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An Investigation of the Relationship Between Popular Music and
Analytic Cubist Paintings in prewar Paris

by

Lulan Liane Yu

BA, Virginia Commonwealth University, 1991

Submitted to the Faculty of the School of the Arts
of Virginia Commonwealth University

in Partial Fulfillment

of the

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Abstract

AN INVESTIGATION OF THE RELATIONSHIP BETWEEN POPULAR MUSIC AND ANALYTIC CUBIST PAINTINGS IN PREWAR PARIS

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Submitted to the Faculty of the School of the Arts of Virginia Commonwealth University
in Partial Fulfillment of the Requirements for the Degree Master of Arts

Virginia Commonwealth University, 1996

Dr. Howard Risatti, Professor of Art History

This thesis addresses the connection between Analytic Cubist paintings and popular music culture in pre-World War I Paris. In particular, it focuses on popular music, performance, song lyrics, music iconography and its connected poster advertising as each relates to the Analytic Cubist paintings of Braque and Picasso. During the last years of the nineteenth century, the world of fine art came into close contact with the realm of popular entertainment, in particular institutions such as the cabaret, *café-concert* and the music-hall. A revival of this performance which occurred around 1910, not only impacted the everyday world, but also the Cubist artists whose work reflected this renewed interest.

Popular music culture provided a vocabulary of devices that were taken by the Cubists and reinterpreted to a more complex, less popular cultural ends. This is reflected in the derivation of visual elements which are essential to Analytic Cubist paintings. Some of these “borrowed” devices can be traced to techniques typically used in popular music poster advertisements. For example, elements common to posters such as the representation of illusionistically drawn objects and the use of words as well as the juxtaposition of imagery and letters can be found in Analytic Cubist work. Similar to posters, popular music also makes its way into Cubist painting. In addition to the well-documented example of Picasso’s use of the “Ma jolie” refrain from Harry Fragson’s hit song *Dernière Chanson*, other instances of subject matter as well as attributes (*sous entendre* and repetitive lyrics) of popular song can be found in Cubist painting. Elements of popular-music culture, linked through performance, posters and song lyrics are in fact essential visual components of the vocabulary of Analytic paintings.

Introduction

This thesis addresses the connection between Analytic Cubist paintings and popular music culture in pre-World War I Paris. In particular, it focuses on popular music, performance, song lyrics, music iconography and its connected poster advertising as each relates to the Analytic Cubist paintings of Braque and Picasso.

Institutions such as the cabaret, *café-concert*, and the music-hall were a large part of Parisian daily life from their inceptions in the mid-nineteenth century until the beginning of W.W.I. Through these institutions, popular song and musical performance not only permeated Parisian night life, but also exerted an effect on fine art, especially Cubist painting. Connections between Cubism and popular music entertainment are apparent in the frequent *café-concert* settings of Cubist paintings such as Braque's *Portugeise* (fig. 1) and numerous other images that include mandolin and guitar players. A more specific connection is to be found in Picasso's *Ma Jolie (Woman with a Zither or Guitar)* (fig. 2). In October, 1911, both the *Excelsior* and *Le Journal* reprinted the lyrics of Harry Fragson's hit song, "Dernière Chanson" (fig. 3). The lyrics appeared in successive weeks, first in *Excelsior* on the 5th and then in *Le Journal* on the 12th; the reprint of the lyrics was most likely either a promotion for the Alhambra music-hall or the publisher of the song.¹ During the winter of that year, Picasso painted the phrase *ma Jolie* on the bottom of a canvas

¹ Jeffrey Weiss, "Picasso, Collage and the Music-hall," in *Modern Art and Popular Culture: Readings in High & Low*. Eds. Kirk Varnedoe and Adam Gopnik, (New York: Harry N. Abrams, Inc., 1990), note 6, 107.

depicting a seated woman playing a zither or guitar as a dedication to his new girlfriend Eva Goeul.² It was not until 1955 that this phrase was recognized as part of the refrain from Fragson's immensely popular song: *O Manon ma jolie/Mon couer te dit bonjour/Pour nous les Tziganes jouent ma'amie/La chanson d'amour*.³

The popularity of the song, or *chanson*, was enhanced through repeated performances at *café-concerts*, cabarets and music-hall revues. Not only did the performers and their hit-song lyrics saturate daily life during the years prior to World War I, but there was a definitive tone to the songs and performances that became popular as well. This was the silliness, word-play, punning and *sous entendre* that was found off-stage in the newspaper and on-stage in revues which mocked themselves.⁴ Favorite devices of the music-hall included cutting out and mispronouncing words, thus the implication that it was only a slip of the tongue which caused the crudeness of the word or situation.⁵ Analogous splicing is found in many of Picasso and Braque's *papiers collés*, examples include the name of the popular newspaper, *Le Journal* (fig. 4) which is often cropped so as to read "*Le Jou*" and to imply *jouer*, (to play) *jouir*, (sexual play).

²Picasso wrote a letter to his dealer, Kahnweiler, June 12, 1912, that his new girlfriend, Eva, "is very sweet. I love her very much and I will write this in my paintings." See Judith Cousins and Pierre Daix, "Documentary Chronology", in William Rubin, *Picasso and Braque: Pioneering Cubism*. exh. cat. (New York: The Museum of Modern Art, 1989) 394-95.

³See Maurice Jardot, "Picasso: Peintures, 1900-1955," exh. cat. (Paris: Musée des Arts Décoratifs, 1955). Jardot is the first to document the connection between Picasso's use of the phrase *ma Jolie* and Fragson's hit song.

⁴Nancy Perloff discusses the music-hall in her chapter on popular institutions in turn-of-the-century Paris in *Art and the Everyday: Popular Entertainment and the Circle of Erik Satie* (Oxford: Clarendon Press, 1991) 32.

⁵Ibid.

Recent scholarship has begun to address the issue of popular music subjects and Cubism. Lewis Kachur, Stewart Buettner and Jeffrey Weiss discuss the influence of “low” art (popular institutions and popular music) on “high” art (painting).⁶ In his article, “Picasso, Popular Music and Collage Cubism: 1911-12,” Kachur argues that Picasso’s tie to popular culture was related to his interest in leftist political ideology and a return to his Spanish roots. His essay includes a discussion of the type of instruments portrayed in Picasso’s works.⁷ Like Kachur, Buettner studies the instruments that are found in Braque and Picasso’s Analytic Cubist work. In his article “Catalonia and the Early Musical Subjects of Braque and Picasso,” Buettner explores the possible sources in the development of Cubist musical iconography; this includes a study of the regional music of Catalonia and Cubist paintings made in Céret.⁸ While Weiss, for his part, documents the influence of the music-hall on Picasso’s collage works in his book *The popular culture of modern art--Picasso, Duchamp, and Avant Gardism*, (New Haven, 1994); he does this by comparing the “collage” effect of a music-hall *revue* performance with the style of Picasso’s *papiers collés*.

In spite of Kachur’s argument for a largely political intention to Picasso’s interest in popular culture, it seems clear that his portrayal of popular instruments and

⁶ Another author whose work is pertinent to this discussion is Nancy Perloff; her focus is on the role that popular music and institutions played in the music of Erik Satie. Although her work does not directly address Cubist painting, her book, *Art and the Everyday* (Oxford: Clarendon Press, 1991), contains useful information for this discussion.

⁷ Lewis Kachur, “Picasso, Popular Music and Collage Cubism: 1911-1912), *Burlington Magazine*, 135 (April 1993) 252-260.

⁸ Stewart Buettner, “Catalonia and the Early Musical Subjects of Braque and Picasso,” *Art History*, 19 (March 1996) 102-127.

songs is also (if not mostly) a reflection of the everyday world of which he was part. Folk music, popular song and artistic cabarets were no longer part of the “political subculture” by the turn-of-the-century. As well as being an important component of everyday life in France, popular culture, by this time, had become very fashionable among the higher classes.⁹ Although Buettner makes a careful study of musical instruments in Cubist paintings, his focus is the influence of Catalan folk music on the Cubist paintings made in Céret. Whereas Weiss addresses Picasso’s early interest in the *café-concert* and music-hall, he overlooks the possible influence of these interests on Picasso’s earlier works. More importantly for this paper, Weiss’s focus does not consider any of Picasso’s non-collage works or Analytical paintings.¹⁰

While the work of Kachur, Buettner, and Weiss is of interest, neither they nor anyone else to date has considered the in-depth relationship between Cubist painting and popular French cultural institutions such as the *café-concert*, cabaret and music-hall, as well as its concomitant music and advertising. It is the connection between music titles, lyrics, performance, posters and Analytic Cubist paintings of Braque and Picasso that will be the focus of this thesis.

⁹For discussion on social and economic influences on popular entertainment and culture, See, Charles Rearick, *Pleasures of the Belle Époque*, (New Haven: Yale University Press, 1985).

¹⁰ Weiss has carefully examined popular music performance, song lyrics from the *revue*, and newspaper headlines and their correlation with Picasso’s *papier collés*. Although his discussion is well-documented, Weiss’ argument that the appearance of collage signified Picasso’s renewed interest in popular music culture can be disputed. He contends that the construction of collage (cut and spliced) is analogous to the cutting and splicing found in the music-hall *revue*. However, this is not new to Cubism, although not literally cut, objects and letters were depicted fractured throughout Analytic paintings. As this thesis will address, the works prior to the collage works, indicate that the later pieces are extensions of pictorial spatial ambiguities that were developed in the Analytic paintings of Braque and Picasso.

Chapter One: Popular Entertainment Institutions in Prewar Paris

The link between the fine arts and the burgeoning world of popular entertainment grew stronger as the nineteenth century drew to a close. Fine art and this world of the everyday did not remain separate as modern artists portrayed this world of which they were a part. Artists such as Impressionist and Post-Impressionists painters Degas, Monet, Toulouse-Lautrec and Seurat depicted “everyday” people engaged in various forms of popular-entertainment events. These events took place in the cabaret, the *café-concert*, and the music-hall.¹¹ The numerous examples include Georges Seurat’s painting *The Circus*, 1890-91 (fig. 5) and Henri Toulouse-Lautrec’s *Moulin de la Galette*, 1892 (fig. 6).

Governmental restrictions on entertainment were common in France up to the end of the Franco-Prussian War. After the war there were fewer restrictions in entertainment, something which greatly altered the popular entertainment arena of the working class.¹² In 1867, the government of Napoleon III allowed *café-concert* performers to use theatrical accessories. Prior to this date, the state had not only censored songs, but had also forbade singers to wear costumes or masks, use stage

¹¹ For the purpose of this discussion, the focus will be on popular institutions, and concomitant poster advertising, which feature music and music performance. Other popular events which were also depicted by these artists were *fêtes-forains*, circuses and the theater. For more detailed descriptions of these institutions see Nancy Perloff’s chapter, “Popular Institutions in Turn-of-the-Century Paris” (pp. 19-44) as well as Charles Rearick’s book *Pleasures of the Belle Époque*.

¹² Important changes in the modern world that contributed to changes in entertainment include the invention of both the newspaper and the poster. For further discussion see Gopnik and Varnedoe, *High Low*, (pp. 23-32) These changes allowed people from rural areas to be notified more quickly about public events and performances which were occurring in the city.

sets, dance, speak prose, or do pantomime.¹³ By the 1880s, after the New Republic was firmly established, the French public not only experienced greater freedom in assembly but in entertainment as well.¹⁴

In the years following the end of the Franco-Prussian War, much of the economic development of Paris occurred in Montmartre, a formerly rural section of Paris which rapidly developed into a community for artists and public entertainers. Reputed for its political tolerance and intellectual life, Montmartre became a district where common people were able to enjoy privileges once available only to the upper class, including the ability to purchase newspapers, books, and art as well as attend musical performances and plays.¹⁵

One of the popular institutions that was born in Montmartre was the cabaret. The roots of the cabaret can be traced to the “private” *cafés* and salons of mid-eighteenth century Paris which functioned as places for artists and writers to meet and exchange ideas. While the emphasis of these salons was dramatic performance, generally, the focus of the “private” café was literary discussion. The years between the Franco-Prussian War and World War I saw the decline of the salon and a shift of performances to the café. It was during this period that the birth of the *cabaret artistique* took place. This establishment featured song as well as dramatic

¹³ See François Caradec and Alain Weill, in *Le café-concert* (Paris: Massin, 1980), 63-69 for a detailed discussion of this censorship.

¹⁴ Charles Rearick discusses the correlation between the changes in government, society and popular music in his article “Song and society in turn-of-the-century France”, in *Journal of Social History*, (Fall 1988) 44-63.

¹⁵ Armond Fields, *Le Chat Noir* (Santa Barbara: Santa Barbara Museum of Art, 1993), 8-10.

performance; the emphasis of these performances was musical as compared to the more literary oriented café.¹⁶

One of the first and most successful cabarets that opened in Montmartre was the Chat Noir. Run by Rudolphe Salis, this cabaret was an important forum for newcomers and unconventional artists and performers. The Chat Noir functioned as an art gallery, a music-hall, a stage for poetry and prose readings, as well as a setting for shadow theater shows (fig. 7).¹⁷ In its early years, the program which was offered by the Chat Noir thrived on the element of surprise and improvisation. This element of spontaneity was enhanced by the fact that often times the creator of a piece would stop in and perform the piece.¹⁸ Another component of the cabaret's informal atmosphere were "jokester" performers, also called *fumistes*, who interjected puns, witty lines and humorous stories in between songs.¹⁹

The artists who performed at the cabaret have often been described as sympathetic to the social conditions of the working class. This is reflected in the way many of the songs and poetry which were recited were candid in their depictions of the plight of the poor.²⁰ However, the topicality and bluntness of these performances

¹⁶ Perloff, 25.

¹⁷ Perloff, 21. In 1885 when the cabaret was relocated, Salis installed a theater for the performance of short, comic plays with song and musical accompaniment.

¹⁸ Lisa Appiganesi, *The Cabaret* (Studio Vista: London, 1975). 18-19. Appiganesi cites examples of Emile Goudeau reciting from his *Fleurs du Bitume*, wielding a spoon instead of a baton, Claude Debussy directing a choir, or Maurice Mac-Nab and Jules Jouy--active contributors of the revolutionary papers, *Cri du Peuple* and *Parti Ouvrier*, performing songs.

¹⁹ Perloff, 21.

²⁰ Many cabaret songs used strong language to convey the harsh circumstances with which the poor were faced. One example is Jules Jouy's *Fille d'ouvriers* (The Working Girl) of 1886; one verse reads: "At fifteen, the factory beckons; that way trudging, same old grind at every second, meat for drudging. Of strong stock, away she'll pine. If she's sweet, She's raped after closing-time, Boss's meat." Translation by Laurence Senelick in *Cabaret Performance, Volume I: Europe 1890-1920*,

does not necessarily prove that cabaret performance was aimed at revolutionaries and anarchists. For, from its inception, the Chat Noir was a fashionable Parisian haunt. Guy Erismann, a historian of French song, who reported that all those regarded in Paris as “snobs, moneyed people, and overfed financiers and politicians” attended the Chat Noir on Friday evening, which became known as *jour chic*.²¹

Unlike the cabaret, the *café-concert* or *caf'conc'* was a popular institution which did cater to members of the lower and middle classes. The *café-concert* made no artistic claims; however, similar to the cabaret, singers performed on a stage while patrons dined at their tables.²² The origins of the *café-concert* can be traced to the *musicos* of the mid-eighteenth century where people ate and drank while being entertained by singers and fairground performers. During the 1840s, *café-chantants* opened on the Champ-Élysées; it is here that Parisians came to converse, to drink, and to hear singers perform with orchestral accompaniment. By 1852, during the Second Empire, the appearance of pavilions and more elaborate musical programs inspired the name change to *café-concert*. The atmosphere was informal, the seats were arranged like those in a regular café, people came and went as they pleased. By 1867, the format of the *café-concert* was modified; the seats were arranged in rows for the viewing of a long program of rounds of song (*tours de chant*), operettas, and short

(PAJ, New York, 1989), 49. The revolutionary sentiment runs throughout the song as well, the last verse reads: “Bosses! Pack of sybarites, when your gullets at our guns gape wide in fright, meat for bullets, so every passing dog can piss upon your faces, we’ll leave your carrion as it is, meat leaves no traces!”

²¹ Perloff cites Guy Erismann, *Histoire de la chanson*, 129.

²² Performances at the *café-concert* were considered a lower form of entertainment than those executed at the cabaret. Many typical cabaret songs were written by *café-concert* performers such as Aristide Bruant and Yvette Guilbert in an attempt to improve their image. Supposedly, these songs offered a more sophisticated humor than the brash and base songs and performances of the typical *café-concert*.

musical comedies (*saynetes*). However, although the seating arrangement of the *café-concert* had changed, the informal ambiance remained. The audience continued to freely interject comments, join in the singing of verses and come and go at will (fig. 8).²³

In the latter half of the nineteenth century, the traditional French song, or *chanson*, became the principal form of entertainment provided by the cabaret, café, and *café-concert* alike.²⁴ Not only was the *chanson* a love lyric or mood piece which entertained, it also functioned as a reporting vehicle. Examples of the *chanson* range from Jules Jouy's *Fille d'ouvrier* (1896) and Aristide Bruant's *Dans la Rue* to Harry Fragson's *Dernière Chanson* (1911).²⁵

There were several types of *café-concert* singers who performed the *chanson*. One type was the *diseur*, the *diseur* used subtle vocal nuances and bodily gestures to emphasize words for a comic effect. Another kind of singer was the *gomeuse*, a female singer who used lustful songs to entice the audience. There were those who performed patriotic songs (*chansons d'actualité*) as well as the very popular *chansons idiotes*. The singer Dranem was famous for his interpretation the latter type of these

²³ Perloff discusses the *café-concert* in her chapter on "Popular Institutions in Turn-of-the-Century France," 24-26.

²⁴ Harold B. Segal, *Turn-of-the Century Cabaret* (Columbia University Press: New York, 1987), 35-36. Segal discusses the beginning of the revival of the Medieval *chanson* during the 1880s; his discussion includes this revival as another 'symptom' of a renewed interest in popular culture during this period.

²⁵ See footnote numbers 3 and 15. Bruant will be discussed in further detail later in the paper. *Dans la Rue* (Out on the Street) was one of his many famous *chansons*, one verse reads; "My missus was a l'il blond teaser, with a kisser like the Mona Lisa, pointed tits and roundbum on the lass, this dame was stacked real nice and neat like them statues that flash their ass, out on the street." Translation by Laurence Senelick, 55.

songs which repeated nonsensical phrases for the purpose of annoying and humoring the audience.²⁶

By the turn-of-the-century, the *café-concert* was almost entirely replaced by the music-hall. However, elements of the *café-concert* remained, which, in some cases, makes distinguishing the two difficult. Descriptions of the period imply that the appearance of attractions other than the performance of songs (the *tours de chants*) denote a “music-hall formula.”²⁷ In most cases, the difference between the *café-concert* and the music-hall appears to be the scale; the music-hall was more spacious and accommodated a wider variety of acts (fig. 9).²⁸

A genre which pointed to the difference between the names given to these institutions was the *revue*. The *revue* originated in the eighteenth-century Parisian fair; it consisted of a succession of scenes which contained political, social, and artistic events of the year.²⁹ The various scenes were linked together by two narrators, a *compère* and his leading lady, the *commère*.

Although both institutions featured *revues*, when the late nineteenth-century *café-concert* presented the *revue*. This *revue* maintained the eighteenth-century tradition of using scenes based on current events, including the utilization of the *compère* and *commère* as narrators. It was the music-hall that became renowned for the *revue à grand spectacle*. Described as a spectacular *tableaux*, this grand *revue*

²⁶ Perloff, 25.

²⁷ Perloff cites Jacques Feschotte, *Histoire du music-hall*, 33.

²⁸ In 1893 Joseph Oller opened the Olympia and used the term “music-hall” to describe the establishment; see Caradec and Weill in *Le Café-Concert*, 183. See Perloff, 33, note 45.

²⁹ Perloff, 35. See also Feschotte, *Histoire du music-hall*, 76 as cited by Perloff, note 53.

was recognized for the combination of elaborate scenery, electric-lighting effects and montage of performances. The music-hall *revue* borrowed and simplified elements of the *café-concert revue*. The presentation of scenes depicting current events, which was typical of the earlier *revue*, was presented as a combination of sketches, dances, comic and dramatic performance, and circus numbers. The unification of these various acts often evoked images of forests, visions, or even the reproduction of well-known paintings.³⁰

The music-hall's adaptation of the *tours de chant* from the *café-concert* and cabaret show that the lines distinguishing the various popular institutions were blurred. This is further illustrated in the cabaret's and circus' adoption of the *revue*. In 1894, the Quat'z' Arts was the first *cabaret artistique* to present a *revue*. The title of the show, *Tout pour les Quat'Czars* (Everything for the Four Czars) contained a pun of the words "czar" and "art". This recalled the satire and the word-games of cabaret songs. Although this performance was small compared to the *revue à grand spectacle*, the influence of the music-hall soon became stronger. In 1896, The *Cabaret Quat'z' Arts* organized an elaborate outdoor event which can be likened to a combination of a carnival and a parade. This event was known as the *Vachalcade*; it was a procession of bears, horses and *poètes-chansonniers*.³¹ Gradually other cabarets began to use choreographers and professional costume and set designers in order to produce a *revue* similar to the *revue à grand spectacle*.

³⁰ Perloff, 35-36.

³¹ Perloff, 23. *Valchades* were still popular in the early 1920s. Sponsored by the cabaret *La Vache Enragée*, the later version of this event included racing, swimming, bull-fights, and smoking competitions.

Chapter Two: Posters and Music Advertisements

The musical events of the *café*, *café-concert*, and music-hall were promoted through advertising, most especially the poster. The poster is integral to these popular entertainment institutions in that it helped them and their development of mass audience appeal. It is through the poster medium that entertainers were recognized as famous characters and that establishments were acclaimed as worthy haunts. Artists Toulouse-Lautrec, Chéret, and Steinlen designed posters for popular establishments such as the Moulin Rouge, La Scala, and the Eldorado. Among these artists, it is Toulouse-Lautrec who seems to have exerted the greatest impact on this type of poster. His work is a reflection of his everyday life; he frequented the *café*, *café-concerts*, cabarets, and music-halls that he depicted. His closeness to this world of popular entertainment is also seen in his portrayals of the entertainers. It is Toulouse-Lautrec who helped create the persona of the performer; his illustrations include popular entertainers like Aristide Bruant, Jeanne Bloch, and Jane Avril among many others.³² Bruant, the proprietor of Le Mirliton (*café*) as well as an extremely famous and popular *chansonnier*, became a widely recognized figure because of Toulouse-

³² *Café-concert* performers such as Jane Avril, Yvette Guilbert and Caudieux were also close to Toulouse-Lautrec. In 1893, he contributed to a portfolio of twenty-two lithographs which contained *café-concert* and circus performers. Toulouse-Lautrec contributed to Roger Marx and André Marty's series of nine albums which included the art of printing, *L'Estampe originale*, 1893-1895. His contribution included designing the cover of the first issue; the cover showed Jane Avril at the lithography print workshop. As cited in Toulouse-Lautrec, *Toulouse-Lautrec* (Brisbane: Queensland Art Gallery, 1991), Bibliothèque National, 29.

Lautrec's famous poster. The poster showed Bruant in a costume which he wore at his first appearance at La Scala music-hall (fig. 10).³³

The connection between poster artists and popular entertainers is also illustrated in publications of the period. In the same manner as the Chat Noir (cabaret), Bruant established a newspaper, *Le Mirliton*, named after his café.³⁴ Contributors to the journal included the illustrators Desboutin, Steinlen, and Toulouse-Lautrec (fig. 11). Bruant chose Toulouse-Lautrec, who used the pseudonym Trécleau, to illustrate his songs in issue numbers 29, 31, 33, 34, and 37.³⁵ In 1889, Bruant published his first book, *Dans la Rue*, a two-volume collection of his songs for which Steinlen did the illustrations.³⁶

Toulouse-Lautrec devoted a number of works to Bruant, including four posters, a lithograph, some drawings and many studies. The respect that Toulouse-Lautrec had for Bruant was mutual, for Bruant's café, Le Mirliton, displayed the work of Toulouse-Lautrec. In 1892, when Bruant was booked at the famous music-hall Ambassadeurs, he insisted that the manager Ducarre should exhibit Toulouse-Lautrec's poster in the theater. It is reported that Bruant then ordered the poster to be pasted on every wall in Paris.³⁷

³³ Bruant's outfit consisted of a black corduroy jacket, matching pants, a red flannel shirt, black leather boots, a black sombrero, a scarlet scarf and a flowing black cape.

³⁴ Apart from the public performances at the cabaret, there was a journal publication made under the same name, *Chat Noir*. The journal, directed by Salis, is noted for its longevity. It lasted for thirteen years--the first issue, January 14, 1882, the last issue, March 30, 1895. Segal, 27.

³⁵ *Toulouse-Lautrec*, Bibliothèque National, 25.

³⁶ Segal, 54.

³⁷ Ibid.

Access to posters was available not only throughout the streets of Paris, where they were plastered, but also through journals of *affiches*, exhibitions, periodicals and art sales.³⁸ For example, one hundred fifty thousand posters went up in 1891 just to announce the new Casino de Paris. And the poster continued to inundate the public even inside of establishments; printed programs and stage curtains in music-halls were covered with advertisements for other various entertainments.³⁹ Specialized journals of *affiches* included *L'Estampe et l'Affiche*, which was published monthly, *Les Affiches illustrées*, and *Les Maîtres de l'Affiche*, which was a monthly publication of reproductions of posters which appeared between 1896 and 1900.⁴⁰ Exhibitions of posters took place in the music-halls Moulin Rouge and La Goulue as well as Salons and international exhibitions.⁴¹ Newspapers such as *La Plume*, *Le Courrier française*, and *Le Rire* were also active in the promotion, publication and distribution of posters.

The connection of the poster to these institutions, however, is deeper than just advertisement at the turn-of-the-century; it establishes a visual link between the dialect of popular culture and eventually the later complicated language of Analytic Cubism. These links can be found in the relationship between spatial structures as well as in the use of words, outline and the juxtaposition of imagery and letters that were common in posters.

³⁸ Bibliothèque National, 185.

³⁹ Rearick, *Pleasures of the Belle Époque*, 68-69.

⁴⁰ Ibid.

⁴¹ There were many poster exhibitions, a few examples include; the Salon des Indépendants, Salon des "XX" of Brussels, the international exhibition in Reims, 1896, which was comprised of 1,690 posters. As cited in Bibliothèque National, 185.

Already in many of Picasso's early works his interest in the poster is to be found, especially the posters of Toulouse-Lautrec and Steinlen. In his 1901 painting, *Bal Tabarin* (fig. 12), although the brushstrokes are Impressionist in style, the composition is similar to that of a typical late nineteenth-century music-hall poster. A comparison to Steinlen's *Yvette Guilbert*, 1894 (fig. 13) reveals a similar use of flattened space, outline composition as well as theatrical setting. In a manner characteristic of this type of poster, a figure stands behind a curtain. The edge of the curtain is exaggerated not only by an actual drawn line, but also through the contrast of color and style. The figure is almost the same color as the poster ground and the stage; her hair color is similar to the letters which are arranged directly above her head. The audience is treated with darker colors; the roof or sky above forms an arc. The composition of this poster, much like Picasso's painting, is treated as a panel. The split between what is almost two separate "scenes" occurs exactly mid-point in the work. The center is emphasized in the poster by the twelve letter word, *Ambassadeurs*--the drawn line of the curtain cuts the word at the sixth letter.

Picasso's regard for the poster is apparent in another painting of the same year. In the *Blue Room* (fig. 14) Toulouse-Lautrec's 1895 poster of May Milton (fig. 15) is shown plastered on the wall of the bedroom. It is more likely that Picasso's depiction of this poster illustrates his interest in the medium rather than the

performer herself. The poster was more famous than the English “Miss” May Milton who performed for only one season in Paris on a small stage.⁴²

In both Picasso’s and Braque’s later Cubist work--the Analytic and Synthetic works--the poster seems to set a precedent for the manner in which word and letters are portrayed. The nature of the process of the color lithograph causes splits in registration which mismatches letters and lines. For example, Toulouse-Lautrec’s largest poster, *La Gouloue, Moulin Rouge*, 1891, was printed in three sections (fig. 16). However, many impressions are lacking in the upper portion which causes the lettering on them to be cut halfway through the word BAL. One of Picasso’s earliest paintings which contain words is his *Man with a Pipe*, August 1911 (fig. 17). What appear to be the partial letters AL can be read in the center right portion of the work. The letters are depicted with a horizontal line through their center; this recalls the split found in *La Gouloue*. Also reminiscent of the lettering in the typical lithograph poster, the top half of the square shape surrounding the letters is a lighter color than the bottom half as if it were not linked sufficiently. Although Picasso may not have directly copied the Toulouse-Lautrec poster, use and “manipulation” of lettering in posters, intentional or not, certainly set a visual precedent.

Other examples of such similarities include Picasso’s *Man with a Mustache*, Spring, 1912, *Spanish Still Life*, 1912 and *Glass of Pernod and Playing Cards*, Spring, 1912. In *Man with a Mustache* (fig. 18), the letters “kou” are painted in the

⁴² San Diego Museum of Art, *Toulouse-Lautrec*, (Seattle: University of Washington Press, 1989), 230. Color was an obvious part of Picasso’s decision in choosing this poster. It should be noted that Toulouse-Lautrec was criticized for his use of the bold blue color, which was considered too striking for such a plain-looking woman.

top right section of the work. A line cuts through the center of the letters “o” and “u” and appears to pierce through the letter “k”, as if it were being speared. Similar to the letters depicted in *Man with a Pipe*, the letters “ou” do not line up precisely at the horizontal divide. Also, the dark outline which is painted around the white letters gives the letters a sense of three-dimensionality; this is exaggerated on the opposite side of the painting, where the dark-colored letters “GR” are painted with a thick white “shadow”.

The manner in which the letters are painted mimic another technique typical to the poster. There are numerous posters which utilize a “shadow” technique to display a sense of three-dimensional space. For example, a poster featuring Mademoiselle DuPare (fig. 19), shows the dark-colored letters in the name *Grand Concert Parisien* with a white “shadow.” Ludovic Galice’s *Jeanne Bloch à la Scala* (fig. 20) also displays this technique. Here, the letters, which spell the name of this famous performer, are colored dark on the top and light on the bottom. The shadow which accentuates the visual play is black. This poster serves as an interesting example because it was probably seen by Picasso.⁴³

Picasso develops other poster-derived ideas in works such as *Spanish Still Life* (fig. 21). In this painting the letter “o” in the word “somb” is vertically split between red and yellow rectangular shapes, as in the other examples; the letter “o” does not line up at the division. These letters are also shown with a white shadow which

⁴³ Jeanne Bloch was a performer who built her career upon a her physique; she was very rotund and her sketches were often comprised of jokes about her own size and weight. As Weiss discusses in his article, “Picasso, Collage. . .” (85-86), she is easy to spot among Picasso’s drawings. This will be discussed further in the next chapter.

creates an illusion of three--dimensionality. Another work that evokes the letters of the color lithograph poster is the 1912 painting, *Glass of Pernod and Playing Cards* (fig. 22) in which the letters “oce” are horizontally split through the middle. Again, the letters do not match up precisely at the division.

In addition to the manner in which letters were depicted, links between the late nineteenth-century poster and Analytic Cubist painting can also be seen in the appearance of certain objects as visual devices. Examples found in the typical poster include curtains and sheet music (which imply a musical stage setting) as well as torn or curled pages which cast shadows thus creating the illusion of three dimensionality. The frequency of musical themes which occur in both Analytic and Synthetic works and include the representation of objects such as curtains and sheet music is also quite telling.

One of the most intriguing connections between posters and Cubism is to be found in Braque’s early 1910 paintings *Violin and Pitcher* and *Violin and Palette* (figs. 23, 24). These are considered two of the most important innovative works of the period because of their use of an illusionistic nail. John Golding has suggested in his essay on Cubism that the illusionistic nail is an element similar to the introduction of letters and numerals in Cubist painting.⁴⁴ As Golding suggests, the appearance of a

⁴⁴ John Golding, *Cubism: A History and Analysis 1907-1914*, (Cambridge: The Belknap Press, 1988), 92. “At a time when the Cubists were beginning to restrict severely their use of colour, when all details and incidentals had been suppressed and eliminated, when the objects in their paintings had been dislocated and fragmented to a degree where they are occasionally almost unrecognizable, there is an element of contradiction, almost of perversity in this inclusion of a *trompe l’oeil* detail. But this particular device had a deep significance. Intensely concerned with retaining contact with external reality, Braque must have realized, unconsciously perhaps, that at this particular time Cubism’s means of expression could become only more abstract, and the illusionistically painted nail may be regarded as an affirmation of the realistic intentions of the movement.”

realistic, *trompe l'oeil* element could be a desire to retain realism in an increasingly abstract form of painting. Perhaps too it was a way of addressing a problem, that is integral to painting, one that became apparent with Cubism: the relationship between real and painted objects.

While these suggestions address the question of why Braque painted the nail and its philosophical implications, they do not speculate on its visual source.⁴⁵ The derivation of Braque's use of the illusionistic nail, illustrated in two paintings of 1910, as well as in his 1911 sketch *Job* and painting *Clarinet, Bottle Rum, and Candlestick on Mantel* (figs. 25, 26) can be found in two anonymous posters done for the *Ambassadeurs* in the 1890s. The nail in Braque's painting *Violin and Pitcher* (fig. 23), which attaches what seems to be a piece of paper on the back wall in the composition, appears to project off of the canvas. The illusion of depth is emphasized by the nail's cast shadow. One light source hits the nail so that the head is very light, thus causing dark shadows on the underside. Another element that enhances the illusion is found below the nail; what is likely an easel or stand holds a piece of paper in which the upper right corner is folded down. The fold, similar to the nail, casts a shadow, though in the opposite direction. In the second painting, *Violin and Palette* (fig. 24), the nail holds a painter's palette on the wall. This nail casts a shadow as

⁴⁵ In his book, *Georges Braque: Life and Work* (Fribourg: Rizzoli, 1988), 54-55, Bernard Zurcher identifies a 1911 photograph taken of Braque in his studio as a source for these two paintings. While certain objects from the photograph appear in the paintings; (violin, piece of cloth, pitcher) the folded piece of paper and *trompe l'oeil* nail, which are elements pertinent to Golding's and Zurcher's discussion of these paintings, are not apparent in the photograph found in figure 31.

well; however, since the light source does not fall upon the head of the nail as it does in the first painting, the entire nail and its shadow are dark.

Significantly, the visual elements that comprise these paintings are often seen in the poster advertisement: a music stand, which holds either several sheets or a book of musical scores, is shown below the hanging palette, an open drape resembling a curtain is shown in the far right background. Even the nail, which is so strikingly unusual, however, also has precedence in the poster. In both of the anonymous *Ambassadeurs* posters from the 90s, nails are drawn as *trompe l'oeil* elements “attaching” a sheet of music to the poster itself. The first poster, *L’amant d’Amanda, Libert* (fig. 27), shows sheet music for the advertised song “nailed” to the poster. Three other posters which advertise other performers are similarly “nailed” to the background, one of which has a torn section. As in Braque’s work, both the nail and the curling “ripped” piece of paper cast shadows. There is not a direct light source hitting these nails, thus they recollect the dark-colored nail depicted in *Violin and Palette*. The illusion of three-dimensionality is enhanced further by the rendering of the main figure. His right leg conceals part of the sheet music as he appears to step out of the poster toward the viewer. The second poster, *Elise Faure, Qui zu’a vu coco?* (fig. 28), exaggerates the *trompe l'oeil* using similar visual elements as the first poster. As in Cubist paintings, the light source described in this poster is inconsistent. At one angle the light hits the head of the nail “holding” the sheet music to the poster recalling the nail depicted in *Violin and Pitcher* in which the dark color casts a shadow and the underside of the nail is in contrast with the light-colored head. As in

Braque's work, this poster also depicts the top right corner of the sheet music curling down and casting a shadow.

In addition to the portrayal of illusionistically drawn objects and inconsistent light sources in posters, another visual device contributes to the incongruous spatial contractions that make up the compositions of the typical poster advertisement. This device can be described as the inclusion of drawn posters, menus, sheet music or other types of "flat paper" within the poster in order to advertise desired information. Included among the numerous examples is Steinlen's *L'Assommoir* (fig. 29), in which a poster inside of this poster space (on the bar wall) advertises the information. Other examples include the Sulpac and Anna Thibaud posters (figs. 30, 31). This play of outside/inside surface inside of the poster space can be compared to the spatial complexities which are engaged in those Cubist paintings containing letters. Painted letters in early Cubist works clearly identify the depicted object. For example, in Braque's 1911 painting *Still Life with Fan (L'Indépendant)* (fig. 32), the letters "*L'Indép*" refer to the newspaper *L'Indépendant*. As Cubism evolved, the lettering ceased to indicate a specific object. During this development, the nature of the letters changes as well, becoming more generic in appearance as they move from the handwritten to standardized type. This loss of specificity shifts the visual focus to complexities of spatial arrangements. An example can be found in Picasso's *Man with Pipe* (see fig. 17) in which the partial letters "AL" are painted, ungrounded, without a direct reference to an object. The manner in which these letters are portrayed raises issues concerning the surface of the painting (Do the letters rest

inside of the painting or “float” above the ground?) This interest in surface/spatial play continues into later Cubist works, where sand is mixed with pigment to address the surface of the painting.

Perhaps the most obvious argument for the poster as a precedent for the visual language of Cubism is the painted appearance of the poster in Cubist works. An example of this is found Picasso’s *Landscape with Posters*, painted in Sorgues in July, 1912 (fig. 33). Here the painted poster advertises a brand of hats, a bottle of *Pernod* and a brand of bouillon cubes called KUb.⁴⁶ Other examples include an ink sketch made by Picasso in 1912, *Still Life with a Bullfight Poster, Bottle and Fan* (fig. 34), and his 1911 painting, *Buffalo Bill* (figs. 35, 36), which was based on an actual poster.⁴⁷

It is likely that Braque and Picasso utilized common poster advertisement devices to emphasize the intention of Cubist painting. The nail or tack, used as an instrumental tool of advertising in the poster, conveys a more philosophical meaning in the Cubist paintings. In Braque’s paintings, the illusionistic nail plays on the relationship between real and painted objects. Similar to the nail, the employment of letters, which mimic the style of those found in posters, raises more questions about

⁴⁶ These posters were part of the landscape in Paris during this period; they were sometimes as large as an entire side of a building. See Varnedoe & Gopnik (*High/Low*), 42-43. The pun contained in KUb brand bouillon will be discussed further in the next chapter.

⁴⁷ In the chronology found in Rubin’s *Pioneering Cubism*, 374 documents Picasso’s interest in Buffalo Bill: “[Braque] made Picasso and Apollinaire think of the wild west. They called him ‘notre pard’, a term they had picked up from American adventure stories they were fond of . . . in which Colonel Cody called a friend ‘my pard’.”

spatial context and surface play. This, too, is found in another typical poster device in which a drawn piece of paper, menu or poster is depicted inside of the poster itself.

Chapter Three: Performers, Performances and Paintings

The tie between popular music performance and its concomitant advertising can be traced throughout the various stages of Cubist painting. In addition to poster advertising devices found in Cubist images, Picasso and Braque adapted characteristics of popular song to their works. For example, a typical popular *chanson* would include puns, word-play and/or repetitive lyrics--the same tools found in many of Picasso's and Braque's *papiers collés*. Although recent scholarship has addressed the analogous devices found in music-hall performance and Synthetic Cubist works, it has ignored the period of Analytic Cubism that occurred between Picasso's painting, *Ma Jolie (Woman with Zither or Guitar)* and his early *papiers collés*. This chapter will address this period and the possible relationship between iconography and popular music performance, in particular the *chanson*.

The precedence for both the interest and portrayal of music themes can be traced all through the work of the Cubist painters. For example, early pieces include Picasso's numerous sketches of performers and spectators at various popular institutions including the music-hall, cabaret and *café-concert*.⁴⁸ High Analytic paintings, produced by both Picasso and Braque between the years 1910-1912 contain musicians, musical instruments, and sheet music. Also included in works of this

⁴⁸ Unfortunately, there is very little documentation on Braque's early years in relation to this discussion.

period are words and phrases related to music and music performance. Picasso's *Ma Jolie (Woman with Zither or Guitar)*, autumn 1911 (fig. 2), which contains the refrain from Fragson's "*Dernière Chanson*," and Braque's *Clarinet and Bottle of Rum on a Mantelpiece*, autumn 1911 (see fig. 26), in which the musical term *valse* is painted in stenciled letters across the canvas, are representative examples. The development of Synthetic Cubist work follows Analytic painting during the autumn of 1912. These collage works, or *papiers collés*, include cut pieces of sheet music, which are sometimes used in conjunction with other pasted papers, to create the shape of a musical instrument. Picasso's *Guitar, Sheet Music and Glass*, after November 18, 1912 (see fig. 4), uses an amalgamation of various cut papers, including a square of sheet music, to form the shape of a guitar.

According to recollections of those close to Picasso, such as Fernande Olivier and Max Jacob, the artist enjoyed frequenting cabarets, music-halls and *café-concerts*.⁴⁹ Visually, Picasso left a record of his appreciation of such institutions in the large number of sketches of performers and spectators at such events (see fig. 37, for example). In addition to the drawings, pastels and paintings in the manner of Degas and Toulouse-Lautrec, there are also a half-dozen *carnets* from 1900-1902 which contain about fifty sketches by Picasso of performers and spectators. As Weiss

⁴⁹ See Fernande Olivier, *Picasso and His Friends*, trans. Jane Miller (London, 1964). Also, see Josep Palau I Fabre, *Picasso: The Early Years 1881-1907* (New York, 1981) appendix 8: 513, for a reprint of a letter from Casagemas to Ramon Reventos (October 25, 1900) describing Picasso's patronage of the seedier bars as opposed to Bruant's cabaret and others on the Boulevard Clichy. However, Weiss notes that Max Jacob relates that Picasso also frequented fashionable halls such as the Moulin Rouge. Note 20 *Picasso*, Max Jacob "Souvenirs sur Picasso contes par Max Jacob:", *Cahiers d'art*, no. 6: 1927, 199. This is supported by the sketches of recognizable figures, Jeanne Bloch for example, who were very popular entertainers and would have more likely been seen performing in larger establishments.

speculates in *Modern Art and Popular Culture*, these are probably studies for illustrations that Picasso created for the magazine *Frou-Frou* and the newspaper *Gil Blas*, as well as for a coexistent album of portraits commissioned by Gustave Coquiot.⁵⁰

Max Jacob's recollection that Picasso frequented more fashionable entertainment establishments such as the Moulin-Rouge and Casino de Paris, is supported by Picasso's acquaintances with and sketches of great stars such as Liane de Pougy, "la belle" Otero and Jeanne Bloch.⁵¹ During the 1890s, Jeanne Bloch, who is easily spotted among Picasso's sketches, specialized in the burlesque of military life (fig. 38). For these performances she appeared in an army *kepi* wielding a riding crop or a snare drum. Weiss's research places Bloch as the headliner at the Cigale music-hall in Montmartre throughout Picasso's early visits to Paris (see fig. 20).⁵²

Music-hall performance, which peaked during the Second Empire, was revived in 1900 and again in 1910. Theater critics in 1911 and 1912 write about the revival of the music-hall revue of the 1890s. In his essay, Weiss writes that the December 4, 1911 issue of *Comedia* features a theater critic who writes of the season's upcoming performances; "an avalanche of revues, the extraordinary vogue

⁵⁰ Weiss, *Modern art*. . . , 6.

⁵¹ Ibid.

⁵² Weiss has deduced that Picasso's depiction of Bloch with a military drum likely places his sketch of her performance of *A nous la veine!*, the only Cigale revue of the period in which Bloch played roles typical of her celebrated *café--concert* persona, in this case a *deputé* from Dunkerque and a *majoressse*. In note 24, page 258, Weiss documents that *A nous la veine!* ran from November 7, 1901 through late January 1902; these dates correspond to Picasso's second trip to Paris from May 1901 to January 1902.

for this fashionable genre”, predicting a reaction not unlike that which occurred during the Universal Exposition of 1889.⁵³

In addition to a general revival of music-hall performance, which was recorded by newspaper critics as the largest since the 1890s, a continued interest in late-nineteenth-century popular music performance is traceable in the early work of Picasso. For example, Picasso’s 1901 painting, *Woman in a Bonnet* (fig. 39), may be viewed as a visual counterpart to Aristide Bruant’s popular *chanson*, *A Saint Lazare*. The painting depicts an inmate of the hospital/prison Saint Lazare; the women prisoners, often prostitutes who had syphilis, were designated by the particular cap that is portrayed in the painting.⁵⁴ Included in Aristide Bruant’s 1896 publication *Chansons et Monologues*, were the lyrics to his song, *A Saint Lazare*, which tells the story of prostitute who is an inmate of Saint Lazare.⁵⁵ Bruant’s famous publication included illustrations made by Steinlen; the first verse of each song was printed in sheet music form and included a drawing which related to the lyrics (fig. 40). Steinlen’s etching for the song depicts a woman writing a letter to her lover (pimp), she wears the designated bonnet.

⁵³ Jeffrey Weiss’s discussion on the revival of the music-hall is part of his essay which addresses the correlation between the music-hall and Picasso’s collage works and is titled, “Picasso Collage, and the Music Hall.” It appears in *Modern Art and Popular Culture: Readings in High & Low*. Eds. Kirk Varnedoe and Adam Gopnik, (New York: Harry N. Abrams, Inc., 1990), 91.

⁵⁴ As noted in Fabre, the prisoners with venereal diseases wore this bonnet to set them apart from the others. The author notes that this painting was inspired by Picasso’s visit to the prison.

⁵⁵ The song was written in the form of a letter, the first verse: C’est de d’la prison que j’tecris/Mon pauv Polyte/Hier, je n’sais pas equi m’a pris/A la visite/C’est de ma ta di’s quis’voient pas/Quand ça s’declare/N’empêch’qu’aujourd’hui u’suis dans l’tas/A Saint Lazare! As reproduced in Aristide Bruant, *Chansons et Monolouges*, Volume 1 (H. Geffroy: Paris, 1927), 273-275.

Another example of Picasso's early interest in popular song occurred during the years in which he resided in Montmartre. The artist and his friends were known to have frequented the very popular Cabaret du Lapin Agile on the Rue des Saules. The proprietor, Frédé, was reputed to have made nightly performances of popular () songs accompanied by the guitar and violin. These evening programs were captured in sketches and paintings made by Picasso in 1904-05 (figs. 41, 42).⁵⁶

Recent study of Picasso's *Ma Jolie (Woman with Zither or Guitar)* has addressed the connection between the painting and Harry Fragson's hit song. In Weiss's book, he argues that subsequent paintings made by Picasso do not reflect the artist's interest in popular music of the music-hall, Weiss proposes that Picasso regains interest in the music-hall with the first *papiers collés*--the Sonnet collages.⁵⁷ However, a study of the iconography found in works made during this period shows that Picasso did not abandon his interest in portraying popular music themes. Weiss also maintains that the appearance of the music-hall in Cubist works coincides with its re-emergence in the popular arena. Although this may be the case with some of the performers, there were entertainers who did not go out of vogue.

One such performer was the *café-concert* and music-hall comic singer Dranem; he was easily identified by his outfit: an ill-fitting clown suit, small top hat

⁵⁶ As noted by Weiss, the lyrics in Frédé's repertoire owed much to early French romantic poets such as Ronsard and Villon--writers popular in the 1890s

⁵⁷ Essential to Weiss's discussion of the collages is the analogous cutting and splicing of words in the performance of a typical music-hall revue and the cut materials which make up Synthetic Cubist works. . *Violin and Sheet Music* contains page one of the song "Sonnet"; the words, written by Pierre Ronsard, have been set to music by Marcel Legay who introduced the song during a *soiree artistique* at the Eldorado a music-hall.

and large boots (fig. 43). This extremely popular entertainer made his debut in 1894 when he appeared with the comic Polin at l'Électric-concert du Champ-de-Mars. In 1897, he was involved in the *Concert Parisian* along with the comics Mayol and Max Darty.⁵⁸ However, Dranem did not remain with the comic troupe for long. In 1904 he made his name in the *café-concert* forum with his performance of the hit song *P'tits Pois (Chant Patriotique!)*. This comic song, or *chanson idiote*, written by Félix Morteuil and set to the music of Louis Spencer, sold over 250,000 copies.⁵⁹

Dranem's popularity continued throughout the years prior to the First World War. In 1910 l'Alcazar d'Été featured performances made by Dranem, Polin and Fragson.⁶⁰ The words to one of Dranem's songs, "infante Ephémie", were performed in June 1912 at the Alcazar d'Été. Here, the satirical *Ce que je puex rire!* featured the character Dr. Macaura, an inventor of a cure-all massage apparatus; the performance borrowed Dranem's lyrics and set them to the music of the "ma jolie" refrain from *Dernière chanson*.⁶¹ Proof of Dranem's continued popularity can also be found in the numerous impersonators who imitated him (fig. 44). Included among the many examples, the entire December 31, 1910 issue of *L'Assiette au beurre* was dedicated to "L'année 1910, revue par M. le Président de la Chambre" (fig. 45).⁶² This mock-revue consisted of song lyrics and caricatures written and performed by Henri Brisson, president of the Chambre des Députés, he is dressed in imitation of

⁵⁸ François Caradec and Alain Weill, *Le café-concert* (Paris: Massin, 1980), 130.

⁵⁹ Ibid.

⁶⁰ Caradec and Weill mention this performance in a discussion of Boucot who became renowned because he wrote songs for these performers, 136.

⁶¹ Weiss, 97.

⁶² Weiss, 92.

Dranem.⁶³ He is also imitated in “*La Revue de l’Ambigu*” at Théâtre de l’Ambigu-Comique during the winter of 1911-12 (fig. 46).⁶⁴

During the spring of 1912, when Dranem’s music was featured at the *Alcazar d’Été*, Picasso painted his *Squab with Green Peas* (fig. 47). The green peas seem an obvious reference to Dranem’s *P’tits Pois (Chant Patriotique)* for *petit pois* are the French words for small peas. This work was created in a period amid numerous paintings which made references to popular music and songs; Picasso’s *Architect’s Table*, (fig. 48) for one, shows the painted “ma jolie” refrain.

Images of popular music instruments such as the guitar and violin are portrayed as well. Included among many examples are Picasso’s *Man with a Violin*; *Violin, Wineglasses, Pipe, and Anchor*, and Braque’s *Man with a Violin*.⁶⁵ Works made during this time also reflected the Cubist interest in the “everyday” world; paintings included imagery borrowed from popular culture, such as pamphlets, brochures, and postcards. Also characteristic of pieces made during the spring of 1912, was the use of puns and *sous entendre*, typical of the *chanson* as well. An example of this word-play can be found in the inclusion of a painted pamphlet, “Notre avenir est dans l’air” in the May 1912 work, *The Scallop Shell: “Notre Avenir est dans l’air”* (fig. 49). In the Cubist context, this brochure, produced by the French

⁶³ Weiss, 92.

⁶⁴ Weiss, 92.

⁶⁵ Like *Squab with Green Peas*, these paintings were made in Paris during the spring of 1912. During this period there were many paintings (with musical references) made by both Picasso and Braque in the provinces (Sorgues, Céret, Le Havre); both Lewis Kachur and Stewart Buettner attribute the influence of the popular (folk) culture found in the provinces to the appearance of this music iconography.

government to promote the air force, makes several references. These include France's imminent involvement in the Second World War, the death of Wilbur Wright, as well as the art movement which had recently arrived in Paris, Futurism.⁶⁶ Also found in this paintings are the letters "JOU"; this reference to "jouer" (to play) announces the pun found in the painting.⁶⁷ Another example is seen in *Landscape with Posters*, where the letters "Kub" not only advertise a type of bouillon cube, but also refer to the name recently given to the Cubist movement.

If the iconography of *Squab with Green Peas* (see fig. 47) is studied within the context of contemporaneous works, then it is likely that this painting was meant to convey more than one meaning. The central image of the work, a roasted squab and small round peas, is painted where a plate of food would be placed on a table.⁶⁸ What

⁶⁶ The Wright brothers revolutionized the primitive practice of European aviation; Wilbur Wright made his first public flights of the new European planes near Le Mans, France, on August 8, 1908. Wilbur died of typhoid on May 30, 1912. University of Chicago, eds., *The New Encyclopædia Britannica*. Vol. 19. (Chicago: William Benton, 1973) 1032-1033. The Futurists have not only arrived in Paris, but on May 18, 1912, Picasso writes to Braque "Fernande ditched me for a Futurist [identified as 'U.O.' (Ubaldo Oppi) by Severini]. What am I going to do with the dog? It is unclear whether this last sentence refers to his dog Frika, which he asks Braque to take care of, the Futurist, or Fernande. William Rubin, 390.

⁶⁷ Robert Rosenblum has made an extensive study concerning the use of letters and word-play in "Picasso and the Typography of Cubism", in Roland Penrose and John Golding, eds., *Picasso in Retrospect* (New York: Praeger, 1973) and has updated his research in his essay "Cubism as Pop Art", in Kirk Varnedoe and Adam Gopnik, eds., *Modern Art and Popular Culture*. Jeffrey Weiss offers still another possibility of conundrum; in his book he writes of music-hall *revue* themes which correspond with aviation. Included among his examples is *L'Année en l'Air*, performed at the Apollo in fall 1908; "Tout en l'air", a *tableau* at the Cigale in September 1911 and *En avion. . .marche!* at the Ambassadeurs in summer 1912, 23.

⁶⁸ Although it is not clear if this is connected to the argument, it is interesting to note that the word 'CaFe' is depicted in its entirety in the upper right section of the work. This is stylistically unlike other letters and words which often appear cut or spliced in the painting of this period. Also dissimilar to most of the letters and words which occur during this time, is the manner in which they are painted--a more 'free-hand' style as opposed to a stenciled type. The letters rest in the same plane, they do not 'float' above or 'fade' in and out of the canvas. Stylistically, they are closest to the words which appear in *Landscape with Posters*; 'Pernod Fils', 'Leon' and 'Kub'. These words label the objects that they advertise.

is likely a guitar (suggested by the tuning peg) is shown in the upper left part.

Considering the Cubist precedence for depicting popular music imagery and its corresponding devices, it is presumable that the guitar implies that the central image of this painting was inspired by Dranem's *chanson*, *P'tite Pois*, (fig. 50) the refrain: "Ah! Les p'tits pois, les p'tits pois/It's a very tender vegetable/Ah! les p'tits pois, les p'tits pois/That you don't eat with your fingers." One verse recalls an evening when the singer was intimate with his "*tendre amie*", she looked into the whites of his eyes and said in a mysterious way, "I will call you my pigeon. . ." Ah! Les p'tits pois, les p'tits pois. . . .⁶⁹ The relationship between the song and the painting extends beyond the imagery. Dranem's song is scattered with double meanings and word-play. One example is found in the first verse with the words *monde* and *immonde*: the translation of *monde* is world, however, a second meaning--usually used only to describe animals--is clean; the word *immonde*, unclean or filthy, plays on the word for world (*monde*). "Depuis que notre monde est monde/On a fait des chansons immondes/Et dont les sujets sont idiots" (Since our world is clean/One must make dirty songs/Songs whose subjects are idiotic).⁷⁰

In addition to the musical acts that were found at the larger institutions, such as the *café-concert* and the music-hall, popular entertainment continued to include songs that were performed in the more intimate café setting. The numerous

⁶⁹ The lyrics are reprinted in Caradec and Weill, 131-132. The refrain: Ah! les p'tits pois, les p'tis pois, les p'tits pois/C'est un légum'très tendre/Ah! les p'tis pois, les p'tis pois, les p'tis pois/Ça n'se mang'pas avec les doigts. Verse six refers to the pigeon: Quant je berçais ma rêverie/Avec Rosa, ma tendre amie/Le soir, à l'heure des avuex/Dans les sentiers silencieux/En la r'gardant dans l'blanc des yeux/J'lui dis d'un air mystérieux/Parlé Comme elle m'appelait son pigeon/Ah! les p'tits pois. . ."

⁷⁰ Ibid.

occurrences of painted instruments connected with such performances, including the guitar, violin and oboe, may be attributed to the artists' interest in the portrayal of songs which were played in the café.⁷¹ Grapes are found in the iconography of paintings made by both Picasso and Braque during the spring of 1912. Examples include Braque's *Fruit Dish, Bottle and Glass: "Sorgues"* (fig. 51), *Fruit Dish, "Quotidien du Midi"* (fig. 52) and Picasso's *Violin and Grapes* (fig. 53). Picasso's work depicts a cluster of grapes beside a violin; characteristic of Cubist work, the instrument is portrayed "fractured", as if in several different spatial planes. Perhaps this image is inspired by popular song, which is evoked not only by the portrayal of an instrument, but also by the "echo" quality inherent in the repetition of imagery. This is also seen in the grapes, which through the use of shadow and color, appear solid through the center of the bunch; however, toward the outside of the cluster, the color of the fruit changes to that of the neutral background, which makes the grapes appear vaporous. This ghostlike or echo imagery emphasizes the resonance which is implicit in the fractured violin.

There are many French folk songs dedicated to the ritual of making and drinking wine; however, one that has been reproduced in many song books and recorded as a favorite song of the café is *Plantons le Vigne (Vigne au Vin)*.⁷² This

⁷¹ In their respective essays, Kachur and Buettner both discuss the appearance of these types of instruments in Cubist painting. Both authors attribute the portrayal of such instruments to the artists' visits to French provinces. It is not this authors intent to dispute these influences, however, there is argument of a precedence for earlier interest in portraying popular music subjects.

⁷² *French Café Music of the Opulent Era: La belle époque*, contains popular songs of the late nineteenth and early twentieth-century France. They are performed solo or chorus and accompanied by the guitar or piano. See Disc TLP 2100. Tradition/Everest for *Vigne au Vin* and *À Saint Lazare*.

traditional ode to the grapevine is a playful repetition of words which easily lends itself to café performance: “De vigne en grappe/ La voilà la joli grappe/ Grappi, grappons, grappons le vin/ La voilà la joli grappe au vin/ La voilà la joli grappe”. (The grape vine/There the lovely grapes/Grab, grab, grab the wine/There the lovely grapes of wine/There the lovely grape. The next verse begins: “De grappe en hotte/La voilà la joli hotte/Hotti, hotton, hottons le vin/. . .” (The grapes in the basket/There the lovely basket/Carry, carry, carry the wine). Typical of café performance, words were often changed or added for a jaunty *sous entendre*. One verse of the traditional song refers to a wine press: “La voilà la joli presse/Pressi, pressons, pressons le vin/La voilà la joli presse au vin”. (There the lovely press/press, press, press the wine/There the lovely wine press). In performance, the singer could substitute the word for press with the similar sounding word for urine: Piss, pissons, pissons le vin/La voilà la joli pisse.⁷³ This type of joke would have appealed to Picasso who later created his own pun with the words “Journal” and “urinal” (fig. 54).⁷⁴

Popular song also makes its way into Juan Gris’ 1913 collage, *Violin Hanging on a Wall*. The work shows two glasses on a table underneath of a violin. One of the glasses is of wine while the other is likely that of beer.⁷⁵ The beer-glass rests on a piece of sheet music in which the words “Auprès Blonde” can be read. This is a

⁷³ Ibid. This song was performed in this manner on this recording, see liner notes.

⁷⁴ *Table with Bottle, Wineglass, and Newspaper*, after December 4, 1912. see Robert Rosenblum, “Picasso and the Typography of Cubism,” 63-65.

⁷⁵ See figure 61 in Juan Antonio Gaya Nuño, *Juan Gris*. (Boston: New York Graphic Society), 1975. The glass on the right side of the work is most likely that of a glass of beer as denoted by the way the lines in works which contain glasses of beer and are so titled. One of the numerous examples can be found in Nuño, figure 60, *Checkerboard and Beer-glass*.

reference to the well-known popular song *Auprès de ma blonde* (To be near my sweetheart), the phrase refers both to the song and to the glass of beer (slang a *blonde*). The refrain: “Auprès de ma blonde/Qu’il fait bon, fait bon, fait bon!/Auprès de ma blonde qu’il fait bon rester!”. (To be near my sweetheart [or ale]/ It is good, it is good/it is good/[or it does good/or good life]/To be near my sweetheart it is good to stay!)⁷⁶

As these examples show, the Cubist artists Picasso, Braque and even Gris, exhibit a clear interest in *café-concert* and music-hall performance. The impact of this attraction can be traced through the development of Cubist works in which music and song lyrics are borrowed from the world of popular entertainment and translated into formative elements of Analytic Cubist paintings. The repetition of words and phrases, inherent ambiguities and double entendres which are found in popular song lyrics parallel the vocabulary which is essential to Analytic painting.

⁷⁶ Alan Mills, ed. *Favorite French Folk Songs*. (New York: Oak Publications, 1963), 54. This is not the translation by Alan Mills, however, his is not accurate; (Oh! Just to be with you/I’d be happy every day! Oh! Just to be with you/I’d be glad to stay!). It is important to note the ambiguity of the meaning of the lyrics. This double entendre, common to popular song, is picked up by Juan Gris in his work.

Conclusion

During the last years of the nineteenth century, the world of fine art came into close contact with the realm of popular entertainment, in particular popular entertainment institutions such as the cabaret, *café-concert*, and the music-hall. The revival of 1890s popular performance which occurred around 1910, not only impacted the everyday world, but also the Cubist artists whose work reflected this renewed interest. This can be seen in the adaptation of turn-of-the-century posters and popular song to Analytic Cubist paintings. The development of these popular institutions, including the patronage, the types of performance staged in these places, and the relationship between the performers and fine artists, became important components of contemporaneous fine art, including that of Picasso and Braque.

The poster is one element in this interaction. In a sense, because it functioned in both the world of fine art and the realm of popular culture, the poster can be seen as a kind of nexus. A combination of factors contribute to the fact that it was a likely visual source for later Cubist works. For one, the poster was extremely accessible; a highly visible element of the everyday world, it was found pasted throughout the streets of Paris, inside establishments as well as reproduced in journals. It is probably this accessibility that contributed to the poster's importance as a source of visual devices that could be used by the Cubists. Fundamental devices typical to poster advertisement used by the Cubist artists include the use of illusionistically drawn

curled or torn papers, nails which cast shadows and the depiction of posters within an actual poster. These components, typical of poster advertisement, were manipulated by both Picasso and Braque in Analytic Cubist paintings during the years 1910-1912 to address more philosophical issues. These issues, in conjunction with such poster-derived devices as the inclusion of words, letters and lines in the posters, were used by the Cubist artists to express complex spatial relationships that eventually became constituents of the language of Analytic Cubism. In this way, the poster could be seen as providing a ready-made, established vocabulary of devices that were taken by the Cubists and reinterpreted to more complex, less popular cultural ends.

The relationship between popular music culture and Cubist painting can also be found in song lyrics and their characteristic devices. Precedence for many of the images, themes and *sous entendre* found in Analytic Cubist works can be traced to popular song. Parallels between popular music entertainment and Cubism can be found in various fundamental elements inherent in Analytic Cubist painting. For example, the iconography, including the portrayal of musical instruments like the guitar, violin and sonatina, can be connected to popular music performance from the *café-concert* and music-hall. The depiction of such instruments in Cubist paintings is used to create a setting in which the work is to be read; when a tuning peg, for instance, is depicted, it is meant to indicate a guitar and direct the audience to view the work in the context of popular music. Following this logic, when Picasso paints *Squab with Green Peas*, the image of the peas should be understood in the context of the popular song *P'tite Pois (Chant Patriotique!)*.

Another factor is the use of puns and *sous entendre* which is reflected in both the lyrics of the *chanson* and Cubist painting. An example of this is to be found in Juan Gris' painting, *Auprès de Ma Blonde*. Like the song of the same title, the meaning and references which are made are ambiguous. The implication is that the song is an ode to a lover, (*blonde* can mean either sweetheart, a blond woman, or a pale ale) however, is the "sweetheart" a fair-complexioned woman or light beer?

Still another example of the link between popular song and Cubist painting can be found in the manner in which objects are depicted in Cubist works. Picasso's *Violin with Grapes* shows a violin and a cluster of grapes; the image is repeated with an "echo" quality which evokes the similar, typical repetitive refrains characteristic of popular song. This repetition can be found in the lyrics of popular songs such as *Plantons le Vigne* and *Auprès de Ma Blonde*.

While scholars have suggested a connection between popular music and Synthetic (collage) works made after 1912, the relationship clearly occurs prior to this in 1910-1912 in the vocabulary of Analytic Cubist paintings. Elements of popular-music culture (linked through performance, posters and song lyrics) are in fact essential visual components of the vocabulary of Analytic paintings. It is from these paintings that Synthetic Cubist collage works get their vocabulary and devices. Such devices develop directly from the Analytic paintings.

While parallels that occur, including the "punning" nature of both popular song and Cubist works, raise questions as to the accessibility of Analytic Cubism to the casual viewer, there is little doubt that popular culture played an important role in

the development of these works. A development that began long before the Synthetic phase of Cubism.

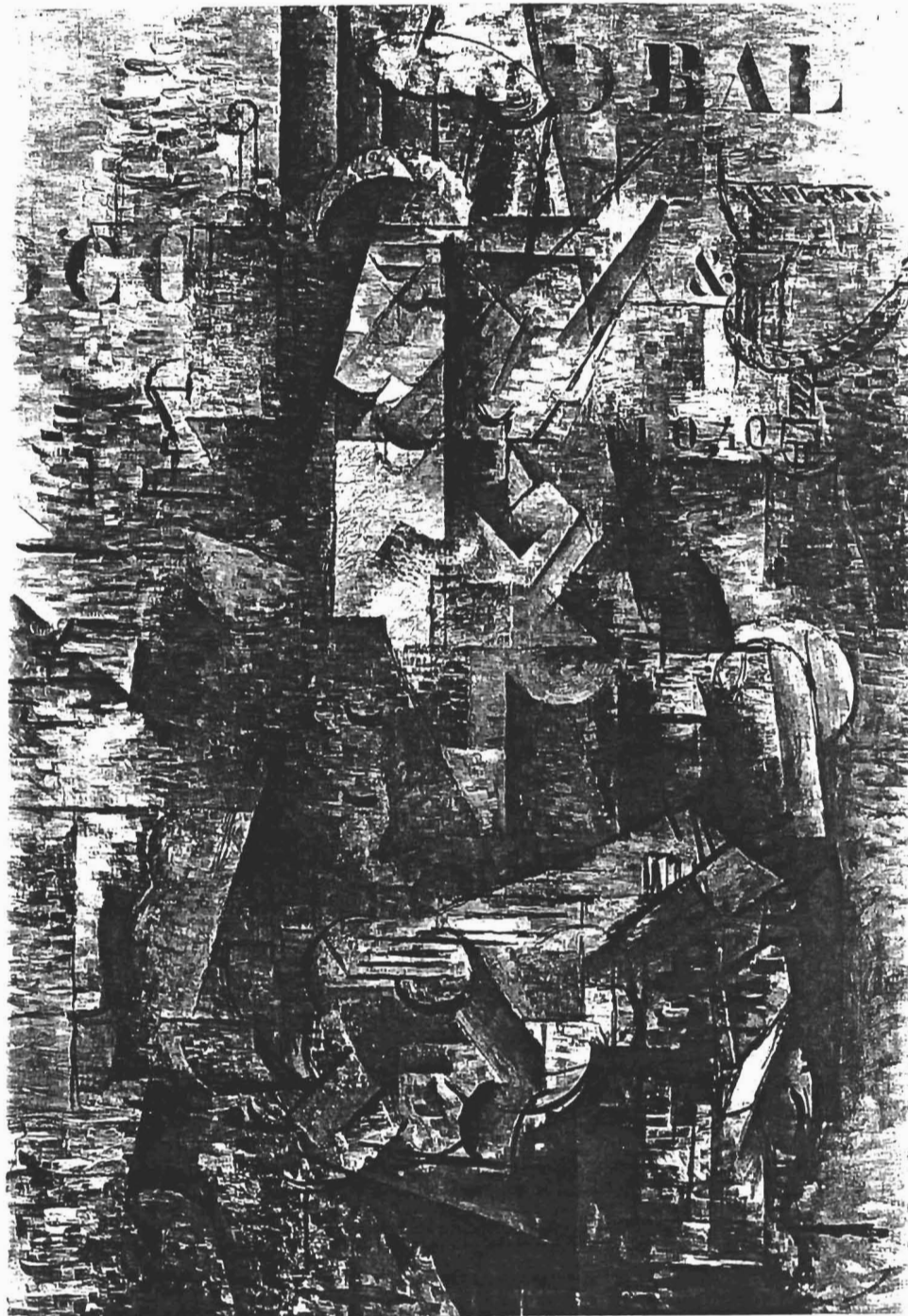


Figure 1. Georges Braque. *Le Portugaise (The Emigrant)*. 1911-12.

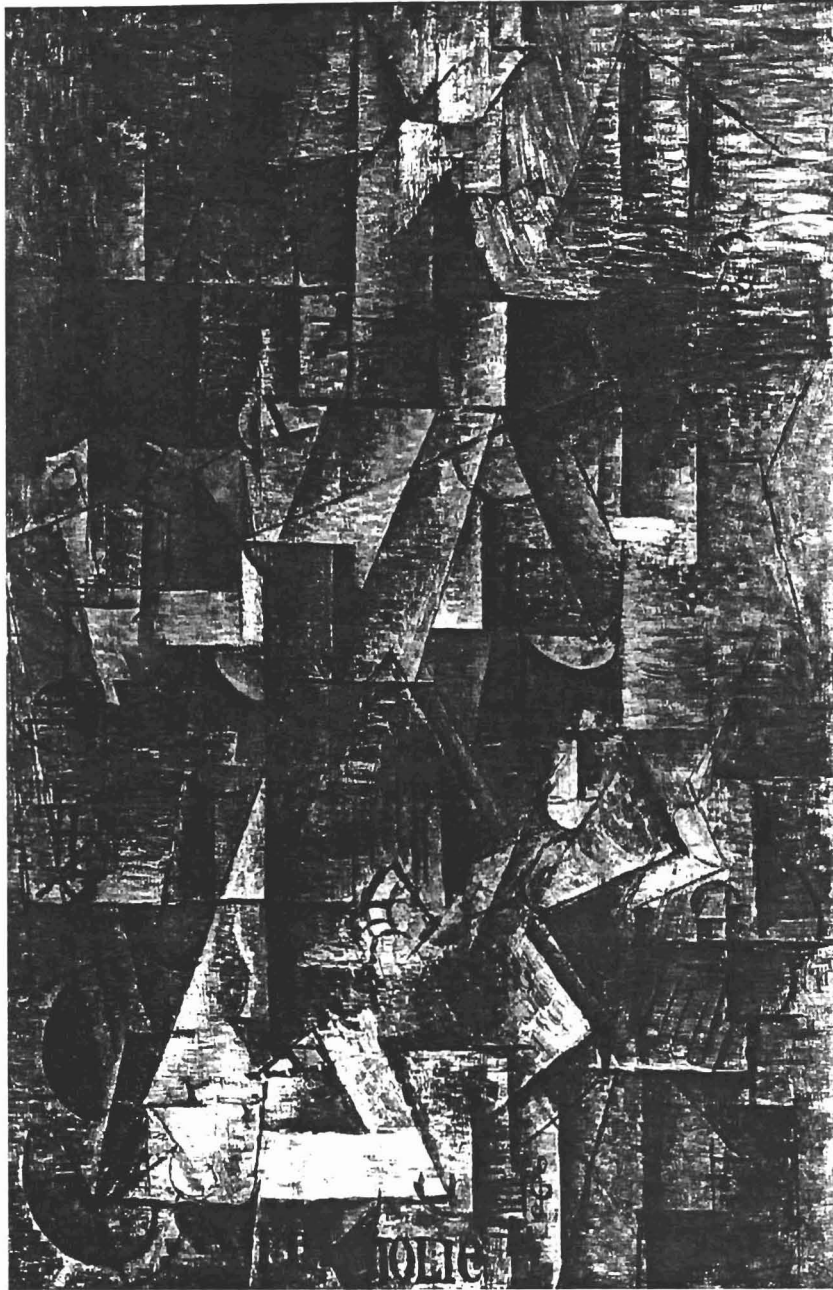


Figure. 2. Pablo Picasso. *“Ma jolie”* (*Woman with Zither or Guitar*). Paris, winter 1911-12.

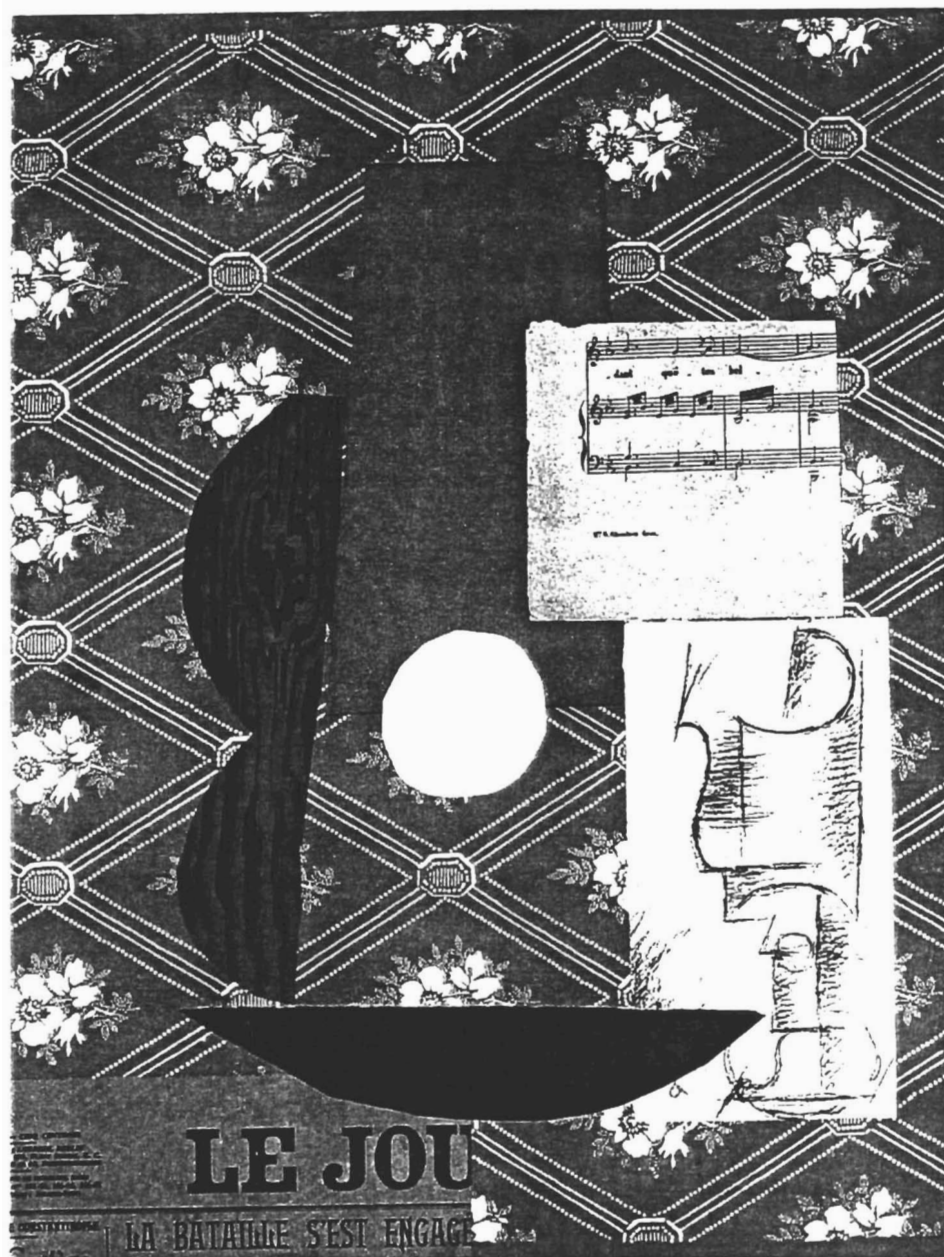


Figure 4. Picasso. *Guitar, Sheet Music and Glass*. 1912.

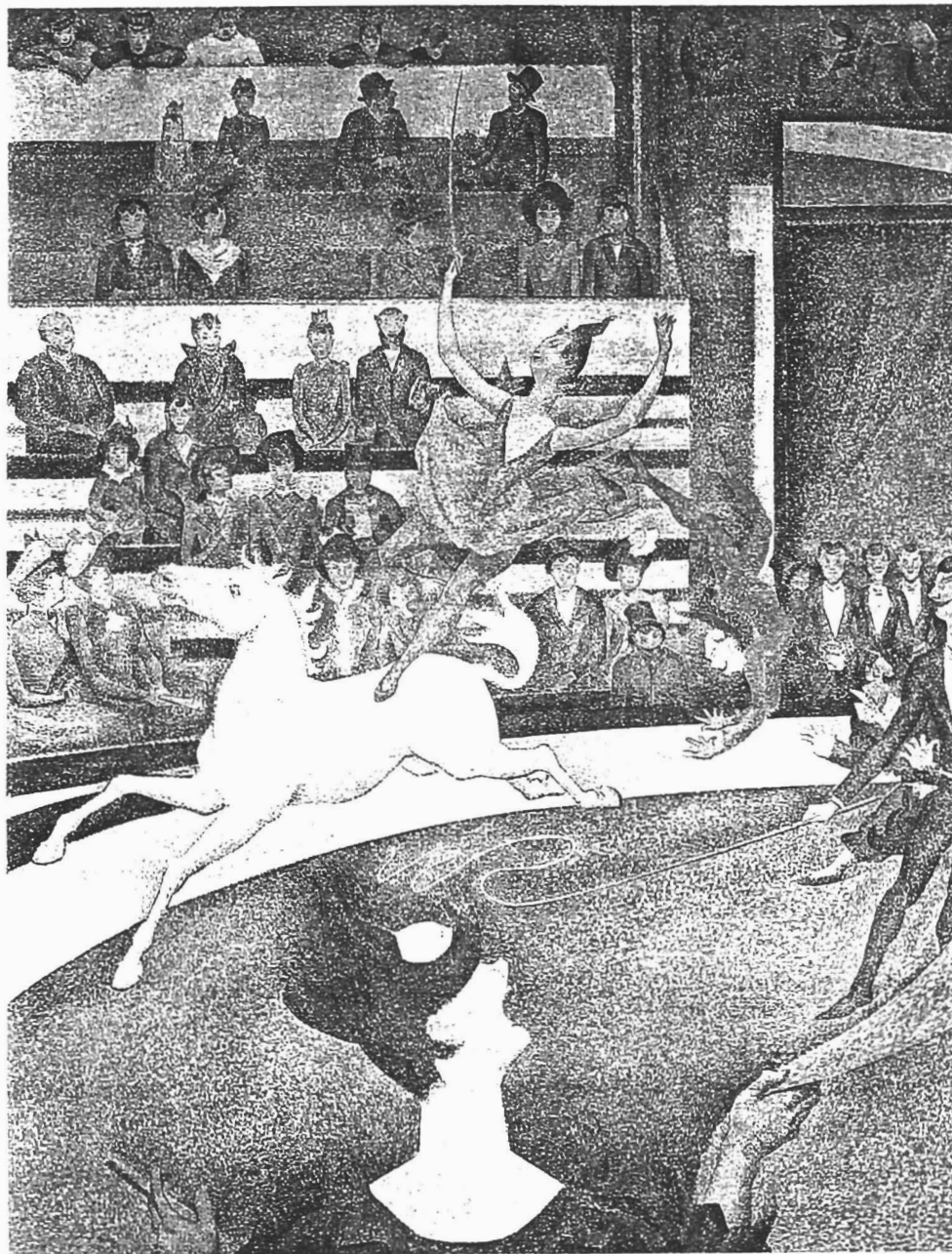


Figure 5. Georges Seurat. *The Circus*. 1890-91.



Figure 6. Henri Toulouse-Lautrec. *Moulin de la Galette*. 1889.



Figure 7. Theophile Alexandre Steinlen. *Le Chat Noir Ballade*. 1884.
(Cover of the Rudolphe Salis auction catalog).

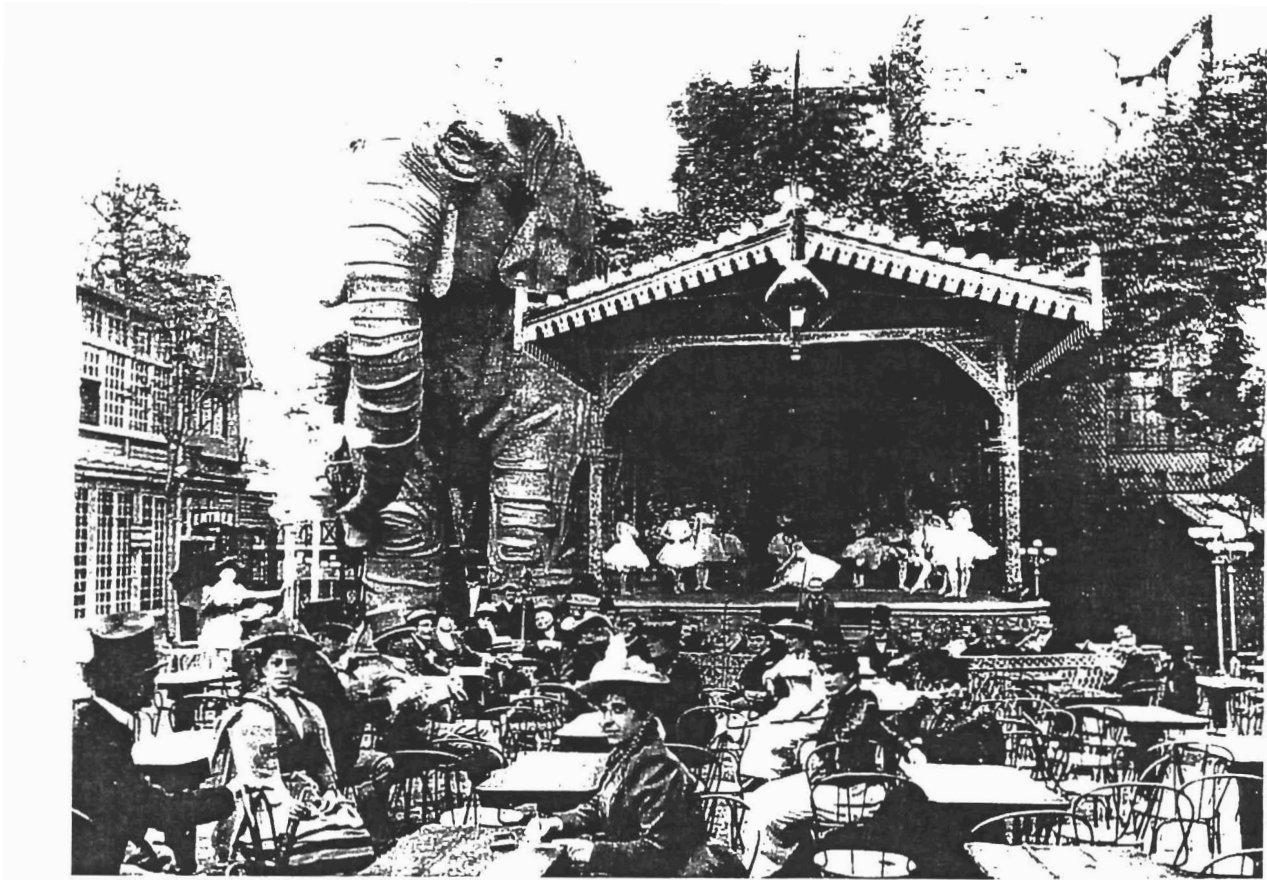


Figure 8. *Café-concert en plein air*. 1890s.

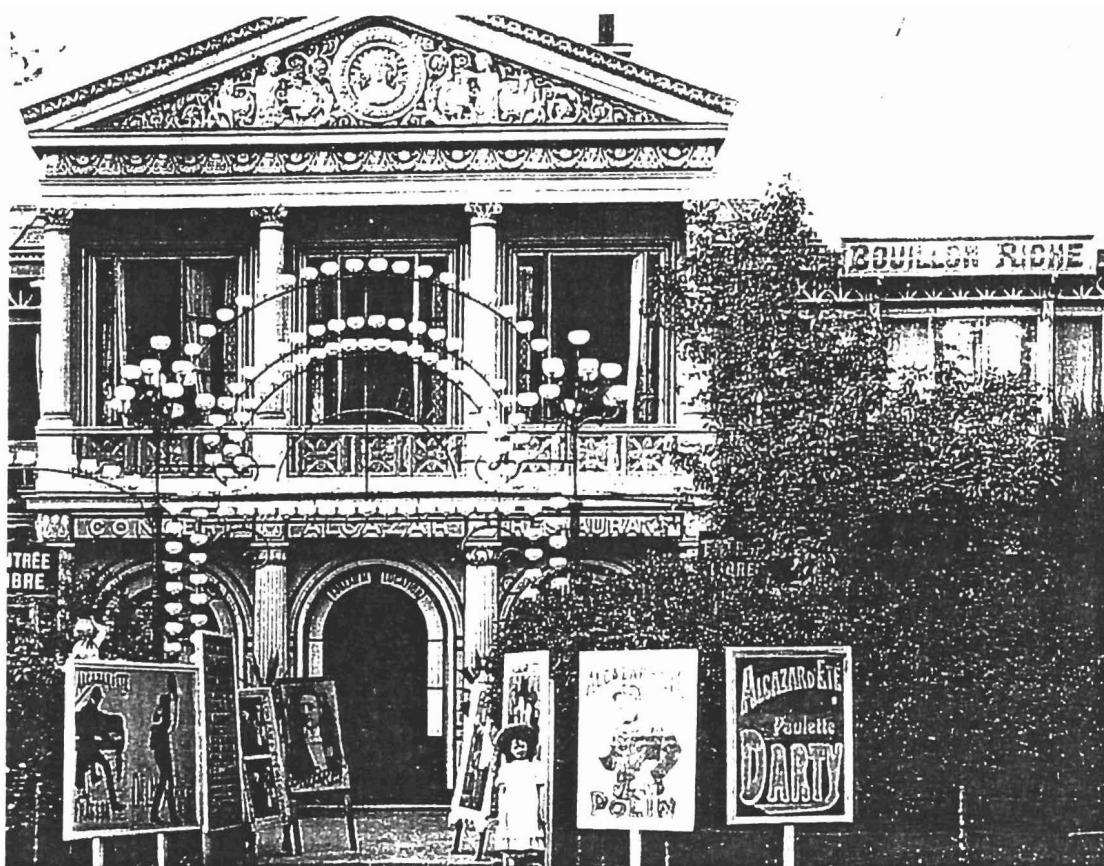


Figure 9. L'entrée de l'Alcazar d'été. 1890s.

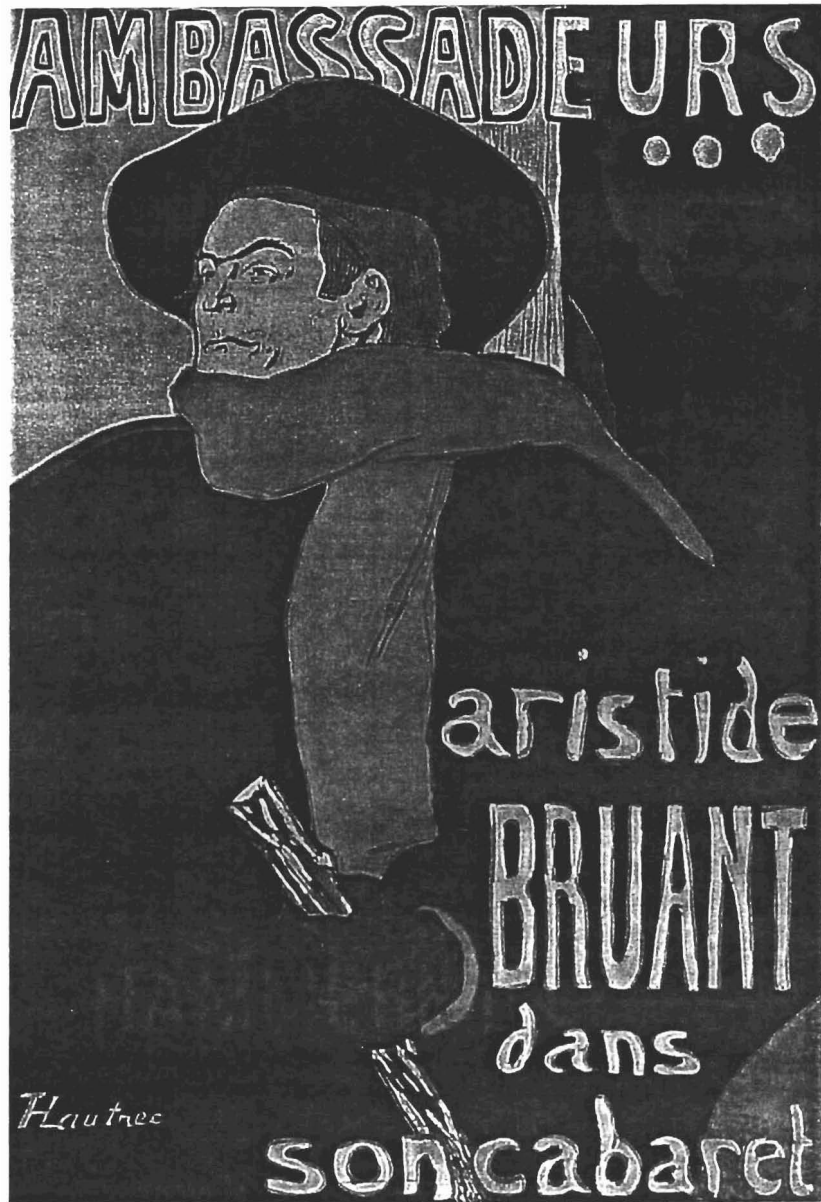


Figure 10. Toulouse-Lautrec. *Ambassadeurs: Aristide Bruant*. 1892

N^o 519 — 9^e Année — N^o 101 Prix : 10 centimes 9 Juin 1893

Le Mirliton

Hebdomadaire, paraît le Vendredi

Prix de l'abonnement

	France	Étranger
Un an	6 fr.	10 fr.
Six mois	3 fr.	5 fr.
Trois mois	1 fr.	2 fr.

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Figure 11. Steinlen. *Affichette de Lautrec pour Aristide Bruant*, as reproduced in *Le Mirliton*, June 9, 1893 issue.

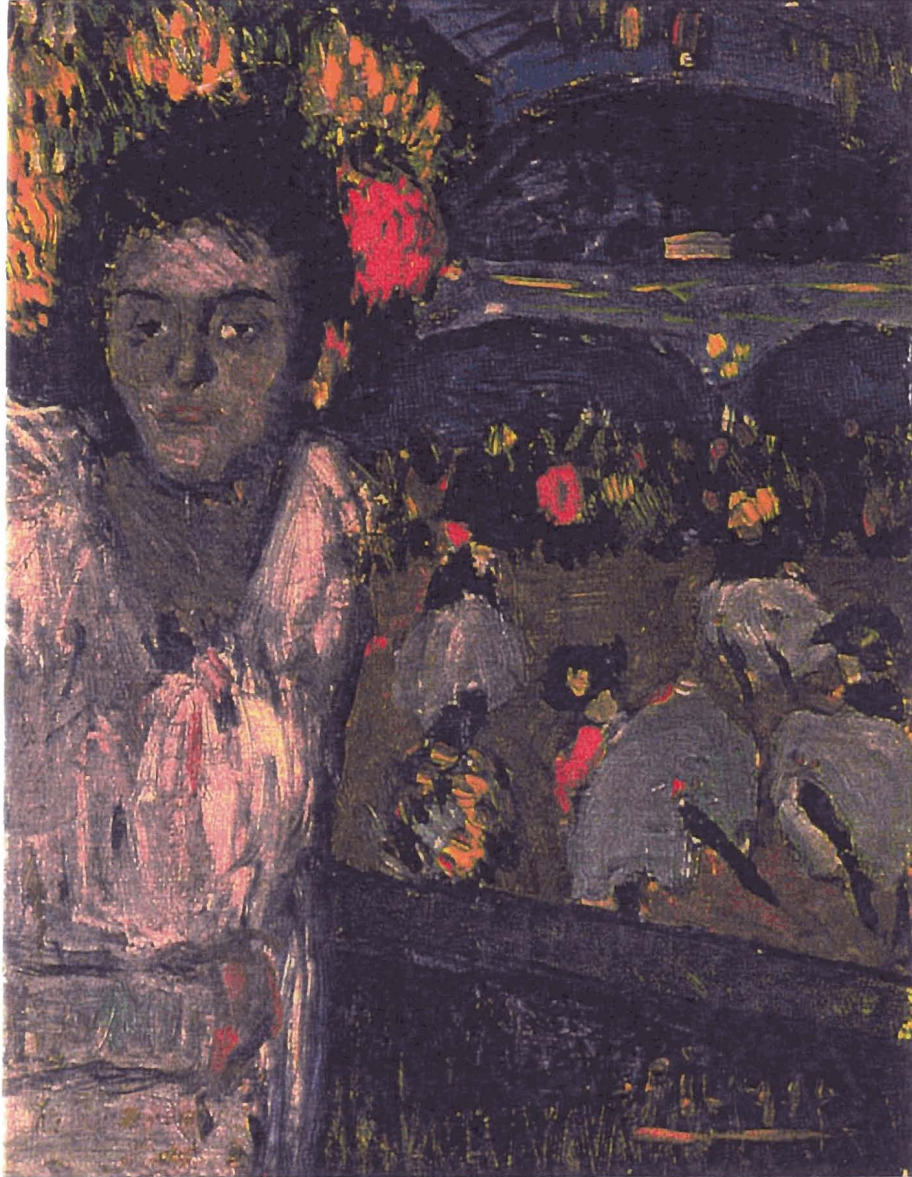


Figure 12. Picasso. *Bal Tabarin*. 1901.

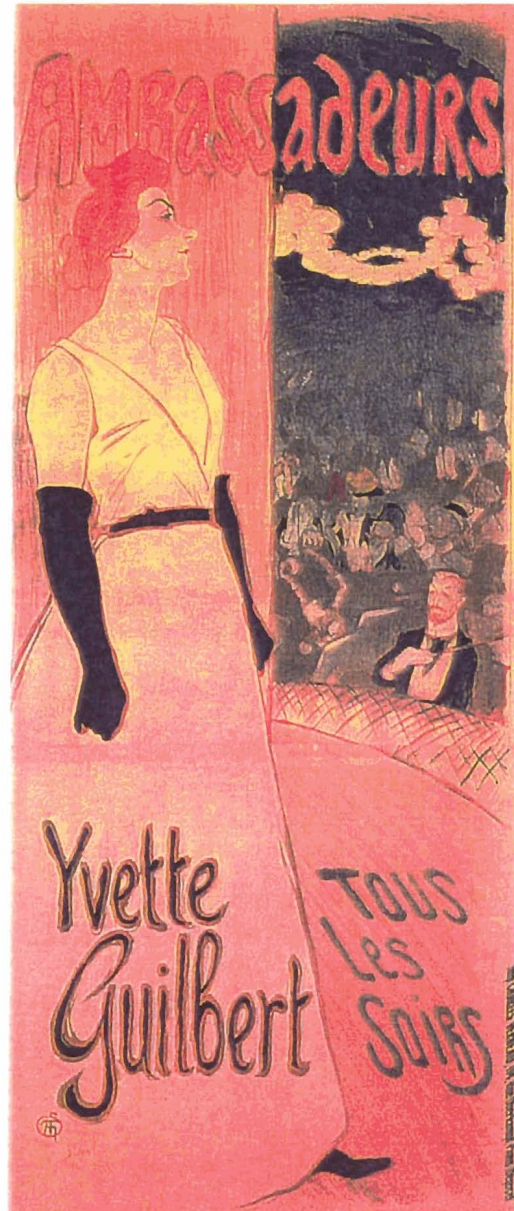


Figure 13. Steinlen. *Yvette Guilbert*. 1894.

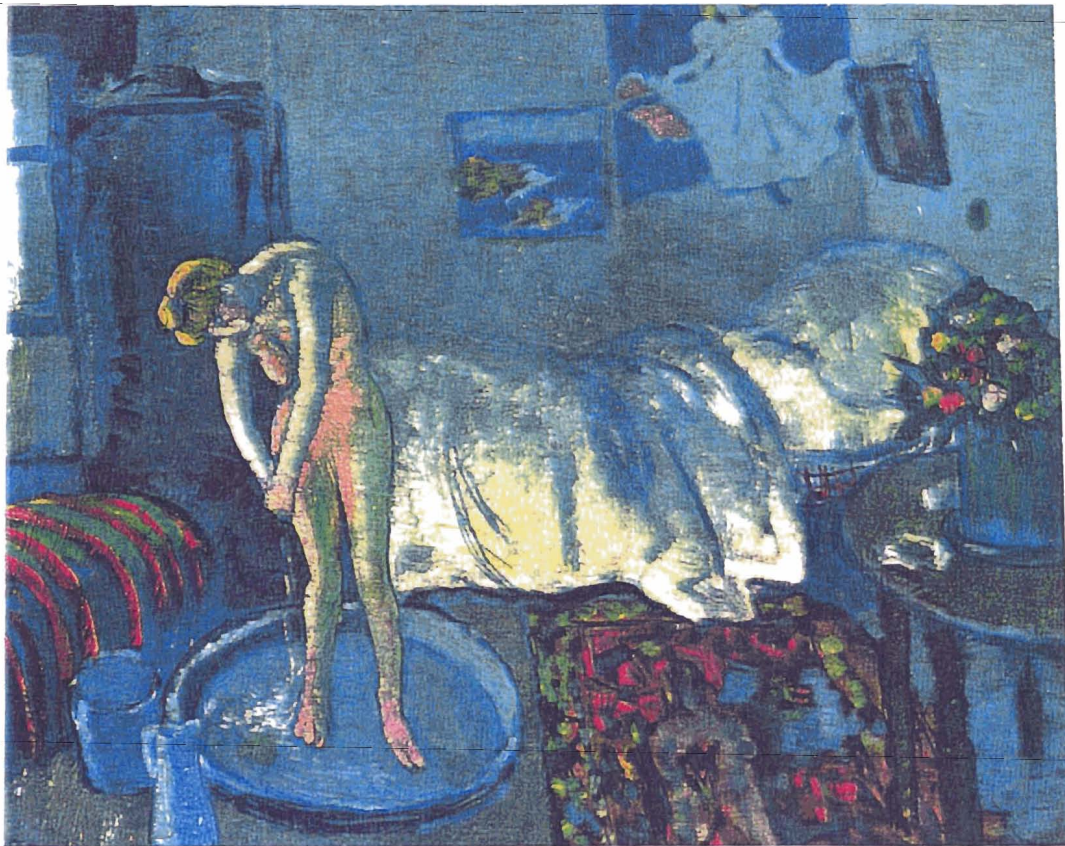


Figure 14. Picasso. *Blue Room*. 1901.



Figure 15. Toulouse-Lautec. *May Milton*. 1895.

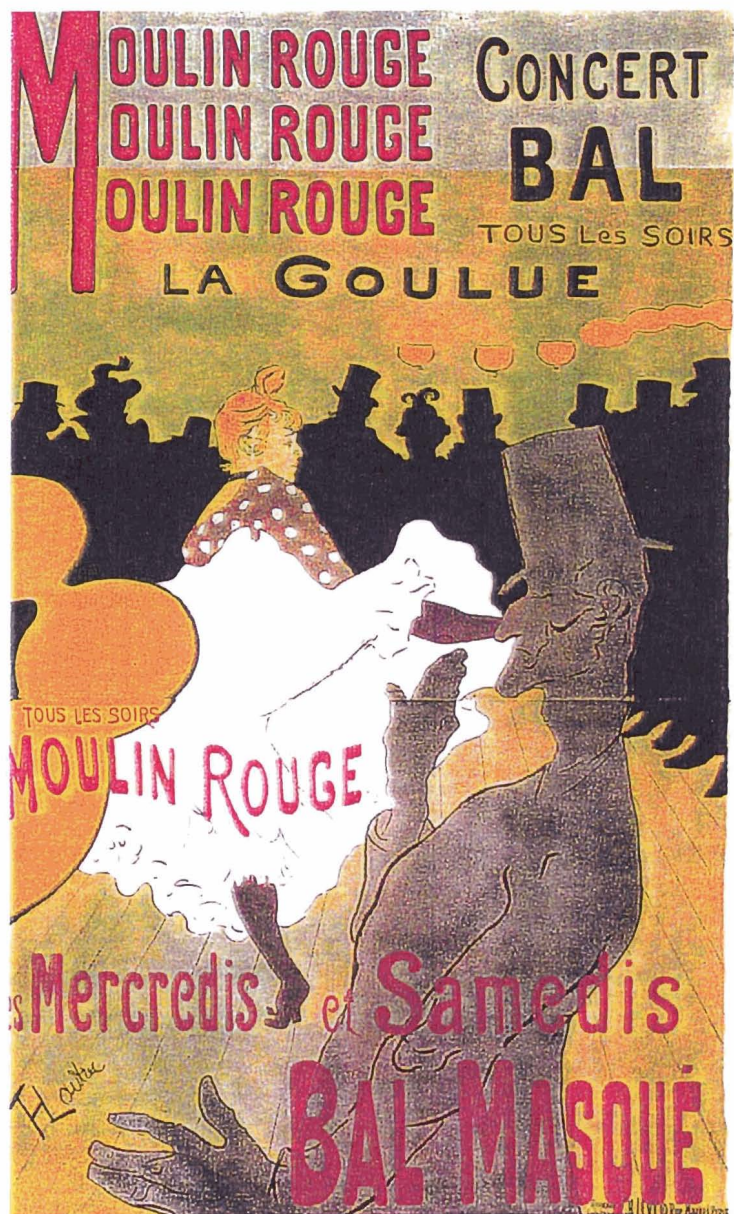


Figure 16. Toulouse-Lautrec. *La Gouloue, Moulin Rouge*. 1891

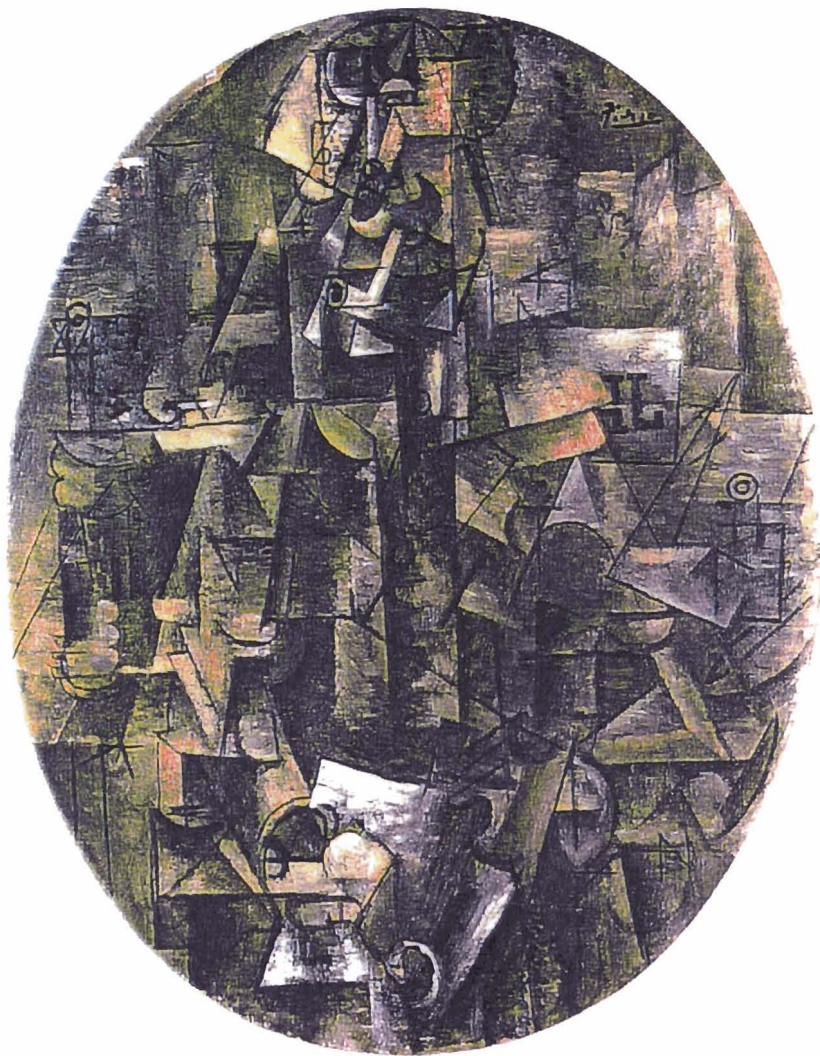
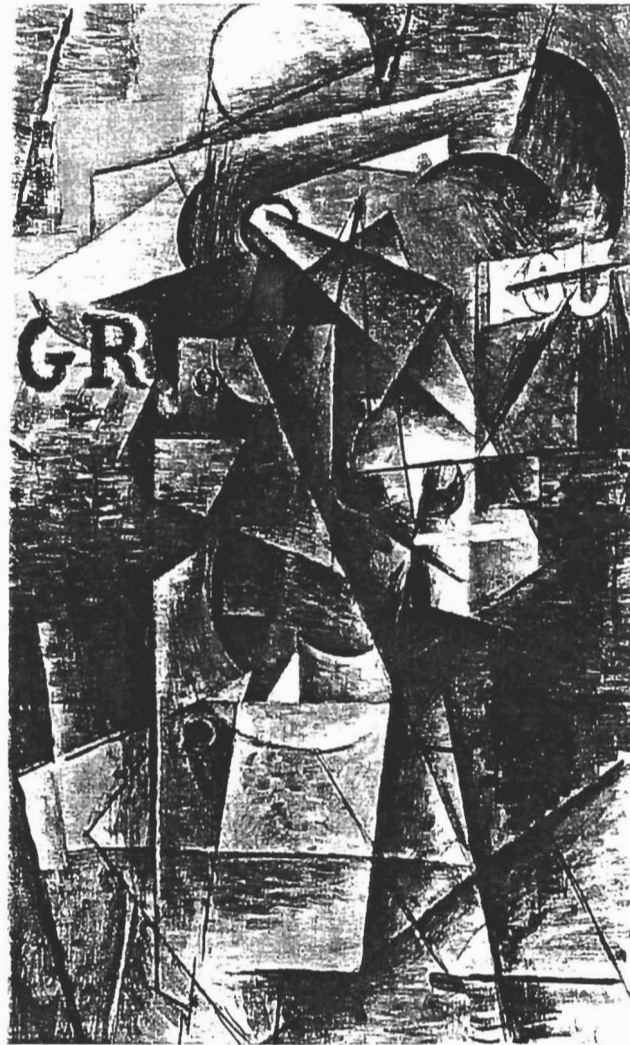


Figure 17. Picasso. *Man with a Pipe*. August 1911.



18. Picasso. *Man with a Moustache*. Spring 1912.



Figure 19. Poster for *Grand Concert Parisien*, Mademoiselle Duparc. 1890s.



Figure 20. Ludovic Galice, poster for Jeanne Bloch at La Scala. 1890s.

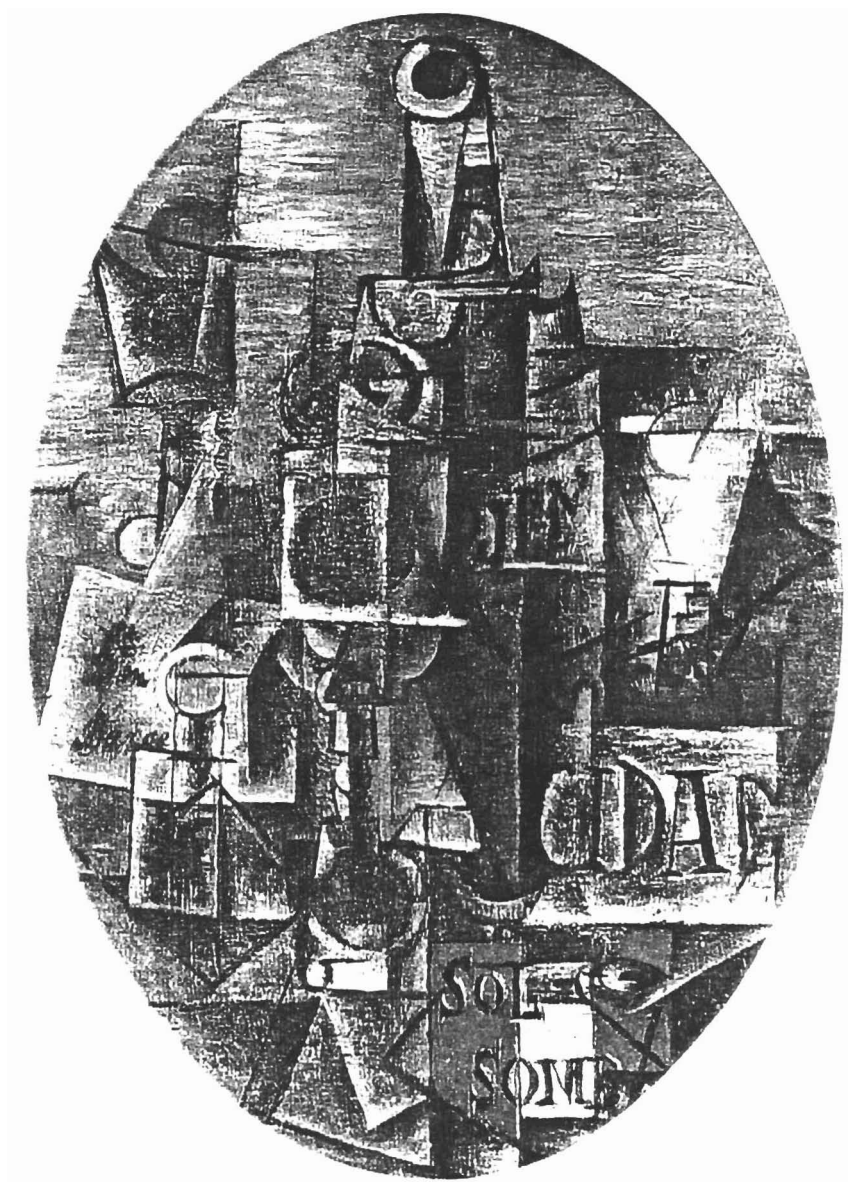


Figure 21. Picasso. *Spanish Still Life*. Spring 1912.

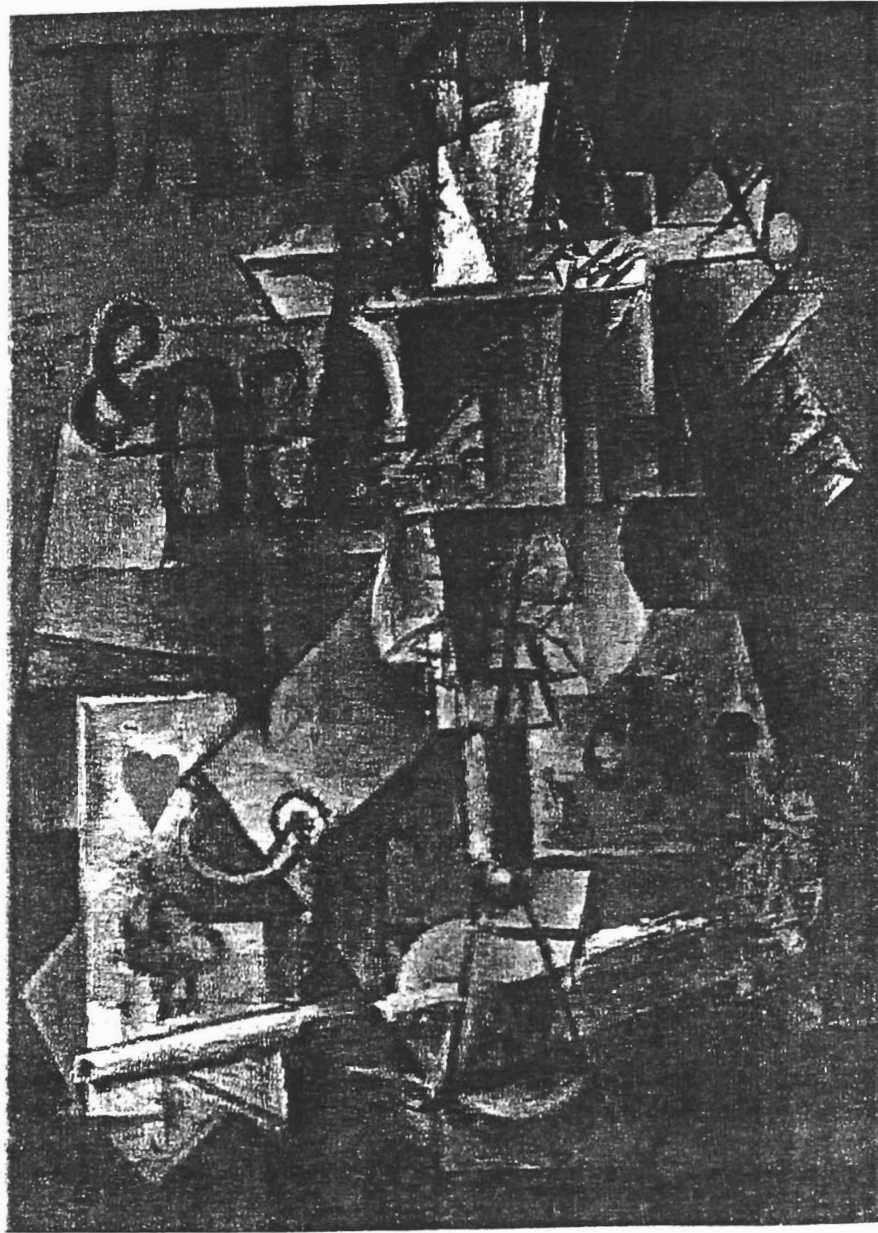


Figure 22. Picasso. *Glass of Pernod and Playing Cards*. Spring 1912.

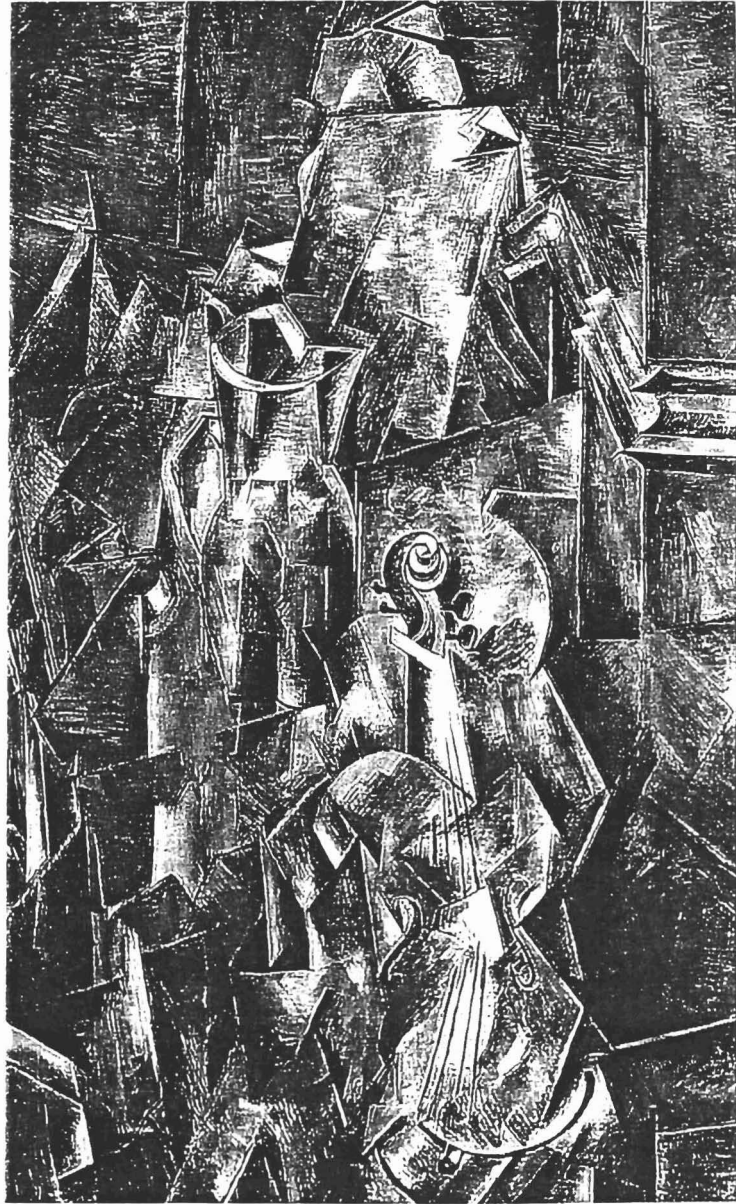


Figure 23. Braque. *Violin and Pitcher*. 1910.



Figure 24. Braque. *Violin and Palette*. 1910.

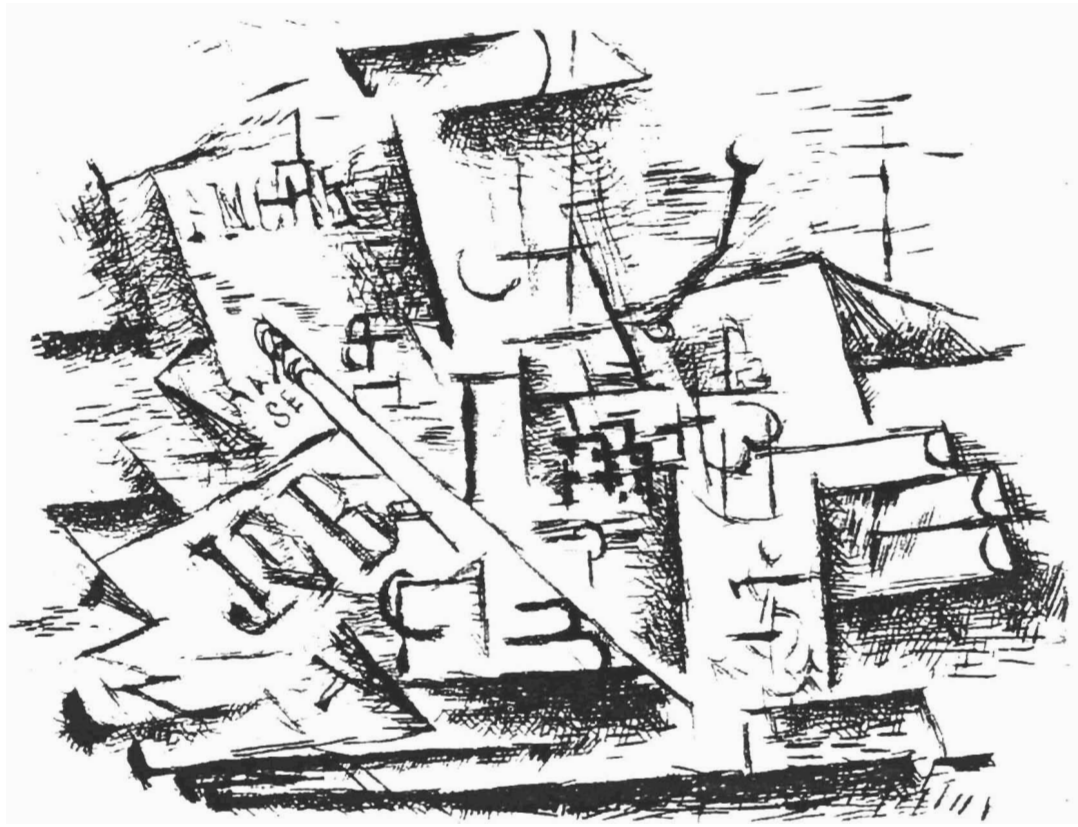


Figure 25. Braque. *Job*. (ink sketch). Spring 1911.

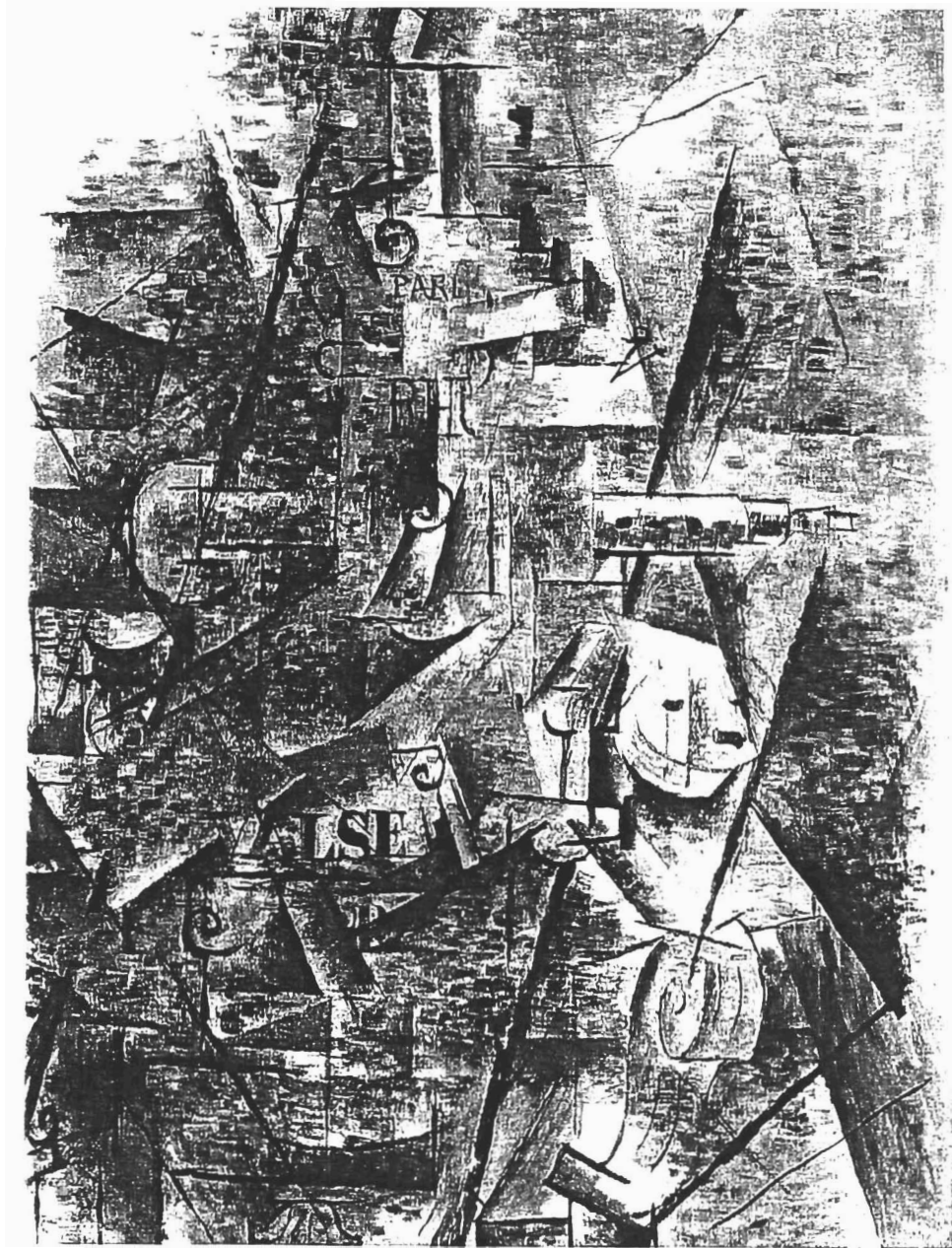


Figure 26. Braque. *Clarinet and Bottle of Rum on a Mantelpiece*. 1911



Figure 27. Poster for Ambassadeurs, *L'Amant d'Amanda*. 1890s.



Figure 28. Poster for Ambassadeurs, *Elise Faure*, *Qui qu'a vu Coco?* 1890s.



Figure 30. Poster for Ambassadeurs, *Sulbac*. 1890s.



Figure 31. Poster for Anna Thibaud at the Scala music-hall. 1890s.

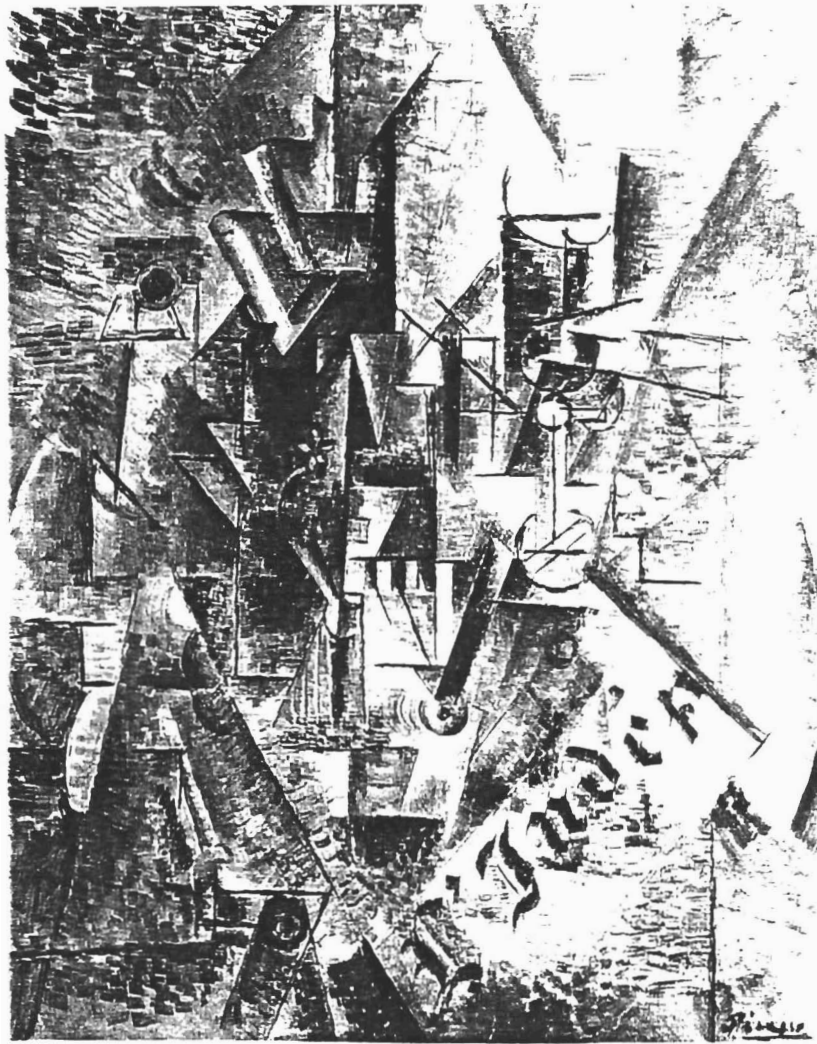


Figure 32. Braque. *Still Life with Fan (L'Indépendant)*. 1911.

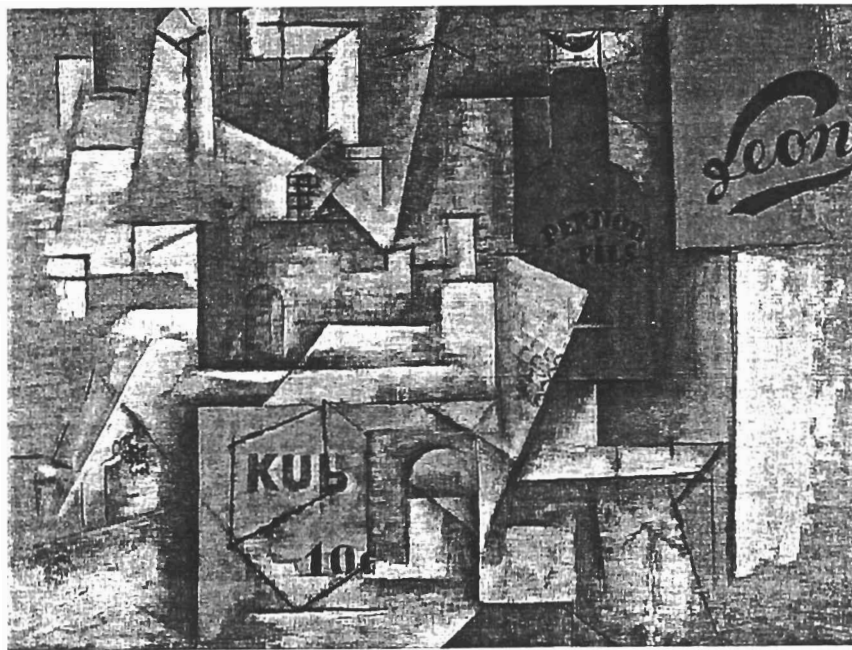


Figure 33. Picasso. *Landscape with Posters*. July 1912.

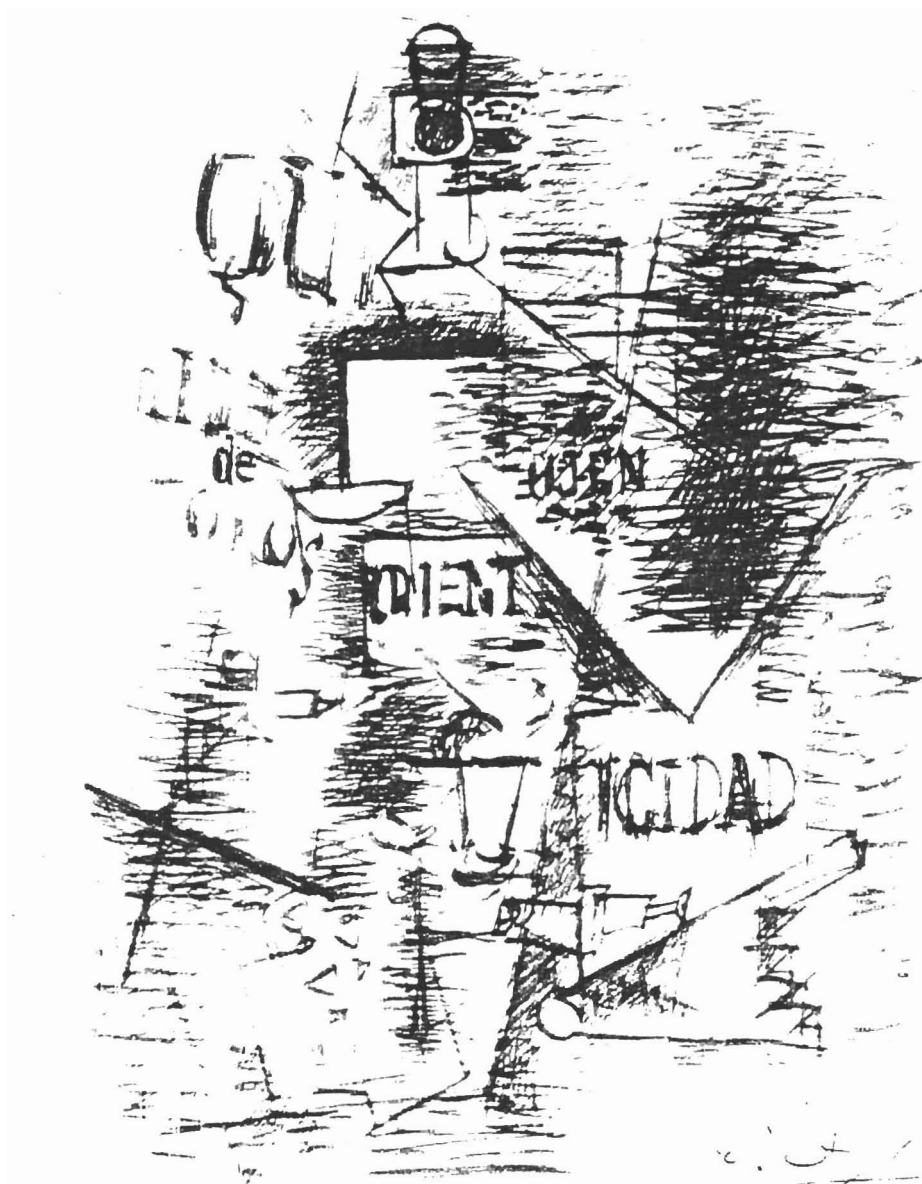


Figure 34. Picasso. *Still Life with Bullfight Poster, Bottle and Fan*. 1912.

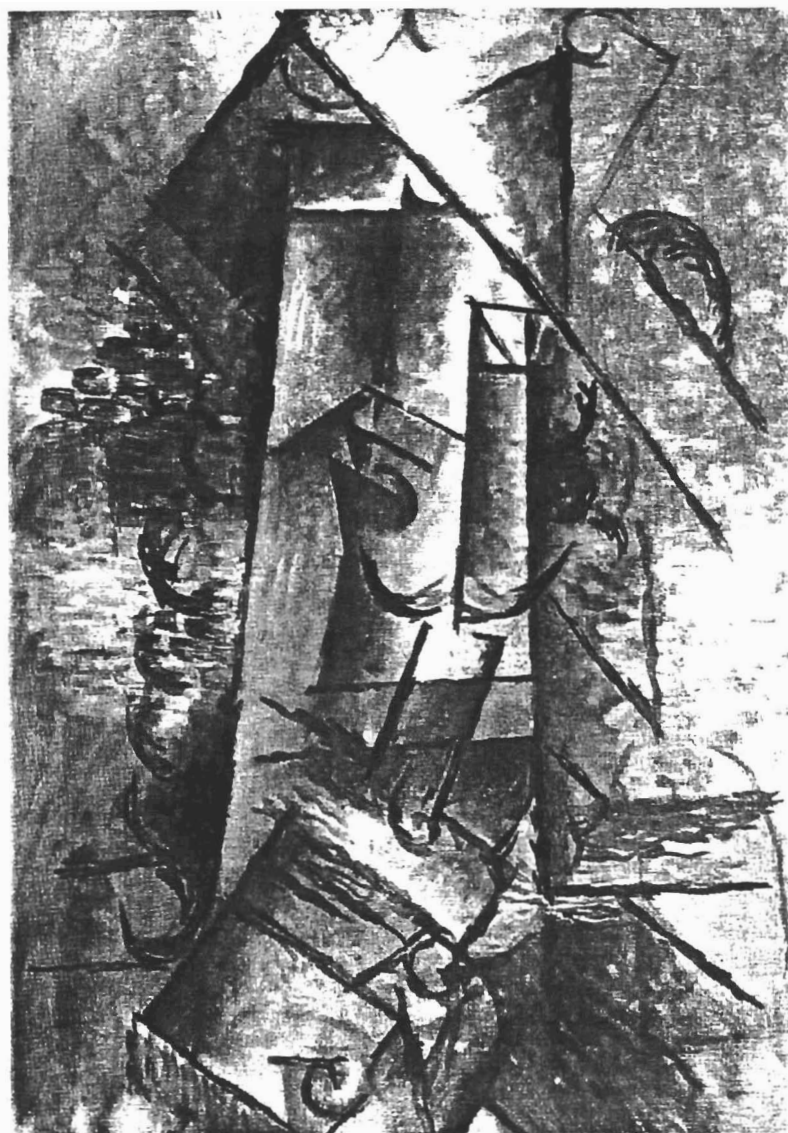


Figure 35. Picasso. *Buffalo Bill*. Spring 1911



Figure 36. Poster for a performance by Buffalo Bill Cody. 1903.

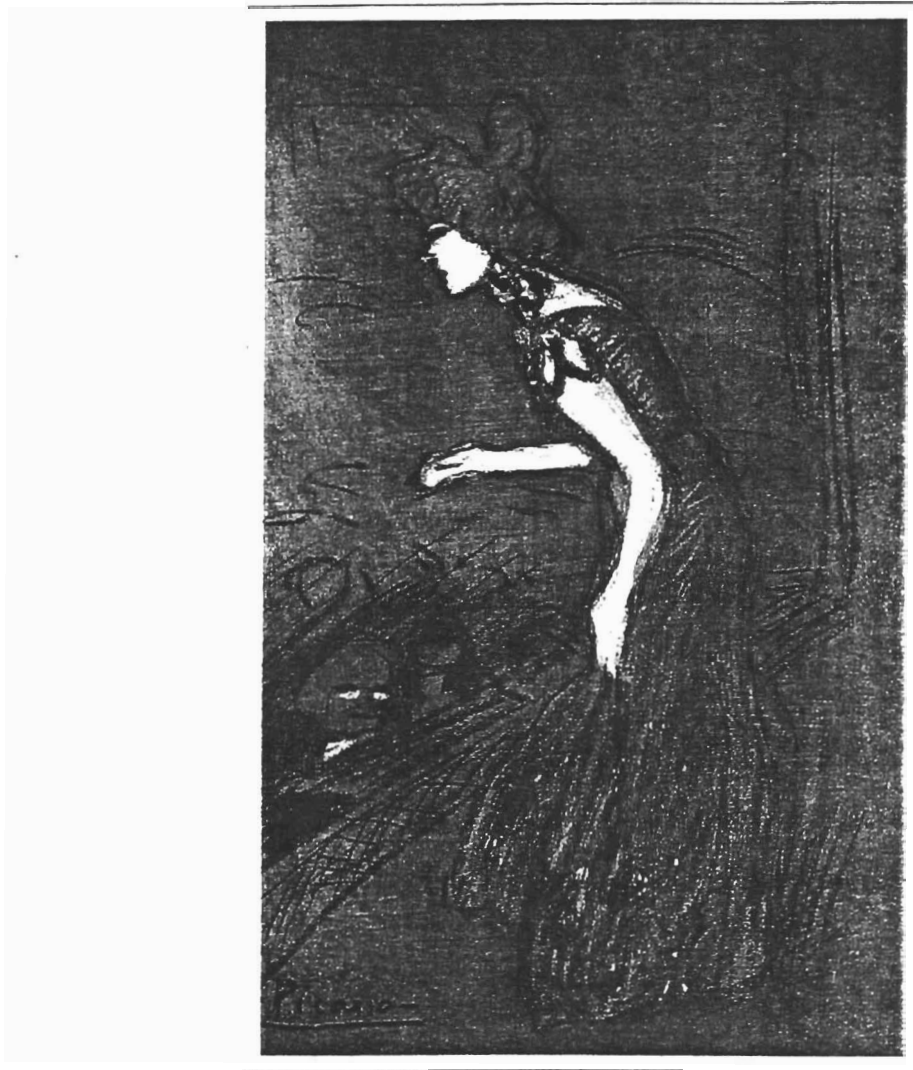


Figure 37. Picasso. *La Diseuse*. 1900-1901.



Figure 38. Picasso. *Sketch of Jeanne Bloch*. 1901-1902.



Figure 39. Picasso. *Woman in a Bonnet*. 1901.



Figure 40. Steinlen. Illustration for sheet music in Aristide Bruant's *Chansons et Monologues*, Volume 1, 1986.



Figure 41. Picasso. *Frédé Playing the Guitar*. 1904-1905.

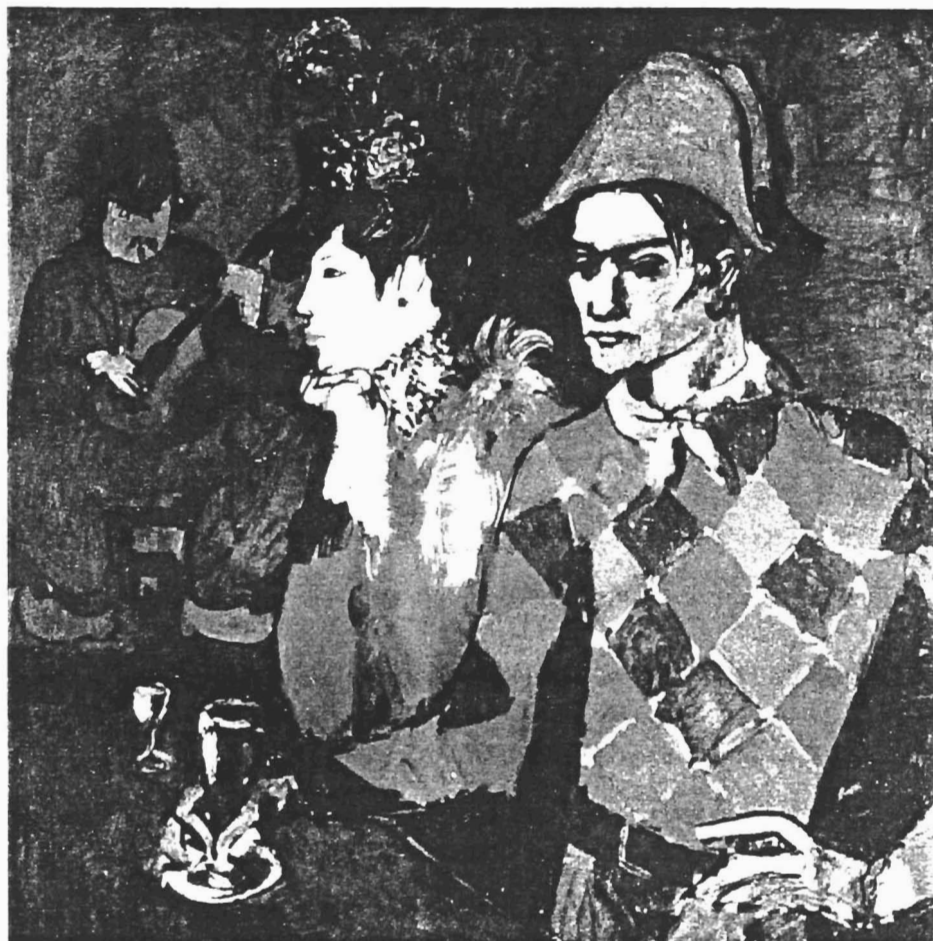


Figure 42. Picasso. *At the Lapin Agile*. 1904-05



Figure 43. Photograph of Dranem taken during the late 1890s.



Figure 44. Dranem impersonators.

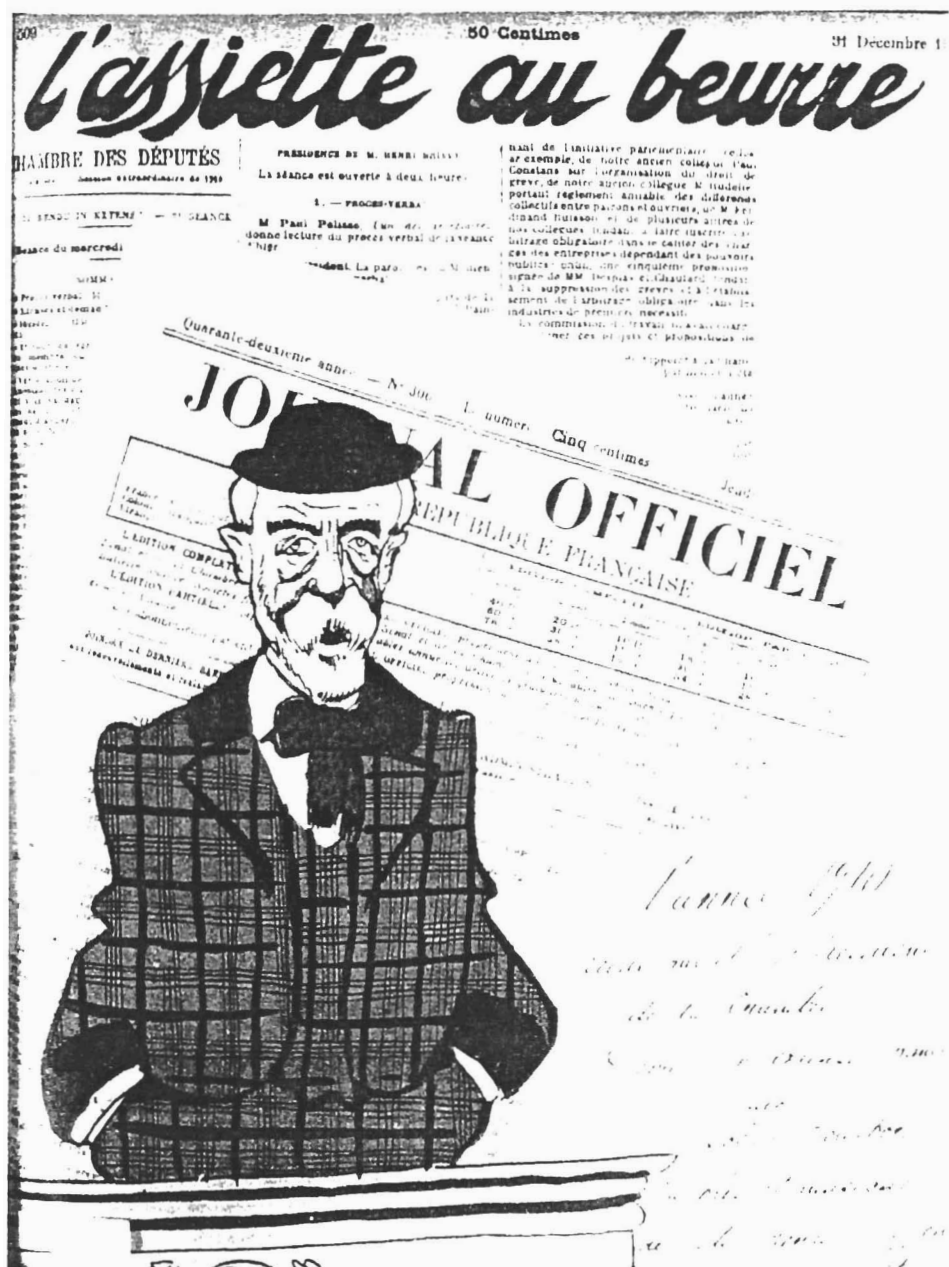


Figure 45. d'Ostoya. Cover illustration for *L'Assiette au Beurre*, December 31, 1910 issue.

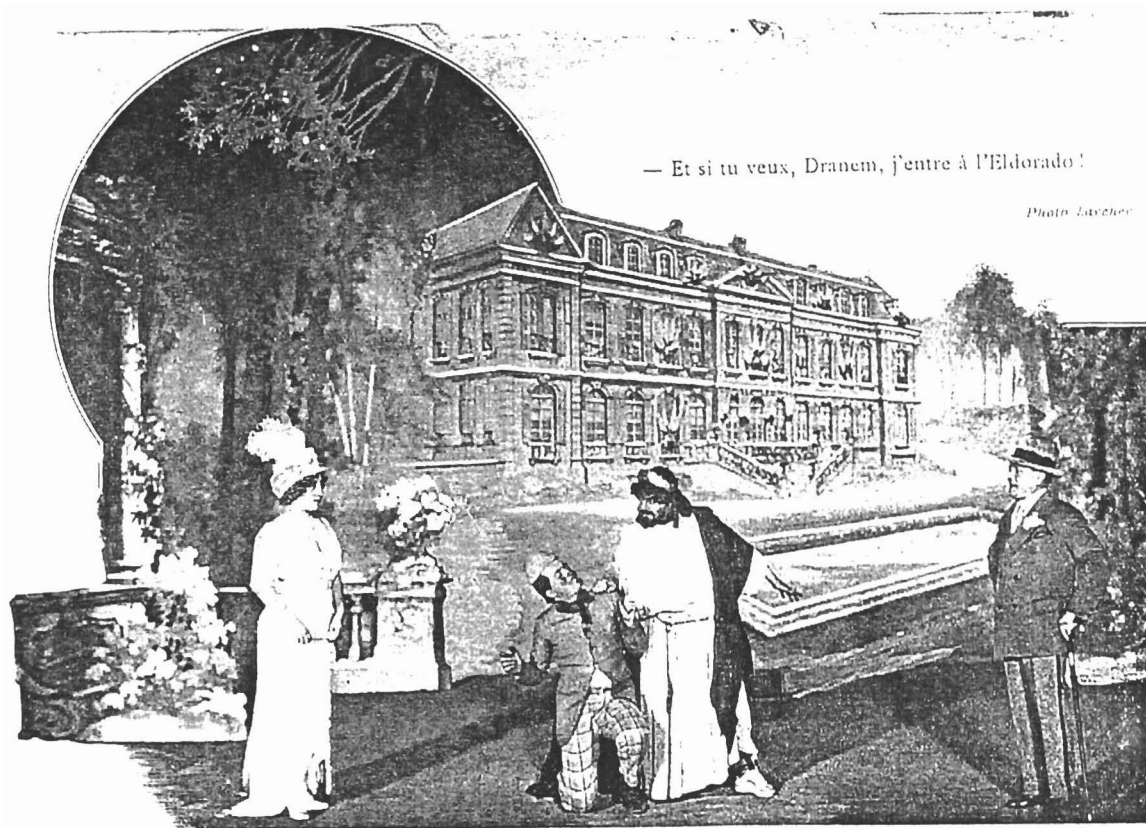


Figure 46. Impersonations of Mounet-Sully and Dranem in *La Revue de l'Ambigue*. Winter 1911-12.

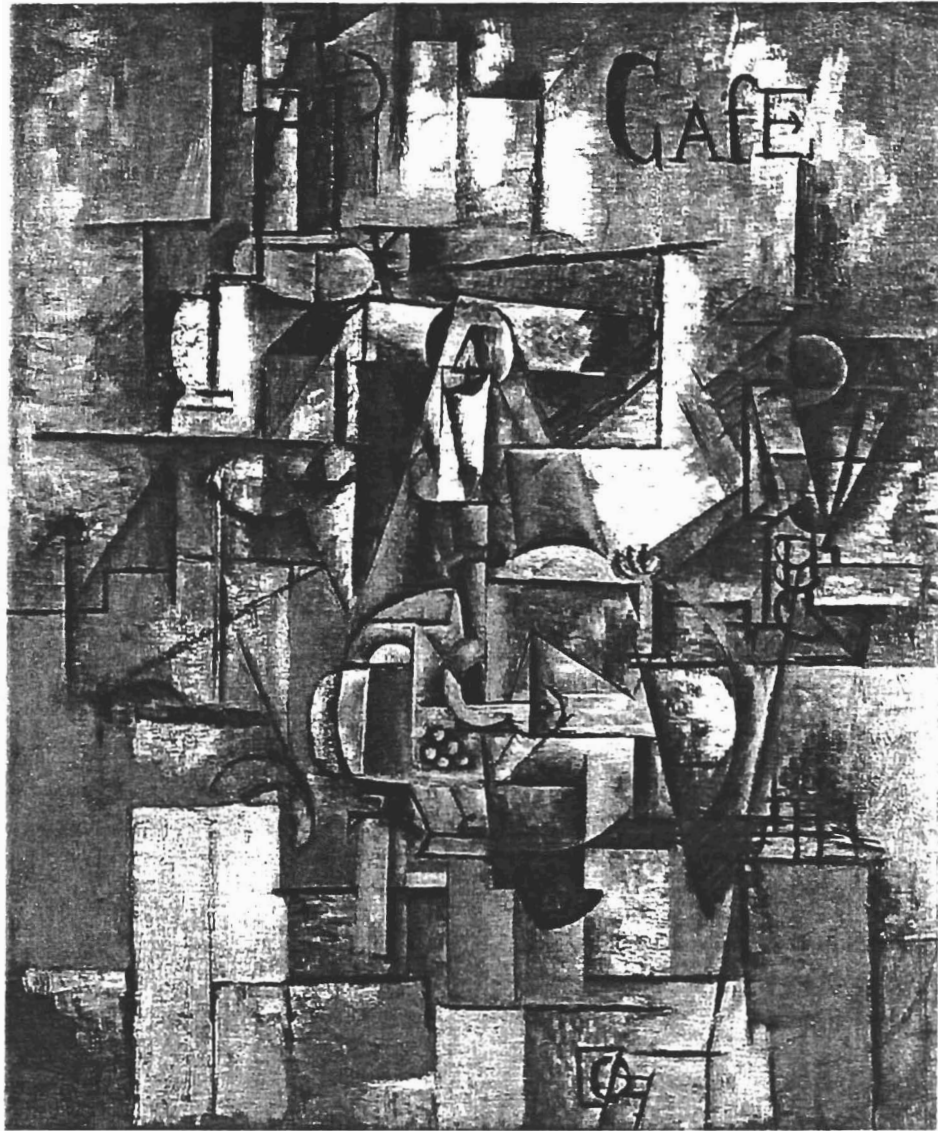


Figure 47. Picasso. *Squab with Green Peas*. Spring 1912.

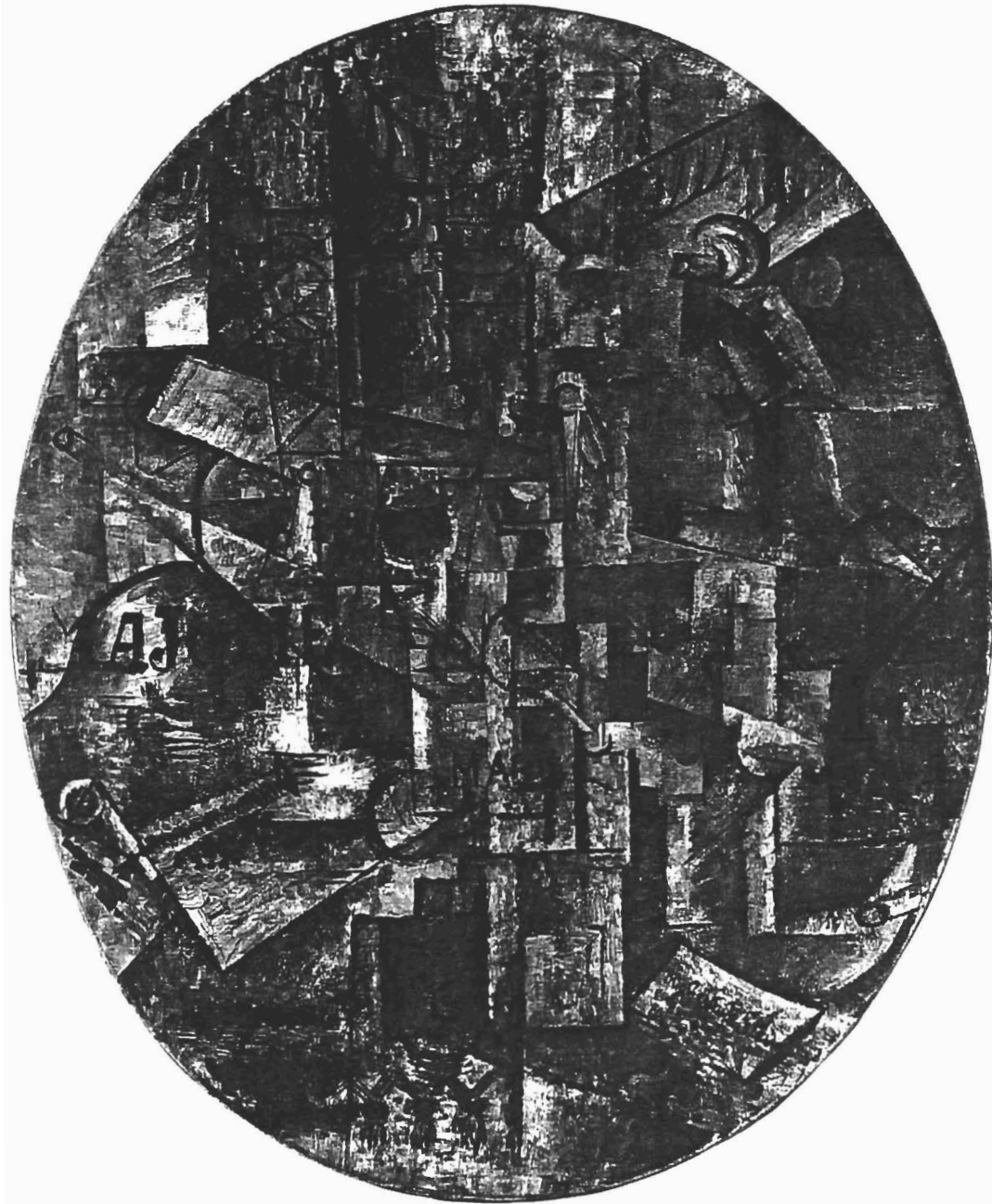


Figure 48. Picasso. *Architect's Table*. Spring 1912.

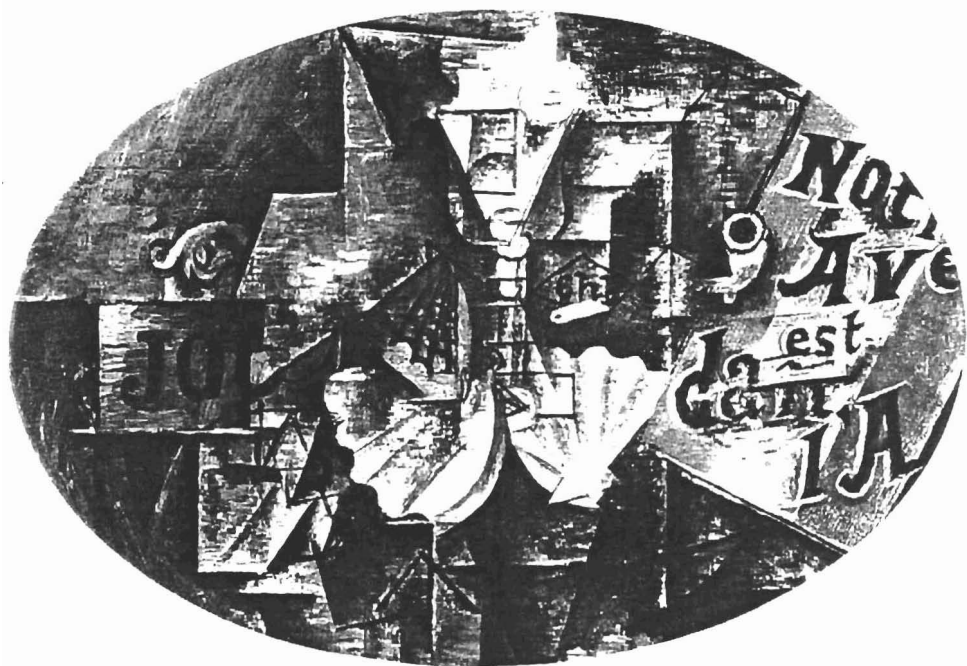



Figure 49. Picasso. *The Scallop Shell*: “Notre Avenir est dans l’air”
May 1912.



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Figure 50. Sheet music to Dranem's *P'tite Pois*.

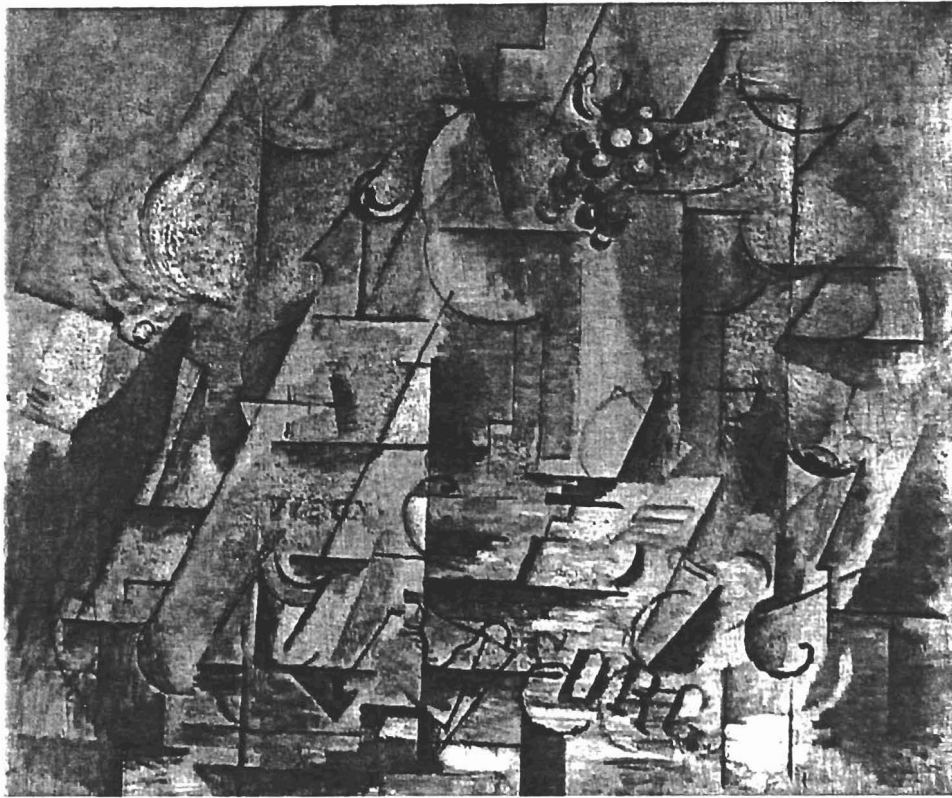


Figure 51. Braque. *Fruit Dish, Bottle, and Glass "Sorgues"*. August 1912.

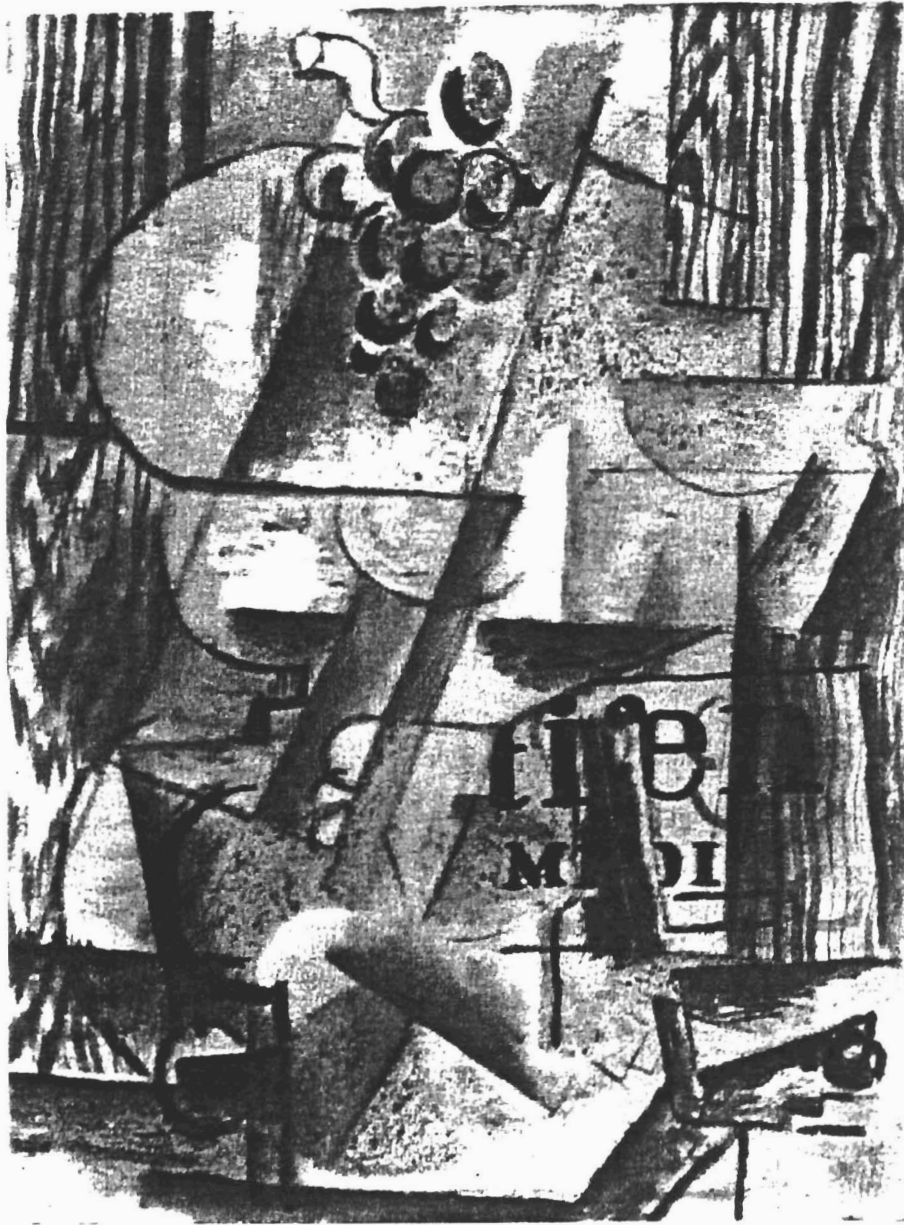


Figure 52. Braque. *Fruit Dish*, "Quotidien du Midi". 1912.



Figure 53. Picasso. *Violin and Grapes*. 1912.

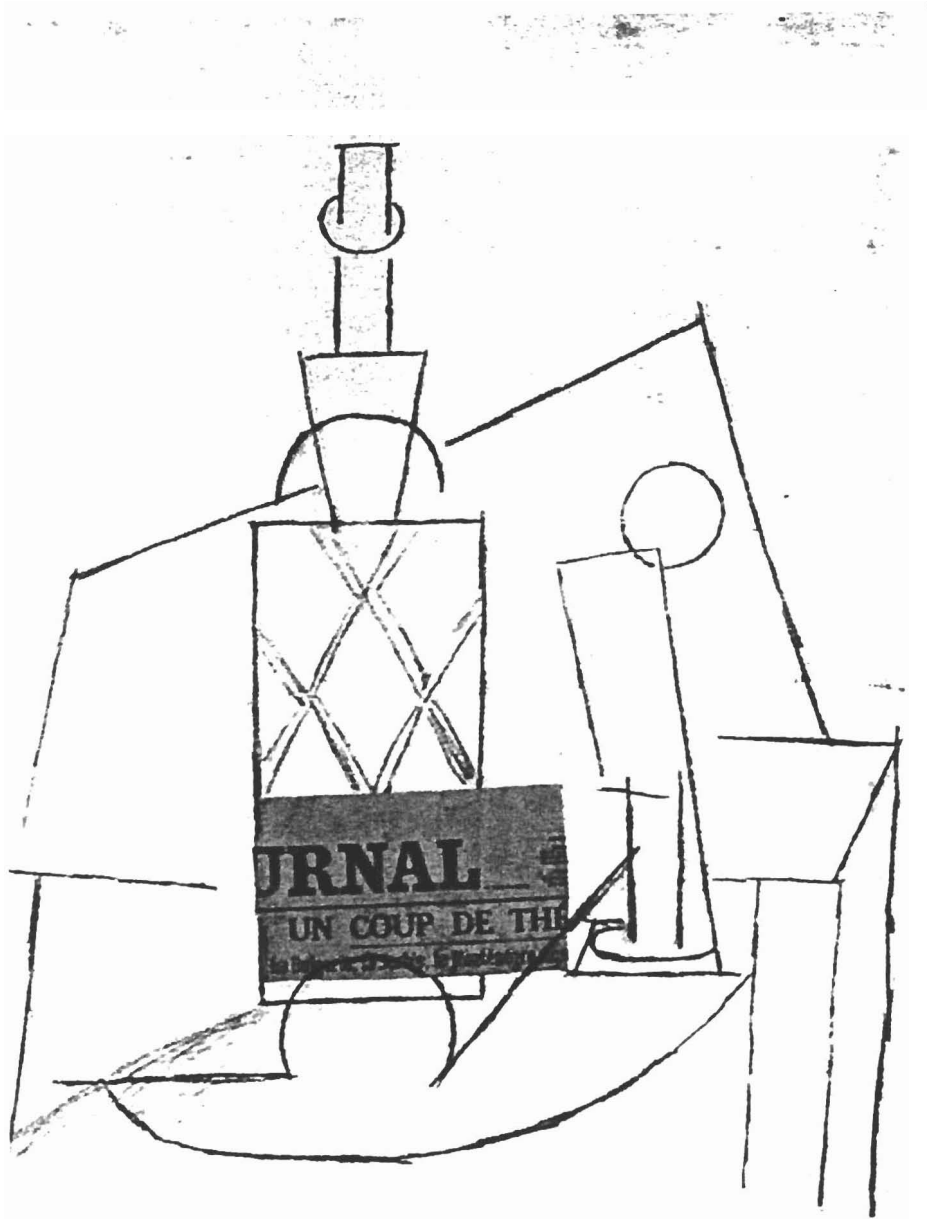


Figure 54. Picasso. *Table with Bottle, Wineglass, and Newspaper*. 1912.

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