25½ x 19¾"
Musician. 1914. Oil, 25 x 19½"
Abstraction. 1916. Collage, 18½ x 24½"
Abstraction. 1918. Oil, 14 x 11"
Composition. 1918. Oil, 13½ x 10½"
Lemon. 1927. Oil, 7 x 5¼"

NORTHAMPTON, MASSACHUSETTS. SMITH COLLEGE MUSEUM OF ART

The Table. 1919-20. Oil, 51 x 29½" (p. 113)

OBERLIN, OHIO. THE DUDLEY PETER ALLEN MEMORIAL ART MUSEUM

Woman with Peplum. 1923. Gouache, 8 x 6¾"

PHILADELPHIA. PHILADELPHIA MUSEUM OF ART

Woman with Leaves. 1905. Oil, 39 x 27½" (p. 47)

A. E. GALLATIN COLLECTION

Self Portrait. 1906. Oil, 36 x 28" (p. 51)
Composition study for Les Femmes d'Alger. 1907. Watercolor, 6¼ x 8¾" (p. 56)
Bowls and Jug. 1908. Oil, 32 x 25½" (p. 64)
Pipe and Violin. 1911. Oil, 22½ x 18"
Drawing. 1912. Charcoal, 18 x 23"
Still Life with Fruit. 1913. Collage and charcoal, 25½ x 19½"
Guitar and Bottle. 1913. Pencil, 12 x 15¼"
Composition. 1914. Watercolor and pencil, 7½ x 11¼"
Still Life. 1914. Oil, 12 x 16¼"
Glass of Absinthe. 1914. Painted bronze, 8¾" high (p. 90)
Open Window. 1919. Watercolor, 13¼ x 8¾"
Three Musicians. 1921. Oil, 80 x 74" (p. 123)
Composition. 1922. Oil, 6¼ x 8¾"
Still Life. 1923. Oil, 32 x 29½"
Still Life. 1924. Conté crayon with oil wash, 9¼ x 6¾"
Composition. 1926. Ink and pastel, 12¼ x 18¼"
Dinard. 1928. Oil, 9½ x 6½"
Study for Lysistrata illustrations. 1934. Ink, 9½ x 13¾"

PROVIDENCE, RHODE ISLAND. MUSEUM OF ART, THE RHODE ISLAND SCHOOL OF DESIGN

Standing Nude. 1905? Pencil, 24½ x 18½"
Two Nudes. 1923. Ink, 8½ x 7¾"

ROCHESTER, NEW YORK. MEMORIAL ART GALLERY

Flowers in a Blue Vase. 1904? Gouache, 24¼ x 18½"

SAN FRANCISCO, CALIFORNIA. SAN FRANCISCO MUSEUM OF ART

Mother and Child. "Blue" period. Oil, 35½ x 25½". Extended loan
Still Life with Jug. 1937. Oil, 19¾ x 24"

ST. LOUIS, MISSOURI. CITY ART MUSEUM

The Mother. 1901. Oil, 29½ x 20¼"
Nude. 1907. Oil on panel, 14½ x 8½"
Mandolin and Vase of Flowers. 1934. Oil, 32 x 39½"

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Bibliography

This bibliography is a revised and much enlarged version of the one published in four editions of the catalog, *Picasso, Forty Years of His Art*, 1939. The original compilation was made by Beaumont Newhall, then Librarian, who used as basis the works of the bibliographers Bazin (37), Grohmann (200), Torre (171), and Scheiwiler (525), editing these and adding to them much new material. The bibliography, as it appears here, has all the original entries, augmented by an almost equal number of new references which round out the list and bring it up to date. Omitted are brief exhibition notices and non-critical statements that have appeared in American, European and Latin American newspapers and magazines. Every item, with the exception of thirteen marked †, has been examined by the compiler.

The arrangement is alphabetical, under the name of the author wherever possible. Unsigned magazine articles are listed under title with cross-reference from the name of the periodical. Catalogs of exhibitions in public museums are listed under the name of the city where the museum is located, while private exhibition galleries are listed under the name of the gallery.

ABBREVIATIONS. Ap April, Ag August, col color(ed), D December, ed editor(s, edition), F February, front frontispiece, il illustration(s), Ja January, Je June, JI July, Mr March, My May, n.d. no date of publication, n.p. no place of publication, n.s. new series, O October, p page(s), pot portrait, pseud pseudonym, pts parts, S September, sec section, ser series.

SAMPLE ENTRY and explanation for magazine article: LEWIS, WYNDHAM. Picasso. 5il Kenyon Review 2:196-211 Spring 1940. EXPLANATION. An article by Wyndham Lewis entitled "Picasso," including 5 illustrations, will be found in Kenyon Review, volume 2, pages 196 through 211, the Spring 1940 issue.

* indicates material in the Museum Library.

DOROTHY SIMMONS

Statements by Picasso

Note: These fall into the following four categories:

- Statements presumably written by Picasso himself. See 2a, 2b, 4.
- Statements said to be approved by Picasso in interviews written by others following conversations with him. See 1, 3, 3a.
- Statements apparently not reviewed or confirmed by Picasso following interviews. See 2, 3a, 4a, 196, 201, 379, 468.
- Statements said to be rejected by Picasso as false. See 1a.

- * 1 PICASSO SPEAKS. *The Arts* 3:315-26 My 1923
Forbes Watson, former editor of *The Arts* states (1939) that this interview was given in Spanish to Marius De Zayas, and that Picasso approved the manuscript before its translation into English. This interview is reprinted in Picasso, 2 statements, p3-21 New York, Los Angeles, Armitage, 1936. A French version, with additional paragraphs dealing with "Dousnier" Rousseau, negro art, and literature, appeared in *Florent Fels. Propos d'artistes*, p139-45 Paris, Renaissance du Livre, 1925. German translations are to be found in *Weltkunst* no16 1930, and in Paul Westheim. *Künstlerbekenntnisse*, p144-7 Berlin, Propyläen-Verlag, 1925. A Czech version is in *Volné Směry* 24:27-8 1925-26. For a Spanish translation see 9 and 444. Reprinted in English in 194.
Reprinted in this volume, page 270.
- 1a [LETTER ON ART] Ogoniok (Moscow) no20. My 16 1926
Published without indication of source. Picasso says (1939) that the letter is spurious. It has been republished in the following: *Formes* no2:2-5 1930; *Deutsche Kunst und Dekoration* 58:277-84 1926; *Creative Art* 6:383-5 Je 1930; Picasso, 2 statements, p23-49 New York, Los Angeles, Armitage, 1936; Europe, an American monthly F 1936.
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Reprinted in this volume, page 272.
- 2a [STATEMENT REJECTING THE FASCIST POSITION OF THE FRANCO REBELS] JI 1937
Made at the time of the exhibition of Spanish war posters sponsored by the North American Committee to Aid Spanish Democracy and the Medical Bureau to Aid Spanish Democracy. Reprinted in 272.
Reprinted in this volume, pages 202 and 264.
- * 2b [PICASSO TO AMERICAN ARTISTS CONGRESS] *New York Times* D 18 1937
Statement relayed from Switzerland by telephone. Reprinted in 272.
Reprinted in this volume, page 264.
- * 3 POURQUOI J'AI ADHÉRÉ AU PARTI COMMUNISTE. 3il L'Humanité (Paris) 41no64:1-2 O 29-30 1944
An interview given to Pol Gaillard at the request of the magazine *New Masses*. English condensation of Picasso's statement in *New Masses* 53no4:11 O 24 1944. Reprinted in *Angry Penguin* (Melbourne) p4 1945. Quoted in part in *Art Digest* 19:11 N 1 1944.
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- * 4 PICASSO N'EST PAS OFFICIER DANS L'ARMÉE FRANÇAISE. 3il *Lettres Françaises (Paris)*. Mr 24 1945.
An interview given to Simone Téry, including a statement written by Picasso. Written statement reprinted in *Pierre Courthion. Bonnard*, p166 Lausanne, Marguerat, 1945; and in 88.
Reprinted in this volume, pages 247, 248 (English), page 269 (French).
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Commentary by André Breton and Jaime Sabartes. Two of these poems appeared in *Gaceta de Arte (Tenerife)* ns no37:17-19 1936.
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- 7 CONTEMPORARY POETRY AND PROSE (LONDON) 1no4-5 Ag-S 1936
"Picasso Poems Number." 6 poems translated by George Reavy.
DREAM AND LIE OF FRANCO. See 10, 355
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- * 10 SUEÑO Y MENTIRA DE FRANCO. [Paris] 1937
Facsimile of manuscript, Spanish transcription, French translation. Published in folio with proofs of the etchings. English translation inserted. Etchings reproduced in *Graphis (Zurich)* 1 no11:12:385-5 O-D 1945, and in 355. English translation reprinted in 272.
Reprinted in this volume, page 196
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- * 11a ABRIL, MANUEL. De la naturaleza al espíritu. p153-6 3il Madrid, Espasa-Calpe, 1935.
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- * 17 APOLLINAIRE, GUILLAUME. II y a. p199-200 Paris, Messein, 1925
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- * 18 — Les jeunes; Picasso, peintre. 5il *La Plume (Paris)* 17:478-83 My 15 1905
- 19 — Pablo Picasso. Sic (Paris) no17:5] My 1917
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Nacre Faisant at Avyres. August, 1939. Oil, 6 feet 9 inches x 11 feet 4 inches. Private Collection. See page 233. The painting is reproduced here since no photograph was available in time for inclusion in the main body of the book.

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3-2-30

PHOTOGRAPHS OF WORKS BY PICASSO NEEDED FOR THE NEW EDITION OF PICASSO - FIFTY YEARS OF HIS ART

Miscellaneous Photographs

Charuel House, 1944 & 1946

Ferns & l'Échelle et aux
Ciseaux, 1936

Collection of wall paper intended for a tapestry design, 1937

A photograph of the completed state is needed. Probably Kahnweiler has one.

The only important painting of that year so far as I know. Madame Cottolli's collection. A phone call to her might reveal the photographer.

Very large. Maybe Sabartés knows photographer.

I badly need photographs of representative work by Picasso - painting, sculpture, graphic arts - done during 1948, 1949 and 1950. I have nothing of the past two years except lithographs.

Photographs of drawings used by Zervos in his Dessins Indébit de Picasso

Numbers (not page numbers) 1, 2, 100-105, 118, 121, 123, 129, 165, 169, 178, 190, 199

If Zervos has a corner on these, he could be reminded that we are

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3-2-50

PHOTOGRAPHS OF WORKS BY PICASSO NEEDED FOR THE NEW EDITION OF PICASSO - FIFTY YEARS OF HIS ART

Miscellaneous Photographs

Charnel House, 1944 & 1946

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Femme à l'échelle et aux Ciseaux, 1936

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Collage of wall paper intended for a tapestry design, 1937

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Photographs of drawings used by Zervos in his "Dessins Inédit de Picasso"

Numbers (not page numbers) 1, 2, 100-103, 116, 121, 123, 129, 165, 169, 178, 190, 199

If Zervos has a corner on these, he could be reminded that we are sending him at some expense and a good deal of trouble a long series of Italian Futurist photographs.

Photographs by Michel Sima reproduced in "Picasso à Antibes" (introduction by Sabartés, published by René Drouin, 1948)

Pages 37, 49, 91, 92, 116 (these show Picasso at work on the Antibes series)

Theatre Curtain used at the Maison de la Futur at the time of the Front Populaire, 1937 or 1938

An important and very large composition, but apparently has not been reproduced.

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