

PICASSO: THEATRE ARTIST

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SHAWNA YVONNE LYNCH

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Shawna Yvonne Lynch, Candidate for the Master of Arts Degree

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## ABSTRACT

*Picasso: Theatre Artist* is centered upon Pablo Picasso's work in the theatrical field. Pablo Picasso is internationally known as a Spanish painter who championed the Cubist perspective in graphic art. However, his extensive work with the theatre in various aspects of the field classifies him as a valid theatre artist. This thesis examines early theatrical influences in Picasso's life, his designs for the theatre and his writing.

A brief synopsis of Picasso's life in chronological sequence is given with emphasis on people, places, and events that relate to Picasso's career as a theatrical artist. This initial chapter elaborates upon Picasso's connection with literary and theatrical individuals such as Max Jacob, Guillaume Apollinaire, Gertrude Stein, Jean Cocteau, Serge Diaghilev and Les Ballets Russes, and André Breton.

Secondly, Picasso's designs for the stage are presented in chronological order: *Parade, Le Tricorne, Pulcinella, Cuadro Flamenco, Antigone, Mercure, Le Train Bleu, Oedipus Rex, Afternoon of a Faun, Icare*. This section provides detailed descriptions of Picasso's designs, synopses of the productions, collaborations with Serge Diaghilev and Les Ballets Russes and Jean Cocteau, and information about the premieres of the productions with mention of audience reaction and possible influence upon future theatrical ventures.

Then, Picasso's plays, *Four Little Girls* and *Desire Caught by the Tail*, are analyzed with consideration given to influences upon Picasso's writing, the plays, and concepts arising from the text.

## APPROVAL PAGE

The faculty listed below, appointed by the Dean of the College of Arts and Sciences, have examined a thesis titled “Picasso: Theatre Artist,” presented by Shawna Y. Lynch, candidate for the Master of Arts degree, and certify that in their opinion it is worthy of acceptance.

### Supervisory Committee

Felicia Hardison Londré, Ph.D., Committee Chair  
Department of Theatre

Gene Emerson Friedman  
Department of Theatre

Erika Bailey  
Department of Theatre

## TABLE OF CONTENTS

ABSTRACT.....	iii
ACKNOWLEDGEMENTS.....	viii
INTRODUCTION.....	1
Chapter	
1. THE LIFE OF PICASSO.....	4
2. PICASSO AS THEATRICAL DESIGNER .....	24
<i>Parade</i> .....	24
<i>Le Tricorne</i> .....	57
<i>Pulcinella</i> .....	64
<i>Cuadro Flamenco</i> .....	75
<i>Antigone</i> .....	77
<i>Le Mercure</i> .....	79
<i>Le Train Bleu</i> .....	86
<i>Oedipus Rex</i> .....	87
<i>Afternoon of a Faun</i> .....	88
<i>Icare</i> .....	91
3. PICASSO AS PLAYWRIGHT .....	93
<i>Desire Caught by the Tail</i> .....	94
<i>Four Little Girls</i> .....	99
CONCLUSION.....	106
Appendix	
A. TIMELINE OF THE LIFE OF PICASSO IN CORRELATION WITH PICASSO’S ARTISTIC CAREER AND RELEVANT ARTISTIC MOVEMENTS .....	107
B. THE THEATRE AND PICASSO.....	110
C. PICASSO AND HARLEQUIN .....	117

BIBLIOGRAPHY .....	118
VITA.....	122

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## DEDICATION

My thesis is dedicated to my mother, Dana Lynch, for encouraging my love of theatre and art. Thank you for your intelligence, creativity, and love of the abstract.

## INTRODUCTION

For my final year of undergraduate work, in pursuit of a Bachelor of Fine Arts in Theatre, I was given the opportunity to study abroad. I seized the chance to travel and experience foreign cultures. My travels overseas led me to England, Spain, Ireland, and the Netherlands. I studied various theatrical perspectives and explored the culture and sights of the regions.

During my time in Spain, I spent 2 ½ months in Barcelona and studied at the Institut del Teatre. In Barcelona I visited the Museu Picasso. I had always found Picasso's art intriguing and was anxious to see a significant collection of his oeuvre. The museum is organized into the categories/time periods of his work such as Picasso's Rose Period and Blue Period. Before touring the museum, I was knowledgeable only about Picasso's drawings and paintings. His sculpture and pottery work displayed at the museum was quite exciting to study. My comprehension of Picasso expanded.

Three years later in graduate school I discovered another important artistic endeavor of Picasso: theatre. Not only had Picasso designed for the stage, but he had also penned two plays. I found myself in awe of Picasso's work yet again. Unbeknownst to me at the time, I had discovered the subject for my thesis.

This rediscovered love for Picasso was fortuitous. I had originally decided to discuss the correlation between art and theatre. Art and theatre are constantly influenced by each other and I wanted to explore this relationship and provide an understanding of this idea. Therefore, the subject of Picasso was ideal. Picasso is an iconoclast in the discipline of art. His nonconformist artistic techniques are renowned. Picasso is one of the most recognizable figures of 20<sup>th</sup>-century art. Perhaps this recognition has overshadowed Picasso as a theatre

artist. My purpose is to recognize Picasso in the discipline of theatre. Picasso's designs for the stage and his playwriting display the same nonconformist ideas present in his art. His theatrical work is innovative and abstract. Picasso's iconoclastic work in the theatrical discipline supports the identification of Picasso as a valid theatre artist.

Picasso was born in Spain, but made his career in France. He surrounded himself with literary and artistic figures who influenced his creative endeavors. He also attended meetings held by members of the literary and artistic communities to stay abreast of new ideas and cultural movements. These facts are the focus of Picasso's life as elaborated upon in the thesis. Instead of providing a retelling of Picasso's life, which is available in numerous books listed in the bibliography, I have narrowed the content to include people, places, and events that impacted Picasso's theatrical career.

In addition to the influences upon Picasso's career, I have also provided information about Picasso's transition to stage design. This transition began with illustrations of texts, such as collections of poetry for friends. He also created programs for events at local cafés. Picasso attended the theatre with friends and lovers and observed designs for the stage. The people, places, and events of Picasso's life prepped him for his theatrical career.

So, how did Picasso finally make the decision to design for the stage? He was persuaded by an influential French theatrical artist named Jean Cocteau. Upon Cocteau's urging, Picasso's theatrical career began. What productions did Picasso design? Did he incorporate a Cubist perspective in his theatrical work? My research included these questions. I have discovered the answers to these queries and have provided detailed information about the development of each production with specificity to Picasso's design

process. The premiere of each production is described with elaboration upon audience reactions and any influences upon future theatrical endeavors.

Picasso's plays are also discussed in depth. My thesis provides synopses of his plays along with analyses of the ideas within the texts. Although there are numerous books about Picasso's work with the theatre in terms of design, I did not discover a book that incorporated Picasso's theatrical design work with his playwriting. This amalgamation of Picasso's work for the theatre is an important aspect of identifying Picasso as a theatre artist. Cooper in Picasso Theatre reiterates this idea: Picasso "ventured much further than his predecessors in the field, so deeply indeed that he has become a man of the theatre" (13).

An appendix is provided with a brief discussion of plays influenced *by* Picasso and his life and work. The plays are described, but not analyzed in depth. The emphasis of the section is not upon the intricacies of each play, but on the idea that numerous plays have been penned, and will continue to be written, with Picasso or his life and work as the subject.

## CHAPTER 1

### THE LIFE OF PICASSO

Numerous books have been written that detail the life of Pablo Picasso. This chapter about the iconic artist is not to describe every choice and action he made or to discuss his artwork. Instead, this chapter will provide an understanding of Picasso's life with specific reference to people, places, and events that influenced Picasso's career as a theatre artist. For additional information regarding Picasso's work and artistic movements in conjunction with his life, refer to Appendix A, page 107, a timeline of his life and work.

Picasso's life was rich with adventure and enveloped in the arts. Picasso was born Pablo Picasso Ruiz on 25 October 1881, in Málaga, Spain, to María Picasso Lopez and José Ruiz Blasco. Picasso's father earned a living as an art teacher and painter of the pigeons that he devoted his time to breeding (Richardson *Vol I* 16). His father moved the family several times around Spain for new teaching positions. Picasso's mother was a source of energy for the family, for she worked hard to keep them going through hard times. Doña María gave birth to two girls: Lola in 1884 and Concha (often referred to as Conchita) in 1887. Picasso lived a female-dominated childhood. He was very close to Conchita. At the age of seven, Conchita contracted diphtheria and died (Richardson *Vol I* 49-50). Her death left a lasting impression on Picasso's life and work.

Doña María once said that Picasso could draw before he could speak (Richardson *Vol I* 27). He was not interested in public school, but instead devoted himself to artistic endeavors. Picasso's skills as an artist began to shine as his father's sight began to deteriorate and the steadiness in his hand started to diminish (Richardson *Vol I* 40). Although Picasso was dedicated to the art of drawing and painting, he was also drawn to the

theatre. “Drama was in his blood” (Richardson *Vol I* 41). In Corunna where his father was teaching, Picasso attended the Teatro Principal and witnessed plays by Jose Calderón de la Barca and Jose Echegaray (Richardson *Vol I* 41). Picasso also took up the pen to write. He created handwritten newspapers to correspond with his family in Málaga.

In the fall of 1895, the family moved to Barcelona and Picasso enrolled in La Llotja, a fine arts school; at the age of fourteen, Picasso was five to six years younger than his fellow classmates. It was here in Barcelona that Picasso experienced the pleasures of the brothels. At the age of fifteen, Picasso took a mistress, Rosita del Oro, a well-known circus performer (Richardson *Vol I* 68). Picasso’s engagement with women in Barcelona proved to be a source of inspiration in his work. Many of his works incorporate female subjects inspired by women in the brothel, dancers, mistresses, and wives.

In 1897, Picasso moved to Madrid to attend San Fernando Academy, the most prestigious art school in the country. This proved to be a difficult transition for “...a sixteen-year-old making the difficult transformation from overprotected prodigy to underprotected adult performer” (Richardson *Vol I* 90). He longed for the encouragement of his family again.

Picasso returned to Barcelona in 1898 as the city was in the midst of preparation for a possible invasion by the Americans during the Spanish-American War. This tense atmosphere led Picasso to join his friend Manuel Pallarès, a talented painter, at his family farm in Horta. Picasso helped out around the farm and enjoyed the calm of the countryside. According to Penrose, “He was eager to learn the crafts of farming” (Penrose Picasso 43). “Entertainment was limited to religious festivals and saints’ days: the occasion for

processions and pageants, for feasting and drinking” (Richardson *Vol I* 105). Picasso and Manuel even spent several weeks in a cave in the mountains painting and living off the land.

It was around this time in Picasso’s life that he chose to be referred to as Picasso in his career. He was attracted by the double ‘s’ which is very rare in Spanish and the idea that important artistic figures have a double ‘s’ in their names such as: Matisse, Rousseau, Poussin, Borrassá (Richardson *Vol I* 106).

Picasso moved back to Barcelona in 1899 and met Carles Casagemas and Jaime Sabartés. Casagemas, a painter, was a dedicated decadent in life, art and literature; he studied art and stage design (Richardson *Vol I* 118). Picasso and his new friend were constantly together, even sharing a studio in Barcelona. Sabartés, a poet, met Picasso in the city at an old art studio.

In Barcelona Picasso was involved at Els Quatre Gats tavern. Modeled on Bohemian cabarets, this local establishment was a hub for the artistic and literary scenes. Picasso learned the latest developments in literature, philosophy, music, and politics. The location became a famous cabaret (Penrose Picasso 47). Els Quatre Gats held exhibitions, published its own journal, sponsored lectures, encouraged evenings of modern music, held meetings of an active Wagner society, and hosted poetry readings and theatrical productions (Richardson *Vol I* 132). “The tavern advertised itself as a ‘Gothic beer hall for those amorous of the north and Andalusian patio for amateurs of the south, a house of healing’” (Penrose Picasso 48). Picasso’s involvement at the tavern began with the traditional popular puppetry: Punch-and-Judy shows. Picasso designed posters for the puppet shows (Richardson *Vol I* 133). He later created menu cards and flyers for the tavern (Richardson *Vol I* 141).

One of the most influential moments in Picasso's life was his first trip to Paris in October 1900 with Casagemas and Pallarès (who joined later). Casagemas was a financial resource during the trip (Penrose Picasso 58). This trip foreshadowed Picasso's career trajectory and his success in Europe's cultural center. "His main concern on this trip was to establish a foothold in the Parisian art world and give himself a crash course in modern French painting so that he could come back and eventually settle in Paris" (Richardson *Vol I* 172). Picasso established connections with artists and art dealers. After a couple of months in Paris, Picasso and Casagemas returned to Barcelona. After a week or two in Barcelona, they headed to Málaga. The mental state of Casagemas began to waver and Picasso lost patience for his friend. Picasso stuck Casagemas on a boat back to Barcelona; this was the last time Picasso saw him (Richardson *Vol I* 175).

Picasso moved to Madrid in January 1901. In February he received the news that Casagemas had committed suicide. The story relayed to Picasso involved Casagemas enjoying dinner with friends. He stood up to make a speech and handed out letters (suicide notes) to his friends and to the love of his life, Germaine; then he pulled out a gun and shot himself (Richardson *Vol I* 180-181). Picasso always felt partly responsible for the death of Casagemas; he regretted cutting Casagemas out of his life.

Throughout the year of 1901, Picasso traveled to Barcelona and Paris for art exhibitions. During an exhibition in Paris, Picasso met Max Jacob. Max Jacob was a poet, painter, and art critic with connections in the Parisian cultural scene. The two artists developed a friendship after Jacob left an admiring note for Picasso at the art gallery displaying Picasso's work (Richardson *Vol I* 203). Jacob introduced Picasso to the French language and to French theatre; Jacob was also an actor. Jacob took Picasso to see operas



which possibly included *I Pagliacci* and *La Bohème* (Richardson *Vol I* 338). “At night there were frequent visits to the cabarets of Montmartre such as the Chat Noir, and, when tickets could be found, to the Moulin Rouge” (Penrose Picasso 76). Picasso and his friends also enjoyed the artistic atmosphere of Le Lapin Agile. Artists and writers would congregate at the small café to listen to recitals, exchange ideas and celebrate special occasions such as the opening of an exhibition (Penrose Picasso 117). The walls of the café were lined with work by artists that were used as payment for debts. Theatrical entertainment was a prominent part of Picasso’s social life in Paris. By 1904, Picasso had established a foothold in Paris and would remain in the cultural center of Europe for the rest of his life.

Picasso and Max Jacob cultivated their talents in a dwelling known as the Bateau Lavoir. According to Penrose, this place was “...composed it seemed of nothing but lofts and cellars, all in such a sad state of repair...” (Picasso 96). Artists of all endeavors were attracted to this bohemian style of living. Picasso’s neighbors included painters, sculptors, writers and actors (Penrose Picasso 102).

One of Picasso’s most influential friends entered his life in 1905: Guillaume Apollinaire. “From the first encounter, Pablo Picasso and Guillaume Apollinaire established a creative dialogue that fostered and inspired some of their finest art and poetry” (Read 1). Apollinaire was a poet and playwright, identified as a Surrealist, who kept close connections with literary and artistic figures in Paris including Max Jacob and André Salmon. He was a great source for Picasso to meet writers and theatre artists. Many of Picasso’s friends encouraged him to frequent the theatre.

Apollinaire was Picasso's connection to Alfred Jarry. Apollinaire often imitated characters from Jarry's play, *Ubu Roi*. Jarry became familiar to Picasso through his reputation and made a lasting impact on Picasso's life. Richardson states:

Jarry's sexual ferocity, his cult of the ridiculous and the absurd, his chameleonlike powers of stylistic mimicry and parody, his exploitation of the primitive and what we now call "pop," his droll miscegenation of blasphemy and Christian dogma: these are just some of the weapons that Picasso appropriated from Jarry's armory (*Vol I* 360-361).

Later in life, when Picasso turned to playwriting, Jarry's ideas were utilized.

The friendship between Picasso and Apollinaire involved an exchange of writings and paintings. In fact, their friendship was solidified when Apollinaire published two articles about the painter in 1905 (Read 68). He recognized Picasso's genius and promoted his work. Apollinaire and Picasso shared the same goals in life and this strengthened their connection. "In their different fields, they were both resolutely determined to redefine beauty and shape it to their will" (Read 10). Apollinaire, Jacob, Salmon, and Picasso made up what is referred to as *bande à Picasso*. The group of friends frequented Le Lapin Agile as a popular artistic hangout. Works of local artists were displayed on the walls of the café. Poets and artists gathered to exchange ideas and listen to recitals (Penrose Picasso 117).

Picasso was addicted to the literary and artistic atmosphere provided by the gatherings he frequented. Another such meeting occurred at the Closerie des Lilas across the Seine. Organizers of the weekly gathering were André Salmon and Paul Fort. Paul Fort was a notable theatre artist whose interest in the Symbolist movement led him to open the Théâtre d'Art in 1890; it lasted only one and a half seasons. The meetings at the Closerie des Lilas were known as 'Vers et Prose' (Penrose Picasso 143). This is also the title of the literary

review founded and edited by Paul Fort. Apollinaire and Jarry also attended the weekly assembly.

Picasso soon met Gertrude Stein and her brother Leo, American art collectors who had recently settled in Paris. Gertrude Stein was also known as a writer. Stein hosted regular soirées that Picasso attended. The soirées were a chance for writers and artists to keep up with the changes in the literary and artistic circles. They built a friendship that lasted a lifetime. Stein was fascinated by Picasso whom she described as "...a man who always has need of emptying himself..." (Stein Picasso 5). She respected Picasso's need to put everything on canvas or on paper; his work was a reflection of his thoughts and feelings.

Picasso's first significant love, Fernande Olivier, entered his life during these initial years of settling in Paris. She moved in with Picasso in 1905 after leaving an unhappy marriage with a brutal man (Richardson *Vol I* 310). However, she required more attention than Picasso was willing to give her. There is some correlation between Picasso's fame and his relationship with Fernande. The attention she required was partly given to his career. He was focused on his work rather than on his relationship with Fernande. Also, Picasso could not settle into the family life that she wanted. She craved stability, but Picasso was still working toward success. They separated briefly in 1907 and finally ended the relationship in 1911.

Picasso spent the summers traveling to temporary oases around Spain and France. In the summer of 1910 Picasso spent his time at Cadaqués on the coast of Catalonia. The following summer, Picasso found a retreat in "Céret, a small town with great charm at the foot of the Pyrenees on the French side," which later became the spiritual home of Cubism (Penrose Picasso 176). In Céret, Picasso spent his evenings on the terrace of the Grand Café

with artists and poets from Paris (Picasso Penrose 177). Even though Picasso was not in Paris, he managed to find groups of artistic individuals to stay abreast of cultural gossip and happenings.

Picasso's connections with writers led him to create several illustrations for books of poetry for friends. For example, in 1910 Picasso was commissioned to illustrate a poetic novel written by Max Jacob titled *Saint Matorel* (Penrose Picasso 179). This was only the first of five collections of poetry by Max Jacob that contained illustrations by Picasso. Picasso's illustrations were Cubist representations of the text which included people and places from Jacob's novel. Creating designs based on text and synopses foreshadows his work with the theatre. Picasso's close association with writing, particularly poetry, was also an influence on his work when he turned to playwriting.

By 1912, Picasso had a new love: Marcelle Humbert. Picasso affectionately called her Eva (maiden name Gouel). Picasso's love for Eva was different from his affection for Fernande. Picasso never viewed Fernande as a woman he would marry; he was not interested or ready for such a commitment. Eva, on the other hand, left a lasting impression on Picasso. She was possibly his first *true* love. Picasso abandoned old habits for a new life with Eva. According to Penrose in Picasso, "He was exchanging the bohemian charm of La Butte for the more banal surroundings of Montparnasse, which was however a quarter newly discovered by artists from all parts of the world" (190).

Although Picasso changed his habits to begin a life with Eva, his connection with artistic individuals did not falter. Picasso spent time at several cafés: including La Rotonde and Le Dôme (Penrose Picasso 190). Picasso mingled with political exiles, poets, and painters. Picasso returned to the theatre accompanied by Eva. In 1912, Picasso took Eva to

see Sarah Bernhardt in *The Lady of the Camelias* (*La Dame aux camélias*) by Alexandre Dumas  *fils*, “a spectacle he would remember with malicious glee” (Richardson *Vol II* 239).

Picasso was not impressed with Bernhardt’s performance; he believed it to be too artificial.

The next few years proved to be trying times for the artist. In May 1913, Picasso’s father died. The following year, 1914, brought significant changes for Picasso and his friends when the Great War began. Several companions enlisted in the military, including Apollinaire, who received French citizenship in order to join the French forces. Many foreigners who had settled in Paris (artists included) joined the Foreign Legion (Penrose Picasso 206). German artists and writers fled Paris to neutral countries. Picasso was situated in Avignon at the time. He stayed in Avignon with Eva. “It was not his war” (Penrose Picasso 199).

During the war, Picasso continued to frequent the café terraces to meet old and new friends. Artists and writers were still in attendance, but they mingled with those returning from the war front. Max Jacob was one of the few who stayed in Paris during the war; his health kept him from being part of the military.

The winter of 1915 brought heartache to Picasso. Eva’s continued fight with ill health came to an end. Eva died on 14 December 1915. Picasso’s love for Eva and her lasting impression on his life mirrored his affections for his sister Conchita, whom he lost at a young age.

The year of 1915 was emotionally trying for Picasso, but the year proved to be a lucrative time for Picasso’s artistic connections. Picasso met Jean Cocteau, “...the elegant and talented youth who had already become known for his precocious association with the Russian Ballet...” (Penrose Picasso 216). Jean Cocteau was a poet, playwright, director,

artist, designer, and later became a filmmaker. He was focused on blending all forms of art into one creation. Cocteau was instantly captivated by Picasso and craved collaboration with the artist. Cocteau is the key factor in Picasso's transition to the world of theatre.

The next important person to enter Picasso's life was the composer Erik Satie. In 1916, Picasso moved to a home in Montrouge. He continued to meet with his friends in Montparnasse. In the evenings as the city slept, Picasso would walk home alone. "These nocturnal wanderings were in fact an old habit. Picasso enjoyed the sensation of being conscious when others were asleep; it felt like a triumph over death" (Penrose Picasso 215). It was during these long walks home that he began to form a friendship with Erik Satie. Both men lived in the same direction from the café and often made the trek home together.

Jean Cocteau and Erik Satie became Picasso's collaborators on Picasso's first theatrical project: *Parade*. Picasso also worked with the choreographer Léonide Massine. Their collaboration lasted through four great ballets. *Parade* was an avant-garde ballet envisioned by Cocteau. Picasso agreed to design the sets, curtains, costumes, and properties for the ballet; he signed the contract in January 1917 (Richardson *Vol II* 422). He spent time in Rome preparing the designs. "Picasso stepped into his new role as theatrical designer with the same assurance that had won for him his entrance to the academies of Barcelona and Madrid" (Penrose Picasso 222). *Parade* premiered in May 1918.

*Parade* was produced by Serge Diaghilev and Les Ballets Russes. Diaghilev was an impresario of the arts. He was dedicated to the synthesis of the arts and promoted the talents of Russian dancers and artists. Diaghilev is a major figure in Picasso's work and in his dedication to the theatre. Picasso enjoyed the camaraderie with members of Les Ballets Russes and the teamwork required preparing a production for the stage (Berggruen and

Hollein 63). *Parade* was an uncertain but exciting step for Diaghilev and Les Ballets Russes in an attempt to align with contemporary movements.

The foremost designer for Les Ballets Russes was Léon Bakst. Bakst was a Russian easel painter who had transitioned into the world of theatre. Picasso became friends with Bakst, who helped Picasso become familiar with theatrical décor (Richardson *Vol III* 5). Picasso even helped with the execution of Bakst's design for the adaptation of Carlo Goldoni's *Les Femmes de bonne humeur*, produced by Diaghilev. It was during this production that Picasso set eyes on a new love.

Picasso's new love interest was one of Diaghilev's dancers, Olga Koklova (Khokhlova). However, Picasso could not woo her with the same approach he had taken with previous lovers. Olga was chaste; Diaghilev warned Picasso that a respectable Russian woman would not become physical with a man unless she was assured of marriage (Richardson *Vol III* 5). Sexual abstinence was not Picasso's strong suit, but his attraction to Olga kept him from crossing the line with her.

Picasso followed Diaghilev and Les Ballets Russes to Madrid and then Barcelona. When the ballet left Barcelona, Picasso, Olga, Diaghilev, and Massine stayed behind. Picasso, Diaghilev, and Massine began work on a Spanish ballet titled *Le Tricorne*. Picasso also introduced Olga to his family during the stay in Barcelona. Diaghilev and Massine left to tour Spain for inspiration. Picasso and Olga rejoined the group in November 1918 and they quickly left for Paris (Richardson *Vol III* 67).

The year of 1918 brought happiness and overwhelming sadness to Picasso. Picasso and his close friend Apollinaire had successfully mounted theatrical productions: *Parade* and Apollinaire's *Les Mamelles de Tiresias* (*The Breasts of Tiresias*). Apollinaire married in

May 1918, followed by Picasso's own marriage to Olga in July. However, just four months later, on 9 November 1918, Apollinaire died from the Spanish influenza. Apollinaire's death haunted Picasso for the rest of his life.

Years later a committee was organized to oversee a sculpture for Apollinaire's tomb. Picasso agreed to design the sculpture. Picasso submitted sketches to the committee in May 1928 and began work on the proposed sculpture. "The committee wanted an ornament, but Picasso designed an idol" (Read 200). The monument was titled *Woman in a Garden*. "He [Picasso] gave his iron goddess...cruel features, her claw[-]like crest, man-trap mouth, and [an] imposing stature, to keep evil spirits at bay and so to protect the memory of his friend the poet" (Read 200). Picasso's monument to his friend was deemed inappropriate and denied by the committee. Serge Férat, who had organized Apollinaire's funeral, designed Apollinaire's tomb according to standards of the committee. The ornament for the tomb was a large piece of granite with a cross fading into the stone (Read 202).

Jacqueline Apollinaire, widow of Guillaume Apollinaire, never gave up on the idea of a monument for her late husband. She stayed in contact with Picasso, insisting that he should be the person to design Apollinaire's monument. After WWII, the monument committee reassembled and gained the support of Jean Marin, city councillor for Saint-Germain-des-Prés, to erect a monument in the "prestigious area" (Read 209). In 1948, the 30<sup>th</sup> anniversary year of Apollinaire's death, the monument campaign began again. The monument's location would be in or near Saint-Germain Square (Read 210). Picasso was still interested in the assignment. He immediately began to paint portraits of Apollinaire. "Picasso insisted that his monument for Apollinaire would be made "out of nothing"" (Read 214). *The Kitchen*, a



pictorial representation of his intentions and a tribute to the 30<sup>th</sup> anniversary of Apollinaire's death, is a series of thick, black lines that create a grid-like composition.

In November of the following year, Jacqueline reminded Picasso of his promise to create a sculptural monument for Apollinaire. However, with the revamp of the Apollinaire Committee in 1950, the new members tried to steer away from Picasso over the next four years (Read 218). They sought to hire another artist to complete the monument, but Jacqueline was dedicated to Picasso's work for the sculpture. In 1952, Jacqueline pitched the idea of using an existing work by Picasso for the monument (Read 220). The committee fought this idea for three years, insisting that the sculpture must be created specifically for the monument and not be an existing work. However, in 1955, Jacqueline and Picasso decided on one of Picasso's existing sculptures to be considered for Apollinaire's monument. The committee finally approved the selection in 1956 (Read 228). The final selection was a bronze statue title *Head of a Woman* (also referred to as *Head of Dora Maar*) completed by Picasso in 1941. After a series of approvals from local and regional authorities, the monument was erected with Picasso's sculpture, in a ceremony held on 5 June 1959 on Saint-Germain-des-Prés Square (Read 231).

By 1919, after the death of Apollinaire, the preparations for *Le Tricorne* were coming to fruition. Picasso agreed to design the drop-curtain, set, costumes, and any additional accessories the ballet required. The production premiered in July 1919.

During the first months of 1920, Picasso began to design for a third ballet: *Pulcinella*. Picasso created the sets and costumes for the production. Picasso worked with Léonide Massine and the innovative composer, Igor Stravinsky. *Pulcinella* opened in May 1920.

Olga and Picasso had settled in Paris since 1918. During the summer of 1920, Olga learned she was pregnant. She gave birth to a son, Paul Joseph (Paulo), on 4 February 1921.

After the birth of his son, Picasso moved the family to a large villa at Fontainebleau. The villa was close to Paris which was beneficial for the health and wellness of Olga and Paulo and for Picasso's connection to the artistic community. Most of his summers were spent with the family in the Mediterranean; Picasso often entertained artistic and literary friends at his home during the summers.

Picasso's last *major* décor design for Les Ballets Russes was *Cuadro Flamenco*. This was a revue of Spanish music, dance, and culture. It premiered in May 1921.

The following year, Jean Cocteau created an adaptation of *Antigone* by Sophocles; it was staged by Charles Dullin in December 1922. Picasso agreed to create the décor for the production. His design was hurriedly completed just a couple of days before opening night (Cooper 54).

In June 1924, Picasso collaborated on a production of *Mercure* with Erik Satie and Léonide Massine which was produced by Les Soirées de Paris. Picasso designed the curtain, sets, and costumes. During the same time, Picasso also collaborated with Jean Cocteau on a production of *Le Train Bleu*. Picasso designed the inner curtain for the "choreographed operetta" (Clair and Michel 117).

The married life began to feel stagnant to Picasso. Although he enjoyed his family, Picasso was never one to stay still very long. In 1927, Picasso's interest began to wander. He started to use a new model for his paintings. This blonde and voluptuous new model's name was Marie-Thérèse Léontine Walter. Picasso was 45 years old and Marie-Thérèse was

17 years old. He was attracted by her full figure and her youth. Penrose in Picasso describes the attractiveness of Marie-Thérèse:

She had a robust coarseness and an unconventionality about her which formed a complete contrast to Olga and the world into which she had drawn him, a world which curtailed his freedom and attempted to inflict on him a life which he found boring and fundamentally despised (277).

Picasso met her by chance, began to paint her, and then soon carried on an affair with her.

“For the next nine years or so, she would be Picasso’s greatest love” (Richardson *Vol III* 323).

Olga began to suffer from hemorrhages and spent time in the clinic. She underwent several operations in 1928. Picasso began to spend more time with Marie-Thérèse. By 1929, Olga was released from the clinic. Her return home was not pleasant. Picasso never felt comfortable around her again; he always had a fear of sickness in women (Richardson *Vol III* 369). Olga possibly suffered from depression. It is likely that Olga learned of Picasso’s new mistress during this time.

If his home life was not stressful enough, Picasso suffered another loss of a friend. In August 1929, Picasso was informed of the death of Serge Diaghilev. This was the great loss of a man who had cultivated Picasso’s career in the theatre.

In 1931, Picasso moved the family to a village named Boisgeloup outside of Paris. He found a 17<sup>th</sup>-century château where the family could live and he could concentrate on his work. Picasso continued to struggle with the estrangement from his wife. Between 1932 and 1936, Picasso continued to find ways to liberate himself from the tense relationship with Olga.

During the summer of 1935 Picasso decided not to leave for the Mediterranean. He stayed home for what proved to be an eventful summer. Picasso’s mistress, Marie-Thérèse,

gave birth to a daughter whom they named María Concepción (Maïa/Maya). Picasso separated from Olga. He began to contemplate divorcing her to start a new life with Marie-Thérèse, but the idea was abandoned (Penrose Picasso 286).

The same summer Picasso turned toward alternate methods of expression; he decided to write. Poetry was the first form of writing that he tackled. Not surprising, he emphasized visual images with words (Penrose Picasso 287). In November of 1935, Picasso joined his long-time friend Sabartés in Paris. He brought along his poetry to read and translate to friends. Several of his poems were published in *Cahiers d'Art*. One of the first to support the poems was André Breton (Penrose Picasso 287-288).

André Breton was an important member of the theatrical industry. Breton was a French writer and poet who was originally a member of the Dada movement. He led a splinter group to create the Surrealist movement. Breton's support for Picasso was an important aspect of Picasso's connection with the theatre arts. Their friendship suffered due to conflicting political opinions.

Picasso's relationship with Marie-Thérèse ended in 1936. This is also the year that the Spanish Civil War commenced; it lasted until 1939. Picasso sided with the Republicans and moved to Mougins. Many of his friends visited him at his new estate, including the photographer Dora Maar. Maar became Picasso's lover and muse.

During the Spanish Civil War, the German forces bombed the town of Guernica in April of 1937. Picasso was deeply moved by the events. Between May and June, Picasso worked on one of his most iconic and influential paintings: *Guernica*. It was presented at the Spanish Republican Pavilion at the International Exhibition in Paris. Although this chapter is not intended to discuss Picasso's artwork, this piece is important to mention. The events in

Guernica left a lasting impression on Picasso and his inspirational painting became the subject of theatrical works.

Picasso's mother passed away in 1938 in Barcelona. In 1939, Picasso moved to Royan, just outside of Paris, with Dora Maar and Sabartés. Picasso remained in Royan through WWII. Artistic activities slowed down during the war. When France signed an armistice with Germany in June 1940, Picasso returned to Paris. He lived in rooms adjoining his studio for the duration of the war (Penrose Picasso 341).

During the war, Picasso sought out ways to be creative in a destructive environment. He turned to writing again in January 1941. However, instead of writing poetry, Picasso wrote a play. Penrose in Picasso explains Picasso's method of writing:

Systematically he began with the title *Desire Caught by the Tail*, and, as a frontispiece, a pen and ink portrait of the author, seen as a fly on the ceiling would see him, seated at his table, his glasses protruding from his forehead and his pen in hand.... He then began to write a play which he had conceived either as a tragic farce or a farcical tragedy (344).

Picasso completed the play in four days. However, Picasso did not share his theatrical work with anyone until 1944. A reading of the play was organized in a friend's apartment in Paris with the help of friends such as Dora Maar and Jean-Paul Sartre.

By 1943, Picasso had set eyes on a new model. Her name was Françoise Gilot. She was a young painter, writer, and critic. Françoise became Picasso's lover in 1945; they remained together for almost a decade.

Just before Picasso began his affair with Françoise, he suffered the loss of yet another friend. During the spring of 1944, Picasso learned of the death of Max Jacob. Picasso proudly attended his memorial service. "The poet had been arrested, for no other reason than that he was born a Jew, at the Abbey of Saint-Benoît where he had lived as a lay brother for

many years. He was sent to a concentration camp at Drancy where he died shortly after” (Penrose Picasso 357).

In August 1944, Picasso enjoyed the news of liberation as the Allied forces arrived in Paris. He could once again enjoy the amenities of the city and freely mingle with artistic and literary friends.

From 1945 to 1947, Picasso spent much of his time with Françoise; they lived near the town of Vallauris. She was a source of inspiration for Picasso. They challenged each other in their creative careers. Picasso painted frequently and even busied himself with creating sculptures from clay. In 1947 Françoise gave birth to their son whom they named Claude.

In 1947, Jean Cocteau called on the artistic genius of Picasso for another show. Picasso was commissioned to design the set for Cocteau’s production of Sophocles’ *Oedipus Rex*. The production opened in December 1947.

Two years later, in 1949, Françoise gave birth to their second child together. They named her Paloma. Her name is the Spanish word for dove; this name is a possible homage to his father.

Between the years of 1947 and 1949, Picasso completed a second play, this one titled *Four Little Girls*. The exact date of its completion is questionable. It is a fact that this play took Picasso significantly longer to finish than *Desire Caught by the Tail*.

By 1951 it was rumored that Françoise and Picasso were struggling in their relationship (Penrose Picasso 392). In 1953, Françoise left Picasso, taking the children with her to Paris. “She said she had had enough of life with an ancient monument” (Richardson Med. Years 18). This statement is untrue according to Françoise Gilot in her memoir Life

with Picasso. She elaborates upon her breakup with Picasso, insisting that Picasso's reputation of not being able to stay with the same woman for extended periods of time turned out to be true. Unlike Picasso's past loves, Gilot found the strength to leave the relationship. This was a bitter breakup for Picasso.

He soon took up with a new mistress named Jacqueline Roque whom he met in 1954. Picasso used her as a model and then began a relationship with her. The same year, Picasso moved out of the villa at Villauris and bought an estate in Cannes to start fresh with Jacqueline (Penrose Picasso 411-412).

Jacqueline complemented Picasso well. She was attentive and comforting. Jacqueline was also very independent. She respected Picasso's need to work and busied herself with her own interests. "Inspired by the variety of subjects at hand she became also an observant and successful photographer" (Penrose Picasso 414).

Although Picasso was not on good terms with Olga, he still mourned her death in 1955. Picasso and Paulo had visited her several times before her death when she was ill.

During the summer of 1955, the producer H.-G. Clouzot approached Picasso about making a movie. Clouzot wanted to film Picasso in his working environment and show the creative process of the artist (Penrose Picasso 418). The film titled *Le Mystère Picasso* premiered at the Cannes Film Festival the following spring.

On 2 March 1961, Picasso married Jacqueline. In October Picasso celebrated his 80<sup>th</sup> birthday. The following year he purchased Notre-Dame-de-Vie, a villa in Mougins in the hills of Cannes (Richardson Med. Years 44). Jacqueline remained with Picasso until his death.

Picasso's last two designs for the theatre were created for Serge Lifar in 1962. The first production was a remount of the ballet *L'après-midi d'un faune*. Picasso was asked to design the curtain, but the finished product was rejected. Picasso's final design for the theatre was *Icare*. Picasso created the décor for the production that opened December 1962.

For the next ten years Picasso continued to work at his secluded estate in Mougins. Jacqueline was protective of Picasso and kept close watch on Picasso's health and the number of visitors to their home. Jacqueline and Picasso's personal secretary, Mariano Miguel Montañes, were the only people who saw Picasso on a daily basis.

In 1968, Picasso's closest friend, Sabartés passed away. Picasso donated several works that he had painted of his friend to the Museu Picasso in Barcelona.

Five years later, Picasso passed away at Notre-Dame-de-Vie on 8 April 1973. He was buried in the garden at the Vauvenargues Castle near Aix-en-Provence.



## CHAPTER 2

### PICASSO AS THEATRICAL DESIGNER

The most notable mention of Picasso's theatrical work is that of stage design. This notion of Picasso as a stage designer is most notably connected with his contribution to the production of *Parade* in 1916. However, Picasso's involvement with the theatre is far more extensive than just his contribution to *Parade*. Picasso continued to work for the theatre until 1962, a span of forty-six years. During these forty-six years, Picasso contributed to the following productions which are elaborated upon in chronological order within this chapter: *Parade*, *Le Tricorne*, *Pulcinella*, *Cuadro Flamenco*, *Antigone*, *Le Mercure*, *Le Train Bleu*, *Oedipus Rex*, *Afternoon of a Faun*, and *Icare*. This section also provides a synopsis of each production, details of Picasso's designs, the premiere performances and audience reactions, and the significance of each piece.

With each new venture, Picasso translated his artistic techniques to the stage such as free-forming continuous lines and curves; he incorporated various theatrical genres into his concepts including Surrealism and Romanticism; he presented the culture of Spain to European audiences; he explored classical models of commedia dell'arte and Greek theatre. Picasso utilized the theatre to discover new artistic techniques and present innovative ideas to the theatrical community. He should be recognized for his accomplishments.

#### *Parade*

Jean Cocteau began to envision a new ballet in 1913, titled *David*. *David* contained all of the elements of *Parade*. Igor Stravinsky was set to compose the score (Rothschild 43). However, Stravinsky abandoned the project in the summer of 1914. After initial talks with Serge Diaghilev the idea was rejected (Berggruen and Hollein 67). Cocteau did not give up.

Instead, he revised the idea using the concept of a *parade*. This term describes a short teaser in front of the theater that might entice the audience to attend the performance inside the theater. Cocteau believed the new ballet would represent the “last word in Parisian modernism” (Cooper 16). The revised project was accepted by Diaghilev in September 1916 and the ballet was officially titled *Parade* (Richardson *Vol II* 419).

Cocteau imagined the project as a “circus ballet” (Richardson *Vol II* 389). Cocteau desired the best designer for a production with such new and exciting ideas. Cocteau turned to Picasso who saw “possibilities in materials and styles that were considered outside the sphere of high art” (Rothschild 70). Cocteau knew the idea of fairground performers would entice Picasso to help with the project. Picasso was fascinated by popular theater, itinerant showmen, *saltimbanques*, Harlequins, and Pierrots (Berggruen and Hollein 9). Picasso showed interest in the project by August 1916. However, he avoided commitment until he could determine what form *Parade* would take; he was hesitant (Cooper 20). On 11 June 1917, Picasso officially signed his contract for *Parade*, agreeing to design the sets, curtains, costumes, and properties (Richardson *Vol II* 422). Gertrude Stein states in Picasso, “So cubism was to be put on the stage” (29).

Picasso became a collaborator and a designer for the production. “He had never worked for the theater before but he had an inherent sense of it” (Richardson *Vol II* 421). Choreography was designed by Léonide Massine and the music was composed by Erik Satie. “The composer Erik Satie was ideally suited to capture the sleazy charm of the circus and music-hall for a classical ballet” (Rothschild 87). Massine developed choreography based on outlines and demonstrations of movements typical of variety entertainment, provided by Cocteau (Rothschild 90). On the 17 February 1917, Picasso and Cocteau left Paris to meet

Diaghilev in Rome, where he had set up his wartime headquarters. Picasso spent eight weeks in Rome to prepare for *Parade*. The first performance of *Parade* was held at the Théâtre du Châtelet at 3:45 pm on 18 May 1917 (Cooper 26). The performance was one of four ballets in the evening's program and lasted about fourteen minutes (Berggruen and Hollein 70).

Unlike other ballets based on myth, fairytales, or folklore, *Parade* was set in the present, on a Paris street, with street-fair characters. This was a significant departure from previous ballets such as *Swan Lake*, *Giselle*, and even *Petrushka*. Ballets before *Parade* incorporated exotic lands, folklore, and fairytale settings. A *parade* was a familiar concept to the Parisian audience. This was not necessarily a good thing.

Cocteau insisted that the plot of *Parade* was simple; it revolved around the concept of attracting the crowd with a teaser and what might happen if the *parade* failed to attract the crowd (Richardson *Vol III* 37). The action would take place in front of a fairground booth on a Parisian boulevard where a group of performers—an acrobat, a Chinese conjurer, a little American girl—“would go through the routine of performing extracts from their repertory in order to attract the public to see the spectacle inside” (Cooper 19). The show comprises three music-hall routines.

The first character to appear onstage is the French Manager. He paces from right to left across the stage puffing on a pipe. When a whistle sounds, the French Manager faces the audience. The curtain of the fairground booth opens to reveal a card which announces scene one.

The Chinese Conjurer then emerges from the booth and marches in a circle around the stage. The character makes several elaborate gestures and pretends to pull an egg from

his pigtail. He places the egg inside his mouth. He closes his mouth and opens it again to show that the egg has vanished. The egg appears from the toe of his shoe.

The Chinese Conjuror's second trick involves imaginary fire. He breathes imaginary fire and smoke from his mouth. He then causes an imaginary flame to rise up from the ground. "He fans it with his hands so that gradually it becomes a pillar of fire" (Beaumont 853). The Conjuror grows weary and returns to the booth; the curtains close.

The New York Manager appears on the stage and approaches the French Manager who is upset by the lack of appreciation for the Chinese Conjuror. The New York Manager announces the American dancer who is about to perform. The curtain of the fairground booth opens and scene two is announced.

The Little American Girl bounds across the stage for her entrance. The character acts out a rapid series of actions. First she imitates Charlie Chaplin's walk, then "[s]he pretends to jump on a moving tram, drive a motor-car, swim a river, and, for a few moments, affords a glimpse of a film drama, in which she drives away a robber at the point of a revolver" (Beaumont 854). The Little American Girl dances to a rag-time tune, and then acts out being caught in a storm at sea and then realizing she has finally made it to land. Finally, she exits into the booth. The two Managers are disappointed that no one enjoyed the second act.

The third Manager, the Manager on Horseback, enters the scene. The Horse trots around the stage, jumping from his front legs to his hind legs. The Horse seems unaware of what has taken place. The Horse trots offstage. The third scene is announced.

Two acrobats bound through the curtain and perform a series of vaults, leaps, twists and turns on the stage. The acrobats are a man and a woman who perform several acrobatic lifts. The male acrobat carries the female acrobat offstage.

The rag-time tune is heard again and the French Manager, New York Manager, and Little American Girl enter and sway to the music. The Horse follows the trio, prancing and jumping about the stage. The Chinese Conjuror is next in the lineup. He bows and smiles at the audience as he crosses the stage. The acrobats are last and they perform a series of leaps at the back of the booth.

After all of the acts, the audience still refuses to come forward. The characters try to convince the audience that this act was only a teaser for the real show, but the audience is not convinced. The characters are visibly disappointed. The drop-curtain falls to signal the end of the ballet.

Several influences provided inspiration for the production. The purpose and concept of a *parade* is the most obvious influence. Vaudeville theatre and fairground settings also played a role in the development of *Parade*. Cocteau and Picasso were also inspired by a show at a seedy vaudeville theater that possessed a “corny Barnum and Bailey look” and from the Teatro del Piccoli’s marionette theater (Richardson *Vol III* 10). According to Rothschild in Picasso’s Parade: From street to stage, the atmosphere and elements of the show draw upon the cabaret:

The quick shifts, discontinuity, coarse jokes and puns, and especially the violation of expectations that are part and parcel of the Cubist aesthetic, were also characteristic of the cabarets where Satie entertained and where Picasso, Jacob, and Apollinaire often sat in the audience or participated (87).

The characters are inspired by figures of Commedia dell’arte, contemporary entertainment figures, and facts.

“He [Picasso] welcomed the prospect of bringing his images to life on a real stage, especially once he saw how he could exploit the theater, rather than have the theater exploit him” (Richardson *Vol II* 421). Picasso could use the stage to his advantage to display his

artistic abilities and experiment with new techniques on a much larger scale. Basically, Picasso made sure not to be taken advantage of by those in the theatre business; he could pick and choose the shows he wanted to design. Before leaving Paris for Rome, Picasso prepared sketches of the décor and drop curtain; he also organized ideas for the design and construction of the costumes. In Rome, Picasso set up his studio and living quarters at the Hôtel de Russie (Cooper 24). “When he first arrived in Rome, Picasso would often watch rehearsals in order to familiarize himself with stagecraft and theatrical production” (Rothschild 49).

Serge Diaghilev seized the opportunity to take Picasso and Cocteau sightseeing (Richardson *Vol III* 4). Picasso used the inspiration of his surroundings and provided new ideas for Diaghilev’s goal of the synthesis of the arts. Picasso and Cocteau also contacted the Futurist artists living in Rome (Rothschild 49). It is possible the ideas of Futurism, speed and technology, might have influenced *Parade*. Cocteau had many visions for the project, but Picasso and Erik Satie tried to keep *Parade* pared down to the essentials. For example, Cocteau insisted the score include sounds new to 20<sup>th</sup>- century life such as movie bells, airplanes, typewriters, and telegraphs (Rothschild 88). The noises were suppressed for the premiere of *Parade*. Both collaborators kept Cocteau’s ideas on track with the initial concept of familiarity and simplicity. This is quite an interesting dynamic. Cocteau wanted to include new, rousing sounds to the ballet, but his ideas were not accepted. However, Picasso created complex, strange costumes, an off-kilter set, and a curtain worthy of its own applause; Satie created music that was jarring to the audience’s senses; Massine created staccato, gawky movements. Cocteau’s ideas sound as if they would have fit the mold of the ballet.

As the stage designer, Picasso envisioned a visually exciting spectacle for *Parade*. He believed the décor should play an active role in the spectacle (Cooper 24). Picasso originally wanted the *Parade* set to be in a Paris setting, but later decided it could be any city (Richardson *Vol III* 24). This allowed a broader range of connection to the environment and allowed Picasso the freedom to mix techniques and elements without having to create a specific place. Picasso researched other artists' portrayal of the city, looked to the skyscraper for inspiration, and also turned to his own work for guidance. Picasso imagined a typical boulevard spectacle: earthbound, witty, satirical, and brash (Cooper 21). He believed the décor should be simple and spacious. *Parade* was an amalgamation of cubist and figurative elements (Richardson *Vol II* 422).

Picasso constructed a model stage out of a cardboard box in which to try out options for the *Parade* set. It is likely that the great easel painter and scenic designer, Leon Bakst, gave Picasso pointers on how to design for the stage (Berggruen and Hollein 68). Picasso believed the most important thing a stage designer had to learn “was how to modify, magnify, or intensify a line or color or pattern for it to register at this or that distance from the stage” (Richardson *Vol III* 11). Cooper in Picasso Theatre, comments on Picasso adapting his technique to the stage:

Perhaps the most striking and important aspect of Picasso's first venture in theatrical décor is the fact that he did not try to upset the concept of the stage as a box but adapted himself to it in the spirit of someone who knew that, with imagination, he could find new and untried ways of exploiting its visual possibilities (24).

Picasso learned quickly how to use the stage effectively to his advantage.

Picasso's preliminary sketches are available to view in several sources, including Cooper's Picasso Theatre, Clair and Michel's Picasso: The Italian Journey, Berggruen and

Hollein's Picasso and the Theater, and Rothschild's Picasso's Parade: From street to stage.

Upon viewing the initial pencil sketches for the stage, I have separated them into two groups. The order of the sketches is unclear due to the lack of specific dates. However, based on the similarity of designs, I have assigned the sketches to the two groups. The first group depicts tall, angular buildings to the left, right, and back of the stage. The number of skyscrapers changed several times during the course of the sketches. Trees with rounded tops are set against the angularity of the buildings to provide a contrast in line. Spectators are sketched in several drawings in the bottom right corner. At center stage is a diagonally-angled proscenium arch with ornamentation at the top. Balustrades are evident in a couple of sketches on a panel that seems to sit in front of the arch.

The second group contains designs for *Parade* that are very modest in comparison to the first group of sketches. Buildings are recognizable to the left, right, and back of the stage. However, they are not as angular as in the sketches mentioned previously. Spectators are drawn in the bottom right corner of the pictures. A fairground booth is illustrated with several rectangles and a triangle at center. The proscenium arch surrounds the entire illustration. One design is partially colored in blue, green, and brown with the proscenium arch in crimson (Berggruen and Hollein 53).

The final set for *Parade* may be viewed in the 1917 photo in Rothschild's Picasso's Parade: From street to stage (205) and the model box shown in Berggruen and Hollein's Picasso and the Theater (52). The background was a street and the foreground depicted the entrance to a circus booth at a fairground (Berggruen and Hollein 42). The skyscrapers were carried through from the preliminary sketches to the final design. Diagonally raked buildings against bubble-shaped treetops were visible to the left, right, and in back of the booth



(Richardson *Vol III* 24). However, from the pictures, the trees are not visible except along the left edge of a skyscraper on the right side of the stage. A multitude of painted dots were utilized to symbolize the windows of the New York skyscrapers (Berggruen and Hollein 30).

A diagonally-angled proscenium arch is observed at center stage. The arch is painted with ornamental scrollwork and a lyre at the top. The lyre is often connected with the god Dionysus of ancient Greece. Dionysus is the god of wine, food, and entertainment. He is commonly referred to as the patron of theatre. Picasso must have known this information and included the lyre as a reference to this concept. To the left side of the proscenium is a painting of a woman in motion. She is draped in a billowy gown with her left breast exposed. Her statuesque physique is similar to those of the women in Picasso's painting *The Race*. This section of the design is reminiscent of an ancient Grecian building; it gives the design a classical look. The entrance was closed by a curtain and parted to reveal a white back-cloth (Cooper 25). In the foreground are two panels with painted balustrades. The panels are angled up, right. The left panel is larger than the right; the balustrades are in a larger detail on the right panel. The right half of the stage is much more abstract than the left. White curly lines are set against a black background in the top, right corner of the design. The grouping of lines resembles smoke billowing from a building. In the bottom right corner is the familiar section of spectators. They are covered in white dots on a black background. According to Rothschild, the spectators resemble pointillist bushes (204).

The décor was painted in muted colors. "Thus Picasso conceived his scenery as a crystallisation of the scene of the action and kept its colouring subdued so as to bring out the brilliance and clear-cut lines of the costumes" (Cooper 24). Picasso tailored his scenic design to feature the costumes. Picasso valued the designs of his costumes, but this also

conveys his understanding of the synthesis of all designs for the stage. He understood the need for all elements of the stage to coexist to create a solid production.

Picasso designed the costumes for the four main characters of *Parade*: Chinese Conjurer, Little American Girl, and the two Acrobats. Three Managers were conceived by Picasso for the production for which he also designed the costumes. Jean Cocteau and Picasso found inspiration in the circus, French vaudeville, variety theatre, music, and movies popular in Paris. “Popular culture had captured the imagination of Parisians from all classes to a nearly manic degree in the form of American cakewalk, jazz, early cinema, as well as a craze for Chinese-style magicians and circus clowns” (Rothschild 35). Picasso’s costumes were praised for their boldness and brightness (Richardson *Vol III* 11). Picasso transformed the everyday and popular into complex multi-dimensional works of art.

Picasso began with several sketches for each character. The Chinese Conjurer is perhaps the most recognizable character in addition to the Managers. The character and costume are influenced by Chinese magicians popular in vaudeville. To be specific, Chung Ling Foo and Chung Ling Soo were renowned magicians of the time and familiar to the Parisian spectators (Rothschild 76). The pigtailed Chinese ambassador in mandarin robes is also listed as a possible muse (Richardson *Vol III* 16).

According to Rothschild in Picasso’s Parade: From street to stage, the costume for the Chinese Conjurer is “one of the most beautiful and memorable he [Picasso] designed for the stage” (101). Preliminary sketches for the character are a close representation to the final design. The sketches appear in Rothschild’s Picasso’s Parade: From street to stage and Berggruen and Hollein’s Picasso and the Theatre. The costume consists of an A-line tunic with voluminous arms and a high collar. The tunic is trimmed at the base with a decorative

wave pattern. Each sketch is consistent with this shape. Several illustrations show buttons running down the character's left side. The foremost difference in the designs is the pattern on the tunic. Picasso sampled the idea of rays of the sun and circular configurations. The Chinese Conjurer is also illustrated with ankle-length pants. Wavy stripes are depicted vertically and horizontally down the pants. The character is wearing shoes that suggest a platform base. Atop his head is a multi-level, multi-pointed hat. To be more descriptive, the hat appears similar to the top of a pineapple.

The final design for the Chinese Conjurer utilized the colors of yellow, black, silver, and orange-red. Picasso incorporated the national colors of Spain, red and yellow, as an homage to his country (Rothschild 111). Picasso kept the A-line tunic with side toggles and a high collar. The tunic was decorated with yellow rays and white conch-like curlicues that were carried into the base trim (Cooper 25). The ornamentation represented clouds, ocean waves, the sun, and the moon. The trousers were black with yellow wavy stripes. The shoes were black, but did not have a platform base. The character wore white gloves and white stockings (Rothschild 101). The hat retains the same shape as in the sketches. Picasso essentially created a parody of a Chinese magician. He combined Spanish colors, Chinese accents, and a celestial theme to transform a familiar character of Parisian entertainment. The audience could appreciate Picasso's eccentric take on the popular entertainment figure.

Picasso also sketched studies for the make-up of the Chinese Conjurer. Close-up drawings from Rothschild's Picasso's Parade: From street to stage and Clair and Michel's Picasso: The Italian Journey, indicate dark outlines of the eyes, mouth, and eyebrows. The eyebrows are shaped rather thin in one sketch, but the second sketch shows a bushier outline of the eyebrows. Images of the final make-up design on Léonide Massine as the Chinese

Conjurer show the dark outline of the lips and eyes, but the eyebrows are disguised in the same color as the skin. A dark curlicue pattern is drawn above the eyebrows.

The costume for the Chinese Conjurer is the first example of Picasso's draw to celestial themes. The theme is incorporated in the Acrobats' costumes and the drop curtain. Picasso will return to this theme in future designs.

The second character designed by Picasso was the Little American Girl. "Cocteau created her from a combination of American silent movies and American music-hall acts, both of which filled the Parisian consciousness in the first part of the century" (Rothschild 79). Sources state that the costume for the Little American Girl was pulled from costume stock (Berggruen and Hollein 69). This fact is true; however, Picasso also prepared sketches for the design of the costume. Rothschild's Picasso's Parade: From street to stage provides nine sketches for the Little American Girl. Each drawing shows a little girl in motion striking different poses. The basic parts of the costume indicate a "flounced frock" with two straps over the shoulders, leaving the arms exposed (Rothschild 111). The bottom of the costume is a skirt, sometimes portrayed with several layers. Tights or pantaloons cover the legs of the character. Picasso played with the embellishments of the costume with ruffles, pleats, and designs. The skirt often looks pleated, the top is occasionally trimmed with ruffles, and designs of wavy lines and dots are sketched on the outfit. One drawing even shows numbers that possibly circle the top of the outfit. A large bow sits atop the head of the Little American Girl.

The final design for the costume is displayed in photographs with Maria Chabelska as the Little American Girl. Two great photos are provided by Rothschild's Picasso's Parade: From street to stage and Cooper's Picasso Theatre. Each picture shows the character in an

interesting pose. The costume is a top, a jacket, and a skirt. The light-colored top peaks out from the neck and bottom of the jacket. The top is covered by a sailor jacket. The bottom is a white pleated skirt which is reminiscent of a school girl uniform. White tights are possibly covering the Little American Girl's legs. She also wears dark calf-high socks and dark flats. The signature large, white bow sits atop her head. Picasso's addition of the large bow is the perfect accent to display the young age of the character. For me, the bow is a symbol of innocence and youthfulness. By enlarging the bow to counter the age and height of the dancer playing the role, the dancer may be viewed as quite young.

Picasso used several influences to bring to life this "quintessentially childlike" character (Rothschild 124). The Eight Allisons, an American acrobatic troupe active in Paris 1916, are mentioned as a possible influence for the costumes created by Picasso (Rothschild 124-125). Cocteau and Picasso used film serials starring Pearl White and movies that featured Mary Pickford, 'America's Sweetheart' (Rothschild 81) to create the character and costume of the Little American Girl. Creating a character with Mary Pickford and Pearl White in mind was a smart choice by Cocteau and Picasso. These were film stars who were internationally recognized and beloved. If the Little American Girl emulated these women, the Parisian audience would immediately be able to connect with the character.

Picasso also created costumes for two Acrobats. The Acrobats were derived from contemporary music-hall, circus, and fairground entertainment (Rothschild 83). Sketches are provided in Cooper's Picasso Theatre, Rothschild's Picasso's Parade: From street to stage, Berggruen and Hollein's Picasso and the Theatre, and Clair and Michel's Picasso: The Italian Journey. The original idea for the costumes was two different outfits for the female and male Acrobat. The male Acrobat sketches indicate full-body tights with a painted design. The

color of the tights is unclear due to conflicting sources. The two colors used were blue and white. Cooper describes the costume as white tights with a meandering design in blue (25). However, Rothschild contends that the tights were blue with a white swirling pattern mingled with white stars (124). In Cooper's Picasso Theatre, a 1917 photograph of Nicolas Zverev as the Acrobat (Image 78) shows a close-up of the costume (126). In my opinion, the costume looks to be blue tights with a white pattern. The large dark area near the neck-line indicates a blue base color, rather than a white base color. The pattern on the tights is a continuation of the celestial imagery introduced by the Chinese Conjuror's costume (Rothschild 124). The Acrobat's feet are clad with ballet flats.

The costume for the female Acrobat consisted of two pieces: a corseted bodice and trunks. The sketches depict a corseted bodice with a deep v-neck, white trim. The trunks (shorts) are decorated in white stars that mirror the stars on the male Acrobat's costume. Gold tassels trim the bottom of the shorts. The Acrobat's legs are covered with blue tights. According to Rothschild, the costume was identical to costumes worn by female trapeze artists, aerialist, and tightrope walkers around 1900 (124). Unfortunately, the costume in the sketches was discarded. Instead, Picasso decided the female costume should mirror the male costume. "A snag was encountered, however, when Lydia Lopokova, who was to dance the part of the female Acrobat, refused to wear the body-tights because they revealed too much of her bosom" (Rothschild 124).

The final costume for the female Acrobat was designed at the last minute. According to Rothschild, the costume consisted of a loose-fitting, white t-shirt tunic, a short blue and white vest, and silk shorts; the shirt and vest were appliqued with swirling motifs and the tights were painted with blue and white vertical stripes (124).

The initial notes for *Parade* included a Barker “shouting through a megaphone the amazing qualities of the three *parade* performers and promising miracles to customers who would pay to see the acts inside” (Rothschild 66). Picasso transformed this idea into three miming, monolithic Managers (Cooper 21). These gigantic constructions were “grotesquely out of proportion to the set and to the dancers” (Berggruen and Hollein 69). “As a villainous foil to the three performers, these huge parodies of advertising and authority stomped, banged and moved in slow motion across the stage as they introduced each act” (Rothschild 133). The Managers were originally conceived as three Negroes, but Picasso quickly altered the idea to create more diversity.

Picasso envisioned the Managers as comical figures based on sandwich-board men who walked their employers’ advertisements around Paris (Rothschild 133). A French Manager and an American Manager were living structures with heights of ten feet (Berggruen and Hollein 69). The third character was the Manager on Horseback. The Managers gradually evolved into Cubist constructions and became a three-dimensional materialization of the pictorial experiments Picasso was carrying out at the time (Clair and Michel 50). The Managers are the most eccentric and recognizable elements of *Parade*. The giant, awkward costumes for the dancers are so far-fetched from ballet costumes in the past. This is the beginning of something new and innovative for the stage. Picasso transformed structural elements such as trees and buildings into a working costume. This is why the characters are so interesting to view and are such a notable feature of the production.

Numerous drawings illustrated in Cooper’s Picasso Theatre, Rothschild’s Picasso’s Parade: From street to stage, and Berggruen and Hollein’s Picasso and the Theater show the influence of the sandwich-board men. Figures with tall, thin necks and tiny heads are

sketched with signs draped over their bodies. Several of the figures are depicted in black-face. Top hats are evident in almost all of the sketches. The figures alternate between carrying an instrument, such as a violin or a guitar, and a baton/cane. As the sketches evolve the sandwich-board men become bulkier, taller, and more Cubist in design.

Several sketches even show the inside workings of the costumes. An actor is illustrated wearing the costume; the immense size of the costume is exemplified. The generalized sketches for the Managers begin to take shape into specific details for each Manager. For example, an interesting drawing shows a Manager riding a pig. This may possibly be the preliminary idea for the Manager on horseback.

The first character to discuss is the American Manager. “Just as Cocteau’s Little American Girl was a kind of free-association of a foreigner’s view of the United States, so Picasso’s American Manager encapsulated the artist’s and Cocteau’s notion of a country they had never seen” (Rothschild 167). Based on sketches from the aforementioned sources, the American Manager’s costume took shape through five different stages. The first stage of the creation of the American Manager exhibits a figure with a tiny neck and a bowler hat. The figure is sketched along with buildings. The second stage of the creation is presented along with the first. The figure is depicted in motion and is dressed in dress slacks, a long sleeve shirt, suspenders, and a scarf. Both illustrations are the most realistic interpretation of the costume.

The third stage of the American Manager’s costume development is the first indication of the Cubist design. The Cubist elements include the rigidity of the costume, which creates unique angles and odd sight lines; nothing is symmetrical. The reality of the costume is skewed. The third costume illustration indicates a tall, rounded frame for the body



of the character. The costume envelopes the actor from neck to ankles, with possible cut-outs for the arms. The costume is trimmed in a material that looks to be furry. A top hat completes the costume at its height. A rod with flags is attached to the back-bottom of the costume and extends to the top of the hat. Another rod with flags is attached to the neck and also extends to the top of the hat. A megaphone is depicted in one hand of the costumed actor and a sheet with writing on it is depicted in the opposite hand.

The fourth stage of the costume shows the addition of buildings to the costume and the removal of the flags. The addition of the buildings displays the use of structural elements for the design; architecture becomes part of the costume. The face and top hat are two-toned: black and white. The sheet of writing and the megaphone are still present.

The last stage of the costume is illustrated in Clair and Michel's Italian Journey and shows the addition of trees or bushes to the costume. Nature becomes part of the costume. Therefore, by this fifth stage the costume consists of the tall frame with buildings and greenery attached. The megaphone and the sheet of writing are accessories to the costume.

The final costume for the American Manager is described by several sources. The American Manager was a witty caricature of society and culture of the New World with the towering buildings attached to the character's shoulders (Clair and Michel 52). The skyscrapers were constructed from papier-mâché. Nautical flags found on passenger boats ran down the left side (Rothschild 167). The American Manager wore a ten-gallon hat, cowboy slacks (Clair and Michel 52), a cowcatcher, and an over-sized bullet holster vest (Rothschild 167). The costume is Picasso's view (and possibly members of the audience) of America and its people; it is a parody. America, to Picasso, was focused on architecture,

specifically skyscrapers which were unfamiliar to Europeans; Americans enjoyed vacations on the seas and the American people were still part of the Wild West.

A black and white front-view photo of the American Manager's costume and a color photo are presented in Cooper's Picasso Theatre. The color photo is a 1964 reconstruction of the costumes by the Théâtre de la Monnaie, Brussels. The color photo is only from the waist up. The character is completely enveloped by the costume. Boots poke out from the bottom. The frame of the costume is rigid; it flares out at the waist possibly to allow better movement for the actor. The frame of the reconstructed costume is black with red, wavy details along each breast plate indicating the bullet holster vest. The 'head' of the costume is cut out in different angles with a tall hat at the top. The 'head' is white and black and the hat is black.

The rod with flags is still attached to the back of the costume on the actor's left side. The flags are four colors in the reconstruction photo: pink, red, green, and blue. Also attached to the back of the costume, on the actor's right side, is the cut-out buildings. Two buildings are depicted in the color photo: a tall, yellow skyscraper with black windows and a shorter, orange building with white windows. The yellow skyscraper is adjacent to a patch of greenery and topped with a cloth, triangular flag in an orange color shade. A light-blue megaphone, depicted in the color photo, is attached to the actor's left hand and the right hand holds a placard with 'PARADE' written, as shown in the black and white photos.

The second Manager is French. Few sketches exist for the French Manager, but each illustration is a continuation of the preliminary designs for the Managers aforementioned. More specifically, the French Manager's costume is very similar to the earlier sketch of the actor inside the Manager costume. The sketches for the French Manager are consistent in design possibly due to the familiarity of the French culture. Picasso seems to have had a firm

grasp on the concept for the French Manager. The costume consists of a tall, rectangular frame. Several rectangular configurations form the structure of the costume. Greenery lines the back of the actor's left shoulder. This is another incorporation of architecture and nature. The character is furnished with a top hat and the right hand holds a tobacco pipe.

The picture of the final costume for the French Manager is readily available and one color photo of the 1964 reconstruction is provided in Cooper's Picasso Theatre. The French Manager's costume is similar to the imagery of the street scene for the set (Berggruen and Hollein 42). The costume has also been compared to Serge Diaghilev; the costume is possibly a caricature of the impresario. This would explain the facial color division as a reference to Diaghilev's streak of white hair (Rothschild 171). The French Manager is mustachioed with a pipe and a walking stick. The Cubist costume represents a smart, tailored suit with houses and trees attached to the shoulders (Clair and Michel 52). The Cubist design is exemplified by the angular construction of the costume which skews the perspective of the objects. Rothschild refers to the French Manager as a "cosmopolitan dandy" (171).

Based on the photos provided, one can see that the body of the costume maintained the rectangular design from the sketches. The areas of the costume that are possibly the houses are colored orange, white, black, and red in the reconstruction. These areas flank the front section of the costume. The greenery is located down the actor's right side. This may be the trees previously suggested or they may be bushes. Arm holes are cut into the body of the costume. The actor's right hand holds the cane and the left hand holds the long, tobacco pipe. The color photo shows the tobacco pipe in light blue.

The front section of the costume is between one and two feet in height. The bottom of the section is a clear box where the actor's head is seen. In the color photo, the area surrounding the box is dark blue and above the box is a white area with three blue buttons in the center. This is the representation of the tailored suit. At the top of the rectangle is a stiff collar.

The face of the costume is multi-colored. The face is divided into two sections. The section on the actor's right side is white with a dark half of the moustache. The left side is dark with a lighter section in the middle that contains a dark eye. The second half of the moustache is in the lighter section and looks to be white. The reconstruction in color shows the face to be black and white. The darker side of the moustache is blue and the lighter side is white. The lighter section on the actor's left side is painted green with the black eye. A bowler with a light and dark section sits atop the head of the costume.

The costume is completed with tight, mid-calf pants. The character wears white stockings under the pants. Men's dance flats with laces are worn on the feet.

The last Manager is merely a horse. Final photos of the third Manager show only a horse, but the costume underwent several major changes before this result. The notion for the construction of a horse was influenced by the circus. Clown shows often depicted people in horse costumes performing tricks. A specific example of a clown show that performed during Picasso's decade was the Fratellini clowns. A photo in Rothschild's Picasso's Parade: From street to stage shows several 'people horses' in a circus ring during a performance by the Fratellini clowns. Preliminary sketches for the third Manager appear to begin with two figures positioned as a horse; one actor would stand to represent the front body of the horse,

while the second actor (positioned behind the first actor) would lean forward toward the first actor's waist to create the torso and back portion of the horse. The costume is not illustrated.

To further this initial idea, a horse is illustrated with human feet. The front and back legs of the horse resemble the outcome of two people costumed as horse. The horse is depicted in motion. The head is very angular. Several sketches show the horse's head. From a front view, the head creates a T-shape. The head of the horse is an example of the Cubist elements of the costume. A T-shape is evident from the front view of the horse, but the side views give different perspectives. The sketches indicate dark and light colors for the head. African tribal masks are possible influences for the horse's head (Rothschild 186). Several illustrations show a plume atop a realistic depiction of a horse. A realistic approach to the horse's head does not seem to be a prominent idea for the third Manager, but the idea was considered.

Several illustrations begin to present a figure on horseback. For example, one sketch shows a person in the horse costume. The horse costume surrounds the body of the person at the waist. The costume appears to be a man riding a horse. The horse looks as if it has three sets of legs. The figure is a large humpback man wearing a smart suit and a tall hat. He also carries a whip.

The figure on horseback continues to evolve into a more fluid sketch. A figure is illustrated on a horse, but does not look as if he is wearing the horse costume. The man rides on a saddle. He wears a smart suit and a top hat. He does not carry a whip. Instead, the man is smoking a cigarette.

Another variation of the figure on horseback shows one man with the horse costume around his waist. However, his upper body does not create the figure on horseback. Rather,

a costume is constructed around his upper torso and reaches above his head, so the actual figure's head is above the man's head. This illustration is similar to the construction of the French Manager.

The last sketch to mention is possibly the final idea for the costume. The costume is depicted with two people creating the body of the horse as described in earlier sketches. However, this illustration adds the idea of the figure on horseback. The figure is not another person, but instead a construction attached to the horse costume. This costume design was created for the stage.

The original idea for the figure atop the horse was a Negro man. The mounted dummy of a Manager was dressed in evening attire and depicted in blackface (Rothschild 186). A photo provided in Rothschild's Picasso's Parade: From street to stage shows the Manager in blackface on the horse. The Manager is much smaller than the horse. A top hat is observed on the Manager's head. Unfortunately, the dummy was not properly secured and continued to fall off during rehearsals (Berggruen and Hollein 69). The dummy was cut, leaving just the horse as the third Manager.

The photos of the final costume for the third Manager show the horse with what looks to be two dancers inside the costume. The body of the costume is possibly in two or three sections. The tail of the horse is plump. The material is similar to a mop. The head of the horse retains the angular, T-shape. Eyes and teeth are painted on the head. A tuft of hair is mounted at the top-center of the head.

Photos of the three Managers together show the costumes at equal heights. A total of four people were needed for the three Managers. Each costume was constructed with cardboard, canvas, metal, and any other scraps available to Picasso (Rothschild 165).

Picasso utilized unconventional materials for the costumes, a selling point in Cocteau's reason to hire him for the production. The Managers were three-dimensional Cubist constructions. The use of unconventional materials for the costumes was a giant leap into the unknown for ballet. Picasso took a risk by introducing these elements and ideas to the stage. He had a complete disregard for the movement of the costumes, which was not an advantage for the designs, but it does not change the innovative aspect of the creation.

Before the jarring imagery of the Managers could stimulate the audience, Picasso caught the spectators' attention with the drop-curtain. Picasso completed the curtain immediately after he signed the contract for *Parade* (Richardson *Vol III* 35). The curtain served as part of the visual approach to the production that Picasso encouraged Cocteau to pursue. The curtain was positioned in the proscenium arch of the Théâtre du Châtelet and was observed by the audience for 1 ½ minutes during the prelude music by Satie (Rothschild 209).

Picasso took inspiration from several ideas for the curtain. The characters in the curtain provide a discernable connection to Picasso's inspirations. Characters of the curtain include Harlequin, Columbina, an equestrian, a monkey, and a winged horse. These characters are customary figures of circus and acrobatic acts, itinerant entertainers, and puppet/marionette shows. Picasso remained friends throughout his career with *saltimbanques*, clowns, jugglers, and acrobats (Rothschild 225). He admired the performers and their freedom. The figures were an important source of inspiration for Picasso's repertoire and the curtain for *Parade*. Since Picasso readily sketched these figures of entertainment, his works became an influence for the curtain.

Picasso also took inspiration from the writings of his close friend Apollinaire. The poet/playwright sent two notable poems to Picasso dated 1 November 1905 (Rothschild 253). The poems were *Les Saltimbanques* and *Spectacle* (also known as *Twilight*), later renamed *Crepuscule*. Picasso's curtain evokes the mood and ideas of the poems. For example, *Les Saltimbanques* mentions characters such as the *saltimbanque* and the monkey exemplified in the *Parade* curtain. Breast-feeding is also described in the same poem which parallels the foal suckling the mare in the curtain. From the poem titled *Spectacle* the figure of Harlequin is described unhooking a star. The Harlequin figure is depicted in the curtain along with the imagery of stars and the action of reaching for greater heights.

The monkey and the character of Harlequin are prominent figures throughout Picasso's life and career. "Picasso identified with Harlequin and ape as performers whose buffoonish looks and actions belie keen wit, depth of feeling, and supernatural abilities" (Rothschild 235). Picasso often depicted apes and monkeys as companions of entertainers and the Harlequin figure (Clair and Michel 21).

A trained monkey is an instant crowd pleaser. This is an obvious reason for incorporating a monkey on the *Parade* curtain. Picasso also identified with the monkey on several levels. The image of a monkey became a symbol of Picasso's alter ego. The monkey exemplifies Picasso's hyper-sexuality and the imitative nature of an artist (Rothschild 235). Picasso created a caricature of himself as a monkey in 1903. The sketch is displayed in Rothschild's Picasso's Parade: From street to stage. Picasso placed his face on the body of a monkey with exposed genitalia, further illustrating the sexuality of the animal. Perhaps the most interesting aspect of the sketch is the paintbrushes placed behind the figure's ears. This detail connects the imitative nature of monkeys and artists.



The Harlequin figure is perhaps the most noteworthy character of the curtain in relation to Picasso's life. "Harlequin is reincarnated again and again in Picasso's work" (Richardson *Vol I* 387). Picasso's works from 1904 to 1905 depict young Harlequin figures and families of entertainers such as the paintings titled *Family of Acrobats with a Monkey* and *The Saltimbanques*. For additional information about Picasso's connection to Harlequin, please see Appendix C, page 117.

Picasso also took inspiration from his Spanish heritage. Picasso paid homage to his homeland with the inclusion of the torero (bullfighter) and the Spanish woman. He spent much of his life enjoying the entertainment of bullfights. The torero represented Picasso's favorite pastime. The Spanish woman was not only an homage to Picasso's homeland, but also representative of the Spanish women in his life, particularly his mother and his sisters.

The curtain for *Parade* is Picasso's largest painting, measuring 10x17 meters. An expansive illustration of the drop-curtain is presented in Clair and Michel's Picasso: The Italian Journey. From the first glance the curtain evokes a dream-like setting within the theatre. Picasso wanted the curtain to portray backstage as if it were onstage (Richardson *Vol III* 35). Picasso painted red billowy drapes tied with gold tassels to frame the scene on the drop-curtain. The background of the scene depicts a mountain range in dark blue and a light blue sky with a fluffy, white cloud. Greenery engulfs the area below the mountain range. The ruins of an archway and a column are also part of the background imagery. The nature and ruins provide a romantic atmosphere for the scene. This is another example of Picasso's affinity for nature.

The scene in the forefront is whimsical and theatrical. The characters of the scene perform upon a planked, wooden floor. Eight human characters and four animals are present.

The human figures include two Harlequin figures, Columbina, a sailor, a Spanish woman, a guitar-playing torero, a Negro servant, and an equestrian woman. The animals in the scene are a dog, a monkey, a winged-horse, and a foal.

The curtain may be divided into two sections. The left side of the curtain provides the action for the scene as the right side watches. The characters on the left side are the foal, the winged-horse, the female equestrian, and the monkey. The foal is located at the far-left side of the scene. It is a bluish-gray color intermingled with tan. The foal is nursing from the winged-horse. While the foal nurses, the mare licks the baby's body. The winged-horse is white with tan highlights. A brown belt wraps around the horse's body indicating that the wings are part of a costume rather than a natural feature of the horse.

The female equestrian is standing on the back of the horse reaching up toward the monkey. She also wears a pair of wings. She is dressed in a white, knee-length dress with the volume of a tutu. Her feet are not visible due to the angle of the horse and its wings.

The monkey is located to the right of the equestrian. The monkey wears a tiny, cloth hat on his head. He stands on the rung of a ladder to reach the height of the equestrian. The ladder is painted red, white and blue. According to Clair and Michel's Picasso: The Italian Journey, the ladder is not only an instrument of balance, but also an illustration of spiritual progression with the rungs of the ladder as tiers leading up to heaven (19). In addition to the ladder, another object provides an interesting purpose. A large, blue ball sits on the floor near the winged-horse. It is painted with a celestial theme of white stars. This may further exemplify the idea of reaching for a higher existence.

Each of the characters on the left side of the curtain is part of the circus entertainments. The trained monkey, the equestrian who executed ballet movements on a

moving horse, and the winged-horse (horses dressed with wings symbolic of the mythological creature Pegasus), were among the acts of the circus.

On the right side of the drop-curtain Picasso painted a group of on-lookers gathered around a table. The wooden table is draped with a white cloth and sits upon a brown rug. Only the remnants of a meal remain on the table. An eclectic mix of seating surrounds the table: a bench, a box, and what looks to be a chair with a high back. A dog is curled up near the rug and a drum lies near the bench.

Beginning with the far-left side of the table, a torero is seated with his legs crossed. He is wearing a traditional torero outfit in brown with gold embellishments. The pants are knee-length. White stockings with a black criss-cross pattern are visible at the knee and cover the rest of the leg. Black, flat shoes complete the outfit. The torero wears a *montera* upon his head, the traditional hat of bullfighters. The torero is strumming a guitar while seated at the table.

Moving further to the right, a Harlequin is seated with a woman leaning against him. He raises a glass with his right hand and caresses the woman's head with his left hand. Harlequin is recognizable in a blue, green and yellow, diamond-pattern outfit with a ruffled white collar and a dome-shaped hat. Below the table his feet are visible. The outfit reaches his ankles and white socks or stockings with black shoes cover his feet. He faces the action on the left side of the drop-curtain. The woman by his side is most likely Columbina. She is also a stock character of Commedia dell'arte and the love interest of Harlequin. She is often flirtatious and sexually appealing. This description of Columbina fits the characteristics of the woman in the drop-curtain. She is attached to Harlequin in the picture and wears what appears to be a white gown with her breasts exposed.

Next to Columbina is a woman kneeling on a box. She wears a long gown in a bluish tint and white shoes upon her feet. A string of blue beads is wrapped around her neck. Upon her head is possibly a straw Zapata hat. This type of Spanish hat appears to be a cross between a sombrero and an Asian sun hat. She is the ideal Spanish woman with characteristics of the Majorcan culture (Rothschild 235). Majorca is an island in the Mediterranean Sea that has attracted international tourists and citizens of Spain for centuries. The Spanish woman watches the entertainment to the left with her left arm wrapped around a sailor.

The sailor sits on the wooden box with his back to the audience. He is clothed in a blue jacket with the traditional collar squared at the back. The collar is white with red details including an anchor emblem. The sailor wears white trousers with a yellow and red striped sash around his waist. He sports a 19<sup>th</sup>-century style, black sailor hat with a brim. The sailor's moustache is thick and curls up at each end. His right arm clutches the shoulder of the Spanish woman.

The last figure at the table is the second Harlequin. He is also recognizable by a diamond-pattern outfit consisting of a long-sleeve shirt and fitted pants. The diamond pattern is red and black. A brown belt cinches the waist of the character. The pants are ankle-length and white socks or stockings with black shoes complete the outfit. This Harlequin is seated on the bench with his legs crossed and facing right. His body is turned toward the left side of the curtain which leaves his back to face the audience.

The final character of the *Parade* curtain is the Negro servant standing behind the group at the table, leaning against a column. His dark skin is enhanced by his white trousers and white turban. His shirtless chest displays the defined muscles of his upper body.

Picasso's detailed drop-curtain received its very own applause. Picasso created a drop-curtain that allowed the audience to experience the world of travelling performers. He provided a world of fantasy and reality that captured the audience's attention. "Picasso's aim seems to have been to keep the audience on their toes, never allowing viewers to feel secure in what they know or understand" (Rothschild 209). He created an atmosphere or a prologue for *Parade*. The audience could experience the show before it began and see several of the influences that Picasso and Cocteau used for the production. If one looks closely at the *Parade* curtain, obscured sizes and unusual spacing is evident. Although the painting may seem romantic and whimsical it is very ambiguous. This ambiguity then transitioned into the main event with the unsettling Managers.

*Parade* was the first theatrical venture for Picasso. Although the ballet was poorly received by critics, it was a successful introduction into the world of theatre for Picasso. Gertrude Stein in Picasso states, "That was really the beginning of the general recognition of Picasso's work, when a work is put on the stage of course every one has to look at it and in a sense, if it is put on the stage every one is forced to look and since they are forced to look at it, of course, they must accept it, there is nothing else to do" (29).

The program for *Parade* included an historically important essay by Guillaume Apollinaire. This essay included the term *Surrealism*. The text of the essay for the program of the opening performance of *Parade* is presented in Clair and Michel's Picasso: The Italian Journey. Apollinaire states in his essay:

Until now, scenery and costumes on the one hand, and choreography, on the other, have had only an artificial connection, but their fresh alliance in *Parade* has produced a kind of Surrealism in which I see the point of departure for further developments of the New Idea... (Clair and Michel 321).

This is the first use of the term to define a stage production. Surrealism describes ideas that evoke a hyper-reality. The ideas of the subconscious are often utilized to represent this state of reality. Surrealism was soon used to define a movement of theater incorporating these ideas.

The opening of *Parade* coincided with one of the most critical moments in WWI. The French troops were facing the prospect of defeat. The only character booed by the audience was the Little American Girl (Richardson *Vol III* 42). The play opened on 18 May 1917 and eight days later on the 26<sup>th</sup> of May, the first United States' troops arrived in France. Perhaps if the opening would have been delayed eight days, the American character would not have elicited such a negative response.

The newspaper reviews for *Parade* were harsh. Satie attempted to retaliate with slanderous words against a newspaper editor for *Le Carnet de la semaine*. However, his response to the *Parade* criticism landed him in prison for a week (Berggruen and Hollein 44).

The play created uproar of mixed reviews, but “those who were against *Parade* seem[ed] to outnumber those who applauded it” (Cooper 27). The general consensus for dislike of the play was solely based on the fact that *Parade* glorified Cubism. The Cubist perspective was often viewed as anti-artistic. If the idea of Cubism did not disturb the spectators, then the music might have sealed the play's fate. Satie's music, “whose thin and deliberately tinkly sound jarred on the ears of an audience accustomed to the rich orchestration of Tchaikovsky and Rimsky-Korsakov,” created unrest among the spectators (Cooper 27).

Rothschild points out in Picasso's Parade: From street to stage that another factor of audience disappointment was the subject matter. Rothschild states, “It was not *Parade's*

Cubism which first audiences found so shocking, rather they found disquieting the unmistakable allusions to well-known performers from the lower end of the cultural spectrum transformed into a stylized art form” (99). Members of French society did not approve of a ballet with so much interest placed on circus, cinema, and music-hall performers. Spectators enjoyed watching entertainers of the time, but did not believe a ballet scenario should be based solely on these performers.

After the opening of *Parade* in Paris, King Alfonso XIII of Spain requested a personal performance of the ballet in Madrid. The company performed the ballet in June 1917. He thoroughly enjoyed the production especially because a Spaniard executed the designs. A subsequent performance was given in November 1917 in Barcelona at the Liceo theatre for the Spanish people to see the work of a fellow citizen.

Serge Diaghilev staged a revival of *Parade* on 21 December 1920, at Théâtre des Champs-Élysées in Paris. The production was staged with designs from the original production. Diaghilev persuaded Picasso and Satie to take a bow with Cocteau. It is noted that Picasso received twelve curtain calls alone (Richardson *Vol III* 168). The production returned to Théâtre des Champs-Élysées in June 1924. Diaghilev continued to restage *Parade* in Paris at Gaîté Lyrique (May 1921 and June 1923) and at Théâtre Sarah Bernhardt (June 1926) (Cooper 28). *Parade* was performed in London in November 1919 and July 1926.

Perhaps the most notable revival of *Parade* was staged by the Joffrey Ballet in New York in 1973. A black and white photo of the production is presented in Rothschild’s Picasso’s Parade: From street to stage. The company recreated the Cubist ballet from the original designs and ideas. The set in the photo shows the angled proscenium arch (center

stage) sloping down-right. The top-center of the arch is the graphic of the lyre. The left side of the arch shows ornamental scrollwork. An image is observed to the left of the arch, but the figure is not clear. This is most likely the nude woman from Picasso's original design. Skyscrapers are visible to the left and right of the proscenium arch. In front of the proscenium arch are two panels painted with banisters. The panel on the left angles up-right. The panel on the right angles up-right and is smaller with larger, detailed banisters. A large back-cloth is visible upstage behind the proscenium arch in which shadows are evident. Kermit Love recreated the sets from the original production; Willa Kim and Edward Burbridge reconstructed the costumes.

Several of the characters are present in the photo. The left side of the photo is the figure of the American Manager with the megaphone and the 'PARADE' sign. The details of the costume are not clear, but these props give a small indication of identity of the character and the assumption that the original costume design was recreated. The next character is the Chinese Conjurer. Based on descriptions and pictures of the original concept, the picture confirms that the Joffrey Ballet recreated a perfect replica of the original design.

At center stage are the two acrobats. They are both dressed in the celestial-themed leotards that Picasso envisioned for the opening performance of *Parade*. If you will recall, the female acrobat's costume had to be improvised by Picasso for the first performance because the leotard did not work for the actress. The acrobats hold acrobatic poses.

Behind the acrobats is the Horse. The legs of the Horse are human legs and the head retains Picasso's Cubist design. The Horse is posed on its side with its legs in a wide stance. The last character is the Little American Girl located on the right side of the photo. She is



costumed in the pleated skirt, sailor jacket, and large bow. She crouches in a familiar position from the original photos of the Little American Girl.

Based on the photo of the Joffrey Ballet's restaging of *Parade*, the company remained true to Picasso and Cocteau's original concepts.

*Parade* was a groundbreaking ballet in terms of its content. At the turn of the 20<sup>th</sup> century, ballets were modeled on folklore, fairytales, and myth. *Parade* was based on the popular theatre with the familiar action of enticing the audience to attend the show. The audience could connect to this idea. On the other hand, the set, costumes, music, and movements were eccentric. *Parade* marks a shift in ballet to the avant-garde. *Parade* displayed the juxtaposition of the conventional and unconventional. Picasso created a spectacle with a set that played an active role in the ballet, characters inspired by popular entertainment figures and various cultures, costumes that embodied ideas of Cubism and incorporated architecture and nature in the designs. The ballet is a point of interest in terms of Surrealism. Apollinaire used the term Surrealism for the first time in conjunction with *Parade* which gives importance to the production as a major stepping stone in the development of Surrealism.

Futurism, the artistic movement which celebrated speed, kinetic energy, and constant change, can be detected within the production. In fact, according to Garafola in Diaghilev's Ballets Russes *Parade* was the culmination of futurist perspective: "Parade embodied any number of futurist ideas: concrete gesture and sound, variety material, alogical structure, mechanistic movement, constructed costume—ideas that had percolated through the Paris avant-garde and been transmogrified by their contact with cubism" (81).

Picasso's designs contributed to the idea of a "total art" championed by Serge Diaghilev. Cubism was only considered a form of graphic art until Picasso developed working Cubist designs for the stage for the production of *Parade*. This experimentation of balletic form and content was a precursor to modern ballet.

### ***Le Tricorne***

In April 1919, after the premiere of *Parade*, Serge Diaghilev, Léonide Massine, and Picasso began work on a Spanish ballet titled *Le Tricorne* (also known as *The Three-Cornered Hat*) (Cooper 39). This was the perfect opportunity for Picasso to showcase his Spanish culture. The scenario for the ballet was based on Gregorio Martinez Sierra's one-act farce *El Sombrero de Tres Picos* (Richardson *Vol III* 56). Sierra's farce was modeled after a tale by Pedro Antonio de Alarcón titled *El Sombrero de tres picos*, first published in 1874. This allowed for a strong scenario for the ballet. Rather than *Parade*, which centered upon the idea of a parade, *Le Tricorne* gains its strength from the plot and the culture of Spain. The collaborators traveled to London in early May 1919 to begin preparation for the new production (Cooper 39). Picasso agreed to design the set, costumes, drop-curtain, and any accessories the ballet required. Picasso spent over two months in London working on designs and immersing himself in the project (Cooper 41).

*Le Tricorne* was much longer and more ambitious than *Parade* (Cooper 39). The play began with a prologue performed in front of the curtain (Berggruen and Hollein 78). *Le Tricorne* was set in the 18<sup>th</sup> century (Richardson *Vol III* 111) in a small village in the mountains in southern Spain (Berggruen and Hollein 78). A small procession composed of the Corregidor (the Governor of the province), his wife, and their attendants passes by the Miller's house. The Governor takes an interest in the Miller's Wife, a beautiful woman

devoted to her husband, the Miller. With a lack of respect for the Miller and his marriage, the Governor resolves to seduce her. The Miller spies on the Governor's attempt to seduce the Miller's Wife. She teases the Governor and scoffs at his distasteful behavior. The Governor exits in a rage after being mocked by the Miller and his Wife.

In retaliation and for convenience, the Governor plots to have the Miller arrested on a false charge. With the Miller out of the way, the Governor is free to pursue the Wife. However, her devotion to her husband is strong and she rejects the Governor. She escapes the Governor's sight and runs to a bridge. The Governor follows her to the bridge and attempts to grab her waist. The Miller's Wife fiercely pushes the Governor away which sends him off the bridge and into the water. The Wife feels guilty for her actions and quickly reaches for the Governor's hand to pull him to shore. The Governor continues to throw his arms around the Miller's Wife, but she escapes his clutches, returns home to grab a gun, and uses the gun to keep the Governor's distance from her as she leaves the home. The Governor makes his way to the Miller's house, removes his wet clothes, and puts on the Miller's coat. He lies down on the Miller's bed.

The Miller escapes the clutches of his captors and returns home. The Miller notices the Governor's clothes and finds him inside the house. The Miller and the Governor interact as a bullfighter and a bull using the Governor's cloak. The Miller wraps the Governor in the cloak and kicks him. The Miller then writes on the wall, 'Your wife is no less beautiful than mine' and leaves the house with the Governor's clothes as a trophy.

The Governor's henchmen arrive at the Miller's house and mistake the Governor for the Miller. They beat him for escaping. The Governor falls to his knees to beg for mercy. The Miller and his Wife return to the house with members of the town who deliver another

round of blows to the Governor. The Governor and his henchmen, fearing for their safety, quickly leave the house. The downfall of the Governor allows the villagers to celebrate the end of the rule of ‘the three-cornered hat’ (Cooper 40).

Picasso created sketches for the décor, costumes, and drop-curtain (Cooper 40). Preliminary sketches for the stage décor, large props, costumes, and the drop-curtain are presented in Berggruen and Hollein’s Picasso and the Theater, Clair and Michel’s Picasso: Italian Journey and Cooper’s Picasso Theatre. Numerous sketches for the stage décor exist. Picasso used four main features in many of the sketches: an archway, a bridge, houses, and a picturesque background. Picasso continued to sketch an archway or a bridge in his designs. This connection to archways and bridges parallels Picasso’s use of curvilinear lines in his paintings. Just as he creates a frame for his graphic art, Picasso creates a frame for the stage. The sketches depict a village in the countryside. Picasso continued to include an archway in the illustrations. The archway is illustrated as a single arch and a double arch (side-by-side). The archway either stands above the height of the village essentially creating a focus on the village or the archway serves as a window to the picturesque background. Only one sketch is without an arch.

The second feature of Picasso’s designs is the bridge. The bridge serves as an important part of the action of the plot. The bridge is depicted as a half-circle shape positioned left to right. Arches are cut through the bridge. The amount of arches varies from two to three. Picasso toyed with the extent of visible bridge surface. The position of the bridge also changes through the sketches. The bridge is often positioned inside the archway at center. Occasionally it is inside the archway to the left. One sketch with a double arch displays the bridge in the left archway.

Houses of a village are illustrated in every sketch. The houses have a stucco look with Spanish tile roofs. The houses are positioned to the left and right of the stage. The configuration and quantity of houses varies in the sketches. The houses provide the image of a small Spanish village.

The final significant feature of the settings is the picturesque background. The background is always connected to nature. The countryside is evident in several sketches for the background image. A small village with the possible outline of a church steeple is also illustrated. Sketches also include a mountain range. The sketch of the double arch with the bridge visible in the left arch includes a village and mountain range. Stars appear in several illustrations covering the sky in the background. Again, we see the use of nature and a celestial theme in Picasso's work; *Parade* also exhibited these ideas.

Several designs are depicted in color. Blue, brown, red, orange, grey, green, and pale pink are used to enhance the features of the designs. Blue is used for the sky; brown, red, orange, and pale pink color the houses; grey and green tint the landscape and the archway.

The final design for the stage displayed a group of houses on each side of the stage, linked by a diagonally-placed high arch; the buildings were painted in pale-ochre and pink (Cooper 40). The muted colors of the design enhance the stucco material and contribute to the Spanish appearance of the homes. The Miller's house was located on the right side of the street with a visible porch and striped awning (Cooper 40). On the opposite side of the arch was a rounded bridge with three small arches that spanned an invisible river (Cooper 40-41). The silhouette of a village and a sky full of stars could be seen behind the stage setting (Cooper 41).

Picasso designed every detail of the décor including the bridge as well as props such as a sedan-chair and a birdcage. Picasso's sketch for the sedan-chair depicts the side-view of the large prop. The side-view shows the rectangular shape of the chair with a window. A pole runs along the side of and perpendicular to the chair. The pole is for the attendants to lift the chair.

Along with the set and props, Picasso also created the costumes for *Le Tricorne*. Serge Diaghilev requested that the costumes emulate an 18<sup>th</sup>-century Andalusian-style dress (Richardson *Vol III* 111). Picasso requested the help of Max Jacob to research the style of the play. Several sources contain images of the costume designs; the best source is Berggruen and Hollein's Picasso and the Theater. The costumes are colorful and patterned. Green and blue are the most prominent colors used for the costumes, with hints of red and yellow as accent colors. The designs for the women's costumes create vertical patterns. The men's costumes are laden with curving lines that appear to hug the curves of the men's torsos and legs.

The costume designs for the women depict large, bell-shaped skirts with a cinched waist. Several of the designs have a tie with a bow at the waist. The women's costumes also include patterned shawls to cover their shoulders and either a hair piece, a hat, or a head scarf. The women of the lower or middle class also have an apron that covers the front of the skirt. Studies for the women's costumes in Cooper's Picasso Theatre indicate that female characters of the higher class may have worn a headdress similar to the mantilla, the tall Spanish hair piece with a veil.

The costumes for the men are distinctly divided by social class. The trousers for most of the men's costumes are knee length. The peasant-class designs show tattered pants and ill-

fitting tops. The middle-class designs include fitted trousers with leggings that begin at the knee and cover the rest of the leg. The designs also show a billowy, collared shirt with a short vest and material around the waist that resembles a cummerbund. The design for the Miller is similar to this description. The Miller is clothed in brown, loose-fitting trousers that reach his ankles. A scarf with reddish-orange stripes cinches his waist and acts as the cummerbund. The Miller is dressed in a white, billowy shirt and a short, patterned vest in a light purple color. He is pictured with a soft, cloth hat which is unlike the other characters.

The upper-class designs include that of the Governor, who is referred to as the Corregidor. These costumes incorporate the knee-length trousers and tights, long dress coats with a vest underneath, and a three-layer ruffled collar. Possibly the most distinctive aspect of the men's costumes is the 'three-cornered hat.' This was a popular 18<sup>th</sup>-century hat with a large brim turned up to form a triangular shape. The Governor's costume may be assumed to resemble this description based on the men's designs of the same societal class. The only picture labeled as the Governor shows the character in the Miller's coat. Only the lower part of the Governor's body is visible which indicates the Governor did indeed wear tights.

Picasso paid close attention to the execution of the costumes; Picasso even created the outfit for the Miller's Wife, specifically for the dancer (Cooper 42). Picasso was also involved in the design of the make-up for the leading characters and helped with some of the face painting.

Four possible designs for the drop-curtain of *Le Tricorne* were preserved. The first possibility was a Goyaesque scene (Cooper 40). The sketch from Cooper's Picasso Theatre shows a bullring with a picador attempting to dismount his fallen horse. A matador is positioned in between the bull and the fallen rider attempting to distract the bull with a cape.

Sketches for number two and three depict the pavilion surrounding the bullring. Audience members are sketched in the pictures watching events in the ring. Inside the ring is a picador on his horse trying to hold off a bull with the end of his lance. The fourth possible design is an empty sun-drenched bull ring (Cooper 40). The bullring shows the arches along the pavilion where the audience may view the events. A banister with narrow, wavy bars also surrounds the arena. The sky is evident in the sketch; it is a bright blue color with white clouds. The colors of the arena are grey, brown, and tan.

The final drop-curtain design is similar to the ideas of the second and third sketch. The final version of the curtain depicts a group of spectators watching the events inside the bullring. The spectators include a man in a cloak and sombrero, four women with mantillas, and a boy selling oranges. The bullfight has ended and a team of horses are dragging away the dead bull. Two men are in the ring; one man is leading the horses and the other man is mounted on a horse. The areas or panels to the right and left of the central scene depicted cubist guitars enclosed in diamond-shaped borders (Richardson *Vol III* 122).

Picasso never swayed from the idea of the bullring. He had a strong affinity for bullfights, always finding time to catch one in his native country and bringing guests along to experience his favorite pastime. His final design for the drop-curtain is a more violent version of his previous sketches. By depicting the group of spectators, Picasso captures the look of the Spanish people. The scene inside the ring displays the events of a bullfight. Picasso's signature artistic technique is exhibited by the cubist guitars. Picasso's love for Spanish culture is encompassed in this drop-curtain design.

*Le Tricorne* opened at the Alhambra Theatre in London on the 22 July 1919 (Cooper 42). The production was directed by Ernest Ansermet with music by Manuel de Falla and



the choreography by Léonide Massine (Clair and Michel 112). The audience received *Le Tricorne* with great appreciation. The spectators were entertained by the Spanish folklore and captivated by the fashions of Spanish culture. According to Richardson, *Le Tricorne* launched a fashion for things Iberian: “a fringed shawl on the piano, a beribboned guitar on the wall, kiss curls and fans and Gypsy earrings would take the place of Bakst’s barbaric orientalism” (*Vol III* 131). “Diaghilev’s Spanish fantasy” was a success (Berggruen and Hollein 33).

*Le Tricorne* proved to be a breakthrough production in terms of cultural education and appreciation. Picasso was dedicated to the ‘Spanishness’ of the performance which proved to be the most significant aspect of *Le Tricorne*’s influence upon European audiences.

### ***Pulcinella***

The year 1920 began with Léonide Massine, Serge Diaghilev and Picasso developing plans for a commedia dell’arte spectacle titled *Pulcinella* (Richardson *Vol III* 151). Commedia dell’arte is an Italian form of entertainment utilizing stock characters and improvised scenarios. It is derived from the Atellan farce of ancient Rome. Commedia dell’arte began in the 16<sup>th</sup> century and continued to attract audiences throughout Europe well into the 18<sup>th</sup> century. A trip to Naples in 1916 with Diaghilev and Les Ballets Russes, was the inspiration for Picasso and the project (Richardson *Vol I* 27). Picasso was hired to design the curtain, costumes, and set for the production. The production was directed by Ernest Ansermet (Clair and Michel 114). Music was composed by Igor Stravinsky (Berggruen and Hollein 166) and the libretto by Serge Diaghilev and Léonide Massine (Cooper 44). Massine also prepared the choreography (Berggruen and Hollein 166). This line-up alone is of

significant interest in terms of the production. With such an innovative group of collaborators, the production is already intriguing.

The character of Pulcinella is the celebrated hero of Neapolitan folk drama (Clair and Michel 42). The spectacle is described as a ballet with songs performed in one scene. The story is based on a Neapolitan manuscript *Les quatre Polichinelles semblables* from the 1700s (Berggruen and Hollein 166). The plot of *Pulcinella* follows the flirtatious intrigues of two young men, Florindo and Caviello, and two young women, Prudenza and Rosetta. The ballet begins with Florindo and Caviello attempting to woo the women outside of their windows. Prudenza and Rosetta appear in their windows, disappear, and return with a pitcher that's contents are poured on the men. Il Dottore, Prudenza's father emerges from his home and chases the men away. Pulcinella exits his home into the street. He produces a violin and bow and begins to play music and dance about. When he finishes the dance, he throws away the violin.

Prudenza emerges from her house and follows Pulcinella. She is infatuated by Pulcinella and tries to capture his attention. Pulcinella pushes her away and gestures that his heart does not belong to her. Rosetta appears from her house along with her father Tartaglia. Rosetta confesses her love for Pulcinella to her father. He does not approve of her love for Pulcinella. Rosetta flirts with Pulcinella; he briefly entertains her affections. Pimpinella, Pulcinella's mistress, appears from her house. Pulcinella quickly leaves Rosetta and joins Pimpinella to ask for forgiveness for his actions with Rosetta. The lovers reconcile.

Caviello and Florindo appear and seize Pulcinella. They beat him for gaining the affections of Prudenza and Rosetta. Pimpinella, Prudenza and Rosetta rescue Pulcinella from the jealous clutches of the young men. The women fight over caring for Pulcinella. Il

Dottore and Tartaglia drive their daughters back home. Pimpinella and Pulcinella finally enjoy being alone again.

The men return in an attempt to finish the job. Pulcinella hurries Pimpinella into her house. He is caught by the men. Florindo thrusts a sword at Pulcinella and he collapses; the men assume he is dead and leave. Pulcinella rises and walks off. Four little Pulcinellas appear with another Pulcinella on their shoulders. Il Dottore and Tartaglia and their daughters take notice of the scene. Il Dottore determines that the man is dead. Everyone mourns the character's death. A figure dressed as a magician enters and proceeds to revive the "corpse." It is Pulcinella disguised as the magician and his friend Fourbo as the corpse. The fathers are enticed by Pulcinella and Fourbo to leave the scene.

Pimpinella enters, obviously upset by the news of Pulcinella's supposed death. Pimpinella is disturbed by seeing Pulcinella and Fourbo. She believes them to be apparitions and flees the scene. Pulcinella sends Fourbo to comfort Pimpinella. Florindo and Caviello return dressed as Pulcinella and pursue the Prudenza and Rosetta. Pulcinella unmask the men and joins them with the ladies. Pulcinella rejoins Pimpinella and all of the couples are married.

Picasso envisioned *Pulcinella* in modern times (20<sup>th</sup> century) instead of as a traditional commedia dell'arte spectacle. Picasso was playing with the idea of adapting classical literature to a modern audience in order to create a stronger audience connection to the ballet. It is also possible that Picasso wanted the opportunity to try new technique for design without being restricted to a specific idea. Serge Diaghilev did not agree with a modern adaptation of a traditional story and immediately rejected Picasso's concept. Picasso's next ideas were modeled after grand theater interiors of the Baroque era

(Berggruen and Hollein 168). Picasso proposed a 'stage within a stage.' He envisioned the interior of a theatre with boxes surrounding a second proscenium arch. Behind this was a false stage with a second décor in place (Cooper 46). This is reminiscent of the curtain created by Picasso for *Parade* which provided an atmosphere before the production began.

Picasso sketched three versions of this design that are illustrated in Cooper's Picasso: Theatre. The first, and possibly most complex design, depicts a lavish and spacious interior, two tiers of boxes, and a stage set with a Neapolitan street. The entire setting is angled from down-left to up-right. Directly behind the grand drape is a panel on the left side that personifies a Roman stage. Sketched at the top of the panel is an archway with pediment. Below the archway is an inset with a statue inside. On the right side of the stage is the detail of a column. Further upstage are the tiers of boxes for spectators. Each box is framed with columns and drapes. A proscenium arch gives focus to the street scene. This street recedes from a fountain topped with a figure of Neptune in the foreground to a view of the bay with boats and Vesuvius at the end. Between the first and second proscenium arch is a dome ceiling with detailing and a grand chandelier at center.

Picasso's second sketch was a Parisian theater in white and gold with red plush. The foremost difference between the first and second design is the angle of the setting. The scene is no longer angled; it is straight and symmetrical. The panel with Roman details is retained in the second sketch and added to the right side as well. Two tiers of boxes line each side of the stage. Each box is occupied by spectators. Picasso returns to the concept of including spectators in his design such as the curtain for *Le Tricorne*. Picasso's use of spectators in his designs is not quite understood. My opinion of his reasoning is merely the idea of creating an atmosphere for the space or the performance. Spectators are part of the environment. The

boxes are white with gold details and red drapes. The second proscenium is also retained from the first sketch. Red drapes have been added. The Neapolitan street scene is painted in blues with the boat and Vesuvius at the end. The fountain is not present. The ceiling has also been altered. Although it remains a dome shape, there is not a chandelier. Instead, a circular detail with a sketch of a Roman building and an angelic figure with a trumpet fill the center space.

A variation of this design shows columns on either side of the stage instead of the panels. Two tiers of seating are illustrated with more boxes. The second proscenium is framed by Roman columns and a pediment.

A third sketch resembling the same idea presents three proscenium arches in descending size. The first arch is framed with panels indicating two tiers of occupied boxes. The second proscenium also presents the occupied boxes, but only one tier is illustrated on each side. The illustrations are also much larger than the first panels. The final proscenium arch frames the Neapolitan street scene with the fountain in the foreground and a boat in the background.

Massine and Diaghilev did not communicate their ideas clearly to Picasso regarding the concept for the set. Diaghilev envisioned “something traditional with a modernist gloss” (Richardson *Vol III* 151). Picasso’s sketches did not meet Diaghilev’s concept. The three sketches mentioned were all dismissed by Diaghilev including the main idea of a ‘stage within a stage.’ “At Diaghilev’s behest, Picasso transposed the setting of *Pulcinella* progressively backward in time” (Garafola 93).

Picasso reworked the design with a Cubist perspective (Richardson *Vol III* 152). The final design for the set is presented in black and white in Cooper’s Picasso Theatre. The

design presents two proscenium arches. The larger proscenium arch is the actual stage. Picasso created another arch to further focus audience attention. The arch is a light color with dark spots. According to Cooper, the scene was framed by two painted canvas flats (black in front; blue behind) (48). Disproportionate houses, indicative of Cubism, line the sides of a narrow street that leads to the sea with Vesuvius in the background and a fishing boat anchored in the bay. According to Garafola in Diaghilev's Ballets Russes, Picasso's set design was a "visual analogue of [Igor] Stravinsky's modernized Pergolesi and Massine's "futurized" commedia dell'arte" (93).

Three panels were used to construct the décor, behind which was a black and grey back-drop. A white cloth covered the ground. Originally, Picasso was to design an act curtain as well, but the project never came to fruition (Richardson *Vol III* 152).

Picasso's costume design for *Pulcinella* began with research from Max Jacob. Picasso's initial concept included costumes in 1880s style (Berggruen and Hollein 71). Diaghilev rejected this idea. Picasso utilized the research from Max Jacob to design costumes based on traditional commedia dell'arte characters (Richardson *Vol III* 154).

For a complete understanding of Picasso's designs, the characters of commedia dell'arte who influenced the work must be presented in conjunction with the descriptions. The sketches for Picasso's designs are presented in two main sources referenced throughout this section: Cooper's Picasso Theatre and Clair and Michel's Picasso: The Italian Journey.

The most important character is Pulcinella. According to Duchartre in The Italian Comedy the character of Pulcinella is derived from the characters of Maccus and Bucco from Atellan farce (208). Pulcinella maintains a duality of character. Pulcinella is intelligent and sly which is characteristic of Bucco, but he is also coarse (particularly in relation to women)

which is similar to Maccus (Duchartre 212). Pulcinella's name derives from *pulcino*, chick, and *pollastrello*, cockerel (Fava color picture inset). Pulcinella is normally disguised in a black or dark brown half-mask with a large, hooked nose inherited from Maccus. His costume consists of baggy trousers and a loose, white blouse, cinched at the waist with a belt or rope (Duchartre 220). By the mid-17<sup>th</sup> century, Pulcinella acquired a tall cloth hat, shaped like a conical sugar-loaf (Grantham 210).

Picasso's design for Pulcinella is closely allied to this image. Picasso's sketches indicate a baggy outfit consisting of a tunic and ankle-length trousers. The arms of the tunic are cuffed and a tie is present at the neck. A belt is wrapped around the character's waist. The hat remains the same form throughout the sketches: soft, floppy, and conical in shape. Picasso experimented with the shape of the tie and the color of the costume. One sketch illustrates the design in a light and dark color that divides the costume length-wise. Picasso also created the half-mask for Pulcinella. Several sketches indicate a realistic approach to the mask while others provide a more Cubist perspective. The mask in Cubist perspective is very angular whereas the realistic perspective is curved to show the contours of the face. Each design presents the hooked nose indicative of Pulcinella.

For the final design, Pulcinella wore the baggy white tunic and trousers. A black belt cinched the waist of the costume. Picasso placed the character in scarlet tights and the soft pointed white hat (Cooper 48). The scarlet tights were a common feature of the French character Polichinelle in the 17<sup>th</sup> century (Duchartre 220). He used the Cubist perspective for the half mask and kept the hooked nose. The photo of Pulcinella in Berggruen and Hollein's Picasso and the Theater presents the character in the white outfit with the soft, white hat. The half-mask is not as Cubist as the sketches illustrated. Instead, the final mask is more

similar to the realistic sketches of the mask. This is possibly a result of Diaghilev's decision-making.

The character of Pimpinella is the female counterpart to Pulcinella. In most situations, the female counterpart is dressed in the female version of the male's costume. Pimpinella's character is similar to the description of the mature *servetta* or *soubrette* of commedia dell'arte. The *servetta* is engaging and flirtatious especially with her seducer. "She is far from timid about showing her breasts" (Duchartre 278). The costume of this character is of "a woman of the people" (Duchartre 283). The *servetta* is often seen wearing an apron.

The illustrations of Pimpinella present a female figure in a voluminous, knee-length skirt and a small apron tied around her waist. She wears a blouse with a short, tight bodice that exposes her right breast. A kerchief is worn on her head. She is possibly wearing knee-high stockings. The woman holds a fish in her left hand in several sketches possibly indicating the influence of female fishmongers. The sketches are consistent with the actual costume worn by the character of Pimpinella for the show. The skirt was made of red tulle, her blouse was white, the bodice was black, and her head was covered by a loose green cap (possibly the kerchief) (Cooper 48). The white blouse and the black bodice is the only similarity to Pulcinella's costume. The photo of the production from Berggruen and Hollein's Picasso and the Theater confirm Pimpinella's costume. Her skirt is layered with tulle, her blouse is cinched by a black bodice (her breast is not exposed) and a handkerchief is worn on her head.

The Lovers, Prudenza, Rosetta, Florindo, and Caviello, are the prominent unmasked characters. Referred to as an *Innamorata* (female) and *Innamorato* (male), the Lovers are



without masks to flaunt their attractiveness. Their most important trait was being in love. “They pass through every imaginable hell; during the three acts, they live through the worst possible torments, and they are often overwhelmed by madness” (Fava 116). Their costumes are normally subject to the fashion of the day (Grantham 216).

The women (two of the Lovers) in *Pulcinella* were costumed in colorful dresses. Picasso gave Rosetta a pink dress with a bouncy skirt and Prudenza a jade green dress (Cooper 48). Sketches of the women are consistent with this description with the addition of small, pointed hats and plumes. Two pictures are provided from the original production of *Pulcinella*. The first picture is Rosetta and Caviello. Rosetta’s ankle-length dress is layered with tulle and feathery material. The dress is sleeveless with feathery material embellishing the straps. The dancer wears traditional ballet slippers. The second picture shows Prudenza, Caviello and the Doctor. Prudenza also wears a knee-length voluminous dress with layers of tulle. The dress seems to be sleeveless, but feathery material at the shoulder appears as a short sleeve. Hats are not evident in the photos. The dresses possibly emulate the fashion of the 1920s since the Lovers’ costumes were subject to the fashion of the day.

Caviello and Florindo, the young men (two of the Lovers), commonly follow the same guidelines as the women; subject to the fashion of the day. The photos of *Pulcinella* both show Caviello in costume. The actor is presented in a short doublet with wide cuffs. He wears a white wig and a plumed hat. According to Cooper in Picasso Theatre, Caviello was costumed in a plum colored doublet and white hose and Florindo wore the same costume, but in a pale blue color (48). Picasso’s sketches for the Lovers illustrate the costume in color. Based on the fashions of the 1920s, I must conclude that these costumes do not represent the fashion of the day. The white wig, plumed hat, and doublet evoke the

18<sup>th</sup> century rather than the 20<sup>th</sup> century. The costumes are also more similar to the character of *Il Capitano* (The Captain) in commedia dell'arte rather than the Lovers. *Il Capitano* is portrayed in a doublet, hose, and a plumed hat as a parody of the Spanish soldier (Grantham 173). Picasso's decision to dress the men in costumes similar to those of *Il Capitano* is unclear. Perhaps the costumes were more aesthetically pleasing to Picasso or he might have wanted the characters to represent Spanish men.

Prudenza's Father (The Doctor) immediately brings to mind *Il Dottore* (The Doctor) from commedia dell'arte. This character is considered an old man who hails from Bologna. He has spent the majority of his life learning almost everything, but does not understand most of the information he spouts (Duchartre 196). "In the plot he is frequently the 'other' father who must be outwitted in the matter of the marriage settlement" (Grantham 163).

Traditionally, the character was clothed in a long, black academic robe that fell below his knees (Duchartre 200). *Il Dottore* often wore a quarter-mask which covered only his forehead and nose. In the 17<sup>th</sup> century several pieces were added to the costume: a black felt hat, Louis XIV-style jacket, short trousers and a large ruff around the neck (Duchartre 200-201).

Picasso placed the Doctor in a fawn-colored coat, white breeches, and stockings (Cooper 48). Sketches indicate Picasso's clear design for the costume. From the photo of *Pulcinella* in Berggruen and Hollein's Picasso and the Theater, the coat is waist-length with wide cuffs embellished with a bold zig-zag pattern. Large ruffles protrude through the sleeves. The character has a ruffled collar and vest under the coat. His legs are covered with knee-length breeches and stockings. His shoes are in a colonial style. The character wears a long, curly wig that emulates the 18<sup>th</sup> century. The brimmed-hat is tall and pointed. The

Doctor leans upon a cane in his right hand. Based on the differences between the character's traditional costume and Picasso's design, the character no longer exudes an academic heir.

The last character of *Pulcinella* is Rosetta's Father, Tartaglia. The character of Tartaglia in *commedia dell'arte* does not wear a mask. The name indicates 'one who stutters'; he is normally depicted as a lawyer or a similar "pedantic personage" (Grantham 241). Picasso costumed Tartaglia in a white coat and breeches, red laces, and a black hat with red feathers (Cooper 48). Picasso's sketches present a plump man in the white coat and breeches with red trim; the laces are not evident. He wears a large ruffled collar and an oversized black hat with red plumes. The plumed hat is also reminiscent of *Il Capitano*, aforementioned. A photo of *Pulcinella* from Berggruen and Hollein's Picasso and the Theater depicts a scene from the production with the Doctor, Tartaglia, Pulcinella and Pimpinella. Tartaglia's costume shows the coat and breeches to be loose fitting. The hat is not as oversized as the sketches indicated, but the plumes are present. His nose is exaggerated in a pointed manner. His shoes are similar in style to men's colonial shoes with buckles. Picasso's design for the costume indicates the lack of the character's academic standing. The addition of the plumes and the exaggerated nose suggest a very pompous or arrogant attitude.

In general, the addition of ruffles and plumes to the men's costumes add an element of preciousness. These details complement the romantic nature of the men, but do not add to the assertiveness of the characters.

*Pulcinella* opened in Paris on 15 May 1920, at the Paris Opéra (Richardson *Vol III* 155). The collaboration of great artists such as Igor Stravinsky, Léonide Massine, and Pablo Picasso, contributed to the success of the show. *Pulcinella* showed that Cubism (exemplified

in the masks and the set) could be allied with Romanticism (represented in costume accents, the set, and the plot) and with the tradition of commedia dell'arte (Cooper 47). Picasso provided the Cubist perspective for a show with the love and beauty indicative of Romanticism. These ideas enhanced the commedia dell'arte elements.

The production also provided an opportunity for those involved, namely Stravinsky and Picasso, to create a piece of entertainment which allowed a rediscovery of the past (Richardson *Vol III* 154). Both artists worked with historical models to create a modern ballet. Stravinsky and Picasso became modernists, those who reacted against traditional form to create new styles and practices, from their work with *Pulcinella*.

### ***Cuadro Flamenco***

In 1921, after Massine left the Ballets Russes, Diaghilev set out to create a balletic entertainment that did not need a choreographer (Richardson *Vol III* 178). He recruited the most accomplished Gypsy dancers to take part in a performance titled *Cuadro Flamenco* which was simply an evening of flamenco dancing (Richardson *Vol III* 178). Diaghilev could use this routine in forthcoming engagements in Paris and London. However, Diaghilev encountered problems with his plans. According to Cooper in *Picasso Theatre*, he realized that Spanish gypsy dancers are not inclined to perform roles, have no sense of orchestral music, and do not repeat movements exactly the same way (50). Cooper gives us Diaghilev's next step:

The only solution, therefore, was 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 décor and costumes from some Spanish artist (50).

Diaghilev requested the help of Picasso for a scenic design, relying on previous sketches by Picasso for *Pulcinella* that he had turned down (Richardson *Vol III* 179). The design

incorporated the interior of a 19<sup>th</sup>-century theatre and conveyed the idea of a ‘stage within a stage’ (Cooper 50). Picasso’s sketch of the décor in color from 1921 in Berggruen and Hollein’s Picasso and the Theater and a photo from a 1921 London performance of *Cuadro Flamenco* in Cooper’s Picasso Theatre provides a better understanding of Picasso’s design for the production. The first proscenium arch is possibly the actual stage with red, brown and gold details. The second proscenium arch consists of two panels with two tiers of boxes on either side of the stage. With the exception of the top-right box, the viewing boxes are occupied. Again, we see the addition of spectators in Picasso’s design. The panels are red with gold trim and each box is trimmed in gold with red drapes. Red curtains are draped inside the golden second proscenium. A painting of a bouquet of flowers is attached to a wall (center stage) that looks to be part of a hexagon. A brown border frames the picture of pink and blue flowers inside a basket. This is an odd part of Picasso’s design. The basket of flowers does not enhance the design or influence the show. A small square platform occupied the center of the stage with chairs arranged around three sides (Cooper 51). The ceiling for the ‘stage within a stage’ is a lavish design in red and gold with a central detail depicting an angelic figure with a trumpet.

Picasso also provided the design for the costumes. Reports suggest that the men wore white shirts, waistcoats, and black trousers; the women wore traditional flamenco dresses in light colors with shawls (Cooper 51). The 1921 London performance photo may provide some insight into the costumes. The men’s costumes are pictured as previously described, with a zig-zag pattern as embellishment for the waistcoats. The women’s dresses appear to be voluminous with loud patterns, features which are indicative of flamenco dresses. The

women have shawls around their shoulders. Many of the women have their hair up with a flower in the hairstyle.

*Cuadro Flamenco* opened on the 17<sup>th</sup> of May 1921, at the Théâtre de la Gaîté-Lyrique in Paris. The spectacle entertained audiences in Paris and London. Spectators were introduced to the sights and sounds of traditional Spanish culture. This would be the last major décor that Picasso contributed to Les Ballets Russes.

### *Antigone*

Cocteau approached Picasso in 1922 to design the set for his adaptation of Sophocles' *Antigone*. The character of Antigone is the daughter of Oedipus. *Antigone* follows the consequences of the title character's decision to give her brother Polyneices a proper burial, thereby rebelling against King Creon's edict; the edict forbade the holy rites be given to Polyneices and ordered his body to remain unburied on the battlefield. Picasso agreed to be the designer. The costumes were designed by Coco Chanel. Cocteau instructed Chanel to fabricate the costumes out of heavy Scottish wool (Richardson *Vol III* 220-221). Charles Dullin (influential French actor, director, and theatre manager) agreed to direct the production (Berggruen and Hollein 204). According to John Richardson in Life of Picasso, *Vol III*, Dullin is the main reason for Picasso's agreement to design *Antigone*:

Although he claimed to be through with the theatre as well as Cocteau, Picasso welcomed the prospect of working with Charles Dullin, whom he had first known at the Lapin Agile, reciting poetry for the pennies people threw into his hat (219).

Charles Dullin also performed the role of Creon. Antonin Artaud, notable French theatre artist, played the role of Tiresias (Esslin 22).

Picasso's sketches are illustrated in Berggruen and Hollein's Picasso and the Theater. The sketches are all similar in design. Picasso experimented with angularity and

perspective. The sketches indicate a Greek structure with steps, columns, and pediments. Windows or doorways are used in place of descending proscenium arches. As the focus moves upstage, the perspective becomes smaller. Based on descriptions of the actual set it is likely that these designs were not accepted by Dullin or Cocteau, leaving Picasso to ‘wing it’ to be prepared for opening night (Richardson *Vol III* 220).

The play premiered on the 20<sup>th</sup> of December 1922 at the Théâtre de l’Atelier in Paris (Berggruen and Hollein 204). Picasso’s design for the décor was produced only a day or two before opening night and then hurriedly executed (Cooper 54). Picasso’s design for *Antigone* began with a back-cloth painted in a purplish blue (Cooper 55) representing the rocky background of a manger (Cocteau 102). “There were openings on the left and right; and in the middle, in the air, a hole, behind which the voice of the chorus spoke through a megaphone” (Cocteau 102). The middle hole was covered by lattice and surrounded by Greek masks (Cooper 54). A photo of the performance of *Antigone* in 1922 is presented in Cooper’s Picasso Theatre (Image 404). However, the set is not visible in its entirety. The area with the Greek masks is possibly illustrated on the left side of the photo. Cocteau continues to describe Picasso’s design and his execution:

He began by rubbing red chalk over the board, which, because of the unevenness of the wood, turned into marble. Then he took a bottle of ink and traced some majestic-looking lines. Abruptly he blackened a few hollow spots and three columns appeared (102).

Elements of Grecian architecture and culture are evident in Picasso’s design for *Antigone*. Preliminary sketches for the stage design, exhibited in Berggruen and Hollein’s Picasso and the Theater, suggest Picasso incorporated Grecian pediments and columns into the final set. From the photo of the performance in Cooper’s Picasso Theatre, the Grecian columns are visible on the left side of the picture, just under the masks.

Picasso's final design for *Antigone*, revolved around the back-cloth. Two and three dimensional elements are exhibited on the back-cloth. Picasso utilized a two dimensional base (the back-cloth), added three dimensional elements (the masks and lattice) and created a set design which played an active role in the performance (the actors using the back-cloth to speak through). *Antigone* provided Picasso with an opportunity to design for a Greek play. Picasso stayed true to the idea of creating a set that played an active role in the performance.

The opening night of *Antigone* produced a "typically Parisian scandal" (Esslin 22). Two groups in opposition to the production attempted to stop the performance. Raymond Duncan, brother of Isadora Duncan, believed that Cocteau "betrayed the true Greek spirit" and André Breton alongside the Surrealists "deplored Cocteau's descent into the world of fashion" (Esslin 22). Apart from the opening-night heckling, the play was a success, running for one hundred performances (Richardson *Vol III* 221).

### ***Le Mercure***

In February 1924, Picasso was commissioned to design a ballet titled *Les Aventures de Mercure* (referred to as *Mercure*) (Richardson *Vol III* 257). Picasso agreed to design the set, costumes, and curtain. *Mercure* is the sixth ballet for which Picasso designed the décor and his last major work for the theatre. The play was a new form of balletic entertainment: part ballet, part mime, part *poses plastiques*, part sculpture, part drawing (Richardson *Vol III* 257). "*Mercure* was inventive and unpretentious, spirited and new" (Cooper 56).

The music for *Mercure* was composed by Erik Satie and the choreography was devised by Léonide Massine (Berggruen and Hollein 208). *Mercure* was part of a series of events called "Soirée de Paris" which was organized by artist-patron Count Etienne de Beaumont (Clair and Michel 87). *Mercure* presented three tableaux divided into thirteen



short scenes of “poses” (Berggruen and Hollein 72). The length of the production is estimated at eight to eleven minutes (Berggruen and Hollein 34, 72).

The play did not follow a story line, just a succession of episodes incorporating mime. “The episodes of the ballet, as drafted by Massine, were intended to evoke various aspects of Mercury’s mythological personality: the god of fertility, the messenger of the gods, the cunning thief, the magician and the henchman of the Underworld” (Cooper 56). The thirteen episodes are titled as follows:

Overture; The Night; Dance of Tenderness; Signs of the Zodiac; Entry and Dance of Mercury; Bath of the Graces; Dance of the Graces; Flight of Mercury; Anger of Cerberus; Polka of the Letters; New Dance; The Chaos; The Finale (Berggruen and Hollein 208)

The first tableau depicted an amorous scene at night between Apollo and Venus; Mercury is jealous, slays Apollo, and revives him. The second tableau showed the Graces bathing; Mercury appears, steals their pearl, and runs away pursued by Cerberus (Cooper 56). The third tableau showed a feast in the house of Bacchus; Mercury invents the alphabet and performs a dance to amuse the guests. Proserpine is discovered by Pluto and carried off to the Underworld (Cooper 57).

The concept for *Mercure* blurred the division between reality and illusion (Berggruen and Hollein 34). Dancers appeared on stage as sculpted or drawn groups blending with an artificial background (Berggruen and Hollein 34). *Mercure* used minimal décor with clear lines of the Mediterranean landscape. Picasso designed movable pieces of scenery framed by cut-out canvas flats painted in white and light grey and a plain back-cloth for each scene. This would have pulled focus to the “poses” and the structures Picasso created. Picasso developed several settings of colored screens as supports for bent wire structures and backgrounds for the performers (Berggruen and Hollein 72). Picasso also incorporated

shapes cut out of cardboard with twisted rattan cane to show characters' limbs. This effect reduced characters such as Mercury "to a schema without volume density" (Berggruen and Hollein 159).

Photos of the original production are available in several sources: Berggruen and Hollein's Picasso and the Theater, Clair and Michel's Picasso: The Italian Journey, and Cooper's Picasso Theatre. 'The Night' episode depicts an oddly proportioned female figure reclining on a flat panel. The woman's body is positioned left to right. According to Cooper, the figure had a movable head, neck, and body (58). An oval panel, in the shape of a capsule that is flattened out, is seen behind her positioned top to bottom. The figure's arms and legs were made of rattan painted black (Cooper 58).

The stage setting for 'Dance of Tenderness' is depicted as a rectangular patch of paint swipes. At the bottom is the silhouette of blades of grass; the top includes silhouettes of three birds. The sun or moon is depicted near the birds. During 'Signs of the Zodiac' the stage looks bare. Only the actors occupy the stage.

Episode six, 'Bath of the Graces,' presented a large rectangle. The audience side of the rectangle was marbleized, the inner surface of the rectangle was blue and tilted upwards, the right side of the rectangle was a large amphora, and a white sheet was draped over the left corner; the three Graces emerged from three holes cut out of the water surface (Cooper 58). The production photograph shows the large rectangle and the three Graces emerging from the holes. An urn is present audience-right of the rectangle. One of the Graces is in the audience-left corner of the rectangle. She is visible from the torso upward. Her right hand is on her waist and her left hand is behind her head. Audience-right at the top of the rectangle is a second figure. She has both hands behind her head. The third figure is downstage of the

second figure. She is reclining with one arm in the air. Her position is similar to a backstroke.

When the bath was removed, the three Graces appeared in the form of *praticables* painted blue or white; Cerberus also appeared as a *praticable* with a large circle painted black on which a group of heads was drawn in white (Cooper 58). Based on the production photograph this scene was the ‘Dance of the Graces and Cerberus’. The photo shows the three *praticables* which are free-standing panels cut into specific shapes. The three shapes are curvy. Each has a tiny head and a lattice design for the body. Based on information for previous photographs, the arms and legs are more than likely rattan painted black. Cerberus is located audience-left in the background. The faces for the design are aggressive dogs or dragon heads.

The third tableau began with a bare stage; two large, white *praticables* were carried on the stage with a freely drawn representation of a prancing horse and a chariot used to carry off a woman (Cooper 58). The production photos are a little misleading. If the figures on the panels were freely drawn, the design had to fit on the panel. However, as shown in the photos, the designs do not fit on the panel. The black outlines of the figures hang off of the panels. It would almost seem more logical that the black outlines were created with the rattan painted black. The unfinished outlines of the horse and the chariot provide a whimsical quality to the scene. The horse is on its hind legs and the carriage is symbolized by one wheel and a figure representing the carriage driver.

Picasso took advantage of the opportunity to design *Mercure* to try out new techniques which he had found and explored in his paintings (Cooper 59). “[...] Picasso’s interpretation of the scenes, his décor, his stage effects, his use of colour, his inventive

groupings dominated the spectacle” (Cooper 58). Observations of the production photographs suggest the movements for the ballet were very stylized. The positions of the actors in the photographs are precise and create detailed and interesting stage pictures. For example, the photograph of the three Graces mentioned previously shows the women in very stylized poses which creates a very picturesque scene.

Picasso’s designs for the costumes retained a classical look. Sources for the costume include sketches for several of the characters presented in Cooper’s Picasso Theatre and photographs from the original production aforementioned. Picasso’s sketch for Mercury indicates a short, sleeveless tunic with a short cape possibly attached to the shoulders of the tunic or fastened around the neck. A short, pleated skirt is also evident. The costume also includes sandals with wings attached to the back of the foot. Picasso used Mercury’s iconic winged helmet. According to Cooper’s description the tunic was white, the skirt was worn over red tights, and the cape and helmet were beige. The photograph of Mercury from the production is consistent with much of the costume pieces. However, based on this pictorial reference, Mercury did not have winged sandals. Instead, the character looks to be wearing calf-high socks.

Picasso sketched the costumes for Apollo and Venus with pastels. The sketch presents the characters in sleeveless tunics and pleated skirts. It is unclear from the sketch the specific identity of the two characters. However, Apollo is possibly on the left side in the short skirt and Venus is identified on the right side in what appears to be a knee-length skirt. The sketch presents the costumes in pink and blue, but the final costumes for the performance were white and the tights underneath were blue. The white skirt stands out with

the blue tights underneath. An original production photo of Apollo shows the character in the tunic and tights. The only addition is long white gloves.

A pastel sketch is also available for the character of Polichinelle. Polichinelle's costume in the drawing shows the character in a white blouse with bluish-purple sleeves. The shape of the blouse indicates the character has a large, overhanging belly and a hump on his back. The character's right sleeve has a checkered pattern and the character's left sleeve has a dot pattern. The neck-line of the blouse shows a large, ruffled black collar. The character is clothed in a red cape. The costume includes a pleated, white skirt with a slit in the garment on the character's right side; tights are evident in the sketch. The character's right leg has a green diamond pattern down the side; the character's left leg has the same bluish-purple, plaid pattern as the right sleeve. The outfit is completed with a black Harlequin hat that turns up on the sides. This sketch is consistent with the description of the final costume and the photograph from the original production portrays the ideas of the sketch. Pluto was dressed in a large black cape; Chaos (five male figures) wore full body tights of a single color including pink and sky-blue. (Cooper 58)

The curtain for *Mercure* displayed signature characters of Picasso's previous designs. Picasso's idea for the curtain incorporated a guitar-playing Harlequin and a violin-playing Pierrot. Picasso's design for the curtain is illustrated in Cooper's Picasso Theatre and Berggruen and Hollein's Picasso and the Theater. The curtain is colored in earth tones. The figures are drawn in continuous black lines. Pierrot is illustrated on the right with the violin. The right side of the figure's body is white which helps to identify the character as Pierrot. Harlequin is pictured on the left holding a guitar. Harlequin is illustrated in two shades of

brown. The character wears the classic Harlequin hat with the ends turned up on the sides. The sky is a faded blue and the ground is reddish-brown.

*Mercure* premiered on 18 June 1924, at the Théâtre de la Cigale in Paris. “Nothing like *Mercure* had been seen on any stage before and it was received, though for different reasons, with almost as much hostility as *Parade* had been” (Cooper 59). Picasso took advantage of this opportunity to try out his new painting techniques on the stage, such as the use of free-flowing continuous lines. Picasso’s art work is recalled in his design for *Mercure*. Classical references and the display of eccentric female figures in the design for *Mercure* are examples of Picasso’s work in graphic art (Cooper 59). Picasso was able to transform his painting techniques into a three-dimensional, working stage design.

The show was criticized by some members of the public for being grotesque and vulgar (Berggruen and Hollein 34). During the production, a group of young men who were new members of the Surrealist movement interrupted the production with cries of discontent. They were protesting against Picasso’s willingness to work for the entertainment of the aristocracy (Cooper 59). This assumption was made after a glance at the program for the evening which included names of aristocratic figures who were providing patronage for the production. However, André Breton, leader of the surrealists, was impressed by Picasso’s imaginative designs and encouraged the surrealists to issue a letter of apology. This is elaborated upon in Cooper’s Picasso Theatre:

As a result, the following letter of apology, headed ‘*Hommage à Picasso*’, was published by them in *Paris-Journal* on 20 June 1924: ‘There have been so many anodyne manifestations in the realms of art and though during recent years that we have lost sight of their real purpose and even of the way things are developing, *of those around him*, is today the eternal personification of youth and the absolute master of the situation.’ (59-60)

The apology points out the idea of losing sight of what actually matters in terms of the arts. People become wrapped up in the politics of the artistic world and fail to recognize the many groundbreaking achievements of their time. Picasso combined the techniques of many art forms to create the design for *Mercure*. The Surrealists' apology acknowledged the importance of Picasso's design which is how it should be viewed today.

### ***Le Train Bleu***

Five days after the opening of *Mercure* in Paris, Diaghilev opened *Le Train Bleu* on the 20 June 1924, at the Théâtre des Champs-Élysées. The production was directed by André Messager, choreographed by Bronislava Nijinska, scenic design by Henri Laurens, costume design by Gabrielle Chanel, music by Darius Milhaud, libretto by Jean Cocteau, and the inner curtain designed by Picasso (Clair and Michel 117). *Le Train Bleu* was a representation of Cocteau's reaction to the current cult of beautiful bodies involved in open-air sports; it was set on the beach of a fashionable seaside resort (Cooper 61). The characters included: La Championne de Tennis, Perlouse, Beau Gosse, Le Joueur de Golf. The choreography emulated movements in swimming, golf, tennis, and beach games. The production was billed as a 'choreographed operetta in one act' (Clair and Michel 117). Picasso's design for the curtain was not specifically for *Le Train Bleu*. Diaghilev utilized Picasso's 1922 painting *The Race*, which echoed the style and mood of *Le Train Bleu* (Richardson *Vol III* 216).

The painting depicts two voluptuous women running hand in hand along a beach. The sky is blue with white clouds. The sky and the ocean almost blend together across the middle of the painting. The women are wearing white billowy dresses. Their left breasts are

exposed. The woman in the lead has her head turned away from the audience perspective. The second woman's head is thrown back. She stares up at the sky with her hair blowing in the wind.

*The Race* is unquestionably the opposite of fit bodies. However, the picture is stunning. This painting shows how one does not need to be fit or emulate perfection to be beautiful. I find it fascinating that Picasso's previous work complemented the message of Cocteau's production.

Picasso allowed Diaghilev to enlarge this picture for the inner curtain. Diaghilev continued to use the curtain as a front cloth for future Ballets Russes performances (Clair and Michel 72).

### ***Oedipus Rex***

*Oedipus Rex* by Sophocles is hailed as the quintessential Greek tragedy. The plot centers upon the tragic hero Oedipus and his duty as the King to improve the future of his country even if it proves to be his downfall. In 1947, Picasso was chosen to design the set for a production of *Oedipus Rex*. The play was produced by Pierre Blanchard and premiered on 19 December 1947, at the Théâtre des Champs-Élysées in Paris (Berggruen and Hollein 224). Music was composed by Arthur Honegger and costumes were designed by François Ganeau (Berggruen and Hollein 224).

Picasso created numerous sketches for the project which are available in Berggruen and Hollein's Picasso and the Theater. Picasso created a stage with a semicircular proscenium. Illustrations of the set either include a building with three doors or three doors with step units. A large 'eye' is evident above the middle door. It is painted blue in several sketches and yellow and green in several sketches. The 'eye' is possibly an allusion to the



theme of blindness in *Oedipus Rex*. The ‘eye’ may also be Picasso’s continued interest in the celestial theme symbolizing a sun or a moon. The ‘eye’ is the most interesting aspect of the design. However, Picasso does not include this detail in the final design.

Picasso’s final design for the set was rather simple. The photo of the set is presented in Cooper’s Picasso Theatre. The stage was framed by a painted canvas flat in the shape of a large elliptical arch (Cooper 70). Another smaller arch is visible just beyond the first arch. A curved back cloth was utilized with an opening cut on the left (Cooper 70). The back cloth is illustrated with the three doors; the left door is the opening cut out. A wide step unit in front of the back cloth completes the set. The arches frame the action of the play, but without the ‘eye’ the design is just not as dynamic as it could have been.

Beginning with *Oedipus Rex*, Picasso’s designs for the stage become very simplistic. Picasso’s interest in the set as part of the action is evident by the back-cloth with the opening cut out. The arches represent the common theme of bridges and archways in Picasso’s stage designs. The arches for *Oedipus Rex* create a frame for viewing the show. Picasso creates a specific focus for the stage, just as he creates the focus for his graphic art.

### ***Afternoon of a Faun***

Picasso was asked to design for two productions of *L’Après-Midi d’un Faune* (*Afternoon of a Faun*). The original ballet was conceived by Serge Diaghilev, Léon Bakst, and Vaslav Nijinsky. The plans for the ballet were put into action in December of 1910 after Nijinsky announced to his sister that the setting would be ‘archaic Greece,’ and the music would be Debussy’s “Prélude à l’Après-midi d’un Faune” (Garafola 52). Nijinsky developed a choreographic outline that excluded smooth, flowing lines and movements. Nijinsky planned out the movements, with his sister Bronislava Nijinsky as a model. The

choreography developed by Nijinsky parallels the movements and poses developed by Vsevolod Meyerhold in his creation of biomechanics (Garafola 53). This is an interesting example of how a theatre practitioner influenced the work of a ballet choreographer.

This innovative ballet for Serge Diaghilev's Les Ballets Russes premiered in Paris in 1912. The costumes and set were designed by Léon Bakst. According to Hansen in Scenic and Costume Design for the Ballets Russes:

“The setting was executed in the tints of early autumn and placed close to the front of the stage creating a narrow strip of floor space for the dance. The design disregarded the rules of perspective. Colors were applied in relatively unbroken surfaces, and masses were flattened out in a style similar to the Nabis” (29)

Bakst created an enchanting landscape for the intrigues of a faun and nymphs. The rich colors and impressionistic techniques of the set provided a striking background for the costumes designed by Bakst, modeled after Grecian friezes, and for the movements created by Nijinsky.

The ballet follows a faun, day-dreaming on a hillside. He plays the flute and enjoys a bunch of grapes. A group of nymphs appear and pass by the faun. The faun pursues the nymphs. The nymphs are cautious and curious about the faun. The nymphs run away and then return. The nymph tries to woo them, but they disappear again. Only one nymph returns this time. The nymph and the faun link arms, but the nymph is scared. The nymph pulls away from the faun and flees, leaving her scarf. The faun is sad to be alone. He takes the scarf and fondles it to console himself.

In the summer of 1922, Diaghilev decided to re-stage the ballet for Nijinsky's sister Bronislava Nijinsky (Cooper 52). She would take over the lead role originally danced by her brother. Picasso was asked to design a new back-cloth for the production (Richardson *Vol III* 180). Picasso's design was very simple: the base was pale yellow, representing a beach; the

center area was pale blue, representing the sea; the highest level of the cloth was painted pale bluish-grey to represent the sky (Cooper 52). This is the second stage design emphasizing Picasso's transition for more simplistic concepts. Diaghilev was not impressed by the product, but still used the back-cloth (Richardson *Vol III* 180).

Based solely on the sketches of Bakst's design for the original production, Diaghilev's attitude toward Picasso's design is understandable. When a production is re-staged, the producing company expects a similar audience reaction to that of the original staging. If the original is successful, the re-staging should elicit a similar response. Picasso's design was simple. Perhaps Diaghilev expected something similar to Bakst's design. In that case, Picasso's design would have been a disappointment. However, it is hard to imagine that Diaghilev would have expected anything similar to Bakst's design. Although Picasso was given a few pointers about stage design from Bakst, Picasso was never one to conform to a specific mold or mirror previous designs.

Years later, Picasso would again be involved with *Afternoon of a Faun*. In the spring of 1962, Serge Lifar, friend and 'godson' of Picasso, was re-appointed ballet-master at the Paris Opéra (Cooper 71). Lifar planned to re-stage *Afternoon of a Faun* and requested the help of Picasso to design a curtain for the new production (Richardson *Vol III* 180). Picasso sketched a "long-legged horned faun pursuing a frightened nymph" (Cooper 71). A crayon drawing (not in color) for the design is available in Cooper's Picasso Theatre. The faun and nymph are not clearly understood as such. The faun chases the nymph on his hind legs, reaching for the nymph with his front legs. The faun has horns and a tail. The nymph is understood as female with the outline of breasts and rather large buttocks. Cooper describes the sketch as illustrative and witty and colored in beige, blue, green, and black (71). The

design was refused by the Director of the Opéra, M. George Auric, for being highly inappropriate for the theatre and the time period (Cooper 71). The design was later utilized for a performance of the ballet at Toulouse in 1965.

### *Icare*

Serge Lifar not only asked Picasso to design for *Afternoon of a Faun*. He also planned on staging a ballet titled *Icare*, which he had created in 1935 (Cooper 71). Picasso was commissioned to design the décor for the production. *Icare* was performed at the Paris Opéra in December 1962.

*Icare* is based on the Greek legend of Icarus. Icarus was given wings made by his father. The wings attached to Icarus with wax. The legend is that Icarus flew so high with the wings that the sun melted the wax and Icarus was hurled to the ground.

A sketch in crayon for the décor and a photograph of the 1962 production is available in Cooper's Picasso Theatre. The design is Picasso's third simplistic concept since *Oedipus Rex*. Picasso's sketch is a child-like illustration of the falling Icarus. Icarus is pink and his yellow-green wings are spread out to the left and right of his body. A semicircular, yellow area represents the sky at the top of the illustration. Downstage-center is a patch of blue that represents the water into which Icarus is falling. Surrounding the water is a group of people with their arms raised. The spectators with raised arms were painted on two low, free-standing panels, projecting from the wings (Cooper 71). The production photo confirms this design.

The simplicity of Picasso's design is evident. However, the scope of Picasso's artistic abilities is missing. The design mimics a child's crayon depiction of the story of

Icarus. However, even with the lack of technique, the design is charming. The innocence of the story is emulated in Picasso's backdrop.

## CHAPTER 3

### PICASSO AS PLAYWRIGHT

“There is no barrier between the arts for Picasso” (Penrose *Intro Desire* 2). Poets, playwrights, and authors were a constant presence in Picasso’s circle of friends. His involvement in literary meetings and circles such as the *El Quatre Gats* in Barcelona and his later participation in a group at Gertrude Stein’s home, enabled Picasso to stay connected to every form of art. Later, he allied himself with Diaghilev and Les Ballets Russes to design for the stage and this brought him even closer to the art of theatre.

“In April 1935 Picasso, aged fifty-three, stopped painting and devoted himself to writing” (Fisher 129). His writing career lasted until 1959 and included 340 poetic works and two full-length plays, *Desire Caught by the Tail* and *The Four Little Girls*. Several sources have concluded that both scripts do not allot importance to plot. After analyzing each play, I must concur with this assumption. However, both works still comprise a valid theatrical contribution and solidify his place as a theatrical artist.

The research I have conducted about Picasso’s plays has yielded little analysis of each work. The following information about Picasso’s plays provides a better understanding of the ideas encompassed in each play and possible influences of Picasso’s theatrical work.

According to Richardson in *The Life of Picasso Vol I*, Alfred Jarry, author of the infamous *Ubu Roi*, influenced Picasso’s writing. Jarry’s use of absurd and childlike qualities is exemplified in Picasso’s plays with emphasis upon *Four Little Girls* (Richardson *Vol I* 361). Picasso also carries on Jarry’s interest in scatology, the study of feces (Richardson *Vol I* 367). This influence will be referenced in relation to the character of The Tart in *Desire Caught by the Tail*. Futurist and Surrealist ideas must also be identified as an influence. The

fleeting scenes in *Desire Caught by the Tail* are characteristic of Futurist texts. Perhaps even more influential is Surrealism. This term was coined by the close friend of Picasso, Guillaume Apollinaire. Picasso's circle of friends included several Surrealist writers such as André Breton. Surrealism encourages and explores the subconscious ideas, often depicting imagery of a dream-state. The 'Grave-Diggers' Carnival' in *The Four Little Girls* is the depiction of a dream-state and a definite expression of Surrealism.

### ***Desire Caught by the Tail***

*Le Desir attrappé par la queue* translated as *Desire Caught by the Tail* was completed during the winter of 1941, but did not have a formal introduction until 19 March 1944, when it was given a reading by close friends of Picasso in Paris during the Nazi occupation (Penrose *Intro Desire* 7). According to Penrose, a notice appeared in the revue *Messages*, Cahier II (1944) that provided information about the location and names of those involved in the play reading. The reading was performed by a cast that included Dora Maar and Jean Paul Sartre (Existentialist), at the house of Michel Leiris; the play reading was directed and produced by Albert Camus (Existentialist) (Penrose *Intro Desire* 7). Existentialism centers upon the idea of humanity and the right to be free. Humans are essentially condemned to be free. We must make choices to live; not making a choice is still a choice. It is of interest that two major figures of Existentialism were compelled to be a part of Picasso's first play. Existentialism is identified as an influence upon Theatre of the Absurd. *Desire Caught by the Tail* is referred to as an absurdist piece. This connection between Existentialism and Theatre of the Absurd provides a reason for Sartre's and Camus's involvement in the production.

The readers sat in an arc and Camus stood in a corner, reading the stage directions. Each reader rose in turn to speak his or her words. Music resonated from a gramophone in a neighboring room (Penrose *Intro Desire* 7-8). “About 120 people attended and among the audience were many distinguished artists, musicians, writers and actors, including Jean-Louis Barrault, Armand Salacrou, Paul Eluard and Picasso himself” (Penrose *Intro Desire* 8).

*Desire Caught by the Tail* is deemed a “bitter farce in six acts” (Cooper 76) about wartime preoccupations with hunger, cold, and sex (Richardson *Vol. I* 367). Food is a constant subject of interest. Cowling in *Visiting Picasso* labels it a surrealist play (60) and Fisher in *Picasso and the Allure of Language* calls it absurdist (146). Although the play utilizes ideas of both aesthetics, I do not believe the play should be confined to one aesthetic school. However, with the interest of Sartre and Camus, I would conclude that the play is more aligned with Theatre of the Absurd. The argument may also be made that Picasso was influenced by Futurism. He was exposed to the ideas of Futurism; it is logical that Picasso gained inspiration from this movement. Futurism is evident in the fleeting moments of Act Two, Scene One. The plot of the play moves from one situation to the next without a clear through-line. According to Cooper in *Picasso Theatre*, Picasso utilized his artistry to provide drawings in place of stage directions (76). The characters of the farce include Big Foot, The Onion, The Tart, Her Cousin, Round Piece, The Two Toutous, Silence, Fat Anxiety, Thin Anxiety, and The Curtains.

My first observations of the play immediately recalled images of Picasso’s Cubist paintings. If Picasso’s Cubist works were to be translated into words, *Desire Caught by the Tail* would be the product. The play is as abstract as Picasso’s paintings. Skewed perspective is evident in Picasso’s artistry and writing. Mariano Miguel Montañes, close



friend and secretary to the artist, perfectly defined his style of writing in Picasso: The Real Family Story when he stated: “Picasso is a painter even when he’s writing” (63).

The language of the play is poetic, specifically in reference to Big Foot. The character of Big Foot is a ‘writer-poet’ who lives in an ‘artist’s studio.’ The character is unmistakably a manifestation of Picasso or one of his literary friends. Big Foot’s poetic language is exemplified in lines such as:

The galloping pace of his love crystallized into thought, the canvas born each morning in the fresh egg of her nakedness jumps the barrier and falls panting on the bed (Picasso Desire 28).

Another example is taken from Act Five, Scene One:

The noise of unfastened shutters hitting their drunken bells on the crumpled sheets of the stones tears from the night despairing cries of pleasure (Picasso Desire 44).

The wording is abstract, but the lines provide a rhythmic quality found in poetry.

As previously mentioned, food is a constant subject in the play. The characters complain about wanting to eat, the characters eat, or they compare objects to food. The most obvious example is the names of the characters. The Onion and The Tart are both types of food. Fat and Thin (Anxiety) are terms commonly associated with eating too little or too much.

Several moments and scenes in the play revolve around food. At the end of Act Two, Scene Two, the stage directions read: “They bring in baskets of food, bottles of wine, tablecloths, napkins, knives, forks. They prepare a great ‘al fresco’ lunch” (Picasso Desire 23-24). The entire third scene of Act Three is a conversation between Round Piece and Big Foot discussing the preparation of food. Act Four, Scene One, concludes with potatoes frying in the prompter’s box. And in Act Six, Scene One, Thin Anxiety reads from a cook

book while Fat Anxiety rises from bed linen full of potato chips, holding a frying pan in her hand. Each situation exemplifies the preoccupation with food.

Additionally, the characters use food for comparison to objects. For example, Big Foot describes The Tart saying, "...your buttocks a plate of cassoulet, and your arms a soup of sharks' fins..." (Picasso Desire 22). Later, Thin Anxiety describes Big Foot's hands as "...transparent mirrors made of peaches and pistachios" (Picasso Desire 31).

The imagery in the play is chaotic. Act Two, Scene One, begins: "The two feet of each guest are in front of the doors of their rooms, writhing in pain" (Picasso Desire 21). The feet repeat the words 'my chilblains'. The scene concludes: "The transparent doors light up and the dancing shadows of five monkeys eating carrots appear. Complete darkness" (Picasso Desire 21). This brief scene is absurd, but it is also reminiscent of futurist ideas. Repetition (Theatre of the Absurd), fleeting moments (Futurism), and strange characters create a grotesque quality in the chaos.

The character of The Tart displays the vulgarity in *Desire Caught by the Tail*. In Act Five, Scene One, "She squats in front of the prompter's box, and facing the audience, pisses and pisses scalding hot for a good ten minutes" (Picasso Desire 45). This is followed by, "She farts, she farts again, she tidies her hair, sits down on the floor and begins a clever demolition of her toes" (Picasso Desire 45). The Tart displays the crudest behavior in the play and also happens to be a female. The gender and action of The Tart place a sexual and erotic connotation on this scene. The crudeness of the action is similar to that of Alfred Jarry in *Ubu Roi* and echoes his interest in scatology, but the eroticism is a clear representation of Picasso's sexual nature. Olivier Widmaier Picasso, grandson of the artist, provides insight into the sexual perversion of Picasso's character. Olivier mentions the 'fleeting affairs' and

‘cheap sexual encounters’ that interested his grandfather. These moments “...would give him a lifelong fascination with physical love, a symbol of life and youth, the energy and prevalence of which are captured in his erotic works” (Picasso Real Family Story 26).

The play’s conclusion describes a golden ball bursting through the window and lighting up the room. The light blinds the characters, “who take handkerchiefs from their pockets and blindfold themselves” (Picasso Desire 59). They stretch up their right arms, point at each other, and shout “You! You! You!” “On the golden ball appear the letters of the word: ‘Nobody’” (Picasso Desire 59). At a basic level of interpretation, the characters are reaching out to ‘Nobody.’ If we take into account when the play was written, the characters might represent those repressed by the Nazi occupation. They are victims of the war, reaching out for help, but their cries are not heard.

The first reading of *Desire Caught by the Tail* was a success in terms of positive responses by those who were witnesses to the event (Penrose *Intro* Desire 8). Consequently, it was repeated several times after its introduction. Three years later on 21 February 1944, a reading was given with Penrose’s translation of the text at the London Gallery in Brook Street (Penrose *Intro* Desire 8). In February of 1949, a reading of *Desire Caught by the Tail* was given in the Rudolf Steiner Hall in London along with William Blake’s *An Island in the Moon*. The attendance for the event was so substantial that many were turned away at the door (Cowling 62). Picasso’s play successfully gained the attraction of spectators.

Play readings of Picasso’s *Desire Caught by the Tail* continued to pique the interest of spectators and fill venue seats. The first fully-staged production of Picasso’s play did not occur until 20 July 1967, in a circus tent on the outskirts of St. Tropez, France. The play was produced in collaboration with the Living Theatre and directed by avant-garde painter and

poet, Jean Jacques Lebel. Soft Machine, an experimental rock band that existed between 1966 and 1969, provided the music for this multimedia interpretation of *Desire Caught by the Tail* (artdesigncafé.com). The production is described in the NY Times in an article titled “Picasso Play Gets Its First Staging”:

The wild, weird incidents in the surrealistic fantasy were staged with noisy ensemble numbers interspersed with blackout sketches. The players threw themselves into the frantic spirit of the project with violent enthusiasm against a background of garish décor, electrical displays, the din of a rock ‘n’ roll band, and a talkative stone head that acted as an announcer (nytimes.com).

The premiere was previously delayed by the Mayor of St. Tropez (nytimes.com). The Mayor did not approve of Jean Jacques Lebel’s character or the impure content of the play in regards to the Tart’s urination on stage. However, the performance was toned down for the premiere; the Tart squatted at the front of the stage, but the urination sound effect was omitted (nytimes.com).

The reaction to the performance in the aforementioned article from the NY Times provides an idea of the success of the production: “The tent, accommodating 800 spectators, was packed, and the crowd, drawn partly by the promise of something salacious, appeared to enjoy the show.”

### ***The Four Little Girls***

Picasso’s second attempt at playwriting yielded *Les Quatre Petites Filles* translated as *The Four Little Girls*. The date of completion is questionable. According to Penrose, the play was written four years after *Desire Caught by the Tail* (1941) which would place the date as 1945 (Penrose *Intro* Four 9). Cooper in Picasso Theatre claims *The Four Little Girls* was written ten years after Picasso’s first play in 1950-51 (77). Yet another source, Montañes, claims, “Picasso began work on it in the village of Golfe-Juan on November 24,

1947, and finished it in Vallauris on August 13, 1948” (62). Penrose completed the English translation during the autumn of 1969 (Cowling 316). The play is divided into six acts and follows the frolicking of four little girls in a kitchen garden. They invent games to stay entertained.

Picasso was fascinated by the development of the instincts and the thought process in children (Cooper 78). “It was important for him to understand their imaginary world and their habits in this case just as it had been all his life” (Penrose *Intro Four* 11). Picasso’s children may have played a part in the development of the play. If the play was written around 1945, his daughter Maya (daughter with Marie-Thérèse) would have been around ten years old. If the play was not completed until 1950 or 1951, Claude and Paloma (his children with Françoise Gilot) would have been between the ages of two and four. Cooper adds that the play is conceived in childish terms (78). The characters seem innocent, but their words and actions reveal a deeper meaning about life, death, and love. The games transform from innocence to violence. Picasso found interest in the idea of how children resort to violence to get what they want (Cooper 78).

The language of *The Four Little Girls* is much more poetic than that of *Desire Caught by the Tail*. The poetic lines in the latter play are often assigned to a single character, whereas in *The Four Little Girls*, every character contributes to the dialogue in a poetic manner. The dialogue achieves a lyrical quality. Montañes states that “[a]lthough there is scant connection between the individual phrases, set side by side, they form a beautiful and colorful whole” (62).

Innocence and its perversion are important themes of the play. The characters portrayed as little girls immediately resonate as youth and innocence. Their entrance contributes to this idea. As the play begins the girls enter singing:

We won't go to the woods  
The laurels all are cut  
That honey there  
Will go and pick them up  
Let's go to the dance  
This is how they dance  
Dancing, singing, kissing whoever you will. (Picasso Four 17)

The words and act of singing are innocent. The girls are depicted as childlike and happy. The girls also call out and reference their 'Mummie.' For example, the Fourth Little Girl calls out to the Third Little Girl, "Will you please come along, Paulette, yes or no? You are a pain in the neck. I would like to tell Mummie that you don't want to play..." (Picasso Four 22). The girl is essentially wanting to tattle on another girl; portraying 'Mummie' as an important authoritative figure.

Many of the games played by the girls are reminiscent of childhood. Hide-and-seek and playing "pretend" by acting out a wedding scene or staging a show (shipwreck) are all carried out by the girls. However, the games do not remain entirely innocent. The play is grotesque and violent, perverting the image of innocence. In the opening of Act One, the First Little Girl suggests, "Let's play at hurting ourselves and hug each other with fury making horrible noises" (Picasso Four 17). This is a childish request with a violent undertone. During hide-and-seek, the First Little Girl addresses the Third Little Girl about hiding, "If you don't come back, we shall all go and hang ourselves..." (Picasso Four 21). Threats can be innocent, but in this case the threat is morbid.

Perhaps the most disturbing scene of the play occurs in Act Two. A large boat is set up in the garden with a goat tied to it (Picasso Four 41). The Third Little Girl appears “holding a doll bigger than herself chained with garlands of flowers and leaves” (Picasso Four 41). She ties the doll to the mast of the boat. She then lies on her back and “sucks and caresses the goat” (Picasso Four 41). Then, she unties the goat, cuts its throat, and dances with it. The First, Second, and Fourth girl emerge and surround the Third Girl. The Second Little Girl reaches into the wound of the goat, pulls out its heart, and places it in the mouth of the doll. This imagery is violent and sacrificial. Yet, this action is theatrically entertaining. The doll with flowers and leaves evokes feelings of nature and childhood. These feelings are leashed as the doll is tied to the mast of the boat. The girl’s actions with the goat are uncomfortable at first and then become violent. Innocence is shattered.

The savagery against animals must be addressed. The goat is one of several occurrences of an animal being mutilated. For instance, the girls point out a cat that steals a bird from its nest and strangles it. Later, the girls notice a bird that begins to tear itself to bits. It is possible to find a parallel between the animals and the girls. The animals may represent innocent figures comparable to the girls. Just as the girls’ innocence is destroyed, so too are the animals.

Picasso incorporates theatrical elements within *The Four Little Girls* that are reminiscent of a “play within a play” and references to the world of theatre. The girls’ act of playing “pretend” is essentially role-playing. The intention to recreate the shipwreck is a prime example of utilizing a set and performing a scenario. Another example of theatricality is the scene of the ‘Grave-Diggers’ Carnival’ (Picasso Four 50). This titled section interrupts the action of the play. The scene plays out as a dream sequence possibly influenced by the

ideas of Surrealism. Grave-diggers arrive carrying coffins and begin to drink and dance in a drunkenly manner. They are costumed as satyrs, centaurs, and bacchantes. Satyrs are mythological figures often associated with the Greek god Dionysus; god of food and wine with close ties to the theatre. The satyr is also the origin for the satyr play which gave rise to pastorals and comedies. Centaurs are mythological figures that represent chaos and passion. They are disciples of Dionysus and often display drunkenness. In Roman mythology, the bacchantes are the female followers of Dionysus, also known as maenads in Greek mythology. Each costume worn by the grave-diggers is representative of an historical connection to theatre. As the grave-diggers exit dancing, they carry the coffins out.

Additional imagery contributes to the absurdity and grotesqueness of Picasso's play. To clarify, in Act Three the stage directions indicate: "Scene: The same garden, but the four little girls are naked inside a cage" (Picasso Four 55). The caged children are depicted as animals without freedom. This opening tableau is uncomfortable to imagine based on its sexual and erotic connotations. The nakedness of the girls is a sign of innocence, but may also signify a sexual being. The cage is a form of entrapment and quite possibly representative of erotic fetishes.

Immediately following this scenario, an unusual stage direction is given:

In the middle of the stage the bowl of a great aquarium appears where coloured fishes swim round, one is red, another blue, another yellow, another green, another violet, another orange. The bouquet of a firework display comes out of the aquarium (Picasso Four 56).

This call for an aquarium and fireworks would prove to be an arduous task. This scenic image is absurd in the middle of a garden on such a large scale.

Further examples of absurd imagery include the presence of winged animals. Picasso allows a 'winged white horse dragging its guts, surrounded by eagles, with an owl perched



on its head' (Picasso Four 62) 'winged dogs' (Picasso Four 74), 'winged hogs, sows, and piglets' (Picasso Four 85), and a 'ballet of winged ants that fill the stage' (Picasso Four 93) to make an appearance in the play. Wings could also be a sign of innocence and frivolity. Wings are related to the images of angels (innocence) and faeries (frivolity).

The scenery and staging also enhance the absurd or grotesque imagery and the depiction of innocence and its perversion in *The Four Little Girls*. For example, momentarily in the play the stage is painted completely white and covered with letters of the alphabet and numbers (Picasso Four 74). The white-washed stage represents purity, and the alphabet and numbers are generally associated with the basics of learning. This picture is then another example of innocence and youth.

The conclusion of the play is the culmination of all ideas aforementioned. Pools of blood fill the stage as the girls lay sleeping on the ground. Four big white leaves engulf the girls. Each leaf reveals the title of the girl: First Little Girl etc... (Picasso Four 94). A black out is used and as the lighting returns, the interior of a cube painted white fills the stage. "In the middle, on the ground, a glass full of red wine" (Picasso Four 95).

This final series of images presents the transition from childhood to womanhood. The pools of blood cleanse the past and the leaves that engulf the girls are the cocoons of change that will release the girls into womanhood, just as the caterpillar undergoes a metamorphosis to become a butterfly. The wine, symbolic of blood and maturity, is displayed on a white background which exemplifies purity. This reiterates the female transition to womanhood.

The vivid imagery of Picasso's second play is difficult to forget. *The Four Little Girls* displays the juxtaposition of innocence and its perversion in a series of child-like

games. However, these innocent games are laden with violent and visceral actions. Picasso completed *The Four Little Girls* just before the Theatre of the Absurd flourished. The play exhibits several ideas of Theatre of the Absurd: repetition, nonsensical or meaningless words and actions, and a departure from Realism. Surrealism is also identified as an influence, exemplified in the 'Grave-Diggers' Carnival.' *The Four Little Girls* is an unconventional attempt at playwriting that deserves consideration as a worthy example of theatrical literature.

## CONCLUSION

There is no doubt that Picasso is an iconic figure of the art world. My purpose is to display Picasso's contributions in the theatrical discipline and recognize Picasso as a valid theatre artist. His life revolved around the literary and artistic communities. The people he allied himself with encouraged his artistic endeavors. It was only a matter of time before Picasso tested the waters of design for the theatre.

Not only did Picasso achieve the recognition as a theatrical designer, but he delved even further into the field and became a playwright. Picasso is an iconoclast in the world of art, but he should also be recognized for his innovative work in the theatrical field as a designer and playwright. I am pleased to define Picasso as a theatre artist.

Picasso's legacy will continue to play out on the stage. For more information about Picasso's continued connection with the theatre, refer to Appendix B, page 110 which provides a summary of plays influenced by Picasso, his life, and his work.

APPENDIX A  
TIMELINE OF THE LIFE OF PICASSO IN CORRELATION WITH PICASSO'S  
ARTISTIC CAREER AND RELEVANT ARTISTIC MOVEMENTS

Birth of Picasso	1881	
	1890	Expressionism (1890s-1930s)
Picasso enrolled in La Llotja-Barcelona	1895	
Picasso enrolled in San Fernando Academy-Madrid	1897	
Spanish-American War Takes name of Picasso	1898	
Meets Carles Casagemas and Jaime Sabartés	1899	
First trip to Paris	1900	
Death of Casagemas Travels back and forth to Paris for next few years	1901	The Blue Period (1901-1904)
	1902	<i>Erotic Sketches; Women in Striped Stockings; Erotic Scenes</i>
	1903	<i>The Embrace; The Old Guitarist; The Old Jew</i>
Picasso remains in Paris Meets Max Jacob	1904	The Rose Period (1904-1906) <i>The Madman; Au Lapin Agile</i>
Meets Guillaume Apollinaire and Gertrude Stein Fernande Olivier becomes his mistress	1905	<i>Family of Acrobats with a Monkey</i> <i>The Saltimbanques</i>
	1906	Analytical Cubism (1906-1912) <i>Portrait of Gertrude Stein</i>
	1907	<i>Les Femmes d'Alger (O.J. Version O)</i>
	1909	Futurism (1909-1916)
	1910	<i>The Guitarist</i>
Ends relationship with Fernande Olivier	1911	

Marcelle Humbert (Eva) becomes his mistress	1912	Cubo-Futurism (1912-1918) Synthetic Cubism (1912-1915)
Death of Picasso's father	1913	
WWI (1914-1918)	1914	
Death of Eva Meets Jean Cocteau	1915	Dada (1916-1922) Late Cubism and Neoclassicism (1916-1925)
Meets Erik Satie	1916	
Meets Léonide Massine	1917	<i>Harlequin</i>
Designs <i>Parade</i> Meets Olga Koklova Marries Olga Death of Apollinaire	1918	<i>Harlequin with a Violin; Pierrot; The Bathers</i>
Designs <i>Le Tricorne</i>	1919	
Designs <i>Pulcinella</i>	1920	Surrealism (1920-1960s)
Birth of Paulo, Olga and Picasso's son Designs <i>Cuadro Flamenco</i>	1921	<i>Three Musicians</i>
Designs <i>Antigone</i>	1922	<i>Two Women Running on the Beach (The Race)</i>
Designs <i>Mercure</i> Designs <i>Le Train Bleu</i>	1924	<i>Guitar</i> (sculpture)
Marie-Thérèse becomes his mistress	1927	
Death of Diaghilev	1929	Sculptures: <i>Head of a Woman; Woman in the Garden</i>
Birth of Maya: Marie-Thérèse and Picasso's daughter; Picasso writes poetry	1935	
Spanish Civil War (1936-1939)	1936	
City of Guernica bombed	1937	<i>Two Nudes on the Beach; Guernica</i>

Death of Picasso's mother	1938	
WWII (1939-1945)	1939	
Picasso writes <i>Desire Caught by the Tail</i>	1941	
Françoise Gilot becomes Picasso's mistress	1943	
Death of Max Jacob	1944	
Birth of Claude, Françoise and Picasso's son	1947	Pottery Work
	1948	<i>The Kitchen</i>
Birth of Paloma, Françoise and Picasso's daughter		
Picasso's writes <i>Four Little Girls</i>	1949	Pottery Work
	1950	<i>The Goat</i> (sculpture)
	1951	<i>Massacres in Korea</i>
End of Françoise and Picasso's relationship	1953	
Jacqueline Roque becomes Picasso's love	1954	<i>Peace</i>
Death of Olga	1955	<i>The Women of Algiers, after Delacroix; Bacchanale</i>
	1957	<i>Las Meninas</i>
	1958	<i>The Fall of Icarus</i>
Picasso marries Jacqueline	1961	
Designs <i>Afternoon of a Faun</i>		
Designs <i>Icare</i>	1962	
	1967	<i>The Circus Rider</i>
Death of Sabartes	1968	
	1969	<i>The Kiss</i>
Death of Picasso	1973	

## APPENDIX B

### THE THEATRE AND PICASSO

Picasso's interaction with the theatre did not end with his stage designs and plays. The theatre continued to look to Picasso even after he ceased to design for the stage and after his death. Picasso's life and work are rich with inspiration as evidenced by the plays in this section.

Three Spanish plays are referenced in Elizabeth Drumm's Painting on Stage: *Guernica* (1961) by Fernando Arrabal, *Guernica (Happening)* (1969) by Jerónimo López Mozo, *Guernica y después (Guernica and After)* (1982) by Francisco Torres Monreal. Each play utilizes or references Picasso's painting *Guernica*. The first play, *Guernica* (1961) by Fernando Arrabal, is one of the first productions that came to mind when I was creating this chapter. *Guernica* is a one-act play with an absurdist perspective of relationships, tragedies, and profiteering during the events of the bombing of Gernika. This spelling of the city is the official spelling in the Basque language and Gernika-Lumo is the town's full title. The only references to Picasso in Arrabal's play are the stage directions (occurring twice) that state "see the Picasso painting." Arrabal hopes the events of the play will encourage the audience to recall Picasso's painting, *Guernica*, without actually displaying the painting. This is such a minute reference to Picasso's work, yet this is the first play which reminded me of Picasso. Drumm addresses the reason for this correlation by pointing out the significance of Picasso's painting as a remembrance of the bombing of Gernika (116). As one of Picasso's most recognizable works, the painting is immediately recalled when the events of Gernika are referenced or dramatized as in Arrabal's *Guernica*. Drumm also mentions the fact that

theatres often display Picasso's painting during the production, although this was not a scripted instruction by Arrabal (116).

The second Spanish play referenced by Drumm in Painting on Stage is *Guernica (Happening)* (1969) by Jerónimo López Mozo. In this theatrical production the actors recreate Picasso's masterpiece, *Guernica*, as if they were constructing a puzzle. The actors assume the roles displayed on the pieces they carry. The characters speak about what they were doing the morning of the Gernika bombing. They "present a context that is missing from the painting" (Drumm 129). Mozo uses a combination of poetry, monologues, and painting within the text that allows the audience to better understand Picasso's painting.

The last Spanish play to reference is *Guernica y después (Guernica and After)* (1982) by Francisco Torres Monreal. This play pays homage to Picasso and his artistic and theatrical work. Monreal's play is organized into three sections: the first section takes place between 1917 and 1920 and includes a "Director-Clown" that introduces popular *commedia dell'arte* characters from Picasso's paintings; the second section is the beginning of the war and the *commedia* characters flee the scene; the third section takes place after the war when the *commedia* characters prepare to return to the road (Drumm 134).

Monreal utilizes several means of reference to Picasso and his work. The overture curtain for *Parade*, created by Picasso, is the first work by the artist to be projected during Monreal's play. The Director-Clown encourages the audience to focus on the figures depicted on the curtain. During the second section of the play as the characters begin to flee the scene, images of Picasso's *Guernica* are displayed on stage. Monreal even includes a nod to Fernando Arrabal's stage direction in *Guernica* by including the direction: "See the painting by Picasso for the attitude of the women" (Drumm 134).



In addition to the aforementioned Spanish plays about Picasso and his work, numerous plays have been penned about the iconic artist. The following examples are presented in chronological order. This is not a complete list of plays which reference Picasso. However, the works described herein testify to Picasso's continued presence in the theatrical world.

The earliest play in this list is *My Name is Pablo Picasso* (1984) by Mary Gage. The author describes her work, "I wrote a Cubist play which breaks the traditional rules of theatre just as Picasso defied the traditional rules of art" (marygage.net). Picasso's life is referenced in Gage's work. For example, Picasso's lover, Fernande Olivier, is depicted in the play.

The second play is a short, devised piece by Margaret Hollingsworth titled *Poppycock* (1987). Hollingsworth explains her process of creating the play in the introduction to *Poppycock* (49-51). The devised play is a product of Hollingsworth's exploration of clowning techniques. Hollingsworth and her fellow classmates created masks and developed personas based on the masks. They maintained the personas after the masks were removed. Hollingsworth expounds upon what she gained from the clowning techniques:

Much of my work explores the power politics between men and women, and clowning provided me with an excellent tool with which to mine this territory in a non-naturalistic way. Clowning deals in extremes, so I chose to go with three of the most powerful men in the century and look at them in a relationship with one woman who had featured in each of their lives (49).

*Poppycock* depicts Picasso and his interactions with Dora Maar, photographer and mistress of Picasso.

*Picasso* (1992) by Don Nigro is a one-man play with Georges Braque, the 20<sup>th</sup> century French artist who co-created the style of Cubism with Picasso. In the play, Picasso has spotted a demonic squirrel in Braque's painting. Braque believes he sees the animal as

well and desperately tries to paint out the creature. This obsession proves to be detrimental to Braque's way of life.

Following Don Nigro's play is possibly one of the most well-known plays about Picasso: *Picasso at the Lapin Agile* (1996) by Steve Martin. The play is set in 1904 Paris at the Lapin Agile café. This was a popular gathering spot for artists and writers in the early years of the 20<sup>th</sup> century. Martin incorporates meta-theatrical elements in the play. The plot begins with the arrival of Albert Einstein at the Lapin Agile. He is waiting on a woman. The bartender, Freddy, informs Einstein that he has entered the scene too early. This exchange marks the first example of the meta-theatrical element of the play. Einstein exits to the bathroom. Germaine, waitress at the Lapin Agile and the girlfriend of Freddy, enters the scene. Once she has arrived, Einstein may reenter.

Suzanne, a woman looking for Picasso, arrives at the Lapin Agile. She has slept with Picasso on two occasions and wishes to see him again. She has heard that Picasso is often seen at this café. Einstein interacts with Germaine. Einstein attempts to discuss the type of writing he creates and the book he has written, The Special Theory of Relativity. The characters at the café talk about the turn of the century and the changes ahead.

Sagot, an art dealer, arrives at the café with a painting by Matisse. He hangs it above the bar. Suzanne shows Sagot a sketch created by Picasso and given to her by the artist. Each character is intrigued to meet Picasso.

Picasso finally arrives and the play centers upon his interaction with Einstein. Picasso and Einstein sketch their works on paper. They discover that each picture is essentially a formula: Einstein's formula involves numbers and letters; Picasso's formula involves lines and pictures. Both men create the impossible dream.

The Lapin Agile welcomes one more character to the café: the Visitor (a man who closely resembles Elvis). He has traveled back in time to deliver a message to Picasso about Picasso's next great painting, one titled *Les Demoiselles d'Avignon*.

Martin weaves historical people and facts into a witty play about a chance meeting between two iconic figures of the 20<sup>th</sup> century who find common ground in their contrasting fields of work.

In 1999, Brian McAvera penned the play titled *Yo! Picasso!: Beside Picasso*; this play was first published in 2002. McAvera utilizes information from memoirs of Picasso and Picasso's friends, family, and lovers, to create a fictional interaction between Picasso and his long-time friend, Jaime Sabartés. Picasso and Sabartés are the only characters in the play, but they take-on the roles of men and women who were part of Picasso's life in a momentous game of role-playing. Sabartés drives the play forward by continuing to force Picasso to become his own lovers and reenact scenarios with each woman. Sabartés believes Picasso must understand his ill-treatment of the women in his life. The text is laden with references to Picasso's obsession with sex.

In the Afterword to *Yo! Picasso!: Beside Picasso*, McAvera states that this play is the companion piece to a cycle of plays titled *Picasso's Women* (1997) (also written by McAvera). According to doollee.com, *Picasso's Women* is a cycle of eight plays comprised of monologues by the women in Picasso's life. Each woman tells her side of the story and "relate their lives to his art" (doollee.com).

Jeffrey Hatcher wrote *A Picasso* in 2003. The play takes place in 1941 during Nazi-occupied Paris. Picasso is pressed to authenticate three paintings that have been seized by the Germans. Picasso is interrogated by Miss Fischer, an adjunct to the Ministry of Culture

in Berlin. The artist is aware of Fischer's agenda. Picasso engages the interrogator in a series of mind games and contends to justify his creativity.

*Portraits* (2004) by Jonathan Bell, is a series of monologues by Americans affected by 9/11. The characters come to life in an artist's studio in lower Manhattan. The narrator of the play is the artist. The artist is suffering from an artist's block as he tries to recreate Picasso's *Guernica*. The artist's dreams are filled with stories of those affected by 9/11. The artist regains his creativity by focusing on the individual portraits of those who witnessed the tragic events of 9/11.

*Picasso's Closet* (2006) by Ariel Dorfman proposes the question: What if Picasso did not live until 1973, but was instead murdered by the Nazis in 1944? Dorfman's play explores the life of Picasso during Nazi occupation. The play incorporates the people who surrounded Picasso during these troubled times such as: Jaime Sabartes, Max Jacob, and Dora Maar.

Playwright, poet, and novelist, Ariel Dorfman wonders what Picasso's life was like under Nazi occupation. During his years in Paris, what did he do, if anything, when Jews and dissidents, which included some of his friends and associates, were hauled away by the Nazis?

Last year, a new work was created with Picasso in mind. Herbert Siguenza wrote and performed the one-man play *A Weekend with Pablo Picasso* (2011). According to the [alleytheatre.org](http://alleytheatre.org),

Siguenza brings his virtuosic writing, acting and design skills into Picasso's private studio, "Le Californie" on the coast of France, for an intimate and revealing weekend. Picasso's controversial and flamboyant opinions and creations gripped the public imagination and forever changed 20th century art. Delving into the creative mind and work of one of the most inspiring artists of modern history, this play explores Picasso's proclamations about ambition, destruction, creativity and art as an agent of social change.

*A Weekend with Pablo Picasso* received its world premiere on 28 January 2011, in Houston, Texas at the Alley Theatre.

Picasso's life and work have continued and will continue to provide a constant source of inspiration for generations of theatrical artists.

## APPENDIX C

### PICASSO AND HARLEQUIN

Picasso's connection to Harlequin persisted throughout his life. Numerous images of Harlequin begin to appear in Picasso's 1915-16 sketchbook. One 1915 painting titled *Harlequin* is a Cubist version of the figure. The tan, red, green, and blue diamond pattern of Harlequin's costume is the most recognizable detail of the painting. *Harlequin and Woman with Necklace, Harlequin* (the character is in a blue, green, and tan, silken costume standing in front of a theatrical banister and red drape and holding his hat), and *Harlequin with a Violin* are several paintings as examples of Picasso's continued interest in the character during 1917-18. By 1917, Harlequin was a recurring figure of Picasso's work.

Picasso never abandoned the Harlequin theme. In the 1920s, Picasso sketched several people as Harlequin, including the painter Jacint Salvadó and Picasso's son Paulo. By 1961 Picasso expanded the Harlequin idea with scenes of circus and theatrical performers and performances. Picasso's work in 1970 shows drawings of Harlequin in the company of a nude woman and in 1971 Picasso sketched a series of self-portraits in Harlequin costume.

Harlequin is identified as a stock character of Commedia dell'arte. The character's costume is often depicted with a diamond pattern. Harlequin is mercurial and inventive, both coarse and gentle, and always dominated by his sexual appetite (Rothschild 229).

The character of Harlequin is an alter ego of Picasso. "Harlequin's personality with its associations of magic, eroticism and most importantly elusiveness and lightning-fast transformation, shares so much with Picasso's own persona as to confirm a comprehensive identification" (Rothschild 229). This explains the series of self-portraits in Harlequin costumes and the importance of Harlequin in the curtain for *Parade*.

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## VITA

Shawna Yvonne Lynch was born on 1 July 1985, in Mesquite, Texas. Before attending the sixth grade, Shawna moved to East Texas and attended school in Athens, Texas. She was actively involved in theatre at the Henderson County Performing Arts Center starting at the age of eleven. She graduated third in her class from Athens High School in 2003. Shawna received a theatre scholarship to Stephen F. Austin State University in Nacogdoches, Texas. While in attendance at SFA, she was historian and vice president of Alpha Psi Omega and studied abroad in England and Barcelona, Spain. She graduated in 2008 with a Bachelor of Fine Arts in Performance.

In 2010, Shawna began attending the University of Missouri-Kansas City and received an assistantship to teach Foundation of Fine Arts. The following year she became an adjunct instructor of the course. Shawna will graduate with a Master of Arts degree in Theatre History and pursue a career in higher education.