

On Gino Severini's Trombone Player (Player on the Street) with particular reference to the second "Lyre et Palette" exhibition

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On Gino Severini's *Trombone Player (Player on the Street)* —with particular reference to the second “Lyre et Palette” exhibition

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Introduction

The *Trombone Player (Player on the Street)* (fig. 1) is a painting by Gino Severini (1883–1966) acquired by the Ishibashi Foundation in 2016. This artist is widely regarded as a leading member of the Futurist movement that originated in his home country of Italy: he was a signatory to both *Manifesto of the Futurist Painters* and *Futurist Painting: Technical Manifesto* published in February and April 1910 respectively. His Futurist period, however, did not last all that long; already by around 1915–16 Severini had begun to move toward Synthetic Cubism, apparently in response to art currents in Paris where he had been based since 1906. Notwithstanding the inscription “1914” appearing on the verso of the canvas (fig. 2) featured in this essay, the catalogue raisonné of the artist dates the work to c. 1916 and locates it within his early Cubist phase.¹ The catalogue raisonné, compiled by Daniela Fonti and published in 1988, adopts the end of 1915 as the cut off between his Futurist and Cubist periods.

Severini turned his back on the dynamic subjects, full of movement and rhythm, of his Futurist phase (c. 1910–14)—the dancers, trains, and battle scenes—and, during his Synthetic-Cubist phase (c. 1915–19), gravitated toward static, indoor subjects including seated female figures and still lifes on tables. More specifically, having started off in 1916 often painting female figures in indoor settings, he shifted his focus in and after 1917 to still lifes on tables. This transition did not reflect a mere change in personal preference, it is generally considered a direct consequence of the natural development of the artist's figurative rendering—that is to say, as he went deeper into Synthetic Cubism's two-dimensional treatment of images, he found tables more suitable vehicles for expression. *Trombone Player (Player on the Street)* sits “in-between,” in these terms: as a figure painting it has an affinity with the works of 1916, whereas its street scene distances it from the artist's series of works on female figures in indoor settings.

Musical instruments frequently occur as a motif in Cubist paintings including by Pablo Picasso and Georges Braque. Most, however, show guitars or other stringed instruments; none with a brass instrument is known to exist. And while Severini uses the motif of figures playing a musical instrument elsewhere—for example, in a Futurist work showing a violinist alongside a dancing figure² and in a Synthetic-Cubist work depicting an accordionist in what looks like a street setting³—no other painting by him of a brass player has come to light. (Incidentally, although the work is called *Trombone Player*, the instrument

depicted differs in form from a modern trombone, which is why the painting was named, in Japanese, “Kinkan sōsha [Brass player]” when it entered the collection.)

The street that Severini depicts in *Trombone Player (Player on the Street)*—and street settings are unusual for the artist during this period—is not painted as a generic urban image of Paris. The letters “Rue Sophie” on the body of the instrument undoubtedly refer to the rue Sophie-Germain in the 14th arrondissement where he was living at the time. Moreover, the numeral “6” above the shop sign “VINS LIQUERS [sic]” corresponds to the street number of his address. So, while the brass player may be an unfamiliar motif, the artist has in fact depicted a place highly familiar to him; the work thus shares a kinship with his paintings of indoor female figures for which his wife Jeanne was the sitter.⁴

The catalogue raisonné's exhibition history for this painting—a work unique in many ways—suggests it was not shown until the 1960s, namely in the artist's late years. The history contains no record of a public appearance nearer the time of its production.⁵ However, an investigation of exhibitions held around the time the work is thought to have been painted has determined there is a strong probability it appeared at the second art exhibition in Paris of the artists' association “Lyre et Palette,” which ran from January to February 1917, during the First World War. Based on the belief that this constitutes the first showing of the work, we will examine the position that *Trombone Player (Player on the Street)* occupied within Severini's art of the pre- to mid-war period.

The second “Lyre et Palette” exhibition

“Lyre et Palette” is the name of a series of joint activities undertaken by various artists who were based at the studio of the Swiss painter Émile Lejeune at 6 rue Huyghens in the Montparnasse district of Paris. These activities during the war introduced works that bridged different genres in the fields of music, the visual arts, and literature. The first event was a concert held on 8 April 1916, “Festival Debussy,” that featured music by the French composer. Picasso provided a drawing—albeit one he already possessed—for the cover of the concert program, thus immediately activating a cross-genre collaboration in a quite recognizable way.

The group's first art exhibition, held from 19 November to 5 December 1916, presented works by Moïse Kisling, Henri Matisse, Amedeo Modigliani, Ortiz de Zárate, and Picasso, as well as primitive sculpture from the collection of the dealer

Paul Guillaume. At the vernissage Erik Satie performed at the piano to entertain guests. Other early events included a *soirée poétique* on 26 November involving six poet-critics, Guillaume Apollinaire, Blaise Cendrars, Jean Cocteau, Max Jacob, Pierre Reverdy, and André Salmon, and a concert on 16 December entitled “Festival Maurice Ravel,” apparently organized to follow the first art exhibition, which paid homage to the composer.⁶

Jean Cocteau, a habitué of the studio, caught its ambience:

We freeze and we suffocate, crushed, sitting or standing, one against the other, like in the subway. But we find there this rich atmosphere that cannot be controlled, and which we would risk losing by transporting it to a more agreeable location. The contact between artists and public, even to give a hand to move a piano, the kerosene lamp we fight over, the stove that refuses to catch in winter and heats up in summer—all combine to advise escape; and yet, thanks to these things, we always return.⁷

This was in the midst of the Great War that had broken out in August 1914. The Paris art world could hardly escape its effects: the Louvre Museum had shut and private salons competing for avant-garde art were stymied.⁸ Many artists had answered the call to the front, among them Georges Braque, André Derain, and Fernand Léger. The poets Apollinaire and Cendrars had already returned as casualties from the fighting. Among those artists remaining in Paris—in varying circumstances and with different motives—autonomous movements took hold, causing them to band together across traditional genre boundaries. The contemporary art critic Louis Vauxcelles called such movements “*union sacrée*.”⁹ They also brought together artists of different nationalities, as was the case for the first exhibition of “Lyre et Palette.”

The second art exhibition ran from 28 January to 11 February 1917.¹⁰ The catalogue (fig. 3) lists thirty-seven works by seven artists including no fewer than twelve by Severini. The twelve correspond to the catalogue item numbers 26 to 37, with item 27 bearing the title “JOUEUR DE TROMBONE DANS LA RUE [Trombone player in the street].” This piece is thought to be our *Trombone Player (Player on the Street)*, as no other painting in the artist’s catalogue raisonné can possibly be associated with such a title.

The other works in the exhibition, in catalogue order, consisted of two pieces by Maurice de Vlaminck, three by Émile-Othon Friesz, six by Henri Hayden, seven by André Lhote, three by “Marevna,” and four by Olga Sacharoff. The lineup of exhibitors differed entirely from the first exhibition, suggesting the organizers wished to emphasize the broad range of activities at “Lyre et Palette.” Vlaminck, Friesz, and Lhote were French, Hayden was an ethnic Pole, and Marie Vorobieff, alias “Marevna,” and Olga Sacharoff were both born in the Russian empire. Around this time, Vlaminck and Friesz were in the process of developing influences received from Cézanne, after their Fauvist period in the early 1900s, while the others were all painting in the Cubist style, albeit with different techniques.

As already mentioned, Severini had begun painting in the Synthetic-Cubist style during this period. What do we know about the works he chose to show at the “Lyre et Palette”? The item numbers and titles used in the catalogue are as follows:

26 *Portrait*, 27 *Trombone Player in the Street*, 28 *Still Life*, 29 and 30 (no titles), 31 *Experiment with Perspective*, 32 *Draft*, 33 (no title), 34 *Portrait of Mrs. R*, 35 *Mother and Child* (drawing), 36 *Sketch*, and 37 *Wood-block print*. Unlike *Trombone Player (Player on the Street)*, item 27, most of the other works are difficult to identify conclusively; along with works by other exhibitors they were given broad titles convenient for the occasion.

Nevertheless, from their exhibition histories found in the catalogue raisonné, we know that two Severini oil paintings were included in the exhibition: *Motherhood* (fig. 4) and *Reading Woman* (fig. 5). Moreover, the avant-garde journal *SIC*, near the end of its February 1917 issue, contains a reference—probably written by the editor, the poet Pierre Albert-Birot—to “the second exhibition at rue Huyghens” mentioning “Motherhood” as one of the works shown by Severini.¹¹ It seems safe to assume the work was indeed exhibited. The subject of the painting, which portrays Severini’s wife Jeanne and their newborn first son Tonio, also matches item 35, the drawing *Mother and Child*. Unless this drawing was replaced by the oil painting after the catalogue was printed, it seems two works by him depicting a mother and a child hung at the venue.

As to *Reading Woman*, although none of the titles used in the exhibition catalogue suggests a reading figure, Severini, in his autobiography *The Life of a Painter*, directly refers to a work with this very title. The book describes how, following its showing at “Lyre et Palette,” *Reading Woman* was purchased by the dealer Léonce Rosenberg whom the artist had met shortly before, in late 1916, through the painter Juan Gris.¹²

While the work named *Trombone Player in the Street* in the catalogue of the second exhibition remains the only readily identifiable piece, it is possible, from their titles, to form a view of the category of subjects of the other works. Whereas figure portraits and still lifes, characteristic of Severini’s painting in and after 1916, are very noticeable, subjects associated with his Futurist period, such as dancers, railways, and war, appear to be absent. This may indicate that the selection followed a plan—whether of the artist or not—to highlight his recent output, including *Trombone Player (Player on the Street)*. Looking further into the question of the artist’s intentions, the next chapter will consider the second “Lyre et Palette” exhibition in the context of Severini’s exhibition activities more generally around 1916–17.

Severini’s exhibition activities in 1916

In the years immediately preceding the second “Lyre et Palette” exhibition of early 1917, Severini was constantly organizing showings and sending works to exhibitions in Paris, with a vigor surprising in the midst of a war. Going back to before the conflict began, operating from his base in the French capital, he had exhibited works across Europe in conjunction with the international Futurist movement.¹³ After having sought refuge for a time in Barcelona and Rome, the artist returned to Paris in 1915 and, in January–February 1916, exhibited at the Galerie Boutet de Monvel.¹⁴ It was his first solo exhibition in Paris and the first time he had shown in the city since the 1912 Futurist exhibition at the Galerie Bernheim-Jeune. The *First Futurist Exhibition of Wartime Art and of Other Earlier Works* consisted mainly of recent war paintings produced in 1915. The art historian Kenneth E. Silver says Severini did not sell a single

piece, adding that at the time Parisians preferred academic-style, traditional representations of war, which the artist did not offer.¹⁵

It is known that Severini participated in three group exhibitions at a minimum and held another one-person show later the same year. The group showings were all related to the couturier and art collector Paul Poiret. The first, *Exhibition of Drawings in White and Black*, ran from 15 March to 15 April at the studio of Poiret's sister Germaine Bongard. The same venue was used for the second, but the title is not known. The third group showing was held from 16 to 31 July at the Galerie Barbazanges located in a building owned by Poiret at 26 Avenue d'Antin, Paris. Entitled *L'Art moderne en France*, it is commonly referred to as the "Salon d'Antin." Held under the supervision of André Salmon, this large-scale exhibition, comprising 166 works by fifty-five artists, is famous for the first appearance of Picasso's *Les Femmes d'Alger*. Severini later wrote that among the five pieces he showed was the "large *Motherhood*," a work, he said, that "marked a new orientation" in his art.¹⁶ He also mentioned it had already appeared at the second showing at Bongard's studio. Kenneth E. Silver says the artist acceded to a request from Bongard's lover Amédée Ozenfant on the first occasion, but it was the organizer Salmon who asked for the painting for the Salon d'Antin.¹⁷

Severini's second solo exhibition in 1916 is thought to have been held at the bookshop "La Maison des Amis des Livres" in the rue de l'Odéon in Paris, although other details are not known.¹⁸ The shop was run by the writer Adrienne Monnier. She has recalled that, around the end of 1915, soon after the shop opened, the poet Paul Fort became a frequent visitor and sold to her, at a very reasonable price, the complete stock of *Vers et Prose*, the literary revue he edited. As Fort was the father-in-law of Severini, it was only a matter of time before Monnier made the acquaintance of the painter. She also states that Severini's paintings delighted her mother, who went on to purchase his *Italian Lancers at the Gallop*.¹⁹

In March 1917, shortly after the second "Lyre et Palette" exhibition, a solo showing of Severini's works was held in New York at the gallery of Alfred Stieglitz, a photographer who promoted avant-garde art.²⁰ This event is discussed in a 1971 article by Joan M. Lukach published in *The Burlington Magazine*.²¹ According to Lukach, it was Severini who first approached his American friend the critic Walter Pach to sound out the possibility of a showing in New York. Pach wrote to an old acquaintance, the artist Marius de Zayas—an admirer of Stieglitz and a gallery owner himself—enclosing photographs of works by Severini. De Zayas thought Stieglitz would be interested in exhibiting "futurism... this kind of work which nobody really knows in New York." As a result the plan moved ahead. Futurist works had not been included in the 1913 Armory Show, a major survey of European contemporary art, their only previous appearance being at an international exhibition held in San Francisco in 1915.²²

With the New York event now afoot, Severini wrote to Pach, the middle-man, providing him with a list of twenty-five works consisting of eleven oils, eleven drawings, and three pastels.²³ In the letter, dated 2 October 1916, now conserved in the Stieglitz Archive, the artist expressed the view that the inclusion of a variety of works, of different styles and from different

periods, would be in keeping with the spirit of the gallery. After uncovering Severini's list and conducting research into the sales records of John Quinn, who bought ten of the twenty-five, and the records of the unsold works that remained in the Stieglitz collection, Joan Lukach was able to identify all the pieces exhibited in New York. In response to the gallery's request for Futurist works, Severini had added several dancer paintings, a constant theme of his from before the war and up until 1915, as well as subway and suburban train paintings produced in 1915. But he also included more recent paintings of indoor female figures and still lifes produced in 1915–16.

Given that his dancer and railway paintings had not been well received at the solo exhibition at the Galerie Boutet de Monvel in early 1916, he must have seen New York, a city not under wartime conditions, as an opportunity to win over the public to them. On the other hand, *Motherhood* was not on his list for New York, despite being included in the second "Lyre et Palette" exhibition in Paris.

As for the "Lyre et Palette" events themselves, no records have emerged to indicate that Lejeune, the owner of the venue, played a major organizational role. Manuel Ortiz de Zárate, a painter in Picasso's circle, who lived near Lejeune's studio, is thought to have acted as linkman. As no one person appears to have supervised the exhibitions,²⁴ the selection of exhibits presumably reflected each artist's personal preference. If so, Severini's decision to show *Motherhood* at "Lyre et Palette," but not in New York, could mean he wished to continue demonstrating the "new orientation" of his art—which he had recognized in this painting—principally to Paris audiences.

What, then, is the significance of his inclusion of *Trombone Player (Player on the Street)* in the second "Lyre et Palette" exhibition? We will seek to answer this question in the last chapter.

Between Cubism and Classicism

It seems beyond doubt that *Motherhood* and his other mother-and-child paintings had definite significance for Severini during the period 1916–17. Contemporary impressions are extremely limited, due to the contraction of journalistic activities during the war, and at the time of writing we know of only two reviews of the second "Lyre et Palette" exhibition: one in the aforementioned journal *SIC* and another in the newspaper *L'Intransigeant* (3 February 1917).²⁵ The *SIC* article describes the work as having been done "according to the principles of visual reality, and with all the science and all the awareness of which Severini is capable," emphasizing its distinctive ingeniousness compared with the other exhibits.

In *The Life of a Painter*, Severini links *Motherhood* to the unusual circumstances that forced his first son, Tonio, to live away from his parents at a young age. He also states that the painting was executed in a naive style to suggest the pre-Renaissance "primitive" paintings of Tuscany.²⁶ We see this in the uniform background and the smooth, flat brushwork that clearly delineates every aspect of the figures. In addition, *Motherhood* is notable for the solid composition of the figures, conveying a sense of stability—a quality that may lie behind the references to "science" and "awareness" in the *SIC* review.

The recognition of this quality brings us to Severini's *From*

Cubism to Classicism: The Aesthetic of Compass and of Number, a treatise on fine art he published in 1921.²⁷ In it he seeks to mathematically analyze the rules of composition, proportion, perspective, and expression of form, such as volume, that governed the art of the ancient civilizations of Egypt, Greece, and Rome. A deeper inquiry into this learned treatise must be left for another occasion, what concerns us here is the fundamental theme expressed in the book's introduction. According to Severini, artists in the ancient classical era were, first and foremost, geometers. He writes: "One of the great causes of our artistic decline is undoubtedly in this division of Science and Art"; and elsewhere, "Art is none other than humanized Science."²⁸ Severini tells us his original thesis had been developed in articles for the literary magazine *Mercur de France* of 1 February 1916 and 1 June 1917.²⁹ The latter article, with the title "La peinture d'avant-garde," is thought to be the text of a lecture Severini delivered during a session of the second "Lyre et Palette" exhibition.³⁰

Severini, then transitioning out of his Futurist period, omits from "La peinture d'avant-garde" any mention of his own work; even so, in expounding his theory, he surely wished to justify his latest creations and clarify their place in the contemporary art scene. It is reasonable therefore to detect a theoretical basis, in mathematics and geometry, for the type of expression used in *Motherhood*—as the *SIC* reviewer apparently did. With a degree of massiveness apt for human bodies, the mother and child figures form a gentle S-shaped curve, starting from Jeanne's slightly tilted head and extending to below the knees of her crossed legs. Every detail is organized in relation to the whole—an essential feature of the quantitative approach in art.

Definite parallels can be drawn between *Motherhood* and *Trombone Player (Player on the Street)* in the way the artist tackles form. Notwithstanding that the trombone player stands upright with head and body facing to the left, unlike Jeanne in *Motherhood*, there is a remarkable similarity of posture between the figure holding the instrument slanted up toward his face and Jeanne holding Tonio. More precisely, the player's left arm, describing an arc that extends to the lower part of the instrument, corresponds to Jeanne's right arm; and although the player's right arm is not seen, and only the hand touching the valves, so it seems, is visible, the right-angled line of the tube extending from the mouthpiece corresponds to Jeanne's left arm supporting the infant's head. In other words, a mirror image of one would show a surprisingly close resemblance to the composition of the other.

The image of the trombone player is composed of various interlinked planes—some uniformly painted, others checked or dotted—that seem to be superimposed one upon the other. The figure, standing out against the white-walled building of the street background, does not convey the massiveness of a human form. Instead, the shape of the standing figure, from the shoulders down to the feet, begins to describe a long inverted triangle. The brass instrument is integrated into the area just below the upper horizontal line of this triangle, between the left shoulder and chest of the figure.

The two works just discussed, although done in utterly different styles and with subjects derived from different contexts, show a correspondence in form that is extremely rare for Severini.

On the other hand, *Reading Woman*, produced during the same period, while resembling *Trombone Player (Player on the Street)* in terms of the orientation of the face and body, and the arched form of the seated figure's left hand, is in other ways distinctive. Unlike *Trombone Player (Player on the Street)*, the area inside the arm is blank, painted in a whitish color, thus drawing attention to the surrounding decorative color planes. With a remarkably two-dimensional quality, typical of Synthetic Cubism, the painting testifies to the rapid development of Severini's art as it entered a new phase. Seeing both *Reading Woman* and *Motherhood* hanging together, visitors to the second "Lyre et Palette" exhibition must have felt they were witnessing this stylistic transition in progress. *Trombone Player (Player on the Street)* acted as a kind of intermediary at the showing, bridging two works otherwise liable to be mistaken for creations from very different periods.

As referenced, for example, in the tenth issue of the art magazine *L'Élan* (December 1916), edited by Amédée Ozenfant, Severini's mother-and-child works of that year were received in much the same way as recent drawings by Picasso, with bold lines evocative of Ingres, that had indicated a shift towards realism.³¹ That is to say, both were seen as a return to the classical order, and away from Cubism—for years a controversial movement in avant-garde art. It would require further investigation to determine whether the artist had such a purpose in mind when he produced *Motherhood*, his "Tuscan 'primitive'"; however, there seems little doubt that through his repeated showings of the works in 1916 Severini became conscious of the generally favorable buzz around them—except among some Cubists.

Indeed Severini wrote in *From Cubism to Classicism*:

I sincerely believe that Cubism, while constituting the only interesting trend from the point of view of discipline and method, and therefore standing at the base of the emerging new classicism, still today represents the last stage of Impressionism. And, needless to say, we can pass through this intermediary period of art, and really build according to the rules, only when the painters acquire absolute knowledge of these rules—which reside in geometry and in numbers [...].³²

We must leave for another occasion a discussion of Severini's reception of Cubism and his later development as an artist. Suffice to say that, while the "scientific" approach to his art hidden behind the seemingly naive style of *Motherhood* was certainly a gesture toward classicism, it seems to have been an effort also to establish, after his Futurist period, a new approach to Cubism. The second "Lyre et Palette" exhibition afforded an opportunity to demonstrate his progress along these lines, and the showing of *Trombone Player (Player on the Street)* was indispensable to this purpose.

Conclusion

We have looked at *Trombone Player (Player on the Street)* by Severini in relation to the second "Lyre et Palette" exhibition, almost the only source of information about the work from the period of its production. We have sought to clarify the position

of the work in his oeuvre, mainly by exploring a comparison to *Motherhood*. This, to some extent, has enabled us to understand the significance for Severini of the exhibition in which the two works appeared together. As researchers investigate the progress of Severini's art from his Futurist period to the position he reached vis-à-vis Cubism, the discussion will go farther and deeper. It will require an appreciation of Severini's original ideas on art, suggesting a more universal concept that would encompass Cubism, which he advanced in the article "La peinture d'avant-garde" employing such terms as "scientific mysticism" and "Four-Dimensional Space."³³ The pursuit of these lines of inquiry may in the future bring the status and significance of *Trombone Player (Player on the Street)* into even sharper focus.

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(Translated by Ota So / Walter Hamilton)

Notes

1. Daniela Fonti, *Gino Severini: Catalogo ragionato*, ed. Philippe Daverio (Milan: Arnoldo Mondadori Editore), p. 254, no. 271. This entry in the catalogue raisonné treats the date on the verso as problematic and attributes it to a memory lapse by Severini, who added the inscription several years after the work was produced. It offers as grounds for the date c. 1916 the composition's use of superimposed planes and deep, richly varied colors evocative of the artist's *Reading Woman* (1916, oil on canvas, private collection).
2. For example, *Blue Dancer* (1912, oil on canvas, Peggy Guggenheim Collection, Venice) and *Dancer and Romani* (1913, oil on canvas, private collection).
3. *The Accordion Player* (1919, oil on canvas, private collection).
4. Examples include *Reading Woman*, mentioned in note 1, and *Woman with Green Plant* (1917, oil on canvas, private collection).
5. The earliest exhibition indicated in the catalogue raisonné is the Severini retrospective held at the Palazzo Venezia in Rome from 13 May to 4 June 1961.
6. A full account of the activities of "Lyre et Palette" is given in the catalogue of the exhibition held at the Librairie Sur le fil de Paris from 13 November to 14 December 2014. See *Lyre et Palette : le Tout-Paris des Arts à Montparnasse. 1916–1919* (Paris: Librairie Sur le fil de Paris, 2014).

7. Jean Cocteau, "Carte Blanche," *Paris-Midi*, 14 April 1919.
8. Works by Claire Maingon describe the situation of art museums and salons in Paris during the First World War. See especially *Le musée invisible: Le Louvre et la Grande Guerre (1914–1921)* (Paris: Musée du Louvre éditions; Mont-Saint-Aignan: Presses universitaires de Rouen et du Havre, 2016).
9. Louis Vauxcelles, "Art et charité," *La vie artistique*, 28 September 1916, p. 88.
10. *Lyre & Palette : 2^{ème} exposition*, cat. exp., Paris, 1917.
11. "ETC...," *SIC: sons, idées, couleurs, formes*, ed. Pierre Albert-Birot, no. 14, February 1917.
12. Gino Severini, *The Life of a Painter* (Princeton, NJ: Princeton University Press, 1995), p. 185.
13. The Futurists held collective exhibitions from 1912 to 1914 in cities including London, Berlin, Brussels, The Hague, Amsterdam, Munich, and Rome. The first of these was *The Italian Futurist Painters: Boccioni, Carrà, Russolo, Balla, Severini* held at the Bernheim-Jeune Gallery in Paris from 5 to 24 February 1912.
14. The exhibition, held from 15 January to 1 February 1916 at Galerie Boutet de Monvel in Paris, was entitled *Gino Severini. 1^{ère} Exposition futuriste d'art plastique de la guerre et d'autres œuvres antérieures*.
15. Kenneth E. Silver, *Esprit de corps: The Art of the Parisian Avant-Garde and the First World War, 1914–1925* (Princeton, NJ: Princeton University Press, 1989), p. 85.
16. Severini, *The Life of a Painter*, p. 164.
17. Silver, *Esprit de corps*, pp. 88–89.
18. The event is referred to as "Gino Severini, Paris, Librairie Mlle Adrienne Monnier" in the catalogue raisonné.
19. See Adrienne Monnier, *Rue de l'Odéon* (Paris: Albin Michel, 2009).
20. *Gino Severini's Exhibition*, New York, Stieglitz Gallery, 6–17 March 1917.
21. Joan M. Lukach, "Severini's 1917 Exhibition at Stieglitz's '291,'" *The Burlington Magazine*, April 1971, pp. 196–207.
22. *Panama-Pacific International Exposition*, San Francisco, The Palace of Fine Arts, 1915.
23. Lukach, "Severini's 1917 Exhibition...," p. 199.
24. See Bénédicte Renié, "Le soutien des artistes à la création contemporaine durant la Grande Guerre : les soirées de la salle Huyghens (1916–1917)" in Marie Gispert, Catherine Méneux, Emmanuel Pernoud and Pierre Wat, eds., *Actes de la Journée d'études / L'actualité de la recherche en XIX^e siècle*, Master 1 (2013–2014), HiCSA (University of Paris 1 Panthéon-Sorbonne), accessed in October 2020, <https://hicsa.univ-paris1.fr/documents/file/1E%20Meneux%20Master%202014/9-Renie%CC%81-Salle%20Huyghens.pdf>.
25. "Les Arts," *L'intransigeant*, 3 February 1917, p. 2. For the article in *SIC*, see note 11.
26. Severini, *The Life of a Painter*, p. 163.
27. Gino Severini, *Du cubisme au classicisme. Esthétique du compas et du nombre* (Paris: J. Povolozky, 1921). Available in English as *From Cubism to Classicism*, trans. Peter Brooke (London: Francis Boutle, 2001).
28. Severini, *Du cubisme au classicisme*, p. 16.
29. Severini, *Du cubisme au classicisme*, p. 17.
30. Severini, *The Life of a Painter*, p. 175.
31. This issue of *L'Élan* contained an essay by Ozenfant, "Notes sur le cubisme," considered hostile to the movement. Apparently to illustrate the essay, an elaborately delineated portrait of Max Jacob by Picasso was included, along with Severini's *Jeanne et Tonio* (1916, pencil on paper).
32. Severini, *Du cubisme au classicisme*, pp. 20–21.
33. Severini, *The Life of a Painter*, p. 175.

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