

The Minotaur

A play in two acts

by

Michael Black

Post-Paris reading draft

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A NOTE ON THE AUTHOR

Michael Black was born in 1962, and grew up in south Manchester. He was educated at York University, where he completed a degree in European Literature and History, and then at Cambridge University, where he completed a doctorate in South African anti-apartheid literature.

His plays have been performed in London, Cardiff, Manchester, York and Edinburgh at home, and in Timisoara, Iasi and Bucharest abroad. They include *The Life To Come* (Edinburgh 1984, Cardiff 1985), *Pure Walking Evil* (London 1989, National Theatre of Romania 1990/91, Edinburgh Festival 2004) and *The Amber Room* (London, 1998).

He has been awarded three Arts Council Theatre Writing Bursaries, of which *Madame Polina* represents the last play to be finished.

The second, dating back to 1992, for the play *Panharmonicon*, he completed in 1997, and an option on the script was taken up by the commercial producers P.W. Productions. Moves are afoot to produce the play simultaneously at various European theatres.

Pure Walking Evil recently had a rehearsed reading in New York at the Genesis Guild, May 2002.

The Minotaur, about Picasso's relationship with his three mistresses, set in Paris in 1945/6, immediately after the liberation from the Nazis, is Michael's most recently completed play and had a reading in Paris at Moving Parts, April 2009.

Michael has also recently completed an adaptation of *The Lady Of The Camellias*.

Picasso and Dora Maar



Françoise Gilot



Marie-Therese Walter



Picasso with a bull's skull



Marie-Therese Walter



Dora And The Minotaur, 1938



La Femme-Fleur, 1946



Weeping Woman, 1937 (Dora Maar)



The Charnel House, 1945

CHARACTERS

(in order of appearance)

Dora Maar	A painter, aged 38. Dresses elegantly. Painted fingernails
Pablo Picasso	A painter, aged 63. Short. Wears shabby clothes
Dr. Lacan	A psychiatrist, aged 44
Françoise Gilot	A young painter, aged 23. Wears a simple dress
Marie-Thérèse Walter	A model, aged 36
David Pursey	A US army officer, aged 20

There is one main set – Picasso’s studio. The other two sets, the asylum, and *Le Catalan* café, are simply illuminated areas to one side, front stage. All that is needed are a table and some chairs. The transfer between scenes is achieved by lighting changes alone.

Biographical note: the play essentially takes everything that happened to Picasso and his mistresses between 1935 and 1946, and sets it all in 1945/46 for dramatic effect.

Act One

Scene One

(Paris. 1945. Dora Maar walks on stage, deranged)

DORA Has anyone seen my dog? It's a small Maltese. And I've lost it. I was taking it for a walk. And my bicycle's gone too. I left it by the Pont Neuf, and it's not there any more. Have you seen my dog? Have you seen my bicycle? They must be somewhere but I can't find either of them. Please help me find them. I must find my dog and my bicycle. I must. Where on earth are my dog and my bicycle. If I don't find them, I can't go home...

Scene Two

(Picasso's studio. Paris. 1945. Picasso is painting "Le Charnier", which is prominent upstage, but as yet is mainly at a drawing compositional stage. The studio is full of artist's accoutrements. Paintbrushes in empty tins of tomato soup, sculpting tools etc. Bottles of turpentine. Also endless objet trouvés. Prominent amongst these is a bull's skull, but also a bike saddle, handle bars, a bird cage, a bugle. There are also many unfinished drawings and paintings, largely of Dora Maar and Marie-Thérèse Walter. There is a shabby jacket and a basque beret on the back stage wall suspended by a nail. There is a knock at the door)

PICASSO Come in

LACAN *(Entering with medical bag)* Good day Picasso

PICASSO Dr. Lacan. Prompt as usual. *(Starts taking his shirt off)* Shall we get down to business

LACAN What's the painting?

PICASSO It's called *Le Charnier*. I went to the movies to see a Spanish film at the Salle Pleyel, and there were the bodies of a dead family in front of a table. And now I'm painting this

LACAN It looks a bit like *Guernica*

PICASSO I hope it has the same impact

LACAN How's Kahnweiler?

PICASSO Frustrated

LACAN And Carré?

PICASSO I keep him on a piece of string

LACAN Always keep your art dealers guessing. Sit down

PICASSO Do I have to? I hate sitting down

LACAN It's a medical examination. Sit down

PICASSO *(Sits down on a chair which he drags centre stage)* What's first, heart or blood pressure?

LACAN *(Taking out a stethoscope from his bag)* Heart. Just breathe regularly. Nothing wrong there. And now your blood pressure... How is Paulo?

PICASSO There's no hope for that child. All he's interested in is cars

- LACAN And what about his mother? Have you heard from Olga at all?
- PICASSO See writes to me virtually every day, in bad Spanish which I just understand, Russian which I can't understand, and bad French which I try to understand. And with Franco still in power she'll never get a divorce anyway. We got married in a church you see. Why should she get half my paintings?
- LACAN I was just wondering that's all. What about Marie-Thérèse?
- PICASSO She's trying to get Le Tremblay back. The Gestapo had it during the war you know. But then she won't have to live in Paris and she won't be so close to me...
- LACAN You don't paint her any more?
- PICASSO No
- LACAN What about Maya?
- PICASSO I go and see her once a week. It's good to have a daughter
- LACAN There's nothing wrong with your blood pressure Picasso. 130 over 73. You're perfectly healthy
- PICASSO I'm 63. I'm not showing any other signs am I?
- LACAN Signs of what?
- PICASSO Old age
- LACAN No. There's your stomach ulcer of course, but that's regulated with drugs. But you won't live forever
- PICASSO Picasso will not die
- LACAN You will eventually
- PICASSO I'll refuse. Can you test my hearing?
- LACAN Picasso. Maybe next time, but it's getting ridiculous. You're a healthy man and the war's over. It's liberation time. The Nazis have left Paris and the Gestapo won't come round to see if you're harbouring Jews any more. You're not listed as a degenerate artist any more. You're not a banned person any more. You can have exhibitions again. Go out and enjoy life! Paint new subjects, it's time for a fresh start
- PICASSO Yes. Paris has certainly changed since the Americans arrived. There were people shagging in the streets in celebration. Dora started taking photographs...
- LACAN Ah, Dora...

PICASSO What about her?

LACAN I admitted someone to the asylum last night

PICASSO What's unusual about that? You're a psychiatrist

LACAN Picasso. It's Dora herself

Scene Three

(The asylum. Dora on stage with Dr. Lacan who operates the ECT machine, a big white box with wires coming out of it. Dora is dressed in a white psychiatric gown. The electrodes are put around her head. She is to be given ECT – electro convulsive therapy)

DORA What are you doing to me?

LACAN *(Switching the machine on)* It's for your own good...
(Dora shudders and convulses)

Scene Four

(Picasso's studio. He is working on "Le Charnier")

FRANÇOISE *(Entering)* Hello. Picasso. We met at *Le Catalan* last week. You told me to come round to your studio, so I have

PICASSO You're at least a week late

FRANÇOISE You didn't give a time

PICASSO What about your friend Genevieve?

FRANÇOISE She's busy

PICASSO She's the beautiful one

FRANÇOISE You mean she's the one you want to fuck

PICASSO At least you're direct

FRANÇOISE What do I call you? Picasso? Or Pablo?

PICASSO Picasso. Everyone calls me Picasso

FRANÇOISE I'm not everyone. I'll call you Pablo. It was a nightmare getting in here. I had to get past Ines, Marcel and Sabartés. The chambermaid, the chauffeur and the secretary! They all looked at me with great suspicion

PICASSO I've had no end of callers since the liberation. Journalists, American GIs. Hemingway even left me a crate of handgrenades as a present. It stops me working

FRANÇOISE You did ask me to call

PICASSO I never work in the mornings anyway. It doesn't matter

FRANÇOISE Do I matter?

PICASSO I don't know yet. How old are you?

FRANÇOISE Twenty three. You're sixty three. I'm a painter

PICASSO A girl like you can never be a painter. You're too beautiful

FRANÇOISE I thought Genevieve was beautiful

PICASSO Genevieve isn't here. You're beautiful too

FRANÇOISE My father says I'm a Florentine virgin

PICASSO Then you're not the usual kind. More of a secularised virgin

FRANÇOISE Who says I'm a virgin at all?

PICASSO You did

FRANÇOISE No. My father did. I'm having an exhibition of paintings and drawings in a gallery in the rue Boissy d'Anglas, behind the Place de la Concorde. Would you like to come?

PICASSO I thought you'd come to see my paintings

FRANÇOISE I have. But you should see mine too. There's a lot here though, Sabartés showed me. Not only your work. Vuillard, Douanier Rousseau, Modigliani, and some beautiful Matisse

PICASSO I painted *Guernica* here you know. I've been here since before the war

FRANÇOISE Which one? The Spanish Civil War or the Second World War?

PICASSO Both. Wars end I suppose. Hostilities go on forever

FRANÇOISE You've got so much space

PICASSO The lower floor used to belong to a weaver. The upper one to an actor. And Balzac set his *Unfinished Masterpiece* here as well. In the rue des Grand Augustins this is a famous building

FRANÇOISE Not as famous as you are. You're a force of nature

PICASSO I'm an artist

FRANÇOISE Who's that?

PICASSO That's a portrait of Marie-Thérèse Walter

FRANÇOISE And that must be a portrait of Dora Maar

PICASSO Yes

FRANÇOISE Gosh! How many are there? She's very tortured

PICASSO Yes

FRANÇOISE Have you got hot water? Sabartés said you had hot water. It's years since I washed my hair with that

PICASSO Then you can come and wash your hair here any time you like. I've got combs for lice as well. (*He inspects her hair. She doesn't resist*) But you don't seem to need any of those

WALTER (*Entering abruptly*) Picasso. I get so sick and tired of waiting around for you. Why does Sabartés always make me wait? I'm Maya's mother for Heaven's sake

PICASSO I'm busy

WALTER And who are you?

FRANÇOISE I'm Françoise. Françoise Gilot. I'm a painter

WALTER And I'm Marie-Thérèse. I'm a model. Or I was before motherhood

FRANÇOISE I'm just leaving

WALTER Good. *(To Picasso)* I need to have a private conversation with you

FRANÇOISE You will come to my exhibition won't you?

PICASSO Yes. Of course

FRANÇOISE The rue Boissy d'Anglas. Goodbye *(she exits)*

WALTER And who was that?

PICASSO Someone I met in a café

WALTER With Dora Maar?

PICASSO With Dora Maar

WALTER Doesn't she mind?

PICASSO Dora's not well. She's in an asylum. Saint Anne's

WALTER I see. Is it over between you?

PICASSO No

WALTER We can still have each other you know

PICASSO I see you and Maya every week. Isn't that enough?

WALTER I want Le Tremblay back, and I've come for some money. Not so much for me as for Maya. And I'm sick of living in Paris. So now the Gestapo have gone from Le Tremblay, I want it back

PICASSO I gave you that house as a present

WALTER I know. It's mine

PICASSO Legally it's mine

WALTER Legally you're still married to Olga. Change the deeds

PICASSO How much do you want?

WALTER Five thousand francs *(Picasso goes to a big chest, opens it, and comes back with the money)*

PICASSO Here you are

WALTER Thanks *(Knock on the door)*

PICASSO Come in

PURSEY *(Entering, with two suitcases)* Hello, Monsieur Picasso. Lieutenant David Pursey, number 12185140, Intelligence Officer, US Army. Pleased to meet you *(he shakes Picasso's hand vigorously)*

PICASSO Hello. So. Another GI. How long have you had to wait?

PURSEY No time at all. And Sabartés even gave me a cup of coffee. Hey, I just love those Matisse

WALTER You didn't have to wait? Picasso. Why do I always have to wait?

PICASSO Are you going now?

WALTER You will come and see me at Le Tremblay

PICASSO Yes

WALTER As often as you come in Paris?

PICASSO Yes

WALTER And I still want the holidays at Royan

PICASSO Very well. Now go. Sabartés will see you out. (*Marie-Thérèse Walter goes*). So, you're an intelligence officer. Have you come to interview me?

PURSEY No, no. I'm not on duty. I've come to buy your work. I'm a big Picasso fan. Look (*opens one of the suitcases. It is full of paper money*). French currency. In 1940, everyone expected you to leave Paris for New York when the Nazis rolled in you know. *Guernica's* been a massive hit at the Museum of Modern Art. It's made the Guggenheim's...

PICASSO So I believe. You've come to buy my work? Speak to the dealers instead

PURSEY I was hoping we could cut out the middle man. Is that Dora Maar?

PICASSO Yes. *The Yellow Sweater*

PURSEY You know, you must be the richest artist who's ever lived. I reckon you must be worth 60 million francs if you play your cards right

PICASSO I don't paint to make money. And I sell paintings to live. I'm a Communist

PURSEY You're a what? Hey if you're a Communist, my name is President Harry S. Truman! The GIs are in Paris, man! The Yanks! And I've brought you some presents. (*He opens the other suitcase*) American cigarettes, and tins of Viennese sausages

PICASSO Thanks. How long have you been in Paris?

PURSEY Three months. Since the liberation. What a city! And the Louvre! Wow! The Delacroixs!

PICASSO I've lived here for forty years. It's my home now, much more than Spain. And you want to buy some paintings?

PURSEY Yes

PICASSO Signed or unsigned?

PURSEY Signed of course!

PICASSO So they're worth more. But the signature frequently ruins the composition

PURSEY Hey listen, I'm an investor

PICASSO Then I'll sell for 25% more than to the dealers, since they normally double their margins, so you make 25% on the sale as well. But you'll have to come back another day to choose. I'm painting

PURSEY Fine, fine, fine. But you couldn't do a small portrait drawing for me right now could you. Something to take back to my unit. Here. I've brought a sketch pad

PICASSO Why should I?

PURSEY Let's call it a celebration of the agreement that I can buy some of your paintings

PICASSO Very well

PURSEY *(Picasso starts his sketch)* There's going to be a big exhibition of your work in celebration of the liberation I hear

PICASSO Yes. Most of the work I've done during the war will be there

PURSEY Can't wait to be there

PICASSO Are you sure you're not here to write an intelligence report on me?

PURSEY Come on. *Guernica*. It's at MOMA man. You're on our side *(Picasso finishes the sketch)*

PICASSO There you are

PURSEY Thanks. Oh. That's great. Oh

PICASSO What is it?

PURSEY You haven't signed it

Scene Five

(The asylum)

LACAN Dora. Can you hear me? You've been given electro convulsive therapy. Dora? Do you know who you are?

DORA *(Silence)* Have they blown up Paris? Have they blown up Notre Dame? I'm Jewish on my father's side. Should I wear a yellow star? They're rounding up Jews at the Velodrome d'Hiver. I'm frightened...

Scene Six

(Picasso's studio)

- LACAN Picasso. I need your help. It's about Dora. I've given her electro convulsive therapy. ECT. And her memory is very confused
- PICASSO Then why did you give it to her?
- LACAN She was wandering around the ward for days, rambling endlessly about her lost dog and bicycle. It could have gone on forever. There didn't seem any other choice. It's a new treatment, but it's had a more radical effect than I imagined. I don't think she really knows who she is
- PICASSO Dora was mad before she went mad. It's the surrealists she used to know. All that anti-rationalism and automatic writing they believe in. They all go mad in the end. Look at Antonin Artaud. Look at Dali...
- LACAN But she's your woman Picasso. What's happened between you recently? How has she been behaving?
- PICASSO Nothing particularly strange. She's been painting of course. Mainly landscapes. She even had an exhibition. But the war made her depressed. She kept talking about how the Nazis were going to blow up Paris. And there was always the shadow of the rumours about her half-Jewish father...
- LACAN Yes. Anything else?
- FRANÇOISE *(Entering)* Hello Pablo. Sabartés let me straight in. I've come to wash my hair. Hot water!
- PICASSO Certainly. Here. Go straight through *(she exits back stage)*
- LACAN Dora used to be a photographer didn't she?
- PICASSO Yes. But I encouraged her to paint. Inside every dentist there's a doctor and inside every photographer there's a painter. But she photographed me painting *Guernica*, and started painting after that. I was painting the weeping woman series at the time, and she started doing her own versions
- LACAN Copies?
- PICASSO Yes, I suppose. But very good ones. Vibrant sense of colour
- LACAN And you kept painting her during the war?

PICASSO Yes. Almost endlessly. In very tortured forms most of the time. I was short of materials of course. Before the war I painted her in very beautiful ways, but we were optimists then

LACAN And now?

PICASSO And now what?

LACAN She'll need all your support to get over this

PICASSO I've always supported her

LACAN Picasso. She's had a complete mental breakdown. Are you still committed to her?

PICASSO Dora is Picasso's woman. Everyone knows that

LACAN Then who was that? (*pointing back stage*)

PICASSO Her? Oh, that's Françoise. A young painter. I hardly know her

LACAN Does Dora know her?

PICASSO Yes. We all met on the same night at *Le Catalan*

LACAN What about Marie-Thérèse?

PICASSO I haven't painted her recently. Although I might. It's not a crime to paint. And Dora knows all about her

LACAN So you've got two women?

PICASSO Dora is Picasso's woman. Marie-Thérèse is Picasso's other woman. She just wants Le Tremblay back. And I am Maya's father

FRANÇOISE (*Entering*) Wow! That was great! (*She rubs her hair down with a towel*) Hot water! I can hardly remember it. Hello. Who are you?

LACAN I'm Dr. Lacan. I'm a psychiatrist. And also Picasso's doctor

FRANÇOISE Really? My father says I should see a psychiatrist. He thinks I'm mad to want to be a painter

LACAN It's not mad to want hot water

FRANÇOISE What if I was mad and tried to hide it? Does that ever happen?

LACAN Frequently. No one likes being locked in an asylum

PICASSO Are you staying?

FRANÇOISE D'you want me to?

LACAN I must be going. Remember Dora, Picasso

PICASSO Should I go and see her?

LACAN Not yet. But I'll need to call on you again I'm sure (*he exits*)

FRANÇOISE Well

PICASSO Well what?

FRANÇOISE Clean hair! (*she goes over to a table in the corner with sculpting tools on it*)

PICASSO Sculpting tools. These I use for planing wood. Rough one, smooth one. A hammer. This is for engraving on plaster. (*He kisses her full on the mouth*). You don't mind?

FRANÇOISE No. Should I?

PICASSO That's disgusting. At least you could have pushed me away. Otherwise I might get the idea I can do anything I wanted to do

FRANÇOISE Go ahead. It's your studio after all

PICASSO Are you in love with me?

FRANÇOISE Of course not, but I like you, and I feel at ease. I'm not going to put limits on our relationship before it's even started

PICASSO How do you expect me to seduce you under conditions like that? If you're not going to resist. Well. I'll have to think it over. And in spite of your age, I get the impression you've had a lot of experience

FRANÇOISE No. Not really

PICASSO Well I don't understand you, the way that you act. You're too complicated for me. Have you read the Marquis de Sade?

FRANÇOISE No, but everyone knows Sade. I have read Laclos and de la Bretonne though. In any case, the principle of the victim and the executioner doesn't interest me

PICASSO It interests me

FRANÇOISE I'm not suited to either role (*knock on the door*)

PICASSO Come in

PURSEY (*Entering*) Hey, I've been looking at more of your paintings with Marcel. And having a drink on it with Sabartés. *Dora And The Minotaur!* Fantastic! How much do you want for it? The States would love it

PICASSO It's not for sale

Scene Seven

(The asylum)

LACAN Do you remember who you are Dora?

DORA I am *rebufona*, speaking romantic Spanish at Mougins by the Mediterranean Sea. He bought me a red polka dot dress and I grew my hair long. We went there every year before the war, and walked for miles along the beach night after night. *Au travail, au travail* he would say, but he did very little work. There was another woman there called Nusch, and I think he had a secret affair with her but I didn't mind. I was too much in love. Marie-Thérèse didn't talk Spanish. I was brought up in Argentina, and I did. I am *rebufona*, speaking romantic Spanish at Mougins by the Mediterranean Sea. He bought me a red polka dot dress and I grew my hair long.

Scene Eight

(Picasso's studio)

PICASSO Where have you been? I haven't seen you in weeks

FRANÇOISE I've been seeing psychiatrists. My father was as good as his word. He was going to have me committed, so I went voluntarily. The first one said there was nothing wrong with me apart from the fact my metabolism was 30% below normal and I must be fatigued, but then my father sent me to see some more. Eventually he sent me to see a woman psychiatrist who harangued and interrogated me for at least two hours, but I held my nerve. All because I want to be a painter. Just imagine

PICASSO Then you must come and live here. There's plenty of space

FRANÇOISE I've decided to live with my grandmother. She stood up to my father on my behalf. And she's alone. My grandfather died four years ago

PICASSO When I was young, even before I was your age, I never found anyone who seemed like me. I felt I was living in complete solitude, and I never talked to anyone about what I really thought. I took refuge entirely in my painting. As I went through life, gradually I met people though with whom I could talk a little bit, and a little bit more. Matisse, Juan Gris, Apollinaire. And I have the same feeling with you. From the moment I met you I knew we could communicate. Let's have a drink on your new found freedom. American bourbon...

FRANÇOISE I don't drink

PICASSO Then start. You know, I really like you. You're touched with fire. You're like Rimbaud. *(He kisses her. They embrace)* Do you love me yet?

FRANÇOISE It's still early days

PICASSO I suppose I'll die without being loved

FRANÇOISE *(Laughing)* You haven't got there yet

PICASSO It would be nice if you lived with me. You could live here without seeing anyone else in the world but me, paint as much as you liked. I'd give you all the materials you needed, and we'd have a secret to share.

You could live in the loft. We'd go out after dark and only in parts of Paris where we wouldn't run into anyone else we knew

FRANÇOISE It would be as isolating as hell

PICASSO Marie-Thérèse says I'm cruel

FRANÇOISE I reserve judgement

PICASSO She's known me twenty years

FRANÇOISE Perhaps she's just familiar with you

PICASSO She says I'm cruel because of all the tortured portraits of Dora Maar. She says if I painted her like that she'd never see me again. But she needs my money

FRANÇOISE Why do you paint Dora like that?

PICASSO I don't do it out of cruelty. I do it because I'm obeying some profound inner vision that can't be avoided. Dora's basically unhappy and I've known it all along. Come on, let's drink. (*he pours Françoise a drink*) *A l'avenir!* I wish I could suspend time and keep things exactly as they are between us, because I feel this is our true beginning. And your true beginning as a painter. Think of all the paintings you haven't done yet. But as soon as you start, that's one less painting within you forever, you are one breath closer to death. That's why I wish we could hold time here forever. We should just hold each other, say as little as possible, even see each other as seldom as possible, if that would prolong things. We must be extremely careful not to damage our relationship in any way that prevents it from developing over the longest period

FRANÇOISE You've always been a great painter to me. Now you're something else. But I'm not sure what. Pablo

PICASSO Everyone calls me Picasso

FRANÇOISE Pablo

PICASSO Say it again

FRANÇOISE Pablo

PICASSO No one ever calls me that

FRANÇOISE (*Raising her glass*) To the one and only Pablo

PICASSO You can still live with me

FRANÇOISE My grandmother's looking forward to having me. Can I wash my hair again?

PICASSO Of course. Go ahead (*Françoise exits. Picasso looks at "Le Charnier". Starts painting. Knock on the door*). Come in

LACAN (*Entering*) Picasso. Time for your knee reflexes test

PICASSO Oh yes, I'd forgotten

LACAN Sit down (*Picasso does so*). There's an American intelligence officer outside talking prices with Sabartés

PICASSO I'll see him later. I think I've got a heart murmur

LACAN Don't be ridiculous. You didn't have one last month and you won't have one this month. You're perfectly healthy. What does *rebufona* mean?

PICASSO It's Catalan for sweetheart. I used to call Dora that before the war. She reminded me of the girls I used to know in Malaga when I was a boy. We went down to Mougins on the Riviera for holidays. She was everything to me then. A bird, a cat, a mouse, a faun, an idea. That's a great advantage when falling in love

LACAN Dora's been calling herself *rebufona*. She seems to think that's her name

PICASSO How is she?

LACAN Fragile

PICASSO Should I see her?

LACAN I think she'd be confused. Leave it a while

PICASSO She's my woman. I miss her. Or I miss the Dora I used to know. But she was always slightly mad. When I met her she was wearing an Elsa Schiaparelli hat and velvet gloves. She put her hand on the café table and started to stab herself between her fingers with a penknife. Some times she'd cut herself. That's how she seduced me. With her blood. I asked for the glove as a souvenir, and when she gave it to me all I could see were her immaculate green fingernails

LACAN I need you to help me help her remember herself

PICASSO That's a complex process

LACAN It's my job

PICASSO And she's my woman. Perhaps I don't want you to interfere

LACAN I'm asking for your help

PICASSO Since when did psychiatrists save souls?

FRANÇOISE (*Entering*) Oh hello. Another psychiatrist. I can't get away from them.

It's Dr. Lacan isn't it?

PICASSO This is Françoise Gilot. She's been washing her hair

LACAN I see

PICASSO There's nothing going on between us

FRANÇOISE Of course not. He's Picasso. Who am I?

Scene Nine

(The asylum)

LACAN Do you know who you are Dora?

DORA I am *rebufona*

LACAN I know. But what else?

DORA Isn't that enough?

LACAN There's more to you than that. You used to be a photographer, working with Brassai and Man Ray

DORA Who are they?

LACAN And you used to paint

DORA Did I? He was a painter. His *rebufona*. Walking along the beach at midnight. We beachcombed. He found a bull's skull. He held it in front of his face and said "look, I'm half bull and half man. I am the minotaur"

Scene Ten

(*Picasso's studio*)

PURSEY I've just been to your exhibition at the Musée d'Art Moderne. Great. No one's seen your paintings from the war. Your banned years. And what an atmosphere! Artistic reactionaries and political agitators with placards all over the place

PICASSO That's why I didn't go

PURSEY There was almost a riot! Students with Communist placards were stopping the Pétainists take the paintings off the wall

PICASSO D'you want to talk prices about paintings?

PURSEY Not today. I'm on duty. I've been asked to write an intelligence report about you. Because you're a Communist painter

PICASSO I'm not a Communist painter. I'm a painter who happens to be a Communist

PURSEY What's the difference?

PICASSO I don't paint to Communist orders. I'm hardly a social realist. In fact a lot of the Communist critics don't even like my art

PURSEY Surely you're too individual to be a Communist. And you can't be that stupid. Stalin's a tyrant

PICASSO The French resistance was full of Communists during the war. Laurent Casanova, Paul Eluard, Albert Camus. They're friends of mine. Communism is my natural home, politically speaking. But I don't think in political terms. I think in paint. Put that down as the first thing about me. "He thinks in paint". And write down after that "his party is his painting"

PURSEY What's that painting called?

PICASSO *Le Charnier*. It's my reaction to the revelations about the Nazi death camps. My friend Max Jacob died at Drancy

PURSEY It looks like *Guernica*

PICASSO The world looks like *Guernica*. You know, I object to having reports written about me. The Gestapo were doing it all the time during the war, and it doesn't seem the Americans are much different

PURSEY I've got a job to do. Nothing will come of it

- PICASSO Then why bother? I'd much rather talk about art
- PURSEY I'm serious about buying you know. If your prices are reasonable. But just not today
- PICASSO A report about me. It's ridiculous. Is there a report about Dali because he's a Fascist?
- PURSEY Dali's not in Paris, you are. Is the resistance why you stayed here during the war?
- PICASSO Not really. My paintings were here and I couldn't get them out. The American Consul came to see me offering me safe passage to New York, but I have no English. New York would have been foreign to me, and I don't like cities built on grid systems. So I stayed, in spite of so many of my friends leaving. I was lonely but I survived. And I came to the Communists naturally, as one walks into the sea to swim. I don't like art dealers and I don't like capitalists. They exploit you. My life has been a struggle for independence from tyrannies of one kind or another. And every style I've created becomes a tyranny of its own. The Blue period, the Rose period, Cubism. As soon as you create them, people expect more of the same forever. And so I break from the tyranny and create another style. And then of course you get into another scandal, just like my exhibition at the moment
- PURSEY Are you going to respond?
- PICASSO What's the point? Why should the Americans object to me being a Communist? They were allies to the Russians during the war. The Russians liberated Eastern Europe and the Americans the West. That's the way I see it. To the extent that I see it at all. I don't think politically. Painting... (*he stops*)
- PURSEY Yes...
- PICASSO My painting is never overtly political. With the exception of *Guernica*. Which I painted in a rage about the Spanish Civil War. Which would you rather have me be? A Communist or a Fascist?
- PURSEY There are other choices
- PICASSO I want peace. The peace to paint. So long as I have that, the rest is secondary. I've lived through enough wars by now. And I've lived

through enough interviews with the Gestapo. I can live through one more with you

PURSEY I'd like to buy a painting of Dora Maar. You've done enough. The exhibition was full of them

PICASSO What about the interview?

PURSEY The interview is over. I'd like to buy

PICASSO The Dora Maars are expensive. They're very personal to me. What about my paintings of Marie-Thérèse Walter? Generally speaking, they're much more beautiful

PURSEY It's the Dora Maars that interest me. All that war time twistedness and contortion

PICASSO I suggest you go back to America and try to pick up some Picasso's at pre-war prices over there. You'll save money that way

PURSEY *The Yellow Sweater*. How much?

Scene Eleven

(The asylum)

- DORA I remember walking to Notre Dame the day the Nazis marched into Paris. I remember walking there and praying. And Christ on the Cross suddenly seemed real to me for the first time
- LACAN Is he real to you now?
- DORA I've started praying at night
- LACAN To God?
- DORA If you like. I'm not sure. But I remember Notre Dame that day, and I remember worrying about what would happen to me. But that didn't matter. What mattered was the beauty of Notre Dame. I remember looking at the gargoyles and thinking of all the craftsmanship involved. And I remember staring at the Rose window at the south end. I must have stared for hours, because it was dark by the time I walked back. When I got home the phone rang almost immediately. "Where have you been?" came the voice down the line. "Where have you been?" It was him. But I didn't feel like *rebufona* any more. I felt like a victim

Scene Twelve

(Picasso's studio)

PURSEY That's too much

PICASSO Listen. When I was young the dealers took advantage of me. They bought my paintings at their price. Now things are reversed. Everyone wants my paintings and I'm the one who makes the price. With you it's no different

PURSEY Alright. Fifty thousand francs. Can I bring it in? It's not signed, and I'm not paying more

PICASSO I was assuming you'd want it signed *(Pursesey exits and quickly enters again with the painting)*

PURSEY What I like about it isn't only that it's a portrait of Dora Maar. It's the hat. It's compositionally perfect. Here *(Pursesey hands over paper money, Picasso counts it)*

PICASSO The hat is an Albouis. Dora was crazy about them at the time

PURSEY Yes. Apparently she's quite a dresser. So, um, where is she? Can I meet her?

PICASSO Not at the moment. She's painting. She wants to be alone

PURSEY I'd love to see her work too

PICASSO Maybe later. Anyway, if your interview is over and you've bought the painting, I have work to do

PURSEY Oh, yes, of course... *(he picks up the painting. Knock at the door)*

FRANÇOISE *(Entering)* Pablo. I've been at your exhibition all afternoon stopping collaborators taking the pictures down. And I've brought some of my own work too. Non-figurative. I'm very excited about it

PURSEY Hello

PICASSO Oh. Lieutenant David Pursey, Intelligence Officer, US Army. Françoise Gilot. Lieutenant Pursey is just going...

PURSEY Delighted to meet you anyway. And I've just bought this painting. Goodbye *(he exits)*

FRANÇOISE So you've sold one of them. All those Dora Maars. I suppose you've got enough

PICASSO He gave a good price. Now, let's have a look at your work

FRANÇOISE (*She lays it out on a table*) I think it's very subversive

PICASSO Non-figurative painting is never subversive. It's always a kind of bag into which the viewer can throw anything he wants to get rid of. You can't impose your thought on people if there's no relation between your painting and their visual habits. I'm not speaking about the connoisseur. I mean the average person, whose visual habits are pretty conservative. He sees a tree in a certain fashion, in accordance with habits he formed in childhood. Someone who has very cultivated vision may see a landscape of Aix as a Cézanne, a landscape of Arles as a van Gogh. But in general, people see nature in conventional fashion and they don't want anyone tampering with it. They are willing to be shown things that resemble nothing because those things correspond to a kind of unformulated interior dream. But if you take a commonplace way of seeing and try to change the slightest detail in it, everyone shouts, "Oh, no, that's not possible. That's not a portrait of my grandmother"

FRANÇOISE But it is a portrait of my grandmother!

PICASSO I can see that

FRANÇOISE But how?

PICASSO You're living in your grandmother's house. She's your biggest influence. And that's what you've painted. What does your grandmother think?

FRANÇOISE She likes it. But she wouldn't if I told her it was a portrait of her!

PICASSO Well there you are then. Non-figurative painting doesn't exist

FRANÇOISE What about Kandinsky?

PICASSO Those are paintings of music. When I paint, I always try to give an image people are not expecting, and, beyond that, one they reject. That's what interests me. It's in this sense that I always try to be subversive. I give a man an image of himself whose elements are collected from among the usual way of seeing things, and then reassembled in a fashion that is unexpected and disturbing enough to make it impossible for him to escape the questions it raises

FRANÇOISE But no one has done completely non-figurative painting better than you

PICASSO Even the polyhedric Cubist paintings resemble people somewhere. Look at the portrait of Kahnweiler. What's wrong with your work at the moment is that it's too spiritual and refined. When I paint, I always put in burlesque elements and vulgarity. In that way I reach everybody. I don't prostrate myself to the public, but I do provide something for every level of thinking

FRANÇOISE Perhaps I am too spiritual and refined

PICASSO You're young

FRANÇOISE I feel old for my age

PICASSO I feel young for mine

FRANÇOISE Perhaps we're the same age

PICASSO Your age depends on your creativity. Most people's creativity peaks at the age of twelve. We've kept ours, so we're still young

FRANÇOISE Can I wash my hair again?

PICASSO Can I wash it for you?

FRANÇOISE With shampoo and hot water... (*knock at the door*)

LACAN (*Entering*) Picasso

PICASSO Dr. Lacan...

LACAN Can we speak alone?

PICASSO It's not very convenient

LACAN It's important

FRANÇOISE I'll go and wash my hair (*she exits*)

LACAN What's the state of your relationship with Dora?

PICASSO Dora is Picasso's woman

LACAN So you keep saying. But are you happy with her? Is she happy with you?

PICASSO Why don't you ask her?

LACAN She's only just realising who you are. I think that's the next stage in her recovery. That she realises she's your woman. And what are you going to do then? Because I'd like you to see her

PICASSO Then I'll see her. That's simple

LACAN Is it? Who's that girl?

PICASSO She's a painter. Françoise Gilot. She's an attendant at my exhibition. I think she's got talent

- LACAN And what about Dora? Has Dora got talent? As a painter? At the moment she can't remember being a painter, but I think she will soon, and when she does what do I say? Do I encourage her to go back to it, or do I avoid the subject as much as possible?
- PICASSO Dora's work is very derivative of mine. But she has been developing a style of her own recently. Particularly in some chiaroscuro landscapes. Very solitary compositions. There's a penumbra of loneliness about them
- LACAN I see. So things haven't been going well between you?
- PICASSO Dora has a *mirada intensa*. A strong look. We've had arguments
- LACAN But you still want to be with her?
- PICASSO Picasso's women are always his women
- LACAN Yes, but how do you feel?
- PICASSO Dora is Dora to me. I've been with her a long time
- LACAN You're being evasive
- PICASSO And you're being personal. How can I know if I still want to be with Dora when I haven't seen her?
- LACAN Picasso. Who is that girl? Is she always here? Are you having an affair with her?
- PICASSO I don't see why Dora needs to know about Françoise
- LACAN She wouldn't see it that way
- PICASSO You don't see it that way. Stick to your job Dr. Lacan and cure Dora of her breakdown
- LACAN Dora keeps talking about the day the Nazis marched into Paris. What happened next between you?
- PICASSO How should I know?
- LACAN What if Dora's breakdown has been caused by your cruelty?
- PICASSO What?
- LACAN Well it's possible. And why do you always paint her as a weeping woman? Is that what you do? Make her cry?
- PICASSO No
- LACAN Then does she cry a lot?
- PICASSO Not particularly. I just see her that way
- LACAN You see her as a victim. She said as much

- PICASSO If that's what you think, go ahead and think it. Otherwise get out
- LACAN D'you know what I think? I think now that the war's over you've suddenly discovered you've got new possibilities in your life and you intend to take them whether Dora minds or not. In fact, I think that's why she's had a breakdown in the first place
- PICASSO That's nonsense. The war brought us closer together. She stayed in Paris and I stayed. Most of our friends outside the resistance left. And the resistance ones we never saw
- LACAN I think you're having an affair with Françoise. I think you need a new woman because every time you find a new woman you find a new style, and you need a new style because we live in new times
- FRANÇOISE (*Entering*) Have you two finished? I can leave if you want
- LACAN No, no. I was just going
- PICASSO Good
- LACAN Goodbye to you both (*he exits*)
- FRANÇOISE That didn't sound too friendly
- PICASSO We had a disagreement
- FRANÇOISE What about?
- PICASSO Art. You know, you were made to live in my Blue period. Everything between us would be perfect then (*he kisses her passionately*)
- WALTER (*Entering. Looking at Françoise*) You again. I've come for some money

Scene Thirteen

(*The asylum*)

- LACAN If you are *rebufona*, then the question is whose? Do you remember?
- DORA I remember he's a painter. He painted me all the time
- LACAN You're a painter too
- DORA I'm a photographer
- LACAN So you remember that?
- DORA Yes. I took photographs of the Mont St. Michel. And I photographed some of his paintings. A very big one about war
- LACAN It's called *Guernica*. It's about the Spanish Civil War
- DORA I was very political once. I signed petitions. "Workers of the world unite for a general strike". And I signed surrealist manifestos. But now I feel more religious
- LACAN Do you still pray?
- DORA I pray to the Virgin. He's not religious at all. He's an atheist
- LACAN And who is he?
- DORA He's a painter. He's bought me a house. It's in Ménerbes in Provence, but that worried me and then I lost my dog and my bicycle. And then I ended up here. But then he bought Olga a house at Boisgeloup, and Marie-Thérèse a house at Le Tremblay. He's got the money. He's famous
- LACAN Do you want to see him?
- DORA I don't know. Does he want to see me?
- LACAN Yes he does
- DORA I don't want to see him here
- LACAN Your recovery is going well Dora. But I don't want to release you too soon. There's a danger of relapse. You should walk in the gardens more...
- DORA And now I'm a painter?
- LACAN Yes
- DORA Do I paint like him?
- LACAN Not entirely

DORA It's very difficult not to paint like him. Just what does anyone paint after him?

LACAN Then who is he?

DORA He's the minotaur. And I am Dora Maar, his *rebutona*. I am minotaur's woman

Scene Fourteen

(Picasso's studio)

WALTER *(To Françoise)* Are you always here? And what about Dora? I'm used to Dora, but this is stretching it too far

PICASSO Marie-Thérèse. You came for some money. Here's some money and now leave. I'll ring you

WALTER Come to Le Tremblay. I've got it back

PICASSO Good

WALTER I want the deeds changing

PICASSO I know

WALTER You can paint me there. And Maya too

PICASSO I'll come to Le Tremblay. We'll talk there. Now leave

WALTER I'm not leaving until Françoise leaves

PICASSO She's staying

WALTER Paint me. It'll be just like old times. Paint me naked

PICASSO Marie-Thérèse. *(He kisses her fondly)* I'll come to Le Tremblay

WALTER When?

PICASSO Next Thursday. And I'll paint you *(Marie-Thérèse counts the money)*.
Is that enough?

WALTER D'you give Françoise money as well?

FRANÇOISE No he doesn't

WALTER I mean you might as well go to a brothel

PICASSO I don't like 'public' girls

WALTER It would make your life a lot less complicated in lots of ways you know. Other kinds of women demand more attention

PICASSO *(Laughing)* Are you leaving or not?

WALTER Yes. I'm leaving. Goodbye Picasso. And goodbye Françoise, and good luck. He's a monster *(she exits)*

FRANÇOISE She's got a good point about brothels by the way. Three women is a lot to take on

PICASSO Three? So you are my woman?

FRANÇOISE If you want me to be. Under certain conditions

- PICASSO Then come and live with me. You could wear a long black dress and cover your face. No one would need know you're here
- FRANÇOISE It's too soon. I hardly know you
- PICASSO Everyone loves me as a great painter. I want to be loved as a man
- FRANÇOISE I do. Pablo. The question is do you love me?
- PICASSO I like my independence
- FRANÇOISE I like mine, which is why I don't want to live with you
- PICASSO Don't ever think I'll get permanently attached to you
- FRANÇOISE Then we'll go along as we are. I'm not asking for anything. I just enjoy being with you
- PICASSO I enjoy being with you
- FRANÇOISE That's what you're struggling against. Don't. Let's let the future take care of itself
- PICASSO Nobody has any real importance to me. As far as I'm concerned, other people are like little grains of dust floating in sunlight. It only takes a push of the broom and out they go
- FRANÇOISE I have real importance for you. That's why you're nervous
- PICASSO I want to paint you
- FRANÇOISE Then go ahead
- PICASSO Take off your clothes (*she pulls her dress off. Stands there*). Take off your bra (*she does so*). Take off your knickers (*she does so*). You're a goddess
- FRANÇOISE It's better than being a doormat

INTERVAL

Act Two

Scene One

(Picasso's studio. 1946. "Le Charnier" is still there, but has considerably more paint on it. Dora Maar standing on stage with Picasso)

- PICASSO So, you're out of the asylum
- DORA Yes. You didn't come and see me
- PICASSO Did you want me to? Dr. Lacan didn't think it was a very good idea
- DORA Perhaps it would have helped. I don't know. I've an exhibition of paintings at Jeanne Bucher's in Montparnasse
- PICASSO Good
- DORA I heard your exhibition caused a scandal
- PICASSO Another one
- DORA Full of more weeping women and other tortured images of me no doubt
- PICASSO Yes
- DORA Not that I mind. D'you think Madame Cezanne minded? D'you think Saskia Rembrandt minded? Why should I?
- PICASSO There are beautiful portraits of you as well. So *(he kisses her)*. Everything goes back to normal between us
- DORA I lost my dog
- PICASSO Then I'll buy you a cat
- DORA I don't like cats
- PICASSO A cat is less trouble than a dog. It'll be easier for you
- DORA Picasso. I've changed
- PICASSO You had a breakdown that's all. You'll get over it
- DORA Believe in the Virgin
- PICASSO What?
- DORA I've found Christ
- PICASSO Really?
- DORA Yes
- PICASSO Where is He then?

DORA Don't be flippant with me. I've had a conversion (*knock at the door*)

LACAN (*Entering*) Hello Picasso

PICASSO Dr. Lacan

LACAN Dora! How good to see you. Heart and blood pressure time

PICASSO Very well (*takes off his shirt and sits down in the chair*)

LACAN How are the art dealers? What about Zervos?

PICASSO Frustrated

LACAN And Rosenberg?

PICASSO On a piece of string. Dora's found Christ

LACAN I know

PICASSO What do you think of that? My *rebufona's* gone all religious

LACAN Each to his own

DORA *Her own* if you please

PICASSO A surrealist Christian. It's a contradiction in terms

DORA There's no need to laugh. And I'm not a surrealist any more anyway. That was when I was a photographer. Now I'm a painter

PICASSO It must be the effect of the ECT. Electro Christian therapy

LACAN Picasso. You're nothing but a spiteful old atheist

PICASSO Atheist Picasso is, old Picasso is not. How am I?

LACAN Your heart's still fine and your blood pressure is almost the same as last time. 130 over 70. I pronounce a clean bill of health. How many paintings of minotaurs have you done?

PICASSO Five or six

DORA If not more. And there's nothing about minotaurs Picasso doesn't know. They fascinate him. (*She picks up the bull's skull*) And here is the minotaur himself. We found it on the beach nears Mougins. The minotaur, the monstrous son of a white bull, which was sent by the sea god Poseidon, and Pasiphae, the wife of King Minos of Crete. The minotaur. Half bull, half man, and fed on seven girls sent annually as a tribute by the Athenians. The minotaur eats female flesh, the minotaur devours women. I'm the *maîtresse en titre*, and I know...

LACAN So it would seem...

DORA Theseus was sent to kill the minotaur, but who's going to kill Picasso?

PICASSO Picasso will not die

- DORA Of course not darling. You're immortal (*She kisses him. Knock at the door*)
- PICASSO Come in
- PURSEY (*Entering in civilian clothes*) Picasso! Here I am again. Only this time in civvies
- PICASSO Lieutenant Pursey! Where have you been the past twelve months? What a delight. Have you come to buy some paintings?
- PURSEY I haven't got any money. After demob I sold *The Yellow Sweater* when I got back to America at a loss. You're not very popular with the Guggenheims now you're a Communist. And after that I finished college and decided to come back to Paris to live with what money I had left. I'm going to be a writer
- PICASSO Really. Well young man, I'm sure you'll do remarkable things one day. Allow me to introduce Dr. Lacan and the *adorable* Dora Maar herself. *My rebufona*
- PURSEY Ah, so you're the original weeping woman
- DORA I am indeed. But it's really not me. You'd have to ask Picasso why he paints me like that. And I'm a painter myself. I've an exhibition on. Would you like to see some of my work?
- PURSEY I'd be delighted. But hey, I have a request Picasso. I've got the agreement of *American Vogue* to do an interview with you. Will you do it?
- PICASSO You're not a spy for the CIA are you?
- PURSEY No. I promise
- PICASSO Besides, you've interviewed me before. For the US Army
- PURSEY That was surveillance. Well?
- PICASSO I'm not answering questions about Communism
- PURSEY *Vogue* were hoping you would. Surely it doesn't stack up. What about the Hitler-Stalin Pact, what about the betrayal of the Warsaw rising? And what about the Iron Curtain? Have you read Churchill's speech at Fulton, Missouri yet?
- PICASSO I'm more important than Churchill. And I'm more important than Communism. I am Picasso. No artist has done more for world peace than me

PURSEY Would you accept the Lenin Peace Prize?

PICASSO It's never been offered to me

PURSEY But would you accept it if it was? Would you go to Moscow?

PICASSO My work is already there. Why bother? Besides, I'm not asking Franco for a passport

PURSEY I was hoping to talk about analytic and synthetic cubism. And the influence of Negro art in your work

PICASSO It's all been said in a thousand art books. All I have to say is this. The collapse of the classical tradition that started with Impressionism was in many ways a disaster. The language of painting became fragmented. Since then, every individual artist has had to create their own personal vocabulary, their very own A to Z, and that's the story of modern art. Art is dead. But Picasso lives

PURSEY Hey, what a headline. "Art is dead, but Picasso lives"

PICASSO There you are then. End of interview

PURSEY And what about you Mademoiselle Maar? What exactly is your relationship with Picasso? How does it feel to be the most famous artist's model in the world?

DORA I never think about it. And I have no desire to be written about anyway

PURSEY But surely, as Picasso's mistress...

DORA I am not Picasso's mistress. He is my master

PURSEY Can I quote you on that?

DORA It's a joke. You'll probably make it up anyway. Say what you want

WALTER *(Entering)* Picasso! Oh. *(To Dora)* What are you doing here?

DORA What are you doing here?

WALTER Maya is Picasso's daughter

DORA I don't see what that's got to do with it

WALTER He's mine, and he paints me

DORA He paints me too

WALTER Besides, everyone knows you've gone mad

DORA I've every much right to be here as you have. And I won't be insulted

WALTER Picasso. At some point you're going to have to choose between us

PICASSO Marie-Thérèse. I'm busy. I can't see you at the moment

WALTER That's what you always say. Every time I come here I have to wait outside for ages whilst Sabartés and Ines give me dirty looks. Did Dora have to wait?, And what about these two? Every time I get inside the studio there are *always* other people here before me. And I'm sick of it. Make your mind up. It's me or Dora Maar. The whole situation has been going on too long as it is

Scene Two

(At the café “Le Catalan”. Three chairs and a table)

- PURSEY I loved your paintings. Especially *Cubist Man*
- DORA Ah, well there’s a joke in that one. A cubist painting of Picasso himself. So it’s a Maar not a Picasso. And it’s *the* Picasso instead
- PURSEY When did you start to paint?
- DORA In 1937. After I gave up photography. But I photographed Picasso painting *Guernica* of course. Critics say it has seven stages, but they only know that because of my photographs
- PURSEY But seriously. How is it to be known as the weeping woman?
- DORA As I keep telling people it’s not me. I can’t remember the last time I cried. It’s just the way Picasso sees me
- PURSEY Why’s that?
- DORA Ask him. He could equally paint me laughing, but he never does
- PURSEY I still don’t understand his communism
- DORA Picasso, Picasso, Picasso. Can’t we talk about something else? And if we are going to talk about him, then let’s call him something else. Let’s call him *le cher et beau*. Or the C and B for short
- PURSEY I liked your landscapes. But they’re very lonely
- DORA Yes
- PURSEY And you’re religious?
- DORA Yes. To the glory of God so be it
- PURSEY But Picasso... the C and B... is an atheist. Is that difficult?
- DORA I’m waiting to find out
- PURSEY I suppose his faith in communism has its similarities to your faith in God
- DORA I don’t think so. I think you’ll find his communism is very pragmatic
- PURSEY I’ve never really thought about religion. My mother goes to church twice a year, Christmas and Easter, but that’s really social
- DORA My landscapes might be lonely, but Christ is my companion. And I’m relatively new to the faith so I’m still learning. Sometimes, when I confess, and say to the priest that I have nothing to confess to, I wonder whether he believes me

PURSEY Isn't he compelled to?

DORA You know nothing about it. If only you did. Sin, you see, isn't necessarily something one is sure of. The priest grants absolution as forgiveness for doubt

PURSEY It's doubt that troubles me. I'm not really certain about anything

DORA Why did you come back to Paris? Surely you could more easily be an American writer in America. The Parisian era of Scott Fitzgerald and Gertrude Stein has gone you know

PURSEY I just love the city

DORA I think you love the C and B. Do you?

PURSEY Of course not. I've never thought about it

DORA Are you homosexual?

PURSEY No. Of course not

DORA You have a car don't you?

PURSEY Yes. A small four horsepower Renault

DORA Well then, I want to go to Chartres cathedral, but I don't want the C and B to know about it. So it's pointless asking Marcel to take me. Will you take me?

PURSEY Of course I will

DORA That's excellent. And if you have a car, you could teach me to drive

Scene Three

(Picasso's studio)

FRANÇOISE So, Dora's out of the asylum

PICASSO Yes, although she's still undergoing analysis from Dr. Lacan. But she's got religion. She's not my *rebutona* in the same way

FRANÇOISE You need to support her. It must take time to get over a breakdown like that

PICASSO I went to her exhibition. Isn't that enough?

FRANÇOISE And what about Marie-Thérèse?

PICASSO She's gone back to Le Tremblay with Maya. That woman really loves me

FRANÇOISE Are you painting her?

PICASSO I want to paint you. I don't always work from a model, but since you're here, maybe I ought to try. Sit down *(she does so. Picasso picks up a sketch pad. Does a quick sketch)*. No. No good *(he tears it up)*. You'd be better posing for me nude. Take your clothes off and stand by the door with your arms by your side *(Françoise doesn't move. Picasso goes to his easel, backstage)*. What's the matter? Take off your clothes

FRANÇOISE No

PICASSO Shake your hair loose *(she does so)*. Now take off your clothes

FRANÇOISE No

PICASSO What do you mean, "no"?

FRANÇOISE I mean "no"

PICASSO You took your clothes off the last time

FRANÇOISE Exactly. Been there, seen it done it, done it. You don't necessarily need me to take off my clothes to paint me. You just want to fuck me, so why don't you say so?

PICASSO I want to paint you

FRANÇOISE I don't believe you

PICASSO It's true. You look like a plant

FRANÇOISE I'm an animal

- PICASSO You're a flower. And I'm going to eat you petal by petal (*Picasso starts drawing on the easel*). I can see it now. *La Femme-Fleur*. The female flower. (*Picasso stops painting*) Take off your clothes...
- FRANÇOISE No
- PICASSO Please
- FRANÇOISE No. How many women have you got?
- PICASSO Dora is my woman
- FRANÇOISE And what about Marie-Thérèse?
- PICASSO She's my other woman. Dora doesn't mind
- FRANÇOISE I'm sure she does. And what about me?
- PICASSO You're not a fully developed woman. You're just a girl. You should still move in here though
- FRANÇOISE I'm happy with my grandmother. Besides, she had a nervous breakdown after my grandfather died, and I'm good company for her
- PICASSO I'm almost as old as she is. And I need you just as much
- FRANÇOISE You can't have three women
- PICASSO Why not? Why can't a man have two, or three or even four women if it suits him?
- FRANÇOISE You can I suppose, but I'm not one of them
- PICASSO Why the embargo? Why can't I let my libido take me wherever it goes? And I pay the bills. You should move in. Live in the loft and paint. And I could teach you lithography and etching
- FRANÇOISE Don't you get tired? You never sit down
- PICASSO No. That's why painters live so long. While I work I leave the physical limitations of my body outside the door, the way Moslems take off their shoes before entering the mosque. I see what I need to do now. A realistic portrait wouldn't suit you at all. *La Femme-Fleur* it is. A symbolic floral painting. Matisse isn't the only one who can paint green hair. (*He goes up to Françoise. Holds her round the waist*) Even though you have a fairly long oval face, what I need, in order to show its light and expression, is to make it a wide oval. I'll compensate for the length by making it a cold colour. Blue. It will be like a little blue moon

Scene Four

(The café “Le Catalan”)

- DORA Well, Chartres was wonderful. It's just a shame I ended up driving the car into a ditch
- PURSEY You'll get the hang of it
- DORA I hope so. I'm pleased we went so early in the morning. The sky seemed to be dragging the earth up out of its darkness. You could physically feel the effort as you watched. Christ in His majesty
- PURSEY There's nothing one can say, is there?
- DORA One can pray
- PURSEY About the beauty of the cathedral?
- DORA That *is* the beauty. Grace. The rest is simply pleasure
- PURSEY And art
- DORA Religion is more important than art. Without religion, art is impossible. I visited Chartres just before the war with the C and B. It was his idea and I was reluctant to go. I was an anarchist then, unwilling to admire anything admired by accredited connoisseurs. I said I'd rather go and see the Renault factory at Billancourt. But the C and B insisted, so we went, but when we reached the cathedral I refused to get out of the car and just sat in the car seat saying “so what?”. The C and B was furious. On the way back to Paris we had a terrible argument. I was toying with a little penknife, a plaything from my childhood I was especially fond of, and the C and B just grabbed it from my hand and threw it out of the window. Marcel just drove on. D'you want some breakfast?

Scene Five

(Picasso's studio. Françoise comes out of the door back stage drying her hair. Enter Lacan carrying the painting "Dora And The Minotaur")

FRANÇOISE Oh. Hello

LACAN Hello

FRANÇOISE It's Thursday. Pablo's gone to Le Tremblay to see Marie-Thérèse

LACAN I know. I persuaded Sabartés to let me in nonetheless. In a professional capacity. I want to have a good look at this painting

FRANÇOISE Which one is it?

LACAN *Dora And The Minotaur (he props it up on the easel, covering up "La Femme-Fleur")*

FRANÇOISE I see

LACAN D'you know much about minotaurs?

FRANÇOISE No

LACAN You should learn. It could be very instructive. The minotaur. The terrible creature of Knossos, half man, with the head of a bull, devouring the girls of Athens. D'you live here?

FRANÇOISE No. I live with my grandmother

LACAN You always seem to be here

FRANÇOISE I only came to wash my hair. Pablo's got hot water

LACAN I see

FRANÇOISE You don't approve of me do you?

LACAN I don't want to approve or disapprove. It's none of my business

FRANÇOISE Then make it your business. I'd like to know what you think of me. I'm not frightened, and I've had enough interrogations by psychiatrists to know how to stand my ground

LACAN Well look at this painting then. *Dora And The Minotaur*. There's transgression in it isn't there? Dora is on the floor, naked, seemingly compliant, or at least accepting her fate, with her legs open and her crotch showing. And the minotaur leans over her with a wicked gleam in his eye. I think Dora's being forced. You could even say raped. Does Picasso force you?

FRANÇOISE No

LACAN And there's plenty more paintings of minotaurs outside you know.
Every single one of them about power and libido. Watch out

FRANÇOISE Pablo's been very kind to me. He's teaching me lithography and
etching

LACAN Is that all you know?

FRANÇOISE All I know is that I'm a young woman in some kind of relationship that
isn't at all respectable with a man three times my age. And I don't care

LACAN Well I do. I care about Dora. Marie-Thérèse she knows about, but
you're brand new. And Dora needs Picasso's support. Do you love
him?

FRANÇOISE That's what I don't know yet

LACAN There are three ways of living. And you could say three ways of loving
people. The symbolic, the imaginary and the real

FRANÇOISE Sounds fascinating

LACAN It is. Do you love him?

FRANÇOISE It's more a question of does he love me. And if there are three ways of
loving, in which way?

LACAN Which way do you want?

FRANÇOISE I want to be his real woman

LACAN Dora's his real woman. The role is taken. I'd try being his imaginary
woman. He's painting you after all

FRANÇOISE He paints Marie-Thérèse

LACAN He's been doing that for years. That's symbolic of his relationship with
Maya

FRANÇOISE I still want to be his real woman

LACAN That's a very dangerous ambition. You don't know enough about
minotaurs, in my professional opinion. But then I'm giving analysis to
Dora. Maybe I'm biased

FRANÇOISE It's his creativity. It's extraordinary

LACAN Yes, but creativity is very dangerous. That's what most creative people
don't understand. You can easily argue that creativity is a form of
illness which most people simply don't have. Creativity is an attempt
to remake the world with a fresh image, to re-invent life. And it's

doomed to failure. Creativity is a disease. A tree is a tree, not a cubist statement

FRANÇOISE Only a psychiatrist could say something like that

LACAN It's what I believe. I'm not saying creativity doesn't interest me. In fact it fascinates me. I'm just saying it needs to be managed very carefully. An artist heals himself from sickness through his work

FRANÇOISE I think Pablo goes to Le Tremblay every Thursday and paints Marie-Thérèse and makes love to her as well. And then he comes back here and somehow doesn't think he's been unfaithful to anyone or anything. That only occurs to other people, me included. Is that creative or deceitful?

LACAN It's one and the same. Art after all is a lie that tells the truth. Look at *Le Charnier*. Picasso told me he got the idea from going to see a Spanish film. And now he's telling people that it's his reaction to the Nazi death camps. But it still represents the death camps better than any other painting I've seen

FRANÇOISE Pablos's got a new exhibition coming up at the Maison de la Pensée Française

LACAN Oh, that communist den

FRANÇOISE Yes. Are you going? They're exhibiting a lot of his paintings from Russia that haven't been seen here for forty years

LACAN I'm not a communist

FRANÇOISE That's not the point. The point is the paintings. The Blue period, the Rose period, and an awful lot else besides. I can't wait

LACAN Well I can

FRANÇOISE But Pablo's the most important man of the century. More important than Einstein or Freud

LACAN Poor century. Minotaurs are cruel. Watch out

FRANÇOISE I know how to protect myself

LACAN Do you?

FRANÇOISE You don't approve of me

LACAN I'm Dora's analyst. How can I?

FRANÇOISE Pablo's an atheist. And Dora's found Christ

LACAN I know

FRANÇOISE How do you analyse that?

LACAN I don't. It's an experience beyond me. But better than a padded cell in an asylum

FRANÇOISE I see. Was the breakdown that bad?

LACAN Yes. She was wondering around the ward asking about her lost dog and bicycle, and then she found Christ. And I can't commit her for that

FRANÇOISE My father tried to get me committed just because I wanted to be a painter

LACAN In my opinion, Picasso's to blame for Dora's condition. She stands by him, he doesn't stand by her. He's cruel. All those weeping women paintings. What on earth are they about? There's over sixty of them!

FRANÇOISE I think they're about the war years. And about his mother's grief over the destruction of Malaga

LACAN I think they're about sadism

FRANÇOISE The victim and the executioner

LACAN Indeed. And you need to work out which one you are

FRANÇOISE I'm neither

LACAN Well I have to admit you stand your ground well. But is that enough?

FRANÇOISE It is for the moment. I'm *La Femme-Fleur*. Pablo thinks I'm a flower

Scene Six

(At the café “Le Catalan”. Dora and Pursey seated)

PICASSO *(Entering, wearing a shabby jacket and a basque beret)* So there you are. You two are becoming thick as thieves. My *rebufona* *(he kisses Dora)*

PURSEY I've just been to your exhibition. I've never seen the Blue period before

PICASSO Really. And you Dora?

DORA I've just been to the service at Notre Dame

PICASSO I see. I've just been to the bank

DORA Picasso's got vaults full of Matisse and Cézanne

PICASSO I've got the finest collection of fauves that there is. Matisse is the most creative painter of our time. Apart from me

PURSEY But where does creativity come from? I'd like to interview you about that. That's the mystery

PICASSO Creativity is a gift. And very few people have it

DORA If creativity is a gift, who is it a gift from? It's a gift from God

PICASSO Nonsense. You work at it. It's a gift from yourself to yourself

DORA Michelangelo was religious. Most of the old masters were. I think they'd disagree with you

PICASSO So what

DORA Let's go to Rome. I want to look at Renaissance art

PICASSO I'd rather look at a Cézanne

DORA There was art before cubism you know

PICASSO You should get pregnant. It's one of your problems that you never have been. No woman is fulfilled without children

DORA No man is fulfilled without Christ

PICASSO You'll be talking about the secret rapture next

DORA Oh for Heaven's sake! Now you're just showing your ignorance

PICASSO Let's all go down to Ménerbes

DORA I don't want to go to Ménerbes. I want to go to Rome

PICASSO I'm leaving. I'll ring you

DORA Is that to be my life with you? Waiting by the phone

PICASSO Please yourself (*he exits*)

PURSEY D'you really want to go to Rome?

DORA Yes. I want to see Bernini's *The Ecstasy of St. Teresa*

PURSEY Then let's go

Scene Seven

(Picasso's studio. "La Femme-Fleur" is in early compositional stage on an easel)

LACAN Me again. Knee reflexes time

PICASSO Very well

LACAN Sit down on that chair *(Picasso pulls it to centre stage and does so. Lacan testing Picasso's knees)*

PICASSO How's Dora's analysis going?

LACAN She's making progress

PICASSO Towards what?

LACAN Towards the re-establishment of her ego

PICASSO She doesn't seem the same to me

LACAN She's had a breakdown Picasso. You've got to be patient. Dora's lost her *jouissance*. Her sense of sensual enjoyment. And it might take years to get it back

PICASSO That's too long

LACAN Is that a portrait of Françoise?

PICASSO Yes. *La Femme-Fleur*

LACAN When Picasso changes his woman everything about him changes. His style, his colours, everything

PICASSO I haven't changed my woman. Dora's my woman

LACAN Françoise wants to be

PICASSO Did she say so?

LACAN Yes. We had a long talk about psychiatry

PICASSO All this is your fault for giving Dora ECT. And now she's a devout Catholic Christian. That's not the Dora I knew. That's not *rebufona*. You're to blame

LACAN Electro Convulsive Therapy is new. It's state of the art. Dora's had the best treatment going

PICASSO It's turned her into a religious freak! She was an anarchist before

LACAN I did what I thought was best

PICASSO Well you thought wrong

- LACAN Picasso. All psychiatry is guess work. So maybe I made a mistake. Don't you ever make them? Don't you ever doubt yourself? Don't you ever think "cubism. *Les Demoiselles d'Avignon*. That was a mistake"
- PICASSO Never. I was right
- LACAN Christ you're impossible
- PICASSO You're not getting religion too are you?
- LACAN (*Finishes knee reflex testing*) There we are. Finished. There's nothing wrong with your reflexes either
- PICASSO Good. But I can't understand Dora's conversion. How do you account for it?
- LACAN I can't. But she's not mad. It's a respectable belief, and that means I diagnose her sane
- PICASSO Well I don't think she is
- LACAN You're just getting impatient with her. Which is typical of you. The partners of people who have had breakdowns frequently behave very badly in my opinion, and you're no different. They expect a recovery to take months at the most and everything to go back to normal, whereas real recovery can take years. Dora's got to find a new equilibrium, and the church is helping her do it. That's why I'm encouraging her
- PICASSO You're encouraging her?
- LACAN Yes
- PICASSO Well I'm not
- LACAN Picasso. What do you know about madness? Virtually nothing. How many cases of madness have you encountered? Virtually none. Madness is my job
- PICASSO I'm coming to the conclusion psychiatry is a bogus profession
- LACAN Maybe. You can easily argue that the medical profession has no right owning madness in the first place. It used to be left to the lawyers and the laity, in so far as it was left to anyone at all...
- PICASSO But religion is madness on its own
- LACAN But it's sanctified madness. That's alright. At least I'm interested in madness. At least I listen to it. You have to respect it Picasso. It's

concealed reason, it's a dialogue between sense and unreality. People come to me with their lives in shards...

- PICASSO You shouldn't have given Dora ECT. That's what did it. Electro Christian Therapy
- LACAN But I did give her ECT, and we have to deal with the consequences. Society confines the mad to convince itself of its own sanity. At least Dora's outside that situation. We used to believe in hydrotherapy. The water cure. We used to chain the mad up. ECT's an improvement on that
- PICASSO I want my *rebufona* back
- LACAN I think Dora's found a place beyond you Picasso, and you're jealous
- WALTER (*Entering*) Jealous of who?
- PICASSO Marie-Thérèse. Where's Sabartés?
- WALTER He's asleep. I walked straight in. That girl's outside looking at paintings. I want to speak to you alone
- LACAN I'm just leaving. Goodbye Picasso (*he exits*)
- WALTER You didn't come to Le Tremblay this week. You've been painting that girl haven't you? (*Pointing to "La Femme-Fleur"*) I can see it's her
- PICASSO I'll come next week
- WALTER Maya misses you as much as I do. (*She puts her arms around his waist*) D'you remember when we first met at the Galeries Lafayette? And you took me by the hand and said "we will do great things together"? And I was Olga's nurse and you made me pregnant. And we ran away to Juan-les-Pins? We could have that again. Just me and you. You used to paint me dreaming...
- PICASSO I can't leave Dora. She needs me
- WALTER Does she? (*Enter Françoise*)
- PICASSO Françoise
- WALTER Is she the new mistress?
- FRANÇOISE No I'm not
- WALTER I think you are. Are you going to get pregnant? It's a clever manoeuvre. You'll be made for life
- FRANÇOISE I find that offensive. I don't rely on Picasso for money
- WALTER Really. What do you do?

FRANÇOISE I give riding lessons. Two days a week. Near the Bois. The rest of the time I paint. What do you do?

WALTER I look after Maya. And model

FRANÇOISE For Picasso?

WALTER Mainly

PICASSO Marie-Thérèse. You'll have to go

WALTER Why doesn't she go?

PICASSO Because I'm painting her

WALTER You will come won't you?

PICASSO Next Thursday. I promise (*he kisses her*) Here (*gives her some money*). Buy a present for Maya

WALTER Thanks (*she hesitates*)

PICASSO She's not the new mistress (*he kisses her again. Marie-Thérèse exits*)

FRANÇOISE I've been researching the minotaur

PICASSO Really

FRANÇOISE Yes. Fascinating

PICASSO I am the minotaur

FRANÇOISE I know. I think the minotaur can't be loved for himself. At least he doesn't think he can. It just doesn't seem reasonable to him somehow. Perhaps that's why he goes in for orgies

PICASSO Women are odd like that. They frequently love a monster. Where does the minotaur live?

FRANÇOISE On a hilly island in the Mediterranean. That's where the minotaur lives, along the coast. He's the rich *seigneur* of the island. He knows he's a monster and he lives, like dandies and dilettantes everywhere, the kind of existence that reeks decadence in houses filled with works of art by the most fashionable painters and sculptors. He loves being surrounded by pretty women. He gets local fishermen to go out and round up pretty girls from the neighbouring islands. After the heat of the day has passed, he brings in the sculptors and models for parties, with music and dancing, and everybody gorges themselves on mussels and champagne until melancholy fades away and euphoria takes over. From then on it's pure sex

PICASSO Is it now?

FRANÇOISE Yes

PICASSO Give me your body

FRANÇOISE No. I don't want to. Not unless I'm the only woman. And I'm not

PICASSO I want you to live with me

FRANÇOISE I know

PICASSO And I want your body

FRANÇOISE I know. But you can't have it. *La Femme-Fleur* is as far as it goes

PICASSO Give me your body, or I'll take my belt to you

FRANÇOISE What, and whip me? Hilarious. What are you going to do next? Chain me up? Hysterical. You can't be serious

PICASSO The minotaur gets what he wants

FRANÇOISE So do I

PICASSO Give me your body, or I'll drag you out of here and throw you into the Seine

FRANÇOISE Go ahead. It's spring and I'm a good swimmer (*they kiss. Passionately*)

Scene Eight

(At the café “Le Catalan”)

DORA Well, wasn't Rome wonderful. I wish I'd lived during the Renaissance. I've seen the Vatican, I've seen the Sistine Chapel ceiling, and I've seen *The Ecstasy of St. Teresa*. What a sculpture

PURSEY Did you notice that the spear is pointing towards her vagina?

DORA In her autobiography, Teresa of Avila mentions her heart. She describes being visited by an angel and impregnated by the hot golden spear of God. (She reads from *St. Teresa's autobiography*) “I saw in his hand a long spear of gold, and at the iron's point there seemed to be a little fire. He appeared to me to be thrusting it at times into my heart, and to pierce my very entrails... The soul is satisfied now ... The pain is not bodily, but spiritual; though the body has its share in it. It is a caressing of love so sweet which now takes place between the soul and God, that I pray God of His goodness to make him experience it who may think that I am lying”

PURSEY That doesn't sound very catholic to me

DORA Oh, it's all extremely catholic. As I am beginning to find out. I must talk to the priest about it. Hence Teresa's saintliness...

PURSEY I wonder if Picasso has missed you

DORA I doubt it. He'll just have spent more time with Marie-Thérèse. I'm only his public lover. She's the private one. And there you go again, talking about the C and B

PURSEY Of course. When we talk about the C and B, we talk about ourselves, because if anyone remembers us when we die, it will be because of him

DORA He doesn't know how to stop painting. It must be terrible for him. But it's terrible for the rest of us as well. And I disagree with you. My work will be remembered independent from him. I'm sure of it

PURSEY But you'll always be the weeping woman

DORA And you'll always be a homosexual. You are, aren't you?

PURSEY (Pause) Yes

DORA I see. What a shame

PURSEY Who for?

DORA Both of us. And I disapprove of course. Leviticus 18:22

PURSEY Oh, come on. Your sense of the world must be more sophisticated than that. I dream of the C and B

DORA So do I. Every night. He smells of turpentine when he touches me. Do you have a boyfriend?

PURSEY Yes

DORA What's his name?

PURSEY Ralph

DORA Well I think that's dishonest of you

PURSEY Why?

DORA Because now we've been away together, half of Paris will think we are lovers

PURSEY D'you think the C and B will be jealous?

DORA Oh no. It's inconceivable to him that I'd ever find another man as attractive as him. Ralph?

PURSEY Yes. Ralph

DORA Is he good looking?

PURSEY Yes. Very

DORA Am I good looking? I'm worried I've lost my *joie de vivre* after my breakdown

PURSEY You're very good looking. And if you must know, I nearly asked you to marry me in Rome. You mean much more to me than Ralph does. It's just I can't help the way I am

DORA I see. I suppose we'd make an odd couple anyway. You're too young for me

PURSEY Surely Picasso is too old

DORA That's different

PURSEY Did you ever want his children?

DORA Sometimes. But he's been a dreadful father. Both to Paulo and Maya. And I don't want to be cruel. Sometimes I think I'm barren, and being barren is a kind of bereavement. Sometimes I was jealous of Paulo and Maya, but not very often. Sometimes I thought it would be cruel to

bring a child into a war torn world. But it's never happened anyway.

Besides, we didn't make love much during the war. It was too dark...

PURSEY You know, I don't think the C and B's new work is as good as his past work. There's repetition in it

DORA Perhaps there is. Perhaps he used to be a great artist, and now he's only a genius holding us in his thrall. Would you like to come to Ménerbes?
I haven't seen the Mediterranean since before the war

Scene Nine

(Picasso's studio)

PURSEY I've come to say goodbye. I'm going back to America

PICASSO I thought you were going to Ménerbes with Dora

PURSEY No

PICASSO But you enjoyed Rome?

PURSEY Tremendously. Dora was thrilled

PICASSO Good for her. *(Pause)* Well, goodbye then

PURSEY There's something I want to tell you before I go

PICASSO What is it?

PURSEY I dream about you

PICASSO In what way?

PURSEY Erotically. You stand naked in front of me, statuesque, powerful and silent. I kneel in front of you, also naked and sexually excited, longing for intercourse. But you make no gesture either to encourage or reject me. I have to wait, while my desire seems almost unbearable, and the suspense seems an orgasm perpetually delayed. At last you speak. You say "you have to understand that I can't sow my seed just anywhere, at random". Whereupon you vanish, and I wake up with a sense of lacerating frustration

PICASSO I see. It's understandable. It's my aura

PURSEY Can I kiss you?

PICASSO No

PURSEY Can I write to you?

PICASSO Write to Sabartés. He'll pass on your news

PURSEY *(Holding out his hand)* Goodbye then

PICASSO Goodbye *(Pursej exits)*

FRANÇOISE *(Coming out of the backstage door, with a towel, her hair wet)* Who was that?

PICASSO Dora's friend Lieutenant Pursey. He's going back to America

FRANÇOISE You are going to tell Dora aren't you?

PICASSO Yes

FRANÇOISE Because I won't agree otherwise

- PICASSO I know
- DORA (*Entering*) You called me. I'm here. What's it about?
- PICASSO This is Françoise. I'm leaving you for her
- DORA I see. Well I want Ménerbes. So I want the deeds in my name. And I want to keep the paintings you've given me. And I want them signed
- PICASSO Is that all you've got to say?
- DORA What else is there to say? You don't understand me any more, and you've got no sympathy with my recovery. You might be a great artist, but morally you're worthless. (*To Françoise*) And as for you, you won't last three months. You're heading for catastrophe
- FRANÇOISE It's not a catastrophe I wish to avoid
- DORA How old are you? Twelve?
- FRANÇOISE I'm twenty three
- DORA (*Laughing*) That's a joke. The priapic old painter and his brand new muse
- PICASSO There's no need to get insulting. And I want to go to Ménerbes with Françoise
- DORA You said you'd change the deeds
- PICASSO I will. Afterwards
- DORA Well that's settled then. Is there anything else? I was painting...
- PICASSO No. That's all. It's over between us, and now I'm with Françoise. Françoise's here to witness me telling you. I hope you get better
- DORA Do you expect every woman you've ever been with to pine after you forever?
- PICASSO It's natural. I'm unique
- DORA Because I won't, I assure you. (*Points towards "Le Charnier"*) And as for that, I don't like it. It's ugly
- PICASSO The uglier I make my paintings, the easier they are to sell
- DORA You always were mercenary
- PICASSO I turned you into a painter. I created you. Remember that
- DORA Goodbye Picasso. I'm late. (*To Françoise*) And as for you. Really... (*she exits*)
- PICASSO Well that's it then. It's all over between us. My weeping woman has gone and my *femme-fleur* remains. (*He kisses her*) I'm sorry

FRANÇOISE What for?

PICASSO You know what for. The minotaur. That's not the way to make love. It won't happen again

FRANÇOISE I think it might

PICASSO I've drawn you a present

FRANÇOISE What is it?

PICASSO (*He gives it to her*) It's a dove of peace

FRANÇOISE Thank you

PICASSO From now on, it's one woman and one man. I promise

FRANÇOISE Then I'll stay

PICASSO Will you move in with me?

FRANÇOISE Don't try and trap me Pablo

PICASSO I'm not. I'm asking you. Please. I'm lonely. I nourish the world, but who nourishes me?

FRANÇOISE Alright then. But I'll have to explain everything. By letter. To my grandmother and my mother, and I haven't got the energy for now

PICASSO Then I'll write the letters for you (*they embrace*)

THE END

Footnotes: Picasso was with Françoise Gilot until 1953, when she left him, after bearing him two children...

At Sotheby's in New York in 2006, *Dora Maar With A Cat* was sold to a private collection for \$96 million...

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