

From: The World of Picasso
by Gael Wertebaker and
the editors of TIME-LIFE
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This snapshot of Georges Braque was made in his studio in 1910. On the wall are many of the objects he used in his paintings. Of these props, which include the concertina he holds, he later said: "The painter thinks in forms and colors, in the object lie his poetics." Among the extremely limited range of objects that Braque included in his carefully controlled Cubist still lifes, one of those most often seen is the mandolin hanging behind him.

wanted to avoid the distraction of colors in his analysis of form.

Hundreds of miles from Picasso, Braque was spending his summer doing much the same kind of painting. When they met again in Paris in the fall, and through casual shop talk discovered that they were pursuing the same path, they agreed to collaborate. This decision produced one of the most remarkable associations in the annals of art. So intimate and so united in purpose did they become that, recalling the experience long afterward, Braque said they had been like "roped mountaineers." Picasso jokingly referred to Braque as his "wife," and after the collaboration ended, as his "ex-wife." Despite his independent nature, he was no less bound to the relationship than Braque. "Just imagine," he reminisced some 30 years later, "almost every evening I went to Braque's studio or he came to mine. Each of us *had* to see what the other had done during the day. We criticized each other's work. A canvas wasn't finished unless both of us felt it was." Most of these early Cubist works are unsigned on the front; doubts persist to this day as to which of the two men produced certain paintings.

Personally, they made an odd pair; their temperaments were poles apart. "Picasso is Spanish and I am French," Braque said in retrospect. "As everyone knows, that means a lot of differences, but during those years the differences did not count." Braque was as serene as Picasso was volatile, as reasonable as Picasso was capricious, as unassuming as Picasso was flamboyant. Braque, however, had his own idiosyncrasies. For years he wore the typical French laborer's square-toed shoes-but made to order of beautiful leather and kept polished to a high shine. He also sported the workingman's blue cotton shirt, but it was always freshly ironed and modishly accented with a colorful scarf.

He was six feet tall. Well into his old age, according to his neighbors in the village in Normandy to which he had retired, he stood "straight as a cypress." Gertrude Stein, more practical if less poetic, found it "very handy, his being so tall. Without using a stepladder, he could hang pictures on the top row of my studio wall." She might have added that she used the good-natured Braque to hang other men's--pictures, for though she once bought two Braques she promptly returned them.

Gertrude's friend Alice Toklas, destined to be her lifelong companion and alter ego, saw Braque in a very special light. To Alice, San Francisco-born, his genial, independent air made him seem so much like an American cowboy that she felt she had to watch her tongue for fear he understood English. Picasso and Apollinaire picked up Alice's characterization and called Braque *nolre pard*. This was an expression they had picked up from reading *Les flistoires de Buffalo Bill*, in which "pard" or "pardner" was rendered as *aeon paid*.

Although uncommonly handsome, Braque was shy with women. Picasso decided that his friend needed a wife and turned matchmaker. The girl in question was a cousin of Max Jacob, daughter of a cabaret owner in Montmartre. Picasso took Braque and Jacob to rent dress suits, top hats and capes, then led them in making a formal call. The evening got off to a good start, but before it was over suitor, matchmaker and assistant. were roaring drunk, and the girl's father threw

them out.' Undaunted, Picasso introduced Braque to another girl, Marcelle Laproc, who promptly became Braque's model. After a few years --- in 1912--- Braque and Marcelle were married, and lived happily together until his death in 1963.

Picasso and Fernande knew no such enduring joy. Discord seemed to rise in proportion to their prosperity. In the fall of 1909 they moved into a large apartment on the Boulevard de Clichy with a living room, dining room, bedroom and a separate studio with a north light-a far cry from the cramped quarters at the *bateau laivoir*. Their way of life also changed; it was no longer the day-to-day gamble~they had loved so well in their earliest days together. There was no more need for them to bed down cozily on winter afternoons to ward off the room's chill; there was no more need for Fernande to pawn her earrings to put together a few francs for food. Picasso took pains to furnish the new place with a purple velvet couch, a walnut dining table and a big brass bedstead; he also decorated it with tapestries, African masks and statues, and guitars. He hired a maid, whom he outfitted with a cap and a white apron, and he and Fernande began to emulate the Steins and other well-to-do friends by giving Sunday afternoon receptions.

Still, Picasso grew disagreeable. He seldom spoke to Fernande any more except to grumble that he was suffering from fatal consumption (actually, he had only a smoker's cough); when she remarked on his silence, he would bark: "I am thinking about my work." Finally he complained that he could not paint in the new studio, and rented another back at the *bateau laivoir*. Fernande, who had stood by him in his years of destitution, now spent her days alone in the pseudo-grandeur of the Boulevard de Clichy apartment.

Despite the personal difficulties of the year that followed Picasso produced a great many works, some of them now landmarks of the Cubist movement. One was a portrait of Vollard, by then no longer Picasso's dealer but still his friend. Vollard's face appears as a profusion of small overlapping and intersecting fragments; the contours have been broken; the lines, instead of fully describing the features they indicate, follow a logic of their own, forming a gridlike structure. Even so, the portrait is a remarkable likeness (*page 90*) in which Vollard's domed forehead, full cheeks and determined mouth emerge distinctly. The subject himself declared that a four-year-old he knew, on seeing the painting, exclaimed: "*C'est Vollard!*"

Soon afterward, Picasso portrayed his faithful collector Wilhelm Uhde. Although the contours are even more broken than in Vollard's portrait, the likeness still faithfully projects an image of Uhde's high forehead, pursed lips and fastidious air. Uhde collected books as well as paintings, and Picasso took note of this in the background of the portrait; inevitably, the books appear as little cubes. Henceforth Picasso habitually surrounded the people he painted with significant oddments of their lives, or accented characteristics which their friends would recognize. As the Cubist style became more cryptic, this technique provided the few clues to the subject's identity.

Braque, meanwhile, was following another tack. During the winter



When he made this photograph of art dealer :D.-H. Kahnweiler, Picasso and the gallery owner had been friends for several years. Shortly after their first meeting, Kahnweiler began to exhibit not only the work of Picasso, but also that of Braque, Gris, Leger, Derain and Vlaminck. Always fiercely loyal to his artists, Kahnweiler has said that, "When one supports the work of a painter, one buys all his work. If it comes on the market again, I am prepared to buy it back not to support the price, but because I like it."

of 1909-1910 he painted the *Pitcher (in) Violin*, in which he broke and distorted the outlines of the violin and other objects, then reassembled the resulting fragments. Whereas Picasso's portrayals of Vollard and Uhde are recognizable, Braque's violin would be scarcely detectable save for the strings, the scroll and the rounded bottom of the instrument. Here was something new: an awakening interest in forms divorced from any identifiable object. But as if to rein in this tendency, Braque added a strong touch of realism to the work: among his strange shapes he painted an ordinary nail, letting it cast a naturalistic shadow over the forms below it.

A subsequent portrait of Kahnweiler by Picasso reflected the move toward abstracting the essence of a subject. Those who knew the sitter well might guess his identity by such clues as the watch chain, the part in the hair, the heavy eyelids and the large ears. But unlike the faces of Vollard and Uhde, the face of Kahnweiler, dispersed in an array of planes, is no longer recognizable (*page 91*).

While Picasso and Braque experimented, Cubism was gaining adherents. The works of both men were usually on display at Kahnweiler's, and a steady increase in sales reflected a growing acceptance of the new style by collectors. Among artists, one of the earliest converts to Cubism was Juan Gris, who, like Picasso, was an expatriate Spaniard. Five years younger than Picasso, he lived at the *bateau lavoir*, and initially earned a very meager living from the satirical cartoons he produced for newspapers and magazines.

When he turned to painting, Gris made rapid headway. He entered the Cubist movement at once, joining with Picasso and Braque in evolving a new variation known as Synthetic Cubism. The three men replaced the monochrome of Analytical Cubism with bright colors (*pages 96-99*) and also experimented with the use of materials—sand and paper among them—that were hitherto foreign to painted canvases. The aim, as Gris explained it to Kahnweiler years later, was no less than "to create new objects which cannot be compared with any object in reality." Picasso and Braque acknowledged the newcomer's contribution, and used it to their own ends. For a time Gris, who was erudite and rather humorless, insisted on calling Picasso "cher maitre," according him the due respect of a disciple for a master. Picasso soon squelched the habit, which he found cloying, but turned it to graceful account after Gris died in 1927. "Disciples see more clearly than masters," he said.

By the spring of 1911 Cubism had taken such hold in artistic circles in Paris that the Salon des Independants showed an entire group of paintings that were unanimously labeled "Cubist" by the press. In studios all around the city, painters were examining Cubist theory, exploring it, adapting it. Among them were two young men who were destined to become giants in their own right: Marcel Duchamp, whose brilliant study of a fragmented figure in motion, *Nude Descending a Staircase*, was soon to outrage the public, and the Dutchman Piet Mondrian, who would eventually reduce Cubist geometry to horizontal and vertical lines. The contagion of Cubism spread abroad, encouraging radi-

cal movements born of the same zest for total freedom of expression. In Italy Futurism glorified the machine and its motion. In England Vorticism borrowed the Cubist practice of showing several views of a subject simultaneously. Elsewhere artists carried Cubism to one of its logical conclusions: pure abstraction.

If Cubism caught fire in the art world, it was slower to ignite the public at least in a favorable way. Individual collectors were proudly showing their Braques and Picassos as far afield as New York, Munich and London. But the response of ordinary visitors to Cubist exhibits was likely to be a loud hoot. Reflecting this derision, one Paris critic described a work by the Cubist painter Robert Delaunay as "an Eiffel Tower toppled over, presumably with an eye to destroying the nearby houses, which, dancing a cancan, are rudely sticking their chimney pots into each other's windows."

The cause had its champions as well. Andre Salmon and other members of the *Rendez-vous des Poetes* had come round from their early disapproval, and staunchly defended Cubism in magazine and newspaper articles. So did Apollinaire, who took lessons in painting the better to write about it. Eventually several of Apollinaire's articles were published as a book, *Les Peintres Cubistes*. Apparently readers could not resist his flamboyant prose; in any event, he proved to be Cubism's most effective propagandist. Years later Braque confessed: "He never wrote penetratingly about art. I'm afraid we kept encouraging Apollinaire to write about us as we did so that our names would be kept before at least part of the public." Asked to explain how, then, people had eventually come to accept Cubist painting, Braque added: "They never comprehended. They endured. That is the history of modern art."

In the summer of 1911 Picasso, Fernande, Braque and Marcelle Lapre spent a vacation together at Ceret, a small town in the Pyrenees. Though it is on the French side of the mountains, Ceret was originally part of Catalonia. Its citizens still spoke Catalan and consequently Picasso felt very much at home there.

At Ceret both men, of course, busily painted, and it is the works they produced at this time that are the most nearly indistinguishable from one another. Braque's *Man with a Guitar* (page 93) is virtually identical with Picasso's *Accordionist* (page 92). So far had Analytical Cubism come that in the *Accordionist*, for example, only the folds and keys of the instrument and the edge of an armchair are discernible; even the player's head has disappeared. For Picasso, this was to be his farthest foray into abstraction.

Despite the pleasures of collaboration in the sun, he returned to Paris in a restless mood. When he roamed the cafes of Montmartre at night now, he frequently left Fernande at home. Later he was to recall: "Her beauty held me, but I could not stand any of her little ways." One night, after a bitter row, Fernande walked out of his life with 11 francs in her pocket and 40 bottles of perfume in her arms. Picasso soon had a less fiery woman: Marcelle Humbert, mistress of the painter Louis Marcoussis and a friend of Fernande's with whom Picasso had been openly flirting. He called her "Eva," signifying that she was the



Picasso began a new romantic alliance with Marcelle Humbert (above), whom he affectionately called Eva, almost immediately after Fernande Olivier left him. Eva's tender charm evidently suited Picasso well, for their relationship lasted for three years, until her death. During that time, he created some of his most inspired paintings.

first woman in his affections. "I love her very much," he told Kahnweiler, "and I shall write her name in my pictures." So he did, much like a boy carving his sweetheart's initials on a tree trunk.

There was more to this gesture, however, than romantic whim: the idea that letters or words might well serve as an integral part of a painting. Braque had already tried the notion in a work called *Portuguese*, which he had painted in the spring of 1911. On it he had stenciled the word "BAL" (the French for "dance")--a jarring intrusion of the literal in a work otherwise so undefined. Like the nail that he had painted in his *Pitcher and Violin*, the word was intended to convey a particular meaning; in this case Braque wanted to conjure up a cafe poster he had seen announcing a local ball.

The lettering in *The Portuguese* had been taken up by other Cubist painters, and now, at the outset of his new love affair, Picasso found an apt use for the device. On one canvas he inscribed "J' AIME EVA," on another "MA JOLIE," a refrain from a currently popular song. With this dual reference Picasso introduced a kind of punning that became standard practice in Cubism. When Gertrude Stein saw the picture she said, "Fernande is certainly not *ma jolie*. I wonder who it is." (A few days later she found out.) Eva's response may have been equally baffled. *Ma Jolie* shows only a seated form, barely detectable. Although Picasso produced several paintings of Eva, as Marcoussis had done, the Cubist style had arrived at a point where no traces of naturalism remained. There is no way to tell from the pictures what Eva looked like.

The use of letters in *Ma Jolie* marked a new turning in Picasso's work. He began to restore other reminders of reality to his painting. Braque, whose youthful apprenticeship as a house painter had taught him how to simulate wood grain, marble and fabrics, was currently using the device of *trompe l'oeil* (literally, "deception of the eye"), so that, for example, a violin, or such fragments of it as he chose to show on his canvas, looked remarkably like real wood. Picasso went Braque one better, adapting a practice that he had learned from his father. As a temporary measure, Don Jose used to pin paper cutouts on a painting in progress, to try the effects of different combinations of color and form. Picasso also put cutouts on his paintings--and left them there, as integral parts of the work.

One of his most celebrated efforts, *Still Life with Chair Caning*, reflects this new preoccupation. It is a small painting, only 10% by 13% inches. The first surprise about it is that its frame is made of ordinary rope. The painting itself shows a wine glass and a slice of lemon, broken into the usual Cubist fragments; the letters "joy," the start of the word "Journal"; and a *trompe l'oeil* pipestem. These by now were accepted conventions in Picasso's circle. But there was a startling innovation as well. To the canvas Picasso affixed a piece of oil cloth that was a machine-made facsimile of chair caning. Then, compounding the confusion, he painted the cloth, covering it with shadows.

Picasso was not being perverse; he was, rather, posing some tantalizing questions about illusion and reality. The caning on the oil cloth looks as real as though it ought to be rough to the touch; yet it is fake,

and smooth. The glass and the lemon look "unreal" because their forms are Cubist; yet because they have been painted, they are "real" aspects of the painting. The rope around the painting is "real" as rope; but because it serves as a frame, it suggests wood carving and therefore functions as illusion.

The excitement of Still Life with Chair Caning (page 94), with its invention of *collage* (pasting), led Picasso to further and more complex juxtapositions of reality and illusion. Braque shared in the new adventure. The two men, with their women, spent the summer of 1912 at Sorgues, just north of Avignon. From Picasso's *collage*, Braque soon came up with the device of *papier colle* (collage, specifically with paper). In *Fruit Dish and Glass*, he pasted wallpaper that simulated wood paneling onto a painting of a still life in a cafe. Soon scraps of newspaper, calling cards and other bits of paper cut into simple geometric shapes bedecked both painters' canvases.

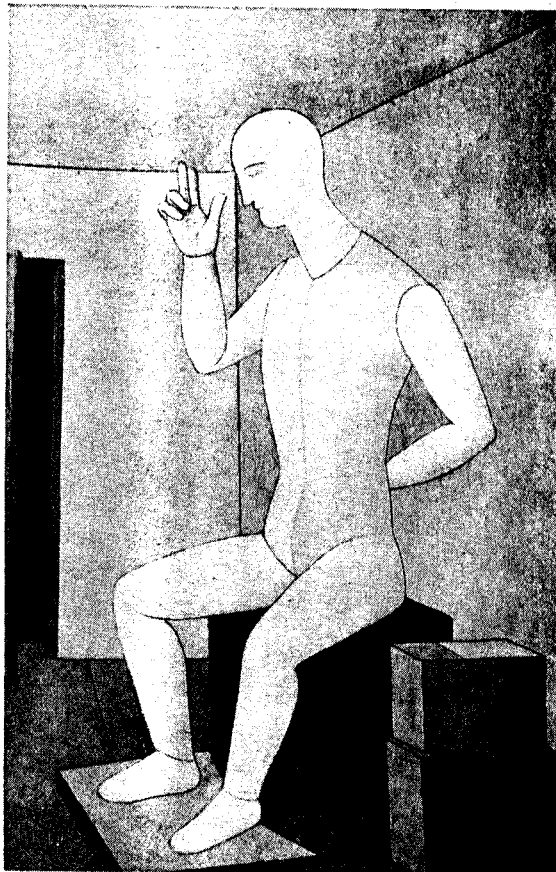
That summer was, in a sense, a watershed in Picasso's life. A time for change was at hand. In the fall he moved from Montmartre to a new studio in Montparnasse, across the Seine on the Left Bank. Embarking on a new life with Eva, he wanted to change his surroundings. In any event, Montparnasse was replacing Montmartre as the intellectual center of Paris.

Cubism, too, was in ferment. Some of the newcomers to the style in the belief that they should be able to paint it with full mathematical precision—organized as a group called the "Golden Section," after the term used in the Renaissance to define a certain ideal mathematical proportion. This attempt to codify Cubism did not sit well with its founders. Braque recalled: "They started to lay down the law about how Cubism is like this and not like that and so on. I was hardly a man to start painting Braques in accordance with their rules."

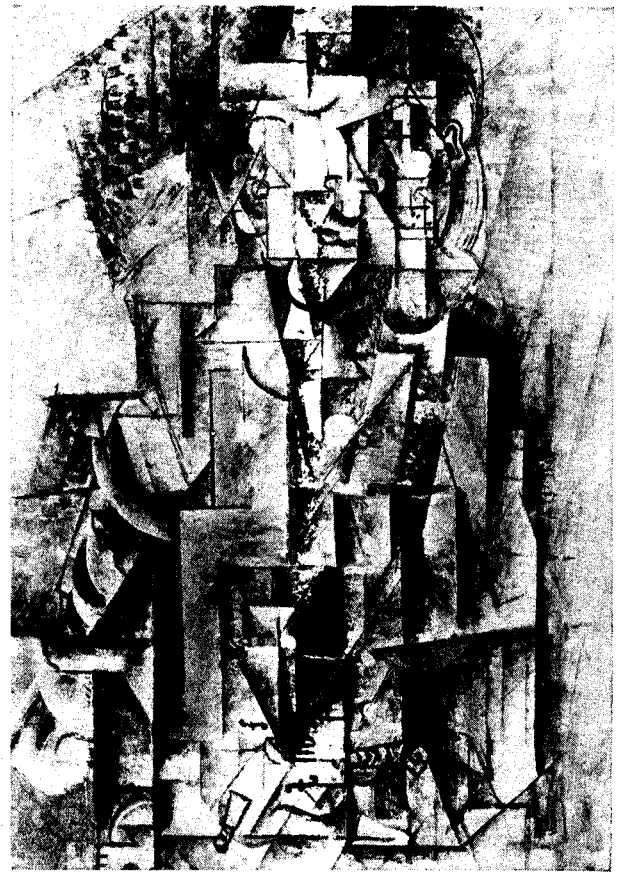
Most of the painters of the Golden Section subsequently abandoned Cubism. Picasso, Braque and Gris continued with the synthetic variety they had evolved. Increasingly they used bright and varied colors instead of monochrome. They put less stress on distortions of form; the objects they painted began to be identifiable again. The reasoned analysis of early Cubism was making room for personal expression.

Other adjustments awaited Picasso. In 1913 his father died, renewing painful memories of their final disagreement. Some months later the "small and perfect" Eva fell ill; possibly she had cancer. By early 1914 war threatened. The world, Picasso remarked, was "becoming very strange and not exactly reassuring."

On August 2, 1914, war came, and most of Picasso's friends scattered. Apollinaire, who was not yet a citizen of France, volunteered for her army and was eventually accepted. Kahnweiler, who was still a German citizen, but unwilling to take sides, fled to neutral Switzerland, leaving behind the valuable contents of his gallery. Braque and the Fauve painter Andre Derain, who counted himself a Cubist for a while, were vacationing with Picasso at Avignon when they were called up by the army. "I took them to the station at Avignon," Picasso recalled after the war, "and I never found them again."



589. CARRÀ: *Hermaphroditic Idol*, 1917. 2532' x 1632". Collection Carlo Frua de Angeli, Milan.

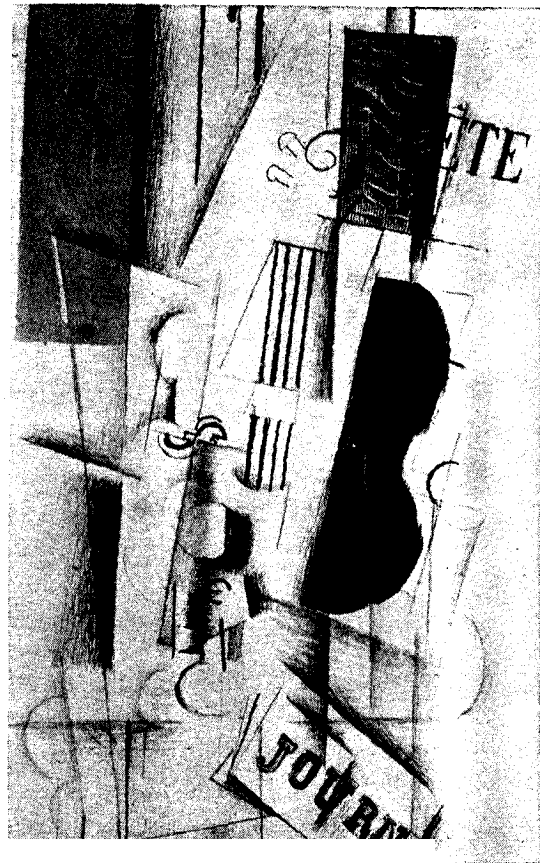


590. PICASSO: *Man with Violin*, 1911. 3932' x 2876". Philadelphia Museum of Art, Arensberg Collection.

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Braque

The two major analytical cubists, Braque and Picasso, as has been said, worked for a while so closely that their work is distinguishable from one another's only by fine points. Picasso's *Man with Violin* [590] and Braque's *Man with Guitar* [591], both painted in 1911 at the climax of analytical



591. BRAQUE: *Man with Guitar*, 1911. 45% x 3136". Museum of Modern Art, New York, Lillie P. Bliss Bequest.

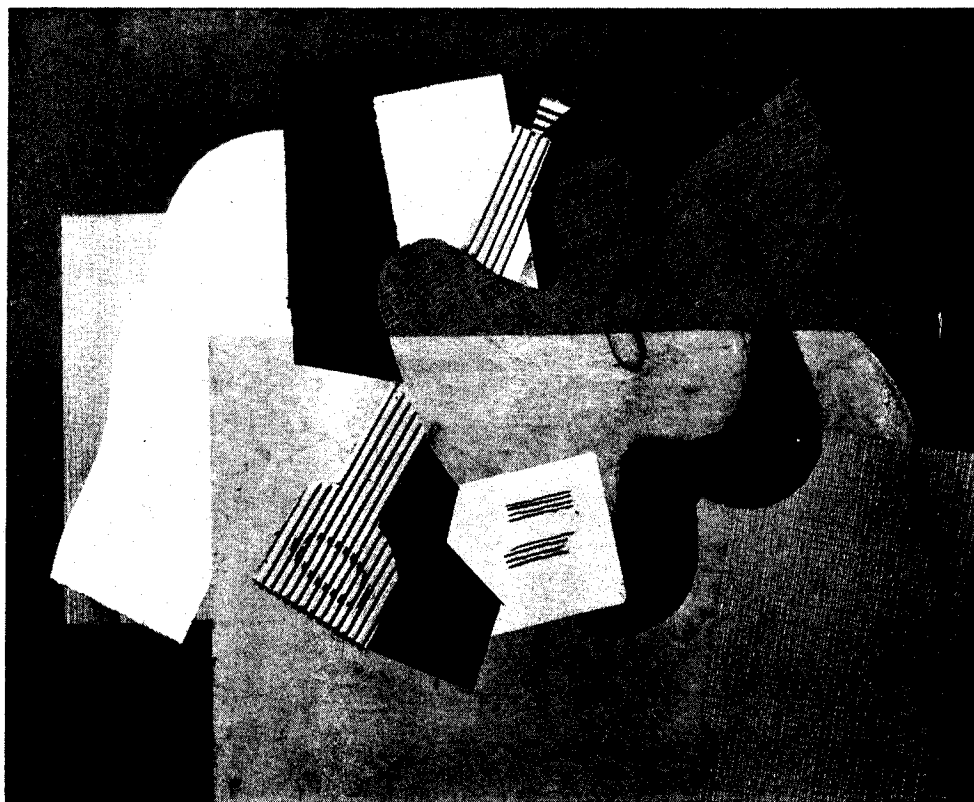
592. BRAQUE: *Musical Forms with the Words F9te and journal*, 1913. Oil, pencil, and charcoal on canvas; 36% x 9331". Philadelphia Museum of Art, Arensberg Collection.

cubism, are evidence enough. Yet even here a difference appears when the two paintings are compared within the confines of analytical cubism, instead of within the context of painting in general. The Picasso shifts and vibrates within its geometrical framework, the Braque is more static, more self-contained; it is as if the multitude of planes in the Picasso have expanded to the limits of the structure they compose, while those in the Braque have contracted until the forms are compressed and ordered into stability.

The difference between the two painters indicated here will be widened as they develop in their own directions. Picasso will become the romantic of the movement-all

energy, fire, restlessness, invention, emotion. Braque will develop into its classical master-controlled, reflective, harmonious, working toward an ideal of perfection within limits, as opposed to the romantic yearning for limitless expression.

With analytical cubism behind him, Braque's first departure was to restore the inherently ornamental character of the same objects that had figured in his analytical compositions—bowls of fruit, tables and goblets and compotes, and particularly musical instruments. His *Musical Forms with the Words F6te and journal* [5921—the complication of the title is only a device to distinguish this painting from other compositions of musical forms—is a spare,



593. BRAQUE: *Musical Forms*, 1918. Collage, 30% x 37%". Philadelphia Museum of Art, Arensberg Collection.

open arrangement of straight lines and simple arcs or volutes derived from the shapes of a violin. A large part of the canvas is left unpainted, the design being established by crayon drawing in tones ranging from black to light gray, holding the grainy texture of the canvas. The unpainted canvas itself, in the original, serves as an ornamental surface which is lost in photography and reproduction, and it supplies an off-white that counts as a color, not as a blank area. The other colors are a grayed blue, scrubbed thinly in the rectangle in the upper left; a warm brown in the body of the violin itself; and a light tan in the rectangle of simulated wood texture above it. The area of the violin has been textured by drawing a comb or some other toothed instrument across it in a slightly wavy motion while the paint was still wet. In all, the composition achieves textural variety with economy of means, a satisfying struc-

tural balance in forms individually delicate. Its quality might be compared to that of a "dry" light wine, thinner and more subtle than a more obviously tasty sweet one.

The interest in textures and the introduction of letters in imitation of printed ones is associated with experiments Braque made in collage. The origin of collage, which is the making of pictures or compositions by pasting together bits of paper, cloth, and the like, is not certain. Like cubism it seems to have appeared spontaneously from several sources at once, but Braque certainly had a great deal to do with its origin and he used it with particular felicity. A collage of *Musical Forms* [593] extends the idea implicit in the painting we have just seen where the texture of the unpainted canvas was used as an integral part of a picture that also included simulated textures. Here all the textures are real. A banjolike instrument cut from cor-



594. BRAQUE: *The Round Table*, 1929. 58 x 45". Phillips Collection, Washington, D.C.

rugated cardboard supplies the most unexpected one, but other areas are also papers of different textures. The whites are a ribbed drawing paper, the largest half-tone area is a brown wrapping paper, and the black upon close examination is a paper printed with an imitation of a very fine wood grain. The upper part of the mandolin form is the kind of paper used to cover pasteboard cigar boxes, again simulating wood grain, and again a printed paper, not a simulation by the painter. The rectangles at lower right and far left center are printed with a slightly raised netlike pattern. With a few lines in crayon and a background painted blue-gray, that is the scheme. The colors of the papers have a natural ornamental harmony once their identity as cheap paper is forgotten.

One value of the collage is that it opens our eyes to colors and textures we have ignored because they are commonplace. Behind the origin of collage, too, there may be ultimately the rejection of the old academic idea that painting must display technical skill of a conventional kind. By fabricating "pictures" from odds and ends of worthless material the artist makes the final denial of the validity of academic technique as an end in itself. But for Braque the value of collage was in experiments with texture, an introduction to an element that will continue to preoccupy him in other ways.

Collage soon served its purpose for Braque and its other originators, and they abandoned it. It was later taken up by experimenters and practitioners of the bizarre who used it for shock value, combining materials absurd or shocking in themselves—plumbing from toilets and the like—or cutting out portions of printed pictures and pasting them together to make irrational images. And it is a rare kindergarten nowadays that doesn't have collage in its art classes, where children have access to a heap of cloth scraps, torn paper, cellophane, wire netting, cotton, false hair, and anything else that can be pasted down. All legitimate enough in their own ways, these offshoots must not be confused with Braque's combinations of colors and textures via collage instead of via painting in the creation of synthetic cubist compositions.

Surface texture of course has always been an important part of painting, whether it is the variegated one of Rembrandt, the uniformly polished one of Ingres, the fatty, active one of Delacroix, or the congealed-confetti one of Seurat. But with Rembrandt, texture was incidental to the creation of form in light; with Ingres, part and parcel of the idea of disciplined draughtsmanship; with Delacroix, part of expression; with Seurat, the end result of a theory of the laws of light. With Braque, surface texture now becomes an integral decorative factor in painting, and from this time forward he cultivates it, sometimes mixing sand or other grainy matter with his paint to roughen it, sometimes depending only

on the paint's own thinness or thickness, sometimes scratching or pressing textures into it, but always incorporating texture as part of *his* organization of form, line, and color.

By the 1920's Braque was master of a personal cubist idiom combining spatial play with exquisitely integrated shape [5941]. During the mid-1920's he began to use the human figure, usually a female nude, in addition to tables and compotes of fruit and musical instruments. *Nude* [5951 of 1925, is like a decorative panel in a new substance, neither paint nor ceramic, suggesting both. It is as if the colors and textures, like those of a ceramist, were the result of the craftsman's scheme modified by the process of firing—except that here the modifications are Braque's own. His art shares the appeal of other decorative ones; *Woman with a Mandolin* [5961, a synthesis of his work up until the middle 1930's, is tapestrylike in its textural richness. Braque's color here as elsewhere is indescribable, partly because no color is describable to much effect, but largely because he is the most individual decorative colorist of his generation. No color is pure; greens are olives, sages, and occasional lime greens. Modified purples are juxtaposed with citrons and blacks. When reds occur they occur suddenly and spectacularly, but also in off-shades that unify them with Braque's special family of colors. "Braque colors" have become a stock in trade for the modern interior decorator.

It is time to insert a reminder that before he was a cubist, Braque was briefly a member of the fauve group. And of all painters, he alone made a balanced fusion of fauvist principles of color with cubist ideas of form. His *Woman with a Mandolin* may eventually stand as the richest summary, within the boundaries of single pictures, of the abstract style of the first half of the twentieth century. If every painting by Picasso, every painting by Matisse, and every painting by Braque were gathered together and all but a single painting had to be destroyed, Braque's *Woman with a Mandolin* could not summarize the total, but it might come closest of them all to being the representative example.



595. BRAQUE: *Nude*, 1925. 3636 x 2836". Art Institute of Chicago, Gift of Mr. and Mrs. Arnold H. Maremont,

Picasso: Cubist and Classical Variations

Picasso is certainly the most fecund painter who has ever lived. In sheer quantity his work is fantastic, which would be meaningless if he were a repetitious painter, but his invention is phenomena], his range staggering. From his thousands of paintings, prints, and drawings it would be possible to cull several groups of work that would be creditable as the lifeworks of several painters of varying temperaments. And it would be simple to divide his total work between two classifications as the work of two tremendously productive artists, one of them a man of tender sentiments dedicated to a joyous life, the other a man appalled by