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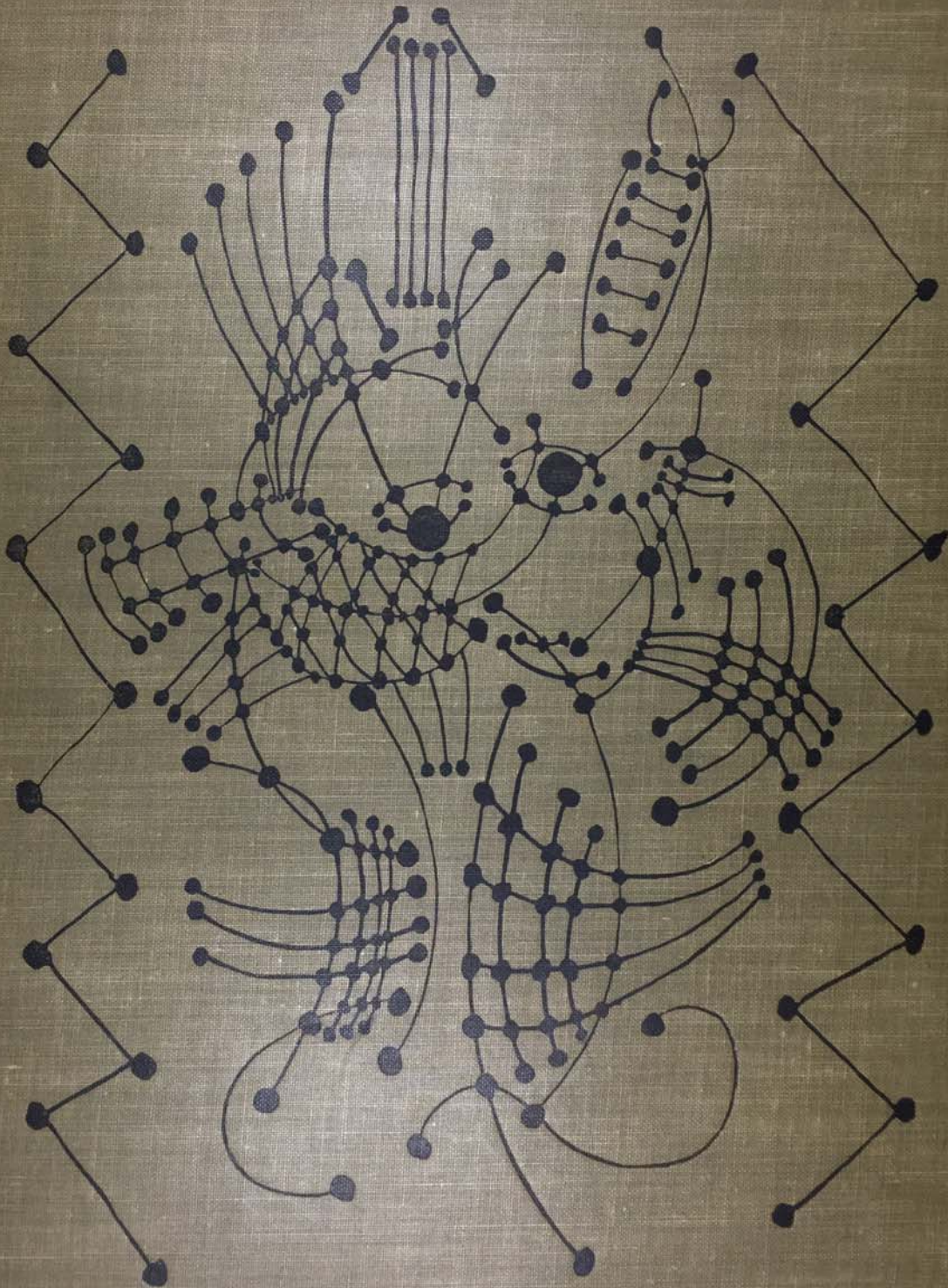
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PICASSO: Fifty Years of his Art.



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

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# PICASSO

Fifty Years of his Art

by Alfred H. Barr, Jr.

The Museum of Modern Art, New York

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*for my wife***Margaret Scolari-Fitzmaurice***advisor and invaluable assistant in the Picasso campaigns of 1931, 1932, 1936, 1939.*

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

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

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

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

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## Preface and Acknowledgment

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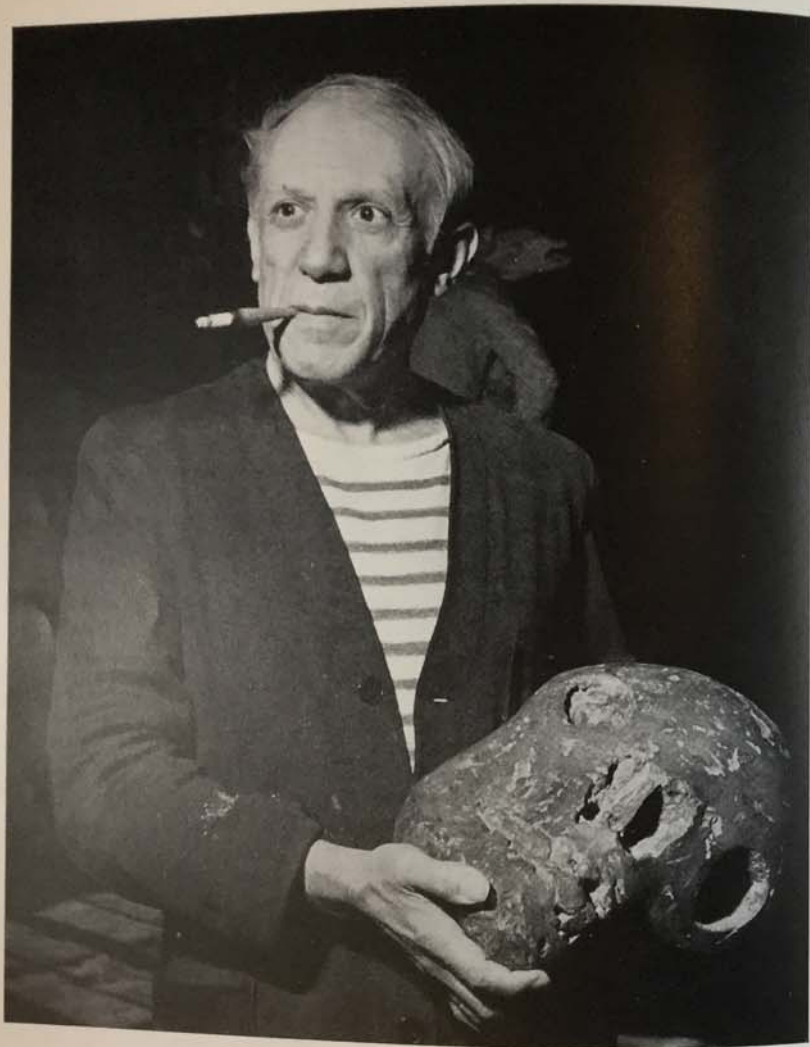
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PICASSO, 1944. Photograph by Robert Capa, courtesy *Life*

the end, recognizable counterpoint in Picasso's development. Picasso has sometimes spoken of his belief that his art does not change in any fundamental sense. The recurrence of forms and motifs years after they first appear might offer superficial confirmation of Picasso's sense of immutability. More significant are the recurring supersessions and conflicts: sculptural, three-dimensional forms versus flat pictorial forms; the monochrome versus maximum intensity and variety of color; overt prettiness versus grotesque ugliness; emotional nullity versus convulsive passion; realism versus abstraction.

Two sections of the text are, however, not entirely ancillary to the plates. The account of Picasso's early years in Spain is a little longer and more detailed than later biographical paragraphs partly because much of the information has been published only in rather inaccurate Spanish narratives and partly because Picasso's adolescence anticipates certain patterns of his maturity: the humanitarian, even sentimental, strain in his art, for instance, and his close association with writers, especially poets, which began in Barcelona, recurred in Madrid, and continues down to this day in Paris.

The writer has never been in Barcelona or Madrid; nor in Paris since 1939, so that his accounts of Picasso's first and latest five years as an artist should perhaps have been shorter rather than longer than the story of the intervening four decades. However, if the obscurity of Picasso's early years invites some special attention his recent rôle demands it.

It is true that his recent renown does not depend upon his art alone. Picasso's life in Nazi-occupied Paris took on, apparently without the artist's intention, a symbolic character which had little directly to do with what he was painting. And his political stand after the



PICASSO, 1944. Photograph, courtesy *Vogue*

Liberation was in no way specifically reflected in his art. Neither the Nazis nor the Communists officially approve Picasso's painting. Quite the contrary. Yet under the Nazis and after his profession of Communism he kept on painting the way he had before, without regard to political theories about art. Responsible only to himself, he works out of his own inner compulsion. Take it or leave it, he says in effect, I can and will paint in no other way. In a world in which social pressures—democratic, collectivist, bourgeois—tend to restrict the freedom of the exceptional individual, Picasso's art assumes a significance far beyond its artistic importance.

Picasso's anarchic individualism is magnificent, even heroic. Yet, in the light of history, it may seem to have been a limitation. When the *Luftwaffe* bombed a Spanish town in 1937 Picasso painted *Guernica* in proclamation of

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above: MAN IN A CAP. Corunna, 1895 (Z). Oil, 28¾ x 19¾ inches. Owned by the artist.

ROSES. Barcelona, 1898 (Z). Oil, 14¼ x 16¾ inches. Bignou Gallery, New York.



## SPAIN: 1881-1900

Pablo Ruiz Picasso was born on October 25, 1881 in Malaga on the Mediterranean coast of Spain.\* His father, José Ruiz Blasco, came from northern Spain with Basque blood in his ancestry. His mother, Maria Picasso, was a Malagueña. The name Picasso is Italian, possibly Genoese, in origin but the artist believes that it was originally Spanish and spelt Picazo.† As is customary in Spain, Picasso was at liberty to use both his father's and his mother's family names. He was known at first as Pablo Ruiz, but about the time of his first exhibition in Barcelona in 1897 he added his mother's name to his signature: P. Ruiz Picasso. About 1901 he dropped his father's name entirely—Picasso is a much more unusual and distinguished name than Ruiz.

José Ruiz was an art teacher in Malaga when Picasso was born. In 1891 the family moved to nearby Corunna and then, when the boy was fifteen, to Barcelona where his father became professor in the Academy of Fine Arts.‡

Picasso, from a very early age, showed exceptional talent. He began to draw as a child, receiving encouragement and highly competent, academic instruction from his father, Don José. At Corunna, while he was still a boy of fourteen studying at the School of Fine Arts, he painted some vigorous studies of beggars, such as the Man in a Cap. Though their idiom is 19th century they are as Spanish in their sombre realism as a Zurbaran or early Velasquez.



THE ARTIST'S SISTER. Barcelona, 1899 (P). Oil, 59 x 39½ inches. Owned by the artist.

## BARCELONA: 1896-1900

In 1896, shortly after his family had settled in Barcelona, Picasso passed the entrance tests for the Academy, taking only one day for an examination so difficult that a whole month was ordinarily allowed for its completion. A few

months later he repeated this prodigious academic achievement at Madrid.\* There, in the capital, the youth spent some time among the masterpieces of the Prado but the sterile atmosphere of the Royal Academy of San Fernando

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OLD MAN WITH A SICK GIRL. Barcelona, 1898 (Z). Conté crayon, 18½ x 12¾ 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 draughtsmen 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. Raiz Picasso, appear as illustrations to poems by Joan Oliba 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 learning to study in the French capital and were writing him letters urging him to join them; and during 1900 *Pèl & Ploma* published excited reports of the Paris Exposition and its art. Finally, in the fall of that year, Picasso persuaded his parents to let him go after he had promised to return for Christmas.



HEADS AND FIGURES (Scène de bar). Paris, 1900. Conté crayon, 5½ x 8¼ inches. Collection Ivan L. Best.

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



FERNANDE OLIVIER. Gosol, summer 1906 (K). Oil, 39¾ x 31¾ 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.*

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TWO NUDES. Paris, 1906 (Z). Oil, 59 $\frac{3}{4}$  x 36 $\frac{3}{8}$  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).

## TOWARD CUBISM: 1906-1908

## 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 archaic 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.

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re *Demoiselles d'Avignon* by Kéroul: "You ought to go in for caricature." (c. 1907?). Picasso (much later): "and yet that Kéroul was somewhat right."

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

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

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

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

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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.

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de Demo to Picasso by Fernán: "You ought to go in for caricature"; (c. 1907). Picasso (much later): "and yet that Fernán was somebody"

## 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 bathur 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 "postscrips" 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.

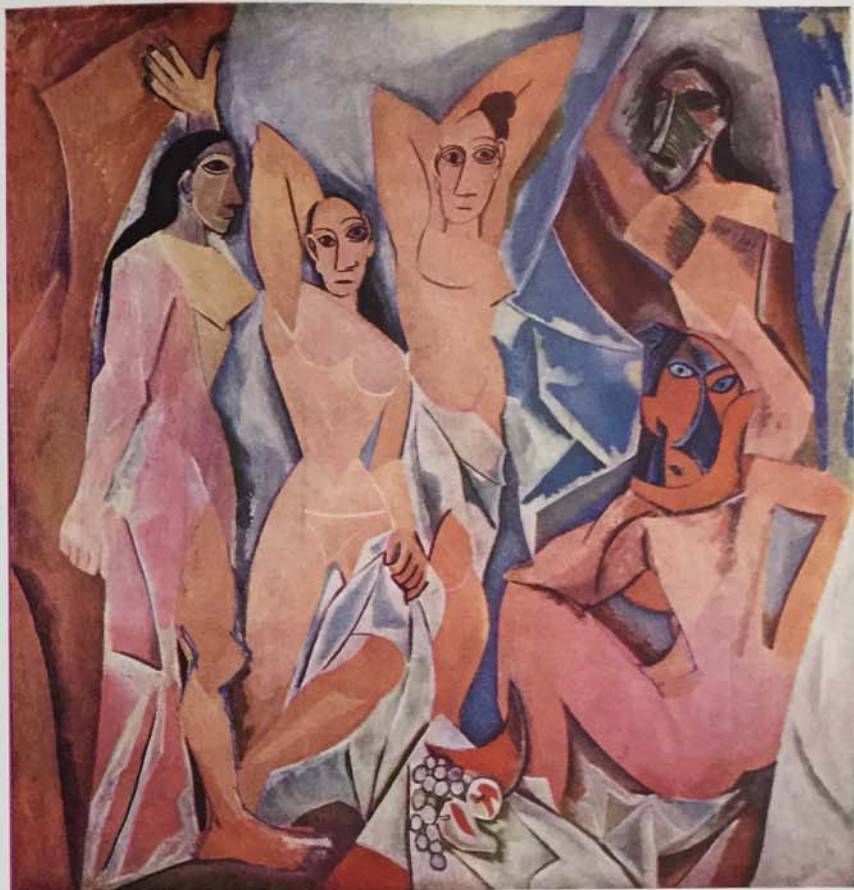
What happened to Picasso's figure style in the months between the Two Nudes of late 1906 (p. 52) and the painting of Les Demoiselles may be summarized by comparing the left-hand figures in the two canvases—figures which are quite clearly related in pose and gesture.§

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 at



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.

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PEASANT WOMAN. La Rue des Bois, autumn 1908 (Z). Oil, 32 $\frac{3}{4}$  x 25 $\frac{3}{8}$  inches. Museum of Modern Western Art, Moscow.

## SCULPTURAL MONOCHROME

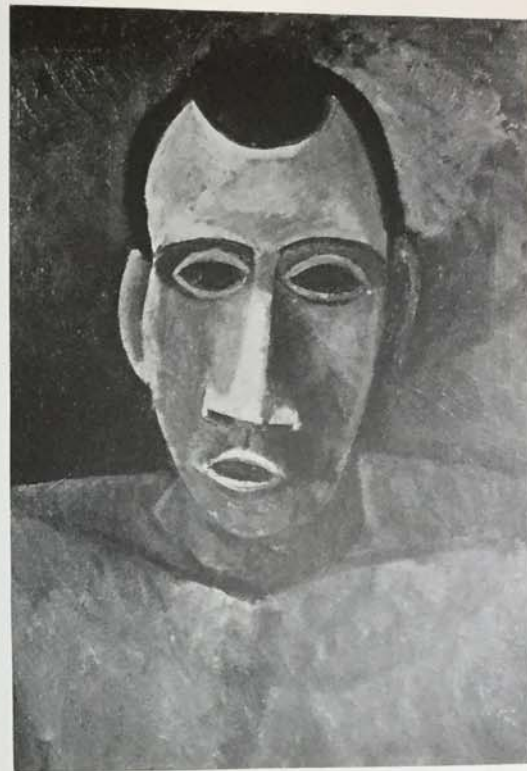
During the greater part of 1908 the sculptural\* grows stronger than the pictorial, and decorative color gives way to an all-over brownish red, perhaps as a reaction against the excess of bright color and flat pattern which had characterized the art of Matisse and the fauves as well as Picasso's own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



LANDSCAPE WITH FIGURES. Paris, 1908, autumn (K) or summer (Z). Oil, 23 $\frac{3}{8}$  x 28 $\frac{3}{4}$  inches. Owned by the artist.



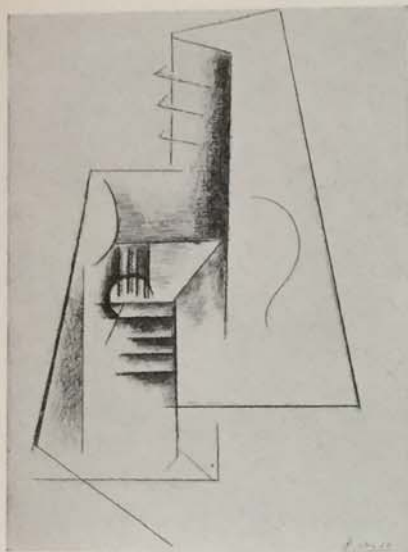
HEAD. 1908, summer (K) or autumn (Z). Oil, 24 $\frac{1}{2}$  x 17 inches. Collection Walter P. Chrysler, Jr.

dition—*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.

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

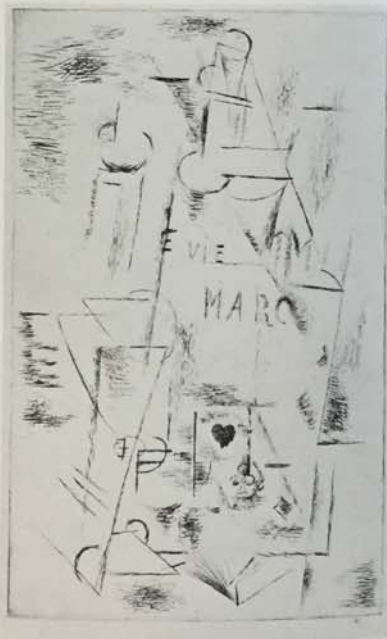
*Cézanne*. They had been rejected at the *Autumn Salon* of 1908 where, the story goes, *Matisse*, surprised at the new style of his former disciple, made remarks about "les petits cubes." The critic *Louis Vauxcelles* first repeated *Matisse's* word "cubes" in his review of *Braque's* rejected pictures 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.

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GUITAR. 1912 (P); 1911-12 (Z). Charcoal, 24 $\frac{3}{8}$  x 18 $\frac{3}{8}$  inches. Collection Richard Rosenwald.

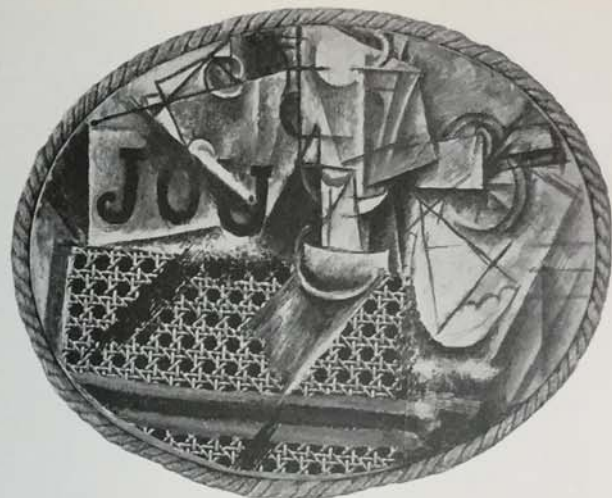
below: STILL LIFE. 1912. Drypoint, 19 $\frac{3}{8}$  x 12 $\frac{3}{8}$  inches (G. 33b). Buchholz Gallery, New York.



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.



STILL LIFE WITH CHAIR CANING. Paris, winter 1911-12 (Z). Oil and pasted oilcloth simulating chair caning, oval 10 $\frac{5}{8}$  x 13 $\frac{3}{8}$  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.

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

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

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

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



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

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

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

left: Picasso and Massine at Pompeii, spring 1917.



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### 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."<sup>8</sup>

In Rome Picasso met not only Diaghilev but also Stravinsky, at work on the music for *Feu d'artifice*, and Massine, the young dancer and choreographer. He drew their portraits in rapid slashing sketches or more deliberately as in the Ingres-like double portrait of Diaghilev and Selisburg. "We did *Parade*," Cocteau writes, "in a Roman cellar in which the troupe rehearsed . . . We walked in the moonlight with the dancers, and we visited Naples and Pompeii."<sup>9</sup>



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

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

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

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



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

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

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

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THE SIGH. 1923 (dated). Oil and charcoal, 23¾ x 19¾ inches. Collection James Thrall Soby.

By 1923 Picasso had virtually abandoned his colossal classic nudes for a style more in keeping with the grace and elegance of traditional neo-classicism. Defying the chronic modern prejudice against prettiness and sentiment he made a series of sweet figures of women in classic draperies, mothers dandling babies, a pair of ineffable lovers, harlequins. Among these are *The Sigh*, which seems inspired by the ballet, and *the Woman in White*, which demonstrates Picasso's ability to breathe new life and charm into so exhausted a style as the neo-classic. *The Woman in White* is one of the most serene and least mannered paintings of the period.



WOMAN IN WHITE. 1923. Oil, 39 x 31½ inches. Museum of Modern Art, New York, Lillie P. Bliss Collection.

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

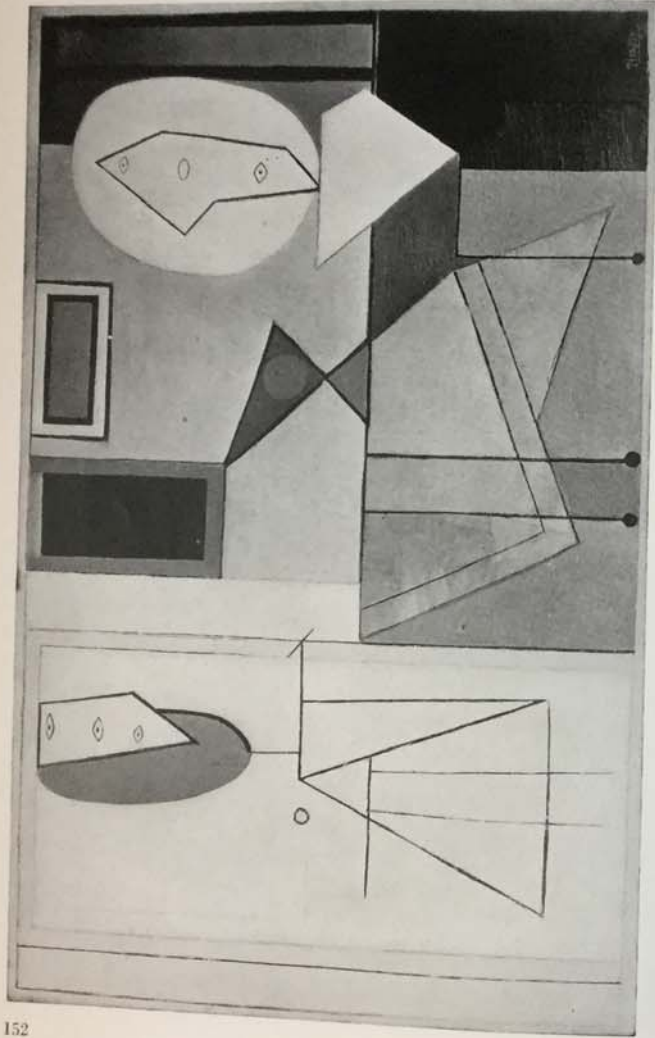


WOMAN IN AN ARMCHAIR. January 1927 (dated on back). Oil, 51½ x 38½. Owned by the artist.

*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.*

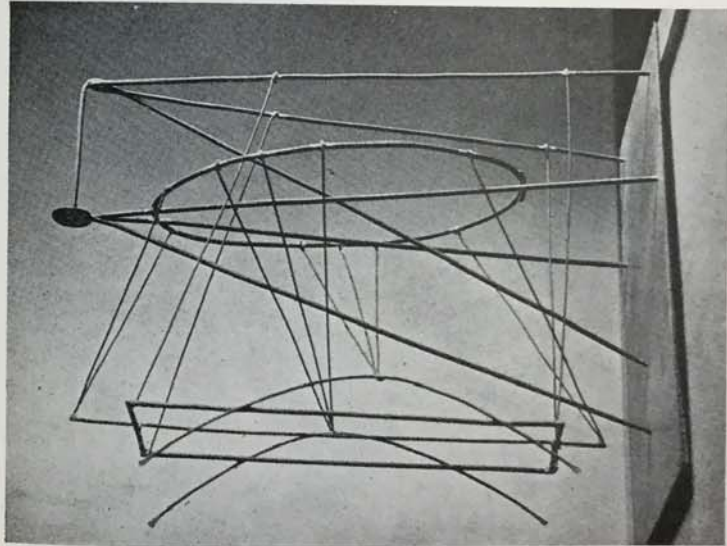
*In subject the Woman in an Armchair anticipates the long series of sleeping women which preoccupied Picasso in 1932; in conception it is one of the earliest of Picasso's grotesque post-cubist metamorphoses. It is also remarkable for its suggestion of a spotlight falling on the figure, comparable to 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.*

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

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

153

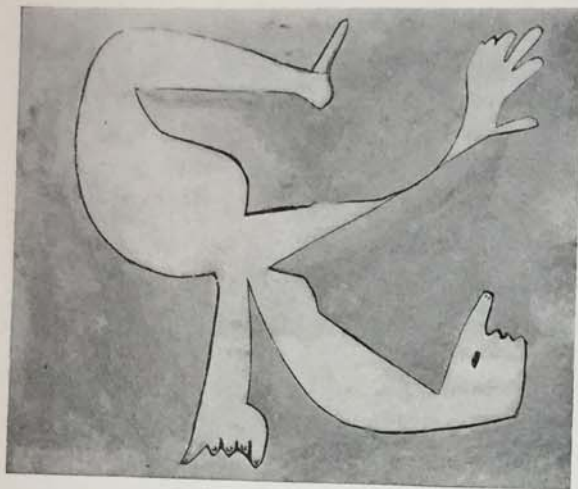
Though soft organic curves characterize much of Picasso's work of the later '20s, in a few works he passed to the opposite extreme. The Studio, a large, precisely calculated composition of straight lines and rectangles once more recalls cubism of 1912-13 (pages 78, 80). At the left is the painter, brush in hand; at the right a table covered by a red cloth on which rests a bowl 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 (ibid. 313, p. 134).

1928 - Picasso

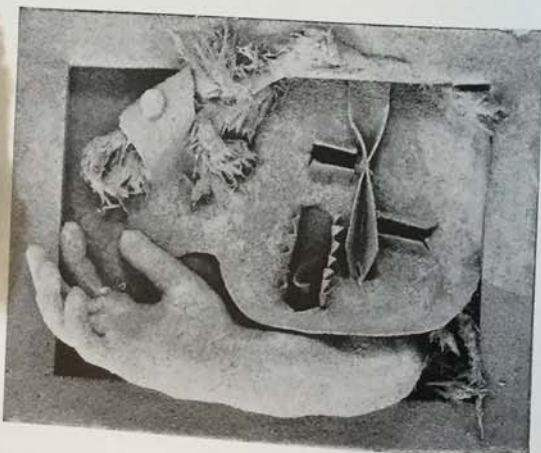
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SWIMMING WOMAN. November 1929 (dated on back). Oil, 51 1/8 x 63 3/4 inches. Owned by the artist.

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

The Object with a Glove was done by the sea during the summer. The hand, made from a glove, the head of bent felt, the hair of raveled cloth are all coated with sand. The head resting on the hand often appears in Picasso's art after the peasant drawing of 1919 (p. 106) but here in one composition 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, 10 5/8 x 13 3/4 inches. Owned by the artist.



1933 (1974)  
**Art: The Modern's Picasso Collage**

By HILTON KRAMER

To its already immense collection of the works of Pablo Picasso, the Museum of Modern Art has now added an item that, although small in size (19 by 16 inches), looms large in the artist's works of the nineteen-thirties and in the history of the surrealist movement with which he was temporarily allied. This is the collage, composed of a pencil drawing, paper dollies, tin foil, corrugated cardboard and a twig tacked on wood, that Picasso created in 1933 as the design for the cover of the first issue of the surrealists' lavish art journal called *Minotaure*.

Picasso was never, of course, an orthodox surrealist, but in the late twenties and thirties, when surrealism reigned as the principal vanguard movement of the Paris art scene, he shared certain of its enthusiasms, and an interest in the symbolism of Greek mythology was one of these. In this remarkable collage, a classical rendering of the mythological minotaur—half-man, half-beast—is placed among throwaway materials of the artist's world in an arrangement that both mocks and exalts the poetic motif. There is a certain



Picasso's collage for the first cover of *Minotaure*

transformed into an extraordinary pictorial vibrancy. The very intricate, "corrected" rhythm of oil painting.

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

PROJECT FOR A MONUMENT (MÉTAMORPHOSE). February 19, 1930 (dated). Oil on wood, 26 x 19 1/8 inches. Collection Mrs. Merie Callery.



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(1974)

1933

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The *Minotaure* collage has come to the museum as a gift from Mr. and Mrs. Alexandre P. Rosenberg and is on view in a small exhibition of new acquisitions in the museum's first-floor gallery, adjoining the main lobby. The other works on view include a powerful "Clown" by Rouault, a superb landscape of the fauve period by Vlaminck, a Chagall painting of "Flowers" from the twenties—not at all bad by the standards of the later Chagall oeuvre—and two works by Matisse, a small 1905 fauve landscape, "View of Collioure," which fills a gap in the museum's Matisse collection, and one of the artist's late cut-out gouache pictures called "Women and Monkeys" (1952). "View of Collioure" looks as if it needs a good cleaning.

The exhibition remains on view through March 24, and all these items will presumably find their way into the galleries devoted to the permanent collection.

Other exhibitions this week include the following:

**Wolf Kahn** (Borgenicht, 1018 Madison Avenue at 79th Street): In this group of autumn landscape paintings, the hot color and dramatic light of October foliage are



Picasso's collage for the first cover of *Minotaure*

transformed into an extraordinary pictorial vibrancy. The very air is charged with sensuous emotion, and the forms—simplified to their basic pictorial functions—serve only as containers of light. Occasionally the vivid color and the sharp contrasts of light and shadow are a little strident, but there is also a subtler side to Mr. Kahn's painting to be seen in the more delicate modulations of a picture such as "Golden Field."

Edith Schloss (Ingber, 3 East 78th Street; and Green Mountain, 135 Greene Street): These two exhibitions of Miss Schloss's recent work are divided between drawings, water-colors and small constructions and boxes at the uptown Ingber Gallery and larger paintings at the downtown Green Mountain Gallery. All the work derives from what might be called the collage principal: Images, whether drawn or painted or represented by actual objects, are composed by the joining together of disparate motifs, some of which suggest a literary symbolism and some a purely pictorial lyrical impulse.

The water-colors are, for this observer, by far the strongest work on view, and especially those that remain most closely tied to still-life subjects. The thin washes of color, the impulsive delineation of the contours of objects and the spaces they occupy, the general aura of poetic fantasy—all this somehow remains more persuasive in the quickness of the water-color medium than in the more studied, "cor-

rected" rhythm of oil painting.

The small constructions and boxes are handsomely done, but one does not feel quite the same pressure of a personal point of view in them.

Sidney Geist (Artists Space, 155 Wooster Street): Although now better known as a writer on art (especially for his authoritative writings on the sculpture of Brancusi) than as a sculptor, Mr. Geist has produced some remarkable work of his own during his long artistic career, and it is delightful to be able to see a selection of it in this exhibition.

His forte as an artist has been in the realm of painted sculpture, and there are several fine examples here. The most outstanding is the painted plaster called "Darjeeling" (1962), in which the materials of a cubist still-life seem to be combined with those of an imaginary landscape. The painted surface pattern is less a strict articulation of the sculptural form than an engaging visual counterpoint, in places joining to affirm a shape or a gesture, in other places boldly striking out on its own. In another painted plaster, "Out There" (also 1962), the painted forms direct the eye to a gestural scenario that the sculptural form only partly supports.

Elsewhere in the exhibition, the surfaces of the sculptures (whether painted or carved) serve a more traditional function, and thus leave the eye a little hungry for these chromatic inflections and inventions.

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STILL LIFE ON A TABLE. March 11, 1931 (dated on back). Oil, 76 $\frac{3}{4}$  x 51 $\frac{1}{8}$  inches. Owned by the artist.

When this lively, brilliantly colored, and generally flamboyant painting was pulled out from a stack of canvases during the selection of the Museum of Modern Art's 1939 exhibition, Picasso remarked with a smile, ironically emphasizing the word "morte": "En voilà une nature morte."



CONSTRUCTION. c. 1931. Wrought iron, 82 $\frac{3}{4}$  inches high. Owned by the artist.

With the help of his old friend the sculptor and master "blacksmith" Julio Gonzalez, Picasso made several wrought iron constructions in 1930 and '31. The largest and most complicated of them is the one illustrated above. It combines a semi-abstract head with wire-like geometrical forms and the naturalistic leaves of a philodendron. Gonzalez writes of Picasso's great pleasure and excitement while working on such constructions.\* After it was exhibited at the big Picasso show of 1932 a bronze cast was placed out of doors near Boisgeloup (bibl. 67, p. 20, photo).

*and figure?*

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*and figure?*

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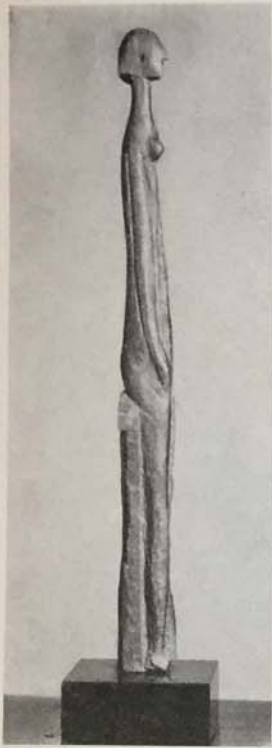


FIGURE. 1931. Bronze, cast from whittled wood, 21½ inches high. Collection Mrs. Merie Gallery.

This small elongated figure is one of half a dozen similar figures whittled out of pieces of frame molding in 1931, though not exhibited until 1936 after it had been cast in bronze (bibl. 197, pp. 189-191).

Although the slender figure recalls certain archaic Etruscan bronzes the originality of these two pieces—the sculpture and the construction on the page before—is remarkable. Yet each represents a passing and isolated moment in Picasso's art. He was shortly to begin, perhaps had already started a much more sustained period of work in sculpture (pages 179-182).

Two drawings (below) dramatically illustrate on the same sheet of paper two of the several styles in which Picasso worked in 1932. The sketch at the left is a study for the canvas, Figure in a Red Chair (opposite).

*Sardinian, 600*

SEATED WOMAN AND BEARDED HEAD. 1932. Ink and pencil, 11½ x 10½ inches. Collection Walter P. Chrysler, Jr.

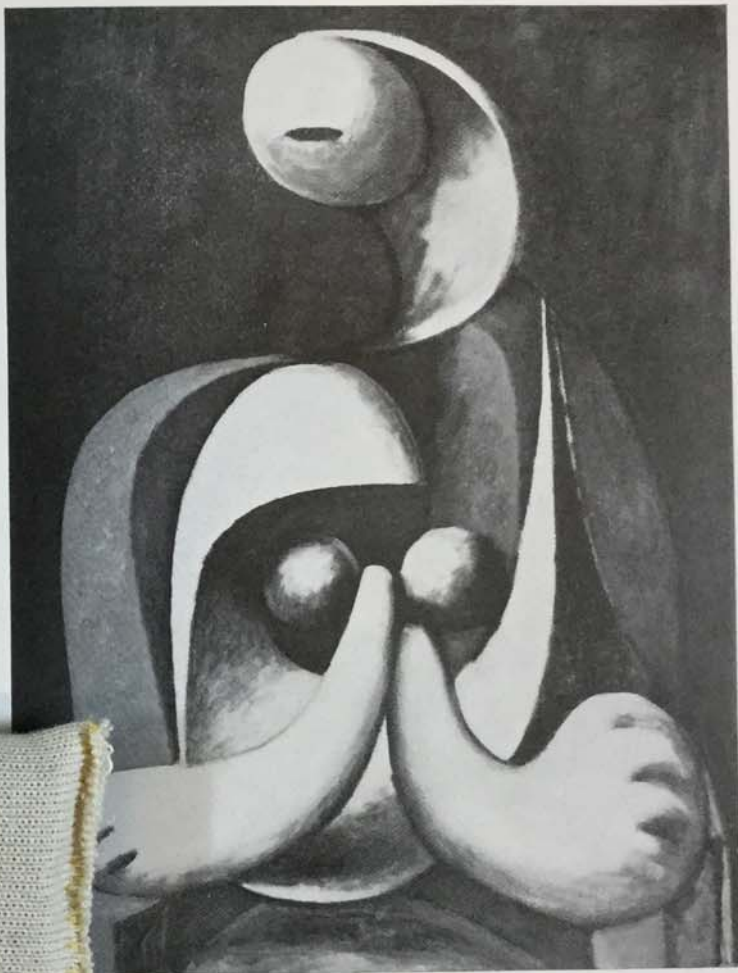


FIGURE IN A RED CHAIR. 1932. Oil, 51¼ x 38¾ inches. Owned by the artist.

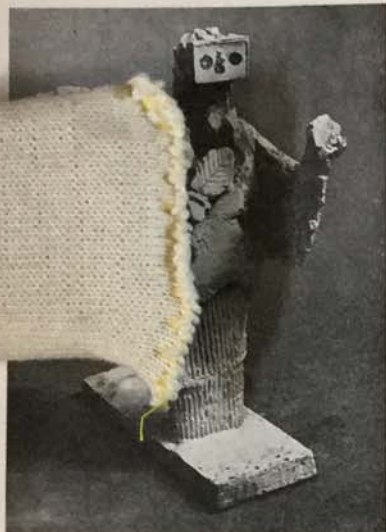
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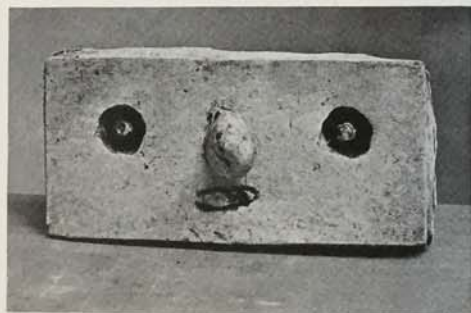
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above: MAN WITH A BOUQUET. Boigeloup, 1934 (Z). Plaster. Owned by the artist.

right: HEAD. Boigeloup, 1934? Plaster. Owned by the artist.



## SCULPTURE: 1933-34

Picasso's sculpture of 1933-34 more or less brings to an end the period which began with the Cannes drawings of 1927 and came to a climax with the large pieces of 1932. These later pieces are for the most part smaller in scale and pictorial, even picturesque, in character as if his interest in sculpture as a solid, three-dimensional art had dwindled. The Man with a Bouquet is ingeniously devised with the use of corrugated paper and real leaves but the result, however charming, borders on the precious. The little oblong head below may be an unconscious reminiscence of the square pierced relief he had seen at Pompeii in 1917 (p. 96).

Perhaps the almost incredible quantity and richness of his work done in 1932 caused a certain lassitude in Picasso during 1933 for in that year with very few exceptions he produced works small in size and minor in key—and this held true for his painting as well as for his sculpture.

## BULLFIGHTS

During the summer at Cannes he had visited Barcelona where he went to the bull ring. In September he began the long series of more or less fantastic bullfight pictures which after many strange mutations were to culminate four years later in the Guernica (p. 200). Two of the 1934 canvases are shown. He had painted or drawn the bull ring before: with picturesque impressionism in 1901, as a decoration for the Tricorne curtain in 1919, and as a coldly classic composition in 1923. With these earlier pictures his bullfights of the mid 30s have little in common. Instead they are of an unsurpassed violence, complicated at times by an element of nightmare allegory in which a dying female matador plays an important role. To evoke the stuck bull (opposite) Picasso uses his mastery of expressionist distortion with almost intolerable insistence. In the small canvas, above, the agony of the picador's horse and the ferocity of the bull are almost lost in the whirling linear fury which rises from the spiraling dust to the snapping pennants far above.



BULLFIGHT. Boigeloup, September 9, 1934 (dated). Oil, 13 x 16 1/4 inches. Collection Henry P. McIlhenny.

THE BULL. Boigeloup, July 16, 1934 (dated). Oil, 13 1/4 x 21 3/4 inches. Collection Keith Warner.



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*In June the Guernica was installed in the Spanish Building at the Paris World's Fair of 1937. In the foreground of the photograph (opposite) is the fountain for displaying mercury by the American, Alexander Calder. Outside, near the steps, were placed two colossal plaster sculptures by Picasso (p. 246, left side, and bibl. 79, pp. 155, 156). Joan Miro also painted a mural for the pavilion, called variously the Catalan Peasant in Revolt or The Reaper. The architects, Luis Lacasa and José Luis Sert, were highly sympathetic toward the work of the three artists.*

#### GUERNICA "POSTSCRIPTS"

*Though dated June 3rd, before the Guernica was finished, the head below is not a study directly for the mural, but one of half a dozen variations on the theme of the shrieking woman. The eyes, eyelids, hair and tears are stylized almost into a decorative diagram.*

*The etching Weeping Woman is one of a long series beginning about June 20th and ending with several paintings done in October. These Guernica postscripts demonstrate powerfully that "taste for paroxysm" which Paul Haesaerts finds so essential in Picasso and in Spain (bibl. 207).*

*left: WEEPING WOMAN. July 2, 1937 (dated). Etching and aquatint, first state, 27¼ x 19½ inches. Owned by the artist.*



*WEEPING HEAD. June 3, 1937 (dated). Pencil and color crayon on white paper. 9¼ x 11½ inches. Owned by the artist.*



*"GUERNICA. Le grand peintre espagnol Pablo Picasso, créateur du Cubisme, et qui influença si puissamment l'art plastique contemporain, a voulu exprimer dans cette oeuvre la désagrégation du monde en proie aux horreurs de la guerre."—from a souvenir postcard of the mural published by the Spanish Republican Government.*

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## Notes to pages 56-59

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

## Notes to pages 60-66

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

## PAGE 63

\* The word "cubism" probably first appeared in print in the spring of 1909 when Vauxcelles used the phrase "Peruvian Cubism" in discussing two paintings of Braque in his review of the Salon des Indépendants in *Gil Blas*. Vauxcelles had also first published the epithet *fauves* in describing the paintings of Matisse, Derain, Rouault and the others when reviewing the Autumn Salon of 1905 (bibl. 210, pp. 15-16).

## PAGE 66

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

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

"Vous représentez à l'aide d'un trapèze une table telle que vous la voyez, déformée par la perspective, mais qu'arriverait-il 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 faite 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; Lemaître states that he was an accountant. Marcel Duchamp recalls that Princet was a school teacher and could scarcely be considered an expert in higher mathematics. Duchamp remembers that Metzinger, influenced by Princet, was particularly interested in the fourth dimension, Braque rather little and Picasso scarcely at all. Princet, he thinks, certainly influenced Braque by proposing the elementary idea of painting the face and profile simultaneously on a flat surface—the principal idea presented by Lhote (above). Picasso, Duchamp con-



ANCESTRAL FIGURE. Gabun, BaKota. Copper over wood, 22 $\frac{3}{4}$  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."

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Picasso book

Cyzan + Demoselles

Thodore Ruff: "Cyzan,  
Flaubert, St Anthony,  
and the Queen of Sheba" in

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On de Picasso

B. Berenson to H. Barr Dec. 22, 52

"That Salon of a Picasso  
occasionally does something  
to remind us that he could  
have been a Raphael or, at  
least, an Ingres."

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