

Picasso and Braque

A SYMPOSIUM

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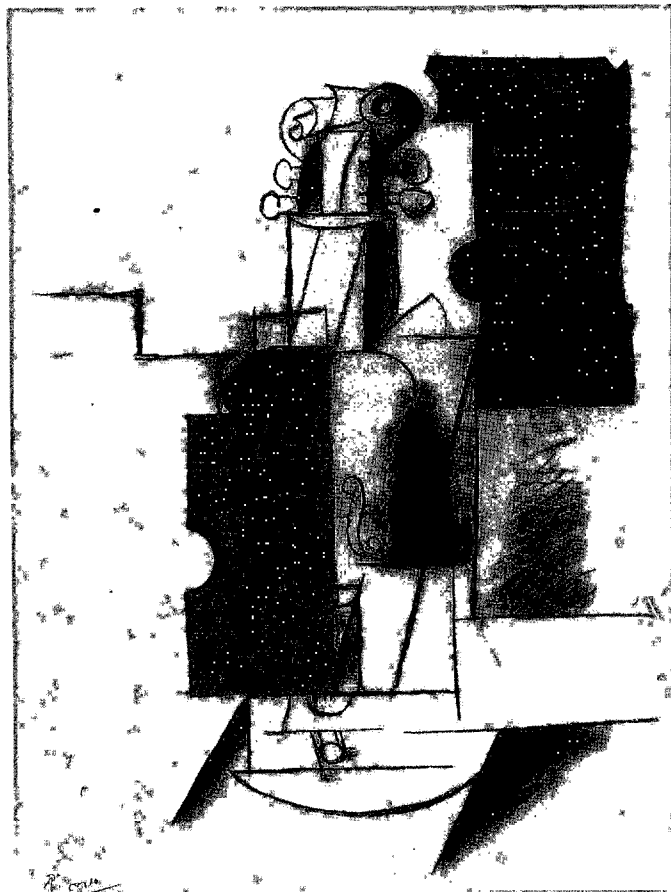
The Motivation of the Sign

ROSALIND KRAUSS

Perhaps we should start at the center of the argument, with a reading of a *papier collé* by Picasso. This object, from the group dated late November–December 1912, comes from that phase of Picasso's exploration in which the collage vocabulary has been reduced to a minimalist austerity. For in this run Picasso restricts his palette of pasted material almost exclusively to newsprint. Indeed, in the *papier collé* in question, *Violin* (fig. 1), two newsprint fragments, one of them bearing a dispatch from the Balkans datelined TCHATALDJA, are imported into the graphic atmosphere of charcoal and drawing paper as the sole elements added to its surface.

Or should this rather be described as *one* piece of newsprint? For what there is to be noticed about this material, first and foremost, is that it comprises two halves of a single planar segment, the jigsaw-like edges of each section of which announce the way they could be reconnected. And further, in their very condition of being, self-evidently, two pieces of a single puzzle, the two fragments signal something more: that their present placement within the field of the collage has resulted not simply from their having been scissored apart and transported to separate sites on the visual field, but rather that one of them has had to be flipped so that what it now shows as its front was originally its reverse. And this is to say that when these shards from the material world fluttered onto the aesthetic surface of the drawing they did so most conspicuously by declaring the reality of literally having a front and a back.

Now if the evocation of the backs of objects, the achingly beautiful turn of a nude or a bottle's shoulder into the place where vision ends and touch begins, has been the glory of painting from the Renaissance onward, this very turning was what was squarely at issue in Cubism. For in its developing, Analytic years, the Cubism of Picasso and Braque pronounced the impenetrable frontality of the pic-



1. Pablo Picasso. *Violin*. Paris, after December 3, 1912. Pasted paper and charcoal, $24\frac{3}{8} \times 18\frac{1}{2}$ " (62 × 47 cm). Daix 524. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. Gift of Henri Laugier. (Color plate, *P&B*, p. 261, top)

torial surface more obstinately and resolutely than had any style before it, so that the little areas of modeled form that heave into relief like so many swells on the surface of a

lake, hit the shoals of the picture support with a finality that could only dissipate their energies into a lateral spread, never implying a further plumbing of that support into a space behind. Modeling in this sense becomes the empty trappings of an illusionist system more and more divorced from the business of illusionism, a business we could describe as giving us access through the vehicle of sight to reality in all its carnal fullness—to its weight and density, to its richness and texture, to its heat and vaporousness, to the evanescence of its very perfume. By 1911 the asceticism of the intermit- tencies of Cubist light and shade had almost totally re- nounced the possibility that the two dimensions of the visual field could ever afford its viewer direct and unmedi- ated access to that other world of tactile completeness, the world that bodies inhabit but vision only registers by means of so many flat and frontal pictures on the retinal plane of the eye.

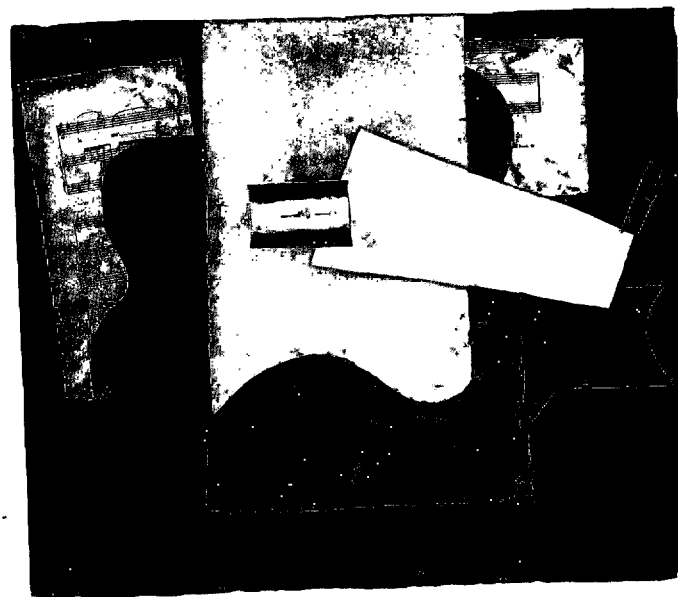
✓ Collage represents the point of no return within this process. With its evacuation from the pictorial field of wave upon wave of modeling, of the cacophony of slightly canted planes, collage completely ironed out the fabric of illusionism, rendering the object's existence within the visual field as inexorably flat as an insect crushed between two panes of glass. Nothing can be seen to turn within the vise of this frontal display: no rotation, no obliquity, no slide from luminous highlight into the cool of shadowed depths. In collage in general such frontality is secured by the way the paper elements glued to the surface of the sheet are literally foursquare upon that surface, an inevitable result of their actual flatness. But in the geometry of Picasso's very first series of *papiers collés* we can see how specifi- cally this frontality is insisted upon, for there the violin's face is figured by a square of paper whose flat-footed parallelism with the surface it joins is underscored by the rigid geometries of its alignments with other paper rec- tangles in the field (see Daix 517-519; and *Musical Score and Guitar*, fig. 2).

Now the *Violin* from after December 3, 1912 is indeed one of these early works, though unlike the very first of them patches of modeling are readmitted to the space, albeit not enough to break the grip of the two- dimensionality established by the newspaper silhouette with the Tchataldja report. That silhouette which both locks the notched contour of the violin into the white of the paper abutting it and lines up its own rectilinear left edge with the vertical, charcoal slash that declares the right-hand side of the object, creates at one and the same time a powerful reading of the flatness of the object as

material and of its foursquareness as shape. In its material condition—that is to say, newspaper—it produces the vio- lin as an unbendingly opaque façade; and in its formal aspect—that is, one rectangular shape centered within the other oblong of the drawing sheet as a whole—it secures the instrument's frontality as a kind of visual ab- solute. For the very flatness which banishes all three- dimensionality from the field of the image declares the total presence of the two-dimensional shape to vision: held firmly parallel to the plane of the retina, the frontal shape is unassailable in its availability to the visual sense; it is nowhere dependent on the synthesis of the sense of vision with the sense of touch. If we can say that touch is literally absent to the field of vision, that it is what must be inferen- tially added to the pictorial image in order to produce the illusion of depth—and this is what perceptual psychology through the late nineteenth century *was* saying¹—then in the visual fields of these collages there is no absence, since no illusioned depth distracts us from the pure frontality of the visual screen.

No absence in the *visual* field. But the collages do indeed open another field in which absence is the essence of meaning. And that field has properly to be called proto- linguistic.

For the linguistic sign, absence is not what depletes and

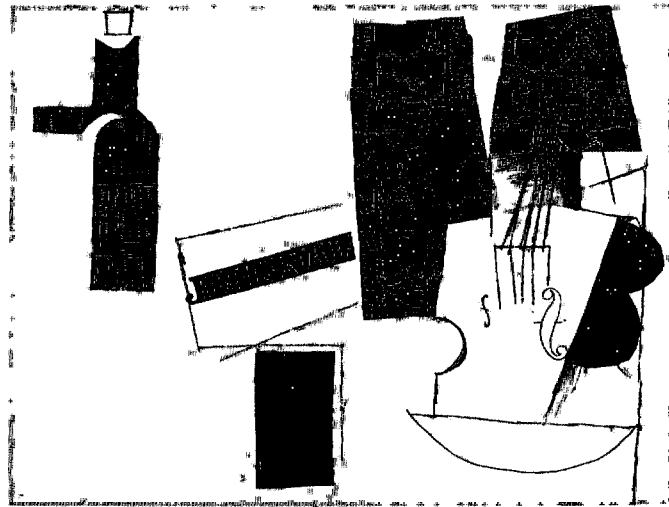


2. Pablo Picasso. *Musical Score and Guitar*. Paris, autumn 1912. Pasted and pinned paper on cardboard, 16 $\frac{3}{4}$ × 18 $\frac{7}{8}$ " (42.5 × 48 cm). Daix 520. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. Bequest of Georges Salles. (Color plate, P&B, p. 257)

saps the system of representation, but rather what makes it possible. Words operate in the absence of their referents; indeed they can be said to outrun the limits of those referents even when the referents themselves are present to the pronouncement of the word that names them. We can say the word *depth* pointing over the side of a boat into the sea, or indicating the darkness of a shade of blue, or calling attention to the tone of someone's voice, or remarking the profundity of an argument. In each case the meaning of the word is not limited to the positivity of the element to which we point. Depth takes its place in a system of oppositions in which it always operates against markers of shallowness, of lightness, of highness, of banality. Like any other word, *depth* is not the name of a property but the marker in a network of relationships, relationships which the structuralists term a "paradigm," relationships produced by language not as a set of names, but as a system.²

And it is this system that resonates behind the word as it is invoked in the total absence of anything to which it might, visually, refer.

Depth is indeed the absent element called into the field of experience, if not into the field of vision, by collage's increasing control of a kind of sign that moves very close to being linguistic. For if Cubism could not produce the illusion of depth as present, collage honored its absence through summoning it as a meaning—a signified—that would be inscribed on the pictorial surface. "Depth" would be written on this field the way EAT ME OR DRINK ME was written on the objects Alice stumbled onto in Wonderland. It would be the signified of a signifier that would not figure it forth like an image—or what the semiologist calls the *iconic sign*—but would produce it through an arbitrary set of marks—the kind of signifier which the semiologist terms a *symbol*.³ The earliest and most abiding form of this inscription is to be found in the *f*-holes of the collage's violin. These *f*s, so blatantly disparate in size and thickness, are what Picasso creates as the suspended emblem of foreshortening, of a plane's turning away from full view into depth so that as it turns its two identical incisions grow steadily unequal within our field of vision. Lifted from the foreshortened surface of a depicted violin to remain, like the smile of the Cheshire cat, a detached and weightless phantom, these wildly mismatched *f*s take their place on the insistently frontal plane of the collage's violin not to dispute that frontality in the field of vision but instead to inscribe it with the pronouncement of a depth nowhere to be seen. Become a *symbol*, they write of the instrument's body, of its turning in space, of its voluptuous fullness with the same loving irony as Jasper Johns—



3. Pablo Picasso. *Siphon, Glass, Newspaper, and Violin*. Paris, after December 3, 1912. Pasted paper and charcoal, 18½ × 24⅝" (47 × 62.5 cm). Daix 528. Moderna Museet, Stockholm. (Color plate, *P&B*, p. 262)

stroking the words BLUE and YELLOW and RED onto nearly monochromatic passages of paint—would write a half-century later of the color he dared not display. And this inscription of /depth/, once invented, joins Picasso's working vocabulary.⁴ Again and again he uses it for the same, evocative purpose (see *Siphon, Glass, Newspaper, and Violin* [fig. 3]; *Bowl with Fruit, Violin, and Wineglass* [*P&B*, p. 270]; and Daix 529, 573).

Now if one half of the newspaper element in *Violin* functions to create the intractable ground of flatness and frontality against which to inscribe the sign /depth/, the other half interlocks with it as back to front. And this, within the incredible economy of the work, serves several inter-related purposes. On the one hand we can see it heightening the poignancy of the way depth is absent in the collage, since it enacts, as an action now vanished, the very gesture which originally produced it as the reverse of its partner. On the other, we could say that in conjuring up a turning which is simply the flipping of a flat page from one frontal position to another, the gesture already heralds the reduced condition of a plenitude no deeper than a sheet of paper. Thus in being the reverse side of the element that locates the violin's front, the second element not only is literally the paper's back but establishes the notion of /back/ or /behind/ as something that must necessarily take place in the dismantled and splayed planarity of the collage surface. Yet this marker of the nether side of the

Absence in that there's NO ONE thing to which a word refers, only exists in a system

Johas writes color, signs

Inscription of depth, not shading of illusion

f's

front plane of the violin galvanizes its very material surface into the marker of quite another sort of /behind/. For it is extremely clear that the same newsprint which underscores the opacity and physical resistance of the instrument's body is manipulated in the guise of its twin to break up into the intermittency of a buzz of black lettering on white paper and thereby to mimic the draftsman's various ways of creating the illusion of atmosphere and of light. We might think of the scumbled passages of Rembrandt, or the flecked highlights of Turner, or the stippled textures of Seurat; the artist's conventions for evoking atmosphere and transparency are brought into play here, so that the shower of letters opens this flat collage plane to the inscription of /light/ as insistently as the *f*-holes wrote /depth/ across the surface of its brother. Moreover, the relation between these two elements, which couple in their physical gesture of interlocking, creates precisely that kind of paradigmatic pair I referred to before as a structural prerequisite for linguistic meaning. If Ferdinand de Saussure, the founder of structural linguistics, described meaning itself as "relative, oppositive, and negative," he was insisting on this purely relational condition of signification, with *x* coming to take on meaning only insofar as it is not *y*.⁵ The couple Picasso produces in these scraps of discarded newsprint perform just such a system — which in linguistic terms is described as diacritical⁶ — as the one gets to speak of transparency in relation to the signified opacity of the other. This speech, this semiosis, marks the upper plane with the signified /light/, while the *fs* imprint the lower one with /depth/. But it must be stressed that both these surfaces are merely inscribed with these absent qualities, with a space and luminosity that has literally been banished from vision. And thus as the two actual planes of newsprint hold in a kind of vise-like grip the fitful stretches of drawing that occur on the page between them, they never once slacken in their control of the image's presentation of frontality, in the face of which the velvety passages of charcoal drawing achieve a kind of poignant superfluosity.⁷

And just like the case of the *f*-hole sign for /depth/, this newsprint sign for /transparency/ and /light/ becomes a staple of Picasso's collage vocabulary, appearing again and again in brilliant combinations and variations (see *Glass and Bottle of Suze* [P&B, p. 258]; *Siphon, Glass, Newspaper, and Violin* [fig. 3]; *Bottle on a Table* [P&B, p. 266]; *Bowl with Fruit, Violin, and Wineglass* [P&B, p. 270]; and Daix 548, 658).

Now if the analysis I have performed on this work seems

convincing or compelling, if it seems to account, in a coherent, continuous reading, for most of the choices Picasso has made, the rest of what follows will be of some matter, for it will probably seem that a change as momentous as this one — a change not within the system of illusion from one type to another, but a conversion from one whole representational system, roughly called iconic, to another, roughly called symbolic — must be accounted for. If on the other hand none of this seems to have described what is going on in *Violin*, or to have added up to any kind of explanatory system, then none of the rest of what will be argued here is going to mean very much, because the proofs available for what follows are, sad to say, rather thin. They take on density only in relationship to the demand one feels for this break to be explained.

The extremely small group of scholars who have, in print, called this break by the name it's been given here is composed of Jean Laude, Pierre Dufour, Françoise Will-Lavaillant, Pierre Daix, Yve-Alain Bois, and myself.⁸ Of these, Yve-Alain Bois has entered a suggestion for a possible cause for the switch-over in late 1912 that transmutes Picasso's late Analytic but still iconic vocabulary into those procedures in collage that must be called linguistic. He has proposed that the intervention of African sculpture, in the form of the Grebo mask that served as the trigger for Picasso's 1912-13 *Guitar* (fig. 4), was a kind of precipitating agent to reorganize how Picasso conceived of the visual sign — reshaping it not just as arbitrary or conventional but as fully diacritical.⁹

While I have no doubt about the role of the *Guitar* in the process of restructuring signaled by collage, and thus of the impetus from African sculpture (fig. 5), I think that the momentousness of this change cannot be explained as locally as that one encounter would suggest. Which is to say, it seems to me that something far more continuous and profound must have been at work in Picasso over a far longer period of time for such a change to be truly prepared for, or motivated. And in this I would further say that Braque is what scientists would call a control case. For, since collage heralds no such change for him, in that Braque's use of collage elements never moves beyond the iconically structured sign toward the symbolic one (for example, fig. 6), whatever is there in Picasso's earlier, Analytic work that might have motivated the change in question is probably what is missing from Braque's.

I take it that Braque was a gentle and private person and thus that outbursts of anger were rare for him. His irate

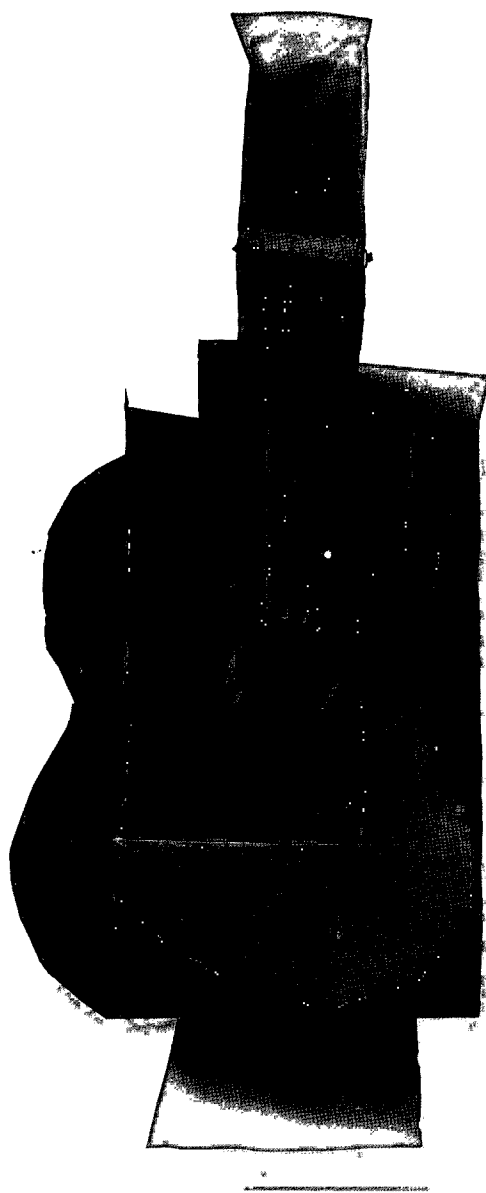
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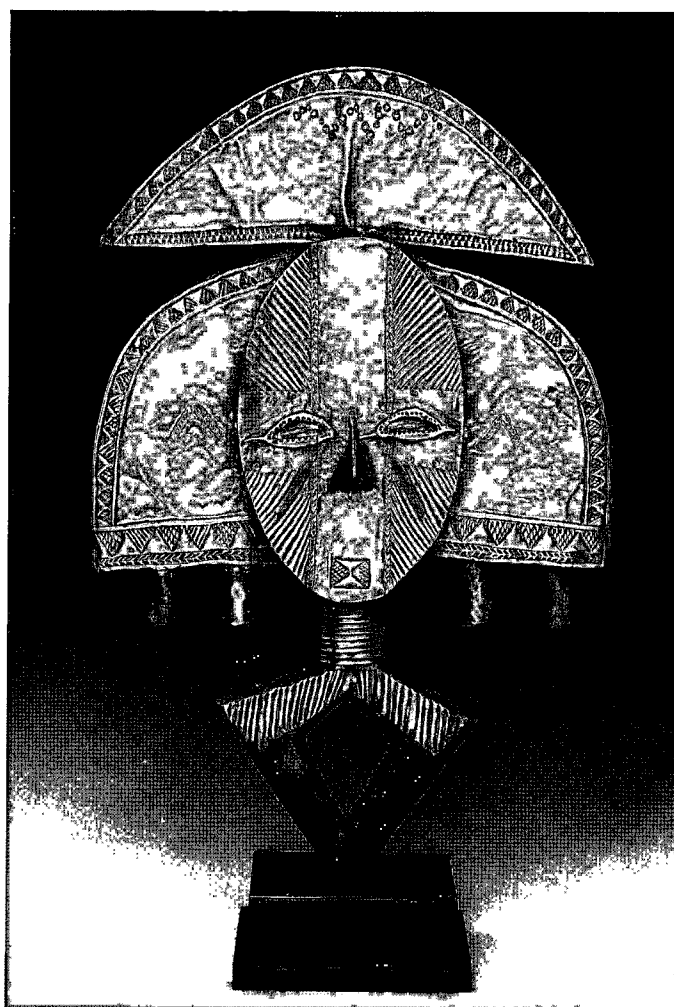
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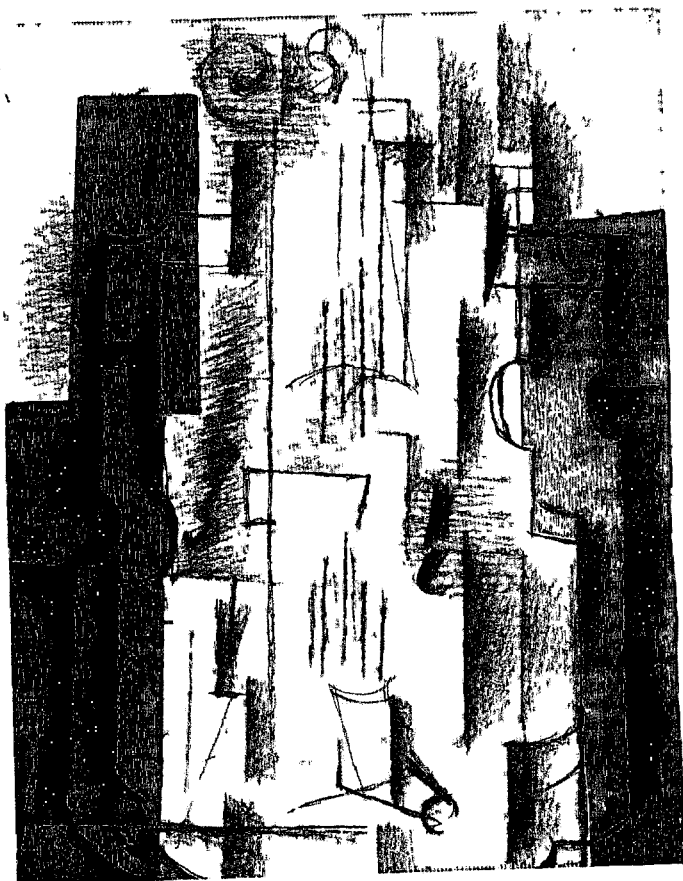
4. Pablo Picasso. *Guitar*. Paris, [winter 1912–13]. Construction of sheet metal and wire, $30\frac{1}{2} \times 13\frac{3}{4} \times 7\frac{5}{8}$ " (77.5 × 35 × 19.3 cm). Daix 471. The Museum of Modern Art, New York. Gift of the artist. (Color plate, *P&B*, p. 269)

response in 1935 to *The Autobiography of Alice B. Toklas*, called "Testimony Against Gertrude Stein," seems, then, rather significant.¹⁰ Braque accuses her of getting various facts wrong—his example is that he never painted Marie Laurencin's portrait as she said he did—and of not understanding French very well, and his major polemic is that Stein's account mistakes the collective nature of his and

Picasso's Cubism, which Braque calls their "search for the anonymous personality," turning it instead into gossip about a star—Picasso—and his followers. Gertrude Stein is, in fact, extremely demeaning of Braque, saying that the first manifestation of Picasso's Cubism anyone was able to see in the Salons was the one Braque painted for him and insisting that Cubism was Picasso's invention alone.¹¹ Now had Stein not been more precise about what she thought Picasso invented, none of this could have much resonance. But she was precise. She said that Picasso invented Cubism in the Horta landscapes through the disjunction between the houses and their terrain.¹² Later she made this more specific when she said that the landscape was curved and the houses cut across the curve; and she added that the struggle that began Cubism was "to express only



5. Kota reliquary figure. People's Republic of the Congo. Wood, copper, and brass, 25" (63.5 cm) high. Private collection



6. Georges Braque. *Still Life with a Violin*. [Sorgues, autumn 1912]. Charcoal and pasted paper, $24\frac{1}{2} \times 18\frac{7}{8}$ " (62.1 × 47.8 cm). M.-F./C. g. Yale University Art Gallery, New Haven, Connecticut. The Leonard C. Hanna, Jr., B.A. 1913, Susan Vanderpoel Clark, and Edith M. K. Wetmore Funds. (Color plate, *P&B*, p. 260)

the really visible things."¹³ But she insisted on the famous sentences: "Once again Picasso in 1909 was in Spain and he brought back with him some landscapes which were, certainly were, the beginning of Cubism. These three landscapes were extraordinarily realistic and all the same the beginning of Cubism."¹⁴

Now no one really takes Gertrude Stein seriously in this claim that Cubism began at Horta. Practically everyone follows Kahnweiler when he says, "During the summer of 1909 at Horta the new language of form was augmented but left essentially unchanged."¹⁵ And the widely held assumption is that the new language is that which was formed the preceding year, most precociously by Braque at L'Estaque.¹⁶ But if I wish to dissent from this assumption and take Gertrude Stein more or less at her word, it is because what happens in Picasso's Horta landscapes does not follow Braque's L'Estaque paintings but generates an

experience that needs to be seen as essentially different.

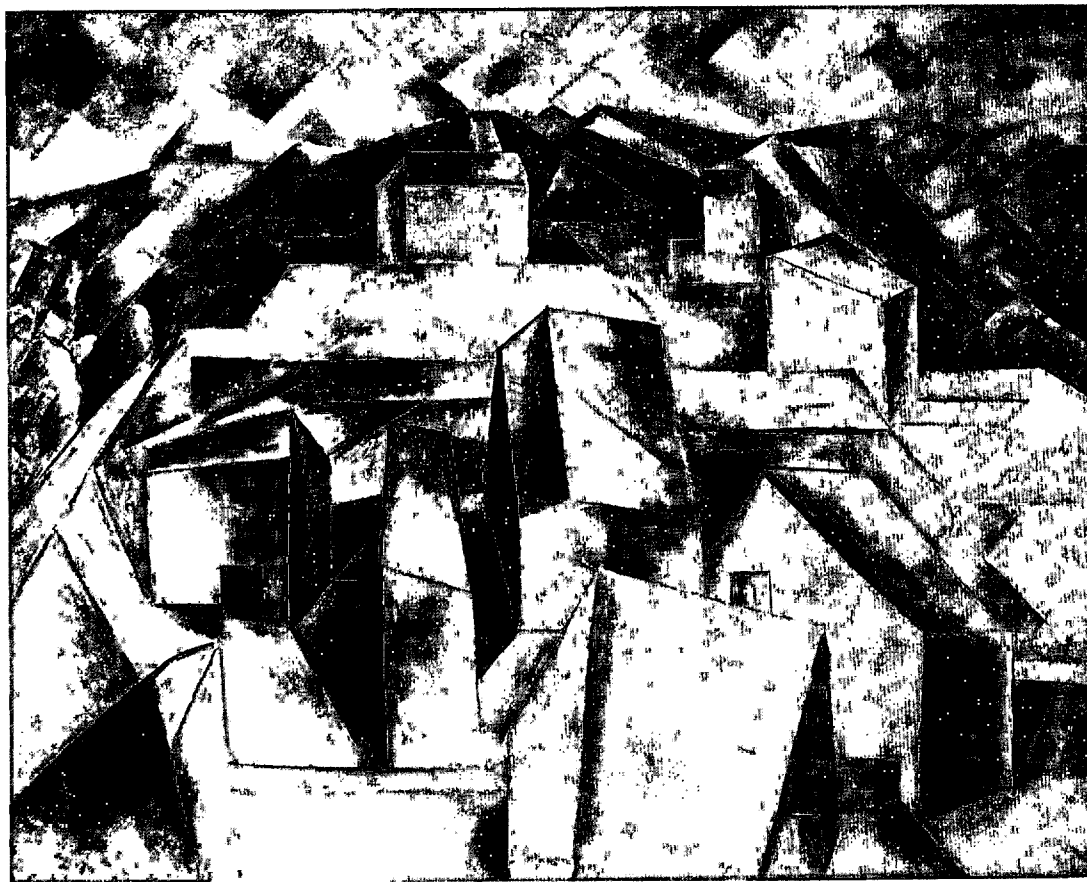
If we agree with William Rubin that the organization of the L'Estaque landscapes entails readjusting the open expanse of spatial projection to a tighter concept of bas-relief, one "which moves downward and outward toward the spectator from a back plane that closes the space," with the shallow, interlocking density of the relief maintained by a use of *passage* that allows "planes to spill or 'bleed' into adjacent ones,"¹⁷ we can agree that this same notion of relief is continued and intensified in the landscapes Braque made in the summer of 1909 at La Roche-Guyon.¹⁸ And what we can say further is that the spatial conception is based on the creation of an even density of tilted and eliding planes over the whole of that upright ground, a kind of constant pressure of relief that indeed seems to respond to the evenly disseminated color-stroke of certain late Cézannes.

But this organization could not be further from the case for Picasso in the summer of 1909. There, in the instance of the Houses on the Hill, Horta de Ebro (fig. 7), although there is something we could call a relief plane—in the sense of what can be pointed to in Braque—it does not coincide with the shape of the canvas field, but takes instead the configuration of a diamond, or lozenge form, coming to a point at the lower front edge of the painting. Many of the house forms in the landscape are clearly oriented toward this diamond, reinforcing their own sense of upended frontality by declaring their relation to it, and of course establishing the visibility of its lozenge shape by doing so. (The outward fan of the rooftop in the bottom center of the image thematizes, in a certain sense, the opening spread of the lower half of the diamond, the overall shape of which is made to read implicitly: [1] through the diagonal path at the lower left coupled with the treatment of the façade of the leftmost house—radically narrowing, as it does, from right to left; [2] through the silhouette of the landmass that slopes upward from the midpoint of the left side of the canvas to end in the house centered near the top edge of the frame; [3] through the downward cascade of roof lines that terminates in the horizontal which articulates the midpoint of the painting's right edge; and [4] least explicitly from a geometrical point of view but most convulsively from that of a normative sense of perspective, the diagonal vector set up in the lower right by the right-hand eave of the near, central house.)

Now, if Picasso makes his relief plane from a lozenge rather than a rectangle, this, I would argue, is because a lozenge yields most readily to another set of geometries ✓

that can be mapped onto it. The diamond shape, with its axes drawn in—and within the shape's implicit perimeters Picasso does indeed create a strong set of cross-axial vectors to indicate the internal geometry of the form¹⁹—presents us with one of those visual puzzles with a long history in the game of spatial projection. It is a figure about which we can ask: Are we seeing a decorative object—four abutted triangular wedges—or are we looking at the four sloping sides of a pyramid? And if the latter, is this a concavity into which we stare, the receding walls of the spatial hollow that perspective diagrams; or is it a convexity, with the point of a solid projecting forward at us? Which is to say that Picasso's "relief plane" has, in its very origami-like configuring, a trick up its sleeve in the form of a set of possible, interpenetrating but conflicting readings, being, so to speak, a plane with a collapsible back. And when that back collapses, as it so very dramatically does in the great chasm of voluptuous darkness that

opens—full-blown in its modeling and without any possible *passage*-like elision between the walls that channel this abyss—the experience for the viewer is precisely one of being centered exactly over the pyramid, suspended above it and looking directly down into its tip—the only orientation with regard to this shape that could produce the ambiguous reading I spoke of. If Gertrude Stein said that the houses cut across the landscape here, refusing to fuse with it, might she not have been describing just this effect of radical disjunction that takes place between, on the one hand, the experience of shape—frontal, rising, parallel to picture and to plane of vision, the very stuff of what Leo Steinberg has (with a wink at James Joyce) called the diaphane²⁰—and, on the other, the experience of something that imperiously, vertiginously beckons, something that excavates deep into both painting and landscape ground. And if it is depth into which we look, suspended over the houses at Horta—as over the reservoir



7. Pablo Picasso. *Houses on the Hill, Horta de Ebro*. Horta de Ebro, summer 1909. Oil on canvas, 25⁵/₈ × 31⁷/₈" (65 × 81 cm). Daix 278. The Museum of Modern Art, New York. Nelson A. Rockefeller Bequest. (Color plate, *P&B*, p. 134)

(see *Reservoir at Horta*; *P&B*, p. 131)—and looking down, then that depth is connected to an angle of vision which is disjunct from the frontal rising field of the diaphane, the plane of vision. It is a depth which takes its cues from quite another zone of the sensorium, for it is a depth that occurs when the ground gives way below one's feet, a depth that is a function of touch, of the carnal extension of one's body.

This disjunction is, I would say, what Picasso took from Cézanne even more certainly than the lesson about the continuity of relief. For one of the anomalies registered again and again in Cézanne's work is that as the perceptual array swivels out of the strictly vertical field of the diaphane—the plane of vision parallel to the painter's upright regard—and, approaching the place where he stands, it slides away from the visual and into the ground that is beneath his very feet, the painter is then forced to drop his head and to look instead at the zone of his own body. The break thereby opened in his orientation to the array cannot but make the visual and the carnal disjunct within the unified system of the painting (see, for exam-



8. Paul Cézanne. *Still Life with Plaster Cupid*. c. 1892. Oil on paper mounted on panel, 27½ × 22½" (70 × 57 cm). Courtauld Institute of Art, London



9. Hilaire-Germain-Edgar Degas. Study for *Edmond Duranty*. 1879. Charcoal or dark brown chalk, with touches of white, on faded blue laid paper, 12⅛ × 18⅝" (30.8 × 47.3 cm). The Metropolitan Museum of Art, New York. Rogers Fund, 1918 (19.51.9a)

ple, *Still Life with Plaster Cupid*; fig. 8). And it is this discontinuity between vision and touch that is there to be seen in Cézanne, a caesura which, I would argue, affected Picasso, as it never really entered the problematic of Braque.²¹

One of the earliest examples of Picasso's working this disjunction, in all its absoluteness, into his art, and tracking it systematically, so to speak, is the elaboration in 1907 of what Kahnweiler would refer to as "thread-like lines" of direction, those parallel striations of color that are often identified as marking Picasso's "African" style. In Picasso's fascination with those marks, in his constant but varying recourse to them, we can see a comparison being made between the way parallel straight lines open onto two totally disjunct modalities of representation. In one, the system of Western illusionism, parallel hatching is the very mark of the oblique, of the swiveling of the plane from frontality into depth, and thus of the variation of shape in its changing relation to the angle of vision (fig. 9). In the second, parallel lines, etched permanently into their very ground, are a function of shape. The scarifications of the African body, they do not shift with the volume's variable relation to light, but endure beyond all visual contingency. Oscillating back and forth in relation to the significance of these striations—the frontal and immutable versus the oblique and contingent—and often using the two possibilities within the same image, although always carefully separating them, Picasso seems to be playing with the way one and the same set of marks can open onto two separate



10. Pablo Picasso. *Female Nude with Raised Arms*. 1907. Oil on canvas, $24\frac{7}{8} \times 16\frac{3}{4}$ " (63×42.5 cm). Daix 54. Private collection

sensory tracks: one, a visual stratum, the other a tactile one; the first a registration of the frontality of the optical field, the diaphane, the second the descriptor of all those kinesthetic cues upon which the perception of depth depends (see figs. 10, 11). And in this oscillation what seems significant is this constant unraveling of what we can think of as the perceptual plenum, a disintegration of it into the unsynthesized possibility of two separate and separately marked sensory channels.

The idea of separate channels is something that is supported by late nineteenth-century associationist psychology in its insistence that the flat pictures formed on the surface of the retina are shapes indifferent to depth—like a trapezoid which can variously be read as a two-dimensional figure or as a square seen in perspective—to which remembered tactile cues must be coupled in order

to aggregate the experience of a single perceptual whole. If Seurat welcomed such an idea, seeing in it the basis for conceptualizing a semi-autonomous realm of vision within the human sensorium—two flat fields, retina and picture, mirroring each other's structure—Picasso, I would argue, found such a notion extremely disturbing. For followed to its logical extreme, it seemed to be claiming that vision never has unmediated access to depth, that depth is something that in fact is never, directly, seen. And in this sense it brought Picasso to the very brink of an extreme skepticism about vision itself.

We can imagine a pencil held parallel to our plane of vision. What we see is a bar with a pointed end—a shape given to us as simple extension. If we turn the pencil ninety degrees, so that it is perpendicular to our visual plane, what we see is not the five or so inches that begins closer to our eyes at one end and terminates at the far end of the object; what we see is a point into which that distance has been compressed. The skeptical argument about



11. Pablo Picasso. Study of head for *Nude with Drapery*. Paris, summer 1907. Tempera and watercolor on paper mounted on panel, $12\frac{3}{8} \times 9\frac{7}{16}$ " (31×24 cm). Daix 87. Private collection

depth reasons that vision registers extension only; that depth, because it is not a shape spread laterally across our visual field, is forever invisible. The mass of a given object, according to this argument, may be accessible to touch, but for a stationary viewer, it will forever remain the phantom property of a consciousness that must reconstruct it from intermediary sets of evidence. And thus without those added sets of clues or associations there is no way to distinguish—*directly*, from within the unmediated experience of vision—between the trapezoid and the square displayed in space.²²

I would contend that it is this sense of the indeterminacy of the visual *as such* that accounts for the way the flattened, almost floating shapes of the *Houses on the Hill*, *Horta de Ebro* are set to rhyme with their diamond-shaped frame on the one hand, and the way the exaggerated, sensuously rendered experience of the free-fall into depth is expressed as discontinuous with this diaphanic impression on the other. I would further contend that this sense of the withdrawal of the tactile or carnal from the specifically visual and frontal field was experienced by Picasso in the succeeding years, but never, I would argue, by Braque.

If in Picasso's Analytic Cubism the cues that signal the two sensory strata—touch and sight—are kept rigorously separate, such a separation is a function of the logic driving this production, a logic erected on the premise that they are simply not transparent to one another. That such is not the case for Braque accounts for those stylistic differences that so many scholars have noted, even in the period when the work of the two is all but indistinguishable to the uninitiated. Braque's conception of structuring the picture through the mechanism of transparent planes—his particular use of *passage* to create a system of overlap in which vision and touch will be functions of the same interlocking network—can be seen in the painting he made of *Sacré-Coeur* in late 1909 (fig. 12), where the pictorial thinking creates in everything but its palette a precedent for Delaunay's *Windows*. Picasso's painting of the same subject from the same place (fig. 13), even though unfinished, makes clear how resistant he is to what would later come to be called "simultanism." For here we not only look straight on at the diaphanic veil of shapes, but are clearly going to be required to look downward also, to experience the gulfs between the buildings, when, from within another perceptual axis, the cityscape falls away from beneath us. Further, it is Braque's conception of the possible transparency between vision and touch that determines how, in 1911, he will handle the areas of stippling that appear in both his and Picasso's works from this time.

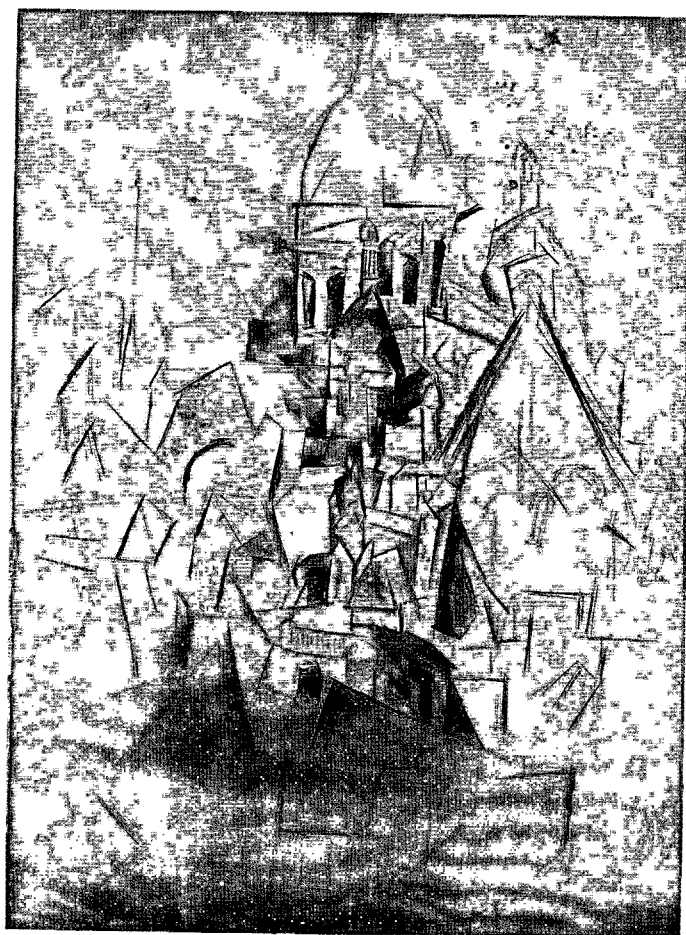
For Picasso—given the "logic" I've been describing—this stippling must continue to function as a cue for touch; it must in its close weave and density become an extension, no matter how truncated and transformed, of modeling. For in this way the meaning of its dislocation from the planar profiles it abuts reads as an unmistakable evocation of touch wrenched apart from the planes whose obliquity it is "supposed" to define. But Braque's drive for transparency leads him to organize the analogous marks far more flatly and decoratively. Indeed Braque's transparency, which William Rubin believes Picasso to have been imitating when in the summer of 1911 he painted an *Accordionist* that would certainly win first prize in any Braque look-alike contest (fig. 14), is greatly enhanced by the use of stippling to create not patches of chiaroscuro in the manner of Picasso but areas of a Seurat-like even fall of light. It is not surprising that when Picasso writes to



12. Georges Braque. *Le Sacré-Coeur*. Paris, [late 1909]. Oil on canvas, 21 $\frac{3}{4}$ × 16" (55 × 40.5 cm). Romilly 52. Musée d'Art Moderne, Villeneuve-d'Ascq. Gift of Geneviève and Jean Masurel. (Color plate, *P&B*, p. 151)

Braque about the progress of this work, he refers to the stippling he will apply to it ("only at the end") as a "Signac-style treatment."²³

Now if it is true that Picasso did indeed develop a position about the relationship between the painter and the visual array that is shaped by the deep skepticism about vision I have been describing, it seems also the case that this sense of a withdrawal of touch from the field of the visual was experienced by Picasso as a passionate relation to loss. That the carnal objecthood of the model was withdrawing progressively and that its loss was felt not as a triumph but as a kind of poignant tragedy is registered in Picasso's art of 1910 and 1911 by the way that work clings to the human figure, and to not just any set of figures but those of his friends and lovers. One of the greatest monuments of this withdrawal is surely the portrait of Fanny Tellier (fig. 15). Conceived in relation to the extremely



13. Pablo Picasso. *Le Sacré-Coeur*. Paris, winter 1909-10. Oil on canvas, 36 × 25⁵/₈" (91.5 × 65 cm). Daix 339. Musée Picasso, Paris. (Color plate, *P&B*, p. 150)

beautiful Corots that Picasso saw exhibited in the fall of 1909, his enthusiasm for which led him to the trade with Uhde (whereby the dealer's portrait by Picasso was exchanged for a Corot lute player), the 1910 *Fanny Tellier* resonates with this sense of consternation at the thought that the extraordinary unity of the sensory plenum rendered with such directness and immediacy by Corot is no longer available to himself.²⁴ If we look at the displacement of the representation of voluptuous, velvety substance from the nude's breast—the very form that should normally carry it—to the empty space behind the figure, we are forced to compare a site of carnal pleasure now become merely a flattened, jagged shape hung away from the body and a patch of "empty" space now endowed with the qualities of delectability no longer imputed to the bodily form. And in the exquisite irony of that comparison we are led to experience something of the feelings that drove Picasso as he watched the outcome of his own visual convictions, as, that is, he watched depth and touch—what we could call the carnal dimensions—disappear, quite literally, from sight.²⁵

I therefore think we have to read Picasso's declaration, made to Kahnweiler in June of 1912, that his "great love" for Eva Gouel will be transcribed into his work in the form of something "I will write in my paintings," as a statement that is extraordinarily charged.²⁶ For it to have gotten to the point that the carnal dimension—depth—is so unavailable to one of the most accomplished figure painters of his age that he must render his passion for a woman by writing it on his pictures is certainly one of the great ironies in the history of illusionist painting.

But it is also one of the great watersheds.

In calling this essay "The Motivation of the Sign," I have been crossing what may seem like semiological and psychological wires. For in semiological terms the linguistic sign—registered by words like JOLIE EVA OR MA JOLIE—is precisely unmotivated, unlike the iconic sign which, in the axis of its resemblance to its referent, is.²⁷ And if by the summer of 1912 Picasso has come to the point where what he most wants to represent in his work is the very thing he has no means to depict directly, that is the point from which he embarks on "writing" such a thing on his canvases. It is the place of embarkation on a journey into the exploration and invention for his art of the unmotivated sign.

This matter of motivating the sign, raised by my title, does not, then, refer to the import of the semiological turn



14. Pablo Picasso. *Accordionist*. Céret, summer 1911. Oil on canvas, 51 $\frac{1}{4}$ × 35 $\frac{1}{4}$ " (130 × 89.5 cm). Daix 424. Solomon R. Guggenheim Museum, New York. (Color plate, *P&B*, p. 190)

heralded by collage. Rather, it addresses the specific set of signifieds that Picasso seems most insistently to organize in the opening years of his exploration of collage. Those signifieds—/depth/ and /atmosphere/ or /light/—are in no way random, but are prepared for, motivated if you will, by the experience of the preceding five years. It was the entire meaning of the oblique—touch, chiaroscuro, warmth, light—that the frontality of shape progressively occulted and marginalized, driving it from the field of visual representation. And it is this meaning that will now be inscribed on the pictorial surface through the medium of collage: /turning/, /luminosity/, /transparency/, /obliquity/. The motivation for the sign is in this sense understood as driven by that very carnality of Picasso's connection to painting and its subject which Leo Steinberg explored in the essay "The Philosophical Brothel."²⁸

THE MOTIVATION OF THE SIGN

It is not a biographical or psychological motivation—the love for this or that woman, or indeed for women—nor is it really a formal one. Let us call it a phenomenological motivation, a desire to articulate the most inwardly felt experience and to be able to objectify it at the level of the sign.

On awakening I prepared to reply to Henri van Blarenbergh. But before doing it, I wanted to glance at *Le Figaro*, to proceed to this abominable and voluptuous act that is called *reading the newspaper* thanks to which all the unhappinesses and disasters of the universe during the last 24 hours, the battles that have cost the lives of 50,000 men, the crimes, the strikes, the bankruptcies, the fires, the poisonings, the suicides, the divorces, the painful residue of the emotions of the statesman and the actor, transmitted during our



15. Pablo Picasso. *Girl with a Mandolin (Fanny Tellier)*. Paris, [late] spring 1910. Oil on canvas, 39 $\frac{1}{2}$ × 29" (100.3 × 73.6 cm). Daix 346. The Museum of Modern Art, New York. Nelson A. Rockefeller Bequest. (Color plate, *P&B*, p. 157)

morning feast for our personal use to us who aren't even interested in them, excellently enter into relation, in a particularly exciting and tonic manner, with the recommended ingestion of several throatfuls of *café au lait*.

—Marcel Proust, "Pastiches et mélanges," 1907

For the several scholars and critics who have sought a set of concepts in structural linguistics to describe not only what happens in (Picasso's) collage, but its import as well for something like a general history and theory of representation, their position with regard to this collateral field is sharply different from that of historians seeking to "explain" Cubism via *n*-dimensional geometry, the fourth dimension, X-ray photography, the ideas of Henri Bergson, etc.²⁹ For in the latter cases the contents of the neighboring field are understood as constituting what could be called a "master signified": an idea—of space-time; of science's access to transparency; of the notion of the *durée*—which the pictorial elements come to illustrate, illustrate always understood, here, in its iconic function, that of *picture*. And indeed, were the terms set in train by structural linguistics—terms like "sign," "signifier," etc.—to be used in this way, we would once again confront the kind of iconological operation that those earlier sorties into the history of ideas produced. We would, that is, use the concept of the sign iconically, as a way of deciphering the referents schematically alluded to by various reductive marks occurring in a given work: the cascades of parallel curves to indicate the folded cloth of a sleeve; the long diagonal flanked by two tiny circles to convey the nose and eyes of a face.³⁰ But in so doing, we would have ceased to be alert to the distinction that operates at the heart of all modern semiologies, including structural linguistics.

This distinction, which cannot be overstressed, is the great gulf dividing the signified—the signifier's Siamese twin in semiology's structure of the sign—from the referent. The signified is a concept; the referent a (real) object. And the point of this difference is that the signifier/signified relationship means that the concept itself is not above the system that produces the sign as a component in a vast network of other signs; rather, the concept is a function of that same system, is affected by it. Which is to say that the signifier is not a label that gets affixed to a real-world object to produce a code name for that object (a bottle, say); instead, since the signifier and the signified are produced in one and the same operation, the meaning of a word is as much a function of the phonological considerations that produced its distinctions from its sonic

neighbors (bottle, throttle, battle), as it is a result of perceptible differences in the field of reality (bottle, decanter, jar).

The condition of the master signified, on the other hand, is that it is outside the system—like the positivist truths of science in the field of radiography, or *n*-dimensional geometry. This is in distinction to the structural-linguistic signified, which is never beyond the system, cannot be so. And the consequence of its inclusion is that meaning is always mediated by the system; it is inevitably, irremediably, irrevocably, processed by the system's own structural relations and conventions.

Thus the impulse toward structural linguistics, in the work of those writers who have acted upon it, is not the drive for a method for unpacking a style or a painting, for decoding it, so to speak, but is instead motivated by a wider consideration about the nature of representation.³¹ That wider consideration is one of total resistance to a realist or a reflectionist view of art, namely, the idea that the painting or the text is a reflection of the reality around it, that reality enters the work of art with the directness of the image striking the mirror. And it is in view of that resistance that semiology is welcomed as a way of demonstrating how, specifically, the structure of any sign—whether word or image—always mediates the real, constructing not an object—a referent—but a signified.

There is thus a family of theories that the semiologically minded would be interested in, not just those bearing the names Saussure, Jakobson, Hjelmslev, or Martinet; and some of these theories were even developed as an attack on orthodox structural linguistics, although in that very attack they nevertheless maintained the integrity of representation as the construction of a signified, of meaning as something always-already mediated by the operations of the sign. Which of these theories one might turn to depends, it seems obvious, on the nature of a specific historical problem.

Now one of the problems that confronts the historian when looking at the onset of *papier collé* in the fall of 1912 is the particular choice of materials used as additions to the drawing sheet. For Braque to turn to *faux-bois* wallpaper would seem merely an expansion of the painterly surfaces he had already been exploring in works of his Analytic period (for example, *Homage to J. S. Bach*; P&B, p. 215). It is thus less of a disruption than Picasso's choice, in November and December, of newsprint. A variety of reflectionist readings have been offered to explain this latter choice. One is a Futurist-based reading that sees Picasso welcoming the anti-establishment associations of industrial and

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mass-cultural materials and objects, in all their noisy ephemerality.³² Another is a realist reading that interprets the move as welcoming the possibility of directly including the artist's surroundings of café and studio within the picture.³³ A third—the most recent—argues that the newspaper was imported so that Picasso could speak, through it, of his attitudes toward anarchy and war.³⁴ All of these positions, which argue the embeddedness of the collage material within the social context of the work, take a dim view of the structural-linguistic approach, seeing it as yet another formalism that turns its back on the object's content and the degree to which that content is motivated by the social field.³⁵

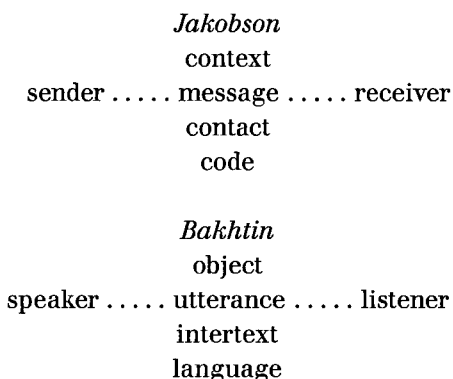
But the formalism/social and materialist history battle was not invented yesterday. One need only glance at the debates waged in the 1920s in the Soviet Union to see the very same issues argued *and* with the same mutual lack of comprehension and the same intransigence on both of the opposing sides.³⁶ Except that in that earlier rehearsal of the argument there was a *third* position added, one enunciated by Mikhail Bakhtin, who called the field he wanted to articulate “sociological poetics.”³⁷ In this rubric can be heard, of course, a strange oxymoron in the marriage between the very idea of a poetics—the attempt to define the laws internal to a linguistic form—and that of sociology's concern with the context of cultural production. But Bakhtin's conception of the study of art as a medium of social intercourse did involve such a marriage, although it began by cursing both the Formalist and the Marxist theoretical houses. If the opening sentence of his 1928 attack on Formalism, called *The Formal Method in Literary Scholarship*, reads, “Literary scholarship is one branch of the study of ideologies,” the book goes on to reject any simple, reflectionist view of art.³⁸ “There is no experience,” Bakhtin wrote, “outside its embodiment in signs. From the outset, there cannot even be question of a radical qualitative difference between interior and exterior. . . . It is not experience that organizes expression, but, to the contrary, expression that organizes experience.”³⁹ It was Bakhtin's position that expression—by which he meant the field of discourse, and indeed his whole theory was intended to elaborate what was meant by discourse—was the generator or constructor of meaning. And thus he wrote:

It is unfortunate that Marxist criticism, which was called upon to battle Formalism on the essential issues and enrich itself in this battle, refused to meet Formalism on the real territory of the problems of

constructive meaning. Most often the Marxists enlisted in the defense of content. In doing so they improperly contrasted what they were defending to the poetic construction as such. They simply evaded the problem of the constructive function of content in the structure of the work.⁴⁰

Now if Bakhtin did agree with the Formalists that meaning is constructed rather than given, with this construction an effect of the very medium of expression, he broke sharply with them about the nature of that medium. In the Formalists' eyes the medium was “language” and the master discipline to which they had recourse was linguistics: indeed they looked to the Moscow Circle of linguists within which figures like Roman Jakobson were developing a version of structural linguistics that paralleled that of Saussure. For Bakhtin, however, the medium was not “language” but discourse; the difference being that language is a logic, a set of grammatical and transformational laws that permit the reiteration of the same words or phrases in a multitude of contexts, or individual speech events, while discourse is, on the other hand, grounded precisely in the concreteness of the single utterance as a nonrepeatable event. As a study of the laws of how such utterances function, discourse's founding principle for Bakhtin is that it is interpersonal. Which is to say it is not—as the impersonal logic of the language model would have it—precipitated out of a set of linguistic rules; instead it is generated reactively, as one half of an already engendered dialogue. “All understanding is dialogical,” Bakhtin would insist. “Understanding is in search of a counter-discourse to the discourse of the utterer.”⁴¹ Or again he would say, “Meaning is personal: there is always within it a question, an appeal to, and an anticipation of, the answer; there are always two subjects in it (as the dialogical minimum).”⁴² But in this question of the intersubjective grounding of meaning Bakhtin would also make very clear that the subjects or persons he had in mind are not the subjects of psychological individualism; they are instead what he would call “semantic subjects,” subjects formed in and through discourse, discourse as the ideological matrix, the very stuff of the social field. For his theory no utterance is, then, originary; each is instead a reaction to what has already been said, or what the speaker knows to be already felt, believed, perceived, by his interlocutor—feelings, beliefs, perceptions, which form what could be called the horizon of reception. The speaker is always, in Bakhtin's terms, in an evaluative relation to that horizon, probing it, cajoling it, refusing it, seducing it. And it is that

relationship between the values of the speaker and those of the receiver which fills every utterance with a condition that is communal and reactive. "No member of a verbal community," Bakhtin writes, "can ever find words in the language that are neutral, exempt from the aspirations and evaluations of the other, uninhabited by the other's voice. On the contrary, he receives the word by the other's voice and it remains filled with that voice. He intervenes in his own context from another context, already penetrated by the other's intentions."⁴⁵



If we compare the famous graph by Jakobson of the communications model of structural linguistics with the graph that Bakhtin used to critique it, we will see both Bakhtin's agreement with the Formalists' concentration on the means of expression and his disagreement with their ideas about meaning.⁴⁴ In the Jakobson model we could imagine linguistic exchange working something like the communication between two telegraph operators: one person has a content to transmit (what Jakobson refers to as "context") and, encoding it with the help of a key, sends it through the air; if contact is established, the other decodes it with the same key, thus recovering the initial content. In refusing such a model Bakhtin states, "Semiotics prefers to deal with the transmission of a ready-made message by means of a ready-made code, whereas, in living speech, messages are, strictly speaking, created for the first time in the process of transmission, and ultimately there is no code."⁴⁵ This is why Bakhtin replaces "message" with "utterance" and "code" with "language." But the substitution of "intertext" for "contact" needs some more elaboration. For Bakhtin, contact—or the opening of the channel between speaker and listener—cannot be a component of the system he is modeling, because it is the very medium of that system: without the shared horizon—social, lexical, ideological—there is no speech event. So the component must be the form of the dialogical

relation—"the reaction that endows with personhood the utterance to which it reacts."⁴⁶ This is the intertext: the already given text to which one reacts and the reacting text being created.

There is another component to Bakhtin's notion of dialogism that needs very briefly to be mentioned. Since meaning involves community, in all the diversity of its members, dialogue will occur between types of irreducibly different discourses, and the utterance can therefore be riven by the confluence of different ages, professions, social classes, regional affiliations. This diversity Bakhtin called heterology, and he saw power as always working to reduce this heterology and to instate homogeneous speech. "In modern times," Bakhtin's analysis ran, "the flourishing of the novel is always connected with the decomposition of stable verbal and ideological systems [church, absolute power] and to the reinforcement of linguistic heterology."⁴⁷ Modernity in Bakhtin's eyes thus runs toward a disruption of that unity, which in the field of literature he saw embodied in the form of poetry; the advanced guard of this disruption was the novel, which allowed for a plurality of voices.

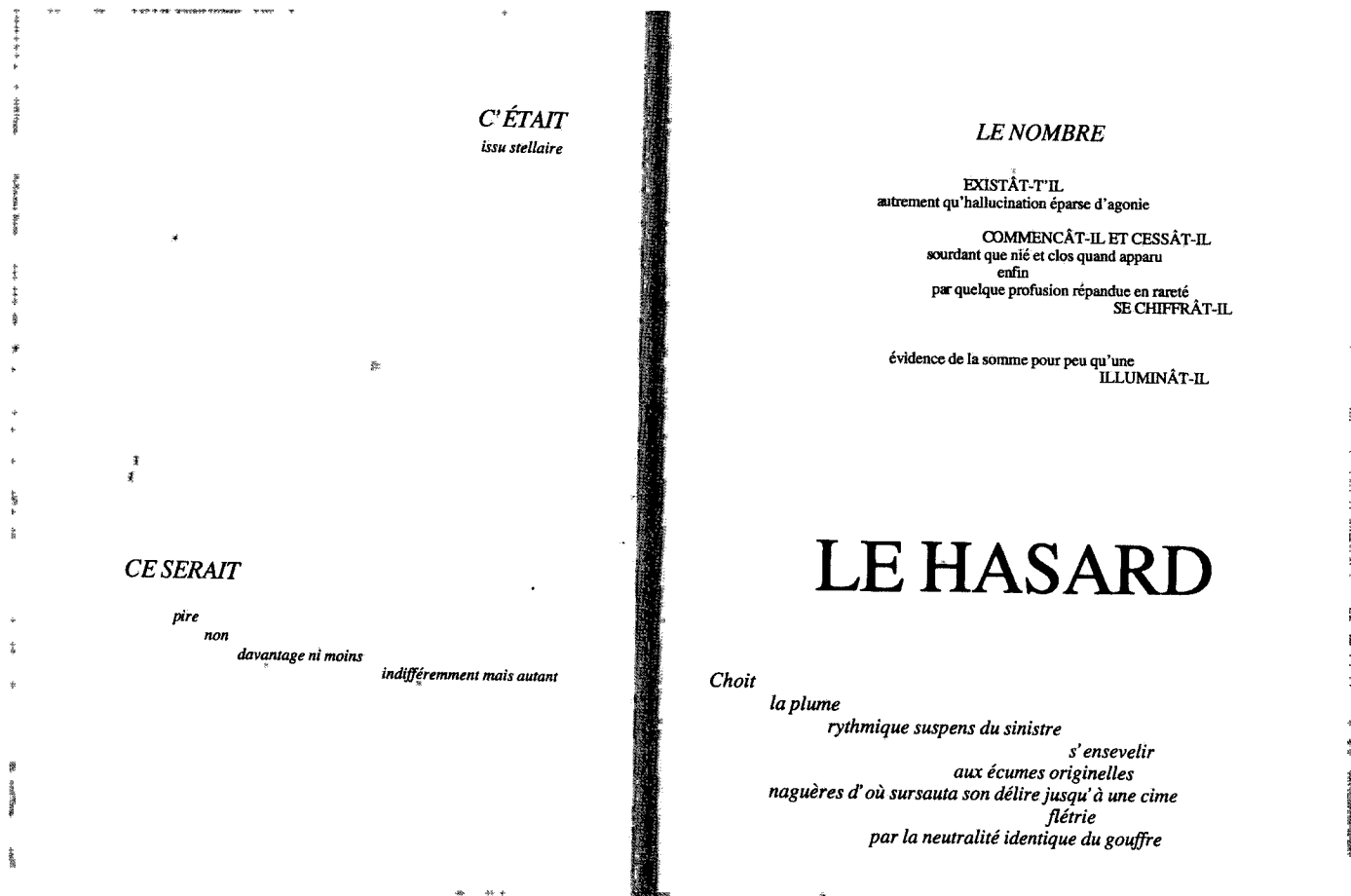
Although this excursus into the history of literary-critical debate may seem somewhat digressive, I would like to suggest that, given the parameters of the interpretive conflict between so-called formalists and social historians of art, it might prove extremely useful to try to think about collage through the vehicle of Bakhtin's model. For that model holds out a way of analyzing the social context's immanence to the work of art: of seeing how the work, as a discursive event, interpolates the social not through an act of reflection, but through the medium of the intertext.

Suppose we follow Bakhtin in viewing any utterance, enlarged here to include aesthetic decisions—like the interjection of newsprint within the pictorial medium—as a response to another utterance. If we do so, it will not be possible for us to think of such a decision as a direct reflection of a material, such as newspaper, or of a theme, such as popular culture or the Balkan Wars, but rather as something always-already mediated by the voice, or utterance, or decision, of someone else: another speaking or acting subject for whom this issue—newspaper—counts. Now, on Picasso's horizon, there were in fact two such subjects. One of them was Guillaume Apollinaire, among Picasso's most intimate companions from the opening years of Cubism, and the incipient inventor of the calligram; and the other was Stéphane Mallarmé, the poet

whose star was rising over the late nineteenth century to shine into the twentieth with the light of an austere defined Symbolist poetics. Because both of these had much to say on the subject of the newspaper, between the two of them we can trace the horizon against which Picasso's utterance can find its discursive specificity.

Mallarmé's position set the newspaper in opposition to the book, the precious object defended by him as the great medium of poetic truth. The newspaper's defects were various. Among them: that it presented to its reader column upon column of monotonous gray type; that its political vocation meant that it organized its contents into a hierarchy dictated by power—thus the lead article chases the advertising to a back page; and that (and this seems to be its worst offense) it confronts its reader with the monstrous amorphousness of an open, flat sheet, as distinct from the precious folds made available by the pages of a book.⁴⁸ And indeed Mallarmé's great poem *Un Coup de dés* (fig. 16), organized as it is, so that poetic lines must be read

across the gulf of the book's central fold, stands as an aesthetic reproach to this view of the crudeness of the newspaper form. Each of the three condemnations is, in fact, countered by the organization of *Un Coup de dés*, in the way the typographic spacing and diversity refuse the monotony of the column of gray print, and the dispersal of the poem's title across the first eleven pages acts to interweave the master typography of the "headline" into the protracted body of the text. This protraction, or attenuation of a theme, held in a kind of musical suspension across wave after wave of poetic sound, establishes the analogies with music that Mallarmé wanted for his poetry (the relevant comparison would obviously be Debussy's similar kind of suspension of a single music chord or coloration throughout the length of a whole work). And if this temporal attenuation is finally collapsed at the end of the poem, where the title's boldface disappears from the last two pages and the poem conjures the image of the marks on the dice transposing themselves into the points of a



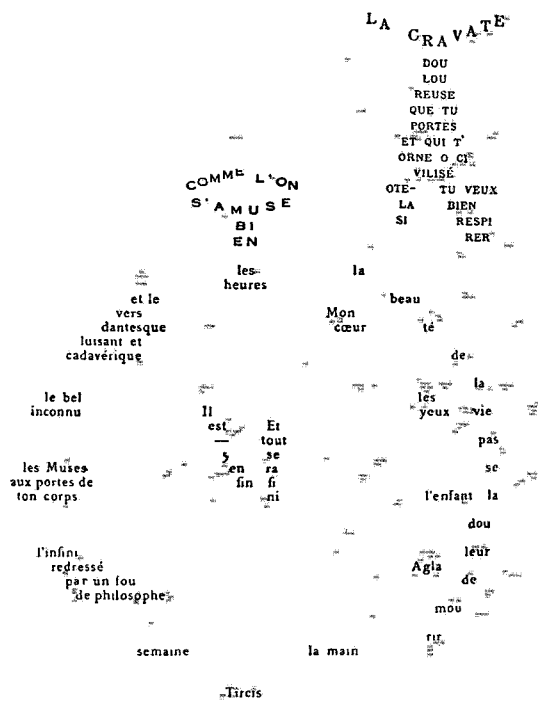
16. Stéphane Mallarmé. Two-page spread from *Un Coup de dés jamais n'abolira le hasard* (Paris: E. Bonniot, 1914)

starry constellation, this move is not meant to signal time's freezing itself into the rigid present of the page of text. Rather it conjures the text's very transcendence of time through its ascension into the sphere of pure, disembodied concept.

To move from the universe of Mallarmé's book to the broadside of Apollinaire's calligram "La Cravate et la montre" (1914; fig. 17) is to observe the opposition to Mallarmé's poetics that had been building over the years that separate 1897 from 1914. The temporality of the calligram is not that precious distention over page upon page of sound, but instead the insistent presentness of a single page within which the watch ticks off a kind of percussive cycle of numbers—*mon coeur* is "one," *les yeux* marks "two," *l'enfant* is "three," *la main* is "five," and so forth.⁴⁹ Indeed the poem is about the specificity of its temporal present, speaking as it does of the poet, Apollinaire (whose point of view is represented by the watch), and his friend, Serge Férat, personified in the necktie, who sit around a café table waiting for noon to strike so they can go in to lunch, with the poem's climax reading in the physical center of the page in the words, "It's 5 to 12 at last and everything will be over."⁵⁰ Apollinaire, glorying in the very flatness of the page that Mallarmé had despised, clearly believes that the typographic revolution, already at work in the pages of the newspaper and on the surfaces of billboards and advertisements, has loosened up the sheet of print, allowing many different voices to enter, creating in fact a cacophony of tones and speakers. The space of the poem, which is also the circle of the café table physicalized by the page of the calligram in 1914, had already been mapped by the conversation-poem called "Les Fenêtres," which Apollinaire wrote for a Delaunay exhibition catalogue in December 1912. There, sitting around a table Apollinaire spoke the opening line, "From red to green, all the yellow fades," whereupon his friend René Dupuy supplied a second one by saying, "When the macaws sing in their native forests," to which André Billy added, "There's a poem to write on the bird with only one wing." The next line, which Billy added in recognition of Apollinaire's anxiety over the lateness of his text was then, "We'll send it by telephonic message."⁵¹

That the calligram could capture this immediacy and heteroglossia of conversation in the flat presentness of the single page, and that the newspaper itself offers a model for such a congeries of events, seems to be Apollinaire's position by the time he composed "La Cravate et la montre." Indeed as early as "Zone," the poem he wrote in the autumn of 1912, at the very moment Picasso was decid-

La Cravate et la montre



17. Guillaume Apollinaire. "La Cravate et la montre" (1914), from *Calligrammes: Poèmes de la paix et de la guerre, 1913-16*, part 1: *Ondes* (Paris: Éditions Gallimard, 1925)

ing to place newsprint inside the space of the collage, Apollinaire was declaring:

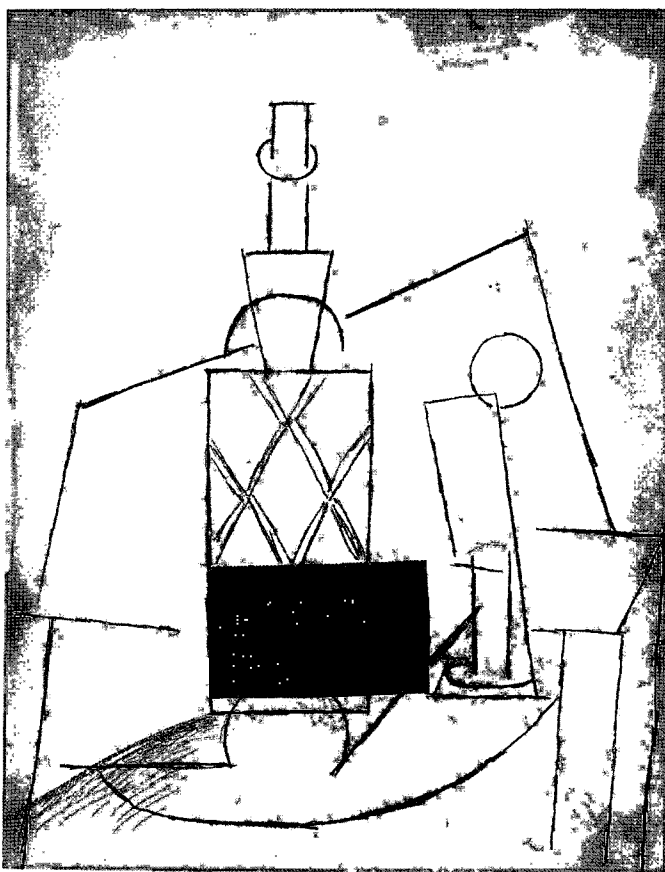
You read the handbills, catalogues, posters that sing out loud and clear—

That's the morning's poetry, and for prose there are the newspapers,

There are tabloids lurid with police reports,

Portraits of the great and a thousand assorted stories.⁵²

If we now turn to that question of Picasso's decision that we are trying to track here, we might see that its inaugural gesture, the collage with the words *UN COUP DE THÉ* (fig. 18), registers his decision precisely as a dialogical event—just as Bakhtin would have predicted. One of the earliest of the newsprint *papier collés*, this work punningly signals a field skewered to the surface by a headline that slyly summons forth *Un Coup de dés* in what is perhaps an ironic echo.⁵³ Mallarmé had thrown down the gauntlet and Apollinaire had picked it up; and collage, too, now responds to the notion of the newspaper as a medium—or *the* medium—of modernity itself. But though the Bakhtinian model encourages us to see Picasso's decision as totally mediated by the issues formulated in the terms of the Mallarmé/Apollinaire axis, the model leaves it entirely open as to which end of that axis Picasso himself supports;



18. Pablo Picasso. *Table with Bottle, Wineglass, and Newspaper*. Paris, after December 4, 1912. Pasted paper, charcoal, and gouache, 24³/₈ × 18⁷/₈" (62 × 48 cm). Daix 542. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. Gift of Henri Laugier. (Color plate, *P&B*, p. 263)

the dialogical response can of course be either a refutation or an identification.

Now, I would argue that for us to understand the specificity of Picasso's utterance—within the intertextual space of this debate—we need to do two things: to trust our eyes about how the newsprint actually looks in this first bout of Picasso's use of it; and to understand something about Picasso's attitude toward Apollinaire's embrace of the newspaper, so enthusiastically proclaimed in "Zone."

If we do the second one first, the following facts are relevant. Apollinaire's conversion to what could be called a Futurist repertoire of images—including the newspaper—was extremely sudden. In fact, in February 1912, when Apollinaire reviewed the first Futurist exhibition in Paris, he was rather cool to the movement—a reserve that reflected the fact that he had gone to the exhibition with Picasso and was influenced by the painter's disdain for Futurism's expressionist aspirations.⁵⁴ But that summer Apollinaire received what could be called a "shock of the new," delivered to him by Blaise Cendrars, an unknown poet just arrived in Paris who sent Apollinaire his poem "Pâques à New-York." It was in the light of Cendrars's connection to both the passion and the brutality of the new metropolis that Apollinaire, about to publish his own collected poetry under the projected title "Eau de vie," suddenly realized the arrière-garde, lingering Symbolist quality of his own work. "Zone," which he immediately set to writing and which appeared in his book as its first, explosive statement, is in fact something of a rewriting of "Pâques à New-York," just as *Alcools*, the title Apollinaire would use for his book, is a revision of the much more Symbolist "Eau de vie," undertaken at the suggestion of Cendrars, who had a kind of genius for these punchy Futurist titles (as *Kodak*, the title of a subsequent book of his, suggests).⁵⁵ Now if the shock of the new catapulted Apollinaire into the newspaper as a poetic space—Cendrars's own "Transsiberian [Express]" (fig. 19) celebrates this columnar organization by early 1913—it also changed Apollinaire's mind completely about the value of Futurism as an artistic movement. Siding with Marinetti about questions of Futurist poetics, Apollinaire wrote a manifesto for the journal *Lacerba* in the summer of 1913 (fig. 20), in which he says MERDE to certain things and distributes roses to others, prominently the Futurist idea of "words in freedom." And with his declaration that the adjective should be suppressed in poetry, Apollinaire gives his assent in this little broadside to Marinetti's specific attack on Mallarmé's poetics, the kind of attack that appears, for example, in the manifesto "Destruction of

L'Apaisante présence de Jeanne
L'homme aux lunettes bleues qui se promenait nerveusement dans le couloir et qui me regardait en passant
Protais de femmes
Et le sifflement de la vapeur
Et le bruit éternel des roues en folie dans les ornières du ciel
Les vitres sont givrées
Pas de nature !
Et derrière, les plaines sibériennes le ciel bas et les grandes ombres des Taciturnes qui montent et qui descendent

Je suis couché dans un placid
Barjois
Comme ma vie
Et ma vie ne me tient pas plus chaud que ce châlô
Et j'Europe tout entière aperçue au coupe-vent d'un express à toute vapeur
N'est pas plus riche que ma vie
Ma pauvre vie
Ce châlô
Emblèmes sur des coffres remplis d'or
Avec lesquels je roule
Que je rêve
Que je fume
Et la seule flamme de l'univers
Est une pauvre pensée...

DU FOND DE MON CŒUR DES LARMES ME VIENNENT

SI JE PENSE, AMOUR, À MA MAITRESSE
ELLE N'EST QU'UNE ENFANT, QUE JE TROUVAI AINSI
PÂLE, IMMAGINÉE, AU FOND D'UN BOMBOIS.

CE N'EST QU'UNE ENFANT, BLONDE, RIGIDE ET TRISTE,
ELLE M'ESQUOTE PAS ET ME FÉLICE JAMAIS.
MAIN AU FOND DE SES YEUX, QUAND ELLE VOUS Y LAISSE BOIRE,
TREMBLE UN DOUX LYS D'ARGENT, LA FLEUR DU POËTE.

ELLE EST DOUCE ET MISTRE, SANS AUCUN REPROCHE,
AVEC UN LONG TRESSAILLEMENT VOTRE APPROCHE.
MAIS QUAND MOI JE LUI VIENS, DE-CI, DE-LÀ, DE FÊTE,
ELLE FAIT UN PAR, PUIS FERME LES YEUX - ET FAIT UN PAR.

CAR ELLE EST MON AMOUR ET LES AUTRES FEMMES
N'ONT QUE DES BORES D'OR SUR DE GRANDS CORPS DE FLAMMES,
MA PAUVRE AMIE EST SI ESSOUÏÉE,
ELLE EST TOUTE NIK, NA PAS DE CORPS - ELLE EST TROP PAUVRE.

ELLE N'EST QU'UNE FLEUR CANDIDE, FLEURTE,
LA FLEUR DU POËTE, UN PAUVRE LYS D'ARGENT,
TOUT FROID, TOUT SEUL ET DÉJÀ SI FANÉ
QUE LES LARMES ME VIENNENT SI JE PENSE À SON CŒUR.

Cette nuit est pareille à cent mille autres quand un train s'en va dans la nuit
- Les couples tombent -
Et que l'homme et la femme, même jeunes, s'aiment à faire l'amour.

Le ciel est comme la tente déchirée d'un cirque peure dans un petit village de pêcheurs
En Flandres
Le soleil est un fumeur qui fume
Et tout au haut d'un trapèze une femme fait le train.
La clarinette le piano que tire agreste un mauvais tambour
Et veid mon berceau

Moi Jeanne
Il était toujours près du piano quand ma mère comme Madame Bovary jouait les sonates de Beethoven.
C'est dans mon enfance dans les jardins suspendus de Babylone
Et l'école bougonnière, dans les gares devant les trains en partance
Maintenant, j'ai fait courir tous les trains derrière moi

Il n'y a plus que la Patagonie, la Patagonie, qui couvraient à mon immense tristesse, la PATAGONIE et un voyage dans
les mers du Sud

JE SUIS EN ROUTE
J'AI TOUJOURS ÉTÉ EN ROUTE

JE SUIS EN ROUTE AVEC LA PETITE JEHANNE DE FRANCE
LE TRAIN FAIT UN SAUT PÉRIILLEUX ET RETOMBE SUR TOUTES SES ROUES
LE TRAIN RETOMBE SUR SES ROUES

LE TRAIN RETOMBE TOUJOURS SUR TOUTES SES ROUES

« Blaise, dis, sommes-nous bien loin de Montmartre ? »

Nous sommes loin, Jeanne, tu roules depuis sept jours
Tu es loin de Montmartre de la Butte qui t'a nourrie du Sacré-Cœur contre lequel tu t'es blottie
Paris a disparu et son énorme flamme
Il n'y a plus que les cendres continûes
La pluie qui tombe
La tourbe qui se gonfle
La Sibirie qui tourne
Les lourdes nappes de neige qui remoncent

Et le gretot de la folie qui gretotte comme un dernier d'air dans l'air bled
Le train palpite au cœur des horizons plombés
Et son chagrin rieuse.

« Dis, Blaise, sommes-nous bien loin de Montmartre ? »

Les inquiétudes
Doubles les inquiétudes
Toutes les gares les ruelles obliques sur la route
Les fils téléphoniques auxquels elles pendent
Les poteaux grimpaux qui gesticulent et les tramways
Le monde s'étire s'allonge et se retire comme un harmonium qu'une main sadique tourmente

Dans les déchirures du ciel les locomotives en furie
S'insoufflent
Et dans les trous

Les roues vertigineuses les boucles des vitres
Et les chiens du meilleur qui gribotent à nos trousses
Les démons sont déshabillés
Ferrailles
Tout est un faux accord
Le broussou-roussou des roues
Chocs
Rebondissements
Nous sommes un orage sous le crâne d'un ours.

« Dis, Blaise, sommes-nous bien loin de Montmartre ? »

Mais oui, tu m'énerves, tu le sais bien, nous sommes bien loin
La folie surchauffée beugle dans la locomotive
La peste le choléra se lèvent comme des braises ardentes sur notre route
Nous disparaissions dans la guerre en plein dans un tunnel
La faim, la putain, se cramponne aux nuages en débordance
Et fiente des batailles en tas puants de morts
Pais comme elle, fais ton métier...

« Dis, Blaise, sommes-nous bien loin de Montmartre ? »

Où nous le sommes, nous le sommes
Tous les bons d'ailleurs ont crevé dans ce défilé



PROSE DU TRANSSIBÉRIEN
ET DE LA PETITE JEHANNE DE FRANCE

En ce temps-là j'étais en mon adolescence
J'avais à peine seize ans et je ne me souvenais déjà plus de mon enfance
J'étais à 4000 lieues du lieu de ma naissance
J'étais à Moscou, dans la ville de mille et trois églises et des sept gares
Et je n'avais pas assez des sept gares et des mille et trois tours
Car mon adolescence était alors si ardente et si folle
Que mon cœur, leur à tour, brûlait comme le temple d'Éphèse ou comme la Place Rouge de Moscou
Quand le soleil se couche,
Et mes yeux éclairaient des voies anciennes
Et j'étais déjà si mauvais poète
Que je ne savais pas aller jusqu'au bout.

Le Kremlin était comme un immense gâteau tartare
Croustillé d'or
Avec les grandes amandes des cathédrales toutes blanches
Et l'or miellé des cloches...
Et mes mains ne laissaient la main de Kropotkin
J'avais dit
Et je déshabillais ces cravattes caennaises

Puis, tout à coup, les pigeons du Saint-Esprit s'envolaient sur la place
Et mes mains s'envolaient aussi, avec des bruissements d'albatros
Et ceci, c'était les dernières réminiscences du dernier jour
Du tout dernier voyage
Et de la mer.

Pourtant, j'étais fort mauvais poète
Je ne savais pas aller jusqu'au bout
J'avais fait
Et tous les jours et toutes les femmes dans les cafés et tous les verres
J'aurais voulu les boire et les casser
Et toutes les vitrines et toutes les rues
Et toutes les mains et toutes les vises
Et toutes les roues des faucis qui tourbillonnent sur les mauvais pavés
J'aurais voulu les plonger dans une fournaise de glaives
Et j'aurais voulu broyer tous les os
Et arracher toutes les langues
Et liquéfier tous ces amandis corps étranges et nus sous les vêtements qui m'affolent...
Et j'aurais voulu la venue du grand Christ rouge de la république russe...
Et j'aurais voulu mourir une Vitaine plaie
Qui s'ouvrait comme un brasier.

En ce temps-là j'étais en mon adolescence
J'avais à peine seize ans et je ne me souvenais déjà plus de ma naissance
J'étais à Moscou, où je voulais me nourrir de flammes
Et je n'avais pas assez des tours et des gares que constellaient mes yeux
En Sibirie tonnant le canon d'éclair la guerre
Et la Sibirie le froid la porte le châlô
Et les maux immenses de l'âme charbonnée des millions de charbons

Dans toutes les gares je regardais partir tous les derniers trains
Personne ne pouvait plus partir car on ne déshabillait plus de l'État
Et les soldats qui s'en allaient auraient bien voulu rester...
Et j'étais assis devant la statue de Kropotkin
Moi, le mauvais poète qui ne voulait aller nulle part, je pourrais aller partout
Et tous les marchands avaient encore assez d'argent
Pour aller tenter leurs fortunes.
Leur train partait tous les vendredis matin.
On disait qu'il y avait beaucoup de morts.
L'un emportait tant caisses de révels et de coccons de la Forêt-Noire
Un autre, des boîtes à chapeaux des cylindres et un assortiment de tire-bouchons de Sheffield
Un autre, des corbeilles de Malmô remplis de boîtes de conserve et de sardines à l'huile.
Puis il y avait beaucoup de femmes
Des femmes des autres-jambes à l'huile qui pouvaient aussi servir
Des corbeilles
Elles étaient toutes patentées
On disait qu'il y avait beaucoup de morts là-bas
Rites voyagèrent à prix réduits
Et s'étaient toutes un compte-courant à la banque.
OR, UN VENDREDI MATIN CE FUT AUSSI MON TOUR
ON ÉTAIT EN DÉCEMBRE
ET JE PARTIS MOI-AUSI POUR ACCOMPAGNER LE VOYAGEUR EN BIOUTERIE QUI SE RENDAIT À KHABININE
NOUS AVIONS DEUX COUPÉS DANS L'EXPRESS ET LA COFFRE DE JOAILLERIE DE PFORZHEIM
DE LA CAMELOTTE ALLEMANDE « MADE IN GERMANY »

IL M'AVAIT HABILÉ DE NEUF ET EN MONTANT DANS LE TRAIN J'AVAIS PERDU UN BOUTON
- JE M'EN SOUVIENS, JE M'EN SOUVIENS, J'Y AI SOUVENT PENSÉ DEPUIS
- JE COUCHAIS SUR LES COFFRES ET J'ÉTAIS TOUT HEUREUX DE POUVOIR JOUER AVEC LE BROWNING NICKELÉ
- OÙ IL M'AVAIT AUSSI DONNÉ

J'étais très heureux inaccoutumé
Je croyais jouer aux brigands
Nous avions vu le train de Oleskanda
Et nous allions grées au transsibérien le cachet de l'autre côté du monde
Je devais le défendre contre les voleurs de l'Onral qui avaient attaqué les saltimbanques de Jules Verne
Contre les khougonges les boxers de la Chine
Et les enrégés petits mongols du Grand-Lana
Alfaba et les quarante voleurs
Et les fidèles du terrible Vieux de la montagne
Et surtout, contre les plus modernes
Les rats d'hôtel
Et les spécialistes des express internationaux

Pourtant, et pourtant
J'étais triste comme un enfant
Le rythme du train
La nuitelle chemin-de-fer des psychiatres américains
Le bruit des portes des voies des estives grinçant sur les rails congelés
Le frottement de mon avenir
Mon browning le piano et les jurons des joueurs de cartes dans le répartitionnement d'à côté

L'ANTITRADITION FUTURISTE

Manifeste-synthèse

ABAS LEP *omitr* A *lmité* SS *korsusu*
otalo EIS *cramlr* ME *nigmo*

ce moteur à toutes tendances impressionnisme fauvisme cubisme expressionnisme pathétisme dramatisme orphisme paroxysme DYNAMISME PLASTIQUE MOTS EN LIBERTÉ INVENTION DE MOTS

DESTRUCTION

Suppression de la douleur poétique
 des exotismes snobs
 de la copie en art
 des syntaxes déjà condamnées par France et
 autres les langues
 de l'adjectif
 de la ponctuation
 de l'harmonie typographique
 des temps et personnes des verbes
 de l'orchestre
 de la forme théâtrale
 du sublime artiste
 du vers et de la strophe
 des maisons
 de la critique et de la satire
 de l'intrigue dans les récits
 de l'ennui

SUPPRESSION DE L'HISTOIRE

INFINITIF

CONSTRUCTION

1 Techniques sans cesse renouvelées où rythmes

Continuité
 simultanéité
 en opposition
 au
 particularisme
 et à la
 division

LA PURETÉ

Littérature pure. Mots en liberté. Invention de mots
 Plastique pure (6 sens)
 Création invention prophétie
 Description onomatopéique
 Musique totale et Art des bruits
 Musique universelle et Art des lumières
 Brooklyn et gratte-ciels
 Machinisme. Tour Eiffel
 Civilisation pure
 Nomadisme épique exploratoire
 urbain Art des voyages et des promenades
 Antigrâce
 Frémissements directs à grands spectacles libres cirques music-halls etc.

LA VARIÉTÉ

2 Intuition vitesse ubiquité

Livre ou vie captivée ou phonocinématographie ou Imagination sans fils
 Trémolisme continu ou onomatopées plus inventées qu'imitées
 Danse travail ou chorégraphie pure
 Langage vélocité caractéristique impressionnant chanté sifflé mimé dansé marché couru
 Droit des gens et guerre continuelle
 et
 Féminisme intégral ou différenciation innombrable des sexes
 Humanité et appel à l'ouïr/homme
 blessures
 Matière ou transcendantalisme physique
 Analogies et salembourgs tremplin lyrique et seule science des langues calli-ot Calicut Calcutta tafia Sophia le Sophti suffisant Umzi officier officiel ô ficelles Affionado Dona-Sol Donatello Donateur donne à tort torpilleur

ou ou ou fôte crepeud naissance des perles apremine

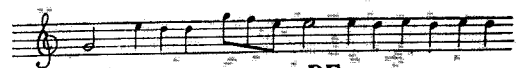
a, b, c. Guillaume Apollinaire. "L'Antitradition futuriste" 15), in *Oeuvres complètes de Guillaume Apollinaire*, ed. Michel caudin (Paris: André Balland et Jacques Lecat, 1966), pp. 877- This work first appeared as a broadside, in both French and Italian, in July 1913. It appeared again in French in *Gil Blas* August 3, 1913), and then in Italian in *Lacerba* (September 15, 1913).

Syntax—Imagination Without Strings—Words in Freedom,” where Marinetti writes, “I oppose Mallarmé’s choice language, his search for the unique, irreplaceable, exquisite adjective . . . [his] static ideal.”⁵⁶

But this support for Futurism could not have seemed a very happy turn of events for Picasso, bringing with it as it did not only a refutation of Picasso’s own aesthetic distrust of the movement, but also and closer to home a sudden onrush of enthusiasm on Apollinaire’s part for all those artists who had been outside the charmed circle of Picasso, Braque, and their poet supporters. Suddenly Apollinaire was living, in late 1912, with the Delaunays, running around Paris with Léger to look at the urban iconography of billboards and street signs, and worst of all delivering, in October 1912 at the Section d’Or exhibition, a lecture called “The Dismemberment of Cubism.” Having said, “Possibly it is too late to speak of Cubism. The time for experimentation is passed. Our young artists are interested now in creating definitive works,” Apollinaire’s praise in his lecture for Delaunay, Léger, Duchamp, and Picabia could not have pleased Picasso.⁵⁷

That the Futurism suddenly taken up by Apollinaire—who was to rebaptize it “*l’esprit nouveau*”—was not welcome to Picasso, is something we might suspect at a personal level; but it is also something that is registered in the extraordinary restraint and near austerity of the first group of collages that import newsprint into their midst (fig. 21; see also *P&B*, pp. 261–63, 266; and Daix 543–550, 552–554). In fact, looking at those collages against the cacophonous model of the Futurist “words in freedom” (fig. 22), we get a sense of quite another conceptual world, one ruled by symmetry, clarity, balance—indeed the very kind of austere harmonics that we would associate not with Apollinaire’s position on the horizon we’ve been sketching, but in fact with Mallarmé’s.

The suggestion that arises from the discursive space I have been filling in would lead one to conclude, I believe, that in late 1912 newsprint had initially to be recuperated by Picasso from a world of Futurist abandon to which he himself was extremely hostile. Yet recuperation means here not simply siding with Mallarmé’s condemnation of the newspaper, but showing that the newspaper can, to the contrary, be made to yield—for the new art—the very qualities Mallarmé condemned it for lacking. Thus without jettisoning its flatness and its columnar monotony, Picasso deploys newsprint to create, at the level of the sign, those precious aesthetic possibilities that Mallarmé had insisted were the exclusive prerogative of the book: the capacity to figure forth the fold as that metaphysical “turn-



MER DE

aux

Critiques
Pédagogues
Professeurs
Musées
Quattrocentistes
Dixseptèmesicélistes
Huines
Pélines
Historiens
Venise Versailles Pom-
pet Bruges Oxford
Nuremberg Tojède
Bénarés etc.
Défenseurs de paysages
Philologues

Essaysiles
Néo et post
Bayreuth Florence
Montmartre et Mu-
nich
Lexiques
Bongoutismes
Orientalismes
Dandysmes
Spiritualistes ou réali-
stes (sans sentiment
de la réalité et de
l'esprit)
Académismes

Les frères siamois
D'Annunzio et Rostand
Dante Shakespeare Tol-
stor Goethe
Dijétantismes merdo-
nants
Eaclyte et théâtre d'O-
range
Inde Egypte Fiesole et
la théosophie
Scientisme
Montaigne Wagner Bee-
thoven Edgard Poe
Walt Whitman et
Baudelaire

ROSE

aux

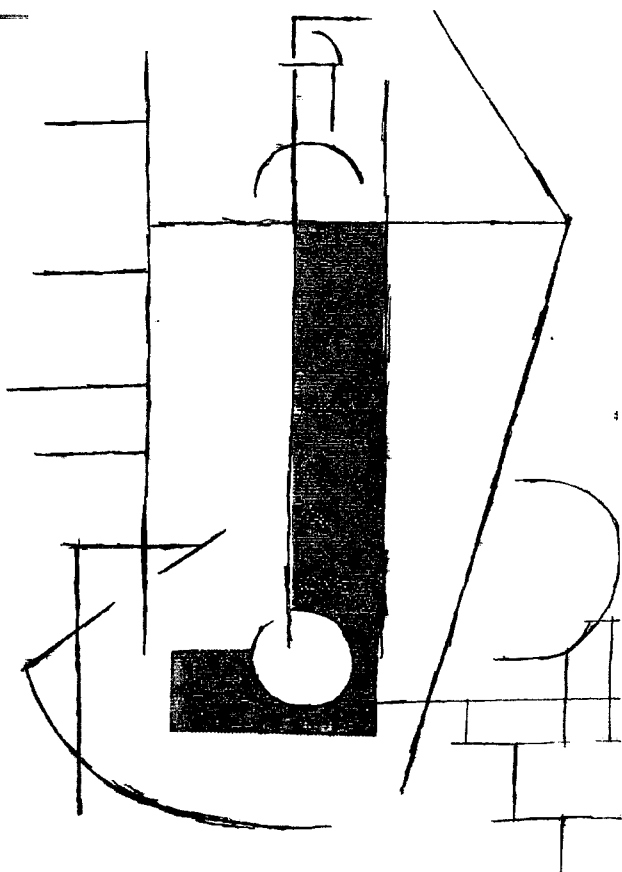
Marinetti Picasso Boccioni Apollinaire Paul Fort Mer-
cereau Max Jacob Carrà Delaunay Henri Matisse
Braque Depaquit Séverine Severini Derain Russolo
Archipenko Pratella Balla F. Diviere N. Boaduin
T. Varlet Buzzi Palazzeschi Maquaire Papini Soffici
Folgoré Govoni Montfort R. Fry Cayacchioli D'Alba
Altomare Tridon Metzinger Gleizes Jastreboff Royère
Canudo Salmon Castiaux Laurenbin Aurel Agéro Léger
Valentine de Saint-Point Delmarie Kandinsky Strawinsky
Herbin A. Billy G. Sauvebois Picabia Marcel Duchamp
B. Cendrars Jouvé H. M. Barzun G. Polti Mac Orlan
F. Fleuret Jaudon Mandin R. Dalize M. Brésil E. Carco
Rubiner Bétuda Manzella-Frontini A. Mazza T. Derème
Giannattasio Tavolafo De Gonzagues-Friok C. Larronde etc.

GUILLAUME APOLLINAIRE.
(101, BOULEVARD SAINT-GERMAIN - PARIS)

PARIS, le 20 Juin 1912, jour
du Grand Prix, à 03 mètres
au-dessus du Boul. S.-Germain

DIRECTION DU MOUVEMENT FUTURISTE
Cassa Venezia, 61 - MILAN

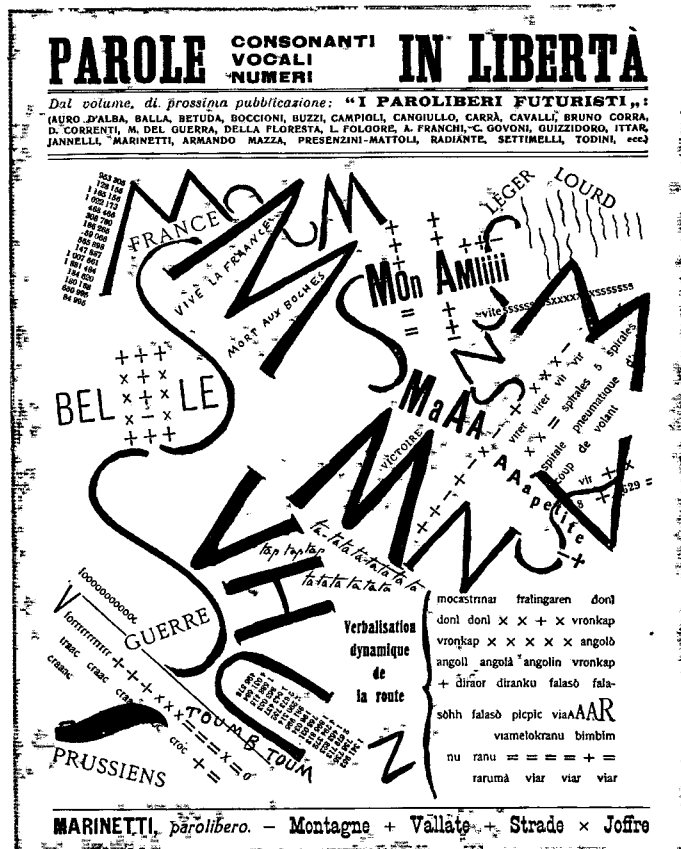
05° 06° 07° 08° 09°



21. Pablo Picasso. *Bottle on a Table*. Paris, after December 8, 1912. Pasted paper and charcoal, 25⁵/₈ × 18¹/₈" (60 × 46 cm). Daix 552. Collection Ernst Beyeler, Basel. (Color plate, *P&B*, p. 267)

ing" of the page that opens the work of art onto the abyss or chasm of meaning; and the ability to transmute the gray drone of the marks on the page into the very sign or constellation for light.

The intertext reveals, I think, the pressures on Picasso to embrace the materials that were now heralded by his friend Apollinaire and by many others around him as the very stuff of *l'esprit nouveau*. But it also helps us see that Picasso's very first embrace was so tremendously qualified as almost to appear a kind of rejection, as this material is reworked into what could be called a poetics of the sign. If Cendrars's slogan had become "Poetry is in the streets," Picasso's response, in these incredibly balanced and patri-



22. Filippo Tommaso Marinetti. *After the Marne, Joffre Visited the Front in an Auto* (1915), in *Les Mots en liberté futuristes* (Milan, 1919). Beinecke Rare Book and Manuscript Library, Yale University, New Haven, Connecticut

cian works, seems to be, "Yes, it is in the streets, but what we must do is to make clear the sense that what is *there* is revealed to us at the level of poetry." Thus if at this moment Picasso's *Violin* (fig. 1) sounds the notes of Apollinaire's "Zone," it does so by reminding his friend of the aesthetic rigor and pleasure of the transformational operations of the fold. The opening of the dialogue, at this moment in November–December 1912, is not the necktie and the pocket watch but UN COUP DE THÉ. The dialogue will then continue from there and become much, much more complex. And perhaps Bakhtin can help us with this burgeoning complexity, but that is for a future discussion.

NOTES

1. Hermann von Helmholtz summarized the positions of his *Treatise on Physiological Optics* (1866) in a popular lecture in 1867, "The Recent Progress of the Theory of Vision," in which he refers to the mechanism of association necessary to elaborate the empirical theory of vision (which "assumes that none of our sensations give us anything more than 'signs' for external objects and movements, and that we can learn how to interpret these signs only by means of experience and practice") as "unconscious inference" (see *Helmholtz on Perception*, ed. Richard Warren and Roslyn Warren [New York: John Wiley & Sons, 1968], pp. 99 ff). For an assessment of associationism, see Jean-Paul Sartre, *Imagination: A Psychological Critique*, trans. Forrest Williams (Ann Arbor, Mich.: University of Michigan Press, 1972), pp. 19-36.
2. For a definition of *paradigm* as a structuralist concept, as well as a basic introduction to the field of semiology, see Roland Barthes, *Elements of Semiology*, trans. Annette Lavers and Colin Smith (1964; New York: Hill & Wang, 1967), pp. 58-88. Barthes's *The Fashion System* (trans. Matthew Ward and Richard Howard [1967; New York: Hill & Wang, 1983]) is a full-scale attempt to articulate a paradigmatic network. More playfully, Barthes later describes the paradigm by means of the Argonauts' vessel, "each piece of which the Argonauts gradually replaced, so that they ended with an entirely new ship, without having to alter either its name or its form. This ship *Argo* is highly useful: it affords the allegory of an eminently structural object, created not by genius, inspiration, determination, evolution, but by two modest actions (which cannot be caught up in any mystique of creation): *substitution* (one part replaces another, as in a paradigm) and *nominatio* (the name is in no way linked to the stability of the parts): by dint of combinations made within one and the same name, nothing is left of the *origin*: *Argo* is an object with no other cause than its name, with no other identity than its form" (*Roland Barthes by Roland Barthes*, trans. Richard Howard [New York: Hill & Wang, 1977], p. 46).
3. For the semiological classification of signs, see Barthes, *Elements of Semiology*, pp. 35-38.
4. Within semantics, the notational convention for indicating the signified of a sign is between slashes, as in /depth/.
5. Saussure writes, "In language there are only differences. Even more important: a difference generally implies positive terms between which the difference is set up; but in language there are only differences *without positive terms*"; or again, "putting it another way, *language is a form and not a substance*" (Ferdinand de Saussure, *Course in General Linguistics*, trans. Wade Baskin [New York: McGraw-Hill, 1966], pp. 120, 122).
6. If structural linguistics uses the phonetic term "diacritical" to refer to its fundamental notion of system as the result of paired oppositions, this derives from Saussure's discussions of phonology in which the idea of a sound as such (*p*, say) is rejected in favor of a concept of sound already operating in systematic opposition (for example, the voiced *p* of *put* in contradistinction to the unvoiced *p* of *up*). A brilliant treatment of the systematicity of sound is Joel Fineman's "The Structure of Allegorical Desire," *October*, no. 12 (Spring 1980), pp. 47-66.
7. That Picasso uses the collage elements to render passages of drawing—of modeling and of orthogonal marks reminiscent of perspective—superfluous needs to be made explicit. The formal rhyming, for example, between the silhouette of the violin's scroll and the newspaper shape that cups it saps the description of its illusionistic import. Similarly, the implacable visual parallelism between the two newsprint segments—their existence on the absoluteness of the flat surface—drains the orthogonal lines (for example, the ones moving between the left and right segments) of their capacity to organize convincing foreshortening.
8. See Pierre Dufour, "Actualité du cubisme," *Critique*, nos. 267-258 (August-September 1969), pp. 809-825; Jean Laude, "Picasso et Braque, 1910-1914: La Transformation des signes," in *Le Cubism* (Saint-Étienne: CIEREC, 1973), pp. 7-28; Françoise Will-Lavaillant, "La Lettre dans la peinture cubiste," in *Le Cubism*; Pierre Daix, *Picasso, The Cubist Years, 1907-1916*, trans. Dorothy S. Blair (Boston: New York Graphic Society, 1979); Rosalind Krauss, "Re-presenting Picasso," *Art in America*, 68, no. 10 (December 1980), pp. 90-96; and "In the Name of Picasso," *October*, no. 16 (Spring 1981), pp. 5-22, reprinted in Krauss, *The Originality of the Avant-Garde and Other Modernist Myths* (Cambridge, Mass.: MIT Press, 1985); Yve-Alain Bois, "Kahnweiler's Lesson," *Representations*, no. 18 (Spring 1987), reprinted in his *Painting as Model* (Cambridge, Mass.: MIT Press, 1990); and Bois, "The Semiology of Cubism," in the present volume.
9. Leo Steinberg's "The Intelligence of Picasso," though never published, is a lecture that he began to give in the spring of 1974 (at the American Academy in Rome and at the Grand Palais in Paris) and has continued to transform ever since (I heard it in 1978 at Columbia University). Using concepts from Saussure as well as from linguistics and rhetoric generally, the lecture in part analyzes the significance for Picasso's early Cubism of the difference between the analogue sign (continuously traced from its referent) and the arbitrary, linguistic one.
10. Reprinted in Marilyn McCully, ed., *A Picasso Anthology*:

Documents, Criticism, Reminiscences (London: Thames & Hudson, 1981), p. 84.

11. Gertrude Stein, *The Autobiography of Alice B. Toklas* (New York: Vintage Books, 1961), p. 64. First published, New York: Harcourt, Brace, 1933.

12. *Ibid.*, p. 90.

13. Gertrude Stein, *Picasso* (Boston: Beacon Press, 1959) pp. 15, 24. First published in French, Paris: Librairie Floury, 1938.

14. *Ibid.*, p. 8.

15. Daniel-Henry Kahnweiler, *The Rise of Cubism*, trans. Henry Aronson (New York: Wittenborn, 1949), p. 8. First published as *Der Weg zum Kubismus* (Munich: Delphin-Verlag, 1920).

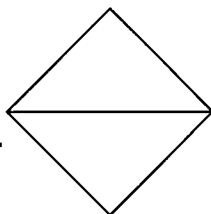
16. The fullest argument for the pioneering status of Braque's L'Estaque landscapes is given in William Rubin, "Cézannisme and the Beginnings of Cubism," in Rubin, ed., *Cézanne: The Late Work* (New York: The Museum of Modern Art, 1977), pp. 151-202. The grounds for this claim were subsequently opened to question and critique by Leo Steinberg in "Resisting Cézanne: Picasso's *Three Women*," *Art in America*, 66, no. 6 (November-December 1978) and "The Polemical Part," *Art in America*, 67, no. 2 (March-April 1979), with a response from Rubin ("Pablo and Georges and Leo and Bill") in the same issue.

It was not, of course, Kahnweiler's position that Cubism began in the 1908 landscapes; he had placed its origins in the right side of the *Demoiselles d'Avignon*.

17. Rubin, "Cézannisme and the Beginnings of Cubism," p. 165.

18. *Ibid.*, p. 193.

19. Given the configuration of the lozenge:



its internal axes are established by Picasso through the vectors set up by the linear elements within the array of the houses. The vertical axis is postulated through the ridge lines of the roofs of the two central houses—the one that intersects the bottom edge of the canvas at the center of that edge, and the one located immediately behind this first; the horizontal axis is indicated by roof lines located just behind this second house to its right and left.

20. See Leo Steinberg, "The Philosophical Brothel," *October*, no. 44 (Spring 1988), pp. 7-74; first published in *Art News*, 71, nos. 5-6 (September-October 1972).

James Joyce writes: "Ineluctable modality of the visible: at least that if not more, thought through my eyes. Signatures of all things I am here to read, seaspawn and seawrack, the nearing tide, that rusty boot. Snotgreen, bluesilver, rust: coloured signs. Limits of the diaphane" (*Ulysses* [New York: Vintage Books, 1961], p. 37).

21. To such a generalization about Braque, William Rubin objects, in the discussion following this paper, that a painting like *Harbor* (*P&B*, p. 113) displays the same break between the foreground boats, which are seen from above, and the far houses, which rise vertically (p. 293). My answer would be that though there is such a disjunction in this painting, it is a function of the subject matter and as such is an anomaly in the artist's production. Indeed, faced a few months later with a similar theme (*Harbor in Normandy*; *P&B*, p. 126), Braque specifically avoids such an interruption and preserves the continuous parallelism of the representational surface with the plane of vision.

22. This paragraph is taken directly from my first attempt to sketch this notion of the role of sensory disjunction in the development of Picasso's work: "The Cubist Epoch," *Artforum*, 9, no. 6 (February 1971), p. 32. There I tried to bolster the role of a skepticism with regard to vision by using Maurice Raynal's reference to Berkeleyan skepticism in his 1912 "Conception and Vision," reprinted in Edward Fry, ed., *Cubism*, (New York: McGraw-Hill, 1966), p. 94.

23. Cited in Judith Cousins, "Documentary Chronology," in *P&B*, p. 376.

24. Pierre Daix speaks of the importance of Corot for this work in his *Journal du cubisme* (Geneva: Albert Skira, n.d.), pp. 54-55.

25. Leo Steinberg writes, "Picasso, the boy wonder, had always known how to make objects look three-dimensional and how to breathe in the space between. Such magic feats were the routine of competent students in every accredited school of art. Picasso now [in 1908] asks—and with a gathering momentum of innocence—how this thing which everyone knows how to do can be done at all" ("Picasso's Sleepwatchers," in *Other Criteria: Confrontations with Twentieth-Century Art* [New York: Oxford University Press, 1972], p. 95). The problematic of depth—that is, of foreshortening, of turning in space, of the oblique, and the implications of this for the backs of objects—has been a constant subject of Steinberg's work on Picasso.

26. Cousins, "Documentary Chronology," p. 395.

27. For Saussure's discussion of the arbitrariness or unmotivated character of the sign, see *Course in General Linguistics*, pp. 111-22. See also Barthes, *Elements of Semiology*, pp. 50-51. Section 25 ("The Vestimentary Sign") of Barthes's *The Fashion System* contains a subsection headed "The Motivation of the Sign," from which my own title is drawn.

28. The culmination of Steinberg's analysis of Picasso's *Demoiselles d'Avignon* reads: "The space of the *Demoiselles* is a space peculiar to Picasso's imagination. Not a visual continuum, but an interior apprehended on the model of touch and stretch, a nest known by intermittent palpation, or by reaching and rolling, by extending one's self within it. Though presented symbolically to the mere sense of sight, Picasso's space insinuates total initiation, like entering a disordered bed ("The Philosophical Brothel," p. 63). Steinberg's analysis has often been read as license to elaborate an erotic iconography for the painting. It would seem less an iconographic analysis, however, than a phenomenological one

(see my "Editorial Note," *October*, no. 44 [Spring 1988], p. 5).

29. See Linda Dalrymple Henderson, "A New Facet of Cubism: 'The Fourth Dimension,' and 'Non-Euclidean Geometry' Reinterpreted," *The Art Quarterly*, 34, no. 4 (Winter 1971), pp. 410-33, expanded in her *The Fourth Dimension and Non-Euclidean Geometry in Modern Art* (Princeton, N.J.: Princeton University Press, 1985). Bergson and duration enter discussions of Cubism as early as Albert Gleizes and Jean Metzinger's *Du Cubisme* (1912), particularly when they speak of changing "quantity into quality" (English translation in Robert Herbert, ed., *Modern Artists on Art* [Englewood Cliffs, N.J.: Prentice-Hall, 1964], p. 7). For later literature, see Timothy Mitchell, "Bergson, Le Bon, and Hermetic Cubism," *The Journal of Aesthetics and Art Criticism*, no. 36 (Winter 1977), pp. 175-83; and Robert Mark Antliff, "Bergson and Cubism: A Reassessment," *Art Journal*, 47, no. 4 (Winter 1988), pp. 341-49. For the question of X-ray photography, see Linda Dalrymple Henderson, "X Rays and the Quest for Invisible Reality in the Art of Kupka, Duchamp, and the Cubists," *Art Journal*, 47, no. 4 (Winter 1988) pp. 323-40.

30. For a lengthier discussion of this point, see the essay by Yve-Alain Bois in the present volume.

31. Limiting references here just to those of us who have written on Cubism, our further concern with representation as such has led to semiological considerations of abstract art, as in Yve-Alain Bois, "Piet Mondrian: *New York City*," in his *Painting as Model*, and the introduction to the same volume; or my "Reading Jackson Pollock, Abstractly," in *The Originality of the Avant-Garde and Other Modernist Myths* (Cambridge, Mass.: MIT Press, 1985), pp. 221-43.

32. Thomas Crow, "Modernism and Mass Culture in the Visual Arts," in Benjamin Buchloh, ed., *Modernism and Modernity* (Halifax: Press of the Nova Scotia College of Art and Design), pp. 215-64; reprinted in Francis Frascina, ed., *Pollock and After: The Critical Debate* (New York: Harper & Row, 1985).

33. Robert Rosenblum, "Picasso and the Typography of Cubism," in John Golding and Roland Penrose, eds., *Picasso in Retrospect, 1881-1973* (New York: Praeger, 1973), pp. 35-48.

34. Patricia Leighton, *Re-Ordering the Universe: Picasso and Anarchism, 1897-1914* (Princeton, N.J.: Princeton University Press, 1989), chap. 5. This is a presentation of the material in her earlier essay, "Picasso's Collages and the Threat of War, 1912-1913" (*Art Bulletin*, 67, no. 4 [December 1985], pp. 653-72). David Cottington's essay "What the Papers Say: Politics and Ideology in Picasso's Collages of 1921" (*Art Journal*, 47, no. 4 [Winter 1988], pp. 350-59) insists that any literalist reading of the newspaper reports must be mediated through a conflicting social fact of the situation in which Picasso found himself in the early teens, namely, the restriction of his patronage to a small group of bourgeois collectors, and the effect this has on the thematic tenor of the collages. See as well Cottington's essay in this volume.

35. Leighton has been the most explicit about this. See, *Re-Ordering the Universe*, p. 11; and her "Editor's Statement: Revising Cubism," *Art Journal*, 47, no. 4 (Winter 1988), p. 275.

36. The attack on the Russian Formalist school of poetics was opened in 1924 by Trotsky in "The Formalist School of Poetry and Marxism" in his *Literature and Revolution*, trans. Rose Strunsky (London: G. Allen & Unwin, 1925), pp. 162-83.

37. The best introduction to the work of Bakhtin is Tzvetan Todorov, *Mikhail Bakhtin: The Dialogical Principle*, trans. Wlad Godzich (Minneapolis: University of Minnesota Press, 1984). Discussing Bakhtin's intervention in the debates between the Formalists and the Marxist critics in the 1920s, Todorov says, "In the preface to *Problems of Dostoevsky's Poetics* (1929), Bakhtin indicates that his objective is to go beyond 'narrow ideologism' as well as 'narrow formalism'; he uses almost the same phrase in the preamble to 'Discourse in the Novel': 'The guiding idea of this work is that the study of verbal art can and must overcome the breach between an abstract "formal" approach and an equally abstract "ideological" approach'" (p. 35).

38. M. M. Bakhtin and P. M. Medvedev, *The Formal Method in Literary Scholarship: A Critical Introduction to Sociological Poetics*, trans. Albert J. Wehrle (1928; Cambridge, Mass.: Harvard University Press, 1985), p. 3.

39. Quoted in V. N. Voloshinov, *Marxism and the Philosophy of Language*, trans. L. Matejka and I. R. Titunik (New York: Seminar Press, 1973), p. 101; cited in Todorov, *Mikhail Bakhtin*, p. 43.

40. Bakhtin and Medvedev, *The Formal Method*, p. 67.

41. Voloshinov, *Marxism and the Philosophy of Language*, p. 122.

42. Or again Bakhtin writes, "I call meaning the *answers* to the questions. That which does not answer any question is devoid of meaning for us. . . . The answering character of meaning. Meaning always answers some questions" (in Todorov, *Mikhail Bakhtin*, p. 54).

43. Mikhail Bakhtin, *Problems of Dostoevsky's Poetics*, trans. Caryl Emerson (Minneapolis: University of Minnesota Press, 1984), p. 131.

44. This analysis is based on that of Todorov, *Mikhail Bakhtin*, pp. 54-55.

45. *Ibid.*, p. 56.

46. Bakhtin, *Dostoevsky's Poetics*, p. 246.

47. Mikhail Bakhtin, "Discourse in the Novel," in *The Dialogic Imagination*, ed. Michael Holquist, trans. Caryl Emerson and Michael Holquist (Austin: University of Texas Press, 1981), p. 182.

48. Stéphane Mallarmé, "Le Livre, instrument spirituel," *Oeuvres complètes* (Paris: Éditions Gallimard, 1945), pp. 378-82. Christine Poggi summarizes Mallarmé's objections to the form of the newspaper in an essay that insists on a specifically Futurist embrace of commercial materials (including newsprint) by Picasso, for his collages, and thus a pointed rejection of Mallarmé's Symbolist position; see Poggi, "Mallarmé, Picasso, and the Newspaper as Commodity," *The Yale Journal of Criticism*, 1, no. 1 (1987), pp. 135-51. My rather different conclusions are developed below.

49. See Tom Conley, "Lyrical Ideograms," in Denis Hollier, ed., *A New History of French Literature* (Cambridge, Mass.: Harvard

University Press, 1989), pp. 847-49.

50. "Il est—[moins] 5 enfin / Et tout serra fini"

51. Francis Steegmuller, *Apollinaire, Poet Among the Painters* (New York: Farrar, Straus, 1981), pp. 236-38.

52. "Tu lis les prospectus les catalogues les affiches qui chantent tout haut

Voilà la poésie ce matin et pour la prose il y a les journaux

Il y a les livraisons à 25 centimes pleines d'aventure policières

Portraits des grands hommes et mille titres divers"

53. Robert Rosenblum was the first to make this connection, echoed ever since in the literature on Cubism ("Picasso and the Typography of Cubism," pp. 35-36). Rosenblum was careful to include a source for Picasso's knowledge of *Un Coup de dés*, which was not published in book form until 1914. It had been published, however, in the May 1897 issue of *Cosmopolis*, where, most Apollinaire scholars agree, the young Apollinaire would have encountered it. Since many of Apollinaire's activities (for example his position in 1908-09 as critic on *La Phalange*, a literary review edited by a Mallarméan, Jean Royère) connected him not just with Symbolism in general, but with the Mallarméans in particular, this youthful encounter was undoubtedly prolonged. The fame of *Un Coup de dés* was such that Thibaudet's 1913 book on Mallarmé focused on its analysis. See Scott Bates, *Guillaume Apollinaire* (New York: Twayne Publishers, 1967), p. 76; and Cecily Mackworth, *Guillaume Apollinaire and the Cubist Life* (New York: Horizon Press, 1963), pp. 16, 96.

As he will in the discussion following this paper (p. 292), Kirk Varnedoe—in his catalogue text for *High and Low*—objects to the overly literary cast of the idea of a reference to *Un coup de dés* by Picasso here: "Or (since Picasso's French at the time was laughable, and the chances that he had read the poem, as opposed simply to knowing its title, are slim) the strategically omitted letters may have conjured something more prosaic, associated with café consumption: a cup (*coup[er]*), or in slang a 'hit' or 'dose' (*coup*) of tea" (Kirk Varnedoe and Adam Gopnik, *High and Low: Modern Art and Popular Culture* [New York: The Museum of Modern Art, 1990], pp. 37-38). Since Varnedoe's suggestion has already been picked up and enthusiastically repeated by at least one writer (Arthur Danto in his review of *High and Low* ["Art: High and Low at MoMA," *The Nation*, November 26, 1990,

pp. 654-58]), it seems necessary to address its plausibility. Simply put, *un coup de thé*, used to mean something like "a spot of tea," is impossible in French. The parallel Varnedoe is invoking is with *un coup de rouge* ("a hit of red [wine]"), an idiom which has very specific class and use connotations, ones in which workers slugging back a glass of wine between jobs conjure up a situation in which the physicality of *coup* ("hit") is possible. Since the drinkers of *un coup de rouge* would never be caught dead drinking tea, there is no possibility of a French association between wine and tea in this expression. Instead, the literal use of *un coup de thé* would be like someone picking up a handful of tea leaves and hurling it in someone else's face, both an improbable idea and a non-idiomatic French construction. Since, throughout the decade leading up to this collage, Picasso attended the weekly poetry readings at the Closerie de Lilas, his French, although putatively "laughable," allowed him nonetheless an avid taste for the literary.

54. See Steegmuller, *Apollinaire, Poet Among the Painters*, p. 262. In *L'Intransigeant* (February 7, 1912), Apollinaire wrote of the Futurists: "The simultaneity of states of mind in the work of art: that is the intoxication of our art." This declaration by the Italian Futurist painters reveals both the originality and the weakness of their painting. They want to paint forms in movement, which is a perfectly legitimate aim, and at the same time, they share the mania of the majority of *pompieri* who want to depict states of mind. . . . Boccioni's best canvas is the one most directly inspired by Picasso's recent works" (*Apollinaire on Art: Essays and Reviews, 1902-1918*, ed. L. C. Breunig, trans. Susan Suleiman (New York: Viking Press), p. 199.

55. For the relationship between Apollinaire and Cendrars, see Jay Bochner, *Blaise Cendrars: Discovery and Re-creation* (Toronto: University of Toronto Press, 1978), pp. 45-55. Apollinaire scholars are often insistent that the "Pâques à New-York"/"Zone" influence ran the other way (see Bates, *Guillaume Apollinaire*, p. 182).

56. Filippo Tommaso Marinetti, "Destruction of Syntax—Imagination Without Strings—Words in Freedom" (1913); translated in Umbro Apollonio, ed., *Futurist Manifestos* (New York: Viking Press, 1973), p. 105.

57. Steegmuller, *Apollinaire, Poet Among the Painters*, p. 235.