CONDITIONS OF USE FOR THIS PDF

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 They may not be published in print, posted on the internet, or exhibited.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

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

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

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

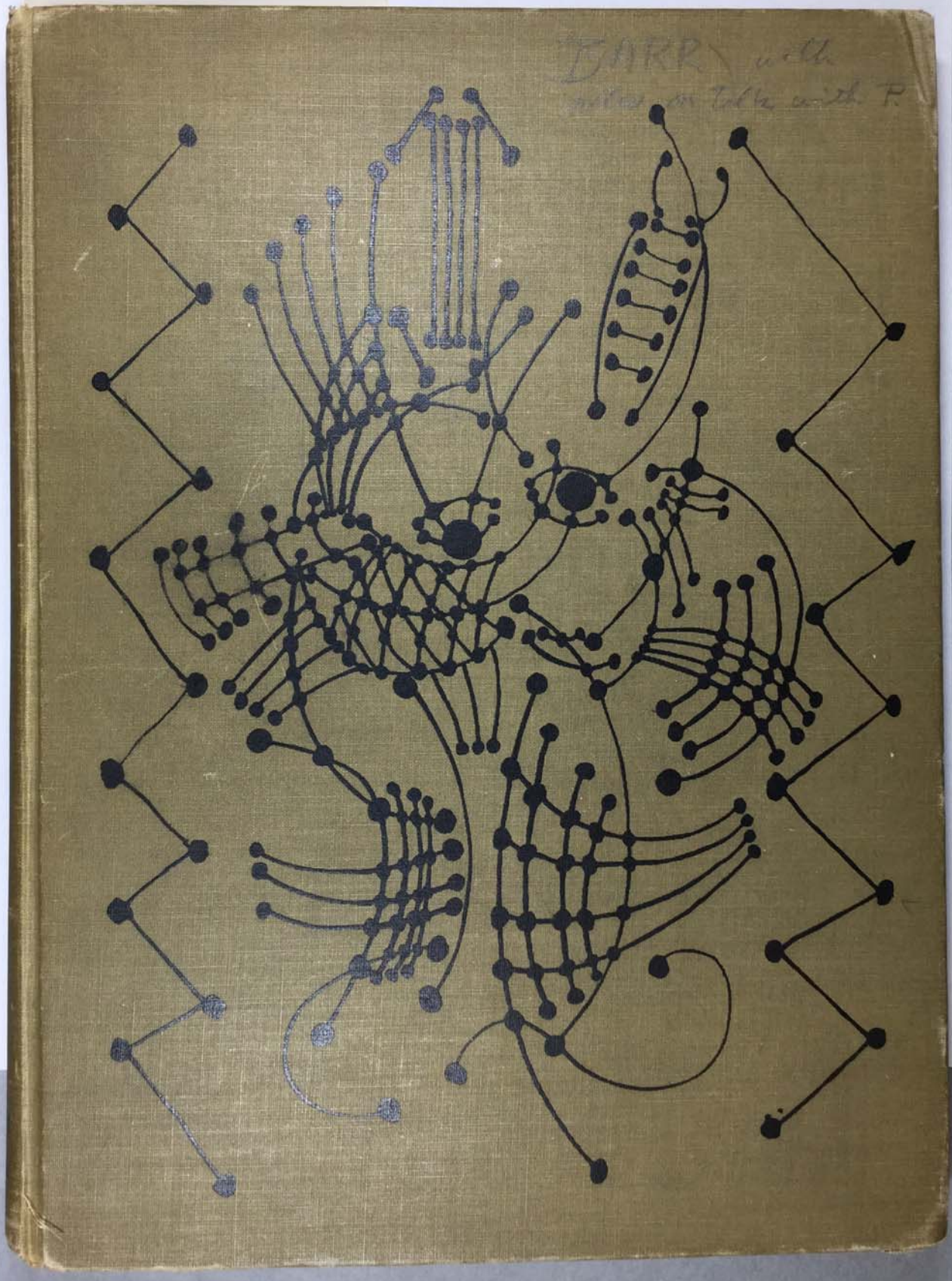
In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of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

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

Collection:	Series.Folder:
AHB	XI.G.11

The Museum of Modern Art Archives, NY

BOOKS ILLUSTRATED WITH ORIGINAL PRINTS BY

PABLO PICASSO

from the Collection of the Museum of Modern Art

22

THE CUBIST EPOCH

A GUIDE TO THE EXHIBITION
THE METROPOLITAN MUSEUM OF ART
APRIL 9 TO JUNE 8, 1971



...ron curtain."
...certain left-
...se things, as
...ve attested.
...Buffalo have
...re than the
...nadian visi-
...ind Buffalo
...re shopping
... whether D.
... of National
...nd Excises,
...t, likes it or

...llo

Lecture by Dr. Albert Elsen
Auditorium 8:30 p.m.

R.S.V.P. (212) 956-6130
This invitation will admit two

The Best Sellers

An analysis based on reports from leading booksellers in 22 cities, showing the sales rating of 16 leading fiction and general titles, and their relative standing over the past 3 weeks.

Dec. 1	Dec. 8	Dec. 15	This Week	Fiction
1	1	1	1	B. F.'s Daughter. *Marquand*
2	2	2	2	East River. *Asch*
3	3	3	3	The Miracle of the Bells. *Jauney*
7	9	7	4	Green Grass of Wyoming. *O'Hara*

54

Pic
Gi

Continued F

said to hav
the necessary
if Picasso coul
to release any
structed sculp
but Picasso re
discuss it.

The latest —
cessful — over
was made by M
sent a personal
the artist through Ernst Beyler, the Swiss art dealer and a close friend of the artist. Mr. Rubin is reported to have stressed the immense importance of Picasso's constructions for several generations of American artists, who knew of the work almost entirely from magazine reproductions.

To everyone's surprise, Picasso sent word through Mr. Beyler that he was now willing to discuss the whole question of the constructed sculptures. An appointment was arranged for last Saturday at Picasso's home. Those present at the meeting were Picasso, Mr. Rubin, Mr. Bareiss, Mr. Beyler, and Jacqueline Picasso, the artist's wife.

Knife,' by Margerie Bonner, was published without the last chapter." Seems Miss Bonner rewrote the ending when the mistake was discovered, and the entire book is now available. Readers of the first copies printed, who had to stop short of the finish, are entitled to the last chapter free of charge.

Speed Boy

"I AM an ambidextrous writer," said Mr. Hartnett T. Kane of New Orleans, and he was not boasting. He was merely stating a fact. He has written five books in five and a half years (one of them is the current "New Orleans Woman"), and he has two more on the fire: one a book on Natchez, a social study without moonlight and magnolias, and the other a novel set in Visitors a great many other works in his collection, including paintings by Henri Rousseau and Cézanne. A further meeting was arranged for Monday.

At Monday's meeting, Picasso, in a gesture of extraordinary generosity, announced that he wanted to make a gift of one of the constructions to the museum collection, and he felt the 1912 "Guitar" was most appropriate since it was this work that marked the very beginning of the entire constructive style. Mr. Rubin returned to New York Wednesday afternoon with the 30¾-inch high "Guitar" in his personal luggage. It will go on public exhibition

be called irreproachable declares





Pablo Picasso

Rapho-Guillumette

looking decades younger than his years but of a man whose passion and energy are still overwhelming." After the five hour meeting on Saturday, Picasso's visitors were understandably exhausted, and went to bed immediately after a meal. On Monday, they

OVER the last
newspapers ha
the facts and anec
Damon Runyon. Mr.
use his own kind of
good copy. We didn
much about him, but
feeling that a man
write the way Mr.
about touts, bookies,
card sharps, was
fellow. Armed with
we covered just a
Runyon's more-frequ
erary beats.

For example, up at
tures, we heard how
to work with him. As
up there, "There neve
rumpus with Runyon."
would say to him, "
such and such?" M
would say right back,
ahead

sos may be said to have formed the basis of a veritable second history of sculpture," Mr. Rubin declared in a statement yesterday. "An art which from the time of the Egyptians and Greeks to that of Brancusi and Arp had

HURSDA

Ph

ROBERT
ZULLI
Six Etud
Concerto
Symphon
Sonatina
New Yo
Fantasy f

By HAR

A sy
Debussy
there is
in 1880 f
It was int
von Meck,
Tchaikovsk
bussy was
and teache
many years
ment of
discovered
published
happened
movements.
Whether or
tended orche
body knows.
pursue.

Anyway,
team of Robe
Franco Renzu
10-minute mo
Hall on Tues
turned out to
oddity, with
sounding like
Brahms and
development
very little or
is considered

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

Continued on Page 19, Column 3

Continued on Page 90, Column 1

Continued on Page 20, Column 3

Picasso Gives Work to Museum Here

By HILTON KRAMER

Pablo Picasso has donated to the Museum of Modern Art one of the rarest and most sought-after sculptures of the classic Cubist period—"Guitar" (1912), a construction made of sheet metal and wire that virtually changed the course of sculpture in this century.

Two representatives of the museum—William S. Rubin, chief curator of the Modern's painting and sculpture collection, and Walter Bareiss, trustee chairman of the painting and sculpture committee—met with the artist at his home near Cannes earlier this week to sound him out on his willingness to part with certain examples of his constructed sculpture, an aspect of Picasso's artistic production that is not represented in any museum in the world.

With the exception of one small Cubist construction that Picasso sold years ago to his British biographer, Roland Penrose, the artist still holds all of his work in this category, and has adamantly resisted all other attempts to purchase it.

In 1967, at the time of the large Picasso sculpture exhibition at the museum, a group of the Modern's trustees were

Continued on Page 54, Column 1



Picasso's "Guitar," his gift to Museum of Modern Art

N.Y. Times
Feb. 11, 1971

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

Picasso's 'Guitar' Given to Museum

Continued From Page 1, Col. 2

said to have offered to raise the necessary purchase funds if Picasso could be persuaded to release any of his constructed sculptures for sale, but Picasso refused even to discuss it.

The latest — and now successful — overture to Picasso was made by Mr. Rubin, who sent a personal message to the artist through Ernst Beyler, the Swiss art dealer and a close friend of the artist. Mr. Rubin is reported to have stressed the immense importance of Picasso's constructions for several generations of American artists, who knew of the work almost entirely from magazine reproductions.

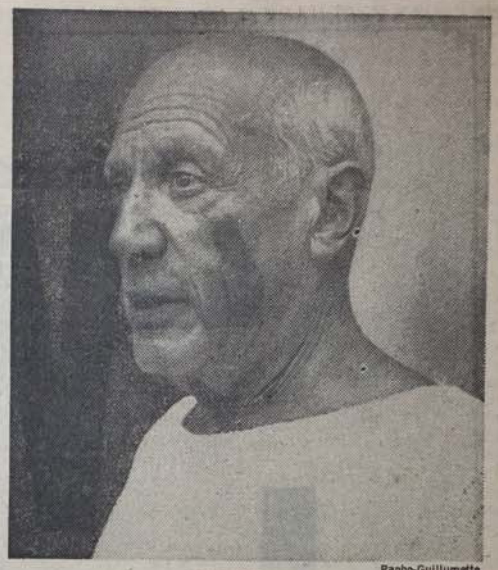
To everyone's surprise, Picasso sent word through Mr. Beyler that he was now willing to discuss the whole question of the constructed sculptures. An appointment was arranged for last Saturday at Picasso's home. Those present at the meeting were Picasso, Mr. Rubin, Mr. Bareiss, Mr. Beyler, and Jacqueline Picasso, the artist's wife.

The "Guitar" of 1912 is said to have headed the museum's list of desired works. But the list itself was based on the 1967 exhibition at which many of these legendary sculptures were shown in New York for the first time. At the first meeting with Picasso on Saturday, the artist astonished his American visitors by showing them, in addition to the works already familiar to them, a good many other constructed works whose existence had never been recorded in the vast Picasso literature.

The Saturday meeting, though inconclusive, lasted five hours, with Picasso in a voluble mood, discoursing on the principles of his art, particularly the constructions, and showing his visitors a great many other works in his collection, including paintings by Henri Rousseau and Cézanne. A further meeting was arranged for Monday.

At Monday's meeting, Picasso, in a gesture of extraordinary generosity, announced that he wanted to make a gift of one of the constructions to the museum collection, and he felt the 1912 "Guitar" was most appropriate since it was this work that marked the very beginning of the entire constructive style. Mr. Rubin returned to New York Wednesday afternoon with the 30¾-inch high "Guitar" in his personal luggage. It will go on public exhibition of recent acquisitions, some time next month. The exhibition is also reported to include an important Picasso painting of 1908.

According to Mr. Rubin, the entire transaction was conducted by Picasso in a spirit of intense, passionate enthusiasm. "The overwhelming impression you come away with," Mr. Rubin observed, "is not only of a man looking decades younger than his years but of a man whose passion and energy are still overwhelming." After the five hour meeting on Saturday, Picasso's visitors were understandably exhausted, and went to bed immediately after a meal. On Monday, they discovered that Picasso had gone to his studio to work on a painting until 4 A.M.



Rapho-Guillumette

Pablo Picasso

The importance of Picasso's constructed sculptures has long been recognized—first by other sculptors the world over who have been influenced by them, and then by critics and historians for whom they constitute one of the pivotal events in the modern movement. "These Picassos may be said to have formed the basis of a veritable second history of sculpture," Mr. Rubin declared in a statement yesterday. "An art which from the time of the Egyptians and Greeks to that of Brancusi and Arp had remained essentially one of modeling and carving has since become predominantly one of construction, a development initiated by Picasso."

The consequences of this innovation proved to be of enormous artistic importance. We know that soon after Picasso completed his first constructions, the Russian sculptor Tatlin glimpsed these works in the artist's Paris studio, and on his return to Russia, embarked on the work that initiated the entire history of Russian Constructivism. Much that is familiar to us in the American sculpture of the last four decades is also unthinkable without these pioneering works as their point of departure.

But it is not only for its historic role that the "Guitar" of 1912 is so important. It is in itself a masterpiece, a work of extraordinary concision and lyric grace. In this work Picasso effected the kind of change in sculptural thinking that left the medium permanently altered, and he did so with his customary daring and passion. Among the many critical tributes paid this work—and the sculptures related to it—perhaps the most eloquent remains the fact that Picasso refused for so long to part with it. Now he has sent it to join a collection of Picassos that is probably unique in being the only one to rival his own.

Miss Curtin Sings in Copland Concert

By ALLEN HUGHES

Aaron Copland, who was 70 years old on Nov. 14, went through a round of birthday concerts in a few weeks that, for this season at least, were outnumbered only by Beethoven's. A kind of postcript was added to those concerts at Hunter College Playhouse Tuesday night, with a program devoted to Mr. Copland's vocal music.

The idea was an excellent one, and its realization was lavish. Phyllis Curtin was on hand to sing the "Twelve Poems of Emily Dickinson" with the composer at the piano, plus "As It Fell Upon a Day" with Gerardo Levy, flute, and Joseph Rabbai, clarinet, accompanying. That was only part of it.

Jan deGaetani, mezzo-soprano, and a professional chorus of 30 voices had been engaged to perform "In the Beginning," and the chorus to sing in addition the Eight Old American Songs and "Lark" —all under Mr. Copland's direction—in the second half of the concert.

Miss Curtin's interpretations of the Dickinson songs were strong and engrossing, profiting from her fine diction, poetic sensitivity, communicative power and vocal authority, and the authenticity of Mr. Copland's accompaniments added much to the effect of the performances.

The experience of hearing "In the Beginning" done so movingly and beautifully was the biggest treat of the eyening for this listener.

Because this lengthy unaccompanied work is very difficult to sing, it is infrequently programed, and its sterling qualities remain relatively unknown to the general musical public 24 years after its creation.

Miss deGaetani sang the solo part superbly, and the chorus was her equal. As a result, the impact of the music was extraordinary, and those who heard it will surely remember it long and well.

The delightful choral arrangements of the American folk songs were delivered with such gusto and charm that the last one, "Ching-a-ring Chaw" had to be repeated.

Mr. Copland has not written extensively for the voice, but this concert proved that most of what he has done has been first-rate.

Theater: John Guare's 'House of Blue Leaves' Opens

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

Picasso as Symbol and Challenge

PICASSO. Fifty Years of His Art. By Alfred H. Barr Jr. 314 pp. New York: Museum of Modern Art, distributed by Simon & Schuster. $6.

PICASSO. The Recent Years, 1939-1946. By Harriet and Sidney Janis. 211 pp. New York: Doubleday & Co. $7.50.

By WILLIAM GERMAIN DOOLEY

THERE is no parallel in literature for Picasso, unless it be James Joyce, or in music, except Stravinsky. In fact there is no close parallel for Picasso anywhere. Imperturably alone, his hydra-headed art has flourished, twisted and doubled back on itself, shattered the canons of representation and then explored and rearranged the fragments. Like a Pied Piper his career has attracted a continuous following of explainers and narrators. They are not always so well-informed as these two most recent publications, Alfred H. Barr Jr.'s fifty-year survey, and the war years' ecstatic appraisal by Harriet and Sidney Janis. Explaining Picasso is a large order, for his world is not our calendar art of cosy red barns, pretty petunias, nor the genre of everyday life.

If he bothers to borrow from classical or traditional heritage (which is oftener than you might think), he puts it in his own space-time conception with isolated melancholy. His savage grotesqueries are the more devastating for being coldly intellectualized. Ten years ago his horror at the bombing of Guernica foreshadowed John Hersey's study of Hiroshima. Hersey's is a sympathetic parable of mankind stunned; Picasso's mural is the icy rage of a spectator from [illegible]rs, viewing the mess modern [illegible] has made for himself. If [illegible]orld is going to hell in a handbasket, Picasso is the one to show us just how the process looks.

His undisputed brilliance of talent refutes those who call him a blundering fake, and his tinge of what might be charlatanism confuses but never defeats his most fervent followers. At any rate he has been at it now for a half-century, and the event has been observed by Mr. Barr with a careful scrutiny of his work that has the calm enthusiasm of a skillful autopsy.

The author presents a balanced, condensed survey of Picasso's art as a running commentary closely integrated with 300 illustrations. After this there are pages of documentation, checklists of his book illustrations, designs for the ballet, a chronology of exhibitions from 1897, what works are owned by American museums, where he has lived and when (including street addresses), a bibliography and an index. The bibliography purposely omits hundreds of routine reviews and journalistic notices, yet it records over 550 items, of which forty-six are good sized monographs. This is microscopic study.

FOR instance statements from the master have been divided into four categories, shading from authentic revelation to downright error. These are: those "presumably written by Picasso himself;" those "said to be approved by Picasso * * * written by others following conversations with him;" "statements apparently not confirmed by Picasso following interviews;" "statements said to be rejected by Picasso as false." Every line has a modifying word. "Presumably," "apparently," and other hedges seem to stem from a documentation note about Picasso and his crony, Gertrude Stein: "the memory of neither is dependable." I will venture a guess as to this obscurity. Picasso is a brilliant genius but a very earthy man like his predecessor, Rabelais. To the good-willed and high-minded young scholars who want to record and rationalize his every step, he perhaps would like to say "Go away, don't bother me. You make me feel like an archaeological excavation."

NOW this is not fair, so far, to the author, Mr. Barr, for this is by far the best book yet about Picasso. He has kept the text clear (except for the incredibly bad use of illegibly small italic body type) so that at each step in a pyrotechnic career, what happened and where is recorded in simple lucid prose. A thorough analyst, Mr. Barr has cleared away a mass of error and confusion, and the ground covered will not have to be worked over.

There are color plates that further testify to the versatile perception of this century's most agile talent. Picasso can draw like Ingres, model like Bourdelle, and color like no one else. His periods, from Blue to Bones, have succeeded and repeated each other so rapidly that most followers become sadly confused. Not Mr. Barr, however, who has unerring skill. If Picasso's work was once said to look like an organized accident, the commentator did not realize that he is a seven-letter word for atomic fission.

Now Harriet and Sidney Janis have not the detachment of Alfred Barr. They are devotees of the closest sort and have for some time expressed their intention to do "The" book on Picasso and his art. The five years of occupation and the confusion since have only begun to clear away and his work of that period emerges, as it always would, as a fresh shock. Thus it seemed imperative to the authors to set aside their larger plans and concentrate on the war years. The present book is a richly illustrated, well-printed account.

For almost half a century Picasso has been in art the symbol of the challenge which the concept of the word "modern" creates. His personal and artistic

(Continued on Page 13)



"Coq." Paris, 1943. From "Picasso, The Recent Years."

Marc Chagall: Two Viewpoints on His Life and Works

[illegible]same day the painter described it in his autobi[illegible]Vie," continued to [illegible] and ending when paramount part in their lives. There was the joyful Sabbath, ushered in by mother's lighting [illegible] rather than lacks in persuasiveness and vigor is balanced by Marc Chagall's masterly illustrations, expressing a wealth of emotion through a few bold lines, depending upon

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

THE MUSEUM OF MODERN ART, NEW YORK

You are cordially invited to a special viewing of

RODIN & BALZAC

Bronze studies for Rodin's Monument to Balzac given to the Museum by the Cantor, Fitzgerald Collection and the B. G. Cantor Art Foundation

Monday, September 20, 11 West 53 Street

6:30 to 8:15 p.m. Cocktails and hors-d'oeuvres

The exhibition will be on view at the Museum from September 21 to November 16, 1976

Lecture by Dr. Albert Elsen
Auditorium 8:30 p.m.

R.S.V.P. (212) 956-6130

This invitation will admit two

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

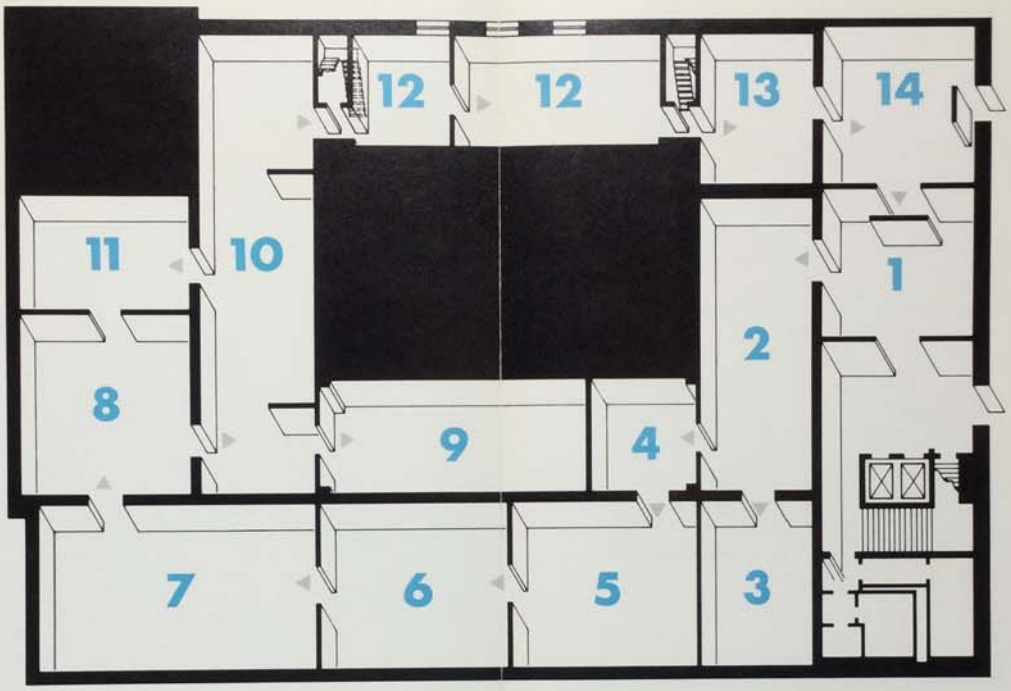
THE CUBIST EPOCH

A GUIDE TO THE EXHIBITION
THE METROPOLITAN MUSEUM OF ART
APRIL 9 TO JUNE 8, 1971



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11



THE CUBIST EPOCH

The Cubist Epoch is a comprehensive display of Cubism in all its aspects. The more than 300 works of art in the exhibition have been brought together from museums and private collections all over the world, including an important group of paintings from Eastern Europe. *The Cubist Epoch* was on view at The Los Angeles County Museum of Art from December 15 through February 21 prior to its installation at the Metropolitan Museum.

The Cubist Epoch has been organized by Douglas Cooper, the distinguished British art historian, collector, and friend of many of the Cubist painters. Describing the exhibition Douglas Cooper has said: "Nobody has done a full-scale retrospective of this most important art movement yet, and few people realize how far it radiated across the world. This is the first exhibition to present Cubism as an historic style, defining its goals, its genesis and development."

The Cubist Epoch spans the years 1906 to 1921. The style originated in Paris in 1906-7 with the work of Picasso and Braque, but by 1912 it had become an international movement with adherents not only in France but also in Germany, Holland, Italy, Czechoslovakia, Russia, and the United States. This large and diverse group of artists (54 of whom are represented in the exhibition) used the innovations of Picasso, Braque, Gris and Léger (the four principal Cubists) to achieve a variety of artistic ends. No sooner had the movement begun to gather momentum than it began to disintegrate, and, by the outbreak of war in 1914, several new movements had sprung from it, among which were Futurism, Rayonism, Dada, and various forms of abstract art. From 1914 to 1921, Cubism was further developed and enriched by Picasso, Gris, and Braque, but, by 1921, they had all concluded their purely Cubist work and were pursuing other lines of development. Although Cubism per se had burned itself out, it was the first real break with past traditions in painting: realism, individual expression, etc. Its lasting significance lies in its role as the origin and key to all subsequent styles of 20th-century painting.

This guide was prepared by Thomas Folds and Melanie Yaggy of the Department of Public Education and designed by John Morning.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

TRUE CUBISM

1 The Cubist Epoch began in Paris in the spring of 1907 when Picasso painted *Les Demoiselles d'Avignon*. Here Picasso cast aside conventional treatments of space, forms, and light to suggest a radically new way of rendering figures and objects on canvas. By flattening the forms of the figures and bringing the background forward in competition with the figures, Picasso forces our awareness of the two-dimensional painted surface. The two figures on the right, completed last, reveal Picasso's growing interest in the masks of African tribal sculpture.



Pablo Picasso, *Les Demoiselles d'Avignon*, 1907. The Museum of Modern Art.

2 When the French painter Georges Braque saw Picasso's *Demoiselles* in the fall of 1907 he was stunned by its violent innovations. Nevertheless, his own painting soon showed the influence of Picasso's powerful new imagery. From 1909 to 1912 he and Picasso worked together, forging a new style which came to be known as Cubism.

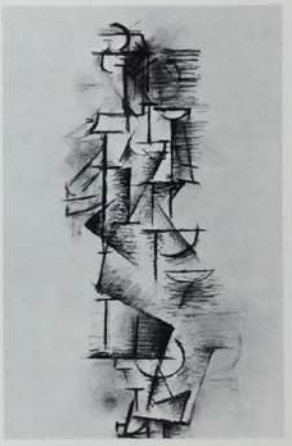


Pablo Picasso, *Landscape with a Bridge*, 1909. Národní Galerie, Prague.

In the period of Early Cubism, Braque and Picasso "analyzed" objects as if each of them were seen from several different points of view. These different points of view (such as a bottle seen from above, head-on, at an angle, etc.) they then reassembled in a new composite order.

3 This gallery deals with Cubism as a stylistic phenomenon—the establishment of a new pictorial tradition.

4 As Braque and Picasso developed their mature Cubist style, they fragmented forms into smaller, more complex facets. As a result, figures and objects became increasingly difficult to identify. Yet neither artist crossed over into pure abstraction, and, in fact, both considered their art to be "realistic."



Pablo Picasso, *Female Nude*, 1910-11. The Metropolitan Museum of Art.

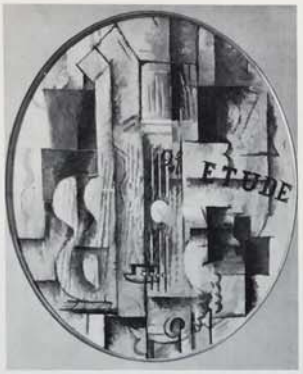
5 The paintings by Picasso and Braque in this room are from the period of High Cubism (1911 to summer of 1912). Figures and background now mesh in a complex "scaffolding" of inter-penetrating lines and planes. Numbers and letters, as if snipped from labels or newspaper headlines, are often included as prominent compositional elements. By late 1911 both artists also had begun to experiment with oval canvasses, which serve as graceful foils to the austere vertical lines within their compositions.

During this period the young Spaniard, Juan Gris, also began to develop his own variations of the Cubist style.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

Georges Braque, *Guitar*, 1912. The Carey Walker Foundation.



THE CUBIST MOVEMENT IN PARIS 1906-1914

Though Braque and Picasso did not send their Cubist paintings of 1910 to 1912 to public exhibitions, various young members of the Paris *avant garde* saw them in the artists' studios. Soon they adopted this new pictorial language as a basis for their own experiments.

6 Fernand Léger reduced figures to massive geometric forms —cubes, cones and cylinders (sometimes jokingly referred to as "tubism.") Robert Delaunay's early "explosive" views of fragmented Paris buildings were succeeded in 1912 by more prismatic abstractions of almost pure color.



Fernand Léger, *Two Figures*, 1914. Mrs. Charles D. Tandy.

7 This gallery is devoted to paintings by various French artists who used the Cubist style for their own purposes. Derain, for instance, worked alongside Picasso during 1910 in Spain, yet he never wholly capitulated to the attractions of Cubism. Gleizes and Metzinger, however, not only exhibited as "Cubists" but co-authored the first book on the new movement.



Albert Gleizes, *Portrait of Igor Stravinsky*, 1914. Richard S. Zeisler, N.Y.

8 Each of the remarkable Duchamp brothers experimented with Cubism. Duchamp-Villon's bronze *Horse* (shown here in two sizes) fuses organic and mechanical forms into a single image. Marcel Duchamp's *Nude Descending a Staircase* multiplies the figure into a series of successive views suggesting illusions of movement. In each of Jacques Villon's paintings, however, the figure is stationary, but the prismatic planes of color create effects of shimmering motion.



Raymond Duchamp-Villon, *Small Horse*, 1914. Edgar Kaufmann, Jr., N.Y.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

THE INFLUENCE OF CUBISM OUTSIDE FRANCE

9 The Italian Futurists often borrowed pictorial ideas from Picasso and Braque, but their art was essentially very different from Cubism. It emphasized violent action rather than the restructuring of static figures and objects.



Gino Severini, *Armored Train in Action*, 1915. Richard S. Zeisler, N.Y.

10 The paintings and sculpture in this gallery indicate the pervasive influence of Cubism on the work of Czech, German, Russian, and American painters from 1911 to 1917.



Bohumil Kubista, *Portrait*. Národní Galerie, Prague.

11 The American Lyonel Feininger translated the faceted geometry of Cubism into a dynamic, expressionistic style. The Dutch painter Piet Mondrian, on the other hand, moved toward an art of rectilinear abstraction through successive studies of trees and facades of buildings.



Piet Mondrian, *Tree*, 1912. Museum of Art, Carnegie Institute.

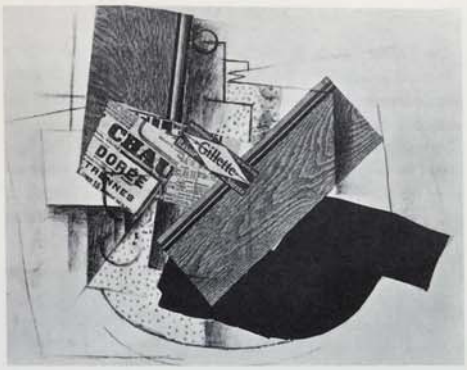
LATE CUBISM AND CUBIST SCULPTURE

12 In 1912 Braque developed a new phase of Cubism known as *papier collé*, in which strips of colored wallpaper simulating the texture of wood-panelling are pasted on the canvas and combined with lines and forms drawn in charcoal. With this new "synthetic" style both Braque and Picasso now improvised lighter, gayer compositions and abandoned the austere geometry of High Cubism. One of Picasso's most famous inventions is his *Absinthe Glass*, a gaily painted bronze object suggesting a woman's head topped by a fantastic hat.

By 1913 Juan Gris had developed a strong Cubist style of his own, which emphasized clearly silhouetted shapes and richly textured surfaces. Although Cubism was primarily a pictorial style, several

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11



Georges Braque, *Still Life on a Table*, 1913.
Mr. and Mrs. Claude Laurens, Paris.

sculptors, including Jacques Lipchitz and Henri Laurens, converted it successfully into three-dimensional forms.



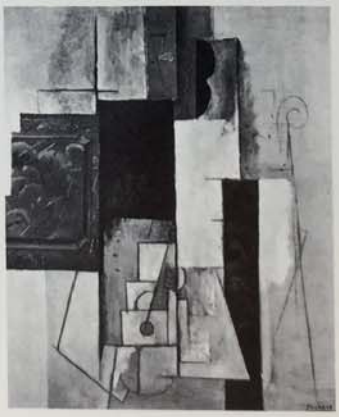
Jacques Lipchitz, *Woman with Drapery*, 1919.
Mr. and Mrs. Ted Weiner, Fort Worth.

13 In the Cubist paintings by Juan Gris from 1915 to 1918 forms of objects are simplified into bold, interlocking patterns of strikingly contrasted colors. The boldness of these contrasts makes an interesting comparison with Braque's quieter, more harmonious color schemes.



Juan Gris, *Grapes*, 1916. Mr. and Mrs. Paul Tishman, N.Y.

14 The paintings in this gallery are from the final years of the Cubist movement. Picasso's *Open Window at St. Raphael* and his two large Harlequin canvasses combine the monumental verticality of the earlier "analytic" period with the colorful gaiety of the "synthetic" style.



Pablo Picasso, *Seated Woman with Guitar*, 1913. The Pasadena Art Museum.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

THE CUBIST EPOCH

THE METROPOLITAN MUSEUM OF ART

INFORMATION

Hours Monday-Saturday: 10:00 A.M. to 5:00 P.M. Sunday: 11:00 A.M. to 5:00 P.M. Tuesday: 10:00 A.M. to 10:00 P.M.

Admission The Museum has instituted a *pay-what-you-wish-you-must-pay-something* general admission policy. There is no additional charge for special exhibitions.

Telephone numbers General information, 736-2211; offices, 879-5500.

PUBLICATIONS

Exhibition catalogue *The Cubist Epoch* contains a fully-illustrated text by Douglas Cooper, Guest Director of the exhibition, along with a bibliography and a check list for the exhibition. 318 pages. Published by Phaidon Press Limited, London, in association with The Los Angeles County Museum of Art, California, and The Metropolitan Museum of Art, New York. Paper bound: $4.95

EDUCATIONAL PROGRAMS

The Department of Public Education is planning a symposium on Cubism on Saturday, April 17th, for college and graduate students, faculty members, museum professionals, and others with a serious interest in the subject. Speakers will include George Heard Hamilton, Robert Rosenblum, Henry Geldzahler, and Douglas Cooper.

The High School Department will produce a kit of Student Preparation Materials and will conduct workshops for high school groups.

A recorded tour on the exhibition will be available.

Cover: Pablo Picasso, HARLEQUIN, 1918. Joseph Pulitzer, St. Louis.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

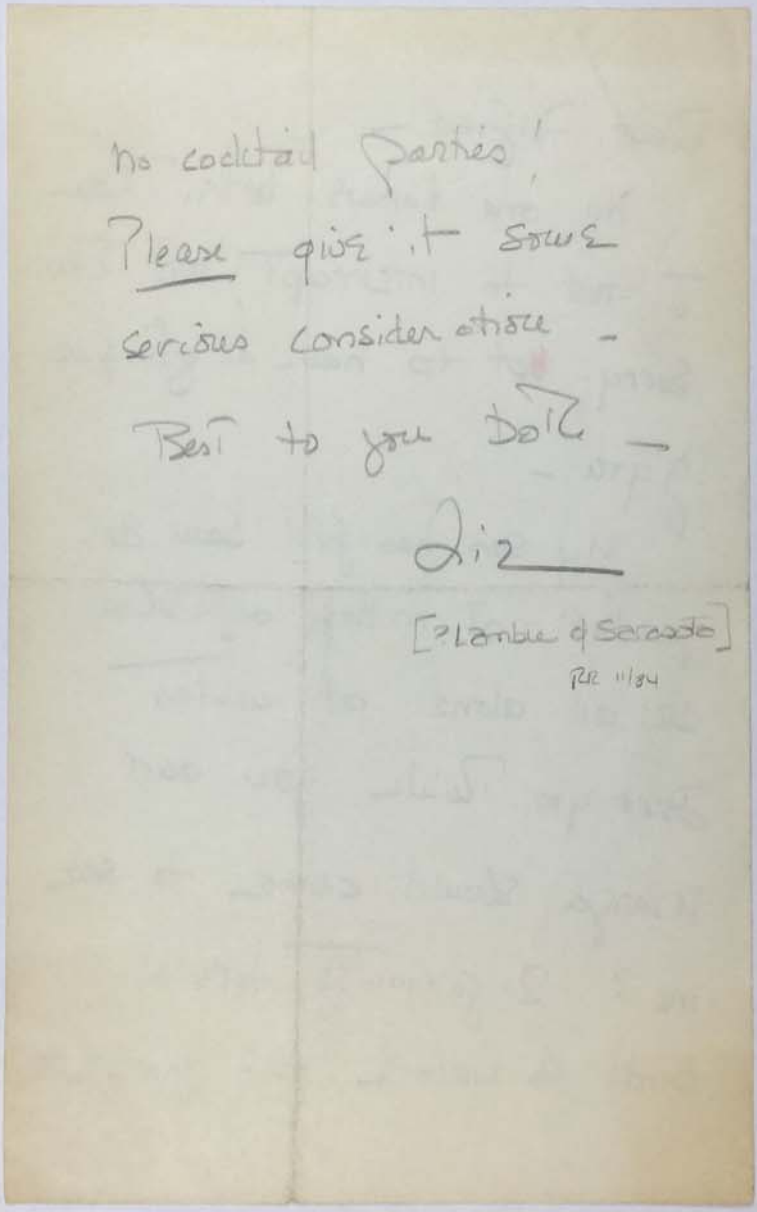
Dear Alfred —

No one knows better than I not to interrupt, but I'm sorry not to have a glimpse of you —

My son has just been dispatched at Milton & I shall be all alone all winter. Don't you think you and Marga should come to see me? I guarantee lots of birds to watch and promise

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

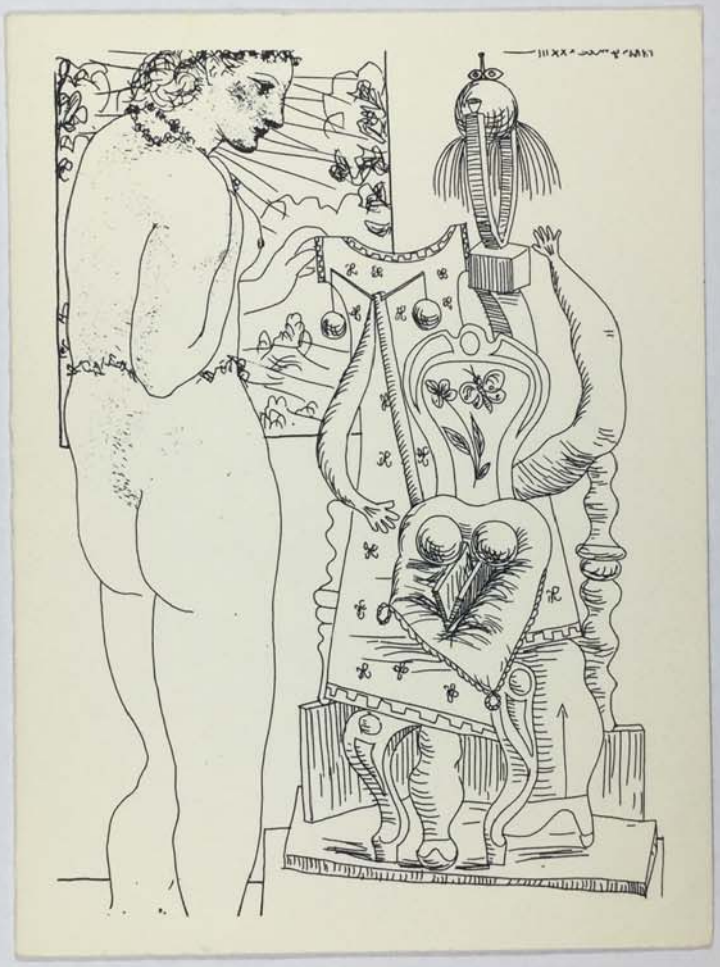


no cocktail parties!
Please give it some
serious consideration -
Best to you both -
Liz

[Plaubel of Seaside]
RR 11/84

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

Model and Surrealist Figure. 1933. Etching

The President and Trustees of
The Museum of Modern Art
request the pleasure of your company
at the Contributing Members preview of

PICASSO
IN THE COLLECTION OF
THE MUSEUM OF MODERN ART
including remainder-interest and promised gifts

Tuesday evening, February 1, 1972
8:30 to 11:30

This invitation will admit two
R.S.V.P. using enclosed card
Formal

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

BOOKS ILLUSTRATED WITH ORIGINAL PRINTS BY

PABLO PICASSO

from the Collection of the Museum of Modern Art

Max Jacob: St. Matorel. Book illustrated with four etchings. (1910). Published by Henry Kahnweiler, Paris, 1911. (Geiser 23-26). Purchase Purchase Fund. 507.49.1-4.

Max Jacob: Le Siège de Jérusalem. Book illustrated with three etchings. (1913-1914). Published by Henry Kahnweiler, Paris, 1911. Gift of Frank Crowninshield. 621.43.1-3.

Ovid: Les Métamorphoses. Book illustrated with thirty etchings. (1930-31) Published by Albert Skira, Lausanne, 1931. (Geiser 143-172). Gift of James Thrall Soby. 13.44.1-30.

Honoré de Balzac: Le Chef d'Oeuvre Inconnu. Book illustrated with thirteen etchings (also with woodcuts by Aubert, after drawings by Picasso). (1927-31). Published by Ambroise Vollard, Paris, 1931. (Geiser 123-135). Gift of Henry Church. 620.43.1-13.

Comte de Buffon: Histoire Naturelle. Book illustrated with 31 aquatints. (1936). Commissioned by Ambroise Vollard. Published after Vollard's death by Martin Fabiani, Paris, 1942. Gift of Mrs. John D. Rockefeller, Jr. 174.46.1-31.

Aristophanes: Lysistrata. Book illustrated with six etchings. (1934). Published by Limited Editions Club, New York, 1934. Gift of Mrs. Stanley Resor. 423.58.1-6.

Hugnet: La Chèvre-Feuille. Book illustrated with six engravings. (1943). Published by Robert-J. Godet, Paris, 1943. Transferred from the Museum Library. 601.49.1-6.

Hugnet: Non Vouloir. Book illustrated with four engravings. Published by Éditions Jeanne Bucher, Paris, 1942. Transferred from the Museum Library. 600.49.1-4.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

Ramon Reventos: Dos Contes. Book illustrated with four engravings. (February 4-6) 1947. Published by Editions Atbor, Paris and Barcelona, 1947. Gift of Victor S. Riesenfeld. 358.48.1-4.

Ramon Reventos: Deux Contes. Book illustrated with four drypoints. (1948). Published by Editions Atbor, Paris and Barcelona, 1947. Note: though date of publication is 1947, the prints were actually executed in 1948 for the French edition. Gift of Victor S. Riesenfeld. 359.48.1-4.

— Gongora: Vingt Poemes. Book illustrated with forty etchings, engravings and aquatints. (1948). Published by Roger Lacouridre, Paris, 1948. Purchase. 544.49.1-10.

Yvan Goll: Elégie d'Ihpétona, followed by Masques de Cendre. Book of poems illustrated with four lithographs. April 11, 1949. (Mourlot 177). Published by Editions Hemispheres, Paris. Purchase Fund. 460.53.1-4.

Tristan Tzara: Le Mémoire d'Homme. Book illustrated with nine lithographs. (April 16, 1950). Published by Bordas, Paris, 1950. (Mourlot 187). Purchase Funds. 363.51.1-9.

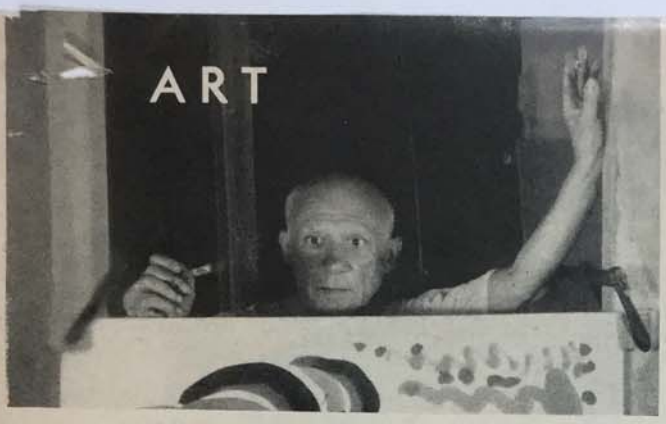
Maurice Toesca: Six Contes Fantastiques. Book illustrated with six engravings. (1953). Published by Flammarion, Paris, 1953. Given anonymously. 275.55.1-6.

Picasso: Poemes et Lithographs. Portfolio containing fourteen lithographs. 1954. Published by Mourlot Frères, Paris, 1954. Gift of Daniel H. Kahnweiler. 369.58.1-14.

— Michel Leiris: Balzacs en Bas de Casse et Picassos Sans Majuscule. Book illustrated with eight lithographs. (1952). Published by Galerie Louis Leiris, Paris, 1957. Gift of Mr. and Mrs. Daniel Saidenberg. 695.59.1-8.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11



PICASSO SIGHTS OVER CANVAS AT MOVIE CAMERA

Picasso

PROTEAN GENIUS OF MODERN ART

THE caretaker peers through the peephole in the front gate of the walled villa overlooking Cannes, disappears, then returns to admit the visitor. A dark-haired, handsome woman in blue pants emerges from the big square house and says: "Picasso will be down in a moment." She is Jacqueline Roque, a 30-year-old divorcee who is Picasso's latest companion, and she speaks with the air of one announcing the approach of an emperor.

Everywhere there are signs of the prodigious energy of the most dynamic and disturbing artist of his time. Ferocious bronze owls glare from under the palms, a huge stone head of a woman lies in the basin of the fountain, plywood pipe-players are scattered about the lawn. Inside, the three main rooms are jammed. Canvases crowd the walls, spill out of crates. Weird ceramics stand in disheveled confusion on the floor. The rest of the space is taken up by a litter of objects that Picasso collects compulsively, objects that may set him off on a new theme or be incorporated into a new sculpture—a hollow elephant's foot filled with pebbles, a bird cage containing two parakeets, an African drum, faded flowers, a life-sized wooden crocodile, a pile of hats ranging from Chinese coolie to carnival papier-mâché. "There are vitamins even in garbage," Picasso insists.

Living Legend. Picasso comes down—stocky, spry, bronzed as a piece of sculpture. At 75 he is a living legend and he knows it; his dark brown eyes gleam as they sweep the room in a commanding glance. He picks up a black Spanish cape from a pile of clothes, flings it around his shoulders with the lordly grace of a matador, tops it off with a Spanish hat from the pile. "*Magnifique*, this material," he cries. "It is not only elegant, but it keeps you warm." Next thing the visitor knows, Picasso is romping on the lawn with his pet goat.

Though a millionaire several times over, Picasso lives in the elegant villa like a wandering Okie. A flock of pigeons coo from the third-floor balcony, chickens cluck on the lawn, the goat is kept on the second floor. Significantly the one clear space in the house is around his easel, lit by a powerful electric lamp with triple reflectors, where he paints every day from 4 p.m. until after midnight with an old boxboard for a palette, sometimes knocking off two or three versions of a subject in a single session. Explains Picasso: "I am a Spaniard. Just as a *torero* takes his bull through all sorts of passes, I like to take my pictures through all kinds of variations."

Crumbs from the Table. Picasso has been called "a volcano in constant eruption," and his continued volcanic—and unpredictable—activity has made him a phenomenon almost unique in the history of art. No other artist has ever commanded so wide a fame in his own lifetime. His name is almost a synonym for modern art. His works have set off debates in Levittown living rooms, rocked the cafés of Montmartre, built up pressures in Moscow. If a friend in need asks for help, Picasso can manufacture money simply by sketching a few lines on the back of a menu and adding his dramatic signature. His vintage works (Blue, Rose, and early Cubist periods) bring prices over $100,000; his latest oils fetch up to $35,000. Even the figures he absently kneads out of bread and leaves on restaurant tables are saved as potential collectors' items.

This week in Manhattan, to celebrate Picasso's 75th birthday, the Museum of Modern Art is opening the most comprehensive exhibition of Picasso's works ever collected under one roof. On view for a summer-long show that takes over three whole floors are 328 paintings, sculptures and drawings, selected from 95 collections. Included are 31 works owned by Picasso, which can be distinguished by the fact that the old man, with a peasant's shrewdness, never signs a painting until it is sold.

Stamp of Authenticity. As the first major show of Picasso's works in the U.S. since 1939, it also provides a unique opportunity to reassess the man who in 50 years of dazzling innovations had upended, along with a whole tradition of painting, the very standards of criticism itself. The paintings—grown familiar in countless art books and reproductions—no longer shock. In retrospect, some seem to be failures. But there remains an overwhelming sense of endless vitality and prolific invention. Each painting bears the visual impact and unmistakable stamp of authority of the greatest of modern draftsmen. The overall impression is of a great painter who has painted few absolute masterpieces, because he seldom lingered long enough with any one work to bring it to perfection. But even his failures are monumental—testament of a man made in a larger mold than any other artist of his time.

Spread on the museum's walls, Picasso's works provide the viewer with a journey through 50 years that changed art more radically than it had been changed in the 500 years before. It is a journey conducted by the man who, more than any other, did the changing. Picasso himself obligingly recalls his point of departure with an early canvas, *Le Moulin de la Galette* (*see opposite*), painted when he was 19 and a fiery-eyed Spanish provincial on his first visit to Paris. "Banal but talented," pronounced Painter Amédée Ozenfant, "and that's how it should be. A beginner is not a master."

But the restive talent of the young Picasso, tramping about Paris with a Browning automatic flamboyantly tucked in his belt, was quickly evident as he began to paint gaunt laundresses, half-starved nudes and such El Greco-haunted scenes as *Blind Man's Meal*. Their signature was the all-pervading blue monotone, a color which Picasso has since explained "was not a question of light or color. It was an inner necessity to paint like that." The clowns and buffoons of the Rose period that followed still astonish by their sure draftsmanship and haunting melancholy.

Make It Ugly. Then, abrupt as a blow, came *Les Demoiselles d'Avignon*, a painting done in 1907 depicting five dramatic salmon-pink nudes, their faces hideous as primitive African masks. On seeing the painting, French Painter Georges Braque gasped: "You are asking us to drink petrol in order to spit fire." Today, *Demoiselles*, which made primitive art an accepted fountainhead of modern art, has only the dated quality of yesteryear's manifesto. But it marked a significant break in art history, ushering in an age in which art is no longer the readily grasped reaffirmation of everyman's vision, but a special hierarchical world into which initiation is required. Reported Gertrude Stein: "Picasso said once that he who created a thing is forced to make it ugly . . . Those who

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

follow can make of this thing a beautiful thing because they know what they are doing."

Cubism, Picasso's next creation in collaboration with Georges Braque, now seems less like an explosion in a shingle factory than a rigorous analysis of reality in terms of planes rather than lines. In such works as *Girl with Mandolin*, where the figure and background have been broken into sharp-edged, sculptural planes, with the mandolin and model's breast distorted to carry the viewer's eye around the bend, there is today a kind of elegance and even a sensual formalism.

Picasso's cubism radically affected the course of modern art, but it is now clear that it failed to establish itself as the Grand Manner of the 20th century. As an apparatus to carry the full weight of modern man's deepened and often troubled sensibility, it has proved inadequate. Picasso himself, no man to cultivate the hinterland after exploring a new area's boundaries, pushed on, leaving a generation of less gifted painters to work laboriously through its implications.

Skeletons on the Beach. In room after room, the current exhibition breathtakingly displays the energy with which Picasso investigated one direction after another. He briefly turned back to classicism ("They say I draw better than Raphael, and probably they are right," he once remarked), then in what amounted to a burlesque of classicism created such monumental figures as *Mother and Child*, which only superb talent saves from becoming ludicrous. In his *Three Dancers* he not only bade farewell to his period of stage designing with the Ballet Russe (where he met and married his one legal wife, Olga Koklova, mother of his eldest son Paul), but initiated a series of agonizing, lopsided, contorted figures whose displaced limbs and wandering eyes still boggle the public.

Such distortions dramatically extended the range of metaphor in Picasso's own work. The walls abound with pictures of women treated as moon goddesses, as concrete skeletons on a beach or as interlocking arabesques with strange, brooding masks. They reveal little about the outward appearance of the numerous women who have responded to Picasso's own vitality, but they clearly record Picasso's own often savage counter-response. With children (he has four) Picasso has almost invariably used distortion sympathetically to reinforce rather than mock childhood's peculiar and perilous excitement.

Picasso's attachment to the Communist Party has been subject to fits and starts. He let the party make his *Peace Dove* (actually a lithograph of a white fantail pigeon Henri Matisse had given him as a present) a propaganda symbol the world over, and Communist Boss Maurice Thorez is a frequent and conspicuous guest at Picasso's villa at Cannes. But when someone asked Picasso what he would do if France became a satellite and he was ordered to paint the party line, Picasso exploded: "If they stopped my painting, I would draw on paper. If they put me in prison without paper or pencil, I would draw with spit on the cell walls."

Owls from a Perfume Factory. As the Manhattan show demonstrates, age has not withered nor imitation staled Picasso's infinite variety. It apparently takes only a new subject or a new medium to revitalize him. After World War II he became absorbed in lithography, largely revived it as a serious medium in France. He revived his interest in sculpture. From the abandoned perfume factory that he took over in the sleepy Riviera town of Vallauris, Picasso has turned out a host of ceramics of his own ferocious owls, toads, bulging females, nymphs and bullfight scenes never seen before on land or kiln.

Most recently Picasso has thrown himself enthusiastically into making a full-length film, *Le Mystère Picasso*, a dazzling display of Picasso's technique, which had its U.S. première this month as part of the museum's Picasso exhibit. In it Picasso undertakes to paint a new canvas from scratch before the camera's eyes. Naked to the waist, white hair bristling on his chest, Picasso proclaims with calculated drama: "One must risk everything." Ad-libs Director Henri-Georges Clouzot solemnly: "That's going to be dangerous." Says Picasso: "*Oui*, that is what I seek." While the camera watches, Picasso designs a beach scene, takes the theme through a series of dexterous variations. Suddenly he rumbles, "It is going badly," pauses, then adds, "It is going very, very badly." Wiping out the whole work, he dashes off the final version, a simple, glowing abstraction.

An even more astonishing feat of showoffmanship is the 15 exhibited variations of Eugène Delacroix's famed Louvre painting, *Women of Algiers*, turned out by Picasso over a 15-month period. Noted a friend: "It was with a kind of malicious pleasure that he took up this venerable museum work, turned it over like an old coat, recut it and adjusted it to his own measurements." Painted in 1954-55, the exercise was also Picasso's way of working off the melancholy caused by the departure of his companion of eight years, Françoise Gilot, who one day suddenly left, taking their two children with her, announcing: "I was tired of living with a historical monument."

Today an Indian-summer mood appears to have settled over Picasso and his work. Credit for Picasso's contentment is given by friends largely to Jacqueline, who runs the house, tenderly cares for "Pablito," and delights him by making his favorite Spanish sausage, *chorizo*, or a surprise dessert of Turkish *halvah*. Jacqueline has also served as model for the series of 50-odd paintings such as *Woman by a Window* (*see left*) that Picasso had turned out using his new Cannes studio as a theme.

Death Is Final. Though Picasso shaped a whole half-century of art in his image, it is clear that since the end of World War II he no longer dominates the whole canvas of modern art. He believes a work should be constructed, is distressed by the work of many young abstract expressionists, once grabbed an ink-stained blotter, shoved it at a visitor and snapped, "Jackson Pollock." But Picasso's latest work shows that he has lost none of his amazing powers of draftsmanship nor his virtuoso ability to improvise on a theme until it is obedient to his will. With age, Picasso becomes more impatient. His own limitations—an insensibility to the sensual qualities of paint, a violence and haste in execution—stand forth more clearly. In *Woman by a Window*, Picasso, who uses boat paint "or whatever they give me," worked over the area of the model's shoulders with an intensity that has made a bulge in the canvas, but he has barely sketched in the right side of the canvas.

Picasso works to exhaust a subject, not to beautify it. "I have a horror of something finished," he says. "Death is final. A revolver shot finishes off. The not completely achieved is life." Beauty, as the world knows it, has long since ceased to interest him. "What is the beautiful?" he exclaims. "One must speak of problems in painting!" Such rumblings give the art world warning that the volcano is still alive, may erupt again before the world's astonished eyes. The most demanding commission of his career is now directly ahead of him—a huge mural for Paris' new headquarters for UNESCO. What its subject will be Picasso does not hint. But until the final revolver shot sounds, the old master can be depended on to keep the world's eyes focused on the tip of his brush.

JACQUELINE, PICASSO & JEAN COCTEAU AT BULLFIGHT
BEHIND, DAUGHTER MAIA, 21, SON CLAUDE, 9.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

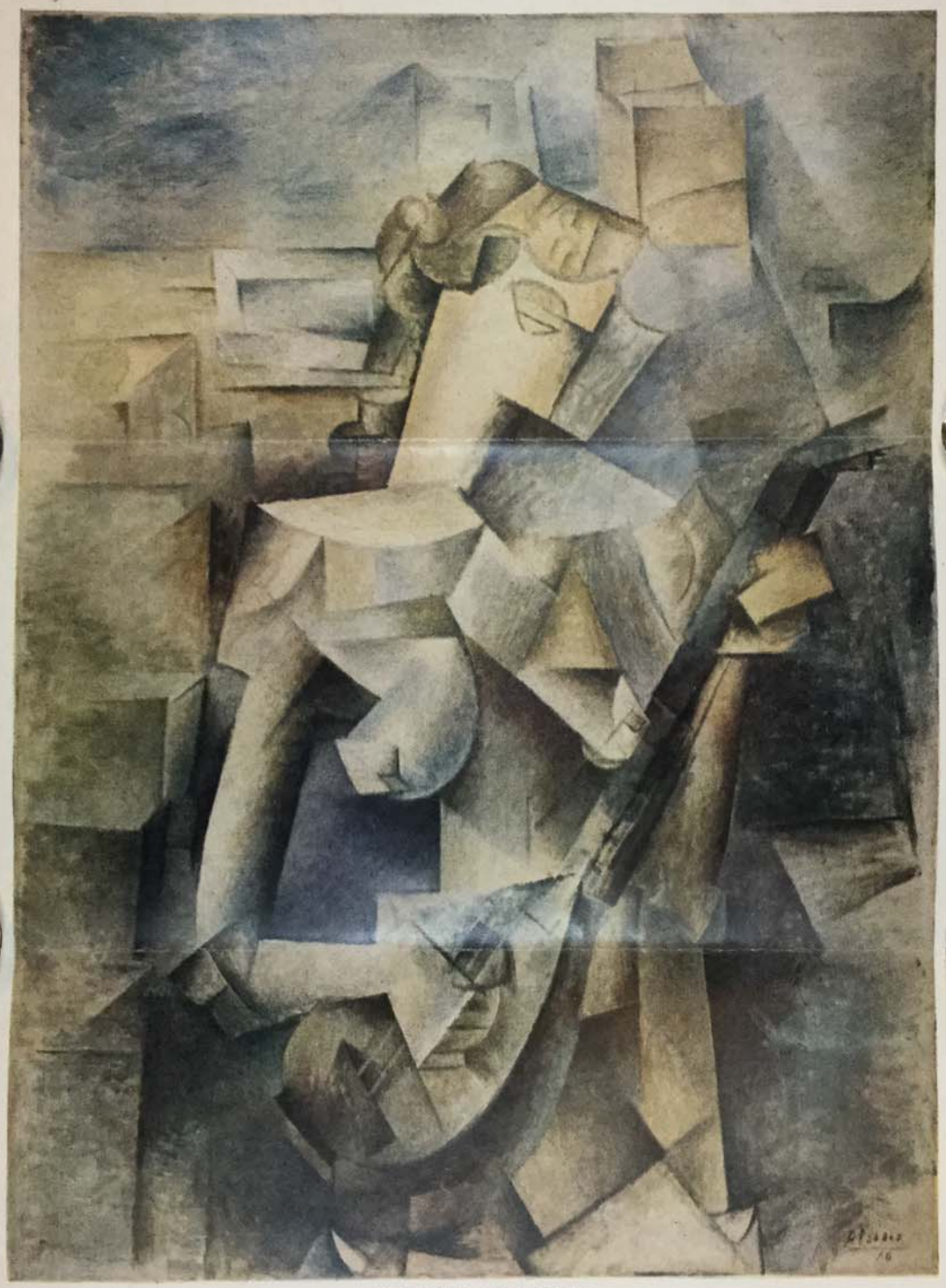


THREE DANCERS

Danse macabre, which artist still owns, is key work, done in 1925, which began period of heavily distorted images. Figure at left is typical of his preoccupation with convulsive, demonic effects.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11



GIRL WITH MANDOLIN

Cubist portrait, painted in 1910, using Fanny Tellier as model, keeps elements of feminine grace and charm despite wedge-shaped head and pipe-stem arms.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

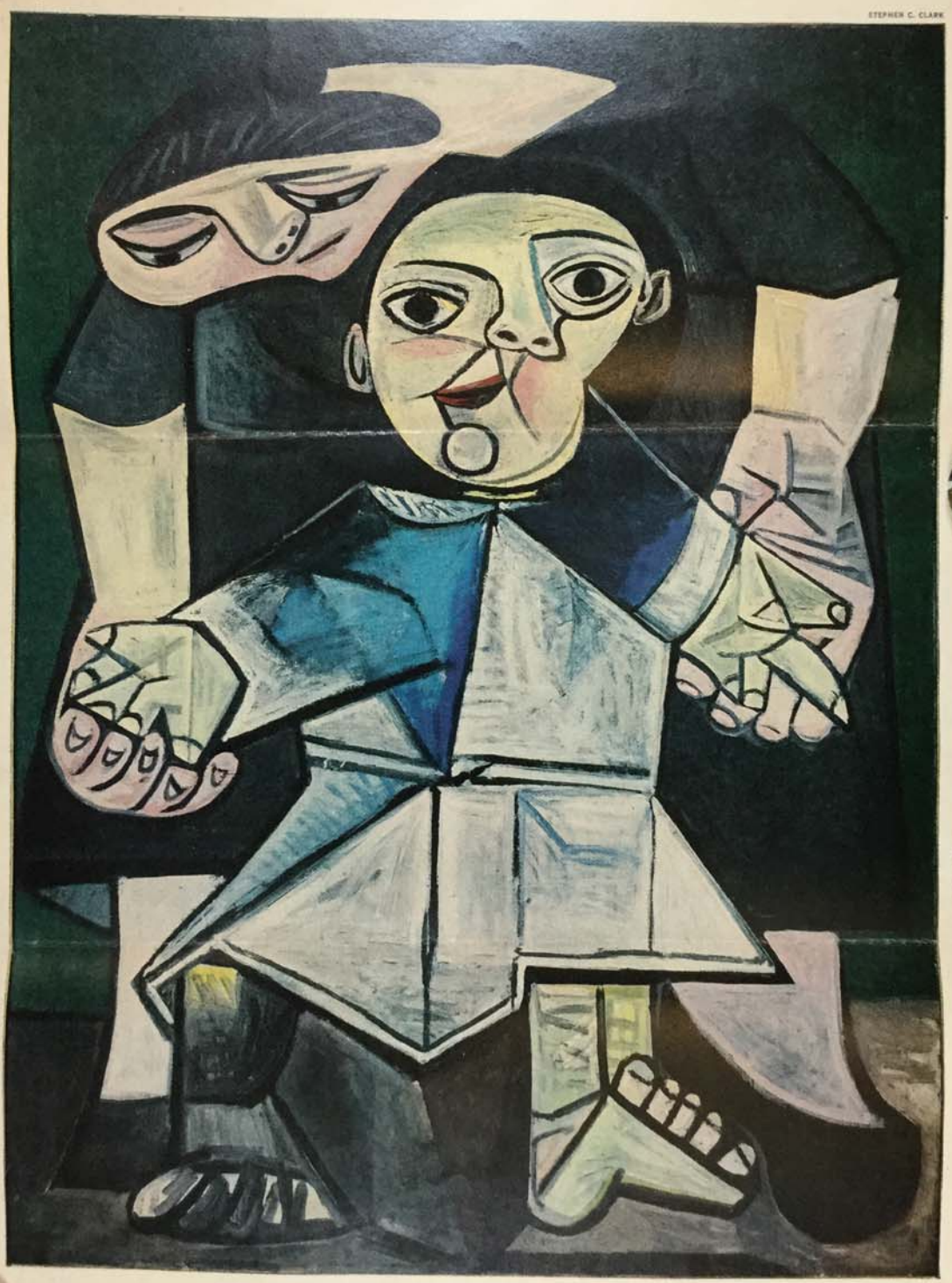


WOMAN BY A WINDOW

Picasso's current style is shown in painting finished last June of Jacqueline Roque, his latest great and good friend, in studio of artist's Riviera villa at Cannes. Picasso reworked painting for weeks, wore canvas paper-thin in one area with palette knife, finally painted model's classic Mediterranean features to resemble archaic Greek mask.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11



FIRST STEPS

Larger-than-life-sized painting, done in 1943, uses Picasso's favorite techniques of dislocation and distortion to capture child's wild excitement in contrast to archlike form of protective mother.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

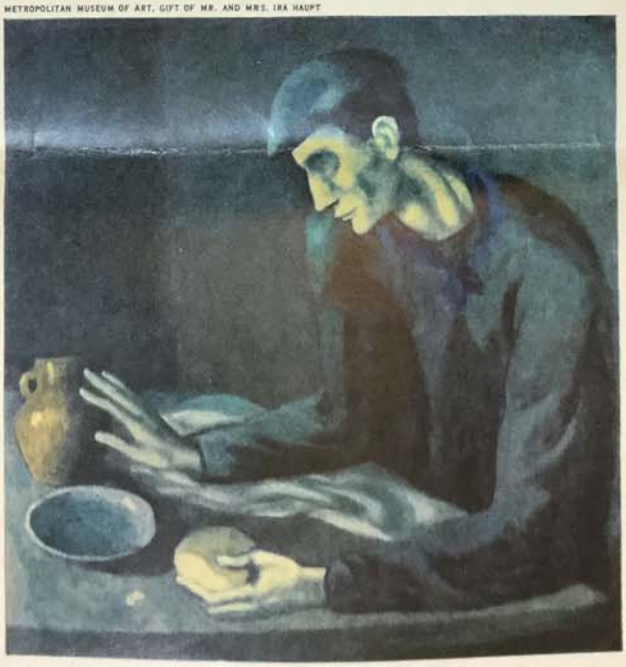


MR. AND MRS. JUSTIN K. THANNHAUSER

LE MOULIN DE LA GALETTE

Picasso once identified this Montmartre dance-hall scene as first painting he did after arriving in Paris in 1900. While echoing Toulouse-Lautrec, it still points up the 19-year-old painter's early talent.

METROPOLITAN MUSEUM OF ART, GIFT OF MR. AND MRS. IRA HAUPT



BLIND MAN'S MEAL

Blue period work, painted in Barcelona in 1903, shows somber scene typical of Picasso's own mood. Penniless, and forced to burn his work sketches to keep warm, he had finally decided to go back to Spain.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

ART INSTITUTE OF CHICAGO



MOTHER & CHILD Monumental tribute to maternity was inspired by birth of Picasso's first son, Paul, in 1921. Children remain one of Picasso's favorite themes.

MR. AND MRS. JAMES THRALL SOBY



SEATED WOMAN

In this grotesque of 1927 Picasso used woman as starting point for formal arabesque design.

MUSEUM OF MODERN ART, MRS. SIMON GUGGENHEIM FUND



SEATED BATHER

In contrast to classic style (*above*), Picasso in 1930 showed bather as pincer-jawed concrete skeleton.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

NO. 33
FOR RELEASE:
MARCH 13, 1971

IMPORTANT NEWLY ACQUIRED PAINTING AND SCULPTURE AT THE MUSEUM OF MODERN ART.

"20th Century Pioneers" an exhibition of eight key acquisitions made by The Museum of Modern Art since the summer of 1970, will be on view in the Museum's first floor galleries from Saturday, March 13 through Monday, April 26. Made up of paintings and sculpture by artists whose roles in modern art were established by the time of World War II, the exhibition follows "Recent Acquisitions: Americans," which included artists of this country who came to maturity after 1945. The exhibition is directed by William S. Rubin, Chief Curator of the Painting and Sculpture Collection.

The eight works by Pablo Picasso, Henri Matisse, Marcel Duchamp, Frederick Kiesler and Seraphine all represent extremely important additions to the Museum's collection. Foremost among them are three works by Picasso. Sleeping Woman, a proto-Cubist painting of the spring of 1908 (the last important work of that period to have remained in private hands), allows the Museum to illustrate Picasso's development between the final phases of Les Demoiselles d'Avignon (1907)and Houses with Trees (autumn 1908). It was acquired by exchange. Guitar (1912), a gift of the artist to the Museum, was the first construction-sculpture in the modernist tradition. It was also Picasso's first metal construction and is the only such work from his Cubist period in any public or private collection. The Charnel House, a large and iconographically unique work of 1945, was inspired by photographs of concentration camps, and might be considered a sequel to Guernica (1937), because of its affinities in style and imagery. When it was painted, it represented only the second occasion when pressures from the outside world diverted Picasso from the more personal paths of his art. This work was also acquired by exchange.

Matisse's Reading (1905-06), a promised gift of David Rockefeller, brings to the Museum's outstanding collection of this artist's work its first painting of his fauve period. Executed in the partially eclectic manner characteristic of Matisse's

(more)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

work of that period, the picture shows his daughter Marguerite reading at a table within a colorful, light-filled interior.

Duchamp's Network of Stoppages, (1914), and Rotary Demisphere (Precision Optics), (1925), were at the time of their acquisition the two most important works by this artist still in private hands. Network is a large painting elaborating one element in the complex iconography of the "Large Glass" (The Bride Stripped Bare by Her Bachelors, Even). In its composition, Duchamp rejected the syntax of even the most avant-garde styles of the day. It was much admired by Abstract Expressionist painters, although their own approach was basically at odds with Duchamp's. The Rotary Demisphere together with a related Rotary Glass Plate (1920) are the grandparents of all the kinetic variety of "machine art," and as such were featured three years ago in the Museum's exhibition The Machine as Seen at the End of the Mechanical Age. The demisphere's center rotates to create an optical illusion, making it the first work of "op art"; its fabrication was related to Duchamp's passage from artist to "scientist". They were both acquired through the Abby Aldrich Rockefeller Fund and a gift of Mrs. William Sisler.

Kiesler's wood and rope Totem for All Religions (1947) was the first construction made by that architect-sculptor and synthesizes many ideas then current in late Surrealism. It is a gift of Mr. and Mrs. Armand P. Bartos. Finally, the exhibition includes the very handsome Tree of Paradise, painted in the mid-1920's by the primitive Séraphine Louis, known as Séraphine. A totally self-taught artist, Séraphine worked as a cleaning woman in the town of Senlis near Paris, where the German critic Wilhelm Uhde discovered her before World War I. Uhde, among the first to celebrate the work of the primitives, considered Séraphine's decorative style second in quality only to that of Henri Rousseau. Séraphine's works only rarely come on the market, and this acquisition fills a major lacuna in the Museum's notable collection of primitives.

* *

Photographs and notes on the individual works by William Rubin, Chief Curator of the Painting and Sculpture Collection, are available on request from Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 W. 53 St., New York, NY 10019. Telephone: (212) 956-7501.

* *

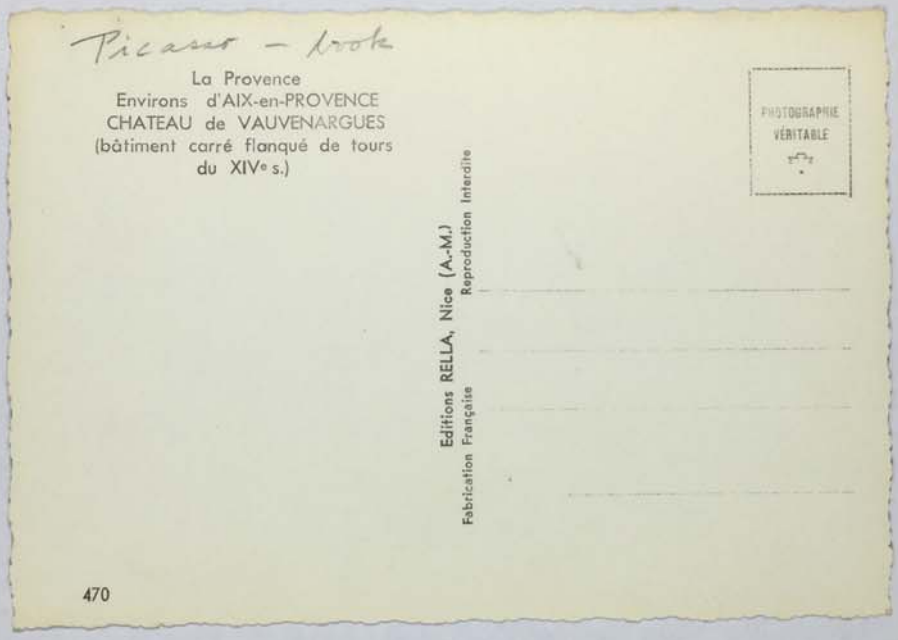
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11



Picasso – book

La Provence
Environs d'AIX-en-PROVENCE
CHATEAU de VAUVENARGUES
(bâtiment carré flanqué de tours
du XIVe s.)

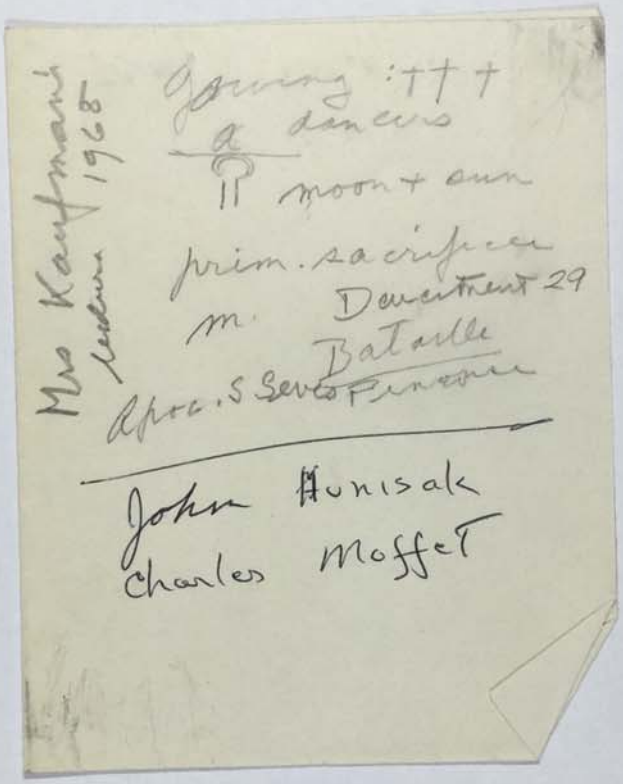
PHOTOGRAPHIE VÉRITABLE

Editions RELLA, Nice (A.-M.)
Fabrication Française
Reproduction Interdite

470

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

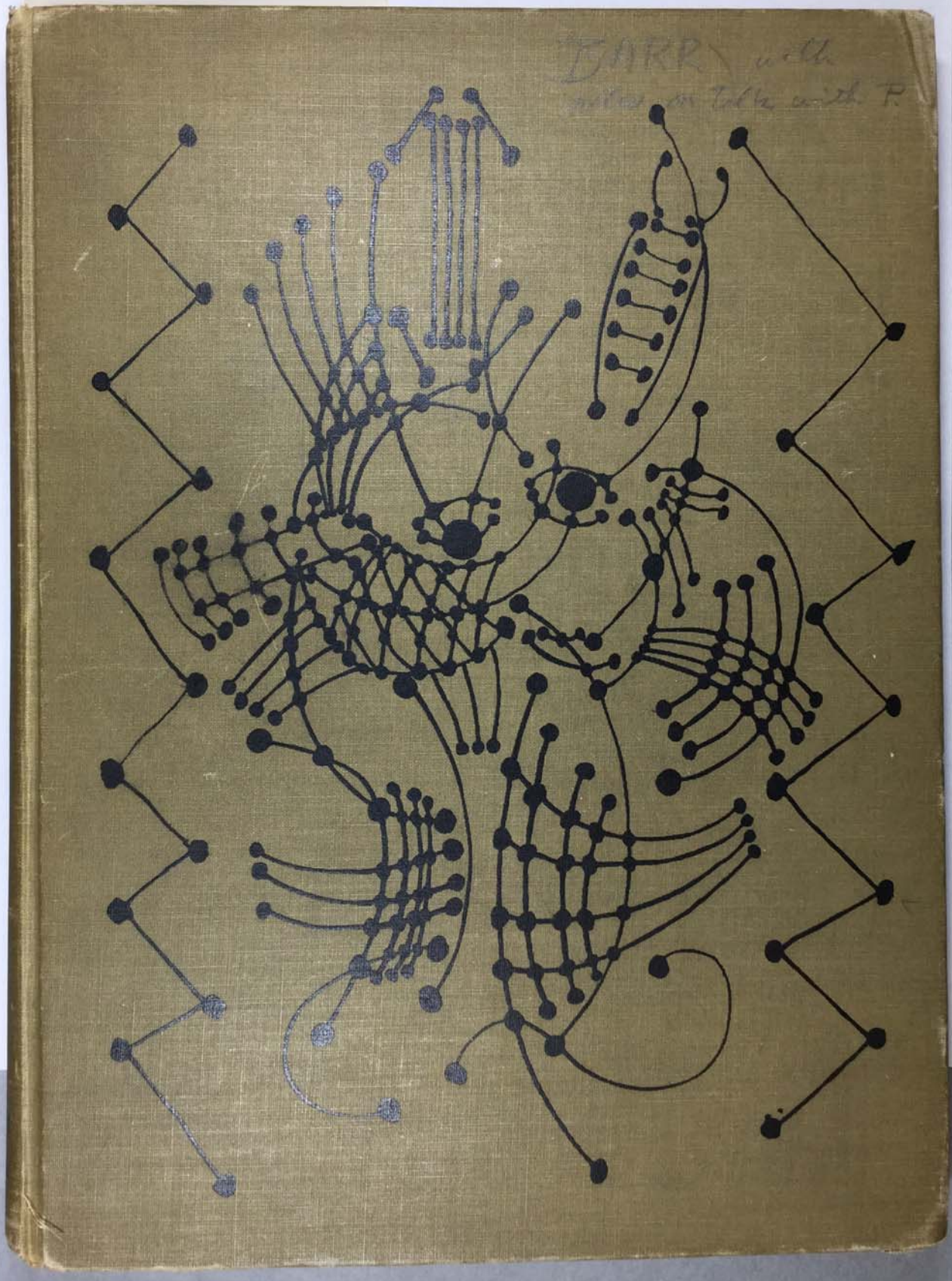
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11



ONLY THE ANNOTATED PAGES OF THE FOLLOWING PUBLICATION HAVE BEEN SCANNED. PLEASE REFER TO THE ORIGINAL FOR THE REMAINING, UNANNOTATED PAGES.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

MEMORANDUM

22

Barr

49 E 96

N.Y.

1937 - von S

check copy B has at home

with Picasso drawings

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

MEMORANDUM

PICASSO: Fifty Years of his Art.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

MEMORANDUM

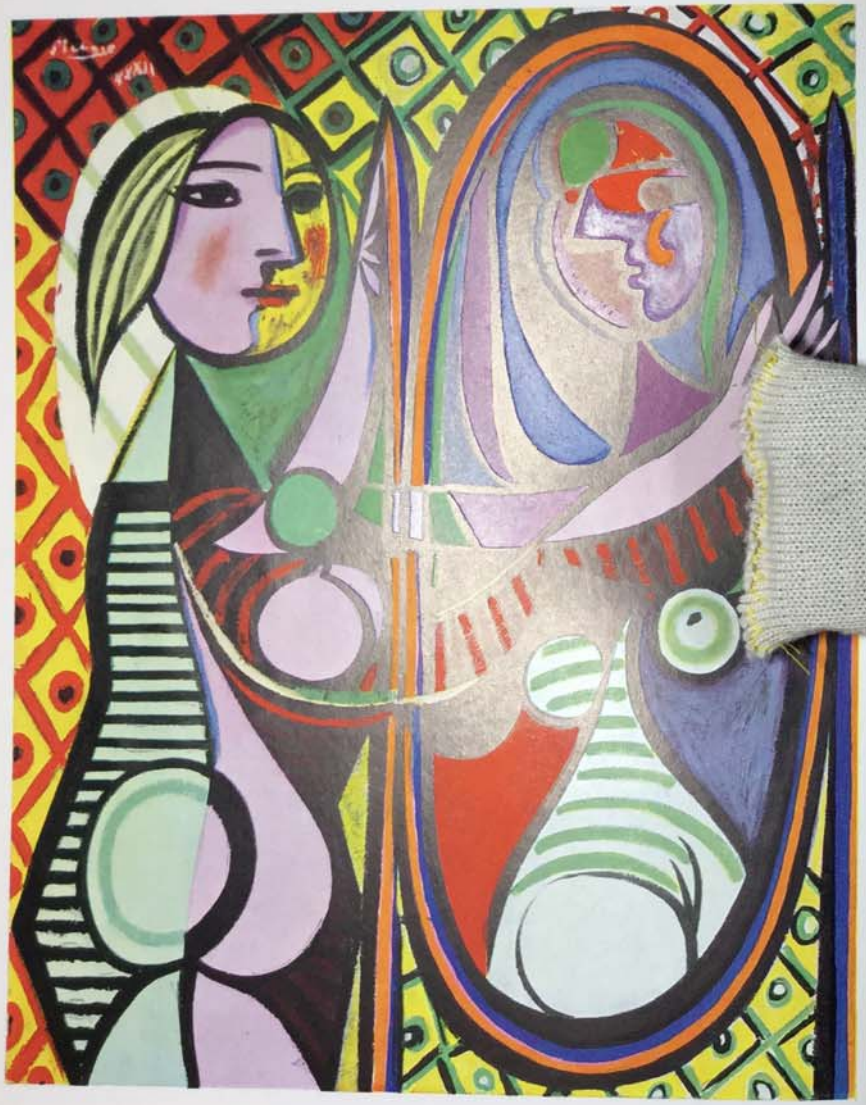


Frontispiece: GIRL BEFORE A MIRROR. Paris, March 14, 1932 (dated on back). Oil, 63¾ x 51¼ inches. The Museum of Modern Art, New York, gift of Mrs. Simon Guggenheim. See page 176.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

MEMORANDUM



PICASSO

Fifty Years of his Art

by Alfred H. Barr, Jr.

The Museum of Modern Art, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

MEMORANDUM

Trustees of the Museum of Modern Art

John Hay Whitney, *Chairman of the Board;* Henry Allen Moe, *1st Vice-Chairman;* Philip L. Goodwin, *2nd Vice-Chairman;* Sam A. Lewisohn, *3rd Vice-Chairman;* Nelson A. Rockefeller, *President;* John E. Abbott, *Vice-President and Secretary;* Ranald H. Macdonald, *Treasurer;* Alfred H. Barr, Jr., Mrs. Robert Woods Bliss, William A. M. Burden, Stephen C. Clark, Mrs. W. Murray Crane, Walt Disney, Marshall Field, A. Conger Goodyear, Mrs. Simon Guggenheim, Wallace K. Harrison, James W. Husted, Mrs. David M. Levy, Henry R. Luce, David H. McAlpin, William S. Paley, Mrs. E. B. Parkinson, Mrs. Charles S. Payson, Mrs. John D. Rockefeller, Jr., Beardsley Ruml, James Thrall Soby, Edward M. M. Warburg, Mrs. George Henry Warren, Monroe Wheeler.

HONORARY TRUSTEES: Frederic Clay Bartlett, Frank Crowninshield, Duncan Phillips, Paul J. Sachs, Mrs. John S. Sheppard.



Copyright 1946. The Museum of Modern Art, New York. Printed in U.S.A.

Contents

	Page
Preface and Acknowledgment	7
Introduction	9
Picasso: Fifty Years of his Art	13
Notes to text	252
Statement by Picasso: 1923	270
Statement by Picasso: 1935	271
Appendices:	
Theatre Productions in which Picasso has collaborated	275
Illustrations by Picasso	276
Exhibitions of Picasso's Work	278
Works by Picasso in American Museums	280
Where Picasso has lived: a Chronology	284
Bibliography	286
Index	310
Color Plates:	
Girl before a Mirror	frontispiece
Two Acrobats with a Dog	opposite page 34
Boy Leading a Horse	42
Les Demoiselles d'Avignon	54
Dog and Cock	120
The Race	126
Girl with Dark Hair	222

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

MEMORANDUM



PICASSO. Drawing by Ramón Casas published in *Pèl & 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 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



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 286.

IN THE CAPTIONS:

Oil paintings are on canvas unless otherwise noted.

Height precedes width in giving dimensions.

"(dated)" following a date means that the date appears on the front or back of the picture.
When two dates are given, the first is preferred by the author.

G. refers to the *catalogue raisonné* of Picasso's prints by Bernhard Geiser (bibl. 179).

K. following a date means that the date has been given or confirmed by D. H. Kahnweiler.

P. following a date means that it has been confirmed by Picasso.

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

MEMORANDUM



OLD MAN WITH A SICK GIRL. Barcelona, 1898 (Z). Conté crayon, 18⅛ x 12⅝ inches. Repro. from Zervos, bibl. 524.

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 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 Casagemas, shortly to go with him to Paris, the collector Carles Junyer, the sculptor Manolo, the brothers Fernández de Soto, the architect Reventos, 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-playwright 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 sweeping 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 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 "fleshly," 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.*



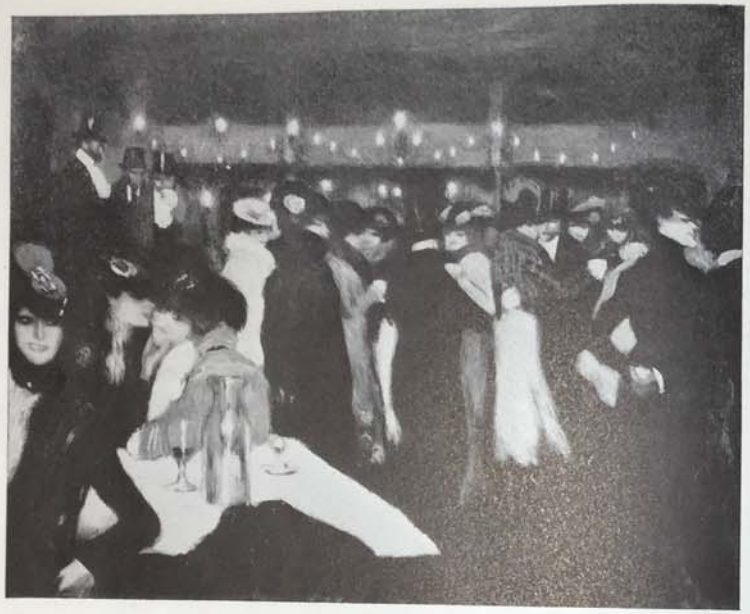
HEADS AND FIGURES (*Scène de bar*). Paris, 1900. Conté crayon, 5⅛ x 8¼ inches. Collection Ivan L. Best.

‖ Costumbres Aragonesas 84

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

one of first in Paris
– P '56





MEMORANDUM

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 Castillian with a Barcelona accent" came to know some of the writers of the group of '98 of whom Pio 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* Pèl & 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, 35¼ 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.

1?
dk-18

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

MEMORANDUM



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.*



SELF PORTRAIT. Paris, 1901 (Z). Oil, 31⅞ x 23⅝ inches. Owned by the artist.



WOMAN WITH A HELMET OF HAIR. Paris, 1904 (dated). Gouache, 16½ x 12 inches. Collection Mr. and Mrs. Walter S. Brewster.



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



THE FRUGAL REPAST. Paris, 1904. Etching on zinc, 18⅜ x 14⅞ inches; 2nd state before steel-facing (G. 2, IIa). Collection Alfred Stieglitz. This proof was bought from Picabia and exhibited at Mr. Stieglitz' 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, helter-skelter 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, deepset, 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."**

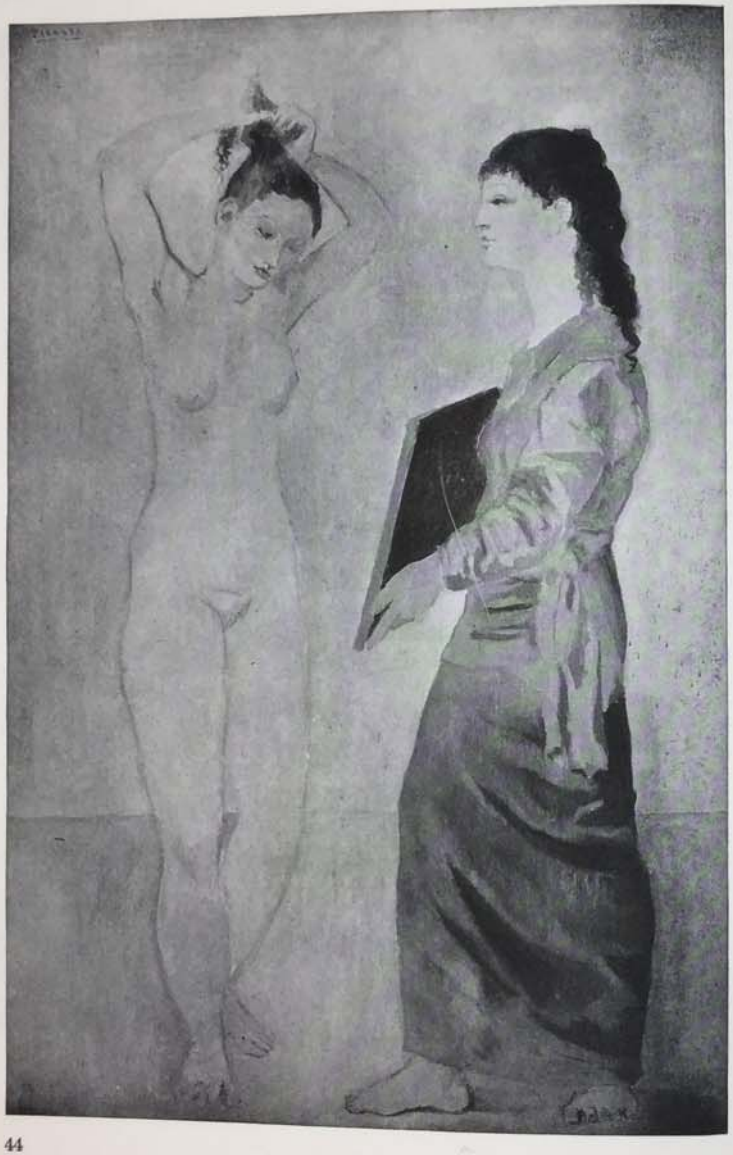
The bateau-lavoir *on the rue Ravignon was an ark of talent. Friends of Picasso, the poets Reverdy and Salmon, the painters Van Dongen and, later, Juan Gris, and many others of lesser fame lived there among poverty-stricken clerks, laundresses and actors (pages 32, 33). Besides these neighbors and his faithful Spanish friends and Max Jacob who lived nearby, Picasso's circle soon widened to include the French writers Raynal, Vildrac, Jarry, Duhamel 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.*

Vollard 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 Closerie des Lilas *and with painters at the restaurant* Lapin à Gill; *carried a Browning automatic; smoked hashish for a brief period with the mathematician Princet; 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.*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.
The Museum of Modern Art Archives, NY
Collection: AHB
Series.Folder: XI.G.11

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11



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, 39⅜ x 31⅞ inches. Private collection.

GOSOL: summer 1906

During the summer of 1906 Picasso spent several months at Gosol 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.*

P. says no classic intention or program '56

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

MEMORANDUM

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.*

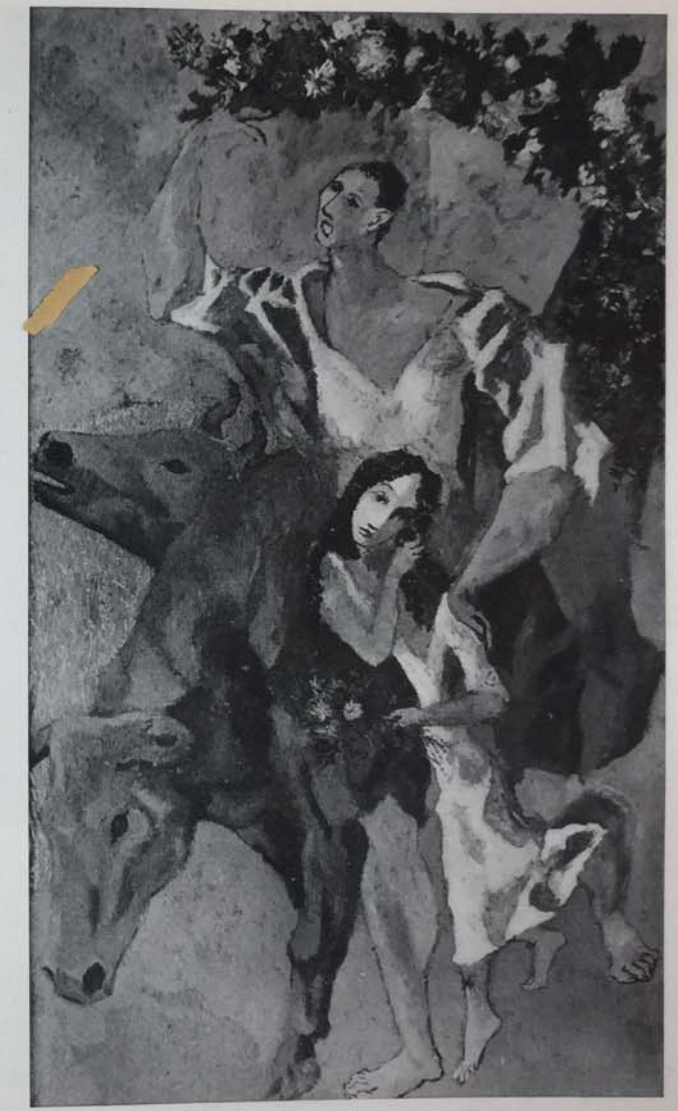
Since 1904 Picasso had shown little if any interest in El Greco but in 1906 on his way to Gosol, he passed through Barcelona where in that very year the first Spanish monograph on El Greco was published by Picasso's old friend Miguel Utrillo. Back in Paris Picasso may also have seen one of two illustrated 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.)*





Somewhat 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 flickering 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.*



COMPOSITION (PEASANTS AND OXEN). Paris, 1906? (1905—Z). Oil, 86¾ 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.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

MEMORANDUM



GERTRUDE STEIN. Paris, 1906 (Z). Oil. Collection Miss Gertrude Stein.

THE "IBERIAN" INFLUENCE

Gertrude Stein tells how she sat eighty times for her portrait during the winter of 1906 only to have the dissatisfied artist wipe out the face just before he left for Gosol early in the summer. In the fall when he returned to Paris he painted in a new face without consulting his model again. The new face differing in style from the figure and hands seems mask-like, with a long straight nose and severely drawn mouth, eyes, and eyebrows—features which had begun to appear in Gosol pictures such as the* Peasants from Andorra *and the* Woman with Loaves (*pages 46, 47*) *and which reach their ultimate exaggeration in the left-hand figures of* Les Demoiselles d'Avignon.



SELF PORTRAIT. Paris, 1906 (dated). Oil, 36 x 28 inches. Philadelphia Museum of Art, A. E. Gallatin Collection.

Picasso has stated to Zervos that in painting* Les Demoiselles *he had drawn inspiration from Iberian sculpture, the ancient, pre-Roman sculpture of Spain which had been much discussed and publicized by archeologists during the previous years. In the spring of 1906 important new discoveries were published and put on view at the Louvre. This event may well have stimulated Picasso's interest which grew until by the spring of 1907 Iberian sculpture had become one of the prime influences on his art, a fact well confirmed by James Johnson Sweeney (bibl. 463).*

The Self Portrait,† *above, shows the "Iberian" style at a somewhat later and better assimilated stage than in the* Gertrude Stein.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11



TWO NUDES. Paris, 1906 (Z). Oil, 59¾ x 36⅝ inches. Rosenberg and Helft Ltd., London.

Though the face of the left-hand nude is again archaic in style the squat figures were probably suggested by late Iberian sculpture of 400 to 200 B.C., which, as in some other provincial Greek traditions, grew heavy and stiff (bibl. 463, fig. 11).

Picasso was shortly to abandon such sculptural modeling for a flatter, more abstract style. He revived it again in 1908 (pages 62, 63), in 1920 (p. 116), 1927 (p. 150), and 1937 (p. 199).

MEMORANDUM

RETROSPECT

On October 25, 1906 Picasso was twenty-five years old. During the previous five years he had produced over two hundred paintings and many hundreds of drawings, an output in quantity and quality such as few painters accomplish in a lifetime. But the Blue Period with its belated fin-de-siècle *desperation, the wistful acrobats and tranquil classic figures of 1905 and 1906, all this cumulative achievement was, so far as the main highway of modern painting was concerned, a personal and private bypath.*

But during the winter of 1906-07 Picasso changed the direction of his art and in so doing helped change to a remarkable extent the character of modern art as a whole. Cubism, the name subsequently given to this new direction, was not Picasso's single-handed invention; it was in fact something of a collaborative venture to which Braque among others contributed importantly; it was nourished, too, in various ways by Cézanne, Henri Rousseau, Seurat, Iberian and African Negro sculpture, the critic Apollinaire, the dealer Kahnweiler, as well as by popular talk of time-space mathematics and metaphysics and the general tendency toward esoteric formalism in art with its concomitant rejection of the values of imitation and representation. Yet, above all, it was the quality and power of Picasso's art that made cubism the characteristic movement in the art of the first quarter of our century.

THE AUTUMN SALON OF 1905: *LES FAUVES*; CÉZANNE

In 1905, a year before, while Picasso was emerging from his soliloquy with harlequins, two events of great historic importance occurred at the Autumn Salon. The most conspicuous of these was the first exhibition of a group of young painters whom a critic humorously called les fauves, *the wild beasts. Vlaminck, Friesz, Derain were among them; Matisse was their leader and Rouault exhibited with them. The* fauves *seemed revolutionary because they had set free the bright pure colors of Signac and the Neo-Impressionists and had gone beyond Gauguin and van Gogh in their use of distorted outlines and bold flat patterns. Back of these violent innovations lay the idea that painting should be primarily an expression of pure esthetic experience and that the enjoyment of line and form and color was a sufficient end in itself. The representation of natural forms therefore seemed less important than before, though some resemblance to nature as a point of departure was still taken for granted. This emphatic declaration of art's independence of nature was an important factor in the background of cubism. In their departures from nature the* fauves *looked to exotic and primitive arts for sanction and inspiration; they were the "discoverers" of African Negro sculpture, the most important of several non-European traditions which were to interest Picasso in the course of his career.*

Probably in the autumn of 1906 Picasso met Matisse and, perhaps a little later, Derain and Vlaminck, all of whom took part in a second* fauve *demonstration at the Autumn Salon of that year. Matisse was then the central figure among the most advanced younger painters. Possibly Picasso had felt Matisse's liberating influence in his drawing but his own rather restrained and archaistic style of late 1906 had little in common with the riotous color and swinging arabesques of the* fauves. *In any case he did not enter Matisse's cage of "wild beasts." Rather, there seems to have been from the first a certain rivalry between them.* During 1906 Matisse began work on his great canvas the* Joie de Vivre, *a composition of nudes in a landscape, which, since its exhibition in 1907, has generally been considered the masterpiece of the* fauve *movement. Picasso may well have considered Matisse's ambitious undertaking a challenge to be answered by some signal effort of his own.*

The other significant event at the Autumn Salon of 1905 was a special gallery of ten paintings by Cézanne whose importance had been obscured in the eyes of the young avant-garde *by the more easily digestible innovations of Gauguin and van Gogh or by the Neo-Impressionists' plausible science. Ten more Cézannes were shown in 1906, the year he died, and fifty-six at a memorial exhibition in 1907. For four or five years, from about the end of 1906 on, the profound and difficult art of Cézanne exerted an important influence upon Picasso.*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

MEMORANDUM

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 bather 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.

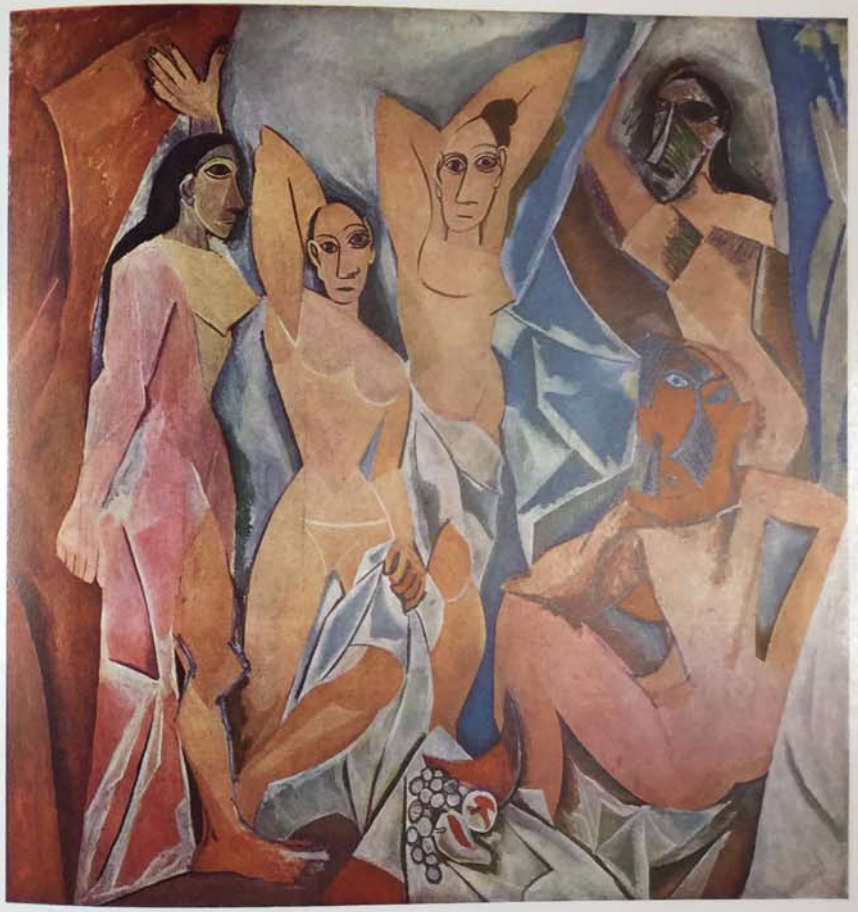
What happened to Picasso's figure style in the months between the Two Nudes *of late 1906 (p. 52) and the painting of* Les Demoiselles *may be summarized by comparing the left-hand figures in the two canvases—figures which are quite clearly related in pose and gesture.§*

Obviously the painter has lost interest in the squat forms, the sculpturesque 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.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

Traditionally Les Demoiselles d'Avignon *was indeed supposed to have been influenced by African Negro sculpture but Picasso has since denied this, affirming that although he was much interested in Iberian sculpture he had no knowledge of Negro art while he was at work on* Les Demoiselles.* *Only later in 1907, he states, did he discover Negro sculpture.*

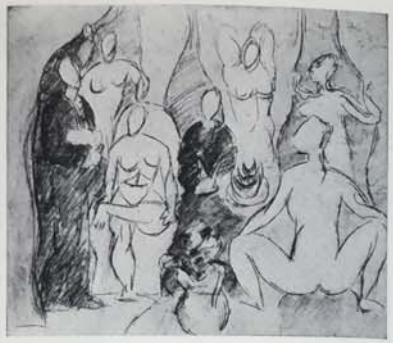
Quite recently however Picasso has assured us that the two right-hand figures of Les Demoiselles *were completed some time after the rest of the composition.† It seems possible therefore that Picasso's memory is incomplete and that he may well have painted or repainted the astonishing heads of these figures after his discovery of African sculpture, just as only a year before, stimulated by Iberian sculpture, he had repainted the head of Gertrude Stein's portrait months after he had completed the rest of the picture.‡*

Whatever may have been their inspiration, these two heads for sheer expressionist violence and barbaric intensity surpass the most vehement inventions of the fauves. *Indeed the shocking strangeness of the lower mask anticipates the "surrealist" faces in Picasso's paintings of twenty or thirty years later (pages 148, 191).*

IMPORTANCE OF *LES DEMOISELLES D'AVIGNON*

Yet in spite of the interest of these heads and the fame of the vividly painted fruit in the foreground, Les Demoiselles d'Avignon *is more important as a whole than for its remarkable details. Although it was only once publicly exhibited in Europe, and was very rarely reproduced, the picture was seen by other artists in Picasso's studio§ where its early date, originality, size and power gave it a legendary reputation which persisted after it had passed into the collection of Jacques Doucet about 1920.*

Les Demoiselles d'Avignon *may be called the first cubist picture, for the breaking up of natural forms, whether figures, still life or drapery, into a semi-abstract all-over design of tilting shifting planes compressed into a shallow space is already cubism; cubism in a rudimentary stage, it is true, but closer to the developed early cubism of 1909 than are most of the intervening "Negro" works.* Les Demoiselles *is a transitional picture, a laboratory or, better, a battlefield of trial and experiment; but it is also a work of formidable, dynamic power unsurpassed in European art of its time. Together with Matisse's* Joie de Vivre‖ *of the same year it marks the beginning of a new period in the history of modern art.*



A



B

C



THE COMPOSITION OF *LES DEMOISELLES D'AVIGNON*

... was at Gosol in the summer of ... to plan a large composition of ... early attempts so closely anticipate ...'Avignon as do certain bather ... in drawing as well as arrangement ... composition studies such as the ... (A).

... in 1939, that the central figure of the ... sailor seated and surrounded by nude ... flowers. Entering this gay company from ... with a skull in his hand. Picasso originally ... the picture as a kind of memento mori *... though probably with no very fervid ... only the three figures at the right and the ... retained in the final version.*

... relation to actuality is remote this study reveals ... of the painting's rather romantically ..., "Les Demoiselles d'Avignon," which ... years later by a friend of Picasso's in ironic ... cabaret or maison publique *on the Carrer ... Avignon Street) in Barcelona.†*

... study (B) the sailor has given place to another ... figures are shorter in proportion, the format ...

... st, perhaps final, study (C) with only five ... figures, the man entering at the left in the ... has been changed into a female figure pulling ... curtain. In the painting itself this figure loses her squat proportions in harmony with other figures and the taller narrower format of the big canvas. All implications of a moralistic contrast between virtue (the man with the skull) and vice (the man surrounded by food and women) have been eliminated in favor of a purely formal figure composition, which as it develops becomes more and more dehumanized and abstract.

opposite:

A. Composition study for Les Demoiselles d'Avignon. 1907 (dated on back). Charcoal and pastel, 18⅞ x 25 inches. Owned by the artist.

B. Composition study for Les Demoiselles d'Avignon. Paris, 1907. Oil on wood, 7⅜ x 9⅜ inches. Owned by the artist.

C. Composition study for Les Demoiselles d'Avignon. 1907 (dated). Watercolor, 6¾ x 8¾ inches. Philadelphia Museum of Art, A. E. Gallatin Collection.



Figure Turned to the Left. 1907. Woodcut, 8⅜ x 5⅝ inches (G. 218). Collection Jean Goriany. Geiser states that there is but one proof, yet this is clearly a second proof differing from the one he reproduces and describes as unique. Related to the left central figure of Les Demoiselles d'Avignon (opp. p. 54). In printing the woodcut the figure was naturally reversed.

POSTSCRIPTS FOR *LES DEMOISELLES*

Such was the concentrated effort spent by Picasso upon each of the figures of Les Demoiselles d'Avignon *that he was not satisfied until he had reworked them, singly or by twos and threes, in pictures painted as much as a year after the great canvas was completed. For instance the figure in the very rare woodcut reproduced above is closely related to the second "demoiselle" from the left.‡ It is one of some dozen variations.*

Years later in 1937, during the months after Picasso had finished the Guernica *mural, the momentum of his excitement carried him into a series of variations and postscripts comparable to those which followed in the wake of* Les Demoiselles d'Avignon.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

Traditionally Les Demoiselles d'Avignon *was indeed supposed to have been influenced by African Negro sculpture but Picasso has since denied this, affirming that although he was much interested in Iberian sculpture he had no knowledge of Negro art while he was at work on* Les Demoiselles.* *Only later in 1907, he states, did he discover Negro sculpture.*

Quite recently however Picasso has assured us that the two right-hand figures of Les Demoiselles *were completed some time after the rest of the composition.† It seems possible therefore that Picasso's memory is incomplete and that he may well have painted or repainted the astonishing heads of these figures after his discovery of African sculpture, just as only a year before, stimulated by Iberian sculpture, he had repainted the head of Gertrude Stein's portrait months after he had completed the rest of the picture.‡*

Whatever may have been their inspiration, these two heads for sheer expressionist violence and barbaric intensity surpass the most vehement inventions of the fauves. *Indeed the shocking strangeness of the lower mask anticipates the "surrealist" faces in Picasso's paintings of twenty or thirty years later (pages 148, 191).*

IMPORTANCE OF *LES DEMOISELLES D'AVIGNON*

Yet in spite of the interest of these heads and the fame of the vividly painted fruit in the foreground, Les Demoiselles d'Avignon *is more important as a whole than for its remarkable details. Although it was only once publicly exhibited in Europe, and was very rarely reproduced, the picture was seen by other artists in Picasso's studio§ where its early date, originality, size and power gave it a legendary reputation which persisted after it had passed into the collection of Jacques Doucet about 1920.*

Les Demoiselles d'Avignon *may be called the first cubist picture, for the breaking up of natural forms, whether figures, still life or drapery, into a semi-abstract all-over design of tilting shifting planes compressed into a shallow space is already cubism; cubism in a rudimentary stage, it is true, but closer to the developed early cubism of 1909 than are most of the intervening "Negro" works.* Les Demoiselles *is a transitional picture, a laboratory or, better, a battlefield of trial and experiment; but it is also a work of formidable, dynamic power unsurpassed in European art of its time. Together with Matisse's* Joie de Vivre‖ *of the same year it marks the beginning of a new period in the history of modern art.*



A



B

C



THE COMPOSITION OF *LES DEMOISELLES D'AVIGNON*

To judge from his work it was at Gosol in the summer of 1906 that Picasso first began to plan a large composition of nudes; but none of these early attempts so closely anticipate* Les Demoiselles d'Avignon *as do certain bather groups of Cézanne which in drawing as well as arrangement inspired the earliest composition studies such as the one reproduced opposite (A).*

Picasso explained, in 1939, that the central figure of the early study is a sailor seated and surrounded by nude women, food and flowers. Entering this gay company from the left is a man with a skull in his hand. Picasso originally conceived the picture as a kind of memento mori *allegory or charade though probably with no very fervid moral intent. Only the three figures at the right and the melons were retained in the final version.*

Though its relation to actuality is remote this study recalls the origin of the painting's rather romantically troubadour title, "Les Demoiselles d'Avignon," *which was invented years later by a friend of Picasso's in ironic reference to a cabaret or* maison publique *on the Carrer d'Avinyó (Avignon Street) in Barcelona.†*

In a later study (B) the sailor has given place to another nude. The figures are shorter in proportion, the format wider.

In the latest, perhaps final, study (C) with only five instead of seven figures, the man entering at the left in the earlier studies has been changed into a female figure pulling back the curtain. In the painting itself this figure loses her squat proportions in harmony with other figures and the taller narrower format of the big canvas. All implications of a moralistic contrast between virtue (the man with the skull) and vice (the man surrounded by food and women) have been eliminated in favor of a purely formal figure composition, which as it develops becomes more and more dehumanized and abstract.

opposite:

A. Composition study for Les Demoiselles d'Avignon. 1907 (dated on back). Charcoal and pastel, 18⅞ x 25 inches. Owned by the artist.

B. Composition study for Les Demoiselles d'Avignon. Paris, 1907. Oil on wood, 7⅜ x 9⅜ inches. Owned by the artist.

C. Composition study for Les Demoiselles d'Avignon. 1907 (dated). Watercolor, 6¾ x 8¾ inches. Philadelphia Museum of Art, A. E. Gallatin Collection.



Figure Turned to the Left. 1907. Woodcut, 8⅝ x 5⅜ inches (G. 218). Collection Jean Gorjany. Geiser states that there is but one proof, yet this is clearly a second proof differing from the one he reproduces and describes as unique. Related to the left central figure of Les Demoiselles d'Avignon (opp. p. 54). In printing the woodcut the figure was naturally reversed.

POSTSCRIPTS FOR *LES DEMOISELLES*

Such was the concentrated effort spent by Picasso upon each of the figures of Les Demoiselles d'Avignon *that he was not satisfied until he had reworked them, singly or by twos and threes, in pictures painted as much as a year after the great canvas was completed. For instance the figure in the very rare woodcut reproduced above is closely related to the second "demoiselle" from the left.‡ It is one of some dozen variations.*

Years later in 1937, during the months after Picasso had finished the Guernica *mural, the momentum of his excitement carried him into a series of variations and postscripts comparable to those which followed in the wake of* Les Demoiselles d'Avignon.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11



DANCER. Paris, 1907 (P), summer (Z). Oil, 59 x 39¼ inches. Collection Walter P. Chrysler, Jr.

The Dancer is of the same bizarre family as the later "demoiselles." The oval mask, pointed at forehead and chin, seems African and the bow-legged stance was apparently inspired by the metal-covered grave figures of the Gabun in French Congo. The angular interplay of figure, background and silk curtain are reminiscent of* Les Demoiselles *but the color is no longer the blue and tan of Cézanne. Instead the ochres, browns and blacks suggest an African origin, with earth green added.*

The Dancer, recklessly distorted, dramatic in movement and decorative in color is the masterpiece of a brief barbaric phase



FRIENDSHIP. Paris, spring 1908 (K). Oil, 59¾ x 39¾ inches. Museum of Modern Western Art, Moscow.

of the Negro period. It was followed shortly by sombre studies in form, sculptural and monochromatic, which were to lead during 1908 into the first period of Cubism. Friendship *already seems more three dimensional than the* Dancer.

By the end of 1907 Picasso had passed through the barbaric phase of his "Negro" period. Though there are traces of both Negro and Iberian sculpture in many works of 1908, Picasso no longer depends explicitly on either. It would be better to call the paintings of this period "proto-cubist" rather than "Negro" as has been customary.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11



PEASANT WOMAN. La Rue des Bois, autumn 1908 (Z). Oil, 32¼ x 25⅝ inches. Museum of Modern Western Art, Moscow.

SCULPTURAL MONOCHROME

During the greater part of 1908 the sculptural grows stronger than the pictorial, and decorative color gives way to an all-over brownish red, perhaps as a reaction against the excess of bright color and flat pattern which had characterized the art of Matisse and the fauves as well as Picasso's own painting during much of 1907.*

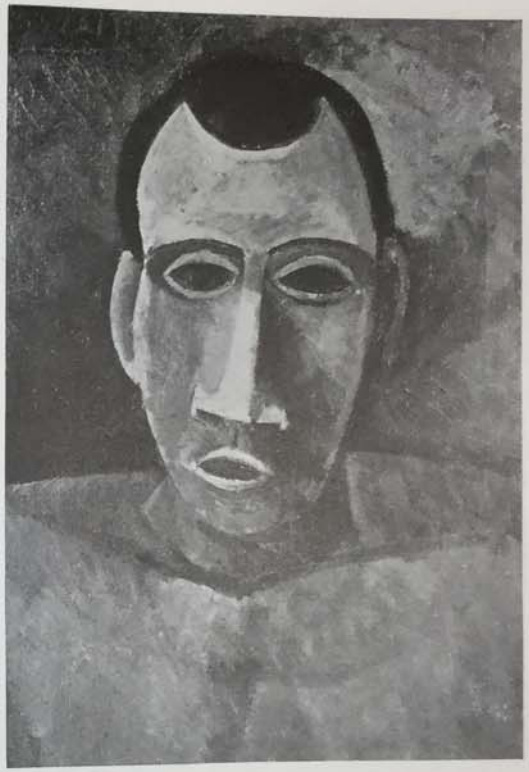
Once before, in 1906, these conflicting interests had produced on the one hand, the sculptural, monochromatic Two Nudes *(p. 52) and, on the other, the pictorial, Grecoesque* Composition *(p. 49). The conflict was resolved, almost by sheer force, in* Les Demoiselles d'Avignon *only to reappear again a year later in the active, all-over design of* Friendship *(previous page) which was succeeded by the ponderous, static, sculptural forms of the* Peasant Woman *(left) and* Head *(opposite). A dozen years later in the early 1920's a similar contrast appears again, and to a dramatically exaggerated degree, in the monochromatic giantesses (p. 116) as against such flat, decorative figure paintings as the* Three Musicians *(pages 122, 123).*

The Landscape with Figures *like many other works of 1908 is a translation of natural forms into blocks of angular planes. The formal symmetry of this composition, the relation of figures to landscape is obviously classic in tradition—Poussin, perhaps, reduced to rudimentary essentials with Cézanne's guidance. However the form, color and technique are so simple that they suggest a kind of tinted low relief rather than the complex, subtle color-plane method of Cézanne. Perhaps it was not Cézanne's art that influenced this picture so much as his famous maxim written to Emile Bernard and published just the year before: "You must see in nature the cylinder, the sphere, the cone." The* Landscape with Figures *is the most rudimentary form of cubism, and one of the earliest.*



LANDSCAPE WITH FIGURES. Paris, 1908, autumn (K) or summer (Z). Oil, 23⅝ x 28¾ inches. Owned by the artist.

La rue des bois? - MM P. 156



HEAD. 1908, summer (K) or autumn (Z). Oil, 24½ x 17 inches. Collection Walter P. Chrysler, Jr.

In fact the word cubism was inspired by some very similar landscapes painted about the same time by Georges Braque near Estaque in a more pious discipleship of Cézanne. They had been rejected at the Autumn Salon of 1908 where, the story goes, Matisse, surprised at the new style of his former disciple, made remarks about "les petits cubes." The critic Louis Vauxcelles first repeated Matisse's word "cubes" in his review of Braque's rejected pictures when they were shown at Kahnweiler's in November. Gradually the words "cubism" and "cubist" gained currency and were officially adopted for the movement by Guillaume Apollinaire in 1911. It was through Apollinaire that Braque had met Picasso in 1907. During 1908 they became fast friends, and later worked so closely that at times their paintings are indistinguishable. Together they created cubism and were its greatest masters.*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11



HEAD. Paris, spring 1909 (Z). Gouache, 24 x 18 inches. Museum of Modern Art, New York, gift of Mrs. Saidie A. May.

This drastically simplified head of early 1909 is blocked in with large planes of light and dark much in the style of the Landscape with Figures *(p. 62). The bold elision which includes the far side of the nose and cheek in one plane extending to the right* beyond *the receding curve of the brow is the beginning of the kind of dislocation which appears in a clearer and more developed form in the far cheek of the* Girl with a Mandolin *(p. 70).*

There is something tentative and awkward about many of the figure paintings of early 1909. In the Woman with a Book* *the deformations of head and figure are more advanced than in the gouache above but they lack style and conviction, especially in the rather amorphous drawing of the torso. Actually the lower right-hand figure of the* Demoiselles d'Avignon *painted two years before is more radically distorted, the* Friendship *of a year before more abstract in general effect (p. 61). The two years from his completion of the* Demoiselles d'Avignon *late in the spring of 1907 to his departure for Horta de Ebro early in the summer of 1909 were for Picasso a time of exploration in which there was much trial and perhaps some error.*

ANALYTICAL CUBISM: 1909-1912

At Horta Picasso's style seemed suddenly to crystallize, literally and visually as well as metaphorically (see p. 68). The new style, or better, method has been called "analytical cubism." Analytical cubism developed for several years and then changed gradually into "synthetic" cubism, the watershed between the two occurring about 1912. Like most terms applied to the visual arts, "analytical" is not very exact yet it does describe in a general way the cubist process of taking apart or breaking down the forms of nature. "Analytical" also conveys something of the spirit of investigation and dissection of form carried on by Picasso and Braque almost as if their studios were laboratories. Not that their analyses were scientific or mathematical. In spite of its "geometrical" style and certain analogies to space-time physics, cubism, like all painting worthy of the name of art, was a matter primarily of sensibility, not science. Some conversations with their bohemian friend, the actuary Princet,† who lived in the same tenement house as Picasso, possibly encouraged their geometrizing but Princet's talk probably influenced Apollinaire's criticism of cubism more than it affected cubism itself.

Though Picasso calls analogies between mathematics and cubism nonsense, nevertheless they have often been drawn or implied and may be briefly summarized. First there is the mensurational *character of most cubist drawing, the precise definition of distances or dimensions which Picasso put into words when he remarked to Kahnweiler "In a painting of Raphael's you can't measure the exact distance from the tip of the nose to the mouth. I want to paint pictures in which this would be possible." (Bibl. 240, p. 20.)*

Then there are obvious formal resemblances between plane *geometrical figures—rectangles, or segments of circles and spirals—and some of the shapes in cubist pictures (pages 72, 80, 92, 105). Both cubism and the artistic value of such shapes have often been rather speciously defended by reference to a passage in Plato's* Philebus *in which Socrates praises the intrinsic beauty of geometrical figures.‡*

Forms which approximate those of solid *geometry appear in Picasso's analytical cubism (pages 68, 70, 86 above). Although Cézanne's exhortation to perceive geometrical solids beneath the confusion of natural appearances influenced the cubists, it is curious that the Master of Aix cites the cylinder, sphere, and cone but not the prism*

MEMORANDUM

work in Sarajevo drawings ?



WOMAN WITH A BOOK. Paris, early summer 1909 (Z). Oil, 36¼ x 28½ inches. Collection Walter P. Chrysler, Jr.

with its edges and angles, or the cube from which cubism derives its name.

*Reports of Picasso's dependence upon some system of geometrical design such as "dynamic symmetry," or root rectangles, or the "golden section" are scarcely proven by the internal evidence of his work though a sketch-book of drawings of 1915 shows that he did play with ruler and compass in certain cubist compositions of that period.**

Post-Euclidean geometry in the form of popular explanations of the time-space continuum and the fourth dimen-

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

MEMORANDUM

words in Stieglitz drawings

sion may have encouraged Picasso. Logical explanations of cubism often involve the idea of simultaneity of point of view to account for the "impossible" combination of several profiles and sections of a single face or figure in the same picture (pages 72, 132). A cubist head, which in this way suggests the fusion of temporal and spatial factors, might indeed serve as a crude illustration of relativity. However, the analysis of time, that is, of movement, in painting was much more elaborately developed by the Futurists. Apollinaire, who as early as 1913 invoked the fourth dimension in his book on cubism, uses the term in a metaphorical rather than a mathematical sense (bibl. 20, p. 15-17).

*Joachim Weyl has suggested that cubism has more in common with early 17th century geometry culminating in Descartes. In Cartesian space "all points are the possible locations for an observer" rather than the single point of observation customary in post-medieval-pre-cubist painting.**





Though they were the most radical, the cubists were not the first painter analysts. The Impressionists thirty years before had made a haphazard analysis of the visual world in terms of light and color until they turned the solids and volumes of reality into evanescent, impalpable veils of pigment. Seurat's subsequent analysis of color and form was more scientific and systematic. Cézanne, passing through impressionism, tried to recover a sense of volume by analyzing appearances so that he could paint the essential, constructive planes of color. In analytical cubism Picasso and Braque abandoned color and began, almost where Cézanne had left off, to analyze, to disintegrate the forms of nature in order to create out of the fragments a new form.

above: FACTORY AT HORTA. Horta de Ebro, summer 1909 (Z). Oil, 20⅜ x 23⅝ inches. Museum of Modern Western Art, Moscow.

FERNANDE. Horta de Ebro, summer 1909. Oil, 24¼ x 16¾ inches. ~~Museum of Modern Art, New York, extended loan from Henry Church.~~

HORTA DE EBRO: summer 1909

The half-dozen landscapes Picasso painted at Horta still owe much to Cézanne though Cézanne never geometrized so resolutely throughout the picture as Picasso does in the* Factory. *At the same time, it is possible that the blocky landscape, or rather buildings, of Horta affected even Picasso's figure painting by renewing his interest in geometric forms which for a time had lapsed somewhat in such paintings as the* Woman with a Book (p. 67).

In any case there is a much more consistent "geometrizing" in the Fernande, *one of the earliest of a long series of heads and figures painted at Horta. The curved surfaces of head and shoulders are broken into sharply defined dark and light planes. Especially on the face these planes become sharp-edged facets like those of a crystal or cut diamond. By reducing the table, vase and flowers to angular shapes he brings the background into stylistic harmony with the head. The effect is at this stage less radical than the bolder deformations of the* Head (p. 66) *or* Woman with a Book, *but there is in the* Fernande *a new sense of style, of assured method.*

If there is still something sculptural about the Fernande *there is much that is painterly about the bronze* Woman's





Head *done a little later. It shows in three dimensions how Picasso breaks up the surface into sharp ridges without, at this stage of cubism, losing the fundamental shape of the natural form of the head.*

But in the Portrait of Braque, *painted toward the end of the year, not only the surface is broken into facets but the facets themselves begin to slip so that the sense of solid sculptural form so clearly preserved in the* Fernande *seems on the point of disintegration. For the first time the integrity, the unity, of the object is seriously threatened.* The really radical character of cubism begins to appear.

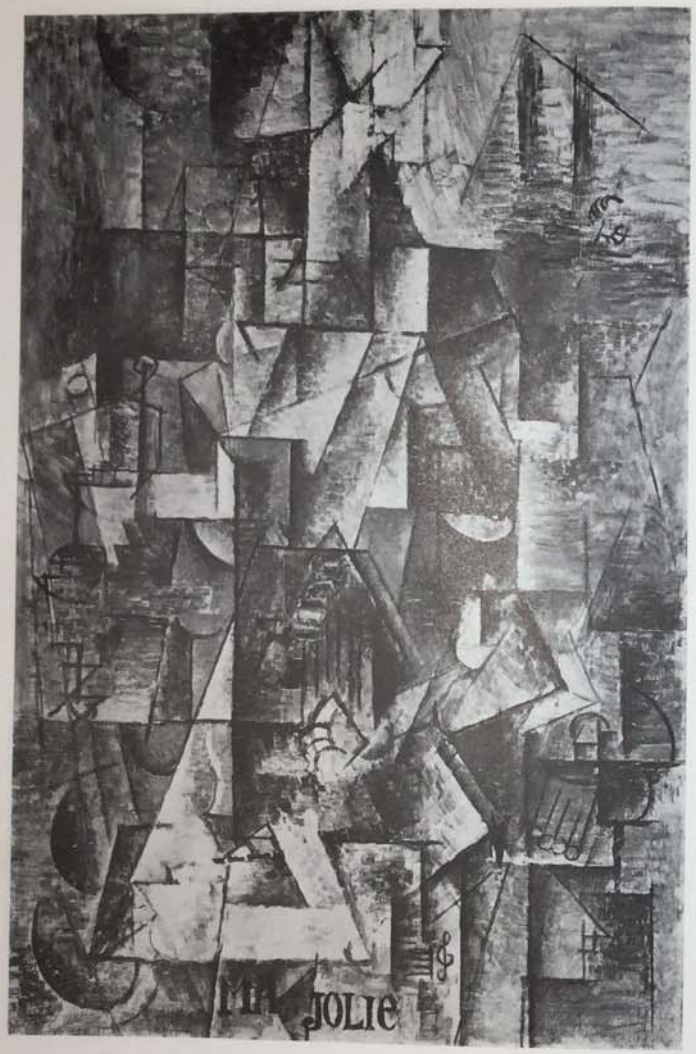
above: WOMAN'S HEAD. 1909. Bronze, 16¼ inches high. Museum of Modern Art, New York.

PORTRAIT OF BRAQUE. Paris, late 1909 (K). Oil, 24¾ x 19¾ inches. Collection Edward A. Bragaline.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

MEMORANDUM



not a "portrait" - P. '56

"MA JOLIE." (WOMAN WITH A GUITAR) Paris, 1911-12 (early 1911-Z). Oil, 39⅜ x 25¾ inches. Museum of Modern Art, New York.

"O Manon, ma jolie"

"J'aime Eva" = Marcelle Humbert



L'ARLÉSIENNE. Sorgues, summer 1912 (K): spring 1911 (Z). Oil, 28¾ x 21¼ inches. Collection Walter P. Chrysler, Jr.

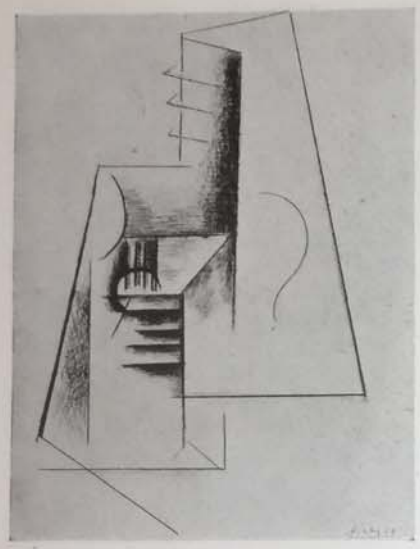
In his paintings of 1912, Picasso generally used somewhat larger, flatter and less broken forms than during the three previous years. The Arlésienne *is exceptionally pure in style, its sparse, clean-edged, transparent planes adumbrating the figure with confidence and clarity. Here in the combined profile and full face may clearly be seen "simultaneity"—showing two views of an object at the same time, that is, in the same picture. Simultaneity was first used by Picasso in the heads of the* Demoiselles d'Avignon*—profile nose on full face—and appears again and again throughout his cubist and post-cubist work, down to the "double face" portraits of today.*

*The sobriety and structural strength of "*Ma Jolie*" (opposite) and the tendency to integrate the entire area of the canvas into the design, characterize Picasso's best paintings of 1911 and 1912. Letters—often titles of newspapers or, perhaps, as in "*Ma Jolie*," the name of a popular song—begin to appear fairly frequently in the otherwise highly abstract compositions of this period.*

Since the green and terra cotta tones had faded from his palette at Horta during 1909, Picasso had used almost no positive color in the tan or dun grey of his cubist canvases. This is still true of the Arlésienne *which, according to Kahnweiler, was painted at Sorgues in the mountains of south central France where Picasso spent his summer vacation in 1912. However, other canvases done at Sorgues reveal a tentative return to color which within two or three years was to overwhelm the ascetic monochrome of "high" cubism.*

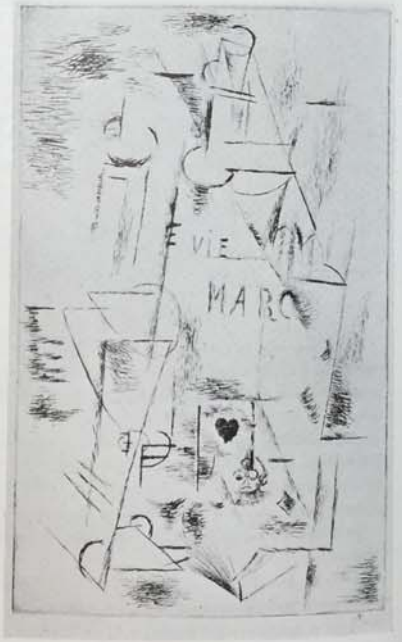
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11



GUITAR. 1912 (P); 1911-12 (Z). Charcoal, 24⅜ x 18⅝ inches. Collection Richard Rosenwald.

below: STILL LIFE. 1912. Drypoint, 19⅝ x 12⅛ inches (G. 33b). ~~Buchholz Gallery~~, New York.

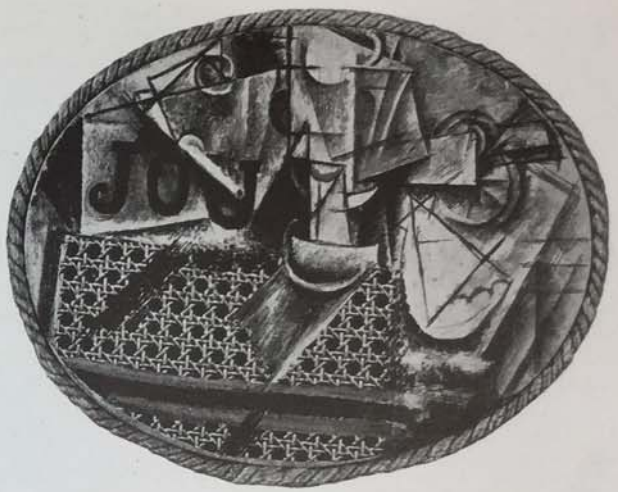


The drawing of a guitar (above) is a lucid and elegant example of the final classic stage of analytical cubism. The curving lines of the guitar are abruptly straightened (cubism is primarily rectilinear in style), but two curves are left as vestiges; three parallel check marks at the top indicate the frets; left center is the sound hole and a suggestion of the vertical strings.

TROMPE L'OEIL AND *COLLAGE*

The restless Picasso and the inventive Braque were not long satisfied with such austerity. Having almost completely abstracted painting from "reality" (or vice versa) they had begun as early as 1910—Braque taking the lead—to introduce facsimiles of reality into their pictures by carefully painting in head-line size letters or imitation wood grain or nails that looked real. Finally they brought in "reality" itself by pasting odds and ends of paper or other flat surfaces into their compositions. These fragments served not only as accents of color or light or form but as magic accents of common reality in a painting otherwise highly unrealistic in style.

MEMORANDUM



STILL LIFE WITH CHAIR CANING. Paris, winter 1911-12 (Z). Oil and pasted oilcloth simulating chair caning, oval 10⅝ x 13¾ inches. Owned by the artist who suggests that this may be dated 1911 and is his first collage.

ANALYTICAL CUBISM ENRICHED—OR ADULTERATED

In the same winter that Picasso drew the guitar with such fastidious purity of style, he painted—and pasted—the recklessly adulterated Still Life with Chair Caning. *The goblet and the sliced lemon are "analyzed" into fragments but the letters* J O U *of* Journal *are left, black, bold and intact and the pipestem (over the* U*) seems to stick right out of the picture. Far more radical is the section of chair caning which is neither real nor painted but is actually a piece of oilcloth facsimile pasted on the canvas and then partly painted over. Here then, in one picture, Picasso juggles reality and abstraction in two media and at four different levels or ratios. If we stop to think which is the most "real" we find ourselves moving from esthetic to metaphysical speculation. For here what seems most real is most false and what seems most remote from everyday reality is perhaps the most real since it is* least an imitation.

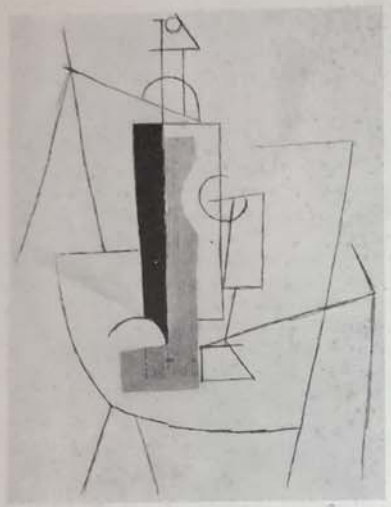
Yet however disparate these two media and several kinds or degrees of realism may appear they are held together, if not entirely harmonized, by various means, physical, optical, psychological. First, in space: laterally they are compressed within the oval; in depth they are virtually on the same plane. The optical or apparent depth is slight; some of the forms seeming to spring in front of the canvas or picture plane, others to recede a little behind it, as if it were a plaque sculptured partly in low relief, partly in intaglio. Apparent space is thus precisely controlled and compressed though traditional laws of pictorial perspective are ignored. The oilcloth with its sharp-focused, facsimile detail and its surface apparently so rough yet actually so smooth, is partly absorbed into both the painted surface and the painted forms by letting both overlap it. Similarly the eye-fooling pipestem disappears into an abstract cubist passage; and the word Journal *which starts out so securely as painted letters on painted paper begins to slip off into space by the time it reaches the* U*, is partly eclipsed by the pipestem, and dies obscurely in the shadow of the cubist goblet.*

Through psychological associations the painting also gains a certain unity, for the objects in it are all closely associated in actuality: the newspaper, the lemon, the wine glass, the facsimile chair caning (whether thought of as seat or wall covering) are the natural ingredients of a café still life.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

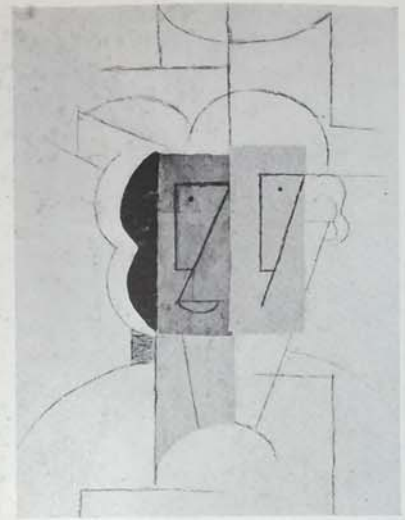
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

MEMORANDUM



above: STILL LIFE. Paris, winter 1912-13 (Z). Pasted paper and charcoal, 24¼ x 18½ inches. Collection Alfred Stieglitz. First exhibited in America at Gallery "291," ~~1915~~.

Dec 1914



right: MAN WITH A HAT. Paris, early 1913 (K). Pasted paper, charcoal, ink, 24½ x 18¼ inches. Museum of Modern Art, New York.

not a portrait - 8. '56

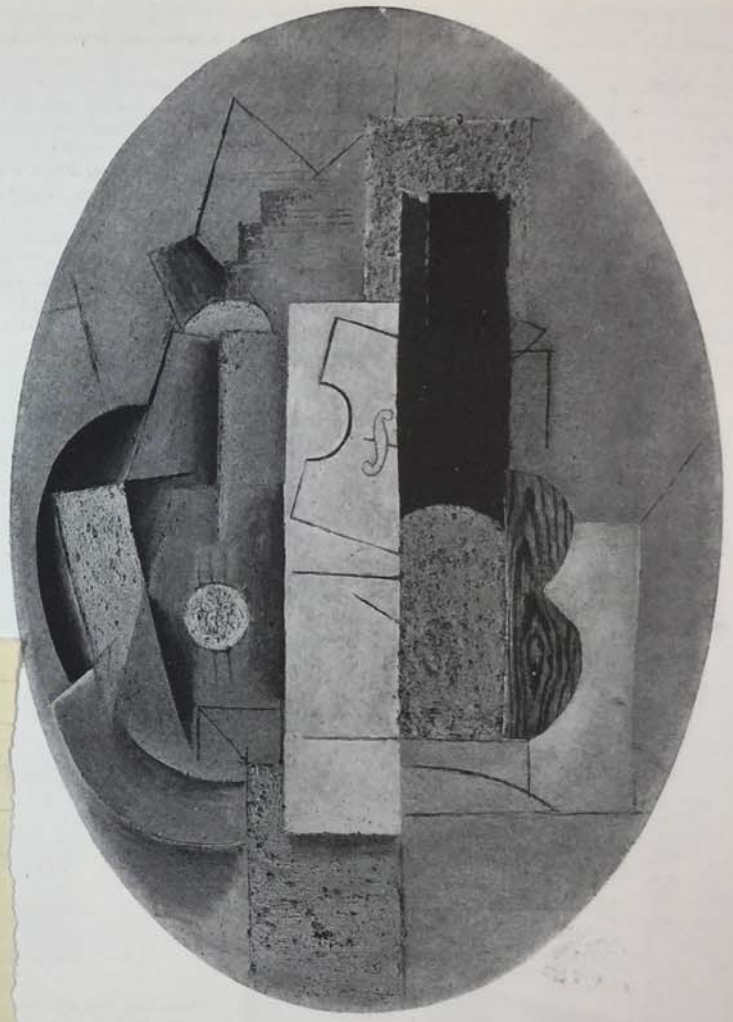
opposite: STILL LIFE. 1913?; Paris late 1912 (Z). Oil and pasted paper. Collection Mr. and Mrs. Walter C. Arensberg.

COLLAGE

Analytical cubism from 1909 to 1911 was revolutionary in its disregard of natural appearances so that the sudden introduction of trompe l'oeil *details such as wood graining after all surface realism had been abandoned was paradoxical. And this was soon capped in 1912 and '13 by paper pasting or* collage *which destroyed for the first time in hundreds of years that traditional technical integrity of the medium which had been sacrosanct since the Gothic artists gave up adding gilded plaster halos to painted saints. Eye-fooling illusionism was disconcerting in a style which had been notable for its extreme, abstract austerity;* papier collé *added insolence to paradox.**

Through collage the cubists not only broke the traditional integrity of the medium, they undermined the virtuosity, the academic dignity of painting. "Look" said Picasso and Braque arrogantly "we can make works of art out of the contents of waste baskets."

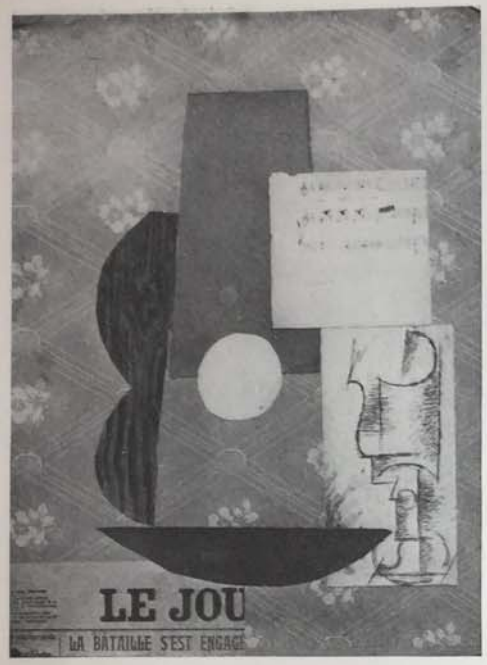
In these two classic collages paper is used in conjunction with charcoal drawing.† On the following two pages pasted paper is combined with oil painting (as oilcloth and oil painting were used together in the earlier Still Life with Chair Caning, *p. 79).*



Why?

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11





GUITAR AND WINE GLASS. Paris, 1913 (K) or winter 1912-13 (Z). Pasted paper and charcoal, 24½ x 18½ inches.

In the development of synthetic cubism, the part played by collage is very important: collage strengthened the awareness of the picture surface while at the same time it increased the range, variety and remoteness of the pictorial metaphor. (By pictorial metaphor is meant, as before, the relation between the picture and the object or scene represented.)

The collage Guitar and Wine Glass *reproduced above combines the symbols or metaphors of four still-life objects—a newspaper and sheet music represented by actual paper fragments; a guitar, by four pieces of paper, one of which is wood-grained; and a glass, by a charcoal drawing, analytical in style and probably somewhat earlier in date.*

ICONOGRAPHY OF CUBISM

*The cubists, traditionally, are supposed to have had little interest in subject matter whether objectively or symbolically, yet their preference for a rather repetitious range of subjects may be significant. Besides occasional vacation landscapes Picasso and his colleagues painted figures of poets, writers, musicians, pierrots, harlequins and women; or still-life compositions with ever-recurring guitars, violins, wine, brandy, ale and liqueur bottles, drinking glasses, pipes, cigarettes, dice, playing cards, and words or word fragments referring to newspapers, music, or drinks. These subjects, both people and things, consistently fall within the range of the artistic and bohemian life and form an iconography of the studio and café. Whether they represent simply the artist's environment or whether they symbolize in a more positive though doubtless unconscious way his isolation from ordinary society is a debatable question.**

MEMORANDUM

To:

From: **ALFRED H. BARR, JR.**

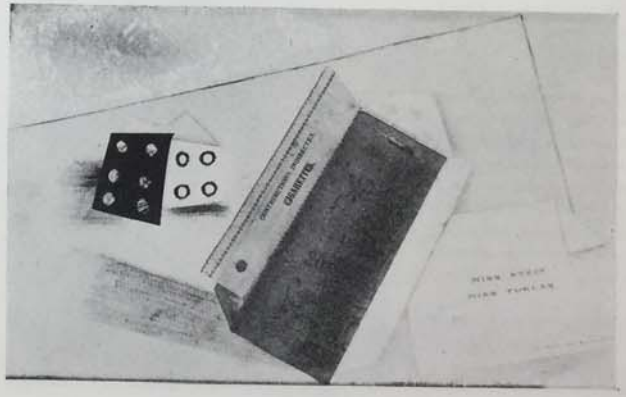
Date:

Subject:



pasted paper, 28¾ x 23¼ inches. Collection Miss Gertrude Stein.

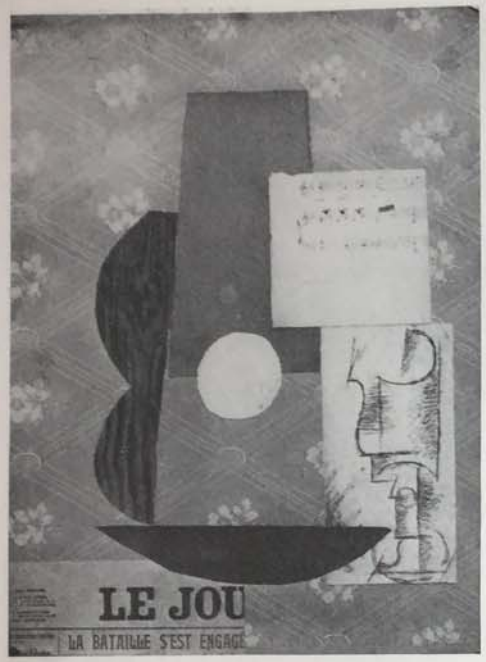
below: STILL LIFE WITH A CALLING CARD. Paris, 1914 (K). Pasted paper and crayon, 5½ x 8¼ inches. Collection Mrs. Charles B. Goodspeed.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

MEMORANDUM





GUITAR AND WINE GLASS. Paris, 1913 (K) or winter 1912-13 (Z). Pasted paper and charcoal, 24½ x 18½ inches.

In the development of synthetic cubism, the part played by collage is very important: collage strengthened the awareness of the picture surface while at the same time it increased the range, variety and remoteness of the pictorial metaphor. (By pictorial metaphor is meant, as before, the relation between the picture and the object or scene represented.)

The collage Guitar and Wine Glass *reproduced above combines the symbols or metaphors of four still-life objects—a newspaper and sheet music represented by actual paper fragments; a guitar, by four pieces of paper, one of which is wood-grained; and a glass, by a charcoal drawing, analytical in style and probably somewhat earlier in date.*

ICONOGRAPHY OF CUBISM

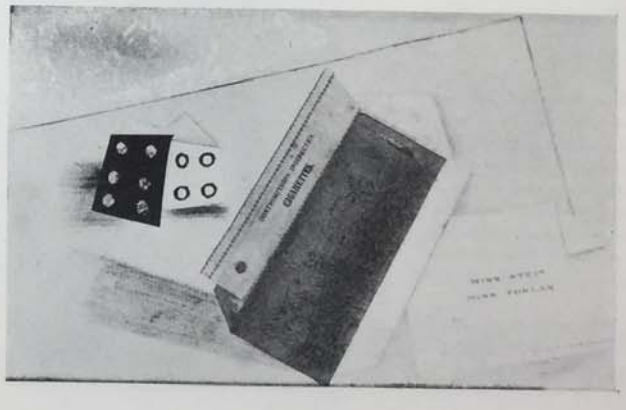
*The cubists, traditionally, are supposed to have had little interest in subject matter whether objectively or symbolically, yet their preference for a rather repetitious range of subjects may be significant. Besides occasional vacation landscapes Picasso and his colleagues painted figures of poets, writers, musicians, pierrots, harlequins and women; or still-life compositions with ever-recurring guitars, violins, wine, brandy, ale and liqueur bottles, drinking glasses, pipes, cigarettes, dice, playing cards, and words or word fragments referring to newspapers, music, or drinks. These subjects, both people and things, consistently fall within the range of the artistic and bohemian life and form an iconography of the studio and café. Whether they represent simply the artist's environment or whether they symbolize in a more positive though doubtless unconscious way his isolation from ordinary society is a debatable question.**

← Picasso's sketch
July 1956



STUDENT WITH A PIPE. Paris, 1914 (K) or winter 1913 (Z). Oil and pasted paper, 28¾ x 23¼ inches. Collection Miss Gertrude Stein.

below: STILL LIFE WITH A CALLING CARD. Paris, 1914 (K). Pasted paper and crayon, 5½ x 8¼ inches. Collection Mrs. Charles B. Goodspeed.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

MEMORANDUM



CUBIST CONSTRUCTIONS

The latent structural or architectonic character of cubism had been apparent even in the analytical period—as the analogies to fire-escapes or scaffolding have already suggested. In 1912, thanks perhaps to the catalyzing effect of collage, Picasso began to explore three-dimensional structure *at the very time cubist painting itself was growing more* two dimensional.

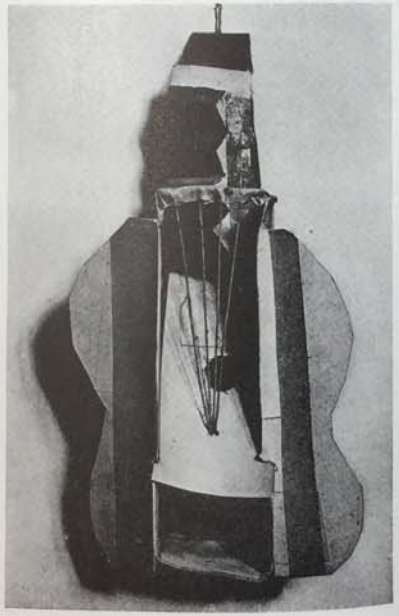
However it was not to sculpture in the traditional sense of the term that Picasso turned. The guitar shown at the right is not a modeled or chiseled mass but a thing of colored paper cut and folded and glued together into a three-dimensional construction to be hung from a nail. In style it resembles the flat* papiers collés *of the period such as the* Guitar and Wine Glass *(p. 84). With paper, scissors and glue and Picasso's ingenuity it is easy to see how the three-dimensional structure grew out of the two-dimensional collage.*

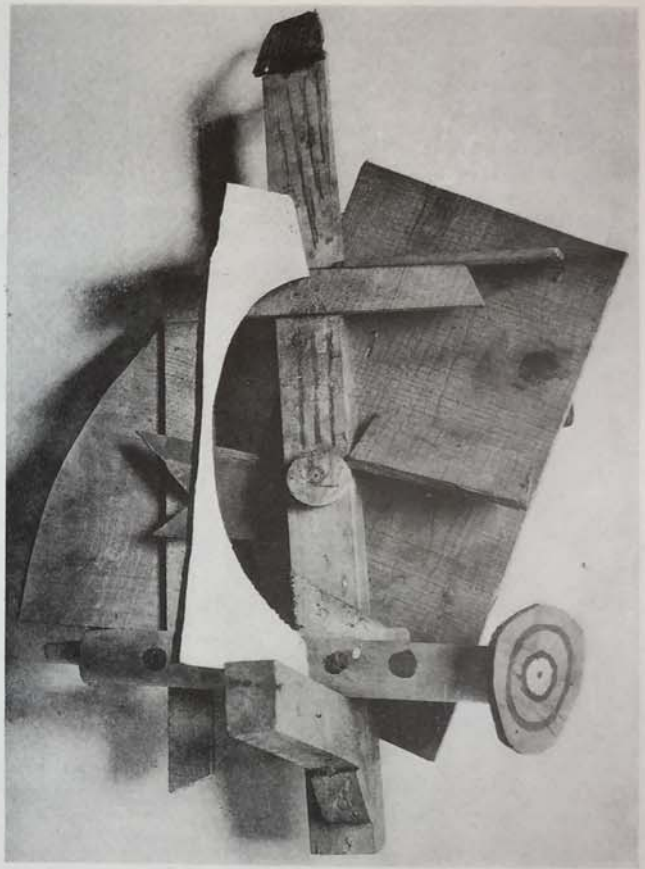
The little drawing for a construction above, also of 1912, is possibly of greater importance in the history of recent art, for it is a rendering, in perspective with shades and cast shadows, of a construction built up of cylinders and rectangular planes surmounted by a sphere. The form remotely suggests a human figure but it is so abstract and geometrical in character that it clearly anticipates by several years the work of the Russian and German constructivists. Picasso himself never made an actual construction in so abstract a style as that of Tatlin, the pioneer Russian constructivist, who used to visit his studio in the period before the war of 1914.†

During the next two years Picasso put together several more paper guitars and in 1913 a still-life relief of cut-out boards glued to a square plank (bibl. 524, II, nos. 575, 773, 779). But these, too, were much more painterlike in conception than the prophetic Study for a Construction.

STUDY FOR A CONSTRUCTION. Paris, spring 1912 (Z). Ink, 6¾ x 4⅞ inches. Museum of Modern Art, New York.

below: GUITAR. Paris, 1912 (Z). Construction in colored papers, 13 x 6¾ inches. Owned by the artist. Repro. from Zervos, bibl. 524.





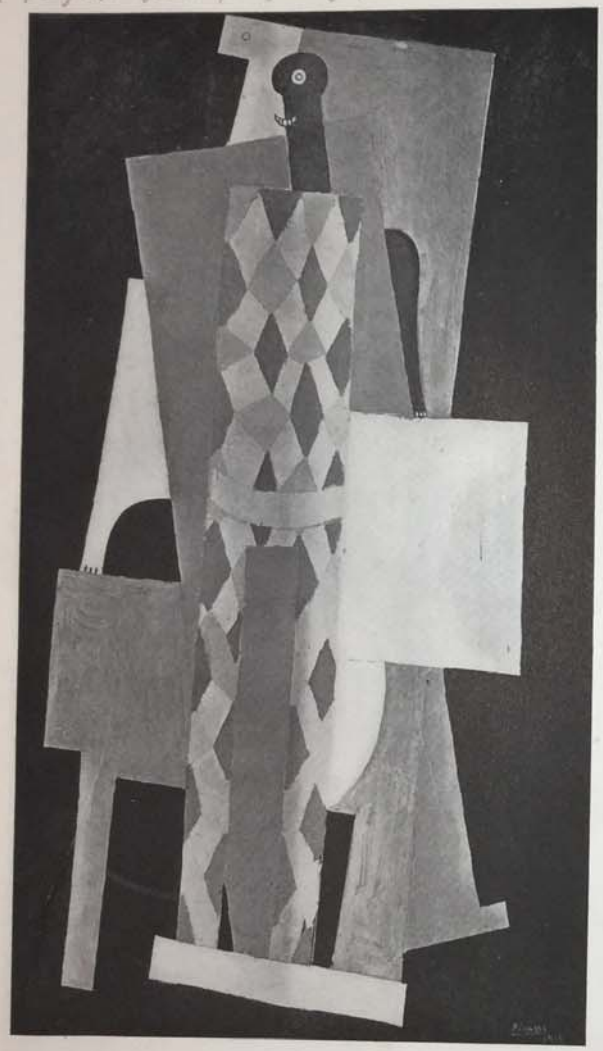
MANDOLIN. Paris, 1914 (Z). Wood construction, 23⅝ inches high. Owned by the artist. Repro. from Zervos, bibl. 524.

In 1914, however, he built the Mandolin, *a vigorously three-dimensional construction which comes near fulfilling the promise of the little drawings of 1912.* Mandolin *is neither sculpture nor painting, nor architecture. Technically it is carpentry; esthetically it is a composition in space division, without a frame, without a base, with little sense of weight but enriched by color and the texture of the rough sawn wood. Picasso's strong sense of material surfaces kept him from working in the more abstract and characteristic materials of glass or plastic so beloved by the later constructivists—nor did he anticipate their interest in technical perfection: his joinery is childish but his iconoclastic ideas, taste and courage triumph.*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

If we have color plate of this shift Guitar (p 93) to this page (opposite color plate) and use p. 93 to start readers with dr. p. 261 ?



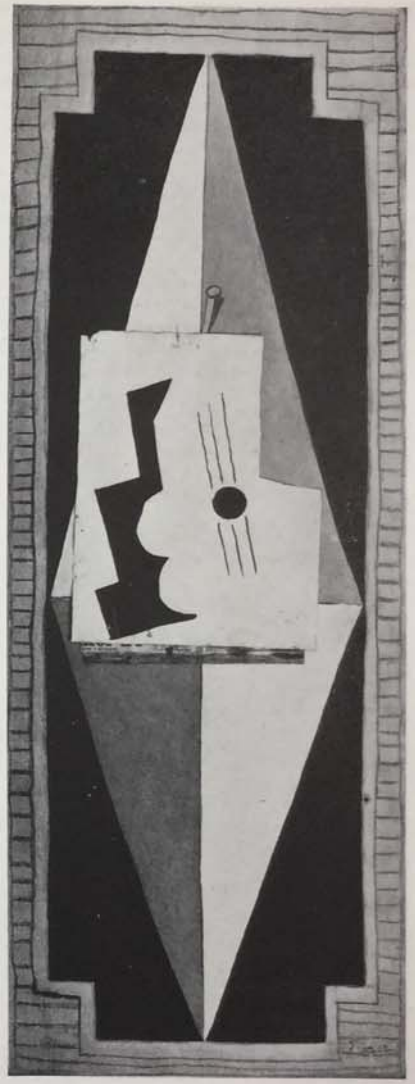
HARLEQUIN. Paris, 1915 (dated). Oil, 71¼ x 41⅜ inches. Private collection.

not conscious mourning for Eva - maybe unconscious?
P — '56

MEMORANDUM

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 Cock *(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.



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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

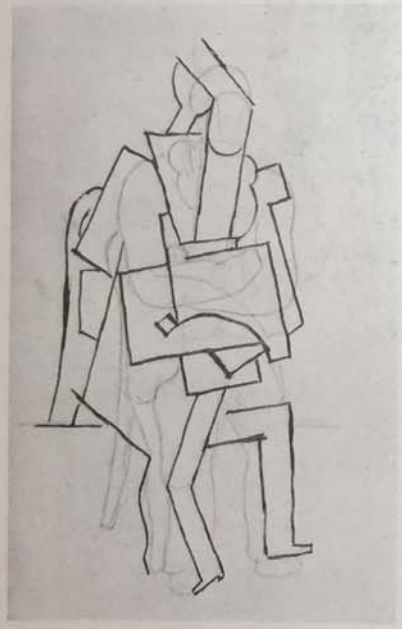
dr. on p. 261

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 than the* Vollard. *More significant perhaps is the drawing reproduced below where behind a cubist structure hides a pale 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 5⅛ 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.

MEMORANDUM



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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

MEMORANDUM

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





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, 24⅞ x 18⅞ 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."**

In Rome Picasso met not only Diaghilev but also Strawinsky, 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."**



THREE BALLERINAS. 1917? Pencil and crayon, 23⅛ x 17⅜ 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.†

Olga Polonaise Anglais 97
Mme Picasso
Hild Bewick ??!
afin a photo
pour le programme

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

MEMORANDUM

PARADE: 1917

Parade* *was an avant-garde demonstration of considerable importance for it combined the revolutionary theatrical ideas of Cocteau, the music of the most advanced composer of France, Erik Satie,† the painting of Picasso and, rather subordinately, the choreography of Massine and the dancing of Diaghilev's Russian Ballet.*

Cocteau, who had been associated with Diaghilev for some years, had proposed the ballet to Satie in 1915. During the winter of 1916-17 Cocteau interested Picasso in designing the decor. Plans for Parade *were completed in Rome during February and Picasso worked on the settings at Montrouge during the spring. The first performance was given in Paris in May.*

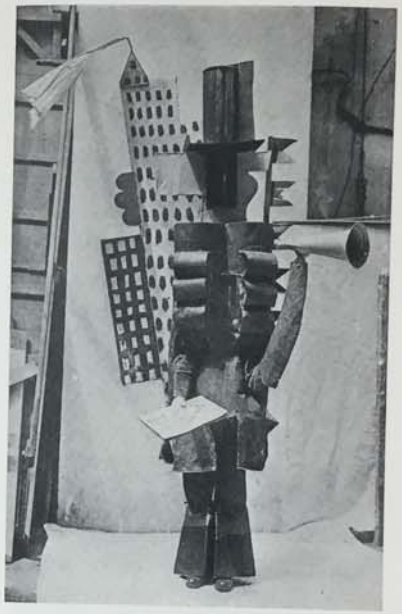
Cocteau could scarcely have invented a piece better calculated to overcome Picasso's left-bank prejudices against the fashionable and luxurious ballet. Parade, *called by Cocteau a "*ballet réaliste,*" was an ironic sophisticated burlesque of the popular music hall or vaudeville with which Picasso was thoroughly familiar. There were only four dancers: a Chinese conjurer (danced by Massine), a little American girl and two acrobats. In addition there were three managers added apparently at Picasso's suggestion. Satie's unassuming music "like an inspired village band" was to be accompanied by noises, a dynamo, a siren, a telegraph key, an airplane propeller, a typewriter—"ear deceivers" Cocteau called them, employed with the same object as the "eye deceiving" newspapers, facsimile wood graining and moldings which the cubist painters had used.*

Picasso painted the curtain himself with the help of assistants. It was the largest and most complete figure composition he had so far achieved and was perhaps his first painting in his new style. At first glance, it carries us back to the circus and vaudeville pictures of 1905 (pages 34, 36). Here again are the bareback rider on her horse, the acrobat's ball, the harlequins and guitarists. But the style is cruder and more mannered, a skillful parody of popular scene painting. The colors are mostly heavy reds and greens and there is none of the sentimental melancholy and nervous refinement of the early work—Pegasus backstage is a mare suckling her foal, her wings held on by a strap, and the harlequins are smiling and well fed.

Curtain for *Parade.* Paris, 1917 (Z). Picasso himself painted the curtain with assistants.



Where? Massine? Massine Jan 1959 says he knows it now when they are.



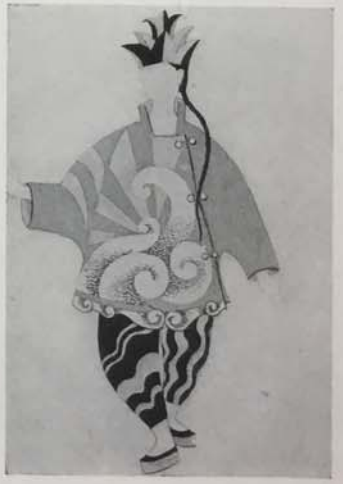
THE MANAGER FROM NEW YORK. Costume designed by Picasso for *Parade*, 1917. About 10 feet high. Repro. from Zervos, bibl. 524.

*Leon Bakst, the great Russian scene designer of the ballet's previous decade, found Picasso's curtain "*passéiste*" and the audience which expected to be shocked by the famous cubist painter must have been soothed when they saw the curtain and heard the sombre organ tones of Satie's overture. When the curtain rose they knew they had been misled. Stamping across the stage comes the French manager, a figure ten feet tall and completely covered except for his legs by a cubist construction. He introduces the Chinese conjurer dressed in the most famous of Picasso's costumes—vermilion, yellow, black and white in stripes, rays and spirals. After his performance the New York manager stalks on the scene, his stamping dance like "an organized accident . . . with the strictness of a fugue." He wears cowboy boots and cubist skyscrapers, and bellows in his megaphone the virtues of his protegée, the little American girl who, in Cocteau's words, "rides a bicycle, quivers like movies, imitates Charlie Chaplin . . . dances a rag-time . . . buys a Kodak."**

The curtain and costumes—with the important exception of the managers—were not in the least cubist yet the esthetics of Parade *was strongly under cubist domination. The gigantic cubist managers like moving sections of scenery were intended by Picasso to dwarf and flatten out the dancers, turning them into unreal puppets. Thus cubist reality—the agglomeration of pipes, hats, split faces, architecture and angular dissections which made up the inhuman managers—triumphed over the traditional reality of the characters, human in shape and scale. Similarly the cacophony of pounding footsteps, whistles, typewriters, et cetera, was supposed by Cocteau to take the foreground against Satie's subtle and modest music.*

*Guillaume Apollinaire wrote some program notes for the ballet under the title "*Parade*" et l'esprit nouveau. He discovered in the fusion of scenic and choreographic arts achieved in* Parade *a kind of "*sur-réalisme*" in which he saw the beginnings of the New Spirit. Cocteau preferred the word realism—the heightened realism of art which is more real than actuality. Yet the incongruous mixture of real and unreal in* Parade, *its making the commonplace*

CHINESE CONJURER'S COSTUME (LE CHINOIS). Rome?, 1917. Gouache, 10¾ x 7⅝ inches. Collection Mrs. Yvon Helft and Mr. Jacques Helft. Costume design for the ballet *Parade.* Massine wore this costume in the original production. The spirals represent the smoke in one of the conjurer's tricks; the rays of the rising sun symbolize the Orient.†





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 Boëtie. Paul Rosenberg became his principal dealer.

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

P. doesn't know where it is. Thinks he has it

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.
The Museum of Modern Art Archives, NY
Collection: AHB
Series.Folder: XI.G.11

MEMORANDUM

PIERROT AND HARLEQUIN. 1918 (dated). Pencil, 10¼ x 7½ 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.





PIERROT AND HARLEQUIN. 1919. Gouache, 10⅛ x 7¾ inches. Collection Mrs. Charles B. Goodspeed. Possibly related to the ballet *Pulcinella*.



P. doesn't know where it is. Thinks he has it

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 Boëtie. Paul Rosenberg became his principal dealer.

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.
The Museum of Modern Art Archives, NY
Collection: AHB
Series.Folder: XI.G.11

MEMORANDUM

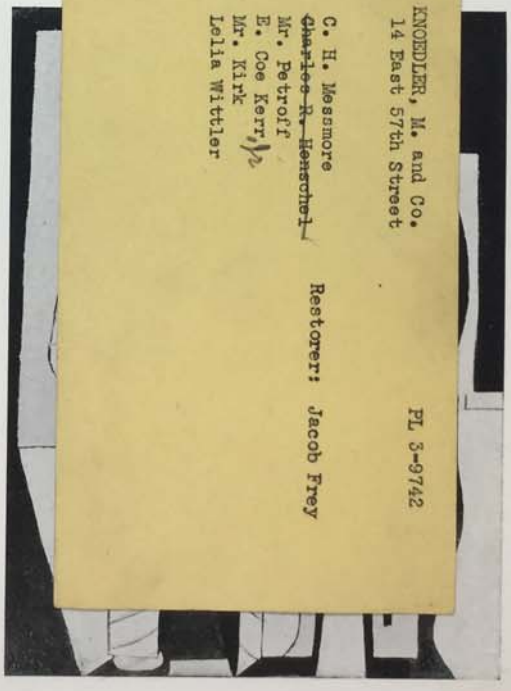
ENOEDLER, M. and Co.
14 East 57th Street
PL 5-9742

C. H. Messmore
~~Charles R. Henschel~~
Mr. Petroff
E. Coe Kerr
Mr. Kirk
Lelia Wittler

Restorer: Jacob Frey

PIERROT AND HARLEQUIN. 1918 (dated). Pencil, 10¼ x 7½ 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.





PIERROT AND HARLEQUIN. 1919. Gouache, 10⅛ x 7¾ inches. Collection Mrs. Charles B. Goodspeed. Possibly related to the ballet *Pulcinella*.



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 Boëtie. Paul Rosenberg became his principal dealer.

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

P. doesn't know where it is. Thinks he has it

PIERROT AND HARLEQUIN. 1918 (dated). Pencil, 10¼ x 7½ 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.





PIERROT AND HARLEQUIN. 1919. Gouache, 10⅛ x 7¾ inches. Collection Mrs. Charles B. Goodspeed. Possibly related to the ballet *Pulcinella*.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.
The Museum of Modern Art Archives, NY
Collection: AHB
Series.Folder: XI.G.11
MEMORANDUM

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

MEMORANDUM

200 (225)



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



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.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11



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 18⅞ inches.



MEMORANDUM



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.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

MEMORANDUM



Sketch for the setting of *Le Tricorne*. London or Paris, 1919. Ink, 5 x 7½ inches. Wadsworth Atheneum, Hartford, Connecticut. Lifar Collection.

BALLET: 1919-1921

There was no ballet season in Paris during 1918 but two years after Parade (*Rome and Paris, 1917*) *Picasso once more became directly involved with the* Ballets Russes. *For Diaghilev he designed* Le Tricorne (*London, 1919*), Pulcinella (*Paris, 1920*) *and* Cuadro Flamenco (*Paris, 1921*).

Tricorne *and* Cuadro Flamenco *were both Spanish in theme so that Picasso's costumes and settings were variants of traditional folk dress. The curtain for* Tricorne, *much drier and more literal than in the sketch below, presents a rather conventional view into the bull ring. However the setting, following the drawing (left) was possibly Picasso's most successful theatrical design with its able use of height and recession—the bridge seen through the great arch—and its effectively simple color of salmon and pale ochre against a starry blue sky. There is perhaps a trace of cubism in the interplay of the angles and in the evident desire to fill the whole scene with construction.*

For Cuadro Flamenco, *a suite of Andalusian dances, Picasso designed a backdrop representing a provincial theatre with a small stage flanked by boxes, all in heavy red, black and gold. One of the boxes, painted by Picasso himself, is reproduced opposite. (A list, with details of ballets for which Picasso made designs is given on p. 275.)*



Study for the curtain of the ballet, *Le Tricorne*, 2nd version. 1919. Oil, 14¾ x 18 inches. Private collection. Inscribed: "A mon cher Paul Rosenbergs on ami Picasso."



The Theatre Box. 1921. Oil, 76½ x 58⅜ inches. Rosenberg and Helft, Ltd., London. Picasso himself painted this section cut from the scenery of *Cuadro Flamenco* (see p. 275).

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

MEMORANDUM

The three drawings on this and the opposite page, all done in or about 1920, give some idea of the variety and virtuosity of Picasso's figure drawing.

The emaciated Beggar, *tall as a Greco prophet, is stabbed, hooked and blotted in with a staccato pen. The figure study, below, is almost Michelangelesque in its forced, sculpturesque modeling and ponderous torsion.*

Far removed from both is the delicate, continuous outline of the Centaur and Woman. *As in the three works of a year or so before shown on pages 106-107, the pendulum of Picasso's figure style continues to swing from mannerist elongation to mannerist gigantism passing through a kind of natural or classic norm (pages 107 and 115).*





BEGGAR. 1919-21? (P). (Formerly dated 1901-04?) Ink and pencil, 12¾ x 4⅝ inches. Collection Walter P. Chrysler, Jr.

FIGURE STUDY, BACK. 1920-21 (P). (Formerly dated 1906.) Charcoal, 24½ x 18½ inches. Collection ~~Walter P. Chrysler, Jr.~~

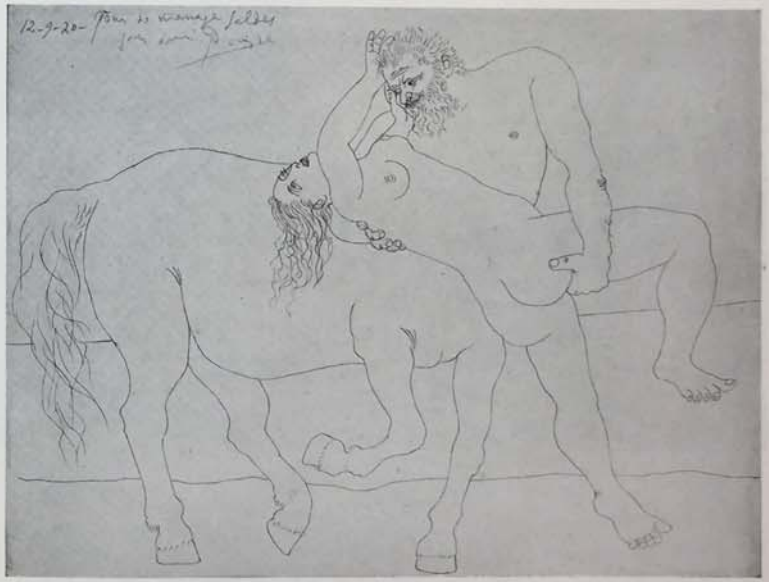
"NEO-CLASSIC"

The ballet and theatre, portraits and beach scenes, an occasional fisherman or peasant provided Picasso with most of his figure subjects during the four years before 1920. But about that year he began to take an interest in the style, the sentiment, the characters, the mythology of Greek and Roman antiquity—an interest far more explicit and prolonged than his brief, youthful, classic period of 1905-06 which had little directly to do with the Antique.

Picasso's neo-classicism was, of course, a part of a broad, complex reaction against the excesses and violent originalities of prewar movements such as cubism, expressionism and primitivism. By 1920 cries of back to Poussin! back to Ingres! back to Seurat! rang through Paris; back to Bach! Racine! Thomas Aquinas! back to the Greeks and Romans! back to discipline and order, clarity and humanity. Benda's angry Belphégor, *Matisse's "Nice" Period, Ozenfant's attempts to reform and purify cubism, the apotheosis of Satie, Strawinsky's* Pulcinella, *so remote from his* Sacre du Printemps *of only seven years before, Cocteau's* Antigone (*for which Picasso also designed décors*), *all were incidents, serious or fashionable, of a general movement in which Picasso was an important, though half-time participant.*

During his Italian trip in 1917 he visited Pompeii and doubtless the museums of classical art in Naples and Rome, though what he saw there seems to have affected his art very little, at least for two or three years thereafter. The Centaur and Woman *is among the first of hundreds of line drawings and etchings of classical subjects—Greek subjects—made by Picasso during the past twenty-five years. These include the illustrations for Ovid's* Metamorphoses (*p. 159*), *Aristophanes'* Lysistrata (*p. 192*), *and Suarès'* Hélène chez Archimède (*unpublished*).

CENTAUR AND WOMAN. September 12, 1920 (dated). Pencil, 7⅞ x 10½ inches. Collection Gilbert Seldes. Inscribed: "*12-9-20 Pour le ménage Seldes son ami Picasso.*" Gilbert Seldes, the American writer, later translated into English the *Lysistrata* of Aristophanes for which Picasso made illustrations (p. 277).



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11



TWO SEATED WOMEN. 1920 (dated). Oil, 76¾ x 64¼ inches. Collection Walter P. Chrysler, Jr.

MEMORANDUM

THE RAPE. 1920 (dated). Tempera on wood, 9⅜ x 12⅞ inches. Collection Philip L. Goodwin.



Many of Picasso's neo-classic compositions of the early twenties employ the ponderous figure style forecast in the Sleeping Peasants *of 1919 (p. 106). One of the earliest and most impressive of a series of colossal nudes is the* Two Seated Women *shown opposite. Here, as in the* Two Nudes *and the figure drawing (pages 52, 46) of 1906, sculpturesque modeling is forced to an extreme of light and shade. The brooding melancholy of these giantesses is exceptional in a figure style as remarkable for its lack of sentiment as for its bulk.*

In the same period Picasso painted a series of tempera panels of classic subjects, miniature tableaux of warriors or goddesses, composed and painted with something of the confident charm of Roman or Pompeian fresco decorations.



FOUR CLASSIC FIGURES. 1921 (dated). Tempera on wood, 4 x 6 inches. Private collection.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

MEMORANDUM



CLASSIC HEAD. September, 1921 (dated). Pastel, 25¼ x 19¼ inches. Private collection.

This colossal head suggests more than do earlier works the direct influence of sculpture of the late or provincial Hellenistic styles in which eyes and nose are modeled with an increasingly rigid and stylized formula.

The landscape, opposite, is designed in the same spirit as the classic figures, with natural forms reduced to simple, strongly modeled essentials.



LANDSCAPE. 1921 (dated). Pastel, 19½ x 25¼ inches. Collection ~~Walter P. Chrysler, Jr.~~ Mr. & Mrs. Louis Ritter ~~from~~ Scottsdale 19 ~~1960~~



HAND. January 20, 1921 (dated). Pastel, 8¼ x 12⅝ inches. Collection Walter P. Chrysler, Jr.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

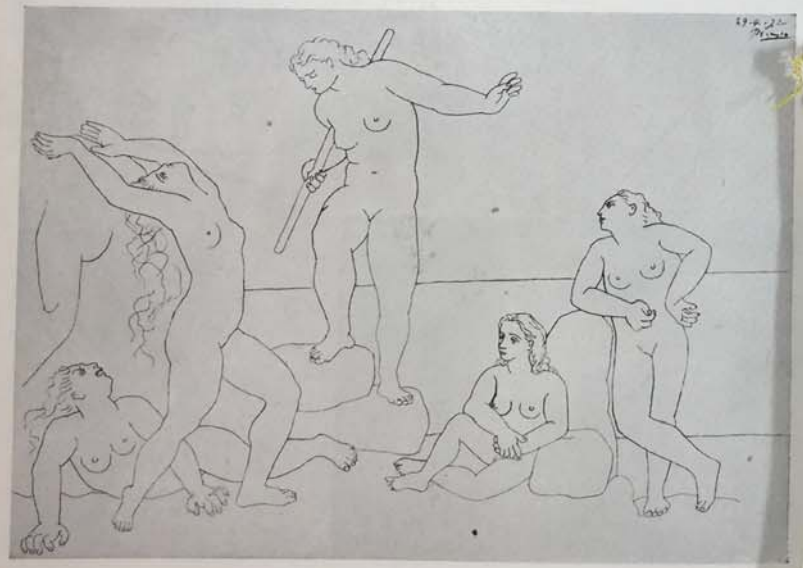
Picasso's greatest cubist paintings of the early 1920's are the two versions of the Three Musicians, *reproduced on pages 122 and 123. Very close in style and period to the* Three Musicians, *though more brilliant in color, is the* Dog and Cock *reproduced opposite.* The dog which lurks like a shadow beneath the table in the side version of the* Three Musicians *has here become the principal character, his silhouette bristling with white sawtooth fringes of hair, his violet tongue yearning toward the sprawling, scarlet-combed fowl. Both the cock and the dog reveal Picasso's power vividly to transform and intensify natural images, without sacrificing their identity.*

Like the narrow version of the Three Musicians, *the* Dog and Cock *seems compressed, too narrow for decorative comfort. But obviously Picasso was concerned more with visual dynamics than with visual repose in a composition so full of discordant angles and sharp color contrasts.*

Throughout 1921 Picasso continued to make his classic line drawings. In Women by the Sea *there is something of the ballet, something of Ingres—and behind Ingres stands Raphael.*

opposite: DOG AND COCK. 1921. Oil, 61 x 30¼ inches. The Museum of Modern Art, ~~New York, Mrs. Simon Guggenheim Fund.~~

WOMEN BY THE SEA. April 29, 1921 (dated). Pencil, 9⅛ x 13 inches. Collection Mrs. Charles J. Liebman.



MEMORANDUM



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

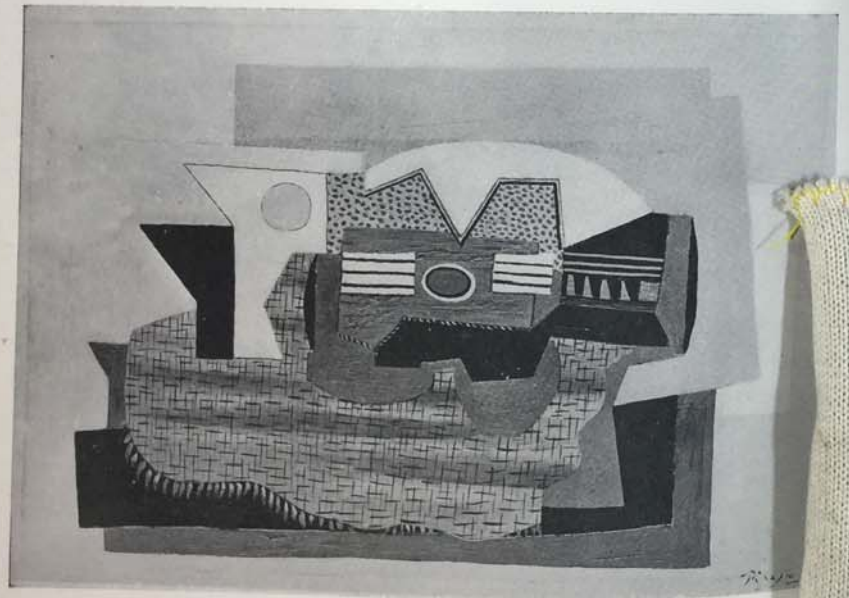
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

For the most part Picasso's giantesses seem not only motionless but immovable; but when they run they shake the earth—especially when they are magnified to the size of a theatre curtain. This happened to The Race, *the small panel reproduced in color, opposite. In 1924 it was enlarged for the curtain of the Diaghilev ballet* Le Train Bleu *and provided a ponderous preview to that spectacle of agile seaside athletics.*

The Guitar, *shown below, is a typical painting of the end of the period when straight lines were still dominating curves in Picasso's cubist paintings.*

opposite: THE RACE. 1922. Tempera on wood, 12⅞ x 16¼ inches. Owned by the artist. This design was subsequently used for the curtain of the ballet *Le Train Bleu* produced in 1924 (see p. 275).

GUITAR. 1922 (dated). Oil, 32⅛ x 45⅞ inches. Collection Paul Willert.



MEMORANDUM



did not paint curtain himself.
P. 1956

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

MEMORANDUM



WOMAN. 1922-23. Etching on zinc, 4½ x 3 inches; 2nd state (G. 99). Weyhe Gallery, New York. Published in the first fifty-six copies of *Picasso, Oeuvre, 1920-26* by Christian Zervos (bibl. 527).



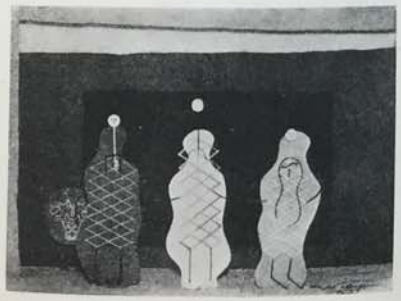
Setting for the ballet *Mercure*. Paris, 1924 (or 1923) repro. from Stein, bibl. 458.

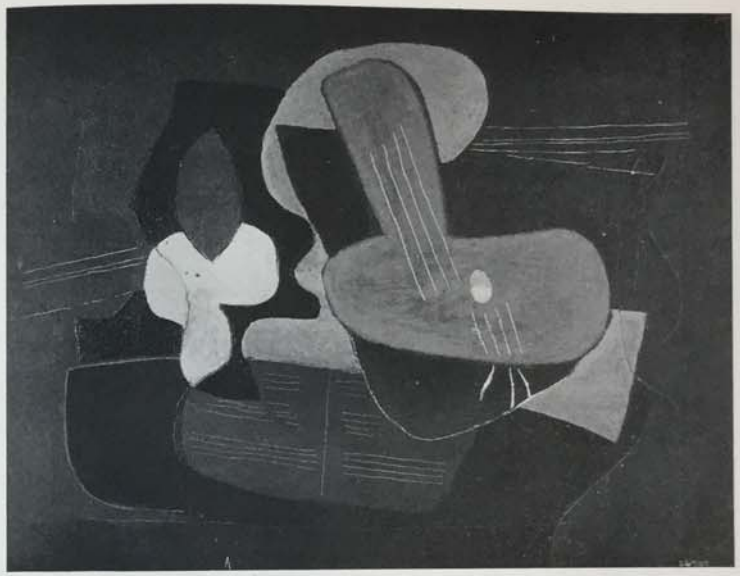
CURVILINEAR CUBISM

During the year 1923, Picasso's cubism grew more and more curvilinear. This had happened once before in 1914 at Avignon (pages 89, 91). Occasionally thereafter he had composed isolated cubist or semi-abstract pictures in curves, The Girl in a Yellow Hat, *for instance (p. 121). But from 1923 on the curved line dominates in Picasso's painting though not without frequent and sometimes almost complete reversion to the straight line and angle—in 1928 for example (pages 152 and 157), 1938 (p. 220) and in certain pictures of the past five years (p. 230).*

The departure from the straight line and angular plane has led critics to consider Picasso's cubism at an end by 1922. Certain purists even propose 1914 as the date of cubism's demise. But cubism depends fundamentally not upon the character of the shapes—straight edged or curved—but upon the combination of other factors such as the flattening of volumes and spaces, the overlapping, interpenetrating and transparency of planes, simultaneity of points of view, disintegration and recombination, and, generally, independence of nature in color, form, space and texture—without, however, abandoning all reference to nature.

Nevertheless, whether strictly cubist or not, Picasso's preoccupation with the curved line and shapes in semi-abstract pictures was shortly to become of great stylistic importance.





MUSICAL INSTRUMENTS. 1923 (dated). Oil, 38 x 51 inches. Collection Mrs. Patrick C. Hill.

A few of Picasso's pictures of this period take on the character of fine calligraphy, a wandering line like that in the two musicians he drew for Stravinsky's Ragtime *(p. 110), or a rapid sweeping stroke like that of* Girl in a Yellow Hat *(p. 121). In both pictures the curved line does not clearly define or bind a shape. In the etching (opposite page) curved lines create curved shapes which are further emphasized by a difference in tone. Similarly in the "movable scenery" which Picasso designed for the ballet* Mercure *are flat curved shapes radically different in character from the insistent angles of the "moving scenery" of the managers' costumes in* Parade *seven years before (p. 99, above).*

This etching and the Mercure *designs are early examples of what is now called by architects and designers the "free form"—a form generated neither by compass and ruler nor by the direct imitation of natural forms but rather by the freely curving movement of the hand which creates half-accidental shapes like those of lakes and clouds or like certain organic forms such as a liver or an amoeba. Hans Arp has expressed this form the most thoroughly—and indeed "Arp shape" has gained some currency as a phrase—but Picasso's drawings of 1914 (p. 89) anticipate Arp by years and such works of the early 1920's as the* Mercure *scenery and* Musical Instruments *(above) establish the free form more simply and positively than Arp had up to that time.*

Musical Instruments *is one of the small group of curvilinear cubist still lifes of rich pigment and strong but rather somber color.*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

MEMORANDUM

150-175





STILL LIFE WITH A CAKE. May 16, 1924 (dated on back). Oil, 38½ x 51½ inches. Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest.

From 1924 to 1926 Picasso produced a series of large and magnificently colored still-life compositions. All are more or less in the cubist tradition, though often the shapes of objects are preserved without radical deformation or dissection. Still Life with a Cake *comes early in the series. Its subtle, restrained color and curvilinear forms relate it to the* Musical Instruments *of the previous year.*

The Red Tablecloth, *most famous of the series, is sumptuous in color but without the over-richness of some of the compositions of the following year. Sometimes in these still lifes a single object seems to be informed by a peculiar intensity: for instance, the enigmatic shape beneath the black bust or the reticulated loaf in the picture opposite. Yet on the whole the series is objective and formal in spirit, untroubled by psychological or esthetic experiment.*

THE RED TABLECLOTH. December 1924 (dated). Oil, 38¾ x 51⅛ inches. Collection Miss Micheline Rosenberg.



Although Picasso no longer used his "classic" figure style in his paintings after 1924 he maintained it in his line drawings and prints. The series of ballet drawings done in 1925 is more fluent and spontaneous than the comparatively calculated drawings of similar subjects made before 1920 (pages 97, 101). Picasso was in Monte Carlo early in 1925 during the ballet season but after these drawings his interest in the ballet seems to have dwindled, giving way to a much more personal and radical interpretation of the human figure.*





THREE DANCERS RESTING. 1925 (dated). Ink, 13¾ x 9⅞ inches. Collection Miss Micheline Rosenberg.

left: FOUR BALLET DANCERS. 1925 (dated). Ink, 13½ x 10 inches. Museum of Modern Art, New York, gift of Mrs. John D. Rockefeller, Jr.

The lithograph, doubtless of Picasso's son, is much more circumstantial than the rather abstract Head *at the right, but in both Picasso makes his linear design play behind light and shadow.*

In the Head *dark and light make a more positive pattern. The cubist device of combining full face and profile is here partly rationalized by turning the shaded half of the face into a profile as if it were a cast shadow, though in the reverse direction.*





HEAD. 1926. Charcoal and white chalk, 25 x 19 inches. Collection ~~Walter~~ P. Chrysler, Jr. Study for a head in *L'Atelier de la modiste*, 1926.

left: READING (LA LECTURE). 1926. Lithograph, 13 x 9⅞ inches (G. 242). Museum of Modern Art, New York, gift of Mrs. John D. Rockefeller, Jr.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.
The Museum of Modern Art Archives, NY
Collection: AHB
Series.Folder: XI.G.11
MEMORANDUM

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

150 - 175 c ~~175~~



SEATED WOMAN. 1926-27 (dated on back). Oil, 51½ x 38½ inches. Museum of Modern Art, New York.

MEMORANDUM



WOMAN IN AN ARMCHAIR. January 1927 (dated on back). Oil, 51⅜ x 38¼. ~~Owned by the artist.~~ David Salinger

These two paintings of seated women carry into fluid arabesques the deformations announced in the left hand figure of the Three Dancers *(p. 142) but without the kinetic effect of the* Three Dancers.

In subject the Woman in an Armchair *anticipates the long series of sleeping women which preoccupied Picasso in 1932; in conception it is one of the earliest of Picasso's grotesque post-cubist metamorphoses. It is also remarkable for its suggestion of a spotlight falling on the figure, comparable to the effect of light in the lithograph of the previous year (p. 141): in both the beam makes a field of light and dark against which Picasso weaves his linear design.*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11



them placed along the promenade de la Croisette (bibl. 529, p. 342).

It is probable that Picasso who was being courted by the surrealists at this time may have seen the early paintings of Tanguy; he surely knew the metamorphic figure paintings of his friend, Joan Miro. Possibly he felt the influence of the younger men but in any case these two series of sculptural drawings anticipate remarkably some of the biomorphic or organic abstractions and "human concretions" done by sculptors during the past fifteen years.

Began as monuments to Apollinaire - then La Croisette

left: BATHER. Cannes, summer 1927. Charcoal. Owned by the artist. Repro. from *Cahiers d'Art*, vol. XIII, 1938.

below: FIGURE. Paris, early 1928. Bronze. Owned by the artist.

opposite: DESIGN FOR A MONUMENT. Dinard, July 28, 1928 (dated). Ink. Repro. from *Cahiers d'Art*, vol. IV, 1929.

METAMORPHIC DRAWINGS AND SCULPTURE

During the previous fifteen years almost all Picasso's cubist and metamorphic paintings, as opposed to his more classic or traditional works, had been flat designs with little or no modeling and perspective. At Cannes in the summer of 1927 he suddenly translated flat figures such as the Woman in an Armchair *(p. 147) and the* Figure *(p. 149) into strongly modeled forms which give a bold three-dimensional effect. The charcoal drawing illustrated above is one of an extraordinary series of variations in which Picasso carried his passion for metamorphosis further than ever before. Each drawing represents a bather on the beach; the one above turning the key of her cabin.*

During the following winter he carried the sculpturesque style of the Cannes drawings into actual sculpture (right), his first perhaps since the Glass of Absinthe *of 1914 (p. 90).*

Then at Dinard in the summer of 1928 he made a new series of drawings which he conceived as designs for a row of "monuments"—an idea which, Zervos states, had first come to him the year before at Cannes when he imagined



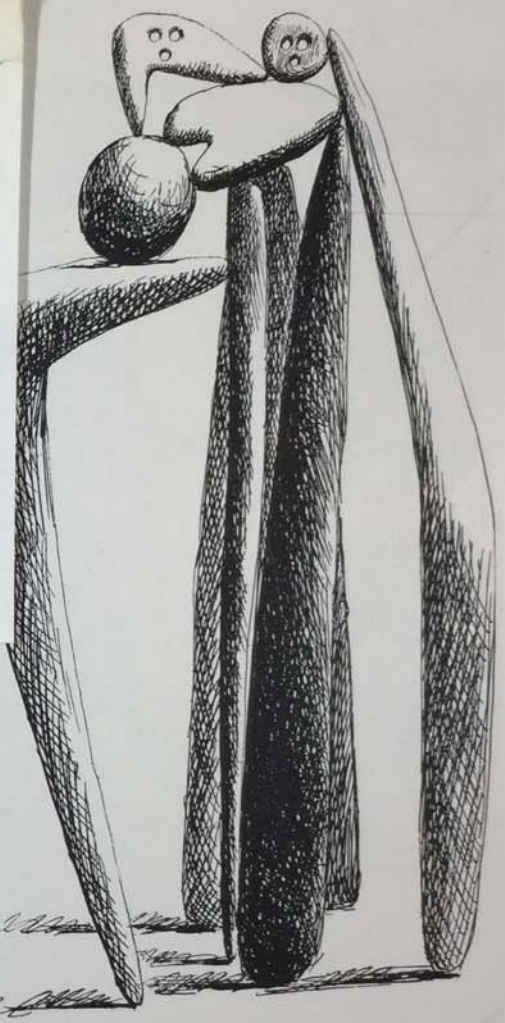
MEMORANDUM

To:

From: ALFRED H. BARR, JR

Date:

Subject:

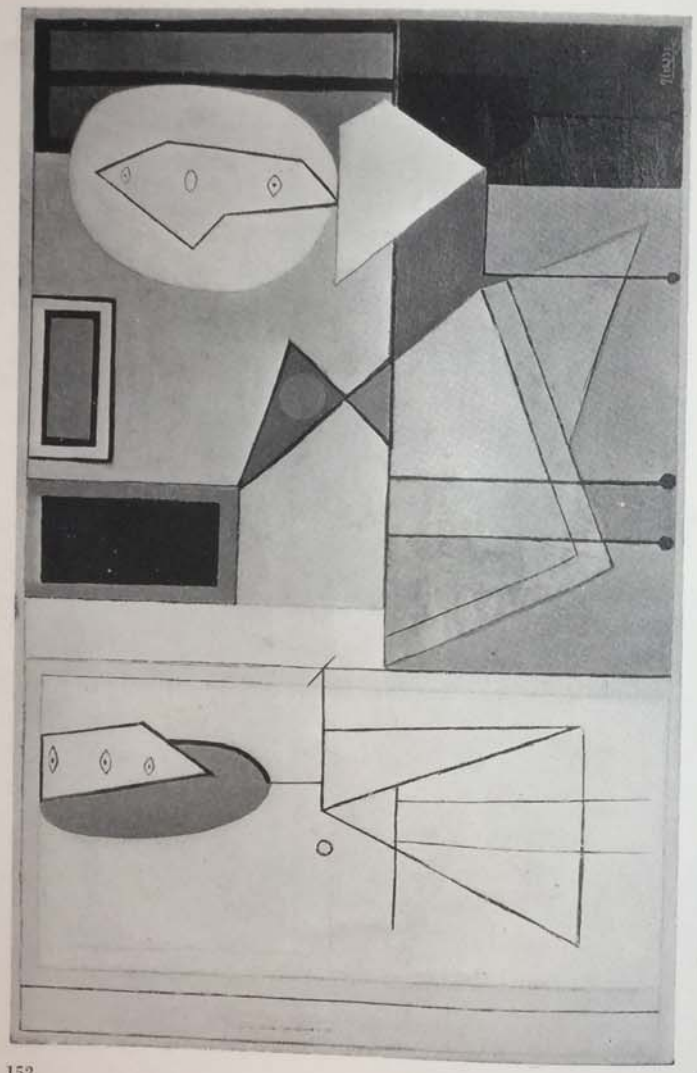


19 juillet 1928

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

large plate - color?

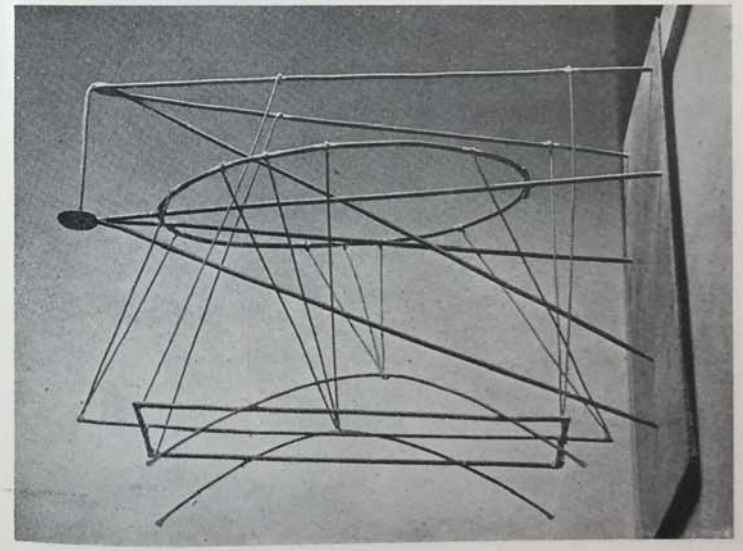


THE STUDIO. 1927-28 (dated on back). Oil, 59 x 91 inches. Museum of Modern Art, New York, gift of Walter P. Chrysler, Jr.

Though soft organic curves characterize much of Picasso's work of the later '20s, in a few works he passed to the opposite extreme. The Studio, *a large, precisely calculated composition of straight lines and rectangles once more recalls cubism of 1912-13 (pages 78, 89). At the left is the painter, brush in hand; at the right a table covered by a red cloth on which rests a bust of fruit and a white plaster bust, a subject somewhat comparable to the* The Studio *(p. 139) but handled here with ascetic economy.*

Early in 1928 Picasso made what was probably his first sculpture in many years. In the fall he was working again on constructions: "guitars" made out of painted metal rather like the paper ones of 1912 (p. 86); and metal constructions in radically new forms such as the one in light iron rods reproduced at the left. Its spare linear character relates it to some of the paintings of the period, notably The Studio *above. It makes one think, too, of the line and dot drawings of 1926 used to adorn* Le Chef-d'oeuvre inconnu. *Constructed shortly after the summer of 1928 it may also bear some relation in its compositional lines to the series of ball-playing bathers* painted at Dinard (p. 157).*

Years before, Rodchenko and the Russian constructivists had made space diagrams of metal and wood but never with the lyrical tension of this construction by Picasso (bibl. 313, p. 134).



CONSTRUCTION. Autumn 1928. Iron wire, about 30 inches high. Owned by the artist.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11



WOMAN IN AN ARMCHAIR (MÉTAMORPHOSE). May 13, 1929 (dated). Oil, 36⅜ x 28¾ inches. Private collection.

Two paintings of similar subjects done ~~in the same year~~ a week apart; the one serene in color, calm as a monument; the other a convulsively racked and scrambled form flung against harsh reds and greens. Compare the figure opposite with the Woman in an Armchair *of 1927 (p. 147) and the left-hand figure of the* Three Dancers *of 1925 (p. 142).*



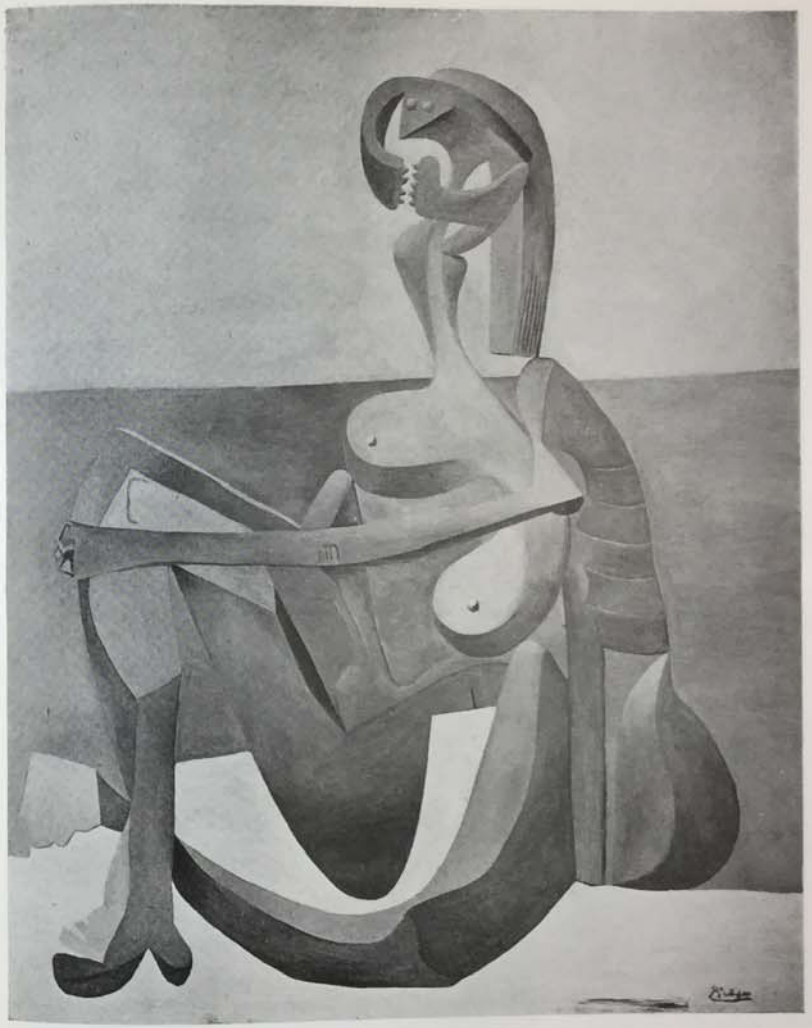
WOMAN IN AN ARMCHAIR. May 5, 1929 (dated on back). Oil, 76¾ x 51⅛ inches. Owned by the artist.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11



Picasso's renewed interest in abstract sculptural form, which first showed itself in the drawings made at Cannes in 1927, scarcely touched his painting until 1929 when it appears in several large figures such as the bathers on these pages. Some of the paintings like the one opposite are called "bone" pictures because of their superficially skeletal character.

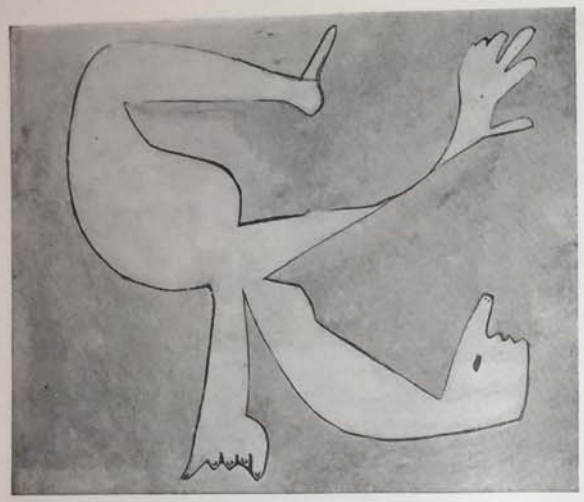


SEATED BATHER. 1929. Oil, 63⅞ x 51⅛ inches. Collection Mrs. Meric Callery.

opposite: STANDING BATHER. May 26, 1929 (dated on back). Oil, 76¾ x 51⅛ inches. Owned by the artist.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

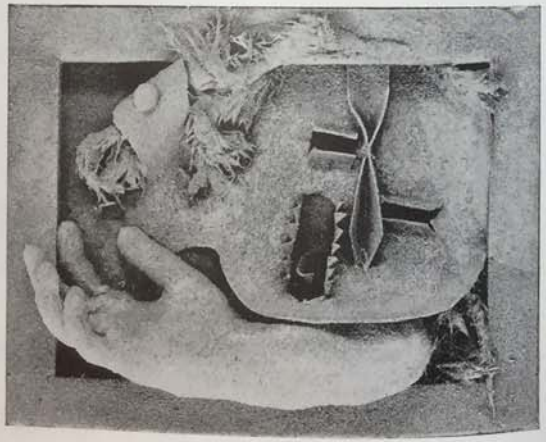
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11



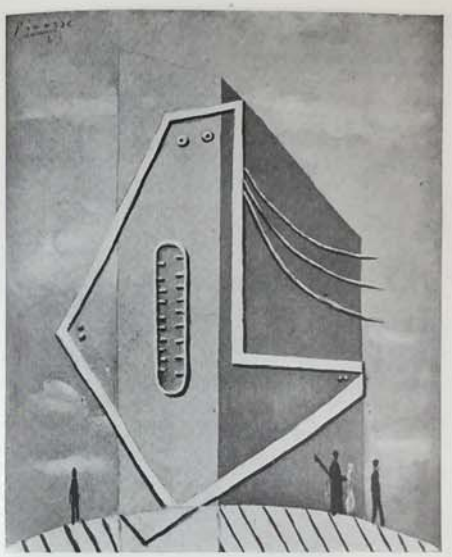
SWIMMING WOMAN. November 1929 (dated on back). Oil, 51⅛ x 63⅞ inches. Owned by the artist.

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 abstract 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, 10⅝ x 13¾ inches. Owned by the artist.

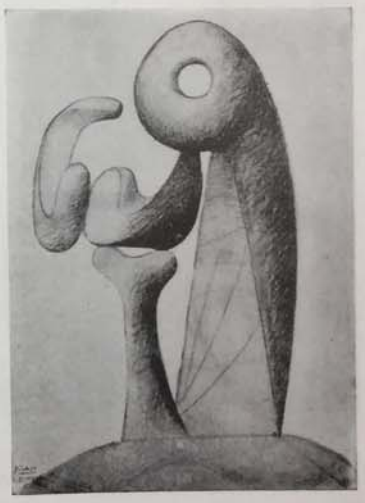


PROJECT FOR A MONUMENT (WOMAN'S HEAD). 1929 (dated). Oil.

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 awry.

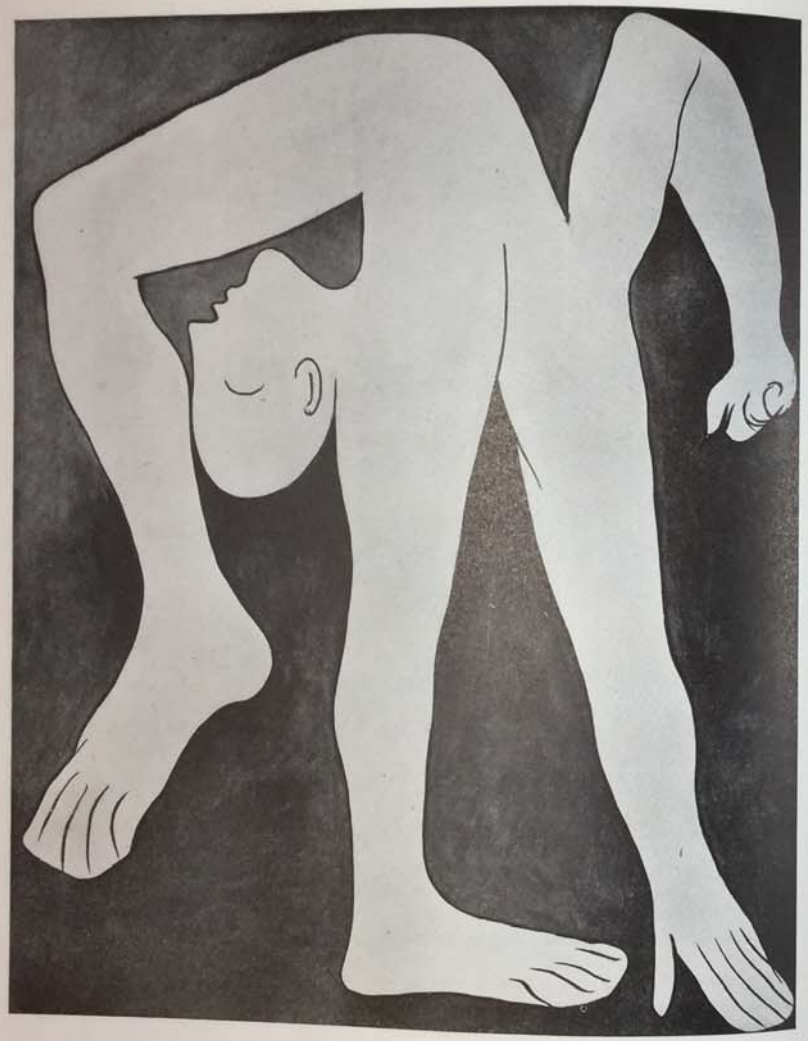
At the right the "monument" is conceived in terms of gigantic, magically balancing bone-like forms, set high on a mound.

PROJECT FOR A MONUMENT (MÉTAMORPHOSE). February 19, 1930 (dated). Oil on wood, 26 x 19⅛ inches. Collection Mrs. Meric Callery.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11



Acrobat. Janaury 18, 1930 (dated on back). Oil, 63⅞ x 51⅜ inches. Owned by the artist.



Crucifixion. February 7, 1930 (dated on back). Oil on wood, 20 x 26 inches. Owned by the artist.

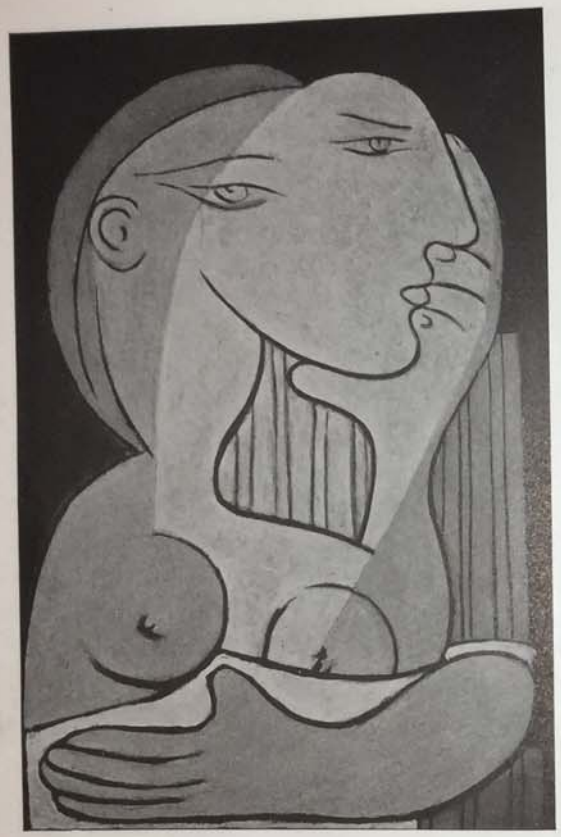
The Crucifixion *is a small picture but it is unique among Picasso's paintings of this period because of its subject, its involved composition and its complex color harmonies of brilliant reds and yellows shot with blue and blue-green. The composition seems to be a potpourri of traditional iconography. The figure on the ladder driving a nail, the miniature mounted figure delivering the lance thrust, the soldiers in the foreground throwing dice on a drum head for Christ's cloak—these motives are fairly clear. At the extreme left and right are the empty T-crosses of the two thieves whose bodies, apparently, are those lying in the left foreground. The rough round shape in the upper left hand corner is perhaps the vinegar-soaked sponge, enlarged to gigantic size and isolated like one of the objects in the traditional paintings of the symbols of the Passion. The strange figure standing on the structure to the right of the cross is directly related to the contorted Magdalen in some extraordinary studies of 1929 (bibl. 79, plate 124 ff).*

This fantastic Calvary seems entirely devoid of religious significance. Yet its strange mixture of styles, its violent distortions, its richness of invention and the concentrated intensity of its color suggest that it must have had some special significance to the painter.

*Picasso had drawn and painted a rather generalized entombment long before, in 1901, but since then he had probably not touched religious subject matter until 1927 when he began to make drawings for a crucifixion in a curvilinear, metamorphic style, the gigantic arms of Christ stretching the full width of the paper (bibl. 91, pp. 49, 51). He made further drawings in 1929, including the Magdalen studies mentioned above. Picasso was to return again to the Crucifixion subject in 1932, constructing the figures in the bone-and-stone style of the 1929 monument projects (p. 165). These later drawings are based on the Isenheim altarpiece of Matthias Grünewald, the great contemporary of Dürer (bibl. 354, pp. 30-32). In the painting reproduced here there is perhaps something of Grünewald in the agonized upraised arms at the right.**

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11



Painted entirely in greys, the Seated Woman *(left) is one of the most sphinx-like of Picasso's images.*

The two pictures of bathers, opposite, were painted a few months apart. They show again Picasso's rapidly alternating concern with a flat brightly colored, and a sombre sculptural, style. The three women playing ball with such abandon may be compared to the three ball players of Dinard (p. 157) and the three bathers in By the Sea *painted a decade earlier (p. 130).*

SEATED WOMAN. 1932. Oil on wood, 29¼ x 20⅝ inches. Collection Lee A. Ault.

opposite above: THREE WOMEN BY THE SEA. Paris, November 28, 1932 (dated on back). Oil, 32 x 39⅜ inches. Owned by the artist.

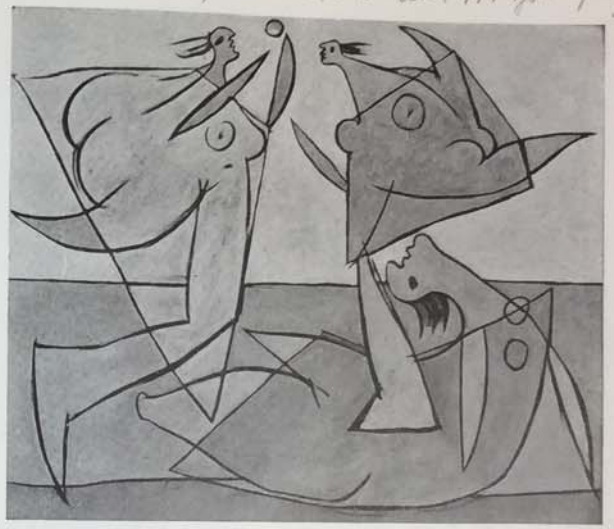
opposite below: TWO WOMEN ON THE BEACH. Paris, January 11, 1933 (dated on back). Oil, 28⅞ x 36¼ inches. Owned by the artist.

Color frontispiece: GIRL BEFORE A MIRROR, Paris, March 14, 1932 (dated on back). Oil, 63¾ x 51¼ inches. The Museum of Modern Art, New York, gift of Mrs. Simon Guggenheim.

*Of all Picasso's paintings of the early 1930s this is one of the most elaborately designed and sumptuously painted. Its magnificent color, heavy dark lines, and diamond-patterned background call to mind Gothic stained glass. The intricate metamorphosis of the girl's figure—"simultaneously clothed, nude and x-rayed"—and its image in the mirror, the paradoxical tension between a subject of quiet contemplation and a composition of maximum activity in color and design, all suggest poetic and metaphysical implications rare in Picasso's art of this period.**

In the summer of 1932, at the time of the great retrospective exhibition of his work, Picasso said he preferred this painting to any of the others in the long series he had completed that spring.†

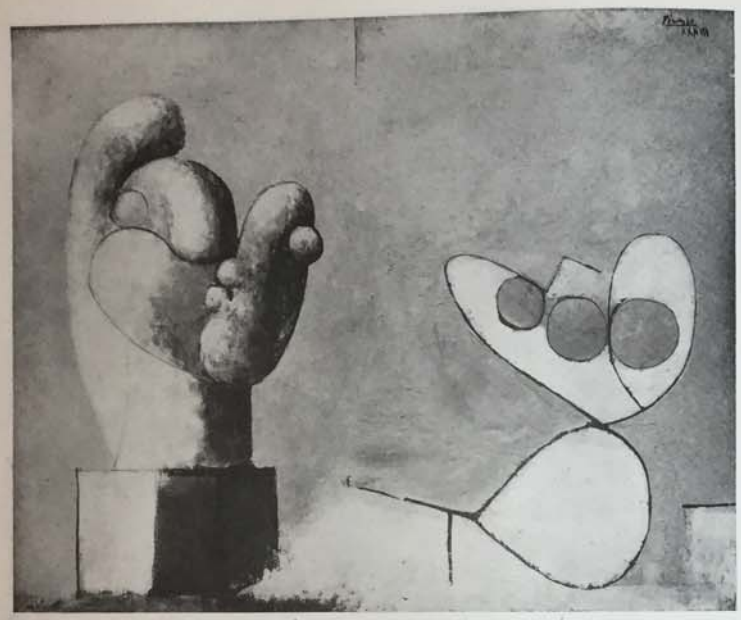
work around 176 a & b —— 192 a & b
more than plates 176 a ; 176 b and 177 for prints - sculpture etc.





FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11



SCULPTURE: 1931-33

After the opening of his first great retrospective exhibition in June, 1932, Picasso worked more and more at his sculpture. Perhaps he was tired of painting after the sustained efforts of the spring; and possibly there was something about the Château de Boisgeloup near Gisors, which he had just bought, that may have induced him to concentrate for a while on sculpture.

Although most of ~~is has~~ been published from time to time (bibl. 67, p. 376), his sculptures done since 1932, numbering scores of pieces, have never been exhibited except for two big plaster heads near the Spanish building in the Paris World's Fair of 1937 and four bronzes shown at the Salon d'Automne *of 1944. In fact until recently almost all the pieces have remained at Boisgeloup in plaster although Picasso had intended to have many of them cast in bronze for the exhibition at the Museum of Modern Art in 1939 had not the War intervened. Under these circumstances Picasso is rather little known as a sculptor. Apparently he himself has not encouraged an interest in this comparatively private side of his work, nor has he placed any but early pieces on sale since 1914.*

Gallatin's photograph taken in 1933 shows Picasso's sculpture studio at Boisgeloup. At the left and right are two of the colossal heads of women, perhaps the most characteristic and striking pieces of the period. In the left foreground is a smaller more abstract sculpture—possibly a head—which is reminiscent of such paintings as the Project for a Monument *(p. 165, below) and* Figure Throwing a Stone *(p. 169). The little rectangular head on the table in the background is very like the plaster reproduced on page 186.*

Bronzes of the left-hand bust, and of the Cock *(p. 182) were among the four shown in the "Victory Salon," the* Salon d'Automne *of 1944 (see page 246).*

The canvas reproduced above, Plaster Head and Bowl of Fruit, *is, in a sense, a compliment from Picasso the painter to Picasso the sculptor. The head in the painting is a variant of one of the big plaster heads shown in the photograph opposite.*



Sculpture in Picasso's studio at Boisgeloup, Gisors, 1933. Photograph by A. E. Gallatin.

opposite: Plaster Head and Bowl of Fruit. January 29, 1933 (dated). Oil, 28⅞ x 36¼ inches. Collection Mr. and Mrs. Joseph Pulitzer, Jr.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11



More spontaneously handled are the Cock *and* Heifer *which preserve to the full a sense of the wet plaster out of which these sculptures were originally modeled.*

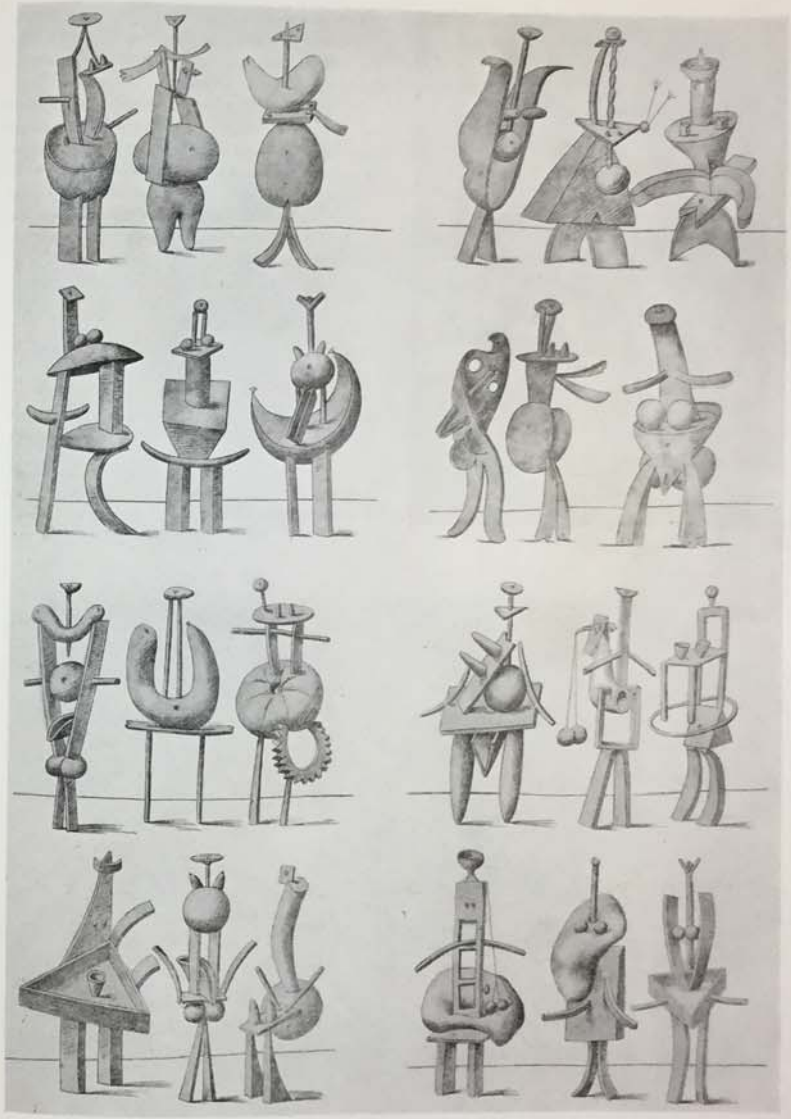
Picasso continued to produce a good deal of sculpture during the rest of 1933 and 1934 but on the whole it lacks the large scale and vitality of the previous year. (See page 186.)

The fecundity of Picasso's plastic invention may be seen in the drawings called An Anatomy, *a series of thirty or more designs for sculpture of which twenty-four are reproduced on the opposite page. Several times before Picasso had produced such a tour de force of variations on a theme: we have illustrated single examples of the designs for constructions, 1912 (p. 86), of the soft sculpturesque bather series of 1927 (p. 150) and the pen and ink designs for monuments of 1928 (p. 151). These of 1933 are also "bathers."**

left: Cock. Boisgeloup, 1932? Bronze, cast from plaster. Owned by the artist.

below: Heifer. Boisgeloup, 1932? Bronze, cast from plaster. Owned by the artist.





An Anatomy. February 22, 1933 (dated). Pencil (repro. from *Minotaure*, bibl. 353).

not for Apollinaire mss.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

wrap around mount Fold – 192a 192b – minotaur and tauromachia prints (176 a, b.

MINOTAUROMACHY

Whatever reasons may have caused Picasso to stop painting early in 1935—and they seem to have been personal and circumstantial—his creative energies for some twenty months thereafter were to find expression in graphic art and poetry, though the results were meager by comparison with any previous period of similar length.

Picasso's most remarkable composition of 1935—and possibly the most important of all his prints—is the Minotauromachy *(opposite). This large etching is so rich in Picasso's personal symbolism and so involved with the iconography of his previous and subsequent work that it requires some analysis, however brief. The bison-headed Minotaur advances from the right, his huge right arm stretched out toward the candle held high by a little girl who stands confronting the monster fearlessly, flowers in her other hand. Between the two staggers a horse with intestines hanging from a rent in his belly. A female matador collapses across the horse's back, her breasts bared, her* espada *held so that the hilt seems to touch the left hand of the Minotaur while the point lies toward the horse's head and the flower girl. At the left a bearded man in a loin cloth climbs a ladder to safety, looking over his shoulder at the monster. In a window behind and above two girls watch two doves walk on the sill. The sea with a distant sail fills the right half of the background.*

The flower girl appears several times in Picasso's earlier work—in 1903 and 1905 (bibl. 524, I, plates 61, 113); in the large Grecoesque Composition *of 1906 (p. 49), and its studies—but never before in such a crucial role. The ladder, usually on the left-hand side of the composition, occurs in the 1905 paintings and etchings of acrobats; is climbed by a monkey in the curtain for* Parade *(p. 98); by a man with a hammer in, significantly, the* Crucifixion *of 1930 (p. 167); by an amorous youth in a gouache of 1933 (p. 185); by a shrieking woman in a study for the* Guernica *(p. 205).*



LYSISTRATA

MYRRHINA AND KINESIAS. 1934. Etching, 8⅝ x 6 inches. Illustration for Aristophanes: *Lysistrata*, a new version by Gilbert Seldes, New York, Limited Editions Club, 1934 (see p. 277). Museum of Modern Art, New York.

Picasso's most important book illustrations published in the 1930's were done for Aristophanes' Lysistrata. *The etchings and reproductions of drawings are a spirited, racy burlesque of neoclassic primness; and they come nearer to following the text than had any of Picasso's earlier book illustrations.*

Clifford



MINOTAUROMACHY. 1935. Etching, 19½ x 27¼ inches. Collection Henry P. McIlhenny.

not conscious allegory grew by association one image after another – P. '56

One of the earliest of the bull ring series of the previous years shows a female matador falling from a horse which is borne, like Europa, on the back of the bull, though her sword has been plunged, ineffectually, into the bull's neck (bibl. 78, p. 57). The agonized, disemboweled horse bares his teeth in many of these same bullfights, and in 1937, after dying in The Dream and Lie of Franco, *revives to become the central figure of the* Guernica.

Minotaur himself appears as a decorative running figure in 1928 (p. 155) but takes on his true character in 1933 when Picasso designed the cover for the first issue of the magazine Minotaure, *and made numerous etchings and drawings in which the monster holds a dagger like a sceptre* (Minotaure, *no. 1, 1933, p. 1) or makes love (bibl. 315, p. 75). In a drawing of April 1935 he struts with hairy nakedness across the bull ring toward a frightened horse* (View, *Dec. 1933, p. 127).*

As a kind of private allegory the Minotauromachy *tempts the interpreter. But explanation, whether poetic or pseudo-psychoanalytic, would necessarily be subjective. It is clear that the ancient and dreadful myth of the Minotaur which originated, together with the bull ring, on the island of Crete, has here been woven into Picasso's own experience of the modern Spanish toromachia. To this he has added certain motives associated with his theatre pictures and his Crucifixion.*

Apparently the scene is a moral melodramatic charade of the soul, though probably of so highly intuitive a character that Picasso himself could not or would not explain it in words. Of three extraordinary allegories it is the first: it was followed, in 1937, by a nightmare comic strip and a great mural painting.



GUERNICA. May—early June 1937. Oil on canvas, 11 feet 6 inches x 25 feet 8 inches. Owned by the artist.

*On April 28, 1937 the Basque town of Guernica was reported destroyed by German bombing planes flying for General Franco. Picasso, already an active partisan of the Spanish Republic, went into action almost immediately. He had been commissioned in January to paint a mural for the Spanish Government Building at the Paris World's Fair; but he did not begin to work until May 1st, just two days after the news of the catastrophe.**

Picasso has given no detailed explanation of Guernica. *Briefly, one sees: at the right a woman with arms raised falling from a burning house, another rushing in toward the center of the picture; at the left a mother with a dead child, and on the ground the hollow fragments of a warrior's figure, one hand clutching a broken sword near which a flower is growing. At the center of the canvas is a dying horse pierced by a spear hurled or dropped from above; at the left a bull stands surveying the scene in apparent triumph. Between the heads of the bull and the horse is a bird with upraised open beak. Above, to the right of the center a figure leans from a window holding a lamp which throws an ineluctable light upon the carnage. And over all shines the radiant eye of night with an electric bulb for a pupil.*

Guernica *is painted entirely in black, white, and grey. There is no modeling and most of the drawing is quite flat in effect with only occasional foreshortening as in the hands of the fallen warrior or the mouth of the horse. But however flat the style there are indications of space in the perspective lines in the upper corners.**

The composition is clearly divided in half; and the halves are cut by diagonals which together form an obvious, gable-shaped triangle starting with the hand at the left, the foot at the right, and culminating at the top of the lamp in the center—a triangle which suggests the pedimental composition of a Greek temple.

The insistent angularities and some of the transparencies, patternings, and fragmentations recall cubism and cubist collage but here they serve to suggest the confusion, and augment the explosive emotion of the scene.

Many of the motifs *in the* Guernica *appear in his previous work.* The Dream and Lie of Franco *with its bull ring symbolism is of course a direct prelude. The bullfight series of 1933-35 provides the shrieking horse; the* Crucifixion *of 1930 (p. 167) is comparable in its iconographic complexity and certain details. Above all the* Minotauromachy *anticipates the* Guernica *in the important dramatic relationship between the bull and the woman holding the lamp over the dying horse—though in the etching of 1935 the symbols perhaps concern personal rather than public experience (p. 193).*



above: Composition study for *Guernica*, May 1, 1937 (dated). Pencil on blue paper, 8¼ x 10⅝ inches. Owned by the artist.

Dated May 1st, the drawing reproduced above is the first composition study for the Guernica. *It is a shorthand note showing the bull at the left, the horse lying on its back in the center, and, at the right, the house with the lamp-holding figure leaning out the window.*

On May 9th he made the drawing at the right, the final study for the composition as a whole. By May 11th Picasso had outlined the picture on the 26-foot canvas, but thereafter he made radical revisions in the composition as he painted. For instance, shortly before the completion of the painting, the body of the bull, as can be seen by comparing the mural with the sketch at the right, was swung around from the right to the left of its own head, thereby making space to fling up the head of the horse. (Photographs by Dora Maar of the mural in eight progressive stages, together with many studies, are reproduced in Cahiers d'Art, *bibl. 79.)*



below: Composition study for *Guernica*. May 9, 1937 (dated). Pencil on white paper, 9½ x 17⅞ inches. Owned by the artist.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.
The Museum of Modern Art Archives, NY
Collection: AHB
Series Folder: XI.G.11

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

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 "de-emotionalize" 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.‡

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*.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

Change for Wolf?



RAM. 1937-38. Aquatint. Illustration for Buffon, *Histoire naturelle*, Paris, Fabiani, 1942 (see p. 278).

THE BUFFON ETCHINGS

With Ambroise Vollard, the greatest publisher of books illustrated by modern artists, Picasso collaborated over a period of years on two magnificent volumes: Balzac's Le chef-d'oeuvre inconnu *begun in 1927 and published in 1931 (p. 145); and Buffon's* Histoire naturelle *which was published by Fabiani in 1942, three years after Vollard's death, although Picasso began work on its 31 etchings in 1937.*

The Buffon etchings are surprising in their sensitive naturalism. The use of aquatint gives a variety of soft tones which enrich drawing of extraordinary delicacy. Some of the prints have a lacy, decorative effect; others such as the Ram *are almost monumental in character; but the idiosyncratic character of the animal and its form are presented with mingled poetry and respect for natural appearances.*

Picasso is rarely thought of as an artist interested in animals, though he has always had them about him—dogs, cats and kittens, a monkey, a pigeon. Of course the human figure and still life have served him as subjects in the overwhelming proportion of his works. Yet in recent years the bull and the horse have been his most important* dramatis personae *(in the* Guernica *human beings are reduced almost to the rôle of chorus); he has done bronzes or paintings of cocks, doves and a cat; and his lively interest in his etchings for Buffon's bestiary contrasts markedly with the rather routine neo-classic illustrations for a sonnet series by Iliazd done during the same period.*

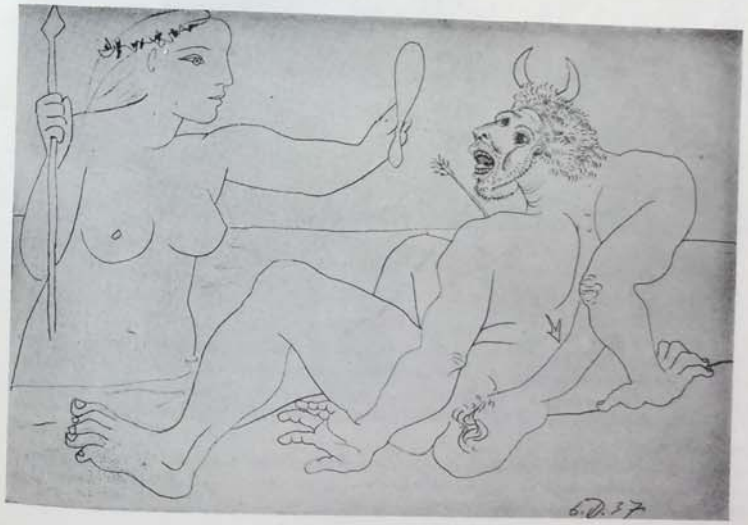
*Vollard published not only Picasso's book illustrations but also got out editions of his early etchings and bronzes (pages 38, 39, 40, 69), and gave him his first Paris exhibition (p. 278). Picasso made several portraits of him: the famous cubist painting of 1910, the elaborately precise drawing of 1915, and in the 1930's, a number of etched portraits such as the aquatint here reproduced, done it is said directly on the plate.**

In the drawing below the Minotaur finally confronts his own dying grimace in a mirror held by a sea goddess—a sea goddess whose face is like that of the flower girl holding a candle against the threatening monster in the Minotauromachy *(p. 193).*



HEAD OF VOLLARD. 1937. Aquatint. Repro. from *Signature* (London), no. 8, 1938.

THE END OF A MONSTER. Paris, December 6, 1937 (dated). Pencil, 15⅛ x 22¼ inches. Collection Roland Penrose.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11



BUTTERFLY HUNTER. 1938 (P). Oil. Owned by the artist.



STILL LIFE WITH A BULL'S HEAD. 1938 (P). Oil. Owned by the artist.

Like the Girl with a Cock *these two paintings of 1938 are especially remarkable for their subject matter. The* Butterfly Hunter *is, it seems, actually a self-portrait in which Picasso has pictured himself as a child in a sailor suit seated on a log with a red butterfly flying between his eyes and the net.* The butterfly hunter appears to be of the same generation as the little girl with a doll (p. 212) though he was probably portrayed a few months later. Both recall Rousseau's paintings of children.†*

The Still Life with a Bull's Head *is so singular in its iconography that some deliberate symbolism seems intended. The open book, the palette and brushes, the candle, the radiant light above, all seem menaced by the great dark head of the bull—the bull who is first cousin to the white-headed bull of* Guernica *(p. 203) and all the more sinister for being turned to red. As in the* Guernica *and the* Minotauromachy *(p. 193) the bull appears to defy or threaten the light. Whether intentional or not the quasi-symbolic character of the* Still Life with a Bull's Head, *the* Girl with a Cock *(p. 213) and, possibly, the* Butterfly Hunter *seems more than coincidental, especially since all three were painted within a few months.*

Both the portrait and the still life were practically unknown until, years after they were painted, they were shown in the "Liberation Salon" of 1944. There they aroused the curiosity of a young American soldier and painter who cross-questioned Picasso about their meaning (p. 247).





above left: MAN WITH AN ALL-DAY-SUCKER. August 20, 1938 (dated). Oil, 26⅞ x 18 inches. Collection ~~Walter P. Chrysler, Jr.~~ Bragaman

above right: HEAD OF A WOMAN. Mougins, September 8, 1938 (dated). Ink, 26¾ x 17⅝ inches. Collection Mrs. Merle Callery.

right: DANCER WITH A TAMBOURINE. 1938 (K). Etching with aquatint, 26¼ x 20⅛ inches. Museum of Modern Art, New York.



During the spring of 1938 Picasso began to draw figures which seem to be made of basketry 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 etching 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 maenadic figure, dislocating "simultaneity" is doubly functional since it augments the expression of both movement and dionysiac abandon.*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.
The Museum of Modern Art Archives, NY
Collection: AHB
Series/Folder: XI.G.11

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

H Clark gives color plate

Portrait of D. M., Royan, December 30, 1939. Oil. Repro. from Eluard, bibl. 148.

(page 227 cut)

move this page to p. 224

224 to 226

omit Eels (p. 224) and begin "Paris" section halfway down page continues on page 227 in short left column of section woman

Fusaro Night Fishing

This and others not placed in order so far as he knows. Critics say paints this in love or anger. I don't know. Critics often wrong like doctors

P. '56



SUMMER AT ANTIBES; THE WAR BEGINS; ROYAN, AUTUMN 1939

During the ominous spring of 1939 Picasso moved from his apartment on the rue la Boëtie to 7 rue des Grands Augustins, the large 17th century house which he had taken the year before as a studio. He spent the summer at Antibes. After war broke out in September he went to Royan near Bordeaux where he lived until the autumn of 1940, returning to Paris briefly in the spring of that year, before the German conquest.

In August, the last month of peace, Picasso painted Night Fishing at Antibes, *probably his largest canvas since* Guernica. *(Reproduction page 309.) At the right a couple of girls with a bicycle stand on a stone jetty watching two fishermen in a boat. In the background at the left are the dark houses and towers of the town. The mauve and brown tones of the night are disturbed by a yellow moon, lanterns, bright fish and the blue-and-white jersey of the fishermen with the four-tined spear. Both in composition and mood this nocturne seems altogether exceptional in Picasso's art.**

Throughout 1939 Picasso continued his variations on the theme of women's heads. For the most part they lack the frightening intensity of the Girl with Dark Hair. *In spite of their even more juggled features and square-ended probosces they seem as decorative in spirit as the frequently elaborate hats with which Picasso adorns them. The series is relieved by occasional naturalistic still lifes with animal skulls (reproduced, p. 269) and, toward the end of the year, by a renewed interest in neo-cubist geometrizing such as appears in the full-length* Portrait of D. M. *Here the linear elaborations of the 1938 "basketry" (pages 218, 220) decorate forms which recall facet cubism of 1909.*

This distraught figure and some of the macabre still lifes with skulls were painted in Royan after the Germans had moved into Poland. Possibly they express some awareness of the War; but even after the Germans had taken Paris, Picasso's art during the war years developed without any obvious reference to the catastrophe. "I have not painted the war," Picasso is quoted as saying in 1944, "because I am not the kind of painter who goes out like a photographer for something to depict. But I have no doubt that the war is in these paintings I have done. Later perhaps the historians will . . . show that my style has changed under the war's influence. Myself, I do not know." (Bibl. 503.)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

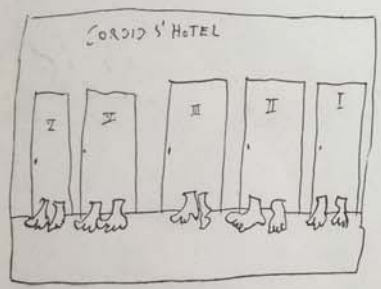
PARIS UNDER THE NAZIS: 1940-1944

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* Kunstbolschewismus *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 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.*



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 my chilblains.' The feet of Room No. 5: 'My chilblains my chilblains.' " etc.

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

Clarke - color plate ?



Seated Woman. Paris, September 1941. Oil, 51⅛x38¼ 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).*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11



PORTRAIT OF D.M. Paris, October 9, 1942 (dated on back). Oil, 36¼ x 28¾ 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 formal relationship between the two heads is remarkable, and so is the continuous flat shape formed by the mother's face 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, 51⅛ x 38¼ inches. Repro. from *Cahiers d'Art*, bibl. 80.

no particular child - P. 56

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY | Collection: AHB | Series.Folder: XI.G.11



These two gallery photographs show about half of the 74 paintings and four of the five sculptures Picasso sent to the *Salon d'Automne* of 1944. In the view above the principal paintings are the *Chair with Gladiolas* (p. 236), the *First Steps* (p. 233) and the huge *Nude with a Musician* (p. 230). The bronze *Cat* was modeled in 1941, the large bronze *Head* about ten years earlier (p. 179) though it had never been exhibited before.

The other side of the bronze *Head* is shown in the photograph below (left), together with the *Cock* (p. 182). On the wall may be seen the large *Woman with a Bouquet*, the *Still Life with a Bull's Head* (p. 217), and at the right the animal's head listed in the Salon catalog as *La selle de bicyclette* (p. 241).

Among other works exhibited were the *Little Girl with a Doll* (p. 212), the *Butterfly Hunter* (p. 216), the *Skull and Jug* (p. 236) and the bronze *Death's Head* (p. 238). Both photographs are by Marc Vaux, courtesy Pfc. Jerome Seckler.



PICASSO THE COMMUNIST

Picasso has explained very clearly why he joined the French Communist Party. In an interview given about October 20th to Pol Gaillard for the New Masses,* *Picasso is quoted as saying that he had long stood with the Communists, as his friends Eluard, Aragon and Cassou well knew; that he believed the Communists "worked the hardest to understand and construct the world, . . . that they had been the bravest whether in France, in the U.S.S.R. or in his own Spain," that while he had been an exile from his own country the French Communist Party had opened its arms to him; and that among the Communists he found all those whom he most esteemed, "the greatest scientists, the greatest poets, and all the beautiful faces of the Paris insurgents" whom he had seen during the August fighting.*

PICASSO THE INDIVIDUALIST

The Communists did indeed open their arms to Picasso but greeted his art with mixed feelings, especially abroad, where Communist art theories conform more generally to orthodox principles sanctioned by Moscow, than in France where the Party was both more independent and more tolerant of avant garde heresies surviving from "bourgeois leftism." Picasso's art did not conform. Since Guernica, *seven years before, he had painted nothing which could be considered conscious propaganda. Furthermore his work as displayed at the* Salon d'Automne, *revealed no change of heart, no new willingness to make his art agreeable or even intelligible to the general public, the proletarian (or, for that matter, the aristocrat or bourgeois).*

Picasso without in any way compromising his political stand made his position as an artist extremely clear in two interviews he gave an American soldier, Pfc. Jerome Seckler,† who had been an enthusiastic visitor to the Picasso gallery in the Liberation Salon. Seckler, himself a talented painter, gave Picasso his own interpretation of two paintings shown in the Salon. Seckler insisted for instance that the color of the red butterfly in the Butterfly Hunter *must have some political significance (p. 216). Then, quite plausibly, he argued that the objects in the* Still Life with a Bull's Head *were also symbolic (p. 217). Picasso at first denied any intentional or conscious symbolism in either picture. Of the still life he said "the bull is a bull, the palette a palette and the lamp is a lamp. That's all. But there is definitely no political connection there for me." Then admitting only the most general symbolism he explained that the bull, just as it had in the* Guernica, *signified "darkness and brutality, yes, but not fascism . . . If I were a chemist, Communist or fascist—if I obtain in my mixture a red liquid it doesn't mean that I am expressing Communist propaganda, does it? . . . . I am a Communist and my painting is Communist painting. But if I were a shoemaker, Royalist or Communist or anything else, I would not necessarily hammer my shoes in a special way to show my politics."*

With patient good humor, Picasso debated these points with Seckler through two long conversations. He made one concession: that there might be unconscious symbolism in his paintings, but he refused to take any responsibility for it. He also rejected the idea that he might, now that he was a Communist, change his style or clarify his symbolism. "I can't use an ordinary manner just to have the pleasure of being understood."

In spite of such statements the relation between Picasso's politics and his art created intense controversy‡ all during the winter of 1944-45. People who liked his politics but not his art questioned both his sincerity and his value to Communism. Those who disapproved his politics but admired his art were inclined to view the former as a kind of betrayal or, at best, an aberration of genius. Those who detested both were confirmed in their supposition that Communism and modern art were sinister allies (a theory overwhelmingly at odds with the facts). And, finally, those who approved both his politics and his art were embarrassed by the problem of reconciling Picasso's intransigent individualism with his adherence to a collectivist movement.

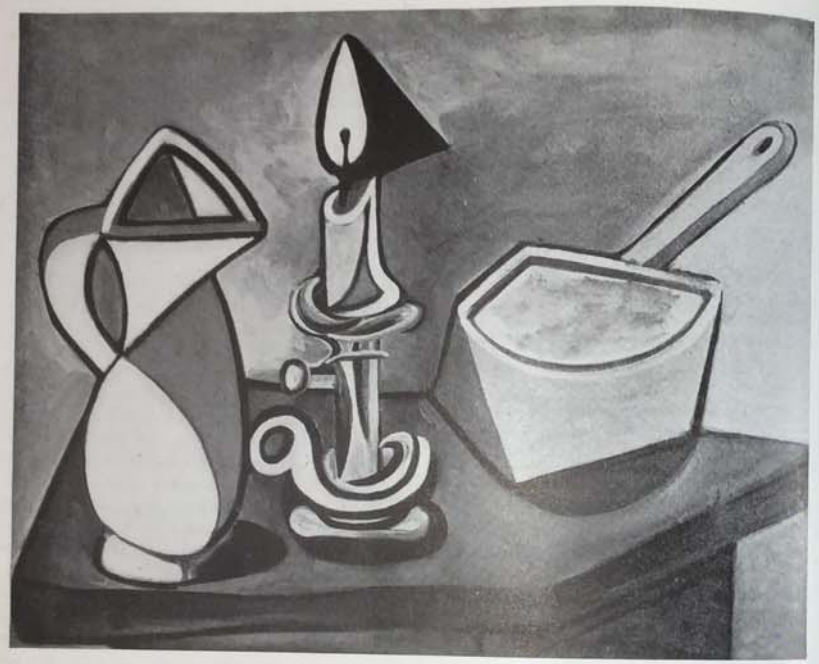
Early in the spring of 1945 a French correspondent Simone Téry interviewed Picasso. In February there had been a spurious rumor that the French Army had given Picasso a commission to go to the Front as a War artist.§ Picasso joked with Téry about this and other stories but became serious when she told him of an American newspaper report that his Communism was a mere caprice and, moreover, that he had explained that art and politics had nothing in common. Picasso was scandalized, denied having made such a remark, and then impetuously wrote down on paper a statement "about which no one could have any doubts":

PICASSO'S WRITTEN STATEMENT

"What do you think an artist is? An imbecile who has only his eyes if he's a painter, or ears if he's a musician, or a lyre at every level of his heart if he's a poet, or even, if he's a boxer, just his muscles? On the contrary, he's at the same time a political being, constantly alive to heart-rending, fiery or happy events, to which he responds in every way.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11



PITCHER AND CANDLE. Paris, February 16, 1945 (dated on back). Oil, 33¼ 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."

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 accepted 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.*





FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11



CHARNEL-HOUSE. Unfinished painting, begun summer 1945; about 7 x 9 feet. Owned by the artist.

During '43 and '44 he had done a number of small neo-cubist views of Paris in brilliant colors. In February 1945 he painted Paris, *one of his largest landscapes, choosing perhaps as a challenge one of the tritest and most often painted scenes in art. Out of the trees and bridges of the Seine, the façade of Notre Dame and a pavilion of the Louvre, he made a picture of the city he had faithfully loved.*

In London toward the end of the year Picasso showed twenty-five of his recent paintings at the Victoria and Albert Museum. Unfortunately Picasso's most important postwar composition was not finished in time to be included.* The Charnel-House *might have sobered those who found Picasso's distortions an outrageous effrontery; it might have embarrassed those defenders who, ignoring the psychological tensions of his recent art, still tried to seek refuge in the esthetic of form and color so dogmatically popularized in the 1920s; and it might have stilled those who demanded that Picasso deal more directly and explicitly with the state of the world.*

The Charnel-House *is a very large canvas, one of the largest Picasso has painted since* Guernica.† *And like* Guernica *it was obviously inspired by the day's atrocious news. The* Guernica *was a modern Laocoon, a Calvary, a doom picture. Its symbols transcend the fate of the little Basque city to prophesy Rotterdam and London, Kharkov and Berlin, Milan and Nagasaki—our dark age.*

In the Charnel-House *there are no symbols and, perhaps, no prophecy. Its figures are facts—the famished, waxen cadavers of Buchenwald, Dachau and Belsen. The fury and shrieking violence which make the agonies of* Guernica *tolerable are here reduced to silence. For the man, the woman, and the child this picture is a* pietà *without grief, an entombment without mourners, a requiem without pomp.*

"No, painting is not done to decorate apartments. It is an instrument of war . . . ." against "brutality and darkness." Twice in the past decade Picasso has magnificently fulfilled his own words.

Paul Klee

Second revised edition

Paul Klee was a master of transcribing intangibles; no other modern artist has rendered the unseen, the unreal, the inexpressible with such wizardry or so sure an instinct for formalization. His astonishing originality, as well as the inimitable subtlety of his color and draftsmanship have won him a signal position in modern art despite the modest scale and spirit of his work.

In this volume, the theoretical basis of Klee's art is presented in the artist's own words through extracts from his journal written at the beginning of his career, and in a more complete statement of 1919, translated into English for the first time.

Included are articles by Alfred H. Barr, Jr., by James Johnson Sweeney, and reminiscences of the artist by Julia and Lyonel Feininger.

64 pp.; 54 pl. (2 in color); cloth. $2.25

Fantastic Art, Dada, Surrealism

Edited by Alfred H. Barr, Jr. With essays by Georges Hugnet

Now in preparation **Third edition, revised**

Fantastic Art, Dada, Surrealism presents with clarity and understanding one of the principal movements of modern art. In the introduction, Alfred H. Barr, Jr. indicates briefly the persistence of fantastic subject matter in European art from the middle ages to our own time. Georges Hugnet, unearthing a wealth of documentary fact and anecdote, discusses Dada and Surrealism, the two important recent movements concerned with the anti-rational and the marvelous.

The grouping of the 222 illustrations follows the same general pattern as the text, providing examples of fantastic art from the 15th century to World War I, the work of 20th century pioneers, fantastic architecture, comparative material, and, in great numbers, the productions of the Dadaists and Surrealists themselves.

296 pp.; 222 pl.; cloth. $5.00

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

Notes

lude some illustrations and data which were
he text. Illustrations of comparative material
examples.

fers to information kindly supplied by an old
rcelona, in reply to questions written to him
s. Joan Junyer of New York.

, 1945)" refers to information supplied by
se to a questionnaire forwarded through Lt.
has not replied to a second questionnaire,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11



CHARNEL-HOUSE. Unfinished painting, begun

During '43 and '44 he had done a number of cubist views of Paris in brilliant colors. In Feb he painted Paris, *one of his largest landscape perhaps as a challenge one of the tritest and painted scenes in art. Out of the trees and bri Seine, the façade of Notre Dame and a pavil Louvre, he made a picture of the city he had faith*

In London toward the end of the year Picas twenty-five of his recent paintings at the V Albert Museum. Unfortunately Picasso's mos postwar composition was not finished in time t ed.* The Charnel-House *might have sobered those Picasso's distortions an outrageous effrontery have embarrassed those defenders who, ignoring logical tensions of his recent art, still tried to see the esthetic of form and color so dogmatically pu in the 1920s; and it might have stilled those who that Picasso deal more directly and explicitly wit of the world.*

M _____ N° 118

1

LE COURRIER DE LA PRESSE
« LIT TOUT »
« RENSEIGNE SUR TOUT »
ce qui est publié dans les Journaux et Publications de toute nature et en fournit les Extraits sur tous Sujets et Personnalités

Ch. DEMOGEOT, Directeur
21, Boulevard Montmartre, PARIS (2e)

Ex [illegible]
Adresse : Rue des Pyramides 1
PARIS 1.
Date : Février 1950
Signé :

CE "JEUNE GARÇON"

Eric von Stroheim écoute Flaherty raconter comment les Américains ont revendu "Guernica" à Picasso (sans que celui-ci le sache)





PABLO PICASSO a appris, de la bouche de Robert Flaherty, le réalisateur de Nanouk et de Louisiana Story, qu'il avait racheté, au Musée d'Art moderne de New-York, son tableau Guernica.

Picasso ne parle pas anglais. Flaherty ne parle ni français, ni espagnol. Quand ils se rencontrèrent sur la plage, à midi, ils s'accrochèrent un interprète et trouvèrent Eric von Stroheim. Flaherty apprit alors à Picasso qu'il venait de terminer un petit film sur Guernica. Picasso apprit à Flaherty qu'il venait lui-même de collaborer à un film sur Guernica.

— C'est un tout petit film, le mien, dit Flaherty. J'ai fait cela en une ou deux fois, sans grande préparation. Ils veulent garder cette pellicule dans les archives du musée, puisque le tableau lui-même doit quitter le musée. Vous avez, m'ont-ils dit, demandé qu'on vous le rende.

Picasso, d'abord, ne comprit pas très bien, et parut très surpris :

— Alors le tableau doit quitter le musée ? Et c'est moi qui l'ai racheté ?

Il paraît.

Il paraît que Guernica à New-York gênait les préparatifs de guerre de Wall Street et que Franco, l'assassin de Guernica, pouvait prendre ombrage de l'exposition de ce tableau.

(Photos J. Crinberg.)

Notes

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

M ..... N° 118

LE COURRIER DE LA PRESSE
« LIT TOUT »
« RENSEIGNE SUR TOUT »
ce qui est publié dans les Journaux et Publications de toute nature
et en fournit les Extraits sur tous Sujets et Personnalités

1

Ch. DEMOGEOT, Directeur
21, Boulevard Montmartre, PARIS (2e)

Extrait de ACTION
Adresse Rue des Pyramides PARIS 1.
Date : 1 Février 1950
Signature



CE "JEUNE GARÇON"

Eric von Stroheim écoute Flaherty raconter comment les Américains ont revendu "Guernica" à Picasso (sans que celui-ci le sache)

PABLO PICASSO a appris, de la bouche de Robert Flaherty, le réalisateur de Nanouk et de Louisiana Story, qu'il avait racheté, au Musée d'Art moderne de New-York, son tableau Guernica.

Picasso ne parle pas anglais, Flaherty ne parle ni français, ni espagnol. Quand ils se rencontrèrent sur la plage, à midi, ils cherchèrent un interprète et trouvèrent Eric von Stroheim. Flaherty apprit alors à Picasso qu'il venait de terminer un petit film sur Guernica. Picasso apprit à Flaherty qu'il venait lui-même de collaborer à un film sur Guernica.

— C'est un tout petit film, le mien, dit Flaherty. J'ai fait cela en une ou deux fois, sans grande préparation. Ils veulent garder cette pellicule dans les archives du musée, puisque le tableau lui-même doit quitter le musée. Vous avez, m'ont-ils dit, demandé qu'on vous le renvoie.

Picasso, d'abord, ne comprit pas très bien, et parut très surpris :

— Alors le tableau doit quitter le musée ? Et c'est moi qui l'ai racheté ?

— Il paraît.

Il paraît que Guernica à New-York gênait les préparatifs de guerre de Wall-Street et que Franco, l'assassin de Guernica, pouvait prendre ombrage de l'exposition de ce tableau.

(Photos J. Crinberg.)



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11



CHARNEL-HOUSE. Unfinished painting, begun summer 1945; about 7 x 9 feet. Owned by the artist.

During '43 and '44 he had done a number of small neo-cubist views of Paris in brilliant colors. In February 1945 he painted Paris, *one of his largest landscapes, choosing perhaps as a challenge one of the tritest and most often painted scenes in art. Out of the trees and bridges of the Seine, the façade of Notre Dame and a pavilion of the Louvre, he made a picture of the city he had faithfully loved.*

In London toward the end of the year Picasso showed twenty-five of his recent paintings at the Victoria and Albert Museum. Unfortunately Picasso's most important postwar composition was not finished in time to be included. The* Charnel-House *might have sobered those who found Picasso's distortions an outrageous effrontery; it might have embarrassed those defenders who, ignoring the psychological tensions of his recent art, still tried to seek refuge in the esthetic of form and color so dogmatically popularized in the 1920s; and it might have stilled those who demanded that Picasso deal more directly and explicitly with the state of the world.*

The Charnel-House *is a very large canvas, one of the largest Picasso has painted since* Guernica.† *And like* Guernica *it was obviously inspired by the day's atrocious news. The* Guernica *was a modern Laocoon, a Calvary, a doom picture. Its symbols transcend the fate of the little Basque city to prophesy Rotterdam and London, Kharkov and Berlin, Milan and Nagasaki—our dark age.*

In the Charnel-House *there are no symbols and, perhaps, no prophecy. Its figures are facts—the famished, waxen cadavers of Buchenwald, Dachau and Belsen. The fury and shrieking violence which make the agonies of* Guernica *tolerable are here reduced to silence. For the man, the woman, and the child this picture is a* pietà *without grief, an entombment without mourners, a requiem without pomp.*

"No, painting is not done to decorate apartments. It is an instrument of war . . . ." against "brutality and darkness." Twice in the past decade Picasso has magnificently fulfilled his own words.

add ~~Ethy~~ 16 ?
with prints and
paintings ceramics (

Notes

Besides documentation these notes include some illustrations and data which were available too late for incorporation in the text. Illustrations of comparative material are limited to a few of many possible examples.

"Junyer (questionnaire, 1945)" refers to information kindly supplied by an old friend of Picasso's, Carles Junyer of Barcelona, in reply to questions written to him in the fall of 1945 through Mr. and Mrs. Joan Junyer of New York.

"Picasso (questionnaire, October, 1945)" refers to information supplied by Picasso and Jaime Sabartés in response to a questionnaire forwarded through Lt. Commander James S. Plaut. Picasso has not replied to a second questionnaire, December, 1945.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY | Collection: AHB | Series.Folder: XI.G.11

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 Demoiselles d'Avignon* with Matisse's *Joie de Vivre* 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 Demoiselles d'Avignon* 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 Demoiselles d'Avignon* 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. Fernande 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 Demoiselles*, 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 allors souvent rue de Rennes, devant la boutique du père Sauvage. Dans son étalage il y avait des statuettes nègres. J'etais frappé de leur caractère, de la pureté de leur lignes. C'etait 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 statuettes 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 . . . Gosol, 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.



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."

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 *fauves* 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 (Lemaitre, 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 s'il vous prenait 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 faîte sont horizontaux. D'où nécessité d'un autre déplacement . . . " (bibl. 224a, 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; Lemaitre 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-

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY | Collection: AHB | Series.Folder: XI.G.11

¶ 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 Republican*, 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 throw 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 renascent 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.*"

† Like several other critics Clark (bibl. 104) calls upon Goya's *Disasters of War* to discredit *Guernica*. However inadequate Picasso may appear in the eyes of those who wish him to be a propagandist or a social commentator, he at least spoke out in a moment of crisis in 1937 and later held his ground in the midst of the enemy during 1940-44. Goya's *Disasters of War*, however, never reached the public at all till long *after* the conclusion of the Spanish War of Liberation, that is, after the time when they might have been effective; and Goya himself was so compromised during the Napoleonic occupation that the term "collaborator" might justly have been applied to him.

Delacroix's *Massacre at Chios* (Salon of 1824) painted in protest against a Turkish slaughter of Greek patriots is a closer analogy to the *Guernica* than is any work of Goya.

‡ ". . . But what we cannot forgive is the banality of overstatement, or the projection of irrelevancies into the foreground with the stamp of creative originality. The romantically Victorian mural of the Spanish Civil War, *Guernica* by Picasso, is a case in point. Sitting before it, one seems to hear a faint refrain of Tennyson's Balaklava: 'Forward the Light Brigade'; 'Rode the Six Hundred.' A contemporary said of the poem, 'Glorious. But is it war?' Brilliant as the painting may be, Picasso, too, has failed to evoke the heroism of Guernica itself. He has only substituted Gertrude Stein for Florence Nightingale."—Francis Henry Taylor, *Babel's Tower*, New York, 1945, p. 46.

Mr. Taylor confuses events in British military and literary history—at least.

§ Herbert Read has analyzed and eloquently defended *Guernica* (bibl. 396). He calls it "a monument to disillusion, to despair, to destruction" and explains: "It was inevitable that the greatest artist of our time should be driven to this conclusion. Frustrated in his creative affirmations, limited in scope and scale by the timidities and customs of the age, he can at best make a monument to the vast forces of evil which seek to control our lives: a monument of protestation. When those forces invade his native land, and destroy with calculated brutality a shrine peculiarly invested with the sense of glory, then the impulse to protest takes on a monumental grandeur."

He then rejects the criticism that the mural is obscure and concludes: "It is not sufficient to compare the Picasso of this painting with the Goya of the *Desastres*. Goya, too, was a great artist, and a great humanist; but his reactions were individualistic—his instruments irony, satire, ridicule. Picasso is more universal: his symbols are banal, like the symbols of Homer, Dante, Cervantes. For it is only when the widest commonplace is infused with the intensest passion that a great work of art, transcending all schools and categories, is born; and being born, lives immortally."

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 [Meric] Callery, a friend of Picasso and the owner of the *Girl 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 *Boy on 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).

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY | Collection: AHB | Series.Folder: XI.G.11

"Oui, j'ai conscience d'avoir toujours lutté par ma peinture, en véritable révolutionnaire. Mais j'ai compris maintenant que cela même ne suffit pas; ces années d'oppression terrible m'ont démontré que je devais combattre non seulement par mon art, mais de tout moi-même.

"Et alors, je suis allé vers le Parti Communiste sans la moindre hésitation, car au fond j'étais avec lui depuis toujours. Aragon, Eluard, Cassou, Fougeron, tous mes amis le savent bien; si je n'avais pas encore adhéré officiellement, c'était par 'innocence' en quelque sorte, parce que je croyais que mon oeuvre, mon adhésion de coeur étaient suffisantes, mais c'était déjà mon Parti. N'est-ce pas lui qui travaille le plus à connaître et à construire le monde, à rendre les hommes d'aujourd'hui et de demain plus lucides, plus libres, plus heureux? N'est-ce pas les communistes qui ont été les plus courageux aussi bien en France qu'en U.R.S.S. ou dans mon Espagne? Comment aurais-je pu hésiter? La peur de m'engager? Mais je ne me suis jamais senti plus libre au contraire, plus complet! Et puis, j'avais tellement hâte de retrouver une patrie: j'ai toujours été un exilé, maintenant je ne le suis plus; en attendant que l'Espagne puisse enfin m'accueillir, le Parti Communiste Français m'a ouvert les bras, j'y ai trouvé tous ceux que j'estime le plus, les plus grands savants, les plus grands poètes, et tous ces visages d'insurgés parisiens si beaux que j'ai vus pendant les journées d'août, je suis de nouveau parmi mes frères!"

† In civilian life, Pfc. Jerome Seckler worked in the lumber business and is an amateur painter of talent. His first interview with Picasso took place on November 18, 1944. At the second interview on January 6th, Picasso approved Seckler's notes on the first. Picasso had no opportunity to approve the account of the second talk, but both interviews appear to be conscientiously reported, with the repetitions and false starts which characterize actual conversation. Picasso seems to have been both friendly and extraordinarily patient throughout, as if he as well as Seckler wanted to reach the precise truth. A copy of Seckler's complete typescript is in the archives of the Museum of Modern Art. The *New Masses* publication (bibl. 3a) is somewhat condensed. A very brief summary, with some excerpts, follows:

First Seckler gave his interpretation of the *Butterfly Hunter* (p. 216): it was a "self-portrait—the sailor's suit, the net, the red butterfly showing Picasso as a person seeking a solution to the problems of the times, . . . the sailor's garb being an indication of an active participation in this effort."

Picasso replied: "Yes, it's me, but I did not mean it to have any political significance at all," and, pulling open his shirt, went on to explain that he had painted himself as a sailor because he always wore a sailor's striped jersey as an undershirt. (See photo, p. 10)

Seckler cross-questioned him about the red butterfly: "Didn't you deliberately make it red because of its political significance?" Picasso answered: "Not particularly. If it has any, it was in my subconscious!"

After some discussion of the *Guernica* (p. 200), which Picasso agreed was deliberately symbolic, Seckler turned to the *Still Life with a Bull's Head* (p. 217). The bull, Seckler proposed, is a symbol of fascism; the lamp, the palette and the book "represented culture and freedom—the things we're fighting for—the painting showing the fierce struggle going on between the two." Picasso denied this, saying that the bull was not a symbol of Fascism but simply of "brutality and darkness." When Seckler suggested that we might now look forward in Picasso's art to a "changed and more simple and clearly understood symbolism" the painter was not encouraging.

Then Seckler pointed to the big *Nude with a Musician* (p. 230) and told Picasso he could not understand it. "Why," he asked, "do you paint in such a way that your expression is so difficult for people to understand?"

Picasso explained that it had taken many years to develop his art and he could not now take a backward step. He could not "use an ordinary manner just to have the satisfaction of being understood." He did not "want to go down to a lower level . . ." and confessed: "You're a painter and you understand it's quite impossible to explain why you do this or that. I express myself through painting and I can't explain through words." "Now is the time" Picasso went on, "in this period of change and revolution to use a revolutionary manner of painting and not to paint like before . . . the proof that my paintings are revolutionary is how the students rise up against me. They would strip me naked and lynch me. 'Picasso à poil! Picasso au poteau!' "

Throughout these interviews Picasso held his ground against Seckler's persistent effort to get him to admit that his paintings carried conscious political implications. Picasso admitted the possibility of unconscious symbolism and the interest and value of some symbolic interpretation by others: "embroidery on the subject—it's stimulating." But he refused to consider the idea of changing his style or subject matter to meet any possible social or political obligations. In the end, however, he agreed that there was a connection between art and politics.

‡ The controversy over Picasso was nowhere hotter than in the *New Masses* where, according to the editor, Seckler's interview "created more discussion and controversy than any other article we have ever published." Rockwell Kent led in the attack on Picasso picking out for his particular scorn the big still life reproduced on page 217 of this book: the candle, "my little granddaughter of six could do as well"; the palette and book, "stupid"; the bull, "it doesn't look the least bit like a bull." (Bibl. 242a, p. 26)

Recent though undocumented reports from Paris indicate that Picasso's art, and specifically a portrait of the communist leader Thorez, has been criticized in Party journals on grounds of style.

‡ The rumor that Picasso had been commissioned an officer in the French army came about through a misinterpretation of the committee appointment announced in the following official news release:

"The French Press and Information Service, An Agency of the Provisional Government of the French Republic, New York, Feb. 10, 1945. For immediate release.

"FRENCH PAINTERS MOBILIZE FOR MILITARY ART DUTY.

"A first-hand opportunity to record the dynamic themes of war is being offered to a number of French artists, who are to be commissioned as army lieutenants and sent to the front on temporary missions for this new branch of military service. This official department of war art was created at the instigation of General Charles de Gaulle.

"The army painters, who will be under no obligation to furnish the state with any particular number of paintings or sketches, are to be permitted complete freedom of expression.

"A special committee, headed by Adieneau, widely known architect, and assisted by the famous Pablo Picasso, Pierre Daragnes and Georges Fautrier, has been entrusted with the task of choosing these artists."

PAGE 248

* The original French of the written statement Picasso gave Simone Téry is as follows:

Que croyez-vous que soit un artiste? Un imbécile qui n'a que des yeux s'il est peintre, des oreilles s'il est musicien, ou une lyre à tous les étages du coeur s'il est poète, ou même, s'il est un boxeur, seulement des muscles? Bien au contraire, il est en même temps un être politique, constamment en éveil devant les déchirants, ardents ou doux événements du monde, se façonnant de toute pièce à leur image. Comment serait-il possible de se désintéresser des autres hommes, et, en vertu de quelle nonchalance ivoirine, de se détacher d'une vie qu'ils vous apportent si copieusement? Non, la peinture n'est pas faite pour décorer les appartements. C'est un instrument de guerre offensive et défensive contre l'ennemi. (Bibl. 4)

PAGE 250

* The exhibition ran through December 1945; a retrospective of Matisse's paintings was shown at the same time (bibl. 266a). Though there was no direct physical action against the paintings as there had been in Paris in 1944 (p. 245), there were outcries in the museum and dozens of vehement letters and articles in the press, perhaps more than any art exhibition had ever aroused in England.

† John Ferren, the American painter, saw the *Charnel-House* in July 1945 with the figures drawn in but not yet painted, much as the reproduction indicates. Zervos writing in the fall states that it was not yet finished (bibl. 226a).



Picasso: STILL LIFE WITH SHEEP'S SKULL. October 6, 1939. Oil. Louise Léiris Gallery. Paris.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

Statement by Picasso: 1923

The following statement was made in Spanish to Marius de Zayas. Picasso approved de Zayas' manuscript before it was translated into English and published in *The Arts*, New York, May, 1923, under the title *Picasso Speaks*. It is here reprinted with the kind permission of Forbes Watson, editor of *The Arts* (see bibliography, item 1).

I can hardly understand the importance given to the word research in connection with modern painting. In my opinion to search means nothing in painting. To find, is the thing. Nobody is interested in following a man who, with his eyes fixed on the ground, spends his life looking for the pocketbook that fortune should put in his path. The one who finds something no matter what it might be, even if his intention were not to search for it, at least arouses our curiosity, if not our admiration.

Among the several sins that I have been accused of committing, none is more false than the one that I have, as the principal objective in my work, the spirit of research. When I paint my object is to show what I have found and not what I am looking for. In art intentions are not sufficient and, as we say in Spanish: love must be proved by facts and not by reasons. What one does is what counts and not what one had the intention of doing.

We all know that Art is not truth. Art is a lie that makes us realize truth, at least the truth that is given us to understand. The artist must know the manner whereby to convince others of the truthfulness of his lies. If he only shows in his work that he has searched, and re-searched, for the way to put over lies, he would never accomplish anything.

The idea of research has often made painting go astray, and made the artist lose himself in mental lucubrations. Perhaps this has been the principal fault of modern art. The spirit of research has poisoned those who have not fully understood all the positive and conclusive elements in modern art and has made them attempt to paint the invisible and, therefore, the unpaintable.

They speak of naturalism in opposition to modern painting. I would like to know if anyone has ever seen a natural work of art. Nature and art, being two different things, cannot be the same thing. Through art we express our conception of what nature is not.

Velasquez left us his idea of the people of his epoch.



PICASSO, about 1923. Photograph by Man Ray

Undoubtedly they were different from what he painted them, but we cannot conceive a Philip IV in any other way than the one Velasquez painted. Rubens also made a portrait of the same king and in Rubens' portrait he seems to be quite another person. We believe in the one painted by Velasquez, for he convinces us by his right of might.

From the painters of the origins, the primitives, whose work is obviously different from nature, down to those artists who, like David, Ingres and even Bouguereau, believed in painting nature as it is, art has always been art and not nature. And from the point of view of art there are no concrete or abstract forms, but only forms which are more or less convincing lies. That those lies are necessary to our mental selves is beyond any doubt, as it is through them that we form our esthetic point of view of life.

Cubism is no different from any other school of painting. The same principles and the same elements are common to all. The fact that for a long time cubism has not been understood and that even today there are people who cannot see anything in it, means nothing. I do not read English, an English book is a blank book to me. This does not mean that the English language does not exist, and why should I blame anybody else but myself if I cannot understand what I know nothing about?

I also often hear the word evolution. Repeatedly I am asked to explain how my painting evolved. To me there is no past or future in art. If a work of art cannot live always in the present it must not be considered at all. The art of the Greeks, of the Egyptians, of the great painters who lived in other times, is not an art of the past; perhaps it is more alive today than it ever was. Art does not evolve by itself, the ideas of people change and with them their mode of expression. When I hear people speak of the evolution of an artist, it seems to me that they are considering him standing between two mirrors that face each other and reproduce his image an infinite number of times, and that they contemplate the successive images of one mirror as his past, and the images of the other mirror as his future, while his real image is taken as his present. They do not consider that they all are the same images in different planes.

Variation does not mean evolution. If an artist varies his mode of expression this only means that he has changed his manner of thinking, and in changing, it might be for the better or it might be for the worse.

The several manners I have used in my art must not be considered as an evolution, or as steps toward an unknown ideal of painting. All I have ever made was made for the present and with the hope that it will always remain in the present. I have never taken into consideration the spirit of research. When I have found something to express, I have done it without thinking of the past or of the future. I do not believe I have used radically different elements in the different manners I have used in painting. If the subjects I have wanted to express have suggested different ways of expression I have never hesitated to adopt them. I have never made trials nor experiments. Whenever I had something to say, I have said it in the manner in which I have felt it ought to be said. Different motives inevitably require different methods of expression. This does not imply either evolution or progress, but an adaptation of the idea one wants to express and the means to express that idea.

Arts of transition do not exist. In the chronological history of art there are periods which are more positive, more complete than others. This means that there are

periods in which there are better artists than in others. If the history of art could be graphically represented, as in a chart used by a nurse to mark the changes of temperature of her patient, the same silhouettes of mountains would be shown, proving that in art there is no ascendant progress, but that it follows certain ups and downs that might occur at any time. The same occurs with the work of an individual artist.

Many think that cubism is an art of transition, an experiment which is to bring ulterior results. Those who think that way have not understood it. Cubism is not either a seed or a foetus, but an art dealing primarily with forms, and when a form is realized it is there to live its own life. A mineral substance, having geometric formation, is not made so for transitory purposes, it is to remain what it is and will always have its own form. But if we are to apply the law of evolution and transformation to art, then we have to admit that all art is transitory. On the contrary, art does not enter into these philosophic absolutisms. If cubism is an art of transition I am sure that the only thing that will come out of it is another form of cubism.

Mathematics, trigonometry, chemistry, psychoanalysis, music and whatnot, have been related to cubism to give it an easier interpretation. All this has been pure literature, not to say nonsense, which brought bad results, blinding people with theories.

Cubism has kept itself within the limits and limitations of painting, never pretending to go beyond it. Drawing, design and color are understood and practiced in cubism in the spirit and manner that they are understood and practiced in all other schools. Our subjects might be different, as we have introduced into painting objects and forms that were formerly ignored. We have kept our eyes open to our surroundings, and also our brains.

We give to form and color all their individual significance, as far as we can see it; in our subjects, we keep the joy of discovery, the pleasure of the unexpected; our subject itself must be a source of interest. But of what use is it to say what we do when everybody can see it if he wants to?

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY | Collection: AHB | Series.Folder: XI.G.11

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 Dinard 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 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 evaluation. 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;

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

colonnades and sculptures were added because there were people in Athens who happened to be working, and wanted to express themselves. It's not what the artist does that counts, but what he is. Cézanne would never have interested me a bit if he had lived and thought like Jacques Emile Blanche, even if the apple he painted had been ten times as beautiful. What forces our interest is Cézanne's anxiety — that's Cézanne's lesson; the torments of van Gogh — that is the actual drama of the man. The rest is a sham.

Everyone wants to understand art. Why not try to understand the songs of a bird? Why does one love the night, flowers, everything around one, without trying to understand them? But in the case of a painting people have to understand. If only they would realize above all that an artist works of necessity, that he himself is only a trifling bit of the world, and that no more importance should be attached to him than to plenty of other things which please us in the world, though we can't explain them. People who try to explain pictures are usually barking up the wrong tree. Gertrude Stein joyfully announced to me the other day that she had at last understood what my picture of the three musicians was meant to be. It was a still life!

How can you expect an onlooker to live a picture of mine as I lived it? A picture comes to me from miles away: who is to say from how far away I sensed it, saw it, painted it; and yet the next day I can't see what I've done myself. How can anyone enter into my dreams, my instincts, my desires, my thoughts, which have taken a long time to mature and to come out into the daylight, and above all grasp from them what I have been about — perhaps against my own will?

With the exception of a few painters who are opening new horizons to painting, young painters today don't know which way to go. Instead of taking up our researches in order to react clearly against us, they are absorbed with bringing the past back to life — when truly the whole world is open before us, everything waiting to be done, not just redone. Why cling desperately to everything that has already fulfilled its promise? There are miles of painting "in the manner of"; but it is rare to find a young man working in his own way.

Does he wish to believe that man can't repeat himself? To repeat is to run counter to spiritual laws; essentially escapism.

I'm no pessimist, I don't loathe art, because I couldn't live without devoting all my time to it. I love it as the only end of my life. Everything I do connected with it gives me intense pleasure. But still, I don't see why the whole world should be taken up with art, demand its credentials, and on that subject give free rein to its own stupidity. Museums are just a lot of ties, and the people who make art their business are mostly imposters. I can't understand why revolutionary countries should have more prejudices about art than out-of-date countries! We have infected the pictures in museums with all our stupidities, all our mistakes, all our poverty of spirit. We have turned them into petty and ridiculous things. We have been tied up to a fiction, instead of trying to sense what inner life there was in the men who painted them. There ought to be an absolute dictatorship . . . a dictatorship of painters . . . a dictatorship of one painter . . . to suppress all those who have betrayed us, to suppress the cheaters, to suppress the tricks, to suppress mannerisms, to suppress charms, to suppress history, to suppress a heap of other things. But common sense always gets away with it. Above all, let's have a revolution against that! The true dictator will always be conquered by the dictatorship of common sense . . . and maybe not!



18 - 11 - 43
13 × 21 3/4
33 × 55 cm

Picasso: Curtain design for the ballet *Le Rendez-vous.* Paris, 1945.

not designed originally for ballet but used.

Theatre Productions in which Picasso has collaborated

The list of ballets prepared by Paul Magriel for Picasso: Forty Years of His Art *has here been considerably revised and expanded.*

PARADE

Ballet in one act produced for the *Ballets Russes* by Sergei Diaghilev. Book by Jean Cocteau. Music by Eric Satie. Choreography by Léonide Massine. Curtain, scenery and costumes by Pablo Picasso. First produced: Théâtre du Châtelet, Paris May 18, 1917.

The curtain, a costume and a costume design are illustrated on pages 98 and 99.

LE TRICORNE

Ballet in one act produced for the *Ballets Russes* by Sergei Diaghilev. Book by Martinez Sierra. Music by Manuel de Falla. Choreography by Léonide Massine. Curtain, scenery and costumes by Pablo Picasso. First produced: Alhambra Theatre, London, July 22, 1919.

An oil study for the curtain and an ink study for the setting are illustrated on page 108.

PULCINELLA

Ballet in one act produced for the *Ballets Russes* by Sergei Diaghilev. Music by Igor Strawinsky (after Pergolesi). Choreography by Léonide Massine. Curtain, scenery and costumes by Pablo Picasso. First produced: Théâtre National de l'Opera, Paris, May 15, 1920.

A watercolor of the setting and two drawings related to the costumes are illustrated on pages 101 and 110.

CUADRO FLAMENCO

Suite of Andalusian dances and songs produced for the *Ballets Russes* by Sergei Diaghilev. Folk music arranged by Manuel de Falla. Scenery and costumes by Pablo Picasso, made at the house of Jove, Paris, under the direction of Mme Bongard. First produced: Théâtre de la Gaîté-Lyrique, Paris, May 22, 1921.

A section of the scenery representing a theatre box is illustrated on page 109.

ANTIGONE

Play in one act by Jean Cocteau, free adaptation after Sophocles. Produced by Charles Dullin and his troupe. Incidental music for harp and oboe by Arthur Honegger. Scenery by Jean Cocteau and Pablo Picasso. Costumes by Chanel. First produced: Théâtre de l'Atelier, Paris, December 20, 1922.

A photograph of the play in action is reproduced in Der Querschnitt, *III, no. 1-2, Summer 1923 between pages 134-5. The masks and columns were painted by Picasso.*

MERCURE

Poses plastiques produced for the Soirées de Paris by Count Etienne de Beaumont. Music by Eric Satie. Choreography by Léonide Massine. Scenery and costumes by Pablo Picasso. First produced: Paris, June 15, 1924.

A photograph of the setting is illustrated on page 132.

LE TRAIN BLEU

Operette dansée in one act produced for the *Ballets Russes* by Sergei Diaghilev. Book by Jean Cocteau. Music by Darius Milhaud. Scenery by Henri Laurens. Costumes by Chanel. Choreography by Bronislava Nijinska. Curtain by Pablo Picasso. First produced: Théâtre des Champs-Elysées, Paris, June 20, 1924.

The curtain was an enlargement of the gouache, The Race, *1922, reproduced in color opposite page 126.*

LE DESIR ATTRAPE PAR LA QUEUE

Play in six acts by Pablo Picasso. First presented at a reading at the home of Michel Léiris, Paris, March 19, 1944, under the direction of Albert Camus with music arranged by Georges Hugnet.

Two of Picasso's illustrations to a published version of the play are reproduced on pages 226 and 229.

LE RENDEZ-VOUS

Ballet produced by the *Ballets des Champs-Elysées.* Book by Jacques Prévert. Music by Pierre Kosma. Scenery by Brassai. Costumes by Mayo. Choreography by Roland Petit. Curtain by Pablo Picasso. First produced: Théâtre des Champs-Elysées, Paris, spring 1945.

The design for the curtain is illustrated opposite.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY | Collection: AHB | Series.Folder: XI.G.11

†1940 MABILLE, PIERRE. *Le miroir de merveilleux.* 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.

1905 Serrurier Gallery 25 Feb-6 Mar preface by Charles Morice
PARIS

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, Flechtheim 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. G. 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

1918 Paul Guillaume J. 23 to F. 15 (with Matisse)
108 Faubourg St Honoré

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, Buchholz 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., Vassar 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.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

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

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

Portrait of Fonte. 1900 or before. Crayon and wash, 20½ x 12⅞″
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, 24⅛ x 19½″
Bathers. 1918. Pencil, 9⅛ x 12¼″ (p. 102)
A Philosopher. 1918? Pencil, 13⅝ x 10⅞″
A Clown. Pencil, 13⅜ 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

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, 47¾ x 32½″ (p. 28)
Au Cabaret. Crayon, 4⅞ x 8¼″
Girl and Man. Ink, 9⅝ x 12⅝″
Nude Man. Pencil, 12 x 8″
Peasants from Andorra. 1906. Ink, 22⅞ 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 20⅛″
Musical Instruments. 1916. Gouache, 5¾ x 4⅝″
Large Standing Nude. 1923. Ink and watercolor, 42⅝ x 28¼″

EXTENDED LOAN FROM THE CHESTER DALE COLLECTION

The Gourmet. 1901. Oil, 36 x 27″
The Tragedy. 1903. Oil on panel, 41½ x 27¼″
~~*Study for the Juggler.* 1905? Drawing, 10¾ x 7¾″~~
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 90⅜″ (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″

of Schwarz: Notice letter April 18 1950

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, 77⅜ x 50⅞″ (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, 13¾ x 9⅝″

MERION, PENNSYLVANIA. BARNES FOUNDATION

Girl with Cigarette. 1901. Oil, 28¾ x 19½″
Baby Seated on Chair. 1901. Oil, 25½ x 21¾″
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, 86⅜ x 51″ (p. 49)
Nude Standing in Red Arch. 1905. Oil, 10¾ x 7⅛″
Standing Figure. 1905-06
Three Nudes. 1906. Oil, 9½ x 11⅛″
Punch. "Negro" period
Judy. "Negro" period
Still Life (Cubist)
Still Life (Cubist)
Violin and Bottle (Cubist)
Music. 1914-15. Oil, 19½ x 16″

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

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, 3¾ 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″
"Lacerba." 1914. Collage, 28½ x 23″
L'Atelier. 1928. Oil, 64 x 51½″
Girls with a Toy Boat. 1937. Oil and charcoal, 51⅛ x 76¾″ (p. 199)

NEW YORK. METROPOLITAN MUSEUM OF ART

Woman's Head. "Blue" period (1901-03). Oil, 15⅞ x 14″. Extended loan from Miss Adelaide M. de Groot

NEW YORK. MUSEUM OF MODERN ART

La Coiffure. 1905. Oil, 68⅞ 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 4¼″
Les Demoiselles d'Avignon. 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. 68)
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, 39⅜ x 25¾″ (p. 76)
Study for a Construction. 1912-13. Ink, 6¾ x 4⅞″ (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 19⅝″ (p. 184)
Head of a Woman. 1941. Ink, 10⅝ x 8¼″ (p. 228)

NEW YORK. MUSEUM OF NON-OBJECTIVE PAINTINGS

Fruit Bowl. 1908. Oil, 25⅜ x 28¼″
Accordionist. 1911. Oil, 51¼ x 35⅛″ (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 29⅝″ (p. 113)

OBERLIN, OHIO. THE DUDLEY PETER ALLEN MEMORIAL ART MUSEUM

Woman with Peplum. 1923. Gouache, 8 x 6⅜″

PHILADELPHIA. PHILADELPHIA MUSEUM OF ART

Woman with Loaves. 1905. Oil, 39 x 27½″ (p. 47)

A. E. GALLATIN COLLECTION

Self Portrait. 1906. Oil, 36 x 28″ (p. 51)
Composition study for *Les Demoiselles d'Avignon.* 1907. Watercolor, 6¾ 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 15¾″
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 8½″
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 18 1/16″
Two Nudes. 1923. Ink, 8½ x 7 9/16″

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, 35⅜ x 25⅛″. Extended loan
Still Life with Jug. 1937. Oil, 19⅞ x 24″

ST. LOUIS, MISSOURI. CITY ART MUSEUM

The Mother. 1901. Oil, 29½ x 20¼″
Nude. 1907. Oil on panel, 14⅛ x 8½″
Mandolin and Vase of Flowers. 1934. Oil, 32 x 39½″

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY | Collection: AHB | Series.Folder: XI.G.11

TOLEDO, OHIO. TOLEDO MUSEUM OF ART

Woman with a Crow. 1904. Gouache and pastel, 25⅝ x 19½" (p. 30)
Head of a Woman. 1905. Gouache, 25⅛ x 19"

WASHINGTON, D. C. PHILLIPS MEMORIAL GALLERY

The Blue Room. 1901. Oil, 20 x 24½" (p. 22)
Jester. 1905. Bronze, 16¼" high (p. 38)
Woman. 1918. Oil, 13¾ x 10½"
Studio Corner. 1921. Watercolor, 8 x 10¼"
Bull Fight. 1934. Oil, 19¾ x 25¾"

WORCESTER, MASSACHUSETTS. WORCESTER ART MUSEUM, Anonymous Extended Loan

Mother and Child. 1901. Oil, 16 x 12¾"
The Watering Place. 1905. Gouache, 14⅞ x 23" (p. 42)
Also twelve drawings

Where Picasso has lived: a chronology

For the years 1881-1906 Christian Zervos' introduction to Volume I of his catalogue raisonné of Picasso's work (bibl. 524) is the principal authority. For subsequent years a list especially prepared by Henry Kahnweiler has proved indispensable.

A. H. B., JR.

1881 October 25th. Born in Malaga, Spain.

1891 Moves with parents to Corunna.

1896 Moves with parents to Barcelona; visits Madrid, 1896; Barcelona studio no. 8 calle Conde del Asalto, 1899-1900 (see note ¶, p. 252)

1900 Leaves Barcelona for visit to Paris (October-November), 49 rue Gabrielle.

1901 Madrid (January-May); Malaga; Barcelona; Paris (June-December?), 130ter Boulevard de Clichy; Barcelona.

1902 Barcelona (until August?); Paris (autumn), Hotel Champollion, rue Champollion; Hotel du Maroc, rue de Seine; Hotel Voltaire, Boulevard Voltaire; 33 Boulevard Barbès.

1903 Barcelona.

1904 Barcelona; Paris (spring), 13 rue Ravignan, now 13 Place Emile-Goudeau, where he lived until 1909.

Paris Addresses	Summer Vacations and Other Excursions
1905 13 rue Ravignan	Holland (summer, a few weeks).
1906 " " "	Gosol (summer).
1907 " " "	
1908 " " "	La Rue des Bois (Oise), near Amiens, (a few weeks, autumn).
1909 From 13 rue de Ravignan to 11 Boulevard de Clichy	Horta on the Ebro, Spain.
1910 " " "	Cadaqués, Spain.
1911 " " "	Céret, French Pyrenees.
1912 From 11 Boulevard de Clichy to 242 Boulevard Raspail	Sorgues sur l'Ouvèze (Vaucluse).

1913 To 5bis rue Schoelcher	Céret, French Pyrenees.
1914 " " "	Avignon (until August, then Paris).
1915 " " "	wrote G. S. from Avignon Sept. 11
1916 To 22 rue Victor Hugo, Montrouge (Seine)	
1917 " " " "	Rome, Naples, Florence (February for a month). Madrid, Barcelona (summer).
1918 From Montrouge to 23 rue la Boétie (October)	Biarritz.
1919 " " "	London (early summer); St. Raphaël (Var) (summer).
1920 " " "	Juan les Pins.
1921 " " "	Fontainebleau.
1922 " " "	Dinard.
1923 " " "	Cap d'Antibes (A.M.).
1924 " " "	Juan les Pins.
1925 " " "	Monte Carlo (spring); Juan les Pins.
1926 " " "	Juan les Pins.
1927 " " "	Cannes.
1928 " " "	Dinard.
1929 " " "	"
1930 " " "	Juan les Pins.
1931 " " "	" " "
1932 " " "	buys Château du Boisgeloup at Gisors (Eure).
1933 " " "	Cannes, Barcelona.
1934 " " "	Boisgeloup, San Sebastian, Madrid, Toledo, Escorial, Barcelona.
1935 " " "	Boisgeloup.
1936 " " "	Mougins (A.M.).
1937 " " "	"
1938 takes studio, 7 rue des Grands-Augustins, but lives at 23 rue la Boétie	"
1939 " " "	Antibes (summer). Royan, near Bordeaux (September until October, 1940).
1940 7 rue des Grands-Augustins	Royan (until October) with a visit to Paris in the spring.
1941-1945 7 rue des Grands-Augustins; also an apartment overlooking the Seine.	

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: XI.G.11

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 Scheiwiller (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*, Jl *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)*, por *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 catagories:

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

* 2 CONVERSATION AVEC PICASSO. Cahiers d'Art 10:173-8 1935
An interview given to Christian Zervos. English translation in Myfanwy Evans, ed. The painter's object. p81-8 London, Howe, 1937. Spanish translation in Gaceta de Arte (Tenerife) ns no37:10-13 Mr 1936; Ars (Mexico) 1no4:21-3 Ap 1942; and 444. Reprinted in English in 194. Danish translation in 54a.
Reprinted in this volume, page 272.

2a [STATEMENT REJECTING THE FASCIST POSITION OF THE FRANCO REBELS] Jl 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. 1il 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 Penguins (Melbourne) p4 1945. Quoted in part in Art Digest 19:11 N 1 1944.
Reprinted in this volume, page 267.

* 3a PICASSO EXPLAINS. 3il New Masses 54no11:4-7 Mr 13 1945
Interviews given to Jerome Seckler, the first of which was read and approved by Picasso before publication. French translation in Fraternité (Paris) 4no56:2 S 20 1945. Manuscript, giving a fuller account of both interviews, in the Museum Library.

Quoted in this volume, pages 247, 268

* 4 PICASSO N'EST PAS OFFICIER DANS L'ARMÉE FRANÇAISE. 1il 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).

* 4a EN PEINTURE TOUT N'EST QUE SIGNE, NOUS DIT PICASSO. 1il Arts (Paris) no22:1,4 Je 29 1945
An interview given to André Warnod.
~~*Reprinted*~~ *in this volume, page 241.*

Quoted

Poetry by Picasso

* 5 CAHIERS D'ART 10:185-91, 225-38 1935
Commentary by André Breton and Jaime Sabartés. Two of these poems appeared in Gaceta de Arte (Tenerife) ns no37:17-19 1936.

* 6 CAHIERS D'ART 13no3-10:156-7 1938
Facsimile of a manuscript.

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

* 8 LONDON BULLETIN no 15-16 My 15 1939
With English translation.

* 9 PICASSO, POEMAS Y DECLARACIONES. 45p 4il México, Darro y Genil, 1944

* 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

Play by Picasso

10a LE DÉSIR ATTRAPÉ PAR LA QUEUE. 62p Paris, Gallimard, 1945. (Collection Métamorphoses XXIII)
First published in Messages II. [p1-20] 4il Paris, Risques, Travaux & Modes, 1944. Text dated Jan. 1941.

Literature on Picasso

* 11 ABBOTT, JERE. An abstract painting by Picasso [La table, 1920] 5il Smith College Museum of Art Bulletin no14:1-6 My 1933

* 11a ABRIL, MANUEL. De la naturaleza al espiritu. p153-6 il Madrid, Espasa-Calpe, 1935.

* 12 ACTIVIDADES DE PICASSO. Tiempo (Mexico) 6no134:35 N 24 1944

ADLAN. See 15

AGAMEMNON, JEAN. See 269

* 12a AHLERS-HESTERMANN, FRIEDRICH. Pablo Picassos Modellierender Mann. 1il Freude (Lauenstein) 1:154-5 1920

* 13 AKSENOV, IVAN ALEKSANDROVICH. Picasso i okrestnosti. 64p 12il Moscow, Tsentrifuga, 1917
Text dated June 1914.

* 13a ALBERTI, RAFAEL. Picasso. Sur (Buenos Aires) 14no130:40-4 Ag 1945
A poem. Reprinted in the author's A la pintura, cantata de la linea y del color. p30-3 Buenos Aires, Imprenta López, 1945.

* 14 AMBLER, JAQUELIN. A 1934 Picasso "Still Life." 1il St. Louis City Art Museum Bulletin 20no1-2: 5-9 Ap 1945

* 15 AMIGOS DE LAS ARTES NUEVAS, MADRID. Picasso. 16p 7il 1936
Exhibition catalog. Text by Guillermo de Torre.

* 16 ANTONIORROBLES. Picasso, el estilo y la chimenea. por Jueves de Excelsior (Mexico) Ag 24 1944

* 17 APOLLINAIRE, GUILLAUME. Il y a. p199-200 Paris, Messein, 1925
Poem, "Pablo Picasso."

* 18 —— Les jeunes; Picasso, peintre. 5il La Plume (Paris) 17:478-83 My 15 1905

19 —— Pablo Picasso. Sic (Paris) no17:[5] My 1917

* 20 —— Les peintres cubistes. 9e éd. p31-9 Paris, Figuière, 1913
English translation of the pages on Picasso in Little Review 9:41-6 Autumn 1922. A new translation by Lionel Abel in The cubist painters. p17-20 6il New York, Wittenborn, 1944.

21 —— Picasso et les papiers collés. Montjoie (Paris) p6 Mr 14 1913
Reprinted in Cahiers d'Art 7no3-5:117 1932.

—— See also 76, 88

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

304 NEBESKÝ, VÁCLAV. Pablo Picasso. 8il Volné Směry (Prague) 21:110-24 1921-2

NEITZEL, L. H. See 27

* 305 NEUMEYER, A. Picasso and the road to American art. Journal of Aesthetics 1no6:24-41 1942

* 306 NEW BURLINGTON GALLERIES, LONDON. Exhibition of Picasso's 'Guernica'. [4]p 2il 1938
Exhibition catalog. Exhibition held under the auspices of the National Joint Committee for Spanish Relief.

* 307 NEW FRENCH ART; PICASSO FOSTERED IT UNDER NAZIS. 4il (1 col) Life 17no20:72-5 N 13 1944

* 308 NEW YORK. ART OF THIS CENTURY. Objects, drawings, photographs, paintings, sculpture, collages, 1910 to 1942. p38-41 2il 1942
Edited by Peggy Guggenheim.

* 309 NEW YORK. MUSEUM OF LIVING ART. A. E. Gallatin collection. 46p il New York, New York University, 1940
19 illustrations of Picasso's work.

* 310 NEW YORK. MUSEUM OF MODERN ART. Art in our time [ed. by Alfred H. Barr, Jr.] no153-63, 259,304 11il 1939
Exhibition catalog.

* 311 —— Art in progress. 255p il 1944
Exhibition catalog. 6 illustrations of Picasso's work.

* 312 —— Bulletin. 9il (3 por) 12no3:1-11 Ja 1945
"Picasso 1940-1944—a digest with notes" by Alfred H. Barr, Jr., p2-9 7il (1 por). "Picasso at work, August 1944" by John Groth, p10-11 lil (por).

* 313 —— Cubism and abstract art [by Alfred H. Barr, Jr.] p29-42,78-92,96-110 26il 1936
Exhibition catalog.

* 314 —— Fantastic art, dada, surrealism; ed. by Alfred H. Barr, Jr. 248p il 1936
Exhibition catalog. 9 illustrations of Picasso's work. Second edition, 1937, includes two essays by Georges Hugnet, p15-52.

* 315 —— Modern drawings; ed. by Monroe Wheeler. 103p il 1944
Exhibition catalog. 11 illustrations of Picasso's work.

* 316 —— Modern painters and sculptors as illustrators; ed. by Monroe Wheeler. 115p il 1936
Exhibition catalog. 5 illustrations of Picasso's work.

* 317 —— Modern works of art [ed. by Alfred H. Barr, Jr.] 38p il 1935
Exhibition catalog. 8 illustrations of Picasso's work.

* 318 —— Painting and sculpture in the Museum of Modern Art; ed. by Alfred H. Barr, Jr. 84p il 1942
7 illustrations of Picasso's work. Supplement, ed. by James Johnson Sweeney, 1945, includes 1 illustration of Picasso's work.

* 319 —— Painting in Paris [ed. by Alfred H. Barr, Jr.] p36-8 5il 1930
Exhibition catalog.

* 320 —— Picasso, forty years of his art; ed. by Alfred H. Barr, Jr. 207p 214il (1 col) 2 por 1939
Exhibition catalog.

* 321 —— What is modern painting? By Alfred H. Barr, Jr. p20,26-9,36-8 3il 1943. (Introductory series to the modern arts, 2)

NEWSWEEK. See 358

* 321a NEWTON, ERIC. Picasso and Matisse; studies in contrast. 8il (2 por) Picture Post (London) 29no12:26-7, 29 Ja 5 1946

322 NEZVAL, VITĚZSLAV. Poesie 1932. 1il Volné Směry (Prague) 29no9-12:197-207 1932

* 323 NIKODEM, V. Pablo Picasso. 12p 65il Praha, S.V.U. Mánes, 1936

* 323a THE 1940-45 PICASSO IN HIS LATEST PARIS SHOW. 3il Art News 44no11:11 S 1-30 1945

NOSOTROS. See 361

NUIT ET JOUR. See 340a

* 324 OLGUÍN HERMIDA, HUMBERTO. Forma y trayectoria de Pablo Picasso. 9il Mañana (Mexico) p36-9 Jl 1 1944

* 325 OLIVIER, FERNANDE. Picasso et ses amis. 231p 15il Paris, Stock, 1933
The text is abridged from the author's articles in Mercure de France 227:549-61;228:558-88;229:352-68 My 1-Jl 15 1931. Portions were translated in London Studio 7 (Studio 107):199-203 Ap 1934.

326 OPPÉ, P. Guernica by Picasso. London Mercury 39:67 N 1938

† 327 OPPO, CIPRIANO EFISIO. Picasso. Nove Cento (Rome) no2 Winter 1926-27

328 —— Il tramonto di Pablo Picasso. Nuova Antologia (Rome) 67:324-33 O 1932

very convincingly demonstrated that there is a stylistic development, thus undermining his thesis.

In going through the plates of the unrelated drawings one can indeed perceive the consistent development of Seurat's style in these drawings, very distinct, of course, from his pictorial style. Had the author chosen to delve more deeply into this very central problem, his study would have been of greater value.

It is in the penetrating analysis of individual drawings that Mr. Seligman shows a distinguished connoisseurship, and the text makes interesting reading despite certain trivial or awkward expressions. The catalogue is done with great care, but since only drawings in this country are studied and even in this field completeness is not intended, one wonders why thirteen more items are listed than those shown in the reproductions. To the very inclusive bibliography shouuld be added the contributions of Roger Fry and Ozenfant, among the first to point out Seurat's signficance.

To sum up, the assets of this publication are to have raised the problems of Seurat's free drawing style, to have given some suggestions for their solution, and to have brought together some of the best and most important documents of the art of drawing in an extremely handsome volume. Indeed the plates render the velvet-like quality of these conté crayon drawings superbly. Any college library should consider the acquisition of this book, if only for the reproductions, half of which are not included in any other work on Seurat. The only other publication devoted exclusively to Seurat's drawings (Gustave Kahn, *Les Dessins de Georges Seurat*, 2 vols., Paris, 1928), long out of print, is available in only a very few libraries in America.

KLAUS BERGER
Washington, D.C.

ALFRED H. BARR, JR., *Picasso—Fifty Years of His Art*. 314 p., 330 ill. (7 in color). New York, 1946. The Museum of Modern Art. $6.00.

It is a special tribute to the excellence of the catalogues issued by the Museum of Modern Art that so many of them are sold out within a short time after publication and become unobtainable except at premium prices. *Picasso—Forty Years of His Art*, the catalogue of the great Picasso retrospective exhibition of 1939, has been no exception to this general rule: it went through several printings in rapid order, but the demand for it so exceeded the available supply that a new edition has been eagerly awaited for a number of years. Now that this new edition has finally reached us, we have every reason to be thankful for the war-time difficulties which delayed it for so long. While the present volume incorporates all the material of the original catalogue and acknowledges its relation to its predecessor even in the title, it is a work of far greater scope and completeness, so that it almost merits the status of an entirely new publication. The most important feature of the *Fifty Years* is not merely the increase in the number of illustrations or the very considerable additions to the text, but rather a change in point of view. The Picasso exhibition, admirable as it was, had inevitably suffered from certain important omissions, and the *Forty Years*, conceived primarily as an elaborate exegesis of the works included in the show, did not quite overcome this handicap. In the *Fifty Years*, on the other hand, the choice of material is no longer influenced by the contents of the exhibition. By judiciously filling in the weak spots of the earlier work—actually over one third of the *Fifty Years* consists of new material—Alfred Barr has achieved what will probably remain for many years to come the best-balanced and most comprehensive study of Picasso's stupendous career. Perhaps the book might best be described

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

304 NEBESKÝ, VÁCLAV. Pablo Picasso. 8il Volné Směry (Prague) 21:110-24 1921-2

NEITZEL, L. H. See 27

* 305 NEUMEYER, A. Picasso and the road to American art. Journal of Aesthetics 1no6:24-41 1942

* 306 NEW BURLINGTON GALLERIES, LONDON. Exhibition of Picasso's 'Guernica'. [4]p 2il 1938
Exhibition catalog. Exhibition held under the auspices of the National Joint Committee for Spanish Relief.

* 307 NEW FRENCH ART; PICASSO FOSTERED IT UNDER NAZIS. 4il (1 col) Life 17no20:72-5 N 13 1944

* 308 NEW YORK. ART OF THIS CENTURY. Objects, drawings, photographs, paintings, sculpture, collages, 1910 to 1942. p38-41 2il 1942
Edited by Peggy Guggenheim.

* 309 NEW YORK. MUSEUM OF LIVING ART. A. E. Gallatin collection. 46p il New York, New York University, 1940
19 illustrations of Picasso's work.

* 310 NEW YORK. MUSEUM OF MODERN ART. Art in our time [ed. by Alfred H. Barr, Jr.] no153-63, 259,304 11il 1939
Exhibition catalog.

* 311 —— Art in progress. 255p il 1944
Exhibition catalog. 6 illustrations of Picasso's work.

* 312 —— Bulletin. 9il (3 por) 12no3:1-11 Ja 1945
"Picasso 1940-1944—a digest with notes" by Alfred H. Barr, Jr., p2-9 7il (1 por). "Picasso at work, August 1944" by John Groth, p10-11 lil (por).

* 313 —— Cubism and abstract art [by Alfred H. Barr, Jr.] p29-42,78-92,96-110 26il 1936
Exhibition catalog.

* 314 —— Fantastic art, dada, surrealism; ed. by Alfred H. Barr, Jr. 248p il 1936
Exhibition catalog. 9 illustrations of Picasso's work. Second edition, 1937, includes two essays by Georges Hugnet, p15-52.

* 315 —— Modern drawings; ed. by Monroe Wheeler. 103p il 1944
Exhibition catalog. 11 illustrations of Picasso's work.

* 316 —— Modern painters and sculptors as illustrators; ed. by Monroe Wheeler. 115p il 1936
Exhibition catalog. 5 illustrations of Picasso's work.

* 317 —— Modern works of art [ed. by Alfred H. Barr, Jr.] 38p il 1935
Exhibition catalog. 8 illustrations of Picasso's work.

* 318 —— Painting and sculpture in the Museum of Modern Art; ed. by Alfred H. Barr, Jr. 84p il 1942
7 illustrations of Picasso's work. Supplement, ed. by James Johnson Sweeney, 1945, includes 1 illustration of Picasso's work.

* 319 —— Painting in Paris [ed. by Alfred H. Barr, Jr.] p36-8 5il 1930
Exhibition catalog.

* 320 —— Picasso, forty years of his art; ed. by Alfred H. Barr, Jr. 207p 214il (1 col) 2 por 1939
Exhibition catalog.

* 321 —— What is modern painting? By Alfred H. Barr, Jr. p20,26-9,36-8 3il 1943. (Introductory series to the modern arts, 2)

NEWSWEEK. See 358

* 321a NEWTON, ERIC. Picasso and Matisse; studies in contrast. 8il (2 por) Picture Post (London) 29no12:26-7, 29 Ja 5 1946

322 NEZVAL, VITĚZSLAV. Poesie 1932. 1il Volné Směry (Prague) 29no9-12:197-207 1932

* 323 NIKODEM, V. Pablo Picasso. 12p 65il Praha, S.V.U. Mánes, 1936

* 323a THE 1940-45 PICASSO IN HIS LATEST PARIS SHOW. 3il Art News 44no11:11 S 1-30 1945

NOSOTROS. See 361

NUIT ET JOUR. See 340a

* 324 OLGUÍN HERMIDA, HUMBERTO. Forma y trayectoria de Pablo Picasso. 9il Mañana (Mexico) p36-9 Jl 1 1944

* 325 OLIVIER, FERNANDE. Picasso et ses amis. 231p 15il Paris, Stock, 1933
The text is abridged from the author's articles in Mercure de France 227:549-61;228:558-88;229:352-68 My 1-Jl 15 1931. Portions were translated in London Studio 7 (Studio 107):199-203 Ap 1934.

326 OPPÉ, P. Guernica by Picasso. London Mercury 39:67 N 1938

† 327 OPPO, CIPRIANO EFISIO. Picasso. Nove Cento (Rome) no2 Winter 1926-27

328 —— Il tramonto di Pablo Picasso. Nuova Antologia (Rome) 67:324-33 O 1932

as the catalogue of an ideal Picasso exhibition, for the material is still presented in the form of an annotated catalogue, which places the burden of continuity on the plates rather than on the text. The great advantage of this method is, of course, that it has permitted the author to compress a vast amount of research and study into a comparatively limited space and thus to keep the price of the volume within the financial range of the general public. For the casual reader, the text may be too compact; but then the subject itself is not one to reward mere passing attention. Fundamentally, the work of Picasso is no different from that of any other artist of similiar stature in the severe demands it makes upon the public. Unfortunately, in our era of digests and popularizations, few are willing to meet these demands, and the literature on modern art has, as a whole, catered alarmingly to the universal desire for short-cuts. In dealing with Picasso, whose name has almost become a synonym for incomprehensibility with the general public, oversimplification is particularly tempting and dangerous. It is the great merit of Alfred Barr that he has steadfastly refused to make any concessions in this respect, even though his book is not addressed to the specialist. Armed with the vast factual knowledge resulting from fifteen years of continuous contact with his subject, he calmly sets out to organize into a coherent pattern what he calls "the complex but, in the end, recognizable counter point in Picasso's development." His methods are as varied as the problems he has had to face; he may at times proceed like a cautious philologist, painstakingly weaving together scattered bits of evidence, but when the occasion demands he proves himself equally capable of bold juxtapositions and striking flashes of insight. Yet he is unfailingly lucid, restrained, and imbued with a profound respect for his material.

If, in the introduction, Alfred Barr disclaims any intention to argue an interpretation or to draw any conclusions, this is true only in the sense that he refuses to provide a general theory applicable to Picasso's entire *oeuvre* to date, out of the sound conviction that any such attempt would be, to say the least, presumptuous as long as Picasso himself continues to create new forms every year with undiminished vigor. For those already equipped with full-fledged theories about him, Picasso's relentless productivity has come to be an increasingly uncomfortable fact. As a consequence, there has been a considerable tendency since the end of the war to disparage his recent work, apparently on the assumption that at his age Picasso has no right to keep us any longer from wrapping him up in a neat ideological package. Among the *cognoscenti*, the news that the Great Man has gone stale at last is being whispered about with a curious mixture of regret and relief. It is thus a particular pleasure to read Alfred Barr's thorough and carefully documented study of Picasso's activities since the Nazi occupation of Paris. Of even greater importance perhaps is his extensive presentation of the artist's earliest years, with special emphasis upon the manifold artistic and literary impressions whose influence played a decisive part in moulding Picasso's personality. Another outstanding section of the book is the greatly expanded discussion of Cubism; even though the author has retained the terms "analytical" and "synthetic" for the two main phases of the style—a nomenclature that has never seemed entirely acceptable to this reviewer—he demonstrates much more fully than before the crucial importance of *collage*, not only for the further development of Cubism itself but also as an important source of inspiration for Surrealism. Here, as throughout the rest of the book, the author's main concern is the strangely prophetic nature of Picasso's genius, which links his development with all the important phases of contemporary art. It is this quality of Picasso that accounts, more than any other,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

as the catalogue of an ideal Picasso exhibition, for the material is still presented in the form of an annotated catalogue, which places the burden of continuity on the plates rather than on the text. The great advantage of this method is, of course, that it has permitted the author to compress a vast amount of research and study into a comparatively limited space and thus to keep the price of the volume within the financial range of the general public. For the casual reader, the text may be too compact; but then the subject itself is not one to reward mere passing attention. Fundamentally, the work of Picasso is no different from that of any other artist of similiar stature in the severe demands it makes upon the public. Unfortunately, in our era of digests and popularizations, few are willing to meet these demands, and the literature on modern art has, as a whole, catered alarmingly to the universal desire for short-cuts. In dealing with Picasso, whose name has almost become a synonym for incomprehensibility with the general public, oversimplification is particularly tempting and dangerous. It is the great merit of Alfred Barr that he has steadfastly refused to make any concessions in this respect, even though his book is not addressed to the specialist. Armed with the vast factual knowledge resulting from fifteen years of continuous contact with his subject, he calmly sets out to organize into a coherent pattern what he calls "the complex but, in the end, recognizable counter point in Picasso's development." His methods are as varied as the problems he has had to face; he may at times proceed like a cautious philologist, painstakingly weaving together scattered bits of evidence, but when the occasion demands he proves himself equally capable of bold juxtapositions and striking flashes of insight. Yet he is unfailingly lucid, restrained, and imbued with a profound respect for his material.

If, in the introduction, Alfred Barr disclaims any intention to argue an interpretation or to draw any conclusions, this is true only in the sense that he refuses to provide a general theory applicable to Picasso's entire *oeuvre* to date, out of the sound conviction that any such attempt would be, to say the least, presumptuous as long as Picasso himself continues to create new forms every year with undiminished vigor. For those already equipped with full-fledged theories about him, Picasso's relentless productivity has come to be an increasingly uncomfortable fact. As a consequence, there has been a considerable tendency since the end of the war to disparage his recent work, apparently on the assumption that at his age Picasso has no right to keep us any longer from wrapping him up in a neat ideological package. Among the *cognoscenti*, the news that the Great Man has gone stale at last is being whispered about with a curious mixture of regret and relief. It is thus a particular pleasure to read Alfred Barr's thorough and carefully documented study of Picasso's activities since the Nazi occupation of Paris. Of even greater importance perhaps is his extensive presentation of the artist's earliest years, with special emphasis upon the manifold artistic and literary impressions whose influence played a decisive part in moulding Picasso's personality. Another outstanding section of the book is the greatly expanded discussion of Cubism; even though the author has retained the terms "analytical" and "synthetic" for the two main phases of the style—a nomenclature that has never seemed entirely acceptable to this reviewer—he demonstrates much more fully than before the crucial importance of *collage*, not only for the further development of Cubism itself but also as an important source of inspiration for Surrealism. Here, as throughout the rest of the book, the author's main concern is the strangely prophetic nature of Picasso's genius, which links his development with all the important phases of contemporary art. It is this quality of Picasso that accounts, more than any other,

for his unique significance in our civilization.

H. W. JANSON
Washington University

HARRIET and SIDNEY JANIS, *Picasso, The Recent Years, 1939-1946*, xii + 211 p., including 135 pl. (5 in color). Garden City, 1946, Doubleday. $7.50.

In spite of the difficulties of life in occupied Paris, perhaps because of them, Picasso produced an extraordinary number of paintings, sketches, *collages*, constructions, and works of sculpture during the war years. The authors, by means of a visit to Paris in the spring of 1946, had the opportunity of seeing most of this wartime accumulation before it began to be dispersed, and also of obtaining first hand information from the artist and his friends. Their book, published almost simultaneously with Alfred Barr's *Picasso: Fifty Years of His Art* (reviewed in this issue) offers an abundant supplement of information on this latest period.

Printed on good coated paper of ample format, its foremost value is for the large number of illustrations, many of full-page size and a few in color. These present graphically and incontrovertibly the tremendous vitality and variety of Picasso's work. I wish the authors had been able to include at least one color plate of the paintings in sombre gray, purple and olive green which seem to me, despite the opinion of the *New York Times* art critic, to have great depth and power.

Instead of the conventional chronological sequence, the illustrations are grouped for the most part according to subject matter: figure paintings with variations in the treatment of the nude; portraits of Miss Dora Maar ranging from idealized naturalism to monstrous dislocations; three or four series of still life themes, the skull and leeks, the tomato plant, the lamp and pitcher and others. One of the surprises of the war period is the series of Paris landscapes. Doubtless they were motivated by a vicarious escape from the confinement of the occupation but they are much more powerful than the occasional landscapes done in the thirties at his Chateau of Boisgeloup and seem to stem from the early cubist paintings at Horta. The two largest paintings of the period are the *Night Fishing at Antibes* (1939), a lyrical subject raised to a high pitch of dramatic intensity, and the unfinished *Charnel House* (1944) which is a variation on the *Guernica* theme of expressionistic suffering.

There are several photographs of the recent gallery exhibitions held in Paris and London that have documentary value, and of equal interest are those picture subtitles which give the full date of the painting. It is unfortunate that full dates were not obtainable for every picture, but there is a limit to a man's patience—even Picasso's. One of the best illustrations is the frontispiece, a beautiful photograph of Picasso standing in his studio beside a fuelless stove, taken by Francis Lee during the winter of 1944-45.

The authors' comments accompanying the illustrations provide some of the most enlightening passages, even though not every reader will agree with them. Two or three of the paintings are compared to photographs of the subject and the analysis, particularly that of the *Studio Window* (Pl. 21) should be very helpful in bringing about a better understanding of Picasso.

The brief text is addressed to the intelligent reader and is reasonably free of the superficialities and generalizations which are supposed to make art books popular. There are short chapters on the artist at work, his political views and the public reception accorded his work in Paris and London. This review is not the place to make an issue of the complex political question, but I think the authors are misleading when they cite the Blue Period as an example of latent social content. This was an expression of inner life, colored by psychic qualities

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

that had little bearing on social consciousness. It was not until the Spanish revolution that Picasso's art began to reveal direct images of the vital social problems of our time. But he himself put it better: "It is not necessary to paint a man with a gun. An apple can be just as revolutionary."

The most important part of the text is the chapter entitled "Aesthetic," an essay on Picasso's art. This deals with such aspects of it as his variations on a theme, his use of the object as a point of departure, his simultaneity, distortions, equilibrium and reversals. Most provocative is the section on the magic quality in his painting. This the authors trace through the influence of the surrealist image back to Picasso's extraordinary grasp of primitive art, which "derives its means of communication from its invention and use of symbols." Such idea opens the way for a new interpretation of the whole of Picasso's art with less emphasis on the purely formal values, and more on this psychic and collective significance.

HENRY R. HOPE
Indiana University

Bollingen Series

VII

Herbert Friedmann

THE SYMBOLIC GOLDFINCH

The history, artistic significance and symbolic meaning of one of the most frequent accessory figures occurring in European devotional art from the thirteenth to the eighteenth century, the goldfinch.

140 illustrations $7.50

PANTHEON BOOKS, Inc.
41 Washington Square South, New York 12
New York

* 329 ORS, EUGENIO D'. Pablo Picasso. 62p 90" [illegible]
Éditions des Chron[illegible]
* Translated fro[illegible]
published by E[illegible]

* 330 —— and LA[illegible]
arts. 301p il
1937
"Lettre à Pabl[illegible]
"A propos de l'[illegible]
p187-9.

331 OSLO. KUNS[illegible]
Picasso, G.
Reistad, 193[illegible]

* 332 OZENFANT, A[illegible]
Budry, 1929
* English transl[illegible]
13il New York

* 333 —— Picasso[illegible]
Esprit Nouv[illegible]
Signed with t[illegible]

* 334 —— and JE[illegible]
CORBUSIER).
Paris, Crès,

335 PACH, WALT[illegible]
Forum (New

* 336 PACHECO, [illegible]
viviente. 5i[illegible]
Ag 13 1944

* 337 PALENCIA, [illegible]
col) 5 por
(Coleccion

* 338 PARROT, LO[illegible]
Tricolor (N[illegible]

* 339 PAUL, ELLI[illegible]
Transition

* 340 PAVOLINI, [illegible]
pressionism
1926

* 340a LE PEINTU[illegible]
COMMUNIST
no38:1,4 S[illegible]

PENROSE, [illegible]

PÉRET, BE[illegible]

* 341 PÉREZ AL[illegible]
Picasso. 1il
Jl 1934

PICASSO:
Fifty Years of His Art
by Alfred H. Barr, Jr.

Picasso is the most famous and, very possibly, the greatest living painter. In the brilliant succession of his styles and discoveries may be seen to a large degree the development of art in our time. Picasso's influence has been felt, not only by thousands of painters of the past two generations but by architects and commercial designers as well. *Picasso: Fifty Years of His Art* traces his career from his earliest painting in Spain to works done in Paris during the past year. The most comprehensive book on Picasso thus far published, Mr. Barr's volume surveys the artist's historic past and follows his story through to his courageous activities during the Nazi occupation of Paris and his controversial position in 1945.

In addition to the concise, authoritative text, there are more than three hundred plates, of which seven are in full color. Paintings, drawings, sculpture, prints, and ballet designs are reproduced and discussed. *Picasso: Fifty Years of His Art* also contains several statements by the artist himself as well as a bibliography of more than five hundred and fifty titles, lists of the works by Picasso in American museums, of books illustrated by Picasso, and of ballets for which he made designs.

344 pages, 330 plates $6.00

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: XI.G.11

that had little bearing on social consciousness. It was not until the Spanish revolution that Picasso's art began to reveal direct images of the vital social problems of our time. But he himself put it better: "It is not necessary to paint a man with a gun. An apple can be just as revolutionary."

The most important part of the text is the chapter entitled "Aesthetic," an essay on Picasso's art. This deals with such aspects of it as his variations on a theme, his use of the object as a point of departure, his simultaneity, distortions, equilibrium and reversals. Most provocative is the section on the magic quality in his painting. This the authors trace through the influence of the surrealist image back to Picasso's extraordinary grasp of primitive art, which "derives its means of communication from its invention and use of symbols." Such an idea opens the way for a new interpretation of the whole of Picasso's art with less emphasis on the purely formal values, and more on this psychic and collective significance.

HENRY R. HOPE
Indiana University

Bollingen Series

VII

Herbert Friedmann

THE SYMBOLIC GOLDFINCH

The history, artistic significance and symbolic meaning of one of the most frequent accessory figures occurring in European devotional art from the thirteenth to the eighteenth century, the goldfinch.

140 illustrations $7.50

PANTHEON BOOKS, Inc.
41 Washington Square South, New York 12
New York

* 329 ORS, EUGENIO D… Éditions des Ch…
Translated from t… published by E. W…

* 330 —— and LASS… arts. 301p il P… 1937
"Lettre à Pablo P…
"A propos de l'ex… p187-9.

331 OSLO. KUNST… Picasso, G. B… Reistad, 1938

* 332 OZENFANT, AME… Budry, 1929
English translatio… 13il New York, Bre…

* 333 —— Picasso et… Esprit Nouveau…
Signed with the p…

* 334 —— and JEAN… CORBUSIER). L… Paris, Crès, 192…

335 PACH, WALTER… Forum (New Y…

* 336 PACHECO, CA… viviente. 5il E… Ag 13 1944

* 337 PALENCIA, CE… col) 5 por Me… (Coleccion "Ar…

* 338 PARROT, LOUIS… Tricolor (New …

* 339 PAUL, ELLIOT… Transition 13:1…

* 340 PAVOLINI, CO… pressionismo. P… 1926

* 340a LE PEINTRE … COMMUNISTE. no38:1,4 S 13 …

PENROSE, ROL…

PÉRET, BENJA…

* 341 PÉREZ ALFON… Picasso. 1il G… Jl 1934

312 pages, 330 plates $6.00

PICASSO:

Fifty Years of His Art

by Alfred H. Barr, Jr.

Picasso is the most famous and, very possibly, the greatest living painter. In the brilliant succession of his styles and discoveries may be seen to a large degree the development of art in our time. Picasso's influence has been felt, not only by thousands of painters of the past two generations but by architects and commercial designers as well. *Picasso: Fifty Years of His Art* traces his career from his earliest painting in Spain to works done in Paris during the past year. The most comprehensive book on Picasso thus far published, Mr. Barr's volume surveys the artist's historic past and follows his story through to his courageous activities during the Nazi occupation of Paris and his controversial position in 1945.

In addition to the concise, authoritative text, there are more than three hundred plates, of which seven are in full color. Paintings, drawings, sculpture, prints, and ballet designs are reproduced and discussed. *Picasso: Fifty Years of His Art* also contains several statements by the artist himself as well as a bibliography of more than five hundred and fifty titles, lists of the works by Picasso in American museums, of books illustrated by Picasso, and of ballets for which he made designs.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

Index

Abetz, Otto 267
Adieneau 269
African Negro art 53, 55, 56, 58, 59, 61, 257, 258
Agamemnon, Jean 267
Aimot, J.-M. 277
Alaska 266
America 72 (caption), 80 (caption), 97, 264
American Artists' Congress 264
American comic strips 195
———, soldiers 242
———, weather vanes 214, 265
Anastasi, Anne 261
Andorra Valley 45
Antibes 223
Antigone 115, 275
Antonine sculpture 158
Apollinaire, Guillaume 31, 53, 59, 63, 66, 68, 73, 96, 99, 100, 261, 276, 277
Aquinas, Thomas 115
Arab 195
Aragon, Louis 245, 247, 258, 263, 268, 276
Arcimboldo, Giuseppe 219, 235, 266
Aristophanes 115, 192, 277
Arp, Jean [Hans] 133
Arte Joven 19, 253
Astray, Milan 264
Autumn Salon see Salon d'Automne
Avignon 89, 91, 96, 123, 132, 231

Bach, Johann Sebastian 115
Bakst, Léon 99
Ballets des Champs-Elysées 275
Ballets Russes 96 (caption), 97, 100, 108, 261, 275
Balzac, Honoré de 145, 210, 277
Barcelona 11, 14, 15, 16, 19, 22, 26, 31, 48, 57, 74, 186, 253, 254
Barcelona, Academy of Fine Arts 14, 15
———, Carrer d'Avinyó 57
———, Quatre Gats 16
Barnes, Albert C. 256
Baroja, Pio 19
Barr, Alfred H. Jr. 257
Barr, Mrs. Alfred H. Jr. 262
Beardsley, Aubrey 17
Beaumont, Count Etienne de 275
Beaumont, Cyril W. 261
Beaux-Arts students 245
Beethoven, Ludwig von 262
Belsen 250
Benda, Julien 115
Benet, Rafael 252, 254
Berlin 226, 250
Bernard, Emile 63
Bernardik, Marion 262
Biarritz 100
Billy, André 276
Böcklin, Arnold 17
Bohé 254
Boisgeloup 171, 178, 238, 269, 272
Bongard, Mme 275
Bordeaux 223
Bracelli, Giovanni Battista 263
Braque, Georges 53, 59, 63, 66, 68, 74, 80, 88, 90, 96, 226, 245, 259, 260, 262
———, portrait 69, 71, 72, 260
Brassaï 275
Breton, André 143, 195, 258, 260, 263, 276
Brisson, Adolphe 253
British soldiers 242
Brummer, Joseph 265
Buchenwald 250
Buffon, Comte de 210, 278
Burgess, Gelett 257
Burne-Jones, Edward 17
Byron, Lord 263
Cadaqués 73
Cahiers d'Art 201, 263
Calder, Alexander 206
Callery, Mary [Meric] 265
Cambridge, Harvard University, Widener Library 253
Camus, Albert 266, 275
Canals, Ricardo 19
Cannes 150, 162, 184, 186
Capa, Robert 238
Carrière, Eugène 19, 22
Casagemas, Carles 16
Casas, Ramón 16, 17, 19, 252, 253
Cassou, Jean 247, 268
Catalan Romanesque 252
Catalonia 16
Céret 74
Cervantes, Miguel de 265
Cézanne, Paul 22, 43, 48, 53, 54, 57, 59, 60, 63, 65, 66, 68, 69, 73, 130, 256, 261, 274
Chanel, Gabrielle 156, 275
Chaplin, Charlie 99
Char, René 263, 277
Christ 167, 262
Clark, Vernon 202, 265
Closerie des Lilas 31
Cocteau, Jean 73, 96, 97, 98, 99, 100, 115, 156, 245, 261, 275, 276, 277
Commedia dell'arte 100, 110
Communism 11, 247
Communist Party 245, 247, 268
Coquiot, Gustave 19
Corot, J. B. C. 71, 214
Corunna 14, 252
———, School of Fine Arts 14, 252
Crete 193
Crivelli, Carlo 252
Cuadro Flamenco 108, 275
Cufic 195
Cycladic 262
Dachau 250
Dante 265
Daragnes, Pierre 269
Daumier, Honoré 17, 254
Decaunes, Luc 277
Degas, Edgar 19
Delacroix, Eugène 263, 265
Delâtre, Eugène 39
Delaunay, Robert 90
Delgado y Galvez, José 277
Denis, Maurice 19
Derain, André 53, 58, 59, 73, 96, 259
Le Désir attrapé par la queue 226 (caption), 228 (caption), 229 (caption), 275, 278
Despeñaperros 59
Diaghilev, Serge 97, 98, 108, 110, 126, 156, 275
———, portrait 96
Dinard 150, 153, 156, 176, 273
Dolin, Anton 262
Dongen, Kees van 31
Doriot, Jacques 245, 267
Doucet, Jacques 56, 258
Duchamp, Marcel 259, 260, 262
Duhamel, Georges 31
Dullin, Charles 275
Dürer, Albrecht 167
Durio, Paco 20
Egypt 254
Egyptian 253
Eluard, Nusch [Mme Paul] 195, 245
———, Paul 194 (caption), 195, 245, 247, 263, 267, 268, 277, 278
Enciclopedia Universal Ilustrada 252
England 16, 17, 269
Eskimo masks 266
Essen, Folkwang Museum 130
Estaque 63
Etruscan 172
Europa 193
Europe 56
Evans, Myfanwy 272
Fabiani, Martin 210
Falla, Manuel de 275
Fascism 268
Fautrier, Georges 269
Fels, Florent 258
Fernández de Soto, Angel 16, 252
Fernández de Soto, Mateo 16
Ferren, John 269
F. F. I. (Forces Françaises de l'Interieur) 245, 267
Flaxman, John 158
Foley, John P. Jr. 261
Fontainebleau 122, 262, 273
Forma 252, 253
Fougeron, André 268
France 77, 98, 110, 247, 268
Franco, Francisco 195, 196, 200, 202, 226
Fredé 30 (caption)
French Congo 55, 59, 60, 257
French Press and Information Service 269
Friesz, Othon 53, 130
Fry, John Hemming 266
Füssli [Fuseli], Johann Heinrich 175
Futurists 68
Gabun 60, 259
Gaillard, Pol 247, 267
Gallatin, A. E. 178
Gargallo, Pablo 20
Gauguin, Paul 19, 20, 40, 53
Gaulle, Charles de 245, 269
Geiser, Bernhard 57 (caption), 254
Genoa, Palazzo Rosso 252
George, Waldemar 277
Georges-Michel, Michel 276
Germany 16, 17
German bombers 200, 202, 226
German Occupation 223, 226, 266
Gibson, Charles Dana 17
Gil Blas 259
Gisors 178
Gobelin 155
Gogh, Vincent van 19, 53, 254, 274
Goldwater, Robert J. 258
Gómez de la Serna, Ramón 252, 253
Gonzalez, Julio 20, 171, 259, 262
Gonzales, Xavier 214, 265
Gosol 43, 45, 46, 48, 50, 57, 254, 255, 256, 258
Gothic art 29, 74, 80, 176, 254
Goya, Francisco 202, 261, 265
Granada 264
Greco, El 16, 29, 48, 54, 103, 114, 193, 252, 255, 256, 261
Greece 254
Greek art 40, 45, 103, 115, 158
Greek War of Independence 195
Gris, Juan 31
Grosclaude, Louis 278
Groth, John 245
Grünewald, Matthias 167
Guernica 200, 264
Guilbert, Yvette 17
Guinea Coast 59
Haesaerts, Paul 206
Hayden, Henri 123, 262
Hellenistic 118
Henry, Daniel see Kahnweiler
Herod 39
Hillo, Pepe see Delgado y Galvez
Hitler, Adolf 226
Holland 37
Homer 265, 272
Honegger, Arthur 275
Horta de Ebro 66, 69, 72, 77, 259, 260
Horta de San Juan 260
Huc 253
Huelin, Ricardo 253
Hugnet, Georges 266, 275, 277, 278
Huidobro, Vincent 276
L'Humanité 267
Iberian sculpture 46, 48, 50, 51, 52, 53, 54, 55, 56, 59, 61, 256, 257
Iliazd (Ilya Zdanevitch) 210, 277
Impressionists 19, 68, 253

Costumbres Aragonesas 84

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

Sartre, Jean-Paul 266
Satie, Erik 98, 99, 115, 261, 275
Scandinavia 16
Schapiro, Meyer 260, 262, 265
Seckler, Jerome 202, 247, 265, 268
Seine 250
Le siège de Jérusalem (by Max Jacob) 89 (caption), 94, 276
Spanish-American War 16
Spanish Pyrenees 45
———, Pavilion at Paris World's Fair 178, 200, 206, 264
———, Republic 195, 196 (caption), 200, 202, 207 (caption), 212, 248, 263
———, War of Liberation 265
Spender, Stephen 37, 254
Springfield Republican 202, 264
S. S. (Schurtzstaffel) 266
Stein, Gertrude 37, 50, 59, 254, 256, 258, 265, 274, 277
———, portrait 46, 50, 51, 54, 56, 256, 257
———, Leo 37, 59
Steinlen, Théophile Alexandre 16, 19, 252
Stieglitz, Alfred 31 (caption), 72 (caption)
Strawinsky, Igor 97, 110, 115, 133, 275, 276
———, portrait 110, 111
Suarès, André 115, 278
Sunyer, Joaquín 16, 19
Surrealists 195, 241, 263
Sweeney, James Johnson 51, 59, 256, 259, 261, 262, 264

Tanguy, Yves 150
Tatlin, Vladimir 86, 261
Taylor, Francis Henry 265
Tellier, Fanny 70 (caption), 260
Tennyson, Alfred Lord 202, 265
Téry, Simone 247, 267, 269
Thorez, Maurice 269
Titian 89
Torre, Guillermo de 252
Toulouse-Lautrec, Henri de 16, 17, 19, 22 (caption), 252, 254
Le Train Bleu 126, 156, 275
Le Tricorne 108, 275
"291" 31 (caption), 72 (caption)
Tzara, Tristan 263, 277

Ubu 263
Uhde, Wilhelm 71, 260
United States 97, 226
U. S. S. R. 247, 268
Utrillo, Miguel 16, 19, 48, 252, 253, 256

Valencia 195, 264
Valéry, Paul 276
Valldama 252
Vanderpyl 266
Vauxcelles, Louis 63, 259
Velasquez 14
Venturi, Lionello 256, 261
Vesuvius 110
Vía, Lluís 252
Vichy 226, 245
Victory Salon *see* Salon d'Automne 1944
View 193
Vildrac, Charles 31
Vlaminck, Maurice de 53, 58, 266
Vollard, Ambroise 19, 26, 31, 38, 39, 71, 94, 96, 145, 210, 211, 254, 255, 256,
———, portraits 71, 94, 95, 96, 110, 260, 261
Vuillard, Edouard 19

Warnod, André 59, 241, 258
Wedgwood 158
Weill, Berthe 19, 22 (caption), 26, 253, 254, 277
Weyl, Joachim 68, 260
Wheeler, Monroe 276
World War II 178, 195, 223, 231

Zervos, Christian 51, 54, 59, 150, 252, 253, 254, 255, 256, 257, 258, 260, 261, 262, 265, 266, 269, 272, 277
Zuloaga, Ignacio 20
Zurbarán, Francisco de 14

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: XI.G.11

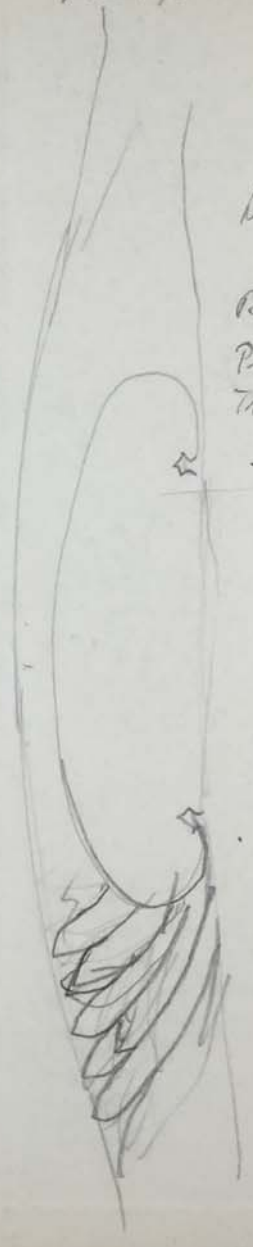
The Cock
The Tomato
Seated

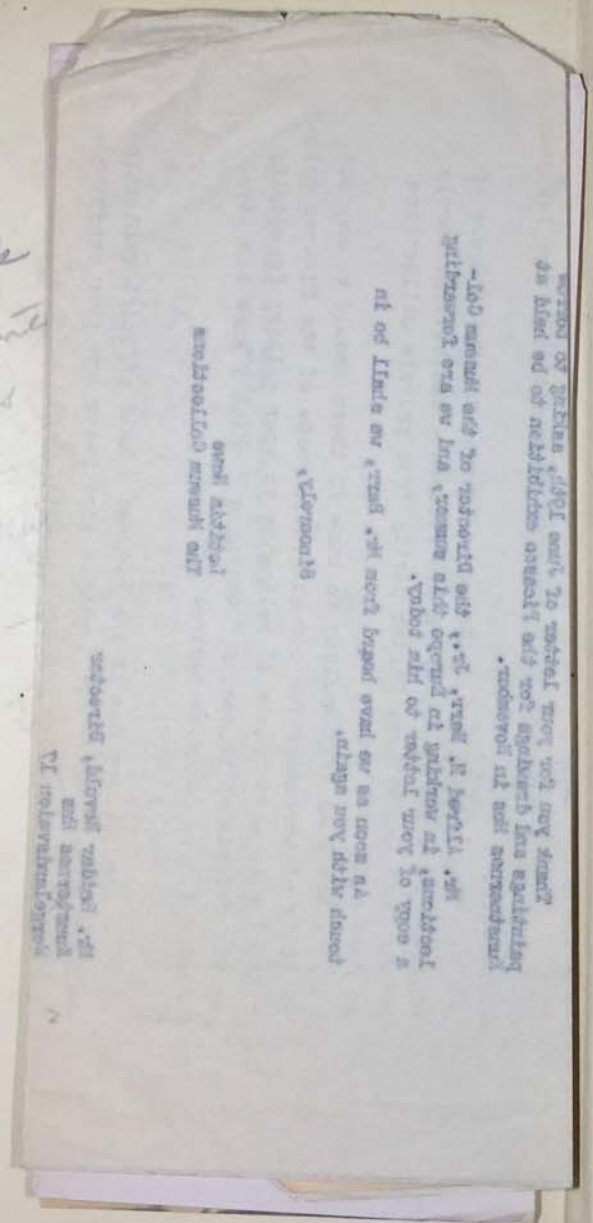
1947

Fall 1950 p. 278

Here - Europe

	149 x
Landscape with fish G2 (lower)	173 x
15	— 143 x
Rose off p. 126	112 x
Pipes off 127	175 x
Things p 131	209 x
— like 143	102 x
	170 x
154 (lower)	79 x
155	142 x
161	147 x
164 upper	—
164 lower	
166	
167	
169	
177 upper	
177 lower	
184 upper	





Dr. Sidney Janis,
Janis Gallery
15 East 57th Street
New York 22, New York

The Museum Collections

Dear Sidney:

As soon as we have heard from Mr. Burr, we shall be in touch with you again.

Thank you for your letter of June 20th, making no doubt as painting and drawings for the Pierre exhibition to be held at Hammermill Paper Co. in November.

Mr. Alfred H. Barr, Jr., the Director of the Museum collections, is working in Europe this summer, and we are forwarding a copy of your letter to him today.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

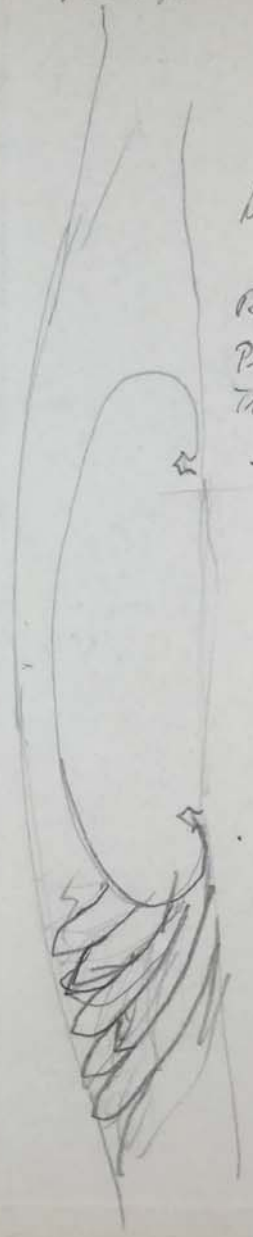
The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: XI.G.11

1947
The cocks
The tomato plants
Seated Woman p. 227

The Fish Soup p. 233

Hunter p. 234

Fall 1950 p. 278



Here - Europe

	149	×
London print shop 62 (lower)	173	×
15	— 143	×
	112	×
Rose off p. 126	175	×
Pipes off 127	209	×
Things p 131	162	×
— like 143	170	×
	79	×
154 (lower)	142	×
155	147	×
161	—	
164 upper		
164 lower		
166		
167		
169		
177 upper		
177 lower		
184 upper		

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

cc: Alfred Barr (Europe)
Dorothy Dudley
Betsy Jones

June 25, 1956

Dear Mr. Revold:

Thank you for your letter of June 19th, asking to borrow paintings and drawings for the Picasso exhibition to be held at Kunstnernes Hus in November.

Mr. Alfred H. Barr, Jr., the Director of the Museum Collections, in working in Europe this summer, and we are forwarding a copy of your letter to him today.

As soon as we have heard from Mr. Barr, we shall be in touch with you again.

Sincerely,

Letitia Howe
The Museum Collections

Mr. Reidar Revold, Director
Kunstnernes Hus
Wergelandsveien 17
Oslo, Norway

LH/t

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

KUNSTNERNES HUS
WERGELANDSVEIEN 17
TELEFON 69 46 31

OSLO, June 19. 1956.

Museum of Modern Art
N e w Y o r k.

Dear Sirs,

I am writing you in a very important matter to ask for your assistance.

The case is that in November Kunstnernes Hus (House of Artists) is going to arrange a big Picasso - exhibition, partly coming from Kahnweiler, Paris, partly from private collections in Europe.

Now I am very anxious to know if there should be any possibility of borrowing for our exhibition some of the Picasso paintings (evt. also drawings) belonging to your gallery. Especially we are interested in having " Guernica " which I know has been touring Europe for some months.

-

Kunstnernes Hus is the biggest - half official exhibition - hall in Norway, where for instance some years ago your exhibition " Twelve American painters and sculptors " was arranged.

I can assure you that any picture borowed by us will be treated with the utmost carefullnes - and of course will be insured according to your wish.

Hoping to have some words from you on this question.

Yours sincerely

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53 STREET
TELEPHONE CIRCLE 5-8900
CABLES: MODERNART, NEW YORK

FILM LIBRARY

June 25, 1956

Dear Alfred:

Greetings.

We are at work on a revision of our Documentary and Experimental Film Catalogue, much more extensive than ever before and reorganized to make it into a plan for study. We would much like to include the one reel film which David Flaherty edited from the material shot by Robert Flaherty in three nights here at the Museum of "Guernica." This is in no sense a complete film but would be presented as a "first study" illustrative of Flaherty's exploratory working methods only, without reference to the qualities or characteristics of the painting.

As such a "first study" it is important to what we are trying to put across about Flaherty. But Bill Lieberman warned us some time back that to put it into circulation without consulting Picasso might foul your lines. Could you possibly get us his permission to include it in the catalogue - as part of a survey of Flaherty's work, remember? We will be glad to send a 16mm print to Picasso for his personal use. Thanks.

Iris makes LE MYSTERE DE PICASSO sound exciting - I hope you thought so too and that something will come of it for all of us.

As ever,

Richard Griffith
Curator

Mr. Alfred H. Barr, Jr.

cc: Mr. Lieberman

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.11

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW YORK

FILM LIBRARY

June 25, 1956

Dear Alfred:

Greetings.

We are at work on a revision of our Documentary and Experimental Film Catalogue, much more extensive than ever before and reorganized to make it into a plan for study. We would much like to include the one reel film which David Flaherty edited from the material shot by Robert Flaherty in three nights here at the Museum of "Guernica." This is in no sense a complete film but would be presented as a "first study" illustrative of Flaherty's exploratory working methods only, without reference to the qualities or characteristics of the painting.

As such a "first study" it is important to what we are trying to put across about Flaherty. But Bill Lieberman warned us some time back that to put it into circulation without consulting Picasso might foul your lines. Could you possibly get us his permission to include it in the catalogue - as part of a survey of Flaherty's work, remember? We will be glad to send a 16mm print to Picasso for his personal use. Thanks.

Iris makes LE MYSTERE DE PICASSO sound exciting - I hope you thought so too and that something will come of it for all of us.

As ever,

Richard Griffith
Curator

Mr. Alfred H. Barr, Jr.

cc: Mr. Lieberman