

The purpose is different : the means must also be so, and the result equally : to please the public, which will be the consequence of the result, is only a question of education of the latter.

Since the creation of perspective as pictural means, nothing more important has been found in art.

Our period is the time when the equivalent of these marvellous means has been found. As perspective is *the means to represent* objects after *their visual appearance*, there exist in cubism *the means to construct the picture* in paying attention to the objects only as *elements* and not on behalf of the anecdotic point of view.

It now becomes necessary to ascertain the difference which exists between the *object* and the *subject*. The latter is *the result of the gained means of creation* ; it is *the picture itself*. Objects being taken only as elements, it will be understood *that the question is not to express their appearance but to clear, for the use of the picture, all what is eternal and constant* (for instance — the round form of a glass, etc.) and *to exclude the rest*.

The explanation of the deformation of objects, explanation which was never made known before to people, is there ! *The deformation is a consequence* and ought not to be considered as an arbitrary fancy of the painter. Otherwise we would never get rid of the caricatural deformations excused by this out-of-date expression « the way of seeing ». After this, it will be understood *that we do not admit that a cubist painter makes a portrait*. No confusion ought to be made here. *The matter is to create a work, a picture as a matter of fact, and not a head or an object, constructed according to new rules which would not justify enough the appearance by which they end.*

It is this creation, of which I will speak also later, about poetry, which will mark out our time. *We live in a period of artistic creation in the course of which no more stories are told, more or less agreeably, but during which works are created which, breaking off with life, come in again because they have their own existence, outside evocation or reproduction of things of life.* After this, the art of to-day is an art of great reality. But it must be understood *artistic reality and not realism* ; the latter is the genre which is the most opposed to us.

It can then be said that *cubism is painting itself as well as to-day's poetry is poetry itself*. Never mind, after this, *the objects which are used, never mind their novelty if they are used with means not born with them or for them*. *There only, in this entire appropriation of means, is the birth of the « style »* which characterises a period.

In the domain of art it is never the creations of another kind which served as stepping-stones, and when we speak of period we mean *artistic period* — as I am not a motor-car driver.

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