

The New York Review of Books

VOLUME 32, NUMBER 20 · [DECEMBER 19, 1985](#)

Picasso and L'Amour Fou

By [John Richardson](#)

WORKS DISCUSSED IN THIS ESSAY

Mystery, Magic, and Love in Picasso, 1925–1938: Picasso and the Surrealist Poets Microfilms, Ann Arbor, Michigan. Part of the dissertation, in revised and expanded form, will be published by Yale University Press in 1986 under the title *Art as a Form of Magic in Picasso*.

by Lydia Gasman

Columbia University dissertation, 1981, available through University

Picasso's 'Caseta,' His Memories, and His Poems

by Lydia Gasman

Poetry East

Through the Eye of Picasso, 1928–1934: The Dinard Sketchbook and Related Paintings and Sculpture New York from the collection of Marina Picasso. in cooperation with Jan Krugier, Geneva, and Jan Krugier, Fine Art, William Beadleston, Inc. (New York), 113 pp., \$25.00

Musée Picasso: Catalogue sommaire des collections Musées Nationaux

published by Ministère de la Culture. Editions de la Réunion des, 320 pp., fr200

One of the principal revelations of William Rubin's great Picasso retrospective at the Museum of Modern Art in 1980 was the section devoted to paintings and sculptures of the early Thirties which celebrated the artist's mistress of the period, Marie-Thérèse Walter. 'Has sheer physical passion ever been made so palpable in paint or bronze?' I wrote in these pages at the time. However, these works are far more than sublime pinups. They have to be seen in the light of Surrealist theories of 'convulsive beauty,' of art as something 'marvelous' and 'magical,' 'uncanny' and 'hallucinatory'—all of which has been demonstrated by Professor Lydia Gasman in her exhaustive dissertation, 'Mystery, Magic, and Love in Picasso, 1925–1938: Picasso and the Surrealist Poets' (1981).

Review, 10265 words

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