



PICASSO'S *GUERNICA*

Images within Images

by
MELVIN E. BECRAFT

Excerpts from *Picasso's Guernica* by Frank D. Russell, Montclair, New Jersey: Allanheld, Osmun & Co., Publishers, Inc., 1980, are reprinted with permission. Professor Russell's book is an in-depth study into *Guernica* and contains a treasure-trove of iconographical detail. Also, the notes of the book contain an invaluable critique of earlier *Guernica* writings. He also cites valuable insightful information shared in conversation with other Picasso scholars. Professor Russell's book develops two main iconographic theses concerning *Guernica*: the crucifixion and the bullfight. The book's large explorations in iconography and iconology, and the Epilogue (in part about Picasso in the creative process being able to sift through all art which has gone before him) become 'must' reading for anyone interested in the artist and his *Guernica*.

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INTRODUCTION

Art theory as a scholarly concept is a very recent phenomenon.

Plato based his discussions of the arts simply on the concept of *mimesis*, or imitation, and he never expounded a developed theory of the visual arts. Yet he admired Egyptian art with all its anthropomorphic deities, chimerical inventions, and symbols. The elusiveness of ancient thought on the visual arts is compounded by the fact that classical culture did not have a term for *art* (the Greeks supposedly had a word for everything, but the closest to our concept is the Greek *techne*, denoting all kinds of skills and crafts, even practical knowledge).

Renaissance artists, philosophers, humanists, and poets, all spoke of *scienza della pittura*, specific problems of painting, such as linear and atmospheric perspective, the mathematical proportions of the figure, and of composition, etc. But they did not deal with the other arts, and omitted many aspects of image making that now are part and parcel of art theory.

Bent, broken, and refracted light have long revealed the immensity of the heavens as well as the structures of life, through ingeniously curved lenses (when the telescope and microscope were invented they were distrusted for distorting visual reality).

In the twentieth century, subconscious urgings and Freudian psychoanalysis, illusions, accidents, fantasy, chance and abstraction, are all tools for discovering new processes of perception. Not only in the arts, but in many fields, from engineering to medicine, the surprising, the abnormal, and the unusual, lead to key ideas, new information, and facts for understanding the norm. Now we expect (and get) abnormal perceptions to give new data and insight for understanding correct perception.

Mel Becraft is not a trained art historian and his methodology of the uses of art criticism and art history is far from didactic. But he, like so many individuals, is fascinated by one of the most profound and important paintings of all time; and he has chosen not to accept blindly and passively what has already been written about *Guernica* (his bibliography proves he has done his homework) but to search the mural for new images and new meanings. He has found much.

Art historians and scholars may not agree or even approve of some of the things he says—but out of the mouths of mavericks come perceptions that may prod others into new insights, new discoveries.

Vive le Becraft!

Martin Ries
Long Island University

PROLOGUE

On April 26, 1937, twenty-eight months and some days before World War II began, Guernica, a Basque town in Spain, was bombed. At the time of the air raid, Spain was in the midst of a civil war. Hitler and Mussolini were aiding the Rebels or insurgents led by General Franco. The following are quotations from pages one and four of *The New York Times* on April 28, 1937:

HISTORIC BASQUE TOWN WIPED OUT

Rebel Fliers Machine-Gun Civilians. Waves of German-Type Planes Flung Thousands of Bombs and Incendiary Projectiles on Guernica. Bilboa, Spain, April 27. Fire was completing today the destruction of Guernica, ancient town of the Basques and center of their cultural tradition. Virtually the whole of Guernica was soon in flames. An exception was the historic Casa de Juntas with its rich archives of the Basque people, where the ancient Basque Parliament used to sit. The famous Oak of Guernica, a dried old stump of 600 years with young new shoots of this century, was also untouched. Here the Kings of Spain used to take an oath to respect the democratic rights of Vizcaya and in return received a promise of allegiance as suzerains with the democratic title of Senor de Vizcaya, not Rey de Vizcaya. [Lord, not King, of the province.]

The object of the bombardment, seemingly, was demoralization of the civil population and destruction

of the cradle of the Basque race. This appreciation is borne out by the facts, beginning with the day when the deed was done.

Yesterday was the customary Monday market day in Guernica for the surrounding countryside.

It is impossible to state the total number of victims. In a street leading down the hill from the Casa de Juntas, the writer saw a place where fifty persons, almost all women and children, were said to have been trapped under a mass of burning wreckage.

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In Paris, Picasso read, saw pictures, and heard similar reports. In several weeks of intense work Picasso created *Guernica*. We see a torn horse in the center of the painting. Later, after much searching and reflection, we realize what we should have guessed at first: the sacred Oak of Guernica plays a very important part in Picasso's great masterpiece.

As Dante is to poetry, as Einstein is to physics, so Picasso is to painting. *Guernica* is a testament to Picasso's genius.



PICASSO'S *GUERNICA*

Images within Images

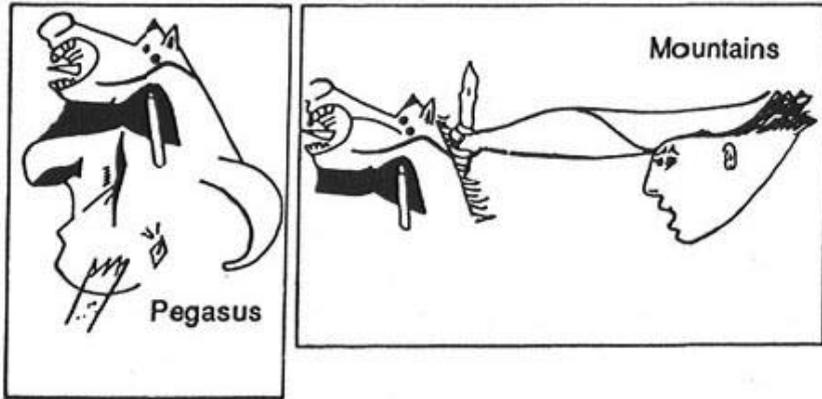
PART 1

In the center, Picasso's painting has a literary framework containing planks from Nietzsche's madman in *The Gay Science*¹, and from Nietzsche's title *The Birth of Tragedy from the Spirit of Music*² and the Perseus, Pegasus, and Medusa myths. The center consists of the jagged light, the woman with lamp, the horse, and though some parts are off-center, the dismembered body at bottom. Built onto and around this center are great tragedies from literature, religion, and mythology, which have been interwoven with the Guernica tragedy. The painting can be unraveled.

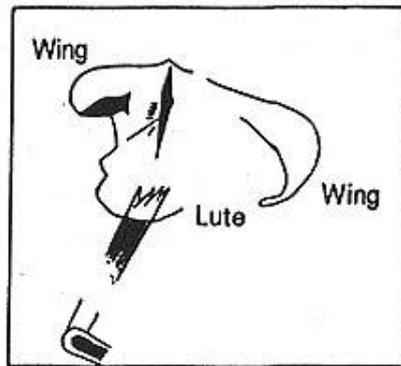
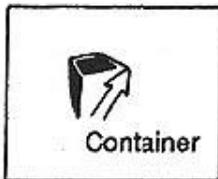
Be forewarned that during our trip we will come across a baldheaded Medusa, a square halo and caricatures of Hitler, Mussolini, Goering, and Franco. Also, you will see men in women's roles and vice versa³. Thus, keep your mind open so you may enjoy this sojourn.

Pegasus⁴ is the winged horse in *Guernica*. One wing is just above the base of the tail. The second wing is more developed and extends from the neck halfway down to the tiny flower or plant. At its bottom, the wing loops to the left. The horse has both male and female symbols: the "wound" and the "spear" (Bibl. No. 56, pp. 343-344). Thus, the horse plays both male and female roles.

Perseus had a sword and wore a cap which made him invisible when he cut off the head of Medusa⁵. Medusa had snakes on her head where we have hair. Perseus had to look at Medusa's reflection in his shield, because anyone who looked directly at the head of Medusa turned to stone. Perseus put Medusa's severed head in a container, because it still had the power to turn to stone anyone who looked directly at it⁶.



The bottom crossbar lamp is behind the horse's neck. The short sword ends at the woman's head. The long sword is brought upon mountains.



Now we will see these details in *Guernica*. The light above with the jaggedness around the edge is the shield of Perseus. He is invisible. The lamp becomes half the crossbar to Perseus's sword, which extends

from the lamp, up the long arm, to the woman's eye. The shawl is the border or edge. (See Bibl. No. 42, p. 105. Technically, the shawl is a "window curtain.") Perseus holds the handle of the sword. The handle extends into the horse's head. At the bottom left, we see bald Medusa. (For another almost-bald Medusa found in modern art, see Paul Klee's work, *Perseus, The Triumph of Wit Over Suffering*.) The container for the head is just below the arrow; the shadow on the container is also the blood from which sprang Pegasus. Just at the point of the arrow 7 a small section of the horse's leg has lines which indicate motion. These motion lines show the springing up of Pegasus and are appropriately located just above the severed neck. The arrow indicates the initial direction taken by the snakes. The snakes remain hidden; however, their presence is felt throughout. Their location will be pointed out as they are encountered.

A very important change has occurred in the little lamp. It became half a crossbar to Perseus's sword. The lamp is now a lantern because it has protective devices, *i.e.*, Perseus's sword blade and shield. Also, the lamp itself is a protective device because it protects the hand.

Now we will go to another plank in the framework of *Guernica*. Picasso chose to use Nietzsche's title, *The Birth of Tragedy from the Spirit of Music*. He devised a musical instrument with wings. The winged musical instrument is a lute. One of the preparatory drawings of the horse has a relatively clear lute shape 8. The pegbox is the horseshoe visible by the severed arm. At a right angle the pegbox, horseshoe, is attached to a shaft which extends onto the central torso of the horse. This shaft is Hippocrene, the Spring of the Muses 9, which gushed forth from Pegasus's hoofprint. The gash or slash in the horse's torso becomes the lute body opening, *i.e.*, the lute's vulva, from which we immediately might assume tragedies are born. (See Bibl. No. 56, p. 343 for "...female genitalia...".) This assumption seems to agree with Nietzsche's title above. However, we would be assuming too quickly. Picasso throws in a twist. Later, we will see that this same body opening is Hitler's eye and Hitler is a satanic puppet. Therefore, tragedies shown in this great work are born not from the spirit of music, but rather are born from the devil's evil eye.

Like a shaman in a cave, Picasso transforms his images. Picasso has taken a title from Nietzsche, which has to do with the birth of artistic tragedy, and twisted that title to show how real-life human tragedy is born. The small slashes on the left side of the gash represent musical strings. The two wings of Pegasus now become wings on a lute; hence, the Spirit of Music.

Thus far, we have seen how Picasso interwove the Perseus, Pegasus, and Medusa myths with symbols devised by Picasso from Nietzsche's title. A third important element in the framework is Nietzsche's madman.

In Nietzsche's *Gay Science*, we find:

Have you not heard of that madman who lit a lantern in the bright morning hours, ran to the marketplace, and cried incessantly: "I seek God! I seek God!"...Whither is God?...I will tell you. We have killed him—you and I. All of us are his murderers.¹

Before going on, I will ask you to reread my beginning warning. Now you will see a woman playing a man's role. You will see the lamp, now a lantern, in the hand of the madman. The woman with the long arm and lamp is Nietzsche's madman with lantern. I have shown you that the lamp is also a lantern. But is it the madman? Yes, however, the proof comes later.

Now that we have seen and understood some of the original planks or ideas in the framework, we will go on to see the tragedies that are given birth to by the Satanic Evil Eye. But first, it would be wise to rest. You have met bald Medusa, and Nietzsche's madman, have seen a lamp turn into a lantern and have been made aware of the invisible Perseus and other Picasso marvels.

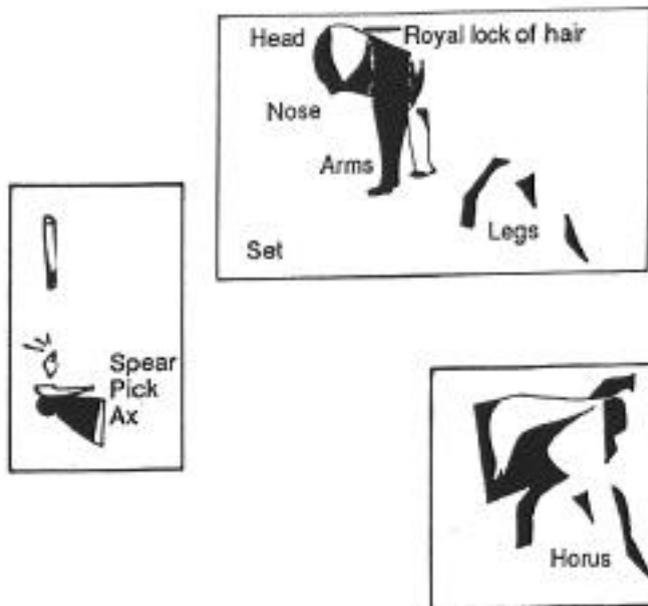
Remember, we are only trying to follow some paths in Picasso's mind. Always, we remain in awe of the artist. Now, on with our journey.

In hot pursuit, we return to the snakes. Follow the arrow away from the container. The snakes were hiding by the arms and hands and fingers of the mother and dead child. Now they have gone to other

locations. While in this spot, though, they did their damage. The woman below the bull is Eve from Eden. She has listened to one snake and has been punished. But where is Adam? Adam is played by a mime. Look ahead to Mussolini. (The same mime plays Mussolini.) Behind Adam is the pick. He must work for his food now 10. The pick head and metal ax head are in the space circumscribed by the horse's leg which has its knee on the ground. The spear shaft serves the spear head, the pick head, and the ax head. Do you see the metal ax head? (It belongs to Cain. We will meet Cain later.) Just above the metal ax head is the pick head. Adam was sent out of Eden, and God placed cherubim and a flaming sword at the east of the Garden of Eden to protect the Tree of Life¹¹. Therefore, Adam is to the right of Eve, heading east under the flaming sword of God. Above Eve, the bull's tail symbolizes the Tree of Knowledge. Perseus's flame-shaped sword becomes God's and Perseus's brilliant shield becomes the North Star for Adam as he flees in the dark. Cherubim will be explained when we get to Ezekiel and Solomon. Keep an open mind. Think this over for some moments. It is time to move on.

We have been to Greece and Eden. Now we go to the Nile. You will meet Osiris, Isis, Set, Horus, and Ra. You will walk in the nether world. "...a king named Osiris was murdered by his ambitious brother Set, who subsequently dismembered the body and scattered its parts up and down the Nile Valley" ¹².

Bald Medusa now becomes Osiris. The dark jagged shadow ¹³ around Osiris is for this role. In the negative dark space, Set is bending down to pick up the head of Osiris, which Set will take and place along the Nile Valley. Set has removed the parts of the body except for the head and two arms. Set is difficult to see. However, his light royal lock of hair can be seen clearly. Set's head is the dark space under Eve's head. Set's arms are the two front legs of the bull. Set's arms are just over Osiris's head. Set's legs are the dark spaces behind the rear legs of the horse. The large light now becomes Ra. Horus, the falcon god, walks proudly. See Horus in the negative dark space just forward of the base of the horse's tail. The tail of the horse overlaps the god Horus. Horus's legs, like Set's, are the dark spaces behind the rear legs of the horse. The jagged dark shadow around the jagged light symbolizes the darkness



of the nether world. Isis is Eve. We will prove Isis is in the Eve figure. Isis is identified with the moon. Over her head we see the moon-shaped horns of the bull. There is added proof. As Isis 14 she is an Egyptian wailing woman bemoaning the death of Osiris, her brother, who also is her husband. Egyptian women's hair was prepared in long strands 15 which looked like stripes. Where are the stripes to represent her strands of hair? Picasso put them on her skirt. Why? So we will be able to associate her lap area with head hair. Picasso used this clever way to let us know the snakes first sought refuge there. Whose head hair is there? It is Samson's. The Eve/Isis figure is also Delilah. (We will meet Samson and Delilah later.)

Jump aboard. We now travel on Noah's ark. "And God said unto Noah: make thee an ark of gopher wood; with rooms shalt thou make the ark. A light shalt thou make to the ark. (The King James Version of

the Bible has *window* rather than *light*.) And the door of the Ark shalt thou set in the side thereof; with lower, second, and third stories shalt thou make it. But I will establish My covenant with thee."16 Noah is on the third story with the long arm and lamp. (The first story consists of Hell, the nether world and the Labyrinth. We find the downward path later.) Wood is seen behind Noah inside the window. The gash on the horse becomes the door of the ark. The lines across the horse are both wood and the covenant between Noah and God 17 (See Bibl. No. 54, pp. 53 and 54 for a suggested derivation of the soldier's head, and "...Flood...".)

We should move now to another location in the Old Testament and clear up the earlier reference to that metal ax. It belongs to Cain, who also is headed east.18 He is the same figure as Adam, a mime who also plays the role of Mussolini. We see his metal ax by the pick head. Cain's descendant was "the forger of every cutting instrument of brass and iron"19. Therefore, Picasso chose the metal ax for the sign of Cain. Bald Medusa now becomes Abel. With the metal ax cleared up, we can take a short rest.

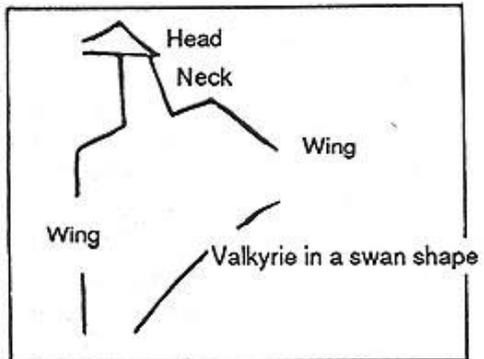
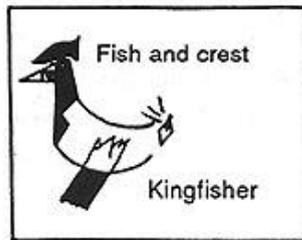
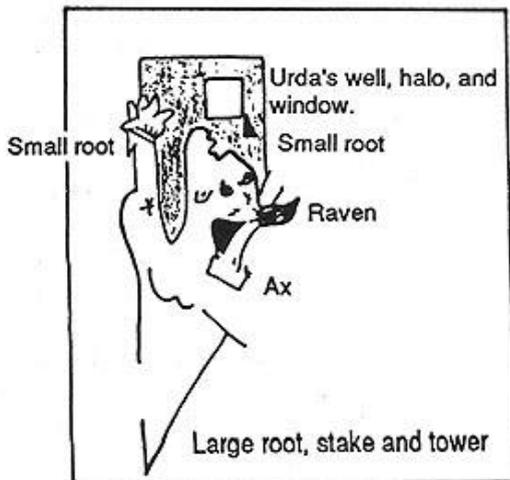
Earlier, I promised you that we would see a square halo. The woman on the right is obviously one of the women burning from the bombs of the Germans in April, 1937. However, she has other roles. She is also a Christian martyr-saint. As such, she has wings and a halo. Her wings are just forming (See Bibl. No. 62, p. 66 for "Are they wings..."). The one on the right of the painting is the same shape as the nascent wing over the tail of the horse. Her other wing is forming also. We see it as the strange shape between her shoulder and her elbow. Where is the halo? It is the bright window above her head. It is square. It is a halo, and we will find the proof later. She is tied by her wrists. One tie is hidden by her hand. There are wrinkles above the visible tie. That proves she is tied. She is tied to a gigantic stake which extends down into the knee of the kneeling figure. The martyr's body appears to change into a flaming log. A lot of Christians were burned at the stake. We have no more time to spend here. We must move on to the North.

Life is hard and bleak in the North. That is where we are now. We are in the Norse world. Odin is the senior god. His sign is the raven 20. Wait! There was a raven on that Christian martyr's head! (Noah first released a raven, but this raven could not be the same one. Or could it?) The martyr now becomes Balder, one of Odin's gods. Balder was invulnerable to

everything except mistletoe. Loki, the bull, knew this and had blind Hoder, the horse 21, throw a twig of mistletoe which struck and killed Balder. The myth then places Balder in Hell. Loki, the bull, also ends fixed in place in Hell. Another of Medusa's wandering snakes, out of sight above Loki, is dripping venom on his face. See the little vertical marks on Loki's forehead. They are venom drops for this story. The Eve figure also is Loki's wife, Sigyn. In legend, she has a cup which catches some venom before it hits her husband. Here she uses her mouth as a cup. Sigyn's tongue is transparent at the bottom and is a drop of venom for one role. One of the bull's nostrils may act as a falling drop of venom. (Alternate reading: the bull's nostrils symbolize the venom drops which Sigyn must catch before they fall on her husband who is prostrate below her. This would mean that the bull in one role performs as a snake.) Norsemen were often burned on a pyre on a great ship. (Remember that we are on Noah's Ark.) Hence, at bottom, Balder's log represents the Norse cremation custom. And we see hair under each arm of Balder just as shown in one preparatory drawing. One mistletoe twig can be seen on the arm of Balder. At the shoulder, Balder's right arm turns into an ax. Norsemen and women were created from trees. The nascent wing of the Christian martyr turns into a wood chip for Balder.

To let us understand things better, the big stake now changes into one of the three roots of Yggdrasil, the giant tree of the Norse universe. The giant root extends down into the Norse Hell, where it is gnawed at by snakes. Someday the whole tree will tumble. In the Norse system, there is no hope or personal salvation in a Christian sense. See the dark little root above Balder? It is wedge-shaped and going up. Urda's well 22 is next to it. The well looks like a window. The water is white and too holy to drink. From Urda's well, Picasso made a square halo for the Christian martyr. The third root is by Balder's visibly tied wrist. It is gray and going down. It is small like the root by Urda's well. Below this third root is the Well of Knowledge, which poetically wells up as a wing for the Christian martyr.

We will now identify the soldier whom we have met already as bald Medusa, Osiris, and Abel. As a soldier, he is playing a dead Norse hero,



fallen in battle. He is now in Valhalla, with a horn (Hitler's) above his head from which much drink (tail of horse) pours, as in Norse legend 23, (Look ahead to the caricature of Hitler.) A Valkyrie holds the horse's rein, which is visible. The Valkyrie can be seen easily in the white plane of *Guernica*. The bright wrist which holds the lamp is here seen as part of the white plane below. The bottom of the huge white plane completes the Valkyrie swan shape. It is noted that a Valkyrie can change into a swan, which is the case here. The wrist is changing into a swan's head. Also, a Valkyrie rode a horse whose mane trailed cords. See the white cords in the mane of the horse. Thus, we now have Valhalla, a Valkyrie, and a fallen hero.

It has not been long since we were in Norse Hell, and now we find it is very hot here in our new location. We are in yet another Hell. This time it is Satan's flaming city of Dis right out of Dante 24. The giant stake, a flaming tower, is now the flaming city of the *Inferno*. The open door on the right symbolizes the Harrowing of Hell by Christ 25 just after the crucifixion. The burning one becomes a heretic 26. As we leave this second hell, we reflect that this could be Nineveh, and both hells could be Sodom and Gomorrah.

Christ was crowned with thorns as King of the Jews. He was a fisher of men. The jagged part of the light is the crown of thorns 27. Picasso has given us a kingfisher as the symbol for Christ. The fish-shaped crown or crest of the kingfisher is just above the base of the tail and below the nascent wing of the horse. The eye is just under the base of the tail. The beak is just to the left of the eye. The neck is just to the right of the eye. It is the dark column going down. The body turns under and is the same as the belly of the horse. On top, the line of the kingfisher's body curves into the spearhead 28. Now, we have Christ and a wooden cross. Noah's ark was wood. The horse is wood. Christ's wooden cross is composed of the horse's neck, the sword crossbar just above, and the sword's blade and handle. In this Christ context, the gash in the horse is caused by the sword or the spear. The gash or slash has many roles. Hippocrene reverses and becomes blood and water.

"The tree is also, when made into the form of a post, adorned with a band placed round it and is anointed, and this doubtless proves its

living character"²⁹. As we have seen, the *Guernica* horse's neck is a post, *i.e.*, the vertical post of Christ's cross. It has a black mourning band. It has been anointed by the blood of Christ and now by the blood of those who died at Guernica.

See that tiny flower by the knee of the horse? It seems to have a small woman at its base. The top of her head meets the crossbar of the broken sword. The crossbar seems like some goddess's headgear. You will see small bud-like phallic arms also. The leaves of the plant seem teardrop-shaped. The plant represents fertility and hope and promises rebirth.

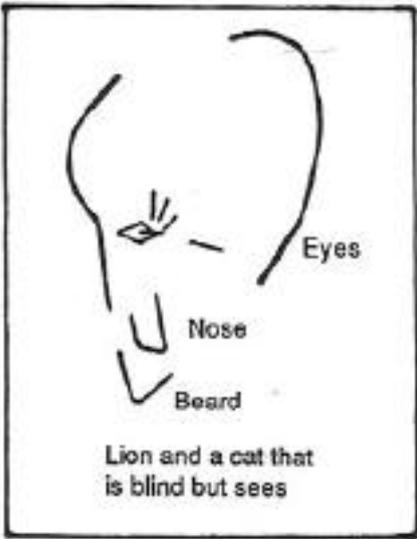
See the bird by the table? It is self-destructive. The white part of its own body is acting as a knife and lopping off its own wing. This signifies the Spanish people locked in civil war destroying themselves.

In a second role, this bird is a dove ³⁰ to represent the Holy Ghost. It is above the kingfisher's head. This is the baptism of Christ. The Nile now becomes the river Jordan. And there is John the Baptist, the horse, with both wingtips pointing to Christ, the kingfisher. The lines on the horse represent John's raiment of camel hair.

Look at the bright light. We saw it was Ra. It is God. We have found the Holy Ghost in two places. We see him as the Dove, and we understand him as the invisible one, *i.e.*, Perseus in another role. The Trinity is there: Father, Son, and Holy Ghost. We are making progress through *Guernica*. So many roads cross and crisscross that it is dizzying. But it is getting easier because now we know so many of the signposts.

Next, Picasso invokes the aid of a fiery prophet. We meet Ezekiel, in the horse figure, who sees fantastic images of God and His cherubim. God appears to Ezekiel on a throne around which is the appearance of fire and a bow.³¹ In *Guernica*, the large light has a bow and a fire-like jaggedness ³². Four cherubim support God in Ezekiel. In *Guernica* we can find one Ezekiel cherubim. A cherubim ³³ has four faces, four wings, hands under the wings, a high ring full of eyes, a sole like on a calf's foot, and a wheel within a wheel with eyes round about. The four faces are of a man (the horse, which plays many men), an ox (the bull), an eagle

(the Horus falcon), and a lion. For the lion, turn your copy of *Guernica* ninety degrees clockwise. The bull is now at the top. The spear head is the open eye of the lion. The line to the right is the closed eye of the lion. (Much later we will find out why one eye is open and one is closed.) The flat nose is below. Under the flat nose is the lion's beard. Return your *Guernica* to the normal position. We must now find a hand under a wing. The hand is just under the lower wing of the horse. The thumb is the nose of the lion. The hand curled under with only a hint of knuckles is the beard of the lion. To see the high ring full of eyes, look at the diagonal black band on the horse's neck. It has the two eyes of Goering. (Look ahead to the caricature of Goering.) A third eye seems to appear in the lower section of the dark band. The cherubim's four wings come from Pegasus and Horus. The cherubim's calf sole comes from the bull. It is under the hoof by the light-colored leg. The wheel within a wheel with eyes round about is the bent horseshoe and hoof below the large light. At a right angle, the horseshoe is attached to the round hoof. Thus, we find a wheelwork 34. It is a wheel within a wheel, and it has eyes round about, whereas a needle has only one. The horseshoe is nearly closed and,



significantly, is located directly below the large light, which is God and his throne. (See Bibl. No. 56, p. 343 for "The blazing sun is on one level God Almighty of the Old Testament or its Marxist equivalent as Dialectical Materialism.") The cherubim also has eyes on his back (the kingfisher's), on the hand (in the gray area by Goering's lower eye), on the wing (Goering's other eye), and over the body (Hitler's). That completes an Ezekiel cherubim.

Ezekiel also sees a hand, which spreads a roll of the book before him containing lamentations, mourning, and woe. See Ezekiel 2:9-10. We have seen the hand. The lines on the horse become those writings, which now apply to Guernica's plight. But Ezekiel does more than mourn.

God tells Ezekiel to warn the people of Israel about their iniquity 35.

Later, God tells Ezekiel to draw Jerusalem on a tile, and to lay siege to the city 36 because of the great iniquity there (it may be that the tiles at top, which we associate with Spanish-style roofs, also refer on another level to Ezekiel and his siege of Jerusalem). Also in Ezekiel, we find that Gog, of Magog, a mighty foe, lives in the North. Ezekiel prophesies that after much desolation by Gog, God will kill Gog and all of his men (See Ezekiel 38:4, God to Gog: And I will turn thee back and put hooks into thy jaws; also see Ezekiel 39:11 for the burial of Gog and his multitude). This writer believes that Picasso equates Hitler and his war planes with this enemy from the North. Set changes roles now and becomes the Ezekiel man clothed in linen 37, who also at God's bidding, throws coals of fire against the city 38. In *Guernica*, the rear of the bull appears to burn and the tail becomes smoke.³⁹ Also, the horse's tail is smoke emanating from the black coal part of the bull's hoof.



One of the bull's front legs is burnt away, with only small charred pieces left at top and bottom. The light leg we see is actually the leg of the table. The white part of the bull's breast, a vertical yoke, yokes the bull to the table leg. Ezekiel, as commanded, cuts off his hair 40. One-third of his hair is to be burned in the center of the city 41. In *Guernica*, the bottom third of the horse's mane is burning. One-third of his hair he smites with his sword round about her, "her" being Jerusalem 42. This third of his hair 43 is seen as the hair on the woman in the window, whose role now is that of Jerusalem 44. Her long arm reversed becomes a sword for Ezekiel and the sword is against or smiting hair round her. The sword's butt end extends into the horse's head as shown before.

One-third of Ezekiel's hair is to be scattered to the wind 45. This is the top of the horse's mane. It will be scattered after the smiting. The extreme white plane to the right of the horse may come from Ezekiel which explains why we have the court full of the brightness of the Lord's glory 46 and Ezekiel could partially explain the concurrent darkness as smoke caused when coal was dashed against the city 47.

The darkness is explained best in Genesis, where God "brings clouds over the earth" with a bow in one as a reminder of His covenant with Noah 48. The *Guernica* light has such a bow. And around the central light, the dark jaggedness now symbolizes clouds. Therefore, darkness caused by clouds with the concurrent appearance of a bow could indicate the presence of God 49. We see these things in *Guernica*.

"Thus saith the Lord God concerning the mountains and concerning the hills 'Behold, I, even I, will bring a sword upon you, and..."50. Look at the tip of the long sword used first by Ezekiel and now by God. Read the light, round shapes as negative space. Read the dark space as positive space. We see at once that the tip of God's sword is brought upon mountains.

Why did Picasso evoke Ezekiel? Perhaps because Ezekiel is fiery and the most visual of the Old Testament prophets. His word imagery, like Dante's, is fantastic, magical, strange, and powerful. Ezekiel hates sin, warns sinners, and prophesies punishment for evildoers. He foretells of a new David, defeat of foreign foes, a new covenant, a new temple, and peace.

In leaving Ezekiel, we should think about the lion we found. Hercules is identified in art carrying or wearing a lion's head and/or skin and a club. We now have mighty Hercules in the fray. He is in the horse figure. The *Guernica* lion becomes his raiment, and the spear shaft becomes his club.

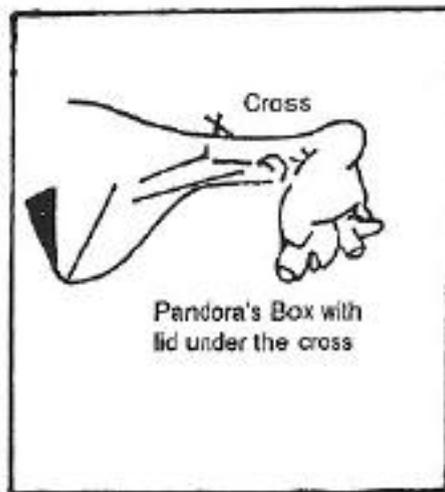
The well-developed wing 51 shows us that the horse is recovering. We see both the crucifixion and resurrection, as does Mary on her knee, the madman, and Mary Magdalene, in the same figure as the madman. In the Christian Gospels, Christ befriended Mary Magdalene and cast out seven devils from her body 52. These seven devils, I believe, are seen in the hand and breasts in the window 53.

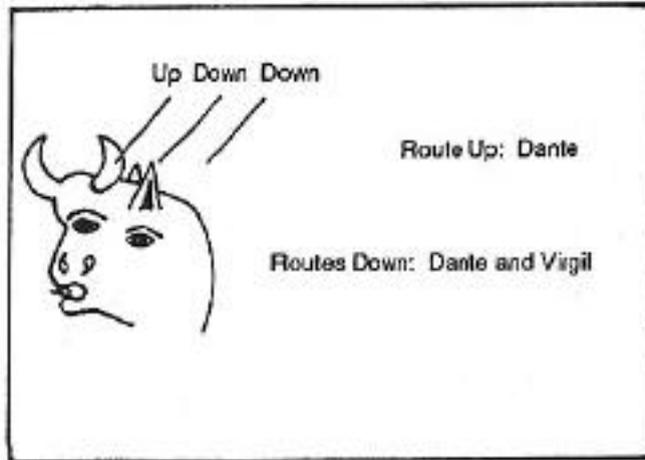
The kneeling Mary is also Pandora 54. The huge knee and lower leg become her box of evils. The lid is just above her heel. Christ's cross is just above the lid of Pandora's box. But the evil has already entered the world. When Pandora turned and opened the lid, she, as Lot's wife, saw Sodom in the area identified as Norse and Dantean Hell and is now

turning into a pillar of salt 55. Also, she may have seen Medusa's snakes and thus is turning into stone. Look at her arms and legs. They are cracking and about to fall off. Picasso has so arranged and compounded the stories that both explanations could apply.

We will now try to understand how the soldier turned to stone. Medusa has her head cut off, and then her snakes wander. The soldier looks up, sees the snakes, and turns to stone.

We must return to Balder and the giant root ending in what now we know is Pandora's box. When the lid was open, most of Medusa's snakes crawled into the box. It now represents the Norse Hell, and those snakes will keep gnawing at the root 56. We leave the Norse again.





We now return to Pandora. Two lines leave the lid of the box, and go down and to the left. Three lines are above the bull's head. Dante and Virgil went down and to the left in their descent into Hell 57. The two lines descending from the lid point the way to the evils, i.e., Hell. Therefore, the two lines on the right descending to the bull's head represent paths down and to the left into Hell. We then meet the satanic bull. He has a third faint eye 58, which, for this role, is an evil eye. He has cloven hooves, a sign for Satan. The black part of his ear evokes Satan's horns. His horns represent a moon which is associated with night, darkness, and evil. Satan is at the center of Cocytus trapped in ice 59. That is why the bull has a great white cap. The bull is Satan in this role. The bull "can incarnate the Seven Deadly Sins"60. We will see that the Seven Deadly Sins are in this bull.

That other line, which overlaps a horn of the bull, is the path on up into Heaven and will be discussed later.

Earlier, we found that one of the bull's front legs has been burnt away. The bull uses the table and its light wooden leg to help support himself. This fixes the bull, Satan, Loki and others in place. Two lines which form a rough right angle on the bull's front side, by Eve's, Sigyn's, Set's, and others' hair, show us that the table and the bull merge 61. The table is trapezoidal.

Here we find a play on a word. We see a small table become a trap for the bull and others, which holds them in place. We have seen that the

table has a sacrificial role with the self-sacrificing bird. Now we know the table acts as a yoke. Thus, the bull is yoked by the table to the symbol for the sacrificed Spanish people. The "yoke and arrows" are symbols for Franco's political arm 62. One arrow points the way Franco has gone, the way of the snakes; and Franco has ended up yoking the Spanish people, who are being destroyed, to the Devil. Franco is portrayed as a Judas figure. Another arrow poetically evokes the Bethlehem massacre of innocents theme. Thereby, Guernica is made analogous to Bethlehem of Matthew 2:16. An arrow is created around Eve's breasts and points to the dead child.

We are in Greece again. Apollo is the god of the sun, light, music, song, prophecy, and other things. His weapons are sunbeams. Apollo is "the averter of evil" 63. We have shown that the bull is the devil and is evil. Two of Apollo's signs are the bow, and the swan. We see a bow shape in the light. The light is also a sun. Previously, we found a swanlike Valkyrie aiming the horse and holding the rein with its bill. The horse is now Apollo and shoots a sunbeam at the devil to turn him away. The Devil becomes Dionysus. See the sunbeam as the white part of the bird. It should be noted that the Muses are also associated with Apollo. We now travel east.

We have arrived at Troy. See the wooden horse 64. And look closely and you will see the eyes of Odysseus. His eyes are the low black band on the horse's neck. Later, we will discover that this band is a mime's (Harlequin's) mask. It is a wooden horse. You remember the wooden ark. We found a wooden cross. It is now a treacherous Trojan horse. Let us rest again.

Back to Apollo: We know why the bull, Dionysus, is peaceful. Apollo has him under control at last 65.

We know more about why the madman is mad. Apollo is the god of light. The light bulb is an idea symbol, therefore, intellectual light, and the madman's face is in the shade 66. He is mad. (Since a light bulb may stand for intellectual light, the large light, in one role, may stand for the light in Canto IV of Dante's *Inferno*.)

Apollo is also god of spiritual light. The jagged light is God; therefore, it is spiritual light. And the lamp is half a sword crossbar which protects the hand. A light that protects is spiritual. So we now have more evidence

that the figure holding the lamp is also Mary Magdalene. Her face is in the shade, not in the spiritual light; therefore, she is in sin.

Apollo and Cassandra go together 67. The kneeling woman is also Cassandra at Troy in the archaic running position, going to and fro, forever warning but never to be believed.

We now return to the trail of Dante. The tail of the bull is smoking, and the random curved lines on his face may be read as smoke wisps. The bull's role now is the mountain of Purgatory 68. The bull, like the mountain, burns in part (see Bibl. No. 56, p. 342 for "... bull's tail ... like a great plume of smoke out of the volcanic black body..."). On the top of the bull's head are little lines which stand for the ledges of Purgatory 69. The little vertical marks on the top two lines now stand for the seven sins 70. One has been erased This is directly from Dante 71. Seven letters were put on Dante's forehead and erased later. The bull is now Dante 72.

Dante used seven in his work (7 sins, 7 Popes, etc.). Picasso has 7 flames on the right, 7 points of the hand and nipples in the window, 7 teeth for the horse, and 7 marks (sins) on the bull's head.

The kneeling woman 73 becomes a white marble sculpture of Mary of the Annunciation 74. In *Guernica*, the border of God's light connects to Mary's face, as the winged horse becomes Gabriel 75, who announces to her that she is to give birth to Jesus (see Bibl. No. 67, p. 248 for a similar reading based on a *Guernica* and *Mérode Altarpiece* comparison. Also, note the Pegasus remarks). Gabriel has just turned away. *Guernica*, equated earlier with Cocytus, the realm of treachery, is now equated with Purgatory. Virgil, who cannot see Christ, holds the spiritual lamp lighting the way, but remains in the dark 76. In Purgatory, as in *Guernica*, we run into Apollo,77 Nimrod 78, Niobe 79, Troy 80, Arachne 81, Christ, and others 82. The four lines on the side of the bull's neck become light beams from four cardinal virtues on Cato's (of Utica) 83 face, which are Prudence, Justice, Fortitude, and Temperance 84. Prudence has three eyes to see "the past, the present, and the future "85. The three eyes of Prudence are seen in the bull's three eyes. The three evangelical virtues, Charity, Hope, and Faith 86, are symbolized by the divine light, the spiritual lamp, and Urda's well, which is white and holy.

When Dante ascended to Heaven 87, he first entered the moon. The horns of the bull are moon-shaped and symbolize this first spatial Heaven. The one line, which overlaps one horn, ascends on up into Heaven. It is Dante's route. Virgil remains behind 88.

An important crossover occurs in the figure on the right. One hand is tied in the Norse Hell 89, where there is no Christian salvation, while the other hand is tied in Dante's Hell or a system where there is salvation through the route of Purgatory, Faith, Hope, and Clarity.

Most likely, the rear of the bull is also Mt. Etna. Inside would be vanquished Typhon 90, a hundred serpent or dragon-headed giant who earlier was on the loose creating havoc. Zeus has subdued and imprisoned Typhon who continues to belch smoke which we see as the bull's tail. A dragonhead evokes the story of St. George and the dragon; and the story of Michael and the dragon in Revelation 12:7.

The spear is also a pen, which is mightier than the sword below. The lines across the horse represent the great tragedies from legend, mythology, religion, Dante, and the covenant with Noah as well as the roll of the book before Ezekiel. They also represent boards or staves of the ark and of the Trojan horse. I am sure Picasso would include all he was reading about the tragedy at Guernica. We will find more roles for the lines 91.

When we look at *Guernica*, we see a stage with props and participants 92. The horse, the bull, the bird, and the people are portrayed as acting out these tragedies before us 93.

The present tragedy is Guernica, and although, from the form, we have seen that Picasso created a lute, it appears to have guitar strings. We see five strings in the same plane, possibly in remembrance of a famous old Spanish guitar. One string is added on another plane, as many guitars now have six strings 94. The Spring of the Muses ends in what evokes a Picasso hand. This writer believes it is his hand playing the instrument. He is in the role of Amphion performing with the Muses (the *Guernica* women) for Dante. The strings appear to be under extreme tension. The current tragedy is dear to Picasso's heart. Like Perseus and God, he is invisible. A great lamentation is occurring. This writer is convinced that the grid at bottom comes from the "net" in Lamentations

1:13 "From above hath he sent fire into my bones, and it prevaieth against them: he hath spread a net for my feet,...".

Besides Christian history and Norse mythology, the log on the right in *Guernica* can evoke lamentations and/or "mysteries" involving Tammuz, Attis, Isis, Persephone, and Adonis 95. It appears that Picasso, lamenting for the *Guernica* victims, calls up past great lamentations. For example, the kneeling woman becomes Demeter and the horse becomes Persephone. And Adonis can be seen in the horse. His Spring "wind flower" may be seen in the *Guernica* flower. (See Bibl. No. 54, p. 43 for remarks about Adonis's anemone.)

"In Roman Egypt, priests of Isis bore a cross mark on their brows"96. The women on the left and right in the *Guernica* are so marked. The woman on the left is Isis in one role. Therefore, the woman on the right must be Isis' sister, Nephtys, in one role.

If one accepts that we are viewing an acting group, one can readily see the Moses story. The spear shaft becomes Moses' magical rod or staff. The light is God. The people are in the presence of a golden calf. Later, you will see how the bull became golden. Moses is holding the tablets, one on each side of the slash or gash. This is just before he breaks the tablets and just before he destroys the golden calf in Exodus 32:20.

We found the crucified Christ and later we will find the crucified thieves. But now we must establish that the bull is all wood for some roles in the future. We saw a wooden table leg used by the bull. Of more importance, we saw a tail which symbolized a tree. Yet we must understand that the entire bull becomes the Tree of Knowledge, and not just the tail. The bull was Purgatory earlier. In one respect, the Tree of Knowledge may be equated with Purgatory, because as you are purged of your seven cardinal sins you gain knowledge. Theoretically, in a modern sense, when you are purged of all sins then you will have perfect knowledge of Good and Evil. Therefore, as the bull is the Mountain of Purgatory, he is at once also the Edenic Tree of Knowledge. He is all wood.

We will now look at some caricatures of Hitler, Mussolini, Franco and Goering.

To see Hitler, turn *Guernica* clockwise ninety degrees; the bull will now be at the top. Hitler's black moustache is below the spear shaft Pinocchio nose. The vertical line just under the moustache indicates his wooden dummy Pinocchio mouth. Hitler has a long tongue. Like Set, he is very difficult to see. One eye is the slash or gash. Hair and the horse's head cover the other eye. The hair which covers one eye is the dark negative space between the horse's jaw and the horse's torso below the jaw. One horn is the horse's tongue. Another horn is the kingfisher's eye and beak, which pours drink (horse's tail becomes drink) for the fallen Norse soldier as in Norse legend. The horse's tail is Pinocchio-Hitler's ass ear!

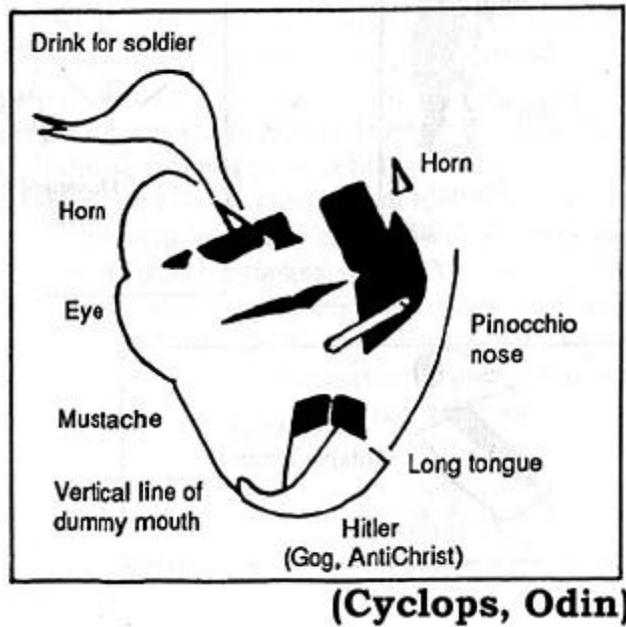
We will now look carefully at the bent spear with due regard to Ezekiel 38:4 (God to Gog): "And I will turn thee back and put hooks into thy jaws." Notice that the bent spear (hook) is in Hitler's jaw, and that he is turned to form the back of the horse.

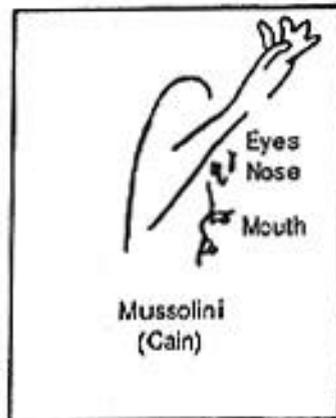
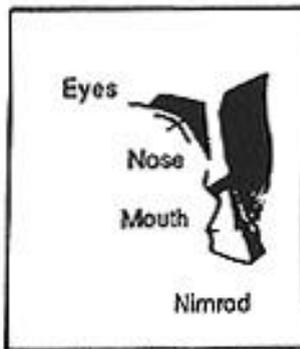
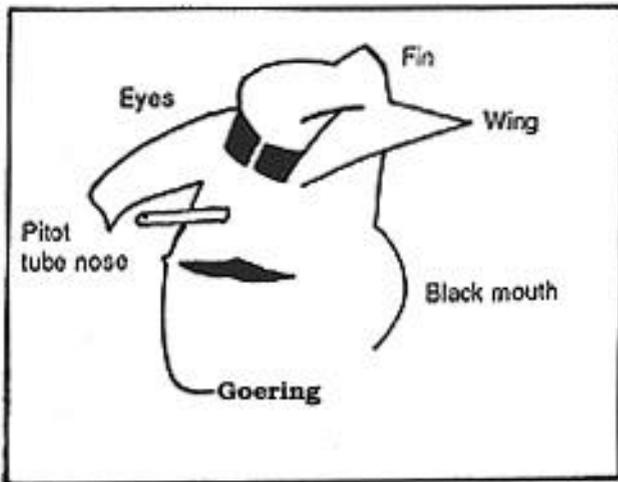
We will look at the two parts of the swastika. The first part goes down the spear shaft, turns at the pick head, and goes to the extended knee of the horse, and then down the leg. The second part of the swastika goes from the mouth of the madman holding the lamp to the mouth of Hitler, and then it drops to the horse's downed knee, where it turns and follows the horse's leg to the hoof.

To see Benito Mussolini, turn your copy of *Guernica* counterclockwise ninety degrees. The bull is now at bottom. The breasts of Pandora become a mouth. Eyes and the nose are just above. The nipple base of the upper lip becomes a tooth. Mussolini seems to be heiling phallic symbols on the vertical leg of Pandora. Cain's ax is also the fasces symbol for Mussolini. The ax is surrounded by wood as the horse is wooden. Mussolini is seen as a Cain figure, *i.e.*, an Italian Latin killing Spanish brothers. The burning woman's ax-arm embedded in her log- or faggot-torso is an alternate fasces symbol.

To see Goering, Hitler's Reich minister of aviation, be sure that your *Guernica* is still counterclockwise ninety degrees. The bull is at bottom. The wood part of the spear is the Pitot-tube nose. One does not have to be a pilot to see the cockpit eyes. They look like sunglasses, of which Goering was fond. The gash or slash becomes a wide, thin mouth. A wing appears to the left of the cockpit eyes; another wing extends from the

right cockpit eye and ends in a point just above the grounded knee of the horse. Fat face, hair thrown back, a fat jowl, the hint of a scarf, yes, it looks like Goering to me. Behind big bomber Goering is a smaller plane just pulling out of a strafing, bombing dive. It is the winged head of the Pandora figure (see Bibl. No. 42, p. 165 concerning the headdress). It, Goering and Hitler, symbolize German warplanes which brought and released hell onto Guernica soil. We see the winged head; we see Pandora's box in the grounded knee, with Odin's Hell inside; we see the trap door which released the hell, and we see Pandora turning to stone (being destroyed by the bombs) and the woman burning on the right as a result of the German bombs. The giant root read upwards becomes a bomb blast. The woman on the far right with upstretched arms also reminds us of Goya's central figure in his painting *The Third of May, 1808*. (See Bibl. No. 56, p. 343 for "... Goya ... *The Third of May* ... "). She symbolizes those people machine-gunned from the air. I think this is the way Picasso put it together.





To see Franco, leave your *Guernica* counterclockwise ninety degrees with the bull at bottom. Look at the horse's grounded knee and lower leg. The knee and lower leg form a sort of "synthetic cubist style" creature similar to the non-cubist ones Picasso drew in *The Dream and Lie of Franco*. An ax is by his head. The creature is beheaded, which is symbolic of the time when the people will be reborn and reassert their freedom.

Hitler, Mussolini, Franco, and Goering are portrayed in Hell with Satan 97.

I believe Picasso sees the madman as Nietzsche. By letting him see Christ, his resurrection, and the devil (the Hitler, Pinocchio, horned figure), Picasso shows Nietzsche that God is not dead. Good and evil exist. But Nietzsche is mad and cannot understand. Notice that Nietzsche, in a *Guernica* sense, is Satan's philosopher, whose ideas anticipate and result in Hitler. Earlier, we saw Picasso create a new meaning by symbolizing and embellishing Nietzsche's title *The Birth of Tragedy from the Spirit Of Music*. Now we can understand that the 1937 *Guernica* reflects Picasso's disillusionment with Nietzschean tenets.

Picasso created an artistic monogram for Adolph Hitler. The bull is in the H-shape. Eve is in the A-shape and overlaps the H-shape. Her dead child is the A-crossbar, and her head and hair add a calligraphic flair, much like Hitler's falling hair, to the A. Her huge hand with palm up reminds us of Delilah reaching out to receive her 1100 pieces of silver, Judas reaching out to receive his 30 pieces of silver, and a grieving mother asking, "Why"? The monogram for Hitler consists of Judas overlapping Satan. Yes, the Eve-Isis Delilah figure also plays Judas hanging from the wood crossbar of the H, which is a tree. Judas holds the dead Christ child, a tree of life, hence, wood, who forms the A-crossbar. Thus, evoked is a second crucifixion of Christ, as well as a crucifixion of one of the two thieves.

On the right, Giovanni Pisano's famous wooden Y-crucifix 98 now comes to mind. Certainly a wooden Y-crucifix comes to mind. The Y-figure is made of wood; thus, the figure becomes a wooden Y-cross. Therefore, evoked is a third crucifixion of Christ, as well as a crucifixion of the second thief. Remember Balder, this same figure, was of wood. Norsemen came from trees.

"And Cush begot Nimrod; he began to be a mighty hunter before the Lord; wherefore it is said, 'Like Nimrod a mighty hunter before the Lord.' And the beginning of his kingdom was Babel"99, and "Nimrod I saw: At foot of the stupendous work he stood, as if bewilder'd, looking on the crowd leagued in his proud attempt on Sennaar's plain"100.

Now we will see Nimrod: His nose goes from the horse's extended knee down to the horse's ankle. The eye shapes are the dark spaces on either side of the knee. The mouth is the top line of the hoof. Therefore, Nimrod is before the Lord and at the foot of the stupendous work. (Nimrod's sculpted rock head is one of the rocks which fell during Christ's Harrowing of Hell.)

The stupendous work stands for the Tower of Babel. Nimrod is also the Golgotha skull. And perhaps Franco is seen as a modern Nimrod beneath a fascist Tower of Babel.

Symbolically, the attack on Guernica is equated with the effrontery of those who built the Tower of Babel. The attack becomes an assault on the gods of men, an attack on god-based civilization, an attack on divine standards, and essentially an attack on the idea of any intrinsic human rights.

This new information requires another look at the swastika. We find the first part begins with a weapon and ends with a skull. The second part begins at the mouth of Nietzsche, then passes from the mouth of Hitler to Franco and destruction on the ground. And Hitler and Goering are impaled on their swastika. We have found a poetic skull and crossbones.

"... Babel (Babylon), ... means 'gate of God' "101. The Tower of Babel, the horse in *Guernica*, is a "gate of God."

The Gate of Purgatory is the large gash in the horse. By passing through the gash (being born again by accepting Christ) and having one's

sins purged, one will then obtain salvation. An angel, Peter's Vicar (the winged horse), guards the gate with a sword 102. The Vicar has two keys. The sword is the long arm reversed, as shown before. Also, the long arm is one short sword and one long sword and therefore two keys, which can keep the gate closed. Also, these two swords are keys to unlock some of *Guernica's* secrets.

In classical legend, a knot tied by King Gordius of Phrygia 103 fastened together the yoke and axletree of his wagon, which he dedicated to Zeus. In *Webster's Ninth New Collegiate Dictionary* as part of the *axle* entry, we find "...2 *archaic* : AXIS".*

Previously, we have identified the light front leg of the bull as part of a yoke. It is a table leg that serves as a leg for the bull and the table. The tail of the horse symbolizes the axletree, i.e. an axis and a tree 104. The Gordian Knot is the little piece of horse's hair at the bottom of the tail which forms an axis where the leg of the horse meets the hoof of the bull. (Did Picasso try for subliminal messages to give a subliminal charge to the painting? Whatever the answer, he knew the painting could be unraveled. He left the Gordian knot.) The rest of the tail symbolizes the tree. The four wheels are the circle on the arm by the blade-hoof, the circle on the hind leg of the horse, the circle on the horse's downed knee, and the semicircle below the spear point near the horse's hoof. We know this semicircle belongs to the round-headed ax.

King Midas was another Phrygian 105, and his touch changed things to gold. Dionysus gave him his touch. In another Picasso twist, the king, as the horse, touches Dionysus, the bull, at the axis and changes him into a golden calf for the Moses story. The horse's tail, a Pinocchio ass ear for Hitler, is also Midas's ass ear! Also, Midas touches the ark and becomes Osiris in his golden boat (see *Bibl. No. 19*, p. 2), because the risen Osiris of the nether world is also in the central figure.

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The next two stories hark back to the lion we found. In *Guernica*, the lion of the cherubim is also a symbol for both Samson and David. We find that Delilah's treachery results in Samson's hair being shaved from his head. Samson, weak, is then blinded. After his hair grows again, he brings down the house of the Philistines. Their lords and people, 3,000 in all, die with Samson 106. In *Guernica*, the Eve-Isis figure becomes Delilah and holds Samson's hair in her lap, a temporary refuge for the snakes from the head of Medusa. The hair is identified by Egyptian artistic stripes. (See the earlier Isis story.) The horse's eyes in this role represent blindness 107. Samson is blind. He is rising and about to bring down the house of the Philistines.

Next, we find David 108. In *Guernica*, David is the horse. His crown is the jagged light. Goliath is the bull. The sunbeam of Apollo's, the white part of the bird, becomes David's rock 109.

In the Scriptures, the Philistine idol, Dagon, fell to the ground twice. When the idol fell, it was in the presence of the Ark of the Covenant. The second time it fell, it broke. Dagon's head and both palms lay cut off upon the threshold 110. We see a head and two hands with forearms in *Guernica*. The fallen soldier now has a role as Dagon. The horse is the Ark of the Covenant, built with boards or staves.

We find that pagan idols were sometimes set up by gates 111. In front of the *Guernica* Gate of God, we find old, broken Dagon, who is replaced by Hitler and others. These new idols, regardless of their babble, will not be permitted through. The Gate of Hell is theirs.

A severed head also makes us think of Saul on Mount Gilboa and of John the Baptist. Cassandra at Troy now becomes Salome 112. The bull is Herod Antipas. Amphion's wife, Niobe, is in the kneeling figure. Niobe's children were all killed by arrows (Franco's symbols), and she was changed to stone and is on Mount Sipylus. In art, sometimes Niobe is portrayed as having an arrow in her back 113. Picasso shows a vertical dark arrow point piercing her lower back, which also, significantly, happens to be the head of Mussolini. Also, Holofernes is in the severed head simply because Nimrod, Niobe, Saul, Holofernes, and others are all within a few lines from one another in Canto XII, "Purgatory," by Dante.

Arachne is there, too, in the lines and in the kneeling figure, the grid becomes her spider's web.

King Gordius's cart, i.e., God's cart, carries the stone tablets in the Ark of the Covenant and carries Christ, the kingfisher, and Christ's good news contained in the Gospels of Matthew, the winged horse (who plays many men), Mark (the lion), Luke (the bull), and John, the horus falcon as an eagle. Before the ark, broken Dagon signifies destroyed false gods. The bull may have a second role here, as he is yoked to pull the cart ll4

We have found that Satan lives in a divided house. His house is on both sides. God is in the center. "Every kingdom divided against itself is brought to desolation; and a house divided against a house falleth. If Satan also be divided against himself, how shall his kingdom stand"?115 Satan will fall. But this imagery is also a warning to Spain engulfed in civil war.

In *Guernica* we have seen the large light is many crowns; we have seen the large light is also God; we have seen the long arm reversed is the long sword of God; we have seen the white horse has the long sword of God emerging from the base of its tongue. The tongue itself is a double-edged knife or sword. We have seen that Jesus is one role for the horse. In the Scriptures we see heaven open and "behold a white horse"; God's "eyes were as a flame of fire"; "on his head were many crowns"; and "out of his mouth goeth a sharp sword...." 116. For the writer, this shows that we are entering into a final confrontation between God and the "beast." It also indicates we have reasonable literary evidence that the large, jagged light is God's eye for one role (see Bibl. No. 66, pp. 272 and 273 for terms "sun," "eye," "electric light bulb," and especially "*vesica piscis*"). We learned earlier that the gash in the horse is the Satanic eye for one role. *Guernica* becomes a battlefield between God and Satan. The bull, the beast, is finished.

This writer believes Yin and Yang are seen in *Guernica* as the dark nostrils of the horse and the light nostrils of the bull.* Black and white, day and night, good and evil, civilization and barbarism: many dualisms come into play. I agree that Mithraic elements are in the *Guernica* 117. The bull's horns form a moon and the large light is a sun. The crossbar on the long sword is composed of two lamps. One lamp points downward.

*When I published my 1st and 2d editions, I did not know that earlier Joseph Campbell had made note of this. See Bibl. Nbr. 85, pp. 217, 218.

The horse is Mithras; the knife is the horse's tongue, or white part of the dove, or one of the two Saint Peter swords we found; the bull is evil power.

Pandora's box is also the Labyrinth of Crete. Ariadne, the kneeling woman, had a cue of thread or ball of string, which she gave to Theseus, the horse, when he entered the Labyrinth to kill the Minotaur, the bull. The horse has a small tie of hair, or thread, or string, at the tip of its tail. Theseus has a choice of knives and swords ll8. We went down and to the left to meet Satan, and now we go down and to the left to meet the Minotaur in his lair. He is in Dante's Hell ll9, which becomes analogous to the *Guernica* hell.

The bull has his problems. His leg is gone (in State III [not shown] the bull's leg is darkened as if burning. The State IV [not shown] and *Guernica* show a table leg with charred pieces of the bull's leg at top and bottom). His tail is smoking. Smoke swirls in his face. He is yoked to a small table used for sacrifices. He can't move. He is helpless. All the bull can do is wait for the coup de grace, which is on its way as an Apollonian sunbeam, David's rock, and knives and swords wielded by Perseus, God, Mithras, Theseus, Saint George, and others. Even Hercules with his club is there. The moment of truth has arrived for the bull.

We can see ourselves in *Guernica*. Apollo, man's controlled self, his intellectual and spiritual nature, is reasserting itself over Dionysus, man's crazy, unbridled nature. The people yoked to Dionysus are suffering. The reborn Apollonian nature of the people is checking the Dionysian nature. The horse is the good in us, for one role; the bull is the evil in us, for one role. The dove, the horse, and the bull permit us to view ourselves in different aspects.

In *Guernica*, we see Zion. The center of *Guernica* has God, The North Star, and kings and thus becomes analogous to Zion, the center of the world l20. Also, in our prologue we saw that the Guernica sacred oak had seen many kings.

Now we will look at the horse and the bull in their roles as Edenic trees. We saw earlier that the bull, the whole bull, is a wooden Tree of Knowledge. We shall now see that the horse, the whole horse, is a wooden Tree of Life. We know that Christ is a Tree of Life. We know that Christ is the horse. Now we know the horse is a wooden Tree of Life,

i.e., the whole horse and not just the tail.

Christ saw Nathaniel under a fig tree in John 1:47-51. In the *Guernica*, the fallen soldier is under the Tree of Knowledge and fig shapes, hoof parts, are just above his mouth and nose. "Verily, verily, I say unto you, Hereafter ye shall see heaven open, and the angels of God, ascending and descending upon the son of man." We see Nathaniel, the figs, the tree, the opening in heaven (bow in the light), and angels of God in the figures of Horus, the Valkyrie, and the horse. They are upon the kingfisher.

This writer believes it is significant that we are dealing with sacred biblical, or Edenic trees. It makes us think of the sacred Guernica Oak. For other sacred trees of note, there were "five miraculous trees" in the "garden of Indra"¹²¹. Paridjata was the chief of those trees. Paridjata "was, moreover, a test of virtue" which rewarded the good and withheld from the evil, and the tree "discoursed the sweetest and most varied music." Is it pure coincidence that the *Guernica* has the tree of knowledge on the left, the tree of life in the center, and Yggdrasil on the right? If to the tree of life we add additional roles of Paridjata and the Guernica Oak, we have "five miraculous trees" in *Guernica*.

Paridjata is intended to be evoked as analogous to the Guernica Oak. Picasso saw the sacred tree of Guernica as a fifth and central tree in the horse figure. Moreover, the gash in the horse, this writer believes, represents a split in the trunk of the oak. A poem written by Unamuno, a Spanish literary great who died in the 1930s, is about lightning splitting the trunk of the Guernica Oak ¹²². The first state of the unfinished mural, in the center, had a tall narrow vertical box or parallelogram containing most of an upraised arm, fist, and gash. This writer believes that the narrow tall vertical box or parallelogram stood for the Guernica Oak. The final *Guernica* mural has only the gash with no box, arm, or fist. But we find that a musical instrument has been fashioned which recalls Paridjata's musical role. One can feel the split oak trunk there in the center of *Guernica*. It is a rallying point, a talisman, a focal point like Paridjata, and at the same time the gash or split points up the people's plight of division and civil war.

Near dead center of *Guernica* is a nail. (This nail shows up much more clearly when viewing the painting rather than when viewing copies.) The nail serves as a crucifixion nail, and as a nail holding the ark's, the ship's sail, in place. It also fastens Goering's scarf. And poetically, that nail fixes *Guernica* to the Guernica oak.

In *Guernica*, we see caricatures of Hitler and Goering hanging from the oak tree. At the bottom of the tree is Franco. Mussolini is facing downward saluting.

We find that Yahweh rides a chariot in battle. We have located Zeus' cart, which can be his chariot 123. Also, God may ride the cherubim, which has a wheelwork. The bull is yoked.

We find that the Ark can represent "the presence of Yahweh on the field of battle" 124. We have seen God, with his long sword, in the presence of his Ark of the Covenant. Also, a horn or trumpet is in his mouth. (Remember the horn of Hitler.)

After the battle, we will see Gabriel, in the horse, with his trumpet, announcing The Last Judgment. There he is now trumpeting. We see Set, in another role, rising from the dead. We see angel forms, and we see wings forming. We have gone from Adam and Eve to The Last Judgment. The Tower of Dis becomes the furnace of fire Jesus spoke of in Matthew 13:50 at the end of the world.

Before we end our sojourn, let us reflect on the Pinocchio nose of Hitler. It is Hitler as Pinocchio. We know Pinocchio changed into a donkey.125 We know that Christ is associated with a donkey. We now observe that Hitler becomes a donkey for Christ. In *Guernica*, we found a fish, the kingfisher's crest, right above the base of the horse's tail. A tiny fish in *The Adventures of Pinocchio* eats the donkey tail of Pinocchio 126. Therefore, the hind end of the horse is a hind end of a donkey. The Nativity, the Flight into Egypt, and the Entry into Jerusalem are thus evoked. Pinocchio, like Hitler in *Guernica*, hangs from a great oak 127. The woman in the *Guernica* window is also the woman in the window in *The Adventures of Pinocchio*. She is the "Lovely Maiden with Azure Hair," a kind fairy, who says appropriately, "No one lives in this house. Everyone is dead" and "I also am dead" 128. I would imagine that Picasso made the long tongue for Hitler from "The mouth stopped laughing, but it

stuck out a long tongue" l29. For yet another role, the lines on the horse become regimented Hitler-like rows of donkey hairs. (*Hitler* is also an ass idol in an allusion to the Medieval Feast of the Ass which Nietzsche parodied.) Another remark from *The Adventures of Pinocchio* seems more than appropriate for Hitler: "All the means used by centuries of civilization in subduing wild beasts failed in this case" l30. Pulcinella, or Punch, Pinocchio's friend, is the horse. Punch twirls the Devil, Hitler, around on his stick¹³¹, which is Hitler's nose. The nascent wing, just above the tail of the horse, is exactly the shape of the hump on Punch's back found in an illustration in *The Tragedy of Mr. Punch* l32. The nascent wing becomes Punch's hump. Punch's dog, Toby l33, is in the bull. See his spongy collar, which also acts as part of a yoke. It smells of vinegar. It is the gray triangular shape just above Set's shoulder. And it acts as a nascent wing for the bull as Luke. The Pinocchio cat that is blind but sees l34 is the lion with one eye open. The Pinocchio lame fox l35 is in the bull, which has a light (lame) front leg, pointed ears, a bushy tail, and three eyes for cleverness. Also, Mussolini is Pinocchio's friend, Lamp-Wick, who, like Pinocchio, changes into an ass l36.

What does this mean? Pinocchio, Toby, Punch, wooden figures!* My God! We are watching a puppet show! *Guernica* is modeled after a wooden, dramatic, marionette theater. All of the performances leap at us at once, in black, gray, and white, like ghost figures and images from an old, much-used lithographer's stone. Amid the marionettes, Set and Horus seem to be shadow puppets, while the swan becomes a 'light' puppet. (*Guernica* may thus be seen as a tribute to Federico García Lorca, an early victim of the Civil War, who used puppet theater in some of his work.)

Then, puppeteers are involved! The bull, Satan, is the puppeteer for the Hitler-Devil figure and partners. But Picasso is the master puppeteer in this work. As in his Amphion role, we cannot see Picasso, but he interacts with his creation. Picasso is like Pinocchio's friend Harlequin (in the English version) l37 with a magic wand. The spear becomes Picasso's magic-wand paintbrush. He finishes and sticks it firmly in the stump of the National Oak of Guernica, the real-life *unseen but sensed*

* see "...entire canvas...suggests a puppet stage:...". Campbell, Bibl. Nbr. 85, p. 215.

centerpiece for this grand painting.

The *Guernica* lion can also symbolize Solomon. Within his temple to God, there is a "most holy place" to house the Ark of the Covenant¹³⁸. Cherubim with two wings are by the Ark. Solomon's two-winged cherubim are man-made from olive wood¹³⁹ and are quite unlike the living, four-faced, four-winged, fantastic Ezekiel cherubim. By the *Guernica* Ark of the Covenant, *i.e.*, the horse, we see two wings of Pegasus and a wing of Horus. These wings cover the entire top of the Ark¹⁴⁰, and the top wing of Pegasus bends down and touches the wing of Horus. Therefore, I believe that the "most holy place" in *Guernica*, the National Oak, becomes an analogy to the "most holy place" in Solomon's Temple. King Solomon also wears the crown above. We have seen that the horse is also a donkey. Now the horse becomes a mule for Solomon to ride¹⁴¹.

Guernica is like two distinct paintings. The first is what we see at a glance: a bull, a torn horse, a bird, women, and the fallen one. The second *Guernica* should be more clear to us now. If this second *Guernica* had been understood during World War II, it is certain that Picasso would have been killed by the Nazis. He was livid, which explains his treatment of Hitler, Mussolini, and the others.

Just how did Picasso treat everyone? He shows hell on both sides, and in the Spanish Civil War hell was truly on both sides. In the middle is God. And in the *Guernica*, God and Satan, and their protagonists, fight it out. The God and hero figures have it out with Satan (the bull) and with Satan's puppets. As we have seen, malevolent Punch comes to the rescue whirling Hitler on his stick, shouting, "Huzza! Huzza! The Devil's dead." We see Hitler braying like an ass, becoming one, and transporting Christ for his triumphal entry into Jerusalem. We see Mussolini first as a Cain figure; then we see him braying like an ass, then becoming an ass (look at the top of his head) and transporting Mary for her *flight* into Egypt. (Earlier, we saw this Mary figure, in another role, flying over *Guernica*). Below Mussolini's raised arm, motion lines show us that he is saluting. In front of his saluting arm is a phallic symbol. Thus, Picasso clearly indicates his disdain concerning Mussolini's revival of the Roman salute,

which Hitler and Franco copied. Also, Mussolini has Artemis's or Apollo's arrow stuck in his head. We see bloated Goering as a large aircraft, leading others, dumping horror, death and destruction onto Guernica. Then, under Picasso's magic, Goering quickly transforms into a giant shark which in *The Adventures of Pinocchio* gobbled Geppetto¹⁴². (This reminds us of Jonah and the whale.) The shark's *Guernica* victim is the Pinocchio-Hitler-Devil figure. Franco also gets harsh treatment. He is first shown as a Judas figure, and then as an Antenor creature, overly ambitious, hopelessly trying to gorge itself on the Guernica Oak, a sacred symbol for a free people. Further, he is depicted as a second Nimrod, beheaded by the nearby ax. The black area on the floor or ground under Franco's head and under the horse's downed knee represents blood.

This viewer experiences an eery fascinating feeling that the wandering Medusa snakes have caused the wooden theater¹⁴³, marionettes¹⁴⁴, and props, all to turn into stone, thus poetically immortalizing Guernica. This feeling has some credence in that God's oxcart, the Ark of the Covenant, Gabriel and Mary, David, and others all are found in Dante carved in white marble¹⁴⁵. And we have seen Dante's trail winding its way through the *Guernica*, sometimes paralleling, sometimes crossing trails of Medusa's snakes. If not the snakes, each has seen bald Medusa.

If one studies *Guernica* for a time, one can "feel" Set in the negative dark space; one can "feel" Picasso in the role of Amphion playing the musical instrument; one can "feel" the winged head of the Pandora figure pulling out of a dive; one can "feel" and know that Medusa's head and snakes have turned everything into stone and then the snakes have disappeared into Pandora's box.

This writer has used negative space and parts and combinations of positive and/or negative space to find images within images when studying *Guernica*. That is why this writer has been able to see the caricatures, the kingfisher, Horus, and others. In addition to what has been put in the text, by using the symbols discovered, we now can get a closer look at Christ ¹⁴⁶.

The Gordian Knot of *Guernica* has been located and untied. The keys to unlock *Guernica's* secrets have been found and turned. After we have

rested, we will discover more marvels in this most magical, unbelievable painting, Pablo Picasso's *Guernica*.

I can only exclaim: What a completely fantastic creation! 147.

PICASSO'S *GUERNICA*

Images within Images

PART II

(In Part II, Harlequin and other mimes are revealed, the heavens above are discovered, and the acting out by the mimes becomes highly understandable.)

(In Part II, I refer to books by using my bibliography list number. For example 22, p. 428 refers to the author and book listed as number 22 in my bibliography list.)

The "navel of the earth," the center of the earth, is associated with Jerusalem. This navel is the slash in the horse's torso (22, p. 428, for "navel of the earth).

Another famous navel belongs to Vishnu, and the Hindu god Vishnu is associated with all creation (18, p. 360). In addition to creation, Vishnu gives aid against evil. "To guard the righteous, to destroy evil-doers, to establish the law, I come into birth age after age" (46, p. 24).

Is Vishnu in *Guernica*? Vishnu's final avatar or descent to Earth, is to be "that of the white horse" (49, p. 134). We see a white horse. And we find "On his chest is a tuft of curly hair," (31 p. 212). On the horse's chest or breast we see the lion's beard, i.e., a tuft of curly hair. Vishnu has a large conch shell, which is used as a horn (18, p. 226). We see the pointed horn-tongue of the horse. Behind that tongue, we see a large, light, oblong, somewhat rounded shape in the horse's head ending just in front of one eye. The pointed tongue and that shape together become a

conch shell, battle horn. Vishnu appears in his last avatar "brandishing a blazing sword" (43 p. 62). We have seen the flaming sword of God at the East Gate of Eden. That same flaming sword is used by Perseus and now by Vishnu. Vishnu wears "a magical jewel" named "Kaustubha" (45, p. 145). The diamond-shaped spearhead is "Kaustubha." The three little lines by the spearhead act as the Kingfisher's tail, and as sparkles for the jewel Kaustubha. Also, the whole spear is the "Jewel Spear of Heaven." The Japanese Shinto Gods Izanagi and Izanami used the spear to form an island from the sea. Around the spear was built a palace. "The spear became the axis of the earth." (21, pp. 412, 550). Vishnu is "a manifestation of the solar energy" and sometimes has a bow (18, pp. 360 and 362). We see the sun and bow above the horse's head. One avatar of Vishnu is as "Rama with the axe" (18, p. 230). We have located one axe near Franco's head. Another sign of Vishnu is a mace (49, p. 134). A wand "is associated symbolically with the mace, ..." (13, p. 187). We have seen that the spear is a wand-paintbrush for Harlequin-Picasso and is possibly a wand for the Pinocchio fairy in the window, and that the spear shaft is a magical rod for Moses. Also, Vishnu is associated with recovering the tree, Paridjata, and other objects lost in a great flood. The "celebrated jewel," the "celestial tree," and other marvels, were recovered during Vishnu's support and assistance while using Mount Mandara to churn the sea of milk (18, p. 36). We can see Vishnu in his turtle avatar. The two wings of the horse become two front turtle flippers or arms. The lute body we see becomes the underside of the turtle body. "Kaustubha," the spearhead, is on the chest of Vishnu as a turtle. Vishnu "rides on the swift Garuda, an animal with the body of a man and the head, beak, wings and talons of an eagle" (49, p. 134). Horus is such a combination and becomes Vishnu's mount in the *Guernica*.

The evidence is overwhelming The Hindu God Vishnu is in the *Guernica*. And only through understanding that Vishnu is present, can one better understand the punishment meted out: Picasso has Apollo stick an arrow into the head of Mussolini, while Hitler and Goering are speared by God's "Jewel Spear of Heaven" a truth symbol, which

"penetrates all planes" (even the airplanes over Guernica, *i.e.*, Hitler and Goering) (21, p. 412), and Franco gets beheaded by Vishnu in his avatar as "Rama with the Axe."

In finding and understanding Vishnu in *Guernica*, we are led into the Japanese Shinto religion which has its own nether world. This path opened to us when we found the Shinto Jewel Spear of Heaven.

Also, in *Guernica* we have found Jerusalem, a dome (the lute back or turtle back), a rock (Peter), a footprint (hoofprint), and a white horse. Can it be that Picasso evokes Mohammed and Allah to have them stand against the forces of evil? (Dante, of course, in the fourteenth century saw Islam differently.)

We have seen that *Guernica* depicts a marionette theater which includes Punch. Punch was also in the *commedia dell' arte*, which developed during the Renaissance (34, pp. 290-293). Before the Renaissance there were actors in medieval mystery plays (34, pp. 178-179). Before medieval times there were mimic plays (34, pp. 110-128). And in Greece in ancient times there were improvising mimes (34, pp. 21-22). These ancient mimes performed barefoot and sometimes wore a large phallus (34, p. 21). Now, let us look at *Guernica* for evidence of the ancient mimes. First, we see the kneeling barefoot woman with the hint of a prominent phallus appearing on her forward leg. Thus she evokes the ancient improvising mime. Second, amid tragedy we see comic caricatures, *e.g.*, Mussolini, with a point stuck in his head, vigorously saluting a phallus; Hitler with an unusual eye and Pinocchio nose, mouth, and tongue; Goering with a strange mouth, nose and eyes; a fallen hero receiving a highly suspect* drink; Set with a peculiar nose; and a beheaded Franco. In *Guernica* a thread passes from the ancient mime through the mimic plays; the medieval mystery plays as secularized (Noah, The Harrowing of Hell, and so forth); and the *commedia dell' arte* (Punch, Harlequin), to connect to the popular marionette theater with Punch and friends (34 pp. 292-293 suggest an ancient mime to Punch connection). Without a doubt, *Guernica* portrays a dramatic marionette theater that amid tragedy depicts mimic comedy as found in the popular theatrical tradition. In this somewhat encyclopedic painting we find the ancient popular mime very much

* the fish shape above the base of the horse's tail suggests that the horse's tail, in one role, acts as a liquid.

alive. To be sure, the mime's comedy has been well concealed. In *Guernica*, with Picasso as improviser, the mime's comedy triumphs.

In his *Guernica*, Picasso has woven mythology, theater, religion, literature, philosophy, and current events. He has brought this all together in a few square yards of canvas. Picasso shows us that the modern tragedy at *Guernica* is born from the denial of traditional Good and Evil, a denial directly linked to Satan, or evil power by any other name. In the end, Picasso (through his mimes) has the Supreme Being(s) of various world beliefs intervene and deal directly with Satan, his lies, and his henchmen.

Near the end of my work I was still stumped by the markings on the arms of the fallen one. Finally, I determined that Picasso used constellation figures at the top (Taurus, Pegasus, Cygnus), while at bottom he used constellation signs (Y on its side for the spilled cup of Aquarius, and yoked lines for Pisces). Suddenly the arm markings made sense, and the swan-shape was confirmed, reinforced. Earlier, I had found Hell and Purgatory. Now, I had found Heaven, and not just the path to Heaven. (Regarding Cygnus: originally I found the swan shape through the Valhalla myth. Valkyries take swan shapes. That I had been correct about the swan shape was confirmed when I later discovered the sky analogy and the Valkyrie swan became Cygnus, a swan containing the Northern Cross.)

Paths in *Guernica* (down into Hell or up into Heaven) end back in *Guernica*. One goes down into Pandora's Box or Hell and *Guernica* becomes Hell with a busted entry gate. One goes up from the horns of the bull into Heaven and *Guernica* becomes Heaven (the constellations).

In the sky above us, we see Pegasus. Above him is Polaris. Below him is Aquarius. To the right is Cygnus, a swan. To the left is Taurus, a bull. Pisces (a fish) and Aries (a ram) are nearby. *Guernica* is the same. In *Guernica*, the bull's horns are in the shape of Taurus's horns. We have seen Pegasus and Cygnus. The Aries sign can be seen as the horse's wings combined with the central gash. The yoked lines on the right arm of the fallen one recall Pisces's yoked lines, and the elliptical shape on the end of the arm symbolizes a fish. Also, the fallen one's random eyes

resemble fish. Both the simple waves (State V), and the Y-shaped cup (State VII) of Aquarius are on the left-most arm of the fallen one and remain there in the final mural. The small vertical parallel lines just to the left of the fallen one's left-most eye symbolize waters from the Y-shaped cup. Libra (balance) is shown between the moon (night) and the sun (day), or between good and evil. Libra is the white part of the dove. In *Guernica* the swan's head is part of the cross, and in our sky Cygnus, the swan, contains the Northern Cross. The fallen one is both Aquarius and Pisces. The kneeling woman (Cassandra) also plays the role of Mercury (another messenger), who has a winged cap, is hermaphroditic, and flies. Mercury, true to his myth, has given the lyre to Apollo (Harlequin), and has burned the shank of the bull in an offering to the Gods.

In State IV the white part of the dove appears before the whole dove appears. That white part is Christ. Reason since the dove is between the moon (bull's horns) and the sun, it becomes a crucifixion symbol. Thus, the white part is Christ, and is the seed of David and his rock. Luke 3-22 applies: first, we have Christ alone, and then the dove settles on Christ in State VII. Also, the dove becomes bread for the Last Supper. Here, we see that Picasso took up the challenge of Satan in Luke 4-3: Picasso (the anti-Christ in one role?) changed a rock into bread. (For derivation of the white part of the dove, see 54, pp. 42 to 44.)

Although I had discovered several roles for the white part of the dove, I was still baffled by its distinct shape which I felt had symbolic meaning in and of itself. That white shape is between the bull and the horse, between the moon and the sun, between Yin and Yang. I solved the specific symbolic shape question while checking on heavenly constellations and signs of the zodiac. When I saw the Libra sign I knew the white part of the dove in its basic role was a Libra sign for balance and justice.

The cutting hoof, by the bent horseshoe, is on a bar which is over a small round sign. A line with a circle below is an astrological diagram. The line is the "horizon"; the circle represents the "earth". (See Bibliography number 59, pp. 6 and 7 for the symbol and explanation.)

Therefore, the hoof of Pegasus hits the earth and up springs Hippocrene.

By finding signs for Aquarius and Pisces at bottom, this strengthens the idea that the open star in the hand at bottom is a sign also. It comes from Faust, is an incomplete "witch's foot" or "pentagram" (see 71, pp. 163 to 165). Closed, it would have warded off the devil. And the bull's lame leg and one strange foot seem to be more than ample reference to the lame foot of Mephisto, Faust's Satan.

Man's Fall and waters at bottom: the open star in the hand at bottom left evokes Faust, the Fall evidenced by the contract, and the entrance of Satan. On the left-most arm at bottom, the Aquarian Y on its side also evokes the Fall from Grace of man. The eyes in the severed head seem random as if poured from the Y-shaped cup with the waters, or as if struck by the spilled waters. And, importantly, a *Guernica* writer (Bibl. Number 54, pp. 53 and 54) notes that the severed head itself seems similar or related to a head in a manuscript illumination of the Flood. The Flood is, of course, a result of the Fall of mankind. On the right-most arm we find yoked lines, and these recall Pisces (fish) and the end of a cycle. Thus, the Fall from Grace and waters such as the Flood, Nile, Jordan, the Mediterranean etc., are strongly evoked.

Please refer to Bibl. Number 52, pp. 160-162. In Section VI of Baudelaire's essay "On The Essence of Laughter and, In General, On The Comic in the Plastic Arts," we find reference to pantomime on the English stage. As in *Guernica*, we find Harlequin and a fairy performing. It appears that Picasso was familiar with ideas found in Baudelaire's essay. Further, it appears that Picasso began his *Guernica* with a truthful magic fairy and a major theme of truth (see Bibl. No. 39, p. 319). Picasso then improvised with his created marionette performers to portray tragic and not so obvious comic scenes. Baudelaire states on page 161 "The pantomime is the refinement, the quintessence of comedy; it is the pure comic element, purged and concentrated." Picasso has used the truthful Pinocchio magic fairy with a magic wand to bring the creation to life. She waves and throws her magic wand, which initiates the action. In so

doing she becomes a mime, or pantomime (Nemesis), and spears two lying murderers (For "Nemesis" see 57, p. 170).

The central, ever changing chameleon is the protean mime, Harlequin. In *Guernica* we are witnessing a transformation-like scene influenced by English pantomime. Hitler and Goering are "big heads." So is Nimrod. When the large, ugly heads are removed, Harlequin and friends will be revealed beneath. ***The horse's low black neckband has the eye shapes of and is Harlequin's black half mask.*** Harlequin hangs invisible from the cross. His symbol, the diamond shape, becomes the tip of a lance. The top edge of the mask is the bottom edge of Hitler's moustache. The mask hangs down. From the cross, defiant Harlequin reaches up to grasp ***the Damoclean sword!*** (See 60, pp. 18 and 30, and illustrations 79 and 80 for "Big Heads.") (See 56, p. 342 for reference to the horse's wound as a "strange Harlequin diamond") (See 53, p. 110 for "When Harlequin wore his mask down he was supposed to be invisible...".) The tip of the Damoclean Sword is just above the neck of the woman in the window. That neck, in one role, is the neck of Nietzsche-Zarathustra. And the wooden sword is above the tyrants' heads.

During 1927 Dali painted ***Harlequin***, which hangs in the Madrid Spanish Museum of Contemporary Art. Dali's figure has a mask which is almost exactly the shape of the Harlequin mask in Picasso's *Guernica*. Additionally, the head shape of Dali's Harlequin echoes the mask shape. This shape is important. Dali in 1927 identifies Harlequin chiefly by his mask. In 1937 Picasso uses the same mask shape almost dead center in *Guernica* to identify his otherwise invisible alter ego Harlequin. That Picasso might do this is even foretold, in a sense, by Jung in his 1932 statement on Picasso. (Many writers have noted that Picasso identifies with Harlequin. Phoebe Pool: "Like Picasso André Salmon explicitly identifies himself with harlequins. . ." (69, p. 22). Patrick O'Brian translates a translation of Carl Jung ". . .Picasso transforms himself and appears in the underworld shape of the tragic Harlequin, . ." and "...although at times nothing betrays his presence except his wine, his lute, or at least the lozenges of his jester's coat." (72, p. 491).) In *Guernica*, we have seen his lute, lozenge, sword and mask. Like Dante and Faust, Picasso-Harlequin has journeyed down to the underworld where man's past is entombed.



Harlequin Salvador Dali 1927

One should read Patrick O'Brian's Appendix 5 (72, pp. 488 to 492) for the critical 1932 Jung statement on Picasso and his work. Jung's harlequin remarks are invaluable. And one should read Daniel E. Schneider's very informative article (74, pp. 81 to 95), which furnishes valuable insights into Picasso's life and work. On at least one important point Schneider disagrees with, while not mentioning, Jung. Schneider writes "There is no evidence of schizophrenia in Picasso."

Harlequin with a lion (the cat that is blind but sees) suggests Daniel and the Lions, Quixote and the Lion, and The Cid and the Lion. The Cid's two swords are suggested by the two swords in the long arm reversed. Harlequin can act as The Cid.

Also of interest is Goya's *The Burial of the Sardine* where at center we find a huge dark banner shaped much like the *Guernica* mask. On Goya's banner is a large face or mask. It would seem that Picasso outdid Goya. In *Guernica* we find that the Harlequin mask is part of two "big heads" (Hitler's and Goering's). Where Goya made one large face or mask for all to see, Picasso made two, but hid them. (In this study we have come across a burial of Gog, and now this burial of a sardine. *Guernica* on one level is a tomb. Are we seeing a burial of the tyrants? - a dance of death?)



***The Burial of the Sardine* Goya 1793**

Picasso has evoked man's spiritual heritage and the fascist tyrants of the day to include the godless philosopher who helped to spawn them. The crimes of Hitler and Goering, to include their contract (Faust) with Satan, are written across their faces. Harlequin mocks Hitler and Goering. The kneeling Columbine is in the actual process of transformation. She is shedding the costume of Mussolini (Lamp-Wick). The big, stone head of Nimrod has flattened its recent wearer, the Fascist mimic, Franco, who is played by Clown (Pierrot). Soon, Punch will appear from beneath the head of the horse. We see Punch's hump and paunch shapes in the horse's wings. Another mime (Pantaloon) will appear from beneath the head of the bull (see his slippers). (Another 'slipperd' foot shape can be seen at bottom directly below the large light: it is just above and contiguous with the bladed hoof.)

Since we have found Harlequin and his long wooden, Damoclean, sword, we may now more perfectly see Christ's cross as Harlequin's wooden sword which crosses a vertical post that runs down the lamp and the horse's neck to the horse's downed knee. Essentially, the long sword

at top is the cross. The sword is the Cross, and the Cross is the sword.

In *Guernica*, Harlequin and the winged horse are inseparable, and in previous States of the mural the horse was variously contorted. Have we witnessed a wrestling match (Genesis 32:25 to 32:32)? On one level does Harlequin-Picasso evoke Jacob? If so, the horse is God or an angel of God. Also, if Jacob is evoked, the whole drama of Jacob and Esau is brought to mind which can be analogous to civil war where brother is pitted against brother. If Jacob is evoked, the bull (or a mime within) is Esau!

On the right in the kneeling woman, we have a mime and an ass, and in the center we see two monsters spinning on a wheel (windmill?). This may be an allusion to Cervantes' Don Quixote and Sancho Panza. It involves the viewer with the painting just as Velasquez involved the viewer in *Las Meninas*. The viewer, by 'tilting' to see the monsters, assumes the role of Don Quixote. Also inferred: to see the monsters, one must be as mad, as crazy, as Quixote. Also, Sancho, in the kneeling mime, is being tossed in a blanket (the grid below). Hitler, Goering and Mussolini are all being tossed.

A brief comparison: when Picasso painted the 1937 *Guernica*, he wove onto one canvas both Good and Evil themes. However, in the later 1952 *War and Peace*, Picasso, for the most part, separated the two themes using one canvas for *War* and another for *Peace*. Yet he used many of the 1937 ideas and symbols in the 1952 work. For example, in both the 1937 and 1952 works we find Pegasus, a dove, a Libra symbol, a sun, torn or trampled holy writings, Hell, Pandora's box (or a variation on this theme), and a person falling (see 51, p. 29 for "falling woman"). In the 1952 work he dropped the bullfight theme. Nor do we find identifiable mimes or caricatures in the later work. *Guernica* is specific in that it identifies and punishes the evildoers, while *War and Peace* deals in a more general way with Good and Evil themes.

To better understand the horse and caricatures in *Guernica*, one can read Juan Larrea's *Guernica* book (32, pp. 34-35) (the "enigmatic" *Guernica* horse reminds Larrea of "the Trojan horse" with "some hidden

mystery"). Larrea draws attention to a plate of the *Dream and Lie of Franco*, where we see a bull and a gored creature. From the gash come flags, banners. Had Larrea discovered the *Guernica* caricatures, he would have recognized that the flags and banners of the etching changed into the fascist leaders and their symbols in *Guernica*, thereby freeing the *Guernica* horse for many additional roles. And the gash in the creature becomes neatly stylized in the *Guernica* horse. *Guernica's* horse, Trojan in one role, carries foreign fascists. Is that a tiny "exit door" above the base of the arrow?

To better understand the hollow, mutilated soldier, one can refer to Don Quixote and his wild attack on a puppet theater. Harlequin and/or the viewer can act as Quixote and destroy the evil puppets (70, pp. 611 to 619).

After seeing the illustration and reading about "the Magician" in *The Pictorial Key to the Tarot* (79, pp. 72 to 75) and considering my findings I suggest that Picasso gave the Tarot Magician's role and tools to Harlequin. The Tarot Magician holds vertically a wand which has a diamond-like shape on the top and bottom. It reminds me of the two connected lamps in *Guernica*. One lamp with wick is up, and one lamp (unseen) with wick is down. The Magician has a table. A table is in *Guernica*. On the Magician's table are four symbolic tools for his use: a star, a wand (club or scepter), a sword, and a cup. We have seen their use in *Guernica*: the star is the large jagged light, the sword is the long arm reversed, the cup is on the lower left-most arm, the wand is the spear shaft or the sword crossbar composed of two lamps. The Magician has a horizontal eight above his head which can be a symbol for Christ. In *Guernica* Harlequin plays Christ and a tenuous distorted eight-reading can be made from the long sword: the handle is one part of the horizontal eight, and the blade is the other part (the sword, as we have seen, is Christ's cross).

With the stick nose, moustache, dummy mouth, and the tiny fish by the tail of the horse, and the long tongue sticking out, we have proof that it is Pinocchio-Hitler. And we have the Pinocchio cat that is blind but sees. Hitler's nose is slightly off-center. But when Ezekiel 38-4 is

considered (God to Gog "And I will turn thee back, and put hooks into thy jaws...") we see that the slightly off-center stick nose also works as a hook in (Gog's) Hitler's jaw. When Guernica was bombed one could say that Hitler "...stopped laughing, but...stuck out a long tongue." (Bibl. Nbr 11, p. 9.)

It would seem that Hitler is to be viewed as the anti-Christ of the Johannine Epistles. And the bull is the Faustian Satan, Mephisto. "Look at his foot. Why is it lame?" (71, p. 219). We have seen that the bull is lame (light front leg) and trapped. We have found the open Faustian pentagram in the hand of the fallen warrior. Satan, Mephisto, the bull, has entered into the *Guernica*, and into the new Aquarian age (71, pp. 163 to 165 for the pentagram in Faust).

The *Guernica* lion winks and perhaps smiles or laughs. Please read Bibl. Nbr. 64, p. 438, which has to do with Nietzsche's alter ego Zarathustra, and a laughing lion.

The tip of the horse's lower wing overlaps the lion's mouth. Picasso "shut" the lion's mouth with the horse's or cherubim's, wing. Daniel 6-22 "My God hath sent his angel, and hath shut the lions' mouths...".

After reading about the "two-Jesuses" idea (75, pp. 33-49), and considering my findings, it must be suggested that the idea of two Jesuses, whose bodies somehow merge to incarnate one Christ, is used in *Guernica*. According to the cited book, medieval artisans expressed the idea by using symbols such as "Pisces" (fish) and "Gemini" (twins). On the fallen arm, amidst the horse's feet, is the Pisces sign, yoked lines, for sacrifice, and rebirth. Above Pisces are the Gemini twins (the Hitler-Goering twin mask). Wearing the twin mask is Harlequin who plays Christ on the Cross (Matthew 10-34?). Therefore, it would seem that Picasso used the medieval occult two-Jesuses idea. As strange as it may sound it may be said that at one of *Guernica's* deepest levels Franco is sacrificed in the fallen soldier as Pisces; and Hitler and Goering are sacrificed as the Gemini twins, then, incredibly, they may be said to become one in Harlequin as the incarnate Christ. Thus, sins committed at Guernica are first avenged by Harlequin as avenger; and then the sins are assumed as burdens by Harlequin as the one Christ.

In 1981 I discovered Hitler and Goering in *Guernica*. In 1983 I discovered the sky analogy (constellations). But I did not discover Gemini (the Hitler-Goering mask) until late 1984 when I came across the brilliant work by Fred Gettings (Bibl. No. 75).

On page 39 of the Gettings' book we see a photo of a "Detail from the archivolt of the left door of the West front at Chartres - the zodiacal Gemini and...the fish of Pisces.". The comparison of this detail with *Guernica* is striking. Above we see the Gemini twins and below them is the Pisces symbol, fish. The twins have a shield in front of them whose lower point is "directed to the fish below", while *Guernica's* (Perseus') shield is above as one role of the jagged overhead light. But the *Guernica* spear, after penetrating the Hitler-Goering Gemini symbol, points in the general downward direction of the Pisces symbol. Picasso's grand synthesis, *Guernica*, brings in the occult and the zodiac.

Ezekiel, Chapter 6, cries out against those who worship idols by trees and in the mountains. In *Guernica*, Nietzsche's Zarathustra is a will-to-power idol high in the mountains, and Hitler and others are derivative fascist idols by a thick oak.

Among other roles, Hitler is shown as Zarathustra's or Nietzsche's *child* bedecked with rudimentary Capricornian horns (we are dealing with heavenly constellations). Therefore, Hitler, Nietzsche's child, a powerman, becomes a Dionysian sacrificial goat, and, on one deep level, *Guernica* becomes a grotesque, visual dithyramb.

The sin-carrier Christ, the Kingfisher, must now perform as a beast of burden in order to carry on his back the enormous sins of Hitler and Goering. He also carries Nietzsche's other creations, i.e., his camel, lion, and child. Nietzsche wrote about the spirit becoming in turn a camel, lion and child. In *Guernica*, the Kingfisher may be seen as the resurrected Christ who carries a camel (the horse with hump), which becomes a lion, which changes into Hitler (a Pinocchio-child). (64, pp. 137 to 140 and 438.)

The shawl or "window curtain" (42, p. 105) also acts as a muleta, the red cloth used by the matador to hide the death-dealing sword near the end of the bullfight. The handle of the sword is hidden in the horse's head, and the bottom part of the crossbar is hidden behind the horse's

mane and neck. The large sword (Harlequin's, Damocles's, God's, and others) was well hidden and remained so for nearly fifty years. We have seen that the sword blade is against the head ("big head") of Nietzsche Zarathustra.

The Damoclean Sword: I consider this very important for an understanding of the painting. Early I had determined that the long arm reversed was a sword, in fact, two swords. Much later I recognized it as a Damoclean Sword hanging over the heads of the tyrants. And it is Harlequin's sword. And it contains the two swords of The Cid. But the realization that it is a Damoclean Sword dictates the existence of tyrants below. If one accepts the Damoclean Sword, one must accept Hitler, Goering, Mussolini, and Franco below.

Picasso began working on *Guernica* in a non-cubist manner, yet he presented the final work with strong cubist overtones. Why? I will suggest that after struggling mightily he found it impossible to say all that he wanted to say unless he expanded his number of players. Cubism, which he had invented with his *Les Demoiselles d'Avignon*, with its interlocking planes, its lights and darks, presented potential hiding places, many secret niches, for an expanded cast. By a change of mind as to manner or style Picasso made a leap from improvising with a nine member group (the final bull, horse, four women, child, bird and soldier) to conducting a potentially limitless in number, largely secret troupe. And then, with the modified style, Picasso introduced new members or things as needed to say everything that he wanted to say - if only to himself.

When a viewer approaches Picasso's assemblage *Head of a Bull* from across a room, he sees the bull's head and horns. But when the viewer gets closer he sees a bicycle seat and handlebars. This same kind of process goes on in *Guernica*. It is a way of thinking and working. Many different entities make up the horse. Said another way, Picasso makes a horse, then breaks it up into other entities while still retaining the primary image and idea of the horse. It is not only the horse that contains these secondary images. A band of such entities or images extends from under the head of the woman on the left to the buttocks of the kneeling woman on the right. This way of working is more simply

shown in the long arm which reversed becomes a Damoclean Sword. Again, in a simple example, the lower part of the woman on the right (the tied woman, the falling woman et al) turns into burning wood.

The bull's ears have long puzzled me. No more! The bull's ears are in the shape of a miter, the cap of Bishops, of Popes. This cap has two points. Picasso made use of Dante's example of placing some Popes in Hell. Picasso must have viewed the 1937 Pope as being in league with Satan. (A miter on a burning bull may also evoke an auto-da-fé for one burning in Hell, which is the case here. Similarly, the woman on the right evokes an auto-da-fé, but has her basically conical hair modified to suggest a raven or crow.) Please see Bibl. Nbr. 77, pp. 97 & 98, where the writer describes as "mitred"... "the aggressive monster" in the third frame of Part I of *The Dream and Lie of Franco* (it is my [Mel Becraft's] position that this miter idea has transferred into the *Guernica* as the ears of the bull).

Using the sky analogy and the Valhalla myth, it was determined that the small horns of Hitler are from the goat constellation Capricorn, small horns because he is also depicted as a Pinocchio child as well as Nietzsche's spiritual 'child'. Goya, in one of his black paintings, shows credulous people at a witchcraft Sabbath which features a goat-headed devil. Is Hitler portrayed as a leader of witchcraft? Is fascism to be seen as the modern embodiment of witchcraft? It would seem so. In *Guernica* the North Star is just above goat-horned Hitler, and that is how the devil is most often portrayed in witchcraft.

We tilted to see Hitler. If we slowly turn a small copy of *Guernica* on its central spear shaft axis (at once a world axis and a symbol for truth and falsehood) we see Hitler, Goering, Hitler again, and so on endlessly. Both are in Greek Hades tied to Ixion's Wheel turning forever as punishment for murder. Mussolini receives the punishment of Sisyphus. He has just pursued his huge boulder down the mountain, and now he must again push the Dantean sculpted rock head of Nimrod to the top, an endless task. (This Nimrod, this rock, is also the Saint Peter rock.) Franco, also in the "Abode of the Accursed," receives the punishment

of Tityus: the part of the horse's leg extending from the arrow-point to the tail is a wing if read downward. Further, the white eye just above the arrow base can be seen in a black vulture head pointed downward. Previously, we have seen Franco as hanging Judas in the woman on the left, and as Antenor in the horse's downed knee. Now, we see Franco as Tityus in the fallen soldier being forever devoured by the vulture. (Please refer to Bibl. Nbr. 65, p. 106.) It seems that the vulture's feather ends describe Hitler's eyelashes.

Picasso kept his ladder, his central wheel, and the upraised fist which appeared in the preparatory works or early stages of the mural. The ladder is in the A & H crossbars,* the wheel is Ixion's, and the upraised fist is invisible Harlequin's.

Ixion's wheel changes into Charybdis, which speeds up to swallow Hitler and Goering. Franco is near Charybdis also. The kneeling woman becomes Scylla with her mythic mad dog's head (Mussolini's) forming a part of her body. The stone of Sisyphus, Nimrod's head, becomes the rock onto which the Sirens lure passing ships. (See 26, pp. 104 and 127 for Ixion, Charybdis, and Scylla.)

Also, we have found the true wheel to God's chariot, which is separate and distinct from the Cherubim's wheelwork. Each day, forevermore, as the sun (the large light) streaks across the heavens from East to West, we shall see Hitler and Goering lashed to the wheel of Apollo's sun chariot. Also, forevermore, the arch murderers shall spin on the law wheel of God's war chariot as God eternally fights Satan.

Please refer to Bibl. Nbr. 61, p. 363. In early Greek times we find that tortoise shells and animal horns were used in the construction of lyres. When we found Vishnu, we found a turtle. The turtle flippers (horse's wings) are the lyre horns, and the turtle body (horse's torso) is the lyre's resonant body. We have found Amphion's and Apollo's musical instrument. (The lute and guitar are here also.)

What kind of animal horns are used to construct the *Guernica* lyre? It is noted that a ram's head with horns has the general shape of a lyre. Thus, the horse's wings are also a ram's horns. Midas and a sacred

* see note 146e.

grove are present. Hence, we have a winged ram with golden fleece. (In myth, a similar ram rescues children.) In *Guernica* we see Jason with his mythic barefoot (the horse, or mime within, with one thrown shoe), his scepter (the spear), and his ship, the Argo (the *Guernica* ark). Prometheus is seen in the same myth. In *Guernica* an eagle (Horus) tears open the body (the gash) and eats the liver of Prometheus (the horse) and the small plant grows from Prometheus's spilled blood. (For the golden fleece, see 26, pp. 117-130. For Prometheus, see 26, pp. 72 and 73.)

Orpheus, with his lyre, was also on Jason's ship. The women become the Sirens. We can see Orpheus's tragic trip into Hades to rescue Eurydice. We imagine Orpheus playing his lyre. The horse becomes Persephone and Eurydice. The bull becomes Ceberus and Pluto. And finally, the dismembered body becomes Orpheus torn apart by the Maenads (see 54, pp. 6 and 50; and see 26, pp. 103-105).

Guernica has a pyramid (see 51, p. 27; and 55, pp. 72 to 78) at center as well as mountains such as Olympus, Helicon, Mandara, Sinai, and Parnassus (with truthful Apollo and his center of the world temple at Delphi). God is above (the bow or eye); on (Christ and others); and under (Vishnu) the mountain. We intuit the Flood, the Jordan, the Nile, and other waters, including those of Hades. Even Tantalus with figs just above his mouth can be seen in the bald Medusa or Nathaniel (under the fig tree) figure.

Please refer to Bibl. Nbr. 68, pp. 142-145. In his article, Professor Ries traces the development of the Minotaur theme in Western art after World War I. Professor Ries indicates that for Picasso this development culminated in *Guernica*. In discussing *Guernica*, he refers to Picasso's "generous metamorphoses," and he refers to Picasso as an "officiating but unseen priest," and he refers to *Guernica* as a "...resurrection icon." My detailed findings reinforce those observations. Further, I would not have carried my analogies all the way to Zeus and Europa without first having read and studied that article.

Guernica portrays a marionette theater performing in pantomime. All is complexly interwoven, evoked, invoked, juxtaposed, and

superimposed. We can never know everything, nor should we. *Guernica* is magic. *Guernica* is painted poetry. In endless roles, Harlequin and friends are the avengers and mourners in the work. They are in beleaguered Eden, Arcadia, The Garden of Indra, and so forth. Harlequin, with his magical powers and spiritual identity with the people, is Picasso's answer to the god-denying superman of Nietzsche. In *Guernica*, Harlequin represents the irrepressible human spirit personified and symbolized.

The tip of the long sword is upon the mountains because in Ezekiel some idols were worshipped in the mountains. Nietzsche portrays his alter ego Zarathustra as a heretic will-to-power idol located in a cave high in the mountains. When Zarathustra finally leaves his high mountain cave we find "Thus spoke Zarathustra, and he left his cave, glowing and strong as a morning sun that comes out of dark mountains." (64, p. 439). Technically then, the woman in the window is a "Big Head" of Nietzsche's alter ego creation Zarathustra. In *Guernica* the "Big Head" of Zarathustra descends from the darkest of the several mountains located just to the right of God's sword. This descending "sun" Zarathustra thus joins Cygnus, Pegasus, Taurus and the other heavenly bodies in the painting. (Note the long sword above Zarathustra's head and neck acts as a finger of God. The sword, the finger, deals truth against falseness. Thus, this "sun" Zarathustra, a false sun, descends and does not glow.) To summarize the "Big Head" idol descends from the high darkest mountain while its recent wearer, Nietzsche, the Dantean defined heretic, is seen burning immediately to the right. (This "Big Head" plays many different roles as earlier shown.)

The woman on the right is a heretic in one role. *Guernica's* burning woman becomes Nietzsche being punished in Dante's Hell. The lower part of her 'body' is rendered as faggots or a log (An early rendering of burning Huss, judged a heretic by enemies and a martyr by friends, shows faggots or logs rendered exactly as in the *Guernica*. The Huss work is in the Rosgarten Museum). Nietzsche is shown twice. He is a will-to-power idol high in the mountains in the figure of the woman in the window (actually a "Big Head" of Zarathustra in one role). Then he is

shown burning for saying "God is dead."

According to Malraux in his *Picasso's Mask* (76. p. 11), Picasso told him that *Les Demoiselles d'Avignon* was his "first exorcism painting." *Guernica* is certainly an exorcism painting. In it he exorcises Nietzschean ideas and (would be supermen) fascist devils. (Back in 1907-08 what was Picasso seeking to exorcise? At the time he was a young genius embarking on a search for a new art. Therefore, with hindsight, it would seem that on one level it may be said that Picasso was breaking down artificial walls erected around western art, its artists, and its scientific techniques. These techniques had begun with the renaissance and had persisted for several centuries. Even 19th century impressionism, considered a revolution in its day, was greatly influenced by optics. It would seem that Picasso broke away from the sacrosanct idea that these western scientific methods in art represented some sort of superior Darwinian peak on a magic mountain which had arisen in the west. His 1907-08 *Demoiselles* and the work which followed, in which Braque collaborated, led western and other artists to greater freedom of expression, to full appreciation of other art (African, Iberian, Oceanic, Oriental and so on), and to experimentation. Today, the great variety in the art around us in the West dates back to Picasso's *Demoiselles*. Picasso later became a communist. It is a great irony that his art led others to greater freedom of expression in the West, while the ideology to which he converted built its own intellectual magic mountain which is peaked by the dialectic and totally served by a walled-in-Soviet-controlled socialist realist art, which persists to this day.)

Previously, we have seen that Picasso identifies with Harlequin. Mark Rosenthal indicates that Picasso, while young, identified some with "Nietzsche's artist and/or superman." (73, p. 87). In *Guernica* Harlequin wears the "big head" of the Hitler-Goering mask (turned one way it is Hitler; turned the other way it is Goering). Thus, *Guernica* reflects Picasso's inward psychic war. The mural is a psychic battleground where one part of Picasso (Harlequin) purges the other part of Picasso (Superman, Nietzschean beliefs). In effect, Picasso commits half a

suicide. As Harlequin he survives. Further, as the winged horse is reasserting itself, a new integration of Good and Evil is alluded to.

Above, we saw Harlequin-Picasso in the underworld purging himself of Nietzschean beliefs. Did he take on new beliefs? Did he piece shards together from past culture and history for a new beginning? If so, what was that new beginning? If Joseph Masheck is correct (62, pp. 32-35 and 65-68) communism is suggested. Masheck suggests that the *Guernica* imagery may have elements which refer to "...the beginning of Picasso's conversion to communism..." Professor Masheck cites and elaborates on Professor Dustin Rice's believed "relation" between parts of "*Guernica* and Caravaggio's *Conversion of St. Paul*."

Picasso was certainly thinking of Caravaggio when he did the *Guernica* horse.* Dali visited Picasso while *Guernica* was in progress. According to Dali, Picasso said, 'You ought to paint that horse for me. I want it to be so realistic-just like in Caravaggio-that you can smell the sweat. But I'm too old. Besides I wouldn't know how to do it. I'd rather give the ideas. If there's some good in them, someone else will take them over later on.' (see Bibl. 80, p. 46)*. Then, are we to find communist symbols in *Guernica*? We have seen the star (large light) above. Can the spear shaft and the lower wing of Pegasus form a sickle? (It should be noted that a sickle is to be found in our sky, in the constellation Leo. In *Guernica* we see Leo and across his lion's mouth we see the curved lower wing (sickle blade?) of Pegasus!) Can the head and neck of Cygnus, a swan, be a hammer? Picasso, a keen observer of birds, could easily associate the neck and head of a swan with a hammer. And the muleta is a red cloth which can suggest a communist flag. Therefore, it is quite probable that *Guernica* not only reflects Picasso's exorcism of long held Nietzschean ideas, but also foretells Picasso's formal "conversion to communism". (If I had not read the Masheck article I would not have gone beyond the purging, the exorcism of Nietzsche and his will-to-power heirs.)

On the right we've seen the woman's skirt change into a burning log. On the left, in counterpoint, we see a roughly triangular skirt

* Henrik Bramsen suggests a "parallel" between the "horse's head" and "Pisanello's widely celebrated studies of horses' heads in the Louvre" See Bibl. Nbr. 81, pp. 372-3.

with vertical stripes. Such stripes, even in sets of two as shown, have been used in primitive art to represent falling rain. Triangles are often used as on the right in *Guernica* to represent fire. Therefore, the striped triangular skirt in one role may represent destruction by fire and flood at the end of the world when Vishnu appears in his Kalki avatar to punish evildoers, to end one world cycle, and to begin another.

A Picasso 1930-1931 crucifixion theme seemingly passed into the 1937 *Guernica* where a Hell theme, among others, was added. In the right-hand fourth of the mural we find Hell-gate and the Tower of Dis (Hell). See Bibl. Nbr. 42, pp. 40 and 41: The writer comments on and shows highlighted illustrations of the 1930-31 crucifixion drawing and *Guernica* which suggest that the two arms of the Christ at the top of the drawing become the bottom left-most arm, and the bottom right-most leg in *Guernica*. Structurally, this seems so, however, I now believe the two Christ arms of the drawing become the two arms of the fallen one in *Guernica*. Further, from my findings, we can observe that the leg at bottom-right is locked into the Tower of Dis. (As shown earlier in this book, on one level Hell permeates the entire mural where the bull is Satan, the burning woman is Nietzsche; and Hitler, Goering and others are punished both in Dante's Hell, and in the Greek Hades. Hell covers the whole of *Guernica* which is interwoven with heaven, the 1930-31 crucifixion, and other themes.) Another point of significance most of the drawing in the 1930-31 work is below the elevated arms, while most of the painting in *Guernica* is above the arms of the fallen one. The thin line of stars at the top of the 1930-31 work fleshes-out, so to speak, and in *Guernica* becomes the bull, the horse, the swan and so on. Instead of the 1930-31 thin line of stars, those stars have transformed in *Guernica* to become the constellations (the bull as Taurus, etc.) above the fallen one's arms. Even the fallen one's arms are the constellations Aquarius and Pisces. We see Taurus, Pegasus, Cygnus and so on. Hitler's horns come from the goat constellation Capricorn (mead in Valhalla pours from goats' horns). In summary, Picasso took the arms of the 1930-31 Christ and put those *two* arms at the bottom of *Guernica*. To the far right, he added Hell-gate, three women, and the Tower of Dis. The stars from the 1930-

31 work transform into heavenly constellations all physically located in the left-hand three-quarters of *Guernica*. This heaven overlaps, is overlapped by, or is interwoven with a crucifixion, a Hell, and other themes.

By following Dante I had found that the open door on the right refers to the door Christ permanently busted open during the Harrowing of Hell. This led me to see that the burning one also plays a heretic burning for denying God. And while reading earlier *Guernica* literature I found that a writer (56, p. 340) noted that the doorknob is "on the hinged edge" of the door. However, if the door was busted open the doorknob may be seen differently: the doorknob is not "on the hinged edge," rather, the door has been busted off its hinges and is now askew in the doorway. The kneeling winged mime also plays Daedalus; the fallen one plays Icarus. Set is also Cain before he flees from his crime. Egyptian Set's head is the buried head of Greek Typhon. The bull is Python, which means the bull is the Edenic snake (his eye pupils are like those of a snake). The *Guernica* Mithraic bull is the Mithraic scorpion, serpent (Python) and dog (Toby). The bull's tail and horns evoke a scorpion. As the rear of the bull is Mount Etna, the Cyclops's forge, we may perhaps assume that the whole bull, or Egyptian Set within, is Polyphemus. Harlequin plays Odysseus. The dark band at the base of the horse's neck is Harlequin's black half mask. The horse becomes the Cyclops's ram, thus, we see Polyphemus (the bull) in his cave. Earlier, we found Solomon in the horse. Solomon, the child, and the women evoke the Judgment of Solomon. Solomon-Picasso judges those responsible for the terror at Guernica. The bull's tail calls to mind the tail of Minos as described in Dante's great work. As hell's judge, Minos-Picasso has sentenced Hitler and company. As Minos (the bull) is in *Guernica*, so is Pasiphae (the horse), who mates with the Poseidon bull (the bull) to produce the Minotaur (the bull). In these constant metamorphoses we also see Zeus (the bull), who carries off and rapes Europa. On another plane, I believe that the large light is Venus's star and mirror; and that Venus's lame husband, Vulcan, god of forges, is the bull. The North Star,

Venus's star, the Nativity star is also the "star of Isis." We have seen Isis on the left and Nephtys on the right. Therefore, we can understand that the carved Balder-Nephtys figure is also Osiris inside a hollow pine tree. This same figure is Meleager, his burning log, and his mother, Althea, who hangs herself. (For Daedalus and Icarus see 26, pp. 139-140. For Python see 26, p. 30. For the Mithraic scorpion, serpent, and dog see 63, p. 270. For Cyclops' forge see 26, p. 281. For the Cyclops' ram see 26, p. 84. For Minos's tail see 16, p. 21. For Pasiphae and Poseidon see 26, p. 151. For Zeus and Europa see 26, pp. 78 to 81. For Venus and Vulcan see 26, pp. 32 and 33. For the "star of Isis" and for Osiris inside a hollow pine tree see 58, pp. 430 and 441. For Meleager see 26, pp. 174-175.)

A final emphasis: Hitler is there as a "big head" caricature-imperfect, incomplete, but there. Goering's "big head" caricature is nearly all there, and it is the easiest head to see. Ezekiel 38:4 is again quoted (God to Gog): "And I will turn thee back, and put hooks into thy jaws." Hitler is *turned* and becomes the *back* of the horse. He has a *hook* (bent spear) *in his jaw*. As with Hitler, so it is with Goering who becomes the back of the horse, and who has a hook in his jaw.

On a cosmic plane the painting can evoke the war between the Titans (Big Heads), and Olympians (Harlequin and friends) (See 26, pp. 24 and 25, and 64 and 68).

I believe the main points of *Guernica* have been solved. I believe my work complements many findings by others and vice versa. I was lucky to have had a sudden insight suggesting a reaction to Nietzsche. The main points include the Damoclean Sword, caricatured "Big Heads," metamorphoses, Harlequin and the mimes, a Greek Hades, A Dantean-like Hell and Purgatory, an astrological, constellation-type Heaven, exorcisms, crucifixions, sacrifices, mythologies, religions, and great lamentations.

On May 23, 1981, I watched KQED, Educational TV, San Francisco. Professor Thelma Z. Lavine, The George Washington University, lectured on Nietzsche. She read some of the madman's dialogue or discourse from *The Gay Science*. Suddenly, *Guernica* flashed before my mind's eye. I went to work. This 1986 second edition ends that work 148.

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EPILOGUE

In her revealing "mirror image" comparison of *Guernica* with Rubens' *Horrors of War*, Alice Tankard has provided valuable insights into *Guernica's* figures (see Bibl. No. 78). Whereas my 1983 first edition, page 41, incorrectly identified Venus and Europa (Europe) in *Guernica*, Tankard's 1984 book, without a doubt, correctly identifies the transformed "Venus" and the transformed "Europe" in *Guernica*. Tankard has shown that the barefoot woman in the lower right portion of *Guernica* is "after" the "Venus" figure in *Horrors of War*, and that the woman with the unstretched arms in the upper right corner of *Guernica* is "after" the "Europe" figure in *Horrors of War*, yet Tankard suggests that the transformed "Europe" figure "is really Spain or Madrid in *Guernica*" (78, p. 29). Further, Tankard has shown convincingly that the fallen one below the horse's tail, in the lower left portion of *Guernica*, is descended in part from the "Mars" figure in *Horrors of War*.

The following are my interpretations, not Tankard's, but these interpretations of mine are based on what I consider to be Tankard's correct identification of transformed Venus, Mars, and Europe in *Guernica*. One: I believe that the *Guernica* fallen Mars definitely refers on one level to Franco who led his army in rebellion against Republican Spain, a rebellion which set in motion the Spanish Civil War. Two: I believe that the transformed Europe in *Guernica* prophetically refers, on one level, to Europe in flames.

While I believe Tankard's matching of *Horrors of War* and *Guernica* objects and figures is very useful, one must do so carefully. Tankard shows that the lute's stripes move to the mother's dress in *Guernica* (78, p. 25), while I have shown that the lute itself is secreted and overlaps the horse. Thus, an object can become scattered or fragmented when transferred. This is true of Venus and Europe also. The horse takes on

some Venus and Europe meaning in the transfer. The bull is Zeus, waters are evoked below, and the horse display a "wound"-the Europa myth. Again, the bull is Vulcan; therefore, his wife Venus is in the horseher mirror (large light) is above. *Guernica* figures are composites from many sources.



Crucifixion painting of Feb. 7, 1930 by Picasso.
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Although the *Guernica* kneeling woman with the enormous feet seems to echo Venus from Rubens' *Horrors of War* (Bibl. No. 78, pp. 26-27), she carries an enormous amount of other information. Among other things she has a mime's phallic symbol on one leg, she contains Pandora's box of evils in the other leg, part of her is Mussolini's head, she has a winged head, and her body position, peculiar stance, and large limbs seem primarily transformed from the dice thrower who holds Christ's coat in Picasso's 1930 *Crucifixion* painting. So in reality she is a very complex composite, descended in large part from a male, and she is deeply rooted in Picasso's prior crucifixion work—work which is explored in great depth in a 1980 *Guernica* book (Bibl. No. 42).

Also, the *Guernica* kneeling woman has some of her genealogy expressed in the composition study of May 9, 1937. One observer

has noted that two of the heads at bottom left in that study share one neck (42, p. 186). And what do we see in the *Guernica* kneeling woman? She has her head connected to another head (Mussolini's) by a common neck. I believe this oddity originates in Canto XXXII of Dante's *Inferno* where two heads are so jammed together they seem fused. But in Dante, each has his own neck. This seeming debt to Dante can be viewed across the painting from left to right where we see four sets of closely knit heads: the mother and Set, Horus and the Kingfisher; Hitler and Goering; and the kneeling woman and Mussolini.

Concerning the dice thrower, I have shown that hidden Set and the woman with child are the two dice throwers in *Guernica*. Earlier, I had thought that the bull's hooves were the dice. However, a careful comparison of the 1930 *Crucifixion* dice and drum to certain *Guernica* parts leads one to the correct *Guernica* 'dice'. The dice in *Guernica* are the fallen one's random eyes. Dice are thrown randomly and these eyes are random. The drum and dice in the 1930 *Crucifixion* painting move to the fallen one's face and eyes in *Guernica* which take on these drum and dice roles. These 1930 *Crucifixion* dice and 1937 *Guernica* eyes are in the same relative position, one to the other. Importantly, snake-eyes are shaded on the dice. The random eyes of the fallen one in *Guernica* carry this snake eyes meaning in a clear reference to Medusa.

But, let us look more at the dice throwers. In the 1930 work, the one on the left carries the coat of Jesus. On the left in *Guernica* the woman's skirt become Jesus's striped coat which is identified by the small cross on the woman's arm just below the tip of her hair. The dice thrower on the right in the 1930 work has his nose downward as is Set's nose* in *Guernica*, and his hand strongly resembles the hoof-hand of Set. A cloven hoof is a sign for Satan. Startlingly, we discover that all dice players, two in each painting, play with their left hands. This left-handed playing must equate with evilness. At any rate, the *Guernica* dice (Medusa's eyes) validate Perseus, his shield, his sword, and Pegasus. The eyes which are dice also validate *Guernica's* dice throwers who seemingly have used the Aquarian cup in their left-handed game.

Regarding this left-handedness, let us again look at *Guernica's* kneeling woman who is descended in large part from the male, big-

*both noses are phallic.

kneel, big-footed, kneeling dice player of 1930. The kneeling woman in *Guernica* reaches back with her evil left hand toward Pandora's box housed in her trailing leg. But she has already opened the box, the evils have struck, and now the box is closed and will remain closed because Christ's cross has been placed just above to keep it closed. While evil has been released, good will now prevail. Harlequin-Picasso has struck down the evil Medusa (the soldier Franco), immobilized Satan (the bull), destroyed the foreign fascists (Hitler, Goering, Mussolini) who came to Franco's aid, and has turned against their guiding light (and perhaps Picasso's too), the God-denying Nietzsche, who is portrayed as burning eternally in Dante's special place in hell reserved for God-denying heretics.

After reading Tankard's writing about "*Harmony*" (Bibl. 78, pp. 25-26) I have arrived at a personal conclusion that the overt *Guernica* bird in the final mural stands for disharmony because it is squawking, and imbalance, because as I have shown, the white part is a Libra sign which in *Guernica* is askew. Imbalance and disharmony fit well together, but these two meanings fail to adequately explain the bird which performs many other roles as suggested by other writings (e.g., Bibl. 29, p. 558) and as suggested in this book.

I will add a final emphasis about what I consider to be a most interesting duality among the many dualities in *Guernica*; that is, its bewildering topsy-turvy style. The 1937 *Guernica* seems clear at first glance. There are nine figures. Forty-four years later, in 1981, a dozen or so secreted images forming a distinct band across the painting are discovered. What previously seemed visually clear becomes visually unclear because the covert and overt images move back and forth in eternal flux and conflict. So now, with all images brought to the surface where they interact, how is the painting to be classified? Is it generally classical with a romantic band? Is the romantic band destructive enough to classify *Guernica* a baroque work? I do not know. I do know that for me the band is visually disturbing yet beautiful and mentally thrilling. And the 'disturbing' band adds to the great tension in the work.

When I began this book I wrote, "you will see men in women's roles and vice versa." And as we have seen in *Guernica* the normal sex barriers

are often crossed over in role-playing by the mimes. This is nothing new to theater. The horse is not tied to any sex barrier in role-playing either. But there is another thing about the horse: although many see the *Guernica* horse as a mare, and thus perhaps discount its chance at a Pegasus role, it is not at all certain we are seeing a mare. Once one sees the hidden kingfisher, one suddenly realizes that the small triangle is in reality the kingfisher's beak! It need not be more. But in any case, sexual crossover in role-playing occurs many times in *Guernica*.

My 1981 findings of the lute and other hidden images have, on balance, met with great doubt. Scholarship carries with it a very healthy time-honored large measure of skepticism, and new ideas are often accepted very, very slowly, if at all. In response to the doubters, I can only say that I stared and stared and stared at *Guernica* until the hidden images, ever so slowly, one at a time, came into view and understanding. It was not easy. For instance, I studied one shape (the pick head) by itself and in combination with other nearby shapes for three or four weeks before my brain finally connected that shape with the spear shaft to jell as a pick. Hitler came very late, and for about six months I was skeptical that it was in fact Hitler. Later, I understood the "Big Heads" and all of my doubts were gone.

When I found the hidden images, it was three years before the Alice Tankard 1984 book which contains, in Chapter 1, a brilliant, detailed comparison of *Guernica* with Rubens' *Horrors of War*. Now, after Tankard's book and its "mirror image" thesis, a hypothetical viewer might say: "Well, that suggested hidden lute could be there because it is exactly where it should be vis-a-vis the lute in the Rubens allowing for a "mirror image;" but the other claimed images?—look at the incompleteness of the suggested Hitler, Goering, Nimrod and Set! Perhaps there is a slight suggestion for some of the claimed images, but it comes to nothing more than subjective reading, psyche projecting and reading back as in cloud-, or stain-, or inkblot-reading." Aware of the Tankard comparison and having knowledge of Nietzschean influence on Picasso (see Bibl. No. 73), the above hypothetical viewer might possibly allow the *incomplete* lute, yet deny the incomplete images of Hitler, Set, Nimrod and others. While Tankard has shown beyond a doubt that "*Picasso's Guernica*" is "after

Rubens' Horrors of War," one should not suppose that a simple reformation is all that's involved, nor does Tankard make such a claim. Many other things enter into the complex *Guernica*.

Picasso gave us a masterpiece containing multiple hidden images. He fooled everyone (to include those around him, critics, scholars, and the rest of us) for nearly 50 years. His hidden images are difficult to see, and as far as I know, *Guernica* is the only painting in which he entered hidden images, unless one counts the dark face profile in *Three Dancers*, 1925, which is another work which seems to involve some sort of exorcism, and which seems to have many decorative Pisces signs in the background for sacrifice, redemption and resurrection.

Guernica is informed from numerous sources as shown in my study and as shown in a half-century of *Guernica* literature. Using a vast library in his head, Picasso, while creating, borrowed from Rubens (as shown by Joseph Masheck and Alice Tankard), from other artists' works, from his own works, from mythology, religion, marionette theater, "Big Heads," poetry, literature, philosophy, and so on. All is brought to bear on the current events (the 1937 bombing) in Spain. In Picasso's mind the town of Guernica must have seemed to him as Dublin did to Joyce, that is, a world locus around which man's entire history could be made to swirl, and *Guernica* like *Finnegans Wake** will never be completely understood but will continue to pull minds to it in the attempt.

Many *Guernica* clues point to a pervasive musical theme tied to the ancient use of music to exorcise evil spirits: a lute appears; the hollow soldier's face and arm markings echo a 1930 drum; the bird evolves from a "musical score" (78, p. 25); the log on the right is hit by an ax-arm; the fingers in the window press against a striped (stringed?) chest; the stripes on the left-most skirt hark back to a lute (78, p. 25); the overhead light reveals a "bow", and the jaggedness evokes clashing cymbals (the good cymbal obscures the evil dark one, yet we see its dark, jagged 'sound'); the bull's horns on a knob with lines evoke a lyre; the horse's nose and mouth evoke a scroll and pegbox; the long wooden arm at top evokes a bull-roarer; over one dozen entities make up the horse, the crescendo.

*My thanks to Robert Rosenblum for the *Finnegans Wake* analogy.

The dice hit the drum,* the ax-arm hits the log-drum, the mimes cry out in unison, the cymbals clash, the bull-roarer roars, and the demons are exorcised.

Now that we have journeyed together through *Guernica*, a most remarkable thing occurs: we suddenly realize that all of the hidden images have emerged onto the surface and are now entangled with the original surface images. A surface that seemed in focus when we began is now, in large part, permanently out of focus. We have seen this complex tangle of forms build, interact, and spin off tale after tale after tale. Whether or not we agree about each proposed tale is really unimportant. What is important is that we understand that a great mass of storytelling occurs. Whether intended or not, Picasso has given a lesson in seeing, and in intuitive, imaginative, poetic understanding. Underneath the tangle of forms we find the actors, the mimes, and *in each is* the mastermime Picasso. To us he shows man's heritage and recurring agonies. Parts of our history and our mythological pre-history unfold. In full maturity this master of form gave a virtuoso performance, and now we stand in awe before his tension-filled monument.

* a drum roll.

Notes

1. Friedrich Nietzsche. *The Gay Science*, translated with commentary, by Walter Kaufmann (New York: Random House, 1974), p. 181.

Alice Tankard, in my opinion, has convincingly shown that the *Guernica* woman-with-lamp came from a Rubens' Fury. See Chapter 1 of Alice Tankard's *Picasso's Guernica after Rubens' Horrors of War*, Cranbury, N.J., Art Alliance Press, copyright 1984 by Alice Tankard. Thus, in view of her analysis, *and others*, one might say that Picasso began in a fury with Rubens' Fury, *who plays many roles*.

Then again, it is difficult to be certain which thought came first in Picasso's mind. The fury in *War* is not in a window, while the "Lovely Maiden with Azure Hair" is (Bibl. 11, pp. 54-55).

2. Friedrich Nietzsche, "The Birth of Tragedy from the Spirit of Music," in *The Philosophy of Nietzsche*, translated by Clifton P. Fadiman (New York: Modern Library, Random House, 1954), p. 947.

3. Several of the figures play both male and female roles.

4. Edith Hamilton, *Mythology* (Boston, Massachusetts: Little, Brown and Company, 1969), (A Mentor Book authorized reprint), p. 135.

5. *Ibid.*, p. 145.

6. *Ibid.* pp. 143-146.

7. Juan Larrea, *Guernica, Pablo Picasso*, translated by Alexander H. Krappe, edited by Walter Pach (New York: Curt Valentin, 1947), p. 38. The *Guernica* arrow is described as a "Falangist arrow." This, of course, makes it a Franco symbol.

8. A horse in a lute shape was done on May 1, 1937 (IV) by Picasso. It is a preparatory work for *Guernica*. The head is at a right angle to the neck. The horse, minus the legs, is in an approximate lute shape. I believe that later on Picasso decided to make the pegbox from the horseshoe and not from the head.

See Bibl. No. 78, pp. 19 to 31, where a "mirror image" connection is shown between *Guernica* and Rubens' *Horrors of War*. In *War* there is a lute *with a hand on it*. Using Tankard's "mirror image" tool, we can see that in *Guernica* the borrowed lute becomes hidden, winged and much more central: central and hidden because Picasso is using the lute as a main secreted theme. (Tankard never found the central lute in *Guernica*. I did in 1981.) The jagged, disguised, now a Hippocrene-hand on the *Guernica* lute belongs to Picasso. We notice in this lute borrowing that wings have been added, and by referring to Tankard's book we can figure out where the wings came from. Tankard writes that in State 1 of *Guernica* "The dead or injured bird...is in the same position as the lute in *War* and is a metaphor for the broken lute." Therefore, we can see that in the final mural the State 1 "dead or injured bird" transformed back into a special lute, i.e., one with bird wings. (Also, see Note 147 below.)

9. Edith Hamilton, *Mythology* (Boston, Massachusetts: Little, Brown and Company, 1969), (A Mentor Book authorized reprint), p. 135. Hippocrene is "on Helicon, the Muses' mountain."

10. Genesis 3:19.

11. Genesis 3:24. Eve remains in place for other roles.

12. Keith C. Seele, "Egyptian Religion," *Encyclopedia Americana*, 1961 Edition, Vol 10, p. 22. Reprinted with permission of the *Encyclopedia Americana*, copyright 1961, Grolier, Inc.

13. The dark jaggedness around the sun and around Osiris symbolizes the nether world.

14. "Isis," *Encyclopedia Americana*, 1961 Edition, Volume 15, p. 411. Copyright 1961, Grolier, Inc.

Also, a second moon was in an earlier stage of the mural. It was over the dead child. I believe it was there to identify the dead child as Christ in one role. A moon and sun are often seen together in old paintings of the crucifixion. I believe Picasso removed it as he found a second moon to be unnecessary. He already had a moon, *i.e.*, the horns of the bull, for Isis and Dante.

And, based on different evidence, the horns of the bull have been seen as a moon. "The bull-Moor identification is accented by the bull's horns in the shape of the crescent, the emblem of Islam." (E. F. Granell, *Picasso's Guernica: The End of a Spanish Era*, Ann Arbor, Michigan: UMI Research Press 1981, p. 115).

15. In a preparatory drawing dated May 28, 1937, Picasso first put Isis's strands hanging from her head. In this preparatory work, the child is on the left and the mother's head is in the same position as in the final mural. The mother's strands of hair hang from her head in the Egyptian wig style, if not so neatly. I believe Picasso moved the bare strands or stripes to the mother's skirt area in the final mural, because he found a Samson role for them.
16. Genesis 6:13-18, Masoretic Text. Passing through a hole torn in an animal's paunch can be a way of making a covenant. Passing between pieces of an animal carcass has been another way of sealing a covenant. If we apply these ideas to *Guernica*, we can imagine that as Noah enters his ark through the door, which is a large hole torn in an animal, the covenant with God is sealed. See: Theodor H. Gaster, *Myth Legend, and Custom in the Old Testament*. (New York: Harper & Row, Publishers, 1969), p. 143. Also see: Genesis 15:9-18. The paunch information was repeated by Professor Gaster from Sir James G. Frazer's *Folklore in the Old Testament* (London: Macmillan & Co., 1918).
17. Here, I believe, the lines on the horse represent wooden staves or boards. Also, see Note 91.
18. Genesis 4:16.
19. Genesis 4:22. The King James version has "an instructor of every artificer in brass and iron."
20. Edith Hamilton, *Mythology* (Boston, Massachusetts: Little, Brown and Company, 1969), (A Mentor Book authorized reprint), pp. 308-315.
21. Frank D. Russell, *Picasso's Guernica* (Montclair, New Jersey: Allanheld, Osmun & Co., Publishers, Inc., 1980) note 15 and p. 18. Terms such as "Shrunken sight," "blind with pain," and "blindness" are used to describe the horse.
22. Edith Hamilton, *Mythology* (Boston, Massachusetts: Little, Brown and Company, 1969), (A mentor Book authorized reprint). p. 312.

23. Ibid., p. 309. Also see "Valkyries," *Encyclopedia Americana*, 1961 Edition, Vol 27, p. 649. Copyright 1961. Grolier, Inc.
24. Dante, *The Inferno*, translated by John Ciardi, (New York: The New American Library, Inc., 1954), pp. 79 and 82 and note 64, p. 85.
25. Ibid., note 122, p. 86.
26. Ibid., p. 87.
27. Frank D. Russell, *Picasso's Guernica* (Montclair, New Jersey: Allanheld, Osmun & Co., Publishers, Inc., 1980), p. 17. Professor Russell, comparing the crown of thorns on Grünewald's Christ to *Guernica* writes: "These enormous points, like the teeth and the tongue, may be said to come down to 1937, visible still as spikes, but spikes of light and shadow, lined up point by point like thorns along the contours of the horse and pressing the length of its head."
28. Ibid., p. 42. Professor Russell lists the evidence for a crucifixion which is substantial and includes "the spear, the horse's wound..." Additional evidence I have found: the cross of wood, the kingfisher Christ symbol, Harlequin-Christ, and the blood and water of John 19:34.
29. Arthur Berriedale Keith, *The Religion and Philosophy of the Veda and Upanishads* (Cambridge, Massachusetts: The Harvard University Press, 1925), p. 185. Reprinted by permission.
30. Matthew 3:1-17. Also as early as 1947, the bird was seen as a dove: "On the table a dove is seized by a spasm." Juan Larrea, *Guernica, Pablo Picasso*, Trans. by Alexander H. Krappe, edited by Walter Pach., (New York: Curt Valentin, 1947), p. 14.
31. Ezekiel 1:26-28.
32. Ezekiel 1:26-28.
33. Ezekiel 1:6-18 and Ezekiel 10:12.
34. See Ezekiel 10-12 and 13 (Masoretic Text):

The wheelwork in the *Guernica* has a large role. The Spring of the Muses comes from it. The horse's foot, the kingfisher's foot, Horus's foot, and Set's foot, come together in the wheelwork. The wheelwork is part of a cherubim. A linkage to the bull is provided by Set. He connects to and is physically a part of the bull. Therefore, the

four faces of the Cherubim are the bull's, the horse's the lion's and Horus's, all physically connected to the wheelwork.

35. Ezekiel 3:4 and 17.

36. Ezekiel 4: 1-2.

37. Ezekiel 9:4. Two women are marked on the forehead.

38. Ezekiel 10-2. "Go in between the wheelwork, even under the Cherub and fill both thy hands with coals of fire from between the Cherubim, dash them against the city." Set, who is now the man clothed in linen, bends down to do God's bidding. His one foot is by the wheelwork.

39. Frank D. Russell, *Picasso's Guernica* (Montclair, New Jersey: Allanheld, Osmun, & Co., Publishers, Inc., 1980), note 61 on pp. 297 and 298. See the remarks on a smoking volcano. Professor Russell quotes Edward Kern, *LIFE*, December 27, 1968. Vol. 65, No. 26, p 93. Then Professor Russell comments: "The bull's hindquarters as a smoking volcano, makes an apt figure, yet the... "

Also see William Darr, "Images of Eros and Thanatos in Picasso's Guernica." *Art Journal*, XXV/4, Summer 1966, pp. 338 to 346. On page 342 we find "...the bull's tail, ...floats like a great plume of smoke out of the volcanic black body... ."

40. Ezekiel 5:1.

41. Ezekiel 5:2.

42. Ezekiel 5:2. Also, read Ezekiel 5:5, where "round about her" clearly means around Jerusalem.

43. The horse is Ezekiel. The hand holding the lamp is deeper in space than the horse's neck. It has been shown that two lamps form a sword crossbar. The bottom lamp, upside down, is hidden behind the horse's mane and neck. The mane this side of the hand is missing. If it were still there, it would be visible. It is the one-third he smites round about her.

44. Ezekiel 4:1. "Thou also, son of man, take thee a tile, and lay it before thee, and trace upon it a city, even Jerusalem." It is noted that the woman, who is now in the role of Jerusalem, is by the tiled roof and may be imagined as having been drawn on one of the nearby tiles.

45. Ezekiel 5:2.

- 46 Ezekiel 10:4. "Then the glory of the Lord went up from the cherub, and stood over the threshold of the house; and the house was filled with the cloud, and the court was full of the brightness of the Lord's glory."
47. Ezekiel 10:2.
48. Genesis 9:14-17.
49. We will find many gods during this symbolic journey.
50. Ezekiel 6:3.
51. The wings of the horse prove resurrection.
52. Luke 8:2.
53. Luke 11:20: "But if I with the finger of God cast out devils, no doubt the kingdom of God is come upon you."
54. Edith Hamilton, *Mythology* (Boston, Massachusetts: Little, Brown and Company, 1969), (A Mentor Book authorized reprint), pp. 70-72.
55. Genesis 19:26.
56. Edith Hamilton, *Mythology* (Boston, Massachusetts: Little, Brown and Company, 1969), (A Mentor Book authorized reprint), p. 313. "A serpent and his brood gnawed continually at the root."
57. Dante, *The Inferno*, translated by John Ciardi (New York: The New American Library, Inc., 1954), note 131, p. 94.
58. Many illustrations of the bull do not show the third faint eye. The third eye is on the mural and is between the bull's two more visible eyes.
59. Dante, *The Inferno*, translated by John Ciardi (New York: The New American Library, Inc., 1954), note 64, pp. 85, 284.
60. E. F. Granell, *Picasso's Guernica: The End of a Spanish Era*, (Ann Arbor, Michigan: UMI Research Press, 1981), p. 52.
61. Wilhelm Boeck and Jaime Sabartès, *Picasso*, trans. by Alexander H. Krappe, ed. by Walter Pach. (New York: Harry N. Abrams, Inc., Publishers, 1955), p. 226. See the remark concerning the bull: "it's body seems curiously to merge with a table." Also, see Juan Larrea, *Guernica Pablo Picasso*: New York: Curt Valentin, 1947 p. 61: "the table is an extension of the bull, which shares with it two of its feet."

The table's smallest side merges with the bull. This merger is the key to understand various in-place roles played by the bull.

62. Fernando Diaz-Plaja, *History of Spain*, edited by Otto Zierer translated by David Macrae (New York: Leon Amiel Publisher, 1977, Media Books S. A., Nyon, 1976), pp. 106-107. We find that the emblem of the Falangist and JONS party contained a "yoke and arrows."

63. "Apollo" *Encyclopedia Americana*, 1961 edition, Volume 2, p. 64. Reprinted with permission of the *Encyclopedia Americana*, copyright 1961, Grolier, Inc.

Also, some years ago I read an article or book which suggested Apollo was in the *Guernica*. An association was made between the light (bow, Apollo, good) and the bull's head (averted, evil). If any reader knows who first made this association, please let me know so that I may quote and credit the author in future printings.

64. Edith Hamilton, *Mythology*, (Boston, Massachusetts: Little, Brown and Company, 1969), (A Mentor Book authorized reprint), p. 196.

65. The bull is yoked. Also, it appears that Apollo has placed his own symbol on the bull to pacify him: the bull's horns on a knob which has seven small marks can evoke a small seven-stringed lyre. It would appear that this small lyre replaced the small winged horse used in a similar role in an early preparatory work.

66. Although the figure with the long arm holds a lamp, her face appears to be shaded by her arm and her shawl.

67. Edith Hamilton, *Mythology*, (Boston, Massachusetts: Little, Brown and Company, 1969), (A Mentor Book authorized reprint), p. 202.

68. Dante, *The Inferno*, translated by John Ciardi (New York: The New American Library, Inc., 1954), p. 31.

69. Dante, *The Divine Comedy*, trans. by Henry F. Cary, edited by Charles W. Eliot, (New York: P. F. Collier & Son Company, 1909), p. 159. He uses the term *ledge* in reference to the Mountain of Purgatory.

70. *Ibid.*, p. 184 for the seven sins.

71. *Ibid.*, p. 196, where one of the sins is erased.

72. Evidence for Dante being in the bull: marks on the bull's forehead, the routes descending to the bull, and the route ascending from the bull's horns.
73. Dante, *The Divine Comedy*, translated by Henry F. Cary, edited by Charles W. Eliot (New York: P. F. Collier & Son Company, 1909), p. 186.
74. Luke 1:28-35. Annunciation.
75. Dante, *The Divine Comedy*, translated by Henry F. Cary, edited by Charles W. Eliot (New York: P. F. Collier & Son Company, 1909), p. 186. "One had sworn He had said Hail! for she was imaged there, by whom the key did open to God's love."
76. Francis Fergusson, *Dante*, edited by Louis Kronenberger. (New York: The Macmillan Company, 1966, copyright The Macmillan Publishing Company 1966), p 156. Virgil is "for the dark."
77. Dante, *The Divine Comedy*, translated by Henry F. Cary, edited by Charles W. Eliot. (New York: P. F. Collier & Son Company, 1909), p. 193 for Apollo.
78. *Ibid.*, p. 194, for Nimrod.
79. *Ibid.*, p. 194 for Niobe: "O Niobe! in what a trance of woe Thee I beheld upon that highway drawn. Seven sons on either side thee slain."
80. *Ibid.*, p. 194, for Troy.
81. *Ibid.*, p. 194, for Arachne.
82. *Ibid.*, p. 273, for the griffon, a symbol for Christ. The griffon, or griffin, is part lion and part eagle. We see wings, Horus, and a lion.
83. *Ibid.*, p. 148, for Cato.
84. *Ibid.*, p. 148, for the four cardinal virtues.
85. *Ibid.*, p. 268, for the three eyes of prudence.
86. *Ibid.*, p. 268, for the three evangelical virtues.
87. *Ibid.*, pp. 291 and 294, for the ten Heavens, the lowest of which is the moon.
88. *Ibid.*, p. 270.
89. Edith Hamilton, *Mythology*, (Boston, Massachusetts: Little, Brown and Company, 1969), (A Mentor Book authorized reprint). Page 300 gives a description of the "world of Norse mythology."

90. "Typhon," *Encyclopedia Americana*, 1961 Edition, Volume 27, p. 242. Copyright 1961, Grolier, Inc.
91. Frank D. Russell, *Picasso's Guernica* (Montclair, New Jersey; Allanheld, Osmun & Co., Publishers, Inc. 1980), p. 51. Professor Russell writes: "lines of type." His note 49, p. 294, is quoted in part: "Newspapers in Cubist pictures were occasionally represented in paint, the print symbolized by short brush strokes somewhat similar to the *Guernica* horse's hair." Professor Russell then cites Robert Rosenblum, *Cubism and Twentieth-Century Art* (New York: Harry N. Abrams, Inc. Publishers, 1961), No. 46, p. 81; No. 66, p. 92. Professor Russell also writes: "In some Circus and Synthetic Cubist pictures the short strokes represent hair, and not newsprint."
92. For Picasso's theater work, see Douglas Cooper's book, *Picasso Theatre* (New York: Harry N. Abrams, 1968).
93. Truth, tragic mask, ancient masque of tragedy, tragic Chorus, and opera singer are some of the descriptions for the *Guernica* figures found in the literature:
- a. Reprinted from *A Coat of Many Colours* by Herbert Read, by permission of the publisher, Horizon Press, New York, copyright 1956, p. 319. "Truth, whose features are the tragic mask in all its classical purity, extends her lamp over the carnage." He is writing about the woman in the window with lamp.
 - b. Otto J. Brendel, "Classic and Non-Classic Elements in Picasso's *Guernica*," in *From Sophocles to Picasso*, edited by Whitney J. Oates, (Indiana University Press, 1962), p. 137. "With mouth wide open, eyes large with horror, this woman herself resembles an ancient masque of tragedy more than an ordinary, living face." He is writing about the woman holding the lamp in *Guernica*
 - c. Frank D. Russell, *Picasso's Guernica* (Montclair, New Jersey: Allanheld, Osmun & Co., Publishers, Inc., 1980), p. 36: "The kneeling woman and the lightbearer make a community of their own, the witnesses or tragic Chorus of the *Guernica*..." and p. 237: "The swordbearer of the mural is like a great opera singer forced to deliver a climactic aria lying on his back."
94. "Guitar," *Encyclopedia Americana*, 1961 Edition, Volume 13, p. 541. It appears as if Picasso, for his own reasons, substituted a lute

for a lyre, a lyre being Amphion's instrument. I stated earlier that the *Guernica* instrument is a lute. That statement was based on the fact that the pegbox is at a right angle to the shaft or arm of the instrument. However, the *Guernica* instrument could be a "*guitarra saracena*," a very early guitar in Spain, which had a "vaulted lute-like back." (Quotes reprinted with permission of the *Encyclopedia Americana*, copyright 1961, Grolier, Inc.)

95. Theodor H. Gaster, *Myth, Legend, and Custom in the Old Testament* (New York, Harper & Row, Publishers, 1969), pp. 609 and 612. Also see Edith Hamilton, *Mythology*, (Boston, Massachusetts: Little Brown and Company. Copyright 1969.) (A Mentor Book authorized reprint), pp. 49 and 90.

96. Theodor H. Gaster, *Myth, Legend, and Custom in the Old Testament* (New York: Harper & Row, Publishers, 1969), p. 56 (Professor Gaster notes E. Norden, *Die Geburt des Kindes* (1924), 28, n. 4).

97. Mussolini is bowing because he is in Caina, the first round of Cocytus, reserved for those who commit a crime against blood kin. Franco's head is on the ground or ice because he is in Antenora, the second round of Cocytus. Franco is portrayed as an Antenor figure who has committed a crime against his own country. In addition to seeing the bowing one (*Guernica's* Mussolini) and a head (*Guernica's* Franco), which Dante kicks,* Dante and Virgil also come across two more heads in the ice (*Guernica's* Hitler & Goering) and one is eating the other in this Cocytus, the frozen bottom of Hell. See Dante, *The Inferno*, trans. by John Ciardi, (New York: The New American Library, Inc., 1954), pp. 266-271.

98. Giovanni Pisano's pigmented wood Y-shaped crucifix is at the Museo dell' Opera del Duomo, Siena, Italy.

99. Genesis 10:8-9.

100. Dante, *The Divine Comedy*, translated by Henry F. Cary, edited by Charles W. Eliot, (New York: P. F. Collier & Son Company, 1909) p. 194.

101. "Babel, Tower of, *Encyclopedia Americana*, 1961 Edition, Volume 3, p. 5. Reprinted with permission of the *Encyclopedia Americana*, copyright 1961, Grolier, Inc.

* thus, we see random eyes in the head of the kicked, fallen one.

102. Dante, *The Inferno*, translated by John Ciardi. (New York: The New American Library, Inc., 1954), note 125, p. 33.
103. "Gordian Knot," *Encyclopedia Americana*, 1961 Edition, Volume 13, p. 62. Copyright 1961, Grolier Inc.
104. One axis is between the horse and the bull. The central axis in *Guernica* is the spear shaft. This writer is convinced that the severed part of the horse's rear leg, which is connected by a hair to the bottom of the horse's tail, refers to the sliced Gordian Knot or more probably to the pulled plug which released one end of the knot (some writers indicate that the knot was cut, while others indicate that Alexander pulled some sort of plug which released one end of the knot).
105. "Midas," *Encyclopedia Americana*, 1961 Edition, Volume 19, p. 38a. Copyright 1961, Grolier, Inc.
106. Judges 16:17-31.
107. Again we find a blind role for the horse. See note 21 above.
108. Samuel 17:49.
109. It is my position that in *Guernica*, David's rock is the seed of David, *i.e.*, Christ, who destroys the golden calf of *Guernica* and then becomes the Mountain of Purgatory, the way to God (Daniel 2:31-35). Also, see Ruth Kaufmann, "Picasso's Crucifixion of 1930," *The Burlington Magazine*, *CXI*, September 1969, pp. 553-561. Ruth Kaufmann discusses a rock that hits an idol and then becomes a mountain and cites Daniel 2:31-35.
110. I Samuel 5:4.
111. Theodor H. Gaster, *Myth, Legend, and Custom in the Old Testament* (New York: Harper & Row, Publishers, 1969), p. 649. For details beyond the scope of this writing, refer to Professor Gaster's book for his discussion and sources.
112. Mark 6:17-28 for John the Baptist, Salome, and Herod Antipas.
113. For Saul and Mount Gilboa, Holofernes, and Arachne, see Dante, *The Divine Comedy*, translated by Henry F. Cary, edited by Charles W. Eliot (New York: P. F. Collier & Son Company, 1909), p. 194. Also, see Edith Hamilton, *Mythology*. (Boston Massachusetts: Little, Brown and Company, copyright 1969), (A Mentor Book authorized reprint), pp. 238-239, for Niobe and her

- children. See "Niobe," *Encyclopedia Americana*, 1961 Edition, Volume 20, p. 373. Copyright 1961, Grolier, Inc., for Niobe and Mount Sipylus.
114. Dante, *The Divine Comedy*, translated by Henry F. Cary, edited by Charles W. Eliot (New York: P. F. Collier & Son Company, 1909), p. 186. "There in the self-same marble, were engraved the cart and kine, drawing the sacred ark."
115. Luke 11:17-18.
116. Revelation 19:11-19.
117. Ruth Kaufmann, "Picasso's Crucifixion of 1930," *The Burlington Magazine*, *CXI*, September 1969, pp. 553-561. Although Kaufmann makes no such suggestion, it would seem that the small triangular ear of the horse could evoke a Mithraic cap. Yet, this stylized ear could also evoke the ancient defiant Numancians (see Bibl. 42 pp. 113-114 for remarks about the art of and the Numancians of Iberia).
118. Edith Hamilton, *Mythology*. (Boston, Massachusetts: Little, Brown and Company, 1969), (A Mentor Book authorized reprint), pp. 151-152. And: Dante, *The Inferno*, translated by John Ciardi (New York: The New American Library, Inc., 1954), Notes 12-18, p. 115.
119. Dante, *The Divine Comedy*, translated by Henry F. Cary, edited by Charles W. Eliot. (New York: P. F. Collier & Son Company, 1909), p. 51. "Like to a bull, that with impetuous spring Darts, at the moment when the fatal blow Hath struck him, but unable to proceed Plunges on either side; so saw I plunge The Minotaur."
120. Theodor H. Gaster, *Myth, Legend, and Custom in the Old Testament* (New York: Harper & Row, Publishers, 1969), pp. 742, 758, 766, and 767. For details beyond the scope of this writing refer to Professor Gaster's book for his discussion and sources.
121. J. H. Philpot, *The Sacred Tree* (London: Macmillan and Co., Ltd., 1897), pp. 129-130.
122. E. F. Granell, *Picasso's Guernica: The End of a Spanish Era*. (Ann Arbor, Michigan: UMI Research Press, 1981), p. 69. This

note refers to the poem on page 69, and not to Professor Granell's text.

123. Theodor H. Gaster, *Myth, Legend, and Custom in the Old Testament* (New York: Harper & Row, Publishers, 1969), p. 673. Also, see Habakkuk 3:8.

124. *Ibid.*, p. 760. Also, see I Samuel 4:5-7.

125. C. Collodi, *The Adventures of Pinocchio*, translated from the Italian by Carol Della Chiesa. (New York: Macmillan Company, first published 1925, reissued 1969), p. 154. Afterword and illustrations, 1963, The Macmillan Company.

126. *Ibid.*, p. 167.

127. *Ibid.*, p. 57.

128. *Ibid.*, pp. 54-55.

129. *Ibid.*, p. 9.

130. *Ibid.*, p. 160.

131. George Cruikshank, *Punch and Judy* (London: George Bell & Sons, 1890), p. 94. "Punch then puts his staff up the Devil's black clothes, and whirls him round in the air, exclaiming, Huzza! Huzza! the Devil's dead!"

132. Reginald Arkell and Russell Thorndike, *The Tragedy of Mr. Punch* (New York: Boni and Liveright, 1924). The illustration is between pages 36 and 37. This note does not refer to the text.

133. *Ibid.*, p. 5.

134. C. Collodi, *The Adventures of Pinocchio*, translated by Carol Della Chiesa (New York: Macmillan Company, 1963), p. 40. Afterword and illustrations, The Macmillan Company, 1963.

135. *Ibid.*, p. 40.

136. *Ibid.*, p. 152.

137. "Harlequin," *Encyclopedia Americana*, 1961 Edition, Volume 13, pp. 710-711, Grolier, Inc.

138. I Kings 8:6-7.

139. I Kings 6:23.

140. I Kings 6:27.

141. I Kings 1:44.

142. C. Collodi, *The Adventures of Pinocchio*, translated by Carol Della Chiesa (New York: Macmillan Company, 1963, p. 174. Afterword and illustrations, The Macmillan Company, 1963.

143. These quotations from books on marionettes and puppets are included to illustrate why Picasso might have modelled *Guernica* after a marionette theater.

a. George B. Shaw on wooden actors: "I always hold up the wooden actors as instructive object-lessons to our flesh-and-blood players. The wooden ones, though stiff and continually glaring at you with the same overcharged expression, yet move you as only the most experienced living actors can. What really affects us in the theatre is not the muscular activities of the performers, but the feelings they awaken in us by their aspect, for the imagination of the spectator plays a far greater part there than the exertion of the actors. The puppet is the actor in his primitive form." For the full statement, read Max von Boehn, *Puppets & Automata*, translated by Josephine Nicoll. (New York: Dover Publications, Inc., 1972), page vi.

b. Excerpts from *Marionettes, Masks & Shadows* by Louise Dunn and Winifred Mills. Copyright 1927 by Doubleday Company, Inc., pp. 1, 2, 8, and 10 respectively. Reprinted by permission of the publisher.

"This is the family tree of the marionette. Its roots are deep in the life of ancient Egypt, India, Persia, China, Japan, and Java. Its great trunk springs from the soil of Greece and Rome. Its branches spread over Europe and reach to America.

"These priests are carrying a colossal golden boat on their shoulders... was a marvelously made statue of the god Osiris, which rode in the golden boat.

"The best of the Greek puppet plays seem to have been taken from the Iliad and the Odyssey of Homer.

"It was before the Holy Sepulcher in Jerusalem that the greatest of the early passion plays were given by marionettes, plays so simple and religious that they were greatly loved by the devout pilgrims who came to that sacred shrine... Puppets lived in the churches, just as they once had lived in the temples. The plays they gave were called Mysteries."

c. This quotation comes from Cyril W. Beaumont, *Puppets and the Puppet Stage*, edited by C. G. Holme. Permission Macmillan Publishing Co., Inc. for Cassell. (London: The Studio Ltd., 1938). "There are also numerous references in the works of classical writers, such as Apuleius, Aristotle, Horace, Plato, Xenophon, to figures worked by the pulling of strings," page 6.

d. These quotations come from Bil Baird, *The Art of the Puppet* (New York: Bonanza Books, 1965, Copyright 1973, The Ridge Press, Inc.).

"Puppetry and the Greek Theater make use of the same kind of impersonal dramatics." (page 39)

"Punch in flouting petty authority, has been a great spokesman for liberty and many a brave, intelligent Punch man has outwitted all kinds of censors in his audacity. 'Triumphant Punch!' cried Byron. 'With joy I follow thee through the glad progress of thy wanton course'" (page 103).

"In Hitler's Germany in October, 1933, the inheritors of Papa Schmid's theater were forced by the Nazi government to close, and from then on licenses were revoked and puppeteers imprisoned." (page 175)

[Papa Schmid would have been very proud of Picasso. In Paris during the war, Picasso is reputed to have given postcard copies of *Guernica* to German visitors. See Alfred H. Barr, Jr., *Picasso, Fifty Years of His Art* (New York: The Museum of Modern Art, 1946), p. 226]

"If there is a solemn thing at all in Life, only a marionette can interpret it on the stage. People have said that Truth is the one solemn thing-well, then that is what marionettes can show." This is on page 185 and is from Gordon Craig, an English stage designer and producer who, "around 1918, published a little magazine called *The Marionette* in Florence."

"And the sapient animal-dog, donkey, or invented beast." (pages 220 and 222)

e. The following two quotations come from Nancy H. Cole, *Puppet Theatre in Performance*. (New York: William Morrow and Company, Inc., 1978) © 1978 by Nancy H. Cole, pp. 212 and 213:

"Perhaps because it is the only type of puppet from whom the puppeteer is so separated physically, the marionette carries with him an aura of magic." (page 212)

"Literature is replete with references to the marionette showman as a godlike being, and one can readily grasp this image-when the illusion is complete." (page 213)

144. E. F. Granell, *Picasso's Guernica, The End of a Spanish Era*. (Ann Arbor, Michigan: UMI Research Press, 1981), pp. 21-22. "The small statuettes composing the scene of the Manger are made of clay or wood." This quotation of Professor Granell is part of his explanation of how each year groups in Spain set up Manger scenes for the Nativity and Epiphany. Professor Granell astutely suggests that the *Guernica* may be related to annual Spanish manger scenes which have Magi and others as statuettes. Note 93 above suggests a tragic mask and truth. Given the range of these performances, while noting *Guernica* has a tragic mask, and further noting strong resonances with other related settings, I believe *Guernica* depicts a marionette theater. The evidence includes trees and wooden figures all around, e.g., Sigyn, Loki, Hoder, Balder, Lamp-Wick, and others. Picasso would have been aware of the imprisonment and outlawing of puppeteers in Germany from 1933 on. In 1937 Hitler's planes attacked Guernica. I believe Picasso modelled his *Guernica* after an art form outlawed in Germany. It makes sense that he would do that. I am aware that Picasso did costumes and stage decor for Pulcinella around 1920. For Picasso's theater work with Pulcinella, see Douglas Cooper's *Picasso Theatre*, (New York: Harry N. Abrams, Inc., Publishers, 1968), pp. 43-49.

145. Dante, *The Divine Comedy* translated by Henry F. Cary, edited by Charles W. Eliot (New York: P. F. Collier & Son Company, 1909), pp. 186 and 187.

146. Here are some biblical and other evocations of Jesus and/or The Lamb of God in *Guernica*.

a. The Nativity: We have a Pinocchio story, which provides hard evidence for a donkey. We see the bull as an ox. We have a moon in the bull's horns. We have a star, which was a North Star for Adam. (E. F. Granell, *Picasso's Guernica, The End of a Spanish Era* [Ann

Arbor, Michigan: UMI Research Press, Inc., 1981].p. 21 for the star of the Epiphany). We see Mary. The Christ child plays dead as an omen of what is to come. In this regard, Professor Russell, in his discussion of the Pietà theme, regarding the dead child, writes: "... the bringing together of the ends of a life, at once a childhood innocence and the forecast of a sacrifice." Frank D. Russell, *Picasso's Guernica*. (Montclair, New Jersey: Allanheld, Osmun & Co., Publisher, Inc., 1980), p. 31.

b. Christ in the Temple: The Presentation of Christ in the Temple of Luke 2:22-39 is evoked. We have the Temple and Christ.

c. The Draught of Fishes: We have Christ and others in a boat, the ark. We have the grid at bottom, which can be a fishnet in the waters. We have the whale-shark, Goering (Luke 5:4-6).

d. We have Jesus walking on water. One kingfisher leg is the Hippocrene shaft, *i.e.*, a spring of water. The other long leg's foot turns upwards and cups or cradles the top of Franco's head, thus making a pointed visual comment about the head's contents (Matthew 14:25). (There remains doubt about the upturned bird's foot because a Kingfisher has very short legs. The foot may belong to the Greek Hades' vulture mentioned earlier, and not to the Kingfisher, or it may belong to both.)

e. The Descent from the Cross: The bull is a tree, and is an H. The woman is an A and the Christ child is an A-crossbar. The two crossbars can be seen or imagined as crossbars* to a ladder. Christ has been lowered by the man (the Judas, Eve, Mary et al figure), or by Set, from the top crossbar to the second crossbar, which Christ forms. We have a descent from the cross above (Luke 23:50-53). The man who takes Christ down is another Joseph and most likely is the Set figure. (A third crossbar is the arm at bottom left.)

f. We have the Pietà theme. We see the ladder. We see the top crossbar. We see Mary over the dead Christ child, who has been lowered and whose identity and coat are signified by the small cross on his mother's arm located just below the tip of her falling hair.

g. We are in the labyrinth, which becomes a tomb. Therefore, Set now can be seen as Lazarus rising from the dead. Lazarus is in the dark, but is wrapped in grave clothes, (John 11:44). Set was in

* crossbars evoke a cross.

linen in an earlier role throwing Ezekiel coal. And *Guernica* is equated with the sepulcher of Jesus in John 19:41-42. Part of the horse no longer has the grave clothes, *i.e.*, lines. The stone head of Nimrod is also the stone rolled away from the sepulcher of Jesus. The tomb opening is just below the woman in the window.

h. The Eve, Judas et al figure, in a new role, is casting lots with Set, in a new role, for Christ's coat. The lots are the random eyes of the fallen one. Eve's skirt, *i.e.*, Samson's hair, becomes Christ's coat (John 19:23).

i. The temptation: Jesus is in the temple pinnacle. We have seen the Temple of Solomon here. Next Christ in on a mountain in the wilderness. We have seen Mount Zion here, which now becomes a wilderness mountain. Many kingdoms are offered to Christ. We have seen many crowns (Matthew 4:1-11).

j. Peter and Andrew casting nets into the Sea of Galilee are called to Christ. In the *Guernica*, Peter is in the horse for this role. The kneeling figure most likely is Andrew, because the kneeling figure is also Arachne. The grid becomes both Arachne's web and Andrew's fishnet (Mark 1:16, Matthew 4:18).

k. The Feeding of the Five Thousand. The two fish are the crest of the Kingfisher and the whale-shark.* Both are the body of Christ. The five loaves are five parts of the dove, or Holy Ghost. The two wings, the head, the dark body, and the tail symbolize the five loaves of bread. The Holy Ghost is inseparable from Christ. Therefore, the dove becomes the body of Christ. Also, Jesus, as the knife, *i.e.*, the white part of the dove, breaks the loaves, so to speak, in order for the disciples to distribute the parcels to the thousands (Mark 6:38-42), also John 6:32-35 and John 6:48).

l. The Feeding of the Four Thousand: Add in the two legs of the dove. Seven loaves are in Mark 8:5-6, also: John 6:32-35 and John 6:48.

m. Elements from the Last Supper can be seen in the *Guernica*. We see the table. The spilled cup of Jesus' blood has a Falangist arrow and was used earlier in the Medusa myth. (There really is no earlier or later-everything is at once.) The dove provides the body of Christ and thus takes the place of bread. I believe the dove, which

*See p. 35 where Goering is a shark and possibly a whale.

is the Holy Ghost and therefore one with Christ, becomes the body of Christ for the Last Supper. The disciple Judas is in the figure of the woman on the left. Jesus is a mime in the horse.

Now that we know the cup used in the Last Supper is on its side and the whole scene is disrupted, we come to realize that the jagged dark shadow under the severed head and arm has its most important role as spilled blood. Earlier we saw that the Nativity and the Guernica children had been violated. Now we find that the Church, The Last Supper, Mass, and the Eucharist have all been desecrated by the air attack. The blood of the Guernica victims is made analogous to the blood of Christ and in fact becomes mixed together under the severed head, arm, and hand.

n. Let us look again at the dove. We know the white part is Christ. Also, we know that the dove is the Holy Ghost. And we know that the Guernica victims complete the Holy Trinity. They become one with God, just as their blood below becomes one with Christ.

o. William S. Rubin, *Dada and Surrealist Art*. (New York: Harry N. Abrams, Inc., Publishers, 1968,) p. 294, and Frank D. Russell, *Picasso's Guernica* (Montclair, New Jersey: Allenheld, Osmun & Co., Publishers, Inc., 1980), pp. 16-18, and Note 14, p. 289 have pointed out similarities between the Grünewald *Isenheim altarpiece*, and the *Guernica*.

From my findings I believe we can now understand the *Guernica* Lamb of God. The Lamb of God in the Grünewald has a small cross. In the *Guernica* we see that cross over Pandora's box by the heel of the kneeling woman's rear leg. We know that if we follow Dante's route down and to the left from the lid of Pandora's box we will find the bull and the winged horse. The winged horse is the Lamb of God in *Guernica*.

While the kneeling woman has the cross of the Lamb of God and is structured after the Grünewald Lamb of God, she only provides the route to the *Guernica* Lamb of God.

147. Two writers have compared *Guernica* with a Rubens painting variously titled *Horrors of War*, *Consequences of War* and *Effects of War*. Both writers note parallels between the two works

This interests me greatly because the Rubens work has a lute and a shield, two objects I found hidden in *Guernica*. (Bib1. No. 62, pp. 65-66; Bibl. No. 78). These two Guernica-Rubens' painting comparisons should be studied by all *Guernica* students. Also related, I believe, to the Rubens and of great interest is the two-faced mask of Hitler-Goering which I found. Could this mask echo a pagan Janus-mask?

Also, I wish to make it clear that I consider Chapter 1 of Tankard's book to be of utmost importance in that it shows from where (*Rubens' Horrors of War*) Picasso picked up many of his compositional ideas, characters and props for what I believe he turned into his 'marionette theater-in-performance' *Guernica*, which features Harlequin and his mime friends in dramatic tragic/comic pantomime. Should some or all of my findings of hidden or secreted images later gain acceptance, it would necessarily call for a critical reassessment of *Guernica's* art historical category. Certainly, as a number of writers have shown, including Tankard, *Guernica* has strong classical traits. However, the band of hidden images causes the painting along that band to remain in eternal flux, a very non-classical flux approaching, if not exceeding, the motion we perceive in the Rubens. When the band of hidden images is at last seen, *i.e.*, consciously seen, one's eyes search in vain along that band for a solid or firm anchorage. In a sense, it is as if Picasso in the final mural distilled the surface classical composition and presented it to us with the nine (bull, horse et al) positive, overt beings; yet, at the same time distilled the compositional elements which make *Guernica* romantic, and presented them to us as secret, entangling images. Indeed, the covert, subterranean, overlapping, entangling images have for fifty years challenged the overt, surface classical composition in a war for recognition. This clash creates great tension in the work. In the end, the hidden images come to the surface and mingle with the other surface images (*i.e.*, Harlequin, Set, Cygnus, Goering, the pick, the lute, the ax and so on, join in with the horse, bull, bird, soldier, women and child), *and visually there is no turning back*. With all band images intermingling *on the surface*, a new totality is perceived and *Guernica's* composition suddenly seems in style very much like the Rubens, that is, baroque.

In the opinion of this writer, while the 1967 and 1984 comparisons to Rubens' *Consequences/Effects/Horrors of War* are very important compositionally, they are not overly important narratively. Rubens explained his painting; he was straight-forward. Picasso did not and was not. Picasso secretly interwove many, many tales (varied tales). In the earlier *Guernica* literature many names of earlier masters are mentioned, as are theater, Christ, the bullfight and so on. This writing brings in mimes, various religions, mythologies, philosophy, caricatures of tyrants, and so on. Picasso borrowed freely to create the grand synthesis we know as *Guernica*, which is comprised of unbelievably complex storytelling *of a kind standing monumentally by itself in the history of painting.*

Regarding the Rubens shield with lute directly below, one finds that *Guernica* is the same. I discovered the *Guernica* shield in 1981 and its location agrees with the Tankard book of 1984. Tankard never found the central lute in *Guernica*. I did in 1981 when I was completely unaware of the Rubens work. That secreted lute is directly below the *Guernica* 'shield' (large overhead light). To summarize: Rubens' work has a shield with lute directly below; and *Guernica* has a secreted shield with secreted lute directly below.

From scholarly acceptance of the secreted *Guernica* lute, only one smaller mental jump is needed to recognize the wings, hence, a winged horse, an angel, Pegasus, "spirit of music", reaction to Nietzsche, the Medusa, and so on. It is like opening the floodgates to a clearer, more detailed understanding.

In my opinion, Tankard's linkage of *Guernica* to Rubens' *Horrors of War* greatly supports the acceptance of my *Guernica* lute finding, and, by extension, acceptance of the other covert, hidden images which I discovered within the overt *Guernica*.

148. This quotation is by permission and is from Professor Frank D. Russell's permission letter of November 6, 1985: "The Pegasus is big in *The Parade* curtain 1917, and some early '20's paintings of Pablo Picasso as well as one of the *Guernica* Studies and is indeed an overtone or undertone meaning in the *Guernica* horse. Picasso brought the horse's wings into the Study, but cancelled them in the mural doubtless because of the over-obvious symbolism, in the same way that he cancelled the raised fist and grass appearing in State II." End of quotation.

The position of my *Picasso's Guernica Images within Images* is that Picasso introduced hidden images which are in the final mural. Thus, the wings of Pegasus and the upraised fist are secreted in the final mural. They are covert and not overt. (This observation does not disagree with Professor Russell's statement, which, if I understand it correctly, concerns overt wings and an overt fist.) There are no overt wings on the horse in the final mural. Thus, it is evident that what was meant to be obvious in the Study and in State II was not meant to be obvious in the final mural. In the final mural, indeed, in the final States of the mural, amid an overlay of cubism, Picasso introduced secreted images/ideas. In fact it is very probable that the horse's mane, which is by the hand (Harlequin's) holding the lamp, echoes the grass which was held by the fist in State II of the mural. Picasso had a separate moon at one time (State III) but later deleted it using the bull's horns as a moon. In the same way, the raised fist role and the grass role were added to the hand holding the lamp, and to the horse's mane. In effect, Harlequin released the grass to grab his sword. (The terms 'overt' and 'covert' are introduced by me to clarify my position.)

A final note on Cyclops: I opted for the bull, or Set within the bull, as Cyclops; however, one son, Marc, who discovered the vulture and who first suggested that the large light might refer to the light in Canto IV of Dante's *Inferno*, suggested that Hitler at center in *Guernica* has only one large eye*—identifying him as Cyclops. My son is probably right. Another son, Kent, discovered that the woman on the right is tied at her wrists.

If Hitler, who hangs from an oak, and who thus is depicted with a protruding tongue, is Cyclops, then Hitler is also shown by Picasso as a sacrifice to one-eyed Odin.

*The gash in the horse.

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Jung wrote of the personal "mandala" where a "child" figure emanating from the "child archetype" manifests itself at center 1. With Pinocchio and others at center, is *Guernica* a complex mandala?

Is the "rooster-headed" (jagged light) and "serpent" bottomed (Medusa's snakes) gnostic god "Abraxas" (fusion of good and evil) evoked? 2. Is the large light an Abraxas "sun" and "shield"?; the bull's horns and tail an Abraxas "moon" and "whip"? The *good* horse harbors Hitler; the *good* mother throws dice. (Gnostic thought could explain Picasso's divine 3 idea; it might throw more light onto his rooster paintings.) This antagonistic fusing extends to style where classical elements are intruded by a romantic band of hidden images; to psychology where we find suggestions of both Freud 4 and Jung.

In yet another use of Tankard's invaluable "mirror image"(Bibl. 78, p. 13) tool, I believe that *Guernica's* Harlequin-mask and lines on the horse came in part from the visor and book lines in the Rubens.

All things considered, I believe that in creating *Guernica*, Harlequin-Picasso first reached for the magic "Fairy" in the "window" from *Pinocchio* (Bibl. 11, pp. 62-65); and then he reached for everything else.

1. See "The Psychology of the Child Archetype" by C. G. Jung in *Essays on a Science of Mythology* by C. G. Jung and C. Kerényi, translated by R. F. C. Hull, Princeton University Press. Princeton. N.J. © 1949, 1959, 1963, pp. 78 & 79.
2. See *The Gnostic Jung and the Seven Sermons to the Dead* by Stephen A Hoeller, The Theosophical Publishing House, Wheaton. Ill, © 1982, pp. 83 to 91.
3. For "I am God" see *Pablo Picasso, His Life and Times*, by Pierre Cabanne, Morrow Quill Paperbacks. N.Y., © 1977, p. 8.
4. Convinced by her compelling argument (Bibl. 78. pp. 91 to 96), I agree with Tankard (Bibl. 78. p. 57) "...that the tales that he tells are sometimes the Oedipus drama as he experienced it.". However, due to my 1981 findings of hidden images, I would differ as to some details in *Guernica*: I suggest that the large sword (male sign), which I found hidden in *Guernica* was wrested from the central figure in Rubens' *Horrors of War*, and has been wielded by Harlequin-Oedipus et al in *Guernica* to behead the fallen one (father, Franco, Medusa et al), and to cause the gash (blinded Cyclopean-Oedipal eye) in the horse. (In my opinion, the Oedipus drama, albeit important, is only one among a multitude of dramas occurring simultaneously in *Guernica*; and I predict that gnostic thought and wide-ranging Jungian psychology will become very important to future *Guernica* exegesis.)

EPILOGUES II – XXIV *Picasso's Guernica – Images within Images*,
by Melvin E. Becraft

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EPILOGUE II (addendum) Melvin E. Becraft © 6 June 1994

Background

On 23 March 1987, my second edition of *Picasso's Guernica - Images within Images* was published including a one-page addendum. On 6 November 1993, a small package arrived via New York sent by Mark Harris of England. The package contained Harris' *A Preliminary Report* © 1993 on a purported, 38 or so cm square, Picasso ink drawing with gouache (Illust. U). Harris had found hidden images and asked me to let him know if I saw anything. This addendum resulted. It concerns the 1934 ink drawing as well as *Guernica* (1937); *The Studio with Plaster Head* (1925); *The Three Dancers* (1925); and the *1930 Crucifixion Painting*. These five works have many interconnections and should be presented and reviewed or studied together.

The Studio with Plaster Head (1925)

The wall symbol I see as a modified -)-(- Pisces (two fish) symbol. Gemini (twins) symbols can be variously shown as II, or a simple square. I believe the wall symbols combine the two symbols. Picasso has taken the Gemini two verticals of the II and put one above the Pisces horizontal line and one below. This idea that Picasso is dealing with Pisces and Gemini in this work is reinforced by the plaster foot and plaster arm. Pisces is associated with feet and Gemini with arms on the zodiacal man. Also, we see a white square shape in the head's pedestal, which can evoke Gemini. A full explanation for why Picasso might be interested in Pisces and Gemini is found in Fred Gettings' *The Occult in Art* (Bibliog. no. 75). Pisces and Gemini symbols were used in Medieval art to evoke "an old heretical idea which claimed there were two quite different Jesus children, both born into the physical world by different mothers, and both charged with the preparation of special bodies for the coming incarnation of a single Christ." "The two children were figured in the sign *Gemini* destined to be born of Virgins." "Pisces, the dual fishes, is the sign of the solar Being who will incarnate in the specially prepared body" (Gettings, pp. 33, 39, 40, Bibliog. no. 75).

The Studio with Plaster Head (1925) appears to be the first major work where Picasso uses the "two Jesus children" evocation. Picasso may be seen in the plaster head *seemingly* evoking the one all-good Christ. Appearances are deceptive. The dark shadow behind the head combined with the wide dark area behind the broken limbs *seemingly* evokes an all-evil sphinx or Lucifer. *However*, the bust and its shadow cannot be separated like Christ and Satan of Christianity. The bust and its shadow are one and represent in oneness both good and evil. The bust with shadow is a pagan god, a pagan concept. The bust with shadow is Picasso.

Lucifer is evoked by the inverted 'L' behind the base of the bust. The arm with scroll or Tarot magician's wand forms an inverted 'U'. At bottom the table showing two legs is a fallen 'C'. This 'LUC' for Lucifer also occurs in the 1930 *Crucifixion Painting* where it was first found, and is discussed later in this addendum.

A fish tail can be seen in the neck of the bust. It stands on end. The eye of the bust is the eye of the fish and the many small crescent shapes evoke a fish. We all know a fish equates with Christ.

The yellow-orange circle or fireball at center is both the good sun and evil Hell. (Picasso joins good and evil together.) Dante went down and to the left into Hell (Ciardi, p. 94, Bibliog. no. 15). The white pedestal on its sides is adorned with two black Harlequin diamonds. And look to your left of the black ear shadow. Two *inseparable* abstract fish suggestions are seen. A black triangular fish head with a white eye is pointed into the open mouth of a light (white and yellow) fish head. This evokes Pisces plus good and evil *joined*. These *inseparable* two fish are directly over the *good and evil* fireball.

The base of the bust, a square, is the sign for Gemini, the twins. The base acts as a doubling, a times sign. The fish resting on the base becomes two. The 'L' overlapped by the base becomes two. Therefore, we have Gemini, Pisces, and mysteriously we have two 'L's. We find evoked the heretical "two Jesus children" (Gettings, p. 39, Bibliog. no. 75), and we find evoked the idea of two dark forces or two devils. This bust of God, of Picasso, is also heretical as it combines by use of its shadow both good and evil. This is not the all-good Christ and separate all-evil Satan of Christianity.

As we work our way through several more works, we will become familiar with Picasso's pattern of evoking various pagan gods to overlay Christ and Satan. This overlaying of the pure good and the pure evil with pagan gods is heretical. The emphasis is on pagan gods of the dark, of the underworld. It is spooky. Picasso works as one in touch with the dark powers, as one invoking these dark powers. This is not normative Christianity, Catholic or Protestant. This is black magic, the emphasis is pagan. This magical program seems to have been announced in *The Studio with Plaster Head* of 1925 and concluded in the *Guernica* of 1937.

This 1925 work contains several common elements to be found repeated in *The Three Dancers* of 1925, the *Crucifixion Painting* of 1930, the 1934 ink drawing (creation by Picasso not yet agreed upon), and the 1937 *Guernica*. In each we find Gemini, Pisces, Christ and the devil in many guises.

Perhaps the book, architecture and tool shown comprise Picasso's homage to the medieval poets, artists and architects who shared an occult, secret knowledge and way of working. In one role, perhaps Picasso's hand holds a scroll, a diploma. Is he awarding it to himself as an initiate, an adept in this magical hidden medieval way of working?

The Three Dancers (1925) Iconography

The wall has modified Pisces signs which evoke Pisces and Gemini. The viewer's left-most woman has a sun symbol for a breast, the symbol being a circle enclosing a centered dot. This left-most woman has a "moon image" as part of her face (Kaufmann, p. 555, Bibliog. no. 29). This moon has an "unnatural orientation" to the sun, her breast, which signifies that occult art is present (Gettings p. 81, Bibliog no. 75). Three faces are evoked.

Also, this left-most woman has a Venus symbol between her lower arm and waist, in the negative space. It contains a spherical shape over a tau symbol (the tau is a valid Christian cross). This Venus symbol like the combined Pisces-Gemini signs on

the wall has been slightly altered. In this regard "... the real occult artist gently leads the sensitive spectator towards his secret; with delicate hints and guesses...In most cases, this is done with a few slight misplacements of symbolism..." (Gettings, p. 13, Bibliog. no. 75). In *The Three Dancers* it appears to me that Picasso made his own special Pisces-Gemini combined symbol, and his own special Venus symbol which vary ever so slightly from the norm.

Additionally, this left-most woman has two hidden fish, one overlapping the other, pointed in opposite directions. This evokes Pisces (two fish). The small fish is her lower breast including the shading around it. This small fish is pointed straight down and overlaps a much larger fish with mouth wide open pointed straight up. The small fish is the eye of the large fish (Illust. M).

The center figure has an 'O' shape (one breast) which is the symbol for a full moon. Two faces are evoked. The mouth of the woman is a Horus-like eye in a tortoise head (this occurs also in *Guernica* where Hitler's eye becomes Goering's mouth - see my page 22). This center dancer seems to be blind.

The right-most door has a red wolf's head found by Harris "...wolf's head holding a doorknob (the symbol of destiny) in its mouth" (p. 21, Bibliog. no. 90). I found that this "wolf" encloses a II, (Gemini twins), at the bottom of its head.

The right-most dancers include one dancer who is blind, and one dancer shown only in dark profile. The head is silhouetted, and one arm is silhouetted behind the slimmer dancer's arm.

Meanings of *The Three Dancers*

As in *The Studio with Plaster Head* the Pisces and Gemini symbols appear and evoke twins and the "two Jesuses" heretical belief (Gettings, p. 38, Bibliog. no. 75).

The "wolf" with II, (Gemini twins), evokes a suckling wolf and the twins Romulus and Remus. Romulus killed Remus. Romulus founded and ruled Rome. Romulus is the dark-profiled head. It is of a classic Roman, an authoritarian figure (p. 677, Bibliog. no. 97).

Also, Oedipus-Picasso is here on the right with the eye patch covering his blindness. Oedipus unknowingly killed his father, then unknowingly married his mother. When he found out, he blinded himself. His father is the authoritarian figure, the dark profile. (Yet, this dark profile has an opposing light-profiled face, but the painting must be turned upside down to see it properly.) Second reading: perhaps the light profile is the father to die, then he becomes the dark profile for his shade in the underworld. This is the side of the painting where we find Gemini (twins). These two profiles are twins, Yin-Yang twins, Romulus and Remus. His mother is the wild dancer with the moon in her face (story - see Grant, pp. 190 to 210, Bibliog. no. 87).

Oedipus also appears in the central dancer who is Harlequin-Picasso. We see Harlequin's wine bottle (Illust. N). As this central dancer, Oedipus has his mother on the left and his father on the right. Unintentionally he has been evil. This evil side is evoked by the tortoise in the same central dancer.

The tortoise can also evoke Apollo's lyre for the music to dance by (my page 52).

Isis on the left has a musician's pose. She also has a breast which is a sun further identifying her as Apollo. The central dancer becomes Apollo's lyre personified, and 'strings' decorate the wall just behind her legs.

The central dancer's raised knee touches a blue area. That blue area, when combined with the red area just above, forms an ax.

The "...wolf's head holding a doorknob" (Harris, p. 21, Bibliog. no. 90) evokes Egyptian Anubis "usually represented as a jackal-headed man" but "representations of him in wholly animal form sometimes show an animal that is more like a dog, a fox, or a wolf". Anubis is "lord of the necropolis", ..."god of death..." (Watterson, pp. 173-175, Bibliog. no. 100). Since the doorknob is "the symbol of destiny" (Harris, p. 21, Bibliog. no. 90), this evokes our common destiny of death, a date with Anubis, and our common human hope for resurrection.

We have found Anubis so we know that the Egyptian Gods are here. The central dancer is Harlequin-Picasso-Horus-Christ-Isis-Tortoise-Osiris. We see the Egyptian eye which evokes Horus. We see Harlequin's wine bottle (see Jung's remark on my p. 43). The wine bottle's bottom is on the white forearm near the center of the painting. The neck of the bottle is located at the hands that come together over the black silhouetted breast. The bottle shape is very easy to see. The black silhouetted breast overlays the bottle (Illust. N).

The wild-looking woman on the left with the Venus symbol is Lucifer for one role. A morning Venus star is known as Lucifer. As in the 1934 ink drawing Poseidon is evoked in the Lucifer figure. His personified trident is the central dancer, whose head and arms form the three prongs of the trident. His dolphin is between these two dancers heading straight down. The dolphin is black and white. Its eye is the band on the white wrist at center. Below that eye band is a curved red mark which delineates and suggests the bottom of the dolphin's mouth and snout (Illust. O). Poseidon usually has a sea horse. Remove the legs of Poseidon (the wild-looking woman) and you have a mermaid-style sea horse (Illust. P). (This same phenomenon occurs in the 1934 ink drawing where it was first found.) Not only is a mermaid-style sea horse evoked here in *The Three Dancers*, there is also an additional giant fish with gaping mouth depending on which side you view it from (Illust. Q). A gaping-mouthed fish was first found in the 1934 work. (*Guernica* has the same visual effect with the Hitler-Goering images. You must tilt your head to the left to see Hitler, to the right to see Goering.) This frenetic dancer is also Isis. (Note: Isis occurs here *and also* in the center dancer.) Her moon face is here an Isis symbol and at the bottom it is attached to a red object, a liver "the mummified liver of a dead man was set under her protection" (Watterson, p. 90, Bibliog. no. 100). The liver seems to be her own - possibly removed from her side (she plays male roles). Or it could be her one dog's ear transformed into a liver. "Isis was a universal goddess; she took her place in the sky as Sirius (the Dog Star)" (Watterson, p. 89, Bibliog. no. 100). Now we know why she looks like a threatening dog, and why she has one dog's foot.

This same left-most dancer contains a clear frog or toad shape by combining the gaping-mouthed large fish with the legs of the dancer. This frog or toad finding is

very important as it evokes Hecate, an ancient Greek revered goddess, a Titan. "Hecate was derived from the Egyptian midwife-goddess... Heket..." (Walker, p. 378, Bibliog. no. 110). Greek Hecate has also been equated with Egyptian Isis (see Campbell, p. 43, Bibliog. no. 102). Above we saw that Isis is "the Dog Star" and Hecate is "accompanied by fighting dogs" (Biedermann, p. 97, Bibliog. no. 101). One of the left-most dancer's legs evokes a dog's foot. Both legs evoke frog or toad legs. Hecate was associated with a toad (Gimbutas, p. 256, Bibliog. no. 105), while Isis and Heket were associated with a frog (Cooper, p. 72, Bibliog. no. 104). The fish's back fin becomes the bumpy back of this toad. Since Isis and Hecate may be two names for the same goddess this frog or toad distinction blurs.

A toad in mythology often has a jewel inside its head or body, a "toadstone," "...either extracted from the toad's head or was vomited up by the toad." (Guiley, p. 341, Bibliog. no. 108). Inside this toad we see the toad's red and white striped round jewel over a tau cross which is part of the Venus symbol. Importantly, Hecate is "...credited with the invention of sorcery, and legends included her among the family of superlative magicians..." (Grimal, p. 182, Bibliog. no. 107). "Hecate is the goddess of the witches." (MacPherson, p. 164, Bibliog. no. 109). "Queen of the Underworld" (Richardson, p. 110, Bibliog. no. 96). Hecate has "three faces" (Grant, pp. 151-152, Bibliog. no. 106). This left-most dancer has three faces, one being the moon (Kaufmann, p. 555, Bibliog. no. 29), the second being a head-on fierce face, the third being a fierce profile as her threatening mouth also can be seen as a side view. Everything points strongly to Hecate being invoked by Picasso. "Hecate's aid is often enlisted by sorcerers, black magicians and necromancers." (Cavendish, p. 1256, Bibliog. no. 103). (Rachel Torjman after Picasso first saw this frog-toad.)

Evocation of the three *tips* of Poseidon's trident can also be seen as the three threatening arrow points. The dark arrow point of the left-most dancer is between her breasts; the light arrow point of the central dancer is also between her breasts (the arrow shaft extends from her shoulder up toward her elbow); and the right-most dancer has a light arrow point by a dark oval ("duende" wound) on his chest. These figures are being sacrificed. This is a *Dance of Death* theme. (I think it is interesting that Picasso evokes the prongs of the trident by using the dancer's head and two arms, yet dislocates the prong points and introduces them in yet another place.)

Isis is also the mother of Horus. She is Mary here too, the mother of Christ. "Isis was often depicted as a...mother suckling her son, Horus,..." (Watterson, p. 90, Bibliog. no. 100). Her upper breast thrusts out to suckle her son Horus in the center with the Horus-like eye. Isis is also Mary here suckling her infant Christ in the center figure. Recall that Pisces found on the left here and Gemini found on the right both evoke the "two Jesus children" who result in the one incarnate Christ (Gettings, p. 39, Bibliog. no. 75). It is as if Isis and Mary, suckling mothers, are each suckling their "two Jesuses children", and the mothers and the "two Jesuses" become one mother and one incarnate Christ. In this regard see "...the curious merging of the two female bodies...the two mothers become one mother by virtue of the mystery of the Incarnation." (Gettings, pp. 39 and 54, Bibliog. no. 75).

Thus, the left-most figure is Isis, Hecate, Sirius, moon, sun, liver, three fish, Venus, Lucifer, Mary the mother of Christ, Poseidon, Poseidon's mermaid-style sea horse, two suckling mothers combined. And she most likely plays Set (Seth), who kills his brother Osiris, as she has a dog's face as does Set. "It has been suggested that the Seth-animal was a species of dog,..." (Watterson, p. 112, Bibliog. no. 100).

The central figure is Horus, Christ, Isis again with a full moon symbol for one breast, Poseidon's trident personified, Harlequin-Picasso with his wine bottle, Osiris, Oedipus, and a tortoise which uses a mouth for an eye. "Among the Egyptians the tortoise was regarded as one of the personifications of evil,...classed with crocodiles, serpents, and other noxious creatures" (Budge, p. 258, Bibliog. no. 82). Thus, she is good and evil, is Yin-Yang.

Isis' main symbol was a "hieroglyphic sign...which represents a seat or a throne" (Watterson, p. 89, Bibliog. no. 100). Her entire neck and head are that seat or throne. The seat of the chair is carved into her neck. The back of the seat or throne has been transformed into her head. Isis' sign has been personified to give us her head and neck.

It should be noted that *The Three Dancers* painting of 1925 on the left has fish, Poseidon, a devil, a mermaid-style sea-horse, a dolphin, and these figures occur again but on the right side in the 1934 ink drawing where these figures were first found. And both works have a bottle at the top but tilted in different directions. (This change in the tilt of the bottle goes along with the switch of the fish, Poseidon, etc., from one side to the other.) In December 1993, Harris prophetically wrote "There are so many common aspects in the drawing that it seems almost certain to provide important clues to understanding the elusive meanings of *The Three Dancers*" (p. 21, Bibliog. no. 90). Harris was correct.

1930 Crucifixion Painting (Iconography)

The upper-left big, green round object has been linked to the "Dream of Nebuchadnezzar". See the "stone which detached itself from a mountain, the idol...which it hit, and the mountain the stone became when it had destroyed the idol." (Kaufmann, p. 558, Bibliog. no. 29).

We see a bird; a personified moon-monster by the "stone"; a lancer; a hammerer; a black Harlequin diamond between the hammerer and Christ on the cross; two thieves at bottom; two small tau crosses (at the right and left margins); Christ on the cross; a moon-headed woman in front of Christ who is Isis and Christ's mother Mary; a red-masked figure who is Harlequin-Picasso as a personified sun; a "figure to the right of Christ which is a combined moon-and-sun image" which suggests "Mithras" (Kaufmann, p. 555, Bibliog. no. 29); a dice player holding Christ's robe (could this robe also be a "mummified liver"?) (Watterson, p. 90, Bibliog. no. 100); a dice player holding a dice cup; a chimera creature on the right; two hidden fish for a Pisces symbol (Illust. T).

Meanings in the 1930 *Crucifixion* Painting (Most figures are sky personifications.) Right away we see Gemini and Pisces. They evoke the "two Jesus children" (Gettings, p. 33, Bibliog. no. 75). The hidden two fish of Pisces overlap, one pointing up and one pointing down. They are being devoured by the chimera which is a personification of zodiacal Scorpio, zodiacal Cancer, and the crab nebula. The scorpion tail hits the fish and the stylized head eats. These fish signify the "two Jesus children". The red uneven streak on the dice player's back is blood from the fish just above. The blue on his head may signify the crab nebula with stars shining through. The two thieves are the Gemini twins, "two Jesus children" (Gettings, p. 39, Bibliog. no. 75). The bottom of the ladder touches the sacrificed twins and forms a square, one of Gemini's symbols. The ladder itself is like so many Gemini II or box signs stacked one upon the other reaching from the twins ("two Jesuses") at bottom to the one incarnate Christ on the cross above. Thus, the ladder connects the "two Jesuses" sacrificed to the resulting incarnate Christ above. (Illust. T shows the two hidden fish.)

In *The Three Dancers* of 1925 we found that the left-most woman with the crescent moon in her face is Lucifer, Satan, the Devil. Thus, in the 1930 work Lucifer is the personified moon-monster tangent to the big green "stone". You can see Lucifer's red and yellow horns, one each, and you can make out an 'L', a 'U', and a 'C' in his head. 'L' is the 12th letter of the alphabet (1 plus 2 makes 3), 'U' the 21st letter (2 plus 1 makes 3), and 'C' is the third letter (3). We have 333 which is half of Satan's number. In front of Lucifer between the second and third top rungs of the ladder we seen an 'X' in the crossed limbs of the hammerer, i.e., a times sign, and the shoulders and right side of the hammerer make the top of a 2. The lance top completes the 2. Two times 333 makes 666. Thus, the personified moon is Lucifer, Satan, the Devil. His two arms are personified by the lancer and hammerer. All three make up the 666 total (see Illust. R1 and R2). (Note The crossed limbs of the hammerer come from the crossed limbs of the skeleton in the number 13 'death' Tarot Card.)

Christ on the cross is a personified sun; and Mary, his mother, in front of him, is a personified moon, hence, the shape of her head. To the immediate right of Mary and Christ is the "Mithras" figure which includes a "combined moon-and-sun image" (Kaufmann, p. 555, Bibliog. no. 29). The red-masked figure is a large personified sun, and here it is a "degraded or rotten sun" which can cause blindness (Kaufmann, p. 555, Bibliog. no. 29). Hence, some if not all of the figures are blind.

There are six moon-sun refrains, repeats: They are the Lucifer moon and the red-masked Harlequin sun found just below the ends of the crossbar of the cross, the Christ-Mary sun-moon, the "Mithras" sun-moon, the dice player's moon-shaped headgear vis-a-vis the sun-top of the drum, the large personified red-masked sun and his moon smile, and the large green "stone" and the moon-headed Mary before Christ. (Later, we will see that this "stone" has a sun role.)

Most of the above moon-sun refrains show an "unnatural orientation" of the moon to the sun (the opening of the crescent moon in nature does not face the sun) (Gettings. p. 81, Bibliog. no. 75). The Gettings' book makes it clear that this "unnatural

orientation" of the moon to the sun when found in art or in architecture suggests that occult, hidden things, are included.

Because Christ and Mary his mother are a sun-moon combination here, I believe that this moon-headed mother evokes an earlier popular mother goddess, Isis. The Christ-sun figure would also be Horus and Osiris, and the tormentor Lucifer would evoke Set. Isis is associated with the moon, hence the moon head ("Isis", p. 411, Bibliog. no. 28). We have in the moon-shaped head of the woman before Christ two combined suckling mothers standing before the one on the cross who is a combined Jesus-Horus figure for this suckling role. (In *The Three Dancers* of 1925 this combined-mothers suckling role was filled by the woman on the left with the thrust out and up breasts.) The one figure of the mother that we see is "...the curious merging of the two female bodies...the two mothers become one mother by virtue of the mystery of the Incarnation." (Gettings, p. 54, Bibliog. no. 75).

The figure on the far right is a complex chimera. It is a single figure which has two human arms and two human legs, a personified zodiacal Scorpio, a personified zodiacal Cancer, and a personified crab nebula dice player with a cup held by his evil scorpion-claw hand. Part of the crab nebula has not been personified and is shown in yellow, parallel to the dice player's downward thrust body. Snake eyes are shown on the black evil side of the dice. These tiny black-and-white dice resonate with the evil black-and-white scene above.

The dice player holding Christ's robe is a personified comet and has a comet headgear with a 'C' for comet.

Picasso, as the large yellow personified sun, is wearing his large red Harlequin mask overseeing the scene he has created. He is a "degraded or rotten" sun which may cause blindness. (For sources for the "demonic" and the "heretical" in this work, see Kaufmann, p. 553, Bibliog. no. 29.)

The bird is next to the Lucifer moon so the bird must be the Venus star personified. It has a suggested star shape and is much like a starfish.

At bottom left we see the two Gemini-Jesus figures partially dismembered. They are at the bottom of the ladder as Gemini, that is, the "two Jesuses" sacrificed. At the top of the ladder is Christ incarnated from their sacrifice (Gettings, p. 38, Bibliog. no. 75). Also, we see the two Pisces-fish Jesus symbols killed and being eaten by the chimera on the right. Thus there are four dead Jesus figures and now Satan is brutally attacking the incarnate Christ on the cross.

Tankard (p. 57, Bibliog. no. 78) suggests "...that the tales that he tells are sometimes the Oedipus drama as he experienced it." (Also see Tankard's pp. 91 to 96.) We have seen Oedipus with the eye patch on the right side of *The Three Dancers* of 1925, and I certainly agree that Oedipus is here in this 1930 Christ on the cross figure. He is blind and his mother is moon-headed just in front of him. His father is Lucifer and will shortly be destroyed by the "stone". Oedipus-Christ on the cross becomes Oedipus-Christ the "stone". The "stone" came from a "mountain" and will become a "mountain". This is the second coming of Christ. As Christ descends to earth he will destroy Lucifer. This is a strange evocation of a new covenant, a

Christian covenant. As Christ on the cross is a sun personification, then Christ as the green "stone" is also a sun personification, and is the means by which Oedipus-Christ kills his father in the Lucifer figure. The "stone" comes from Mount Sinai and will form a new mountain from which to rule, a new mountain for God's-after-Lucifer reign. And the new sunlight will be good, wholesome. That's how I read it. (See Kaufmann's pp. 557-8, Bibliog. no. 29 for "The Dream of Nebuchadnezzar", "stone", and "mountain".)

Harris notes on p. 7, Bibliog. no. 90 that one area of the 1934 ink drawing has a "geometric design" which "is a secretive signature based on a rearrangement of the letters of Picasso's name using a double 'Z' in place of the usual double 'S'.". The same thing occurs in the 1930 *Crucifixion Painting*. The drum has the letters P,i,c,a,z,z,o, each discernible.

1934 Ink Drawing

Mark Harris' *A Preliminary Report* of 1993 (Harris, Bibliog. no. 90), chronicles well over two dozen hidden images in the 1934 ink drawing with gouache. I agree with nearly all of the found images. Harris identifies the left-most woman as "Marie-Thérèse Walter" (I will use MTW). He identifies the central figure as a "set painter". He identifies the right-most woman as "Olga" (pp. 6 and 7, Bibliog. no. 90). (Please see Illust. U.)

I totally agree with Harris' "Hanged Man in the Tarot" ideas (p 17, Bibliog. no. 90) and note that the 1934 work shows the hint of a rope (faint line) above the painter's head. It is as if the artist gives a little hint that he has cut the upside-down Tarot man's rope and inverted him and installed him here in the 1934 work as a painter on a ladder.

Harris sees an evocation of the "*Woman with Vase*." I certainly agree that a vase could be evoked here in the "teardrop" area because of the Loki myth (my p. 8) which has Loki's wife holding a cup to catch venom drops before they hit Loki's head. As Olga could play Sigyn here with Loki below, the vase idea is reinforced. (Harris, p. 10, Bibliog. no. 90.)

Illustrations:

A1 - Odin standing at center.

A2 - Odin's bird-like mask.

A3 - Odin's bird part of mask.

B - Donkey head.

C - Swan head.

D - Odin as bull, as minotaur.

E1 - Loki and Loki as a fish. Harris found the fish mouth (p. 20, Bibliog. no. 90).

E2 - Loki as the rear half of a stage animal (horse, bull, lion, sphinx, stag).

F1 - MTW doll.

F2 - Bull using the horned owl for one of his horns (a pun). Harris found the owl (p. 16, Bibliog. no. 90).

- G - Bull with MTW doll over its head and horns.
- H - Loki as Poseidon's ever-present dolphin
- I - Odin as sphinx, and as lion.
- J - Olga as a mermaid-style sea horse.
- K - Odin as stag.
- L1 - Odin as Mithras standing.
- L2 - Odin as Mithras with bull.
- L3 - Mithraic cap. Note: the "Yin-Yang head and hair" was discovered by Harris who sent a tracing to me in December 1993.

Norse Theme

The Norse gods are evoked in the 1937 *Guernica*, and in this 1934 ink drawing. Assuming for a moment that Picasso did the ink drawing, it would show that Picasso in 1934 was using northern mythology, their own magic, against the Nazis. (For the Norse gods in *Guernica* see my pp. 7, 8, and 89; for the mythology see Hamilton, pp. 308-15, Bibliog. no. 26).

Odin has plucked out one of his own eyes and the wound is gushing blood (see illustrations A1 and U).

Loki (Illust. E2) and Odin are "big heads" here in this 1934 work just as Hitler and Goering are in the *Guernica* (my p. 43 for "big heads").

For the Loki, Hoder, Balder, venom, mistletoe story in *Guernica* see my pp. 7, 8.

Loki in the myth (my p. 8) ends up fixed in place in Hell. In this 1934 work he ends up fixed in place in Hel, who is Olga. Olga plays Hel in Hell.

The "teardrop" that Harris found (p. 10, Bibliog. no. 90) is in one role a teardrop of "venom" from the Loki story (Gueber, H. A., p. 208, Bibliog. no. 88).

Olga is Loki's child "Hel, the female keeper of the dead" (p. 352, Bibliog. no. 98).

"Darts" on MTW's shoulder found by Harris (p. 9, Bibliog. no. 90) are in one role mistletoe darts from the Loki-Hoder-Balder Norse myth (Hamilton pp. 308-15, Bibliog. no. 26).

The swan's head can evoke Valhalla where a Valkyrie in a swan shape carries the fallen warrior MTW to Valhalla to reside with the Gods until Ragnarok. Whoever did this 1934 ink drawing would play the Valkyrie-swan role (my p. 10).

Another child of Loki, the "Midgard Serpent", would be in the large "devil" that Harris found at the bottom, right of center (p. 19, Bibliog. no. 90; for the "Midgard Serpent" see p. 352, Bibliog. no. 98).

The "wolf" Harris found "...would have heralded the Ragnarok (Twilight of the Gods) unleashing Fenris the Wolf of Doom, whose gaping jaws could touch earth and heaven. The apocalyptic wolf would be at large in the land to devour the gods and mankind." (Burland, p. 46, Bibliog. no. 83) (for "wolf" Harris, p. 21, Bibliog. no. 90). "Fenris" was yet another monster child of Loki (p. 352, Bibliog. no. 98). We can see that "Fenris" is gnawing on Loki and the lines that bind them both.

It has been shown that Ragnarok is signaled by the appearance of "Fenris". A second signal would be the mistletoe. A pattern of parallel lines is seen on the breasts

of the MTW doll. This is the pattern caused by mistletoe as it moves destructively through a tree, in this case the tree Yggdrasil. (See Bibliog. no. 95.)

MTW also is "Tyr" who lost a hand to the "Fenris" wolf. MTW's left hand is hidden. In her role as "Tyr" it is missing. This explains the blood on this side of the ladder which is about equal to the blood from Odin's plucked eye, which falls on the other side of the ladder (p. 352, Bibliog. no. 98). Some Tyr stories indicate he lost his right hand. In this regard "...the real occult artist gently leads the sensitive spectator towards his secrets with delicate hints and guesses... In most cases, this is done with a few slight misplacements of symbolism..." (Gettings, p. 13, Bibliog. no. 75).

Egyptian Theme

Besides Norse mythology in the 1934 ink drawing I found the Egyptians. When I found Loki I noticed that it appeared he was performing fellatio on Odin. But that was a wrong first impression. In Egyptian lore, Set who had cut Osiris into pieces threw the penis of his brother Osiris "into the Nile where it was swallowed by a ... fish." (Watterson, p. 80, Bibliog. no. 100).

So for the storytelling Loki is no longer Loki the Norse god, but rather he is a fish, a Nile fish (Illust. E1 on my p. 128). As a fish he eats a scrap of protein thrown his way (Watterson, p. 80, Bibliog. no. 100).

The Nile fish story proves that the Egyptian gods are here in this 1934 work. Olga becomes Isis and it is noted that both "Isis" and "Hel" in this same figure care for the dead (Watterson, p. 90, Bibliog. no. 100; "Hel", p. 352, Bibliog. no. 98).

But it does appear as if Harlequin (p. 112) also plays the part of Min, yet another Egyptian god. "Min was usually depicted as a man standing upright wearing on his head a cap surmounted by two tall plumes. His legs are never seen seemingly being wrapped in mummy bandages,..." From his robe "...projects his penis, huge and erect." (Watterson, p. 187, Bibliog. no. 100). Comparing this description to the ink drawing one may imagine the cap with horns becomes a cap with plumes. (There was a cap for Mithras and horns for the bull.) The figure also seems to evoke a mummy-wrapped appearance. Harlequin-Odin-Min is a **mummy!**

Another penis, the long vertical one that Harris found (Bibliog. no. 90, p. 19) recalls the model of Osiris' lost penis that Isis made and installed in the temple as an object of worship (Budge, Bibliog. no. 82, p. 96).

Harris found that Olga's forearm is a "fish", and her upper arm is a "bird" (p. 16, Bibliog. no. 90). Almost certainly this is "Thoth . . . a lunar god worshipped in the form of an ibis..." "At Memphis, he was said to be the tongue of Ptah..." (Watterson, p. 181, Bibliog. no. 100). Ptah was the first god who "appeared on the Primaeval Mound" (Watterson, p. 162, Bibliog. no. 100). Here we see that Thoth's bill is the tongue of the devil, so Ptah is in the devil figure by Olga.

Olga is Isis, a moon in eclipse is just over her head. Isis is identified with the moon, "...and the black semicircle above Olga's head on the right doubles as the moon echoing the headdress of Isis." (Harris, p. 13, Bibliog. no. 90; and see "Isis", p. 411, Bibliog. no. 28).

I strongly suspect that the part of the "teardrop" (Harris, p. 10, Bibliog no. 90) in front of Olga which seems tangled represents Isis' "tat" in one role, which is a "knot...which is thought to represent the generative power." (Ions, p. 63, Bibliog, no. 92.) For the "tat" in *Guernica* see the fold of cloth just below the tip of the hair of the mother with child. The mother plays Isis in *Guernica* in one role. In both of these works a "tat" seems involved (for Isis in *Guernica* see my p. 6).

MTW is Isis' sister, Nephthys. "...with Isis, she was chief mourner for Osiris..." (Watterson, p. 123, Bibliog. no. 100).

The "wolf" Harris found is, I believe, Anubis for one role. Anubis is normally portrayed as a "jackal-god" but sometimes as "a dog, a fox, or a wolf." (Watterson, p. 174, Bibliog. no. 100).

Horus and Osiris are in the Odin-Harlequin-Min figure at center (Illust. Al). Horus and Christ are evoked as being suckled (more on this later) and are at center. Additional evidence for Horus is the bird mask which evokes the falcon god as well as Odin's raven. Also, Horus, like Odin, tore an eye from his own head (Budge, p. 11, Bibliog. no. 82). We know that Osiris is at center because a part of him was thrown by Set into the Nile and was eaten by a fish.

Set (Seth) is a strange creature. Set "...has the body of a greyhound; an elongated muzzle or snout; long pricked up ears...; ... It has been suggested that the Seth animal was a species of dog, now extinct..." (Watterson, p. 112, Bibliog. no. 100). The strange and weird animal that Harris found on the right border is, I believe, Set. Harris called him an "Anubis-like dog" (p. 16, Bibliog. no. 90).

Puppetry Theme

Harris in a 15 November 1993 letter announced that he had found that the painter with one of his hands is manipulating the MTW marionette below, and with another hand in the head of Olga is manipulating Olga as a hand puppet. I agree. I found later that Odin-Harlequin (pp. 109, 113) in his stag role (Illust. K) was manipulating the painter, MTW, and Olga, all three, by means of his stag horns. Thus, two are stag-horn puppets.

Mithraic Theme

This 1934 sun is another "degraded or rotten sun" (Kaufmann, p. 555, Bibliog. no. 29). MTW has been blinded. Harris' remarks also suggest that MTW could be blind (p. 9, Bibliog. no. 90). Odin is Mithras and stands beside a sacrificial bull (Illust. L2).

Female Torero Theme

Harris identifies Olga as a "female torero" (p. 8, Bibliog. no. 90). MTW is also a "female torero" as her head lies on the head of a bull between the bull's horns. (Note: during the following month after this work Picasso completed at least two finely done images of a female torero over the bull's head and horns. And the horse, bull and female torero are inextricably intertwined as in this work.)

Angel Theme

I see MTW as an angel of life as she is in the bright area under a sun. Her cap evokes wings. I see Olga as an angel of death because she is in the underworld as Hel, is under an eclipsed moon, and her consort is the devil. Olga's headgear or split coiffure evokes wings.

Nebula Theme

The "owl" that Harris found (p. 16, Bibliog. no. 90) is a horned owl which is also one horn of a bull. This 1934 amorphous owl is almost certainly from the "owl nebula" in our skies. Picasso personified the "crab nebula" in the 1930 *Crucifixion Painting*. Here in the 1934 work we find yet another nebula (for "crab nebula" and "owl nebula" see Jones, Kenneth Glyn, pp. 53, 277, Bibliog. no. 93). An owl is commonly associated with darkness and death and here sits on mortally wounded MTW's shoulder, which also is the head of the corrida horse found by Harris (p. 14, Bibliog. no. 90). (It is noted that this horned owl also performs as a bull's horn. This is a pun. We know that Picasso used visual puns.)

Poseidon (Neptune) Theme

Harris suggested that Neptune (Poseidon) was in the 1934 work because of the "trident" and "fish" (p. 20, Bibliog. no. 90). I agree and see Poseidon in the devil figure by Olga. I located Poseidon's dolphin (Illust. H) and mermaid-style sea horse (Illust. J). The reins can be seen as the emphasized lines between Olga's chin and arm. (Note: the curlicues on Olga's upper arm and rear evoke for this viewer fish scales, fish.)

Mercury Theme

MTW is androgynous because MTW is Mercury, an androgynous god. As such, this figure seems to hold its penis in its right hand. MTW's headgear evokes wings and has at least one Harlequin diamond. MTW is near the "sun" identified by Harris (p. 13, Bibliog. no. 90). The sun's nearest planet is Mercury.

Minotaur Theme

Harlequin-Odin at center becomes a minotaur with a bull's body (Illust. D). Olga becomes Theseus. Olga's foot has a ball on or by the toe of one foot. A line connects the ball to the dark back and forth drawn area between her feet (See Illust. U). For the Theseus role this is a ball and string (my p. 30).

Harlequin Theme

Harlequin, of course, is in the Odin figure. His bottle of "wine" was found in *The Three Dancers* of 1925 (see Jung's remarks about "his wine" on my p. 43). Here in 1934 we find no wine bottle. In December 1993 Harris notified me that he had found a "baby bottle" in this 1934 ink drawing. I see the Harlequin "baby bottle" and 100% agree. And MTW has one or two Harlequin diamonds in her headgear, and her eyes are hidden by what could evoke a Harlequin mask. Also, the paintbrush if viewed

from an angle becomes a dark Harlequin diamond.

As in *Guernica* we are witnessing a transformation-like scene influenced by English pantomime where Harlequin is a magician (my p. 43).

In *Guernica* (my p. 3) I determined that the horse's body furnished Harlequin with his lute body. I sense the same thing in the 1934 work. The "darts" (Harris, p. 9, Bibliog. no. 90) also evoke for me the loose string ends beyond the pegs which some musicians let dangle.

Stage Animals and Props Theme

The MTW doll appears to be a stage prop. Odin-Harlequin (each a magician) evokes a number of stage animals which are supported in the rear by Loki. We can see a bull, a minotaur, a stag, a lion, a sphinx (Illust. D, K and I).

Four Elements Theme

The four elements are in this work. They are a "rabbit" for "water", a "monkey" for "air", a "lion" for "fire", a "stag" for "earth". Olga's hat has "rabbit" ears and water is evoked due to all the fish around her; the MTW doll is thrown by the bull into the air so she is the "monkey" for air; Odin-Harlequin is a sphinx (Illust. I), so he has the body of a lion for one role; and Odin-Harlequin is a stag (Illust K) (for these animals and their respective elements, see Gettings, pp. 87, 88, Bibliog. no. 75).

Mime Theme

This 1934 work, like *Guernica*, evokes the ancient mimes who performed barefoot. In this work there is no discernible footwear. Sometimes a mime would wear a long phallus for comic effect (my p. 39). In this work MTW as Mercury appears to hold a penis. And Egyptian Min with his long phallus is evoked at center.

We have seen Pisces and Gemini evoked in previous works of 1925 and 1930. They are in the *Guernica* of 1937. And they are here in this 1934 ink drawing. The fish that makes up Olga's forearm was found by Harris (p. 16, Bibliog. no. 90) and is a horizontal fish pointing to the viewer's right. Its head overlaps the very large fish Harris found (p. 20, Bibliog. no. 90) which is another horizontal fish pointing in the opposite direction to the viewer's left. This Pisces symbol of two fish evokes the "two Jesus children" who through sacrifice become the one incarnate Christ (Gettings, pp. 33 to 39, Bibliog. no. 75). Gemini is evoked by MTW and the MTW doll, who share the same head and a few other body parts. Again, the "two Jesuses" are evoked. The swan is Zeus who mates with Leda-MTW. An egg results from which twins are born. MTW is Leda yet is also a twin to the MTW doll. The eggshell from which MTW and the MTW doll hatched seems to be evoked by the projections (breasts, "darts") from the MTW doll (for the Zeus-Leda story see Richardson, pp. 204-5, Bibliog. no. 96).

Also, the giant fish with gaping mouth pointed straight up that Harris found (p. 20, Bibliog. no. 90) can be seen as two fish. The head pointed up can be turned around and pointed straight down. The mouth of Harris' fish becomes the tail of the

second fish. Both fish use the same eye. The mouth of the second fish is just in front of Olga's hands. The second fish going down can be seen as a whole fish or as a fish's head. This up-and-down arrangement for Pisces fish is consistent with the arrangement of these fish found in *The Three Dancers* of 1925 and in the *Crucifixion Painting* of 1930. (Note: Rachel Torjman after the artist first saw this smaller fish.) (Note: This second 'fish' is also the profile of a bull as pointed out by Mark Harris. See p. 8, Bibliog. no. 90.)

All these five works, 1925 to 1937, deal in part with the "two Jesuses children" heretical Christian belief (Gettings, pp. 33 to 49 and elsewhere in his book, Bibliog. no. 75). And we have seen "...the two mothers become one mother by virtue of the mystery of the Incarnation." (Gettings, pp. 39 and 54, Bibliog. no. 75). But do the "two mothers become one mother" in this 1934 work? I have had a difficult time seeing how that might be possible. But on the left we have MTW and the MTW doll. MTW's thrusting out to the right comes from the Isis on the left in *The Three Dancers*. We found that in that earlier work Isis and Mary, two suckling mothers, merged. And here we see that this thrusting out to the viewer's right becomes a twin MTW doll. We see two thrust-out breasts on the doll. So the idea of thrusting out the breasts toward the central figure is also here. We know that Isis is on the right, I see no Isis symbol by MTW. But I see twins and I see a thrusting out of the breasts toward the center. And I recall the merging of the two mothers in *The Three Dancers*, in the 1930 *Crucifixion Painting*, and in the 1937 *Guernica*. Therefore, I must conclude on intuition that the two mothers becoming one mother idea is also here in the partially merged MTW figures, twins, on the left (Gettings, p. 54, Bibliog. no. 75). And the evoked twins would be nursing twins, that is, mother Mary and mother Isis. Thus, we find the idea of Jesus and Horus at center to be suckled.

Oedipus is also in the central figure of Odin-Harlequin. He is blind. The eye that is visible is a "duende" wound. It is not a fresh wound. There is no blood. It does not close. Oedipus kills his father in the authoritarian figure of Olga. He kills this figure in this work by inserting his stag horns into the head. Oedipus marries his father's widow who is MTW here. Then Oedipus blinds himself when he finds out to his horror what he has done. Unknowingly, he had killed his father and married his mother (for the story see Grant, pp. 190 to 210, Bibliog. no. 87). Again, I agree "...that the tales that he tells are sometimes the Oedipus drama as he experienced it." (Tankard, pp. 57, 91 to 96, Bibliog. no. 78.) I cite Tankard *here* because I am 100% convinced that Picasso is the creator of the 1934 ink drawing. (for "duende" see Chipp, pp. 45 to 48, Bibliog. no. 86.)

If Picasso did this work, additional proof of the Oedipus conflict is the paintbrush held by the painter. Many writers repeat the story of Picasso's father handing over the father's brushes to his gifted son acknowledging the son's greater skill. And here in the 1934 work we see the dead father, the shamed mother, the artist blinded as Oedipus, yet taking the brushes in his role as the painter. His father has been exorcised (Cabanne, p. 27, Bibliog. no. 84).

Mark Harris on his p. 11, Bibliog. no. 90 mentions "Duende" in connection with

wounds. *The Three Dancers* painting of 1925 seems to have such a wound in the chest of the blind dancer on the right. The 1934 work seems to have two such wounds. One is Odin's visible eye, one is in the side of the MTW doll. *Guernica* appears to have one, i.e., the big gash in the horse. It is noted that all of these wounds do not appear to bleed, do not appear to be fresh wounds, do not appear to be closed wounds. Three of these wounds function as eyes in other roles. Herschel B. Chipp explains *duende* by quoting and/or paraphrasing Federico García Lorca: "walking at the brink of death" "confronting death and exorcising it..." "This struggle also inflicts wounds that never close..." (Chipp, pp. 45 to 48, Bibliog. no. 86).

Political Theme

In 1934 the Japanese had occupied Manchuria and part of northern China. Hitler had gained power in Germany. This 1934 work shows Loki with an oriental cast, which looks like a wartime caricature. The Japanese were on the march in Asia, and Hitler was threatening in Europe.

This work forecasts Ragnarok, the end of the world. Whatever else this 1934 work is, it is also a satirical political statement. Above Loki we find Olga and Satan. Is it too much to suggest that Hitler may be read into the masked authoritarian Olga figure? Hitler is seen as a new Atilla. This work evokes Armageddon. It also uses puppetry outlawed in Germany by Hitler in 1933 (see note 143d, p. 82, my book).

In this 1934 work Hitler is evoked as a new Atilla aligned with Satan and the Fenris wolf, and the Japanese are evoked through Loki. Such evocations by an artist could be life threatening. In the 1937 *Guernica* Picasso actually entered partial caricatures of the tyrants (Hitler, Mussolini, Goering and Franco). Goering's caricature is nearly a complete head caricature. This was life threatening. And for Picasso to remain in occupied France was truly life threatening. At any time the caricatures might have been discovered. Had Lorca survived the Spanish Civil War I believe Lorca would have agreed that Picasso had truly achieved *duende* in his art, without question in *Guernica*. Picasso lived while Lorca's opinions cost Lorca his life.

Guernica (1937)

In my second edition of March 1987, I named eight of the twelve zodiacal constellations, but never thought to look for the other four. The lion I show on my pp. 12, 44, 49 would be Leo. The obvious arrow between the horse's hind legs would be Sagittarius. Mary of the Annunciation on my p. 19, the kneeling woman, would be Virgo. *Cancer is Hitler!* The pincers of the crab are the wings of the horse. The wing over the horse's tail is the forehead of Hitler and it is one of the crab's pincers. The other wing is Hitler's tongue (see my pp. 22 and 23). Hitler is being squeezed between the two pincers. All twelve zodiacal constellations are thus evoked in *Guernica*. See my p. 23 for Capricorn, p. 40 for Taurus, Aries and Pisces, p. 41 for Aquarius and Libra, p. 58 for Scorpio and p. 48 for Gemini.

It was truly poetic assigning zodiacal cancer to Hitler and it proved to be prophetic.

My final sentence on p. 89 speculated that if Cyclops was evoked at center in *Guernica*, then so was Odin. The 1934 ink drawing clearly evokes Odin at center and 'at center' would be his true place in *Guernica* as yet another Harlequin-Picasso role. The horse's large wound is Odin's eye.

On my pp. 38 and 39 the spear in the horse in *Guernica* has various roles. However, I have discovered that its most important role is as Mercury's caduceus. It is a shaft with wings at the top (wings of Pegasus) and it has two snakes on it (Hitler and Goering) personified from Medusa's wandering snakes. The snakes have been personified exactly like the sky constellations in the 1930 *Crucifixion Painting*, exactly like the personification of Isis' hieroglyphic sign into Isis' head and neck in *The Three Dancers*. It is truly a unique caduceus and will become known in medical circles. It is the only caduceus adorned with the jeweled "Kaustubha" (my p. 38).

Alice Tankard's *Picasso's Guernica after Reubens' Horrors of War* shows that Mars' "breastplate" in *Horrors of War* is suggested by the *Guernica* horse's "chest" (Tankard, p. 28, Bibliog. no. 78). I believe this "breastplate" also evokes a part of the eggshell from which the Gemini twins, Hitler and Goering, hatched. In *Guernica* the swan (my p. 10) is Zeus for a new role. Zeus the swan mates with Leda the *Guernica* kneeling woman, and produces the egg from which Hitler and Goering hatched. Mars' "breastplate" from *Horrors of War* evokes a piece of that eggshell in *Guernica* out in front of the horse's chest. (for the Zeus-Leda story see Richardson, pp. 204-5, Bibliog. no. 96).

My page 48 mentions "the two Jesuses" idea from the Gettings' book. That idea is in *Guernica* where Hitler and Goering are the Gemini "two Jesuses" twins and are sacrificed. Horus, the risen Osiris, Christ and many others are at center in the Harlequin-Picasso figure behind the Harlequin mask (my p. 43). Also the idea of two suckling mothers who merge into one mother can be seen in the mother with child. She is Isis (my p. 6) and she is Mary the mother of Jesus (my p. 84, Note 146e and f). (Gettings, pp. 39, 54, Bibliog. no. 75).

On p. 40 I show that Pisces is evoked by yoked lines on the severed arm at bottom center. Two fish nose-to-nose are sometimes used to evoke Pisces. Here in *Guernica* this nose-to-nose configuration is evoked by the tiny yoke. (For the Pisces fish shown nose-to-nose, see Gettings, p. 49, Bibliog. no. 75).

Note: a viewer must always be aware that one actor may appear at several locations in the same work by Picasso. In *Guernica* we see Mary the mother on the left, and also see her in the kneeling woman on the right. Many stories are evoked in the same work and the roles of the actors in the same work are often shuffled between the static figures seen. We saw that Isis in *The Three Dancers* is both on the left and at center in two different static figures. In *Guernica* Franco appears at several locations for different stories (my pp. 24, 25, 48, and 52). The same is true for Nietzsche (my pp. 4, 54) for Satan (my pp. 17, 51), and Loki (my p. 8 where he is the bull and the severed head at bottom left).

A second bull's head has been located (Illust. S). This bull is directly under the horse. It has gored the horse but more importantly it has gored Hitler and Goering

who forever and ever will remain there impaled on the horns of Picasso's bull. There is a lot of poetry in this painting, *Guernica*.

Note: this second bull's head is just under the horse, just under the Gemini twins, Hitler and Goering, hatched from eggs. In this regard "The constellation of Gemini is generally represented as two small children who, according to the ancients, were born out of eggs, possibly the ones that the Bull broke with his horns." (Hall, p. PLVI, Bibliog. no. 89).

On my p. 8 Sigyn is found trying to prevent venom drops from falling on her husband Loki's head. Harris notes (p. 10, Bibliog. no. 90) a "teardrop" in the 1934 ink drawing and relates it "to the paper teardrop that Picasso wanted to" pin "under the eye of the bull" "...on Fridays" (Harris cites Antonina Vallentin, *Picasso*, 1963 p. 326). I have pointed out that this "teardrop" is venom from the Loki story (my pp. 7 and 8). In the *Guernica* Sigyn has dropped the Aquarian cup full of stinging venom onto the severed head of Loki-Medusa-Franco. Directly above is the bull's eye. The "Friday" "teardrop" was to insure a weekly dose of venom for the face of Franco forever, in perpetuity, until the end of time. Evidently the spilled Aquarian cup full of venom was not enough. (The *Guernica* severed head plays roles in various stories as bald Medusa, Loki, Franco and others.) In view of where the mother's hand is, and the fallen Aquarian (p. 41) cup, it would appear she has been catching venom drops from the bull's eye above, and not from his nostrils as I wrote on my p. 8. However, the drops may be falling from both his nostrils and from his eye, as her tongue does seem to be both a tongue and a transparent drop of venom.

It is noted that Hitler, Goering and Mussolini each have their one location in *Guernica*. However, Franco gets special attention and is located at four different places: at both knees of the horse (Antenor and Nimrod); in the mother with child where Franco is Judas hanging; and in the severed head at bottom left where Franco is a fallen soldier, Medusa and Loki.

It is emphasized that the eye of Loki in the 1934 ink drawing has the same style as the eyes and nose of Mussolini in *Guernica* (see my pp. 22 and 24 for Mussolini).

Harlequin Theme

It should be noted that in *Guernica* and in the 1930 *Crucifixion Painting* Harlequin masks are seen. In *Guernica* it is the black form at the base of the horse's neck (my p. 43); in the 1930 *Crucifixion Painting* the mask is on the personified sun. The mask is red. Also, in the 1934 ink drawing MTW's eyes have been masked by ink wash and evoke a Harlequin mask.

Oedipus Theme in *Guernica*

I agree with Tankard (p. 57, Bibliog. no. 78) "...that the tales that he tells are sometimes the Oedipus drama as he experienced it." On my p. 98, footnote 4, I suggested that Picasso's father in *Guernica* is to be seen in the beheaded one. However, in view of "Every time I draw a man...I think of my father. To me, man is Don José, and will be all my life..." (Cabanne, p. 20, Bibliog. no. 84), it seems

impossible not to also include the bull as his father-figure in *Guernica*. The bull plays a Devil role and his father is almost certainly in the Devil figure in the 1930 *Crucifixion Painting*. And perhaps his father can also be seen in each of the four tyrants.

Pisces and Gemini Themes in Related Work

We will review some of Kaufmann's illustrations (Bibliog. no. 29) to see if we can find the "two Jesuses" idea (Gemini is associated on the zodiacal man with arms, Pisces with feet).

Illustration Number 25: at bottom center two arms connect two feet of the horse. Translation Gemini becomes the connecting, yoking line, of Pisces.

Illustration Number 26: the emphasized line on the drum at the hoof of the horse is the yoking line of Pisces. Each yoke stress point evokes II for Gemini. Thus we have a combined Pisces and Gemini understanding. Also, look at Christ on the ladder. His face is meshed with a foot. Thus, we have Christ with a foot, i.e., with Pisces - a Jesus symbol.

Illustration Number 28: a line of stars is across the top, just as in our sky a curved line of stars connects the two fish in the sky (Pisces). In the Pisces sign it is a straight yoking line. Picasso shows a straight line of stars in the drawing for that yoking line. The big bone arms indicate this is Gemini. The bone on the right is clearly a fish shape. This is a combination Gemini and Pisces.

Illustration Number 36: the bones on the ends of the arms are fish shaped. Thus, the arms stand for Gemini, the fish shape stands for Pisces. This is a combination Gemini and Pisces.

Summary

Again, this heretical "two Jesuses" idea is in Picasso's crucifixion works from 1925 to 1937. As Gettings shows in his book, this "two Jesuses" idea, the "tau" and "zodiacal symbolism" were used centuries ago in some of the great art works and cathedrals in Europe (Gettings, pp. 12, 38, Bib1. no. 75).

Picasso through an awesome display of transformations and evocations has signaled his ability as a master magician. It is no wonder then that in his works he has variously identified himself with six other noted magicians (Isis, Hecate, Mercury, Odin, Harlequin and the Tarot's juggler-magician).

It seems to me that Picasso worked with the "Child Archetype" at center (my note 1, p. 98). His approach is largely Jungian and gnostic even as he interjects the Freudian Oedipus (see my p. 98, 2d paragraph). We are presented with a kaleidoscopic mandala. In effect, each work is self-portraiture elaborated from the central archetype where we most often find Harlequin whom Picasso identifies with and uses in what can only be described as play acting, and theater. Rather than a picture of himself he gives us a picture of his psychic world.

In this paragraph we will return to the square base of the bust in *The Studio with Plaster Head* of 1925, more or less where we began in this addendum. Why does

Picasso mysteriously evoke two Lucifers by overlapping the 'L' of Lucifer with the Gemini (twins) square base or pedestal of the bust? Because he is calling up the dark forces both Christian (Satan, devil, Lucifer) and pagan (Poseidon, Hades, Hecate, Isis, Osiris, Hel, Loki et al) involved with the dead, and with the nether world. Picasso acts as a shaman, a sorcerer, a master magician. "I am God" (Cabanne, p. 8, Bibliog. no. 84). Also, LUC (333) times 2 is 666 (my p. 108).

Since 1981 I have been trying to convince scholars of hidden images in *Guernica*. Not one scholar has come forward to say he or she sees any of the hidden images I've pointed out. Mark Harris has been experiencing the same response for three years regarding the 1934 ink drawing with gouache. In addition to trying to convince scholars of hidden images Harris has the additional burden of proving the 1934 work is by the hand of Picasso. And I understand that recently he has been denied permission to illustrate Picasso's works as Harris' theories, some of them, are contested! Because of Harris' ideas I've been able to look at *The Three Dancers* of 1925 with fresh eyes. It and the 1934 work turn out to be in many ways mirror images of one another. Because of Harris' ideas I've been able to look at the 1930 *Crucifixion Painting* with fresh eyes. Harris had found Lucifer in the 1934 work, thus I found him evoked in *The Three Dancers*, so it was easy for me to find Lucifer in the 1930 *Crucifixion Painting*. Because of Harris I've been able to look at *The Studio with Plaster Head* of 1925 with fresh eyes where I again found Lucifer, Pisces and Gemini, all recurring themes in these five 1925 to 1937 works. Because of Harris finding more images in *Guernica*, I've revisited *Guernica* where I was rewarded by finding a previously unseen beautiful bull's head just beneath the horse.

The deniers of hidden images in *Guernica*, in the 1934 work, the deniers of Picasso doing the 1934 work are one and all simply and emphatically wrong. The evidence simply and irrefutably overwhelms their denials, and even questions their standing as 'experts' regarding Pablo Picasso's works. Picasso in my opinion was without doubt the greatest visual artist who ever lived on this planet. To deny a major, major, major work by Picasso, and that is what the 1934 ink drawing with gouache is, is ultimately in my opinion, a monstrous crime against human culture, culture which is meant to be passed *in toto* from generation to generation.

Illustrations

A1
Odin-Min as
an Egyptian
mummy



A2



A3



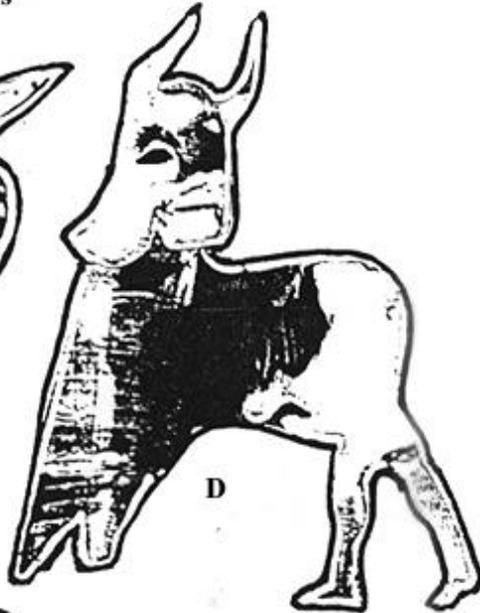
C



B



D



E2



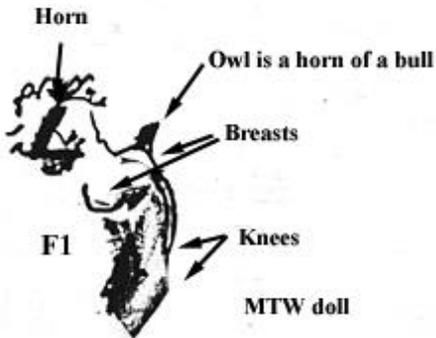
E2 Loki's head
& shoulders



E1

Loki as
a fish

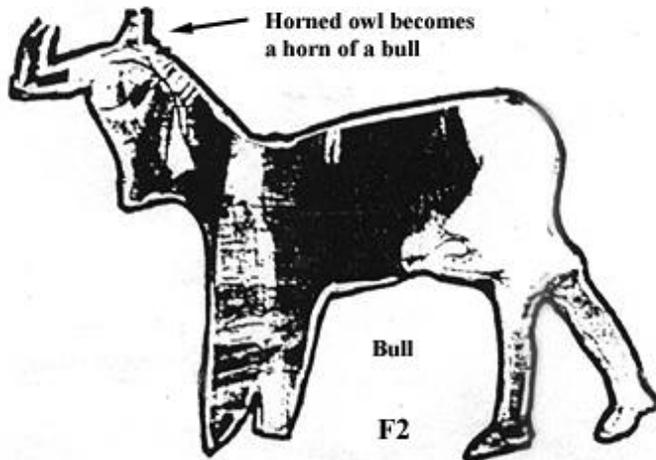
Loki as rear of stage animal



F1

MTW doll

Horned owl becomes
a horn of a bull

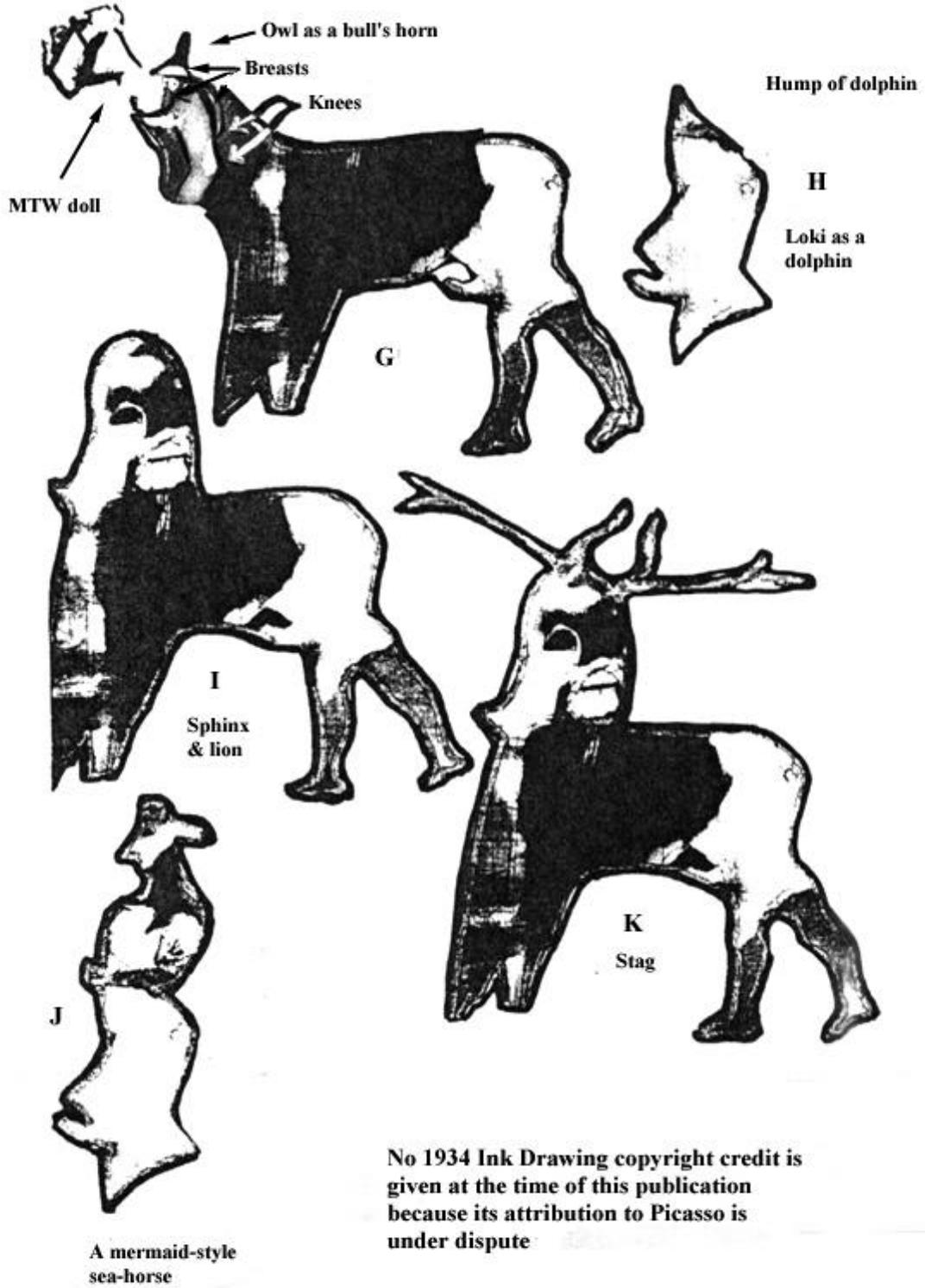


Bull

F2

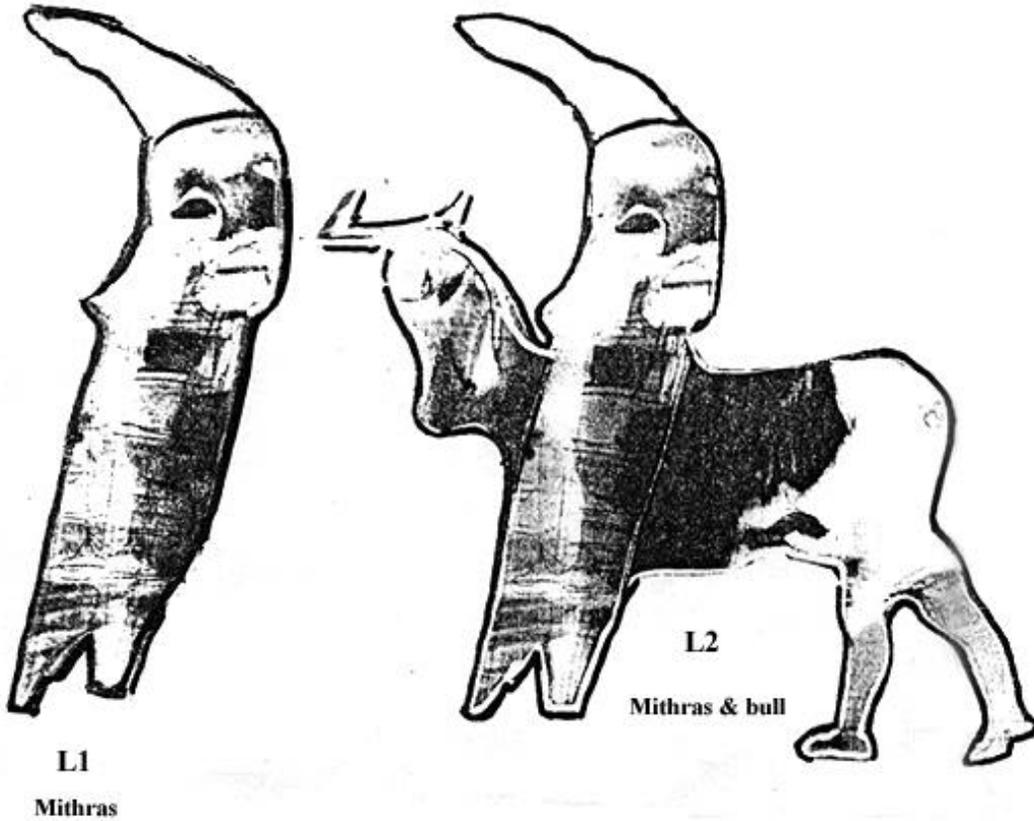
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Illustrations



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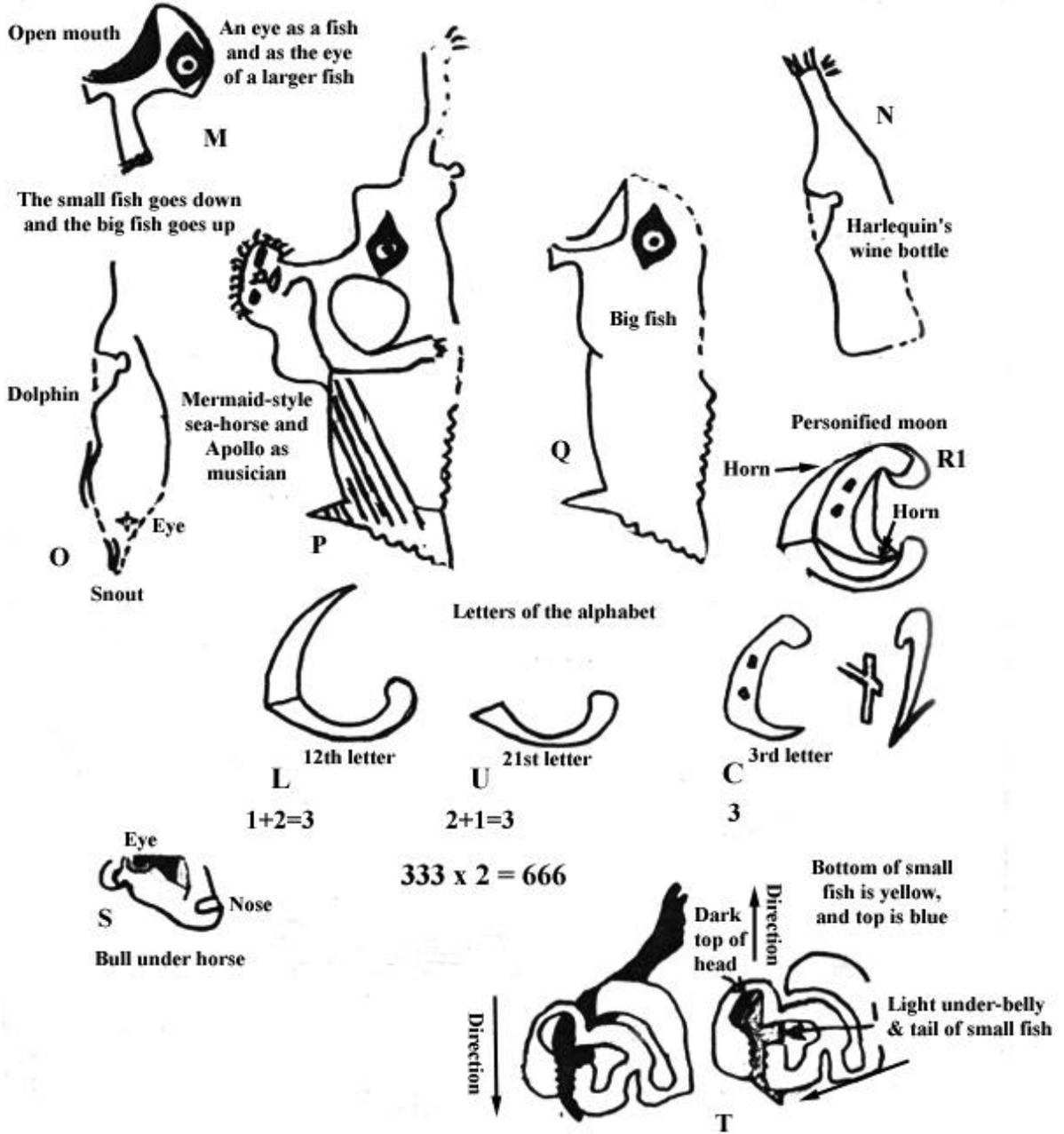
Illustrations



L3

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Illustrations



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Illustration U

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1934 Ink Drawing with gouache.

The author of this addendum believes without doubt that the late Pablo Picasso did by his own hand the above 1934 ink drawing with gouache. But this ink drawing has not yet been accepted as by the hand of the late Pablo Picasso by certain recognized experts on Pablo Picasso's art, or by M. Claude Picasso, administrator of the Picasso estate.

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EPILOGUE III (addendum) © 24 October 1994

Whereas I (my p. 115) only sensed Hitler in the *Olga* figure, Mark Harris in April 1994 turned the 1934 *Ink Drawing* with gouache upside down and actually found Frankenstein (Illust. V) and Hitler (Illust. W). Recently, I found an accompanying third image (Illust. X) to form a trinity.

Frankenstein with an amorphous but readable Hitler image emerging therefrom evokes the Gemini twins. The trinity evokes the three faces of Hecate. And in the upside-down view we see a trinity eating a trinity (1). Olga is in the mouth of Frankenstein, Hitler the anti-Christ is consuming the painter Christ, and Hecate's female profile (Illust. X) is consuming MTW. Illustration Y is one of Hecate's "fighting dogs" (Biedermann, p. 97, Bibliog. no. 101).

The white nose of Frankenstein and the white Hecate female profile (Illust. X) on the right are on one level two pieces of an eggshell. This is at once the cosmic egg, the seminal egg, the Gemini egg and the egg broken by the bull (see 2d paragraph, my p. 117). Where is the bull's location? Harris found the giant "bull's head" in silhouette at the bottom of the right-side-up view of the 1934 *Ink Drawing* (Bibliog. no. 90, p. 8). Notice that the piece of eggshell on the left fits into the large white piece of eggshell on the right much like the east coast of South America fits into the west coast of Africa.

It is noted that both the 1934 *Ink Drawing* and *Guernica* have a bull's head *above* and *below*. And each work has a prominent black form near dead center. That black form in both works becomes the moustache of Hitler.

Further, in the 1934 *Ink Drawing* the white piece of eggshell on Frankenstein's nose has a slightly suggested toad or tadpole shape (Illust. Z). This comes from the relatively clear toad shape in *The Three Dancers* of 1925 (my p. 104). In the 1934 *Ink Drawing* the toad or tadpole shape is more abstract, and in the 1937 *Guernica* the toad shape is abstracted further to become the caricatured arms and head of Mussolini.

A toad can evoke Hecate (my p. 104). When found on a woman's breast a toad can become the "alchemist's emblem" (Biedermann, Bibliog. no. 101, p. 345). The toad in *The Three Dancers* of 1925 (my p. 104) is involved with nearly the entire figure of the woman on the left, the toad's eye being the woman's lower breast. The toad shape in the 1934 *Ink Drawing* (Illust. Z) is below yet tangent to Olga's breasts. In *Guernica* (1937) the toad (Mussolini's arms and head) transforms so that the kneeling woman's breasts also act as Mussolini's mouth.

What does this study tell us about Picasso's thought content? Certainly from these mysterious hidden images we can identify mysticism as a factor. Mysticism would have been absorbed by Picasso through the 19th century Romantic and Symbolist movements, i.e., from their literature, poetry, and related visual artwork. Also very important would be alchemical thought on a psychological level via Freud's Oedipus analysis and especially via Jung's depth psychology. But the most important influence by far would be Egyptian-Valentinian gnostic thought. All three (mysticism, alchemy and Gnosticism) believe "that what is below is like what is

above" - Hermes Trismegistus (Klossowski de Rola, Bibliog. no. 113, p. 16). This saying for the Gnostic means that something in us, a godly "spark", has fallen away from the good God and longs to be reunited with the "true God" or good God. Through "revelation and illumination" a person becomes aware, "knows" the inner "spark" and its outer source, the "true God" (Jonas, Bibliog. no. 112, pp. 42-50).

"What is below is like what is above" and vice versa. In the 1934 *Ink Drawing* we see a hidden trinity *below* and an overt trinity *above*. In *The Three Dancers* of 1925 we see an overt profile on the right. We turn the work upside down and notice another hidden profile that fits perfectly into the first profile. In *Guernica* and in the 1934 *Ink Drawing* a bull's head is *above*, and a hidden bull's head is *below*. And in *Guernica* a hidden Damoclean Sword is *above* and an overt broken sword is *below*.

Gettings (pp. 33-50, Bibliog. no. 75) discusses "'Dual Pisces'" and "two Jesuses". Gettings mentions possible "Gnostic" sources for the "two Jesuses" heresy (Bibliog. no. 75, pp. 34-38). He also mentions "Zoroastrian texts" and "Dead Sea Scrolls" connected to a "dual Messiah idea" (Bibliog. no. 75, p. 35). Also, the following is found on page 192 of *The Gnostic Religion* by Hans Jonas: "To communicate the saving gnosis to the pneumatic elements in the creation, the Sophia must therefore resort to an agent of her own, the incarnation of the Aeons Jesus and Christos ...in the person of the historical Jesus." Also, Jonas suggests there may "be some kind of continuity between the disappearing Essenian movement and an emerging Sethian gnosis." (Bibliog. no. 112, p. 308). Jewish Essenes are associated with *The Dead Sea Scrolls* discovered beginning in 1947; Gnostics are associated with many of the texts discovered beginning in 1946 at Nag Hammadi in upper Egypt (Jonas, Bibliog. no. 112, pp. 307-8).

Thus, in the 2d century A.D., we find the gnostic idea of the one incarnate Christ *appearing from two* (Jonas, Bibliog. no. 112, p. 192). Again, a thousand years later we come across the medieval heresy of the "two Jesuses" who became the "single Christ" (Gettings, Bibliog. no. 75, pp. 33-50). And in Picasso's works from 1925 to 1937 we again run into the "two Jesuses."

In *The Three Dancers* of 1925, in the 1930 *Crucifixion Painting*, in the 1934 *Ink Drawing*, and in the 1937 *Guernica*, we find the Gemini twins who do not seem always simply, dualistically, to represent good and evil. And gnostic thought involves "twins" who clearly are not dualistically representative of good and evil. Rather, in gnostic thought the "twins" are "divine", are alike (2), and come about "wherever their function requires a departure from the divine realm and involvement in the events of the lower world." (Jonas, Bibliog. No 112, p. 123). Reflection reveals that the "twins" in these four works generally follow the gnostic pattern and are in several instances the heavenly Gemini twins, thus divine. But these twins are much more poetic in these four works, i.e., have multiple levels of meaning. In the *Guernica* case of Hitler and Goering, both are evil. In the 1934 *Ink Drawing* the MTW figure and the MTW doll both appear to be good. In the upside-down view of the 1934 *Ink Drawing* Hitler and Frankenstein both seem to be evil. Roles vary for Picasso's twins, yet generally they reflect their origin in the divine, alike twins of the Gnostics.

Mark Harris and his colleagues have found that *The Three Dancers'* silhouetted profile on the right with the matching enmeshed upside-down silhouette (my p. 102 bottom) is repeated in the Olga face of the 1934 *Ink Drawing*. Harris and his friends also have discovered that the dark sphinx-like dog along the right border that Harris found (Bibliog. no. 90, p. 16) has a matching sphinx shape just above. This lighter colored sphinx is tangent to the first sphinx but facing in the opposite direction.

"...Jung...in his 1946 book, *Psychology and Alchemy*,...boldly declared that his own science of depth psychology was nothing more than the age-old practice of alchemy enwrapped in twentieth-century garb." (Editors of Time-Life Books, Bibliog. no. 111, p.132). Some Gnostics believed that "self-knowledge is knowledge of God, the self and the divine are identical" (Pagels, Bibliog. no. 115, p. xx). "Just as the devotee of a mystery-religion might seek to become the god, the bacchant to be a bacchos, so the true alchemic seeker became Hermes... or whomever he took to be the divine founder of his art. ..." (Lindsay, Bibliog. no. 114, p. 196). "The [gnostic] process is climaxed and closed by the [mystical] ecstatic experience of deification." (Jonas, Bibliog. no. 112, p. 286. I added the two words in brackets.) That Picasso was successful in his complex mystic-alchemic-gnostic quest can be understood from his "I am God" statement which was repeated on a number of occasions (Cabanne, Bibliog. no. 84, p. 8). This statement alone labels Picasso a mystic. And a mystic who is discovered using the "two Jesuses" heresy, and portraying this world as the "nether world" signals that he is a Gnostic. A Gnostic sees this world as a "dungeon", a "nether world". (for "two Jesuses" see Gettings, Bibliog. no. 75, p. 38), (for "nether world" and "dungeon" see Jonas, Bibliog. no. 112, pp. 43 and 50).

We find in Christian gnostic thought the principal source for *The Three Dancers* of 1925, *The Crucifixion Painting* of 1930, the 1934 *Ink Drawing* (creation by Picasso not yet accepted by certain experts), and the 1937 *Guernica*. Again, this world was seen by the Gnostics as the "nether world". Hell was found in each of these works. Thus, these findings are consistent with gnostic thought. Christian Gnostics believed that all of the Gods whom we are accustomed to in the various religions except for Christ are "demonic beings" who do not know the "True God" above them (Jonas, Bibliog. no. 112, pp. 42, 43). Christ came to get us to recognize the "spark" within (Jonas, Bibliog. no. 112, p. 44) and its source in the one good God. Through "revelation and illumination" a person becomes aware, and his/her "spark" "after death" rejoins the "true God," the good God (Jonas, Bibliog. no. 112, pp. 42-45).

Thus the Christian Gnostic Picasso did knowingly say "I am God." Note my pages 100-1 name Picasso a heretic and a pagan God. That is true, but Picasso is much more. Additional study reveals that Picasso is a heretic, and a Gnostic. And the use of anti-Christ eating Christ brings up apocalyptic thought. Was Picasso an apocalyptic believer as well? Yes (for a study comparison of gnostic and apocalyptic thought see Bibliog. no. 116, pp. 89-110 by Schmithals, Walter). How can Picasso be all of these things? Picasso used Harlequin and Mercury. Picasso became Harlequin-Mercury who could change as he wished. He could be a Gnostic, a magician, a pagan, an apocalyptic believer, again, as he chose.

Having said the above, the all-pervading powerful Christian gnostic thought is the underlying foundation of these 1925 to 1937 works. Recognizing the powerful gnostic influence is a must for understanding both the works and Picasso. It also signals a question. Is there an ongoing formal secret underground gnostic belief held by a select, elitist group hidden in circles of gifted European artists/poets/intelligentsia? Whatever the answer, the Ariande multiple-stranded thread used in these works has been formed by using individual strands from gnostic, apocalyptic, alchemic, mystic and syncretistic thought. The latter four strands are clearly subservient to the first, that is, to Christian Gnosticism (3, 4).

Notes:

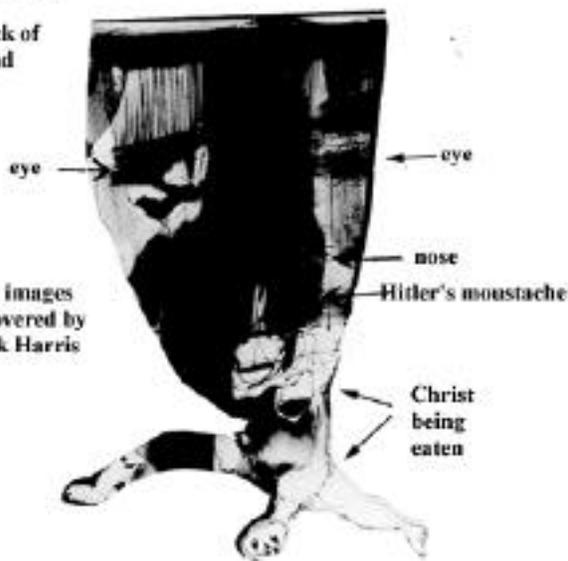
1. The trinity is eating itself feet first thereby evoking Ouroboros, a mystical serpent which has its tail in its mouth.
2. "alike" twins can be alike, i.e., both good, if they come from the all-good Pleroma of the gnostic system.
3. Using intuition Mark Harris and his colleagues have manipulated the 1934 *Ink Drawing* to produce truly scary images which evoke nether world figures. I believe that these images (not herein illustrated) are "thought-forms" (see *Thought Forms*, a book by A. W. Besant). Other possible "thought-forms" in related works are the radiating personified red-masked sun in the *Crucifixion Painting* of 1930, and the radiating large light in *Guernica* which radiates both black and white. (I predict that one day the great importance of "thought-forms" to twentieth-century artists' works will extend from Kandinsky, Picasso, Miro, Ernst and others to Rothko, Motherwell, and Gottlieb.) Why do I believe that "thought-forms" are intended in the 1934 *Ink Drawing*? - because just off center to either side we see both a half-skull looking out in one direction, and a death-head profile (images found by Mark Harris) looking out in another direction. I believe that each half of the 1934 *Ink Drawing* was intended by the artist to be mirror-imaged with itself to give two distinct, symmetric, composite images, images of great power. (An example of "thought-forms" in Max Ernst's work would be *Of This Men Shall Know Nothing*, 1923. Like so often with "thought-forms" one finds much symmetry.)
4. Picasso's works (1925 to *Guernica*), herein discussed, collectively exhibit the following Christian gnostic traits: nether worlds, twins or doubles, mergings of two into one as in the hermaphrodite Mercury and as in the Gemini twins who become the one incarnate Christ, partings or emanations from one into two as in the MTW figure and the MTW doll, dualisms, triads or trinities, and the idea of a gnostic Christ portrayed as a messenger from God (Mercury and Harlequin also appear in the persecuted messenger role).

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Illustrations



Illustration V (Frankenstein's profile)



Both images discovered by Mark Harris

Illustration W (Hitler the Anti-Christ)

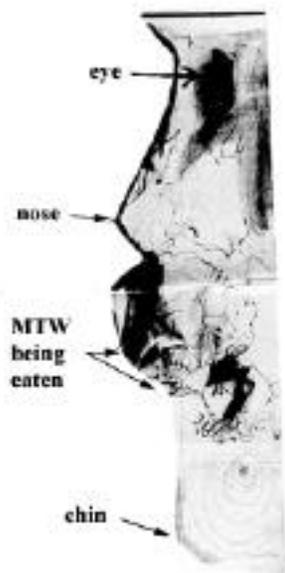
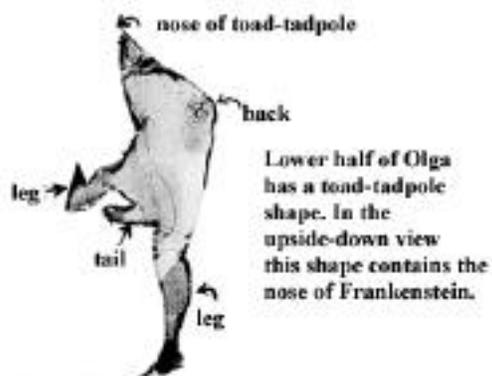


Illustration X (Hecate's profile)



Illustration Y (head of Hecate's fighting dog)



Lower half of Olga has a toad-tadpole shape. In the upside-down view this shape contains the nose of Frankenstein.

Illustration Z (a toad-tadpole)

The photo of the 1934 Ink Drawing has a 1993 copyright by Mark Harris. The photo has been used by permission.

No 1934 Ink Drawing copyright credit is given at the time of this publication because its attribution to Picasso is under dispute

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EPILOGUE IV (addendum) Melvin E Becraft © 21 July 1995

This addendum reports five recent findings concerning *Picasso's* work. One finding concerns *Guernica*; three concern the closely related and complex 1934 *Ink Drawing* with gouache announced in Mark Harris' 34-page report, *The Discovery of Picasso's Unknown Masterpiece* © 1993 (creation of the 1934 work by Picasso is under dispute. See comments on my p. 124); and one finding concerns *The Three Dancers*.

Concerning *Guernica*: Alfred Jarry's lithograph *César Antechrist* is shown on page 366 of John Richardson's *Life of Picasso, Volume I* © 1991. The illustration shows the Antichrist at center with a radiating sun behind his head; a minus sign is shown to one side of his head; a plus sign is shown to the other side. The *Guernica* corresponding elements are: the Antichrist is Hitler concealed at center (my p. 23); Jarry's sun becomes *Guernica's* radiating eye-like bulb; Jarry's minus sign becomes *Guernica's* white part of the bird; Jarry's plus sign becomes *Guernica's* crossbar handle of the large overhead secreted sword (my pp. 2, 43 & 50). Thus, Jarry's influence is seen in *Guernica*.

Concerning the 1934 *Ink Drawing* with gouache: First: Picasso's 1936 *Les Yeux Fertiles* (fertile eyes) clearly transforms several elements first found in the 1934 *Ink Drawing*. In the 1934 work Odin was secreted at center (my pp. 109 & 120). The 1934 Odin has one eye socket gushing blood due to a removed eye; the other eye seems to be an old eye wound without eyeball. Thus, the 1934 Odin is blind. In the 1936 drawing the tragic mask type "sun" has a line across one eye and the other eye socket is squirting blood (Mark Harris identified the mask as a "sun" in a letter of 4 July 1995). Hence, the 1936 blind tragic mask-sun corresponds to the 1934 blind Odin. And, Mark Harris' report, page 6, identified the woman on the viewer's right in the 1934 *Ink Drawing* as Olga. The woman in the 1936 work is also Olga (to remove all doubt, please compare the 1936 Olga with Olga's photograph, illustration 25, of Pierre Daix' *Picasso - Life and Art*, © 1987 & 1993). In the 1934 work the mouth is "tight" like Olga's (see Mark Harris' page 6 for "tight mouth"), but Picasso went on to render Olga with soft floppy dog ears, a high up hound-like eye, and a hound-like pointed nose-snout, i.e., with an "animal" or "monster" mask. (Picasso did such things. See John Richardson's book above, page 3.) The torso of Olga in both works leans forward. Both depictions of Olga have a moon overhead (a black moon in eclipse is overhead in the 1934 work; the 1936 work has a moon evoked by Olga's

horns. Mark Harris identified both moons: the 1934 moon on his page 13; the 1936 moon in a letter of 4 July 1995). In the 1936 work Olga holds the plucked eye just in front of her head; in the 1934 work Olga does not hold the eye but the eye is in the same position, i.e., just in front of Olga's head. In 1934 it becomes an eye in a bull's profile (Harris' page 8 shows the bull's profile just in front of Olga's head).

Second: The spiral sun of the 1934 work apparently comes from Jarry's UBU (UBU is illustrated in John Richardson's book above, page 364). Picasso subsequently used spiral or concentric-ring designs or suns in several UBU-like sculptures and in many drawings. UBU was a fictional tyrant; the 1930s was a time of real tyrants.

Third: Picasso's 1950 *L'âge de Soleil* (age of the sun) shows a sun over a female torero's head. This is a transformation from the 1934 *Ink Drawing*. I have shown on my page 111 that in the 1934 work the woman, MTW, with the spiral sun over her head is also a torero. Earlier, Harris on his page 8 identified the other 1934 *Ink Drawing* woman as Olga in a female torero role.

The sun in the 1950 work is made by using concentric rings instead of a spiral. Nevertheless, the 1950 sun has been transformed from the spiral in the 1934 *Ink Drawing*. All these type suns seemingly go back to the design on Jarry's UBU. Thus, in both the 1934 and 1950 works we see a female torero beneath a Jarry-inspired sun. Another important aspect of the various suns found in *Guernica*, in the 1930 *Crucifixion Painting* (see my page 106), in the 1934 *Ink Drawing*, in the 1936 *Les Yeux Fertiles* and in the 1950 *L'âge de Soleil* is that each sun is a "degraded or rotten sun" whereby one is "blinded or driven mad" (see Ruth Kaufmann, my Bibliog. no. 29, page 555.)

With UBU evoked one should not be surprised to learn that Mark Harris discovered the total tyrant Hitler in the 1934 *Ink Drawing* (see my page 130 where Hitler is illustrated thanks to permission from Mark Harris, who has not yet published his very important Hitler find).

Concerning *The Three Dancers*: Mark Harris on page 4 of his 1994 addendum to *The Discovery of Picasso's Unknown Masterpiece* suggests that the dark silhouette which many writers identify as Pichot is actually Harlequin. This explains the silhouetted pointed 'head' which Harris believes contains a silhouetted side view of Harlequin's hat. I totally agree. And we all know that Picasso identified with Harlequin (see my page 43). Pichot had a great bush of facial hair. Indeed, no depiction or photo has come to light showing Pichot clean shaven. And a close look at *The Three Dancers* reveals a previously unseen large profile with no mouth or chin. The dancer on the viewer's right has a dark oblong chest oval. This oval is the eye of the large Pichot profile facing in the opposite direction from the dancer's gaze. The forehead ends above between the clasped hands. The nose descends from the oval eye to the dancer's rear. One nostril is depicted. There are no details of a mouth or chin, and they are not needed. The large dark areas below the nose serve to evoke Pichot's bush of facial hair. It is noted that the forehead and nose of this large profile very closely mimic Pichot as seen in photographs and depictions of Pichot, much more so than the dark silhouette with the pointed 'head'. It seems that silhouetted

Harlequin identified by Harris in 1994 and this newly discovered Pichot found by me in 1995 symbolically come together in or under Harlequin's hat.

EPILOGUE V (addendum) Melvin E. Becraft © 10 October 1995

This addendum announces new insights concerning *Guernica*, the 1934 *Ink Drawing* (my p. 124), and several related works.

In *Guernica* the wings of Pegasus (my p. 2) make up the forehead and the tongue of Hitler (my pp. 22, 23). The eye of Hitler is the large gash (vulva symbol - see Darr, Bibliog. no. 56, p. 343) in the horse. Thus, Hitler takes to the air in *Guernica* as a peculiar flying apparition, i.e., as a flying personified vulva.

In *Guernica* these same two wings of Pegasus make up Goering's (my pp. 22, 23, 24) forehead and chin. The mouth of Goering is the large gash (vulva symbol) in the horse. Thus, Goering, like Hitler, takes to the air as a personified flying vulva.

In *Guernica* Mussolini appears as the breasts and top buttock of the kneeling woman (my pp. 22, 24). Mussolini is depicted facing downward saluting the scrotum and phallus painted or drawn onto the kneeling woman's forward leg. Additionally, regarding sexual symbols, the head of the kneeling woman is winged and her head and breasts form a personified large flying phallus with scrotum. The scrotum incorporates Mussolini's mouth. Thus, Mussolini is depicted as being towed upside down and backwards as part of a large winged phallic symbol. In summary, Picasso in *Guernica* used a flying vulva to personify both Hitler and Goering, and used a flying phallus to accommodate Mussolini.

Franco is shown as a beheaded Medusa, now bald, whose head snakes have crawled away from his severed head. Most of the snakes have disappeared (my p. 3). However, three of the snakes have transformed and are visible as Hitler, Goering and Mussolini.

The three flying tyrants also represent pestilences released from Pandora's Box (my pp. 15, 16). Pandora's Box is one role for the kneeling woman's downed knee which reminds me of a beehive or wasps' nest. (In Picasso's later *War* mural the Pandora's Box idea is transformed yet explicit even though *War's* transformed Pandora is male).

The prototypes for *Guernica's* sexual symbols described above were identified in the 1934 *Ink Drawing* by Mark Harris. His page 19 (my Bibliog. no. 90) identifies a large phallus with scrotum in the wash in the lower left-hand corner of the ink drawing. His page 20 identifies a large "fish's mouth" (or vulva) seen just above the knees of the woman on the viewer's right in the 1934 work. These two sexual symbols do not fly in the 1934 work but when viewed upside down they interestingly do become part of the eyes of Frankenstein and of Hecate (my pages 126, 130) (Harris found Frankenstein; I found Hecate).

In *Guernica* a second bull's head was announced on my page 117. The two *Guernica* bulls evoke the "Apis Bull" of Memphis, Egypt "the bull of Apis was believed to be an incarnation of Osiris,...". When the reigning Apis bull died a "new" successor Apis bull appeared (Budge, Bibliog. no. 117, p. 60). In *Guernica* the obvious

bull is associated with the waning moon, his horns, he is to die. The bull's head camouflaged below the horse's body (illust. S. my p. 123) is aligned below the sun. This "new Apis Bull", being below the sun, represents rebirth and resurrection of the savaged Spanish people. Notice that while goring two tyrants this "new Apis Bull" is also lifting up the horse.

In *Guernica*, and in several other works by Picasso, Lucifer and the moon have a symbiotic-like relationship. Find the moon and you find Lucifer, e.g., in *The Three Dancers* the moon-faced woman is Satan or Lucifer (my p. 103); in the *Crucifixion Painting* of 1930 the personified moon-monster is Satan (my p. 106); in the 1934 *Ink Drawing* (my p. 124) Olga, on the viewer's right with an eclipsed moon overhead, is one with the Devil (Harris, Bibliog. no. 90, p. 15) who overlaps her; and in *Guernica* the moon-headed bull has one role as Satan (my p. 17). In *Guernica* Satan is allied with the Moors ("bull-Moor") by the "crescent" shaped horns of the bull (see my p. 69, note 14 which cites Granell; see my Bibliog. no. 24, Granell's page 115), and is allied with the Pope by the ears of the bull which mimic the Pope's miter (my p. 51), and this Satanic alliance that Picasso portrays is against the people of *Guernica* and the people of the Spanish nation.

To my knowledge, no earlier writer mentions that Picasso in the *Crucifixion Painting* of 1930 personified the moon and sun, this has gone unmentioned and apparently unnoticed despite the moon and sun flanking myriad depictions of the crucifixion in art. The huge monster to the viewer's left of the cross is a personified moon (my p. 106); the red-masked radiating figure to the viewer's right of the cross is a personified sun wearing a Harlequin red mask (my p. 106). This personification of the sun appears also in *Les Yeux Fertiles* of 1936 (not herein illustrated) where Olga is a personified moon, hence the Satanic tormentor of Picasso, who is a personified tragic mask sun. In the 1934 *Ink Drawing* Lucifer melts into Olga (Harris, Bibliog. no. 90, p. 15), and again we see that Olga has this Satanic role as Picasso's tormentor. (Note that Mark Harris first identified the sun and moon in *Les Yeux Fertiles* and first identified the "Devil" in the 1934 *Ink Drawing*.)

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EPILOGUE VI (addendum) Melvin E. Becraft © 15 December 1995

1934 *Ink Drawing* with gouache

See my notes 1 and 3, p. 129. Mark Harris had the original Ouroboros insight, and had the original idea to mirror-image each side of the 1934 *Ink Drawing* with itself.

The Three Dancers

The central dancer's neck and head form a personified Isis-hieroglyph, her chair-throne (my p. 105). She uses Harlequin's bottle as her situla-vase. The dark marks which delineate the overhead fingers evoke Isis's sistrum-rattle used in music and

dance. In fact, both sets of overhead joining hands evoke two Isis-type rattles (Isis with sistrum and situla illustrated is found on Witt's p. 169, Bibliog. no. 121).

Guernica

The rows of marks across the horse have been seen as "lines of type" (Russell, Bibliog. no. 42, p. 51). Since these lines also cross the caricatures of Hitler and Goering (my pp. 22, 23, 24), and since Egyptian gods are involved (my pp. 5, 6), yet another role for the lines can be understood. These lines evoke the ancient Egyptian "Magic figurine" (illustrated on Sauneron's p. 151, Bibliog. no. 120). The figurine covered with writing was used by priests to exorcise enemies, in Sauneron's words "to destroy them...". Thus, *Guernica* uses sympathetic magic to call on the gods to destroy the Antichrist Hitler and his air commander Goering.

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EPILOGUE VII (addendum) Melvin E Becraft © 26 February 1996

In the 1934 *Ink Drawing* Mark Harris found Anubis ("the Anubis-like dog") along the border behind Olga (p. 16, Bibliog. no. 90); Harris also found a "wolf" in *The Three Dancers* of 1925 (p. 21, Bibliog. no. 90). I believe this "wolf" is also Anubis. In the 1937 *Guernica* the Anubis role is filled by the large bull which also has dog and fox roles (my p. 33). The bull's pointed ears in one role are those of Anubis.

In *The Three Dancers* the scales of Anubis are signified by the central dancer's arms. In the 1934 *Ink Drawing* the scales of Anubis are signified by the arms of the central figure on the ladder: one arm stretches out toward the sun, the other arm is cut off but appears again in Olga's head (Harris, p. 12, Bibliog. no. 90). In fact, Harris has shown that the hand of this cut-off arm appears at two different locations. However, for the 'Anubis scales' we concern ourselves only with the hand and wrist appearing in Olga's head. In *Guernica* the 'Libra' scales (my p. 41) are not the entire 'Anubis' scales. Rather, *Guernica*'s long arm signifies half the scales. This long arm reversed is a Damoclean Sword (my pp. 2, 3, 43) with the handle in the horse's head. The action-diagonal extending from the horse's mouth through the Libra scales to the bull completes the scales of Anubis idea. In all three works the scales' arms are near the top.

Vishnu in several avatars (turtle, Rama with axe, Kalki a white horse) is in *Guernica*. Harris found a hidden horse in the 1934 *Ink Drawing* (p. 9, Bibliog. no. 90). And *Guernica* openly displays a white horse (my pp. 37, 38). Vishnu as a turtle can be seen in the 1934 *Ink Drawing*. The "Silhouetted Bull's head" found by Harris (p. 8, Bibliog. no. 90) can be read as the underside of a large turtle, the bull's horns become the turtle's front flippers. In the 1934 *Ink Drawing* Odin has a bird mask (my p. 120).

The bird's beak can be read as a turtle's beak. In the *Three Dancers* of 1925 we see a turtle's head clearly depicted in one view of the central dancer's head. The beak is clear in the 1925 work, repeated in 1934 as part of Odin's bird mask (my p. 120), transformed and repeated in the 1937 *Guernica* as the long curved tongue of Hitler (my p. 23).

The hidden bottle and axe (my p. 103) are especially important in *The Three Dancers*. They are of equal size just off-center to either side. Almost certainly, the bottle signifies Isis worship, the axe signifies Vishnu worship (Rama with the axe). The bottle-situla symbolizes birth and creation, the axe symbolizes death and destruction. The 1925 central dancer's woman's face is turned to the side where we see the bottle, this same dancer's turtle head is turned to the side where we see the axe. And we know (my p. 105) that this central dancer's head is carved from the hieroglyph for Isis. The 1925 bottle and axe appear in the 1934 *Ink Drawing* as the baby bottle (p. 4, Bibliog. no. 122) and paintbrush (p. 7, Bibliog. no. 90) that Harris found. The paintbrush is just below the bottle, yet retains its axe role (Rama with the axe). In *Guernica* we see the 1925 and 1934 bottles transformed into the small lamp, while the 1925 axe, which became a paintbrush in 1934, transformed back to its primary axe role (my p. 5) in the 1937 *Guernica*. The 1925 bottle, 1934 bottle and 1937 lamp are vessels or containers. If Picasso was initiated into an elite, secret group (my p. 129), then these two objects found in each of these works suggest the group's name, 'The Vessel and the Axe', or 'The Cross, Vessel and Axe.'

Christian Gnosticism, Isis worship, zodiacal bodies have been found in these works. Somehow Picasso acquired the mystical-religious body of thought current in first century A.D. Egypt. The Chinese Yin-Yang (my p. 29) and the Indian Vishnu (my p. 37) enlarge this body of thought. Thus, an all enveloping syncretism is involved.

BIBLIOGRAPHY ADDITION

122. Harris, Mark. 'A Visual Addendum' to *The Discovery of Picasso's Unknown Masterpiece*. England: © 1994.

EPILOGUE VIII (addendum) Melvin E. Becraft © 1 March 1996

*Picasso was an adept in a secret group. His initiation is recorded as a hidden image in the Studio With Plaster Head of 1925.**

To see the hidden image please turn your copy sideways with the hand-clasped scroll at the bottom. Immediately above the 'book' is the circled eye of Picasso. He is hooded like a priest or monk. He has a prominent rounded nose turned under near the uppermost corner of the book. The line of the profile nose continues downward to describe a shoulder and arm with hand on the scroll. The second eye is the dark triangle in the blue shape tangent to the nose. This two-eyed view of the face is full, whereas the circular eye and nose form a profile view. This two-eyed view also continues downward to describe a shoulder and arm ending at the scroll. Thus, we

are presented two views of the face (profile and full) and two views of the same shoulder and arm (one view of the shoulder is for the profiled face; one view of the shoulder is for the nearly full face).

Picasso is holding the diploma and somehow tucking in the book. He is looking at the central orange ball. The ball calls to mind the sun as well as an inferno. Also, it may be the Gods' light as well as the philosophers' stone of alchemy.

Again, this 1925 hidden image is a hooded Picasso. We know that Picasso identifies with Harlequin (my p. 43). There is a hooded Harlequin in the 1921 *Three Musicians* (MoMA, NYC). We have been running into Anubis (Harris, p. 16, Bibliog. no. 90, and my p. 135). And the *Three Musicians* has a dog or wolf which would be Anubis. The three musicians in the work form the scales of Anubis! They are playing musical scales (a Picasso pun). The fulcrum of the scales is the hooded Harlequin, the white figure represents good, the black figure represents evil. Whatever else this 1921 painting conveys it is structured as Anubis and his scales. (This structure is identical with the 1934 *Ink Drawing* structure where the central figure is the fulcrum weighing life with Olga against life with MTW. And in both works Anubis's head is at the edge.) In the 1925 *Three Musicians* it is as if Picasso is contemplating his death and weighing his life's good and evil against each other. We now know that in 1925 he shows himself as a hooded monk, an initiated adept. with diploma and book. Said another way in 1921 Picasso shows us he is still a seeker after the Gods. A seeker must die and be reborn. In 1921 he is the seeker contemplating his death while weighing his good against his evil; and in 1925 we see him reborn, an adept with diploma in hand, one with the Gods.

*In *Guernica* I found that the markings on the two severed arms and two huge legs told different stories (my p. 41 for Aquarius, p. 40 for Pisces, p. 22 for phallic symbols, p. 15 for Pandora's Box). Thus, when I recently restudied the *Studio with Plaster Head* I noticed the oddly curved line on the upper arm, so I turned the picture sideways and the line suddenly came to life describing Picasso's nose and piercing eye.

EPILOGUE IX (addendum) Melvin E. Becraft. © 15 March 1996

My eight-year study of *Guernica* and related works has come to an end. I worked from 1981 to 1986, and from late 1993 to the present. It has been both exhilarating and frustrating. The hidden images brought exhilaration; the rejection of the images by academia brought great frustration.

During the 1980s, when I published my first and second editions on *Guernica*, I thought that I was the only one who had interpreted the nostrils of the bull and horse as Yin and Yang. Later, I read a writing by Joseph Campbell copyrighted 1968 which included this original Yin-Yang insight (Bibliog. no. 85, pp. 217, 218).

And on my page 106, I identified a personified moon and a personified sun in the 1930 *Crucifixion Painting*. A few days ago I read 'Picasso's Night Fishing at Antibes A Meditation on Death' an article by Mark Rosenthal, in *Art Bulletin* 65:649-58, December 1983. In Rosenthal's article he cites an April 8, 1982 letter received by him

from Sidra Stitch who made this identical sun and moon observation. Her observation was twelve years before mine.

In ending my study I furnish some final comments about the *Studio with Plaster Head*, 1925. If one looks closely one can see that the head is made from two profiles. One profile, the blue one, is of a woman. The head is made from a female profile and a male profile meshed. This forms an androgyne. Gods have been seen as androgynes. Gnostic writings abound in androgynous gods. This 1925 head is the head of a god and it casts Picasso's shadow. Picasso has become a god. This work announces Picasso's apotheosis.

Compare the set of eyes in the plaster head with the set of eyes in the hidden image described in my Epilogue VIII, and you will see that each set of eyes has a black triangle describing one eye. Both black triangular eyes are in a field of pale blue. In the plaster head and in the hidden image the eyes are spaced the same. The double-ringed eye in the hidden image may be found in several of Picasso's other works. The color schemes for the head and for the hidden image are the same: white, black, yellow and blue with bordering red.

My Epilogue VIII identified the hidden image in the *Studio with Plaster Head* as Picasso's initiation image. But the hidden image also gives a secondary feeling of elephant. The eyes together with the arm connected to the scroll seem somewhat like an elephant's trunk holding a log. In Indian Buddhist mythology there is the story of a wild, unruly rogue elephant somehow brought into submission. See 'The Submission of the Elephant', 'Buddhist Mythology', illustration on page 78, *Asiatic Mythology* by J. Jackin et al. New York: Crescent Books, © 1963. It seems to me that Picasso while depicting his initiation into the arcana, also, at that moment, visualized himself as a tamed beast such as the Buddhist mythological becalmed rogue elephant. And this *working* elephant reading identifies it as an Indian elephant, and expands the gnostic sources for these works to include Indian Buddhism, an offshoot of Hinduism.

In my opinion the *Studio with Plaster Head* of 1925 should be named *Picasso's Initiation and Apotheosis*. The initiation image is the most important hidden image I have found during my lengthy study.

The 1925 sideways-seen initiation image is cartoonish and caricature-like. Twelve years later in *Guernica* we find three more sideways-seen cartoonish and caricature-like images (Hitler, Goering and Mussolini).

EPILOGUE X (addendum) Melvin E. Becraft © 15 April 1996

Based on my reading of the *Studio with Plaster Head* of 1925, my page 136 reported that Picasso was an initiated adept.

A month ago Mark Harris asked me to take a look at the 1934 *Minotaur with Javelin*, an India ink work. The first thing that struck me about the *Minotaur with Javelin* is that it was constructed after Fuseli's *Nightmare*. Fuseli's intense horse is replaced by Picasso's Minotaur. In both works we find a sleeping woman. Whereas

Fuseli shows a demonic figure sitting on the sleeping woman, Picasso shows an embracing couple. A figure-eight construction can be seen in Picasso's embracing couple. Fuseli's demon and the bedclothes below also form a figure eight. (It is noted that one of the Tarot cards, *The Magician*, has an overhead horizontal eight. See my p. 47.)

What can we divine from the *Minotaur with Javelin*? We see an embracing couple. The male has a very special, unusual headgear. The male's head overlays, or is overlaid by, a vessel. Thus, we have a vessel and an embracing couple with the male wearing special headgear.

Mark Harris found a hidden milk bottle (vessel) in the 1934 *Picasso's Unknown Masterpiece* (my Bibliog. no. 122, p. 4). I found Harlequin's hidden wine bottle (vessel) in the *Three Dancers* (my p. 103). A vessel seemed very important to Picasso.

Where can we find a male wearing special headgear as seen in the *Minotaur with Javelin*? Where can we find an embracing couple with symbolic meaning? Importantly, where can we find together an embracing couple, a vessel and a special headgear?

The Tibetan Buddhists make a sacred sand mandala which has two deities at the center. The male embraces the female deity. Upon completion of the mandala, advanced students are initiated. In this sacred ceremony the new initiates wear special ceremonial headgear in the shape of the special headgear worn by the embracing male in the *Minotaur with Javelin*. The central deities are at the center of an eight-petalled lotus. Each petal has a goddess. Enclosing this central mandala is a four-cornered wall made from sixteen squares. At the center of each side of this enclosure sits a male deity embracing a female deity. They take up four of the squares forming the enclosure. Vessels occupy the remaining squares making up the enclosure. (See *Sandpainting - Sacred Art of Tibet*, a video, © Sheri Brenner, 1993).

In the *Minotaur with Javelin* Picasso portrays himself and his consort as embracing gods, and Picasso wears the headgear of a Tibetan Buddhist initiate. And by overlapping the embracing male's head with the vessel, Picasso shows us that he is also a vessel, a conduit, leading to and from the gods.

This does not necessarily mean that Picasso was a Buddhist. As we have seen in this study, Picasso used mythologies and religions from both the East and West. The secret group which initiated Picasso had to have been involved in both eastern and western thought. We know this as Picasso made use of the Yin-Yang of Taoism, initiation details from Tibetan Buddhism, and avatars of Vishnu from Hinduism. This was mixed with Norse, Egyptian, Greek and other western mythologies and religions.

How do we explain the Minotaur? Like Fuseli's apocalyptic horse and demon from Hell, Picasso's Minotaur seems to refer to Picasso's subconscious. The Minotaur has his arm severed. Perhaps this indicates that Picasso's wild nature has been pacified in part by enlightenment.

How does this pertain to *Guernica*? We have seen that Picasso could bring to any one work various western and eastern references. He was working in this eclectic,

syncretizing vein in the discussed 1925, 1930, and 1934 works. In 1937 this marshaling of worldwide ethical thought and beliefs was brought into fruitful coalescence in his masterwork, *Guernica*.

EPILOGUE XI (addendum) Melvin E. Becraft © 17 February 1997

Picasso made some very interesting wall designs in both *The Three Dancers* and *The Studio with Plaster Head*, both of 1925. They strongly evoke the Fleur de Lis "best known as an emblem of the French monarchy" (pp. 187-8, *Symbols, Signs and Their Meaning*, Arthur Whittick © 1960). Picasso in 1925 announced his initiation and apotheosis in *The Studio with Plaster Head* (see my pp. 136-7 for the hidden initiation image). Therefore the wall designs would appear to link him to the society into which he was initiated. On p. 155 of *Holy Blood, Holy Grail* by Baigent, Leigh and Lincoln one finds illustrated the Plantard family crest which has the Fleur de Lis as the central emblem. Their book pointed to Pierre Plantard as a possible secretary general (p. 177) of the Prieuré de Sion society, perhaps even Grand Master (p. 188) sometime subsequent to Jean Cocteau's alleged term. In 1925 the Grand Master of the Prieuré de Sion society is alleged to have been Jean Cocteau (p. 105), a close acquaintance of Picasso. (For details of the Prieuré de Sion refer to *Holy Blood, Holy Grail*.) Therefore the possibility exists that this 1925 initiation image depicts Picasso's initiation into Prieuré de Sion membership. It certainly depicts his initiation into a group with secrets evidenced by the book and diploma.

Interestingly, both *The Three Dancers* of 1925 and *Picasso's Unknown Masterpiece* of 1934 appear to have as their basic design three figures bound together by a horizontal tie, and the central design on the Plantard crest has three shapes bound by a horizontal tie. In *The Three Dancers* the horizontal tie is formed by the clasped hands at center. In *Picasso's Unknown Masterpiece* the horizontal tie is formed by a concealed pantomime horse (Harris, my Bibliog. no. 90, p. 14).

Recent discoveries have led to a better understanding of two additional works by Picasso. One is an ink drawing, *The Visage*, of 29 Sep 1951. The second is the 1947 painting, *Monument to the Spanish Dead*.

The Visage probably represents a vessel, i.e., a silver chalice with sculpted dove's wings hanging at the sides, with a sculpted dove's head on the forward edge. Some concealment or disguise is used so one does not readily read it as a chalice. It is Christian as it has the dove/Spirit of God which descended upon Christ when he was baptized (Matthew 3:16), it has the tau cross made up by the heavy eyebrow lines combined with the strong vertical lines of the nose. It has two fish, that is, the eyes. The eye-fish below the twig has a tail going toward the ear area, its mouth is open at the side of the nose. (On my pages 41 and 102, we have seen that eyes are interchangeable with fish in both *Guernica* and *The Three Dancers*. In Picasso's 1947 painting, *Monument to the Spanish Dead*, he openly used a common fish symbol for an eye; in that work the tail of one fish with a dot following represents both another fish and a second eye.) The *Visage's* base is a sculpted dove's tail. The chalice shows the

merging of a male profile with a female profile to form an androgyne, a gnostic-type god. Also, in *The Grail From Celtic Myth to Christian Symbol* by Roger Sherman Loomis © 1991, p. 60, a "wonder working mass-wafer" is mentioned. And *The Visage* shows the male profile's mouth with what appears to be a wafer. *The Visage* is a depiction by Picasso of the *Holy Grail*.

It is very mystical, echoes the Templars and other knights of medieval times, and echoes secret societies such as the Prieuré de Sion. (For this Grail insight, I credit Mark Harris who has discussed with me his idea the Grail is involved in some of Picasso's works. Harris became aware of this while studying *Picasso's Unknown Masterpiece*.)

More on the painting, *Monument to the Spanish Dead*: it is noted that a conventional five-pointed Christian star appears at lower left, however, there appears at lower right a Star of David, and the Plantard family crest also has a Star of David; also the *Monument to the Spanish Dead* has a stylized sun as does the 1930 *Crucifixion Painting* (my p. 105). In the *Monument to the Spanish Dead* a bent crescent moon and a dark eclipsed moon are at the end of the horn. (The 1934 *Picasso's Unknown Masterpiece* has a dark eclipsed moon. See my p. 110 and my Bibliog. no. 90, p. 13.) A bent dark sun in mourning is the horn's mouthpiece. The bent rings forming the mouthpiece are an adaptation of the spiral and/or concentric ring-type suns found in many of Picasso's works. The horn crosses the bust/neck area, making a crucifix. Also the *Monument to the Spanish Dead* has a skull and crossbones, while *Guernica* has a hidden skull and crossbones (my p. 26; also see Harris, my Bibliog. no. 122, p 7); also the *Monument to the Spanish Dead* has a broken or bent lance, and the 1930 *Crucifixion Painting* has a lance; the *Monument to the Spanish Dead* has two fish as mentioned above, and the strange eerie 1930 *Crucifixion Painting* has two hidden fish (my pp. 105-6). Conclusions: The *Monument to the Spanish Dead* is a crucifixion painting, it is a painting with a number of occult references such as an occult moon (Gettings - my Bibliog. no. 75, p. 81; my p. 107 for an occult moon), an occult darkened sun in mourning (horn mouthpiece), occult eyes (two fish - Pisces - which stand for two Jesus children who become the one incarnate Christ - see Gettings, my Bibliog. no. 75, pp. 33, 39, 40; my p. 100), a Star of David, and the skull and crossbones. These references convey certain secret meanings to those who 'know' in the gnostic sense of the word. I refer to those members of the secret society into which Picasso became an initiate in 1925 (see my pp. 136-7).

The severed arm standing vertically at the side of the head deserves comment. It has a clam-like design where severed. This is a female symbol. The vertical part of the severed arm is a male symbol. Where have we seen a clam shape before? If you will look at *The Three Dancers* you will see a clam shape on the frenetic dancer's skirt, and you will see a relatively large notched or saw-toothed male symbol by the clam shape. Mark Harris has identified sex symbols in the 1934 *Picasso's Unknown Masterpiece* (my Bibliog. no. 90, pp. 19, 20). Often, Picasso assigned roles to sex organs. One of the most remarkable examples is the large fish mouth seen on Olga just above her knees, which is seen in the 1934 *Picasso's Unknown Masterpiece* (Harris, my Bibliog. no. 90, p. 10). In the *Monument to the Spanish Dead* the male and female

symbols have been respectfully and deftly merged to form the severed arm, which can also be read as a sort of headgear.

Before we end these comments, we must go to the face on the *Monument to the Spanish Dead*. At first glance it appears to have a male profile, but the face flip-flops and can easily be seen looking out at another angle, looking out as a female face. The male face looks toward the end of the horn, the female face looks out somewhere between the mouthpiece of the horn and us the viewers. The dark triangle standing on its sharp end is an extension of the woman's hair. Her hair is parallel to the severed arm. This same flip-flop, looking out in one direction and then another, can be seen in the 1934 *Picasso's Unknown Masterpiece's* concealed skull identified by Mark Harris (my Bibliog. no. 90, p. 13).

Seemingly, Picasso saw male and female as conflicting opposites seeking merger not only in a sexual sense, but intellectually and spiritually. He tended to portray conflicts by using male and female symbols. Also, at Picasso's whim any figure could be made to play both male and female roles. For instance, in the 1934 *Picasso's Unknown Masterpiece*, Olga plays a woman, but she also plays the Devil who overlaps her as a concealed image (Harris, my Bibliog. no. 90, p. 15); in the *Three Dancers* the left-most woman also plays a Lucifer role (my p. 103). In the *Monument to the Spanish Dead* we see the male and female looking out of the same face. *The Visage* also has a male and female merged in one face. These latter two examples show the male-female conflict resolved by complete merger. *The Visage* becomes a living peace symbol; the *Monument* first of all pays homage to the Spanish men and women who died for France against the fascists. On another level, the *Monument* could be said to show the male-female conflict resolved by merger in death, and by merger with God.

EPILOGUE XII (addendum) Melvin E. Becraft © 22 April 1997

More works containing hidden images are noted. One work is the 1926 *Guitar*, which also may be seen as a puffer fish. The nails in the sackcloth represent its needle-like defense system. (Man Ray's 1921 *Le Cadeau* (The Gift) anticipates the *Guitar*.) Another work is the 1925 *Ram's Head*. A fish with head is seen at center. If one connects the unattached fin (seen to the viewer's right) to the head at center, one sees a second fish sharing the head of the first fish. These two fish are pointed in opposite directions and represent the Pisces symbol.

When Picasso wanted to "risk everything" as Picasso put it, he entered image over image over image and he intimated that the earlier images could be detected below the final surface picture of his work. Below are Picasso's words in conversation with Henri-Georges Clouzot in Clouzot's 1955 film *The Mystery of Picasso*:

Picasso: *One must see the pictures one on top of the other, as they are made.*

Clouzot: *You want to show all the pictures beneath the picture itself.*

Picasso: *Those that are beneath the picture.*

Picasso used this manner of working in *The Three Dancers* of 1925, in *Picasso's Unknown Masterpiece* of 1934, and in *Guernica* of 1937. This manner of working looks back to cubism developed by Picasso and Braque. (Braque also entered at least one hidden image. See his *Violin and Pitcher*, an oil of 1910. Turn the image 90 degrees to the left. A cat can be seen in the violin, the strings are the cat's whiskers, the base of the violin forms the cat's tail.)

During my study of Picasso's works, I found evidence of gnostic symbolism (1) (i.e., androgyny and twins). At the same time of the Gnostics the Greek, Roman, Jewish, Egyptian worlds were in turmoil, and for some nihilistic thinkers the old gods had lost their magic. From this disillusionment and/or alienation sprang the gnostic dualistic belief, i.e., man versus the world. This world was posited by the Gnostics as evil, a place of darkness imprisoning man's "spirit" or "*pneuma*" (2). The Gnostics came to see all known gods including Jehovah as evil gods, as demons. Yet these Gnostics, elitists, went on to posit a god above the evil gods, a god not even known by the evil gods, a god discovered or rather 'known' only through "knowledge" (3). "Knowledge" was gained "either through sacred and secret lore or through inner illumination" (4). Each had a "spark" (5), a portion of the highest god within his/her person, and by getting in touch with that fallen piece of god within, the person could be reborn, united with the highest god.

Another period of intense disillusionment and alienation peaked during the nineteenth century. Man again was being thrown into a horrendous quandary. Belief in god, in religion, in the political status quo was again under siege. This turmoil gave birth to modern nihilism. Hans Jonas (6) sees modern nihilism as essentially dualistic, and thus comparable to the much earlier Gnosticism.

For the nineteenth-century nihilists (Nietzsche and others), the world was seen as an amoral place with no god. Life was reduced to a struggle or striving for power, where everything was allowed, nothing proscribed. Picasso was born into this milieu, became familiar with nihilism through his poet, writer, painter friends, as a youth was infused with the nihilistic viewpoint (7). One was encouraged to completely destroy the old order to create the new.

As a young man Picasso followed the nihilistic path. He set about destroying the old forms and creating new forms for the art of the future.

My conclusion: Picasso was a fantastic artist-magician, perhaps the greatest artist in talent and inventiveness who has ever lived. A nihilist in his youth, Picasso, however, in 1925 at the age of 44, portrayed himself in the *Studio with Plaster Head* as an initiated adept (my pp. 136-7). At that point in his life he seems to have stepped back from his earlier Nietzschean godless nihilism and accepted the Christian gnostic concept of god. Gnostic nihilism still furnished him with a dualistic outlook, that is, man with his gnostic "spark" versus the world.

Notes:

1. Hans Jonas, *The Gnostic Religion*, 1963, p. 123 for "twin brother", pp. 149 and 155 for "androgyny". Also, see my pp. 98, 127.

2. Ibid., p. 44
3. Ibid., p. 34.
4. Ibid., pp. 34, 35.
5. Ibid., p. 44.
6. Hans Jonas, *The Phenomenon of Life*, 1966, pp. 211-234.
7. Mark Rosenthal, "The Nietzschean Character of Picasso's Early Development", *ARTS Magazine*, Oct 1980, pp. 87 through 91.

EPILOGUE XIII (addendum) Melvin E. Becraft © 4 July 1997

Following is another work with hidden images:

Picasso's 1942 *L'Aubade* (Nude with a Musician): In the figure sitting, a bird can be seen on the chest. The instrument's resonant box is a fish head, the player's splayed arm and hand holding the instrument form the fish's splayed tail. This same combination is seen eight years earlier in *Picasso's Unknown Masterpiece* (1) where Mark Harris found a beaked bird forming the upper arm of the woman on the viewer's right. This bird sits on a fish formed by the woman's forearm, also a large fish mouth is just below formed from the woman's skirt. In fact the entire skirt area below her arm forms a fish with a large mouth (2). This "*L'Aubade*" finding lends added support to *Picasso's Unknown Masterpiece* being by Picasso.

Further proof that the 1934 *Picasso's Unknown Masterpiece* is by Pablo Picasso is Olga's head (3). As shown on my page 131, the high up eyes and floppy dog ears combined with Olga's "tight mouth" (4) suggest a combined dog-human face. Additionally, after studying John Richardson's recent book (5) a further clarifying insight hit me. These floppy dog-like ears on the 1934 Olga are simply a variation, for role assignment, of the "Arlesienne" "Provençal coif" or cap illustrated and commented on by Richardson. Harris has shown that Olga is a "torero" (6) for one of Olga's many roles in the 1934 work. Richardson notes that at times Picasso visited Arles to see the bullfights (7).

Carrying the "Provençal coif" or cap insight to *Guernica* one can see that the *Guernica* kneeling woman's cap is simply another variation for role assignment of the "Arlesienne" "coif". However, in *Guernica*, the cap's most dramatic role, other than to evoke the bullfight, is to symbolize fascist airplanes over Guernica in April 1937 (see my page 23).

Notes:

1. my page 124, and Mark Harris, *The Discovery of Picasso's Unknown Masterpiece*, p. 16, 1993.
2. my p. 120, illustration E1.
3. Mark Harris, *The Discovery of Picasso's Unknown Masterpiece*, p. 6, England: © 1993.
4. Ibid., p. 6.
5. John Richardson, *A Life of Picasso, Vol II*, pp. 241-2, © 1996.
6. Mark Harris, *A Visual Addendum to The Discovery of Picasso's Unknown Masterpiece*, p. 8, England: © 1994.
7. John Richardson, *A Life of Picasso, Vol II*, pp. 242 and 331, © 1996.

EPILOGUE XIV (revised edition) Melvin E. Becraft © January 14, 1998

On December 14, 1918, the President of the Portuguese Republic, Senhor Sidonio Paes, was assassinated. Sometime in 1918, per Zervos, Picasso created *Composition a l'oiseau mort* (Composition of a Dead Bird). Picasso signed this work. It is shown as illustration 331, page 134, Volume 29, Zervos' *Picasso*.

A few weeks later, on January 19, 1919, a monarchy was proclaimed at Oporto, the second largest city in Portugal. Republican forces had been routed. I propose that shortly thereafter Picasso painted *Partition, Bouteille De Porto, Guitare, Cartes à Jouer* (Musical Score, Bottle of Port Wine, Guitar, Playing Cards). This work is shown as illustration number 102, page 36, Volume 3, of *Pablo Picasso* by Christian Zervos. Zervos indicates it was painted in 1917. Picasso signed the painting. This illustration 102 has the word "Oporto" on a wine bottle, however, the word is broken in two. Why is the word broken? I propose the word "Oporto" is broken because the republican forces in Oporto had been broken by monarchist forces. This work will be referred to as *Oporto*. Zervos' remarks indicate that Picasso painted over a Modigliani work when creating this *Oporto* work. This may be true. However, I will show why I am convinced that illustration number 102 was painted in 1919 and not in 1917.

On February 14, 1919, the republican government centered in Lisbon announced that the republican forces had regained control of Oporto. Rebellious monarchist or royalist forces backed by the church had been defeated. Monarchist control in Oporto had lasted only a few weeks.

I think the above two works by Picasso came about as a result of the political turmoil in Portugal cited above. Some years later during the Spanish Civil War Spain went through a similar experience. The Portuguese experience was a harbinger, an omen, of what was to occur later in Spain. Apparently, Picasso was following closely the events between the contending factions in Portugal.

Now to the art works : the cubist *Dead Bird* has his face downward. Reading this abbreviated *Dead Bird* is similar to reading shorthand. Move counterclockwise from the head: a dark pointed wing can be seen; a long straight leg with only one claw can be seen. This one claw is the nearest point on the bird to the right border of this work (the long straight line leading from the pointed wing to the claw represents the lower part of the bird's leg and toe). A tail is represented by the large light angle within the top dark quadrant. The angle point, the tail, is the farthest point on the bird from its head. The second wing is light and rounded and overlaps a plane of dark and light, the dark part ending below as the bird's pointed wing. This rounded light wing ends at a point halfway between the bird's head and tail. This *Dead Bird* work was most likely made shortly after the murder of President Paes in Portugal.

The work with the "Oporto" wine bottle has a large concealed dead rooster's head (a "Big Head") at bottom facing downward. This dead rooster is merely a storytelling elaboration of the above described *Dead Bird*. At lower left, a rooster's dark three-

lobed crown can be seen. Move counterclockwise from the crown: first there is a closed eye just under the end of the rope; next there is a pointed beak at bottom center touching the border; next there is the first wing which is dark and in this work squared; next there is the lower part of one leg that includes one toe and one claw of the rooster; next there is the tail that is diagonally opposite the head, the tail is just above where the rope connects to the claw of the rooster; next there is the rooster's other wing at top that appears to be a dark tombstone containing three parallel lines.

If one puts the *Dead Bird* work alongside the *Oporto* work then the dead rooster facing downward can readily be seen. The *Dead Bird* composition appears to be an in-the-open schema or blueprint or template used in creating the *Oporto* work.

Please note the following diagonal correspondences: the *Oporto* rooster's crown and *Dead Bird*'s head are on the same table diagonal; the *Oporto* and *Dead Bird* head-to-tail diagonals are the same; the *Oporto* and *Dead Bird* diagonals connecting the wings are the same; the *Oporto* and *Dead Bird* leg and claw diagonals are the same.

I believe that Picasso entered concealed imagery to be discovered later by sensitive viewers. It would seem that Picasso was very familiar with the ink blot findings of his contemporary, Swiss psychiatrist Hermann Rorschach, who died in 1922. I believe that Picasso absorbed what Rorschach had discovered, then, from approximately 1919 to 1937 or so, Picasso used that knowledge for his own creative purposes in a small number of important works. Whatever his inspiration, Picasso, in special works, manipulated concealed imagery for the sensitive viewer to discover and complete. I believe that is why I found Hitler and Goering in *Guernica* with both tyrants using the *Guernica* spear for their Pinocchio nose. Picasso gave the viewer at least 80% of Goering's head caricature, but only about 65% of Hitler's.

In this *Oporto* work, Picasso gives enough information (cock's three-lobed crown, eye, beak, wings, leg, one toe with claw, tail) so the rooster can be read by the sensitive searching person. This is more true now that the viewer has the *Dead Bird* work for a guide to 'see' the rooster come into view in the *Oporto* work.

What is the meaning of the dead rooster in the *Oporto* work? I think it is the same as in the 1937 *Guernica*. Picasso in his work punishes the evil-doers. In *Guernica* he punishes Hitler, Goering and others. In the *Oporto* work he portrays the rooster with eye closed facing downward. The rooster with crown is dead. Thus, the monarchy, the crown, is portrayed as moribund.

Also notice that the tombstone in this *Oporto* work forms one side of a crosspiece passing through or behind the guitar body. The crosspiece is completed by a similar shape opposite the tombstone shape. This second shape is below the guitar. The guitar is the long timber of this cross. The two shapes making the crosspiece evolved from the two wings in the *Dead Bird* work. Therefore, they represent the two wings of the dead rooster.

(Only by studying the *Dead Bird* blueprint did I for certain determine the location of the two wings and tail of the hidden dead rooster in the *Oporto* work. This despite the fact that I had already found the dead rooster's crown, eye, beak, leg, toe and claw before I studied the *Dead Bird* blueprint. The claw in the painting is

what prompted my study in the first place. First, I thought of a scorpion's tail, but quickly dismissed that idea. Shortly thereafter I had discovered the crown, eye and beak of the rooster and then searched through the publications *Verve* and Zervos' *Pablo Picasso*. I made copies of about ten chickens and roosters. I studied them, especially their crowns and legs, and suddenly understood that Picasso had used a type of visual shorthand for the rooster's legs, spurs, toes and claws. Only the abbreviated lower part of one leg, one toe, and one claw appear in the *Oporto* work. While searching for the rooster pictures, I had also found the *Dead Bird* illustration. Later, when studying the *Dead Bird*, I quickly realized that I had in my hands a complete, open template for the hidden rooster image I was studying. The template was in visual shorthand and the *Dead Bird* corresponded to the dead rooster!)

The guitar rope is a prominent object and it connects the guitar ends. At one end we find a crown, at the other a cross. The rooster and the guitar are one. The rooster is the guitar, the guitar is the rooster. The crowned rooster wears a necklace, the rope, from which hangs a cross. This linking of the crown with the cross appears to symbolize the monarchists and the church as the factions trying to topple the Republic. The guitar rope suggests a priest's waist cord (see Picasso's *Three Musicians*, Philadelphia Museum of Art), an umbilical cord, even guts. As with *Guernica* I believe Picasso had in mind Nietzsche's *The Birth of Tragedy from the Spirit of Music* (my page 1). Also, I believe he had in mind a caustic saying to the effect that 'we won't have freedom until the last king is strangled using the guts of the last priest.'

Regarding this *Oporto* guitar with a wing above and another wing below, I found the same to be true in *Guernica*, although I identified the winged instrument in *Guernica* as a lute. And if the wings are truly there in *Guernica*, and they are, those wings also are part of the horse, hence *Pegasus* and *Hippocrene* are at center in *Guernica*. (See my page 2 illustrations of *Pegasus* and the lute in *Guernica*. *Hippocrene* is mentioned on page 3.)

This *Oporto* work has a sheet of music with the lettering "FASC---". This sheet of music may also represent a piece of newspaper with the word "Fascist" or "Fascists" at the top. At any rate, we are to understand that *fascism is the music* here in this work, and the *spirit of this fascist music* has given birth to death and destruction. The word "fascist" was bandied about by some groups during World War I, but did not come into common usage until sometime after Mussolini in Italy formally formed his fascist party in early 1919. Evidently, Picasso was early in knowing and using this term.

Picasso did another work in 1919 showing "Oporto" wine. It is an oil on canvas titled *Bouteille de Porto et Verre* (Bottle of Oporto and Glass). See illustration 290, on page 102, of Zervos' *Pablo Picasso*, Volume 3. On this canvas Picasso entered the year by his signature. This work has no rope, no hidden rooster. It must have been completed after the monarchist forces were defeated. It is a cubist work featuring a bottle of "Oporto," a wine glass, and a pipe. This is a much more calm, peaceful work in that the word "Oporto" is not broken in two, and the painting has no huge central dynamic diagonal movement. This painting seems to celebrate the reassertion of the

republican forces in Portugal.

Also of note these two works featuring "Oporto" wine are the same size. Both have a wide border. A wide completely enclosing border is a rarity in Picasso's work. The *Oporto* work with the concealed rooster facing downward seems to be a memorial by Picasso for those republicans who suffered at Oporto at the hands of the monarchists. Much later, in 1947, Picasso entered a memorial Plaque with encompassing border within his painting titled *Monument to the Spanish Dead*.

For those waiting for a smoking gun *Composition a l'oiseau mort* is the smoking gun for hidden images. The *Oporto* work with the hidden dead rooster facing downward may be the earliest Rorschach-like image that Picasso manipulated and concealed in his work. And it is very important that this hidden or concealed rooster image has an accompanying smoking gun blueprint, i.e., the *Dead Bird* work. Even the table shapes in these two works are the same. However, in the *Oporto* work the table edge is moved forward and is flush with about 90% of the picture's bottom border. This compositional device pushes the contents right into the viewer's face, so to speak. It is meant to be confrontational.

Even if Picasso made the hidden rooster before he made the template, it would make no difference, the hidden rooster is there, and it and the template agree.

Since 1981 I have been professing that Picasso intentionally concealed images in *Guernica*. In my ongoing efforts I discovered hidden images in several other works by Picasso. But I never expected to find among his illustrated works an actual and open blueprint for a hidden image, yet the *Composition a l'oiseau mort* seems to be exactly that, an open blueprint for the hidden dead rooster in the *Partition, Bouteille De Porto, Guitare, Cartes à Jouer*.

Before ending this addendum I want to go beyond the hidden rooster image and mention the actual wine bottle. It has an irregular shape, is dark, has a dark plume-like neck where the bottle top becomes an eye next to an open angular mouth-like lighter area facing the dark tombstone. This eye and open mouth appear bird-like, and birds since Egyptian times have often been associated with spirits of the dead. This dark bottle with its plume seems altogether like a dark cloud of smoke rising like the bull's tail in *Guernica*. And the plume originates from a bottle of wine spirits. Are we not seeing spirits, ghosts, shades of the dead, rising from the plumes of warfare, rising from their common grave, screaming out their protest? In French as in English, wine is known as a spirit (*esprit de vin*) and *les esprits* can stand for ghosts. Indeed, this work appears to have been created as a memorial to the victims at Oporto, much as *Guernica* is a memorial to the victims at Guernica. Should not this work be properly dated 1919? Should not the name of this painting be *Oporto* or *Memorial to the Dead at Oporto*? Should not this oil on canvas, this memorial 'plaque,' be in an Oporto or Lisbon museum?

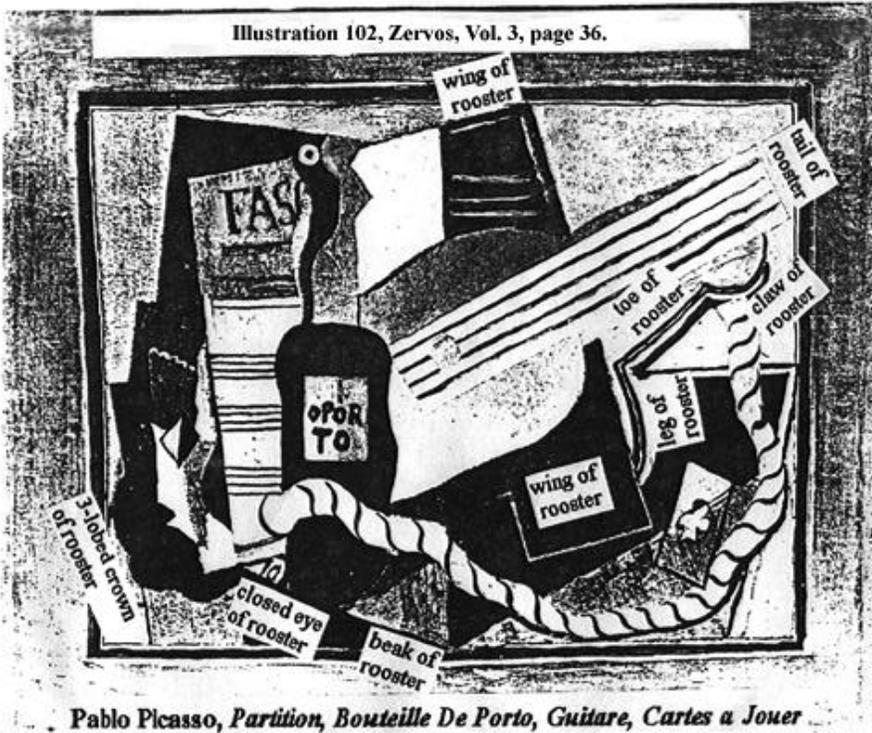
(Regarding the *Oporto* work's smoke plumes of warfare and spirits of the dead rising, Picasso later used these identical ideas in *Guernica*. In *Guernica*, the bull's tail symbolizes the smoke plumes of warfare rising. In *Guernica*, the swan symbolizes the souls and spirits of the dead rising. One would suppose that the swan in *Guernica*

also symbolizes the rebirth of the mythical, immortal phoenix, that is, the resurrection of the Guernica people. Note: for the bull's tail as smoke see my page 72, note 39; for Cygnus, the swan, see my pages 9 and 40; also see my pages 116-7 and 133 regarding the second bull's head and its part in resurrection of the Spanish people.)

From studying the *Dead Bird* and resulting *Oporto*, a student of art or an artist can learn much about Picasso's thought processes and way of working. Picasso merged a cock and a guitar using the cock's wings to make the guitar into a cross. He used one end of the guitar for the cock's head, the other end for his tail. He introduced the guitar strap that connected not only the ends of the guitar but the crown and cross thereby making a political statement. Picasso took a wine bottle, converted it to both warfare smoke and spirits of the dead. Then he had the spirits of the dead interact with the cock's wing and a part of the guitar's body. These latter two items took on additional meaning as tombstone and grave. This was in 1919. By 1937 he had completely mastered this supercharging and hiding of imagery and the result was *Guernica*. Along the way, in 1925, he supercharged the imagery of *The Three Dancers* and *Studio with Plaster Head*. In 1930 he supercharged *The Crucifixion Painting*. In 1934 he supercharged the imagery in *Picasso's Unknown Masterpiece*, a work that is as complex as *Guernica*. In 1947 he supercharged the imagery in *Monument to the Spanish Dead*.

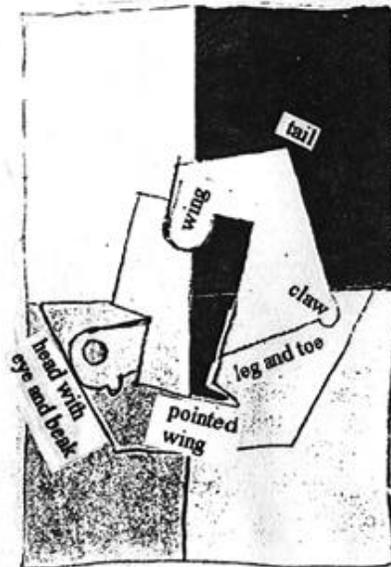
Yes, Picasso hid images but he did not make them easy to find, and *it is not enough simply to find a possible hidden image. To be valid, that image must be understood and explained within the context of the work.*

Illustration 102, Zervos, Vol. 3, page 36.



Pablo Picasso, *Partition, Bouteille De Porto, Guitare, Cartes a Jouer*

Illustration 331,
Zervos, Vol. 29,
page 134.



Pablo Picasso, *Composition a l'oiseau mort*

Credit: (C) 1998 Estate of Pablo Picasso / Artists Rights Society (ARS) New York

EPILOGUE XV (revised addendum) Melvin E. Becraft © March 9, 1998

From studying the *Studio with Plaster Head* (my pages 136-7) one can understand that Picasso's initiation ceremony involved roles of Odysseus and Cyclops. On the right the *Studio with Plaster Head* shows a plaster hand or foot. The plaster cast has a sideways-seen seven. Turn the work 90 degrees clockwise. The seven becomes the nose of Cyclops. The broken end of the cast reveals the eye of Cyclops. The toes or fingers become Cyclops' teeth. This plaster cast is in visual shorthand. This plaster cast is an abbreviated Cyclops, thus a concealed Cyclops (1). The initiate, Picasso, takes the role of Odysseus.

The previous epilogue showed that Picasso used visual shorthand or abbreviation for the *Dead Bird* (2) work and for the hidden dead rooster in the 1919 *Oporto* work (3). Six years later, in the 1925 *Studio with Plaster Head*, we can see Picasso's abbreviated Cyclops. By the time of *Guernica*, Cyclops is further abbreviated and is evoked solely by the large gash in the horse, which also works as the cyclopean eye of Hitler.

On my page 89 I had mentioned the possibility of the large gash in the *Guernica* horse being the blinded eye of Cyclops. Notice that the Goering caricature has two eyes, while the caricature (my pages 23-4) of Hitler has only one. Hitler is to be understood as Cyclops for one of Hitler's *Guernica* roles.

In the *Studio with Plaster Head*, why did Picasso portray himself as an initiate receiving divine knowledge (pages 136-7) while in the presence of Cyclops? The answer would be that in the initiate role, Picasso, as Odysseus, overcomes various ordeals in a trek toward divine knowledge. Somehow at the climax of his initiation ceremony, that is, at his rebirth, Picasso overcomes Cyclops and in so doing acquires divine knowledge.

We have seen Odysseus's Trojan horse in *Guernica* (my page 47). And since Athena in the *Odyssey* is the protector of Odysseus (4), we can see that Athena's lamp is one role assigned to the *Guernica* lamp. Athena, fully formed, sprang from the brain of Zeus, and thus was the goddess of wisdom.

In *Guernica* behind the Harlequin mask (my page 43) Picasso acts in many roles, one of which is as Odysseus who blinds Cyclops (Hitler) and escapes from the wailing Sirens, another probable role for the *Guernica* women. The beach of the Sirens' island was like the town of Guernica after the air attack, that is, strewn with the remains of the dead (5).

Odysseus was a seeker of "knowledge," so are Gnostics. The Siren tempted with the promise of knowledge. Odysseus, even the Sirens, would appeal to Picasso as Picasso's Gnostic goal was to know (6).

Since finding the *Oporto* work and understanding the roles played by the *Oporto* bottle we must look again at the hidden bottles previously noted. *The Three Dancers* painting of 1925 has a hidden bottle (my page 103), the 1934 *Picasso's Unknown Masterpiece* has a hidden baby bottle found by Harris (my page 112), and *Guernica* has a hidden bottle. However, the *Guernica* bottle is not the small lamp as I thought and wrote on my page 136. The *Guernica* bottle is the hidden white swan with the long

neck and flared wings (my pages 9 and 40). The flared wings are a distortion of the body of the bottle. Picasso distorted the bottle for various roles. In the *Oporto* work (my page 148) the distortion evokes smoke, in *Guernica* the distortion produced a white swan. In both of these works the distorted bottle evokes the spirits of the dead rising.

Each of the above bottles evokes the Holy Grail and suggests the Knights Templar. We found (my pages 140-1) that *The Visage* is most likely a chalice, specifically the Holy Grail in the form of a chalice. Also, in the *Minotaur with Javelin* there is a small vessel (my page 139) that seems to have a vibrating orb within. In the *Studio with Plaster Head* (my page 137) the golden or orange ball or orb at center could be an overhead view of a vessel or chalice; the central golden ball is certainly the philosophers' stone of alchemy which is sometimes equated with the Holy Grail.

In *Guernica* the hidden swan at center (my pages 9 and 10) is formed from a bottle or vessel, that is, from the Holy Grail in the form of a vessel. The swan would seem simultaneously to be a Valkyrie (my page 9), the mythical phoenix, the spirits of the dead at *Guernica*, the Holy Ghost and the Holy Grail. The Templars were considered to be "keepers" (7) or "guardians" (8) of the Holy Grail and served as a "conduit from the near east" of gnostic, hermetic, alchemic, cabbalistic, Neoplatonist, and oriental mystical thought (9). Pegasus is in *Guernica* (my pages 1 and 2), and Pegasus is a "Templar symbol" (10). The hidden long overhead sword (my pages 2 and 3) can also evoke a long Templar sword. This long sword overlays a trowel, another prime Templar symbol (11). The sword and the concealed triangular trowel use the same handle. The point of the triangular trowel disappears behind the woman in the window (12). The large skull at center found by Mark Harris (13) can be a Templar skull. In *Guernica* the small burning lamp is just above the large skull that Harris found. The Templars are well represented in *Guernica*.

Earlier I noted that the group that in 1925 initiated Picasso seems to have been the Prieuré de Sion (my page 140). Based on the above vessel-Holy Grail deductions, it suggests to me that Picasso may have been a member of an ongoing underground secret Templar society. From this study of works by Picasso my guess is that one of the principal symbols and perhaps name of this secret Templar group was "The Vessel."

Another special work, another concealed image: Julio Gonzalez died in 1942, and in homage to Gonzalez, Picasso on 5 April 1942 painted *Still Life with Steer Skull* (14). Several works with this same title were done by Picasso, the one I am referring to is in a Dusseldorf museum. Please turn the work 90 degrees counterclockwise. Does not the base closely resemble in profile many of Gonzalez's heads and masks? This profile is largely blue and green with some brown (15) for the lower lip-jaw area. The lower lip-jaw area is part of the window frame. This profile shows a slot for the eye and a sloping forehead hairline as found in some of Gonzalez's 1929 works, for example, *Petit masque Don Quixote* and *Tête en fer poli* (*Small Don Quixote Mask* and *Head of Polished Iron*). Eye slots or slits are also seen in a number of Gonzalez's 1930 works. The open mouth of the profile can be seen in Gonzalez's 1936 *Tête aux cubes*

(*Head of cubes*) and again in the 1938 *Tête de la Montserrat criant* (*Head of the Screaming Montserrat*) (16). Thus, the base including a small part of the window frame forms a death mask for Gonzalez. Moreover, in this homage painting, Picasso rendered the death mask and the steer skull in a manner after the sculptural style of Gonzalez.

This study is at an end, yet waiting to be recognized. It has been rejected by the established academia of my day. Recognition will come from younger scholars whose minds are still open. Unfortunately, many agile young minds will be closed by the time they receive their doctorate degrees. There seems to be a lock step art priesthood propagating stifling coercive dogma in the art establishment of my day. Consciously or unconsciously, this results in closing young minds. It must be caused by some major flaw, a serious defect, in what is known among academics as the "art historical method." Whatever its noteworthy benefits, this "method" has had a truly blinding effect. In Missouri, where I am from, this extreme reluctance to see what is in front of you, might be termed "mule-headed stubbornness." For instance, not one art historian, art critic, or art curator can see Goering in *Guernica*, not one can see Hitler in *Guernica*, not one can see Picasso as an initiate in the *Studio with Plaster Head*, not one can see the hidden bottle appearing in *The Three Dancers*, and in the 1934 *Picasso's Unknown Masterpiece*.

Not one top scholar or critic or curator can see that the 1934 *Picasso's Unknown Masterpiece* is by Pablo Picasso with absolutely no possibility it could be by anyone but Pablo Picasso. The 1934 work, as complex as *Guernica*, is full of Picasso's hidden images but the experts can not see any of them! If this blindness or closed-mindedness is not caused by an ongoing institutionalized coercive stifling dogmatism of some sort, then I ask each art historian, art critic, art curator, and art museum director "What is the problem, whence comes this blindness?" Is power and its ability to corrupt involved? Can power also propagate blindness and closed-mindedness? If not the "method," if not power, if not power's coercion, then what causes this utter blindness on the part of those who spend their lives professing to know about paintings and their meaning?

Since 1981 I have been trying to convince experts that Picasso hid images, not one expert has come forward in support. This is 1998! The earth circles the sun, the earth is round, Pablo Picasso hid images.

Notes:

1. The abbreviated concealed Cyclops is similar to the abbreviated concealed Nimrod in *Guernica* (my pages 24-6).
2. *The Dead Bird* and *Oporto* works are further linked by both being divided into quadrants. The dividing horizontal is the back table edge; the *Oporto* vertical passes through the guitar opening.
3. What I refer to as the 1919 *Oporto* work is listed in Zervos' *Picasso*, Volume 3, page 36 as *Partition, Bouteille De Porto, Guitare, Cartes à Jouer*. Zervos dated it 1917.
4. Picasso's *Guernica* ranks alongside the literary masterworks of James Joyce and Nikos Kazantzakis. In their search for truth, all three geniuses looked, in part, back through poetry to Homer and his knowledge-seeking Odysseus for inspiration.
5. See "The Sirens and the Temptation of Knowledge" in *Genèse de l'Odysée* by Gabriel Germain © 1954.

6. For Odysseus and his thirst for knowledge, see "The Untypical Hero", in *The Ulysses Theme* by W. B. Stanford © 1955.
7. See *The Sword and the Grail*, by Andrew Sinclair, page 1, © 1992.
8. Ibid., page 70.
9. Ibid., pages 6, 19, 70.
10. Ibid., page 2.
11. Ibid., page 162. The Templars were known as "...knights of the sword and the trowel..."
12. The large central white area of *Guernica* forms a large swan, a large sword, and a large white triangular trowel.
13. See my bibliography number 122 for Mark Harris's 'A Visual Addendum.'
14. For a color illustration, see page 73 of Ingo F. Walthers' *Pablo Picasso - Genius of the Century*, Cologne, 1986.
15. See the rich blues, green and browns emanating from Gonzalez's iron *Head in Depth*, 1930, illustrated on page 97 of Margit Rowell's *Julio Gonzalez - A Retrospective*, NY, 1983. Picasso exaggerates these same hues in this painted Gonzalez iron-like death mask.
16. These last four works are illustrated on pages 45, 46, 80 and 93 in Josephine Withers' *Julio Gonzalez - Sculpture in Iron*, NY, © 1978.

EPILOGUE XVI (revised addendum) Melvin E. Becraft © May 14, 1998

I have just finished reading *The Magic Mountain* (1) and am driven to make expanded clarifying comment on the vessels found in a few of Picasso's works.

Mann's pages 500 through 504, mention "Knights Templars," and "Freemasonry." Also mentioned: the alchemic "vessel," that is, "the crypt," that is, "the grave" is "The primary symbol of alchemistic transmutation," or metamorphosis. Regarding the Templar or masonic lodges, we read "The crypt, the grave, has always been the primary symbol in their initiation ceremony." Further, we read of their "cult of the coffin," which has to do with an initiate's symbolic "death, transformation and resurrection."

On my pages 151-2, I arrived at the hidden *Guernica* swan (a distorted bottle shape, ergo a vessel) as being variously a Valkyrie, the mythical phoenix, the spirits of the dead, the Holy Ghost, the Holy Grail, and resurrection. The above quotations from Mann suggest a final role for the *Guernica* hidden swan-bottle which is a role as the Holy Sepulcher, that is, a role as a grave.

Keeping the above quotes from Mann in mind, we review the 1919 *Oporto* (2) work and see that the bottle-vessel, bird profile, and gravestone (my p. 148) symbolize the grave as well as rebirth; also, we note that the 1919 *Oporto* work shows the bottle and grave separately whereas the *Guernica* hidden swan-bottle (3) incorporates the grave or crypt meaning; and looking again at the 1925 *The Three Dancers* and the 1934 *Picasso's Unknown Masterpiece* we discover two additional roles for each work's hidden bottle, they are, the grave and resurrection from the grave.

Due to the above cited bottle and bird in the *Oporto* work, and due to their repetition in *Guernica*, it becomes necessary to rethink *The Three Dancers'* hidden bottle. Go to my page 102 which states, "The mouth of the woman is a Horus-like eye in a tortoise head...". This certainly is also Horus as a falcon mask. Therefore, *The Three Dancers* also has a bottle (my p. 103) and a bird, Horus, at center. See my page

105: the neck and head of the central dancer in the *Three Dancers* are formed from the chair or throne hieroglyph for Isis, the high back of that chair becomes the head of Horus-as-falcon, her son.

The *Three Dancers'* bottle and bird make us look again at the 1934 *Picasso's Unknown Masterpiece*. The Odin bird mask I identified on my pages 108 and 120 is also a Horus falcon mask (my p. 111), and just to the right of Horus is his mother Isis (4). The eye in this Horus falcon mask has the Horus eye shape found in *The Three Dancers*, however, in this 1934 work there is no eyeball (5). Thus, *Picasso's Unknown Masterpiece* also has a bottle and a bird.

Once again it is necessary to return to the *Studio with Plaster Head* where Picasso portrays his initiation into secret wisdom or gnosis (6). I have shown that Picasso is in the role of Odysseus against Cyclops. But he is also in the role of "Telesphoros" "a little death god" wearing his "monk's cowl" and carrying his "scroll". "Telesphoros in Greek mythology was a child god associated with Asklepios" (7). Asklepios was a god of healing reputed by some to have brought the dead back to life (8). It follows that Picasso's initiation ceremony involved his symbolic death and resurrection. The Telesphoros head has a male side and a partially blue female side. The plaster head on the pedestal is androgynous, made up of a bearded male side and a beardless blue female side. The plaster head becomes Asklepios as an androgyne. Behind this androgynous mask also is Picasso.

Due to the above Telesphoros find in the 1925 *Studio with Plaster Head*, we should look again at the 1921 *The Three Musicians* (MoMA) (9). We know that the dog or wolf is most likely Anubis. Now we know that the hooded monk is most likely Telesphoros. His scroll here is an unfurled sheet of music. He wears a mask or veil over a double-bladed ax-shape. Telesphoros sits next to the "tragic" form of Harlequin in the "underworld" (10). Picasso has also placed the ghostly white Pierrot in this underworld-grave-tomb setting. On the table just below Pierrot's horn are seen what appear to be masons' tools such as a triangular trowel and a small hammer. Is the table top a grave slab? This work suggests an initiation.

Telesphoros is in at least two other works. In *Picasso's Unknown Masterpiece* he is the central concealed figure also identified as Odin and Min on my page 121. Almost unrecognizable at center in *Guernica*, Telesphoros has been completely metamorphosed into the Hitler-Goering and Harlequin masks (11). The scroll of Telesphoros acts as the spear shaft giving the *Guernica* spear yet another role, while the monk's hood of Telesphoros seems to appear above Goering's eyes.

Telesphoros moved to center stage in the *Studio with Plaster Head* of 1925, remained center stage in the 1934 *Picasso's Unknown Masterpiece*, and in the 1937 *Guernica*. He is most likely center stage in *The Three Dancers*, but more difficult to detect. In these works, Telesphoros seems to be the focal point around which all the other gods swirl and form.

My quest is at an end (12, 13, 14, 15).

Notes:

1. *The Magic Mountain* by Thomas Mann, A new translation from the German by John E. Woods, © 1995 by Alfred A. Knopf, Inc., N.Y. (first published in German in 1925.)
2. What I refer to as the 1919 *Oporto* work is listed in Zervos' *Picasso*, Volume 3, p. 36, as *Partition, Bouteille De Porto, Guitare, Cartes à Jouer*. Zervos dated it 1917.
3. The bottle top in the 1919 *Oporto* work (my p. 148) is fashioned to evoke a bird's head; the hidden swan-bottle top in the 1937 *Guernica* (my pp. 9, 152) is fashioned to evoke a swan's head. Picasso used the same idea in both works. Furthermore, a bird mask (my pp. 108, 120) overlays the hidden baby bottle (my p. 136; p. 4, Bibliog. no. 122) in the 1934 *Picasso's Unknown Masterpiece* (my p. 124); and *The Visage* of 1951 (my p. 140) is a dove-decorated vessel.
4. Isis in *Picasso's Unknown Masterpiece* was first identified by Mark Harris. Bibliog. no. 90, p. 13.
5. Horus plucked an eye "from his own face" to provide food for Osiris. See page 11, Bibliog. no. 82.
6. My pages 136-7 and 151.
7. *Mythology and Humanism - The Correspondence of Thomas Mann and Karl Kerényi*, translated by Alexander Gelley. Ithaca, N.Y.: Cornell University Press, © 1975 Cornell University, pp. 38, 39; also see *Memories, Dreams, Reflections*, C. G. Jung, recorded and edited by Aniela Jaffé © 1965 Vintage Books, N.Y., pp. 23, 227 "Time is a child...playing like a child...playing a board game...the kingdom of a child. This is Telesphoros, who roams through the dark regions of this cosmos and glows like a star out of the depths.",
8. *Asklepios* by C. Kerényi, Bollingen Foundation, p. 99. The lips on the pedestal head suggest leeches.
9. See my p. 137.
10. See my p. 43 for Jung and his 'tragic Harlequin in the underworld' remarks.
11. My pp. 22-25 for Hitler and Goering, my p. 43 for Harlequin.
12. From early 1981 through 1986 I studied *Guernica*, then came a hiatus of seven years. In late 1993 Mark Harris contacted me and renewed my interest. From 1993 to the present, we have been in constant contact. This exchange of ideas has resulted in my quest finally coming to an end. (I am thankful to Mark Harris, look forward to his coming book.)
13. My p. 129, note 3, should leave no doubt that it was Mark Harris and his colleague, not I, who had the idea to make mirror image combinations with parts of the 1934 *Picasso's Unknown Masterpiece*. Later, when Harris presented these horrific images to me, I agreed with him that almost certainly these images, found by insight, were intended by Picasso. These devilish images will be illustrated in Mark Harris's coming book.
14. Mark Harris found a hidden baby bottle (my p. 136; page 4, Bibliog. no. 122) in the 1934 *Picasso's Unknown Masterpiece*. The baby bottle proved to be an important key. Harris also noted that *The Three Dancers* of 1925 was very similar to *Picasso's Unknown Masterpiece* (Bibliog. no. 90, p. 21). This led me to search *The Three Dancers* where, among other finds, I found a hidden wine bottle (my p. 103). The *Oporto* work of 1919 (my p. 148) reveals an unhidden bottle with a bird's profile at top. This too proved to be an important key. This led me to understand that the hidden swan I found in *Guernica* is a distorted bottle shape.
15. My p. 136 suggests the paintbrush in *Picasso's Unknown Masterpiece* is also an ax. I now suggest that Hitler's moustache (my p. 23) in *Guernica* is also an ax because the paintbrush in *Picasso's Unknown Masterpiece* acts as a moustache for hidden Hitler. Hitler in *Picasso's Unknown Masterpiece* was found by Mark Harris and is seen by viewing *Picasso's Unknown Masterpiece* upside down. In light of finding the Templars and/or Masons it seems highly likely that both moustaches are stonemasons' double-bladed ax heads. It follows that the ax must be another Knights Templar symbol.

EPILOGUE XVII (addendum) Melvin E. Becraft © July 2, 1998

More on Telesphoros (1): two months ago Telesphoros, a child god of the dead, who

seemingly comes into existence from the "child god motif", "primordial image", and/or "child archetype" (2), was discovered (3) in a number of Picasso's more important works. Telesphoros and other child gods appear from man's unconscious in "dreams, visions, and . . . in mythology" (4). From Telesphoros's past appearances, sculptures have been created, illustrated and written about (5). Did Picasso see some of these sculptures in museums, in books, then use Telesphoros in his work? Or did Telesphoros first appear to Picasso in his work, in visions, in his dreams? I do not know.

Telesphoros appears as a child wearing a monk-like robe with hood, he is barefoot (6). Normally, his face is seen, most often his arms are concealed within his robe (7). He often carries a scroll (8) and sometimes wears a tablet, or box, from his neck (9). Telesphoros is thought to be a "funerary" god connected to the idea of "immortality" (10). When he wears a veil, it symbolizes a cult of the underworld where rites to chthonic gods and initiations are performed (11). Such is the case in the 1921 *Three Musicians* (MoMA). We see the barefoot (12) hooded Telesphoros wearing a veil (13). Harlequin is veiled also, and Pierrot in white seems to wear a blue veil. The animal in this painting would be a jackal to symbolize Anubis, the Egyptian jackal-headed god of the dead.

The "tablet" worn from the neck by Telesphoros is seen in the initiation image in the 1925 *Studio with Plaster Head*. In that hidden image, the "tablet" or book covers Picasso's (Telesphoros's) neck and upper torso (14).

In the 1934 *Picasso's Unknown Masterpiece* Telesphoros appears in the Odin-Min figure (15), the paintbrush at center in the 1934 work is also the "tablet" hanging from the neck of Telesphoros.

Much androgyny has been found in these works (16). Even Christ's head and hair in the 1934 *Picasso's Unknown Masterpiece* (17), form a Yin-Yang symbol (18). This emphasizes, shouts out, that Christ is depicted as androgynous. He is a gnostic Christ (19). In the 1934 work we also discover Mercury or Hermes (20) evoked in the left-most female figure, and Loki, a male god, evoked in the right-most figure (21). Both women are androgynous. The "Primordial Child" has a "hermaphroditic character" (22). Why all this interest in hermaphrodites, in androgynes? Because the archetypal hermaphrodite has to do with healing and merging of opposites, making peace in the psyche (23).

Why all this interest in Telesphoros? Because Telesphoros, as an archetypal child god, also symbolizes healing and merging of opposites (24). Not only that, but the child god motif itself can be hermaphroditic (25). These two archetypal images of a child god and of a hermaphrodite are images that can merge, and that, along with their "healing meaning" is why, or so it seems to me, that Telesphoros and hermaphroditic gods occur together in *Guernica* and in *Picasso's Unknown Masterpiece*.

Therefore, in *Guernica*, by finding Telesphoros (26) and androgynes, one discovers that Picasso is working toward uniting opposites, a psychic healing process involving archetypes. He punishes Hitler, Goering, Mussolini and Franco, but ultimately Picasso is concerned with merging opposites (27).

On page 155, I wrote that in *Guernica* Telesphoros metamorphosed into the Hitler-Goering and Harlequin masks. This may seem a bit strange to the reader. Yet, in one "tale" (28) cited by Jung "a . . . *puer aeternus* [an eternal child, perhaps a derivative of the child archetype] (29) . . . appears with whole troops of "unholy boys of evil significance." So the appearance of Telesphoros with the "unholy" boys, that is, with Hitler, Goering, Mussolini and Franco in *Guernica* is actually not so strange. In fact, the *Guernica* horse, to include the overlapping images of Hitler and Goering, is Telesphoros metamorphosed (30).

The 1925 *The Three Dancers* painting has androgynes (31). The left-most dancer plays both male and female roles (32) as does the central dancer (33). Thus far Telesphoros as a robed, hooded figure has not been detected in *The Three Dancers* (34). Yet the two androgynous figures indicate that Picasso in 1925 was working toward resolution of psychic conflict. In this 1925 work the conflict seems to be all in his personal life, whereas in the 1937 *Guernica* and in the 1934 *Picasso's Unknown Masterpiece*, the domestic conflict has been expanded to include the disturbing political realities of the time, hence, Hitler's appearance in the last two mentioned works (35).

William Darr wrote that *Guernica* is "a monumental pietà, a sarcophagus, an epitaph of a tragic event" (36). I could not agree more. Also, Darr wrote about a number of sexual symbols (37) in *Guernica*. I discovered the *Guernica* kneeling woman is phallic (38). In truth, all the *Guernica* women are phallic, they are resurrection symbols. Each woman has her neck and head thrust out from her breasts. Resurrection symbols are spread across *Guernica*: the four women, the small plant, the Apis bull's head under the horse (39), the rising swan (40). Not only that, but this 1937 "sarcophagus" at one and the same time shows heaven and hell (41). Twelve zodiacal symbols are evoked (42). Other ancient symbols are in *Guernica*, for example, the turtle and the egg of creation myths (43).

A turtle was first found in the 1937 *Guernica* (44), later in the 1934 *Picasso's Unknown Masterpiece* (45). In the 1934 work the giant turtle is also the huge bull's head identified by Mark Harris (46). Fused with the 1934 turtle is a horse found by Mark Harris (47). Above the large turtle shell is the head of Odin who wears a combined turtle-bird mask (48), (These "chthonic" turtles most likely appear from the child god motif) (49). Odin in the 1934 work reveals one eye without eyeball, it is an old wound (50), the other eye is indicated as a fresh wound hidden by gushing blood (51). Also, the 1934 crucified, androgynous Christ figure extends above and out of bird-masked Odin. In effect, both are Odin and both are Christ (52). In the 1937 *Guernica* the large turtle takes its shape not from a bull's head but from the horse's torso. In *Guernica* the "turtle" has for its head the head of the horse. Also note that in each work there is a broken egg (53), the egg of creation (54). Therefore, in the 1934 *Picasso's Unknown Masterpiece*, the horse-turtle-Odin merged forms seem to be mythological variations on the child god archetypal theme. In the 1937 *Guernica* these identical mythological variations are fused and repeated. In both works the horse-turtle-Odin (55) combo is crucified, therefore, creation itself is crucified.

To begin to get a deeper understanding of *Guernica*, *Picasso's Unknown Masterpiece*, and *The Three Dancers*, one must become familiar with *Essays on a Science of Mythology* by Kerényi and Jung (56). In each of Picasso's above works Picasso evoked primordial waters by hiding fish (57) and a turtle (58). Child gods appear, most are androgynes (59) and most come forth from water (60). Let us look at one of these gods, the god Apollo, and follow him through the *Three Dancers*, *Picasso's Unknown Masterpiece*, and *Guernica*.

Apollo was known as "the lord protector of poets" (61) , and "... the god who made men aware of their own guilt and purified them of it . . ." (62). On occasion, Apollo took the shape of the dolphin (63). Kerényi points out that the Greek word for dolphin means "uterus "(64), that the dolphin was known by the ancient Greeks as the "uterine beast" (65). The dolphin symbolized "the 'womb' among animals, ..." (66). A dolphin is hidden in the *Three Dancers* (67). The hermetically concealed dolphin is inside a hermetically hidden bottle (68). Putting a bottle-nosed dolphin in a bottle is a pun. To repeat: the dolphin represents the womb, is in a bottle, and is a symbol for Apollo. (Would not this add an androgynous characteristic to Apollo?) Further, the hidden bottle has an overlapping silhouette of a woman's breast. In a sense we have a double womb, that is, the dolphin in the bottle is a womb, and the bottle may also be understood to carry this womb meaning (69). So we have a womb which sustains and protects the unborn, we have the breast with milk which nourishes the newborn and all is symbolically packed together. Two conclusions seem plausible: one - the bottle takes on this womb meaning, two - in the mind of Picasso, Apollo is androgynous (70). Stepping back and looking overall at the *The Three Dancers*, a third conclusion strikes me: a pregnancy is being wildly celebrated. Mark Harris years ago intuited this pregnancy meaning. I have been slow to agree. But with the realization that the dolphin corresponds to the womb, and considering the dolphin's location in *The Three Dancers*, well, the doubt ends. I now totally agree with Mark Harris about a pregnancy presence. Death and new life dance together in *The Three Dancers*. Pichot, newly dead, is honored, and a pregnancy, new life, is celebrated! Life continues.

A hidden bottle is repeated in the 1934 *Picasso's Unknown Masterpiece* (71) and in the 1937 *Guernica* (72). Do these later bottles carry the same message? Is Apollo as womb evoked by these bottles as well? In the 1934 work the bottle is a small milk bottle, the nipple may evoke the head and nose of a bottle-nosed dolphin. In 1925 Picasso overlapped the bottle with a breast. In 1934 the bottle itself became a milk bottle which combined the bottle and breast symbols of 1925. Additionally, Picasso in this 1934 work overlaps the milk bottle with Horus (73) who corresponds to Apollo (74). Thus, the same "womb" meaning occurs. Moving to 1937, *Guernica's* bottle is a distorted swan shape (75). The swan-bottle's head (76) suggests the shape of a bottle-nosed dolphin, even suggests the bulging forehead. In addition to all the other meanings (77) found for the *Guernica* swan-bottle, one must now include the "womb" meaning. This womb meaning evokes new life, and is, of course, a resurrection symbol.

As if this were not enough, Picasso gives other evidence for Apollo at center. Apollo sometimes takes the shape of a turtle (78). In *The Three Dancers*, the central dancer has a turtle head (79), in the 1934 *Picasso's Unknown Masterpiece* the large bull's head with horns evokes a turtle with front flippers (80), and in the 1937 *Guernica* a hidden turtle has been located at center (81). Therefore, Apollo, as a turtle, is at center in each of these three works. The Chinese revere the turtle as ". . . the veritable mother of all animals" (82). Is this not womb-like? The dolphin and turtle share a womb meaning. Apollo is dolphin-turtle-womb.

Picasso gives still more evidence that Apollo is located at center in these works. Apollo corresponds to Horus (83). Horus appears in *The Three Dancers* as the Horus-eyed bird-turtle head of the central dancer. Horus appears in the 1934 *Picasso's Unknown Masterpiece* as bird-masked Odin at center (84). My pages 5 and 6 discuss and illustrate Horus in *Guernica*.

These works, especially *The Three Dancers*, *Picasso's Unknown Masterpiece*, and *Guernica*, are visual poetic masterpieces of interwoven undulating mythology, religion, and psychology (85).

Notes:

1. I have no background in psychology, nevertheless, I have done my very best to explain the meaning of Telesphoros whom I discovered in several of Picasso's works. For any violence I may have done to Jungian psychology, I sincerely apologize.
2. *Essays on a Science of Mythology*, Kerényi and Jung, p. 72 (Jung) "These products are never . . . myths with a definite form, but rather mythological components . . . we call "motifs," "primordial images," types or . . . as I have named them . . . archetypes."
3. See my page 155.
4. *Essays on a Science of Mythology*, Kerényi and Jung, p. 45 (Kerényi).
5. *De Téléphore au {{moine bourru}} Dieux, génies et démons encapuchonnés*, W. Deonna, Publisher Berchem-Bruxelles, 1955.
6. *Ibid.*, pp. 38 and 39.
7. *Ibid.*, pp. 38, 39, 40.
8. *Ibid.*, p. 40.
9. *Ibid.*, p. 41.
10. *Ibid.*, pp. 56, 57. "Kerényi, surtout, insisté sur ce caractère funéraire de Téléphore" (Kerényi, especially, insists on the funerary character of Telesphoros.) "Ce sommeil est aussi celui de la mort, le sommeil éternel, promesse d'imortalité." (The sleep is also the one of the dead, the sleep eternal, promise of immortality.)
11. *Ibid.*, pp. 28, 29, 30.
12. Notice the toes of each foot of this Telesphoros figure are ever so slightly indicated.
13. A double-bladed axe-head shape is under the veil. The axe is an ancient Egyptian symbol for god: see *Egyptian Magic*, E. A. Wallis Budge, pp. ix, x. Also, see mention of axes on my pp. 5, 6, 7, 8, 103. And read pages 102, 103 about axes and god in Budge's *The Gods of the Egyptians*, Vol 1.
14. See my page 137.
15. For Odin-Min see illustration A1, my page 120. Note Mark Harris found Odin in two other places in the 1934 work. I agree with Harris that Odin is also evoked in those two other locations. Multiple evocations of a figure have occurred in other works, for example, Franco in *Guernica* (see my page 116).
16. For mention of males in female roles, females in male roles, androgyny or androgynes, see my pages 3, 22, 39, 45, 58, 63, 134, 155.

17. See illustration L3, my page 122.
18. See Mark Harris's illustrated Yin-Yang symbol in his writing *New Discoveries and Interpretations of Picasso's Guernica, The Three Dancers, and the recently discovered 1934 Ink Drawing* © 1994.
19. *Essays on a Science of Mythology*, Kerényi and Jung, p. 93 (Jung). Jung indicates that even in Catholic mysticism Christ has been viewed as androgynous. Jung's authority: Koepgen, *Die Gnosis des Christentums*, pp. 315ff. Notice the word "Gnosis."
20. My page 112.
21. See illustrations E1, E2 of Loki, my page 120.
22. *Essays on a Science of Mythology*, Kerényi and Jung, p. 66 (Kerényi).
23. *Ibid.*, p. 92 (Jung).
24. *Ibid.*, p. 83 (Jung).
25. *Ibid.*, p. 92 (Jung) - "The Hermaphroditism of the Child."
26. In *Guernica* Telesphoros has been metamorphosed. However, his symbols can be seen. The gash in the horse is Telesphoros's eye, the thrown back hair or cap of Goering is the hood of Telesphoros, Hitler's moustache is the "tablet" of Telesphoros that he normally wears at his neck. In *Guernica*, the tablet or black moustache is worn at the base of the horse's neck. In *Guernica* Telesphoros becomes the Hitler-Goering mask, and his "tablet" becomes Harlequin's mask.
27. See my page 55, last paragraph, and page 56 where at the level of my understanding when written, I tried to deal with this psychic conflict detected within Picasso. Also, see bottom of my page 48.
28. *Essays on a Science of Mythology*, Kerényi and Jung, p. 78 (Jung) ". . . the strange tale called *Das Reich ohne Raum*, by Bruno Goetz."
29. I added words in brackets.
30. The tablet of Telesphoros hangs from the neck of the *Guernica* horse and becomes Hitler's moustache, Harlequin's mask, and Goering's cockpit 'eyes'.
31. See my pages 102-3.
32. See my pages 102-3.
33. See my pages 102-3.
34. See p. 43, *De Téséphore au {{moine bourru}} Dieux, génies et démons encapuchonnés*, W. Deonna: Telesphoros has been equated with Egyptian Harpocrates, a child aspect of Horus. Since Horus is symbolized by the bird-turtle head and Horus eye of the central dancer in *The Three Dancers*, then one might surmise that Telesphoros does appear in the 1925 *The Three Dancers* as Harpocrates, thus no hooded garment need be present or evoked. The sole chance for a hooded Telesphoros in *The Three Dancers* is the pointed-head silhouette. Telesphoros in the 1921 *Three Musicians* has a pointed hood.
35. See my pages 22, 23, 131. I found Hitler in *Guernica*, and Mark Harris found Hitler in the 1934 *Picasso's Unknown Masterpiece*.
36. See my Bibliog. no. 56, page 341.
37. *Ibid.*, pages 343 through 345.
38. See my pages 42 and 133.
39. See my page 116.
40. See my pages 9 and 10.
41. See my pages 17, 23, 40, 41, 48, 51, 58, 59, 115.
42. See my page 115.
43. *Essays on a Science of Mythology*, Kerényi and Jung, page 57 for turtle, pp. 43, 44, 55 for egg.
44. See my page 38.
45. See my page 135.
46. See my page 135.
47. *The Discovery of Picasso's Unknown Masterpiece*, Mark Harris, page 14.
48. See my pages 108, 120.
49. *Essays on a Science of Mythology*, Kerényi and Jung, page 78 (Jung).
50. See illustration A1, my p. 120.
51. See my page 109.
52. For Odin-Min see illustration A1, my page 120. Also, please see footnote 15 above.

53. *Essays on a Science of Mythology*, Kerényi and Jung, page 78 (Jung) "Sometimes the child appears . . . out of a golden egg, or as the center of a mandala."
54. Turtles and eggs in *Guernica* are mentioned on my pages 38, 52, 117; they are mentioned in the 1934 *Picasso's Unknown Masterpiece* on my pages 113, 135; a turtle is mentioned in *The Three Dancers* on my pages 102-3.
55. In *Guernica* Odin is in the Hitler image - see my page 89. The large gash in the horse is Cyclops' eye, Odin's eye, and Hitler's eye.
56. Two essays are key, they are: Kerényi's "The Primordial Child in Primordial Times" and Jung's "The Psychology of the Child Archetype."
57. For hidden fish, see my pages 9, 10, 101-2; and see my Bibliog. no. 90, p. 20
58. For hidden turtles, see my pages 38, 52, 102-3.
59. *Essays on a Science of Mythology*, Kerényi and Jung, page 92 (Jung) " . . . the majority of cosmogenic gods are of a bisexual nature."
60. *Ibid.*, pages 44 to 47 (Kerényi).
61. *Ibid.*, page 50 (Kerényi).
62. "Apollo." *Encyclopaedia Britannica*, © 1979.
63. *Essays on a Science of Mythology*, Kerényi and Jung, page 50 (Kerényi).
64. *Ibid.*, page 50 (Kerényi).
65. *Ibid.*, page 50 (Kerényi).
66. *Ibid.*, page 51 (Kerényi).
67. See my page 103, and illustration 'O' on my page 123.
68. See illustration 'N' on my page 123.
69. See my page 148. Does the 1919 *Oporto* bottle also carry this meaning? A bottle and a gravestone are shown. Does this not symbolize new life alongside death? *New life is born from the womb*, and the 1919 bottle is a *resurrection* symbol.
70. Since Hermes, Dionysus, and Apollo all originate from the child archetype, and Hermes and Dionysus are known to be androgynous, and the child archetype is androgynous, then Apollo must be androgynous. See *Essays on a Science of Mythology*, by Kerényi and Jung.
71. See my pages 112-3.
72. See my pages 151-2.
73. See my pages 111, 124.
74. "Horus." *Encyclopaedia Britannica*, © 1979.
75. See my page 10 and illustration of the swan on page 9; see my pages 152-3 for the swan forming from a bottle.
76. See my pages 9 and 10.
77. See my pages 9, 10, 40, 148, 152, 154.
78. *Essays on a Science of Mythology*, Kerényi and Jung, page 57 (Kerényi).
79. See my page 102.
80. See my pages 135-6.
81. See my page 38.
82. *Essays on a Science of Mythology*, Kerényi and Jung, page 57 (Kerényi). Also, please recall that Picasso used the Chinese Yin-Yang symbol in 1925, 1934, and 1937. See my pages 29, 102, & L3, p. 122.
83. "Horus." *Encyclopaedia Britannica*, © 1979.
84. See my pages 108 and 120 for Odin with bird mask (illustrations A1, A2, and A3).
85. After several false stops, I now end my study of *Guernica* and several related works.

EPILOGUE XVIII (revised addendum) Melvin E Becraft © 20 Feb 1999

This addendum announces additional hidden images in Picasso's accepted work, and in two other works thought to be by Picasso but not yet authenticated (1).

Please obtain an illustration of Picasso's well-known 1902 painting titled *Nude from the Back* (2). If one looks awhile at this work, one will see it transform into a large snake's head without body. Notice that Picasso has put a rather large shaded area within the leg on which the nude rests her head. This shaded area does not properly describe the crease where the leg folds. It serves another function. This shaded leg forms a large eye in the head of a snake. The lower jaw of the snake is indicated by the crease in the foreground leg. The nude woman is Eve remorseful and/or in deep thought at having dealt with the snake. But this also evokes the Gnostic Sophia who sent the Garden of Eden snake to give wisdom and knowledge to Adam and Eve (3). To recap, one first sees a nude woman from the back, then one sees the large snake head. The hair on the woman's head transforms into the *usnisa* (4) a Buddha-like bump, protuberance or knot of hair on the snake's head.

Now we will look at two unauthenticated works thought to be by Picasso. These works can be seen in Hansjoerg Derx's book *Picasso - Who Else?* Derx claims these works were created by the then young Picasso (5). In his book Derx illustrated scores of unauthenticated works from the hundreds he owns. We will look at Number 20 and Number 149. Number 20 is illustrated on page 68 of Derx's book. It shows the back of a man. Next to Number 20, Derx illustrates a known Picasso work, it too shows the back of a man. On the backs of these men, both works show suggested facial characteristics. Number 20 suggests two eyes, a moustache and eyebrows or hairline. The accepted Picasso work suggests a nose, a mouth, beard and eyeglasses. To my knowledge no one before has ever noted these suggested facial characteristics in the accepted Picasso work. From these new findings and in view of the other hidden images mentioned in my book, I must assume that Picasso created Number 20. The next work is far more dramatic, and secretly declared Picasso's independence as an artist.

On page 92 of Derx's book we see Number 149, circa 1902, a mixed-media work in India ink and pencil. It shows an interior with seven men. Derx identified these men as Picasso's friends and indicated they are in *Els Quatre Gats* (The Four Cats), a tavern in Barcelona (6). The furthestmost man into the drawing is Miguel Utrillo. Derx advised me that Utrillo resembled Picasso's father, Don Jose. Please turn the work ninety degrees counterclockwise. A large profile of a sphinx-like Pharaoh appears (7). This profile almost perfectly matches the profile of Picasso. Picasso said "In art one must kill one's father" (8). Picasso said "I am god" (9). Picasso said "I the King" (10). You will notice that Utrillo, a surrogate for Don Jose as victim, is in the Pharaoh's mouth. This surrogate 'Don Jose' is being consumed, absorbed. These men are all being absorbed by the Pharaoh figure (11). The meaning: Picasso has absorbed all that he can learn from them, and he, Picasso, has now surpassed them (12). By portraying himself as a Pharaoh, he also proclaims himself as a "Great Magician" (13).

Before leaving Derx's Number 149, I wish to compare it with Gauguin's 1889 oil painting titled *Self-Portrait with Halo and Snake*. Wojtech Jirat-Wasiutynski [sometimes spelled Wojteech Jirat-Wasiutyanski] writes "... Gauguin saw himself as an initiate and a Magus (14)." Further into the article we find "The *Self-Portrait* also shares a fundamental conceptual similarity with Egyptian art, ..." (15). Jirat-Wasiutynski also mentions another 1889 self-portrait titled *Bonjour M. Gauguin* where the painting shows Gauguin "...as the mysterious "man come from afar," the eternal wanderer, and thus alludes to his spiritual evolution through reincarnation" (16). The "man come from afar" also appears in Number 149. Turn Derx's Number 149 ninety degrees clockwise and see "the eternal wanderer" or "man come from afar." The profile eye of the Pharaoh becomes the mouth of "the eternal wanderer". and the mouth of the Pharaoh becomes the nose of "the eternal wanderer" (17). Turn Number 149 ninety degrees one way and see the Pharaoh; turn Number 149 ninety degrees the other way and see "the eternal wanderer" (18).

What does the above mean? Almost certainly it means that Picasso knew about Gauguin's above mentioned self-portraits, and thoroughly understood the symbolism in them (19). It also indicates that Picasso in Number 149 gave his own version of Gauguin's two self-portraits featuring a portrait of himself, Picasso, as initiate and Magus, as an Egyptian Pharaoh, as a Great Magician, as a seer, possibly as a reincarnation of Pharaoh Khafre, and also as the "man come from afar."

One final point concerns dating Number 149. The Pharaoh in Number 149 is relatively true to the Egyptian style of art. In 1902 Picasso drew another Egyptian. He is shown from the back with wide shoulders. He holds a flower (lotus?), there are pyramids (20). This second 1902 "Egyptian" is also true to the Egyptian style of art. However, five years later, in 1907, Picasso developed a form of Egyptianized caricature that was different. André Salmon was his subject. It involved a lot more skill and distortion. Adam Gopnik writes "These [1907] drawings show Picasso caught in the act, unmistakably and purposefully assimilating the vocabulary of primitive and archaic art to the grammar of caricature" (21). In 1901 Picasso showed much interest in Egyptian art "in the Louvre", but not until 1907 with the Egyptianized *Portrait of André Salmon* did he truly assimilate "...the vocabulary of primitive and archaic art to the grammar of caricature." Thus, Picasso's use of Egyptian art in 1902 vis-a-vis his more developed use in 1907 would seem to corroborate Derx's dating Number 149 as circa 1902. Derx determined circa 1902 by other means.

Next, we will refer to Duncan Greenlees' *The Gospel of the Pyramids* concerning the Pyramid Texts, and Roland Penrose's *Picasso His Life and Work*. In Penrose's book, on page 62, Picasso says "Yo el Rey" as he declares himself a King, and on page 93 we find that on a wall in a new studio, Picasso paints an all-seeing eye (this must be the Eye of Horus) and below the eye he inscribes "The hairs of my beard, although separated from me, are gods just as much as I." We now move to Greenlees' *The Gospel of the Pyramids*, page xcix "Not a limb in me is void of God...my tongue is the tongue of Ptah." The all-seeing eye painted on the wall by Picasso evokes Horus, and

Horus is found throughout the Egyptian Book of the Dead. One can safely assume that Picasso, by drawing an all-seeing eye with a mystical statement below that eye, had some knowledge of the Pyramid Texts. Certainly, Picasso was well acquainted with Isis, Osiris, and Horus, as he covertly entered each god into *Guernica*, *The Three Dancers* (22), and *Picasso's Unknown Masterpiece*.

The Eye of Horus appears in *Guernica*, in the 1934 *Picasso's Unknown Masterpiece*, and in *The Three Dancers*. One readily sees the Eye of Horus in the head of the central dancer in *The Three Dancers*. In the 1934 work it has been cleverly entered. Mark Harris pointed out that the large black semicircle over the woman's head is a moon. I further refined that finding to a moon in eclipse. That eclipsed darkened moon is a symbol for the Eye of Horus (23). In *Guernica* the Eye of Horus is not dark, it has transformed into the glaring light above the horse. Thus in all three works we find the Eye of Horus.

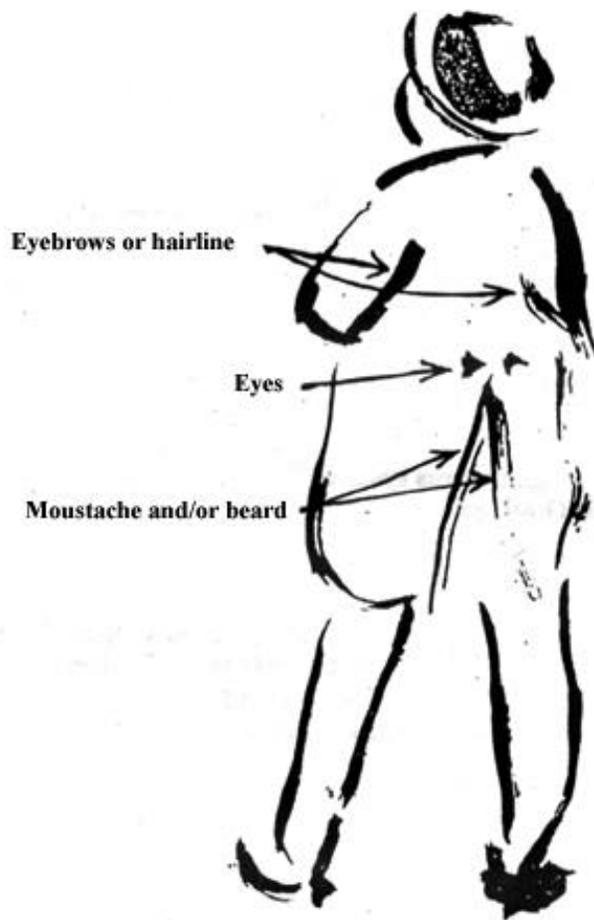
Now that we know the darkened moon over Olga-Isis in the 1934 work is a symbol for the plucked Eye of Horus, and we know from Harris that the upper arm of Olga-Isis is a bird, and Thoth was an Ibis-headed god, a "god of the moon" (24) we can begin to understand much more about the 1934 work. We see Horus (25) at center with the ruptured eye socket gushing blood, we see Thoth who will return the eye to Horus, and we see Olga-Isis. Picasso has transformed his actual domestic situation into a number of interwoven mythical mystery plays, one of which is an Egyptian mystery play seemingly inspired by the Pyramid Texts involving Isis, Osiris (26), Horus, Anubis and Thoth.

In the *Book of the Dead* (27) on page 45 we see the Tet (28). Osiris has a Tet hieroglyph which shows his sacrum bone on a pedestal. Isis's Tet is different, it is composed of a combined vagina-uterus symbol. We are concerned only with the Tet hieroglyph of Isis. We see an elliptical vagina atop a striped uterus. The uterus is depicted with vertical stripes of light and dark. Isis's Tet hieroglyph has been transformed and entered into *The Three Dancers*, into *Picasso's Unknown Masterpiece*, and into *Guernica*. In *The Three Dancers* the uterus changes into the left-most woman's skirt. An upside-down teardrop vagina shape is just above the striped skirt. Inside that teardrop is the sign of Venus (see my pp. 101-2) (29). Nine years later in the 1934 *Picasso's Unknown Masterpiece* Isis's Tet appears as the striped cloth held by the woman on the right who has been identified by Harris (30) as Olga and Isis. Above the striped uterine cloth is a teardrop which symbolizes the vagina part of Isis's Tet hieroglyph. In the 1937 *Guernica*, Isis's Tet has been transformed into the left-most woman with baby. Her striped skirt mimics the uterus from Isis's Tet, and her head and hair nearly complete the elliptical vagina shape. As if for emphasis, Picasso also gave a teardrop shape to her tongue, and to the nostrils of the bull just above. In *Guernica* the transformed Tet hieroglyph symbolizes birth, continuity, yet is defeated by the fact of the dead child.

In *Picasso's Unknown Masterpiece*, the dark squiggles on Olga's arm near her elbow mimic Egyptian hieratic and/or demotic script (31). The squiggles are there as magical writing (32) calling on the gods Thoth and Anubis to rid Picasso-as-Minotaur

(33) of a meddlesome Olga-as-bullfighter who taunts and threatens him with her muleta-*Tet* (vagina-uterus symbol) (34).

Olga also evokes the Greek god, Pan, son of Hermes. Two of the above mentioned dark squiggles near Olga's elbow closely resemble astrological sigils for Capricorn, a goat-fish creature (see p. 170). This goat-fish chimera recalls the myth of Pan escaping from Python, a monster. Pan metamorphosed to escape. Half in the water and half out during his escape, Pan's top half became goat, while his bottom half became fish. In the 1934 work Typhon is evoked by the large eye at bottom (35). Olga's head and hair appear goat-like. Her hair suggests a goat's floppy, woolly ears (36). On some deep level, Olga is Pan.



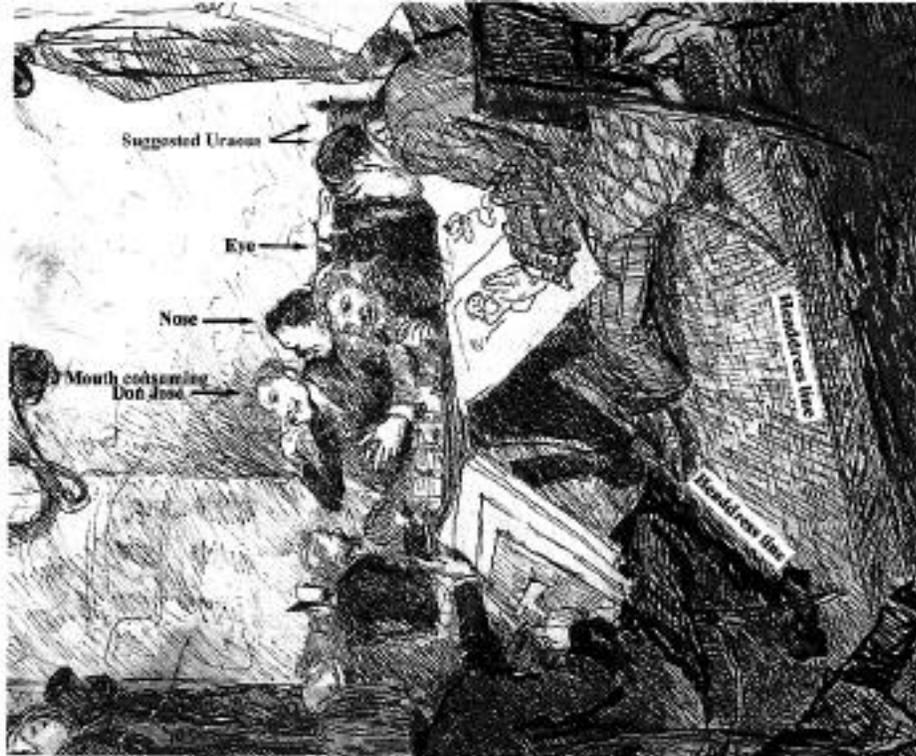
Derox Collection: # 20, 17,9 cm X 14 cm - gouache on paper, circa 1901.

Permission to reprint given by Hansjoerg Derox.



Derx Collection: # 149; 25.4 cm X 19.8 cm - ink & pencil on paper, circa 1902.

Permission to reprint given by Hansjoerg Derx.



Pharaoh

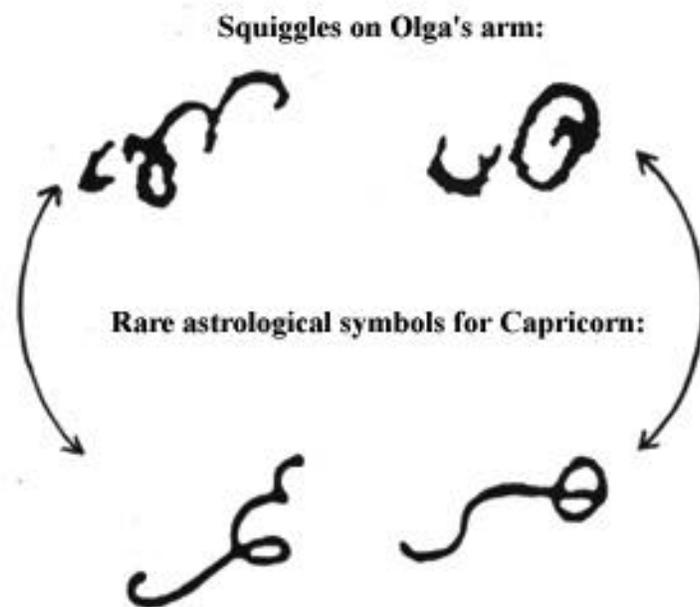
Hieroglyph



= *Tet* of Isis

This hieroglyph appears on page 45, *The Book of the Dead*, by E.A. Wallis Budge.
 The *Tet* symbolizes "...the uterus and vagina of Isis."

For the reader's comparison: squiggles from Olga's arm near her elbow, have been enlarged and juxtaposed with astrological figures for Capricorn. (These rare 17th century sigils can be found on page 76 of Fred Gettings' *Dictionary of Occult, Hermetic and Alchemical Sigils*, 1981.)



Notes:

1. Authentication, if ever, must come from the heir-administrators of the Picasso estate.
2. Also known as *Nude Back View*. A good color illustration is on page 23 of Frank Elgar's *Picasso*, 1956.
3. See Hans Jonas *The Gnostic Religion*, 1963, page 93.
4. "usnisa (protuberance on the top of the cranium)", see "Buddhism", *Macropaedia, Encyclopaedia Britannica*, Vol. 3, p. 395, 1979. The *usnisa* may also be seen on the turtle-falcon head of the central dancer in *The Three Dancers* of 1925, and is probably one function of the baby bottle nipple found by Mark Harris in the unauthenticated 1934 ink drawing that Harris calls *Picasso's Unknown Masterpiece*. In this latter work the nipple may be seen as atop the head of Odin (my page 124). In *Guernica* the *usnisa* is the overhead glaring light symbolizing sudden enlightenment, that is, the viewer is presented the Truth about devastated *Guernica* where as hidden images we find the guilty perpetrators of destruction. But one must work to see the hidden murderers. Picasso's works do not give up secrets without a struggle.
5. To date, Derx has been unable to get heir-administrators of the Picasso estate to examine any of these works to definitively determine whether or not these works were done by Picasso.
6. Hansjoerg Derx's *Picasso - Who Else?*, p. 92.
7. Pharaoh Khafre built the second largest pyramid at Giza, and Khafre built the Great Sphinx at Giza. Was Picasso identifying with Khafre? Ponder this coincidence: Picasso would soon invent Cubism, and the pyramids were built with blocks. In youthful fantasizing, did Picasso see himself as a reincarnation of Khafre? - as a latter-day Khafre?

8. John Richardson's *A Life of Picasso*, 1991, Vol. I, p. 95. Richardson cites Diego Pro's *Conversaciones con Bernareggi*, 1949, p. 218.
9. For "I am God" see *Pablo Picasso, His Life and Times*, by Pierre Cabanne, Morrow Quill Paperback., 1977, p. 8
10. For "Yo el Rey" "(I the King)" see Roland Penrose's *Picasso His Life and Work*, 1962, p. 62.
11. Giant heads eating small people can be seen in *Picasso's Unknown Masterpiece* of 1934. See my p. 131. Three decades separate the use of the same idea.
12. One big puzzle presents itself on the drawing pad of Sabartès (identified by Derx) on the left in the dark clothes. What has he drawn? It is a mystery to me.
13. For the Pharaoh as a "Great Magician", see pages lxxvi and c, Duncan Greenlees' *The Gospel of the Pyramids*, 1953.
14. Wojtech Jirat-Wasiutynski, "Paul Gauguin's 'Self-Portrait with Halo and Snake' The Artist as Initiate and Magus" in *Art Journal*, Spring 1987, p. 22
15. Ibid., p. 24. "The shape of his long hair resembles...wigs of Egyptian gods" and the snake "...resembles closely the Egyptian snake glyph...". [Also look at Gauguin's 1892 painting, *Ta Matete*, which shows unmistakable Egyptian influence.]
16. Ibid., p 26. Also see Wojtech Jirat-Wasiutynski, "Vincent van Gogh's Magical Concept of Portraiture and Paul Gauguin's *Bonjour M. Gauguin*," *RACAR* (Ottawa), 3 (1976) pp. 65-67.
17. A similar somewhat grim figure with a flat-brimmed hat appears in at least two early drawings of the bullfight. See Picasso's *Picador*, Malaga, around 1890.
18. Decades later in *Guernica* Picasso used the same manner to hide Hitler and Goering.
19. Picasso visited Paris from June to Autumn 1901 and during that visit he frequently visited museums "...he was often seen in the Louvre...much intrigued by the art of the Egyptians and Phoenicians,..." see p. 72, *Picasso, His Life and Work*, Roland Penrose, 1981.
20. *Singe à la pipe, personnage à la fleur et pyramides* (Monkey Smoking a Pipe, Figure Holding a Flower and Pyramids), 1902, Paris, black and brown ink on a folded sheet from French edition of the Flemish review *Onze Kunst*. Zervos, XXI, 413
21. "High and Low Caricature, Primitivism, and the Cubist Portrait" *Art Journal*, Winter 1983, p. 374.
22. The central dancer's head in *The Three Dancers* has the chair hieroglyph of Isis, and has an Egyptian eye, and has a Horus-hawk head.
23. See "The Eye of Horus" on page cxxxvii, Duncan Greenlees' *The Gospel of the Pyramids*, 1953. "In the fight Setech [Set] tore one of Hore's [Horus'] eyes from the socket; darkened in this way by the Lord of Darkness and Evil [Set], this eye is often understood as either the eclipsed sun or the waning moon." I added the names in brackets.
24. Veronica Ions' *Egyptian Mythology*, pp. 30, 31, © 1982.
25. Horus is in the Odin figure. For Odin, see my page 120, illustration A1. (Mark Harris and I see Odin slightly differently, but we agree that Odin is in the central figure of the 1934 *Picasso's Unknown Masterpiece*.)
26. Osiris, like Christ, is a sacrificial figure. Osiris, Horus, Odin, Mithras can be understood to be in the central Christ figure in the 1934 *Picasso's Unknown Masterpiece*. (See my page 124 for the illustration.)
27. E. A. Wallis Budge's *The Book of the Dead*, © 1960.
28. The *Tet* is also spelled *Tat*.
29. Venus is one of the many names for Isis: see Apuleius's *The Golden Ass*, Book XI. Also note in *The Three Dancers* the presence of the hidden dolphin which is a Greek-defined "uterine beast." (see my p. 159).
30. Mark Harris's *The Discovery of Picasso's Unknown Masterpiece*, pp. 6 and 13.
31. For hieratic and demotic script, see p. 9, *The Leyden Papyrus* edited by F.Ll. Griffith and Herbert Thompson. Also, see the illustration of script at the time of Ramses II on page 76 of *Ramses II, The Great Pharaoh and His Time*, © 1987, City of Memphis, TN.
32. In conversation, Mark Harris has maintained for years that the markings on Olga's arm are some form of magical writing (see his *The Discovery of Picasso's Unknown Masterpiece*, p. 18). I agree with Mark Harris and see a direct relationship between these markings and the lines of markings on the

Guernica horse. (Also see my p. 146.)

33. For Picasso as Odin, bull, Minotaur and other roles see my p. 108, and illustrations on pp. 120-1.

34. We have seen that Picasso at center plays Christ, Odin, Horus, Min, bull, and others, while Olga plays a bullfighter, Isis, Hel and others. (Mark Harris first identified Olga, and Olga as Isis, and Olga as a bullfighter. See Mark Harris's *The Discovery of Picasso's Unknown Masterpiece*, pp. 6, 8, 13.)

35. See p. 19, Mark Harris's *The Discovery of Picasso's Unknown Masterpiece*, 1993. Also see my pp. 120, 121, illustrations E1 and H, which show a large fish and dolphin make up Olga's lower half.

36. My p. 113 suggests Olga has "rabbit" ears; p. 144 suggests "...floppy dog-like ears..."

EPILOGUE XIX (revised addendum) © 20 August 1999

As shown in this book Picasso surreptitiously used Egyptian gods in a magical way in some of his most important works from *The Three Dancers* of 1925 to the 1937 *Guernica*. This suggests that he was very much in tune with the magic of so-called Hermes Trismegistus (1) whose "...influence reached a crescendo..." during the late sixteenth century (2). For a long time the writings of Hermes Trismegistus were thought to be by "an Egyptian priest". These hermetic writings were thought to date back to Egyptian "antiquity" near the time of Moses (3). However, in 1614 Isaac Casaubon (4) dated the writings to post-Christian times, probably to the second and third centuries A.D. (5). It is now thought the writings were by various Greek writers (6). As a result of the loss of faith in the great antiquity of Hermes Trismegistus "Science replaced magic in the great seventeenth-century advance" (7). However, Yates writes "...the *Hermetica* were not, and are not, invalidated as profoundly important documents of religious experience by being at last correctly dated. Nor are modern scholars even yet in agreement as to how much, or how little, of genuinely Egyptian teachings they may contain" (8).

After the redating of 1614 some disregarded the new dating, and continued to follow the writings of Hermes Trismegistus (9). Picasso in 1953 seemingly portrayed Max Jacob (10) as Hermes Trismegistus and earlier in 1905 portrayed himself as Harlequin-Hermes Trismegistus (11). Apollinaire also connected Picasso to "Harlequin Trismégiste" (12) thereby combining Picasso's alter ego as Harlequin (13) with Hermes Trismegistus.

When one considers that "crisscross lines" (14) are an occult symbol for Hermes Trismegistus, and then considers that Picasso shows Harlequin in a Hermes Trismegistus pose several times in a drawing (15), it suggests a question. Did Picasso see the actor-magician Harlequin as a secreted Hermes Trismegistus figure performing for centuries while Hermes Trismegistus and his magic were out of favor with the Church fathers? In other words, was Harlequin with his crisscrossed diamond costume a centuries-old front for Hermes Trismegistus, a necessary disguise to skirt the Church censors?

One magic tool that resulted from interest in Hermes Trismegistus was Bruno's "magic memory" (16), another was "use of talismans", and yet another was "sympathetic magic" (17). Interest in these magical tools certainly continued long

after 1614 to the time of Gauguin and Picasso.

Gauguin actively promoted the use of "memory" (18) while painting. He is known to have suggested to Van Gogh to use memory while painting (19). Gauguin also instructed Sérusier during Sérusier's painting of *Landscape at the Bois d'Amour at Pont-Aven*, a painting that became known among Gauguin's friends as "The Talisman" (20).

"The air Gauguin breathed contained occultism,..." (21).

"At twenty he [Picasso] was looking for himself, and for Man, whom only one painter of the time was really concerned with, Gauguin" (22).

Soon after Picasso arrived in Paris he "...examined eagerly the paintings of Degas, Van Gogh, Gauguin and Toulouse-Latrec" (23).

"Durrio owned a great many works by Gauguin...and Picasso enjoyed studying them...Durrio...would ultimately see him [Picasso] as the only artist worthy of inheriting his hero's sacred mantle" (24).

"Picasso...may have borrowed from Gauguin the flattened, carefully outlined forms of his blue and rose periods" (25).

A number of Gauguin's paintings clearly reflect influence from Egyptian art (26). Thus, one can assume that Gauguin had knowledge of Egyptian hermetic magic which came to him through his literary friends, who had available for their reading the writings on hermetic magic by Ficino, Pico, Agrippa, and Bruno among others.

In addition to already mentioned occult influences on Picasso, John Richardson adds André Derain from 1905 (27).

In the fifteenth century Ficino had translated hermetic writings attributed to an Egyptian, Hermes Trismegistus (28). Among other magic, Hermes Trismegistus wrote about talismans, statues into which the Egyptians magically installed spirits or "demons" from the skies (29). Thus it can be surmised that Gauguin most likely got his ideas about magical talismans from Ficino by way of Agrippa and Bruno, and/or by way of his literary friends who were familiar with the writings of Agrippa and Bruno.

Ficino had avoided investing talismans with demons from beyond the stars (30). Later in time, the magician Agrippa called down spirits and demons from beyond the stars (31). "Agrippa is aiming at the full demonic magic of the *Asclepius* (32), ...He knows that there is an evil kind of this magic, practiced by 'gnostic magicians' and possibly by the Templars..." (33), however, his aim is to only "...attract the angels of heaven..." (34). After Agrippa came Bruno calling demons down without any possible check by "Christian inhibitions" or by "Christian angels" as with Ficino (35).

It is important for the reader to realize and keep in mind that "Gnosticism and magic go together" (36). Picasso's magic, following in the footsteps of Agrippa and especially Bruno, included the full range of the demonic (37). Anyone viewing *Les Demoiselles d'Avignon* can sense both Egyptian and demonic influence. Again, with study, the demonic becomes apparent in the 1925 *Studio with Plaster Head*, *The Three Dancers*, the 1934 *Picasso's Unknown Masterpiece*, and the 1937 *Guernica* (38). Thus, from Ficino's magic that called down only the good spirits while avoiding the

demons (39) we eventually arrive at Picasso's magic that called into his work the demonic as well as the good spirits (40).

Another important theme became apparent in my reading, that is, that very often artists (writers and painters) had a religious goal.

Marsilio Ficino, a scholar magician who lived from 1433 to 1499 sought to "reform religion" (41).

Giovanni Pico della Mirandola, referred to as Pico, was a scholar magician who lived from 1463 to 1494. He sought to "...bring magic ... within the sphere of religion" (42).

Heinrich Cornelius Agrippa von Nettesheim, known as Agrippa, was a scholar magician who lived from 1486 to 1535. He sought to establish "...a true divinely magical religion, ..." (43).

Giordano Bruno, a scholar magician who lived from 1548 to 1600, saw "Christ" as a "good and beneficent Magus..." (44) but rejected Christianity and his goal was to bring back "...the magical Egyptian religion of the world...the most ancient...the only true religion..." (45).

Nikos Kazantzakis, a scholar writer who lived from 1885 to 1957, as a young man had a goal to establish a new religion (46).

I list the above men and their religious seeking for gnosis or union with God to show their similarity to great artists like Gauguin and Picasso who in their own way sought gnosis or union with God.

Paul Gauguin, who lived from 1848 to 1903, portrayed himself as the suffering Christ. Gauguin saw himself as a Magus, a magician, an initiate of gnosis (47).

Like Gauguin, Picasso who lived from 1881 to 1973, portrayed himself in the roles of martyred gods, (48) Christ and Odin among others, and was reported by at least two associates as referring to himself as god (49). In two works, the 1921 *Three Musicians* and the 1925 *Studio with Plaster Head*, Picasso portrays himself as an initiate of gnosis (50).

Gauguin and Picasso drank mightily from an occult stream fed by many tributaries such as tarot, cabala, seers, gnostic thought, alchemy, sympathetic magic, magic memory, astrology, talismans, visionaries, theosophy, pataphysics, Hermes Trismegistus, Ficino, Pico, Bruno, Agrippa, Blavatsky, Schuré, and so forth. To enter into the mind of either artist in an attempt to determine which tributaries came together to make up that individual artist's personal occult mixture seems impossible. Yet, from time to time, drink from the occult stream each artist did, and the result shows up in individual masterworks of their art.

More comments on *Guernica*: Gedo (51) notes on her page 203 that a *Guernica* preliminary drawing shows a "horse" (52) with a "bomb bay" door, that is, a "horse-bomber". On page 200, Gedo further notes that the final "May first" drawing shows the horse, "...through the wound in her side..." "...giving birth to Pegasus...". In Greek mythology Pegasus sprang forth from the blood of the severed head of Medusa. On my page 2, I note that Fig. 12 (IV) shows the horse in the shape of a stringed musical instrument, a lute. Further, I show that in the final *Guernica* Picasso combined all

these preliminary drawing ideas in and around the horse: the horse as musical instrument gives birth to tragedy (my p. 3), Gedo's "bomb bay" door in the final mural becomes a wound-vulva that gives birth to monstrous warplanes, that is, to Hitler, Goering, and Mussolini (my pp. 21-25). The final *Guernica* horse is at the same time Pegasus (my pp. 1-2) and thus the head at bottom in one role is Medusa's. Where Pegasus's hoof first struck earth, the Spring of the Muses sprang up (see my p. 3). Hitler and Goering (my pp. 21-25) are two transformed Medusa snakes now wrapped around the spear forming a unique caduceus (my p. 116). To recap: Picasso in his preliminary drawings shows the horse in various roles, then in the final mural combines, compacts and/or incorporates these roles for the horse. In the final mural Picasso did not drop the horse's roles as "bomb bay", "horse-bomber", Pegasus, and musical instrument.

Picasso around 1902, experimented with the backs of subjects. The result was the 1902 painting *Nude from the Back* which magically transforms into a snake's head (my page 163). This 1902 painting is more or less a prototype for what was to follow, that is, the practice of compacting various readable meanings within forms which culminated in the complexity of *The Three Dancers*, 1930 *Crucifixion Painting*, 1934 *Picasso's Unknown Masterpiece* (see my p. 124), and *Guernica*.

I have just finished reading Heinrich's *Strange Fruit* which has much about mushroom cults (53) *Strange Fruit* came to Mark Harris' attention as a result of his website featuring *Picasso's Unknown Masterpiece*. Harris received an email about Heinrich's book. He forwarded the email to me for information and consideration. After carefully reading Heinrich's book I concluded that it contains the key to understanding more of the hidden secrets in several of Picasso's major works such as *The Three Dancers* of 1925, the 1930 *Crucifixion Painting*, the 1934 *Picasso's Unknown Masterpiece* (see my p. 124), and the 1937 *Guernica*. On my pages 136, 139, 151, 155, I indicated that Picasso was an initiate in a secret society. After further study of Picasso's imagery it is now apparent that the secret society's initiation ceremonies almost certainly included mushroom consumption (54).

First, we will revisit *The Three Dancers*. Like a mushroom the central dancer stands on one leg. In fact, each of the dancers stands on one leg. The sun and the moon are involved (my page 101), and androgyny is involved (my page 103). This suggests that gods are present. Heinrich's book contains suggestions that a number of gods found in religion, literature and art are personifications of mushrooms (55). Applying Heinrich's ideas to *The Three Dancers* suggests that all three dancers with one leg planted are gods who are personified mushrooms (56).

Second, we will revisit the 1930 *Crucifixion Painting*. The "sun" figure first identified by Sidra Stitch (my pages 137-8) has rays extending from his head, has a mushroom-shaped head and a mushroom's stalk-like body. A mushroom at an early stage is covered with a "...universal veil. .." (57). This "sun" figure has veiled eyes, and displays a crescent moon-shaped mouth. This mouth can also be seen as an "annulus veil" (58) which hangs down next to the stalk. This sun is androgynous. This figure seems to be a personified mushroom.

Third, we will revisit the 1934 *Picasso's Unknown Masterpiece* (see my p. 125). The Christ figure (59), though on a ladder, has his weight on one leg, has a Yin-Yang (moon-sun, female-male) symbol formed from his head and hair (60). This indicates he is an androgyne, is hermaphroditic. The other two figures are also androgynous (my pp. 112, 142, 157). This Christ-figure appears to be a personified mushroom (61). Further, the Odin figure at center (my page 120) has a mummy-like wrapped body (like the stalk of a mushroom), and has a bird face in profile with the left side of the face showing a mushroom-like hanging "annulus veil" (62). Thus, both overlapping central figures of Odin and Christ are probably personified mushrooms. Harris found the devil in the 1934 work (63) and mentioned to me that a phallic mushroom form (64) beginning just above the devil's tongue goes upward to include the devil's nose and the shaded part of Olga's jaw (65). It is very easy to see. Also, the large bull's head with horns at bottom of the 1934 work that Harris wrote about (66) suggests the bull phase in the growth of the fly agaric mushroom when the "young mushroom" appears to have the "horns" of a bull (67). Harris also discovered a milk bottle (68) at the center top of the 1934 work, and a long phallus which goes upward from the bottom of the work to end at a point overlapping the milk bottle (69). This has presented a puzzle for several years. Heinrich's book adds light to this seemingly bizarre imagery. Apparently, some mushroom takers saved their mushroom-charged urine for drink (70). Perhaps the penis in the 1934 work which ends within the center of the space used for the milk bottle refers to what may be a strange esoteric initiation rite. The reason for urine consumption is given by Heinrich. When the fly agaric passes through the body it exits "unmetabolized". The resulting urine then can be consumed for further fantastic experiences (71). We should once more look at the large bull's head. Odin overlaps this giant bull's head. Combine the two images and you will see Odin (a personified mushroom) with wings. The bull's horns become wings for Odin. Odin with wings becomes a mushroom-like flying phallus. Later, in *Guernica*, Picasso used this identical idea for Mussolini's caricature (my page 133). When one turns the 1934 work upside down one sees Hitler and Frankenstein ingesting (or expelling) Christ and Olga. Hecate is ingesting (or expelling) MTW. As Frankenstein and Hitler are combined and flat headed I suspect they too represent personified mushrooms (72).

Fourth we will revisit the 1937 *Guernica*. The big white swan identified at center (my pages 9-10) has his weight on one wing (mushroom-like) touching the ground at bottom center. His head is at the end of a long mushroom-like white stalk. The head is white but when combined with the slightly grey area to the head's right forms a wide mushroom-head or crown (73). The swan's mushroom stalk-like neck is slightly off-center but much of Picasso's work has similar distortions. The muleta (my page 49) becomes the veil of the mushroom head, and part of the veil hangs below the mushroom head. We saw this before in the 1934 work, cited above, where part of the veil hangs below the mushroom. I see the *Guernica* swan as a mushroom-made-bird (74) rather than a mushroom-made-person.

Before leaving *Guernica* we will move around the work looking for other signs of

mushrooms. There are more to be found. A bull is a symbol for a mushroom. It was stated above that a new mushroom goes through a horned stage (75). There are two bulls in *Guernica* and each is most likely a fly agaric symbol. The woman below the large bull has a flared stalk-like bottom, her hair hangs as does a mushroom's "annulus veil". The bull's head at bottom can be a mushroom when it first comes out of the ground (76). The horse's neck can act as a mushroom stem, the horse's head is crowned with a fly agaric-like pointed crown (overhead light) (77). The woman in the window has only a neck and head (like a mushroom), the kneeling woman stands on one leg, and her neck and head form a flying mushroom-like phallus (78). The woman on the right has a stalk-like body and neck.

For my findings I am deeply indebted to nearly six years of close collaboration with Mark Harris. The occult is involved. Alchemy is involved. Magic is involved. Christian Gnosticism is involved. For the fly agaric mushroom insights, I am deeply indebted to Clark Heinrich's book, *Strange Fruit...* (79, 80, 81, 82).

Notes:

1. Frances A. Yates, *Giordano Bruno and the Hermetic Tradition*, © 1964, pp. 2, 3.
2. *Ibid.*, p. 170.
3. *Ibid.*, pp. 2, 398.
4. *Ibid.*, p. 398.
5. *Ibid.*, p. 2.
6. *Ibid.*, p. 3. Yates cites Nock and Festugière, *Corpus Hermeticum*, 1954.
7. *Ibid.*, p. 395.
8. *Ibid.*, p. 431.
9. *Ibid.*, pp. 398, 399.
10. John Richardson. *A Life of Picasso*, Vol. I, © 1991, p. 260 illustrates a 1953 drawing, *Max Jacob*, with Hermes Trismegistus's crisscross marks for Jacob's collar or garment. (Mark Harris brought to my attention that the crisscross-marked garment or collar most likely signified Hermes Trismegistus.) See note 14 below.
11. *Ibid.*, p. 274. See the 1905 illustration *Harlequins with Raised Hands* in the pose of Hermes Trismegistus.
12. *Ibid.*, p. 274.
13. Roland Penrose, *His Life and His Times*, © 1981, p. 109.
14. Fulcanelli, *Le Mystère des Cathédrales (Mystery of the Cathedrals)*, © 1971, pp. 148-149. "And this sign has been called by the ancient authors the Seal of Hermes, Seal of the Wise ...".
15. John Richardson, *A Life of Picasso*, Vol. I, © 1991, p. 274.
16. Frances A. Yates, *Giordano Bruno and the Hermetic Tradition*, © 1964, p. 192.
17. *Ibid.*, pp. 2, 66. Also see my p. 135 for Picasso's use of sympathetic magic in *Guernica*.
18. Vojtech Jirat-Wasiutynski, *Paul Gauguin in the Context of Symbolism*, © 1978, pp. 92 to 110 and 147, for "memory" and for "Talisman". Whether or not Gauguin's "memory" system of painting is related to Bruno's "magic memory" system is conjectural, however, when Gauguin's literary friends dubbed Sérusier's painting "The Talisman", this strongly suggests that the writings and/or ideas and teachings of Bruno, Agrippa, Pico and Ficino were known among Gauguin's literary friends. Emile Bernard who first interested Gauguin in the use of memory was "intellectually precocious" as was Sérusier (p. 232).
19. *Ibid.*, pp. 92 to 101. On page 92 we find "But, it is Gauguin's adoption of Bernard's ideas about working from memory that mark the major new departure here and Gauguin's debt to [Emile] Bernard."
20. *Ibid.*, pp. 109-10, 147. In addition to Sérusier's "The Talisman", it seems right in my opinion to consider that the following works also are probably mystical, magical talismans: Van Gogh's *Starry*

Night, Picasso's *The Three Dancers*, *Les Demoiselles d'Avignon*, 1934 Picasso's *Unknown Masterpiece*, and *Guernica*. Van Gogh's painting, *Starry Night*, seemingly called down the good spirits from the heavens into the church. Picasso called down the demons or bad spirits as well into his works. Van Gogh could be said to have worked in the tradition of Ficino who called down good spirits but avoided calling down demons, while Gauguin and Picasso worked in the demon-calling tradition of Agrippa and Bruno.

21. Thomas Buser, S J., "Gauguin's Religion", *Art Journal*, Winter 1967 -1968, Vol. XXVII, 4, pp. 375 - 380.

22. Pierre Cabanne, *Pablo Picasso - His Life and Times*, © 1977, p. 77. I added Picasso's name in brackets.

23. Roland Penrose, *Picasso - His Life and Work*, © 1981, p. 58.

24. John Richardson, *A Life of Picasso*, Vol. I, © 1991, p. 230. I added Picasso's name in brackets.

25. Michel Hoog, *Paul Gauguin - Life and Work*, © 1987, p. 295.

26. Gauguin painted several works clearly influenced by Egyptian art, for example *Ta Matete* (The Market) which suggests that Gauguin and his literary friends were much influenced by the magical tradition stemming from the writings on magic attributed to Hermes Trismegistus. Later, Picasso in 1902 and again in 1907 made sketches showing influence from Egyptian art (my p. 164). Also regarding Picasso's interest in Egyptian art, see Roland Penrose, *Picasso, His Life and Work* pp. 72, 89, 116, 134. On p. 89 concerning the painting *The Old Jew* Penrose suggests "His pose seems reminiscent...of Egyptian Gods.", p. 116 mentions *Woman with a Fan* and *Woman in a Chemise* and states "Both paintings have a serenity and a stylization of gesture which suggest Egyptian art." On page 134 Penrose sees "Egyptian influences", among others, in "the three nudes to the left" in *Les Demoiselles d'Avignon*.

27. John Richardson, *A Life of Picasso*, Vol II, © 1996, p. 74.

28. Frances A. Yates, *Giordano Bruno and the Hermetic Tradition*, © 1964, pp. 2, 13.

29. *Ibid.*, see p. 10 where Augustine "thinks they are wicked spirits or devils." Also see p. 132.

30. *Ibid.*, pp. 73, 132, 265.

31. *Ibid.*, pp. 132, 133. On p. 132 Yates cites D. P. Walker, *Spiritual and Demonic Magic from Ficino to Campanella*, 1958, p. 92.

32. *Ibid.*, pp. 35-40. The *Asclepius* was a major writing attributed to Hermes Trismegistus. Also see my p. 155 where Picasso identifies with the god Asklepios (Asclepius) in the 1925 *Studio with Plaster Head*.

33. *Ibid.*, p 133. Also see my pp. 141, 152, 154 about the Templars.

34. *Ibid.*, p 133.

35. *Ibid.*, pp. 197, 265 "Bruno wants to reach the demons;...".

36. *Ibid.*, p. 44.

37. The 1902 painting, *Nude from the Back*, contains the earliest concealed demonic image I have found in Picasso's accepted work. See my p. 163. I will add that the neck and right shoulder act also as nascent Satanic horns. One must remember that many Gnostics viewed Satan in a good light because he had urged man to acquire knowledge. I believe that both Gauguin and Picasso viewed Satan from a gnostic viewpoint. Did they get this viewpoint from writer friends, from reading into the occult, from reading Baudelaire? I do not know.

38. Ruth Kaufmann wrote about the art of "demonic Christianity" being an influence in Picasso's 1930 *Crucifixion Painting*. See "Picasso's Crucifixion of 1930", *The Burlington Magazine*, CXI, Sep 1969, pp. 553 to 561.

39. Frances A. Yates, *Giordano Bruno and the Hermetic Tradition*, © 1964, p. 73.

40. Picasso often brought both good and evil impulses together in his art. The object seemed to be to fully expose the two contrary impulses in the human being, to bring them forcefully to view.

41. Frances A. Yates, *Giordano Bruno and the Hermetic Tradition*, © 1964, pp. 110, 372.

42. *Ibid.*, pp. 104, 110.

43. *Ibid.*, p. 138.

44. *Ibid.*, p. 273.

45. *Ibid.*, pp. 11, 194, 197, 274, 411. On p. 274 see Yates' speculative remarks on Bruno, Egyptians and Freemasonry. On p. 411 see Yates' speculative remarks on a possible Rosicrucian link to Bruno.

46. Helen Kazantzakis, *Nikos Kazantzakis*, © 1968, pp. 55 through 61 "...our supreme desire...to create a religion" and "...to found a religion at all costs, ...".
47. Wojtech Jirat-Wasiutynski, "Paul Gauguin's 'Self-Portrait with Halo and Snake' The Artist as Initiate and Magus", *Art Journal*, Spring 1987, pp. 22 to 28.
48. *Ibid.*, pp. 299, 301 "...earliest example of his [Gauguin's] identification with Christ."
49. For one example of Picasso saying "I am God" see Pierre Cabanne, *Pablo Picasso - His Life and Times*, p. 8. Picasso's statement "I am God" would seem to be the statement of a gnostic initiate. Also see Roland Penrose, *Picasso His Life and Work*, p. 347: in 1944 Paul Eluard wrote to Roland Penrose that "Picasso paints more and more like God or the Devil."
50. See my pp. 136-7, 151, 155.
51. Mary Mathews Gedo, "Art as Autobiography: Picasso's Guernica", *The Art Quarterly*, Spring 1979, pp. 191-210.
52. For identifying this figure as a "horse", Gedo cites Rudolph Arnheim, *Guernica*, p. 34. Gedo's p. 198, Fig. 13, May 1, 1937 (III) shows the "horse" with the Gedo-identified "bomb bay" door.
53. Clark Heinrich, *Strange Fruit - Alchemy, Religion and Magical Foods, A Speculative History*, London: Bloomsbury Publishing, © 1995.
54. *Ibid.*, pp. 191-196 "Heaven and Hell". Did Picasso call on both bad demons and good gods in the hope of making peace, union between them?
55. Clark Heinrich, *Strange Fruit - Alchemy, Religion and Magical Foods, A Speculative History*, London: Bloomsbury Publishing, © 1995, pp. 27-130. Also see Plate 6 between pp. 20 and 21 "The god Krishna as a personification of the sacred and secret food...". Krishna as a stalk is standing on one foot and holding what looks like a very large mushroom cap above his head.
56. *Ibid.*, p. 168 and Plates 41 and 43 between pp. 148 and 149. The fly agaric mushroom is sometimes personified as an androgyne or hermaphrodite. Another of its symbols is the sun-moon image. From Gnosticism, alchemy, and Greek mythology we know that a hermaphrodite can signify a god, and we know that a combined sun-moon symbol can signify a hermaphrodite. The Yin-Yang symbol may be used this way as in the 1934 Christ figure (my p. 157).
57. *Ibid.*, p. 13.
58. *Ibid.*, pp. 14, 168.
59. Mark Harris, *The Discovery of Picasso's Unknown Masterpiece (The Secret Origin of Guernica)*, pp. 12-13.
60. Mark Harris, *New Discoveries and Interpretations of Picasso's Guernica, The Three Dancers, and the recently discovered 1934 drawing*, pp. 5, 17.
61. This 1934 Christ has one hand hidden in Olga's head as shown by Harris on p. 12 of his 1993 publication cited in note 59 above. Now compare this Christ to Krishna in Heinrich's Plate 6 between Heinrich's pp. 20, 21. The 1934 Christ holds the darkened moon identified by Harris on p. 13 of his publication cited in note 59 above. But he holds more. He holds a sun-moon eclipse. He holds both the sun and the moon, and this combination is a symbol for the fly agaric mushroom. (This eclipse of the sun can also be a symbol reflecting Picasso's 1934 marital situation.) In any case, it appears that both Krishna and Christ as herein mentioned are holding fly agaric mushrooms aloft. Each seems to be a personified mushroom god holding aloft his/her mushroom symbol.
62. Clark Heinrich, *Strange Fruit - Alchemy, Religion and Magical Foods, A Speculative History*, London: Bloomsbury Publishing, p. 168 has the "annulus veil". See pp. 169, 170, and 190 where birds ("Phoenix", "eagle", and a "dove") can symbolize the fly agaric mushroom.
63. Mark Harris, *The Discovery of Picasso's Unknown Masterpiece (The Secret Origin of Guernica)*, p. 15.
64. Clark Heinrich, *Strange Fruit - Alchemy, Religion and Magical Foods, A Speculative History*, London: Bloomsbury Publishing, pp. 18, 22 and Plate 9 between pp. 20 and 21 refer to the fly agaric as a "penis" mushroom. Plate 9 is a graphic photo.
65. Mark Harris, *The Discovery of Picasso's Unknown Masterpiece (The Secret Origin of Guernica)*, pp. 6, 15. Harris identified Olga as the woman on the right.
66. *Ibid.*, p. 8.
67. Clark Heinrich, *Strange Fruit - Alchemy, Religion and Magical Foods, A Speculative History*, London:

Bloomsbury Publishing, p. 18.

68. Mark Harris, *New Discoveries and Interpretations of Picasso's Guernica, The Three Dancers, and the recently discovered 1934 drawing*, p. 4 "...baby's feeding bottle..."

69. Mark Harris, *The Discovery of Picasso's Unknown Masterpiece (The Secret Origin of Guernica)*, p. 19.

70. Clark Heinrich, *Strange Fruit - Alchemy, Religion and Magical Foods, A Speculative History*, London: Bloomsbury Publishing, pp. 19-21, 47, 121.

71. *Ibid.*, p. 19.

72. See illustrations at the top of my page 131. Harris found both Hitler and Frankenstein in April 1994 (see my pp. 126, 130).

73. For the grey area see the "short sword" on my page 2.

74. Clark Heinrich, *Strange Fruit - Alchemy, Religion and Magical Foods, A Speculative History*, London: Bloomsbury Publishing, © 1995, pp. 144, 158. The phoenix evokes a fly agaric mushroom. "The phoenix...is like an angel and both correspond to the mushroom." See my pages 148-9 where I identify the *Guernica* swan as also being the phoenix bird.

75. *Ibid.*, p. 18. See Plates 1 and 2 between pages 20 and 21.

76. For the hidden bull's head in *Guernica* see my pp. 116-7 and illustration 'S' on p. 123. This hidden bull's head is a repeat of the large hidden bull's head in the 1934 ink drawing (see my p. 124). The mushroom coming-out-of-the-ground-as-a-bull idea seems to be behind both images.

77. Clark Heinrich, *Strange Fruit - Alchemy, Religion and Magical Foods, A Speculative History*, London: Bloomsbury Publishing. See page 172, and for the "crowned head" see Plate 10 between pp. 20 and 21.

78. See my p. 134.

79. It would seem that the 1921 *Three Musicians* reflects an initiation (my p. 157) and has mushroom imagery. The mesh-like veil of Harlequin recalls the top veil of a fly agaric mushroom and the striated-like veil of the monk is like the underside of a fly agaric mushroom from which spores are released.

80. Clark Heinrich's *Strange Fruit - Alchemy, Religion and Magical Foods, A Speculative History*, presents as a "key" the "*Amanita muscaria* mushroom known in English as the fly agaric." See his pp. x and 8.

81. The 1925 *Studio with Plaster Head* has a golden ball at center. In light of Heinrich's *Strange Fruit*, this 1925 golden ball, in addition to previously mentioned roles, almost certainly represents the dome of a fly agaric mushroom, one source of arcana, of union with god. Like the fly agaric mushroom Picasso is hooded, his arm acts as the mushroom's stalk. The torn "annulus veil" hanging below Picasso's mushroom head becomes the revealed book of arcana. Picasso as an initiate is androgynous. The plaster head is also androgynous suggesting that it too is a transformed mushroom. For locating the imagery showing Picasso as an initiate in the 1925 *Studio with Plaster Head* see my pp. 136-7.

82. One final note: several works by Picasso strongly suggest theater productions involving "magic memory". I am thinking specifically of *The Three Dancers*, the 1925 *Studio with Plaster Head*, the 1930 *Crucifixion Painting*, the 1934 *Picasso's Unknown Masterpiece* (see my p. 124), and the 1937 *Guernica*. These works variously bring in initiation, mythology, gods, the zodiac, alchemy, cabala, talismanic and sympathetic magic. Another hermetic practice discernible is the assignment of multiple roles to objects, things, personages found in any one work. For "magic memory" and "magic memory theatres" see Frances A. Yates' books *Bruno and the Hermetic Tradition* (p. 191), and *The Art of Memory* (p. 353). To my mind these acclaimed Renaissance studies by Yates confirm my findings as well as Mark Harris' findings in our closely related studies of Picasso. I firmly believe that Picasso knew much about "magic memory" and that in his mind the above named works represented his very own "magic memory theatres".

As to the foregoing, Christian Zervos comes to mind. In France he had obtained his "doctorate with a thesis on the philosophy of Plotinus" (Pierre Cabanne, p. 245). Plotinus is well-known for his strong anti-Gnostic polemics (see A. P. Bos, "World-views in collision Plotinus, Gnostics and Christians", *Plotinus Amid Gnostics and Christians*, 1984, pp. 23-24). Yet Plotinus' writings, in part, apparently borrowed from the *Asclepius*, a Gnostic-type writing attributed to Hermes Trismegistus, allegedly an ancient Egyptian priest-magician (Frances A. Yates, *Giordano Bruno and the Hermetic Tradition*, 1964, p. 66). In the *Asclepius*, Hermes Trismegistus talks to the Greek god Asclepius (Frances A. Yates, *Giordano Bruno and the Hermetic Tradition*, 1964, pp. 35-40, 66-69). I found Picasso masked as Asclepius in the

1925 *Studio with Plaster Head* (my pp. 136-7). Could it be that Zervos, who made a Herculean decades-long attempt to completely record Picasso's gigantic production, was himself a Gnostic and knew or intuited that the 1925 *Studio with Plaster Head* and *The Three Dancers* were created by Picasso as "magic memory theatres" making use of hermetic magic? If so, Zervos' long-time documenting of Picasso's life work might be better understood. Could it be that Zervos, steeped in study of Plotinus which would include knowledge of the Gnostics as well as Hermes Trismegistus, intuited that Picasso had portrayed himself as the Gnostic Asclepius in the *Studio with Plaster Head*? Asclepius was a physician god which explains why Picasso entered leech-like shapes for or near his lips. Further, could it be that Zervos saw Picasso as a current avatar of Asclepius and/or Hermes Trismegistus, that is, saw Picasso as a God-sent messenger to be served? Such would be a Gnostic point of view. At any rate, from 1926 until Zervos' death in 1970, Zervos did serve Picasso.

EPILOGUE XX (Revised) © 11 January 2000

Picasso gave Alfred Jarry some credit for influencing cubism (1). But I believe Jarry deserves much broader credit for Picasso's work and ideas. They both did some works involving Christ. On occasion these works include heterodox or non-Christian elements.

After reading a number of books on Alfred Jarry and in view of gnostic findings in Picasso's works (2) one can safely suggest a close relationship between ideas shared by Jarry and Picasso. Jarry seemed Gnostic (3). Jarry mentioned Knight Templar several times in his plays (4). Knight Templar symbols appear in *Guernica* (5). Jarry mentioned Hermes Trismegistus in one of his plays (6), and hermetic writings attributed to Hermes Trismegistus contain gnostic thought (7).

Picasso said "I am god" (see my p. 98 footnote). Jarry through Dr. Faustroll said "I am God" (Book III 14, of *Exploits and Opinions of Dr. Faustroll, Pataphysician*.)

Also compare "Jarry's 'cure' is complete and has been accomplished...by... simultaneous destruction and creation" (8) with Picasso's "My works are a summary of destructions" (9).

Jarry and Picasso also shared a love of puppetry (10). *Guernica*, *The Three Dancers*, and the 1934 *Picasso's Unknown Masterpiece* all suggest puppetry. Thus, these works by Picasso can be seen in part as Jarry-type symbolist (11) works. Joseph Campbell likened *Guernica* to a puppet stage (12). If one looks at the left-most figure in *The Three Dancers*, one must admit this figure's contorted position resembles that of a marionette puppet though no strings are seen (13). The above mentioned 1934 work has puppetry as discovered by Mark Harris (14). And I have shown that *Guernica* has puppetry (15). Jarry and Picasso both utilized masks (16).

Guernica and the 1934 work are in black and white. So are many of Jarry's woodcuts.

Picasso secreted upside-down figures and sideways-seen figures in a number of his important works (17). Jarry openly put in upside-down figures (18).

Jarry equated a black sun with the Antichrist and the Apocalypse. Look at the 1934 ink drawing, *Picasso's Unknown Masterpiece*, on my page 124. In the upper right hand corner, the darkened moon identified by Mark Harris (19) can also be a black eclipsed

sun signaling the arrival of the Antichrist and the Apocalypse (20).

Footnote number 3 indicates that Jarry's writings of revolt as well as Jarry's antics bring Gnostics and Gnosticism to the minds of some scholars.

What about the Egyptian hermetic tradition involving Thoth (the Greek-named Hermes Trismegistus), Osiris, Isis, and others already identified in the work of Picasso? (21). Did Jarry and Picasso share an interest in Egyptian hermetic practices?

Jarry in his first *Ubu Roi* play has his alter ego Ubu say many times, "By my green candle..." (22). There was an old Christian "...ceremonial..." practice brought to my attention by Mark Harris where only green candles were used. That was during processions when candles were burned before "...black Virgins...". It has been suggested that the early Christian "black Virgins" originated from Egyptian "Isis" (23).

A candle can be a phallic symbol for fertility, a green candle would overemphasize the fertility idea. Green candles burning for a Christianized Isis might carry this same overemphasized fertility symbolism.

"Jarry wrote three poems in honor of Gauguin" (24) and met at Pont-Aven and in Paris with Gauguin (25). Picasso was fascinated with Gauguin (26, 27, 28).

I conclude that Jarry and Picasso had very much in common.

Notes:

1. Picasso would "...amass a valuable collection of original Jarry manuscripts, as well as acknowledging Jarry's influence on his Cubist period." Nigey Lennon, *Alfred Jarry The Man with the Axe*, 1984, p. 59.
2. See my pp. 98, 128-9, 138, 143.
3. Alfred Jarry, *Les Minutes de sable mémorial*, César Antechrist, Preface by Philippe Audoin, 1974, pp. 13, 14 "Comment l'esprit gnostique est-il venu au jeune Alfred?" and "Il me semble que Jarry connaît et vit le gnosticisme et ses multiples déviations comme un moine de XIVe siècle...". Also, see Linda Klieger Stillman, *Alfred Jarry*, 1983, p. 80 "Jarry's biographer, Noel Arnaud, suggests that Doublemain was invoking the gnostic Helen of whom Helen of Troy is but one incarnation." and p. 81 "According to gnostic belief, Helen was to reappear in person on the seventh day of the seventh year of the restoration of the Gnosis September 1896 to September 1897. By writing *The Other Alceste* on 23 August 1896, Jarry undoubtedly meant his drama as a portent of Helen's return the following week."
4. The Knight Templar is one of the characters in Act II of *Caesar Antichrist*. Several mentions of a Knight Templar were made in yet another Jarry play. Though initially in favor with the Pope, the order of Knights Templar came to be seen as heretical. "By virtue of their contact with Islamic and Judaic cultures, the Templars had already absorbed a great many ideas alien to orthodox Roman Christianity." and "Through the influx of Cathar recruits they were...exposed to Gnostic dualism as well—if, indeed, they had ever really been strangers to it." The Pope officially dissolved the order in 1312. See Michael Baigent, Richard Leigh, and Henry Lincoln, *Holy Blood Holy Grail*, 1983, pp. 74 to 76.
5. See my pp. 152, 154 for mention of Knight Templar symbols in *Guernica*.
6. Hermes Trismegistus was mentioned by Jarry in Act I of *Caesar Antichrist*.
7. For the gnostic hermetic writing *Asclepius*, see my p. 173. For the gnostic hermetic writing *Poimandres*, see Giovanni Filoramo, *A History of Gnosticism*, 1990, p. 107. A number of scholars see Plotinus's writings as containing many hermetic gnostic borrowings, ideas, reactions and parallels even though Plotinus wrote against the Gnostics. For instance, see Th. G. Sinnige's essay "Gnostic influences in the early works of Plotinus and Augustine" in *Plotinus amid Gnostics and Christians*, 1984, pp. 73 to 97. On page 87 Sinnige writes "From the very start Gnostic theories and Gnostic expressions are present in Plotinus' work." On page 88 Sinnige writes "When taking stock of the Gnostic images

found in the texts of the *Enneads*, we can see that practically the whole field of Gnostic mythology is covered." (The *Enneads* were written by Plotinus.)

8. Roger Shattuck, *The Banquet Years*, p. 234.

9. Roland Penrose, *Picasso His Life and Work*, p. 49.

10. See my pp. 33 and 39 for Picasso's interest in puppetry. For Jarry's interest in marionettes and puppets, see Linda Klieger Stillman, *Alfred Jarry*, 1983, pages 49-51, 56, 107, and 131. Also see Maurice Marc LaBelle, *Alfred Jarry - Nihilism and the Theater of The Absurd*, 1988, pp. 8, 60.

11. "His conclusion was now inevitable: Puppets as symbols could express the universal and eternal which lies deep within man. With this theory, Jarry showed not only his affinity to Symbolism but his ability to direct and adapt it for the stage." Maurice Marc LaBelle, *Alfred Jarry - Nihilism and the Theater of The Absurd*, 1988, p. 60; and p. 168 "Jarry was specifically influenced by the Symbolists, ...".

12. Joseph Campbell, *Masks of Gods: Creative Mythology*, 1968, p. 215.

13. Look at the three Palotins in Jarry's woodcut on page 17 of Alfred Jarry's *Caesar Antichrist*, translated by James H. Bierman. These are three marionettes, one sees no strings. It is the same with Picasso's *The Three Dancers*, and with his 1934 *Picasso's Unknown Masterpiece*. See my page 124 for this latter work. This suggests that *The Three Dancers* and the 1934 work look back to Jarry's three marionette Palotins. And *Guernica* does the same.

14. Mark Harris, *New Discoveries and Interpretations of...1934 Drawing*, 1994, p. 1. See my p. 124 for the 1934 ink drawing.

15. See my pp. 33, 39, and Joseph Campbell, *Masks of the Gods: Creative Mythology*, 1968, p. 215.

16. Maurice Marc LaBelle, *Alfred Jarry-Nihilism and the Theater of the Absurd*, 1988, p. 59. André Malraux, *Picasso's Mask*, 1974, p. 97.

17. For some of Picasso's secreted images see my pp. 9, 12, 23, 24. See my p. 163 where the 1902 *Nude from the Back* transforms into a snake's head. See my page 169 where Derx's picture, number 149, seen from a side view becomes a Pharaoh.

18. For a Jarry work which clearly shows upside-down figures, see Alfred Jarry, *Caesar Antichrist*, translation and introduction 1971 by James H. Bierman, p. 9. Also see my p. 131 where Jarry's Caesar Antichrist figure is evoked in *Guernica*. This Jarryesque manner of looking one way and seeing something, then looking from another angle and seeing a different thing, and so on, in my opinion, anticipates and demonstrates the decades later "paranoiac-critical method" of Dali. Also note "Jarry held a similarly advanced theory of poetic meaning, maintaining that all meanings that can be discovered in a text are equally legitimate." Roger Shattuck, *The Banquet Years*, 1968, page 36. Could this "...theory of poetic meaning ..." be extended to include paintings, drawings, and their "meanings"?

19. Mark Harris, *The Discovery of Picasso's Unknown Masterpiece*, 1993, page 13.

20. Alfred Jarry, *Caesar Antichrist*, translation and introduction by James H. Bierman, 1971, pp. 23, 24. Also see "...Jarry is only beginning to come into his own: he is the first sublime humorist of the Apocalypse.", Nigey Lennon, *Alfred Jarry The Man with the Axe*, 1984, p. 93.

21. See my pp. 5, 6, 21, 25, 59, 103-5, 110-1.

22. Alfred Jarry, *Ubu Roi*, 1961, pp. 9, 10, 11, 13, 15.

23. Fulcanelli Master Alchemist, *Le Mystère des Cathédrales*, 1925. See pp. 56-62 for the "black Virgins...", "...statues of Isis..." and "... green-coloured candles...".

24. Maurice Marc LaBelle, *Alfred Jarry - Nihilism and the Theater of the Absurd*, 1988, p. 43, note 6.

25. Roger Shattuck, *The Banquet Years*, 1968, p. 245 note.

26. See my pp. 173-4.

27. Intellectuals known by Gauguin with whom he communicated and/or read were familiar with Neoplatonist or Plotinian thought. Two were C. Morice, a writer-critic, and P. Sérusier, a painter-theorist. See H. Rookmaaker, *Gauguin and 19th Century Art Theory*, 1972, pp. 133, 144, 240. Page 133 "...Sérusier, in connection with the anti-positivism that was in the air, also displayed a great interest in Plotinus." Page 144 "...So it appears that for Morice the activity of the artist in his creative work consisted in liberating himself to freedom..., which at the same time directed him to the intellectual mystical merging into the Plotinian god." Page 240. Gauguin's writings near the end of his life stressed that the artist must be free. Was Gauguin's late emphatic emphasis on freedom for the artist an echo

from Morice, ultimately from hermetic mysticism discovered in Plotinus?

(The reader should note that reflection has been going on among scholars for many years, even centuries, over how much, if any, hermetic gnostic thought affected Plotinus's Neoplatonist thought. Presently, more and more scholars are finding gnostic sources in the Plotinian *Enneads*. In this regard, see Th. G. Sinnige "Gnostic influences in the early works of Plotinus and Augustine" in *Plotinus Amid Gnostics and Christians*, p. 76. Sinnige cites the writings of his "...teacher Cornelia de Vogel, who...defended the view that both...[Hermetic Texts and Valentinus]...should be regarded as important factors in the development leading up to the Plotinian philosophy.")

28. Gauguin died in 1903. In 1897 he painted his greatest masterpiece *Where do we come from? What are we? Where are we going?*. For me, Gauguin's title is a distant carefully-crafted echo of "The famous and much-quoted definition of the essence of *gnosis* in the Valentinian *Excerpta ex Theodoto* 78-2..." which reads in part: "Who were we? What have we become? Where were we? Into what place have we been cast? Whither are we hastening? From what have we been delivered? What is birth? What is rebirth?" – see Alastair H. B. Logan, *Gnostic Truth and Christian Heresy*, page 167.

A final insight came on May 2, 2000:

The Yin-Yang head-hair of the Christ figure at center in the 1934 ink drawing, *Picasso's Unknown Masterpiece* (my pp. 122, 124), also evokes the loop of an Egyptian ankh, a symbol of enduring life. The loop in the 1934 work is on a body that evokes a tau cross, the other ankh component. What better tie-in to *The Three Dancers* of 1925 could be imagined? The central figure in the 1925 work has her head and neck carved from an Egyptian hieroglyph (my p. 105) for Isis. Thus, both works secretly refer to the Egyptian religion as underlying the Christian religion. That is why important Egyptian religious symbols are covertly meshed with the Christ figure at center in these two works.

The large jagged light in *Guernica* may be read as a slightly dislocated ankh loop over the cross below (see my pages 2 and 10 for the *Guernica* cross). The *Guernica* women are all personifications of the Isis-throne hieroglyph which may be read as a male sex symbol. The ankh may be read as a combined female-male sex symbol. We have already seen that androgyny permeates these works.

EPILOGUE XXI Picasso's *Guernica* – Images within Images, by Melvin E. Becraft, © 12 October 2001

Art students are shown that Salvador Dali sometimes concealed images. Most of Dali's secondary images are well known and pop out at the viewer after a few seconds of staring at his paintings. See his *Skull of Zurbaran*. Despite the title, the skull takes a bit of concentration to see.

Juan Gris, another Spanish painter, hid a skull image in his painting *Le Canigou*, 1921. To my knowledge this is the first writing making note of a concealed image in any of Gris's work. The skull's eyes are formed by the sound hole of the guitar and the bowl oval. The bottom of the tablecloth evokes the rotted skull-nose. It is a hidden or concealed bull's skull. It is not difficult to see once it is pointed out to the viewer. Gris knew exactly what he was doing when he entered the hidden skull. The perimeter of the bull's skull goes around the light-colored shapes above the eyes and around the tablecloth at bottom. One pointed horn of the bull is seen as the light-curved shape just above and to the right of the right-most eye, that is, above and to the right of the yin-yang-like, black-and-white bowl opening. For better concealment Gris cut off the second horn just before the pointed tip. Two pointed tips might have given the image away.

Dali made his secondary or concealed images so they would pop out at a viewer after moments or minutes of staring at his work, and again, they are well known.

Gris hid his secondary skull image in *Le Canigou* and did not make it easy for viewers to find. That is why this is the first written notice of this skull find.

Picasso was even more secretive, that is, he was by far the most secretive artist in entering secondary or hidden images. This addendum will point out many hidden skull images in Pablo Picasso's work:

Oil, *Pages at Play*, Vallauris, 24 Feb 51. The skull's eyes are evoked by the nostrils of the horse.

Lithograph, *Pages at Play*, Vallauris, 19 Feb 51. The horse's nostrils and teeth evoke a skull.

Oil, *Bullfight Scene*, Nice, 1955. A skull is formed by the nostrils and teeth of the bull.

Pencil drawing, *Bull Triumphant over a Horse*. Paris. 25 Mar 21. The nostril-eyes and teeth of the horse evoke a skull.

Oil, *Horse's Head, Study for "Guernica"*, Paris, 2 May 37. This oil and two preparatory pencil sketches show teardrop nostrils and teeth. The rendition of the nostrils, mouth and teeth strongly evokes a skull.

Oil, *The Rape of the Sabine Women*, Mougins, 9 Jan and 7 Feb 63. The nostrils, mouth and teeth of the horse evoke a skull.

Ink and Gouache. *A Young Faun, a Horse and a Bird*, 1936. The horse's nostrils, mouth and teeth form a skull.

Crayon, *The Victorious Bull*, 1935. The horse's nostrils, mouth and teeth form a skull.

Ink, *Picasso's Toro and Toreros*, work dated 2.3.59, XIII. The nose, mouth and teeth of the top central horse form a skull.

The above hidden images by Picasso were found by Melvin E. Becraft.

The following hidden images by Picasso were found by Mark Harris:

Oil, *Mandolin and Guitar*, Juan-les-Pins, 1924. The sound holes are the skull's eyes, the bottom of the central dark vertical shape is the nose which mimics the shape of a skull's nose cavity. The railing at bottom evokes the skull's teeth. A skull shape is formed by the perimeter.

Gouache, *Guitar*, Juan-les-Pins, 18 Sep 1920. The eyes of this skull are the horizontally aligned white and yellow blocks, the letter 'I' is the nose, the 9 lines on a white square suggest the teeth. Notice that the skull is roughly outlined by the perimeter of the blue, pink and brown blocks at top. Also note that Picasso did other cubist works where a hidden head trailed off to one side – as in this still life. For example, see two other works created about the same time: *Pierrot and Harlequin*, Juan-les-Pins, Summer 1920; and *Girl with a Hoop*, Paris, 1919.

Oil, *Still Life with Mandolin*. Juan-les-Pins, 1924. The horizontally aligned eyes are represented by the sound hole in the mandolin and the green 'eye' shape with the black-white dots within, the nose is the dark shape on and at the bottom of the bottle, the skull's mouth is the black curlicue pattern over the railing-teeth design which goes across the bottom of the work. A squared jawbone is below the railing-teeth. Notice that the bottom of the bottle is in the shape of a skull's nose cavity. The skull shape has a perimeter in this work and can easily be seen. The rear of the misshapen skull trails off to the viewer's right. The rear of the skull is the light brown color. The bottom of this light brown or tan shape connects to the railing-teeth and lower jawbone. This is a colorful mosaic-like hidden skull.

Oil, *The Breakfast*, 1924. The two eggs and plate become the skull, the rolled napkin evokes the teeth, the crossed utensils become the crossbones. Hence, we see a hidden skull and crossbones. Very similar to this abbreviated 'skull' is the abbreviated skull entered openly, not hidden, at

bottom of the painting *Monument to the Spanish Dead*, 1945. Please notice the two dark diagonals below the 'eyes' in both of these works.

Oil, *Bottle, Playing Cards, and Wine Glass on a Table*, Avignon, 1914. A clear skull shape is not outlined, however, the objects are arranged as the eyes, nose, and teeth of a skull. The bottle and wine glass are the eyes, the cards are the nose, the curlicues at bottom are the skull's teeth. There are many of these arrangements in Picasso's still lifes. They all hark back to the human skull as his model.

Gouache, *Piano*, Juan-les-Pins, 1919. This still life is typical of Picasso's hidden skulls. The two horizontally aligned 'tear drops' (sound hole) and cup hole are the eyes, the pointed part of the green plane forms the nose, the piano 'keys' form the skull's teeth.

Oil, *Still Life with Sausage*, Paris, 1941. (Paris was then occupied by Hitler's forces.) The drawer with utensils evokes the mouth, teeth, and crossbones. The triangular handle end of the large sharp-pointed knife, which is above the forks, forms the nose of the skull. The eyes are evoked by the triangular center of the sausage, plus the bottom lines of the Harlequin wine bottle. This skull seems to be crowned by a striped object (paper or napkin) located just above the sausage. Atop the crown is a piece of cheese. The perimeter of the table and drawer forms a squared-skull shape. (**Becraft's interpretation of this painting:** Picasso in this gloomy ostensible still life evokes Hitler as "King of the Sausage Makers", as the "King of Death", as the "Butcher-King". War kills and makes sausage of people. Hitler's mustache is evoked by the row of fork prongs seen just above the lower jawbone-drawer.)

Gouache, *Still Life with Coffeepot*, Paris, 24 Mar 43. Again, a skull is Picasso's mental model. The diagonally aligned eyes are the spoon-cup top and the white-ringed dark opening at the top of the container on the right. The nose is the triangular shape at the bottom of the coffee pot. The skull's mouth is evoked by the rolls.

Gouache, *Still Life with Coffeepot*, Paris, Apr 43. Picasso's mental model is a skull. The diagonally aligned eyes are formed by the spoon-cup opening and the jar opening on the right. The nose is the triangular shape at the bottom of the coffeepot. Teeth of the skull are suggested by the knife.

(The above ends the skull examples.)

The following example of hidden images involves a date entered by Picasso. In the book, *Picasso, Toros and Toreros*, the work dated 5-7-59, with Roman numeral I, shows a picador on a horse. The date is very elaborate and unusual. Since we had found so many hidden images in Picasso's work, Harris and I felt strongly that Picasso had hid images in this very special date. It took us several months to bring to light the hidden images. Harris found the first image in the first number 5. The first number 5 shows a bull's head in profile looking to the viewer's left. The top of the 5 forms the bull's horns. The 7 evokes a banderillero with arms and banderillos raised high. The next number is another 5 but done quite differently from the first 5. Why are the two fives done so differently? Answer: to create different hidden images! This second five shows a human face in profile looking to the viewer's left. Number 9 must be viewed with the preceding 5. Thus this 59 forms a horse's head. The 9 forms one eye, two ears of the horse, and the back of the horse's head and neck. Notice the 'ears' that Picasso clearly added onto the 9. The 5 (of the 59) forms the horse's snout, and front of its neck. Thus the date shows a bull's head, evokes a banderillero, and shows a horse's head, thereby evoking the bullfight. **The date imagery thus complements the image of the Picador.**

EPILOGUE XXII *Picasso's Guernica* – *Images within Images* by Melvin E. Becraft, © 5 December 2001

This addendum stresses hidden bottles in Picasso's work. Four have been found:

1925 *Three Dancers*. This bottle was found by the author in 1994 and is illustrated in my Epilogue II, 6 June 1994.

1934 *Picasso's Unknown Masterpiece*. This is a work by Picasso, but not yet authenticated by any heir of Picasso. Mark Harris found this bottle in 1994. This was the first hidden bottle discovered. See Harris's *New Discoveries and Interpretation of Picasso's Guernica* © 1994. (The bottle is illustrated in my Epilogue II, 6 June 1994.)

1937 *Guernica*. This hidden bottle was discovered in 1998 by Becraft. It is related to the openly depicted bottle in the 1919 *Oporto*, currently misdated (in my opinion) 1917 in Zervos. For the *Oporto* illustration and details, see my Epilogues XIV and XV, 14 January and 9 March 1998, respectively.

1955 *Harlequin*. This hidden black bottle was discovered in 2001 by Mark Harris. It was found in Andre Soares's *Helene chez Archimede*, 1955 edition. (This is the first mention in writing of this hidden bottle.) It is seen in the black negative space between the leg calves, ankles and feet.) Please Google *Helene chez Archimede* on the web to see the work.

EPILOGUE XXIII (revised addendum) *Picasso's Guernica – Images within Images*, by Melvin E. Becraft, © 20 July 2002.

This addendum focuses on a bullfight theme hidden in Picasso's *Three Dancers*. To my knowledge this is the first time a bullfight theme has been found in this work. Exactly how this important bullfight theme came to light follows:

In 1992 Mark Harris found a hidden horse and bull in the unauthenticated 1934 ink drawing titled *Picasso's Unknown Masterpiece*. (Google search on the web for Mark Harris's *Picasso's Unknown Masterpiece*). In his 1993 *The Discovery of Picasso's Unknown Masterpiece, A Preliminary Report*, Harris suggested that understanding the 1934 work might lead to a better understanding of the earlier 1925 *Three Dancers*. Nine years later in 2002 a hidden stage-type horse was discovered by Erica Hadley in the *Three Dancers*.

An earlier discovery helped to confirm Hadley's find. In some works Picasso secretly transformed the nostrils and mouth of a horse or bull into a hidden head or skull. The nostrils act as eyes. Nine examples of these metamorphoses of snouts have been given in the preceding addenda.

Picasso depicted a number of stage horses. See illustrations on pages 26 and 27, *Picasso From the Ballets to Drama 1917 – 1926*. For an actor with outstretched arms riding a stage horse see Picasso's 1936 gouache and India ink *Study for the Curtain for "14 juillet"* by Romaine Rolland.

Recap: Mark Harris and I were unable to find a hidden horse in the *Three Dancers*. We had searched from time to time because we knew that the 1934 *Picasso's Unknown Masterpiece* had a hidden horse and bull, and we had found a number of other hidden images common to both the 1925 and 1934 works. Erica Hadley, wife of Mark Harris, first saw the hidden stage horse in the *Three Dancers*. I did not see the horse when she first pointed it out to me. With time and effort I did. Still I was skeptical. However, I soon realized that Hadley's proposed hidden horse had a snout transformed into a head, then I knew that Hadley was correct. The horse's snout has been metamorphosed/transformed into the wild-looking head to the viewer's left in the *Three Dancers*. The woman's pink breast functions as an eye of the hidden stage horse. The legs of the left-most dancer function as the prancing front legs of a hidden stage horse. The woman's striped dress suggests a blanket worn by a picador's horse.

After weeks of trying to determine whether or not the hidden stage horse had rear legs Mark Harris solved the problem by referring to Picasso's drawings of stage horses in 1917. The two legs of the right-most

dancer in the *Three Dancers* function as the hind legs of the prancing hidden stage horse found by Erica Hadley. Those two legs are in the same position as the dark hind legs of the 1917 stage horses seen in Picasso's sketches/drawings for *Parade*.

With the horse found, then it was simple to see the central dancer as playing the part of the bull. The dancer's arms mimic the bull's horns. The dark silhouette on the right, correctly identified by Harris as Harlequin, is the bullfighter driving the sword to the bull's heart. One of the central woman's arms functions as the bullfighter's sword or spear. the point of which ends between her breasts.

Finding a secreted horse in the 1925 *Three Dancers* strongly supports the contention that the 1934 *Picasso's Unknown Masterpiece*, which also has a hidden horse, is by Picasso. The common hidden images found in both the 1925 and 1934 works very strongly support the argument that the 1934 work is by Picasso.*

***Note:** When studying the 1925 *Three Dancers* and 1934 *Picasso's Unknown Masterpiece*, I asked myself a question. Since the woman on the left in the 1925 work has a head transformed from an animal's snout, is this also true for the woman on the left in the 1934 work? I stubbornly expected to be able to answer 'yes'. Close study proved me wrong but led to a better understanding.

For insights I began earnestly studying together the *Three Dancers*, *Picasso's Unknown Masterpiece* and the *Study for the Curtain for "14 juillet"*. Each work has a player with outstretched arms and each such player mimics a crucifixion symbolizing a sacrifice. Each work has a horse: the 1936 work has an actor in horse costume and the 1925 and 1934 works conceal a stage horse. I also recalled that in the 1930s Picasso created a number of works without hidden images with bullfighters openly depicted as spread over the horns of bulls. The bullfighters in these works symbolize sacrifice.

Then the insights came. In these 1930s works Picasso equates outstretched arms and/or bull's horns with the crosspiece of a crucifixion cross, and all of these symbolize sacrifice. Further, Picasso equates his snouts-become-heads with death. Most of the hidden snout transformations found in his work end as skulls.

So we find two different meanings at work in these left-most women's heads of 1925 and 1934. Picasso used a snout-to-skull transformation to signify death, while he used a person spread over a bull's horns to signify sacrifice. This distinction is important.

Thus, the hidden horse that Erica Hadley found in the 1925 *Three Dancers* has a snout transformed into a death-head symbol.

In the 1934 *Picasso's Unknown Masterpiece*, the left-most figure's head lies over a hidden bull's horns indicating that she is a sacrifice. Thus, her head involves no metamorphosis from an animal's snout.

In my mind, this strongly supports Mark Harris's 1991 findings that the outstretched arms of the center figure in the 1934 *Picasso's Unknown Masterpiece* represent both a crucifixion and bull's horns. Harris discovered that the center figure has a hidden outstretched arm, a third arm, which extends through the head of the right-most figure.

These recent insights also strongly support my idea that the left-most figure in *Picasso's Unknown Masterpiece* has her head draped over hidden bull's horns as illustrated 6 June 1994 in earlier addenda pages 120 and 121.

EPILOGUE XXIV Picasso's *Guernica* – Images within Images, by Melvin E. Becraft, © dates indicated below:

Eureka! After twenty-three years of trying and failing to convince art scholars and art critics of hidden images in Picasso's *Guernica*, I have come across what I consider proof of the hidden swan Cygnus (my pages 9, 10, 40), proof of the disguised wings of Pegasus (my pages 1, 2), proof of hidden Hitler (my pages 22, 23, 24, 52), proof of Hitler as Cyclops (my page 89) and proof of hidden Goering (my pages 22, 23, 24). Importantly, these hidden images are all at center in *Guernica*.

Please look at Michelangelo's sketch *The Fall of Phaeton*. He did several sketches of Phaeton falling and at least two copies of the varying sketches are on the internet. The sketch to which I refer is the sketch where the "river god" is reclining in the left foreground. This Michelangelo sketch may also be seen on page 196 and explained on page 197 of *The Essential Michelangelo*, by Kirsten Bradbury, published 2000. I first became aware of this sketch on December 20, 2003. I was startled! Then came a quiet sense of knowing! Here was a Michelangelo sketch standing in direct support of the *Guernica* hidden images I had discovered nearly twenty-three years ago, that is, in 1981. To remove any lingering doubt, let us match things in *Guernica* against things in Michelangelo's sketch. The large oval light with filament in *Guernica* comes from Zeus in the sketch. Scholars have suggested that *Guernica*'s large oval light is God's eye in one role, for example, William Darr, "*Images of Eros and Thanatos in Picasso's Guernica*", *Art Journal* XXV/4, Summer 1966, p. 343: "The blazing sun is on one level God Almighty...". Also see my pages 5 and 11 where I equated the large oval light with "Ra" and with "God". This comparison of *Guernica* with Michelangelo's sketch strongly suggests, if not proves, that the large oval light of *Guernica* is the sketch's Zeus metamorphosed. The agonizing bird between the heads of the horse and bull in *Guernica* originates from the bird that Zeus is astride in the sketch. The horse in *Guernica* is Pegasus with two disguised, but not hidden, wings (my pages 1 and 2). The sketch has four flying horses with no wings. However, we know they fly as they pull the sun across the sky each day. Picasso equipped his *Guernica* horse with disguised wings. The wings are really not that hard to read. They are different and both are synthetic cubist adaptations. They are different because they serve a number of other roles in the mural in addition to serving as the wings of Pegasus. Several scholars mention in writing that Pegasus appears in preliminary drawings but no scholar has written that winged Pegasus appears in the final mural. The spear in the horse in *Guernica* comes from

the thunderbolt that Zeus wields in the sketch. The speared Hitler-Goering hidden caricature (my pages 22, 23, 24) at center in *Guernica* comes from the sketch's falling Phaeton. Hitler and Goering share the same spear-shaft nose. The spear-shaft in *Guernica* evokes the long wooden liar's nose of Pinocchio (my pages 32, 33). Both Hitler's Germany and Goering denied their airplanes had bombed Guernica. The hidden wheel of Ixion (my page 51) is intuited at center of *Guernica*. Ixion's wheel in *Guernica* is inferred from the wheeled cart at the center of the sketch. Picasso shows a wheeled cart in a *Guernica* preliminary drawing. Thus, *Guernica's* Hitler-Goering caricature eternally spins on Ixion's wheel in Tartarus, the Greek mythological underworld or Hell. They spin eternally as punishment for murder. The three women with upturned faces in *Guernica* come from the three sisters of Phaeton in the sketch. One of the three *Guernica* women with upturned faces, the one on the right, is burning. Her torso and legs seem to have changed into a burning log with protruding toes (my page 7). In Michelangelo's sketch all three women are Phaeton's sisters and Zeus is changing them into trees. The hidden swan Cygnus (my pages 3, 9, 10, 40) appears in the large white central space in *Guernica*. The swan Cygnus appears just behind the three women in the sketch. The head and two arms at the bottom of *Guernica* come primarily from the man reclining in the sketch. I identified this severed *Guernica* head and severed arms in one role as Aquarius, a water carrier with a spilled cup (my pages 40, 41). In the sketch the reclining man is identified as "the river god Eridamius" and his vase is on its side spilling water. One must remember that all the figures in *Guernica* have multiple roles stemming from various sources. But much at center in *Guernica* is primarily metamorphosed from Michelangelo's sketch *The Fall of Phaeton*. In summary, all of Michelangelo's sketch found its way into *Guernica* metamorphosed by Picasso.

Note: Einstein built mental speed-of-light models to understand relativity. Watson and Crick built DNA models to solve cell replication. Picasso's *Guernica* results from similar model building. Picasso's model building began with the scaffolds of cubism and ended with his creation of *Guernica*. In *Guernica* Picasso metamorphosed and intertwined many masterworks with stories from religion, mythology, puppet theater and more. The inextricable screaming glue which holds this almost unbelievably complex masterpiece together is the April 1937 horror experienced by those at Guernica.

End of 9 March 2004 comment.

Comment © 15 March 2004

Picasso's Guernica – Images within Images, 1983, 1986 is the lone book taking into account hidden images in *Guernica*. Additional details about the disguised wings of Pegasus: one disguised wing is over his back nearly touching his tail, the other disguised wing is dead center in the painting at the base of the horse's neck. This wing is of slightly different shape but its curvature is a mirror image of the curvature of the wing that nearly touches the horse's tail. In a sense, the wings perform parenthetically bracketing the horse's neck and head which extend upward from the wings.

Another aspect of the Pegasus myth in *Guernica: The Spring of the Muses* (my pages 1, 2, 3, 20) extends from the bent horseshoe at bottom to Pegasus's belly and ends just under the big gash in Pegasus. Thus the *Guernica* women are the Muses (my page 20), the goddesses of the arts who inspire painters, poets, writers, singers etc. Picasso was both painter and poet. Picasso shows that due to the horror at *Guernica* the goddesses of the arts are in disarray, are screaming and lamenting.

Please refer to my book for more *Guernica* details regarding other parts of the Pegasus myth such as Perseus (my page 1), his shield (my page 2) and so on. Simply Google search for my name (Melvin E. Becraft, Novacaster) and my book may be downloaded for reading or printing at no cost.

(End of 15 March 2004 comment.)

Comment © 3 April 2004:

Crucial for a better understanding of *Guernica* is Telesphoros who according to Carl Jung is an "archetypal child god" who appears in a monk-like hooded robe. Telesphoros has a scroll and often wears a tablet or box from his neck. He appears from man's unconscious in "dreams, visions and...in mythology". From his past appearances sculptures have been created, illustrated and essays written. Telesphoros is thought by Kerenyi to be a "funerary" god connected to the idea of "immortality". When Telesphoros wears a veil, it symbolizes a cult of the underworld where rites to chthonic gods and initiations are performed. See my Epilogues XVI and XVII for notes and sources regarding Telesphoros.

Telesphoros in Picasso's work:

1921 *Three Musicians*:

Telesphoros first appeared in Picasso's work in his two 1921 *Three Musicians*. In both paintings Telesphoros is on the right in his monk's hooded robe. In one painting he wears a veil and a mask. In the other painting he wears a veil but no mask. Masked Pierrot evokes a ghostly figure in an underworld setting. The monk-like Telesphoros evokes the underworld, and masked Harlequin evokes Hermes Trismegistus and the underworld. These 1921 *Three Musicians* paintings portray an occult initiation ceremony marking the symbolic death of Picasso. In the 1921 *Three Musicians* paintings Telesphoros appears in the open, however, in 1925 and 1937 Telesphoros is hidden.

1925 *Studio with Plaster Head*:

Telesphoros next appears in the 1925 *Studio with Plaster Head*. In this work Picasso-Telesphoros holds his graduating diploma or "scroll" while his occult "tablet" hangs from his neck. This second initiation ceremony marks Picasso's symbolic resurrection and attainment of gnosis and oneness with God. To see hidden Telesphoros please turn your copy 90 degrees counter-clockwise. Now the hand-clasped "scroll" is at the bottom. Immediately above the book or "tablet" is the circled eye of Picasso-Telesphoros. He is hooded like a priest or monk. He has a prominent rounded nose turned under near the uppermost corner of the book. The line of the profile nose continues downward to describe a shoulder and arm with hand on the "scroll". The second eye is the dark triangle in the blue shape tangent to the nose. Two profiles are meshed, one is female, one is male. Telesphoros is looking at the central orange ball which calls to mind the sun as well as an inferno. Also, it may be God's light as well as the philosophers' stone of alchemy. "Telesphoros in Greek mythology was a child god associated with Asklepios". Asklepios was a god of healing reputed by some to have brought the dead back to life. It follows that Picasso's two initiation ceremonies of 1921 and 1925 involved Picasso's symbolic death and resurrection. The plaster head on the pedestal meshes together a blue beardless female profile with a bearded male profile. The head is androgynous. The lips, beard markings, and most of the hair markings are leech-shaped. The plaster head evokes Asklepios, a doctor, the god of healing. Picasso also plays the part of Asklepios in this work. (See my Epilogues XVI and XVII for notes and references regarding Asklepios.)

1937 *Guernica*:

In *Guernica* Picasso identifies with Telesphoros whose capuchin or monk's hood is the horse's neck. The spear shaft is Telesphoros's

“scroll”. Telesphoros’s face is hidden in the small triangular black featureless space between the spear shaft and the horse’s neck. Telesphoros’s box or “tablet” is the black form at the very center of *Guernica*. Thus, Picasso is hidden at the very center of *Guernica* behind the Hitler, Goering, and Telesphoros masks. From this central position in the painting Picasso avenges in the roles of Perseus and Odysseus. His avenging weapons include the spear, the Damoclean Sword and the white knife-like shape of the bird located between the heads of the winged horse and the bull. The spear dispatches Hitler and Goering. The knife-like shape holds the bull at bay, the Damoclean Sword has beheaded Medusa at lower-left and now threatens the woman in the window (Nietzsche is one of that woman’s roles.). Picasso’s last role in *Guernica* is playing Telesphoros. According to Jung, Telesphoros symbolizes healing and merging of opposites. Thus, healing and merging of opposites must have been Picasso’s final aim in creating *Guernica*.

(End of 3 April 2004 comment.)

Note: Telesphoros is also in the unauthenticated 1934 *Picasso’s Unknown Masterpiece*, an ink and gouache work. As in *Guernica* he is at center of the work. Telesphoros’s black tablet at center in *Guernica* is also at center in *Picasso’s Unknown Masterpiece*. Also Harris identified Isis overlapped by the Devil in the 1934 work. This leaves no doubt an underworld scene is depicted in the 1934 work. Telesphoros is at home in underworld scenes.

Telesphoros and Asklepios sources:

De Telesphore au {{moine bourru}} Dieux, genies et demons encapuchonnes, W. Deona, 1955.

Asklepios, C. Kerényi, 1959.

Mythology and Humanism –The Correspondence of Thomas Mann and Karl Kerényi, Translated by Alexander Gelley, 1975

Memories, Dreams, Reflections, C. G. Jung, 1965

Essays on a Science of Mythology, C. G. Jung and C Kerényi, 1949, 1959, 1963.