

UKIYO-E AND JAPONISM IN THE YOUNG PICASSO'S CIRCLE

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‘Whenever a new fashion appears, in whichever field, it usually begins with exaggeration. Such is the case at present, in the artistic sphere, with Japonism, whose derivation is clear from its name... A fancy for Japanese ceramic and bronze objects, embroidery and cloth led to the reproduction, with varying degrees of success, of the decorative style employed in ages past, and still today, by Japanese artists and manufacturers. From this was born what has come to be known as Japonism, which today shows signs of ubiquity and of introducing into the arts a kind of new Gongorism, much worse than the literary style extolled by our most celebrated poet.’¹

Picasso's arrival in Barcelona and the city's Japonist boom (1895-1896)

When art critic Francesc Miquel i Badia penned this disparaging opinion of the out and out popularity of Japonism, in 1896, Pablo Ruiz Picasso had been settled in the Catalan capital for just one year. At that point, the artist was no more than an adolescent of fourteen, studying painting at the Llotja School. Influenced by the academic aspirations of his painter father, Picasso was to discover an effervescent, *Moderniste* and Symbolist Barcelona, fascinated by Japonism.

Following in the wake of the major European centres, Barcelona was striving to emulate the international artistic momentum. The city was in a ferment of social and aesthetic ideas. Local bohemians and emerging artists, imbibing the precepts of Montmartre and of English art, wanted to revitalize an artistic tradition which had become impoverished. The fashion for Japonism had begun to appear in the city at least twenty years earlier, and there was no longer any doubt as to the role of Japanese art in reforming the arts as a whole. Picasso was no stranger to the phenomenon. All things considered, he must have come into contact with it quite naturally. As a Barcelona magazine of 1896 put it, ‘[...] visit any contemporary art gallery or exhibition, the studio of any artist, sculptor or decorator and you will see, as clear as day, the influence of Japonism [...]’.²

Paris and Barcelona, the two cities in which Picasso trained and matured as an artist, were both still experiencing the vogue for Japonism at the close of the 1800s. When Picasso arrived in Barcelona in September 1895, the city centre already boasted several shops specialising in oriental art; Consul Richard Lindau's Museum

of Japanese Art was still open and had recently moved to Carrer Pau Claris; rich collections of oriental art were continuing to expand, and everyone was aware of the presence of Japanese prints (*ukiyo-e*) and craftsmanship in many artists' studios and in the homes of many a Barcelona industrialist (fig. 1). In October 1895, businessman Santiago Gisbert had just opened a new branch of his famous *Almacenes del Japón* (Japanese stores) in the Plaça Reial, supplementing the various Japanese art shops which had been operating in Barcelona's historic centre, the Casc Antic, for at least a decade. In 1896, as in previous years, the city's theatres were also full of Japanese-inspired entertainments, from the Imperial Japanese Company at the Teatre Principal and the acrobatics of Sadakichi and Ando Genjiro at the Teatre Eldorado, to the successful comic operettas *Ki-ki-ri-ki* and *La Japonesa* at the Teatre Gran Vía.

During those years, when *Modernisme* was in full swing, Japonism had a major following amongst artists and the wealthy middle classes and also amongst the less well-to-do sections of the population in which Picasso moved. Proof of this is young artist's oil portrait of his sister Lola, in which an oriental doll with a parasol and fan hangs on the wall of the house in Carrer de la Mercè where the family came to live in the summer of 1896 (fig. 2). The Museu Picasso in Barcelona also has a small drawing, dated soon after Picasso's arrival in the city, which shows he was familiar with the fashion for Japonism in Barcelona from the outset. It is an erotic drawing, finished in watercolour, of a semi-nude Japanese woman emerging from her kimono like a chrysalis from a silk cocoon (p. 47). This brief sketch lies half way between the women represented in *bijinga* (beautiful women) prints and the *Manga* sketches of Katsushika Hokusai (p. 46); it's a fantastical image which seems to evoke the geisha or courtesans of Japanese engravings (see fig. 6, p. 32), frequently represented and reinterpreted by Western artists.

The Quatre Gats and Japanese art in Picasso's circle (1897-1900)

Biographies of Picasso usually depict the young artist in around 1900 as dividing his time between brothels and the Edén Concert, moving within a small circle of friends and favouring one particular place, the Quatre Gats. He has never been regarded as closely connected to the Japonism movement because the artist himself was the first to

deny any interest in such a widely popular trend. It is undeniable, however, that those artists who gathered at the famous café, and were therefore part of the young Picasso's circle, were precisely those upon whom Japonism made the most profound impression.

Over the six years in which it operated on the ground floor of the Casa Martí, between 1897 and 1903, the Quatre Gats was the haunt of major figures of the day, a focus for modernity and *Modernisme*, a place for art and entertainment, and a haven for a large group of young artists who hoped to make a name for themselves alongside the recognised artists. Modelled on the bohemian cabarets of Montmartre, a stamping ground for musicians, artists and writers, the café set out to be the main centre of the city's artistic revival. Its host – and its soul – was Pere Romeu, who organised solo and group exhibitions, literary and musical soirées, puppet shows and Chinese shadow plays, alongside informal discussion groups and improvised musical performances around the piano in the main room.

The Quatre Gats spawned a weekly newspaper of the same name, *Quatre Gats* (1899), of which Pere Romeu was the driving force, and a magazine which had a more successful career, *Pèl & Ploma* (1899-1903), founded by Ramon Casas and Miquel Utrillo. At the tavern's tables, as well as jugs of beer and thousands of ideas, customers swapped the key international art magazines of the era such as *The Studio*, *Art et Décoration*, *L'Art Décoratif*, *La Plume*, *Le Chat Noir*, *The Sketch*, *Jugend*, *Gil Blas illustré*, and *Hispania*, all of which were disseminating the Japanese aesthetic across Europe.³ Closer to home, *Pèl & Ploma* published summaries and extracts from those magazines as well as articles on some of the main exponents of Japonism such as Whistler and Toulouse-Lautrec. In 1902, it published Ramon Casas' portraits of the celebrated Japanese actress Sadayakko – whom Picasso had sketched some months earlier – and her husband Kawakami Otojirō with whom Casas and Utrillo were on friendly terms (fig. 3 and p. 49). When Kawakami Otojirō died in 1912, *El Noticiero Universal* published an article recalling the Japanese couple's many exchanges with Casas and Utrillo in Casas' studio in Passeig de Gràcia in 1902. '[...] their conversation was most enjoyable when they talked of art, modern painting and the highly-refined art of the great Japanese masters such as Hokusai, the most illustrious of all.'⁴

Casas and Utrillo's poster *Sombras* (1897) (fig. 4), advertising Chinese shadow plays at the Quatre Gats, is a good example of the

influence of Japanese prints on some of the artists who frequented the café. The lack of perspective, the flat surfaces and stylised silhouettes, the chrysanthemum print on the woman in the foreground, the definite outlines and, finally, the artists' monograms in the style of Toulouse-Lautrec, are indications of the strong influence exerted by Parisian Japonism. The work of Santiago Rusiñol also evolved as a result of his various stays in Paris and, by 1893-1894, his paintings had begun to incorporate technical and compositional solutions gleaned from Japanese woodcuts.⁵ How could the young Picasso have remained indifferent to the fever for Japonism? Each in his own way – Casas as a modern portraitist and poster artist, Rusiñol as decadent symbolist, and Utrillo as critic and illustrator in the style of Toulouse-Lautrec – the patriarchs of the Quatre Gats left a strong impression on Picasso's early career, before he forged his own artistic syntax.⁶ Of all the Catalan artists at the Quatre Gats, Picasso got on best with Isidre Nonell, a painter he admired for his modernity, his humanism and the rawness with which his art tackled poverty and the poor.⁷ Nonell, who had already demonstrated his debt to the *ukiyo-e* aesthetic in his series *Cretins de Boi* (1896), also confessed to having been captivated by the discovery of various collections of Japanese prints during his stay in Paris in 1898. He wrote to art critic Raimon Casellas, 'I've seen the Japanese prints at the Louvre, those in Count Camondo's collection and the ones in the museum near the Trocadero [Musée Guimet]. The first I saw were in the Louvre and they immediately won me over. I've since been to see the others and my admiration for the Japanese has grown each day. They were true artists and when one speaks of them, one forgets that Forain, Lautrec, Mucha; etc even existed.'⁸

Nonell talks of having discovered them in Paris, but Japanese prints and illustrated books had been known in Barcelona for years; although less widely available than in cities like Paris or London, they had nonetheless been circulating in Barcelona for some time. They had been shown in various exhibitions since 1878 and from the middle of the following decade, they were displayed and sold in shops specialising in Japanese art around the Carrer Ferran and the Portal de l'Àngel; amongst them was El Mikado, an establishment which opened in the Carrer Avinyó in the summer of 1885 (p. 44).⁹ It is worth remembering, however, that although the Japonism phenomenon had been gradually becoming established in the city

for years, the real commercial boom in Japanese art did not get underway until the opening of the 1888 Universal Exhibition, to which Japan made an outstanding contribution (fig. 5).

Japan's presence at the 1888 Exhibition had many positive consequences for Barcelona. It was a success not only with the public, who were fascinated by the delicate *cloisonné* enamelwork of Namikawa Yasuyuki and the spectacular porcelain of Kōransha, but also in promoting the image of Japan as a country which, whilst retaining its aura of the exotic and fantastical, was modern and civilised, in tune with the new age. As well as bringing Japanese and Catalans together in friendship – as was the case between the painter Kume Keiichirō and art critic Antonio García Llansó – the exhibition served as a launch pad for growing trade links between the two countries and led to the first major agreements for large-scale importation of Japanese art to Spain as a whole. In addition, the existing demand for popular Japanese prints was confirmed by acquisitions such as that made by the Barcelona City Council of two valuable albums containing one hundred and twenty *ukiyo-e*, mainly *bijinga* prints, dating from the end of the 18th and the middle of the 19th centuries (fig. 6 and p. 43).¹⁰

The collection of Japanese prints acquired at the Universal Exhibition, now at the National Art Museum of Catalonia (MNAC), is a clear demonstration of the interest in, and the rapid absorption of *ukiyo-e* by Barcelona's artistic circles. Alexandre de Riquer and Apel·les Mestres's collections of Japanese books and prints, some of which were acquired in Barcelona, and those of Santiago Rusiñol, Josep Mansana, Hermenegild Anglada Camarasa and Francesc Masriera, partly acquired in Paris, would be emulated in subsequent years by new generations of artists such as Ismael Smith, Frederic Marès and Jaume Mercadé, to name but a few. The prints and books which made their way to the city were extremely varied in nature, from portraits of actors and courtesans to landscapes, illustrated editions of traditional tales (fig. 7), books on entomology and, of course, erotic prints (*shunga*), such as those exhibited at the Lindau Museum of Japanese Art or purchased by the sportsman Lluís Garriga Roig, who also collected Picasso's erotic drawings (fig. 8 and p. 45).¹¹ Even in 1908, when Picasso had already gone to live in Paris, Josep Dalmau – painter, avant-garde art dealer and former *habitué* of the Quatre Gats – organised an exhibition of Japanese

woodcuts, including prints by Utamaro and Hokusai in particular, at his gallery in the Carrer del Pi.

We have seen that Picasso's *milieu* was centred around the Quatre Gats. The café opened on 12 June 1897, at a time when the Ruiz Picasso family had left to spend the summer in Malaga. From there, Picasso went first to Madrid and then to Horta de Sant Joan and did not come back to Barcelona until the end of January 1899. It was on his return to the Catalan capital, aged 18 and free from his father's authority, that he became one of the many artists who regularly foregathered at the tavern in the Carrer de Montsió.

At this juncture, Picasso's work entered a phase which was clearly influenced by the climate of cultural renewal in *fin-de-siècle* Barcelona, an era marked by a great diversity of new artistic tendencies – Symbolism, Decadence, Pre-Raphaelism, Japonism and Art Nouveau. As he would throughout his career, Picasso began to explore with unflinching curiosity; he analysed, examined and absorbed the modernity of historic Barcelona – its forms, styles and ideas – without adopting any particular stance or subscribing fully to any one movement. As part of this continuous process of investigation, from the time of his arrival from Horta de Sant Joan up until his first trip to Paris, Picasso chose to work within the ambit of those pictorial tendencies favoured in the Quatre Gats – those which prevailed in the new artistic Barcelona and which displayed, 'an obsession with the most extreme modernism', as one newspaper put it in February 1900.¹²

From this point on, initially through the Cercle Artístic de Barcelona and then as a fully-integrated member of the group at Pere Romeu's café, Picasso integrated into his own work some of the principles of the era's *Moderniste* trends – both *Moderniste* and post-*Moderniste* tendencies which were often imbued with the Japonist vogue. These included expressive and stylised outlines and silhouettes, sometimes simplified and reduced to the essentials; vertical formats; asymmetrical compositions; patches of flat colour; elevated horizons; innovative framing and points of view; foreshortening; elevated and lateral perspectives and a new, more modern and evocative conception of space and empty space. In his many informal sketches, charcoals, pastels and watercolours of the period, his images of daily life and street scenes jotted down on the hoof, in short, in the extraordinary productiveness of those years, we therefore can see signs of an aesthetic tendency which is close to that of Japanese woodcuts. These

characteristics are certainly subjective, but they are palpable in works in which he employs elongated formats, emphatic outlines and uniform areas of colour similar to those found in drawings by Hokusai (fig. 9 and 10). Some of these traits are found in works such as the *Quatre Gats* menu (1899-1900) (fig. 11 and 12), a powerful composition of patches of flat colour; in the modern aerial perspectives of *The End of the Road* (1900, The Solomon R. Guggenheim Museum, New York) and *Riera de Sant Joan Street, From the Window in the Artist's Studio* (1900, MPB 110.213); in works such as the watercolour on canvas *Spanish woman* (p. 48),¹³ and, a little later, in 1903, in the surprisingly erotic scene between a woman and an octopus, drawn on an advertising postcard (p. 81), which seems to be derived from the iconography of the legend of *Taishokan* (p. 71), as in the case of Auguste Rodin (p. 63). All of these elements and techniques, characteristic of the Japonism aesthetic, were incorporated as if by osmosis into various works by the young Picasso.

Between Paris and Barcelona (1900-1901)

Before embarking on his first major stylistic change of direction, which would lead to the Blue Period, Picasso went to Paris to attend the Universal Exhibition of 1900 where his work *Last Moments* was being shown in the Spanish Pavilion. During his three-month stay in the French capital, he lived in Nonell's studio with Casagemas and Pallarés, as well as Odette, Germaine and Antoinette. The trip proved a true revelation, for in Paris, Picasso discovered a new world, that of the *Belle Époque*. His first visit to the world capital of art and bohemian life was also the first time he came into contact with the main tendencies and leading proponents of the international avant-garde. For the occasion of the Universal Exhibition, the city had also organised major art exhibitions including a retrospective of French art at the Petit Palais and, at the Grand Palais, the 'Exposition Centennale' (1800-1889) and 'Exposition Décennale' (1889-1900), which included thousands of works by foreign painters and the best of French painting from Delacroix and Ingres to Courbet, Manet, Carrière, Cézanne, Gauguin and Monet. Picasso was particularly drawn to the Post-Impressionists – Degas, Van Gogh, Toulouse-Lautrec and Steinlen – precisely those who defended the Japanese model in art.¹⁴ And of course Paris, to a much greater degree

than Barcelona, had already witnessed the growth of the Japonism craze for nigh on four decades.

Siegfried Bing was overjoyed at the success of the *Art Nouveau* pavilion at the 1900 Universal Exhibition, which represented the definitive triumph of a new style in the decorative arts. More than 20 years earlier, in 1878, Bing had been one of the first Parisian merchants to venture into the importation of Japanese art on a large scale. His shops were in fact only one of many ways in which Bing sought to spread awareness of Japanese art. He also organised exhibitions and, most importantly, published a magazine, *Le Japon Artistique* (1888-1891), in three languages, which aimed to 'extend and improve knowledge of an art which remains largely unfamiliar, to assert the appeal of an aesthetic sympathy, to identify the scope of an ever-growing influence.'¹⁵ Unquestionably, Bing had a major influence throughout Europe. Vincent van Gogh, who was well acquainted with Bing's Parisian emporium, wrote to his brother Theo in the summer of 1888, '[...] there is an attic in Bing's house with millions of [Japanese] prints piled up, landscape and figures, and old prints too. He will let you choose for yourself some Sunday, so take plenty of old prints as well.'¹⁶ Van Gogh, with his collection of *ukiyo-e*, is a magnificent example of the degree to which Japanese prints served as an inspiration and as models for European artists (fig. 13 and 14).¹⁷ There are many examples within Catalonia of the influence exerted by Bing's magazine, which was certainly also available at the Llotja School where Picasso studied. A clear case of an illustration in *Le Japon Artistique* being copied is the poster *Tabako* by the Argentinean P. Térra, which was entered for the competition 'Cigarillos París' (fig. 15 and 16); the poster by Ramon Casas was one of the competition winners published in *Pèl & Ploma* in October 1901.¹⁸

Many other Parisian establishments imported Japanese art and craftsmanship but the only dealer who provided Bing with real competition was Hayashi Tadamasu.¹⁹ Commissioner-General of the Japanese section of the 1900 Universal Exhibition, Hayashi had since the 1880s been one of the main supporters and disseminators of Japanese engravings in the West. It is recorded that between 1890 and 1901, he sold more than 160,000 prints and almost 10,000 illustrated books to artists and collectors, from leading French painters to some of the more prominent members of the Catalan bourgeoisie.²⁰ Bing's and Hayashi's businesses had prospered during the previous

two decades thanks to the success of Japonism, although Japanese prints had already begun arriving on a large scale in Paris during the 1860s, when Japan opened its ports to trade with the West. To the Europe of that time, *ukiyo-e* seemed like a breath of fresh air which would renew an inward-looking artistic dynamic that was stagnant and lacking in ideas. As soon as the first prints began circulating amongst figures such as Bracquemond, Fortuny, Whistler, Goncourt and Monet, young painters started to frequent shops selling Japanese art and craftsmanship so that within a few years, the passion for *ukiyo-e* and Japanese art had given a definitive momentum to the revolution in European painting. As Émile Zola declared, ‘The influence of Japonism was what was needed to deliver us from the murky black tradition.’²¹

When Paris opened its Universal Exhibition of 1900, Japanese art had been circulating in Europe for 40 years. In fact, Japonism had already begun to give way to new artistic tendencies; it was in a sense the end of an era, and the start of a new century. It was the last major exhibition to which Siegfried Bing – who a few months previously had exhibited works by Rusiñol in his shop – and Hayashi would make a significant contribution. However, Japan’s renewed success at the Universal Exhibition of 1900 was not, as on previous occasions, a result of its garden or its pavilions, for which Hayashi had prepared a major retrospective of Japanese art including, for the first time, a selection of contemporary Japanese painting in the Western style. Instead, it was thanks to the performances of Kawakami Otojirō and Sadayakko, whose company of actors was the first to perform *shimpa* theatre in Paris.

Kawakami Otojirō Sadayakko and Picasso happened to choose the same dates for their two first visits to Paris, in the autumn of 1900 and 1901. Their paths also crossed on a third occasion, in Barcelona in May 1902.²² Sadayakko’s first appearance in France, alongside Loïe Fuller, had a major impact. ‘Sada Yakko in Paris! No one could have dreamt that those Japanese prints which have become so popular, and which can even be found in Clémenceau’s briefcase and Zola’s study, that those beautiful and stylized kakemonos would one day come to life.’²³

Witnessed in Paris by Casas and Utrillo, her success was soon reported in *Pèl & Ploma* in Barcelona, which published a Catalan translation of one of the works which had been most favourably

received, *La ghesha i'l samurai* [The Geisha and the Samurai].²⁴ At almost the same time, at the end of September 1900, Picasso went to Paris and – according to Richardson – was determined to attend the show which Fuller and Sadayakko had been performing at the Exhibition site since the month of July.²⁵ The Japanese troupe moved on to Brussels in early November and Picasso remained in Paris a few more weeks, although perhaps not as long as he would have liked. He had to return quickly to Spain a few days before Christmas with Casagemas, who was becoming increasingly unwell.

Picasso’s second trip to Paris, which lasted seven months, turned out to be more fruitful than the first. The contacts he had made the previous year via dealer Pere Mañach led to his first exhibition at Ambroise Vollard’s gallery, opening on 24 June 1901. Many of the works shown were reminiscent of Toulouse-Lautrec and Van Gogh. Picasso displayed a vigorous, colourist style in which his search for more personal forms of expression still bore the imprint and influence of the Post-Impressionists. One of the paintings which had most success was the portrait of Pere Mañach (fig. 17), inspired by a poster by Toulouse-Lautrec depicting Aristide Bruant (fig 18). Picasso would have liked to have met the painter from Albi, and made no secret of his admiration for him. His influence, subtly revealed during Picasso’s previous Parisian sojourn in works such as the oil *Le Moulin de la Galette* (The Solomon R. Guggenheim Museum, 1900), was on this occasion displayed with greater diversity and intensity. Toulouse-Lautrec, who died in September 1901, was considered by *Pèl & Ploma* as ‘[...] one of the principal artists, and one of the first, to apply the artistic sentiments of the wonders of ancient Japan to the new ultra-modern visions; an absolute connoisseur of all of the techniques of the oriental masters as well as of their European contemporaries, it was he who truly made them popular.’²⁶

Picasso remained in Paris until the end of that year and in September 1901, Sadayakko returned to the city. This time, the Japanese company was established in one of the capital’s most prestigious theatres, the Théâtre de l’Athénée, and was preparing to captivate the public in all the major Western cities. Picasso’s success at Vollard’s gallery had reached the ears of Loïe Fuller and, thanks to the dancer’s connections with art critic Gustave Coquiott, it was agreed that Picasso would design a poster for the famous geisha’s new show. Picasso made several studies (p. 51) in which

he strove to convey faithfully the actress's seductive power of movement, dance and dramatic interpretation; if we compare these sketches with the photographs published in *Le Théâtre* in October 1900, he would appear to have succeeded (p 50).²⁷ As a stage performer, Sadayakko exuded a bewitching power which Utrillo described in *Pèl & Ploma*, after watching the show some months later at the Teatre Novetats in Barcelona. 'By the veiled and muted light of coloured paper lanterns, we discover Sada Yacco in the first act of "The Geisha", sumptuously robed and wearing exceedingly high wooden clogs. Her pale, extremely white face gleams like porcelain, now animated by the hint of a smile which captivates and seduces us. Her *coiffure* is splendid, and her black hair and eyes also shine superbly. The Geisha speaks. Her crystalline voice, broken by an adorable kind of whimper, has an irresistible charm. It's as though the centuries have rolled back and we have surprised one of Yosiwara's beauties on her night-time stroll. [...] Following the scenes in which she seduces the bronzes and the dance of the second act – in which Sada Yacco, dressed in different shades of red, is admirable – we come to the great death scene. Here we see her rigid, convulsed and pale as death, brandishing her deadly weapon; her hair tangled, her features horribly deformed; like a hellish fury, a horrific Clytemnestra, she provokes a superb tragic emotion which (it must be said) no contemporary European actress has ever produced.'²⁸

Picasso's projected design for Sadayakko's poster never came to fruition, however, and was consigned to the drawer (fig. 19).²⁹ In the autumn of 1901, Picasso discovered the inmates of Saint-Lazare prison and gradually abandoned his *Moderniste* and Post-Impressionist affiliations to embark on a much more intimate and personal path of exploration in his Blue Period. He began, like Steinlen and Nonell, to take a solitary look at the misery and suffering of humanity. Picasso became a new Picasso and from then on, the influence of European Japonism seemed to disappear altogether. While he was living in Paris, but still a young man, Picasso told Apollinaire that he disliked Japanese art and had no interest in it. He was to express the same opinion on meeting Gertrude Stein, whose brother Leo had shown Picasso his valuable collection of *ukiyo-e*: 'He is very nice, your brother, but like all Americans, like Haviland, he shows you Japanese prints. *Moi, j'aime pas ça*; no, I don't care for it.'³⁰ Like Aubrey Beardley, Picasso wished

perhaps to avoid being associated with or defined by the clichés of Japonism, a fashion which by 1900 had become excessively popular and mainstream.³¹ However, Picasso often contradicted himself and his statements should be treated with caution. We may never know if such a categorical opinion was genuine but, in any case, over the years he would open his eyes to the art of Japan, and especially to its erotic prints.

- [1] Francesc Miquel i Badia, 'El japonismo', *Diario de Barcelona*, no. 301, 27 October 1896, p. 12,678. Significantly, Pere Ynglada described the Barcelona of around 1896 as 'the heroic age of Japonism'. Carles Soldevila (ed.), *Records i opinions de Pere Ynglada*. Barcelona, Aedos, 1959, p. 128.
- [2] *La Ilustración Artística*, no. 762, 3 August 1896, p. 530.
- [3] F. Miquel i Badia, 'El Japonismo', *op. cit.*
- [4] Juan de Dos (Josep M. Jordá'el), 'La muerte de un actor', *El Noticiero Universal*, no. 8,216, 5 January 1912, p. 3.
- [5] Isabel Coll, *Rusiñol. La passió per Mallorca. Del luminisme i el simbolisme a l'estampa japonesa*. Palma de Mallorca, Es Baluard, 2007, pp. 44-51.
- [6] It was thanks to Casas and to Utrillo, who wrote the first review of an exhibition by Picasso, that the artist was able to make his debut at the Sala Parés in the summer of 1901. On the relationship between Picasso and these three artists, see Josep Palau i Fabre, *Picasso i els seus amics catalans*. Barcelona, Diputació de Barcelona, 2006. Eduard Vallès, *Picasso i Rusiñol. La cruïlla de la modernitat*. Sitges, Consorci del Patrimoni de Sitges, 2008. Pincell (Miquel Utrillo), 'Pablo R. Picasso', *Pèl & Ploma*, vol. III, June 1901, pp. 7-10.
- [7] Picasso said: 'Nonell was a very good friend of mine. Here was a real artist, a great artist! More so than many believe. He was the better artist. It was a disaster that he died so young.' Josep Maria Corredor, 'Evocación de Picasso en el Rosellón', *Destino*, no. 1775, 9 October 1971, pp. 37-8.
- [8] Lluís-Emili Bou i Gibert, 'Les anades de Nonell a París', *D'Art*, no. 2, May 1973, p. 16.
- [9] Ricard Bru, 'Els inicis del comerç d'art japonès a Barcelona (1868-1887)', *Butlletí de la Reial Acadèmia Catalana de Belles Arts de Sant Jordi*, Barcelona, vol. XXI, 2007, pp. 77-9.
- [10] Although *ukiyo-e* were not on display in the Japanese pavilion at the Exhibition, as is clear from both official Japanese reports and from the catalogue published in 1888, the index card for the two albums at the MNAC library includes a handwritten note (c. 1910) which makes clear that the collection of prints had been 'partially displayed' during the Exhibition. See p. 138.
- [11] The erotic works by Picasso in the Garriga Roig bequest, which may have been bought from the gallery-owner Dalmau, are now at the Museu Picasso in Barcelona, whilst his collection of Japanese erotic prints is at the MNAC. We also know there were erotic prints from the Edo period, described as 'vulgar' and 'pornographic', at Richard Lindau's Museum of Japanese Art in Barcelona, which were exhibited between 1880 and 1900.
- [12] *Diario de Barcelona*, no. 38, 7 February 1900, p. 1,610.
- [13] Although on the back of the canvas of *Spanish woman* there is a handwritten inscription, 'Femme espagnole, Picasso 1901, Berthe Weill', Palau i Fabre pointed out the painting's clear tendency towards Japonism. Josep Palau i Fabre, *Picasso vivo: 1881-1907*. Barcelona, Polígrafa, 1980, p. 534.
- [14] The young Picasso would already have seen drawings and posters by Steinlen and Toulouse-Lautrec at first hand in Barcelona, thanks to magazines such as *Pèl & Ploma* and *Gil Blas*.
- [15] Roger Marx, 'Sur le rôle et l'influence des arts de l'Extrême Orient et du Japon', *Le Japon Artistique*, no. 3, 1891, pp. 141-8.
- [16] *The Complete Letters of Vincent van Gogh*, vol. II. New York, New York Graphic Society, 1958, p. 611. *Japanese prints. Catalogue of the Van Gogh Museum's Collection*. Amsterdam, Van Gogh Museum, 2006. One of the prints by Utagawa Kunisada (*Oju mitate omu*) bought by Vincent van Gogh in Paris was acquired at around the same time by the Barcelona City Council during the Universal Exhibition of 1888; the Van Gogh Museum in Amsterdam and the MNAC have similar copies of *bijinga* prints by Kunisada, Kuniyasu and Eizan. As well as frequenting Bing's shop, Van Gogh also saw and purchased products from Kiriu Kōshō Kaisha, a specialist art company which at that time had begun importing Japanese *objets d'art* to shops in Barcelona.
- [17] In July 1888 Van Gogh wrote to his brother, 'Japanese art, decadent in its own country, takes root again among the French impressionist artists. It is its practical value for artists that naturally interests me more than the trade in Japanese things. All the same the trade is interesting, all the more so because of the direction French art tends to take.' *The Complete Letters...*, *op. cit.*, p. 613.
- [18] The competition was organised by Catalan tobacco industrialist Manuel Malagrida. The poster by P. Téra, which took second prize, was reproduced in the Barcelona magazine *Album Salón* (1902, p. 172). Rosa Vives, 'Reflexos de l'estampa japonesa en l'art català', *Serra d'Or*, no. 467, November 1998, p. 59.
- [19] From 1895, Siegfried Bing's business concentrated more on the production and sale of decorative *objets d'art* rather than exclusively on sales of Japanese art, which had been the case in the 1880s and early 1890s. In 1900, the year of the Universal Exhibition, Paris could boast some 15 different establishments specialising almost exclusively in the sale of Japanese art, including Dubuffet et Cie, Heymann, Blum & Cie, Oppenheimer Frères, Mon Ange and Hayashi Tadamasu. *Bottin du Commerce*, Paris, 1900, p. 1,852.
- [20] Segi Shinichi, 'Hayashi Tadamasu: bridge between the fine arts of East and West', *Japonism in Art, An International Symposium*. Tokyo, Kōdansha International, 2001, p. 169.
- [21] Siegfried Wichmann, *Japonism: the Japanese Influence on Western Art since 1858*. London, Thames & Hudson, 1981, p. 24 (extract from Émile Zola, *Salons*. Paris, Minard, 1959).
- [22] Picasso was in Paris at the same time as Kawakami's company in October 1900 and 1901. The Japanese company arrived in Barcelona on 8 May 1902 and gave three performances, on May 9, 10 and 11.
- [23] Paul Morand, *1900 A.D.* Paris, Flammarion, 1931, pp. 93-4. Lesley Downer, *Madame Sadayakko. La geisha que conquistó Occidente*. Barcelona, Lumen, 2004, p. 249.
- [24] M. Utrillo, 'Pèl & Ploma a París', *Pèl & Ploma*, no. 62, 15 October 1900, p. 6.
- [25] John Richardson, *A Life of Picasso*, vol. II: *1907-1917, The Painter of Modern Life*. London, Jonathan Cape, 1996, p. 38.
- [26] Pincell (Utrillo), 'Henri de Toulouse-Lautrec', *Pèl & Ploma*, vol. III, no. 82, November 1901, p. 160. Danièle Devynck, *Toulouse-Lautrec et le Japonism*. Albi, Éditions Daniel Briand/Musée Toulouse-Lautrec, 1999.
- [27] 'Théâtre de la Loïe Fuller. Pantomimes japonaises',

Le Théâtre, vol. 44, October 1900, II. Years before, Toulouse-Lautrec had represented the dynamic arabesques of Loïe Fuller's Serpentine Dance, which was also inspired by the Japanese art aesthetic (*Miss Loïe Fuller*, 1893. Musée Toulouse-Lautrec, Albi). Palau i Fabre noted: 'These drawings, according to Picasso himself, are poster designs created at the request of Sada Yacco.'

J. Palau i Fabre, *Picasso vivo...*, *op. cit.*,

pp. 260-1. Christian Zervos, *Pablo Picasso*.

Paris, Cahiers d'Art, 1932-1978 (I, 22 and XXI, 54).

- [28] Miquel Utrillo (Un de platea), «La Sada Yacco a Barcelona», *Pèl & Ploma*, vol. III, no. 88, May 1902, pp. 364-5. As well as in *Pèl & Ploma*, extensive and lively reviews appeared in *Joventut*, *Catalunya Artística*, *Diario de Barcelona*, *La Vanguardia*, *La Renaixensa*, *El Noticiero Universal*, *El Diluvio* and *La Ilustración Artística*. For Sadayakko's performances in Spain, see also: David Almazán, 'La actriz Sada Yacco: el descubrimiento del teatro japonés en España', *Anales de la Literatura Española Contemporánea*, vol. 23, no. 3, 1998, pp. 717-31.
- [29] John Richardson, *Picasso. A life of Picasso*, vol. 1: *1881-1906*. London, Jonathan Cape, 1991, p. 203.
- [30] Gertrude Stein, *Autobiographie d'Alice Toklas*. Paris, Gallimard, 1933, p. 53. Pierre Caizergues and Hélène Shekel (eds.), *Picasso Apollinaire. Correspondance*. Paris, Gallimard/Réunion des Musées Nationaux, 1992, p. 203: 'I hasten to add, however, that I detest exoticism. I've never liked the Chinese, the Japanese or the Persians.'
- [31] Beardsley's interest in Japanese art is well known, as is his collection of *shunga* prints and its influence on works such as *Salomé*, even though the artist himself, mindful of his public image, chose to deny his links with Japonism. Jane Haville Desmarais, *The Beardsley Industry. The Critical Reception in England and France 1893-1914*. Cambridge, Ashgate, 1998, pp. 45-6, 51.
- [32] From his settling in Paris in 1904 and especially in the 1920s and 30s, Picasso established contact with a number of Japanese artists such as Umehara Ryuzaburō, Tōgō Seiji and Leonard Fujita. He also influenced, indirectly, other painters in Paris such as Imai Toshimitsu. Despite the

contempt he was to show for Leo Stein's *ukiyo-e* collection, it was highly valued and admired not only by Stein, but also by Picasso's partner, Fernande Olivier. Fernande Olivier, 'Picasso et ses Amis', *Mercur de France*, no. 789, 1 May 1931, p. 561.