

Picasso's GUERNICA-Series

From Apparent Stillbirth to Selfconception

The Great Mother, Goddess of Enlightenment

A Therapeutic Model

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Abstract: The destruction of Guernica by German bombs in 1937 caused a fantasy process in Picasso, a series of symbolic pictures. They contain memories of the birth of his sister and of his own birth, an apparent stillbirth with reanimation; the reactivation of the energy is shown from inside. The impulse moving the fantasies comes from the Popular Front Picasso had identified with. – The series can be an inspiration for the therapy of a serious trauma of birth.

Zusammenfassung: *Picassos GUERNICA-Serie. Von der Totgeburt zur Selbstzeugung. Große Mutter, Göttin der Aufklärung. Ein therapeutisches Modell.* Die Zerstörung Guernicas durch deutsche Bomben im Jahre 1937 löste in Picasso einen Phantasieprozeß aus, eine Serie symbolischer Bilder. Sie enthalten Erinnerungen an die Geburt seiner Schwester und an seine eigene Geburt, eine scheinbare Totgeburt mit Wiederbelebung; die Reaktivierung der Energie wird von innen gezeigt. Der Impuls, der die Phantasien vorantreibt, stammt von der Volksfront, mit der sich Picasso identifiziert hatte. – Die Serie kann eine Anregung für die Therapie eines schweren Geburtstraumas sein.

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“We are not born, we create ourselves.”

Picasso in Gottfried Benn's play

“The Chief-Landsurveyor” (1916)

Introduction

For the child a difficult birth usually is a fight with a very powerful mother. If the child loses the fight, having the experience of dying, and then is, without consciousness, pulled out of the mother by the midwife or the doctor, the wish may arise

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to repeat birth, with greater power. There can be the fantasy to have a stronger father, to have been begotten with more power. In a boy this can lead to the idea to be himself this strong father, begetting himself, then doing birth with this strength. In this fantasy conception and birth may unite, birth is imagined as conception. The child feels himself as the penis boring its way through mother.

Picasso painted this fantasy in *GUERNICA*. – This fantasy was made possible because, at the age of three, Picasso had seen the birth of his sister. It had also been a difficult birth. It seemed to the boy that it was as if the weak father, mother's husband, had been replaced by mother's strong father who enabled the sister to overcome the death phase and to be born. With this model Picasso transformed his own birth, but he replaced mother's father by his own father whom he had made powerful; then he took his part.

Now I shall mention the situation in which *GUERNICA* was created, then quoting some remarks of Picasso about his painting, explaining by them my perspective and my method. Then I shall bring information about the birth of the sister and about Picasso's birth.

In July 1936 the general Franco started a military insurrection against the democratic government of the Spanish Republic. Picasso who had been unpolitical publicly sided against Franco. At the beginning of January 1937 the Spanish government gave Picasso the commission for a large painting for the Universal Exhibition in summer. On April 26 German bombers sent by Hitler to support Franco destroyed Guernica. On April 28 newspapers began to bring news and fotos showing the burning town, the ruins and dead bodies, mainly women and children.

On May 1 Picasso started to work on the painting commissioned by the government. From May 1 to 10 he made sketches, then he transferred the subject to a canvas, 8 m broad, 3.7 m high. At the beginning of June the painting was finished.

Picasso numbered and dated the sketches and had fotos made of seven states of the canvas. The sketches and the fotos were published in summer 1937.

Paintings are “Research” for “a Science of Man”

Some years after *GUERNICA* Picasso said: “Paintings are but research and experiment. I never do a painting as a work of art. All of them are researches. I search constantly and there is a logical sequence in all this research. That is why I number them. It is an experiment in time. I number them and date them. Maybe one day someone will be grateful.” (Arnheim, p. 13)

“Why do you think I date everything I do? Because it is not enough to know the works of an artist, one also has to know when, why, how and under what conditions he created them. Some day there will undoubtedly be a science – it may be called the science of man – which will seek to learn about man in general through the study of the creative man. I often think about such a science and I want to leave to posterity a documentation that will be as complete as possible. That's why I put a date on everything I do.” (Gedo 1980, p. 3)

I think this future science of man is modern perinatal and prenatal psychology which is based on the evolution from ape to man about four million years ago: By going upright the head became bigger, birth more difficult, the trauma of birth

came into existence. (Only preterm babies survived. Fetalisation. Louis Bolk. See Janus p. 25 ff.)

The research of Otto Rank, Stanislav Grof and others have shown that since the rebirth rituals of the paleolithic age the undoing of the trauma of birth is the core of religions and of their illustrations by art. *GUERNICA* contains a rebirth ritual.

The Series as “a Dream”

In 1935 Picasso said in an interview: “It would be very interesting to preserve photographically not the stages but the metamorphoses of a picture. Possibly one might then discover the path followed by the brain in materialising a dream. But there is one odd thing to notice, that basically a picture does not change, that the first ‘vision’ remains almost intact, inspite of appearances.” (Ginzburg, p. 21)

I suppose that this is what Picasso did when he worked on *GUERNICA*. I conclude that the sketches and fotos are a series showing a dream (actually a conscious dream, a waking dream or daydream): It is a continuous action, a narrative in pictures like a comic strip. – This perspective is hinted at by Peter Weiss in his novel “*Esthetics of Resistance*” (p. 335) and partly taken by the arthistorian Alice D. Tankard (p. 64 f.).

Picasso had illustrated Ovid’s “*Metamorphoses*” in 1932. In biology the word means the change of form during the process of growth. Goethe wrote “*The Metamorphosis of Plants*”. In alchemy the word means the changes the homunculus, the embryo, undergoes during his development which is shown by series of pictures. Picasso’s series is similar.

The Content of the Dream is “Birth, Pregnancy, Murder . . .”

André Malraux reports: “Before *GUERNICA* was taken, in 1937, to the Spanish Republican pavillon at the Paris world exhibition, I had told Picasso: ‘We don’t believe very much in subject matter, but you must agree that this time the subject matter will have served you well.’ He replied, that, indeed, he didn’t believe very much in subject matter, but that he believed in themes – so long as they were expressed symbolically . . . What he considered themes (and I quote) were birth, pregnancy, murder, the couple, death, rebellion, and, perhaps, the kiss.” (Jordan)

I think this was a remark about *GUERNICA*. The figures are symbols expressing birth, pregnancy etc.

A dream comes out of the unconscious of the dreamer.

The Earthquake and the Birth of Picasso’s Sister. Picasso’s Birth

In his book “*Picasso and the War*” of 1993, which Ludwig Ullmann also intends as an “anthology” of the research on *GUERNICA*, he mentions 25 interpretations published up to 1983; 23 study the formal and political aspects, two are psychoanalytic. (See also Zeiller 1996 and Ginzburg 1999).

Mary M. Gedo, psychotherapist and arthistorian, in 1979, started with a memory of Picasso about the earthquake which shook Malaga at Christmas 1884; Pi-

casso was three years old: The father brought the family to a house built on rock. He took the boy on his arm; the mother put a kerchief on her head. – At the end of the earthquake Picasso's sister Lola was born. The woman giving birth in the sketches wears a kerchief as the mother once did. Gedo concluded, that the boy had seen the birth of the sister; he had thought the child to be dead.

Gedo thinks that before the boy had lived in a symbiosis with mother, which was destroyed by the arrival of the sister. The boy felt jealousy and deathwishes towards the sister. – After the birth of the sister the boy closely attached himself to the father who took him to the bullfights. The bulls rending open the belly of the horses evoking the birth of the sister, “fixing in his mind an equation between horse and woman, sex and sadism, birth and death”. The boy identifying with the bull, “came to believe that he had caused the earthquake”, like “a kind of Shiva, god of destruction as well as god of creation”.

In 1982 John O. Jordan, using Lacan's ideas, also connected GUERNICA with the earthquake and the birth of the sister. The same did the psychoanalyst Alice Miller in 1988 who also mentions Picasso's own traumatic birth, “having been recalled most strongly”. In a broadcast of 1981 and an article of 1985 I derived GUERNICA from Picasso's birth.

“He was stillborn – people thought. . . . He did not breathe nor move. After the midwife had vainly tried to reanimate the child, she finally turned away from the lifeless being and took care of the mother . . . The father and the other members of the family who had come together for the birth of the child abandoned the child as stillborn. . . . But father's younger brother, a doctor of great capability and reknown, looked at the child and blew the smoke of his cigar into its nose. What the midwife had not been able to do the smoke did. The boy came to life ‘with an angry face and a roar’”. (Huffington, p. 17)

The GUERNICA-series shows at first the birth of Lola and then Picasso's birth, the death phase and the reanimation. It shows the past processes, cubistically, from outside and from inside – but rebuilt, filled with the energy the adult Picasso could fill them with.

The series can be used as an inspiration or preparation for the therapy of a serious trauma of birth; it is a theory which can be put into practice. It might be that this was Picasso's intention.

Now I present the picture series. (I use the numbering of the art historian Rudolf Arnheim.)

THE PICTURE SERIES

The Sketches (May 1–10)

May 1. Six Sketches (Roman numbers)

I. A woman with a lamp looking out of a house at a bullfight arena. The house is burning inside (this becomes clear in VI). A horse lying on the back, one leg upright. A man lying on the ground. A bull going away to the left, with a bird just coming down on his back.

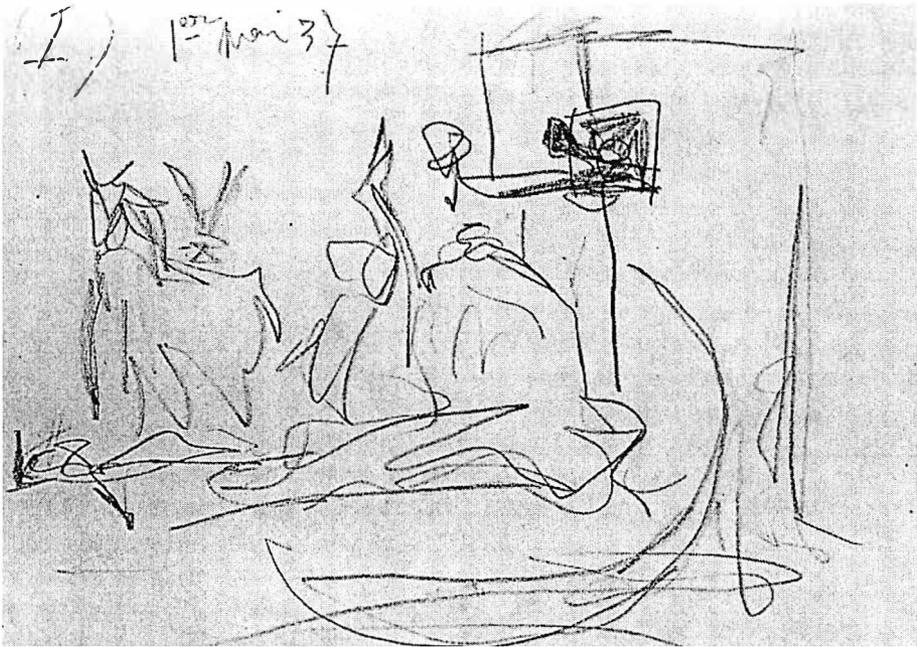


Figure 1. May 1, I

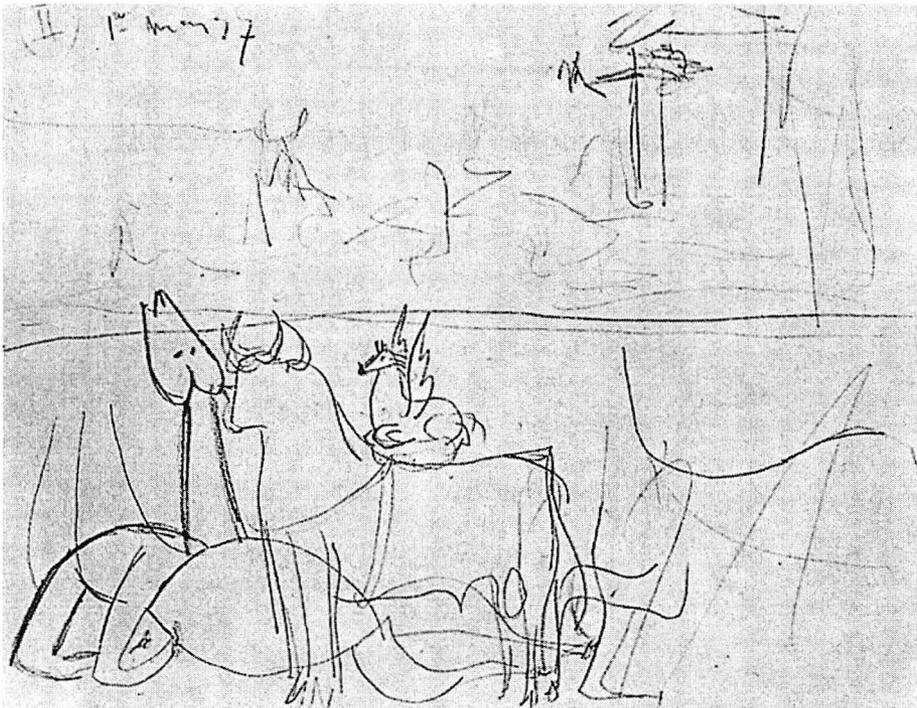


Figure 2. May 1, II

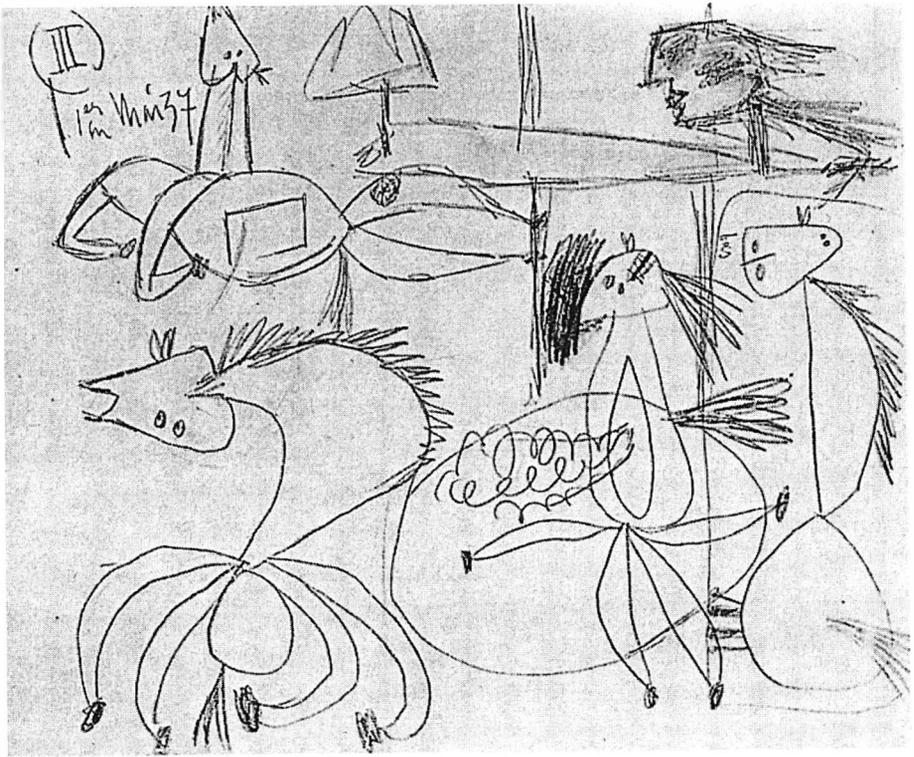


Figure 3. May 1, III

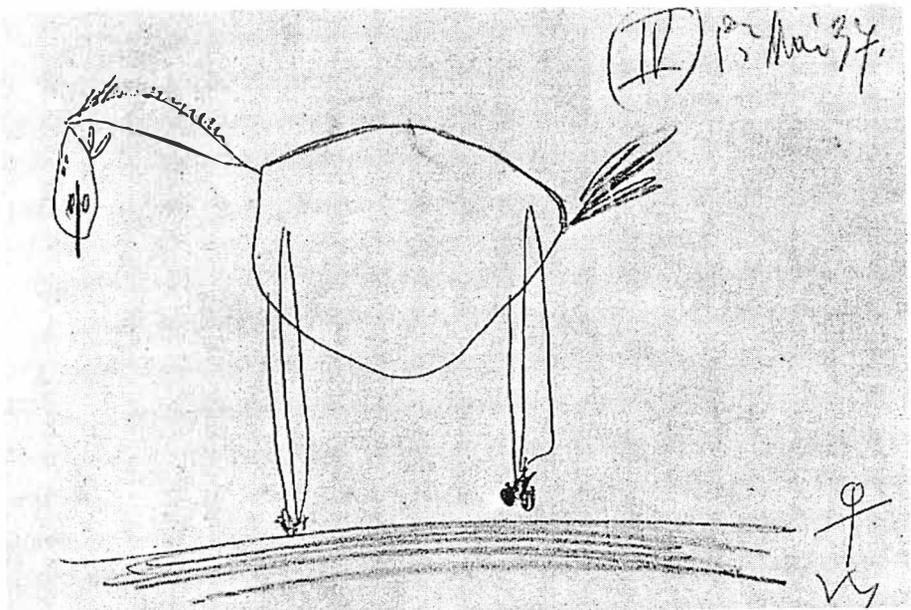


Figure 4. May 1, IV

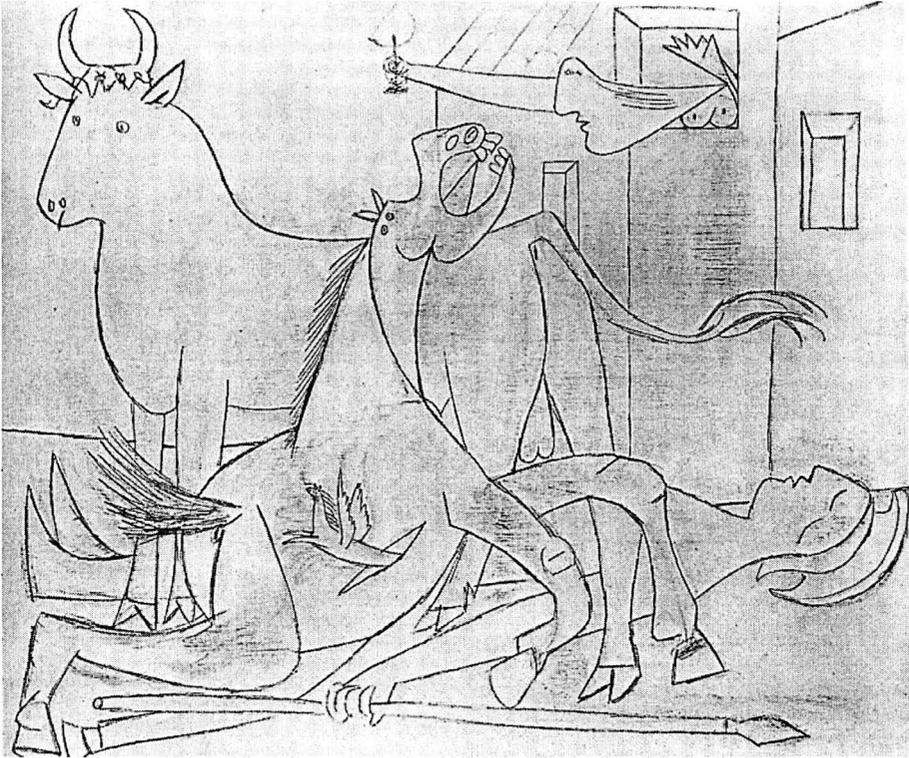


Figure 5. May 1, VI

II. There are two sketches. On top vaguely the same as in I. At the bottom the bull, on its back a little winged horse with bridle and saddle. To the left of the bull is the horse, not on the back anymore, neck and head upright.

III. No bull. To the right the woman with the lamp, clearly visible, looking out, stretching the strong arm. The lamp points to the horse at the left, which is like in II, now with an opening at the behind, something seems to fall out of it. Bottom left a horse, as if in a spasm. In the middle a horselike being, something coming out of the belly. At the right another horselike being. – The three bottom horses are like scriblings of a child.

IV. A horse with swollen belly. – Childlike drawing.

V. A horse breaking down. – Realistic drawing.

VI. The house has several windows; the lightbearer, now with breasts, looking out of the middle one. Above her flames coming out of the house. Her head is like a mask. The bull looking to the left, flowers around its horns. In front of the bull the horse, hindlegs on the ground, frontlegs up, neck and head upright, a little winged horse coming out of a wound at the horse's belly. The horse is looking at the lightbearer who is looking at the horse. Under the horse the man with a Greek or Roman helmet and a lance, he seems to be dead. With the hind legs the bull walks over the man. The fronthooves of the horse are over the man too. – Clear outlines, realistic, only the eyes Cubistic.

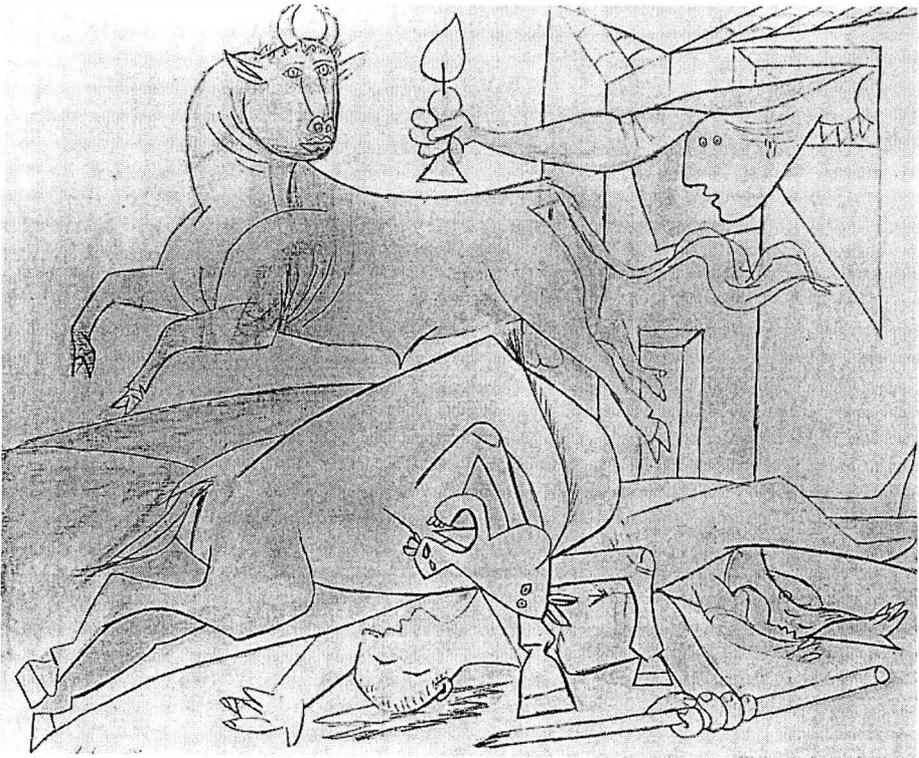


Figure 6. May 2

May 2. The lightbearer holding the lamp towards the bull, it is jumping. The head of the horse turned to the ground; the wound at the belly and the little horse are gone. Near the dead man a second figure lying on the ground. – The same day three heads of horses stretched upright, mouth open as if in pain.

May 8

I. Like May 2. The lightbearer is gone. The second figure of May 2 has become a woman, the head bent towards the back, crying, she is holding a child. Arnheim writes: “The child’s head, in shape and location a reminder of the mother’s genitals, from which it emerged”.

II. A horse breaking down and a woman with a child. Arnheim: “The child’s head, as though still half unborn . . . continues to show vaginal connotations”.

May 9

I. Mother and child, clearer. Arnheim: “The child’s head has . . . emerged from the womb.” The child seems to be full of blood.

II. The figures are in a town. The lightbearer; the light of the lamp is sparkling. Sparkling flames coming out of a house to the right. The bull is in the centre, looking towards mother and child, but into the void, like wondering or terrified. To the right the mother with the child who obviously is dead. She dives her arm into the body of the horse which is beside her or under her. To the left the man,



Figure 7. May 8, I

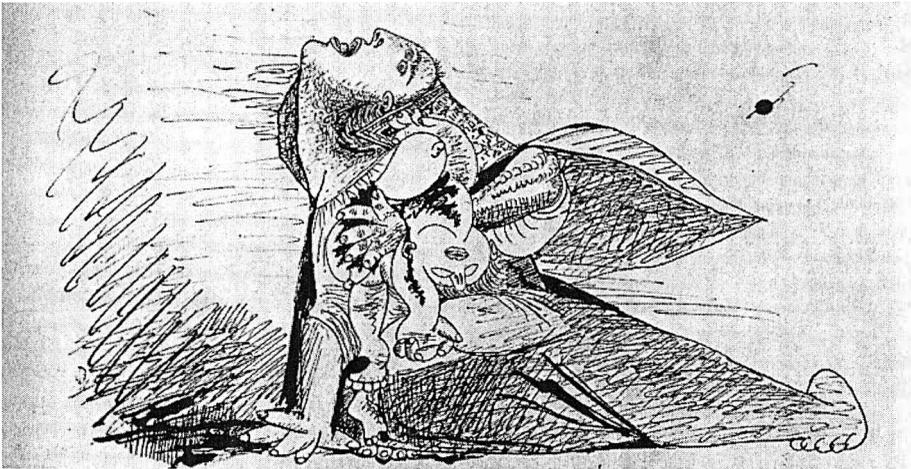


Figure 8. May 9, I

to his right another one, of both only the heads are discernible. No lance. By the man to the left the head of a woman; is she lying on top of him? At the left on top, above the man lying, a woman at a door, legs stretched upwards, the foot (only one can be seen) looks like a fist. (Arnheim thought the legs are the arms of the man; I think they are the legs of the woman; so does Jordan). Above another leg – armleg, legarm – with the fist out of a window; another one to the right.

III: The mother with the child whose legs are visible now, on a ladder. Blood seems to flow from her neck on the child.

May 10

I. A horse on the ground.

II. Heads of horses.

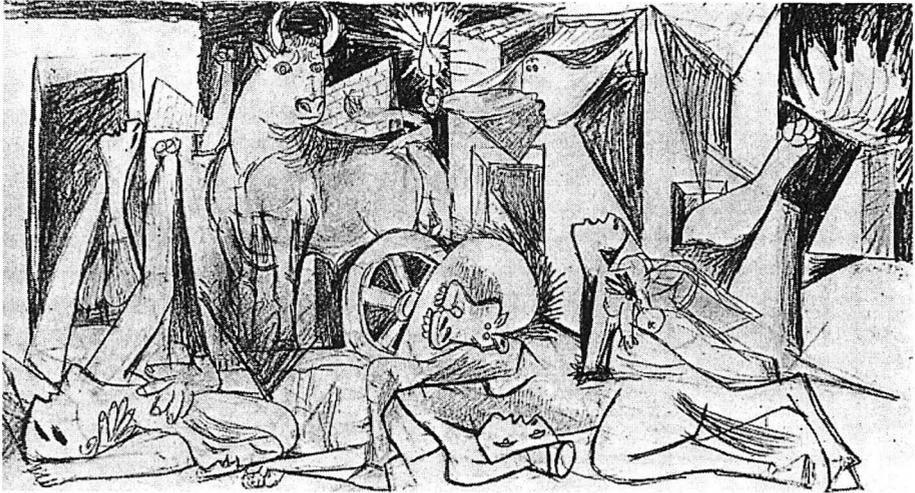


Figure 9. May 9, II

III. A bull's head with human face.

IV. The woman with the child on the ladder.

May 11. A bull with a human head, young, vivid, charming.

The States of the Canvas

State I

In the centre there is the upstretched arm of the man with the fist, in the other hand he holds a sword which is broken. The lightbearer stretches her fist with the lamp towards the fist of the man. The bull looks towards the left. The horse on the ground, a little stick growing out of the back. The mother is at the left hand side under the bull, the child seems to wear a skirt. At the right hand side another woman, holding in her arms a dead woman with a flower at her head, a bird coming out of her back. To the right, in front of the house, another new woman, standing or jumping, arms upright, a bird coming out of her back.

State II

The arm with the fist of the man is bigger, holding ears of corn, behind it a sun with rays. Instead of the stick at the back of the horse there is now the shaft of a lance, also a wound. The woman in the arms of the woman at the right is not clear anymore. The birds are gone.

State III

The arm of the man is on the ground, his face turned downwards. The sun has become an oval form with pointed corners looking like an eye with rays. The horse has risen a little, the face turned upwards. Lance and wound are bigger. A broken shaft of the lance is on the ground. The wall of the house has become a sheet of

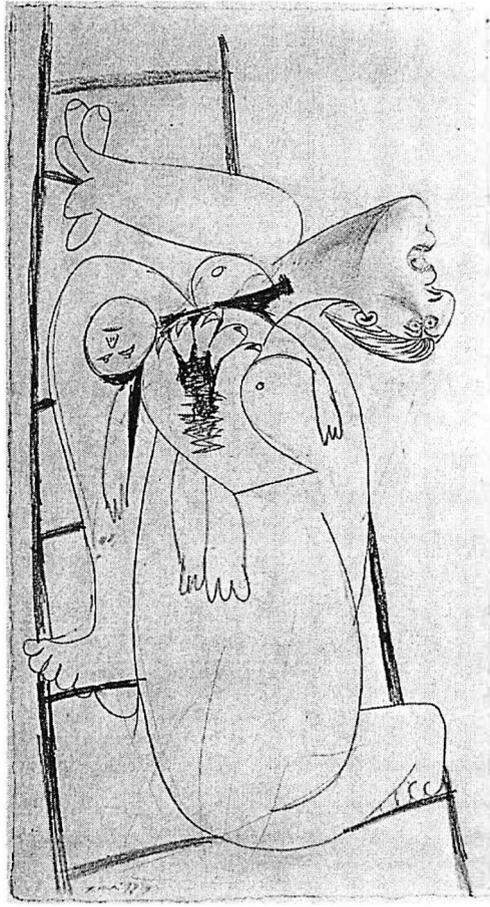


Figure 10. May 9, III

light. A moon above the bull. The second woman does not hold anything anymore, she is running.

State IV (cf. Figure 14)

The horse has risen on all four legs, the head stretched upright, the mouth crying, the tongue like a shell; the lance on the back is bigger, the point of the lance coming out at the belly; the hooves are trampling on the man, he has fallen to pieces, no lower part of the body.

The body of the bull is turned to the left, the head is altered, the right eye is in the middle of the front, the left one below the ear. The bull does not look to the left, but forwards, out from the painting, it looks at the observer of the picture. Its front feet are (almost) on the head of the man.

The woman at the right is burning; her face is a grimace with a big mouth. Her right arm points to the ground, there seems to be no lower part of the body. The running woman has a tear.

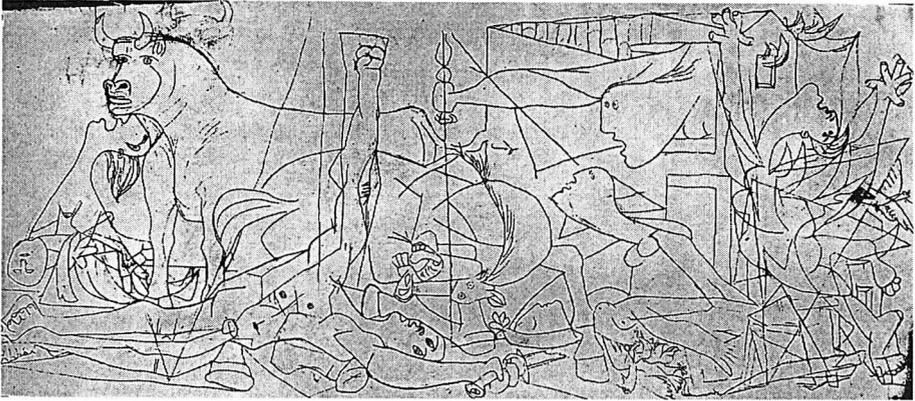


Figure 11. State I

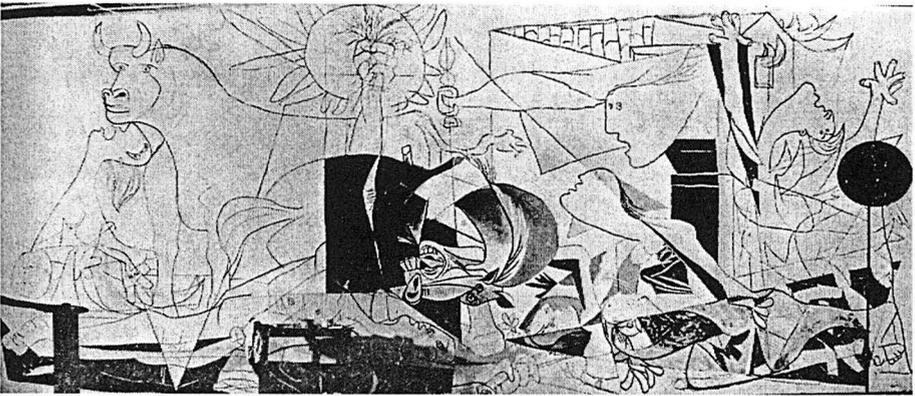


Figure 12. State II

State V

The woman at the right has both arms stretched upright, the lower part of her body is like a piece of wood, with flames on it.

State VI

Hardly any changes.

State VII

A door at the left makes the bull having come in just now, its hindpart still in the doorway. To the right of the bull a table with a bird; the white part of the bird's body was in III a part of the back of the bull.

The head of the man is turned upwards, has become the head of a statue; big eyes, displaced. The trampling of the hooves has become stronger.

The oval form, which had been the sun and changed into an eye, has become a lamp with an electric bulb and pointed rays.



Figure 13. State III



Figure 14. State V



Figure 15. State VII

The scene is now an interior room, with tiles on the floor. There is a door to the right.

The scene is a stage. The house consists of wings of a stage. The lightbearer is looking from one interior room into another. Same with the running woman. The lightbearer is not affected by the fire in the house. She is a mask. The figures are theater puppets.

The whole is a play, a play showing a dream. (Could its title be “The Tragedy of Birth”?)

PART ONE. THE PROCESS OF BIRTH PSYCHOLOGICAL MEANING OF THE PICTURE SERIES

Overview. Birth with Conception as “Sadistic Intercourse” Mother’s Incest Fantasy

In principle the sketches show Lola’s birth, the states of the canvas the birth of Picasso.

On May 1 Lola’s birth is represented symbolically, the mother as the horse giving birth to a little winged horse. (See Freud’s essay on “Little Hans”: The mother as horse.) May 8 and 9 show Lola’s birth realistically, a woman giving birth to a child; the child is dead.

On May 1 at first the horse lies on the ground, then it starts to rise, giving birth to a fantastic being in VI. Then it breaks down again, lying on the ground. On the canvas it starts to rise again, in IV it is upright; now the point of the lance comes out of the belly as did the little winged horse before. Now it is conception, conception in the process of birth.

This seems paradoxical, absurd, but it is a normal process. It is the fantasy of the child and of the mother: In the process of birth the film of conception is repeated.

From this fact we have to understand the beginning, May 1, I. The horse lies on the ground, it has fallen down. A horse gives birth standing. The horse was giving birth, then there was a crisis, it collapsed.

The man with the lance (which is here not clear), lying next to the horse, and the bull going away, imply a bullfight: The bull seems to have killed the man and wounded the horse.

If we take Picasso’s remarks, this is a dream using symbols. In a dream a fight often symbolises sex, weapons are penis symbols. The same applies to the daydream, the fantasy. The basic type of this event is “the primal scene”, Freud’s name for the fantasy of the child about the intercourse of the parents: The child imagines sex as violence, as “sadistic intercourse”, in the way of animals, as a coitus a tergo.

Now the first sketch tells a story: The man is a rider, his lance the penis, stabbing the woman. Then the bull came in, throwing down the man, boring his horn into the belly of the horse. The first conception was interrupted, replaced by a second conception. The child now is the little horse which then is born.

It is mother’s fantasy during birth, during a crisis. The pains were too great: Mother felt anger, hatred against the cause, the husband. She remembers conception, throws out the husband, undoes fertilisation. Now the bull comes in, begets a child she will give birth to; she accepts the bull, from him she wants a child.

The bull is mother's father; she does not love her husband, she loves her father. Freud's female Oedipus complex, Jung's incest archetype, "the sacred marriage of daughter and father". The little horse is a child of incest.

On the canvas the lance, the lance of the rider of the sketches, the penis of the husband, is boring itself by its own power into the horse until its point comes out of the belly. The intercourse interrupted in the beginning is accomplished now, a child is conceived which is a child of the husband. Mother's dislike of him is overcome by the second child, by Picasso, who imagines his own conception, a new conception. He reconceives himself.

At the climax the horse stands upright, having the posture of a horse giving birth. The child, by conceiving himself with the violence of the sadistic intercourse has at the same time compelled his mother to go into the posture of birth. Now the child can get out of mother by his own power, he will do his own birth. He will be selfconceived and selfborn. He will have the feeling of having created himself. (In India such a man is called "Swayambhu", a name of Shiva and of the Tantric Buddha.)

Freud said a dream was the fulfillment of a wish. Picasso has fulfilled his wish which caused the dream.

Now I shall explore how the dreamer fulfilled his wish, how he activated the energy.

THE ENERGY PROCESSES

INTRODUCTORY DREAM. LOLA' S BIRTH. CATASTROPHY AND RESCUE

Out of Body. Prenatal Mother. Into the Body. Birth

The Guardian Spirit

In the first sketch a bird is coming down on the back of the bull and a woman with a lamp is looking out of the window of a house burning inside.

The house is a uterus symbol. The fire in the house symbolizes the pains of birth. (Janus, p. 191) Mother swooned, labour stopped. The child suffocated, had a near death experience, consciousness left the body. Consciousness is the bird, the soul having left the body. Now out of the burning house, out of the uterus, the lightbearer is coming. It is she who makes the horse rise in sketch II, changing the bird into the little winged horse: The soul finds a body again. III shows the beginning of birth – which is undone! So in IV the soul is back in mother's belly. In V birth begins again, in VI birth is accomplished as birth of a fantastic being.

In the phase of near death and out of the body the soul of the child went to the lightbearer. This experience is known from victims of accidents, having been clinically dead. Consciousness having left the body meets a being of light, full of love and wisdom, giving eternal life. "There is no death!" (Ring, p. 51 ff. See also Gallup jr.)

The same can happen at birth. Using the psychoactive substance LSD, Stanislav Grof discovered how he was annihilated in the birth canal by a destructive couple of Gods, Shiva and Kali. Then a light appeared, an energy field, in which arose a Mothergoddess reanimating and healing him with her love. Then an even stronger light appeared, "with personal characteristics and radiating infinite intelligence".

Now Grof experienced “the absorption into the Universal Self or Brahma”. (1988, p. 36)

In the perspective of prenatal psychology at near death an energy experience is remembered, for example the awakening of consciousness at the end of the embryonal period, in the 7th/8th week of pregnancy (before there is a dream-like awareness). Here energy unfolds, experienced by the embryo as a vision of light. Johannes Fabricius calls it the genesis of the “primal self”. (p. 92)

A little later the embryo sees a figure of light approaching filling him with love. It is the image of mother. Now the self as Graber defines it comes into existence: “The prenatal love relationship of the dual union with mother”. (III, p. 565)

This experience of becoming conscious in the love relationship I call the first birth of the human being, a birth as a divine child, in eternal bliss. It is the birth in the good womb. (Sahlberg, 1995) This is the birth of the little winged horse!

This mother is actually mother’s mother containing the whole chain of the maternal ancestors; she wants to preserve life – in spite of all pains. She is of gigantic size (which is clear in the final state). – The lightbearer is the active element in the painting, her dynamism makes things progress; her arm is thrust in with the energy of a boxer’s fist. The primordial mother is phallic, or better: clitoral.

In sketch II of May 1 the soul is again in the body, as a divine child; in IV it is in mother and will be born in VI. Here the horse, the mother, looks at the lightbearer, her mother, and is looked at by her. Beside mother’s father, the bull.

This lightmother, this primordial mother, the ovarian mother, is like Grof’s Mothergoddess, who perhaps is Padma, the Lotusgoddess, because her lover is Brahma. – After Buddha had experienced Nirvana, annihilation, Brahma came from heaven and asked him to take his place. Now Buddha became the Jewel in the Lotus, he called himself “Lord of the World”, similar to Grof’s “Universal Self”. – Aurobindo writes of the “Mother of Radiances”. – Peter Weiss calls Picasso’s lightbearer “Nike”, the Goddess of victory. Here she brings victory over death.

All this the boy saw during the birth of his sister. By the earthquake he fell out of his ego, having gone from the ordinary state of consciousness into an extraordinary one; he was clairvoyant, like in the perinatal and prenatal realm; with the inner eye he saw the energy processes in his mother and in his sister.

The sister showed him birth, the death phase, and then the survival by going back to the mother of the good womb, to the love relationship. (At the end of “Faust” the soul of Gretchen leads the soul of Faust to the Great Mother. – Faust contains Goethe, Gretchen contains his sister Cornelia, Kurt R. Eissler writes. – Goethe was stillborn.)

In Picasso’s fantasy of 1937 the early memories have been reconstructed by the adult, using symbols from the Greek-Cretan religion which is hinted at by the little winged horse being the Pegasus. He created the fountain of the Muses, its water connected with the Muses, giving immortality. They were born by Mnemosyne, “Memory”.

Pegasus, Medusa, Pasiphae

The mother of Pegasus was Medusa, a beautiful woman who, in a temple of Athena, had sex with the God Poseidon. Athena became angry and changed

Medusa into a monster, the sight of whom petrified people. Athena gave Perseus a mirror with the help of which he cut off the Medusa's head. Twins were born out of her blood, Pegasus and Chrysaor, a warrior. (Erich Neumann sees Perseus as the hero overcoming the terrible mother.)

If a woman loves a God she seeks her father in him.

In Picasso's picture Perseus is the dead man, here Perseus was weak. Pegasus was born, but Chrysaor is still in the womb.

I think the lightbearer is from another lovestory of Poseidon. He had sent the king Minos a very beautiful bull to be sacrificed. The king did not sacrifice the bull. The God became angry, he made Pasiphae, the king's wife, fall in love with the bull. Pasiphae ordered Dedalus to build a wooden cow, went into it and had sex with the bull. The child was the bullman Minotaurus. Minos imprisoned him in the Labyrinth (a symbol of the womb) where he was killed. – The bull of Poseidon actually was Poseidon himself.

Pasiphae also loved the God, her father, in the bull. In the myth Pasiphae is the daughter of the sun, the bull is the sunbull, her father. He is the Cretan Zeus. Pasiphae means "the All-Enlightening One", an appropriate name for the lightbearer.

With the Cretan religion the sister could be made a helper showing the brother the way to the Great Mother who made it possible to overcome Medusa. Pegasus brings Chrysaor into life. – The sister is like a new Ariadne who will liberate her half-brother, the Minotaur, out of the Labyrinth.

MAIN DREAM. PICASSO'S BIRTH

Stillbirth

Now Picasso's own birth ("very strongly recalled") starts to rise, at first the death phase.

May 2. The horse breaks down again; not giving birth anymore. A woman grows out of the horse. A metamorphosis in the development of the dream.

May 8, I. The lightbearer is gone. The horse like May 2. The woman has a child in her arms. She grew out of the horse. The process of birth was transferred to the woman. A metamorphosis. The horse is still there, as if the caterpillar was beside the butterfly. This is real memory of Lola who seemed to be dead (Gedo). But at the same time the boy sees himself in her (as if the soul of the child, having left the body, sees these things from outside, as in accidents). Same on May 8, II. The lightbearer is gone, the connection was cut. Picasso's death phase was longer than his sister's, he had a deeper regression.

May 9, I. The woman gives birth. The child is dead. It is Lola; she reminds her brother of his death phase.

Reanimation

Mai 9, II. The lightbearer has come back. Now she is Picasso's own primordial mother; she does something different from what she did with Lola; he had been deeper in death.

New energies are appearing: Something is moving, growing, legs, arms. There is a new woman, in labour (metamorphosis of the first woman). She is above the dead man. I think she is his mother; her labour energy shall go into the man, he shall be born again. Her legs are like arms with a fist. These birthlegs, birtharms, multiply in the two arms with the fist coming out of the windows. They are like echos of the arm with the fist of the lightbearer. She produces energy. She wants to strengthen the weak father of the child; that is why she brought his mother.

Jordan thinks the lightbearer is Picasso, the artist "as informed intelligence". One might call her "the higher self". Jon R. Turner created the term "Whole Self". (Turner and Turner-Groot 1998) I think the lightbringer contains the knowledge stored in the human brain: The interrupted conception, and the incest love, have to be replaced by a new conception. The father has to be reanimated, his sexual power reactivated.

On May 8, I the lightbringer was absent. She had gone away to look for advice. On May 9, II she brought the phallic fists; in III she makes the woman with the dead child climb the ladder. Climbing a staircase is a symbol of sexual intercourse. Sexual energy is being produced.

The transition to the enormous size of the canvas also is a metamorphosis, a step of growth; the fists are lifting something.

Reconception

STATE I – III: Grandfather Rebegot Father: Father can Beget.

Mother is Reanimated

State I. Metamorphosis: The upstretched legs and arms with the fists of May 9, II have grown into the arm with the fist of the man. He has been reanimated by the energy of the fist of the lightbringer. The gesture of the man is phallic, charged by the phallic arm of the lightbringer. The man has power of begetting in him. It comes from his father, from the orgasm, by which the son was begotten. (Before this the sperm had reexperienced spermatogenesis.) During the transition to the canvas the lightbringer connected the man with the paternal lineage of ancestors. The grandfather of the child contains the image of the Great Father as the Sungod.

In state II arm and fist are bigger, the fist holds ears of corn in front of the sun. The man discharges his power of begetting, which he received from the Sungod. Ears of corn contain seeds; here they are symbols of spiritual sperms (of the logos spermatikos of Christian mysticism).

In state III the man lies on the ground. It was an orgasm in the moment of dying, like with hanged men. The sun has become a celestial eye, which continues to fertilise.

In state I the little stick (just below the lamp) grows out of the horse. The horse which had been lying like dead comes to life, raises the hindpart a little, a hindleg and also a frontleg.

In state II the lance appears. The lamp of the lightbringer is near the sun, as if it kindled the sun.

In state III the lance is bigger; the horse has turned the face upwards. Now there is the sheet of light: The energy emanating from the lightbringer grows like an explosion, in two bolts.

*STATE IV: The Son Rebegets Himself in the Reanimated Mother. –
“Sadistic Intercourse” and “Orgasm of Birth”*

The point of the lance is coming out of the belly of the horse. The horse has risen on all four legs, neck and head stretched upright, the mouth open, the tongue like a shell. The horse stamps, pounds, smashes the man. The horse “rages”, Peter Weiss writes.

The horse suffers extreme pain by the lance, but the lance also fills it with energy.

During birth the child pushes itself through the vagina of the mother like an oversized penis. The child is loaded with orgasmic energy of father and grandfather which is discharged at the climax. Boys are often born with an erection. The penis-child causes pain to the mother. At the same time it stimulates her sexual organs. Under the pain mother becomes orgasmic. At the climax, pain and pleasure combine into ecstasy. With the help of LSD Grof discovered the orgasm of birth, the ecstasy of birth, the shared ecstasy of mother and child. (Grof 1985, p. 202 f.) Chris Chriscom described this ecstasy from her own experience. (p. 40)

The head bent backwards of the woman on May 8 and 9 I is an expression of greatest pain. The same posture is the sign of the orgasm reflex described by Wilhelm Reich. The heads turned upwards of the three horses of May 2 have the same meaning, just as the head of the horse in state IV.

The child, loaded with the energy of his father, rebegets himself, becomes his own father: Incest of son and mother like in the myth of the hero. The hero stabs the dragon, the mother of birth, he rebegets himself in her, becomes his own father. (“Picasso, le héros”, Philippe Sollers called his book.)

Erich Neumann described this “self-begetting”. The climax of the development of consciousness he defines with a sentence he calls “the sacred formula”: “I and my father are one.” (p. 163 and p. 463) (The “sacred formula” is probably from John 10, 30.) Kurt R. Eissler showed Goethe’s “Proto-Psychoanalysis”; its final step was “a self-conception”; Goethe became “his own father”. (p. 1119)

I connect the findings of the Jungian Neumann and of the Freudian Eissler with Rank and Grof, with birth. (Also Goethe seemed “stillborn”). At birth the child becomes in fact one with his father.

The “primal scene”, the “sadistic intercourse”, is what happens at birth. In the dream of repeating birth the child’s violent struggle with mother makes her have an orgasm. In this moment she loves the child: The bad mother of birth becomes the mother of the good womb again; the Medusa becomes the beautiful woman again. Hatred becomes love, Thanatos becomes Eros. The child finds the roots of his feelings of love, now as erotic-sexual pleasure, giving the feeling of immortality.

The biological pattern has to be activated to its maximum potential.

Mother Loves Her Father

With her fist the lightbringer pushes the neck and head of the horse towards the bull, to whom the cries of the horse are directed.

At birth the mother remembers her feelings at conception of her child – in this case her love for her father, the God, whom she wanted the child from. In her orgasm she melts with her father, giving him the child as a gift. The Medusa loves

Poseidon, and Pasiphae, who did the same, helps her to enter her deepest feelings of love.

The mother thinks of her father; she thinks the child was his child, and that she was the wife of her father: She becomes her own mother, conceiving herself. (Oogenesis is reactivated.) She feels complete self-love, and this love flows into the child.

This happened already at the beginning of the dream, on May 1, I and VI, in the dream about the sister, but different from May 1 now the lightbearer has activated the father's sperm in the child; so the child is begetting itself.

One could say the child has outwitted its mother: Its father is not mother's father, but its own father. The child is like the Trojan horse, as a brother of the Pegasus. It plays the part of Perseus, of his penis, the lance. Perseus himself, the husband that mother does not love, is outside and is trampled to pieces.

The physical father of the child is its own father, the man who now is dead, but his sperm is in the child – resurrected. The psychological father of the child is mother's father, the God, the bull.

The Eye of the Bull. God's Blessing

After its begetting on May 1, I and the victorious posture in VI the bull has become more and more passive; on the canvas it was not connected with the action; it looked to the left into the void; it was just a dummy.

In state IV the bull still looks outside of the painting, but now it looks at the observer of it. The first observer was the painter, the dreamer. He is rebegetting himself, and now God appears: He does not look at the horse, but at the dreamer. The dreamer sees God appear, he has a vision of God: His immortality is confirmed. – In state III the lightbearer made the explosion of light, as a preparation.

What does the eye of God say? I suppose: "Thou art my beloved Son, in whom I am well pleased." (Mk 1, 11) In 1935 Picasso wrote: "Bull, you have begotten me." Now the son has rebegotten himself, he has put into action his creative ego, his divine ego, and the acknowledgment of the Great Father, as mother's father, follows. Acknowledgment is the nourishment of the soul, Hegel thought.

STATE V: Stillbearing Mothers, Murderers of the Child

With the blessing and the power of the new-found psychological father the dreamer is able to make rise a completely different figure and to look at her: The falling woman. She is a double of the mother with the dead child, who in state I already got the grimace with the pointed tongue, Picasso's manner of the vagina dentata as producing stillbirth. In state I, a bird came out of the falling woman, the soul of the dead child in her womb. Now she falls down, burning; fire is the symbol of the phase of stillbirth. Does this mother die by her dead child?

She suffers. But does she evoke pity? Her grimace arouses horror; her face expresses hatred, desire for revenge, just as the face of the mother with the dead child does. Both women suffered a stillbirth, for the child they are murderers. Now the child is reanimated, it can see the past, the phase of death, and it turns the pains which it suffered, back to their cause. Catharsis.

The woman giving birth of May 8 had the head bent backwards, like the orgasm reflex. But she did not accept the pleasure: Sex became sadism, the child died.

The flame on the right shoulder of the falling woman looks like the wing of the Sphinx; the lower part of the body is like the body of a dragon, with bolts on the back. Freud thought the true meaning of the riddle of the Sphinx is: "Where do children come from?" Picasso has solved the riddle practically, experimentally. He rebegets himself in mother's womb and is loved by her: The bad mother, the Sphinx, falls into the abyss.

STATE VII: Entrance of Bull. Bird. Lamp at the Ceiling. Awakening?

By Picasso's adding the door at the left, the bull has just entered. The bird is new, it has also just come in. The white part of its body was a part of the bull's back in state III; now the bird has separated itself from the bull.

The bird is the soul of the sister, who has shown to her brother the way to the Great Mother, to the Muse, to primary love.

The plant or flower at the hand of the man has its origin in the wreath of flowers around the bull's head of May 1, VI; in state I the flowers were at the head of the dead woman; now they hint at the victory of the son.

The bird can be a dove, perhaps to be connected with the plant; Ullmann thinks it is an olive branch, the only sign of hope. (p. 132) It could be the dove of Noah after the flood (which was in the medieval Apocalypse from which Picasso took the shape of the head of the man in state VII.) – The fight of the child with the mother has ended with its victory; now peace can come.

Bird and plant are the symbols of love in the female germcell, the cosmic egg containing the universe, the very first beginning. In an Indian genesis Brahma as a bird comes down on the lotusflower growing out of the ocean. In the Jewish genesis the Spirit of God is hovering above the water, perhaps like a dove; then plants were created. At his baptism the spirit came down like a dove on Jesus as he stepped out of the water; then he is in "the kingdom of God", which he compares to the plant growing out of the mustard seed, birds having their nest on the top.

The heavenly eye has become the lamp with the electric bulb. Below it is the lamp of the lightbearer; she has effected this metamorphosis. She has put on the lamp at the ceiling. The dream has come to an end, the dreamer is going to awaken – in the modern world which transforms energy of the sun into electricity.

The lightbringer made God appear.

When a God appears to a man he usually wants him to spread a message.

Before Christ started his march to Jerusalem he went with three disciples on a mountain: There Transfiguration took place; Moses and Elijah descended from heaven, and God said: "This is my beloved Son, hear him!" (Mk 9, 7)

PART TWO. THE NEW BIRTH

Erotic and Social Meanings. Day's Residues

Did the dreamer wake up? Did the dream have an effect on the dreamer? It was a dream of conception, of re-conception. Did a birth, a rebirth follow?

Picasso Joins the Communist Party

A short time after Franco had won the civil war, Hitler started World War II. Picasso remained in occupied Paris. He painted many pregnant monsters. After the liberation of Paris by the Allies and the Resistance, in August 1944, a major event happened in Picasso's life: He joined the French Communist Party.

In October he gave an interview: "Why I became a Communist": "My joining the Communist Party is the logical outcome of my whole life, of all my work. For I am proud to state, I have never considered painting an art simply of pleasure, of diversion. I have wanted with line and colour – since those were my weapons – to gain more and more deeply a knowledge of the world and of mankind, so that that knowledge would liberate all of us increasingly every day . . .

Yes, I do feel that I have always done battle with my painting, truly as a revolutionary. But I have now come to understand that even that is not enough: these terrible years of oppression have shown me that I must fight not only with my art but with my whole being.

And so I approached the Communist Party without the slightest hesitation, because actually I had always been there. Aragon, Eluard, Cassou, Forgeron, all my friends know that very well; it was some sort of innocence which kept me from joining officially: I believed that my work, the fact that my heart belonged, were enough; it was already my Party. Is it not the Communists who were the bravest in France, as well as in the USSR or in my own Spain? How could I have hesitated? Because I was afraid of making a commitment? But I have never felt more free, more completely myself. And I also was so eager to find a country of my own again: I have always been an exile, and now I am no longer. While I am waiting for the time when Spain can finally welcome me back, the French Communist Party has opened its arms to me. There I have found all those whom I respect the most, the greatest scientists, the greatest poets, and all those beautiful faces of the Paris insurgents which I saw during those days in August. I am again among my brothers." (Oppler, p. 251)

I think it was a psychological rebirth: the child reconceived in GUERNICA was born.

Were his grandfather and his father Communists? Was the Great Mother, who had made them beget, a Communist? She was in his heart – as the Great Mother of the third month. – He says in his heart he had always been a Communist, and there were his friends. He also says that as an artist he had always been a revolutionary.

I read the series as a dream about birth. Did the energy of the dream come from the Communists? Do the symbols have a second layer of meaning, coming from outside? To understand a work of art we must know the "conditions", Picasso said; they are the day's residues, triggering a dream; also the transference situation in which a picture was created.

Cubism, Surrealism as Weapons

Picasso's art became revolutionary in 1907 with "Les Femmes d'Alger (O. J.)": Five women in a brothel. In the sketches there were two men, a sailor and a medical student – perhaps the father and the doctor. – Cubism followed, formal experiments, without recognizable new content. From 1915 on he went back to classicism. At the beginning of the twenties Breton, founder of Surrealism, admired Picasso's Cubism. Now Picasso created a new kind of Cubism, with content. In a self-portrait there is a biting monster inside the skull, a vagina dentata, which in other pictures he painted as the praying mantis, the insect eating up the male during sex, starting with the head. Picasso has the mother of stillbirth in himself; she had been revived by his wife Olga.

Love of Marie-Thérèse. – Saving the Crucified Christ and the Minotaur

In January 1927 he met Marie-Thérèse. On July 13 they made love for the first time. In July 1944 he writes a letter to her: "July 13, 1944. Today is the seventeenth anniversary of the day you were born in me . . . That day my life began." – She was born in him. I think an image of love woke up, in the prenatal realm. There he was born himself. – Now the real birth started to rise.

1929/30 he made several drawings of the crucifixion in a bullfight arena. The Roman captain Longinus stabs Christ with the lance; the wound looks like a vagina in Picasso's manner. The naked Magdalen embraces the lower part of Christ's body.

In the oilpainting of 1930 Longinus is only a tiny picador. Now there is Christ's mother, Mary, as a monster with big teeth; the praying mantis will bite her son. To the right Magdalen, probably "dancing in sexual extasy" (Ullmann, p. 43). Her arms are like the arm-legs of the woman giving birth on May 9, II.

Inspired by his Surrealist friends, Picasso had become familiar with the theories of Freud and his disciples. "The Trauma of Birth" by Rank, translated into French in 1928, inspired the book "The Immaculate Conception" by Breton and Eluard. Rank wrote, that crucifixion was a repetition of birth.

Picasso paints stillbirth, and reanimation, by sex, by the orgasm of birth.

In the myth, Minotaur is killed in the Labyrinth, which Rank called a symbol of the womb. In November 1934 Picasso painted the blind Minotaur, coming from the sea, led by a girl. I think she is Ariadne, who saved her brother from the Labyrinth.

In April 1935 Picasso made the etching MINOTAUROMACHY (Picasso did not name it). The Minotaur is coming out of the sea; in front of him a horse with entrails hanging out. On the horse lies a torera with naked breasts; does she want to give her sword to the Minotaur? A girl with a bunch of flowers and a candle shedding light on the scene. The Minotaur wards off the light. To the left a man with a loincloth climbing a ladder. Two women looking out of a window; doves.

Rays from the sky are coming down on the Minotaur. I think they refer to Baptism when the spirit of God came down on Jesus. (Mk 1, 11) Jesus said he was "born again", "of the water and of the spirit". (John 3, 3–5) "the kingdom of God is at hand" (Mk 1, 15), he "can see it" (John 3,5)

Picasso has a fantasy of his birth as baptism, as being born in the “kingdom of God”, in the good womb. Then the sister shows another birth, her own, as the real birth; she wants him to imitate her. (The flowers are the birthday congratulation.) He does not want to see it. He is afraid, a gigantic coward.

Christ, Minotaur – sons of God, victims of birth. (Janus, p. 194) Picasso has pity, he has them saved by women who are not very strong; the sons remain in the passive position.

Crisis. – Friendship with Paul Eluard. Conception of a Revolutionary

In spring 1935 Picasso’s great crisis began, “the worst time of my life”. He could not paint any more. Loss of the core of his personality, of his identity. Conflict with Olga, and Marie-Thérèse was pregnant.

Now Picasso writes poems of free associations (Freud’s method to liberate the unconscious), like his friends, the Surrealist poets: They give him an identity, so he survives.

In June 1935 the French Popular Front is founded. The political left hopes for a new revolution, 1789 under Communist leadership, like 1917 in Petersburg.

Louis Aragon opens an exhibition showing works of John Heartfield, for example the raised fist, the salute of the Communists, taken from the German Red-frontfighters; a worker raising a hammer, together with a farmerwoman raising a sickle; Picasso says to Breton, one should combine their handles, making a new symbol.

Through Paul Eluard, in October 1935, Picasso meets his new love, Dora Maar, a Surrealist, painter, fotographer, a political radical, also interested in esoterics and Buddhism.

In January 1936, the close friendship with Eluard begins. Eluard “considered himself fortunate ‘to be alive in this troubled century above all because he had met Picasso,’ whom he regards as the man who had liberated the arts and brought them back into contact with reality.” (Gedo 1980, p. 169)

In May Eluard writes the poem “To Pablo Picasso”:

Happy day I saw him I don’t forget
Whom I will never forget
And transitory women their eyes
Forming a lane in my honour . . .
Happy day day that began in sadness
Black under green trees
But suddenly steeped in rosy dawn
Unexpectedly entered my heart

Picasso is the sun, rising in Eluard’s heart. Sadness becomes happiness. Life begins again. – Eluard goes to him, acclaimed by women; they are transitory, Picasso is everlasting, immortal, divine.

At the beginning of May, Picasso makes an etching with a poem by Eluard “Grand air”. Picasso draws a woman with bull’s horns, she is Nush Eluard; a sun comes through black clouds. “Picasso surrounded a poem full of lyrical optimism with an atmosphere of fiery joy full of love.” (Penrose, p. 326) – Eluard returned the gift, awoke joy in Picasso’s heart.

Encouraged by Eluard, Picasso made love with Nush, “an act of primitive sharing, the perfect kind of a connection between two human beings.” (Huffington, p. 228)

A psychological melting, a growing together of two hearts. In his heart Eluard was Communist.

On April 5, the Minotaur pulls a cart with a horse on it giving birth to a foal, one leg stretched upwards (like May 1, I), with a lantern on it. – On April 16 “An Anatomy”: Faces consisting of breast-penis-vagina. (In 1932, Melanie Klein described in this way the face of the paranoid mother.)

In July Romain Rolland's play “July 14” is rehearsed to celebrate the anniversary of the foundation of the Popular Front which two months before had won the elections. Picasso makes the stage curtain. A draft in June has the subject “Storming the Bastille”. An enthusiastic fraternising crowd, raised fists, fists with hammer and sickle, the handles combined. “Picasso celebrates the victory after a successful revolution”, “as the beginning of a new era.” (Ullmann, p. 60) I think Picasso transposed the French Revolution of 1789 into the Russian Revolution of 1917.

At the bottom of the picture there is a big female figure with a classical profile; she pushes her right arm with the fist forwards. She looks like an allegory. I suppose Picasso made the Goddess of Reason, of Enlightenment, celebrated in 1789, the leader of the Communist revolution. – The Bastille, symbol of the bad uterus, is broken up by the revolutionary crowd. (Hammer-sickle against breast-penis-vagina.)

After Picasso got the commission for the painting, at the beginning of January 1937, he made *DREAM AND LIE OF FRANCO*, a series of 14 etchings: Franco as Christian knight with a sword in his hand, his horse with entrails hanging out; Franco with a giant penis; as bishop praying to a piece of money; as a woman with a bridal gown; on a pig; on the Pegasus into whom he ran a lance and who is then dying. A bull appears. In the end, Franco has become one with his horse, a centaur who is thrown down by the bull, the belly opened, it is full of Fascist symbols. Franco's head consists of the breast-penis-vagina of April 1936.

At the beginning, the primal scene, the father wounding the mother. In the end, both have become the combined parents image, which also represents the primal scene and which is interrupted by the child. He has acquired the aggression of the father and directed it against the bad mother who had become male; he rendered open her belly.

It is the situation of the three year old boy, his hatred against the mother and the rival in her belly. – Now the bull is victorious.

When the Fascists conquered Malaga in February, massacring the civilian population, Picasso drew female monsters standing in the sea.

On April 18, Picasso made designs for the commissioned painting: In a studio a woman paints a naked woman on a couch. Ullmann thinks the painter is a symbol, “the embodiment of painting”. (p. 81) On a newspaper of April 19, with the news that the French government will not support the Spanish Republic, Picasso drew a man whose raised fist holds hammer and sickle. He also makes a statue of this man called “The Orator”. The same day he makes a new design: Now the woman

paints this orator. In the studio there is also a separate arm holding hammer and sickle.

The woman as embodiment or allegory of painting is the symbol of Picasso's creativity; the root of which is the identification of the child with the mother of the third month of pregnancy, the phase of eternal life: Great creatives go into the mother creating themselves as the child in her womb. Picasso's Great Mother creates a Communist agitator. The archetype of the Communist agitator was Lenin who had instigated the revolution of 1917. Picasso gives his Lenin a hammer and sickle, symbols of work, of peace.

The Crucified Christ Becomes Communist. Lenin as Preacher of Peace

On May 1 Picasso makes a picture of two female monsters pulling at something below them. I suppose, the midwife and a helper at Picasso's birth. Then he starts with the sketches for GUERNICA.

The lightbearer has perhaps the shining face of Magdalen of 1930. The lamp is from the Ariadne of 1935. The profile and the fist are from the Goddess of Reason of the Bastille. The lightbearer is also the painter of April 19, having got the separate arm with hammer and sickle; in state I she got her hat. On May 1, III she has the profile of Marie-Thérèse; the hat is the attribute of Dora Maar, she is the Muse of GUERNICA.

The horse was the horse of the MINOTAUROMACHY, also Franco as centaur from DREAM AND LIE OF FRANCO.

The bull was the Minotaur, then the bull of DREAM AND LIE OF FRANCO. This series was still based on the bullfight. It has a religious origin: The Christian light-hero kills the bull, symbol of nature, by Christianity considered to be evil; it must be killed. Now the bull wins the fight. In GUERNICA Picasso has left this pattern.

The man was Longinus, then Franco, now he has become Perseus. In state I he has the posture of Christ taken down from the cross. (Weiss, p. 333; Russel, p. 21; Chipp, p. 112)

Now the transition from the sketches to the canvas gets a new dimension. On May 9, III the mother with the child climbed a ladder. In the crucifixion of 1930 a man climbs a ladder up to the cross to pound the nails. In the MINOTAUROMACHY the man with the loincloth is on the ladder: Christ climbing up to the cross. So the mother of May 9, III is Mary, bringing Jesus up to the cross. – During the immaculate conception she felt no pleasure, and so at birth she has no birth orgasm. She killed the child. – She became the falling woman.

If the falling woman and the mother are Maries, their hatred might be directed against the Jewish God who created the trauma of birth: "In sorrow thou shalt bring forth children." (Genesis 3, 16) This God also ordered to kill adulteresses by stoning. (Leviticus 20, 10) The (non-Christian) Jews thought that Mary had committed that sin.

During the transition to the canvas the crucifixion of the adult Christ also took place.

The God of Christ was willing for his son to be crucified (Mk 14, 36) in order to come back after the end of the world which was soon to come (Mk 9, 1) and hold the Last Judgment; "the righteous" shall go "into life eternal." (Mt 25,

46) Michelangelo painted it in the Sistine Chapel. He will come “in the power and glory of the father”, having become one with the father (Neumann’s “sacred formula”). By the love of his father he has become the Messiah, the Anointed One.

Anointment was the coronation. The priest poured oil on the head of the new king and said the words of the Jewish God: “Thou art my Son, today I have begotten thee.” (Psalm 2, 7)

The sword appearing in state I Picasso might have taken from Mt 10, 34: “I came not to send peace, but a sword.”

Anointing was the sublimated form of the old homosexual puberty ritual; in Sparta it was publicly enacted as “sacred anal intercourse”. (Bleibtreu-Ehrenberg) The rebegotten young men were also considered reborn – they had been pushed out of mother. (Picasso knew these rites. Kaufman)

In the gospels Christ has no sex. The only time he speaks about it he says: “For there are some eunuchs, which were so born from their mother’s womb”. (Mt 19,12)

The psychoanalytic paradigms of a psychosis and a neurosis show two men suffering from impotence; in their childhood they had identified with the crucified Christ. Schreber imagines himself to have become a woman, “like the virgin Mary”, he is “God’s wife”, has intercourse with God and conceives a child, the “New Man”. The Wolfsman has returned into his mother’s womb to be rebegotten by his father and then to be reborn. – Both men remained ill. I think they did not receive enough energy from their therapists.

A stroke of genius: Picasso puts the act of passive homosexual surrender into the father figure: The weak father is rebegotten by his father. For this Picasso uses the ideal symbol, Christ’s love for his father.

Christ wanted to be like God, to become God himself, the begetting Great Father. He had to go up to God and melt with him.

For Rank, ascension was a “sperm fantasy”, a “return into the father’s body” (p. 97), this is to say into the testicles of the father; in this way spermatogenesis is renewed, the son acquires the “power and glory of the father”, he has fulfilled his wish to become omnipotent. This wish has to be fulfilled in order to be able to rebeget oneself, to be like God the father, the creator.

In 1929/30 the rebegotten Christ discharged this power by being excited by Magdalen, it was an ejaculation into the void. In *GUERNICA* Picasso has changed his strategy. The rebegotten Christ has become a cosmic Christ, a fertilising Great Father. He discharges the divine “power and glory of the father” in state II, and dies in state III. In state II the lance appears. (In the story of the Holy Grail the lance of Longinus can heal the wound it inflicted.)

In *GUERNICA* the Messiah does not hold the Last Judgment, but discharges the divine power of begetting as ears of corn. Picasso has transformed the Christ of the sermon of the Last Judgment back into the early Jesus who said, that the word is a seed sown by the sower (Mk 4). Picasso turns the revenging Messiah back into the man of the Sermon on the Mount, but keeps the subject of the orgasm in the moment of death, as the orgasm of birth, he had developed in 1929 and 1930. (In a crucifixion of 1938 Longinus stabs Christ into the breast, Mary pulls

at the umbilical cord, Magdalen makes him an orgasm, the ejaculation is clearly visible. (Ullmann, p. 187)

Picasso makes a metamorphosis: He wraps the Christian symbolism into the Communist symbolism. In state I the Christ taken down from the cross shows the salute of the Redfrontfighters: Christ is reanimated by an injection of Communist energy; he becomes sexually excited, orgasmic. In state II the fist of the Communist holds something – usually hammer and sickle; instead there are the ears of corn and the sun. The sun is the orgasm reflex in the brain, the ears are spiritual sperms.

Ullmann refers to a song of the International Brigades: “Brothers, to the sun, to freedom, up to the light!” by T. L. Radin. I suppose another song was more important, the text was a poem by Johannes R. Becher on the death of Lenin: “He touched at the sleep of the world.” “His words were like flashes of lightning.” “His words became bread”, they became “electricity”. We have the sequence from sun to electric bulb, and also the idea of awakening. (Later the song became part of a movie; the poster for it was made by Picasso.)

In his aggressive phase Christ says: “I am come to send fire on the earth”. (Lk 12, 49) Later he hallucinates the end of the world, beginning with wars, famine, earthquakes; then the stars fall on the earth. (Mt 24) On April 28 Picasso had read in a newspaper: “Mille bombes incendiaires lancées par les avions de Hitler et de Mussolini réduisent en cendre la ville de Guernica.” “Thousand incendiary bombs thrown by the airplanes of Hitler and of Mussolini have reduced the town of Guernica to ashes.” Beside a photo with two dead women. (Virmond, p. 23; Chipp, p. 39)

I think in Picasso’s imagination Franco, the Christian knight of DREAM AND LIE OF FRANCO, was transformed into the Messiah, saying to the Communists: “Depart ye from me, ye cursed, into everlasting fire!” (Mt 25, 41) A salute of the Fascists was: “Viva la muerte!”, “Long live death!” They raised the arm in a way similar to the cursing gesture of Michelangelo’s Christ in the Sistine Chapel.

Picasso’s first catastrophe was evoked, death at birth. It can be felt like eternal damnation. The fire of the house May 1, I is the fire of hell.

I think in that moment Lenin rose in Picasso’s mind, the symbol of World Revolution whose power was able to transform the energy of death into energy for new life. Now the lightbringer appeared, the Great Mother, as the Goddess of Revolution, storming the Bastille, liberating the child, reanimating him.

All this had been prepared since the beginning of 1936. Picasso had made the sun rise in Eluard’s heart. Eluard reflected their rays to Picasso; so in his heart awoke the inner light, the being of light consisting of love and wisdom, the Great Mother – as the Goddess of Enlightenment, of Revolution, evoked by Dora Maar.

Lola and the bullfights might be present. I think the boy admired the bull, the beautiful strong animal – which then was tortured, made furious, and killed. The boy felt pity and indignation, he wanted to save the bull, he imagined a reversal: The man ran his lance into the horse, the horse killed the man. (Max Raphael had this idea, but dropped it. (p. 153)) Then the sister makes the bull come in – just as she had shown him the good birth.

Lola became Dora Maar, the Communist Muse. She aroused in Picasso the indignation, the moral impulse which led him to the Communists.

Deep down the doctor of his birth was active in him. Picasso's becoming a Communist was a surprise to the world – perhaps like the roar of the baby at birth.

He called the Party his “family” (Daix, p. 330) For Christ his disciples were the new family. (Mk 3, 35)

Eluard had an intuition of the meaning of *GUERNICA*; his poem “The Victory of *GUERNICA*” ends:

Pariahs
 Death earth and the vileness of our enemies
 Have the monotonous colour of our night
 The day will be ours

To Picasso Communism meant pacifism, the fight for peace. His Lenin was an apostle of peace, preaching a Sermon of the Mount. In *GUERNICA* Picasso had transformed the bull into a God and a symbol of peace. Picasso became the messenger of the God, perhaps as the young bull with the human head of May 10 and 11, the reversal of the Minotaur.

If this young bull is the son of the big bull as Zeus (hinted at by the flowers around his horns on May 1) he could be Dionysos; after his preterm birth Hermes, the messenger of the Gods, put him into the thigh of his father Zeus who then gave birth to him. Dionysos means “Twice Born”. He became Ariadne's lover!

The dove became the dove of peace, the symbol of the Peace Movement; Picasso took part in their congresses.

He also made political art: “The Charnel House”, 1945; “Massacre in Korea” 1951; “War and Peace”, 1952, in the peace temple, he had created at Vallauris.

He protested against the Russian invasion of Hungary in 1956, in 1968 against the American war in Vietnam.

The Stalinists did not like his art, they called it bourgeois, decadent, reactionary. When Stalin died, Aragon asked Picasso to make a portrait. Picasso drew “a young brutal Stalin” (Spies 1993 p. 43) – perhaps a future gangster boss. There was a scandal.

“I stand in for life, against death”, he said in 1950. This was his religion.

In the old rebirth rituals the young men symbolically return into the womb, they are rebegotten by the Great Spirit, then reborn, as adult members of the tribe, responsible for the preservation and continuation of life.

Meaning and Function of Picasso's Cubism and Surrealism in GUERNICA. *Psychoanalytic, Psychoactive-Entheogenic*

Picasso said: “In the old days of painting, pictures reached their perfection in stages. Each day brought something new. A picture was a sum of additions. In my case a picture is a sum of destructions. I make a picture – then I destroy it. But in the end nothing is lost: the red I took away from one place, reappears at another place.” (Ginzburg, p. 22)

This process can be seen in the series: May 1, VI shows quite realistic figures, then they are destroyed, disfigured. From realist to surrealist, from natural to supernatural: Humans and animals become symbols, demons and Gods. (By displacing the eyes of the bull Picasso transforms the animal into a God.)

The scene outside, the arena, becomes a room inside, the place of the primal scene; the fight becomes conception. The house is a temple, the house of God, the place of the act of creation. It is the temple of Jerusalem which Jesus called the house of his father (Lk 2, 49), where Mary conceived Jesus (as I think. Sahlberg 2002b); it is the temple of Athena where Medusa conceived Pegasus and Chrysaor; also a temple of the daughter of the sun and of her father, her lover, where the Minotaur was conceived; a temple of Shakti and Shiva with the lingam in the yoni, as symbols of eternal life on earth.

Metamorphosis as method. The surface is analysed, dissected into elements; then they are put together in a new way. Now the exterior reveals the interior, the surface the essence, consciousness the unconscious: In the eye of the painter, as the eye of Picasso's father, there is the eye of the doctor, the doctor of his birth, the scientist, with his "dissecting seeing" (Spies 1981, p. 20)

Jung felt this. In 1932 he wrote that Picasso's painting is "symbolic", it represents the "inner", the "unconscious psyche", not the realm of "neurosis", but of "schizophrenia". Later Jung would have said, not the individual unconscious but the collective unconscious with the archetypal images. In my terms: Not the postnatal but the perinatal and prenatal unconscious.

Jung wrote, Picasso was on "a descent into the unconscious", like Ulysses on his way to the Hades, the "Nekya" (in Song 11; he meets the spirit of his dead mother), like Faust on his descent into "the Realm of the Mothers". It is "a descent into the cave of initiation and secret knowledge." Its aim is "the restoration of the whole man", "the whole of man's moral, bestial, spiritual nature". "In Picasso's latest paintings the motif of the union of opposites is seen very clearly". "Picasso's drame intérieur has developed up to this last point before the dénouement."

Five years later, Picasso reached the aim of the journey, after having been initiated, by his friend Eluard and his lover Dora Maar, into the secrets of revolution and enlightenment. Perhaps there was the philosophy of Marx and Engels who wrote that man had created himself by his work – Picasso created himself, re-begetting himself.

GUERNICA is a political picture: Picasso transforms the Apocalypse of the Christian Fascists into a Genesis inspired by the Communists.

He analyses Western tradition as consisting of Christianity and Antiquity, making a new synthesis, by metamorphoses: The fatherfigure Longinus runs the lance into the son, the son runs it into the mother. (Crucifixion with metamorphoses.) Now the mother sees her parents, the lightbringer and the bull. Three primal scenes, three acts of violence, three acts of love. The third one was desired by the woman, made possible by art, by Dedalus, turned a Cubist.

Orgastic conception desired by mother: No trauma of conception. Then a birth desired by mother, with shared birth orgasm, shared ecstasy: No trauma of birth. – The lightbearer embodies a principle of hope, the future, which can go into the past, transforming it.

Picasso's art is psychoactive, activating the psyche; it is entheogenic, creating the inner Gods. Picasso creates Gods. Joseph Campbell mentions the bull of GUERNICA as an example of the "Creative Mythology" of the future. (p. 212)

Picasso creates creative Gods. – In the original version of "Faust" Goethe had transformed "the Last Judgment" into a Satanic Mass: After the homosexual re-

begetting of the man, there will be a heterosexual orgy. – Picasso's bull contains the Christ of 1929, the lightbringer Magdalen, as a loving Mary. Christ having become his father will rebeget himself, metamorphosis of the immaculate conception into a maculate one. GUERNICA contains a new Sistine Chapel, as a Tantric celebration.

CONCLUSION

Picasso and the Future “Science of Man”

Picasso as Shamanic Guide for the Great Journey

Seen from Picasso's view, the series is a dream, a research for the future “science of man”.

This science will interpret the dream, finding that it contains the trauma of birth, stillbirth and reconception – seen from inside, as a cosmic drama, “The Cosmic Game” (title of Grof's latest book).

The energy of the sun goes through grandfather, father, son, into mother, then to her parents; they are the origin of life on earth.

Grandfather, father and son: The left hemisphere of the brain. Then into mother, the right hemisphere, there to mother's parents.

Incest of father and son, of son and mother, of mother and her father, mother becoming her own mother.

From the paternal germcell containing the love of father and son, to the maternal germcell, containing the love of mother's parents. (The maternal germcell is the cosmic egg, with the bird as symbol of heaven, and the plant as symbol of the earth. A spiritual cycle, from the spirit of heaven to the spirit of the earth. There are two kinds of spirituality, of mysticism.)

GUERNICA shows the natural religion, the religion contained in nature (very much like Goethe's “private religion”).

Death and reanimation: Death by the mother of birth, the personal mother. Reanimation by the prenatal, transpersonal, archetypal, phylogenetic mother.

It is the pattern of Grof's psychoactive experience. – In Ernst Jünger's LSD-vision “Visit to Godenhalm”, two men suffering from a trauma of war find the near death. Then Frigga, the Nordic Mothergoddess, appears, giving them “power” and “victory”; they begin a new life. (Sahlberg 2002a) – In “Shivitti”, the Israeli writer Ka-Tzetnik 135 633 describes his LSD-therapy with Jan Bastiaans. He finds a near death at Auschwitz, his ascension to the Jewish God who wants to make him the Messiah of the Apocalypse by transforming him into a cosmic atomic bomb. He is saved by his guardian spirit who conceals a pagan Mothergoddess. She transforms him into a Phoenix, who will reconceive himself, for a new life on earth. (Sahlberg 1999)

Picasso introduces a new element: His Great Mother, the Mother of Light, is the symbol of Western Enlightenment. For Peter Weiss she incarnates “the light of consciousness, of knowledge”.

Picasso did not do his paintings “as works of art”, “not for pleasure, diversion”, but for “knowledge” that “would liberate all of us increasingly”.

If we apply this to GUERNICA, then the picture series has the function of religious art: It serves for a ritual of imitation and identification – for the encounter with the demons and Gods: They are not outside but inside. Not acting them out in exterior wars (Wasdell), but waging the holy war (“the mother of all battles”) inside, as a ritual, a shamanic journey, with a shamanic guide – with Picasso.

“Making the unconscious public, communication in the dimension of the unconscious – this was of course the dream of the Surrealists”. (Ginzburg, p. 65): A group therapy in Grof’s manner – the whole population taking part. Storming the Bastille – as birth experience. I think this is what Picasso intuitively intended.

GUERNICA was for the people who had commissioned it, as a provocation, a challenge to fulfil the program of the Surrealists: “Pratiquer la poésie” – transferring art into reality. – I suppose Picasso entered the Communist Party to gain a worldwide stage for his drama.

From myth to modernity. On top, above the lightbringer and the bull, is the lamp with the electric bulb. Picasso makes God a scientist, and a doctor: It is also the lamp in a room of delivery. It brings awakening. Buddha’s awakening transposed into Western Enlightenment (perhaps inspired by Dora Maar). It is Hegel’s Worldspirit who wants to become conscious in man, like Grof’s “Universal Self”.

The lamp with the electric bulb was the crowning stroke of Picasso’s genius, of the Cubist, of the doctor Picasso.

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