







# CUBIST PRINTS

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# CUBIST BOOKS

Exhibition Organized and Catalogue Edited  
by Donna Stein

with contributions by Ron Padgett and George Peck

Franklin Furnace, New York  
1983



## CUBIST PRINTS/CUBIST BOOKS

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#### CUBIST PRINTS FROM THE WEISS COLLECTION

Aldis Browne Fine Arts, New York

#### CUBIST ILLUSTRATED BOOKS IN CONTEXT

Franklin Furnace, New York

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Front Cover: PICASSO, *Cliché Kahnweiler*, 1914 (Plate 23)

Back Cover: LÉGER, cover, *J'ai Tué*, 1918 (Plate 62)



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# ACKNOWLEDGMENTS

**T**his first retrospective exhibition in New York specifically devoted to Cubist prints and illustrated books is long overdue. I have made every effort to locate and incorporate significant as well as minor examples to demonstrate the importance of the graphic image to the Cubist artist and to show the full spectrum of activity in the graphic arts. To emphasize the noteworthy relationship between artists and writers, I have included a selection of contextual materials—treatises, monographs, auction and exhibition catalogues and periodicals, which provide another structure for re-consideration of this important modern art movement. The contributions to the catalogue by Ron Padgett and George Peck present two additional perspectives from which to view Cubism.

This exhibition would not have materialized without the gracious support of the various lenders. Vicki and Sanford Weiss have been generous with their time, their resources and especially with the loan of their superb collection. Among the lenders to the book section, special thanks are due to: Mr. and Mrs. Walter Bareiss, Edward F. Fry, Dr. and Mrs. Sidney H. Ingbar, Donald Karshan, Richard J. Kempe and Ruth and Marvin Sackner.

For thoughtful advice and helpful suggestions during the preparation of this exhibition, I am grateful to Rachel Adler, Rhett Delford Brown, Lucien Goldschmidt, Donald Karshan, Gail Levin, Lawrence Saphire, and David Stang. I am indebted to Clara G. Binswanger, Arthur A. Cohen, Sylvan Cole, Leonard Fox, Henry Korn, Peter Kraus, Harry H. Lunn Jr., Bernice Rose, and Nicholas Stogdon. I would also like to thank colleagues in the libraries and museums that have lent to the exhibition: Angela Giral and Herbert Mitchell, Avery Architectural and Fine Arts Library, Columbia University, Marguerite Regan and Barbara Lekatsas, Hofstra University Library, Riva Castleman and Clive Phillpot, The Museum of Modern Art, New York, Robert Rainwater, New York Public Library and Lance Bauer, Providence Public Library.

The realization of this project depended upon the enthusiastic efforts of the staff of Franklin Furnace and I particularly want to thank Martha Wilson, Anthony Iannacci, Ann Rosenthal, Matthew Hogan, and Barbara Quinn. Aldis Browne has been a faithful and unrivaled partner in this enterprise and his associate, Jean Pettibone, has been completely professional, supportive and helpful. The mechanics of publishing this catalogue have been advanced by Ruth Carsch, Tim Druckrey, Patricia Farmer and Erika Rothenberg, all of whom worked effectively under pressure. We are pleased that this exhibition will be seen in Miami, San Antonio and San Francisco as it will be the first major presentation in those cities of Cubist graphic art.

—Donna Stein



# FOREWORDS

**F**ranklin Furnace is proud to present *Cubist Prints/Cubist Books*. This exhibition has been organized as part of the Furnace's on-going program interpreting antecedent movements to contemporary artists' publishing. While our collection contains art published predominantly after 1960, the innovations found in drawings, prints, books and poster art from the Cubist period have provided inspiration for many of the books created by today's artists. The exhibition *Cubist Prints/Cubist Books* at Franklin Furnace marks the inauguration of an international tour that we hope will spread understanding of the true genesis of modernism.

My thanks are due, first of all to the private collectors, libraries and museums who have made this exhibition possible. I would like to single out from among these, Vicki and Sanford Weiss, who generously lent their extraordinary collection of Cubist prints. The generosity of other lenders, among them Mr. and Mrs. Walter Bareiss, Ex Libris, New York, Edward F. Fry, Hofstra University Library, Donald Karshan, The Kempe Collection, and The Museum of Modern Art, New York, is testified to by the number of times their names occur in the catalogue.

I would also like to thank Aldis Browne, advisor to the Weisses, who has been an exemplary collaborator and who has been responsible for organizing the international tour; he has also generously donated his gallery facilities for the print section of this show. We thank Ron Padgett for his essay on the Cubist poets; George Peck for his translation of an article from the Hungarian magazine *Ma*, which was previously unpublished in English; Jean Pettibone, staff assistant to Aldis Browne, who acted as liaison with the Furnace and supervised the print section of this show; and Anthony Iannacci, who coordinated all aspects of the project on behalf of Franklin Furnace.

I am deeply indebted to Donna Stein for her curatorial contributions and preparation of the catalogue for this exhibition. Ms. Stein's research on Cubism began when she served as Assistant Curator of Prints and Illustrated Books at The Museum of Modern Art, New York, intensified during her consulting for Tehran's Museum of Contemporary Art, and resulted in a first important publication with the University of California, Santa Barbara, when she was retained as co-curator of their exhibition, *The Cubist Print*. Her work on that exhibition contributed substantially to the first exhibition and revisionist publication devoted exclusively to Cubist graphic art. *The Cubist Print*, which began its American tour at the National Gallery of Art in 1981, was the inspiration for the present exhibition. Her continuing research on the connections between Cubist artists and writers has generated the direction of this exhibition.

Franklin Furnace is particularly pleased to show contextual materials which, although never before included as visual evidence, provide an important parallel to works of art from the Cubist period in revealing how ideas were disseminated among the Cubist artists and writers. Ms. Stein's selections for *Cubist Prints/Cubist Books* makes the exhibition unique in its original approach to the critical understanding of Cubism.

—Martha Wilson



n nearly twenty years as an art dealer, the opportunity to work closely with Sanford and Vicki Weiss on the creation of their Cubist print collection has been one of the most exciting and fulfilling experiences of my professional life.

During the mid-1970s, the Weisses decided to round out their fine, but catholic, collection of modern graphics with the addition of one or two major Cubist prints. As I recall, the first work they asked me to find was an impression of *Yvonne Duchamp, Full-Face* by Jacques Villon. While searching for this beautiful work, I also discovered a first state of Villon's remarkable still life of 1912-13, *The Dinner Table* as well as Marcoussis' nearly unique first portrait of Apollinaire.

The relative ease with which I was able to find three major works, all extremely rare, from the Cubist period, led me to draw some very interesting conclusions about collecting prints in this area. I asked myself a series of rhetorical questions: Is Cubism not one of the most critical movements reflected in Modern Art? Are not prints, by the very nature of their linearity, technical and stylistic cornerstones of the Cubist development? Would the intellectual demands and subsequent discoveries afforded by the Cubist images not challenge and satisfy the Weisses as deeply as any of the existing works in their collection? And, finally, was it not a happy coincidence that I had arrived at these realizations at a moment when it was still possible to find splendid examples of these extraordinarily important prints? The obvious answers to these speculations resulted in a major redirection of the Weisses' collection, supported by an unwavering commitment to form the very best Cubist print collection available to them.

From the beginning of this project, I have been extremely grateful for the advice and encouragement given me by Donna Stein. Though the Weiss Collection is not complete in the broadest sense, Ms. Stein feels that its present depth and range certainly represents one of the finest Cubist print collections in private hands today.

Ms. Stein's dedicated, scholarly work with the Franklin Furnace, selecting a loan collection of Cubist books and contextual materials to be shown in conjunction with the Weiss prints, has resulted in an exhibition of unprecedented focus on this very important area of art history. We are proud to be participants in bringing these efforts to a successful completion.

I would like to express my sincere thanks to Mr. and Mrs. Weiss and to the various lenders to the book and documentation section of this exhibition for their unselfish generosity, to Ms. Stein and Martha Wilson of the Franklin Furnace for making this exhibition possible, to Patricia Farmer, for rearranging her life to edit this catalogue, and to Jean Pettibone for her superb work in coordinating many aspects of this exhibition, catalogue and tour, despite the myriad pressures that must accompany such an ambitious project.

—Aldis Browne





# CUBIST PRINTS FROM THE WEISS COLLECTION

Donna Stein

**T**he Cubist artists were courageous experimentalists. Their work overthrew all prevailing concepts of beauty and produced the most radical artistic revolution since the Renaissance. Developing rapidly between 1907 and 1914, as an exclusively Parisian phenomenon until about 1912, Cubism's influence was soon widespread. For its inventors, Cubism represented a return to *realism*, which they evoked through a new pictorial language that was both personal and poetic, and a new pictorial structure which rejected pseudo-scientific spatial illusion and closed orthogonal perspective. Such an adventurous spirit naturally led these artists to apply their theories to a wide variety of media. One of these—Cubist printmaking—represents, in its various manifestations, a most significant explication of the new style and reflects the feverish activity that characterized this revolutionary movement. Certain prints, which predate or intervene between important paintings, sculptures or collage compositions by major Cubist artists actually generated new ideas rather than simply reproducing unique compositions or following well established principles.

Like drawing, printmaking is economical and spontaneous. It provides an opportunity to concentrate on essentials, to evaluate a concept and its alternative solutions, and to examine the effects of values and textures. These elements, combined with the strict linearity of the traditional etching technique and the austerity of black and white imagery, appealed to Cubism's concern with developing the formal scaffolding of art, and corresponded to the sobriety and neutralization of color found in Cubist painting, especially during its initial phase. In addition to revitalizing intaglio techniques, Cubist artists experimented with a variety of graphic processes—lithography, woodcut, wood engraving, pochoir, and photomechanical printing—all of which proved seminal for subsequent developments in twentieth century graphic art.

Because only a small group of collectors admired this new and extreme style, it took both vision and courage to issue editions of Cubist prints. Daniel-Henry Kahnweiler, the major publisher of Cubist prints, opened his first gallery in the rue Vignon during the Spring of 1907 and began a lifelong commitment to publishing graphic editions by his artists. Undoubtedly, he was inspired by André Marty and Ambroise Vollard, both pioneering art dealers and print publishers instrumental in reviving the graphic arts, particularly color lithography, at the end of the nineteenth century. When Kahnweiler was young and could not afford to buy paintings, he purchased prints by artists he esteemed from the printshop of Le Vél. These included two of Cézanne's three lithographs, many by Lautrec, *La Barricade* by Manet, and prints by Renoir, Sisley, Signac, and Cross as well.<sup>1</sup> Kahnweiler therefore knew from firsthand experience the pleasure and advantages of acquiring low-priced etchings and lithographs, including some of those editions published by Marty and Vollard. He intuitively understood that prints were a potent means of conveying ideas and information. Thus, the story of Cubist printmaking is as much the result of the psychological attitude of one of this century's most enterprising art dealers and bibliophiles as it is a manifestation of artists' ideas and their evolution.

As Cubism's staunchest supporter, Kahnweiler cleverly developed a market for the movement by successfully enveloping both his artists and the revolutionary new style in an entrancing mystique. Kahnweiler convinced his stable, who before World War I included all the innovative Cubists—Braque, Picasso, Gris and Léger, not to exhibit in the Parisian Salons, arranging instead for their work to be shown in Germany, Czechoslovakia, Hungary, Russia and the United States. The artists trusted Kahnweiler and gladly gave him the option of buying and distributing their work. The arrangement offered them financial security, protected them from unnecessary distractions, and allowed them freedom to travel as they developed their work. In retrospect, this last advantage proved essential during the formative pre-War years of Cubism.

For more than fifty years, art historians and critics restricted their interpretative studies of Cubism to a formalistic approach. However, beginning around 1960, and increasingly since 1970, Cubism has become a major focus for the study of modern art. Many exhibitions have presented Cubist paintings, sculpture, drawings and collage as evidence for new iconographic insight, as well as biographical and historical information. But not until *The Cubist Print*, in 1981,<sup>2</sup> had any exhibition been devoted exclusively to Cubist graphic art. Previous scholarly investigations had only hinted at a rich corpus of material, the existing bibliography was short, and the information scattered. Many of the high-quality works produced during the period of experimentation were not well known and some had been totally neglected because of their rarity or inaccessibility. With the revisionist catalogue for *The Cubist Print*, and the presentation of the Weiss Collection in this exhibition, the real wealth and importance of printmaking to the Cubist artists is beginning to be realized.

The first attempt to apply Cubist theory to printmaking is represented by the earliest print in the Weiss Collection, *Standing Nude, or Nude Study*, (Plate 1) by Georges Braque (1882-1963), from late 1907. Braque's initial experiment in the graphic arts is an attempt to extrapolate Cézannist principles, using the archetypal female figure—undoubtedly as a result of seeing the great Cézanne retrospective at the Salon d'Automne in October, 1907, and Picasso's painting *Les Femmes d'Alger* the following month.

In the earliest published eyewitness account of Cubism, Braque claimed, "I couldn't portray a woman in all her natural loveliness...I haven't the skill. No one has. I must, therefore, create a new sort of beauty, the beauty that appears to me in terms of volume, of line, of mass, of weight, and through that beauty interpret my subjective impression. Nature is a mere pretext for a decorative composition, plus sentiment. It suggests emotion, and I translate that emotion into art. I want to expose the Absolute, and not merely the factitious woman."<sup>3</sup> Braque's clear linear technique sets forth the schematic geometry of facial features and a limited abstraction in the torso's generalization and inclination of the head. Patches of crosshatching shade the three-quarter figure without modelling it and set the form off from its surrounding space.

Early in 1907, Pablo Picasso (1881-1973) bought a small, hand-operated etching press.<sup>4</sup> Although he had produced a couple of woodcuts in 1905-06, and a drypoint on celluloid in 1906-07, Picasso waited nearly two years after the purchase of his press, while he struggled to master the vocabulary of his new style, before resuming printmaking. Picasso's *Still Life with Compote*, (Pl. 2) which can be securely dated to early 1909, before he left for Horta de Ebro, Spain, is one of two prints pulled by Eugène Delâtre and published by Kahnweiler in an edition of 100. The artist carefully developed the plate through three states. He reused the spare still life arrangement from his painting *Table with Loaves and Bowl of Fruit*<sup>5</sup> in the Kunstmuseum, Basel: a compote, filled with Bosc pears and surrounded by a white napkin, is supported on one side by a lemon, and a heavy drapery with a palmate leaf pattern hangs behind the table. Picasso added numerous props to the drypoint, including a vase,



pitcher, bowl and more fruit. A graphic cadence orders these densely massed components. Picasso, in the midst of absorbing Cézannist precepts, chose his mentor's preferred subject matter, borrowed his high perspective, shallow space and frontal positioning, and fragmented the picture's surface into vibrating light. Picasso's approach is consistent with Braque's research from the same time.

Picasso's four etchings that accompany his friend Max Jacob's prose poem *Saint Matorel* are the first true Cubist prints in the Analytical style, and became the first example of the genre now known as the *livre d'artiste*. Although the book was not officially published in Paris by Kahnweiler until February 11, 1911, Picasso had etched the four plates during July and August, 1910, when he and Fernande Olivier vacationed with André Derain and his wife in the Catalan village of Cadaquès, Spain. *Saint Matorel* is the first volume of Jacob's trilogy, which chronicles the conversion to mysticism of Victor Matorel (the poet's alter ego), and his eventual sainthood. Picasso's etchings harmonize with the text, but as symbolic ciphers rather than as literal illustrations: *Mademoiselle Léonie*, (Pl. 3) the young bourgeoisie who is Victor Matorel's mistress; *The Table*, (Pl. 5) a still life on a table in the village inn where Matorel and his friend Cordier meet Millancourt, a talkative traveler; *Mademoiselle Léonie on a Chaise Longue*, (Pl. 6) Léonie holding a lute after she has become a Greek *danseuse de charme*; and *The Monastery*, (Pl. 4) a landscape representing the site of the fateful debate between Matorel and his converted friend.

Picasso was obviously charmed by the personage of Léonie.<sup>6</sup> The large planes he uses to construct *Mademoiselle Léonie* provide a key to decoding his later, denser, and more convoluted compositions. The classic nude becomes the perfect foil for Cubism's abstract geometry without surrendering any of its traditional delicacy and femininity. Taking the contour of the figure and its major directional lines as his point of departure, Picasso tested a new method of shading, by clustering short parallel flecks, unrelated to the arbitrary light source, on one side of a line. Initially, Picasso gave *The Table* a horizontal format, which he then reoriented to conform with the other *Matorel* illustrations. The descriptive outline of this graphic composition functioned as a preliminary sketch for *The Dressing Table*,<sup>7</sup> painted later that summer at Cadaquès. Although *Mademoiselle Léonie on a Chaise Longue* is the third etching in the series, the drawing indicates the most advanced conceptual stylization of the four illustrations. The subject is centrally located within a triangular configuration (as is *Mademoiselle Léonie*), and Picasso has allowed large areas of the plate to remain unembellished. The figure has been fully shattered; there is no cohesion of contour or lighting. Each part of the anatomy is examined simultaneously from a given direction and the body is studied sequentially from as many aspects as possible. Nevertheless, substantive clues effectively integrate and organize the apparent discontinuity. The lower half of the reclining chair placed at the bottom left of the composition balances its top half at the upper right, while its arm juts out beyond the figure at the right. The palm tree detail in the landscape is very similar to sketches Picasso made on his way to Horta de Ebro in early May, 1909 and suggests a deliberate reference to the Monastery of the Lazarists in Barcelona that Jacob describes.<sup>8</sup> Kahnweiler understood immediately that the Cadaquès etchings marked a decisive advance, in which Cubism was set free from the language previously used in painting. He wrote in 1915: "Picasso had taken the great step; he had pierced the closed form. A new tool had been forged for the achievement of the new purpose."<sup>9</sup> Given Picasso's early command of the intaglio technique, it would seem that the artist deliberately chose to work in a markedly simple and direct fashion suited to the spirit of the book he was interpreting.

In the same year as Picasso's *Saint Matorel* illustrations, Braque drew *Still Life on a Table*, (Pl. 9) on the back of the same copper plate he had used for *Standing Nude*. Composed as if the viewer were peering through the window of a Paris bar, a round table in the center and cigarettes on the left, iden-

tified by the brand name “Mura[d] Cair[o],” all underscore the café still-life theme. Late in 1909 Braque made his first use of typography to affirm the flatness of the picture surface—although the letters function representationally as well, and also communicate a message from daily life. They “were forms which could not be deformed; being two-dimensional, they existed outside three-dimensional space; their inclusion in a picture allowed one to distinguish between objects which were situated in space and those which belonged outside space.”<sup>10</sup> This work is also titled *Paris* after the inscription on the lower right, in which the plate mark bisects the s, leaving “pari”, a reference to racetrack language and the parimutuel system of betting. *Paris* lacks a consistent architectural scaffolding; instead, Braque increased the fragmentation of mass and created a diffuse overall pattern of varied linear texture. He drew the composition directly on the copper, later etching the same lines to strengthen the value relationships, at the same time adding *remarques* around the edges of the plate which are critical to the further integration of the print’s extremities with its central theme.

From early 1909, until August 2, 1914, when Braque was called up for service in World War I, Braque and Picasso engaged in a passionate dialogue that not only changed their own lives, but, indeed, the history of twentieth century art. Midway in this interchange, during the autumn of 1910<sup>11</sup>, Kahnweiler commissioned both artists to create large intaglio prints, a request which resulted in Braque’s *Fox* (Pl. 8) and Picasso’s *Still Life With Bottle*, or *Bottle of Marc*. (Pl. 7) Executed during the last three weeks of August and the first days of September, 1911, when Braque and Picasso were together at Céret, these drypoints provide the clearest evidence of the two artists’ genuine attempt to eliminate personal gesture and arrive at a common style. Both prints are extremely legible, concentrated compositions, epitomizing Analytical Cubism. Depth is indicated by the masterful linear structure on which the compositions are built, and the various still-life components which form their basic iconography are knitted together by these same strokes. Both artists use a pointillist massing of short lines for shading, but only Picasso translates the painterly concept of *passage* (merging planes with space by leaving one edge untouched, or very light in tone) into the graphic medium.<sup>12</sup> Heterogeneous objects in both prints are identified by words, numbers, letters and telltale trademarks, and placed on top of a bar table in a pyramid which acts to organize the apparent discontinuity of the composition. Braque confronts the table head-on, identifying a drawer and its knob; Picasso, on the other hand, prefers the oblique angle and depicts one corner. Both artists have abandoned perspective and recession, giving priority to the abstract armature, although lettering has been introduced to establish the frontal plane.

In Picasso’s *Still Life with Bottle*, “Vie Marc” refers to “L’eau de Vieux Marc,” a coarse brandy, and—in a perfect case of Cubist double entendre—simultaneously alludes to Apollinaire’s great work *Alcools*, first titled *Eau de Vie*. A prominent ace of hearts which, unlike the picture’s other cues, is completely shaded, may be an early clandestine reference to Éva Gouel, also known as Marcelle Humbert. Mistress of Louis Marcoussis, she was the woman Picasso called “Ma Jolie” and for whom he left Fernande Olivier, his companion of seven years, at the end of 1911. Named after its owner, “Fox” was an English-style bar at 26 rue d’Amsterdam that was frequented by Apollinaire and his friends; it catered to the turf crowd who travelled to the racetrack by train from the nearby Gare Saint-Lazare.<sup>13</sup> Braque used this drypoint as the basis for *Bottle and Glass*, a 1911 oil on canvas. The painting closely follows the print’s format, measurements, and also contains the same visual references to café life—a bottle of Old Tom gin, a saucer marked “15” [centimes], a playing card, and a pack of cigarettes. The fact that the composition is not reversed in the painting indicates that it was made after the print.

Of the ten Cubist drypoints Braque drew on copper between 1907 and 1912, only *Fox* and *Job*



were published by Kahnweiler. They were printed contemporaneously by Delâtre, and released in 1912 in editions of 100. But, in 1948, when The Museum of Modern Art in New York was researching its important Braque retrospective to be held the following year, William S. Lieberman discovered the rejected plates in the artist's studio. Although they were battered and Braque was reluctant to retouch them, Lieberman persuaded him to do so, suggesting which imperfections might be burnished.<sup>14</sup> The plates were subsequently printed as etchings by Visat between 1950 and 1954, in editions of twenty-five, thirty, and fifty and published by Braque's French dealer, Aimé Maeght. All of the late printings have dates allocated by Braque in 1950.

One of Braque's most successful and sensuous graphic statements in the high Analytical Cubist style is from this rediscovered group: *Bass*, (Pl. 11) executed in 1911 though not published until 1950. Like *Fox*, its synecdochical meaning can be read from words and descriptive details, which convert objects into a system of referential signs. Whereas Braque generally used Roman serif typeface in his prints, for the word "Bass" he copied the sans-serif typography of the actual label. The bottle of Bass, a mild English ale, forms the central focus for other fabricated articles of daily life, including a pipe in a tray or bowl, and a newspaper with its title abbreviated. At the top right, Braque has created *faux-bois* graining with his etching needle. Lines, which scored the center of the plate and were later burnished, indicate that *Bass* was officially cancelled before its fifties revival, or the printing of the *hors commerce* proofs. For *Pal*(*Glass and Bottle of Bass on a Table*) or *Pale Ale*, (Pl. 10) also executed in 1911, Braque simplified his inventory of objects. The oval format, which Braque inaugurated in 1910-11 to strengthen the centralized composition, concentrated both vertical and horizontal rhythms within its frame instead of allowing their compact energies to dissolve into ambiguous corners.

*Composition*, or *Still Life with Glasses*, (Pl. 13) has traditionally been dated 1912. However, among the most interesting recent findings in the study of Cubism, is the discovery that a single, large horizontal drypoint can be reconstructed by pairing two of Braque's resurrected plates: *Still Life with Glasses*, in which the free use of curves adds the subtle lyricism that marks Braque's personal Cubist vocabulary, and *Still Life I* (1911), an extremely dense accretion of abstract and painterly elements.<sup>15</sup> Careful study has revealed that certain etched lines continue from one plate to the other, especially if the beveled edges are discounted. It is a grand conception, attempting to create a horizontal vehicle for the fully developed Analytical Cubist manner. Braque probably hoped to match or surpass the monumentality and planar density of his vertical paintings of 1911, while simultaneously challenging the traditional still-life format.

Kahnweiler graciously provided photographs of Cubist work for virtually all early twentieth-century books and periodicals, just as long as they credited him beneath the reproduction with the words, "Cliché Kahnweiler" (Kahnweiler Plate). (Pl. 23) In 1914, because of the war, copper plates (which obtain the most brilliant proofs) were both expensive and in short supply. This situation probably inspired Picasso to reuse a photoengraved copper plate from the November 15, 1913, issue of *Les Soirées de Paris*. The plate originally reproduced a photograph by Kahnweiler, showing a painted wood construction which Picasso had made in 1912. Taking the first composition with guitar and bottle of Bass through seven different states, Picasso created an entirely new work in the Synthetic Cubist style. The rare proof in the Weiss Collection, printed in 1930 by Fort, is one of four impressions of the final state. Picasso, who never let anything go to waste, even carved the back of the woodblock on which the *Cliché Kahnweiler* was mounted. The proof of *Guitar on a Table*, (Pl. 24) which dates from 1914-1915, is the second of only two examples and was printed by the artist in 1932.

*Man with a Guitar*, (Pl. 25) executed in 1915, the last in a series of graphic essays and drawings,



shows a seated man with crossed legs holding a guitar. The T-shaped symbol for eyes and nose is repeated throughout the entire series. There were nine states for this etching and engraving, more than any other by Picasso. None of Picasso's Cubist plates executed in late 1914 and 1915 were printed contemporaneously. When Picasso rediscovered them fifteen years later, some had been badly damaged by the elements. Others had been cancelled. The diagonally crossed lines in the bottom half of *Man with a Guitar* suggests that Picasso was dissatisfied with the evolution of the plate and had originally cancelled it. Later it was judged acceptable and published in 1929 by Marcel Guiot. Forced by the war to work under restricted circumstances, Picasso, nevertheless, succeeded in creating beautiful and technically adventurous prints.

While Picasso and Braque were working in close collaboration, word of their revolutionary Cubist investigations spread rapidly. By 1910, small groups of adventurous artists and writers met regularly to debate the theoretical and aesthetic issues of the day. They gathered on Sundays at Jacques Villon's studio in Puteaux, Monday nights at Albert Gleizes's Courbevoie atelier, Tuesday evenings at the Closerie des Lilas café under the sponsorship of Paul Fort and the review *Vers et Prose*, and intermittently at the home of Alexandre Mercereau, a young socialist writer. Villon's Puteaux studio, however, became the most important meeting ground for weekly gatherings of the different Cubist factions. The group included the three Duchamp brothers (Jacques Villon, Raymond Duchamp-Villon, and Marcel Duchamp), Franz Kupka, Albert Gleizes, Jean Metzinger, Francis Picabia, Fernand Léger, Robert Delaunay, Juan Gris, Marie Laurencin, Roger de La Fresnaye, Henri Le Fauconnier, and Alexander Archipenko, all artists, who were joined by writers Guillaume Apollinaire, André Salmon, Roger Allard, and Walter Pach. Although the membership varied widely in their understanding of, and loyalty toward, Cubist principles, all shared a strong desire to incorporate contemporary information on science, philosophy, and technology into their art; an attitude that would link the goals and applications of Cubism to the historicizing traditions of French painting. The didactic communal research of the Puteaux, or Right Bank, Group was aired publicly in 1912 at two controversial exhibitions. The first, the famous *Maison Cubiste* at the Salon d'Automne, was a joint effort to show the interrelationship of decorative and fine arts. The *Section d'Or*, a name recommended by Villon and taken from Leonardo da Vinci's sixteenth century treatise on mathematical proportion in art, was held at the Galerie La Boétie. Together, these manifestations announced the extent to which Cubism had permeated the artistic milieu.

A primary difference between the Cubist conceptions of Braque and Picasso and that of the Puteaux group was the attitude of the latter toward subject matter. Whereas Braque and Picasso limited themselves to landscape, still life, and portraiture, Villon and other artists enlarged their repertoire to include representations of abstract concepts as well as epic and allegorical content. They wanted their art to function as message machines, providing a continuous narrative of contemporary ideas and events. These artists found the cityscape a rewardingly heroic vehicle for consolidating and expressing epic themes. They viewed the metropolis as a mixture of races and cultures, an infinite variety of forms, patterns, feelings, and experiences. Their new subject matter featured colored billboards, gas lamps, electric signs, cars, buses, airplanes, trolleys, trains, telephones, telegraph poles, skyscrapers, and architectural icons like the Eiffel Tower.

In 1910, through his friend Mercereau, Gleizes (1881-1953) met Jean Metzinger (1883-1956), with whom he wrote the 1912 book *Du Cubisme*, the first publication to explain the new style. In 1947, when it was republished in an illustrated limited edition, Picasso agreed to contribute the small etching *Man with a Hat* (Pl. 45) dating from 1914-15, which was given a prominent place as the frontispiece. Six other original prints were included in various intaglio media: Duchamp's *Coffee Mill* (Pl. 46); Gleizes'

*The Schoolboy*, 1946 (Pl. 47); Laurencin's *Female Study*, (Pl. 51) Metzinger's *Cubist Mask*, (Pl. 48) Picabia's *Still Life*, 1907 (Pl. 50); and Villon's *The Horse*, 1921. (Pl. 49) Four additional prints after works by Braque, Derain, Gris (Pl. 91) and Léger were inserted. Cézanne was the only artist to appear in the 1912 volume whose work was not included in the deluxe edition.

Jacques Villon, born Gaston Duchamp (1875-1963), was not only the most prolific of the Cubist printmakers, but was distinguished from his contemporaries by a special expertise in the chemistry of printmaking. Villon's prints show an earlier, and far more conclusive, development toward Cubism than do his paintings, the graphic media serving as a testing ground for his changing formal ideas. After absorbing the work of Albert Gleizes and Robert Delaunay, between 1910 and 1912, Villon's own Cubist style attained its most distinctive and perfect expression in 1913-14. In his only still life from this period, *The Dinner Table*, 1912-13, (Pl. 15) Villon challenged the pioneering Analytical syntax of Braque and Picasso, on their own terms. He introduced an elaborate faceting, uncharacteristic of his other Cubist prints, into this lyrical design which is based on the repetition of arcs. With this, and many other graphic works, Villon's boldness, theatrical impact, and scale, surpassed the relatively minor innovations of his contemporaries.

But the essence of his mastery and invention as a Cubist is most brilliantly revealed in the succession of dramatic drypoint portraits he made of his family and friends. With these he asserts his attachment to the human form. "You should never monopolize the person," Villon explained. "A portrait must paint itself. You must be alert. When the sitter reveals anything, you must get it down before it goes away. It's theft, and you have to go about it stealthily."<sup>16</sup> Villon's seventeen-year-old sister, Yvonne, was the model for three related drypoints of 1913. One of these, *Yvonne Duchamp in Profile* (Pl. 18) is a reprise of a 1912 painting entitled *La Lecture du Journal*. The reflected glow of a fire flickers across the seated and pensive figure, modelled in planes of light which shift and darken according to the orientation and density of Villon's strokes. No detail is superfluous. For the largest of these monumental portraits, *Yvonne Duchamp, Full-Face*, (Pl. 16) Villon concentrates on the young woman's head, using a fine drypoint line to diagram the composition. The smallest geometric facets, closely grouped in the area of the face and head, capture likeness and mood, while surrounding abstract shapes, which grow either larger or more complicated as they near the edge of the plate, make no apparent reference to the human figure. Again, it is linear variety, massing and direction that free the body's contours from a seemingly haphazard patchwork of interwoven planes. Villon simultaneously divides and constructs the composition, occasionally leaving whole sections of the plate untouched, to print as white. Using only line and black ink he successfully implies a panoply of vivid color. An exceptionally beautiful proof (Pl. 17) of one of three known impressions of this portrait made before the drypoint burr was removed and the plate steelfaced provides an interesting visual comparison with the published print. The extraordinary technical style, which he devised for such works as these led Villon to describe himself towards the end of his life as "the Impressionist Cubist."<sup>17</sup>

Like most painters of his time, Villon found the Médrano Circus a compelling source of visual stimulation. In a series of drawings, prints, and paintings on the subject of the acrobat, made between 1912 and 1914, Villon found a Cubist solution to representing dynamism and simultaneity, without resorting to the political propaganda of the Futurists. Villon recognized the metaphorical affinity between his artistic search for balance and equilibrium and the deftness of the tightrope walker. "When I make direct studies," he said, "my drawings follow the inner movement, the inner line of the object, which, like a tightrope, determines its unity."<sup>18</sup> The complex scheme of *The Tightrope Walker*, 1913, (Pl. 20) which most closely follows the composition of the second painted version,



is subtly enriched by the monochromatic restraint of his intaglio technique. Various interpretative possibilities appear around the central “line of intention.” The high wires, which are perpendicular to one another, bisect the plate, thereby creating a platform for the standing figure of the acrobat who may be seen as if viewed from the front. The circus tent’s canvas top is suggested by the gently sagging line in the upper left corner. Parallel vertical bars at the upper edge of the composition indicate the ladder used by the performer to reach his position; other lines representing guide wires crisscross the entire space. Another visualization of the same scene suggests that Villon intends to show the acrobat in side view, arms raised overhead and standing with one foot extended in front, or, alternatively, leaning back and balanced with one foot behind. Shafts of light track the motion. Villon employs parallel striations, which mask the more readily discernible shapes by superimposing over all a fugitive skull, a constant reminder of the death-defying performance. In *The Little Tightrope Walker* of 1914, (Pl. 19) Villon transformed an acrobat doing a handstand into pure linear arabesque, describing in abstract terms the natural laws of balance, energy and gravitational force.

The romantic and symbolic implications of the machine and its relationship to art was a prevailing topic of discussion among the Puteaux group. In 1913, Villon put his research into practice by working in a machine shop at Asnières<sup>19</sup>, an experience which undoubtedly affected his attitudes toward mechanization and its meaning for man. His study of dynamism in specific mechanical apparatuses was the source for his print of the machine shop interior as an architectural still life, a subject Villon continued to analyze throughout his life.

In the denser areas of *The Tightrope Walker*, *The Little Tightrope Walker*, and *The Small Machine Shop*, (Pl. 21) there is perceptible evidence of tone underneath the concentration of etched and drypoint lines. Presumably, Villon, a master of color intaglios in his *Belle Epoque* period, brushed on a thin aquatint ground to enrich the areas of deep black. By deduction, it seems likely that the velvety richness pervading some of the drypoint portraits is the result of this same method.

World War I interrupted Villon’s graphic production for five years and profoundly altered the course of his career. His experience as a member of a French army camouflage unit reoriented his artistic vision. When Villon finally returned to painting and printmaking in 1919, he entered a new synthetic and abstract phase, though his work always originated from a naturalistic viewpoint. In 1921, in a process Villon called “constructive decomposition,” the artist began to isolate formal elements into flat cross-sections, separating and reorganizing segments by expanding the spatial intervals and stacking the planes. *Nobility* (Pl. 30) is the most readable of the three prints from that year, which also include *The Bird*. (Pl. 31) According to Villon, “The picture started with a seated woman, and when it was finished, I had an impression of nobility.”<sup>20</sup> The artist elongated the figure’s proportions and drew the planar divisions with a pure, spare line, varying tones throughout by using *roulette*, or a mezzotint rocker. The woman is seen from the side; the irregular black rectangle breaking the frame at the top represents her head in profile, while the broken black triangle below symbolizes her upper arm, shoulder and torso. Villon dissolved the lower half of the body into larger, nondescript planes. By superimposing upright forms on a background of tilted rectangles, he differentiated the figure from its environment.

The only other major Cubist printmaker was Louis Marcoussis (1878-1941), who had studied graphic techniques in his native Poland before arriving in Paris in 1903. By the time he met Apollinaire at the Médrano Circus in 1910, he had virtually given up painting in favor of doing graphic illustration. But when Apollinaire introduced him to Braque and Picasso, their ideas were so overwhelming that Marcoussis returned to painting in order to experiment with the new style in that medium. Apollinaire was also responsible for Marcoussis’ decision to gallicize his Polish surname, Markous, by adopting

the rather similar name of a village near Paris.

Though a late-comer to the style, Marcoussis rapidly developed his own restatement of Analytical and Synthetic Cubism, particularly in his prints. Among the most extraordinary icons of the Cubist period, are four prints by Marcoussis paying homage to his close friend Apollinaire, who was Cubism's greatest champion and most renowned poet.

The earliest of these, a rare drypoint from the Weiss Collection, (Pl. 12) became the archetype for the three portraits to follow and is the only one done from life. Marcoussis' biographer recalls the day Apollinaire came to the artist's home to sit for this portrait and to read him the finished draft of his poem "Zone": "Apollinaire knew that no one would listen better than his friend Marcoussis."<sup>21</sup> It is this occasion that the artist commemorates here, by showing the writer seated at a desk on which the pen, still tipped with ink, and inkwell have just been put to one side. In his right hand, Apollinaire holds his signature pipe, while pointing with the index finger of his other hand to a sheet of paper on which a stanza from one of his poems has been written.

Un jour  
Un jour je m'attendais moi-même  
Je me disais Guillaume il est temps que tu viennes  
Pour que je sache enfin celui-là que je suis  
Moi qui connais les autres

(One day/ One day as I invited my soul/ I said to myself William it's time to come/ So I at last may find out who I am/ I who know the others.)<sup>22</sup>

Behind the chair in which Apollinaire is seated, a second pipe rests on a two-tiered table, and disembodied words identifying the poet's major literary and critical works, *L'Hérésiarque et cie*, *L'Enchanteur pourrissant*, and *Le Bestiaire, ou cortège d'Orphée*, are scattered over the surface. The most prominent title, shown in close juxtaposition to Apollinaire's face, is *Eau de Vie*, the name of his forthcoming collection of verse, which the poet asked Marcoussis to announce in this fashion.<sup>23</sup> However, when the book was published in 1913, it was retitled—at Max Jacob's suggestion—*Alcools, Poèmes, 1898-1913*. Both titles were derived from a couplet at the end of "Zone": "Et tu bois cet alcool brûlant comme ta vie/ Ta vie que tu bois comme une eau-de-vie." ("You sip a liquor as burning as your life/ Your life that you drain like an eau-de-vie"),<sup>24</sup> which was the last poem written for the collection, and is its opening piece. The artist inscribed Apollinaire's name at the bottom of the plate, thereby insuring recognition of the person he so honored.

Marcoussis chose to emphasize precision in this work, using a ruler, protractor and compass for all the drawing. Like Juan Gris and other members of the Section d'Or group, he was intrigued by the application of mathematical theory—especially the Golden Mean—to pictorial structure.<sup>25</sup>

This interest led Marcoussis to devise an ingenious scheme that provides both full and profile views of Apollinaire's face: bisecting the head axially at the forehead and chin, turning the nose side-ways, and concentrating carefully contrived descriptive detail in this area. The series of triangles which create almost all modelling of form throughout this composition are built up of short flecks, set side-by-side, and derived from the pioneering techniques used by Picasso in the *Saint Matorel* etchings. The Weiss Collection's fine impression of this print is the one that Marcoussis dedicated and presented to Apollinaire. A second example of the same drypoint was shown with six other works by Marcoussis at the historic Section d'Or exhibition in October 1912. Although the portrait was printed in an edition of ten, only two other proofs of this significant work are known to exist today.<sup>26</sup>

An intaglio of the same size, but showing only Apollinaire's head and shoulders, is dated



1912-1920 in the plate. (Pl. 28) This is the posthumous portrait in which Marcoussis memorialized his friend, who died in 1918, a victim of the influenza epidemic which swept Europe. Reversing the original composition of 1911-12, Marcoussis produced a nearly line-for-line, freehand translation of the first work. This time the poet sits in a tufted chair, holding a book as well as his pipe. The textures surrounding him are softer and more diverse than those found in the earlier portrait; Marcoussis has delicately manipulated a variety of intaglio processes—aquatint, drypoint and etching—through subtly graduated and changing tonal patterns.

In the upper left-hand corner, partially obscured by a heavy aquatint mist, one can see a coat of arms belonging to the writer's Polish family, whose name—Kostrowicki—is written in large letters above his head. The titles of his most important books, now including *Alcools*, are once more inscribed in the background. Traditionally, writers have assumed that the lines crossing Apollinaire's forehead, and those which form his upper eyelids, were meant to represent bandages which the poet was obliged to wear because of the war injury he sustained in 1916. The Weiss Collection offers viewers an unusual opportunity to compare the two portraits and clarify this mistaken belief. It is obvious that the entire configuration of lines in this area of the second work was directly copied from the earlier print and that they are apparently related to the artist's calculations in connection with the Golden Mean.

The 1920 composition was repeated in a lithograph made for an issue of *L'Esprit Nouveau* (No. 26, 1924), which was dedicated to Apollinaire. And, in 1934, Marcoussis revived the drypoint of 1911-12, retaining the basic configuration of his earliest composition, as well as the direction and position of the figure, but simplifying the design to accommodate a much reduced format. (Pl. 43) This new version became the first illustration for his *Eaux-fortes pour Alcools*, a suite of forty etchings. The Weiss' deluxe edition of this album contains two copper plates as well as extra states of Plates 2 and 24, and is bound in a manner that is both lavish and sensitive, by Georges Leroux. Most of the other plates in the album have a decidedly surrealist character and show Marcoussis' late graphic style. However, the bar scene illustrating *Poem Read at the Marriage of André Salmon* (Pl. 44) successfully synthesizes reflections and views, seen in, and through, a café window.

Two still lifes from the 1920s effectively display the controlled and strongly focused planes from which Marcoussis builds his personal version of Synthetic Cubism. In *Bar*, (Pl. 29) he flattens and condenses space so that the descriptive boundaries of urban images and interior still life are indistinguishable from one another. The assorted elements of his very large plate *Still Life: Zither and Shellfish* (Pl. 38)—a table with drawer, draped tablecloth, zither, shell, playing card, and picture frame—are compressed into a disciplined play of light and dark planes. Linear hatching imposes patterns on the aquatint tone that effect both color and density. Marcoussis has chosen not to represent the light of reality, preferring instead the mystery of an internal light, achieved through the arbitrary distribution of values. *Aurélia* (Pls. 39-42) by Gérard de Nerval was one of Marcoussis' favorite literary works. This set of ten etchings evokes perfectly the dream-like quality of Nerval's writing. Marcoussis considered Rembrandt the grand master of mysterious light and pays homage to him in *The Contract*, which repeats the contemplative figure and magic disk from Rembrandt's etching *Faust*.

Like Villon, Marcoussis was an expert printmaker and more impressive as a graphic artist than as a painter. Marcoussis never engraved after his paintings, although he occasionally made painted versions of his graphic works. "I went so far," he wrote, "as to study—needle and burin in hand—the most elaborate technical procedures used in the eighteenth century to deal with every shade from white to black."<sup>27</sup> He even used a type of varnish for his ground that was ordinarily employed by

cabinet-makers.<sup>28</sup> Nevertheless, Marcoussis preferred drypoint for its capacity to express the spontaneity of modern imagery.

The Dutch artist Lodewijk Schelfhout (1881-1944) lived in Paris from 1903 through 1913. His intaglio print *Portrait of a Woman* (Pl. 14) dates from 1912 and shows a partial assimilation of Cubist ideas. While he may have studied the Cubist paintings of Picasso and Braque in Amsterdam when they were exhibited next to works by Rembrandt<sup>29</sup>, it is far more likely that he distilled certain of the principles he heard discussed at the Closierie des Lilas in Montparnasse in order to achieve his extremely stylized, personal statement. Schelfhout superficially overlays an otherwise conventional portrait, of a woman holding a fan, with Cubist faceting, using aquatint as a toner beneath the drypoint and etched lines. Whereas Villon's subjects are modelled in fluid planes of light, the Dutch artist abruptly spotlights the face, and treats the remainder of the plate in nearly uniform areas of deep shadow, composed with closely laid down, parallel strokes.

The small lithograph *Peasant Woman Goes for Water*, (Pl. 22) by Kasimir Malevich (1878-1935), is a fine example of Russian Cubo-Futurism. Russians first became familiar with both Cubism and Futurism through a series of exhibitions which began in 1908, and also through two extremely important private collections of the new art, belonging to Ivan Morosov and Sergei Shchukin. Based on a painting of 1912, *Peasant Woman with Buckets* (The Museum of Modern Art, New York), this print was originally inserted in *Let's Gr-r-umble* (Vozroshchem), a Futurist nonsense booklet written and published by Aleksei Kruchenykh at St. Petersburg in 1913. At this phase of his development, Malevich was strongly indebted to both Léger's mechanized forms and theory of plastic contrasts; his interest in naive peasant themes, however, is traceable to a compatriot, Natalia Gontcharova.

Gino Severini (1883-1966), moving from Milan to Paris in 1906, became friends with Apollinaire and Picasso. Increasingly critical of the provincialism, technical constipation and labored symbolism he found growing in Futurist art, Severini, following the big Cubist exhibition of 1912, began to show a marked Cubist influence in his work. His decorative interpretation of Picasso's Synthetic Cubism reached its zenith in 1915, and is typified by *The Dressmaker*, (Pl. 27) his first woodcut.<sup>30</sup> The only naturalistic element in the print's schematic layering of planes is a shoe, which also provides the information needed to perceive the figure's frontal and profile views. Severini treats details of dress and interior space—a café curtain at upper left, a high stool at center left, and the table immediately behind the figure—humorously, like cutouts, or pieces of a dressmaker's pattern. The relief process he uses is an effective translation of flat planes and bold patterning. This rare impression is dedicated to Apollinaire.

Alexander Archipenko (1887-1964) was ambivalent about his role in the formation of Cubism, either acknowledging or denying the relationship at various times in his career.<sup>31</sup> Nevertheless, as an active member of the Section d'Or, in the decade between 1910 and 1920, he produced some of history's most revolutionary sculpture. He not only contributed a Cubist-inspired vocabulary to the medium but other innovations that were important enough to help define the future of three-dimensional expression. Archipenko received his first major print commission in 1921 from Ernst Wasmuth, the Berlin publisher. The resulting portfolio, *Alexandre Archipenko: Dreizehn Steinzeichnungen*, clearly reflects the artist's enthusiastic response to experimentation within the graphic possibilities of lithography. Each of the thirteen lithographs shows a different way of working on stone—with crayon or tusche, in color, line, and shadow, and in different combinations of all these elements. The primary visual source for these compositions was Archipenko's "sculpto-paintings," a pioneering conception of polychromed sculpture, carved, modelled, and/or constructed in relief, invented by the artist in 1912. *Standing Woman* (Pl. 32) is one of the most successful works in the portfolio, both ar-



tistically and because of its innovative translation from Cubist sculpture. The four-color lithograph is drawn in crayon and liquid tusche and reverses a watercolor titled *Femme*, probably executed by the artist in 1920. Archipenko boldly charted a method for reading the print's sculptural origins. He used color to diagram the figure in space, analyzing simultaneous views of the nude in two dimensions: concavity and convexity, foreground and background. He drew the silhouette in red, describing the contours and details of the body in yellow ochre, while blue and black were used for shadows and the back side of the body. By distinguishing different aspects of the design with different hues, Archipenko developed a sophisticated color system for interpreting spatially ambiguous relationships. *Still Life with Vase*, (Pl. 34) which resembles a pen and ink sketch, is the only lithograph from the album to employ liquid tusche alone without any other drawing material.

Arthur B. Davies (1862-1928), although conservative in his training and attitude, admired the new manifestations in European art which were exhibited at Alfred Stieglitz's Gallery "291" so much that he purchased two works, a Picasso and a Cézanne watercolor. Using his power as president of the Association of American Painters and Sculptors, Davies was able to transform the original chauvinistic conception of the 1913 New York Armory Show into the great survey of modern European and American art that it became. *Retrospection* (Pl. 26) from 1917 shows Davies' strongest adaptation of Cubist principles, although it is far from the fully developed style of the French school. Davies retained his fondness for symbolist derived themes, depicting here, in fragile drypoint line, two female nudes with lowered heads, who are posed like dancers, one in front of the other. The figures are treated naturalistically, but the background is abstract and geometricized with parallel striations of shading.

André Dunoyer de Segonzac (1884-1974) is another artist who, while he cannot be considered a Cubist, shows an affinity for its formal discipline in his early work. Apollinaire probably persuaded him to enter work in the Section d'Or exhibits of 1911 and 1912, because of his own enthusiasm for the Cubist style and a desire to increase the number of its adherents whose art could be shown to the public. De Segonzac was able to learn intaglio techniques in a single brief lesson from J.E. Laboureur, and found the etching process a complement to the art of drawing. He said, "...its character permits the tracing of vast themes, which are simultaneously reduced to essentials."<sup>32</sup> Between 1920 and 1922, De Segonzac was preoccupied with boxing. *Sam Mac Vea and his Corner Men* or *The Minute of Rest*, (Pl. 36) shows one of the period's more illustrious boxers, known as one of the regulars at the Café de l'Ermitage where the young painters and writers of Picasso's circle often gathered, and also because of the likeness he bore to Braque.<sup>33</sup> This impression was exhibited at the 10th Olympiade held at Los Angeles in 1932.

A print by Carlo Carrà provides an interesting comparison to the rest of the impressions in the Weiss Collection because it is a reproduction of a Cubist original. Carrà (1881-1966) elaborated on his 1912 drawing and oil painting both called, *Woman on a Balcony*, (Pl. 52) to produce the transfer lithograph of the same title, in 1949. Carrà created his graphic restatement especially for the portfolio, *10 Litografie Futuriste e Metafisiche*, published by the Galleria d'Arte dell'Cavallino in Venice.<sup>34</sup>

Fine art has the power to move the human spirit and only yields the full measure of its qualities with deliberation, reserving many surprises, which become realized as the eye becomes educated. The formation of a personal collection is both pleasurable and idiosyncratic. It is a question of discovery and judgment. The Weisses have assembled an extraordinary collection, presenting the best known highlights of Cubist printmaking, many rare works which are ordinarily lacking in other collections as well as singular examples, which show the dissemination and evolution of Cubist ideas. These images are both challenging and esoteric. The overall superior quality of this collection and its concentration of significant examples by Braque, Picasso, Marcoussis and Villon is exemplary.

## FOOTNOTES

1. Daniel-Henry Kahnweiler and Francis Crémieux, *My Galleries and Painters*, New York, 1971, pp. 30-31.
2. Burr Wallen and Donna Stein, *The Cubist Print*, exhibition catalogue, University Art Museum, University of California, Santa Barbara, 1981.
3. Gelett Burgess, "The Wild Men of Paris," *Architectural Record*, May, 1910, p. 405, reprinted in Edward F. Fry, *Cubism*, New York, 1966, p. 53.
4. Alexandra Schwartz, *Prints and Illustrated Books*, The Museum of Modern Art, New York, 1980, a pamphlet published in conjunction with *Pablo Picasso: A Retrospective*, and Bernhard Geiser, "Picasso's Graphic Work," in *Picasso, Sixty Years of Graphic Work*, exhibition catalogue, Los Angeles County Museum of Art, 1966, p. 12.
5. Pierre Daix and Joan Rosselet, *Picasso, The Cubist Years 1907-1916*, Boston, 1979, cat. no. 220, p. 231; See also *Vase, Gourd and Fruit on a Table*, *ibid.*, cat. no. 211, p. 230.
6. Gérard Bertrand, *L'Illustration de la poésie à l'époque du cubisme 1909-1914*, Paris, 1971, p. 93.
7. Daix and Rosselet, *Picasso* cat. no. 356, p. 257.
8. Douglas Cooper and Gary Tinterow, *The Essential Cubism 1907-1920*, exhibition catalogue, The Tate Gallery, London, 1983, p. 352.
9. Daniel-Henry Kahnweiler, *The Rise of Cubism*, New York, 1949, p. 10.
10. Dora Vallier, "Braque, la peinture et nous," *Cahiers d'Art*, vol. 19, no. 1, October, 1954, p. 16.
11. Cooper and Tinterow, *Essential Cubism*, p. 112.
12. Alfred H. Barr, Jr., *Cubism and Abstract Art*, The Museum of Modern Art, New York, 1936, p. 42.
13. Francis Steegmuller, *Apollinaire, Poet among the Painters*, New York, 1963, p. 133.
14. Conversation with W. Lieberman, May 27, 1981.
15. Wallen and Stein, *Cubist Print*, pp. 64-66.
16. Pierre Cabanne, *The Brothers Duchamp: Jacques Villon, Raymond Duchamp-Villon, Marcel Duchamp*, Boston, 1976, p. 164.
17. Cooper and Tinterow, *Essential Cubism*, p. 440.
18. Peter A. Wick, *Jacques Villon: Master of Graphic Art (1875-1963)*, exhibition catalogue, Museum of Fine Arts, Boston, 1964, p. 20.
19. Daniel Robbins, ed. *Jacques Villon*, exhibition catalogue, Fogg Art Museum, Cambridge, Mass., 1976, p. 79.
20. Cabanne, *Brothers Duchamp*, p. 162; Originally in Simone Arbois, "Jacques Villon," *Volontés*, December 27, 1944.
21. Jean Lafranchis, *Marcoussis Sa Vie, Son Oeuvre*, Paris, 1961, p. 58.
22. Guillaume Apollinaire, *Alcools*, transl. Anne Hyde Greet, pp. 66-67; The verse is from "Cortège," first published in November, 1912 and inspired by Walt Whitman and the unanimist movement, which relates the individual personality to the collective soul.
23. Lafranchis, *Marcoussis*, p. 58.
24. Apollinaire, *Alcools*, transl. Anne Hyde Greet, pp. 12-13.
25. The system of proportion that divides a line or area into two unequal parts in such a way that the smaller part is to the larger as the larger is to the whole.
26. The Arensberg Collection at the Philadelphia Museum of Art, and the National Gallery of Canada, Ottawa.
27. "La gravure à l'eau-forte," originally published in *Les Artistes à Paris* in 1937 and reprinted in Lafranchis, *Marcoussis*, p. 209.
28. *Ibid.*, p. 207.
29. *L'Intransigeant*, March 22, 1913, Quoted in *Apollinaire on Art: Essays and Reviews 1902-1918*, ed. Leroy C. Breunig, transl. Susan Suleiman, New York, 1972, p. 284.
30. According to a caption in *Sic* (nos. 8-10, August-October, 1916), where it was reproduced.
31. Katherine Janszky Michaelsen, *Archipenko: A Study of the Early Works, 1908-1920*, Ph.D. dissertation, Columbia University, New York, 1975, p. 41.
32. Louis Pétré, *Hommage à Dunoyer de Segonzac*, exhibition catalogue, Chateau de Blois, May-July, 1967, p. 20.
33. Fernande Olivier, *Picasso and his Friends*, New York, 1965, p. 172.
34. Special thanks to Rachel Adler who confirmed the information with the artist's son and biographer; see Carlo Carrà and Marco Valsecchi, *Opera Grafica, 1922-1964*, Vicenza, 1976, #85.



Measurements for the prints are given with height preceding width for the plate mark, or image when there is no plate mark.

The references listed are found in the following catalogues:

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Lioré, Aimée et Pierre Cailler, *Catalogue de l'oeuvre gravé de Dunoyer de Segonzac*, Geneva, 1958.

Loyer, Jacqueline, "L'oeuvre gravé de Albert Gleizes", *Nouvelles de l'estampe*, No. 26, March-April, 1976, pp. 11-12.

Loyer, Jacqueline et Charles Pérussaux, "Catalogue de l'oeuvre lithographique de Robert Delaunay", *Nouvelles de l'Estampe*, No. 15, May-June, 1974, pp. 6-7.

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**1. GEORGES BRAQUE**

*Standing Nude or Nude Study (Étude de nu)*

drypoint and etching 1907-1908

Engelberts 1; Vallier 1

10<sup>15</sup>/<sub>16</sub> × 7<sup>3</sup>/<sub>4</sub> inches (27.8 × 19.7 cm)

an unsigned proof, perhaps early, on Rives paper

the edition of 30 was printed by Visat and published by Maeght, Paris, in 1953  
(total edition is 55)





**2. PABLO PICASSO**

*Still Life with Compote (Nature morte, compotier)*

drypoint 1909

Bloch 18; Geiser 22, IIIb

5 $\frac{1}{4}$  x 4 $\frac{3}{8}$  inches (13.1 x 11.1 cm)

a pencil signed and numbered impression from the edition of 100 on a full sheet of

Arches laid paper (early signature) (82)

printed by Delâtre and published by Kahnweiler, Paris



### 3. PABLO PICASSO

*Mademoiselle Léonie*

etching 1910

Bloch 19; Geiser 23, IIb

7<sup>3</sup>/<sub>16</sub> × 5<sup>1</sup>/<sub>2</sub> inches (19.8 × 14.0 cm)

Plate I from *Saint Matorel* by Max Jacob

signed in ink on the colophon by the artist

and author, this is one of 85 impressions

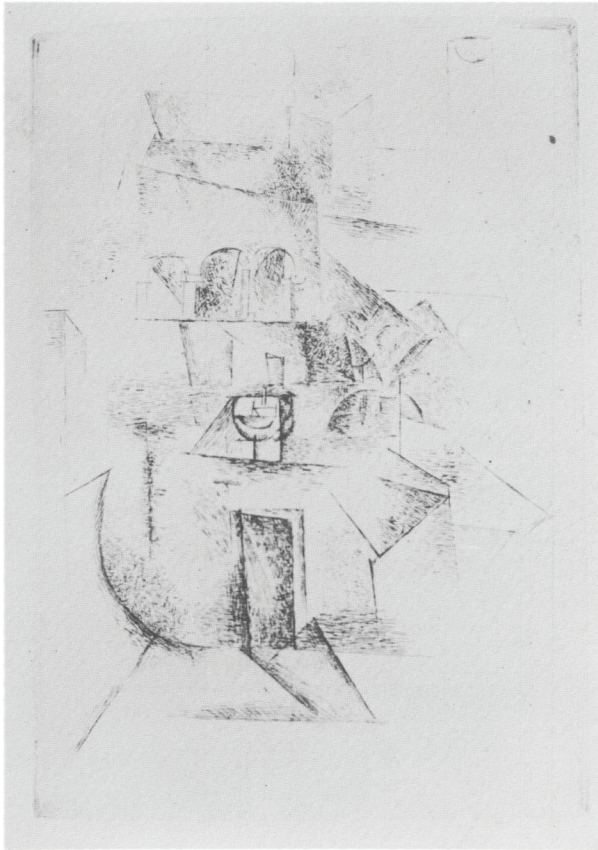
on Holland Van Gelder paper from the

total edition of 106 (99)

printed by Delâtre and published by

Kahnweiler, Paris, 1911





#### 4. PABLO PICASSO

*The Monastery (Le Couvent)*

etching 1910

Bloch 22; Geiser 26b

7 $\frac{7}{8}$  × 5 $\frac{5}{16}$  inches (20.0 × 14.1 cm)

Plate IV from *Saint Matorel* by Max Jacob

signed in ink on the colophon by the artist

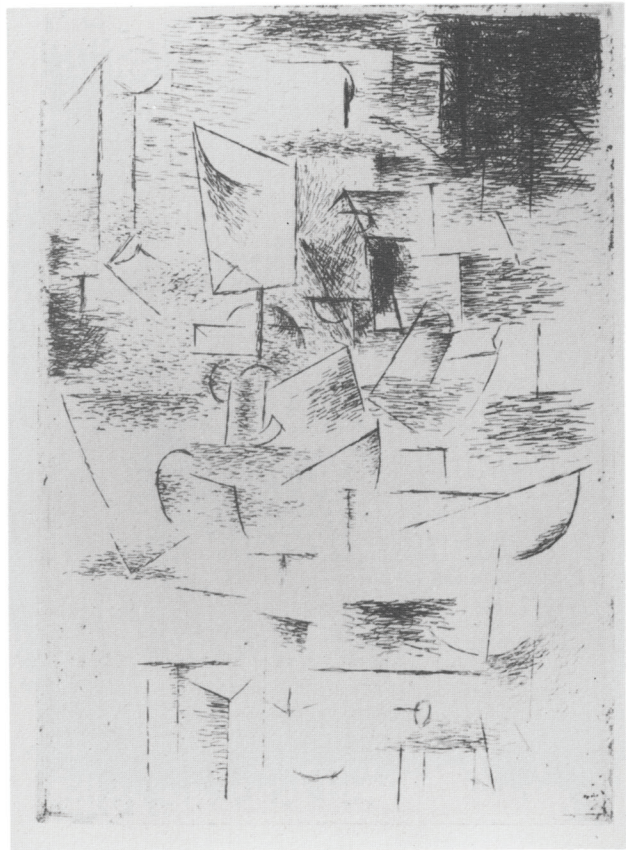
and author, this is one of 85 impressions

on Holland Van Gelder paper from the

total edition of 106 (99)

printed by Delâtre and published by

Kahnweiler, Paris, 1911



#### 5. PABLO PICASSO

*The Table (La Table)*

etching 1910

Bloch 20; Geiser 24b

7 $\frac{7}{8}$  × 5 $\frac{5}{16}$  inches (20.0 × 14.1 cm)

Plate II from *Saint Matorel* by Max Jacob

signed in ink on the colophon by the artist

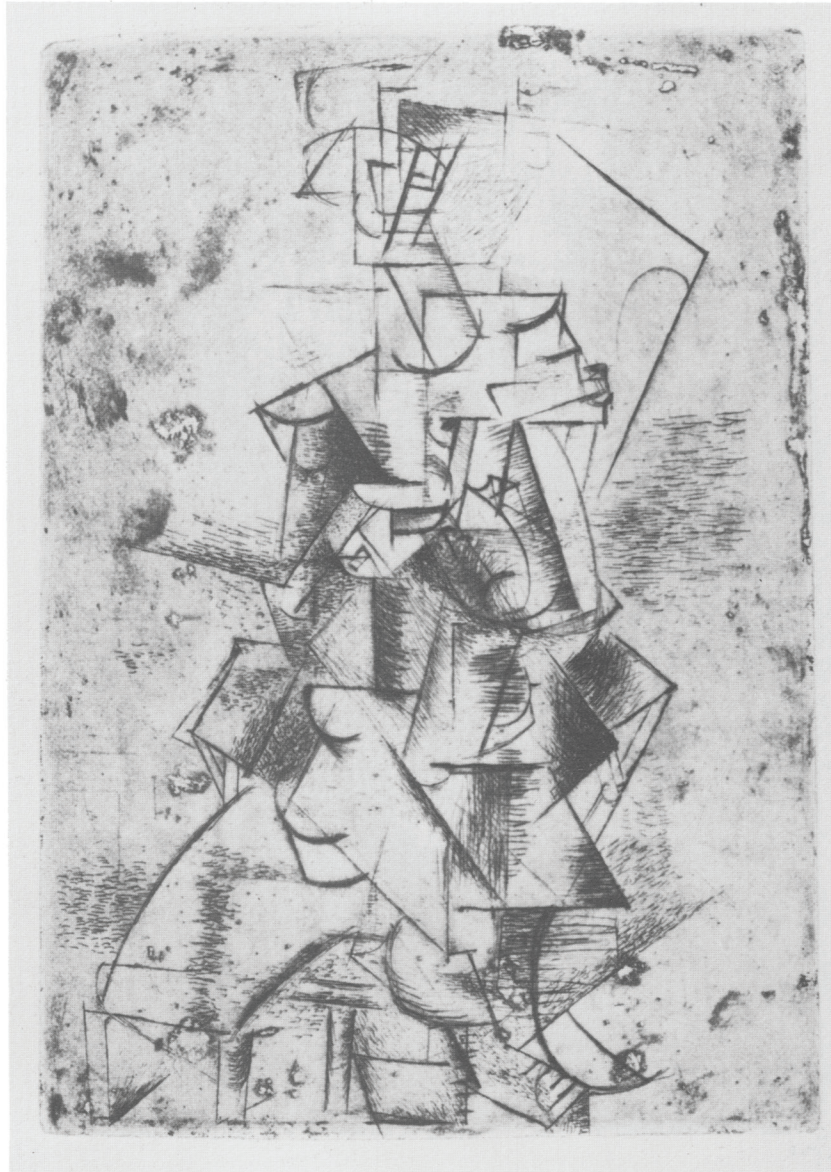
and author, this is one of 85 impressions

on Holland Van Gelder paper from the

total edition of 106 (99)

printed by Delâtre and published by

Kahnweiler, Paris, 1911



**6. PABLO PICASSO**

*Mademoiselle Léonie Seated in a Chaise Longue (Mademoiselle Léonie dans une chaise longue)*  
etching 1910

Bloch 21; Geiser 25, IIIb

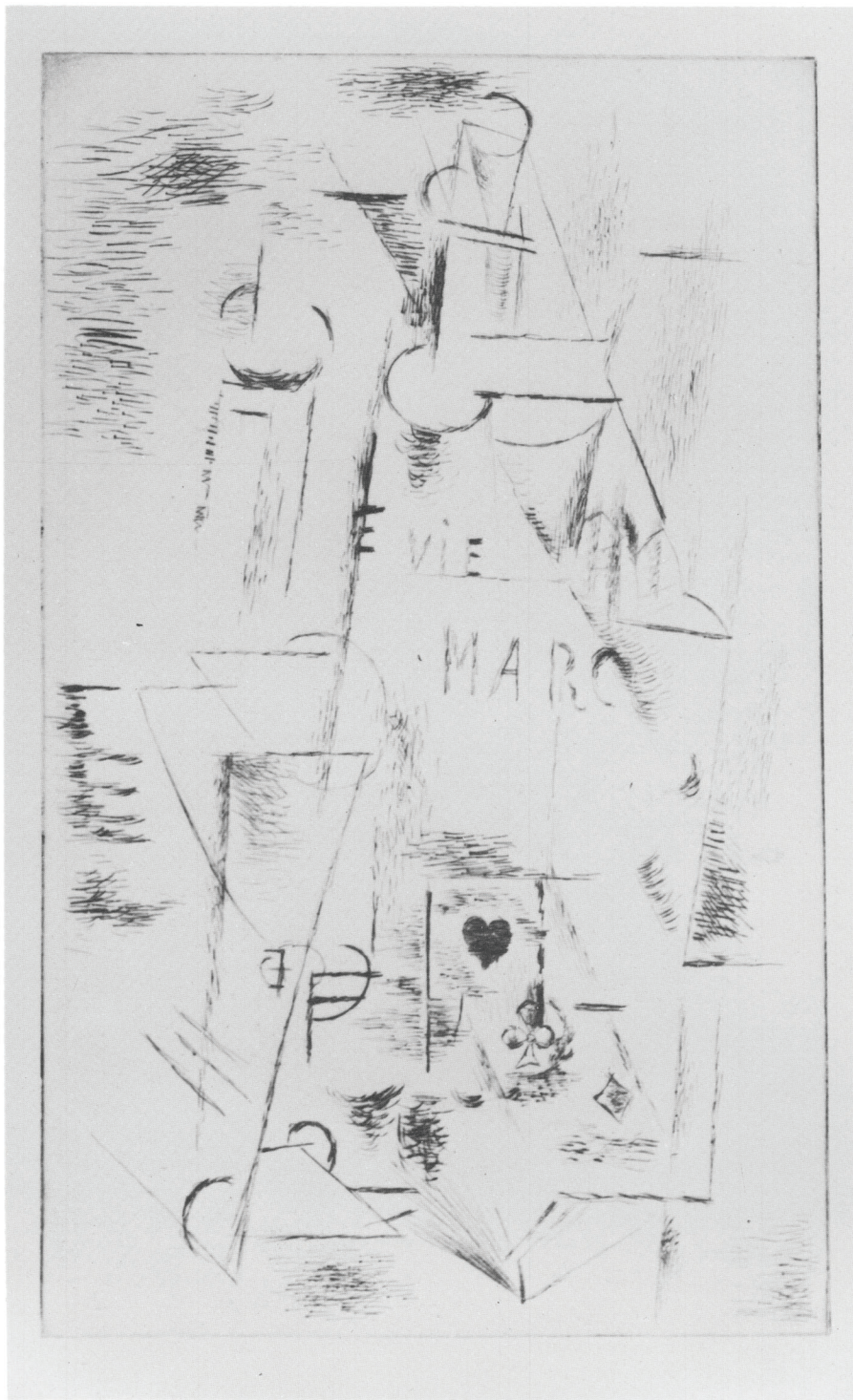
Plate III from *Saint Matorel* by Max Jacob

7 $\frac{3}{4}$  x 5 $\frac{5}{8}$  inches (19.7 x 14.1 cm)

signed in ink on the colophon by the artist and author, this is one of 85 impressions  
on Holland Van Gelder paper from the total edition of 106 (99)

printed by Delâtre and published by Kahnweiler, Paris, 1911





**7. PABLO PICASSO**

*Still Life with Bottle or  
Bottle of Marc  
(Nature morte,  
bouteille)*

drypoint 1911-1912

Bloch 24; Geiser 33b

19 1/16 x 12 inches

(50.0 x 30.6 cm)

a pencil signed and  
numbered im-  
pression on

Arches laid  
paper from the

edition of 100

(early signature)

printed by Delâtre and

published by

Kahnweiler,

Paris



**8. GEORGES  
BRAQUE**

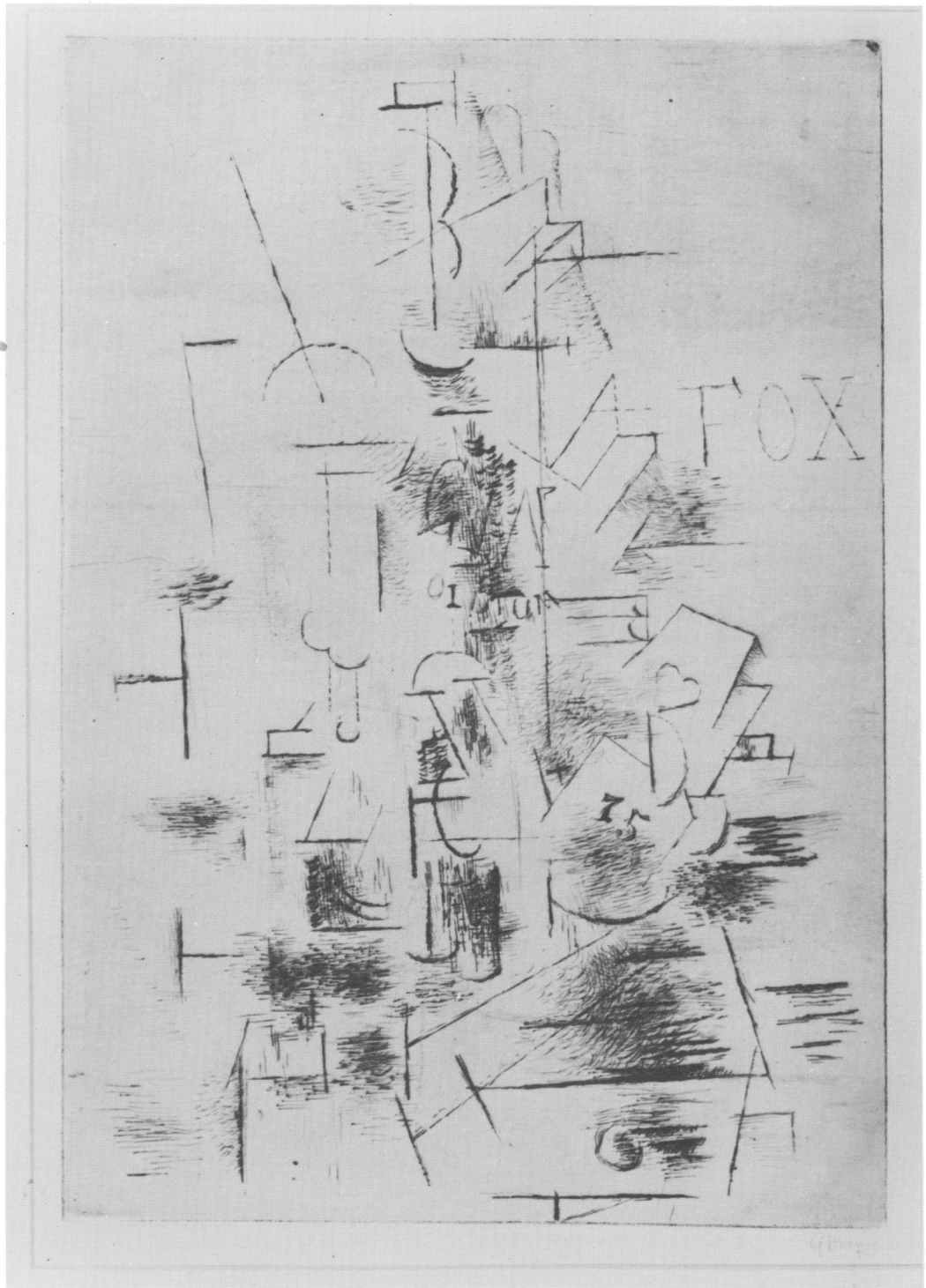
*Fox*

etching with  
drypoint  
1911

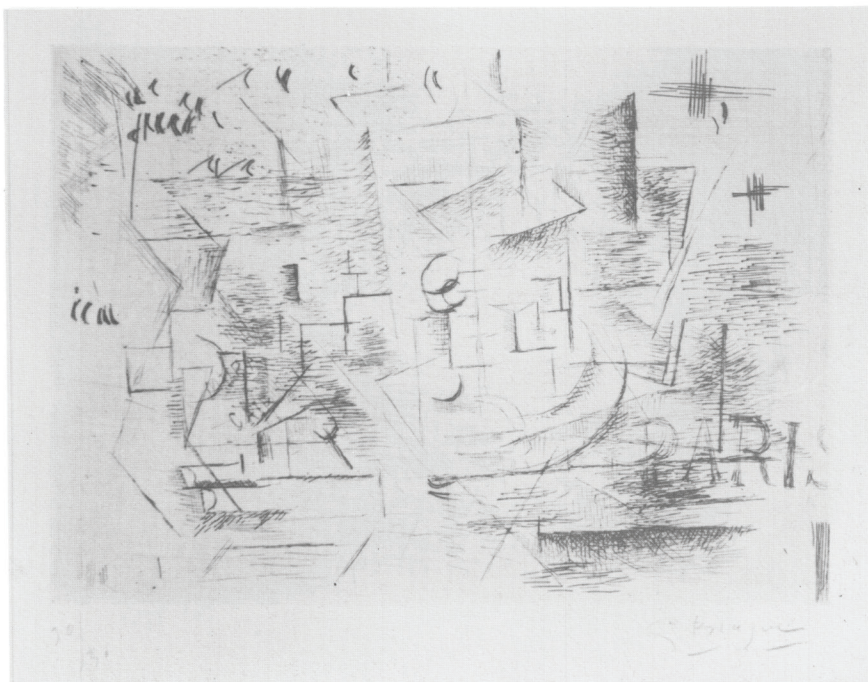
Engelberts 5;  
Vallier 6

21½ × 14<sup>15</sup>/<sub>16</sub>  
inches  
(54.6 ×  
37.9 cm)

a pencil  
signed and  
numbered  
impression  
on Arches  
laid paper  
from the  
edition of  
100 (no. 5)  
printed by  
Delâtre and  
published  
by  
Kahnweiler,  
Paris, 1912







#### 9. GEORGES BRAQUE

*Paris 1910 or Still Life on a Table (Nature morte sur une table)*

etching with drypoint 1910-1911

Engelberts 3ii; Vallier 3

7 $\frac{3}{4}$  x 10 $\frac{1}{8}$  inches (19.7 x 27.5 cm)

a pencil signed and numbered impression on tinted Arches paper from the edition of 30 (20/30)

printed by Visat and published by Maeght, Paris, 1953

#### 10. GEORGES BRAQUE

*Pale Ale or Bottle of Bass and Glass on a Table (Bouteille de Bass et verre sur la table)*

etching with drypoint 1911

Engelberts 7; Vallier 9

18 x 12 $\frac{1}{8}$  inches (45.7 x 32.8 cm)

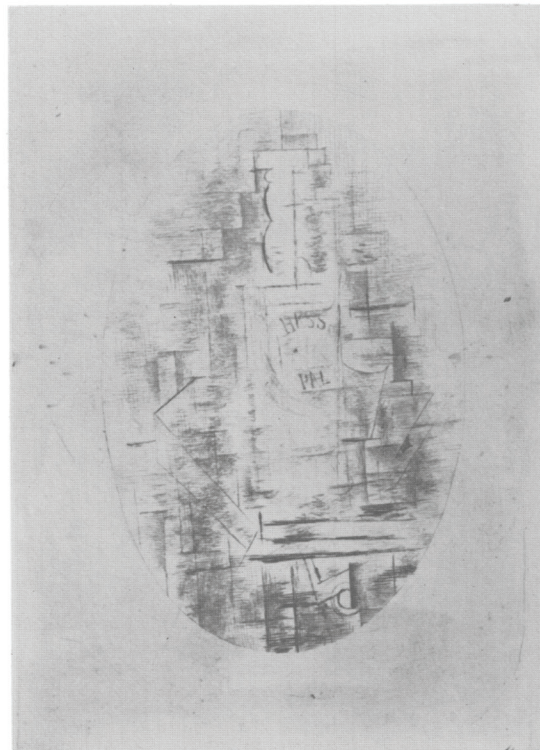
a pencil signed artist's proof on tinted

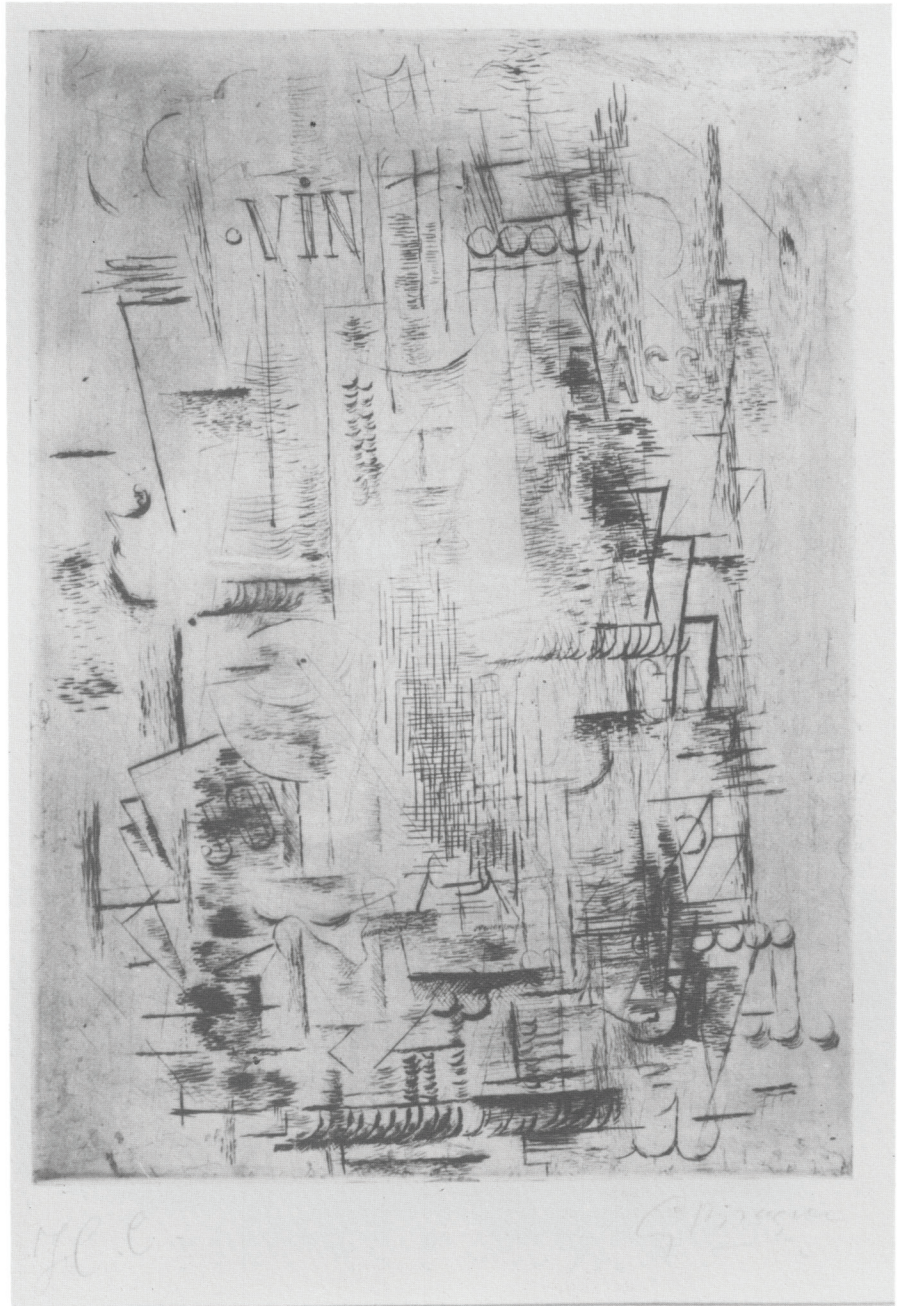
Arches paper, apart from the edition of

30, annotated "épreuve d'artiste"

printed by Visat and published by Maeght, Paris, 1954

this impression was a presentation proof to Madame Maeght





**11. GEORGES BRAQUE**

*Bass*

etching with drypoint

1911-1912

Engelberts 6; Vallier 7

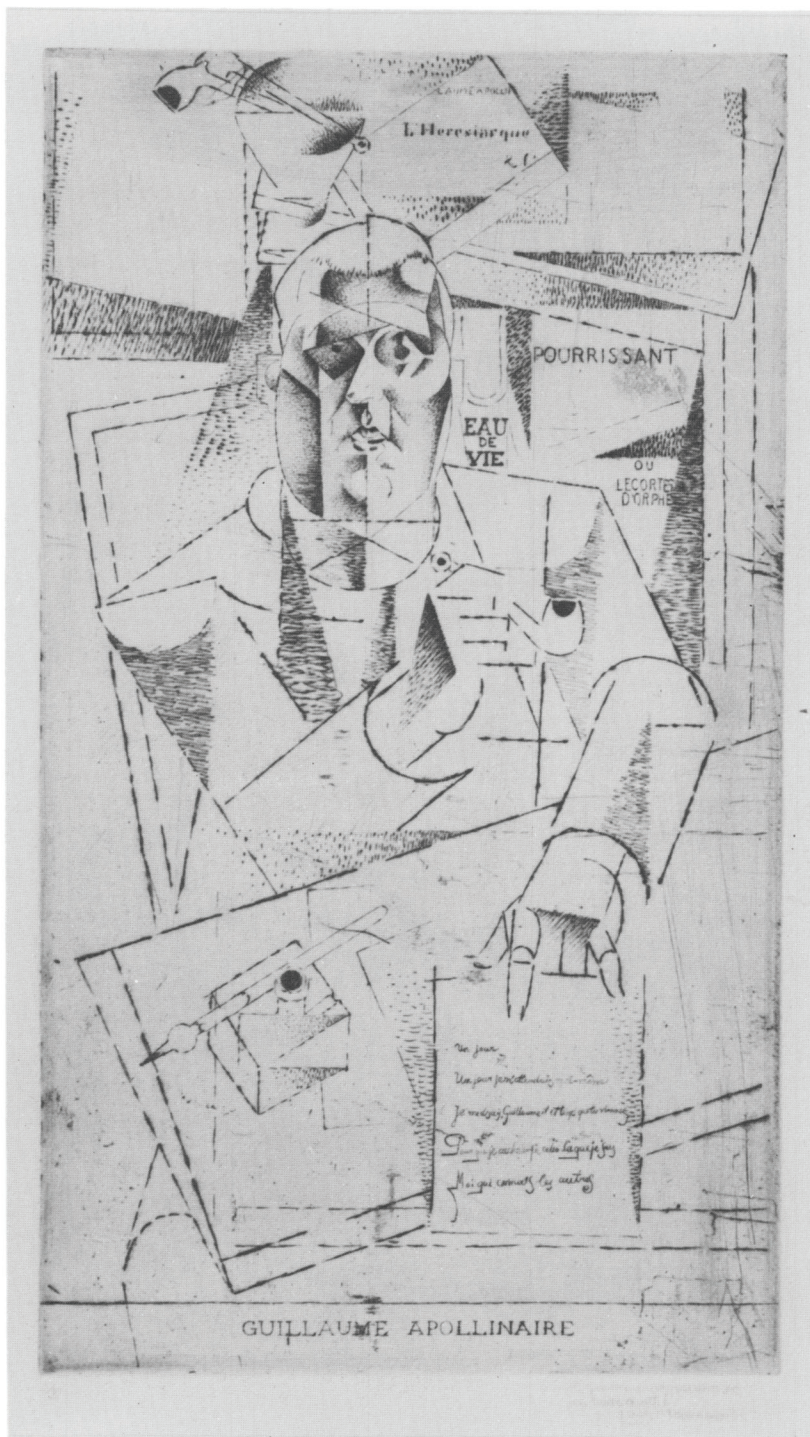
18 $\frac{1}{16}$  x 12 $\frac{1}{16}$  inches (45.8 x 32.9 cm)

a pencil signed impression on tinted Arches paper, apart from the edition of

50, annotated "H.C." (Hors Commerce)

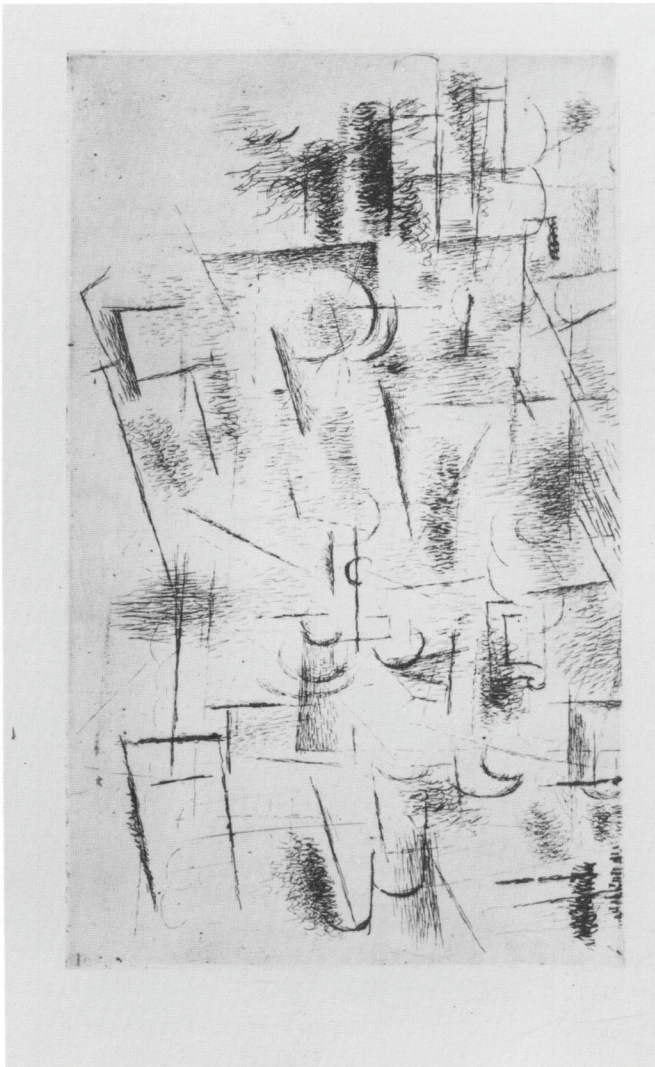
printed by Visat and published by Maeght, Paris, 1950





**12. LOUIS MARCOUSSIS**  
*Portrait of Guillaume Apollinaire*  
 drypoint 1911-1912  
 Lafranchis G. 31  
 19½ × 10⅛ inches (49.5 × 27.8 cm)  
 a pencil signed and numbered  
 impression on Arches paper  
 from the edition of 10 (5/X)  
 annotated with a dedication to  
 Apollinaire: "À Guillaume  
 Apollinaire en toute amitié..."





**13. GEORGES BRAQUE**

*Composition or Still Life with Glasses (Nature morte aux verres)*

etching with drypoint 1911-1912

Engelberts 9; Vallier 11

13 $\frac{3}{8}$  × 8 $\frac{1}{4}$  in. (34.6 × 21.0 cm)

a pencil signed and numbered impression on Arches  
paper from the edition of 50 (29/50)

printed by Visat and published by Maeght, Paris, 1950

**14. LODEWIJK SCHELFHOUT**

*Portrait of a Woman*

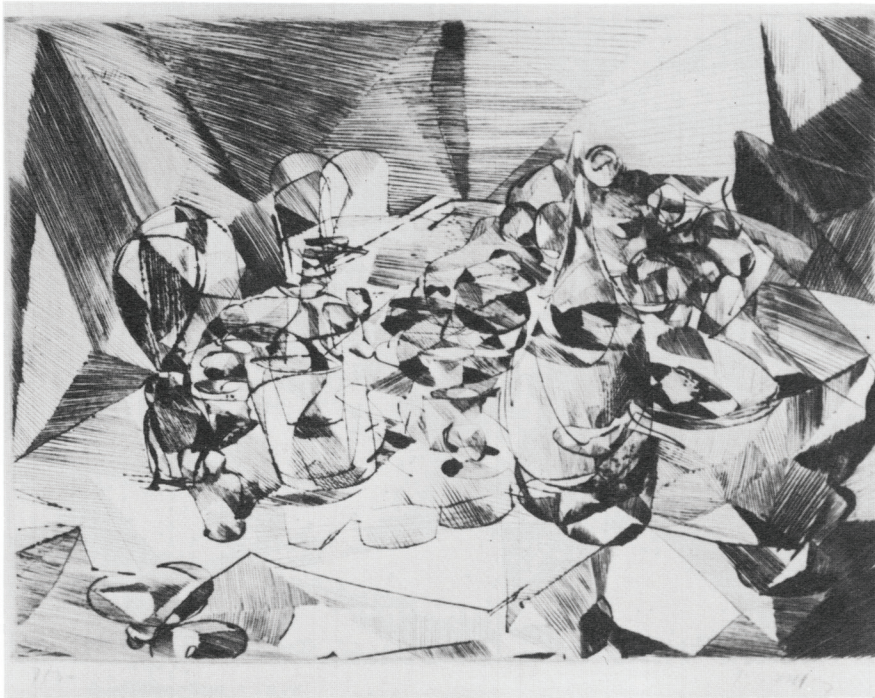
aquatint, drypoint, and etching 1912

13 $\frac{1}{2}$  × 9 $\frac{7}{16}$  in. (34.3 × 23.3 cm)

signed, dated, and annotated "Paris" and  
"5st verst." in purple crayon







**15. JACQUES VILLON**

*The Dinner Table (La Table servie)*

drypoint 1912-1913

Auberty & Pérussaux 1961; Ginestet & Pouillon E 285i

11¼ × 15⅞ in. (28.5 × 38.4 cm)

a pencil signed and numbered impression on Arches paper from the edition of 30 before steel-facing (7/30)



**16. JACQUES VILLON**

*Yvonne Duchamp, Full-Face (Yvonne D. de face)*

drypoint 1913

Auberty & Pérussaux 195; Ginestet & Pouillon E 281ii

21⅞ × 16⅞ in. (55.1 × 41.5 cm)

a pencil signed and numbered impression from the edition of 28 (17/28)





**17. JACQUES VILLON**

*Yvonne Duchamp, Full-Face (Yvonne D. de face)*

drypoint 1913

Auberty & Pérussaux 195; Ginestet & Pouillon E 281i

21<sup>1</sup>/<sub>6</sub> × 16<sup>3</sup>/<sub>8</sub> in. (55.1 × 41.5 cm)

a pencil signed and numbered impression, before removal of the burr and steel-facing of the plate, on heavy wove paper  
annotated "ép. d'artiste avant ébarbage"





**18. JACQUES VILLON**

*Yvonne Duchamp, in Profile (Yvonne D. de profil)*  
drypoint 1913

Auberty & Pérussaux 194ii; Ginestet & Pouillon E280ii  
21 $\frac{7}{16}$  × 16 $\frac{3}{16}$  in. (54.5 × 41.2 cm)

a pencil signed and numbered impression on Rives  
paper watermarked "Eug. Delâtre" from the edi-  
tion of 23 (14) (total edition is 34)

**19. JACQUES VILLON**

*The Little Tightrope Walker (Le Petit équilibriste)*  
etching 1914

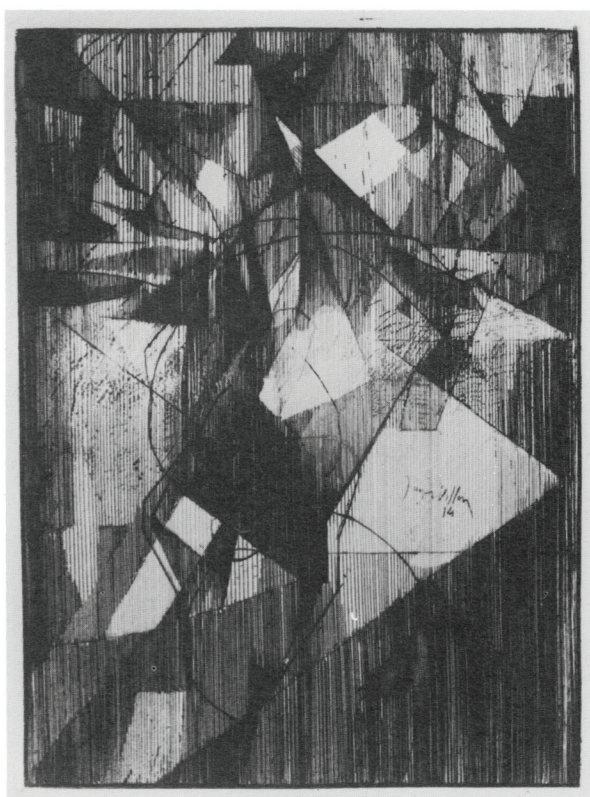
Auberty & Pérussaux 201; Ginestet & Pouillon E 287

8 $\frac{5}{8}$  × 6 $\frac{1}{8}$  in. (21.8 × 16.3 cm)

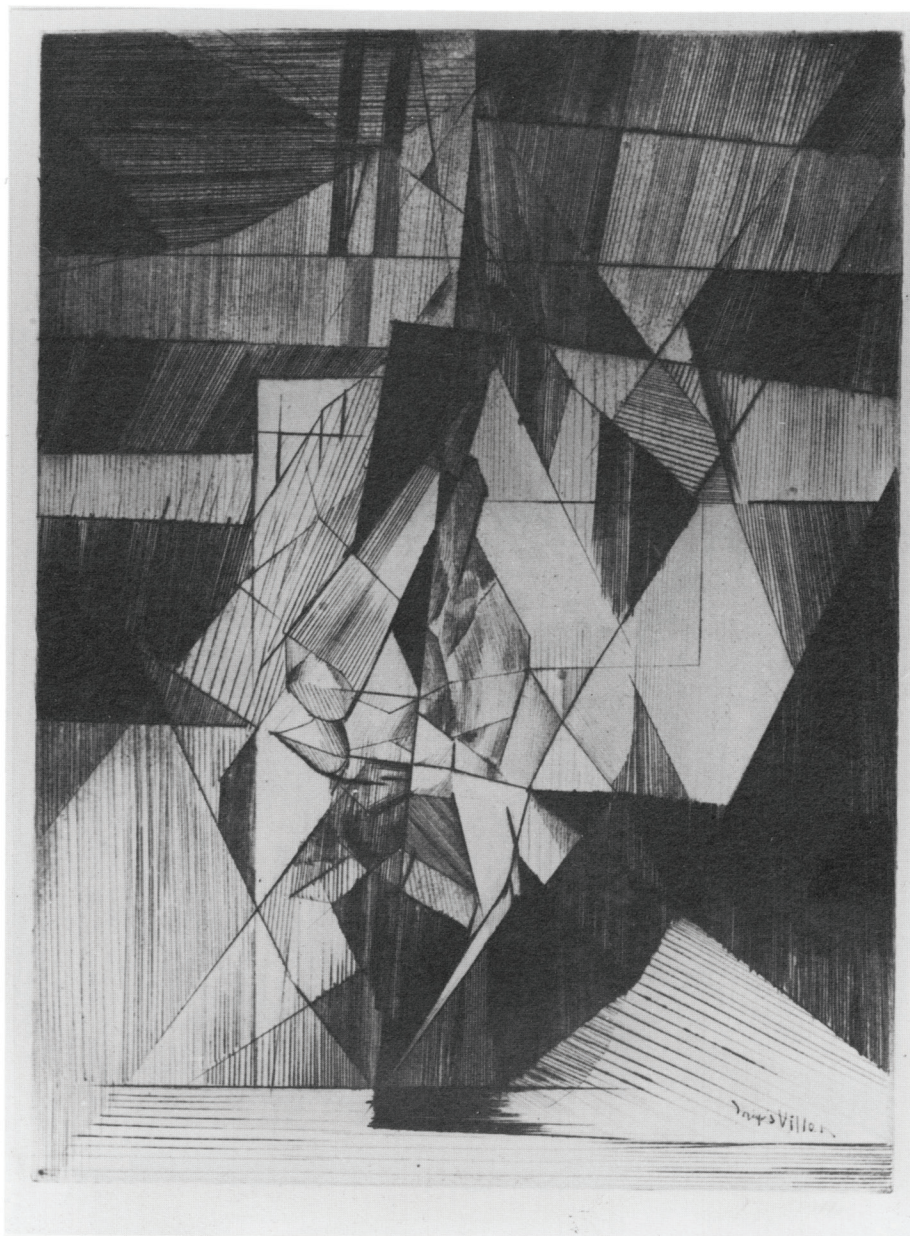
a pencil signed impression on Arches laid paper

from the first edition of 50

annotated "tiré à 50"







**20. JACQUES VILLON**

*The Tightrope Walker (L'Équilibriste)*

drypoint 1913

Auberty & Pérussaux 197; Ginestet & Pouillon E 286

15 3/4 x 11 3/4 in. (40.0 x 29.8 cm)

a pencil signed and numbered impression on Rives paper watermarked "Eug. Delâtre," from the edition of 28 (1/28)



21.

**JACQUES VILLON**

*The Small Machine Shop*

*(Le Petit atelier de mécanique)*

etching with aquatint 1914

Auberty & Pérussaux 202;

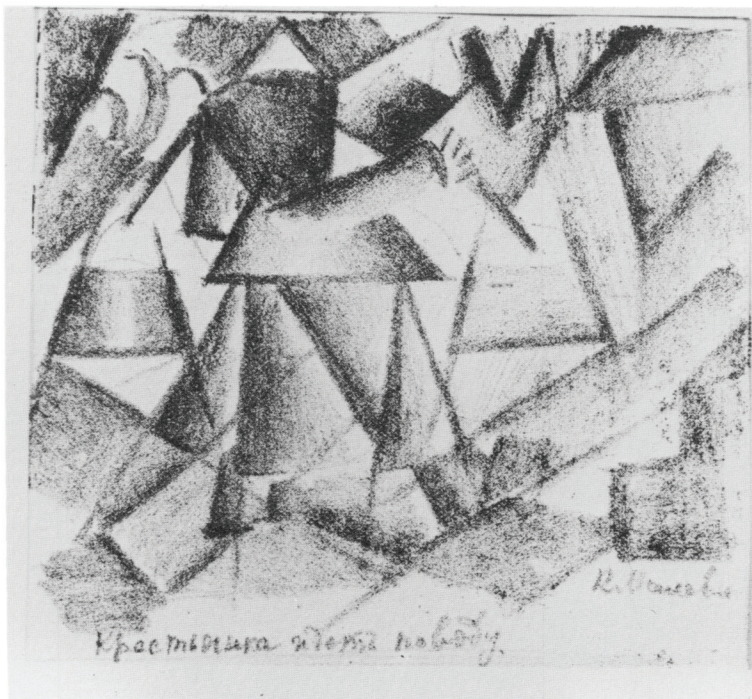
Ginestet & Pouillon E. 289

6¼ × 7¾ in. (15.6 × 19.8 cm)

a pencil signed impression on laid

paper from the edition of 50

annotated "tiré à 50"



22.

**KASIMIR MALEVICH**

*Peasant Woman Goes for Water*

*(Krest janka idet po vodu)*

lithograph 1913

Karshan 3

3⅞ × 4 in. (9.7 × 10.2 cm)

an impression on wove machine-made

paper, signed and titled in the

stone only, from the edition of

approximately 450

this lithograph was inserted between

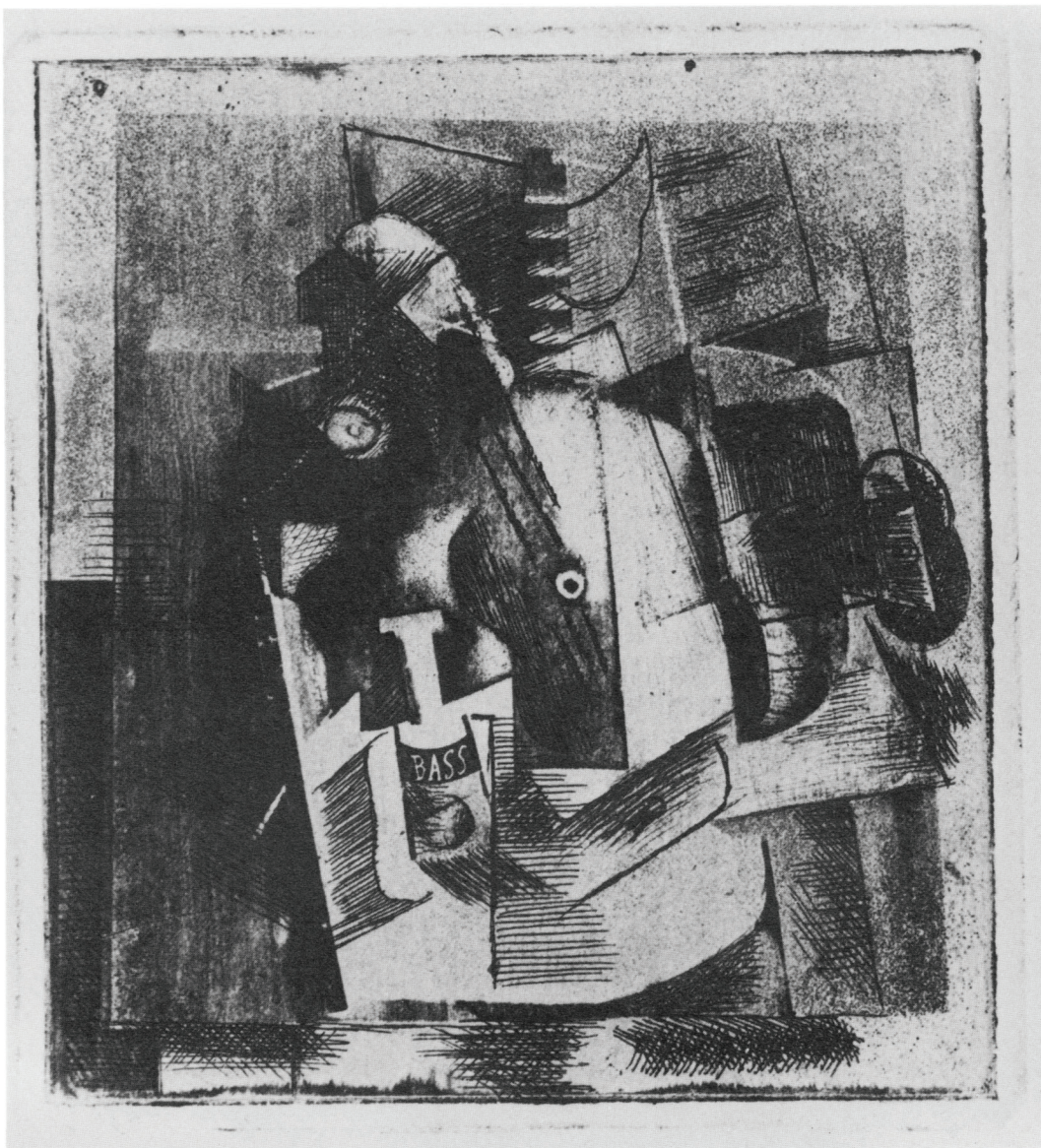
cover and page one of Aleksei

Kruchenykh's *Let's Gr-r-rumble*

*(Vozropshchem)*, St. Petersburg,

June 1913





**23. PABLO PICASSO**

*Cliché Kahnweiler*

engraving on halftone printing plate 1914

Geiser 40 VII

4<sup>5</sup>/<sub>16</sub> × 3<sup>13</sup>/<sub>16</sub> inches (11.0 × 10.0 cm)

one of four impressions of the seventh

(final) state on old laid Japan paper

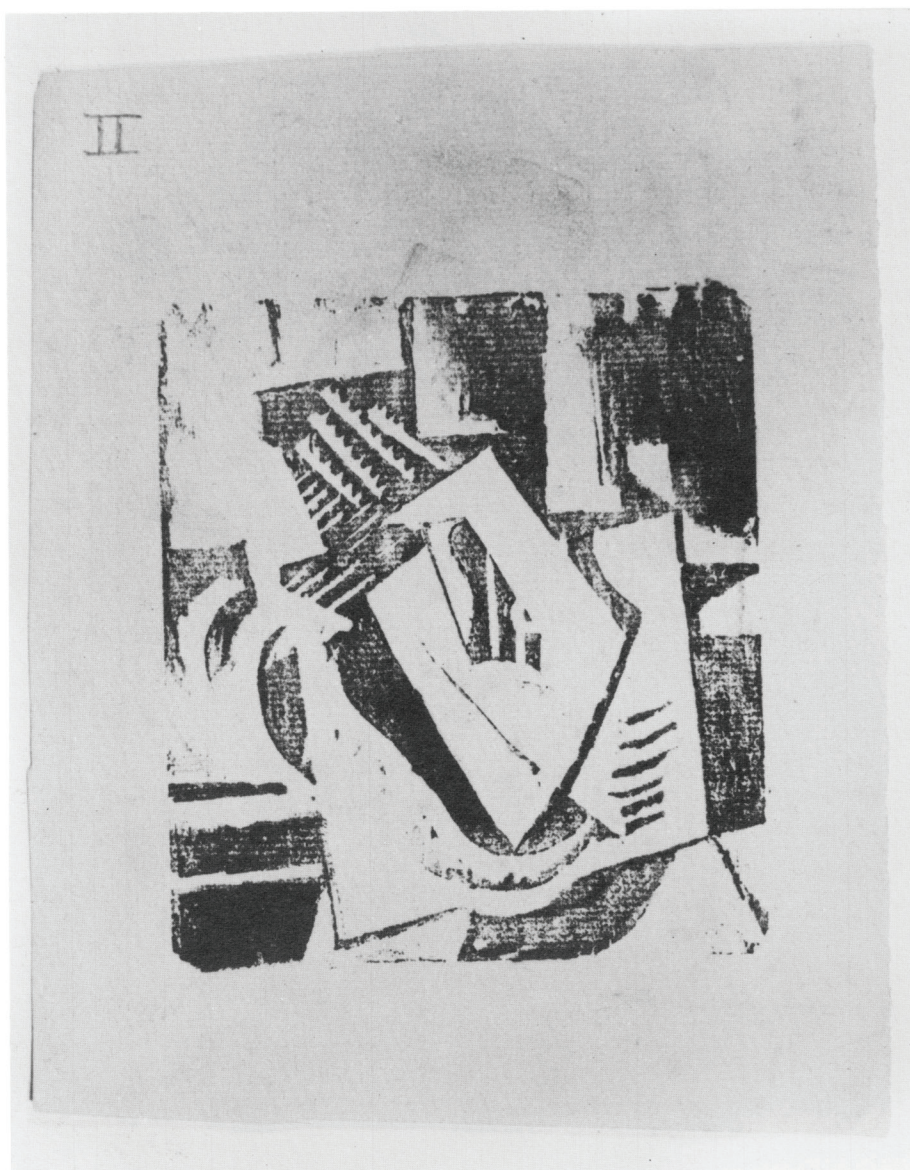
annotated on verso, "tiré par Fort"

bearing on verso, the purple oval stamp of

the Succ[ession] Pablo Picasso Coll[ec-  
tion] Marina Picasso

printed by Fort for Picasso in 1930





**24. PABLO PICASSO**

*The Guitar on the Table (La Guitare sur la table)*

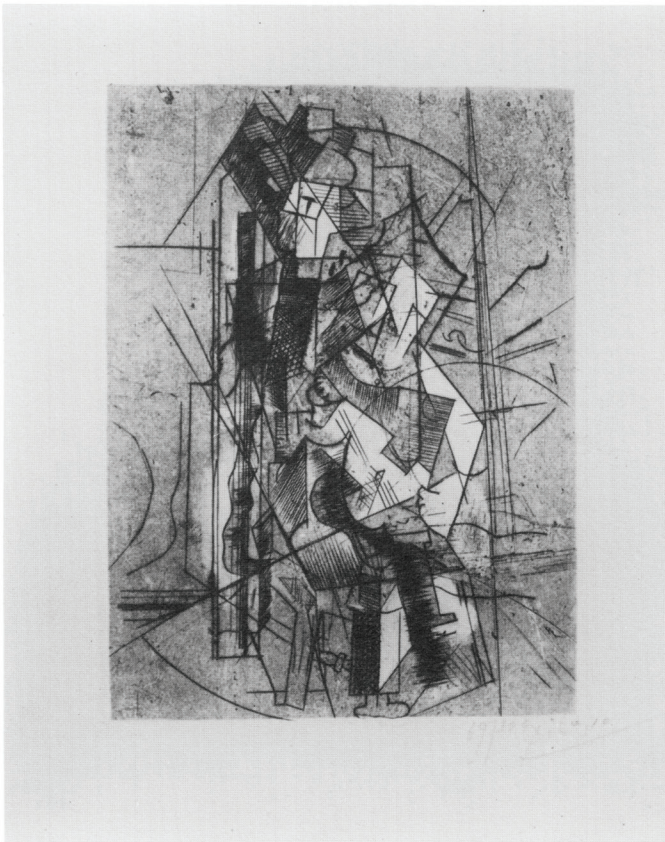
woodcut 1914-1915

Block 1308; Geiser 220

4½ × 3⅞ inches (11.5 × 10.0 cm)

the second of only two impressions, on buff laid paper annotated "II" by the artist  
printed by Picasso in 1932

this print was made from the back of the woodblock on which  
the *Cliché Kahnweiler* was mounted



**25. PABLO PICASSO**

*Man with a Guitar (L'Homme à la guitare)*

engraving, etching, and drypoint 1915

Block 30; Geiser 51 IX

6 $\frac{1}{8}$  × 4 $\frac{1}{2}$  inches (15.5 × 11.6 cm)

a pencil signed and numbered impression  
with plate tone on Japan paper from the  
edition of 100 (69/100)

printed by Leblanc & Trautmann and pub-  
lished by Marcel Guiot in 1929

**26. ARTHUR B. DAVIES**

*Retrospection*

drypoint 1917

Price 45i

5 × 3 $\frac{1}{4}$  inches (12.7 × 8.2 cm)

an impression, initialed in pencil on Japan  
paper, with plate tone, from the edition  
of 25







**27. GINO SEVERINI**

*Cubist Composition or The Dressmaker (Composition Cubiste ou La Modiste)*

woodcut 1915-1916

Pacini 21

7<sup>7</sup>/<sub>16</sub> × 5<sup>1</sup>/<sub>16</sub> inches (18.9 × 12.8 cm)

a pencil signed and dated proof on beige laid Japan paper, apart from the edition of 15 annotated "Épreuve d'essai" and dedicated by the artist: "À mon très cher ami

Guillaume Apollinaire Gino Severini 1916"

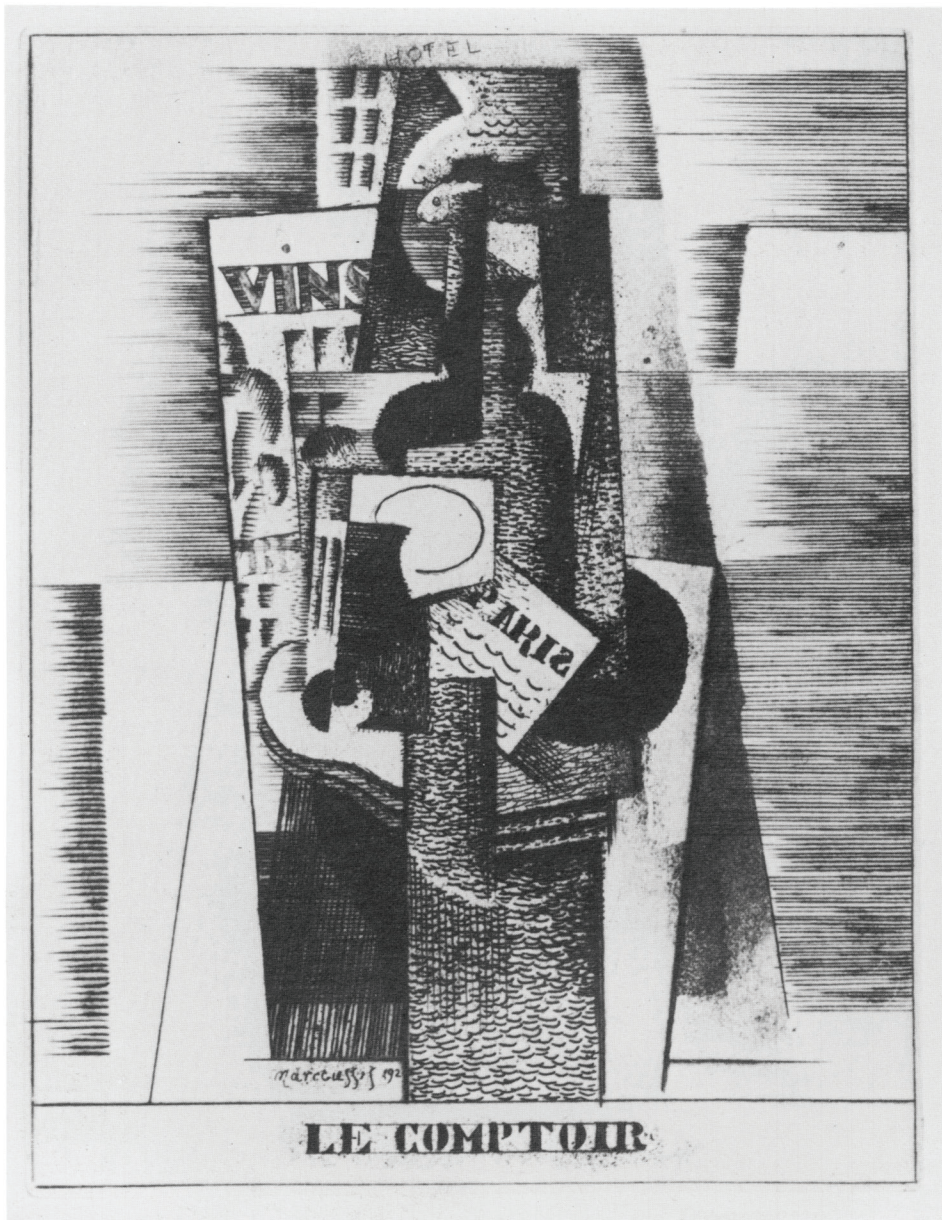
published by Éditions Sic, Paris



28. **LOUIS MARCOUSSIS**  
*Portrait of Guillaume Apollinaire*  
 etching, drypoint, and aquatint  
 printed in bistre 1912-1920  
 Lafranchis G.32  
 19<sup>3</sup>/<sub>8</sub> × 10<sup>15</sup>/<sub>16</sub> inches (49.2 × 27.8  
 cm)  
 a pencil signed proof on  
 Arches laid paper, apart  
 from the edition of 30  
 annotated "6 état"







**29. LOUIS MARCOUSSIS**

*Bar (Le Comptoir)*

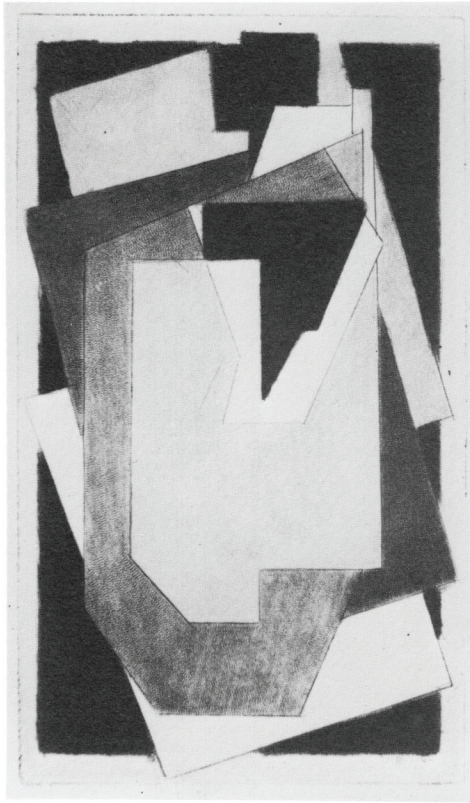
etching, drypoint and aquatint printed in brown 1921

Lafranchis G.37

7 $\frac{3}{8}$  x 5 $\frac{5}{8}$  inches (18.7 x 14.3 cm)

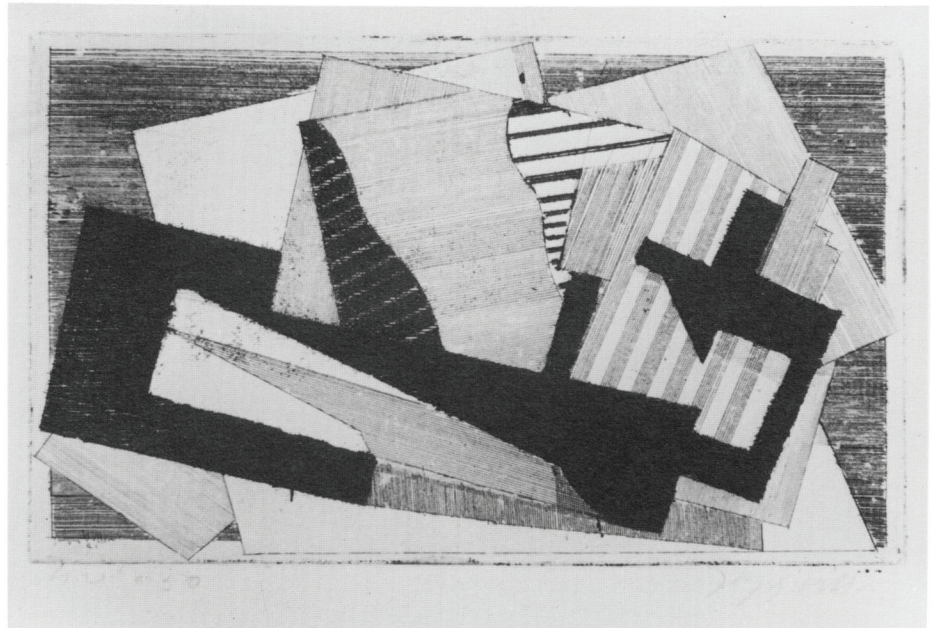
a pencil signed proof on Japan paper, without blindstamp, apart from the edition of 125 (which included 25 on Japan)

published in *Die Schaffenden*, III Jahrgang, IV Mappe, in 1922, with blindstamp

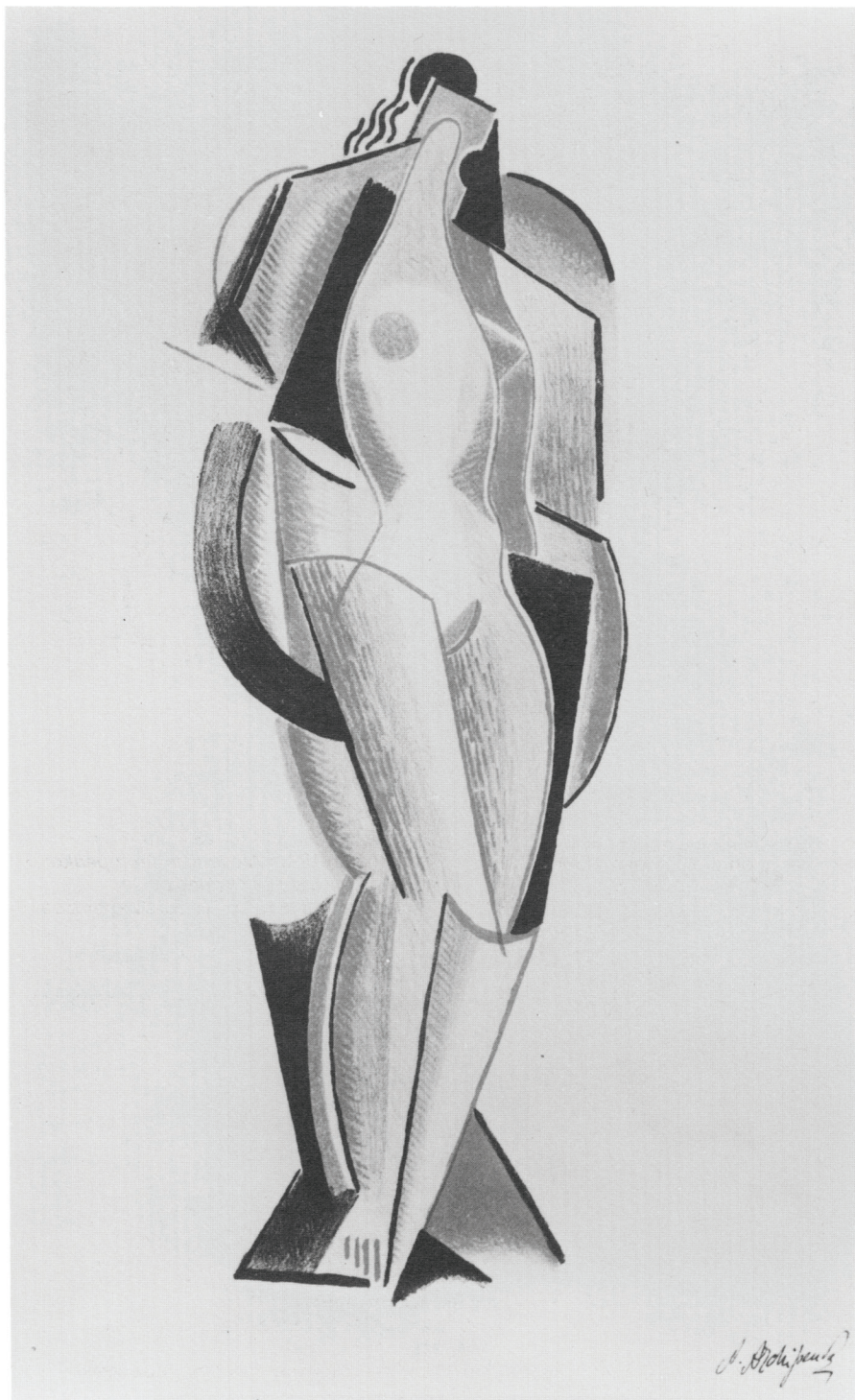


**30. JACQUES VILLON**  
*Nobility (Noblesse)*  
 etching with roulette 1921  
 Auberty & Pérussaux 205; Ginestet &  
 Pouillon E 294  
 5 $\frac{5}{8}$  × 3 $\frac{3}{4}$  inches (14.3 × 8.3 cm)  
 a pencil signed and numbered impression  
 on Van Gelder laid paper from the edi-  
 tion of 50 (4/50)

**31. JACQUES VILLON**  
*The Bird (L'Oiseau)*  
 etching 1921  
 Auberty & Pérussaux 207; Ginestet &  
 Pouillon E 293  
 4 × 6 $\frac{5}{8}$  inches (10.1 × 16.8 cm)  
 a pencil signed impression on laid paper  
 from the first edition of 50 annotated  
 "tiré à 50"







**32. ALEXANDER  
ARCHIPENKO**

*Standing Woman*  
lithograph in color 1921

Karshan 16

16½ × 6¼ inches  
(41.0 × 15.9 cm)

from the portfolio

*Alexandre*

*Archipenko:*

*Dreizehn*

*Steinzeichnungen*

an impression on J W

Zanders paper from

the edition of 60

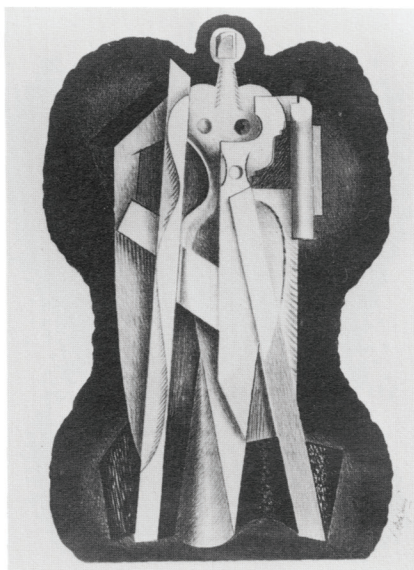
published by Verlag

Ernst Wasmuth A.-G.

Berlin

the portfolio is pencil  
signed and numbered  
on the colophon (56)





**33. ALEXANDER ARCHIPENKO**  
*Construction*  
 lithograph printed in blue 1921  
 Karshan 9  
 18½ × 11⅞ inches (47.0 × 30.1 cm)  
 from the portfolio *Alexandre Archipenko:*  
*Dreizehn Steinzeichnungen*  
 an impression on J W Zanders paper  
 from the edition of 60  
 published by Verlag Ernst Wasmuth  
 A.-G. Berlin  
 the portfolio is pencil signed and  
 numbered on the colophon (56)

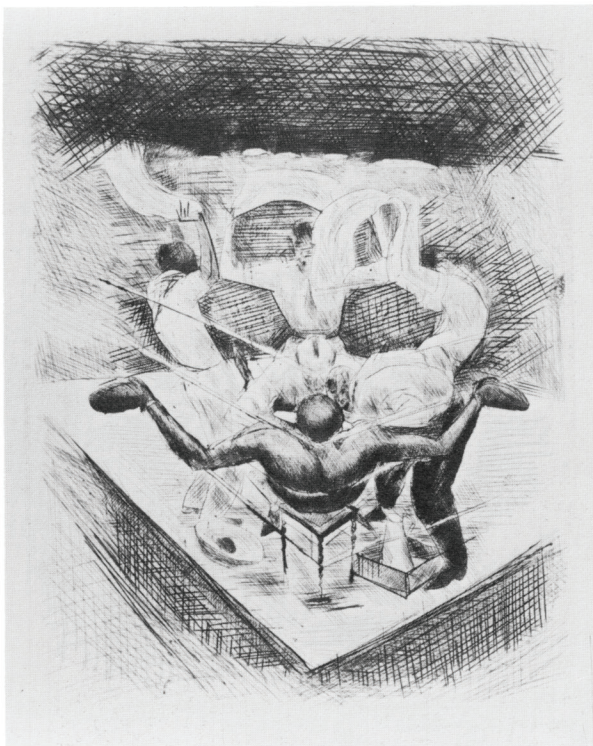


**35. ALEXANDER ARCHIPENKO**  
*Still Life*  
 lithograph 1921  
 Karshan 11  
 12¾ × 17⅞ inches (32.4 × 44.7 cm)  
 from the portfolio *Alexandre Archipenko:*  
*Dreizehn Steinzeichnungen*  
 an impression on J W Zanders paper from  
 the edition of 60  
 published by Verlag Ernst Wasmuth A.-G.  
 Berlin  
 the portfolio is pencil signed and numbered  
 on the colophon (56)



**34. ALEXANDER ARCHIPENKO**  
*Still Life with Vase*  
 lithograph 1921  
 Karshan 10  
 17 × 9⅞ inches (43.3 × 23.7 cm)  
 from the portfolio *Alexandre Archipenko:*  
*Dreizehn Steinzeichnungen*  
 an impression on J W Zanders paper from  
 the edition of 60  
 published by Verlag Ernst Wasmuth  
 A.-G. Berlin  
 the portfolio is pencil signed and numbered  
 on the colophon (56)





**36. ANDRÉ DUNOYER DE SEGONZAC**

*Sam Mac Vea and his Corner Men or The Minute of Rest (Sam Mac Vea et ses soigneurs ou La Minute de Repos)*  
etching and drypoint 1922

Lioré et Cailler 90ii

9¼ × 8¾ inches (24.7 × 22.2 cm)

a pencil signed proof on laid Bütten paper,  
apart from the edition of 50, and published  
by the artist in conjunction with  
G. Jacquart and Marcel Guiot

printed by Vernant, Paris

this impression was shown in the 10th  
Olympics Exhibition held at Los Angeles  
in 1932 (#66)

**37. ROBERT DELAUNAY**

*Allo! Paris!*

a book comprising 20 lithographs, with text  
by Joseph Delteil

Loyer et Pérusaux 6-25

sheet size: 11½ × 8¾ inches (28.0 × 22.6 cm)

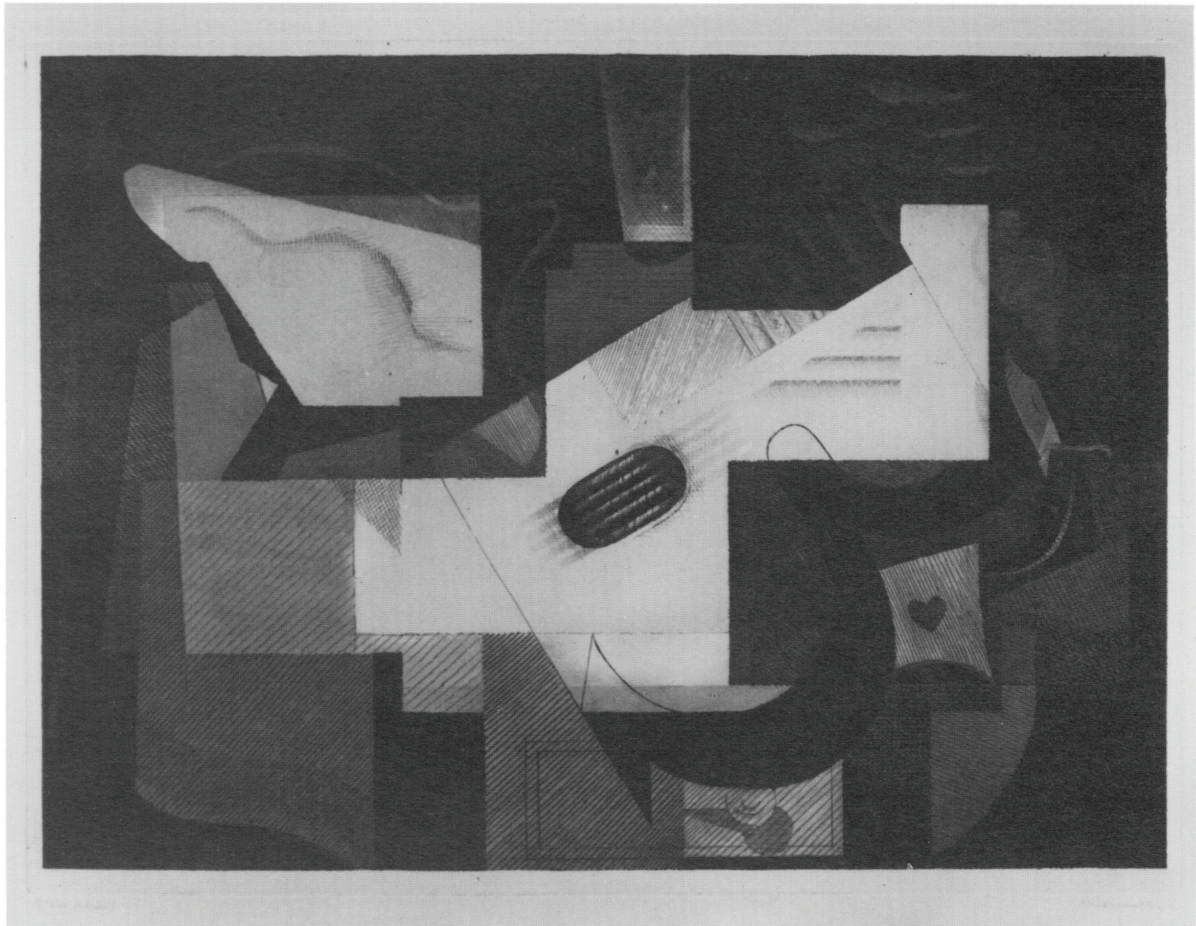
image sizes vary

one of the edition of 300 on Arches paper  
(109) (total edition of 365)

published by Éditions des Quatre  
Chemins, Paris, 1926

illustrated above, *The Eiffel Tower (La Tour  
aux Rideaux)*.





**38. LOUIS MARCOUSSIS**

*Still Life: Zither and Shellfish (Nature morte: cithare et coquillage)*

etching and aquatint 1922

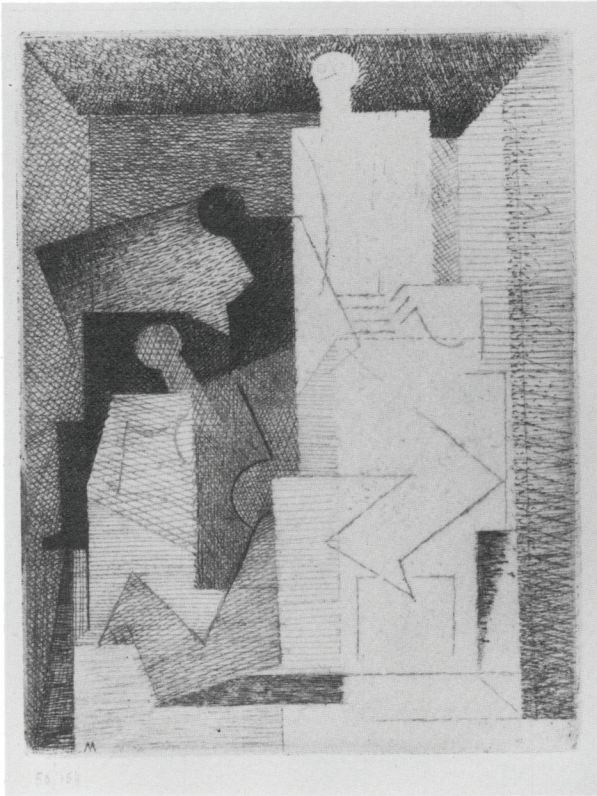
Lafranchis G.44

20 $\frac{3}{8}$  x 27 $\frac{3}{8}$  inches (51.8 x 70.2 cm)

a pencil signed trial proof of the 7th state  
(there were 20 impressions of the 7th and final state)

annotated "7e état (essai)"





**LOUIS MARCOUSSIS**

*10 Eaux-fortes pour Aurélia* de Gérard de Nerval

a portfolio of 10 etchings 1930

Lafranchis G.50-59

sheet size: approximately  $10\frac{3}{16} \times 8$  inches  
(25.9 × 20.3 cm)

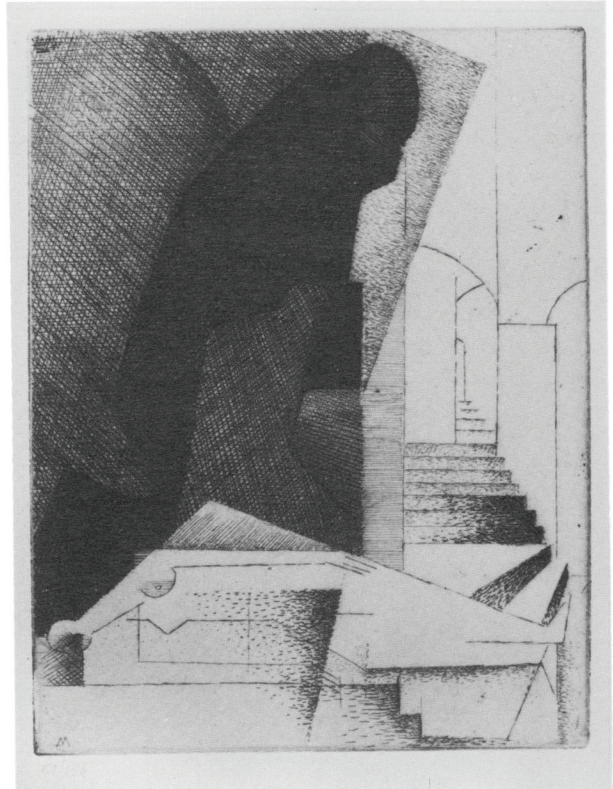
plate size:  $6\frac{7}{16} \times 5\frac{5}{16}$  inches (17.4 × 13.5 cm)

signed in ink by the artist on the justification page, this is one of 128 portfolios on Holland Van Gelder paper from the total edition of 154 (No. 50)

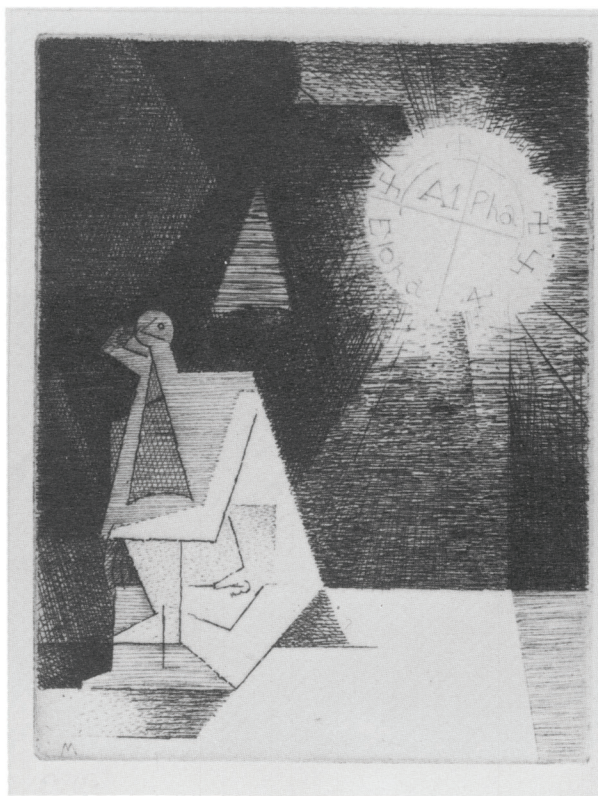
each plate is numbered in pencil (50/154)

and initialled in the plate only  
printed by Haasen, and published by  
Éditions Fourcade, Paris, 1931.

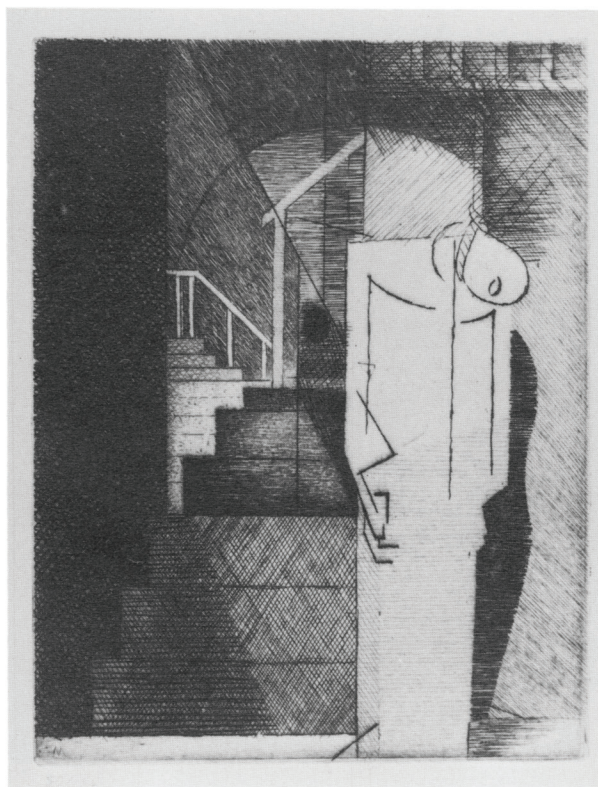
**39. *The Three Women (Les Trois Femmes)***  
Plate II



**40. *Aurélia's Tomb (Tombeau d'Aurélia)***  
Plate IV



**41. *The Contract (Le Pacte)***  
Plate VI



**42. *Nerval's Death (La Morte de Nerval)***  
Plate X

Not illustrated:

*A Dream (Un Rêve)*  
Plate I

*The Garden (Le Jardin)*  
Plate III

*At the Casino (Au Casino)*  
Plate V

*Place de la Concorde*  
Plate VII

*Several Moons (Plusieurs Lunes)*  
Plate VIII

*Insane Asylum (Asile des Fous)*  
Plate IX





43. *Portrait of Guillaume Apollinaire*  
Lafranchis G.113  
6 $\frac{1}{16}$  × 3 $\frac{3}{8}$  inches (15.4 × 9.2 cm)  
Frontispiece

## LOUIS MARCOUSSIS

*Eaux-fortes pour Alcools de Guillaume Apollinaire*

an album of 40 etchings 1934

Lafranchis G.112-148b

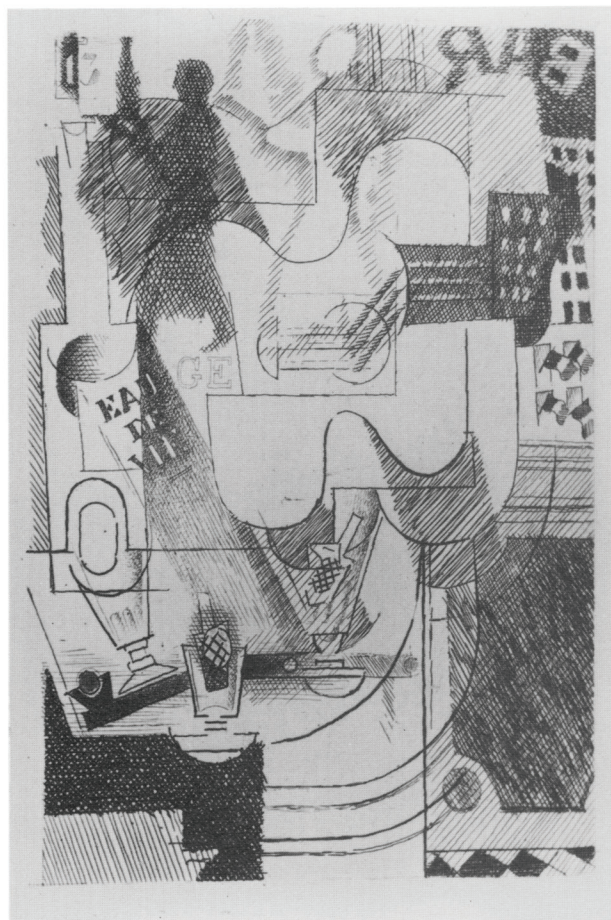
sheet size: 7 $\frac{7}{16}$  × 4 $\frac{15}{16}$  inches (18.8 × 12.6 cm)

plate sizes vary

including four additional etchings: Plate 2, *Zone* (1st and 2nd states) and Plate 24, *The Synagogue (La Synagogue)* (1st and 2nd states), all pencil signed and numbered, and two uncanceled etching plates

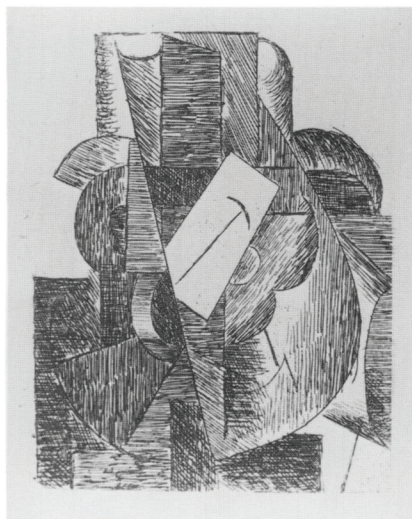
signed in ink with an annotation regarding the extra impressions and plates, by the artist on the justification page, this is one of 19 albums on Arches wove paper from the total edition of 33 (VII)

printed by the artist



44. *Poem Read at the Marriage of André Salmon (Poème lu au mariage d'André Salmon)*  
Lafranchis G.128  
6 × 4 $\frac{1}{8}$  inches (15.2 × 10.6 cm)  
Plate 15



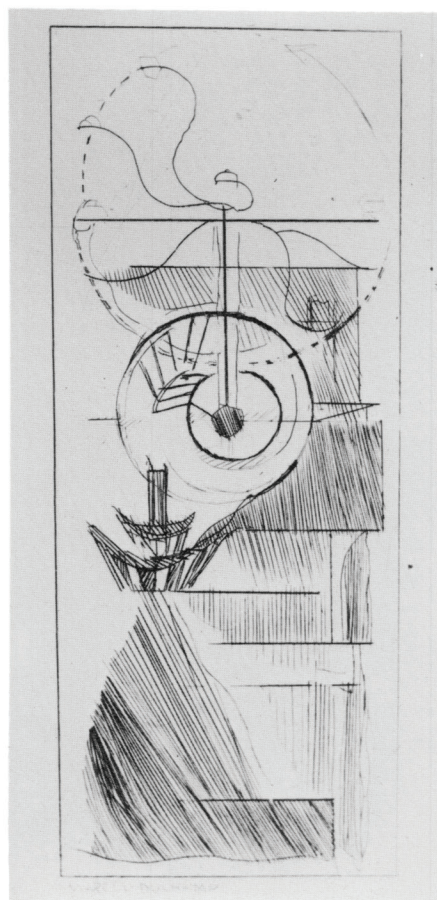


**45. PABLO PICASSO**  
*Man with a Hat (L'Homme au chapeau)*  
 etching 1914-1915  
 Bloch 29; Geiser 42  
 $2\frac{11}{16} \times 2\frac{3}{16}$  inches (6.8 × 5.6 cm)  
 an impression on Lana wove paper  
 from *Du Cubisme*, Albert Gleizes and Jean Metzinger, published by Compagnie Française des Arts Graphiques, Paris, 1947, in a total edition of 455 (43)

**47. ALBERT GLEIZES**  
*The School boy (L'Écolier)*  
 etching 1946  
 Loyer 4  
 $7\frac{1}{16} \times 5$  inches (17.8 × 12.8 cm)  
 an impression on Lana wove paper signed and dated in the plate only  
 from *Du Cubisme*, Albert Gleizes and Jean Metzinger, published by Compagnie Française des Arts Graphiques, Paris, 1947, in a total edition of 455 (43)



**46. MARCEL DUCHAMP**  
*Coffee Mill*  
 etching  
 $7 \times 3\frac{3}{4}$  inches (17.8 × 7.1 cm)  
 signed in the plate only  
 from *Du Cubisme*, Albert Gleizes and Jean Metzinger, published by Compagnie Française des Arts Graphiques, Paris, 1947, in a total edition of 455 (43)



**48. JEAN METZINGER**  
*Cubist Mask*  
 drypoint  
 $7\frac{1}{16} \times 5$  inches (17.8 × 12.8 cm)  
 an impression on Lana wove paper  
 from *Du Cubisme*, Albert Gleizes and Jean Metzinger, published by Compagnie Française des Arts Graphiques, Paris, 1947, in a total edition of 455 (43)





**49. JACQUES VILLON**

*The Horse (Le Cheval)*

etching 1921

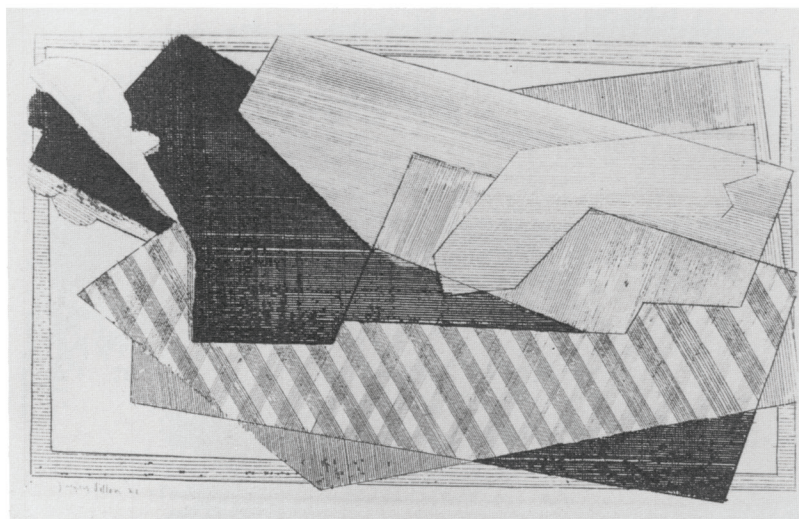
Auberty & Pérussaux 206;

Ginestet & Pouillon E 295

3 $\frac{3}{8}$  × 5 $\frac{1}{8}$  inches (7.9 × 12.8 cm)

an impression on Lana wove paper, signed and dated in the plate only

from *Du Cubisme*, Albert Gleizes and Jean Metzinger, published by Compagnie Française des Arts Graphiques, Paris, 1947, in a total edition of 455 (43)



**50. FRANCIS PICABIA**

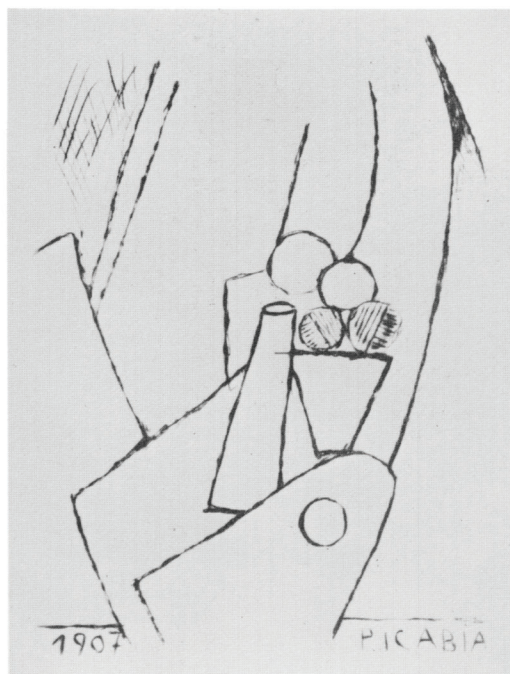
*Still Life*

drypoint 1907

7 × 5 $\frac{1}{8}$  inches (17.8 × 12.9 cm)

an impression on Lana wove paper, signed and dated in the plate only

from *Du Cubisme*, Albert Gleizes and Jean Metzinger, published by Compagnie Française des Arts Graphiques, Paris, 1947, in a total edition of 455 (43)



**51. MARIE LAURENCIN**

*Female Study*

etching

7 $\frac{1}{8}$  × 5 $\frac{1}{8}$  inches (17.9 × 12.8 cm)

an impression on Lana wove paper, initialled in the plate only

from *Du Cubisme*, Albert Gleizes and Jean Metzinger, published by Compagnie Française des Arts Graphiques, Paris, 1947 in a total edition of 455 (43)







**52. CARLO CARRÀ**

*Woman on the Balcony*

transfer lithograph 1949

14 $\frac{5}{8}$  x 10 $\frac{1}{4}$  inches (36.4 x 26.0 cm)

from *10 Lithografie Futuriste e Metafisiche*

a pencil signed and numbered impression on smooth wove paper from the edition of 60 (8/60)  
published by Galleria d'Arte dell' Cavallino, Venice





# CUBIST ILLUSTRATED BOOKS IN CONTEXT

Donna Stein

**A**t virtually the same historic moment, Albert Einstein overthrew the concept of Newtonian space and time; Georges Braque and Pablo Picasso dispensed with naturalistic perspective and customary pictorial order; Arnold Schoenberg and Igor Stravinsky departed from traditional structures in music; Max Jacob, Guillaume Apollinaire, Pierre Reverdy and Blaise Cendrars reformed French prosody; and James Joyce and Gertrude Stein revised space-time conceptions in their prose.<sup>1</sup> These correspondences of discovery and invention cannot have been coincidental, but resulted, rather, from an intuitive cross-fertilization of science, criticism and philosophy, which transformed man's awareness of his physical world, its structure, energies and dimensions.

The revolutionary aesthetics which prevailed during the Cubist epoch were compelling, and produced an unprecedented creative alliance between emerging artists and writers. Together, they invented a style that restructured twentieth century art and consciousness. Fired by predilections for the same mode of expression and content, and bound by friendship, these collaborations produced the first *livre d'artiste*. In this new category of modern illustrated book, contemporary artists and writers, inspired by their similar feelings and by an intimate knowledge of each other's work, were able to approach subject matter through their own medium, harmonizing intent and result into a spontaneous, spiritual unity.

Literature and the visual arts have always been closely allied and their stylistic development remarkably parallel, although the notion that painters and poets might have had an immediate influence on each other has only recently begun to be acknowledged and researched.<sup>2</sup> Previously, it had been the poets—not the artists—who had taken the initiative in raising intellectual curiosity, exchanging ideas and revealing the spirit of a new style. Prior to Cubism, no movement in the history of French art stimulated their nearly unanimous enthusiasm.

The affinity between painting and poetry is not based on technique, for visual representation is rarely directly adapted to the written word. Their common ground is a similarity of attitude toward structure and content. In *Il y a*, Apollinaire noted a fundamental disparity between the two art forms: "In painting everything presents itself at once, the eye can wander over the canvas, come back to some specific color, look first from bottom to top, or do the opposite; in literature and in music, everything comes in succession and one can not come back to a word or a sound at will."<sup>3</sup> For effect, Pierre Reverdy exaggerated another kind of difference: "the poets die young and the artists live to be very old—maybe because poetry is an art of the divine and the plastic arts are an art of apprenticeship."<sup>4</sup>

Interconnections between artists and writers in the first two decades of this century were intricate and synergistic. According to Blaise Cendrars, "... every writer had his painter. I myself had Delaunay and Léger, Picasso had Max Jacob, Reverdy, Braque and Apollinaire had everybody. . . ."<sup>5</sup> The poets and writers assumed an important role, by spreading news of artistic innovation, and unit-



ing the various factions who were participating in the movement. Max Jacob, Picasso's first French admirer and friend, introduced the painter into the world of young Parisian writers and poets. They met in late June or July, 1901 during Picasso's exhibition at Vollard's gallery. By the following year, they were roommates for a short time. From 1907, they were neighbors in a dilapidated old building in Montmartre that Max Jacob christened the Bateau Lavoir, where Picasso lived from 1904 to 1909. When Jacob converted to Catholicism and was baptized on February 18, 1915, Picasso became his godfather.

André Salmon also lived in the Bateau Lavoir, which he subsequently named "the poet's rendez-vous," during the same years as Picasso.<sup>6</sup> Salmon has turned out to be one of the most trustworthy eyewitnesses to the developments of Cubism. As a journalist writing under the pseudonym "La Palette" for a succession of newspapers between 1909 and 1914, he commented on the artistic milieu of which he was an intimate member. Picasso met Apollinaire early in 1905, at the Fox, a bar on rue d'Amsterdam, and found him so extraordinary that he immediately introduced him to Jacob.<sup>7</sup> Apollinaire and Salmon were associated with the magazines *La Phalange* and *Vers et Prose* and, after 1909, through the literary section of the Salon d'Automne.<sup>8</sup> As cultural spokesmen of the times, they helped clarify the priorities of Braque and Picasso in the invention of Cubism.

When Juan Gris arrived in Paris in 1906, he went directly to the Bateau Lavoir where he rented a studio next to Picasso's. The two artists became close friends and Gris, who also met Apollinaire, Jacob, and Salmon through Picasso, found himself an observer at the birth of Cubism and soon became a participant in its evolution.

In the fall of 1907, when Paris art dealer Daniel-Henry Kahnweiler decided to represent Braque, he introduced the young artist to Apollinaire, who immediately arranged a visit to Picasso's studio with Braque, where he saw the controversial *Les Femmes d'Alger*. This first casual encounter between Picasso and Braque matured into friendship. By 1909, they, and the writers Jacob, Apollinaire and Salmon, were seeing each other virtually every day. Salmon described this intimacy: "Apollinaire, Max Jacob, myself and the others made continual fun of everything. When we dined together, Jacob would often pretend that he was a small clerk, and our conversations, half slang, half peasant style, amused everybody in the restaurant. We invented an artificial world with countless jokes, rites and expressions that were quite unintelligible to others."<sup>9</sup> Reflecting on this period, Braque said, "I liked Apollinaire, who was a great poet and a great artist, very much—which united us. There was a human contact between us, but I don't believe he understood very much about painting. He was incapable of recognizing a Rubens from a Rembrandt and I would even say it was he who was influenced by us. 'L'homme à la pipe' (The man with a pipe) in *Calligrammes*, for example, is clearly influenced by the kind of painting we were doing at the time."<sup>10</sup> Kahnweiler concurred with this opinion.<sup>11</sup>

In 1908, Léger moved to La Ruche, a well-known center for artists and writers from Eastern Europe, and expanded his circle of intimates to include Archipenko, Chagall, Csaky, Delaunay, Laurens, Apollinaire and Jacob, as well as his alter ego and subsequent collaborator, Blaise Cendrars. Léger said of Cendrars: "He is like me, he responds to everything. Together, we became tangled up in modern life."<sup>12</sup> Although Léger didn't sign an exclusive contract with Kahnweiler until 1913, the dealer began to purchase his paintings in 1910. Léger visited Kahnweiler's gallery often in the company of Delaunay. Delaunay had already met Picasso at the home of Henri Rousseau and had been friends with Jean Metzinger since 1906, when they had painted portraits of each other. Max Jacob introduced Metzinger into the Picasso circle in 1908, where he took on the important function of transmitting Braque's and Picasso's ideas to a wider orbit of artists and writers, later known as the

Puteaux or Right Bank Group. Braque recalled, “Neither Picasso, nor I, had any rapport with Gleizes, Metzinger and the others...Their speculations were pure intellectualism and had nothing to do with painting.”<sup>13</sup>

Among the writers, Apollinaire and Maurice Raynal were the ones who participated in every literary and artistic circle. Raynal knew Picasso and his coterie by 1910, and was especially sympathetic towards Gris. Pierre Reverdy, who moved to Paris about this time, was living in the Bateau Lavoir by 1912 where he knew Braque, Picasso and Gris well. Reverdy prized his friendships with these artists and was especially attached to Apollinaire; he was convinced that without these associations his life would never have amounted to anything.<sup>14</sup> Marcoussis met Apollinaire at the Médrano Circus in 1910 and, through him, Picasso and Braque. That same year Gleizes met Delaunay and Metzinger, his subsequent co-author for *Du Cubisme*, at the home of Alexandre Mercereau, a well-informed critic who organized major Cubist exhibitions in Moscow (1912) and Prague (1914). In October, 1911, Apollinaire introduced Picasso to Gleizes, who then began to frequent Kahnweiler's gallery where he saw the Montmartre version of Cubism firsthand. About the same time, Gleizes met the Duchamp brothers (Jacques Villon, Raymond Duchamp-Villon and Marcel Duchamp). A fortuitous meeting occurred in 1911 between Laurens and Braque, whose wives had been girlhood friends. It was the beginning of a lifelong friendship and close professional rapport.<sup>15</sup>

During the period of critical transition from Analytical to Synthetic Cubism—between late 1911 and the autumn of 1912—few people knew what Picasso and Braque were doing. Their well-guarded privacy was interrupted only by their most intimate friends—Kahnweiler, Apollinaire, Jacob and Gertrude Stein. According to both Henri Matisse and Braque, Stein had a sentimental attachment for Picasso, which, added to the fact that she was unable to speak French well, distorted her account of Cubism, a movement she mistakenly evaluated solely in terms of personalities.<sup>16</sup>

As part of his commitment to represent his artists fully and to publicize their work, Kahnweiler revived the collector's taste for beautiful editions by offering art and book-lovers a volume of both literary and artistic merit—Apollinaire's *L'Enchanteur pourrissant* illustrated by André Derain in 1909. In his memoir, *My Galleries and Painters*, Kahnweiler recalled how he became a publisher of these *livres d'artistes*: “We lived in an atmosphere of euphoria, youth and enthusiasm...The work of the poets Apollinaire, and Max [Jacob]... (Reverdy didn't come until later), was very important in our lives... These poets had no publisher... So it occurred to me to publish editions illustrated by their painter friends. The admirable editions of [Ambroise] Vollard were all new editions of old texts, whereas I always published first editions, generally of writers who had never been published before... I published editions of 100 copies... It gave a little exposure, and above all it encouraged other publishers to put out larger editions later. Apollinaire or Max [Jacob] then had some published books to persuade the *Mercur de France*, for example, to publish their work.”<sup>17</sup> Kahnweiler's list of publications between 1909 and 1959, including thirty-six *livres d'artistes*, uniquely records twentieth century literature and art.

Beginning in 1910, some of Picasso's most important and representative prints were done for books. It seems certain that the Spanish artist's own involvement with literary ideas and his close friendships with writers must have stimulated his curiosity about both contemporary and older literary works, making him more responsive to book illustration than other twentieth century artists. Apollinaire once told Kahnweiler, “Even several years ago, when Picasso could hardly speak French, he was able to judge and appreciate the beauty of a poem immediately.”<sup>18</sup>

Picasso defined Analytical Cubism with his illustrations for *Saint Matorel* (Pl. 53). Ironically, he received this first commission by default, for initially Kahnweiler had wanted Derain, (who had just



finished illustrating Apollinaire's *L'Enchanteur pourrissant*) to collaborate with Jacob. In April 1910, when Derain excused himself from the project,<sup>19</sup> Kahnweiler asked Picasso, which pleased Jacob enormously, for he had originally dedicated *Saint Matorel* to his dear friend:

To Picasso  
for what I know that he knows  
for what he knows that I know

At the end of an undated letter to Kahnweiler, written sometime between late July and early August, in 1910, (in which he included the presentation text for his forthcoming *livre d'artiste*), Jacob said, "When you get Picasso's etchings, it would be a pleasure for me to see them. May I ask that of you? It is not the etchings themselves I care about; I am no connoisseur. I am only curious to see how Faust has been inspired by Homunculus. Homunculus is Matorel."<sup>20</sup> There is no doubt that Picasso associated the life of the imaginary saint Matorel with the author. Gerald Kamber has conclusively proven the autobiographical parallels: "They are both tiny, feeble, often infirm, desperately poor, morally helpless, both converts to Catholicism, both pederasts, and though Jacob never says that Matorel is a Jew, his baptismal name, Frère Manasse, is that of one of the twelve tribes of Israel."<sup>21</sup> In chapter three of *Saint Matorel*, Mademoiselle Léonie, the central female character in the story, actually refers to the author by his sobriquet of the period, "Monsieur Max," confirming the association.<sup>22</sup>

Jacob's literary style employed Cubist optics as a stylistic model, splitting logical structure and fusing one vision into another. He married the disappearance and reappearance of images, locating unreality in reality and vice versa, incorporating simultaneity, duality and punning to express delayed action and carry double meanings. With admirable mastery, Picasso in turn, adapted Cubist writing to the exigencies of the burin. While the etchings stand apart from the text, they also interpret the book's spirit, bringing word and image into perfect union. Picasso's etchings for *Saint Matorel* were exhibited prominently at the second Blaue Reiter exhibition held at the Hans Goltz Gallery in Munich in February, 1912, and encouraged experimentation in printmaking among many artists engaged in the opening stages of the modern movement.

Two other pre-War publications are of considerable interest and herald future developments. The avant-garde Russians reacted against Kahnweiler's deluxe editions which they considered too impersonal, using the ideas of Cubism and Futurism, instead, as a bridge to a more novel format. They produced small unassuming booklets, which have become sources for the artists' book movement of today. These publications demonstrate new principles of art and literature as well as announcing a revolution in typography, illustration, language and graphic design. Lithography and the lithographic transfer processes allowed the artists and writers great freedom of expression and could be reproduced both quickly and inexpensively. The second book written and published by Aleksei Kruchenykh after his move from Moscow to St. Petersburg in 1913, was *Lets Gr-rumble* (Pls. 22, 54). Although typeset and printed conventionally, the work had two lithographs by Kasimir Malevich (1878-1935) and one by Olga Rozanova tipped-in inside the front cover. Malevich's lithographs show his early interest in Léger, whose work he had seen exhibited in Moscow in 1912. While *Peasant Woman Goes for Water*, was drawn after the painting *Peasant Woman with Buckets* (1912; Collection of The Museum of Modern Art, New York), *Arithmetic* is a totally "independent composition constructed in the spirit of the alogisms of Kruchenykh's text."<sup>23</sup>

One of the few Western European equivalents to the Russian Futurist books was *La Prose du Transsibérien et de la petite Jehanne de France* (*Prose of the Trans-Siberian and of Little Jeanne of France*) (Pl. 55) a collaboration between the Russian born artist Sonia Delaunay (1885-1979) and Blaise Cendrars.<sup>24</sup> Begun in January 1913, shortly after the pair had met, it was ready for publication

by October. The book was exhibited in November, 1913, in Berlin, as well as the following month in St. Petersburg at the Stray Dog cabaret, on the occasion of Alexandr A. Smirnov's lecture discussing simultaneism and the work of Robert Delaunay.<sup>25</sup> This unique document, known as the first "simultaneous book," represents the joint effort of a poet-typographer and a typographer-artist.<sup>26</sup> Cendrars' lengthy poem is an internal monologue that takes place aboard the Trans-Siberian Express train from Moscow to Nikolskoye on the Sea of Japan. "Remembered images combine and contrast with immediate impressions of surroundings and imagined creations in a time continuum."<sup>27</sup> Cendrars keeps repeating "Blaise, dis, sommes-nous bien loin de Montmartre?" ("Tell me, Blaise, are we very far from Montmartre?") The format of the book, a vertical panel folded in half lengthwise and then accorded into twenty sections, corresponds with the unfolding of the story. About fourteen inches wide when folded, it opens to about six and a half feet. The letters are printed in twelve typefaces of different sizes and colors and, like a rhythmic-coloristic score, Delaunay's pochoir painting illuminates the poem along the left half of the sheet. At the bottom Delaunay added the Eiffel Tower and a Ferris Wheel. A separate parchment cover was individually painted. Cendrars imagined that if the full edition of 150 copies was laid end to end it would measure the exact height of the Eiffel Tower. Apollinaire commented on this exceptional production in *Les Soirées de Paris*: "Blaise Cendrars and Mme. Delaunay-Terk have realized a unique experiment in simultaneity, written in contrasts of colors in order to train the eye to read with one glance the whole of a poem, as an orchestra conductor reads with one glance the notes placed up and down the bar, as one sees with a single glance the plastic elements printed on a poster."<sup>28</sup>

André Derain illustrated *Les Oeuvres burlesques et mystiques de Frère Matorel* (1912), the second volume of Max Jacob's trilogy, and Picasso the third, *Le Siège de Jérusalem, Grand Tentation céleste de Saint Matorel* (Pl. 56), in which Matorel ceases his life struggle to keep paradise free from avaricious princes and their armies. The final volume was published by Kahnweiler on January 21, 1914 in the form of a drama in three acts. Jacob combines the sacred and the profane, the fantastic and the ordinary. Obscure mystical and symbolic references make this work extremely difficult to interpret. It's unlikely that Picasso read the manuscript before submitting his plates to the printer.<sup>29</sup> The etchings exist independently of the text. The book contains three prints: *Female Nude*, *Still Life with Skull* and *Woman*, all in the Synthetic Cubist style and dating from 1913.

In a daily column for *Paris-Journal* on July 26, 1914, Apollinaire, who was deeply committed to the form, proselytized on behalf of the *livres d'artistes*:

"We are witnessing a renaissance in the art of illustrated books. Bravo! Fine paper, woodcuts or etchings. The prices match the quality of the works: A hundred francs or even more for a slim volume of a few pages is not at all unusual.

The great writers of the nineteenth century are being reissued in luxury editions that they themselves would never have dreamed of.

The ideas of the poets and novelists will thus be transmitted to future generations.

Despite all this, almost none of the young artists are doing illustrations. It is as yet an uncrowded profession, and a most appealing one.

I have no doubt that before long we shall have a valiant phalanx of artists who will render the art of the illustrated book illustrious in the twentieth century."<sup>30</sup>

World War I interrupted the flow of ideas and information, stopped international exchanges, and forced everyone to acknowledge the precariousness of civilization, which had already been shaken by the modernists and anti-patriots. Cubism lost its concentration and unity, because most of the painters were physically separated from each other: Matisse, because of his age, and Picasso and Gris, because of their Spanish nationality, did not fight in the war; Derain, Braque, Léger, Gleizes,



Marcoussis, Metzinger, Villon, Duchamp-Villon, La Fresnaye, Lhote, and a majority of the peripheral figures who had been attached to the movement were drafted and temporarily forced to abandon their work. Many creative figures died in the war or succumbed to the influenza epidemic that followed.

Kahnweiler was vacationing in Rome when war was declared. As a German national, he refused to return to Germany, but, as an alien, was unable to remain in France. Herman Rupf, a boyhood friend and one of Kahnweiler's devoted customers, offered the art dealer and his wife refuge at his home in Bern. All of Kahnweiler's possessions and the entire stock of his gallery (more than 1100 works of art by Braque, Picasso, Gris, Léger, Derain, Vlaminck, Metzinger, etc.) were seized by the French government as enemy property. From 1914 until 1921, when the first of five public auction sales was held at Hôtel Druout, the sequestered paintings, drawings, prints and sculptures were kept off the market. As a result, a number of minor Cubists and latecomers to the style, who had not been drafted, were able to develop and promote their work without competition from their betters.

Jean-Émile Laboureur (1887-1943), who was conversant in English, served as an interpreter for the British Expeditionary Forces from 1914 to 1916. He returned to France in time to greet the American troopships which arrived in 1917 and 1918. His sense of humor tempered his graphic *oeuvre* and served him well. "We never speak about the war here," he wrote in a letter of December, 1915, "but of literature, cooking, travel, the arts...and we pay no attention to the cannon or the planes unless they are right on top of us."<sup>31</sup> In order to continue his art during the war years Laboureur was forced to try the portable medium of engraving, which required only a copper plate, a burin and a burnisher. Even under the trying circumstances of war time, Laboureur rapidly became skilled in controlling the burin. In 1916, he incised sixteen plates, nine of which he chose to publish the following year in *Petites images de la guerre sur le front britannique*, and for which Roger Allard wrote a preface concerning the spectacle of war. Laboureur's Cubism is decorative and superficial in this affectionate tribute to the British who served at the Front during World War I. Laboureur embellished Valéry Larbaud's *Beauté Mon Beau Souci* with forty engravings (a medium he preferred for the rest of his life) in works which also show his cubified geometry within a realistic framework.

The most fertile period of Cubist book publication occurred after World War I, when adherents of the style had achieved some commercial success, but were no longer a cohesive group. Concurrently, there was a widespread revival of the art of woodcut. *Réflexions Poétiques* (Pl. 57), a collection of poems by Ary Justman, Chana Orloff's Polish husband who died during the influenza epidemic of 1918, has photographic reproductions of Orloff's sculpture interspersed throughout the book, and also includes three original woodcuts that are normally overlooked. Wood was Orloff's favorite sculptural material and she was able to transfer the organic sense of Cubist deformation onto her woodblock in the creation of one particularly noble and psychologically penetrating portrait made for this work. Laboureur's *Types de l'armée américaine en France* (Pl. 68) offers an amusing view of America, seen by a Frenchman. Small in scale, the simple portraits of officers and men are printed with a single color underlay, and derive from the Cubist idiom Laboureur developed in his wartime engravings. The work of Léopold Survage (1879-1968) is a link between the pre-World War I style and later Synthetic Cubism. The colorful woodcuts in *Accordez-moi un audience; et je vous réciterai les vers d'un poète inconnu...* (Pl. 67) depict, as Apollinaire so aptly described in his calligram of 1917, "an entire city with the interiors of the houses and the shadow that exists at the crossroads."<sup>32</sup> Survage illustrated the poems of his friend, the Baroness Hélène d'Oettingen with thirteen exceptional woodcuts. The Baroness was an eccentric artist who assumed various aliases for her creative work and wrote under the name Léonard Pieux. One of the poems is spread across a double page and Survage

has cut it to resemble the calligrams of Apollinaire, his friend and supporter. André Lhote (1885-1962) belonged to the conservative wing of the Section d'Or and so it is not surprising that his woodcuts for Francis Thompson's *Corymbe de l'Automne* (Pl. 66) are conceived as little more than hard-edge realism. Among the most beautiful and perfect examples of Braque's later Synthetic Cubist style, are the three original still-life woodcuts that he executed for Erik Satie's short play *Le Piège de Méduse* (Pl. 69), first performed by Pierre Bertin in 1917. This was one of the six books published in 1921 by Kahnweiler and the Galerie Simon.

British artist Paul Nash (1889-1946) converted his search for rationalism and control into a personal interpretation of Cubism. In 1921, he began the first of eight cycles of wood engravings for book illustrations. Nash understood the inherent dangers of an interest in craft: "With the revival of wood engraving in recent times, artists have instinctively explored the decorative possibilities of the art... The woodcut re-seen as an end in itself...discovers itself as a very pure form of art, with its sculptural character, its simple expression in black and white, its direct technique and straightforward application. Of all the arts which are crafts it is the most autobiographical...But there is always the dangerous seduction of skillfulness to be taken into account. Hitherto this has been a temptation mainly for the craftsman. Today it is likely to prove the artist's snare."<sup>33</sup> In twelve stunning wood engravings, Nash illuminated *Genesis* (Pl. 76), focusing on the creation myth. The first plate is entirely black, but the artist gradually incorporates more and more light in each of the following compositions, unveiling details of form, and thereby suggesting the beginnings of the world in graphic terms. He also contributed seven wood engravings for Robert Graves' *Welchman's Hose* (Pl. 77). Nash's constructivist leather binding for Mikhail Lermontov's *A Song About Tsar Ivan Vasilyevitch his Young Bodyguard and the Valiant Merchant Kalashnikov* (Pl. 85), published in 1929, takes the Cubist idiom to its furthest extension.

Max Weber (1881-1961) evolved a very personal style based on the Cubism he knew during the years he lived in Paris, from 1905 to 1908. Weber's work was one of the chief sources for interpreting Cubism to his American compatriots. He began to make woodcuts in 1919-20, after he discovered that the basswood from a box of honey his brother had sent him, was perfectly suitable for use in the relief process. *Primitives* (Pl. 78) reproduces eleven original woodcuts from this early period, which were subsequently transferred to copper plates for printing. This little volume, which so sensitively combines the artist's poems and woodcuts, was the initial venture of Spiral Press, started by one of America's most eminent printers and book designers, Joseph Blumenthal.

Henri Laurens (1885-1954) who had received a medical deferment and remained in Paris during the war, was thus able to stay in touch with later Cubist developments, especially through his Spanish friends Picasso and Gris. His first sculptures in the Cubist style date from 1915, and in 1917, he completed his first two experiments with printmaking as illustrations for Paul Dermée's *Spirale* (Pls. 58, 59). The collection of poems begins with "No. 13," dedicated to Pablo Picasso, and most of the poems which follow are also inscribed to his illustrious contemporaries: Laurens, Apollinaire, Jacob, Gris, Matisse, Reverdy, Cendrars, Braque, Satie, Cocteau, Lipchitz, and Derain. Dermée ends his book with a proclamation: "Henceforth the poets will have a chord besides their lyre. They will be made of the same steel as the cannons." The underlying sculptural conception of Laurens' *papier collés* is transferred to the graphic media for both cover portrait and still-life illustration in this work. Wrapping paper cut in an oval to frame the etched portrait is used as cover stock, in an unusual and striking design. In this rare book, Dermée's autographic dedication to Léonce Rosenberg, Laurens' dealer at the time, is very revealing: "Vous aimez les peintres, les sculpteurs, les poètes cubistes. Et les belles éditions!...Celle-ci de mes poèmes, Henri Laurens constructeur de Spirales fut mon Alde et



mon Estienne.” (“You like the painters, the sculptors, the cubist poets. And the beautiful editions...[For] This [volume] of my poems, Henri Laurens constructor of Spirales was my Alde and Estienne.”)

In August, 1914 Fernand Léger (1881-1955) was mobilized as a sapper in the Engineers Corps. After being gassed at Verdun on the Aisne front, he was hospitalized until his discharge in January, 1918. With the war experience lingering in his mind as a source of imagery, Léger’s first project upon recovery was the creation of illustrations for *J’ai Tué (I Have Killed)* (Pl. 62). This small, anti-war book was written by Cendrars who, as a corporal on the Somme, had lost an arm in the Champagne offensive of September 1915. Cendrars laments the stupidity of war, describing how the world’s resources are mobilized to support all men, and ends the work with a ruthless confrontation between two men: “Eye for eye, tooth for tooth. It’s up to us two, now. To blows with fist, to blows with knife. No mercy. I leap on my antagonist. I give him a terrible blow. His head is almost cut off. I have killed the Boche. I was more lively and more rapid than he. More direct. I struck first. I have the sense of reality, I, poet. I have acted. I have killed. Like him who would live.”<sup>34</sup> Boldly printed in blue and red, evoking the French tricolor, the book reproduces, photomechanically, five drawings executed by Léger at Verdun in 1918. Though not specifically drawn as companions to the prose-poem, these dehumanized war images match the brutal action and are visually equivalent to Cendrars’ powerful, machine-gun writing. The use of inexpensive stenciling to superimpose the title in yellow on the blue cover plate, was probably Cendrars’ suggestion since Sonia Delaunay had used this technique in 1913 for their successful collaboration, *La Prose du Transsibérien et de la Petite Jehanne de France*.

Léger’s second collaboration with Cendrars, *La Fin du monde, filmée par l’ange N.-D. (The End of the World, Filmed by the Angel [Of] Our Lady)* (Pl. 64), was published in 1919. Cendrars arranged his humorous fantasy as a novel-scenario in fifty-five terse paragraphs, grouped in seven sequences. Originally composed as a film script, in 1916, its organization shows a firsthand awareness of the movies<sup>35</sup>, and Léger’s illustrations are closely related to the text. In this Chaplinesque, comedic version of the Last Judgment, God runs a circus sideshow on Mars, starring biblical characters. The book opens on December 31 (the day of reckoning), with God the Father disguised as a ruthless American businessman, smoking a cigar and working at his office on earth. When an angel blows his trumpet, God destroys the earth as a promotion stunt.<sup>36</sup> Cendrars questions the sanity of a world in which war is sold like soap. Léger’s double-page chapter headings and other illustrations are a landmark of modern book design. He used the collage technique of Synthetic Cubism, the literary calligrams of Apollinaire, and the cinematic inventions of Abel Gance as his visual sources. Words are simultaneously fragmented into letter forms and color patterns, enlarged as in film closeups, and spliced and edited into typographical diagrams. The plates are photomechanical reproductions of line drawings combined with watercolor applied by brush through a stencil. In a letter to Kahnweiler dated December 11, 1919, Léger explained the inspiration for his work: “I have used mechanical elements in my pictures these last two years... Modern life is full of such elements and we must know how to use them. Every age brings some new elements which should serve us; the great difficulty is to translate them into plastic terms and avoid the error of Futurism.”<sup>37</sup> The extraordinary binding by Bloc for the copy of *La fin du monde* (Pl. 63) from the Spencer Collection of The New York Public Library replicates one of the interior pochoirs in leather.

The pochoir, or stencil, technique was used for two other unusual book projects. Cubism in the theatre of Natalia Gontcharova and Mikhail Larionov is the subject of *L’Art décoratif théâtral moderne* (Pl. 65), a traditional book, but with an added suite of photomechanical and pochoir prints, showing the relationship between costume and stage design. In conjunction with Sonia Delaunay’s

Boutique Simultanée, which she created with Jacques Heim for the International Exhibition of Decorative Arts in Paris in 1925, *Sonia Delaunay, Ses Peintures, ses objets, ses tissus simultanés, ses modes* (Pl. 79) was published to document her contribution to the development of the decorative arts in France. An introduction by André Lhote and poetry by Cendrars, Delteil, Soupault and Tzara accompany the twenty pochoir plates. Sonia Delaunay confessed that “I have the feeling that only poets understand me and what I always wanted to do. My problem is that I want everyone to be a poet.”<sup>38</sup>

Kahnweiler was finally permitted to return to France in February, 1920. The following September he opened the Galerie Simon, named for his friend and partner, André Simon, on rue d’Astorg. Louise Godon, Kahnweiler’s sister-in-law (and the future wife of the writer Michel Leiris), became his associate. He immediately revived his publishing program under the imprint of Galerie Simon, bringing out one book in 1920 and six the following year, in two standard sizes—approximately 13 x 9 inches and 10 x 7½ inches.

*Lunes en papier* (Pl. 71), Léger’s first book with original woodcut illustrations, and the first volume published by André Malraux, was dedicated to Max Jacob and published by Kahnweiler in 1921. Once again the impresario art dealer had united an emerging writer with a gallery artist to produce an historic *livre d’artiste*. The heroes of Malraux’s prose fantasy are the seven deadly sins, modern day descendants of Adam and Eve, who live in a world abandoned by God and ruled by Satan. These heroes mistakenly destroy Death instead of the Devil, severing the cycle of life and all hope for resurrection. Léger adapted the woodcut process with great skill, simplifying areas of solids and voids to create flat, abstract patterns. The circular motifs in his woodcuts, repeating elements of mechanical and urban subjects found in the artist’s postwar work, do not correspond to any specific paintings, but could refer to the classic visual metaphor for creation’s continuous cycle—a constant theme in Malraux’s *oeuvre*. Léger’s two covers for *Broom*, in 1922, also in relief, show a stylistic similarity to *Lunes en papier*.

The majority of the graphic *oeuvre* produced by Juan Gris (1887-1927) appeared in five books published under the Galerie Simon imprint between 1921 and 1926. *Ne coupez pas Mademoiselle ou les Erreurs des P.T.T.* (Pl. 72) was Max Jacob’s fourth book for Kahnweiler, who commissioned its illustrations from the Spanish artist. In a letter dated December 1, 1920, Gris wrote to his benefactor from Bandol sur Mer, asking for “particulars about the book,” as he was anxious to begin his first original prints.<sup>39</sup> Five days later, Gris was busy at work. “After a great deal of trouble I have drawn one illustration, *Alcofibras et la Demoiselle*. It only remains for me to transfer it to lithographic paper. As head-pieces and tail-pieces are very expensive I would favour omitting them. There’s no point in paying the same amount for a trifle as for a full-page illustration...I would prefer to do only four. Each full-page illustration will have a title written by myself across the drawing: *Alcofibras et la Demoiselle*, *La Carte-Lettre* for the general, *L’Apéro* at the end and *Le Train postal*. Perhaps if we decide on five I shall add *L’Ouvrier en grève*. I have no ideas at present for head- or tail-pieces. So make up your mind what you want.”<sup>40</sup> By December 27, 1920, Gris had sent Kahnweiler his transfer lithographs and finished his part of the project.<sup>41</sup> The book was released in February, 1921 with four full-page illustrations, each printed in a different color. Max Jacob’s parable is written in the form of a play and its characters include a translator, who explains all apparent *non sequiturs*. Alcofibras is a gallant giant, enlisted to protect a sleeping girl from the secrets of the fourth dimension. Gris alludes to the text in his illustrations and, like a cue card, adds titles in a serif typescript which also serve to reconfirm the frontal plane. With crayon and ink, Gris visualizes the scenes from above and qualifies his static shapes with token realism. A continuous line defines the simplified contours, occasionally unifying two separate elements of a composition. He uses chiaroscuro effects to develop and distort form,



but simultaneously flattens the pictorial space into ambiguous planes that fuse with the background.

Raymond Radiguet wrote the short story *Denise* (Pl. 83) while staying in Carqueiranne with Jean Cocteau. It was unrevised when he died in 1923, and effectively unknown until Cocteau sent a copy to Kahnweiler referring to its “destestably mannered” quality.<sup>42</sup> Gris began working on the illustrations for *Denise* early in January, 1926. He repeated Radiguet’s image of Venus rising from the sea for the cover lithograph, but drew four still-life lithographs in his late Cubist style to embellish the interior of the book. All of the designs are drawn with liquid tusche, which boldly delineate the still-life elements. No sooner had he completed these illustrations than he committed himself to decorating a book by his friend and benefactor, Gertrude Stein. Stein wrote to Gris in March asking if he had finished the illustrations for her book *A Book Concluding with As a Wife has a Cow, A Love Story* (Pl. 82). Gertrude Stein’s first book published in France appeared before the end of the year with four lithographs by the Spanish artist. Gris lettered the final still life “finis,” a premonition that this would be his last print; he died in 1927. The lyrical studies of figures and still-life compositions in the lithographs for his books are graphic solutions to problems he also addressed in his pen and ink drawings of the same period.

The first artist to join the pre-War generation when Kahnweiler resumed the activities of his gallery was Laurens, whose career Kahnweiler had followed with interest while in exile. Under Kahnweiler’s patronage, in 1921, Laurens began to practice the intaglio technique seriously and produced an important group of etchings in the Cubist manner. A commission to illustrate *Les Pélican*,<sup>43</sup> (Pl. 70) Raymond Radiguet’s absurdist play in two acts, fired Laurens’ enthusiasm for etching. Radiguet was the *enfant terrible* of his literary and artistic generation, because his writings, primarily autobiographical, often contained names and incidents taken directly from life. The farce, completed by May, 1920,<sup>44</sup> was the only literary work for the theatre that Radiguet finished before his untimely death from typhoid fever at age twenty. Laurens’ first *livre d’artiste* was officially published May 25, 1921, the day after the play had its first public performance in Paris. The relatively conventional domestic comedy, written in a satirical, cinematic style, was set in Paris just after the turn of the century.

Laurens’ seven etchings, including the cover, specifically relate to the drama and represent the main characters as outlined in the stage directions, with the same jaunty humor employed by the playwright. A portrait of M. Pélican smoking a cigar adorns the cover of the book, and in another illustration, Mlle. Charmant, his mistress and governess to his children, Anselme and Hortense, reclines sensuously on the floor near a hammock reading *La Vie Parisienne*, the popular illustrated magazine. Hortense is shown carrying one of her mother’s hat boxes, while Anselme is dressed as a jockey.

Laurens thoroughly assimilated Cubist details into his personal artistic language, displaying a schematic, interlocking geometry in these etchings. He distinguished between the broad parallel planes of Synthetic Cubism, using calculated diagonal axes to punctuate the horizontal and vertical grid, and curvilinear zones textured with pointilliste dots to suggest volume. Short parallel strokes along one side of a line identify the shadow created by a raised surface in the sculpture, while single lines represent the arris or sharp edge where two surfaces meet. Laurens emphasizes his imaginative dislocations of form by including eccentric and sometimes humorous embellishments; circles, occasionally given dimension by a stippled shadow, symbolize breasts and also signify either a raised surface or a cavity. The stylized heads of Laurens’ women are diagrammed to show, simultaneously, a three-quarter and profile view, with long flowing locks freely drawn in wavy parallel lines. Existing drawings for several illustrations are actually copies made on tracing paper from the original etchings. The image of Anselme also inspired a terracotta sculpture entitled *The Jockey* (Collection

of the Musée National d'Art Moderne, Centre Pompidou, Paris). All the etchings are signed with an HL monogram, following the practice of many late nineteenth century artists, particularly Toulouse-Lautrec.

Even though Jacques Villon was a master printmaker, only one example of his bookcraft appeared before 1930. He contributed thirty-five intaglio prints, including an etching of *Baudelaire*—without the base—after his brother Raymond Duchamp-Villon's bronze sculpture of 1911. Villon supervised the printing of the plates for *Architectures* (Pl. 73), which was published under the direction of Louis Süe and André Mare. A veritable “Maison Cubiste,” the book presented works of architecture, interior decoration, painting, sculpture, and printmaking in a compendium of French style since 1914. When the portfolio was finally released in 1923, it featured a dialogue by Paul Valéry, which later became *Eupalinos ou l'Architecte*.

The only book with original illustrations by Roger de La Fresnaye (1885-1925) is *Paludes* (Pl. 74) by André Gide, which was published in 1921. He executed some thirty-five preliminary drawings, in 1919 and 1920, for the lithographic illustrations which transfer the details of the text literally and recall de La Fresnaye's academic pre-War Cubism. In 1926, Robert Delaunay (1885-1941) also chose lithography to decorate *Allo! Paris!* (Pls. 37,80,81), by his close friend Joseph Delteil, whom he met in 1923. He had had previous experience with the lithographic process, beginning in 1922, when he drew his first original transfer lithographs, repeating five magistral paintings, each reproducing an important pre-War theme. Many of the twenty original lithographs for his first *livre d'artiste* are straight typographic depictions of Paris, celebrating the city and its monuments. Several images feature the Eiffel Tower, that modern edifice whose extraordinary architecture sustained the creative interest of the artist throughout his life. Nine drawings for the illustrations are preserved in the collection of the Musée National d'Art Moderne in Paris.

Louis Marcoussis (1878-1941) retained the formal principles of Cubism for a longer period than most of the movement's other artists. Paul Eluard called Marcoussis “chéri des poètes”<sup>45</sup> and most of the artist's graphic production after the War was inspired by the work of his favorite poets: Baudelaire, Nerval, Rimbaud, Mallarmé, Apollinaire, Jacob, Tzara, Reverdy, Eluard, Claudel, and Saint-John Perse. In October 1922, Marcoussis made experiments in relief for Paul Dermée's collection of poems *Le Volant d'Artimon* (Pl. 75). He cut three woodblocks, one of which—in a flat synthetic interpretation of reality—was printed in color for the cover. One illustration represents a sailor at a bar, smoking and drinking, and the other shows a racially integrated couple embracing, a theme which the artist had first realized in a preliminary drawing and related painting. Marcoussis' color woodcut for the cover of the August, 1922, issue of *Broom* treats the still-life theme with the same reduction of detail and bold cut-out shapes as the cover of *Le Volant d'Artimon*. As the decade progressed, Marcoussis' engravings became far more stylized and personal. A mysterious light suffused his creations. His lyrical vision was rendered through sophisticated tonal contrasts. In 1927, he etched three enigmatic plates to enhance Tristan Tzara's *Indicateur des chemins de coeur* (Pl. 84). With a shell, rope, waves, and the hand that traces the signs and casts a spell, Marcoussis traces the theme of a surreal voyage along the “paths of the heart.” In 1933, *Monsieur Godeau intime*, a surrealist novel by Marcel Jouhandeau inspired the artist to create seven plates. Marcoussis considered these etchings his *chef-d'oeuvre* and when he fought with the writer, decided to retitle the portfolio *Eaux-fortes théâtrales pour Monsieur G* (Pl. 86). Ten etchings from the album *Eaux-fortes pour Alcool* (Pls. 43,44,87-90) were planned for a special edition that was never realized, by Nouvelle Revue Française. The artist was forced to print the series himself on the presses of L'Académie Moderne.



The strength and success of these collaborations between artists and writers during the Cubist epoch lies in their shared desire and efforts to create a new reality without resorting to imitation. They both wished their works to be autonomous and yet they were respectful of each other and, so, managed to achieve a unity of form and content. Together, they transformed what had long been considered the ideal appearance of the illustrated book.

#### FOOTNOTES

1. Pierre Daix, *Cubists and Cubism*, New York, 1982, p. 71.
2. Bram Dijkstra, *Cubism, Stieglitz, and the Early Poetry of William Carlos Williams*, Princeton, p. vii-viii.
3. *Ilya*, Paris, 1925, p. 188; as quoted in Richard L. Admussen "Nord-Sud and Cubist Poetry," *The Journal of Aesthetics and Art Criticism*, Fall, 1968, pp. 21-25.
4. From *Une Aventure Méthodique* as quoted in George Ribemont-Dessaignes, "Braque Illustrateur," *L'Oeil* no. 47, November, 1958, p. 51.
5. Quoted in Arthur A. Cohen, *The New Art of Color. The Writings of Robert and Sonia Delaunay*, New York, 1978, p. 169.
6. Edward F. Fry, *Cubism*, New York, 1966, p. 85.
7. Marilyn McCully ed., *A Picasso Anthology: Documents, Criticism, Reminiscences*, Princeton, 1982, p. 54-55.
8. Daix, *Cubists*, p. 72.
9. "Testimony Against Gertrude Stein", *Transition Pamphlet No. 1*, The Hague, February, 1935, p. 15.
10. Dora Vallier, "Braque La Peinture et Nous", *Cahiers d'Art* 29, no. 1, October, 1954, p. 18.
11. Daniel-Henry Kahnweiler with Francis Crémieux, *My Galleries and Painters*, New York, 1971, p. 94.
12. John Golding, *Cubism, A History and Analysis 1907-1914*, Boston, 1968, p. 152.
13. Vallier, *Cahiers d'Art*, p. 19.
14. Francis Steegmuller, *Apollinaire, Poet Among the Painters*, New York, 1963, p. 318.
15. Braque made Claudes Laurens, the only son of the artist, his heir.
16. *Transition*, pp. 6-8, 13.
17. Kahnweiler and Crémieux, *My Galleries*, pp. 48-49.
18. *Ibid.*, p. 49.
19. See *Correspondance de Max Jacob*, ed. Francois Garnier, I, p. 42 and Gérard Bertrand, *L'Illustration de la poésie de l'époque du cubisme, 1909-1914*, Paris, 1971, pp. 87-88.
20. *Ibid.*, p. 55.
21. Gerald Kamber, *Max Jacob and the Poetics of Cubism*, Baltimore, 1971, p. 104.
22. *Ibid.*
23. Donald Karshan, *Malevich: The Graphic Work: 1913-1930. A Print Catalogue Raisonné*, exhibition catalogue, Jerusalem, The Israel Museum, 1975, p. 37.
24. Susan P. Compton, *The World Backwards, Russian futurist books 1912-16*, London, 1978, p. 73.
25. Stephanie Barron and Maurice Tuchman editors, *The Avant Garde in Russia 1910-1930. New Perspectives*, exhibition catalogue, Los Angeles, Los Angeles County Art Museum, 1980, p. 274.
26. Arthur A. Cohen, *Sonia Delaunay*, New York, 1975, p. 30.
27. Gustav Vriesen and Max Imdahl, *Robert Delaunay: Light and Color*, New York, 1969, p. 58.
28. *June 15, 1914*, as translated in Cohen, *Sonia Delaunay*, p. 35.
29. Douglas Cooper and Gary Tinterow, *The Essential Cubism 1907-1920*, exhibition catalogue, The Tate Gallery, London, 1983, p. 356.
30. Leroy C. Breunig, *Apollinaire on Art: Essays and Reviews 1902-1918 by Guillaume Apollinaire*, New York, 1971, p. 426-27.
31. J. Loyer, *Laboureur, oeuvre gravé et lithographié*, Paris, 1952 as translated in *A Salute to Marcel Boulestin and Jean-Émile Laboureur (An exhibition of artists associated with the Restaurant Boulestin)*, exhibition catalogue, introduction by Denise Hooker, London, Michael Parkin Fine Art Ltd., 1981.
32. Translated by the author from *Survage*, exhibition catalogue, Paris, Galerie Rive Gauche, November 23-December 15, 1951.
33. Nash, "Woodcut Patterns" in *The Woodcut. An Annual*, no. 1 ed. Herbert Furst, London, 1927. Quoted in Anthony Bertram, *Paul Nash, The Portrait of an Artist*, London, [1971].

34. A complete translation by Harold Ward with reproductions of the illustrations was included in *The Plowshare*, Vol. 8, no. 6 & 7, May-June 1919.
35. Monique Chefedor, *Blaise Cendrars*, Boston, 1980. p. 69.
36. Jay Bochner, *Blaise Cendrars: Discovery and Re-Creation*, Toronto, 1978, p. 138.
37. Jean Cassou and Jean Leymarie, *Léger, Drawings and Gouaches*, Greenwich, Conn., 1973, p. 45.
38. Quoted from chronology by Susan Krane in *Sonia Delaunay. A Retrospective*, exhibition catalogue, Buffalo, Albright Knox Art Gallery, 1980, p. 218.
39. Douglas Cooper, ed. and trans. *Letters of Juan Gris, 1913-1927* (Collected by Daniel-Henry Kahnweiler), London, 1956, p. 86.
40. *Ibid.*, pp. 86-87.
41. *Ibid.*, p. 87.
42. Margaret Crosland, *Raymond Radiguet, A Biographical Study with Selections from his Work*, London, 1976, pp. 76-77.
43. Cooper, *Letters of Juan Gris*, pp. 109-110. See the letter dated April 9, 1921, written to Kahnweiler from Bandol sur Mer. Juan Gris was the first artist considered for the illustrations of this book, but he was preoccupied with the plates for Max Jacob's *Ne coupez pas Mademoiselle*.
44. Crosland, *Raymond Radiguet*, p. 30. The date is indicated in a letter Radiguet wrote to his patron, Jacques Doucet, the couturier-collector, asking his opinion of the play.
45. Jean Lafranchis, *Marcoussis, Sa Vie, Son Oeuvre*, Paris, 1961, p. 80.



The books listed in this catalogue are arranged in chronological order. Unless otherwise indicated, the dimensions given refer to the page size, with height preceding width. The following books are recommended for further reading:

*Modern Painters and Sculptors as Illustrators*, edited by Monroe Wheeler. New York: The Museum of Modern Art, 1936.

*Anthologie du livre illustré par les peintres et sculpteurs de l'école de Paris*. Introduction by Claude Roger-Marx; catalogue by Albert Skira. Geneva: Éditions Albert Skira [1946].

*The Artist and the Book: 1860-1960 in Western Europe and the United States*. Introduction by Philip Hofer, catalogue by Eleanor M. Garvey. Boston: Museum of Fine Arts [1961].

*The Arts of the French Book—1900-1965: Illustrated Books of the School of Paris*, by Eleanor M. Garvey and Peter W. Wick. Dallas: Southern Methodist University Press, 1967.

*The Artist and the Book in France*, by W.J. Strachen. London: Peter Owen [1969].

*50 Ans d'édition de D.-H. Kahnweiler*. Introduction and catalogue by Jean Hughes. [Paris]: Galerie Louise Leiris, 1969.

*Beyond Illustration: The Livre d'Artiste in the Twentieth Century*, by Breon Mitchell. Bloomington: The Lilly Library, Indiana University, 1976.

*Modern Artists as Illustrators*, by Riva Castleman. New York: The Museum of Modern Art, 1981.

\*Only shown in New York

\*\*Only shown in San Antonio

MAX JACOB

SAINT MATOREL

Illustré d'eaux-fortes

par

PABLO PICASSO



PARIS

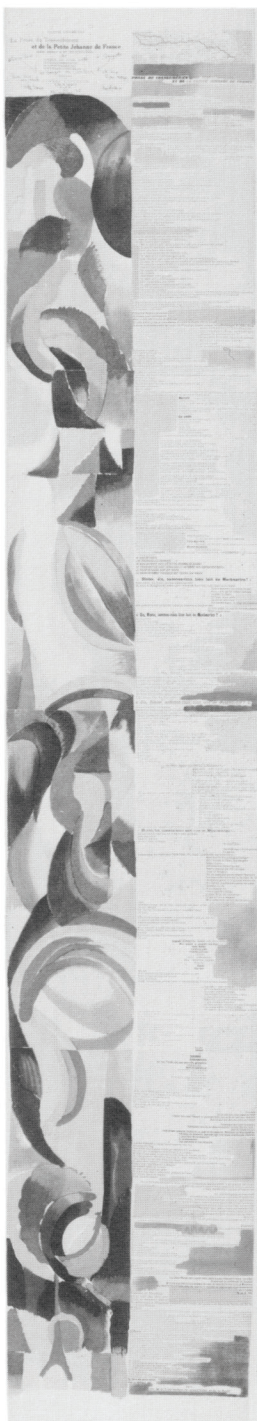
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**53. PABLO PICASSO/MAX JACOB**

Max Jacob: *Saint Matorel*. Paris: Henry Kahnweiler, 1911. With four original etchings by Picasso. Number 69 from an edition on Hollande van Gelder paper of 106 copies,  $10\frac{1}{2} \times 8\frac{1}{8}$  inches (26.7 x 22.5 cm). Signed by the artist and author. Collection of Mr. and Mrs. Walter Bareiss.\*





- 55. SONIA DELAUNAY/BLAISE CENDRARS**  
 Blaise Cendrars: *La Prose du Transsibérien et de la Petite Jehanne de France*. Paris, Éditions des Hommes Nouveaux, 1913.  
 Pochoir gouache decorations by Delaunay.  
 Number 150 from an edition of 150 copies;  
 Four sheets (unfolded and unbound) joined to form one vertical sheet,  $81\frac{1}{8} \times 13\frac{3}{4}$  inches (207.8 × 34.9 cm).  
 Collection of The Museum of Modern Art, New York Purchase.\*\*

(See Plate 22)

- 54. KASIMIR MALEVICH AND OLGA ROZANOVA/ALEKSEI KRUCHENYKH**  
 Aleksei Kruchenykh: *Vozropshchem (Let's Gr-r-rumble)*. St. Petersburg: "Euy", 1913.  
 With two original lithographs by Malevich and one original lithograph by Rozanova.  
 Unnumbered edition,  $7\frac{1}{2} \times 5\frac{3}{4}$  inches (19 × 14.5 cm).  
 Collection of Ruth and Marvin Sackner

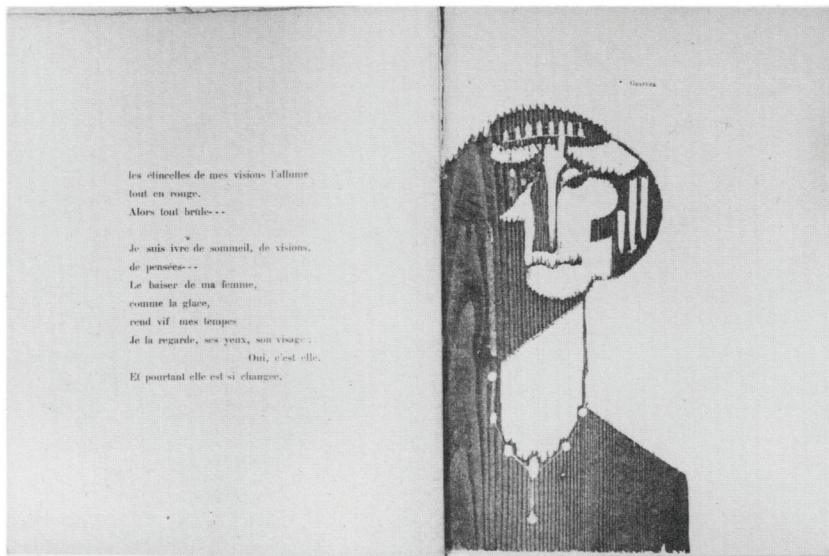


**56. PABLO PICASSO/MAX JACOB**

Max Jacob: *Le Siège de Jérusalem, Grand tentation céleste de Saint Matorel*. Paris: Henry Kahnweiler, [1914]. With three original etchings by Picasso. Number 69 from an edition on Hollande van Gelder paper of 106 copies, 8 $\frac{3}{4}$  x 6 $\frac{1}{8}$  inches (22.1 x 15.5 cm). Signed by the artist and author.

Collection of Mr. and Mrs. Walter Bareiss

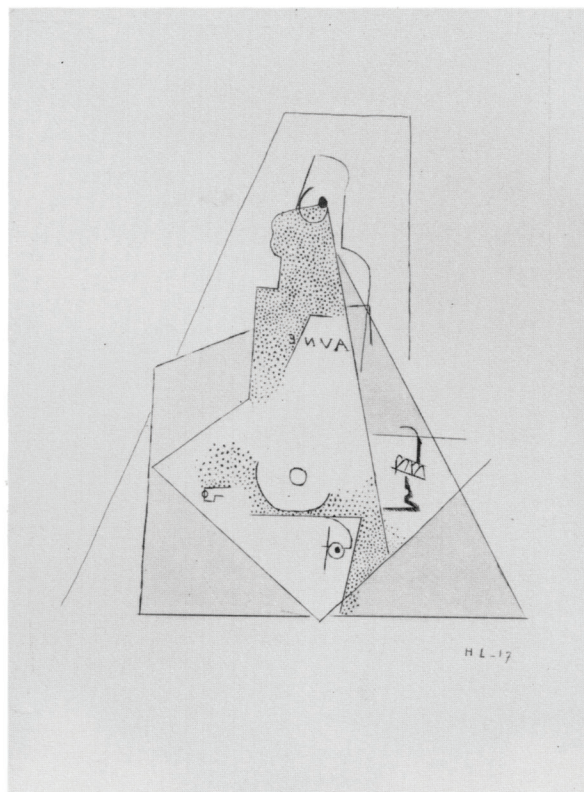
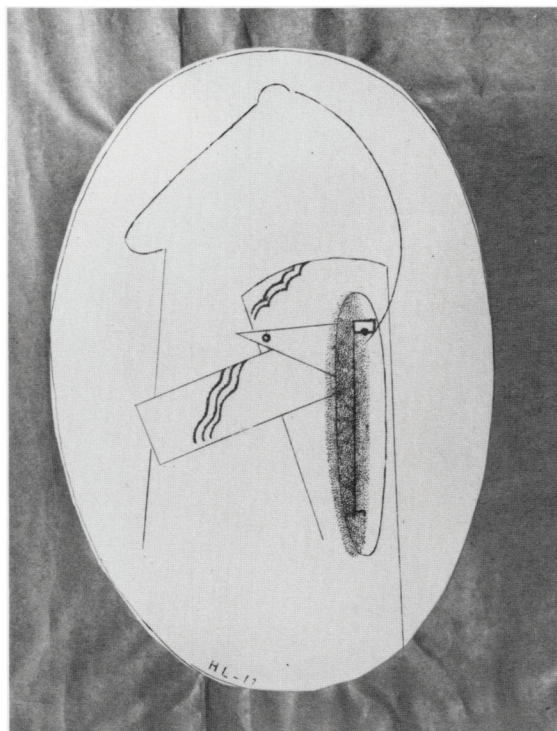




**57. CHANA ORLOFF/ARY JUSTMAN**  
Ary Justman: *Réflexions Poétiques*. Paris: Éditions Sic, 1917. With three original woodcuts by Orloff. Number 21 from an edition on Bouffant paper of 316 copies, 11 $\frac{1}{4}$  x 9 inches (28.5 x 23 cm). The Kempe Collection

**58-59. HENRI LAURENS/PAUL DERMÉE**

Paul Dermée: *Spirale*. Paris: 1917. With two original etchings (one heightened with watercolor) by Laurens. Number III from an edition on Japon Imperial paper of 225 copies, 12 $\frac{3}{8}$  x 9 $\frac{7}{8}$  inches (32 x 25 cm). Signed by the artist and author. Collection of Mr. and Mrs. Walter Bareiss





**60. JEAN-ÉMILE LABOUREUR/ROGER ALLARD**

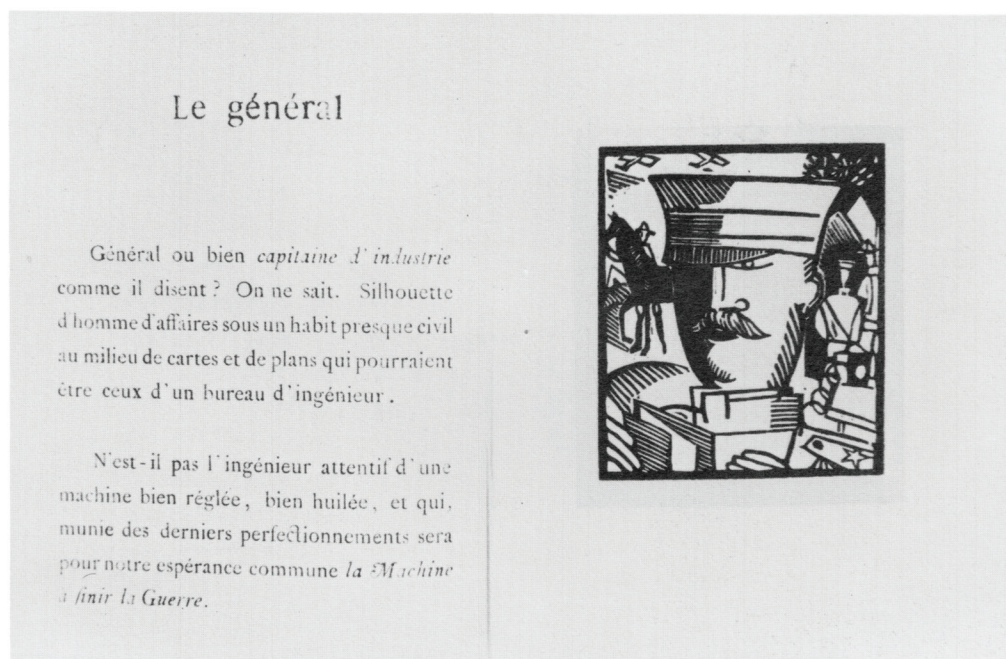
Roger Allard: *Petites images de la guerre sur le front britannique*. Paris: L'Imprimerie d'A. Vernant, 1917. With nine original engravings by Laboureux. Number 68 from an edition on Rives paper of 135, 11¼ × 8¾ inches (28.5 × 22.2 cm).

Collection of Hofstra University Library, Weingrow Collection of Avant-Garde Art and Literature

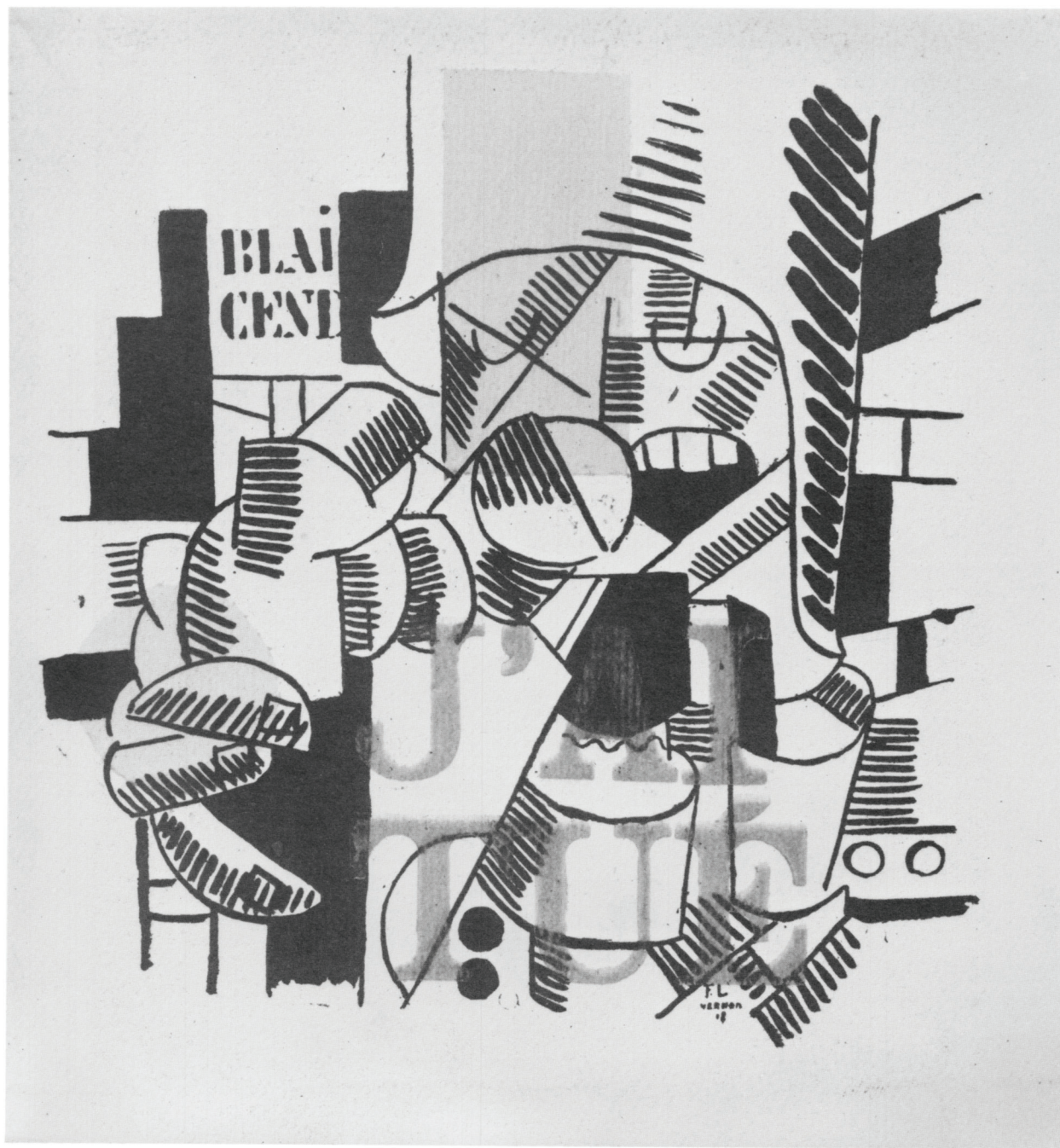


**61. JEAN-ÉMILE LABOUREUR**

*Types de l'armée américaine en France*. Paris: À la Belle Édition, 1918. With ten color woodcuts by Laboureux. Number 64 of an edition on laid Arches paper of 1,052 copies, 5⅞ × 4⅞ inches (15 × 12.3 cm). The Kempe Collection







**62. FERNAND LÉGER/BLAISE CENDRARS**

Blaise Cendrars: *J'ai Tué*. Paris: À la Belle Édition, 1918. With photomechanical and pochoir illustrations by Léger. Number 52 from an edition on laid paper of 355 copies, 7 $\frac{1}{8}$  × 7 inches (19.2 × 17.8 cm). Collection of Reva and David Logan





**63. FERNAND LÉGER/BLAISE CENDRARS**

Second Copy: Number 324 from an edition of 1200; Binding by Bloc.

Collection of The New York Public Library, Astor, Lenox and Tilden Foundations, Spencer Collection\*





64. **FERNAND LÉGER/BLAISE CENDRARS**  
 Blaise Cendrars: *La Fin du monde, filmée par l'ange N.-D.* Paris: Éditions de la Sirène, 1919. With twenty pochoir illustrations by Léger. Number 357 from an edition on Registre vélin Lafuma paper of 1200 copies, 12 $\frac{3}{8}$  x 9 $\frac{5}{8}$  inches (31.5 x 24.6 cm). Collection of Mr. and Mrs. Matt Phillips



**65. NATALIA GONTCHAROVA AND MIKHAIL LARIONOV/VALENTIN PARNACK**  
Valentin Parnack: *Gontcharova/Larionov/L'Art Décoratif Théâtral Moderne*. Paris: Édition "La Cible", 1919. Photomechanical and pochoir illustrations by Gontcharova and Larionov. Number 127 from an edition on Chiffres Arabes paper of 515 copies, 13 x 10 inches (33 x 25.4 cm).  
The Kempe Collection



**66. ANDRÉ LHOTE/FRANCIS THOMPSON**  
Francis Thompson: *Corymbe de L'Automne*. Paris: Éditions de la Nouvelle Revue Française, 1920. With ten original woodcuts by Lhote. Number 345 from an edition on Vélín pur fil Lafuma-Navarre paper of 360 copies, 9 3/8 x 7 7/8 inches (23.8 x 19.2 cm).  
The Kempe Collection



67. LÉOPOLD SURVAGE/LEONARD PIEUX

Léonard Pieux: *Accordez-moi une audience, et je vous réciterai les vers d'un poète inconnu...* Paris: Sic, 1919. With thirteen original woodcuts (one double spread) by Survage. Number 16 from an edition on China paper of 100 copies, 13½ × 13 inches (34.4 × 33 cm) variable. Signed by the author and artist.

Collection of Carl Little

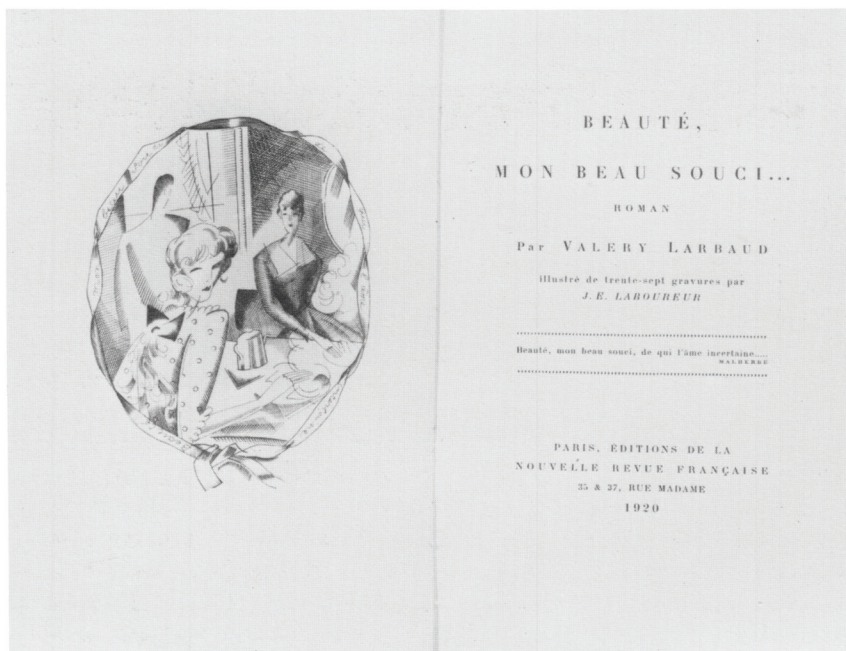


68.

JEAN-ÉMILE LABOUREUR/VALÉRY LARBAUD

Valéry Larbaud: *Beauté Mon Beau Souci.* Paris: Éditions de la Nouvelle Revue Française, 1920. With forty original engravings by Laboureur. Number 254 from an edition on Lafuma-Navarre paper of 412 copies, 8½ × 5½ inches (22 × 14.3 cm).

Collection of Ursus Books, New York





#### SCENE IX

Méduse — Astolfo — Friette — Polygarpe

MÉDUSE

Je l'ai saupiqué. (Le baron ramasse le thermomètre) Comme ma vue baisse! Depuis ce matin elle a baissé de six degrés!... (Appartien à Astolfo) Attention! Voici le moment de lui tendre mon piège. (Méduse facie Astolfo) (À hochepourpoint) Savez-vous danser sur un œil?... sur l'œil gauche?

ASTOLFO

Ballonnant de surprise.

MÉDUSE

Prenant des airs d'hypnotiseur. Durament.

Je vous demande si vous savez danser sur un œil?... sur l'œil gauche? (lui mettant l'index dans l'œil droit) sur celui-ci?

#### 69. GEORGES BRAQUE/ÉRIK SATIE

Érik Satie: *Le Piège de Méduse, Comédie lyrique en un acte, avec musique de danse.*

Paris: Éditions de la Galerie Simon, 1921.

With three original woodcuts by Braque.

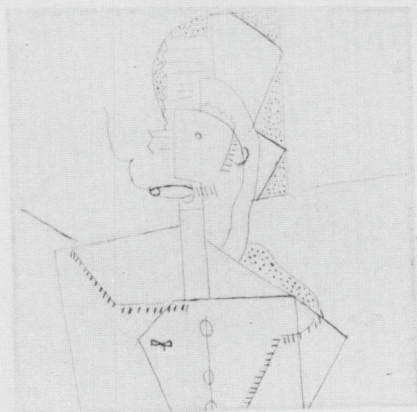
Number 22 of an edition on Holland paper of 112 copies, 12 $\frac{3}{8}$  × 8 $\frac{7}{8}$  inches (32.1 × 22.5 cm). Signed by author and artist.

Collection of Mr. and Mrs. Walter Bareiss



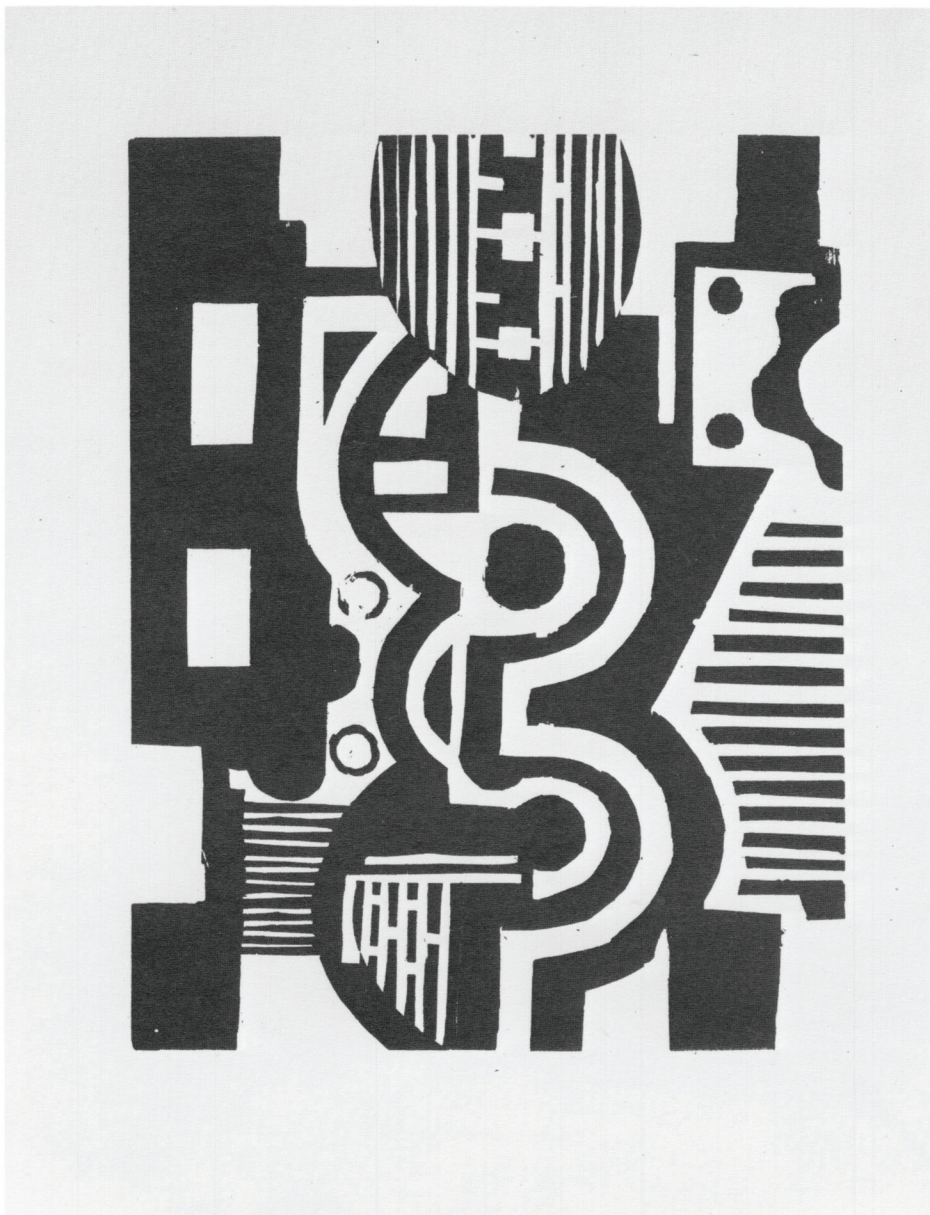
RAYMOND RADIGUET

# LES PÉLICAN



**70. HENRI LAURENS/RAYMOND RADIGUET**

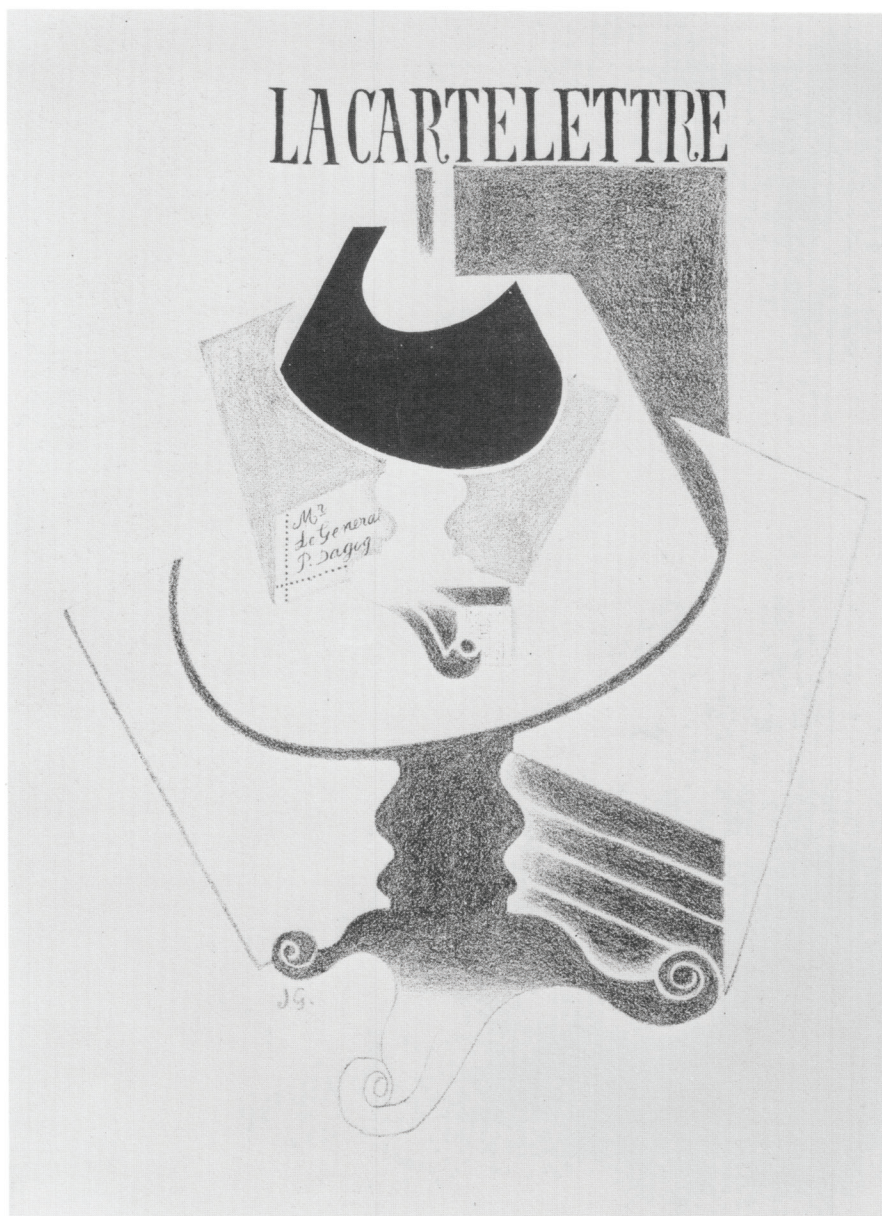
Raymond Radiguet: *Les Pélican*. Paris: Éditions de la Galerie Simon, 1921. With six original etchings by Laurens. Number 37 from the edition on Holland paper of 112 copies, 12¾ × 8⅞ inches (32.4 × 22.5 cm). Signed by author and artist. Collection of Mr. and Mrs. Walter Bareiss



**71. FERNAND LÉGER/ANDRÉ MALRAUX**

André Malraux: *Lunes en Papier*. Paris: Éditions de la Galerie Simon, 1921. With seven original woodcuts by Léger. Number 80 from an edition on Holland paper of 112 copies, 12 $\frac{5}{8}$  × 9 $\frac{1}{8}$  inches (32.1 × 23 cm). Signed by author and artist. Collection of The Museum of Modern Art, New York. Purchase



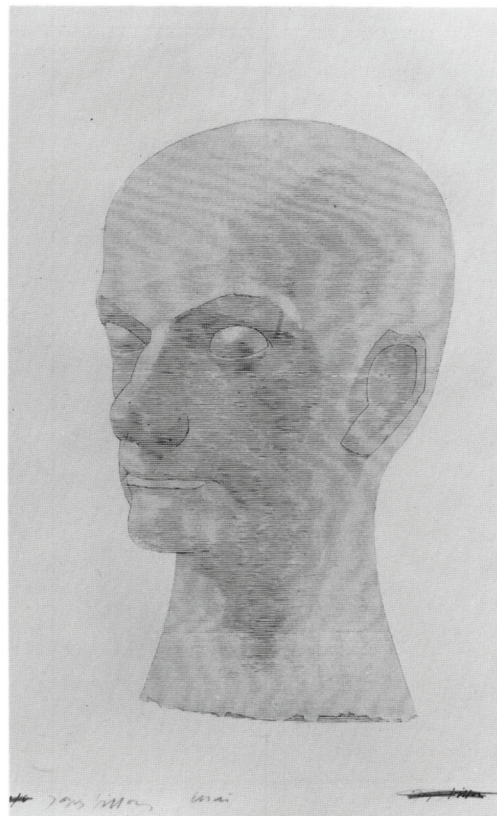


**72. JUAN GRIS/MAX JACOB**

Max Jacob: *Ne coupez pas Mademoiselle, ou les Erreurs des P.T.T.* Paris: Éditions de la Galerie Simon, 1921. With four original lithographs by Gris. Number 61 from an edition on Van Gelder paper of 112 copies, 9 $\frac{3}{8}$  x 6 $\frac{1}{2}$  inches (24.5 x 16.5 cm). Signed by artist and author. Collection of Providence Public Library, Wetmore Illustrated Books

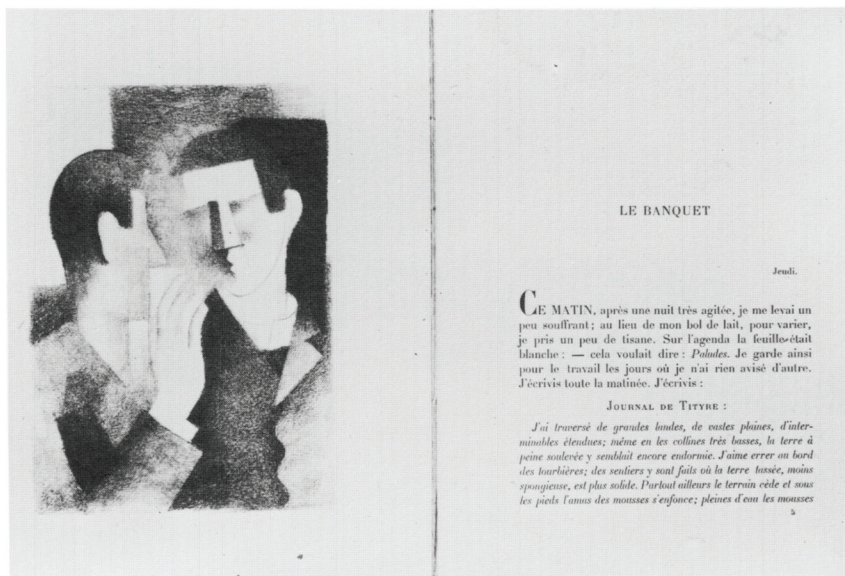
**73. JACQUES VILLON/PAUL VALÉRY**

Paul Valéry: *Architectures*. Published under the direction of Louis Suë and André Mare. Paris: Éditions de la Nouvelle Revue Française, 1921. With 35 intaglio prints by Jacques Villon, J.-É. Laboureur and others. Number 235 from an edition on vélin de pur fil des Papeteries Navarre paper of 500 copies, 20½ × 14½ inches (52 × 36.8 cm). Collection of Avery Architectural and Fine Arts Library, Columbia University



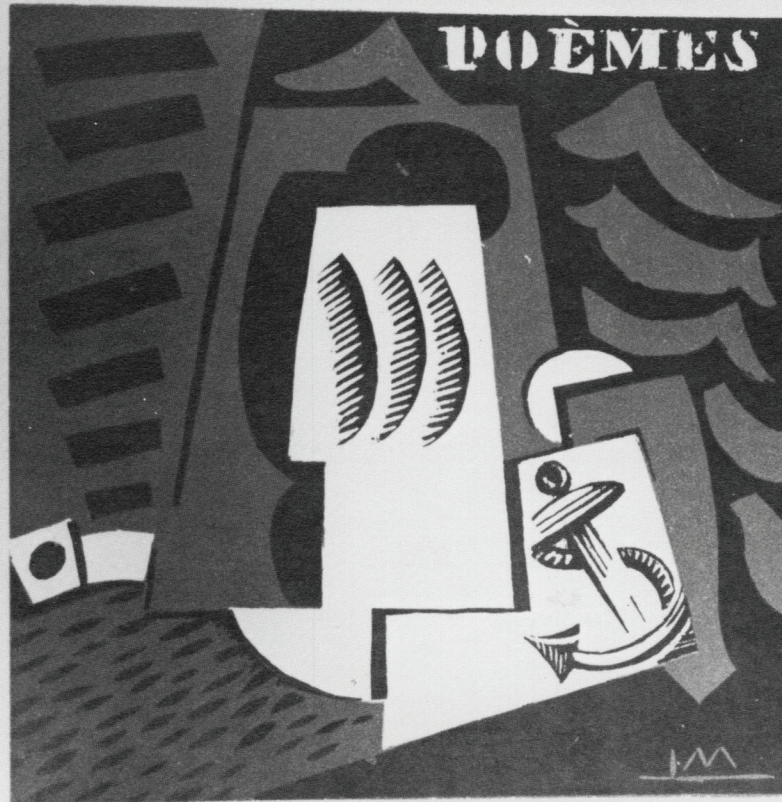
**74. ROGER DE LA FRESNAYE/ANDRÉ GIDE**

André Gide: *Paludes*. Paris: Éditions de la Nouvelle Revue Française, 1921. With six original lithographs by La Fresnaye. Number 242 from an edition on Lafuma-Navarre paper of 312 copies. 9½ × 7½ inches (24.1 × 19 cm). Collection of Charles Zitner





# PAUL DERMÉE LE VOLANT D'ARTIMON



POÈMES  
COLLECTION "Z." JACQUES POVOLOZKY & C<sup>ie</sup>  
EDITEURS, 13, RUE BONAPARTE, PARIS. MCMXXII

**75. LOUIS MARCOUSSIS/PAUL DERMÉE**

Paul Dermée: *Le Volant d'Artimon, Poèmes*.  
Paris: J. Povolozky et Cie, 1922. With three  
original woodcuts (one in color) by Mar-  
coussis. Number 71 from an edition on  
vélin paper of 216 copies, 9¼ × 7¼ inches  
(23.5 × 18.5 cm).  
Collection of Dr. and Mrs. Sidney H. Ingbar

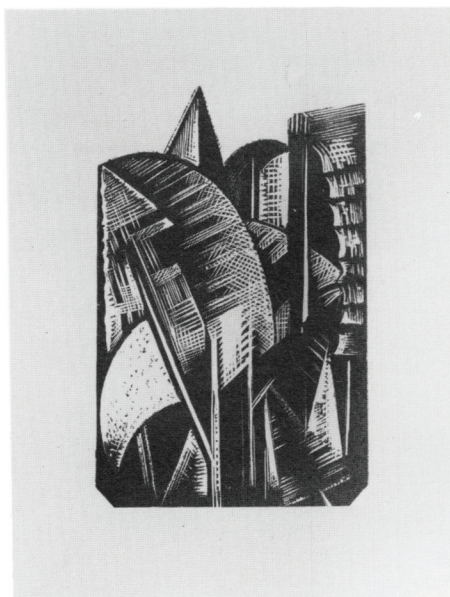
AND GOD SAID LET US MAKE MAN  
IN OUR IMAGE AFTER OUR LIKE-  
NESS AND LET THEM HAVE DOMI-  
NION OVER THE FISH OF THE SEA  
AND OVER THE FOWL OF THE AIR  
AND OVER THE CATTLE AND OVER  
ALL THE EARTH AND OVER EVERY  
CREEPING THING THAT CREEPETH  
UPON THE EARTH + SO GOD CRE-  
ATED MAN IN HIS OWN IMAGE IN  
THE IMAGE OF GOD CREATED HE  
HIM MALE AND FEMALE CREATED  
HE THEM + + AND GOD BLESSED  
THEM AND GOD SAID UNTO THEM  
BE FRUITFUL AND MULTIPLY AND  
REPLENISH THE EARTH AND SUB-  
DUCE IT AND HAVE DOMINION  
OVER THE FISH OF THE SEA AND  
OVER THE FOWL OF THE AIR AND  
OVER EVERY LIVING THING THAT



**76. PAUL NASH**

Bible: *Genesis, The First Chapter*. [London]  
Soho: The Nonesuch Press, 1924. With  
twelve original woodcuts by Nash. Number  
34 from an edition on handmade Zanders  
laid paper of 375 copies, 10½ × 7½ inches  
(26.7 × 19 cm) variable.  
Collection of Margaret Mallory





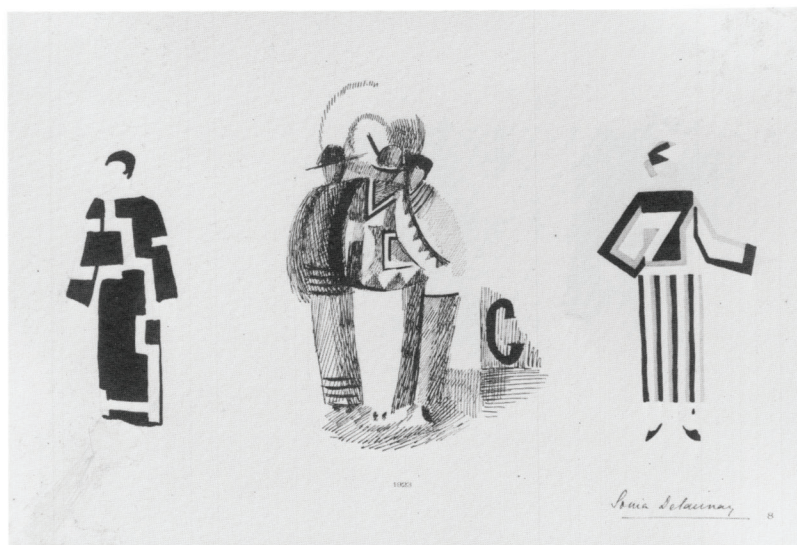
**77. JOHN NASH/ROBERT GRAVES**

Robert Graves: *Welchman's Hose*. London: The Fleuron, 1925. With six original wood engravings (one printed twice) and cover design after a wood engraving of 1925 in repeated pattern by Nash. Unnumbered from an edition of 525 copies, 8 × 6 inches (20.3 × 15.2 cm).  
The Kempe Collection



**78. MAX WEBER**

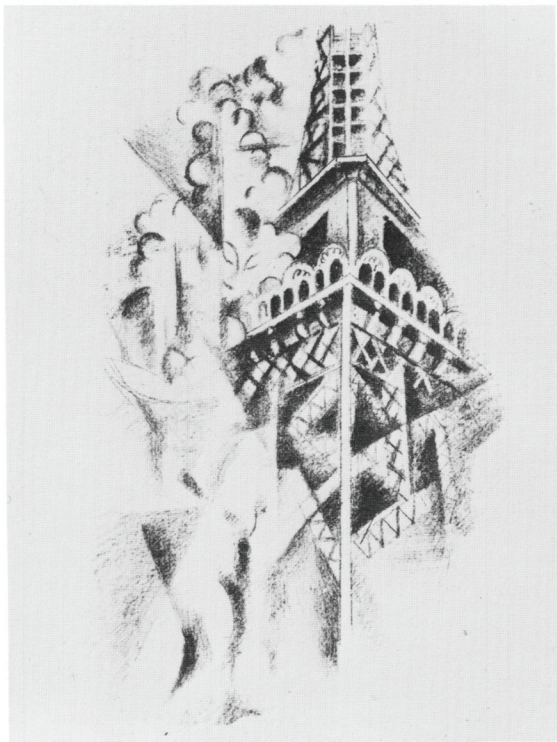
Max Weber: *Primitives*. New York: Spiral Press, 1926. With eleven relief prints by Weber printed in a dark brown from copper plates made from the original blocks. Number 62 from an edition on handmade textured white paper of 350 copies, 10 × 6 1/8 inches (25.4 × 15.6 cm). One plate signed by Weber.  
Collection of Charles Zitner



**79.**

**SONIA DELAUNAY/ANDRÉ LHOTE**

André Lhote et al: *Ses Peintures, ses objets, ses tissus simultanés, ses modes*. Paris: Librairie des Arts Décoratifs, 1925. With twenty pochoirs by Delaunay. Unnumbered edition, 22 1/8 × 15 inches (56.2 × 38 cm).  
Collection of Charles Rahn Fry



**80-81 ROBERT DELAUNAY/JOSEPH DELTEIL**

Joseph Delteil: *Allo! Paris!.* Paris: Éditions des Quatre Chemins [1926]. With twenty original lithographs by Delaunay. One of twenty-five from the unnumbered *hors commerce* edition on Arches paper of 365 copies, 11 $\frac{1}{8}$  x 9 inches (28.3 x 23 cm). Signed by the author. Collection of Dr. and Mrs. Sidney H. Ingbar\*





have a hat. It is as pleasant as that. To have a hat.  
To have a hat it is as pleasant as that to have a hat. To  
have had a hat it is as pleasant as that to have a hat.

HOW TO REMEMBER.

A pretty dress and a pretty hat and how to come,  
leave out two and how to come. A pretty dress and a  
pretty hat leave out two. How to come and leave out  
two. A pretty hat and a pretty dress a pretty dress and  
a pretty hat and leave out two. Leave out two and  
and how to come.

A WISH.

And always not when absently enough and heard  
and said. He had a wish.

FIFTY.

Fifty fifty and fifty-one, she said she thought so  
and she was told that that was about what it was. Not  
in place considered as places. Julia was used only as  
cake, Julia cake was used only as Julia. In some  
countries cake is called candy. The next is as much as  
that. When do they is not the same as why do they.

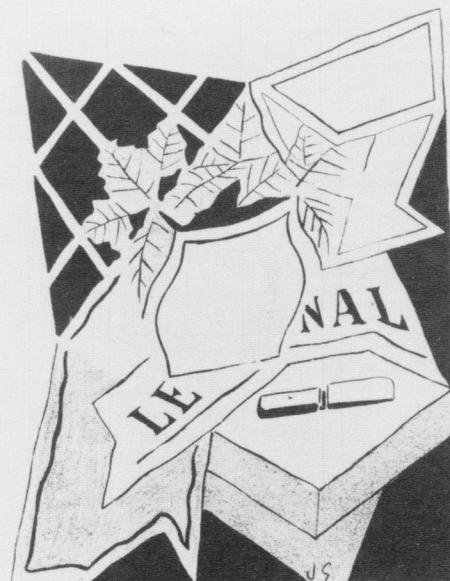


82. JUAN GRIS/GERTRUDE STEIN

Gertrude Stein: *A Book Concluding with As  
a Wife has a Cow, A Love Story*, Paris: Édi-  
tions de la Galerie Simon, 1926. With four  
original lithographs (one in color) by Gris.  
Number 37 from an edition on verge d'Arches  
paper of 112 copies, 9½ × 7¼ inches  
(24.2 × 18.4 cm). Signed by author and artist.  
Collection of Charles Zitner

**83. JUAN GRIS/RAYMOND RADIGUET**

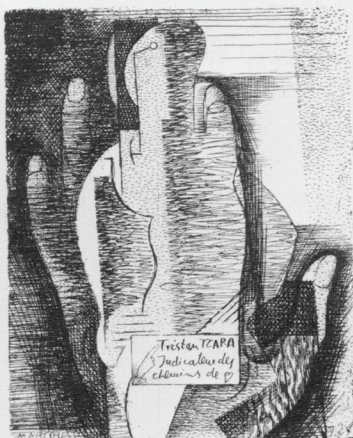
Raymond Radiguet: *Denise*. Paris: Éditions de la Galerie Simon [1926]. With four original lithographs by Gris. Number 88 from an edition on Arches paper of 112 copies, 10 x 7½ inches (25.5 x 19 cm). Signed by the artist. Collection of Ursus Books, New York



**84.**

**LOUIS MARCOUSSIS/TRISTAN TZARA**

Tristan Tzara: *Indicateur des chemins de cœur*. Paris: Éditions Jeanne Bucher, 1928. With three original etchings by Marcoussis. Number 78 from an edition on Arches wove paper of 106 copies, 11 x 7⅞ inches (28 x 20 cm). Collection of Ars Libri, Ltd., Boston

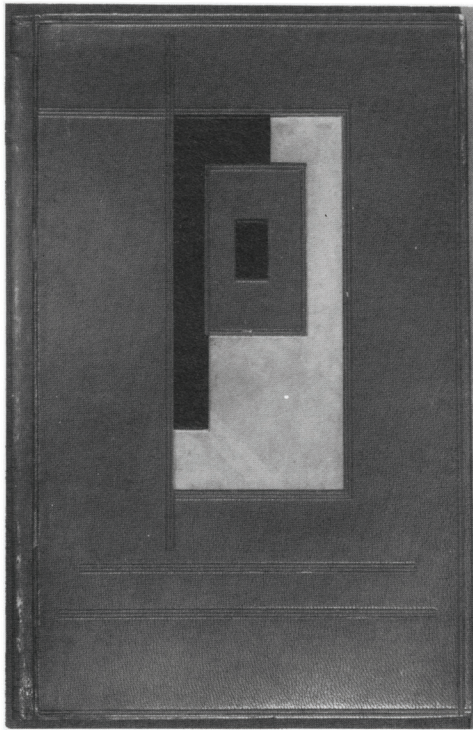


tristan tzara  
indicateur des chemins de cœur

eaux-fortes de louis marcoussis

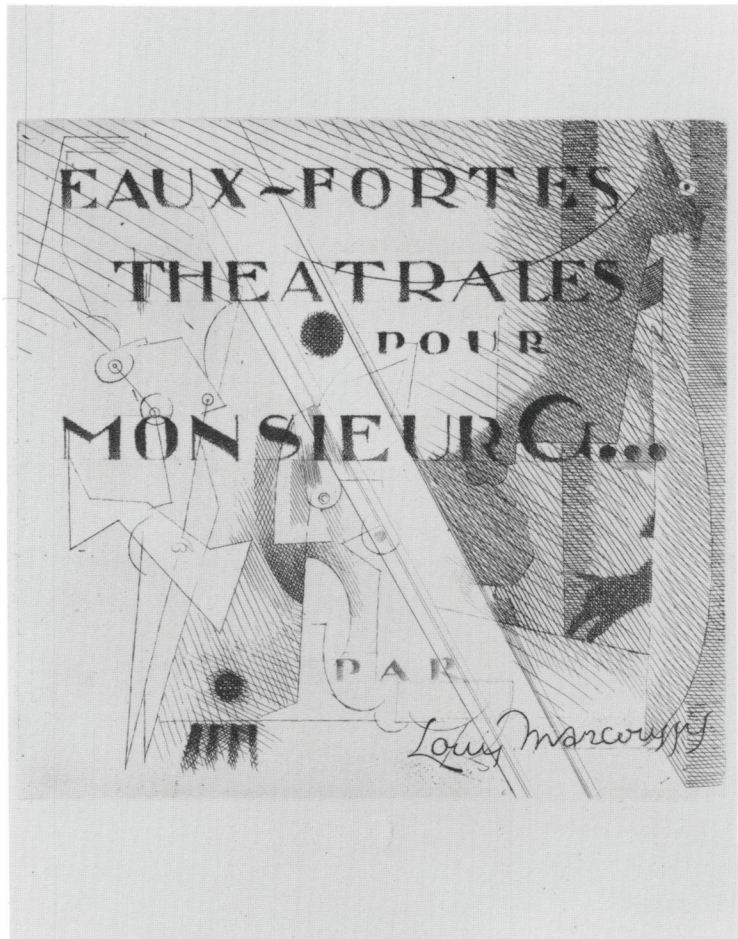
aux éditions jeanne bucher paris  
3, rue du cherche-midi





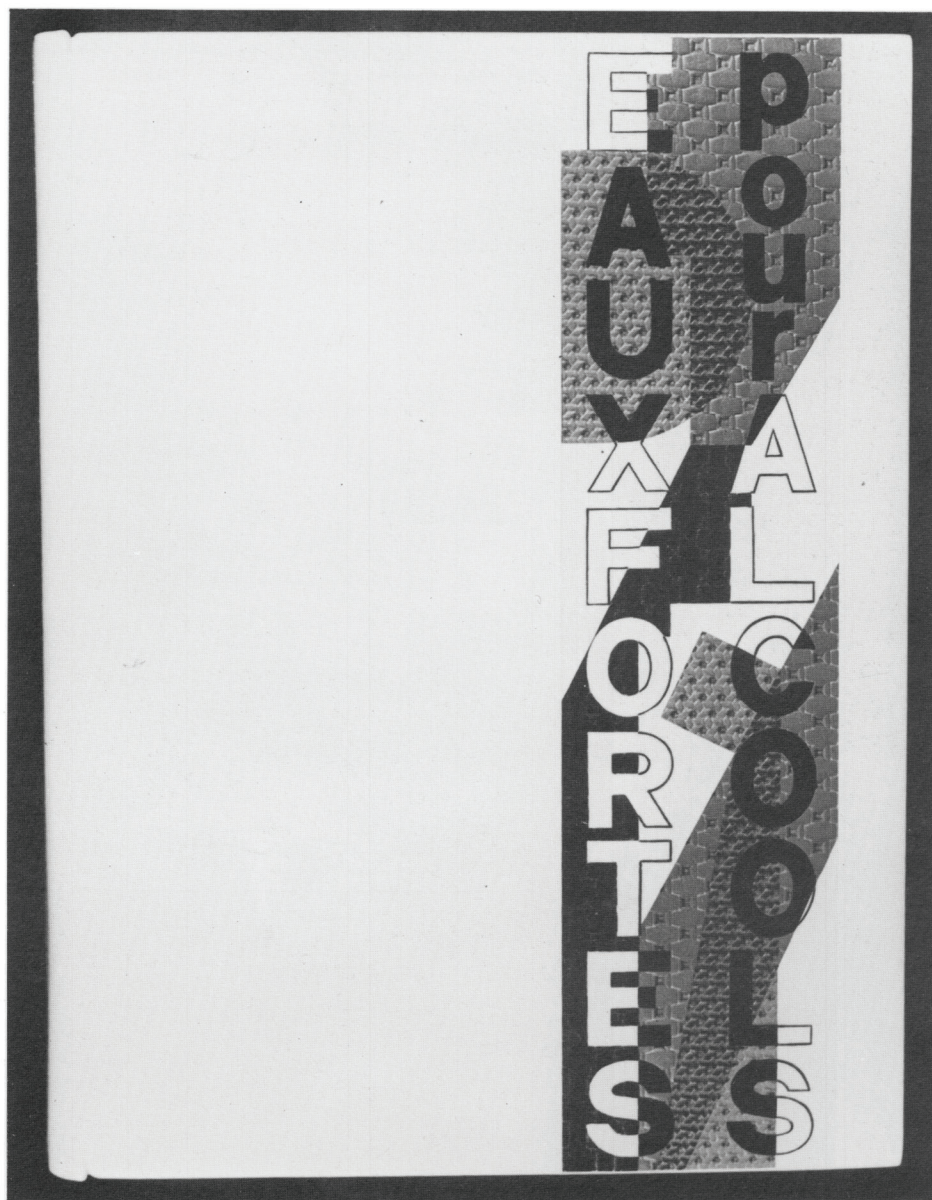
**85. PAUL NASH/MIKHAIL LERMONTOV**

Mikhail Yurievitch Lermontov: *A Song About Tsar Ivan Vasilyevitch his Young Bodyguard and the Valiant Merchant Kalashnikov*. [London] Kensington: The Aquila Press, 1929. With four letterpress decorations after woodcuts and leather binding by Nash. Number 14 from an edition on Maillol handmade paper of 750 copies,  $10\frac{1}{2} \times 6\frac{3}{4}$  inches (26.7 x 16.8 cm). The Kempe Collection



**86. LOUIS MARCOUSSIS**

*Eaux-Fortes Théâtrales pour Monsieur G....*  
Paris: Éditions de la Montagne, 1933. With seven original etchings by Marcoussis. *Épreuve d'artiste*  $\frac{1}{5}$  from an edition on Arches paper of 30 copies,  $16 \times 13\frac{1}{8}$  inches (40.6 x 33.4 cm). Collection of Associated American Artists, New York

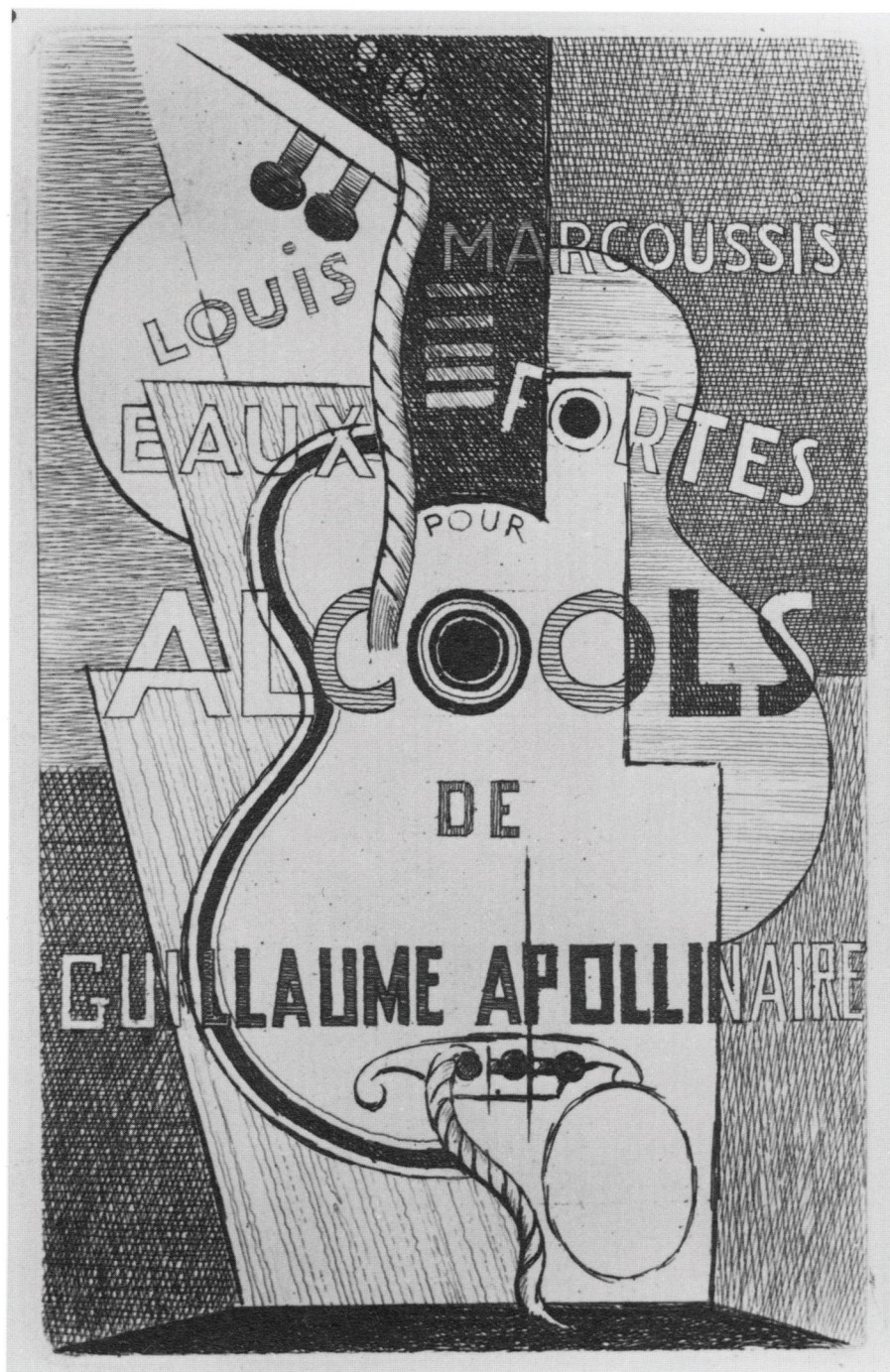


**87-90. LOUIS MARCOUSSIS**

*Eaux-Fortes pour Alcools.* Paris, 1934. With forty original etchings by Marcoussis. Number VII on Arches wove paper from an edition of 33 copies,  $7\frac{7}{8} \times 4\frac{1}{8}$  inches (18.8 x 12.6 cm).

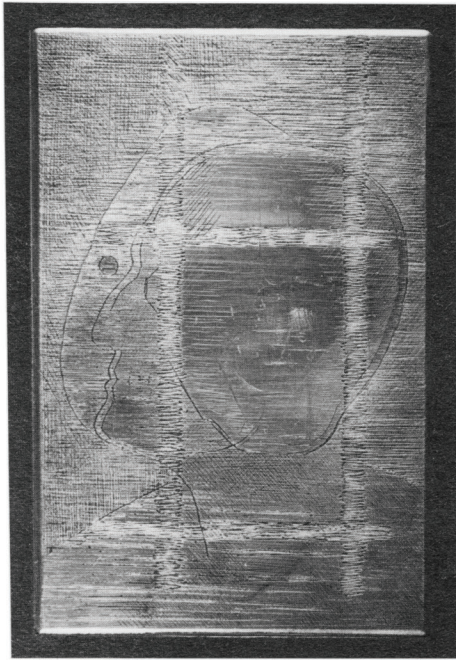
Collection of Vicki and Sanford Weiss





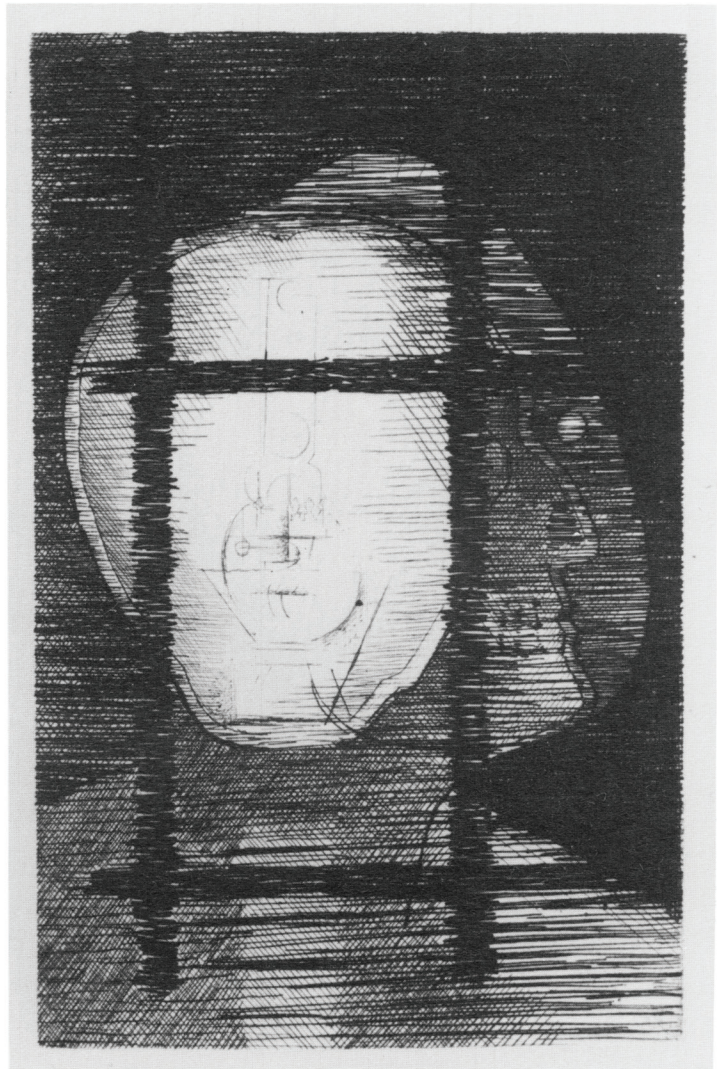
88. Title page





89. Copper plate for *The Prison*

90. *The Prison (La Santé)*







**91. MISCELLANEOUS/ALBERT GLEIZES AND JEAN METZINGER**

Albert Gleizes and Jean Metzinger: *Du Cubisme*. Paris: Compagnie Française des Arts Graphiques, 1947. With seven original intaglio prints by Duchamp, Gleizes, Laurencin, Metzinger, Picabia, Picasso and Villon, and four reproductive prints after Braque, Derain, Gris and Léger. Number 28 from an edition on Auvergne paper, with an extra set of proofs, of 455 copies, 10 x 8 inches (25.5 x 20.3 cm)

Collection of The New York Public Library, Astor, Lenox and Tilden Foundations, Print Collection\*

# FOUR FRENCH POETS AND THE CUBIST PAINTERS

Ron Padgett

**F**rom around 1910 to around 1918 in Paris, the interaction of painters and poets helped create an extraordinary new art. The best modernist French poets of the time were involved with “The New Spirit” in literature and visual art—which included artists as varied as Modigliani, Chagall, and the Delaunays—but they were particularly involved with the Cubist painters. This involvement helped create a more powerful and beautiful visual art on the one side and a more powerful and beautiful literature on the other. Nowadays, the term “Cubist painting” is a household word, whereas “Cubist poetry” is hardly ever heard. And for a good reason: it probably doesn’t exist.

When asked about “la poésie cubiste,” Pierre Reverdy, the poet closest to the Cubist painters and the most profound aesthete of Cubism, replied, “A ridiculous term!” He was right. The poetry one is tempted to label “Cubist” owes too much to other aesthetics, such as Simultaneism, to suit such a tag.

There was much, though, in the poetry of Reverdy, Guillaume Apollinaire, Blaise Cendrars, and Max Jacob that could be described as Cubist. Their work contained a multiplicity of viewpoints (different planes in the same poem) and shifting voices (on the same plane). Their poetry exemplified the same play on appearance and reality as did Cubist collage: use of found materials and *trompe-l’oeil*—is it a newspaper clipping or a painting of one?—and play on words, which might be described as *trompe-l’esprit*. The poets’ new and sometimes fragmented syntactical arrangements were similar to the juxtaposition of objects in Cubist art. With Reverdy, in particular, the subjects and the treatment of them were like those of the Cubists: everyday objects and occurrences (including dreams) rendered with a subdued palette. Add all this to the fact that many of the poets and Cubist painters were living in the same neighborhood, some in the same building and even the same room, and, at one point, under the same conditions of near-poverty, and you have the basis for the aesthetic sympathy that helped make the best Cubist art so profound, lyrical, and continually fresh.

These qualities are easily accessible in their visual form: Cubist imagery has become part of an international language. You don’t have to speak French to appreciate this art. The same qualities are not so accessible in the poetry, because it usually requires translation, a step away from the original (and all too often a step in the wrong direction). And so, although the stature of the work of Braque and Reverdy is comparable, the name of the one is a household word and the name of the other rings few bells. What I hope will be evident in the brief selections of the four poets that follow is that the New Spirit which was moving in Cubist painting was also moving in the poetry of the writers nearest to Cubism.

Guillaume Apollinaire was by far the most effective champion of Cubism. His book *The Cubist Painters* (1913) made a resounding announcement to the world that the new art had arrived and was to be taken into serious account. Writing art criticism to earn a living, he was also creating his own extraordinary art, in poems such as “Lundi rue Christine.”



## MONDAY RUE CHRISTINE

With the concierge's mother and the concierge anything goes  
If you're a man you'll go with me tonight  
All we need is one guy to watch the main door  
While the other one goes up

Three lit gas jets  
The boss has tuberculosis  
When you're finished we'll play a game of backgammon  
An orchestra conductor with a sore throat  
When you come to Tunis I'll see to it you smoke some weed

That rings a bell

Piles of saucers some flowers a calendar  
Bam bam bam  
Hell I owe 300 francs to my landlady  
And I'd rather whack it right off than pay her

I leave at 8:27  
Six mirrors look back and forth at themselves  
I think it's going to get even more confused  
Dear Sir  
You are a crummy pimp  
That lady holds more food than a garbage can  
Louise forgot her fur  
Well I don't even have a fur and I'm not cold  
The Dane smokes his cigarette over a timetable  
The black cat crosses the bar

Those crepes were marvelous  
The fountain runs  
Dress black as her fingernails  
It's completely impossible  
Here you are sir  
The malachite ring  
The floor is strewn with sawdust  
So it's true  
The red-headed waitress ran away with the bookseller

A newspaperman I know only very slightly

Listen James I have something very serious to say to you

Passengers and cargo

He says to me, "Sir, would you care to see what I can do in  
the way of etchings and paintings?  
I have just a small maid

After lunch cafe du Luxembourg

Once there he introduced me to this big fat guy  
Who said,

“Listen, it’s charming  
Smyrna Naples Tunisia  
But damn it where is that  
The last time I was in China  
Eight, or nine years ago  
Honor often depends on what time of day it is  
The major fifth

The poet seems to be sitting in a cafe, transcribing whatever strikes his eye and ear, but rather than closing down the space, his technique opens it up. We are made to feel the multiplicity of the situation, the quickness and largeness of the world, as we are also in his masterwork “Zone” and in “The Windows,” written, according to legend, at the studio of Robert Delaunay.

### THE WINDOWS

From red to green all the yellow dies  
When the aras sing in their native forests  
Pihi wings  
There is a poem to be written about this bird that has only one wing  
We’ll wire it across town  
Giant traumatism  
It makes your eyes water  
Look there’s a pretty girl among the young girls from Turin  
The poor young man blew his nose on his white tie  
You will raise the curtain  
And now look the window is opening  
Spiders when hands wove the light  
Beauty Paleness unfathomable violets  
We’ll try to get some rest but won’t be able to  
We’ll start at midnight  
When you have time you are free  
Periwinkles Catfish multiple Sunflowers and the Sea Urchin of  
the sun going down  
An old pair of yellow shoes in front of the window  
Towers  
The towers they’re the streets  
Wells  
Wells they’re the squares  
Wells  
Hollow trees which shelter vagabond Capresses  
The Octoroons are singing songs so beautiful you want to die  
To their chestnut-colored girls  
And the goose honk-honk trumpets in the north  
Where raccoon hunters  
Are scraping their pelts  
Twinkling diamond  
Vancouver  
Where the train white with snow and night lights flees from winter  
O Paris  
From red to green all the yellow dies  
Paris Vancouver Thenburg Nowsville New York and the Antilles  
The window is opening like an orange  
The beautiful fruit of light



To some degree, Apollinaire was doing for the window what Braque and Picasso were doing for the guitar and the fruit bowl.

The poems that Max Jacob wrote during this period—particularly the prose poems in his masterpiece *The Dice Cup*—demonstrate a sense of multiplicity that is oddly comic and oddly convincing.

#### ALAS!

I am the spitting image of my grandfather: same narrow shoulders, same mean words. Why two copies of the same man?

In the following poem, a great deal happens within a small frame: a novel has been compressed into a single paragraph.

#### ADVENTURE NOVEL

Well it's true! There I was, like Philoctetes! Abandoned by the boat on an unknown crag because my foot hurt. The terrible thing is that my pants were ripped off by the sea! Got the information. I am nowhere else but on the shores of modest England. "Surely I will soon find a policeman!" That's what came up, a policeman, and one who spoke French. "You don't recognize me," he said in that language, "I'm the husband of your English maid!" There was a reason I didn't recognize him, it's that I never had an English maid. Hiding my nudity as good as ill with some foliage, he took me to a neighboring town and to a tailor there. And when I wanted to pay, "Never mind," he said, "secret police funds" or "polite funds," I didn't understand the word very well.

Of course none of this was "true" and this is not a novel. It just goes to show: things aren't what they seem.

#### THE BIBLIOPHILE

The binding has some golden grillwork which imprisons cockatoos of a thousand colors, boats with sails made of postage stamps, sultans with bird of paradise feathers on their heads to show how very rich they are. The book imprisons heroines who are very poor, steamboats which are very black, and poor gray sparrows. The author is a head imprisoned by a big white wall (I am alluding to his starched shirt front).

#### MY LIFE

The town to take is in a room. The enemy's plunder isn't heavy and the enemy doesn't even take it away because he doesn't need any money since it's a story and only a story. The town has ramparts of painted wood: we'll cut them out and glue them on our book. There are two chapters or parts. Here is a red king with a gold crown riding a saw: that's chapter 2. I don't remember chapter 1 any more.

In this kind of art, you don't really need chapter 1. "It was the Cubist goal," Jacob wrote in 1922, "to arrive at the real by non-realist means." Jacob's quick juxtapositions of tone, like the juxtapositions of planes in Cubist painting, are in the service of an art that does not represent things, it *presents* them.

Like Apollinaire and Jacob, Blaise Cendrars wrote poetry in different styles and forms, but the poetry he wrote just before World War I is his most cubistic. Like the Cubist collagists, Cendrars incorporated the newspaper into his work.

#### LATEST NEWS

"Oklahoma, January 20, 1914"  
Three prisoners get ahold of guns

They kill their jailer and grab the prison keys  
They come running out of their cells and kill four guards in the courtyard  
Then they grab the young prison secretary  
And get into a stage which is waiting for them at the door  
They leave at top speed  
While guards discharge their revolvers in the direction of the fugitives

A few guards jump on horses and ride in pursuit of the prisoners  
Both sides exchange shots  
The young girl is wounded by a shot fired by one of the prison guards.

A bullet shoots down the horse pulling the stage  
The guards can move in  
They find the prisoners dead their bodies riddled with bullets  
Mr. Thomas, former member of Congress who was visiting the prison  
Congratulates the young girl

Copied telegram-poem in *Paris-Midi*

Cendrars makes no attempt to disguise his source, including even the dateline. By placing the story in a new context—that of art instead of journalism—he has changed both story and context far more radically than by the light revision he has given the original newspaper article.

Two other poems from the same collection (*Nineteen Elastic Poems*) demonstrate Cendrars' literary affinity with Cubism.

STILL LIVES  
*For Roger de la Fresnaye*

"Green"  
The fast trot of the artillerymen passes over the geometry  
I strip  
I would soon be only steel  
Without the T-square of light  
"Yellow"  
Bugle of modernity  
The American filing cabinet  
Is as dry and  
Wet  
As the first fields are green  
Normandy  
And the architect's table  
Is thus strictly beautiful  
"Black"  
With a bottle of india ink  
And some blue shirts  
"Blue"  
"Red"  
So there's also a litre, a litre of sensuality  
And that latest style  
"White"  
Sheets of white paper

(April 1914)



## THE HEAD

The guillotine is the masterpiece of plastic art  
Its click  
Creates perpetual motion  
Everyone knows about Christopher Columbus' egg  
Which was a flat egg, a fixed egg, the egg of an inventor  
Archipenko's sculpture is the first ovoidal egg  
Held in intense equilibrium  
Like an immobile top  
On its animated point  
Speed  
It strips off  
Multicolored waves  
Color zones  
And turns in depth  
Nude.  
New.  
Total.

(July 1914)

The idea of stripping things of all ornament, of getting down to the most basic and fundamental form, is one that recurs often in Pierre Reverdy's writings on literature and art, and the art he wrote about was usually that of Braque, Picasso, Gris, or Henri Laurens. In an interview, Reverdy said, "From 1910 to 1914 I learned the Cubist's lesson. Those paintings, so stripped down, so simple!... I wanted to get that in literature." With a monochromatic verbal palette he did create some of the most haunting and beautiful poems of this century, poems which, given a casual reading, seem so bare that they hardly exist. On closer reading, though, they reveal a depth and strength that are comparable to the best in Cubist painting. (Reverdy was not, however, given to writing "anthology pieces," so he doesn't shine forth particularly well in brief selections.) One untitled little prose poem has always reminded me of the poverty many artists and writers of that time shared:

Back then coal had  
become as precious  
and rare as gold  
nuggets and I wrote  
in an attic where  
the snow falling  
through cracks in  
the roof turned  
blue

Aside from its shape and trimness, however, this poem isn't particularly suggestive of Cubism. The following poem, with its quick syntheses, is.

## MAO-TCHA

The scar lives  
The box closes  
Between the lips  
A nest  
of pearls

A smiling portrait  
the mirror  
Where the window shines  
A live fish  
In its cage  
free  
The water rushes out  
The Chinese run  
on the tapestry

In a more typical and spiritual vein is this poem from his collection *The Wrecks from the Sky*:

#### SUN

Someone has just gone  
And in the room  
A sigh is left  
Life deserted  
The street  
And the open window  
A sunbeam  
On the green lawn

Much of Reverdy's poetry during this period was written either in block (prose) format or in staggered lines (as in "Sun") in which the disposition of words on the page, like Cubist planes, are as integral to the poem's nature as are its words and syntax.

It is odd that in spite of all the affinities between poets and Cubists there were so few direct collaborations. More often than not the artist would contribute a frontispiece drawing for a book or the poet would provide a poem for an exhibition catalogue. One of the few exceptions to this situation is Reverdy's collaboration with Gris, *Au Soleil du Plafond (The Ceiling Sun)*. The original project called for 20 poems by Reverdy to match 20 lithographs by Gris, each with a one-to-one relationship. Reverdy completed his 20 poems and Gris 11 of his images, at which point Gris broke with his dealer, who had commissioned the project. Later Reverdy and Gris quarreled, and then Gris died, leaving the project unrealized. In 1947, when Gris' former dealer died, the originals were rediscovered and in 1955 issued under Reverdy's supervision. What a gorgeous piece of work it is! The poems, deceptively simple to read (and maddeningly hard to translate) are a perfect counterpart to the visual images. Here is one example.

#### COFFEE MILL

On the tablecloth there's a little dust or coffee grounds. War or peacefulness on the foreheads that wrinkle together. The smell mixed with the cries of the evening, they all close their eyes and the mill has its dark daily grind, like our heads. In the circle of voices a cloud rises. A windowpane at the lip that grinds our thoughts.

How fitting that the poet closest to the Cubist painters should have found the term "Cubist poetry" to be "ridiculous!" For even though Reverdy, Cendrars, Jacob, and Apollinaire were not part of a Cubist poetry movement, they were an essential part of the way Cubism happened, not only by promoting it, defending it, and to some degree legitimizing it, and not only by providing the personal support only a colleague and friend can give, but also by exchanging points of view with the painters—poet as painter and painter as poet—which lent to both a multiplicity that was also fundamental to the art they created.



## SUGGESTED FURTHER READING

Apollinaire, Guillaume. *Selected Poems* (Penguin), translated by Oliver Bernard.

Auster, Paul, ed. *The Random House Anthology of Twentieth-Century French Poetry* (Random House). Includes selections from Apollinaire, Jacob, Cendrars, and Reverdy.

Bochner, Jay. *Blaise Cendrars, Discovery and Re-Creation* (University of Toronto Press). Outstanding.

Guiney, Mortimer. *Cubisme et Littérature* (Georg, Geneva, Switzerland). A fine study, from which I have drawn several quotations in this article.

Guiney, Mortimer. *Poésie de Pierre Reverdy* (Georg, Geneva, Switzerland). Probably the best study of Reverdy's life and work.

Jacob, Max. *The Dice Cup* (SUN, N.Y.), edited by Michael Brownstein. Translations by contemporary American poets, including those of mine in this article.

Kambler, Gerald. *Max Jacob and the Poetics of Cubism* (The Johns Hopkins Press).

Rizzuto, Anthony. *Style & Theme in Reverdy's les Ardoises du Toit* (University of Alabama Press).

Shattuck, Roger. *The Banquet Years* (Vintage). A very engaging account of the Pre-War Period.

# CUBISM AND THE FUTURE OF ART

Ernö Kállai

Translation from *MA* and notes by George Peck

*MA (Today) was a Hungarian journal of literature and the fine arts, published—first in Budapest and later in Vienna—between 1916 and 1926. The self-proclaimed activist periodical entered the forum of European and international artistic dialogue forming what can now be recognized as a very important link between differing factions of the rapidly developing modern art world. Lajos Kássak—artist, theorist and editor-in-chief of Ma—developed an atmosphere around himself and the magazine that became a creative hotbed. Under his direction, Ma generated a magnetic center for figures such as László Moholy-Nagy, Béla Bartok, László Peri, Sándor Bortynik, and Vilmos Huszar. They and many others used Ma as a means of responding to the increasing diversity and complex vision of art forms in the twentieth century. Béla Uitz and Sándor Barta were assistant editors, while foreign contributing editors included László Moholy-Nagy in Germany, János Mácsa in Czechoslovakia, and B. Tokin in Yugoslavia.*

*Ernö Kállai (1890-1954)—teacher, art critic and historian—first became involved with Ma's activity in Budapest in 1919 and continued his work with the activist periodical when it moved to Vienna in 1921 even though he, himself, lived in Berlin from 1920 to 1935. Kállai was the theoretician of Ma. In addition to Ma, he contributed to other Hungarian periodicals such as Akasztott Ember (The Hanged Man), 365, and Uj Föld (New Earth), as well as foreign magazines such as Kunstblatt, Cicerone, Die Form and Die Horen. He edited Jahrbuch der Junge Kunst und Dekoration and in 1929 started Der Kunstnarr, which appeared for one issue only. He also published articles in Swiss, Dutch, Rumanian and Czechoslovakian journals. Kállai returned to Hungary in 1935 where he became a critic. From 1940 to 1944 he was arts editor of Pester Lloyd and after the war he taught at the Academy of Applied Arts. After 1948, during the time of Stalinist repression, he was out of favor and could work only as a translator.*

**T**he first attempts at Cubism encountered two inherent problems. One was structural, the other was an imbalance between structure and content. On a purely structural level, it is impossible for described objects to have plasticity without light and shadow, using only the integration of bordering surfaces and the illusion of parallel flattened planes.

The Cubists specifically demonstrated this fundamental concept and intellectual exercise, cleverly promoting it as an aesthetic method. It proved impossible, because Cubism denies the patterns of illusionism by destroying the unifying structure of integrated light. The creation of sharp edges through light and shadow is merely broken up into thousands of parts and sprinkled across the surface of the picture plane. With this method, there can be neither illusionistic space nor any definite articulation. Nor can Cubist techniques genuinely portray a shape—only crumpled or shattered



distortions.

Everything is seen as if reflected in a shattered mirror. This anarchistic treatment produces a representation of light that simply cannot exist, because none of the shapes or planes show contrast but, instead, become the painting's linear structure. Thus, there is a real threat of emptiness in the work.

The accumulation of similar formal components creates endless confusion. The Cubist artist paints like a dart thrower aiming at a target. Each object needs to be peeled out of its complicated planes, which even the informed eye can experience only as a broken totality.

Cubism's awkwardness in this developmental period reveals its relationship to Expressionism. Cubism wanted to be the direct opposite of Expressionism and took a stance against its structural ideas. Unlike Expressionism's ecstatic eruptions and exclamations, Cubism's inquiry into the simplest stereometric elements combined with nature's compounded forms searched for logic. At first, however, Cubist paintings were neither logical nor complete. Flickers of light and shadow splintered or melted into pulsating nervous tension. Everywhere, space broke through—or was in the process of eroding—form.

At this stage, Cubism had no specific style.

The change came when Picasso and Braque started to use multiple overlapping geometric planes, which they placed parallel to the frontal plane. This approach led to the end of extensive formal expansion and illusionistic freedom, exacting a kind of purity. Space, itself, lost none of its depth. On the contrary, the crisscrossing of planes accentuated and defined space, in contrast to the vacillating, foggy uncertainty of the centrally located boundaries. In early Cubist efforts, the portrayal of planes and depth was marred by unsuccessful attempts to balance foreground and background. This hesitation between the two possibilities prevented artists from bringing their work to a definitive state. Picasso's paintings, where frontality comes into clear focus and accentuates the supporting structure, were the exception. Color considerations aside, the Cubists' desire to free painting from tradition and force it to deal with their own personal realities was enhanced by this planar approach.

The first period of Cubism had the effect of an open wound. The viewer was thrown into a visual chaos composed of pulsating structure, light and shadow and constantly changing color. Funneling perspectives assaulted them without restraint, and frosty layers of segmented shapes gave no clue to setting a specific viewing distance. The objects described were not even minimally removed from everyday anecdotal human experience.

The nervous tension of this artistic situation was all encompassing. A relaxed unity between clear and obscure bubbled up perpetually. Only a purely planar arrangement seemed to solve the problem, especially when combined with the frontalization of shapes and a clearly understood delineation of distance. This was not accomplished through authoritative monumentality, but rather with aristocratic understatement. Calm and self-assured, this pictorial structure discovered an infinite silence within itself. Never before in the history of art has still life known such perspective lyricism and mystery as in the later works of Picasso and Braque. Their spiritual beauty evolved from violins, fruit bowls, glasses, and playing cards. The most musical of Terborch's interiors and still lifes are merely coarse colored photographs next to this new spiritualism, which has surpassed so much of human emotion.

In contrast to the fruitless, convulsive Expressionist search and to Dada's fashionable amusements, Cubism is a pure style.

\* \* \*

The creation of an existence beyond the human situation is emphasized by close-ranked frontality of planes coupled with local color, and by the balance of these elements. On another level, the Cubist sense of architecture divides the shapes and reconstructs them in its own terms. This deformation or decomposition allows the viewer to become objective, returning to both practical and aesthetic conclusions. This is why some of the newer Picasso and Braque still-life paintings have such power and monumentality, not to mention Léger's visions of the machine and the cityscapes of Gleizes.

Cubism's disintegrating force has a deeper meaning as well.

At first glance, nature, man and unrecorded moments from past cultures in these Cubist paintings appear to be fragments of a totality. But this reorganization of life's meaning in a society which continues to be robot-like, money-grubbing, hedonistic, poor in spirit, and strangled by rationalization, has been losing ground rapidly. How can the "isms" of nineteenth and twentieth century art—Classicism, Romanticism, Symbolism, Naturalism, Impressionism, or Expressionism—live up to values of Greek, Renaissance, or Baroque art? Until European and American society follows the intellectual and moral path that prevailed in art through the end of the Baroque era, there will be no use for a style that is predominantly object and life preserving. As the past becomes less important to contemporary life, its translation is left to the studios, museums, and collections of art.

The enormous phenomenon of the artificially made object is reflected in our private as well as our societal existence.

Man-made objects, from jewelry, through a variety of utilitarian articles, to large buildings, have been illustrated throughout art history.

Until the Baroque era, paintings also had a utilitarian purpose. The humanistic goals of painters and their individual creations were subjugated to the interest of society as a whole. The artist in a socially wholesome society draws, or feeds, his creativity from the group spirit, which is the base of his intuitiveness. Inspiration and direction came from the architecture of the surroundings—its interiors, its fashions and decorative rhythms. Even if the major preoccupation was with objects stylistically based in the past, or adapted from another culture, the similarities were always based on the preoccupation of the organization of the human spirit. The simplest representation of an object was rooted in the mystical belief of the artist, lodged in the deepest regard for human spiritual existence. Aside from the rich experience realized in contemplating the beauty of objects, paintings also were organized on the basis of the subjective and objective. Each object in the painting, set in its own space, maintained its importance as a sovereign, organic identity and inherent part of the totality, which was the reason for their depiction.

From an intellectual and social viewpoint, the West, with its strong commercial, industrial, and technical interests, rationalized away any need to retain its own culture. The result has been a mixture of many ideologies, guarding the remnants of a culture which the conservatives warm up periodically until everyone finally turns away. Modern civilization seems unable to produce an organized artistic objective, either directly taken from the past or through the creation of an unknown style. The newest proof of this helplessness can be seen in the Expressionistic dependence on primitive and Asiatic art. There seems to be no need in modern Europe for organized social reality. In civilizations where only manufactured and abstract objects remain, individual artistic expression becomes useless. Even so, the mechanics of structure exist outside the realm of nature and human life. In Cubism, the recurring structural elements of past or foreign cultures prevail like an empty scaffolding, an industrial-mechanical re-creation. This heterogenesis, which surrounds us with the diluted styles of past and foreign cultures, also leaves us with only a second- or even tenth-hand understanding. As



for the Cubists, they can not conjure up the illusion of an organically structured social fibre. That is the reason they have turned to segmentation and re-combination; they have organized a new structure in which even fragments of everyday objects become abstracted, descriptively, formally and, in the end, existentially.

The interior cohesiveness of a Cubist painting should not be attributed to its abstracted forms alone. Cubist pictorial organization is also valid because it treats abstract shapes and naturalistic objects in a similar way.

Léger and many other Cubists decided to replace the nearly unrecognizable abstractions of familiar objects with more naturalistic forms. In these works, human figures, heads, fruit and other common subject matter become merely referential and are only an externalized expressive force, simply part of the mechanico-geometrical order.

Cubism's purity of reconstruction takes the "object" beyond its physical presence. The title of paintings such as *Harlequin* and *Three Women Dressing*, have nothing to do with the appearance of the work, suggesting perhaps viewers should instead, consider each separate segment of form as a literal reality. Many Cubist paintings—like Kandinsky's compositions—do not show the painterly waves of clouds or bursting snowflakes described in their titles, nor does one find a human figure anywhere in Léger's *Woman Sewing* or in his *Nudes*. The coalition of functional object and abstracted shape, which was so disturbing in the earliest Cubist paintings by Braque and Picasso, has now been removed. For this reason, and this reason especially, Léger's paintings take on a different meaning; his shapes are richer, and in the conflict between space and plasticity, the latter is much stronger. These paintings have an irresistible dynamism: the power, shape and movement of machines create a spatial sense of such grandeur that it evokes the vastness of our planetary system.

The title of a Cubist painting can, however, carry a meaning that is sometimes attached to the work's insistent non-objectivity. At best, the title can only give the viewer some vague reference to the largeness of space and form or to their energetic, even explosive, movement. But even such titles serve no purpose when the fragmentation of mass in space and the intensity of tone are balanced and integrated in a manner that, by themselves, reveal the painting's strength and purpose.

The practice of decomposing a familiar object in order to reconstruct it in planar and abstract terms does not mean that all objects have been removed from painting. Even today, there are many experiments showing a linear and spatial structure in which abstracted human figures appear. If the work of art evolves from objectivity and carries with it the essence of our times, then a rigorous dissection of components of the human condition can widen our artistic vision, as, for example, in Archipenko's sculptures of urban women. Engineers, mechanics, chauffeurs, pilots, and factory workers have all appeared as valuable new motifs in Cubist portraiture and figure studies. On the other hand, few structural innovations have been applied to the problem of representing the everyday object.

Some Cubist creations which present us with traces of such objects can be read like hieroglyphics, but the discoveries thus made are not necessarily the most interesting ones, tending, even, to be useless because they are merely formalistic. They can, however, often be very witty, with their resonant, broken patterns, nervous tremors, angular discords, and intricate knots of crisscrossing lines. Nevertheless, these configurations are nothing more than games: like the infamous Picasso portrait of a woman which was seized by a customs officer because he thought it was actually a set of plans for military fortifications.

This anecdote underscores an important fact about Cubism. Even the most inexperienced

viewer can perceive the resemblance between Picasso's and Braque's linear structure in their planar portraits and that found in complicated architectural drawings. It makes very little difference whether the subject appears to be a power generator, a fortification, or a moving square. If it is based on a system that looks mathematically logical, it will provide the viewer with some sense of order when confronted with pictorial abstraction. In the early Cubist vision, stress was placed on continuity of space and form, achieved through fragmentation. Yet, familiar details in a painterly style such as curls of hair, a moustache, a collar, buttons, earrings, and hats, etc. were also introduced in an attempt to stabilize the artistic helter-skelter. Even the most highly trained eye had difficulty rationalizing this unsettling experience.

Cubist still life is also concerned with the treatment of functional objects. While early endeavors lacked notable experimentation with form, later developments in this area of Cubism are extraordinary and full of life.

The decisive difference was to be found in the approach to the object. When the subject of a planar Cubist work is human, the expression of life in the picture is diminished; the primary structural aim of the work is never confused with trying to evoke reality in the "form."

The manner by which traditional elements of still life—glasses, cups, playing cards, violins, books, newspapers—are transformed into a new reality is without precedent. There is no comparison with either naturalistic or impressionistic approaches to form. In Cubist still life, the goal is to attain total union among the elements of the composition, not through external appearances, but from within.

This approach brought the Cubist style to the essence of its expression—the spirit embodied within its form. Ultimately, the truth of Cubism and its stylistic importance lies in its own promise for the future, which it has fulfilled. Ideologically, Cubism relinquishes all reliance on either the values or material objects that art has developed through the ages. As an artistic expression, Cubism is filled with an exciting reality, a reality that focuses on the modern machine as well as the trappings of a new scientific world—the bridges, factories, skyscrapers, airplanes, and microscopes that surround modern man. These objects join with the Cubist vision in a powerful cosmic harmony, an artistic vision, with pure truth as its goal. It is a closely integrated statement in which individual creation becomes an expression of the greater community. Because Cubism speaks for all parts of society, it also touches the modern world of transportation and industrial technology. Technology is so much the common denominator of our times that its powerful influence reaches beyond race and class, beyond continents, without any limits, to infinity.

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Gleizes' artistic development presents an interesting and important example of Cubist painting's stylistic and philosophical progression. When his work combines linear abstraction and representation, it gains in its understanding of life and truth. Gleizes, who was influenced by the Analytical Cubism of Braque and Picasso, has a subtle painterly style. The references that connect him to concrete reality are very generalized and simple. When he depicts a skyscraper in a cityscape, or motifs from nature such as rivers, trees and foliage, he mixes fragmentation with abstraction in order to interpret physical reality. As soon as he restricts himself to the Cubist arena (for instance, the modern American metropolis) he uses metaphors which express exhilarating speed and rhythm, creating layers of objects until a new visual experience emerges. Another world is built up on the canvas, a world that humanity knows only through synthesis, a multi-dimensional cosmos reaching



toward the sky. Subject and object can become one because Cubist structure is not limited to traditional devices. No clever innovations are needed to arrange the objects in an *a priori* system. Cubism's high style evolved naturally from its early, formative investigations. The special properties of Cubist form derive from an insistence on developing the internal relationship of elements as the essence of pictorial communication. A painting by Gleizes is incomparably simple in relation to Braque's and Picasso's early work. The fact that he explores few possibilities for refining the painterly tradition seems inconsequential when compared to the monumentality his style achieves. In *The City*, where the letters "MUR" dominate the foreground, Gleizes does not harmonize space with plasticity. Instead, enormous, sharp, angular wall fragments protrude into space as if the spectator is looking at the city through fragments of demolished buildings. This dense system of stone cubes contrasts with a background of skyscrapers rising toward the sky. All forms are clearly described in three dimensions, and there are no impediments to the recession of space. By rejecting an organized system of arbitrary plasticity in painting, artists no longer needed to contend with the compromises that such a system demands. Gleizes was not compelled to rearrange the pure and clearly defined system of shapes he saw. While he was not preoccupied with the surface, this painting nevertheless retains an internal cohesiveness simply because his use of modelling carries no ambivalence with it.

The far-reaching consequences of such closed and distanced objectivity does not stop there. Despite all the straight lines in these paintings, pathos and a baroque sense of human reality still predominate. The illusion of space over-emphasizes the chiaroscuro of atmospheric effects. In a pure Cubist painting, the large wall fragments would have been dominant, while here, there is a prevailing ecstasy. This feeling of high psychological drama could never occur in Cubism which specifically encourages disengagement from the human condition. Frontality is emphasized and supported by a strict and rigorous structure in which freedom reaches toward infinity.

Like all the major Cubists, Gleizes has taken important steps in this direction, for example, with the decorative painting intended for a railroad station, and *Man Among Buildings*. He is the lord of the neutral dissection of the metropolis. By discarding the inconsequential and bothersome, he has devised and simplified radiating rhythms that open up space. He fabricates a world where the atmosphere changes with lightning speed and forms are built of delicate, transparent matter. Sharply outlined planes pass into depth from the foreground and speed into limitless space. The energy from crisscrossing lines interacts with volumetric power to expand shapes even further into space. *Relativism* is the condition that merges from this witch-dance. Its influence is everywhere and it leaves dark thin layers, broken through by rays of light. A beam shining from the streetcar demonstrates a new interest in the play of light as well as in the form of light rays which penetrate the monotonous atmosphere of dusty gray. The tradition of depicting light and atmosphere has not yet died. In fact, Cubism won a glorious battle over representing the mystery of linear and atmospheric light.

Unadulterated Cubist planar construction takes a luminous turn in the work of Gleizes. The even tougher structural stance seen in Léger is still far removed from the restricted forms found in object-bound painting. Rather, he carves out of space new floating segments, which are opposed to what we understand as the logical relationship between mass and gravity.

It is startling that so many of the planar Cubist paintings use no horizon as a compositional foundation, nor do they have any sense of real weight. The viewer has a sensation of floating, weightless, between sky and earth. In its most earth-related reading, a Cubist work, such as Léger's *Hellesen*, may look like a bridge or an engine part reaching into infinity. Where forms depict a still life, in the work of Picasso, Braque or Marcoussis, we are confronted with frontality as flat as a wall, or

wallpaper that, in its own terms, refers to a background without support.

Cubism's exquisite balance manifests itself in a rhythmic flow, with a free and open beauty. While it is beautiful, Cubism does not allow its seemingly complicated arhitectonic organization to obscure its true goal.

In fact, the whole configuration seems totally natural. In this respect, pure Cubist abstraction is only a representation, or an unstable escape bridge that reflects the present state of restlessness in our civilization, especially in city life, due to the anxieties of an anarchistic and capitalistic open market. Forms emerge, cramped together, overlapping each other, yelling for space, for height, for light, and for attention, as well as for money with which to buy pleasure and bread. Pressures from a hundred directions crowd the confused multitude. This difficult struggle has excluded the factor of personal emotion in order to attain a larger goal. The viewer cannot escape to his own interests or a romantic interpretation of this synthetic totality. Previously, Cubism depended on its throngs of tumultuous, chaotic shapes, puffed up with their own sensationalism and witty isolationism, bringing together both the horrendous and the marvelous. Now, the simple monumental collective will, the manifestations of experiments, and the suicide of superficial ideology swirl around as they scatter into nothingness.

Cubism's aesthetic vocabulary, as well as its future, is endangered by this newly created visual world and its growing unruliness. The outcome remains rooted in man's belief in societal change.

Perhaps the Cubists cannot, or do not want to, see this connection. They do not want to hear that their art deals with the visual problems of the world. They want to deal only with format and, staying within this format, they will simply rely on intuition when making their paintings. This emerging spirit is caused by capitalistic anarchy as well as society's hedonism; Cubism depends on the excitement derived from this anarchy. It condones the style that comes partially from the rubble of the past as well as from the chaos of our large modern cities. The Cubist formula can take many nervous and decadent directions. It can escape sensationalistic aesthetics in which hungry nerves must be fed with intellectualized games. This is also the source of its hostility as well as its moral conscience, a position from which it analyzes the world and then behaves accordingly. Cubism does not intend to be expressive. It is satisfied with superior aesthetic virtuosity using it as its subject matter, as well as equating it with the present state of civilization.

In addition to its conscious recognition of the laws of beauty which apply to a subject, Cubism takes into consideration its origins and the relevance of constructive technology for civilization. Modern technology is not exclusively the problem of the engineer or members of the business community. If we wish to assure society's future, we must begin to raise the quality of our physical and spiritual life. The only ground that man can call his own exists beyond individualistic greed and the tragedy of loneliness, marked by a wholehearted participation in society. Intellect and morale are still being sacrificed, while technology embodies a new kind of slavery that reduces man's life to a grinding existence. Modern technology, civilization, and its aesthetics seem merely a romantic reflection of previous civilizations.

The future of Europe could lie along a path leading to the higher order of the collective. Man needs to develop self-discipline as well as controlled behavior towards others. Backed by a strong moral will, the intellectual and emotional collective can be raised to cosmic and meta-subjective heights. This evolution can be accomplished only with the strength of a productive spirit: knowledge, organization, technology, and goodwill.

Cubism grasped the content of our times and understood its own constructive introspection, but never realized that this knowledge should be directed towards worldwide revolutionary social



change. Cubism has reached a position of complicated aesthetic compression and strength, a parallel to contemporary society's mechanical complexities—man in the age of mechanization is endowed with a new meaning of life. He is projected far into the future. The aristocratic, aloof frontality of Cubism, ingenious—and ultimately a celebrator of beauty—is conceptually too fragile to serve a collective and all-powerful social structure. That is why Cubism lacks enough self-determination to support the laws of simplicity and an architectonically determined will.

Architecture is the first and most important structural foundation of all artistic development in society.

Architecture relies on its supporting structure and its protective cover. While it is firmly connected to the ground, it is also firmly balanced and approaches the boundaries of shapes and space victoriously.

The fundamental rules for future architectonic space will come from modern technology which is naturally constructive. Future painters and sculptors will have to fit their work into a prerequisite architectonic framework. They must be truly and literally object-oriented, otherwise their meaning could not be understood socially. Art for pleasure and work—concepts of the aesthetic elite—is only meaningful for a small circle rather than the whole society. Painting and sculpture will not turn towards naturalistic or realistic subject matter in the future. The tectonic simplicity of basic construction will guide its direction, that same architectonic style which is already the result of a collective will. The style is the expression. This investigation has its own logic and the portrayal of the object is neither necessary nor is it part of a rebellious response to a formal set of rules.

*The art of the future will bring harmony between expression and form through a pure architectonic unity in which the monumentality of the simple plane will prevail.*

It is important that this style should unify and influence life. It must bring the energy for freedom, should become the nurturer and guardian of all forces, not unlike the standards of Christian and bourgeois public education that have led us to capitalistic anarchy.

Cubism failed to bring us to this unified position. It was, instead, the young Constructivist artists who took the first step. Their experiments point to the future. Building technology for industry and transportation has been developing for some time, despite many unsuccessful experiments; nevertheless, architects of the academy hide their ideas behind tradition and the label “modernism.” Tatlin's tower is a decisive achievement in the field of machine architecture. Young Russian painters and sculptors have been outstanding in their struggle, which sooner or later will come to a decisive solution where the problem of architectonic art is concerned. The artists of other nations who shared in the concept of the international social revolution have also followed similar paths. We need not look very far to find them. Here, for instance, are Lajos Kássak, Bortnyik, and Moholy-Nagy, whose paintings and constructions have an eruptive spatial arrangement. Contradicting motifs are placed in opposition between shafts of polarized tension with results that are not unlike those of the Dadaists. The absolutely simple and logical future, in contrast to the chaos of today with its far-reaching dialectical emphasis, leads beyond all boundaries of the “object.” This interpretation still stands in the way of the dialogue with the masses although its objective is that art should go beyond, and uplift, culture. The promise of the future calls for a simplification of style and, at the same time, a need to create a world-encompassing force, since the eruptive energy of space and form is ruled by the will of the architectonic. The purity of this radiating spirit and its enormous concentration has the power to create monuments of art even from insignificant linoleum cuts. It paints towers and diagonal rails that seem to represent the landmarks of the social revolution. The greatest expression of style occurs in the all-encompassing frontality that rises above inconsequen-

tial anarchy and unimportant rationalization. Its religion emanates from a vision of the dawn of civilization and a new perspective for culture, accompanied by a great cry originating out of love and self denial: CALL FOR ACTION!

—*MA Activist Journal*, Volume VII, no. 2, Christmas 1921-1922.



# ANNOTATED LISTS OF CONTEXTUAL MATERIALS

The contextual section of the exhibition includes a representative sampling of bibliographic and fine art materials from 1908 to 1930. Two books, *Cubism* by Edward F. Fry (New York, 1966) and *Cubist Criticism* by Lynn Gamwell (Ann Arbor, Michigan, 1980), were helpful guides in identifying the scope and appropriateness of particular entries.

## DRAWINGS, PRINTS AND POSTERS

Apollinaire, Guillaume

Original manuscript page for poem, "Eventail des saveurs," **Calligrammes: Poèmes de la paix et de la guerre, 1913-1916.**

Collection of Ex Libris, New York

Bortnyik, Sándor

Cover design for exhibition catalogue:

**Futurista Expresszionista Es Kubista**

**Festeszeti.** 1919. Ink, gouache and pencil on paper,  $9\frac{3}{8} \times 6\frac{1}{4}$  inches (23.9 x 15.9 cm)

Collection of Rachel Adler Gallery and Rosa Esman Gallery, New York

Bortnyik joined the *Ma* group in July 1918. The *Futurist Expressionist and Cubist Painting* catalogue was written by Iván Hevesy and contained 45 illustrations. It was published in Budapest by *Ma* in 1919.

Flagg, James Montgomery

**If Whistler had only been a Cubist.** 1913-1914.

Pen and ink on paper,  $9\frac{3}{4} \times 7\frac{3}{8}$  inches (24.8 x 18.8 cm)

Collection of The Museum of Modern Art Library, New York



Probably a sketch to be reproduced on paper. A "Cubist" version of James McNeill Whistler's *Portrait of Thomas Carlyle: Arrangement in Grey and Black, No. 11*.

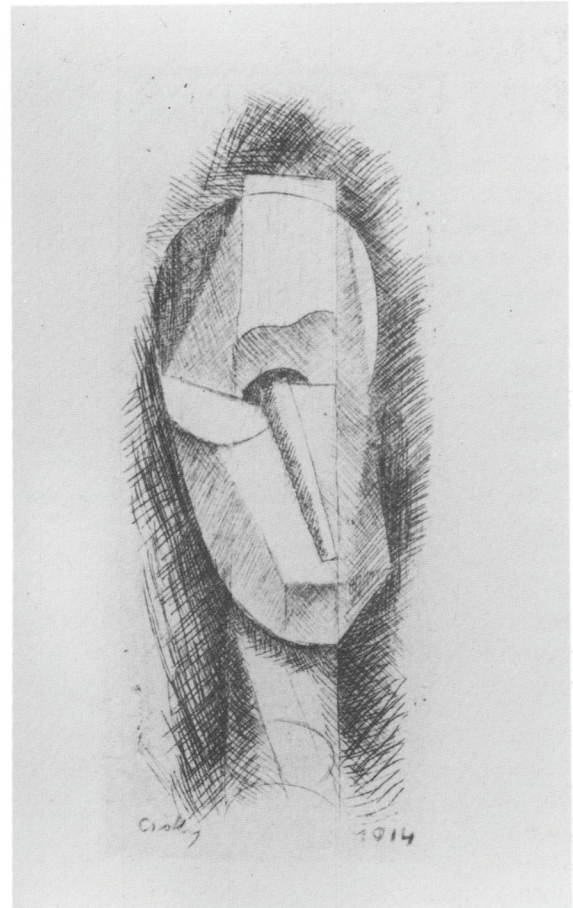


Léger, Fernand  
Maquette for front cover of **The Little Review**, Exiles Number, (Volume IX, no. 3) Spring, 1923. Ink on paper,  $12\frac{3}{8} \times 9\frac{3}{8}$  inches (31.4 × 23.8 cm). Collection of Blue Moon Gallery, New York\*

Maquette for back cover of **The Little Review**, Exiles Number, (Volume IX, No. 3.) Spring, 1923. Ink and gouache on paper, 12 × 8 inches (30.5 × 20.4 cm)  
Collection of Kay Hillman\*

Röhl, Peter  
Maquette for cover of **The Little Review** (Volume X, no. 1) Spring, 1924. Ink and gouache on paper,  $9\frac{1}{2} \times 7\frac{1}{2}$  inches (24.1 × 19 cm)  
Collection of Kay Hillman\*

Czaky, Josef  
**Head (Tête)**. 1914. Drypoint,  $4 \times 1\frac{5}{8}$  inches (10.2 × 4.2 cm)  
Collection of George R. Minkoff Inc., Great Barrington  
Included in the deluxe edition of Waldemar George's monograph on the artist published in 1930.

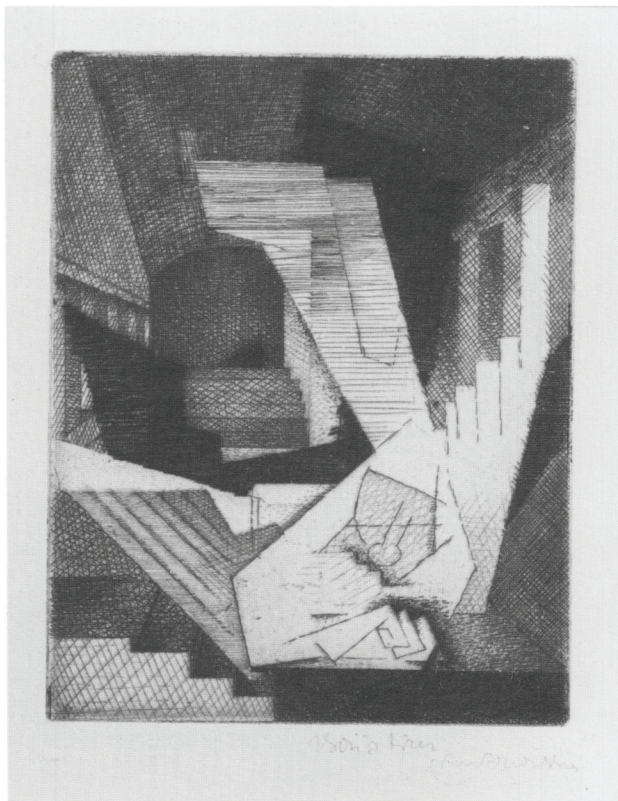




Marcoussis, Louis

**Aurélia.** 1930. Suite of 10 “bon à tirer” proofs. Etchings,  $6\frac{3}{4} \times 5\frac{1}{4}$  inches (17.2 × 13.3 cm) each. Collection of Margo Pollins Schab\*

Each print is annotated and signed in pencil by the artist. Created in 1930 and printed by Haasen for the album.



Poster for the **International Exhibition of Modern Art**

New York. February 15-March 15, 1913. Offset lithograph,  $20\frac{5}{8} \times 14\frac{1}{8}$  inches (52.3 × 35.8 cm) Collection of The Museum of Modern Art Library, New York

The Armory Show was the only exhibition organized by the Association of American Painters and Sculptors. It was held at the 69th Infantry Regiment Armory at Lexington Avenue and 25th Street and opened to the public on February 17. About 1300 works of art

were exhibited. Besides New York, it was also shown in Chicago and Boston. Every effort was made by the committee to make this a spectacular exhibition of progressive American and foreign art. The organizers of the show chose the pine tree, a symbol during the American Revolution, as emblematic of the “New Spirit.”

\*Only shown in New York

## TREATISES

Gleizes, Albert & Jean Metzinger. **Du Cubisme.** Paris, Eugène Figuière et Cie, 1912. Collection of Edward F. Fry

The first critical and theoretical book devoted wholly to Cubism was begun in summer, 1911. It's influence was widespread, and numerous translations, including English and Russian, were made beginning in 1913.

Salmon, André. **La jeune peinture française.** Paris, 1912.

Collection of Edward F. Fry

Written in April, 1912, and published in an edition of 530 copies.

Apollinaire, Guillaume. **Les Peintres Cubistes. Méditations Esthétiques.** Paris, Eugène Figuière et Cie, 1913.

Collection of Ex Libris, New York

An assemblage of many previously published articles written between 1905-13 and presented in no strict chronological order. The author intended to make the book a poet's meditation on art, but the publisher changed the order of the titles to be topical and appeal to a larger market. The theoretical parts of the meditations were written in collaboration with the artists themselves, who include Picasso, Braque, Metzinger, Gleizes, Laurencin, Gris, Léger, Picabia, Duchamp and Duchamp-Villon. Translated into English by Lionel Abel for *The Cubist*

*Painters: Aesthetic Meditations* (New York: Wittenborn, 1944).

Gleizes, Albert & Jean Metzinger. **Cubism.** London, T. Fisher Unwin, 1913.  
Collection of Edward F. Fry

First translation into English. Insertion of Picabia's *Port of Naples* to replace missing illustration of Braque *Still Life* painting from French edition.

Raynal, Maurice. **Quelques Intentions du cubisme.** Paris, Éditions de "L'Effort Moderne," Léonce Rosenberg, 1919.  
Collection of Donald Karshan

An effort to establish an intellectual and philosophical basis for Cubism, quoting from Immanuel Kant's *Critique of Judgment*. First given as a lecture in Paris on May 11, 1919. Reprinted in *Bulletin de l'Effort moderne*, January, 1924, pp. 2-4; February, 1924, pp. 2-4; March, 1924, pp. 1-6.

Reverdy, Pierre. **Self Defense Critique-Esthétique.** Paris, 1919.  
Collection of George R. Minkoff Inc., Great Barrington

The dedication copy inscribed by Reverdy to Juan Gris, "À Juan Gris, Avec toute mon amitié, Pierre Reverdy." Number 45 from the edition of 364 of the poet's aesthetic credo, which discussed the relevance to poetry and painting of ideas drawn from Synthetic Cubism.

Salmon, André. **La jeune sculpture française.** Paris, 1919.  
Collection of Edward F. Fry

Written before World War I as a companion to his earlier book on painting.

Henry, Daniel. **Der Weg zum Kubismus.** München, Delphin Verlag, 1920.  
Collection of Ex Libris, New York

From 1916 to 1942, Daniel-Henry Kahnweiler published under an adopted pseudonym: Daniel Henry. This text was written during World War I (1914-15), when

Kahnweiler was living in Switzerland. It was based on a Kantian view of knowledge. Selections were published in September, 1916, as "Der Kubismus," *Die Weissen Blätter*, Zurich-Leipzig, pp. 209-22. The first English translation of the original German text was Kahnweiler, Daniel-Henry. *The Rise of Cubism.* New York, Wittenborn, Schultz, Inc., 1949. Preface by Robert Motherwell. Translated by Henry Aronson for the series *Documents of Modern Art.*

Gleizes, Albert. **Du Cubisme et des moyens de la comprendre.** Paris, Éditions "La Cible," 1920.

Collection of Donald Karshan

This essay reflects the post-war formalist atmosphere, defining painting in terms of physical properties.

Apollinaire, Guillaume. **Les Peintres Cubistes.** Paris, 1922.

Collection of Edward F. Fry  
Pirated edition.

Gleizes, Albert. **La Peinture et ses Lois. Ce qui devait sortir du Cubisme.** Paris, 1924.  
Collection Hofstra University Library, Wein-grow Collection of Avant-Garde Art and Literature

Essay first published in the review *La Vie des Lettres et des Arts*, Paris, March, 1923, pp. 26-77.

## MONOGRAPHS

Goldberg, Mécislas. **La Morale des lignes.** Paris, 1908.

Collection of Edward F. Fry

Written ca. 1905 and published posthumously. Goldberg's use of language suggests a presentiment of Cubist ideas. Includes four reproductions after drawings by André de Rouveyre.

Holmes, Sir C.J. **Notes on The Post-**



**Impressionist Painters. Grafton Galleries, 1910-11.** London, Philip Lee Warner, 1910  
Collection of N.G. Stogdon

D.H. Cameron had taken the author to the exhibition and thus inspired his essay.

Puy, Michel. **Le dernier état de la peinture; les successeurs des impressionnistes.** Paris, Union Française d'édition [1910].  
Collection of Edward F. Fry

First published in *Mercure de France*, July 16, 1910 pp. 243-66. A description of the artists and schools that succeeded Impressionism.

Apollinaire, Guillaume. **Alcools. Poèmes (1898-1913).** Paris, Mercure de France, 1913.  
Collection Ex Libris, New York

The first of Apollinaire's two important collections of verse contains 55 poems and reproduces a portrait of the author by Picasso on the frontispiece. Translated from the French by William Meredith as *Alcools* (New York, Doubleday, 1965) with introduction and notes by Francis Steegmuller and Anne Hyde Greet in *Alcools: Guillaume Apollinaire* (Berkeley, University of California Press, 1965).

Kruchenykh, Aleksei. **Pobeda Nad Solntsem (Victory Over the Sun)**  
St. Petersburg, Svet, 1913.  
Collection of Ruth and Marvin Sackner

This booklet, for the opera of the same name by M. Matjushin, includes the libretto by A. Kruchenykh, a prologue by V. Khlebnikov and letterpress reproductions of stage sets and costume designs by K. Malevich. According to Malevich's print biographer, Donald Karshan, the cover illustration appears to be a lithographic drawing printed by letterpress.

Soffici, Ardengo. **Cubismo e oltre.** Florence, Libreria dell Voce, 1913.  
Collection of Ars Libri, Ltd., Boston

Previously published in *Lacerba*, January 15, 1913.

Zayas, Marius de & Paul B. Haviland. **A Study**

**of the Modern Evolution of Plastic Expression.** New York, "291", 1913.

Collection of Hofstra University Library,  
Weingrow Collection of Avant-Garde Art & Literature

Published under the auspices of Alfred Stieglitz, this pamphlet quoted from recent works such as Gleizes' and Metzinger's *Du Cubisme*.

Coquiott, Gustave. **Cubistes, futuristes, passésistes.** Paris, Librairie Ollendorf, 1914.  
Collection of Edward F. Fry

Weber, Max. **Cubist Poems.** London, Elkin Mathews, 1914.

Collection of Ruth and Marvin Sackner

A collection of poems the artist sent to his friend, the photographer Alvin Langdon Coburn, who proposed the book to the London publisher. Weber dedicated the book to Coburn, who also wrote the introduction.

Einstein, Carl. **Negerplastik.** Leipzig, Verlag der Weissen Bücher, 1915  
Collection of Edward F. Fry

An analysis of the formal qualities of African art, suggesting parallels with aspects of Cubism.

Apollinaire, Guillaume. **Le Poète Assassiné.** Paris, L'Édition Bibliothèque des Curieux, 1916.

Collection of Ruth and Marvin Sackner

Translated into English with a biographical notice and notes by Matthew Josephson, *The Poet Assassinated*. (New York, The Broom Publishing Co., 1923) with four woodcuts by André Derain and a frontispiece portrait of the author by André Rouveyre. This special edition contains 1250 copies. The first tradebook translation into English of Apollinaire's masterwork is Ron Padgett's translation *The Poet Assassinated by Guillaume Apollinaire* with illustrations designed by Jim Dine. (London, Rupert Hart-Davis, 1968). In a thinly disguised autobiographical story, Apollinaire

tells about the fantastic life of a poet called Croniamantal, who lived in pre-World War I Paris. Veiled portraits of celebrities from French cultural life, including Picasso and Jacob, present a colorful picture of the times.

Weber, Max. **Essays on Art**. New York, William Edwin Rudge, 1916.

The Kempe Collection

Theoretical treatise written in the Autumn of 1914 as the basis for a series of talks on art history and appreciation given at Clarence White's School of Photography.

Aksenov, I. **Pikasso i Okrestnosti (Picasso and Environs)**. Moscow, Centrifuga, 1917.

Collection of Ex Libris, New York

Cubist cover by Aleksandra Exter. A theoretical investigation of Cubist aesthetics rather than a study on Picasso.

Apollinaire, Guillaume. **Calligrammes Poèmes de la paix et de la guerre (1913-1916)**. Paris, Mercure de France, 1918.

Collection of Donald Karshan

Line drawing of the author by Pablo Picasso translated into wood engraving by R. Jaudon for the frontispiece. Apollinaire's second major volume of verse, contains 100 poems in which he explored the visual possibilities of painting. The original title for the book was "Moi aussi je suis peintre" (And I too am a painter). The book was published two weeks before Apollinaire's marriage to Jacqueline Kolb. Selections translated from the French by Anne Hyde Greet. *Apollinaire Calligrams*. (Santa Barbara, Unicorn Press, 1970).

Dermée, Paul. **Beautés de 1918**. Paris, Éditions de "L'Esprit Nouveau," 1919.

Collection of Ex Libris, New York

In a letter dated September 24, 1918, Gris metaphorically wrote to Dermée: "With great pleasure I will give the hand of my daughter (a daughter whom I shall create specially) to your newest-born, always provided that my

daughter's guardian has no objections." The guardian Gris refers to is his dealer Léonce Rosenberg. The book is illustrated with letter-press reproductions of three drawings by Juan Gris, of which one was also reused on the cover. The pen and ink drawings for this "artist's book" date from 1918 and were specially executed for this edition.

Goll, Iwan. **Die Chaplinade; eine Kinodichtung**. Dresden, Rudolf Kaemmerer Verlag, 1920.

Collection of Donald Karshan

Reproduces four drawings of Charlie Chaplin by Fernand Léger. This book is but one example of the influence the great clowns of America's silent films had on the literary artists of Europe. *The Chaplinade: A Film Poem* was translated into English by Clinton J. Atkinson and Arthur S. Wensinger for *The Massachusetts Review* (volume 6, no. 3, Spring-Summer, 1965).

Umanskij, Konstantin. **Neue Kunst in Russland**. 1914-19. Potsdam, Gustav Kiepenheuer, 1920.

Collection of Donald Karshan

The first book on the new Russian art to appear in German. Cover design by Olga Rozanova.

Bluemner, Rudolf. **Der Geist des Kubismus und die Künste**. Berlin, Verlag Der Sturm, 1921.

Collection of Edward F. Fry

Grautoff, Otto. **Die Französische Malerei seit 1914**. Berlin, Mauritius-Verlag, 1921.

Collection of Edward F. Fry

Punin, N. **Tatlin. Protiv Kubizma (Tatlin Against Cubism)**. Petersburg, Goszidat, 1921.

Collection of Ruth and Marvin Sacker

This book is the only monograph on Vladimir Tatlin (1885-1953) and was written by the artist's great friend and champion.

Rosenberg, Léonce. **Cubisme et empirisme**. Paris, Éditions de "L'Effort moderne," 1921.



Collection of Ex Libris, New York

A collection of notes and aphorisms which were previously published during 1920 in various reviews including *De Stijl*, and *Sélection*.

Erenburg, I. **A Vsetaki Ona Vertitsa (And Yet the World Goes Round)**. Moscow/Berlin, Gelikon (Helicon), 1922.

Collection of Ex Libris, New York

Original stencil design by Léger for parchment covers. Reproduces three illustrations from Iwan Goll's *Die Chaplinade* (Dresden, Rudolf Kaemmerer Verlag, 1920).

Hevesy, Iván. **A Futurizmus, expresszionizmus és Kubizmus művészete**. Gyoma, 1922.

Collection of Donald Karshan

This copy belonged to Josef Czaky.

Walden, Herwarth. **Einblick in Kunst: Expressionismus Futurismus Kubismus**.

Berlin, Verlag Der Sturm, 1924.

Collection of Donald Karshan

Founder of the periodical *Der Sturm* in 1910, and two years later, a gallery with the same name.

Lissitzky, El and Hans Arp. **Die Kunstismen. Les ismes de l'art. The Isms of Art 1914-24**. Erlenbach-Zurich; Eugen Rentsch Verlag, 1925.

Collection of Donald Karshan

Trilingual (German, French, English) survey of art movements between 1914-24, all of which contain abstract and anti-traditional elements. Cover design and typography by El Lissitzky.

George, Waldemar. **Czaky**. Paris, Éditions "Ars," [1930].

Collection of George R. Minkoff Inc., Great Barrington

Deluxe copy of the monograph on the Cubist sculptor contains a drypoint from 1914.

## EXHIBITION CATALOGUES

1911 **Salon d'Automne**, Paris

Collection of Edward F. Fry

1912 **Delaunay**, Galerie Barbazanges, Paris (February 28-March 13)

Collection of Edward F. Fry

Introduction by Maurice Princet, an insurance company employee and amateur mathematician, who lived for a while in the Bateau Lavoir and was friendly with many Cubist painters. Marie Laurencin also exhibited her paintings at the same time.

**Salon de Juin** (Société normande de Peinture moderne), Rouen (June 15-July 15)

Collection of Edward F. Fry

Introduction by Maurice Raynal.

**Delaunay/Paris**

The Kempe Collection

Self-published in Paris for the Der Sturm Gallery exhibition in Berlin. Album containing the original edition of the poem "Les Fenêtres" by Guillaume Apollinaire. Pochoir letterhead designed by Sonia Delaunay in 1913, collaged onto cover over printed titled.

Collection of Hofstra University Library, Weingrow Collection of Avant-Garde Art and Literature. A second copy has a simultaneous dedication in multicolor pencil by the artist: "À M. Trane Ruttlers/catalogue tableaux exposés Berlin Cologne Budapest/ Paris New York/Bien Sympathique-ment/Le Simultané."

1913 **Alfred Reth**, Galerie Der Sturm, Berlin (February-March)

Collection of Edward F. Fry

- International Exhibition of Modern Art**  
New York, Association of American  
Painters and Sculptors, Inc.  
Collection of Clara G. Binswanger
- Erster Deutscher Herbstsalon**, Berlin.  
(September 20-November 1)  
Collection of Edward F. Fry  
Organized by Herwarth Walden.
- Salon d'Automne**, Paris  
Collection of Edward F. Fry
- 1916 **Montross Gallery**, New York (April 4-22)  
Collection of Edward F. Fry
- 1920 **Les Cubistes. La jeune peinture française**, Galerie Moos, Geneva (February)  
Collection of George Moos  
Introductory essay "Le Cubisme  
et la Tradition" by Léonce Rosenberg.  
It was published earlier that year as a  
small pamphlet with the title *Cubisme  
et Tradition*.
- Group X**. Mansard Gallery, London  
(March 26-April 24)  
Collection of N.G. Stogdon
- 1922 **Erste Russische Kunstausstellung** Berlin,  
Galerie van Diemen  
Collection of Donald Karshan  
The first major exhibition of Russian  
and Soviet art, which introduced  
their ideas into the mainstream of  
Western culture. Cover design by El  
Lissitsky.
- 1924 **The Archipenko Exhibition** (Under the  
auspices of the Société Anonyme) New  
York, Kingore Gallery.  
Collection of Donald Karshan  
First one-man exhibition in the  
United States. Contains essay by Christian  
Brinton.
- Katalog Programm Almanach: Internationale  
Ausstellung Neuer Theatre-  
technik**.

Frederick Kiesler, ed.  
Vienna, Wurthle & Sohn  
Collection of Jon Hendricks

Frederick Kiesler was the artistic  
director and architect for the International  
Exhibition of New Theatre Technique,  
part of the International Music  
and Theatre Festival of the City of  
Vienna. He designed a theatre-in-the-  
round for this exhibition.

- 1925 **Le Section d'Or**, Galerie Vavin-Raspail,  
Paris (January 13-21)  
Collection of Edward F. Fry

## AUCTION CATALOGUES

**Amsterdam, A. Mak**. Collection Léonce  
Rosenberg, 1921.  
Collection of Edward F. Fry

**Paris, Hôtel Drouot**. Collection de la Galerie  
Kahnweiler, Part I, June 23-24, 1921.  
Collection of Edward F. Fry

Of the four auctions of the Kahnweiler  
material between 1921 and 1923, only the first  
and last auction contained prints and illustrated  
books.

## PERIODICALS

### Blast

No 2, July, 1915, War Number  
Collection of N.G. Stogdon

Review of the great English Vortex. Cover  
design by Wyndham Lewis of soldiers with  
rifles, and abstract cannons behind them  
pointed skyward. More than any other literary  
journal of the time, *Blast* directly mirrored the  
horror of the quickly escalating Great War. The  
1915 issue coincided with the only Vorticist  
exhibition in England, at the Doré Gallery. It  
also boasts T.S. Eliot's first appearance in



print in England.

Two issues only; First issue, No. 1, June 20, 1914, came out on July 2, 1914.

Edited by Wyndham Lewis

Published in London by John Lane.

Reprint edition: slightly reduced, Kraus, 1967 and Black Sparrow Press, Santa Barbara, 1981

### **Broom**

Vol 1. no. 3, January, 1922 (Léger cover)

Vol 2. no. 4, July, 1922 (Léger cover)

Vol 3. no. 1, August, 1922 (Marcoussis cover)

Vol 3. no. 2, September, 1922 (Gris cover)

Collection of Ex Libris, New York

An international magazine of the arts. Published in an edition of 3,000 copies, the magazines often included original graphics. The four covers of the issues exhibited are considered original woodcuts, although not all of them are labeled as such in the magazine. The January, 1922 issue reproduces two drawings from *Die Chaplinade*.

Monthly; volumes 1-6, no. 1; November, 1921-January, 1924

Edited by Harold Loeb (with Slater Brown, Alfred Kreymborg, Matthew Josephson and Malcolm Cowley)

Asst. Editor: Edward Storer

American editor: Lola Ridge

Published in Rome, Berlin, New York, by American expatriates.

### **Camera Work**

August, 1912, special number

Collection of Harry H. Lunn, Jr.

An illustrated quarterly magazine devoted to photography and the Photo-Succession. Contains Gertrude Stein's prose portraits of Picasso and Matisse, which constitutes Stein's first magazine publication. Stein followed Picasso's example by striving to reproduce a total vision of her subject.

Subtitle and frequency varies: No. 1-49/50; January, 1903-June, 1917.

Edited and published by Alfred Stieglitz

Published in New York

Reprint edition: Nendeln, Liechtenstein, Kraus, 1969 and Marianne Fulton ed. *Camera Work: A Pictorial Guide*. New York, Dover Publications, 1978.

### **Coterie**

1919-1921

Collection of N.G. Stogdon

A quarterly of art, prose and poetry.

Irregular series; 3 numbers only.

General editors: Chaman Lall (May, 1919-Summer, 1920) and Russell Green (Autumn and Winter, 1920-21)

American editors: T.W. Earp, Aldous Huxley, Nina Hamnett and Russell Green (until Fall, 1920).

Published in London by Hendersons.

### **De Stijl**

Vol IV, no. 8, August, 1921

Vol IV, no. 12, December, 1921

Collection of Ex Libris, New York

Maanblad voor de moderne beeldende vakken

Founded by Van Doesburg in 1917, *De Stijl* occupies a central place in the history of the European avant-garde. Originally the organ of the "De Stijl" group, proclaiming a new theory and practice of geometric abstract art and associated with Mondrian's theory of Neoplasticism, the periodical later grew in scope, incorporating Dada, the machine aesthetic and the new architecture of "De Stijl," which grew out of Van Doesburg's course at the Bauhaus. Typography by Van Doesburg and Vilmos Huszar with the aid and contributions of Piet Mondrian, J.J.P. Oud, A. Kok, Bart van der Leek, Georges Vantongerloo et al.

October, 1917-1931

Edited by Theo van Doesburg.

Published in Lieden (later, Scheveningen, 'sGravenhage, Meudon)

### **L'Élan**

December 1, 1916

The Kempe Collection

No. 10 contains "Notes sur le cubisme," which was the first in a series of statements presenting the program of "Purism." Ozenfant compares Stéphane Mallarmé and the Cubists.

Revue Mensuelle

Monthly (irregular); No. 1-10, April, 1915 to February, 1916

Director: Amédée Ozenfant

Published in Paris in a limited, numbered edition of 1000.

### **L'Esprit Nouveau**

No. 1, October, 1920

No. 26, October, 1924

Collection of Donald Karshan

No. 26 contains an original lithograph printed in red by Louis Marcoussis of Guillaume Apollinaire. The magazine was named after Apollinaire's essay of December, 1918, "L'Esprit nouveau et les poètes," *Mercure de France*, pp. 385-96. Paul Dermée was one of the founding editors, but because of a difference in editorial approach, resigned before the first number appeared. Published under the ideological and intellectual guidance of Ozenfant and Le Corbusier, *L'Esprit Nouveau* was hospitable to every manifestation of the modern movement and in its openness more generous than was characteristic of that period in France.

Revue internationale d'esthétique

Monthly (irregular); No 1-28; October, 1920-January, 1925

Editors vary—Paul Dermée; Amédée Ozenfant; Jeanneret

Published in Paris

Complete reprint: New York, Da Capo Press, 1968-69.

### **Fantasio**

July 15, 1924: Qu'est-ce que le Cubisme?  
p. 634 by REB

November 1, 1919: Le Penseur de Rodin, p. 197  
by REB.

June 15, 1921: La Femme Nu, p. 473

November 1, 1922: Cover by A. Raneille  
Collection of Donald Karshan

Humor magazine. "Qu'est-ce que le Cubisme?" repeats the title of Maurice Raynal's first significant essay on Cubism, which was published in the December, 1912 issue of *Comoedia Illustré*, eventually appearing in late 1913.

Semi-monthly; begun August 1, 1906;

Suspended August 15, 1914-February 1, 1915.

Editor: Félix Juven

Published in Paris

### **Flamman**

No. 1-8/9, January, 1917-November/  
December, 1917

The Kempe Collection

Translated and reprinted articles from *Élan*, *Montjoie*, *Der Sturm*, etc. André Lhote was the French correspondent for the magazine.

Editor: Georg Pauli

Published in Stockholm

### **Lacerba**

Vol. 1

Collection of Ars Libri, Ltd., Boston

Periodico quindicinale. Florentine cultural review sympathetic to Futurism. Politically slanted with attacks on Germany and Austria and for Italian intervention in the war.

Subtitle and frequency varies: Volumes 1-3, no. 22; January 1, 1913-May 22, 1915; Volumes 1-2 appeared semi-monthly and Volume 3 was published weekly.

Giovanni Papini and Ardengo Soffici were the co-editors.

Published in Florence.



### **The Little Review**

Vol IX, no. 3, Spring, 1923 (Exiles number,  
Léger covers)  
Collection of Jon Hendricks  
Vol X, no. 1, Spring, 1924  
Collection of Ex Libris, New York  
Vol X, no. 2, Autumn/Winter, 1925 (Juan Gris  
number)  
Collection of Ex Libris, New York  
Vol XI no. 2, 1926 (International Theatre  
Exposition Number)  
Collection of Jon Hendricks

Subtitle and frequency varies; Vol 1 No. 1-  
Vol. 12, No. 2; monthly from March, 1914  
through April, 1920; quarterly (irregular) from  
Autumn, 1921-May, 1929.  
Editors: Margaret C. Anderson & Jane Heap  
Published in Paris from 1922-29

Complete reprint: Kraus, New York, 1967,  
9 volumes

### **Ma**

Vol IV, no. 3, March 1919  
Collection of Rachel Adler Gallery and  
Rosa Esman Gallery, New York  
Vol IV, no. 5, May, 1919  
Collection of Rachel Adler Gallery and  
Rosa Esman Gallery, New York  
Vol VI, no. 6, April, 1921  
Collection of Donald Karshan  
Irodalmi és képzoművészeti folyóirat. Text  
in Hungarian; some text in German for issues  
from 1919 onward. Orientation becomes in-  
creasingly constructivist. The March, 1919  
issue contains Iván Hevesy's epoch-making  
article "New Approaches to Art in Hungary."  
No. 1-10; 1916-1925  
Editor: Lajo Kássak  
Place of publication varies: published in  
Budapest 1916-19; in Vienna 1919-25  
Complete reprint: Akadémiai Kiado, Budapest,  
1970

### **Montjoie!**

No. 11-12, November/December, 1913  
Collection of Edward F. Fry  
Organe de l'impérialisme artistique français.  
The editorial policy was based on Stéphane  
Mallarmé's goal to achieve a synthesis of the  
arts. Essays appeared on aesthetics, music,  
and the philosophy of Henri Bergson in order  
to find the link between various arts and to  
investigate their common tendencies. The  
review was recognized as an Orphist  
commentary.

Irregular; Vol 1, no. 1-Volume 2 No 4/6;  
February 10, 1913-April/June, 1914  
Editor: Ricciotto Canudo  
Published in Paris

### **Nord Sud**

No. 1, March 15, 1917  
Collection of Edward F. Fry  
Revue littéraire. Includes Pierre Reverdy's  
first publication on cubism, "Sur le cubisme."  
Named after the subway of the same name,  
the journal was meant to unite two Parisian  
literary centers—Montmartre and  
Montparnasse.

Monthly (irregular); No. 1-16; March 15, 1917-  
October, 1918  
Reprint: Paris, J.-M. Place, 1980.

### **Sic**

No.4, April, 1916  
Collection of Jon Hendricks  
Sons Idées Couleurs Formes. Few illustra-  
tions; mostly poetry & prose with some criti-  
cism. No. 37/39, January/February 15, 1919,  
special number devoted to Apollinaire.  
Monthly (irregular) from January 1916-June  
1918; Semi-monthly from October  
1918-December, 1919  
Editor: Pierre Albert-Birot  
Published in Paris

Reprint edition: Paris, Éditions de la Chronique des lettres Françaises, 1973.

### **Les Soirées De Paris**

No. 25, June 15, 1914

Collection of Donald Karshan

No. 23, April 15, 1914

Collection of Mr. and Mrs. Henry Korn

Recueil Mensuel. December, 1912 has first publication of Apollinaire's "Zone." Most of the illustrations for the magazine were supplied by D.-H. Kahnweiler.

Monthly; No. 1-27; February, 1912-July/August, 1914

Edited by Guillaume Apollinaire, André Billy, R. Dalize, André Salmon, André Tudesq

Published in Paris

### **Valori Plastici**

Vol 1, No. 2-3, February-March, 1919

Collection of Jon Hendricks

Rivista d'arte. Special issue on Cubism. Irregular; frequency varies, but most issues appear bimonthly; Vol. 1-3, no. 5: November 15, 1918-October, 1921.

Editor: Mario Broglio

Published in Rome

Complete reprint: Rome, Archive d'Arte XX Secolo and Milan, Gabriele Mazzotta, 1969.

### **Vers Et Prose**

no. 27, October-December, 1911

Collection of Edward F. Fry

The most prominent pre-war periodical with an editorial bias favoring Symbolism.

Irregular, but most issues appear quarterly; March, 1905-March, 1914

Directed by Paul Fort

Edited by André Salmon from 1905-1908 and subsequently by Tancrede de Visan, Louis Mandin, Julien Ochsé and Alexandre Mercereau (1910-1914).

Published in Paris

### **Wheels**

1918, A third Cycle

1919, A fourth Cycle

Collection of N.G. Stogdon

An anthology of English verse and parody.

Annual; 1916-1920

Editor: Dame Edith Sitwell

Published in Oxford, England by

B. H. Blackwell.

### **291**

No. 1, March 1915

No. 9, November, 1915

No. 10-11, December, 1915-January, 1916

Collection of Ruth and Marvin Sackner

Satiric magazine. Named after Stieglitz's gallery.

Monthly; 6 single and 3 double issues; March 1915-February, 1916

Edited by Alfred Stieglitz

Published in New York

Reprint: Arno Press, New York, 1972.

With introduction by Dorothy Norman.



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