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THE USE AND ABUSE OF PICTORIAL TERMINOLOGY IN DISCUSSIONS OF MODERNIST FICTION

by

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CHAPTER FOUR

Cubism, like Expressionism, extends the parameters of Post-Impressionism's redefinition of mimesis. Unlike the Expressionists, however, who destroy surfaces to illuminate underlying realities or to expose the way in which the emotional life of the observer is lived through the object, the Cubists destroy the accepted appearance of things to express conceptions of form. The Cubist artist commits himself to a study of the depth, density and duration of objective realities and translates that analysis into the two dimensions of his medium. While in Expressionist art emotional values play the primary and determining role in the creation of form, in Cubist art the intellectual capacity of the artist is of key significance.

Cubism was gradually formulated from 1907 to the 1920's through the collaboration of Pablo Picasso and Georges Braque and developed in the late 1920's to include the work of Juan Gris. The term Cubism originates with Braque's one-man show at Daniel-Henry Kahnweiler's gallery in November 1908, when critic Louis Vauxcelles observed that in his estimation Braque reduced everything "to geometric patterns and cubes": "He despises form, reduces everything, sites and figures and houses to geometric complexes, to cubes."[1] Vauxcelles similarly referred to the paintings which Braque exhibited at the Salon des Indépendants of 1909 as "bizarres cubiques" (cited in Golding, p. 20), and by April 1911 the term was in current use

and was accepted by many of the artists themselves.

Within Cubism as a whole there are two major periods: the first, or Analytic phase, which generally ends in 1912 or 1913, refers to the deconstruction of form and of space which is the starting point for the break up of the picture surface; the second, or Synthetic phase, is distinguished by the collage and papier collé experiments of Picasso, Braque and Gris. The use of the terms Analytical and Synthetic derive in fact from Immanuel Kant's analysis of two antithetic modes of perception. Analysis for Kant was the study of objects in nature achieved by breaking the objects up into their basic components, while synthesis meant the assembling of distinct parts to make a unique whole. The terms were first used by Vauxcelles in a review of the Salon des Indépendants of 1908 in Paris, wherein he attempted to articulate differences between Cubist works.

Conceptually, Analytical Cubism implied that the artist moved in a general sense from representation to abstraction, breaking open contours, eliminating superficial continuities, and displacing or fragmenting the single form to allow the artist to register his total response to the natural form, and express what Andre Salmon describes in his 1912 "Ancedotal History of Cubism" as the "total representation of man and of man and things."[2] The artist's vision in this sense was conceptual and intellectual rather than physical and sensory. It engendered a mental reconstruction of the object, a kind of heightened enumeration of one's history of the external form which would accommodate the two-dimensional plane.

Synthetic Cubism implied that the works were created through a building up of separate elements which originated, as Lynton advises, in art and artifice, and not in nature (p. 61). Gris, in conversation with Kahnweiler

who was the first major dealer for both Picasso and Braque, provides an explicit commentary on the synthetic process in his own work: "I begin by organizing my picture; then I qualify the objects. My aim is to create new objects which cannot be compared with any object in reality. The distinction between synthetic and analytical Cubism lies precisely in this. These new objects, therefore, avoid distortion. My Violin [perhaps his 1913 Violin and Guitar (Fig. 215)], being a creation, need fear no comparison."[3] For Gris, the first thing for the painter was to establish the abstract compositional framework on the canvas, and then to allow the subject matter to materialize. The objectification of pictorial forms, or the bestowing upon abstract elements a literal representational value, was defined by Gris as an essentially deductive method: "I try to make concrete that which is abstract. I proceed from the general to the particular, by which I mean that I start with an abstraction in order to arrive at a true fact. Mine is an art of synthesis, of deduction."[4]

Whether the Cubist subject is built up or broken down, the artist's focus rests with the way in which the mind apprehends and experiences form. In both methods, the artist is concerned with rendering perceptible his ideas about types of objects rather than with representing a unique manifestation within that type. Synthetic Cubism extends the conceptual basis of Cubism as a whole, and like the Analytic phase which preceded it affirms both the autonomy and referentiability of the medium. Critics who discuss the second stage of Cubism beginning with the collages of 1912 invariably trace its development from the trompe l'oeil nail in Braques' 1909-1910 Violin and Palette (Fig. 216), a device which Picasso absorbs into his own work, and which is amplified through a variety of illusionistic details in the paintings of both artists prior to the collage

and papier colle experiments. Braque's nail makes explicit the complicated dialectic between representational and nonrepresentational values that is implicit in Analytical canvasses. It asserts simultaneously that the painting maintains its contact and connection with external reality even while it departs from traditional standards of iconicity. The tension between these values, articulate as the co-presence and confluence of artistry and reference in the work itself, is an extension of the debate manifest in the multiple iconic modes of Analytic works.

In both phases artists commission naturalistic and nonnaturalistic, traditionally mimetic and hieroglyphic, concrete and abstract forms to serve the realization of a single and coherent compositional form. The absorption of a vast array of extra-pictorial fragments within Synthetic works dramatizes that stylistic multiplicity even more by making the observer particularly conscious of the picture as a constructed reality. Though the extraneous materials undergo some kind of alteration or transformation through their inclusion in the canvas, they nonetheless maintain the bold assertion of their ready-made autonomy. Their very material existence is never revoked or denied by their newly acquired compositional value.

Collage was, in fact, invented by Picasso early in 1912 in Still Life with Chair Caning (Fig. 217) in which the artist introduced a piece of oilcloth printed with a chair caning pattern simply by gluing it on to his canvas. Papier collé's author was Braque, who utilized strips of paper for more purely formalistic ends. In his 1912-1913 Still Life with Guitar (Fig. 218) the strips of paper serve both representational and pictorial functions as does Picasso's ready-made oil cloth. In fact the collé elements exist on four levels. They are shapes and colors which function

independently of the object to whose delineation they contribute but do not define. They represent or suggest certain objects in the picture by analogies of color and texture, or by the addition of keys or clues which render the objects legible. As with the collage element, they are solid, tactile pieces of extraneous matter, strips of simulated wood grained wallpaper and colored paper whose extra-pictorial ontological autonomy emphasizes the material existence of the canvas itself. Finally, as Pierre Daix observes, they give "concrete form to the new picture space" which duplicates the "space of actual life" by encouraging the eye to decipher relation and depth.[5] In Braque's Still Life with Guitar the observer enjoys both the emphasis upon the opacity of the canvas which the attached strips of paper make insistent, as well as the illusion of three dimensional spatial relations created by forms which are placed one behind the other as the image is built up on the surface itself.

In Cubists and Cubism, Daix clarifies the historical development of the movement by distinguishing between Cubism proper and the Cubist School. The latter was composed of a number of painters who began to form a group during 1910, a group which brought artists and art theorists like Robert Delaunay, Jean Metzanger, Albert Gleizes, Fernand Leger and Henri Le Fauconnier, together with literary critics such as Guillaume Apollinaire, Gustave Kahn and Salmon, and which grew to include other artists and estheticians who met regularly and became increasingly aware of a commonality of treatment.

Daix points out that neither Picasso nor Braque whom he defines as "the true creators of the movement" (p. 24) were present at these gatherings, nor did they exhibit regularly with the group. Picasso avoided the Salons entirely. Neither he nor Braque were part of the first Cubist exhibition

which took place at the 1911 Salon des Indépendants in Salle 41, nor were they part of the single, most important Cubist exhibition, the Section d'Or at the Galierie de la Boetie in October 1912. Ironically, therefore, both Picasso and Braque become "the founders of a movement to which they never actually belonged" (Daix, p. 7). Not only was it an altogether different group of painters who figured in Cubist Exhibitions, but the art and rhetoric of the Cubist School opened the door to the Academic or Codified Cubism which flourished during the war. These are artists who preserved the manner, but not the style of Cubism, and who exploited the formula of geometric patterning and surface fragmentation, without pursuing the conceptual nature of Picasso's and Braque's reformulations of space and time.

Picasso's and Braque's conceptual approach to reality is most appropriately defined by the distinction Maurice Raynal formulated in a series of essays from 1912 on. In "Conception et Vision" Raynal uses the term the fourth dimension to indicate the shift in intensity from the Impressionist optic, "la peinture de la vision," to what he felt was the more tenacious eye of Cubism's "la peinture de la conception."[6] In broadening the intellectual basis of Impressionism's scientific realism by grasping an unseen fourth dimensional quality that is neither an elusive metaphysical property nor an Einsteinian postulate, Cubism aims at a more profound realism, one that will overcome the limitations of Impressionism's fascination with the three dimensions of the old visual reality. The fourth dimension in Cubist art is a dimension that is realized through the synthesis of visual, tactile and motor space perceptions and it refers to the inherent plasticity of objective reality. It is a dimension which strict fidelity to traditional perspective and to the sides and surfaces of

objects in scenographic space obscures rather than discloses, and its realization depends upon the free and mobile perspective Analytical Cubism develops in its synthesis of multiple views which registers the totality of the artist's intellectual possession of the object. Indeed, it is this conceptual orientation so basic to primitive art that is embraced by the term fourth dimension that Raynal uses in "Qu'est-ce que . . . le 'Cubisme'?": "Instead of painting objects as they [primitive peoples] saw them, they painted them as they thought them, and it is precisely this law that the cubists have readopted, amplified and codified under the name of 'The Fourth Dimension'."[7]

As significantly, the image that is realized through the Cubist artist's intensive collaboration with his total experience of an object no longer exists in the time of the old visual object from which the object is torn. The optical synthesis in Cubist art provides, as Gleizes and Metzanger observe in Cubism, a fusion of the successive experiences of a form within a single image that is reconstituted in time.[8] One must distinguish very carefully, therefore, between the concept of Simultaneity that is developed through Futurism's chronophotographic techniques (i.e. the recording of the successive stages of an action in one image), and the idea of the optical synthesis in Cubist art, between the multiplication of views in the former and the multiple views in the latter. Futurism's celebration of modern technology, its fascination with movement and metamorphosis often finds its technical complement through a multiplication of views--a quick succession of minimally graduated exposures of a single subject that aim Arnason suggests to directly involve the observer in an "orgiastic" experience of the subject's "total action" (p. 220). It is in this sense that Futurism adapts Cubist faceting to explore its ideals of

speed and dynamism. The very notion of the "Cubist Dance" around the object, a notion that was fostered within the Cubist School, engages a concept of succession that is more in keeping with Futurism's chronophotographic technique than it is with the actual nature of the Cubist synthesis itself.

The difference between succession and synthesis in Cubist art is born out in Gris' work as he moves from his L'Homme à la Pipe of 1911 (Fig. 219) to the actual Synthetic form of The Washstand (Fig. 220). In L'Homme à la Pipe one sees the extent to which Gris dissects his subject, examines each part from a different angle, and then reconstructs the total image from the various parts. In this way disparate planes of view are not so much synthesized as juxtaposed. What Gris is doing in fact is adapting and elaborating scientific perspective by conjoining a series of different but consistent viewpoints in a single painting. The optical synthesis achieved by Picasso and Braque, in contrast, immediately challenges the predominance of scientific perspective and optically derived standards of iconicity. At the height of Analytical Cubism, for example, in Picasso's Portrait of Monsieur Kahnweiler (Fig. 221) and L'Homme à la Pipe (Fig. 222) background and object are fused through a complex of planes inextricably involved. Any even superficial allegiance to the surface continuities of the model's external form and structure, an allegiance sustained in Gris' L'Homme à la Pipe, is relinquished. The fragments in the painting are arranged according to a pictorial order and effectiveness that is unrelated to the illusions of mass and continuity we usually rely upon for concepts of identity.

The optical synthesis renders what is often described as the task of reconstruction irrelevant to the form as given. It becomes impossible to

detach the object from its surroundings or reconstruct any one of the objects independently from the other objects around it. In a correlative way, it becomes impossible to return the object so reconstituted to the temporal and spatial coordinates from which it has been removed. Gris' L'Homme à la Pipe becomes, therefore, prototypic of the kind of "cubification" of space and volume artists of the Cubist School will develop. The latter's superimposition of the Cubist grid and faceting to overlay a perspective articulation and multiplication of viewpoints is epitomized in Metzanger's La Danseuse au Cafe (Fig. 223), while the Futurist preoccupation with succession rather than synthesis is born out in Carra's The Galleria in Milan (Fig. 224).

Not only is the concept of the easel picture as simply an open window rendered obsolete by the optical synthesis in actual Cubist works, but the act of intellectual possession the Cubist artist achieves shifts the focus from subjective values to plastic dimensions. The Cubist artist is therefore capable of the most profound kind of negative capability. In conversation with Helen Parmelin, Picasso makes this point, and his Cubist notion of emphatic substitution of self has as much relevancy for still-life as it does for portraiture: "When you do a head, you have to draw like that head. Ingres drew like Ingres, and not like the things he drew" (cited in Daix, p. 21).

The implications of this kind of fidelity to an exterior reality which can be known by the mind are born out in Cubist canvases, which even while they depart from conventional standards of iconicity by penetrating the naturalistic surface, assert a basic correspondence between pictorial space and actual space that is never revoked. Even in their most abstract formulations, therefore, Picasso and Braque retain a fundamental up-down

and left-right correspondence between the picture plane and the extra-pictorial visual field. In his analysis of the growing fragmentation and distortions in Braque's Jug and Violon (Fig. 225) Rosenblum explores the way in which the painting, even while it transforms the given, remains at least partially "relevant to the world of appearances": "The browns of the violin and the table top at its right are directly apposite to the colors of wood, just as the milky white planes of the tablecloth can allude, not implausibly, to the folds of a fabric and to the crystalline facets of what is perhaps a transparent pitcher. In the same way, the light in this painting, for all the arbitrariness of the contradictory patterns of highlight and shadow, conveys a luminosity that refers to the laws of physics and visual perception as well as to the laws of art."[9] Cubism's dual allegiance to both the rule of art and the rule of nature allow Picasso and Braque to retain the object's connection with the natural environment in which it is discovered. In point of fact, the descriptive geometry Cubism develops to explore the interior structure of external forms allows for a more sophisticated notion of iconicity in art. In synthesizing a variety of disparate views and in fusing visual, haptic and manual reactions to the subject within a single image, the Cubist artist re-evaluates the nature of the solid form and moves beyond the limitations of optically derived notions of resemblance. The observer enters into a creative and vigorous experience of the full complexity of the subject's three-dimensionality without losing contact with the flatness of the picture space.

Braque's Maisons à l'Estaque (Fig. 226), one of the group of canvases presented by Kahnweiler in the 1908 exhibition, provides an example of how the rigid system of horizontals and verticals that compose the Cubist grid

work to secure the balance of two and three dimensional values within a Cubist painting. The grid establishes a kind of "geometry of discontinuity" (Daix, p. 110) which enables the artist to pierce the closed form and analyze its seemingly homogeneous surface into a series of sculptural units or crystal facets. This process of fragmentation and reconstruction becomes the most prominent feature of Analytical Cubism. Though in Braque's Maisons à l'Estaque forms are closed, the geometrization the painter develops to articulate a sympathy between organic and inorganic forms works in conjunction with an adaptation of the Cézannean elevation to create a vigorous space illusion. As Daix suggests, geometry in Cubist art is neither "static" nor "cultivated for its own sake" as an abstract schema superimposed upon and unrelated to natural or existing structures. Rather, it is used "decisively to create a reversal of perspective, a dynamic thrust of space out of the picture toward the spectator" (p. 43). It is in this way that the grid contributes to what Salmon had described as Cubism's invitation to "touch" and "feel" objects in their "total existence" ("Anecdotal History of Cubism," cited in Chipp, p. 204).

Braque's 1910 Les Usines de Rio Tinto à L'Estaque (Fig. 227) provides an example of the direction the linear emphasis in the earlier canvas would take. Though the subject is still legible, it is more abstractly formulated. This kind of abstraction is achieved by the fragmentation of surfaces which in Braques' view would bring the observer "closer to the object" (cited in Golding, p. 88). The painting is composed in terms of a loose grid of verticals and horizontals which are suggested by the directional lines of the buildings themselves. Most significantly, the buildings open up into the surrounding space, allowing for the integration of background and figure through a network of interpenetrating shifting

planes, suggesting, for Golding, "an extremely complicated, transparent sculpture in low relief" (p. 85). Braque describes this method as one which allows for an explicit volumetrical treatment of the object in a tangible space, a sculptural experience of form that simultaneously affirms the two-dimensionality of the picture plane: "the fragmentation [of objects] enables me to establish space and movement within space, and I was unable to introduce the object until I had created the space" (cited in Golding, p. 85).

It is the dynamic quality of the Cubist picture space, its materiality, and the tangibility of its multidimensional forms that becomes increasingly significant in Cubism's assertion of the ontologically free nature of the pictorial invention. Gleizes and Metzanger announce, for example, that the "picture bears its pretext, the reason for its existence within it . . . . It does not harmonize with this or that environment; it harmonizes with things in general, with the universe: it is an organism (p. 19). The nature of the correspondence, or the kind of referentiability implicit in the relationship between the pictorial reality and external reality in Cubism is one that engages concepts of <u>energia</u> rather than <u>enargia</u>. Picasso advises that a form, when realized in its full complexity, lives "a life of its own" just as the "mineral substance, having geometric formation" remains "what it is and will always have its own form."[10] In a 1925 article, "Chez les Cubistes," Gleizes clarifies the organic analogy intrinsic to Cubism's sense of the conceptualized subject when he talks about the Cubist painting "having the quality of an object with the same relationship to nature."[11]

The Cubist destruction[12] of the naturalistic surface is neither subjective appropriation nor nihilistic glorification. Rather, the formal

abstraction of the natural object provides what Gris describes as "simply a new way of representing the world" (cited in Kahnweiler, p. 138). The conceptual realism of Cubist art comes as an intensification of the old visual reality of Impressionist art because it allows an "intellectual control" over the retina which the Impressionist artist did not allow (Cubism, p. 11). For Gleizes and Metzanger "the visible world can become real only by the operation of the intellect" (p. 12), and it is this kind of conceptual approach--nascent in Cezanne's more "resolute eye" (p. 15) as well as inherent in the realistic impulse within Impressionist art--that Cubism inherits from the nineteenth-century.

It is in this context that one speaks of Cubism's homage to and transformation of the principles of composition that helped define both Impressionism and Post-Impressionism. While Post-Impressionists like Cezanne, as a rule, relied completely on visual models, working sur le motif in landscape especially, Cubists like Picasso and Braque use as a point of departure these structural and constructive dimensions of the forms which Cezanne intuitively discovered. Working in a conceptual way, relying as much on memory as on visual models, Picasso's and Braque's approach is more intellectual, their alteration of surface more severe, their homage to particular data of vision more variable and ambiguous, and their dismissal of all human and associational values more resolute.

One of the most distinguishing features of Cubist art becomes the way in which the tension between representational and nonrepresentational values becomes an explicit theme in the canvas itself. Rosenblum suggests that Cubist artists, instead "of assuming that the work of art was an illusion of a reality that lay beyond it," and trying to conceal those devices which allowed for the illusion, "proposed that the work of art was

itself a reality that represented the very process by which nature is transformed into art" (p. 9). The ambiguous spatial and temporal dimensions of the Cubist subject as well as the multiple, though coequal, iconic modes that realize those dimensions, provide an indication of the extent to which the issue of correspondence materializes in the work itself. In attempting to realize his total experience of sculptural form in a two-dimensional medium, the Cubist artists makes explicit his prevailing sense that no fact of vision is unequivocal, that there is no "absolute" or "essential form" (Cubism, p. 46), and that no mode of representation is any more real or true than another. In accommodating his synthesis of various and contradictory reactions to his subject to the flat surface, the artist renders perceptible his understanding of the dynamic properties of form. The translation of the experience from actual to pictorial space involves processes which destroy any consistent illusion of mass. Often the usual relation between load and support is inverted. The conventional iconic identities of objects and the boundaries between them are concealed or confused. In combining seemingly disparate modes of presentation the artist's conceptual recreation of material reality becomes the center of the painting.

If we compare an early still life by Picasso, his 1908 Fruit and Wineglass (Fig. 228) with Cezanne's Still Life: Jug of Milk and Fruit (Fig. 229) Cubism's more explicit duologue between nature and art becomes apparent. Picasso achieves this intensification by amplifying the gradations of his fidelity to the data of vision and by defamiliarizing the illusions of mass and gravity. The close-up view magnifies the challenge to the usual relationship of load and support that Cézanne's tilted axis and truncated table work toward. Further, Picasso explores the exchange of

values between man-made and natural objects in a more decisive way, while his manipulation of inconsistent light sources makes the compromise between two and three dimensional values a clear issue in the canvas as a whole. These kinds of alterations allow Picasso to declare the flat surface even while he explores conceptually and, in fact, dramatizes the assumptions underlying the still life dualogue of things *on* tables which will become part of the *tableau-tableau* or *tabeau-objet* theme in *collage* and *collé*.

While Cubism extends the implications of the realistic impulse in both Impressionism and Post-Impressionism, one must distinguish the Cubist inquiry into the nature of being from both the Post-Impressionist sense of the artist's pursuit of an underlying and essential cosmic pattern, and from the more urgent metaphysical implications of the Expressionist artist's quest for cosmic order and dreams of lost wholeness. In moving from phenomena to noumena, Cubist artists and critics have turned to Immanual Kant for intellectual support. They assimilate into their conception of the primacy of reason and the ability of the intellect to disclose the inner dynamism of objective realities Kant's notion of the synthetic *a priori*, those innate cognitive categories which allow for the organization, interpretation and conceptualization of phenomena. Apollinaire, for example, speaks of the accessibility of inner realities in Kantian terms: "Cubism is the art of painting new ensembles with elements taken not from the reality of sight, but from the reality of conception. There is no reason to accuse this painting of intellectualism. Every man has the sense of this inner reality. No need to be a cultivated person in order to conceive, for example, a round form" (cited in Gamwell, p. 99). The doctrine of coequality intrinsic to Cubist art manifests itself not only in terms of the dismissal of hierarchies of values within the canvas,

but also in terms of the democratization of the relation between the artist and his audience.

One of the ways in which this democratization manifests itself is through the iconography Picasso and Braque develop to explore their conceptions of the commonplace and the everyday. Daix describes their character as "disindividualized" (p. 70), but the term itself is not meant to preclude evocations of intimacy, for there is a real sense that the musical instruments, playing cards, pipes and newspapers in the Synthetic phase especially have personal associations for the artists. Golding reconciles this apparent disparity by noting that "despite the extremely personal aspect of so much Cubist painting, the movement remained free from introspection, and the painters continued to view and record their ideas of the material world and their immediate experience in a detached and objective way" (p. 89). The combination of detachment and intimacy, of impersonality and whimsy, especially in the verbal and visual punning that is intrinsic to collage and collé, characterizes Cubist art. Even though Picasso returns to the human form, and both he and Braque drench their collés and collages with the details of their daily lives by introducing the names of popular songs as in Picasso's Ma Jolie or the brand names of the colognes they used as in Gris' The Washstand, these objects function less as expressive correlatives and more as compositional entities that work out the dialectic between illusion and reality central to collage and collé.

This kind of detachment is integral to Braque's preoccupation with the passage between objects which led him to turn from the visual space in the landscape of the L'Estaque paintings to concentrate on the realization of a "tactile" and "manual space" that was more accessible in the still life

(cited in Golding, p. 82). As Golding observes, when Braque fragments and decomposes the objects in his still lifes it is "not in order to strip form bare," to "disengage some essential quality" or to personalize or humanize the objects as a way of expressing his feelings for them. Rather, Braque is interested in fragmentation "as a means of creating a completely new kind of pictorial space" (p. 82). One can trace the implications of Braque's researches into space by moving from Le Port (Fig. 230), a 1909 landscape which begins to develop the shimmering faceting and exchange of translucent and opaque planes epitomized in the classical pre-war phase of Analytical Cubism, to his 1910 Les Poissons (Fig. 231). The latter carries the principles of disassociation and dislocation even further to enhance the tactile and manual sensations of the space illusion by breaking down surfaces through a series of verticals, horizontals and subsidiary diagonals.

Another factor which is equally significant with respect to the role of "subjective values" in Cubist painting involves the democratic perspective which superintends the relinguishing of a hierarchy of values or the imposition of a purely human perspective in either choice of object or choice of style. Within this context artists speak of new canons of beauty and of notions of appropriateness that move beyond the limitations inherent in prevailing academic traditions which perpetuated the antique ideal. Salmon speaks of the Cubist reinvention of the human form: "The smile of La Giaconda was for too long, perhaps, the Sun of Art," the "adoration of her" analogous "to some decadent Christianity" ("Anecdotal History of Cubism", cited in Chipp, p. 203). Picasso advises that all objects have equal significance: "The artist is a receptacle for emotions that come from all over the place: from the sky, from the earth, from a scrap of

paper, from a passing shape, from a spider's web. That is why we must not discriminate between things. Where things are concerned there are no class distinctions. We must pick out what is good for us where we can find it" ("Conversation, 1935," p. 271).

One speaks of this democracy of touch with respect to the Cubist subject in terms of the concern with the plastic potential of the object itself. The contemporaneity of the subject is therefore not symptomatic of a deliberate search for a modernist perspective, nor reflective of a desire to exalt the mundane and the commonplace and render them symbolic of philosophical, psychological or emotional points of view.

Similarly Cubism's more purely visual point of view provides the most viable context to interpret the equanimity of focus that conditions the fusion of seemingly disparate styles within a single painting. We can therefore speak of the contemporaneity of historical styles, but not as does Praz, of their "contamination" or "confusion" (Mnemosyne, pp. 192-93). Picasso himself derides any notion of a hierarchy of styles by undermining the conception of evolution as progress which the notion of hierarchy implies: "To me there is no past or future in art." No single style therefore proves itself to be any more adequate than another: "Variation does not mean evolution. If an artist varies his mode of expression this only means that he has changed his manner of thinking, and in changing, it might be for better or worse." To explain the fusion of idioms in his own work he notes that the choice of style is determined by subject and intention: "Whenever I had something to say, I have said it in the manner in which I felt it ought to be said. Different motives inevitably required different methods of expression. This does not imply either evolution or progress, but an adaptation of the idea one wants to express and the means

to express that idea" ("Statement, 1923," cited in Chipp, p. 211).

The kind of freedom a hierarchy of values or a homogeneity of style Picasso supports materializes in his Demoiselles d'Avignon (Fig. 232), a painting whose emotional disiquilibrium justifies its classification as "one of the most passionate products of twentieth-century Expressionism (Golding, p. 47), and yet a work which anticipates in its dislocations and stylistic multiplicity the doctrine of coequality integral to Cubist art. The painting expresses both the immediate heritage of Cezanne's studies of bathers, the reassessment of the human form in Matisse and Derain, the whole Renaissance tradition of the monumental nude, and the pagan art of Iberia and the ritual masks of African negro art.

The second feature of the painting that renders it representative of a Cubist technique is the free and mobile perspective through which the figures are realized. Picasso violates perspective orthodoxy by distending and dislocating the anatomy of the squatting demoiselle on the right, for example. By pulling the far leg and arm into the picture plane he abnormally extends a simple back view of the subject. In this way the painting sustains both a sculptural sense of form even while it challenges the integrity of mass, a challenge to conventional descriptive modes that is restated in the arbitrary color values and in the partially dissolved contour of the nude at the right.

Cubism's fidelity to "total representation" creates a duologue between the sculptural experience of form and the pictorial surface that is extended in Picasso's Woman with Pears of 1909 (Fig. 233), a painting which the artist translated into the actual volumes of Cubist sculpture as the Head of Fernande bronze of the same year (Fig. 234). Though Picasso still follows the contours of his model, the rhythms of the faceting that

exploits the asymmetry of the face becomes indicative of the artist's fascination with tactile and manual sensations beyond the contraints imposed by an adherence to visual appearances alone. Both Picasso and Braque pursue the felt quality of clearly defined pictorial passages between objects to enhance the material reality of the picture space. Even in those paintings which epitomize the most radical dislocations of the Analytical experiment, where the penetration of the closed form is completely realized through a "geometry of discontinuity," and the fragmentation's allegiance to surface contour is arbitrary and capricious, both artists sustain a vigorous sculptural experience. In Picasso's 1910 Portrait of Ambroise Vollard (Fig. 235) the subject ceases to be stated as an independent entity. The paintings no longer represent in any traditionally conceived mimetic sense. A variety of iconic forms ranging from the more naturalistic configuration of mouth and moustache in the Vollard portrait to the coruscating web of lines and planes that integrate background and figure work together to create a painting that expresses and absorbs the felt presence of beings and things.

The rich and complicated interplay of the naturalistic and the schematic becomes progressively more significant in Cubist art as a means of realizing--through levels of artistic illusion and varying degrees of optical fidelity to the given--the implications of the doctrine of coequality. As the paintings of 1910 and 1911 become more adamant in their challenge to the natural perspective, Braque and Picasso provide realistic clues, adaptations of the guide mark Picasso used in the Demoiselles to sustain a balance between the type and the actual and which carry the spectator through the work's more arcane passages. In Demoiselles the small low table in the foreground functions to establish the scale of the

painting and evoke a more familiar third dimension. Braque's trompe l'oeil nail in Violin and Palette sharpens this dialectic between the optically perceived and the intellectually conceived, a dialectic that is continued through the adaptations of the ready-made in collage and collé and in paintings which bear the imprint of collage and collé techniques.

This fusion of multiple standards of authenticity which Daix defines as the combination of the "'pure' rigour of a pyramidal composition and the profusion of tangible clues" (p. 67) is epitomized in Braque's The Portuguese (Fig. 176). In Braque's painting stencilled letters and numbers--D BAL, D CD, & 10, and 40--exist as literal fragments, parts of the typographical environment of the posters that decorated café walls. The ready-mades--the letters which owe nothing to the painter's hand as they are applied with an ordinary stencil--refer in a realistic but also in a conceptual way to the actual setting of the painting. They identify the café bar, just as the title itself refers to a guitarist whom Braque had seen play in a café in Marseilles. However, insofar as these symbols have been assimilated into the picture space--they suffer the same kind of fragmentation and their block forms are echoed in the complex arcs and angles of the painting as a whole--they become plastic entities. Their referential relationship with external reality and the very arbitrariness of that relation is both questioned and placed in high relief. Braque's assimilation and transformation of the ready-made is paradigmatic of the endless contradictions in the work's entirety. The conceptual nature of the painting's relation with reality allows multiple variations between the two extremes of verisimilitude and abstraction.

In Synthetic Cubism, Picasso and Braque and Gris continue their destruction of the traditionally conceived mimetic relationship between art

and reality. In his exploration of the variety of typographical styles and modes of signature that function as part of the ready-made vocabulary collage and collé adapt, Rosenblum, in "Picasso and the Typography of Cubism" emphasizes the extent to which those kinds of extra-pictorial substances amplify the implications of Braque's tromp l'oeil nail. The modulation of verbal meanings through fragmentation and elision often provides an explicit commentary upon the conceptual nature of the relationship between art and reality that the paintings advocate.[13]

Through a variety of collage permutations extracted from the simple verbal premise of Le Journal, for example, Cubist artists often--as in Gris' Glasses and Newspaper (Fig. 237) and Picasso's Still Life with Grapes and Pear (Fig. 238)--posit, in verbal terms, an analogue for the ambiguity of the planar dissections of depicted objects. In breaking down the word and releasing it from conventional verbal completeness, the word participates in the tableau-tableau theme of the whole. In Gris' work, for example, the implications of the literal meanings of the fragment LE JOU open a variety of potential and stored meanings, which function in conjunction with the sub-headings themselves to emphasize the way in which correspondence itself is at issue in the work. The word play--Allières, duel, detruit, Les Ville soeurs--encourages one to read as well as see the painting: to appreciate the way in which unexpected continuities between volumes and the dual allegiance of forms work out the suggestions of the verbal terms themselves.

Nowhere is the dialectic between the actual and the illusory a more explicit part of the Cubist idiom than in Picasso's experiments with calligraphy, signature identities and framing techniques. To this end, Picasso explores a variety of type faces and alphabets in Restaurant, Still

Life (Fig. 239), bringing to the written word a decorative emphasis that is consonant with his emphasis upon the painted surface as well as on the pictorial illusion. In Restaurant Picasso combines the typographical repertoire of a Barcelona menu card, the Art Nouveau lettering of RESTAURANT with a collocation of words, numbers and scripts that range from block letters to the hand written word fragments. This profusion of lettering collides with a more naturalistic rendering of the cutlery and cuisine on the table and the juxtaposition is therefore indicative of the way in which the prosaic and the visual share in the alteration of concepts of representationalism.

This confounding of fact and fiction is as rich in Picasso's Still Life with Calling Card (Fig. 240), which is a work Picasso conceived, according to Miss Toklas's account, after he discovered that Toklas and Stein had visited his home while he was absent. Picasso tore off the real dog-eared corner of their calling card, replaced it with a trompe l'oeil fold and included it in a still-life of a die and a package of cigarettes. Rosenblum describes the painting, which Picasso then deposited at the Stein-Toklas residence, as "a kind of Cubist calling card in which the identity of the original owners had been completely absorbed, as it were, by the identity of Picasso and his art" ("Typography and Cubism," p. 68). Still Life with Calling Card becomes paradigmatic, in a way, of the act of transposition which fascinates the Cubist artist, that dialectic of two and three dimensional values which proclaims the balance of descriptive and constructive elements that is sustained in their exploration of the conceptual nature of the created artistic reality.

In asserting both the pictorial and the empirical fact and exploring the paradoxes this dual responsibility engages in the canvas, and in

allowing that explicit dialectic to become their major theme, Cubist artists shatter traditional conceptions of both nature and art with a degree of deliberateness and awareness that was unknown in the history of art. Cubism is an inquiry into being that extends notions of iconicity and correspondence within the terms of the plastic medium itself. It is far less a comment on the nature of reality than it is upon how that reality is absorbed by the artist and assimilated by the picture plane.

* * *

In asserting correlations between Cubist art and Modernist literature, critics have relied on a series of misconceptions about the nature of the Cubist vision and technique, misconceptions which have encouraged them to use Cubism as an all-embracing period concept which offers a "visual equivalent" of the ambiguity and uncertainty of the "twentieth-century experience" (Rosenblum, Cubism, p. 9). These are misconceptions which many literary critics have inherited from the members of the Cubist School who themselves only partially grasped the actual nature of Picasso's and Braque's experiment. At times, for example, Cubist School artists and estheticians misinterpreted Picasso's and Braque's disindividualization of people and things, and saw their impersonality as evidence of a kind of twentieth-century psychological realism and dislocation rather than as a recovery of primitive priority and the pursuit of inner structure. At other times, they asserted retrospectively that Cubism's stylistic multiplicity expressed conceptions of relativity and uncertainty rather than affirmed the artists' belief in the autonomy and knowability of matter. The fourth dimensional realism of Cubism's optical synthesis seemed to sanction a connection between Picasso's and Braque's fragmentation of expected continuities and Einstein's absolute space-time

continuum, even though pre-Einsteinian texts provide a more than adequate conceptual framework to describe the "mundane" reality of Cubist still-lifes and landscapes (Gramwell, pp. 6-7).[14]

Led by Metzanger and Gleizes particularly, who perceived the geometrization of form in Picasso and Braque as evidence to support their notions of what they believed would define Cubism's ultimately pure and abstract form,[15] critics postulated correspondences between what they thought was Cubism's exclusive emphasis upon the opaque surface and what was defined as a "grammacentric divorce between language and reality"[16] that seemed to be part of Modernist literature's rethinking of the referentiability of their own medium. The pressure Cubist artists placed upon optically derived notions of iconicity, and on the traditions of correspondence generally led, however, to a very different kind of ambiguity than that created by the Modernist writer's challenge to the word's usual referential relation, for iconological elements in the visual medium had nothing in their repertoire comparable to lexical meaning.[17]

Finally, many critics perceived the fusion of multiple views within the optical synthesis as a correlative for the cinematic time sense that was engaged in Futurism's multiplication of successive views. In positing this equivalence, they confused the techniques Cubist artists explored to realize the synchronic character of their own medium with the techniques Modernist writers evolved to overcome the limitations of their own diachronic convention. While Futurism's illusion of simultaneity was compatible with the kind of discontinuity narrative mediums attempted to realize by focusing on processes of becoming and change, the Cubist synthesis did not aim at the direct representation of the processes themselves, but rather aimed at the mimesis of the form so conceived.

Literary critics looking for verbal correlatives of Cubist techniques frequently point to James Joyce's Ulysses, arguing that his use of multiple points of view is the equivalent of Cubism's multidimensional approach to reality. In Ulysses Joyce explores a potential father-son relationship, recording through a variety of styles and perspectives the meanderings of Leopold Bloom, Homeric hero blended into the figure of wandering Jew and Ad man, and Stephen Daedulus, iconoclast, possible artist and potential son. A discussion of the issue of multiplicity in Joyce and Cubism is often based on an analysis of the "Wandering Rocks" episode in the middle of the novel, an episode which gives the illusion of simultaneity through a sequence of nineteen time-related though seemingly disparate events.

In "James Joyce and the cubist Esthetic" Jo-Anna Isaak builds an analogy between what she defines as the "flattening of climaxes" in Cubist art and the "seeming nonstructure of Ulysses" [emphasis mine]. Ignoring the implications of the term she uses, Isaak suggests that the techniques of discontinuity in Cubist art function in narrative terms. She fails to realize that the illusion of simultaneity in "Wandering Rocks" is only an illusion of the style, and further that the techniques Joyce devises to compensate for the diachronic nature of his medium are different in kind from those developed for the optical synthesis in visual mediums where succession does not operate as the basic convention. This fundamental distinction is not observed by Isaak, and therefore she offers this poorly conceived analysis of the optical synthesis in Cubist art: "objects are given not as seen at any one moment, but in temporal sequence; that is to perceive the many views of the object as given would either have required movement by the viewer through temporally sequential positions or movements on the part of the objects depicted."[18] Because Isaak defines Cubism's

representation of the object in its total existence as "the addition of dimension of time to spatial dimensions," she argues that Joyce's ability to "build up his picture of many superimposed planes of time" functions as a verbal correlative for the free and mobile perspectives of Cubist art (p. 76).

The method of analysis which allows for the assimilation of narrative temporal constructs into Cubist art originates with Sypher who confounds the mediums thoroughly by suggesting the Cubist image, like Joyce's impression multidimensional, depends upon a "cinematic style" (p. 267) to represent "modern space and time" (p. 277). Sypher's choice of terms reflects an inability to deal with the reality of Cubism's fourth dimension, for he describes the fragmentation of homogeneous form in Cubist art in terms which implicate surface only: the Cubist artist represents "the several faces of things simultaneously" [emphasis mine]. It is because Sypher sticks to surfaces and to the conception of the "Cubist Dance" that he can conceive of an interartistic analogy between Joyce and Cubism. Ironically, it is exactly because of that fidelity to surface and the adaptation of the "Cubist Dance" that a novel like Ulysses is anything but Cubist in conception and form.

The notion of sides and succession that is relevant to Joyce's method in Ulysses involves a sense of sculptural completeness that Joyce brings into play in discussion with Frank Budgen. For Joyce, Ulysses is a fully realized three-dimensional figure as well as an ideal human being: "I see him from all sides and therefore he is all-round in the sense of your sculptor's figure. But he is a complete man as well--a good man."[19] Budgen himself suggests that perhaps the most acceptable paradigm for Joyce's sculptural approach to external reality is provided by Auguste Rodin:

"Rodin once called sculpture 'le de tous les cotes. Leopold Bloom is sculpture in the Rodin sense. He is made up of an infinite number of contours from every conceivable angle" (p. 17).

Through the agency of the unnamed, impersonal and omniscient camera eye, Joyce presents, as does Rodin himself, a complicated three-dimensional scenographic space. Perhaps the best way to highlight the difference between Joyce's fidelity to the outside of things and the Cubist fidelity to their insideness is given by Budgen when he observes the way in which Joyce's visual facts work through suggestion and nuance, as tips of the iceberg which evoke underlying substances not realized in totality themselves:

> Joyce, in Ulysses, takes life as it is and represents it in its own material. Violences of temperament apart, his art resembles that of Rodin. He achieves the monumental through the organic, through the swift seizing of an infinite number of contours from the living model. There is a saying of Rodin's to the effect that what is visible in the human body is but a fraction of that which lies below the surface. Each undulation is a mountain peak, the base of which lies below. As with the human body, so with the human being in action. What a man does displays only a part, and that the smaller part, of his character. What he thinks and dreams is the greatest part. That which is manifest in action is to the unacted part as the visible peak of the iceberg is to the submerged invisible mass. (p. 90)

The kind of affinity Budgen intuits between Joyce and Rodin is one that Sypher and those who inherit his notion of the Cubist narrative would most vehemently oppose, for Rodin's approach to form has nothing in common with Cubism. Rodin's fragments, for example, are episodic in character, three-

dimensional in form, and securely based in nature. One of the most remarkable dimensions of Rodin's realism, as Arnason suggests in his discussion of the sculptor's Gates of Hell (Fig. 241), is the quality of his commitment to the naturalistic surface, so that even while exploring with an almost Expressionistic violence the human figure "bent and twisted to the limits of endurance," Rodin's forms manifest "little actual naturalistic distortion" (p. 66).

It is because Rodin's iconographic and technical means share so much with Joyce's manner of adaptation and construction in "The Wandering Rocks" that Budgen's commentary is particularly intriguing. Both sculptor and literary artist share a predeliction for a mythic method and episodic analysis, a fidelity to naturalistic and realistic standards of authenticity, a concern of the psychology for the figure and the expressive and symbolic potential of the object, a commitment to the evocative power of the surfaces they explore in keeping with the Symbolist nature of the iceberg theory, and a fascination with the labyrinthine, but ultimately three-dimensional scenographic motif.

Praz suggests in "Notes on James Joyce" that Ulysses reflects the two poles within which Joyce worked, the mythopoetic and the realistic. The mythic method defines the novel's inherently metaphoric structure; yet as David Lodge points out, the metaphoric structure is compatible with Joyce's "extensive and deliberate exploitation of metonymy."[20] The traditional realistic novel's enduring attention to naturalistic details and apparent realities, synecdochic in character and cumulative in effect, provide Ulysses with a vigorous and consistent sense of place and time, and allow the reader to feel the contemporaneity of Bloom's odyssey. Dublin itself, the heart of the Hibernian metropolis, is the subject of the "Wandering

Rocks." It is not surprising that the full force of Joyce's fidelity to the given is most strongly felt within this episode as he pursues his goal of all-roundness and completeness.

"I want," Joyce remarked to Budgen in peripatetic discourse down the Universitatstrasse in Zurich, "to give a picture of Dublin so complete that if the city one day suddenly disappeared from the earth it could be reconstructed out of my book." Joyce's picture of Dublin exists in the old visual reality of Impressionist art. The reason for the apparent idiosyncracy of its form does not stem from the fact that Joyce is deliberately dislocating or distorting forms and violating canons of accuracy and authenticity. Rather, as in Impressionist art, Joyce's fidelity to an accurate recreation of surface and the naivety of his recording intelligence is absolute.

The nineteen time-related but seemingly disparate events in the "Wandering Rocks" evolve about two central axes: Father Conmee's advance toward the Artane orphanage in pursuit of possible provisions for the Dignam boy, whose father's funeral marks but one of the many incidents that have engaged Bloom thus far, and the procession of the vice-regal cavalcade of the Earl of Dudley as it makes it way from Phoenix Park toward the Mirus bazaar. The reader must pit his wits against a labyrinthine structure, tracking down cross references and elusive fragments which function at varying and multiple contextual exposures that partially reveal and conceal familiar terrain. The task of reconstruction is particularly difficult because of the deliberate naivety of the orchestrating intelligence who superintends the evolution of the sequence. Without imbuing that evolution with an interpretative framework that would sustain anything more than a marginal sense of plotted action, Joyce's narrator

makes seemingly arbitrary and coincidental connections within the maze of topographical detail it articulates.

In The Odyssey of Style in Ulysses, Karen Lawrence defines this apparent discontinuity as a "lack of synthesis," a planned confusion that creates a paradoxical relation between the seemingly meticulous nature of Joyce's documentation--the quest for authenticity in his realization of Dublin's face--and the strangeness of the reality of the text. Reality is defamiliarized because, as Lawrence suggests, the type of narrative mind Joyce engages, a mind which Lawrence defines as a "lateral" or "paratactic"[21] imagination, deliberately obscures the temporal connections between the events presented in successive sections. Even though events are occurring simultaneously, "there is no reference to this simultaneity in the text" (p. 83).

This point is especially relevant for the one-legged sailor whose progress is recorded in various contexts as he encounters Father Conmee before the convent of the Sisters of Charity. Though descriptive terms which identify various characters and fragments of the landscape are continuous through patterns of incremental repetition, the recording eye never provides a larger framework within which details can be integrated. The five men who advertize for H.E.L.Y.'s, for example, first appear as Blazes Bolan flirts with a shop girl while purchasing a basket of fruit destined for Molly Bloom: "H.E.L.Y.'s filed before him, tall whitehatted, past Tangier lane, plodding towards their goal."[22] The men reappear outside the Chapel Street library in section seven as "Five tall whitehatted sandwichmen between Monypenny's corner and the slab where Wolfe Tone's statue was not, eeled themselves turning H.E.L.Y.'s and plodded back as they had come" (p. 228).

In the second section of the episode, "a one-legged sailor" crutches past Katey and Boody Daedulus, Stephen's younger siblings, who help him retrieve the coin Molly has just tossed out the window, but the text, though identifying the two girls at the beginning of the section, refuses to make any connection when they render that service for the sailor. They are described with a degree of anonymity that their contiguous position moments earlier cannot corroborate: "Two barefoot urchins, sucking long liquorice loas" gape at the sailor's stump with "yellow slobbered mouths" (pp. 224-25).

This conspicious lack of connective fibre which renders the usual synecdochal relations impotent is evident not only in terms of the ambiguity of spatial and temporal values, but also in the way the text identifies its subjects. Characters, for example, are reduced to ciphers who do not change: "a one-legged sailor," "Marie Kendall, charming soubrette," "Mr. Dennis J. Maginni, professor of dancing. Socs.". This strange cataloguing device is often reflected syntactically through a pseudo-paratactic style: "Father Conmee began to walk along the North Strand road and was saluted by Mr. William Gallagher and perceived the odours that came from baconflitches and ample cools of butter" (p. 220). Alternately, as inflated hypotactic style emerges, which, while it sustains the illusion of internal connectedness through subordination, also creates confusion because of the extremity of its form: "Lawyers of the past, haughty, pleading, beheld pass from the consolidated taxing office to Nisi Prius court Richie Goulding carrying the Costbag of Goulding, Collis and Ward and heard rustling from the admirality division of King's bench to the court of appeal an elderly female with false teeth smiling incredulously and a black skirt of great amplitude" (p. 232).

Both styles emphasize the radical disinterestedness and impersonality of the recording intelligence which levels events and which persistently resists the logic of subordination and emphasis one normally expects in conventional descriptive prose. One could argue that Joyce's method of presentation resembles the doctrine of equality which superintends the dissolution of any hierarchy of values in Cubist art. Yet, if one defines the depersonalized quality of the observing eye in terms of a challenge to the natural perspective, one sees that Joyce can defamiliarize the landscape simply by altering the established hierarchy while leaving the old visual reality intact.

This is precisely Joyce's strategy. Facts are accumulated and dispersed in the text without the imposition of any apparent ordering principle except the random and accidental juxtaposition of people and things. The fragments, however, never challenge traditional and optically derived notions of iconicity. They are located in a three-dimensional scenographic space where immediate spatial and temporal coordinates are exact. The quality of defamiliarization that attends their dispersal evolves because Joyce deliberately suppresses the vision as a whole. The reader moves along on the tips of the iceberg knowing that the unseen--the actual topography of Dublin itself--superintends the disposition of each of the parts.

Thus one knows exactly where Father Conmee is at "Five to Three." We know that as he walks down Great Charlies Street the shut up free church where the Reverend T. R. Green G.A. will speak is on his left (p. 226). As Conmee crosses from Richmond Street, we are made aware that Saint Joseph's church, Portland row is "on his right hand" (p. 220). Individual vignettes are realized from a particular and fixed point of view: "Moored under the

trees of Charleville Mall Father Conmee saw a turfbarge, a towhorse with pendant head, a bargeman with a hat of dirty straw seated amid ships, smoking at a branch of poplar above him" (p. 221). In fact, Father Conmee's enervate traditionalism is exaggerated by the narrator's extreme fidelity to Renaissance rules of composition in the creation of idyllic pastorals: "The lychgate of a field showed Father Conmee breadths of cabbages, curtseying to him with ample underleaves. The sky showed him a flock of small white clouds going slowly down the wind" (p. 223).

Even in his experiments with the close-up view, the view Picasso for example uses consistently to destroy the illusion of mass and continuity, Joyce may abridge connectives and superficially truncate indentities, but the fragments themselves that materialize never seriously challenge the familiar standards of verisimilitude that are authorized by the realistic picture of Dublin Joyce works from. The arm, for example, that is extended generously toward "a one-legged sailor" is a woman's in the most conventional sense. It shines forth "plump," "bare" and "generous," extending "from a white petticoat bodice and tautshift straps" (p. 225). Joyce sustains that conjunction of Rubenesque sensuality and bordello humor in subsequent images that synchronize the actions which appear only casually related: "Corny Kelleher sped a silent jet of hayjuice arching from his mouth with a generous white arm from a window in Eccles street flung forth a coin" (p. 224).

In contrast to Joyce's preservation of decidedly naturalistic surfaces, Picasso's close-up views expose the way in which the stereoscopic illusion --which is achieved by our eyes working together at a more distant plane of view--breaks down. LaPorte notes that any close-up view needs a complementary movement of the eyes in order to reveal the whole surface of

an object. A close-up view effects a disparity of the pictures impressed on the two eyes of the observer. In other words, "even if the eyes are moved, each eye assumes a different point of view and receives a different picture image" (p. 27). Picasso's multiple imaging of form as he assaults the human figure particularly is readily apparent in the discontinuity of intersecting planes in his Seated Woman of 1909 (Fig. 242) where various profiles are repeated and planes are shifted in the articulation of a single limit. The model is transformed through an intricate series of crystalline facets. Though Picasso still acknowledges the contours of his subject at this early stage in the development of Analytical Cubism, the painting exhibits a freedom from the naturalistic surface Joyce's fragment never intends. Picasso's model is only tangentially related to the common sense world Joyce's fragments implicate as their absent landlord.

In point of fact, it is the irony and wit that is generated by the seemingly casual and adventitious juxtaposition of fundamentally congruent details in this episode which dramatizes, without seeming to, the illicit rendezvous about to take place between Bloom's wife and her agent, Blazes Boylan. As McCoy and Lenehan pass the time of day on their way to meet Boylan in Section IX, for example, just after McCoy dodges a banana peel and Lenehan notes the "darkbacked" figure of Bloom scanning books on a hawker's cart, and while McCoy remarks upon his wife who has just completed a recital which Molly Bloom attended at the Glencree reformatory, the text cunningly and with a deliberate subterranean logic of its own brings Lenehan's quite innocent "Did She?" to bear upon "A card Unfinished Apartments reappeared on the windowsash of number 7 Eccles Street"--the card which was replaced after that bare, plump, generous arm inadvertently knocked it down while giving alms to "a one-legged sailor" (p. 225).

The reader knows the exact location of each of the parts, and yet is denied the benefit of a sense of the whole, the map itself which Joyce fragments but never alludes to in its entirety. One can, as Clive Hart and Leo Knuth have done for the temporal scheme of events in his "Wandering Rocks,"[23] chart the streets and the place names and reconstruct a topographical map, for though the naturalistic surface is disturbed, it is not violated: the viewpoint, though naive and variable, never challenges the rules of linear and atmospheric perspective and the pieces can be reassembled. Joyce's assassinations of the object are never "destructions" in the Cubist sense. Joyce in fact constructs this episode with a blue-print before him, a blueprint conditioned not only by the mythic structure or "ground plan" as Budgen calls it (p. 15) with which he is working, but also by a blueprint of the city of Dublin itself literally laid out before him--on which, Budgen notes, "were traced in red ink the paths of the Earl of Dudley and Father Conmee. He calculated to a minute the time necessary for his characters to cover a distance of the city" (pp. 122-23): "To see Joyce at work on the Wandering Rocks was to see an engineer at work with compass and slide rule, a surveyor with theodite and measuring chains, or more Ulyssean perhaps, a ship's officer taking the sun, reading the log and calculating current drift and leeway" (p. 121).

Rather than a suggestion of haptic and manual space conceptions, Joyce's method of realization insists that the retina literally and emphatically predominates over the brain. Indeed, Joyce's use of a roving camera eye which attaches itself to the surface and steadfastly refuses to know its subject by deliberately ignoring the nuances the very recording of facts themselves imply, encourages one to see the "Wandering Rocks" as a parody of Impressionist technique. Joyce prevails upon his narrator to

provide an accurate reproduction of surfaces without the mediation of any form of human intelligence. I use the term parody here because the mythic structure of the narrative, the story values that do exist in the text, are deliberately abandoned or at least submerged in this section. Joyce called this chapter an "entr'acte," a "pause in the action" which though occupying the middle of the book had absolutely no relation to what follows or precedes."[24] More specifically, Joyce intends that the chapter has "absolutely no relation" in the traditional sense of advancing the story. The Impressionist extremism inherent in the choice of narrative perspective allows Joyce superficially to fragment space and time to yield a comic Walpurgisnacht that has little in common with the intellectual and dispassionate precision of Picasso's and Braque's inquiry into form.

The kind of construct Joyce creates can be best described in terms of the mosaic, the building up of the whole through an infinite number of homologous parts. While the Cubist image cannot be returned to its original spatial and temporal coordinates, the task of reconstruction is possible in Ulysses because the fragments, like the pieces of the mosaic, are conceived from variable but consistently naturalistic points of view. Further, this is a task which Joyce deliberately sets up for his reader through the number of guide marks that are provided to synchronize the action. It is because the "Wandering Rocks" is optically derived, perspective in form, and diachronic in its evolution, that it cannot be approached through a Cubist perspective. Perhaps the final irony is that whereas Cubist artists refused to compete with the trompe l'oeil of the sun and chose instead to reinvent form, Joyce attempted to create the literary artifact which could compete with visual reality by recreating it in kind.

Just as Joyce's method in Ulysses involves the "cubification" of space

and time (the division of the narrative into component parts which overlay a consistent perspective articulation) rather than the conceptualization of volume, so too it allows for the cubification of the individual characters who traverse the scene. The fragmentation of identities, particularly that of the dark lady who appears in four of the nineteen sections of the episode is representative of the difference between Joyce's and Cubism's methods of dislocation. The dark lady appears in Conmee's revery in section one, a revery which fuses past and present history. She is at first, it would seem, a figure in the current landscape as Conmee moves toward Clongowes where he was once rector: "A listless lady, no more young, walked along the shore of Lough Ennel" (p. 222), and she is then assimilated into Conmee's speculations on the possible infidelity of the Countess of Belvedere during the "old times in the barony": "Mary, first countess of Belvedere listlessly walking in the evening, not startled when an otter plunged" (p. 222). She reappears in altered form in the ninth section of the episode as "an elderly female with false teeth smiling incredulously" with a "black skirt of great amplitude" (p. 231). Yet her connection with the listless lady is affirmed in the tenth section through the continuity of the descriptive terms: "An elderly female, no more young, left the building of the courts of chancery, King's bench, exchequer and common pleas, having heard in the lord chancellor's court the case in lunacy of Potterton, in the admiralty division the summons, exparte motion, of the owners of the Lady Cairns versus the owners of the barque Mona, in the court of appeal reservation of judgement in the case of Harvey versus the Queen Accident and Guarantee Corporation" (p. 235). Finally, she surfaces in cipher form, as the vice-regent's cavalcade proceeds through the metropolis in section nineteen: "an elderly female about to enter

changed her plan and retracing her by King's window smiled credulously on the representative of His Majesty" (p. 251).

Not only does Joyce provide guide marks for the reconstruction of his figure through the pattern of repetition, none of the fragments themselves moves beyond a statement of the dark lady's apparent reality. The details are evocative but they are optically derived, conventional in form, and archetypal in connotation. If one turns to Picasso's dark lady, his 1910 Girl with a Mandolin (Fanny Tellier) (Fig. 243) one sees the extent to which the old visual reality Joyce remains faithful to has been reshaped by Picasso's dissolution of the contours that would have conventionally described the boundaries of the model and her mandolin. Not only does Picasso create an interchange between the organic and the inorganic as the round of the hair destroys the solidity of the head by merging with the planes that describe the adjacent space, but spatial positions themselves are indeterminate. The cylinder of the upper arm simultaneously exists behind and before the incomplete cubes at the left. The profile of the head is repeated; the upper arm shifts to a plane different from that articulate in the plane of the shoulder. Picasso's challenge to conventional realism is extended in his 1910 Woman in an Armchair (Fig. 244). This work, which retains only the suggestion of a distinctive personality, evokes presence through the enigmatic metamorphosis of pictorial elements that absorb and abandon a tantalizing variety of iconic forms.

The analogy between Ulysses and Cubism breaks down at yet another level, for even though Joyce experiments with mirror images to create the illusion of multiple identities by complicating the single form, these reflections are not synthesized in the text. When young Patrick Dignam,

for example, courts his multiple images in the window of Madame Doyle's court millinery, the novelty of the boy's tripartite division is registered sequentially not synchronically: "From the two side mirrors two mourning Masters Dignam gaped silently . . . Master Dignam on his left turned as he turned. That's me in mourning. When is it? May the twentysecond. Sure, the blooming thing is all over. He turned to the right and on his right Master Dignam turned, his cap awry, his collar sticking up. Buttoning it down, his chin lifted, he saw the image of Marie Kendall, charming soubrette, beside the two puckers" (p. 250). Though Joyce works with a number of graphic images--"the two puckers stripped to their pelts and putting up their props," the poster picture of "Marie Kendall, charming soubrette," and the three Master Dignams--there is absolutely no sense of the kind of integration of planar dislocations achieved in Cubism's optical synthesis because Joyce's points of view, though variable, are consistent.

A second area of potential correlation posited by critics focuses upon the apparent congruity between Joyce's and Cubism's stylistic multiplicity. Praz suggests, for example, that the doctrine of coequality which generates Synthetic Cubism plurality of styles is paralleled by the contemporaneity of historical styles in Ulysses which demonstrate the novel's "lack of axis, of a centre, of a hierarchy of values" ("Notes on James Joyce," p. 96).[25] Before one talks of Joyce's endorsement of a doctrine of equality, however, one has to come to terms with the way in which stream of consciousness functions as the dominant linguistic mode of the novel. It is certainly the narrative norm of the first six chapters through which Joyce creates the sensibilities of his major characters, Stephen and Bloom, and it becomes the touchstone for the reader's sense of Dublin's fictional reality. The novel, it would seem, has its preferred style, a style which

is exquisitely responsive to the way in which the recording intelligences assimilate and transform external reality. This sense of a preferred style, and the notion of a hierarchy of values and the evolution of linguistic style which the preferred style engenders, is consistently reinforced through Joyce's use of parody in the novel and challenges the assertion that the Cubist doctrine of equality actually superintends the novel's construction.

The "Nausicaa" chapter, for example, takes as its Homeric parallel Ulysses' encounter with Nausicaa, daughter of Alcinous, King of Phaeacia who discovers the hero's naked, storm-tossed form upon the beach, tends to his needs, clothes him, and takes him home to her father. In the chapter Joyce combines two stylistic modes: a method of indirect discourse which records Gerty (Nausicaa) MacDowell's response to Leopold Bloom who stands off observing her as she and friends supervise the antics of their charges on the Sandymount shore, and the interior monologue of Bloom himself. The duologue between the two allows them to work out their sexual fantasies against the ceremonial background of the pyrotechnics display which climaxes in unison with Bloom's phallotechnics (p. 473), and the temperance retreat that is taking place in the parish church Our Lady as Star of the Sea on Howth Hill behind Sandymount.

In "Nausicaa," a particular character and quality of mind generates a particular compatible style. Gerty's second-rate mind recommends a second-rate fictional style, a style that is responsive to Gerty's sentimentality, romantic idealism and tendency toward the pathetic fallacy, qualities which are epitomized in the cliche-ridden descriptions of her physical appearance. She is a "speciman of winsom Irish girlhood" with a face "waxen in pallor," almost spiritual in its ivory like purity" with a

"rosebud mouth," a "genuine Cupid's bow," with tapering fingers of "finely veined alabaster," "as white as lemon juice and queen of ointments could make them though it was not true that she used to wear kid gloves in bed or take a milk footbath either" (p. 346).

Just as Gerty's immature sensibility conjoins romantic excess with precious diction, hackneyed cliche, and the very worst kind of syntactic stultification, so too the landscape views offer debased forms of picturesque and picture-box iconography. Gerty's sexual yearning finds its correlatives in listless views of the bay, "like the paintings that man used to do on the pavement with all the coloured chalks and such a pity too leaving them there to be all blotted out, the evening and the clouds coming out and the Baily light of Howth and to hear the music like that and the perfume of those incense they burned in the church like a kind of waft. And while she gazed her heart went pit pat" (p. 355). In dress as well she favors simpering pastels: her "undies rosepink, pale blue, mauve and peagreen." Her wardrobe is superintended by the art deco of the Lady's Pictorial which recommends her "coquettish little love of a hat on wide-leaved nigger straw contrast trimmed with an underbrim of eggblue chenille" with "a butterfly bow to tone" at the side (p. 348); and she entertains notions of presenting Father Conmee, recipient of her ardent confessional, with a "rucked teacosy with embroidered floral design" (p. 356).

In contrast, Joyce selects the interior monologue as the mode within which to explore the dimensions of Bloom's penetrative intelligence as the hero muses on the potential seaside girl in his own Molly: "Open like flowers, know their hours, sunflowers, Jerusalem artichokes, in ballrooms, chandeliers, avenues under the lamps" (p. 374). Whereas Gerty finds the chalk pastel on the sidewalk an adequate medium for her own Pollyannesque

vision of nature, Bloom exposes the trompe l'oeil of the still-life's conventional iconicity where flowers look real because of the smell of the turpentine in the paint (p. 372). Bloom censors the delusions of the pathetic fallacy which Gerty's manner of self-projection generates by noting that it is only an "optical illusion" created by the setting sun which makes clouds look like "phantom" ships instead of actual trees (p. 374). He discovers the source of intrigue inherent in Impressionism's fidelity to the given by noting that colors "depend upon the light" in which they are disclosed (p. 375).

Bloom's own landscape correlatives maintain the distinctions between tenor and vehicle that Gerty's obscure, and convey in kind those qualities that attest to Bloom's first-ratedness, his old-world wisdom, his ennui and self-deprecating wit, his dogged attempt to understand the cause and effects of this "little affair of being" within which he is engaged. Thus the pyrotechnics display has its practical genesis: "A lost long candle wandered up the sky from Mirus bazaar in search of funds for Mercer's hospital and broke, dropping, and shed a cluster of violet but one white stars" (p. 376). Bloom's descriptive terms which energize the landscape do not reduce it to purely anthropomorphic terms: "Far out over the sands the coming surf crept, grey" (p. 376). Finally in lieu of the worn out cliches engendered by Gerty's all-seeing Eye of humanity, one encounters through Bloom's interior monologue the kind of osmotic participation between the self and other that characterizes his more profound perception of underlying continuities: "Howth settled for slumber tired of long days of yumyum rhododendrons (he was old) and felt gladly the night breeze lift, ruffle his fell of ferns. He lay but opened a red eye unsleeping, deep and slowly breathing, slumberous but awake" (p. 376-77).

One can describe the juxtaposition of these two styles in "Nausicaa" as still-life in landscape. In comparing Joyce's duologue technique with Picasso's and Gris's still-life in landscapes of 1915, one sees the extent to which Joyce's pluralism establishes a hierarchy of values absolutely foreign to the kind of equanimity Cubist artists achieve. In "Nausicaa" the Nature Morte is literally manifest in the extravagances of Gerty's insipid style which expires as one confronts the dynamism of Bloom's interior landscape. In Gris' Still Life Before an Open Window (Fig. 245), on the other hand, there is no suggestion that the artist is commenting on the adequacy of the styles he conjoins. The view out the window brings the easel convention, scenographic space illusion and Expressionist intensification of naturalistic coloring (the ice-blue exterior captures the intensity of the Pyrenean mountain landscape of Ravignan where the painting was composed) to bear upon the Synthetic style of the still-life interior, yet the duologue between exterior and interior modes work together to explore a variety of iconic means without establishing a preferred style. Gris even shuffles realities, bringing exterior and interior views into relation by carrying the landscape indoors and the still-life outdoors. The angle of the mountain peak is duplicated in the upper corner of the book and table. The tones of the background view are restated in inverse terms through portions of the decorative wallpaper and medicine chest, and duplicated in portions of the soap dish. The street railing and window in the upper right are brought into the tonal environment of the still-life. The angles of the trees are repeated in the cylindrical planes that circumscribe the shaving brush and glass and portions of the base and sides of the soap dish. The horizontal slats on the window shutters are echoed in the hieroglyphics on the left side of the newspaper fragment.

The conjunction of typographical rhetoric, simulated wood-graining of the table, trompe l'oeil of Le Journal and hieroglyphics of the grid which confound the appearance of objects on the table indicate how the tableau-tableau theme works in collage and colle. That theme finds its most explicit expression through Gris' use of irregular margins which function as framing devices to comment on the whole concept of the easel as open window in pictorial art.

In establishing this kind of rapport between different kinds of styles Gris develops the sense of equanimity between modes of treatment that Joyce does not intend when he juxtaposes the deficiencies of Gerty's esthetic response with Bloom's more perspicuous treatment of parallel objects and landscape events. In Still Life in a Landscape (Fig. 246) Picasso, like Gris, asserts a doctrine of stylistic equality, by bringing a table still-life before a window into vital relation with a landscape view beyond it. The more naturalistic mottled greens of the exterior foliage invade the sound-hole of the guitar whose anatomical parts are dispersed through the canvas. Picasso does not allow the constructive dimension of his analysis of forms in the still-life to claim any more or less veracity than the background naturalism.

While Joyce's polymorphous text appears to be so closely allied with Cubism's affirmation of stylistic multiplicity, his recourse to a hierarchy of style undermines the connection. One can speak of the relativity of all styles in Ulysses only by ignoring the fact that Joyce parodies limitations of various points of view through his choice of alternate stylistic modes which can only integrate mind and matter in superficial ways. Joyce chooses a stream of consciousness form in "Nausicaa" to explore Bloom's experience of external reality because its mode allows the kind of

psychological realism that is the touchstone of authenticity and veracity in the novel as a whole.

Just as the preferred style in Ulysses offers a norm through which one evaluates the credibility of alternate modes of vision, so too the sense of the actual and the real that functions within the interior monologue establishes a hierarchy of truth. Joyce relies on this hierarchy in "Calypso," for example, to parody Bloom's taste for organs, human and otherwise, and his tendency to dream of the kind of sexual fulfillment real life with Molly denies. In his fantasy, a leitmotif of images bring Bloom and the young female customer in the local meatmarket together to "Make hay while the sun shines" (p. 61); but the possibility of such an encounter is censored by Bloom himself in the monologue. The fantasy's idealized conventions are never meant to be taken for anything other than that, so that even while Bloom brings them into play, he undermines their veracity. This kind of commentary establishes the frame within which the reader evaluates the momentary collapse of boundaries that usually hold between the real and the false, boundaries which are reinstated at the episode's conclusion.

Joyce achieves a triple pane effect by juxtaposing the image of the hanks of sausages and oozing kidneys on the "willowpatterned dish" in Dlugacz's butcher shop with Bloom's peeping Tom's gloss on the more provocative anatomical features of the "nextdoor girl at the counter." As his view is partially filtered by an advertisement he's holding that extols the idyllic virtues of the "model farm at Kinnereth on the lakeshore of Tiberias" (p. 61), urban and rural landscapes seem to interpenetrate. This illusion is sustained by an exchange of human and heifer values. The young woman's "moving hams" imaged by Bloom "whacking a carpet on the

clothesline" conjoin forces with the "shiny links," "folded sausages," and "ripemeated hindquarter[s]" of the "stallfed" heifers at Kinnereth. The leitmotif of images that sanctions this imaginative form of intercourse never overwhelms the reader's awareness of the dividing line between reality and fantasy, however, but rather, as a playful kind of coitus interruptus this exchange insists upon a hierarchy of authenticity Synthetic Cubism does not pursue.

In the last of the three interartistic analogies, critics suggest that the collage element which seems to exist in the vast array of linguistic ready-mades Joyce assimilates in the text function the same way extra-pictorial substances do in Synthetic Cubism. The kind of metamorphosis Joyce effects, however, as he appropriates the real life fragment into his fictional environment imbues the fragment itself with an ontological and esthetic status that is inherently different from that enjoyed by the extra-pictorial substance in Synthetic Cubism. Ulysses' ready-mades are details whose status as actual empirical facts has been altered by their very inclusion in the text; either they are adapted--as in the Freeman's advertisement for Plumtree's Potted Meat--to serve symbolic functions within the mythic structure of the whole, or they are used simply as brand names and placenames, and remnants of Dublin culture that are woven into the fictional fabric that help establish a sense of authenticity and contemporaneity. In both cases, while their original status as actual details is a source of intrigue, the fragments of necessity relinquish their extra-literary status the moment they are appropriated by the author to serve his created reality.

In Synthetic Cubism, in contrast, artists incorporate actual substances within the pictorial environment, but the collage and colle elements retain

their original ontological identities even as they argue new kinds of meaning within the pictorial space. This is the special fascination of collage and papier collé, for the dual reality of the fragment as both empirical and esthetic fact generates the dialectic between fact and fiction which absorbs all other levels of artistic illusion within the canvas from the trompe l'oeil detail to the illegible hieroglyph. It is a duality which Archie Loss, for example, overlooks when he suggests that collage elements in Synthetic Cubism and Joyce's "Aeolus" chapter only appear to make up "a version of the 'real' world" but affirm instead "the power of the artist's imagination."[26]

In the "Aeolus" chapter Joyce interpolates what appear to be actual newspaper clippings in the narrative. Here Bloom and Stephen are brought together in the offices of the Weekly Freeman and National Press and the Freeman's Journal and National Press (the partial reversal of the titles is prophetic of the futility of their respective tasks in this section) as Stephen endeavors to complete an errand to deliver his employer's letter, part of the Dalky school headmaster's crusade against foot and mouth disease in Ireland, and Bloom attempts without success to obtain an advertisement for Keyes, a local tea, wine and spirit merchant. Critics like Lawrence treat the headings as if they were indeed collage elements and interpret their appearance as further evidence of the tableau-tableau orientation of Ulysses. For Lawrence the bold face type of the newspaper headings and subheadings brings an obtrusive public language into the text which encroaches on the writing of the narrative and advertizes the opacity and relativity of language itself. The newspaper fragments, she argues, are to be perceived as stylistic, visual, tonal and conceptual disturbances that emphasize Joyce's shift in attention from narrative to rhetorical

elements in the novel, from the "myth of development" and "the illusion of a stable narrative voice" (p. 60), to an art for art's sake exploration of stylistic masks and rhetorical possibilities that have no connection with the story values themselves.

Lawrence's thesis works, however, only if one ignores the fact that these fragments are facsimiles and not artifacts. As facsimiles which function as trompe l'oeil illusions of the actual through their typographical form, they provide, as does any gloss, an alternate and ironic stylistic mode which Joyce creates as a commentary on the action that takes place. Because Lawrence perceives the headings as actual fragments which invade the text, rather than as fascimiles which respond to it, she fails to appreciate the way in which they perform an integrating function and emphasize the very story values which she suggests they abandon. Instead of an irreconciliable disparity between novel writing and "other writing," Joyce is able to develop a playful and witty exchange of values precisely because the newspaper facsimilies seem to possess the force of the actual content of experience even though they offer only illusions of the style. Joyce is capitalizing on the persuasive power of the newspaper genre's responsiveness to actual events, its referentiability, and appropriating that context for his own fictional documents.

As surrogates, these collage facsimiles engender illusions of actuality that are in keeping with Joyce's desire to create a Dublin whose relation with the actual is that of an exact reproduction. It is, in fact, because the headings are responsive to the story that they provide such a rich and varied contrapuntal dialectic for Joyce's exploration of the potentially epic dimensions of the seemingly trivial frustrations of our daily lives.

The headline at the opening of the "Aeolus," 'GENTLEMEN OF THE PRESS," for example, functions in mock heroic terms in conjunction with the chiasmic construction beneath it which satirizes the whole concept of journalistic eloquence: "Grossbooted draymen rolled barrels dullthudding out of Prince's stores and bumped them up on the brewery float. On the brewery float bumped dull thudding barrels rolled by grossbooted draymen out of Prince's stores" (p. 118). So too, the headline which announces the editor's magisterial entrance: 'WILLIAM BRAYDEN, ESQUIRE, OF OAKLANDS, SANDYMOUNT" sets up an honorific tone which is progressively undermined by the subsequent anatomical dissections which reify his figure. These emphasize the disparity between his style and content, not only in terms of the relation between the level of expectation the type face initiates and the quality of the subject it exposes, but also in terms of Brayden's "stately figure" and the reality of his impotent stewardship of the daily presses: "Mr. Bloom turned and saw the liveried porter raise his lettered cap as a stately figure entered between the newsboards of the Weekly Freeman and National Press and the Freeman's Journal and National Press. Dullthudding Guinness's barrels. It passed stately up the staircase steered by an umbrella, a solemn beardframed face. The broadcloth back ascended each step: back. All his brains are in the nape of his neck, Simon Dedalus says. Welts of flesh behind on him. Fat folds of neck, fat, neck, fat, neck, fat, neck" (p. 119).

The facsimiles function in a variety of ways to provide mock heroic frames for the action, and they also work symbolically, as does the "HOUSE OF KEY(E)S" sub-heading, to emphasize the Ishmael-like struggle Bloom is engaged in as an outsider. At times they provide descriptive parallels for the images they evoke, working through association to bring Bloom's racial

past to bear on the present. The heading A DAY FATHER prefaces the rather hackneyed vignette of the typesetter Old Monks: "Nearing the end of his tether now. Sober serious man with a bit in the savings-bank I'd say. Wife a good cook and washer. Daughter working the machine in the parlour. Plain Jane, no damn nonsense" (pp. 123-24). At another level the picture of Monks intent upon reading the type backwards calls forth an image of Bloom's own father reading the Passover hagadah in Hebrew script, an evocation set in the bold face type, "AND IT WAS THE FEAST OF THE PASSOVER," which accentuates the pathos of Bloom's Diaspora, an inheritance bequeathed through his father and obligatory it would seem for all sons of Abraham.

In similar terms the headline "ERIN, GREEN GEM OF THE SILVER SEA" works through the Homeric parallel and archetypal frame to circumscribe the role Bloom is assigned through the mythic prototypes with which he is allied. The sub-heading refers immediately to the fragment of a patriotic speech recorded in the Freeman which Ned Lambert satirizes in his recitation. But the speech evokes visions of Ireland's legendary past, and works in conjunction with Professor MacHugh's "The Ghost Walks" and Mr. Daedulus's "Agonizing Christ" partially to define Bloom's discrete entrance into the Evening Telegraph office, thus expanding the metaphysical implications of Bloom's status as ghost-father to Stephen's Hamlet (p. 125).

In a very real and provocative way the pseudo-collage elements in "Aeolus" ironically and effectively announce what the episode in part and as a whole is about. To the extent that they are only illusions of the actual and not the things in themselves, and to the extent that they perform interpretative functions in the text, Joyce's fragments do not perform as collage elements. Rather, their role is essentially allusive.

One is not dealing with extra-literary substances at all. Joyce's adaptation of the journalistic method, like the other verbal quotations from the history of writing which Ulysses employs, brings the conceptual and stylistic paradigm the convention embodies into relation with a variety of other narrative styles in the novel as a whole.

The collage/collé technique in Synthetic Cubism, in contrast, means the actual inclusion of extra-pictorial substances which retain the history of their prior use and original non-pictorial ontology even as they perform functions for which they were never intended. What is an artifact in Gris' Still Life ("The Table") of 1914 (Fig. 247) is a facsimile in Joyce's "Aeolus" chapter. In this work Gris capitalizes on a series of visual and verbal puns generated by the inclusion of the newspaper clippings which are contextually related to the theme of illusion the painting articulates. The headline of the lead article Gris attaches to the pictorial surface (Fig. 291) announces "LE VRAI, ET LE FAUX," a partial heading which appropriately comments on a still life that explores levels of iconicity through an array of illusionistic devices. At the extreme right, another newspaper pasting amplifies that commentary through the terms of the upper half of a man's head whose face disappears beneath an opaque plane topped by the word fragment DISPAR (disappeared or disappearance), a reference it would seem to the missing person who vanishes in the pictorial environment as well. At the same time, however, the collage elements exist as compositional values within the picture space, working in conjunction with the papier collé fragments to build up the sensation of material space. In the fragmentation and bent axis of the LE JU fragment, for example, Gris establishes an angle that is repeated with variation through the pipe arm, through the angle of the curved diagonal upon which the base of the

fractured U rests and through the more abstract terms of the scrolled form adjacent to the lips of the pipe base whose more naturalistic aperture echoes the opening of the pipe itself.

Not only do the newspaper clippings function in a verbal context to adumbrate thematic implications that are pictorially conceived in Still Life, they also function as purely plastic entities. In doing so, however, they retain their identity as actual newspaper fragments just as the decorative wallpaper border and the simulated wood grained papier collé fragments work within the painting without abrogating their connection and value within a non-pictorial reality. Gris is simultaneously exploring the plastic potential of the verbal fragment, the conceptual force of the visual fragment, and the materiality of the non-pictorial substance in the visual medium. As both artifacts and facsimiles, these clippings are continually re-evaluated by the complicated challenge Gris creates to test one's notions of truth and illusion. Joyce's fragments, in contrast, are essentially rhetorical figures which masquerade as newspaper clippings and perform symbolic functions however circuitously that function develops in the text. The very source of intrigue which is generated by the non-pictorial ontology of the collage element in Cubist art is the dimension that is missing in Joyce's equally fascinating though essentially distinct fictional adaptation of a journalistic technique.

* * *

Up to a point, the tendency to discuss Gertrude Stein's writing in Cubist terms is understandable, given the amount of attention she herself gave to this pictorial movement. Many of her observations indicate an accurate understanding of what such artists were about. In an interesting and enigmatic synesthetic analogy she presents in an interview with Robert

Bartlett Hass, for example, Stein emphasizes that Picasso does not rely upon his retina alone in his grasp of form but rather seemed "to swallow the things he saw."[27]

In her study of the artist in Picasso Stein carries this sense of Picasso's ability to paint things as he thinks them rather than as he sees them even further by noting that "Picasso knows, really knows the faces, the heads, the bodies of human beings, he knows them as they have existed since the existence of the human race . . . ."[28] She is exquisitely responsive to the distinction that is made in Cubism between the old visual reality, the "vision of nature as every one sees it" which Stein allies with the "seduction of things seen" in nineteenth century realism (p. 17), and the world as Picasso "sees" it: "I am always struck with the landscapes of Courbet because he did not have to change the color to give the vision of nature as everyone sees it. But Picasso was not like that, when he ate a tomato the tomato was not everybody's tomato, not at all and his effort was not to express in his way the things seen as everyone sees them, but to express the thing as he was seeing it" (p. 7). Stein's sense of the uniqueness of Picasso's perceptual response becomes one of the most salient points in her own esthetic of the "I am I not any longer when I see."[29] Because in Stein's view Picasso does not "believe in reality as all the world knows it," and because he moves beyond a vision of reality determined by appearance and by expectations of what the objects look like, his work moves toward a revelation of things that is not conditioned by "the habit of knowing what one is looking at" (p. 18).

These provocative distinctions which Stein makes between painting and picturing[30] become even more interesting in light of her pervasive misinterpretation of Picasso's actual technique within Picasso. Her

failure to respond to the conceptual basis of the optical synthesis, her tendency to view the deconstruction of surface realities in cinematic terms, and her exclusive emphasis upon the nonnaturalistic elements of Synthetic Cubism take her away from the actual Cubist esthetic. Her commentary in Picasso therefore becomes much more indicative of the stress she places on presentness and the linguistic surface in her own work.

In Picasso, for example, Stein's appreciation of the artist's experience of form, "the things which had their own reality, reality not of things seen but of things that exist" (p. 19), becomes defined as evidence of Picasso's contemporaneity, or of his ability to express the "complete actual present." In making this point Stein faultily insists that Picasso's art abrogates all connection with the past: "it is only the things seen" without memory and association "that are knowledge for Picasso" (p. 35). In a correlative way, Stein underrates the shaping influences of primitive art in Picasso, just as she also misinterprets Picasso's deformation of facial topography by seeing the technique as an expression of "things seen not as one knows them but as they are when one sees them without remembering having looked at them" (p. 15).

In undermining the very history of seeing that Cubism recapitulates and extends, Stein also misconceives the conceptual nature of Cubism's profound realism, ignoring the implications of the synthesis that takes place as fragments are fused to form a single visual identification expressive throughout of the artist's idea of his subject. This misconception is born out in her response to the geometrization of form in Analytical Cubism which she perceives as evidence of Cubism's nonrepresentational nature. She observes, for example, from her experience of Picasso's and Braque's Horta de Ebro landscapes of 1908 and 1909, that "the basis of Cubism"

reveals that "the work of man is not in harmony with the landscape, it opposes it" (p. 23), and she explains that opposition with the following: "The round is opposed to the cube, a small number of houses give the impression of great quantity of houses in order to dominate the landscape, the landscape and the houses do not agree, the round is opposed to the cube the movement of the earth is against the movement of the houses."

Stein perceives the tension between abstract and natural forms in Cubist art in terms of opposition because she has no sense of the way in which the geometry of Cubist forms are descriptive of reality. She is working, in the visual arts at least, with an optically derived notion of looking like. Because Cubist compositions do not look like reality in this conventional sense they epitomize in Stein's mind not only the contemporary time-sense, but also the confusion and uncertainty that time-sense reflects: "It was natural that a Spaniard should express this in the painting of the twentieth century, the century where nothing is in agreement, neither the round with the cube, neither the landscape with the houses" (p. 24).

What becomes very clear in Picasso is that Stein's sense of Cubism's emphasis upon the painted surface and its often unnatural iconic manner renders her insensitive to the paradoxical relation between art and life that is embodied in its very fusion of multiple iconic modes. She perceives the trompe l'oeil and the ready-made inclusion in Synthetic Cubism as an expression of the artist's need to replace the real or oppose it: "They wanted to see if by the force of the intensity with which they painted some of these objects, a pipe, a newspaper, in a picture, they could not replace the real by the painted objects which would by their realism require the rest of the picture to oppose itself to them" (p. 23).

She defines the period of pure Cubism as the Synthetic phase of 1913-17 because it epitomizes in her mind the essential nonrepresentationalism of Cubist art: "During this period cubes were no longer important, the cubes were lost. After all one must know more than one saw and one does not see a cube in its entirety. In 1914 there were less cubes in Cubism, each time that Picasso commenced again he recommenced the struggle to express in a picture the thing seen without association" (p. 35).

Since Synthetic Cubism appears in Stein's view to abandon the third dimension, she defines it as an art of calligraphy. The seeming affirmation of the art of surfaces becomes the cause célèbre for her appreciation of Picasso's Synthetic experiment and the context for her definition of Cubism itself: "the art of writing and the decoration by writing and the decoration around writing are always a minor art. But for Picasso, a Spaniard, the art of writing, that is to say calligraphy is, an art" (p. 34). Because Stein misunderstands the materiality of Synthetic Cubism's picture space, she responds to their emphasis upon opacity alone and does not acknowledge the depth illusion the very building up of the subject entails in the synthetic process. More importantly, as she discounts any sculptural dimension in Synthetic forms, and as she perceives the iconic modes existing in opposition to reality, the dialectic between descriptive and constructive values in Synthetic Cubism eludes her grasp: "From 1914 to 1917 Cubism changed to rather flat surfaces, it was no longer sculpture, it was writing and Picasso really expressed himself in this way because it was not possible, really not, to write with sculpture, no not" (p. 39).

Behind Stein's misunderstanding of the actual nature and function of the Cubist technique, and perhaps partly accounting for it is her

increasing preoccupation with a preconceptual and perceptual now in her own work. The perceptual now or "continuous present"[31] is best defined in terms of her destruction of illusions of continuity and surface verisimilitude which results in the increasing indeterminancy of spatial and temporal coordinates that would allow the reader to identify subject and plot in any conventional way. The perceptual now becomes the only authentic moment in which the subject can be "known." Stein's commitment to the ongoingness of forms immunizes the concepts of identity and relation Cubism represents. She develops a cinematic time sense that would allow her to realize the individual as an entity that one is acquainted with at the moment of its existing.

What Stein is in fact exploring is language's responsiveness and capacity to embody an alternate mode of perception. The older form of knowing based on notions of ressemblance which invoke conceptual frames and rely on the juxtaposition of tenses--what Stein calls the "mixing and mingling and contrasting"[32] that allows for the presentation of the "history" of their "complete being"[33] in the first sections of The Making of Americans--is abandoned in favor of "insistence," the term Stein uses to define her perception of character as entity existing in a succession of non-relational nows. Stein describes this sense of the continuous present, entity and acquaintance with through her own commentary in The Making of Americans itself: "All that some one knows about someone is what is true of that one as doing what one is doing when something is happening."[34] In "Composition as Explanation" she defines it as the "time-sense in the composition,"[35] an invocation of the process quality of being that has nothing whatsoever to do with factors that may impinge upon the time of composition.

Whereas Picasso requires an emphatic substitution of the self which would allow him to draw like the things he saw, Stein's sense of the thing seen as nothing more or less than the reality of one's perceptual response at the moment of perception implies that the subject is subsumed in the conditions of the perceiver. This sense of immediate evocation leads Stein in her portraits of human subjects to attempt a verbal imitation of the essential "rhythm of anybody's personality"[36] where, as Steiner observes in Exact Resemblance to Exact Resemblance the portraitist's perception becomes the "virtual subject" and the human subject becomes "secondary, if not absent."[37]

The tenuous nature of the boundary between perceiver and perceived that Stein's esse est percipi esthetic engenders becomes even more significant when we consider that the balance between descriptive and constructive elements that is critical to our understanding of Synthetic Cubism and the potential disequilibrium in extreme Analytic composition that is redressed by the guidemark itself, no longer obtains in Stein's work.

Instead of a doctrine of equality which postulates the equivalence of all aspects that would realize a complete conception, Stein's notion of both the artistic act and its appropriate subject becomes progressively more restrictive. The mind becomes "that entity that is with a thing in itself and not in relation," "opposed to the business of living which is relation and necessity,"[38] and which knows only the perceptual moment, "the complete actual present."[39] The latter, like the mind which creates an "exact reproduction"[40] of the moment of "the existence of living being actually existing" ("Portraits and Repetitions," p. 184), shares the same ontological condition: "the human mind knows what it knows and knowing what it knows it has nothing to do with seeing what it remembers."[41]

Stein's extreme fidelity to a preconceptual naivety of vision relates to a kind of realist radicalism. Her subject becomes increasingly defined in terms of what it is not, an "art by subtraction" according to Kenneth Burke,[42] which exists as the very antithesis of the Cubist advocacy of a complete enumeration of our ideas about form. If Stein is to, in Picasso's terms, "paint like that head," the painting must, in accord with her sense of the ontological condition of knowing of both mind and head, eliminate almost all those dimensions of being integral to Cubism's conceptual approach to reality. While Cubism seeks to exhaust resemblance by exploring the multiple modes in which an object can be known, Stein's limited notion of iconicity entails that she deny the very cognitive processes that Cubist artists rely upon to represent the Ding an sich in their art. Further, in her attempt to liberate the word from its usual mode of signification and make it responsive only to that perceptual now, Stein places a pressure upon the referential axis of language itself. Her attempt at "écriture-objet" (Exact Resemblance, p. 159) creates a kind of obscurity that iconological elements in Cubist art, which have no conventional indexical relation with external reality, can never achieve.

Stein's misunderstanding of Cubist art is perpetuated and compounded by literary critics who rely upon her seeming authority to establish interartistic analogies. In The Structure of Obscurity: Gertrude Stein, Language and Cubism, Randa Dubnick argues, for example, that both Stein and Picasso "wanted to preserve each individual present moment of perception before those moments are synthesized by intellectual knowledge of reality into the concept of the object as it is known (remembered) to be."[43] In a very similar way, Sutherland posits an analogy between Stein and Picasso based upon what he feels are their shared notions of contemporaneity, flux

and flatness: "They are . . . classical in their insistence on an absolute present free of progress and suggestion, and their use of the flat plane."[44]

By imbuing the optical synthesis within Cubist art with a cinematic time sense that does not apply, these critics duplicate Stein's error, and they complicate the confusion even more thoroughly by accepting Stein's conception of the grammacentric orientation of Cubist art as well. Dubnick, for example, equates Stein's fascination with the "value of the individual word" ("A Transatlantic Interview," p. 18) and her exploration of the arbitrariness of the relation between verbal sign and thing signified with what Dubnick defines as Synthetic Cubism's liberation of their iconic elements' "normal mimetic function" (p. 33). In a parallel way, Steiner works only with an optically-derived notion of resemblance in art, and therefore argues that the nontraditionalism of Synthetic Cubism's iconic modes--which in reality extends the concept of referentiability in art--demonstrates that Synthetic Cubism's essentially nonrepresentational focus (Exact Resemblance, pp. 141-51).

Although one could make some valid comparisons between Picasso's pre-Cubist works and Stein's early rhetorical experiments, one cannot establish analogies between his Cubist paintings and Stein's writing because Stein increasingly and deliberately excises all those elements which are integral to the conceptual realism of Cubist art in both of its phases of development. An interesting sympathy of conception and form, for example, exists between the kind of mixing and mingling of points of view Stein achieves in "Orta Or One Dancing" as she conjugates the tenses of the dancing figure of Isadora Duncan, and the diachronic illusion of simultaneity Picasso creates through the actual cinematic form of his Three

Women of 1908 (Fig. 248). In this pre-Analytical composition, Picasso sustains the kind of illusion of succession and gradation that will become the central strategy of the so-called "Cubist Dance" of Futurist Simultaneity. This is a strategy, however, which the artist abandons in actual Analytical compositions. That departure is anticipated in his 1907 Nude with Drapery (Fig. 249) where Picasso more clearly synthesizes disparate views in the turned passages of his rotating figure. The anatomical distortions which allow the artist to show more of the figure's volumes than the eye could actually take in at once are especially evident in the forward thrust of the right pelvis. It is in this sense that the fusion of disparate views which does take place in Nude with Drapery anticipates in a more simplified way the "composite time" (Rosenblum, Cubism, p. 40) of the optical synthesis in actual Analytical compositions like Picasso's Nude Woman of 1910 (Fig. 250). In this work Picasso achieves a new distancing from optically derived notions of resemblance by piercing the contours of the forms that had been closed in his earlier canvasses and by integrating such a wide variety of responses to his subject that the discontinuity achieved is irreducible.

In a very real way in "Orta" Stein sustains both an illusion of simultaneity comparable to the kind of synthesis Picasso achieves in his Nude with Drapery through the multiple modes of beingness that are conjugated within a single passage, and an illusion of a multiplication of views through her use of the "prolonged present" (Sutherland, "Gertrude Stein and the Twentieth Century", pp. 146-47) comparable in effect to the evocation of succession Picasso establishes in his Three Women.

The prolonged presentness of Stein's participial style allows her to sustain the constant and insistent theme of the "one dancing"[45] through a

variety of time values. She is thus able to give us the story values, for she develops the biographical details of her subject and creates an illusion of beginning, middle and end, while her emphasis upon the presentness of the one dancing allows her to sustain the illusion of "beginning again and again and again." When the latter is achieved within the terms of a single syntactical maneuver, i.e., when Stein conjoins multiple time frames within a single sentence, she is close to approximating the kind of multiple view an optical synthesis sustains in Cubist art.

Negatives, for example, are conjoined simultaneously to create a sense of the kind of nonsequential composite time the Cubist synthesis visualizes: "She was one meaning something in being one not contradicting every one. She was one meaning something in being one contradicting anyone" (p. 293). Stein deliberately misues shifters and verb tenses, or establishes time relations in such an erratic and quixotic manner that time as an ordering factor and narrative as sequence are concepts which are consistently challenged by the text.

The prolonged present allows Stein to create a felt sense of continuing rhythm that advances as the meaning of being one dancing expands conceptually through the accumulation of participial phrases which inflect the pattern of Isadora Duncan's career. This pattern and the story values they implicate are available in a generalized way as one moves through the tenses of her professional life from when "she was then dancing" (p. 293) to when she was "then resembling some one who was not dancing" but "was writing," and yet "did remember everything of being one who could be dancing" (pp. 296-303).

The sense of evolution and decline, of a beginning and middle and

ending is one that is continually reasserted, whether conjugated in a single sentence: "She was remembering then everything of being one who could be dancing" (p. 298); a paragraph: "She was dancing. She had been dancing. She could be dancing. She could remember everything of dancing" (p. 298); or in transition from one paragraph to the next. The latter is achieved in the opening of the piece as one moves from the simple past: "Even if she was one and she was one," to a kind of participial present: "Even if she was one being one," to the potential future: "she was come to be a kind of a one, she was coming to be quite a kind of one" (pp. 286-87).

Within this suggestion of progression and process Stein's syntactical constructions allow the widest range of possibility. Within a single paragraph, for example, though one sentence follows the next, the assumption of progression or succession is challenged and undermined by the ambiguity of the grammatical references themselves: "Even if she was one being one, and she was one being one, even if she was one being one she was one having come to be one of another kind of one" (p. 286). The paratactic form contains within it a variety of moods that can be defined as qualitative shifts in ontology that comprehend subtle distinctions within a continuous action. One moves for example, from the subjective, "even if" to the declarative "and she was being one," and from that evocation of permanence and stability to a renewed subjunctive and assertion of malleability and metamorphosis: "she was one having come to be one of another kind of one."

In a similar way, Stein conjugates states of mind and then fuses their diverse aspects in a single figure. This kind of dynamic operates as one moves from "She was one being one" to "she was one believing that thing" to

"she is one doing that thing" to a synthesis of states, "doing, believing, being the one she is being" which then returns the reader to the original participal formulation: "She is one being one" (p. 288). These verbal permutations, which accentuate the internal movement within the passage and inhibit a sense of linearity, suggest the kind of transition within a passage which is articulate in the shimmering oscillating surfaces of the interlacitine crystalline structures of Analytical Cubism.

In Braque's Le Gueridon (Fig. 251) the illusion of continuity and mass dissolves as tones are bled, parallel motifs are randomly reasserted, contours disintegrate and consolidate their outlines elsewhere, and surfaces simultaneously recede behind and project over other surfaces. It is this complicated internal dynamic Stein enacts through insistence to convey her sense of the rhythm of her subject as a succession of sames that is adumbrated and modulated by the variety of tenses and participal verb forms which animate the linguistic surface. Together they place pressure upon the conventional narrative time sense that determines the overall pattern of the piece: "She was being one being that one one expressing that thinking in meaning is being existing in dancing being existing" (p. 300). Biographical details are indeterminant. The depersonalized narrative they imply is gradually enumerated in the text through the evocation of the varying states of mind of the one dancing. Stein moves from "being" to "believing" to "doing" to "having meaning," yet this suggestion of progression is absorbed within and placed subordinate to the essential definitive rhythm of the one who "was dancing," who "had been dancing," and who "would be dancing" (p. 304).

That conjugation articulates the rotational axis of Stein's piece. Yet when one speaks of a complete enumeration in Analytical Cubism, or a

complete conception of form, the significant point is that the object is conjugated, if we can allow the term to stand for non-linguistic phenomena in this instance, in all its various tenses and in all the diverse forms and multiple modes engendered by a free and mobile perspective. In Braque's Violin and Palette (Fig. 252) the protracted form of the violin and the repetition with minute variation of its contour--as one moves through the interpenetrative planes that articulate the left shoulder, for example--offer a visual correlative for the kind of insistence that Stein achieves in "One Dancing." However, that fractured contour and the set of visual precepts it expresses is but one dimension of a total composition whose complicated dialectic extends beyond Stein's notion of beingness as a regular succession of sames with minute syntactic variation. What one experiences in "Orta" is the multidimensional aspects of what Stein considers the essential and definitive dimension of her character's beingness. The unity of the piece depends upon the continuity of the perceptual mode; or to rephrase, the sustained key of a single point of view is embodied in the homogeneity of the lingustic surface.

Stein's sense of a complete conception of character as personality type implies a process of clarification that is incompatible with the diversity of the form Cubism's synthesis of multiple views realizes through its total response to the object. Insideness in Stein materializes as a single rhythm that is elaborated only in terms of the various ways Duncan resembles or is different from other ones dancing. Thus she is distinguished from her brother insofar as she is one whose beingness is in the dancing, while his exists outside of it(p. 292).

In Braque's Violin and Palette, in contrast, the tensions set up by the contrasting rhythms and forms exist not in relation to any single

dimension of form but in multiple relations to one another. One confronts an incredible variety of visual facts which are fused within a single image that apprehends the haptic, optical and manual sensations of the form in space from a wide range of discontinuous points of view. There is repetition, i.e., the strings partially fragmented by the violin's bridge is a motif that is echoed in the fractured planes of the musical score; and there is variation, i.e., the angles are rotated. But no form is reducible to a single precept just as one cannot invoke a narrative sense of transition between forms in order to read the painting as a temporal subject.

In the jug itself, Braque tilts the axis of the mouth, fractures the lip, allows the outer contour of the arm to blend with the surface of the plane that is beneath it while he accentuates the upper curve of the inner contour disproportionately, deliberately forsakes the illusion of gravity by flattening and fracturing the contour of the base, and bleeds various tones to give a simultaneous illusion of translucent and opaque surfaces that allows for a sensation of the solidity and the transparency of the container.

In disengaging our perceptions from a conventional time sense, Stein's prolonged present in "Orta" is capable of approximating, in part, the illusion of simultaneity the Cubist synthesis achieves. Ironically, however, the kind of composite time which functions through the mingling and mixing of tenses in "Orta," and the potential analogy with Cubist art it develops, drops out altogether when Stein shifts from the prolonged present to the continuous present in her work.

To demonstrate these essential differences, one might contrast Stein's 1909 "Picasso" portrait and Picasso's Stein (Fig. 253). While in "Picasso"

Stein focuses exclusively on the thing as it is and the time in composition, Picasso focuses on the very perspective that allows the present to be brought into relation with the past. That past asserts itself as the conventions of Iberian art through which he reinvents Stein's facial topography. Interestingly, in her discussion of the painting in The Autobiography of Alice B. Toklas, Stein refuses to acknowledge the implications of its obvious primitive influence: "In any case it was Matisse who was first influenced, not so much in painting as in his sculpture, by the African statues and it was Matisse who drew Picasso's attention to it just after Picasso had finished painting Gertrude Stein's portrait" (p. 59). Though Stein appreciates Picasso's knowledge of the human face, "he knows them as they have existed since the existence of the human race" (Picasso, p. 47), she fails to see how that knowledge is born out in the iconographic forms and iconological techniques of Picasso's portrait of her.

Stein's own description of the portrait as the "only reproduction of me that is I, for me" (Picasso, p. 21) implies as well that she is immune to the kind of metamorphosis Picasso's assimilation of the Iberian convention entails. These archaic distortions--the severity and regularity of the oval that articulates the face, its flatness, the scroll work of the ear, the asymmetry of the features--are nurtured by Picasso's responsiveness to the conceptual relation between art and reality. His refeaturing therefore expresses a notion of iconicity that is absolutely incompatible with Stein's conception of the numinous as the thing in itself divorced from the larger historical, cultural and archetypal perspectives of the "moment."

An analysis of Stein's "Picasso" reveals the extent to which her disembodied consciousness and Picasso's disindividualized bodies function

in entirely different terms. In "Picasso" Stein works toward the realization of her subject by identifying, as she did in "Orta," a single rhythm as the essential activity of the man himself: "This one was one who was working and he was one needing this thing needing to be working so as to be having some way of being one having some way of working."[46] In this respect one can speak of the gerund in Stein's work as a way of fusing subject and predicate, or of evoking the essence of the subject by discovering its continuous and definitive action and rendering that in the gerund act itself. Kahnweiler in his "Introduction" to Painted Lace affirms his felt sense of the accuracy of Stein's verb-oriented portraiture: "The Leitmotiv of the 'Picasso' for example--the 'This one was working'--strikes truly at the crux of the problem of the man and the painter Picasso, who lives only in order to work and is unhappy when he is not working."[47]

To offset Kahnweiler's enthusiasm for the way in which Stein isolates the essential rhythm of her subject and makes that single dimension definitive, one notes Hoffman's complaint in The Development of Abstractionism in the Writings of Gertrude Stein: "We would not even know from the portrait that Picasso was a painter. Miss Stein has abstracted all specific references that would connect the subject to life in the world of things, places, events, and people."[48] There is only one instance in which Stein authorizes a connection between artist and artifact, and that exchange between subject and predicate is achieved by using the word "charming" to describe both the one working "who was completely charming" and the work itself. "The one was always having something that was coming out of this one that was a solid thing, a charming thing" (p. 334).

The "facts" of the portrait take the form of three repetitive motifs

that are continually reformulated with subtle modifications to render complete the rhythm of "This one who was working." The first is announced immediately: "One whom some were certainly following was one who was completely charming." The next two occur together, in conjunction with the first: "Some were certainly following and were certain that the one they were then following was one working and was one bringing out of himself then something" (p. 333). We know therefore from the initial stages of the portrait that Picasso has a following, that he is charming, that he is one working and bringing something out of himself. That "something" however is never particularized, and is rather identified in generalized terms. It is "something" "that was coming to be a heavy thing, a solid thing and a complete thing" (p. 333). Parts of information are integrated into the leitmotif of the one working, to stabilize the rhythm of the kind of working of the one who was working, yet these refinements are uniformly undeterminate. The unity of the piece depends, as in "One Dancing," upon the uniform mode through which the subject is perceived, and that indefiniteness or stylistic neutrality which is embodied in the generalized form of the pronoun referents themselves is certainly not analogous to the kind of stylistic diversity integral to Picasso's work as one moves from his Stein to Ma Jolie (Fig. 254).

The very incompleteness of the facts in Stein's "Picasso" is different in kind from the referentiability intrinsic to the repertoire of discontinuous forms in Picasso's Ma Jolie. The MA JOLIE inscribed on the painting is both its title, the name of a popular song current at the time of the painting's composition, and a term of endearment for the beloved, whether we think of the beloved as Picasso's Eva, his real life mistress whom he affectionality called "ma jolie," or whether we keep to the terms

of the painting's actual guitarist. The intriguing dialectic between referential and nonreferential values in the painting is developed as Picasso uses symbols conventionally--i.e., the title, and the musical score refer to the historical, biographical and cultural context of the time of composition--as well as pictorially, i.e., these forms participate in the kind of "geometry of discontinuity" that is worked out in the time in composition. The latter is, of course, the only reality for Stein's "Picasso." Equally significant, the diversity of styles and levels of iconicity they embrace in Picasso's Ma Jolie imbue the work with exactly the kind of heterogeneity that Stein's uniform mode prohibits.

To this end, the hand of the artist is rendered in a variety of ways which range from the more naturalistic evocation of fingers strumming the instrument at the bottom of the canvas above and to the left of MA, to the hieroglyphics above it and to the right. In each instance of its repetition, Picasso expresses yet another dimension of the relatedness of forms through unexpected congruities. The four finger-like parallels (perhaps the fluting of a glass) in the lower right find their analogue in the four-lined musical staff, in the leitmotif of images which define the head of the guitar, and in the partial readings of the armature of a variety of cable-like extensions throughout the canvas.

The tensions between conventional symbols and traditional iconic modes, on the one hand, and the less familiar mimetic forms which enrich and extend our notion of representationality, on the other, in Ma Jolie work together to provide a coherent image of the idea of musical form in all its various manifestations and history of styles. It is this dialectic which is not part of Stein's strategy in "Picasso," for even though she modifies the activity of the artist through a series of intra-textual relational

units that adumbrate the quality of the "one who was working," Stein remains faithful to the time in composition. We know that this one is one who "was needing to be working" and "was one having always something being coming out of him, something having completely real meaning" and who "did have some following." We know as well that this something embraces a variety of antithetical qualities, for it is "a heavy thing" and "a solid thing" but also a "simple" and "clear" thing and a "complicated" and "disconcerting" thing, a "lovely" and "charming" and "very pretty" thing, as well as a "disturbing" and "repellant thing" (p. 334). This juxtaposition of apparently contradictory values, however, is not developed with any kind of particularity in the portrait itself. In Ma Jolie, in contrast, the contradictions between solid and transparent, opaque and transclucent, animate and inanimate, naturalistic and hieroglyphic, descriptive and constructive dimensions realized in the actual and particular exchange of anatomical values confer upon the painting itself a kind of emphatic concreteness Stein never intends.

Stein's esthetic and rhetorical strategies and Cubism's conceptual approach and compositional structures also diverge in very critical ways because of the kind of calligraphic emphasis that Stein brings to her own work. That emphasis is particularly strong in Tender Buttons, a work from her middle period (1913 to 1925) which Stein felt was paralleled by "the writing" in the Synthetic Cubism of Picasso: "it was once more the Oriental thing introducing into the Western the later painting of Picasso is writing, just as my middle writing was painting."[49]

In Tender Buttons Stein focuses on the tangibility of the word itself, its existence as a self-enclosed compositional entity and its capacity to provide a mimesis of the thing perceived. Her desire to make language

iconic of reality requires that words eschew the traditional denotative roles that have been assigned them. Tender Buttons is composed of three sections, "Objects," "Food," and "Rooms." The first section contains fifty-eight prose poems on the usual household articles. The second contains fifty-one responses to what might be the week's menu while the third is an extended prose poem that centers on what might be Stein's own home.

Stein explains the process of what she calls "trying to live in looking, and looking [that] was not to mix itself up with remembering" in "Portraits and Repetition": "And so I began to do portraits but this time it was not portraits of men and women and children, it was portraits of rooms and food and everything because there I could avoid this difficulty of suggesting remembering more easily while including looking with listening and talking than if I were to describe human beings." The change in subject matter is equated by Stein with the shift from landscape to still-life in the visual medium: "I began to make portraits of things and enclosures that is rooms and places because I needed to completely face the difficulty of how to include what is seen with hearing and listening and at first if I were to include a complicated listening and talking it would be too difficult to do. That is why painters paint still lives. You do see why they do" (pp. 188-89).

Stein's pursuit of what she describes in "Portraits and Repetition," the "thing being contained within itself" (p. 194) or "The thing in itself folded up inside itself like you might fold a thing up to be another thing which is that thing inside itself" (p. 200), entails a reconsideration of the symbolic function of language which she challenges by placing pressure on the referential axis of the medium itself: "I became more and more

excited about how words which were the words that made whatever I looked at look like itself were not the words that had in them any quality of description" (p. 191). The correspondence between word and thing in Stein's prose intends to bypass all the usual processes of signification one would expect from language as a symbolic form. The word becomes a concrete entity endowed with the potential to reproduce the synesthetic experience of the object. Stein's concept of exact reproduction establishes a direct equivalence between the sense aspect of the word, what she describes in the "Interview" with Haas as its weight and volume, and the quality of the thing seen. In the same interview, Stein speaks of writing with her eyes as a way of talking about her responsiveness to the sensual properties which words embody and which their sign function places in such low relief. Throughout the interview Stein analyses the successes and failures of the various still lifes in Tender Buttons. "A Little Bit of a Tumbler" is one of the pieces in the object section of the volume which satisfies her need for exact reproduction: "A shining indication of yellow consists in there having been more of the same colour than could have been expected when all four were bought. This was the hope which made the six and seven have no use for any more places and this necessarily spread into nothing. Spread into nothing."[50]

Stein is pleased with the effort in "A Little Bit of a Tumbler" because she has created "a word relationship between the word and the things seen," and her response clarifies the shift in direction her use of language encapsulates: "'A shining indication of yellow . . .' suggests a tumbler with something in it.' . . . when all four were bought' suggests there were four of them. I try to call to the eye the way it appears by suggestion the way a painter can do it." Stein wants to indicate her perception of

the thing seen "without calling in other things," working through suggestion and nuance without invoking all the usual associations through which one usually sees things, or the stubborn signification that would assert the old visual terms and prevent the new from taking shape. The story values reside in Stein's sense of verbal equivalence: "'This was the hope which made the six and seven have no use for any more places . . . .' Places bring up a reality. '. . . and this necessarily spread into nothing,' which does broken tumbler which is the end of the story" (p. 25).

The obscurity Stein achieves in Tender Buttons is best defined as the tension that exists between two potential kinds of naming, the one inherent in language as symbolic form, and the other inherent in Stein's preconceptual commitment to language's iconic rather than symbolic relationship with reality. Rather than using the word to evoke a mental image of the object, the object evokes words capable of achieving an exact reproduction of the thing seen. The words evoked are neither symbolic nor purely descriptive of the thing seen but offer a verbal equivalent that is mimetic of the object's perceptual now.

The kind of freedom that Stein seeks for the time in composition sets up a kind of obscurity that is alien to non-linguistic phenomena. "The painter," said Braque, "knows things by sight, the writer who knows them by name, profits by a prejudice in his favor."[51] The kind of advantage Braque identified is one Stein declines: "Nouns are the names of anything and anything is named, that is what Adam and Eve did and if you like it is what anybody does, but do they go on just using the name until perhaps they do not know what the name is or if they do know what the name is they do not care about what the name is . . . . And what has that to do with poetry. A great deal I think."[52]

Though Tender Buttons is not poetry, its metaphoric form highlights the poetic qualities of language that Stein attempts to explore in verbal still lifes. The title itself announces the new ontological conditions that define the continuum between portraitist and subject. In synthesizing a new reality composed of linguistic units disinherited from the history of their past use, and in making this new linguistic construct mimetic of the perceptual now of the thing seen, Stein is abandoning those very conventions Synthetic Cubism assimilates to articulate its tableau-tableau theme.

Gris' Table depends upon the past history of the collage and collé elements as well as upon more familiar iconic conventions to explore the multiple dimensions of the painting's conceptual relation with external reality. If one speaks of the grammacentricity of Stein's texts in terms of the way in which words are liberated from their traditional referential functions the analogy with Synthetic Cubism breaks down, for the very materiality of Cubism's space illusion asserts the painting's representational relation with external reality. The picture, Daix suggests, is "a seeing-machine capable of acting on the spectator." And that machine functions when the coordinates of the experience of actual space are incorporated into the canvas, or as Daix describes it, when the painting reproduces "the essential articulations of sensible space, its verticality and depth, even when it reproduce[s] them only in terms of signs" (p. 53). The trompe l'oeil illusion of nail and shadow in Braque's Violin and Palette not only announces the painting's autonomy and its movement beyond optically derived notions of iconicity, it also invokes the spatial coordinates that function in external reality. In other words, it emphasizes the representational values of the work itself just as the

overlapping of interpenetrative planes that build up the forms assert through the illusion of three-dimensionality itself the painting's paradigmatic relationship with conventional reality.

To demonstrate the fundamental incompatibility between Stein's Tender Buttons and Synthetic Cubism, in both conception and form, one might compare Stein's "A Chair" with Picasso's Woman in a Chemise Seated in an Armchair (Fig. 255). In "A Chair" one sees the extent to which words do not relate or combine with each other syntactically, semantically or grammatically in any of the usual ways those terms intend. One detects a certain iconographic congruency between Stein's still-life, and Picasso's seated figure perhaps suggested in the opening form: "A widow in a wise veil and more garments show that shadows are even" (Tender Buttons, p. 18), yet that potential similarity dissolves, for the relationship between the title and the actual writing in Stein's piece is purposely indeterminate. Even when the prose approximates orthodox grammar and normal syntax, the words do not relate to each other in a traditionally discursive way: "If the change to be dirty diminishing is necessary, if it is why is there no complexion, why is there no rubbing, why is there no special protection."

The reader is never certain as to what the piece is actually about. The connection between the title and the effect of the writing is quixotic, fugitive and teasing: "Pick a barn, a whole barn, and bend more slender accents than have ever been necessarily, shine in the darkness necessarily." One detects a certain tension between two rhetorical motifs, for example, between what is "suitable," appropriate, "authorized" and deemed "necessary" on the one hand, and what is "sudden," "more easily ordinarily," and perhaps more natural than has "ever been necessary," on the other. However, as the actual subject which allows these antagonistic

points of view to coexist is never particularized, the tension in the composition functions in a very generalized way. The actual configuration of the piece on the page, the sequence of nine orderly and parallel paragraph forms creates the illusion of stability and progression which is deliberately undermined by the indeterminancy of the text which never directly confronts its subject.

One can attempt to discover potential subjects, however, by responding to a possible argument that is developed in the "variety" of "semantic codes"[53] available. Pamela Hadas in "Spreading the Difference: "One Way to Read Gertrude Stein's Tender Buttons" interprets the collection "in the broad context of the differences sought by and between Gertrude Stein and her brother, of an immanent change in their living arrangements, of a change which includes Alice Toklas."[54] Hadas cites the following extract from "A Chair" as evidence of the rift which develops between brother and sister and which leads to Leo's exodus from their shared apartment: "Actually not aching, actually not aching, a stubborn bloom is so artificial and even more than that, it is a spectacle, it is a binding accident, it is animosity and accentuation" (p. 61).

Neil Schmitz, alternately, traces a leitmotif of "alogical coherence" throughout the first section of the volume which he describes as a bluntly solipsistic exploration of Stein's sexual relationship with Toklas.[55] That motif, he suggests, is engaged in "A Chair's" playful excremental and anal suggestiveness which centers perhaps around the severity and fastidiousness of Stein's still life's chair person: "it has it certainly has the same treat, and a seat all that is practiced and more easily much more easily ordinarily" (p. 19). Richard Bridgman in Gertrude Stein in Pieces ignores the potential graphics that Schmitz explores, though he notes that one of

the central contrasts that runs throughout the work formulates itself along the axis of dirtiness and cleanliness. He suggests within this context, from the variety of moods which adumbrate the whole, that perhaps Stein is affirming the risk she takes in concentrating "upon the unique identity of the object" offered "without cleaning or polishing it, or reducing it to an abstraction, or isolating it."[56]

Of course the major irony that develops through the terms Bridgeman uses is underlined by the very enigmatic and uncertain quality of the abstract translations of the work that are engendered by what he describes as Stein's unequivocal concentration "upon the unique identity of the object." In whatever ways "A Chair" might function, our ability to deal with the provocative open-endedness of the work is not advanced by appealing either to biographical preconditions or to the general ideational notation Bridgeman provides: "very likely Gertrude Stein intended to encourage moral tolerance here as well, an acceptance of doing 'dirty' things" (p. 128). The essential privacy of the work, its nonreferentiability and its inaccessibility seems central to Stein's theory of language's ability to respond to a personal and preconceptual perceptual mode. Whether one explores the work in terms of Schmitz's Rabelaisean humor, Hadas' domestic triangle, or Bridgeman's moral imperative, or simply accepts the "purity" of the piece's autonomous structure, the point for my purposes is that the kind of obscurity that Stein develops through her own grammacentricity has a great deal more to do with tensions that develop between traditional and nontraditional uses of language than it has to do with the fusion of descriptive and constructive values in Synthetic Cubism.

Picasso's Woman in a Chemise Seated in an Armchair, on the other hand, is literally about a woman in a chemise seated in an armchair. It is

constructed around the contrast between conceptual and perceptual details, a duologue that is developed in the fusion of organic and inorganic forms. One notes, for example, the interchange between the cursive flow of the woman's hair and the redoubled breasts and the geometricized forms of the face, body and limbs. Andre Breton described Picasso's blending of iconic styles as a poetic combination of hetereogenous elements (cited in Daix, p. 107), and one experiences the dialectic between the degrees of referentiability at every level in the canvas--from the careful naturalistic rendering of the scalloped petticoat, to the trompe l'oeil newspaper and the textured fabric and sensual form of the armchair. These elements work together with the hieroglyphics of the face and the radical anatomical dislocations of the body. One delights in the visual punning that abounds in the canvas, which as in Picasso's Ma Jolie brings seemingly incompatible forms into alignment. The ornamental skirt of the armchair finds its plastic counterpart in the opened pages of the book seemingly pasted on the curve of the right shoulder, a motif that is echoed in the inverted triangular fragment of wave-like rainbow-colored hair. Conceptual paradoxes enacted in visual puns confound generic boundaries to allow the figure's belly button to find its decorative siblings in the buttons which adorn the scalloped petticoat edge. Color values function descriptively and independently. A single form like the fan-like pages of the opened book simultaneously retains both literal and decorative values.

Finally, the tension between two and three dimensional values in Woman is apparent not only through the synthesis of naturalistic and geometric forms, but also through the interplay of the space illusion managed by the collage/collé influence. Things are placed behind one another to create the actual sensation of planar recession, even while the flattening of

forms dramatizes the picture plane. Picasso's manifesto canvas allows the reader to confront the implications of Cubism's expanded iconic repertoire. The imaginative dismemberment and realignment of the human body still retains even in its most hieroglyphic forms a traditional anatomical dispensation as one moves from the head to the breasts to the buttocks and the legs, just as the spatial coordinates maintain their relatedness to actual space. One gets the sense that Picasso is testing the decorative or calligraphic possibilities of his medium on the forms of visual reality, insisting, as in all works born of the Cubist esthetic, that the combination of descriptive and constructive elements, of three-dimensional illusions and flat drawing asserts the medium's referentiability. For Daix, the painting "came as proof that the new picture space functioned in direct contact with the practical space of everyday life" (p. 107).

It is this basic referentiability that Synthetic Cubism declares within and through the picture space that is not part of Stein's still lifes in Tender Buttons. "A Chair" provides a variety of possible readings, none of which can be resolved because by shaking off all habits of ordinary discourse Stein tries to make her prose operate at preconceptual associational levels. Given that it is impossible to read such writing as a coherent image of reality, given that as Perloff suggests whatever "interpretation we advance is put into question by the appearance of contradictory clues" (p. 38), and given that Stein's rhetorical strategies liberate language from its traditional referential axis and avoid any direct confrontation with its subject in any recognizable way, it becomes impossible to sanction any interartistic analogy between Stein's grammacentric divorce between language and everyday reality in Tender Buttons and Synthetic Cubism's advocacy of the medium's direct and

inquisitive contact with one's total experience of forms in actual space.

Perloff suggests a more viable affinity between Stein and the Orphic Cubism of Picabia and Duchamp. She cites Apollinaire's definition of the term he conceived to address the fantastic machinery and bizarre irreverence of Duchamp's Nude Descending a Staircase (Fig. 256) and suggests that this Surrealistic element and the kind of privacy it entails more accurately responds to the way in which Stein's develops a language that is much more responsive by design to the medium of her own sensibility than to the actual object which that sensibility caresses. The kind of "inside" that Stein's time in composition materializes depends upon qualities of perceptual naivety that render the long standing correlation between her work and what Allegra Stewart defines as a parallel "cubist vision of the object"[57] untenable. In citing Duchamp's Nude, and the peinture pure tradition this painting works out of, Perloff is advising that interartistic analogies are possible, but that one must make sure that one chooses the pictorial artifact that will make the correlation fruitful.

* * *

An analysis of the particular techniques that both Stein and Joyce develop demonstrates the extent to which critical discussions of a parallel Cubist dispensation in their works are based upon misunderstandings of the Cubist esthetic itself. These Geitesgeschichte approaches to Cubism imbue the actual movement with Modernist notions of relativity, multiplicity and nonreferentiability that violate the metaphysical and technical orientation of Cubism's affirmation of the autonomy and knowability of external reality. The very conception of a "Cubist" narrative involves a contradiction in terms for the term narrative engages a cinematic approach that is inapplicable to the actual synchronic condition that defines the

atemporality of Cubist space. It becomes apparent that the tension between sequential and spatial readings of events that Joyce deliberately establishes through techniques of discontinuity in the "Wandering Rocks" is one that does not function within Cubist art, while conversely, the tension between extra-pictorial and plastic frames of reference engaged by Synthetic Cubism's absorption of the ready-made does not function as part of Joyce's own pseudo-collage technique in "Aeolus." While Joyce disturbs the naturalistic surface by complicating its appearance, his distortions do not offer the kind of challenge to the illusions of mass, gravity and spatial relation that are sustained by the Cubist "destruction."

If the confusion that is generated by discussions of Joyce's relation to Cubist art is determined to a large extent by an unwillingness to deal with the synchronic character of Cubism's free and mobile perspective, the problems that emerge within discussions of Stein's "Cubist" techniques are engendered by the critical tendency to work only with optically-derived notions of resemblance in assessing the nonrepresentational character of Cubist forms. In so doing, critics perpetuate and complicate the misconceptions that guided Stein's own erroneous calligraphic interpretation of Synthetic Cubism. Like her, they imbue the non-lingustic phenomenon itself with syntactical and semantic possibilities that do not apply to phenomena that have no "normal" mode of signification, and they therefore tend to ignore the source of intrigue that Stein's de-semanticizing of the linguistic unit achieves. Finally, in accepting Stein's commitment to the ongoingness of forms as a valid frame of reference for Cubist art, critics overlook the fact that Stein's collocation of present-tense, pre-conceptual perceptual fragments creates portraits that are radically different in kind from the history of seeing

and knowing the Cubist synthesis recapitulates and extends in its creation of form.

CHAPTER FOUR

NOTES

[1]Louis Vauxcelles, Gil Blas, 14 November 1908, cited in John Golding, Cubism: A History And An Analysis 1907-1914, 2nd ed. (London: Faber And Faber Limited, 1959), p. 67.

[2]Andre Salmon, "Anecdotal History of Cubism," Le jeune peinture francais (Paris: Societe des Trente, 1912), cited in Chipp, p. 203.

[3]Juan Gris, cited in Daniel-Henry Kahnweiler, Juan Gris, His Life and Work, trans., Douglas Cooper (London: Lund Humphries, 1947), p. 104.

[4]---------, "Response to a questionnaire on Cubism," originally published in L'Esprit Nouveau, No. 5, February 1921, pp. 533-34. This English translation is from Kahnweiler Juan Gris, p. 138.

[5]Pierre Daix, Cubists and Cubism (New York: Rizzoli International Publications, Inc., 1982), p. 101).

[6]Maurice Raynal, "Conception et Vision," cited in Lynn Gamwell, Cubist Criticism (Ann Arbor, Michigan: UMI Research Press, 1980), p. 2

[7]Raynal, cited in Cubism, ed. Edward Fry (New York: McGraw-Hill, 1966), pp. 129-30. Though the tendency to approach Cubist art through an Einsteinian perspective becomes increasingly suspect following World War I, this viewpoint persists in interartistic analogies. Paul M. LaPorte in his 1948 article, "The Space-Time Concept in the Work of Picasso," (Magazine of Art, 41, No. 1) suggests, for example, that Picasso's multiple views affirm the presence of Einsteinian notions of relativity (pp. 26-33). His position is absorbed by Timothy Bergson in a 1977 article, "Bergson, Le Bon and Hermetic Cubism." Bergson amplifies LaPorte's lead by combining Einstein with Bergson's concept of becoming and LeBon's refutation of the indestructability of matter and concludes that Hermetic Cubism's multiple views are paradigmatic by implication "of these philosophical and scientific principles" (Journal of Aesthetics and Art Criticm, XXXVI, No. 2, 1977), 177.

[8]Albert Gleizes and Jean Metzanger, Cubism (London: T. Fisher Unwin, 1913), p. 55.

[9]Robert Rosenblum, Cubism and Twentieth-Century Art (New York: Harry N. Abrams, Inc., 1960), pp. 59-60.

[10]Pablo Picasso, "Statement, 1923," from an interview with Marius de Zayas, cited in Chipp, p. 265.

[11]Gleizes, "Ches les Cubistes," Bulletin de la vie Artistique, 1924-25, cited in Golding, p. 94.

[12]In "Conversations, 1935," Picasso uses the term "destructions" to indicate that his reformulation of the object within the picture space even while it abrogates the object's connection with its original place, nonetheless maintains the "vibration" of its former life as plastic "problems" are resolved: "In my case a picture is a sum of destructions. I do a picture--then I destroy it. In the end, though, nothing is lost; the red I took away from one place turns up somehwere else" (from an interview with Christian Zervos published as "Conversation avec Picasso," Cahiers d'Art [Paris], X, Nos. 7-10 (1935), pp. 173-78, cited in Chipp, p. 267). Picasso's reconstructions therefore maintain profound attachments to reality: "There is no abstract art. You must always start with something. Afterward you can remove all traces of reality. There's no danger then, anyway, because the idea of the object will have left an indelible mark . . . . Ideas and emotions . . . . form an integral part of it [the work], even when their presence is no longer discernible" (p. 270).

[13]For a complete discussion of Synthetic Cubism's typographic environment see Rosenblum, "Picasso and the Typography of Cubism," Picasso in Retrospect, eds. Sir Roland Penrose and John Golding (New York: Praeger Publishers, 1973), pp. 49-75.

[14]Both Gamwell and Linda Dalrymple Henderson in "New Facets of Cubism: 'The Fourth Dimension' and "Non-Euclidean Geometry' Reinterpreted," (Art Quarterly, 34, No. 4(1971), pp. 410-33) offer a detailed discussion of the inapplicability of Bergsonian and Einsteinian concepts of relativity and becoming to Cubist art. The temptation to evoke this cinematic form and other essentially Post-Cubist perspectives is a pervasive one in both literary and art criticism. For demonstrations of misrepresentations of the Cubist dispensation see Sypher, pp. 264-65, Wendy Steiner, The Colors of Rhetoric: Problems in the Relations between Modern Literature and Painting (Chicago: The University of Chicago Press, 192-96), Christopher Gray, Cubist Aesthetic Theories (Baltimore: The John Hopkins Press, 1953, p. 3), Chipp, p. 193, Daix, p. 7 and Georges Lemaitre, From Cubism to Surrealism in French Literature (Cambridge: Harvard University Press, 1941, pp. 80-92).

[15]In Cubism, for example, Gleizes and Metzanger attempt to justify Cubist art's departure from traditional concepts of mimesis by maintaining that abstraction in the logical and desired end of the movement as a whole: "Let the picture imitate nothing, let it nakedly present its motive, and we should indeed be ungrateful were we to deplore the absence of all those things--flowers, or landscape, or faces--whose mere reflection it might have been. Nevertheless, let us admit that the reminiscence of natural forms cannot be absolutely banished, as yet, at all events. An art cannot be raised to the level of pure effusion at the first step" (p. 28). Though Gamwell notes that Metzanger's and Gleizes' emphasis upon the formal basis of style was a "defensive reaction against the mounting negative criticism of cubism" in the French press (p. 17), that emphasis which tends to disregard the tension between representational and abstract elements vital to the Cubism of both Braque and Picasso has been transmitted by generations of literary critics, who speak, as does Marilyn Gaddis Rose in "Gertrude Stein and Cubist Marrative" of correlatives between the nonreferentiability of Stein's prose in Lucy Church Amiably and "abstractionist" analytical paintings (Modern Fiction Studies, 22, No.

4(Winter 1976-77), 550).

[16]Charles Bernheimer, "Grammacentricity and Modernism," Mosaic, XI, No. 1 (Fall 1977), p. 106.

[17]For a more complete discussion of the pitfalls created by the tendency to equate Modernism and Cubism on the basis of nonreferentiability see Marianne Dekoven, "Gertrude Stein And Modern Painting: Beyond Literary Cubism," Contemporary Literature, 22, No. 1(Winter 1981), 81-95 and Christine Hasenmueller, "Panofsky, Iconography and Semiotics," Journal of Aesthetics and Art Criticism, XXXVI, No. 3 (Spring 1978), 289-301.

[18]Jo-Anna Isaak, "James Joyce and the Cubist Esthetic," Mosaic, XIV, No. 1 (Winter 1981), 62-69. The tendency to minimize the actual synchronic character of Cubist painting to justify modes of analysis based on temporal sequence, and cinematic and chronophotographic methods is also evident in Rosenblum, Cubism, p. 57, Daix, p. 71, Praz, "Notes on James Joyce." Mosaic, VI, No. 1 (Fall 1972), 97-98, and Betty M. Foley, "The Ubicubist Joyce," Ball State University Forum. VII, No. 4 (Autumn 1976), 41-45.

[19]James Joyce cited in Frank Budgen, James Joyce and the Making of Ulysses (Bloomington: Indiana University Press, 1960), p. 17.

[20]David Lodge, "The Language of Modernist Fiction: Metaphor and Metonymy," Modernism 1890--1930, p. 486.

[21]Karen Lawrence, The Odyssey of Style in Ulysses (Princeton: Princeton University Press, 1981), p. 81.

—— [22]James Joyce, Ulysses (Hammondsworth, Middlesex: Penguin Books Ltd., 1968), p. 226.

[23]Clive Hart and Leo Knuth, A topographical guide to James Joyce's Ulysses, 2 Vols. (Colchester England: A WAKE Newsletter Press, 1975).

[24]Joyce, Letters, ed. Stuart Gilbert (New York: The Viking Press, 1957), p. 179.

[25]Both Rosenblum in Cubism (p. 101) and Foley (p. 45) for example argue that Ulysses shares a doctrine of equality with Cubism.

[26]Archie K. Loss, "Joyce's Use of Collage in 'Aeolus,'" Journal of Modern Literature, IX, No. 2, 177, 1981-82.

[27]Robert Bartlett Haas, "A Transatlantic Interview-1946," A Primer for the Gradual Understanding of Gertrude Stein (New Haven and London: Yale University Press, 1978), p. 31.

[28]Stein, Picasso (London: B.T. Botsford, Ltd., 1946), pp. 46-47.

[29]Gertrude Stein, "Henry James," Four In America (New Haven, Connecticut: Yale University Press, 1947), p. 119.

[30]For a more complete demonstration of Stein's grasp of the way in

which modern art challenges an open window concept see her "Pictures," Lectures In America (New York: Random House, 1935, pp. 59-90).

[31]Donald Sutherland, "Gertrude Stein and the Twentieth Century," A Primer for the Gradual Understanding of Gertrude Stein, pp. 146-47.

[32]"A Long Gay Book," Matisse Picasso and Gertrude Stein with two Shorter Stories (also known as G.M.P.) (Barton, Berlin, Millerton: Something Else Press, 1972), p. 18.

[33]------, The Making of Americans, Selected Writings of Gertrude Stein, ed. Carl van Vechten (New York: Random House, 1962), p. 266.

[34]------, The Making of Americans: the Hershland Family (Paris 1925; condensed version, New York: Harcourt Brace and Company, 1934), p. 395.

[35]------, "Composition as Explanation," Selected Writings, p. 522.

[36]------, "Portraits and Repetition," Lectures In America, p. 174.

[37]Steiner, Exact Resemblance to Exact Resemblance: The Literary Portraiture of Gertrude Stein (New Haven and London: Yale University Press, 1978), p. 52.

[38]Stein, "What are Master-Pieces and Why Are There So Few of Them," What Are Masterpieces (New York: Pitman Publishing Corporation, 1970), p. 90.

[39]------, "Plays," Lectures In America, pp. 104-05.

[40]------, The Autobiography of Alice B. Toklas, Selected Writings, p. 199.

[41]------, The Geographical History of America or the Relation of Human Nature to the Human Mind (New York: Random House, 1936), p. 27.

[42]Kenneth Burke, "Engineering with Words, "The Dial, LXXIV (April 1923), p. 410. This concept is used by B. L. Reid in Art By Subtraction: A Dissenting Opinion of Gertrude Stein (Norman: University of Oklahoma Press, 1958) to articulate his enthusiastic derision of the ambiguity of the Steinan subject.

[43]Randa Dubnick, The Structure of Obscurity: Gertrude Stein, Language and Cubism (Urbana and Chicago: University of Illinois Press, 1983), p. 20.

[44]Sutherland, Gertrude Stein: A Biography of Her Work (New Haven, Connecticut: Yale University Press, 1951), pp. 12, 54-55, 59, 117, 200-01. For similar cinematic readings of the Cubist synthesis see Steiner's discussion of the "atemporal present" in Exact Resemblance, pp. 141-45, Norman Weinstein's application of Futurist notions of succession to both Cubism and Stein in Gertrude Stein and the Literature of the Modern Consciousness (New York: Frederick Unger Publishing Co., 1970), pp. 21-22, L. T. Fitz's argument for the preconceptual perceptual now in "Gertrude

Stein and Picasso: The Language of Surfaces" (American Literature, 45 (1973)), 228-37, and Praz's fait accompli endorsement of Sutherland's position in Mnemosyne, pp. 208-10.

[45]Stein, "Orta Or One Dancing," Two: Gertrude Stein and her Brother and Other Early Portraits 1908-1912, Vol. I of The Unpublished Writings of Gertrude Stein (New Haven, Connecticut: Yale University Press, 1951), p. 301.

[46]-----, "Picasso," Selected Writings, p. 335.

[47]Kahnweiler, "Introduction," Painted Lace And Other Pieces 1914-1937, Vol. V of The Unpublished Writings of Gertrude Stein, trans. Donald Gallup (New Haven, Connecticut: Yale University Press, 1955), p. XI.

[48]Hoffman, The Development of Abstractionism in the Writings of Gertrude Stein (Philadelphia: University of Pennsylvania Press, 1965), p. 165.

[49]Stein, Everybody's Autobiography (New York: Cooper Square Publishers, Inc., 1971), pp. 179-80.

[50]-----, "A Little Bit Of A Tumbler," Tender Buttons: Objects, Food, Rooms (1914; rpt. New York: Gordon Press, 1972), p. 23.

[51]Braque, cited in John Malcolm Brinin, The Third Rose (London: Weidenfeld and Nicolson, 1960), p. 139.

[52]Stein, "Poetry and Grammar," Lectures in America, p. 229.

[53]Marjorie Perloff, "Poetry as Word-System: The Art of Gertrude Stein," American Poetry Review, 8, No. 5 (1979), 34-35.

[54]Pamela Hadas, "Spreading the Difference: One Way To Read Gertrude Stein's Tender Buttons," Twentieth Century Literature, 24, No. 1 (Spring 1978), 57-75.

[55]Neil Schmitz, "Gertrude Stein as Post-Modernist: the Rhetoric of Tender Buttons," Journal of Modern Literature, 3, No. 5 (July 1974), 1206.

[56]Richard Bridgman, Gertrude Stein in Pieces (New York: Oxford University Press, 1970), pp. 127-29.

[57]Allegra Stewart, Gertrude Stein And The Present (Cambridge Massachusetts: Harvard University Press, 1967), p. 176. In a parallel way Brinin argues that Stein's desire to describe the inside of things as if seen from the outside offers "opaque literary exercises that" function as "the equivalents for the inside-out still lifes of Cubist painters" (p. 152).

CONCLUSION

In attempting to identify the kinds of verbal strategies that might function as correlatives for pictorial techniques, one gains a clearer perception of the potential use of a comparative method in literary criticism. Conversely, one becomes sensitive to the kinds of abuse that can result when pictorial terminology is applied to the verbal arts without sufficient regard given to actual nature and function of the terms that are appropriated. In arguing for affinities between Modernist literature and an Impressionist perspective, for example, critics have often ignored Impressionist art's continuing fidelity to the naturalistic surface and photographable realities, and have therefore imbued the Impressionist optic and the naivety of its recording eye with subjective values that do not obtain. Not only have Impressionist canvasses been selected to adumbrate essentially non-Impressionist principles of vision in narrative works, but often the actual nature of the Impressionist surface verbal artists really do and can sustain in their own mediums has been overlooked.

When a comparative method is misapplied because the basic conventions of the media are not respected it can lead to an error as serious as that which evolves when Cubist methods of construction are used to analyze Joyce's techniques of narrative discontinuity in Ulysses. This misapplication leads critics to define the illusion of simultaneity that Joyce achieves through the fragmentation and multiplication of perspectives

in terms of Analytical Cubism's optical synthesis of disparate points of view. In asserting this correspondence, critics tend to disregard the source of intrigue that is developed as Joyce approximates a spatial illusion in an essentially diachronic form. Further, to make the analogy work, critics demand that the actual synthesis that does take place in the synchronic medium perform a narrative function it never intends.

When qualitative differences are acknowledged and the pictorial context clearly defined, the interart analogies that do develop can be mutually clarifying. Post-Impressionism's challenge to the open-window as the prevailing perspective convention in the plastic arts, for example, takes the form of a reunification of both optic and haptic sensibilities. This reintegration, which is indicative of the plastic artist's emphasis upon the two-dimensional reality of the canvas itself, finds its correlative in certain Modernist writers who recognize, as well, the autotelic character of their art form and who deliberately amplify the haptic dimensions of the landscapes they create to indicate that visible and surface realities no longer define their notions of verisimilitude. At the same time, the expressive use of the open window to intensify the dualism of here and there that is integral to the dream of lost wholeness in Expressionist art finds its correlative in Modernist writers who explore similar themes as a divergence in perspective and who allow the window itself to disclose alternate realities that bring dream and mythic perspectives to bear upon the historical present.

These analogies simply suggest that certain linguistic and plastic phenomena share a common orientation and correlative technique and that an understanding of that correspondence depends upon the careful annotation of the terms of reference used to establish the analogy. With this framework

intact, it might be equally interesting to explore the apparent fusion of Surreal and real elements that seem to work within Joyce's "Philosophical Brothel" in the "Circe" chapter of Ulysses.[1] Through its extreme refeaturing of the human face and figure, and its haunting integration of cosmic and tragic grotesquerie, the chapter seems to provide parallels for the techniques Beckmann works with to express his absorption with nightmare and metamorphosis. As critics consistently refer to the Surrealistic dimensions that are engaged as the denotated world collapses in Stein's prose, it might be beneficial to analyze the kind of affinity that exists between the Surrealist manifesto and form and Stein's private performances in Tender Buttons. As Duchamp's Nude Descending A Staircase is the canvas that Anais Nin herself suggests as the counterpart for A Spy In The House of Love,[2] it might be equally fruitful to explore the way in which Duchamp's chronophotographic technique and disenchantment with Futurism's aggressive modernity can in fact relate to Nin's fascination with the process of reification that affects her own potentially iron maiden Sabina.

The method developed here has applicability for poetic forms as well. When one understands the nature of Cubism, for example, one recognizes the pitfalls of assuming a correlation between the symbolic "fragments" T. S. Eliot's persona has "shored against" his ruin in The Waste Land and those collated in Cubist canvases to reveal conceptions of form. In "Modernist Art Techniques in The Waste Land," Jacob Korg posits this kind of analogy without realizing that Eliot's symbolic perspective and Picasso's formal one lead to antithetical ends even though a collage technique is common to both created realities.[3] In "T. S. Eliot and the Cubists," David Tomlinson similarly argues that Picasso's Woman in a Chemise Seated in an Armchair provides a paradigm for the second section of The Waste Land because Eliot,

though "with more rigorous philosophical intent, has built up his conceptual picture by combining fragmented memories of great seductions in literature . . . . These are overlaid and intercut in precisely the same manner as in Picasso's picture, except Eliot's combining memory is not that of a single human observer but of a whole cultural tradition."[4] Actually, the distinctions Tomlinson himself raises indicate the extent to which Eliot's symbolic fragments and allusive method are at odds with rather than in keeping with pictorial frames of analysis.

It is not enough to base one's sense of correspondences upon a similar technique of juxtaposition, unless that technique serves a similar function in both media under comparison. Not all juxtapositions are Cubist in intention. If the Analytical synthesis in Cubist art is to have any meaning in interart analogies, one can not read into its processes of destruction and reconstruction symbolic and thematic values that violate the cerebral and dispassionate nature of the Cubist artist's delineation of the mundane objects in his immediate environment.

For the same reason, one has to revaluate Benamou's claim that Wallace Stevens' "Thirteen Ways of Looking At a Blackbird" engages the "multiple perspective of the Cubist, the dance round the object,"[5] just as one must clarify the way in which the term Impressionism is used by W. V. O'Connor in his discussion of Stevens' poetry. While Benamou, on the one hand, ignores the spatial form of the actual Cubist synthesis, O'Connor, on the other, infuses Impressionism's fascination with surface appearances with the ennui that is intrinsic to the fin de siecle estheticism and exoticism of Pater and Aubrey Beardsley. Interestingly, O'Connor opens his discussion by noting that while "Impressionism is a tricky word in literary criticism," he has "no intention of trying to define it" as he explores

Stevens' Americanized Impressionism.[6] The kind of confusion O'Connor's actual blending of partial definitions therefore creates epitomizes the shortcomings of this kind of cavalier attitude.

When terms are clearly defined and the metaphoric nature of the analogies consistently acknowledged, a comparative method for poetry has positive value. Thus, for example, Bram Dijkstra discusses the essential differences between the poetry of Stevens and William Carlos Williams by exploring the divergence between them in terms of their alternate responses to the concrete reality that artists like Duchamp and Braque make contact with in their canvases.[7] Henry Sayre's concentrated focus on the way in which the plastic point of view intrinsic to Duchamp's revaluations of ready-made realities in Urinal might relate to Williams' imaginative transvaluation of the commonplace in a poem like "The Red Wheelbarrow" is equally effective because Sayre's perspective is informed and his analysis specific.[8]

With this sense of specificity and exactitude engaged, a comparative method could perhaps clarify the sense of the nonhuman that functions in Robinson Jeffers' poetry by seeing to what extent his renunciation of a human perspective in his realization of landscape forms coincides with the techniques Expressionist artists use to actualize the pragmorphic pathetic in their own canvasses. One might explore, as well, the relationship that seems to be suggested between the plastic point of view that functions within concrete poetry and the "narrative" impulse which develops in Klee's calligraphic compositions.

It is hoped that the parameters established within this study provide a clearer indication of how these and other analogies might be developed, and that the potential benefit of Horace's casual simile, ut pictura poesis,

might be more systematically extended.

CONCLUSION

NOTES

[1]This was part of the original title that Picasso conceived for The Demoiselles d'Avignon canvas, and its thematic implications were at least partially effaced in the series of transformations the painting underwent as Picasso excized the literary associations in the work itself. For a lengthy discussion of the metamorphosis see Leo Steinberg, "The Philosophical Brothel," Parts 1 and 2 Art News, 71, Nos. 5-6 (Sept.-Oct. 1972), 20-29, 38-47.

[2]This correspondence is suggested by Nin in her chapter on "Abstraction" in The Novel of the Future: "I used Duchamp's painting "Nude Descending a Staircase" to express dissociation of the personality" in the House of Love (New York: The Macmillan Company, 1968), p. 31.

[3]Jacob Korg, "Modernist Art Techniques in The Waste Land," Twentieth Century Interpretations: A Collection of Critical Essays on "The Waste Land", ed. Jay Martin (Englewood Cliffs, New Jersey: Prentice-Hall Inc., 1968), pp. 87-89.

[4]David Tomlinson, "T. S. Eliot and the Cubists," Twentieth Century Literature, 26, No. 1 (Spring 1980), 79.

[5]Michel Benamou, "Wallace Stevens: Some Relations Between Poetry and Painting," Comparative Literature, 11(1959), 50.

[6]W. V. O'Connor, "Wallace Stevens: Impressionism in America," Revue des Langes Vivantes, 32(Jan.-Feb. 1966), 66.

[7]Bram Dijkstra, "Wallace Stevens and William Carlos Williams: Poetry, painting and the function of reality," Encounters: Essays on Literature and the Visual Arts. Ed. John Dixon Hunt (New York: W. W. Norton & Company, Inc., 1971), pp. 156-72.

[8]Henry M. Sayre, "Ready-mades and Other Measures: The Poetics of Marcel Duchamp and William Carlos Williams," Journal of Modern Literature, 8, No. 1 (1980), 3-22.

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ILLUSTRATIONS

Figure 1. Claude Monet, Impression, Sunrise, 1874.

Figure 2. Pascal-Adolphe-Jean Dagnan-Bouveret, An Accident, 1879.

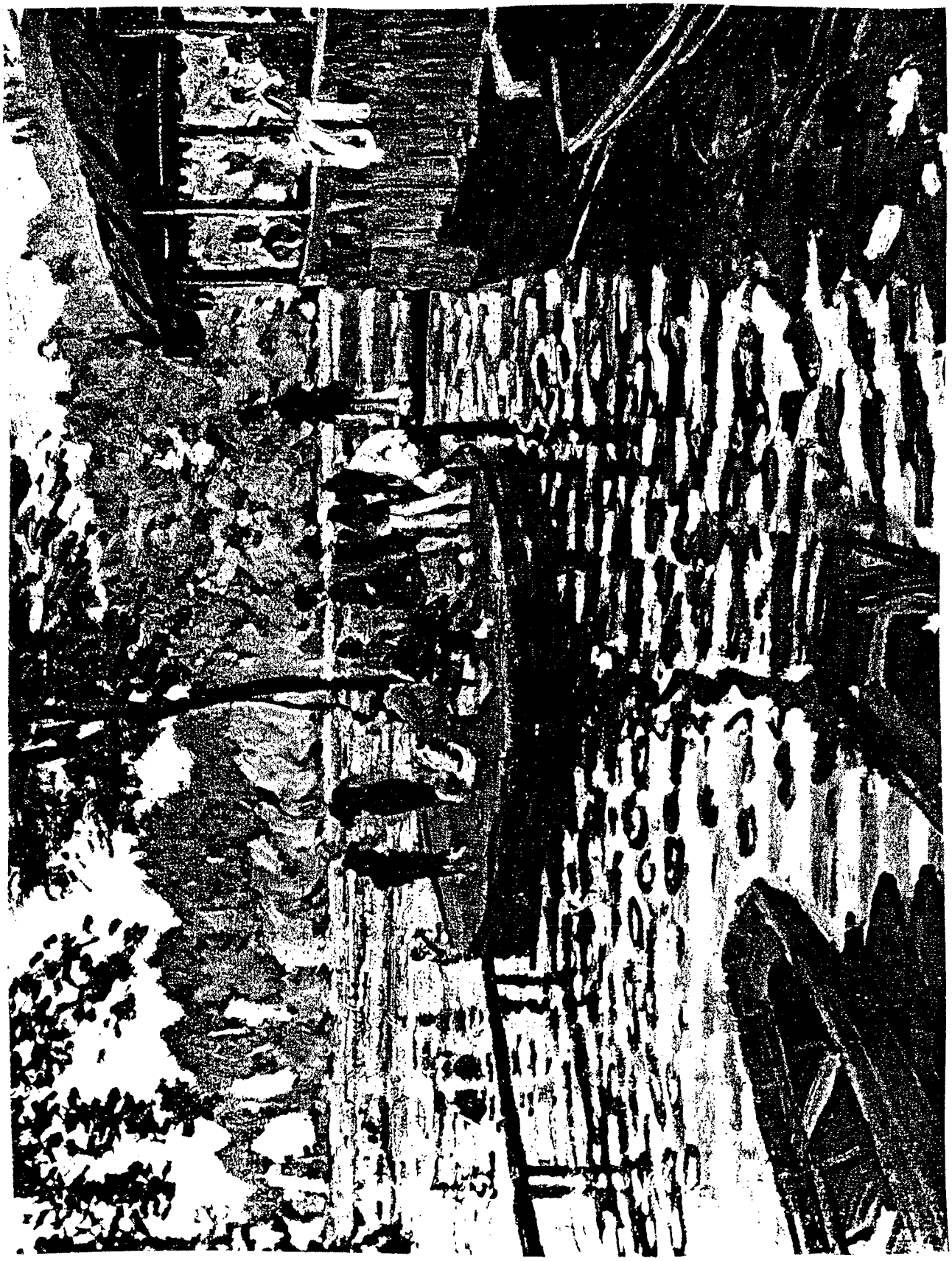

Figure 3. Claude Monet, La Grenouillère, 1869.

Figure 4. Camille Pissarro, Femme Dans Un Clos, 1887.

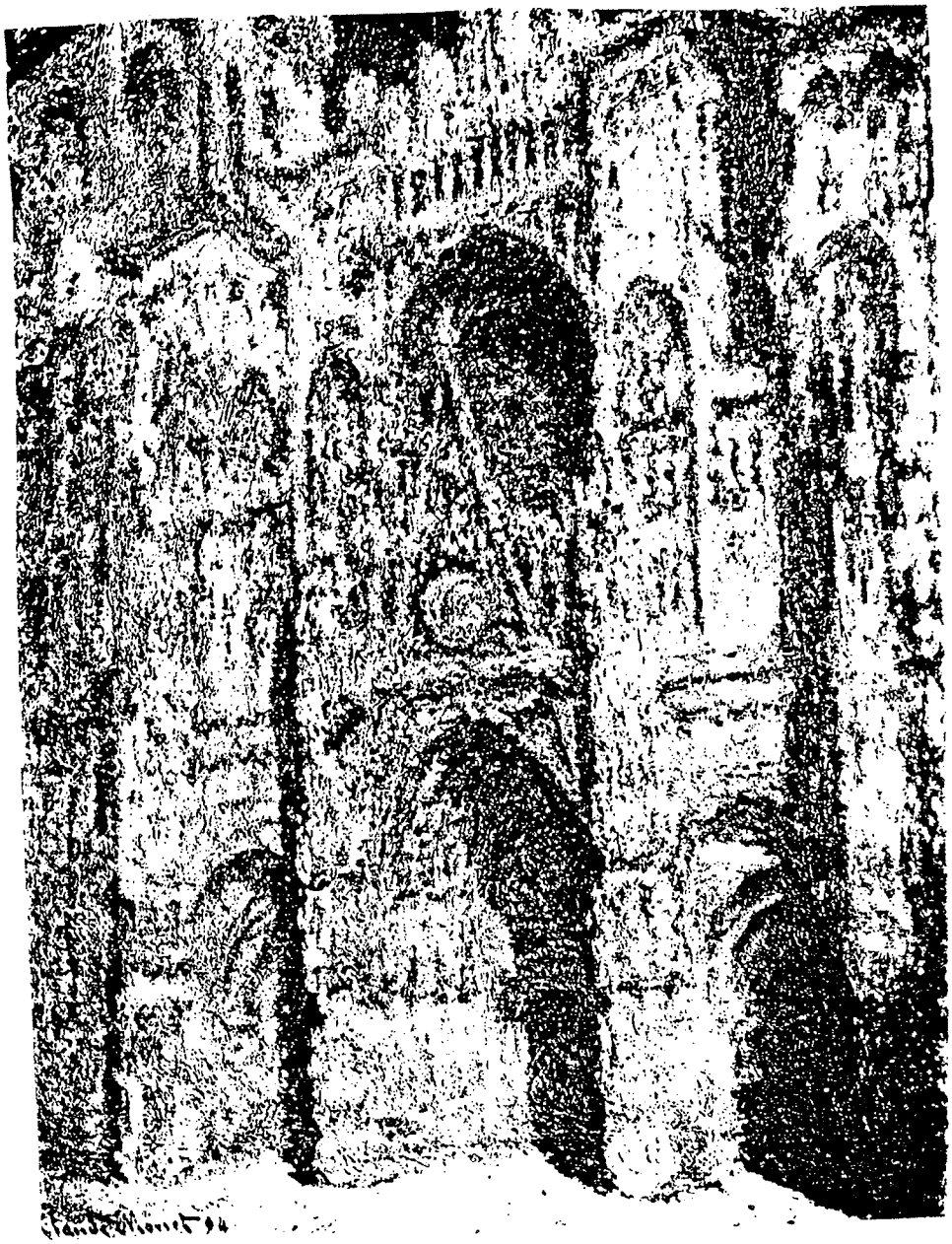

Figure 5. Claude Monet, Rouen Cathedral: Full Sunlight, 1894.

Figure 6. Auguste Renoir, The Swing, 1876.

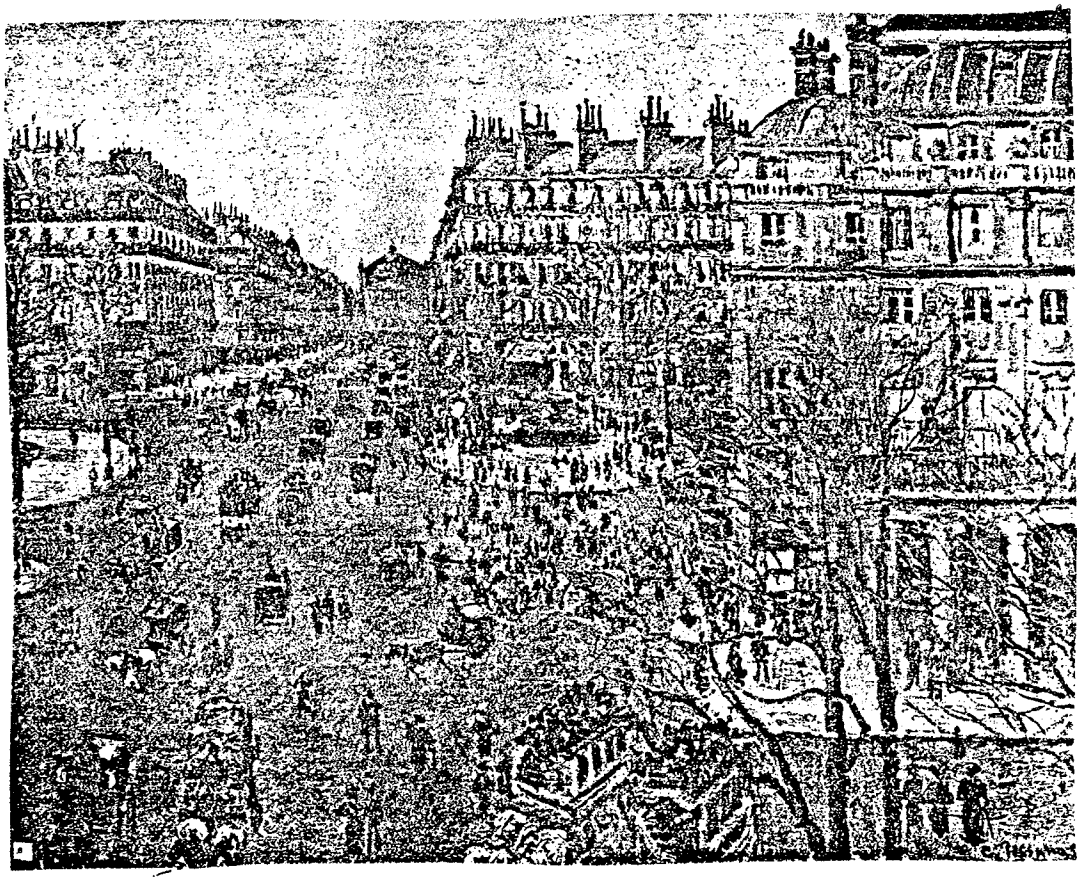

Figure 7. Camille Pissarro, The Place du Théâtre Francaise, Sunshine, 1878.

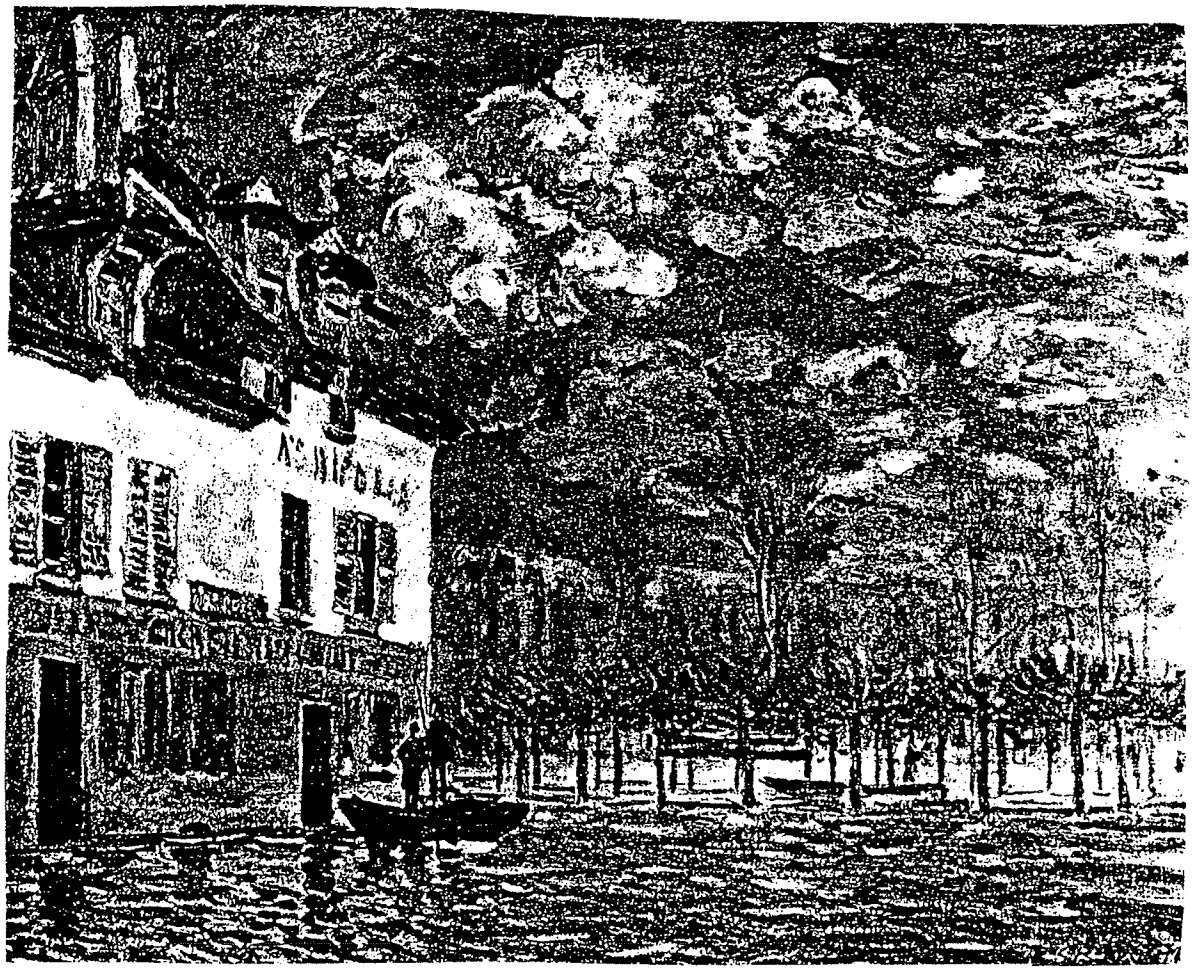

Figure 8. Alfred Sisley, Floods At Port-Marly, 1876.

Figure 9. Alfred Sisley, Effet De Neige, Le Chasseur, 1873.

Figure 10. Camille Pissarro, Boulevards extérieurs, effet de neige, 1879.

Figure 11. Auguste Renoir, Place Clichy, c., 1880.

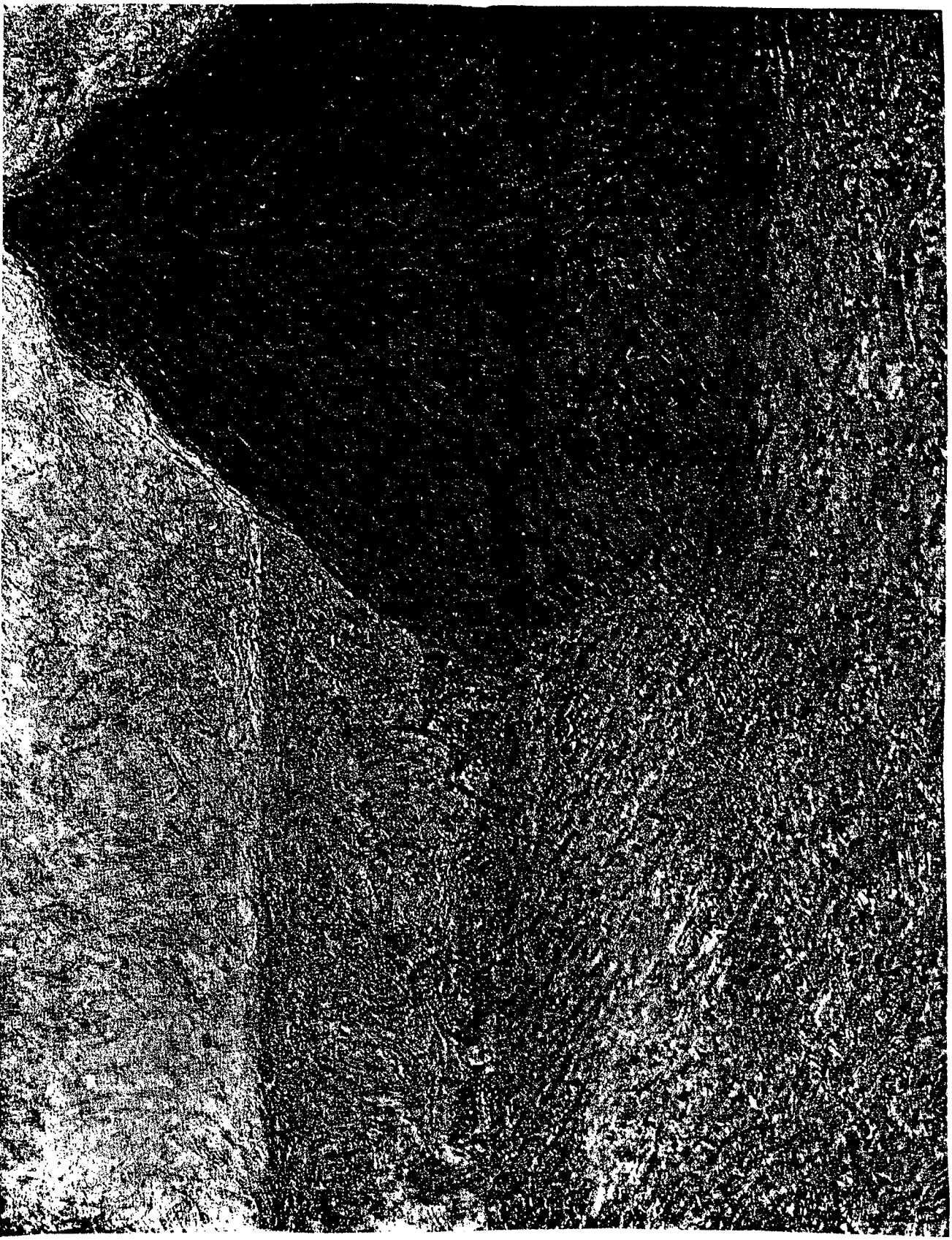

Figure 12. Claude Monet, Haystack At Sunset Near Giverny, 1891.

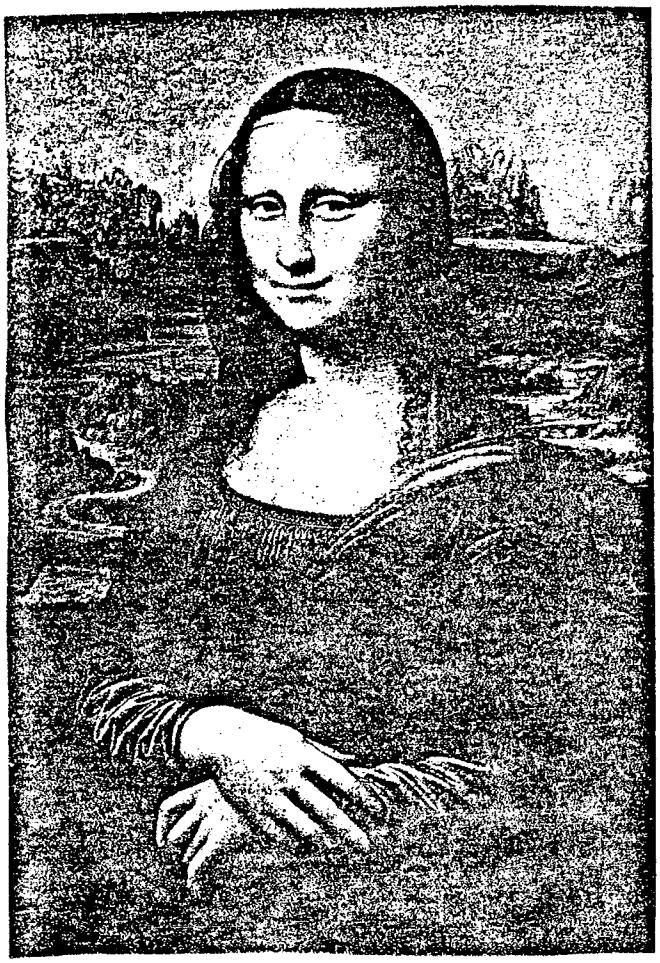

Figure 13. Leonardo Da Vinci, La Gioconda, c., 1503-05.

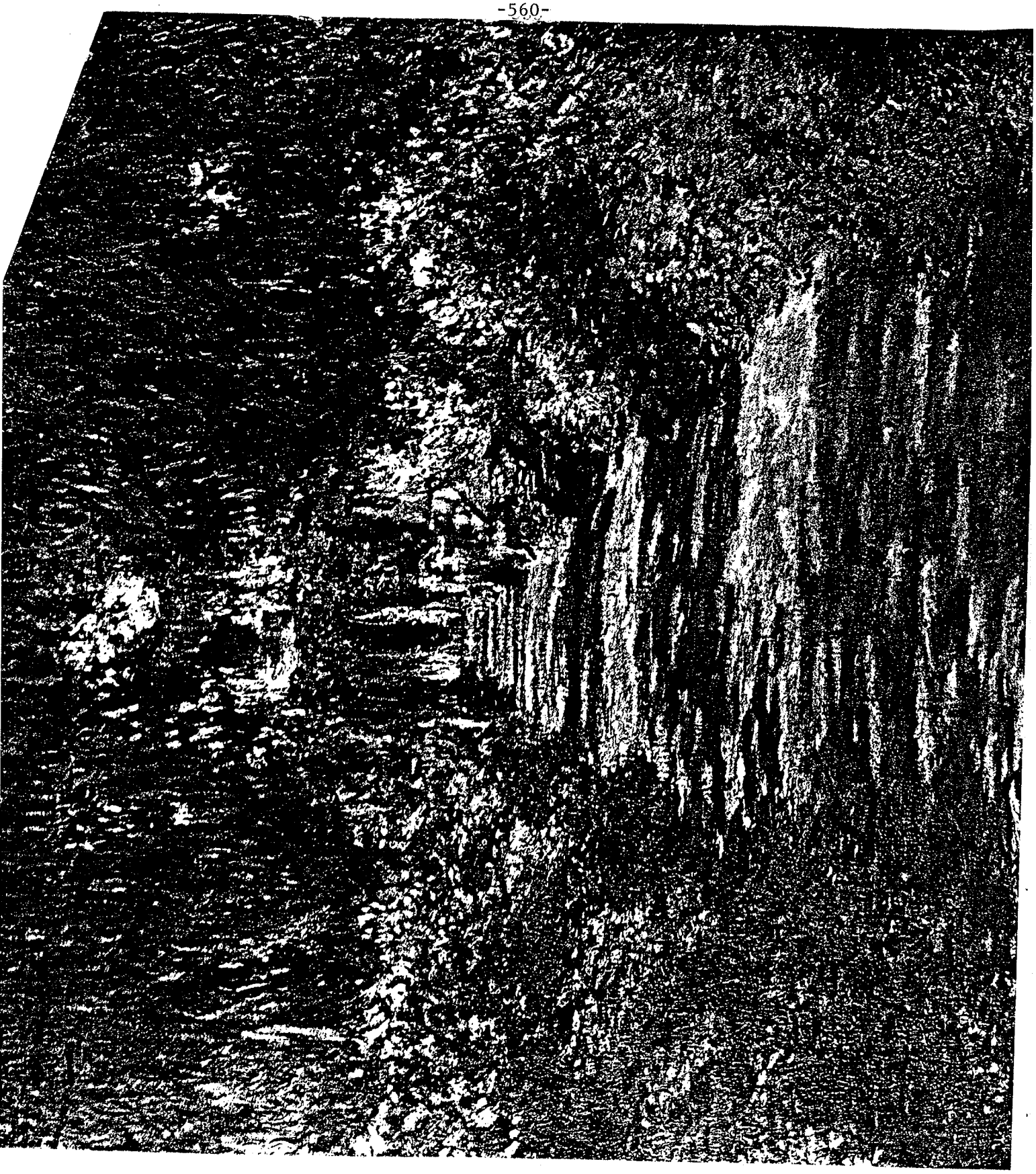

Figure 14. Claude Monet, The Garden, Giverny, 1902.

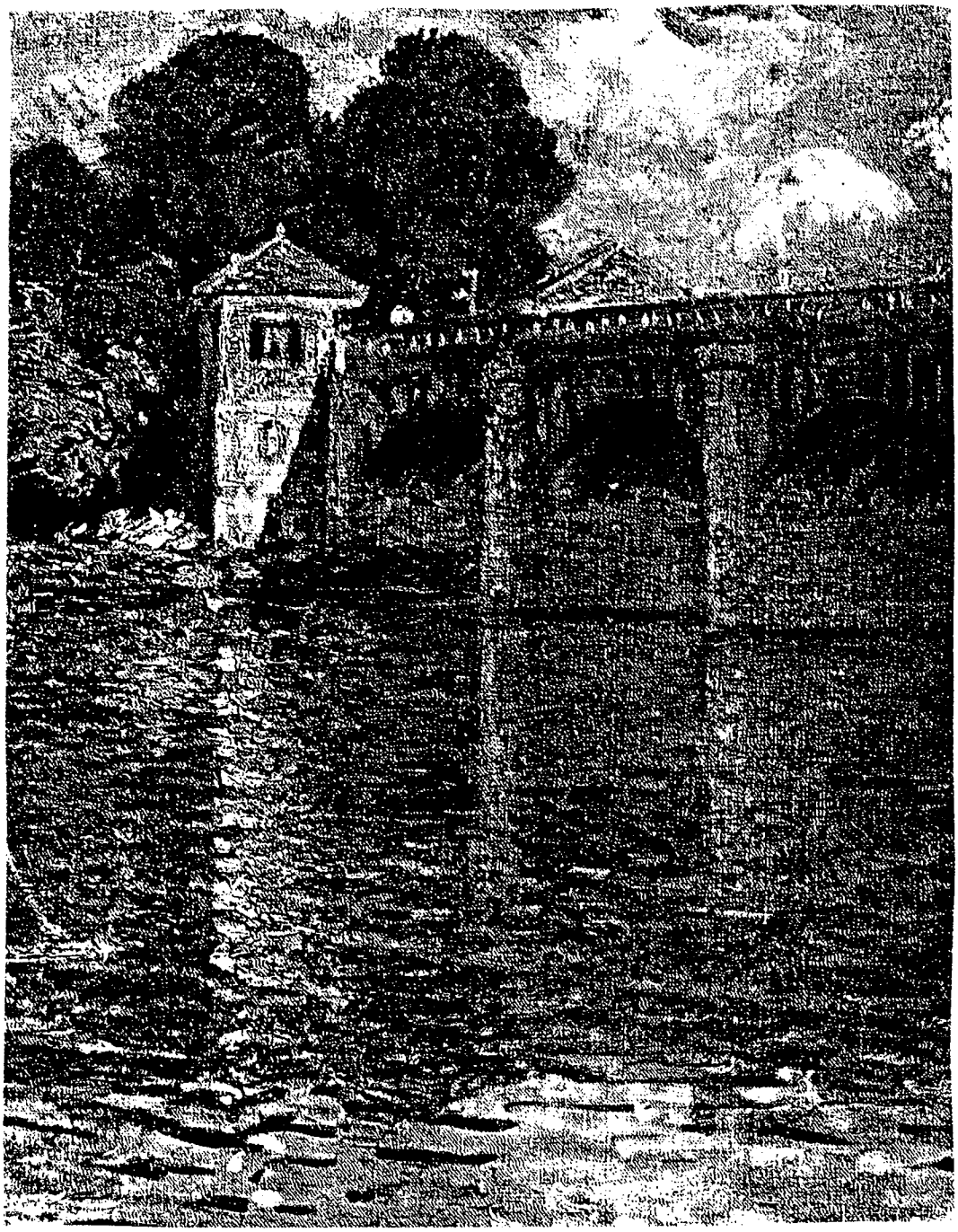

Figure 15. Claude Monet, Le pont d'Argenteuil, fragment, 1874.

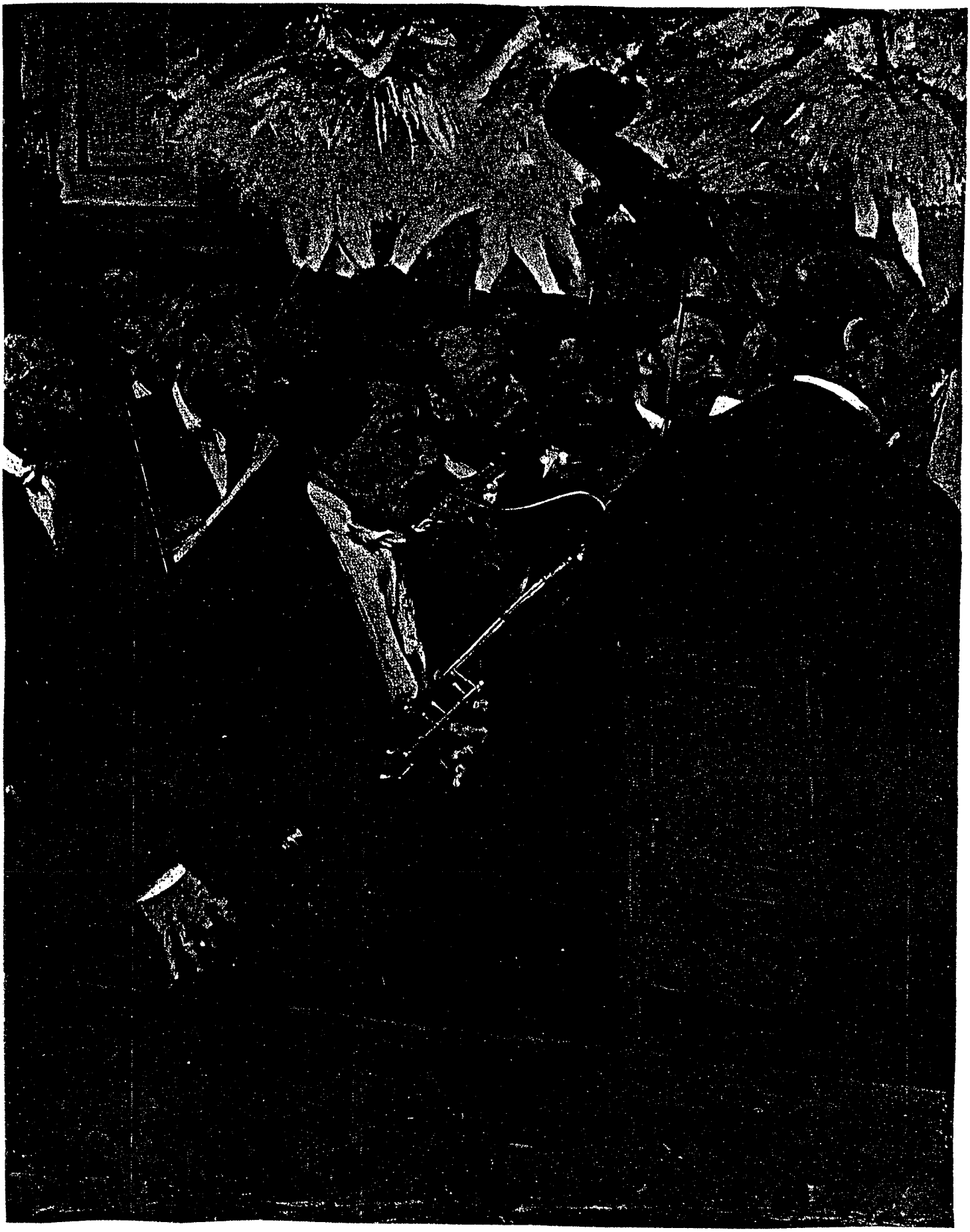

Figure 16. Edgar Degas, Musiciens A L'Orchestre, 1868.

Figure 17. Claude Monet, La rue Montorgeuil pavoisée, 1878.

Figure 18. Edouard Manet, Monet Painting in His Floating Studio, 1874.

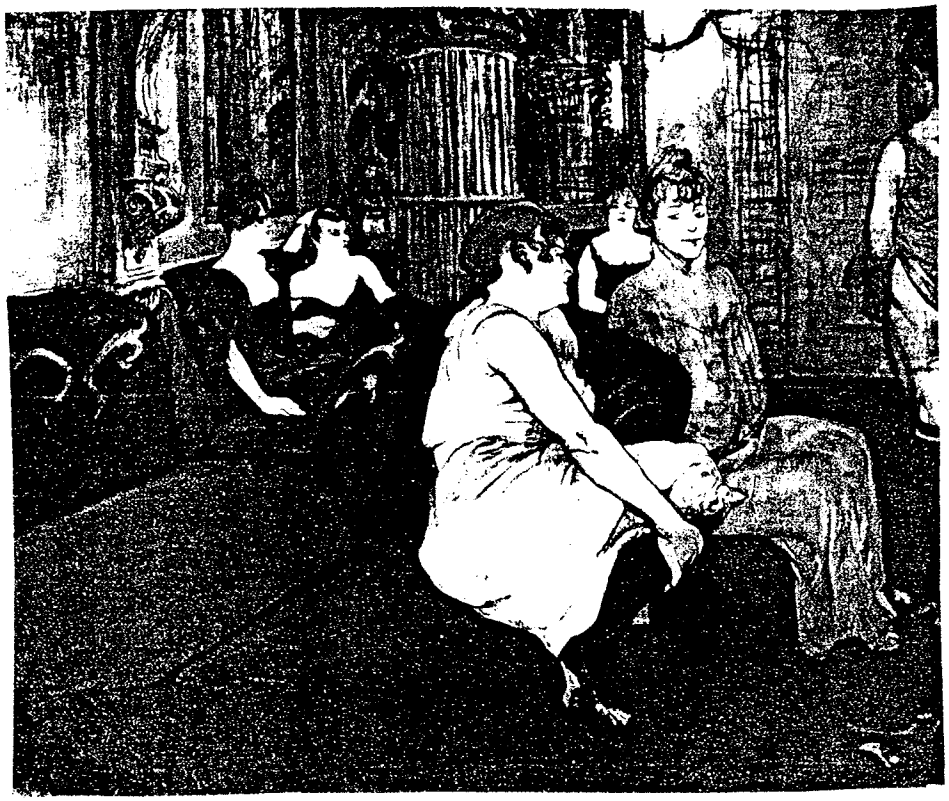

Figure 19. Toulouse-Latrec, In the Salon, rue des Moulins, 1894.

Figure 20. Auguste Renoir, La Loge, 1874.

Figure 21. Auguste Renoir, Dancing at the Moulin de la Galette, 1876.

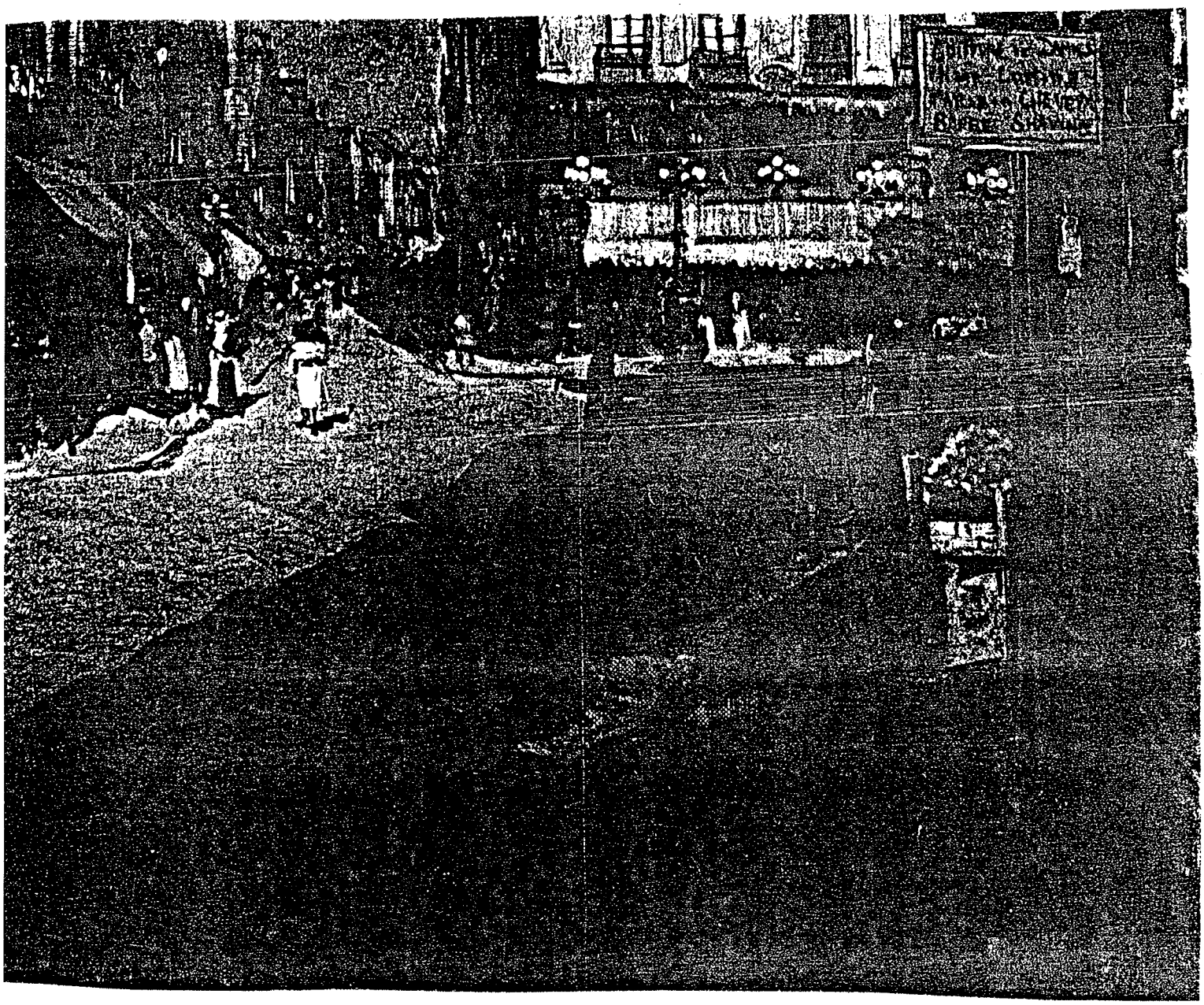

Figure 22. Walter Sickert, Café des Tribanaux, Dieppe, c., 1900.

Figure 23. Claude Monet, Rue de la Bavolle, Honfleur, 1864.

Figure 24. Edgar Degas, Spartan Youths Exercizing, entire and detail, 1860.

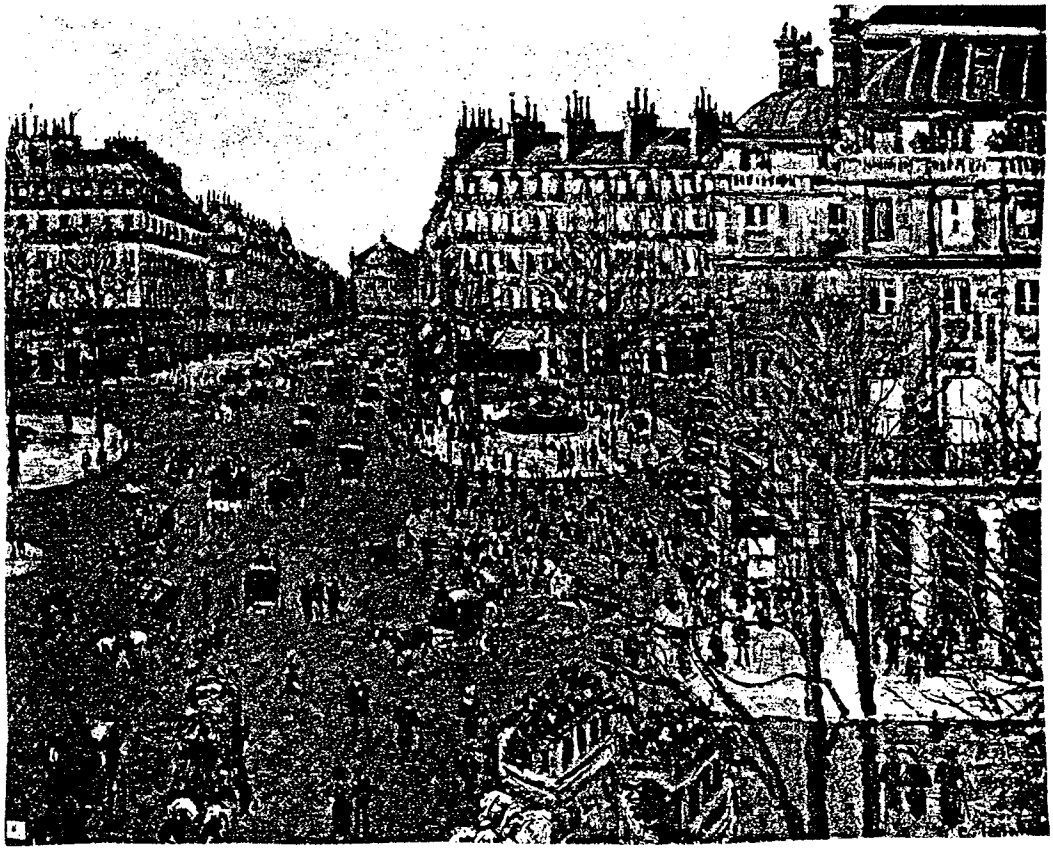

Figure 25. Camille Pissarro, The Place du Théâtre Francoise, Sunshine, 1898.

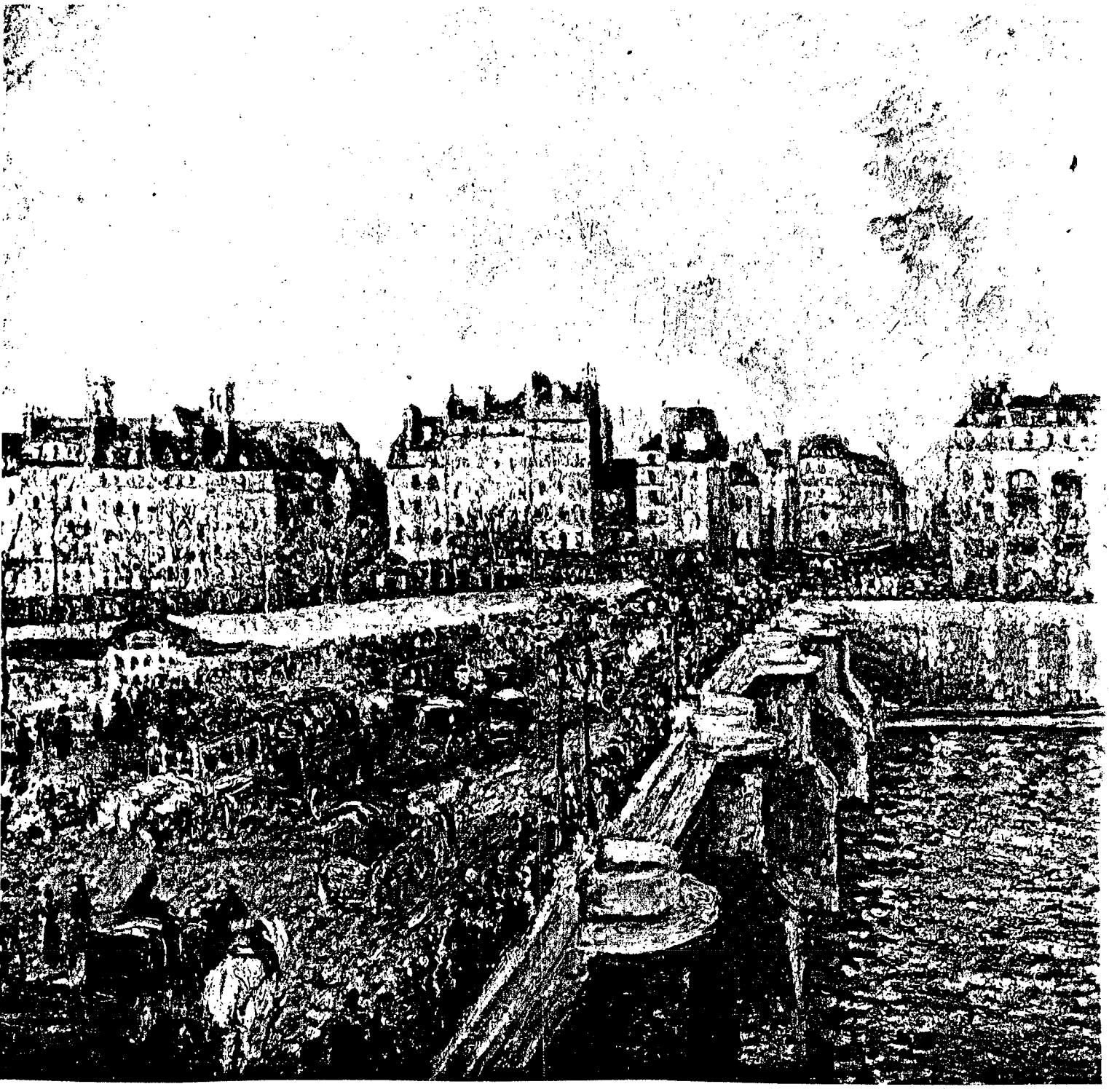

Figure 26. Camille Pissarro, Le Pont Neuf, 1901.

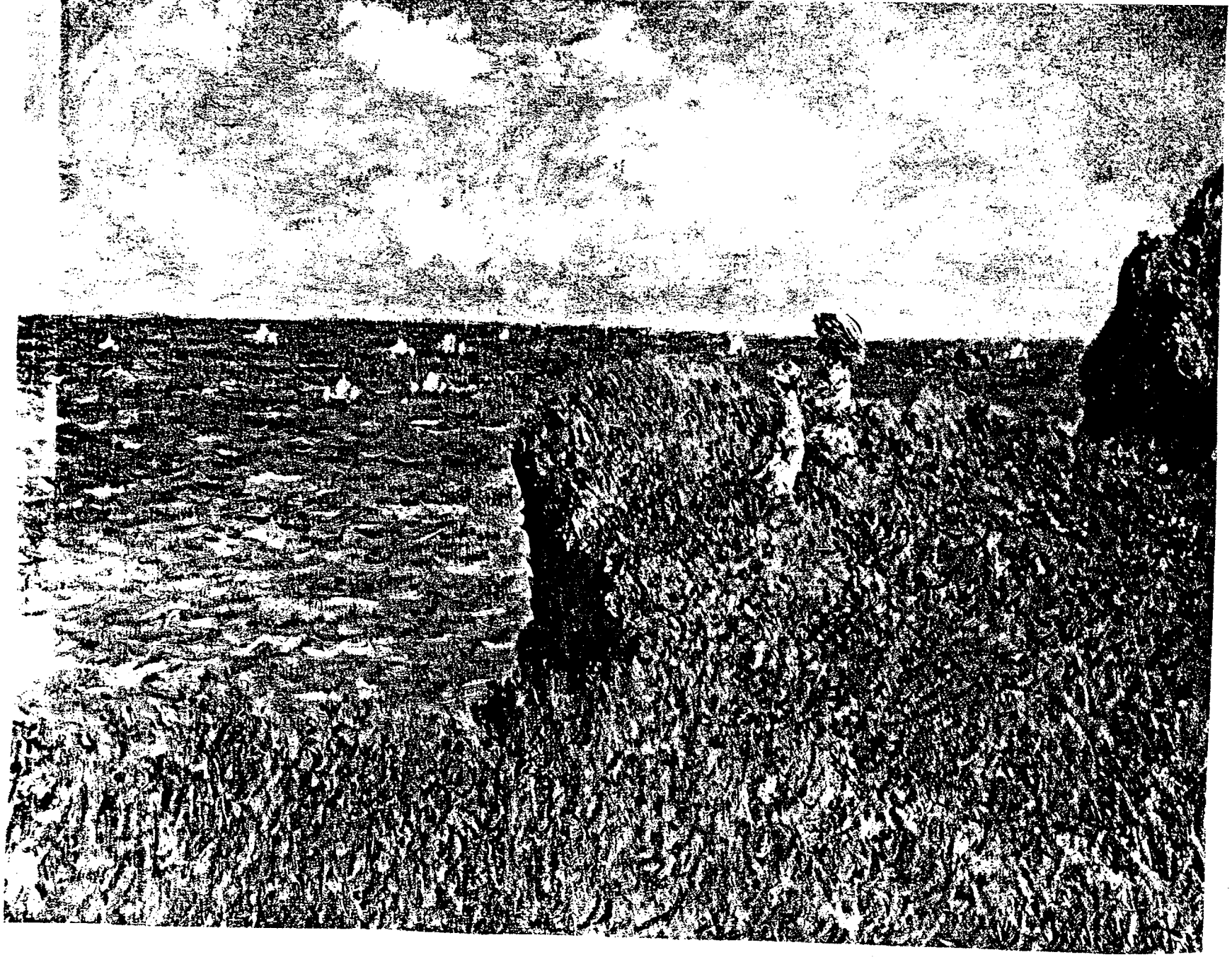

Figure 27. Claude Monet, The Cliff Walk, 1882.

Figure 28. Claude Monet, Rouen Cathedral: The Façade At Sunset, 1894.

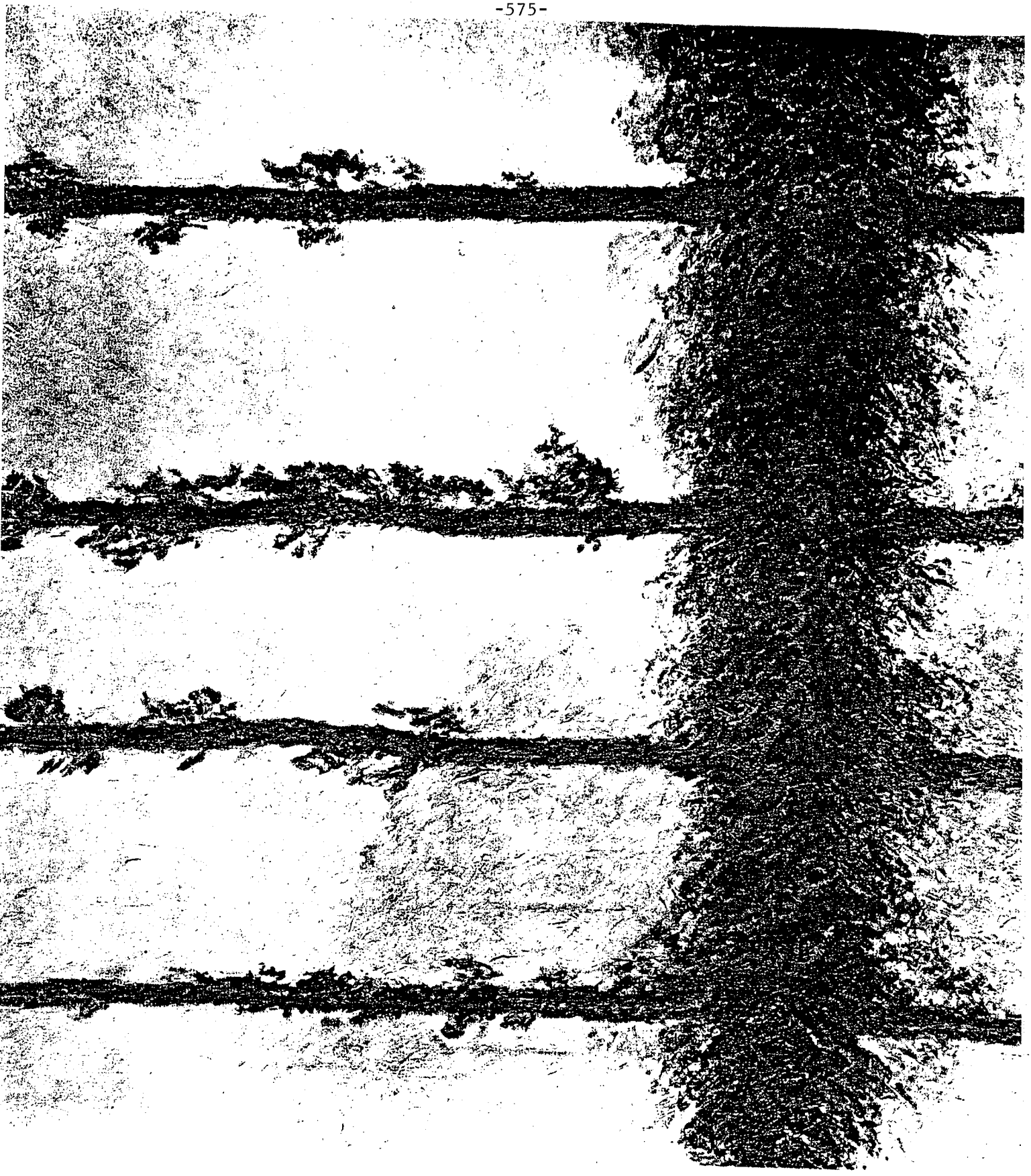

Figure 29. Claude Monet, The Four Poplars, 1891.

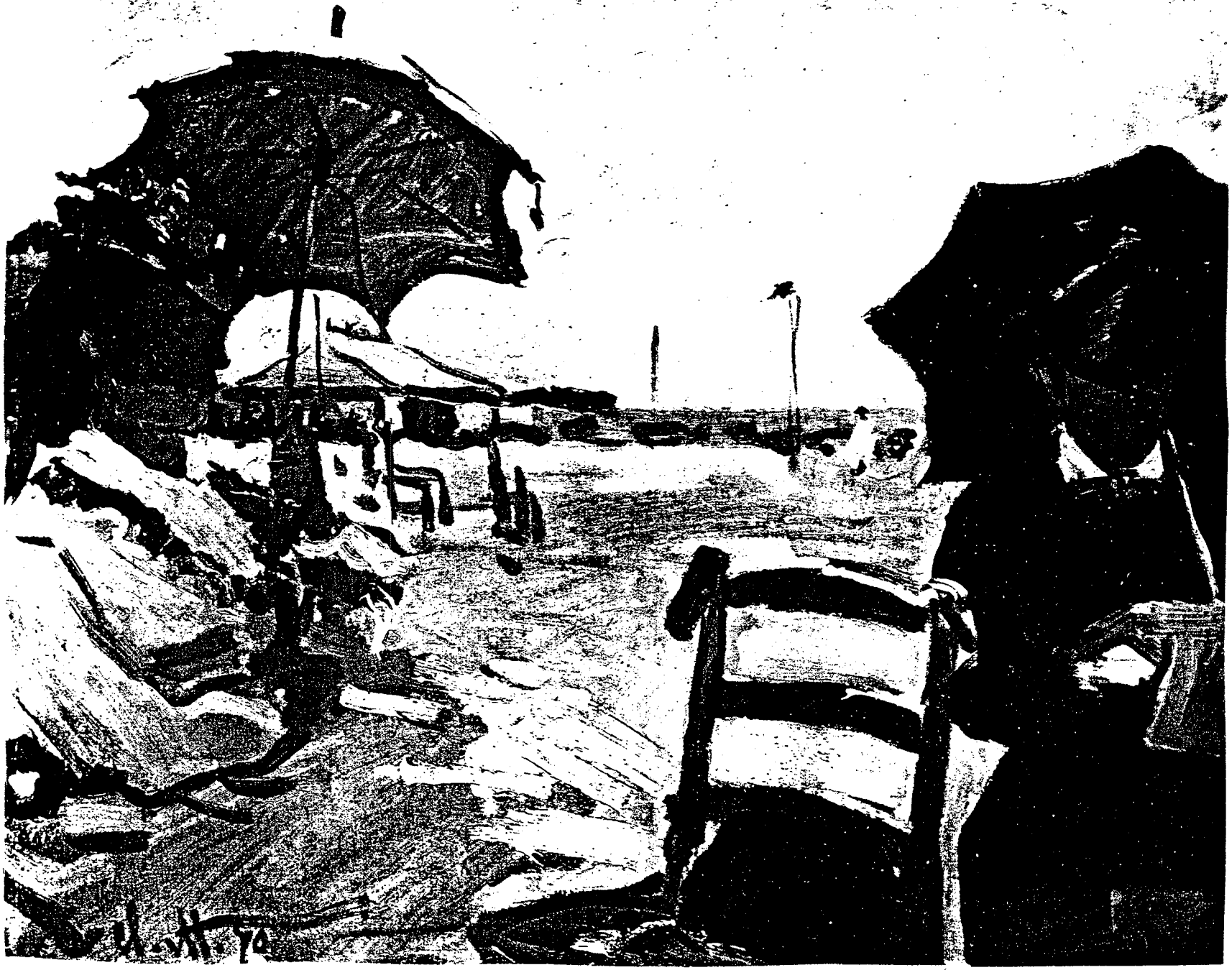

Figure 30. Claude Monet, On the Beach, Trouville, 1870.

Figure 31. Edgar Degas, Le Café-Concert, c., 1877.

Figure 32. Edgar Degas, Au Théâtre, 1880.

Figure 33. Auguste Renoir, Jeune Fille A Sa Fenêtre, c., 1870.

Figure 34. Auguste Renoir, Madame Choquet Lisant, 1876.

Noon.

Dis de bad time of de day. Oh, yes.

Huh?

Oh, yes. Mon got no shadder. Very dangerous time. Cause de shadders of de dead is flyin round, lookin for people dat don't have no shadder.

Afternoon.

De old people, dey taught me. I was just a boy dat loved to keep old people company. I loved to know something about de old people and de old ways. I loved . . .

Wodie sits up smiling, starts to speak again, sees Byrum, stops. He lies back again beside the turtle.

I dyin, Speedy.

Not Speedy, mon. Not dis year, anyways. I goin home.

Speedy winks at Byrum, but Byrum turns away.

Yah, mon. Been goin home all of my life, seem like, and dis time I meanin to remain.

Dark.

Byrum?

Course in de night, if you cotch a spider web across de face, or if you might hear an old cow lowin where no cow belongin, den you know dat dey are dere . . .

Face forward into de bow, Byrum. And stay dat way.

Fuckin black Honduran!

Dass me, okay. I nigger to de bone. (*sighs*) Wodie mon? Shut up, okay? I got to sleep a little, so lay down all across de thwart, tween me and Byrum.

Maybe he get me in de night!

No, mon. He get *you*, den he know I get *him*. De only way he gone get you is if he get me first.

Figure 35. Kenneth Miyamoto's figures in Far Tortuga, pp. 394-95.

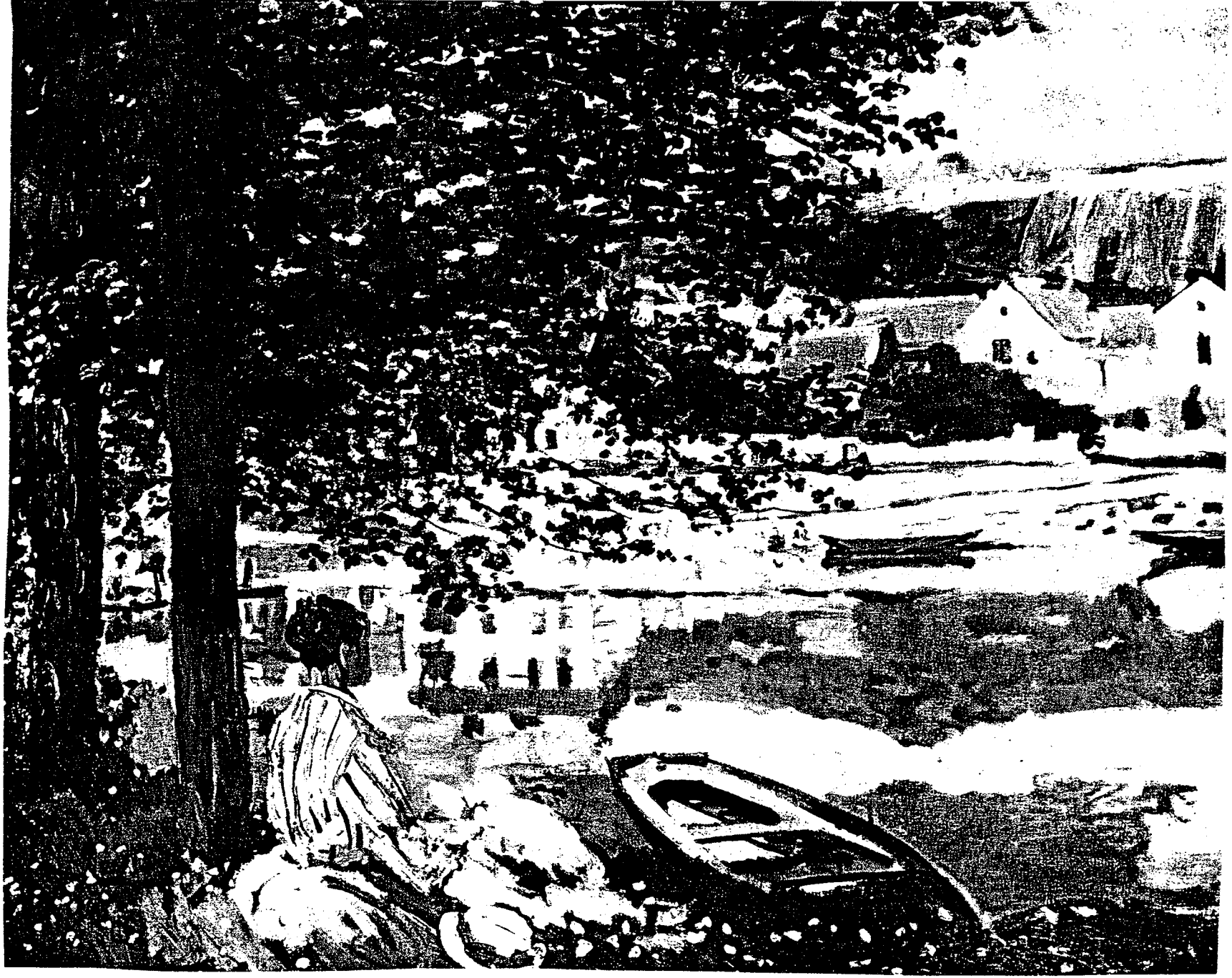

Figure 36. Claude Monet, The River, 1868.

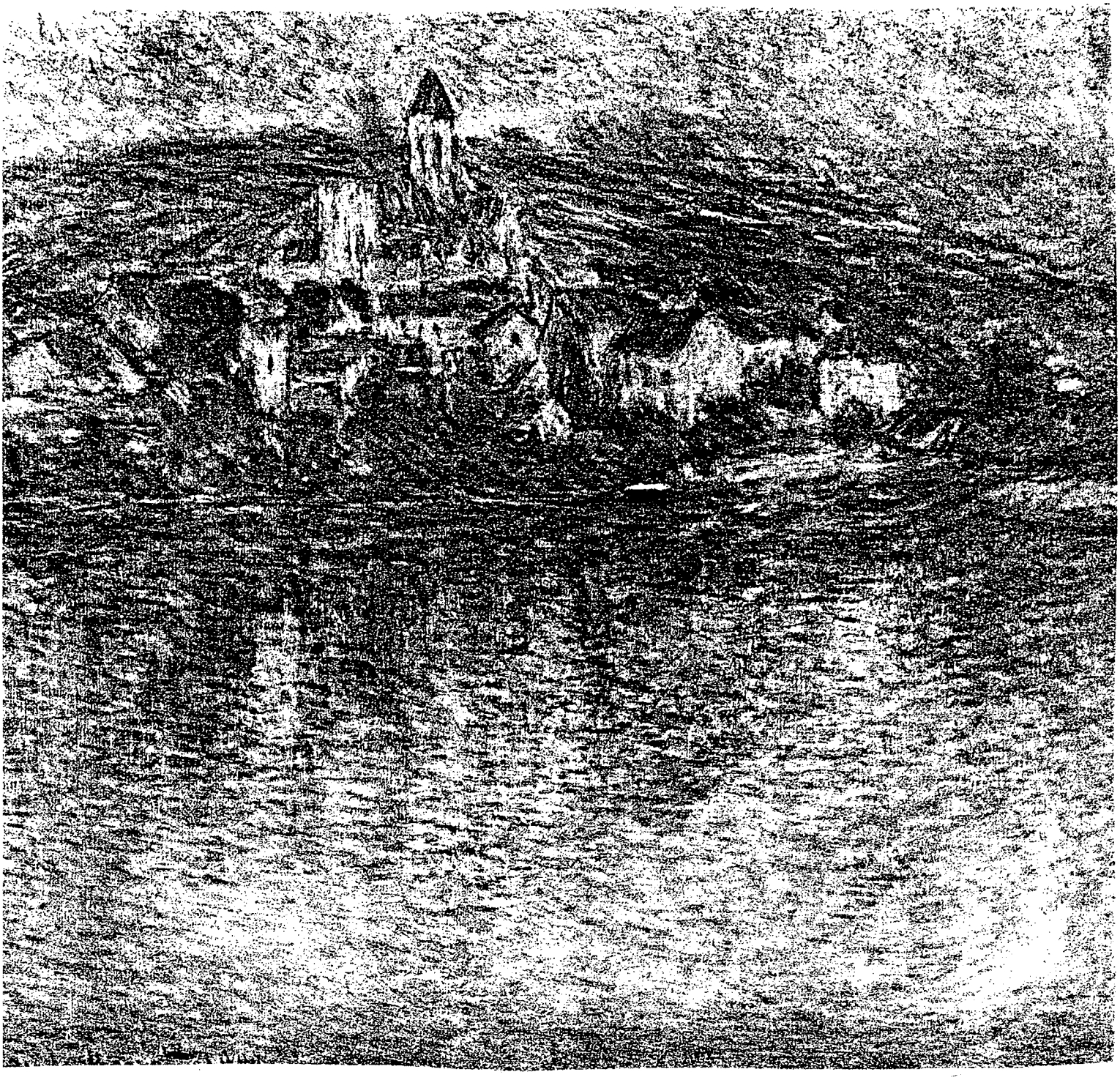

Figure 37. Claude Monet, Vetheuil, Soleil Couchant, 1901.

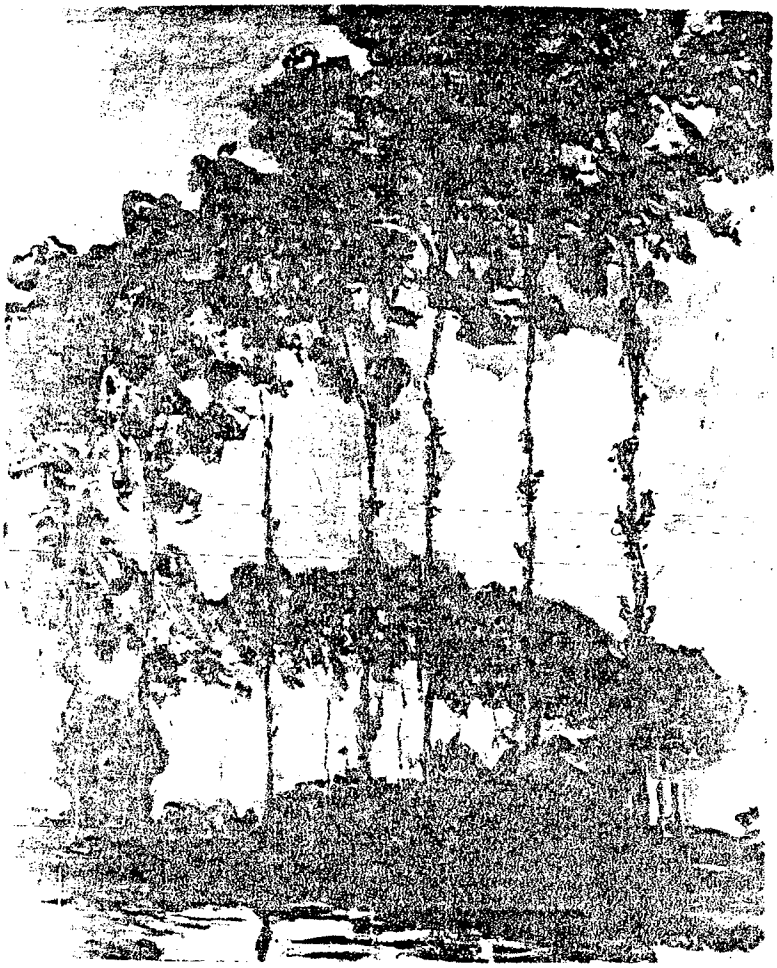

Figure 41. Claude Monet. Poplars on the Epte. 1890.

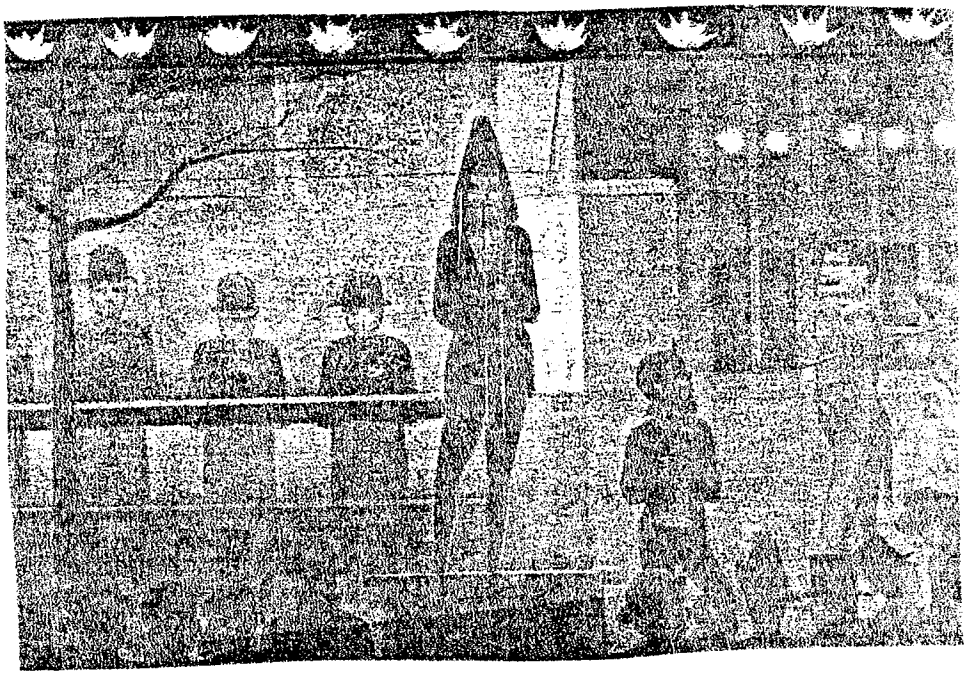

Figure 42. Georges Seurat. The Parade. 1888.

Figure 43. Vincent van Gogh. Night Café At Arles. 1888.

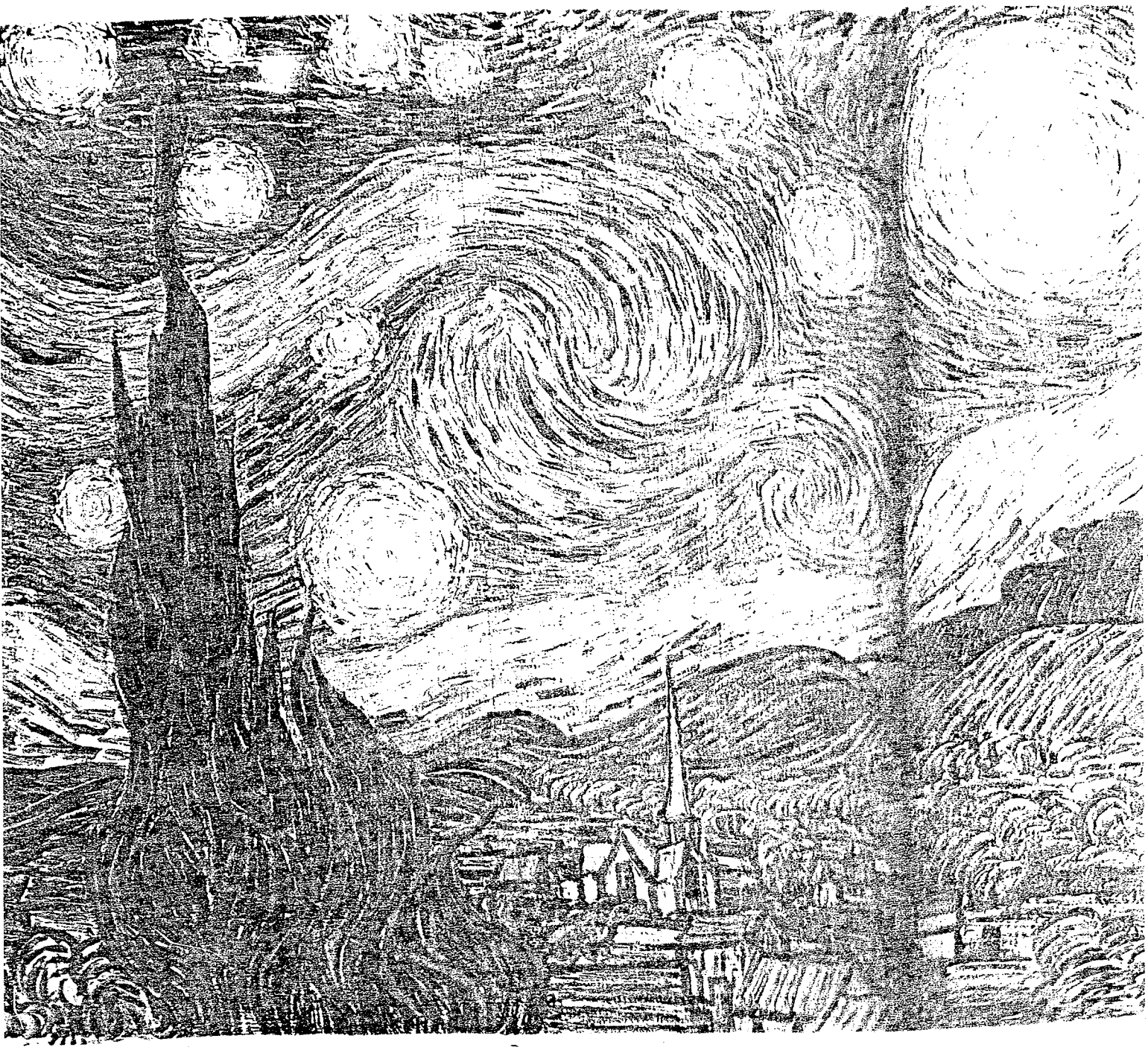

Figure 44. Vincent van Gogh. Starry Night. 1889.

Figure 45. Vincent van Gogh. Madame Roulin. 1889.

Figure 46. Vincent van Gogh. Père Tanguy. 1887.

Figure 38. Georges Seurat. Une Baignade à Asnières. 1883-84.

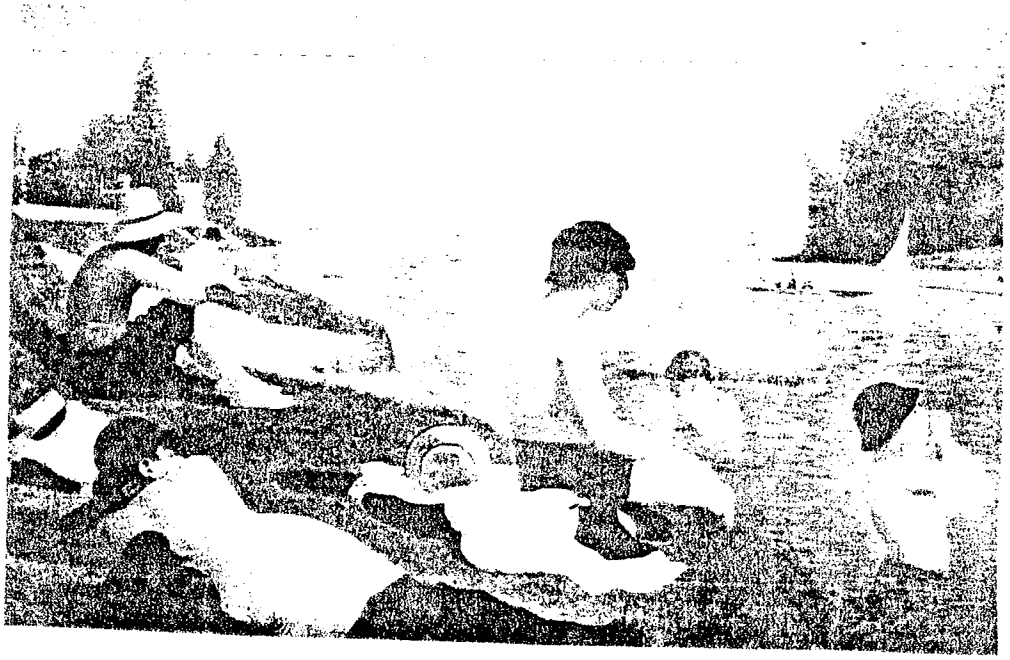

Figure 38. Georges Seurat. Une Baignade à Asnières. 1883-84.

Figure 39. Paul Gauguin. Christ in Gethsemane - Self-Portrait. 1889.

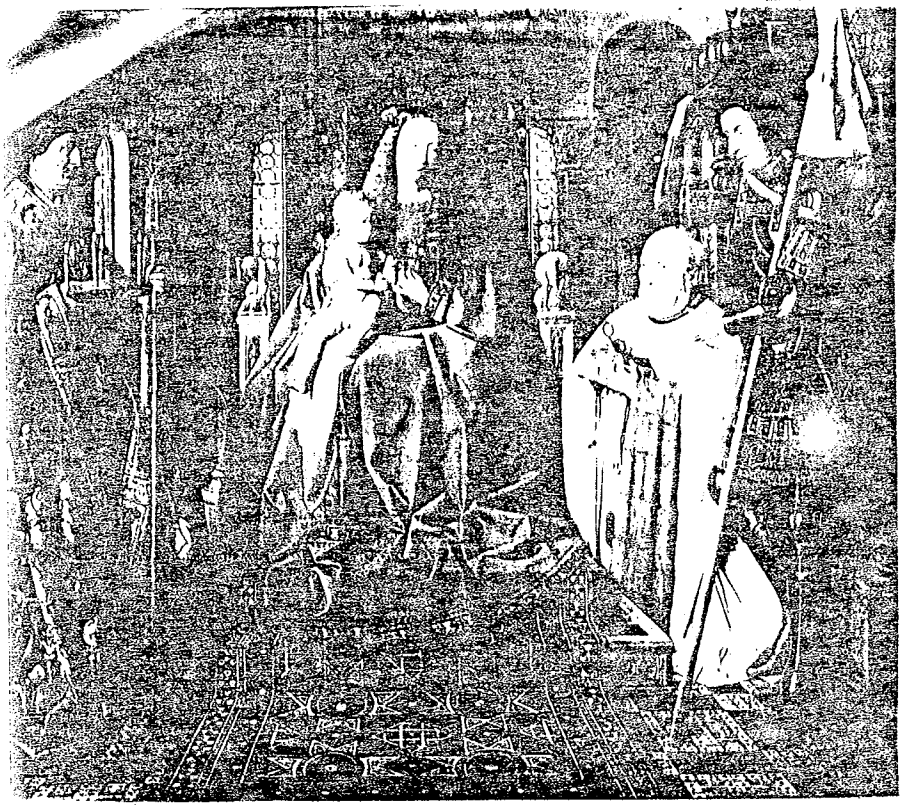

Figure 40. Jan van Eyck. Madonna with the Canon van der Paeles. 1436.

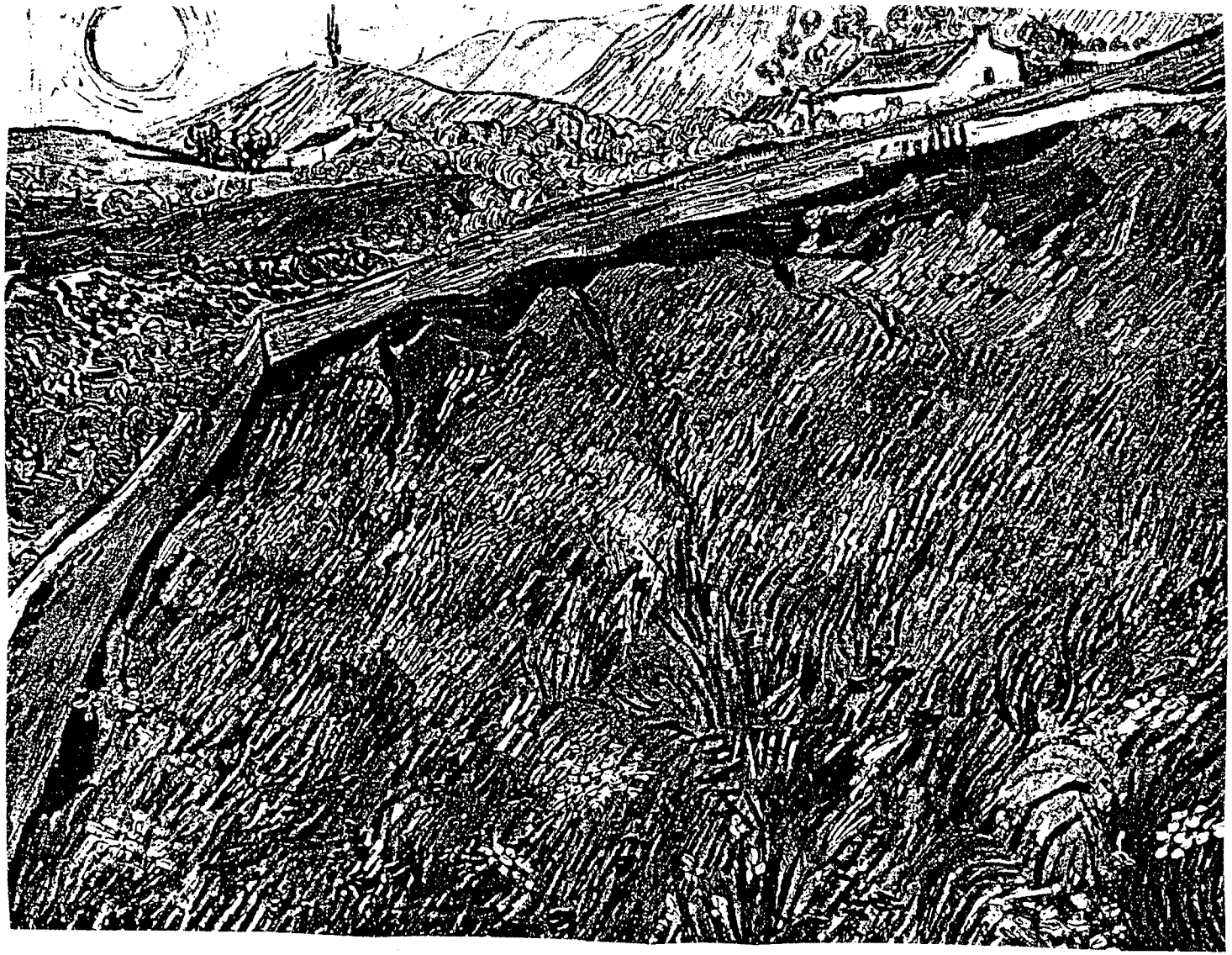

Figure 47. Vincent van Gogh. The Field Enclosure. 1889.

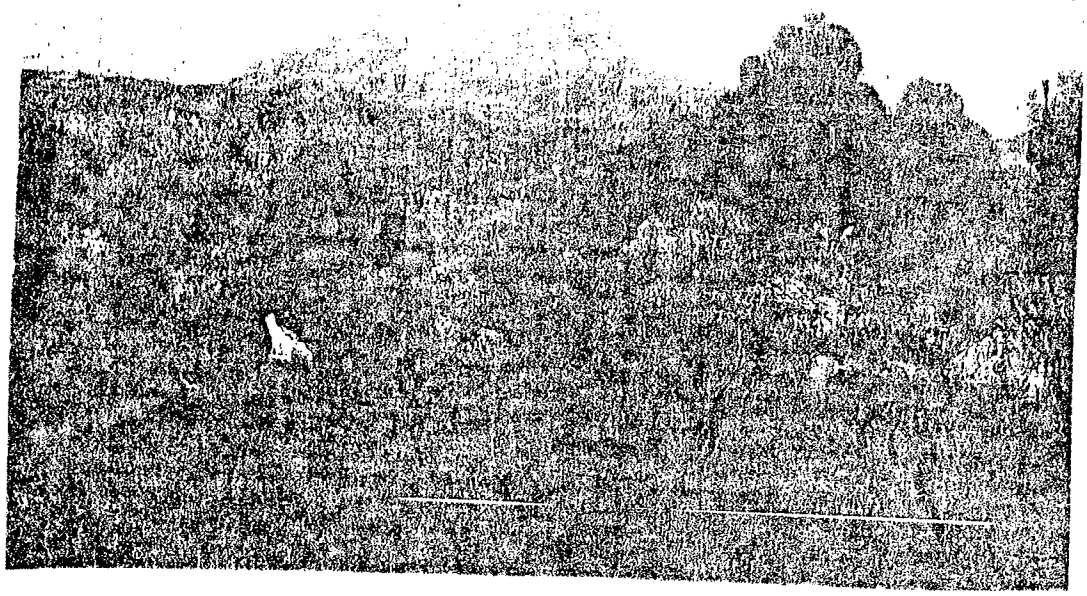

Figure 48. Auguste Renoir. The Sainte Victorie. n.d.

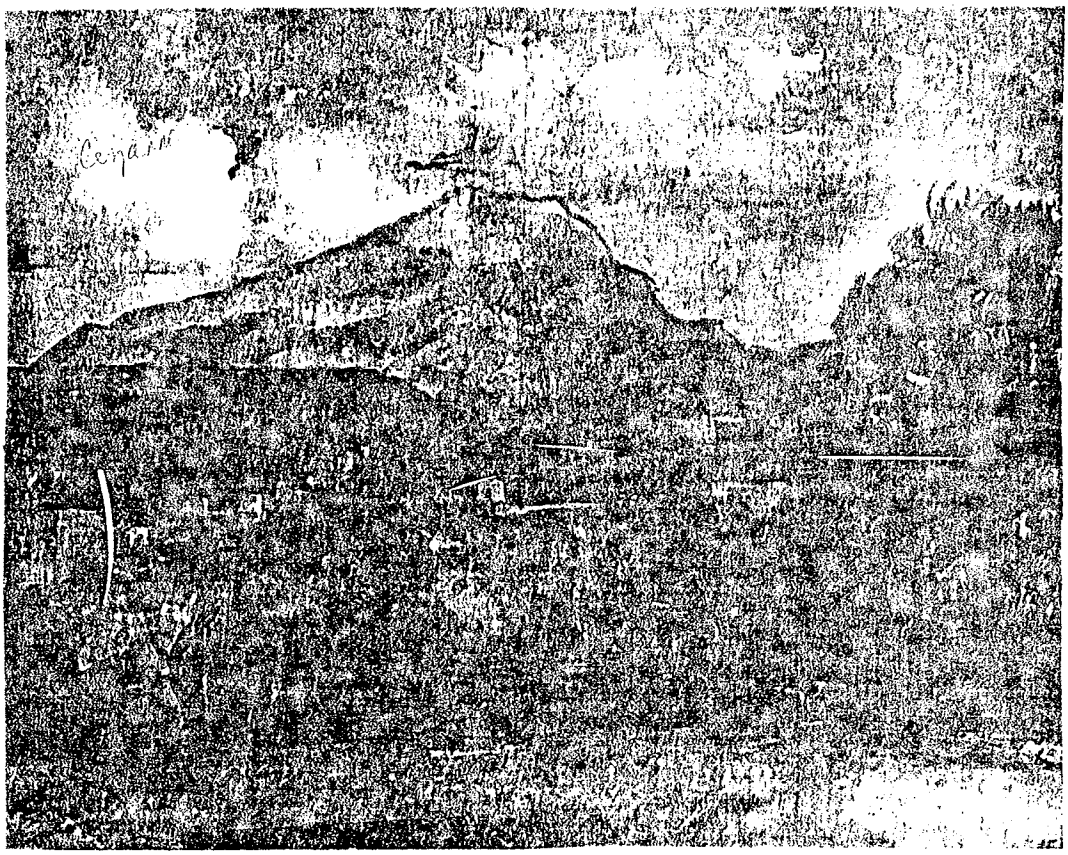

Figure 49. Paul Cézanne. The Sainte Victorie. n.d.

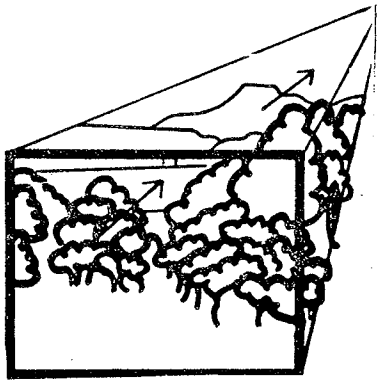

Figure 50. Erle Loran's Diagram II. Renoir's Total Space Shown In A "Picture Box."

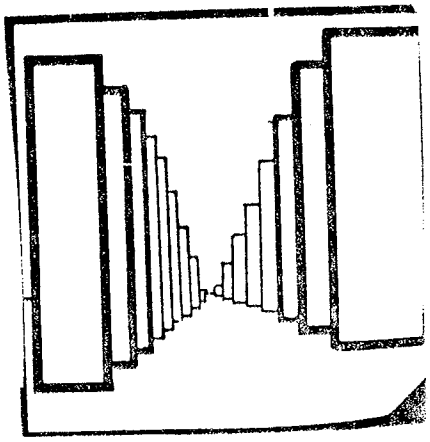

Figure 51. Erle Loran. The Tunnel Effect and the Hole in the Picture.

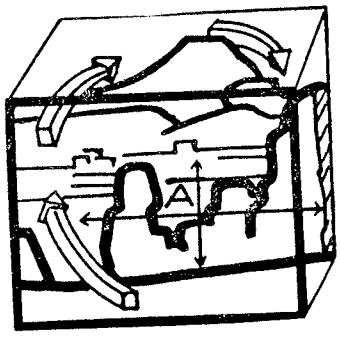

Figure 52. Erle Loran's Diagram I. Cézanne's Total Space In A "Picture Box."

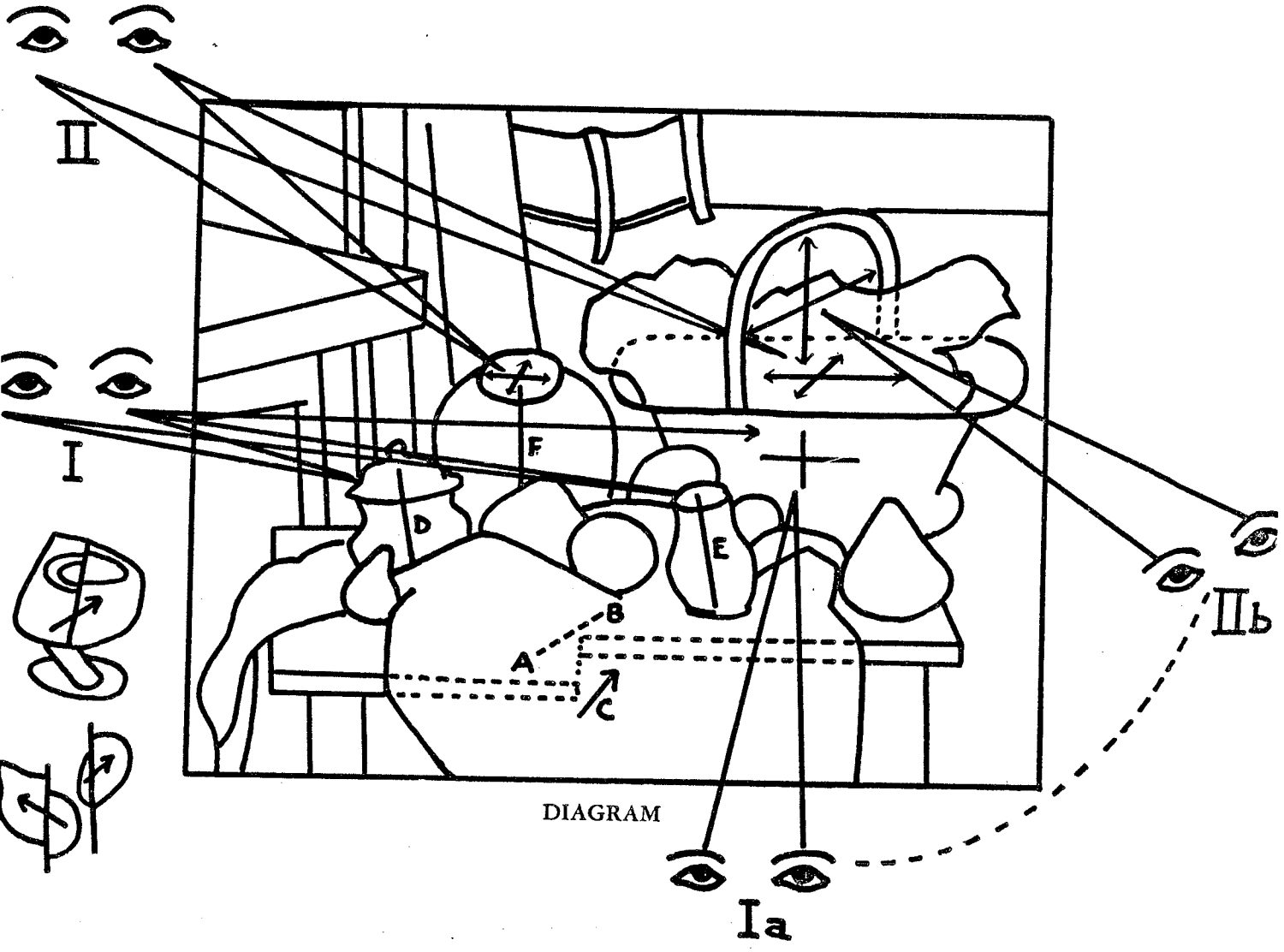

Figure 53. Erle Loran. Shifting eye levels and multiple perspectives in Still Life With Fruit Basket. n.d.

Figure 54. Paul Cézanne. Still Life With Fruit Basket. n.d.

Figure 55. Paul Gauguin. Self-Portrait, "Les Misérables." 1888.

Figure 56. Emile Barnard. Self-Portrait, dedicated to Vincent van Gogh. 1888.

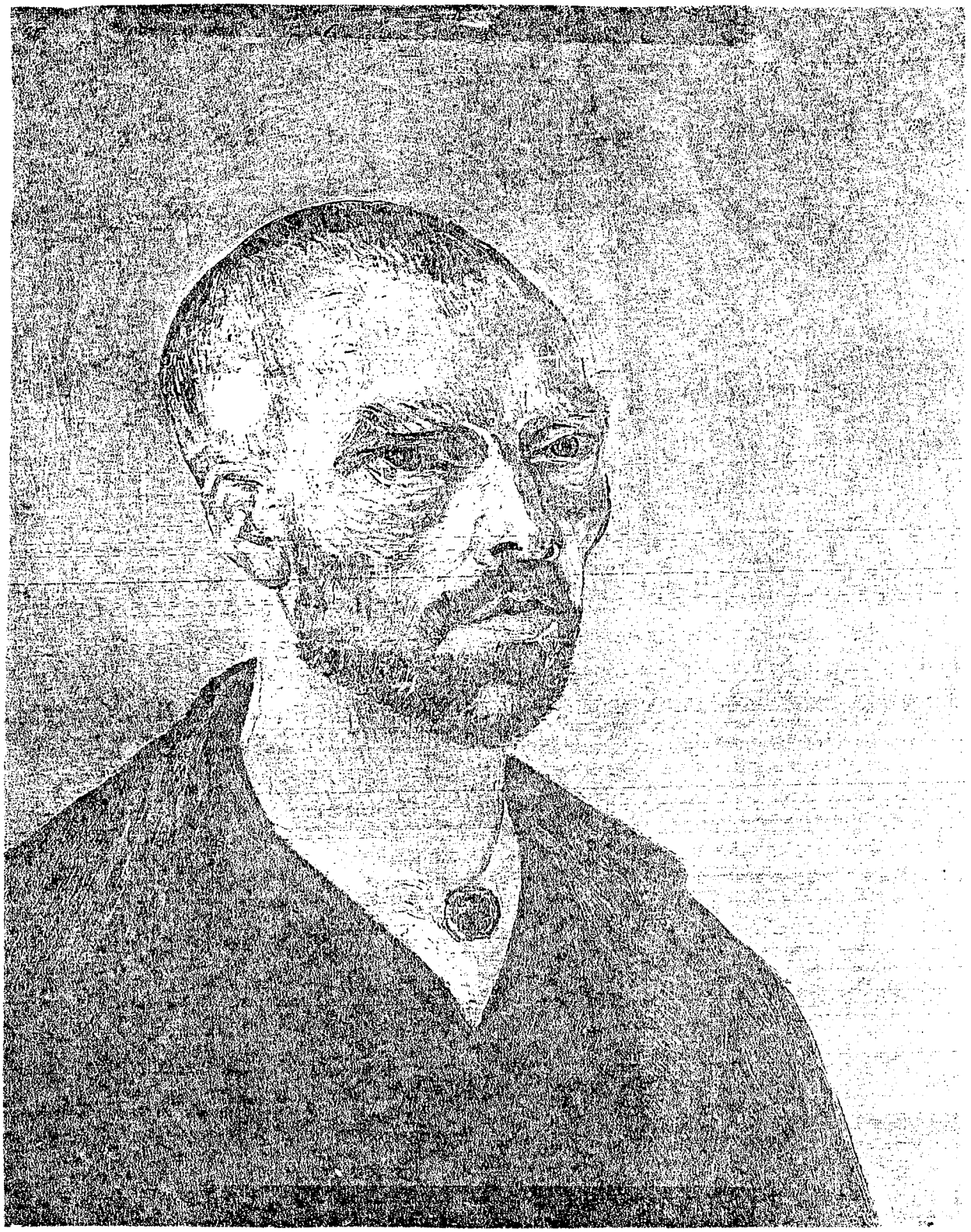

Figure 57. Vincent van Gogh. Self-Portrait, dedicated to Paul Gauguin. 1888.

Figure 58. Vincent van Gogh. Self-Portrait, Saint-Rémy. 1889.

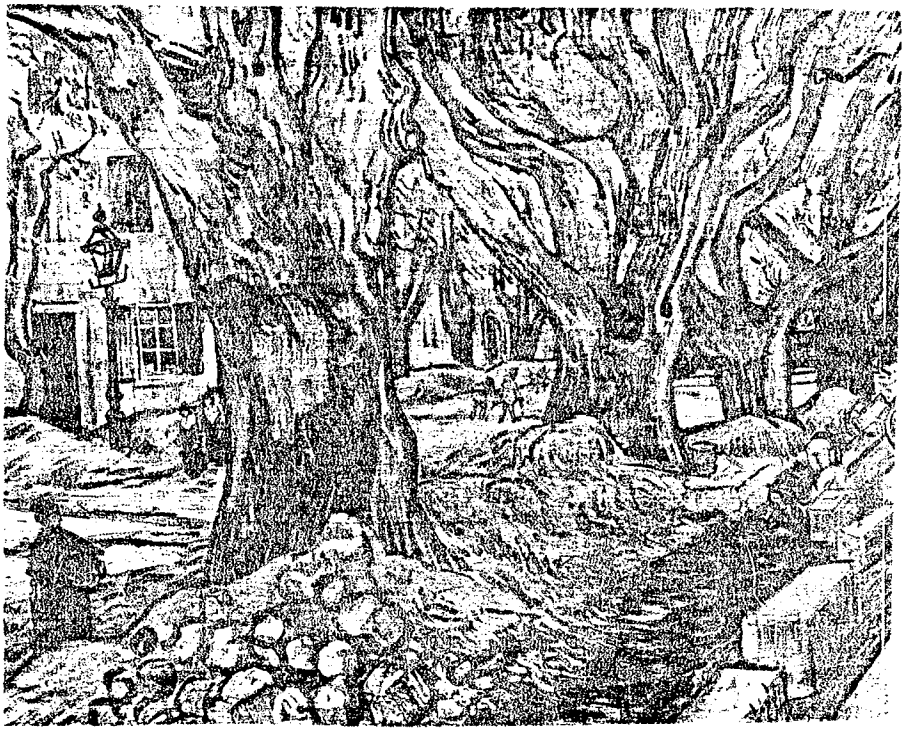

Figure 59. Vincent van Gogh. Road Menders. 1889.

Figure 60. Vincent van Gogh. Fir Woods At The Fall of Day. 1889.

Figure 61. Paul Gauguin. Self-Portrait With Halo. 1889.

Figure 62. Paul Gauguin. Self-Portrait in Front of the "Yellow Christ." c., 1890.

Figure 63. Paul Cézanne. Man With Arms Folded. n.d.

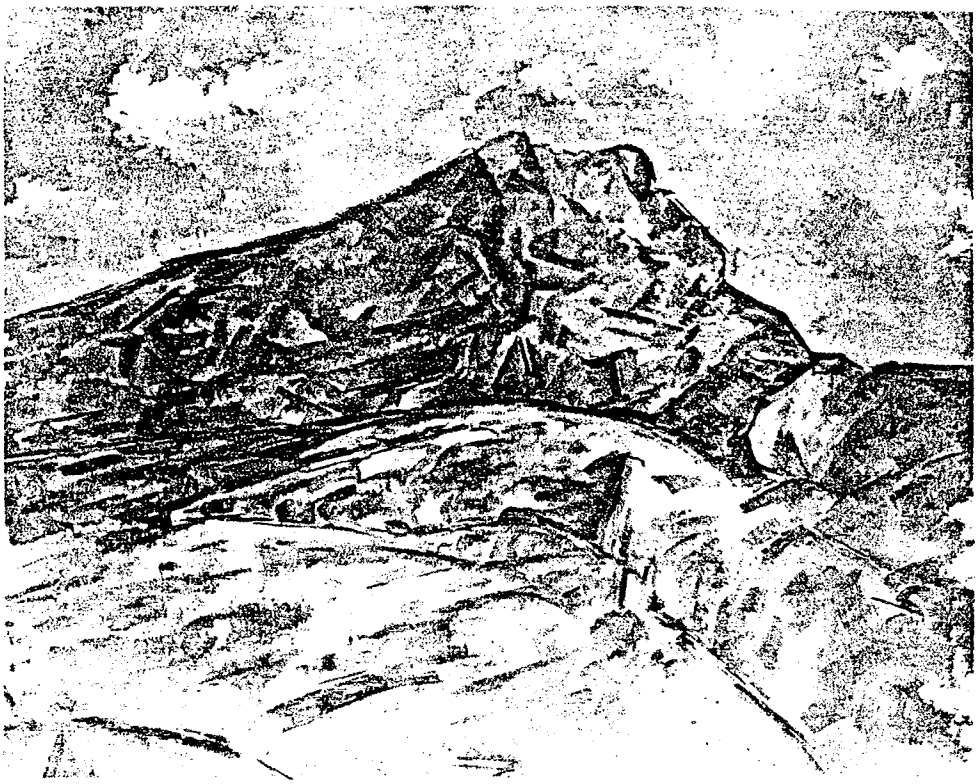

Figure 64. Paul Cézanne. The Montagne Sainte Victorie. 1894-1900.

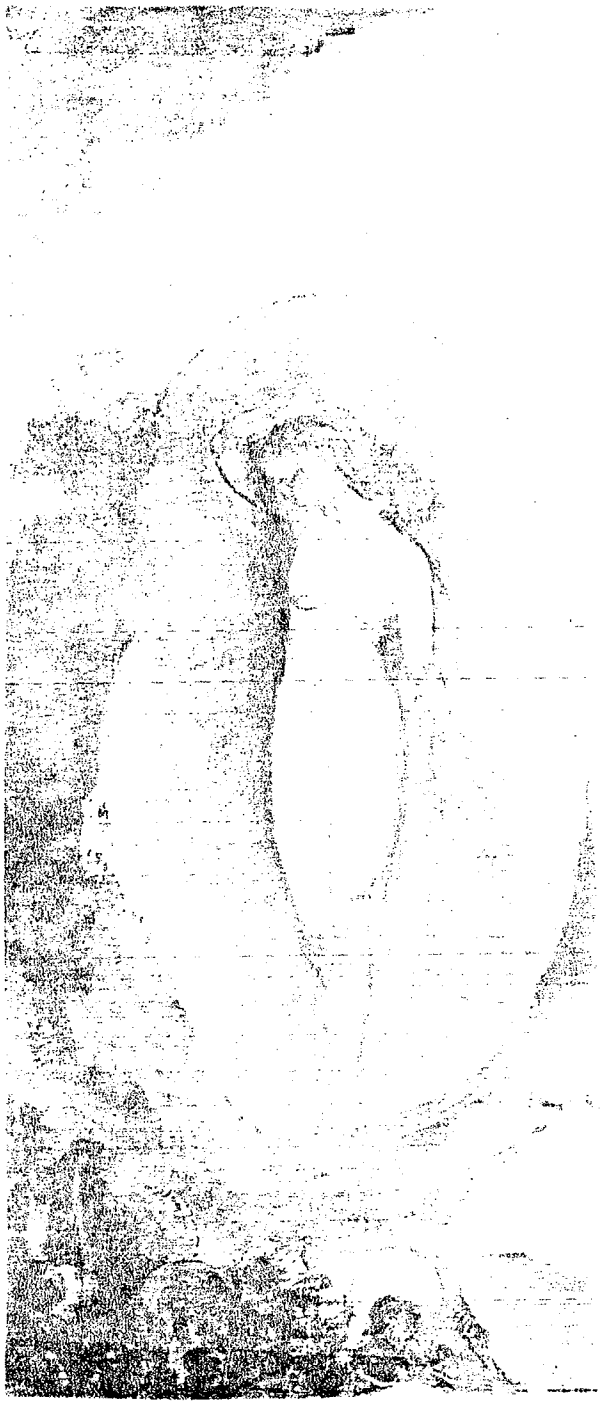

Figure 65. Odilon Redon. The Birth of Venus. 1912.

Figure 66. Paul Cézanne. Cup and Saucer with Plate of Apples. n.d.

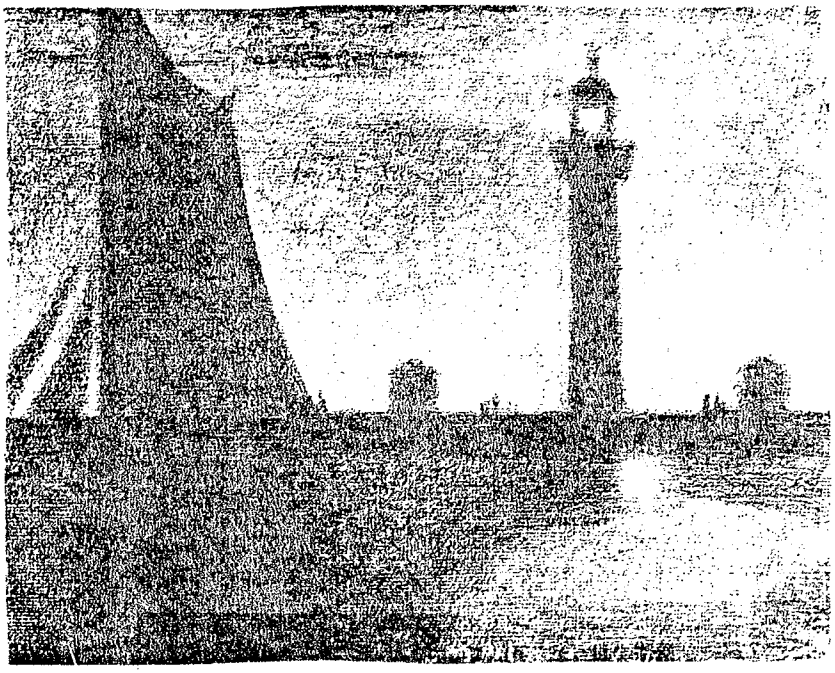

Figure 67. Georges Seurat. The Lighthouse of Honfleur. 1886.

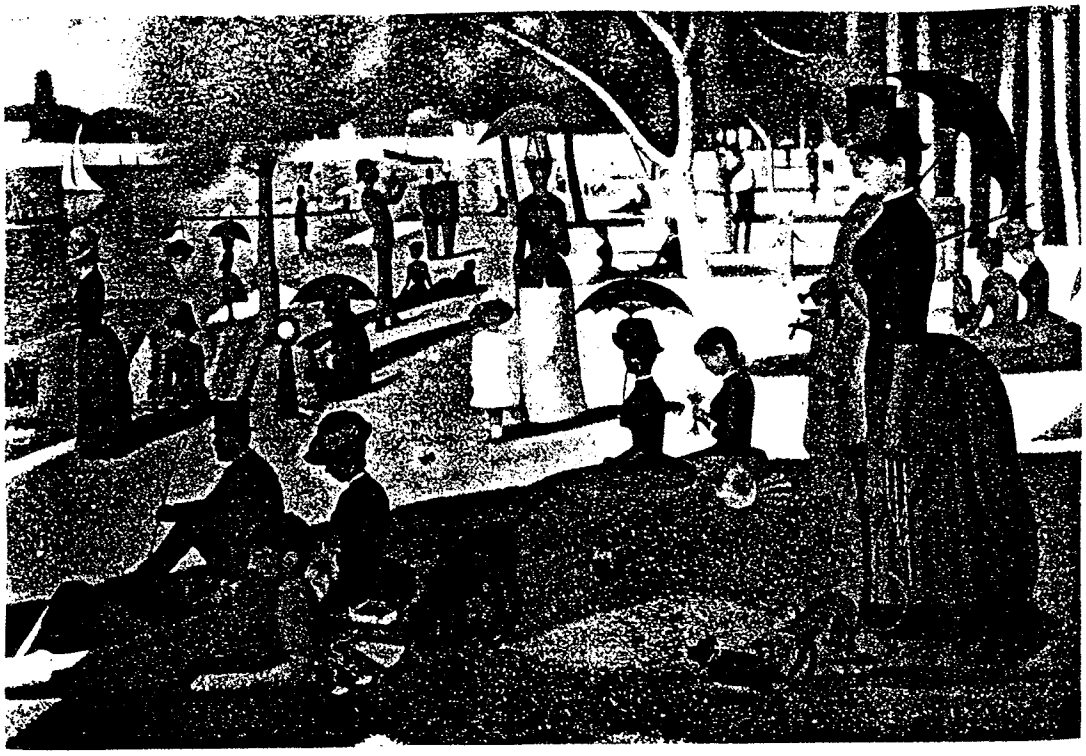

Figure 68. Georges Seurat. A Sunday Afternoon on the Island of the Grande Jatte. 1884-85.

Figure 69. Dante Gabriel Rossetti. The Blessed Damousel. 1875-79.

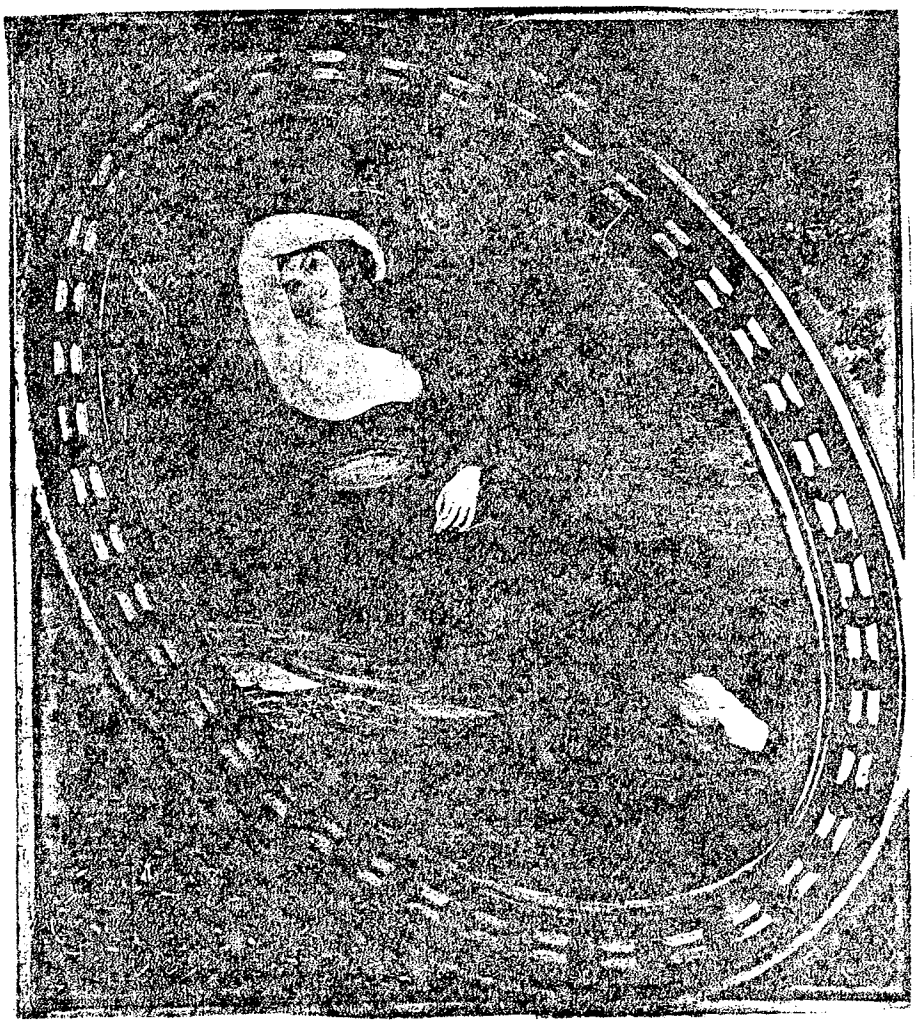

Figure 70. Giovanni Segantini. The Goddess of Love. 1894-97.

Figure 71. Paul Gauguin. Tahitian Women with Mango Blossoms. 1889.

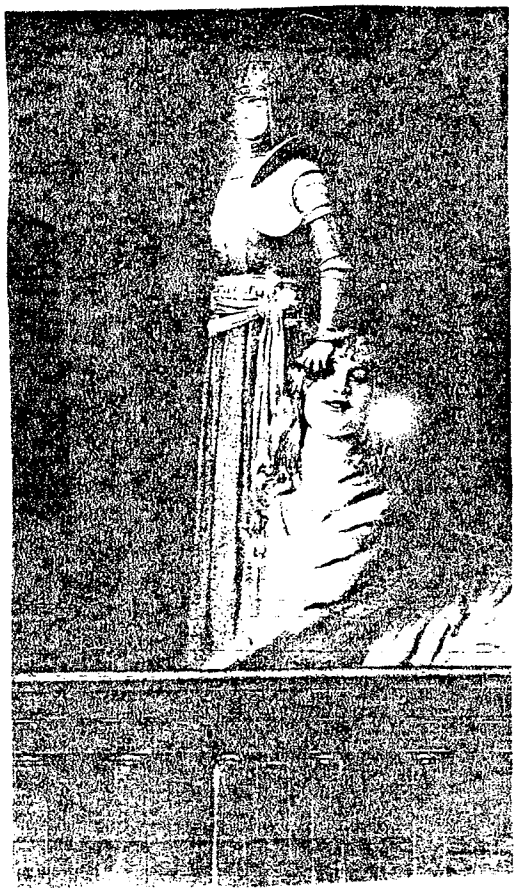

Figure 72. Fernand Khnopff. The Sphinx. 1884.

Figure 73. Edvard Munch. Madonna. 1895.

Figure 74. Xavier Mellery. Evening Dream. 1890.

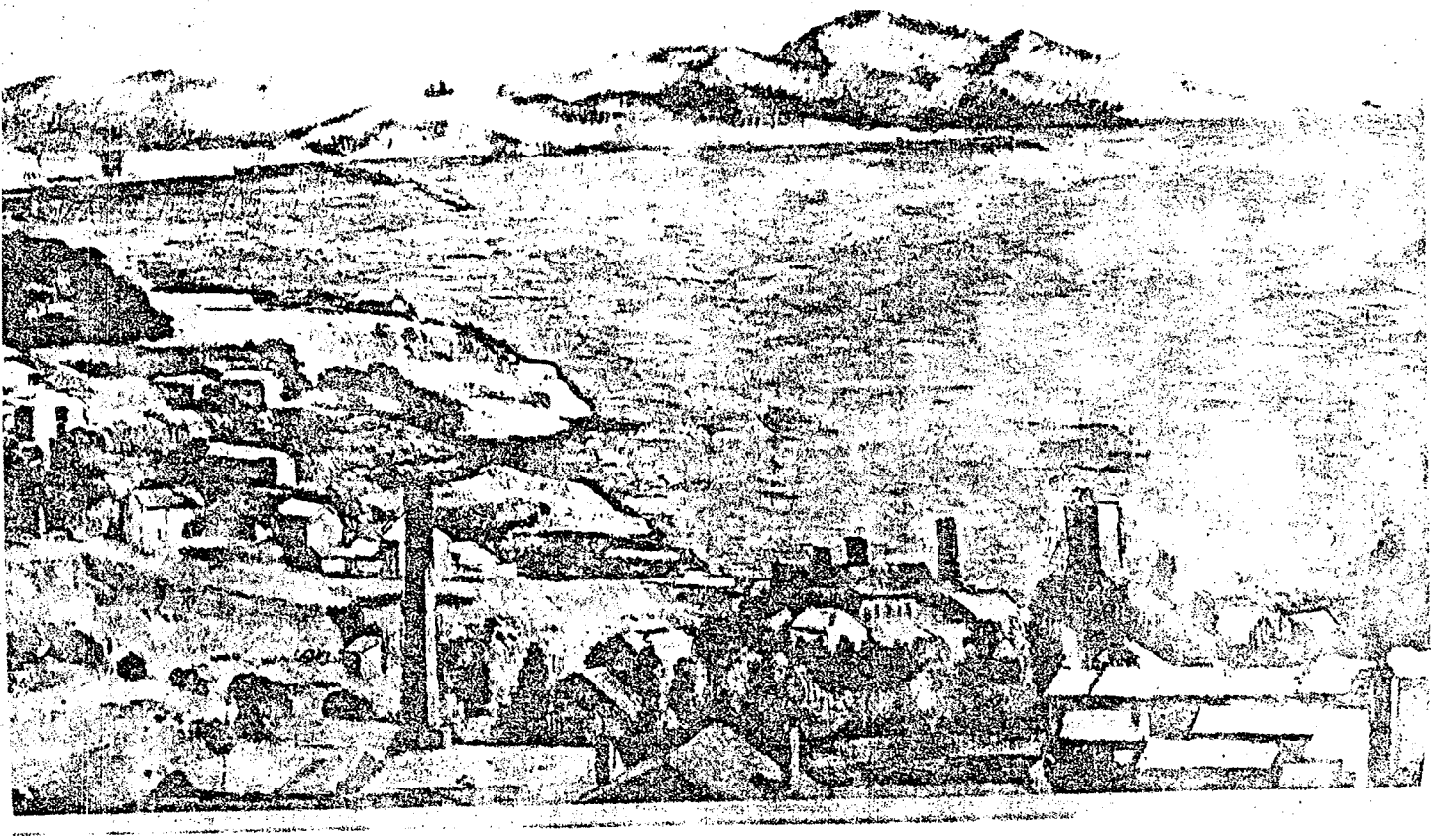

Figure 75. Paul Cézanne. The Bay of Marseilles, Seen from L'Estaque. 1883-85.

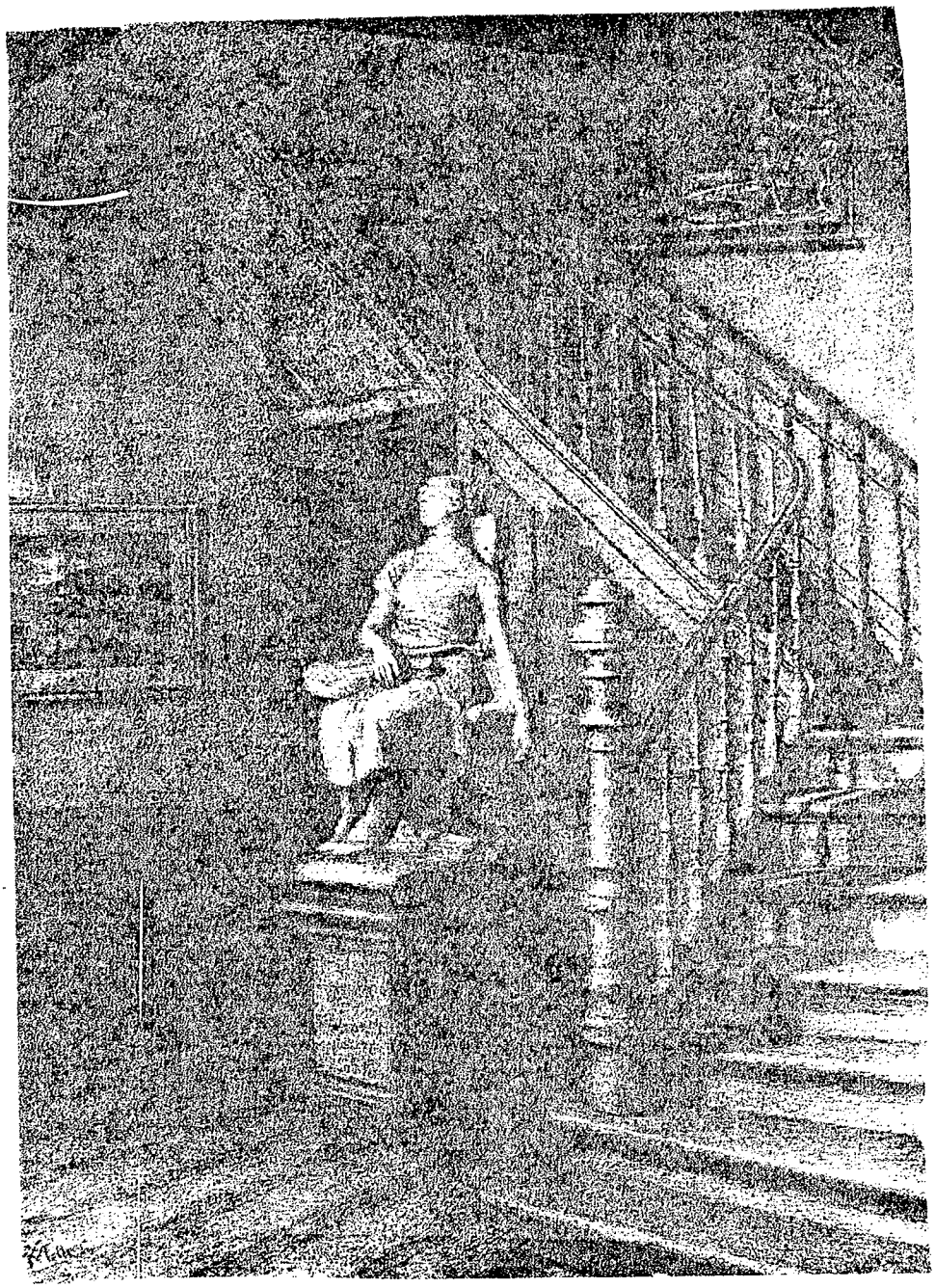

Figure 76. Xavier Mellery. The Soul of Things. c., 1890.

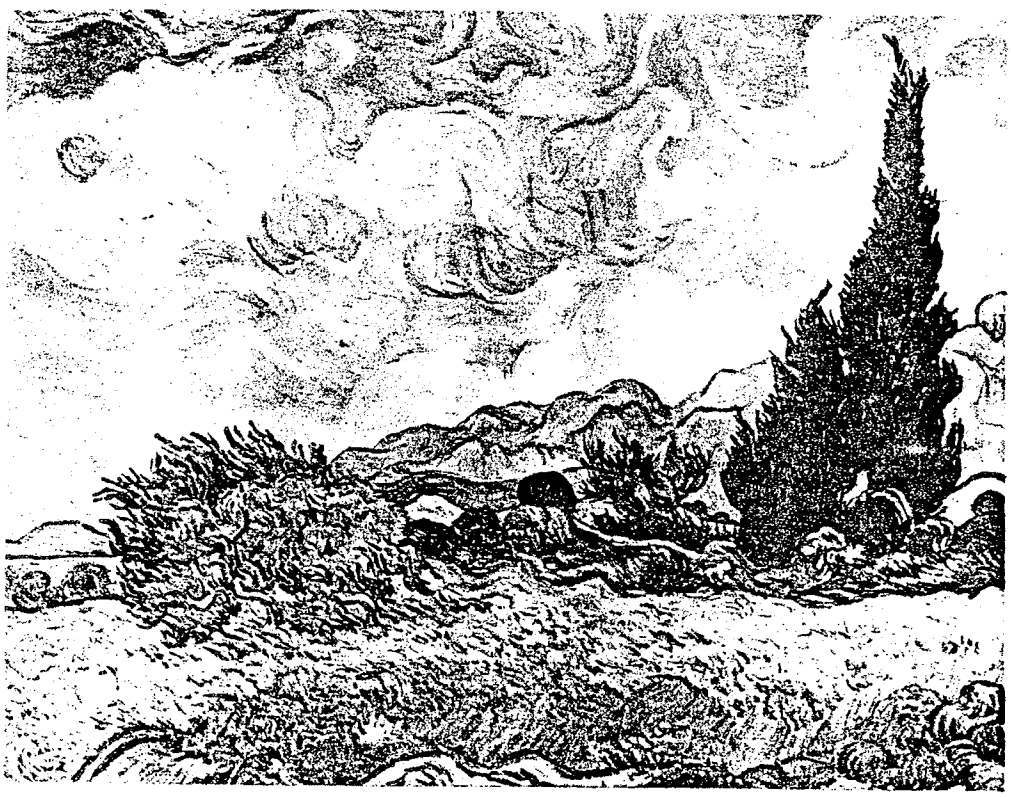

Figure 77. Vincent van Gogh. Yellow Wheat and Cypresses. 1889.

Figure 78. Paul Cézanne. Rocks: Forest of Fontainebleu. 1894-98.

Figure 79. Paul Cézanne. The Boundary Wall. 1875-76.

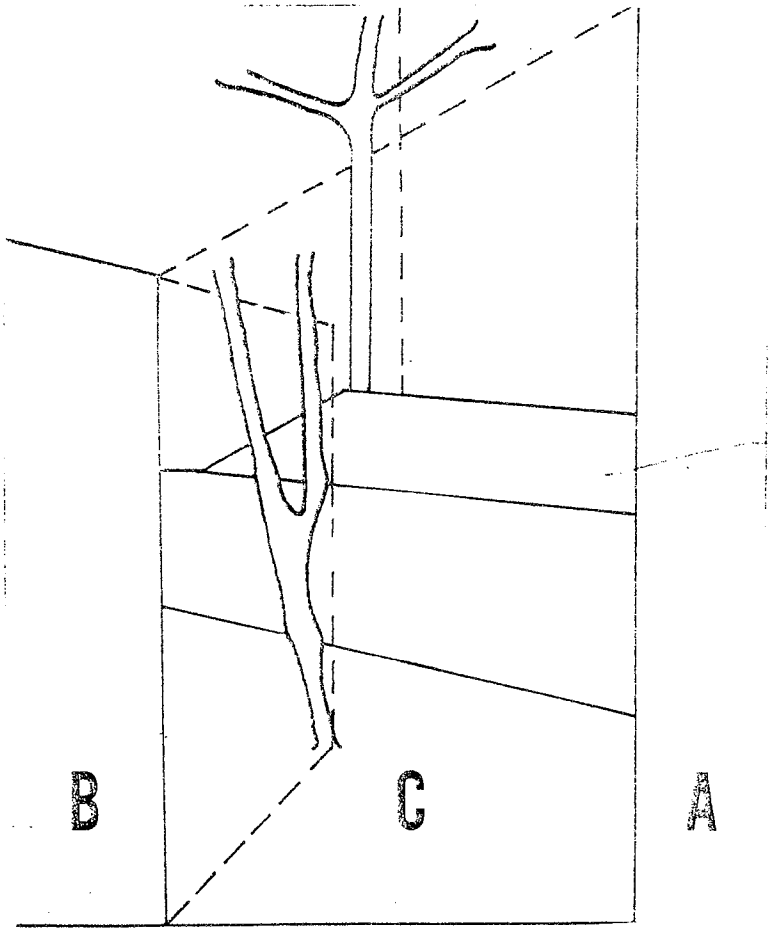

Figure 80. Mely Chin Hagemann's analysis of Cézanne's Cour d'une ferme.

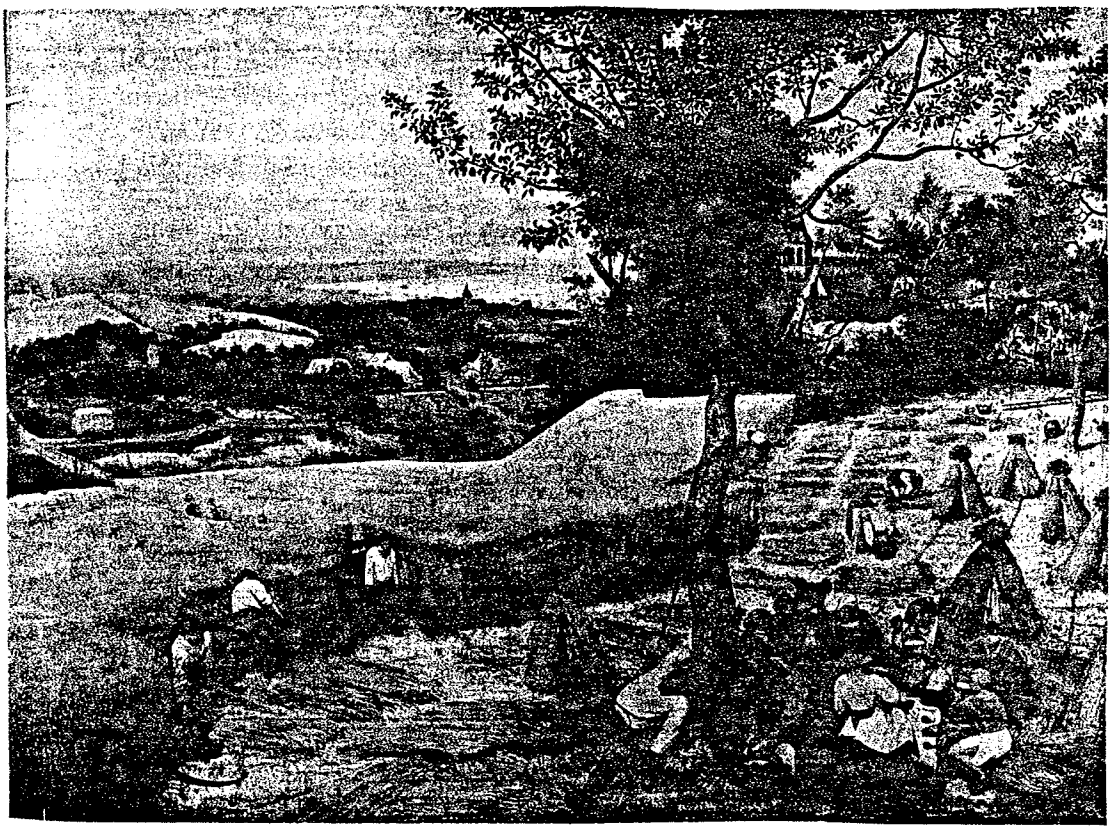

Figure 81. Pieter Brueghel The Elder. The Harvesters. 1565.

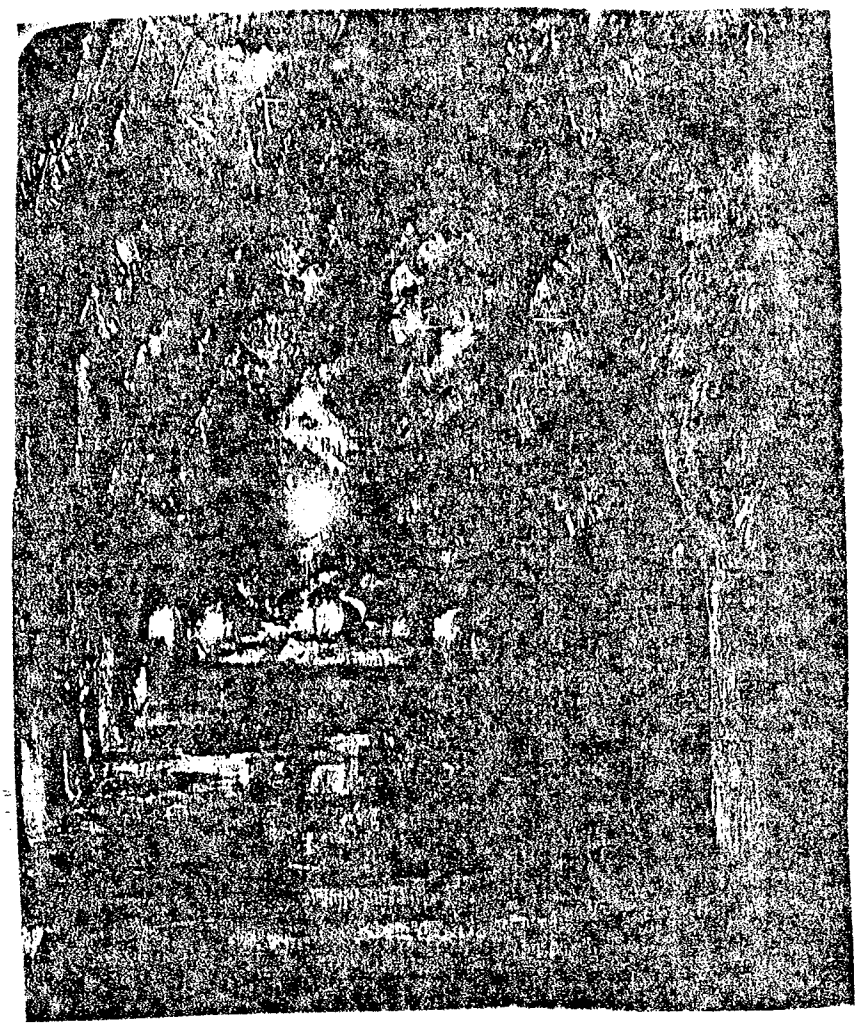

Figure 82. Paul Cézanne. L'Allée des marroniers au Jas de Bouffan. n.d.

Figure 83. Paul Cézanne. Cour d'une Ferme. n.d.

Figure 84. Paul Gauguin. The Poor Fisherman. 1896.

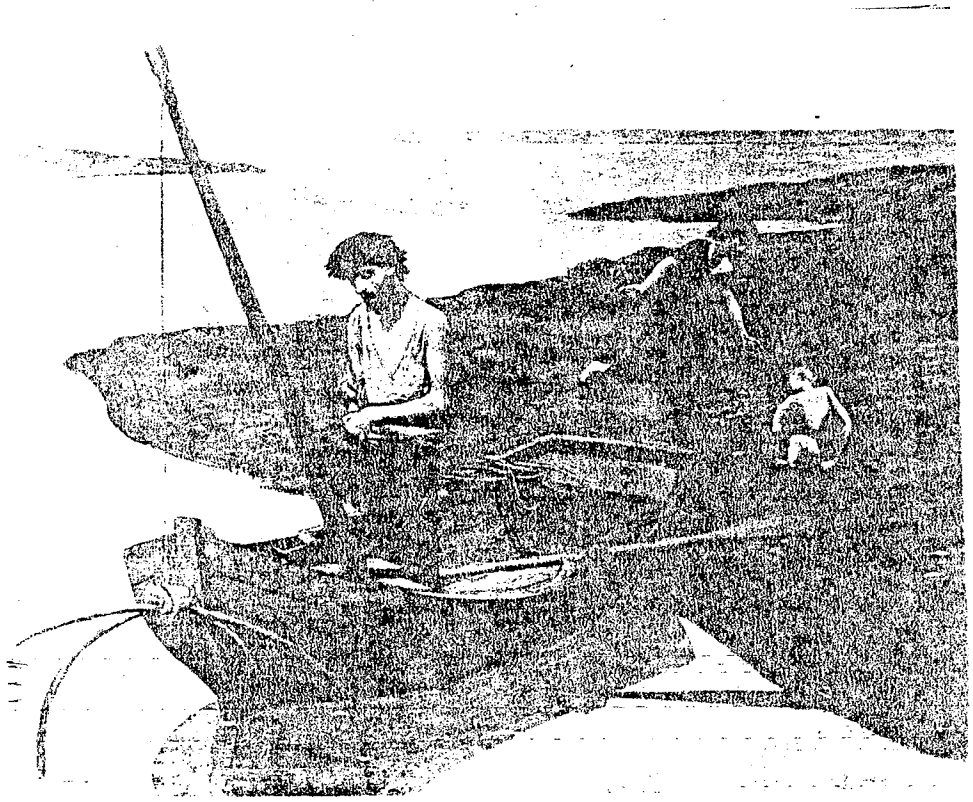

Figure 85. Puvis de Chavannes. The Poor Fisherman. 1881.

Figure 86. Paul Cézanne. Portrait of Madame Cézanne. n.d.

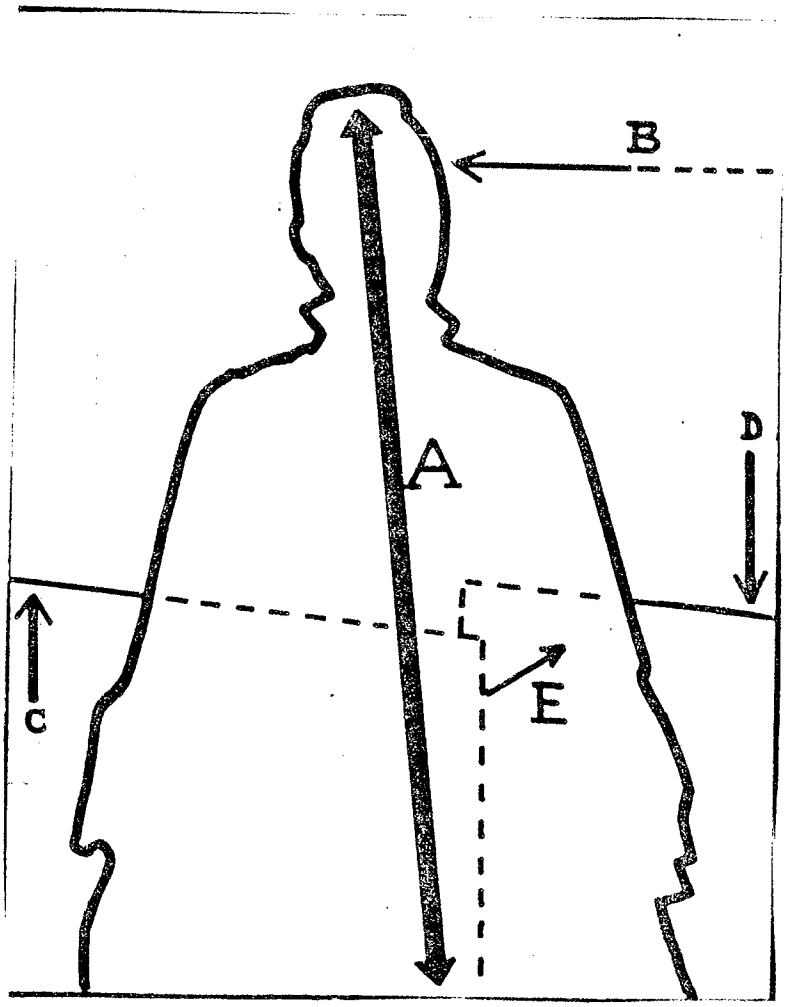

Figure 87. Erle Loran. Analysis of the tensions in Cézanne's Portrait of Madame Cézanne.

Figure 88. Vincent van Gogh. Crows Over The Wheatfield. 1890.

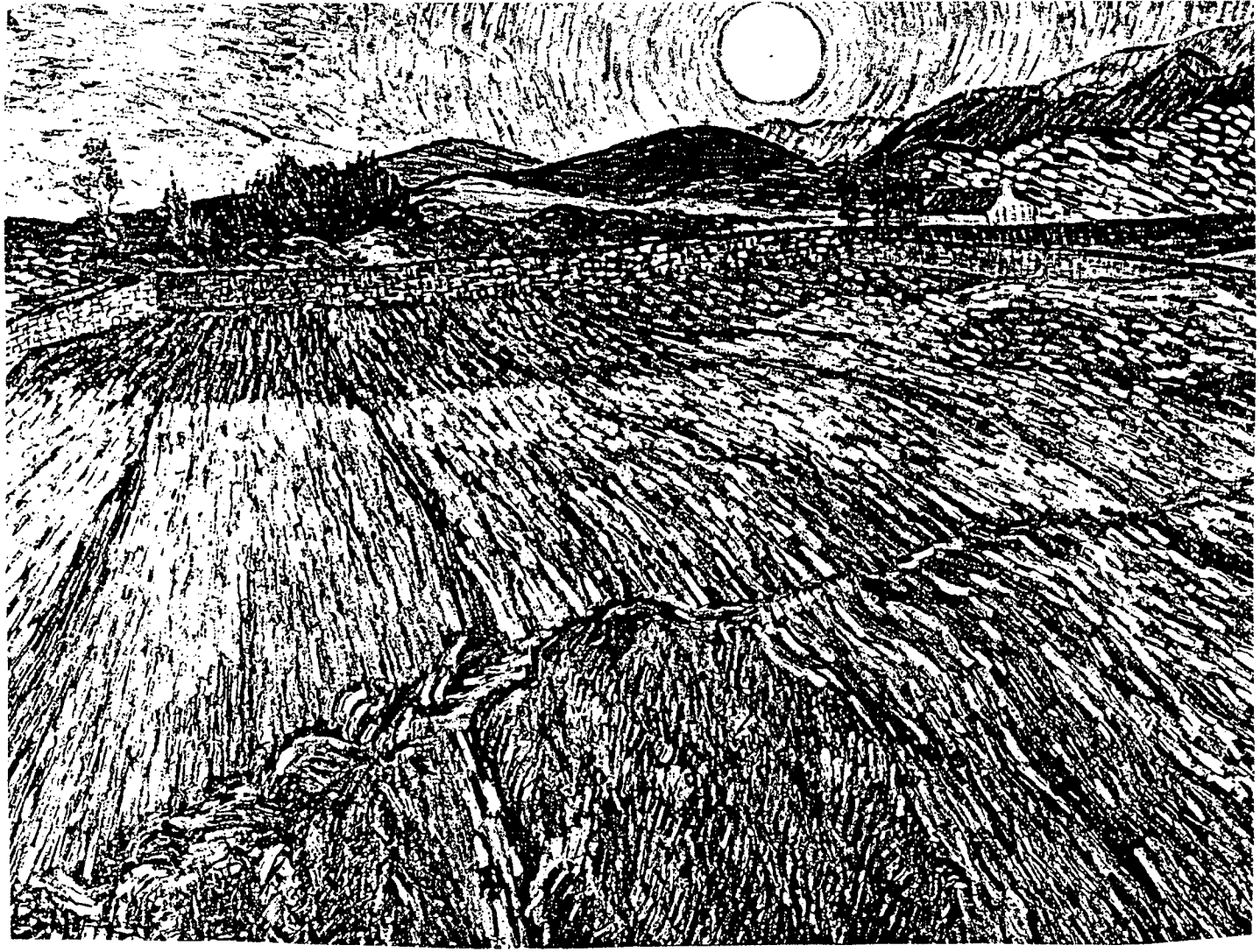

Figure 89. Vincent van Gogh. Landscape with Ploughed Field. 1889.

Figure 90. Vincent van Gogh. The Corn In The Plain Of Arles. 1888.

Figure 91. Paul Gauguin. Bonjour Monsieur Gauguin. 1889.

Figure 92. Paul Cézanne. The Bathers. 1898-1905.

Figure 93. André Derain. Bathers. 1908.

Figure 94. Vincent van Gogh. Cypresses. 1889.

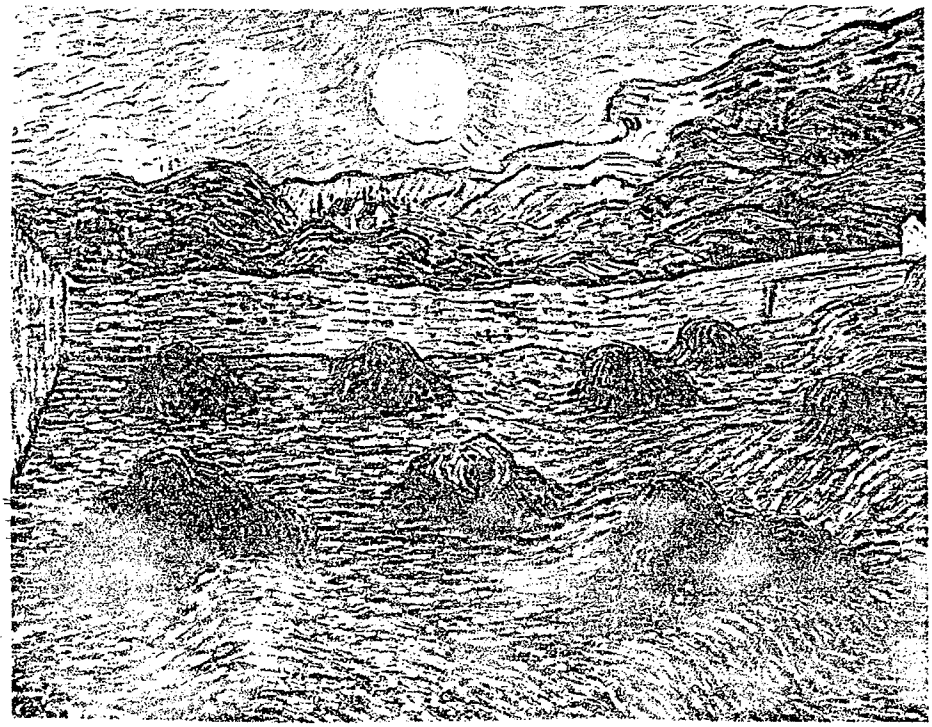

Figure 95. Vincent van Gogh. Corn-Stacks At Moonrise. 1889.

Figure 96. Vincent van Gogh. The Olive Orchard. 1889.

Figure 97. Paul Gauguin. Ia Orana Maria. 1891.

Figure 98. Paul Gauguin. Tahitian Landscape. 1891.

Figure 99. Paul Gauguin. The White Horse. 1898.

Figure 100. Vincent van Gogh. Willows At Sunset. 1888.

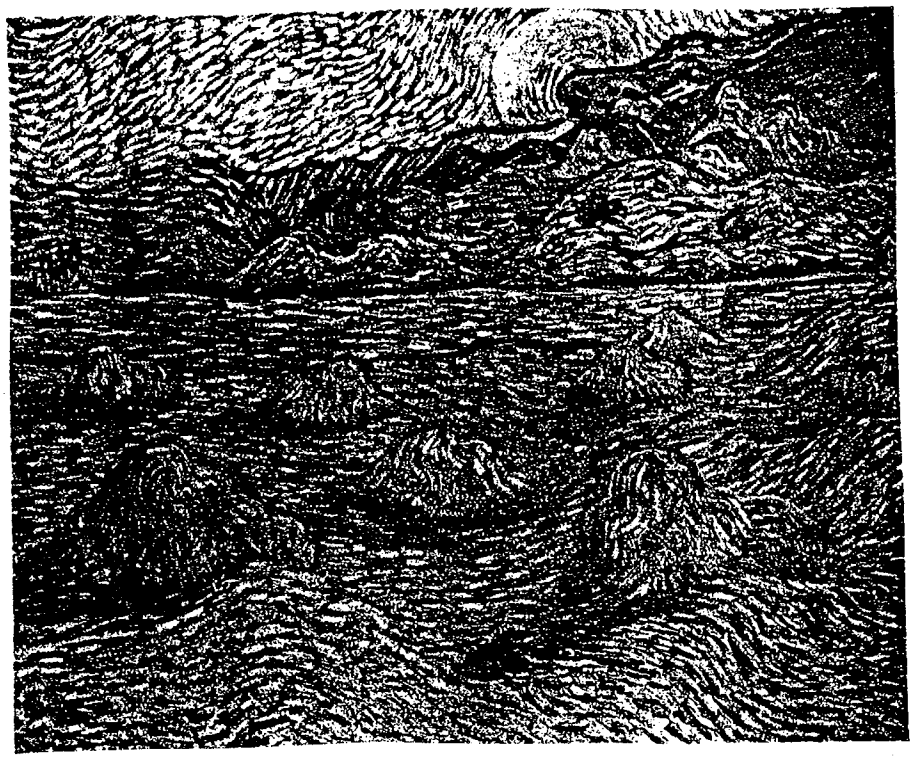

Figure 101. Vincent van Gogh. Moonrise. 1889.

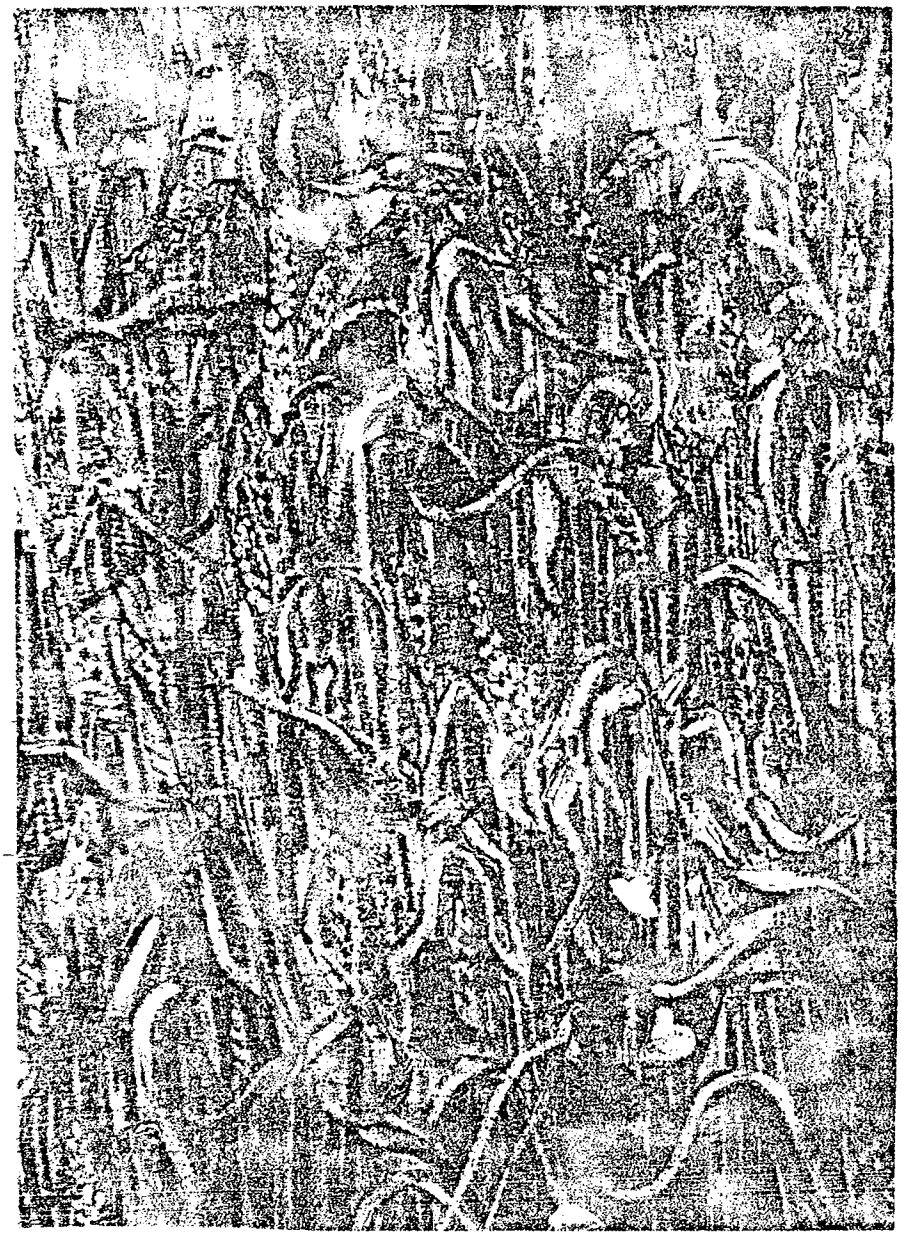

Figure 102. Vincent van Gogh. Ears Of Corn. 1890.

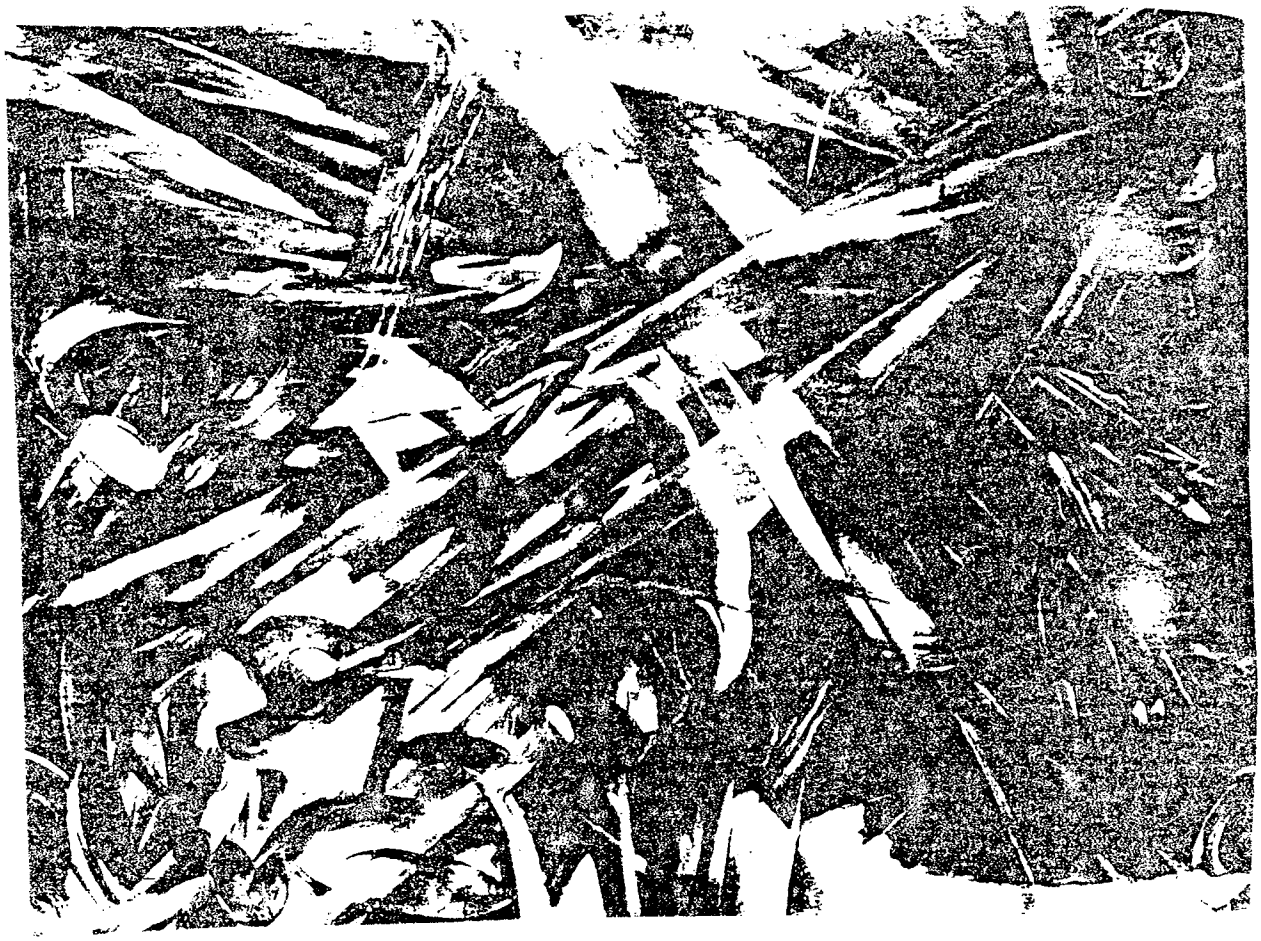

Figure 103. Franz Marc. Fate of Animals. 1913.

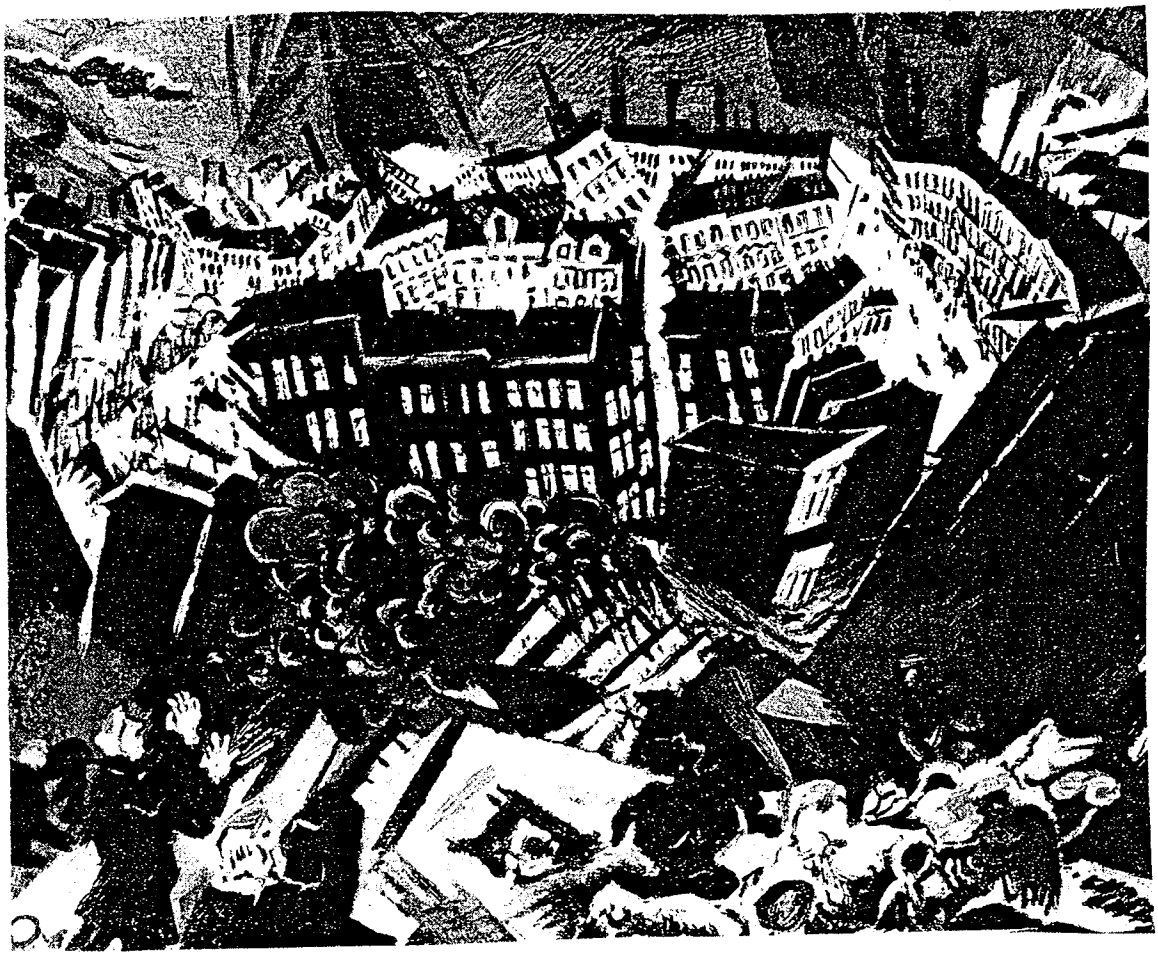

Figure 104. Ludwig Meidner. Burning City. 1913.

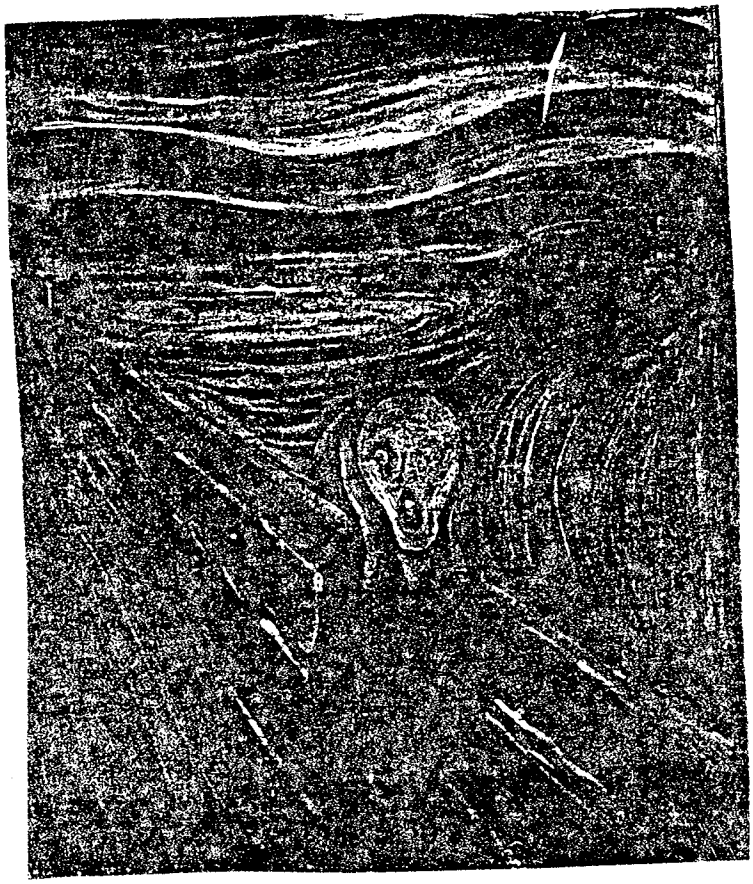

Figure 105. Edvard Munch. Der Schriei. 1893.

Figure 106. Erich Heckel. Man In The Plain. 1917.

Figure 107. Edvard Munch. Women By The Sea. 1898.

Figure 108. Erich Heckel. Standing Nude. 1908.

Figure 109. Ernst Kirchner. Bathers. 1912.

Figure 110. Ernst Kirchner. Firs in the Taunus range. 1915-16.

Figure 111. Karl Schmidt-Rottluff. Russian Forest. 1918.

Figure 112. Karl Schmidt-Rottluff. Rising Moon. 1912.

Figure 113. Heinrich Campendonk. Pastoral Scene. c., 1920.

Figure 114. Oskar Kokoshka. The Dreaming Boys. 1908.

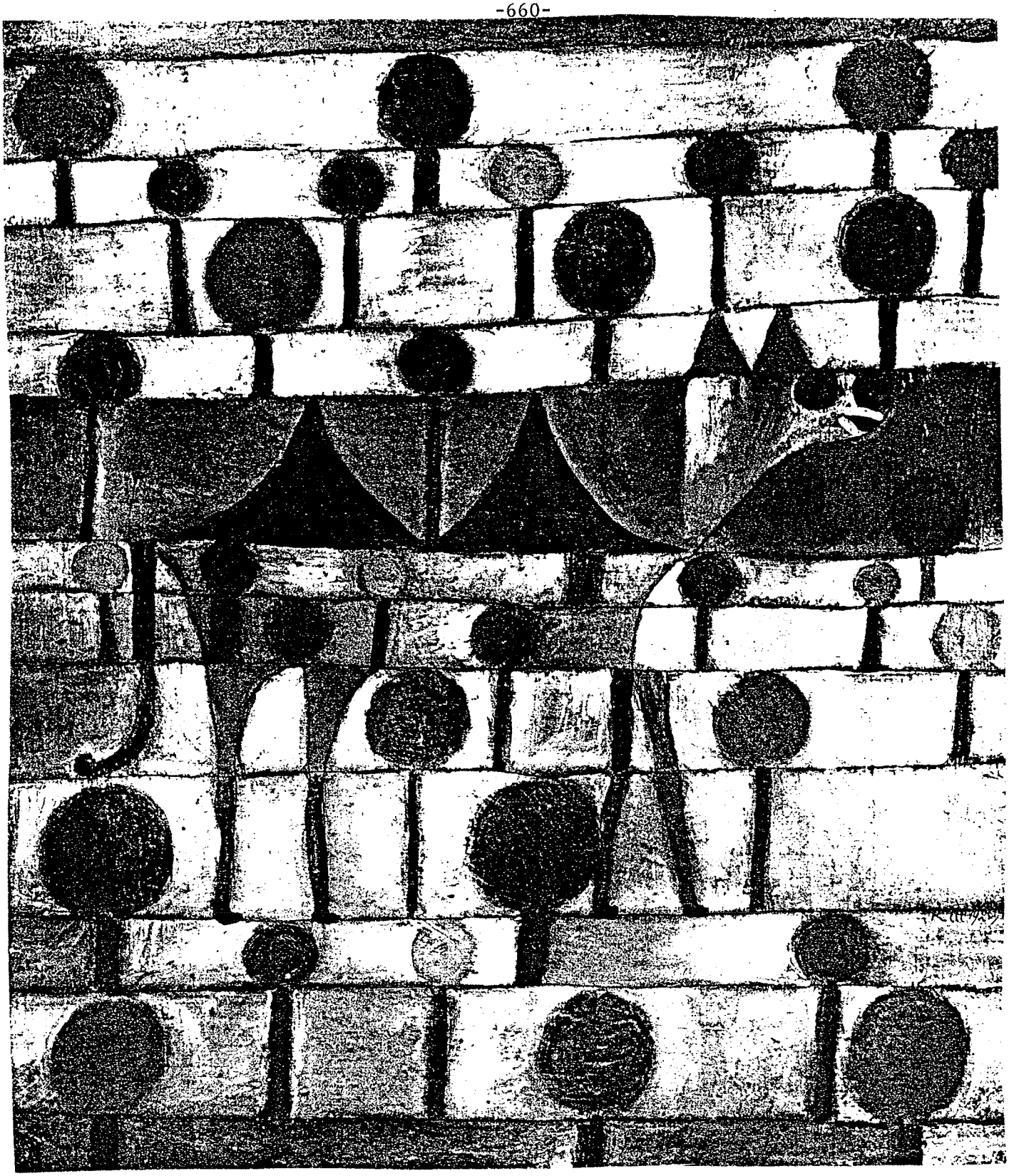

Figure 115. Paul Klee. Cammello in paesaggio silvestre ritmico. 1920.

Figure 116. Paul Klee. Due donne nel bosco. 1933.

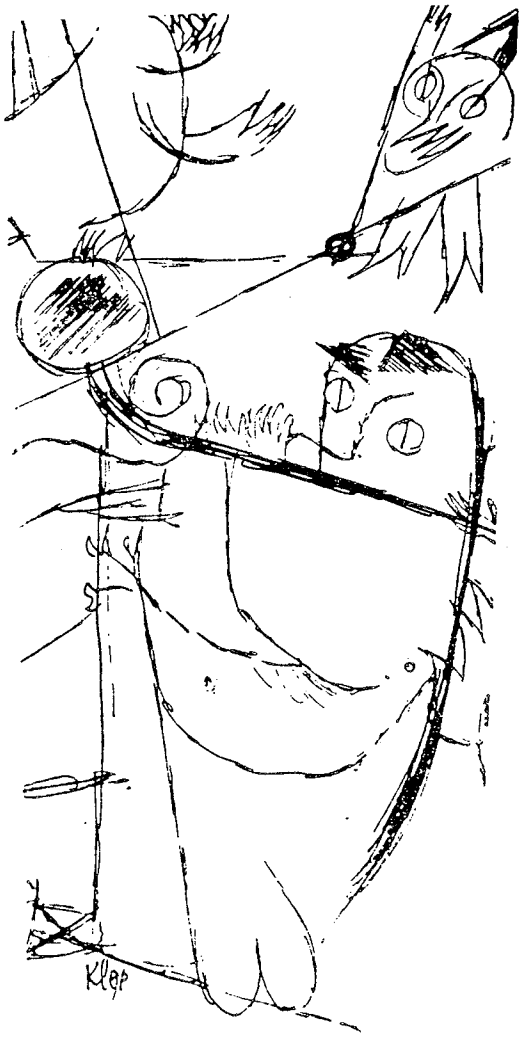

Figure 117. Paul Klee. Pastoral. 1914.

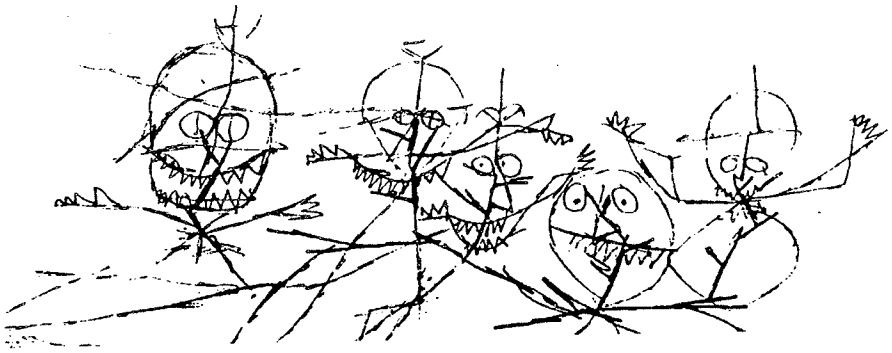

Figure 118. Paul Klee. Cry of Fright. 1913.

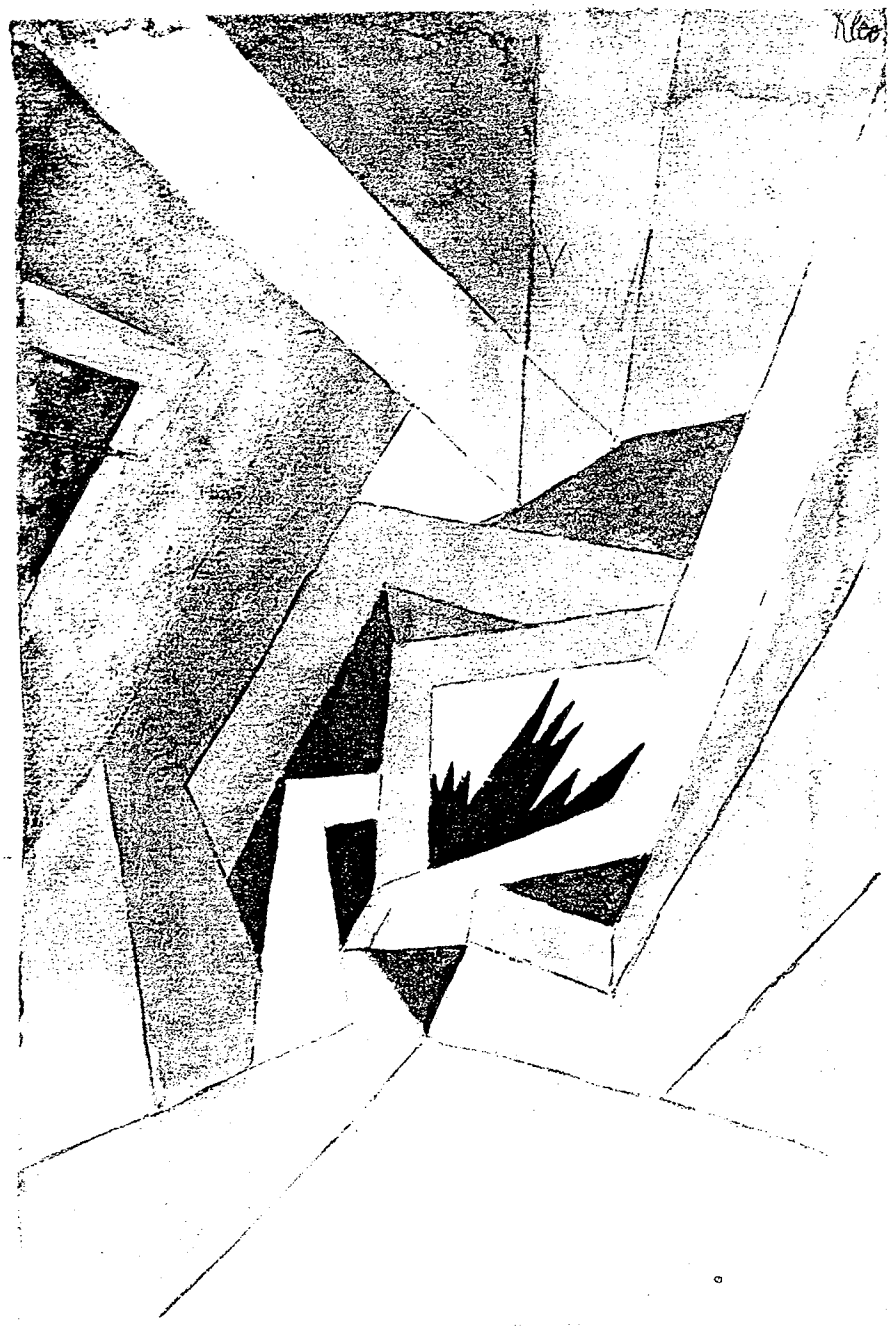

Figure 119. Paul Klee, Idea of Firs. 1917.

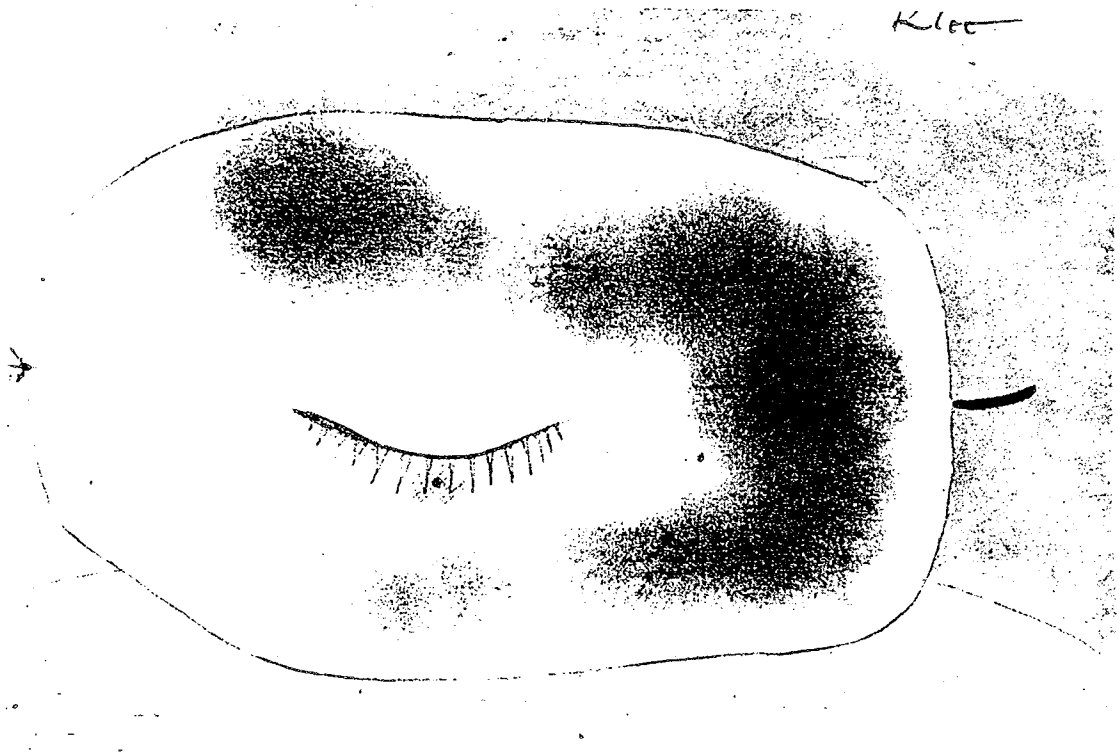

Figure 120. Paul Klee. Frutto che soffre. 1934.

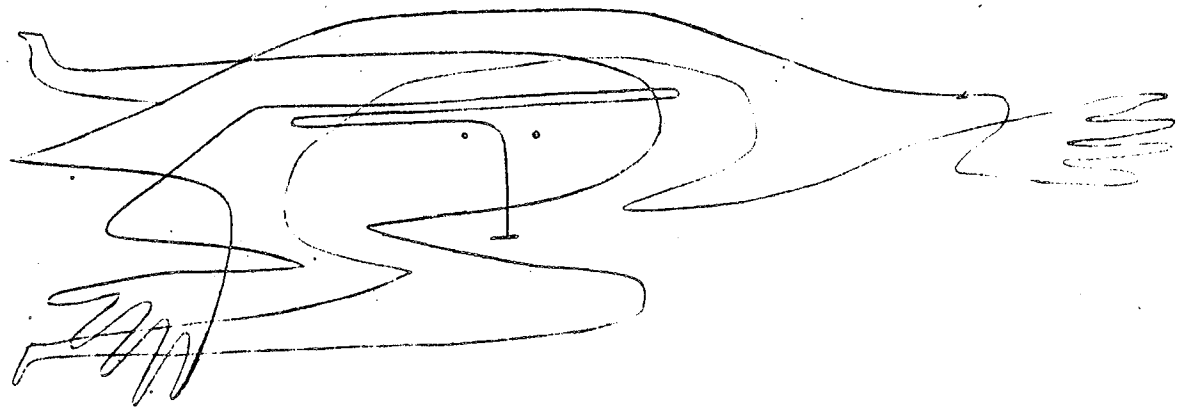

Figure 121. Paul Klee. Lying as Snow. 1931.

Figure 122. Wassily Kandinsky. Improvisation No. 30. 1913.

Figure 123. Franz Marc. Tiger. 1912.

Figure 124. Franz Marc. Deer in the Forest II. 1913.

Figure 125. Franz Marc. Primitive Animals. 1913.

Figure 126. Otto Dix. Arbeiterporträt. 1921.

Figure 127. Ernst Kirchner. Berlin Street Scene. 1913.

Figure 128. George Grosz. Metropolis.

Figure 129. Georg Schrimpf. Girl at a Window. 1918.

Figure 130. Georg Schrimpf. Girl Looking Out. 1923.

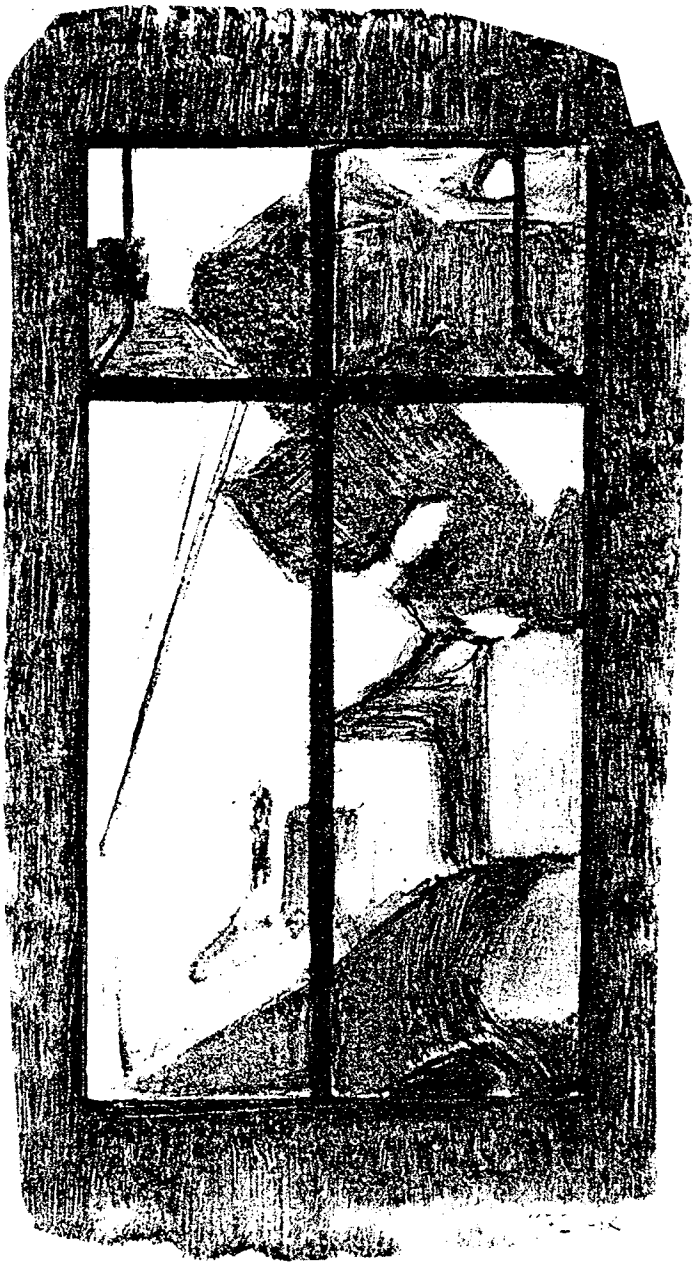

Figure 131. Oskar Schlemmer. Window-painting VIII: Room with Seated Woman in Pink Dress. 1942.

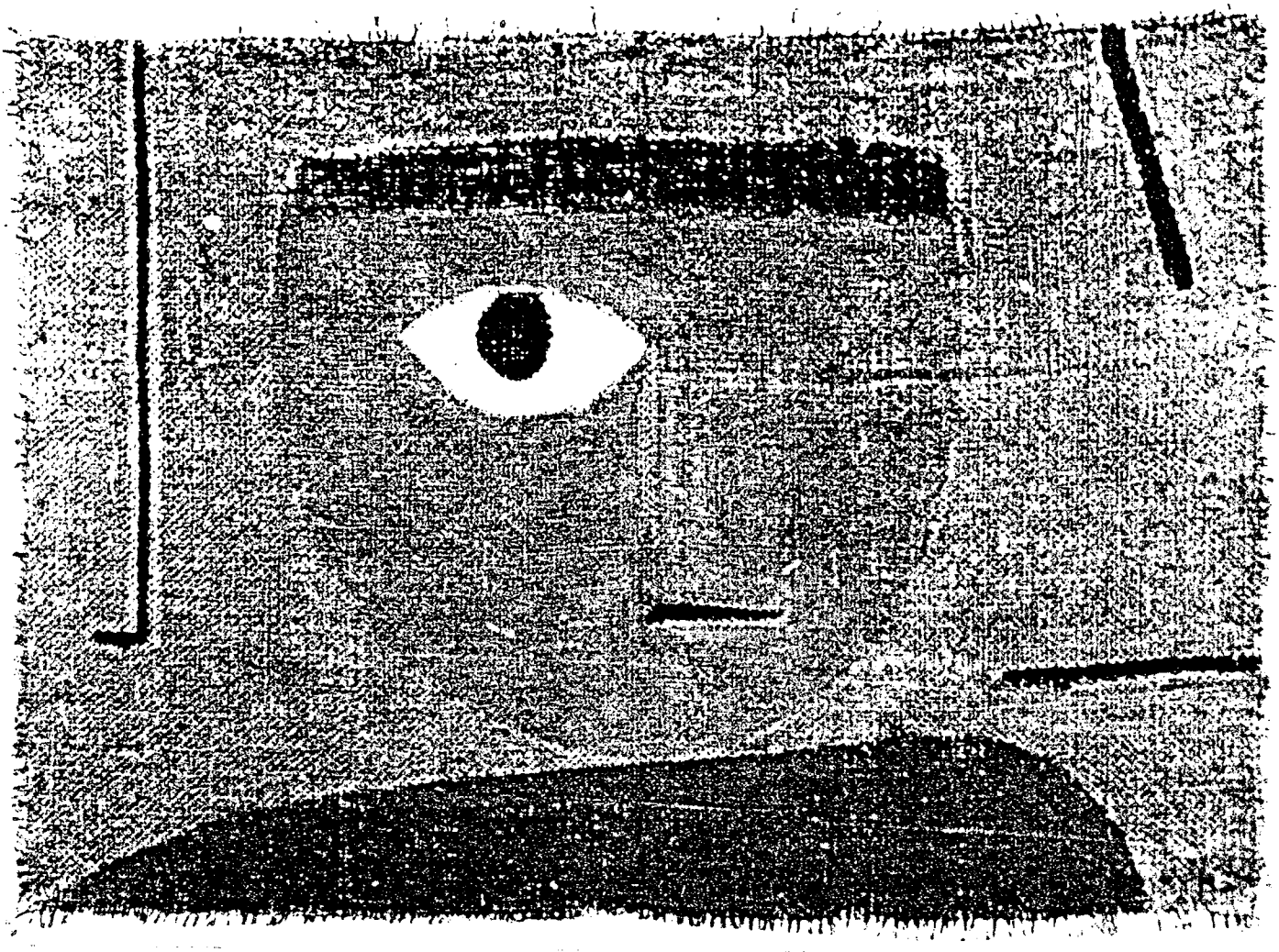

Figure 132. Paul Klee. L'Occhio. 1938.

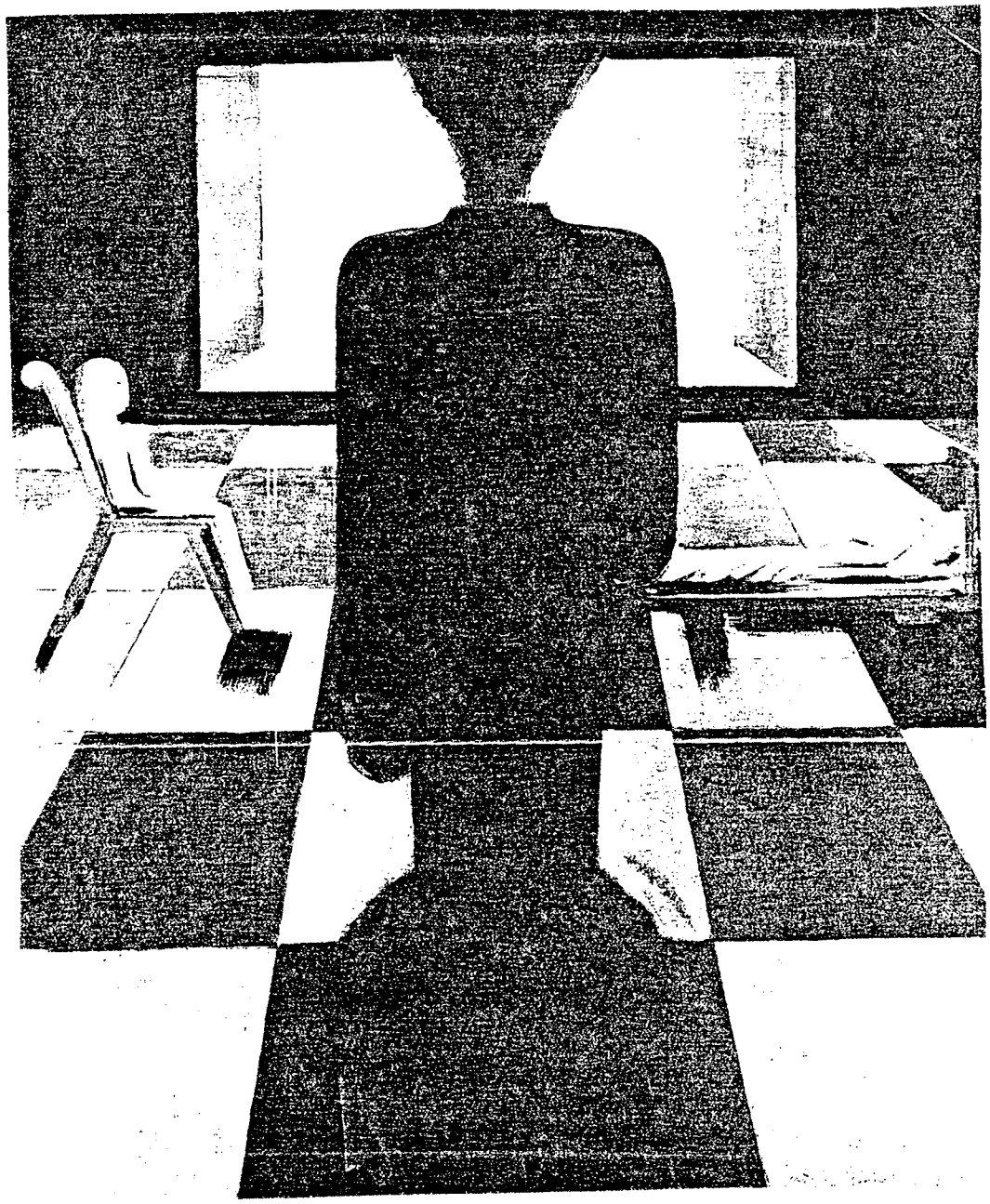

Figure 133. Oskar Schlemmer. Figures in Space. 1925.

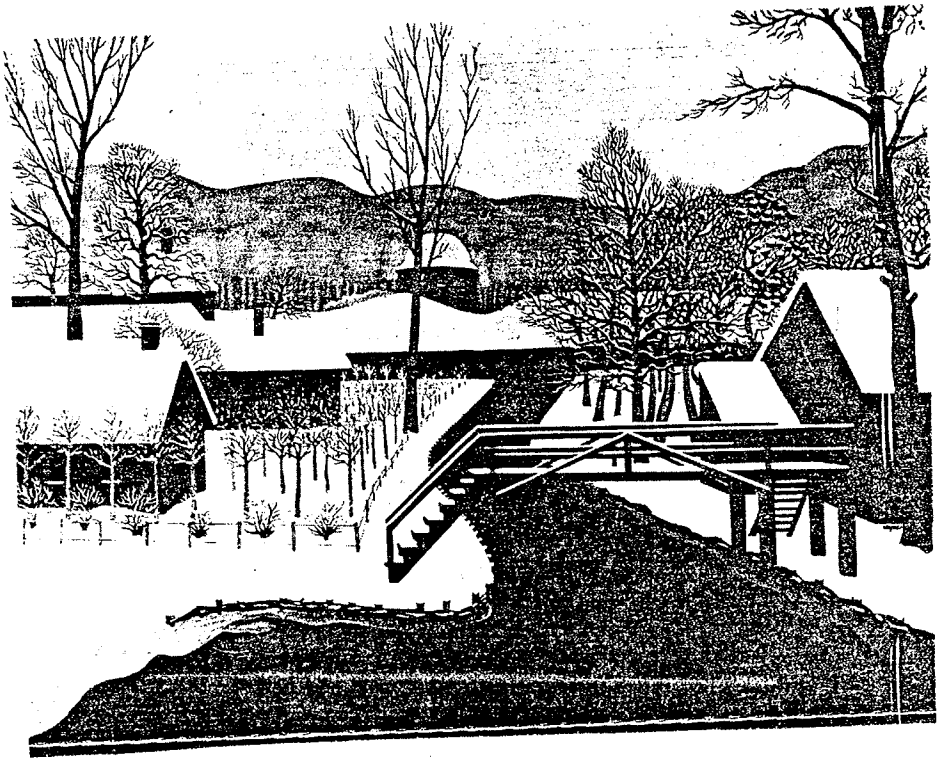

Figure 134. Erich Wegner. Winterlandschaft. 1928.

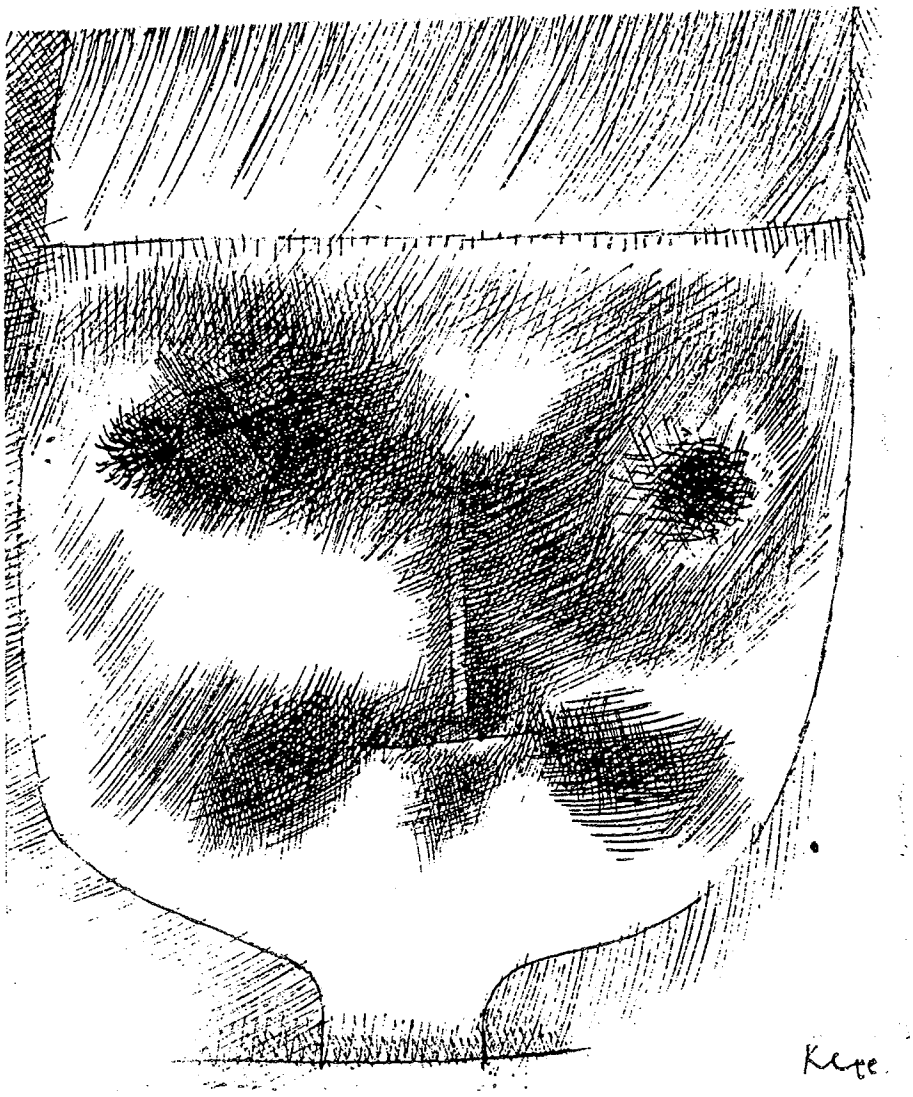

Figure 136. Paul Klee. Small Contributions to Physiognomy. 1925.

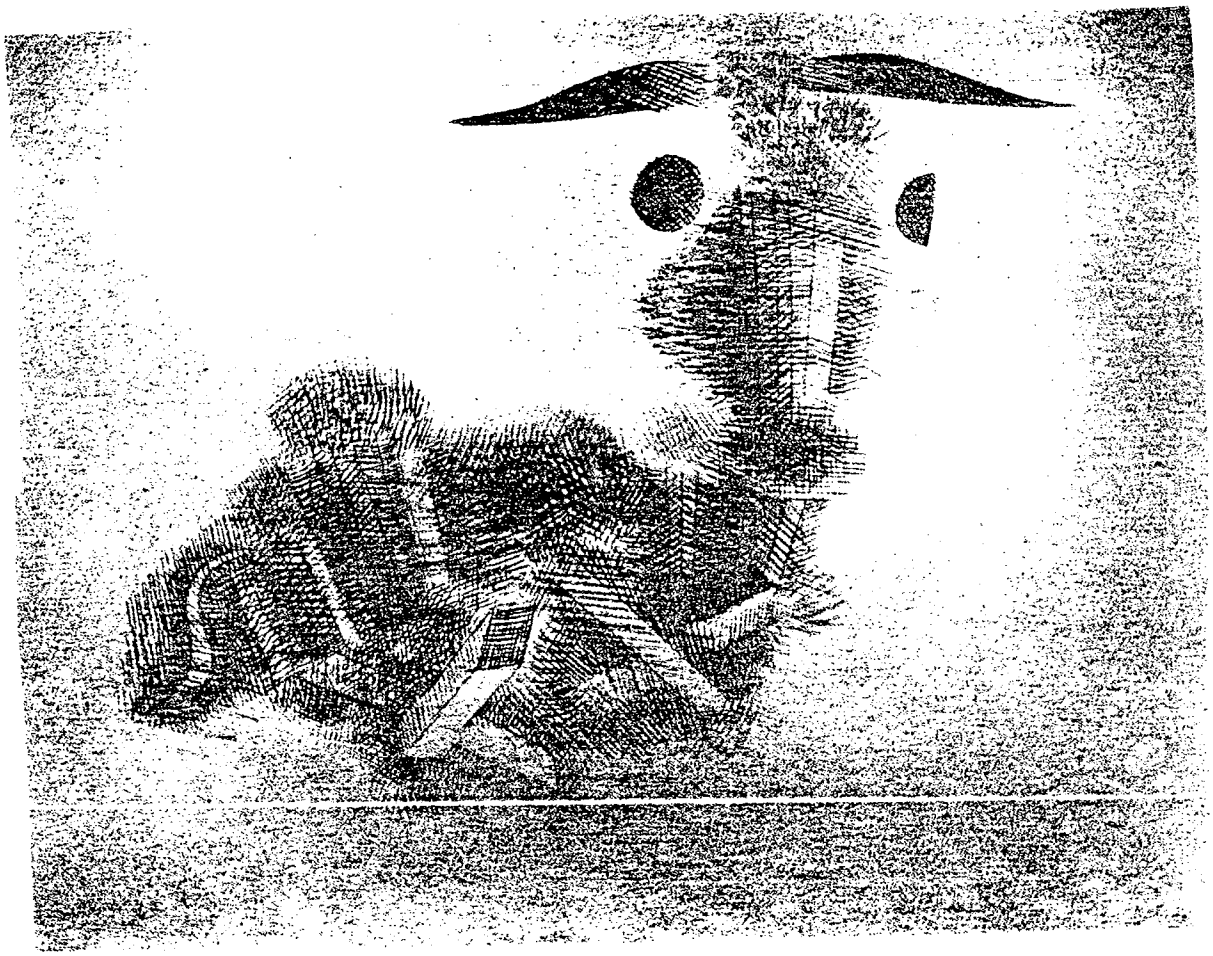

Figure 135. Paul Klee. Goat. 1925.

Figure 137. Paul Klee. Spiral Blossoms. 1926.

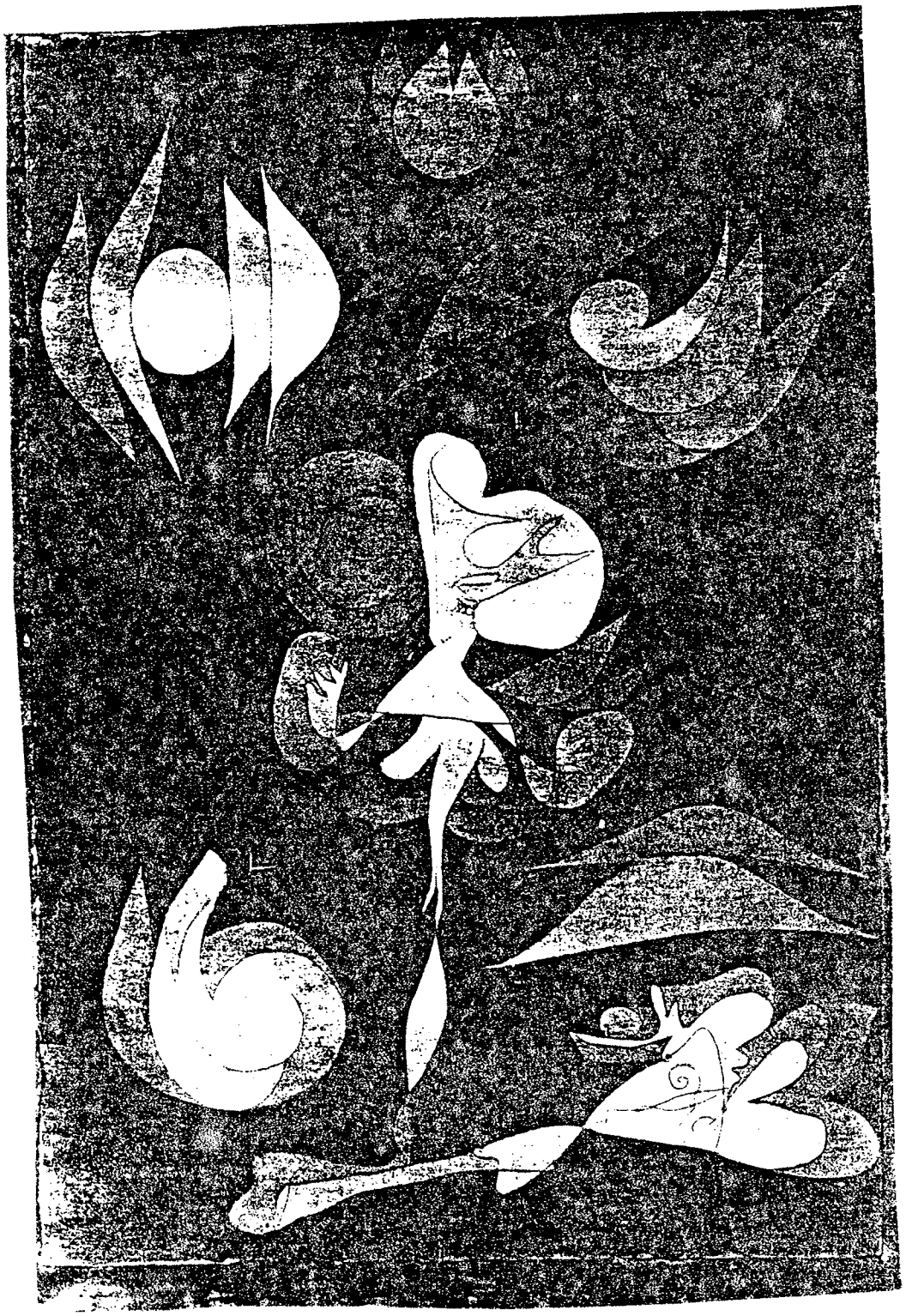

Figure 138. Paul Klee. Dying Plants. 1922.

Figure 139. Max Beckmann. The Night. 1918.

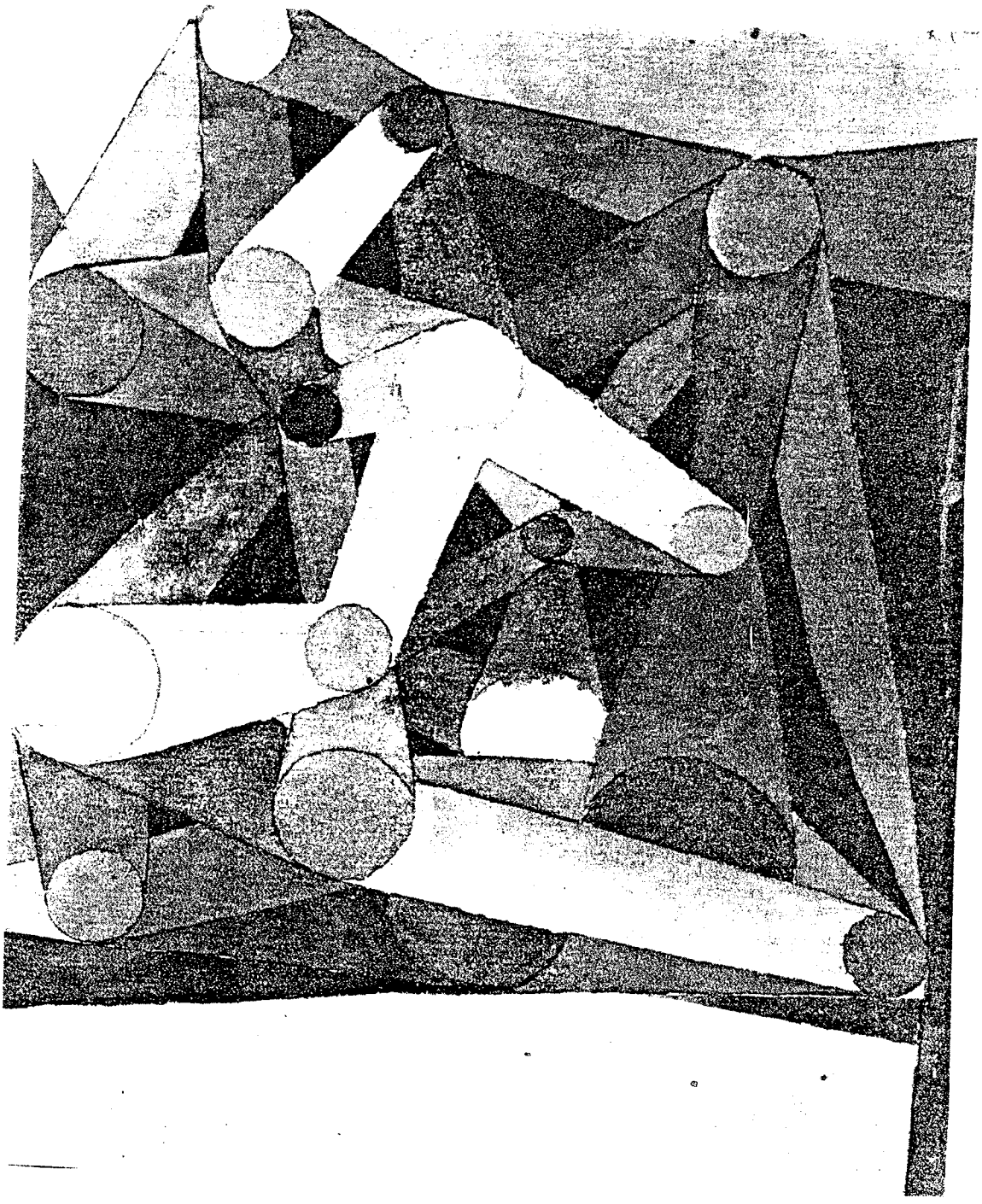

Figure 140. Paul Klee. Opened Mountain. 1914.

Figure 141. Egon Schiele. The Self-Seer. 1910.

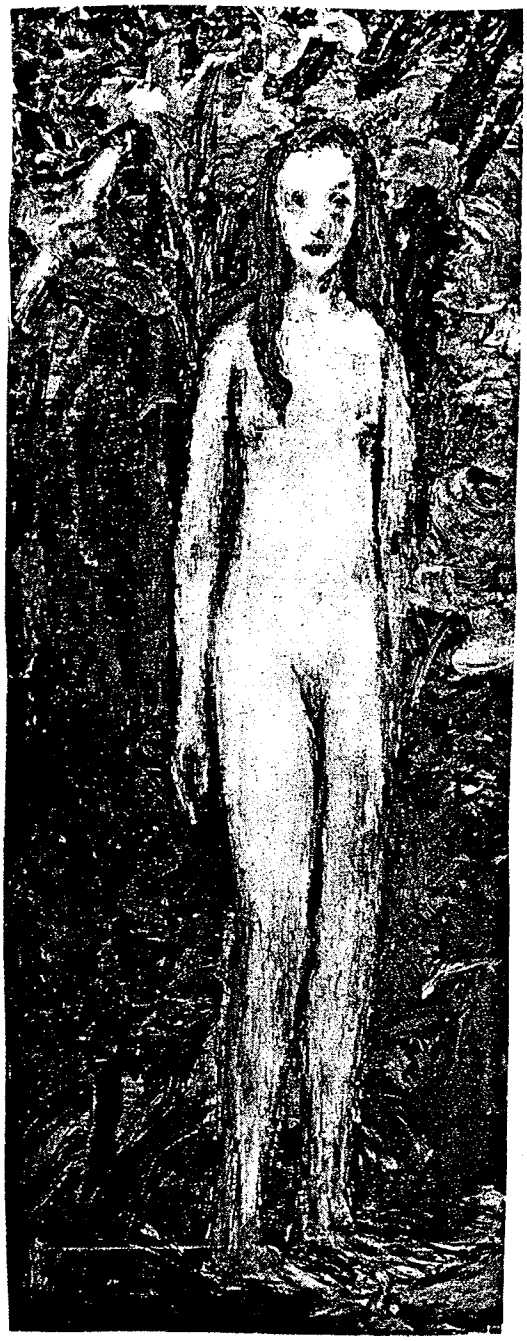

Figure 142. Emil Nolde. Eve. 1910.

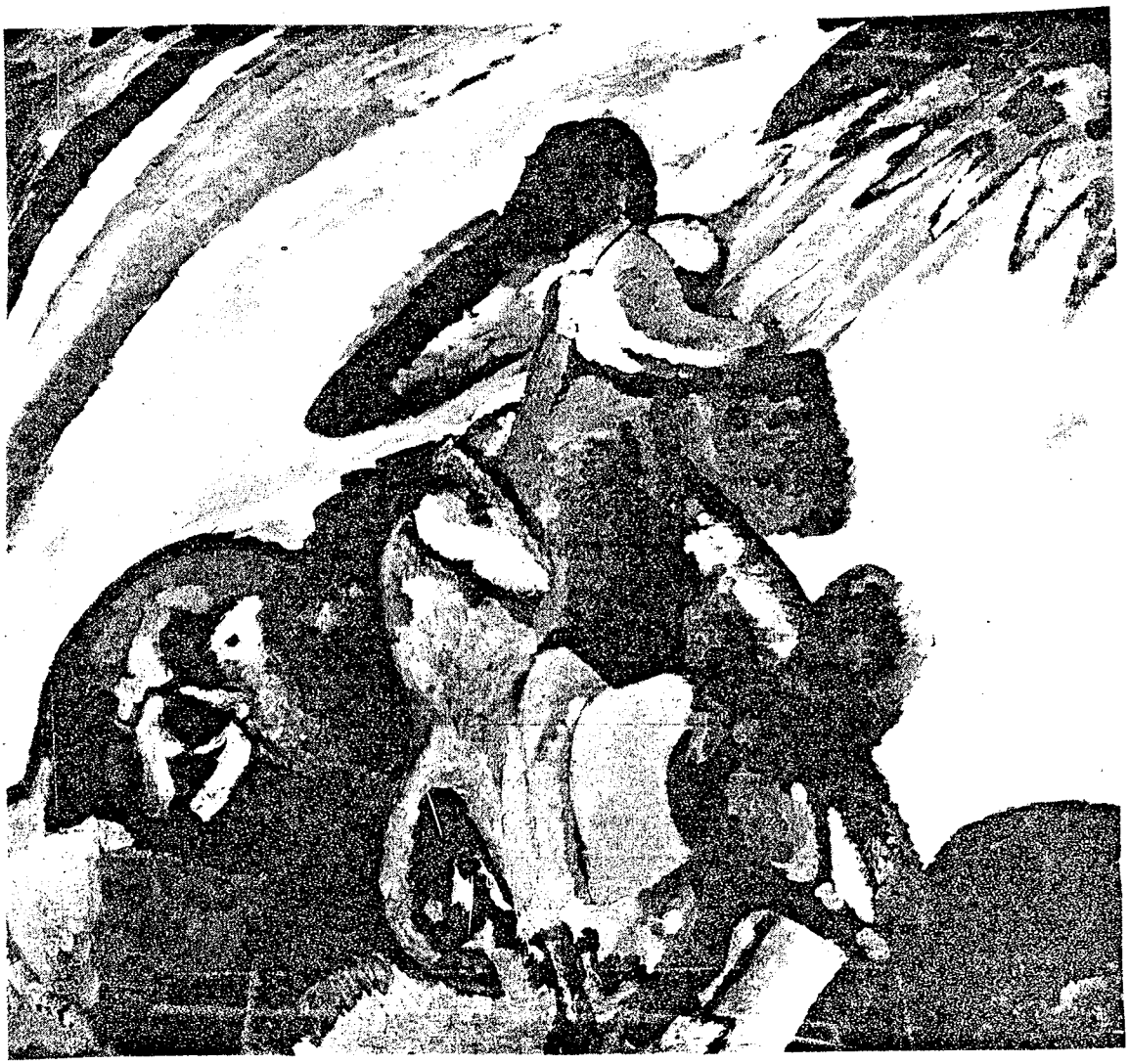

Figure 143. Wassily Kandinsky. Improvisation No. 12, "The Rider." 1910.

Figure 144. Franz Marc. Forms in Combat. 1914.

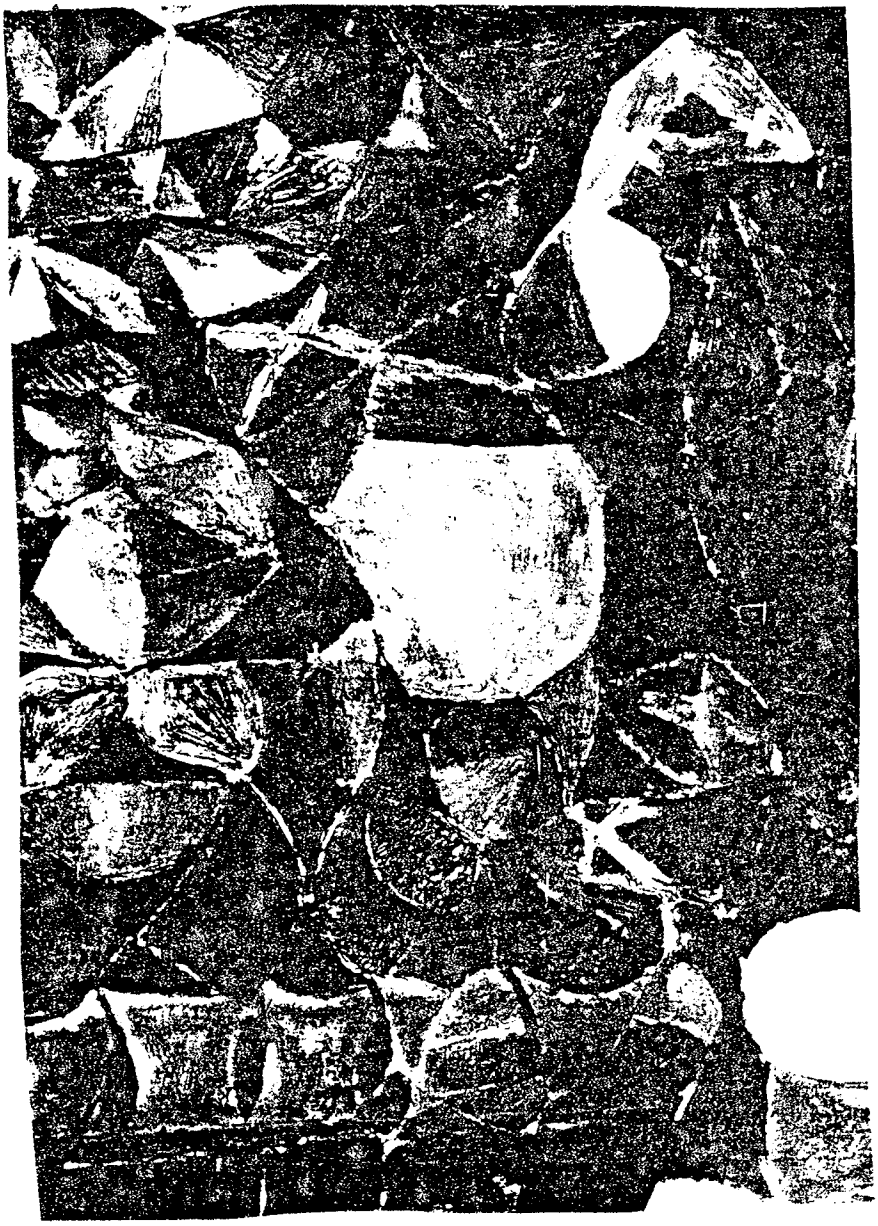

Figure 145. Paul Klee. Flower Path. 1913.

Figure 146. Franz Marc. Genesis. 1914.

Figure 147. Otto Dix. Carrying Rations at Pilken. 1924.

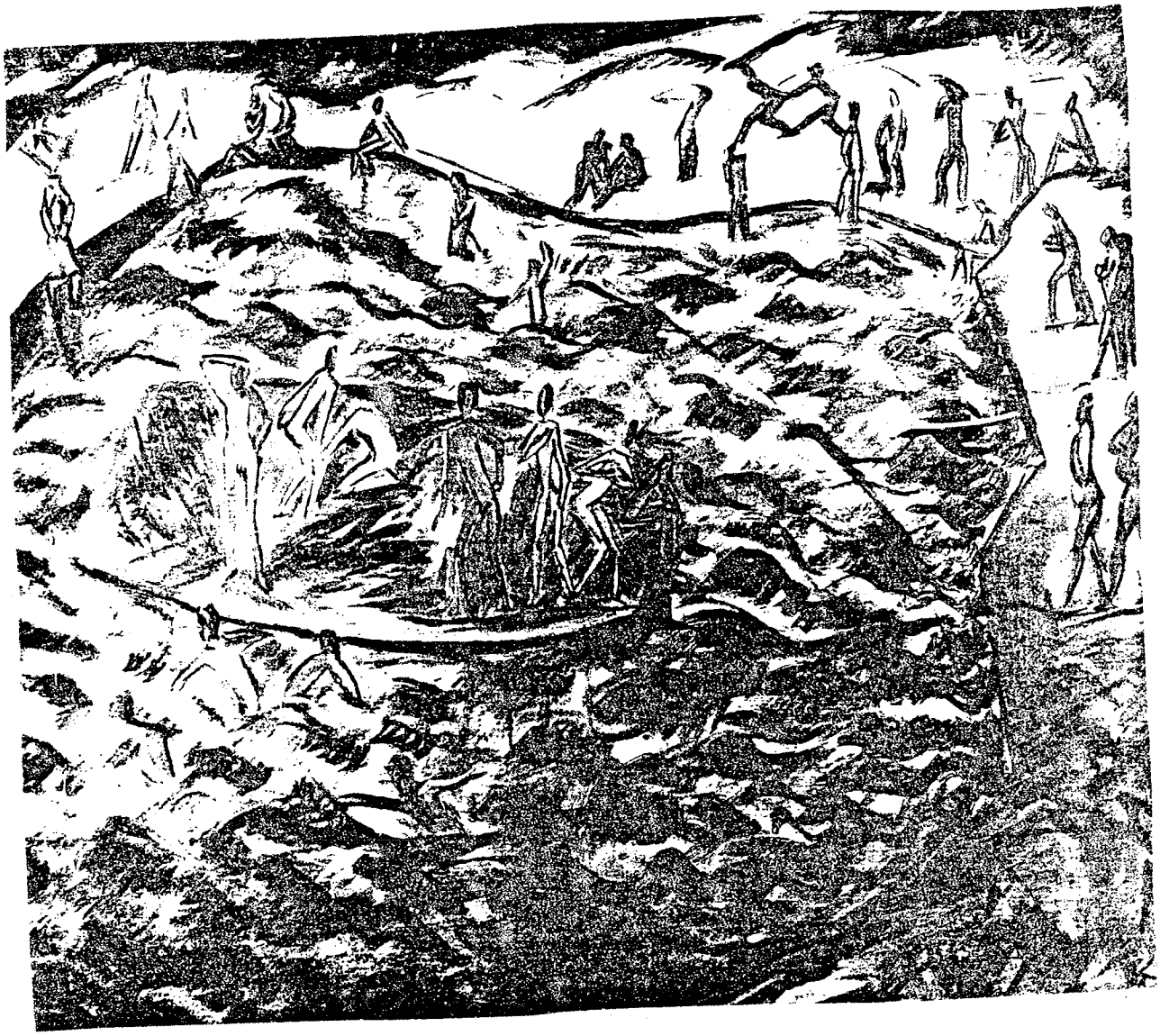

Figure 148. Erich Heckel. Bathers. 1912.

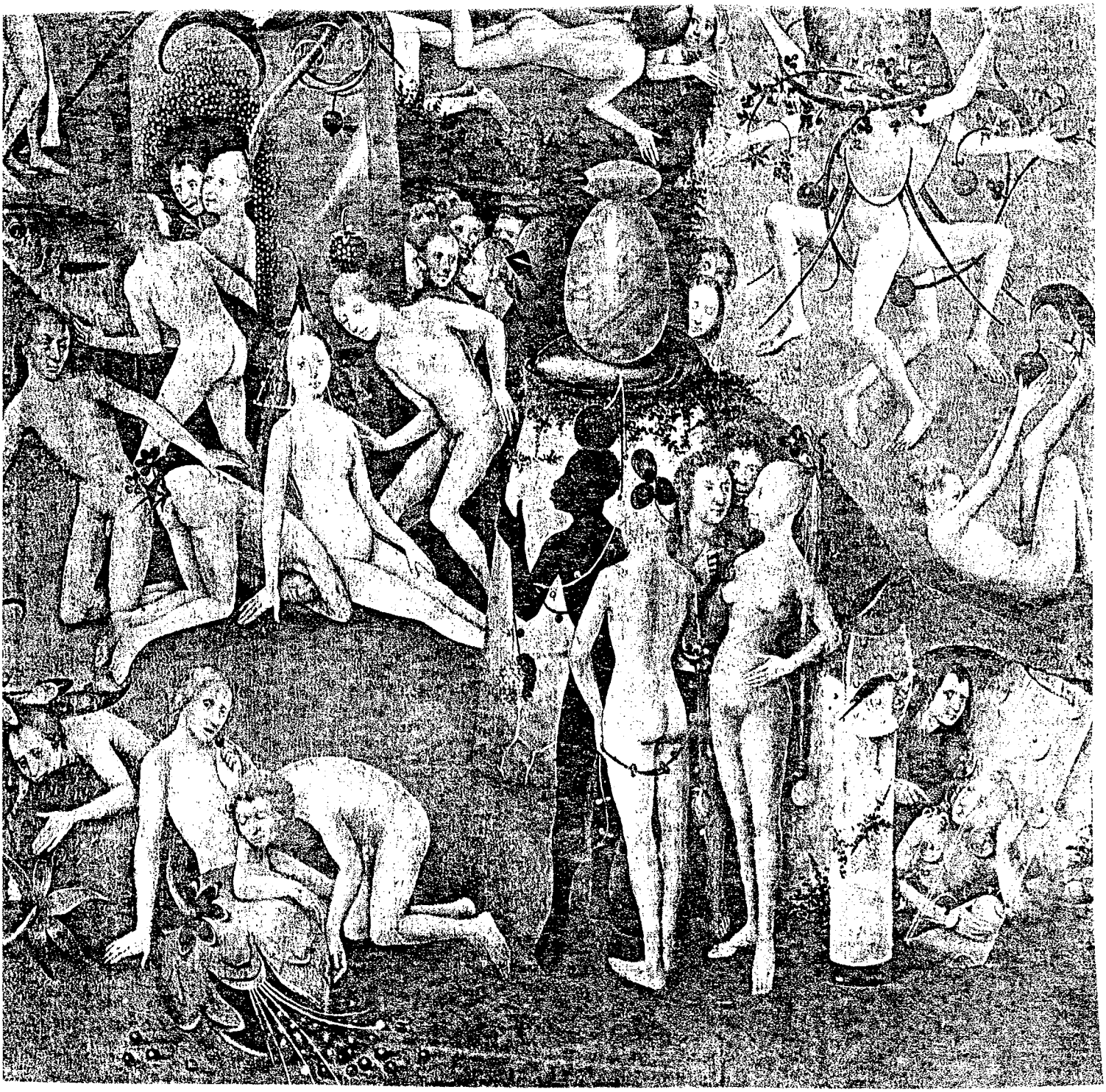

Figure 149. Hieronymous Bosch. Garden of Delights, details of the central panel. c., 1500.

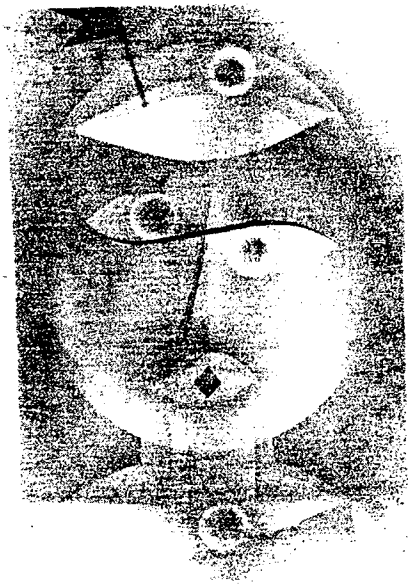

Figure 150. Paul Klee. Wintry Mask. n.d.

Figure 151. Ernst Kirchner. Moonlit Winter Night. 1918.

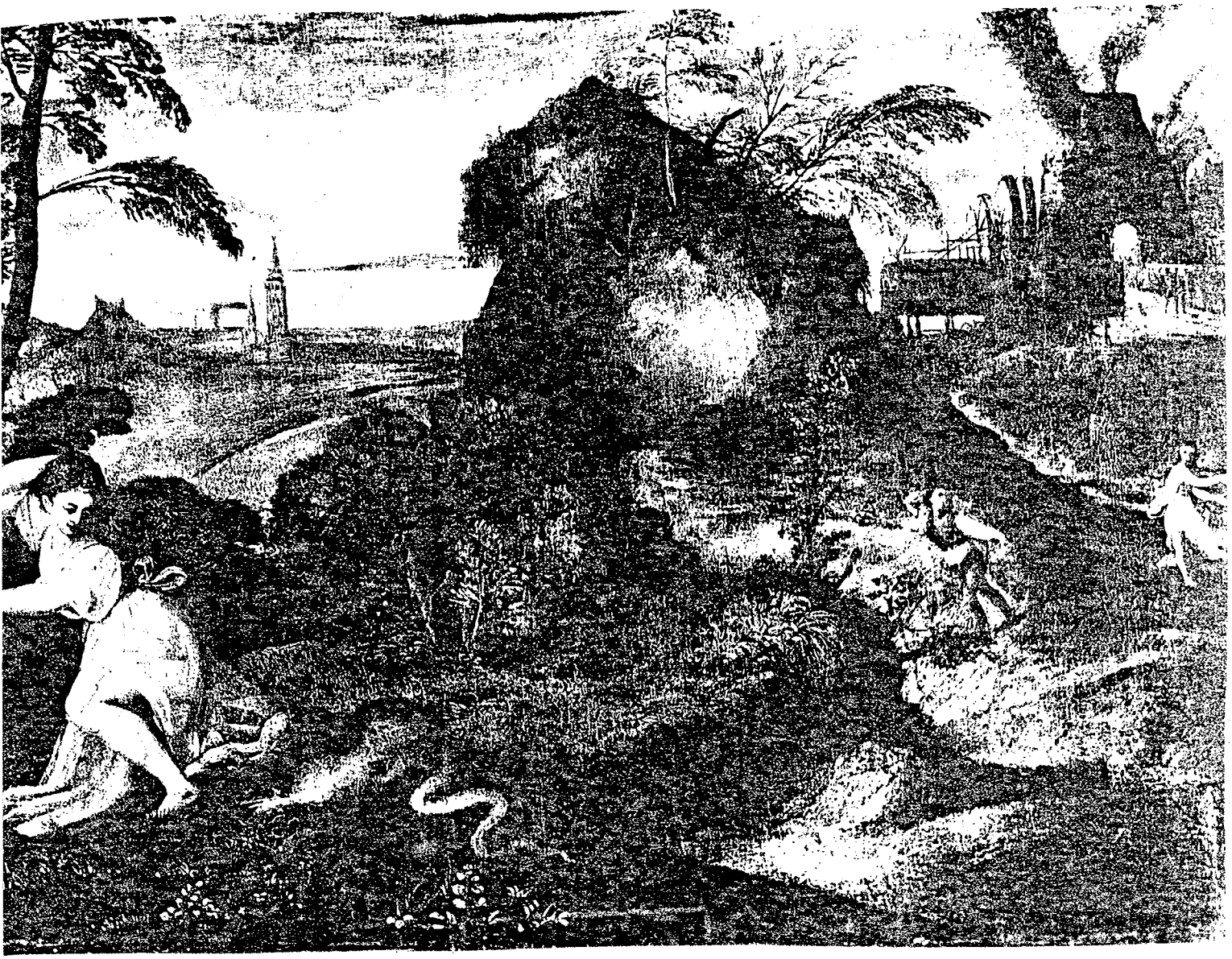

Figure 152. Copy of a lost Giorgione at Bergamo. Orpheus and Eurydice. n.d.

Figure 153. El Greco. View of Toledo. Before 1597.

Figure 154. George Grosz. Landscape, Bornholm. 1938.

Figure 155. Georg Schrimpf. Mädchen auf dem Balkon. 1927.

Figure 156. Oskar Kokoshka. The Bride of the Wind. 1914.

Figure 157. August Macke. Bathing Girls. 1913.

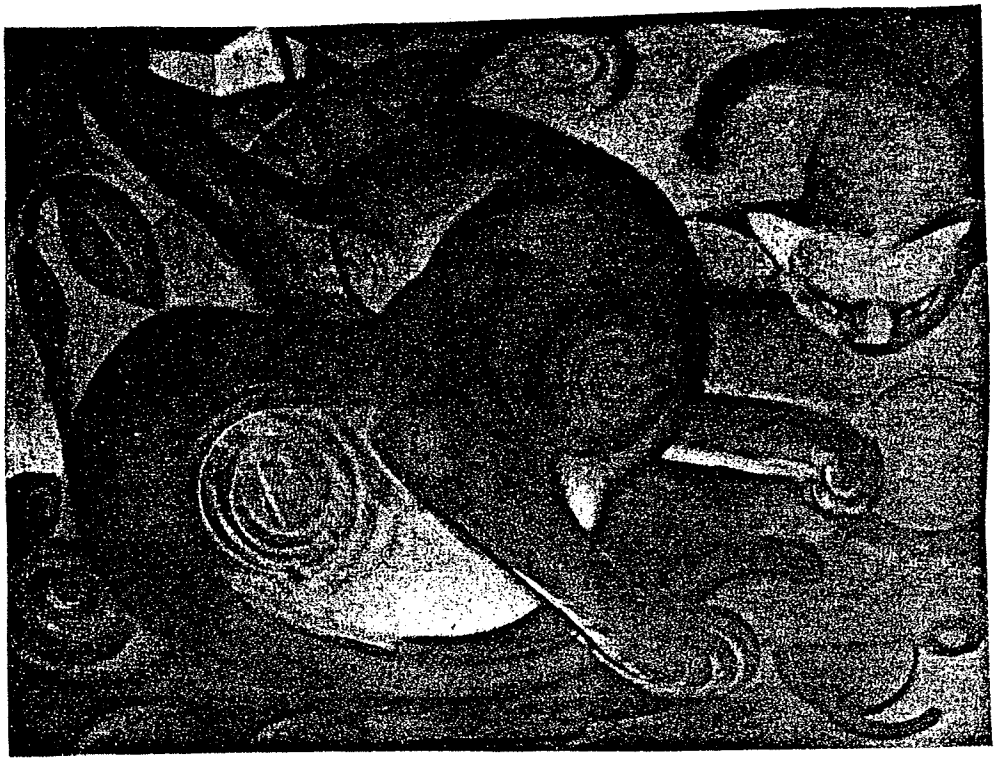

Figure 158. Franz Marc. Two Cats. 1912.

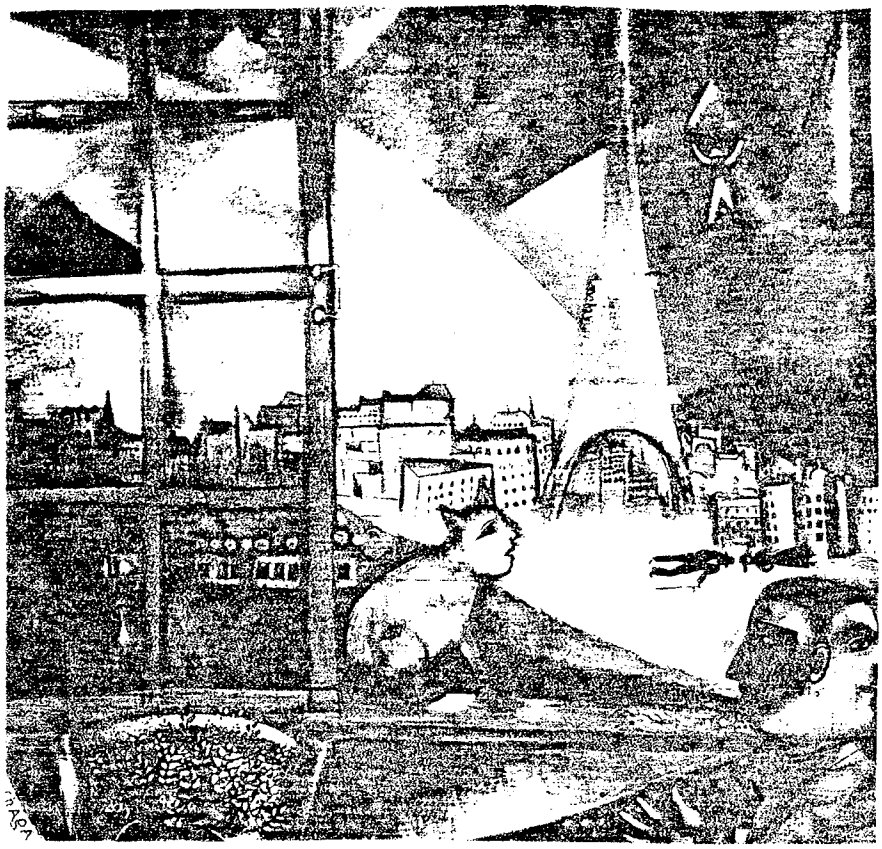

Figure 159. Marc Chagall. Paris Through the Window. 1913.

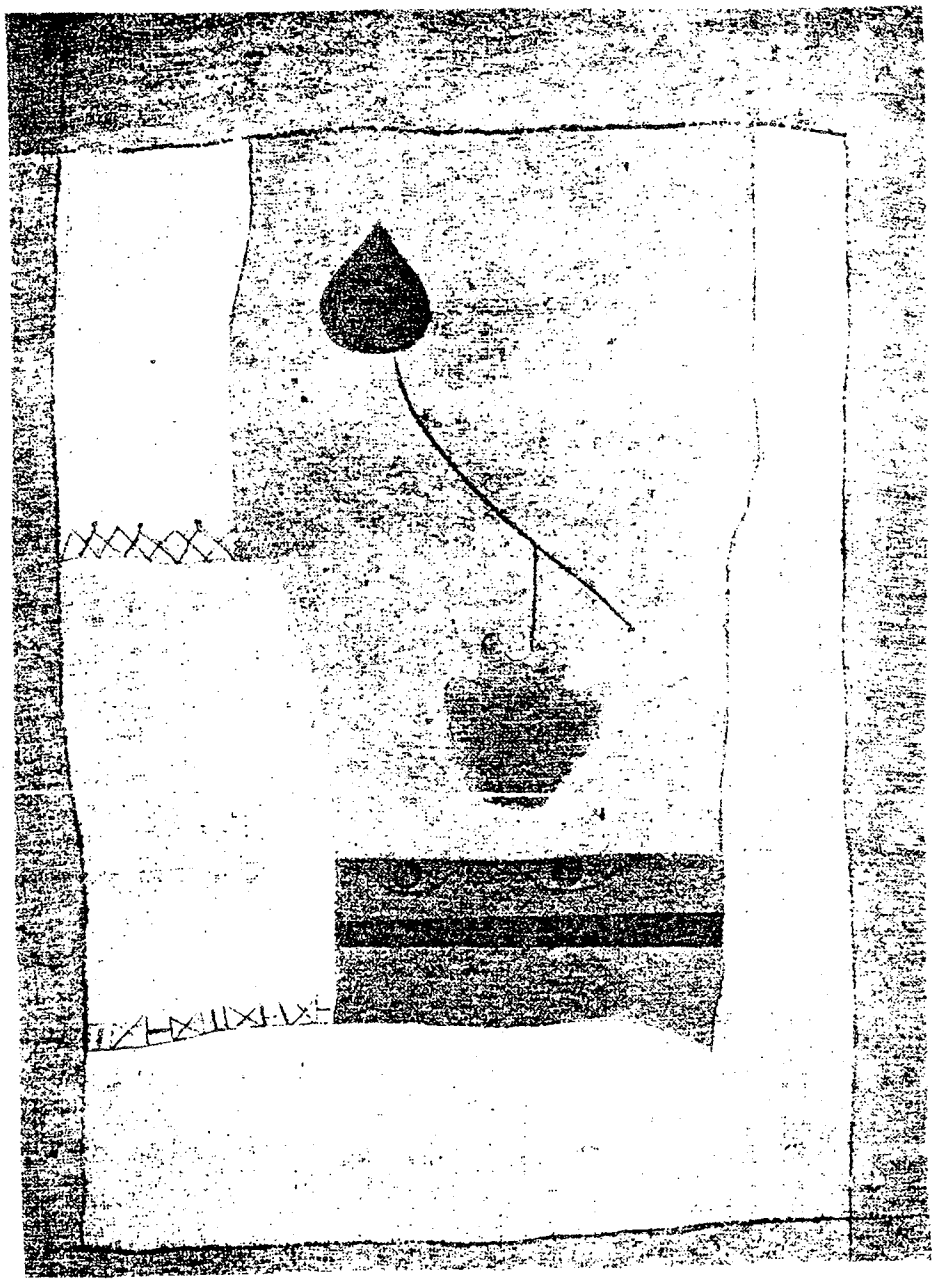

Figure 160. Paul Klee. Arab Song. 1932.

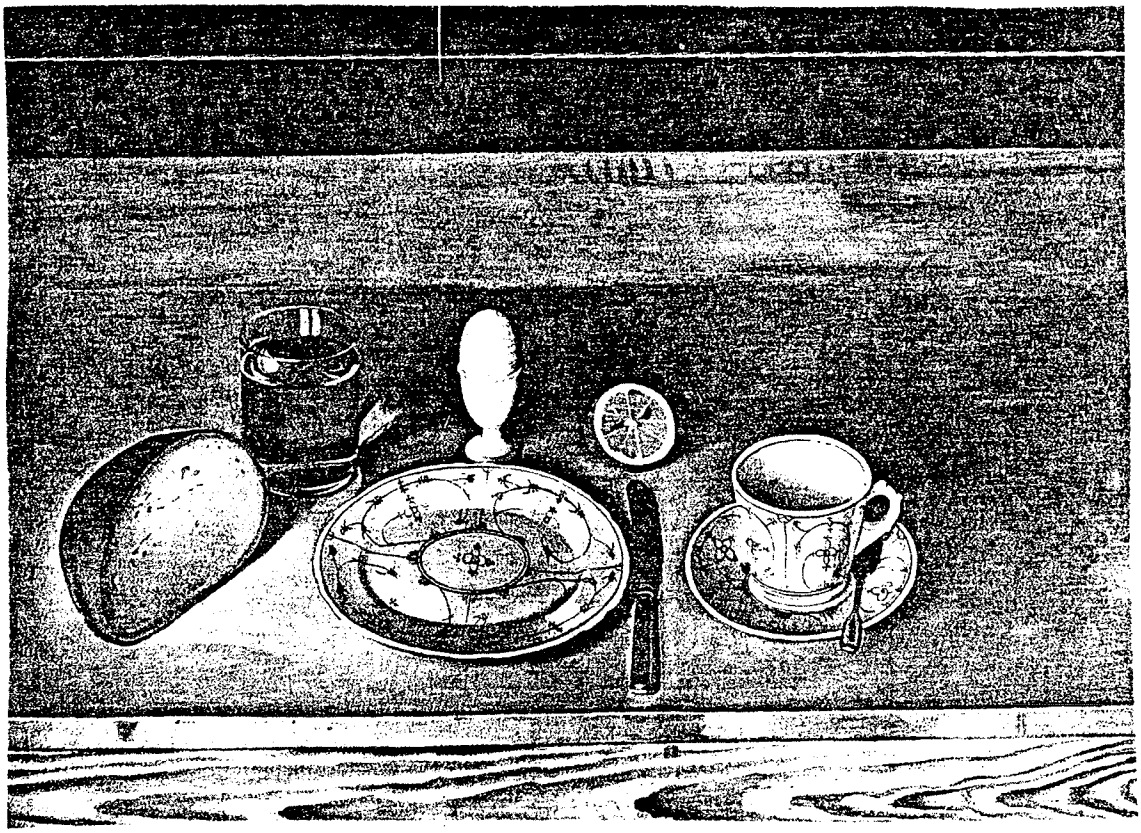

Figure 161. Bernhard Dörries. Fruhstucksstilleben. 1927.

Figure 162. Erich Wagner. Seemannskneipe. 1926.

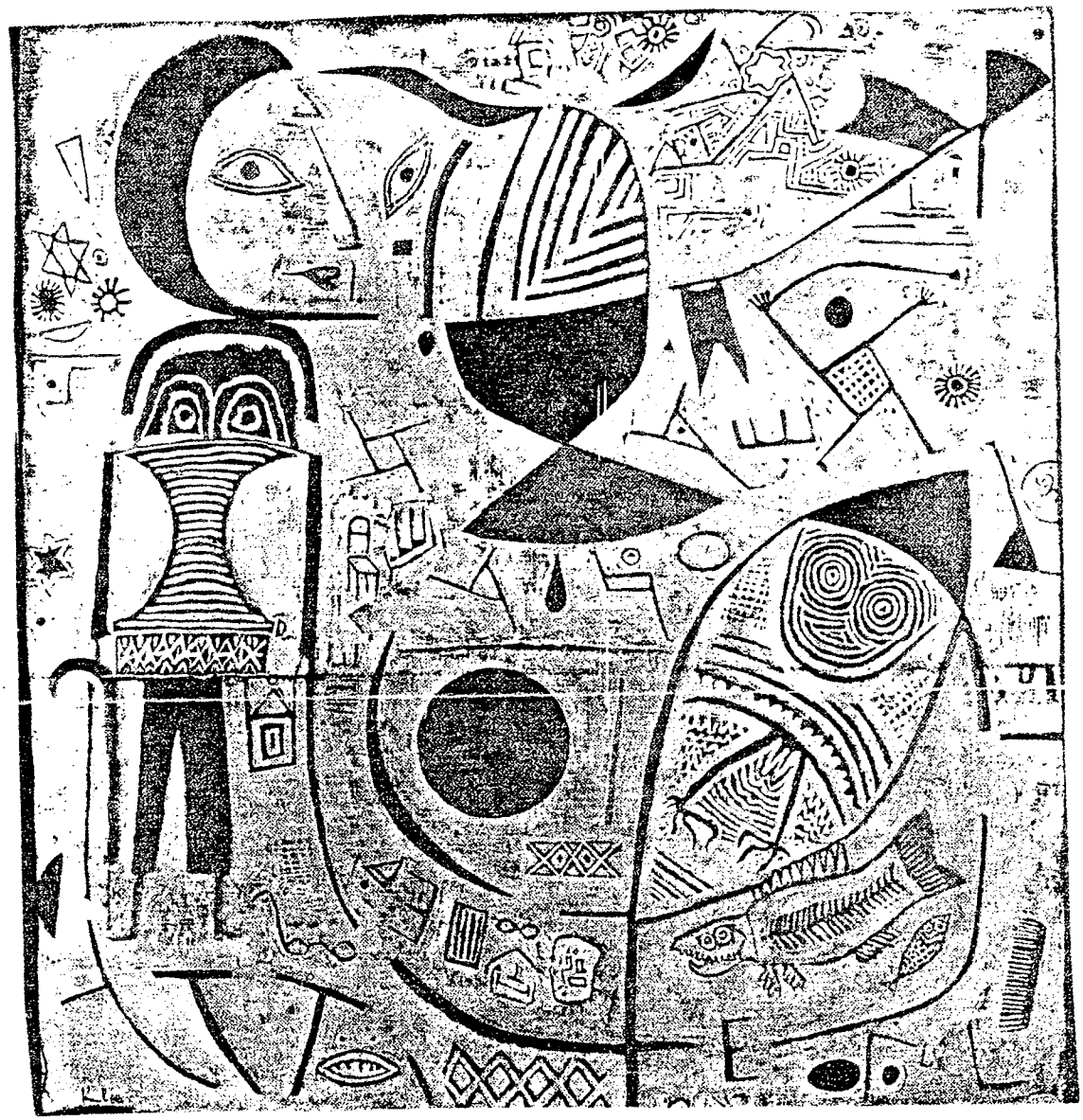

Figure 163. Paul Klee. Picture Album. 1937.

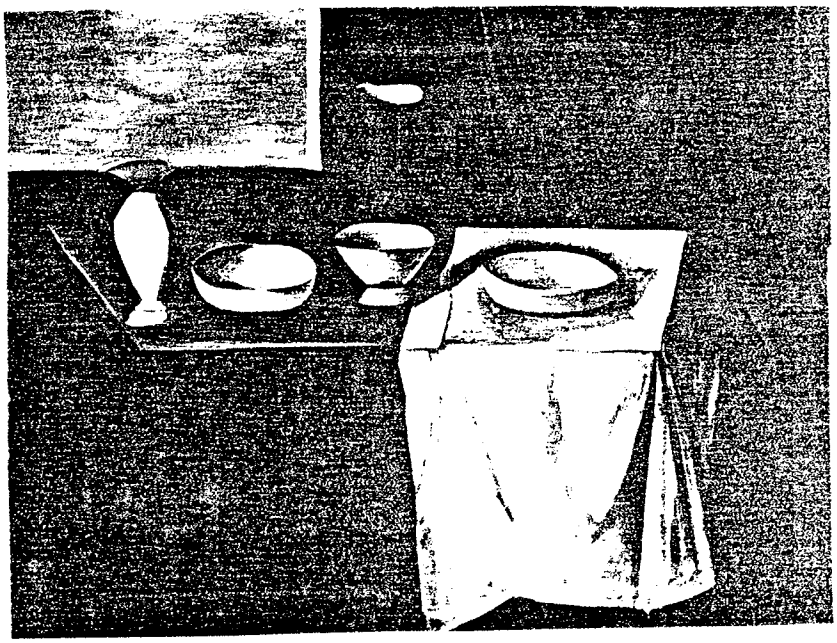

Figure 164. André Derain. The Table. 1921.

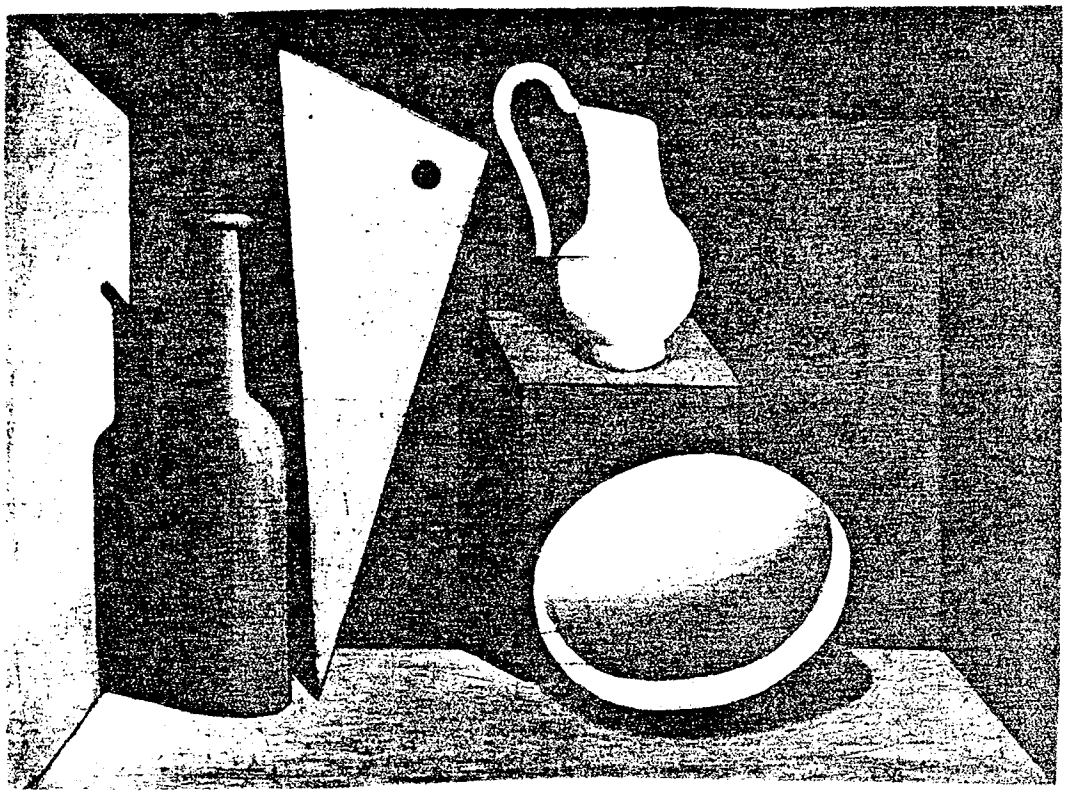

Figure 165. Carlo Carrà. Still Life with Triangle. 1917.

Figure 166. Wassily Kandinsky. Die Nacht. 1906-07.

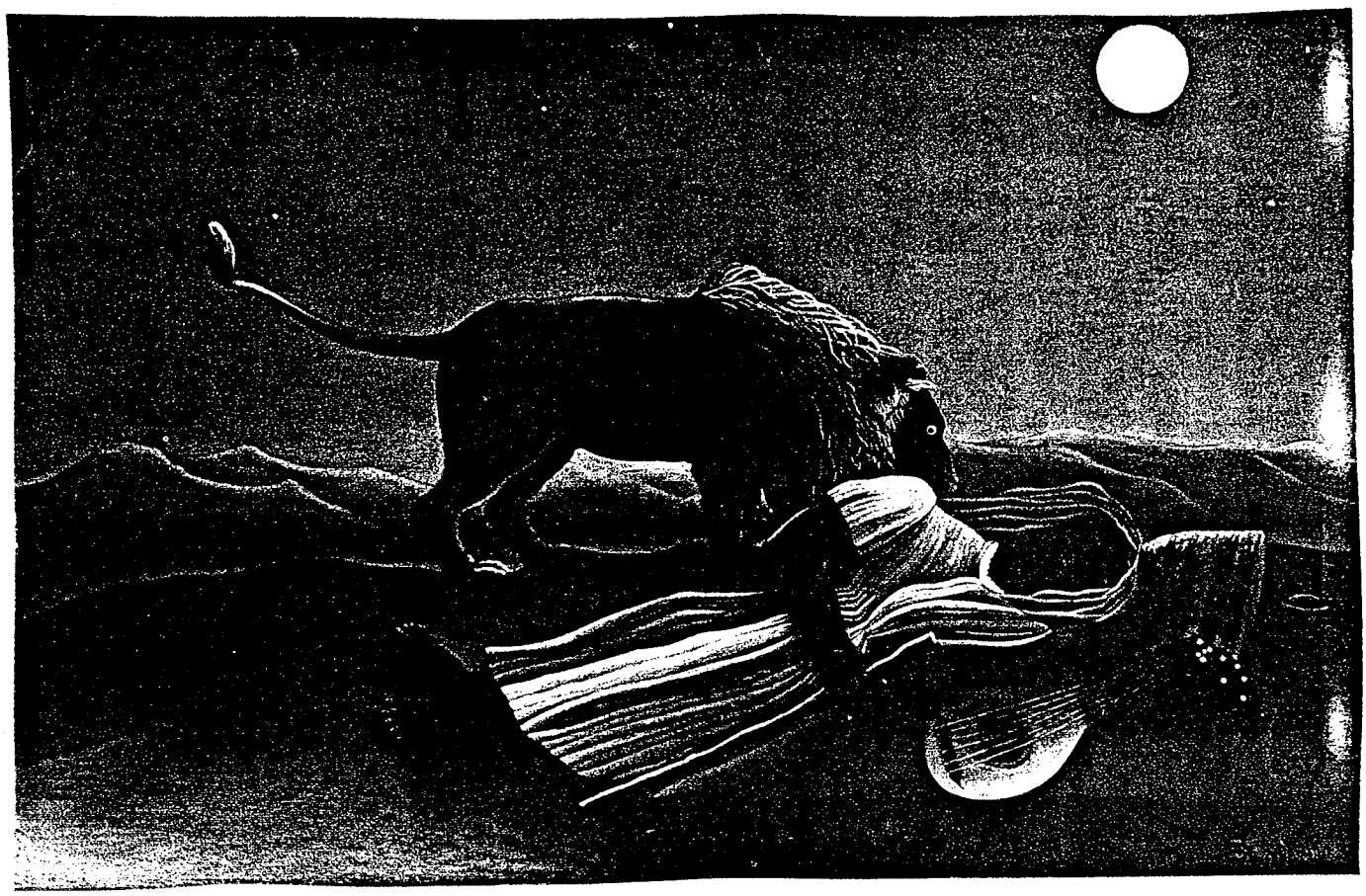

Figure 167. Henri Rousseau. The Sleeping Gypsy. 1897.

Figure 168. Paul Klee. Landscape with Accents. 1934.

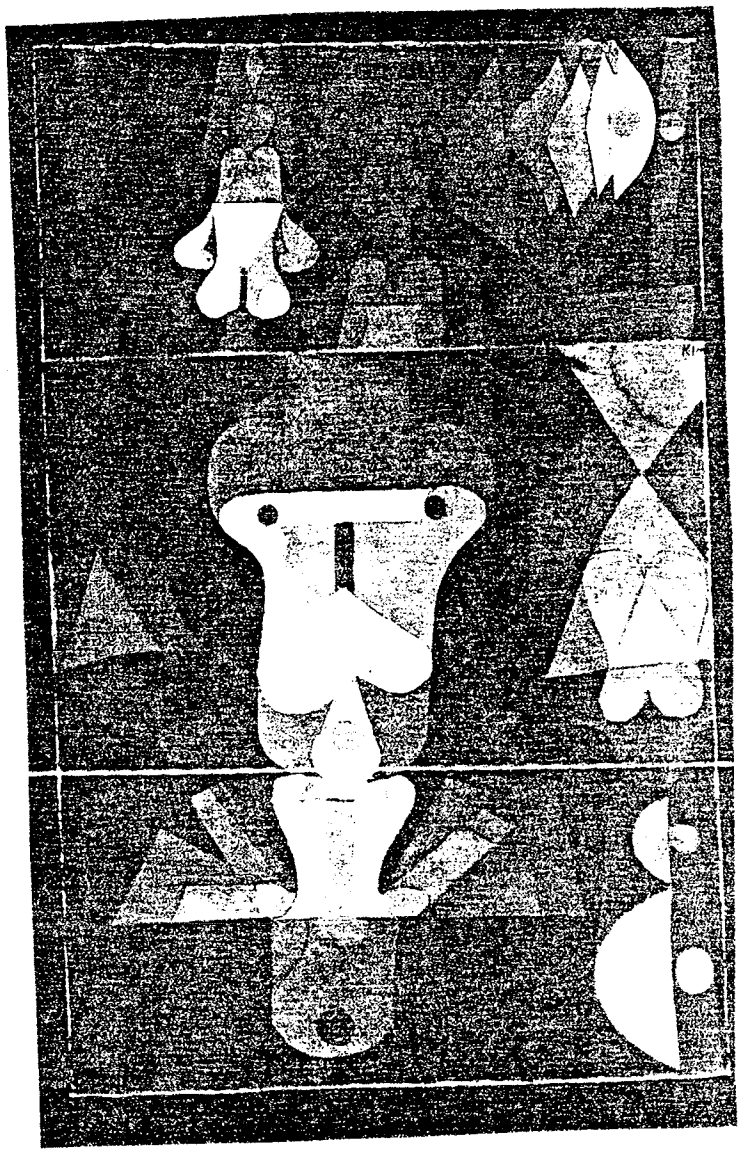

Figure 169. Paul Klee. Flower Face. 1922.

Figure 170. Heinrich Campendonk. Harlequin and Columbine. 1913.

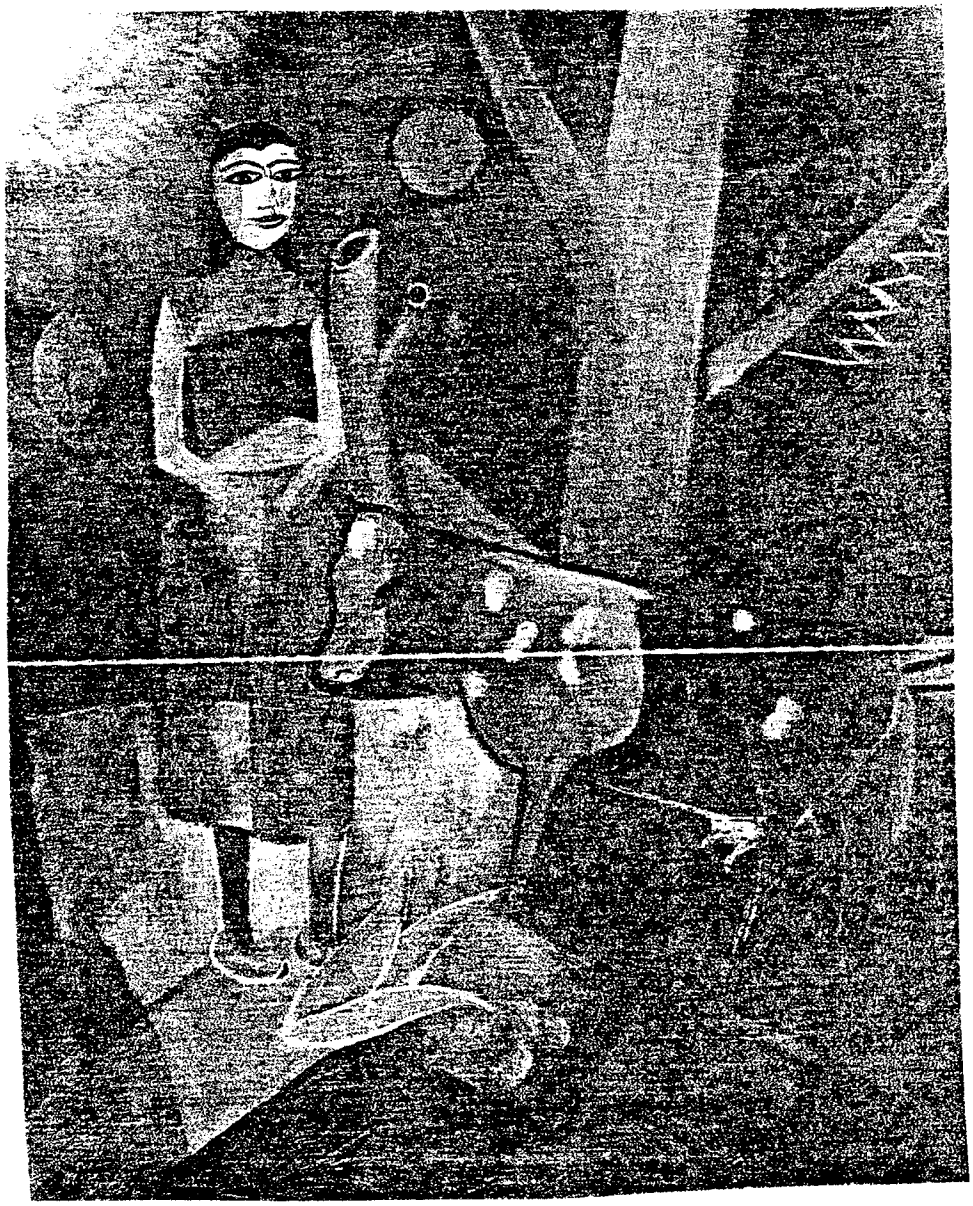

Figure 171. Heinrich Campendonk. Sheperdhess. c., 1920.

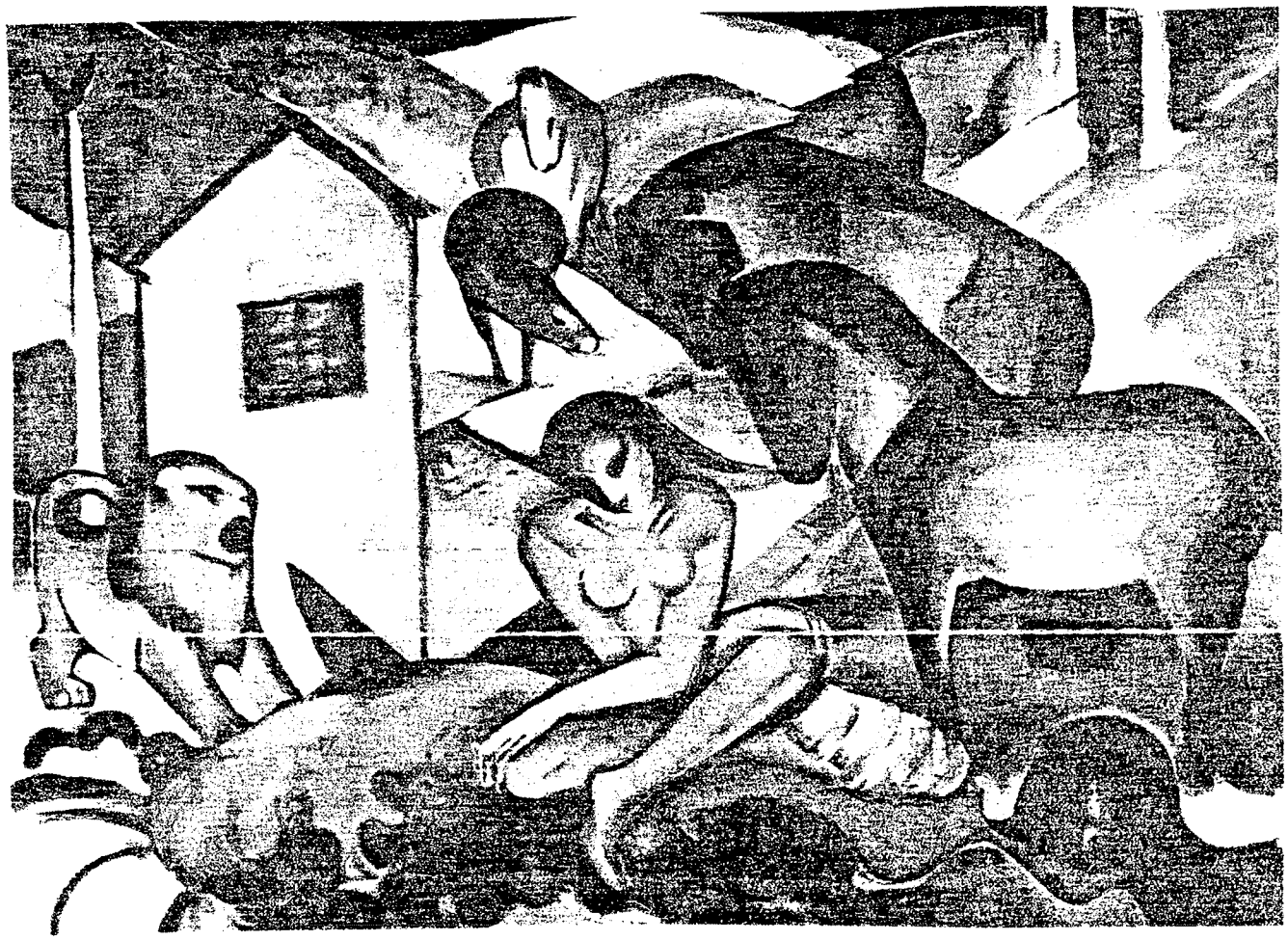

Figure 172. Franz Marc. The Dream.

Figure 173. George Grosz. The Tortured Ham. 1947-48.

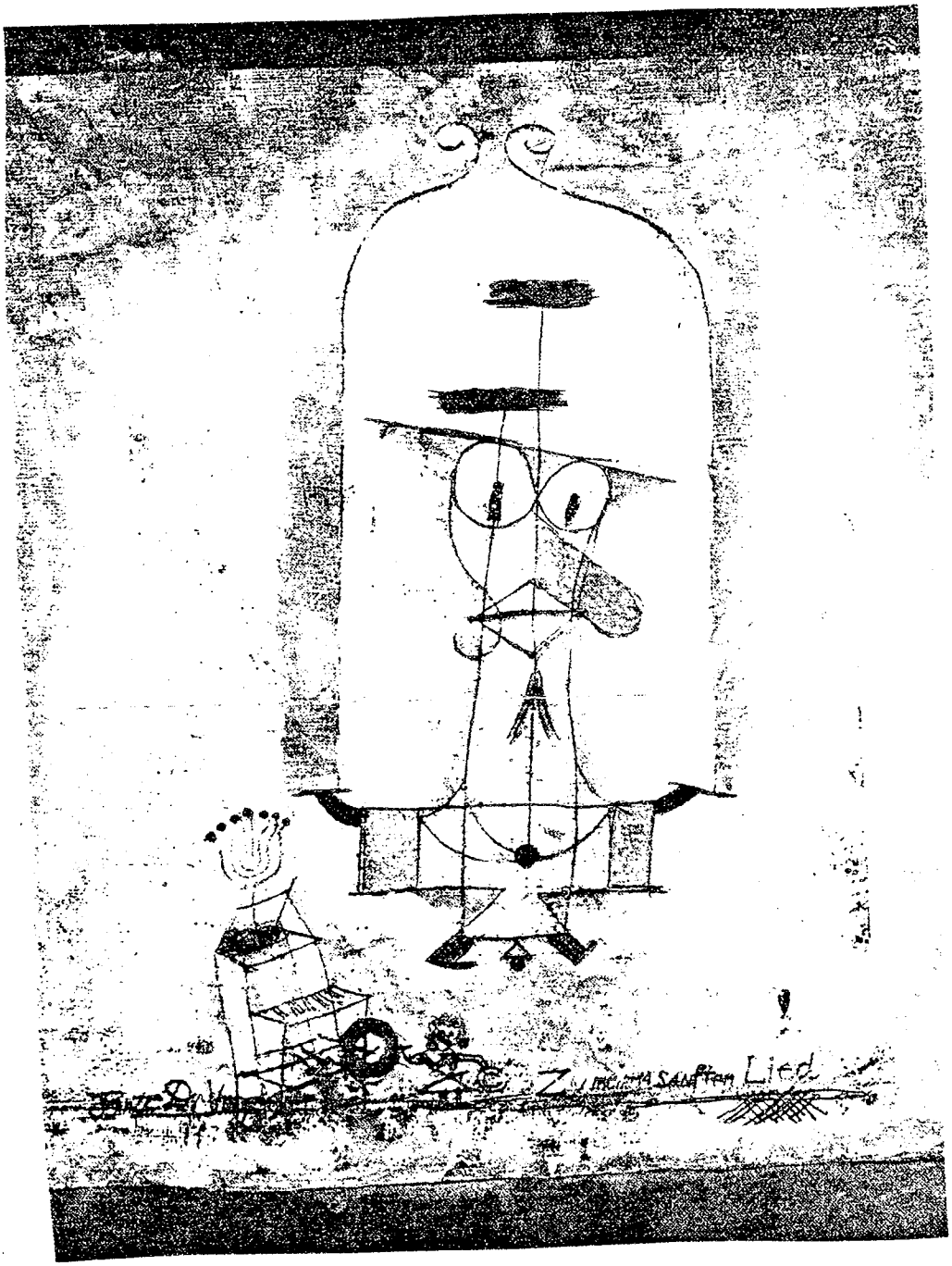

Figure 174. Paul Klee. Dance You Monster to My Sweet Song! 1922.

Figure 175. Edvard Munch. Melancholy. 1900.

Figure 176. Adolf von Menzel. The Balcony-Room. 1845.

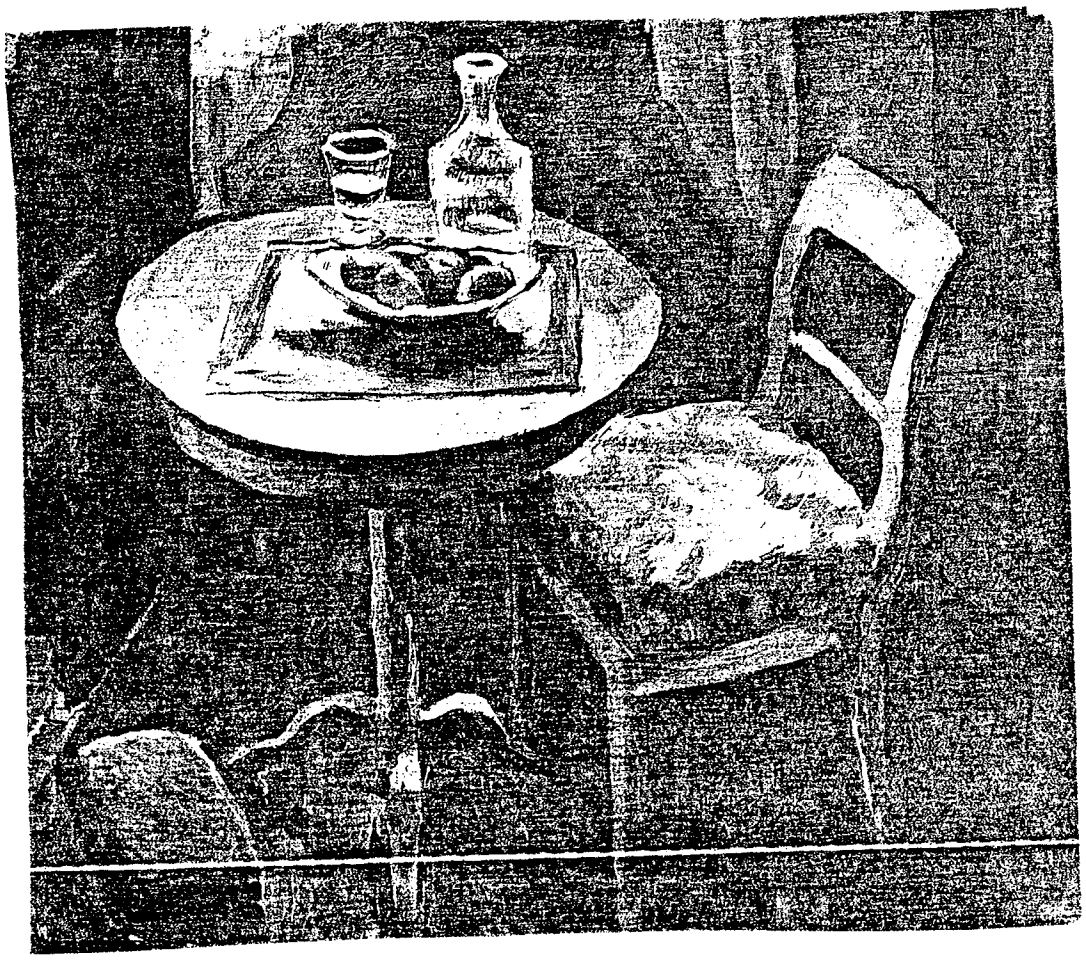

Figure 177. Auguste Macke. Wohnzimmerecke in Tergernsee. 1910.

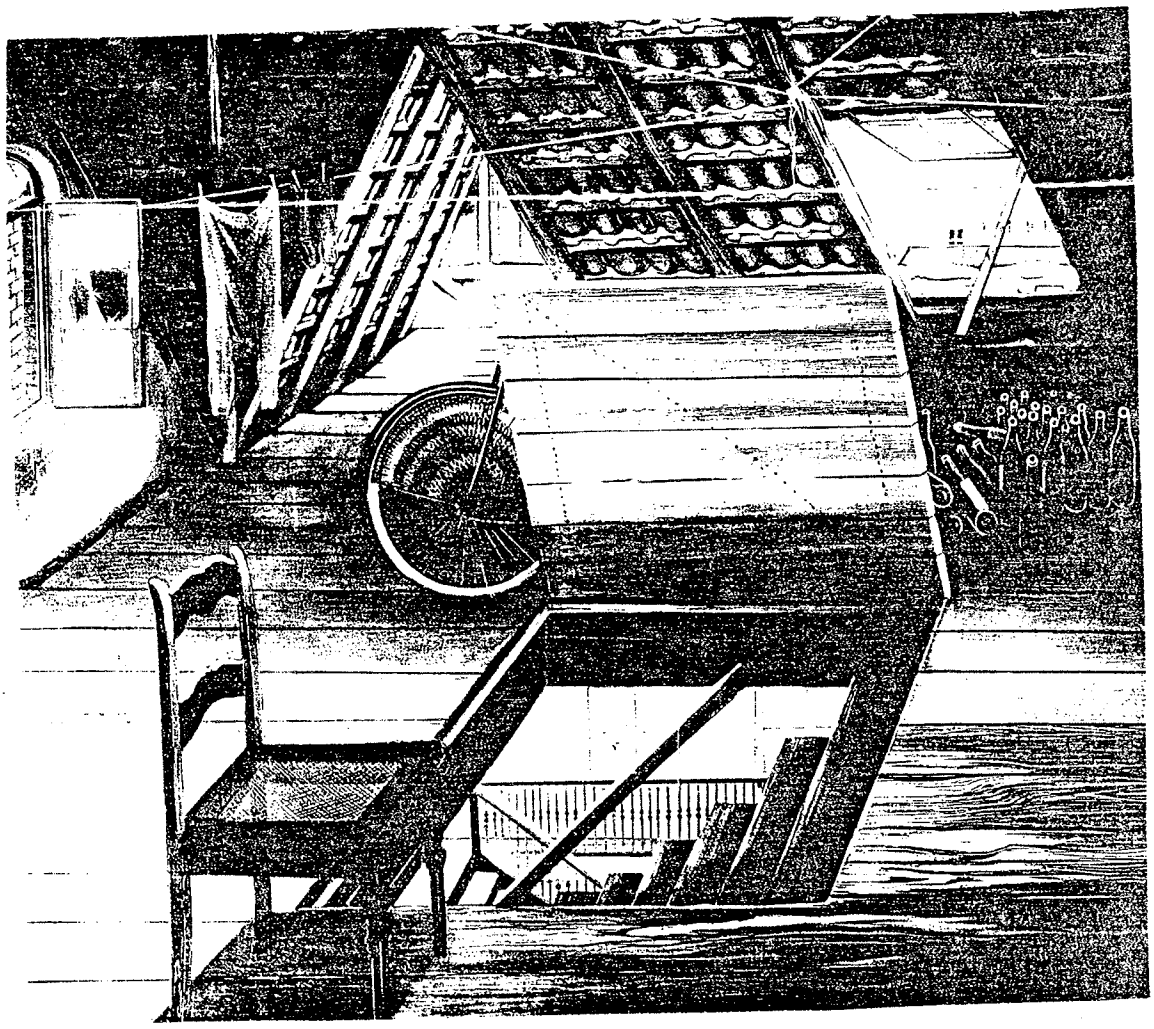

Figure 178. Ernst Thoms. Dachboden. 1926.

Figure 179. Wassily Kandinsky. Interior. 1910.

Figure 180. Oskar Schlemmer. Blue Group. c., 1935-36.

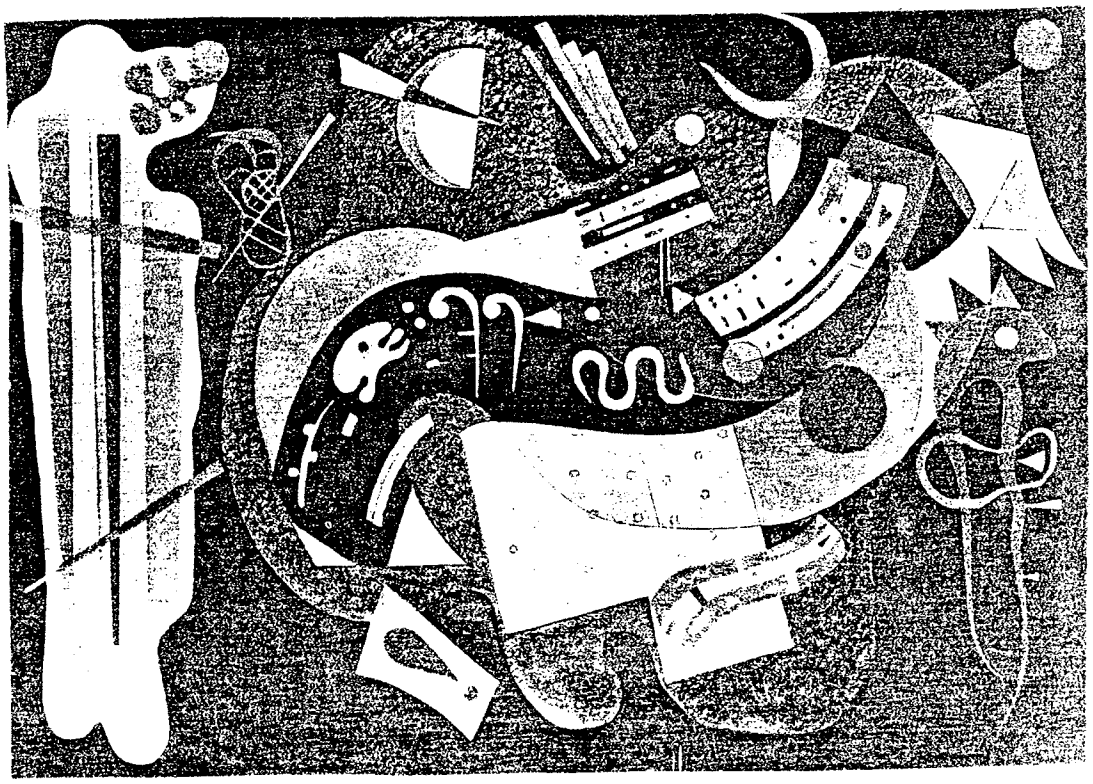

Figure 181. Wassily Kandinsky. Rigide et Courbé. 1935.

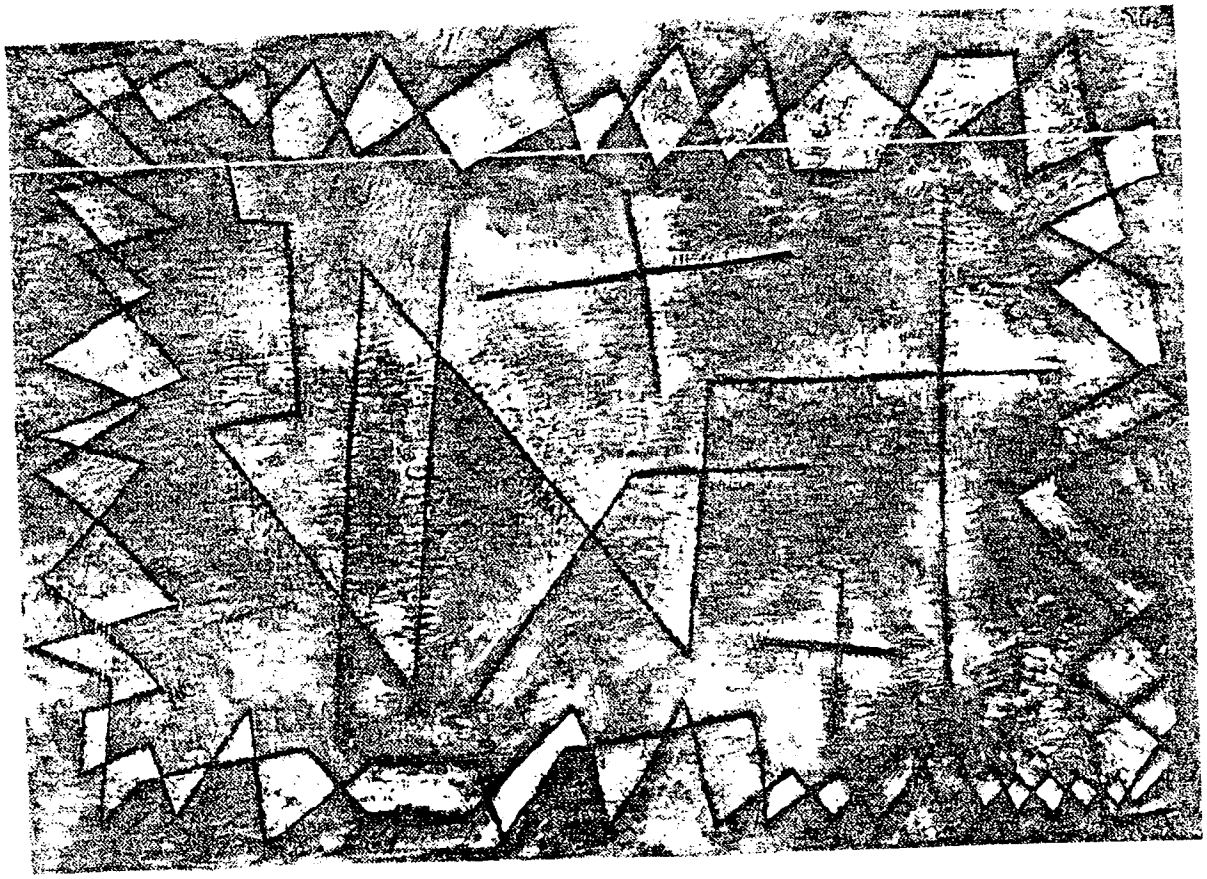

Figure 182. Paul Klee. Firmly Confined. 1935.

Figure 183. Alex von Jawlensky. Heavy Winter. 1916.

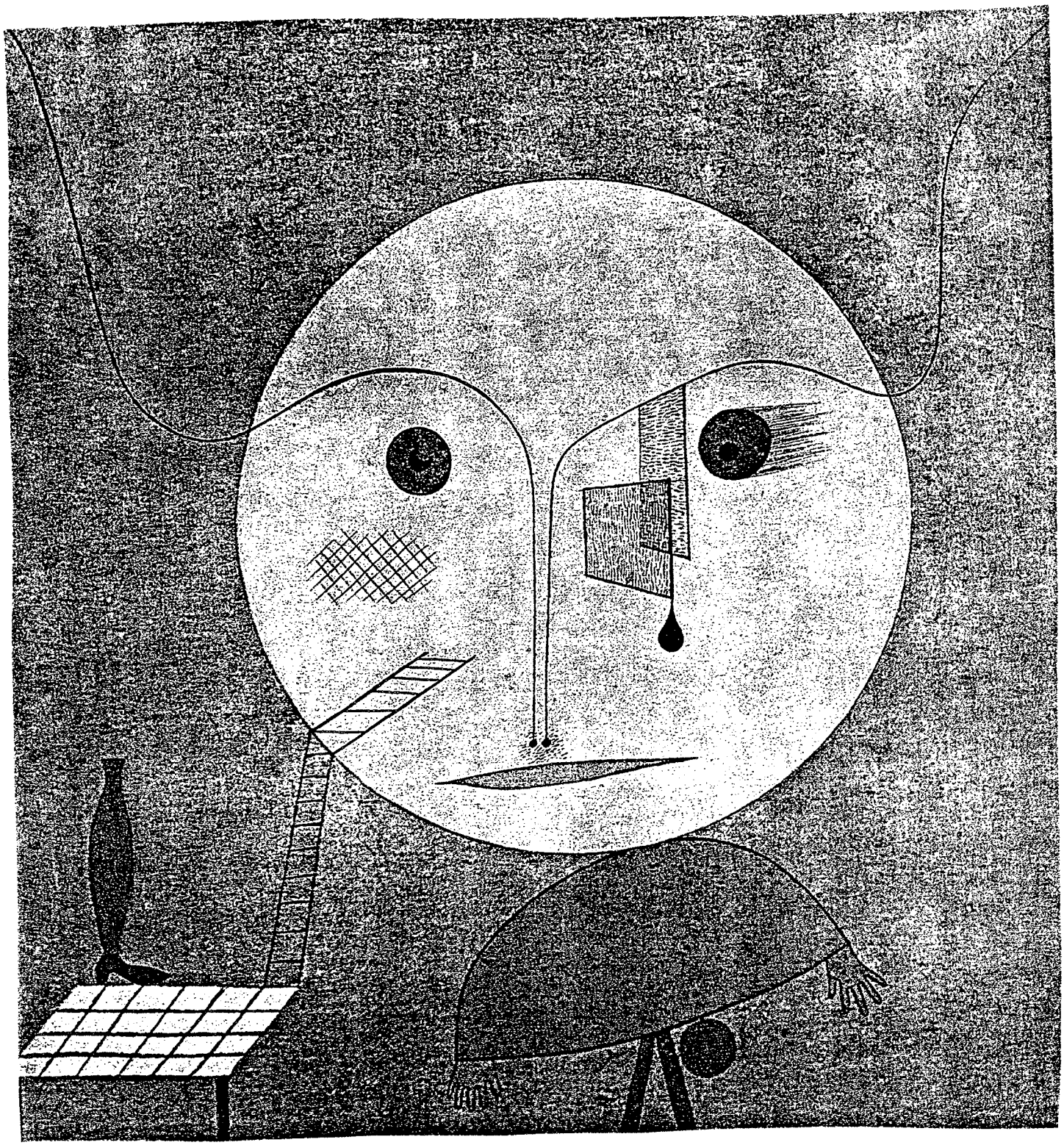

Figure 184. Paul Klee. Error on Green. 1930.

Figure 185. Alfred Kubin. Crushing. 1903.

Figure 186. Alfred Kubin. Man in a Storm. n.d.

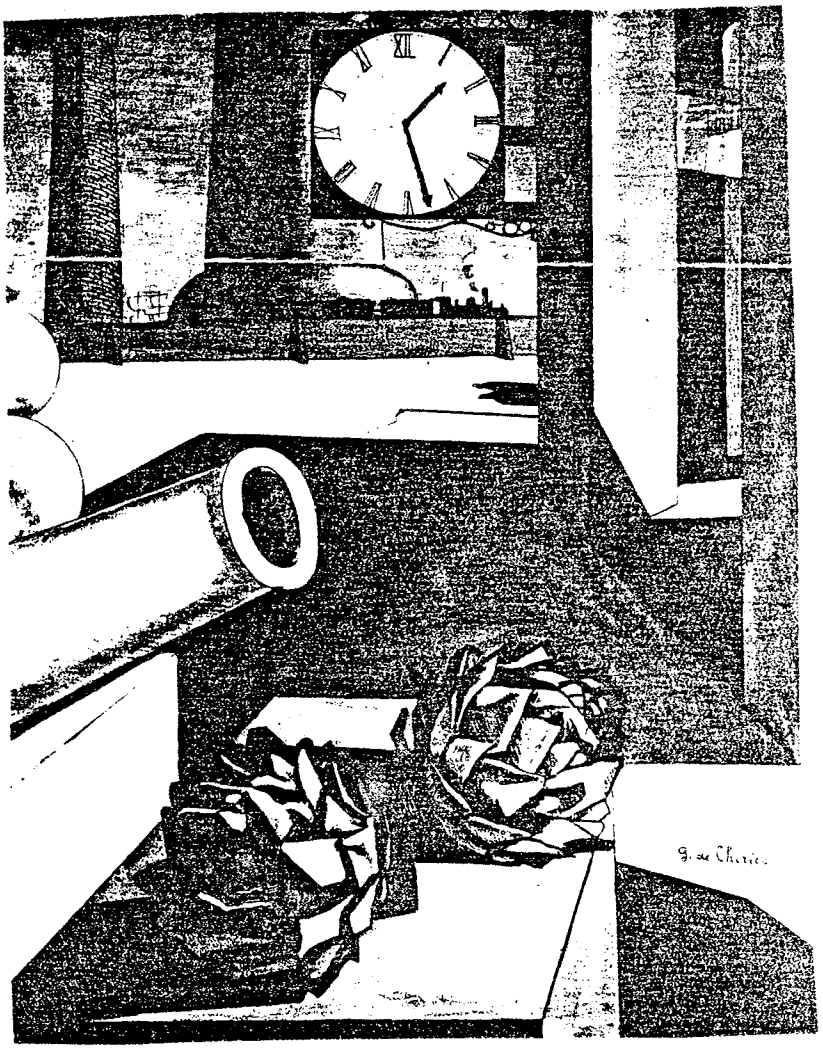

Figure 187. Giorgio de Chirico. The Philosopher's Conquest. 1914.

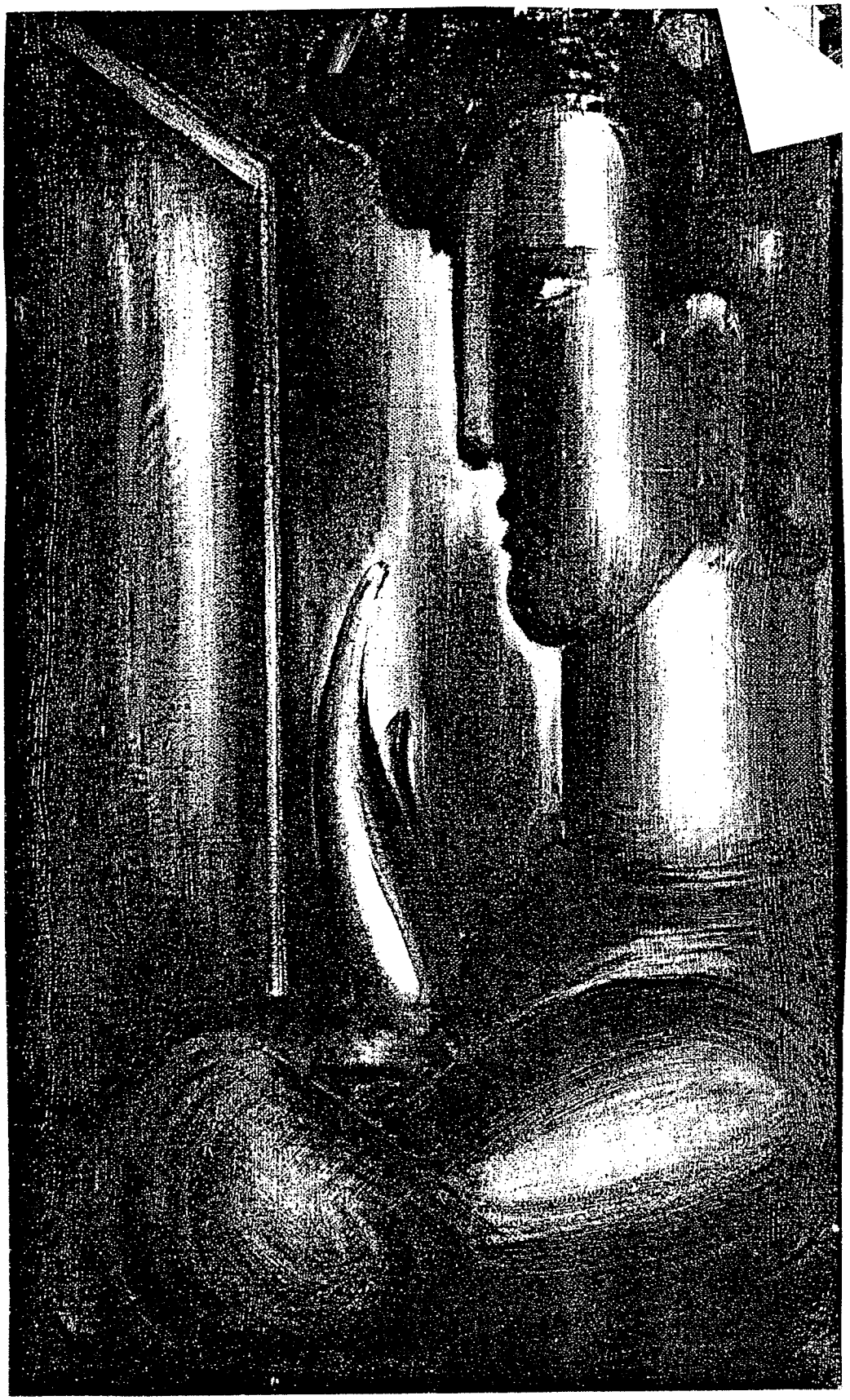

Figure 188. Oskar Schlemmer. Before the Mirror. 1931.

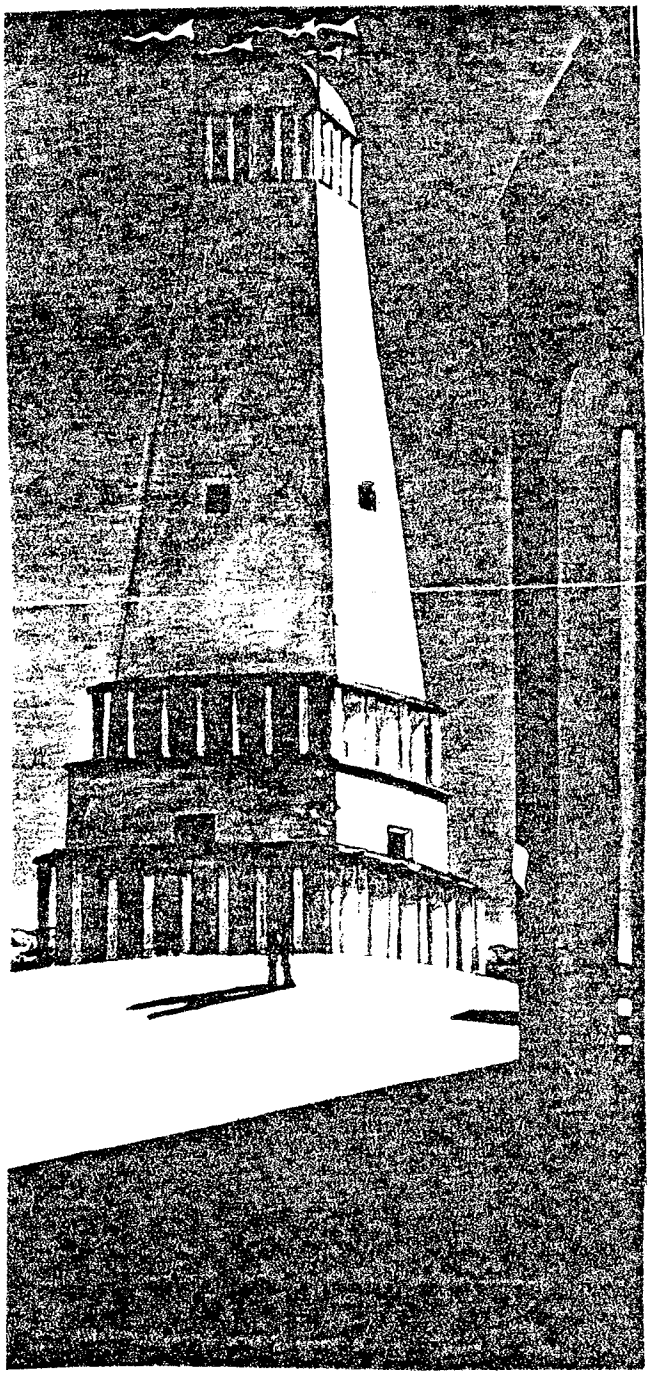

Fig. 189. Georgio de Chirico. The Nostalgia of the Infinite. 1913-14.

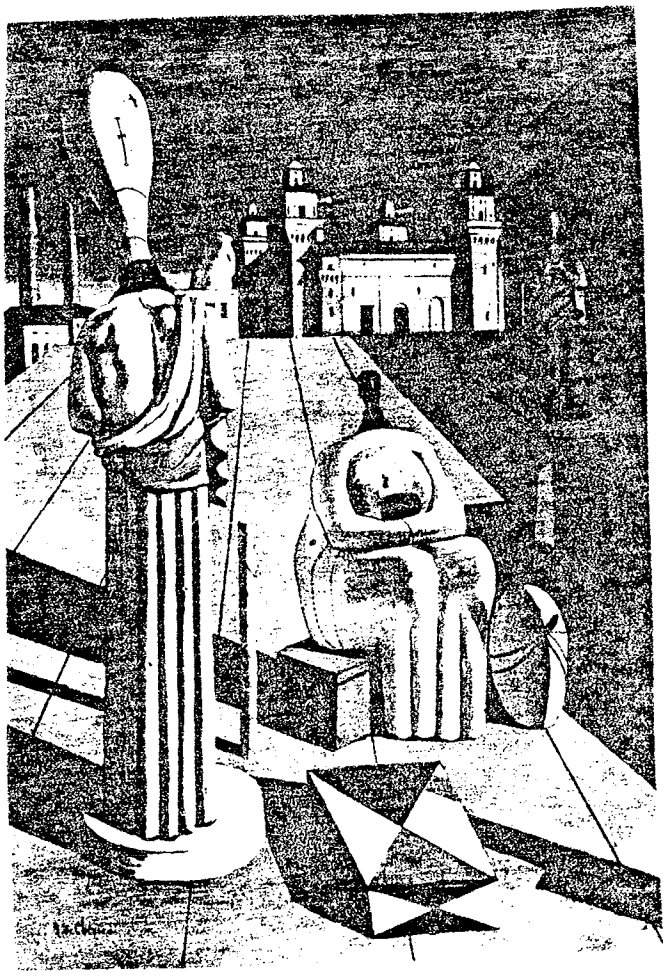

Figure 190. Georgio de Chirico. The Disguieting Muses. 1916.

Figure 191. Oskar Schlemmer. Three Figures with Furniture-Like Forms. n.d.

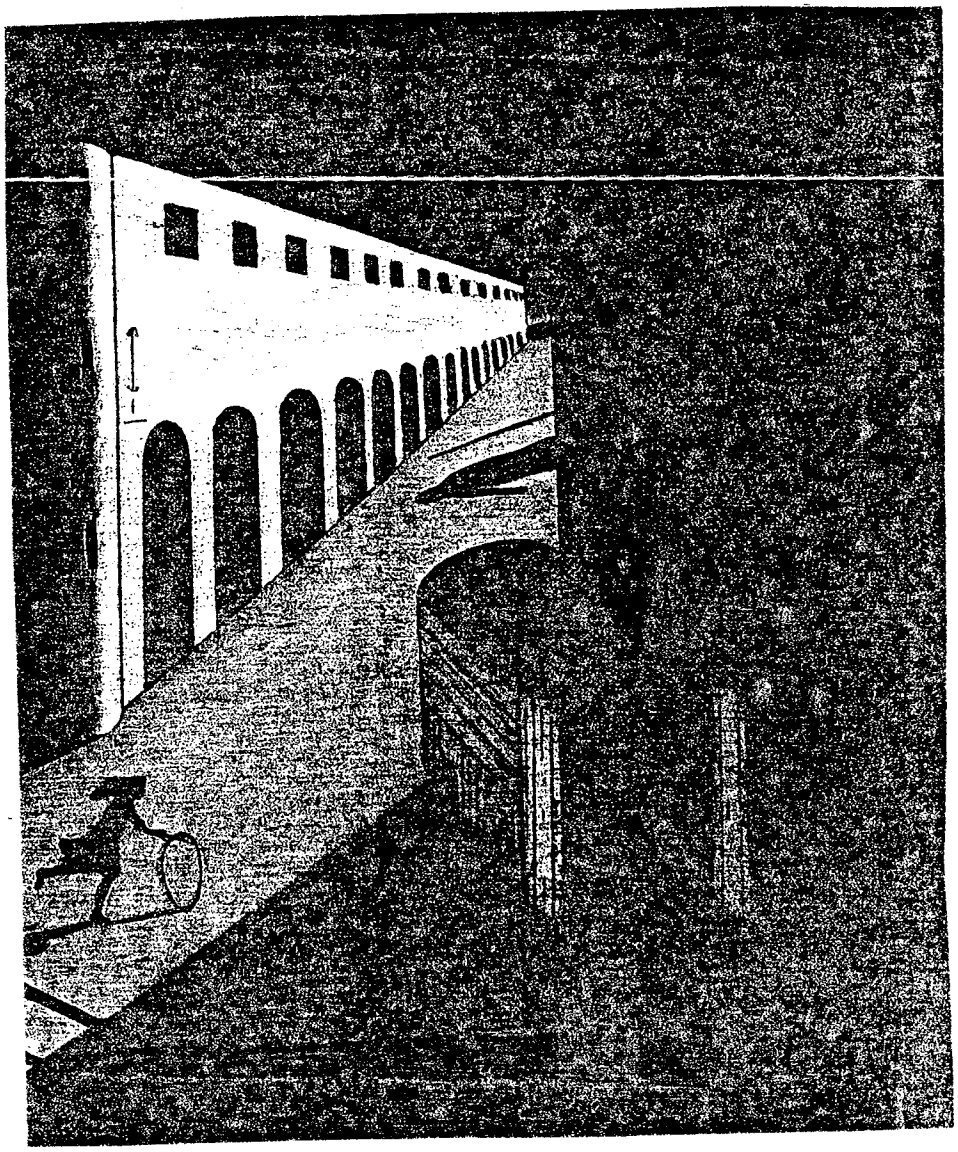

Figure 192. Georgio de Chirico. The Melancholy and Mystery of a Street. 1914.

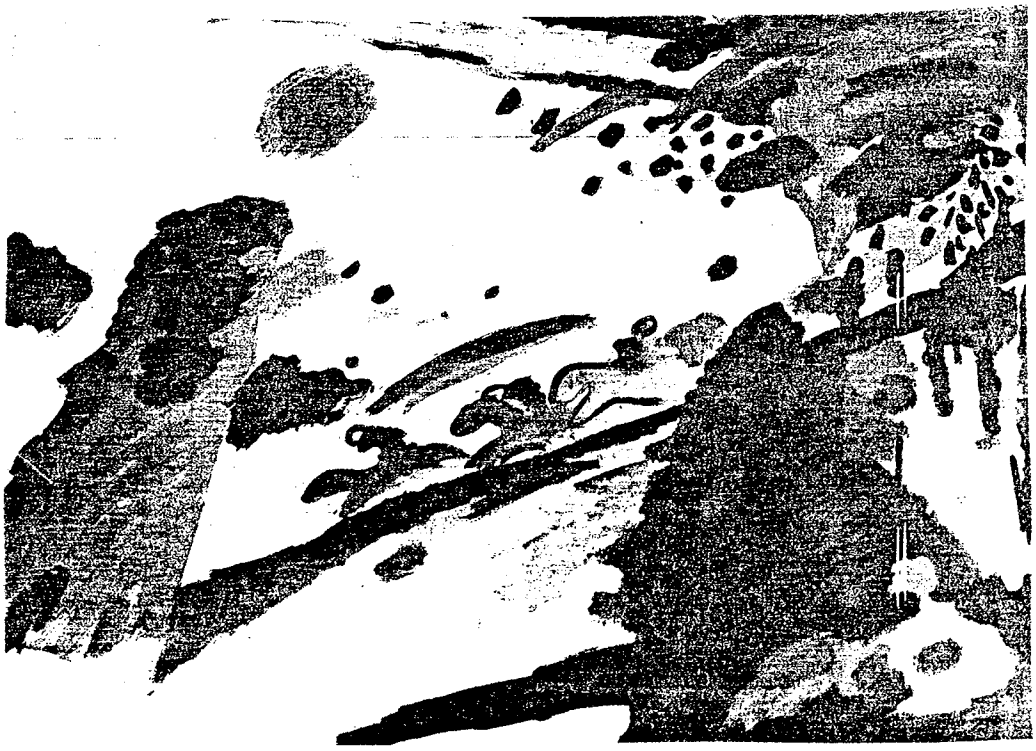

Figure 193. Wassily Kandinsky. Romantische Landschaft. 1911.

Figure 194. Wassily Kandinsky. Apokalyptische Reiter. 1914.

Figure 195. George Grosz. Brotherly Love. 1934.

Figure 196. Kathe Köllwitz. The Mothers. 1923.

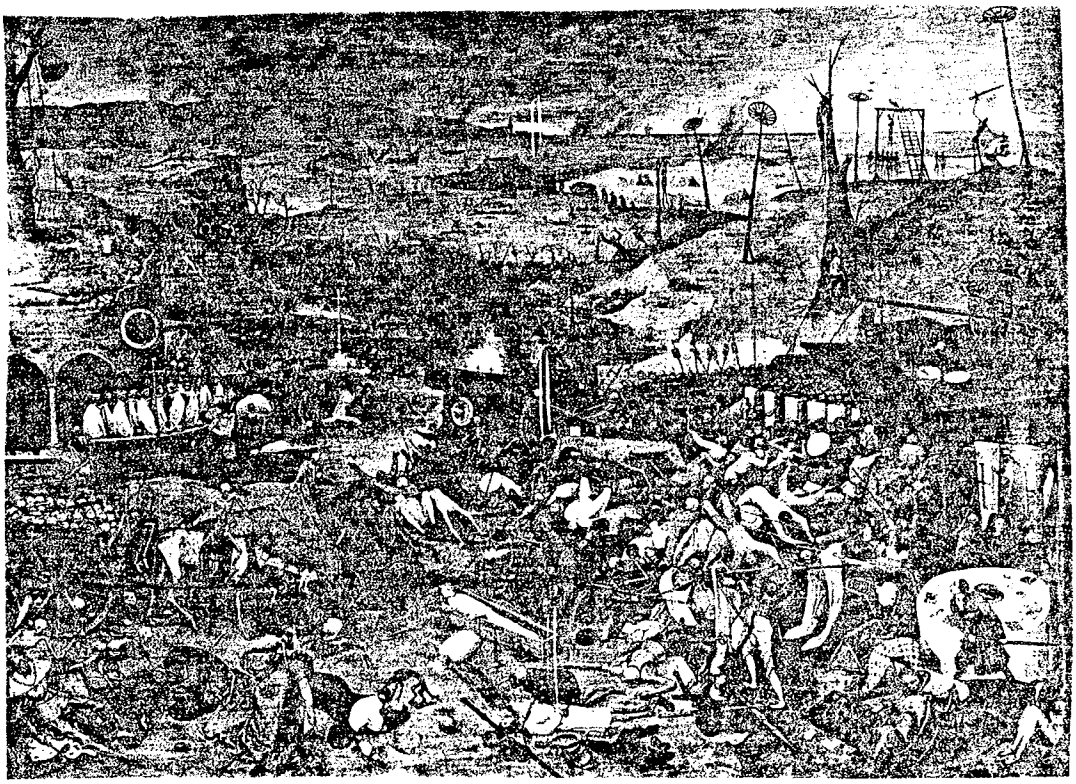

Figure 197. Pieter Breughel The Elder. The Triumph of Death. 1560-62.

Figure 198. Hieronymous Bosh. Last Judgment, central panel. n.d.

Figure 199. James Ensor. Death Pursuing Humanity. 1896.

Figure 200. Otto Dix. Seen on the Slopes near St. Clery-sur-Somme. 1924.

Figure 201. George Grosz. The Engineer Heartfield. 1920.

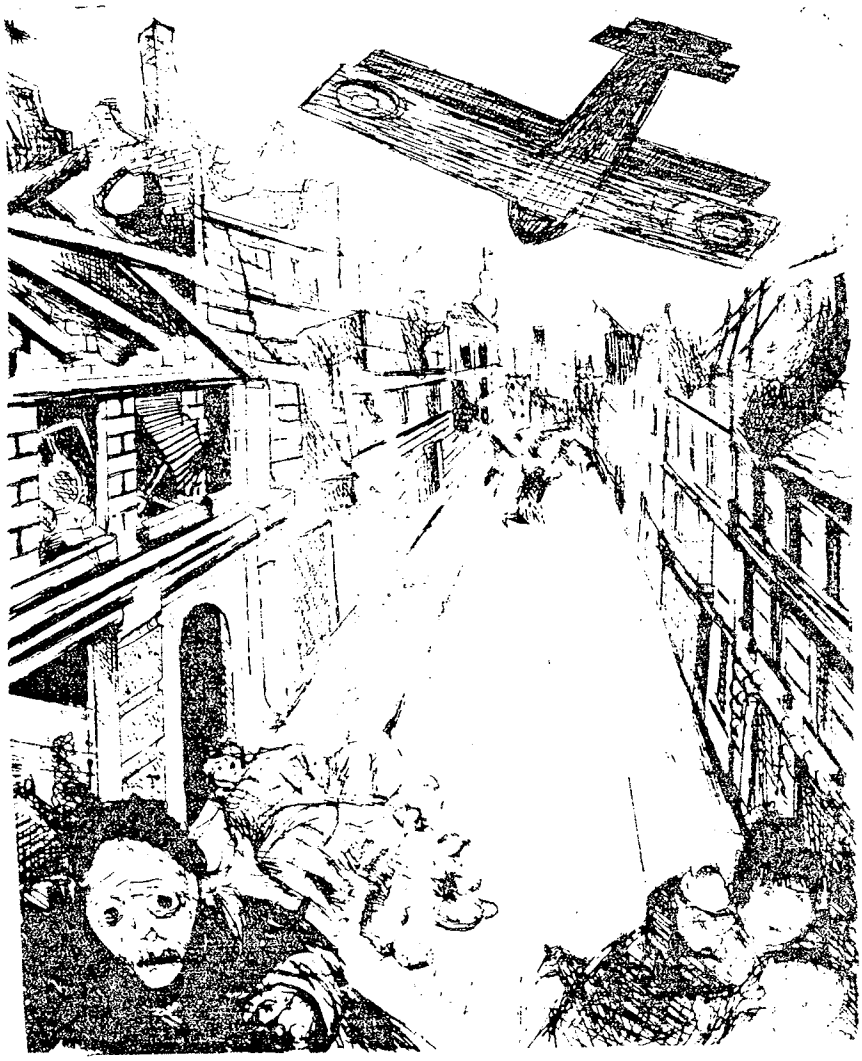

Figure 202. Otto Dix. Lens Bombed. 1924.

Figure 203. Max Beckmann. The Dream. 1921.

Figure 204. Otto Dix. from the series The War. 1924.

Figure 205. Otto Dix. Dr. Mayer-Hermann. 1926.

Figure 206. Alexander Kanoldt. Il paese di Bellegra. 1924.

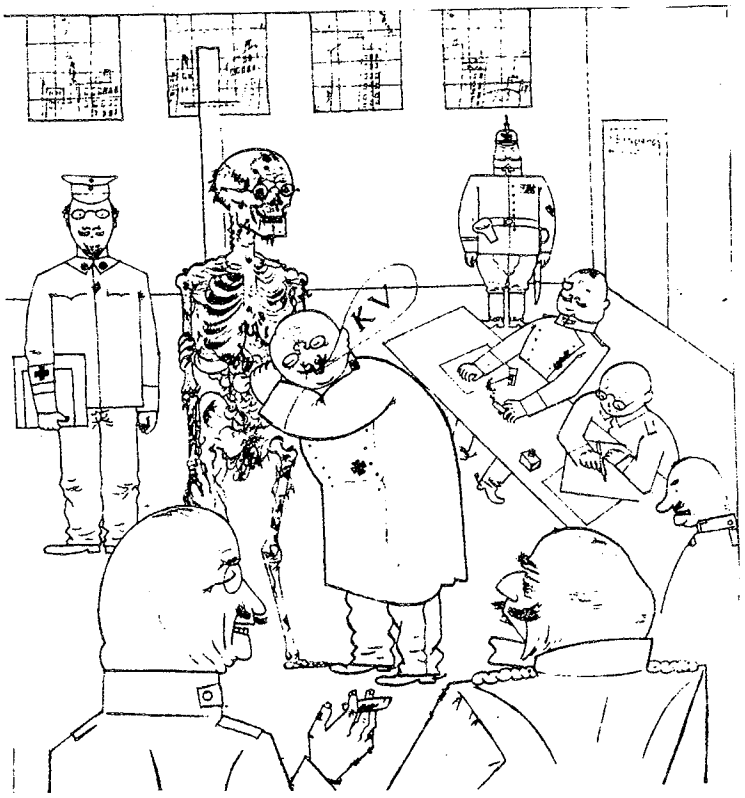

Figure 207. George Grosz. Fit for Active Service (K.V.). 1918.

Figure 208. Otto Dix. Shock Troops Advancing Through Gas. 1924.

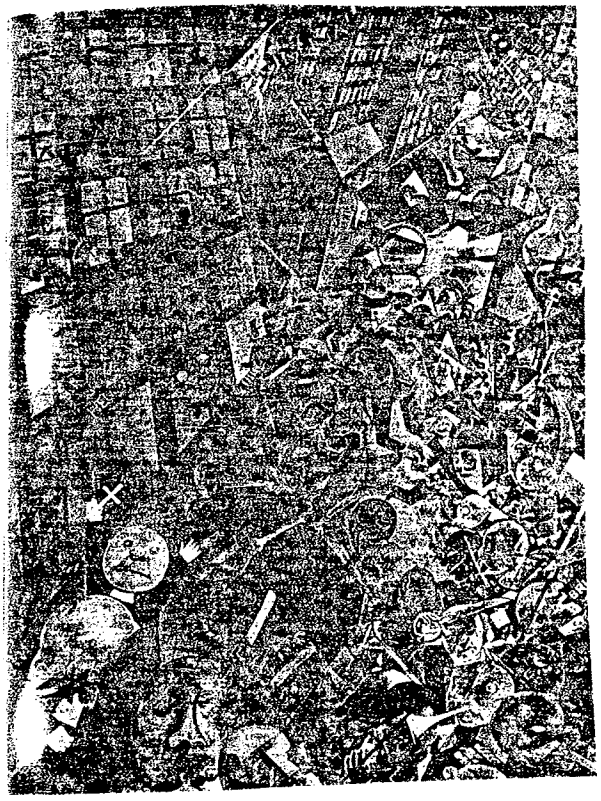

Figure 209. George Grosz. Dedication to Oskar Panizza. 1917-18.

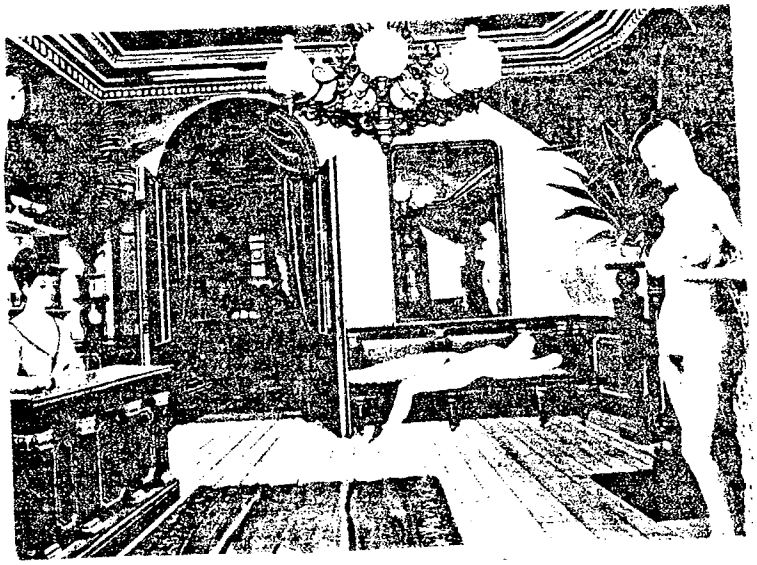

Figure 210.

Paul Delvaux.
Night Train. 1947.

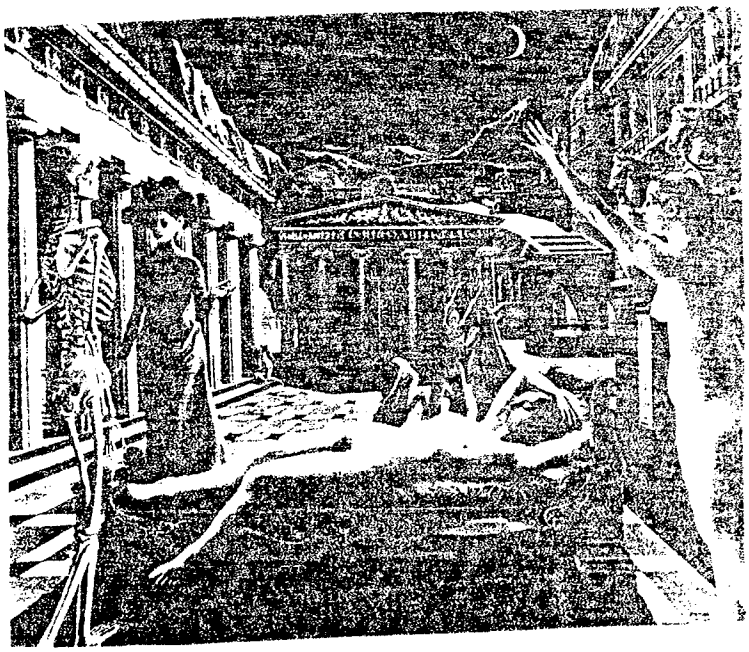

Figure 211.

Paul Delvaux.
Venus Asleep. 1944.

Figure 212. Karl Schmidt-Rottluff. Rising Moon on Staffelalp. 1917.

Figure 213. Franz Marc. Alpenscene. c., 1913.

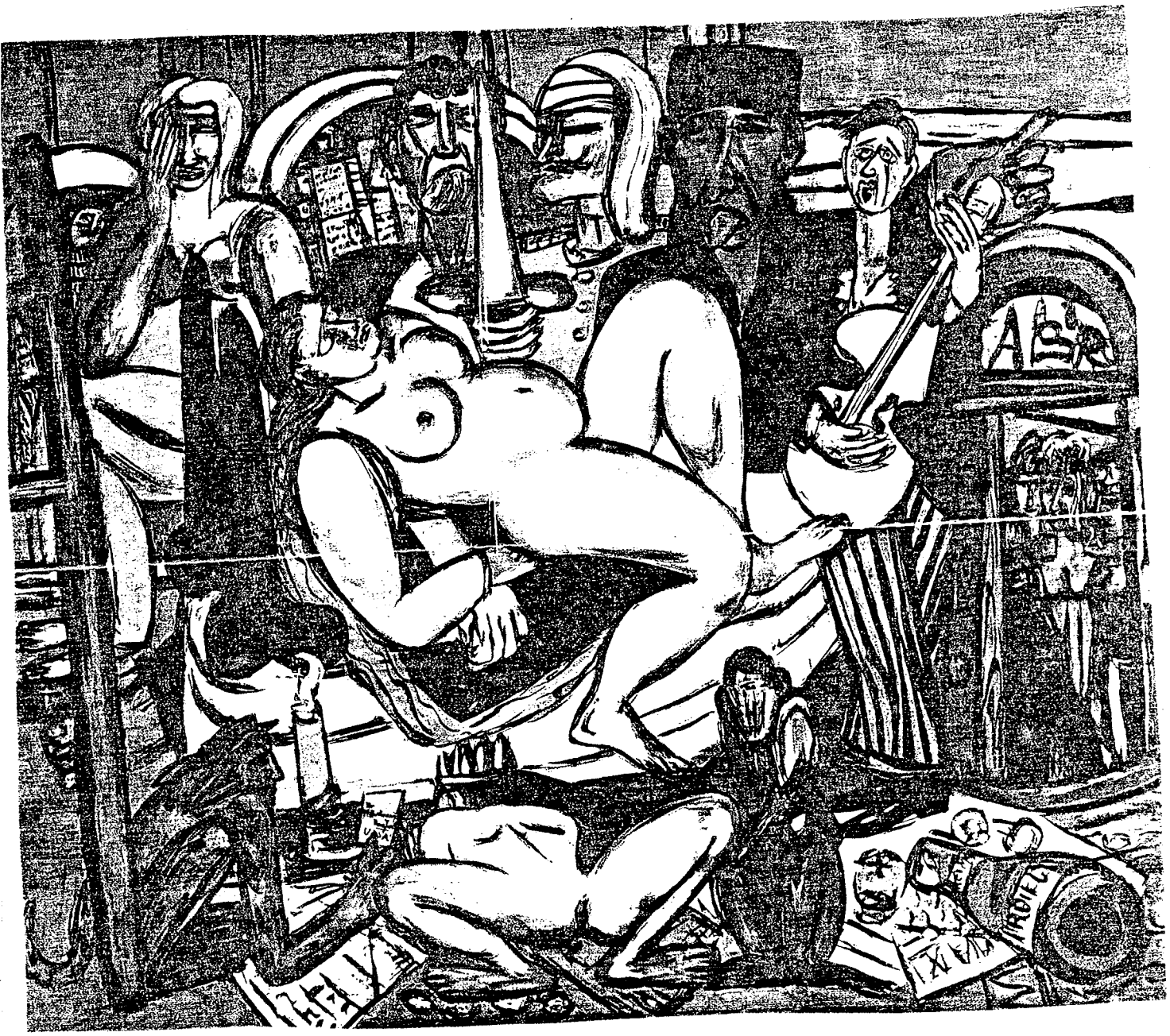

Figure 214. Max Beckmann. City Night. 1950.

Figure 215. Juan Gris. Violin and Guitar. 1913.

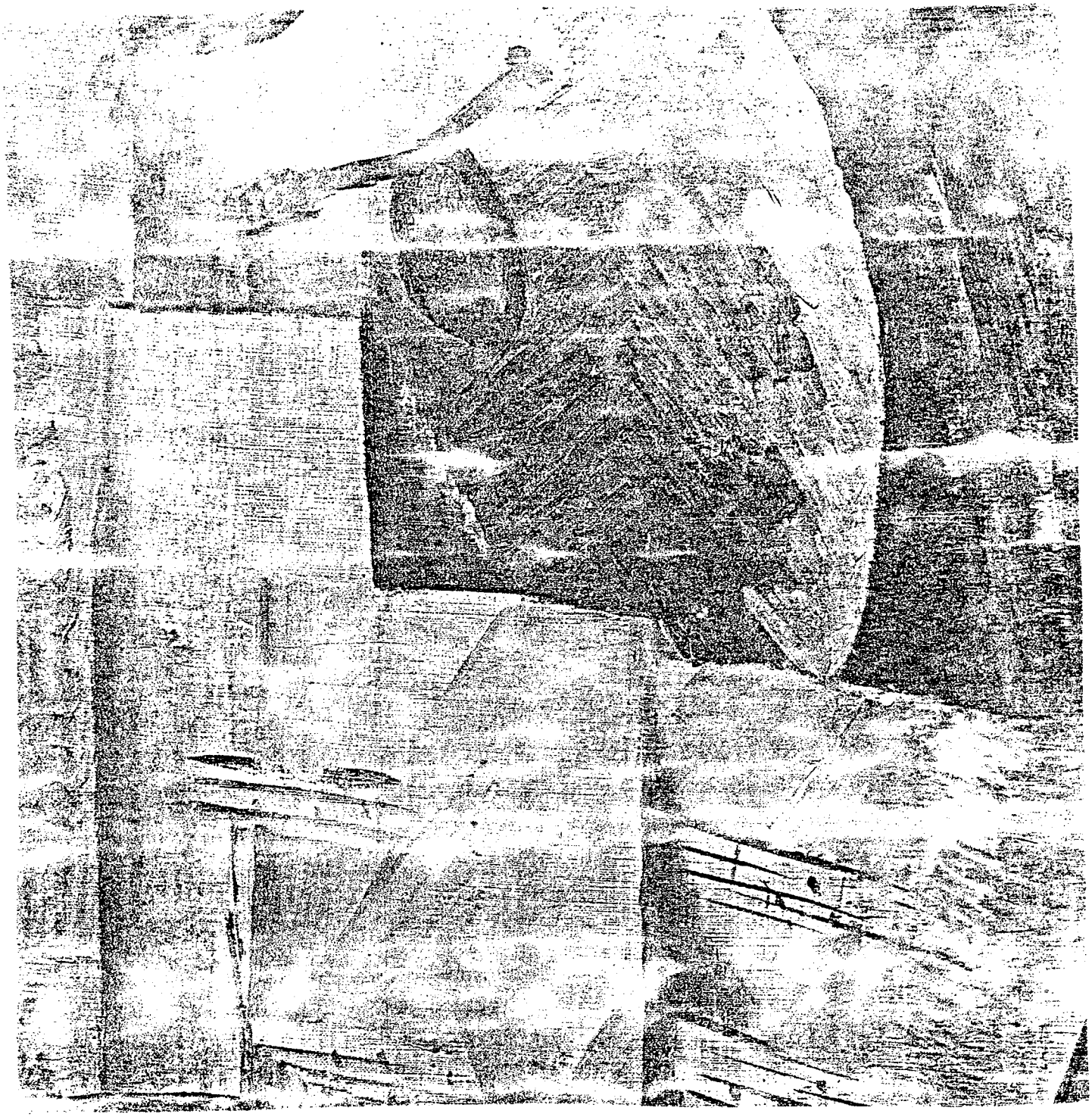

Figure 216. Juan Gris. Violin and Palette, detail. 1909-10.

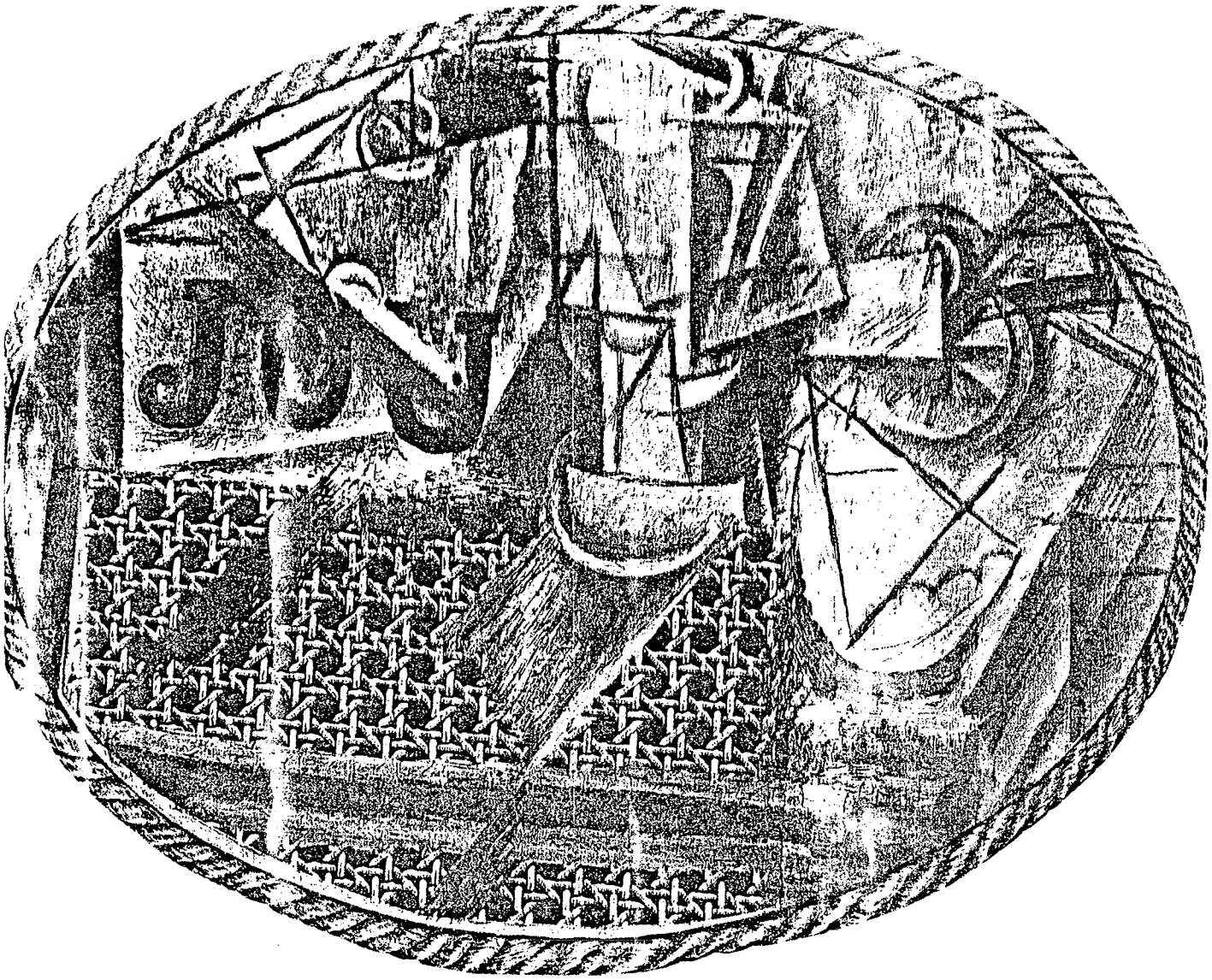

Figure 217. Pablo Picasso. Still Life with Chair Caning. 1912.

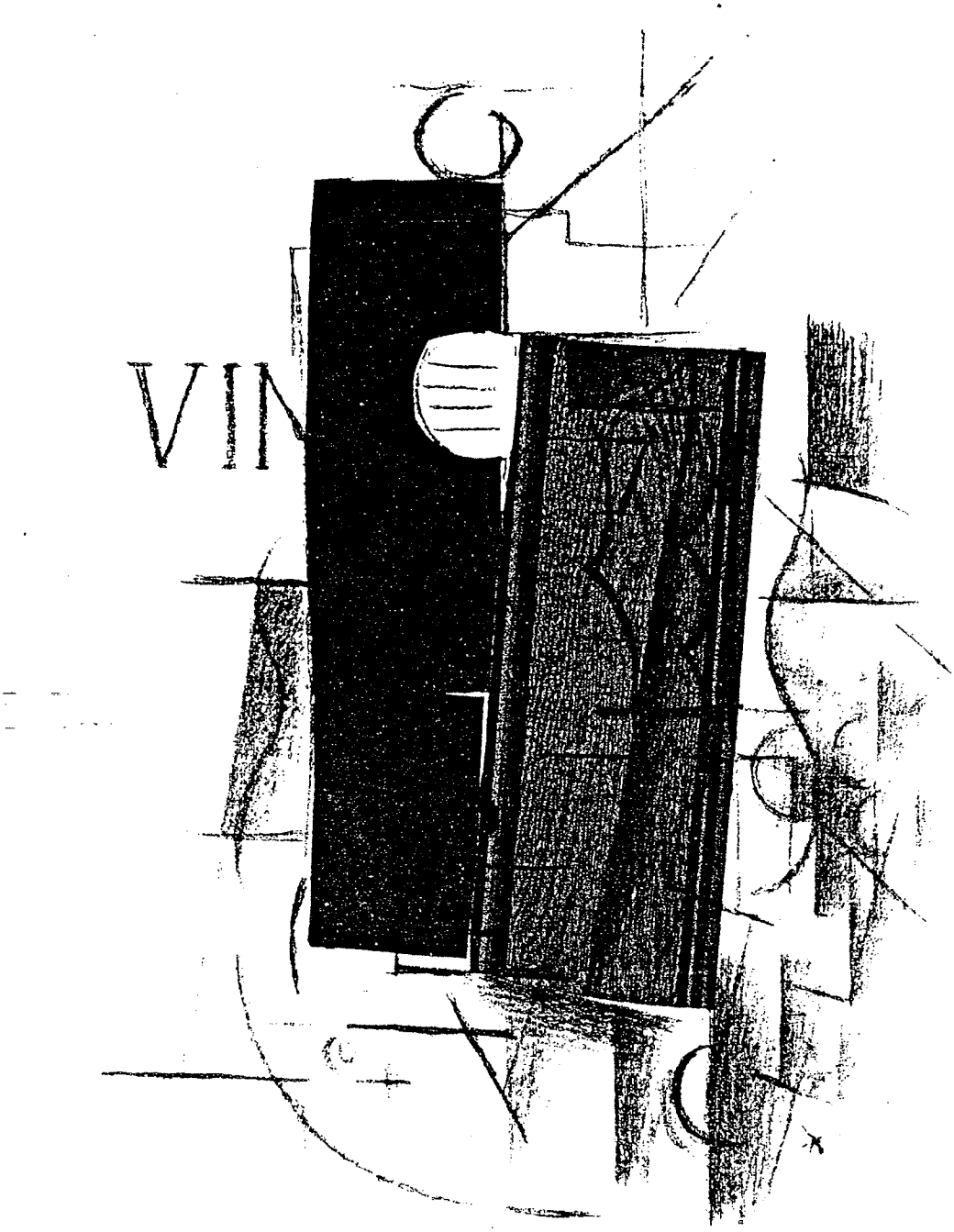

Figure 218. Georges Braque. Still Life with Guitar. 1912-13.

Figure 219. Juan Gris. L'Homme à la Pipe. 1911.

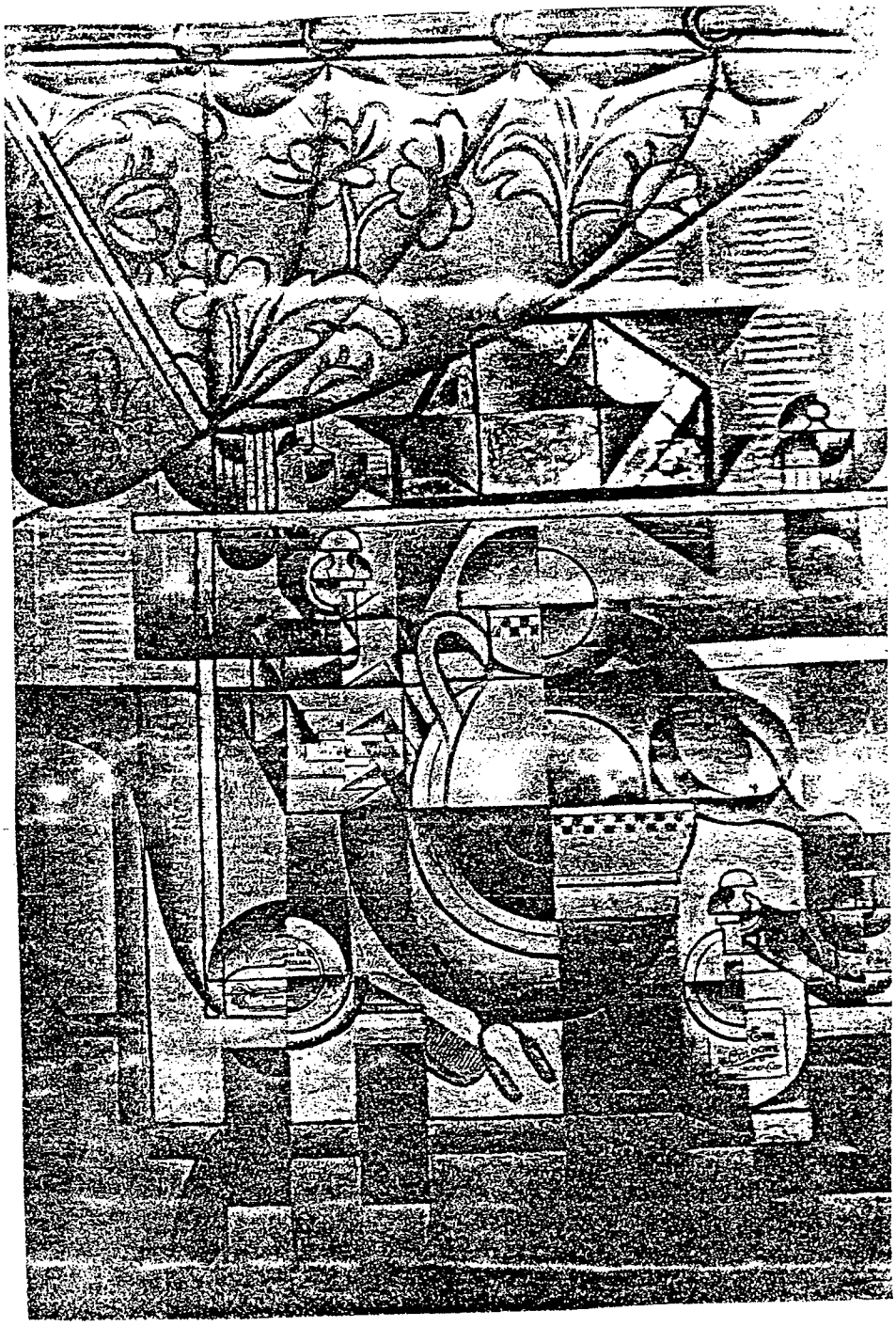

Figure 220. Juan Gris. The Washstand. c., 1914.

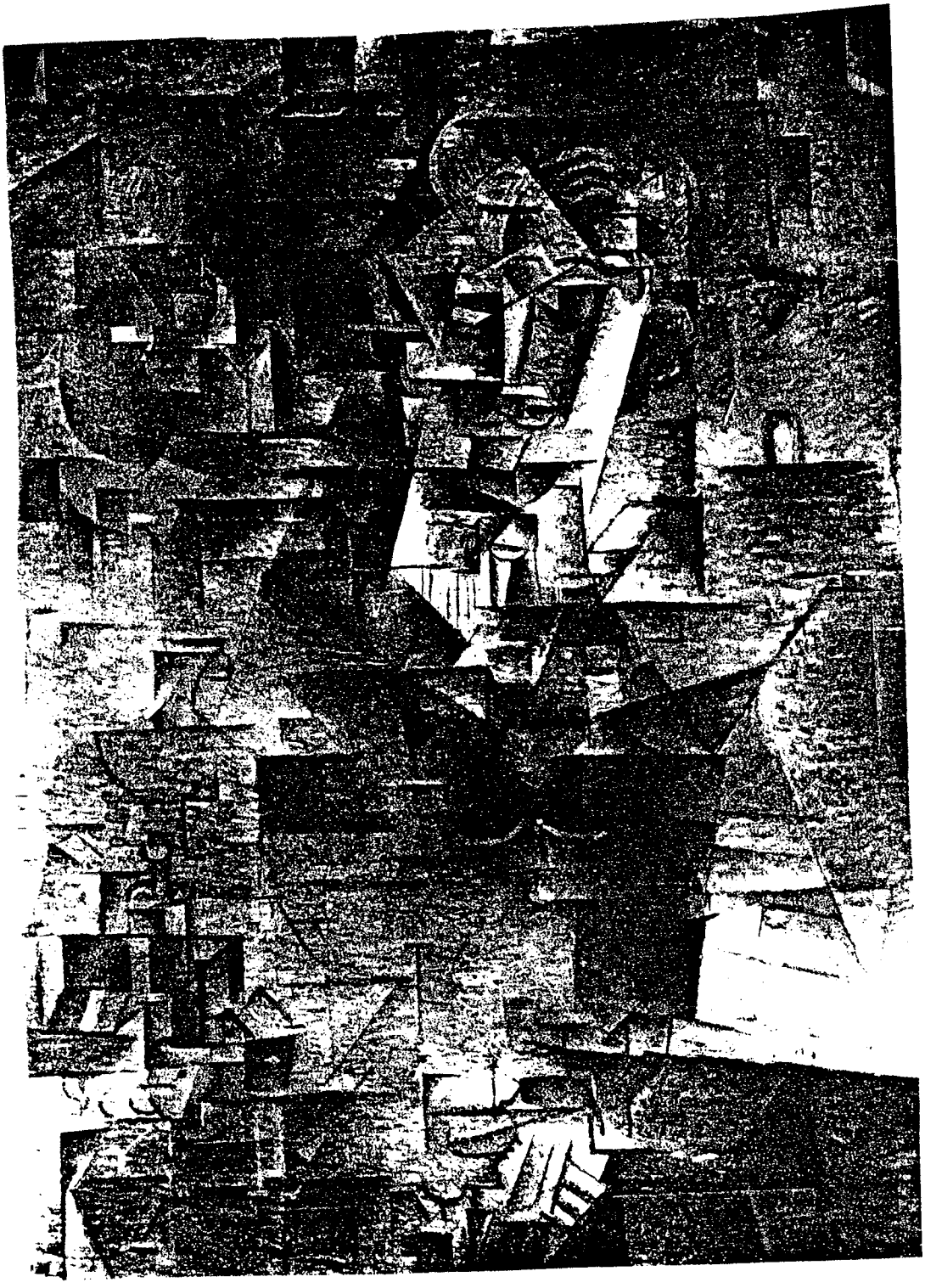

Figure 221. Pablo Picasso. Portrait of Monsieur Kahnweiler. 1910.

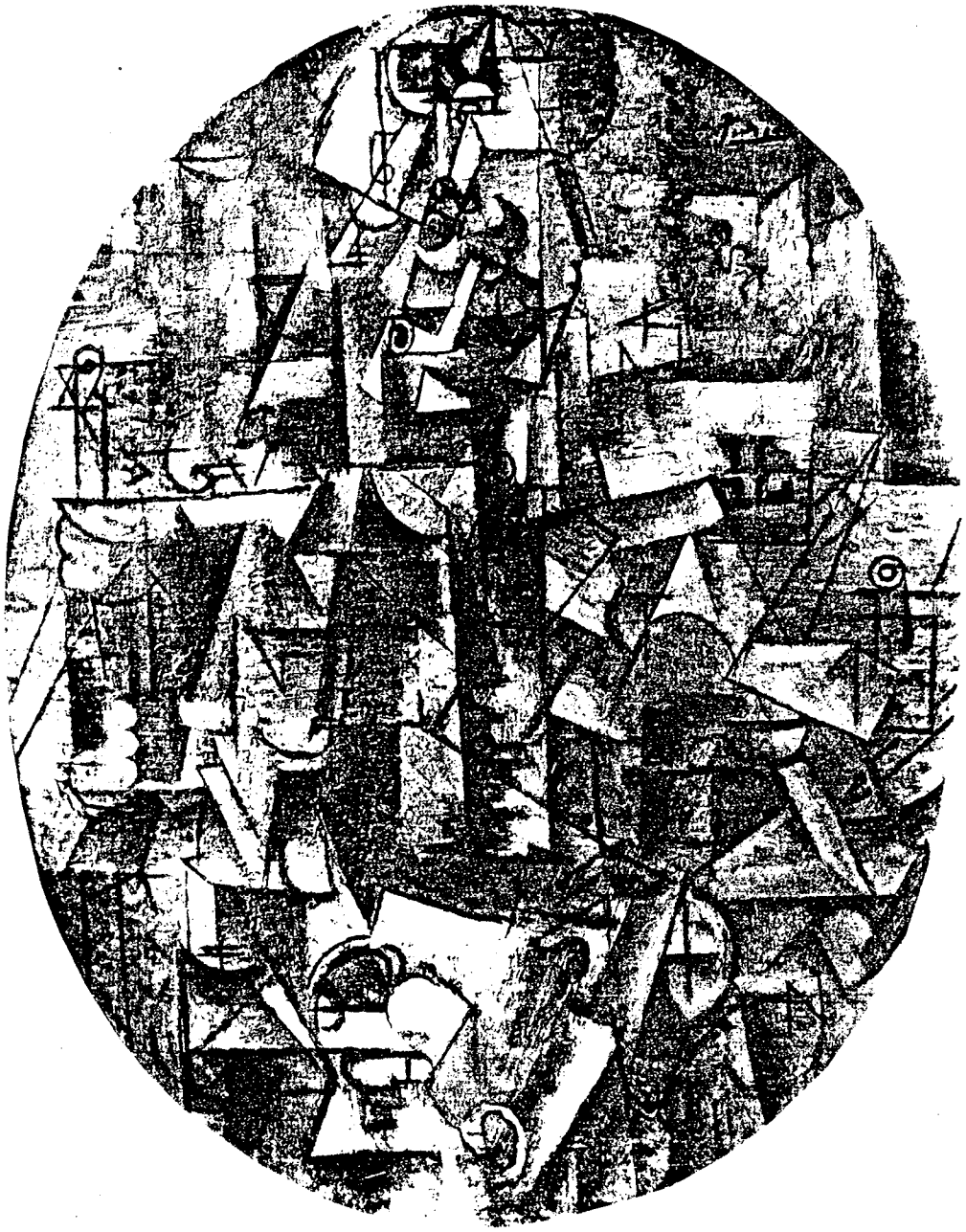

Figure 222. Pablo Picasso. L'Homme à la Pipe. 1911.

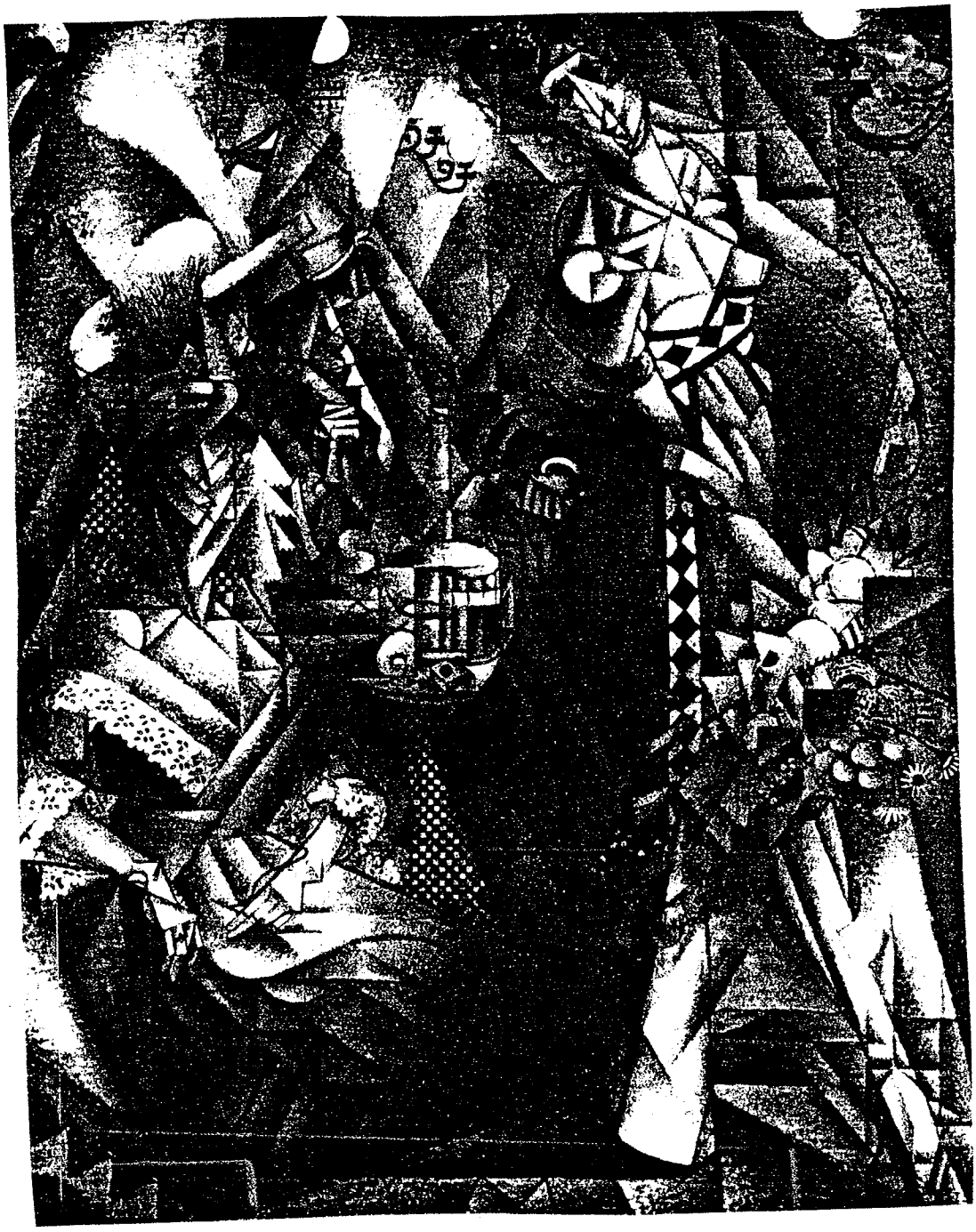

Figure 223. Jean Metzanger. La Danseuse au Café. n.d.

Figure 224. Carlo Carrà. The Galleria in Milan. n.d.

Figure 225. Georges Braque. Jug and Violin. 1910.

Figure 226. Georges Braque. Maisons à L'Estaque. 1908.

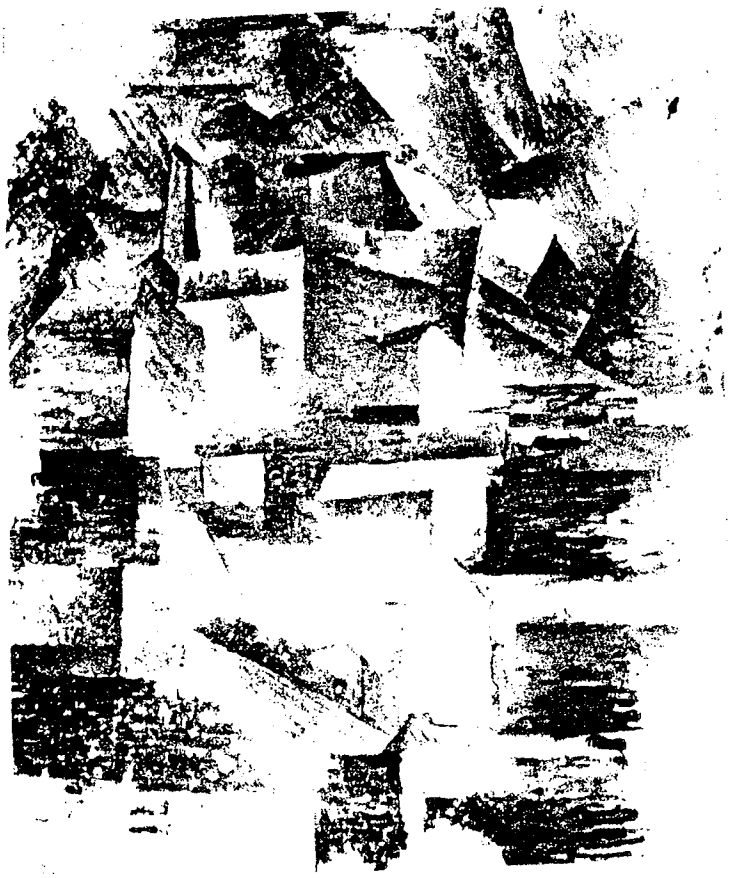

Figure 227. Georges Braque. Le Usines de Rio Tinto à L'Estaque. 1910.

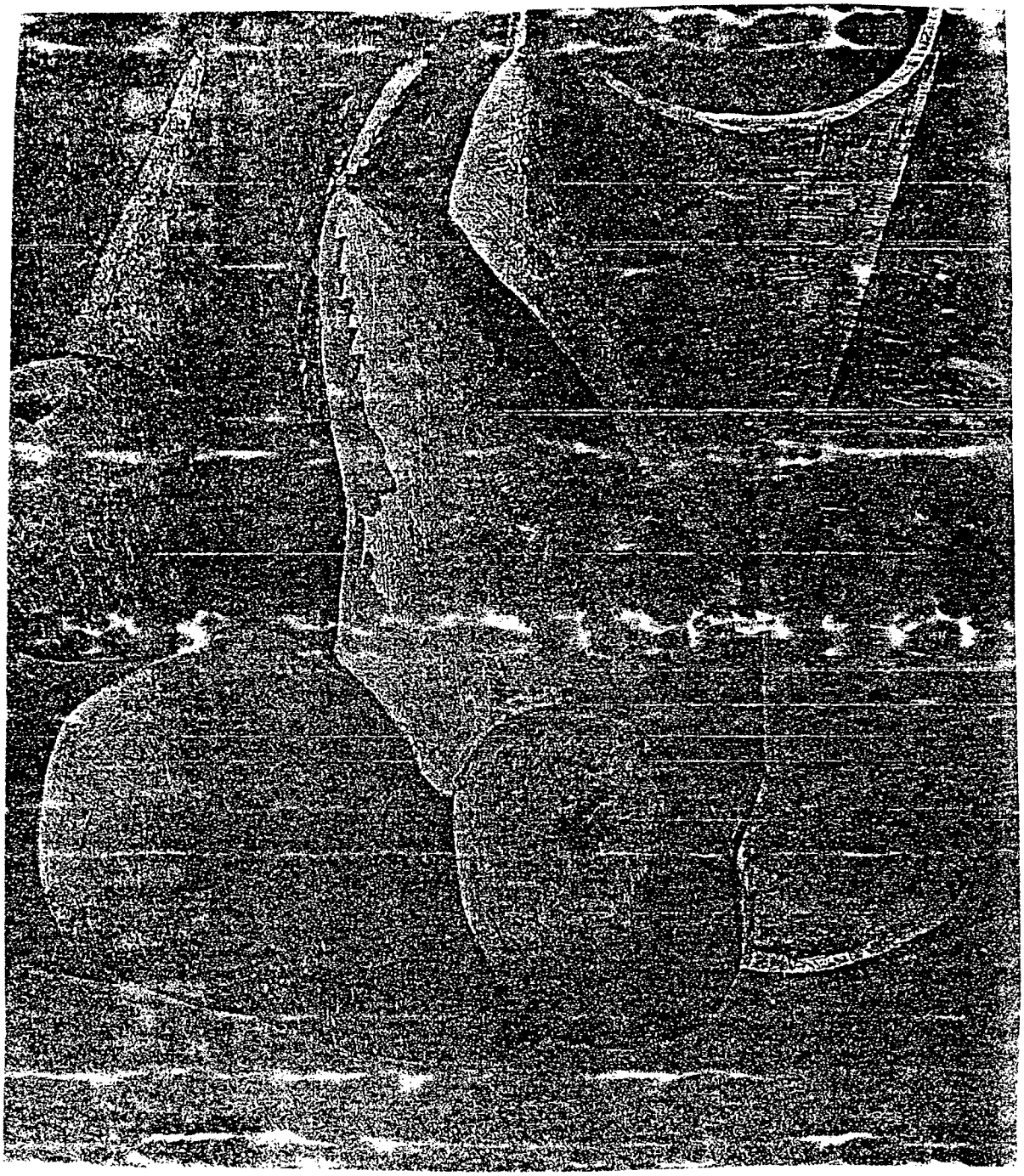

Figure 228. Pablo Picasso. Fruit and Wineglass. n.d.

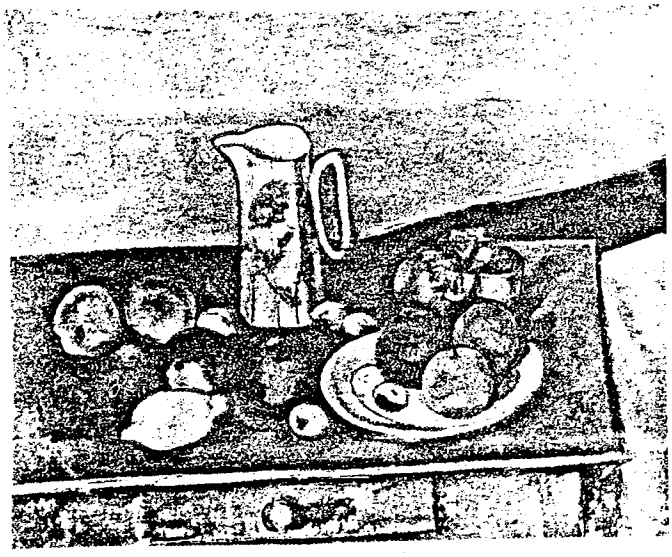

Figure 229. Paul Cézanne. Still Life: Jug of Milk and Fruit. 1888-90.

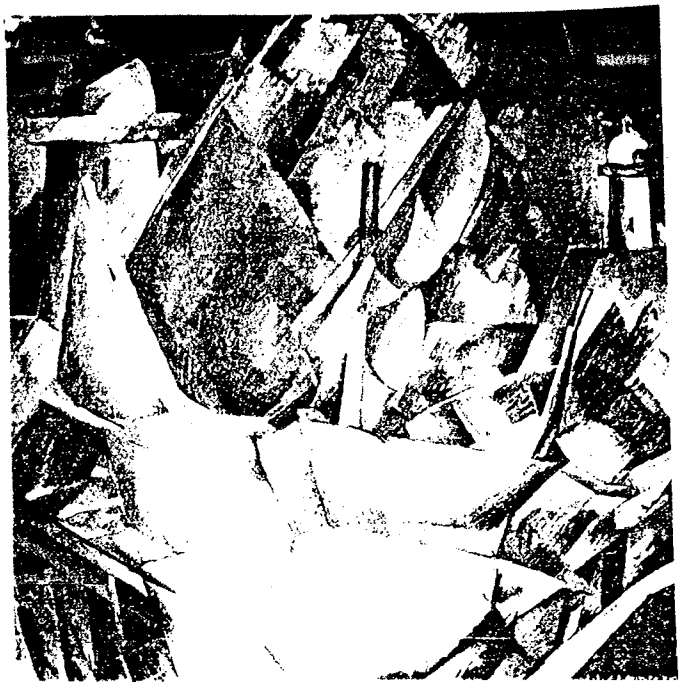

Figure 230. Georges Braque. Le Port. 1909.

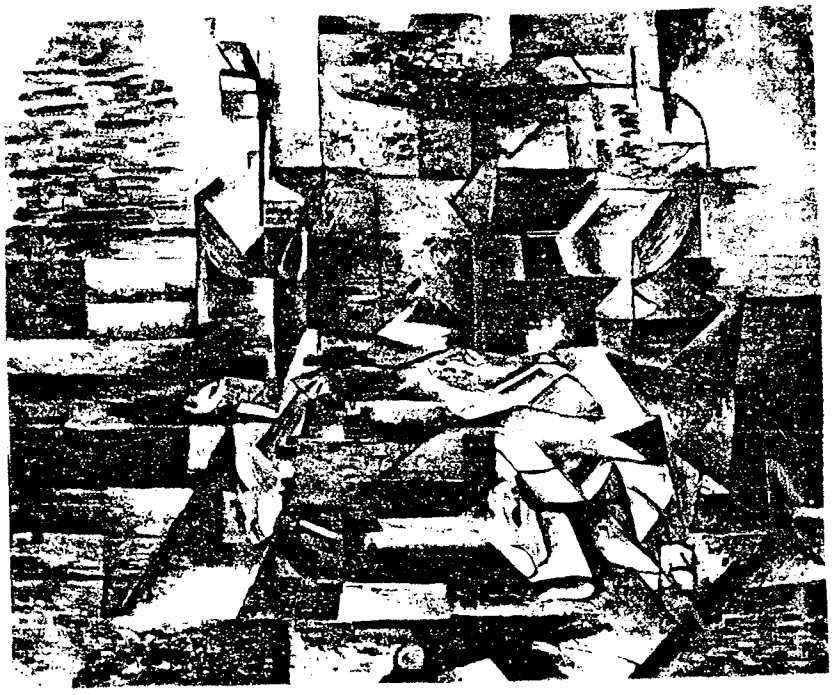

Figure 231. Georges Braque. Les Poissons. 1910.

Figure 232. Pablo Picasso. Les Demoiselles d'Avignon. 1907.

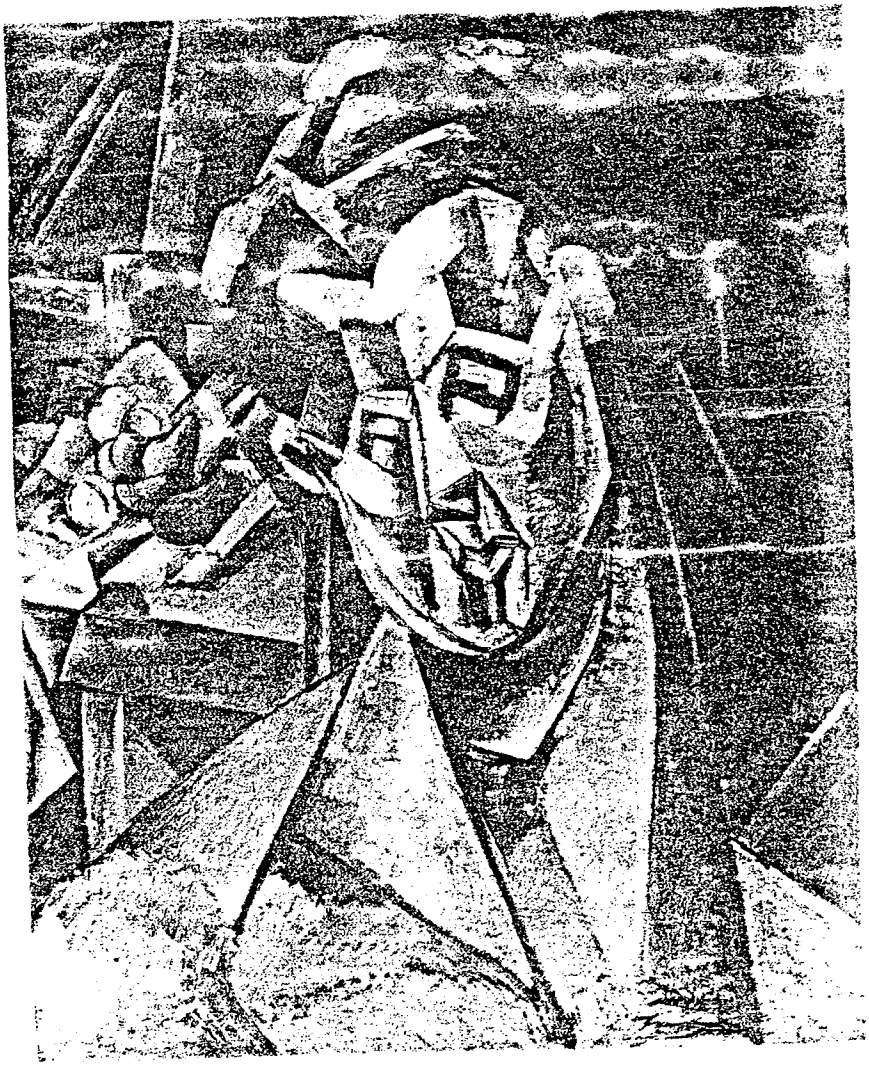

Figure 233. Pablo Picasso. Woman with Pears. 1909.

Figure 234. Pablo Picasso. Head of Fernande. 1909.

Figure 235. Pablo Picasso. Portrait of Ambrose Vollard. n.d.

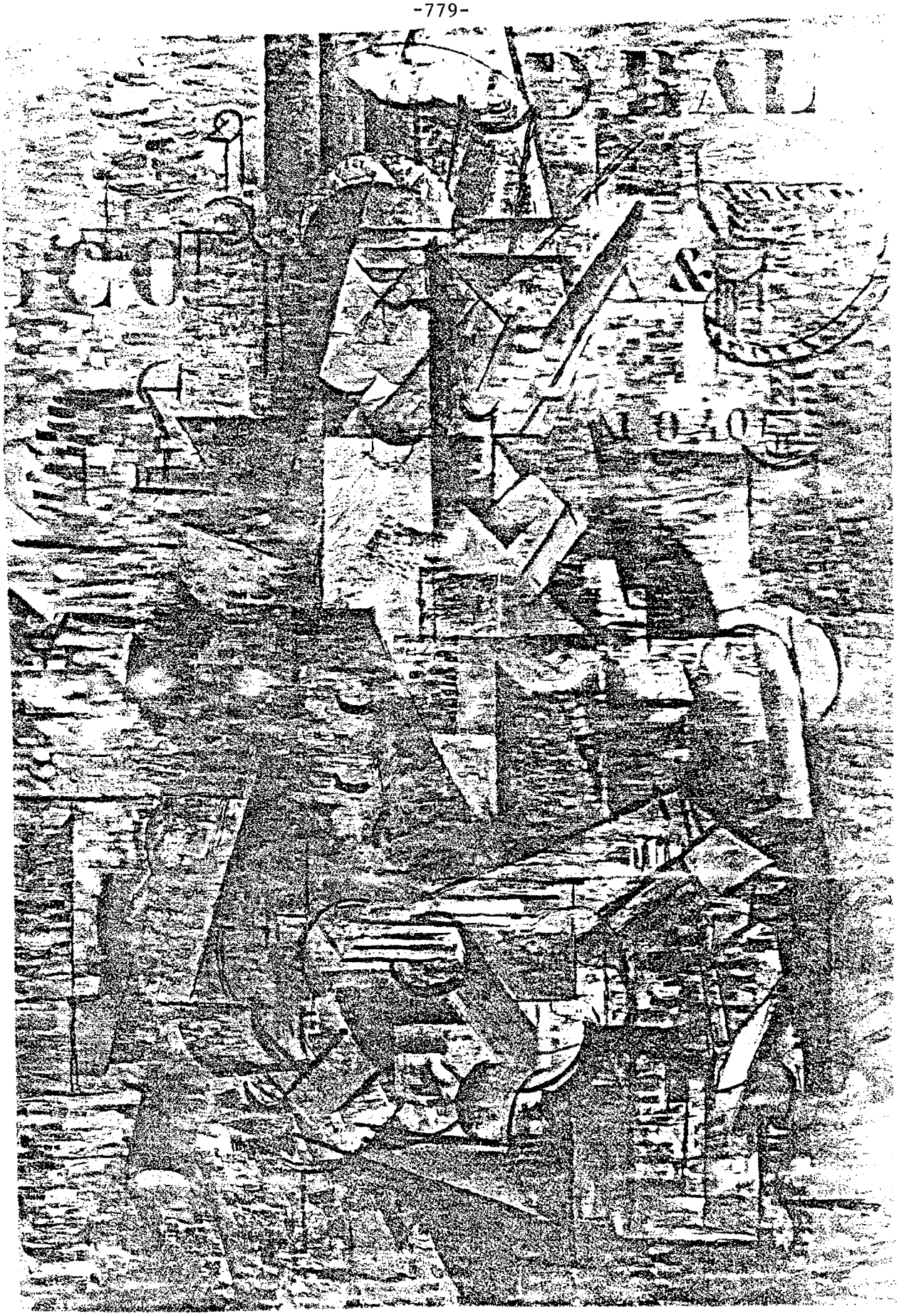

Figure 236. Georges Braque. The Portuguese. n.d.

Figure 237. Juan Gris. Glasses and Newspaper. 1914.

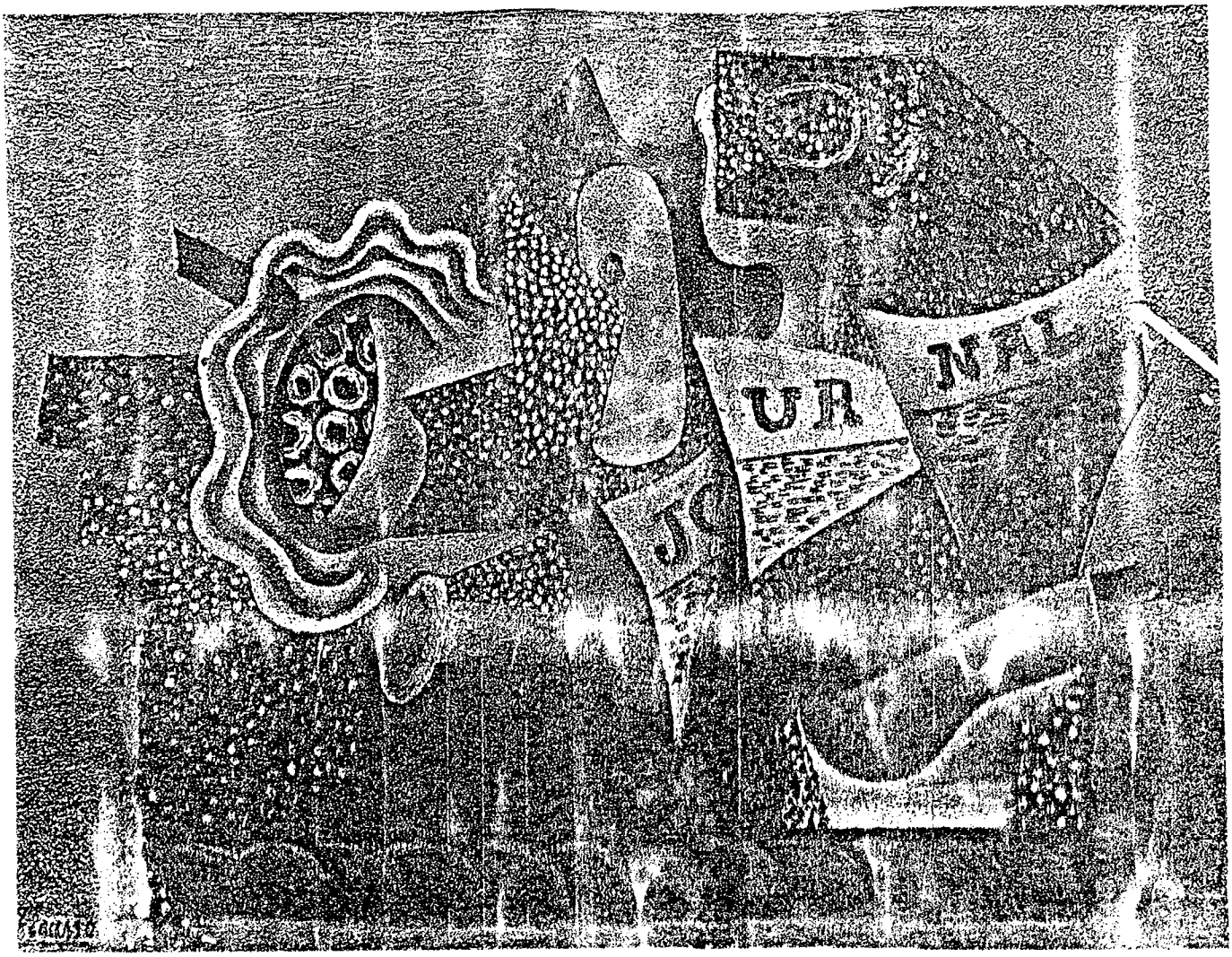

Figure 238. Pablo Picasso. Still Life with Grapes and Pear. 1914.

Figure 239. Georges Braque. Restaurant Still Life. 1912.

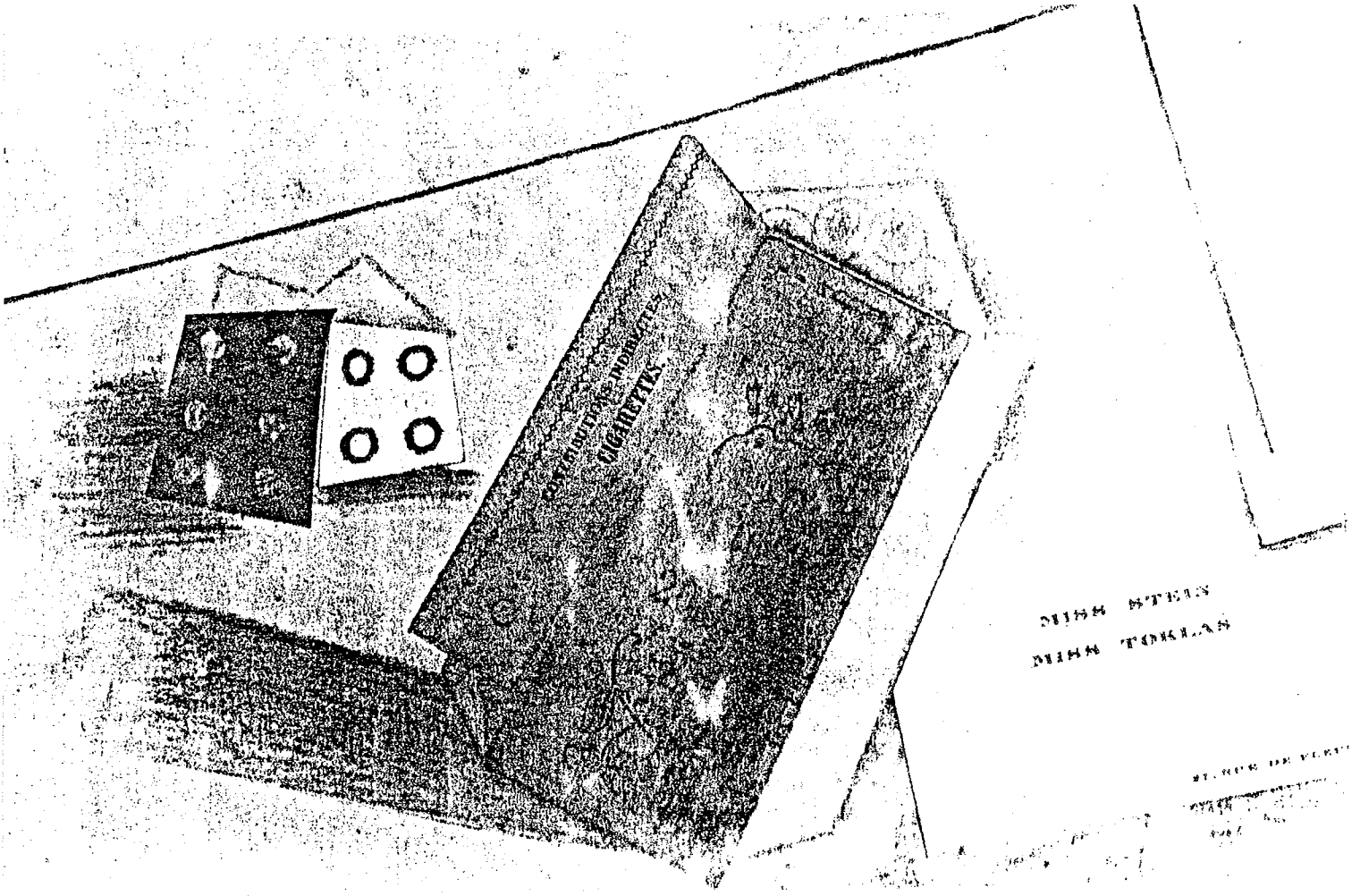

Figure 240. Pablo Picasso. Still Life with Calling Card. 1914.

Figure 241. Auguste Rodin. The Gates of Hell. 1880-1917.

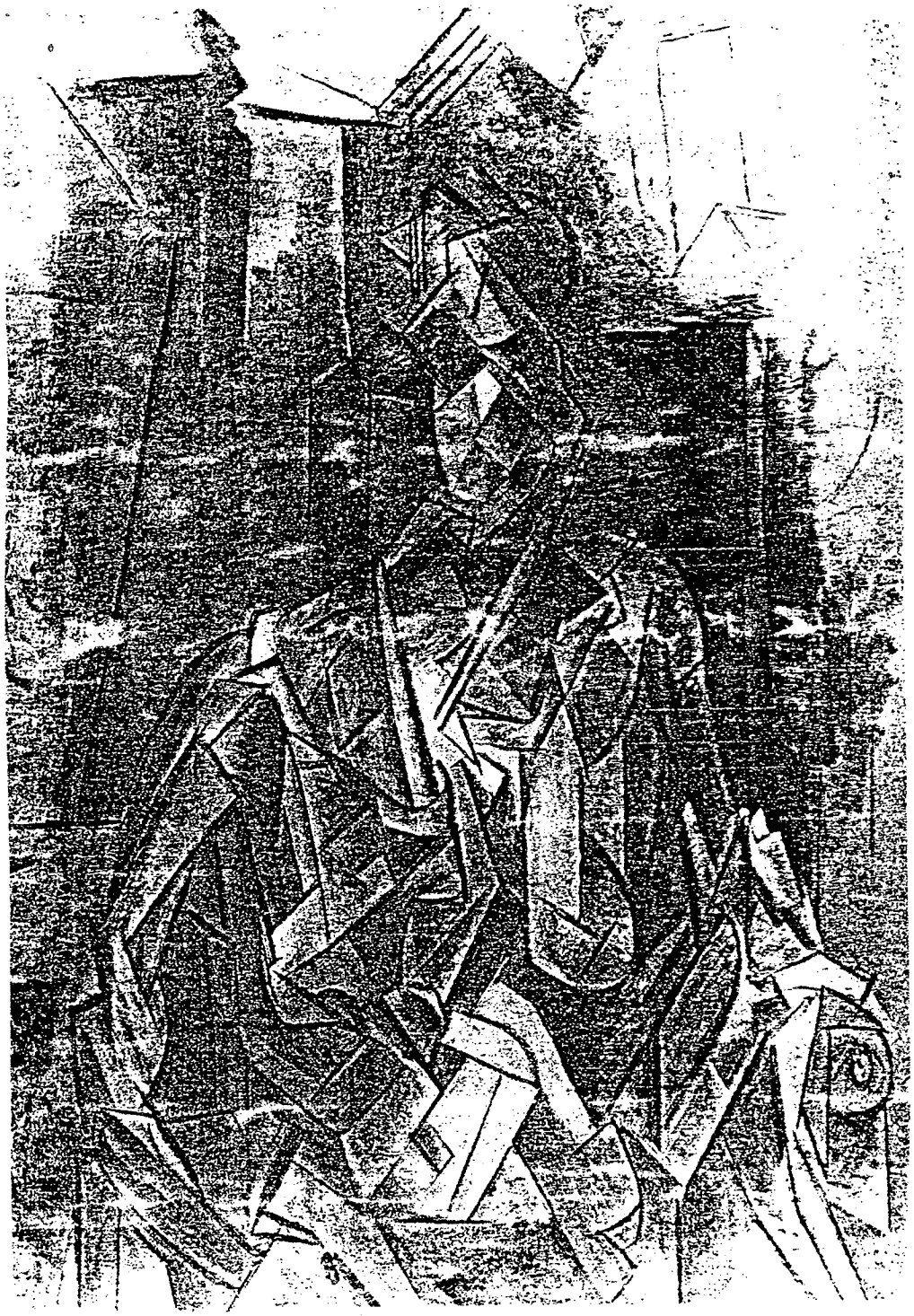

Figure 242. Pablo Picasso. Seated Woman. 1909.

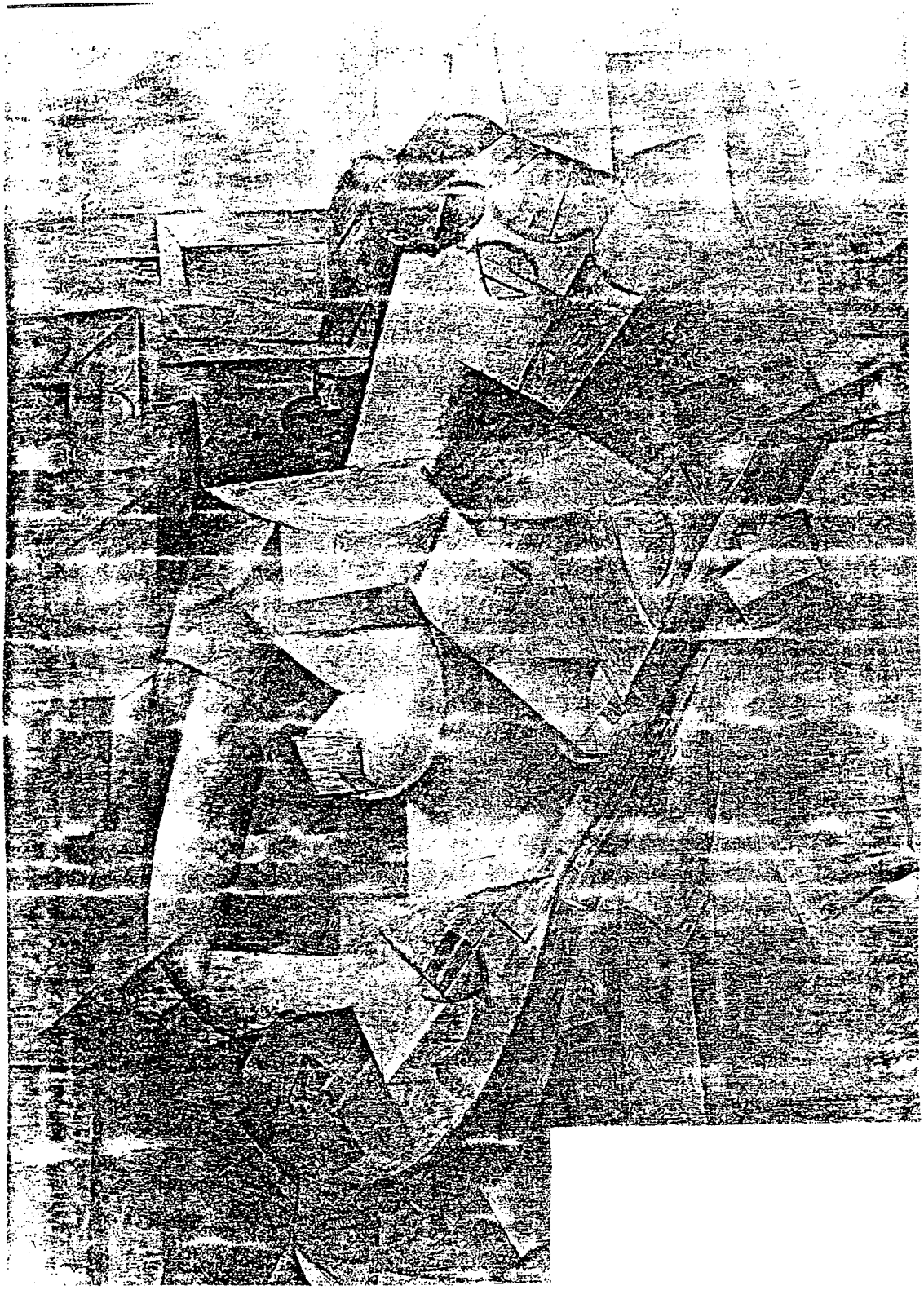

Figure 243. Pablo Picasso. Girl with a Mandolin (Fanny Tellier). 1910.

Figure 244. Pablo Picasso. Woman in an Armchair. 1910.

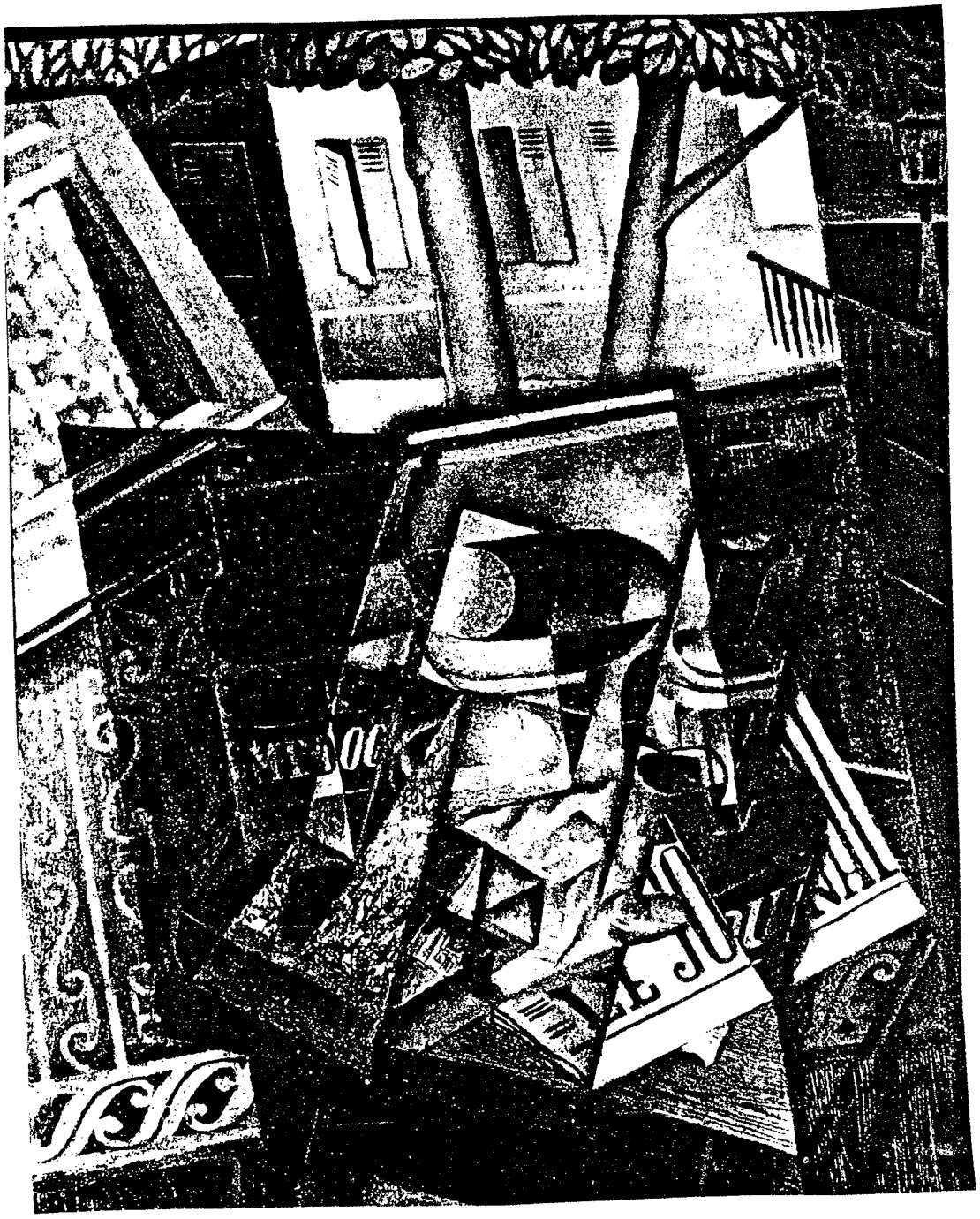

Figure 245. Juan Gris. Still Life Before an open Window. 1915.

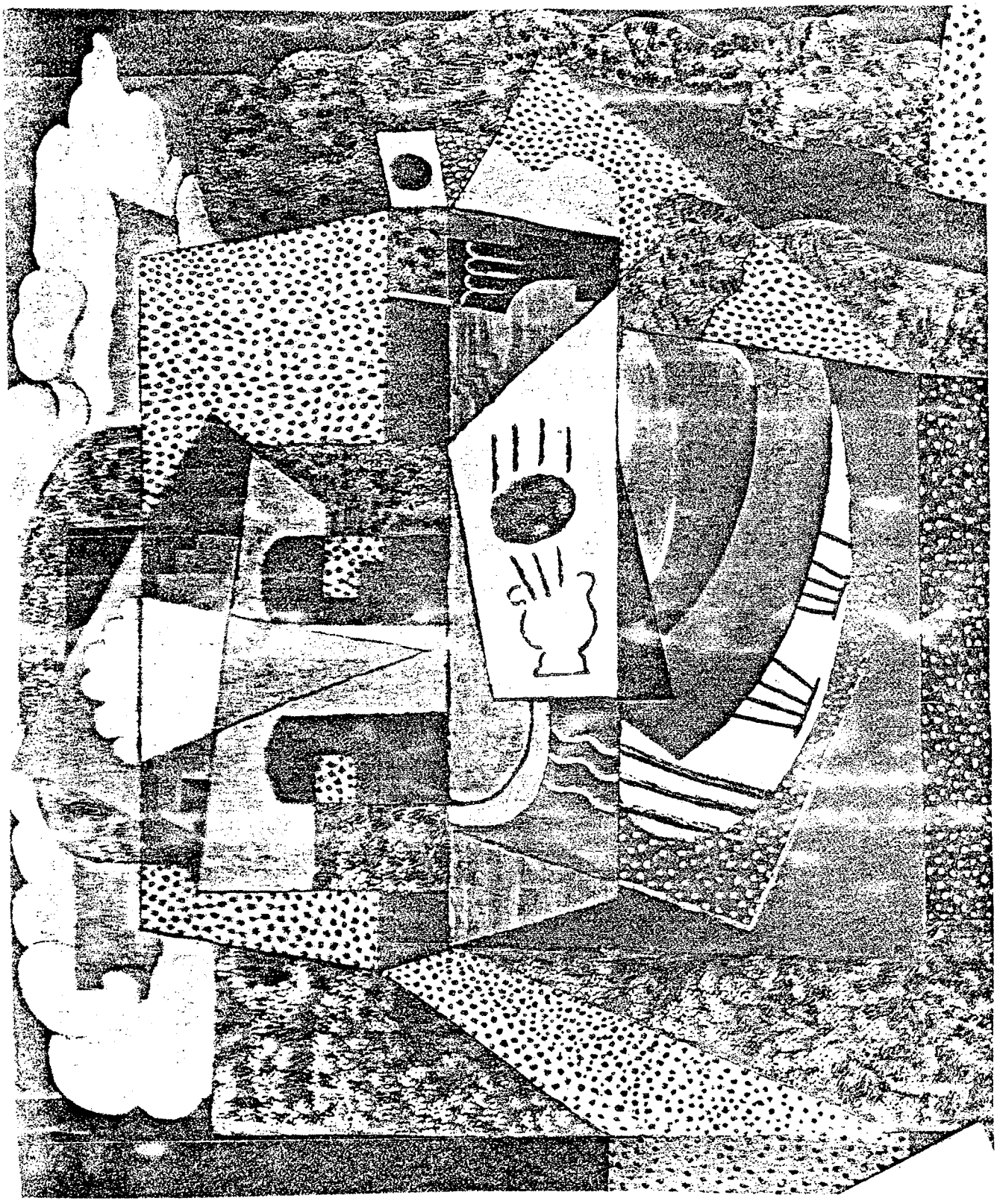

Figure 246. Pablo Picasso. Still Life in a Landscape. n.d.

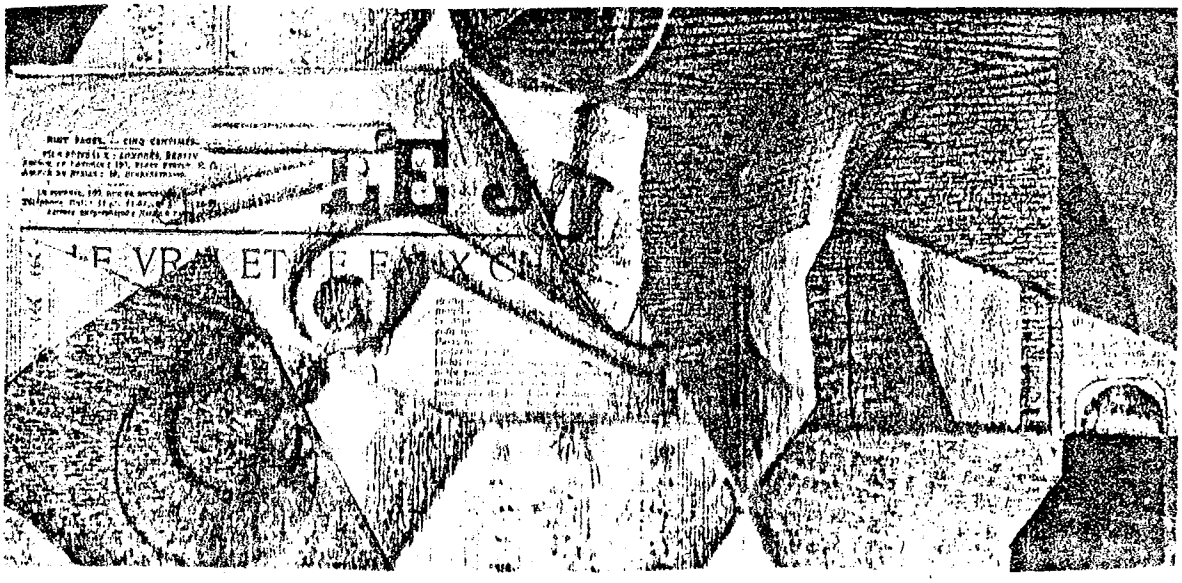

Figure 247. Juan Gris. Still Life ("The Table"), entire and detail. 1914.

Figure 248. Pablo Picasso. Three Women. 1908.

Figure 249. Pablo Picasso. Nude with Drapery. 1907.

Figure 250. Pablo Picasso. Nude Woman. 1910.

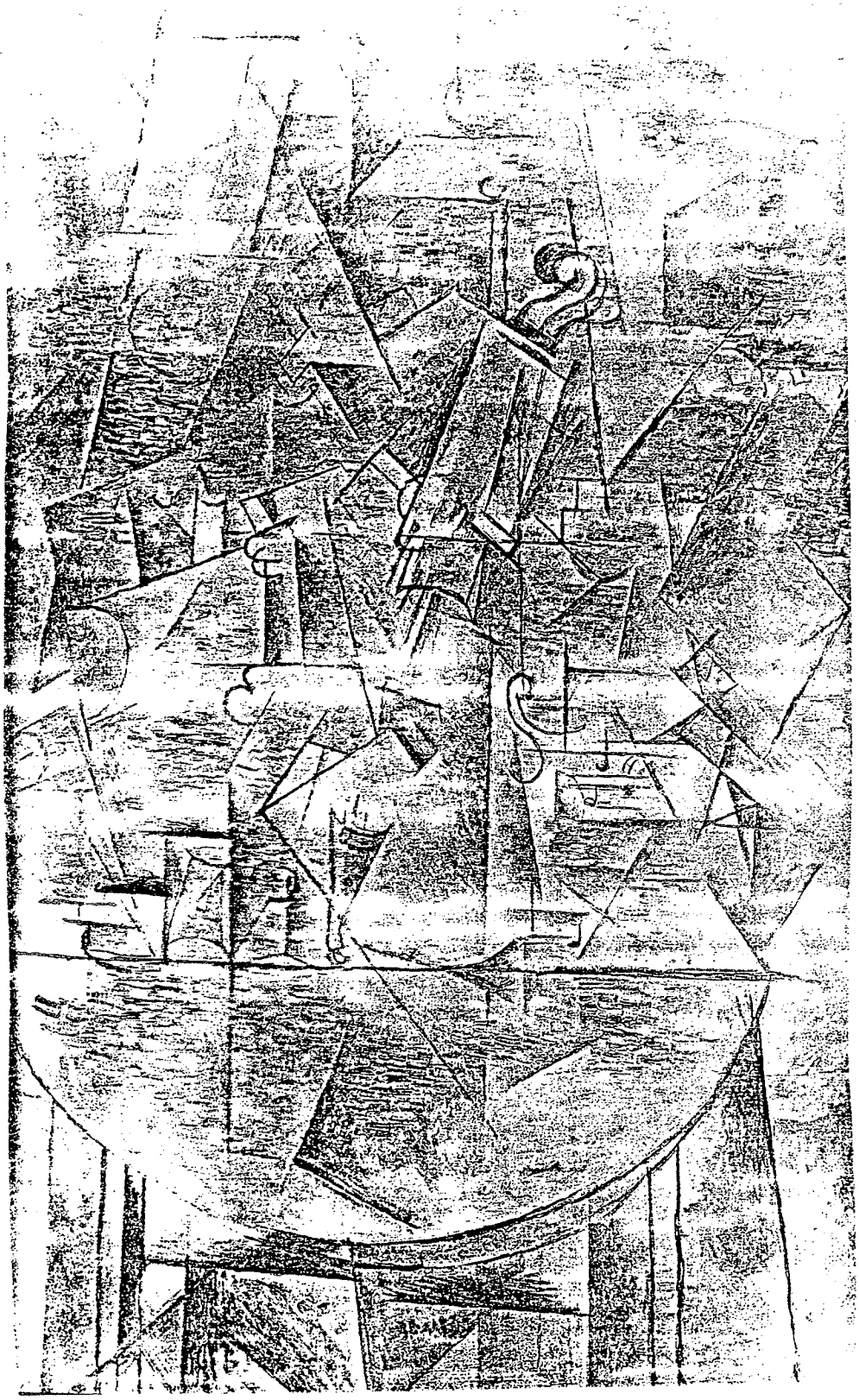

Figure 251. Georges Braque. Le Gueridon. 1911.

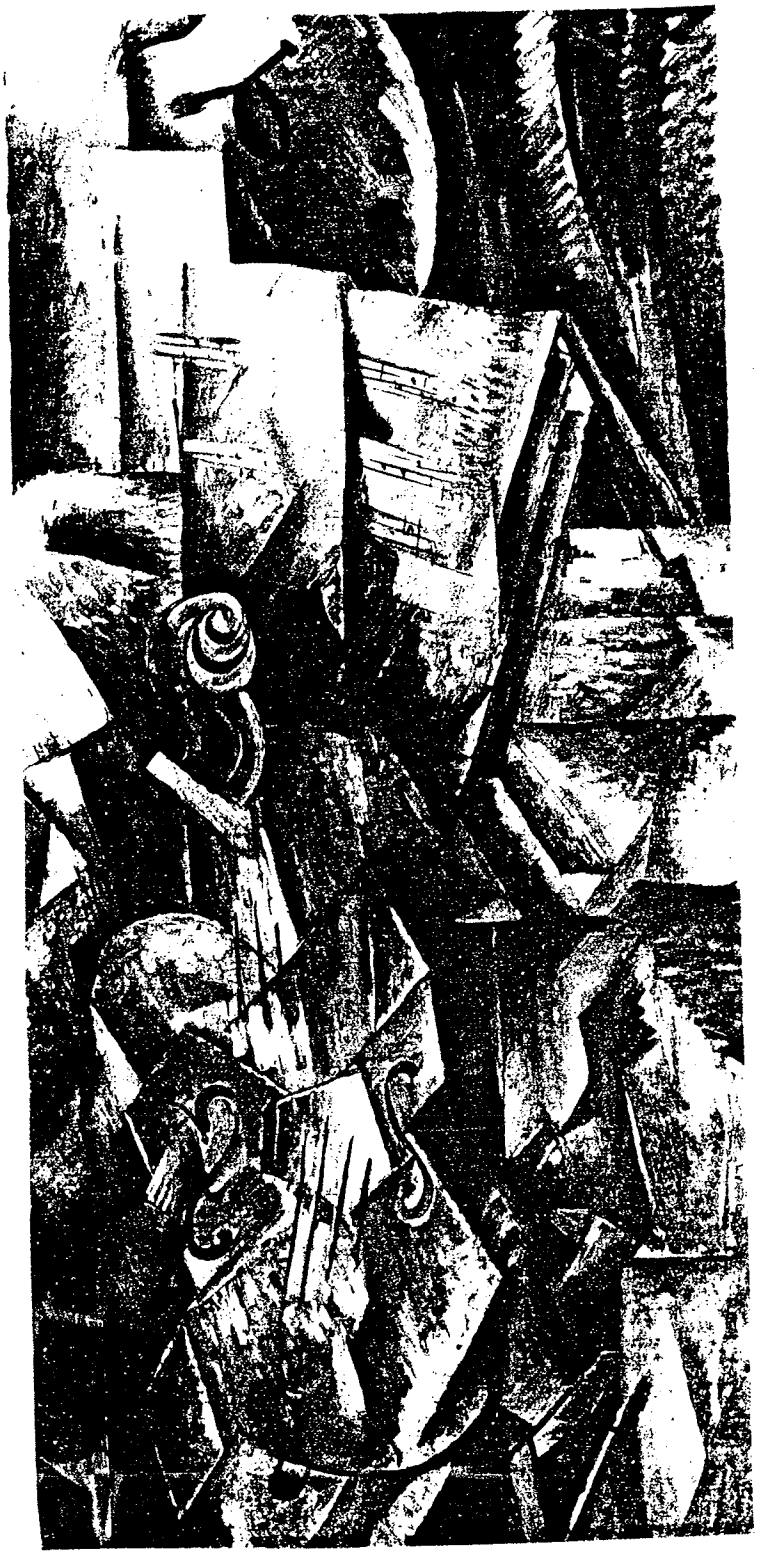

Figure 252. Georges Braque. Violin and Palette. 1910.

Figure 253. Pablo Picasso. Portrait of Miss Gertrude Stein. 1906.

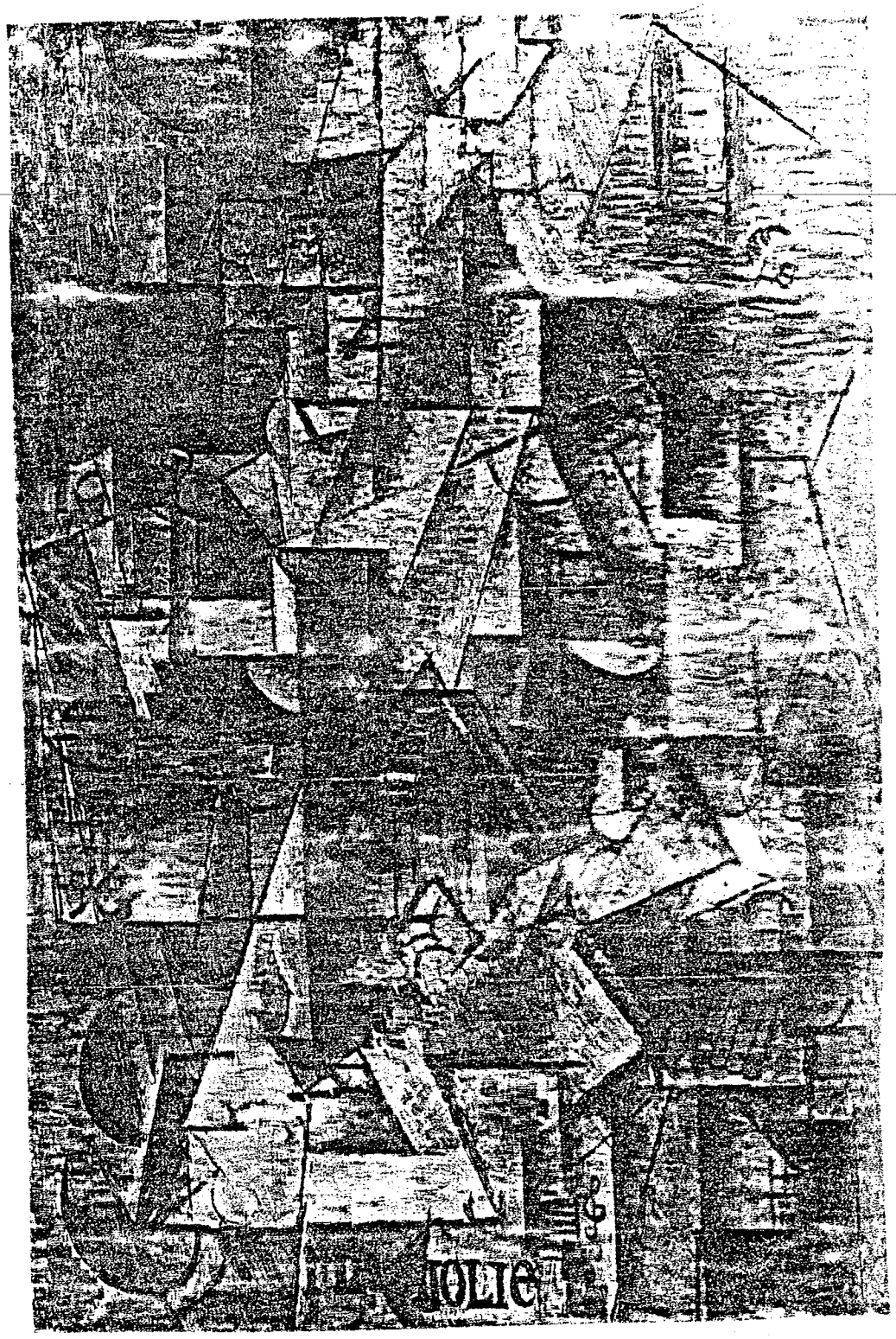

Figure 254. Pablo Picasso. Ma Jolie. 1911.

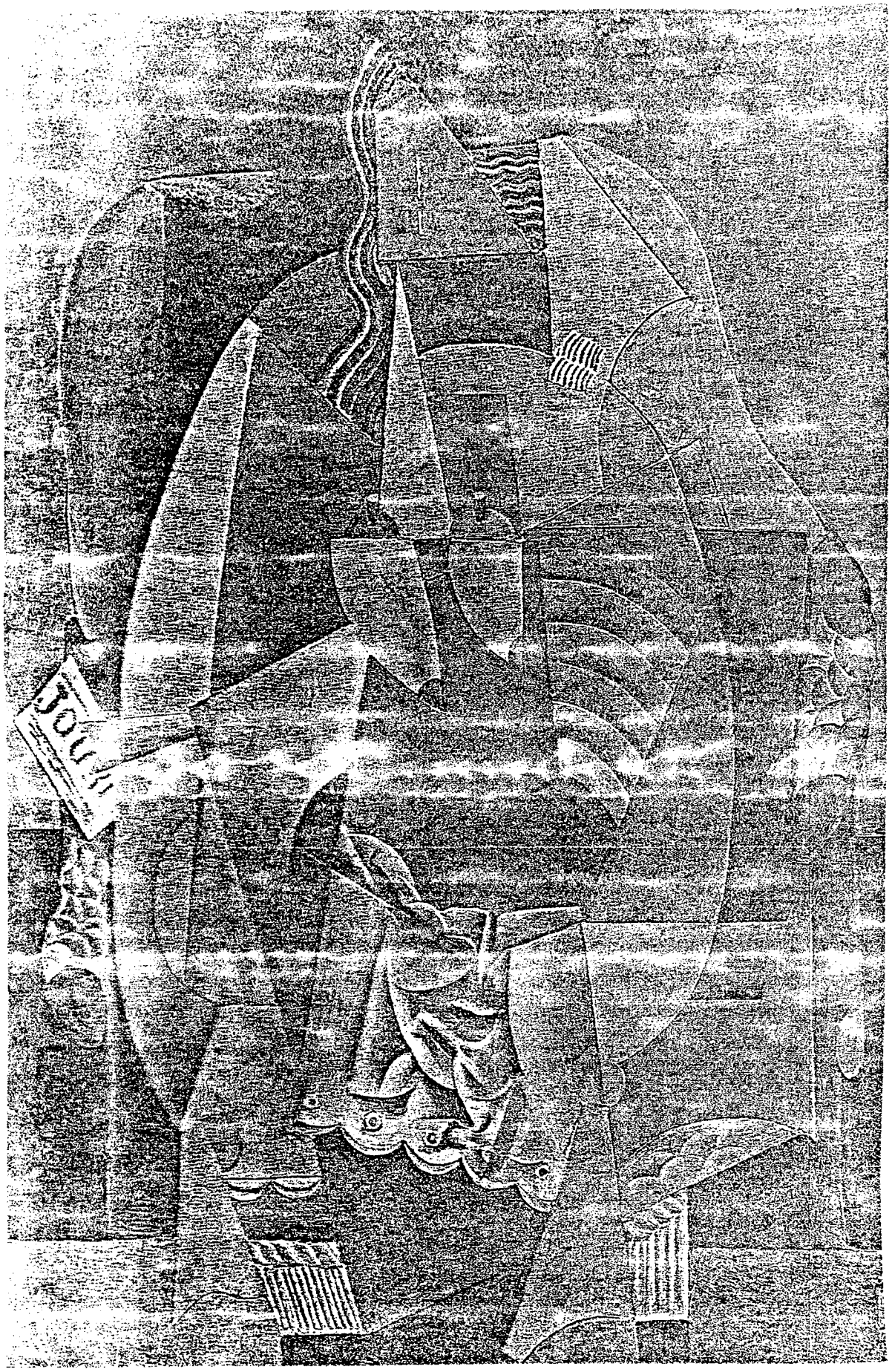

Figure 255. Pablo Picasso. Woman in a Chemise Seated in an Armchair. 1913.

Figure 256. Marcel Duchamp. Nude Descending a Staircase. 1912.