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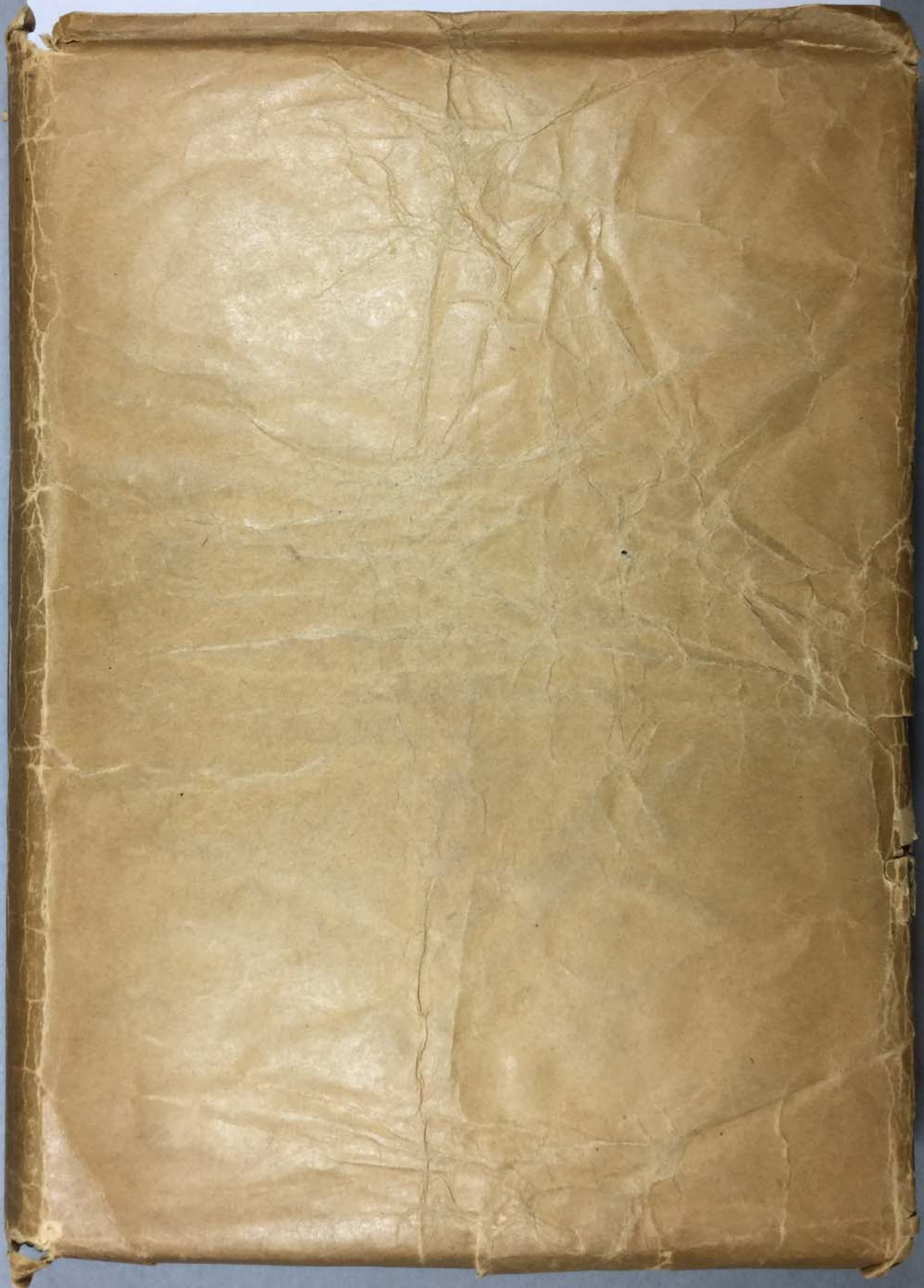
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## PICASSO: Fifty Years of his Art.

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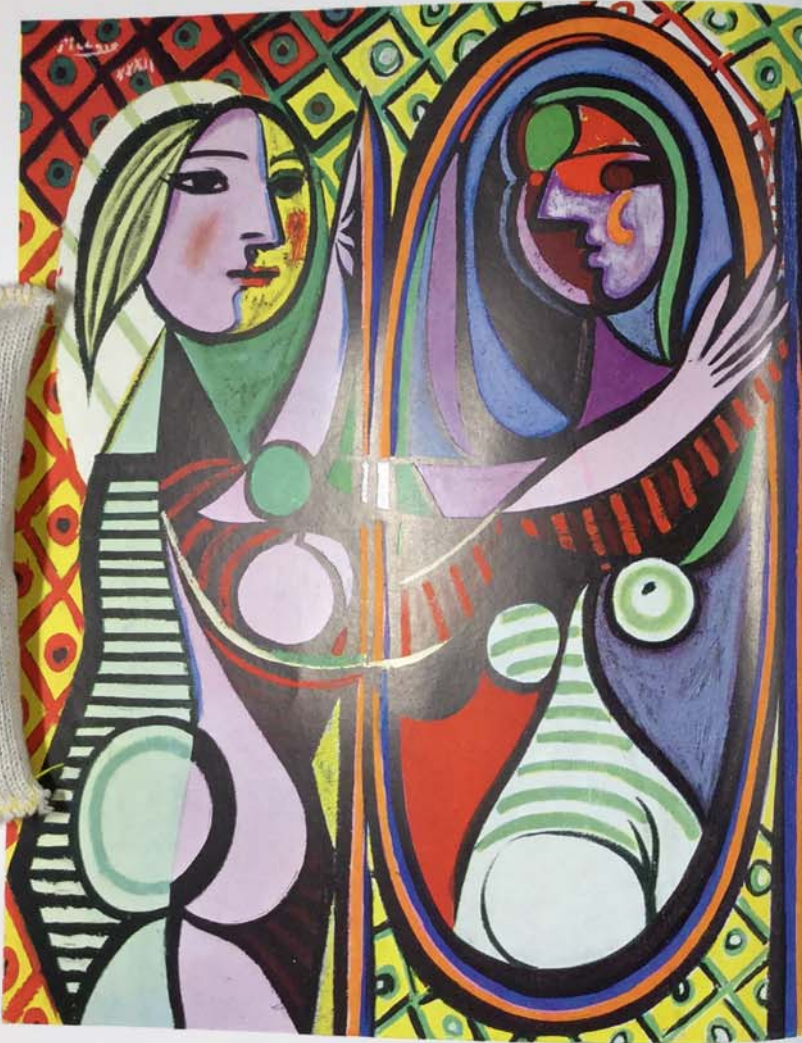
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*Frontispiece: GIRL BEFORE A MIRROR. Paris, March 14, 1932 (dated on back). Oil, 63 $\frac{3}{4}$  x 51 $\frac{1}{2}$  inches. The Museum of Modern Art, New York, gift of Mrs. Simon Guggenheim. See page 176.*

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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.*



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

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

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

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

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

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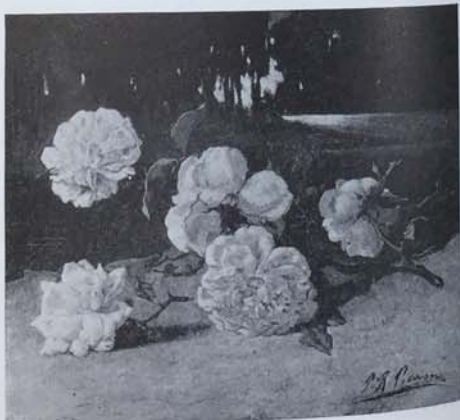
## SPAIN: 1881-1900



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 Coranna 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 Coranna, 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.



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

ROSES. Barcelona, 1898 (Z). Oil, 14¾ x 16¾ inches. Bignou Gallery, New York.

Thom Keller - ask who owns Roses

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Drug addicts

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

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

Picasso's illustrations were first published not by Casas'

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

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



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

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

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

above: ON THE UPPER DECK. Paris, 1901. Oil, 19 $\frac{1}{8}$  x 25 $\frac{1}{4}$  inches. Art Institute of Chicago, Mr. and Mrs. L. L. Coburn Collection.

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



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

#### THE BLUE PERIOD: late 1901 to early 1904

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

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

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

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These knit v. for present owner in England

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

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

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

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

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



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

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## INFLUENCE OF EL GRECO

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

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



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

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

*cf. Gósol letter*

*h. 255 - drawing*

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*Spide data?*

COMPOSITION (PEASANTS AND OXEN). Paris, 1906? (1905—Z). Oil, 36 $\frac{3}{4}$  x 51 inches. Barnes Foundation, Merion, Pennsylvania.

*opposite:*

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

BOY WITH CATTLE. Gosol Z, 1906. Gouache, 23 $\frac{1}{2}$  x 18 $\frac{1}{2}$  inches. Columbus Gallery of Fine Arts, Columbus, Ohio.



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

#### THE "IBERIAN" INFLUENCE

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



n/ Metropolitan Museum of Art, New York, bequest of

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## 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.

*John M. Vroom - Summer Inst. 1906*



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## PICASSO'S ART: 1905-06

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

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

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

## LES DEMOISELLES D'AVIGNON: 1907

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

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

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

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

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

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

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

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

L. Stein 1947 Appreciation: etc  
 Dem: 175, 181

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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Onslow Ford

masks and fetishes but Derain and Matisse found in them unacknowledged esthetic values involving the bold distortion and structural reorganization of natural forms.

It is strange that Picasso who had met Matisse by 1906 should have been unaware of Negro art until the middle of 1907 when, as he says, he discovered it for himself almost accidentally while leaving the galleries of historic sculpture in the Trocadéro.\* However the discovery, he affirms, was a "revelation" to him and he began immediately to make use of it. Whatever general stimulation the fauves had got from African art there is little specific trace of it in their painting. But several of Picasso's works of 1907-08 incorporate African forms and possibly colors to such an extent that the title "Negro Period" has hitherto been applied to his art of this time including *Les Femmes d'Alger*. Actually Iberian sculpture continued to interest him and often its forms were fused (and by critics confused) with those of the Congo and the Guinea Coast.

For instance the *Woman in Yellow* (opposite) has long been considered one of the important paintings of Picasso's Negro period but it now seems clear that this hieratically impressive figure is related to Iberian bronzes even more closely than are the three earlier figures of *Les Femmes d'Alger* which it resembles in style. As Sweeney has pointed out, the face and pose are remarkably similar to an archaic votive figure from Despeñaperros (repro. bibl. 463, fig. 14). The ochre color and striated patterns however may have been suggested by Negro art. More African in form is the *Head* (right) which may have been inspired by the almond-shaped masks of the Ivory Coast or French Congo.

In style, if not actually in time, both the pictures here reproduced seem to fall somewhere between the earlier figures of *Les Femmes* and the barbaric masks of the later figures at the right of that canvas. Zervos dates the *Woman in Yellow* in the summer of 1907.

#### HENRI ROUSSEAU AND PICASSO

In the Autumn Salon of 1905, along with the fauves and the ten Cézannes, were exhibited three paintings by Henri Rousseau, including a huge jungle picture. Rousseau had had a modest reputation in the 1890's but it was the Picasso-Apollinaire group which from about 1906 on spread his fame, both as a naive character and as an artist. In 1908 Picasso bought a large portrait of a woman by Rousseau from Soulier, the junk dealer, for a few francs and thereupon honored the douanier with a banquet, possibly the most celebrated in the history of French art.† Among Picasso's guests were the writers Apollinaire, Jacob, Sal-



HEAD (FEMME AU NEZ EN QUART DE BRIE), 1907 (Z); dated on stretcher October, 1905, but the style is obviously of two years later. Oil, 13 $\frac{3}{4}$  x 10 $\frac{3}{4}$  inches. Collection E. L. T. Messer.

mon, Warnod and Raynal, the painters Braque and Marie Laurencin, the collectors Leo and Gertrude Stein.

Rousseau's influence on Picasso during these years is not explicit except perhaps in some landscapes done at La Rue des Bois in the summer of 1908. Rousseau's intuitive mastery of formal essentials; the directness of his pictorial imagination which led him to abstract and invent (even when he supposed himself to be painting realistically); the resulting revelation that out of a living Parisian might come paintings of primitive clarity and naive conviction: these factors may have confirmed Picasso in the direction his own art was taking at the time. Thirty years later Rousseau's influence was possibly more direct (pp. 212, 216).

Rousseau once remarked to Picasso: "We are the two greatest painters of our epoch, you in the Egyptian style, I in the modern style." Perhaps he had in mind Picasso's *Demoiselles d'Alger* or his *Woman in Yellow* which however is scarcely more "Egyptian" than the rigidly frontal figure by Rousseau that Picasso bought from Soulier.

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

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

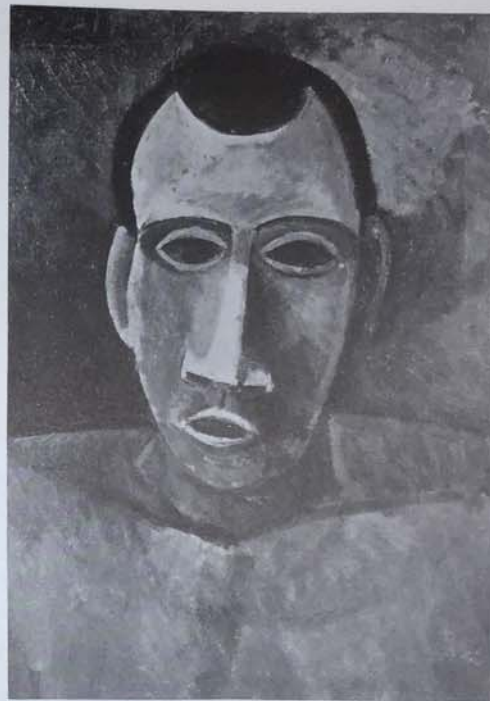
The Dancer, recklessly distorted, dramatic in movement and decorative in color is the masterpiece of a brief barbaric phase

*Amelins*

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

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

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

## ANALYTICAL CUBISM: 1909-1912

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

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

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

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

*Stieglitz drawings?*

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Perls Gallery, New York



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

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

Reports of Picasso's dependence upon some system of geometrical design such as "dynamic symmetry," or root rectangles, or the "golden section" are scarcely proven by

the internal evidence of his work though a sketch-book of drawings of 1915 shows that he did play with ruler and compass in certain cubist compositions of that period.\*

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

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

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



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

above: FACTORY AT HORTA. Horta de Ebro, summer 1909 (Z). Oil, 20 $\frac{7}{8}$  x 23 $\frac{3}{8}$  inches. Museum of Modern Western Art, Moscow.

FERNANDE. Horta de Ebro, summer 1909. Oil, 24 $\frac{1}{4}$  x 16 $\frac{3}{4}$  inches. Museum of Modern Art, New York, extended loan from Henry Church.

*Stijlisme?*

*Collection Mrs Henry Church, New York*

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FEMALE NUDE. Spring 1910 (Z). Ink and watercolor, 29 1/8 x 18 3/8 inches. Collection Pierre Loeb. Repro. from Zervos, bibl. 524.



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

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

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

1 / Metropolitan Museum of Art, New York.  
2 / Collection.

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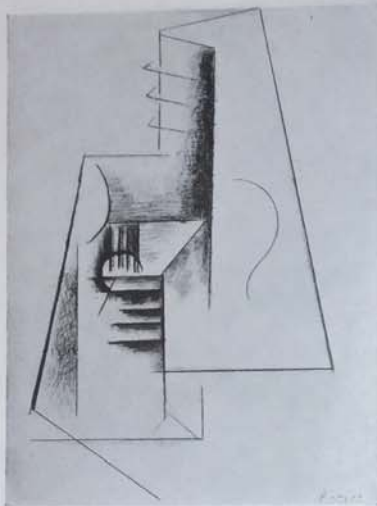
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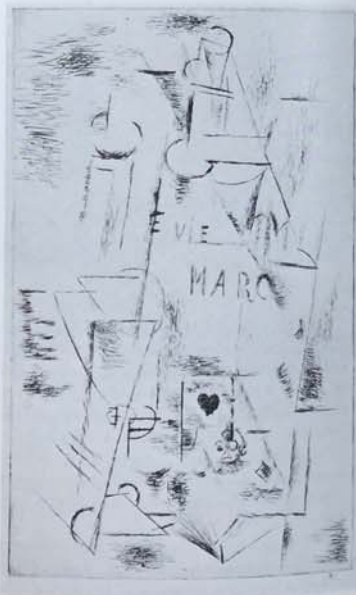
GUITAR. 1912 (P); 1911-12 (Z). Charcoal, 24 $\frac{3}{8}$  x 18 $\frac{3}{4}$  inches. Collection Richard Rosenwald.

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.



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STILL LIFE WITH CHAIR CANING. Paris, winter 1911-12 (Z). Oil and pasted oilcloth simulating chair caning, oval 10 $\frac{3}{4}$  x 13 $\frac{3}{4}$  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 pipistem (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 meta-physical 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.

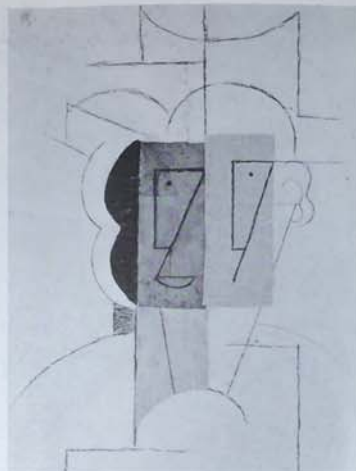
Yet however disparate these two media and several kinds or degrees of realism may appear they are held together, if not entirely harmonized, by various means, physical, optical, psychological. First, in space: laterally they are compressed within the oval; in depth they are virtually on the same plane. 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 pipistem 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 pipistem, 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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above: STILL LIFE. Paris, winter 1912-13 (Z). Pasted paper and charcoal, 24½ x 18¼ inches, Collection Alfred Stieglitz. First exhibited in America at Gallery "291," 1915.



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

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

#### COLLAGE

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

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

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

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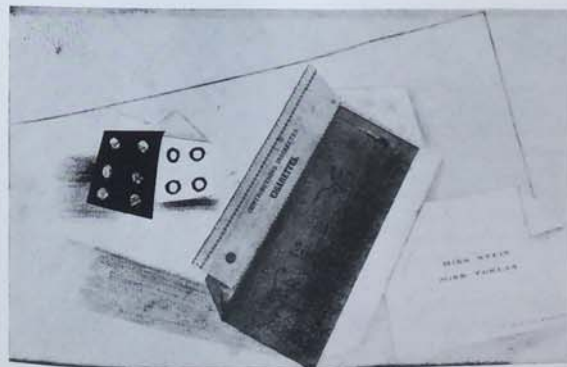
*Private collection, Paris*



STUDENT WITH A PIPE. Paris, 1914 (K) or winter 1913 (Z). Oil and pasted paper, 28 $\frac{3}{4}$  x 23 $\frac{1}{4}$  inches. Collection Miss Gertrude Stein.



below: STILL LIFE WITH A CALLING CARD. Paris, 1914 (K). Pasted paper and crayon, 5 $\frac{1}{2}$  x 8 $\frac{1}{4}$  inches. Collection Mrs. Charles B. Goodspeed.



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HARLEQUIN. Paris, 1915 (dated). Oil, 71¼ x 41½ inches.—Private collection.

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de color plate 1 h. 92  
p. 93 to h. 92  
see also (h. 261)



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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 Guizot 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.<sup>8</sup>

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.<sup>9</sup> A year later



96



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 SELSBURG, Rome or Florence, spring 1917. Pencil, 24 $\frac{7}{8}$  x 18 $\frac{3}{8}$  inches. Owned by the artist. Selsburg 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 BALLE, 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>



*Man P. at left*



THREE BALLERINAS. 1917? Pencil and crayon, 23 $\frac{3}{8}$  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.<sup>1</sup>

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

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

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



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BEGGAR. 1919-21? (P). (Formerly dated 1901-04?) Ink and pencil, 12¼ x 4½ inches. Collection Walter P. Chrysler, Jr.

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

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*Jerome*

2



LANDSCAPE. 1921 (dated). Pastel, 19 $\frac{1}{4}$  x 25 $\frac{1}{4}$  inches. Collection Walter P. Chrysler, Jr.



HAND. January 20, 1921 (dated).  
Pastel, 8 $\frac{1}{4}$  x 12 $\frac{1}{4}$  inches. Collection  
Walter P. Chrysler, Jr.

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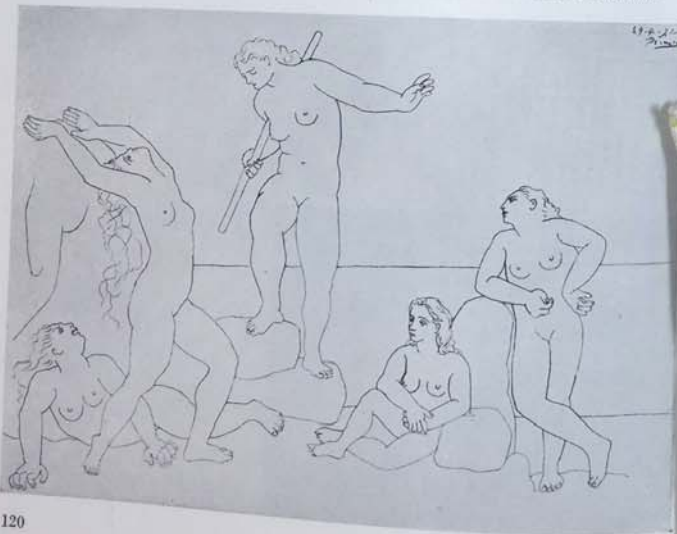
Picasso's greatest cubist paintings of the early 1920's are the two versions of the Three Musicians, reproduced on pages 122 and 123. Very close in style and period to the Three Musicians, though more brilliant in color, is the Dog and Cock reproduced opposite.\* The dog which lurks like a shadow beneath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

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

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

opposite: DOG AND COCK. 1921. Oil, 61 x 30 $\frac{1}{4}$  inches. The Museum of Modern Art, New York, Mrs. Simon Guggenheim Fund.

WOMEN BY THE SEA. April 29, 1921 (dated). Pencil, 9 $\frac{1}{8}$  x 13 inches. Collection Mrs. Charles J. Liebman.



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THREE MUSICIANS. Fontainebleau, summer 1921 (dated). Oil, 80 $\frac{3}{4}$  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 spaciouly composed version, a dog lies on the floor beneath the table. The color is rich and decorative, yet the effect is sombre; the subject is gay but the strange masks and the hieratic array of the trio give the composition a solemn, even a sinister, majesty.\*

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p. 181, 213

1937 *Guernica*  
- n.v.  
Zerov C. d'A 1949 p. 347  
- the world - good.  
- P. *reunion from guide* &  
celebrate *Stein* *mother* (1947)  
- Foreigner *quiet* *French* *journal*  
p. 348 - *speaks at home* 10. Dec. 1949

*Kinsler*  
Abraham we. 1910  
C. d'A 1945-46 p. 126



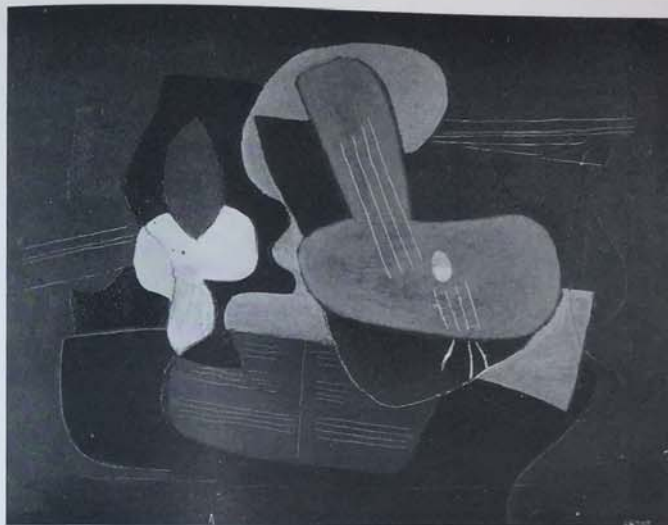
WOMAN IN WHITE. 1923. Oil, 39 x 31½ inches. Museum of Modern Art, New York, Lillie P. Bliss Collection.

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from P. Matisse ?

explored



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

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

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

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

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N.A.R.

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

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



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

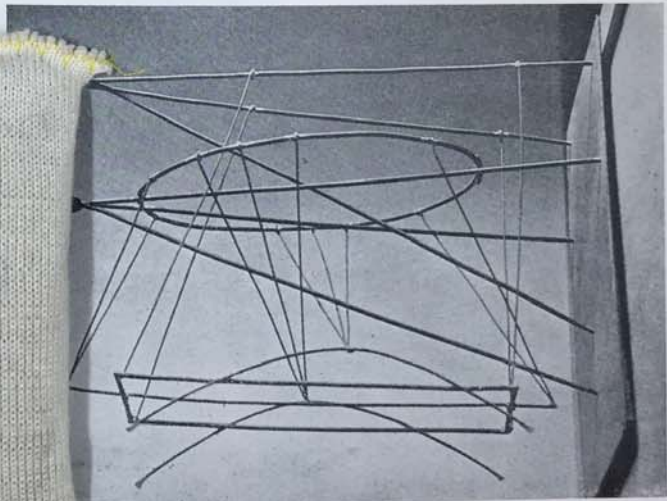
**left: HEADLESS (LA TÊTE EN OMBRE).** 1926. Lithograph, 13 x 9 3/4 inches (G. 242). Museum of Modern Art, New York, gift of Mrs. John D. Rockefeller, Jr.

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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. 80); 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 to its compositional lines to the series of ball-playing bathers\*, painted at Dinard (p. 157).

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



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

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ON THE BEACH. Dinard, August 19, 1928.  
Oil, 7½ x 12¾ inches. Collection George  
L. K. Morris.

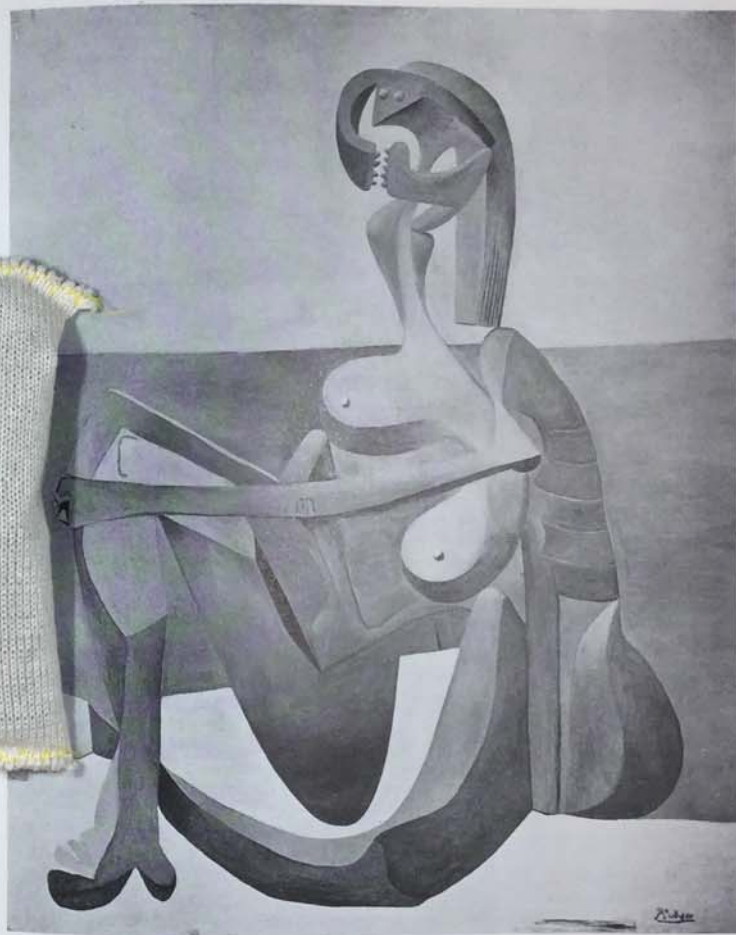


HEAD. October 1928. Construction  
in painted metal, about 10 inches  
high. Owned by the artist.

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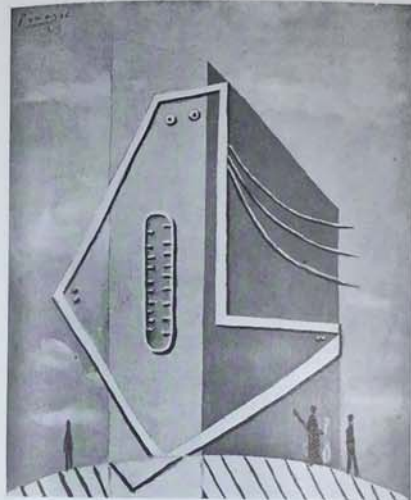
Mona?



SEATED BATHER. 1929. Oil, 63 $\frac{3}{4}$  x 51 $\frac{1}{8}$  inches. Collection Mrs. Merie Gallery.

opposite: STANDING BATHER. May 26, 1929 (dated on back). Oil, 76 $\frac{3}{4}$  x 51 $\frac{1}{8}$  inches. Owned by the artist.

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



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

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 1/4 inches. Collection Mrs. Meric Gallery.

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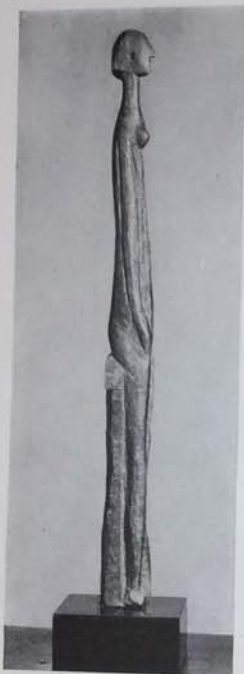


FIGURE. 1931. Bronze, cast from whittled wood, 21½ inches high. Collection Mrs. Meric Gallery.

*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).*

SEATED WOMAN AND BEARDED HEAD. 1932. Ink and pencil. 11¼ x 10½ inches. Collection Walter P. Chrysler, Jr.



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

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

SEATED WOMAN. 1932. Oil on wood, 29 $\frac{1}{4}$  x 20 $\frac{5}{8}$  inches. Collection Lee A. Ault.

opposite above: THREE WOMEN BY THE SEA. Paris, November 28, 1932 (dated on back). Oil, 32 x 39 $\frac{1}{2}$  inches. Owned by the artist.

opposite below: TWO WOMEN ON THE BEACH. Paris, January 11, 1933 (dated on back). Oil, 28 $\frac{3}{4}$  x 36 inches. Owned by the artist.

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

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

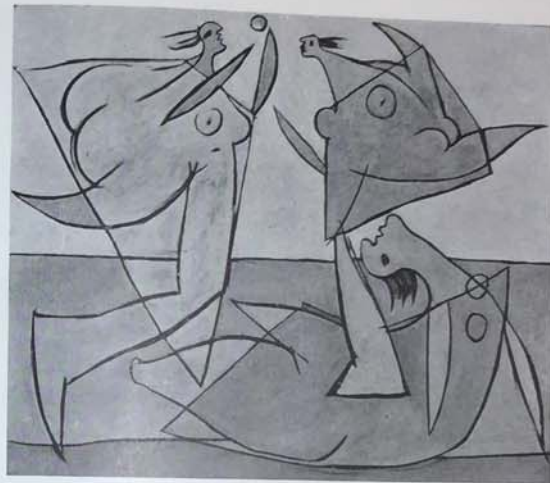
In the summer of 1932, at the time of the great retrospective exhibition of his work, Picasso said he preferred this painting to any of the others in the long series he had completed that spring.†



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2. wrap around 176 a, b = 192 a, b  
~~see for points etc~~  
more than plates to 176a ; use 176b  
and 177 for prints



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## SCULPTURE: 1931-33

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

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

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

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

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

There have - of new work on sculpture -

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? Sam Marx



GIRL WRITING. 1934 (dated). Oil, 63 $\frac{3}{8}$  x 51 $\frac{5}{8}$  inches. Collection Peter Watson.

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INTERIOR WITH A GIRL. DRAWING. Paris, February 12, 1935 (dated on back), Oil, 51 1/4 x 76 5/8 inches. Collection Mrs. Merric Callery. A series of studies for this composition is illustrated in bibl. 77, following p. 258.

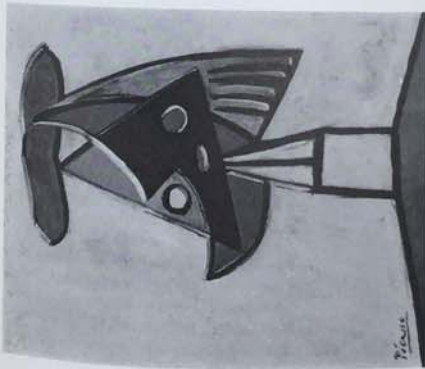
The Interior with a Girl Drawing was painted in February 1935 after considerably more trial and error than is usual. After several earlier variants and many

preparatory drawings he painted a large composition; but finding it unsatisfactory he painted it over completely with a new version, the canvas reproduced above.

add?

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Mom Paul. Bernis



HARLEQUIN (PROJECT FOR A MONUMENT), Paris, March 10, 1935 (dated). Oil, 24 1/2 x 20 inches. Buffalo Fine Arts Academy, Albright Art Gallery, Buffalo.

right: GIRL SLEEPING, February 3, 1935 (dated on back). Oil, 10 1/2 x 21 1/2 inches. Collection Walter P. Chrysler, Jr.

The Interior with a Girl Drawing occupies a special place in Picasso's work of the mid-thirties for not only is it the culmination of the long series of similar subjects which he had begun early in 1934 but it is apparently the last important canvas he painted until early in 1937, a period of almost two years.

The color of the Interior with a Girl Drawing is comparatively sparse and cool with green and violet predominant. The small Girl Sleeping painted a few days earlier is remarkable for its hot, rich harmony of red against gold arabesque.

One of Picasso's preoccupations of the late '30's is revisited in the little Harlequin (Project for a Monument) though it is far less architectural or sculptural in character than the designs of 1929. 30 (p. 165).



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MINOTAUROMACHY

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

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

The flower girl appears several times in Picasso's earlier work—in 1903 and 1905 (bibl. 524, I, plates 61, 113); in the



LYSISTRATA

MYRRHINA AND KINESIAS. 1934. Etching. 8½ x 6 inches. Illustration for Aristophanes: *Lysistrata*, a new version by Gilbert Seldes. New York, Limited Editions Club, 1934 (see p. 277). Museum of Modern Art, New York.

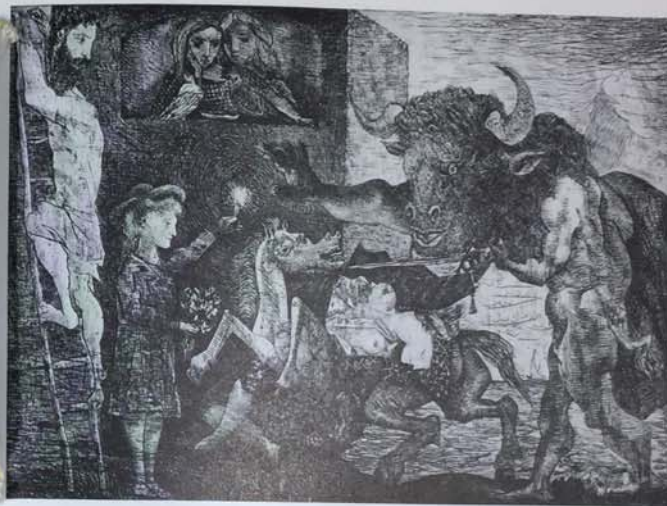
Picasso's most important book illustrations published in the 1930's were done for Aristophanes' *Lysistrata*. The etchings and reproductions of drawings are a spirited, racy burlesque of neo-classic primness; and they come nearer to following the text than had any of Picasso's earlier book illustrations.

Work around 176 also = 192 also  
see 192 also for tauromachy and other prints



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Monk



MINOTAUROMACHY. 1935. Etching, 19 1/2 x 27 3/4 inches. Collection Henry P. McIlhenny.

large Grecoesque Composition of 1906 (p. 49), and its studies—but never before in such a crucial role. The ladder, usually on the left-hand side of the composition, occurs in the 1905 paintings and etchings of acrobats; is climbed by a monkey in the curtain for Parade (p. 98); by a man with a hammer in, significantly, the Crucifixion of 1930 (p. 167); by an amorous youth in a gouache of 1933 (p. 185); by a shrieking woman in a study for the Guernica (p. 205).

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

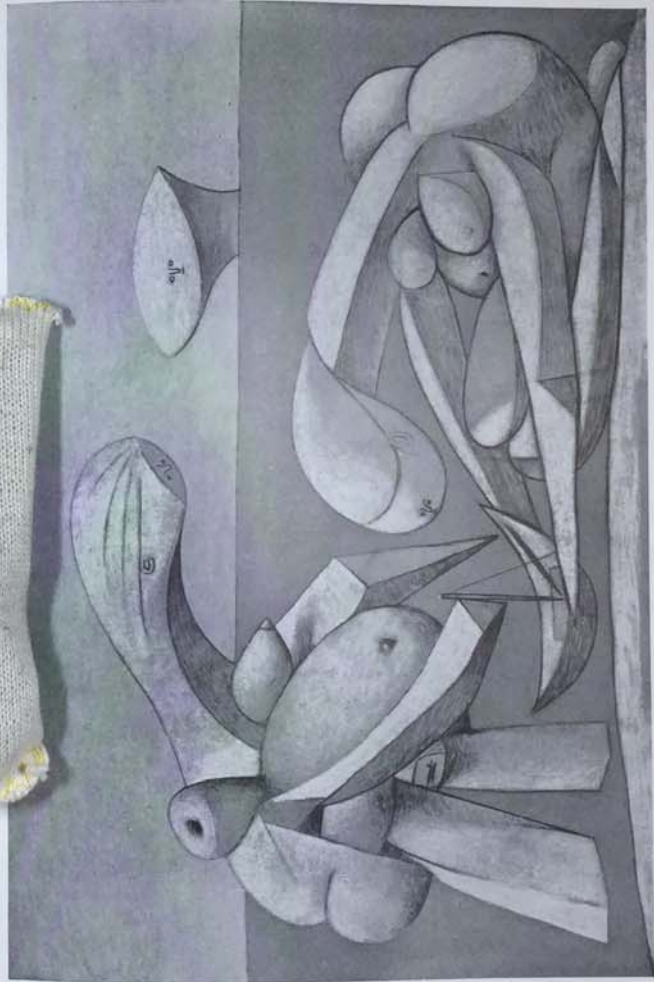
Minotaur himself appears as a decorative running figure in 1928 (p. 155) but takes on his true character in 1933 when Picasso designed the cover for the first issue of the magazine Minotaure, and made numerous etchings and drawings in which the monster holds a dagger like a sceptre (Minotaure, no. 1,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

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

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

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GIRLS WITH A TOY BOAT. February 12, 1937 (dated on back). Oil and charcoal, 51 3/8 x 76 3/4 inches. Art of This Century, New York.

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

On April 26, 1937 the Basque town of Guernica was reported destroyed by German bombing planes flying for General Franco. Picasso, already an active partisan of the Spanish Republic, went into action almost immediately. He had been commissioned in January to paint a mural for the Spanish Government Building at the Paris World's Fair; but he did not begin to work until May 1st, just two days after the news of the catastrophe.\*

Picasso has given no detailed explanation of Guernica. Briefly, one sees: at the right a woman with arms raised, falling from a burning house, another rushing in toward the center of the picture; at the left a mother with a dead child, and on the ground the hollow, fragmentary figures, one hand clutched a

broken sword near which a flower is growing. At the center of the canvas is a dying horse pierced by a spear hurled or dropped from above; at the left a bull stands surveying the scene in apparent triumph. Between the heads of the bull and the horse is a bird with upraised open beak. Above, to the right of the center a figure leans from a window holding a lamp which throws an ineluctable light upon the carnage. And over all shines the radiant eye of night with an electric bulb for a pupil.

Guernica is painted entirely in black, white, and grey. There is no modeling and most of the drawing is quite flat in effect with only occasional foreshortening as in the hands of the fallen warrior or the mouth of the horse. But however flat



work out double spread  
pp. 202-203  
Use 200-201 for cuts on p. 201  
+ view of Guernica in studio  
+ text.

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## GUERNICA: PRO AND CON

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

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

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

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

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

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

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

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

The Guernica has also been attacked from the conservative right as well as from the left. The Director of the Metropolitan Museum of Art for instance cannot forgive its "banality of overstatement" and compares it to Tennyson's *Charge of the Light Brigade*.<sup>4</sup>

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

202-203 double spread (Guernica)  
text below as in W111P  
maybe now double spread  
to 204-205 ?

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*scrap*



Detail of *Guernica*.

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

THE BUFFON ETCHINGS

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

The Buffon etchings are surprising in their sensitive naturalism. The use of aquatint gives a variety of soft tones which enrich drawing of extraordinary delicacy. Some of the prints have a lacy, decorative effect; others such as the Ram are almost monumental in character; but the idio-

syncratic character of the animal and its form are presented with mingled poetry and respect for natural appearances.

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



Picasso

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

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



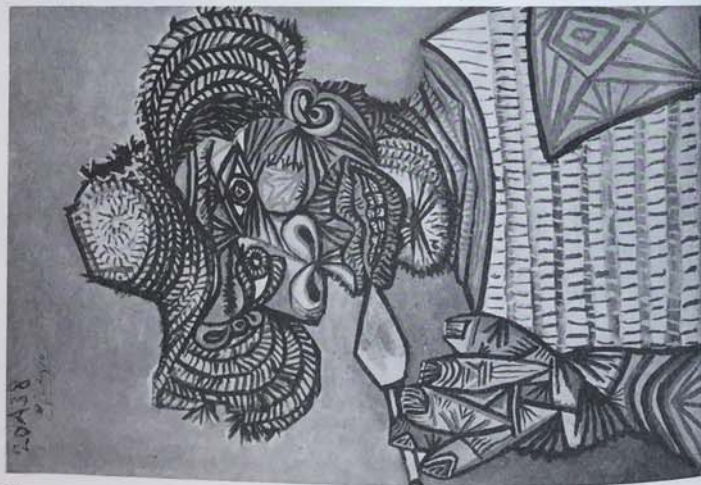
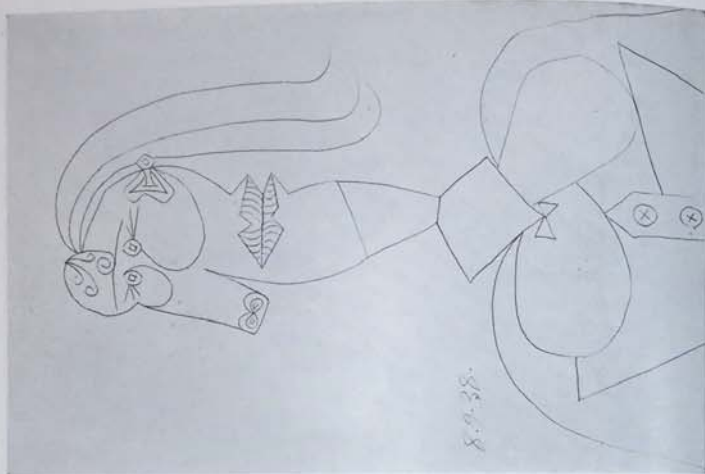
HEAD OF VOLLARD, 1937. Aquatint. Repro. from *Signature* (London), no. 8, 1938.

THE END OF A MONSTER. Paris, December 6, 1937 (dated). Pencil, 15 $\frac{1}{4}$  x 22 $\frac{3}{4}$  inches. Collection Roland Penrose.



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*Max. Picasso de ?*

*Ethel & Brugada*

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above left: MAN WITH AN ALL-DAY-SUCKER. August 20, 1938 (dated). Oil, 26 $\frac{3}{4}$  x 18 inches. Collection ~~Walt Disney~~ ~~Disney~~.

above right: HEAD OF A WOMAN. Mougins, September 8, 1938 (dated). Ink, 26 $\frac{3}{4}$  x 17 $\frac{1}{2}$  inches. Collection Mrs. Merie Cahery.

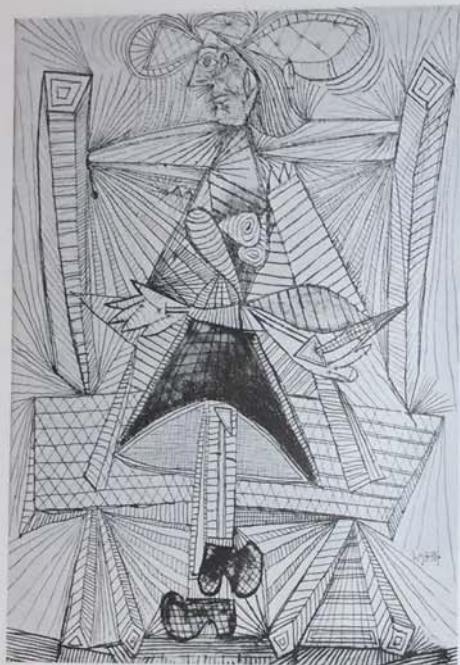
right: DANCER WITH A TAMBOURINE. 1938 (K). Etching with aquatint, 20 $\frac{3}{4}$  x 20 $\frac{3}{4}$  inches. Museum of Modern Art, New York.

During the spring of 1938 Picasso began to draw figures which seem to be made of baketry or chair caning. The Man with an All-day-sucker (above) done at Mougins in the summer suggests that Picasso had looked twice at the work of the 16th century Italian mannerist, Arcimboldo, who painted figures composed of various straws, fruits and vegetables.\*

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

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

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WOMAN IN AN ARMCHAIR. Paris, April 29, 1938 (dated). Color crayon over ink wash, 30 $\frac{1}{8}$  x 21 $\frac{3}{4}$  inches. Collection Mrs. Meric Gallery.

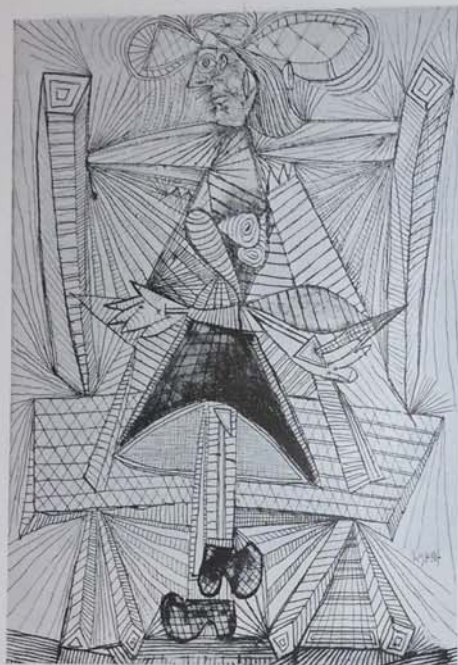
*This large crayon drawing, as complicated as a figure of spider webs, is one of a series begun in April, 1938, and elaborated during the summer at Mougins. In the fall, one of them was translated into the decorative painting Woman in a Garden.*

mer. Cat?



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WOMAN IN AN ARMCHAIR. Paris, April 29, 1938 (dated). Color crayon over ink wash, 30  $\frac{1}{8}$  x 21  $\frac{3}{4}$  inches. Collection Mrs. Meric Gallery.

*This large crayon drawing, as complicated as a figure of spider webs, is one of a series begun in April, 1938, and elaborated during the summer at Mougins. In the fall, one of them was translated into the decorative painting Woman in a Garden.*

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2

-1938/1939-

129 x 97

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*If Clark gives color plate of p-227  
 then Night Fishing p-223  
 p 223 to 224  
 224 to 226*

PORTRAIT OF D. M., Royan, December 30, 1939. Oil. Repro. from Eluard, bibl. 148.



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

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

In August, the last month of peace, Picasso painted Night Fishing at Antibes, probably his largest canvas since Guernica. (Reproduction page 309.) At the right a couple of girls with a bicycle stand on a stone jetty watching two fishermen in a boat. In the background at the left are the dark houses and towers of the town. The mauve and brown tones of the night are disturbed by a yellow moon, lanterns, bright fish and the blue-and-white jersey of the fishermen with the four-tined spear. Both in composition and mood this nocturne seems altogether exceptional in Picasso's art.<sup>8</sup>

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

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

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ROYAN: 1940

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

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

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

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



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Owned by the artist  
Pisarro's Col.



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

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Clark



SEATED WOMAN. Paris, September 1941. Oil, 51 $\frac{1}{4}$  x 38 $\frac{3}{4}$  inches. Owned by the artist. Repro. from bibl. 135.

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

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

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

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



GIRL'S HEAD, Paris, April 29, 1941 (dated on back).  
Gouache, 15 $\frac{3}{4}$  x 10 $\frac{1}{4}$  inches. Collection Pierre Loeb.

The *gouache* (left) of a girl's head seen from the rear and the ink drawing of a woman's head below are fresh solutions of Picasso's self-set problem of reorienting the complete complement of human features in one picture. From such variations Picasso returns to the original, undistorted theme in the simply rendered "realistic" Portrait of Inez (on p. 229, below).



The Portrait of the Author (below) is a "trick angle" self-portrait of Picasso drawn for the publication of his play *Le Désir attrapé par la queue* (p. 226). The bestial line of this drawing contrasts strikingly with the calligraphic virtuosity and *jury* of the woman's head at the right.

HEAD OF A WOMAN, Paris, July 16, 1941 (dated). Ink,  
10 $\frac{1}{2}$  x 8 $\frac{1}{4}$  inches. Museum of Modern Art, New York.

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*Man. Mod.*

above: NUDE WITH A MUSICALIAN. Paris, May 4, 1942 (dated on back). Oil, 76½ x 104¼ inches. Owned by the artist. Reprod. from *Chiffres d'Art*, 1949: 86.

left: STILL LIFE WITH A GUITAR. Paris 1942. Oil, 39½ x 31¼ inches. Louisa Léris Gallery, Paris.



The *sombre* Nude with a Musician is probably the largest canvas Picasso painted in Paris during the War. Straight lines and angles dominate as they did in the equally flat and even more abstract Studio of 1927 (p. 132). Yet however ingenious and far-fetched the distortions in Picasso's recent paintings, the figures preserve their integrity of form. Very rarely do they merge with background or occasion an in sublim of the analytical period.

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

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

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Portrait of D.M. Paris, October 9, 1912 (dated on back). Oil, 36 $\frac{1}{4}$  x 28 $\frac{3}{4}$  inches. Louis Carré Gallery, Paris.

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

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

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Prints collection, New York



FIRST STEPS. Paris, May 21, 1943 (dated on back). Oil, 51 $\frac{1}{2}$  x 38 $\frac{1}{4}$  inches. Repro. from *Cahiers d'Art*, bibl. 80.

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WOMAN WITH THE STRIPED BODICE. Paris, September 20, 1943 (dated on back). Oil, 40 x 32½ inches.  
Ezra-Carré Gallery, Paris.

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



M.A.R.

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WOMAN IN A WICKER CHAIR. Paris, September 24, 1943 (dated on back). Oil, 40 x 32½ inches.  
Ernis Carré Gallery, Paris.

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

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

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



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

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STILL LIFE WITH CANDLE. Paris, April 4, 1944 (dated on back). Oil, 23 $\frac{5}{8}$  x 36 $\frac{1}{4}$  inches. Louise L ris Gallery, Paris.

TOMATO PLANT. Paris, August 4, 1944. Oil, 29 $\frac{1}{4}$  x 37 inches. Owned by the artist.



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

opposite above: PARIS. PARIS, February 26, 1945 (dated on back). Oil, 32 x 48 inches, Louis Carré Gallery, Paris.  
opposite below: STILL LIFE WITH A SKULL. PARIS, March 14, 1945 (dated). Oil. Owned by the artist.

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

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

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

And he continued to paint.

#### PICASSO'S PAINTING: 1945

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

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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'Arignon* 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'Arignon* see Zervos, bibl. 524, I, plates 147, 160, 165. As already noted Zervos illustrates altogether fourteen composition studies besides the three reproduced on page 55.

† According to Zervos, Picasso recalls that André Salmon gave *Les Demoiselles d'Arignon* 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.

*Picasso's letter on Doucet*

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cludes, may have been affected by these ideas without being aware of it, but was intellectually and temperamentally averse to a mathematical basis for art. Duchamp is inclined to be skeptical of reports that Picasso ever used mathematical calculations or formulas in his painting. (Conversation with Duchamp, December 1945)

André Breton seems convinced that the cubists used mathematics though he does not indicate what method. He writes: "Recently I saw Picasso studying one of his unfinished works of 1911 or '12. He had already filled several pages with mathematical calculations, and he confided to me that in order to clarify this painting for himself he was obliged to embark on a whole series of measurements. What troubles me, however, is not this immediate seal of secrecy on a work of art, even when it turns against its author, but that the nature of these calculations, no doubt very simple, should be so well concealed that it is impossible for anyone to reconstruct them. Who would dare to undertake this task among all those who discourse so knowingly about Cubism?" (Bibl. 308, p. 15)

## † Plato's words are:

"Socrates: What I am saying is not indeed directly obvious. I must therefore try to make it clear. I will try to speak of the beauty of shapes, and I do not mean, as most people think, the shapes of living figures, or their imitations in paintings, but I mean straight lines and curves and the shapes made from them, flat or solid, by the lathe, ruler and square, if you see what I mean. These are not beautiful for any particular reason or purpose, as other things are, but are always by their very nature beautiful, and give pleasure of their own quite free from the itch of desire; and colors of this kind are beautiful, too, and give a similar pleasure."—*Philebus*, 51c.

A valuable examination of this passage in relation to modern esthetics is to be found in A. Philip McMahon, "Would Plato find artistic beauty in machines?" *Parnassus*, VII, 6-8, February 1935, pp. 6-8. Prof. McMahon questions the use of Plato's words to sanction cubism or machine esthetic.

## PAGE 67

\* See Zervos, bibl. 524, II, no. 865.

## PAGE 68

\* Joachim Weyl, "Science and Abstract Art," *College Art Journal*, Vol. II, no. 2, January 1943, p. 45.

## PAGE 69

\* Merli insists that Picasso stayed not at Horta de Ebro but at Horta de San Juan (bibl. 293, p. 61). When asked about this Picasso confirmed Horta de Ebro as the place (questionnaire, October 1945).

Charles Junyer (questionnaire, 1945) says there is no such place as Horta de Ebro but mentions several

other Hortas including Horta de Saint Joan (San Juan in Spanish).

## PAGE 70

\* Fanny Tellier, Picasso says was the name given by the model for the *Girl with a Mandolin* (questionnaire, October 1945). The fact that Picasso used a model explains the portrait-like character and relates it to the earlier Braque, and the contemporaneous Kahnweiler and Vollard portraits. The more abstract figures of 1911 lose any sense of a personality behind their "geometry."

## PAGE 71

\* Uhde, bibl. 477, p. 56.

† Under the name Daniel Henry, Kahnweiler wrote *Der Weg zum Kubismus*, Munich, 1920, the most authoritative, first-hand account of the cubism of Picasso and Braque during the years 1907 to 1914.

## PAGE 74

\* Mondrian, at least during his early years in Paris (1910-1914), had no interest in practical design either, and even after his association with the *Stijl* group in the Netherlands in 1916 he remained almost exclusively concerned with painting. Yet his art served as a kind of laboratory of pure design from which his Dutch colleagues, who included architects and furniture designers, could draw instruction and inspiration, which later they spread throughout the world.

While Picasso's most important influence on the art of design passed through the art of such painters as Mondrian and the Russian Malevich, his most obvious influence lay in the direct effect of synthetic cubism upon the decorative arts of the period 1920-1930.

## PAGE 80

\* Purists prefer to reserve the term *papier collé* for cubist compositions, using the more general word *collage* for the later fantastic pastings of the dadaists and surrealists. However, the *collage* which Picasso believes to be his earliest is not a *papier collé* but pasted oilcloth (page 79) and many others of his *collages* involve cloth, wood, tin, etc.; therefore, *collage* is used here as a generic term for compositions made by pasting or gluing.

† Those who would belittle *collage* say that Picasso and Braque originally employed this technique as a short-hand method of laying out a composition which was later to be executed in oils. When asked whether this was in fact the way *papiers collés* came to be invented Picasso replied that they were always intended to be what they are: pictures in their own right (questionnaire, October 1945).

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\* Cf. Meyer Schapiro, "Nature of Abstract Art," *Marxist Quarterly*, I, no. 1, January 1937, p. 92.

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## PAGE 86

\* Picasso had made three cubist sculptures: the bronze *Head* of 1909 (p. 69), another somewhat similar but more abstract *Head* in terra cotta, and a plaster *Apple* early in 1910 (Zervos, bibl. 524, II, nos. 717, 718). All three were conceived as solid mass with the surface cut into facets or ridges as if translated from the heads and still life in the paintings of the same period.

† Jacques Lipchitz recalls Tatlin's enthusiasm after his visits to Picasso's studio about 1913-14 (conversation with the author).

## PAGE 88

\* Picasso's name often appears in the comprehensive bibliographical commentary by Anne Anastasi and John P. Foley, Jr.: *A Survey of the Literature on Artistic Behavior in the Abnormal. II. Approaches and Interrelationships*. New York, 1941. (Annals of the New York Academy of Sciences, XLII, Art 1, pp. 1-112). For the most part the editors succeed in revealing the fact that many psychiatrists are ignorant or prejudiced about art.

† George L. K. Morris, the owner of the painted *Head*, is a leading American abstract painter and champion of abstract art.

‡ Roland Penrose, the owner of the collage *Head*, is one of the best-known English surrealist painters and poets.

## PAGE 94

\* When asked if there were some reason why he should so suddenly have made realistic portrait drawings about 1915, Picasso replied there was no practical or personal reason for the change in style (questionnaire, October 1945).

So far as the author knows the earliest dated portrait drawing in the new "realistic" manner is the *Seated Man*, reproduced on this page. The technique and, even more, the pose suggest Cézanne more than Ingres. (Cf. L. Venturi, *Cézanne*, II, no. 688; compare also no. 696, Cézanne's portrait of Vollard, with Picasso's.) Picasso's etching *Apples*, 1914 (Geiser 38) also recalls Cézanne.

J. J. Sweeney calls attention to a fairly realistic sketch by Picasso of Alfred Jarry published by Apollinaire in *Les Soirées de Paris*, no. 21, Feb. 1914, p. 37. Possibly the sketch was done from memory at that time but it seems more probable that Picasso made it before Jarry's death in 1907. The drawing accompanies Jarry's letters of 1905.

## PAGE 96

\* Fernando Olivier is not always an accurate reporter, but a sentence in her *Picasso et ses amis* is worth quoting apropos of Picasso's interest in Ingres: "*En peinture, ses goûts d'alors le portaient vers le Greco,*

## Notes to pages 86-98



Picasso: SEATED MAN. Avignon, summer 1914. Pencil 12¼ x 9¾ inches. Private collection.

Goya, *les primitifs, et surtout vers Ingres, qu'il se plaisait à aller étudier au Louvre.*" (Bibl. 325, p. 172) This statement occurs in her chapter on the years 1910-14, the period just before Picasso began his "Ingres-like" drawing.

Cocteau, however, insists that Picasso's drawings of 1916-17 have little resemblance to those of Ingres—or none at all. (Cocteau, bibl. 107a, p. 247)

† Mention of Picasso's acting as godfather to Jacob is made in Lemaitre, bibl. 255, p. 129.

## PAGE 97

\* Cocteau, bibl. 107a, p. 237.

† Answer to questionnaire, October 1945.

## PAGE 98

\* Some of this account of *Parade* is taken from Cocteau, bibl. 107a, pp. 49-55 and 236-239; and the original *Ballets Russes* program for the Paris season of 1917, which includes Apollinaire's essay "*Parade*" et *l'Esprit nouveau*. A detailed description of the choreography of *Parade* is given in Cyril W. Beaumont, *Complete Book of Ballets*, London, 1937, p. 851-856.

† Fernando Olivier was impressed by Satié's understanding of cubism (bibl. 325, p. 220).

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

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

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

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

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

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

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

Notes to pages 202-217

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

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

PAGE 212

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

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

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

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

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

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

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## Notes to page 247

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

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

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

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

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

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

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

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

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

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

‡ The controversy over Picasso was nowhere hotter than in the *New Masses* where, according to the editor, Seckler's interview "created more discussion and controversy than any other article we have ever published." Rockwell Kent led in the attack on Picasso picking out for his particular scorn the big still life reproduced on page 217 of this book: the candle, "my little granddaughter of six could do as well"; the

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## Illustrations by Picasso

The following is based on the list prepared by Monroe Wheeler for Picasso: Forty Years of his Art. Thirty items have been added and cover designs and magazine illustrations are included. Many of the books listed merely contain prints or reproduce drawings which Picasso has obligingly contributed. Volumes such as the *Ovid Métamorphoses*, the *Balsac Chef d'oeuvre inconnu*, the *Aristophanes Lysistrata* and the *Buffon Histoire naturelle* are, however, illustrated books in a stricter sense. Many paintings and drawings by Picasso are reproduced in ballet programs not listed here.

† items thus marked have been taken from Pouterman, bibl. 375, and have not been seen by the present compiler.

WILLIAM S. LIEBERMAN

- 1900 OLIVA BRIDGMAN, JOAN. "El clam de las Verges." *Jocentut* (Barcelona), vol. I, no. 22, July 12, 1900, pp. 345-6. Illustrated with reproduction of 1 drawing.
- 1900 OLIVA BRIDGMAN, JOAN. "Ser ó no ser." *Jocentut* (Barcelona), vol. I, no. 27, August 16, 1900, p. 424. Illustrated with reproduction of 1 drawing. (see p. 253)
- 1905 SALMON, ANDRÉ. *Poèmes*. Paris, Vers et Prose. About 10 copies contain 1 drypoint (G.6).
- 1911 JACOB, MAX. *Saint Matorel*. Paris, Henry Kahnweiler. Illustrated with 4 etchings (G.23-26).
- 1913 APOLLINAIRE, GUILLAUME. *Alcools*. Paris, Mercure de France. Contains reproduction of 1 portrait drawing of the author.
- 1914 JACOB, MAX. *Le siège de Jérusalem*. Paris, Henry Kahnweiler. Illustrated with 3 etchings and drypoints (G.35-37). (see p. 89)
- 1917 JACOB, MAX. *Le cornet à dés*. Paris, published by the author. 14 copies contain 1 burin engraving (G.54).
- 1918 APOLLINAIRE, GUILLAUME. *Calligrammes*. Paris, Mercure de France. Contains reproduction of 1 portrait drawing of the author. Copies of the deluxe edition contain in addition 1 etching by R. Jaudon after a drawing by Picasso.
- 1918 COCTEAU, JEAN. *Le coq et l'arlequin*. Paris, Editions de la Sirène. Contains reproductions of 1 portrait drawing of the author and 2 monograms.
- 1918 JACOB, MAX. *Le phanérogame*. Paris, published by the author. 20 copies contain 1 zinc etching (G.55).
- 1919 JACOB, MAX. *La défense de Tartufe*. Paris, Société Littéraire de France. 25 copies contain 1 burin engraving (G.52).
- 1919 SALMON, ANDRÉ. *Le manuscrit trouvé dans un chapeau*. Paris, Société Littéraire de France. Contains reproductions of 38 drawings.
- 1919 STRAWINSKY, IGOR. *Ragtime*. Paris, Editions de la Sirène. Cover design. (see p. 110)
- 1920 ABAGON, LOUIS. *Feu de joie*. Paris, Au Sans Pareil. Contains reproduction of 1 drawing.
- 1921 HUIDOBRO, VINCENT. *Saisons choisies*. Paris, La Cible. Contains reproduction of 1 portrait drawing of the author.
- 1921 SALMON, ANDRÉ. *Peindre*. Paris, Editions de la Sirène. Contains reproduction of 1 portrait drawing of the author.
- 1921 VALÉRY, PAUL. *La jeune Parque*. Paris, Nouvelle Revue Française. Contains 1 transfer-lithograph, a portrait of the author (G.224).
- 1922 PARNAK, VALENTIN. *Karabkaetsja akrobat*. Paris, Editions Frankorusskaja Pečatj. Contains reproduction of 1 portrait drawing of the author.
- 1922 REVERDY, PIERRE. *Cravates de chanvre*. Paris, Nord-Sud. 132 copies illustrated with 3 zinc etchings including a portrait of the author (G.62-65).
- 1923 BILLY, ANDRÉ. *Apollinaire vivant*. Paris, Editions de la Sirène. Contains reproductions of 2 portrait drawings of Apollinaire.
- 1923 BRETON, ANDRÉ. *Clair de terre*. Paris, published by the author. 40 copies contain 1 drypoint portrait of the author (G.110), the others, a reproduction.
- 1923 GEORGES-MICHEL, MICHEL. *Les Montparnos*. Paris, Arthème Fayard. The cover of the first edition reproduces 1 gouache. (see p. 101, right)
- 1923 JACOB, MAX. *Le cornet à dés* (revised edition). Paris, Librairie Stock. Contains reproduction of 1 portrait drawing of the author.
- 1924 COCTEAU, JEAN. *Le secret professionnel*. Paris, Librairie Stock. Contains reproduction of 1 portrait drawing of the author.
- 1924 REVERDY, PIERRE. *Pablo Picasso*. Paris, La Nouvelle Revue Française, Les Peintres Français Nouveaux, no. 16. Contains 1 wood engraving by Georges Aubert after a self-portrait drawing by Picasso.

Add La Vanguardia (Jungert letter and Cir.-Pal.)

1901 Pal & Ploma

1900 Arte joven

1900 Catalunya Artística (Cir.-Pal. p. 57 + off. p. 41)

1900 Madrid (Cir.-Pal. plates 41, 44)

1901 El Liberal (products for a profound look since published)

1902 " " (off. p. 65)

1902-3-4 " " (Cartes Jungert - typeset for Voyage artistique)

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

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

Exhibitions of Picasso's Work

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

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

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

? 1900 Quatre Gato (a café) portrait drawings  
1897 ?  
1901 Barcelona, Sala Paris, pastels  
(mentioned in Pel & Ploma)  
  
(show organized by Naitello and  
Pel & Ploma)

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## Works by Picasso in American Museums

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

### BALTIMORE, MARYLAND. BALTIMORE MUSEUM OF ART

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

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

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

### CAMBRIDGE, MASSACHUSETTS. FOGG MUSEUM OF ART, HARVARD UNIVERSITY

- × *Portrait of Fontaine*. 1900 or before. Crayon and wash, 20½ x 12¾"  
 × *Portrait of Rocarol*. 1900 or before. Crayon and watercolor, 19 x 13"  
 — × *Mother and Child*. 1904. Crayon, 13½ x 10½" (p. 29)  
 × *Standing Nude Man*. 1904. Ink (reverse of preceding item)  
 × *Woman Having Her Hair Combed*. 1905. Crayon, 24½ x 19½"  
 — × *Bathers*. 1918. Pencil, 9½ x 12¾" (p. 102)  
 × *A Philosopher*. 1918? Pencil, 13½ x 10½"  
 × *A Clown*. Pencil, 13½ x 9¾"  
 × *A Reclining Nude*. 1923. Pencil, 10¼ x 13¾"  
*Weeping Woman (Guernica "postscript")*. 1937. Ink and watercolor, 16¼ x 10¾"

### CHICAGO. ART INSTITUTE OF CHICAGO

- On the Upper Deck*. 1901. Oil, 15½ x 24½" (p. 20)  
*Woman with Cats*. 1901. Oil on cardboard, 17½ x 16"  
*The Old Guitarist*. 1903. Oil on wood, 47¾ x 32½" (p. 28)  
 × *Au Cabaret*. Crayon, 4¾ x 8¾"  
 × *Girl and Man*. Ink, 9½ x 12½"  
 × *Nude Man*. Pencil, 12 x 8"  
 × *Peasants from Andorra*. 1906. Ink, 22¾ x 13½" (p. 46)  
 × *Two Nudes*. 1906. Charcoal, 24½ x 17½"  
*Still Life*. 1907-08. Ink and watercolor, 13 x 20"  
*Head of a Woman*. 1909. Gouache, 25½ x 19"  
*Woman with Mirror*. 1909. Oil, 23½ x 20½"  
*Musical Instruments*. 1916. Gouache, 5¾ x 4½"  
*Large Standing Nude*. 1923. Ink and watercolor, 42½ x 28¾"

### EXTENDED LOAN FROM THE CHESTER DALE COLLECTION

- The Gourmet*. 1901. Oil, 36 x 27"  
*The Tragedy*. 1903. Oil on panel, 41½ x 27¼"  
 × *Study for the Juggler*. 1905? Drawing, 10¼ x 7¼"  
*Juggler with Still Life*. 1905. Gouache on cardboard, 38¾ x 27¼"  
*Two Youths*. 1905. Oil, 59¼ x 36¾"  
*Family of Saltimbanques*. 1905. Oil, 84 x 90½" (p. 36)  
*Still Life, Mandolin*. 1918. Oil, 38 x 51¼"  
*Classical Head*. 1922. Oil, 24 x 19¾"  
*Portrait of Mme Picasso*. 1923. Oil, 39½ x 32"  
*The Lovers*. 1923. Oil, 50 x 38"

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## Works by Picasso in American Museums (cont'd)

## CHICAGO, ARTS CLUB OF CHICAGO

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

## CINCINNATI, OHIO. CINCINNATI ART MUSEUM

*Head of a Woman.* 1922. Oil, 39 x 31½"

## CLEVELAND, OHIO. CLEVELAND MUSEUM OF ART

*Standing Nude.* 1905. Gouache, 25¼ x 19¼" *write*  
*La Vie.* 1903. Oil, 77⅞ x 50⅞" (p. 27)

## COLUMBUS, OHIO. COLUMBUS GALLERY OF FINE ARTS

*The Appetizer.* 1901. Watercolor, 17 x 13½"  
*Boy with Cattle.* 1905. Gouache, 23½ x 18½" (p. 48)  
*Figure with words "J'aime Eva."* 1912. Oil, 38¾ x 25"  
*Still Life.* 1915. Oil, 25 x 31½"  
*Abstraction.* 1916. Watercolor, 17½ x 13¾"

## DETROIT, MICHIGAN. DETROIT INSTITUTE OF FINE ARTS

*Portrait of E. Forest.* Charcoal, 19¼ x 7" *write*

## HARTFORD, CONNECTICUT. WADSWORTH ATHENEUM

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

## HONOLULU, HAWAII. ACADEMY OF ARTS

*Pierrot.* 1927. Oil, 22 x 18"

## LOS ANGELES, CALIFORNIA. LOS ANGELES COUNTY MUSEUM

*Figure.* 1908-11. Watercolor and pencil, 18 x 11¼" *write*  
*Woman at Mirror.* 1934. Watercolor and crayon, 13¾ x 9¾"

## MERION, PENNSYLVANIA. BARNES FOUNDATION

*Girl with Cigarette.* 1901. Oil, 28¾ x 19½"  
*Baby Seated on Chair.* 1901. Oil, 25½ x 21¼"  
*Man Seated at Table.* 1903. Oil, 46¾ x 31¼"  
*Acrobat.* "Blue" period  
*Harlequins.* 1905. Oil, 75 x 42½"  
*Figures and Goat.* 1905. Oil, 54¾ x 40"  
*Composition (Oxen and peasants).* 1906? Oil, 86¾ x 51" (p. 49)  
*Nude Standing in Red Arch.* 1905. Oil, 10¼ x 7¾"  
*Standing Figure.* 1905-06  
*Three Nudes.* 1906. Oil, 9½ x 11¼"  
*Punch.* "Negro" period  
*Judy.* "Negro" period  
*Still Life (Cubist)*  
*Still Life (Cubist)*  
*Violin and Bottle (Cubist)*  
*Music.* 1914-15. Oil, 19½ x 16"

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## Works by Picasso in American Museums (cont'd)

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

*Basket of Vegetables with Jugs.* Oil with gouache  
*Still Life.* Oil  
*Nude Seated on Bed.* Oil  
*The Loge.* Oil  
*Still Life.* Oil  
*Woman Seated.* Oil  
*Jar and Three Pieces of Fruit.* Gouache  
*Three Figures.* Oil, 3 $\frac{1}{4}$  x 4"  
*Group of Men.* Oil  
*Two Figures.* Oil, 4 x 5"  
*Man Seated.* Oil  
*Glass and Lemon.* Oil with gouache  
*Still Life.* Oil

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

## NEW YORK. ART OF THIS CENTURY

*The Poet.* 1911. Oil, 51 $\frac{1}{2}$  x 35 $\frac{1}{4}$ "  
*"Lacerba."* 1914. Collage, 28 $\frac{1}{2}$  x 23"  
*L'Atelier.* 1928. Oil, 64 x 51 $\frac{1}{2}$ "  
*Girls with a Toy Boat.* 1937. Oil and charcoal, 51 $\frac{1}{2}$  x 76 $\frac{3}{4}$ " (p. 199)

## NEW YORK. METROPOLITAN MUSEUM OF ART

*Woman's Head.* "Blue" period (1901-03). Oil, 15 $\frac{5}{8}$  x 14". Extended loan from Miss Adelaide M. de Groot

## NEW YORK. MUSEUM OF MODERN ART

- La Coiffure.* 1905. Oil, 68 $\frac{7}{8}$  x 39 $\frac{3}{4}$ " (p. 43)  
 X *Boy Leading a Horse.* 1905. Oil, 86 $\frac{1}{2}$  x 51 $\frac{1}{4}$ ". Extended loan from William S. Paley (color plate opp. p. 42)  
 X *Hercules.* 1905? Ink, 6 $\frac{3}{4}$  x 4 $\frac{1}{4}$ "  
*Les Demoiselles d'Avignon.* 1906-07. Oil, 96 x 92" (color plate opp. p. 54) (p. 55)  
 X *Fernande.* 1909? Oil, 24 $\frac{1}{4}$  x 16 $\frac{3}{4}$ ". Extended loan from Henry Church (p. 68)  
*Fruit Dish.* 1909. Oil, 29 $\frac{1}{4}$  x 24" (p. 65)  
*Woman's Head.* 1909. Bronze, 16 $\frac{1}{4}$ " high (p. 69)  
*Head.* 1909. Gouache, 24 x 18" (p. 66)  
*"Ma Jolie."* 1911-12. Oil, 39 $\frac{5}{8}$  x 25 $\frac{3}{4}$ " (p. 76)  
 X *Study for a Construction.* 1912-13. Ink, 6 $\frac{3}{4}$  x 4 $\frac{7}{8}$ " (p. 86)  
 X *Cubist Study.* 1912-13. Ink, 7 $\frac{1}{4}$  x 5 $\frac{1}{4}$ "  
*Man with a Hat.* 1913. Collage, charcoal, ink, 24 $\frac{1}{2}$  x 18 $\frac{1}{4}$ " (p. 80)  
*Card Player.* 1914. Oil, 42 $\frac{1}{2}$  x 35 $\frac{1}{4}$ " (p. 83)  
*Green Still Life.* 1914. Oil, 23 $\frac{1}{2}$  x 31 $\frac{3}{4}$ " (p. 90)  
*Seated Woman.* 1918. Gouache, 5 $\frac{1}{2}$  x 4 $\frac{1}{2}$ "  
 X *Dog and Cock.* 1921. Oil, 61 x 30 $\frac{1}{4}$ " (color plate opp. p. 120)  
*Woman in White.* 1923. Oil, 39 x 31 $\frac{1}{2}$ " (p. 129)  
*Still Life with a Cake.* 1924. Oil, 38 $\frac{1}{4}$  x 51 $\frac{1}{2}$ " (p. 134)  
 X *Four Ballet Dancers.* 1925. Ink, 13 $\frac{1}{2}$  x 10" (p. 140)  
*Seated Woman.* 1926-27. Oil, 51 $\frac{1}{2}$  x 38 $\frac{3}{4}$ " (p. 146)  
*The Studio.* 1927-28. Oil, 59 x 91" (p. 152)  
*Girl before a Mirror.* 1932. Oil, 63 $\frac{3}{4}$  x 51 $\frac{1}{4}$ " (color frontispiece)  
 X *Two Figures on the Beach.* 1933. Ink, 15 $\frac{3}{4}$  x 19 $\frac{5}{8}$ " (p. 184)  
 X *Head of a Woman.* 1941. Ink, 10 $\frac{5}{8}$  x 8 $\frac{1}{4}$ " (p. 228)

Stain  
 Portmanteau Volland p. 95 - write?  
 slightly

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Museum Salt Pipe c. 1938

## Works by Picasso in American Museums (cont'd)

## NEW YORK. MUSEUM OF NON-OBJECTIVE PAINTINGS

- Fruit Bowl.* 1908. Oil, 25 $\frac{3}{4}$  x 28 $\frac{3}{4}$ "  
*Accordionist.* 1911. Oil, 51 $\frac{1}{4}$  x 35 $\frac{1}{4}$ " (p. 75)  
*Landscape, Céret.* 1914. Oil, 25 $\frac{1}{2}$  x 19 $\frac{3}{4}$ "  
*Musician.* 1914. Oil, 25 x 19 $\frac{1}{2}$ "  
*Abstraction.* 1916. Collage, 18 $\frac{1}{2}$  x 24 $\frac{1}{2}$ "  
*Abstraction.* 1918. Oil, 14 x 11"  
*Composition.* 1918. Oil, 13 $\frac{1}{2}$  x 10 $\frac{1}{2}$ "  
*Lemon.* 1927. Oil, 7 x 5 $\frac{1}{4}$ "

## NORTHAMPTON, MASSACHUSETTS. SMITH COLLEGE MUSEUM OF ART

- The Table.* 1919-20. Oil, 51 x 29 $\frac{3}{8}$ " (p. 113)

## OBERLIN, OHIO. THE DUDLEY PETER ALLEN MEMORIAL ART MUSEUM

- Woman with Peplum.* 1923. Gouache, 8 x 6 $\frac{1}{8}$ "

## PHILADELPHIA. PHILADELPHIA MUSEUM OF ART

- Woman with Leaves.* 1905. Oil, 39 x 27 $\frac{1}{2}$ " (p. 47)

## A. E. GALLATIN COLLECTION

- Self Portrait.* 1906. Oil, 36 x 28" (p. 51)  
*Composition study for Les Femmes d'Alger.* 1907. Watercolor, 6 $\frac{3}{4}$  x 8 $\frac{3}{4}$ " (p. 56)  
*Bowls and Jug.* 1908. Oil, 32 x 25 $\frac{1}{2}$ " (p. 64)  
*Pipe and Violin.* 1911. Oil, 22 $\frac{1}{2}$  x 18"  
 ✕ *Drawing.* 1912. Charcoal, 18 x 23"  
 ✕ *Still Life with Fruit.* 1913. Collage and charcoal, 25 $\frac{1}{2}$  x 19 $\frac{1}{2}$ "  
 ✕ *Guitar and Bottle.* 1913. Pencil, 12 x 15 $\frac{1}{4}$ "  
*Composition.* 1914. Watercolor and pencil, 7 $\frac{1}{2}$  x 11 $\frac{1}{4}$ "  
*Still Life.* 1914. Oil, 12 x 16 $\frac{1}{4}$ "  
*Glass of Absinthe.* 1914. Painted bronze, 8 $\frac{3}{4}$ " high (p. 90)  
*Open Window.* 1919. Watercolor, 13 $\frac{1}{4}$  x 8 $\frac{3}{4}$ "  
*Three Musicians.* 1921. Oil, 80 x 74" (p. 123)  
*Composition.* 1922. Oil, 6 $\frac{1}{4}$  x 8 $\frac{1}{2}$ "  
*Still Life.* 1923. Oil, 32 x 29 $\frac{1}{2}$ "  
*Still Life.* 1924. Conté crayon with oil wash, 9 $\frac{1}{4}$  x 6 $\frac{3}{4}$ "  
*Composition.* 1926. Ink and pastel, 12 $\frac{1}{4}$  x 18 $\frac{1}{4}$ "  
*Dinard.* 1928. Oil, 9 $\frac{1}{2}$  x 6 $\frac{1}{2}$ "  
 ✕ *Study for Lysistrata illustrations.* 1934. Ink, 9 $\frac{1}{2}$  x 13 $\frac{3}{4}$ "

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

- ✕ *Standing Nude.* 1905? Pencil, 24 $\frac{1}{2}$  x 18 $\frac{3}{8}$ "  
 ✕ *Two Nudes.* 1923. Ink, 8 $\frac{1}{2}$  x 7 $\frac{1}{8}$ "

## ROCHESTER, NEW YORK. MEMORIAL ART GALLERY

- Flowers in a Blue Vase.* 1904? Gouache, 24 $\frac{1}{4}$  x 18 $\frac{1}{2}$ "

## SAN FRANCISCO, CALIFORNIA. SAN FRANCISCO MUSEUM OF ART

- Mother and Child.* "Blue" period. Oil, 35 $\frac{1}{8}$  x 25 $\frac{1}{8}$ ". Extended loan  
*Still Life with Jug.* 1937. Oil, 19 $\frac{1}{8}$  x 24"

## ST. LOUIS, MISSOURI. CITY ART MUSEUM

- The Mother.* 1901. Oil, 29 $\frac{1}{2}$  x 20 $\frac{1}{4}$ "  
*Nude.* 1907. Oil on panel, 14 $\frac{1}{8}$  x 8 $\frac{1}{2}$ "  
*Mandolin and Vase of Flowers.* 1934. Oil, 32 x 39 $\frac{1}{2}$ "

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*Works by Picasso in American Museums (cont'd)—Where Picasso has lived*

## TOLEDO, OHIO. TOLEDO MUSEUM OF ART

- Woman with a Crow.* 1904. Gouache and pastel, 25 $\frac{3}{8}$  x 19 $\frac{1}{2}$ " (p. 30)  
*Head of a Woman.* 1905. Gouache, 25 $\frac{1}{8}$  x 19"

## WASHINGTON, D. C. PHILLIPS MEMORIAL GALLERY

- The Blue Room.* 1901. Oil, 20 x 24 $\frac{1}{2}$ " (p. 22)  
*Jester.* 1905. Bronze, 16 $\frac{1}{4}$ " high (p. 38)  
*Woman.* 1918. Oil, 13 $\frac{3}{4}$  x 10 $\frac{1}{2}$ "  
*Studio Corner.* 1921. Watercolor, 8 x 10 $\frac{1}{4}$ "  
*Bull Fight.* 1934. Oil, 19 $\frac{3}{4}$  x 25 $\frac{3}{4}$ "

## WORCESTER, MASSACHUSETTS. WORCESTER ART MUSEUM, ANONYMOUS EXTENDED LOAN

- Mother and Child.* 1901. Oil, 16 x 12 $\frac{3}{4}$ "  
*The Watering Place.* 1905. Gouache, 14 $\frac{7}{8}$  x 23" (p. 42)  
 Also twelve drawings

## Where Picasso has lived: a chronology

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

A. H. B., Jr.

- 1881 October 25th. Born in Malaga, Spain.  
 1891 Moves with parents to Corunna.  
 1896 Moves with parents to Barcelona; visits Madrid, 1896; Barcelona studio no. 8 calle Conde del Asalto, 1899-1900 (see note ♡, p. 252)  
 1900 Leaves Barcelona for visit to Paris (October-November), 49 rue Gabrielle.  
 1901 Madrid (January-May); Malaga; Barcelona; Paris (June-December?), 130ter Boulevard de Clichy; Barcelona.  
 1902 Barcelona (until August?); Paris (autumn), Hotel Champollion, rue Champollion; Hotel du Maroc, rue de Seine; Hotel Voltaire, Boulevard Voltaire; 33 Boulevard Barbès.  
 1903 Barcelona.  
 1904 Barcelona; Paris (spring), 13 rue Ravignan, now 13 Place Emile-Goudeau, where he lived until 1909.

## Paris Addresses

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

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From dealer - Hatin  
 Rosamund  
 Paris  
 Knudsen

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quoted in this volume H 247, = 88

quoted

\* 3a **PICASSO EXPLAINS.** 3il New Masses 54no11:4-7  
Mr 13 1945

Interviews given to Jerome Seckler, the first of which was read and approved by Picasso before publication. French translation in *Fraternité* (Paris) 4no56:2 S 20 1945. Manuscript, giving a fuller account of both interviews, in the Museum Library.

\* 4 **PICASSO N'EST PAS OFFICIER DANS L'ARMÉE FRANÇAISE.** 1il *Lettres Françaises* (Paris). Mr 24 1945.

An interview given to Simone Téry, including a statement written by Picasso. Written statement reprinted in Pierre Courthion, *Bonnard*, p166 Lausanne, Marguerat, 1945; and in 88.

Reprinted in this volume, pages 247, 248 (English), page 269 (French).

\* 4a **EN PEINTURE TOUT N'EST QUE SIGNE, NOUS DIT PICASSO.** 1il *Arts* (Paris) no22:1,4 Jc 29 1945

An interview given to André Warnod.

Reprinted in this volume, page 241.

**Poetry by Picasso**

\* 5 **CAHIERS D'ART** 10:185-91, 225-38 1935

Commentary by André Breton and Jaime Sabartés. Two of these poems appeared in *Gaceta de Arte* (Tenerife) no no37:17, 19 1936.

\* 6 **CAHIERS D'ART** 13no3-10:156-7 1938

Facsimile of a manuscript.

7 **CONTEMPORARY POETRY AND PROSE (LONDON)**  
1no4-5 Ag-S 1936

"Picasso Poems Number." 6 poems translated by George Reavy.

DREAM AND LIE OF FRANCO. See 10, 355

\* 8 **LONDON BULLETIN** no 15-16 My 15 1939

With English translation.

\* 9 **PICASSO, POEMAS Y DECLARACIONES.** 45p 4il  
México, Darro y Genil, 1944

\* 10 **SUEÑO Y MENTIRA DE FRANCO.** [Paris] 1937

Facsimile of manuscript, Spanish transcription, French translation. Published in folio with proofs of the etchings. English translation inserted. Etchings reproduced in *Graphis* (Zurich) 1 no11-12:385-5 O-D 1945, and in 355. English translation reprinted in 272.

Reprinted in this volume, page 196

**Play by Picasso**

10a **LE DÉSIR ATTRAPÉ PAR LA QUEUE.** 62p Paris,  
Gallimard, 1945. (Collection *Métamorphoses*  
XXIII)

First published in *Messages* II, [p]1-20 4il Paris, Risques, Travaux & Modes, 1944. Text dated Jan. 1941.

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\* 11a **ARRIL, MANUEL.** De la naturaleza al espíritu. p153-6 1il Madrid, Espasa-Calpe, 1935.

\* 12 **ACTIVIDADES DE PICASSO.** *Tiempo* (Mexico) 6no134:35 N 24 1944

ADLAN. See 15

AGAMEMNON, JEAN. See 269

\* 12a **AHLERS-HESTERMANN, FRIEDRICH.** Pablo Picasso Modellierender Mann. 1il Freude (Laurenstein) 1:154-5 1920

\* 13 **AKSENOV, IVAN ALEKSANDROVICH.** Picasso i okrestnosti. 64p 12il Moscow, Tsentrifuga, 1917  
Text dated June 1914.

\* 13a **ALBERTI, RAFAEL.** Picasso. Sur (Buenos Aires) 14no130:40-4 Ag 1945

\* A poem. Reprinted in the author's *A la pintura, cantata de la línea y del color*, p30-3 Buenos Aires, Imprenta López, 1945.

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\* 15 **AMIGOS DE LAS ARTES NUEVAS, MADRID.** Picasso. 16p 7il 1936  
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— See also 76, 88

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