

In Cubism, as I have analyzed it, four tendencies have manifested themselves. Of which two are parallel and pure.

Scientific cubism is one of the pure tendencies. It is the art of painting new ensembles with elements borrowed, not from the reality of vision, but from the reality of consciousness. Every man has the perception of this inner reality. It is not necessary, for example, to be a man of culture to conceive of a round form.

The geometrical aspect which so vividly impressed those who saw the first scientific canvases came from the fact that the essential reality was given with great purity and that the visual accidents and anecdotes had been eliminated.

The painters who follow this school are: Picasso (although his luminous art belongs also to the other pure tendency of cubism), Georges Braque, Metzinger, Albert Gleizes, Mlle. Laurencin, and Juan Gris. Physical Cubism is the art of painting new ensembles with elements borrowed mostly from the reality of vision. This art is derived, nevertheless, from the constructive discipline of Cubism. It has a great future in the history of painting. Its social rôle is well marked, but it is not a pure art. It confuses the subject with its aspects. Le Fauconnier is the physical Cubist painter who created this tendency.

Orphic Cubism is the other great tendency of Modern Painting.

The last pictures and aquarelles of Cézanne belong to Cubism, but Courbet is the father of the new painters, and André Derain to whom I shall presently return, was the eldest of his best beloved sons, for he originated the movement of the *Fauves* who were a sort of prelude to the Cubists, and he also led the great subjective movement.

It would be too difficult however to write clearly today of a man who voluntarily holds himself aloof from everybody and everything.



The Modern School seems to me the most audacious that has ever been. It has put the question of beauty in itself. It wishes to visualize beauty disengaged from the pleasure which man