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The Early Sculpture of Picasso, 1901-1914

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Table of Contents

Preface iii

List of Abbreviations iv

Introduction 1

Chapter I - Rodin and the Climate of Suffering, 1903-1905 7

Chapter II - Portraiture, 1905 30

Chapter III - Gauguin and the New Emphasis on Form

The Seated Woman - Picasso's First Sculpture, 1901-1902 44

Sculpture After Gosol, 1906 50

Chapter IV - The Wooden Sculpture of 1907 and the New Primitivism

Gauguin and the Primitivistic Sensibility 63

Direct Primitive Influences 71

The Apogee of Primitivism: The Standing Woman, 1907 83

Alfred Jarry - Beyond Primitivism 86

Chapter V - The Triumph of Geometric Form, 1908-1910 97

Chapter VI - The Constructive Revolution, 1911-1914 114

The Guitars 116

The Newspaper, Glass, and Die 129

Food for Thought and Vision - Two 1914 Still Lifes 133

Chapter VII - Conclusion 138

Notes 147

Appendix 1 - A Provisional List of Picasso's Early Sculpture, 1901-1914 163

Appendix 2 - The Durio Collection of Works by Gauguin, 1931 171

Appendix 3 - A List of Works Exhibited in the Gauguin Retrospective 1906 175

Appendix 4 - "Psicologia de la guitarra," N. Lopez, 1901 177

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Appendix 5 - Letter Concerning the Puppet, S. Leonard, 1970 180

Bibliography 181

Illustrations 188

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Preface

There are many individuals and institutions to thank for their generous support of this project.

The Kress Foundation through the University of California at Berkeley awarded me a traveling fellowship for the academic year 1969-1970. Another grant enabled me to study the Picasso exhibition at the Museum of Modern Art, New York in December, 1967.

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Other individuals who have provided suggestions, information, or photographs are indeed numerous: Alice Derain, John Field, Edward Fry, John Golding, Totote and Rosa Hugué, Daniel Kahnweiler, Sandra Leonard, Roland Penrose, Phoebe Pool, Robert Rosenblum, and many galleries, libraries, museums, foundries, and private collectors both in Europe and the United States.

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List of Abbreviations

For the sake of simplicity the abbreviation "Z" is used for the Picasso catalogue raisonné by Zervos (C. Zervos, Pablo Picasso, XXII vols., Paris, Cahiers d'Art, 1932-1971). The first number after the "Z" is always the volume number and this is followed by the page number and individual reproduction number(s). The titles given by Zervos are usually simple and descriptive. These are generally adopted in the text unless otherwise noted. Many works have no titles or could be confused with other works with identical titles. Consequently the Zervos numbers are used to introduce each new work.

(Bodelsen) M. Bodelsen, Gauguin's Ceramics, London, Faber and Faber Limited, (1964)

(Ge) B. Geiser, Picasso Peintre-Graveur, Berne, Chez L' Auteur, (1932)

(Gray) C. Gray, The Sculpture and Ceramics of Paul Gauguin, Baltimore, Johns Hopkins Press, (1963)

(Paris) Paris, Hommage à Pablo Picasso, exhibition catalogue (1966)

(V) L. Venturi, Cézanne, son art - son oeuvre, Paris, P. Rosenberg, (1936)

(W) G. Wildenstein, Gauguin, Paris, Les Beaux-Arts, (1964)

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Introduction

Sculpture in the late 19th and early 20th century was dominated by Rodin and even those artists who rebelled against his influence usually passed through a Rodinesque phase in their early years. Picasso was not an exception in this respect, although he didn't work under the shadow of the master to the same extent Brancusi and Matisse did.[1] Nevertheless reaching beyond Rodin was not an easy task and most sculptors needed the stylistic and technical training an established master could provide.

Artists who were painters as well as sculptors were somewhat less likely to attach themselves to a sculptural apprenticeship and thus often proved to be more radical in their departures from tradition. Paul Gauguin is the most significant sculptor who fits into this category and whose sculpture provided an alternative to Rodin's creations. The example of his work more than any other sculptor opened a route from the 19th into the 20th century for members of the avant-garde in its new sculptural forms, materials, methods, and meanings.

This thesis follows such a route in the sculpture of Pablo Picasso. The change in his sculpture over a ten year period, 1901-1911, is from Symbolism to Cubism or from 19th to 20th century sculptural modes. This development has frequently been traced in painting; however sculpture has been overlooked and particularly Picasso's sculpture which is the real key to this change. This is especially unfortunate if one hopes to understand the period of transition (1906-1908) and the later collage and constructive

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phases of Cubism (1911-1914).

Careful consideration of Picasso's sculpture is also in many respects necessary in order to understand his painting development. They are not mutually exclusive, but deeply affect one another to the extent that one medium can often be partially characterized by the other. For example Picasso's painting is often justly described as sculptural. Within a larger frame of reference consideration of Picasso's sculpture may change one's conception of Cubism and the movements which follow. Far too little has been written about the contradictory qualities in Cubism which are carried further in Dada and Surrealism or the constructive qualities which are continued in Constructivism. In histories of Cubism Braque's more harmonious approach has often been stressed at the expense of Picasso's more strident work and now the Section d'Or Cubists have begun to receive more attention. Picasso's differences from these and other Cubists needs to be spotlighted, for the two major trends which follow are more heavily indebted to his peculiarities than to Cubism as a whole.

Explicitly this thesis examines Picasso's schooling under the influence of Gauguin and Rodin and his emergence as a major 20th century sculptor. It emphasizes the conceptual support he drew from the symbolist poets and primitive art. Finally the possible meanings of his sculptures and the type of aesthetics they indicate as a whole are assessed. The numerous influences Picasso's sculpture exerted on other artists are only briefly indicated, however, the significance of his work and the conceptual position it conveys are appraised.

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The scope of this paper is limited to discussing Picasso's major sculptures until the first world war. By this time many of the basic conceptions in his work were established and an interlude, between 1914 and the late twenties during which only a very few sculptures were constructed, provides a logical place to terminate the discussion. The brilliant flowering of Picasso's sculpture in the late twenties and early thirties is just as rich a field for exploration as the early periods and could easily be an undertaking equal to the present one. In addition to studies of later periods the need for a catalogue raisonné is very great. Information on various casts which would be helpful in preparing a complete catalogue is placed in an appendix; however this should not be considered a catalogue raisonné. It is merely a provisional check list for convenient reference and not a substitute for a catalogue raisonné which is now being prepared by another art historian.[2]

Picasso, like Gauguin, has been thought of primarily as a painter, even though sculpture was a major activity in each artist's career. In fact, it was not unusual for an artist to do both sculpture and painting. One only has to think of Boccioni, Derain, Marcel Duchamp, Matisse, and Modigliani to realize that Picasso was not unique among artists at this time in working in more than one medium. Likewise in the previous century many artists were both painters and sculptors. It would perhaps be more unusual if an artist of Picasso's stature and range had not created sculptural works.

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Despite the commonness of the painter-sculptor, critics and art historians in general have tended to favor painting at the expense of sculpture when considering an artist who does both. This approach leads to many distortions and misinterpretations. It compartmentalizes works according to media and creates a hierarchy of values which most often have no relation to the way an artist thinks of his own work, the way it develops, or the importance of the works themselves.

In Picasso's case it has resulted in a serious neglect of his sculptural creations even though they are a major share of his work in many periods and at times become his sole preoccupation. This thesis attempts as one of its basic purposes to clearly demonstrate that Picasso was a sculptor of the first rank with interests which led him beyond the usual boundaries of either painting or sculpture. A redefinition of sculpture, compared to what it had previously been, is inescapable if we examine Picasso's sculpture on its own terms. How it comes about in Picasso's work and its significance should be a major concern of any discussion of Picasso's sculpture. Avoiding works which do not fit within easily determined categories is one of the most unfortunate consequences of a failure to consider a broad spectrum of works and results in approaching 20th century sculpture with preconceptions carried over from the preceding century. Such biases have resulted in treating Picasso's constructions and works in less conventional materials as second rate sculptures whereas they should receive the greatest critical attention.[3]

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More serious than the neglect of works of major significance and outstanding quality, is the resulting distortion of the artist-'s conceptual development. Many if not most artistic problems were explored by Picasso in both painting and sculpture, either simultaneously or sequentially, and to only consider works in one medium within a period may result in unaccountable gaps, mistaken notions of sources, and overemphasis on that medium.[4] If one only considers painting, the stronger a period is in sculpture the greater the chance of misinterpretation. This may be further aggravated in that from one to a few pieces sometimes stand as whole periods in Picasso's sculptural development and omissions thus become more serious. The many variations possible on such works were often not executed because of the longer period of time required to execute sculptures or because no one was willing to pay for large works.[5]

Often because of a bias favoring painting above sculpture many authors assume that Picasso's paintings are more innovative and of a higher quality than his sculpture. The questionableness of this view would be apparent if his sculpture was really seriously considered or if the proponents of such a view would stop to recall that it is still the same artist whether he is sculpting or painting. Furthermore, it is unlikely that an artist of Picasso's caliber would have chosen to work in another medium unless he found it necessary to convey his artistic thoughts.

Thus, it is the aim of this study to carefully consider Picasso's early sculpture with particular attention to periods

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generally neglected. The relation of his sculpture to his paintings, to the literary ambience in which he moved, to the sculpture of others which he admired, to his verbal statements about his art, all these and other relations provide a rich background helpful in understanding Picasso's monumental sculptural achievements. Thematic considerations are not sacrificed to formal concerns and hopefully both emerge to give a balanced picture of the early sculpture without falling into the pitfalls previously enumerated.

Unfortunately much of Picasso's sculpture is still hidden in his closets and is unavailable to the general public and the scholar. As more of his sculptures enter the public domain our understanding of his development as a whole will of course be enriched and expanded. It is the author's hope that this thesis will prepare much of the basic foundation and begin a long overdue revaluation.

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I Rodin and the climate of suffering, 1903-1905

Picasso's associations as a young artist in Barcelona were with the most radical members of Els Quatre Gats cafe. This was a loose association of symbolist artists and poets who looked to England, Germany, and France for inspiration as well as attempting to revive indigenous Catalan culture. Many of the most important artists in the group such as Ramon Casas, the most reputable and avowed leader of the group, or Isidro Nonell, whose sympathy for outcasts and form consciousness made him the most radical member, were oriented toward Paris. Thus it is not unusual that one of the youngest and most rebellious members of this symbolist group, Picasso, should desire to go to Paris.

In the autumn of 1900, restless and adventuresome, he took his first trip to Paris with his choleric friend Casagemas. This short stay from October to December was undoubtedly motivated by a desire to see the wonders of Paris and French art. Besides the artistic attractions and night life, Picasso probably also hoped to meet with some success. This was a turn of the century year and the large international exhibition was an important opportunity of which Picasso took advantage by submitting a painting entitled Derniers moments.[1] It seems likely that part of the reason for the trip to Paris was to see his own painting hung in the Spanish section of the exhibition.

The internationally recognized star of the exhibition with his own pavilion was Auguste Rodin. His works were sought by collectors everywhere and he was easily the most famous artist

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during this period. Rodin's exhibition was a success previously unparalleled in his career. Sculptures were purchased by several museums, lectures were delivered by such notable critics as Charles Morice and Camille Mauclair, and a banquet was given in his honor.[2] It is probable that the young Picasso on his first trip to Paris would have visited the Rodin pavilion in Place de l'Alma to see the exhibition of 150 works by the great French master. This was certainly a high point of the several exhibitions. In addition other pieces were exhibited by Rodin in the sculpture section of the international exhibition.[3]

Certainly Rodin was admired among the Barcelona artists of Els Quatre Gats, of which Picasso and Nonell were the younger and more radical members. In the January 15th, 190 issue of Pèl & Ploma, the house organ of the group, Rodin was the subject of the first article and illustrations of his works appeared on the cover and following pages.[4] Ramon Casas, who was artistic director of the magazine and leader of the Modernistas was very strongly attracted to Rodin's sculpture. A sketch of Rodin in his studio by Casas and a photograph of the Thinker with a personal dedication from Rodin to Casas were both included in this issue. Later in the March 1902 issue of Pèl & Ploma an article from the 1900 Rodin exhibition catalogue by P. A. Besnard was reprinted,[5] thus further emphasizing Rodin's importance.

At this early date Picasso was probably not deeply influenced by Rodin's sculpture although he must surely have been aware of it. Some features of Picasso's work however could derive from Rodin.

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For example, the poses of meditation or melancholy found so frequently in Picasso's drawings and paintings from 1901 on resemble Rodin's Thinker sufficiently so that they could have been inspired by it. The theme of the Kiss also enters Picasso's work during the first Paris period; however his embracing figures are usually situated in a Paris street or small apartment in contrast to Rodin's unlocalized nude figures.

During the "blue period" the affinities between Picasso's and Rodin's creations grow until 1903 and 1904 when one can confidently speak of a Rodin influence on Picasso. At this time there are many qualities in both artist's work which are comparable: the closed silhouettes and the feeling of utter collapse or sinking; diagonal movements compressed within the silhouette; the compact grouping and crouching postures of many figures; the simplification of figures and lumpy kind of modelling; drapery which is simple and expressive; and finally thematic similarities such as sadness, sorrow, meditation, and isolation. Although many of these are typical symbolist themes with formal qualities which could derive from sources other than Rodin, in some cases the resemblance is so close that there can be little doubt Picasso looked directly to his work.

The spiritual similarities to Rodin are even more marked than the formal or thematic ones. In common with the sculptor, Picasso shows a strong interest in conveying the feelings of suffering and internal isolation of his subjects. He deals with suffering or nothingness as a condition or state rather than exploring the

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didactic or causal bases. He does not convey his meanings through anecdotal or verbal references but refines out the anecdote while retaining a personal quality. Thus, he may begin a work as an individual portrait but in the finished work individuals are not conveyed but rather archetypes or essences of certain states. On this level one simultaneously arrives at a more personal and universal statement since one can relate to the condition presented and in the more persuasive works details unessential to the message are suppressed.

Just at this time, Emile Durkheim was laying the foundations of modern sociology with his classic study on suicide.[6] He postulated anomie or an absence of the old moral codes as the cause of societies illnesses. Freud, the founder of modern psychology, on the other hand stressed the role of the unconscious and sexuality. Similar emphases are powerfully reflected in the art of the time. Rodin and Picasso both deal directly and at full strength with basic psychological and sociological needs and the results of their unfulfillment. They present them not so much as problems but as facts. Hunger, death, blindness, poverty, loneliness, lack of love, and family breakdowns exist. Rodin makes them persuasive in much the same way but does not stress fidelity to nature - his works are more abstract and removed. Rodin conveys it much more psychologically and philosophically. In simple terms Picasso is a symbolist artist at this time while Rodin is not so easily categorized.

Rodin's influence seems to have slowly entered Picasso's

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paintings, finally flowing over into the sculpture. How Picasso became acquainted with Rodin's work is not known specifically but some of the friendly critics he knew had written on Rodin (Coquiot in 1899, Fagus in 1900, and Morice in 1900)[7] and his sculptures were frequently exhibited. Rodin's 1900 exhibition was followed by entries of only a few pieces in various salons until the spring of 1905 when there was an exhibition at the Musée du Luxembourg which Morice described as the principal artistic event of the month preceding the opening of the salons.[8] Books illustrating the work of Rodin were also available by this time.[9] The 1900 exhibition catalogue of Rodin's work was also illustrated.[10]

Before discussing the sculptures of Picasso which were influenced by Rodin, two drawings will be examined to give a better picture of the breadth of the influence. A drawing, Head of a Woman (Z 21 131:351), (figure 1) by Picasso from c. 1902-1903 appears to be a study after the head of Sorrow from c. 1882 by Rodin (figure 2). The angle of the head, the open mouth, the outlines of the profile, and the self-sufficency of the head without the usual bust support are very similar in these two works. Picasso's study has a real plastic feeling despite the profile view. There are clear areas of highlights where the paper is left blank contrasted with dark and middle tone areas indicating shadows or depth. The open mouth in both works is not tense but weary as are the eyes which barely remain open because of darker surrounding areas tending to press them closed.

Another drawing, Nude Woman from the back with her right leg

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raised (Z 1 74:156), (figure 3), by Picasso from c. 1903 is very similar to Rodin's She Who Was Once the Helmet-Maker's Beautiful Wife, 1885 (figure 4). Although it is by no means certain Picasso was thinking of this work, it is a good possibility considering the visual similarities and rarity of such a theme. In Picasso's drawing the old woman similar to the Helmet Maker's Wife looks down. Her bony body and sagging flesh seem to be pulling her into the ground. However, she is not quite as decrepit as Rodin's old woman.

In the paintings of Picasso from 1903-1904 the influence of Rodin is often blended with that of El Greco. On a formal level the use of drapery is a good example. Throughout 1902-1904 Picasso used large simple cloaks in which to drape his women. Cirici-Pellicer even tells how the artists in the circle to which Picasso belonged clothed themselves in long overcoats similar to the robe Rodin used for his Balzac.[11] This expressed their great admiration for the Balzac as well as the dandified tastes of the period. Drapery of a similar type appears in El Greco's paintings as well; however it is more flame-like and broken into contrasting dark-light patterns.

Rodin's most important early sculpture, the Man with the Broken Nose, 1864 (figure 6 & 8), appears to have had a marked influence on Picasso. In painting, the Ascetic, c. 1903 (Z 1 87: 187), (figure 11) by Picasso is very similar in the broken nose, beard, and general facial configuration.[12] However the face, beard, and neck also bears some relationship to El Greco's Saint

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Peter.[13] That Picasso knew Rodin's sculpture and studied it thoroughly seems confirmed by his Mask of a Man, 1904-1905 (figure 5 & 7).[14] This work is probably inspired by Rodin's Man with the Broken Nose (figure 6 & 8) in the choice of the mask form rather than a complete head, Picasso's sculpture is more decisive than Rodin's. Rodin did not originally intend his work to be a mask and it is only because the back of the head broke off in a studio misfortune that it became a mask.[15] For Rodin the fragment had the authenticity of ancient art and in his eyes the character of the whole was found in the fragment.[16] In Picasso's work the mask form was a decision which was followed by other masks done after this piece. In other words the mask as an idea or concept presently had or later would come to have attractive possibilities for Picasso.

Picasso was occasionally interested in the fragment but the possibility of a mask or disguise with more than one identity, and which fit into various contexts was one of his constant interests. He has used ideas from primitive masks, from ancient masks, and from children's masks in his sculpture, at times doing portraits in such modes. The mask intensifies or reveals the hidden feelings of the wearer. It can be ritualistic, magical, dramatic, biographical, and symbolic simultaneously. The mask or mask-like devices are one of the most successful ways of presenting various levels of meaning in a single work and a large number of Picasso's paintings employ the mask idea. The concept of disguise is central to much of his art.

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The relationship between these two masks is also convincing in the general construction of each work. The nose although different in detail is clearly broken in each face, a quite unusual thing in itself. In detailed structure it is the eyelids which are most similar in the two sculptures, and this type of eye construction is not characteristic of Picasso's other early sculptures.

Despite the similarities to Rodin's Man with the Broken Nose, the differences are more notable. Although both works have a strong plastic feeling, Rodin's mask has the quality of flesh furrowed or stretched over bony structures, while Picasso's mask is constructed of much broader planes of a more abstract quality. The indentations of the brow or areas in the cheek are not naturalistic in Picasso's mask although they suggest natural concavities. They have a strong architecture all their own. In comparison, the transitions from one area to another are convincingly contoured in Rodin's mask giving a stronger sense of the human model behind his sculpture. Even the nose which is crooked in Picasso's mask does not have the squashed appearance of Rodin's work but asserts itself as a prominent vertical form. The eyes likewise do not remind us of a blind Homer or some other ancient work as does Rodin's piece, but the indented pupils give a determined glance, a glance which extends beyond us due to the irregular placement of the pupils.

Mask of a Toreador as this piece is sometimes called is not an inappropriate title for this piece since it does not have the

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humble dignity so characteristic of Rodin's work.[17] It is instead a proud and vigorous face without a softening beard or worried brow. The straight thin lips and slight arch of the brow add to the strength of the face. The whole expression is one of determination and fearlessness appropriately associated with the bullfight. The viewer does not feel a sense of pity or sorrow but is more impressed by the resolute firmness in facing any tragedy. Albert Elsen's suggestion that this is the face of the artist, an assertion as difficult to prove as it is to disprove, at least guides us to the realization that this is the character of the artist whether literally rendered through a self-portrait or just a Mask of a Man.[18]

It is very difficult to date this work precisely; however, a date before 1903 does not appear possible since the dates 1904 and 1905 are inscribed on the sculpture itself. This conflicts with Picasso's verbal confirmation that 1901 is the correct date of the sculpture but verbal dating of almost all his early sculpture is incorrect. This is partially due to the understandable vagueness of memories dating back more than fifty years, but more particularly to the generally improper phrasing of dating questions. Questions regarding dates should preferably be asked in relation to locations, other works, and events rather than as numerical queries.

The date 1904 and a clearly visible signature are inscribed over what appear to be remnants of an earlier signature and were probably added much later. The date of 1905 is easily read just

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below the other inscriptions and in character seems to be of the same age as the now mostly obscure signature. Thus 1905 would seem the most credible date, since it is most likely the older of the two. It would also seem unlikely that two sets of dates in different writing would have been added later.

There are three drawings of a wounded bullfighter which may be the antecedents of this sculpture (Z 6 47:381, 47:384, and Z 1 44:90 Bullfight, figure 9). However another drawing of a bullfighter in a supine position (Z 6 38:308), (figure 10) is much more closely related to the sculpture in facial patterns. But it is not a sculptural drawing. The lines are too varied in direction, contour, and thickness to be anything but spontaneous. In contrast to this drawing another drawing (Z 6 73:597), (figure 12) is according to Picasso a later work done from the completed sculpture.[19] The extensive shading which emphasizes planes and contours rather than lines makes Picasso's claim seem entirely plausible. In summary, the drawings preceding the sculpture could have served in a general way as ideas for it; however the actual working out of the sculptural problems does not appear to have been done in drawings.

A second early mask by Picasso of a blind man occupies a more significant place in his career than the Mask of a Man. Mask of a Blind Man, c. 1903 (figure 13-14) is a seminal piece which was probably partially inspired by a Rodin sculpture and it in turn then appears to spawn a whole series of works. Besides being an interesting sculpture and having relationships to other works it

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deals with one of Picasso's most significant themes of the period, blindness.

The first idea for the Mask of a Blind Man appears to be a drawing for a cane (Z 21 141:370, Study of personages, to the right, the pommel of a cane), (figure 15). Thus the original conception of this work was sculptural but of a practical nature closer to Gauguin's ideal. The pommel becomes an arm holding a severed head in the tradition of Saint John the Baptist. Since this is only a small sketch the head is not presented with great detail; however the blackened eye and open mouth already indicate what will become the two most expressive devices in the final sculpture.

Picasso also considered making a vase out of this head as is apparent from the Study of Vases (Z 22 6:16), (figure 16). The upper left vase is partially formed by the Mask of a Blind Man (figure 14) seen in profile. The inspiration for executing ceramics and vases with masks is undoubtedly due to the influence of Gauguin. Gauguin not only did several ceramics in the form of heads but some of these were images of suffering in which red glazes were used to suggest decapitation. In this case the influence may not be direct but through a Spanish friend, Paco Durio, although the drawing in the lower right may have been inspired by Gauguin's Pot with a mask (Gray 10), (figure 17), which was in the Exposition Universelle, Paris, 1900. For example Durio's brooch of Two confronting masks, (figure 18) is very similar in the type of eye structure and inward spiritual

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preoccupation. The studies by Picasso of vases, jewelry, canes and such are very closely related to Durio's art nouveau interests. (The importance of Gauguin and Durio for Picasso's sculpture will be more fully discussed in chapters III and IV.) Thus, after two sketches suggesting projects of a somewhat practical, applied nature, Picasso finally executed the sculpture as a Mask of a Blind Man.

The additional influence of Rodin's Head of Saint John the Baptist, c. 1887, (figure 19), on Picasso's Mask of a Blind Man is also very likely. Except for the elimination of the beard, and swelling of the eyeball, Picasso's mask is very similar to Saint John the Baptist. The open mouth, a favorite device of Rodin's for expressing anguish, is adopted by Picasso and has resulted in this work sometimes being called the "Singing Blind Man." A comparison of the profile view of both sculptures reveals an almost exact correspondence in the outline of the forehead, nose, mouth, and chin. Even the broad planes and eye cavities are much the same, and although the Saint John is not a mask as Picasso's sculpture, it is nevertheless a decapitated head which was not meant to be seen from the back.

The major difference between these two works is not formal but thematic. Rodin's sculpture is of a saint and more specifically of a martyred saint who was victimized by an evil femme fatale. This theme was a favorite of many symbolist artists and is an image of suffering unresolved by the compassion of the saint or the brutality of the deed, for the viewer is made to experience

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both. Pain and pleasure are at one, forming a bittersweet mixture characteristic of many of Rodin's most exciting works. Rodin chooses such conflicts for his greatest works such as the Gates of Hell and the Burghers of Calais. The difficulty or, better, impossibility of resolving them makes them all the more powerful and attractive.

In contrast, Picasso's theme of blindness is not historically or morally specific as in Rodin's theme. Picasso doesn't identify his blind man nor is it impressed upon us that this is a blind man we could have seen on the street. In fact, it is only in the many paintings employing this same head that we clearly come to recognize that its strength is in its unspecificity. The hollow sockets and open mouth similar to many of Rodin's sculptures fit well in a number of different contexts and yet clearly convey the loneliness of blindness. Thus this mask could become a vehicle from which Picasso could make numerous paintings, each making a statement on blindness in relation to one or more of the other senses.

The theme of blindness is one of the most significant of the "blue period" and a whole study could be devoted to it alone. The following discussion of several of Picasso's paintings on this theme will emphasize the interrelation of painting and sculpture in his work at this time and his great concern for the concepts behind these explorations of the senses and states of being.

The Blind Man's Meal, 1903, (Z 1 78:168), (figure 21) is one of the major paintings on the theme of blindness and there are

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several preparatory or related studies. These studies vary in showing the blind man clean-shaven (Z 6 65:533 and Z 1 81:172, figure 22) or bearded (Z 1 94:209, Z 1 94:210, figure 20, and Z 6 83:684). The open mouth motif, closely related to the Mask of a Blind Man, disappears in the final painting, being replaced by the sensitively exploring hands. The blind man's act of touching the few objects on the table makes them seem more significant and heightens our awareness of them since we see them and know he cannot. His blindness alters the theme of this simple act through our recognition of his sensitivity of touch compared to his lack of sight. What ordinarily would be an unconscious, uninteresting act of eating is given new meaning by our empathy with the blind man. It becomes a kind of Communion[20] rather than a meal. His blindness and sense of touch gives him special qualifications to be our guide in reappraising values and experiences often overlooked. The simple workman's clothing, austere setting, and geometric forms prevent sentimentality from dominating and rather reveal a strength and nobility unusual to such a theme.

The Frugal Repast, 1904, (figure 23-24) continues the same theme in a somewhat different direction. Again the Mask of a Blind Man may be the inspiration for the head of the man in this work, however, the unusual hat markedly changes the context. In dress, the scarf or collar the man wears is almost identical to those in other renditions of the blind man, however his hat is unique and completely separates him from the more humble, rustic blind man in other works. It suggests he has experienced life

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from top to bottom on all levels of society. He is undoubtedly a man of the city with a certain sophistication who although blind has a woman companion. Even the glasses and wine bottle seem less humble than the crockery in the Blind Man's Meal and, according to Fernande Olivier, indicate alcholism.[21] We do not really know if a meal has been eaten; however the gauntness of the man indicates that meals are meager as the title of this etching suggests.

The relationship between the man and woman must be considered as an important key in understanding this work. The presence of the woman in the scene gives the blind man someone with whom to share his misfortunes even if his hands resting on her shoulder and arm do not seem to express great affection. For it is the juxtaposition of the man's profile, clearly revealing his hollow eye socket, with the woman, who looks straight ahead absorbed in her own thoughts which tempts our imagination. Her contemplative attitude contrasts well with his tragic face, making the scene one of shared disillusionment and melancholy. Despite this somber mood there is a calm acceptance of circumstances by both figures. Their silent internal reactions seem to penetrate deeply into experiences sight alone cannot make visible.

In the Old Guitarist, 1903, (Z 1 90:202), (figure 25) the most famous of the paintings on blindness, the Mask of a Blind Man is surely employed; however it is not felt as an addition but perfectly combines with the Grecoesque qualities of the painting as a whole. The man is old and his clothing is torn, thus indicating an outcast as well as a lonely old man. His

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withdrawal into himself and his guitar are indicated in the bowed head and placement of limbs. The guitar is the only warm color and the only rounded pleasing shape in the painting. Within as without he is destined to play and sing his melancholy music as a true reflection of his experiences of life.

This life in blue no matter whether one of total blindness or one of color blindness to all but shades of blue is nevertheless not an anecdotal one. There is no search for causes, corrections, or circumstances of blindness in the individuals represented. In fact the old man in this painting is more an archetype than a particularized individual and much of this feeling is due to using the Mask of a Blind Man and stylistic qualities from El Greco. The drapery folds, ashen white highlights, and elongated limbs placed at contrasting angles all derive from El Greco - not nature or observed reality. The setting itself, or rather lack of it in conventional terms, reinforces the isolation. This is an externalization of internal states unsoftened by natural details. What details are noticeable add to the reality of the blind guitarist as a psychological entity.

If, as Picasso wrote to Max Jacob, his friends found too much "soul" in his works and not enough "form", we would not today hold such a view of these paintings.[22] There is both "soul" and "form" in abundance: however the "soul" is not easy to define. It is of the nature of an understanding by the figures depicted of loneliness, hunger,

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blindness, and other misfortunes. There are no outbreaks of great emotion but rather a certain resignation to misfortunes. The guitar, food, or other objects which appear in these paintings barely comfort the figures and we soon expect them to be totally submerged in blueness.[23]

In this and the two previous works the idea of blindness interests Picasso greatly and he then partially imposes a kind of blindness upon himself by drawing a blue veil over everything to help him plumb the depths of the soul. This was later expressed in a statement made by Picasso in the thirties:

> There is in fact only love that matters. Whatever it may be. And they should put out the eyes of painters as they do goldfinches to make them sing better.[24]

In other words, in the blind man he at once found a figure with special knowledge of life through his tragedy, a figure sympathetic in himself, and one who revealed a new kind of beauty growing out of tragedy. The blind guitarist is a symbol par excellence of the man who makes beauty out of tragedy because his music is all he has, it is all he can give.

That it is the state of blindness which is of concern to Picasso is clearly revealed in these works. He does not concern himself with objective knowledge of particular kinds of blindness or misery resulting from them but a state of mind best symbolized by blindness. Mallarmé's dictum to "paint not the thing, but the effect that it produces,"[25] perfectly captures the direction of Picasso's painting of the time. The atmosphere, the forms, and emotions characteristic of these works all reinforce a state of

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soul which is melancholic, isolated, and absorbed in its own tragedy. However, this often results in a dependence on other senses, people, and objects which in turn change in relation to the state of blindness.

Because of his special infirmity, the blind man according to Spanish literature is often more perceptive about the real nature of people. This frequent theme descending from the picaresque tradition must have been known to Picasso[26] and, with themes such as madness, the outcast, the drinker, and others, became his primary concern during this period. In fact his illustrations for periodicals confirm this concern with extreme states (El Clam de les Verges, Z 6 30:245, figure 26; Ser o no ser, Z 6 39:317; La Boija, Z 6 33:271; and Orgia Macabra, Z6 46:374) and other paintings more closely conform to picaresque themes (The Mistletoe Seller Z 1 61:123 - Lazarillo de Tormes and Celestina Z 1 88:191 and Z 1 85:183 - La Celestina). Extreme states (illness, poverty, madness) were considered exalted in symbolist thought because they expressed strong feelings and intuitions based on the rebellion of the soul against the intellect toward spirituality. It is after all the hallmark of symbolist thought to write or paint a literature of the soul rather than one of Science and Charity (Z 21 27: 56) - the title of one of Picasso's boyhood paintings - and that is what he has done. His sculpture of a blind man is certainly part of this setting.

The use of the Mask of a Blind Man for numerous other works is not unusual as a procedure, and the fact that no one has

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clearly recognized the relationship between these works is an indication of how very successful the procedure was. Actually this is complimentary to the piece from a symbolist viewpoint since it confirms its suggestiveness and mystery. Although this way of working does not necessarily descend from Rodin it should be noted that Rodin very frequently used one figure in a number of works or parts of a figure in many different contexts. For example Sorrow, mentioned earlier in relation to a Picasso drawing, is a reworking of a head used in the Prodigal Son, the Ugolino group, Paolo and Francesca and also reworked in Orpheus and the Centauress.[27]

In addition to the works already mentioned there are perhaps relationships between Picasso's Woman Ironing (Z 1 111:247) and Rodin's Shades, and Picasso's Actor (Z 1 124:291) and Rodin's Burgher's of Calais (Jacques de Wiessant). These are influences of a more general nature, in pose, modeling, and similar distortions. In any case the relationship of Picasso to Rodin at certain critical periods in his artistic development (primarily 1903-1905) is clearly established and the ramifications of this in his painting as well as sculpture is perhaps larger than previously thought. Nevertheless, one would not deny that despite the affinities there are large differences between Rodin's and Picasso's work even at the points of closest contact. Picasso asserts his own strong personality in his creations as seen by his development of the theme of blindness which deeply reflects his own interests as well as those of the period.

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Thus, the influence of Rodin was one early influence for Picasso from which he soon moved away. Picasso was not interested in contour modeling as Rodin and would abandon modeling in a few years. In fact when creating a sculpture he generally worked from one viewpoint or at least a limited number - usually frontal, three-quarters, and profile.

In surface qualities Picasso's work is not very similar to Rodin's - he is only interested in light in a few sculptures around 1905 and then gives this up. The dark-light aspects of depressions, the console form, and patinas seem to have interested Picasso very little. Since many of Picasso's early works were made in clay and only cast by others much later without his supervision, it seems safe to conclude his interest in patinas was minimal. When he deals with surface values Picasso uses means much more dramatic than depending on the way the work reacts to natural light.

While Rodin does tend to assemble works, Picasso was not very much interested in assembling groups of figures until very late in his career and his assembling or constructing is based more on juxtaposition and contradiction than creating a harmonious whole. In fact, in most of his early works Picasso shows little interest in anatomy, either as a seduction or in a Michelangelesque sense. Picasso is a man of ideas, feeling, and form. Similar to Rodin he is a dramatic artist and the human figure is usually the central concern of his sculpture but verisimilitude is not his mode. Although a climate of suffering will periodically recur as one of

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Picasso's strongest interests, other modes and ways of thinking become more significant after 1905. He prefers to destroy ones usual physical relationships to sculpture and upset expectations. He seems to only have been attracted to the fragment in terms of a significant part and was not interested in amputation, multiplication, or deformation in Rodin's sense. Even in his earliest sculptural work Picasso was not attracted to naturalism and his works are generally more truly Symbolist than Rodin's.

Picasso's deep submersion in the atmosphere of Symbolism is beyond question. By 1900 he was providing illustrations to accompany various symbolist poets. Although these Catalan Symbolists are now unknown and their poetry considered mediocre they are nevertheless significant. Joan Oliva Bridgeman and Surinyac Senties were quite typical decadents in their attempts to deal with extreme states, to suggest, to convey mystery, and to instill lonely, melancholy moods. Picasso's illustrations for their poems (El Clam de les Verges, figure 26, Ser o no ser, and La Boija) have equivalent visual qualities. Picasso even depicted his lifetime friend Jaime Sabartés as a decadent poet (Z 21 63:159). However in this work there is a satirical quality which is also a part of the Spanish literary scene.

The satirical is quite evident in the few issues of Arte Joven which Picasso and Francisco Soler edited in Madrid in the spring of 1901. This publication was an attempt to rival and go beyond the Catalan Symbolism of Els Quatre Gats (then known as Pèl & Ploma). Arte Joven drew upon many of the same authors yet more

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of those known as the "generation of '98" (Unamuno, Azorin, and Baroja). It more strongly advocated anarchism and a return to naiveté. Its aesthetic position summarized by a passage translated from Goethe states the poet neither needs "much experience nor a great manner... One only triumphs by an even larger grossness."[28] In these illustrations many themes such as the clown, the guitar, or the outcast appear in embryonic form. Already a kind of pre-primitivism is apparent which would lead Picasso to Jarry's type of Symbolism and to primitive art. Later in the year experiences with Jacob and of Gauguin through Durio would begin to nurture this seed in Paris.

However in 1901 and 1902 the primary outlet for his Symbolism was in dealing with the outcast and the mother and child. In sculpture it appears in the Seated Woman (figure 39) from this period (discussed in the third chapter) and is extended somewhat later into a whole complex of works as demonstrated by the theme of blindness and Picasso's Mask of a Blind Man. The mother and child and outcast themes are also typical of Nonell whom Picasso most closely approached in 1902. Their interest in van Gogh and caricature is also significant.

While Catalan Symbolism and Picasso's experiences in Madrid were potent forces in his art, there is every reason to believe that he was just as familiar with Mallarmé and French Symbolism. The latter continued to be an important influence through Max Jacob and Guillaume Apollinaire, especially after he settled in Paris in 1904. Yet even if the "blue period" began in Paris with

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the support of French Symbolism Picasso's work at this time lacked the aristocratic attitudes or idealized mental preoccupations typical of many of the French Symbolists. It did, however, share a rejection of natural appearances, a love of essences or states which were melancholic, a penchant for structure and form, and a similar sense of time.

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II Portraiture, 1905

By 1904 Picasso had permanently settled in Paris and was becoming more fully absorbed in French life. He could communicate more easily and had made a number of friends. By the next year his economic and social circumstances had markedly improved. The so-called "blue period" turned to rose and in sculpture he turned to portraiture. These were portraits of his mistresses and of his roommate-companion, the poet Max Jacob turned jester. As all of Picasso's early sculpture, these were labors of choice and were not commissioned. They were portraits of friends and lovers.

The Jester (Z 1 148:322), (figure 27-28) of 1905 occupies a place in the "rose period" comparable in importance to that of the Mask of a Blind Man in the "blue period." It is one of the most characteristic themes of the period and is related to a number of works in other media. Formal differences in modeling, doing a bust rather than just a head, and the technique make this work representative of Picasso's new sculptural interests, while additionally marking it as the major sculptural achievement of this year.

Similar to the Mask of a Blind Man the eye sockets are deeply hollowed; however, this does not appear to indicate blindness but to provide strong dark-light contrasts. That this was Picasso's intention seems confirmed by the modeling of the surface into myriads of little bumps and hollows which reflect and absorb light. Perhaps the shift to wax instead of terra cotta also indicates an interest in light values as well as Picasso's increasingly

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sophisticated command of sculptural techniques.[1] The jagged jester's cap and rough surfaces of the piece as a whole create a very broken pattern of dark-light contrasts which are almost atmospheric in total effect. Even the jester's features do not seem to emerge as powerfully as shapes as they do as light patterns because of lack of anatomical details and the character of the bronze surface. The use of the entire upper portion of the figure as compared to smaller earlier works also reveals Picasso's increasing boldness.

The most closely related painting also shows the whole upper portion of the jester from a three-quarters view (Z 1 125:293 Jester), (figure 29). This is the most successful view of the sculpture and the profile views are relatively uninteresting in both silhouette and dark-light patterns. Paintings and drawings of the jester also show him in three-quarters view; whereas, all the works related to the Mask of a Blind Man discussed in the last chapter were profile views. This tends to indicate that Picasso recognized the most successful view, used it for other works, and possibly worked from this vantage point when creating the piece. It also suggests the sculpture preceded works in other media and that the latter were not studies for the sculpture but variations on its theme.

The jester is only one of a number of figures including pierrots, harlequins, and saltimbanques who populate Picasso's works. Generally these subjects have been related to the circus and specifically to the Cirque Medrano which Picasso attended as

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frequently as three or four times a week.[2] Not denying that his experiences of the circus are an important factor in his turning to such subjects, it is nevertheless not the place to locate them conceptually or artistically. Of much greater significance is the tradition of such figures in painting and symbolist poetry as well as Picasso's use of them.

One of the first appearances of such a figure in Picasso's work is the pierrot in the Blue Dancer (Z 21 87:224), who completely conforms in character and costume to the traditional role of pierrot.[3] He plays the usual role of an unrequited lover dressed in a baggy white costume with his face painted white. The setting is a theater as indicated by a prompter's box and background scenery.[4] In contrast, a few years later pierrot has disappeared from Picasso's repertoire of such figures and the jester appears. Significantly he, as the later harlequins and saltimbanques, does not wear a mask or a painted face, nor is he performing; nevertheless he is clearly identified by his traditional costume. Earlier works indicate Picasso was fully aware of the potentialities of using a mask and his rejection of its use during this period perfectly conforms to the personal-symbolic meaning he was seeking. That this was his aim is additionally revealed by the use of classical harlequin's and jester's costumes which seldom if ever were employed at this time,[5] except in the theater, and which in any case would probably not be worn off stage or while practicing without an audience. Picasso's source for these figures is probably the theater or night club. The first appearance of harlequin

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is in Pierrette's Wedding 1904 (Z 1 96:212) and Picasso did other theatrical sketches both in 1904 and later. Particularly interesting and obviously of theatrical inspiration are the sketches from 1905 entitled Saltimbanques (Z 22 48:142, 48:143, and 49:144). His main themes of 1905 focus on the private human side of the lives of harlequins and jesters which is much closer to the Comedia dell'Arte role played by these figures than that played by the circus clown or the many acrobats. He often selects intimate family themes or less frequently scenes of action, but no spectators are present and the setting is almost never the circus ring.

It may be valuable to consider what a jester was in earlier times in order to understand why Picasso would be attracted to him and which of his attributes and characteristic traits he would retain. The jester was traditionally a court figure who was charged to amuse or distract the king and who possessed a more spiritual nature than ordinary buffons. His distinguishing attributes were his stick or sword and bells most frequently attached to his hat of long pointed forms, deriving from asses ears.[6] The two most unusual motifs associated with the jester are "the unique equality or interchangeability between king and jester on the one hand, and the jester's freedom of speech on the other - a liberty that by rights should go unpunished, even though it is not always so in practice."[7] He was indeed a contradictory figure who was both fool and sage, a court figure but not royalty, theoretically free yet bound to the king.

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Although jesters and kings do not appear simultaneously in one work by Picasso, they do appear in similar settings during this period. There are three works of kings which seem to indicate that Picasso was aware at least in a general way of the historical interrelationship of these figures. However Picasso employs the jester in such a way that he cannot be narrowly circumscribed in meaning. It has already been suggested that the historical associations of the jester as a complex figure not fitting into the usual simple molds of society had some appeal for Picasso, even though his paintings are not historical in setting or intent. It has also been said by Daniel Kahnweiler that Picasso's sculpture of the Jester began as a portrait of Max Jacob but was soon transformed as the work progressed.[8] This is not unreasonable and a comparison can be made between a profile drawing of Max Jacob (Z 22 42:124) and a profile view of the Jester; however, no really firm conclusions can be drawn from this comparison.

Much more significant than the possible association of Max Jacob with the Jester is the repeated identification of Picasso and his friends with jesters, harlequins, and saltimbanques. This is evident in Picasso's frequent representations of his friends in such costumes and the numerous personal references in these works, including dedications.[9] For example Picasso depicts himself as harlequin in At the Lapin Agile (Z 1 120:275) and in the Family of Saltimbanques (Z 1 123:285). Even if he may not be representing himself literally in the drawings of a jester (Z 22 57:163, figure

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30, Z 22 54:157, and 54:158) and other works of harlequin, the close personal identification with these figures does not seem improbable. Francoise Gilot makes this clear in Life with Picasso:

> I had long realized that all his life Pablo had identified, in a symbolic way, his role - even his fate - with that of certain solitary performers: the anonymous acrobats and tumblers whom he etched so poignantly in the Saltimbanques series; the matadors whose struggles he made his own and whose drama, whose technique even, seemed to carry over into almost every phase of his life and work. The clown, too, with his ill-fitting costume, was for him one of the tragic and heroic figures...[10]

It can be reasonably suggested that the role of outcast, artist, and family man evident in various jesters and saltimbanques is a projection and symbol of the artist's own self image. Beyond this Ellen Bransten suggests that "with autobiographical and self-conscious symbolism, Picasso intensifies the analogy between the clown and the artist, ascribing to the harlequins a rare sensitivity."[11] This she suggests is clearly a continuation of the aesthetics of Symbolism deriving from Baudelaire and Verlaine through Picasso's Parisian circle of literary friends. For example André Salmon's Poems, published in 1905, included "Pour l'ami Pierrot." Picasso's tendency to create associations of his friends with figures of saltimbanques, harlequins, jesters, etc. are too numerous and far removed from the theme of this chapter to explore in detail; however, it should at least be mentioned that Apollinaire is variously represented as jester, athlete, and king.[12] The representation of Apollinaire as a king in gustatory matters and as a jester par excellence fits his contemporaries' appraisal of him on one level very well. More

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amazing, however, is his representation as king and jester simultaneously since this precisely predicts his contradictory role in the literary world in which he circulated and coincides in spirit and in personal references to the character of his poetry.

The representation of the artist and his friends actually or symbolically is not unique to Picasso's works. One only need think of the two most important paintings from which Picasso probably drew inspiration about this time: the Old Musician by Manet and Mardi Gras by Cézanne.[13] In the former it has been suggested that the artist meant to depict Watteau and Velasquez while Cézanne's painting casts his son as harlequin and a friend, Louis Guillaume, as pierrot.[14] However neither of these artists very frequently depicted harlequins, pierrots, jesters, and saltimbanques while for Picasso as for Watteau before him they were a major concern. They perfectly embodied the multi-level meanings Picasso sought to express and like most symbolist characters had many suggestive and enigmatic possibilities. A jester for example could simultaneously refer to the role of the artist, the outcast-wanderer, a particular person in Picasso's circle, and draw upon historical associations. Such rich referential qualities are characteristic of most of Picasso's favorite characters throughout his career.

The deeper meaning of jester, harlequins, and saltimbanques should additionally be attributed to the contrast between the usual associations one has of amusement and diversion provided by such figures and Picasso's emphasis on their humanity. Even their

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heroism is not bound to the role of daring performances but to that of maintaining freedom at the expense of being an outcast. Picasso's jesters and harlequins are not entertaining or humorous in the way a circus clown is. They are instead characterized by loneliness, like figures of the "blue period," or their family relationships are emphasized with the child acting as liaison. In any case they are absorbed with themselves and turn inward or to one another, not to an audience. They show no awareness of even an implicit audience and the viewer is thus forced to realize he is seeing the private side of their lives, their hopes, discouragements, and joys. Fernande's description of Picasso's attendance at the circus also emphasizes his interest in talking to the clowns behind the scenes or at the bar rather than simply watching the performance itself, which must have been much the same from one night to the next.[15] This again reveals Picasso's interest in the private side of their lives which only Watteau had previously captured in all its loneliness and romantic anguish.

In summary, it seems clear that the jester and similar figures are simultaneously a universal and very personal statement for Picasso and therein lies its deeper meaning and mystery.

Portraiture is one of Picasso's most common sculptural modes which he has even continued in some of his most recent works. In his works before 1907 almost all his sculptures were either busts or masks - modes most typical of portraiture - whether they were in fact portraits, were based on earlier works by other artists, or were completely imaginative creations. Many portraits by

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Picasso are so thoroughly transformed that it is difficult to think of them as portraits; however, some of his earliest portraits are remarkable likenesses as well as sculptural works of considerable invention. This is the case with the portraits of Alice Derain, 1904-1905, (figure 31) and Fernande Olivier, 1905, (Z 1 149:323), (figure 33).

According to Alice Derain her portrait sculpture was not begun until several months after Picasso had returned from Spain to permanently settle in France.[16] Thus a date in very late 1904 or early 1905 is likely and the several sculptures which are usually dated to 1905 were probably the product of an interest in sculpture extending over a period of some months. Madame Derain remembered that she posed three or four times in the same position for this work and that Picasso began working on the sculpture without preliminary drawings or measurements.[17] A drawing often identified as a sketch of Alice Derain is rather of Alice B. Toklas according to Madame Derain (Z 1 112:251);[18] however she does own a very fine pen drawing of herself executed by Picasso some time after the sculpture was completed, (figure 32).[19]

This very valuable information gives important clues to Picasso's early sculptural works. First, that most of his early sculptures probably were worked out in the process of creating the sculpture itself rather than in drawings which one might presume to have been made and then thrown away or lost.[20] This is quite different from the procedure of the following year when many sculptural projects were only drawn and never actually executed.

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Second, by the number of sittings it can be assumed that a model was of some importance to Picasso at least in the beginning stages of a sculpture and that his use of a model was rather traditional. In fact judging from the works themselves it would seem likely that he primarily worked from a single viewpoint.

Madame Derain recalled that the portrait of Fernande was begun not long after hers and only shortly after Picasso had met Fernande.[21] One can see that except for the difference in hair style, a larger base, and the incisions of Fernande's eyes the sculptures are rather similar stylistically. Large, relatively smooth surfaces with little precise detail characterize both works and the right side of each face is hardly indicated. Thus the left profiles tend to be emphasized just as most photographs favor this view. The frontal view of these sculptures is even more interesting due to the dissimilar treatment of each side of the face. This asymmetry seems somewhat more natural in Alice Derain's portrait since that side of her face is slightly turned away. It is almost as though one side of the face is out of focus or dissolving in the atmosphere.

This raises the important question as to whether these two pieces are finished. Madame Derain recalled that Picasso had said he would complete her portrait sculpture but, that according to her, he did not. Because she found it unflattering Madame Derain said she did not insist on it being finished.[22] Although she considered her portrait unfinished, Picasso may have considered it completed but did not want to offend her by insisting that it was

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finished if she found it unflattering and this may have had the further advantage for Picasso of eliminating any obligation to give the work to her. On the other hand, he may have considered it unfinished and therefore not ready to give to her or he may have lost interest in completing the piece. Fernande also mentions that a bust of a woman which Picasso sold to Vollard was unfinished.[23]

From another point of view the fact that these two sculptures were actually cast would tend to indicate either that Picasso felt they were finished or that he had come to like the way they looked at the time of casting sufficiently to give them permanent form in bronze. Certainly such qualities as softening a sculpture to merge with the surrounding atmosphere, dematerializing parts of it, or only suggesting whole areas were not completely new. The master of such sculptural techniques, Medardo Rosso, was in fact represented by seventeen works in wax and bronze in the Salon d'Automne of 1904. He was a recognized sculptor at this time and after Rodin's death Apollinaire declared him "the greatest living sculptor."[24] He also had a larger number of sculptural works exhibited that year[25] than any other significant sculptor, so that his works could well have made an impression on Picasso. Although Picasso's sculpture is not so extreme as Rosso's in painterly qualities, memories of portraits such as that of Madame Noblet[26] could have led Picasso to either deliberately or tacitly leave the right side of the face of the sculptures of Fernande and Alice Derain partially undefined.

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Finally Picasso's sculpture which at this time emphasized light values and was often made in wax may generally owe something to Rosso even if it is not Impressionism as Rosso knew it. For his sculptures of this period do not lose their silhouettes and are never non finito in the Michelangelesque way of being partially buried within the mass. Picasso's impressionistic qualities are more dependent on surface treatment and exploitation of possible differences between each side of the face.

In the portrait of Alice Derain the head is turned to the side and with the eyes hidden in shadows one feels she is lost in thoughts or dreams. The blurring of the right side of her face adds to this feeling. The suggestive and mysterious qualities of this blurring are analogous to symbolist vagueness with which Picasso was well acquainted. In contrast, the portrait of Fernande while employing the same device of not defining the right side of the face is quite different because of the emphatic glance and erect position of the head. The continuation of the line of the nose into the brow frames the dissimilar eyes which are somewhat disturbing because of their marked contrast. Fernande's left eye has a clearly delineated cornea and the eyelid has a distinctive structure while her right eye is only an almond-shaped incision. Thus her left eye seems penetrating compared to her unseeing right eye. Concern for the expressive possibilities of eyes or lack of them characterizes Picasso's creations throughout his career from his early thematic interest in blindness to his use of completely different formal treatment of each eye as in the

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portrait of Fernande. A later explanation by Picasso is of interest in this context:

> I want to help the viewer discover something he wouldn't have discovered without me. That's why I stress the dissimilarity, for example, between the left eye and the right eye. A painter shouldn't make them so similar. They're just not that way. So my purpose is to set things in movement, to provoke this movement by contradictory tensions, opposing forces, and in that tension or opposition, to find the moment which seems most interesting to me.[27]

These two portraits share with more conservative sculptures, such as that shown in process of Fernande by Gaston de Labaume (figure 34), the appealing subject of a beautiful woman. However Picasso doesn't follow the easy path of just naturalistically transferring the image of a beautiful woman into clay but wrestles with seeming formal contradictions to extract a softer more meditative beauty in the case of Alice Derain and a more severe, challenging beauty in that of Fernande. Picasso expressed this verbally in one of his later statements:

> Academic training in beauty is a sham. ... Art is not the application of a canon of beauty but what the instinct and the brain can conceive beyond any canon. When we love a woman we don't start measuring her limbs ...[28]

Picasso's involvement with Fernande and Alice were certainly not just artistic and when carried into a portrait sculpture their personalities didn't need to be removed to a symbolic level as in the Jester. Thus, even though they all share similar period interests in a kind of unusual Symbolism, there is a basic difference between each of these pieces in mood and sculptural means which increases their appeal individually and as a group.

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Thus while Picasso's "blue period" paintings and sculptures primarily reflect Spanish symbolist themes, the portrait busts of 1904-1905 reveal a more personal kind of Symbolism. Extreme states, withdrawn suffering, and a philosophical pointing to the soul are softened by a turn to the double vehicle of the symbolic portrait. Where the individual may be suggested but an individual with a private life of mystery and melancholy which as a condition overshadows particularities. Loneliness is pervasive but it is a gentler melancholy, reflective of the role of the artist and his means. This corresponds more closely to the Parisian ambiance and will lead Picasso more and more toward a Mediterranean classicism. Even if the roots of the melancholy Comedia dell'Arte figures are Spanish in Picasso's case, the more immediate inspirations during this period are from French poetry and painting.

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III Gauguin and the New Emphasis on Form

The Seated Woman - Picasso's First Sculpture, 1901-1902

The five sculptures discussed so far, although formative in Picasso's early artistic development and major works which in every respect are representative of his early thematic and formal strengths, nevertheless are not as significant for his long range development as the influence now to be considered. This is the influence of Gauguin's unique sculptural creations on Picasso. Even though the main thrust of this influence only touches his sculpture for two years, 1906-1907, certain aesthetic and conceptual attitudes from Gauguin were absorbed and expanded into a whole sculptural revolution by Picasso in the teens and then again in the period of the late twenties and early thirties.

Surprisingly, the Gauguin influence goes back to Picasso's first known piece of sculpture, the Seated Woman, c. 1901-1902 (figure 38-39). This small sculpture is quite sophisticated for a first piece and similar to most of Picasso's other sculpture; it can be closely related to paintings of the same period. Picasso himself has indicated that chronologically the sculpture belongs to the 1901-1902 period when the same theme appeared in his paintings.[1] There are numerous paintings of women crouching on the ground or seated alone in a blue-drenched environment during this period.

The absolutely amazing thing about this sculpture is that it seems to incorporate or summarize in its several views a whole group of paintings of the same theme. Most of these have been

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dated 1902 and share similar withdrawn poses and lumpy drapery. In particular, the Seated Woman with a Fichu (Z 1 65:133), (figure 40) has a similar profile view corresponding hair style, facial features, and folded arms. The Woman with Folded Arms (Z 1 52:105) is also similar in seated pose, folded arms, and drapery. Finally the Women at a Bar (Z 1 64:132) with their backs to us have a similar kind of modeling and compact quality as the rear view of the Seated Woman.

In this piece the rear view was carefully considered and evidence from more than one painting indicates it was an important expressive view for Picasso at this time. In addition to general differences, there are changing facial expressions in various views of this piece which vary from a placid frontal view to a more defiant profile view. Overriding these different aspects, however, is a compactness engendered by the crouching pose and enveloping drapery. Picasso must have liked rather anonymous clothing which had no strong historical attachments and which could also symbolically suggest the imprisonment of the women's loneliness.

Generally, Picasso suggests that a child is a women's salvation and that apart from this she is a rather dejected figure, often suffering from alcoholism, vanity, or sexual exploitation.[2] Thus, the theme of the lonely and withdrawn woman is one of Picasso's most typical for this period and closely fits in with his interpretation of the conditions of women. He began developing it toward the end of the second Paris period and continued

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it into the following year.[3] However when the theme is largely replaced by others, similar bent-over postures and folded arms still remain as favorite expressive devices.

Three studies which are probably preparatory to the sculpture offer keys to its understanding. The first study, (Z 6 38:306) (figure 35), although different in the raised arms seems to be a variant on a Vase in the Form of the Head of a Woman (Gray 67) (figure 36), by Gauguin.[4] The unusual bust line termination, the facial features, and the flattened top, possibly for an opening in a vase, all leave little doubt Picasso's inspiration was Gauguin's ceramic. There is no documentation that this ceramic was exhibited at this time; however it is possible that it was included in the 1900 Exposition Universelle with other pieces from the Schuffenecker collection[5] or Picasso may have seen it somewhat later in private circumstances.

The next two pen drawings, intermediate to Picasso's own sculpture of a seated woman, are in the same style. In these two works (Z 6 42:341 and 45:364) (figure 37), Picasso, as he did so frequently during this period, employs profile views allowing his own conceptions to supplant those from Gauguin. The full length drawing in particular emphasizes the profile, or rather lost profile view, with multiple pen lines giving a severe quality to the outline of the face. The final form of the sculpture was probably only worked out in execution; however the preliminary drawings do indicate this was a carefully studied piece. The

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original inspiration from a Gauguin ceramic was quickly evolved into a much harsher profile view suiting Picasso's own tastes. Other possible features from Gauguin, such as the emphasis on the rear view and the hands placed over the ears in the first drawing, are likewise adapted to Picasso's own sensibilities.

The relation of Gauguin's ceramic to the Seated Woman through the first drawing (Z 6 38:306) (figure 35), is additionally supported by statements made by Picasso to Douglas Cooper. A letter to the author from John Field indicates that Picasso planned to do ceramics in 1901 but that in fact he did not. Instead he made the Seated Woman and the impetus for this first sculpture appears to have been pottery by Gauguin which he had seen in Francisco Durio's studio. The similarity of Picasso's first stud[illegible] for the Seated Woman and a ceramic by Gauguin coincide with the verbal information in this letter thus reinforcing the interpretation of Gauguin as Picasso's inspiration to first do sculpture.

Gauguin may additionally be responsible for the symbolist theme, Picasso's turning to clay for his first sculptures, and for later ceramics which Picasso made. It should be recalled that one of the early sketches for Picasso's second sculpture the Mask of a Blind Man was of a ceramic vase and that the other sketch was for an applied object, a cane.

It is difficult to sort out who is speaking in the following quote but the importance of the letter makes an understanding necessary. The order is as follows: John Field to me, followed

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by Douglas Cooper to John Field, including remarks by Picasso to Douglas Cooper.

> In his most kind reply to me dated August 26, 1963 Cooper confirmed that Picasso did have projects for sculpture in 1901 and that the two drawings in Zervos were for vases. Cooper wrote that while he was preparing his edition of Picasso's Carnet Catalan he and Picasso spoke a lot about Durio. Picasso didn't recall any detail of the pots he saw at Durio's studio "but he saw a lot of Gauguins and he saw Gauguin pottery. But he did not in fact make any pottery at all in 1901-02. His words to me last night were that 'circumstances were not favourable' - he explained that he was moving about, that he had no one to fire them for him, etc. But he said that he DID make some pottery in Paris in 1905, and that this was fired by Durio. He thinks he has some of this somewhere among his belongings. But it is not something one can get at. You were right in thinking (or rather repeating Junyer's story) that Picasso planned to go to Majorca. He says this was 1901 - end of the year I suppose. And that will have been the time when he made the Crouching Woman* (*I mentioned this too in my letter to Cooper) sculpture - he was after all in Barcelona from December 1901 till September 1902..."[6]

Sabartés also speaks of Picasso's interest in Gauguin, Durio, and sculpture toward the end of his 1901 stay in Paris:

> At nightfall we went out together, climbed up the Place Ravignan, and entered the 'Bateau Lavoir' to chat with Paco Durio. The air of the street and the conversation with Durio pleased Picasso. He showed such interest in what Paco was doing that one might have thought he had just discovered his sculpture. There was much talk about Gauguin, Tahiti, the poem Noa Noa, about Charles Morice, and a thousand other things. ..."[7]

From all the above information it would seem likely that Picasso executed his sculpture of the Seated Woman in Paris where he would have seen works by Gauguin and had the help of his Spanish friend.

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It may seem questionable to place so much emphasis upon Paco Durio; however a little of his background may help to clarify his importance. Francisco Durio, nicknamed Paco because of his extremely short stature, was one of Gauguin's younger friends and possessed a large collection of works by Gauguin. Durio most likely became acquainted with Gauguin at the "Bateau Lavoir" where both of them had studios. In appendix 2 ninety works by Gauguin are listed which were still in Durio's possession in 1931, although he possibly owned others which were sold before this date or not exhibited. Such is probably the case with the vase of Hina and Tefatou (Bodelsen 56) which along with the wooden relief Manao Tapapau (#72 in the 1931 exhibition of Durio's collection) are the only Gauguin sculptures which can reasonably be presumed to have been shown to Picasso. It is thus not possible to substantiate that Picasso would have known several Gauguin sculptures in Durio's possession; however his collection of graphics and drawings was outstanding and undoubtedly known to Picasso. It is also possible that Durio knew other collectors of Gauguin's works to whom he may have introduced Picasso.

Durio's own sculpture has mostly disappeared. There are a few late pieces in the museum in Bilbao and five pieces of jewelry in the Musée National de l'art moderne in Paris executed sometime before 1907. The latter works are of greater interest and show considerable talent in applying an art nouveau stylistic sensibility to Gauguin figure types.

There may also have been a connection with Charles Morice[8] since he reviewed Durio's work on occasion[9] as well as Picasso's.[10]

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Although Morice is rather neglected today as a critic, it must be remembered he was often the champion of and even co-author with both Gauguin and Rodin.[11] Thus to discuss Morice in 1901 was to discuss one of the most famous avant-garde critics of the period.

It should additionally be emphasized that Durio's direct contact with Gauguin and obvious idealization of the man, combined with his generosity in helping other artists, made him an important disciple.[12] He surely passed on to Picasso many of Gauguin's artistic ideas as well as stories of Gauguin's rebellious life both in the South Seas and in France. Durio was also something of a clown which would have made him additionally attractive as a personality for Picasso. According to Picasso's own testimony, Durio not only aided him with certain pieces but additionally offered him his studio on rue Ravignan when Picasso permanently settled in Paris.[13] The maison du trapeur[14] as it was then called had been the studio of many famous artists including Gauguin.[15]

Sculpture after Gosol, 1906

Between 1901 and 1906 Picasso continued to be aware of Gauguin as is indicated by his possession of a copy of Noa Noa in which he made many sketches in 1903.[16] This same year Picasso did a drawing (Z 6 69:564) in the style of Gauguin which he signed Paul Picasso, undoubtedly in homage to Gauguin at the time of his death.[17] However, it was only a few years later in 1906 that the influence of Gauguin became of paramount importance for Picasso's work.

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In 1906 Picasso made at least five sculptures all of which with one exception should be placed after his trip to Gosol. However in addition to these sculptures, there are several sculptural projects which were not realized. For example before leaving for Gosol, Picasso designed a two register Blue Vase (Z 22 123:341), (figure 41). The lower register renders a horse and an elephant while the upper depicts a man and a woman with arms raised supporting a garland. In between them is a small child carrying a basket, presumably filled with fruit. The applied figures are rather classical nudes and the shape of the vase is a common cylinder. This work serenely continues the style of the preceding paintings while indicating Picasso's thoughts of attempting ceramics. The execution of ceramics, however, was postponed until after Picasso returned from Gosol and instead he began thinking in sculptural terms and evolved a sculptural style.

In his introduction to the facsimile edition of the Carnet Catalan Douglas Cooper very clearly describes how the classical style of the first part of 1906 gave way to a more severe style.[18] He attributes this transition to Picasso's awakened interest in sculpture and he enumerates several drawings for sculptural projects: the Woman Seen in Profile (Z 22 134:369, 134:370, and 137:381, figure 42), Three Nude Women (Z 22 144:407, figure 43), and the Woman Carrying a Vase on Her Head (Z 22 132:359, figure 44, through 134:368). The last two projects did not result in sculptures while the Woman Seen in Profile was carved in wood and still remains in Picasso's collection.[19] This is most likely

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Picasso's first wood carving and it is probable that he turned to wood carving at this time because wood carving was more convenient than working in more fragile materials in such an isolated place as Gosol. He was also surely acquainted with some of Gauguin's wood carvings which may have suggested the medium. There are no photographs of this sculpture; consequently it is difficult to make observations other than those Cooper has made, such as his comparison of the Woman Seen in Profile with the sculpture of Fernande of the previous year which suggests a similarity of profiles. Beyond this it can be observed that the pose was employed over and over again and was combined with those developed out of the Three Nude Women[20] to result in Picasso's heavy sculptural paintings of nude women toward the end of 1906. Lacking a reproduction of the Woman Seen in Profile, even rudimentary questions about the sculpture cannot be answered. For example, it would be very valuable to know if it has a base such as in the beginning designs for the other two projects, if it is painted, and what the character of the carving is.

At Gosol, Picasso made several studies of the innkeeper, Jose Fontdevila,[21] (Z 1 164:346, Z 6 93:765, 93:768, figure 45, 93:769, 93:770, 94:771, and 94:772) in various dress, from different views, and in several media. This intensive study of him was soon carried into sculpture when Picasso returned to Paris, resulting in one of his finest sculptures, the Head of a Man (Z 1 183:380, figure 46). In surface quality and in showing the whole upper portion of the figure it continues techniques developed in the

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Jester yet structurally the Head of a Man is much simpler and solid. The effect of the bumpy surface isn't a melting of the face so much as an emphasis on its humanity analogous to the effect of Rembrandt brushstrokes in his late paintings. The man's head is not turned to the side but faces directly forward almost demanding that we meet him, rather than removing ourselves to a more distant profile view. He reveals his humanity through his broad mouth, heavy eyelids, and mottled skin while a kind of wisdom is engendered by the expression of his unsymmetrical eyes and slightly hunched-over posture. The lack of hair and garments which appears in some of the studies reinforce the regular forms of this sculpture while the shape of the head and shoulders are fully contoured. Unnecessary details have been eliminated until only the essence of the man remains.

Two sculptures of women made about the same time as the Head of a Man clearly show the diversity of formal solutions and Picasso's progressive abandonment of problems of light and modeling. The Head of a Woman (figures 47 and 48) is definitely prepared for by studies at Gosol and could possibly even have been sculpted there, since it is very small and easily transportable; however it is more likely that it was done in Paris after Picasso returned. The model for this head appears to have been a woman at Gosol, possibly someone at the inn such as the innkeeper's wife or daughter, because this sculpture seems to have the same point of origin as the sculpture of the innkeeper despite the great difference in the appearance of the final works.

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There is a drawing, the Couple (Z 22 152:435), (figure 49), which shows them both together as full length figures reminding one of Picasso's later drawing from a postcard of a Tyrolean couple (Z 3 143:431). However in other drawings Picasso substitutes a twin sister (Z 6 95:780, 95:782, Z 1 159:339, Z 6 105:875) for the man and then proceeds through a long series of drawings of the woman alone, mostly bust length (view slightly to the figure's left - Z 6 95:786, Z 22 157:488, 158:451, 158:452, and Z 1 168:354 three-quarters view of the right side of the figure's face - Z 6 93:764, 93:762, and 93:763). Of these a three-quarters view looking right is that adopted in the sculpture. Although the viewpoint and the face are the same, the style is much more severe and corresponds to the reworked head of Gertrude Stein (Z 1 167:362) in mouth, nose, and eyes, while the v-collar line is similar to Picasso's Self-portrait (Z 1 180:375). Thus the stylistic evidence as a whole indicates this work originated from ideas and studies prepared at Gosol; however the sculpture itself was only completed shortly after returning to Paris and in severity corresponds to paintings of this period.[22]

Three remarkable new features of this sculpture are its relief conception, the severity of style, and the mask-like face. The relief conception could owe something to Gauguin; however it is just as logical to suppose that it was a normal extension of Picasso's painting. The severe style with sharp lines and smooth, simple surfaces gives a clarity of planes and crispness of shapes which is a result of Picasso's increasingly structural formal

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investigations developed throughout the so-called "rose period." This in turn was reinforced by the emphasis on form in the writings and works of some of his Spanish and Parisian friends as well as his probable turn successively to classical works and Cézanne as models.[23]

Picasso's turn to the Mediterranean tradition in 1906 has both French and Spanish sources. Picasso attended the Vers et Prose Tuesday dinners where he met Moréas, the founder of L'ecole romane.[24] Many of the members of Vers et Prose were attempting to re-establish the Mediterranean tradition. In Spain the tendency was well established and the periodical Pèl & Ploma had been succeeded by a publication called Forma. The emphasis on form as the title suggests being of primary concern.

The most famous of the Barcelona poets emerging from Catalan Symbolism and Picasso's favorite was Juan Maragall. More than any other poet he conveyed a Mediterranean feeling and a sense of Barcelona. In the "blue period" he was an important influence through his translations of Goethe, Novalis, and Nietzsche. His sympathy for the humble and his mild anarchism made him particularly attractive to Picasso or for that matter to all Catalans, who learn by heart his words for the "Cant espiritual" and "La sardana." His poetry of the sea and seashore was most appealing to Picasso as is evident by the many paintings during the "blue period" which have a Mediterranean seashore setting. These are visually similar to paintings by Puvis de Chavannes who played an intermediate role between Symbolism and Classicism comparable to Maragall.

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In 1906 when Picasso was more interested in form and the Mediterranean tradition Maragall was still a poet to admire. That Picasso felt such an attraction to Maragall is indicated by the appearance of part of the latter's Vistes al Mar, 1901, in both Catalan and in French in Picasso's own sketchbook used at Gosol. That Picasso bothered to translate the verses into French is a good indication of the special attention he accorded it and his desire to share it with Fernande.[25]

Of particular interest in regard to the question of form is Picasso's reversal of ancient artistic development from "archaic" to "severe" to "classical." During 1906 Picasso's work which begins rather "classical" becomes very "severe" and eventually "archaicizing" and "primitivistic." During this period Cézanne was an early source of strength to Picasso as evidenced by the Portrait of Gertrude Stein (Z 1 167:362) influenced by Madame Cézanne in the Red armchair (V-292) and the Boy Leading a Horse (Z 1 118:264) similarly dependent upon Cézanne's Bather (V-548), to give but two examples. However after the return from Gosol El Greco and then Gauguin are also important catalysts but Picasso increasingly radicalizes his work beyond any source in earlier art.

The Kneeling Woman (Z 1 153:344), (figure 51), although it still retains some of the surface qualities of previous pieces extends Picasso's sculpture in a new direction. First of all, according to Kahnweiler, it was conceived as a ceramic in the workshop of Paco Durio,[26] although Kahnweiler doesn't know if the original ceramic still exists.[27] This surely indicates that

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Picasso was again considering Gauguin's sculpture.

The turn toward Gauguin is evident stylistically in a number of ways. First in the relief conception of the sculpture even though it is in the round. This is a characteristic feature of Gauguin's sculpture. The relief conception is evident in the woman's left leg and foot, which are flattened into relief without three-dimensional form or plastic existence apart from the outlines of the piece as a whole. Viewed from a three-quarters angle, the viewpoint which is most plastic, the sculpture is still primarily defined by linear configurations despite the projecting knees. In addition there is no rear view, revealing that the sculpture was not meant to be seen in the round but only frontally and from a three-quarters angle. These are likewise the views which are adopted in the two-dimensional renderings of the Kneeling Woman (Z 22 153:438, Z 1 158:336, 161:341, figure 50, Z 6 90:743, and 91:751). The sole exception is Z 6 91:751 which has a small marginal drawing of the kneeling woman seen from the rear. Even the woman's left arm which one would assume to be hidden in the painting The Coiffure (Z 1 158:336) is suppressed in the sculpture; however it isn't missed until its absence is brought to one's attention.

Second the flowing rhythms of hair, the crouching position, and the lack of a base are characteristic of Gauguinesque sculpture. In fact the elimination of a base is natural to ceramics in most cases although this is not always the case even in Gauguin's work. The closeness to the ground and the natural platform of the

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woman's legs avoids any need for a base in Picasso's Kneeling Woman. This is at once much more natural and immediate. The figure as a whole is rather compact and the closed silhouette additionally keeps the rhythms within a limited area.

The cascading hair, the pronounced arch of the eyebrow and eyes, and the shallowness of the forms all point to an increased stylization. This reaches a maximum in the face where the eyes are each indicated by a single curve. This is probably a short-hand equivalent of the pronounced arched eyebrows and blackened eye with sharply cut lids in similar paintings. The effect is a kind of squinting as though the woman were drying and fixing her hair in the bright sunlight. Proportions also seem rather compressed, however this doesn't create so great a feeling of weight as of bulk, while with later women the mass becomes almost elephantine in feeling.

If the comparison with a specific work of Gauguin's is to be made, the wood relief Be in Love and You will be Happy (Gray 76, figure 52), is closest in pose, style, and subject matter rather than his ceramics. However Picasso's Kneeling Woman is no mere imitation but a sculpture of considerable merit in its own right with characteristics which become fully apparent as the viewer studies these two sculptures.

In the late fall and winter months of 1906, Picasso's painting style was dominated by sculptural considerations. This was expressed in a series of weighty nude women studied singly or in pairs and was to culminate in a four figure composition Studies of

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Nudes (Z 22 162:461) of which only the left half was ever executed (Two Nudes Z 1 174:366). The style was developed primarily in drawings and paintings despite the massive sculptural quality of the women. Many of the poses and stylistic devices originate in the series of nudes done at Gosol; however the conception of heavy monumental nudes can as easily be traced to the paintings of 1905 during Picasso's trip to Holland. The question nevertheless is more subtle than just finding large nudes, for it is as much a matter of proportion and conception as of size. Picasso draws on all of his experience and knowledge of post-impressionist painting to skillfully shade and proportion these women into monumental amazons. Part of their stability is dependent upon simple poses of repose, assumption of nearly all the picture space, and geometric construction.

Another consideration of importance is the role of the model in providing inspiration through her physical appearance and personality. Gertrude Stein describes Fernande "... as always, very large, very beautiful and very gracious."[28] Gertrude Stein herself was a large, powerful woman and we can well imagine that both she and Fernande often posed for Picasso both clothed and nude.[29] For example it is easy to identify Gertrude Stein in a series of nudes (Z 1 156:332, Z 6 94:779, Z 1 151:326, and 151:327) which appear preparatory to her well known portrait in the Metropolitan Museum in New York.[30] There is a similar series of Fernande (Z 6 91:749, Z 1 156:333, 177:372, 175:367, 179:374, and 178:373) with increasing severity, solidity, and mask-like quality

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to the face. This series although it is related to that of the coiffure series (Z 1 158:337, Z 22 153:438, Z 1 158:336, 152:328, and the sculpture already discussed) in the mask-like faces is in comparison much heavier, more volumetric, and monumental.

The small Head of a Girl (Z 2:2 266:574, figure 53) has some features similar to those in each of these series in addition to new formal strivings beyond those of these earlier works, which indicates this piece is somewhat later. The facial features are as a whole shallow although clearly visible. A series of repeated curves form the eye and brow continuing into lines of the nose, while a small oval serves as a mouth. The hairline is so prominent it is almost a helmet as in the Portrait of Gertrude Stein and various studies of Fernande.

However in all these features there is a greater degree of stylization than in the two-dimensional works already discussed. The conical nose for example is rather prominent in juxtaposition to the tiny mouth and slightly recessed curves of the eyes and brows. In effect this increased geometricization gives a great feeling of density and monumentality to the head even though it is very small. The shallow eyes and tiny mouth add to a feeling of impenetrability which will soon characterize the archaicizing and primitivistic tendencies of Picasso's work. Careful examination of the piece reveals that what at first strikes one as a symmetrical head of great solidity is in actuality not bilaterally symmetrical at all. There are large differences between the ears, slight irregularities from the vertical or horizontal in

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the nose and mouth, and small although measurable differences in the rudimentary indications of pupils and curving lines about the eyes. All of these seem intentional and reinforce the iconic quality of the work. Another very similar but later Mask (Z 2:2 302:679, figure 54) continues the tendency of the Head of a Girl toward geometricization with even greater differences in each side of the nose and between the almond-shaped eyes.[31] Although this sculpture has not been available for examination, except in photographs, it appears more plastic in the various planes of the face and prominence of the features.

Both of these works reveal Picasso's concern with the face and head as a mask, which becomes a solution of incalculable importance in the Demoiselles d'Avignon and similar works. Nevertheless at this stage it does not appear that influences were of very great importance in comparison with the internal stylistic development of Picasso's work. Throughout the year he progressively eliminated or modified any references to natural appearance until he arrived at highly artificial but powerful images. This is only recognized when one goes back to the preceding portraits, which can often be associated with a particular person, while the Mask and Head of a Girl have their own personalities not depending on a likeness. They show Picasso concentrating on the head all the stylistic qualities he had developed throughout 1906 of increased geometricization and sculptural solidity. The result is two severe works very far removed from his earlier modified portraits.

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Thus after his return from Gosol in the summer of 1906, Picasso consolidated the gains in form achieved through painting in a period of considerable sculptural activity. He explored both relief sculpture and sculpture in the round, creating sculptures of increased solidity and impressive volume. He found inspiration in Gauguin and Cézanne which enabled him to steer away from problems of light and modeling toward simplified forms and new materials. He progressively eliminated portrait resemblances for greater formal severity in a "classical" - "severe" - "archaic" direction finally arriving at primitive art.

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IV The Wooden Sculpture of 1907 and the New Primitivism

Gauguin and the Primitivistic Sensibility

Although the recognition of primitive sculpture as "Art" is primarily a twentieth century phenomenon, interest in primitive objects and places first came into sharp focus in the nineteenth century as manifestations of concepts such as the exotic, the mysterious, and the earthly paradise.[1] It was felt that somewhere societies unspoiled by the "evils" of industrialization must exist. The location of these earthly paradises varied from Japan to the South Seas but in any case they were usually remote places with mysterious customs. The sentiment was that if man could only abandon western civilization perhaps the secrets of happiness would be found.

In the realm of art the charismatic example of Paul Gauguin's South Sea journeys seemed to embody these ideals more fully than any other artist. It is not important for us to consider whether Gauguin captured the realities of primitive life but to recognize that through his writings, paintings, and sculpture, the concepts of what was primitive in artistic terms were primarily determined. After all, who else had so to speak "gone native" yet left a pictorial and written record of his experiences?[2]

Over a period of several years Picasso must have absorbed much of Gauguin's art and the flavor of his interests and personality through Paco Durio as well as others. However, it was only in the fall of 1906 that Picasso had the opportunity to see Gauguin's works on a grand scale with the opening of the Salon

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d'Autumn Gauguin retrospective. This exhibition included over two hundred works from the major Gauguin collections of Durio, Vollard, Fayet, de Monfreid, and Schuffenecker. While paintings formed the largest share of the exhibition there were representative selections of watercolors, prints, drawings, pastels, and sculptures. Of the twenty-seven sculptures listed in the exhibition catalogue all but four can at least be tentatively identified (see appendix 3) and among the twenty-seven are several of Gauguin's most important ceramics and wood carvings (e.g. Be Mysterious .., Oviri, Saint Orang). The introduction, appropriately written by Charles Morice, emphasized among other things Gauguin's efforts to bring art back to earlier principles of the 12th and 13th centuries, of the Maori, Egyptians, Aztecs, Assyrians, and other early neglected cultures. He doesn't place Gauguin outside tradition but only outside the Renaissance tradition and in the purest of strong early decorative traditions.

Picasso's attendance at this exhibition although not absolutely established seems to be confirmed by works he produced about this time (fall, 1906) and by a large drawing which he enlivened with three caricatures (Z 6 76:621, figure 55) and the title, A very beautiful barbaric dance. The key sentence on the drawing, which seems to be in reference to an invitation from the Steins, is: "We shall go with you next Monday in order to see the Gauguins ..." The title and caricatures reveal Picasso's humor and additionally suggest he was thinking in Gauguinesque terms in the use of the word barbaric, which for Gauguin had affirmative

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connotations of rejuvenation.[3] The most important influence of Gauguin on Picasso's art was to encourage him to think in terms of earlier traditions, particularly of primitive works. Within this context three formal concepts associated with Gauguin became significant in Picasso's work: a simplicity and crudeness of technique, intense coloring, and an interest in totemic-like idols carved in wood.

Picasso's turn to the medium of woodcuts in late 1906 is a significant indication of the new importance he attached to working in wood. He had not previously used this medium and his investigation of it parallels his wooden sculpture and paintings in primitivistic aims. Two woodcuts of women's heads (Ge 1 211 and 212) are his first works in the new technique and select Fernande as the subject. Stylistically the rough outlines and irregular jagged shapes date them to late 1906 or early 1907. In these qualities Picasso is even more primitivistic than Gauguin; however Picasso's use of large dark areas, subject matter, and small hand printed editions are similar to Gauguin's.

The Head of a Young Woman (Ge 1 212, figure 56) besides having certain similarities to Gauguin's woodcuts is a predecessor of the second figure from the left in the Demoiselles d'Avignon (Z 2:1 14:26, figure 62). The continuous line of the brow and nose with similarly shaped eyes and mouth, however, are replaced in the Demoiselles by an intensified frontality, a displacement of one of the eyes, and unusual Iberian ears. It does not appear fortuitous that Picasso also made a woodcut of this entire figure (Ge 218)

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and focused upon it as one of the primary figures for his experiments between the first and second stages of the Demoiselles. The sharp angular quality Picasso was seeking in the Demoiselles may in large part be a result of his wood-working experiences and additional developments such as striations in the right hand masks of the Demoiselles may have been suggested by woodcuts.

Picasso's turn to wood carving of which he had only completed one previous example and two designs - one for a pipe and the other for a sculpture of André Salmon[4] - marks the beginning of his new aesthetics in sculpture just as the Demoiselles does in painting. Some time between the winter and fall of 1907, probably after the Demoiselles was begun, Picasso began carving wooden sculptures which vary in size from a few inches to about three feet high. It is likely that he carved the seven sculptures from this period within two or three months, although it is possible they extend over a somewhat larger time period. Like Picasso's other sculptural periods, there are large differences in conception between pieces which make it essential to discuss parallel paintings and influences of other sculptors on the artist.

A high point of intensity in primitivistic qualities is attained in Picasso's Standing Man, 1907 (Z 2:2 295:656, figure 57, and 295:657)[5] in which the rigidity and constriction of the pose is almost painful. The arms are tightly clenched to his sides and his feet are encased in a round base denying any possibility of movement. The lack of a mouth and his tightly shut eyes allow no communication between the onlooker and the Standing Man. The

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combined effect is somewhere between anxious withdrawal and totemic forcefulness.

It is not difficult to recognize that Picasso's Standing Man in many respects depends on Gauguin's Saint Orang (Gray 137, figure 58). Saint Orang was number ninety-three in the 1906 Gauguin retrospective and if it was not seen by Picasso in the retrospective, then it was surely seen by him later at Vollard's gallery.[6] Of particular note in Picasso's transformation is the concave quality of the lower face, the narrow ridge of a nose which gently merges into the cheeks, and the peculiar cutting into the lower chest and back. Picasso not only follows Gauguin's figure in general structure, proportions, and in the treatment of the surface but in particular characteristics of the figure such as the unusual ears. The yellow color of the Standing Man is also attributable to Gauguin with additional reinforcement from the Fauves. Solid yellows, browns, or ochers are applied to many of Gauguin's wood carvings and in even more dramatic contrasts in the paintings of the Fauves. It would be especially interesting to know if this yellow has a fauvist stridency similar to Picasso's Nude with Drapery (Z 2:1 25:47) or a shade verging on orange which could refer to Gauguin's title in a mocking manner.

In many ways the primitivistic qualities of the Standing Man determine its character. The term "primitivistic" indicates that while the artist finds many qualities in primitive art to his liking and useful in his creations he nevertheless employs them much differently than a primitive artist would. As Goldwater has

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appropriately written: "in relation to these arts as an ideal, the modern painter must necessarily be primitivistic."[7]

Picasso is thus an artist in the western sense of the word rather than a craftsman who often has another occupation. His art generally lacks the magical-religious purposes and close community integration of a tribal artist. His works reflect an aesthetic-philosophical position which is rooted in Western European art and stamped with his subjective personality. In fact the power of his personality is not only an essential part of his works but the primary theme of most of the books written about him. Nevertheless, it cannot be denied that in certain ways his art is an expansion of particular aspects of Fauvism and Post-Impressionism.

Also unlike most primitive artists, Picasso was eclectic in his sources, looking to Iberian, Egyptian, Oceanic, and African sculpture as well as Gauguin. As Picasso himself has said, primitive art was a point d'appui similar to what ancient art was to the Renaissance.[8] Primitive art offered a vast unexplored treasure of visual forms and concepts which could be applied of necessity with western feelings to western problems.

Most important however, is that the effect of Picasso's pieces is markedly different from primitive works. For example, the somewhat anxious aspect of the Standing Man reflects a western psychology. In contrast, most primitive art is not self-conscious or agonized. The forms give it a sense of control, strength, and impassivity. In looking at Picasso's New

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Caledonian figures (figure 59) or his tiki (figure 60) as relevant examples, it is difficult for a westerner outside these cultures to see any particular emotion expressed. The stylized features cannot easily be read in this way since we lack all the cultural information necessary to respond. The best we can do without cultural understanding is to project our own prejudicial views of primitive peoples as simple, mysterious savages onto their creations. Picasso undoubtedly went through the same kind of process and the result was necessarily a projection of the qualities he sought in primitive art into the pieces he created, whether or not they were in fact intended qualities of the primitive carver. In the case of the Standing Man some of these are his tension, his inscrutable aspect of mysterious inner struggles, and his roughness or savagery through nudity, bright colors, rough textures and shapes.

Many of these are symbolist qualities for which Gauguin and Fauvism provided the relevant background or ideology rather than primitive art. Early 20th century artists like everyone else understood little of the context of primitive art even though they highly valued it. Ironically the most prevalent view that primitive art represented the uninhibited freedom of the artist, as seemed apparent by the great diversity of pieces, was entirely mistaken. What appeared to be differences due to artistic freedom were in reality differences between tribes within which the role and work of the artist was usually very traditional.

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Possibly the importance of fetishes was partially sensed but the experience of primitive art as a whole was primarily through curio shops or stuffed museum cases - in either instance out of context and essentially dead. Lacking the living, functioning side of primitive art early twentieth century artists analytically emphasized its form qualities. Perhaps the only area of understanding the larger meaning of works was in the case of beauty masks. For example one of the first or perhaps the first African mask Picasso collected was a beauty mask from the Ogowe River region (figure 61). Fernande describes it:

> Picasso was particularly fond of a little mask of a woman, whose white-painted face, standing out in contrast to the natural color of the wood used for her hair, gave it a strangely gentle expression.
>
> There was severe competition in those days between Picasso, Braque, Derain, Vlaminck, Matisse and others as to who could discover the most beautiful African heads ...[9]

If we grant that the closest source for Picasso's Standing Man is Gauguin's Saint Orang, then what could Picasso have gained from the primitive works he studied? From a Marquesan tiki in his own collection perhaps the general idea of a standing wooden figure and the lack of distinguishing sexual features.[10] From his New Caledonian figures the bulging eyes, similar to an insect's[11] or the large beard could have been of general inspiration but in reality these comparisons tell us that Picasso's creation is his own and is very far removed from these pieces.

In summary, a few of the characteristics which make Picasso's work primitivistic have been mentioned. Although some of them are obvious such as the different societal role of the work of art or

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of the artist himself, others are less easily evident. They must always be sought out and kept before us since they are not only distinguishing differences from most primitive works of art but determine the basic character of the work.

Direct Primitive Influences

It is probable that direct primitive influences from Marquesan sculpture partially merged with the influence of Gauguin's sculpture in two smaller wood carvings from 1907 both entitled Puppet. In these works Picasso employs cylindrical forms with blocked-in features and rough surfaces. His adoption of this form is undoubtedly traceable to the sculpture of Gauguin and carvings from the Marquesan islands.[12] The latter source is particularly relevant since according to Kahnweiler Picasso possessed a rather large "classical Tiki" from the Marquesas in 1907, (figure 59).[13]

The first of these two small wood carvings, entitled Puppet, (figure 63-64), additionally adopts the typical Marquesan stylization of hands and a small hole appears in the back of the piece (figure 66). Also Marquesan are the squat body proportions, large head, goggle-like eyes, and broad mouth. The cylindrical form and peculiar hands are rather specific to art of the Marquesas, while the hole definitely indicates the piece was to be hung on the wall. The only other pieces of primitive sculpture besides the tiki which were unquestionably in Picasso's possession during this period are two works from New Caledonia.[14] In a photograph taken in the winter of 1908-1909 these two pieces are hanging on the wall much the same as Picasso probably intended the Puppet to be hung.

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Hanging a sculpture on the wall is one of the more radical steps in breaking down distinctions between painting and sculpture in mode of display. In addition to it being the usual mode for painting and thus presumably a more likely approach for a painter doing sculpture, it is also a very frequent way to display primitive sculptures. Picasso's turn to such a mode is thus logical given his painting background and interest in primitive sculpture. Hanging sculpture on the wall also afforded new spatial relationships which he explored more fully in his constructions, using planes inclined, perpendicular, or parallel to the wall. Building a sculpture out from the wall rather than up from the ground simultaneously avoided the whole problem of a base and suggested the use of different materials. Unfortunately the contribution of wall sculpture has not been sufficiently stressed even in Burnham's discussion of "Sculptures Vanishing Base."[15] Puppet is the first of Picasso's sculptures which appears to have been intended to be hung on the wall and the character of the piece certainly suggests this is an idea which grows out of a context of primitive sculpture.

In Puppet, the cylindrical form not only binds all appendages and other anatomical parts into a compact shape but it is one of the first instances in Picasso's work of a geometric shape determining a figure rather than natural anatomy or variations from it. The use of geometric forms is undoubtedly one of the hallmarks of Cubist and later art. At first these explorations are more Euclidean and solid while in later Cubism they tend to be

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non-Euclidean and interpenetrable but in any case the approach to form can broadly be characterized as geometric.[16] This isn't a question of distortion or fragmentation of the Puppet but of working within the boundaries of a predetermined form. For example the hands and lower part of the arms are a continuous circular shape with a notch similar to those in Marquesan carvings. The eyes are merely solid round units of metal which never move.[17] In fact movement of any part of the puppet seems impossible. It is a fixed image similar to an idol or an icon and cannot be penetrated in an empathetic way. Its skin, or more appropriately surface, does not have the smoothness of marble or the modeling of bronze. It is instead roughly carved wood with painted areas of dark redish brown and greenish blue.

Puppet was made as a gift for Mlle. Memene Ferrerod (Mme. André Masson), presumably when she was a child (see appendix 5). In a conversation with Brassaï, Picasso discusses this piece or one very similar to it.

> I had forgotten it myself. Do you know what it was? I'll tell you the story of it. The little daughter of my cleaning woman wanted a doll. I was still living in Montmartre and I was fairly broke at the time. So, to take the place of a doll, I carved her that little 'cubist' statuette. I don't remember now whether the child appreciated it! And I have no idea of how it came to be in an auction at the Hotel Drouot ...[18]

Since there is more than one piece of similar character, even on a large scale, it must be assumed that this was not a passing whim but an intentional part of Picasso's artistic explorations. As early as his Barcelona days Picasso saw puppet shows at Els Quatre Gats[19] and in Paris his closest companion Max Jacob

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wrote children's books.[20] The doll or puppet character of this work surely connects to ideas of simplicity, naivetĕ, and psychological beginnings admired in children and in art for and by them. This does not mean that these works are actually simple or naive any more than are primitive sculptures but that this is one of the aspects which goes to make up Picasso's primitivism. The continuation of this interest is revealed in Picasso's admiration for Henri Rousseau which culminated in the famous 1908 banquet.[21] Of particular note in Rousseau's paintings are such formal characteristics as frontality, size relationships, the proportions of figures, perspective and spatial manipulations, the bold sense of patterns, and most of all an ingenuous quality which results from these. Picasso owned several works by Rousseau and his debt is apparent in many of his own paintings during this period as well as later.

Another similar sculpture with the same title, Puppet, 1907, is only known from three photographs in Zervos's catalogue (Z 2:2 278:608-910, figure 65). The piece is still probably in Picasso's possession and from the catalogue entry we know the whole piece was painted white. Despite this the roughness of the carving is still very strong and must have been very desirable for Picasso. Some years later when commenting on his wooden sculptures from 1931, Picasso emphasized that he wanted to retain the structure, knots, and fiber of the wood in order to keep it alive.[22] Undoubtedly the same comments could equally be applied to the wooden sculptures of 1907, including the two puppets.

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Large carving marks are completely visible and add enormously to the strength of the simple horizontal-vertical structure of this piece. The cylindrical form is much the same as in the first piece and is also adopted much later in figures executed at Vallauris.[23]

The problem of primitive influence on Picasso's creations in 1907 was at least partially clarified as a result of his own admission to Christain Zervos that it was Iberian sculptures from the collection of the Louvre which inspired new forms in his work, and that he was unfamiliar with African sculpture until somewhat later.[24] The circumstances under which these pieces entered and left Picasso's collection are of some interest and help to explain which works he may have known. The sculptures Picasso referred to were stolen from the Louvre by Gery-Pieret and then given or sold to him. An inquest revealed that several sculptures were stolen[25] of which the most notable were two female heads and one male head (figures 67, 71, 72). Photographs of these sculptures and a letter supposedly from the thief but possibly by Guillaume Apollinaire give some information about the robbery.[26]

Apollinaire and Picasso became very worried about the sculptures after the unrelated theft of the Mona Lisa mushroomed the importance of all contemporary museum robberies.[27] Fearful of arrest, they arranged to return the sculptures to the Louvre through the newspaper Paris-Journal; however the police suspecting a link to the Mona Lisa robbery eventually jailed Apollinaire and questioned Picasso about the receipt of the stolen sculptures.[28] Besides the

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three sculptures appearing in the Paris-Journal photographs, it seems very likely that Picasso was also familiar with at least one bronze statuette which is so similar to his painting the Woman in Yellow (Z 2:1 23:43) that this is undoubtedly the inspiration.[29]

According to Fernande at least two of these pieces were in Picasso's possession[30] and the supposed letter from the thief places this in March, 1907. John Golding in his article on the Demoiselles d'Avignon has convincingly shown the importance of two of the Iberian sculptures for some of the figures in his painting.[31] The distinctive type of ear, large almond-shaped eyes, and U-shaped chin which characterize the three left-hand demoiselles are unmistakably derived from the Iberian sculptures. Many additional paintings and drawings from this period also possess Iberian characteristics or variations on them.

Besides his painting, Picasso's sculpture, as would seem natural, was influenced by his Iberian acquisitions. A small stone carving, Head (Z 2:2 278:606, figure 70), by him has the same battered appearance as the Iberian heads and the use of the rather difficult material, stone, gives some indication of Picasso's estimation of the heads. Although his carving does not follow the hair and ear types of the Iberian heads, it does employ the same almond-shaped eyes and straight nose. The simplification to just eyes and nose intensifies the face as does the rough surface.

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Picasso also carved a head in wood which isn't quite as intensely primitivistic as the stone piece and which is modeled on the male Iberian head. The Wooden Head with a Smiling Face (Z 2:2 279:611, figure 68), is the most cogent example of direct Iberian influence on Picasso's sculpture. The dependence of this sculpture on the male Iberian head has not been previously noticed because it has been dated somewhat too early and photographed propped to the left which changes its expression.[32] This piece must date after March 1907, when the Iberian heads presumably first cane into Picasso's possession, and is probably somewhat later than the two paintings of a sailor (Z 2:1 4:6 and 5:7) also employing the male Iberian head. The same facial type appears in a number of variations in paintings of 1907 which are directly traceable to the Wooden Head with a Smiling Face.[33]

A photograph of Picasso's studio at 31 rue de Ravignan (figure 69) shows this head properly tilted, resting on the wooden sculpture of a nude woman (Z 2:2 278:607) and accompanied by a study for the Three Women (Z 2:1 49:102), two drawings (Z 6 116:967 and Z 2:2 286:630) and a painting of 1907 (Paris 46).[34] This photograph possibly suggests the Wooden Head with a Smiling Face was kept in a handy position for consultation for various paintings and was quite an influential model for a short time.

Compared to the impassivity of the Iberian head Picasso's carving is rather jovial. The slight differences between each side of the face give a mobility to the man's expressions. As can be seen from the studio photograph, shadows and lines draw

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a smile from the face, while the more evenly lit photograph from Zervos reveals jagged carving, blank eyes, and a more placid mouth.

Another wooden carving of this period, Standing Man, (Z 2:2 299:668, figure 73), has some features familiar from other sculptures already discussed, such as the W-shaped chest, the almond-shaped eyes, or the quality of the carving and yellow paint covering the figure. Several drawings show that this sculpture was very carefully considered both in general and in detail. There are three drawings of the head alone, (Z 6 109:905, 109:907, and 109:908) frontally and in profile, very thoroughly examining the proportions and shape of each surface. Two others (Z 6 110:917 and 110:919), either rejected for the sculpture or done at a later time, very structurally depict the figure as a whole and from the waist down. Similar to the facial studies these are very geometricized, measured drawings closer in spirit to those of 1908 such as the Farm Woman (Z 2:1 46:91) than the typical work of 1907.

An india ink drawing (Z 6 111:927, figure 74), also appears to be for the same project although it is more freely drawn than the other studies. The dress would tend to indicate Picasso was thinking of this figure as a puppet. This hypothesis would account for the small hole in the bottom of the carving and the unfinished appearance of the lower part of the piece. An alternative interpretation is that the piece didn't allow for a finishing of the lower sections because of the unusual pre-existing shapes. Although neither of these explanations are

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entirely satisfying, they at least offer some coherent way of regarding the unusual aspects of this carving.

The extremely large nose, tiny eyes, and down-turned mouth give the figure a somber inward-turning aspect. The unusual blocks at the side of the face where ears would normally be also help to cut the figure off from the outside world. The total effect is a resolutely self-absorbed figure with many unusual, impressive features.

The wooden relief of a Nude Woman (Z 2:2 299:667, figure 75) presents many fascinating problems of a similar nature. Stylistically it is obviously intermediate between such paintings from 1907 as Young Nude Boy (Z 2:1 3:5, figure 76), and Nude Woman (Z 2:1 19:35, figure 77), or Dancer as it is sometimes called. Traditionally the painting Nude Woman has been the bastion of those claiming Picasso was deeply influenced by African sculpture during this period;[35] however at least one scholar has doubted the validity of this comparison and except for the "geometric features and its consequent emotional force," finds the relationship to African sculpture superficial.[36] Certainly the most concrete evidence linking Picasso and primitive art in 1907 points to the South Pacific, ancient Iberia, and Gauguin rather than Africa. Nevertheless, among the pieces of primitive sculpture with which Picasso was at least casually acquainted in 1907, it is likely there were African works,[37] although these would not be sharply distinguished from other primitive works. The usual term found in contemporary accounts, "l'art negre," could refer to

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a piece from almost any area of the world and even though a few collectors and artists among Picasso's acquaintances were aware of African art at an early date no reproductions, books, or commercial exhibitions of consequence appeared until the teens.[38]

In principle the great failing of previous scholars in comparing Picasso's works of this period with African sculpture has been a lack of specificity. This isn't to say that specific comparisons have not been made but that the comparisons often rest on one or two general formal characteristics of a piece of primitive sculpture, which often are shared with works from other areas even outside Africa. The most secure method of comparison is to first examine those pieces of African and other primitive sculptures in Picasso's own collection. Unfortunately many of these works are only poorly photographed or not photographed at all. Second, one should consider those probably known to him at the Trocadero or in the collections of his artist friends, mostly Fauvists. Barring these possibilities, only those comparisons of irrefutable visual credibility should be accepted.

In almost all cases such methods have not been followed and the results have been meager. This may be as much due to the nature of the influence as to any failing in the investigator. Thus, the chronological sequence or primitive influences on Picasso's creations is of some importance. Considering the likely chain of events, African art most likely becomes important after Picasso had absorbed influences from Egyptian, Oceanic, Iberian, and Gauguin's sculpture. Consequently, it is probably

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mixed in with these other influences making concrete comparisons difficult. Besides this the influence may not have always been visually specific. For example consider the following account of Fernande from Picasso and his friends:

> One day Deniker brought a naval officer and explorer to see Picasso. He came to the studio and he told us how once, when he'd found himself amongst a tribe who produced sculpture, he was curious to watch their reactions to a photograph, which was something they'd never seen.
>
> He showed them a photograph of himself in uniform. One member of the tribe took it, looked at it, turned it upside-down and sideways and returned it without having made out or understood what it was. The explorer took it upon himself to teach him and explained that it was a picture of himself. The man laughed incredulously, and taking a paper and pencil began making a portrait of the officer. He drew the head, the body, the legs and the arms, as he saw them, in the traditional style of tribal figures, and he held out the picture to the officer. Having looked at it again, though, and more attentively this time, he took the drawing back in order to add the shiny buttons of the uniform, which he had forgotten to draw. The amusing part of the story is that he saw no reason to put the buttons in their proper place. Instead, he surrounded the face with buttons! He did the same thing with the stripes, putting them at the side of the arms and over the head. It is scarcely necessary to go into the conclusions which were drawn from this story. After that a lot of curious things turned up in cubist paintings.[39]

Such an episode could very probably account for the many colored striations which appear on Picasso's figures in 1907, after the first stage of the Demoiselles d'Avignon had been completed. Striations need not be an influence from any primitive work of art Picasso knew but could be a result of this tale which appealed to his primitivistic intentions. Thus, the difficulty of finding convincing comparisons between African sculpture and

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the wooden sculpture of 1907 may be due to the relative unimportance of the influences of specific pieces, although some may be forthcoming once Picasso's own collection of primitive sculpture becomes publicly known.[40]

In the case of the Young Nude Boy - probably the first work by Picasso employing a figure of proportions and stance similar to the Nude Woman - a comparison with a small figure in a painting by Gauguin, Barbaric Tales (W 547) is as likely a source as others. Even if Gauguin's painting is not the specific source for this work, it is still as closely related in proportions and in particular shapes as sculpture from Gabon. Although the Young Nude Boy is considerably different in many ways from the relief and painting of a Nude Woman it is still a likely antecedent of the so-called "dancing pose."

The figure on the relief itself is most closely related to Picasso's own sculptures such as the Standing Man and Standing Woman (Z 2:2 299:668) in the peculiar shape of the abdomen, the breasts, the placing of the head directly on the shoulders, and the yellow coat of paint. The salient features of the face such as the straight nose and almond-shaped eyes also appear in other works by Picasso which can be related to Iberian influence. For example, see Head (Z 2:2 278:606) or Head (Z 2:2 279:611). Despite this there is still a possibility that Picasso was inspired by an actual primitive sculpture. The strongest evidence for this is one of Picasso's own drawings (Z 2:2 296:658) which although dissimilar in most respects has a bulbous head almost

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identical to the relief. However, if this drawing was inspired by a primitive sculpture, it has been impossible to find a convincing model. The same is true of the painting Nude Woman which has very unusual features which do not appear in the primitive works most often presented for comparison. Generally Picasso's adaptations and own fertile imagination probably account for many innovations and unusual features, thus making it unlikely that any close prototype will ever be found for such works. After all, the character of these works is primitivistic, not primitive.

The Apogee of Primitivism: The Standing Woman

The largest of the wooden sculptures of 1907 is a female figure without arms, a Standing Woman (Z 2:2 278:607, figure 78). A profile study in gouache and watercolor renders the projected plan of this sculpture (figure 79). It is in brightly clashing blue, yellow, and orange colors which vigorously activate the various parts of the figure. It is as though the skin were stripped away revealing conflicting muscles pulling in opposing directions. The effect is a Michelangelesque sense of enormous energy and tension within a figure which is not moving. A similar kind of anxious tension was evident in the Standing Man (figure 57).

In the sculpture these tensions are conveyed by other means, of which the most important is the carving itself. It is so angular and the marks are so large that one has the sense of the figure having been attacked with a hachet rather than smoothly carved. Another is the orange outlining of the face and abdomen

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which somewhat emphasizes and delineates these forms. Finally one has some of the non finito tension of the figure within the block. All of these combined make a very powerful figure with proportions similar to Picasso's 1906 heavy nudes.

A label affixed to the right side reveals that it was at one time shipped to Paris by train.[41] This probably indicates that Picasso obtained the block of wood somewhere outside of Paris and did some of the carving before bringing it to Paris. The only hypothesis which seems to reasonably account for this is that Picasso could have done some of the work with André Derain at Chatou. Derain was also carving a Standing Woman of similar size about this time. However, Derain's woman is considerably different and except for the meager evidence of the growing friendship between the two artists[42] and similar interests, this suggestion must be regarded as tenative.

Returning to the sculpture, one is immediately aware that a powerful emotional shock was intended similar to that delivered by the Demoiselles d'Avignon in Picasso's painting. The size, the stylized mask-like face, and the carving itself clearly testify to this. The large angular chops in the wood must be regarded as Picasso's way of heightening the aggressiveness of the work since most primitive works are not rough and unfinished. These cuts and splinters play an important part in making this woman literally an untouchable. Similarly the face has nothing to do with actual faces and is rather a mask loosely delineated in orange paint.

It is not an exaggeration to describe it as brutalization.

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However this does not reflect a pessimistic attitude, but as Burgess reminds us in the final sentence of his contemporary article on Picasso, "Only the very joy of life could revel in such brutalities."[43] For example the woman has no arms and her right breast has been hacked away. She has been attacked so that deep lines at various angles take the place of the swelling of her breast and a dark jagged hole seems to stand for the nipple. This is probably one of Picasso's first uses of concavities for what are normally convexities and scar-like lines to define a form.

The drawing and sculpture are stylistically contemporaneous with the right-hand figures in the Demoiselles d'Avignon which have similar frightening faces and distorted bodies. In fact, in general, female figures from this period are not sexually appealing from a conventional viewpoint and their aggressive confrontation of the viewer with mocking masks and unpleasant bodies is thus all the more disturbing. Picasso has eminently succeeded in eliciting intense emotional reactions to their nudity and aggressiveness. The result must be a rejection and horror at their advances. Certainly there is no violence in nudity itself and even if one thinks of the Standing Woman as an extension into sculpture of the brothel character of the Demoiselles d'Avignon this alone would not seem to account for such aggression. Picasso does not ask us to reject his women on moral grounds but on emotional and psychological ones. The primitivism is stylistic and psychological - not an inherent quality of the subject. In primitive art nudity and sexual features usually play a completely

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different role - that of emphasizing fertility and productivity.

Gelette Burgess persuasively captures the spirit of this attitude of aggression in an article in which he spoke of the new aesthetics as "a universe of ugliness."[44]

> But the nudes! They looked like flayed Martians, like pathological charts - hideous old women, patched with gruesome hues, lopsided, with arms of a Swastika, sprawling on vivid backgrounds, or frozen stiffly upright, glaring through misshapen eyes, with noses or fingers missing. They defied anatomy, physiology, almost geometry itself! ...[45]

When Burgess spoke to Picasso in his studio the artist didn't just speak "of values and volumes" but "of the subjective and of the sentiment of emotion and instinct ..."[46] In other words Picasso was interested in the subjective and emotional reactions his figures could elicit. According to Ladislas Segy: "Picasso once said that he uses his strong and startling forms and colors to give the onlooker such an emotional punch that intellectual deliberation has no chance to intervene."[47] Thus the new dramatic view of the female body is not just one step on the road of the developmental process of Cubism but an intense emotional statement meant to assault ones sensibilities.

Alfred Jarry - Beyond Primitivism

A comparison of a different kind may help to illuminate the ideological setting within which Picasso was working at this time and partially clarify the intent of the wooden sculptures of this period. It has long been recognized that Picasso was surrounded by poets, of whom the closest were Apollinaire, Jacob, and Salmon.

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Not enough, however has been said about a poet much closer to Picasso in his courtship of contradiction, Alfred Jarry.

Jarry by virtue of his exceptional attitudes and behavior was destined to be a man apart, although at various times he associated with Gauguin, the Nabis,[48] Rousseau,[49] and most importantly Picasso. While Gauguin turned to earlier or more distant cultures for the support of his primitivism and symbolist aims, Jarry found them mostly in his fantasy with a little help from contemporary science and earlier literature. To put it another way Gauguin's isolation was physical while Jarry was absolutely physically present but spiritually in another realm - that of pataphysics. Both were comparably abstract and master synthesizers. Their works have a structure and subtlety, hidden beneath apparent crudeness for all but the sympathetically initiated. They were reciprocal figures in many ways, most importantly providing the avant-garde both with interiorly structured systems of great vitality beyond anything classical revivals could do and a new "savage" attitude.

However while Gauguin was a legend and his work provided visual stimulations for the young Picasso, Jarry was contradiction in the flesh. Through his contact with Picasso and other figures Jarry formed and spread his ideas by unforgettable actions which seemed to contradict all previous logic. His method of absurdity rejected previous values yet provided a positive way to deal with a relativistic world in a systematic way. Pataphysics, the title by which Jarry's philosophy is known, didn't just allow

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contradiction, conversion, and imaginary solutions but made them central to his works and way of living. Specifically, no real separation existed between Jarry's fictional characters such as Père Ubu and his own personal behavior.

Picasso was probably acquainted with Jarry by 1906 or 1907 since Fernande mentions meeting him a few months before his death in 1907 and Salmon was one of his best friends.[50] Max Jacob clearly summarized the nature of the relationship of Jarry to Picasso by recounting a symbolic act.

> A la fin d'un souper, Alfred Jarry remit son revolver à Picasso et lui en fit don. ... Alors on reconnaitre:
> 1. que la tiare du pope psychique Jarry fut changée en revolver, insigne nouveau de papauté;
> 2. que le don de cet insigne fut l' intronisation du nouveau psychique Picasso;
> 3. que le revolver cherchait son propriétaire naturel;
> 4. que le revolver etait bien la comète annonciatrice du siècle.[51]

The revolver, an anarchist weapon signifying death of the old mentality, was brandished about by Picasso. Both Salmon and Penrose relate the famous incident when some visitors to Picasso's studio as the last in a series of laborious questions asked him to explain his theory of aesthetics. In true Ubu fashion Picasso pulled out the revolver Jarry had given him firing some shots in the air.[52] One doubts that the visitors, who were quickly scattered by this action, considered this as an aesthetic statement.

By examining the ideas and interests which Jarry and Picasso shared, the importance of their relationship will be more clearly revealed. The first was Jarry's interest in wood block prints

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which was aroused by his contact with Gauguin in 1893-1894 and continued through his publication of medieval and folk prints in L'Ymagier and Perhinderion.[53] He also made several woodcuts of Père Ubu and of other literary and imginary figures.[54] These are often rough and eccentric figures sometimes similar to puppets, which he also made.[55]

A conversation in 1946 recorded by Brassai confirms Picasso's interest in Jarry's reliefs and manuscripts even though it doesn't establish Picasso's knowledge of them at an early date. Picasso speaking about a relief in his own collection says:

> Jarry left several of these bas-reliefs. What does it represent? It isn't always easy to guess. This one is a man with an owl at his feet. You should take a photograph of it some day. Did you know that Jarry always had a live owl in his home? His owls are the ancestors of mine ...[56]

It is very probable that the roughhewn quality, the use of a plank, and the unusual rendering of figures in puppet-like form with bulbous heads or other strange anatomical features may have influenced Picasso. He was very much attracted to cartoon or caricature-like figures in 1906-1907 and many of his own drawings as well as his unusual woodcuts such as Figure (Ge 216) reveal this interest. He even followed American comic strips which Gertrude Stein gave to him.[57]

Broad conceptual similarities between Picasso and Jarry such as their humorous attitudes toward violence, obscenity, and the monstrous are even more significant than specific visual similarities. Both Jarry and Picasso created figures which are very unpleasant in appearance and actions, especially their threatening

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female figures. Women are not normally monstrous or shocking; yet such is the case with Picasso's women of 1907 who contradict everything one usually desires in a woman. Picasso even associated certain female acquaintances with particular women in the Demoiselles d'Avignon,[58] thereby creating a new visual humor in accordance with Jarry's idea that "laughter is born out of the discovery of the contradictory."[59]

Even though it may be difficult for us to accept such a contradictory humorous attitude, it was most characteristic of Picasso, and in contrast to all the painters the American art critic Burgess visited in Paris, Picasso was "... the only one of the crowd with a sense of humor..."[60] In fact, in speaking of his "murderous canvases," Burgess emphasized that Picasso was the "rarest of blaguers."[61]

Along with the new humor, a new beauty (or perhaps ugliness) was also created so that almost all female figures appearing in paintings since 1907 are not conventionally beautiful or historically represented. They in one way or another have affinities with Picasso's and Jarry's shocking courtesans.

Another essential concept which both Jarry and Picasso shared is that of the mask. Picasso, as the Post-Impressionists, had employed mask-like faces before this time just as figures in the theater wore painted-on faces. However, it is only at this time in Picasso's work that the mask isn't any longer just a hardening of the face (or the face becoming mask-like) but something autonomously expressive and defining. Jarry similarly wanted his

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masks to indicate "the Nature of the character," not just "tears or laughter"[62] as he felt Greek masks did. Jarry believed that "... the finest thing in many scenes is the impassivity of the mask, which remains the same whether the words it emits are grave or gay. This can only be compared with the solid structure of the skeleton, deep down under its surrounding animal flesh; its tragi-comic qualities have always been acknowledged."[63]

In Picasso's wooden sculptures the mask is part of the essential character of the figure; it doesn't render emotions - it elicits them. Just as essential as the mask is the puppet-like character of the figure to Jarry and Picasso. It should be recalled that two sculptures by Picasso already discussed were puppets in title and in execution. Jarry's Ubu plays were conceived as puppet plays and this in large part accounts for their revolutionary nature. It was much easier to dehumanize the actors if they were large puppets instead of conventional performers.[64] Jarry's device of having actors speak in one tone of voice served the same purpose.

Picasso was also directly affected by Jarry's plays when he came to write plays and poetry himself. Desire Caught by the Tail is especially Jarryesque in its humor, use of vulgarities and contradictions, and structure. In fact Picasso may well have contributed to a revival of interest in Jarry among the avant-garde in the thirties and forties. He owned original manuscripts by Jarry, parts of which he had memorized, and he encouraged others to perform the Ubu plays.[65]

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Salmon has suggested a relationship between the nature of objects as expressed in Jarry's Dr. Faustroll and in Cubism. This appears in an article he wrote for Paris-Journal entitled: "Un precurseur du cubisme."[66] The article concludes that the definition of Pataphysics as it appears in Dr. Faustroll "helps a great deal to understand the efforts of many,"[67] namely the Cubists. According to Jarry "pataphysics is the science of imaginary solutions, which symbolically attributes the properties of objects, described by their virtuality, to their lineaments."[68] To illustrate his concept Jarry asks "Why should anyone claim that the shape of a watch is round - a manifestly false proposition - since it appears in profile as a narrow rectangular construction, elliptic on three sides; and why the devil should one only have noticed its shape at the moment of looking at the time? ..."[69] In other words a watch has many shapes and they all exist at once.

The Cubists presented these views simultaneously through their manipulations of space and condensation of time. Their works are characterized by a conception of objects as three-dimensional or sculptural, but they usually preferred to place them in a two-dimensional space which combined a successsion of views. Thus even though the viewer generally remains stationary before a cubist work, the object viewed, although literally immobile, is in actuality revealed from various viewpoints implying mobility.[70] This is quite similar to Jarry's idea for a time machine in which the observer was to remain immobile while time elapsed.[71] Likewise when Jarry lectured to the Salon des Indépendants on "Time in Art,"

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he characterized the plastic arts by their ability to employ simultaneity and expressed the ambition of the artist, whether painter, writer, sculptor, architect, or musician, "to place his work outside of time."[72]

The second crucial concept of Cubism which Jarry emphasized in his ideas on space and time is interpenetrability. According to Jarry if one were to remain immobile while time elapsed, then it meant "to pass with impunity through all bodies, movements, or forces whose locus will be the point of space chosen by the Explorer for the point of departure of his Machine of Absolute Rest or Time Machine."[73] Although this does not happen to the viewer of a cubist work of art, something similar to this happens to persons or objects in the canvas or construction which the viewer observes.

In conclusion, the two concepts absolutely necessary for cubist conceptions of space and time, simultaneity and interpenetrability, were fundamentals in Jarry's concept of the time machine and his discussion of the "fourth dimension." Non-Euclidean geometry probably provided the visual model and characteristic geometric aspect of Cubism with reinforcement from primitive art which played a greater role in cubist sculpture. Nevertheless Jarry's interest in and subversion of science to his own purposes should be emphasized. It seems very likely that Picasso acquired some of the attitudes necessary for his new conceptual view of objects, space, and time from Jarry. Even if Jarry didn't verbally express such ideas to Picasso, all the poets surrounding Picasso

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were deeply infected with Jarry's ideas and some such as Apollinaire and Marinetti produced works very similar to Jarry's.[74] If Picasso didn't read Jarry's article on how to construct a time machine in Mercure de France,[75] he must at least have known the rudiments of Pataphysics and some of the concepts expressed in this article through his circle of friends.

1907 was a time of radical breakthrough for Picasso in sculpture as well as in painting. Three monumental achievements distinguish his creations of this period.

First he succeeded in removing feelings that sculpture is made of precious materials. Through carving he gave his sculptures immediacy - eliminating the stages of transferring the sculpture from one material to another. The process purposely shows - rough surfaces and jarring colors maximize the power of these sculptures. Even the single sculpture in stone from this period has the surface quality of an old roadside rock. It is not smoothed or made from a highly valued material such as marble.

Second, Picasso effectively destroyed the traditional image of the human body as a sacred temple to be respectfully rendered. Instead he distorted, rearranged, or eliminated corporeality as it was previously known, substituting his own conventions or adaptations from primitive sculpture. For example the use of a cylindrical form for two of the sculptures, the elimination of mouths in some pieces, or the varied way of suggesting eyes as small metal points, bulging wooden protruberances, or empty painted outlines.

Finally Picasso achieved a new emotional peak which immediately commands attention. At its root is a powerful primitivism

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similar to that of Jarry in aggressiveness, crudity, and contradictory spirit. Primitive art was the visual support for the new spirit even though ideologically its aims were much different. Without such support the difficulty of revolutionizing modern sculpture may have been insurmountable.

This primitivistic phase of Cubism was essential in order to simultaneously destroy the vestiges of traditional aesthetic values and begin creating new ones. Geometric qualites are already evident in some of these sculptures beyond those in contemporaneous paintings and the subversion of certain principles from the mathematical-scientific world to literary-philosophical purposes had been achieved by Jarry. Picasso undoubtedly grasped what Jarry had done and analagously developed similar principles for exploitation of the visual arts.

A consciousness of geometric structure is one of the foundations on which Cubism rested. Other principles such as simultaneity and interpenetrability were perhaps more easily developed in painting, nevertheless the birth of constructions in a few years indicate that sculpture contributed much more than just geometricization to the new conceptions of time, space, and form. Of particular importance is that the experience of primitive art came through sculpture and that Picasso was more deeply affected than many of his contemporaries because he could more directly translate these experiences into sculpture (or sculptural thought) and then into painting. All the other Cubists who were not deeply saturated by the structural qualities of Symbolism and primitive art produced

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work of a different character - more harmonious, Cézannian, and painterly. Their work did not lead beyond to Dada-Surrealism nor Constructivism. The exception, Marcel Duchamp, like Picasso, had symbolist ideological support. Although his support was not so much Jarry as Raymond Roussel, the emphasis on contradiction, structure, and mentally constructed systems was much the same as in Picasso's case or even greater. Duchamp's interest in time and chance (symbolist interests indeed) even extended beyond that of Picasso and the Cubists.

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V The Triumph of Geometric Form, 1908 - 1910

While Picasso employs geometric forms in some of his sculptures of 1907 he more explicitly focuses his attention on the form of objects in 1908. Simple geometric shapes best permitted an examination of structure and these tend to dominate in the sculpture of 1908-1910. In painting color as hue was largely sacrificed for color as value. Rousseau[1] was influential in leading Picasso toward large simple shapes; however Cézanne's[2] block-like brushwork, lighting, and use of stable geometric objects was more influential. It gave a structure to his paintings which Picasso and Braque admired. Primitive sculpture played as large a role in the tendency toward simple and often geometric forms as Rousseau and Cézanne did. This is especially true of the tendency to clearly demarcate each form in shape and light pattern.

The sculptures of 1908 distinctively differ from those of 1907 in material and form. While the latter were wooden and carved, those of 1908 were modeled in clay. Forms were built up, not carved out, so that pre-existing shapes of materials didn't play any important part as they did in the sculptures of the previous year. The creation of forms then entirely depended on the conceptions of the sculptor and in the two sculptures of 1908 simple planes and contours were the basic building forms.

The terra cotta Mask of a Woman (figure 80-81) in the Musée National d'Art Moderne, Paris is a much more lively piece than

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the six bronze casts made from it.[3] It combines a magnificent wedge-shaped nose of considerable solidity and projective thrust with eyes and hairline only shallowly delineated. The working of the clay is visible in small directional patches which greatly enliven the surface. These patches perform a function similar to that of brushstrokes in Picasso's contemporaneous paintings. They insure a fairly even light pattern and their directional quality around the nose, eyes, and mouth reinforces the structure of these features; however compared to the wooden sculptures of 1907 the surfaces are relatively smooth.

Asymmetry plays a leading role in determining the character of the face. For example, the large nose has a much broader plane on one side than on the other which attracts and holds light. The mouth is a curving form set at an angle slightly off horizontal as are the eyes. These asymmetrical features intensify the expression of concerted concentration which the closed eyes primarily determine. This turn inward is continued in the Head of 1909 and also characterizes paintings such as Meditation (Z 2:1 36:68) and Woman with the Fan (Z 2:1 35:67). In fact many of the figures from late 1907 through the early stages of Cubism have closed eyes and poses typical of melancholy and contemplation.

The paintings which are closest in style and sentiment to the Mask of a Woman, such as Seated Nude Man (Z 2:1 58:117)[4] and Seated Nude Woman (Z 2:1 59:118), reveal rather clearly the intentions of this kind of work. Formally, large simple shapes are often outlined in darker paint comparable to the incised lines on

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the Mask of a Woman. These shapes which tend toward the geometric are generally consistently lit from one direction and the brush-strokes making them up are usually parallel. The forms are turned and exaggerated individually for expressive purposes although they are not fragmented or faceted as those of 1909. In addition to altering the position and size of shapes from normal anatomical proportions, the viewpoint is usually low and sometimes from the side. This increases the monumentality of the figure, making it seem much larger, as does the geometricization and shading of shapes. Thus, even though this sculpture is a mask and Picasso controls our viewpoint to a certain extent, it is not unreasonable to view this piece from various frontal and profile viewpoints in order to appreciate its full strength. The mask and these paintings also share the inward orientation previously mentioned. No eyes are visible but only shadows or closed eyelids.

The second sculpture by Picasso in 1908, Seated Woman (figure 82), is a full figure which is very small in size and is closely related to a painting of the same time, the Woman (Z 2:1 54:113, figure 83). It is even possible the sculpture was a study in the development of the project which finally resulted in the large painting Woman. Two drawings (Z 2:2 296:660 and Z 6 117:970) which appear to be done from the sculpture are not far removed from the studies (Z 2:2 296:661 and Z 2:1 54:112) for the final painting.[5]

The close relationship between paintings and sculptures during this period is very well expressed by Julio Gonzalez in his short article on "Picasso as sculptor:"

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> It gives me great pleasure to speak of Picasso as a sculptor. I have always considered him a 'man of form,' because by nature he has the spirit of form. Form in his early paintings and in his most recent. In 1908, at the time of his first cubist paintings, Picasso gave us form not as a silhouette, not as a projection of the object, but by putting planes, syntheses, and the cube of these in relief, as in a 'construction.' With these paintings, Picasso told me, it is only necessary to cut them out - the colors are only the indications of different perspectives, of planes inclined from one side or the other - then assemble them according to the indications given by the color, in order to find oneself in the presence of a 'Sculpture.' The vanished painting would hardly be missed. He was so convinced of it that he executed some perfectly successful sculptures. Picasso must have felt himself to be of a true sculptor's temperament, because in recalling this period of his life to me, he said: 'I have never been so content' or 'I was so happy.' Later, in 1931, at the time when he was working on the sculpture - Monument to Apollinaire -, I often heard him repeat 'I feel myself once more as happy as I was in 1908.' I have observed many times that there is no form which leaves him indifferent. He looks at everything, on all sides, because all forms represent something to him: and he sees everything as sculpture...[6]

The Seated Woman of 1908 is in size, material, and subject comparable to Picasso's first sculpture seven years earlier. He was thus not attempting innovations in these respects but concentrating all his energies on the structure of the work itself. Large planes shape most parts, creating weighty forms with few if any transitions between them. The resulting combination of density and dynamism characterizes the sculpture as a whole and particularly the massive breasts and legs. The head resting directly on the straight broad shoulders is slightly inclined suggesting a certain sadness and the seated pose which normally lacks tension is here somewhat uneasy. One is not exactly sure on what the woman is seated and why she appears to twist. Yet the planes meet at angles

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which preclude a feeling of comfort. The contours of the figure are not yet broken nor the forms themselves - instead there is a hardness and solidity of form although not of emotion.

Similar to the mask there is more than one successful viewpoint for the Seated Woman as indicated by the drawings after the sculpture. Nevertheless, the sculpture is not truly three-dimensional and if one regards the back it is immediately apparent that this area is unworked. Consequently, Picasso cannot have intended the sculpture to be viewed from all sides.

Picasso created only one sculpture in 1909, the Woman's Head (Z 2:2 266:573), but this was a major piece and has usually been considered the most significant work of this period. Its importance has also been magnified in that almost every sculptor working in the cubist tradition has done a head under the influence of or in reaction to this work. The Woman's Head is a sculptural continuation of the many paintings of Fernande completed at Horta de Ebro during the summer months.[7] The drawing most similar to the completed sculpture still remains in Picasso's possession.[8] It is likely that Picasso worked from paintings and drawings to the sculpture rather than the reverse procedure since in this drawing some details are different and certain planes are more heavily darkened as if to indicate they should be set in deeply.

This sculpture does not mark a break in Picasso's work and it should be interpreted as a continuation of his overwhelming interest in form. Compared to the mask of 1908 the shapes are much more regularly geometricized into triangular and curving

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patterns. Picasso commented on this a few years ago to Roland Penrose: "I thought that the curves you see on the surface should continue into the interior. I had the idea of doing them in wire." However Picasso went on to add that "it was too intellectual, too much like painting."[9] Thus, he left these powerful bulging forms with all their volumetric solidity returning to the problem of dealing with depth and space in later pieces. So angular are many of the protrusions and so deep the indentations that the plastic forcefulness is characterized by a cutting quality. In contrast to this rather aggressive slicing of shapes is the suggestion of a tilt of the head because of the lines of the neck. This inclination of the head gives a certain humility and retiring aspect to the woman. Part of this is also due to the sharp-edged facets and deep interstices which form strong contrasts of light and dark, casting the eyes and mouth mostly into the shadows. It is as though the essence of the woman remains far back in her head and she can only be partially known through long viewing.

Chiaroscuro contrasts have been particularly emphasized by Kahnweiler as an important effect of this work. He sees them as an extreme development of Rodinesque ideas into the realm of "created light."[10] Although this is in one sense true, he neglects the more significant use of a systematic vocabulary of shapes to create a structure of great permanence. Despite the fact that this is a three-dimensional sculpture which has several views and somewhat changing patterns of form depending on

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lighting, the fundamental structure and sentiment of the head does not change. There is perhaps an attendant loss of individuality with this structural rendering which makes it very difficult to think of this head as Fernande or for that matter of any particular woman. Yet if there is a loss of personal qualities, there is a gain in generalized qualities which adds another dimension.[11] There is a sense of penetrating the surface down to the permanent structure of a head. Thus even though the faceting has little to do with anatomy there is some similarity to an écorché, but a twentieth century schematized écorché harder than anything consisting of flesh and bones yet not so mechanized that it has lost feelings.

Marius de Zayas's description of Picasso's approach on the occasion of his first exhibition in this country seems appropriate to this period even though it was written two years later:

> Picasso tries to produce with his work an impression, not with the subject but the manner in which he expresses it. He receives a direct impression from external nature, he analyzes, develops, and translates it, and afterwards executes it in his own particular style, with the intention that the picture should be the pictorial equivalent of the emotion produced by nature. In presenting his work he wants the spectator to look for the emotion or ideal generated from the spectacle and not the spectacle itself.
>
> From this to the psychology of form there is but one step, and the artist has given it resolutely and deliberately. Instead of the physical manifestation he seeks in form the psychic one, and on account of his peculiar temperament, his physical manifestations inspire him with geometrical sensations.
>
> When he paints he does not limit himself to taking from an object only those planes which the eye perceives,

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> but deals with all those which, according to him, constitute the individuality of form; and with his peculiar fantasy he develops and transforms them. And this suggests to him new impressions, which he manifests with new forms, because from the idea of the representation of a being, a new being is born, perhaps different from the first one, and this becomes the represented being.[12]

This is not far removed from Braque's first statements which express the idea that he desires to expose the "... Absolute, and not merely the factitious woman,"[13] through the beauty that appears to him "... in terms of volume, of line, of mass, of weight, ..."[14]

An influence of some importance on Picasso's sculpture and painting during 1908 and 1909 was the sculpture of Elie Nadelman. Although the influence was not as deep as that claimed by Nadelman, namely that he rather than Picasso was the inventor of Cubism, there was none the less an important relationship. Fernande confirms that Picasso met Nadelman at one of the Stein gatherings[15] and Lincoln Kirstein states that Leo Stein took Picasso to Nadelman's studio late in 1908.[16] Picasso was thus acquainted with the artist and had ample opportunity to see his works. Nadelman had shown works in the 1905 Salon d'Automne and the 1907 Salon des Indépendants; Leo Stein had a large collection of his drawings and a few of his sculptures; but most significantly Nadelman had his first one man exhibition at the Galerie Druet in April 1909[17] just before Picasso left for Horta de Ebro.[18]

Generally Picasso could have found support from Nadelman in turning to questions of form and particularly sculptural form.[19]

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Nadelman had entitled his sculptures since 1905 "Research in Volume or Accord of Forms"[20] and concentrated on problems of plastic form, balance, and volume. His work reflected a concern with clearly sculpted planes and geometric shapes, particularly through curves. In 1910 he wrote "... But what is this true form of art? It is significant and abstract: i.e. composed of geometrical elements."[21]

Specifically, the Head of a Man, c. 1907, (figure 85) by Nadelman has been singled out as the most important example of direct influence[22] and the visual similarities between this piece and Picasso's 1909 Woman's Head are very convincing. The Horta de Ebro portraits are even closer than the Woman's Head in the shape of the mouth, chin, and eyes although the hair is treated much differently. This should be expected since Picasso explored these form concepts in painting before returning to sculpture. Nevertheless the forehead, the bold geometricization, and planar indentations strongly suggest that Picasso familiarized himself with Nadelman's Head of a Man when it was shown in the Druet exhibition. It is also possible this was the piece shown in the 1907 Salon des Indépendants (#1155 Etude d'Homme, plâtre) and that Picasso had seen it there as well. However, while Nadelman's "volumes repeat the normal anatomy of the skull,"[23] Picasso's bulge forth sharply acquiring their own raison d'etre. Nadelman's sculptures appear stylized in comparison to Picasso's more aggressive manipulations.

Two sculptures of an Apple (Z 2:2 314:718, figure 87, and 314:719, figure 86) and a Head (Z 2:2 314:717, figure 88), which

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are only known from photographs, appear to be from this period although their revolutionary nature makes accurate dating very difficult. Unlike most of the other sculptures there are no drawings or paintings which closely parallel these works. Consequently the date 1910, given by Zervos will be provisionally adopted with the fall of 1909 being the earliest probable date.

The terra cotta Head (figure 88) is formed of more rectilinear shapes than its 1909 bronze predecessor. Large projecting shapes more prominently contrast with the core of the head with less of an overall size pattern. The Head appears to be propped to one side rather than resting on its natural base just as was the case with the Wooden Head with a Smiling Face (Z 2:2 279:611, figure 68) of 1907.

Several new features appear in this sculpture which are characteristic of many of Picasso's later works. Most significantly the eyes and mouth which are normally rendered as depressions here vigorously protrude as rather rugged ledges. Thus, Kahnweiler's idea that reversals of negative and positive forms and volumes does not appear until two years later with Picasso's first constructions is seen to be inexact.[24] In fact, the projection of the eyes and mouth in this piece are so assertive that there can be little doubt as to how they were meant to be seer. Whether this is due to a study of primitive masks is difficult to assess; however, if it is, it is doubtful that any close prototype for this head will be found. If there was an influence it was probably more due to the conceptual framework of the artist

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viewing a primitive sculpture than to the intentions of the primitive sculptor. Perhaps a reminder of the Deniker story (see p.81) and a quote by Leo Stein will clarify this.

In his book Leo Stein recalls Picasso saying that "a head was a matter of eyes, nose, mouth, which could be distributed any way you like - the head remained a head. ..."[25] Although there is no exact date for this statement, it was probably made in 1909 or 1910 and the idea is certainly valid for this piece. A minimum of features suggest the head even though the nose and ears have been eliminated.

Another interesting aspect of this work is the downward inclination of the projecting mouth so that one sees the top of this form instead of viewing it straight on. The combining of different viewpoints in the same work is more sharply stated than in the sculpture of 1909 and becomes typical of Picasso's constructions two years later.

This manipulation as well as the large eyes also have certain expressive functions, not just formal ones. It will be easier to understand this if we work back from a sculpture which is more familiar to us, the Glass of Absinthe (Z 2:2 267:579 and 268:581-584, figure 111-112) of 1914. After examining this sculpture it should be evident that the Head is in several ways an antecedent to the Glass of Absinthe. The large unseeing eyes, the tipped mouth ridge, the projecting features, and the angular tilt of the piece as a whole, even though somewhat rudimentary, are nevertheless paralleled by similar features in the more sophisticated

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Glass of Absinthe. The greatest difference is the tenacious solidity of the Head whereas the Glass of Absinthe has open volumes. Whether the Head was conceived specifically as an intoxicated head is not known; however the effect of the piece makes this interpretation seem appropriate.

The Apple (figure 86-87) is an even more difficult sculpture in terms of its recognizability as an apple. One is generally able to recognize a head even if great distortions or displacements occur but such is not the case with an apple. However, after the title is known one perhaps thinks a stem can be seen and the roundness appropriate to an apple is sensed but it is still a long way from that tempting fruit of the garden of Eden. The only way in which it comes close to this is in the sense of the fruit of knowledge, for if this is nothing else it is an intellectual apple.

Similar to landscapes painted at Horta de Ebro in 1909, block-like forms rise in powerful rhythms and curving plateaus sometimes create bridges from one form to another. If drawings of apples from this period are examined (e.g. Z 6 132:1094, 1095, and 1100), one finds the beginnings of this type of analysis but nothing so structurally solid. There is one painting with a comparably abstract apple (Z 2:2 315:720); however the pattern of forms is not very similar.

In any case, the subject matter of this work is as unique as the formal qualities. Still life sculpture is a very large break with previously existing conceptions of what is appropriate subject matter for sculpture. Sculpture, unlike painting which

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had a long landscape and still life tradition, was restricted to those most noble of themes: man and, secondarily, the lesser beasts. Part of the reason food was an improbable subject for sculpture was its transient quality. Even Cézanne had trouble with his still lifes rotting before he was finished painting them.[26] Hierarchically, food also was not an effective edifying subject compared to man, and it didn't have the textural, coloristic, and light attractions for sculptors which it had for painters - at least not in marble or bronze, the prevalent materials before Gauguin and Art Nouveau. Perhaps this partly explains why Picasso never had his apple cast in bronze.

Picasso, however, does not deal with the impermanence of the apple but like Cézanne sought the most enduring structural creation possible. This is indeed the solidest apple of all time. So much so that one wouldn't dare bite into it - particularly since it is plaster and no gustatory pleasures accompany it. Its constructive planes give it more the quality of a geological formation than a succulent fruit. Picasso presents an apple of the mind stripped of all transient qualities. His apple offers a new kind of visual and conceptual knowledge - a new structural reality with enduring qualities. Picasso tells us in a later statement how this is achieved through what he calls the weight of space on the object.

> If one occupies oneself with what is full: that is, the object as positive form, the space around it is reduced to almost nothing. If one occupies oneself primarily with the space that surrounds the object, the object is reduced to almost nothing. What interests us most - what is outside or what is inside a form? When you look at Cézanne's apples, you see that he hasn't really painted apples, as

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> such. What he did was to paint terribly well the weight of space on that circular form. The form itself is only a hollow area with sufficient pressure applied to it by the space surrounding it to make the apple seem to appear, even though in reality it doesn't exist. It's the rhythmic thrust of space on the form that counts.[27]

As Meyer Schapiro points out still life has often been thought of as a negation of subject matter and Cézanne cited as the foremost exponent of such a view.[28] Unquestionably Schapiro shatters such a view by persuasively discussing how the choice of objects, their context, and way of being rendered all reflect significant attitudes and meanings. This is not just true of Cézanne and Picasso but nearly all artists of any consequence.

In Picasso's case the still life evolves with his style and his interests in other artists. His early Paris still lifes of flowers closely patterned after van Gogh's are very animated while those done at Gosol are unanimated pottery and wine flasks familiar to Picasso from their everyday use. Each group reflects particular moods, is typical of its location, and uses particular objects congruent with stylistic and expressive interests of the period. This is true not only of the still lifes from these early periods but of those throughout Picasso's career whether it is sea-urchins from Antibes in 1946 or the cafe accoutrements of Paris during his cubist years.

The apple as subject matter in Picasso's painting appears as early as 1896 (Z 21 24:51); however it is only during the period 1908-1910 that it becomes a focal point as one of Picasso's favorite still life objects. This coincides with his strong

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attraction to Cézanne for whom the apple was almost a personal emblem.[29] Although the formal qualities characteristic of Cézanne's painting were surely important as Picasso himself reminds us: "... But he (Cézanne) is Cubist in his construction,"[30] this was not Picasso's only reason for looking to Cézanne as another statement reveals.

> ... Cézanne would never have interested me a bit if he had lived and thought like Jacque Emile Blanche, even if the apple he painted had been ten times as beautiful. What forces our interest is Cézanne's anxiety - that's Cézanne's lesson; the torments of van Gogh - that is the actual drama of the man. The rest is a sham.[31]

This should suffice to remind us that Picasso didn't just treat Cézanne as a model for a formal exercise even though he recognized the constructive beauties of his still lifes. Their tensions were not lost but magnified in Picasso's cubist still lifes. In the sculpture of an apple this takes the form of a dynamic movement about the schematic sphere created by the angles at which the various planes meet. Sometimes the tensions are almost entirely within the individual objects while at other times it is between them. However in comparison with the still life paintings of 1907, so wonderfully discussed by Robert Rosenblum,[32] there is a relaxation of psychological tension with a new formal complexity and structural solidity.

In one of the drawings of this period showing an apple (Z 2:2 313:714, figure 89), Picasso juxtaposes it with a sketch of Fernande and a small treasure box similar to Cézanne's self-portrait sketch next to an apple.[33] In other drawings and paintings

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Picasso applies the expressive geometric deformations apparent in the portrait and treasure box to the apple itself. It becomes multi-faceted with a complex interior structural movement. Often it is depicted in an enriched after dinner setting with accompanying objects such as a compote, a cup, or a wine glass. This coincides with Picasso's own improved economic situation and move from Rue de Ravignan to the more bourgeois comforts of boulevard de Clichy.[34] Picasso was affected by his new mode of living and this enters his still lifes which became complex visual delights. In the sculpture the Apple, a new complexity and also a self-sufficiency is evident. It exists as a small self-contained world the first indication of the enormous importance still life sculpture would have for Picasso in the next few years.

The years 1908 to 1910 were rather sparse in sculpture yet a planar or facet building of heads, and in one case a still life, firmly establish the qualities of this early stage of cubist sculpture. Powerfully projecting shapes of geometric character typify the work of this period. The building up of forms achieves great solidity and in the case of the remarkable Head of 1910 positive forms and volumes replace negative ones. The 1909 Woman's Head (figure 84), which corresponds very closely to paintings from the summer months was at one stage thought of as being composed of open negative volumes; however this idea was temporarily bypassed. In all the sculptures of this period the geometric surfaces very precisely explicate each plane in form and lighting. Structure has been greatly clarified; however elements

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of contradiction are occasionally exploited. Picasso's wittiness and rebelliousness may have been tamed during this period but not eliminated as the Apple clearly demonstrates.

To make this period or more usually one piece, the 1909 Head, stand for all of Picasso's cubist sculpture is a great disservice. At best this is only one period or type of cubist sculpture and perhaps not the most interesting. The years which precede and follow it are both richer in the number of pieces and in their diversity. The 1909 Head is so close to the painting of the period that to adopt it as typical of cubist sculpture in the larger sense is to see it only through the eyes of painting, ignoring the complex and exciting qualities peculiar to sculpture.

Cubism was to unfold like geometry itself, from Helmholtzian rigid conceptions of space and simple geometric shapes to more complicated interpenetrable and simultaneous conceptions. The development in the next few years was so rapid that even the hints which enabled viewers to leap from visual to conceptual reality became obscured. What had largely been achieved through sculptural painting with a few accompanying three-dimensional works was to be reversed in the next few years by bold new inventions in painterly sculpture. The construction was born as the full flower of Cubism - it was geometric, penetrated, and employed simultaneity. Constructions were the final objectification and symbolization of contradiction before it turned surreal.

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VI The Constructive Revolution, 1911-1914

The creation of constructions was undoubtedly the most revolutionary event in early twentieth century sculpture. It was a revolution in materials, techniques, forms, space, mode of displaying sculpture, subject matter, and meaning. In short, constructions effected a change in sculpture which was almost total.

Despite the importance granted to constructions by most authors and artists, the written material is limited to a few elementary articles.[1] No doubt this lack of consideration is due to the relative unavailability of the works themselves. All of Braque's constructions have been destroyed and the majority of Picasso's constructions which still survive are buried in his private collection. Only a handful have ever been seen by the public and even some of these have lost some of their parts as revealed by comparing them with early photographs.

A good deal of confusion has also been generated by the lack of a firm chronology of constructions and a disregard of some of the evidence which would be helpful in establishing one. As regretable as the chronological confusion is, this study is not able to present a month by month dating. It only suggests more adequate hypotheses for explaining developments within a given year and in some cases provides terminal dates. The lack of first hand knowledge of the majority of these works necessarily limits the comprehensiveness and detail in which the works can be considered; nevertheless several principles emerge which will hopefully increase understanding of these works.

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It isn't often that a major artistic breakthrough is preceded by an announcement to the general public; however this seems to have been the case with constructions, for on January 11, 1912 André Salmon wrote in his newspaper column in Paris-Journal a brief but important announcement.

> Modern sculpture - The painter Picasso, without in any way throwing away his brushes is undoubtedly going to execute some important sculptural works. This moreover isn't a beginning, but until now Picasso has only made known some busts.[2]

Thus after a period of many months of sculptural inactivity, Picasso had some exciting new ideas for sculpture which he would soon begin. They were revealed in a series of guitars constructed out of cardboard, sheet-metal, and wood beginning early in 1912. Following these constructions, Braque began his first papiers collés in the late summer of 1912 and by the end of the year both he and Picasso had created a whole body of works. The collage technique probably preceded papier collé as in the Still Life with Chair Caning (Z 2:1 143: 294); however the dates ascribed to this work are so variable that no firm conclusion is yet possible. They range from 1911 cited by Barr,[3] to November 9, 1912, given by Duncan,[4] with Fry suggesting an intermediate date in May.[5]

The concepts developed in constructions, collages, and papiers collés were lastly applied to painting. Although there was undoubtedly a great amount of overlap, the general trend of events is from construction to collage and then to papier collé and painting. This should be carefully noted since it is sometimes claimed that

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collage and papier collé led to constructions. The latter is inexact and fails to recognize that thinking in sculptural terms provided the key. As Kahnweiler states: "It is clear that the technique of superimposed planes was a sculptor's solution,"[6] and he goes on to explain that it was in Picasso's and Braque's constructed reliefs that the technique of superimposed planes was realized.[7] Picasso himself has recently confirmed that his first construction preceded "by many months" the Still Life with Chair Caning.[8]

The Guitars

This first construction, according to the artist,[9] is a Guitar, 1912 (Z 2:2 337:773, figure 91), made out of sheet-metal held together by wire. It was preceded by a cardboard maquette (figure 90) which he still has in his possession and seems to have regarded as a study for the sheet-metal construction.[10] However, this is not a conventional, descriptive representation of a guitar but a completely new object. Its surface is almost entirely cut away except for one small piece which establishes the forward plane. This shape repeats the round curve of the bottom of the guitar, the double curve of the side, and a new rectangular shape in the center. All the other surfaces establish the back plane or intermediary curving or perpendicular planes.

The result is an open or penetrated view into the guitar which does not depend on mass but on clearly defined volumes and planes. It is a guitar seen in depth as well as in surfaces. Solidity is

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sacrificed for a more complex view in which the back and front planes and intermediary volumes are all visible simultaneously. The sheet-metal makes thin, precise planes which are strong without being ponderous and the natural rust patina is a perfect equivalent of a guitar's surface without being imitative.

By the use of planes Picasso solved, or rather overcame, the problems of chiaroscuro and representation in one brilliant stroke. Planes almost automatically created dark or light areas depending on whether they are parallel or perpendicular to the viewer and light source. Those parallel are generally light while those perpendicular are most often dark on one side. Curving forms such as the cylindrical sound hole have a dark interior and a partially light exterior. Planes could also suggest a known object such as a guitar yet create an object which in actuality was quite different. There was thus no necessity to imitate pre-existing objects and the possibility of creating completely new objects was offered.

Two other guitars from this period (Z 2:2 336:770, figure 92 Guitar, and 339:779, figure 93 Guitar), although considerably different in appearance from the sheet-metal guitar, employ the same formal devices. The main differences are coloristic and the materials out of which they are made. Stripes and other dark-light patterns are applied to the cardboard surface with slanted planes giving a more dynamic quality to these works. The more pronounced angles of some of the planes

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gives the experience that one is simultaneously viewing the guitar from widely separated viewpoints. The existence of these visual manipulations and their reconciliation in one sculpture creates a much more animated work. It has more of a life of its own, not only because of the expressive power of these variations but because of its failure to conform to our usual image of a guitar. It cannot be matched to a guitar one would have seen but has its own individual identity.

The quality of "objecthood" was largely absent from nineteenth century sculpture and those works which came closest to possessing it were either seen as functional or decorative. In other words most nineteenth century sculpture draws attention to its naturalistic references rather than to its unique qualities which could be used to set it apart from the natural world as self-sufficient. If objects other than man appeared in nineteenth century sculpture they were dependent on him like attributes and often conveyed a moral message or particularized a mood. Even more explicitly, one can justly say most sculpture was anthropocentric. It heroized or taught lessons about man. The constructed guitars however, exist as actual objects. They are not representations or renderings but have a new dynamic presence which is undeniable. They have gained a powerful life of their own and one does not worry about how they would be played. They have their own visual music and their integrity doesn't depend on an observed or implied player.

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The concept of sculpture as object is probably largely due to primitive art in which objects are often endowed with powers of their own. Even if Picasso wasn't intellectually aware of primitive art as having its own powers, he surely must have sensed they had a compelling presence.[11] Kahnweiler emphasizes primitive sculpture as the most important factor in the discovery of the new principles Picasso introduced into European art.[12] He particularly credits a Wobé mask in which the projecting parts or curved planes suggest volumes which are not dependent upon solid masses.[13] This is analagous to the projecting sound hole and other curved or straight planes in Picasso's guitars.

Another benefit possibly derived from primitive art is the elimination of a base. The Wobé mask which Picasso owned was hung on the wall as were his New Caledonian figures and a mask from Gabon.[14] Hanging sculpture on the wall helped to eliminate some of the psychological distance and precious art work feeling associated with a base. The guitar is also rather naturally hung on the wall. In such a position it is on a more equal level with the spectator and the viewpoint is fundamentally determined. Suspension also makes it seem lighter and more independent. Hanging is also not entirely unrelated to Picasso's experience as a painter and the relief conception of the guitars is partly an extension of attempts to build up the surface of a canvas.[15] Nevertheless, there is a definite break in technique and ideology with previous reliefs, whether paintings or sculpture, such as the 1906 Head of a Woman (figure 47), or the Nude Woman

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of 1907 (Z 2:2 299:667, figure 75).

Whereas previous reliefs are carved, modeled, or painted the guitars are cut out and then assembled. The result of this new technique is not one continuous rising and falling surface but separate planes assembled within a shallow open space. The shapes are cut in any way desirable to the artist and they are assembled in such a way that there are no sharp divisions between inside and outside spaces. The construction technique allows openness which would be much more difficult to achieve in sculpting from a solid mass. The elimination of the block concept also opened the way to many other sculptural possibilities which Picasso and other artists took advantage of in later works - particularly found objects, open work, and kinetic sculpture. Actually the generic label "constructions" is an appropriate one considering the way in which they are made.

A series of photographs published by Zervos in 1950 provide several fascinating clues to the period under consideration.[16] Some of the earlier ones have already been mentioned and a whole group dating most probably from December 1912 give a good cross section of his achievements that year.[17] Two of the photographs (figure 96) show a series of drawings and papiers collés displayed on the wall around the sheet-metal guitar. The papiers collés numbered 4 and 5 (Z 2:2 328:755 and 200:429) were made from newspapers of December 4th and December 10th, which indicates they could not have been made before these dates and were probably made shortly thereafter. It also verifies the completion of the sheet-metal guitar in 1912 although it was probably made

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much earlier in the year.

A third photograph (figure 94) shows a work of great wit which combines several found and created objects.[18] A very schematic figure is outlined on a large canvas[19] in a style similar to the Harlequin (Z 2:1 159:333) of the preceding summer. However several actual objects are incorporated in the work: an actual guitar and a table with a bottle, pipe, and other objects. In addition to the guitar hanging over the corner of the half-completed painting, Picasso has cut out newspaper arms which are tacked on in the appropriate places. Finally a pair of pants (?) scarcely visible under the table completes the figure. Thus, Picasso has exploited everything from a partially completed painting to found objects to create a magnificent object with many contraditions and surprises. It is a kind of grand summation of his new aesthetics which was verbally expressed many years later in a conversation with Dor de la Souchere:

> I can work with any substance whatsoever. If I am on the seashore, I can work with sand. If I am in the forest, I work with wood; anything serves my purpose - paper, cloth, stone, plaster, iron, clay ...[20]

A work of the same theme relying less on juxtaposition of materials and found objects is the Woman Playing a Guitar (figure 95).[21] This small construction completed sometime in 1913 is quite sophisticated despite its Spartan means. The long pinched face is set off by the dark flowing shape of the hair which is echoed in the shape of the guitar and breasts.

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The arms reach down with surety to the guitar and even the music seems to respond as the pages slightly curl. Picasso has returned to a variation on this type of head in his recent sculpture for Chicago's civic center.

André Salmon summarizes several important points about the theme of "The guitar," the title of the last chapter in his book La Jeune Sculpture Francaise. He first emphasizes that he and his friends visiting Picasso's studio were truly shocked at his constructions, because relative to other experiences they had never been physically surrounded by new objects and they didn't fit their conceptions of what sculptures should be. Faced with the unknown, they pressed Picasso for an identifying answer; however he

> ...replied in his most beautiful Andalusian voice:
> ' - It's nothing, it's the guitar!'
> And that's it, the airtight partitions are demolished. We are delivered from painting and sculpture, already liberated from the imbecile tyranny of the genres. It's no longer this and no longer that. It's nothing. It's the guitar![22]

Salmon's comments clearly emphasize the importance of the newness of the objects and the breaking down of old definitions compared to the usual concern with labels.

Apollinaire faced an even greater problem when he tried to present some of these works in his little magazine Les Soirées de Paris after becoming editor-owner.[23] In the November 1913 issue he reviewed the Salon d'Automne and published four reproductions of constructions and one painting by Picasso. The latter act cost him all but one of the forty subscribers,[24] clearly revealing how

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difficult these works were to accept. If subscribers to an avant-garde review couldn't even tolerate such works, what must the general public have thought.

Three of the four constructions published survive in modified form.[25] The sheet-metal guitar (Z 2:2 337:773), previously discussed, appears in its preliminary cardboard form flanked by large strips of paper of different quality (one with wood graining) and a bottle seen in negative (Z 2:2 267:577, figure 90). Two of the other constructions (Z 2:2 266:575, figure 97, and 267:578, figure 101) continue this same theme of the bottle and guitar as a kind of double portrait with male and female associations.[26] The fourth construction (Z 2:2 266:576, figure 98-99) appears to be a violin, although Zervos entitles it a guitar. It is pressed out similar to a biological specimen against a rich wallpaper background.

All of these constructions completed sometime in 1913 evidence a more pictorial interest than those of the previous year. The constructed parts are clearly set off against some kind of flat background which determines the boundaries of the construction. These carefully measured spaces have the qualities of a frame and are very essential since the open or negative aspects of the object depend on these backgrounds. The objects are less fully indicated in some cases and rely more on the imagination of the viewer.

Finally, these constructions employ a greater diversity of materials and two of them are composed with prominent

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diagonals creating more dynamic tension in the works.[27] The Russian Constructivists in particular were to exploit the advantages of diagonal compositions in both painting and sculpture. Picasso uses wood, wax, sheet-metal, cardboard, wallpaper, string, nails, newspaper and perhaps even a few other materials in creating these constructions. He thus demonstrates that precious materials have nothing to do with art as he defines it.

> Painters beget pictures as princes beget children, not with princesses, but with country girls.[28]

Utilizing the humble, the discarded, and the transient was not just expedient but a definite element in Picasso's aesthetics. It offered surprises and took the viewer where he didn't expect to go. Picasso thrived on the drama and shock value inherent in the contradiction of making art out of discards and he expected the viewer to recognize the object or material after metamorphosis. In order for the viewer to do this the object or material selected must be a common one - hence the selection of newspaper, wallpaper, bicycle parts, spoons, and so forth. The disturbance between the usual context of these materials and the ones in which Picasso places them causes a trompe-l'esprit,[29] as Picasso calls it. This is a fundamental part of the drama of his constructions.

> We tried to get rid of trompe-l'oeil to find a trompe-l'esprit. We didn't any longer want to fool the eye; we wanted to fool the mind. The sheet of newspaper was never used in order to make a newspaper. It was used to become a bottle or something like that. It was never used literally but always as an element displaced from its habitual definition at the point of departure and its new definition at the point of arrival. If a

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> piece of newspaper can become a bottle, that gives us something to think about in connection with both newspapers and bottles, too. This displaced object has entered a universe for which it was not made and where it retains, in a measure, its strangeness. And this strangeness was what we wanted to make people think about because we were quite aware that our world was becoming very strange and not exactly reassuring.[30]

Part of this world of strangeness is not just the displacement of an object or a material from its normal context but its reappearance in concert with other unusual materials. The whole new environment, made mostly from the contents of the waste basket, as Alfred Barr points out,[31] formed a reality of inoffensive subject matter but of disturbing objects. Although the various textures and colors of Picasso's constructions and papiers collés seem harmonious to us, their rejection by contemporaries should tell us that they were seen primarily as harsh juxtapositions. It wasn't just a question of non-precious materials but of deliberately ignoble ones. These new textures were an immense enrichment in the possible relationships to form, color, and volume.[32] Each texture in itself became noticeable and the combination even more noticeable. Picasso forced his viewers to see the textures of the new objects he created - an achievement not as likely in more familiar materials which tended to have textures which were equivalents of the objects they represented.

A question of considerable importance is the objects Picasso chose to create. Why are almost all the early constructions guitars and bottles? There is probably no one answer to

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this question and Picasso most likely became fascinated with the guitar for a number of reasons. It had appeared in his paintings long ago, such as the Old Guitarist (Z 1 90:202, figure 25). Then Braque, who was strongly attracted to music, began using a number of different musical instruments in his paintings. Picasso also started using musical instruments and in 1912 and 1913 almost exclusively used the guitar. According to Fernande it was the only kind of musical instrument Picasso enjoyed hearing[33] and its strong associations with Spain made it a natural choice. It must also be regarded as one of the basic components of the daily setting in his studio and at the cafes. In photographs of Picasso's studio one sees that he owned a guitar or two which his visiting Spanish friends probably played on festive occasions.[34]

Some of the complexities surrounding the meaning of the guitar are explained in an article Picasso was well acquainted with entitled "The Psychology of the Guitar" by Nicolas Maria Lopez and published in Picasso's and Soler's own little magazine Arte Joven in April 1901. In the article (appendix 4) the guitar is continually spoken of as though it were a person. It has feelings, a personality, a life span during which it performs different roles, and a whole group of emotions corresponding to the six strings which it possesses.

> The guitar is a symbol of the popular soul and a symbol of feeling. Perhaps it has the form of a woman. The guitar is feminine, gramatically and psychologically. ...[35]

The article sympathetically continues with a comparison between the anatomy of a woman and a guitar, all the while speaking

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animistically. The curves, the neck, etc. of the guitar are described as sensual equivalents of the corresponding charms of a woman. In the preliminary issue of Arte Joven Picasso had already illustrated a guitar and a woman together (Z 6 39:313).

The continuous choice of guitars and bottles and the familiar association of the guitar with the feminine form and personality clearly reveals its meaning. The message is undoubtedly one of wine, women, and song. This is revealed in Picasso's journal or diary (i.e. his papiers collés) as well as his constructions and paintings.[36] Juan Gris remarked that Braque had found a new Madonna in the guitar[37] and certainly it played no less a role in Picasso's world where it became the sculptural equivalent of the Ma Jolie theme in painting. However, the attractions of the guitar were not exclusively psychological. Besides suggesting female forms the guitar was perfectly suited to formal investigations of shape and form. Its magnificent curves, sound hole, and strings provided innumerable possibilities for the inside-outside manipulations Picasso loved. It was a happy natural choice which offered both formal and psychological riches to the sympathetic artist.

The musical instrument theme didn't cease in 1912 although it less frequently entered Picasso's sculpture than during the two previous years. Of the four examples a Violin (Z 2:2 341:784, figure 101) made from a concave piece of cardboard is actually more a painting than a sculpture. It is covered with newspaper scraps cut from the December 23, 1913 Le Journal[38] with only the center section in raised relief. Picasso's usual asymmetry is

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evident in the sound holes and in a large diagonal strip of paper centrally placed. The rough chalk and gouache background is also interesting in the texture it provides which is quite distinct from the newspaper fragments composing the violin. Similar to the other works discussed, the forms are open but in this case many of them are drawn and the rectangle of cardboard clearly delimits the size and shape of the space.

In two wooden constructions, Musical Instruments (Z 2:2 363: 853, figure 102) and Violin and Bottle on a Table (Z 2:2 387:926), of later vintage the vertical-horizontal structure is even more clearly evident; however there is no uniting background rectangle and the parts produce their own outline with objects only suggested rather than delineated. In these works the contrasting texture of wood and carefully controlled angles add immensely to their appeal. The play of negative with positive forms and the shapes themselves are much less dependent on maintaining a solid contour of the object. Thus the more abstract quality of the 1913 reliefs is carried over to these more open irregularly shaped constructions; however the interaction with surrounding space is much greater.

The sheet-metal Guitar of 1914 (Z 2:2 267:580, figure 103) returns to the material of the first construction, yet the layers of planes are much denser and more complicated. John Field has demonstrated by careful diagrams[39] the folding and cutting method of constructing such a guitar from one or two sheets of metal without separating the pieces. The technique is similar to the Chinese art of paper folding. There is an elimination of the curves of the

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instrument in favor of creating the guitar completely out of rectangular planes which are coloristically differentiated but spatially tightly packed next to one another. A cross pattern emerges similar to Musical Instruments; however with the sheet-metal the framework isn't as easily discernible. Instead, the density of the planes makes Musical Instruments appear Spartan compared to the Guitar.

The Newspaper, Glass, and Die

As musical instruments became less frequent in Picasso's sculpture a new subject matter, the newspaper, glass, and die appeared. These elements, not uncommon to cafe life, exist first as natural objects but as the guitar also have deeper meanings. These deeper meanings have most often been passed over in favor of formal interpretations. The reason they have so easily been neglected is because they were also part of everyday life.

The primary element in the 1914 constructions is the newspaper, Le Journal. It is ostensibly the name of a daily newspaper carrying news of recent events; however as J. Murray points out in a brilliant M.A. thesis,[40] it is also employed on labeling and referential levels. Thus, in addition to having the meaning of a newspaper in general and refering to a specific Parisian newspaper Le Journal, the word also has the meaning of a journal or a diary. It should be evident after one is acquainted with Picasso's constructions, papiers collés, and paintings, that they are as informative a journal of his artistic thought and environment as any

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written journal could be.

With the other objects the newspaper equivalent is often set in a shallow box during this period. This helped to establish the construction as a small self-contained world with edges and objects closely integrated. On occasion the newspaper overlaps the edge of the construction as in Glass, Newspaper, Die (Z 2:2 356:838, figure 104) giving it greater immediacy; however other objects resting on the bottom edge of the box establish a definite ground plane.

When the letters of "journal" are used to establish certain levels of significance they are often truncated and broken into other words or syllables. Those appearing in Picasso's constructions are JOU, JNAL, URN, RNAL, and AL. Of course there are other combinations which appear in Picasso's papiers collés and paintings. The fragments may have meanings unknown to us or may simply refer to the larger word journal; however in some cases the smaller fragments are meaningful. In a construction entitled Glass, Die, and Newspaper (Z 2:2 362:852, figure 105) the fragmentary letters URN literally mean urn but in slang refer to a mug or a head. In this construction a mug or glass is depicted next to its label.

In another construction, Bottle of Bass, Glass, and Newspaper (Z 2:2 361:849, figure 106), only the letters JOU appear on a newspaper with a mug and a bottle of beer labeled BAS(S).[41] The JOU refers to or suggests a number of possibilities derived from jouer: to play or in particular cases to play a game, a musical instrument, or a play on words - i.e. a pun. The arrangements or omission of letters as other things suggest that meanings in cubist

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constructions were meant to appear as if they were determined by chance. The apparently simple game of fragmenting words and objects is in reality magically complex. One only need look beyond Picasso to see how quickly the range and depth of meanings decreases in other artists. The process requires wit, as do the many other surprises, such as making the glass out of wood, tin, paper, paint, or almost anything except what it is usually made out of. Sometimes a mug may have the meaning of an urn or of a urinal as in some of Picasso's crudest jokes. At other times mugs are shown with dots suggesting the bubbles of beer, Glass and Newspaper (Z 2:2 360:846, figure 107) and Glass, Newspaper, and Die (Z 2:2 360:847, figure 108) or even bubbling out of the mug (Glass, Newspaper, Die Z 2:2 356:838, figure 104), or they are shown with holes, slices, or completely open sides such that their functional purpose of holding liquid is completely contradicted by their artistic form. The play on words, on meanings, and on the objects themselves are an essential part of Picasso's artistic journal and his way of telling us doesn't become boring because as soon as one gets used to one element as a constant Picasso makes it a variable. He doesn't confine his meanings to one level but transfers them back and forth oftentimes overwhelming us with multi-level meanings.

The use of a single die in several of these constructions also has a significance beyond what one might at first suspect. The die is never shown as a standard cube but is cut so that two sides are more prominent, one usually light with dark spots and

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the other dark with light spots. The die may even be cut in a multi-edged cylindrical form as in Elements for a Construction (Z 2:2 356:833-837, figure 109) similar to early forms of dice.[42] The number of dots which are usually visible on the die are one, three, and four. These add up to five or seven and may refer to a lucky or unlucky cast of the dice in some cafe game; however other levels of meaning are probably more important.

A Dice-Throw Never Will Abolish Chance, the title of Mallarmé's final prose poem republished in 1914, is significant in this respect.[43] This poem and others of a similar theme may have suggested the use of the dice metaphor to Picasso. The idea of seeming chance from which a new order emerges, a constructed order, more fully controlled because it is more totally created, was shared by Picasso and Mallarmé. They each showed the many facets of an object or idea with great precision.

Both Apollinaire, who began his calligrams about this time, and Max Jacob, who had completed the first half of Le Cornet à Dés, looked deeply into Mallarmé in 1914. Jacob's title which identifies his poems with the dice contained within and Apollinaire's calligrams redefined the nature of the prose poem and the role of chance.[44] There can be little doubt that Picasso, who was well aware of the world of poetry, understood the importance of Mallarmé's poem at this time. Many of the formal and dramatic qualities in the poem must have found a sympathetic response in Picasso, and the central idea of chance playing a determining role in the creative process could well be the theme of the series of

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constructions under consideration. The metaphor of the dice and the game structure are Picasso's vehicles in these works, and with the apparent chance assemblage, cutting up and cutting off of elements are not just characteristic of these works but what they are all about.

Food for Thought and Vision - Two 1914 Still Lifes

With Still Life (figure 110) of 1914 we return to the theme of food; however here it isn't just an apple but a small lunch or snack. As mentioned previously food isn't a common sculptural subject and only becomes one with Pop art. This is the first appearance of prepared food and drink as sculptural subjects and is an extremely radical step in terms of subject matter; however the materials in which it is rendered and the formal manipulations are just as revolutionary. Picasso chooses some slices of sausage and a slice of paté of some kind, not just fruit to be contemplated. With this is a beer capped with foam and a knife for cutting the meats. All these objects rest on a small sideboard with an edge of fringe terminating in hanging balls.

This work upsets usual sculptural expectations more than in the area of subject matter. The food is indeed a bit disturbing, it seems so edible yet we know it isn't and the knife presents itself as though seen from above. The sideboard itself even slants down a little inviting the viewer to see the objects, although simultaneously making him wonder if the objects will

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not slide off into his lap. The beer on the other hand is viewed straight on; however one is not sure whether one is seeing the inside or outside of the glass or both. The fringe and background boards not only create a little environment for this sculpture but at the same time the objects are treated so they are even more texturally arresting than normal objects. In any case the sculpture more persuasively demands the viewers attention and presence than other constructions by the strong play between reality and a world one knows is created. While the fringe is an incorporated found detail, the food is deceptively painted wood. All these slightly contradictory features create a necessary tension which food normally lacks but which enlivens this still life. Thus psychologically as well as materially and formally, this work doesn't conform to usual sculptural expectations.

The levels of contradiction are even more numerous in the Glass of Absinthe (Z 2:2 267:579 and 268:581-584 figure 111-112), viewed from a conventional point of view. Simultaneously this sculpture is both a glass of absinthe and the head of a man. However, he is not a normal man but one who is distorted by the powerful effects of absinthe. His features are twisted with one eye protruding and the other recessed. His nose is pushed to one side and the spoon doubling as a hat looks as though it is about to slide off his head. Even his skin is dotted with red and blue spots or coated with sand, depending on which of the six casts one is considering, as though his inebriation

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resulted in some terrible epidermal hallucination. Perhaps the differential painting corresponds to his changing conditions as the absinthe takes its effect.

As a glass the open cavities make it completely useless and if one were to actually pour absinthe over the sugar cube through the strainer spoon into the glass, as was the usual mode, it would run out. Even as a head it is rather empty. It doesn't function as a glass except in the conceptual realm as a complete denial of what a glass should be. In the material realm the glass is not glass at all but bronze which is painted or coated with sand. Thus, if a glass isn't a proper subject for sculpture in a traditional sense, Picasso doesn't start with an actual glass anyway but makes his sculpture out of a non-breakable traditional material; however his remove is double since the bronze is painted or coated.

Picasso's Glass of Absinthe reveals his wit at its most profound. He has pulled apart all the usual expectations of sculpture by his favorite process, metamorphosis. The result is a double object - a glass and a head - and a multiple effect - tragic hallucination of a man whose appearance is humorous. He incorporates all the tragic-comic qualities previously attributed to the harlequin-jester figures.

Although the Glass of Absinthe isn't a construction in the usual sense of the word, except for the addition of the spoon and lump of sugar, it employs similar kinds of conceptions, contradictions, and techniques. As other constructions it is the

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antithesis of "non-objective" art since it is the subjective multi-meaning possibilities of the object which interest Picasso as much as formal possibilities.

> ... What interests me is to set up what you might call the rapports de grand écart - the most unexpected relationship possible between the things I want to speak about, because there is a certain difficulty in establishing the relationships in just that way, and in that difficulty there is an interest, and in that interest there's a certain tension and for me that tension is a lot more important than the stable equilibrium of harmony, which doesn't interest me at all. Reality must be torn apart in every sense of the word. What people forget is that everything is unique. ...[45]

Picasso's constructions are indeed based on the most unexpected relationships possible. This is demonstrated by the reluctance with which the public accepted them when they were created as well as their lasting effects. Perhaps the most unexpected of all is the rich verbal, literary, and philosophical meanings which they possess. Picasso didn't only instill great formal qualities in his constructions; he saw subject matter where it previously didn't exist and made it turn two ways at once - toward the profound and philosophical as well as toward the playful and light-hearted.

The development of constructions is thus seen to be orderly in subject matter as well as formally although it is not a rigid order. The first constructions in 1912 are open, planar guitars. The next year, 1913, these musical instruments become more pictorial with rectangular frames and more varied materials. In 1914 the still lifes of die, newspaper, and mug are more frequent than the musical instruments, and some extremely bold

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ventures into food and drink are taken. The incorporation of found objects is more common with chance playing a larger role in terms of meaning and appearance. Play is a good choice of a word for the process of these works since it is frequently used by Picasso in creating the works as well as literally appearing as part of the meaning complex. Constructions are the most sophisticated kinds of play in form, meaning, and materials to be found in early modern sculpture.

Constructions are not however only playful but have a tension which is almost a natural result of the way they are made. They are not convulsive to the extent that later Surrealist objects are; nevertheless the tendency is clearly established. There is in particular a tension between the two and three dimensional which Picasso expertly exploits on various meaning and form levels. A tension is also apparent between the various materials forced into relationship with one another. In principle the materials and techniques of Constructivism are established; however Picasso's constructions are not Constructivist in ideology. Contradictory and chance qualities are too strong even in formal terms. In meaning symbolist poetic analogies are still evident and thematically the absinthe drinker, the roll of the dice, the sounds of the guitar are Symbolist. They still span the range of senses as Picasso's earliest symbolist work. However there are elements of surprise and liveliness completely lacking in the withdrawn, self-conscious works with which he first began. These still lifes have a more aggressive, outgoing relationship to the viewer compared to the inner-directed, contracted early figures.

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VII Conclusion

The range of Picasso's early sculpture, 1901-1914, is incredible in diversity of materials, themes, and formal approaches compared to his contemporaries. The changes even over a period of one or two years are equivalent to whole lifetimes of lesser artists. In fact complexity is typical of Picasso's development and of many of the works themselves. Even in his earliest works the intensity of each sculpture is sufficient to sustain the viewer's interest.

The course traversed by Picasso's sculpture is one of Symbolism continued and eventually transformed into modern art. Beginning with figures wrapped in anonymous drapery or unfortunates who have lost their sight, Picasso saturates them with loneliness and melancholy. This nocturnal blue environment of isolation partially gives way when Picasso permanently settles in Paris in 1904. Symbolic portraits of friends replace the anonymous outcast and more varied surface treatments eventually give way to simple structural works toward the end of 1906. A poetry of classical measure has replaced that of suffering and withdrawal.

In 1907 a bold new primitivism encouraged by Gauguin's work and the rebellious spirit of Jarry makes an aggressive appearance in the form of wood carvings having the qualities of totemic idols. A new structure is apparent in the form of the block or cylinder from which the carvings are begun. Primitive art played a supportive role providing some models but more importantly a new conceptual approach to form and materials. Natural appearances

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are abandoned and the human figure is recreated in the form of a puppet - oftentimes not unlike those of Jarry's in spirit. Despite the rough exterior appearance of these figures and the bright paint applied to them, they are still generally impenetrable and anxious, if not aggressive.

The period 1908-1910 is revolutionary in the consolidation of form and solidity of structure. However in most other ways this is a conservative period. In materials and subject matter these works are like Picasso's first symbolist works. Heads and small figures which are generally meditative and self-absorbed predominate. In painting contemplative portraits and still lifes also replace other themes.

With constructions, 1912-1914, a new expansive energy is apparent. Materials are varied and unusual for sculpture previous to this time: metal, cardboard, string, wire, paper, glass, sand, etc. Juxtaposition is the most apparent mode, so that forces between the two and three dimensional, between materials, and between the usual subject matter expectations and what is given are activated. Dynamic new formal relationships between inside and outside are put into play and the heavy earthbound quality of sculpture is overcome by hanging sculpture on the wall. Human figures are largely replaced by more subtle punning references and objects have acquired all the individuality and active qualities formerly reserved for human figures. Since the inception of constructions the human figure as sculpture has been continually on the wane. The seeming chance combinations of word fragments

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and still life objects creates witty, subtle meanings of a poetic quality but a new poetry of surprise. Structure is as forceful as previously but not as apparent with muscles flexed as in the preceding period. The abstract tendencies of Symbolism, apparent in many earlier artist's work, do not remain vague and amorphous in Cubism, but are precisely and unobtrusively directed. Even larger series of works more clearly emerge and although the work as a whole should not be characterized as serial there is that possibility for the Glass of Absinthe.

In Cubism the realistic, empirical qualities have perhaps been over emphasized at the expense of the nature of its mental system and its subject matter. The subject matter of Cubism in Picasso's case is not neutral. If an object appeared much as it did in nature, which is seldom the case, it usually had additional associations. The form qualities of Cubism have always been emphasized and rightly so; however this shouldn't be at the expense of all other qualities.

The mentally constructed system evident in Symbolism is considerably changed and attached to outside reality in Cubism. It is not withdrawn and self-indulgent but accepting of all sorts of juxtapositions, contradictions, and combinations. The connectives are generally missing in Cubism and one view is combined or set beside another without the usual transitions. This "stuttering quality" has its own structural and systematic aspects but it is not classical or ideal as some would have us believe. Rather simultaneity and interpenetrability foster a new sense of time and

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space as well as a new visual aspect. It may not be as comfortable a world but Picasso certainly makes it a more exciting one.

Certain modes of approach distinguish Picasso's sculpture from others. The most obvious of these are his talents as a painter. In almost all cases there is a close relationship between Picasso's sculpture and his painting and he often brings them together as well as stretching them apart in opposite directions. In other words, by applying his creative powers as a painter to sculpture, he often pushes sculpture in a new direction and conversely much of his painting is very sculptural or relies on sculptural solutions. Picasso keeps leaping back and forth between the borders of sculpture and painting until he creates a new category on which to stand. This category of constructions is neither painting nor sculpture, as Salmon recognized. It is assembled but once completed has its own object qualities beyond painting and sculpture. It was no longer precious yet was able to blend humor and seriousness in fullest measure.

There is also a certain continuity in Picasso's themes and interests. His friends are often the models for faces when he is doing masks or heads, and he consistently draws upon his surroundings and allows his personal life to enter his work, although it never remains on the personal level alone. The things he likes enter his work and become personal metaphors as well as having larger meanings. One only need recall the harlequin and jester figures or the guitar to be persuaded of this.

He avoids unusual or exotic objects or esoteric themes. He selects common objects which almost anyone can recognize such as

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the female figure or the jester.

> ...It isn't any old object that is chosen to receive the honor of becoming an object in a painting by Matisse. They're all things that are most unusual in themselves. The objects that go into my paintings are not that at all. They're common objects from anywhere a pitcher, a mug of beer, a pipe, a package of tobacco ... I want to tell something by means of the most common object: for example a casserole, any old casserole, the one everybody knows. For me it is a vessel in the metaphorical sense, just like Christ's use of parables. He had an idea; he formulated it in parables so that it would be acceptable to the greatest number. That's the way I use objects. ...[1]

It must also be remembered that Picasso doesn't eliminate the attributes of an object completely since part of the force of his works is the measure they depart from normal visual configurations.[2]

In formal terms as well as other regions he almost always attempts to upset conventional expectations. In the early works this often is evident in simple asymmetry; however it soon takes the form of juxtaposition and shock until finally contradiction becomes a frequent method. These often bring the sculpture to life and create a sense of drama which is extremely important to him. Even his most formal statements are not allowed to remain only form but are pushed into realms varying from pleasant surprise to severe shock. Perhaps that is why Picasso generally favors a frontal view in most of his sculpture. Although profiles are important, rear views are rarely considered and the impact of a work is usually apparent from one viewpoint rather than depending on walking around a sculpture. Simultaneity often makes this possible.

This does not mean Picasso's works lack sustaining power. On the contrary, the levels of meaning often stretch from the personal

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to the contemporary to the universal. His alliance with poetry in many periods indicates the subtlety and breadth of his interests. This is particularly important in understanding the meanings of motifs which repeatedly appear in his constructions: e.g. the guitar, the die, and the bottle.

Picasso's sculpture reached out to many of the great sculptors of this century and was particularly critical for those movements which directly succeeded Cubism: i.e., Futurism, Constructivism, Dada and Surrealism. For example the foundations of Constructivism are based on the formal side of constructions and Surrealism heavily depended on its ideological bases. Breton found Picasso the most significant artist for Surrealism along with de Chirico in 1928. He surely wasn't thinking of formal innovations alone but primarily in terms of ideology. One doesn't arrive at convulsive beauty without a preceding aesthetics of juxtaposition and contradition.[3] Abstract or non-objective art owes a certain formal debt to Cubism in terms of geometric form but ideologically and spiritually it is much closer to Symbolism. The geometric heritage of Cubism has been almost exclusively emphasized at the expense of its other qualities.

Some of those not sufficiently stressed in regard to Picasso's sculpture are:

A new approach of juxtaposition and contradiction not only of materials, but of objects selected by the artist, and often of formal means.

A new emphasis on the relativity of materials to the purposes to be achieved. Thus wood, string, metal, cardboard, sand, paper,

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etc. all became viable materials.

A new dynamism and animation of the object and environmental surroundings of man, especially in terms of new meanings which were unexpected. Thus everyday objects acquired several new meanings.

A new concept of extending the points of view in time and space such that a new open view in depth is obtained independent of mass.

One might well ask in conclusion what is the larger significance of Picasso's sculpture? Is it more or less significant than his painting? The problem with these questions is that they present alternatives which Picasso has gone beyond. Picasso didn't turn to sculpture only when there was a problem he couldn't solve in painting any more than he turned to painting because there was a problem he couldn't solve in sculpture.

Picasso developed as a whole; sometimes painting and sculpture went hand in hand developing simultaneously, sometimes one medium suggested solutions for the other. However, much more significant is Picasso's independence of these categories. He sought to create works which transcended traditional boundaries and could not be identified with traditional sculpture in materials, techniques, and meanings. This was facilitated by his freedom from an academic sculptural apprenticeship and lack of allegiance to the traditional values of sculptors. Constructions are to his sculpture what collage and papier collé are to painting, that is, alternatives. Picasso's feat was to transform the ordinary into something unique, to make alternatives to painting and sculpture

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which would transform their nature.

Cubism was not just developed in painting - many of the most innovative painting solutions were the result of looking to sculpture. The Demoiselles d'Avignon was inspired by various sculpture from Iberia and the South Seas. The paintings of the summer of 1909 were partly a result of looking to Nadelman's sculpture as well as an outgrowth of Cézannian explorations. Constructions in 1912 provided the approach for collage and papier collé which are the basis of later Cubism. Even much of the painting in 1906 and 1908 is sculptural in appearance. In fact Picasso's approach to painting is generally sculptural or graphic rather than coloristic. If Picasso was to receive support from primitive art, as he did, it would demand an interest in sculptural thinking since the primitive art he saw was sculpture.

The cross-pollination of sculpture and painting with the added support of an ideology of contradiction are keys to Picasso's accomplishments. These are related to what Jarry had done in drama and poetry and what Gauguin had done in the visual arts. Thus, much of the heart as well as the mind of Cubism was sculptural thinking.

Picasso being multi-talented was not limited only to painting, sculpture, graphics, poetry, or drama but was able to make major creative statements in all of these media. This enriched his approach to any single medium. Sculpture was not an exception. It would be difficult to imagine twentieth century sculpture without Picasso. Only Duchamp and Brancusi are of comparable

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importance and then some of their contributions are at least indirectly indebted to Picasso.

Since Picasso's early sculpture the nature of the art has never been the same. The human figure is gone as the main thematic focus of sculpture. Bronze, marble, and the precious material sensibility have disappeared as well, replaced by industrial and "waste-basket" materials. In fact increasingly, significant sculptural creations since 1914 have been assembled or found rather than carved or modeled. Surprise and contradiction have come to be accepted modes and with the "industrial look" have become typical of the sculpture of this century. The geometric quality of much of modern sculpture is also unquestionable. Generally sculpture has stepped off the pedestal and become more assertive and environmental. All these and probably other tendencies of modern sculpture are in great measure attributable to Picasso's revolution. He was indeed the artistic iconoclast of the early twentieth century and hopefully this paper has demonstrated no less in sculpture than in painting.

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Notes

Introduction

1. S. Geist, Brancusi, New York, Grossman, (1968), p. 140.

2. Werner Spies is preparing a catalogue raisonné on the sculpture of Picasso.

3. See for example Picasso's reaction to an incident involving one of his sculptures in 1943. Brassaï, Picasso and Company, New York, Doubleday, (1966), p. 58.
A publisher selecting sculptures to be photographed rejects Picasso's Bird which is in the form of a scooter.
Picasso to the publisher: "I insist absolutely that this sculpture must be in my album!"
Picasso after the publisher has left: "An object. So my bird is just an object! Who does that man think he is? To think he can teach me - me, Picasso - what is a sculpture and what isn't! He has a lot of cheek! I think I know more about it than he does. What is sculpture? What is painting? Everyone clings to old-fashioned ideas and worn out definitions, as if it were not precisely the role of the artist to provide new ones...

4. The balanced treatment of all media in Alfred Barr's Picasso: Fifty Years of His Art, New York, Museum of Modern Art, (1946), is one of the major reasons it remains the most useful book on Picasso despite its age.

5. This particularly plagued the Apollinaire monument which as originally planned never left the drawing board.

Chapter I

1. Paris, Exposition Internationale Universelle de 1900. Listed in the exhibition under Spain - Group II - Class 7. Ruiz Picasso (Pablo) - A Barcelona, 3, rue de la Merced. 79. Derniers moments.

2. I. Jianou and C. Goldscheider, Rodin, Paris, Arted (1967), p. 68.

3. Paris, Exposition Internationale Universelle de 1900. There were eight works, nos. 1790-1797 including the Head of Saint John the Baptist, no. 1791 in the sculpture section and two works nos. 544-545 in the art object section, one of which was the Kiss.

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4. J. Cabot y Rovira, "Auguste Rodin," Pèl & Ploma, II, (January, 1901), pp. 2-4.

5. P. Besnard, "Rodin," Pèl & Ploma, III, (March, 1902), p. 305.

6. E. Durkheim, Le suicide Étude de sociologie, Paris, F. Alcan, (1897).

7. G. Coquiot, "Rodin," Revue des Beaux-Arts et des Lettres, (January 1, 1899); F. Fagus, "Discours sur la Mission de Rodin," La Revue blanche XXII (June 15, 1900), pp. 241-252; C. Morice, Rodin, Paris, H. Floury, (1900). In addition Morice and Coquiot wrote more extensive books later.

8. C. Morice, "Art Moderne," Mercure de France, LV, (June 15, 1905), p. 614. An important number of works were also shown at the Salon d'Automne. See Morice review LVIII, (December 1, 1905), p. 388.

9. E.g. L. Maillard, Auguste Rodin, statuaire, Paris, H. Floury, (1899), with 89 reproductions.

10. Paris, Exposition de 1900 - L'Oeuvre de Rodin Exposées au Pavillon de l'Alma, about 26 illustrations including many important works.

11. A. Cirici-Pellicer, Picasso Avant Picasso, Geneva, P. Cailler, (1950), p. 175.

12. P. Riedl, "Masque d'homme, ein Frühwerk Pablo Picassos," Jahrbuch der Hamburger Kunstsammulungen, VII, (1962), p. 90.

13. H. Wethey, El Greco and His School, II, Princeton, Princeton University Press, (1962), p. 144, nos. 272 and 273. Both versions were in Spain and could have been seen by Picasso.

14. Riedl, loc. cit.

15. A. Elsen, Rodin, New York, Museum of Modern Art, (1963), p. 109.

16. A. Rodin, On Art and Artists, New York, Philosophical Library, (1957), pp. 179-180. Translation of L'Art, Entretiens reunis par Paul Gsell, Paris, (1911).

17. Penrose and Elsen have both used the title Mask of a Picador with a Broken Nose for which the author has not found any supporting evidence as preferable to Mask of a Toreador with a Broken Nose, the title used by Fernande. This may seem a minor point; however aficionados such as Picasso would find it a substantive one. Also see Z 1 44:89 which would tend to confirm that this figure is not a picador.

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18. A. Elsen, "The Many Faces of Picasso's Sculpture," Art International, XIII, (Summer, 1969), p. 24.

19. Riedl, op. cit., p. 87, f. 5.

20. It recalls a Communion in the similarity of wine and bread; however the character is not religious in a theological sense but in a humanistic one.

21. F. Olivier, Picasso and his friends, New York, Appleton-Century, (1965), p. 26. Translation and abridgement of several articles published in Mercure de France.

22. R. Penrose, Picasso: His Life and Work, New York, Harper and Brothers, (1958), p. 85. "I show what I do to my friends the 'artists' here; but they find that there is too much soul and not enough form, which is very funny. You know how to talk to people like that; but they write very bad books and paint imbecile pictures ..."

23. The last sentence of an article by N. Lopez, "La psicologia de la guitarra," Arte Joven, no. 2, (April, 1901), 5th unnumbered page, is an important indication of the role of the guitar as depicted by Picasso in the Old Guitarist. "It feels all the tenderness, and when it is old, when it can not sing pleasures, nor breath loves, it goes to the hands of the poor blind man and petitions alms for him."

24. E. Téríade, "En causant avec Picasso," L'Intransigeant, (June 15, 1932), p. 1.

25. From a letter written by Mallarmé to H. Cazalis October, 1864 in W. Fowlie, Mallarmé, Chicago, University of Chicago Press, (1953), p. 145, f. 1.

26. The author is greatly indebted to Mrs. Scott for ideas developed in this section. Her M. A. thesis is a fine consideration of the theme of blindness. G. Roberts Scott, Pablo Picasso: The Theme of Blindness and the New Perception (September, 1967), M. A. thesis, University of California, Berkeley.

27. A. Tacha, "The Prodigal Son: Some New Aspects of Rodin's Sculpture," Allen Memorial Art Museum Bulletin, Oberlin College, XXII, (Fall, 1964), pp. 34 and 37.

28. J. Goethe, "Nuestra Estética: Ideas de Goethe," Arte Joven (March, 1901)

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Chapter II

1. The "wax original" of the Jester is illustrated in A. Ritchie, Sculpture of the Twentieth Century, New York, Museum of Modern Art, (1952), p. 61.

2. Olivier, op. cit., p. 127.

3. Another work (Z 21 124:291) may be a study preparatory to this work.

4. Cf. The Actor (Z 1 124:291).

5. E.g. see the poster for the Cirque Medrano in H. Thétard, La Merveilleuse Histoire du Cirque I, Paris, Prisma, 1947, p. 265 and a photo of Grock in 1907 as "Almost Court Jester to the Sultan of Constantinople" in Grock, Grock Life's a Lark, London, William Heinemann Ltd., (1931), opposite p. 103.

6. E. Tietze-Conrat, Dwarfs and Jesters in Art, London, Phaidon, (1957), p. 7.

7. Ibid., p. 9.

8. D. Kahnweiler, Les Sculptures de Picasso, Paris, Les Editions du Chêne, (1949), 2nd unnumbered page.

9. E.g. Z 22 57:163 and Z 22 54:158.

10. F. Gilot and C. Lake, Life with Picasso, New York, Signet, (1964), p. 325.

11. E. Bransten, "The Significance of the clown in paintings by Daumier, Picasso, and Rouault," The Pacific Art Review, III, (1944), p. 27.

12. E.g. Z 1 100:225 and Z 22 107:286.

13. The Old Musician was shown as No. 5 in the 1905 Salon d' Automne and Mardi Gras was shown as No. 19 in the 1904 Salon d' Automne.

14. M. Fried, "Manet's Sources," Artforum, VII, (March, 1969), p. 33 and B. Dorival, Cézanne, Paris, Editions Pierre Tisne, (1948) p. 166.

15. Olivier, loc. cit.

16. Interview with Alice Derain, (December 13, 1969).

17. Ibid.

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18. Ibid. Also cf. Z 1 106:236.

19. Mme. Derain placed after the sculpture because of the hair style. The sketch was made when she was reading a book by Restif de la Bretonne brought to Picasso's studio by Apollinaire. Ibid.

20. Mme. Derain said no preparatory sketches for the bust were made. Interview with Alice Derain (January 6, 1970).

21. Interview (December 13, 1969).

22. Ibid.

23. Olivier, op. cit., p. 143.

24. G. Apollinaire, Chroniques d'Art, (July 13, 1918), Paris, Gallimard, (1960), p. 437.

25. Bourdelle and Matisse exhibited three works each and Maillol exhibited four.

26. The Portrait of Mme. Noblet was entry "b" among Rosso's works exhibited at the Salon.

27. Gilot, op. cit., p. 54.

28. From a conversation between C. Zervos and Picasso in 1935, translated and republished in Barr, op. cit., pp. 272-274.

Chapter III

1. New York, Picasso An American Tribute, New York, Chanticleer Press, (1962), pages not numbered.

2. E.g. see the following works for women suffering from, alcoholism: Drinker leaning her elbows on the table (Z 1 29:62), vanity: The Races (Z 21 80:205), or sexual exploitation: Women of the Street (Z 21 39:90). The child as woman's salvation is evident in most of the mother and child paintings such as Mother and Child (Z 1 55:109).

3. Undoubtedly a number of artists, both French and Spanish, contributed to the theme of the lonely and withdrawn woman; however Picasso's closest contemporary in this regard is the Spanish painter Isidro Nonell. For an excellent discussion of the relationship between these two artists see: P. Cervera, Isidro Nonell, Berkeley, University of California, 1970, unpublished M.A. thesis, pp. 36-40.

4. This suggestion was made to me by John Field in a letter of (October 26, 1969).

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5. It could have been # 2879 Pot en grès émaillé.

6. Cooper uses the title Crouching Woman meaning Seated Woman. John Field letter op. cit.

7. J. Sabartés, Picasso An Intimate Portrait, New York, Prentice-Hall, (1948), p. 80.

8. J. Sabartés and W. Boeck, Picasso, New York, Abrams, (1955), p. 30. "Paco knew Gauguin and Charles Morice (art critic for the Mercure de France), who was perhaps the first to sense the greatness of Pablo Picasso."

9. C. Morice, "Art Moderne," Mercure de France, LI, (August, 1904), pp. 530-531. An exhibition of the Association of Spanish Artists Residing in France, at Durand-Ruel including one work each by Durio and Picasso.

10. See reprints of three articles by Morice on Picasso in 1902 and 1905 in P. Daix and G. Boudaille, Picasso The Blue and Rose Period, Greenwich, New York Graphic Society Ltd., (1966), pp. 334-335.

11. P. Gauguin, Noa Noa, (1900) and A. Rodin, Les Cathédrals de France, (1914), both of which were rewritten by Morice.

12. Olivier, op. cit., pp. 28-29.

13. J. Sabartés, Picasso Documents Iconographiques, Geneva, Pierre Cailler, (1954), figure 183.

14. Brassaï, Picasso and Company, Garden City, Doubleday, (1966), p. 198.

15. Penrose, op. cit., p. 94.

16. Sabartés and Boeck, op. cit., p. 30.

17. Also see Z 22 7:21, Z 6 90:742, and Z 22 61:177.

18. D. Cooper, Picasso Carnet Catalan, Paris, Berggruen et Cie, (1958), p. 9.

19. Ibid., p. 16.

20. See Cooper's entry, ibid., p. 18.

21. J. Palau i Fabre, Picasso en Cataluña, Barcelona, Ediciones Poligrafa, (1966), p. 140.

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22. The stippling on bronze casts does not appear in the original and was probably added at the last minute before casting. Compare a photograph appearing in M. Raynal, Picasso, Paris, G. Crès et cie., (1922), plate 58, with the final casts.

23. Palau i Fabre, op. cit., p. 138.

24. P. Pool, "Picasso's Neoclassicism: First Period, 1905-1906," Apollo, LXXXI, (February, 1965), pp. 125-127.

25. Palau i Fabre also indicates that the poem appeared in book form that year and the sculptor Casanovas who was "a champion of these tendencies" was also in Gosol with Picasso. Palau i Fabre, loc. cit.

26. Kahnweiler, Les Sculptures de Picasso, loc. cit.

27. Interview with D. H. Kahnweiler, (December 10, 1969).

28. G. Stein, Autobiography of Alice B. Toklas, New York, Random House, (1933), p. 46.

29. A. Breeskin, "Early Picasso Drawings in the Cone Collection," Magazine of Art, XLV, (March, 1952), p. 109, figure 8.

30. Stein, Toklas, op. cit., p. 49. Gertrude Stein speaks of posing practically every afternoon for Picasso.

31. This very strongly constructed nose is employed by Picasso very frequently in paintings of the following months.

Chapter IV

1. W. Hofmann, The Earthly Paradise: Art in the Nineteenth Century, New York Braziller, (1961), see especially chapters 10 and 11.

2. R. Goldwater, Primitivism in Modern Art, New York, Vintage, revised edition, (1967), chapter 3, "Romantic Primitivism."

3. See for example Gauguin's letter to Strindberg. P. Gauguin, Paul Gauguin's Intimate Journals, Bloomfield, Indiana University Press, (1958), pp. 42-49, translated by V. Brooks. Originally published in an exhibition catalogue by Gauguin in 1895 which Picasso could have known.

4. Cooper, op. cit., p. 25, Carnet, p. 33 and A. Salmon, Souvenirs sans Fin, III, Paris, Gallimard, (1961), p. 185.

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5. Although Zervos's title has been adopted it is rather doubtful this figure is a man.

6. Ambroise Vollard owned Saint Orang and it was finally given to the Musée de la France d'Outre-mer by Lucien Vollard.

7. Goldwater, op. cit., p. xxi.

8. Dor de la Souchère, Picasso in Antibes, London, Lund Humphries, (1960), p. 15.

9. F. Olivier, Picasso and his friends, New York, Appleton-Century, 1965, p. 137.

10. The Standing Man, if indeed he is a man, only suggests it through the shape of his beard. While Saint Orang at least could credibly have genitals under his hands, Picasso's Standing Man lacks them completely and in this respect his anxiety is well founded.

11. It is difficult from the photograph to decide whether the eyes are bulging open, tightly closed, or meant to be seen both ways.

12. See the Gauguin carvings from the de Monfreid collection exhibited in the 1906 retrospective. (appendix 3)

13. D. Kahnweiler, Juan Gris His Life and Work, New York, Abrams, (1969), p. 211, f. 107.

14. G. Burgess, "The Wild Men of Paris," Architectural Record, XXVII, (May, 1910), p. 407.

15. J. Burnham, Beyond Modern Sculpture, New York, Braziller, (1968), Chapter I, "Sculptures Vanishing Base," pp. 19-48.

16. A presentation of the importance of "non-Euclidean geometry" was made at the 1971 annual meeting of the College Art Association of America by L. Henderson, "The Location of Cubism's Fourth Dimension."

17. An analagous use of metal occurs in Gauguin's Thérèse (Gray 135) in the gilded eyes and copper nails used for the tips of the breasts.

18. Brassaï, op. cit., p. 245.

19. Penrose, op. cit., p. 54.

20. M. Jacob, Histoire du Roi Kaboul Ier et du Marmiton Gauwain Paris, Picard et Kahn, (1903) and Le geant du soleil, Paris, Libraire Generale, (1904).

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21. R. Shattuck, The Banquet Years, New York, Vintage, (1968), revised edition, pp. 66-71.

22. Brassai, op. cit., p. 15.

23. P. Picasso, Picasso at Vallauris, New York, Reynal and Company, (1959), near end of ceramics article - pages not numbered.

24. J. Sweeney, "Picasso and Iberian Sculpture," Art Bulletin, XXIII, (September, 1941), p. 191.

25. See R. Shattuck's account of the whole affair, op. cit., 275-277 and Paris-Journal, (Sept. 5, 1912), p. 1.

26. Ibid., (August 29, 1911).

27. Ibid., (August 23, 1911).

28. Olivier, op. cit., pp. 146-150.

29. Sweeney, op. cit., pl. 196 and figures 14-15. Apparently Sweeney drew most of his comparisons on a visual basis from F. Alvarez-Ossorio, Catalogo de los Exvotos de Bronce, Ibericos, Madrid, Museo Arqueologico Nacional, (1941). The bronze in question is number 10, plate 2.

30. Olivier, loc. cit.

31. J. Golding, "The Demoiselles d'Avignon," Burlington Magazine, C, (May, 1958), p. 160.

32. See Z 2:2 279:611.

33. E.g. the painting appearing in the studio photograph discussed in the next paragraph. Paris, Hommage à Pablo Picasso, (1966), figure 46.

34. Some of these works appear to have been worked on after this photograph was taken.

35. E.g. Barr, op. cit., p. 60 and footnote.

36. L. Lippard, "Heroic Years from Humble Treasures: Notes on African and Modern Art," Art International, X, (September, 1966), p. 18.

37. G. Stein, op. cit., p. 63.

38. Kahnweiler, op. cit., p. 211, f. 107 and Goldwater, op. cit., pp. 9, 11, 34-35.

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39. Olivier, op. cit., p. 175.

40. Two pieces which are very interesting are a mask from the Torres Straits (C. Zervos, "L'Art Negre," Cahiers d'Art, II, (1927) p. 231.) which appears similar to the right-hand seated figure in the Demoiselles d'Avignon, particularly in the shell eyes and curvature of the nose, and a primitive sculpture hardly visible in photographs of Picasso's "museum." (R. Penrose, Portrait of Picasso New York, Museum of Modern Art, (1957), p. 88, figure 239). In general the heavier more structural works of late 1907 and 1908 are more likely to be influenced by African sculpture than the brightly colored flat masks of mid-1907 which are possibly derived from Oceanic works. In painting, some of the most promising Picassos for comparison with primitive sculptures appear in D. Duncan, Picasso's Picassos, New York, Harper and Brothers, (1961), p. 205, first three.

41. The label is a baggage check for Saint Lazare station.

42. Interview with Alice Derain, (December 13, 1969).

43. Burgess, loc. cit.

44. Ibid., p. 401.

45. Ibid.

46. Ibid., p. 408.

47. L. Segy, African Sculpture Speaks, New York, Hill and Wang, (1969), p. 96.

48. Shattuck, op. cit., p. 245, footnote, chapter 17 of Doctor Faustroll, various poetry, pp. 206-207.

49. Both Rousseau and Jarry were from Laval and Jarry had his portrait painted by Rousseau, lived with him for a while, and claimed to have discovered him. Ibid., pp. 212-213, A. Salmon, Paris-Journal, (December 12, 1910), p. 4.

50. Olivier, op. cit., p. 76.

51. M. Jacob, Chronique des temps héroiques, Paris, (1956), pp. 48-49.

52. A. Salmon, L'air de la butte, Paris, Les éditions de la nouvelle France, (1945), p. 35 and Penrose, Picasso His Life and Art, op. cit., p. 112.

53. See an introductory article to L'Ymagier explaining the aesthetics of the publication. R. de Gourmont, L'Ymagier, I, (1894-1895), pp. 5-9.

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54. Most of Jarry's works are reproduced in M. Arrivé, Peintures, gravures et dessins d'Alfred Jarry, Paris, Collège de pataphysique et Cercle français du livre, (1968).

55. A poor illustration of the original Ubu Roi puppet is reproduced in Les Soirées de Paris, no. 24, (May 15, 1914), p. 292.

56. Brassaï, op. cit., p. 202.

57. G. Stein, The Flowers of Friendship, New York, Alfred A. Knopf, (1953), pp. 34 and 36.

58. P. Picasso, "Huit Entretiens avec Picasso," Le Point, XLII, (October, 1952), p. 24.

59. Shattuck, op. cit., p. 238.

60. Burgess, op. cit., p. 408.

61. Ibid.

62. R. Shattuck and S. Taylor, Selected Works of Alfred Jarry, New York, Grove Press, (1965), p. 72.

63. Ibid., p. 73.

64. This same theory is evident in Parade.

65. Brassaï, op. cit., p. 146.

66. A. Salmon, "Art Moderne," Paris-Journal, (December 1, 1911), p. 4.

67. Ibid.

68. Shattuck and Taylor, op. cit., p. 193.

69. Ibid. and quoted in Salmon article.

70. Actual movement was only achieved somewhat later but then two simultaneous views were eliminated as in Cubism and Futurism.

71. Shattuck and Taylor, op. cit., p. 115.

72. A. Jarry, "Le Temps dans L'Art," Dossier du Collège de Pataphysique, no. 3, 1959, a lecture originally given to the Salon des Indépendants, 1901.

73. Ibid., p. 116.

74. It would also seem very probable that Marinetti, the primary theorist of Futurism was deeply affected by Jarry.

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75. A. Jarry, "Commentaire pour servir à la construction pratique de la machine à explorer le temps," Mercure de France, XXIX, (February, 1899), pp. 387-396.

Chapter V

1. This is the time of the Rousseau banquet and Picasso had purchased paintings by Rousseau as well.

2. The large Cézanne retrospective at the 1907 Salon d'Automne provided an opportunity to see Cézanne's paintings as never before.

3. The date 1908 is inscribed inside the mask.

4. Also see the studies of the Head in Duncan, op. cit., pp. 64, 67, and 206.

5. Three painted studies in Picasso's Picassos (pp. 54, 55, and 56) although more dynamic are also similar figure types, particularly 56.

6. J. Gonzalez, "Picasso Sculpteur," Cahiers d'Art, XI, (1936), p. 189.

7. E.g. Z 2:1 83:168, 84:169, 84:170, and 85:172.

8. Penrose, Sculpture of Picasso, op. cit., p. 226, no. 10.

9. R. Penrose, "Picasso as Sculptor," Atlantic, CCXX, (October, 1967), p. 70.

10. Kahnweiler, Les Sculptures de Picasso, op. cit., 3rd unnumbered page.

11. H. des Pruraux, "Intorno al Cubismo," La Voce, III, (December 7, 1911), p. 703. Pruraux makes this point generally about works from this period.

12. M. de Zayas, "Picasso," Camera Work, 34-35 (1911), p.66.

13. Burgess, op.cit., p.405.

14. Ibid. A similar viewpoint was expressed in Symbolist writings. E.g., see Theories by M. Denis in H. Chipp, Theories of Modern Art, Berkeley, University of California Press, (1968), p.94.

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15. Olivier, op. cit., p.139.

16. L. Kirstein, The Sculpture of Elie Nadelman, New York, Museum of Modern Art, (1948), p.10.

17. See photo in ibid., p.8. Note the fourth sculpture from the right.

18. Picasso was in Barcelona by mid-May and possibly by the beginning of May.

19. "... - gardons-nous d'oublier que Nadelmann sacrifia tout à la relativité des volumes bien avant les cubistes - ..." A. Salmon, La Jeune Sculpture Francaise, Paris, Société des Trente, (1919), p. 79.

20. Kirstein, op. cit., p.9.

21. Ibid., p.14.

22. Ibid., pp. 12-13.

23. Ibid.

24. Kahnweiler, Les Sculptures de Picasso, op. cit., 5th unnumbered page. Kahnweiler maintains such a view.

25. L. Stein, Appreciation, Poetry, and Prose, New York, Modern Library, (1947), p. 142.

26. J. Rewald, Paul Cézanne, London, Spring Books, (1950), p. 147.

27. Gilot, op.cit., p. 209.

28. M. Shapiro, "The Apples of Cézanne: An Essay on the Meaning of Still-life," Art News Annual, XXXIV, (1968), p.42.

29. The Steins were great admirers of Cézanne and owned a painting of an apple by him. When Gertrude and Leo parted, Leo took this painting. Gertrude was so disappointed to loose it that Picasso painted a still life of an apple to take its place. See New York, Four Americans in Paris, Museum of Modern Art, (1970), pp.57-58.

30. Dor de la Souchère, op.cit., p.14.

31. Barr, op. cit., p.272, Picasso's 1935 statement.

32. R. Rosenblum, Cubism and Twentieth-Century Art, New York, Abrams, (1966), p.27.

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33. Shapiro, op.cit., p.49, figure 16.

34. Olivier, op.cit., pp. 132-137.

Chapter VI

1. The only article exclusively devoted to Picasso's constructions of serious intent is W. Tucker, "Picasso cubist constructions," Studio International, CLXXIX, (May, 1970), pp.201-205.

2. A. Salmon, "Sculpture Moderne," Paris-Journal, (January 11, 1912), p.4.

3. Barr, op.cit., p.79.

4. Duncan, op.cit., p.207.

5. E. Fry, Cubism, London, Thames and Hudson, (1966), p.27.

6. D. Kahnweiler, Les Sculptures de Picasso, op.cit., fourth unnumbered page.

7. Ibid.

8. H. Kramer, "Pablo Picasso's Audacious Guitar," New York Times, (March 21, 1971), Section D, p.21.

9. Ibid.

10. André Salmon describes the role Gonzalez played in helping Picasso build his constructions in Souvenirs sans fin, II, Paris, Gallimard, 1956, p.240. Z 2:2 267:577 may be the cardboard maquette for the sheet-metal guitar. It looks slightly different.

11. Gilot, op.cit., p.248.

12. D. Kahnweiler, "Negro Art and Cubism," Horizon, XVIII, (December, 1948), pp.413-414.

13. Ibid., p.418.

14. The Wobé mask belonging to Picasso appears in a drawing from 1917, (Z 3 38:106).

15. See Kahnweiler's discussion of this problem. D. Kahnweiler, Juan Gris, op.cit., p.75.

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16. C. Zervos, "Oeuvres et Images inédites de la jeunesse de Picasso, " Cahiers d'Art, XXV, (1960), pp.277-333.

17. Picasso occupied this studio in 1912 and 1913 and the season appears to be winter since there are no leaves on the trees.

18. A papier collé on the wall dating to the same period is partially visible (Z 2:2 183:378).

19. Cf. to Z 2:2 199:426 and 199:427.

20. Dor de la Souchère, op. cit., p.33.

21. This work now in the Museum of Modern Art, New York has had various misleading titles. Also see the related drawings in C. Zervos, Dessins de Pablo Picasso 1892-1948, Paris, Cahiers d' Art, (1948), 29:36, 29:38, 32:47.

22. A. Salmon, La Jeune Sculpture Francaise, op. cit. pp. 103-104.

23. Shattuck, op. cit., p. 285.

24. Penrose, op. cit., pp. 177-178.

25. Cf. Z 2:2 267:577 with Penrose #14; z 2:2 266:576 with Penrose #16; see Zervos entries for Z 2:2 266:575 and Z 2:2 267: 578.

26. The female associations of the guitar will be discussed later. An example of male associations with the bottle is "Vieux Marc" which probably refers to Marcoussis. J. Murray, Picasso's Use of Newspaper Clippings in His Early Collages, unpublished M. A. Thesis, Columbia University, (1967), p.26. It must be recognized that this suggestion is hazardous and that such associations are not invariable. The context must be carefully considered as is suggested in the later discussion of the guitar.

27. Picasso emphasizes the diagonal in Bottle and Guitar (Z 2:2 267:578) compared to a probable preliminary study in Zervos, Dessins de Picasso, op. cit., 36:58.

28. Tériade, loc. cit.

29. Gilot, op. cit., p.296.

30. Ibid., p.72

31. Barr, op. cit., p.80.

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32. Gilot, op. cit., p.71.

33. Fernande, op. cit., p.125.

34. E. g. See the guitars appearing in photographs in Zervos "Oeuvres et images inédites...," op. cit., pp.280-281.

35. N. Lopez, "La psicologia de la guitarra," Arte Joven, no. 2, (April, 1901), 5th unnumbered page.

36. Murray, op. cit., p.8.

37. H. Hope, Georges Braque, New York, Museum of Modern Art, (1949), p.35.

38. pp. 7, 8, 9, and 10.

39. Unfortunately he has not yet published these.

40. Murray, op. cit., pp.8-9.

41. Ibid., p.12.

42. H. Murray, A History of Board-Games Other Than Chess, Oxford, Clarendon Press, (1952), p. 8.

43. W. Fowlie, Mallarmé, Chicago, University of Chicago Press, (1953), p.212.

44. D. Kahnweiler, Juan Gris, op. cit., p.207, f.61.

45. Gilot, op. cit., p.53.

Chapter VII

1. Ibid., p.68.

2. Ibid, pp. 66-67.

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Appendix 1

A List of Picasso's Early Sculpture

Picasso's early sculpture can be justifiably divided into periods by medium as well as style. In this regard the check list is, with few exceptions, chronological as is the text. The media employed by the artist are terra cotta, wax, wood carving, plaster, and various construction materials. The first works were unfired terra cotta which Vollard subsequently had cast in bronze. Even ceramics and wood carvings have been cast in bronze. This practice is a considerable violation of the qualities of the original works; however Picasso has at times sanctioned such practices above preserving the original qualities of these works.

The number of bronze casts seems to vary considerably from one to over a dozen casts. Vollard usually made extra, unnumbered casts and it is difficult to specify exactly how many. Some of the sculptures have only been cast within the past few years. The majority were either cast at the Susse foundry, formerly Rudier, or at Valsuani. Neither have records which are useful in specifying when a work was cast.

The works vary considerably in patina and somewhat in casting. However few of these differences appear to have been controlled by Picasso, and thus, will not be discussed. Some of the constructions have lost some of their component parts over the many years and early photographs will be cited to document these changes.

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Naturally the listing of private collectors of various casts is tenuous since works may be sold at any time and only a fraction of the various casts have been located. Many pieces are still in Picasso's possession and more will undoubtedly emerge in future years.

(Works the author has seen are preceded by an asterisk while references are given for the other listings although this is no guarantee that the same work is not indicated twice.)

1. Seated Woman, c. 1901-1902, Paris or Barcelona, bronze, signed, (A. Rudier, Paris), 14 x 8 x 7 cm.,
   12 numbered casts 3 lettered casts?

   *Picasso Museum, Barcelona A.
   *Picasso's possession, C
   *De Young Museum, San Francisco 5/12
   Mrs. List-Israel, New York, Picasso 75th Anniversary Exhibition, 1957, Museum of Modern Art
   Mr. and Mrs. Peritz Levinson, New York, Picasso An American Tribute 1962

2. Mask of a Blind Man, c. 1903, Barcelona?, bronze, signed, 13 x 7 x 8 cm.
   9 numbered casts

   *Picasso's possession 8/9

3. Mask of a Man, 1904-1905, Paris, bronze, signed and dated, "Picasso/04" and "04-1905," (Valsuani), 18.5 x 13 x 11.2 cm.,
   6 numbered casts

   *Picasso's possession numbered oo
   *Baltimore Museum of Art
   Zürich, Musée des Beaux-Arts
   Hamburger Kunsthalle 1/6
   Otto Gerson Gallery, New York, Picasso An American Tribute, 1962

4. Alice Derain, 1904-1905, Paris, bronze, signed, 27 x 27 x 14 cm.
   6 numbered casts 2 unnumbered?

   *Picasso's possession numbered oo
   Saidenberg Gallery, New York, 2/6 Tokyo, Pablo Picasso Exhibition, 1964

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5. Fernande, 1905, Paris, bronze, signed, (Valsuani),
34 x 25 x 26.5 cm. (Z 1 149:323)
9 numbered casts 4 unnumbered?

*Picasso's possession 8/9
*Norton Simon, Los Angeles County Museum, 7/9
*Musée d'Art Moderne de la Ville de Paris
Oberlin College, Allen Memorial Art Museum
Bayerische Staatsgemäldesammlungen
Göteborg Museum
Mr. and Mrs. Eugene McDermott, Dallas, Picasso, Fortworth Art Center Museum, Dallas Museum of Fine Arts, 1967
Otto Gerson Gallery, New York, Picasso An American Tribute, 1962
Joseph H. Hirshhorn collection, Washington D. C., Modern Sculpture From the Joseph H. Hirshhorn Collection, New York, Guggenheim Museum, 1962.

6. The Jester, 1905, Paris, wax from which bronze casts made, signed, some casts signed and dated, "Piccasso" (sic) or "Picasso, 1905," 38.2 x 36.5 x 21.6 cm. (Z 1 148:322)

*Musée d'Art Moderne de la Ville de Paris
*Art Institute, Chicago
*O'Hana Gallery, London
*Mrs. Bertram Smith, New York, The Sculpture of Picasso, Museum of Modern Art, New York, 1967
Phillips Collection, Washington D.C.
Philadelphia Museum of Art
Othmar Huber, Glarus, Picasso, Milano, 1953
Mr. and Mrs. William B. Jaffe, New York, Picasso An American Tribute 1962
Winterthur, Kunstverein
Edward Jonas, Paris, wax original, A. Ritchie, Sculpture of the Twentieth Century, New York, Museum of Modern Art, 1952

7. Woman Seen in Profile, 1906, Gosol?, wood

Picasso's possession, see D. Cooper, Picasso Carnet Catalan, Paris, Berggruen et Cie, 1958, p.16

8. Head of a Man (Jose Fontdevila), 1906, Paris, bronze, signed, 16 cm. high (Z 1 183:380)
number of casts unknown

Hirshhorn collection, Washington D.C.

9. Head of a Woman, 1906, Paris, bronze, signed, 12.5 x 5.8 cm.
number of casts unknown

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*Hirshhorn collection, Washington D.C.
Miss Clara Hoover, New York, Picasso 75th Anniversary Exhibition
Professor V. L. Ehrenberg, London, Picasso, Sculpture, Ceramics, Graphic Work, Tate Gallery, 1967
Narodni Muzeum, Prague, Dr. Vincenc Kramář, J. Padrta, Picasso The Early Years, New York, Tudor, 1952
also see unstippled condition, M. Raynal, Picasso, Paris, Les Éditions G. Crès et Cie, 1922, plate 58

10. Kneeling Woman, 1906, Paris, originally a ceramic, later cast in bronze, signed, 41.6 x 31.2 x 29.2 cm (Z 1 153: 344)
number of casts unknown location of original ceramic unknown

*Baltimore Museum of Art
Hanover Gallery, London, Picasso, Sculpture, Ceramics, Graphic Work, 1967
Nelsen Rockefeller, New York, 75th Anniversary Exhibition

11. Head of a Girl, 1906, Paris, bronze, signed, 11.9 cm high (Z 2:2 266:574)
number of casts unknown

*William Zeckendorf, Jr., New York

12. Mask, 1906-1907, Paris, bronze (Z 2:2 302:679)
number of casts unknown

Picasso's possession?

13. Puppet, 1907, Paris, wood with traces of dark red and blue green paint, metal eyes, bronze casts also have been made
number of casts unknown

· wood original Richard L. Feigen & Co., New York (SEE appendix 5)
*bronze cast Picasso's possession

14. Puppet, 1907, Paris, wood painted white (Z 2:2 278:608-610)

Picasso's possession?

15. Standing Man, 1907, Paris, wood painted yellow, 37 cm. high (Z 2:2 295:656-657)

Picasso's possession

16. Head, 1907, Paris, stone, 8.5 cm high (Z 2:2 278:606)

Picasso's possession?

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17. Wooden Head with a Smiling Face, 1907, wood, 39 cm. high (Z 2:2 279:611)

    Picasso's possession?

18. Standing Man, 1907, Paris, wood painted yellow, 37 cm. high (Z 2:2 299:668)

    Picasso's possession?

19. Nude Woman, 1907, Paris, wood relief painted yellow, 31.5 x 8 cm. (Z 2:2 299:667)

    Picasso's possession?

20. Standing Woman, 1907, Paris?, wood with outlines of orange paint, 82 x 24 x 21.5 cm. (Z 2:2 278:607)

    *Picasso's possession

21. Mask of a Woman, 1908, Paris, terra cotta from which bronze casts made, signed and dated, 19 x 16 cm.
    6 numbered bronze casts

    *terra cotta Musée National d'Art Moderne, Paris
    *Mr. and Mrs. Sampson R. Field, New York, The Sculpture of Picasso
    Hirshhorn Collection, Washington D. C. 5/6

22. Seated Woman, 1908, Paris, bronze, 25 cm. high
    8 numbered casts?

    *Mr. and Mrs. Alan H. Cummings, Winnetka, Illinois, The Sculpture of Picasso

23. Woman's Head (Fernande), 1909, Paris, bronze, signed (Valsuani), 41.3 x 26.2 x 27.2 cm. (Z 2:2 266:573)
    9 numbered casts 4 unnumbered?

    *Museum of Modern Art, New York
    *Norton Simon, Los Angeles County Museum 3/9
    Hirshhorn collection, Washington D.C. 1/9
    G. David Thompson Collection, formerly? 2/9
    Albright Knox Art Gallery, Buffalo, New York
    Max Rayne, London, Picasso Sculpture, Ceramics, Graphic Work, 1967 4/9
    Galerie Beyeler, Bâle, 1966-1967
    Jeffery H. Loria, New York
    Kunsthaus, Zürich
    Narodni Muzeum, Prague, Dr. Vincenc Kramář, J. Padrta, Picasso The Early Years, New York, Tudor, 1952

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24. Head, 1910, Paris, terra cotta (Z 2:2 314:717)

    Picasso's possession?

25. Apple, 1910, Paris, plaster, 10.5 cm. high (Z 2:2 314:718-719)

    Picasso's possession?

26. Guitar and Bottle, 1912, Paris, cardboard ? (Z 2:2 267:577)

    Picasso's possession?

27. Guitar, 1912, Paris, sheet metal and wire, 78 x 35 x 18.5 cm. (Z 2:2 337:773)

    *Museum of Modern Art, New York

28. Guitar, 1912, Paris, cardboard, beige, blue, and black, 33 x 17 cm. (Z 2:2 336:770)

    Picasso's possession?

29. Guitar, 1912, Paris, cardboard, 24 x 14 cm. (Z 2:2 339:779)

    Picasso's possession?

30. Guitarist at a Table, c. 1912-1913, Paris, guitar, table, bottle, newspaper, canvas, pipe, etc.

    destroyed

31. Woman Playing a Guitar, 1913, Paris cardboard

    Location unknown

32. Violin, c. 1913, Paris, cardboard, original state (Z 2:2 266: 576) present state violin only

    *Picasso's possession

33. Bottle and Guitar, c. 1913, Paris, wood (Z 2:2 267:578)

    destroyed

34. Bottle and Guitar, c. 1913, Paris, wood, some parts are now missing (Z 2:2 266:575)

    Picasso's possession

35. Violin, 1913, Paris, pasted paper, chalk, and gouache on cardboard, 51 x 30 cm. (Z 2:2 341:784) (newspaper

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fragments from December 23, 1912, Le Journal)

*Picasso's possession

36. Musical Instruments, 1914, Paris, painted wood, 60 x 36 x 22 cm. (Z 2:2 363:853)

*Picasso's possession

37. Guitar, 1914, Paris, painted sheet metal, 95 x 66 x 19 cm. (Z 2:2 267:580)

*Picasso's possession

38. Elements for a Construction, 1914, Paris, painted wood (Z 2:2 356:833-837)

Picasso's possession?

39. Glass and Die, 1914, Paris, painted wood, 17 x 17 cm. (A 2:2 357:840)

Picasso's possession?

40. Glass and Die, 1914, Paris, painted wood, 23.5 x 22 cm. (Z 2:2 357:839)

*Picasso's possession (the fringe no longer exists)

41. Still Life, 1914, Paris, painted wood with upholstery fringe, 25.5 c 48 x 10 cm.

*Tate Gallery, London

42. Bottle of Bass, Glass, and Newspaper, 1914, Paris, sheet metal, 20 cm. high (Z 2:2 361:849)

Picasso's possession?

43. Glass, 1914, Paris, sheet metal, 13 cm. high (Z 2:2 361: 848)

Picasso's possession?

44. Glass, Newspaper, Die, 1914, Paris, wood and other materials, 21 cm. high, (Z 2:2 362:852)

Picasso's possession?

45. Glass, Newspaper, Die, 1914, Avignon, painted wood, 17 x 15 cm. (Z 2:2 360:847)

Picasso's possession?

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46. Glass and Newspaper, 1914, Avignon, painted wood, 15 x 17 cm (Z 2:2 360:846)

Picasso's possession?

47. Glass, Newspaper, Die, 1914, Paris, painted wood and sheet metal, 18 x 13.5 cm. (Z 2:2 357:838)

Picasso's possession?

48. Glass, Pipe, and Playing Card, 1914, Paris, painted wood and metal, 34.5 cm. diameter (Z 2:2 354:830)

*Picasso's possession

49. Glass of Absinthe, 1914, Paris, painted bronze, sometimes coated with sand, silver spoon, 21.6 cm. high (Z 2:2 267:579 and 268:581-584)
6 casts were made, each painted differently.

*Museum of Modern Art, New York
Philadelphia Museum of Art
Private collection, Paris, Picasso, Sculpture, Ceramics, Graphic Work, 1967

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Appendix 2

The Durrio Collection of Works by Gauguin
The Leicester Galleries May - June, 1931

Woodcuts

1. Noa Noa (Embaumé, embaumé) (G 17)
2. Nave Nave Fenua (Terre délicieuse) (G 28)
3. Femme Maorie dans un Paysage de Branches d'Arbres (G 41)
4. Te Po (La grande Nuit) (G 15)
5. L'Univers est Créé (G 26)
6. Idole Tahitienne (G 44)
7. Oviri (Sauvage) (G 48)
8. Oviri (Sauvage) Undescribed
9. Mahna No Varua Ino (Le Diable parle) (G 34)
10. Te Atua (Les Dieux) (G 31)
11. Noa Noa (Embaumé, embaumé) (G 47)
12. Noa Noa (Embaumé, embaumé) (G 47)
13. Le Pêcheur buvant auprès de sa Pirogue (G 45)
14. Auti Te Pape (Les femmes à la rivière) (G 35)
15. L'Univers est Créé (G 26)
16. Mahana Atua (La nourriture des Dieux) (G 42)
17. Te Faruru (Ici on fait l'amour) (G 21)
18. Noa Noa (Embaumé, embaumé) (G 16)
19. Maruru (Merci) (G 24)
20. Manao Tupapau (Elle pense au revenant) (G 19)
21. Manao Tupapau (Elle pense au revenant) (G 36)

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Paintings, Pastels, Gouaches, Watercolors, Drawings, etc.

22. Jeune femme au repos (monotype)

23. Étude de Tête (early watercolor)

24. Le hameau breton (monotype)

25. Étude de forêt (early watercolor)

26. Paysage Tahiti avec char (watercolor)

27. Femme avec enfant au bord de la mer (early watercolor)

28. La Baigneuse bretonne (pastel & charcoal) reproduced in Morice's Gauguin and Alexandre's Gauguin

29. Eventail de Bretagne (pen & watercolor) reproduced in Alexandre's Gauguin

30. Étude de figures (watercolor)

31. Petite ville bretonne (early watercolor)

32. Tête bretonne (charcoal and watercolor)

33. Vue de Notre-Dame à Paris (early watercolor)

34. Eventail de la Martinique (pastel) reproduced in Alexandre's Gauguin

35. Étude de figures (watercolor)

36. Étude d'homme (charcoal drawing with watercolor)

37. Feuille d'études de figures et d'animaux (watercolor and pen)

38. Port breton (watercolor)

39. Le fiacre (early watercolor)

40. Paysage breton (early watercolor)

41. Yna et Tefatu avec l'idole (drawing) reproduced in Guérin's L'Oeuvre Gravé de Gauguin

42. Étude d'arbre (gouache)

43. Garçons de la Martinique (drawing)

44. Torse de Jeune fille, Tahiti (watercolor) in Alexandre's Gauguin

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45. L'idole (drawing with inscription by the artist "Parau Parau No Gauguin"

46. Femme accroupie (drawing) Study for the picture "Nafea Faaipoipo"

47. Vue sur Paris (early watercolor)

48. Stéphen Mallarmé, 1891 (early impression of etching) (G 14)

49. Tête de Maori (oil) in Morice's Gauguin

50. Tête de Femme (drawing)

51. Étude de Tête (drawing)

52. Composition (drawing) inscription "O Tahiti" An. 92-93, Paul Gauguin

53. Portrait d'un garçon (early watercolor)

54. Oviri Diane (drawing)

55. L'idole (drawing)

56. Femme accroupie (drawing)

57. Esquisses et projets de tableaux (drawing)

58. La nageuse bretonne (in Guérin's L'Oeuvre Gravé de Gauguin)

59. Étude de Paysage (watercolor)

60. Étude de Paysage (watercolor)

61. Eve de Tahiti (drawing) study for "Les Paroles du Diable" reproduced in Alexandre's Gauguin

62. Au roches noires (drawing)

63. Négreries Martinique (watercolor)

64. Paysage Tahiti (watercolor)

65. La ramasseuse de bois (pastel and charcoal)

66. Eventail de Tahiti (gouache)

67. Portrait of Meyer de Haan (gouache)

68. Étude de figures (watercolor)

69. Paysanne bretonne (oil)

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70. Étude de paysage bretonne (oil)

71. Portrait de la Mère de l'Artiste (from memory) (oil) 1893 reproduced in Guérin's L'Oeuvre Gravé de Gauguin

72. Manao Tapapau (large engraved wood block, transformed into a bas relief) in Guérin's L'Oeuvre Gravé de Gauguin

73. Enfants lutteurs 1888 (oil) Study for larger painting in Vollard Collection

74. Nature morte avec fleurs (oil)

75. Desolation (watercolor)

76. Paysage Martinique (watercolor)

77. Tahitienne (colored chalk) study for picture "Tahitiens" reproduced in Morice's Gauguin

78. Eventail de Paris (Paris)

79. Portrait of Gauguin à Tahiti (watercolor)

80. Le Christ jaune (watercolor)

Lithographs

81. Baigneuses Bretonnes (G 3)

82. Misères Humaines (1889) (G 5)

83. Projet d'Assiette (1889)

84. Pastorales Martinique

85. Les Laveuses

86. Bretonnes à la Barrière

87. Les Cigales et les Fourmis (Souvenir de la Martinique)

88. Les Drames de la Mer, Bretagne (1889)

89. Les Vieilles Filles (Arles)

90. Les Drames de la Mer, (Une Descente dans le Maelstrom)

G= M. Guérin, L'Oeuvre Gravé de Gauguin, 2 vols., Paris, H. Floury, 1927

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Appendix 3

Gauguin Retrospective 1906
Salon d'Automne

Sculptures and Ceramics:

52 La Guerre et la Paix, (G. Fayet), wood, (Gray 127)

53 Soyez mystérieuses, (G. Fayet), wood, (Gray 87)

54 Jardinière (sujets de Bretagne), (G. Fayet), ceramic, (Gray 44?) (Bodelsen 10)

55 Grès (Femme nue sous des arbres), (G. Fayet), ceramic, (Gray 51?)

56 Oies (Vase), (G. Fayet), ceramic, (Gray 43?)

57 Oviri (Grès), (G. Fayet), ceramic, (Gray 113) (Bodelsen 57)

58 Céramique émail bleu et gris (Femme nue), (G. Fayet), ceramic, (Bodelsen 52?)

59 Petit Sarcophage, (G. Fayet), ceramic, (Gray 46?)

60 Céramique (Les Chats), (G. Fayet), ceramic, Gray 53 Bodelsen 47

93 Saint-Orang, (A. Vollard), wood, (Gray 137)

93bis Frise, (A. Vollard), wood, (Gray 128?)

172 Un portrait sculpté peint (plâtre), (Schuffenecker), plaster, (Gray 109?)

173 Un bois sculpté "Soyez heureuses," (Schuffenecker), wood, Gray 76

174 Jardinière émaillée, (Schuffenecker), ceramic, (Gray 41?) (Bodelsen 19?)

175 Un buste de Femme, (Schuffenecker), ceramic, (Gray 67?) (Bodelsen 50?)

176 Un Faune, (Schuffenecker), ceramic

177 Tête de Gauguin, (Schuffenecker), ceramic, (Gray 66?)

178 Masque au Diadème, (Schuffenecker), ceramic

179 Masque aux Épines, (Schuffenecker), ceramic

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no numbers - 6 bois sculptes, (de Monfried) no titles are given

Idole à la Perle, (Gray 94)

Cylinder Decorated with the Figure of Hina, (Gray 95)

Hina and Te Fatou, (Gray 96)

Mask of a Tahitian Woman, (Gray 98)

Idole à la Cocquille, (Gray 99)

Wood Cylinder with Christ on the Cross, (Gray 125?)

221 Deux Têtes de Bretonnes (bois sculpté), (Maufra), wood

227 Venus noire (gris flammé), (Gigot), ceramic, (Gray 91) (Bodelsen 49)

The original catalogue entries are transcribed without correction followed by corresponding numbers in C. Gray, Sculpture and Ceramics of Paul Gauguin, Baltimore, Johns Hopkins Press, (1963) and/or M. Bodelsen, Gauguin's Ceramics, London, Faber and Faber Limited, (1964). A question mark indicates that Gray or Bodelsen have reservations as to whether this is the corresponding work. Gray and Bodelsen numbers not in parentheses are the authors suggestions.

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Appendix 4

Psicologia de la guitarra

Cuando una mano inteligente roza sus cuerdas brillantes, la guitarra no es un instrumento; es una orquesta intima, que murmura las misteriosas armonias del corazón. Es algo que sufre, que siente, que llora y que canta; sus cuerdas luminosas lanzan chispas de pasión, de locas alegrías sin nombre, de penas hondisimas, desfallecedoras é ilegibles.

La psicologia de la guitarra es la psicologia del a'ma popular. De esas almas toscas que cruzan la vida en la penumbra: que ríen y lloran sin discernir bien por qué rien ni por qué lloran: que sienten el amor de la patria como una turbación deliciosa, que incita á verter la sangre por algo indefinible; que odian y aman con la fiereza del instinto; que lloran á sus madres con una queja inacabable, con pena condente y resignada, que nunca se disipa... Almas en que el sentimiento se desarrolla espontáneamente, con colores deslumbrantes, con formas brutales, en tanto que la inteligencia, como electricidad estática, circula adormecida. Almas que no ven del mundo ideal más que las altas cumbres; pero las mas hermosas, las ideas madrès, que en los obscuros senos, en las trayectorias misteriosas del corazón al cerebro se desfiguran, adquiriendo contornos caprichosos y desproporcionados ...

La guitarra es un símbolo del alma popular y un símbolo del sentimiento. Tal vez por eso tiene la figura de una mujer.

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La guitarra es famenina, gramatical y psicológicamente.

Su clavijero es la cabeza, como la de la mujer adornada con lazos azules ó rojos, que, sueitos y ondulantes, semejan los rubios u obscuros cabellos de ilusionadoras guedejas; su mástil es el erguido cuello, rectilineo como el de la Venus de Milo; los trastes son collares de perlas y aljófar (porque es morisca), y la caja tiene la curva arrogante de los hombros, la mágica de las caderas ...

Sus seis cuerdas no debían llainarse prima, segunda, tercera, etc. Son seis registros que expresan sentimientos del alma. Esos seis registros podrian ser:

Risa.

Suplica amorosa.

Besos.

Suspiros.

Odio y celos.

Llanto.

Como la mujer, la guitarra también se prostituye con facilidad. Cae en manos del vicio y acompaña loca los sucios cantares de la orgía, se embriaga, y sus notas, roncas y desafinadas, suenan con la pesadez de la borrachera.

Á veces, en medio de la depravación de sus falsetas rufianescas, vibra en sus cuerdas un quejido sincero, una nostalgia delicada, un ¡ay! desgarrador, ó una explosión de llanto, como si lamentara la triste suerte que la llevo á corear los amargos deleites de la carne.

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Como la mujer, es caprichosa y dificil. Se rebela al principio y luego se somete como esclava, y es pródiga en arrullos. Resiste jugando, desafina con frecuencia para interesar más, y cuando va desespera, salta al cuello del que le pulsa y le abraza con raudales de armonía.

Es fiel y cariñosa con el constante: se hace olvidar pronto, y tiene todas las ingratitudes y perfidias del corazón femenino.

Siente todas las ternuras, y cuando va esta vieja, cuando no puede cantar alegrías, ni suspirar amores, va á las manos del pobre ciego y pide limosna por el ...

Nicolás Maria Lopez.

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Appendix 5

RICHARD L. FEIGEN & CO.
INCORPORATED
21 EAST 79TH STREET
NEW YORK, N.Y. 10021
212-628-0100
CABLE: RICHFEIGAL

March 18, 1970

Mr. Ronald W. Johnson
2079 Delaware # 25
Berkeley, California 94709

Dear Mr. Johnson:

In reply to your letter of March 2, 1970, I can offer you the following information on:

Pablo Picasso, title unknown (poupee), c. 1907. wood with paint, metal eyes, 9¼" X 2¾" X 2¾" (without base).

The provenance in our files is as follows:

ex-collections: Mlle. Memene Ferrerod (Mme Andre Masson) as gift from the artist
Private collection, Paris (from Galerie Louise Leiris, 1960)

We have in our files a Louise Leiris photograph of the piece(S2593) on the reverse of which Picasso has inscribed the following:
"Picasso"/ "cette poupee a ete faite pour Memene Forrerod (Madame Masson)/ le 28.2.55"
Traces of dark brownish red can be found on the mouth, central area around the waist and between the legs. There is also a trace of greenish blue on the forehead and around the head itself.

You are welcome,of course, to come and examine the piece when you are next in New York.

Sincerely,

Sandra E. Leonard

CHICAGO
RICHARD FEIGEN GALLERY, 226 EAST ONTARIO STREET, CHICAGO, ILLINOIS 60611
312-787-0500 CABLE: RICHFEIGAL

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1. Picasso, Head of a Woman, c. 1902-1903, (Z 21 131:351)*

2. Rodin, Sorrow, c. 1882, Yale University Art Gallery, New Haven

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3. Picasso, Nude Woman from the back with her right leg raised, c. 1903, (Z 1 74:156) Junyer Collection, Barcelona

4. Rodin, She Who Was Once the Helmet-Maker's Beautiful Wife, 1885, Metropolitan Museum of Art, New York

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5. Picasso, Mask of a Man, 1904, Baltimore Museum of Art, Baltimore

6. Rodin, Man with a Broken Nose, 1864, California Palace of the Legion of Honor, San Francisco

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7. Picasso, Mask of a Man, 1904, Baltimore Museum of Art, Baltimore

8. Rodin, Man with a Broken Nose, 1864, California Palace of the Legion of Honor, San Francisco

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9. Picasso, Bullfight, c. 1901-1903
(Z 1 44:90) Junyer collection, Barcelona

10. Picasso, Wounded Bullfighter, c. 1901-1903, (Z 6 38:308)*

12. Picasso, Drawing after Mask of a Man, 1904, (Z 6 73:597)*

11. Picasso, Ascetic, c. 1903 (Z 1 87:187) Barnes Foundation, Merion

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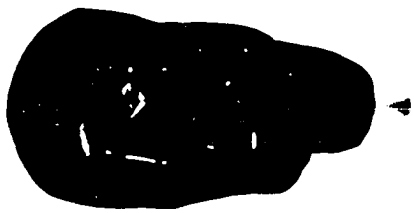

14. Picasso, Mask of a Blind Man, 1903 *

13. Picasso, Mask of a Blind Man, 1903 *

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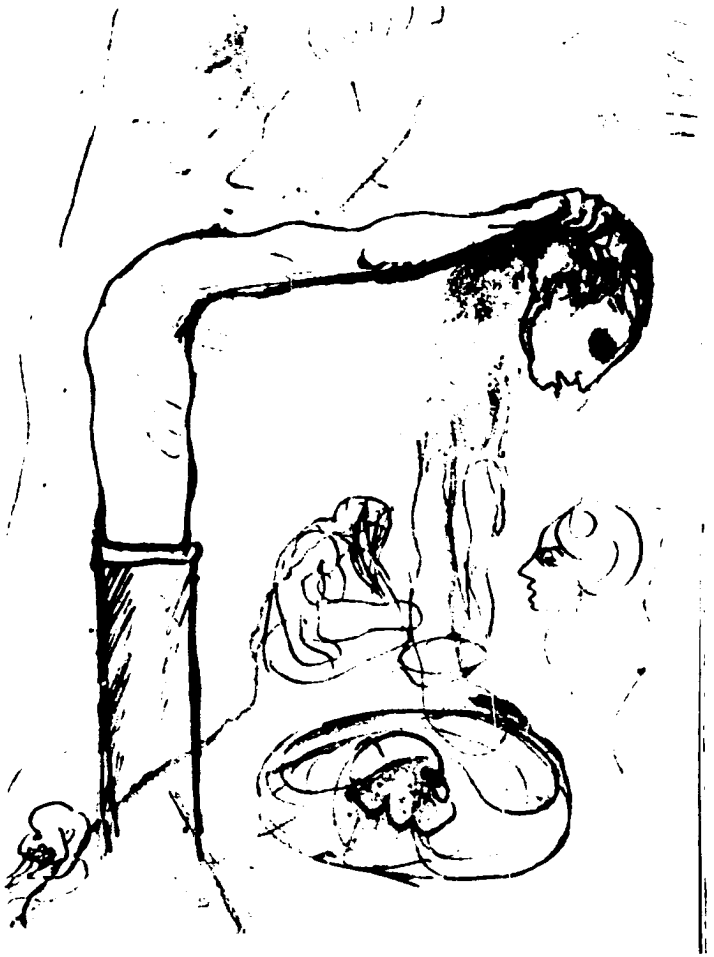
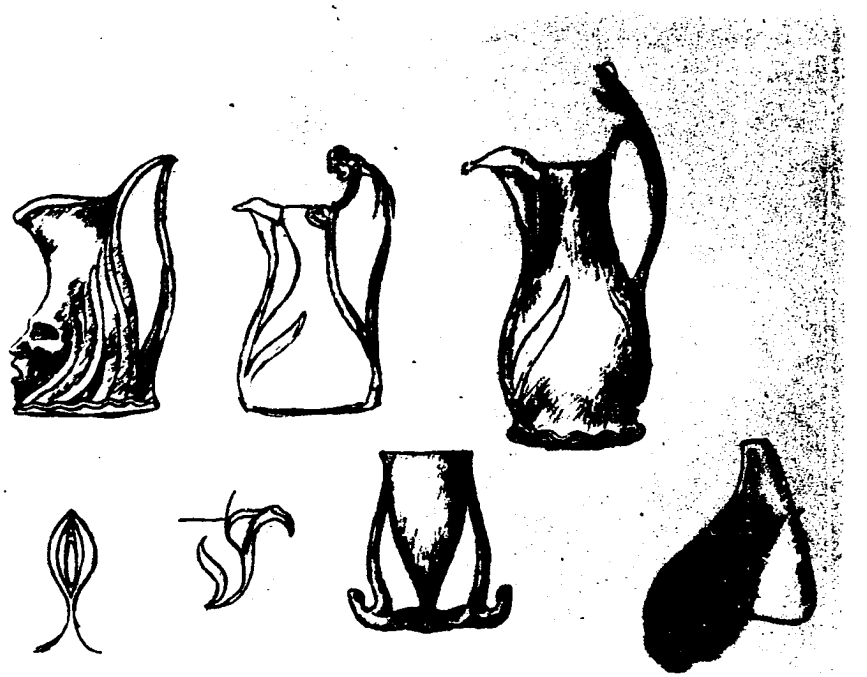


15. Picasso, Study of personages, to the right the pommel of a cane, c. 1903 (Z 21 141:370) * detail



16. Picasso, Study of Vases, 1903 (Z 22 6:16) *

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17. Gauguin, Pot with a mask, 1886 (Gray 10)
private collection, Paris

18. Durio, Two confronting masks, before 1907,
Musée National de l'art moderne, Paris

19. Rodin, Head of Saint John the Baptist, c. 1887, California Palace of the Legion of Honor, San Francisco

20. Picasso, Blind Man's Meal 1903 (Z 1 94:210) The Detroit Institute of Art, Detroit

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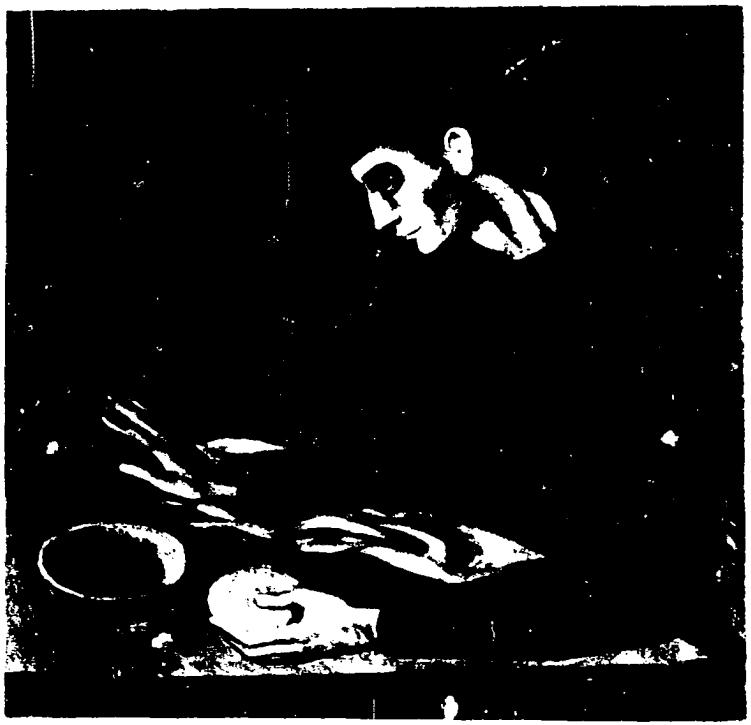

21. Picasso, Blind Man's Meal, 1903 (Z 1 78:168)
Metropolitan Museum of Art, New York

22. Picasso, The Blind Man, 1903 (Z 1 81:172)
Fogg Art Museum, Cambridge

24. detail of 23

23. Picasso, The Frugal Repast, 1904, Victoria and Albert Museum, London

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25. Picasso, The Old Guitarist, 1903 (Z 1 90:202) Art Institute, Chicago

26. Picasso, El Clam de les Verges, 1901 from Joventut

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27. Picasso, Jester, 1905 (Z 1 148:322) O'Hanna Gallery, London

28. Picasso, Jester, 1905 (Z 1 148:322) O'Hanna Gallery, London

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29. Picasso, Jester, 1905 (Z 1 125:293) private collection, Paris

30. Picasso, Jester holding a child, 1905, (Z 22 57:163) Bibliothèque Nationale, Paris

32. Picasso, Alice Derain, 1905, collection Alice Derain, Chambourcy

31. Picasso, Alice Derain, 1904-1905 *

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33. Picasso, Fernande Olivier, 1905
(Z 1 149:323) Musée d'Art Moderne de la Ville de Paris

34. Photo of Gaston de Labaume sculpting a bust of Fernande in 1903

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35. Picasso, Study for the Seated Woman, 1901-1902 (Z 6 38:306) collection George L. K. Moris, New York

36. Gauguin, Vase in the form of the Head of a Woman, 1889 (Gray 67) collection Emery Reves, Roquebrune-Cap-Martin

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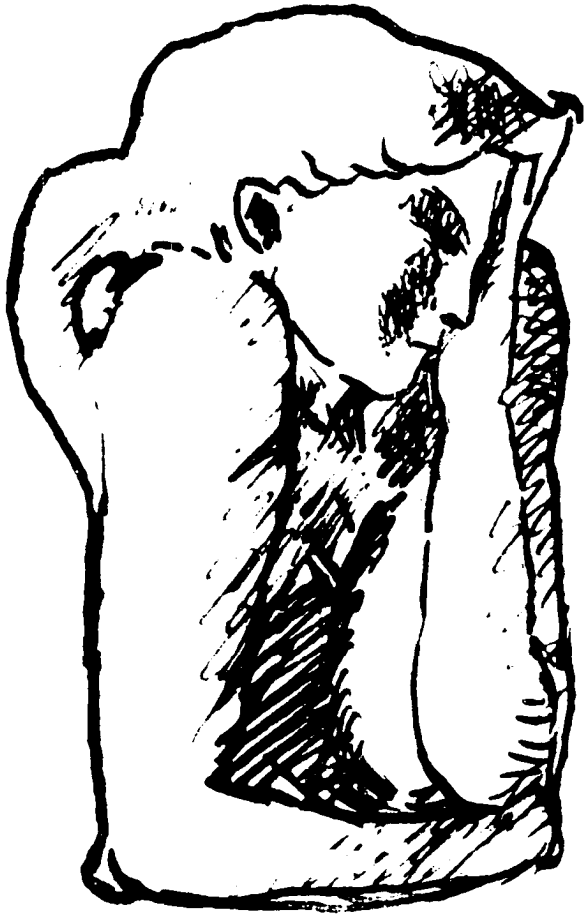

37. Picasso, Study for the Seated Woman, 1901-1902 (Z 6 45:364) *

38. Picasso, Seated Woman, 1901-1902, De Young Museum, San Francisco

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39. Picasso, Seated Woman, 1901-1902, De Young Museum, San Francisco

40. Picasso, Seated Woman with a Fichu, 1902, (Z I 65:133) collection Paul Guillaume, Paris

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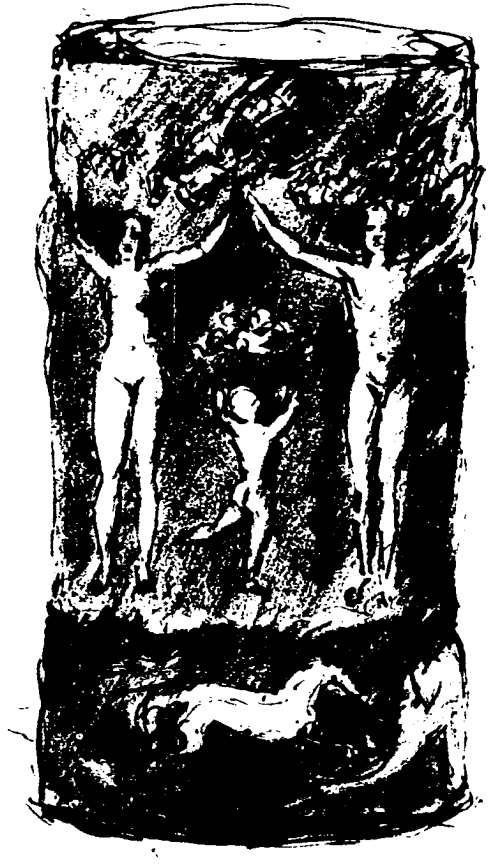
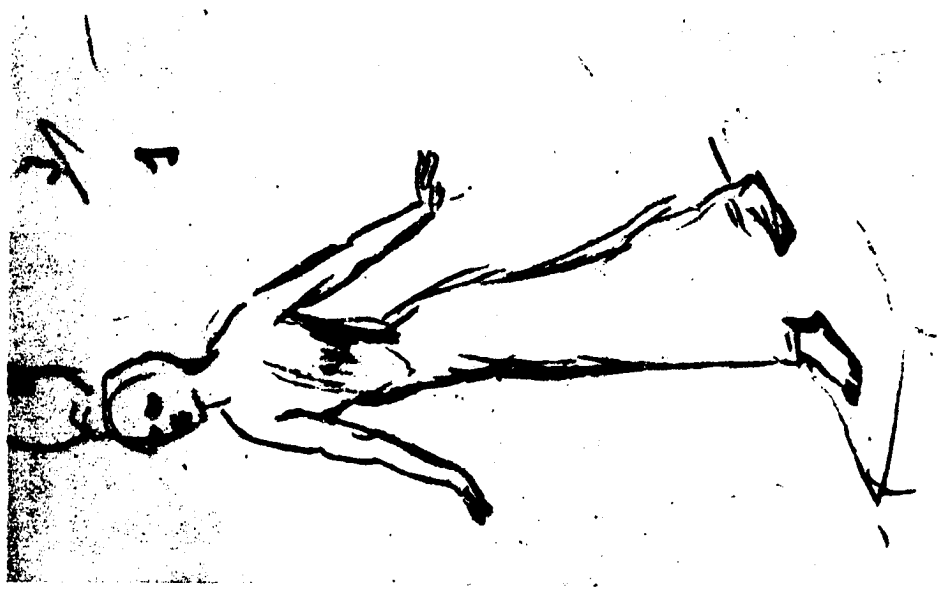
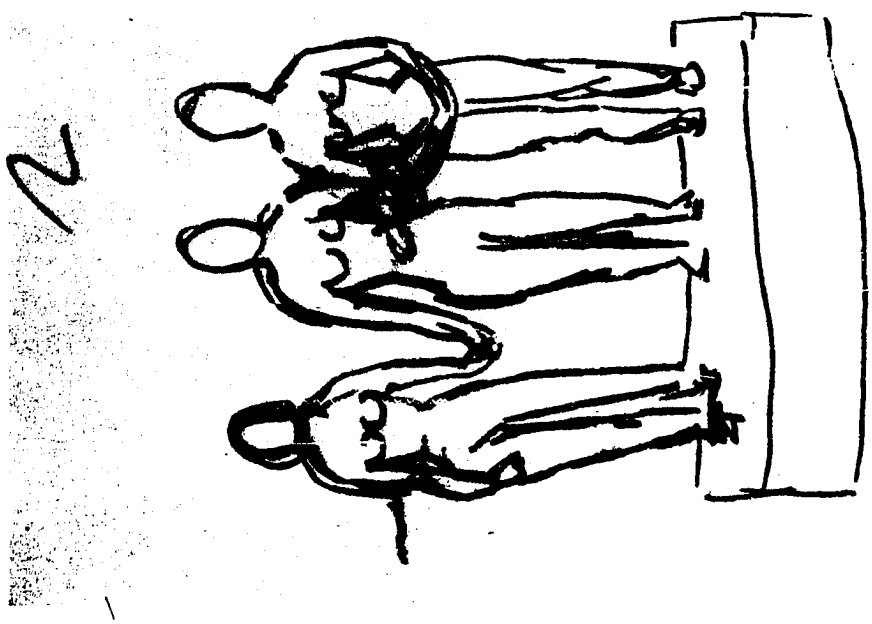


41. Picasso, Blue Vase, 1906, (Z 22 123:341) *

42. Picasso, Woman Seen in Profile, 1906 (Z 22 137:381) *



44. Picasso, Woman Carrying a Vase on Her Head, 1906, (Z 22 134:367) *



43. Picasso, Three Nude Women, 1906, (Z 22 144:407) *

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45. Picasso, Jose Fontdevila, 1906, (Z 6 93:769) collection Florence M. Schoenborn and Samuel A. Marx, New York

46. Picasso, Head of a Man, 1906, (Z 1 183:380) collection of Joseph Hirshhorn, Washington D.C.

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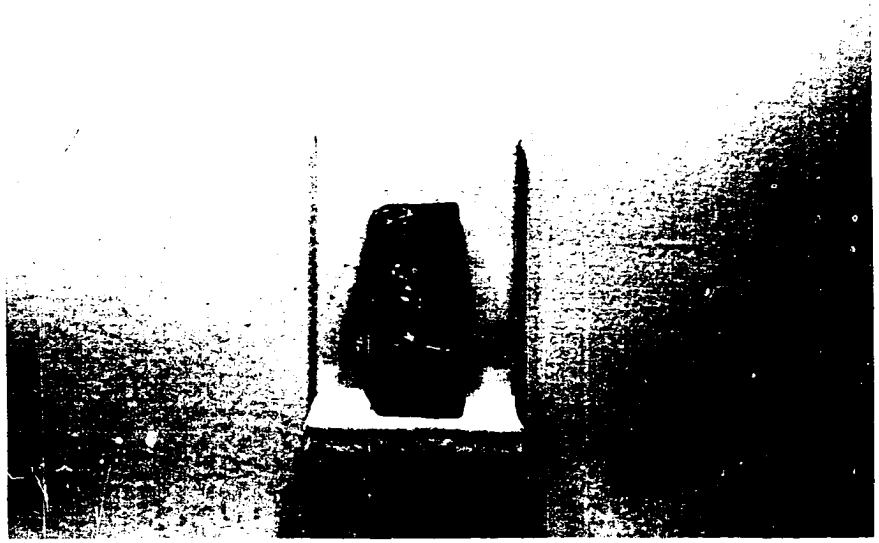
AUG 69

47. Picasso, Head of a Woman, 1906
early state



48. Picasso, Head of a Woman, 1906, collection of Joseph Hirshhorn, Washington D.C.

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49. Picasso, The Couple, 1906, (Z 22 152:435) private collection, Zürich

50. Picasso, Study for the Kneeling Woman, 1906, (Z I 161:341) Sir Robert & Lady Sainsbury, London

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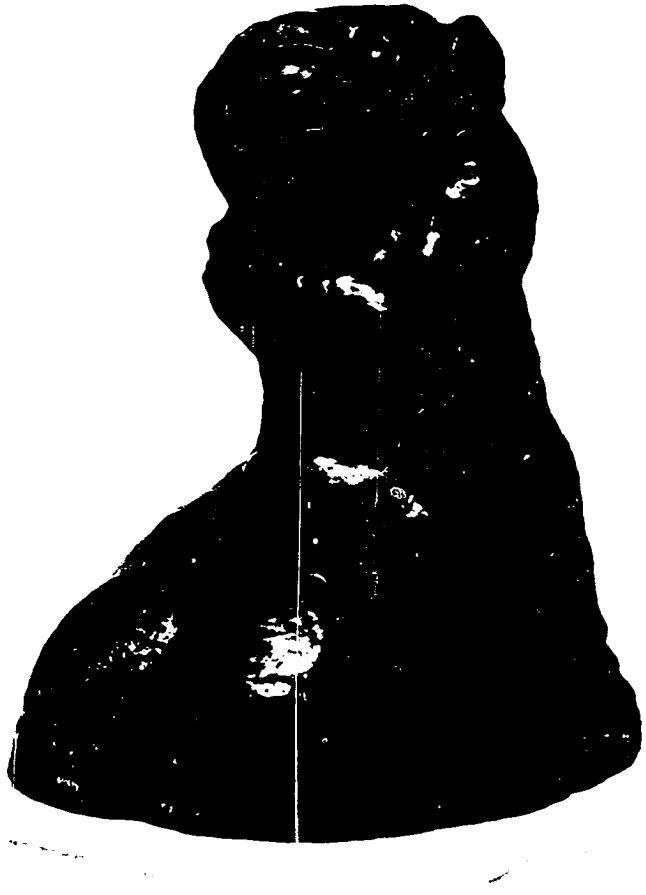

51. Picasso, Kneeling Woman, 1906, (Z 1 153: 344) Baltimore Museum of Art, Baltimore

52. Gauguin, Be in Love and You Will Be Happy, 1889, (Gray 76) Boston Museum of Fine Arts, Boston

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53. Picasso, Head of a Girl, 1906, (Z 2:2 266:574) collection of Mr. and Mrs. William Zeckendorf, Jr., New York

54. Picasso, Mask, 1906-1907, (Z 2:2 302:679) *

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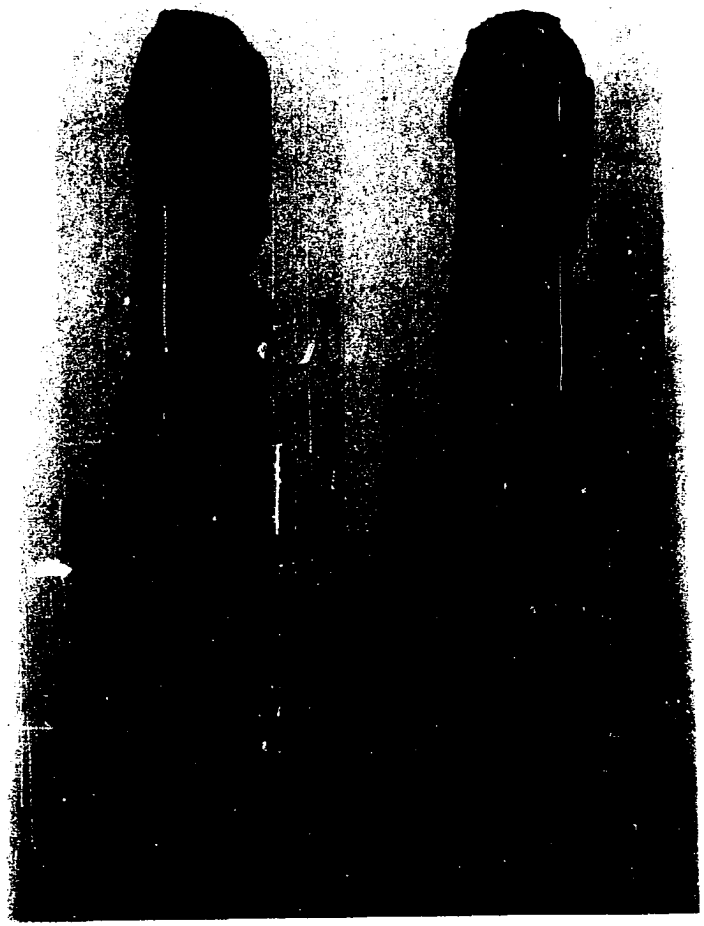
55. Picasso, A very beautiful barbaric dance, 1906, (Z 6 76:621) collection Mr. and Mrs. Perry Rathbone, Cambridge

56. Picasso, Head of a Young Woman, 1906-1907, (Ge 1 212), Arts Council, London



57. Picasso, Standing Man, 1907 (Z 2:2 295:656 & 295:657) *

58. Gauguin, Saint Orang, c. 1903 (Gray 137) Musée de la France d'Outre-mer

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60. Marquesan Tiki owned by Picasso in 1907 *

59. New Caledonian figures in Picasso's studio, c. 1908 *

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62. Picasso, Demoiselles d'Avignon, 1907, (Z 2:1 11:15) Museum of Modern Art, New York

61. Picasso's studio about 1909, Ogowe River beauty mask on the wall *

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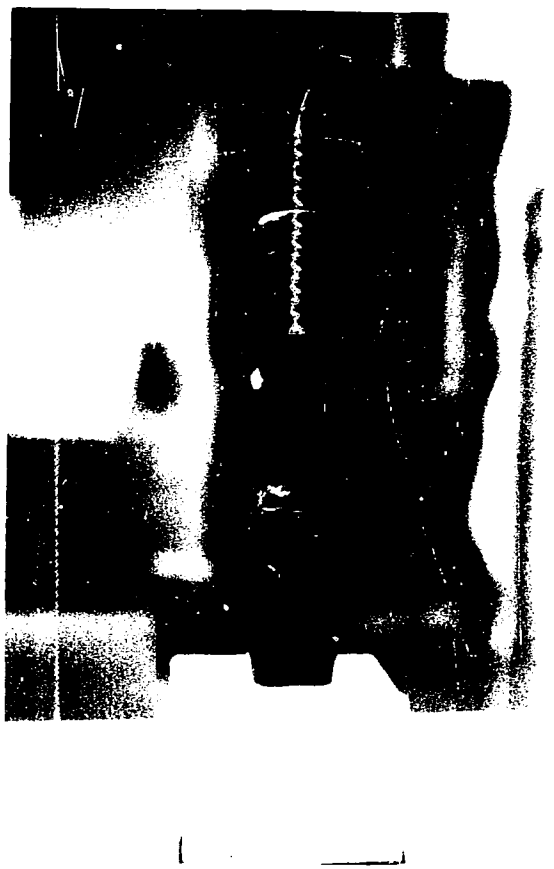
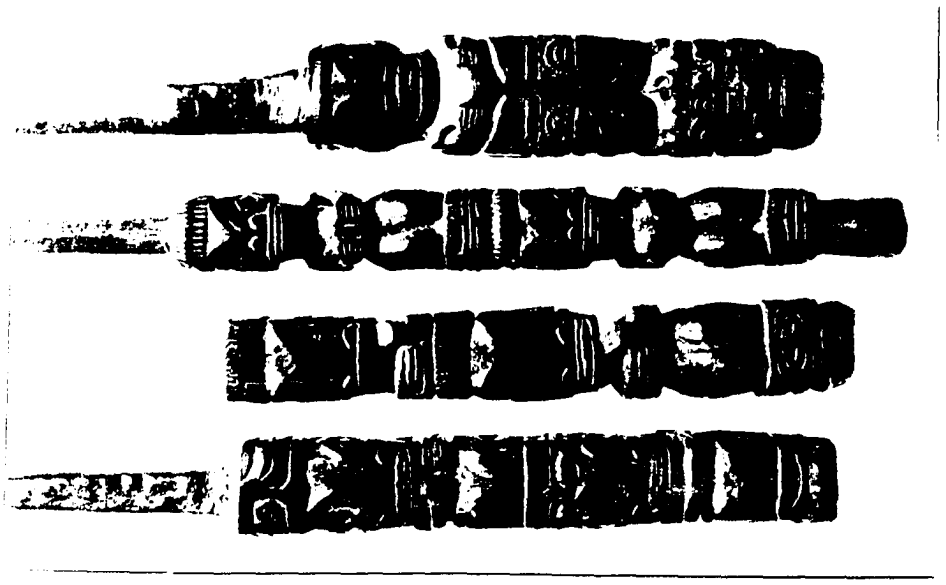
63. Picasso, Puppet, 1907, Richard Feigen Gallery, New York



64. Picasso, Puppet, later bronze cast, rear view



66. Marquesan fan handles, University of Pennsylvania, Philadelphia

65. Picasso, Puppet, 1907, (= 2:2 276:602-610) *

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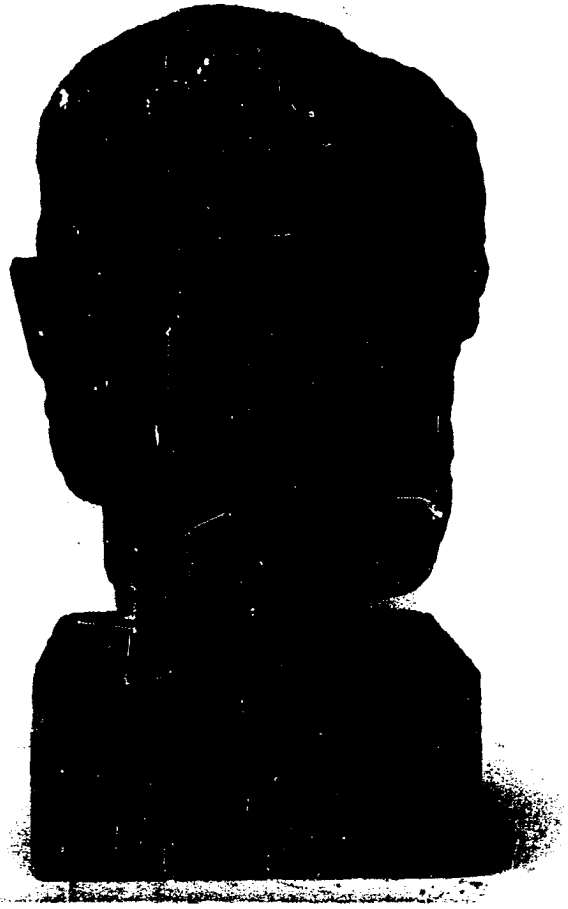

67. Male Iberian Head, Louvre, Paris

68. Picasso, Wooden Head with a Smiling Face, 1907, (Z 2:2 279:611) *

70. Picasso, Head, 1907, (Z 2:2 276:606) *

69. Picasso's studio with the Wooden Head and Standing Woman, c. 1908

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71. Female Iberian Head, Louvre, Paris

72. Female Iberian Head, Louvre, Paris

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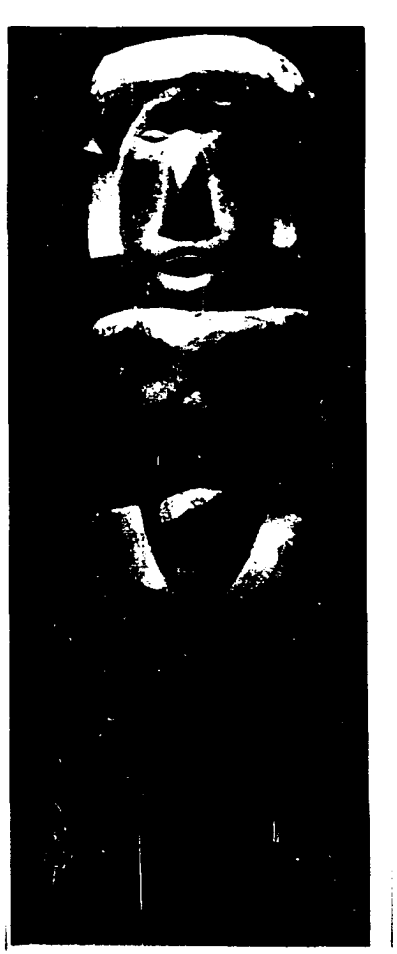
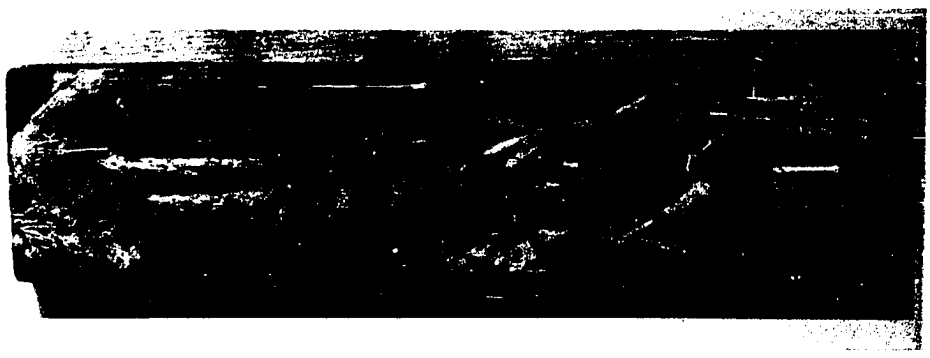


73. Picasso, Standing Man, 1907, (Z 2:2 299:668) *

74. Picasso, Study for the Standing Man, 1907, (Z 6 111:927) *



75. Picasso, Nude Woman, 1907 (Z 2:2 299:367) *

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76. Picasso, Young Nude Boy, 1907, (Z 2:1 3:5) collection of Walter Chrysler, Jr., New York

77. Picasso, Nude Woman, 1907, (Z 2:1 19: 35) collection of Walter Chrysler, Jr., New York

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78. Picasso, Standing Woman, 1907 (L 2:2 278:607) *

79. Picasso, Study for the Standing Woman, 1907 *

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80. Picasso, Mask of a Woman, 1908, Musée National d'Art Moderne, Paris

81. Picasso, Mask of a Woman, 1908, Musée National d'Art Moderne, Paris

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32. Picasso, Seated Woman, 1908, Mr. and Mrs. Alan H. Cummings, Winnetka

33. Picasso, Woman, 1908, (Z 2:1 54: 113), Museum of Modern Art, Moscow

84. Picasso, Woman's Head, 1909, (Z 2:2 266:573) Museum of Modern Art, New York

Head of a man, c.1907. Plaster. Destroyed

AUG • 88

85. Nadelman, Head of a Man, c. 1907, destroyed

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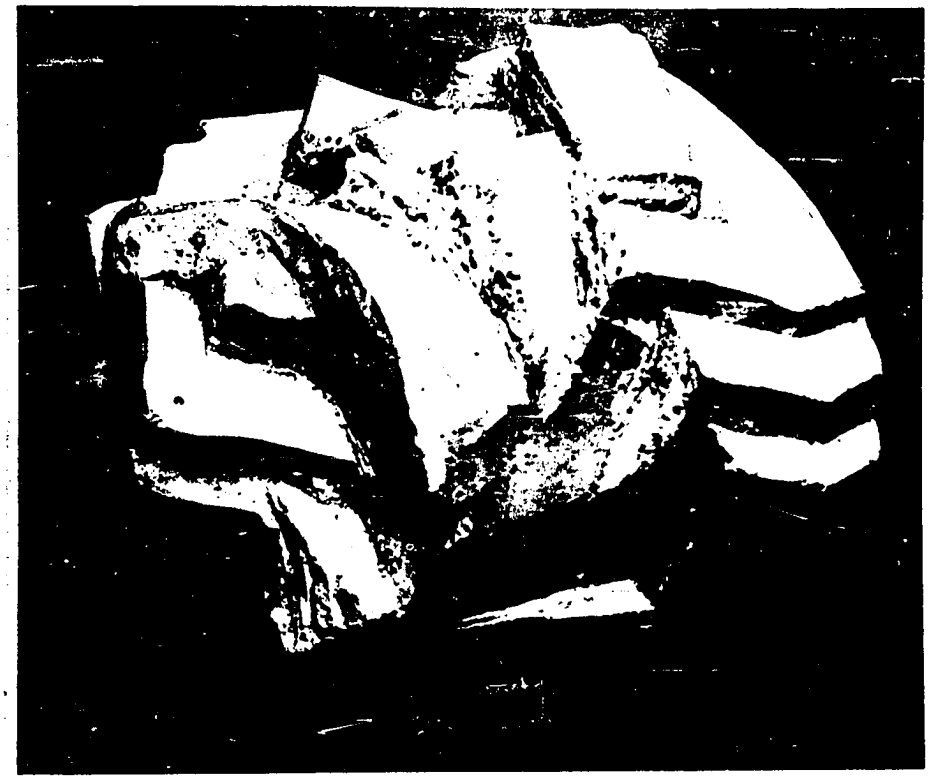

87. Picasso, Apple, 1910, (Z 2:2 314:719) *

86. Picasso, Apple, 1910, (Z 2:2 314:719) *

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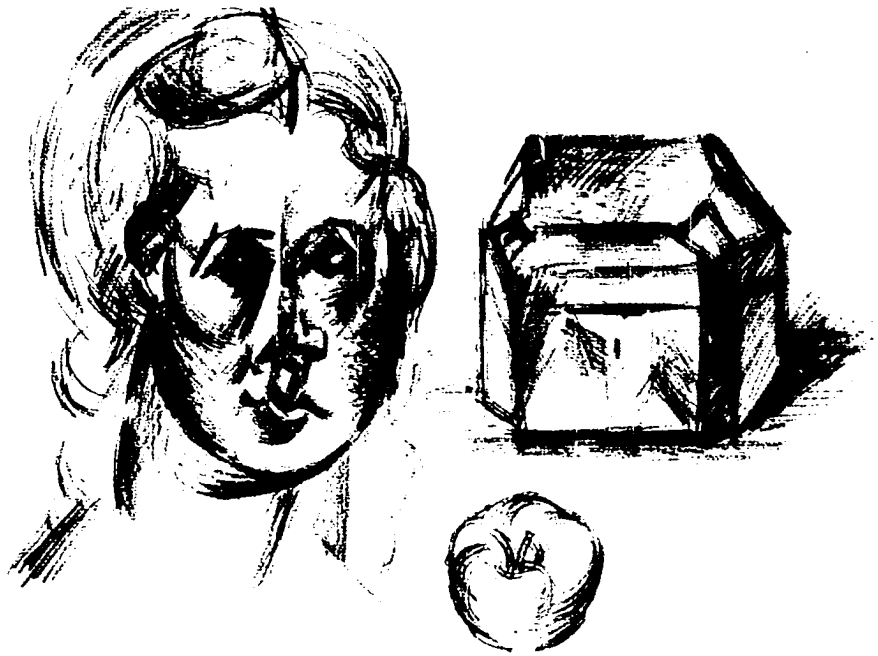
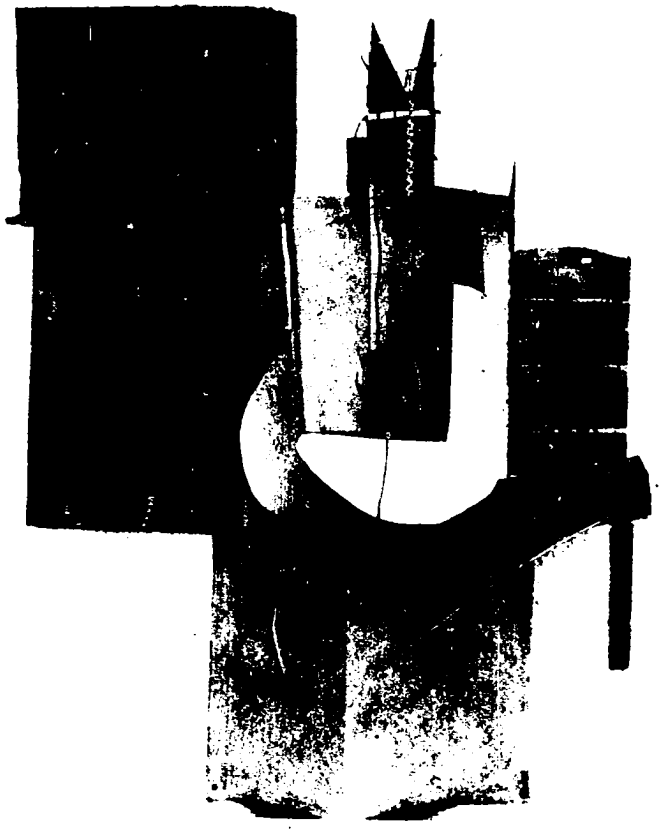
88. Picasso, Head, 1910 (Z 2:2 314:717) *



89. Picasso, Head of a woman, jewel box, and an apple, c. 1909-1910, Douglas Cooper, London



90. Picasso, Guitar and Bottle, 1912 (Z 2:2 267:577) *

91. Picasso, Guitar, 1912 (Z 2:2 337:773) Museum of Modern Art, New York

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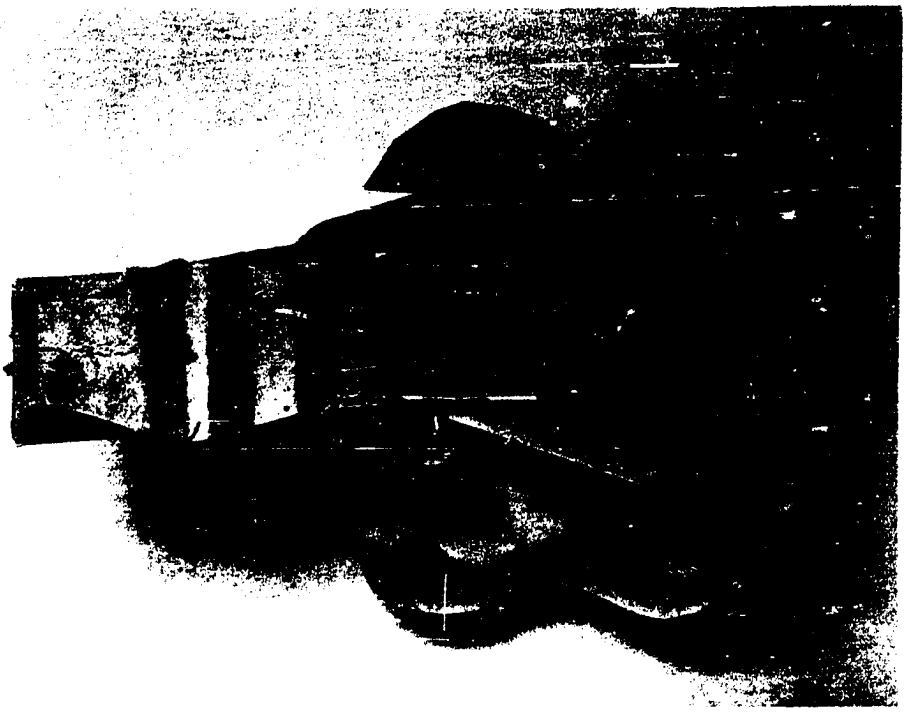
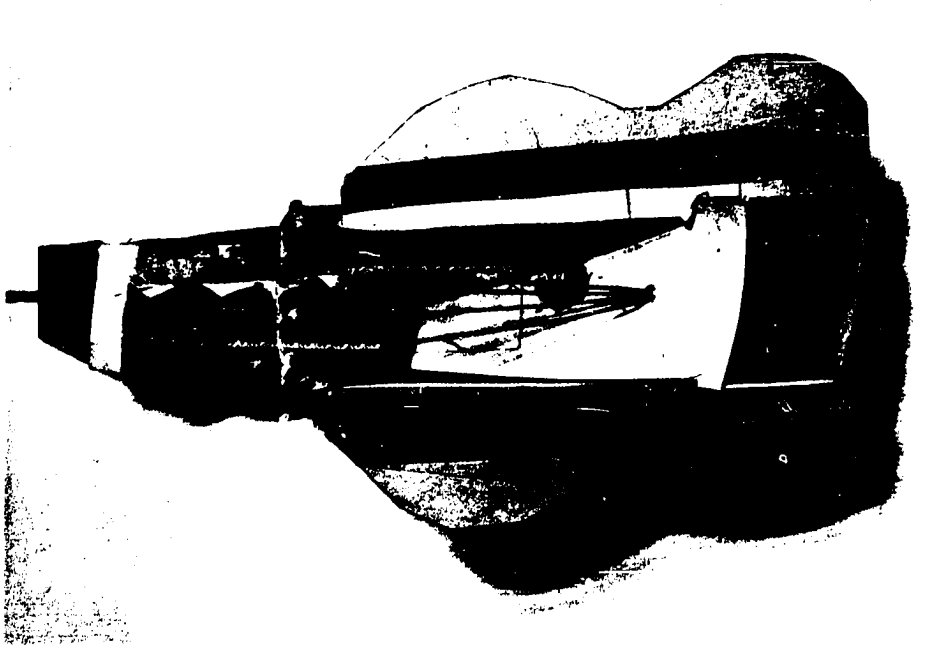


93. Picasso, Guitar, 1912, (Z 2:2 339:779) *



92. Picasso, Guitar, 1912, (Z 2:2 336:770) *

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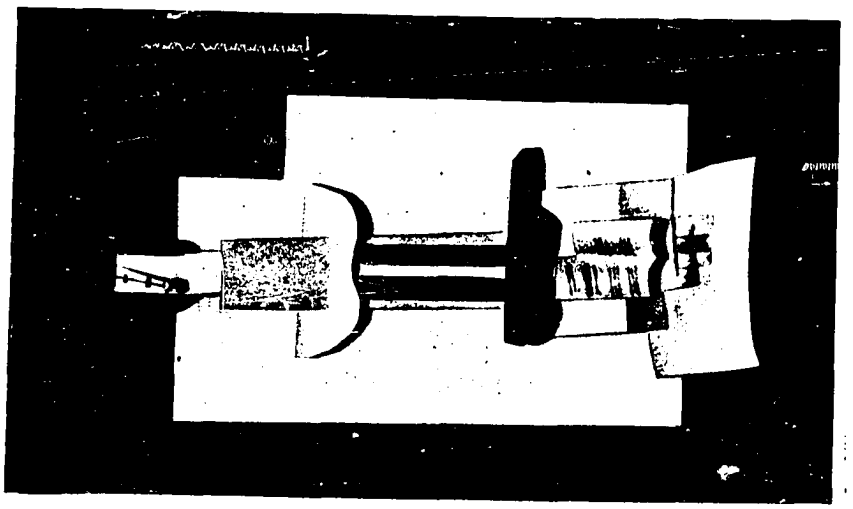
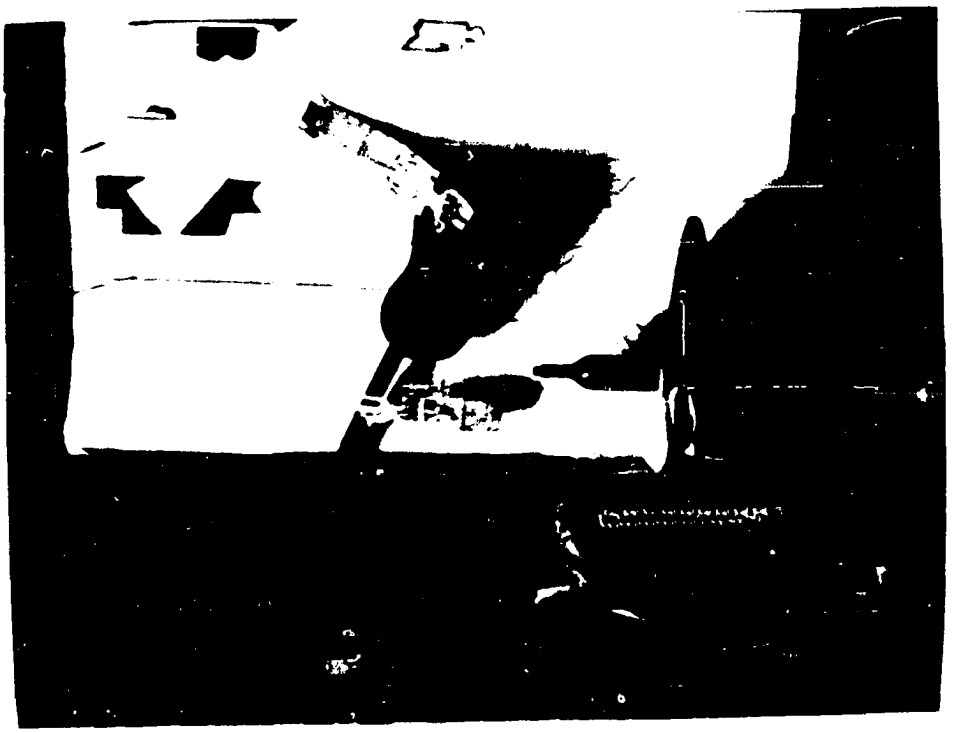


95. Picasso, Woman playing a Guitar, 1913, location unknown



94. Picasso's stud - Man with a guitar, 1912-1913, destroyed

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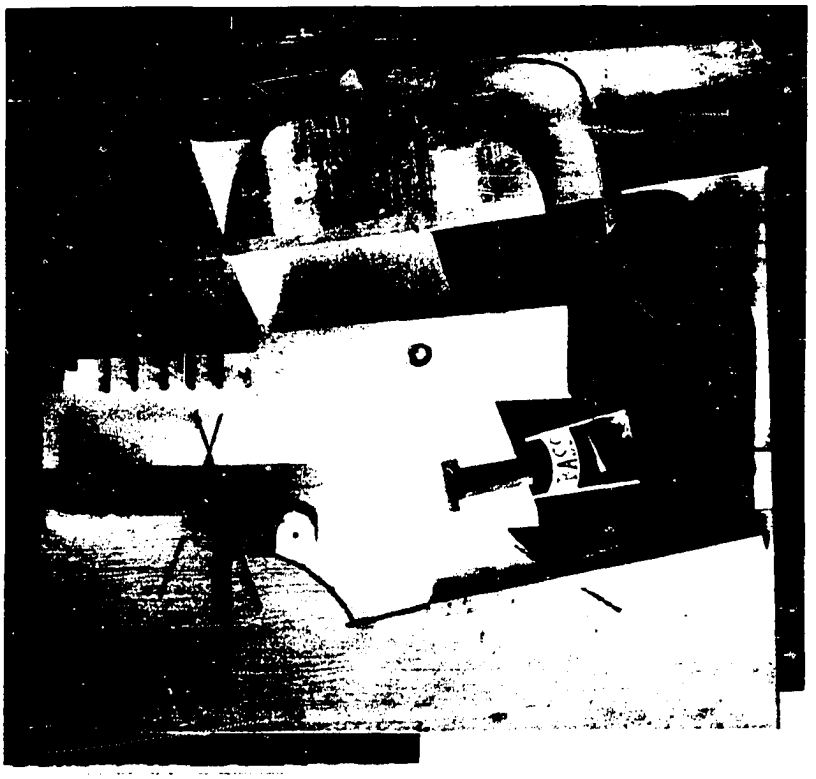

97. Picasso, Guitar and Bottle, 1913, (Z 2:2 256 575) *

96. Picasso's studio - several papiers collés, 1912

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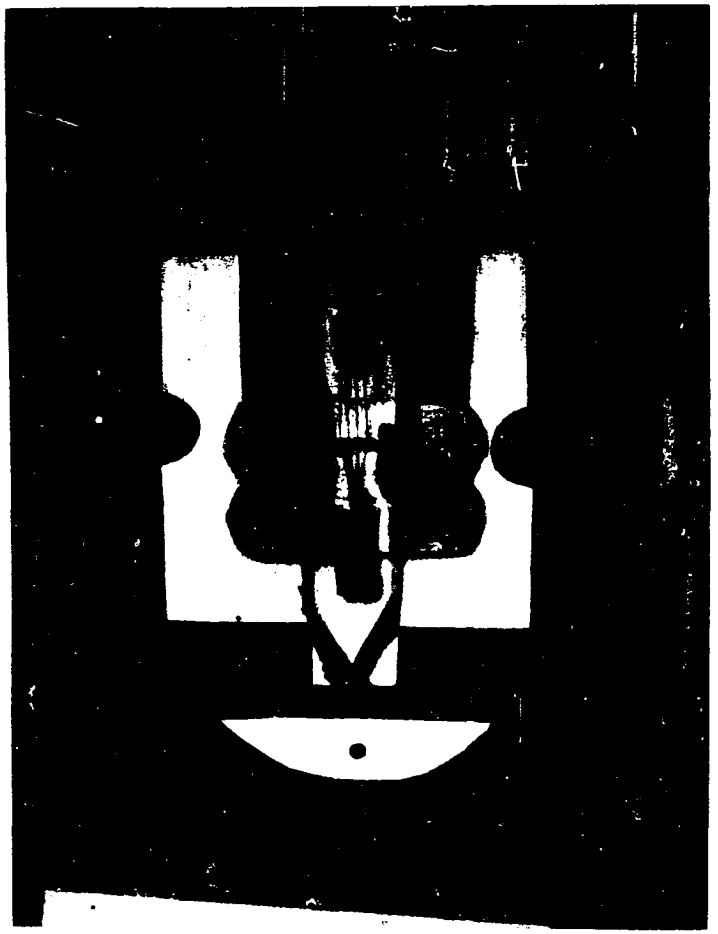
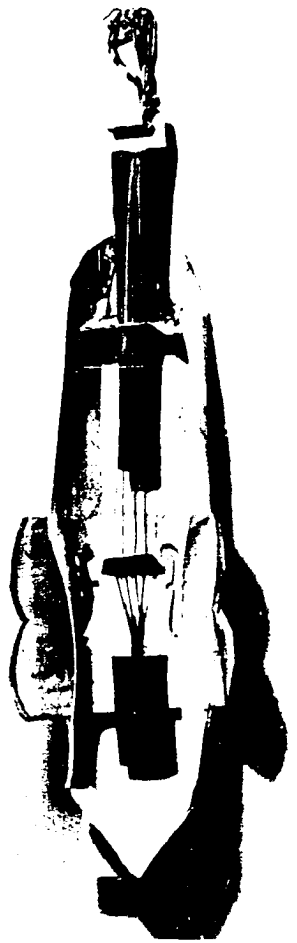


98. Picasso, Violin, 1913, (Z 2:2 266:576) *



99. present state of the Violin

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100. Picasso, Guitar and Bottle, 1913, (Z 2:2 267:578) destroyed

101. Picasso, Violin, 1913, (Z 2:2 341:704) *

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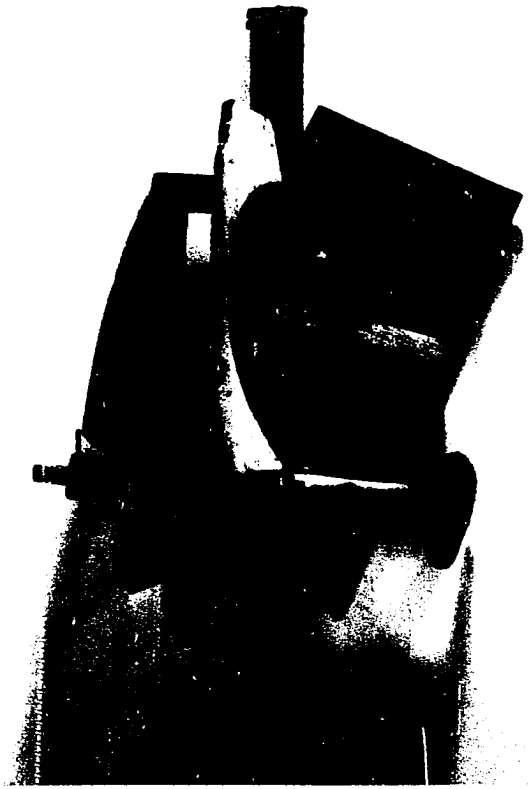
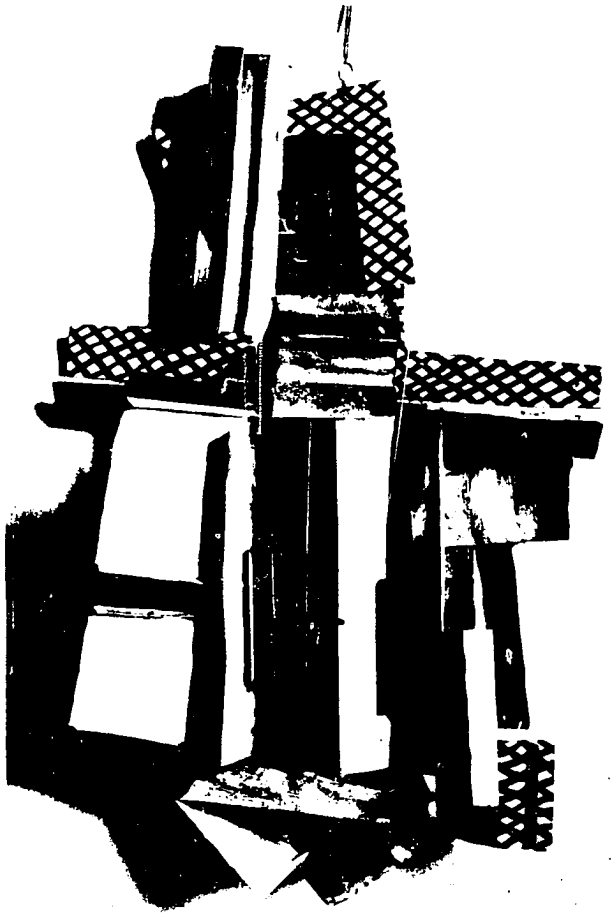


102. Picasso, Musical Instruments, 1914 (Z 2:2 363:853) *



103. Picasso, Guitar, 1914, (Z 2:2 266:580) *

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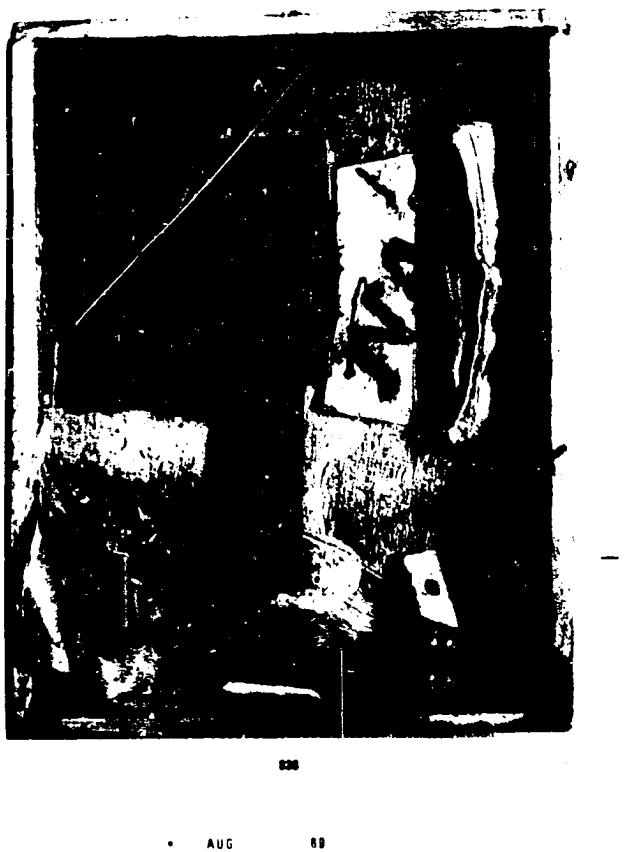
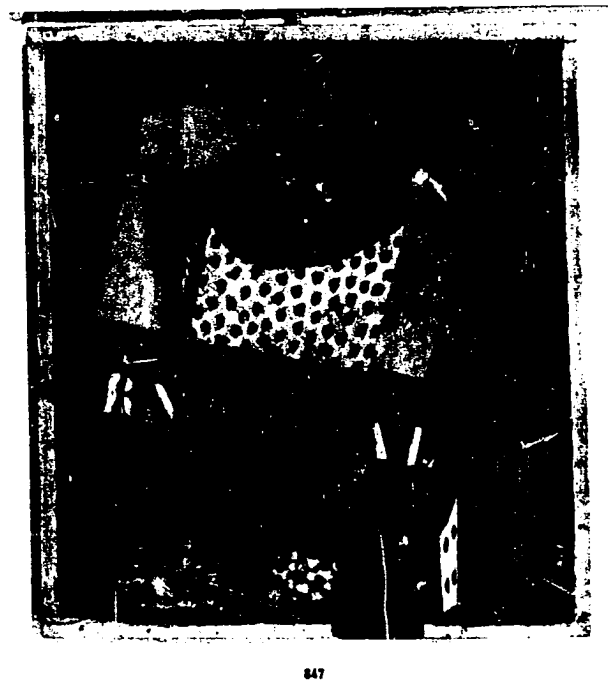


104. Picasso, Glass, Newspaper, Die, 1914
(L 2:2 356:638) *

105. Picasso, Glass, Newspaper, Die, 1914
(L 2:2 361:652) *

105. Picasso, Bottle of Bass, Glass, and Newspaper, 1914 (2:2 361:349) *

107. Picasso, Glass and Newspaper, 1914, (Z 2:2 360:846) *



108. Picasso, Glass, Newspaper, and Die
1914, (Z 2:2 360:847) *

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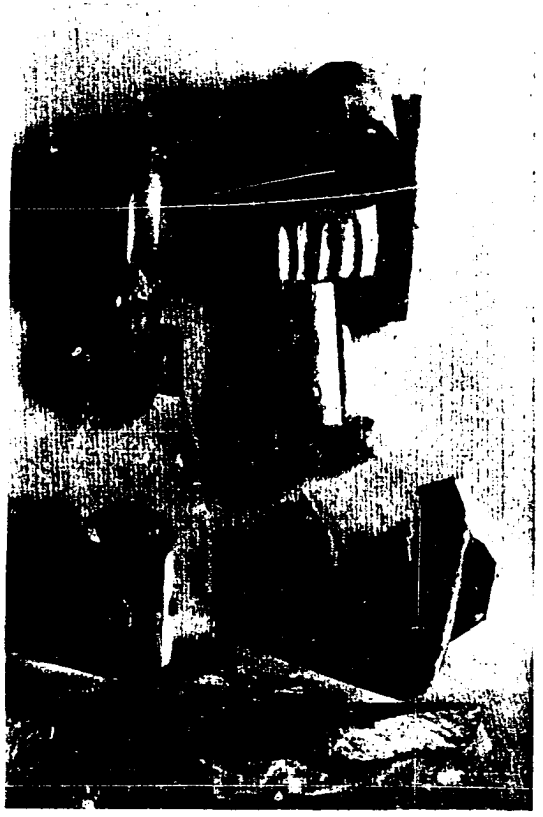
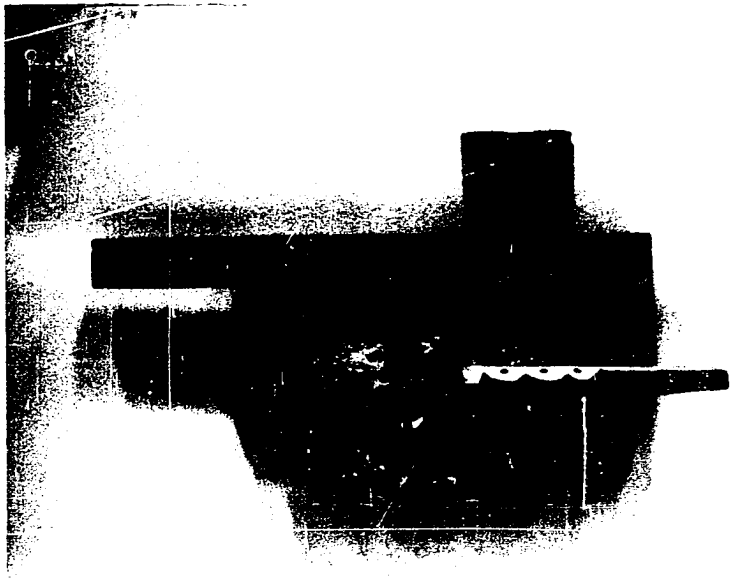


AUG 68

109. Picasso, Elements for a Construction, 1914, (Z 2:2 356:833-837)



110. Picasso, Still Life, 1914, Tate Gallery, London

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111. Picasso, Glass of Absinthe, (L 2:2 260:52)
Philadelphia Museum of Art, Philadelphia

112. Picasso, Glass of Absinthe, (L 2:2 260:54)
Museum of Modern Art, New York