

The Paintings within Picasso's Paintings*

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Two of the most startling and personal works of Picasso's Surrealist period owe much of their effect to his use of the painting within the painting. Created in the late 1920s, these present the hostile encounter between a male and a female, one of whom is enclosed within a picture frame (Figures 1 and 2).¹ These clashes are provoking, not only because of their undertone of violence, but also by reason of their impossibility. Picasso's antagonists belong to opposite sexes and disparate species. Moreover, they issue from conflicting approaches to nature, idealization and deformation, embody antithetical aesthetic principles, beauty and ugliness, and occupy irreconcilable levels of existence, real and painted. Nevertheless, they are able to communicate their animosity across and even change places within the internal picture frame. Sneaking up from behind, the female exudes an aura of darkness which penetrates the picture frame and, like her fangs, threatens to devour the placid profile of the male who seeks refuge within it.² Thrust into the secondary painting by the male, the female wriggles with anguish in response to her confinement and the piercing rays which emanate from the male's mouth.³ Although the biologically induced rift between the monstrous female and the human male is insurmountable, the pictorial discrepancies which would seem to prevent their interaction are reconcilable. The painted world of the secondary painting and the real world of the primary painting in which it is enclosed are, after all, analogous creations of the artist, and the figures which inhabit them, whether normative or aberrant, pleasing or repulsive, are the product of interchangeable stylistic conventions.

Although the credibility of Picasso's drama depends upon the equivalent reality of the primary and secondary paintings and the conventions which they employ, its significance stems from their comparable artificiality as Picasso's inventions. Despite the fact that the conflict between the male and the predatory female is a typical Surrealist theme, the autobiographical implications of the painting within the painting suggest that Picasso's representation of it is personal. The desperate struggle between the male and the female seems to evoke Picasso's own deteriorated relationship with his wife Olga Koklova.⁴ Because it is presented within the context of painting, it assumes, moreover, significance for his creative activities.⁵ The male's efforts to escape from or imprison the vicious female within the secondary painting may allude to Picasso's own efforts to evade or control his personal problems through his art. Furthermore, the succession of classical calm and hideous terror within the secondary painting seems to refer, not only to the stylistic variety evident in Picasso's contem-

porary works,⁶ but also to its source in his experience. Finally, the success of these efforts, which depends upon whether the picture frame will withstand the female's violence or be destroyed by it, will evidently determine the fate of Picasso's painting as well as that of his personal well-being.

This striking pair of images, although providing a point of departure for the study of Picasso's use of the painting within the painting, actually represents the culmination of his exploration of its implications. The equivalence of the secondary and primary paintings attained here is the result of a development spanning three decades. Reflecting the process by which Picasso redefined painting in terms of its own nature, this achievement underscores his fundamental contribution to Modernism. For Picasso the self-referential role of the painting within the painting was not limited to asserting the formal reality of work in which it is enclosed. This narrowly-defined formal reference provided Picasso with the basis for establishing allusions to the artistic act, and to his role as the source of the content of his paintings. As Picasso brought the forms of the primary and secondary paintings closer together, their potential for conveying personal meaning increased, an interrelationship which attests to the unity of his search for pictorial form and expression.

Picasso began to give the painting within the painting an important role as early in his career as 1899, the year which preceded his first trip to Paris. A watercolor from this year reveals that the significance of the painting within the painting was among the lessons which he was learning from the artists of the later nineteenth century. The *Seated Woman Reading* (Figure 3), which is based at least in part upon studies of Maria Picasso Lopez,⁷ is Picasso's undisguised tribute to the famous portrait of another artist's mother, Whistler's. Although the *Arrangement in Black and Gray, No. 1* of 1871 influenced others in Barcelona's artistic circles,⁸ it was never more faithfully emulated than by Picasso. He borrowed its composition of interlocking rectangular planes and frames aligned parallel to the picture plane, even using most of the same elements, the planes supplied by the painting, wall, woodwork, footstool, and floor, and the frames provided by the painting, figure, chair and moulding, and adopted its restricted color harmony, substituting blue and brown for Whistler's black and gray. Moreover, Picasso duplicated the self-referential role played by its painting within the painting which, through its own color scheme and configuration of shapes, both generates and recapitulates the overall work,⁹ asserting that it is a painting rather than a segment of reality.

In *The Divan* (Figure 4), a pastel of the same or following year,¹⁰ Picasso continued to explore the formal relationship between the primary and secondary paintings, using this to enhance their iconographic relationship. As in

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the *Seated Woman*, Picasso employs the secondary painting to identify the arrangement of planes and frames of the interior with those of the primary work. It is evident, however, that he has strengthened this relationship, possibly under the influence of Degas. The visual association is enhanced by the way in which the secondary painting, like the planes and frames which repeat its form, is cropped by the edge of the primary painting. As in Degas' *Portrait of James Tissot* of 1866–68, this not only reinforces the link between the secondary painting and its analogues, but also produces a closer identification between its surface and frame and those of the primary painting.¹¹ The conceptual relationship is augmented by the juxtaposition, familiar from Degas' *The Belleli Family* of 1859–60, of the secondary painting with a doorway and mirror, objects which are analogous to it, not only in shape, but also in the image which they can enclose.¹²

Picasso's emphasis in *The Divan* is, in fact, upon the image of the nude, which characterizes the setting, identifies the figures, and elaborates upon the significance of their relationship, a function comparable to that which is performed, although somewhat ambiguously, by the steeplechase scene in Degas' *Sulking* of 1869–71.¹³ Its unabashed eroticism suggests that *The Divan* takes place in a brothel in which a prostitute and her client make overtures towards one another under the scrutiny of the procuress, a character who provides the title for a contemporary drawing which is probably a study for *The Divan*.¹⁴ Although in this drawing the painted nude is already a significant element of the brothel's decor, in *The Divan* Picasso brings her into a closer formal—and hence iconographic—relationship with the real figures. Placed above the young man, she gives visual form to his desire and the vehicle for its fulfillment, a role which is reinforced by the diagonal line that joins the nude's right arm with the prostitute's left arm. The line of the nude's left arm descends, in turn, upon the procuress, whose initiative brings lust and its object together, and whose rotund and stooped figure both accentuates and qualifies the allure of the painted nude, which is overt and lasting, and of the prostitute, which is concealed and transient. Picasso's three women form, moreover, a triangle with the young man at its center, a position indicative of that which he occupies in the brothel and in the female world. This triangular configuration, which unites the painted and real figures in a meaningful relationship, also reinforces the link between the secondary painting and its formal analogues. This calls attention to the fact that the procuress surrounded by the doorway, the prostitute seated beneath the mirror and silhouetted against the divan, and the young man framed by the top and legs of the table, all of whom are enclosed in the primary painting, are the formal equivalents of the nude. Acknowledging the artificiality of his characters in this manner, Picasso divulges that they, like the painted nude, present his interpretation of the sexual initiation of the young man, something which he himself had probably experienced in a brothel.¹⁵

In *The Blue Room* (Figure 5), painted in Paris in 1901,¹⁶ Picasso expanded the formal comparison between the secondary and primary paintings to include their internal forms as well as their exterior shapes. This closer formal relationship permitted Picasso to further enrich their iconographic ties and comment more openly upon the nature of painting and his own work. He continues to compare the overall shape of the primary painting to those of the

secondary works, Toulouse Lautrec's *May Milton* and a seascape identified as one of his own paintings,¹⁷ and their analogues, the painting or mirror to the right and the wardrobe mirror and window to the left. He is more interested, however, in drawing a parallel between the internal forms of the primary and secondary works, their arbitrary color schemes of blue, orange-red and white, relatively simple, flat and clearly, contoured forms, and uptilted space. These formal analogies suggest a meaningful relationship between the painted and real figures and objects, in which the contrasting attitudes of two red-haired women, the transcendent grace of the dancer and the earthbound awkwardness of the bather, are compared with the disparate qualities of the billowy white dress and foaming waves, and the heavy bed linens. Picasso divulges, however, that this convergence is not a chance coincidence between art and life. Replete with allusions to Degas' depictions of the bath, the primary painting is itself a pictorial quotation into which Toulouse Lautrec's poster and his own seascape are absorbed, a process of assimilation analogous to that which characterizes the formative phase of Picasso's career.

Picasso gave more personal expression to these ideas in *La Vie* (Figure 6), painted in Barcelona in 1903,¹⁸ a development indicative of the heightened formal and thematic individuality, as well as the increased autobiographical content, of the works from his Blue Period. Although specific interpretations vary, it is generally agreed that the dejected figures in the secondary painting reveal the truth and foretell the tragic outcome of the real couple's relationship. As such, they embody what is generally construed as the consequences of sexual love conveyed by the older woman.¹⁹ Although the precise meaning of the figure in the lower painting remains enigmatic, that of the couple in the upper canvas is confirmed by a number of Picasso's studies. In these a young man and woman are the models for a painting of huddled figures displayed on an easel, while a man to the right is its artist,²⁰ indicating that the secondary painting presents the right-hand figure's interpretation of the couple. Although these explicit references were eliminated by the removal of the easel and the insertion of the woman carrying a child in the final work, their meaning remains. Emanating from the older woman, the paintings confront the couple like specters to which they react as they do to her penetrating stare.

As in *The Divan*, the secondary images in *La Vie* give visual form to the hidden reality of the relationship between the real figures. Picasso has enhanced the iconographic association between the secondary and primary paintings, however, by developing their formal similarities as he did in *The Blue Room*. Characterized by gaunt, pallid bodies and mannered poses, the flesh and blood and painted figures are almost interchangeable beings. Placed on the same level and not even separated by a picture frame, they inhabit, moreover, a continuous murky blue world. These analogies not only lend poignancy to the iconographic relationship between the secondary and primary images, but also imbue it with personal meaning. Exhibiting the distinctive qualities of Picasso's Blue Period, real and painted figures act as pictorial quotations. More personal than those in *The Blue Room*, these citations identify Picasso as the source of the primary and secondary works. The autobiographical content of *La Vie* is confirmed by the studies in which Picasso gave his own features alternately to the artist and

model,²¹ divulging that he thought of himself as both the creator of and inspiration for the secondary painting and the interpretation of life which it presents. In the final work Picasso eliminated the self-identification with the artist and veiled the association with the model to whom he gave the features of his close friend Casagemas, whose unhappy love affair which ended in suicide not only symbolized his own misgivings regarding the opposite sex, but was also in accord with the tragic consequences of love presented by the secondary painting.²² The result of these changes is the transformation of what was originally a traditional and pedantic espousal of Picasso's attitudes towards his subject matter, not unlike Courbet's *The Artist's Studio* of 1854–55, into a more original and subtle statement.

The *Still Life with a Portrait* (Figure 7), painted in Gosol during the summer of 1906,²³ marks the beginning of Picasso's more directed investigation of the formal implications of the painting within the painting at the expense of its overt iconographic significance. This change of emphasis should come as no surprise, corresponding as it does with the general reorientation which occurred in Picasso's work in 1906. Also to be anticipated is the role which Cézanne played in this development, paralleling his impact upon Picasso's contemporary work as a whole. Picasso's selection of a still life including paintings, the portrait of a woman in Spanish dress and a study for *The Two Brothers*,²⁴ a major work of the Gosol visit, and a varied collection of glassware and crockery, is itself indicative of his new interest and influences. As in previous works, Picasso establishes the identification between the picture plane of the primary and secondary works as the basis for developing analogies among their internal forms. He achieves this by comparing the shape of the secondary works, wall and table top, with that of the primary painting, then compressing them into a single plane by aligning the axes of the wine bottle and teapot with the frame of the portrait. This device is familiar from Cézanne's *Apples, Bottle and Soup Tureen* of 1877, as is the way in which Picasso proceeds to compare and contrast the painted figures with one another and the still life objects in a manner which calls attention not only to their forms, but also to their identities.²⁵ Picasso notes the close resemblance between the plump torso, bent arms and oval head of the woman, and the body, handle, spout and knob of the teapot. In a similar way, he remarks upon the striking affinity between the piggy-back pose of the brothers, as well as the stance of the older boy, and the twin spouts of the *porrón*, or wine flask, the distinctive shape of which he exploited in the same way in other contemporary works.²⁶ These comparisons not only disclose the simple geometric forms upon which the figures are based, but also create a subtle level of iconographic meaning. It is evident that Picasso has associated the painted figures with objects from their respective domains, feminine and masculine, a conjunction which emphasizes their sexual identity and asserts that it is upon this basis that they are being compared and contrasted. Because the figures are presented in paintings, one of which is Picasso's own work, this revelation of his stylistic approach and iconographic meaning is even more personal.²⁷

Picasso continued to pursue this direction in the *Still Life with Skull* of 1908 (Figure 8),²⁸ which includes a single painting, partly obscured by an array of objects indicative of the clutter of an artist's studio. This painting depicts a female nude who, her head inclined towards her right and

nestled in the crook of her raised right arm, assumes a pose familiar from Picasso's contemporary studies.²⁹ Placed on an angle, this framed canvas unites the tilted planes of the table top and the books in the foreground, the drapery and palette in the middle ground, and the patterned wall hanging in the background, in a manner which is reminiscent of Cézanne's *Still Life with a Plaster Cupid* of 1895. Picasso then positions the still life objects, notably the skull, bowl and pipe, against these planes, transforming them into the visual equivalents of the nude, a means of blurring the distinctions between real and painted objects which is also employed in Cézanne's still life.³⁰ Picasso develops, in addition, the formal analogies between the real and painted objects. The skull, the opening of the bowl, and the bowl of the pipe are compared to the woman's head in their distorted oval shape and prominent curving axis which serves as a boundary between light and shade. Although this comparison is impossible given the physical reality of the objects, the convexity of the two heads and the concavity of the two bowls, it is plausible considering their pictorial reality. The skull, bowl and pipe, like the other still life objects, are as flat as the head of the woman, and even as flat as the picture plane of the secondary painting itself.

The formal analogy between the painting and the skull is reinforced, moreover, by an iconographic conjunction which, like those which occur in Cézanne's still life, appears to have personal significance.³¹ The contrast between life and death which the juxtaposition of the woman's head and the skull creates is essential to the still life's *vanitas* theme.³² Although the objects representing daily work and pleasure contribute to the still life's meaning, it is the painting of the woman which provides it with autobiographical content. The presence of Picasso's own painting, as well as the tools of his profession, in the still life alludes to his personal involvement in its theme. The subject of Picasso's painting, a female nude, may reveal, moreover, the significance that this theme had for him. An apparent evocation of the consequences of sexual involvement, the juxtaposition of female figures and a skull is familiar from Picasso's studies for the *Demoiselles d'Avignon* of the previous year. Like these, the still life appears to attest to Picasso's ambivalence towards women, already expressed in *La Vie*.³³

The formal development evident in the *Still Life with Skull*, the assimilation of the internal forms of the primary painting to the external shape of the secondary painting, signals the beginning of the experiments which led to Cubism. The secondary painting's role as the basis for the formal language of Cubism is demonstrated by Picasso's *Girl with a Mandolin* of early 1910 (Figure 9).³⁴ To the left of the figure there is a series of picture frames, identified by mitered corners and, in one case, by carved moulding.³⁵ These frames not only symbolize the pictorial world to which the model, Fanny Tellier, will be adapted, but also suggest a means of accomplishing this transformation. Their mitered corners signifying the compression, not only of the volumetric cube, but also of the vanishing lines of Renaissance perspective depth, the picture frames serve as models for the facets into which her body and surrounding space are analyzed and reconciled with the picture plane.

Although rectangular planes and fragments of frames which evoke its presence are ever-present elements in Picasso's later cubist works, the painting within the painting itself vanishes. When it reappears in the late 1920s, in works

such as *The Studio* of 1927–28 (Figure 10),³⁶ it is to assume a role familiar from Picasso's earliest explorations of the device. The paintings on the studio wall, as well as the canvas upon which the artist works, link the figures, interior and still-life objects with the picture plane and frame of the primary painting, a function emphasized by the internal picture frame.³⁷ This feature, which transforms *The Studio* into a painting within a painting, acknowledges the formal achievements of the preceding years, the fact that every element of the composition is now just as flat, as parallel to the picture plane, and as artificial as the secondary paintings themselves. The secondary paintings in *The Studio* are

devoid of images and the indication of the development in Picasso's use of the painting within the painting which they provide is strictly formal. In the works with which this study opened, the images are reinstated. Although the interaction between the male and the female does attest to the formal equivalence of the primary and secondary paintings, its hostility and autobiographical content provide even more telling evidence of the point to which Picasso had developed the recurrent theme of his earlier works, the nature of the female and the male's relationship with her, as well as his ability to express his identification with its meaning through his creations.

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1 The *Bust of a Woman with Self Portrait* is reproduced in color in R. Rosenblum, "Picasso and the Anatomy of Eroticism," in G. Schiff, ed., *Picasso in Perspective*, Englewood Cliffs, N.J., 1976, Fig. 12. The *Figure and Profile*, the current whereabouts of which is unknown, is illustrated only in black and white in: C. Zervos, *Pablo Picasso*, VII, Paris, 1955, no. 144; and, subsequently, in J. Golding, "Picasso and Surrealism," in R. Penrose and J. Golding, eds., *Picasso in Retrospect*, New York, 1973, 65.

2 For complementary interpretations see: Golding, "Picasso," 65; and, Rosenblum, "Picasso," 77.

3 Golding, "Picasso," 65, and Rosenblum, "Picasso," 77, have proposed that this work also depicts the female attacking and injuring the male, an interpretation apparently belied by the position and expression of the figures.

4 Golding, "Picasso," 65; R. Penrose, *Picasso: His Life and Work*, 3rd ed., Berkeley and Los Angeles, 1981, 256; and, Rosenblum, "Picasso," 76. For a general discussion of the effects of this relationship on Picasso's work of the period, see M. Gedo, *Picasso: Art as Autobiography*, Chicago and London, 1980, 135f.

5 Golding, "Picasso," 65.

6 Rosenblum, "Picasso," 77.

7 For a color reproduction of the *Seated Woman*, and illustrations of the studies, see J.-E. Cirlot, *Picasso: Birth of a Genius*, New York and Washington, D.C., nos. 152, 450, and 635.

8 A. Blunt and P. Pool, *Picasso: The Formative Years: A Study of His Sources*, Greenwich, Conn., 1962, 9, and text to nos. 30 and 31.

9 J. Masheck, "Pictures of Art," *Artforum*, XVII, 1979, 27f.

10 Reproduced in color in J. Palau i Fabre, *Picasso en Catalunya*, Barcelona, 1966, no. 7, with a date of 1901. A date of 1899–1900 is proposed, however, by P. Daix and G. Boudaille, *Picasso: The Blue and Rose Periods: A Catalogue Raisonné of the Paintings 1900–1906*, trans. P. Pool, Greenwich, Conn., 1966, note to no. I.10.

11 T. Reff, "Pictures within Pictures," in his *Degas: The Artist's Mind*, New York, 1976, 101, and Fig. 68; and, Masheck, "Pictures," 27.

12 Reff, "Pictures," in *Degas*, 90ff, and Fig. 7.

13 Reff, "Pictures," in *Degas*, 90, 116ff, and Fig. 83.

14 Cirlot, *Picasso*, no. 218, dated 1900.

15 Palau i Fabre, *Picasso*, 74, describes Picasso's early experiences living in a brothel.

16 Reproduced in color in W. Rubin, ed., *Pablo Picasso: A Retrospective*, New York, 1980, 26.

17 Daix and Boudaille, *Picasso*, 159, and note to no. VI.15.

18 Reproduced in color in: Daix and Boudaille, *Picasso*, 223; and, Rubin, ed., *Picasso*, 44.

19 Blunt and Pool, *Picasso*, 10, 20f; Daix and Boudaille, *Picasso*, 60; Palau i Fabre, *Picasso*, 120ff; and, T. Reff, "Themes of Love and Death in Picasso's Early Work," in Penrose and Golding, eds., *Picasso*, 13ff.

20 Reproduced in: Daix and Boudaille, *Picasso*, no. D.IX.4; and, Rubin, ed., *Picasso*, 50, lower middle and right. For identification of figures as artist and models, see: M. Leiris, "The Artist and his Model," in Penrose and Golding, eds., *Picasso*, 243f; and, Reff, "Love and Death," 16f.

21 Reproduced in: Daix and Boudaille, *Picasso*, nos. D.IX.5, D.XI.24; and, Rubin, ed., *Picasso*, 44 left. For identification of Picasso's self-portraits, see: Daix and Boudaille, *Picasso*, 60; Gedo, *Picasso*, 50; Palau i Fabre, *Picasso*, 120; and, Reff, "Love and Death," 16f.

22 Daix and Boudaille, *Picasso*, 25, 60; Gedo, *Picasso*, 50; and, Reff, "Love and Death," 16f.

23 Reproduced in color in D. Sutton, introd., *Picasso: Peintures Époques Bleu et Rose*, Paris, 1948, PL. X, with a date of 1905. In light of the inclusion of the secondary work, *Study for the Two Brothers*, this has been corrected to 1906 by Daix and Boudaille, *Picasso*, note to no. XV.13.

24 Daix and Boudaille, *Picasso*, no. XV.6.

25 T. Reff, "The Pictures within Cezanne's Pictures," *Arts Magazine*, LIII, 1979, 93ff. and Fig. 12.

26 See: *Three Nudes* and *The Harem*, both painted in Gosol during the summer of 1906, reproduced in Daix and Boudaille, *Picasso*, nos. XV.18 and XV.40.

27 The close link between the *porrón* and masculinity is indicated by the *Three Nudes* and *The Harem* in which this drinking vessel is the prominent attribute of the male and distinguishes him from his female companions. Additional support for this is provided by two drawings of 1903, reproduced in Palau i Fabre, *Picasso*, nos. 93 and 94, who describes them, 116, as evocations of Horta de Ebro. In these scenes of domestic life women are shown holding vessels for the preparation of food while the man grasps a *porrón*. In addition to this pictorial evidence, drinking from a *porrón* was, as is reported by Palau i Fabre, *Picasso*, 100, an important part of Picasso's memories of his youthful adventures with male companions. The comparison between masculine and feminine presented in the still life gains importance in light of a recent suggestion by Gedo, *Picasso*, 69f, that the series of depictions of youths from Picasso's Gosol period expresses his own maturation in reference to the female as mother and lover. A reading and interpretation of the writing at the base of the portrait of the woman may make it possible to define more closely the personal significance of the juxtaposition of this painting and the study.

28 Reproduced in color in R. Rosenblum, *Cubism and Twentieth Century Art*, Englewood Cliffs, New Jersey, and New York, 1976, Pl. II, with a date of 1907. A date of 1908 has been proposed, however, by P. Daix and J. Rosselet, *Picasso: The Cubist Years 1907–1916: A Catalogue Raisonné of the Paintings and Related Works*, trans. D. Blair, Boston, 1979, note to no. 172; and, Reff, "Love and Death," 27.

29 See Daix and Rosselet, *Picasso*, nos. 110–117. Although it is Daix's opinion that study no. 115 is the one which appears in the still life, its resemblance to the secondary painting is only general. He proposes, moreover, that the secondary painting is actually a mirror in which the study is reflected. Although this supposition is supported by the pose of the figure, which is the reverse of that which appears in most of the studies, the placement of the figure in relation to the frame, which is closer than in the studies, and the haziness of the image, which is less clearly defined than the studies, these features could also be the result of Picasso's free adaptation of his studies for use as a secondary painting.

30 Reff, "Cezanne's Pictures," 99f and Fig. 31.



Fig. 1, Pablo Picasso, *Bust of a Woman with Self-Portrait*, 1929, oil on canvas, 28 x 23 7/8 inches (Private Collection. Courtesy of the Museum of Modern Art, New York City).

31 M. Schapiro, "The Apples of Cezanne: An Essay on the Meaning of Still Life," in his *Modern Art: 19th and 20th Centuries*, New York, 1978, 1–38.

32 Reff, "Love and Death," 27.

33 Gedo, *Picasso*, 76f.

34 Reproduced in color in Rubin, ed., *Picasso*, 137.

35 This identification is corroborated by Leo Steinberg's observation that the frames to the left of the figure are painting stretchers. See "The Algerian Women and Picasso at Large," in his *Other Criteria: Confrontations with Twentieth Century Art*, New York, 1972, 159.

36 Reproduced in color in Rubin, ed., *Picasso*, 268.

37 Masheck, "Pictures," 27.



Fig. 2, Pablo Picasso, *Figure and Profile*, 1927–28, oil on canvas, 65 x 54 cm. (Current whereabouts unknown. Courtesy C. Zervos, *Pablo Picasso*, VII, Paris, 1955, 144).



Fig. 3, Pablo Picasso, *Seated Woman Reading*, 1899, watercolor, 19.1 x 13.9 cm. (Picasso Museum, Barcelona. Courtesy of the Picasso Museum).



Fig. 4, Pablo Picasso, *The Divan*, 1899–1900, charcoal, pastel and colored pencils on polished paper, 25 x 29 cm. (Picasso Museum, Barcelona. Courtesy of the Picasso Museum).



Fig. 5, Pablo Picasso, *The Blue Room*, 1901, oil on canvas, 20 × 24½ inches (The Phillips Collection, Washington, D.C. Courtesy of the Phillips Collection).



Fig. 6, Pablo Picasso, *La Vie*, 1903, oil on canvas, 77⅞ x 50⅞ inches (The Cleveland Museum of Art. Gift of Hanna Fund. Courtesy of the Cleveland Museum of Art).

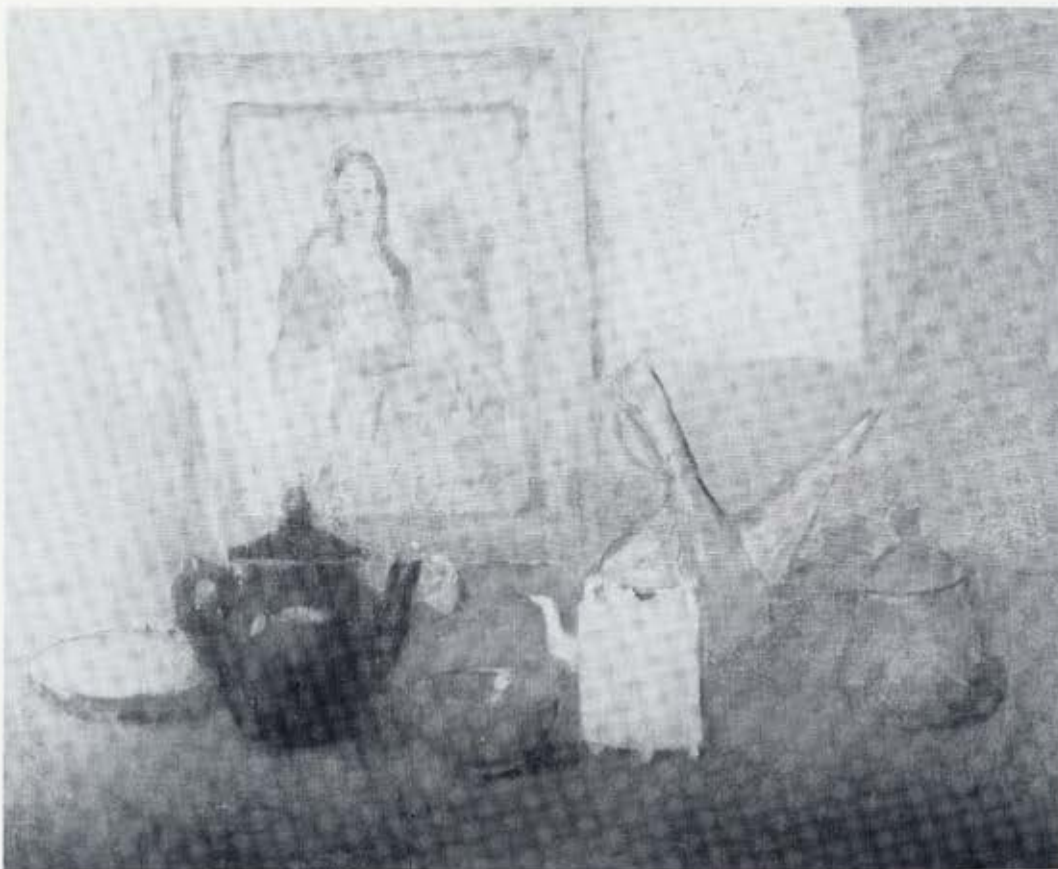


Fig. 7, Pablo Picasso, *Still Life with a Portrait*, 1906, oil on canvas, 32¼ x 39½ inches (The Phillips Collection, Washington, D.C. Private Collection of Marjorie Phillips. Courtesy of The Phillips Collection).



Fig. 8, Pablo Picasso, *Still Life with Skull*, 1908, oil on canvas, 45¼ x 35½ inches (The Hermitage Museum, Leningrad. Courtesy of R. Rosenblum, *Cubism and Twentieth Century Art*, Englewood Cliffs, N.J., and New York, 1976, II).



Fig. 9, Pablo Picasso, *Girl with a Mandolin* (Fanny Tellier), early 1910, oil on canvas, 39½ x 29 inches (The Museum of Modern Art, New York. Nelson A. Rockefeller Bequest. Courtesy of the Museum of Modern Art).

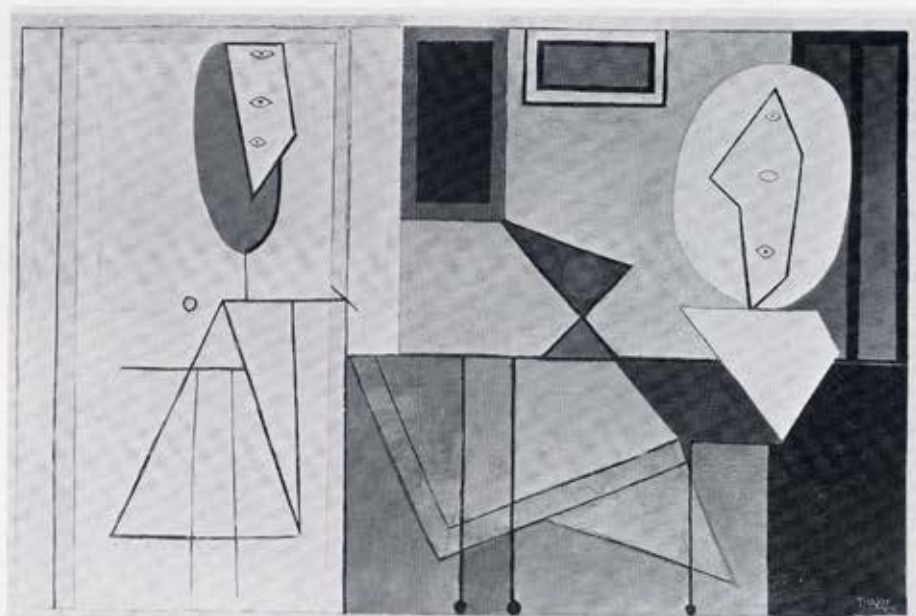


Fig. 10, Pablo Picasso, *The Studio*, 1927–28, oil on canvas, 59 inches x 7 feet 7 inches (The Museum of Modern Art, New York. Gift of Walter P. Chrysler, Jr. Courtesy of The Museum of Modern Art).