

IMMORTALS OF ART

PABLO PICASSO

MASTER OF MODERN ART ■ BY JEANETTE STRUCHEN



PABLO PICASSO

illustrated with photographs

In 1961 Pablo Picasso was eighty years old. It seemed as if the whole world had turned out to participate in his birthday celebration. And well it might. For Pablo Picasso has been called an artist among artists, a rare talent among the talent of the century. Undoubtedly, he is the undisputed master of modern art.

Picasso started a revolution—of paint, composition, and technique. At a time when the world was basking in the pastel beauty of a Renoir, the artistic dots of a Seurat, or a landscape by Gauguin, Picasso was shocking the art world with violent splashes of color, and odd shapes born of a new perspective called Cubism.

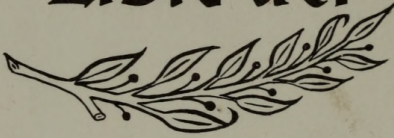
It is impossible to know Pablo Picasso as a man, one painter. His work is an entire artistic movement. His influence upon the world of art perhaps can never be measured, nor his genius fully understood. But the work of Picasso will forever be a priceless gift to the world.

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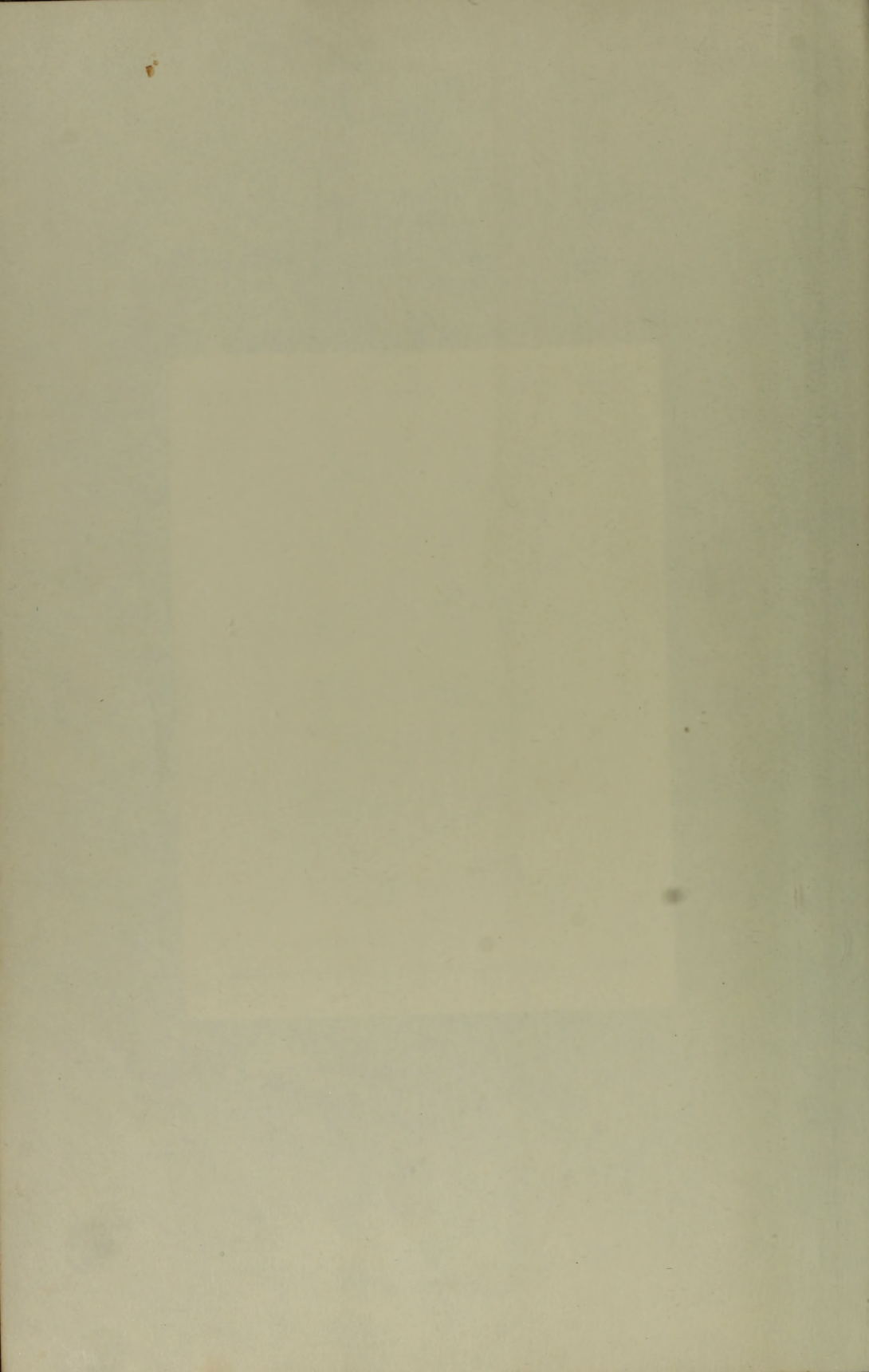
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257 BOSTON AVENUE
NEW YORK, N.Y. 10017

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To Kevin, Barbara, and Kent

CONTENTS

Preface

Chapter 1: The End of the World

Chapter 2: The New World

Chapter 3: The Old World and the New

Chapter 4: The Future

Chapter 5: The Past and the Future

Chapter 6: The Present and the Future

Chapter 7: The Future and the Present

Chapter 8: The Future and the Past

Chapter 9: The Future and the Future

Chapter 10: The Future and the Future

Chapter 11: The Future and the Future

CONTENTS

Prologue	3
Chapter 1. Birth of Ability	7
Chapter 2. The Blue Period	19
Chapter 3. The Circus and Rose Periods	31
Chapter 4. Cubism	43
Chapter 5. Changes Amid War	61
Chapter 6. Changes Amid Peace	77
Chapter 7. The Crown of Genius	85
Some of Picasso's Major Works	103
Chronology	105
Bibliography	107
Index	109

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PROLOGUE

THERE WAS NO MISTAKE ABOUT IT. The world was throwing a party for Pablo Picasso. Galleries, publications, and friends covering a span of eighty years were staging a cheering tribute to the creative genius of a man whose ideas flowed off his paintbrushes so fast that his admiring public could hardly keep up with them.

The day was as bright as the merrymakers. Mediterranean sunshine poured over six thousand happy people as they danced in the streets, gawked at the celebrities, and cheered Picasso and his wife Jacqueline as they arrived under police escort in the village of Vallauris, on the southeastern coast of France.

The world was celebrating Picasso. Picasso was celebrating his eightieth birthday.

The mayor of Vallauris, Paul Derigon, had sent four thousand invitations to the festivities extending over two days in September, 1961. The celebrations were not unlike a progressive dinner where guests enjoy the first course in one place and travel to another spot for the next course. The first course of celebration was served at Nice and labeled a Festival of Music, Song, and Dance. The very

title must have pleased the man whom it honored. Russian musicians, American singers, and Spanish dancers entertained into the early hours of the morning, while spectators clapped their hands, tapped their feet, and laughed joyously.

The next day an exhibit was held of fifty Picasso paintings, loaned for the occasion by friends and galleries who had purchased, hung, guarded, and cherished his masterstrokes. Picasso had not seen some of the paintings for many years, and he must have been flooded with memories of the circumstances that surrounded each canvas.

At noon he was feted with presents and speeches from those who loved him not only as the greatest artist of this century but as a personal friend. But for Picasso a celebration was not a celebration without a bullfight. The mighty bull, model for so many of his canvases, entered the ring at Vallauris and fought for his life against two famous matadors. In honor of Picasso's Spanish ancestry, the gala pageantry and rituals were executed with full flair.

That night the crowds fled to Cannes, where a king-size reception was held for the man who had achieved a king-size reputation. This kind of event is an endurance test for most people, but Picasso was full of enthusiasm and he entered into the activities with the same fervor as the youngest guest.

Late that night fireworks painted the sky with streams of light in bursting patterns. Perhaps only an artist used to covering yards of canvas with colorful forms could fully appreciate the fiery spectacle.

In New York City, nine galleries invited the public to view paintings, sculptures, ceramics, and drawings covering the period 1895–1961 and exhibited chronologically under the theme "Picasso: An American Tribute."

Several months later, on May 1, 1962, the Soviet Union presented Picasso with the Lenin Peace Prize for his contributions to world peace.

When the celebrations ended, Picasso reminisced over events, friends near and far, and his loyal public. "Love is the only thing that is worthwhile," he said.

Pablo Picasso lived in the company of cultural giants; an artist among artists and a rare talent among the talent of the century. He was a friend of Henri Matisse, the French painter who was twelve years his senior. He painted with Georges Braque, the French artist, listened as Apollinaire read his poems, visited the sculptor Giacometti. He lived and struggled in poverty with writers such as Jean Cocteau, Max Jacob, and Paul Éluard. He was financially encouraged by the Americans Gertrude and Leo Stein, and by Daniel-Henry Kahnweiler, the French art critic.

At eighty-five, his talent still drove him with continuing urgency, and he said, "When I look at the countryside, every day I discover something new. It is full of little corners and houses I have not yet painted. I cannot stop looking, I cannot stop drawing."

Pablo Picasso started a revolution. Not a revolution with armies and guns, but a revolution with paint, composition, and technique. At a time when the world was basking in the pastel beauty of a Renoir, the artistic dots (Pointillism) of a Seurat, or landscapes by Gauguin, Picasso was charting out routes into new territory. To many people his violent splashes of color were a mockery of everything that a painting should be. Odd shapes born out of a new perspective seemed to replace beauty with grotesqueness. Bold color replaced subdued tones, and these vivid symbolic splashes clashed with the tenets of traditional art.

At first people had not seen any value in his style. Even his closest friends had rocked with laughter and talked behind his back after seeing the odd angles of *Les Femmes d'Alger*. About their indifference Picasso had said, "All right, so they don't like it. Let's go on till no one likes it, and then we'll be free of the lot of them." He was twenty-six years old at the time, but he never lost his independent spirit. However, *Les Femmes d'Alger* was kept from public view for thirty years. It now hangs in the Museum of Modern Art in New York City as a masterpiece heralding the beginning of a new art style called Cubism.

The world changes and people change. Some people began to notice this black-eyed young artist with his new ideas. Some began to interpret his new approach and to recognize his value. Others began to write about his techniques and to translate his imaginative forms into realistic terms. Friends began to photograph him at work, recording his small preliminary sketches until the drawing emerged full-blown on a canvas. Through photo and printed word Pablo Picasso became undoubtedly the best-known artist of this century, and perhaps the most controversial.

1

BIRTH OF ABILITY

Which Picasso? It is not possible to know him as one man, one painter, one creator. His work is an entire artistic movement. His craftsmanship is a whole universe of techniques; a factory of media; a torrent of expressions and moods. In his violent color there is strength. In his formed and unformed lines there is design. Picasso's ideas, while they burn in his imagination, hold him captive until he brings them into being and they stare back at him from canvas. Life has always been his best model; nature his palette.

How many times the young man must have kept his ideas silent and hidden his canvases until public taste caught up to him. Just as often he must have had lonely moments, perhaps reminiscing over the early years when his sister Lola posed for his sketches, or when his artistic leaning was recognized by his father.

They were a close Spanish family, including aunts,

uncles, cousins, and grandparents. The family had lived in or near Málaga, in southern Spain, for two generations. Eager anticipation was climaxed on October 25, 1881, when the first child of Don José Ruiz Blasco and Doña Maria Picasso Lopez was born. It was a day of rejoicing for everyone in the Plaza de la Merced in Málaga.

But at first it had been thought that the baby was stillborn, and the midwife, seeing the child's inability to breathe, had turned instead to comfort the new mother. Rumor says that an uncle in the room was determined that the baby should live, and Picasso himself claims that his uncle blew heavy cigar smoke across his still form, and that he cried out of sheer necessity. Whatever the circumstances, it is true that from a precarious beginning Pablo Picasso grew into a healthy child. Several weeks after the birth, with flourishes due such an event, the baby boy was christened in a nearby church. He was named Pablo, Diego, José, Francisco de Paule, Juan, Nepomuceno Maria de los Remedios, Crispiniano de la Santisima Trinidad. But he was Pablo to the family.

Times were hard, and poverty was a way of life to Don José. As a teacher of art, he was paid very little. In order to keep bread on the table, he held several other jobs and was constantly trapped between poverty and desperation. Rent was high; Doña Maria was not well; and the changing political conditions seemed to make the rich richer and the poor poorer.

In 1884, Lola was born—Lola who would later sit by the hour while Pablo sketched her. She kept many of these sketches, as well as others of the family. Some of them covered the walls of her Barcelona apartment long after she was married.

Scissors, pencils, and paper were all that young Pablo



A Picasso oil painting of his sister Lola. (The Cleveland Museum of Art, gift of Mr. and Mrs. David S. Ingalls)

needed to keep his friends amused. He cut out paper horses, bulls, dancers, toys, or anything his admirers requested. Birds were his favorite design, no doubt influenced by his father's fascination with pigeons.

Don José realized that Pablo showed unusual artistic promise at an early age. But the birth of a second daughter forced a decision upon the family, and there was no time to concentrate on one child's talent. Disillusioned and heartsick, the father decided to leave Málaga for a better job. He was accepted as an art teacher at the Instituto da Guarda, in Corunna. But it was a sad day when the family sailed from their beloved home to the rainy, fog-ridden town on Spain's Atlantic coast. They missed the intense Mediterranean sunshine and the happy times they had shared with other members of the family. Above all, they were saddened by the sudden illness and death of their infant daughter.

By the time Pablo was ten, he was following his father daily to class, sitting in the shadows of high plaster figures or tiptoeing among the students bent over their sketchbooks. Before long he began to draw with charcoal. He shaded light and dark into his designs, producing accuracy far beyond his years.

Then, as today, in most art schools, the students used plaster casts of hands, ears, and torsos as models for their sketches. Pablo could make an ear look real enough to hear. He sketched incessantly by day in his father's class, and at night by candlelight at home. The family knew that he was gifted far beyond the usual art student, and Don José allowed Pablo to complete academic sketches that he himself had started as examples for the class.

Sandwiched between the happy times in his father's

class were boring hours of reading, writing, and arithmetic. The young boy hated school and did poorly in his subjects. Arithmetic gave him the most trouble, and Don José arranged a tutor for him. Even then Pablo's mind was on art, and he is quoted as saying, "The eye of the pigeon is round like zero. Under zero a six with a three under that. There are two eyes and two wings. The two legs placed on the table underline it and below that there is the total."

Later Pablo combined arithmetic and art to draw two men. One was tall and lanky. The other was a dwarf. "One is a comic gawky man in peasant's costume, with wide-brimmed hat and stick, the other a small creature with an oversize baby face. The tall man's eyes are both drawn in the shape of the figure eight, while the dwarf's are in the shape of sevens. Beside them, scribbled several times, are the numbers from one to nine, and a large seven appears alone, with the stem crossed in continental fashion, showing it could also be made to represent the lines of the eyebrow and the nose."

Without laws enforcing school attendance, Pablo quickly traded academics for art and kept at it day and night. He continued to help Don José with his sketches, more and more astounding his father with his accuracy. He also continued to sketch Lola, as well as neighborhood children and family friends. It was obvious that he had an extraordinary gift for composition and imagination.

Pablo had scarcely noticed the gloom and desperation of his parents, although they had long yearned to leave the dreariness of Corunna. Then suddenly they announced that the family was moving to Barcelona, in the northeastern part of Spain.

The four years in Corunna had been a workshop for

Pablo. Before leaving the town, he exhibited several of his paintings in the local store, but no one would buy when they found out that a fourteen-year-old was the artist.

The climax of the four years in Corunna came when Don José handed his brushes, palette, and paints to his young son, exclaiming enthusiastically over Pablo's ability.

On the way to Barcelona, Don José took his family through Madrid. The city was the home of many great Spanish masterpieces, and the teacher-father led his talented son among the works of Velázquez, Goya, and Zurbaran. Little did Don José realize in 1895 that one day paintings by his son would hang in every major art collection in the world.

The Barcelona School of Fine Arts was an open door for Pablo's talent. At fourteen he surpassed students twice his age and was placed in a class which sketched live models. He drew quickly, and in a few brief strokes was able to capture the flavor of a face or a line of physique.

Don José provided a separate room where Pablo could work undisturbed by the family. It was here, at his first studio in the Calle de la Plata, that Pablo painted his initial work of importance, *Science and Charity*, in 1896. The painting received a third prize in Madrid and a gold medal in Málaga, but more important was the fact that it put Pablo's name in the minds of many people. Lola kept this painting in her Barcelona home for many years. Don José himself had posed as the doctor in the painting. The 60" x 80" canvas may seem large for such a young painter but even then Pablo was not timid about attacking a large canvas with oils.

Don José hovered over his son with ideas and suggestions, until Pablo grew restless under his father's prodding and began to rebel against the accepted paintings of the

day. Rebellious son against determined father is an old story, so it was not surprising that Pablo's imaginative gifts would lead him to independence from his father. The paintings that emerged from Pablo's studio began to change character. He had been painting established themes with great realism, but now his loose designs gave impressions rather than details.

At sixteen Pablo left Barcelona and went to Madrid where he could be completely free of family influence and traditional ideas. He enrolled at the Royal Academy of San Fernando, passing the entrance tests with such mastery that the professors allowed him to skip the preliminary classes.

Poverty curbed Pablo's appetite but not his spirit. From his ugly room, he observed the poor people of Madrid. He sketched them. He painted them. He cut classes at the Academy to continue painting. Sometimes paper and canvas were so scarce that he crowded many sketches together on one sheet.

When Pablo's uncle in Málaga discovered that his nephew was cutting classes, he withdrew his monthly allowance. Lack of money and an attack of scarlet fever forced Pablo to go home.

When he was well, the young artist returned to Barcelona where he rediscovered the city. He felt the lilting quality of Spanish life, listened to its moods, and sensed its explosive nature. He was aware of a changing intellectual climate. He was called to the free life where one could get by on common sense and few rules. Poets wrote of it, youthful philosophers spread it, and Pablo caught the mood. He fell into their bohemian thinking, and for some time he enjoyed their unconventional ways at *Els Quatre Gats* (The Four Cats).

Els Quatre Gats was a gathering spot for the artistic, poetic, intellectual, and political of Barcelona. In this tavern atmosphere friends met, drank, laughed, listened, sketched, and encouraged or criticized as they felt like it. It was here that Pablo met Miguel Utrillo (a name made famous by his adopted son Maurice); Ramón Casas, portrait painter; Jaime Sabartès, poet; and Carles Casagemas, whose suicide would shake Pablo's stability but whose burial would serve as the theme of a great Picasso painting, *The Burial of Casagemas*.

Such company fed the young man with ideas and eagerness. He sketched everything in sight. People in all conditions, nature in all its faces, caricatures of himself and friends, and places which were to become historical because Picasso had sketched them. He turned out a great quantity of work almost with an air of frenzy. Art was his life. Although poverty was also part of his life, he enjoyed every minute of living.

"People think that I painted pictures of bullfights in those days after they were over. Not at all. I painted them the day before and sold them to anyone so as to have enough money to buy a ticket."

At Els Quatre Gats, Pablo noticed that his companions discussed and quoted people who had been to Paris—those who had seen the sights, tasted the wine, haunted the chilly museums, and lived the bohemian life of Montmartre. So at nineteen Pablo set out, with Don José's financial help, to visit the city which had meant success and fortune for so many others. To Pablo, French art seemed free. French artists were able to paint from feeling rather than from rules and techniques.

Pablo discovered that Paris was like Barcelona in its variety of people and thought, but more glamorous and

more exciting to his independent nature. Its narrow streets and picturesque people have at one time or another inspired many talented artists. Picasso loved Paris. He loved the feel of it, the smell of it, the character of it. His walks through the museums acquainted him with different art techniques and broadened the scope of his thinking. The trip whetted his appetite for more and more painting and stimulated his already raging talent.

Before leaving the city, Pablo completed several canvases. He was fortunate to meet Pedro Mañach, a Spaniard living in Paris, who promised him one hundred and fifty francs for everything he could paint in one month. The young artist was fortunate a second time when Mañach introduced him to art dealer Berthe Weill, who bought three bullfight paintings for one hundred francs. With money jingling in his pocket, Pablo left Paris and headed for Málaga where his family was living once again.

There were some stormy hours in Málaga when his family, overwhelmed by his shoddy appearance and restlessness, realized that he would never be the socially acceptable painter of their dreams. It was no use. In their opinion, he was simply throwing away his talents by his free living. He had quit school, would not take the family's advice, and refused to cut his hair or clean himself up. It was a low point between parents and son, so Pablo left for Madrid.

This time he did not go as a student but as a young man who had already seen the sights of Paris. In Madrid, he met Francisco de Assis Soler, who asked him to be the art editor of a small publication called *Arte Joven* (Young Art). Like many new publications it ran on small finances and much nerve. Pablo's designs filled the spaces between Francisco's editorials. Young poets, politicians, and artists

were given a sounding board, and it was hoped *Arte Joven* could implant revolutionary ideas among the people of Madrid. But Pablo's literary spree did not last longer than five issues. The magazine folded, and he was forced to return to Barcelona.

Up until this period, Pablo had dated each picture and signed it R. Ruiz Picasso, combining the last names of his father and mother. But Ruiz was a common name in Spain, and Pablo decided that he would sign his pictures as Picasso because it was more unusual.

Sometimes people read heavy symbolism into Picasso's work and he would say, "I did not set out to paint symbols. I simply painted the images which rose before my eyes. It is up to others to find a hidden meaning in them. To me, a picture speaks for itself. What is the point of trying to explain it after it has been painted?"

As the days went by, the urge to return to Paris overcame him. He yearned to walk in Montmartre, to learn French, and to discover Paris from the inside. He remembered, too, that he owed his friend Mañach some paintings from several months back. So Picasso set out on his second trip to the French capital.

Mañach was thrilled to see the wandering young artist and set him up in his own quarters at 130, boulevard de Clichy. The address is now a landmark. One Picasso painting tells the story of his life on this street. *Boulevard de Clichy* shows an unmade bed, flowers on a table, pictures on the wall, and—most prominently—a bathtub and the bather who was probably his model.

An additional feature of the room not shown in the painting was the clutter of canvases, paints, rags, cans, and the general disorder. Picasso did not work in order and neatness. Some paintings (and always photographs) show

canvases three and four deep lining the walls. Some are finished; some are being retouched; and some have great areas blotted out where he was trying new designs cut with paper and laid on the canvas.

Mañach not only gave Picasso room to eat, sleep, and paint, but he did him a greater favor by introducing him to Ambroise Vollard, a Paris art dealer who exhibited works of the greatest artists—Degas, Renoir, Gauguin, Rodin, and Cézanne. Vollard was impressed with the amount of painting already accomplished by the young man, and offered to show his work. About twenty-five canvases were chosen, but what was hoped would be an opportunity for sales turned out to be the opposite. The exhibit was not well attended nor were any sales made. Yet there were some rewards. First, an art critic wrote a glowing report of the Picasso style. He liked the technique. He saw promise. He saw genius. He saw hints of inspiration from Toulouse-Lautrec but personalized by Picasso's own hand. The critic believed in him. Secondly, from the Vollard exhibition Picasso met Max Jacob, a poet whose friendship lasted through the years until Jacob was killed in a Nazi concentration camp during World War II.

Picasso spoke almost no French and Jacob no Spanish, so Mañach was the interpreter for them. By his enthusiastic gestures and smile, Jacob made Picasso know that they agreed on art. Recalling those early days, Jacob said, "I believed in him more than I believed in myself."

Jacob and Picasso shared not only their interest in art, life, and people, but their poverty as well. Picasso painted at night while Jacob slept in the bed, and he slept while Jacob worked at odd jobs during the day. They were so poor that a portrait of Jacob was later painted over because Picasso needed a canvas.

About this time, two Spanish friends of Picasso's, Jaime Sabartès and Mateo de Soto, arrived in the city. Sabartès and de Soto, who was a painter, had followed Picasso's lead and answered the urge to see Paris. When Sabartès walked into 130, boulevard de Clichy and saw the great splashes of violent color on the canvases, he realized how much Picasso's style had changed in the six months they had been separated. When Picasso asked how he liked it, Sabartès answered, "I shall get used to it. . . ."

For several months, Picasso, his Spanish friends, and Max Jacob wandered the city streets. They toured the cabarets and explored the avenues of Montmartre, laughing and enjoying life.

Then slowly but noticeably Picasso's mood changed. He became lonely and sad, and his relationship with Mañach changed, too. Friction between the two men forced Picasso to conclude that he had worn out his welcome at Boulevard de Clichy, and he gloomily wrote to his father for travel money to Spain.

In January, 1902, the money came, and a depressed Picasso left once more for Barcelona. He was not yet twenty-one years old.

2

THE BLUE PERIOD

Depression can squeeze the life from creative genius and leave it limp and worthless. At other times it can strike that genius into flame, letting it burn wild and free.

Discouragement and depression have plagued great talent in every field. In deep despair and growing deafness, Beethoven wrote nine symphonies and took music out of “the king’s parlor” and gave it to the man on the street. In the same condition, knowing public sympathy was against him, Richard Wagner composed his great opera *Tristan und Isolde*. Both Beethoven and Wagner overpowered their depression with vital creative drive. And so did Picasso. In fact, some people feel that the canvases of his so-called blue period (from late 1901 to 1904) surpass anything else he ever painted.

No one knows for sure why Picasso was so depressed. It is true that times were hard and few people bought art. Dealers were suspicious of young painters, and Picasso’s

work was not selling. Everyone around him was poor and needy. Many were hungry and sick. Many were social outcasts. Picasso watched them suffer and it became his own suffering. He saw their sadness and it was his own. He saw them weep and die, and he felt a kinship with their poverty.

No one knows for sure why Picasso now began to use blue as his dominant color. Some say it was because blue gives the greatest impression of sadness. Some say it was because he painted at night and did not realize how dominant that color had become. Others say it was because he had only enough money for one or two tubes of paint at a time, and he chose blue. (Some help came from his family or he would not have had any paints at all.) Still others say it was because he was influenced by Gauguin's blue period. Whatever the cause, in late 1901, pictures of bullfights, landscapes, and caricatures of friends gave way to pictures of beggars, sick children, blind outcasts, and expressionless people leaning on tables.

Not only was there something new on canvas but there was a new power in Picasso, a new feel, a new depth. He painted people caught without a flicker of hope radiating from their faces. There is no joy. There is only quiet sadness. Some of the figures are immobile and listless. Some are thin, bordering on emaciation. Some have long thin fingers and bony arms.

Picasso's identification with the downtrodden matched the heavy, mournful chords of Wagner's music, which was finally reaching a height of popularity because it touched every man's inner feelings of agony. People found escape through the pages of Edgar Allan Poe. Philosophers spoke of the God-is-not philosophy of Nietzsche.

During the next months late-night strollers could see an

oil lamp burning inside 3, Calle de Merced in Barcelona. If they had gone in, they would have seen a room bare except for canvases stacked against the walls. They would have seen a young man squatting over a canvas because he had no easel. They would have seen a painter on a solitary mission to feed his urgent drive to produce. But they would not have disturbed the artist. A friend says, "So absorbed and so thoroughly wrapped in silence is Picasso when he paints that whoever sees him, whether at close range or from afar, understands and keeps silent."

Picasso did not paint from models during this period but from the mental pictures which he carried of his surrounding neighborhood. Once in a while he painted memories of Paris or symbolic figures. These, too, were portraits of sadness from a painter just past twenty-one years of age.

Several of the most characteristic and best-known paintings of the blue period were those from 1903 to 1904. *La Vie* is possibly the most difficult to interpret. It is obviously symbolic and perhaps no one but the artist himself could give a full explanation. It is a large canvas with three expressionless adult figures—a protective young man with his arm around a devoted young woman who leans against him, and a barefoot mother cradling her baby. Some interpreters feel that it shows various phases of protectiveness. Others say it is a painting on unrealized parenthood. Most agree that the painter has portrayed three stages of mankind. Sketches in the background continue the theme of sadness. The only motion on the whole canvas is the elongated finger of the young man as he points to the baby. Shades of blue dominate all three figures, and the sketches in the background might have been preliminary attempts by the artist, who had no other paper or material on which to try his theme. (His pictures were often



La Vie, 1903. (The Cleveland Museum of Art, gift of Hanna Fund, 1945)

covered up with other pictures and lost forever.) The original of *La Vie* hangs in the Cleveland Museum of Art.

Blind Man's Meal, painted in 1903, is another good example of the paintings of the blue period. A solitary blue figure fumbles to familiarize himself with a table setting. His thin elongated body and the lack of food on the table identify poverty with hunger. Over all lies the pallor of his face in blank expression. The original painting hangs in the Metropolitan Museum of Art, New York City.

Blind Man's Meal, 1903. (The Metropolitan Museum of Art, gift of Mr. and Mrs. Ira Haupt, 1950)





The Frugal Repast, 1904. (The Museum of Modern Art, gift of Abby Aldrich Rockefeller, Jr.)

An etching, *The Frugal Repast* (1904), is almost a companion picture to *Blind Man's Meal*. Here two figures, a man and a woman, sit at an almost bare table. Their bony bodies and elongated fingers are masterful works of art. Their faces seem to search for an escape from the trap of poverty.

Picasso himself went hungry many times in his early years. He knew what it was to have a frugal meal or to have none at all.

Another painting characteristic of the blue period is *Celestine* (1903). She is a half-blind, elderly woman painted in stark blue, which presents a feeling of bleakness and hard reality. The draping around her is a coarse fabric, and her gray hair, thin-set lips, and dead eye almost speak aloud of despair and hopelessness.

In 1903, Picasso painted *The Old Guitarist*, which now hangs in the Chicago Art Institute. With drooping head and raised shoulder, the blind man plucks out notes on an instrument. A viewer who is acquainted with the paintings of El Greco will notice the similarity of style between El Greco's works and *The Old Guitarist* in the long torso, the bony arms and legs, and the elongated elbows.

Although El Greco may have influenced Picasso's style, a man eight years younger than Picasso influenced his subject matter. Isidre Nonell was probably the first Spanish painter to paint outcasts compassionately. Nonell was one of several young artists who during this period moved back and forth between Spain and France. He was a talented man and undoubtedly would have gone far in the world of art, but he was stricken with typhoid in 1907 while in Barcelona. Friends of Picasso have said that the disease was always on the minds of the people in those days. Typhoid was common and there was no cure.



The Old Guitarist, 1903. (The Art Institute of Chicago)

One of the last paintings of the blue period is *The Woman Ironing* (1904). She leans her thin body over an ironing board. The color is not quite as blue and the lines are not quite as harsh as earlier paintings of this period, but the mood remains. It takes both her hands and her whole weight against the iron to accomplish her task. She looks tired and her face is almost masklike. Strands of falling hair accent her tiredness and depression.

With careful observation, one notices that the subject of *The Woman Ironing* takes the same position as that in *The Old Guitarist*, with one shoulder raised and the head drooping. The original canvas of *The Woman Ironing* is part of a private collection in New York City.

Interwoven with blue canvases during this period were sketches of mothers with children or children alone. Picasso was fond of this theme. Some of his mother or children paintings were no more than skimpy sketches, while others, like *Girl With Pigeon*, are detailed oils.

While Picasso painted his blue canvases in Barcelona, he never stopped thinking of Paris. He missed its atmosphere of ideas and creativity. He longed to walk through its art museums again—Barcelona had only one. He missed Max Jacob, whose frequent letters made him even more eager to see his old friends. He also knew by now that he needed an art dealer through whom he could sell some of his work.

In 1904, now twenty-three years old, Picasso did return to Paris. He took up life as though he were native to the city and had never wandered away. A new enthusiasm flowed in him. His floundering years were over; his days of indecision and restlessness were now behind him.

At first, Paris did not do much to change his condition of poverty, but it did change his spirit. It was like a

homecoming when he moved into a broken-down building at 13, rue Ravignan, in Montmartre. The front looked like any other old wooden tenement in the area, with the inside a maze of dark dirty halls. But in the back the building was a hive of studios with glass windows. Maurice Raynal, writer and a friend to Picasso during these days, wrote, "Picasso did not come to Paris to conquer it, nor even seduce it, he came there to find a cure for life."

And find it he did. Life inside the tenement teemed with struggling talent, and for the next six years Picasso's work was greatly affected by friends in and around this building. Besides Max Jacob, there was Juan Gris, a young Spanish painter, and Guillaume Apollinaire, whose political, poetic, and free-living philosophy inspired Picasso for many years. He was thrown into the midst of people whose names have made history—Henri Rousseau, the French artist; Ricardo Canals, a Catalan artist; Henri Matisse, artist; Georges Braque, painter and one of the fathers of Cubism; Jean Moréas, poet; Maurice Raynal, writer; André Derain, artist; and many others. Picasso also fell in love with a girl named Fernande Olivier.

Life was not easy for any of them, but they had each other. Picasso was one of many who lived no better or no worse than anyone else, and this helped to sustain him.

It is never a simple task to define the influence that friends and acquaintances have upon people. If Picasso had not had these friends around him, he might have returned to Spain for good, which certainly would have made changes in his work.

In a book telling of those days, Fernande Olivier refers to Picasso's inner circle as "the gang." They shared meals, if there was anything to share, and they traded clothing from the haves to the have-nots. At one point four of them

shared a napkin with each to a corner. The sale of a painting or a down payment for an article caused everyone in the group to feel wealthy, and prompted an all-out celebration, which woke the neighbors with song, argument, and general foolishness. None of the group was musical but all of them thought they were, and frequently wanted to prove it. Picasso carried a pistol which served to break up the noise whenever the party, by his standards, got out of hand.

Max Jacob nicknamed the building the Bateau-Lavoir ("floating laundry"). Sometimes life became so rough in the Bateau-Lavoir that creativity gave way to outside jobs just to keep bread on the table. In despair, one young German artist hanged himself. Picasso did not have money for an easel, and he squatted on the floor hovering over a canvas, as he had had to do in Barcelona.

Picasso loved the group. He liked their freedom, probably because it enabled him to throw off the heavy Spanish conservatism that had oppressed him through the years.

According to Fernande, Picasso's studio was always in chaos. Finished and unfinished canvases of all sizes lined the walls, and one could scarcely get inside without knocking over a jar of brushes or a bowl of etching fluid. There were no curtains but that did not matter because Picasso slept in the daytime and painted all night. Later, as buyers began to pound his door, he was forced to change his daytime schedule to haggle over prices for his paintings.

After several small unsuccessful exhibits Picasso refused to show his works, declaring that one day dealers would come to him for canvases. And they did.

One day Ambrose Vollard arrived at Picasso's and bought everything in the studio, thirty canvases and a few sculptures. For Picasso it meant two thousand francs. Vol-

lard owned a gallery on Rue Laffitte. He had a huge collection for sale but, like other dealers, he hid his best ones in the basement for favorite customers. (Later, Picasso painted a portrait of Vollard which took several months to complete.) Haggling over the price of a canvas is an art in itself, and Vollard was a genius at it. Fernande writes that whether it was Clovis Sagot, Daniel-Henry Kahnweiler, or Vollard dickering for a painting, it never failed to be an exciting ordeal for Picasso.

3

THE CIRCUS AND ROSE PERIODS

With a stove, a cane chair, one oil lamp, a pet mouse in a drawer, and a dog he could not feed, Picasso kept on painting. His friends came and went any hour of the day or night, and his focus of interest moved from social outcasts as subject matter toward people whose lives were brighter. Between the happy natures of Max Jacob and Fernande, the rewards of a few sales, and the enjoyment of his artistic "gang," poverty became the least of Picasso's worries.

Jacob had finished his first book, *La Cote*, and several works for children. He told stories as well as he wrote them and every lull in conversation gave him an opportunity to perform. His wonderful imagination lifted everyone's spirits, and if his stories did not do it, he would break out in imitation of a barefoot dancer or a female soloist which left everyone exhausted from laughter. Most important, Jacob liked Picasso and was never antagonistic to his changing artistic styles or his many moods.

It was Jacob who first suggested that they go to the Médrano circus, where Picasso discovered the people whose lives would take a deep hold on him. He saw not only the talented side of these performers but the sad quietness in which they spent their lives. They differed from social outcasts in that their lives depended upon each other. They were not segregated from society, they entertained it. Acrobats, tightrope walkers, clowns, and jugglers stimulated Picasso's imagination and he wanted to know them as people. When they were in town he joined them for drinks, visited them in tents, and watched them perform in the streets and fields.

Artistically, Picasso was struck by their checkered pants, tricornered hats, and fragile looks. As happy as they seemed while performing, they appeared sad to him when they were not. He was impressed by their closely knit family relationships, which grew out of their common continual struggle for livelihood.

In 1904 and 1905, Picasso painted the group of paintings that compose his so-called circus period. The main feature in a canvas of this period is usually a harlequin in costume and makeup. His form is quiet and passive. He is not performing. He is indrawn. He is not speaking and yet there is communication. Although his costume belies it an air of tragedy hovers over him.

The acrobats (*saltimbanques*) are shown most fully in one of Picasso's largest paintings, which now hangs in the National Gallery of Art, Washington, D.C. *The Saltimbanques* shows a group of people he had painted before in smaller pictures. The harlequin stands at the left holding the hand of a little girl with a flower basket. Two boys, a fat man, and a strange woman make up the rest of the painting. The woman does not fit in with the others either



The Saltimbanques, 1905. (National Gallery of Art, Washington, D.C.)

in costume or composition, and she may have been originally intended for another painting. Every other figure touches the one next to it as if to link together their lives and destinies. With their passive features they have been halted in time at a chosen moment. No action, not even conversation, gives them warmth, and yet there is a sensitive feeling and understanding among them.

The Harlequin's Family is a delicate sketch filled in by light watercolors. A mother stands arranging her hair while a thin emaciated father holds their baby. Already in costume, he waits passively either for his wife to finish dressing for their performance or for her to take the baby while he goes out to perform. The original painting is in a private collection in New York City.

Two Saltimbanques With a Dog shows two tired boys with their dog after the audience has gone home. The older boy carries a knapsack which may mean they are on their way to the next town for another performance. The blues of the costume are lighter than the blues of Picasso's blue period, and pinks and yellows pick up the whole flavor. The original painting is now in the Wright Ludington Collection, Santa Barbara, California.

During the summer of 1905, Picasso went to Holland at the invitation of a friend and writer, Schilperoot. With a change of scene came another change in subject matter. The circus canvases were set aside for a fling into sculpture, and during this time four sculptures were completed and later set in bronze—the head of a jester with a pointed cap; a head of Fernande; the mask of a broken-nosed toreador; and a nude girl combing her hair.

Every trip or major acquaintance influenced Picasso's art, and his innate curiosity about life and people kept him continually experimenting. He searched for new form, new expression. Light changes gave new shapes; different kinds of subjects demanded new colors; new scenes demanded new strategy of approach. He achieved what his friend Sabartès called "the art of looking." Sabartès also said, in regard to Picasso's art, that he was somewhat like a volcano in constant eruption. "His activity—a sort of frenzy or turbulence of latent revolt—is without equal.



The Harlequin. (The Metropolitan Museum of Art, gift of Mr. and Mrs. John L. Loeb, 1960)



Bronze head of Fernande. (Allen Art Museum, Oberlin College)

His capacity for work is constantly manifested in what he did."

After his return from Holland, Picasso entered a so-called rose period, when classical subjects filled his canvases.

Boy With a Pipe, painted in 1905, seems to be representative of this period. It has certain characteristics from the blue period but with a brighter, more colorful background. A single figure dominates the canvas, and the thin, pale, elongated body is set against a lively background.

No acquaintances were ever more important in those years than the people whom Ambroise Vollard brought to Picasso's rooms at the Bateau-Lavoir. In this way, Picasso met the American brother and sister, Leo and Gertrude Stein, who like many others adopted France for part of their lives. On their first visit to Picasso's studio they bought eight hundred francs' worth of paintings, and also invited him to dinner.

The Steins lived in a huge home on Rue de Fleurus, which housed a monumental collection of great art. Whether or not one enjoyed the other dinner guests, it was always possible to sneak away and spend time in the company of paintings by Gauguin, Manet, El Greco, Renoir, Cézanne, and Matisse. Many Picassos were added to this collection in the following years.

Gertrude and Leo Stein were typical of the wealthy people who have helped struggling talent through all ages. Today artists may receive assistance from foundations or scholarships, but at that time people such as the Steins searched out strong, young talents, bought early canvases, made personal friends with the artists, and encouraged



Gertrude Stein, 1906. (The Metropolitan Museum of Art, bequest of Gertrude Stein, 1946)

their efforts. In formal circles they were called patrons; among young struggling artists they were called angels.

The Steins had already discovered the flamboyant colors of Matisse and others who were breaking away from established art into avant-garde fields. It was at the Stein home that Picasso met Henri Matisse, who had the same touch of creative genius. Their meeting bloomed into a friendship that lasted many years.

Several times Picasso sketched and painted Leo Stein with his bush of a beard, but one of the finest canvases representing his 1906 work is a portrait of Gertrude Stein which now hangs in the Metropolitan Museum of Art in New York City. It is said that she posed some eighty different times while he worked on the canvas. Finally, after many months he painted out the face, announcing that he had to stop because he could not see her anymore. When she heard that he had left for a summer in Spain she probably thought that the painting would never be finished.

It was true that Picasso had left. He wanted to be where sparkling sunshine would dry out the Paris dampness, and after some searching he stopped at Gosol, a mountain village with a dozen houses and a marketplace. Fernande accompanied him on the trip, and between the invigorating air, perfect light, and happy people, paintings began to roll from his brushes until one day the spell was broken by a typhoid scare. Within hours Picasso had packed his belongings on mules and headed out of the area back to Paris.

Soon after returning, he finished the face of Gertrude Stein without having seen her again. Many people felt that it did not resemble her in the least, but Picasso

assured them that if it did not look like her she would come to look like the painting. Gertrude was pleased and others accepted his statement.

With one foot out of poverty Picasso seemed to be on his way. He was happy. His work was selling. The Steins had widened his social world. Dealers were coming to his studio. Then one day Picasso invited his friends to see a huge (96" x 92") canvas which he had worked on unceasingly for several days, after making preliminary sketches for months. The canvas itself had been reinforced on the back for extra strength, and he had bought a canvas stretcher for his odd-sized painting.

The painting shows five female nudes with wide black eyes, angular bodies, and masklike faces. A thin curtain is pulled back to one side as if to unveil their presence to the world. In the center front is a bowl of fruit. One face looks Egyptian, one looks Negroid, and some commentators have pronounced them all as dog-faced.

Some of Picasso's friends liked it. Kahnweiler, the art dealer, thought it was special and "somewhat Assyrian in style." Wilhelm Uhde, the German artist, liked it, and Apollinaire grew to like it. Dealers Vollard and Sagot would not have it and dropped out of sight from Picasso's studio. Kahnweiler, on the other hand, never left him.

But most of those who viewed the painting felt, at first, that Picasso was kidding.

"What a loss to French art!" a Russian collector said with dismay. Matisse was angry, and Leo Stein pronounced it as "Godalmighty rubbish!"

Picasso told them that it was unfinished, but after such overwhelming negatives he never worked on it again. Later the painting was rolled up and laid on the floor of his studio. The public did not see it for thirty years, and only



Les Femmes d'Alger (O. K. G.), 1907. (The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest)

then because Jacques Doucet bought it from Picasso (without unrolling it). Doucet understood what a landmark in art it really was. In 1937, it was exhibited in the Petit Palais under the name *Les Femmes d'Alger*, and was bought by the Museum of Modern Art, New York City.

Those who knew Picasso best could see in the canvas a momentous revolution into a new art expression. He had been struggling for a new technique to express some of man's new thinking about that time—fourth dimension, exploration of the subconscious, and life of the spirit. With work and imagination a new art was being born.

Picasso's "gang" now began to split up as growing success pulled them in different directions. There was more pressure to produce and less time for play. Success called for more organization in their daily routines. Days to sleep and nights to cavort were gone forever. And with them went the free-styled happiness of youth and their happy-go-lucky laughing at the world.

It was the end of an era when Picasso moved from the Bateau-Lavoir, but time and talent had pulled him out of poverty. Memories of those six years would never be forgotten. The smell of the building, the spontaneous fun, the rumblings of his hunger, the excitement of his early sales, and the driving urgencies of his talent all left their marks. When Picasso moved to Boulevard de Clichy, a wider world of people and experience lay before him, but no new address could ever change the impact of his past.

4

CUBISM

Pretend that you are looking at an object through a prism. There is depth but it is broken into triangles, some long and thin, some flat and squat. Move the prism and the shapes change. The light changes, too. It is this breakdown of an ordinary object with its many layers (analytical Cubism) and putting it back together again (synthetic Cubism) which fascinated Picasso. A more formal definition of Cubism would explain it as the breaking up of objects into angular fragments and cross sections, turning them around, making them transparent, reintegrating them, and setting them on canvas in new form.

Picasso's struggle to do this came at a time when art was supposed to be only beautiful and inspiring. It had to be realistic. It was thought that if apples in a dish did not look real enough to eat, the artist did not have any talent. A landscape had to be peaceful and true to the colors in nature.

Picasso had already proved that he could paint realistically. During the blue period he had painted people so realistically that they almost cried. In the circus period one could look at the faded costumes and thin bodies of the harlequins and feel real sympathy. Perhaps Picasso began to experiment with new ideas in dimension because he had already conquered realism.

Whatever the reason, Cubism was new and lots of people thought it was unnecessary. They could not understand why such a promising young artist would throw away his initial success to break in a new and strange idea. Perhaps Picasso himself did not know. But the talent which always drove him continued to do so. He ceased to care whether or not his friends or the public liked what he was doing. His rising success made him even more eager to be original. He longed to create, and he would keep at it with or without approval.

With the birth of *Les Femmes d'Alger* on canvas, Picasso's friends realized what they had secretly thought for a long time, that he was not only a painter but an inventor. As usually happens with new ideas, some friends stuck by him and some hung back, waiting to see what others thought. But no matter what anybody thought, Picasso went ahead.

Clovis Sagot, one of Picasso's art dealers, had walked away from *Les Femmes d'Alger* shaking his head. But in 1909 Picasso (now twenty-eight) persuaded him to sit for a portrait. Today this painting is recognized as a forerunner to three others which are intensely Cubistic. In Sagot's picture, patches of squares and rectangles cover his coat and shoulder. The rest of the portrait is quite realistic.

Picasso's style was now changing rapidly. In a few months during the winter of 1909-10, he painted a por-



Picasso pencil drawing of Ambroise Vollard before the Cubism period. (The Metropolitan Museum of Art, Elisha Whittelsey Collection, 1947)

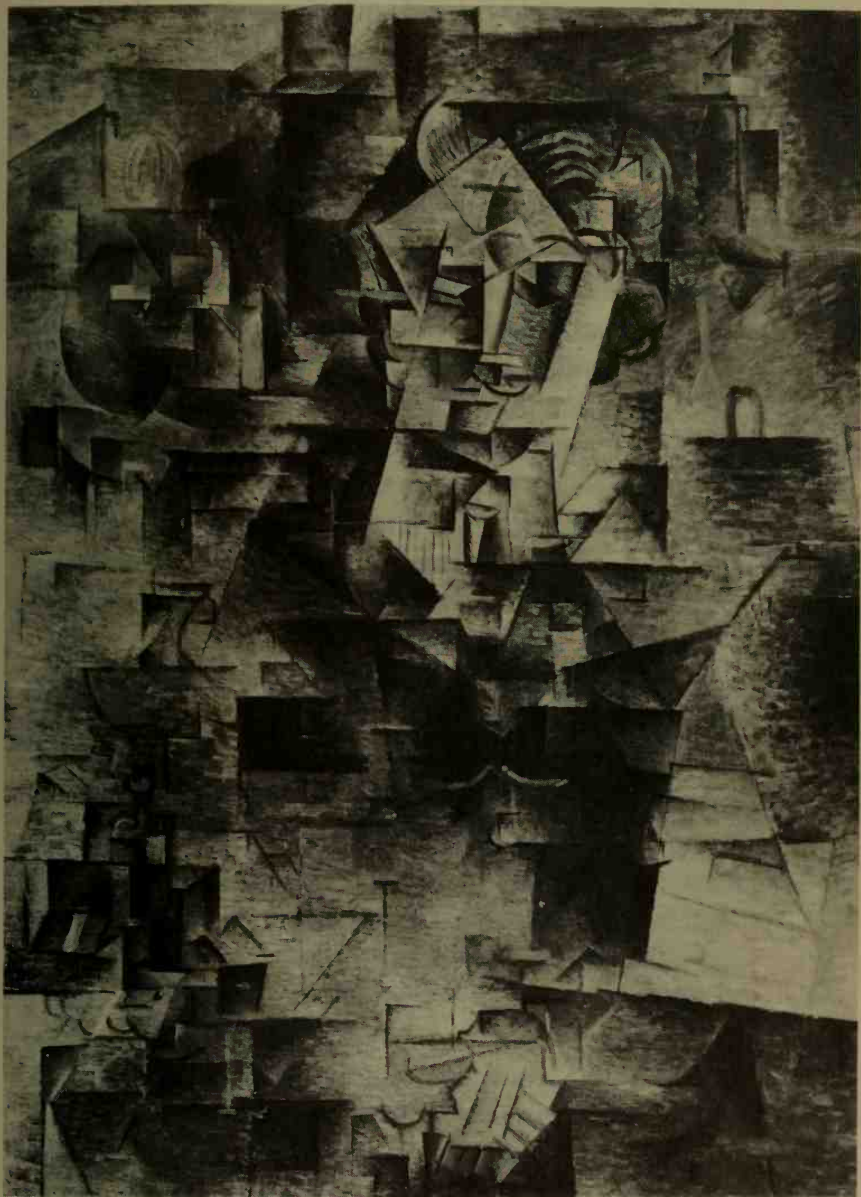
trait of Ambroise Vollard in which almost every inch of the canvas is covered with geometrical shapes. Those who knew Vollard recognized him in the sea of angles, but the total impact differed greatly from most of the portraits being done in the early 1900's. Even the four-year-old son of a friend, seeing the painting for the first time, said, "That's Vollard!"

Vollard's portrait was followed by one of Wilhelm Uhde in 1910. Again Picasso covered the entire canvas with interwoven layers of angular planes. Uhde's figure is submerged in cubes.

Later Picasso painted Kahnweiler, and at first glance the canvas looks like one big jigsaw puzzle. Only on careful study can one discover Kahnweiler's face in the maze of small planes that cover the painting from corner to corner. It is said that Kahnweiler sat twenty times while Picasso broke his likeness into pieces. Here and there one picks out an eye, a nose, or folded hands. There is depth and there is a relationship between the subject and the space around him. It is as though Kahnweiler no longer exists as a model but has undergone a complete transformation. Roland Penrose, author and chairman of the British Institute of Contemporary Arts, says, "Each facet has been stood on edge so as to allow us to appreciate the volumes that lie beneath its surface. Instead of being invited to caress with a glance a smooth outer skin, we are presented with a transparent honeycomb construction in which surface and depth are both visible."

Yet in breaking down planes, Picasso was able to hold the personal characteristics of each man. This is proved by the fact that friends recognized the models.

In a later canvas, *Girl With Mandolin*, small shapes give way to larger ones, and the viewer sees more than a



Kahnweiler, 1910. (The Art Institute of Chicago)

head. The head has a body which supports a full-sized mandolin. The model in this case was Fanny Tellier, who had sat for several of Picasso's friends and had volunteered to sit for Picasso. She had no idea how complicated the procedure of breaking down the realistic into dimensional layers was. After modeling hour after hour on several occasions, she said that she could not come back. Picasso remarked later, "I realized that she meant not to come back at all and consequently I decided that I must leave the picture unfinished. But who knows, it may be just as well I left it as it is."

New as it was, Picasso was not alone in his interest in Cubism. Georges Braque had the same intensive drive as Picasso's. Braque lived down the street, and in the next few years the two artists often compared notes. They reached so many of the same conclusions that it is difficult to pick out the actual father of Cubism.

Braque said at one point, "There was a moment when we had difficulty in recognizing our own paintings." At another time he said, "Closely linked with Picasso in spite of our widely different temperaments, we were guided by a common idea . . . Picasso is Spanish, I am French . . . it was rather like being roped mountaineers."

Both men chose the most ordinary subjects to paint—newspapers, pipes, bottles, chairs, and musical instruments—but in the breaking down of the subjects there was always the fear of losing the public entirely. One day, as Braque worked on a canvas which was fast losing any realism, he decided to paint in one realistic nail, as if to say, "This is a painting, hang it up!" Other realistic items were added to other canvases, such as eyes, guitars, hands, and ears. But despite the efforts of the two men, most people were never caught up in an appreciation of Cubism.

Finally, the artists gave titles to their canvases, and this helped somewhat. But for several years Braque said that since it was sometimes hard to tell his paintings from Picasso's, they left some unsigned in order to fool their friends.

Juan Gris was another artist working at Cubism. He continued to live at the Bateau-Lavoir until he was drafted in World War I. Gris was never financially successful but his talent was immense and his name stands among the greats of the art world. His larger planes and brighter colors added a slightly different quality to Cubism, and relieved the monotony which some people found in the colors of Braque and Picasso.

Fernand Léger made still another contribution to Cubism. His work includes cylinders and coils along with cubes, and, in fact, some of his canvases resemble the inside of a machine.

Today the canvases of all these men, painted during those searching years, hang in the great galleries of the world.

Picasso now lived at 11, boulevard de Clichy. The building was a far cry from the creaking stairways of the Bateau-Lavoir. Located in a better neighborhood, the apartment was spacious, with large square rooms and high ceilings, lots of window space, and a north light. Picasso may have felt that he was starting life over when he moved, because he left all of his canvases, stacked three and four deep, at the Bateau-Lavoir. For several years he paid rent to store his earlier works in the rooms where most of them had been painted. Later he asked Kahnweiler to move them to Rue Raspail in Montparnasse.

Moving had given him new freedom. He bought furniture and started to collect old tapestries, beautiful pieces of

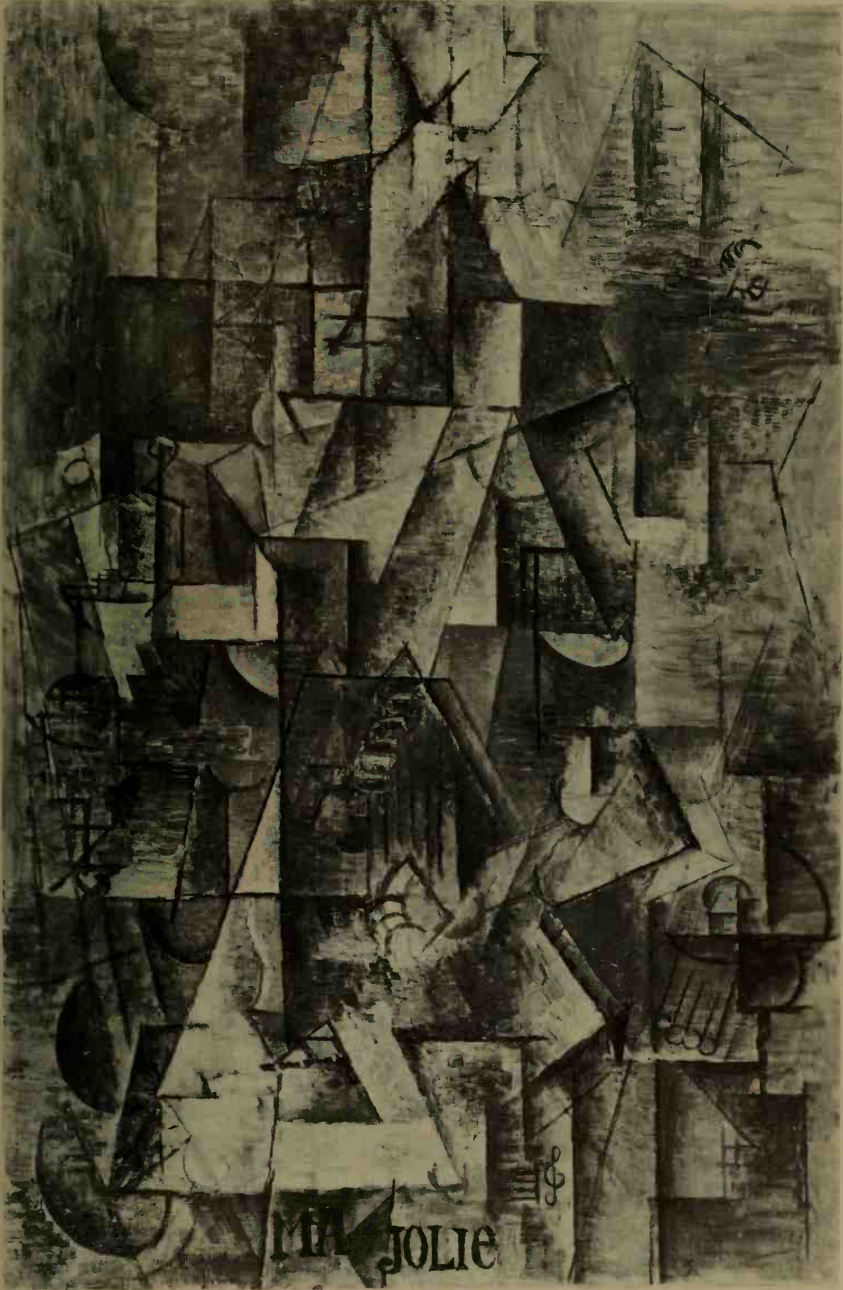
colored glass, and some African sculpture. He even bought a grand piano.

With a new home, new furniture, and the impetus of a new art style, Picasso was intensely happy. After a few weeks the apartment felt cozy to him because no one but Picasso could find anything in it. Every brush, book, and bottle had its place but no one knew the place except the artist himself. To move anything brought out the worst side of his Spanish temper. Even his dog knew where and where not to step. No one was allowed to dust because dust sticks to canvas. But it was home.

About this time, Picasso and Fernande began to have frequent quarrels which upset him and interrupted his work. In fact, it upset them both to the point that they separated, and over a few months his only breaks from work were Saturday evenings at the Steins' and his continuing friendship with Max Jacob and Apollinaire. During this time Jacob wrote five books illustrated with Picasso etchings and published on Kahnweiler money. Apollinaire was so influenced by Picasso's free new expression that he wandered from the realistic poetic style of the day toward a freer verse.

Fernande and Picasso never again renewed their relationship, and Picasso found a new friendship with a woman called Eva Govel, whom he met at the Steins'. He enjoyed her quiet nature after the more flamboyant Fernande. But three years after their meeting Eva died, and Picasso wrote to Gertrude Stein, "My poor Eva is dead—a great sorrow to me." No realistic portraits of Eva exist because Picasso was so involved in Cubism at the time, but *Ma Jolie* (1911–12) is one of several canvases for which she was the model.

During his Cubist period, Picasso also experimented



Ma Jolie, 1911–12. (The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest)

with the art of collage. By cutting shapes from paper and fabric he achieved a dimension in space not possible from paint alone.

Later he remembered what may have been his earliest attempt at building a collage, when he put a piece of oilcloth inside a round rope frame. The oilcloth was designed like chair caning and above it he painted the wood of a chair. Beside this he painted several objects—a glass, a cut lemon, a knife, and a newspaper. This collage has been kept in Picasso's private collection.

Today the technique of collage is used by everybody from kindergartners to professional artists. There is fun and something challenging in cutting, arranging, and pasting materials in picture frames. Picasso had seen his father do it, as had Braque, whose father was a house painter and decorator. The shapes served as shadows, as symbols, or as just dimension itself. They enhanced the meaning of a design somewhat like footnotes in a book. And along with collage came larger planes and more color, until today whole canvases may be one bright field of solid color executed for the sake of color alone.

Sometimes Picasso would draw free black lines across a paper and give them unity with cutouts from wallpaper or newsprint. Sometimes he did not draw lines at all but let layers of colored shapes become the entire expression of layers in space.

From time to time through the years Picasso returned to collage. Use of this technique widened in the school of Surrealism, when sculptures and fantastic objects served as models for the artist's message. Some of Picasso's collages are pencil drawings with paper shapes added; some are oils and sand; some are string and nails.

At this point in Picasso's career, interest in art was

submerged by the outbreak of World War I, which scooped every healthy French patriot into active service. Picasso watched his friends lay down their pens and palettes and take up guns. As a Spaniard, he himself was not obligated to join the service. When war was declared on August 2, 1914, Picasso was desolate as he watched Braque, Derain, Léger, and others leave for the service. Kahnweiler, as a German living in France, fled into neutral Switzerland. Apollinaire, who was born in Italy, took out French citizenship, and to prove his loyalty to his adopted country, joined the artillery. Max Jacob alone of Picasso's friends remained—rejected for poor health.

Paris lost its gaiety under the weight of war. Warfare filled every waking moment, and the people were terribly afraid of the approaching German army.

During the following months Picasso was very much alone. Eva had died, and his friends were at the front lines. Matisse was close by, but the two men were not as friendly as they had been during Picasso's Cubist years. Picasso's paintings now became larger planes with more color, until finally he returned to realism for awhile.

In 1915, Picasso painted another *Harlequin*, and to see how much his technique had changed one has only to compare it with a harlequin painted ten years earlier. There is no sadness in the 1915 painting, nor are there small monotoned cubes, but instead wide bright planes show the harlequin in a new atmosphere.

Also in 1915, Picasso drew a pencil sketch of Max Jacob that is a masterpiece of realism. In 1916, he sketched Apollinaire in full uniform, including the Croix de Guerre which he had received for bravery. A bandage under his hat shows that he was wounded in battle.

When the soldiers were home on leave they haunted the



Harlequin, 1915. Compare this with the early twentieth-century harlequin on page 35. (The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest)

cafés near Picasso's studio on Rue Schoelcher where he had now moved. Talk of the war never failed to depress Picasso, and once he said to Gertrude Stein, "Will it not be awful when Braque and Derain and all the rest of them put their wooden legs up on a chair and tell about the fighting?"

In 1917, Picasso did something which was now rare for him. He decided to travel, and left for Rome. He also left his canvases long enough to design stage sets, curtains, and some costumes for the Russian ballet. A young French poet, Jean Cocteau, had been receiving wide notice for his ability to capture the public with ideas and mood. He was eager to do something which was avant-garde, and begged Picasso to work on the stage sets.

In choosing the theme "parade" for the forthcoming production, Cocteau must have known what excitement the idea would arouse in Picasso. Once again in the artist's career he was in contact with harlequins, acrobats, and all the glamour of the circus. For a month Picasso designed and painted, and directed others to fill in his lines with brilliant colors. The big backdrop looked like a backstage gathering of everybody in the troop. It was colorful and exciting. A drum, an acrobat's balancing ball, and a winged ballerina could be seen in the foreground. In fact, it was so colorful and exciting that it dominated the entire stage and the audience lost the dancers among the stage sets.

Between the music and the plot, *Parade* was never very successful. It was too avant-garde and only the elite professed real understanding of what it was trying to get across.

Nevertheless, Picasso had made a lasting contribution to the ballet, and the ballet had made a lasting contribution

to Picasso in the form of Olga Koklova, one of the attractive ballerinas. Picasso, now thirty-seven years old, and Olga were married on July 12, 1918, with Jacob and Cocteau as witnesses. The ceremony was performed under the long liturgy of the Russian Orthodox Church.

After the marriage, the couple settled down in Paris. The war was drawing toward its end and Picasso was happy beyond words. But the mood was crushed that fall when Apollinaire died in the flu epidemic that struck France at the time of victory. It was a momentous loss to Picasso for Apollinaire had been a long and faithful friend. He had been understanding and encouraging during the years of Picasso's involvement with Cubism. So when everyone else was shouting of victory and dancing in the streets, Picasso and others were mourning their beloved friend.

It seemed the end of an epoch. Cubism had ended when Braque and others had marched off to war. Victory had come, but Apollinaire was dead. Picasso felt that he must put the end of the epoch on canvas, as he had done at the end of the harlequin period. He prepared one large canvas while making preliminary sketches for it. The sketches culminated in a great composition known as the *Three Musicians* (1921). Angles, interlapping planes, rectangles, and color all speak symbolically on a monumental scale (79" x 87¾").

A harlequin stands out in the painting as the central character and the most colorful. Pierrot sits in white playing a recorder. Harlequin plays the guitar, and a strange monklike figure behind veiling holds the music. A dog lies beneath Pierrot's chair. The theme is happy, and a bright blue unity gives lightness to the picture even though the setting is somber.



Three Musicians, 1921. (The Museum of Modern Art, New York, Mrs. Simon Guggenheim Fund)



Mother and Child, 1921. (The Art Institute of Chicago)

Maurice Raynal said in describing the painting, "Rather like a magnificent show-window of cubist inventions and discoveries, the *Three Musicians* is a masterpiece of wit and poetry. With it Picasso summed up his long series of figures from the Italian Comedy, which he had treated in increasingly abstract fashion, reaching the limit here." This masterpiece now hangs in the Museum of Modern Art, New York City.

In 1921, Picasso also painted still lifes, landscapes, pencil sketches, and several mother-child compositions of Olga and their son Paulo. The child was a steady influence for Picasso's many moods and personality changes. In his most aggressive, violent moments, when paint and brushes flew with added fury, the sketches of Paulo remained quiet and almost sentimental.

5

CHANGES AMID WAR

Between 1930 and 1939, Picasso's work spread to every major nation and was shown in at least fifty exhibitions. One of the largest and most noteworthy was held in 1932 at the Galerie Georges Petit in Paris, where two hundred and twenty-five paintings, seven sculptures, and six illustrated books were shown. Picasso himself helped to choose the pieces which were exhibited. Some were paintings which the public had never even heard about—works that the artist had shown his friends and then stored away. One of these was *The Burial of Casagemas*, painted in 1901 after his friend had committed suicide.

It became more and more apparent that whether or not the public approved of Picasso, his genius was making a mark in the art world. Although painting was Picasso's life, all facets of artistic expression were a challenge to him.

As his fame spread, Picasso's free expression made itself

felt in the distortion of figures. Some became monstrous. Eyes stared from several directions on the same head while arms and legs exhibited grotesque movements. It was hard to find any composition at all amid the color and monumental frenzy. There was power, but it was painfully ugly. Nothing about the figures remained in their natural forms. Everything yielded to distortion.

He submitted some of this art to a committee for the selection of a monument over Apollinaire's grave. The committee was quick to reject Picasso's entry, but perhaps it was closer in spirit than any other in expressing the impact of Apollinaire's tragic death. Picasso was rebelling. Behind his distortions on canvas lived a man now fighting for freedom not only in the art world but at home. For the life that Olga preferred tied Picasso down to social obligations and society rules. He could no longer adjust to it, and began to feel so hemmed in that he left his family and retreated outside Paris to a small chateau at Boisgeloup, where an old Spanish friend, Julio González, worked in metalcraft.

After many weeks, González saw joy and excitement returning to Picasso's work as he transformed pieces of scrap iron into impressive sculpture. For a year or two Picasso worked with González at his side, and many people feel that his most artistic works of this period are the great heads with clay and plaster eyes and noses.

When he was painting on canvas, large heads and bulky bodies were also replacing the distortions. Soon he became interested in a new model, Marie-Thérèse Walter, who was the exact opposite in personality and figure from his wife. As months wore on, Picasso tried without success to gain a divorce from Olga. His Spanish nationality, her Russian nationality, and the fact that they lived in France

made it all too complicated. In 1935, Picasso and Marie-Thérèse had a daughter whom they named Maïa.

Caught between the pressures of Olga, Marie-Thérèse, exhibitions, sculpture, and painting, Picasso was asked by Vollard to make a series of etchings for book illustrations. He did, and became so hypnotized by the enormous sense of expression in this media that he made one hundred designs between 1923 and 1933. Many of them were half man, half animal. All were complicated, detailed drawings of minotaurs, centaurs, and demigods.

With wider recognition Picasso now received more and more requests for interviews and exhibitions. Each exhibition involved many details of moving, insuring, hanging, and displaying the paintings. Picasso found himself swamped with business matters.

Finally, he realized that he needed a secretary. Only one person came to mind, a man he had known years before in Barcelona. In 1935, Jaime Sabartès returned from ten years in America to take over Picasso's business affairs. Sabartès was not only a wise business executive but a man who believed completely in Picasso's genius. Their personalities complemented each other with intermixtures of dry humor, cynicism, and enthusiasm. But above all else, Sabartès' presence relieved the artist of business details.

Sabartès also understood Picasso in his many moods. When Picasso was enthusiastic and wildly happy over something that had gone well, Sabartès shared his joy. When Picasso was in the throes of depression, Sabartès remained silent, knowing the mood would pass.

One of the most humorous episodes between them was a letter to Sabartès when Picasso was feeling very discouraged. He said, "I write to you at once to announce that from this evening, I am giving up painting, sculpture,

engraving, and poetry so as to consecrate myself to singing. A handshake from your most devoted friend and admirer—Picasso.” In a few days another letter came saying, “I continue to work in spite of singing and all.”

During this time Picasso met a man whom he said understood him best of all the poets he had ever known. Paul Éluard was already an established poet when he and Picasso met, and it was a drawing that brought them together. Picasso had made a sketch to be used on the cover of Éluard’s book of poems. Each developed a deep appreciation of the other’s work. Picasso loved poetry and had always been a good listener to the works of his many poetical friends. He even wrote some poetry himself. Éluard had an uncanny wealth of knowledge about art even though he did not paint. He did, however, surmise the problems of techniques and appreciate the struggle to set life down on canvas. Éluard had also had an unhappy marriage with a Russian girl, and this was another bond between the two men.

It was through Éluard that Picasso met some of the great Surrealist painters—Joan Miró, Salvador Dali, and Max Ernst. Their work fascinated him. Surrealist artists produced fantastic imagery in their works.

Éluard also introduced Picasso to Dora Maar, a talented painter, professional photographer, and the daughter of a wealthy Yugoslav living in Argentina. Dora Maar spoke several languages, and her ability to speak Spanish gave her a special place in Picasso’s life. One summer Dora Maar stayed near Cannes, France, where Picasso was vacationing. He invited her to drive with him to Mougins, a small inland community, one afternoon, and he sketched her in the dress she wore that day in 1936. It was the first of many pictures of Dora Maar.

Picasso



Dora Maar. (National Gallery of Art, Washington, D.C.)

Another summer day Picasso invited Éluard and his wife to accompany him to Vallauris, whose main industry was ceramics. Watching the craftsmen shape, design, and fire their work stimulated Picasso's interest although he did not become involved in ceramics until ten years later.

Again, it must have seemed to Picasso that life was beginning anew. A new secretary, new friends, new exhibitions being planned, and an ever-new awakening to his talents by the world brought him to a peak of happiness.

He was extremely pleased about the invitation from Spain to paint something special for the Spanish Pavilion at the Paris World's Fair. It was to be large, and his first task was to find a studio where he could set up a huge canvas. Dora Maar knew of such a place on the Rue des Grands Augustins, and it was rented immediately. Picasso realized that the Spanish Pavilion would be visited by people from all over the world, and it would be his great good fortune if he could display a masterpiece. He began to sketch bulls and horses, but suddenly they became not victorious animals but defenseless victims.

On April 29, 1937, Picasso was outraged to learn that the small Spanish village of Guernica had been bombed by the Germans, who were aiding the fascists in Spain's civil war. The artist's anger was transferred to canvas as well as expressed verbally to all around him. Sketches rolled off his drawing pads, and in a few days a canvas, twenty-six feet long and eleven and a half feet high, was delivered to the studio in the Rue des Grands Augustins. Almost as soon as the canvas was in place, Picasso began to sketch wide, dominating lines across it.

All in all, seventy preliminary sketches were made for this canvas. Its theme was the bombing of Guernica, and it would be his contribution to the Spanish Pavilion.

Picasso, now fifty-six years old, had wanted to paint a masterpiece for the fair, and he did. In June, 1937, *Guernica* was hung in the pavilion. But like so many other canvases, it was not recognized as great, and some officials even pleaded for it to be removed from the fairgrounds. It was left in the pavilion.

Guernica is a picture decrying war. There is no blood. There is no hatred. But there is terrible fear. The figures in the painting look up at the sky with blank expressions, as if trying to understand why this tragedy is happening. The color is pale and almost mysterious. It is not like battle scenes in most paintings, which are colored with bright uniforms and shiny horses. *Guernica* shows compassion for the dying horse, pity for the victims. A limp child in the arms of its mother, a burning house, a kneeling woman, and a broken sword spell out the senselessness of war.

From the changes in the preliminary sketches, as well as changes on the canvas which were photographed from time to time by Dora Maar, it is evident that with each change Picasso was saying something more strongly and surely. In the early sketches the horse had a bowed head but Picasso kept lifting the head until the finished painting shows the horse, in all its dying anguish, with its head held high. The bull, which some people think represents the eternal strength of Spain, had originally been centered in the picture, but it was moved to one side and turned outward beyond the immediacy of the chaos.

The painting carried not only a message against war but, artistically, it carried a synthesis of Picasso's former periods. The head of the bull is Cubistic. The big figures resemble sculpture as well as his earlier oils of buxom women. The muted colors are also reminiscent of Cubist days.





Guernica, 1937. (On extended loan to The Museum of Modern Art, New York, from the artist)

Picasso has often said that it is not wise to make too much of interpreting art, because there is a tendency to go far beyond what the artist ever intended. But in interpreting *Guernica*, the bird seems to be a symbol of hope. The light in the middle is a victory of compassion over cruelty, and the dying horse may be symbolic of the dying innocents.

The original canvas of *Guernica* may be seen today in the Museum of Modern Art, New York City. After leaving the Spanish Pavilion it was sent on exhibition to Norway, London, Leeds, and Liverpool. It was in New York when World War II broke out and for safekeeping it was put on permanent loan to the Museum of Modern Art. It was often used to raise money for war-stricken victims in Spain during the revolution, but wherever the masterpiece was shown it was a powerful reminder of man's need to create peace on earth.

Many painters might have relaxed after finishing a canvas the size of *Guernica* but Picasso simply drove toward the Mediterranean and went on painting. He found special delight that summer in Antibes, a small fishing village. There he painted not only many canvases of Dora Maar, but special ones of Sabartès, Éluard, and others. What is perhaps the largest canvas is entitled *Night Fishing at Antibes* (6' 9" x 11' 4"). Night fishing was a business as well as a sport in Antibes. Acetylene lamps were used to attract the fish toward the boats where they could be speared. Owing to the beautiful night sky, the happy bystanders, the curious insects drawn by the lamp-light, and the excitement of the fishermen, Picasso was speedily at work on another large canvas. Happy days were spent painting and happy evenings in the company of his friends.

Those summer months were pleasant until war once more invaded Europe, and Hitler marched on Poland. Fear replaced gaiety. Crowds left the beaches, people talked of enlisting, and Picasso was again struck with the pain of seeing friends, including Éluard, march off to war. It seemed like a terrible recurring nightmare.

Night Fishing at Antibes was rolled up and taken to Paris on the back seat of Picasso's car, along with other summer acquisitions and creations. Everyone expected the capital to be bombed immediately, and Picasso shuttled between Paris and Royan, a small town seventy-five miles north of Bordeaux, which had enough transportation to keep in touch with Paris.

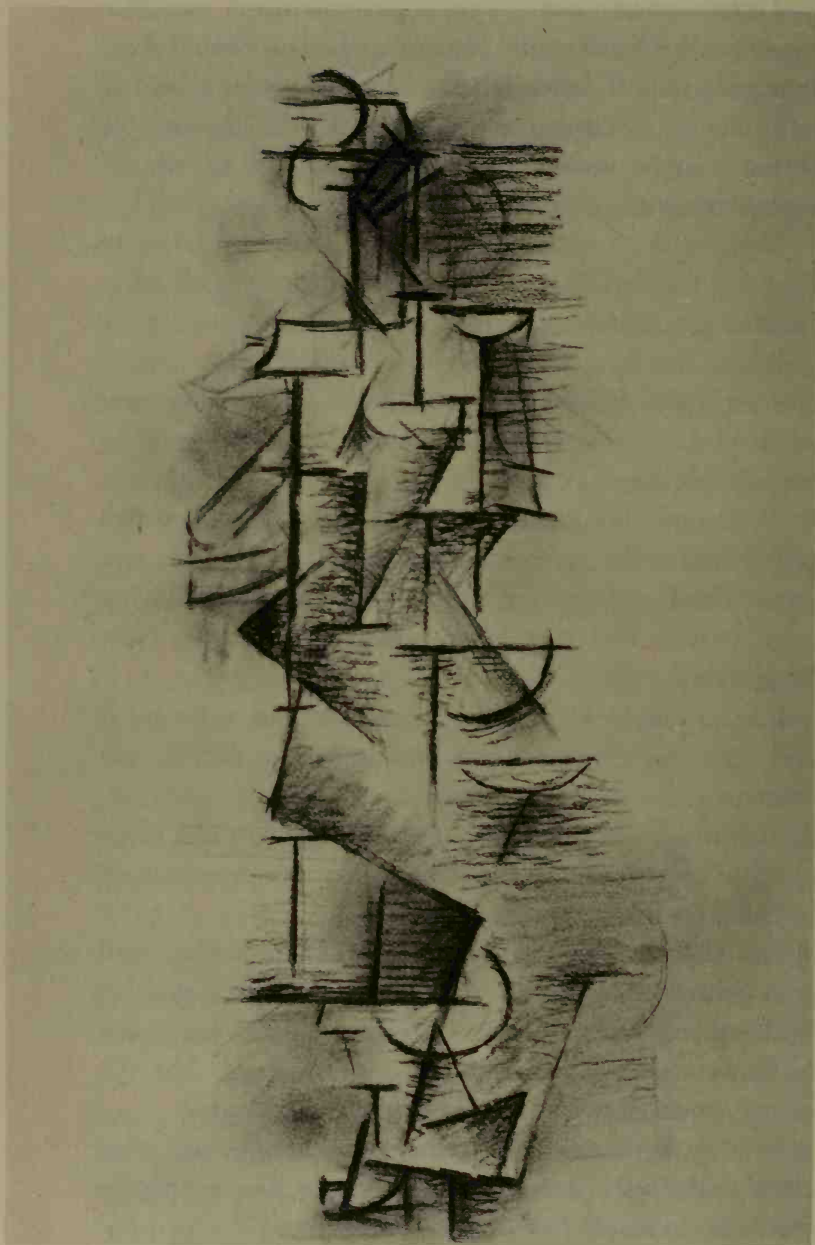
As Europe threw itself into war, New York City was preparing for the greatest exhibition it had held for any artist. The Picasso exhibit still holds the record for having more viewers than any other exhibit ever held in New York.

Life in Royan was bleak. Picasso's rooms were small and dark, and the community was preparing itself for the oncoming Germany army. Picasso continued to paint, although most of his equipment was in Paris. For lack of an easel he once more squatted on the floor over a canvas, as he had done years before in Barcelona.

In 1939, rumors grew that Paris was to be bombed, and after serious thought Picasso went to the city, sorted his canvases, and moved them to a bank vault. On his return to Royan he brought canvases and his easel, but the cramped quarters took away the freedom he required.

In May, he moved back to Paris, and here he was even closer to the war. Paris was a defeated city. He saw people who were in reality like those he had painted in *Guernica*.

In his studio at the Rue de la Boétie, Picasso filled



Charcoal entitled *Nude Woman*. (The Metropolitan Museum of Art, The Alfred Stieglitz Collection, 1949)

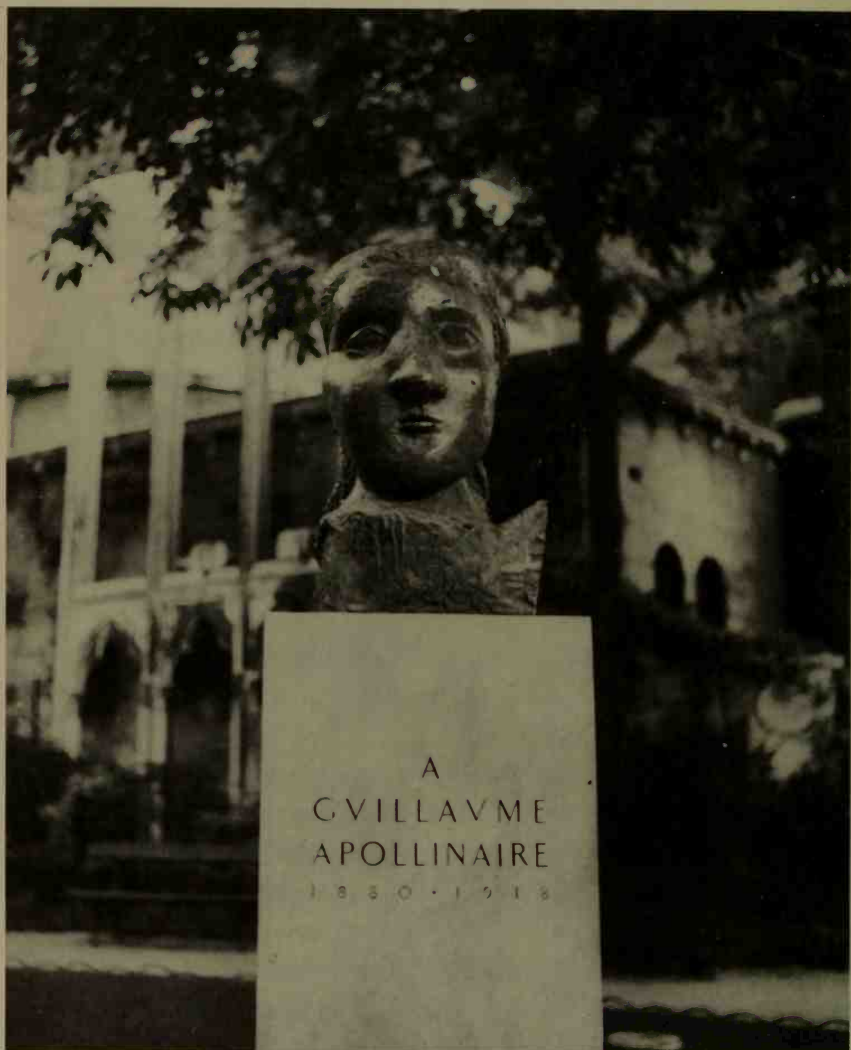
sketchbook after sketchbook with violent fury against the evils of war. Figures of people were split in half as if to say that man has two personalities. Some of the figures were half human, half beast. Some were monstrously distorted. A glance at *Nude Dressing Her Hair* (1940) shows that something powerful had struck Picasso that made him see humanity in this way. Roland Penrose gives the following interpretation of this canvas: "The nude female squatting on the floor has a sphinx-like presence. The anatomy is built of shapes that, like petrified fruit, are both swollen and hard. Two monstrous feet in the foreground are thrust out in front of a body in which belly, buttocks and breasts make the four corners of a construction which seems to pivot like a swastika round a point on the breastbone. Above it towers a ruthless head, with human lips on one side and on the other the snout of a beast. Its double personality is united at its apex into a small forehead with two intensive squinting eyes and two hands tugging behind at its black mane of hair."

Due to the war, transportation became impossible between Picasso's apartment at Rue de la Boétie and his studio at Rue des Grands Augustins, so he closed the apartment and moved into his studio. His greatest problem was keeping warm because fuel had also gone to war.

During the German occupation Hitler clamped down on Picasso's right to exhibit, denouncing his work as "degenerate art." His quarters were often searched by the Gestapo. During one search a Nazi officer, seeing a picture of *Guernica* on the table, asked, "Did you do this?"

Picasso replied sharply, "No, you did."

During this period, Dora Maar was the model seen over and over again in Picasso's work. Her profile may fill all or part of a canvas. Her nose, eyes, or body may be split,



Monument to Apollinaire. (French Cultural Services)

quartered, or exploded into pieces. More than any other model, she was part of Picasso's revolutionary approach. Sometimes the distortion on canvas bears little human resemblance, but from 1936 through 1945 Picasso gave total

artistic expression to Dora Maar. Sometimes she was painted as a bird, sometimes as a bear, and sometimes with two heads.

Materials were always scarce, and in 1941 Picasso created a bird from a child's broken scooter, a bull from bicycle handlebars, and roosters and fish from wires and bottles. Perhaps it was his success with these articles that led him back to sculpture in 1942.

A figure of Dora Maar from plaster (later set in bronze) was completed during this time, and Picasso offered it to the city of Paris as a monument to Apollinaire.

The largest, and some people feel the most successful, piece of sculpture Picasso created was an all-consuming project in 1942. It began in small sketches whose theme was a shepherd and a lamb. There were close to one hundred preliminary drawings, and when Picasso finally located enough clay he molded the entire sculpture in one day. Paul Éluard watched him work through several problems that arose when the weight of the lamb caused it to fall out of the shepherd's arms and when the whole figure leaned so badly that it had to be hitched up with ropes. Wires kept the figure and lamb together but finally Picasso had it cast in plaster for safekeeping. After the war it was cast in bronze.

For several years the great shepherd stood in the studio at Rue des Grands Augustins, and finally Picasso offered it to the village of Vallauris with the stipulation that it would stand in an outside area where everyone could enjoy it. The village accepted, built a special square, and honored Picasso for his generosity. Today the seven-foot shepherd has become a great tourist attraction.

6

CHANGES AMID PEACE

As the war entered its final months, Picasso was shocked and enraged to learn of the death of Max Jacob, who had been killed in a Nazi prison camp because he was a Jew. His friend's death brought back a flood of memories of the years that had linked the two men so closely. It also brought back a resurgent fury over the wastefulness of war.

On August 24, 1944, Allied forces swept into Paris and freed it from German hands. Picasso, now nearly sixty-three years old, sang as he worked that day, and in the days that followed, dozens of old friends called to check on his work, his health, and his survival.

That year an exhibition was held in the Victoria and Albert Museum in London which showed the work of both Picasso and Matisse. Matisse's paintings were large but calm in appearance; Picasso's were violent and overpowering. Visitors were divided between the two ap-

proaches. Those who liked Picasso were enthusiastic. They exulted over his color, composition, and boldness. One of the paintings on exhibit was *Night Fishing at Antibes*, which had spent the war years safely tucked away in the apartment of a friend. Most of the canvases at the exhibit had never been shown anywhere before since nearly all were products of war years and seclusion.

Also in 1944, Picasso followed the actions of Éluard and many other artists, scientists, and literary people by joining the Communist party. Communists had fought the Germans on one side as Frenchmen had fought them on the other. Picasso felt that Communism had something vital to contribute toward peace in the world.

"I was so anxious to find a homeland again. I have always been an exile, now I am one no longer; until Spain can at last welcome me back, the French Communist party has opened its arms to me. I have found there all those whom I esteem the most, the greatest scientists, the greatest poets, and all those faces, so beautiful, of the Parisians in arms which I saw during those days in August. I am once more among my brothers."

In 1945, Picasso was still deep in his consideration of the chaotic waste that war brings. He painted *The Charnel House*, another large canvas (78¾" x 98¼"), showing in shades of gray a mangled humanity beneath a table holding food and water. Some critics believe it to be the most powerful of all his paintings decrying war. It was Picasso's response to the crimes perpetrated in prison camps. The original canvas is owned by Walter P. Chrysler.

Alfred Barr, in his book on Picasso, writes, "This picture is a pietà without grief, an entombment without mourners, a requiem without pomp."

Picasso himself said, "Painting is not done to decorate apartments. It is an instrument of war . . . against brutality and darkness."

In the spring of 1946, Picasso went to southern France for the summer. He took with him his latest model, Françoise Gilot, whom he had met in 1943. Not an outsider in the art world, she was herself a talented artist who deeply believed in Picasso's work for peace.

The director of the museum in Antibes handed Picasso the keys and invited him to paint. The building was originally a palace belonging to the Grimaldi family, but it is known today as the Picasso Museum. Filled with spacious rooms, winding stairways, and towers, the old castle looked much like a fort.

In June, Picasso made ten portraits of Françoise in one day and an eleventh the next. Each is different from the others. One shows her as a flower, and the model quoted him as saying, "We're all animals, more or less, and about three-quarters of the human race look like animals. But you don't. You're like a growing plant and I'd been wondering how I could get across the ideas that you belong to the vegetable kingdom rather than the animal. I've never felt impelled to portray anyone else in this way. . . . I think it's just right, though. It represents *you*."

At another time, Françoise recalls his saying, "I paint the way some people write their autobiography. The paintings, finished or not, are the pages of my journal, and as such they are valid. The future will choose the pages it prefers. It's not up to me to make the choice. I have the impression that time is speeding on past me more and more rapidly. I'm like a river that rolls on, dragging with it the trees that grow too close to its banks or dead calves one might have thrown into it or any kind of microbes that

develop in it. I carry all that along with me and go on. It's the movement of painting that interests me, the dramatic movement from one effort to the next, even if those efforts are perhaps not pushed to their ultimate end. In some of my paintings I can say with certainty that the effort has been brought to its full weight and its conclusion, because there I have been able to stop the flow of life around me. I have less and less time, and yet I have more and more to say, and what I have to say is, increasingly, something about what goes on in the movement of my thought. I've reached the moment, you see, when the movement of my thought interests me more than the thought itself."

Picasso's children Paulo and Maïa came to see him at Antibes. They spent holidays with their father and often the entire summer.

At Antibes, Picasso began to paint with more enthusiasm than equipment, so while waiting for an order of paints and canvases from Paris he bought plywood, boat paint, and house-painter's brushes. His themes during those months were fauns, centaurs, sea life, and mythology in general. It is interesting to note that Picasso did not allow the works he had created at Antibes to be taken anywhere else. Everything hanging there is part of a unit, and none of his paintings from other periods are there.

One of the best-known works of this period is *Woman Eating Sea Urchins*. The model for this painting was a fat little woman who owned a seafood shop. What was not sold by the end of the day was eaten by her. Picasso painted the woman realistically in the first design, but as days went by he kept eliminating lines and other features to simplify the composition. In all, he completed four paintings of the fat little woman.

Another work from the Antibes period is *The Goat*,

which is a beautifully designed, angular form of the animal. The same lines of *The Goat* are seen again and again in drawings from mythology that Picasso did during his stay. All are happy, airy, and light. The museum director at Antibes said, “. . . figures from mythology, fauns playing the flute, satyrs dancing and horned centaurs . . . appear to him forms of the sacred which the artist rescues from the veils of the night, traditional figures of that myth of happiness without which Picasso cannot exist, and which have imposed themselves on him during his stay in Antibes with such insistence that they have led to the belief in the existence of a style. . . . Due to him, Antibes is now the capital of the joy of living.”

The Joy of Living, also known as *The Pastoral*, is one of his larger works of this period (47¼" x 98¼"). Not only do the very forms look happy and alert but the faces smile and the bodies dance to the tune of the flutes. A boat in the background is a reminder that Antibes, like such places in mythology, was centered around water.

In the summer of 1947, Picasso was invited by potters Georges Ramié and his wife to visit their little ceramic studio in Vallauris. Business was slow. The town did not attract tourists, and work for the ceramists was at an all-time low even though Georges Ramié was the best in the trade. Picasso felt that he had finished his work at Antibes, and he became curious about working with clay and kilns. He remembered visiting Vallauris several years before, and had hoped to return one day.

The city charmed him again and he was overjoyed with the prospect of trying a new field. The old surge of invention churned within him. For weeks he watched the potters turn their clay and fire their creations. He talked with those who made glazes and was fascinated by what he

learned. With clay in his hands he was soon forming pitchers and jugs in the shape of birds, bulls, and females, and he loved it.

Sometimes the work was discouraging because the articles would break from too much heat or turn colors different from those he had hoped to have. It took him six weeks to learn the most basic rules of the craft.

Françoise recalls, "During the first two or three months Pablo worked every day, late morning and all afternoon, at the Ramiés'. All during this period he worked on raw clay, without seeing any of the results. At the end of a month they were able to fire the first lot, to produce the biscuit, but that didn't show him very much because the true color doesn't appear until the transparent enamel—the glaze—has been added. The second firing, for the glaze, has to be done in an electric kiln, about three feet square, and it couldn't accommodate many pieces at a time. It took about six weeks before Pablo was able to see for the first time the things he had done on the very first day. Naturally, he was disappointed."

There was so much to know. He had to learn to handle the clay, to shape it, and to balance it. He had to learn every technical effect of glazes and reaction to heat. There were problems with the colors of glazes and whether or not they would run or change their color.

Georges Ramié said, "Let it simply be stated that the constant necessity of having to cope with the exigencies of the moment, and particularly of having to overcome at any price, because one's honor was involved, the most confusing situations, resulted in one of the most dazzling and exciting periods of a man's life . . . above all, he remains a craftsman of genius."

And so, Picasso had not only shown genius for painting,



Vase painted in 1950. (The Toledo Museum of Art)

lithographs, sketching, and sculpture, but now he had become an expert in ceramics.

Most of the articles formed and fired in 1947 and 1948 are in the Picasso Museum in Antibes. A few are in private collections and some are scattered in other museums. The faun faces, bulls, toreador designs, and owls had found a new media of expression, but they kept the Picasso touch upon them.

Picasso's work at Vallauris lifted him into a new artistic era, and it also lifted the city from economic depression into the successful community it is today

7

THE CROWN OF GENIUS

In order to show his depth of sincerity in the struggle for world peace, Picasso flew to Poland in 1948 to speak at the first Peace Congress sponsored by the Communist party. He was accompanied by Paul Éluard. The day before he left, the French government gave him the Médaille de la Reconnaissance Française, and upon arrival in Poland the president of Poland presented him with the Cross of a Commander with Star of the Order of the Polish Renaissance.

In 1949, Picasso was asked to design a poster for the second congress. He completed a lithograph of a white pigeon, which was hailed as an outstanding design and a perfect symbol of peace. The Philadelphia Museum of Art awarded him the Pennel Memorial Medal in recognition of the design.

The following year, Picasso attended the third Communist-sponsored Peace Congress in England. Many dele-

gates were not allowed into the country because the British Parliament had cracked down on all Communists. But Picasso seemed to be a special case. During this conference he spoke for one minute, saying, "I stand for life against death; I stand for peace against war."

In 1951, he attended his fourth and last Peace Congress, held in Rome. During his stay he took time to see the Sistine Chapel masterpieces by Michelangelo and stopped in Assisi to view the paintings of Giotto.

But Picasso could not truly enjoy his visits for he was filled with the same old fury and temper—the year before, war had broken out again; this time in Korea. Whenever man brought about death and destruction, Picasso flared up. He saw that war had replaced the pleadings for peace, and his brushes flew over the canvas to create *Massacre in Korea*. One has only to study the painting briefly to see that it is impossible to pick out the aggressor. Perhaps the artist had not decided in his own mind who brought about the conflict. It was war and he was against it.

Massacre in Korea (1951) is one of a trilogy of war and peace paintings. From the bombing of a small Spanish village, Picasso had created *Guernica*. Out of the horror of World War II emerged *The Charnel House*, and now the Korean conflict had brought still another painting.

When Picasso was seventy years old, in 1951, the potters of Vallauris held a banquet in the old village chapel to honor this man who had done so much to help their craft. The building was not used as a church but for many secular activities in the village. During the evening Picasso looked at the chapel and began to plan designs for large murals that would completely cover the nave.

In 1952, permission was granted and Picasso started the project. A carpenter erected a scaffold, the walls were



An example of Picasso sculpture. This is entitled *Woman*. (French Cultural Services)

prepared, and Picasso rented a large studio. From the beginning his idea was to create two separate murals which would meet at the top of the ceiling. One panel was entitled *War* and the other *Peace*. Each was 15' 5" x 33' 6". Designs flowed from him, and the painting began furiously, for such lengthy periods that most artists would have dropped from sheer exhaustion. But Picasso, age seventy-one, worked on. He had made a timetable for himself, and in order to keep it he had to have energy and privacy. Picasso provided the energy, and his son Paulo provided the privacy by standing guard at the studio door and not letting anyone in.

For two months, Picasso and his son guarded their secret, and one day, on the pretense of going out for cigarettes, the door was left open. It was not a mistake. Picasso was simply announcing that his work was finished and was inviting people to take a look. They came. They looked, and appreciated what they saw. Above all they stood in awe at the vitality of life and reservoir of ability that the artist maintained. In fact, they were so proud of what he had done that they allowed the panels to go on exhibition in Italy. In 1953, the panels were placed in the chapel of Vallauris, now called the Temple of Peace. Since that time lighting has been installed to enhance the viewer's ability to see every corner of the work.

The panel on *War* is filled with the symbols of conflict. Demons spitting fire, books being burned, and mankind swinging cruel weapons fill the canvas. In contrast, the panel on *Peace* shows the antics of a juggler, a goldfish bowl, and a child guiding a plow pulled by Pegasus, the mythological winged horse. Happy-looking people fill the canvas.

Working at Vallauris brought many innovations to

Picasso's already accepted talent. However, one phase of his creativity was especially ingenious. He had always had an eye for junk. During walks in town he watched for odd things that were thrown away by his neighbors. On the beach he looked for things that had been tossed up by the sea. Whether by calculated artistry or as fun for the family, Picasso created *The Goat* from an odd assortment of objects collected during his walks as a scavenger. The goat's great pregnant belly is actually a wicker basket, its udders are clay pots usually used for plants, its ribs and backbone are palm branches, and its shoulders are pieces of scrap iron. Not only did his family love the new member of their family but later *The Goat* was set in bronze because it was such a realistic contribution from Picasso's talent to the art world.

He also created a monkey whose head is a toy automobile, a crane with a spade for a tail, and a bull whose horns are handlebars from a bicycle.

Along with these innovations, Picasso continued to paint and to create other sculptures as well. He never diluted his talent out of deference to his advanced years. He went on working. His health was good, and each day gave him the opportunity to develop new ideas.

In 1953, Picasso's happiness was shattered by the news of several deaths. The first and greatest blow came when his friend Paul Éluard died. It was unbelievable to Picasso. Their friendship had been as close as any he had ever known. This was followed by Olga's death, which broke the long legal tie that had kept them husband and wife, and in the same year by the deaths of André Derain and Maurice Raynal. Derain and Raynal had been in the "gang" at the Bateau-Lavoir. Shortly afterward, news reached Picasso that Fernand Léger had died, and Picasso



The Goat. (French Cultural Services)

brooded over the bygone days of the inventive struggles with Cubism. This was followed by more sadness—the death of Henri Matisse.

News of the death of those he loved and with whom he had worked had always had a traumatic effect on Picasso. But during this time another event occurred which was as traumatic to him.

Françoise and Picasso had had two children, Claude and Paloma. After growing dissension between the parents, Françoise took the children and left him.

Picasso was desolate and lonely. For a while he did not paint or even sketch, but slowly the urge to work overpowered him, and he set down 180 drawings which have sometimes been called his autobiography. He drew his life-long interests, beginning with his friends, the harlequins, back in the blue period. He drew his models, youth, and, more vivid than all the rest, he drew age. He hated the idea of growing old and the thought of death frightened him.

When summer came Claude and Paloma joined their father for a holiday. All four of Picasso's children have lived with him at various times. Paulo is now married and has children of his own.

Summer also brought bullfights back into Picasso's schedule. This activity never failed to pull him from sadness as he watched the gala festivities. One day he appeared at a bullfight in Vallauris with a woman named Jacqueline Roque, and they sat with his children and his old friend Jean Cocteau.

Picasso and Jacqueline were seen together more and more. He was happy again as he sat with his children on the beach and played with them in the evenings. When

summer ended they all went back to Paris. (Picasso and Jacqueline married in 1961, when he was eighty years old.)

Back in Paris, Picasso's life was a series of interruptions. Growing fame crowded his studio with reporters, dealers, sightseers, writers, old friends, and new would-be friends. It did not take him long to realize that concentration was impossible, so he and Jacqueline returned to southern France where they went house hunting.

Late one afternoon Picasso was shown an old mansion not far from Cannes. It had big windows, which means plenty of light to an artist. It had a view of the Golfe-Juan, beautifully terraced gardens, and winding staircases. Even in the growing dusk, Picasso knew this was his house.

When they moved in, Picasso took down all the draperies which cut out light, removed the carpeting, and completely ignored the fact that bedrooms were meant to be bedrooms and kitchens kitchens. Bedrooms became store-rooms, kitchens were workshops for lithographing or ceramics, and living rooms became big studios. Large pieces of sculpture and canvases stacked in other homes were moved in or left in the garden. Clutter reigned everywhere, but it was Picasso clutter—brushes, rags, stacked canvases, a dog or two, clay, pieces of junk, glass, tapestries, gifts, awards, and works of other artists.

Roland Penrose writes, "Yet strangely enough, in spite of all this, there is no squalor. As the visitor grows used to the disorder, details of fascinating interest catch the eye. A Sicilian marionette in golden armour hangs from a lamp standard, a cage of noisy tropical birds can be seen among books and papers, a small self-portrait of the Douanier Rousseau and a night landscape by Max Ernst emerge from piles of ceramics. These are a few of the finds that

become visible to the prying eye, but there are a thousand treasures locked away in a back room or submerged and forgotten. . . . Everywhere there are signs of his activity, everything has gone through his hands and been scrutinized by him before taking its place in this agglomeration."

Jacqueline began to appear often in his paintings—at work, at play, seated, standing, in costume, in allegory, or in whatever way Picasso saw her at the moment. Her profile looks quite Grecian, and whether or not her features are painted stylistically or realistically one can recognize her straight nose and large black eyes.

The clutter of his studio was often introduced into the background of his canvases, as were the windows, ceilings, or scenery around his home. His energy never seemed to run down. Once he remarked, "Everybody has the same energy potential. The average person wastes his in a dozen little ways. I bring mine to bear on one thing only: my painting, and everything is sacrificed to it—you and everyone else, myself included."

On canvas, Picasso began dialogues with other painters whose styles had interested him. Velázquez was the Spanish court painter who was known in the early 1600's for his ability to paint the personality of his models along with their features. His painting *The Maids of Honor* (in Spanish, *Las Meninas*) intrigued Picasso. The color, composition, lighting, and realism held Picasso's attention from the time he first visited Madrid at fourteen years of age. Velázquez was a master, and now Picasso wanted to explore his mastery. He painted at least thirty-two canvases in his own style while studying the interrelationships of figures on Velázquez's *Las Meninas*.

He carried on the same study in relationship to Eugène Delacroix, a French artist who died about twenty years

before Picasso was born. Delacroix's painting, *Women of Algiers*, is one of many he completed about harem life in Morocco. Picasso finished about fourteen canvases while studying Delacroix, and finally he painted Jacqueline in a Turkish costume.

Following this, he began to study Édouard Manet, who died two years after Picasso was born. Manet was always interested in analyzing relationships, and fascinated by the processes and problems of painting. It was Manet's *Lunch on the Grass* (*Déjeuner sur l'herbe*) which intrigued Picasso, who wound up doing one hundred and fifty drawings and thirty canvases from his study.

Picasso wanted to free painting for a new age. He breathed fresh air into it. His return to the works of those who painted before him did two things. First, it showed the world that he respected the genius of artists such as Velázquez, Delacroix, Manet, Toulouse-Lautrec, and Van Gogh. Secondly, it gave him the opportunity to make his own translation of their work in a fresh new style for a fresh new era in the history of the world of art. If artists continually copy the past, they cannot develop new forms of expression, new techniques, nor set new landmarks. Picasso knew this and painted accordingly.

In the summer of 1955, Picasso agreed to allow a movie to be made of his work and life. The movie, entitled *The Mystery of Picasso* (filmed in Nice, France), was to give the impression that the artist worked in a free and easy style and turned out masterpieces every day or so. This, of course, was not the case. For one great canvas Picasso might have made dozens or even hundreds of drawings. In trying to keep up the production schedule, Picasso became utterly exhausted since he had to work out designs before painting them before the camera. When summer ended,

the movie had been filmed; the director and crew were delighted; and Picasso was worn out. It was suggested that he take a vacation, and he agreed to do so. However, his vacation did not last long because fifty canvases were painted in the next eight months.

While Picasso was making the film, two exhibitions of his work were being held in Paris in honor of his forthcoming seventy-fifth birthday. The one in the Louvre exhibited *Guernica*, which had been sent from the Museum of Modern Art. The other showed the Vollard suite of rare prints to the public for the first time.

Both exhibitions were exciting but they were not as internationally noticed as an exhibition in 1954 held at the Maison de la Pensée Française to which Russia loaned thirty-seven paintings that had not been seen for many years—harlequins and acrobats. *Celestine*, which Picasso himself loaned, was also shown.

In 1957, Picasso was asked to do a mural for the new UNESCO building in Paris. He was to cover 120 square yards of wall space, an enormous area. He realized that it was complicated by the fact that halls, columns, and doors were involved. Some of his close friends made suggestions and tried to help him with the technical problems, but Picasso's independent spirit led him to the answer. He painted forty 6½' panels which, when completed in a school building at Vallauris, were put together and set out for public view in the schoolyard. George Salles, UNESCO director, accepted them with enthusiasm.

For his theme Picasso had chosen the fall of Icarus, from Greek mythology. Icarus tried to fly on large wings made of feathers and wax. But he flew too near the sun, which melted his wings, and he fell into the sea.

Today the mural is a recognized Picasso masterpiece,



Reclining Woman Reading, 1960. (Collection of the Fort Worth Art Association, purchased, 1967; The Benjamin J. Tillar Memorial Trust)

and with special lighting, it looks down on the hallway into the UNESCO conference room.

By this time Picasso's home (La Californie) was so crowded that there was only one thing to do—move. Again he and Jacqueline set about house hunting, and discovered the Chateau de Vauvenargues located near Mont Saint-Victoire, about two hours from Cannes. This was the mountain and the view which artist Paul Cézanne had painted and loved. The rambling spaciousness and Spanish architecture of the house appealed to Picasso. Not long after the move, his palette began to fill with warm, vivid colors. He did not sell La Californie or move all their possessions from it because he went back and forth using both homes for work.

But in 1961 his enthusiasm for Vauvenargues wore thin, and he and Jacqueline moved to a villa in Mougins, about five miles from Cannes. The property was named Notre Dame de Vie for the small chapel on the same hill. With all its spaciousness, everything was used as studios except three bedrooms, one living room, and one kitchen.

During these moves Picasso's work was never interrupted. His painting simply continued in a new setting.

In 1963, Vallauris had an exhibition of two hundred ceramic dishes designed by Picasso. Their color and composition revealed as much creativity as his earliest work with cubes. The public was again awed by the continual outpouring of his talent.

"Painting is stronger than I am," Picasso said. "It makes me do what it wants." And so it continued to drive him toward his eightieth year.

At Mougins his energy and output seemed as great as when he was back at the Bateau-Lavoir. Not only did he become involved in many canvases showing the interiors



Picasso ceramics. (French Cultural Services)

of La Californie and Mougins, but he also did a series of forty-five canvases under the title *The Painter and His Model*.

Jacqueline was almost always his model at this time. Among these paintings are *Woman's Profile on Red Background* (1959), *Woman and Dog Under Tree* (1961), *Woman Reading Under a Lamp* (1961), and *Jacqueline With Black Kitten* (1964).

Some critics feel that Picasso cannot be understood at all unless one sees a continuity between all his style changes, studying each painting or set of paintings to see how it grows out of the previous set. This contention may be true. In almost any new experience it is difficult to find appreciation and understanding all at once. Picasso's inventive-ness is not something that all painters experience. His churning creativity forced him to cut corners of tradition and blaze new paths in the field of art.

Once he said, "Everyone wants to understand art. Why not try to understand the songs of a bird? Why do people love the night, a flower, everything around them without trying to understand them? Whereas painting, they wish to understand!"

Picasso was perhaps more prolific than any other painter of any era. Whereas some artists work ten months on one painting, Picasso, in that length of time, turned out oils, lithographs, sculpture pieces, and ceramics. His drive came partly from those nearest him, but it came, too, from his concern with international affairs. When man destroyed his neighbors and the world about him, Picasso was filled with horror. When he saw an avenue toward peace he threw his whole self into it. His moods went up and down, acting and reacting to everything around him, and all this added to his inspiration. In depression he painted; in hap-

piness he painted; in loneliness he painted. His work is his autobiography.

Picasso's late years were full of exhibitions. In 1960, the Tate Gallery in London gave more space to his exhibit of two hundred and eighty paintings than it had ever given to any other artist. Picasso himself loaned ninety works, which included the drop curtain for *Parade* which he had painted in Italy, plus the whole *Las Meninas* series.

Friends urged him to attend the exhibition but more and more he had been avoiding public celebrations. He longed to maintain a private life. "Why should I go?" he said. "I know them all, those paintings. I did them myself."

In 1964, Japan held a Picasso exhibit, and he sent fifty-eight canvases of *Las Meninas*.

When he was eighty-five, in 1967, a retrospective was held in Paris, which was the largest any artist has ever had while still alive. One thousand works were collected from museums, private collections, and, most importantly of all, from Picasso's private collection never before on public view. France's Minister of Culture, André Malraux, declared, "Picasso's lifework is the greatest enterprise of destruction and creation of forms in our time, and perhaps of all time."

The arranged works were valued at sixty million dollars. The Museum of Modern Art sent, among other things, *Les Demoiselles d'Avignon* but it could not send *Guernica* as it was too fragile to be shipped. Forty-six other works were sent from private and public collections in the United States.

When choosing the paintings to be exhibited, Picasso visited several of his old homes and apartments where his

work still stands in stacks against the walls, and two rooms of a bank vault where others are kept. He commented, "This is like visiting the Valley of the Dead in Egypt."

Many friends wondered whether or not he would attend this greatest exhibition of his work. When he was urged to do so, he answered, "Go to Paris? But I go there only to see my dentist. At the moment I haven't a toothache."

Picasso was already the most photographed and publicized artist in the world, but his work achieved another first through a television show carried via Early Bird Satellite from Paris to the United States in 1967. For one hour the art world, personal friends, and the public at large enjoyed glimpses of the Paris exhibition and paid homage to the artist's genius. Near the end of the hour an auction was held and art collectors in London, Fort Worth, Dallas, San Francisco, and New York City bid on an oil painting donated by Picasso himself. The painting was purchased by the Art Museum in Fort Worth, Texas.

At Mougins, Picasso celebrated his eighty-fifth birthday quietly. The town of Vallauris, still grateful to the man who had pulled their economy out of depression, sent him a bouquet of red roses with a white dove in a cage. He did not want to be honored again with a bullfight and the festivities which surround it. The children of the village sent him their best crayon drawings, and Jacqueline gave him a pair of lead dogs for their Mougins garden, which had been designed in the sixteenth century. No other comments reached the outside world from behind the iron gates which guarded the Picasso privacy.

The genius of Pablo Picasso is eternal, and so is his spirit. He is always on display. His verve for living has

matched his drive to express himself, and he has brought great changes to the world of art. His constant urge to create has given him the strength to do so with understanding and sensitivity. The genius of Pablo Picasso may never be fully understood, but his work will forever be a priceless gift to the world.

SOME OF PICASSO'S MAJOR WORKS

NAME	YEAR	SIZE
Science and Charity	1896	60" x 80"
The Burial of Casagemas	1901	58 $\frac{3}{4}$ " x 35 $\frac{1}{2}$ "
The Blue Room	1901	20" x 24 $\frac{1}{2}$ "
La Vie	1903	77 $\frac{1}{2}$ " x 51"
Blind Man's Meal	1903	37 $\frac{1}{2}$ " x 36 $\frac{1}{4}$ "
The Frugal Repast	1904	31 $\frac{7}{8}$ " x 23 $\frac{5}{8}$ "
Celestine	1903	81" x 60 c.
The Old Guitarist	1903	47 $\frac{1}{2}$ " x 32"
The Woman Ironing	1904	46 $\frac{1}{8}$ " x 29 $\frac{1}{8}$ "
Girl With Pigeon	1901	28 $\frac{3}{4}$ " x 21 $\frac{1}{4}$ "
The Saltimbanques	1905	83 $\frac{3}{4}$ " x 90 $\frac{1}{2}$ "
The Harlequin's Family	1905	23" x 17 $\frac{1}{4}$ "
Two Saltimbanques With a Dog	1905	41 $\frac{1}{2}$ " x 29 $\frac{1}{2}$ "
Boy With a Pipe	1905	39" x 31"
Portrait of Gertrude Stein	1906	39 $\frac{1}{4}$ " x 32"
Les Demoiselles d'Avignon	1907	96" x 92"
Portrait of Sagot	1909	31 $\frac{3}{4}$ " x 25 $\frac{1}{2}$ "
Portrait of Vollard	1909	36 $\frac{1}{4}$ " x 25 $\frac{1}{2}$ "
Portrait of Uhde	1910	30 $\frac{3}{4}$ " x 22 $\frac{3}{4}$ "
Portrait of Kahnweiler	1910	39 $\frac{1}{2}$ " x 28 $\frac{1}{2}$ "
Girl With Mandolin	1910	39 $\frac{1}{2}$ " x 29"
Ma Jolie	1911-12	39 $\frac{1}{2}$ " x 25 $\frac{3}{4}$ "
Harlequin	1915	72 $\frac{1}{4}$ " x 41 $\frac{1}{2}$ "
Three Musicians	1921	79" x 87 $\frac{3}{4}$ "

Guernica	1937	11'5" x 25'5¾"
Night Fishing at Antibes	1939	6'9" x 11'4"
Nude Dressing Her Hair	1940	51" x 38¾"
The Charnel House	1945	78¾" x 98¾"
The Pastoral	1946	47¼" x 98¼"
Massacre in Korea	1951	43¼" x 82¾"
War	1952	15'5" x 33'6"
Peace	1952	15'5" x 33'6"
The Goat	1950	47" x 55"
Women of Algiers	1955	45" x 57½"
Las Meninas	1957	5'10" x 8'6"
Reclining Woman	1960	51½" x 76¾"

CHRONOLOGY

- 1881 Picasso born in Málaga, Spain, October 25
- 1891 Family moves to Corunna, Spain
- 1895 Family moves to Barcelona
- 1896 Wins prizes in Málaga and Madrid
- 1897 Spends winter in Madrid at Royal Academy of San Fernando
- 1898 Returns to Barcelona
- 1900 Visits Paris for the first time
- 1901 Makes drawings for *Arte Joven*, magazine in Madrid
- 1902 Blue period begins in Barcelona
- 1904 Settles in Paris at Bateau-Lavoir
- 1905 Visits Holland in the summer
- 1906 Goes to Gosol, Spain, for summer
- 1907 Paints *Les Femmes d'Alger (O. J. Version O)*
- 1909 Beginnings of Cubism
- 1914 Outbreak of World War I
- 1917 Designs scenery and costumes for Ballets Russes
- 1918 Marries Olga Koklova, July 12
- 1921 Paints *Three Musicians*. His style continues to change
- 1931 Moves to Boisgeloup, France
- 1932 Meets Marie-Thérèse Walter
- 1933 Works on the Vollard series
- 1935 Jaime Sabartès comes from America to join Picasso
- 1936 Meets Dora Maar
- 1937 Paints *Guernica*; visits Switzerland and meets Paul Klee
- 1939 World War II begins; Picasso moves to Royan, France
- 1940 Moves back to Paris for rest of war

- 1942 Creates large sculpture, *Man with Sheep*
1943 Meets Françoise Gilot
1944 Joins Communist party
1946-54 Works at Antibes and Vallauris
1948-54 Attends all four world Peace Congresses sponsored by
Communist party
1954-58 Works at La Californie
1960 Large exhibition in Tate Gallery, London
Purchases home at Vauvenargues
1961 Celebrates eightieth birthday; marries Jacqueline
Roque; purchases home in Mougins, France
1963 Exhibition at Vallauris, France
1964 Exhibition in Japan
1967 Eighty-fifth birthday celebration

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INDEX

Italics denote title of painting.

- Apollinaire, Guillaume, 5, 28, 40, 50, 53, 56, 62
Awards to Picasso, 5, 85
- Ballet, Picasso's contribution to, 55, 56
Barcelona School of Fine Arts, 12
Blind Man's Meal. See Blue period.
Blue period, 19–30, 91
Boulevard de Clichy, 16
Boy With a Pipe. See Rose period.
Braque, Georges, 5, 28, 46, 48, 49, 53, 55, 56
Burial of Casagemas, The, 14, 61
- Canals, Ricardo, 28
Casagemas, Carles, 14, 61
Casas, Ramón, 14
Celestine, 95. See also Blue period.
Ceramics by Picasso, 81–84
Charnel House, The, 78, 86
Chicago Art Institute, 25
Circus period, 31–34
Cleveland Museum of Art, 23
Cocteau, Jean, 5, 55, 56, 91
Collage, Picasso's interest in, 52
Communist party, Picasso's affiliation with, 78, 85, 86
Cubism, 6, 28, 43–59, 91
- Delacroix, Eugene, 93, 94
Demoiselles d'Avignon, Les, 6, 42, 100. See also Cubism.
Derain, André, 28, 53, 55, 89
de Soto, Mateo, 18
Doucet, Jacques, 42

- Éluard, Paul, 5, 64, 66, 75, 85, 89
- Exhibitions, Picasso's, 3-5, 61, 66, 67, 71, 77, 95, 97, 100, 101
- Frugal Repast, The*. See Blue period.
- Galerie Georges Petit, 61
- Giacometti, 5
- Gilot, Françoise, 79, 82
- Girl With Mandolin*. See Cubism.
- Girl With Pigeon*, 27
- Goat, The*, 81
- González, Julio, 62
- Govel, Eva, 50, 53
- Gris, Juan, 28, 49
- Guernica*, 66-68, 70, 71, 73, 86, 94, 100
- Harlequin* (1915). See Cubism.
- Harlequins, Picasso's interest in. See Circus period and Cubism.
- Harlequin's Family, The*. See Circus period.
- Jacob, Max, 5, 17, 18, 27-29, 31, 32, 50, 53, 56, 77
- Jacqueline With Black Kitten*, 99
- Joy of Living, The*, 81
- Kahnweiler, Daniel-Henry, 5, 30, 40, 46, 49, 53
- Koklova, Olga (Picasso's first wife), 56, 59, 62, 89
- La Vie*. See Blue period.
- Léger, Fernand, 49, 53, 89
- Maar, Dora, 64-75
- Maison de la Pensée Française, 95
- Ma Jolie*. See Cubism.
- Mañach, Pedro, 15-17
- Manet, Édouard, 94
- Massacre in Korea*, 86
- Matisse, Henri, 5, 28, 39, 40, 53, 77, 91
- Meninas, Las*, 100
- Metropolitan Museum of Art, 23, 39
- Models for Picasso, 48, 50, 62-67, 79, 91-99
- Moréas, Jean, 28
- Museum of Modern Art, 6, 59, 70, 95
- Mystery of Picasso, The* (movie), 94, 95
- National Gallery of Art, 32
- Night Fishing at Antibes*, 70, 71, 78

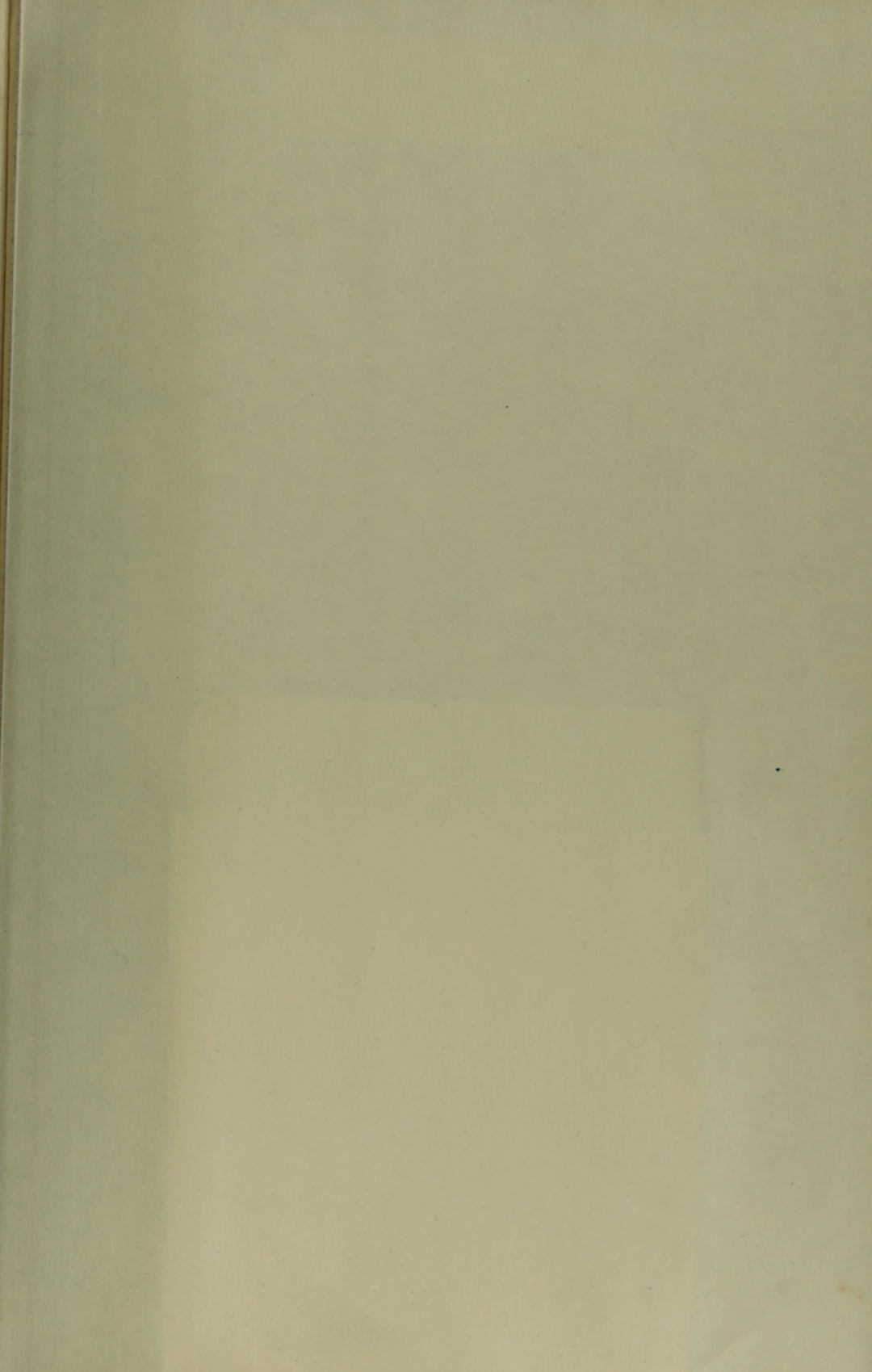
- Nonell, Isidre, 25
Nude Dressing Her Hair, 73
- Old Guitarist, The*. See Blue period.
- Olivier, Fernande, 28–31, 34, 50
- Painter and His Model, The*, 99
- Pastoral, The*. See *The Joy of Living*.
- Philadelphia Museum of Art, 85
- Picasso, Claude, 91
- Picasso, Maïa, 63, 80
- Picasso, Pablo
 art training, 10–13
 birth and childhood, 7–18
 blue period, 19–30
 circus period, 31–34
 Cubist period, 43–59
 exhibitions, 3–5, 61, 66, 67, 71, 72, 95, 97, 100, 101
 family, 7–18
 marriages, 56, 59, 62, 89, 91–99
 rose period, 37–42
 war, feelings on, 53, 55, 66–75, 77, 78, 86
- Picasso, Paloma, 91
- Picasso, Paulo, 59, 80, 88, 91
- Picasso Museum, 79, 84
- Portrait of Gertrude Stein*, 39
Wilhelm Uhde, 46
Ambroise Vollard, 46
- Ramié, Georges, 81–84
- Raynal, Maurice, 28, 59, 89
- Roque, Jacqueline (Picasso's second wife), 3, 91–99
- Rose period, 37–42
- Rousseau, Henri, 28
- Royal Academy of San Fernando, 13
- Sabartès, Jaime, 14, 18, 34, 63, 64
- Sagot, Clovis, 30, 40, 44
- Saltimbanques, The*. See Circus period.
- Science and Charity*, 12
- Sculptures by Picasso, 75, 89
- Soler, Francisco de Assis, 15
- Stein, Gertrude and Leo, 5, 37–40, 50, 55
- Surrealism, 52, 64
- Tellier, Fanny, 48
- Three Musicians*. See Cubism
- Two Saltimbanques*. See Circus period.

- Uhde, Wilhelm, 40, 46
UNESCO mural, 95, 97
Utrillo, Miguel, 14
- Velázquez, 93
Vollard, Ambroise, 17, 29, 30,
37, 40, 46, 63
- Walter, Marie-Thérèse, 62,
63
War and Peace murals, 88
- Woman and Dog Under
Tree*, 99
Woman Eating Sea Urchins,
80
Woman Ironing, The. See
Blue period.
*Woman Reading Under a
Lamp*, 99
*Woman's Profile on Red
Background*, 99
Wright Ludington Collec-
tion, 34



John Wilson 4/10	John and Mrs. Smith
John Brown 10/10	John D.
John Smith 1/10	John and Mrs. Jones
	10
John 1/10	John and Mrs. Taylor
John and Mrs. 1/10	John and Mrs. White
1/10	John and Mrs. Green
John and Mrs. 1/10	John and Mrs. Black
1/10	John and Mrs. Gray
John and Mrs. 1/10	John and Mrs. Blue
1/10	John and Mrs. Red
John and Mrs. 1/10	John and Mrs. Yellow
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PABLO PICASSO

The story of Pablo Picasso is the story of a brilliant, passionate, and almost unbelievably imaginative artist. From his first sketches as a young boy in Spain through all the years of his long and stormy life, the drawings of Picasso have poured their vivid colors and haunting themes upon the world. His Blue Period brought paintings of sadness; his Circus Period immortalized the harlequin. Then his style changed to become the odd and startling forms of Cubism.

The genius of Pablo Picasso is eternal, and so is his spirit. His constant urge to create has given him the strength to do so with understanding and sensitivity. The genius of this master may never be fully understood, but his work will forever be a priceless gift to the world.