

Francis Picabia: The *Espagnoles*

Volume II of II: Illustrations

Simon David Marginson

PhD

University of York

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Illustrations

Introduction: Dada Looks Spanish

1. Francis Picabia, *Spanish Woman with Rose (Flamenca à la rose)*, 1902. Pencil, ink and watercolour on paper. 65 x 50 cm. Private collection. [75] 16
2. Francis Picabia, *Espagnole*, 1922. Watercolour and pencil on paper. 65 x 50 cm. Instituto de cultura de la Fundación Mapfre. [774] 17
3. Francis Picabia, *Espagnole*, c.1925-26. Watercolour and pencil on paper. 61 x 43 cm. Private collection. 18
4. Francis Picabia, *Untitled (Espagnole)*, 1921. Pencil, ink and watercolour on paper. 71.8 x 52.6 cm. Galerie Haas. [701] 18
5. Francis Picabia, *Espagnole*, c.1924-26. Watercolour and pencil on paper. 61 x 50 cm. Private collection. 19
6. Francis Picabia, *Spanish Woman with Rose, (L'espagnole à la rose)*, c.1295. Gouache, watercolour and charcoal on paper. 87 x 67 cm. Private Collection. 19
7. Francis Picabia, *Untitled (Letter-drawing to Jean Crotti; Toreador)*, 1922. Ink and watercolour on paper. 20.7 x 13.3 cm. [713] 20
8. Francis Picabia, *Untitled (Letter-drawing; Espagnole and Toreador)*, 1922. Addressed to Suzanne [Duchamp?]. Ink on paper. 27.8 x 21.7 cm. [714] 21
9. Photograph of Picabia in uniform sent as a postcard, 1914. 22
10. Francis Picabia, *Funny-Guy (Hand Bill)*, 1921. 22

1. Literature Review and Exhibition Histories

- | | |
|--|----|
| 1.0. J-A-D Ingres, <i>Madame Aymon, (La Belle Zélie)</i> , 1806. Oil on canvas. Musée des Beaux-Arts, Rouen. | 23 |
| 1.1. Francis Picabia, <i>Espagnole</i> , 1901 (?). Oil on Canvas. 65 x 54 cm. Private Collection. [76] | 23 |
| 1.2. Francis Picabia, <i>The Spanish Night, (La Nuit espagnole)</i> , 1922. Ripolin and oil on canvas. 160 x 130 cm. Museum Ludwig Cologne. [724] | 24 |
| 1.3. J-A-D Ingres, <i>The Source</i> , 1820-1856. Oil on Canvas. 163 x 80 cm. Musée d'Orsay, Paris. | 24 |
| 1.4. Spanish Postcard, <i>Sangre Andaluza (Andalusian Blood)</i> , c.1920. Editions MP, Madrid. 14 x 9 cm. Collection of the Author. | 25 |
| 1.5. Francis Picabia, <i>Untitled (Espagnoles)</i> , c.1922-23. Watercolour, ink, and pencil on paper on cardboard. 60 x 46.5cm. Private collection. [841] | 25 |
| 1.6. Postcard of the <i>Venus de' Medici</i> , 1906. Atelier Gebr. Michell, Berlin. 9 x 14 cm. Collection of the author. | 26 |

2. *The Virgin Saint (1920): The Blood of France*

- | | |
|--|----|
| 2.0. Francis Picabia, <i>The Virgin Saint, (La Sainte Vierge)</i> , 1920. Printed illustration 391, no 12, (March 1920, Paris). 55 x 37.6 cm (page). [660] | 27 |
| 2.1. Sergey Solomoko, <i>Go Away! (Va t'en!)</i> Illustrated postcard, 1914. Imprimerie I. Lapina, Paris. 9 x 14 cm. Collection of the author. | 28 |
| 2.2. Postcard depicting Maurice Barrès (seated) with Alice Dumars as Joan of Arc at the Joan of Arc Fête, 1913. Unknown manufacturer, French. 9 x 14 cm. Collection of the author. | 28 |

2.3. Francis Picabia, <i>The Virgin Saint I, (La Sainte Vierge)</i> , 1920. Ink and pencil on paper. 33 x 24 cm. Centre Pompidou. [659]	29
2.4. Francis Picabia, <i>The Virgin Saint II, (La Sainte Vierge)</i> , 1920. Ink on paper. 32 x 23 cm. Bibliothèque Jacques Doucet. [658]	29
2.5. Michelangelo Merisi de Caravaggio, <i>Judith Beheading Holofernes</i> , c. 1598-9. Oil on canvas. 145 x 195 cm. Galleria Nazionale d'Arte Antica.	30
2.6. Michelangelo Merisi de Caravaggio, <i>Salome with the Head of John the Baptist</i> , c.1609. Oil on Canvas. 116 x 140 cm. Palacio Real de Madrid.	30
2.7. <i>Le Crapouillot</i> , March 1920. André Breton Archive.	31
2.8. Anon., “ <i>Two Schools</i> ”, <i>Les Hommes du Jour</i> , 9 April 1920. Collection of the author.	32

3. Spanish Woman (1922): Carmen, Cigarreras and Cupletistas

3.0. Francis Picabia, <i>Spanish Woman, (Femme Espagnole)</i> , 1922. Watercolour, gouache and pencil on paper. 72.5 x 51cm. Private collection. [756]	33
3.1. Francis Picabia, <i>Spanish Woman with Blue Shawl, (Espagnole, châte bleu)</i> , c.1920-24. Watercolour, ink pencil on paper. 64 x 49 cm. Private collection. [847]	34
3.2. Francis Picabia, <i>Flamenca</i> , 1917. Printed cover illustration retouched in metallic paint, 391, no. 3 (1 March 1917, Barcelona, deluxe edition). 37.3 x 26.8 cm (page). [543]	34
3.3. Francis Picabia, <i>Dancer, (Danseur)</i> , c.1922-24. Pencil and ink on paper. 33 x 24.5 cm. Private collection. [716]	34
3.4. Francis Picabia, <i>Young Girl, (Jeune Fille)</i> , 1912. Oil on canvas. 100 x 81 cm. Private collection. [441]	35

3.5. Francis Picabia, <i>Young Girl, (Jeune Fille)</i> , 1920. Ink and pencil on cut-out paper. 28 x 22.3 cm. Bibliothèque Paul Destriba. [663]	35
3.6. Francis Picabia, <i>Échynomie Livide</i> , c.1923. Watercolour, ink and pencil on cardboard. 63 x 48.5 cm. Feher collection. [852]	36
3.7. Francis Picabia, <i>Lamp, (Lampe)</i> c.1923. Watercolour, gouache, ink(?) and pencil on paper. 62.2 x 47 cm. Private collection. [854]	36
3.8. Francis Picabia, <i>Novia au premier occupant</i> , 1917. Printed cover illustration, retouched in metallic paint, 391 no.1, (25 January 1917, Barcelona, deluxe edition). 37.3 x 27 cm (page). [537]	36
3.9. Marie Laurencin, <i>Two Spanish Women (Les Deux espagnoles)</i> , 1915. Oil on Canvas 85 x 70 cm. Private Collection.	37
3.10. Marie Laurencin, <i>Spanish Woman with Fan (Espagnole à l'éventail)</i> , Undated, c.1915 (?). Watercolour, ink, and pencil on paper. 24 x 19 cm. Private collection	38
3.11. Francis Picabia, <i>The Gypsy, (La Gitane)</i> , c.1926. Oil on board. 62 x 52 cm. Private collection.	39
3.12. Francis Picabia, <i>Andalusia, (Andalouse)</i> , c.1940-41. Oil on board. 106 x 76 cm. Private collection.	40
3.13. Francis Picabia, <i>Espagnole</i> , c.1920-24. Watercolour and pencil on paper. 61 x 43.8 cm. Private collection.	41
3.14. Postcard of Luz Chavita as Carmen at the <i>Opéra Comique</i> , undated, c.1901. Unknown manufacturer, French. 14 x 9 cm.	41
3.15. Francis Picabia, <i>Spanish Mistress (The Woman and the Puppet), (La maîtresse espagnole [La femme et le pantin])</i> , c.1925-27. Pencil, watercolour and ink on paper. 41.5 x 28 cm. Private collection. [1002]	42

3.16. William Siegel, illustration to Pierre Louÿs <i>Woman and Puppet</i> , 1930.	42
3.17. Postcard, of smoking woman, undated, early twentieth century. Unknown manufacturer. 9 x 14 cm.	43
3.18. Advertisement for <i>Gitanes</i> cigarettes, c.1930.	43
3.19. Postcard of Bella Crisantema, undated, early twentieth century. Unknown manufacturer. 14 x 9 cm. Collection of the author.	44
3.20. Postcard of Cleopatra, undated, early twentieth century. Unknown manufacturer, Barcelona. 14 x 9 cm. Collection of the author.	44
3.21. Postcard of unknown performer, undated, early twentieth century. Unknown manufacturer, Paris. 14 x 9 cm.	45
3.22. Postcard of Fornarina, undated, early twentieth century. Unknown manufacturer, Madrid. 14 x 9 cm. Collection of the author.	45
3.23. Francis Picabia, <i>Fuenterrabía</i> , 1907. Soft pencil or charcoal on paper. 26 x 32.5 cm. Private collection. [324]	46
3.24. Postcard of Fuenterrabia, undated, c.1905-10. Unknown manufacturer, Spain. Unknown Dimensions.	46
3.25. Francis Picabia, <i>Untitled (Torero)</i> , c.1922. Watercolour on paper. Unknown dimensions. Unknown location.	47
3.26. Postcard of Joselito. Undated, early twentieth century. Rápido, Madrid. 13.5 x 8.5 cm. Collection of the author.	47
3.27. Francis Picabia, <i>Bullfight (Course de taureaux)</i> , c.1925-1926. Gouache on card. 75 x 105 cm. Private collection. [906]	48
3.28. Postcard, <i>Going to Kill (Entrando á matar)</i> , undated, early twentieth century. Beanland Malin and Co., Gibraltar. 13.9 x 8.7 cm. Collection of the author.	48
3.29. Francis Picabia, <i>Woman with Guitar, (Femme à la guitare)</i> , c.1926-27. Gouache on cardboard. 103 x 74.5 cm. Galerie Michael Haas. [994]	49

3.30. Postcard of Nereida, undated, early twentieth century. Unknown manufacturer, Spain. 13.5 x 8.5cm.	49
3.31. Francis Picabia, <i>Untitled (Espagnole)</i> , c.1928. Pencil, gouache, ink and watercolour on cardboard. 150 x 75 cm. Private collection. [1031]	50
3.32. Postcard of Paquita Alcaráz, undated, early twentieth century. Manufactured by Rapide, Madrid. 13.5 x 8.5 cm. Collection of the author.	50
3.33. Francis Picabia, <i>Andalusian Woman in Mantilla</i> , (<i>L'andalouse a la mantille</i>), 1925. Watercolour and pencil on paper. 65 x 50 cm. Private collection.	51
3.34. Postcard of Juanita 'La marquesita', undated, early twentieth century. Unknown manufacturer, Madrid. Unknown dimensions.	51
3.35. Francis Picabia, <i>Spanish Woman with Hat (L'espagnole au chapeau)</i> , c.1920-25. Crayon and watercolour on paper. 35 x 27.5 cm. Private collection.	52
3.36. Postcard of Spanish woman, undated, early twentieth century. Valladolid, Spain. 8.5 x 13.5 cm. Collection of the author.	52
3.37. Francis Picabia, <i>Untitled (Espagnole)</i> , c.1922. Ink and pencil on paper. 64 x 54cm. Private collection. [775]	53
3.38. Postcard of Gran Fregalino, undated, early twentieth century. Unknown manufacturer. Unknown dimensions.	53
3.39. Francis Picabia, <i>Espagnole</i> , c.1922-23. Ink on paper. Dimensions unknown. Location unknown. [839]	54
3.40. Postcard <i>Granada no. 74, Gitana</i> , undated, early twentieth century. L. Rosin fotógrafo. 9 x 14 cm. Collection of the author.	54
3.41. Francis Picabia, <i>Espagnole</i> , c.1937-38. Guache on cardboard. 45.8 x 38 cm. Private collection. [1429]	55
3.42. Postcard, <i>Mirador de San Nicolás</i> , early twentieth century. Postcard <i>Granada no 4 Mirador de San Nicolás</i> ,	

undated, early twentieth century. L.Rosin fotógrafo. 9 x 14 cm. Collection of the author.	55
3.43. Francis Picabia, <i>Spanish Woman with Fan (Espagnole à l'éventail)</i> , c.1920-24. Guache, watercolour and pencil on paper. 65 x 50.1 cm. Private collection.	56
3.44. Spanish Postcard, undated, c.1950. Unknown manufacturer, Spain. Unknown dimensions.	56
3.45. Francis Picabia, <i>Espagnole</i> , c. 1926. Pencil on paper. Unknown dimensions. Location unknown.	57
3.46. Postcard, <i>Granada no.6 La salvadora, Bailora Gitana</i> , undated, early twentieth century. L.Rosin fotógrafo (?). 9 x 14 cm. Collection of the author.	57
3.47. Édouard Manet, <i>Young Woman Reclining in Spanish Costume</i> , 1862-63. Oil on canvas. 95 x 114 cm. Yale University Art Gallery.	58
3.48. Édouard Manet, <i>Mme V. . . in the Costume of an Espada</i> , 1862. Oil on Canvas. 165 x 128 cm. The Metropolitan Museum of Art.	58
3.49. Pablo Picasso, <i>Portrait of a Woman in Mantilla</i> , 1917. Oil on canvas. 116 x 89 cm. Museu Picasso, Barcelona	
3.50. Pablo Picasso, <i>Olga in Mantilla</i> , (1917). Oil on Canvas. 64 x 53 cm. Museo Picasso, Málaga.	59
3.51. Francis Picabia, <i>La femme maquillée</i> , 1901[?]. Watercolour and ink on paper. 64 x 48.3 cm. Private collection.	59 60

4. The *Spanish Transparencies* (c.1926-28): Hispanicising the Bride.

4.0. Francis Picabia, <i>Spanish Woman with Butterfly (La femme au papillon)</i> , c.1926. Watercolour and pencil on cardboard. 81 x 56 cm. [990]	61
4.1. Francis Picabia, <i>Spanish Woman with Camel (The Pink Camel)</i> , (<i>Espagnole au cameau [Le chameau rose]</i>),	

c.1927. Watercolour, gouache, and pencil on cardboard. 81 x 56 cm. [1016]	61
4.2. Francis Picabia, <i>Seville</i> , c.1925-28. Pencil, gouache and ink on cardboard. 106.4 x 76.3 cm. Private collection. [1046]	62
4.3. Francis Picabia, <i>Butterfly (Papillon)</i> , 1928. Watercolour on paper. 32 x 23 cm. Collection of Ronny Van Velde.	62
4.4. Francis Picabia, <i>Pink Beast (Bête rose)</i> , c. 1926-1928. Ink, watercolour and pencil on paper. 66 x 54 cm. Private collection. [1039]	63
4.5. Francis Picabia, <i>The Women of Love (La Femme de l'amour)</i> , c.1926-1928. Pencil, watercolour and ink or charcoal (?) on paper. 105 x 75 cm. Private Collection. [1030]	64
4.6. Francis Picabia, <i>Seville</i> , c.1927. Watercolour, gouache ink and pencil on paper. 65 x 49.7 cm. Private collection. [1028]	64
4.7. Francis Picabia, <i>Atrata</i> , c.1929. Oil and pencil on panel. 149.5 x 95 cm. Private collection. [1090]	65
4.8. Sandro Botticelli, <i>Portrait of a Man with a Medal</i> , c.1475. Tempera on panel. 57.5 x 44cm. Galleria degli Uffizzi.	65
4.9. Anonymous, <i>Farnese Atlas</i> , second century AD. Marble. National Archaeological Museum of Naples.	65
4.10. Paul Burty-Haviland, <i>Group Portrait (Superimposition): De Zayas, Picabia (Portrait de groupe [superpositions]: De Zayas, Picabia)</i> , c.1913-15. 13 x 18 cm. Negative held in the musée d'Orsay, France.	66
4.11. Francis Picabia, <i>Subtlety (Sotileza)</i> , c.1926-28. Watercolour and pencil on paper, 75.7 x 55.7 cm, National Galleries of Scotland. [1043]	67
4.12. Postcard of Nicanor Villalta, undated, early twentieth century. Produced by Rápido, Madrid. 13.5 x 9 cm. Collection of the author.	68

- 4.13. Postcards featuring the poster from *Subtlety*, undated, early twentieth century. Produced by Rápido, Madrid. 9 x 13 cm. Collection of the author. 68
- 4.14. Postcards featuring the poster from *Subtlety*, undated, early twentieth century. Produced by Rápido, Madrid. 9 x 13 cm. Collection of the author. 68
- 4.15. Anonymous, *Virgin from All (Mare de Déu d'All)*, c. 1200. Wood carving with polychrome in tempera with stucco relief and remains of varnished tin plate. 75.5 x 32.5 x 29.5 cm. Museu Nacional d'Art de Catalunya. 69
- 4.16. Francis Picabia, *Untitled (Six Eyes?)*, c.1926-28. Watercolour, gouache, ink and pencil on paper. 65 x 49 cm. Private collection. [1042] 70
- 4.17. Anonymous, *Arch of the Apocalyptic Lamb from Sant Climent de Taüll (Arc de l'Anyell apocalíptic de Sant Climent de Taüll)*, c.1123. Fresco transferred onto Canvas. 113 x 116 cm. Museu Nacional d'Art de Catalunya. 70
- 4.18. Francis Picabia, *Yellow Beast (Bête jaune)*, c.1926-28. Ink, watercolour, and pencil on board. 64 x 49cm. Private Collection. [1040] 71
- 4.19. Master of Boí, *Quadruped with Fleur-de-lis* from Sant Joan de Boí, c.1100. Fresco transferred to canvas. 222.5 x 216.5 x 3.5 cm. Museu Nacional d'Art de Catalunya. 71
- 4.20. Francis Picabia, *Tête-et cheval ail*, 1928. Watercolour and gouache on cardboard. 83.8 x 62.2 cm. Private Collection. 72
- 4.21. Circle of the Master of Pedret, *Apse of Santa María, d'Àneu* (detail), end of the eleventh to the beginning of the twelfth century. Fresco transferred to canvas. 700 x 410 x 210cm. Museu Nacional d'Art de Catalunya. 72
- 4.22. Pablo Picasso, *The Kiss*, 1925. Oil on canvas. 130.5 x 98 cm. Musée National Picasso. 73
- 4.23. *La révolution surréaliste* no.7 (15 June 1926). 74

- 4.24. Francis Picabia, *The Saint of Saints, Young American Girl in a State of Nudity and De Zayas! De Zayas!* As reproduced in 291 (1 July 1915) 75
- 4.25. Marcel Duchamp, *The Bride Stripped Bare by the Bachelors, (La Mariée mise à nu par ses célibataires)*, 1912. Pencil and wash on paper. 23.8 x 32.1 cm. Centre Georges Pompidou. 75
- 4.26. Marcel Duchamp's studio, 33 West, 67th Street, NY. c.1918. 76
- 4.27. *The Saint of Saints, The Infant Carburettor* and an unidentified *Espagnole* hung in Picabia's dining room at the Maison Rose, Trembley-sur-Mauldre, c.1922-24 76
- 4.28. Francis Picabia, *Women with Cigarette (Catalan Romanesque Virgin and Child) (Femme a la cigarette)*, c.1926-28. Pencil, gouache and watercolour on paper. 62 x 47 cm. Private collection. [1044] 77
- 4.29. Francis Picabia, *Transparency (Transparence)*, c.1926-28. Gouache, ink and pencil on paper. 37.2 x 31.1 cm. Private collection. [1045] 78
- 4.30. Anonymous, *Alter Frontal from La Seu d'Urgell* (workshop), second quarter of the twelfth century. Tempera and varnish on metal plate on wood. 102.5 x 151x 6 cm. Museu Nacional d' Catalunya. 79
- 4.31. Francis Picabia, *Woman in Blue Shawl (La Femme au Châle Bleu)*, c.1926-8. Watercolour on board. 73 x 56 cm. Private Collection. 79
- 4.32. Guido Reni, *Madonna in Prayer*, 1575-1646. Oil on canvas. 80.5 x 65 cm. 79
- 4.33. Circle of the Master of Pedret, *Apse of Santa María, d'Àneu* (detail), end of the eleventh to the beginning of the twelfth century. Fresco transferred to canvas. 700 x 410 x 210cm. Museu Nacional d'Art de Catalunya. 80

4.34. Anonymous, <i>Apse of Estaon</i> , (detail showing inscription LV CAS EVG) mid-twelfth century. Fresco transferred to canvas. 450 x 400 x 200 cm. Museu Nacional d'Art de Catalunya.	80
4.35. Anonymous, <i>The Virgin of Montserrat</i> , twelfth century. Carving with polychrome. Montserrat Monastery.	81
4.36. Francis Picabia, <i>Rue Blomet</i> , 1947. Oil on panel. 60 x 48.5 cm. Private collection.	81
4.37. Francis Picabia, <i>Young Girl in Paradise (Jeune fille au paradis)</i> , c.1927-28. Watercolour on paper. 81.5 x 73.5 cm. Private collection. [1018]	82
4.38. Sandro Botticelli, Illustration to Dante's <i>Inferno, Paradiso, Canto VI</i> , c.1480 - c.1495.	82
4.39. Transparent Card, early twentieth century.	83
4.40. Postcard of butterfly girl, undated, early twentieth century. Unknown manufacturer. Unknown dimensions.	83
4.41. Postcard of butterfly girl, undated, early twentieth century. Unknown manufacturer. Unknown dimensions.	83
4.42. Postcard of butterfly girl at the Moulin Rouge. Undated, early twentieth century. Unknown manufacturer. Unknown dimensions.	84
4.43. Postcard of Woman and Butterfly. Undated, early twentieth century. Unknown manufacturer, Spain. Unknown dimensions.	84

5. *The Spanish Revolution (1937): The Betrothed of Death*

5.0. Francis Picabia, <i>The Spanish Revolution (La Révolution Espagnole)</i> , c.1937. Oil on canvas. 162 x 130 cm. Private collection. [1422]	85
5.1. Francis Picabia, <i>Untitled (At the Beach)</i> , 1937. Pencil on Paper. 24.8 x 17.6 cm. Comité Picabia Archive.	86

5.2. Anon., Catalan Election Poster, <i>Two Inseparable Companions: Communism and Misery, (Dos companys inseparables: comunisme i miseria)</i> , c. 1932. 91 x 114 cm.	87
5.3. Ricard Obiols, C.N.T Poster, <i>For the Militias, (Por las milicias)</i> , 1936. 50 x 35 cm	87
5.4. Parrilla, Poster for the International Brigade, <i>The Internationals - United with the Spanish we Fight Side-by-Side Against the Invader, (Los internacionales unidos a los españoles, luchamos contra el invasor)</i> , 1937. 100 x 70 cm.	88
5.5. Postcard, 'Little flag you are red' undated, <i>(Banderita tu eres roja)</i> c.1927. Rápido, Madrid. 14 x 9 cm. Collection of the author.	89
5.6. Spanish Postcard, 'There for the land lies', <i>(Alla por la tierra mora)</i> , undated, c.1927. Rápido, Madrid. 14 x 9 cm. Collection of the author.	90
5.7. Spanish Postcards 'Like the wine of Jeréz', <i>(Como el vino de Jeréz)</i> , two versions, one date 25-9-1927, the other undated. Rápido, Madrid. 14 x 9 cm. Collection of the author.	90
5.8. Spanish Postcard, 'When I am in a foreign land,' <i>(Cuando estoy en tierra extraña)</i> , dated 1926. Rápido, Madrid. 14 x 9 cm. Collection of the author.	91
5.9. Spanish Postcards, 'The day that I die', <i>(El día que yo muera)</i> , two versions, both undated, c.1927. Rápido, Madrid. 14 x 9 cm. Collection of the author.	91
5.10. José Bardasano, <i>Out with the Invador! (¡Fuera el invasor!)</i> Republican Poster, 1937.	92
5.11. <i>La Révolution Espagnole</i> , first French issue (3 September 1936).	92
5.12. Corpse of Carmelite Nun on display in public Barcelona, July 1936.	93
5.13. Exhumed bodies in Barcelona, July 1936.	93

5.14. Spanish Republicans posing with exhumed bodies, 1936.	94
5.15. Illustration of hips, <i>Gray's Anatomy</i> , 1858.	94
5.16. Francis Picabia, <i>Espagnole</i> , c.1926-27. Gouache crayon and watercolour on paper, 54 x 46 cm, Private Collection.	95
5.17. Félicien Rops, <i>The Supreme Vice (Le vice supreme)</i> , 1884. Etching. 11.75 x 7.94 cm. Los Angeles County Museum of Art.	96

Conclusion

6.0. Francis Picabia, <i>The Woman on the Cross (La Femme en croix)</i> , c.1925. Pencil on watercolour on cardboard. 32 x 25 cm. Private collection. [898]	97
6.1. Francis Picabia, <i>Surrealism Crucified (Surréalisme crucifié)</i> , c.1925. Pencil, watercolour and pastel (?) on paper. 31.8 x 25.2 cm. Musée d'art moderne de la Ville de Paris. [897]	97

Preface

Wherever possible, illustration details have been taken from the Picabia Catalogue Raisonné. This publication lists definitive titles in uppercase and attributed ones in lower, while verified dimensions appear in black and accredited ones in grey. Such precession seems unnecessary here, and I have chosen to sacrifice these typographic nuances in favour of clearer formatting. Complete details for paintings, including discussions of several recent title changes, can be found in the Catalogue Raisonné, the relevant entry numbers for which I have provided in square brackets. If no number is listed, catalogue information is not yet available.

Where a painting has a secondary title followed by a question mark, such as *Untitled (Six Eyes?)*, the bracketed title refers to the name of lost artwork. In this example, the dimensions and dating of *Untitled (Six Eyes?)* match those of the lost painting *Six Eyes*, suggesting they might be the same painting.

The date ranges given for the Transparencies are potentially misleading. Their dating takes into account the fact that many of these paintings were reworked. The earliest date refers to the point that the underlying painting is known to, or is believed to have been, completed. The second date identifies the year in which the painting is known to, or is believed to have been, reworked as a Transparency.



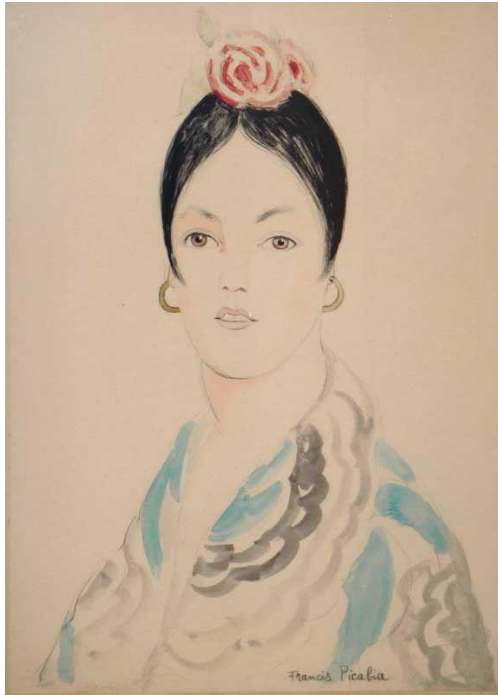
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Pencil, ink and watercolour on paper. 65 x 50 cm. Private collection. [75]



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Watercolour and pencil on paper. 65 x 50 cm. Instituto de cultura de la Fundación Mapfre. [774]



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Watercolour and pencil on paper. 61 x 43 cm. Private collection.



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Pencil, ink and watercolour on paper. 71.8 x 52.6 cm. Galerie Haas. [701]



5. Francis Picabia, *Espagnole*, c.1924-26.

Watercolour and pencil on paper. 61 x 50 cm. Private collection.



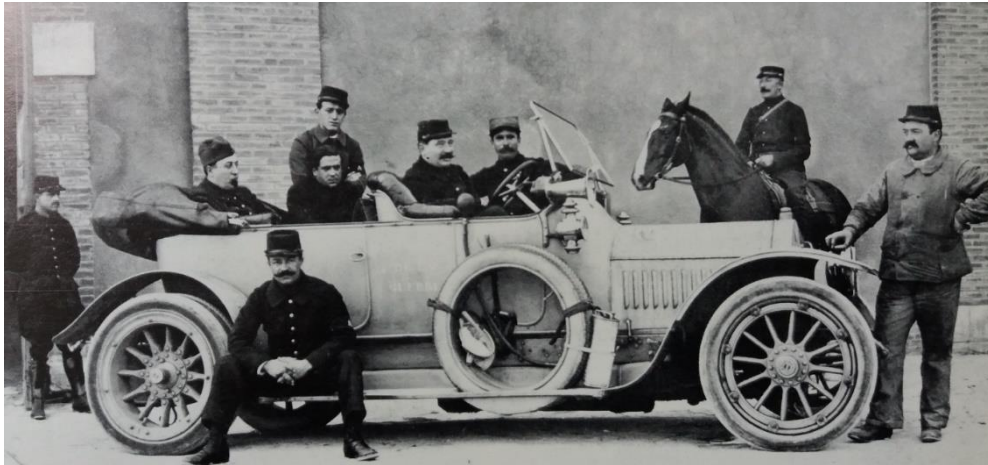
6. Francis Picabia, *Spanish Woman with Rose (L'espagnole à la rose)*, c.1295.

Gouache, watercolour and charcoal on paper. 87 x 67 cm. Private Collection.



8. Francis Picabia, *Untitled (Letter-drawing Espagnole and Toreador)*, 1922.

Addressed to Suzanne [Duchamp?]. Ink on paper. 27.8 x 21.7 cm. [714]



9. Photograph of Picabia in uniform, sent as a postcard 12 October 1914.

FRANCIS PICABIA
EST UN IMBÉCILE, UN IDIOT, UN PICKPOCKET !!!
MAIS
IL A SAUVÉ ARP DE LA CONSTIPATION !
LA PREMIÈRE ŒUVRE MÉCANIQUE, A ÉTÉ CRÉÉE
PAR MADAME TZARA LE JOUR OÙ ELLE MIT AU
MONDE LE PETIT TRISTAN, ET POURTANT ELLE
NE CONNAISSAIT PAS

FUNNY-GUY
FRANCIS PICABIA
est un professeur espagnol imbécile,
qui n'a jamais été dada - FRANCIS PICABIA N'EST RIEN

FRANCIS PICABIA AIME LA MORALE DES IDIOTS
LE BINOCLE DE ARP EST UN TESTICULE DE TRISTAN
FRANCIS PICABIA N'EST RIEN !!!!

FRANCIS PICABIA
EST UN LOUSTIC
EST UN IDIOT
EST UN CLOWN
N'EST PAS UN PEINTRE
N'EST PAS UN LITTÉRATEUR
EST UN IMBÉCILE
EST UN ESPAGNOL
EST UN PROFESSEUR
N'EST PAS SÉRIeux
EST RICHE
EST PAUVRE

MAIS ARP ÉTAIT DADA AVANT D'ÊTRE DADA
BINET VALMER AUSSI
RIBEMONT-DESSAIGNES AUSSI
PHILIPPE SOUPAULT AUSSI
TRISTAN TZARA AUSSI
MARCEL DUCHAMP AUSSI
THÉODORE FRAENKEL AUSSI
LOUIS VAUXCELLES AUSSI
FRANTZ JOURDAIN AUSSI
LOUIS ARAGON AUSSI
PICASSO AUSSI
DERAIN AUSSI
MATISSE AUSSI
MAX JACOB AUSSI
ETC... ETC... ETC...

EXCEPTÉ FRANCIS PICABIA
LE SEUL ARTISTE COMPLET !

FRANCIS PICABIA VOUS CONSEILLE D'ALLER VOIR SES
TABLEAUX AU SALON D'AUTOMNE,
ET VOUS PRÉSENTE SES DOIGTS À BAISER.

FUNNY-GUY.

Les hommes couverts de croix font penser à un cimetière
changer en comme des chemises
SI VOUS VOULEZ

10. Francis Picabia, *Funny-Guy (Hand Bill)*, 1921.



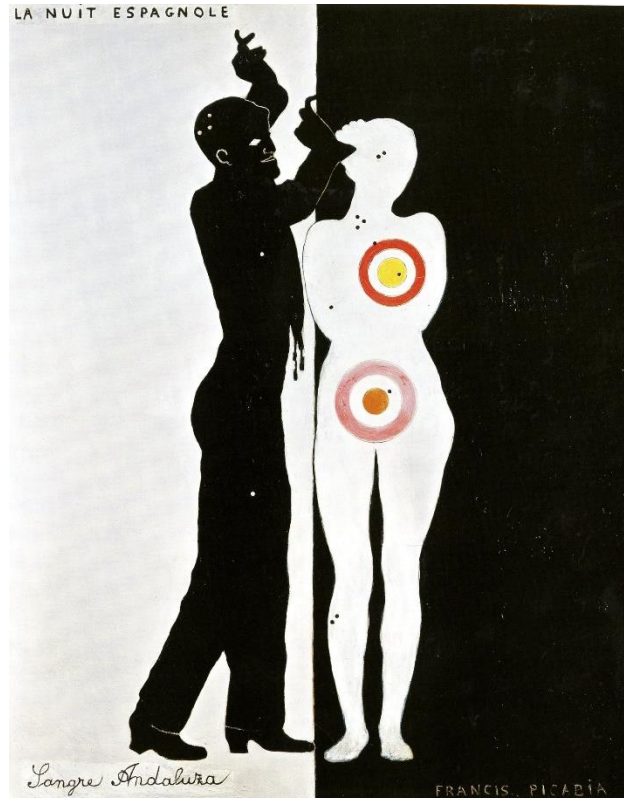
1.0. Jean-Auguste-Dominique Ingres, *Madame Aymon, (La Belle Zélie)*, 1806.

Oil on canvas. Musée des Beaux-Arts, Rouen.



1.1. Francis Picabia, *Espagnole*, 1901 (?).

Oil on Canvas. 65 x 54 cm. Private Collection. [76]



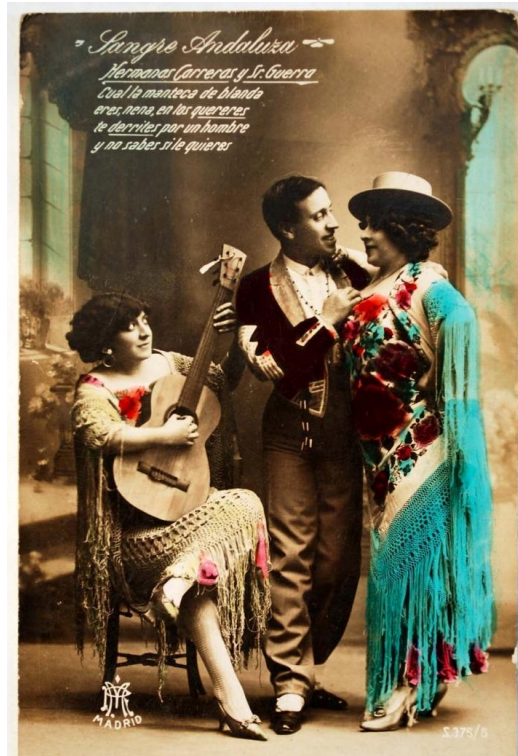
1.2. Francis Picabia, *The Spanish Night (La Nuit espagnole)*, 1922.

Ripolin and oil on canvas. 160 x 130 cm. Museum Ludwig Cologne. [724]



1.3. Jean-August-Dominique Ingres, *The Source (La Source)*, 1820-1856.

Oil on Canvas. 163 x 80 cm. Musée d'Orsay, Paris.



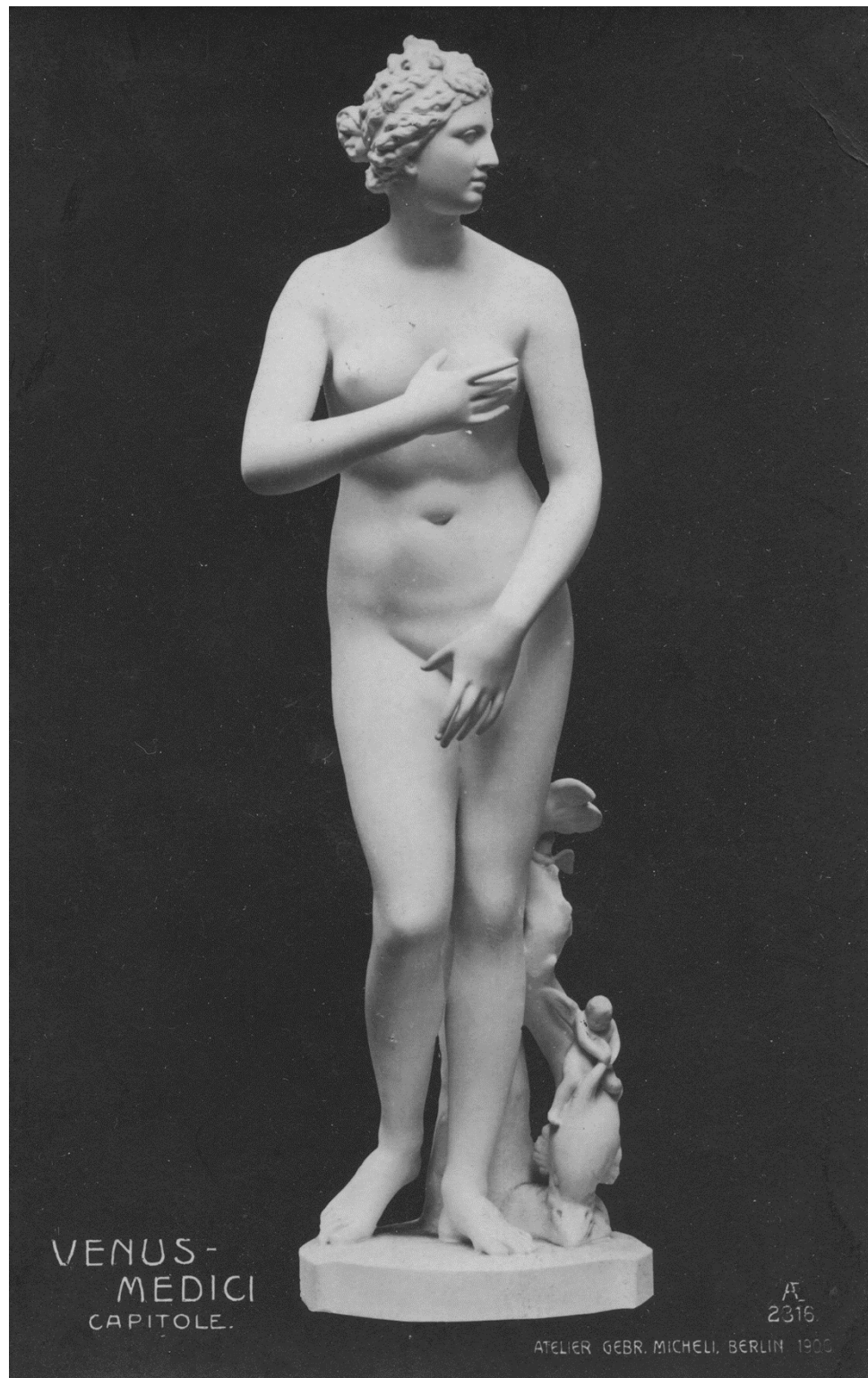
1.4. *Sangre Andaluza*, Spanish Postcard. Undated, c. 1922.

Editions MP, Madrid. 14 x 9 cm. Collection of the Author.



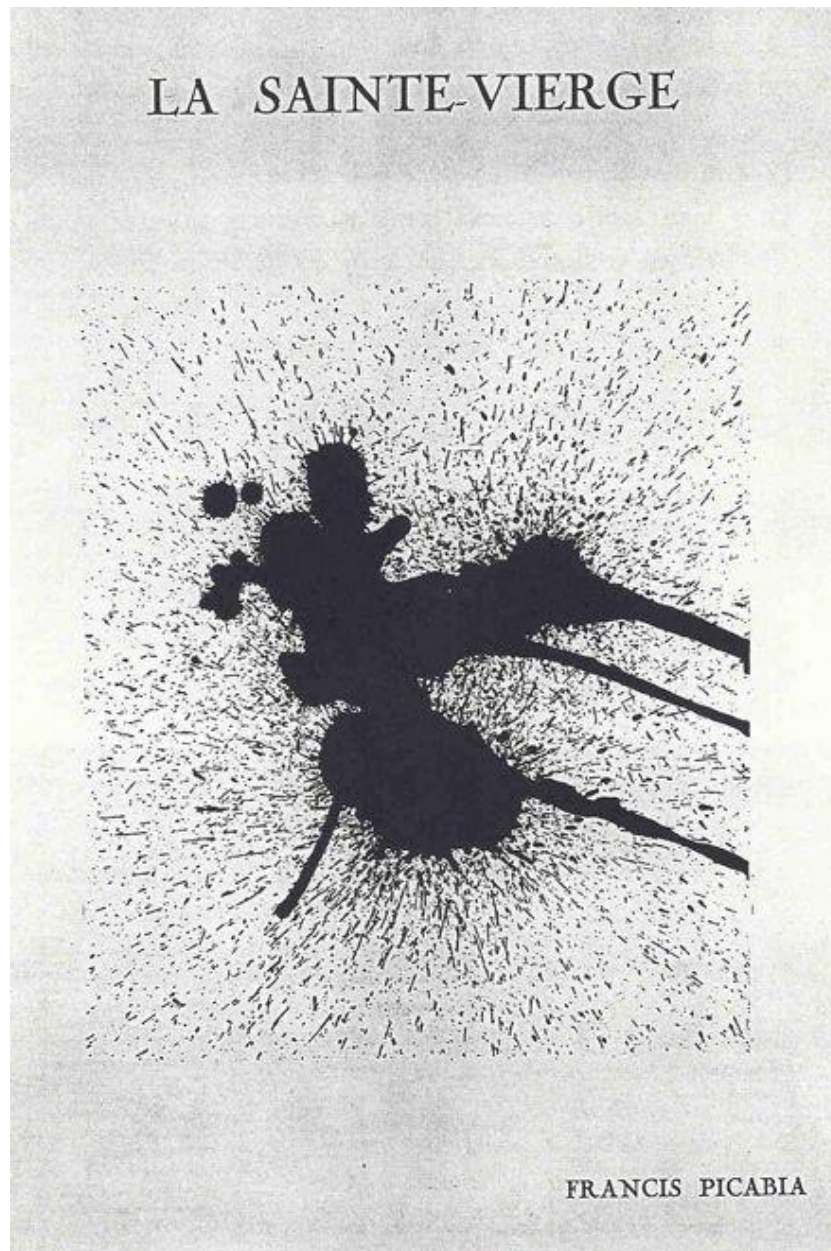
1.5. Francis Picabia, *Untitled (Espagnoles)*, c. 1922-23.

Watercolour, ink, and pencil on paper on cardboard. 60 x 46.5cm. Private collection. [841]



1.6. Postcard of the *Venus de' Medici*, 1906.

Atelier Gebr. Michell, Berlin. 9 x 14 cm. Collection of the author.



2.0. Francis Picabia, *The Virgin Saint (La Sainte Vierge)*, 1920.

Printed illustration 391, no 12, (March 1920, Paris). 55 x 37.6 cm (page).

[660]



2.1. Sergey Solomoko, *Go Away!* Illustrated postcard, 1914.

Imprimerie I. Lapina, Paris. 9 x 14 cm. Collection of the author.



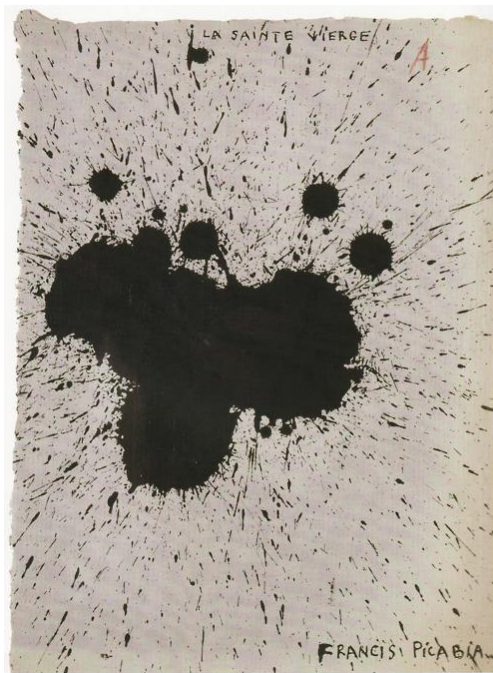
2.2. Postcard depicting Maurice Barrès (seated) with Alice Dumars as Joan of Arc at the Joan of Arc Fête, 1913.

Unknown manufacturer, French. 9 x 14 cm. Collection of the author.



2.3. Francis Picabia, *The Virgin Saint I*, (*La Sainte Vierge*), 1920.

Ink and pencil on paper. 33 x 24 cm. Centre Pompidou. [659]



2.4. Francis Picabia, *The Virgin Saint II*, (*La Sainte Vierge*), 1920.

Ink on paper. 32 x 23 cm. Bibliothèque Jacques Doucet. [658]



2.5 Michelangelo Merisi de Caravaggio, *Judith Beheading Holofernes*, c. 1598-9.

Oil on canvas. 145 x 195 cm. Galleria Nazionale d'Arte Antica.



2.6. Michelangelo Mersis de Caravaggio, *Salome with the Head of John the Baptist*, c.1609.

Oil on Canvas. 116 x 140 cm. Palacio Real de Madrid.

LE MOUVEMENT TOUTOU (1920)

Mademoiselle Pénine Simon, agrégée des lettres, vient de publier une très attachante étude sur « la Poésie au XX^e siècle ». En appendice est donnée une curieuse anthologie se rapportant à divers mouvements littéraires, aujourd'hui totalement oubliés, mais qui eurent leur instant d'éclat entre 1920 et 1922 : Tel est le « Mouvement Toutou » dont nous exhumons quelques pièces particulièrement significatives.

Petit Manifeste sans Prétention

TOUTOU I

Qu'est Toutou ? Rien. Rien. Que doit-il être : Tout, tout.

ART = CACA, remplacé par **Toutou**, atlantosaure, stalactite — ou chaussette russe.

Toutou est : **Anti-tout** : La peinture bactériologique et cubiste préraphaélisme est émulsionnée par l'achondroplasie de syringomieliques nationalistes. Distraction ou escroquerie ? Toutou déquame l'hypophyse des gens de lettres, cocottes aux *cocys traumatiques*. Quant à la philosophie : diastase de l'interdépendance des ascenseurs du Far West — et de Vaches Saintes — des jardins Boboli.

TOUTOU N'EST PAS UN MOUVEMENT, TOUTOU N'EST PAS UNE THÉORIE attachée comme un tire-chaussette à la queue tirebouchonnante d'un mégalothérium syphilitique...

TOUTOU SAPE, TOUTOU HAPPE, TOUTOU JAPPE.

L'erreur diplydienne des Artistes est de vouloir : CRÉER. Après : Succès, ors, honneurs. Toutou, sans création, sans idées, sans production, se fait fort d'arriver aux mêmes résultats. Nous tablons, ô mes frères toutous, sur l'IMBÉCILLITÉ superrachienne du PUBLIC. Tous les imbéciles rhombroédriques se rallieront, pour avoir l'air de comprendre, à **Toutou**, sur l'air de « Viens Poupoule ».

Or les imbéciles = $\frac{9}{10}$ = Toutou triomphera.

Pour **Toutou**, armés de clysopompes barcelonais et zurichois, nous sommes prêts à DESCENDRE DANS LA RUE.

Et à montrer notre derrière à tous les passants.

Cardans le SIÈCLE-TOUTOU, l'important est de faire parler de soi.

On parlera de **Toutou**.

La meilleure littérature c'est la gyraldose, c'est grâce à elle que Poussin peignit la Joconde.

TOUTOU est naturellement : phocomèle, ischiopage, xyphodime, notencéphale, ectromèle, hétéradolphe, inordyme, pygomèle et pygopage...

Toutou croit à Tous les Dieux !

Toutou est atteint à l'état chronique + subaigu : d'Encéphalite léthargique.



Peinture Toutou

La Justice
poursuivant le Crime



Portrait de Saint Joseph
par
HANS HAUPTBOIS

Art Poétique

Lyre à MOI ^{ég} CHApeau
_{alc}

Chat — Pot — Ho — Au chatt !

Sur des tickets de METRO

MAÎTRE-Ho ! — Tu Tiques, hé ?

Geai crie — et j'écris — des MOTS.

COFFRE-fort — chameaux.

Mauves mots — PORTE — Tu cries ?

Je les — — HOP ! — — — dans mon chapeaux.

Puis soit L'UN., L'AUTRE tantôt

SORTEZ ! Sphinx, énigme attique.

Tel me lit d'un ŒIL de VO !

Toc TOC ! cri plus d'un Ki thique.

TROUDUC ! TOC-TOC !

Mais les sous — BONSA ! — Font : TOC !

GARÇON ! J'ai gagné mon BOCK !

C'est le BUT — poteau — en block

De mon Has Art poétique.

AUTRE POÈME

P O È M E

1 2 3 4 5

Pour celui qui lira...

Hinutile de chercher à

Comprendre.

BLOUNT s'en chargera.

POÈME TOUTOU (2)

PRINTEMPS

Re
nou-
veau
qui
fit
de
nous
des veaux

Le Maréchal Joffre et Charlot ont adhéré au Mouvement Toutou.

Ils ne sont pas visionnaires des sens, mais seulement visionnaires de l'inspiration.

Malebranche (Recherche de la vérité. 3. I. V.)

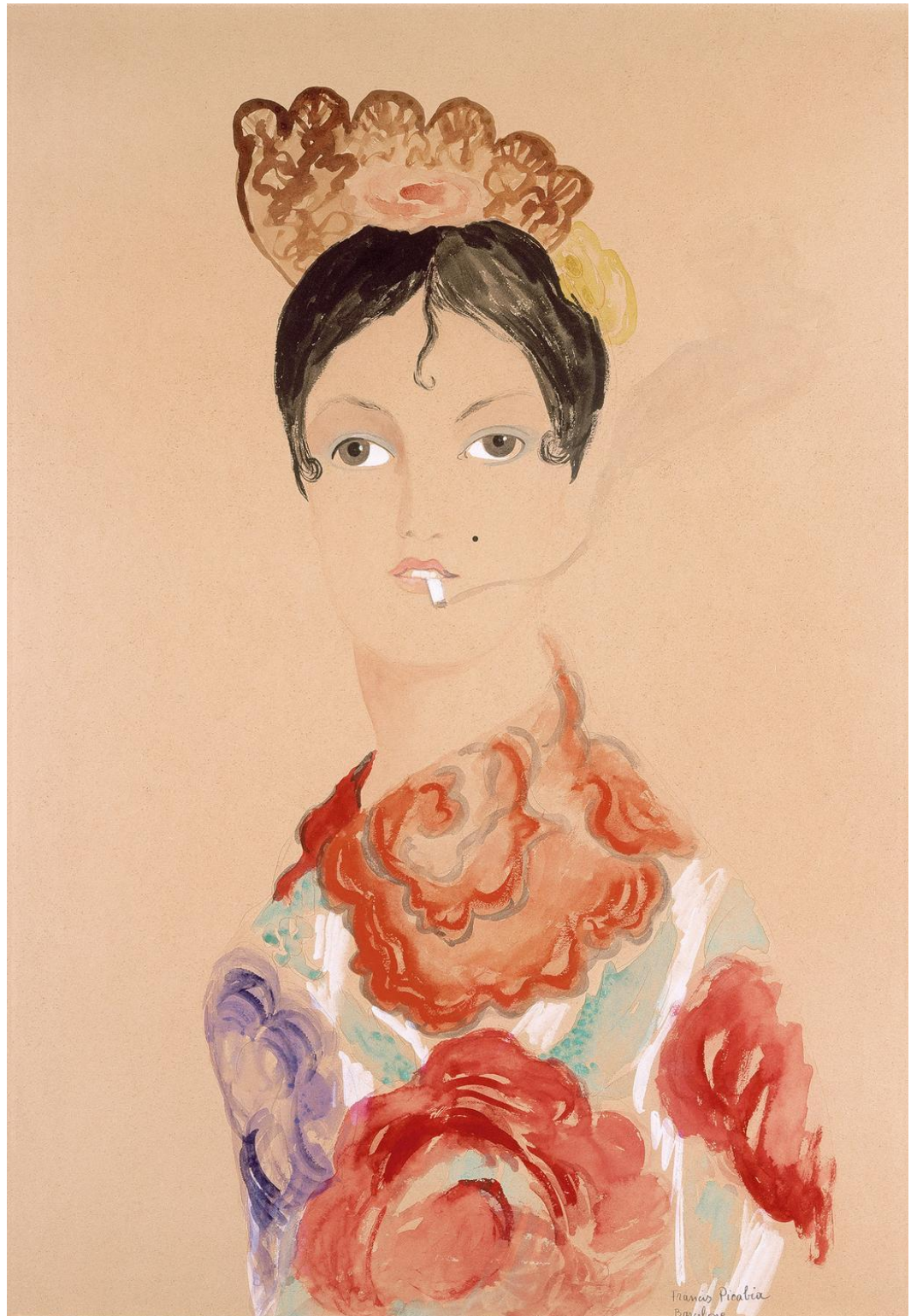
2.5. Le Crapouillot, March 1920.

André Breton Archive.



2.6. "Two Schools" ("Deux Ecoles"), *Les Hommes du Jour*, 9 April 1920.

Collection of the author.



3.0. Francis Picabia, *Spanish Woman (Femme espagnole)*, 1922.

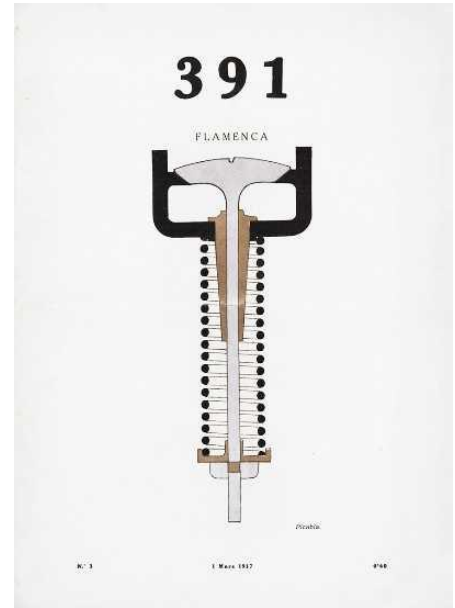
Watercolour, gouache and pencil on paper. 72.5 x 51cm. Private collection.

[756]



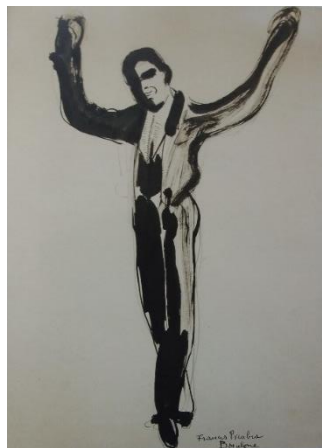
3.1. (left) Francis Picabia, *Spanish Woman with Blue Shawl*, (*Espagnole, châle bleu*), c.1920-24.

Watercolour, ink pencil on paper. 64 x 49 cm. Private collection. [847]



3.2. (right) Francis Picabia, *Flamenca*, 1917.

Printed cover illustration retouched in metallic paint, 391, no. 3 (1 March 1917, Barcelona, deluxe edition). 37.3 x 26.8 cm (page). [543]



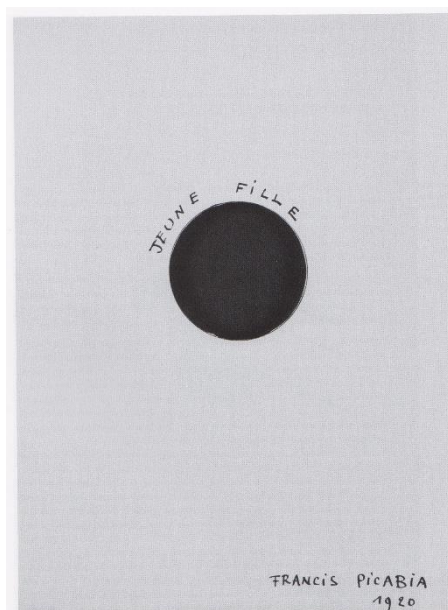
3.3. Francis Picabia, *Dancer* (*Danseur*), c.1922-24.

Pencil and ink on paper. 33 x 24.5 cm. Private collection. [716]

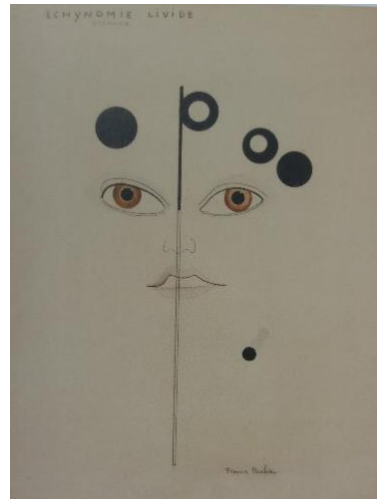
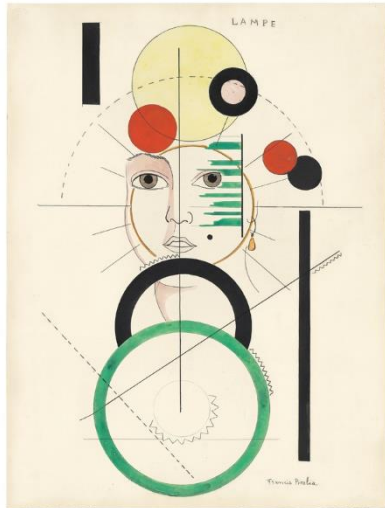


3.4. Francis Picabia, Young Girl (*Jeune Fille*), 1912.

Oil on canvas. 100 x 81 cm. Private collection. [441]



3.5. Francis Picabia, Young Girl (*Jeune Fille*), 1920.

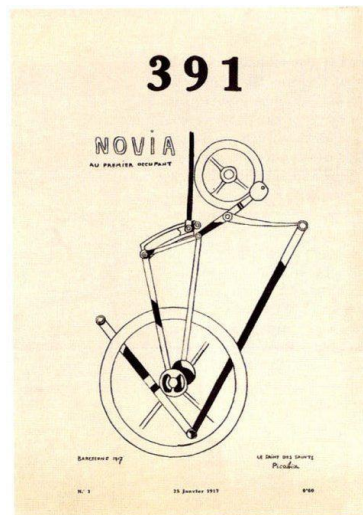


3.6. Francis Picabia, *Échynomie Livide*, c.1923.

Watercolour, ink and pencil on cardboard. 63 x 48.5 cm. Feher collection. [852]

3.7. Francis Picabia, *Lamp (Lampe)*, c.1923.

Watercolour, gouache, ink(?) and pencil on paper. 62.2 x 47 cm. Private collection. [854]



3.8. Francis Picabia, *Novia au premier occupant*, 1917.

Printed cover illustration, retouched in metallic paint, 391 no.1, (25 January 1917, Barcelona, deluxe edition). 37.3 x 27 cm (page). [537]



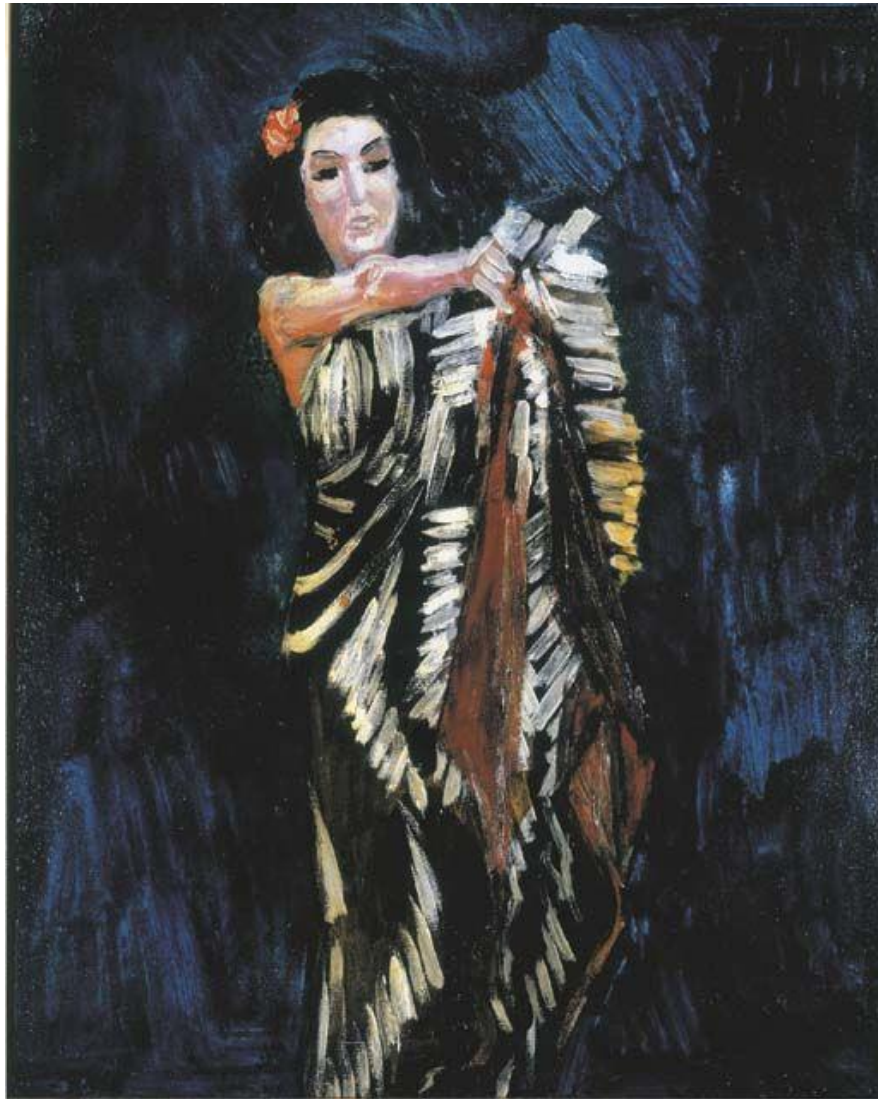
3.9. Marie Laurencin, *Two Spanish Women (Les Deux espagnoles)*, 1915.

Oil on Canvas. 85 x 70 cm. Private Collection.



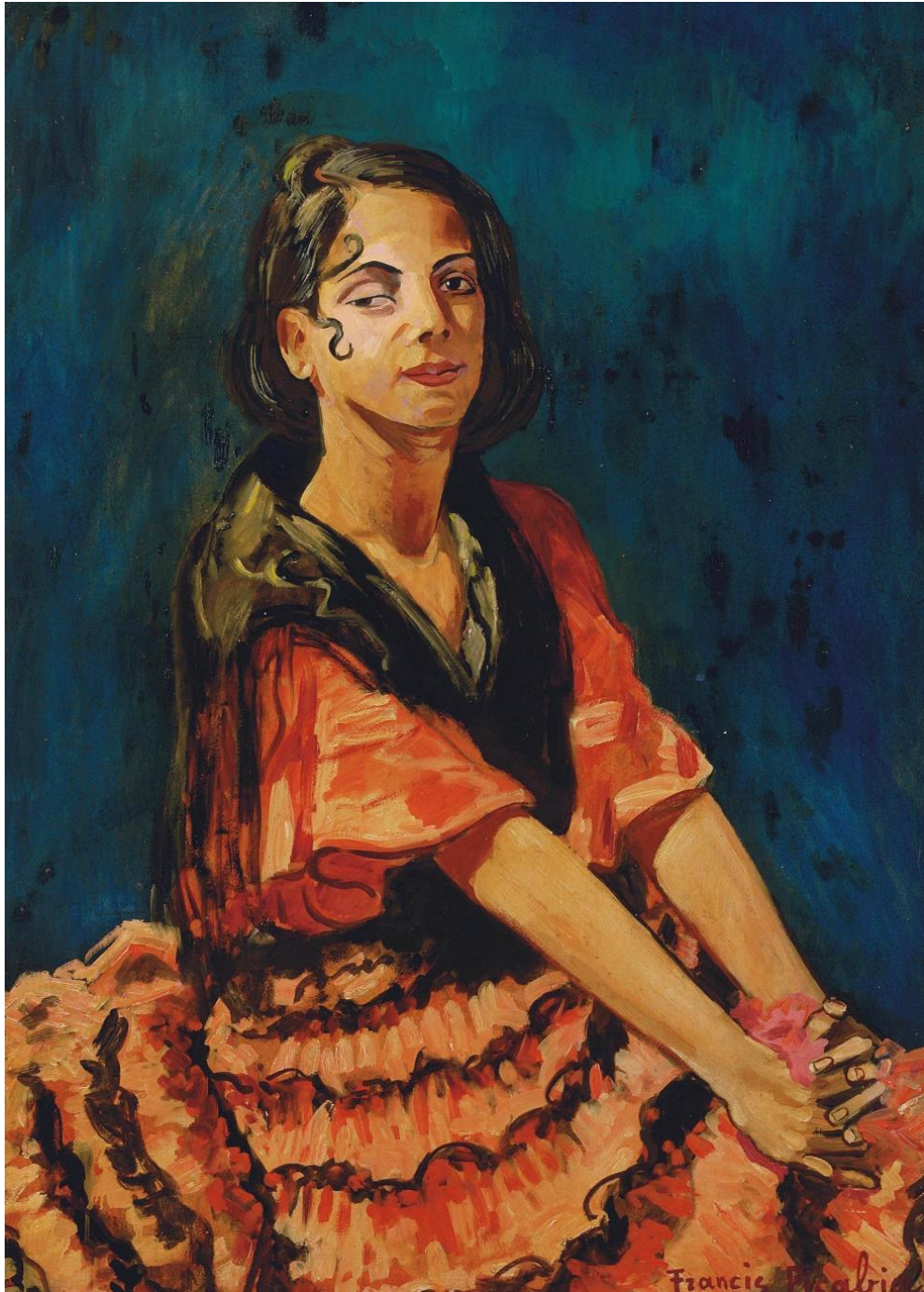
3.10. Marie Laurencin, *Spanish Woman with Fan (Espagnole à l'éventail)*, Undated, c.1915 (?).

Watercolour, ink, and pencil on paper. 24 x 19 cm. Private collection.



3.11. Francis Picabia, *The Gypsy (La Gitane)*, c.1927.

Oil on board. 62 x 52 cm. Private collection.



3.12. Francis Picabia, *Andalusia (Andalouse)*, c.1940-41.

Oil on board. 106 x 76 cm. Private collection.



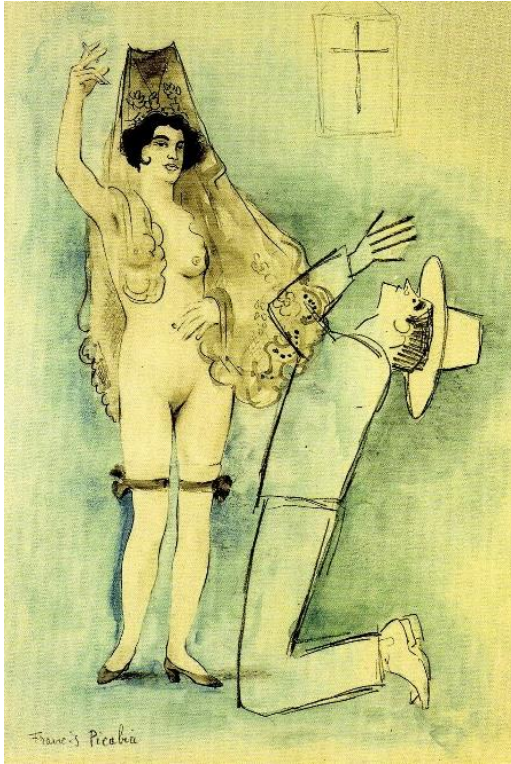
3.13. Francis Picabia, *Espagnole*, c.1920-24.

Watercolour and pencil on paper. 61 x 43.8 cm. Private collection.



3.14. Postcard of Luz Chavita as Carmen at the *Opéra Comique*, undated, c.1901.

Unknown manufacturer, French. 14 x 9 cm.



3.15. (left) Francis Picabia, *Spanish Mistress (The Woman and the Puppet)* (*La maîtresse espagnole [La femme et le pantin]*), c.1925-27.

Pencil, watercolour and ink on paper. 41.5 x 28 cm. Private collection. [1002]

3.16. (right) William Siegel, illustration to Pierre Louÿs *Woman and Puppet*, 1930.



3.17. Postcard, undated, early twentieth century.

Unknown manufacturer. 9 x 14 cm.



3.18. Advertisement for *Gitanes* cigarettes, c.1930.



3.19. Postcard of Bella Crisantema, undated, early twentieth century.

Unknown manufacturer. 14 x 9 cm. Collection of the author



3.20. Postcard of Cleopatra , undated, early twentieth century.

Unknown manufacturer. 14 x 9 cm. Collection of the author.



3.21. Postcard of unknown performer, undated, early twentieth century.
Unknown manufacturer, Paris. 14 x 9 cm.



3.22. Postcard of Fornarina, undated, early twentieth century.
Unknown manufacturer, Madrid. 14 x 9 cm. Collection of the author.



3.23. Francis Picabia, *Fuenterrabía*, 1907.

Soft pencil or charcoal on paper. 26 x 32.5 cm. Private collection. [324]



3.24. Postcard of Fuenterrabia, undated, c.1905-10.

Unknown manufacturer, Spain. Unknown Dimensions.



3.25. Francis Picabia, *Untitled (Torero)*, c.1922.

Watercolour on paper. Unknown dimensions. Unknown location.



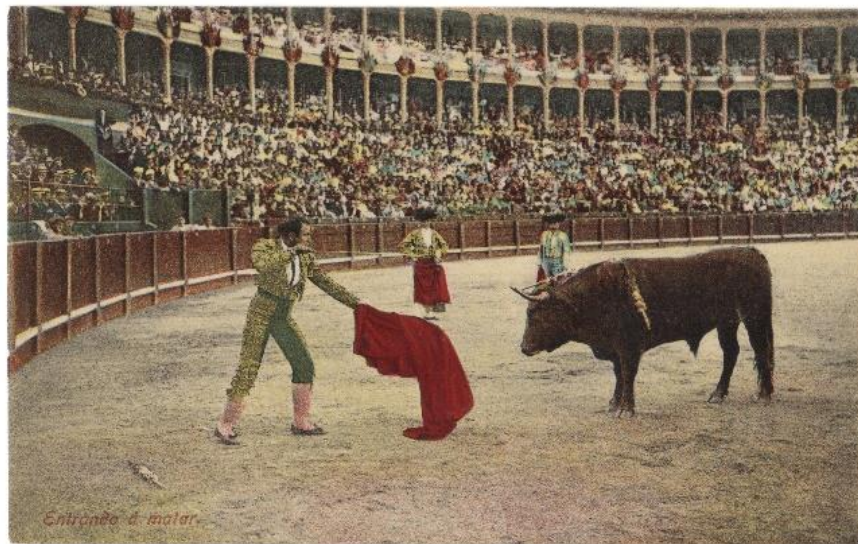
3.36. Postcard of Joselito. Undated, early twentieth century.

Rápido, Madrid. 13.5 x 8.5 cm. Collection of the author.



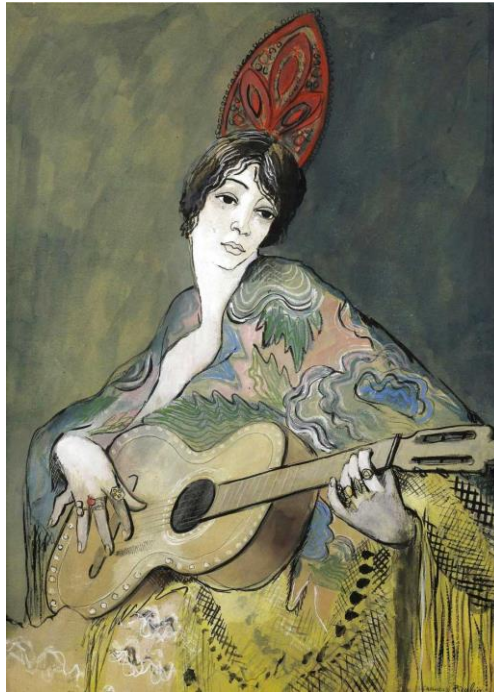
3.27. Francis Picabia, *Bullfight (Course de taureaux)*, c.1925-1926.

Gouache on card. 75 x 105 cm. Private collection. [906]



3.28. Postcard, *Going to Kill (Entrando á matar)*, undated, early twentieth century.

Beanland Malin and Co., Gibraltar. 13.9 x 8.7 cm. Collection of the author.



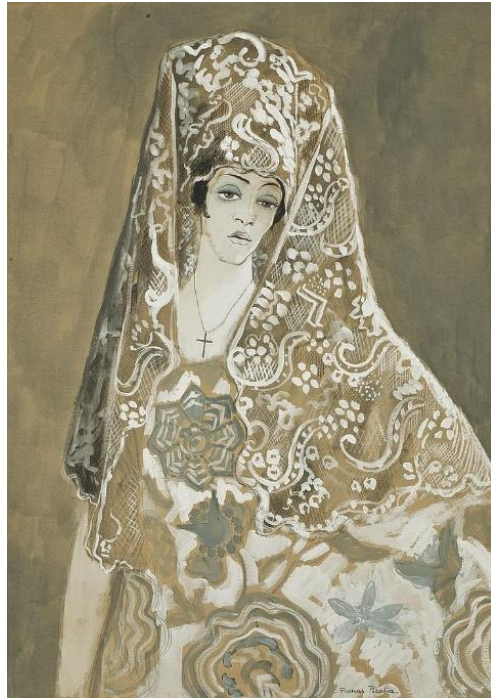
3.29. Francis Picabia, *Woman with Guitar (Femme à la guitare)*, c.1926-27.

Gouache on cardboard. 103 x 74.5 cm. Galerie Michael Haas. [994]



3.30. Postcard of Nereida, undated, early twentieth century.

Unknown manufacturer, Spain. 13.5 x 8.5cm.



3.31. Francis Picabia, *Untitled (Espagnole)*, c.1928.

Pencil, gouache, ink and watercolour on cardboard. 150 x 75 cm. Private collection. [1031]



3.32. Postcard of Paquita Alcaráz, undated, early twentieth century.

Manufactured by Rapide, Madrid. 13.5 x 8.5 cm. Collection of the author.



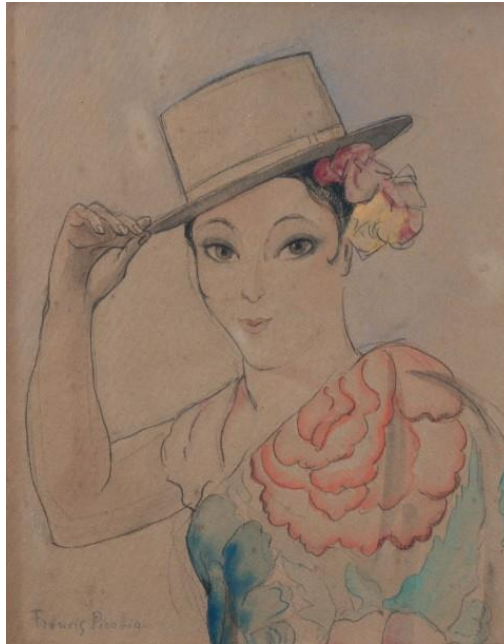
3.33. Francis Picabia, *Andalusian Woman in Mantilla* (*L'andalouse a la mantille*), 1925.

Watercolour and pencil on paper. 65 x 50 cm. Private collection.



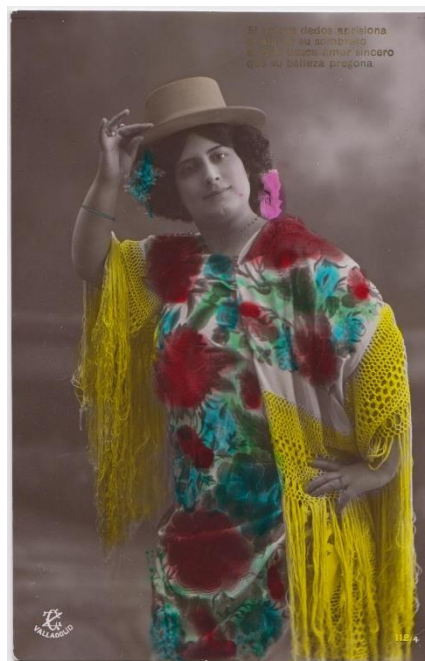
3.34. Postcard of Juanita 'La marquesita', undated, early twentieth century.

Unknown manufacturer, Madrid. Unknown dimensions.



3.35. Francis Picabia, *Spanish Woman with Hat (L'espagnole au chapeau)*, c.1920-25.

Crayon and watercolour on paper. 35 x 27.5 cm. Private collection.



3.36. Postcard of Spanish woman, undated, early twentieth century.

Valladolid, Spain. 8.5 x 13.5 cm. Collection of the author.



3.37. Francis Picabia, *Untitled (Espagnole)*, c.1922.

Ink and pencil on paper. 64 x 54cm. Private collection. [775]



3.38. Postcard of Gran Fregalino, undated, early twentieth century.

Unknown manufacturer. Unknown dimensions.



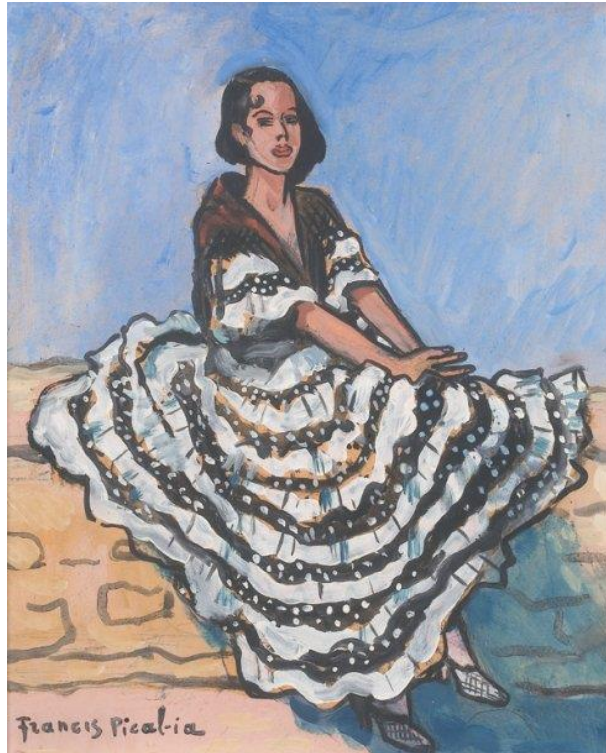
3.39. Francis Picabia, *Espagnole*, c.1922-23.

Ink on paper. Dimensions unknown. Location unknown. [839]



3.40. Postcard *Granada no. 74, Gitana*, undated, early twentieth century.

L.Rosin fotógrafo. 9 x14 cm. Collection of the author.



3.41. Francis Picabia, *Espagnole*, c.1937-38.

Guache on cardboard. 45.8 x 38 cm. Private collection. [1429]



3.42. Postcard *Granada no 4 Mirador de San Nicolás*, undated, early twentieth century.

L.Rosin fotógrafo. 9 x 14 cm. Collection of the author.



3.43. Francis Picabia *Spanish Woman with Fan (Espagnole à l'éventail)*, c.1920-24.

Guache, watercolour and pencil on paper. 65 x 50.1 cm. Private collection.



3.44. Spanish Postcard, undated, c.1950.

Unknown manufacturer, Spain. Unknown dimensions.



3.45. Francis Picabia, *Espagnole*, c. 1926.

Pencil on paper. Unknown dimensions. Location unknown.



3.46. Postcard, *Granada no.6 La salvadora, Bailora Gitana*, undated early twentieth century.

L.Rosin fotógrafo (?). 9 x 14 cm. Collection of the author.



3.47. Édouard Manet, *Young Woman Reclining in Spanish Costume*, 1862-63.

Oil on canvas. 95 x 114 cm. Yale University Art Gallery.



3.48. Édouard Manet, *Mme V. . . in the Costume of an Espada*, 1862.

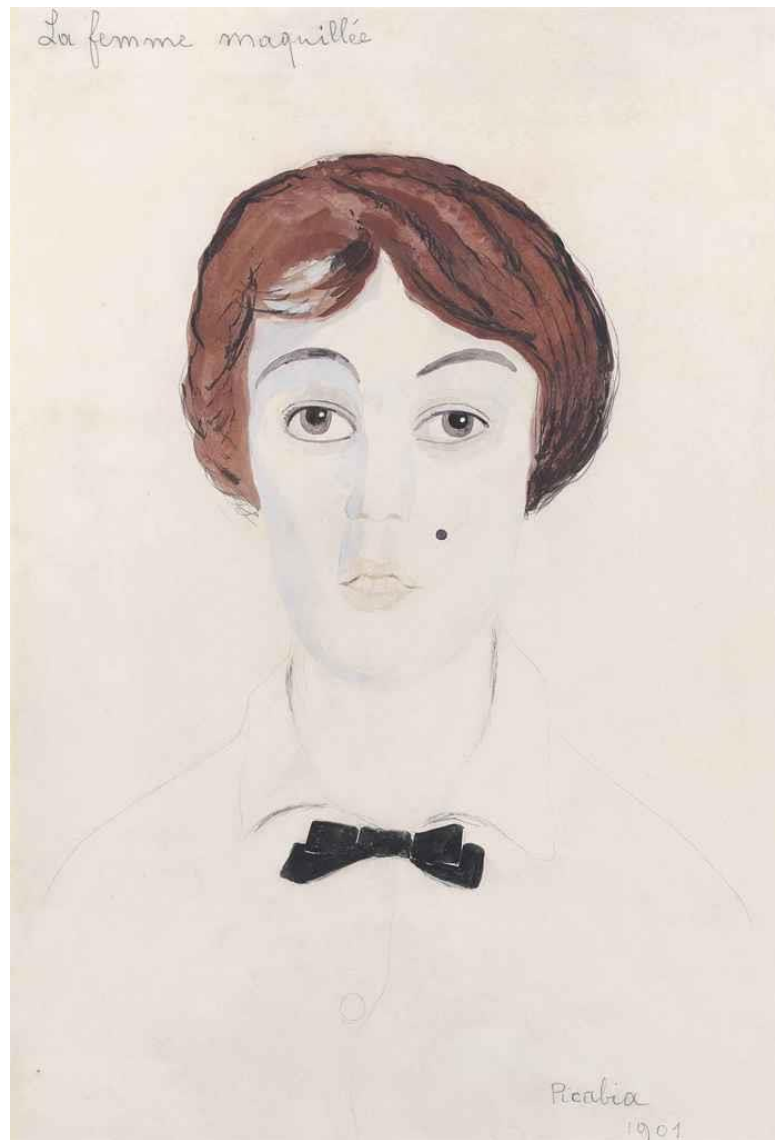
Oil on Canvas. 165 x 128 cm. The Metropolitan Museum of Art.



3.49. Pablo Picasso, Potrait of a Woman in Mantilla, 1917.
Oil on canvas. 116 x 89 cm. Museu Picasso, Barcelona.



3.50. Pablo Picasso, *Olga in Mantilla*, (1917).
Oil on Canvas. 64 x 53 cm. Museo Picasso, Málaga.



3.51. Francis Picabia, *La femme maquillée*, 1901(?).

Watercolour and ink on paper. 64 x 48.3 cm. Private collection.



4.0. Francis Picabia, *Spanish Woman with Butterfly* (*La femme au papillon*), c.1926.

Watercolour and pencil on cardboard. 81 x 56 cm. [990]



4.1. Francis Picabia, *Spanish Woman with Camel* (*The Pink Camel*), (*Espagnole au cameau* [*Le chameau rose*]), c.1927.

Watercolour, gauche, and pencil on cardboard. 81 x 56 cm. [1016]



4.2. Francis Picabia, *Seville*, c.1925-28.

Pencil, gouache and ink on cardboard. 106.4 x 76.3 cm. Private collection.
[1046]



4.3. Francis Picabia, *Butterfly (Papillon)*, 1928.

Watercolour on paper. 32 x 23 cm. Collection of Ronny Van Velde.



4.4. Francis Picabia, *Pink Beast* (*Bête rose*), c. 1926-1928.

Ink, watercolour and pencil on paper. 66 x 54 cm. Private collection. [1039]



4.5. Francis Picabia, *The Women of Love (La Femme de l'amour)*, c.1926-1928.

Pencil, watercolour and ink or charcoal? on paper. 105 x 75 cm. Private Collection. [1030]



4.6. Francis Picabia, *Seville*, c.1927.

Watercolour, gouache ink and pencil on paper. 65 x 49.7 cm. Private collection. [1028]



4.7. (left) Francis Picabia, *Atrata*, c.1929.

Oil and pencil on panel. 149.5 x 95 cm. Private collection. [1090]

4.8. (top right) Sandro Botticelli, *Portrait of a Man with a Medal*, c.1475.

Tempera on panel. 57.5 x 44cm. Galleria degli Uffizzi.

4.9. (bottom right) Anonymous, *Farnese Atlas*, second century AD.

Marble. National Archaeological Museum of Naples.



4.10. Paul Burty-Haviland, *Group Portrait (Superimposition): De Zayas, Picabia (Portrait de groupe [superpositions]: De Zayas, Picabia)*, c.1913-15.

13 x 18 cm. Negative held in the musée d'Orsay, France.



4.11. Francis Picabia, *Subtlety (Sotileza)*, c.1926-28.

Watercolour and pencil on paper, 75.7 x 55.7 cm, National Galleries of Scotland. [1043]



4.12. Postcard of Nicanor Villalta, undated, early twentieth century.

Produced by Rápido, Madrid. 13.5 x 9 cm. Collection of the author.



4.13. and 14. Postcards featuring the poster from *Subtlety*, undated, early twentieth century.

Produced by Rápido, Madrid. 9 x 13 cm. Collection of the author.



4.15. Anonymous, *Virgin from All (Mare de Déu d'All)*, c. 1200.

Wood carving with polychrome in tempera with stucco relief and remains of varnished tin plate. 75.5 x 32.5 x 29.5 cm. Museu Nacional d'Art de Catalunya.



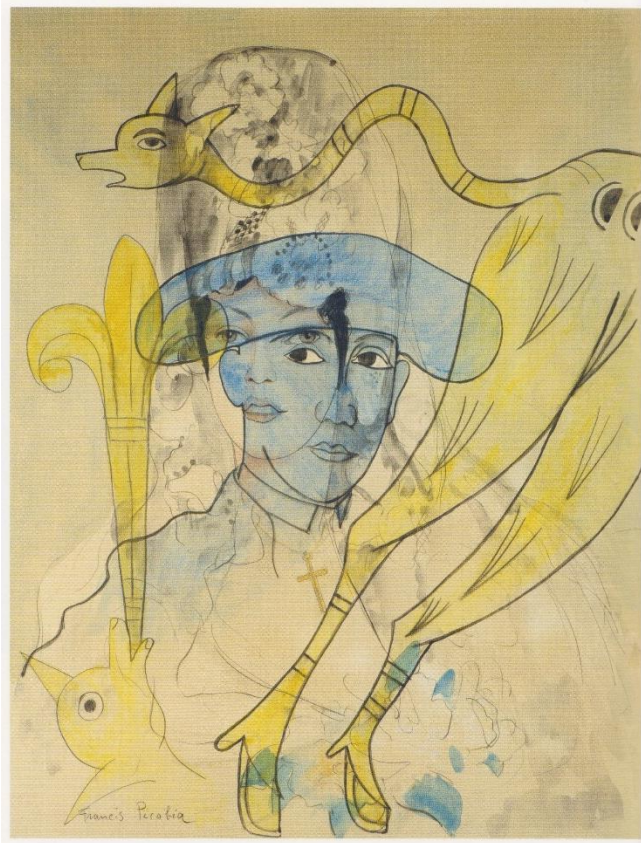
4.16. Francis Picabia, *Untitled (Six Eyes?)*, c.1926-28.

Watercolour, gouache, ink and pencil on paper. 65 x 49 cm. Private collection.
[1042]



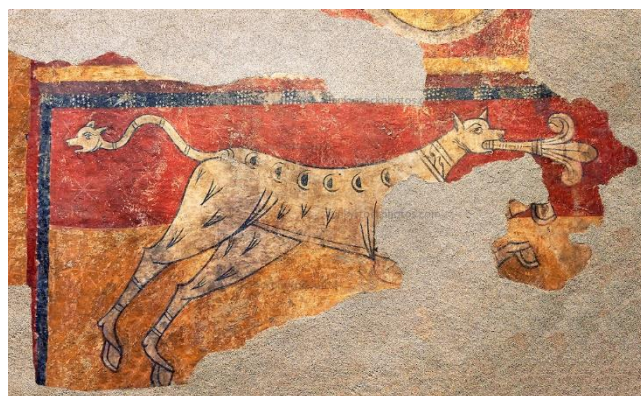
4.17. Anonymous, *Arch of the Apocalyptic Lamb from Sant Climent de Taüll* (*Arc de l'Anyell apocalíptic de Sant Climent de Taüll*), c.1123.

Fresco transferred onto Canvas. 113 x 116 cm. Museu Nacional d'Art de Catalunya.



4.18. Francis Picabia, *Yellow Beast (Bête jaune)*, c.1926-28.

Ink, watercolour, and pencil on board. 64 x 49cm. Private Collection. [1040]



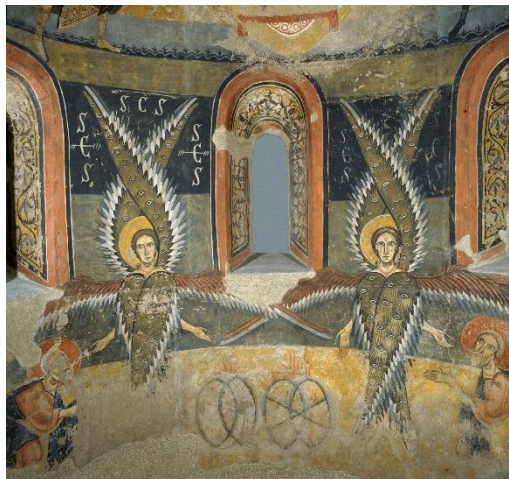
4.19. Master of Boí, *Quadruped with Fleur-de-lis* from Sant Joan de Boí, c.1100.

Fresco transferred to canvas. 222.5 x 216.5 x 3.5 cm. Museu Nacional d'Art de Catalunya.



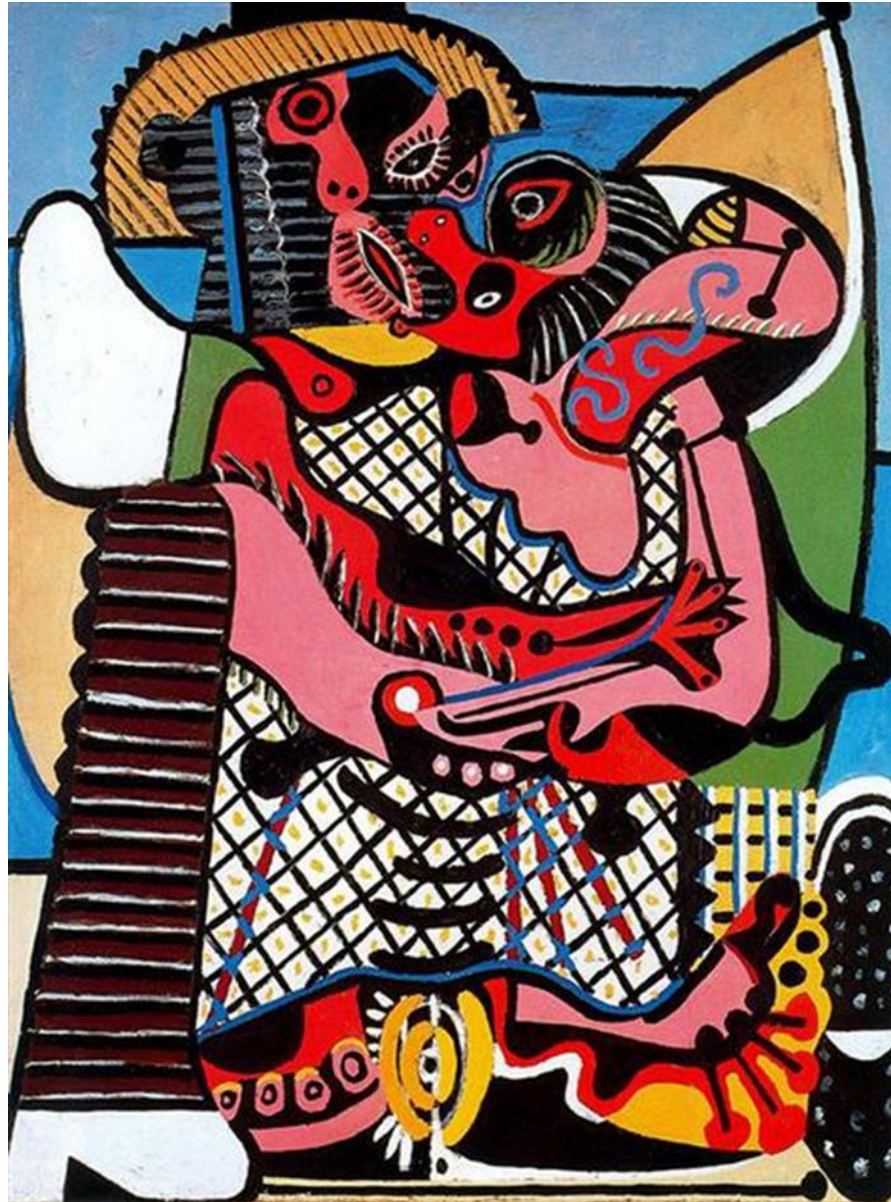
4.20. Francis Picabia, *Tête-et cheval ail*, 1928.

Watercolour and gouache on cardboard. 83.8 x 62.2 cm. Private Collection.



4.21. Circle of the Master of Pedret, *Apse of Santa Maríá, d'Àneu* (detail), end of the eleventh to the beginning of the twelfth century.

Fresco transferred to canvas. 700 x 410 x 210cm. Museu Nacional d'Art de Catalunya.



4.22. Pablo Picasso, *The Kiss*, 1925.

Oil on canvas. 130.5 x 98 cm. Musée National Picasso.

LA RÉVOLUTION SURREALISTE



LES DERNIÈRES CONVERSIONS

SOMMAIRE	
L'enclume des forces : Antonin Artaud	La dernière nuit du condamné à mort : Benjamin Péret
Le surréalisme et la peinture : André Breton	Le Pont de la mort : René Crevel
RÊVES	CHRONIQUES :
Marcel Noll, Michel Léris	L'opportunisme impuissant : Marcel Fourrier
POÈMES	Liberté, liberté chérie : Maxime Alexandre
Robert Desnos, Philippe Soupault, Paul Eluard,	Protestation : L. Aragon, A. Breton,
Antonin Artaud, Michel Léris	Georgia, Louis Aragon
TEXTES SURREALISTES :	Correspondance, Notes
Louis Aragon, Arp	ILLUSTRATIONS :
A la fenêtre : Paul Eluard	Arp, Giorgio de Chirico, Georges Malkine,
Derniers efforts et mort du prévôt :	André Masson, Picasso, Man Ray, Pierre Ray,
Pierre de Massot	Déda, Soutine, Yves Tanguy, etc.

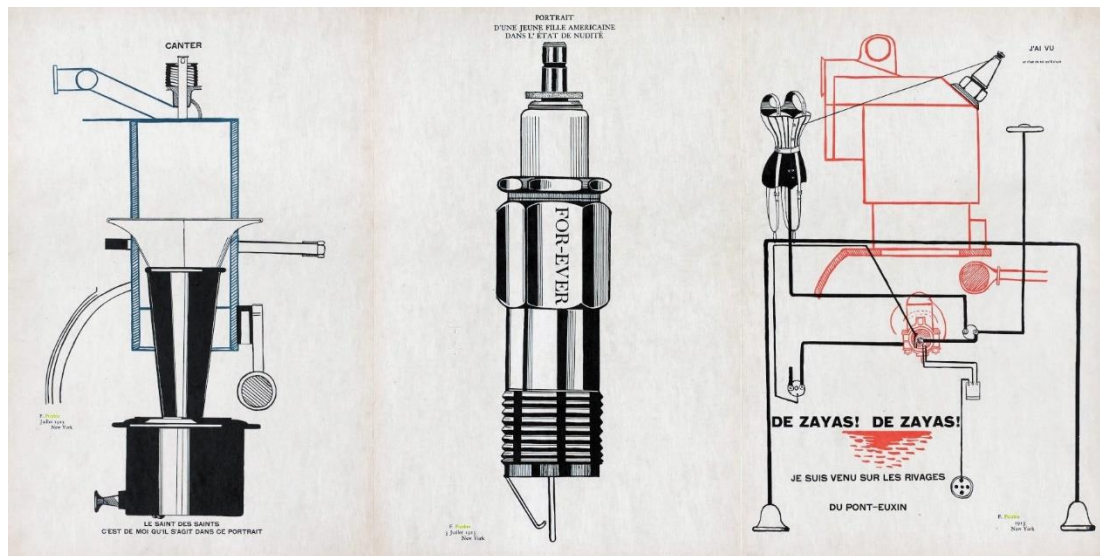
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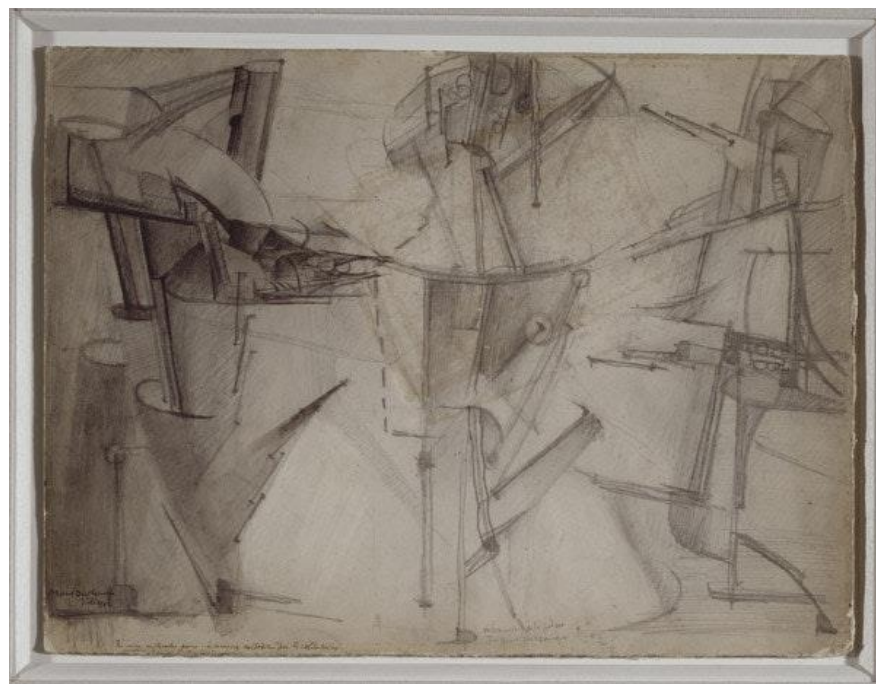
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4.23. La révolution surréaliste no.7 (15 June 1926)

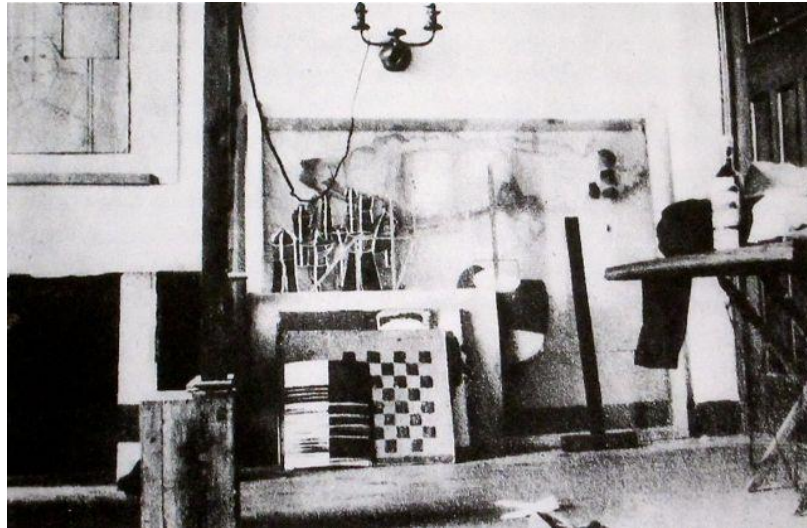


4.24. Francis Picabia, *The Saint of Saints*, *Young American Girl in a State of Nudity* and *De Zayas! De Zayas!* As reproduced in 291 (1 July 1915)



4.25. Marcel Duchamp, *The Bride Stripped Bare by the Bachelors*, 1912.

Pencil and wash on paper. 23.8 x 32.1 cm. Centre Georges Pompidou.



4.26. Marcel Duchamp's studio, 33 West, 67th Street, NY. c.1918.



4.27. *The Saint of Saints*, *The Infant Carbuirettor* and an unidentified *Espagnole* hung in Picabia's dining room at the Maison Rose, Trembley-sur-Mauldre, c.1922-24.



4.28. Francis Picabia, *Women with Cigarette (Catalan Romanesque Virgin and Child) (Femme a la cigarette)*, c.1926-28.

Pencil, gouache and watercolour on paper. 62 x 47 cm. Private collection.
[1044]



4.29. Francis Picabia, *Transparency (Transparence)*, c.1926-28.

Gouache, ink and pencil on paper. 37.2 x 31.1 cm. Private collection. [1045]



4.30. Anonymous, *Alter Frontal from La Seu d'Urgell* (workshop), second quarter of the twelfth century.

Tempera and varnish on metal plate on wood. 102.5 x 151x 6 cm. Museu Nacional d'Catalunya.



4.31. Francis Picabia, *Woman in Blue Shawl* (*La Femme au Châle Bleu*), c.1926-8.

Watercolour on board. 73 x 56 cm. Private Collection.



4.32. Guido Reni, *Madonna in Prayer*, 1575-1646.

Oil on canvas. 80.5 x 65 cm.



4.33. Circle of the Master of Pedret, *Apse of Santa María, d'Àneu* (detail), end of the eleventh to the beginning of the twelfth century.

Fresco transferred to canvas. 700 x 410 x 210cm. Museu Nacional d'Art de Catalunya.



4.34. Anonymous, *Apse of Estaon*, (detail showing inscription LV CAS EVG) mid-twelfth century.

Fresco transferred to canvas. 450 x 400 x 200 cm. Museu Nacional d'Art de Catalunya.



4.35. Anonymous, *The Virgin of Montserrat*, twelfth century.
Carving with polychrome. Montserrat Monastery.



4.36. Francis Picabia, *Rue Blomet*, 1947.
Oil on panel. 60 x 48.5 cm. Private collection.

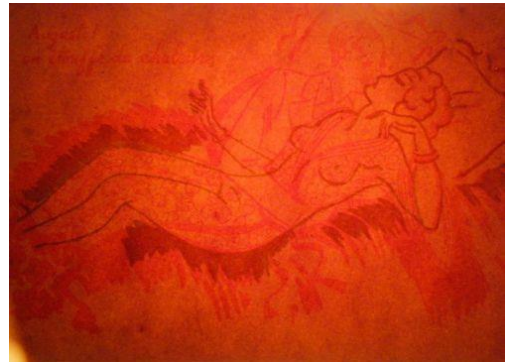


4.37. Francis Picabia, *Young Girl in Paradise (Jeune fille au paradis)*, c.1927-28.

Watercolour on paper. 81.5 x 73.5 cm. Private collection. [1018]



4.38. Sandro Botticelli, *Illustration to Dante's Inferno, Paradiso, Canto VI*, c.1480 - c.1495.



4.39. Transparent Card, early twentieth century.

Normal viewing conditions (left) and held to the light (right).



4.40. and 4.41. Postcards of butterfly girls, undated, early twentieth century.

Unknown manufacturer. Unknown dimensions.



4.42. Postcard of butterfly girl at the Moulin Rouge. Undated, early twentieth century.

Unknown manufacturer. Unknown dimensions.



4.43. Postcard of Woman and Butterfly. Undated, early twentieth century.

Unknown manufacturer, Spain. Unknown dimensions.



5.0. Francis Picabia, *The Spanish Revolution* (*La Révolution Espagnole*), c.1937.

Oil on canvas. 162 x 130 cm. Private collection. [1422]



5.1. Francis Picabia, *Untitled (At the Beach)*, 1937.

Pencil on Paper. 24.8 x 17.6 cm. Comité Picabia Archive.



5.2. Anonymous, *Two Inseparable Companions: Communism and Misery*, 1932 (?).

Catalan Election Poster, 91 x 114 cm.



5.3. Ricard Obiols, *For the Militias*, 1936.

C.N.T. Poster. 50 x 35 cm.



5.4. Parrilla, *The Internationals - United with the Spanish we Fight Side-by-Side Against the Invader*, 1937.

Poster for the International Brigade. 100 x 70 cm.



5.5. Spanish Postcard, 'Little flag you are red / Little flag you are gaulda [reseda luteola, a plant used to produce yellow dye] / you wear gold / you wear blood in the depths of your soul,' undated, c.1927.

Rápido, Madrid. 14 x 9 cm. Collection of the author.



5.6. Spanish Postcard, 'There for the land lies / there the earth of Africa / a Spanish soldier / in this way sang,' undated, c.1927.

Rápido, Madrid. 14 x 9 cm. Collection of the author.



5.7. Spanish Postcards 'Like the wine of Jerez / and the Rioja vineyard / they are the colours you have / little flag of Spain,' 25-9-1927 (left), undated (right).

Rápido, Madrid. 14 x 9 cm. Collection of the author.



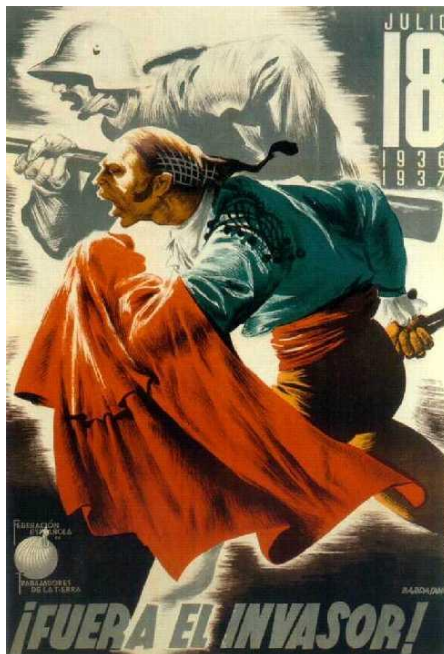
5.8. Spanish Postcard, 'When I am in a foreign land / and contemplate your colours / remembering your feats / I remember my friends/ look I love you / little flag of my soul,' dated 1926.

Rápido, Madrid. 14 x 9 cm. Collection of the author.



5.9. Spanish Postcard, 'The day that I die / if I am far from my country / I want them to cover my body / with the flag of Spain,' undated, c.1927.

Rápido, Madrid. 14 x 9 cm. Collection of the author.



5.10. José Bardasano, *Out with the Invador! Republican Poster*, 1937.



5.11. *La Révolution Espagnole*, first French issue (3 September 1936).



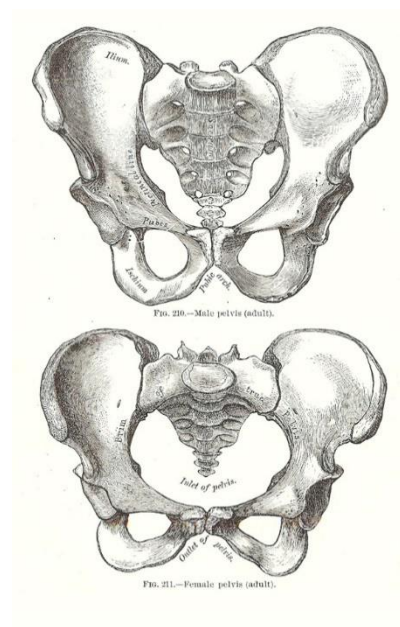
5.12. Corpse of Carmelite Nun on display in public Barcelona, July 1936.



5.13. Exhumed bodies in Barcelona, July 1936.



5.14. Spanish Republicans posing with exhumed bodies, 1936.



5.15. Illustration of hips, *Gray's Anatomy*, 1858.



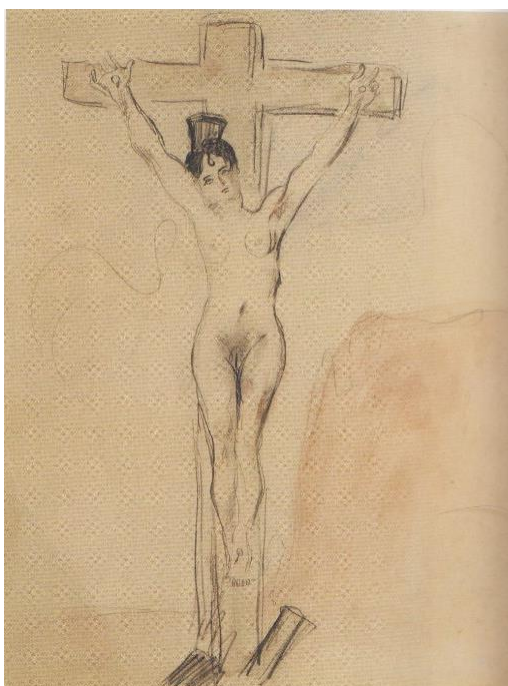
5.16. Francis Picabia, *Espagnole*, c.1926-27.

Gouache crayon and watercolour on paper, 54 x 46 cm, Private Collection.



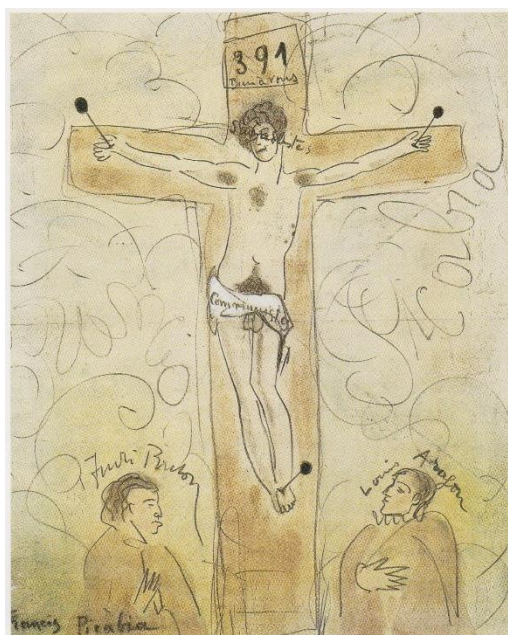
5.17. Félicien Rops, *The Supreme Vice* (*Le vice supreme*), 1884.

Etching. 11.75 x 7.94 cm. Los Angeles County Museum of Art.



6.0. Francis Picabia, *The Woman on the Cross* (*La Femme en croix*), c.1925.

Pencil on watercolour on cardboard. 32 x 25 cm. Private collection. [898]



6.1. Francis Picabia, *Surrealism Crucified* (*Surréalisme crucifié*), c.1925.

Pencil, watercolour and pastel (?) on paper. 31.8 x 25.2 cm. Musée d'art moderne de la Ville de Paris. [897]