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CONVERSATIONS WITH THE MASTER:
PICASSO'S DIALOGUES
WITH VELAZQUEZ

THESIS

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF ARTS

By

Joan C. McKinzey, B.F.A., M.F.A.

Denton, Texas

August 1997

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This thesis investigates the significance of Pablo Picasso's lifelong appropriation of formal elements from paintings by Diego Velazquez. Selected paintings and drawings by Picasso are examined and shown to refer to works by the seventeenth-century Spanish master.

Throughout his career Picasso was influenced by Velazquez, as is demonstrated by analysis of works from the Blue and Rose periods, portraits of his children, wives and mistresses, and the musketeers of his last years. Picasso's masterwork of High Analytical Cubism, Man with a Pipe (Fort Worth, Texas, Kimbell Art Museum), is shown to contain references to Velazquez's masterpiece Las Meninas (Madrid, Prado).

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CHAPTER I

INTRODUCTION

In his first volume of A Life of Picasso, John Richardson stated that Picasso's "passion for Velázquez spanned virtually the entire gamut of the artist's career."¹ During the course of research on this idea, numerous observations of Picasso's and Velázquez's works by myself and others have confirmed Richardson's statement. Occasional references to that effect have been made in the literature; however, they were generally made with regard to a particular painting or period in Picasso's oeuvre and always as an aside within a larger discussion. An examination and analysis of Picasso's career-long "passion for Velázquez" has not been written. In this thesis, selected works by both artists have been analyzed as to their shared characteristics in order to document Picasso's debt to Velázquez.

The lengthy conversation between Picasso and Las Meninas (Fig.1) which occurred in the 1950s has been well documented in contemporary accounts as well as after the fact. Hélène Parmelin, one of Picasso's close friends and a witness to his behavior during the creation of the Ladies in Waiting series, recounted "the ravages that Velázquez committed when he set foot in La Californie" in 1957, when Picasso secluded himself on the top floor of his villa with a black and white reproduction of the Velázquez painting known as Las Meninas.² For months Picasso was virtually haunted by the specter of Velázquez as he engaged in a spirited dialogue with the enigmatic masterpiece of the earlier master. The resulting forty-five variations on his predecessor's original painting have since presented intriguing puzzles to scholars and observers. Picasso directly confronted Velázquez in the first painting of his series, a huge grisaille (Fig. 2) which thoroughly explores every facet of Las Meninas and yet is anything but a direct quotation. He proceeded to pursue the

subject in additional canvases, often focusing on a single subject, such as the Infanta Margarita, but occasionally reinterpreting the entire composition. Picasso ended his series with a charming curtsy from the menina Isabel de Velasco (Fig. 3), which echoed the curtsy she performed in deference to her sovereigns in the original painting by Velázquez.³

Picasso had first seen paintings by Velázquez sixty years earlier in 1895, when his father had taken him to the Prado in Madrid. At that time the young man made two sketches in his diary, after El bufón Calabazas (Figs. 4 and 5) and El enano Francisco Lezcano (Figs. 6 and 7). The visual impact of Velázquez's paintings of the jesters and dwarves of the seventeenth-century Spanish court remained with Picasso all of his life, apparently making a final appearance in the drawings and paintings made in 1969, after El enano Sebastián de Morra (Figs. 8 and 9).⁴ That young Pablo felt some kinship with Velázquez appears likely after examining works created in Corunna shortly before the Prado visit. Paintings such as Girl with Bare Feet and Portrait of an Old Man (both of 1895, Figs. 10 and 11) reveal a similar palette, interest in realism, and a tendency to depict sparsely furnished, undefined backgrounds. As Picasso later recalled, during that first visit to the Prado, "his father had urged him to dwell on Velázquez's Las Meninas."⁵

Evidence that young Pablo Ruiz Picasso was profoundly influenced by works of the Spanish Masters, including Velázquez, abounds during Picasso's early period before his first visit to Paris in 1900. While registered at the Royal Academy of San Fernando in Madrid in 1897-98, he made copies after two of Velázquez's paintings of Philip IV. One is a direct quotation, an oil portrait of the aging king; yet unlike the relatively thinly painted original (Fig. 12), the face of Picasso's version (Fig. 13) is literally sculpted with brushstrokes of thickly applied oil paint. The other copy appears as an exercise (Fig. 14), a reversed image of Felipe IV a caballo (Fig. 15), that is a quick sketch among numerous studies rendered in brown ink on what appears to be a lined page from a notebook.⁶ In addition to these, a drawing (Fig. 16) from the same period in Madrid seems to be a sketch of María Agustina de Sarmiento and the Infanta Margarita.⁷ Picasso's earliest reference to

Las Meninas may be a drawing mentioned as “his first impression” of the painting in the exhibition catalog of the Tate Gallery’s 1960 retrospective. A photograph of the drawing was included in the exhibition, which also contained the entire 1957 series of Picasso’s Ladies in Waiting.⁸

In at least two of his very early works, Picasso refers to the spatial organization employed by Velázquez in works such as Las Meninas and Fable of Arachne (Fig. 17). Picasso’s Tavern Interior (Fig. 18) painted in Madrid in 1897 uses a similar arrangement, as does his Science and Charity (Fig. 19) of the same year in Barcelona. Nancy Berry suggests in her 1982 Masters thesis that Picasso’s interest in the spatial relationships of Las Meninas had an influence on the development of Cubism.⁹

Even so, no one had identified this spatial reference in the painting that Hans Jaffe described “as a watershed picture in the history of Analytical Cubism.”¹⁰ This work, the Kimbell Museum’s Man with a Pipe (Fig. 20), painted by Picasso in Céret during the summer of 1911, refers directly to Velázquez and Las Meninas, and may be the ultimate masterwork of High Analytical Cubism. The figure in Man with a Pipe is remarkably similar to the Velázquez figure in the first painting of Picasso’s 1957 series (Fig. 2), and even holds what could be a square palette. In the upper right corner, below Picasso’s signature, the letters “est” also form a stick-like figure which appears to be standing in a doorway. Between these two figures is a square that is reminiscent of the mirror reflecting the images of the king and queen in Las Meninas/Ladies in Waiting. Even the light that streams through the windows of Velázquez’s studio is present in Man with a Pipe, and there are echoes of the shapes of the paintings hanging on the walls. In addition to the spatial arrangement, the colors of Las Meninas and Man with a Pipe are similar, tending toward ochres, with silvery gray accents. The meaning of the letters “est” in the Cubist painting presents an interesting puzzle. Both in Spanish (estar) and in French (être) the letters “est” are part of the conjugated form of the infinitive verb “to be” which could be interpreted as “he is.” The pipe-smoking figure may be a composite image of Velázquez

and Picasso. Picasso smoked a pipe and frequently included one in his works. It is possible that Picasso is making a statement of his self-perceived equal status with the seventeenth-century master, both in a literal and a figurative sense.

The appearance of these references to the seventeenth-century Spanish painter Diego Velázquez at the height of Picasso's Cubist dialogue with his contemporary, the French painter Georges Braque, raises interesting questions. The works cited here and others by Picasso and Velázquez which exhibit shared compositional elements are analyzed in this thesis, answering some questions and simultaneously raising new ones.

Although occasional references to the influence of Velázquez are made by other authors, no one previously investigated this influence throughout Picasso's career. A thorough examination of Picasso's career-long dialogue with Velázquez fills a gap in the literature on Picasso's work and sheds revealing light on the development of Cubism.

Statement of the Problem

This thesis investigates the significance of Pablo Picasso's life-long appropriation of formal elements from Diego Velázquez's paintings.

Methodology

Primary research consisted of visits to the Prado Museum in Madrid and the Picasso Museum in Barcelona (August 1994), as well as numerous visits to the Kimbell Museum in Fort Worth, Texas, the Meadows Museum in Dallas, Texas, the Dallas Museum of Art, and visits to museums in New York which house works by Picasso and/or Velázquez (Frick, Guggenheim, Hispanic Society of America, Metropolitan Museum of Art, and the Museum of Modern Art), to analyze selected works by these artists and identify common characteristics, as well as significant differences. Works which exhibited a relationship to Las Meninas were of particular interest. In addition, books, articles, and other written documents by the artist, their critics, biographers, friends, and families were consulted in order to validate my observations. For Picasso, these included, but were not limited to,

Jaime Sabartès, Michel Leiris, Roland Penrose, Hélène Parmelin, Pierre Daix, Marie-Laure Bernadac, Douglas Cooper, John Richardson, and Leo Steinberg. Sources for Velázquez included Francisco Pacheco, Vincencio Carducho, Antonio Palomino de Castra, Jonathan Brown, and Madlyn Millner Kahr, among others.

NOTES TO CHAPTER I

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2. Hélène Parmelin. "Picasso and Las Meninas." Yale Review 47 (June 1958): 581.
3. Pierre Cabanne. Pablo Picasso: His Life and Times, trans. Harold J. Salmanson. New York: William Morrow & Co., Inc., 1977, 478-83.
4. Gert Schiff. Picasso, the Last Years: 1963-1973. New York: George Braziller, Inc., 1983, 37.
5. Giorgio Cortenova. Picasso: The Works of Pablo Picasso. New York: The Mallard Press, 1991, 11.
6. Juan-Eduardo Cirlot. Picasso: Birth of a Genius. New York and Washington: Praeger Publishers, 1972, 79.
7. Ibid., 219. Richardson, 1991, 91.
8. Arts Council of Great Britain. Picasso, exhib. cat. London: Arts Council of Great Britain, 1969, 59.
9. Nancy W. Berry. "Picasso and the Pictorial Tradition: The Variations." Masters thesis, Southern Methodist University, 1982, 60-88.
10. Richard F. Shepard. "After a Six-Year Honeymoon, the Kimbell Art Museum." Art News 71 (October 1972): 24.

CHAPTER II

REVIEW OF THE LITERATURE

Some stories of Picasso's life have achieved the status of truth and are faithfully repeated by succeeding biographers. One of these is the story of Picasso's first visit to the Prado in 1895, and nearly every biographer stresses the impression that Las Meninas made upon the young artist. Richardson, Cortenova, and Cirlot also mention his drawings after the dwarves which were made during that first visit. Richardson and Gert Schiff note that some of Picasso's final paintings refer to the dwarves, such as the 1969 painting after the portrait of Sebastián de Morra (Fig. 9), entitled Adolescent (Fig. 8) and an additional canvas entitled Man with Sword and Flower (Fig. 21) from the same year.¹ Another work that may owe a debt to Velázquez's Old Woman Cooking (Fig. 22), as well as to the dwarves, is identified in Rubin's catalog of the Picasso Retrospective at the Metropolitan Museum of Art as El Bobo. after Velázquez and Murillo (Fig. 23).²

Throughout the literature there are references like these which suggest influences from Velázquez that occur now and again in works by Picasso. Cortenova refers to Picasso's Self-Portrait with a Relative (Fig. 24, Malaga, 1895) as being influenced by Velázquez because of the glance between the spectator and the figures in the painting, an observation which Leo Steinberg also makes about the Demoiselles d'Avignon (Fig. 25).³ Penrose and Daix, among others, discuss the days in Madrid when Picasso was enrolled at the Royal Academy of San Fernando and spent hours at the Prado (1897-98), and nearly every biographer reproduces the letter in which he praises Velázquez (Madrid, 1897).⁴ Cortenova mentions the influence of Velázquez in Young Girl with a Basket of Flowers (Fig. 26) and Richardson states that Woman with a Fan (Fig. 27) is after Velázquez's Lady with a Fan (Fig. 28).⁵ Rarely do the authors proceed to discuss how the influence of

Velázquez is recognizable or how it might be significant.

One notable exception is Berry's 1982 thesis, which offers a comprehensive analysis of the Las Meninas/Ladies in Waiting series, as well as some of Picasso's other variations, and includes information gathered from many sources to support her observations.⁶

Trione's 1985 thesis also offers a detailed analysis of Velázquez's Las Meninas and Picasso's variations of it.⁷ An abundance of literature exists on these variations, beginning with Jaime Sabartès' 1959 book on the Las Meninas variations and including Susan Grace Galassi's recently published volume on Picasso's variations after several masterworks.⁸ An interesting note for this thesis investigation is Sylvester's suggestion that Picasso's 1957 series refers to Braque as well as to Velázquez.⁹

The last years of Picasso's life also contain references to Velázquez. Gert Schiff discusses the musketeers and cavaliers who appear in Picasso's paintings and drawings, as well as the theme of the artist in his studio.¹⁰ John Berger considers many of the works of this time to be proof of Picasso's failing abilities.¹¹ Although few share his opinion, his role as one of the few friends who dared to publish unfavorable criticism of the artist's work during Picasso's lifetime offers a balance to the unqualified admiration of some of the master's other friends.

Because of the amount of work Picasso produced in his lifetime and the diversity of styles in which he was proficient, many authors choose to focus on a particular time period or theme. Others who attempt to deal with Picasso's entire life are apparently obliged to skim the surface of some details. Nowhere is there a comprehensive investigation of the influence of Velázquez throughout the entire artistic career of Picasso. This influence is recognized and acknowledged but has yet to be investigated for its significance.

Problems in the literature arise both for Velázquez and Picasso, but for nearly opposite reasons. While very little of actual substance was recorded about Velázquez during his lifetime, a daunting quantity of writings were produced about Picasso during the ninety-two years of his life and since his death in 1973.

Francisco Pacheco, the father-in-law and teacher of the seventeenth-century master, and Vincencio Carducho, his rival at court, wrote contemporary accounts which include references to Velázquez.¹² Only a few scraps of his own words survive, among some odds and ends of documents, such as receipts for paintings. A few words about Velázquez survive in letters written by his sovereign, Philip IV. Much has been speculated on the basis of this meager framework for the past 337 years. Writings in the eighteenth century by Antonio Palomino de Castra provide an extensive biography of Velázquez but are not without their flaws.¹³ Palomino had a tendency to rely on hearsay and also to embroider the facts about the lives of the Spanish predecessors about whom he wrote.

Jonathan Brown, whose interest in Velázquez spans three decades, agrees upon the speculative nature of much Velázquez interpretation and has produced several notable volumes based upon extensive research. In Velázquez, Painter and Courtier, Brown analyzes the work of the Spanish master within the context of the seventeenth century and also attempts to recreate the life of Velázquez from the scanty facts available, with full awareness of the pitfalls.¹⁴ In addition, Brown's Images and Ideas in Seventeenth-Century Spanish Painting and The Golden Age of Painting in Spain provide valuable information about the times and the artistic milieu from which the art of Velázquez emerged.¹⁵ Brown is also co-author, with Robert Enggass, of Italy and Spain: 1600-1700. Sources and Documents, an indispensable resource containing English translations of selected portions of several important documents, including those by Pacheco, Carducho, and Palomino.¹⁶

Madlyn Millner Kahr also discusses the life and work of Velázquez and includes a thought-provoking study of Las Meninas in Velázquez: The Art of Painting.¹⁷ Notable articles on the seventeenth-century masterpiece have been written by Svetlana Alpers, Michel Foucault, John R. Searle, Joel Snyder with Ted Cohen, and Leo Steinberg.¹⁸

Several books on the collected works of Velázquez are available and include José Gudiol's Velázquez, 1599-1660 and Miguel Angel Asturias' La obra pictórica completa de Velázquez.¹⁹ José López-Rey has recently published a beautifully illustrated catalog

raisonne to accompany his volume Velázquez, Painter of Painters.²⁰ Jonathan Brown's Velázquez: Painter and Courtier and the catalog from the Metropolitan Museum of Art's 1990 exhibition also offer extensive surveys of his oeuvre.²¹

Unlike the reticent Velázquez, Picasso was a great perpetuator of his own mythology, to which many of his friends and admirers contributed. Recent scholarship has made headway in attempting to separate truth from fiction.

Perhaps the most ambitious biographical survey of Picasso's early life is John Richardson's A Life of Picasso, written with the collaboration of Marilyn McCully. In the first volume, Richardson covers the years from 1881-1906 and the second volume covers the years 1907-1917, recording almost every detail available and trying to clarify the obvious contradictions.²² Juan-Eduardo Cirlot's Picasso: Birth of a Genius also relates Picasso's early life and includes the years through 1917.²³ This volume is particularly valuable for the nearly 1,000 illustrations which it contains, as well as biographical information.

The catalog Picasso 1905-1906: From the Rose Period to the Ochres of Gosol, from the 1992 exhibitions in Barcelona, Spain, and Berne, Switzerland, contains essays on the works of this period by Pierre Daix, Marilyn McCully, and Josep Palau i Fabre, among others. More than 200 reproductions of paintings, drawings, and sculptural works are reproduced in the catalog.²⁴

Two volumes resulted from the 1989 Picasso and Braque exhibition at the Museum of Modern Art in New York. Picasso and Braque: Pioneering Cubism, has an introduction by William Rubin and a chronology by Judith Cousins, and almost 400 selected works by the two inventors of Cubism are reproduced.²⁵ The symposium held at the Museum of Modern Art during the exhibition yielded Picasso and Braque: A Symposium, the published proceedings of meetings held by twenty-seven scholarly participants.²⁶

An even more comprehensive survey of Cubism may be Josep Palau i Fabre's Picasso Cubism: 1907-1917.²⁷ In addition to criticism and biographical information, 1584

illustrations provide a fascinating journey through the development of Cubism.

Although accounts of Picasso's life written by his friends during his lifetime may be suspect in terms of the complete veracity of actual events, several accounts provide insight into the various periods of his artistic styles. Some of these include Picasso: His Life and Work, by Roland Penrose; Picasso: Fifty Years of His Art, by Alfred H. Barr; Picasso, by Pierre Daix; and Picasso: The Artist of the Century, by Jean Leymarie.²⁸ Some biographies written since Picasso's death are: Picasso: Life and Art, by Pierre Daix; The Works of Picasso, by Giorgio Cortenova; and Art as Autobiography, by Mary Matthews Gedo.²⁹ Volumes which deal specifically with the last decades of Picasso's life include Picasso at 90: The Late Work, by Klaus Gallwitz; and Picasso: The Last Years, 1963-1973, by Gert Schiff.³⁰ Several anthologies of collected writings about Picasso include A Picasso Anthology: Documents, Criticisms, Reminiscences, edited by Marilyn McCully; Picasso in Retrospect, edited by Roland Penrose and John Golding; and Picasso in Perspective, edited by Gert Schiff.³¹

Extensive information on several of Picasso's paraphrases of earlier masters is offered in Nancy Berry's unpublished thesis, "Picasso and the Pictorial Tradition: The Variations."³² Her insights into Las Meninas/Ladies in Waiting are particularly valuable because of her thought-provoking considerations of Cubist elements in the 1957 series. Susan Grace Galassi's recently published volume Picasso's Variations on the Masters: Confrontations with the Past also focuses on Picasso's variations based on the works of earlier masters, including Velázquez and Las Meninas. Galassi notes that Picasso turned to Las Meninas for inspiration throughout his artistic career and addresses Steinberg's suggestion of the debt owed by the Demaiselles d'Avignon to Las Meninas.³³ Debra Trione's thesis "Las Meninas Again in 1957: Picasso's Variation on a Theme," provides another in-depth study of Picasso's series after Velázquez.³⁴ Her discussions of the psychological interplay between the viewer and the paintings of both masters are brilliantly conceived.

Many articles have appeared in various periodicals throughout the years and are too numerous to cite. Some which are most relevant to this research are Parts 1 and 2 of Leo Steinberg's "The Philosophical Brothel;" as well as his "Velázquez's Las Meninas;" Milton Esterow's interview with William S. Rubin, entitled "Visits with Picasso at Mougins;" "Picasso as a Copyist," by John Lucas; and Janie L. Cohen's "Picasso's Explorations of Rembrandt's Art, 1967-1972."³⁵ Three more important sources are the 1980 catalog edited by William S. Rubin for the Museum of Modern Art exhibition Pablo Picasso: A Retrospective; Picasso, co-authored by Wilhelm Boeck and Jaime Sabartès; and the catalog *raisonne* by Christian Zervos.³⁶

None of these looks at Picasso's work with specific regard to his career-long borrowings from the paintings of Velázquez. This thesis makes a significant contribution to the literature by providing a thorough investigation and analysis of the works of these two Spanish masters which contain shared characteristics that exhibit the influence of works by Velázquez on the works of Picasso.

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CHAPTER III

VELÁZQUEZ AND PICASSO

Both Pablo Ruiz Picasso and Diego de Silva y Velázquez were Spaniards born in the region of Andalusia and several additional parallels between their lives can be identified. Like Velázquez before him, Pablo Picasso chose to use his mother's family name rather than his father's, contrary to Spanish tradition, perhaps simply because of its greater distinction. Both of the artists spent their adolescences in relatively cosmopolitan societies, went to Italy to experience classical art while in their thirties, and were privileged during their lifetimes to have the charge of many of the great works which hang in the Prado today.¹

Born in Seville in 1599, Velázquez was apprenticed to Francisco Pacheco in 1610. Pacheco was the author of a treatise on the art of painting and a leading member of "an informal academy of letters" which included writers and scholars who met to discuss "matters of common interest," including art, history, and literature, among other things.² The young apprentice was exposed to worldly philosophies through contact with Pacheco's colleagues, who fostered his ability to think critically. The influence of these new concepts was evidenced in the monumental treatment of the figures in genre paintings of his early period, such as the Waterseller, c. 1623 (Fig. 29). Velázquez first traveled to Madrid, the royal capital of Spain, in 1622 and was aided by a former resident of Seville in his ambition to be noticed by the court. The following year, during his second visit to Madrid, he became painter to the Planet King, Philip IV, soon after Count Duke Olivares invited him to the court to paint a portrait of the king. According to Pacheco, the portrait (Fig. 30) was so much admired that the young king declared he would allow no one else to paint his likeness. Velázquez's success as a painter was assured.

Picasso was born in Malaga in 1881 and exhibited remarkable artistic ability at an early age. His father was an art teacher of modest talent but was included in the tertulia (conversation group) of Bernardo Ferrándiz, the leader of the “School of Malaga.”³ Picasso’s first journey to Madrid and his first encounter with actual paintings by Velázquez and other great masters at the Prado occurred during his family’s move to Barcelona in 1895. His father had accepted a post at the School of Fine Arts in Barcelona, where at the end of the nineteenth century, Catalonia, the most modern region in Spain, was experiencing a renaissance.⁴ The capital city of Barcelona was a center for the very latest philosophies from Paris and other great European cities. Most of Picasso’s adolescence was spent there, where he and his friends met at the cafe El Quatre Gats, modeled, in part, after Le Chat Noir in Montmartre.⁵ At the age of eighteen he made his first journey to Paris, the uncontested center of artistic activity in the western world since the days of the Sun King, Louis XIV. As Velázquez did in Madrid, Picasso returned to Paris and ultimately became successful.

Picasso’s Uncle Diego “painted still lifes, images of saints and copies of Rubens and Velázquez.”⁶ Picasso’s father, don José Ruiz Blasco, nurtured the tendency towards “Spanishness” in the work of his son and urged him “to concentrate on studying the masterpieces of Spain’s Golden Age (in reproduction) so that his son could paint himself into the great tradition of Spanish art.”⁷

Speculation about the reproductions which Picasso may have seen during his early years led to a search for books that might have been available at the time. An inventory of the books owned by Velázquez at the time of his death revealed some of his visual and philosophical resources. Such an inventory of the books which were available to Picasso, perhaps in his father’s personal library or in the art schools which Pablo attended, would be an illuminating and valuable resource, but one has only been able to speculate. The volume entitled Diego Velázquez and His Times, by Carl Justi, originally published in German, with an English edition appearing in 1889, might possibly have been available to

young Picasso.⁸ With its black and white engravings after many major works by Velázquez, it could have given the young artist familiarity with the themes and compositions of the earlier master (see Appendix). Although the engravings are neither particularly inspired nor inspiring, several include thought-provoking details. In some of Picasso's early works there are correspondences with images that appear in the engravings in Justi's book. There are at least a couple of instances where the works of the twentieth-century master exhibit details that are peculiar to these engravings. One work illustrated in the 1889 volume that is not usually attributed to Velázquez suggests the possibility that Picasso may have seen these very engravings due to the resemblance between the face of the girl in the engraving identified by Justi as Velázquez's Daughter (Fig. 31) and the face of Picasso's Girl with Bare Feet (Fig. 10). Another intriguing correspondence occurs in an instance where the engraving entitled Group from the Boar-Hunt (Fig. 32) illustrates a detail of a larger work known as La Tela Real (Fig. 33).⁹ A drawing (Fig. 34) very similar to this engraving appears late in Picasso's life. With Picasso's prodigious memory, it is appropriate to consider that any images he saw might likely have remained part of his artistic repertoire throughout his life.

A chronological overview of Picasso's numerous references to Velázquez throughout his artistic career has been gleaned from the extensive Picasso literature and from the art works by both masters and is described in some detail in this thesis. Several date from the beginning of Picasso's artistic career, even before his formal introduction to Las Meninas.

Some of Picasso's early boyhood sketches include figures in seventeenth-century costume, engaging in the sorts of activities that generally appeal to young boys, such as battles, street fights, and sword play. One of these (Fig. 35) dates from Corunna, about 1893-94, and invites further speculation about whether Picasso might have seen reproductions such as those which illustrate Justi.¹⁰ In this instance, the scene appears to be taking place within an artist's studio and it is no stretch of the imagination to compare some elements of this sketch with that of Velázquez's masterpiece, Las Meninas.

Interestingly, Justi mentions “a superfluity of frames in [Las Meninas]” which can also be seen in Picasso’s drawing.¹¹ This leads to speculation as to whether Picasso’s imagination has invented a scene that could have taken place on the other side of that mysterious canvas. Richardson refers to Picasso’s “ability to dramatize and heighten whatever he was depicting.”¹² A tentative understanding of the perspective and the figures that convincingly occupy the space in which they stand are revealed in the composition of Picasso’s sketch. A large canvas provides part of the background for several figures who appear to be in a dispute. A partially draped model stands to the left, and several framed paintings hang on the walls of the studio suggesting the studio of Velázquez as seen in Las Meninas. If Picasso had seen reproductions of works by Velázquez such as those in Justi’s book, it is conceivable that he synthesized imagery from selected figures in a work identified by Justi as Group of Cavaliers (Fig. 36) and the draped figure of Apollo in Forge of Vulcan (Fig. 37) to create this imaginative scene.¹³

Richardson considers Spanish art to be Picasso’s “first love” and that he “should always be seen primarily as a Spanish artist.”¹⁴ He describes portraits painted by the youth while living in Corunna, such as Girl with Bare Feet (1895, Fig. 10), as revealing “the collective shadow of Velázquez, Zurbarán, Ribera, [and] Murillo.”¹⁵ In Girl with Bare Feet, the colors, in particular, are those “umbers, ochers, and bituminous browns that are traditional to Spanish painting.”¹⁶ This painting has a background remarkably like those in many portraits by Velázquez, where dark, earthy colors predominate and spatial depth is rarely indicated. Picasso’s portrait shows two horizon lines, suggesting a view from one room into another, where there is some unknown light source illuminating only the floor. Paintings by Velázquez such as Las Meninas, Fable of Arachne (Fig. 17), Forge of Vulcan (Fig. 38), and Don Juan de Austria (Fig. 39), show views into other rooms or scenes and use similar types of illumination.¹⁷ The only furniture in Picasso’s work consists of the chair occupied by the sitter. While a chair is frequently included in portraits by Velázquez, his subjects are rarely seated. Picasso’s girl is fully modeled, with her knees apparent

beneath the red dress and her shadow falling to the right of the painting. As previously noted, the face and gaze of the sitter bear considerable resemblance to the engraving identified as Velázquez's Daughter in Justi's book (Fig. 31).¹⁸

There are notable similarities in some of Picasso's other early works from Corunna, such as Portrait of an Old Man (Fig. 11) to works by Velázquez. The harsh realism of the old man's face certainly is reminiscent of the weathered faces in Velázquez's Feast of Bacchus (Fig. 40). There is also a remarkable correspondence with the face of the background figure in the engraving which illustrates The Water Carrier of Seville (Waterseller) (Fig. 41) in Justi.¹⁹ The lower half of the face in the engraving is obscured by the lifted water vessel but the ears, hairline, and even the eyebrows, are quite similar. Indeed, there are several works from this time which invite comparison with the illustrations which accompany Justi's text and could easily provide material for an extensive study.

Perhaps the earliest example that shows how Picasso absorbed the lessons of Velázquez exists in the Portrait of Aunt Pepa (Fig. 42), possibly painted in Málaga in the summer of 1895, shortly after Picasso's spring visit to the Prado. Both Richardson and Cirlot date the portrait to 1896, but there is a drawing of Aunt Pepa dated 1895 and Picasso related the story of the painting's creation to Sabartes as occurring in 1895. Although Cirlot describes the painting as a descendant from works by Rembrandt, this painting strikes a truer chord of kinship to Velázquez's painting of Madre Jeronima de la Fuente (Fig. 43), though more sympathetically rendered. However, as that painting was still tucked away in an obscure location by the date of Picasso's first experience in the Prado, it is most unlikely that it is the specific influence that affected the young artist.²⁰ What is more likely is that he was influenced by those very portraits after which Picasso made sketches during his first visit to the Prado, the portraits of Calabazas and Lezcano (Figs. 5 and 7). As Velázquez chose to render the features of these unfortunate fellows with a sensitivity that blurred the harsh reality of their infirmities, so Picasso captured the aged

visage of his aunt with softening freedom in his brushwork. Velázquez's portraits of Aesop (Fig. 44) and Menippus (Fig. 45), which also hung in the Prado at the time of Pablo's visit, show a similar treatment of his subjects and the portrait of Aesop is particularly revealing. Aunt Pepa does not meet our eyes as Aesop does, but the similar tilt of their heads and the looseness of the brushwork which softens the features of the aging sitters suggests a possible influence. Although Picasso's application of the paint is much heavier, he achieves similar effects, and his treatment of the blacks of Aunt Pepa's clothing are equally noteworthy as descendants after the hand of Velázquez.

Self Portrait with a Relative (Fig. 24) is another painting created in Malaga during the summer of 1895 that shows Picasso's attention to his father's admonition to take note of Las Meninas.²¹ Giorgio Cortenova identified its debt to Velázquez "not in terms of style but in the relationship created between the spectator and the glances of the two figures."²² Cortenova said, "Something of the psychological play in Las Meninas did not escape the highly gifted Pablo."²³ The two subjects of Picasso's painting share even more in common with the two central rogues who appear in Feast of Bacchus (Fig. 40), whose glances also meet the spectator's eye.

After the summer in Malaga, Picasso's family arrived in Barcelona, where young Pablo was soon enrolled at the School of Fine Arts. He acquired his first studio, a space shared with his friend Manuel Pallares, and his first works created there revolved largely around family scenes. The space of the small studio was nearly filled by the canvas on which Picasso painted Science and Charity (1897, Fig. 19) a lofty theme probably chosen by his father. It was an ambitious work and won honorable mention at the Exposicion de Bellas Artes in Madrid in 1897. Several preliminary sketches for this painting exist and can be seen at the Picasso Museum in Barcelona, where the painting also hangs. In the final composition there is a distinct similarity between the grouping of the three main figures of the doctor, the invalid, and the sister to the three central figures of Las Meninas, that is, the Infanta Margarita flanked by her two ladies-in-waiting. Even the gestures are similar,

although the cup on the saucer is offered from the opposite side by the standing sister, whose tilted head echoes that of the menina Isabel de Velasco. The framed picture above the bed is located in a position approximating that of the framed mirror above the heads of the Infanta which reflects the images of her parents, King Philip IV and his second wife, Queen Mariana. The placement of the door to the left of the doctor is not unlike that of the canvas before which Velázquez stands and the corners of the rooms appear behind the heads of the standing attendants in both paintings. Even the shuttered room has its parallel in Las Meninas, as do the gray and ochre tones. Science and Charity may very well owe a substantial debt to Las Meninas for its composition and its attempt to convincingly portray the illusion of spatial depth.

Among the many influences surrounding the young artist in the bustling Catalanian capital of Barcelona were new political ideas, such as socialism and the plight of common humanity. Tavern Interior (1897, Fig. 18) appears to be a scene from real-life which may owe its theme to lithographs by Honore Daumier but the debt to Las Meninas is clear in the composition of the painting.²⁴ To the far left of Picasso's painting, a poorly defined object stands in the place of the canvas on which Velázquez works, and the grouping of the central figures is organized in a similar manner. The two figures seated in the foreground occupy nearly the same places as those defined by Maria Sarmiento and the Infanta Margarita. As Velázquez did, Picasso has drawn the viewer back into the space of the painting, using the figure silhouetted in the window and the figures surrounding the lamp in the background, paralleling the placement of Jose Nieto in the doorway and the reflected images of the king and queen in the mirror of Las Meninas, to suggest the illusion of spatial depth. There even is a figure occupying the general area corresponding to the space where Velázquez stands. As noted in the Corunna drawing of the artist in the studio, there are several frames: window frames, door frames, and what might be a picture frame at the left. The influence of Velázquez is strongly felt in the looseness of the brushwork. In addition, Picasso has once again taken his color cue from Velázquez in the overall tonality of ochres

and grays, which have become somewhat muddied in this instance.

Richardson refers to “notes of Velázquez compositions” after Fable of Arachne (Fig. 17) and after a diligent search, some scenes that feature arched doorways were identified in compositions dating from 1895 and 1896 in Barcelona.²⁵ A very interesting little oil painting which Picasso kept in his own collection is illustrated in Duncan’s book Picasso’s Picassos (Fig. 46). This small work depicts three figures whom Duncan describes as “a delicately veiled senorita and her bridesmaid -- on their way to the altar -- turning in astonishment to watch as her recently betrothed suffers a last minute change of heart and bolts for the door.”²⁶ The figure of the “betrothed” appears silhouetted in the doorway leading out of the dark room. He is rather more squat than Jose Nieto but he seems to be clothed in similar garb and to be wearing a sword at his side. His feet have a peculiar appearance, as though he wears swimfins, but after comparison to the figure of Nieto in Las Meninas, the fins become shadows thrown into the foreground room from the unseen light source illuminating the doorway, shadows like those Velázquez painted at the feet of the queen’s man. In the composition of the work, the women are placed nearly in the same space as Velázquez has placed himself in his masterwork and the depiction of the room has similarities to his studio. We can see the ceiling, the floor, and one corner of the room, as well as the doorway. This badly scarred little work, which was still in Picasso’s possession as late as 1968, provides yet another link between the two Spanish painters, although its exact significance remains puzzling. It is yet another example of how Picasso turned again and again to Las Meninas for working out solutions to his compositions.

Living in Barcelona, Picasso was exposed to many new stylistic developments imported from France and the rest of Europe. This can be seen in several landscapes which show impressionistic tendencies. There are two small landscapes which also hint at the influence of Velázquez’s paintings of the Medici grounds (Figs. 47 and 48) which were produced in Rome during one of his two visits to Italy. The dates of these works by Velázquez are not certain and have been attributed to both visits by various scholars.

Although Velázquez did stay at the Medici villa during his first Italian visit, many feel that the style of these two paintings is more akin to his later, mature works and should be dated to his second journey. The paint is handled with exceptional freedom and although the subjects are ostensibly landscapes, the main subjects are undeniably the light and the atmosphere that suffuse the space surrounding the features of these scenes. It is likely that these were actually painted out-of-doors, a practice not common at the time.²⁷ Two works by Picasso which appear to be modeled after Velázquez's landscapes are titled Modernist Landscape with Figure (Fig. 49) and View with Cypresses (Fig. 50). These landscapes were painted in Barcelona in 1897 and the extreme thinness of the paint allows the canvas to be seen in both of these works. In the former there is some similarity between the figure and the cloaked personage who appears in the painting by Velázquez which contains the statue of Ariadne (Fig. 47). In View with Cypresses, a sketchily rendered statue takes the place of the statue. The tall cypresses appear in all of these paintings as do the hedges and several architectural elements. It is evident that Picasso also attempted to capture the atmosphere and light of the environments. The semblance of dawn emerges behind the cypresses in Modernist Figure in a Landscape and is reflected in the pool beside the lone figure. The rose-tinted sky becomes golden with a hint of pale green and, finally, at the top of the small oil sketch, blue sky can be seen. The sky appears leaden in View with Cypresses, hinting at a wintry sky or an impending storm, which further obscures the details of the scene in its atmospheric haze. The landscape scenes by Velázquez show this same type of attempt to capture the atmosphere and yet for him, as for Picasso, it might be argued that the depiction of outdoor light was not a particular strength or interest, as it has not been for Spanish artists in general.²⁸

After spending the summer of 1897 in Malaga, Picasso enrolled in the Royal Academy of San Fernando in Madrid for the 1897-98 year. He was not greatly impressed by the lessons of the academy. According to his friend "Pancho" Bernareggi, the two of them spent many hours in the Prado instead of the art school. There they copied masterworks,

including those by Velázquez. They also did life studies from models at the Circulo de Belles Artes and sketched scenes from the streets of the city and the surrounding countryside.²⁹ A letter written to Joaquim Bas, a friend in Barcelona, describes Pablo's opinion of the Academy.

Madrid, 3rd November '97.

My friend,

Today I am writing to you on rose-colored paper, that might as well be gold. [The teachers here] . . . haven't a grain of common sense. They just go on and on, as I suspected they would, about the same old things: Velázquez for painting, Michelangelo for sculpture, etc., etc. . . .

The [Prado] Museum is beautiful. Velázquez first class; some magnificent heads by El Greco; as for Murillo, to my mind not all his pictures carry conviction.³⁰

Five of Picasso's sketchbooks which were part of his donation to the Picasso Museum in Barcelona are dated to the Madrid period.³¹ Several drawings attest to the amount of time spent on Velázquez. One drawing after Las Meninas (Fig. 16) includes the figures of Maria Sarmiento and the Infanta Margarita. On the same page is a drawing after the equestrian portrait of Philip IV (Fig. 15), with the figure reversed. Another page (Fig. 14) shows the same reversal of the figure after Philip IV on horseback and includes a bust of a lady in seventeenth-century Spanish costume among several other equestrian and figure studies. Some of his sketches which appear to be of street brawls (Fig. 51) contain characters who are sometimes dressed and posed in a manner resembling the central figures of the officers in Velázquez's Surrender at Breda (Fig. 52). One must search diligently when scrutinizing Picasso's drawings as he frequently makes good use of every bit of the page. At times the image must be turned every direction in order to make out the figures, which may overlap each other or appear upside-down or sideways.

Although Phoebe Pool and Anthony Blunt maintain that the art of Velázquez had little effect on Picasso prior to the painting of the figure known either as Nana or the Dwarf Dancer (Paris or Madrid, 1901, Fig. 53), the examples cited here offer ample documentation to the contrary, even in Picasso's works pre-dating his first encounter with actual paintings by the Golden-Age master.³² That Picasso's first visit to the Prado

museum resulted in two sketches after the jester Calabazas and the dwarf Francisco Lezcano is documented. Picasso himself later recalled that his father had urged him to contemplate Las Meninas, and evidence that he was influenced by these works, as well as others by Velázquez, is abundant.

NOTES TO CHAPTER III

1. John Richardson and Marilyn McCully. A Life of Picasso Volume I: 1881-1906. New York: Random House, 1991, 57.

2. Jonathan Brown. Velázquez, Painter and Courtier. New Haven and London, 1986, 1.

3. Richardson, 1991, 17-20.

4. Ibid., 62.

5. Ibid., 130.

6. Ibid., 17.

7. Ibid., 52.

8. Carl Justi. Diego Velázquez and His Times, trans. A.H. Keane. London: H. Grevel, 1889.

9. Brown, 1986, 130. Brown notes that the attribution of this work has been questioned, perhaps because it is unique in Velázquez's oeuvre, but he also speaks for the passages which may attest to its authenticity.

10. This sketch also may contain a reference to Velázquez's portrait of Pope Innocent X, who happens to be seated in this portrait, in one of the drawings that appears on the walls of the artist's studio but it is difficult to discern in reproductions.

11. Justi, 418.

12. Richardson, 1991, 41.

13. Justi, 114. Justi attributes Group of Cavaliers, which is at the Louvre, to Velázquez. Asturias lists it as a work attributed to Velázquez but refused by A.L. Mayer and generally ignored by most scholars. López-Rey does not mention this work at all in his recently published catalog raisonne (1996).

14. Richardson, 1991, 54.

15. Ibid., 52.

16. Ibid., 54.

17. These four paintings by Velázquez are illustrated in engravings in Justi's book. See Appendix.

18. Justi, 276.

19. Ibid., 70.
20. Antonio Domínguez Ortiz, Alfonso E. Pérez Sánchez, and Julián Gállego. Velázquez, exhib. cat. New York: The Metropolitan Museum of Art, 1989, 68. The painting was discovered in 1926 in the convent of Santa Isabel la Real in Toledo where a second version was later discovered as well.
21. Richardson, 1991, 60-61. Richardson identifies the "relative" as a friend, José Roman, and retitles the painting Self-Portrait with José Roman.
22. Giorgio Cortenova. Picasso: The Works of Pablo Picasso. New York: The Mallard Press, 1991, 11.
23. Ibid.
24. Lael Wertebaker. The World of Picasso 1881-[1973]. New York: Time-Life Books, 1967, 19.
25. Richardson, 1991, 90.
26. David Douglas Duncan. Picasso's Picassos. New York: Ballantine Books, 1968, 40.
27. Brown, 1986, 204-208.
28. Richardson, 1991, 78.
29. Ibid., 94-95.
30. Ibid., 92.
31. Cirlot, 55.
32. Anthony Blunt and Phoebe Pool. Picasso: The Formative Years, A Study of His Sources. London and New York: New York Graphic Society, 1962. Dwarf Dancer (illus. 48 in the Blunt and Pool volume) has a note next to the image: ". . . the only reflection of [Velázquez's] painting in Picasso's early work is in the Nana . . ." (The illustration section is not paginated.)

CHAPTER IV

1900-1906

In the fall of 1900, Picasso made the first of several journeys to Paris. It would take three more visits before “he at last succeeded in establishing a foothold in the city whose very dust he revered.”¹ During Picasso’s early years in Paris, his works continued to show the influence of his first exposure to Velázquez’s works in the Prado and at the same time revealed the influences from his exposure to modern French painting.

In Picasso’s self-portrait known as Yo, Picasso (Paris, 1901, Fig. 54), Penrose attributes the application of the paint to the style of van Gogh and further notes the intensity of the gaze, citing “a resemblance with a self-portrait by Edvard Munch where the artist ‘emerge[s] glowing with spiritual energy from a dark background.’”² This description of Munch’s self-portrait could as easily be applied to the figure of Velázquez in Las Meninas. The pastel and charcoal study (Fig. 55) for the Picasso self-portrait of 1901 reveals even more in common with the seventeenth-century work. Like Velázquez, Picasso places the canvas in his sketch at an angle which does not allow the viewer to see the work in progress and his hand pauses in mid-air as his eyes meet the gaze of the viewer. Like the artist in Las Meninas, Picasso invites the observer to become a part of the painting both as observer and possible subject through the psychological interplay suggested by this gaze.³

Another likely influence from Velázquez which can be traced at least in part to Las Meninas is apparent in the works of Picasso that feature circus performers and entertainers. As the dwarves, court jesters, and buffoons offered a lively contrast to the austere formality of the seventeenth-century Spanish court, the sideshows of Paris offered relief from drudgery to the working classes of the city. The two sketches of Calabazas and Lezcano dating from Picasso’s first visit to the Prado offer evidence of his interest in these

subjects and the characters of Harlequin and Pierrot, who make their initial appearances during the Blue and Rose Periods, seem to be natural descendants.

In particular, the painting known as the Dwarf Dancer or Nana (Paris or Madrid, 1901, Fig. 53) definitively recalls the face and stance of the female dwarf in Las Meninas, as does Picasso's portrait of a child from the same year entitled Le Roi Soleil (Fig. 56).⁴ Contrary to the merciful softness of the brushwork which generally lends sympathy to Velázquez's subjects, Picasso's rapid strokes of garish color add a harsh note to the faces of these beings. While Nana stands with one hand defiantly at her hip as she stares back at the viewer, the little sun king has the look of a petulant child, clutching the doll close in a gesture which exactly matches the placement of the hands of the dwarf Mari Barbola in Las Meninas. While the influence of Velázquez is present, paintings like these from Picasso's earliest years in Paris also show stylistic tendencies from van Gogh, Gauguin, and Toulouse-Lautrec, as well as others who became known as the Post-Impressionists.⁵ Picasso's color and brushwork reflect his exposure to the modern works exhibited in the Parisian galleries. Additional influences can be traced to a variety of sources in Paris.

Picasso's most extensive first-hand experience with the art of the classical past has been traced to the Louvre, where he took advantage of the museum's considerable collection of antiquities during a revival of interest in classical art which occurred in the late nineteenth and early twentieth centuries.⁶ His interest in depicting figures paralleled the effects that a similar contact with the art of antiquity had on the works of Velázquez.

One of Picasso's Blue Period paintings which reflects an interest in classical nudes also suggests the sensuous curves of the goddess in Venus with the Mirror (Fig. 57), a work which also happens to be illustrated in one of the engravings in Justi. Although the Seated Nude or Blue Nude (1902, Fig. 58) conveys the very opposite sentiment expressed by Venus gazing admiringly at her own reflection in the mirror held by Cupid, both paintings depict a woman with her hair dressed in a loose knot at the back of the head. The outlines of Picasso's introverted figure distinctly trace similarities to the tilt of the

shoulders, the angle of the hips, and the bending of the torso of Venus. The placements of the left and right arms are virtually reversed with only minor alterations and the head more severely tilted as it rests on the arms of the withdrawn figure in Picasso's work. The subdued blue coloration and the anatomical changes appropriate to the differing positions of the legs drawn up against the seated figure are the most radical departures from Velázquez's elegant reclining nude. Later, Picasso made additional references to this painting by the Golden-Age master.

Two drawings (Figs. 59 and 60) by Picasso which date from 1903 (Barcelona) bear a decided resemblance to the composition of Velázquez's painting of the Coronation of the Virgin (Fig. 61). In each drawing, a woman is shown centrally seated in a frontal facing pose and surrounded by an assortment of characters in an indeterminate setting. She is being crowned by Christ and God in the painting, but in both drawings, the arms and legs of the figures to either side of the central figure also extend their arms above her head. Palau i Fabre states that these drawings have a connection to the Burial of Casagemas (Fig. 62) which is probably after the Burial of Count Orgaz by El Greco (Fig. 63), but the composition is closely related to Coronation of the Virgin.⁷

The influence of El Greco appears in the elongated figures of the Blind Man's Meal (Barcelona, 1903, Fig. 64) and the Frugal Repast (Paris, 1904, Fig. 65), signifying Picasso's continued references to works he knew in Spain. The "Spanishness" in Picasso's works like these appear in hints of the bodegones of Velázquez, evident in the representation of the fabrics and the humble utensils which are featured in these two works. The same types of homely ceramic jars and immaculate white cloths appear in many of Velázquez's paintings exhibited at the Prado.

A work which does not hang at the Prado but does happen to be illustrated in Justi's book, is Velázquez's Lady with a Fan (Fig. 28). Richardson claims this painting as the influence for Picasso's handling of his subject in the portrait of the fictional character known as La Celestina (Barcelona, 1904, Fig. 66).⁸ Lady with a Fan has also been cited

as the inspiration for Picasso's Woman with a Fan (Fig. 27), as well as the Young Girl with a Basket of Flowers (Fig. 26), and the Portrait of Senora Canals (Fig. 67), all created in Paris in 1905.⁹ In addition, Picasso's Seated Nude (Fig. 68) of the same year shares the dignity of Velázquez's sitter and her gaze, directly meeting the eye of the viewer, which is apparent in the latter-mentioned Picasso works. The theme of a woman holding a fan recurs in works by Picasso of several periods.

Yet another reference to Velázquez's court jesters and buffoons is suggested by the postures adopted by the rotund figure of Tío Pepe Don José in two Picasso sketches of 1905. The black ink sketch on paper (Fig. 69) inscribed "El tío Pepe Don José at 40 years old" very closely resembles the stance of El bufon Barbarroja (Fig. 70). Even the hats worn by the subjects are similar and both carry a drawn sword. Tío Pepe, a member of a street circus group that performed near Picasso's living quarters, was one of Picasso's favorite subjects during the Rose Period and appears often, most notably in Family of Saltimbanques. In a charcoal sketch entitled The Jester (Fig. 71), this same fellow strikes a pose reminiscent of El bufón Pablo de Valladolid (Fig. 72). Although Picasso has altered the positions of the arms, the placement of the legs and feet shows the by now familiar reversal of elements which appear in Velázquez's works. In this instance, the clowns of both painters seem to be in the process of holding forth on some lengthy discourse.

On a more sublime note, the rose wreath-crowned head and otherworldly expression of Picasso's Boy with a Pipe (Paris, 1905, Fig. 73) suggest a connection to the similarly wreath-crowned figure of the young god in Feast of Bacchus (Fig. 40). The pipe in the hands of the modern figure, coupled with André Salmon's words about this painting, are especially intriguing: "Picasso had painted, without a model, the purest and simplest image of a young Parisian working boy, beardless and in blue overalls: having, indeed, more or less the same appearance as the artist himself during working hours."¹⁰ These words suggest Velázquez's depiction of the god Bacchus come to earth in the guise of an adolescent field hand. Velázquez's plump fellow appears to be looking somewhat

bemusedly into space and presents a contrast to the spare modern figure who gazes distractedly at the observer in Picasso's painting. If he had the semi-nude Bacchus in mind, this adds support to Picasso's corresponding and well-documented interest in male nudes during the Rose Period.

Two of Picasso's paintings from this period which feature female nudes reminiscent of Velázquez's Venus with a Mirror (Fig. 57) are La Coiffure (Paris or Gosol, 1906, Fig. 75) and La Toilette (Gosol, 1906, Fig. 76). In La Coiffure, there are three figures, two women clad in simple garments, and a young male nude whose presence suggests the role of Cupid. A standing woman, her face visible, is about to begin dressing the hair of a seated woman whose face is turned away from us. A reversal of the outline of the face and jaw of Venus may be seen, but unlike Velázquez, Picasso only modestly hints at the elegant curves of the derriere and legs of the goddess through the semi-transparent fabric of the skirt. Each woman has a hand on what appears to be a round mirror with a handle, as though in the act of passing it from one to the other. However, there is no face of the goddess reflected back to us, and earth tones predominate in all features of the composition. Featuring blue tones as well as earthy colors, La Toilette contains two figures, a nude in the act of dressing her own hair and a clothed woman holding what is presumably a rectangular mirror. This time the faces of both women are depicted but the object which may be perceived as a mirror is turned from the viewer and toward the nude.

The alleged mirrors and their interplay between the subjects and the viewers of the paintings suggest the paradox of the mirrors in both Venus and the Mirror and Las Meninas. The question of Velázquez's mirrors has been debated by many scholars.¹¹ According to Brown, the placement of Venus's mirror should reveal her belly instead of her face but Velázquez "deftly avoids excessive immodesty by arbitrarily altering the mirror image."¹² In Las Meninas it is unclear whether the alleged mirror may reflect the persons of the royal couple, who may be the subjects of the canvas on which Velázquez works, or their painted images on the canvas. Perhaps it is not a mirror at all but only a painting.

There might even be a connection to the tabula rasa, or blank slate, held by the female figure who is thought to represent a sibyl in a painting at the Meadows Museum (Fig. 77). A similar object can also be seen in the painting known as Sibyl (Fig. 78), which may be a portrait of Velázquez's wife, Juana Pacheco, and also happens to appear in Justi's book. These mysterious "mirrors" apparently held considerable appeal for Picasso, as well as the additional mystery of the unseen canvas on which Velázquez works in his masterpiece.

Self Portrait with a Palette (Fig. 79) of 1906 has something of Velázquez's self-portrait in Las Meninas in the stance, and in the preliminary sketches (Fig. 80) for this painting Picasso made a marked use of the engaging gaze discussed earlier in the preparatory sketch for Yo, Picasso.¹³ Also, the easels which appear in the preparatory sketches for both of Picasso's works are not included in the final compositions of the paintings. Curiously, both of these self-portraits at the beginning and end of this period suggest references to the person of Velázquez as he portrays himself in his masterwork. It is notable that this portrait by Picasso and its gaze are created as Picasso's style is about to change and the gaze will reappear in Demoiselles d'Avignon (Fig. 25), the painting which many consider to mark the beginning of Cubism.¹⁴ It seems that these references to his revered predecessor's self-portrait in the masterpiece Las Meninas offered Picasso a strong link to an established master at a time when he was breaking with the past and charting new ground in the history of art.

NOTES TO CHAPTER IV

1. John Richardson and Marilyn McCully. A Life of Picasso Volume I: 1881-1906. New York: Random House, 1991, 295.
2. Roland Penrose, with notes by David Lomas. Picasso. London: Phaidon Press, 1991, 32.
3. Leo Steinberg, "Velázquez's Las Meninas." October 19 (Winter 1981): 47.
4. Anthony Blunt and Phoebe Pool. Picasso: The Formative Years, A Study of His Sources. London and New York: New York Graphic Society, 1962, 5. Blunt and Pool refer to Nana as the only reference to Velázquez in Picasso's early works.
5. Richardson, 1991, 291. On page 167 Richardson further notes that Picasso was not much influenced by French Impressionism, which seems ironic considering the acknowledged debt owed to Velázquez in the development of that style by painters such as Manet.
6. Richardson, 1991, 423.
7. Josep Palau i Fabre. Picasso, The Early Years: 1881-1907. New York: Rizzoli, 1981, 339.
8. Richardson, 1991, 290.
9. Giorgio Cortenova. Picasso: The Works of Pablo Picasso. New York: The Mallard Press, 1991, 95. Richardson, 1991, 290.
10. Palau i Fabre, 1981, 428.
11. Michel Foucault. "Las Meninas." The Order of Things: An Archeology of the Human Sciences. New York: Random House, 1970, 3-16. Foucault is one of these scholars, see note 19 for Chapter II for additional sources.
12. Jonathan Brown. Velázquez, Painter and Courtier. New Haven and London: Yale University Press, 1986, 182. A photograph recreates the scene and shows what we ought to see according to the mirror held by Cupid.
13. Susan Grace Galassi. Picasso's Variations on the Masters: Confrontations with the Past. New York: Harry N. Abrams, 1996, 152.
14. Leo Steinberg. "The Philosophical Brothel, Parts 1 & 2." Art News 71 (September, October 1972): 20.

CHAPTER V

PICASSO, VELÁZQUEZ, AND CUBISM

In the first part of the “Philosophical Brothel” Leo Steinberg mentions that the intensity of the gaze with which the spectator is addressed in Demoiselles d’Avignon (Fig. 25) is comparable to “no other painting (Las Meninas excepted).”¹ He is considering whether or not this might be in “accord with the abstract purposes normally ascribed to the Demoiselles.”² He argues against the disunity of this painting assigned to it by almost everyone who has chosen to discuss it.³ Steinberg asserts that it is Picasso’s understanding of the importance of the eyes addressing the spectator which both unifies the work and negates those abstract purposes.⁴ He could as well be describing Picasso and the Demoiselles in the article “Philosophical Brothel” when he describes the feat accomplished by Velázquez in Las Meninas: “[Velázquez] could yet bring off a work which presented itself not as internally organized, but as a summons to the integrative consciousness of the spectator. The . . . characters . . . seem uncomposed and dispersed, unified only insofar as they jointly subtend the beholder’s eye.”⁵ By implying that the observer is a part of the painting, both artists extend their works from the two-dimensional surface of the canvas to the actual three-dimensional space between the painting and the viewer. This seems in accordance with what Steinberg says in his notes on Las Meninas originally intended for a Vassar lecture in 1965 and ultimately published as an article in October.⁶ In the same article he goes on to describe the various “triangular dispositions” created by the figures in Velázquez’s painting.⁷ The triangulations which appear in Demoiselles, in the groupings of the figures and in the very shapes themselves, seem to reflect what Steinberg sees in Las Meninas. Picasso’s placements of his five female figures echo those of the Spanish princess, her ladies-in-waiting, female chaperone, and the dwarf; he even substitutes a

bowl of fruit for the dog at the dwarf's feet. Picasso matches exactly the correspondence of the Infanta Margarita, Dona Isabel de Velasco, and Mari Barbola as they gaze into the space reserved for the viewer.⁸

If Demoiselles truly marks the beginning of Cubism, then one is obliged to take another careful look at Las Meninas. The multiple points of view and perspective in Velázquez's painting can be seen with the eye but are not apparent at first glance. Almost everyone who has chosen to write about the painting has discussed the sorts of "ingenious perspectival sleights-of-hand" employed by the seventeenth-century master as well as the intricacies of the gazes of his subjects.⁹ In his discussion of Las Meninas Steinberg describes

the role vision plays in human self-definition. The picture induces a kind of accentuation of consciousness by summoning the observer's eye to exert itself in responsive action and in intensified multiple acts of perception. And here the whole picture cooperates. That is why, in Las Meninas, the radiant signals are received from all over. An uncanny sensitivity to nuance of illumination differentiates every portion of matter. . . . Most of the space represented is sheer transparency, literally a per-spective, a "seeing-through." All is diaphane, and whatever residue of opaque matter might interfere is given over to promoting perception: an opened door, windows, lamps, mirror, and pictures. No other appurtenances, no other functions -- not so much as a chair to sit down on. Nothing but what was created for sight. And the light itself rising everywhere to the occasion: lurking in the depth of a mirror; breaching a door; beckoning from a distant shuttered window; and finally, in full flood up front, dissolving the picture plane, and spreading through the retreating gloom a diffused watchfulness that merely crystallizes in eyes and faces. There is surely no painting in which the emission of sight from human eyes becomes quite so structural, no painting where sight lines sustain so much of the hidden armature of the design . . .¹⁰

A description more evocative of Cubism can hardly be imagined. Steinberg's words suggest a clear connection between Picasso's continuing conversation with Velázquez and the development of Cubism, crystallized in the vision that inspires Demoiselles. One may still acknowledge every debt to every contributor in the formation of the Cubist style, from Cézanne to Braque, but the debt to Picasso's own countryman is as obvious. What more likely source in the incubation of Cubism could there possibly be for the Spanish artist who has confronted this painting throughout his life and refers to it again and again throughout his artistic career?

That Picasso admired Las Meninas is well-documented. Berry discusses how Picasso described to Penrose the scene represented and concluded “for himself that the viewer shared the implied space just outside the picture plane with the monarchs.”¹¹ Several examples cited in this thesis confirm Galassi’s assertion that “over the course of his career, Picasso turned from time to time to Las Meninas for inspiration, often in indirect form.”¹² Many of Picasso’s works make use of the spatial organization of the painting as he works out his own compositional solutions. There is nothing incongruous about his referring to the work yet again as he works out artistic problems that lead to Cubism.

At long last, or at the very least, in part, the significance of Picasso’s life-long conversation with Velázquez, and particularly with Las Meninas, has been revealed. The discourse does not end here. McCully describes how Picasso’s 1950s series of variations after Las Meninas explores “the intricate and subtle problems of light, spatial relationships and colour, and above all, the whole game of seeing, of illusion and reality, that occur in Velázquez’s work . . .”¹³ But before the creation of the Ladies in Waiting series Picasso proclaims himself the equal of his predecessor in a work that has previously been overlooked as an important part of the dialogue between the two Spanish masters.

This work is the High Analytical Cubist painting known as the Man with a Pipe (Fig. 20) in the collection of the Kimbell Art Museum in Fort Worth, Texas, and it is the work that originally instigated this investigation of the significance of Picasso’s dialogue with Velázquez. During a visit to the Kimbell Museum by students of the Picasso seminar taught by Nancy Berry in the Spring of 1992, a graduate painting student, Kurt Bakken, raised his hand after Marilyn Ingram, a museum education staff member, concluded speaking to the assembled students about the painting. Kurt’s words, spoken as he thoughtfully gazed at the work, stunned us all: “You know, I’ve always wondered about that reference to Las Meninas.” Every jaw dropped. Every one assembled could see exactly what he described. Once seen, it seemed undeniable that the painting made a very definite reference to Las Meninas. The figure standing in the doorway emerged, changing

from the previously observed letters “est” into the person of Nieto. Simultaneously, the figure of the man with the pipe became one with Velázquez. One painter’s eye revealed the vision of another who revealed the vision of yet another.

Even more intriguing, the particular arrangement of the exhibition in which Man with a Pipe happened to be included at the time was due to a series of exhibitions entitled “The Artist’s Eye” which the Kimbell featured periodically, inviting various artists to select and arrange the museum’s works as they wished. Vernon Fisher, a professor of painting at the University of North Texas, and, coincidentally, one of Bakken’s painting professors, had chosen the exhibited works and their placement in the museum. Within easy view of Man with a Pipe, Velázquez’s portrait of Don Pedro de Barberana y Aparregui (c. 1631-33, Fig. 81) had been placed across the room. Don Pedro, dressed in the inevitable blacks of Spanish courtiers, so richly portrayed by the royal painter, is identified as a Knight of the Order of Calatrava by the red cross emblazoned on his garments. For me, the confluence of the two Spanish painters’ works was a sign; it was as though Velázquez himself spoke across time, giving his blessing and validating Kurt’s vision.

Since the moment of that revelation, careful observations of Man with a Pipe have revealed several additional elements shared with Las Meninas. In this painting Picasso quotes Velázquez as he will later quote himself in the figure that corresponds to the Velázquez figure in the initial grisaille of the Ladies in Waiting (Fig. 2) series of 1957. In at least one version of that series he also utilized a similar stick-like figure positioned in the open doorway, the figure of Jose Nieto. He previously referred to Nieto in an earlier work, apparently composed after Las Meninas (Fig. 46), and kept that painting in his own personal collection.

In addition to the figures of Velázquez and Nieto, and the coloration and light that are discussed in the introductory chapter of this thesis, the lettering seems important when comparing Man with a Pipe to Las Meninas but the exact significance of these letters remains a mystery. In the literature on Picasso’s painting, Daix and several others consider

the letters “AL” to be from the word “Journal”.¹⁴ They are described as “HL” in the Kimbell’s 1972 catalog.¹⁵ Gedo describes them as “IL” as in “il est” or “est il,” which might be taken to mean either “he is” or “is he.”¹⁶ However, on close inspection of the original work, the letters are seen to be none of these. Only the letter “L” can be identified with any semblance of assurance; the letter thought to be “A,” “H,” or “T” is entirely too ambiguous. In some reproductions it seems more clearly one or the other but in the painting itself the distinction is not clear and seems more like a composite of the letters “A,” “H,” and “T” when compared to other lettering that Picasso included on his works.

The letters “est” in the upper right corner of the painting are equally ambiguous in that they are clearly the letters “est” and at the same time form a very stick-like figure of a human. The placement corresponds very well with the figure of Nieto in Las Meninas. The letters could be either Spanish or French in origin; there are precedents for Picasso using both languages at this time.¹⁷ The position of the letters under his signature suggests a connection. In either language, the statement created could easily be “Picasso is” or the question “Is Picasso?” The real question raised here is: to what is Picasso referring? According to the Kimbell’s 1972 catalog of the collection, the signature was added at Mougins, France, in the 1950s.¹⁸ This date raises thoughts about the 1957 series of the Ladies in Waiting. Is there any possible connection between his signing of the painting in the 1950s and his revival of interest in Las Meninas which led to his series after the masterpiece?

Pulling together the placement of the central figure of Man with a Pipe, the “est” letters/Nieto figure, the portrait of the king and queen mentioned in chapter one, and the other references to Las Meninas, one may see the significant influence that Velázquez’s work has on this painting. It is, in fact, a very direct quotation of Las Meninas.

So where is the rest of the painting? Steinberg suggests the answer when he addresses the triangulation of the gazes that are present in the grouping of the figures of Las Meninas and of the triangular groupings of the figures themselves.¹⁹ The gazes which integrate and

unify the Demoiselles (Fig. 25) at the beginning of Cubism are translated into the lines of triangular shapes as Picasso goes beyond the portrayal of the illusion of reality in Man with a Pipe. The figures and the gazes between the figures of Las Meninas are implied in Picasso's painting as they are abstracted to mere lines, geometric planes, and signs, perhaps even to signs less intelligible than the figure of Nieto who is also realized as recognizable letters.²⁰

Who is the man with a pipe? There is much to support his identity as Picasso. There are numerous sketches, photographs, and paintings that show Picasso and his pipe, even many sketches and paintings of the pipe as a stand-in for Picasso.²¹ From Boy with a Pipe to Man with a Pipe and beyond, Picasso and the pipe are the key to the identity of the main figure.²²

Now the question raised is: Why is Picasso comparing himself to Velázquez? If this is a real turning point for Picasso, as Jaffe suggests, and we know that he will soon change his style significantly, then why, in the midst of his Cubist dialogue with Braque, does he equate himself with the seventeenth-century master? While describing Man with a Pipe, Jaffe writes about how

the oval format takes on fresh and more comprehensive significance. The painting is no longer a segment of reality, but a world in itself, separate and self-contained. The Cubist compositions from 1911 on are turned in on their own points of focus, the effect of internal repose being ever more tightly knit. At the edges the paintings are empty, the whole energy of each work turned inward on the center.

Man with a Pipe is no doubt the masterpiece, the classic in this series of works in which the crystalline structure of form achieves monumental clarity. The two pyramids of small, facet-like planes fitted into one another appear as one architectonic entity to the viewer. And yet, not all reference to objects has been sacrificed: the man's head, his shirt sleeves, the newspaper in his hand -- such details have not just been reduced to formula, but are still clearly "denoted," i.e., translated into legible signs.²³

Jaffe also mentions that Picasso spent the summer of 1911 in Céret with Braque. Braque's role as an equal collaborator in the development of Cubism cannot be denied. The artistic dialogue between the two contemporaries and the works created by them during this time are proof of each artist's role in the formation of the unique Cubist style. There is also

considerable evidence from an early age of Picasso's ongoing admiration for Velázquez and it does not seem far-fetched to assume that his appreciation for the spatial investigations of Velázquez played a significant role in the development of Cubism.

One has only to look at the atmosphere surrounding the figures of Velázquez's Las Meninas to be immediately aware of how they fully occupy the illusion of three-dimensional space on a two-dimensional surface, but this painting which professes truth is filled with illusion, the "sleights-of-hand" to which Galassi refers.²⁴ Brown describes the tricks of light and perspective that Velázquez employed to create the semblance of reality.²⁵ The way that the painting extends itself to include the space occupied by the viewer through the use of the gaze is a technique which Picasso recognizes early in his career and employs again and again. He also uses the composition of the room and the disposition of the figures, almost as a talisman for success, in several works. It is in the Demaiselles that he first successfully combines both the gaze and the composition of Las Meninas on a single canvas. The apparently effortless achievement on the part of Velázquez which simultaneously invites one to step deeply into the canvas and reaches out to include the observer must have impressed Picasso to the point where he was bound to attempt to equal the accomplishment. Like Velázquez before him, Picasso is compelled "to redefine the traditional relationship between painting and reality."²⁶ What an intriguing puzzle for his constantly inquisitive mind to mull over endlessly. The taking apart of space and the portrayal of simultaneous views that Picasso achieves with Braque in the invention of Cubism signals his success. In Man with a Pipe, he triumphantly proclaims that he is equal to his predecessor in the composite figure which is at the same time the modern Spanish master and the Golden-Age Spanish master, Diego de Silva y Velázquez.

Ironically, the proclamation of his equality with Velázquez coincided with fewer instances of works in which Picasso referred to his seventeenth-century collaborator. An occasional work appeared at this point that is often more like Picasso quoting himself, after Velázquez, rather than directly engaging the other master. He would not enter another such

spirited dialogue with Velazquez until his 1957 series after Las Meninas.

With Cubism, Picasso's success was firmly established and Man with a Pipe may be the final link with Velázquez as he prepares for another major change in style. He would not call upon the full power of Velázquez again until he became an old man, "isolated behind the wall of his fame."²⁷ As Galassi suggests, measuring himself in 1957 against Velázquez and his masterpiece may have been a way for Picasso to assure his place among the world's greatest artists.²⁸ As Picasso's place was undoubtedly assured by then, equating himself with the artist considered to have achieved the "culminating work in world art" is even more significant during his Cubist years.²⁹

NOTES TO CHAPTER V

1. Leo Steinberg. "The Philosophical Brothel, Parts 1 & 2." Art News 71 (September, October 1972): 20.
2. Ibid. See Brown, 1986, p. 260-261 for a stunning discussion of Velázquez's virtuosity of abstraction in Las Meninas.
3. Writers such as Kahnweiler, Golding, Rubin, Rosenblum, Fry, Boeck and Sabartès, among others, describe the disunity of Demoiselles.
4. Steinberg, 1972, 21.
5. Ibid., 22.
6. Leo Steinberg. "Velázquez's Las Meninas." October 19 (Winter 1981): 52-53.
7. Ibid., 53.
8. This relationship was discussed by the class members in Nancy Berry's 1992 graduate seminar on Picasso.
9. Susan Grace Galassi. Picasso's Variations on the Masters: Confrontations with the Past. New York: Harry N. Abrams, 1996, 150.
10. Steinberg, 1981, 52-53.
11. Nancy W. Berry. "Picasso and the Pictorial Tradition: The Variations." Masters Thesis, Southern Methodist University, 1982, 64.
12. Galassi, 152.
13. Marilyn McCully, ed. A Picasso Anthology: Documents, Criticism, Reminiscences. Princeton, New Jersey: Princeton University Press, 1982, 247.
14. Pierre Daix. Picasso: The Cubist Years: 1907-1916. New York: New York Graphic Society/Little, Brown, 1980, 89.
15. Kimbell Art Museum. Catalog of the Collection. Ft. Worth: Kimbell Art Foundation, 1972, 216.
16. Mary Matthews Gedo. Art as Autobiography. Chicago: University of Chicago Press, 1980, 96.
17. At least two cubist works by Picasso use Spanish phrases, such as the works entitled Sol y Sombre and La Aficionado. "Sol y sombre" refers to the choice of seating in the sun or in the shade at bullfights, while the words "Le Torero" are painted on the surface of La Aficionado and could refer to the "bullfighter," as a noun.
18. Kimbell Art Museum, 216.
19. Steinberg, 1981, 53.

20. If one considers the painting known as Ma Jolie where the words are known to refer to Picasso's mistress at the time, this is not so far-fetched.

21. William S. Rubin. "Visits with Picasso at Mougins." Interview by Milton Esterow. Art News 72 (Summer 1973): 42-43.

22. André Salmon's comparison of the figure in Boy with a Pipe to Picasso himself adds weight to this assertion.

23. Hans Jaffe. Pablo Picasso. Garden City, New York: Doubleday & Co., Inc., 1980, 90.

24. Galassi, 150.

25. Brown, 1986, 260-61.

26. Ibid., 260.

27. Galassi, 154

28. Ibid.

29. Steinberg, 1972, 22. A plaque proclaiming Las Meninas "la obra culminante de la pintura universal" hung next to the painting in the Prado.

CHAPTER VI

AFTER MAN WITH A PIPE

Picasso explored numerous facets of Cubism throughout his life but a new challenge presented itself in 1916 when Jean Cocteau introduced him to Sergei Diaghilev, director of the Russian Ballet. Cooper discussed at some length how Picasso's involvement with the production of Parade coincided with "the problem . . . of establishing the connection between Cubist reality, visible reality and the accepted pictorial reality of the naturalistic illusion."¹ He observed that working with the real human bodies of the dancers left Picasso receptive to the "gentle humanity and impressive calm of Roman classical art."² This is beautifully illustrated in Olga Picasso in an Armchair (Fig. 82) where Picasso once again utilized the theme of a woman with a fan, after Velázquez, as well as the gaze of the painted subject. Through his connections with Italy, the French writer Cocteau, the composer Stravinsky, and the Russian Ballet, Picasso was led on a curiously circuitous route that culminated in his lending Spanish flavor to some of his theater designs.

In 1920, the sets and costumes for Pulcinella, based on the comical character by that name in the Italian Commedia dell'Arte, took a decidedly Spanish turn. This was largely due to the time spent by Picasso and Stravinsky in Naples in 1917 where the ballet company rehearsed Parade between performances of Les Femmes de Bonne Humeur. Stravinsky described Naples as a "half Spanish, half Oriental (Asia Minor) city."³ According to Sokolova, Picasso's final designs succeeded in "a marvelous evocation of place and period . . . Naples in the late seventeenth century."⁴ While in Madrid, Diaghilev was struck with an idea for "a Cuadro flamenco--a team of Spanish singers, dancers and musicians--whose music could be re-arranged by Stravinsky."⁵ After making a trip to Seville in search of gypsy dancers, Stravinsky and Diaghilev decided ultimately "to present

a traditional flamenco session of Andalusian songs and dances accompanied simply by guitars and to give this spectacle a touch of added glamour by ordering a special decor and costumes from some Spanish artist."⁶ Although Juan Gris was Diaghilev's first choice as designer, it was Picasso who created the set and costume designs for Cuadro Flamenco, reworking an earlier idea for the set of Pulcinella.⁷ An ironic note in the performance of Cuadro Flamenco was the inclusion of a male dancer known as Estampillo whose diminutive stature (Fig. 83) recalls the dwarves of Velázquez.

Picasso's life soon included diminutive subjects in the persons of his children, beginning with the birth of Paolo after his marriage to Olga. Occasionally the portraits of his children appear to reflect vestiges of the royal children who appear in the portraits by Velázquez. Several portraits of Paolo suggest the pose of the young prince in Velázquez's Prince Baltasar Carlos as Hunter (Fig. 84), including Paolo with a Lamb (1923, Fig. 85). Paolo stands with his left foot forward; his stance mirrors that of the prince. Both hold an object in their right hand, a rifle in the prince's case and a stick in Paolo's. To Paolo's left, Picasso substitutes a lamb for one of the hunting dogs which accompanies the royal subject. Picasso also paints Paolo in similar poses as Harlequin (Fig. 86) and Pierrot (Fig. 87) holding a beribboned and beflowered staff. Paolo seated on his pet donkey (Fig. 88) recalls the equestrian portraits of the Prince (Fig. 89) seated on his fat pony. The faces of the young boys are similar in these two works. Another drawing (Fig. 90) includes a toy horse which is rearing up on its hind legs in a pose which echoes that of the Prince's pony.

Helen Kay makes a natural connection to Picasso's portraits of children in the series after Las Meninas in her book Picasso's World of Children. In the 1957 grisaille (Fig. 2), the Harlequin's face is reflected in the mirror in place of the king and queen. She says that the Harlequin is "Picasso's symbol . . . which links Picasso the novice and Picasso the master."⁸ Her statement leads one to wonder whether it is the master Velázquez or the master Picasso whom Picasso is quoting in this series which ostensibly pays homage to the Golden Age master. Barbara Dierker is another author who connects the Harlequin to the

Velázquez. Close scrutiny of the 1911 Cubist painting (Fig. 20) shows that the framed area corresponding to the mirror in Las Meninas also contains hints of the facial features of a couple. The visage of Paloma in an earlier painting (1951, Fig. 91) easily suggests the countenance of Margarita (Fig. 92) in some of her portraits in the Ladies in Waiting series. In many ways the paintings in Picasso's series are a tribute as much to his own works since the invention of Cubism as to Velázquez. They are, nonetheless, conversations with the Master.

There are many notable volumes and articles which thoroughly analyze Picasso's 1957 variations after Las Meninas but several points deserve emphasis here.⁹ Picasso began his series almost exactly three-hundred years after the creation of the original. He was in his mid-seventies, at a point when his style stood significantly on its own, outside of a relationship with his contemporaries in art. Not since Man with a Pipe had Picasso felt the need to challenge Velázquez on such a momentous level.

In the first painting of his series, dated August 17, 1957, Galassi saw that the figure of Velázquez is rendered

curiously insubstantial: his profiles face inward, isolating him from the rest of the group, and his faceted body melds into the space around him. He is in the process of dissolution, about to be expelled from the company of the meninas. In the next forty-three paintings, the figure of Velázquez will reappear only three times, and then only as an insignificant player. Picasso has already taken his place.¹⁰

Her description echoed the treatment of the corresponding figure in Man with a Pipe and the subsequently infrequent references to Velázquez in the works of Picasso until this series. Her ideas also reflected previously discussed features of the figure of Nieto in several canvases of the series (Figs. 93, 94, and 95). "He appears to be stamped on the canvas like the stenciled letters or numbers in Picasso's Cubist paintings. Neither coming nor going, he is suspended at the threshold, guarding Velázquez's light-filled door."¹¹

While discussing the "level of abstraction at which Picasso represents reality" Galassi further noted that he "severs the vital connection between the space within the painting and that of the spectator."¹² Throughout her discussion of the 1957 series, it often seemed that

Galassi might as easily have been describing Man with a Pipe.

Another noteworthy feature of Picasso's Ladies in Waiting series is the substitution of his dachshund, Lump, for the mastiff in Las Meninas.¹³ Earlier, in Desmoiselles, the place of the mastiff was irreverently filled by a bowl of fruit. In the words of Picasso to Sabartes in 1950, when he discussed how he might go about making a copy of the masterpiece, he stated "I would create a painting of The Maids of Honor sure to horrify the specialist in the copying of old masters. It would not be The Maids of Honor he saw when he looked at Velazquez's picture; it would be my Maids of Honor."¹⁴ His words are ambiguous enough to raise the question of just whose "Maids of Honor" he might be quoting, after all, in the 1950s. It is peculiar that he rarely engages the figure of Velázquez in the series, only referring to him in four of the forty-five canvases. Perhaps Picasso felt that he had sufficiently discussed the image of the Golden-Age master in an earlier work.

Consideration of the 15 September 1957 painting (Fig. 96) in the Ladies in Waiting series may help to establish the connections to Picasso's Man with a Pipe as an earlier painting after Las Meninas. In this canvas, as well as others in the 1957 series, many of the figures are reduced to mere lines and signs. The triangulations previously discussed are everywhere repeated in the heads, faces, and dresses of the young women. Another key element is the light, filling the windows to the right of the composition. It also streams into the room, curiously, from the framed mirror on the wall as well as from the open door where Nieto's figure is silhouetted. Picasso ends his 1957 exploration of Las Meninas with five paintings of Isabel de Velasco, two of which feature the figure of Nieto, who appears more often than Velázquez. Throughout the series, Picasso concentrates most of his attention on the figures of the young Infanta and her female attendants.

In his female portraits of the 1950s Picasso sometimes refers to Velázquez works. In a 1954 drawing (Fig. 97), possibly of Jacqueline but more likely Sylvette David, Picasso may have had the portrait of the similarly pony-tailed Sibyl (Fig. 78) in mind. The profile of Jacqueline in a photo (Fig. 98) certainly recalls that of the Sibyl. The female subjects of

Jacqueline of the Roses (Fig. 99) and Portrait of Jacqueline with Clasped Hands (Fig. 100) also feature the elongated neck which appears in portraits of Sylvette.¹⁵

There is no doubt that the equestrian portraits of the royal women (Fig. 101) must be the inspiration for Jacqueline as an Equestrian, after Velazquez (1959, Fig. 102). From the same year, there is a work entitled Jacqueline in Green (Fig. 103) which has much in common with the pose of portraits of Isabella of Bourbon (Fig. 104), the first wife of Philip IV, especially evident in the inclusion of the chair and the drapery, but also refers to the later dress style seen in portraits of Philip's second wife, Mariana (Fig. 105). Perhaps it is a handkerchief like Mariana's which Jacqueline clutches in her left hand.

In 1962, Picasso created a female portrait (Fig. 106) which may be after Velázquez's Infanta Maria (1630, Fig. 107) which is at the Prado. Although Picasso's subject does not meet our gaze as Velázquez's confident sitter does, there are other elements that suggest a link between the two, such as the feathers in the hair, the hairlines of both women, the circular ruffs worn about the necks and the projecting lines of the shoulder details of their clothing, as well as the colors of green and gold in both paintings.

Picasso returned to the theme of the artist and his model in a series in 1963, a theme which can assuredly be traced to Velázquez and Las Meninas. Although the artist is often pictured at the easel, ironically, Picasso never used an easel for his paintings and so the works are not autobiographical, but rather, "metaphor[s] for the conceptual nature of his art, for the transformation of the thing seen into a sign, for the paradoxical relationship between artistic and pragmatic truth."¹⁶

Occasionally appearing in the guise of the artist in the studio, the musketeers begin to appear in Picasso's works around 1967. They may have their origins in works by Rembrandt, as Schiff and Cohen suggest, but surely the cavaliers represented in works by Velázquez, at the Prado and elsewhere, must be considered as well.¹⁷ In the types of engravings which illustrate Justi, the exquisite white collars, hats, capes, and distinctive features of seventeenth-century menswear can be discerned in works such as Surrender at

Breda (Fig. 52), Group from the Boar Hunt (Fig. 32), and Group of Cavaliers (Fig. 36).. One of Picasso's drawings entitled Trois Personnages (1967, Fig. 34) particularly recalls the grouping of the three cavaliers from the detail in Justi of Group from the Boar Hunt (Fig. 32). Although the figure to the right is seated in Picasso's composition, he is sitting in the type of chair featured in some of the royal portraits by Velázquez. The three men are grouped similarly in the works of both artists, with the figure at the left turned toward the men at the right. Although he has dispensed with the headgear and has rearranged the dress of the figures, Picasso has included details such as the elegant lace collars and buttons. Another work which Picasso would have known from the Prado is the View of Zaragoza. Although this painting is signed and dated by Velázquez's assistant and son-in-law, J.B. del Mazo, some of the figures are thought to be painted by the master and there is a grouping of three men very similar to the men in the detail from La Tela Real (Fig. 33).¹⁸

Yet another pipe-smoking musketeer appears in Tête de Mousquetaire à la Pipe (1967, Fig. 108). An additional meaning for the musketeers has been suggested by José L. Barrio Garay, a fact noted by Schiff in the catalog for the exhibition Picasso: The Last Decade.

One could hardly do justice to the musketeer's iconographic complexity without taking into account a secondary meaning of the Spanish word mosquetero, which refers to those non-paying spectators who stood in the back of the theaters of Spain's Golden Age. [Garay] concludes: "As if Picasso were now himself a spectator of his life and oeuvre, or as if his images had acquired the volition to create their own spectacle in his art, he has in recent years portrayed a fantastic circus and theater-like universe."¹⁹

Garay's observation certainly helps to explain some of the incredible images that appear in Picasso's works toward the end of his life.

Minus the pipe, a figure very like Velázquez in appearance can be seen in a 1971 drawing (Fig. 109) that also features a nude model. According to Schiff, Picasso combined the theme of the artist and his model with variations on Rembrandt's Self-Portrait with Saskia (Fig. 110).²⁰ The appearance of a man with a pipe in these variations affirms the earlier assertion that the pipe stands for Picasso in these paintings after earlier masters. Neither Rembrandt nor Velázquez wield pipes in their paintings. Schiff discusses the

addition of the pipe, referring to works by other Dutch painters as well as to Picasso's use of the motif in his early life and his love of pipes and pipe lore.²¹ Schiff also considers whether the pipe might refer to Dutch works where it may function as a momenti mori, a reminder of the brevity of life.²²

Another curious feature in some of the late works is the inclusion of a child, whom Schiff suggests as either "cupids or genies of youth."²¹ The appearance of these young boys, especially in works that also feature the female nude, such as The Aubade (Fig. 111) invites one to wonder about a possible connection to Venus in the Mirror (Fig. 57), where Cupid holds the mirror that reveals the face of the reclining figure to the viewer. Here the pipe makes its appearance as well, in the form of a musical instrument played by the young male figure. In an instance where Schiff relates Rembrandt as the source for Rembrandt-like Figure and Cupid (Fig. 112), a pipe-smoking man in seventeenth-century dress is accompanied by a bow-wielding youth. As he further relates the colors of this painting to some of the variations on Las Meninas, Schiff goes on to describe the figure of Cupid as "a comforter rather than a tormentor."²² While these images offer some additional evidence for many of the points made in this thesis concerning Picasso's life-long dialogue with the works of Velázquez, they also raise questions that are outside the scope of this work.

There are scores of examples in Picasso's oeuvre that make references to the works of the Golden-Age Spanish Master and serve as solid evidence that his life-long passion for Velázquez influenced works throughout his career. Whether Picasso actively confronted his noble predecessor, as in Man with a Pipe and the Ladies in Waiting series, or simply recollected features of the seventeenth-century master's works, the dialogue with Velázquez never ceased.

NOTES TO CHAPTER VI

1. Douglas Cooper. Picasso Theatre. New York: Harry N. Abrams, 1967, 29.
2. Ibid., 30-32.
3. Ibid., 43.
4. Ibid., 48.
5. Ibid., 49.
6. Ibid.
7. Ibid., 49-59.
8. Helen Kay. Picasso's World of Children. New York: Doubleday Books, 1965, 208.
9. Susan Grace Galassi. Picasso's Variations on the Masters: Confrontations with the Past. New York: Harry N. Abrams, 1996. Galassi is the most recent but Nancy W. Berry and Debra J. Trione, among others, have written about Picasso's encounters with Las Meninas. Galassi also points out the similarity to Paloma and the Infanta on p. 165.
10. Galassi, 156.
11. Ibid.
12. Ibid.
13. Ibid, p. 156-57.
14. Jaime Sabartès. Picasso's Variations on Velázquez's Painting "The Maids of Honor". New York: Harry N. Abrams, Inc., Publishers, 1959. Not paginated.
15. Hélène Parmelin. Picasso: Women, Cannes and Mougins, 1954-1963. Paris: Editions Cercle D'Art. No date, not paginated
16. Gert Schiff. Picasso: The Last Years: 1963-1973. New York: George Braziller, 1983, 17.
17. Ibid., 31. Janie L. Cohen. "Picasso's Exploration of Rembrandt's Art." Arts Magazine 58 (October 1983): 119-126.
18. Miguel Angel Asturias. La obra pictórica completa de Velázquez. Barcelona and Madrid: Editorial Noguer, S.A., 1982, 102.
19. Schiff, 41.

20. Ibid., 22.

21. Ibid., 39-40.

22. Ibid.

23. Ibid.

24. Ibid.

CHAPTER VII

CONCLUSION

Picasso's biographers and critics have varied significantly in their opinions regarding influence from Velázquez. Since Picasso himself was never forthright on the subject, the works themselves must stand as the ultimate proof. Careful scrutiny of thousands of works by Picasso and all of the known works of Velázquez, in the original whenever possible and in reproduction when this was not possible, has yielded a considerable supply of images by Picasso that can be shown to have a connection to works by the earlier Spanish artist. Not all of the works are discussed in this thesis, but it is hoped that others will be inspired to continue looking and raising additional questions on the subject.

Picasso's credibility regarding the matter of Velázquez was well illustrated by an incident cited in Roberto Otrero's Forever Picasso: An Intimate Look at His Last Years. While gathering material for his book, Otrero spent a considerable amount of time with Picasso and had occasionally questioned him about Velázquez. On February 28, 1969:

Picasso is leafing through a book by a Spanish poet dedicated to painting. The book is profusely illustrated with reproductions, from Piero della Francesca to Pablo Picasso . . .

He turns the page.

"And this Velázquez? Where did it come from? I've never seen it."

I look in the back pages of the book and find the source.

"From such and such a museum."

"I've never seen it. I'm not saying it's false, quite the contrary, just that I don't know it and it's very lovely."

Given our previous conversation, his comment is cause for a bit of humor--though nothing better than our usual Navas de Malvívir tone:

"With all the respect in the world, Don Hilario, but you are a joker. According to what you said some time ago, you do not like Velázquez at all. Then, to hear you tell it, you have never been in the Prado, nor any other museum in the whole world, except by sheerest accident. However, as soon as a Velázquez shows up--the only Velázquez you don't know!--you shout to the high heavens."

But he is already commenting on another reproduction:

"This Harlequin is mine."¹

Contrary to what Picasso claimed, and his claims varied from time to time, the works examined in this thesis testify that he often recalled the paintings of Velázquez. It is not likely that Picasso himself would have told which of his creations specifically contain elements based on Velázquez. He undoubtedly wishes for us to learn the answer in the same manner he employed as he discovered the secrets of Velázquez. By looking we learn that he has shown us, after all. The evidence is there for all to see, if only we look through the artist's eye.

The role that the painting known as Las Meninas played throughout Picasso's career, from his first tentative understanding of perspectival space, to his investigations of the illusions of pictorial space that led to the development of Cubism, to his virtuosity in the taking apart and recreation of the two-dimensional painted surface, is clear. In the form of his paintings Velázquez offered Picasso compositional solutions and served as a never-ending source of inspiration. The modern artist referred to them again and again as he searched for answers to his artistic problems and moved from one innovation to another. The contribution of Velázquez is revealed to be equal to that of any other influence on Picasso and may be one of the few that can be consistently traced throughout the lengthy artistic career of The Artist of the Twentieth Century.²

In an article titled "You can never write 'The End,'" after a statement made by Picasso, Rosenblum comments that, since Picasso's death, "we see the coherence of his work as a whole. . . . Now with an Olympian view of the master we observe recurrent themes, strategies, and cryptograms that turn up from the beginning to the end of his career."³ Picasso's dialogue with Velázquez has been shown to contain all of these. When the modern master called upon his predecessor, he found a weighty authority, a worthy opponent, and a comforting friend. As a young man, Pablo Picasso proclaimed his equality with Diego Velázquez in Man with a Pipe, but his artist's eye never lost sight of that antique painting in the Prado which profoundly affected his work from the earliest beginning until the very end of his artistic career.

NOTES TO CHAPTER VII

1. Otrero, Roberto. Forever Picasso: An Intimate Look at His Last Years, trans. Elaine Kerrigan. New York: Abrams, 1974, 189-90.
2. Jean Leymarie. Picasso: The Artist of the Century. New York: The Viking Press, 1972. Leymarie's book title inspired this title for Picasso.
3. Paul Gardner. "Picasso: 'You Can Never Write 'The End''" Art News 92 (April 1993): 119.

ILLUSTRATIONS



Figure 1. Velázquez. Las Meninas. 1656.



Figure 2. Picasso. Ladies in Waiting. 17 August 1957.



Figure 3. Picasso. Ladies in Waiting (Isabel de Velasco). 30 December 1957.



Figure 4. Picasso. Sketch after Calabazas. 1895.



Figure 5. Velázquez. El bufón Calabazas. 1639



Figure 6. Picasso. Sketch after Francisco Lezcano. 1895.



Figure 7. Velázquez. El enano Francisco Lezcano. 1637.



Figure 8. Picasso. Adolescent. 02 August 1969.



Figure 9. Velázquez. El enano Sebastián de Morra. 1644.



Figure 10. Picasso. Girl with Bare Feet. 1895.



Figure 11. Picasso. Portrait of an Old Man. 1895.

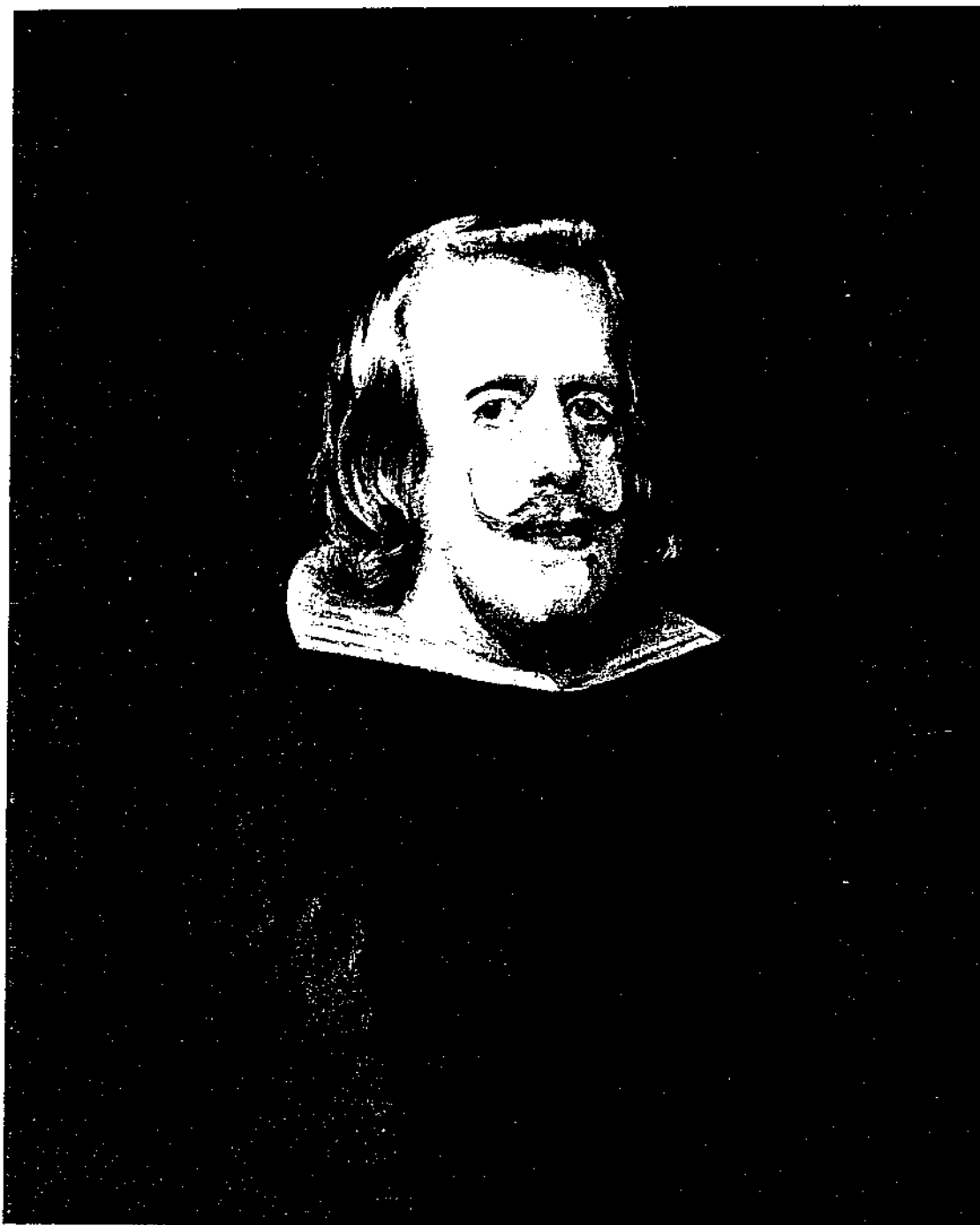


Figure 12. Velázquez. Felipe IV. 1655.



Figure 13. Picasso. Philip IV. 1897-98.



Figure 14. Picasso. Sketch after Felipe IV a caballo. 1897-98.



Figure 15. Velázquez. Felipe IV a caballo. 1635.

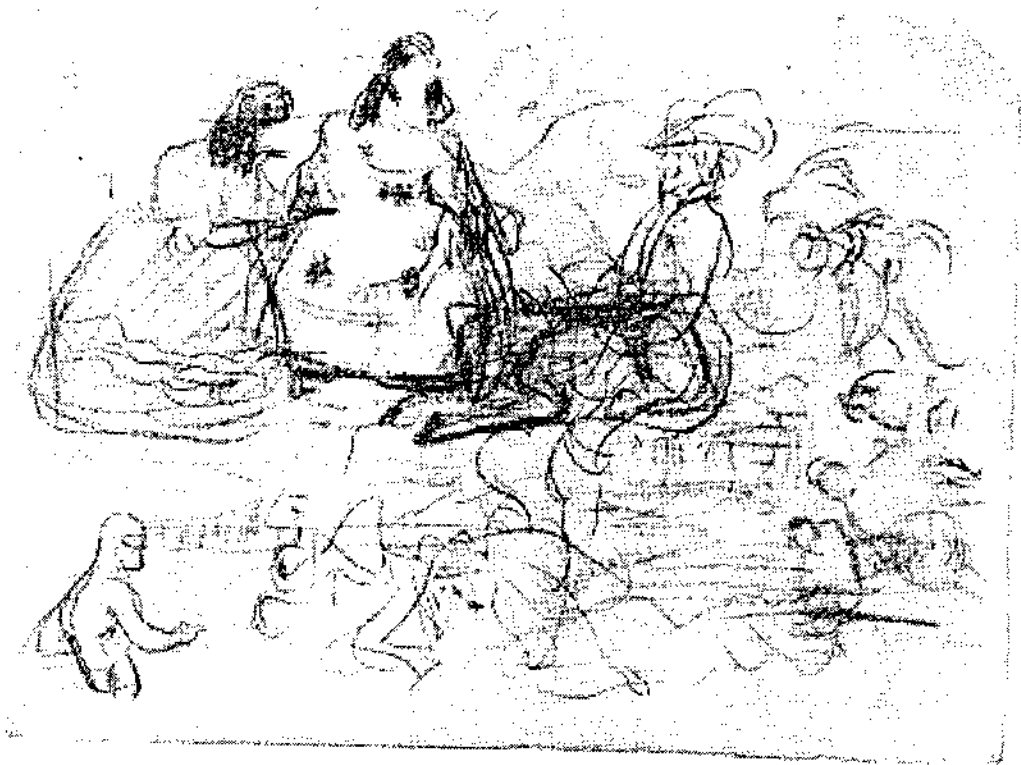


Figure 16. Picasso. Sketch after Las Meninas. 1897-98.

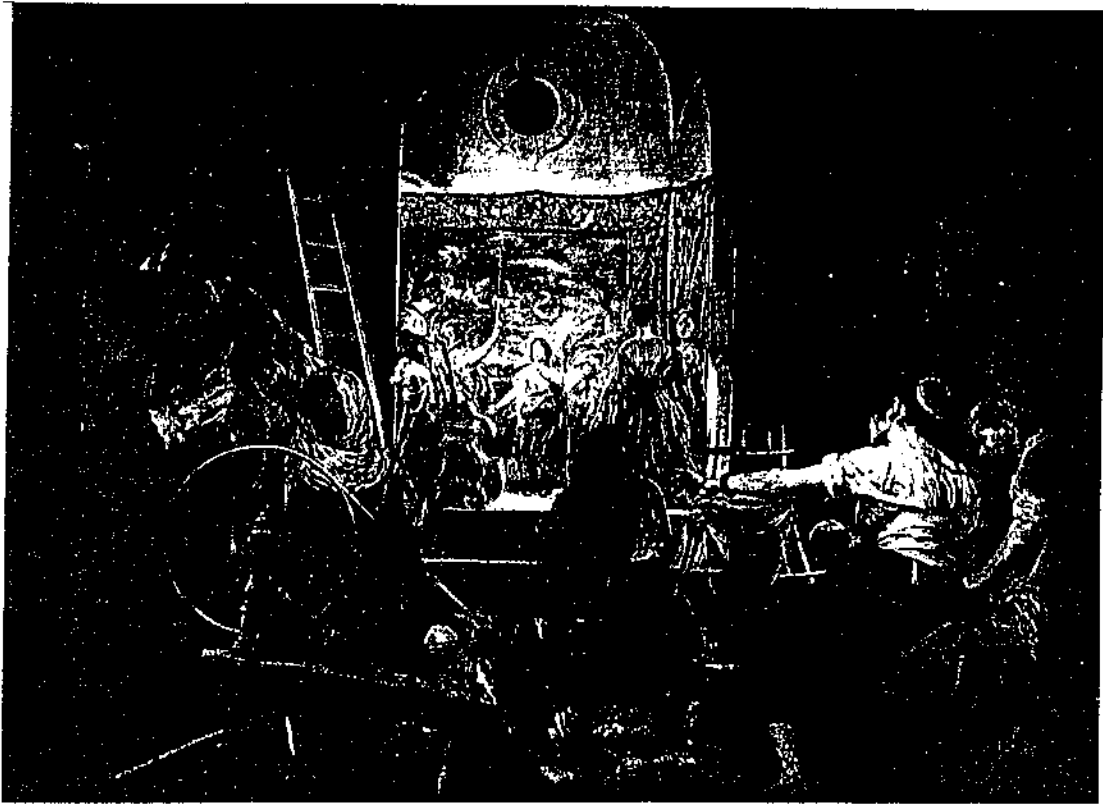


Figure 17. Velázquez. Fable of Arachne. 1657.



Figure 18. Picasso. Tavern Interior. 1897.



Figure 19. Picasso. Science and Charity. 1897.

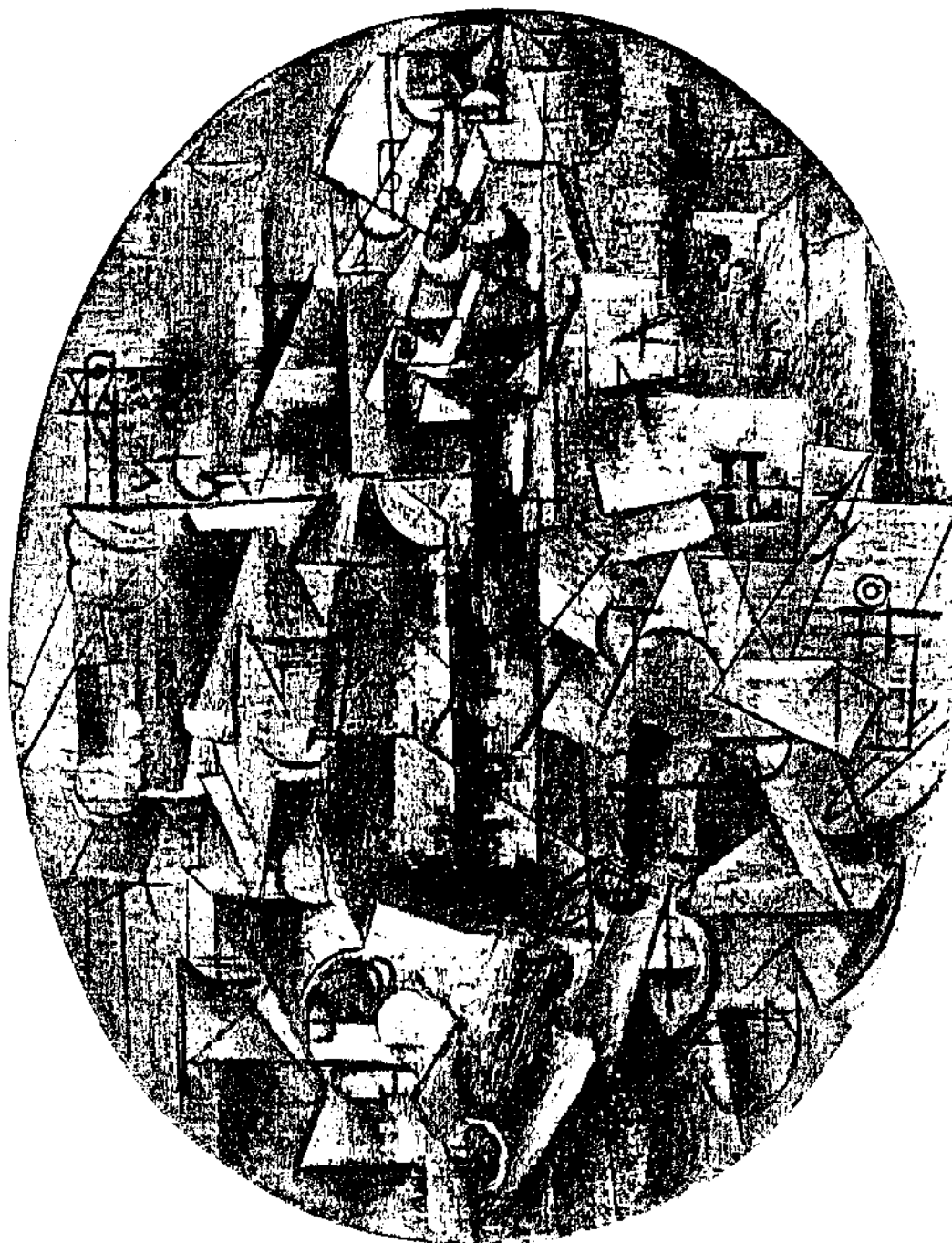


Figure 20. Picasso. Man with a Pipe. 1911.



Figure 21. Picasso. Man with Sword and Flower. 1969.



Figure 22. Velázquez. Old Woman Cooking. 1618.



Figure 23. Picasso. El Bobo, after Velázquez and Murillo. 1959.



Figure 24. Picasso. Self-Portrait with a Relative. 1895.



Figure 25. Picasso. Demaiselles d'Avignon. 1907.



Figure 26. Picasso. Young Girl with a Basket of Flowers. 1905.



Figure 27. Picasso. Woman with a Fan. 1905.



Figure 28. Velázquez. Lady with a Fan. c. 1635.



Figure 29. Velázquez. Waterseller. 1620.



Figure 30. Velázquez. Philip IV. c. 1623-24.



Figure 31. Engraving after Velázquez (attributed). Velázquez's Daughter.



Figure 32. Engraving after Velázquez. Group from the Boar Hunt.



Figure 33. Velázquez. La Tela Real, detail. 1638.



Figure 34. Picasso. Trois Personnages. 1967.

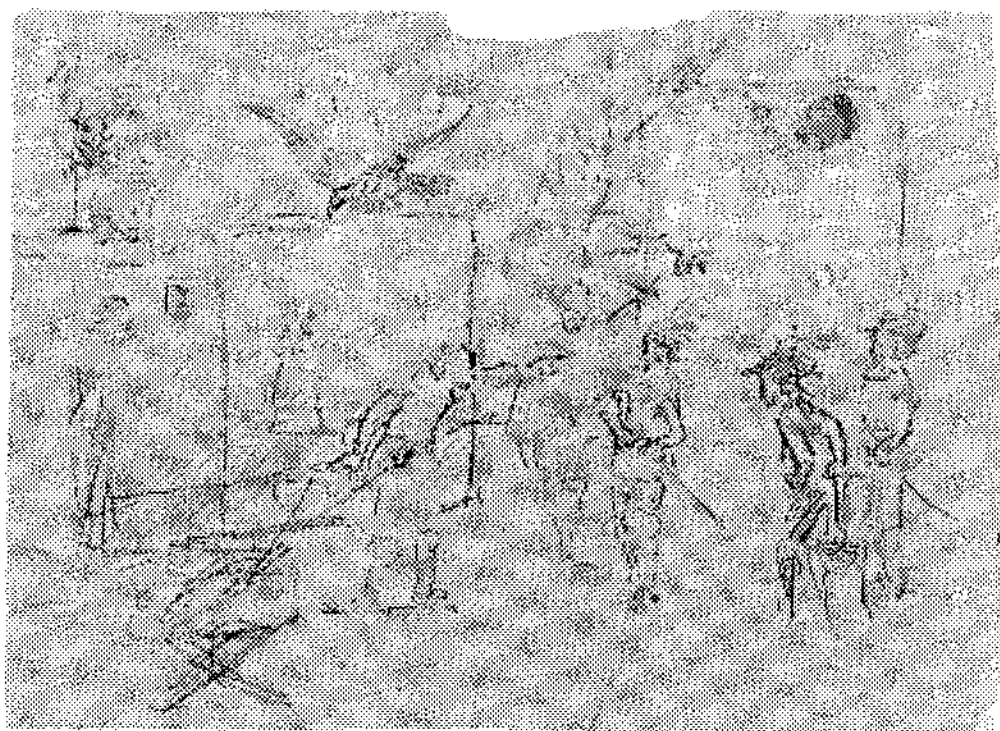


Figure 35. Picasso. Sketch of an artist's studio. 1893-94.



Figure 36. Engraving after Velázquez (attributed). Group of Cavaliers.



Figure 37. Engraving after Velázquez. Forge of Vulcan.



Figure 38. Velázquez. Forge of Vulcan. 1630.



Figure 39. Velázquez. Don Juan de Austria. 1643.



Figure 40. Velázquez. Feast of Bacchus. 1628.



Figure 41. Engraving after Velázquez. The Water-Carrier of Seville.

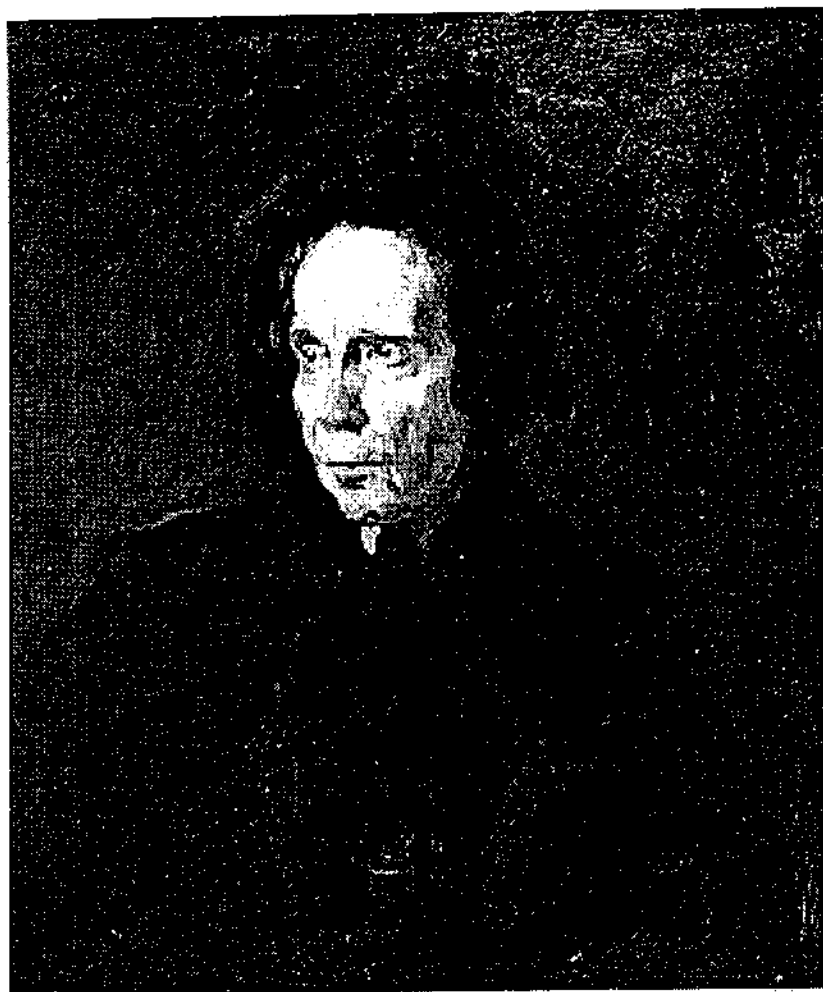


Figure 42. Picasso. Portrait of Aunt Pepa. 1895.



Figure 43. Velázquez. Madre Jerónima de la Fuente, detail. 1620.



Figure 44. Velázquez. Aesop, detail. 1639-40.



Figure 45. Velázquez. Menippus, detail. 1639-40.



Figure 46. Picasso. Oil sketch of jilted bride. 1896.



Figure 47. Velázquez. Villa Médici, Pavilion of Cleopatra-Ariadne. 1649-50.

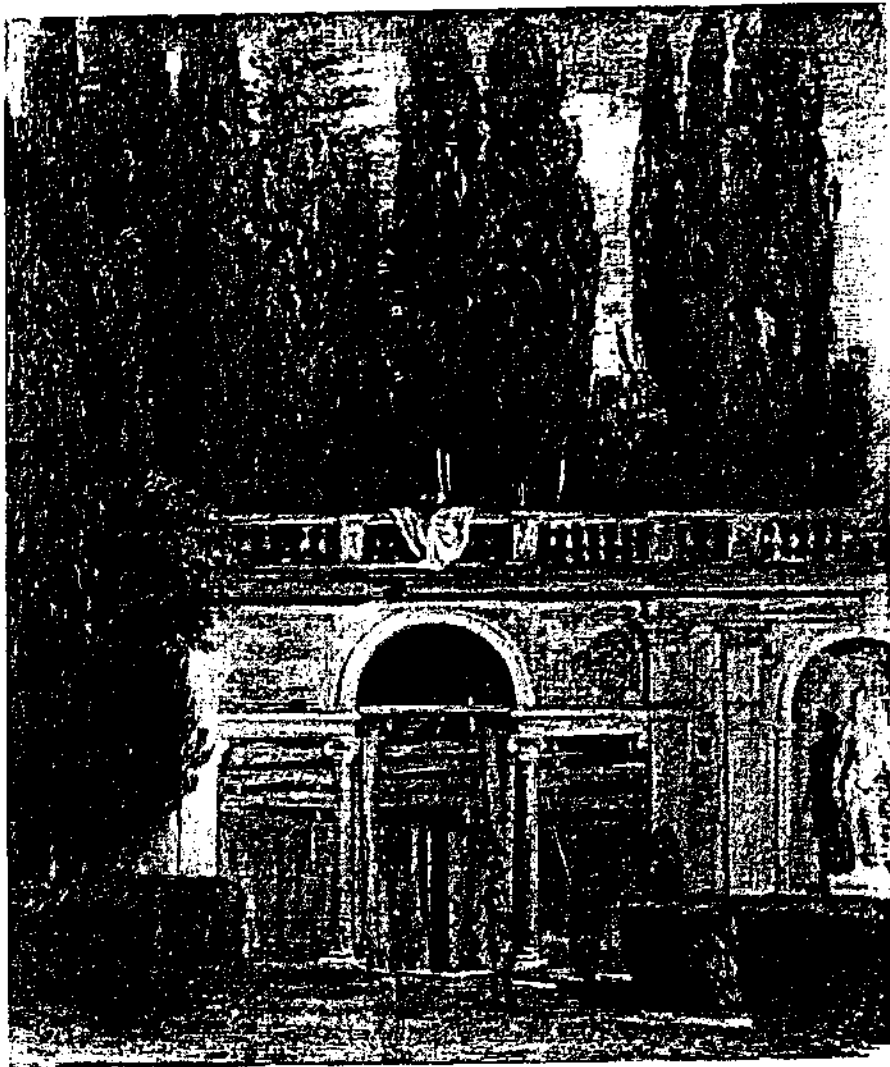


Figure 48. Velázquez. Villa Médici, Grotto-Loggia Façade. 1649-50.

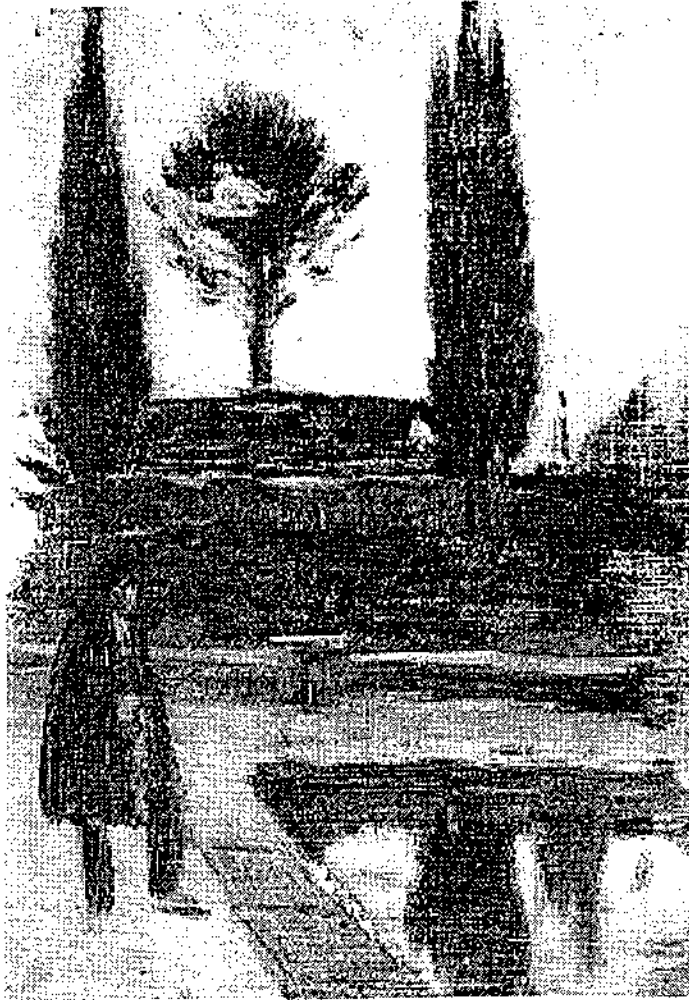


Figure 49. Picasso. Modernist Landscape with Figure. 1897.

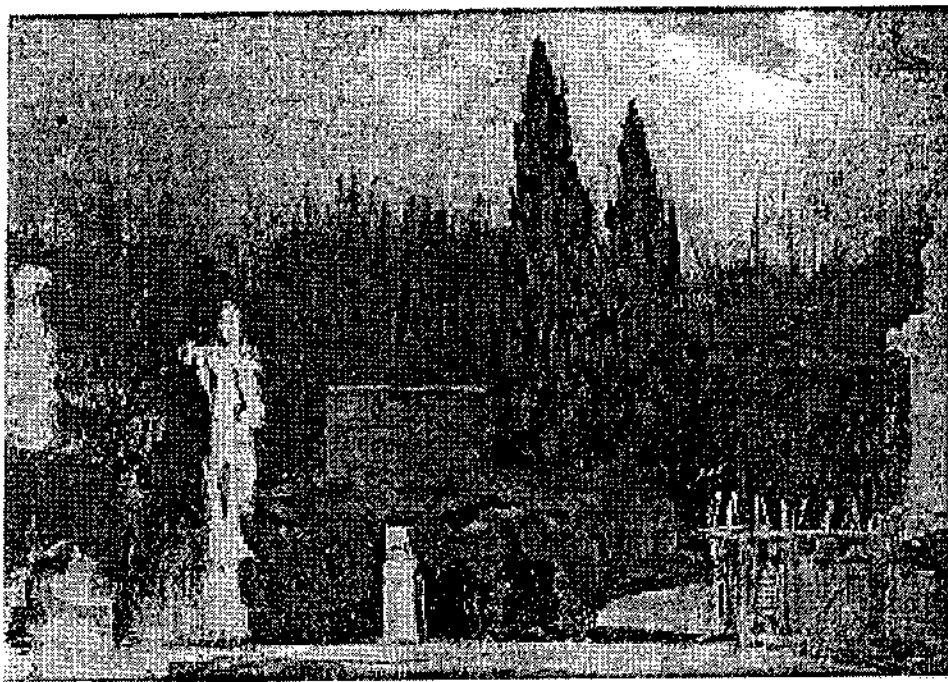


Figure 50. Picasso. View with Cypresses. 1897.



Figure 51. Picasso. Sketch of street fight. 1897-98.



Figure 52. Velázquez. Surrender at Breda. 1634-45.



Figure 53. Picasso. Dwarf Dancer or Nana. 1901



Figure 54. Picasso. Yo, Picasso. 1901.



Figure 55. Picasso. Preparatory sketch for Yo, Picasso. 1901.



Figure 56. Picasso. Le Roi Soleil. 1901.



Figure 57. Velázquez. Venus with the Mirror. 1650.



Figure 58. Picasso. Seated Nude or Blue Nude. 1902.

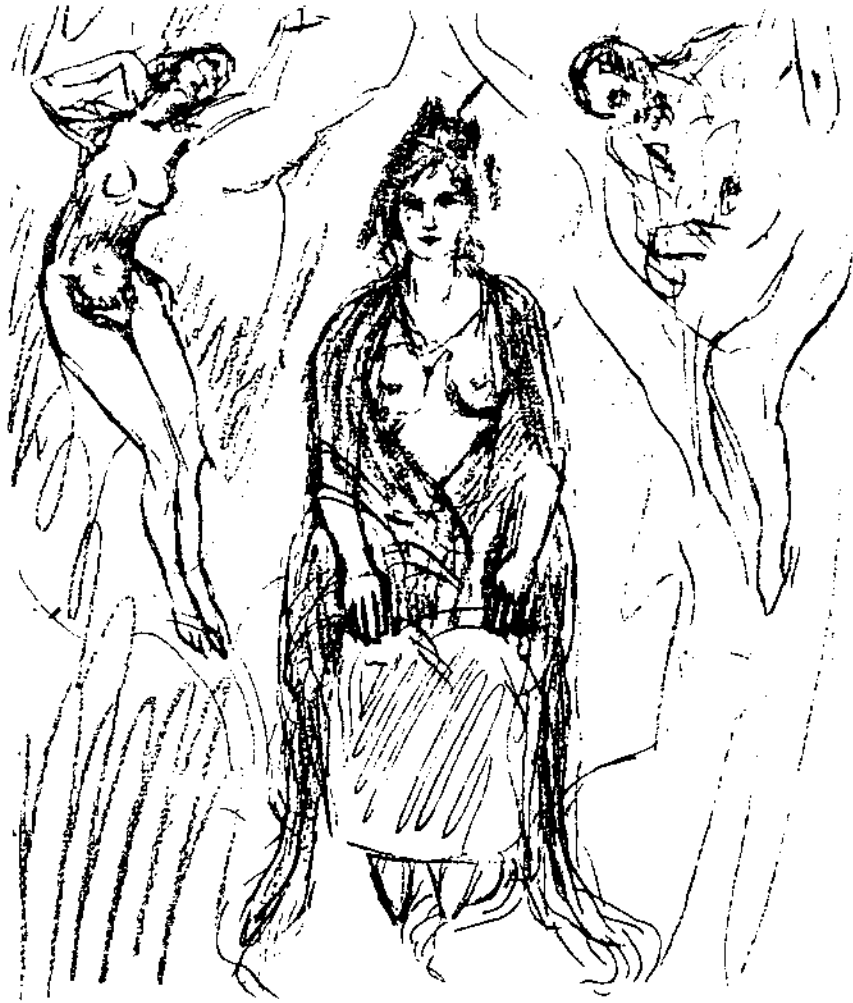


Figure 59. Picasso. Woman between Two Characters. 1903.



Figure 60. Picasso. Woman between Two Characters. 1903.



Figure 61. Velázquez. Coronation of the Virgin. 1641-42.

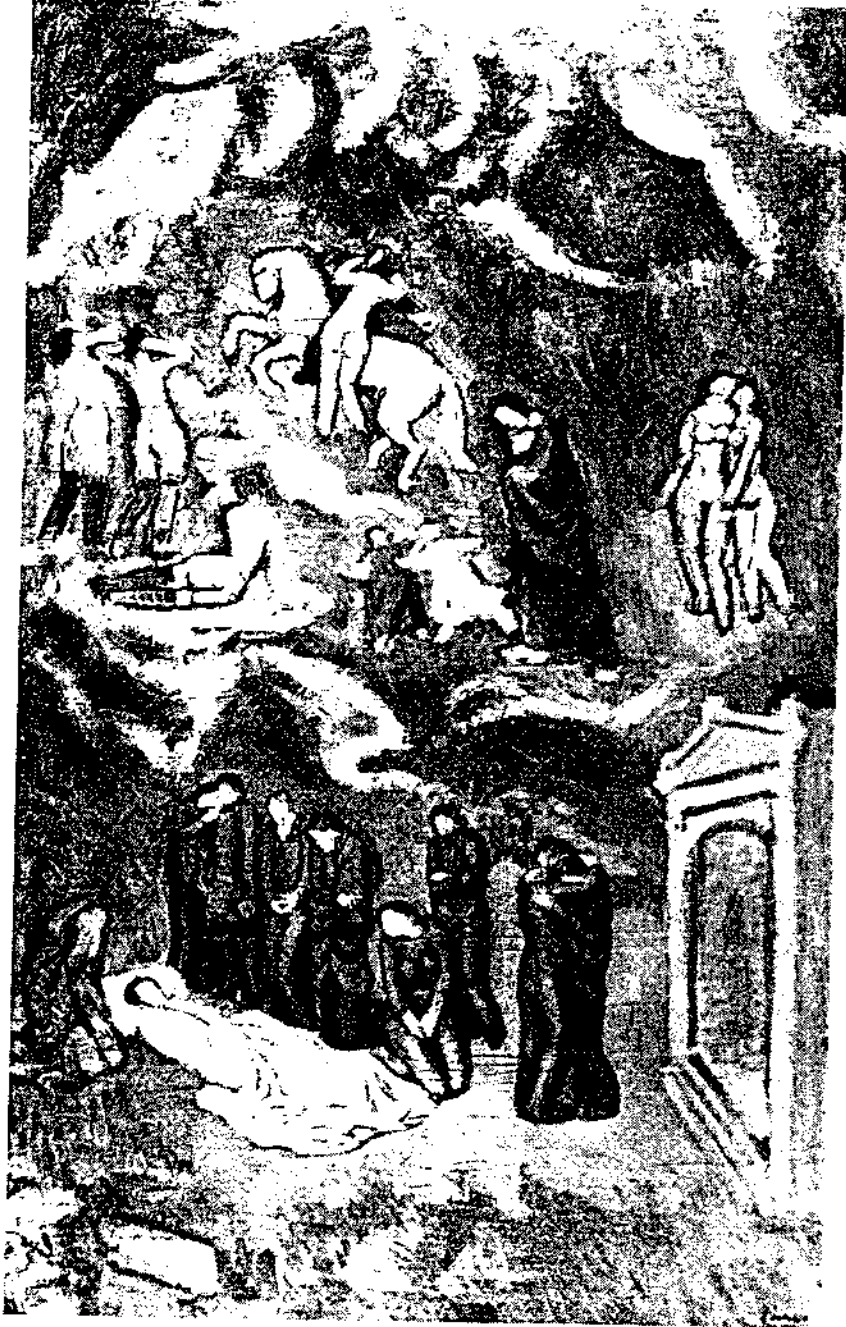


Figure 62. Picasso. Burial of Casagemas. 1901.



Figure 63. El Greco. Burial of Count Orgaz. 1586-88.

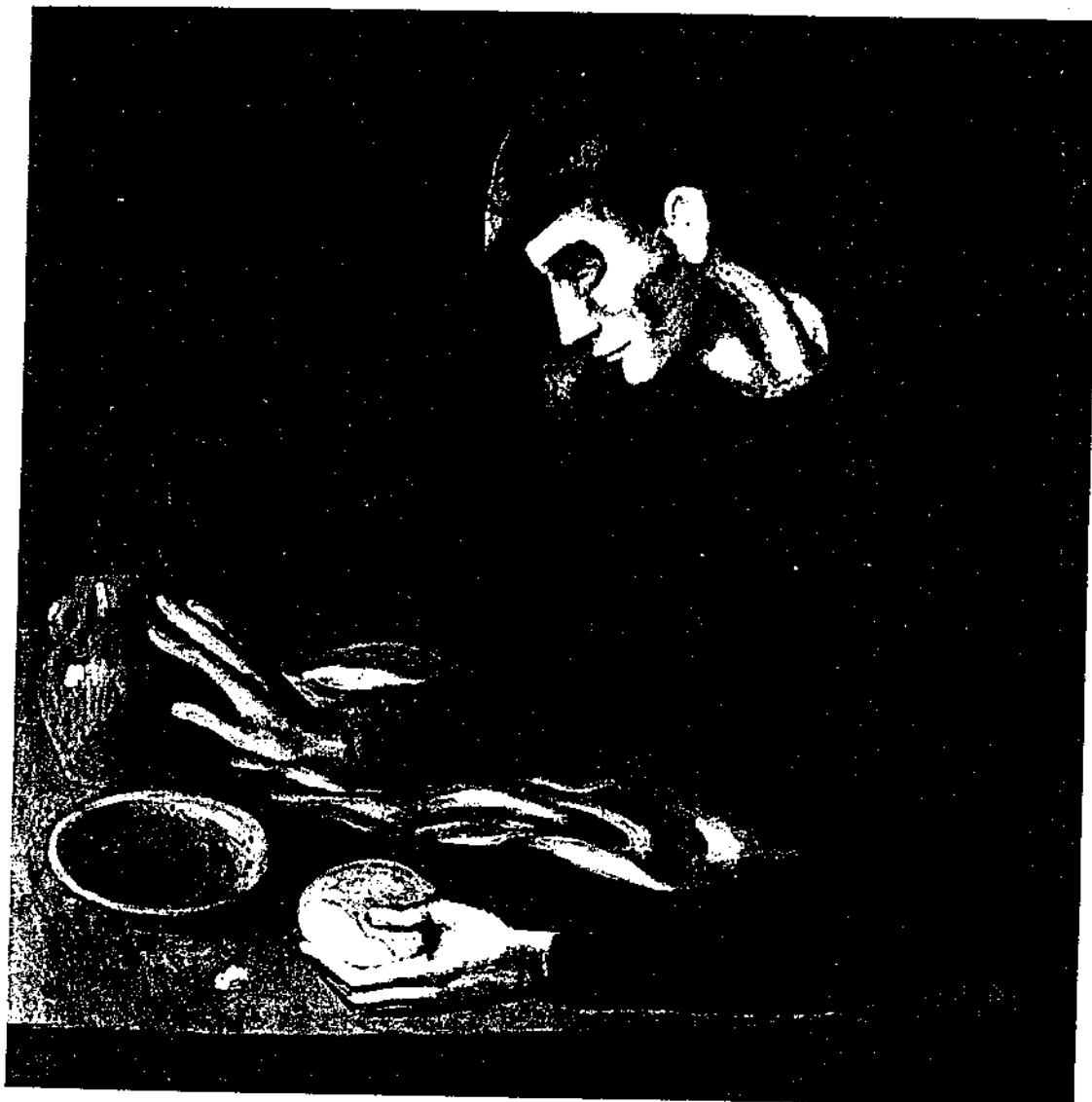


Figure 64. Picasso. Blind Man's Meal. 1903.



Figure 65. Picasso. Frugal Repast. 1904.



Figure 66. Picasso. La Celestina. 1904.



Figure 67. Picasso. Portrait of Señora Canals. 1905.



Figure 68. Picasso. Seated Nude. 1905.

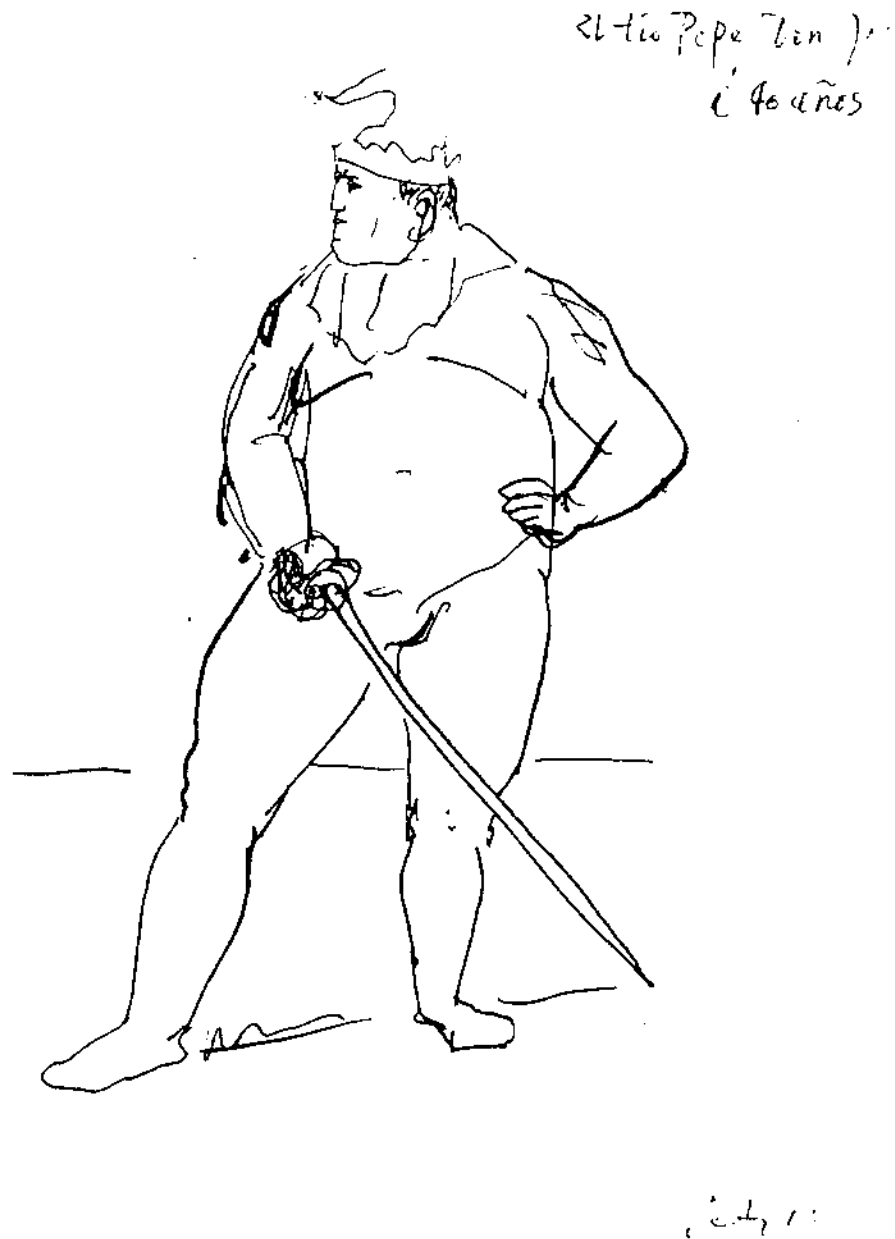


Figure 69. Picasso. Tío Pepe Don José. 1905.



Figure 70. Velázquez. El bufón Barbarroja. 1635.



Figure 71. Picasso. The Jester. 1905.



Figure 72. Velázquez. El bufón Pablo de Valladolid. 1632.



Figure 73. Picasso. Boy with a Pipe. 1905.



Figure 74. Velázquez. Feast of Bacchus, detail. 1628.



Figure 75. Picasso. La Coiffure. 1906.



Figure 76. Picasso. La Toilette. 1906.



Figure 77. Velázquez. Female Figure (Sibyl?). c. 1644-48.



Figure 78. Velázquez. Sibyl (Juana Pacheco?). 1632.



Figure 79. Picasso. Self-Portrait with a Palette. 1906.



Figure 80. Picasso. Sketches for Self-Portrait with a Palette. 1906.

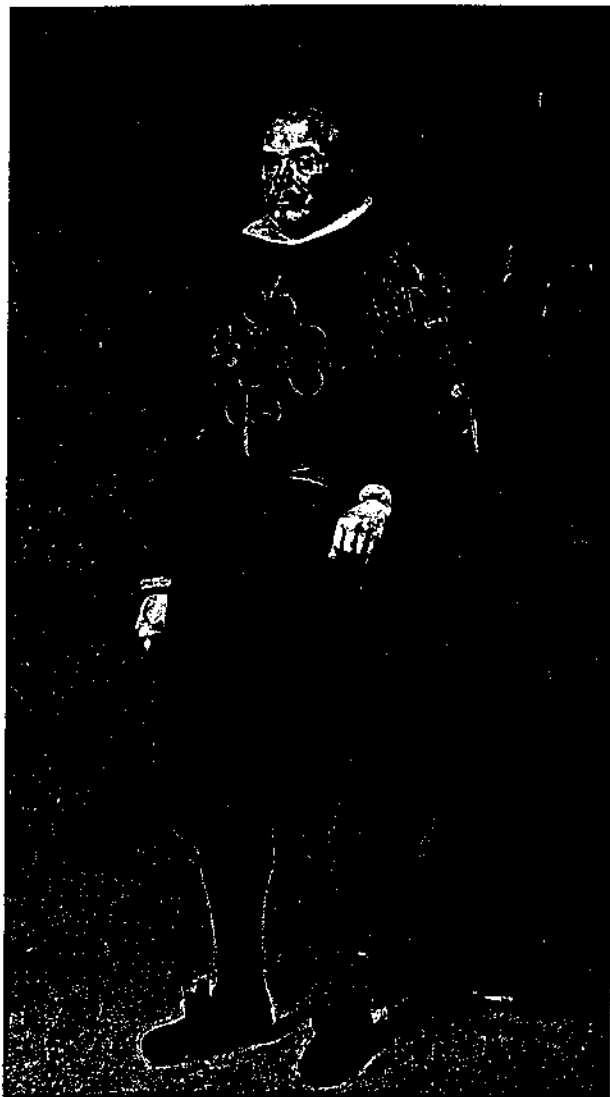


Figure 81. Velázquez. Don Pedro de Barberana y Aparregui. c.1631-33.



Figure 82. Picasso. Olga Picasso in an Armchair. 1917.



Figure 83. Photo. Cuadro Flamenco, London Performance. 1921.



Figure 84. Velázquez. Prince Baltasar Carlos as Hunter. 1635.



Figure 85. Picasso. Paolo with a Lamb. 1923.



Figure 86. Picasso. Paolo as Harlequin with Flowers. 1923.



Figure 87. Picasso. Paolo as Pierrot with Flowers. 1929.



Figure 88. Picasso. Paolo on a Donkey. 1923.



Figure 89. Velázquez. El Príncipe Baltasar Carlos a caballo. 1635.

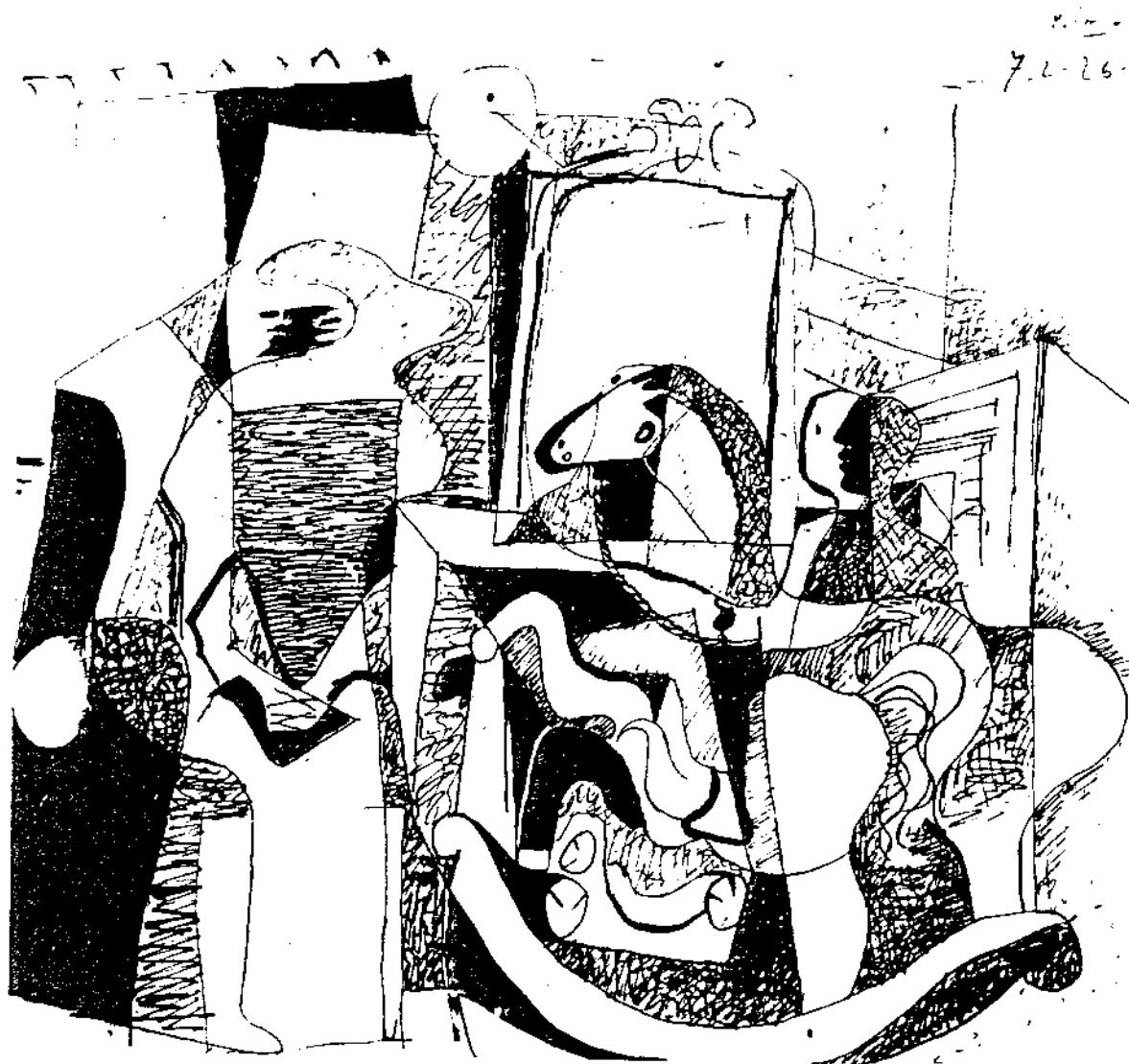


Figure 90. Picasso. The Wooden Horse. 1926.



Figure 91. Picasso. Paloma. 1951.

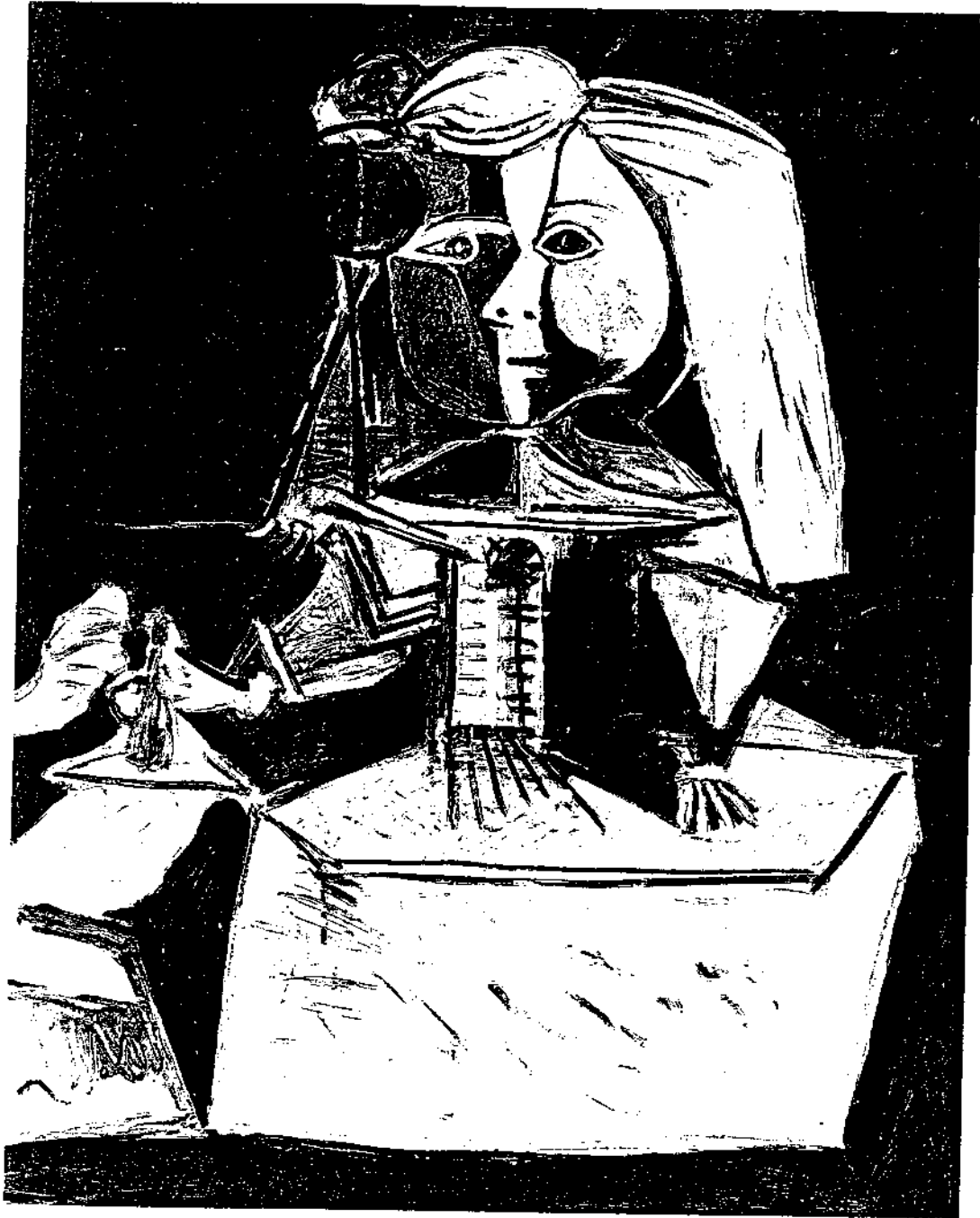


Figure 92. Picasso. Ladies in Waiting (Infanta Margarita).
14 September 1957.

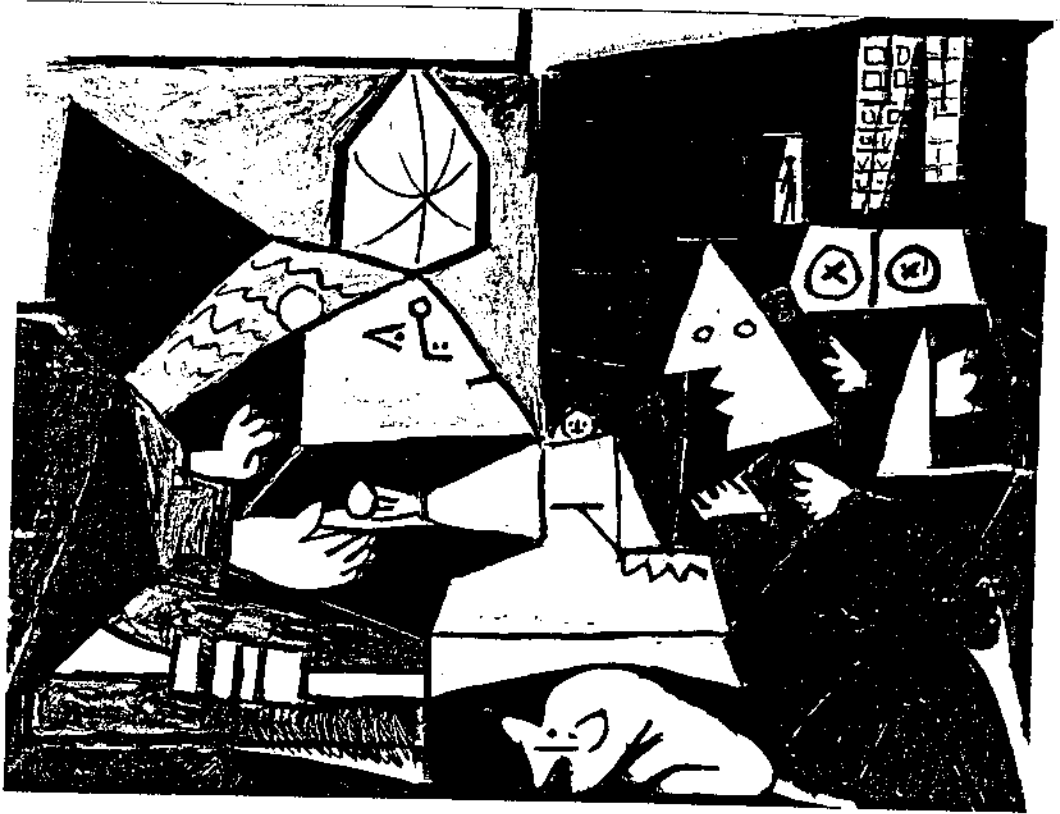


Figure 93. Picasso. Ladies in Waiting. 27 September 1957.

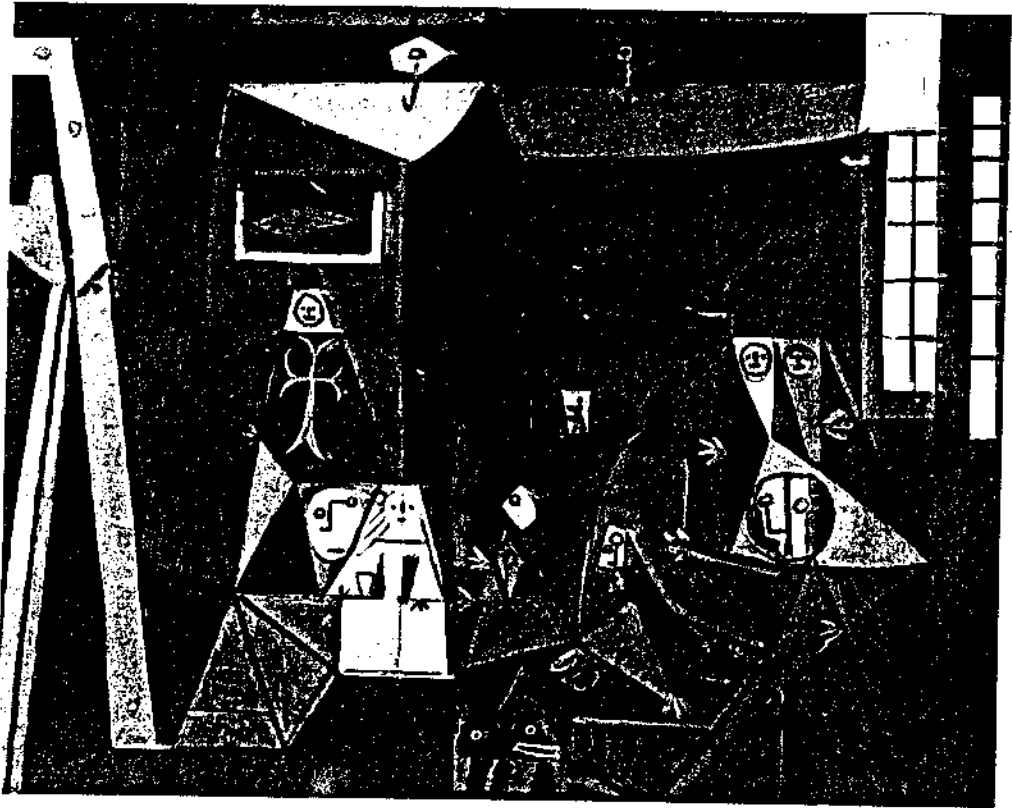


Figure 94. Picasso. Ladies in Waiting. 03 October 1957.



Figure 95. Picasso. Ladies in Waiting. 17 November 1957.



Figure 96. Picasso. Ladies in Waiting. 15 September 1957.

18.4.54.

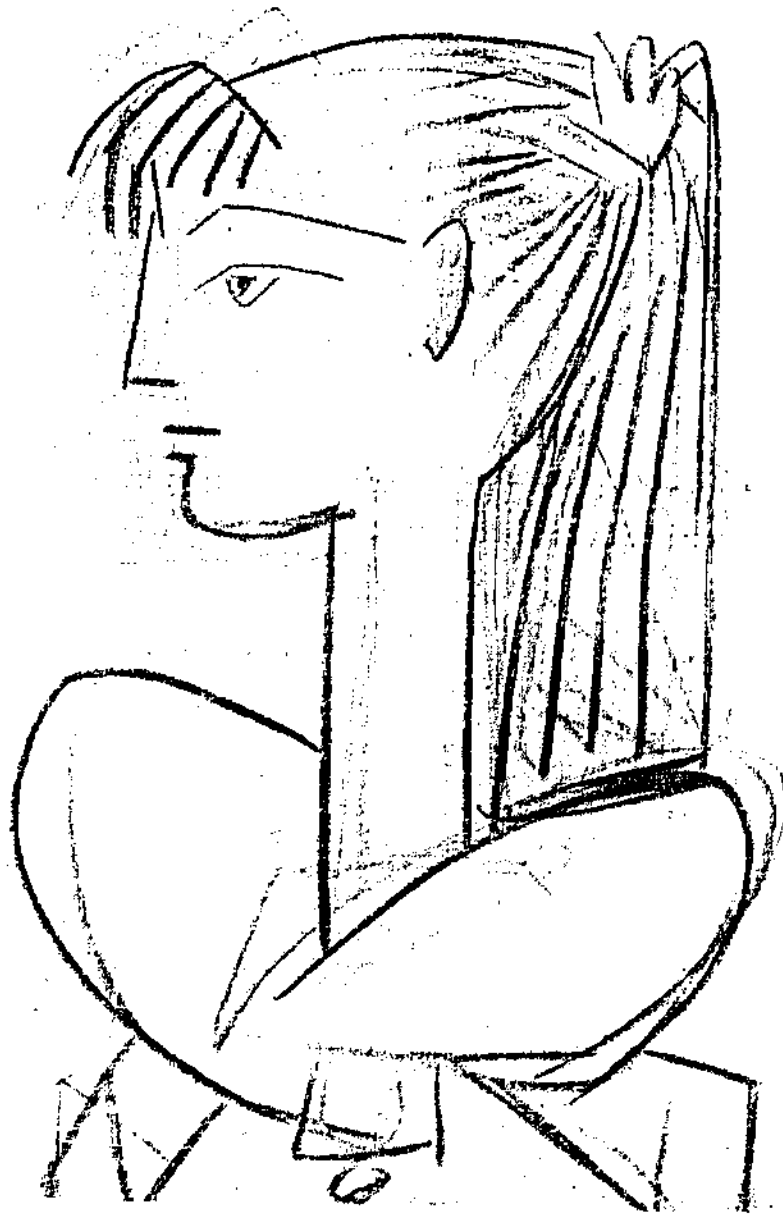


Figure 97. Picasso. Sylvette David. 18 April 1954.



Figure 98. Photo. Jacqueline Roque. c. 1968-69.



Figure 99. Picasso. Jacqueline of the Roses. 1954.



Figure 100. Picasso. Portrait of Jacqueline with Clasped Hands. 1954.



Figure 101. Velázquez. Isabel de Borbón a caballo. c. 1629.



Figure 102. Picasso. Jacqueline as an Equestrian, after Velázquez. 1959.



Figure 103. Picasso. Jacqueline in Green. 1959.



Figure 104. Velázquez. Isabel de Borbón. 1632.



Figure 105. Velázquez. Mariana de Austria. 1652.



Figure 106. Picasso. Female Portrait. 20 April 1962.



Figure 107. Velázquez. La Infanta María. 1630.



Figure 108. Picasso. Tête de Mousquetaire à la Pipe. 1967.



Figure 109. Picasso. Artist and Model. 1971.



Figure 110. Rembrandt. Self-Portrait with Saskia. c. 1635.



Figure 111. Picasso. The Aubade. 1967.



Figure 112. Picasso. Rembrandt-like Figure and Cupid. 1969.

APPENDIX

LIST OF ENGRAVINGS FROM CARL JUSTI, 1889

LIST OF ENGRAVINGS FROM CARL JUSTI, 1889

List of titles of engravings in Diego Velazquez and His Times, London: H. Grevel, 1889.

Portrait of Velazquez (attributed)

Water-Carrier of Seville (Waterseller)

Epiphany (Adoration of the Magi)

Philip IV

Olivares (after Rubens?)

Bacchus

Villa Medici

Triumphal Arch of Titus (attributed)

Forge of Vulcan

Queen Mary of Hungary

Fountain of the Tritons, Aranjuez (attributed)

Surrender of Breda

Group from the Boar-Hunt

The Cardinal Prince Ferdinand

Juan Mateos, Master of the Hounds

The Crucifixion in San Placido

Christ at the Pillar

The Sibyl

Lady with a Fan

Juana de Miranda

Isabella of Bourbon

Velazquez' Daughter (?)

Quevedo

Montanes

Cardinal Borgia
Duke of Modena
Castel Rodrigo
Equestrian Portrait of Philip IV
Philip IV, 1644 (at Fraga)
Prince Baltasar Carlos
Olivares on Horseback
Scene in the Riding School
Group of Cavaliers
Juan de Pareja
Innocent X
Queen Mariana of Austria
Princess Maria Theresa
The Princess Margaret
The Maids of Honor
The Spinners (Fable of Arachne)
Don Juan de Austria
Pablillos de Valladolid
Sebastian de Morra
El Primo
Esop
Menippus
Mars
Venus with the Mirror
Coronation of the Virgin
SS. Paul and Anthony

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