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Peter Read, *Picasso and Apollinaire: The Persistence of Memory* (Ahmanson-Murphy Fine Arts Books). University of California Press: Berkeley, 2008. 334 pp. + illustrations. \$49.95 (hb). ISBN 052-0243-617.

Review by John Finlay, Independent Scholar.

Peter Read's *Picasso et Apollinaire: Métamorphoses de la mémoire 1905/1973* was first published in France in 1995 and is now translated into English, revised, updated and developed incorporating the author's most recent publications on both Picasso and Apollinaire. *Picasso & Apollinaire: The Persistence of Memory* also uses indispensable material drawn from pioneering studies on Picasso's sculptures, sketchbooks and recent publications by eminent scholars such as Elizabeth Cowling, Anne Baldassari, Michael Fitzgerald, Christina Lichtenstern, William Rubin, John Richardson and Werner Spies as well as a number of other seminal texts for both art historian and student.[1] Although much of Apollinaire's poetic and literary work has now been published in French it remains largely untranslated, and Read's scholarly deciphering using the original texts is astonishing, daring and enlightening to the Picasso scholar and reader of the French language.[2] Divided into three parts and progressing chronologically through Picasso's art and friendship with Apollinaire, the first section astutely analyses the early years from first encounters, Picasso's portraits of Apollinaire, shared literary and artistic interests, the birth of Cubism, the poet's writings on the artist, sketches, poems and "primitive art," World War I, through to the final months before Apollinaire's death from influenza on 9 November 1918.

Read's discussion opens with poet and painter's initial introduction and puts forward a date for a first *rendezvous* around mid-February 1905, suggesting that Max Jacob, who had known Picasso since 1901, was a catalyst for a shared friendship. Jacob always insisted that Austin's café on the rue d'Amsterdam was the start of a "triple friendship that lasted up until about the war in which we separated neither for work, nor for eating, nor for pleasure." [3] More crucially, The Bateau Lavoir (the floating laundry, so called because it was filthy and on a hill) and The Théâtre de Montmartre, a few minutes walk from Picasso's studio in the rue Ravignon, were key environments for Picasso's artistic transformation. Fostering an anti-naturalist ethos and atmosphere that was so fundamental to Apollinaire and his companions during their initial aesthetic development, these experimental "laboratories" produced unhindered creativity that undoubtedly led to the revolution of Picasso's *Les Femmes d'Alger* (Museum of Modern Art, New York, 1907).

Circuses and Saltimbanques were naturally shared interests of Picasso and Apollinaire between 1904-5, and both painter and poet frequently combined circus, fairground and theatrical imagery. The poems that the poet wrote for his friend in 1905, "Spectacle" and "Les Saltimbanques", have since become two of the most popular poems of the twentieth-century. Read, who produces lively translations of these poems, views their visual iconography as intimately bound up with the imagery of Picasso's *Family of Saltimbanques* (National Gallery of Art, Washington, DC, 1905):

"The modernity of these poems lies in their vivid, painterly images and their references to travel and rootlessness, to groups and individuals whose unattached identity is defined by their art, skills, and

knowledge. These are prime aspects of European modernism, and Apollinaire here suggests that they underpin his and Picasso's fraternal complicity. Picasso always kept the postcard inside a 1905 sketchbook that contains drawings of harlequins, saltimbanques, and gypsies, confirming the two men's creative collusion. The sketchbook also contains a preparatory sketch for the graceful coloured-pencil drawing *Jester Holding a Child*, which Picasso gave Apollinaire in 1905. Poems and drawings were the currency of their friendship."<sup>[4]</sup>

These were poems that Picasso secretly guarded throughout his life, poems celebrating Harlequin, but based on the great mythological character Hermes and conflating "Arlequin Trismégiste" with the magical figure Hermes Trismegistus ("Thrice-Great"), keeper of the underworld, god of fertility and author of an occult treatise European alchemists appropriated.<sup>[5]</sup> Indeed, the constructive "syntax" for many of Picasso's 1912 Cubist sculptures including his *Guitar* construction, and the later wire maquettes designed for the Monument to Apollinaire in 1928 perhaps derived some of their influence from Hermetic books, beloved by both poet and painter.<sup>[6]</sup> The second Greek treatise of the *Corpus Hermeticum* actually provides a model for the "language", spatial relationships and constructive "play" of Picasso's most radical Cubist sculpture created between 1912-14.<sup>[7]</sup> The idea that the solid, yet highly fragmented, elements of Picasso's Cubist works were actually influenced by space rather than mass, and that they "were in fact nothing but filled units of space" <sup>[8]</sup> is highly evocative of Stéphane Mallarmé's aesthetic, and indicative of the symbolist sensibility permeating of much of Picasso and Apollinaire's art and poetry during the Cubist years: *Sur les meubles, vacants, la Rêve a agonisé en cette fiole de verre, pureté, qui renferme la substance du Néant.*<sup>[9]</sup> Picasso expressed similar sentiments in a sketchbook note that stated "Une idée de peinture ne sera pure si on peut la exprimer dans un autre langage que le sien la peinture."<sup>[10]</sup>

Read establishes that caricature, theatre, plays and performances, literature, pulp fiction and photography as well as the tribal arts of Oceania and Africa were vital to Picasso's early Cubist work and its development (in various forms) in later years.<sup>[11]</sup> Picasso and Apollinaire's involvement with *art nègre* was a key factor in defining the poet, the painter and their work within the context of being modern 'primitive' *magiciens*.<sup>[12]</sup> Picasso always maintained that it was the experience of Oceanian and African artefacts in the Musée d'Ethnographie du Trocadéro that had an effect on him similar to an encounter with supernatural spirits, and recalled the impact these "magical masks", "intercessors" and "spirits" had on him and his painting: "*Les Demoiselles d'Avignon* ont dû arriver ce jour-là mais pas du tout à cause des formes: parce que c'était ma première toile d'exorcisme, oui!"<sup>[13]</sup> In imagining "nègre" spirits concealed within these magic-making masks, carvings and fetishes, Picasso was recalling 'primitive' sorcery, revealing his perennially superstitious nature and, along with Apollinaire, placing tribal art at the "forefront of Western Cultural consciousness."<sup>[14]</sup>

Although the connection between Picasso's art and tribal objects is well documented,<sup>[15]</sup> Read explains that the artist's first encounter with African sculpture actually happened whilst visiting Gertrude Stein where Henri Matisse showed him a Congolese mask bought from a junk shop.<sup>[16]</sup> In relation to non-Western art *The Persistence of Memory* not only throws new light on the trauma of the "Iberian sculptures affair" (two fifth-century statues from Cerro de los Santos and Osuna, importantly around eighty kilometres from Picasso's place of birth in Malaga) but also the burgeoning of "great poems, fiction and works of art, including *Les Demoiselles d'Avignon*".<sup>[17]</sup> Stolen from the Louvre by Apollinaire's 'secretary' Gélet Pieret, both pieces were sold or given to Picasso probably sometime in March 1907. According to André Salmon he remembered Pieret saying to Marie Laurencin "I'm off to the Louvre...is there anything you need?"<sup>[18]</sup> Apollinaire later informed Madeline Pagès that he desperately tried to persuade Picasso to return both pieces, using the newspaper *Paris-Journal* as a go-between in their restitution to the Louvre:

“But he was preoccupied with by his aesthetic studies from which Cubism was born. He told me he had damaged them in order to uncover some arcane secrets of the ancient and barbarian art that produced them...Picasso wanted to keep his statues.”[19]

Picasso’s esoteric investigations on behalf of *Les Demoiselles d’Avignon* seem to have taken pre-eminence over all other considerations (even friendship briefly) and the arcane, visionary or prophetic tone of Apollinaire’s writing on Picasso at this time demonstrates a shared interest, language and oneness within the context of the artist/poet as both seer and magician. Indeed three sections discussing Apollinaire’s writing on Picasso (chapters ten, eleven and thirteen) situate both the poet’s and painter’s work within a magical context. The iconography of magic-making figures within Picasso’s saltimbanques paintings, in particular *Young Acrobat on a Ball* (Pushkin Museum of Fine Arts, 1905) suggests “sacred acrobats of Minoan Crete” whose magical powers “lightfootedly set the spheres spinning radiantly as the planets.”[20] Picasso returned the favor by describing the era in which his great friend’s poetry and *Les Demoiselles* was created, and at a time when “Poets [had] a sixth sense. In the Bateau Lavoir days, the poets had that sixth sense.”[21]

“Primitivism” and magic were also integral to the formation of Picasso’s Cubism. Apollinaire undoubtedly viewed Picasso’s Cubist collages, *papiers collés*, constructions and assemblages of 1912-14 in terms of magical thinking. Picasso’s Cubism “reached back toward the roots of art and its original, shamanistic, function, not only changing his own direction but deflecting the course of art itself.”[22] For these very reasons Picasso’s “magical” tribal object pervades the Cubist *Guitar* of 1914 (MOMA, New York): here a frightening and ghostly spectre ‘hides’ within the syntax of an African mask from the *Côte d’Ivoire*. [23] Curiously, *The Cubist Painters* (1913), Apollinaire’s sole text devoted to art criticism, has an opening part “On Painting,” “divided into seven sections (seven being a magical number).”[24]

Picasso’s frontispiece for *Alcools* (Musée Picasso, Paris) entitled *Portrait of Guillaume Apollinaire* (1912-13) also drew upon the ‘language’ of a Tiki sculpture from the Marquesas Islands, which Read explains “haunts the Cubist portrait of the poet and infuses the drawing with half-hidden magic and a sense of impenetrable mystery.”[25] Mystery, magic and illusion similarly imbue Picasso’s drop curtain, costumes and sets created for the ballet *Parade* in 1917, which was something of a “Hommage à Apollinaire” (himself a *mutilé de guerre*). [26] The ballet was replete with mythical circus performers, conjurers, acrobats and harlequins, all of whom recollect the mythological characters of Apollinaire’s 1905 poems eulogising “Arlequin Trismégiste”[27] and a scholarly reference to Hermes Trismegistus. Apollinaire and Picasso were evidently disciples of the Tarot and the subjects of magic, mysticism and the occult held a distinct fascination for both poet and painter. For example Apollinaire’s library contained a number of books on occultism and demonology, and André Breton later confirmed Apollinaire’s interest in these “forbidden” texts.[28]

For the highly superstitious Picasso life was full of dark omens made all the more sinister by Apollinaire’s death in the final months of 1918. As Read recounts, Apollinaire’s sad demise “was quickly transformed into a mythical event, surrounded by rumors and legends.”[29] Even Picasso’s *Man with a Guitar* (Hamburg, Kuntstalle, 1918), given to the poet as a wedding present, anticipates Apollinaire’s tragic end since he had only recently been discharged from hospital after being trepanned. The sombre colour scheme of white, black, grey, green, and the blue of the musician’s clothing, recalling the color of Apollinaire’s war time uniform, suggests an eerie, shifting presence created by a series of overlapping planes and shapes, a scarred face and head indicated by these irregular-looking forms. Louis Aragon, in his obituary, referring to Chirico’s pre-war “Premonitory Portrait” of Apollinaire, recalled that prophetic “signs prefigured the events of his life; a painter saw on his head the scars of a wound that was yet to appear.”[30]

The anniversary of Apollinaire’s death, marked by commemorative gatherings of friends and admirers, naturally provoked discussions concerning a tomb fitting the poet’s achievements and memory. The

second and third parts of Read's book discuss the Apollinaire Monument in great detail from its initial public subscription to the actual campaign for a tomb. Read analyses important issues surrounding the project, including an involved discourse regarding a number of commemorative paintings (*The Three Musicians*, *Reading the Letter*, both 1921, and two versions of *La Cuisine*, 1948, re-interpreted in the third section) as well as Picasso's involvement with Surrealism and an uncomplicated evaluation of the artist's drawings, designs and projected sculptures for Apollinaire's grave created between 1928-32. Read deftly describes the impact, mood, and nostalgia associated with campaigning for a monument, which led to a number of mournful paintings that imply an air of transience, meditation, sacrifice or death.[31] *Three Musicians* evokes Apollinaire's "The Musician of Saint-Merry" (*Calligrammes*) where the music and poetry of an anonymous flautist entices a number of spellbound women to pass over into the place of the dead. In addition, sculpture was of major interest to Picasso during the Surrealist *époque*, in particular the overtly sadistic and voodoo-like *Guitars* of 1926, which captivated both Breton and the Surrealists.[32] As Read intelligently remarks:

"Picasso first proposed a project for an Apollinaire monument in 1927, and most of the metal constructions cited by Breton, made between 1928 and 1932, are closely related to that commission. Major aspects of his work between 1924 and 1932, such as the theme of metamorphosis, overt sexuality and violence, contrasting juxtapositions, and a resurgence of interest in tribal art, all confirmed Picasso's Surrealist affinities and would be integrated into the Apollinaire tomb projects." [33]

Many of Picasso's sketchbooks from 1927-28 do indeed record "surreal" and highly androgynous bathers bursting with erotic forms (both male and female) frolicking on the beach or unlocking a door of 'secrets' to a small cabin, which Read asserts, "resembles a traditional French tomb." [34] I have argued that when designing a monument to his great friend, Picasso would certainly not have forgotten Arlequin Trismégisté from his early poems, the Hermes-like character, magician and god of the underworld whose cult was marked by a huge priapic phallus.[35] Picasso, unsurprisingly, sought to celebrate and mourn Apollinaire through the creation of a tomb whose imagery was inspired by shared interests in sex, magic and the "metaphysical questions concerning the threshold between life and death".[36] Christian Zervos maintained in 1929, "From a bathing cabin, Picasso makes a supernatural apparition. Inside it he encloses mystery!" [37]

Naturally, therefore, Picasso built a sculpture to guard Apollinaire's tomb that was filled with a spiritual, magical and hieratic presence. This was to become Picasso's most ambitious welded metal montage, *Woman in a Garden* (Musée Picasso, Paris, 1929-30) representing a female figure who seems to be part human, part animal and part vegetable—a goddess or *monster sacré*—a beautiful/savage-looking idol with serrated teeth and spikes for hair.[38] Picasso created two versions of this sculpture, one in brass, the other in iron, and the latter was eventually painted white to recall bones and skeletons as symbols of death and mortality.[39]

"[Picasso] gave his iron goddess those cruel features, her claw-like chest, mantrap mouth, and imposing stature, to keep evil spirits at bay and so as to protect the memory of his friend the poet." [40]

Read also describes *La Cuisine* (*The Kitchen*, Museum of Modern Art, 1948) as a "pictorial monument", commemorating both the poet and the holocaust.[41] Painted on 9 November 1948, the work is a fitting tribute to his poet friend who had died thirty years to the day of its conception. Its highly schematic design and calligraphy made of sombre-looking black white and grey lines, circles dots and arrows can also be compared to spell books, cabalistic diagrams and ceremonial magic of the kind beloved by Max Jacob who, like Apollinaire, dabbled in the occult.[42] In his context, *La Cuisine* was perhaps also a *memento mori* to Max Jacob, who had died a few years earlier, a victim of the Nazi regime, in a concentration camp at Drancy on 5 March 1944.[43] Highly evocative of Apollinaire's *Le poète assassiné* (1916) it too is a work "made out of nothing." [44]

Picasso never did fulfil the demands of a conventional tombstone monument for the Apollinaire committee, or place a sculpture on his friend's grave and the unfinished project unexpectedly gave birth to a "phantom tomb." [45]

"The Saint-Germain-des-Prés monument [Head of Dora Maar] discreetly graced its pretty square for forty years. On the night of March 30, 1999, however, it disappeared. Eventually it was restored and returned to its plinth in Paris. For three years, however, Apollinaire had been honored in Saint-Germain-des-Prés, by a stone plinth, bearing, literally, a monument made of nothing." [46]

The incident was, in the strangest way, a kind of fulfilment of the prestidigitation between the two friends, but also of the magical persona Picasso which Apollinaire liked to transmit. If Picasso was '*L'apprenti sorcier*', Apollinaire was "a magus and a prophet... Linked by a pact with all sacred animals, he knew all the gods and could make all the magic potions." As another great consort and 'sorcerer' Max Jacob later declared, "Of all the young and brilliant friends who came to the rue Ravignan, Picasso preferred Apollinaire...How he dazzled us, how he charmed us! And what a place he held in Picasso's life. What a spectacle to see the friendship of those two geniuses who understood each other so well." [47]

## NOTES

[1] Elizabeth Cowling, *Picasso: Style and Meaning*, (London: Phaidon Press, 2002); "From Sketchbook to Sculpture in the Work of Picasso", in John Golding and Elizabeth Cowling, eds., *Picasso: Sculptor/Painter*, exh. cat., (London: Tate Gallery, 1994), pp. 199-210; *Les Demoiselles d'Avignon*, ed., Hélène Seckel, 2 vols, (Paris: Réunion des Musées Nationaux, 1988); Anne Baldassari, *Picasso and Photography: The Dark Mirror*, (Paris: Flammarion, 1997); Michael Fitzgerald, "Pablo Picasso's Monument to Guillaume Apollinaire: Surrealism and Monumental Sculpture in France", (Ph.D. Dissertation, Columbia University, 1987); *Making Modernism: Picasso and the Creation of the Art Market for Twentieth-Century Art*, (Berkeley: University of California Press, 1996); Christa Lichtenstern, *Picasso: Mounument à Apollinaire: projet pour une humanisation de l'espace*, (Paris: Éditions Adam Biro, 1990); John Richardson, with the collaboration of Marilyn McCully, *A Life of Picasso: 1881-1907*, vol. I, *The Painter of Modern Life*, vol. II, *1907-17*, (London: Jonathan Cape, 1991, 1996), and vol. III, *The Triumphant Years, 1917-1932*, (New York: Alfred A. Knopf, 2007); William Rubin's *Picasso and Braque: Pioneering Cubism*, (New York: Museum of Modern Art, 1980); Werner Spies, *Picasso: The Sculptures: Catalogue Raisonné of the sculptures*, (Stuttgart: Hatje Cantz, 2000); *Picasso on the Path to Sculpture: The Paris and Dinard Sketchbooks of 1928 from the Marina Picasso Collection*, (Munich and New York: Prestel, 1995).

[2] Guillaume Apollinaire, *Oeuvres complètes*, 4 vols., ed. Michel Décaudin, iconography by Pierre-Marcel Adéma, Balland et Lecat, Paris, 1966.

[3] Peter Read, *Picasso & Apollinaire: The Persistence of Memory*, (Berkeley: University of California Press, 2008), p. 10. In the winter of 1902, Picasso moved in with the poet and writer Max Jacob on the Boulevard Voltaire. Jacob, an eccentric character to say the least, was—according to Fernande Olivier—Picasso's lover from the *bateau lavoir* days, addicted to ether and henbane, which apparently heightened his powers as a 'pythia' and his involvement with magic, mysticism and the occult. See Fernande Olivier, *Picasso et ses amis*, (Paris: Éditions Pygmalion, 2001) and Marilyn McCully, ed., *Loving Picasso: The Private Journals of Fernande Olivier*, trans., Christine Baker and Michel Raeburn, (New York: Harry N. Abrams, 2001). "I don't know how [Max] managed to withstand the harmful effects of all the drugs he took, which he claimed sharpened his powers as a soothsayer...Henbane, which he considered necessary for his 'journeys', and its effects, according to him, unleashed his psychic powers, is quite a virulent poison", pp. 267-68. For discussions on the painter and poet, see Hélène Seckel and André Cariou, *Max Jacob et Picasso*, (Paris: Réunion des Musées Nationaux, 1994); William Rubin, *Picasso and*

*Portraiture: Representation and Transformation*, (New York: Museum of Modern Art, 1996); Peter Read, "Dans *La Cuisine* du peintre: connotations littéraires et politiques d'une oeuvre de Picasso," *Revue du Louvre* 53(October 2003): 75-84, and John Finlay, "De la magie blanche à la magie noire: Primitivism, magic, mysticism and the occult in Picasso", *Apollo Magazine*, 158/500(October 2003): 19-25, p. 19.

[4] *Picasso & Apollinaire*, p. 20. Read refers to the specific sketchbook number in the Musée Picasso, Paris (Carnet 218, MP 1875).

[5] For example author of *The Emerald Tablet*, an occult text and creation theory supposedly written in Egypt, translated into Latin, and subsequently a crucial treatise used in Europe.

[6] For details of books on the occult and demonology in Apollinaire's library, see G. Boudar and M. Décaudin, eds., *La Bibliothèque de Guillaume Apollinaire*, (Paris: Édition CNRS, 1983). The catalogues of Apollinaire's library demonstrate that he collected almanacs and occult treaties by latter-day experts such as Dr. Papus and the Rosicrucian magus, Sâr Péladan. Apollinaire also had copies of Papus's periodical, *L'Initiation*. For a discussion on modern art, hermeticism and occult tendencies within Parisian avant-gardes and works by Apollinaire, Picasso, Chagall amongst others, see Adrian Hicken, *Apollinaire, Cubism and Orphism*, (Aldershot, Ashgate, 2002). However, as Peter Read has pointed out to the author, Hicken has made many valid hypotheses, but overstates the case for occult interests in works by Apollinaire.

[7] "[...] the things you call 'full' are empty of air since they are crowded with these other bodies and have no place to take in the air. Therefore, the things that you call 'empty' must be named 'hollow' rather than 'empty,' for in their substance they are full of air and spirit." *Hermetica: The Greek Corpus Hermeticum* and the Latin *Asclepius*, translated by Brian P. Copenhaver, (Cambridge: Cambridge University Press, 1992), p. 11. I am grateful to Jeremy Marshall (a student of Picasso and Apollinaire) for drawing my attention to the *Hermetica* and for discussing the importance of this extract (and many others) in relation to Cubism and symbolism in general.

[8] Václav Nebeský, "Pablo Picasso", *Volné Směry*, 21(Prague, 1921-22): 114-122, translated from Czech by Ewald Osers and cited in Marian McCully, *A Picasso Anthology: Documents, Criticism, Reminiscences*, (Princeton, N.J.: Princeton University Press, 1982), pp. 148-149.

[9] Stéphane Mallarmé, op. cit., *Igitur*, p. 475, and translated by Mary Ann Caws in *Stéphane Mallarmé, Selected Poetry and Prose*, (New York: New Directions, 1982), p. 97. (Over the vacant furniture, the dream has agonized in this glass flask, purity which encloses the substance of nothingness).

[10] "An idea of painting will not be pure if it can be expressed in a language other than its own, painting." Sketchbook MP 1864, Sorgues, June-September 1912, folio. 25r, and cited in Brigitte Leal, *Musée Picasso Carnets. Catalogue des dessins*, (Paris : Réunion des Musées Nationaux, 1996), vol. 1, p. 221.

[11] Theodore Reff, "Harlequins, Saltimbanques, Clowns and Fools", *Art Forum*, 10(October 1971): 30-43 and "Picasso's Three Musicians: Maskers, Artists and Friends", *Art in America*, 68/10(December 1980): 124-42; and Marilyn McCully, "Magic and Illusion in the Saltimbanques of Picasso and Apollinaire", *Art History*, 3/4(December 1980): 425-434. A number of later exhibitions and articles that have since shed new light on this hitherto sadly neglected subject. The most recent of these include Deborah Menaker-Rothschild's *Picasso's Parade: From Street to Stage*, (London: Sotheby's Publications, 1991); Bridgitte Léal, *Picasso Le Tricorne: Dessins pour le décor et les costumes du ballet de Manuel de Falla*, (Lyon: Musée des Beaux-arts, 1992); Maria Teresa Ocaña, *Picasso y el teatro: Parade. Pulcinella, Quadro flamenco, Mercure*, (Barcelona: Museu Picasso de Barcelona, 1996); Jean Clair, *Picasso 1917-1924: The Italian Journey*, (Venice/Paris: Palazzo Grassi, 1998); and Oliver Berggruen and Max Hollein, eds., *Picasso and the Theatre*, (Frankfurt: Hatje Cantz, 2007); Elizabeth Cowling, *Picasso: Style and Meaning*, op.

cit., especially chapters five to seven; John Richardson, *A Life of Picasso*, 3 vols., op.cit. For a discussion on Picasso's theatrical projects and their relationship with Cubism and later sculpture see John Finlay, "Picasso, Mercure and Sculpture: The Apollinaire Monument of 1929-32", *Apollo Magazine*, 152/456(October 2000): 48-53; "Hommage à Apollinaire: Picasso, *Parade* and the Manager Figures of 1917", *Apollo Magazine*, 156/489 (October 2002): 21-29. Peter Read has also explored the idea that both Picasso's connection with the theatre and his friendship with Apollinaire were a catalyst for his later construction and assemblage sculpture in *Picasso et Apollinaire: Les Métamorphoses de la Mémoire*, and "From Sketchbook to Sculpture in the Work of Picasso", in *Picasso: Sculptor/Painter*, op. cit., pp. 199-210.

[12] See J. Finlay, "De la magie blanche à la magie noir ", pp. 23-24.

[13] Picasso later described this momentous discovery to André Malraux in 1937, acknowledging the debt paid by *Les Demoiselles d'Avignon* to such objects: "*Les Demoiselles d'Avignon* must have come to me that day; not because of the forms but because it was my first exorcizing picture, yes." André Malraux, *La Tête d'obsidienne*, (Paris: Gallimard, 1974), cited in *Picasso: Propos sur l'art*, (Paris: Gallimard, 1998), p. 138, and translated in Cowling, *Picasso: Style and Meaning*, p. 176.

[14] Read, op. cit (p. 51). Françoise Gilot recalled that Picasso was highly superstitious regarding his or others' clothing, and believed that his personal items should never be allowed to fall into the wrong hands, lest they should be used to harm or transform him in some way. "I had unwittingly given the gardener an old imitation-suede jacket of Pablo's, mixed in with a bundle of my sweaters. When Pablo came back from his atelier and saw the gardener wearing his old jacket, he flew into a rage. That's too much he shouted. This time I'm the one who'll be transformed into that ugly old man (the gardener was twenty years younger than Pablo). I was reduced to burning Picasso's worn-out, moth-eaten old clothes. I felt like [I was] burning the corpses of his successive wives. I had to poke around in the ashes afterwards to pick up any odd buttons that might have survived and given me away." Françoise Gilot and Carlton Lake, *Life with Picasso*, with an introduction by Tim Hilton, (New York: Virago Press, 1997), p. 216.

[15] Magic has always instilled mystery and drama into Picasso's *oeuvre*. The most thorough discussion on this subject is Lydia Gasman's magnificent doctoral thesis "Mystery, Magic and Love in Picasso, 1912-1938: Picasso and the Surrealists Poets", (Ph.D. dissertation, Columbia University, 1981).

[16] Read, pp. 49-50.

[17] Read, p. 67.

[18] André Salmon, *Souvenirs sans fin, 1903-1940*, Gallimard, Paris, 2004, p. 507. Cited in *ibid* (p. 61).

[19] Guillaume Apollinaire, *Lettres à Madeleine: Tendre comme le Souvenir*, Laurence Campa, ed., (Paris: Gallimard, 2005), pp. 96-97. Translated and cited in *ibid*, p. 62.

[20] Read, p. 70.

[21] *Ibid*, p. 78.

[22] *Ibid*, p. 86.

[23] "Here also a 'magical' metamorphosis of gender is taking place within the shadowy parts of Picasso's sculpture. *Guitar* encodes the erotic shapes of the female form (woman as guitar) and simultaneously evokes Picasso's own masculine and overtly phallic presence within the resilient and

forceful structure of *Guitar* and its projecting sound-hole.” See John Finlay, “De la magie blanche à la magie noir”, especially p. 24, note 10.

[24] Read, p. 85.

[25] As Read observes, “The small mouth with rounded lips, half of which is visible in the drawing, resembles the Tiki’s mouth. The ear, on the right, exactly matches the poet’s ear in the photo of him with a pipe. Furthermore, another ear, with curly lines, as in the Tiki, is hidden in the drawing under a layer of pencil shading, above the oval eye. The fragmented layering of the head in the Cubist drawing stretches and lengthens it so that it matches the proportions and domed outline of the Tiki’s head. The assimilation of the Tiki in the portrait refers subtly to Apollinaire’s aesthetic options and serves as an introduction to “Zone”, the first poem of *Alcools*, where the poet returns home to sleep beneath his African and South Pacific sculptures” (p. 109).

[26] John Finlay, ‘Hommage à Apollinaire: Picasso, Parade, and the Manager figures of 1917’, *Apollo Magazine*, 156/489(October 2002): 21-29. See also Marilyn McCully, “Magic and Illusion in the Saltimbanques of Picasso and Apollinaire”, op. cit., pp. 425-434; and Deborah Menaker Rothschild, op. cit., p. 254.

[27] “After a year or so of friendship, Apollinaire, who claimed to have learnt about magic from the elves of the Fagne, held a mirror, in the form of a poem, up to Picasso and showed him his reflection as Harlequin Trismegistus [sic], a demonic magician. The poet knew the old Walloon legends about “herlequin”—a soul escaped from hell.” John Richardson, *A Life*, p. 335. Apollinaire later revised “Spectacle” under the title of “Crépuscule”, published in 1909, reworking the last stanza of the poem that he originally gave to Picasso in 1905 in order to include a reference to “Arlequin trismégiste.”

[28] For details of books on the occult and demonology in Apollinaire’s library, see Boudar and Décaudin, eds., *La Bibliothèque de Guillaume Apollinaire*, (Paris: Édition CNRS, 1983). The catalogues of Apollinaire’s library demonstrate that he collected almanacs and occult treaties by latter-day experts such as Dr. Papus and the Rosicrucian magus, Sâr Péladan. Apollinaire also had copies of Papus’s periodical, *L’Initiation*. “Il avait choisi pour devise ‘J’émerveille’...muni de connaissances étendues qu’il était presque seul à avoir dans des domaines spéciaux (les mythes, tout ce qui ressortit à la grande curiosité, aussi bien que tout ce qui gît dans l’enfer des bibliothèques)...”. André Breton, *Entretiens: 1913-1952*, ed., André Parinaud, (Paris: Gallimard, 1952), p. 24. “...[a] wide knowledge which hardly anyone else had of specialist subjects, such as mythology, everything connected with the esoteric, forbidden books that libraries keep under lock and key...”.

[29] Read, p. 134.

[30] Louis Aragon, “Oraison funèbre,” *SIC*, (January and 15 February 1919), p. 283. Cited and translated in Read, p. 135.

[31] *Three Musicians* has been associated with meditating on the traditional subjects of *memento mori*, and Theodore Reff, op. cit., has forcefully argued that Picasso was portraying himself as harlequin and lamenting his companions from the Bateau Lavoir period, Jacob and Apollinaire. Elizabeth Cowling has alternatively suggested that *Three Musicians* probably refers to the composers Satie, Stravinsky and Falla whom the artist was working with on various theatrical projects at the time. See Read, pp. 147-149 and pp. 209-216.

[32] John Finlay, “Picasso’s Constructions and Assemblages: 1912-1935”, (Ph.D. dissertation, Courtauld Institute of Art, University of London, 1998), pp. 204-208. For Surrealists such as Louis Aragon and André Breton, collage had a dark side and they immediately saw its conception within the



context of “black magic.” Both the large *Guitars* of 1926 were discussed in an important preface by Louis Aragon, written for the “Exposition des collages” held at the Galerie Goemans in March 1930, and entitled *La peinture au défi*. Aragon claimed that “Le principe du collage admis, les peintres avaient passé sans en rien savoir de la magie blanche à la magie noire. Il était trop tard pour reculer [...] Les nouveaux magiciens ont réinventé l’incantation.” See Louis Aragon, *La peinture au défi*, reprinted in *Les Collages*, (Paris: Herman, 1965), pp. 47-49.

[33] Read, p. 156.

[34] Ibid, p. 162. The sketches coincide precisely with Picasso’s love affair with the young Marie-Thérèse Walter. Inspired by seeing her on the beach, these drawings appear to make reference to their passions within the secrecy of a locked cabin and Picasso’s desire for his young lover’s sensual body. The sexual metaphor of a key unlocking a door fits well with the artist’s representation of erotic forms, which simultaneously sprouting huge breasts, phalluses and the appearance of bodily apertures.

[35] John Finlay, ‘Picasso, Mercure and sculpture: The Apollinaire monument of 1928-32’, *Apollo Magazine*, 152/464 (October 2000): 48-54.

[36] Read, p. 165.

[37] Christian Zervos, ‘Picasso à Dinard été 1928’, *Cahiers d’Art* 4/1 (January 1929): 8. Lydia Gasman, like Read, p. 165, makes a similar analogy between the cabin as a miniature chapel or a “Spanish funeral fault”, op. cit., p. 280.

[38] The wedge of head, with its serrated teeth (a vagina dentate?), and the nails hammered through and into the eye sockets, recalls Georges Bataille’s essay “‘Bouche’: ‘la terreur et la souffrance atroce font de la bouche un organe des cris déchirants.’” *Documents*, Preface de Denis Hollier, (Paris: Éditions Jean-Michel Place, 1929-1930), volumes 1 and 2, pp. 298-300.

[39] Elizabeth Cowling, ‘Picasso’s imagery of death: Sculpture as *memento mori*’, *Apollo Magazine*, 144/417 (November 1996): 9-15.

[40] Read, pp. 209-216.

[41] Read, p. 200.

[42] “The design of this work is striking when compared to a number of cabalistic diagrams used in the rituals of white and black magic. The rhythmic patterns, shapes and symbols, in particular Picasso’s use of lines, dots, circles and arrow-like formations, strongly evoke the strange calligraphy employed to cast spells or conjure-up demons in texts on ceremonial magic such as Arthur Waite’s *Book of Spells* (1911).” John Finlay, ‘De la magie blanche à la magie noir’, op. cit., p. 23.

[43] The presence of Jacob was recorded in the discussions of the proposed Apollinaire memorial. Picasso, whose designs had consistently offended the board, had refused to preside over the Apollinaire committee. Subsequently, Jacqueline Apollinaire wrote to André Billy on April 7, 1951: “Je suis étonnée comme vous que Picasso préside les amis Max Jacob sans avoir voulu présider le Comité G. A. Je lui poserai la question.” Read, p. 256.

[44] For a discussion of Apollinaire’s *Le poète assassiné* in relation to Picasso’s funeral monument, see Werner Spies, op. cit., pp. 8-11. As Picasso told Spies in conversation, “...he was extremely fascinated by the character of the monument for the dead poet Croniamantal, described in Apollinaire’s *Le poète assassiné*.” In promising to erect a statue to his dead friend, the sculptor describes his ideas: “A statue—

made of what? Tristouse asked. Marble, Bronze? No that would be too old fashioned, replied the L'Oiseau de Bénin. I shall put up a statue made of profound nothingness, like poetry, like fame. Excellent! Exclaimed Tristouse, clapping her hands, a statue of nothingness, of the void, that's marvellous. When can you start?" Quoted and translated in *Picasso on the Path to Sculpture*, p. 10.

[45] André Billy claimed that the blame for this rested solely on Picasso's shoulders and, according to him, the artist had "[eluded] the opportunity to repay his debt toward a man who did everything to establish his reputation among connoisseurs." André Billy, "Chroniques apollinarienne. Le Tombeau-fantomé," *Les Marges* 55/215(January 1935): 56-58. Translated in Read, p. 202. The project was eventually fulfilled by Serge Férat and, at Jacqueline Apollinaire's request, with an immense slab of granite on which were inscribed the lines from *Calligrammes*, the wartime poem 'The Hills':

I have at last detached myself  
 From all natural things  
 I can die but may not sin  
 And what no one has ever touched  
 I have touched I have felt  
 And I have gazed on what no man  
 Can in any way imagine  
 Often I have weighed  
 Even imponderable life  
 I can die with a smile  
 Accustom yourself as I have done  
 To these prodigies I announce  
 To the kindness that will rule  
 To the suffering I endure  
 And you will know the future

Max Jacob, "The Early Days of Pablo Picasso", *Vanity Fair*, (May 1923): 62-104. Read, p. 249.

[46] Read, p. 247.

[47] Louis Aragon, "Oraison funèbre," op. cit., p. 283.

John Finlay  
 Independent Scholar  
 john.finlay465@gmail.com

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