

## **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 They may not be published in print, posted on the internet, or exhibited.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.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

*Excellent hall  
Wonderful spirit - gay, active enormously relieved*

Sleeps late, rests in morning until 12 -- matinee

Young Spanish artist

German museum director

Messenger from Le Courriere with

50 lithographs for him to sign.

An agent from Cruzot to sound out Picasso

Jaime Sabartes, his secretary

His young nephew

Vilato and his wife making sure Picasso would appear at the opening of Vilato's exhibition in Cannes

When mail arrives, he reads it.---

Luncheon, 2:00, Chez Félix on the Croisette (or home alone with Jacqueline)

4:00 back to rest or work - or, as we shall see --

Sometimes people again about 6:00

Dines at home -- works far into the night when he's uninterrupted. "Trop de chocolat"

*When we arrived, my wife and I, in Cannes - Clouzot film was before  
Two sprints*

SLIDES

~~Picasso and Jacqueline - Clouzot opening - 6~~

~~Entrance to Californie~~

*early July*

vestibule

central hall, etc.

clutter! - gift table, ceramics

Picasso showing interior - crates, working chair

→ **MELISSA**  
Soby and Picasso (HOLD)

Introduce Gary Cooper

Luncheon Chez Félix (Cooper's frustrating morning)

*How BUZY*

*War + Peace*  
Madoura potteries -- Mme Ramiez

Jules Agar

→ Picasso with Peace dove -- Cocteau and Aragon, Poznan

*Trop de Chocolat*

*Ernie!  
Humboldt*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

Picasso <sup>Film</sup> valuable

Black + white

2 heads very  
com. pers - then reverse  
to original white  
paper

line  
disappointment with  
com  
than plan  
(Goats head)

1. collage still life  
wall paper + black  
many ornament

2. 1/2 red. reading  
nature  
+ rubbed off almost  
+ strong line

d - some modeling

x - v.g.

f. revisions - minor

g. v.g. erand

- hair re. undant  
- jaw

- collage wall paper  
+ heavy hatching  
on v.g.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. G.6

beach scene

- ~~all~~ ~~in~~ ~~desperately~~  
stays over with  
big ~~fig~~ ~~plans~~ in  
color - then ~~free~~  
in

3 ♀ ruler 24.8. - ?  
gun box  
writing  
111111 - below

---

4 bull + matador <sup>close up</sup>  
1 brown under  
2. dark grey  
3. red, gun  
cannon  
(hammer music)

---

5 Bull fight  
large bull + matador  
full vent  
row of spectators in  
back

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

- Sleeps late, rises in morning about 12 - Matinée
- Young Spanish artist
- German museum director
- ? - ~~Leaves~~ Arrangement from the courier with
- 50 lithographs for him to sign.
- An agent from Cluzot to sound out Picasso
- Jaime Sabartes his secretary
- His <sup>young</sup> nephew - Vilato and his wife making sure
- ~~what <sup>is</sup> ~~the~~ ~~arrangement~~ - he needs it.~~ Picasso would appear
- 2 hours at the opening of Vilato's
- show in Louvre.
- Luncheon 2 o'clock Chry Felix on the HA Croisette
- (or a home stay with Jacqueline)
- 4 - back to rest or work - or, as we shall see -
- ~~to~~ ~~go~~ & sometimes people again about 6.
- Dines at home - wears Joe into the night
- who his interrupted. "Tout de chocolat"

Pi

slides

- Picasso + Jacqueline - Cluzot opening
- Entrance to California
- restless
- central hall at
- clutter! - gift table, ceramics,
- Picasso showing interior - plates, serving dish
- ~~Book into Room 200~~
- ~~Relative (Franz) in Room 200, Courtyard~~
- Cezanne, Dancer in Korea, Bergson
- Gogh and Picasso - HOLD
- ~~books and <sup>glass</sup> ~~in~~ ~~display~~ ~~cases~~ ~~around~~~~

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	XI . G. 6

Notes

Palazzo Pittini

Discomfort - lack of chairs

padding boxes

~~one chair~~ Rolling chair

Too much chocolate

He works so much quickly

607 drawings in same day - evening

*[Handwritten signature]*

Interviews

Film fix

Algebra Pasticcini

Large figure pieces

Politics - Pozzo

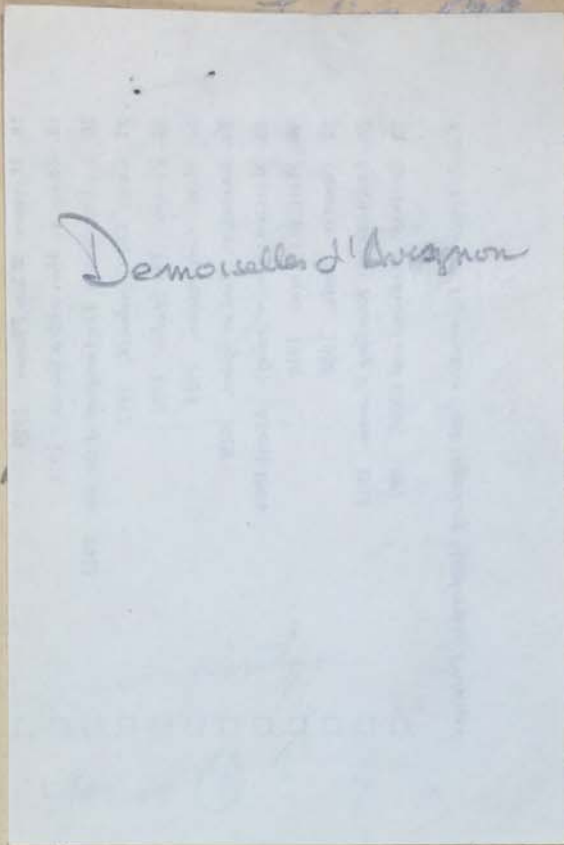


- Fur war of this Felix - (Cortesi's instructions from us)
- Madonna pictures - Rome, Ravenna
- also Agan
- Pictures with Roman coins - Anton and Grogan
- Pozzo

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

Zeno

- M. 147 -
- pl 150 -
- M. 160 -
- M. 165 b.
- pl. 166 a



Demousselles d'Avignon

and transitions  
d'Avignon:  
island now  
is bare  
ognathis figur  
\*  
Toilette  
- heavy  
no figure at

back certain  
between 2nd and 3rd comp.  
studies - close to Gallatin  
but earlier

173 a left hand for study for 174  
174 - left hand for. sim to ① drawing the  
certain

? sequence -  
 I No 68 (2 II nr 19)  
 II No 69 (2 II nr 20)  
 III No 70 (2 II nr 21)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

Zenois - I studies for and transitions on the D. d'Avignon

M. 147 - for composition (Cleveland room)   
 *heavy squarish figure at right.*

M. 150 - for no ③ - Buffalo Toilette

M. 160 - for composition (3 boys) - heavy squarish figure at right.

M. 165 b. for composition - 3 ♀

M. 166 a for no ① - fig leaning back certain between 2nd and 3rd comp. studies - close to Gallatin but earlier

173 a left hand for study for 174

174 - left hand for. sim to ① drawing the curtain

2 sequences - ~~Eastern~~   
 No 68 (2 II no 19)   
 No 69 (2 II no 20)

~~165~~   
 ~~166~~   
 No 70 (2 II no 21)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G.6

Zeros II

study # no. 5 for (4) (hair?) later (1907) and for Chrysler  
 nob for (2) the sailor } heads } Z says  
 7 " (2) " " ? } eyes  
 16 " (2) " " ?  
 10 " " " " ?  
 11, 12 " " " " ? figure } Z says is ♀  
 15 " " " " ?

later? 14 " (3) Chrysler and for dancer  
 study? 13 " (3) or (4) Z says yes

study 22 " (5) (hair?) stud Z says 22  
 33 " (5) (arms down) 23  
 study 24 " (4) (head) 24  
 34 " (3) 40  
 39 " (4)

study 40 " (4) arms down - head + torso similar

later { 44 } (2) variants (exposed)  
 45 }  
 47 }  
 later 66 — right hand figure - cf. (2)  
 101 } (3) variants  
 102 }  
 103 }

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

B. W. COLLINS

Paseo de la Reforma No. 27-206

MEXICO, D. F.

P. O. Box No. 2005

*Collins  
Picasso-50*

December 15th, 1944

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

Attention: Mr. James Thrall Soby, Director

Gentlemen:

Thank you for your letter of December 5th advising me that you were pleased with the photograph of Diego Rivera. I am very happy to enclose the photographs of David Alfaro Siqueiros, for the Museum collection.

I also note that you have notified Mr. Alfred H. Barr, Jr. who is editing the new edition of the Picasso catalog to list my name as being the owner of the Portrait of Dora Maar.

I expect to have another set of photographs shortly of Mr. José Clemente Orozco of which I shall be pleased to send you a set.

Thanking you, I am,

Very truly yours,

*B. W. Collins*  
B. W. COLLINS

BWC:eb  
Encls.

*I have another Picasso oil,  
"Me au Canapé", painted  
in 1929 and published in  
Cahiers D'art. Would you  
be interested in having it  
appear in your new Picasso  
Book?*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

Collins  
(Picasso)  
pic. 35

December 5, 1944

Dear Mr. Collins:

It is good of you to let us know that you have purchased the Picasso Portrait of Dora Maar. I will notify Mr. Alfred H. Barr, Jr., who is editing the new edition of the Picasso catalog.

We are very glad to have the photographs of Diego Rivera and would, of course, like to have those of Siqueiros which you mention. We have a very considerable collection of photographs of leading artists and this would be a valuable addition.

With thanks,

Sincerely,

Mr. B. W. Collins  
Paseo de la Reforma No. 27-206  
Mexico D. F.

JTS:mc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

B. W. COLLINS

*Collins*

Paseo de la Reforma No. 27-206

P. O. Box No. 2005

MEXICO, D. F.

AIR MAIL

November 27th, 1944

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

Attention: Mr. James Thrall Soby

Gentlemen:

While in New York recently I delivered to Miss Frances Beck an envelope containing several 8" x 10" photographs which I took here in Mexico City of the famous Mexican painter, Diego Rivera. I hope that you have received these photographs and that you like them as well as I do.

In New York I purchased from the Bignou Gallery an original of Picasso and which has been printed on page 117 of 20th Century Portraits of the Museum of Modern Art. Miss Beck told me that the museum is about to publish a new book on Picasso's paintings and that this plate on page 117 would be included in your new publication.

I should be very happy to have you do this and request that I be listed as the owner of the original.

Allow me to congratulate you on the fine exhibit at your museum and wishing you continuous success, I am,

Very truly yours,

*B. W. Collins*  
B. W. COLLINS

BWC:eb

P.S.-I have a fine collection of recent photographs made of David Alfaro Siqueiros which I should be pleased to present to you with my compliments, should you want them.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

Mr. Soby

Mr. Barr

(Please return to Soby)

Jim: suggested writing him to say again  
based on his letter to me but  
that the book I am working on is  
a 2<sup>nd</sup> edition of the Picasso catalog  
not the Portrait show

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.6

*P. Ruiz Barr*  
Caricatures of Roosevelt by R. Barr  
II, #65, December 1, 1906, p. 4  
Rastafuerias (we) P. Ruiz Barr  
III, #50, Sept 1907, p. 110  
Caricatures of Min. Barr  
III #81, Oct 1907, p. 152  
Bailunas (we) (we)  
IV, #100, December 1908, p. 362

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

Opus 100  
"Cap a la ..."  
  
Pencil  
III, July 1901 #77 p. 4  
  
Bailana

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

~~S. 135~~  
~~No. 100-90~~  
~~Scha. 110~~  
~~Haupt. 15~~

---

Picasso 3-1-33  
early years  
the Republic  
consideration  
number  
offered to Spain  
through dearte  
must down  
by Juan de  
la Encina

Manuel Jiménez  
VNEICO  
19, Av. Kleber  
Paris (16)  
relative? of Peggy Bernier

Boncompagni  
Villa Santa  
Caprarola  
V. P. (P. ...)  
Mozzola 1942  
Esposizione quarantennale  
Argentina  
Fons  
Stazione Termini

Maser  
Malcontenta  
~~St. ...~~  
~~...~~  
Torcello

Vianzo  
V. Valmorana  
V. ...  
Teatro Olimpico

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G . 6

Peggy Riley Pk 4-6386  
has - 6355  
Tuesday

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	AHB	XI . G. 6

Zerova II

1908 104 } composition variant <sup>with</sup> 2-3-4  
 107 }  
 105 - composition variant of whole picture with figs. 2, 3, 4 at right and 2 horses at left cf. no. 60

1908 106 } comp. variant with 2-3-5  
 108 }

1909) III (Callery's standing figure) suggest 2 (in reverse) and cf. 13 also

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

Avignon

CARRER D'AVINYÓ — Catalan

Calle de AVINÓN — Spanish

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G.6

~~Dem~~ / *Coyanne and* 1 2 3 4  
*Dem. drawings* 5  
*Venturi*

94 - of (2) - *was raised - elbow*  
*stronger form occurs*  
*repeatedly in Coyanne*  
*rather compositions.*  
 261, 265, 273, 276, 543

*Hayden figures*

547 *Composition - 5 titles*  
 726 " *also for (3)*

---

*Dale Salthinbarger*  


---

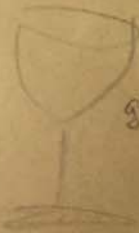
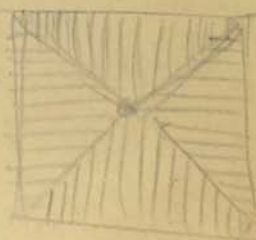
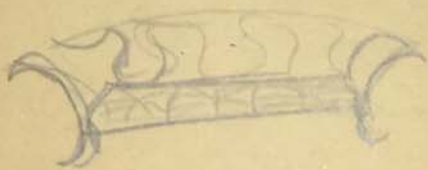
*for compositional habits*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

- photo from 2 Antiquarian*
- 1) decorations in the walls of lambrequins, flowers & fruits
  - 2) may be same ~~last~~ different dresses
  - 3) Has a cigarette in her hand
  - 4) He has a "porron" in his hand, a dish with fruits here.



- 5) a room painted in pink — white curtains  
 a sofa with wicker seats as the ones from Spain  
 with purple pillows. A marmal fireplace with  
 some goblets and a small mirror.



Translation of notes on  
 Zouros I plate 160.  
 Hades Gouache 1907 "Gold"

curtains

wicker

Goblet



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

~~page 61~~

(1940)  
Picasso however recalled that the  
title was given <sup>earlier ~~to~~ by</sup> by August Salmon, and  
~~referred to~~ "Avignon" referring to a  
street in Barcelona (which "Democritus"  
is obviously ironic.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

Picasso in Pel & Ploma

Dec.1, 1900, II, no.65, p.4  
Caricature of Rusiñol by Picasso

June 1901, III, no.77  
article by Pincell, portrait by Casas, drawings by Picasso

Sept.1901, III, no.80, p.110  
"Rastaqueros" (man and woman in evening dress) by Picasso

October 1901, III, no.81, p.160  
Caricature of Mir by Picasso

December 1903, IV, next to last issue, p.368  
"Baillora" (dancer) by Picasso

Pel & Ploma

Nonell - article with illustrations, by d'Ors in January 1902 issue

El Greco - a very few reproduction, in January 1903

also articles by Sabartes, Gide, Louys, (Zola) and articles on  
Zuolaga, Whistler, Zorn, Gauguin, Rusiñol, Pissarro, Steinlen  
Lautrec, late medieval catalan iron work and sculpture (not too  
much), etc.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

Peg & Plomes

April 15, 1901 - Catalan art - <sup>late</sup> medieval ornaments  
+ sculpture

July 1901 - Greece - Roma Museum (archaeol.)

Nov 1901 article on Louvre

January 1902 - <sup>illustrated</sup> article on Nouvel by d'Ons B.  
(Beggan subjects, ~~illustrated~~ and old women  
dated '98?)

Jan. 1903 - Article on El Greco

(  
Zudoga  
Whistler  
Zorn  
Pierre Touffs  
Sabatis  
Zola  
Code

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G.6

~~Illustration~~ by Picasso in Pely Ploma

December 1, 1900, I, no. 65, p. 7

Caricature of Don Rusinol by <sup>P.</sup>Picasso

June 1901, vol. II, no. 77.

article by Pincell, drawn by Casas, <sup>(p. 14)</sup> drawings by P. <sup>Picasso</sup>

September 1901, III, no. 80, p. 110

"Pastaqueoías" by P. Picasso  
(with ~~the~~ <sup>the</sup> ~~same~~ <sup>same</sup> ~~drawings~~)

October 1901, III, no. 81, p. 160.

Caricature of Mir by Picasso

Dec. 1902, IV, <sup>next to last issue</sup> p. 368

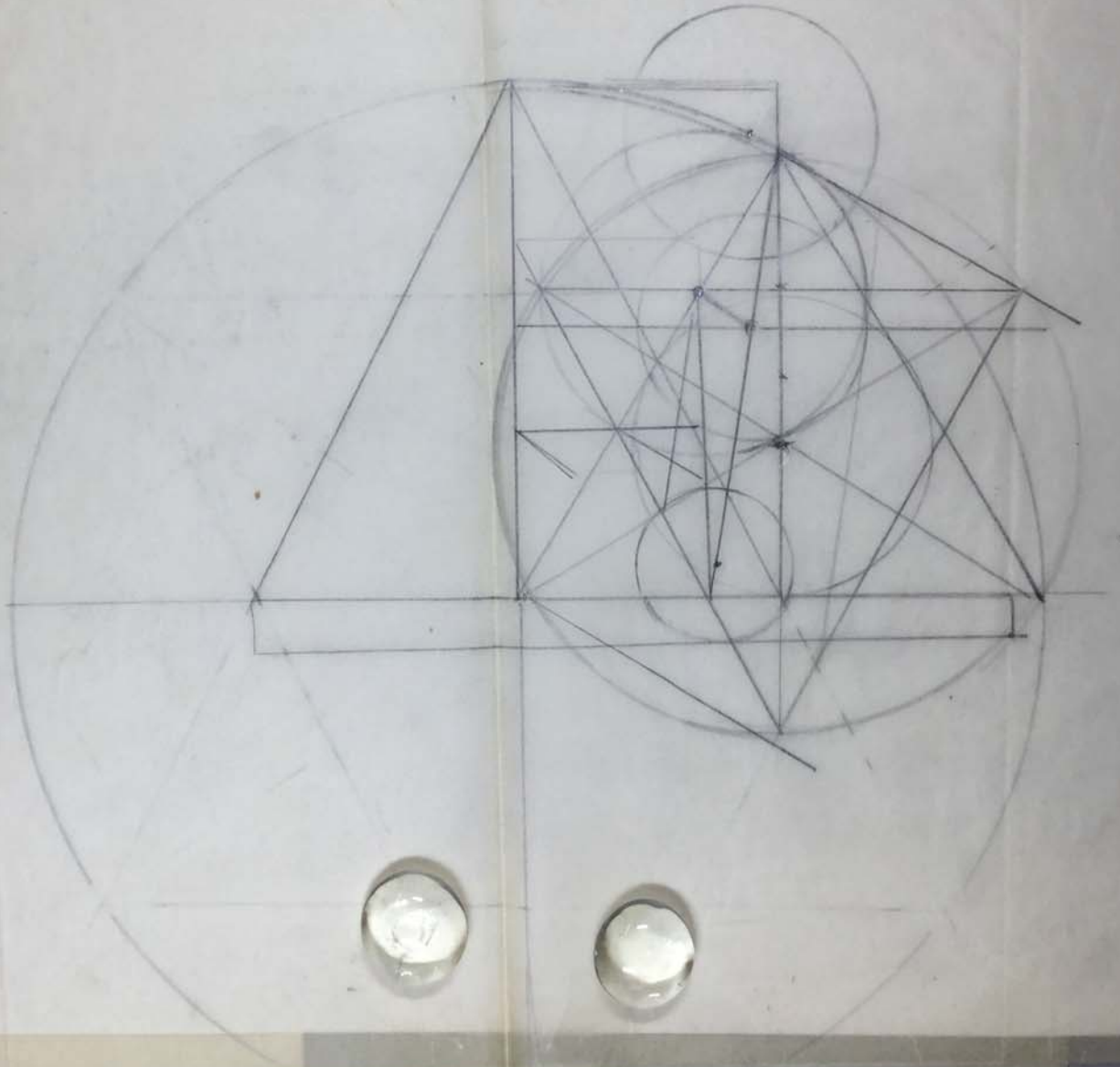
"Barbara" <sup>(dummy)</sup> by Picasso

[Bill Liebman]  
per RL  
12/83

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

Picasso - Zervos II, II, 865



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

Picasso drawings

Jouventut, I, no. 22

Barcelona 12 July 1900

"El Clam de las Verges"

by Joan Oliver

Bridgman

P. 345

"Ser ó no Ser"

Jouventut, 16 August 1900 Barcelona

P. 424

by Oliver Bridgman

Koon

① The corners of paper  
coloring, after  
shut in for

② Skin scales above  
earth and sky  
white, black

③ Blue period  
Rose period

5 pages of notes in  
William S. Lieber  
handwriting.

RR  
12/8

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G . 6

5 pages of notes in  
William S. Lieberman's  
handwriting.

RL  
12/83

Spain  
history of the Spanish  
spent in Paris,  
his return there."  
colors, even even  
gold dark blue  
to Spanish character  
once more becomes French

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	XI . G. 6

Blue period

Stein

- ① "The sadness of Spain + the monotony of the Spanish colors, after the time spent in Paris, struck him forcibly upon his redium there."
- ② Stein talks about Spanish colors, even even in earth and sky:  
white, black, silver, gold, deep blue
- ③ Blue period - redium to Spanish character  
Rose period - Pissarro more green, French

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

Blue print

Slide

- ① "The sadness of Spain + the monotony of the Spanish coloring, after the time spent in Paris, struck him greatly upon his redium slide."
- ② Stein talks about Spanish colors, even even earth and sky:  
white, black, silver, gold deep blue
- ③ Blue period - redium do Spanish character  
Rose period - Picasso once more becomes French

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

White

- ① Nothing about why blue is blue
- ② Tries to find a Gothic + Germanic spirit
- ③ "in his basic inspiration he is inherently lamented"
- ④ Subject matter of blue period "contained in form the essential qualities of Picasso; a warm relation between the painter and the object, plastic creation..."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

Olivier

- ① She met Picasso at end of blue period - c. 1904  
describes him as working on the Frugal Repast.
- ② Doesn't say why blue period is blue.
- ③ But "he knew profound distress... Moreover in  
Picasso's work, there always is, as a reflection  
of that distress which he suffered so deeply  
and which so many other faculties have  
known as he did..."
- ④ "Was the work all cerebral as I understood  
it later or did it reveal a profound  
and desperate love of humanity as I  
thought then?"
- ④ She also mentions, rather casually, that  
Picasso at this time carried a brown bag.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G.6

level

① "Towards Xmas 1901, he returned to Spain ... and, after having begun in Paris, continued to paint those large canvases in monochrome which are called of the blue period, because of the water-colors, gouaches and pastels in which this color predominates"

② { Spanish character  
 { sadness of humanity, stresses humanity  
 { compares elongations & distortions to El Greco

③ "For a long time he continued, without changing, along this formula, voluntarily omitting vivid colors."

④ beginning of 1903 turns drawings and watercolors to keep warm

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	AHB	XI . G. 6

UNIQUE Ptg. & STA. CO., INC.—No. 420

### TELEPHONE MESSAGE

Date April 24

For Alfred

By W. Sifers

Phone \_\_\_\_\_

Time \_\_\_\_\_

Remarks He has the following

Salon d'Automne

catalogs: 1905, 1907

but not 1906. Both

of the catalogs contain

exhibits

\_\_\_\_\_

Rec'd by W. Sifers

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G.6

Notes - add to  
main notes

point '907

entirely  
Karpel's hand.  
RE  
12/83

Duc

1 w

Riem

[this stuff]

read

at 1912

x "Hetzinger gave me the idea"

"Riemann called my attention to the fourth dimension  
in his book (non-Euclidean geometry)

Cubist applied their popular interpretation of  
the fourth dimension - Poincaré, Hetzinger.

\*\* "Poincaré <sup>was</sup> not particularly interested"

Poincaré surely influenced Braque - very elementary  
idea: face and people at some time on flat surface  
unconsciously - Poincaré might have had the same  
idea

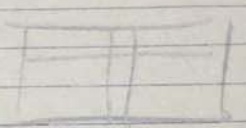
"Hetzinger much more theoretical than A. Cazes"

x "Poincaré school leader not mathematician"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G.6

Camp

C d A 1927 p 49      1927



writing; Karpel's hand.  
RE 12/83

to read  
out 1912

x Metzinger gave me the idea

"Pissarro called my attention to the fourth dimension in his book (non-Euclidean geometry)

Cubists applied their popular interpretation of the fourth dimension - Pissarro, Metzinger.

\*\* Pissarro <sup>was</sup> not particularly interested

Pissarro surely influenced Braque - very elementary idea: face and profile at same time on flat surface

↳ Unconsciously - Pissarro might have had the same idea

"Metzinger much more theoretician than Braque"

x "Pissarro school teacher not mathematician"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G.6

[Note: Not AHB's writing;  
perhaps Bernard Karpel's hand.  
RR  
12/83]

Duchamp, on "fourth dimension" notion + cubism

- " I went to the Bibliothèque de Genève to read  
Riemann<sup>(?)</sup> and Lobachevsky<sup>(?)</sup> about 1912 "
- x Metzinger gave me the idea "
- " Riemann called my attention to the fourth dimension  
in his book (non-Euclidean geometry)
- Cubists applied their popular interpretation of  
the fourth dimension - Poincaré, Metzinger.
- \*\* " Pissarro <sup>was</sup> not particularly interested "
- Poincaré surely influenced Braque - very elementary  
idea: face and profile at same time on flat surface  
↳ unconsciously - Pissarro might have had the same  
idea
- " Metzinger much more theoretician than Braque "
- x " Poincaré school leader not mathematician "

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

1909

Chrysalis drawings M.A.M.A.  
number



1909 - Spring P  
Paris - K.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

The El Greco Saint Joseph is reproduced  
in two articles by Paul Lafond.

"Domenikos Theotokopuli, dit le Greco",  
Les Arts, no.58, October 1906, p.10

and

"La Chapelle San José de Tolède et ses  
peintures du Greco", Gazette des Beaux-Arts,  
XXXVI, November 1906, p.385

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

Picasso - El Greco

San José with the Child Jesus reproduced in:

M.Utrillo, Domenico Theotocopulos, Barcelona, 1906

P. Lafond, "Domenikos Theotokopuli dit Le Greco" in Les Arts, October 1906, p.10

P. Lafoynd, "La Chapelle San José de Toledo et ses peintures da Greco" in Gazette des Beaux-Arts, November 1906, p.385

not reproduced in M.Utrillo, "Le Greco" in L'Art et Artistes, I, 1905, 201-207

Picasso - Forma

Portrait of Picasso by Sebastian Junyent reproduced in:

Forma, I, 1904, (no.10?), p.374

also a portrait by same artist of Viura the poet

Picasso portrait: 3/4 portrait; head facing spectator turned slightly 3/4 right; body in profile right; Picasso wears porkpie hat, hair over forehead; moustache, skarf. In background La Vie.

Forma - popular art magazine with emphasis on Spanish contemporary artists of the time; best articles seem to be on Zuologa, textiles (some Coptic), Gaudi (reproductions), Zurabaran, El Greco (in 1904 volume), Goya, and Romanesque Catalan painting; otherwise looked pretty second rate

Trade mark of a Gibson(ish) girl appears under most of the reproductions (very disconcerting). Lots of reproductions of Casas. Also some of an artist called X.Gosé (Lautrec-like but sweet) and a few by Nonell (these have, superficially at least, some relation to Picasso's early drawings both in execution and sometimes subject matter)

Belle

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

after a discussion of archeological activity 1890-1910;  
imperialism in Near East and Semitic art of Near East;  
numbers of painters with Jewish blood in past 30 years  
(painters unnamed); Jewish dealers and collectors;  
Hellenized Jews in ancient world, follows:

" Nor is it the first time in history that the Jew has  
affected the direction of artist's thought. In the  
early centuries which marked the decline of the Roman  
Empire, the centre of Hellenistic culture shifted from  
Athens to Asia Minor, particularly Alexandria. Here  
the Hellenized Jew of whom Saint Paul is a distinguished  
example and the Coptic Christians, who were of course  
of the same race, developed a simplification of art forms  
which seemed to come as a protest against the degeneration  
that had taken possession of Greek and Roman art. It is  
deeply significant that much of the most interesting work  
of Picasso, of Matisse, of Derain particularly, and of  
Modigliani, exactly parallels ~~the~~ the two-dimensional  
and abstract compositions that we find in Coptic textiles,  
the Coptic frescoes at Bawit, and in the delicately carved  
surfaces of bas-reliefs that are scattered through Asia  
Minor. "

Francis Henry Taylor, Atlantic Monthly, December 1935

B. 10

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

✓ *Propos d'articles*

*Picant  
on Roussseau*

55

55 a

395: *Reed Pic.  
and the Florissants*

66

453 *Shender*

74

82 - *Pic to Mex.*

86

*and M. 3*

237 *Jung on P.*

259 - *Relativism & P.*

286 - *Murray on P. etc.  
Communism*

305 *Neumeyer  
- P. and  
American nationalism*

360 - *Pic Photoz*

364 - *Pic - Art Front*

380 - *Pic in The Worker*

382 - *Raphel*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

71 Derain - Braque

65 - Placis

77 - Derain, Braque

77-78 - Negro  
sculpture

79 - Picasso vs.  
Placis

Pl. 5 6669

Stein - Autobiog.

Benet in Art

p. 4 Barlona

1901 - made  
several attempts  
in mural  
painting at  
piso - (then  
blue period)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

Matteo Picasso (Picassi)

born Recco near Genoa in 1800; died after 1866 in Genoa (?)

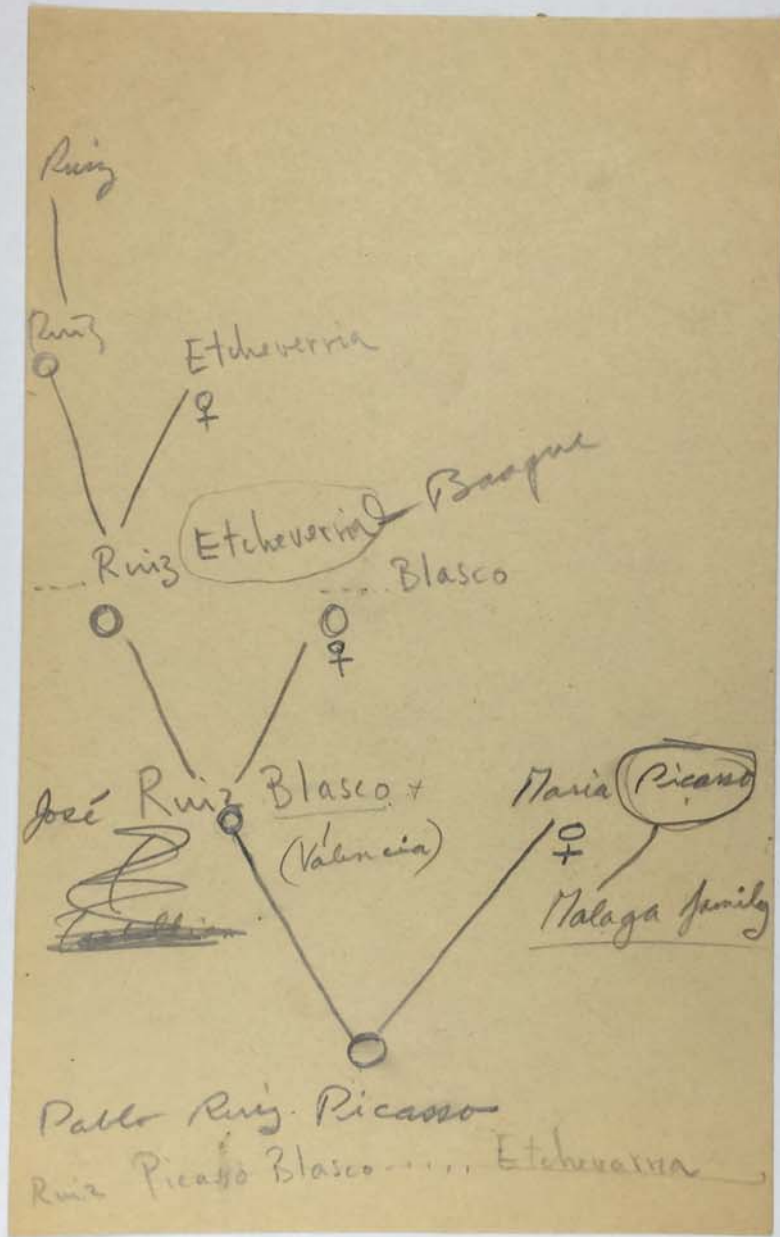
portrait painter; also portrait lithographs  
additional paintings in Parish Church at Recco and Rosso Palace  
in Genoa

active in France, Turin and Genoa

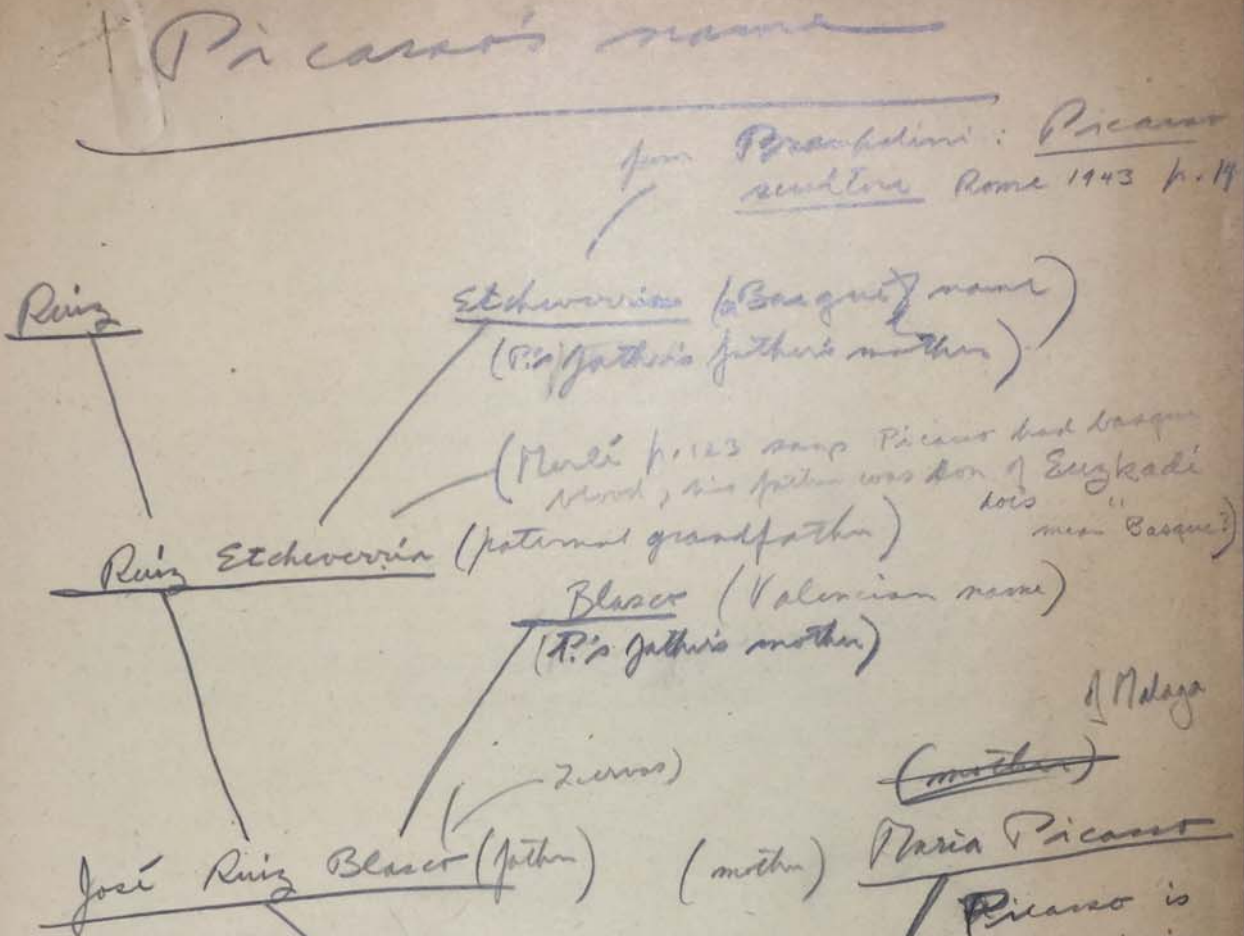
Bill

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	XI . G. 6



Junyer  
Joan Junyer  
recalls that Picasso's  
father came from the  
north of Spain, hence  
the Basque "Etcheverria"  
and [Marguerite] Pablo Riuz  
states that  
he was a Basque  
drawing teacher in  
Time Feb. 13, 1934 p. 44

Picasso is  
Italian in origin  
possibly Genoese.  
A friend of Luis de Zulueta  
Halagueta  
- an old family - remembers  
a Picasso family in  
Malaga of long standing

H. 75

King's College, London or New York, New York

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	XI . G. 6

grandfather's mother name

"Blasco Ruiz y Echeverria - sus padres"

says "Ruiz" is name of Basque origin

Pearlman, p. 14

(- wrong)  
"Ruiz = Smith"

"Picasso was born... of a Basque drawing teacher named Blasco Ruiz and an Italian mother, Mama Picasso."

Time, XXVII, 27, p. 44

"[Don] Jose Ruiz Blasco"

Merli, p. 12

"The name Picasso is of Italian origin; probably originally they came from Genoa and the Picasso family went to Spain by way of Palma de Mallorca."

Seem, p. 2

Jung

born

Basque Acad of Fine Arts

Loxum  
Nov. 41 - Feb. 42

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

1904 - 1912

Terraza de Chaves

Picasso at St. Louis

1903-07

Before she knew P. already friendly with a group of artists, the Boquer Arts students  
 was living at 13 rue Ravignan when P. came to live there - scarcely 40 yrs. between the two  
 Friends in Barcelona - Soto, Manolo

Max Jacob - met 12 yr old Pat P's first ex. Velhoord's

says Picasso called at 13 Rue Ravignan in 1902 [?] after returning from a trip to Spain

Friends - Catalan: Canals, Gta who was in Paris before Picasso

Confederates

Carajemas - late comm. & suicide

Lydia

Nonell - her death typhoid in Barcelona in 1907 or 1908

Denis - ceramicist & friend of Gauguin  
 at the time [c. 1904] Picasso apparently preferred Gt at night. Gt did not today  
 wore a moustache as did Canals

Terraza met Picasso at end of Rue Favos while Picasso was working on Fungal Project

one canvas particularly struck her - one of a ciffle, with candelas, carrying  
 a basket of flowers - P. removed the canvas to paint the large red  
 Houlbaum with fool's cap

Friends: Echevarria, Pehot, Senyer [Senyer?], Anglada, Zuboaga, the  
 guitarist Fabiano

1904 - Picasso's friends gave to showing off richness, Picasso at time himself earned a  
 brownie

Guillaume Hollander - apparently friend a bit after Jacob

1904 - says P went to Holland - "he was taken there by a Hollander

called Tom Schil period, a wild dyke, exuberant and who  
 became the worst of the bohems as when he died affixed he furnished Paris

Picasso was struck by bright Dutch girls  
 did it affectionate Holland - Gt. he bought several pictures which the Spanish  
 some of which were bought by Sagot whom Folabirales refer  
 in old list

at Sagot - Picasso & Hollander met Max Jacob

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. G. 6

1903-07 (2)

Evening Tuesday, the Picasso Circle met at the Cercle des Arts - series of  
Vers et Prose of which Paul Fort was founder-director + Salomon the  
secretary

on p. 41748 sketch names among others, Lucey, Louis Marnet, Gustave Mac  
Dumontel, Vildrac, Apollinaire, Raynor, Braque

Picasso didn't let F go out alone  
has opinion

Speakers of Dada - Montebank in connection with Vollard  
Vollard bought c. 30 canvases for 2,000 francs, Picasso money to go  
to Stefan

1906-1907 - Picent out loss and loss

[Bought colours at Schwartz-Morin Rue Lefevre]

Max Jacob + Apollinaire - came daily  
Jacob also lived on rue Ravignan

Picasso organized Picassian Banquet

Salomon }  
Jacob } Luc <sup>(1907)</sup> Ravignan  
Recorder }

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. G. 6

1907-10

(3)

1905 Van Dongen moves to Parisian - Utranch for a while

Utrich - visits Ravignan - also young Carco  
Fernande - obviously took a number

Picasso never worked in morning

has Picasso meet Steen after 1907

Gosol - stayed several months, working regularly, in better health (island)

Horta - bridge of cubism - Steen Landroche

Kahnweiler

Derain + Picasso - came regularly to see Picasso & June Kahnweiler  
Brague dem. Cub. +

1907 says Picent to Steen

Madisie introduced P to Tchoukine who goes to ~~Paris~~?  
Woman with Fern

Vighets + Goetz

Cueil - Utranch seven kilometers away

Rue de Bois - Derain, Ince, N. Jolleneau,

Cirque Medrano - P. Brague De am

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

1910-1914 (4)

1909 moved ~~off~~ to Amaga to D'ou Chely

P. Became, a female, in account, Africa. Salubros, mists  
apparently furnished a giftment with ancient furniture

P. 98, vol. 1

Indy, his taste brought in to el Greco, Goya, the futurists, and  
above all Ingres whom he studied at home. P. 172

McClellan led four exhibitions each ~~Saturday~~ at the Stee.  
Matisse - at Stee's too  
among at Stee for some time, two of his figs.

Just made cabinets for him - Uhde, Volland, Kahnweiler  
walked long days on these portraits especially  
Kahnweiler's which look a long time

speakers of P not ready such

likes animals - large dog, Frisco, monkey little, Monna

1910 - Derain to Cadogan

1910 Haviland, Manolo - at ~~Art~~ - Braque came down

Barcelona - Saw Casallo, Casanova

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G . 6

1910-14 (5)

1911 - winter - Frederic - Marinella

Braque only, Lebedder accordion

Picasso de guitar

Mae Orlan

Deran - oriental and arabic records

Cafe Hermitage 1910-12

Mandolins - lives at Ceret

Group begins de breakfast - already fell in 1912

~~Collin~~

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	XI . G. 6

What do you think an artist is?  
 Can imbecile who has only eyes if he's  
 a painter or ears if he's a musician  
 or a lyre at every floor of his heart  
 or even, if he's a boxer, <sup>just muscles</sup> muscles only?  
~~Quite~~ <sup>Quite</sup>, on the contrary, he's at the  
 same time a political being, ~~and~~  
 constantly alive to the desperate <sup>ardent or</sup>  
 (heart-aching) <sup>(dedicated)</sup>  
 sweet wants of the world, modelling  
 himself all of one piece to their image (?)  
 How would it be possible to  
 disintegrate himself in other men and  
 by writing of his ivory nonchalance  
 to detach himself from the life they so  
 copiously bring you. No, painter's  
 is not made to devote a parliament.  
 It is a <sup>an instrument</sup> weapon of war, <sup>of human and</sup>  
 against the enemy.

Carrefour  
 weekly - Ahul

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G.6

Chiriac cont'd -

119 - Brague

Derrain

120 Brague - "Cabarets patagoniens"  
Vauxcelles

143 - Tchoukine - brought in  
P. by Flaminio

152 P. did not like the theater  
at all but not understand

153 anything. He liked  
gipsies - guitar music

154 and fignies - little cabarets  
the little houses at Bare.

Flaminio de situation - liked  
modern novel color

155 = Cirque Houdon - clownade

165 - Hachich des Princes  
P. "criait qu'il avait reconnu  
la photographie"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G.6

Olivier (3)

169

Boud in clothing (1909-1912)

Owned a little Céret - given him  
(h. 179) by White in payment for the cabinet  
portrait.

169

Neger sculpture F.O. then  
it was Marin friend, then  
Derain. P a "fanatic"

172-

Picasso collects odds and  
ends - bits of old copper, populair  
popular art, odd shaped  
bottles etc

173.

by Stein Marin versus Picasso

205.

Céret - discovered by Henri  
Bragua then 1911 - Derain at  
Cadaguis the year before

214-15

man about music

217-

Serge Féret was Serg "Apostrophe"

220-

Satie's understandings of cubism

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

180 - Animals  
Oliver

19 - P. under the sea at his first  
 show during Holland

24 1903 first time P. and P. was in Barb.  
 25 painted at night so as not  
 to be disturbed

38 - Apollinaire in 1904 ?

42 - mentions Princent

64 - from Pere Soutie Picasso  
 bought his wife Roussan  
 for woman

77 - Van Dongen came to see Ravigon  
 in 1905

Picasso met Vlaminck  
 through Van D.

103 - P. + Natural North and South Pole  
 100 - Stein during Sagot

113 - gospel Roussan!  
 116 -

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

Margaret Barr's  
handwriting

[per RR  
12/83]

p 25  
P... ..  
restless, dis  
piercing, ob  
awkward pe  
badly dress  
of hair,  
his nitell  
Half hokemau, half workman in  
his clothes. his lap went have  
brushed the collar of a lined coat -

coat, the  
under deep  
fixed —  
not  
motionless  
& hands,  
a flint look  
cut across  
ate forehead

p 61  
I've already said that he liked to work  
at night - The great silence, the calm, helped  
him & facilitated his inspiration -  
he often got up after 4 - saw his  
friends - He never, he chatted  
left them at 10 to start work

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. G. 6

Fernando

p 25

1920, small, dark, full set, ~~the~~  
restless, disquieting, with sombre deep  
piercing, strange eyes nearly fixed —  
300 ft  
(motionless)

awkward posture, a woman's hands,  
badly dressed, sloppy — a flirt look  
of hair, black, glossy cut across  
his intelligent & obstinate forehead —  
half Bohemian, half workman in  
his clothes. his ~~long~~ must have  
brushed the collar of a lined coat —

p 61

I've already said that he liked to work  
at night. The great silence, the cadence, helped  
him & facilitated his inspiration —  
he often got up after 4 — saw his  
friends — the wires he chatted —  
left them at 10 to do at work

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

also worked on his work

in the morning

p. 62

Picasso came to town. settled down  
to a new way of life. - He worked  
at his canvas on which the day-  
light fell directly, within the room,  
or on a low chair or stand up, the  
canvas rested on the floor  
against the easel - His palette, his  
brushes, his colors were scattered  
near him on the right. He painted  
with petroleum the same that he used  
that's put in cans - His brushes  
were of mint

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

Notes in M3. Barn's  
Doodling.

[para]  
2/84

The Museum of Modern Art Archives, NY	Collection:	Series/ Folder:
	AHB	XI . G. 6

(124)

... This same ~~man~~ ~~small letter~~  
... something very important difference in  
Braque's work. In a ptg. on the wall  
ptg. in the background he put a completely  
natural hair so its shade on the  
wall. We shall speak again later of  
of the use of such a <sup>understand up</sup> device - The  
difficulty lay in its incorporation in  
the unity of the ptg - In both ptgs  
from now on there established itself  
in the background of the ptg a <sup>Abschluß</sup> conclusion  
which limits the visual field -

Instead of a <sup>vor geläuschetes</sup> distant  
horizon <sup>on</sup> against which the <sup>view</sup> glance  
loses itself → a ptg line of mountains  
finishes the ptg three dimensional  
{ closes } concludes  
space of a escape - as the <sup>ptg</sup> wall  
of a room does static life  
or figures - <sup>we know that</sup> this way of painting

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	XI . G. 6

The picture space comes from Cer.

p 25.  
 In <sup>the</sup> summer which he spent at Estigues - Boulogne  
 was able to go one step further in the  
 introduction of "real objects", that is  
 things similar to objects which appear  
 undeformed and unaltered in color  
 in the p<sup>g</sup>. In a guitar player - <sup>idol</sup>  
 period we find others for the first time  
~~A new world of beauty has been discovered~~  
~~by which stood unaltered~~  
 in wall advertisements; shop windows  
 and names of firms - ~~a world of~~  
~~beauty that now all of which play such~~  
 an important role in our visual  
 impressions today -

Far more important however in  
 fact the decision is that sets  
 Cubism free from the language  
 used by p<sup>g</sup>. <sup>the</sup> ~~the~~ <sup>is</sup> the language  
 founding step

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

that took place at the same time in Catalunya  
 in Spain in the ~~unfortunate~~ ~~the~~ near  
 the French border - Picasso had spent  
 the summer there - Dissatisfied he return-  
 ed to Paris in the autumn after weeks  
 of anxious struggle with uncomple-  
 ted works - But the great step is  
 taken - Picasso has broken through  
 the closed form - A new tool has been  
 forged for the new purpose -

It had become evident after years  
 of { endeavour that the closed form did  
 not afford sufficient outlet to one of the

{ endeavours of the 2 families - The closed  
 { strainings  
 { intentions  
 form accepts bodies as enclosed by  
 their superficial surfaces - skin etc.  
 and then seeks itself to represent  
 this enclosed body - without light

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

No body is visible - therefore what  
 gets painted is this "Skin" on which  
 as upon a touching place. (Berührungstelle)  
 bodies & light are unified into color.  
 To state this is just to say that  
 the form of ~~the~~ bodies can only be  
 expressed by ~~the~~ ~~color~~ - in the  
 3-dimensional world of bodies  
 even with the withdrawal of light  
 the bodies are still tangible and the  
 memory-~~with~~ <sup>with</sup> tactile reality can be  
 checked <sup>against</sup> with visible bodies - in 2-dimen-  
 sional pictures all this falls away -  
 closed form up till now, in Rembrandt  
 ptg. endeavored to pt light as color  
 on the superficial surfaces of bodies  
 so as to imitate (imitation) (Nachahmung)  
 the form, This was just imitation  
 p. 29 - color this ~~color~~ as light & come  
 to light

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

visible - as discussed, to show form -  
 light could not fully be used as  
 local color was more important  
 as "color" but only as objectified  
 light -

The 2 ptes were also disturbed  
 by the deformation which necessarily  
 crept in, which <sup>at</sup> the beginning  
 seemed disturbing to many onlookers -

Picasso himself told after the  
 witty remark of his friend the  
 sculptor Maudo when looking  
 at one of his figure ptes:

"What would I say if your  
 parents were to come fetch  
 you at the station in Barcelona  
 with such a light (Fratzen)?"

A drastic example of the effect  
(Beziehung) of memory images  
on figures represented in paintings,  
"Deformations" as renderings  
(Erscheinens) of the rhythm of forms  
of the "real object" articulated in  
a rhythm of forms, assimilated  
with the memory image (in the outbreak)  
of the same objects were irreconcilable  
as long as an even distant "similitude  
of nature" in the work of art  
evoked this conflict in the beholder.  
Thanks to the combined discovery  
of Picasso's "Bicycle" there arose  
out of the summer of 1910

the possibility through a new way of  
handling of remedying these  
difficulties (errors, failings)  
on the one hand the new

method established by Picasso  
of "representing" the bodilyness of  
object things, their place in space  
instead of <sup>(Vorstellung)</sup> evoking them through  
illusionistic means. <sup>that we mean</sup>

It is a way of representation that  
has <sup>a certain</sup> affinity with geometric  
drawing, when geometric

drawing is ~~used~~ used to repre-  
sent a body - This is obvious  
they both ~~mean~~ mean to represent a

a two-dimensional surface  
a 3-dimensional body -

The pt. no longer limits himself  
to showing the object, as it can  
be seen from a given <sup>pt. of view</sup> place  
but he shows when necessary  
from many pts of view - from  
above - from below -

The representation of the  
position of objects in space is  
~~hand~~ <sup>is handled</sup> occurs thus; instead of starting  
from a given foreground and from this  
through perspective devices <sup>proceeding</sup> to a visible  
depth the pt. goes out from ~~an~~  
a firmly established and represented  
background - going out from this

back ground the painter now comes  
forward in such a scheme of forms  
in which the position of the bodies  
each body (object) is clearly  
represented through its connection  
with the firmly established background  
& with the other bodies -

This kind of organization is  
bound to produce a strongly  
plastic picture - If only the  
arrangement of forms were given;  
it would be impossible to see in  
the picture ~~something~~ anything "representative"  
that belonged to the outside world -  
It would be <sup>seen</sup> simply an organization  
of planes, cylinders, cubes etc.

there comes Braque's intention  
of introducing undeformed  
real objects. By placing "real"  
items of this kind in a picture ~~there~~  
~~is produced~~ a magic is produced  
on to which memory images  
~~attach themselves~~ which ~~construct~~  
in the consciousness ~~construct out~~  
~~of the "real" magic and construct~~  
the ready object out of the "real"  
magic and the scheme of forms.  
Now the ~~rhythmic necessary~~ rhythmic organiza-  
tion which is necessary for the acceptance  
of the separate parts in the unity of  
the picture can be taken out without  
the persistence of necessary deformation  
because the object in the picture is not

"outrageous" (boastful) but is  
in a plg not of the strictest technicality  
the magic is produced by assimilation  
and no conflict is established in the  
beholder [ this sentence - # 1 of p. 33  
very hard ]

In the plg; ~~it achieved forms~~ <sup>small man</sup> ~~small man~~  
items as attractions (aspects) <sup>correlated</sup> ~~conditions~~  
~~the work of art~~ in the highest sense <sup>in the</sup>  
unity of the work of art - In the consciousness  
of the beholder: first the readily assimilated  
product, human hand for instance - a  
conflict is impossible here and yet  
the once known "recognized" object will be  
"seen" in the painting as represented with  
a forcefulness (intensity) of which  
illusionistic art is incapable.

What is Cézanne's basis what had  
lost by its transformation into diorama,  
Cézanne can again be transformed into Cézanne

in the unity of the work of art — It was  
sufficient for the representation of  
local color — to bring forth this  
quite limited { A <sup>use</sup> as having for it  
to incorporate itself <sub>to the ready aspects</sub> in the consciousness  
of the beholder —

To speak in the words of Locke; there  
numbers differentials unconsciously  
between primary & secondary  
qualities — They try <sup>if possible</sup> to  
represent the primary qualities with  
certainty for these are the most important —  
in ptg these would be the form of  
the bodies & their position in space —

The secondary ones — in this  
case color & tactile qualities are only  
indicated so as to be apportioned to  
the bodies (distributed on to the bodies)

by the consciousness of the beholder -

(p. 34)  
P. 1

This new mode of expression (speech) endows ptp with an unheard of freedom.

ptp is no longer bound to ~~the~~ a ~~picture~~ representation more or less similar to nature. In order to give a fundamental representation of its <sup>intentions</sup> ~~intentions~~ ptp can show them as stereometrical

drawings on the flat (I think he means on the flat surface of the canvas) or even

by means of several representations of the same object

to give an analytical description which the beholder <sup>at first</sup> ~~changes~~ <sup>in his consciousness</sup> ~~in his consciousness~~

bracket into objects - The representation doesn't need to be the constantly closed ring of the

stereometric drawing but (and here was the great step of Barlaam) colored surfaces

which through their direction, position in relation to each other etc. can bring

together the scheme of forms without

having to follow the closed form (or  
without having to arrange themselves into a  
closed form, the pt. can also make its own  
plans - to give in this way create a  
synthesis of the object - that is in the  
words of Kant - "pull together its  
different aspects and grasp its multiplicity  
(manifoldness) in one {knowledge" -  
recognition

(p. 34 bottom) We must remember here that obviously  
in these is a new mode of expression  
of ptg the assimilation that produces  
the objective seeing of that which is represented  
often does not occur immediately in  
the beholder who is not acquainted with  
new "language" - for lyric ptg to  
help us see completely it must not only  
be an eye pleasure (Bunnewide)  
for the beholder - The assimilation  
took place anyway but to facilitate it

and to indicate its necessity to the beholder. cubist pictures had to bear descriptive titles such as "Pitcher & glass" "Playing cards & Winkler" etc. for through these which H. C. Lewis calls "perception" is called forth and the many images evoked by the title place themselves around the magic of the picture more easily -

This also gave rise to mental illusions like the one that gave ~~cubism its name~~ as well as caused Pic's style to be dubbed cubism or frequently in France geometric style. Its most important at this pt to differentiate sharply between the impression in the eye beholder, the lines of the pic itself - The terms 'cubism' & the description "geometric art" grew out of the impression of the beholder who "saw" geometric forms in the pics.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G . 6

(P. 35) .. This geometric impression on the part of the beholder is unjustified because the representation that the painter is trying for does not consist of geometrical forms but in the representation of the <sup>reflected</sup> <sub>given back</sub> <sup>returned</sup> objects. How does this mental illusion take place? It just takes place in the beholder who through lack of habit does not complete the <sup>only</sup> <sub>course of</sub> <sup>cycle of</sup> <sub>which follows</sub> the looking into of the objective (which should follow if the represented objects are deeply looked into). Man has a natural desire for objectivity. In the plastic <sup>representational</sup> arts, because he knows that they are supposed to represent something.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	XI . G . 6

only <sup>geometrical</sup> geometry designs seem to fit  
 the straight & the regularly ~~now~~ curved  
 lines of the ptg (in the eyes of the instructed).  
 The beholder "sees" these lines in the pts.  
 Experience has shown that the  
 "geometrical impression" disappears  
 completely when the beholder becomes  
 used to this new way of expression  
 and correctly completes the cycle  
 of visual penetration (of looking etc).

But the fact does remain that  
 if we turn away from pictures &  
 limit ourselves to analysis  
 of the "true" simple lines in ptg  
 that these lines are often straight lines  
 or regular curves - and that further  
 these curves which they build up  
 (into which they assimilate themselves)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

Best geometrical representation  
 of the circle, the square <sup>are so easy to</sup>  
 stereometrical representations of the  
 cube, the sphere & the cylinder —  
 straight & curved lines belong in all  
 the styles of plastic arts that do  
 not mate if their aim to give an  
 the illusion of imitating nature.  
 The plastic architecture, the plastic  
 art that is not representational,  
 uses these lines exclusively —  
 So does engineering [Tektomik].  
 Man doesn't mate a building nor  
 yet a utensil that doesn't have  
 "regular" lines. In architecture & technical  
 the cube sphere & cylinder are the <sup>physical</sup>  
 fundamental forms — The natural world  
 doesn't have these forms nor yet regular  
 lines. But they lie deeply anchored  
 in man. They are the <sup>Vozaus & Zump</sup>  
 (phrasing)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

up till now our remarks on seeing  
 had only to do with the content - the  
 2 dimensionally "seen" & the 3-"dimensionally"  
 "known" visual images. Now the  
 question is about the Form of the picture  
 the form of our way of looking at the  
 exterior world. The geometrical  
 forms just mentioned are the  
 scaffolding [ferist] on which we  
 hang the net of superficial impressions,  
 attach the memory-images of the assembled  
 experiences of our imaginative power.  
 (These geometrical forms) are our  
 categories of seeing, when we  
 direct our gaze upon the exterior  
 world we surely perceive instead  
 (of the exterior world) these forms which

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. 6.6

~~for all physical seeing~~ which never  
 present themselves to us in their  
 complete purity — The <sup>flat</sup> surface image  
 (Flachbild) that we "see" is based mainly  
 on the straight line & the circle.  
 (check this  $\frac{1}{2}$  p. 29 center). <sup>We experience</sup> The "seen"  
 lines of the physical world ~~we~~  
 experience by their greater or lesser  
 affinity to these fundamental lines —  
 where no "real" line appears we "see"  
~~these~~ <sup>these</sup> fundamental lines themselves —  
 for instance the straight line of  
 water when the horizon is limited or  
 the circle when the horizon is unlimited.  
 Furthermore if we ~~we~~ wish to interpret  
 the surface image that appears to us as  
 3-dimensional, which happens  
 at every place, then this is only  
 ptg. of these periods gives

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

to the same {intention  
 possible for us through our knowledge  
 of the simple stereometric images —  
~~without~~ without the cube (würfel)  
 p. 48 top  
 we would have no feeling of the 3 dimension-  
 ality of objects nor yet of their derivations  
 (abarten) without the sphere & the cylinder.  
 Our a priori knowledge of these forms  
 is the ~~prerequisite~~ realization (Voraussetzung)  
 without which there would be no  
 seeing & no physical world —  
 Architecture & techniques realize  
 in space these fundamental forms  
 of the physical world (stets vergebens) —  
 (perhaps never quite apparent in the physical world)  
 Sculpture of the periods closest to  
 nature approaches these forms  
 insofar as its representational  
 aim permits & the 2-dimensional  
 ptg of these periods gives

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

expression to the same <sup>intention</sup> { nostalgia  
 at least in its close adherence to  
 regular: "fundamental lines" -  
 not only the nostalgia remains  
 in mankind for these fundamental  
 lines but also the capacity to  
 bring them out (erzeugen) - this  
 is conclusively proved in the best  
 peoples in whom no "representational"  
 art brings out other lines - forms -  
 Cubism, now, within its special role  
 of plastic & representational art, has  
 brought <sup>out</sup> these deep seated fundamental  
 lines as much as possible in its represen-  
 tation of the appearances of the physical  
 world - By leaning on these  
 fundamental forms which are at  
 the bottom of man's physical seeing

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. G. 6

2 experience <sup>gibt</sup> die deutlichste  
 Erläuterung - <sup>he gives the truest</sup> Begründung aller Formen.  
 foundation of all forms.  
 (bottom of p. 40)

The unconscious work that we must undertake  
 in apprehending every object of the physical world  
 in order to "recognize" its form & to  
 create for ourselves a sure picture  
 of it is made easier for us by cubist  
 ptg because it shows it with connection  
 of this <sup>object</sup> body with original forms  
 & places it before our eyes - like a  
 punch in the eye (Knochenwurf) the ptg  
 pushes visual experience <sup>of the represented object</sup> to its ultimate  
 of <sup>to the</sup> express impression - no longer "seen" -  
 but <sup>to the</sup> very fundamental of the seen  
 impression. (very free translation)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

The full history of cubism should not be given here — we'd like to skip the framework of, we'd like to follow + development of + 2 ptas further now that + full fledged { "writing" script } of + new art has been reached. But here + important thing is to show + position of cubism in + hist. of ptg. & the movements that were helpful to its founders.

That this style gives ever greater power to + appearance of ptg, ~~is known~~ — that more & more ptas pt "cubist" is known. This lyrical ptg is + expression of spiritual life of our time. The ~~see no~~ no ~~cessary~~ logical direct development.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

will ~~be~~ lead to making all parts of coming generation belong to it - in the widest sense.

Among those who have already joined are gifted & ungifted artists; also in <sup>in cubism</sup> cubism they remain as they were - The gifted ones create things that are esthetically good [create esthetic goods] the ungifted ones don't - For, also in cubism is only "appearance" only achievement of the aim that has been imposed on it by the spiritual life of the time - (p. 42 top) whether cubism in the appearance of current [trends] of pictures will be an esthetic good - a good which an aesthetically inclined beholder will call apply the word "Beauty" will.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	XI . G . 6

depend as always on whether the painter  
 has the gift (is talented) or not.  
 Nevertheless every gifted young painter will  
 perforce have to take a position w  
 regard to cubism — He'll be just as  
 unable to evade it — ~~It'll be~~ It will  
 be just as impossible for him to evade the issue  
 as it would have been for a contemporary  
 of Titian to paint like Giotto — The painter as  
 [ballstracker]  
 pathfinder of the — unconscious — plastic  
 { antenna  
 will of the generality — { must use  
 { establish  
 + style which is expression of this will —  
 the illusionistic style of +  
 Just as the Renaissance made  
 itself an instrument out of perspective which  
 made possible the portrayal of things  
 to portray naturally the smallest  
 minutiae, in the same way cubism was

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

forced to find new means for a quite  
 different purpose - For its surface or ptg  
 is not always satisfactory, it is sometimes  
 ugly & often clammy (klebrig) -  
 New media have been found in assorted  
 materials such as colored strips of  
 paper, layer colors, and for the  
 representation of real items = oilcloth,  
 glass, sand and etc.

in the yrs 1913-14 Picasso, Braque  
 have endeavoured. in their ptg,  
 which had not totally set itself  
 free. ~~with~~ ~~from~~ the use of color  
 as chiaroscuro to achieve a enliven =  
 ment of ptg & sculpture - when one surface  
 needed to be represented <sup>in front of</sup> ~~also above~~ the  
 other, instead of resorting to shading  
 they could really let the surfaces <sup>overlay</sup>  
 protrude

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

and truly represent their relative position in relief. The first attempts in this direction go back to 1909 when Picasso had begun such an undertaking. But as this attempt was still predicated upon a closed form it was bound to miscarry. It boiled down to a kind of colored bas-relief - this unification of ptg & sculpture could only be achieved in the open, surface form. Contrary to pedantic criticism (Cano's "Can d'änufigen Vorurteil") this striving for the elevation of a plastic expression through the working together of ptg & sculpt. must be warmly applauded - we can really expect an enrichment of the plastic arts from this cooperation. <sup>an array</sup> A group of sculptors such as Lipchitz, Laurens, Archip. has taken

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. G.6

up this sculpt - painting & carved it further -

Furthermore this form is not quite new in the history of + plastic arts - The ivory sculpture of Negroes show a quite ~~similar~~ similar mode of expression in dance masks - This is how + masks are constructed: one flat surface forms the lower part of the face to which is connected the very high forehead sometimes quite evenly, sometimes slightly set back. The small bridge of the nose is hatched on in the shape of a small bridge (Brett) - 2 protruding cylinders of about 8 centimeters each form the eyes and a lower hexagon the mouth - The front surfaces of the cylinder + the hexagon are fld. the hair is rendered by raffia. True enough the form is still enclosed but a stringent form-scheme

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

of primitive powerfulness — here too  
 we can observe an organization of  
 forms with real single items  
 (the ft's eyes, mouth, hair) as {charms  
 attractions  
 and the desired result in man's  
 consciousness: a man's face.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.6.6

Cinquante Dessins de  
 Pablo Picasso -  
 dont images by various  
 Italian painters.

h. 11 (Prampolini) introduced to  
 and Balent  
 1917 Pic. by Cocteau - Pic.  
 Coct. + Balent owned Prampl.  
 at via Tanaro, 87.

19 (Savinio) known Picasso!  
 1913

21 Savinio - introduced to Picasso  
 by Braque at the "L'opéra Agile"

22 x (Went to Paris to study Seurat)  
 Picasso and Modigliani not  
 sympathetic - Modigliani did not  
 like P. "les tues à Picasso"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

22

Pic. del mio libro  
 Futurismo in autunno } '911  
 - discute their "menia  
 discorsiva, la loro dialettica  
 pittorica; -- "

" Nemico delle discussioni,  
 delle teorie, e di ogni  
 espansione orale o scritta,  
 ogni sua energia la mette  
 nel lavoro "

" In generale, però, eravamo  
 molto d'accordo sulle  
 nostre aspirazioni; ~~soltanto~~  
 soltanto che, nei primi  
 tempi di Cubismo, lui  
 pensava a Corot, ed io  
 invece pensavo a Seurat "

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.6.6

25 (Saffini)

Kenneth Picasso when we  
 were still boys in 1900  
 - from our countries to  
 Paris the year of the Exposition  
 of 1900. He was 18, I was  
 20. He "fatta la prime  
 armi" he in Pal y Ploma  
 (Barcelona) & in L'Italia (Florence)  
 the side both deriving  
 from Jugend (Munch).

26

- early work made me think  
 of the Tracchiardi etc  
 - Follow etc. I was  
 Mentions a self portrait  
 in bright blues, blues and  
 oranges made him think of  
 Fern or Klinger (!) -  
 something of Munch and Hollar  
 in his first beggars, whores  
 and vagabonds. Critics  
 rejected romantic sentimentalism

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.6.6

and nordic decadence (!)

26 Some of his impressionist  
 paintings ~~canon~~ - pictures of  
 Justice garden with children  
 and nurses in <sup>areggavanna</sup>  
 in use for painter's <sup>cotton batting</sup> bambagia  
 a bourgeois <sup>little bourgeoisie</sup> of a tradition  
 in state of Renoir named

27 Geo d'Espagnat.

P. Contributed drawing in the  
 museum of Voltaire - Renoir  
 to L'assiette au beurre signed  
 Ruiz. Infl. of Gauguin  
 the Egyptians -

Mentions Renoir's cubist  
 drawing again + he calls  
 Pi casar Paganini, Don Giovanni  
 a pioneer advancing in all directions  
 a phenomenon of sublimity in art

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. G. 6

~~sich~~ without form,  
without order, senza meta,  
but with intelligence, common  
and decorative taste.

R. Don Giovanni, affetto,  
diabolic seducer without program?

28 — emphasis his Italianism  
a Spaniard impetator  
abundantly d'italianita',

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G.6

Weills

61 - 1900 - Manach brings  
her work of Nonell and Surveys

65 - Many joinings came to  
the "Exposition" - Nonell, Canals  
Caz a zima, Yturrius, Surveys  
(and others)

Picasso and Manolo  
shook an atelier with  
Manach who had some luck  
selling P.'s drawings

"I bought from Manach  
the first three canvases Picasso  
sold in Paris, a series of  
bull fights: <sup>the 3</sup> for a 100 francs. I  
sold them right away to  
Adolphe Brison, director of Annales

67 - - - - - to M. Hue, an important  
painter de l'Institut de la Gallie - 250 fr.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G.6

- 69 - November 1900
- 70 - Mañach - - - - - Picassot  
~~took~~ took <sup>more</sup> place in  
collection  
Delibes (in Holland) preferred  
Yturris  
Level bought two P.'s pigs  
- 200 francs
- 72 - Went with Mañach's  
encouragement opened  
the shop with Dec. 1. 1901  
"Place aux jaunes" her motto  
among "les jaunes" were  
Durois, Maillet, Girard.
- 73 Show of Feb. 10 1902 : Nalim,  
Marquet, etc.
- 76 - Picassot shows at Holland,  
Mañach arranging it - because  
shop was larger - date not given

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. G.6

- 85 - Jack asks her to  
introduce him to Picasso  
- done
- 86 - 17th December 1902
- 87 - having money Picasso  
wants back to Spain
- 88 - Picasso, back from Spain  
turns to Clovis Sagot.
- 96 - April 1904 - Natance, Marguit see above
- 105 - 24 October 1904 - exhibition  
of 5 painters - R. Duffly, Girard,  
Picabia, Picasso, Thiesson.
- 115 - 1905 - Independents -  
retrospectives of Seurat +  
van Gogh.
- 124 ( ? 1906 h. 121 ) At Independents  
Matisse showed Le Bonheur de vivre  
(sic) and Roussan La Liberté

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

138

1906 - end of year : Guérin,  
Desvallières, Rouault  
Leprade, Baignères

~~stop reading~~

148 - The painter (sic) "Picasso  
pose les premiers jalons  
du Cubisme; Picasso  
les développe en des  
recherches profondes, que  
Braque utilise adroitement"  
(as of march 1908, above)

158 - stopped reading

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

Lemaître

73 - P. mit Apollinaire in a  
bar on the Rue d'Amsterdam

80 - Printed

128 - <sup>Jacobs</sup> Saint-Thomas

129 - Pricano was godfather to  
Max Jacobs when he was baptized  
Feb. 18 1915

106 - Apol. wounded March 17 1916

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	XI . G. 6

10 Merli

Piasso contributed to

Pel i Ploma (Brush and Pen)  
Pel i Ploma

drawings  
edited by Ramon Casas - written  
by Miquel Utrillo & other

contributors Isidor Novell and  
Pablo Ruiz - Casas gave him  
to his sketches. Close

relation to French journals  
such as L'Assiette au Beurre

Le Chat Noir

12

Casas having spirit in the  
group's affairs and writes  
meetings at the "Quatre Gats".  
Among the young generation  
were sculptor Mando & the painter  
Novell and Pablo Ruiz

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

14 Natimolin - humanism  
- anatem anarchism . 1

15 - Picasso leader of his group  
~~(unifor)~~ which included  
the de Soto brothers, Jaime  
16 Sabartés, Plancher. (16) Nouvel  
at intervals during the group.

Ramón Casas - older leader  
respected by the young - Steiner  
and T. Colom - Lanture.

17 Picasso member Royal  
Academy of San Fernando  
in Madrid - group established  
relation with intellectuals of the  
January 1918. Founded Art  
75 Group

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

17

1896 - under four studies.

18) 1897 - exhibited in Barcelona  
 some of his pictures done at  
 Malaga and Cordoba  
 and P. Ruiz Picasso  
 - Picasso more artistic,  
 than Ruiz

19) 1898-1900 influence of Casas  
 in Sister of artist Game  
Monte de la galleta

20) Also assimilated mundane  
 elegance of Verida and Goya  
 and the sentimental and  
 symbolist all characters  
 Rusinov, Brull etc - sentimental

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	XI . G. 6

20

Rusniol and Vitrillo. <sup>redwood & gum</sup> The  
 form had bought two  
 pieces in 1894 and  
 Vitrillo was ~~making~~ cutting

21

on gum - infl. appears  
 in 1903 ? and in Evocaciones  
 (1911) - in the companion.

21

- also Catalan pieces

22

- head of old guitarist.

and piece of 1932 (?)

- find some fresco himself

- nothing remains of them

traces of some ceramics he

find in Majorca

~~23~~  
24

- Painted furniture on walls  
 of his studio - decoration theme  
 of "un salon de casa rica". Kinds  
 with sculpture of Pedro Ferrandez de Soto

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G.6

25. Founded in Barcelona  
 review Renacimiento  
 the primary sole contributor.  
~~first~~ ~~conclusion~~ Casas in  
 early issues of Pat i Ploma  
 first short work

27. His friends Canals and  
 Sanyer wrote him from  
 Paris.

Met his friends at the  
 Café de la Rotonde - Casagranas  
 Joaquin Sanyer - Canals -  
 Manó

30. Nouel - in 1897 exhibited  
 1898 - one man show - Berthe  
 Willé gallery 1899 at Holland.  
 Returned to Barcelona but sent  
~~manuscript~~ ~~from~~ 1911 to 1910 to ~~indicated~~

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.6.6

30 Houll appeared by Daumier  
- strong personality

31 ~~31~~ Manach introduced P. to  
Berthe Weill and organized  
show at Vollard's in '90  
- mostly pictures done  
in Barcelona.

Saw in print at  
Durand-Ruel, at  
Weill (de Bore de Boutteville  
now Gauguin, Lautens,  
van Gogh, Vuillard  
Serusier, Denis, Roussel  
Bonnard etc.  
at Vollard's Cézanne,  
Renoir, Degas.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

33 1901 - Home for Christmas  
 visited Madrid and Malaga  
 worked hard in Barcelona  
 infl. of Casan still "not  
 done"

34 - first sketches date for  
 8 years. Started to paint  
 at Cornuda in 1891

1896 to Barcelona

Casan ~~is~~ first great  
 influence - spec. from Steinlen  
 when Picasso <sup>from Paris</sup> ~~is~~ Honell - gipsies with great  
 mantle - monumental - full synthesis of color

35 Inspired by Honell Picasso  
 did watercolored sketches women

Blue Period born. Honell and  
 at this time palette of primary colors  
 blue, earths of red and green

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G.6

- dark - rayons in black  
and pure blue

[Made unconvincing on this]

35 - Pedro Masad organizer  
Picasso show with Louis  
Bernard Romain in B.  
Mull gallery. Preface by  
Adrien Farge. Most pictures  
Parisian.  
1902 also exhibit at Vollard

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G . 6

Fel  
Sebastià } JUNER - VIDAL  
Carles } Junyer - Vidal

---

Oleguer Junyer  
Sebastià "

---

Joaquim Junyer

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.6.6

n. 15)

One ~~B~~ biographical note  
~~it~~ states that Picasso spent  
<sup>childhood</sup> some of ~~the~~ youth in Pontevedra  
 (ville 000 p 99). Pontevedra is in  
 the southwest corner of Spain.

Gaceta de Arte

1897 - first show? Ev. exp. 1900

Journal first to refer. Pic  
 Bibl 478 a, p. 17.

Monten Romanesque

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	AHB	XI. G. 6

W. Noell Raphael Benoit in Art  
Bare.

Isidre Noell com a bandeira

, 1934

No 10 p. 291 - 316

h. 314 m of Noella glorios is

his infl. on Picasso.

(again how not specifically  
modernism also present)

Several score pictures -

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

Rafael Benet in Art, Barcelona

~~Novell~~

1933

No 1. p 3-13

Picasso i Barcelona

p. 3. copy of Novell - criticism of Pict  
etc - does not mention  
blue period in relation to  
Novell

p. 4 - does say P. started  
his blue period in Barcelona  
in 1901

p. 5 - thinks the 1917 Harlequin  
in the Museum is Rose Period

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G . 6

because, two years younger than I was,  
 had at that time a curious appearance -  
 half sporting beard - half intricate  
 fangs - ~~shortish~~ & thick set - he  
 wore a thick suit of good French wool  
 of the ~~the~~ color of coffee milk - on  
 his head an American cap / a cap  
 à l'américaine that shaded his  
 brilliant black eyes - under the lid  
 of the cap ~~there~~ a bit of Napoleonic  
~~black hair~~ hair a Napoleonic  
 lock of hair showed black on  
 his forehead: blacker even than  
 his Andalusian eyes - Then he wandered  
 from one museum to another now  
 up himself with food old and  
 modern painting - and - as I was

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	XI . G. 6

Saffari

was up the same thing was a often  
 meet in the Luxembourg in the  
 small impressionist gallery or  
 at the house where Picasso

in the family  
 Picasso's home was admirably  
 charming and affable - He had nothing  
 of the Bohemian or the eccentric poet  
 (or painter) - He spoke without the  
 irony & paradoxes that he used  
 with the public or with his false  
 colleagues - He moved between  
 his dear friends & his dog with  
 cordial simplicity & he smiled  
 & laughed with the spontaneity  
 of a child - When I saw him  
 & to his in his own house

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

I don't really recognize the Italian in  
him - for he was for Italian on  
account of his Genoese mother -  
once I told him so he was  
pleased; in fact he admitted to me  
once that in my company he really  
felt as if he were with a  
countryman; quite the contrary as for  
he felt with the French with him it was  
impossible for him - or for me - to  
fraternize or speak openly -

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

Spanish things in Picasso 1905-06

Series I

159 left - Faja <sup>or cloth wrapped around middle</sup> - Pyrenees.

145 - probably - Pyrenees <sup>because of pañuelo</sup>

144 - two - Barretina

143 ~~Pañuelo~~ Pañuelo  
or handkerchief

142 - right front - Merli?

117 Spanish mantilla

97 Cuenca - Barcelona 1904 according  
to Joan Junyer (4.7.)



335 Houston

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G. 6

The <sup>solid,</sup> sculptural character of his figures also increased during 1925, particularly after a trip to Holland in the summer. ~~He~~ ~~begin~~ ~~to~~ ~~take~~ Gradually, too, the forms become more severe, the drawing more precise, ~~as~~ in the Woman with Roovers (opposite) and the Fernande Olivier (above).

(Some paintings of 1905, such as the Le Toilette and the Woman with Roovers ~~and others~~ are said by Zerous ~~of~~ and others to have been painted in Gouda, in the Spanish Pyrenees, but Picasso assured the M. K. <sup>(1939)</sup> that he was in Gouda only during the summer of 1908.)

11 WEST 53RD STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

ALFRED H. BARR, JR., DIRECTOR

THE MUSEUM OF MODERN ART  
NEW YORK

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G.6

Good - Zervas I

"1905"

316 plate 142 - street in good  
 317 " 143 Nude  
 318 " 144 young Spaniard  
 319 " 145 K 1906 ♀ with kerchief  
 320 " 146 nude  
 321 " 147 Harem Pittsburgh  
 324 " 150 Adulterers  
 325 " 150 DK 1906 La Toilette Buffalo  
 326 " 151 Nude standing  
 327 " 151 " "  
 338 " 159 Nerdman  
 340 " 160 Nudes - comp.  
 343 " 162 Still life  
 346 " 164 Head of a man

MOMA Pic IV #63 peacocks (Chicago)  
 2000 → # 58 K 1906 Fernande  
 # 56 K 1906 Woman with leaves

Holland 1905 plate 113 Nude  
 " " " 114 Dutch woman  
 " " " 115 three girls

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI . G.6

NOTE = W.S. Lieberman's  
handwriting.



[p. 22  
2174]

2. p. 112 Woman with Scarf (Fernande?)  
Paris, 1905

2. p. 97 Portrait of a woman  
Paris, 1904  
but Fernand who owns ptg. says  
it was done in Barcelona and  
is of "girl friend" of P's.

at any rate scarf in both seems to  
be Spanish and of the time

Luis - 1) pottery - fidelitas, terracotas  
dyspeccably Spanish

2) belt band in 2. p. 154 - should  
be a bright color, different  
from pants.

this might show up in Barnes  
ptg when photo comes

3) suggested getting in touch with  
Merli

Merli

Philadelphia Woman with Scarf  
Buffalo Toilette  
and portraits of Fernande  
all done in Godeal but does  
not specify year although  
1905 would seem to be implied

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	AHB	XI . G. 6

618  
Gabriele Lippmann?  
son

Girl with Mandolin  
Pencover

September 1932  
at the time of the

Stieglitz after night 605

1932 Exhibition of Pictures  
Goffe & Brunselles

also Zurich Stop