

P I C A S S O

IN ENGLISH COLLECTIONS

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LONDON MAY 15 - 1939
MAY

TWO SHILLINGS

BULLETIN

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15-16

DOUBLE NUMBER

PICASSO
IN ENGLISH
COLLECTIONS

40

PAGES

28

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P O E M E

PAR

BY

P A B L O

P I C A S S O



RP 108

*donne arrache tords et tue je traverse allume
et brûle caresse et lèche embrasse et regarde
je sonne à toute volée les cloches jusqu'à ce
qu'elles saignent épouvante les pigeons et les
fais voler autour du colombier jusqu'à ce
qu'ils tombent par terre déjà morts de fatigue
je boucherai toutes les fenêtres et les portes
avec de la terre et avec tes cheveux je pendrai
tous les oiseaux qui chantent et couperai
toutes les fleurs je bercerais dans mes bras
l'agneau et je lui donnerai à dévorer ma
poitrine je le laverai avec mes larmes de
plaisir et de peine et je l'endormirai avec le
chant de ma solitude par Soleares et graverai
à l'eau-forte les champs de blé et d'avoine
et les verrai mourir couchés face au soleil et
j'envelopperai les fleurs dans du papier de
journal et je les jetterai par la fenêtre au
ruisseau qui se repent avec tous ses péchés
sur le dos s'en va content et riant malgré tout
faire son nid dans le cloaque je briserai la
musique du bois contre les roches des vagues
de la mer et je mordrai le lion à la joue et je
ferai pleurer le loup de tendresse devant un
portrait de l'eau qui dans la baignoire laisse
tomber son bras*

*give tear out twist and kill I cross light and
burn caress and lick embrace and look I ring
full peals from the bells until they bleed
frighten the pigeons and make them fly all
around the dovecot until they fall to the
ground already exhausted I will stop up all
the windows and the doors with earth and
with your hair I will hang all the birds that
sing and cut all the flowers I will cradle the
lamb in my arms and give it my breast to
be devoured I will wash it with my tears of
pleasure and of pain and send it to sleep
with the song of my loneliness by Soleares
and engrave with acid the fields of wheat
and oats and watch them die lying face up
in the sun I will wrap the flowers in news-
paper and I will throw them through the
window into the stream which repents with
all its sins on its back goes away content and
laughing in spite of all to make its nest in
the cesspool I will break the music of wood
against the rocks of the waves of the sea and
I will bite the lion's cheek and I will make the
wolf weep with tenderness before a portrait of
water that lets its arm drop into the bath tub*

(Translated by R.P.)

15 - 16

MAY 15, 1939

2/-

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*This double number
is devoted
to the exhibition
PICASSO
in English collections*

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grand air.

La rive les mains tremblantes,
Descendait sous la pluie
Un escalier de brumes
Tu sortais toute nue
Pauvre marbre palpitant
Teint de boy matin
Trésor garde par des bêtes immenses
Qui gardaient elles du soleil sous leurs ailes,
Pour toi
Des bêtes que nous connaissions sans le voir

Par delà les murs de nos nuits
Par delà l'horizon de nos baisers
Le rire contagieux des hyènes
Pourrait bien ronger ~~de~~ les vieux os
Des êtres qui vivent un par un

Nous jouions au soleil à la pluie à la mer
A n'avoir qu'un regard qu'un ciel et qu'une terre
Les nôtres.

Paul Eluard

3.6.36

3 heures - 3 heures 15

4 juin
XXXVI.

*The London Gallery, Ltd., wish to
thank the collectors whose kind help
and generous coöperation has made
this exhibition possible*

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EDWARD WADSWORTH, ESQ.

and The

COURTAULD INSTITUTE OF ART
(UNIVERSITY OF LONDON)

E. L. T. MESENS PRESENTS
THE EXHIBITION
PICASSO
In English Collections

CATALOGUE
and
PLATES

1

Tête de profil
Wash, pen and ink drawing
1903

signed bottom left

Dim. W. $20\frac{1}{2}$ " \times H. $25\frac{1}{2}$ " with frame
Sir Michael Sadler Collection—Oxford



2

Arlequin et Danseuse

Pen and ink drawing

1903

signed with pencil top right

Dim. W. $4\frac{1}{4}$ " \times H. $6\frac{3}{4}$ "

Exhibited in London at the Zwemmer
Gallery 1937—at the London Gallery
1938

Formerly Coll. René Gaffé—Brussels
Private Collection—England

3

Femme au bras levé

Pen and ink drawing

1904

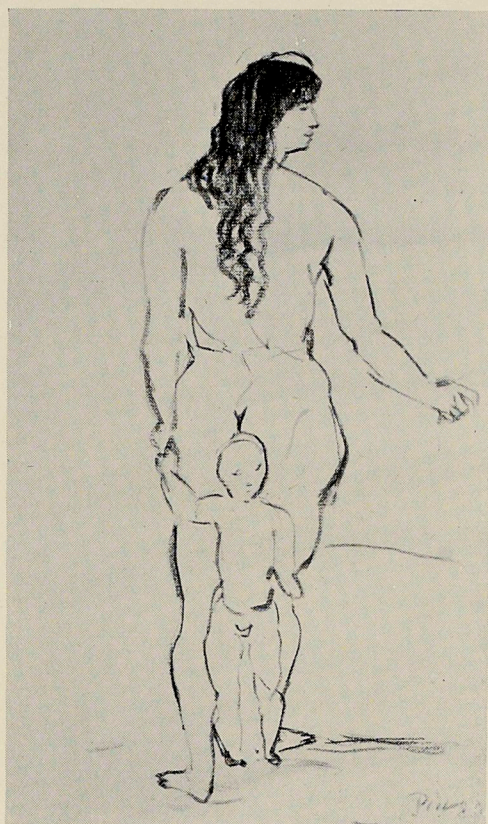
signed bottom left

Dim. W. $4\frac{1}{4}$ " \times H. $6\frac{5}{8}$ "

Exhibited at the London Gallery 1938
Formerly Coll. André Breton—Paris
E. L. T. Mesens Collection—London



[Photos: Cross Brothers



4

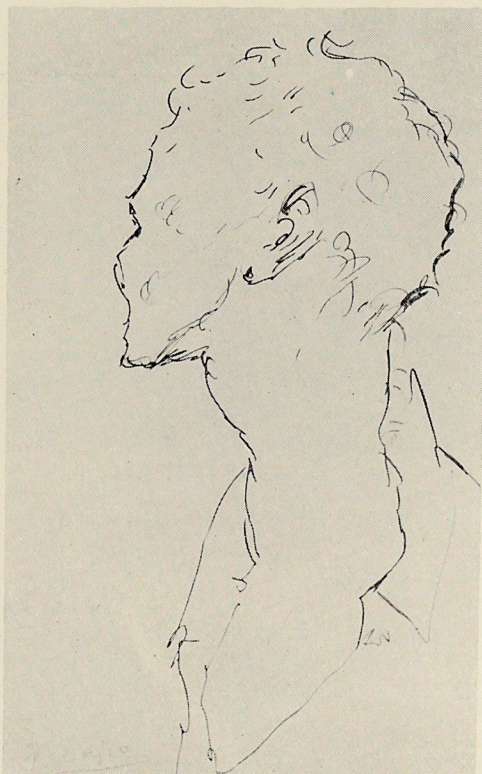
Femme et enfant
Charcoal drawing
1904

signed with pencil bottom right

Dim. W. $5\frac{3}{4}$ " \times H. $9\frac{1}{4}$ "

Exhibited in London at the Zwemmer
Gallery 1937—at the London Gallery
1938

Formerly Coll. René Gaffé—Brussels
Private Collection—England



5

Tête d'Homme
Pen and ink drawing
1905

signed with pencil bottom left

Dim. W. $4\frac{1}{4}$ " \times H. $6\frac{3}{4}$ "

Exhibited in London at the Zwemmer
Gallery 1937—at the London Gallery
1938

Formerly Coll. René Gaffé—Brussels
Private Collection—England

[Photos: Cross Brothers



[Photo: Cross Brothers]

6

Femme au Nez en quart de Brie

Oil on canvas

1905

signed top right

Dim. W. 10 $\frac{3}{4}$ " \times H. 14"

Exhibited in London at the Zwemmer Gallery 1937

Formerly Coll. Paul Eluard—Paris

René Gaffé—Brussels

Roland A. Penrose Collection—London



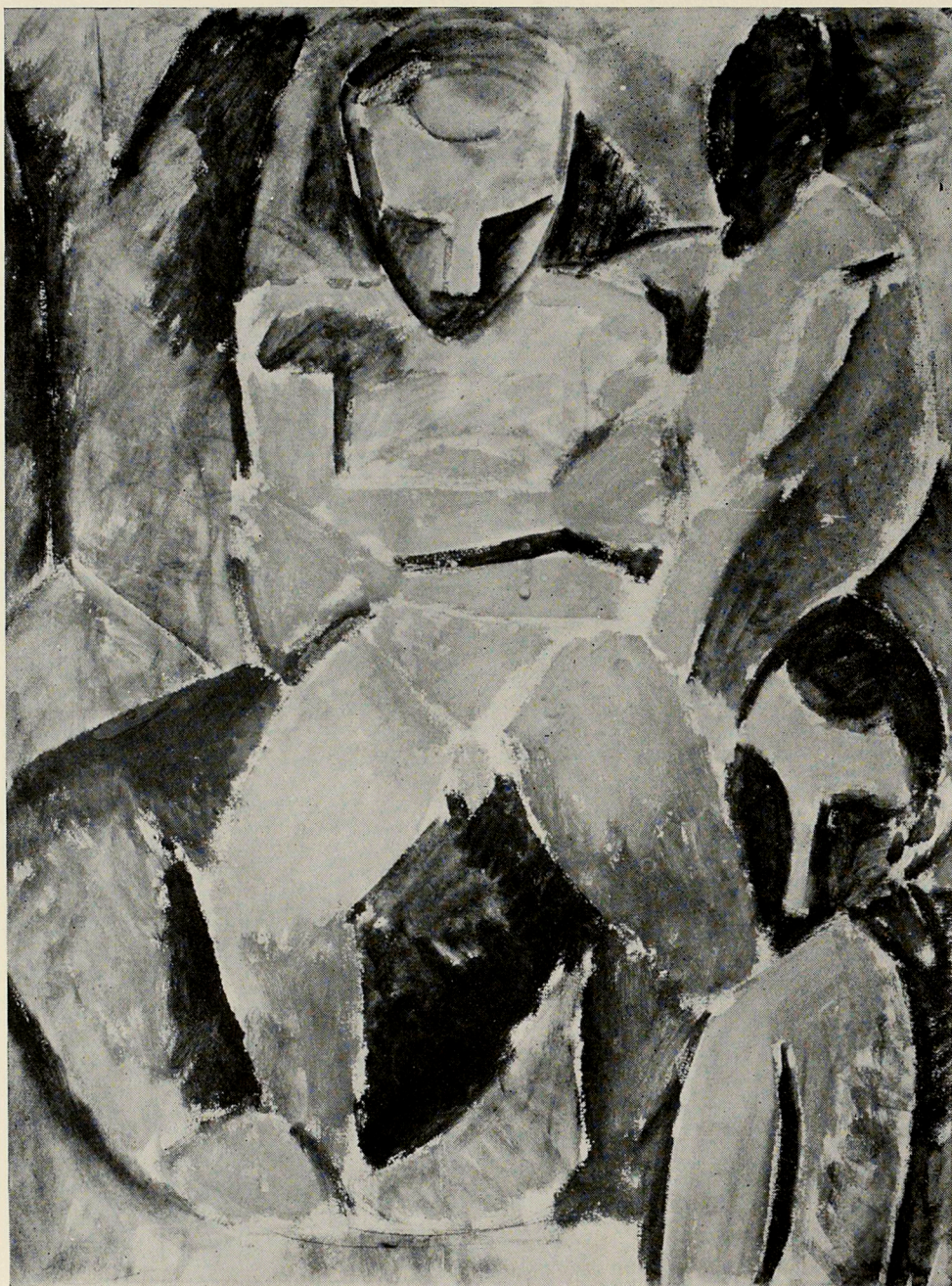
7

Danseuse nègre
Oil on canvas
1907

signed top right

Dim. W. o m. 43 × H. o m. 61
Exhibited in Paris at the Galerie Georges Petit 1932—
in London at the Zwemmer Gallery 1937
Frame designed by the late Pierre Legrain
Formerly Coll. Paul Guillaume—Paris
Paul Eluard—Paris
René Gaffé—Brussels

Roland A. Penrose Collection—London



[Photo: Cross Brothers]

8

Trois personnages
Watercolour
1908

signed with pencil bottom left

Dim. W. o m. 47 × H. o m. 63

Exhibited in Brussels at the Palais des Beaux-Arts 1929—
in London at the Zwemmer Gallery 1937

Formerly Coll. René Gaffé—Brussels

Private Collection—England

9

La Femme Verte
Oil on canvas
1909

signed bottom left and dated "9"

Dim. W. o m. 80 × H. o m. 96

Reproduced in "Picasso," by Anthony Bertram (The World's Masters
—Pub. The Studio, London)—and in "Picasso et le goût du
paroxysme" par Paul Haesaerts (Ed. De Spieghel—Amsterdam)

Exhibited in London at the Zwemmer Gallery 1937

Formerly Coll. Uhde—Paris

Tetzen Lund—Copenhagen

Henry Kahnweiler—Paris

Paul Rosenberg—Paris

André Breton—Paris

Jean Aron—Paris

René Gaffé—Brussels

Roland A. Penrose Collection—London

10

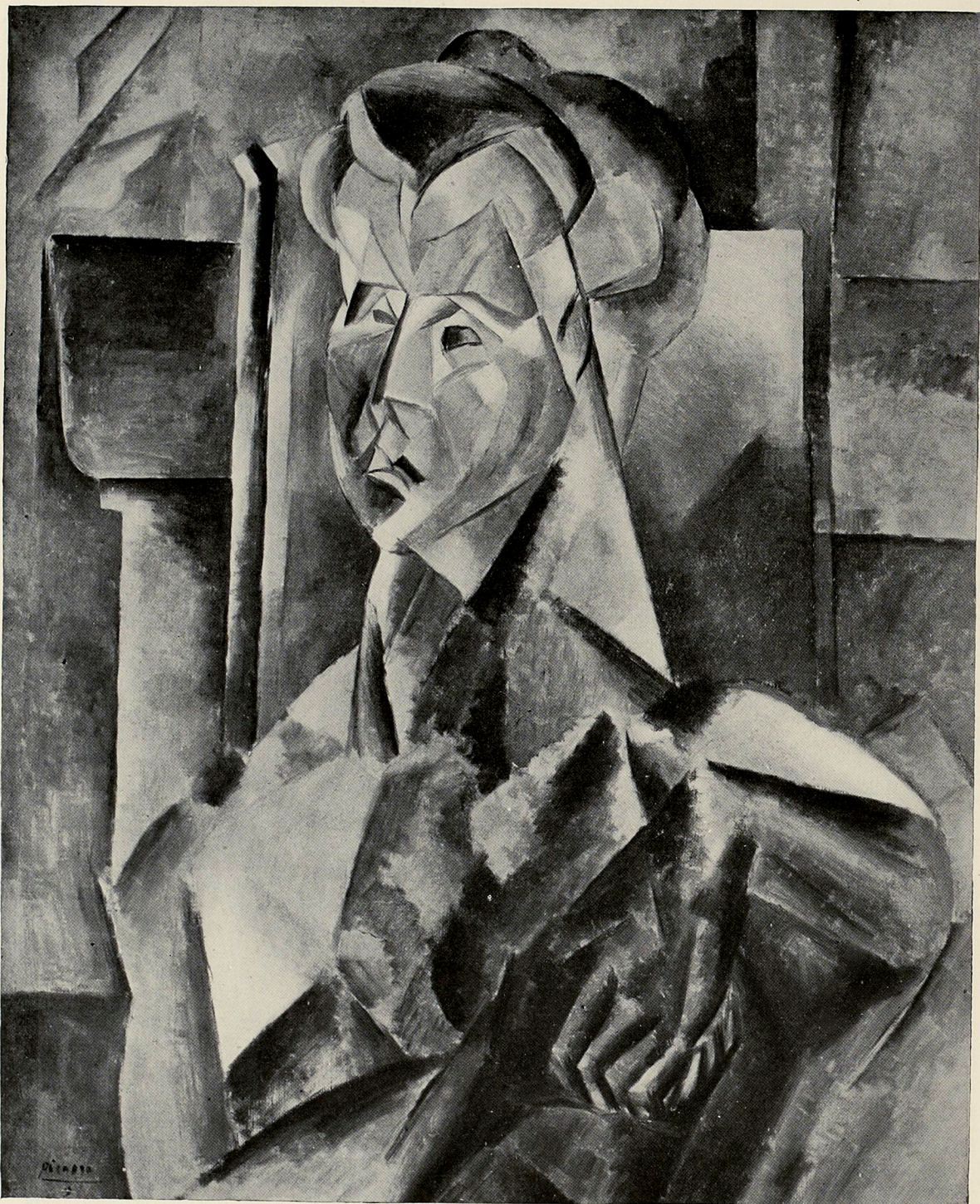
La Mandoliniste
Oil on canvas
1909

signed bottom right

Dim. W. o m. 65 × H. o m. 78—Oval

Formerly Coll. René Gaffé—Brussels

Roland A. Penrose Collection—London



No. 9

[Photo: Paul Becker]



No. 10

11

La Jeune Fille à la Mandoline

Oil on canvas

1910

signed bottom right and dated "10"

Dim. W. 0 m. 72 × H. 0 m. 99

Reproduced in "Picasso" par André Level (Editions G. Crès et Cie—Paris) plate 27—and in "Histoire de l'Art Contemporain" par Christian Zervos (Editions Cahiers d'Art—Paris), page 211—in "Kunst des 20. Jahrhunderts" von Carl Einstein (Propyläen Verlag—Berlin)

Exhibited in Paris at the Galerie Georges Petit 1932—
in London at the Zwemmer Gallery 1937

Formerly Coll. Henry Kahnweiler—Paris
René Gaffé—Brussels

Roland A. Penrose Collection—London

12

Femme

Pencil drawing

1910

Dim. W. 17" × H. 21"

Sir Michael Sadler Collection—Oxford

13

Portrait de M. Uhde

Oil on canvas

1910

unsigned

Dim. W. 0 m. 58 × H. 0 m. 78

Reproduced in *The London Bulletin* (No. 3—First series)

Exhibited in Paris at the Galerie Georges Petit 1932—
in London at the Zwemmer Gallery 1937

Formerly Coll. René Gaffé—Brussels

Roland A. Penrose Collection—London

14

Portrait d'Homme

Oil on canvas

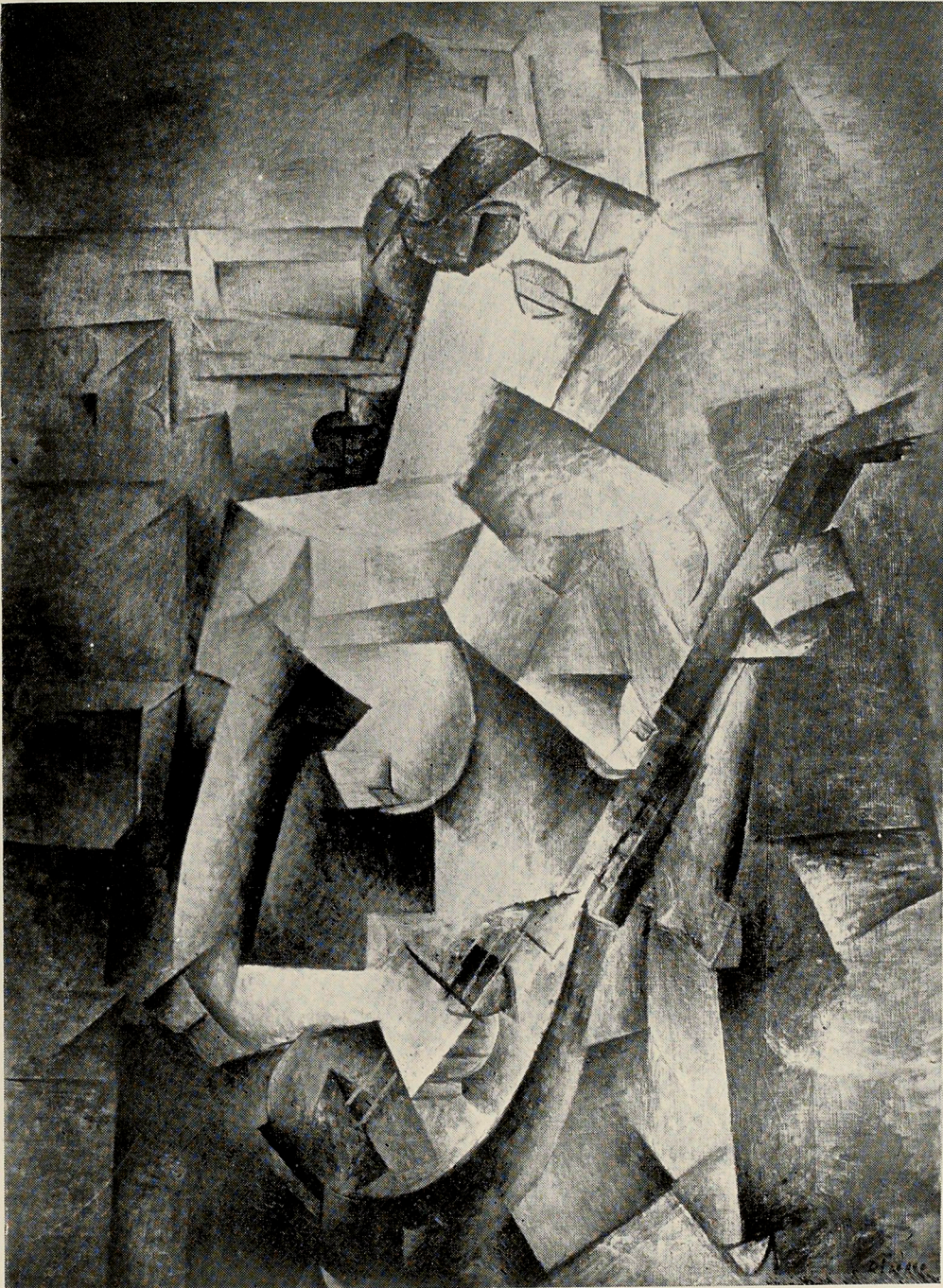
1911

signed top left

Dim. W. 26½" × H. 31½"

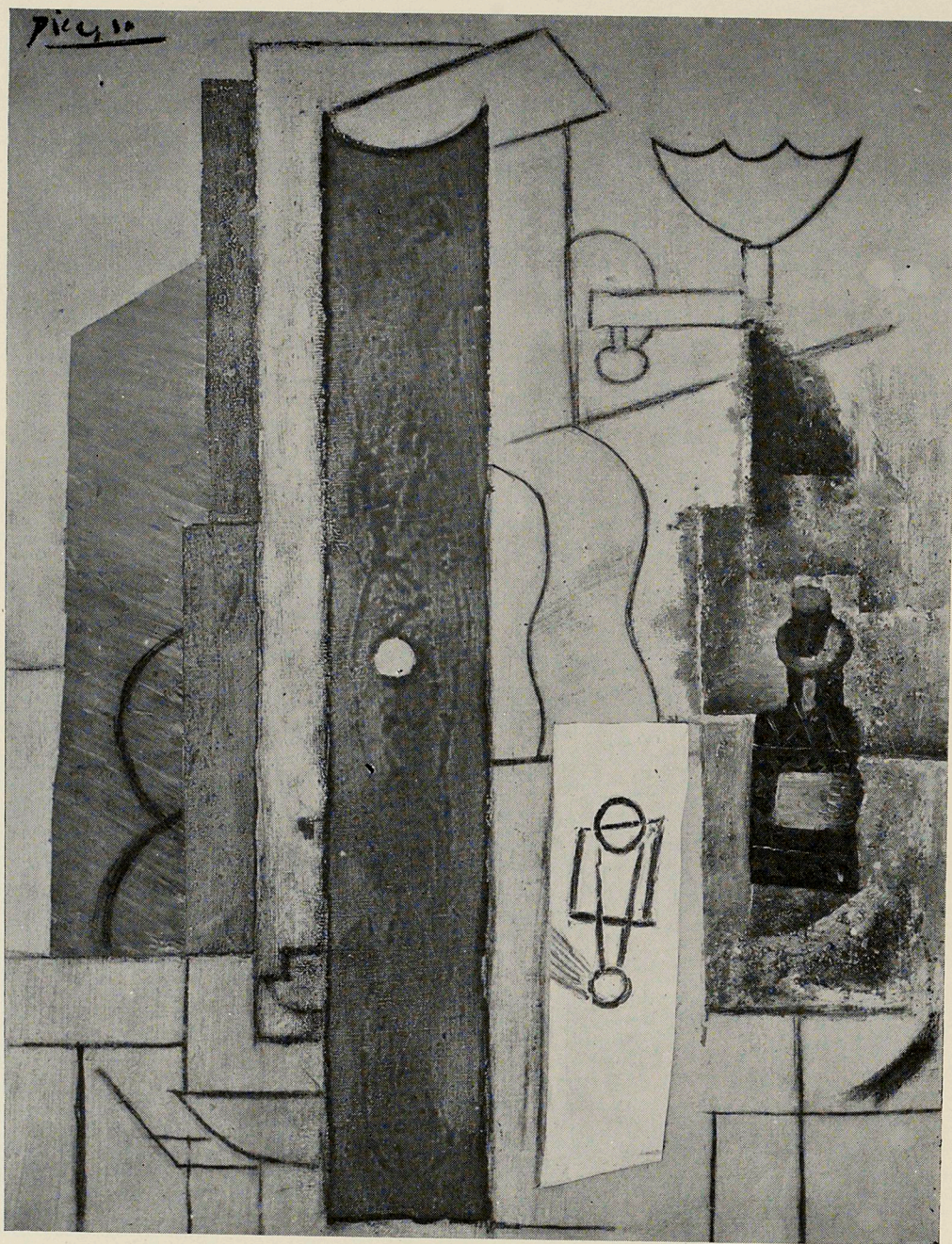
Formerly Coll. John Quinn

Sir Michael Sadler Collection—Oxford



No. 11

[Photo: Paul Becker]

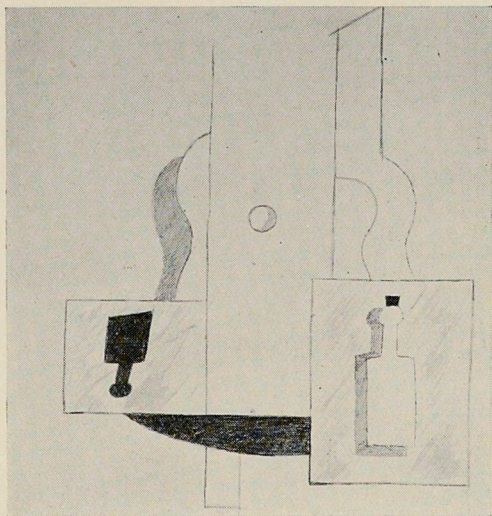


15

Nature Morte
Oil on canvas
1912

signed top left

Dim. W. o m. 53 × H. o m. 67
Formerly Coll. René Gaffé—Brussels
Roland A. Penrose Collection—London



16

Guitare et Bouteille

Pencil drawing

1913

Title on the bottom left—signed on the back

Dim. W. 12" × 12 $\frac{5}{8}$ "

Formerly Coll. Galerie Simon—Paris
Private Collection—England

17

Le pichet blanc

Papier collé

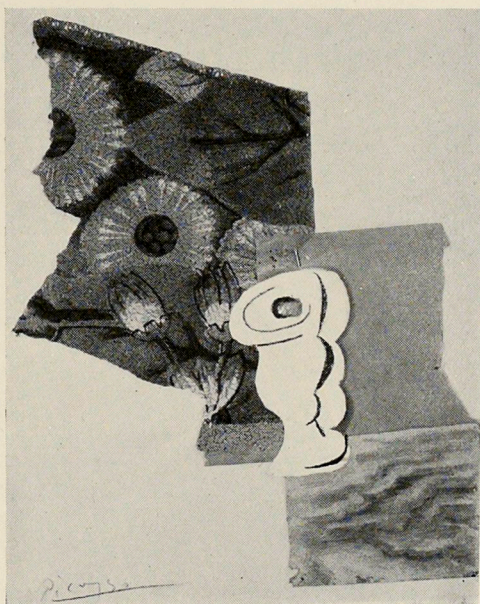
1913

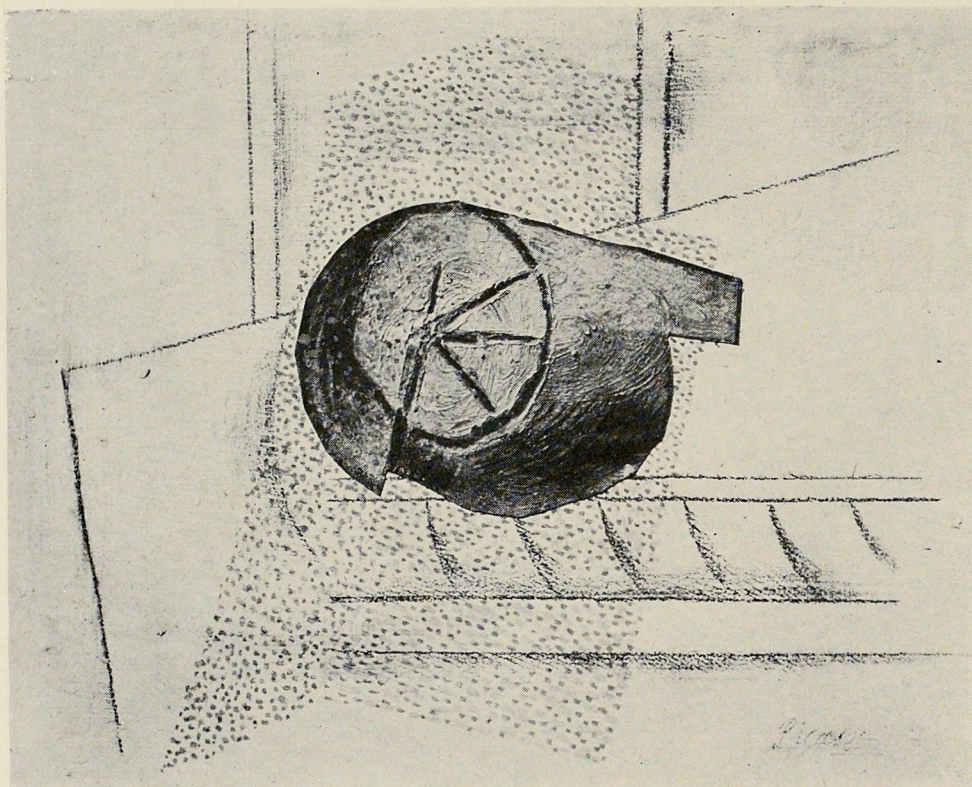
signed with pencil bottom left

Dim. W. o m. 22 × H. o m. 28

Reproduced in "Album Surréaliste"
—Tokio

Formerly Coll. René Gaffé—Brussels
Private Collection—England





18

La Tranche de Citron

Pencil and oil on cardboard and oil on canvas used as "collage"

1913

signed bottom right

Dim. W. 10" × H. 8"

Reproduced in "L'Art Cubiste," par Guillaume Janneau (Ed. d'Art Charles Moreau—Paris), plate 17

Formerly Coll. Jacques Zoubaloff—Paris

E. L. T. Mesens Collection—London

19

Nature Morte

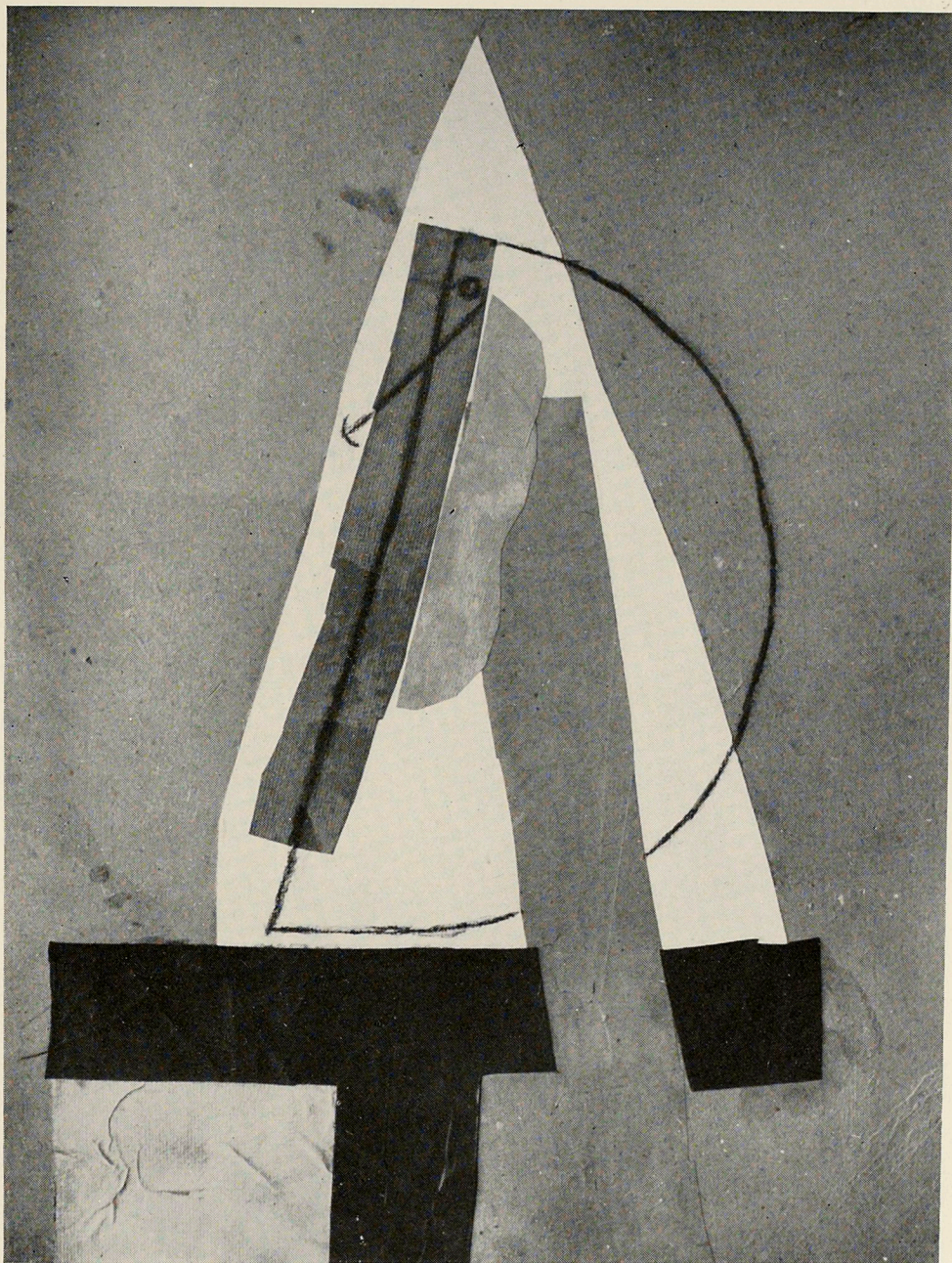
Pencil, tempera, "collage" on panel

1913

unsigned

Reproduced in "Axis" No. 2 (1935)—page 26

Sir Michael Sadler Collection—Oxford



20

Tête

Papier collé

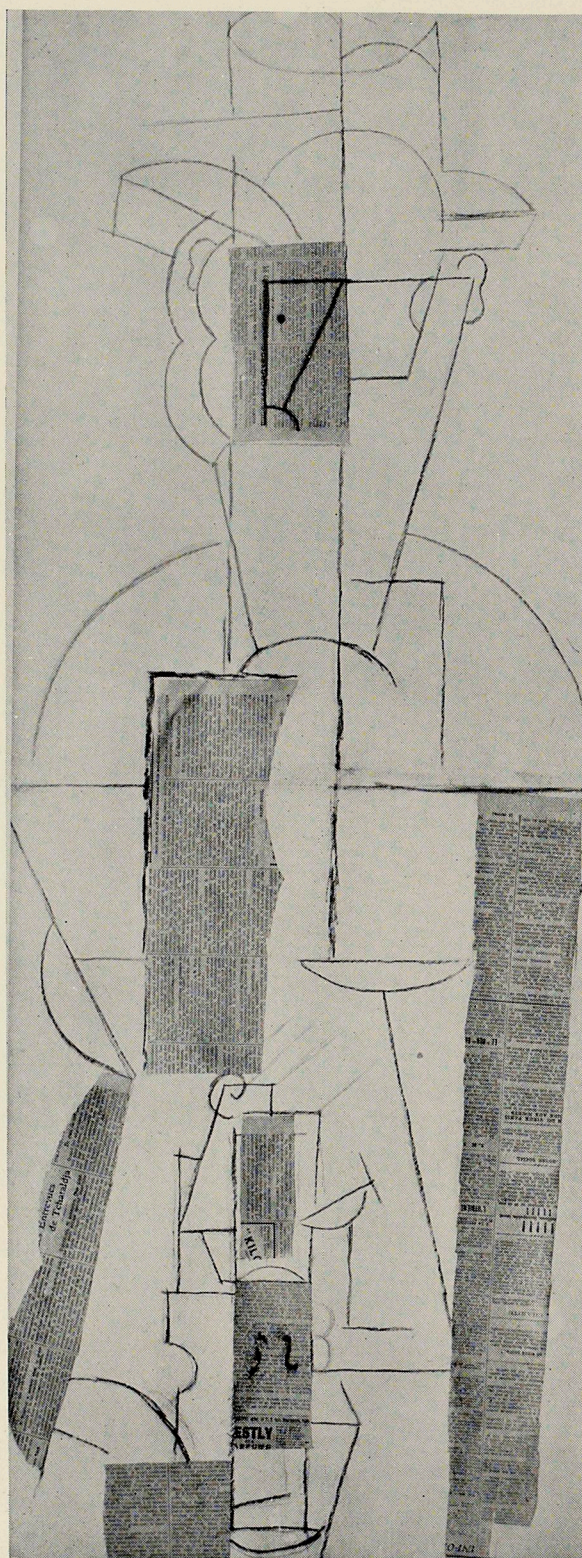
1913

Reproduced in "Picasso" par Maurice Raynal (Ed. Georges Crès et Cie—Paris, 1922), plate XXV—in "Le Surréalisme et la Peinture," par André Breton (Librairie Gallimard—Paris, 1928)—in "Surrealism," edited by Herbert Read (Pub. Faber & Faber—London, 1937)

Exhibited at the International Surrealist Exhibition—London, 1936—at the London Gallery, 1938

Formerly Coll. André Breton—Paris

Roland A. Penrose Collection—London



No. 22

[Photo: Cross Brothers]

21

Le Joueur de Cartes

Oil on Canvas

1913

Dim. approx. W. 54" × H. 36"

Reproduced in "Kunst des 20. Jahrhunderts," von Carl Einstein (Propyläen Verlag—Berlin)—in "Picasso" par Maurice Raynal (Ed. Georges Crès et Cie—Paris 1922), plate 46—in "Picasso" par André Level (Ed. Georges Crès et Cie—Paris 1928) plate 31.

Formerly Coll. Dr. Reber—Lausanne

Francis B. Cooke Collection—London

22

Personnage

Charcoal and papier collé

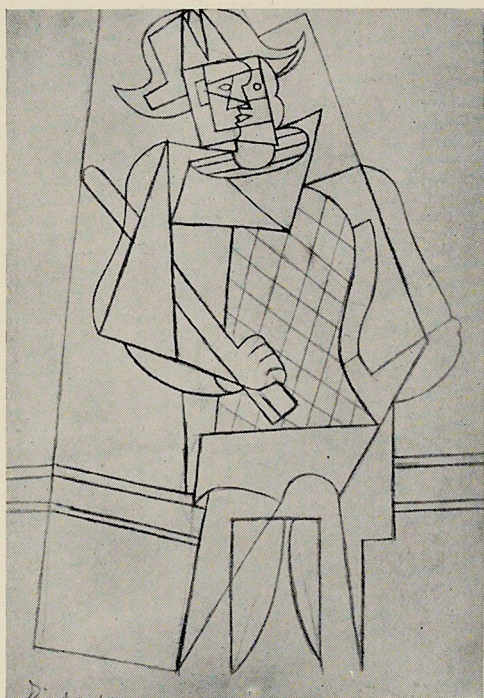
1913

Dim. W. o m. 46 × H. 1 m. 23

Formerly Coll. Henry Kahnweiler—Paris

René Gaffé—Brussels

Roland A. Penrose Collection—London



23

Arlequin

Pencil drawing

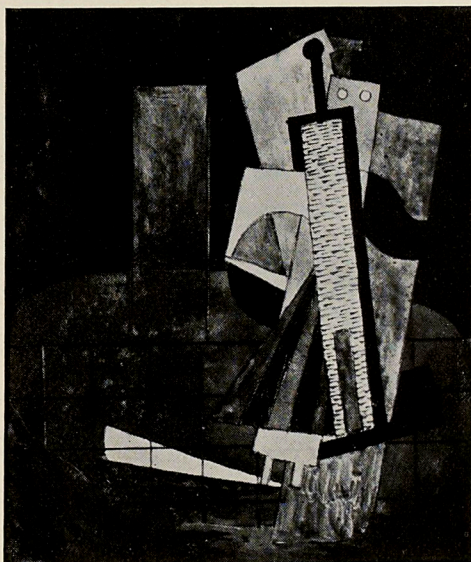
1914

signed bottom left

Dim. W. 7" × H. 10"

Formerly Coll. André Breton—Paris

E. L. T. Mesens Collection—London



24

Les Danseurs

Watercolour

1915

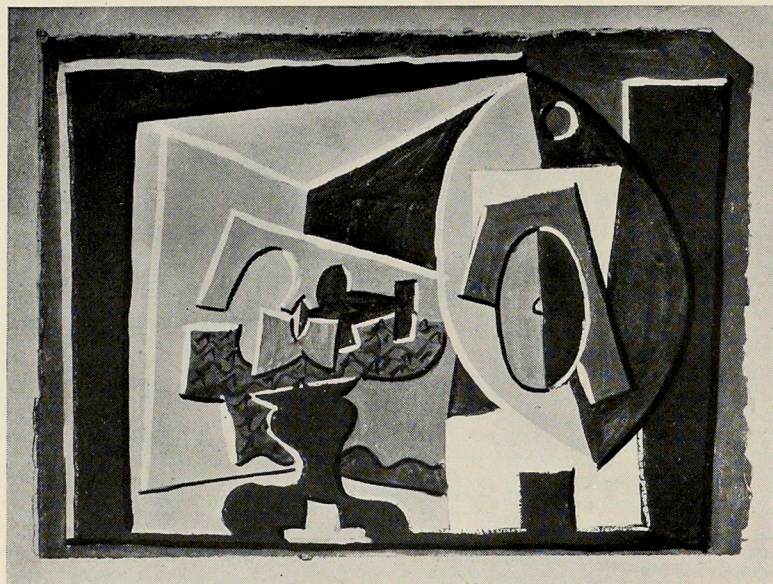
Dim. W. o m. 12 × H. o m. 14

Exhibited in Paris at the Galerie

Georges Petit, 1932

Formerly Coll. Paul Eluard—Paris

Roland A. Penrose Collection—London



25

Le Guéridon

Gouache

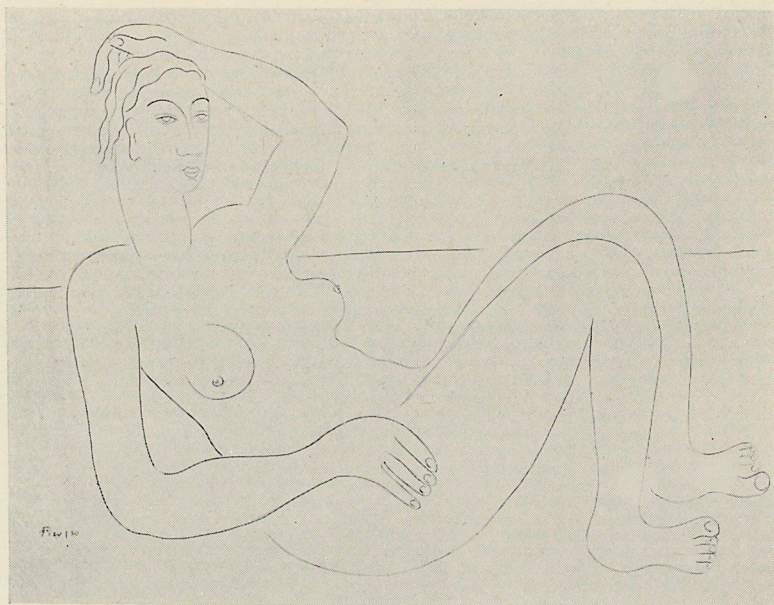
1920

signed top left

Dim. W. 10 $\frac{3}{8}$ " \times H. 7 $\frac{3}{4}$ "

Formerly Coll. Galerie Simon—Paris

Private Collection—England



26

Nu Couché (I)

Pencil drawing

1921

signed bottom left

Dim. W. 25 $\frac{1}{4}$ " \times H. 19 $\frac{1}{4}$ "

Formerly Coll. Fernand C. Graindorge—Liège

E. L. T. Mesens Collection—London

27

Nu Couché (II)

Pencil drawing

1921

Dim. W. $25\frac{1}{4}$ " \times H. $19\frac{1}{4}$ "

Formerly Coll. René Gaffé—Brussels

Roland A. Penrose Collection—London

28

Guitare et Compotier

Pastel and pencil drawing

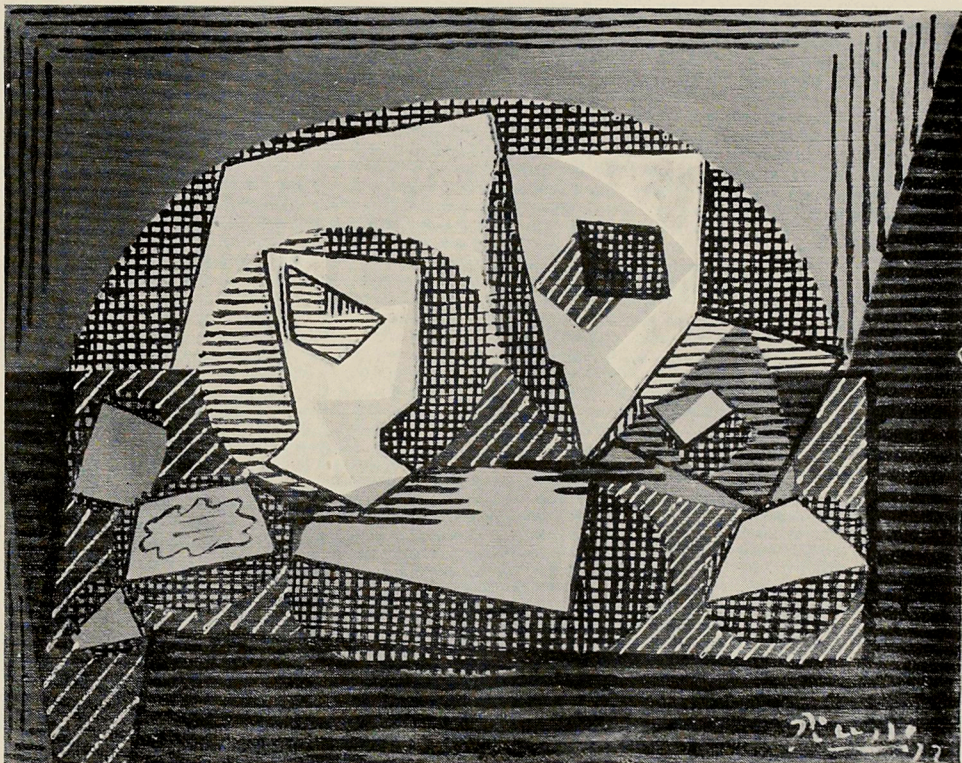
1921

signed bottom left and dated 11-3-21

Dim. W. $9\frac{3}{8}$ " \times H. $12\frac{1}{4}$ "

Formerly Coll. Galerie Simon—Paris

Private Collection—England



29

Nature Morte aux Couleurs Opposées

Oil on canvas

1922

signed bottom right and dated "22"

Reproduced in "Picasso," par Gertrude Stein (Librairie Floury—Paris, 1938), page 151—also frontispiece in colour from "The Painter's Object," edited by Myfanwy Evans (Gerald Howe, Ltd. London 1937).

Formerly Coll. A. Zwemmer—London

Prop. Michael Ventris—London

30

Nature Morte aux Poissons

Oil on canvas

1922

signed bottom right and dated "22"

Dim. W. 13" × H. 10"

Formerly Coll. Alfred Flechtheim—Berlin

Edward Wadsworth Collection—Sussex

31

Nu assis

Pencil drawing

1922

signed bottom right

Dim. W. 10½" × H. 13⅝"

Courtauld Institute Collection—London University

32

Le Verre

Oil on canvas

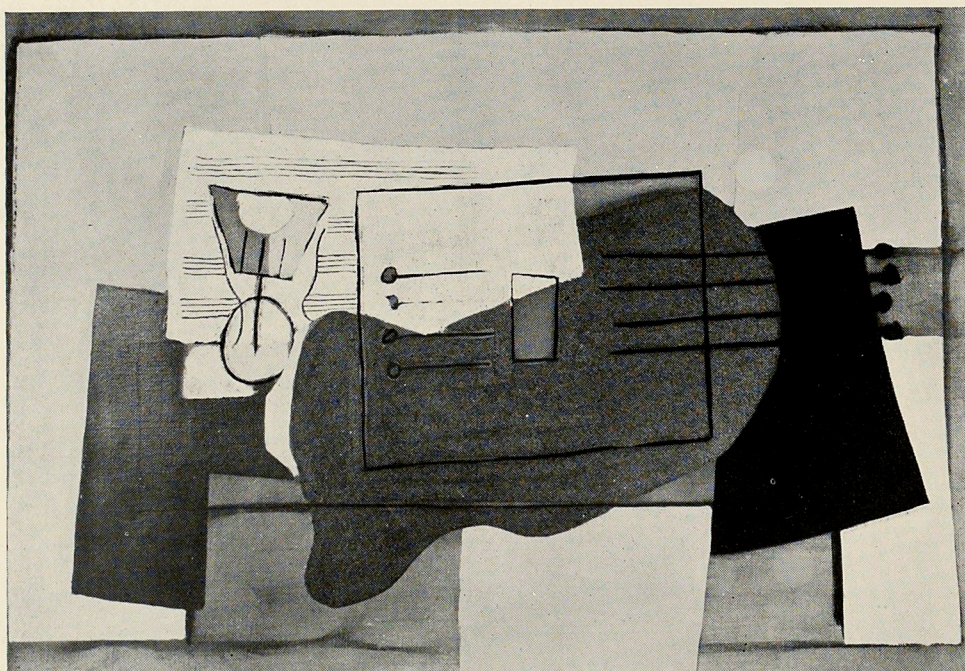
1922

Dim. W. o m. 14 × H. o m. 20

Formerly Coll. Paul Eluard—Paris

Roland A. Penrose—London

Herbert Read Collection—Beaconsfield



33

La Guitare et le Verre

Oil on canvas

1923

Formerly Coll. Dr. Reber—Lausanne

Mrs. Dorothea Ventris Collection—London

34

Nature Morte à la Pomme

Oil on canvas

1923

signed bottom right and dated "23"

Dim. W. $12\frac{1}{2}$ " \times H. $9\frac{1}{4}$ "

J. M. Keynes Collection—London

35

Les Baigneurs

Oil on canvas

1923

Formerly Coll. Dr. Reber—Lausanne

Francis B. Cooke Collection—London

36

Nature Morte aux Fruits

Oil on canvas

1924

signed top right and dated "24"

Dim. W. $21\frac{1}{4}$ " \times H. $14\frac{3}{4}$ "

J. M. Keynes Collection—London

37

La Mandoline

Pencil drawing

1925

signed bottom right

Dim. W. $6\frac{3}{4}$ " \times H. $4\frac{3}{4}$ "

Formerly Coll. Galerie Simon—Paris

Alfred Flechtheim—Berlin

Private Collection—England

38

Nature Morte aux Clous

Wash and ink drawing

1925

signed top right and dated "29 mars 1925"

Dim. W. $4\frac{3}{4}$ " \times H. $5\frac{1}{2}$ "Reproduced in "Picasso" par Gertrude Stein (Librairie Floury—
Paris, 1938), page 141

Private Collection—England

39

La Mandoline

Pencil drawing

1925

signed bottom right

Dim. W. $6\frac{1}{4}$ " \times H. $5\frac{5}{8}$ "

Private Collection—England

40

Deux nus au Combat

Pen and ink drawing

1925

signed bottom left

Dim. W. $13\frac{1}{2}$ " \times H. $10\frac{1}{8}$ "

Private Collection—England

41

La Table
Pencil drawing
1925

signed bottom right

Dim. W. $9\frac{3}{4}$ " \times approx. H. $4\frac{3}{4}$ "

Private Collection—England



42

La Plage
Oil on canvas
1932

signed bottom right and dated "28 mars XXXII Boisgeloup"

Reproduced in "Cahiers d'Art" No. 7-10-1935

Roland A. Penrose Collection—London

43

Minotaure
Pen and ink drawing
1933

signed bottom right with pencil and dated with ink "Cannes 27 juillet XXXIII"

Dim. W. $19\frac{1}{2}$ " \times H. $15\frac{3}{8}$ "

Private Collection—England

44

Le Torse

Pen and ink drawing

1933

signed with pencil bottom right and dated "Cannes 27 juillet XXXIII"

Dim. W. 19½" × H. 15⅜"

Private Collection—England

45

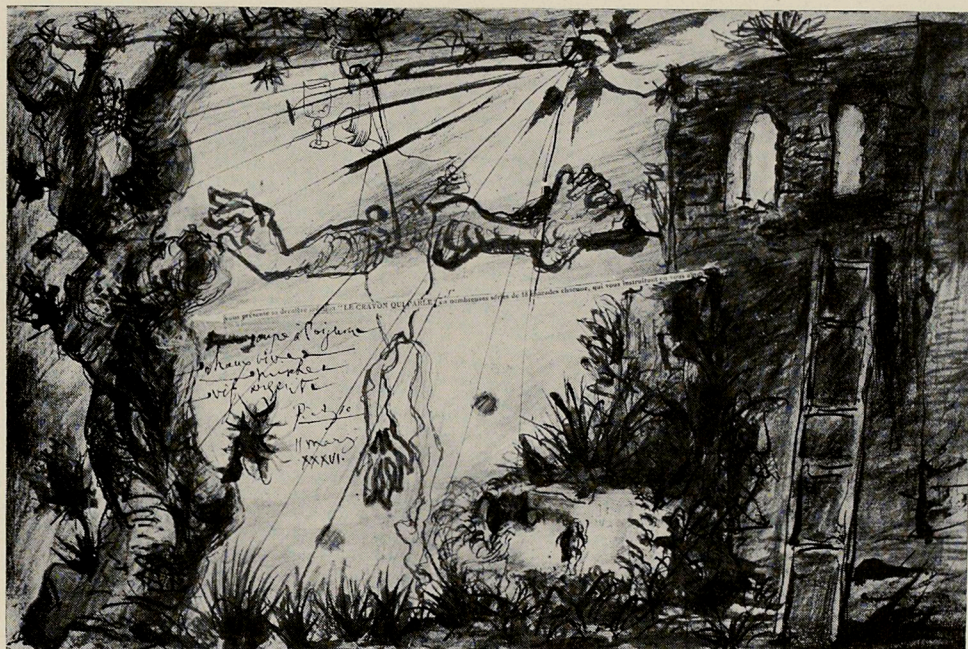
Zephyr

Pen and wash drawing

1933

Reproduced in "Signature," No. 7—November 1937

Prop. Mrs. Stephen Spender—London



46

Le Crayon qui parle

Pen and coloured chalk

1936

Reproduced in "Surrealism," edited by Herbert Read (Pub. Faber & Faber—London, 1937)

Exhibited in London at the International Surrealist Exhibition 1936

Formerly Coll. Paul Eluard—Paris

Roland A. Penrose Collection—London

47

Dessin pour une carte postale

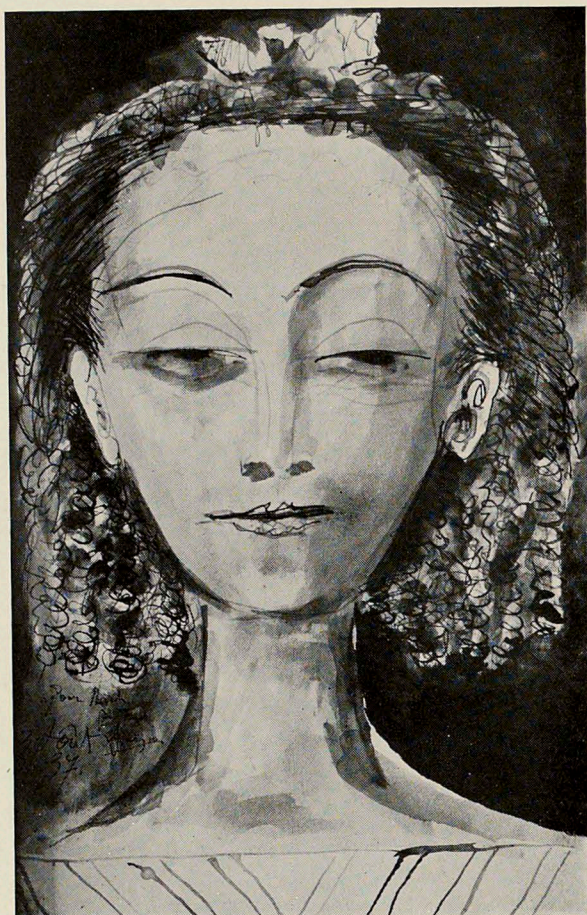
Pen and ink drawing

1936

The postcard is issued in the series "La Carte postale surréaliste" (Editor: Georges Hugnet—Paris)

Formerly Coll. Paul Eluard—Paris

Roland A. Penrose Collection—London



48

Portrait de Nusch
Pen and ink wash
1937

signed bottom left and dedicated "Pour Nusch pour Nusch 3 août 37"

Formerly Coll. Madame Paul Eluard—Paris
Roland A. Penrose Collection—London

49

Portrait de Nusch
Pencil, plant juice and lip stick
1937

Formerly Coll. Paul Eluard—Paris
Roland A. Penrose Collection—London

unsigned



[Photo: Dora Maar]

50

La Femme qui pleure

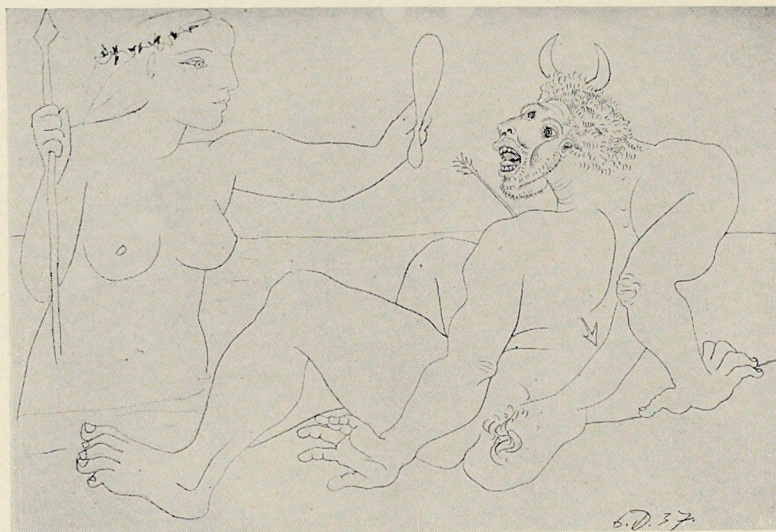
Oil on canvas

1937

signed right centre and dated "37"

Reproduced in "Picasso" par Gertrude Stein (Librairie Floury—Paris),
page 161, and in "Picasso et le goût du paroxysme," par Paul
Haesaerts (Ed. "De Spieghele," Amsterdam)

Roland A. Penrose Collection—London



51

La fin d'un Monstre

Pencil drawing

1937

unsigned, dated "6. D. 37"

Formerly Coll. Paul Eluard—Paris

Roland A. Penrose Collection—London

OPINIONS

Perhaps it is not difficult to find something short to say about a Picasso, but it is very difficult to find something short to say about Picasso.

"PICASSO" by ANTHONY BERTRAM (*The World's Masters, The Studio, London, 1938*).

Pablo Ruiz est né à Malaga en 1881. Il choisit le nom de Picasso qui est celui de sa mère. Son enfance s'écoula dans la ville au soleil brûlant et à l'ombre glacée, image de sa troublante dualité future. C'était encore la ville aux légendes fameuses que nous ne connaissons guère, mais dont nous imaginons volontiers le sens lorsque nous rêvons à sa position célèbre au bord de la Méditerranée, face à l'Afrique.

Nous sommes encore loin de la rue la Boétie, mais l'on songe déjà au merveilleux de l'aventure qui appela Picasso des confins de l'Europe, pour l'amener à donner à Paris et de là à l'univers artistique, avec l'aide de cinq ou six de ses amis, le signal de départ de ce mouvement pictural qui devait déterminer les tendances d'une époque nouvelle.

"PICASSO" par MAURICE RAYNAL (*Les Editions G. Crès & Cie, Paris 1922*).

At the epoch of Fauvism he had already passed with astonishing rapidity through several phases, during which he had produced work of quality sufficient to consolidate a reputation. It seemed as though he had only to be in contact with a style in art that interested him, for him to produce an imitation of it. But there was something beyond the mere spirit of imitation in this. Picasso saw that the best way of understanding any particular process is by performing it oneself; and the proof that he was not content only with the aping of others' methods lies in the quickness with which they successively exhausted his interest. The old masters and, above all, his own country's El Greco, in turns incited him to this analytic, practical system of investigation. Among the moderns his experimental adaptability was exercised on the Impressionists, Toulouse-Lautrec, the fashionable Sargent and the democratic Steinlen—wherever there was something to learn, something to add to a prodigious storehouse of technique.

But soon enough he was moulding into coherence a manner of his own. His first personal

expression, freed from the trammels of pastiche—one might almost say, his first non-laboratory painting—was a combination of racial influence, narrowed down into a formula of Spanish baroque, mingled with contemporary realism. But to this mixture he brought a welding element of style which was entirely individual.

"THE MODERN MOVEMENT IN PAINTING" by T. W. EARP (*The Studio Ltd., London 1935*).

Also it must be remembered that the modern movement has been developing since 1885. In the forty years that have passed since then a plentiful crop of derivative popular artists imitating the original modern artists has arisen. To-day there are almost as many derivative popular painters imitating the works of Cézanne, Picasso and Matisse as there are derivative popular painters imitating the works of Botticelli, Constable, Reynolds, the Impressionists and the Post-Impressionists.

"THE MODERN MOVEMENT IN ART" by R. H. WILENSKI (*Faber & Faber, London 1927*).

Once upon a time there was a Great Artist called Leonardo da Vinci. "Ah, how true. We know that. Our fathers told us that." Now there is a Great Artist called Picasso. "Oh, indeed? And does he paint like Leonardo da Vinci?" He does not. "Then how can he be a Great Artist? Show us his work and we will judge for ourselves since you who have specially trained yourselves to look at pictures really cannot do it properly. Is that his work? Ha! Ha! Ha! Gr-r-r. Tar and feather him. . . ."

Once upon a time there was a Great Artist called Picasso. "Ah, how true. Tell us about him again. We love to hear again what our fathers told us." It would be difficult to find any artist of the early twentieth century who was so completely the expression of his age.

"PICASSO" by ANTHONY BERTRAM (*The World's Masters, The Studio Ltd., London 1930*).

Lorsque Picasso, sous l'influence de l'art nègre, peignit les *Demoiselles d'Avignon* (1906-1907), ce fut un véritable cataclysme. Je me souviens que Stchoukine, qui a tellement aimé la peinture de Picasso, se trouvant chez moi, me dit en pleurant: "Quelle perte pour l'art français!"

A cette époque et quand Picasso voulait exprimer des têtes et des corps, pas comme chacun peut les voir, ce qui était le problème des autres peintres, mais comme il les voyait, il avait tendance à les prendre en bloc comme les sculpteurs, ou de profil, comme peignent les enfants.

L'art nègre commençait à jouer un rôle dans la création de Picasso. Mais vraiment, l'art nègre, comme les autres influences qui ont à un moment ou à un autre détourné Picasso de sa façon de peindre, était, plutôt qu'une aide, un trouble qui voilait les images.

"PICASSO" par GERTRUDE STEIN (*Librairie Floury, Paris 1938*).

The unions with Savage Brides have had great influence on contemporary sculpture in ways that I have discussed elsewhere. In painting, where such unions go back to Gauguin, who tried the experiment not only in art but in life, the influence has been less widely apparent. But Picasso had his "Negro period" in which with characteristic clear-headed courage he drove this double concept to a logical conclusion—and then left it, as usual, for others to exploit as they might please.

"THE MODERN MOVEMENT IN ART" by R. H. WILENSKI (*Faber & Faber, London 1927*).

Picasso is not only the inventor of a pictorial treatment of the shapes of natural appearances; he is an inventor of shape itself. To design,

merely as design, he has brought new strength by giving it new foundations; for art he has conquered a fresh world of wonder and excitement by insisting on the painter's right to create his own form.

"THE MODERN MOVEMENT IN PAINTING" by T. W. EARP (*The Studio Ltd., London 1935*).

Realizing how near to complete annihilation the Cubist experiments had brought Art, many Cubists themselves have tried to find a way out, but the lack of consequence has merely made them afraid and has driven them back to Ingres (Picasso, 1919-1923) and to the Gobelins of the sixteenth century (Braque, etc.). This was not an outlet but a retreat. Our generation did not need to follow them since it has found a new concept of the world represented by the Constructive idea.

"THE CONSTRUCTIVE IDEA IN ART" by N. GABO (*Editorial of "Circle," pub. Faber & Faber Ltd., London 1937*).

When Picasso paints half-geometric, half-organic plastic images on canvas—forms which in spite of their apparently capricious projection somehow achieve a singular degree of equipoise—and the constructor (proceeding from purely technical premises) arrives at similarly absolute forms by substituting two vertical supports for four, there is a clear inference that mechanical shapes and the shapes evolved by art as the mirror of a higher reality rank *pari passu* in terms of development.

"CONSTRUCTION AND AESTHETICS" by SIEGFRIED GIEDION (*in "Circle," pub. Faber & Faber Ltd., London 1937*).

Picasso a créé des fétiches, mais ces fétiches ont une vie propre. Ils sont non seulement des signes intercesseurs, mais des signes en mouvement. Ce mouvement les rend au concret. Entre tous les hommes, ces figures géométriques, ces signes cabalistiques: homme, femme, statue, table, guitare redeviennent des hommes, des femmes, des statues, des tables, des guitares, plus familiers qu'auparavant, parce que compréhensibles, sensibles à l'esprit comme aux sens. Ce qu'on appelle la magie du dessin, des couleurs, recommence à nourrir tout ce qui nous entours et nous-mêmes.

PAUL ELUARD

(Fragments d'une conférence prononcée à Barcelone, Madrid et Bilbao à l'occasion de la première exposition Picasso en Espagne.)

Picasso after an early romantic period and his period of austere "abstract" architectural experiment, set himself the problem of building a new monumental classical art. The technique in the work of his maturity is neither romantic-emotive nor calligraphic. Picasso tries to be supremely impersonal. In a self-conscious age this artist has been able to forget himself in architectural tasks. His influence has been enormous; and imitations of his achievements are legion.

The three great original artists so far produced by the movement are thus Cézanne, Seurat and Picasso. The other outstanding painters are on a different plane.

"THE MODERN MOVEMENT IN ART" by R. H. WILENSKI (*Faber & Faber, London 1927*).

Il faut ne se faire aucune idée de la prédestination exceptionnelle de Picasso pour oser craindre ou espérer de lui un renoncement partiel. Que, pour décourager d'insupportables suiveurs ou arracher un soupir de soulagement à la bête réactionnaire, il fasse mine de temps à autre d'adorer ce qu'il a brûlé, rien ne me semble plus divertissant, ni plus juste.

"LE SURREALISME ET LA PEINTURE" par ANDRÉ BRETON (Librairie Gallimard, Paris 1928).

But there were all along artists who subscribed to the principles of this Cubist-Classical Renaissance but felt that the logical conclusion to which they were driven by Picasso and Léger demanded intolerable sacrifices and repressions; and that the doctrine in its purest form was too austere, intellectual, and ratiocinative.

"THE MODERN MOVEMENT IN ART" by R. H. WILENSKI (Faber & Faber, London 1927).

Picasso began to torment me when I was sixteen. He was a thorn in my flesh long before I saw an actual painting of his, and by the time I was eighteen scattered reproductions in newspapers and periodicals and in a little book bought at Zwemmer's for two shillings or less had been sufficient to deflect me from my natural course, bankrupt whatever personal vision I possessed, turn me away from those countrymen of mine with whom I had some affinity, and destroy that precious gift of submissiveness to craft laws for lack of which my substance has perished.

And now, at the age of thirty-two, I am a phantom, and as such conform to an easily recognizable type. One of the figures in a picture of masked musicians painted by Picasso in 1921 is a prophetic portrait of myself in 1938 doing my piece on Picasso.

"PICASSO: MASTER OF THE PHANTOM" by ROBERT MELVILLE (Oxford University Press, 1939).

Picasso veut la vérité. Non pas cette vérité fictive qui laissera toujours Galatée inerte et sans vie, mais une vérité totale qui joint l'imagination à la nature, qui considère tout comme réel et qui, allant sans cesse du particulier à l'universel et de l'universel au particulier, s'accommode de toutes les variétés d'existence, de changement, pourvu qu'elles soient nouvelles, qu'elles soient féconds.

PAUL ELUARD

(Fragments d'une conférence prononcée à Barcelone, Madrid et Bilbao, à l'occasion de la première exposition Picasso en Espagne.)

NOTE

"Picasso is the greatest of all masters." A Birmingham debate on his work.

ON Thursday, the 9th of March, Mr. S. C. Kaines Smith, Curator of the Birmingham Art Gallery, presided over a debate between Professor Thomas Bodkin, M.R.I.A., M.A., D.Litt., and Robert Melville.

Melville, at the request of a group of Birmingham Artists, proposed "That Picasso is the Greatest of the Masters", and gave us a brilliant and illuminating survey of Picasso's

extraordinary career, in which he laid stress on the importance of the years 1924-1925, and claimed that at least two works of this period established once and for all his claim to the highest place in European Art. In conclusion he pointed out that "Picasso has sacrificed neither scepticism nor exaltation. His work invalidates conventional ways of thinking, for it is the work of a free man. He has enlarged the idea of reality. And if we do not acknowledge him, if we are not prepared to follow him and open up the prohibited areas of the mind, our proud boast that we are a free people is the swindling talk of slaves."

We had been led to believe that Professor Bodkin was deadly in debate, but his opposition speech was so weak and paltry that several people who had come with the intention of remaining neutral felt constrained to protest against his performance. Instead of making any direct references to Melville's claims he quoted some badly translated fragments of Zervos' and hinted, for some reason known only to himself, that Picasso had domestic troubles! He went on to suggest that Picasso's success had been deliberately engineered by dealers, and Melville refuted this charge in a fierce and passionate reply which was interrupted several times by the Chairman. But he was interrupted in a different fashion, by the spontaneous cheers of the audience, when he said that *Guernica*—the only great mural of our time—was not painted in the interests of "a disorganized Left or a filthy Right", but was a work of a great and independent spirit which would remain a perpetual indictment of fascist bestiality.

1939.

CONROY MADDUX.

Il faut avoir pris conscience à un si haut degré de la trahison des choses sensibles pour oser rompre en visière avec elles, à plus forte raison avec ce que leur aspect coutumier nous propose de facile, qu'on ne peut manquer de reconnaître à Picasso une responsabilité immense. Il tenait à une défaillance de volonté de cet homme que la partie qui nous occupe fut tout au moins remise, sinon perdue.

"LE SURREALISME ET LA PEINTURE" par ANDRÉ BRETON (*Librairie Gallimard, Paris 1928*).

P I C A S S O

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by
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In this very personal essay, Mr. Melville recounts the effect upon him of his first experience of a painting by Picasso, and tells the story of his subsequent attempts to see more. It is that rather rare thing in modern writing about pictures—an outburst of enthusiasm that catches the reader up and swings him off into the author's chosen country. The illustrations are from Mr. Hugh Willoughby's collection.

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