

To cite this article:

Helen Gramotnev, 'Braque and Bach: The Intersection of Art Forms,' *French History and Culture* 12 (2025): 74–84.

Abstract

Music has long been associated with Cubism, but studies addressing compositional structures in relation to Cubist art are virtually non-existent, despite the strong association between Cubism and music. This paper offers an analysis of Georges Braque's Cubist painting from the perspective of J.S. Bach's compositional structures, reaching beyond the symbolic inclusion of musical instruments and applying the particular musical form of the contrapuntal fugue to Braque's Cubism, spanning artworks from Cézannesque experimentation to Analytical Cubism, to Synthetic Cubism. The artworks chosen for this analysis purposefully have no explicit mention of music, in order to demonstrate the strength of Bach's influence on Braque's art beyond simple musical references. The images reveal that Bach's contrapuntal structures dominate Braque's Cubist art, even in the absence of direct music references and while dealing with subjects that are completely unrelated to music. This paper demonstrates that Braque's music knowledge resulted in a particularly musical interpretation of Cubism, and that even the development of his Cubist oeuvre itself echoes a fugue-like progression.

Braque and Bach: The Intersection of Art Forms

Helen Gramotnev

Can one paint a fugue? František Kupka asserted that one can use colors to paint a fugue, “as Bach has done in music.” Peter Vergo calls this claim “astonishing,”¹ and yet such creative exchange of elements from one art form to another was not uncommon during the Modernist period. Peter Dayan, in his seminal text on this matter, extends a comprehensive theoretical framework over this concept, suggesting that one art form can be interpreted in terms of another. He argues that painting, music, poetry share the same creative structures at their core, and that they speak to the audience in similar ways, therefore enabling a dialogue between them. He names this relationship between art forms *interart aesthetic* and proposes that its “golden age” happened during Modernism, on the backdrop of the increasing collaboration between artists: painters, composers, poets, philosophers, theatre practitioners.²

Music has long been associated with Cubism,³ but specific studies interconnecting Cubist art with music remain rare.⁴ There exist some scholarly literature addressing the use of specific instruments in Cubism, such as Picasso’s use of guitars,⁵ or the use of folkloric musical instruments in his oeuvre.⁶ Yet studies addressing musical and compositional structures in relation to Cubist art are virtually non-existent, which is surprising, given the strong association between Cubism and music, and the amalgamation of art forms that was happening at the beginning of the twentieth century. This study addresses this gap, through an analysis of Georges Braque’s Cubist painting from the perspective of J.S. Bach’s compositional structures, reaching beyond the symbolic inclusion of musical instruments and applying the particular musical form of the contrapuntal fugue to Braque’s Cubism.

Among Cubists, Braque stands out as an artist with substantial musical understanding and education. Braque benefitted from the public education system introduced in the 1880s that included *solfège* (the study of music theory) and the study of popular music.⁷ He played the

Helen Gramotnev is an art historian and a curator working on modernism and the interconnectedness of art forms it stimulated. Beyond French modernism, her research extends to the Dutch art of the seventeenth century, and the relationship of the artist with the frame. She is the author, most recently, of the upcoming book publication on musical interpretation of Braque’s violins.

The author wishes to acknowledge the anonymous reviewers whose helpful comments helped shape this article.

¹ Vergo, “How to Paint a Fugue,” 8.

² Dayan, *Art as Music*.

³ Gordon, “The Cubist Metaphor”; Hanwen, “The ‘Cubism’ Element of Polyphony”; Locke, “Simultaneous Multidimensionality in African Music”; Kachur, “‘Beethoven Symphonies on the Accordion’”; Kachur, “Picasso, Popular Music and Collage Cubism.”

⁴ Santarelli, “Realism and Idealism.”

⁵ Umland, *Picasso: Guitars*; Kachur, “‘Beethoven Symphonies.’”

⁶ Kachur, “Picasso, Popular Music and Collage.”

⁷ Kachur, “Beethoven Symphonies,” 76; Pasler, *Composing the Citizen*, 319–20, 392, 396.

piano;⁸ he studied the flute with Raoul Dufy's brother Gaston in Le Havre.⁹ His dealer Daniel-Henry Kahnweiler reported Braque's own claim that he could play Beethoven's symphonies on the accordion.¹⁰ Alex Danchev in Braque's biography wrote that it is hard to believe the artist did not at least try to play the instruments that "passed through his paintings."¹¹ Photographs taken of the abundance of musical instruments at the artist's studio in the Impasse de Guelma suggest a strong relationship with music, while their variety attests to a musical appreciation that encompassed both classical and folk milieus.¹² Braque knew composers Francis Poulenc, Déodat de Séverac, Georges Auric, Darius Milhaud, and pianist Alfred Cortot.¹³ He shared a long friendship with Erik Satie and even purchased one of his pianos after the composer's death.¹⁴ Braque was alone among Cubists to include the names of specific composers in his artworks – Bach, Mozart, Gluck.¹⁵ When looking at Braque's oeuvre, one cannot help but note the repeated mention of Johann Sebastian Bach, with the great baroque composer's name included in several works, and *Homage to J.S. Bach* (1911–12)¹⁶ explicitly dedicated to him. Braque's knowledge of *solfège* and his familiarity with orchestral instruments would have enabled him to study Bach's works. He was clearly influenced by the nineteenth-century revival of interest in Bach's music, by which time the composer was associated with the concept of "an idealized image of aesthetic purity, cleansing music of late Romantic excesses."¹⁷

In analyzing the compositional connection between Braque and Bach, it is important to trace the development of Braque's Cubist structures from the initial experimentations to the early Analytical Cubism period, and then to his later Synthetic Cubist oeuvre. In order to demonstrate the strength of Bach's influence on Braque's art beyond direct musical references, the works chosen for this analysis purposefully have no explicit mention of music. They demonstrate that Bach's contrapuntal structures dominate Braque's Cubist art, even in the absence of direct music references and while dealing with subjects that are completely unrelated to music. Braque probably was not intentionally trying to emulate Bach's musical structures in his Cubist paintings. However, through the examples below, this paper demonstrates that Braque's music knowledge resulted in a particularly musical interpretation of Cubism, and that even the development of his Cubist oeuvre itself echoes a fugue-like progression.

Braque's Cubist art as a contrapuntal fugue

Fugue is a technique combining two or more voices, building on a subject which is introduced at the beginning and then recurs in imitations throughout the composition in the different voices. It develops a particular theme over the course of the movement, whose character and design depend on the nature of the theme and the number of voices.¹⁸ A fugue can have two, three, even five voices, all introducing the melodic themes in their own time, in constant movement and overlap. The complexity of Bach's fugue has even been described as a 'chaos

⁸ Danchev, *Georges Braque*, 92; Koutsomallēs & Plessa, *Georges Braque*, 136.

⁹ Kachur, "Beethoven Symphonies," 76; Koutsomallēs & Plessa, *Georges Braque*, 136.

¹⁰ Kachur, "Beethoven Symphonies," 76; and Danchev, *Georges Braque*, 92.

¹¹ Danchev, *Georges Braque*, 92.

¹² *Ibid.*, 55.

¹³ *Ibid.*, 92.

¹⁴ Orledge, *Satie the Composer*, 337.

¹⁵ Kachur, "Beethoven Symphonies," 81.

¹⁶ Georges Braque, *Homage to J.S. Bach*, winter 1911–12. Oil on canvas, 54 x 73 cm, MoMA, San Francisco.

¹⁷ Lester, *Bach's Works for Solo Violin*, 6; Samson, "The Great Composer," 277.

¹⁸ Spring & Hutcheson, *Music Form and Analysis*, 177.

of happenings.¹⁹ The array of possibilities of melodic development offered by the fugue lends itself to a closer analysis in relation to Cubism – in particular, that of Braque, given the visual complexity of Cubist style and Braque's affinity with the German composer's work.

In the fugue form, the melodies are often repeated in counter keys: that is, an opening melody in the tonic key in one voice is responded to in the second voice, modulated into the dominant key. This is referred to as the 'subject' and 'answer' format, with the subject stated in the tonic key, and then modulated into the dominant key for the 'answer.'²⁰ The melodies are harmonically related but may be independent in rhythm and melodic contour. In music, this interplay between individual melodies brings textural richness to the composition and is often referred to as counterpoint. The term counterpoint is derived from the Latin *punctus contra punctum*, meaning point against point, or note against note. In painting, this could be interpreted as juxtaposition of visual elements, offering a modulation of a subject, or subjects. The result is aesthetic harmony, which, like Bach's music, is complex, but pleasing.

In Braque's work we see this modulation in visual patterns. It happens in lines flipping ninety degrees or changing spacing, in shaded sections juxtaposed against lighter ones, in the cubes counter-positioned against each other and protruding through the pictorial space. Braque was also a skilled *faux bois* (mock wood) painter, having learned the trade from his father. He learned to paint wood graining and an array of mock wood textures. Later he also acquired the skills in creating texture by mixing foreign substances into his paint, such as sand, tobacco, or coffee grounds, and by grinding and mixing colors to achieve "temperament and feel."²¹ In his later work, the *faux bois* panels are often repeated as rotated, reflected, altered in form or position, or shaded. All these techniques assist the visual 'melodies' of Braque's vision to repeat, turn, alternate in shape and size – while maintaining the harmony and balance throughout the composition. Thus, the structures of Braque's art follow similar patterns as Bach's fugue. Braque's visual "voices" follow each other, intersect, overlap, and form layers of *cubicized* space that protrudes onto itself, creating an optical illusion that mirrors the sound layers in the contrapuntal fugue.

To demonstrate the prevalence of this structure throughout Braque's Cubist oeuvre, his first Cubist painting presents a good starting point for this analysis. *Maisons à l'Estaque* (1908) was the first ever work to instigate comments mentioning 'cubes.' Henri Matisse reportedly referred to "the little cubes," when faced with Braque's work.²² Art critic Louis Vauxcelles wrote in *Gil Blas*, in November 1908, about Braque's exhibition: "He has contempt for form, reduces everything – places and figures and houses – to geometrical patterns, to cubes."²³ These first mentions of cubes set the scene for the development of the art movement. At the same time, the division of the pictorial space and objects in it into this fundamental geometric shape is musical. It mirrors the short phrases in the contrapuntal fugue, their multidimensionality is emphasized when staggered, or stacked on top of one other, or clumped together.

¹⁹ Dreyfus, *Bach and the Patterns of Inventions*, 136.

²⁰ Spring & Hutcheson, *Music Form and Analysis*, 178–81.

²¹ Danchev, *Georges Braque*, 18–19.

²² Bock-Weiss, *Henri Matisse*, 59.

²³ Vauxcelles, "Braque Exhibition."



Figure 1. Georges Braque, *Maisons à l'Estaque*, 1908. Oil on canvas, 40.5 x 32.5 cm. N° inv.: 979.4.16. Donated by Geneviève and Jean Masurel in 1979; LaM / Lille Métropole musée d'art moderne, d'art contemporain et d'art brut, Villeneuve d'Ascq. Photo: Philip Bernard

Maisons à l'Estaque is an experimental painting, which serves as a transition from Braque's *cezannesque* works to the style of Analytical Cubism. The painting shows a fairly flat space compared to the more developed Analytical Cubist works created only a few years later. Yet, even in this experimental work, we can trace visual melodies and their modulations. That is, we can already see evidence of contrapuntal structures. The prominent trunk of the tree rising from lower center to the left of the composition spreads into three sections that continue beyond the bounds of the canvas. This visual 'phrasing' is mirrored in the pattern of the houses, depicted in light earthly shades, which begins in the bottom left, spreading upwards through the middle of the composition and to the right. The 'fork' spread of the tree branches in the top left corner is repeated in the roof structure in center right. In addition, the geometric pattern of the roofs in itself forms a repeated structure or 'phrase.' The painting lacks the depth of Braque's later works, but its compositional simplicity allows for easy isolation of these phrases without distractions of any additional marks or shapes.



Figure 2. Georges Braque, *Bottle and Fishes*, 1910. Oil on canvas, 61.9 x 74.9 cm. Tate, purchased 1961. © ADAGP, Paris and DACS, London 2025. Photo: Tate

Within a few years, the style of Analytical Cubism had developed into its full form, creating depth and complexity of space, and increasing the optical illusion within the composition. In *Bottle and Fishes* (c.1910–12), the three-dimensional quality of the ‘building blocks’ creates a visual representation of Bach’s musical construction, which often sounds like musical blocks intertwined, overlapping and superimposed on one another. The restricted palette of earthy shades lends itself to a harmonious presentation, where the richness of the hue contributes to the contrasts that accentuate the depth of perception in this work and its multidimensionality. The table supporting the bottle and the fish next to it seems to protrude into the viewer’s space. The segments that make up the table unfolds its layers one by one. The composition is balanced and pleasing, while the multiplicity of the possible pathways keeps the viewer’s eye moving through the painting, not resting on any one element for too long. The resulting contrapuntal structure quickly emerges here, where the visual ‘statement’ melodies extend simultaneously in every direction – including straight out at the viewer! The diagonal lines spreading towards the foreground emphasize the sense of depth, protruding out of the pictorial space, like a crescendo build up in a melody that, yet again, is making itself heard in order to leave a lasting impression.

If we think of particular patterns of blocks and shading as melodic phrases or musical themes, we can see how they are retained in the same or a similar form, paralleled or juxtaposed against each other, contributing to the contrapuntal quality of this visual experience. The bottle, positioned towards the top left, is repeated in a suggested outline in the top right corner. The three fish heads clearly visible in the front center are placed in ninety-degree opposition to each other. Such placement echoes the modulation from the tonic into the dominant key in

contrapuntal composition. The heads differ slightly in their appearance and in their presented angle. The two placed in the center form a complement to the bottle, looking towards the right and downwards. This can be interpreted as a short musical theme repeated in a juxtaposition with slight alteration in the second voice. In a fugue, the phrase then repeats again in the third voice, changing the register and perhaps with another slight variation. In Braque's composition, the third fish head can be interpreted as the third voice, slightly removed from the first two, but still retaining some of their character. The trio formation creates circular motion in the painting, mirroring the fugue form with the phrases wrapping around each other and repeating in augmented form.

To see how this compares with the musical structure of one of Bach's fugues, we can examine the opening lines of a fugue from *Well-Tempered Clavier*. The corpus serves as the quintessential music collection for the players of Bach and contains a pair of a prelude and a fugue written in every key to show the "balance" of the keyboard instrument. That is, every key lends itself to the possibility of a musical composition in the fugue form. This, in itself, is a little bit Cubist, in the sense that we are looking at the same musical form produced by the keyboard from different perspective – in this case, keys.



Figure 3. J.S. Bach, Fuga IX, The Well-Tempered Clavier, Volume I, Urtext edition (Photo: H. Gramotnev)

In Fugue IX, it is the second voice that opens the piece. The melodic subject, in the tonic E-major, consists of two individual notes (a quaver and a crotchet) followed by a long set of semiquavers stretching over two bars. This phrase is immediately repeated in the first voice in the following bar, modulated into the dominant B. By the end of the third bar, the phrase is taken up by the third voice, this time a base, and back in the tonic key. Like the three fish in Braque's painting, these phrases are juxtaposed against each other, creating voluminous sonar texture that invites the listener to follow the different directions of the melodies. The association that Vergo finds surprising is, in fact, a strong indication of the organic way in which art forms interact with one another. Curiously, even the positioning of the fish heads in Braque's painting corresponds to the three voices entering the fugue on the sheet music: two at the top, one at the bottom.

Bach's fugues demonstrated flexibility of composition and did not adhere to the strict guidelines that applied to the classical sonata forms of Haydn or Mozart. Although every fugue

begins with predictable patterns, alternating statements of subject and answer, the subsequent musical events failed to follow a predetermined order that constituted the music development of classical forms.²⁴ Braque's paintings offer multiple trajectories for visual melodies, but how the viewer chooses to follow them is also open and never predetermined. As such, his paintings contain not one focal point, directing the gaze towards it, but multiple foci, with the viewer continually "travelling" through the composition. Similar to Braque's paintings, in the fugue, arrival at a focus is momentary – a pause in the midst of harmony before taking up a new path of travel. When one voice rests momentarily, the others continue to move forward. This accounts for the feeling of "busyness," both in Bach's fugue and in Braque's Cubism, and is probably what is sometimes interpreted as "chaos." When the fugue is over, the voices stop their "movement." Of course, when faced with Braque's paintings, the viewer must close their eyes to stop the visual "music."

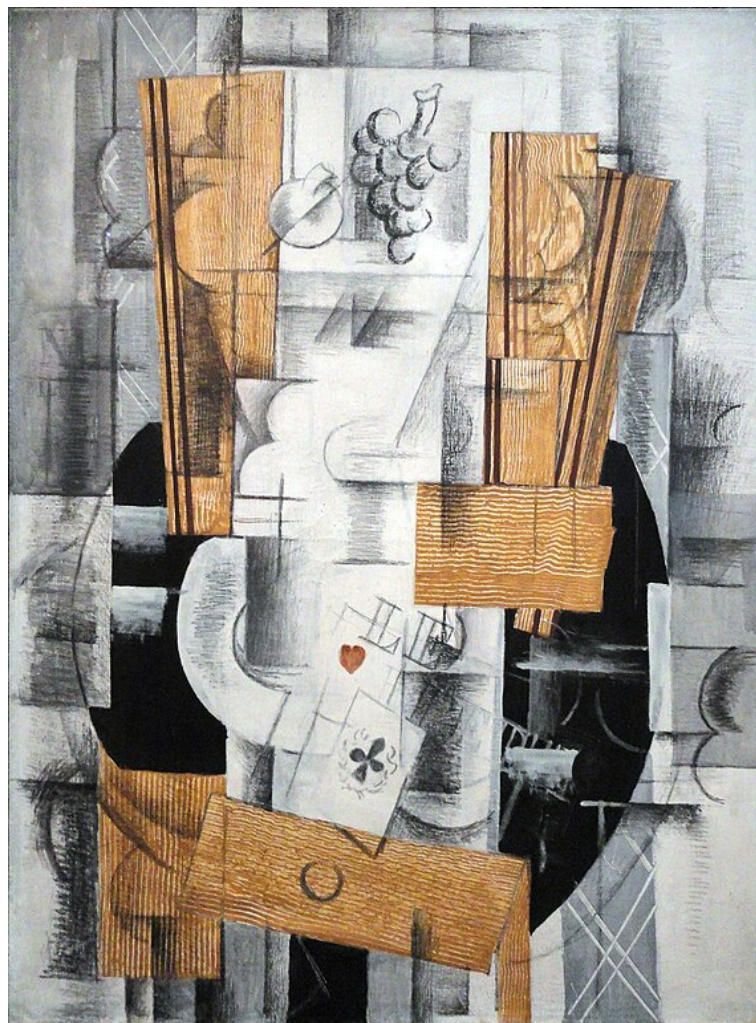


Figure 4. Georges Braque, *Fruit Dish, Ace of Clubs*, 1913. Oil, gouache and charcoal on canvas, 81 x 60 cm, Musée National d'Art Moderne, Centre Georges Pompidou, Paris. © Georges Braque. ADAGP/Copyright Agency, 2025 © CNAC/MNAM, Dist. RMN-Grand Palais / Art Resource, NY. Photo: Georges Meguerditchian.

Even as Synthetic Cubism eventually replaces the voluminous, multidimensional structures of Analytical Cubism, the tangible musical interpretation does not lose its relevance in Braque's

²⁴ Dreyfus, *Bach and the Patterns of Inventions*, 136.

oeuvre. *Fruit Dish, Ace of Clubs*, painted in 1913, shows a flatter composition, while the variety of textures attests to the experimentation with painted textures, collage and *papier collé* that defined Synthetic Cubism. Yet, the contrapuntal quality of the composition remains. Visual “phrases” repeat themselves, somewhat altered. Shapes are juxtaposed against each other, while keeping an overall sense of harmony. In *Fruit Dish, Ace of Clubs*, three brown panels in *faux bois* clearly stand out triumphantly amidst the rest of the composition. These are the three voices in this visual fugue. As they subtly expand towards the top of the composition, this still-life appears rather sonorous, echoing the crescendo effect implied by the table expanding outwards in *Bottle and Fishes*.

The arrangement of the three panels mirrors that of the fish heads in *Bottle and Fishes*, and even the linear patterns of the tree and the houses in *Maisons à l'Estaque*. The most prominent panel in the top right is echoed with some minor alterations in the top left – much like the top two voices in a fugue. Then this visual ‘melody’ is taken into the third voice: the third panel adds the sense of balance to the composition, repeating the size and the texture, and completing the triad of these prominent motifs of the artwork.

As we move from Analytical to Synthetic Cubism, the optical illusion of depth in *Bottle and Fishes* changes in *Fruit Dish, Ace of Clubs*. The blackness of the central circle creates a sense of depth in the form of a “black hole.” Its limit is out of the viewer’s reach, and, thus, remains a mystery. Alluding to the unseen, with the space extending beyond the capability of the human eye, Braque emphasizes Cubism’s curiosity about the fourth dimension, and the challenge of the time-space continuum that the artists consciously or unconsciously attempted to capture in their work. Despite the flattened presentation of this painting, the complexity of its layered panels and textures echoes the multi-dimensionality of the fugue, and the juxtaposed sections of light and dark convey the contrapuntal structure of Bach. The other shapes scattered throughout the composition complement the “theme” panels. The harmonious unity of the work, achieved through this elegant repetition of motifs, despite the fragmented nature of Cubist painting, is also musical and resonates with the fugue compositional style. Finally, the monochromatic color palette contributes to the overall impression of harmony despite the “busyness” of the composition.

Playing cards and grapes (the essential ingredient of wine) suggest leisure, recalling the traditional themes of the still-life genre, where drink, play and indulgence are depicted left in disarray. Traditionally, the message of the genre was of moral value, to emphasize the transience of life, the brevity of play, and to remind Man of his mortality. However, in the Modernist still life, the genre does not carry moral messages and instead presents an opportunity to view the world and objects in it from different perspectives. Its purpose is to present a vision that defies the perception of the human eye. A visually pleasing design that alludes to balance with complex harmony evoked in the juxtaposed elements naturally lends itself to a musical interpretation.

The textures of *faux bois* against the rough shading in black and grey invite the question of what was important to Braque: the realism or the viewer’s intentional removal from it? It seems that Braque is leaving this question open for his audience, as the juxtaposition of realistic details against the sketches of geometric shapes and patterns seems to oscillate between the avant-garde and the traditional. Perhaps it is the balance between the two that makes Braque’s work really intriguing – the artist is unwilling to let go of the classical elements altogether, and continuously looks back as well as forward.

Braque’s juxtaposition of the realistic against the avant-garde is also reflective of Bach’s own avant-gardism. The composer stands alone among his Baroque contemporaries in the complexities of his contrapuntal structure and in the depth of character he achieves. His quintessential collection of keyboard fugues has been referred to as “deliberate and meditative

expression,”²⁵ with “hypnotic walking bass of eighths notes separated by rests” to produce the effect of “still meditation.”²⁶ Spirituality and artistic renewal were associated with Bach during the revival of his music in the nineteenth century. The same qualities were sought after by the artists of the avant-garde. Braque elegantly connects the timelessness of the classic tradition with the desire for new artistic expression, resulting not only in some formidable works, but in a monumental art style whose resonance is still felt in the twenty-first century – just as Bach’s fugue remains timeless.

Braque’s visual fugue: A process rather than a form

The fugue is usually designed in three sections: exposition, development, and recapitulation, which returns the modulated melody to its tonic key. Exposition can be defined as the process for all the voices to state the theme of the fugue, or the ‘subject,’ one by one at the beginning of the piece.²⁷ There is a lot of variety in fugue subjects, with the only requirement that it demonstrate “recognizability” defined by a combination of pitch and rhythmic elements that helps the listener to identify it among other phrases.²⁸ From there, the development section may use parts of the ‘subject’, inverted or presented in the dominant key, often with some alterations to pitch and rhythm.²⁹ Recapitulation, or the conclusion, usually contains a repetition of the subject at or near the end of the fugue.³⁰



With this structure in mind, it makes sense to consider Braque’s images chronologically. Does the process of moving from the geometric design inspired by Cezanne to Analytical Cubism with its depth and complexity of dimensions, and then to Synthetic Cubism with a more flattened structure, lend itself to the structural development of the fugue? We can see that the cubic arrangement of the analytical painting *Bottle and Fishes* matures from the early geometric concepts of Braque’s first Cubist work, *Maisons à l’Estaque*. He seems to take the experimentation further, “chopping” the objects into smaller cubes and expanding on the phrases and the themes. The cubes are three-dimensional, and in their Lego-like arrangement, lend themselves to multiplicity in the viewing experience. If in *Maisons à l’Estaque* depth is suggested through darker sections in the corners of the composition, implying distance, in *Bottles and Fishes* depth persists throughout the work. We see an optical illusion resulting from

²⁵ Tovey, *The Well-Tempered Clavier*, 17.

²⁶ Unger, *J.S. Bach’s Major Works*, 120.

²⁷ Spring & Hutcheson, *Music Form and Analysis*, 177.

²⁸ *Ibid.*, 181

²⁹ *Ibid.*, 185–6.

³⁰ *Ibid.*, 186–7.

overlapping cubic structures, expanding into the viewer's space. This multidimensionality reflects the musical complexity usually existing in the fugue's development section.

Fugue is often described by music scholars as a process or a procedure, rather than a form.³¹ As we observe the three images created in 1908, 1910 and 1913, the maturation of the placement of objects in space demonstrates impressive growth over the five years spanning the works, developing in scope and expression. Even the colors transition from the natural greens and browns of *Maisons à l'Estaque*, to the rusty, earthy shades of *Bottle and Fishes*, to the black-and-white design interrupted only by the *faux bois* panels in *Fruit Dish, Ace of Clubs*. The experimental nature of Braque's very early Cubism lays down the foundation for the expansion of the thematic and stylistic ideas. Synthetic Cubism recalls the flatter, earlier compositions, having 'grown' through the development section. Through the complexity and the multidimensionality of the Cubist vision, Braque depicts the musicality of the polyphonic multidimensionality of Bach's counterpoint. By 1913, Braque reaches a mature, fully developed concept of visual counterpoint evident in *Fruit Dish, Ace of Clubs*, where color becomes redundant for conveying depth and creating optical illusion, and where juxtaposition of layers, patterns and shadings achieves a musical appearance through visual minimalism. Reduction of form, color and depth shows economy of artistic techniques to achieve the same – or even greater – visual complexity, building and growing the visual themes of the early Cubist works.

Conclusion

A survey of Braque's catalogue raisonné reveals that the name "Bach" appears in about half a dozen of his artworks between 1910 and 1914. Peter Vergo suggests that Braque was intrigued by the "rhyming analogy" between their names.³² Indeed, the mention of the name "Bach" is almost synonymous with the oeuvre of Braque, and it is not something that features in the art of his immediate contemporaries, such as Picasso and Juan Gris. However, given Braque's close relationship with music, it seems limiting to attribute this repeated reference to an amusing rhyme. Paris offered a vibrant music life, and artists living there responded enthusiastically to the concerts and recitals happening around them, exploring both traditional and avant-garde music. Braque's affinity with music, the presence of composers in his circle, and his musical education, all point to the fact that he drew inspiration from the great German composer.

Evidently, Bach's profound influence on Braque's Cubist art is applicable to the entire trajectory of the Cubist movement – from the artist's very first Cubist painting, to the intensity of the Analytical Cubist period, to the maturation and further modernization of the style during Synthetic Cubism. The mention of music forms, compositional elements, and even names of composers from various eras find their way into Braque's Cubist oeuvre. It is clear, however, that, while these mentions of music are frequent, they are not necessary to connect Braque's Cubism with Bach's compositional structure of the contrapuntal fugue. Even paintings lacking any music associations exhibit the characteristics of the iconic baroque composer's work, suggesting that using music as a tool for interpretation of Braque's Cubism is justified – even necessary.

³¹ Ibid., 177; Greenberg, *How Sonata Forms*, 182.

³² Vergo, "How to Paint a Fugue," 13.

References

- Bock-Weiss, Catherine. 2009. *Henri Matisse: Modernist Against the Grain*. University Park, PA.
- Danchev, Alex. 2005. *Georges Braque: A Life*. New York, NY.
- Dayan, Peter. 2011. *Art as Music, Music as Poetry, Poetry as Art: From Whistler to Stravinsky and Beyond*. Burlington, VT.
- Dreyfus, Laurence. 1996. *Bach and the Patterns of Inventions*. Cambridge, MA.
- Gordon, Tom. 1985. "The Cubist Metaphor: Picasso in Stravinsky Criticism." *Current Musicology*, no. 40: 22–33.
- Greenberg, Yoel. 2022. *How Sonata Forms: A Bottom-up Approach to Musical Form*. Oxford.
- Hanwen, Jin. 2019. "The 'Cubism' Element of Polyphony in Debussy's Piano Prelude." Conference Proceedings, 2nd International Conference on Arts, Linguistics, Literature and Humanities (ICALLH).
- Kachur, Lewis. 2014. "'Beethoven Symphonies on the Accordion': Georges Braque's Musical Instruments." In E. Braun and R. Rabinow, eds. *Cubism: The Leonard A. Lauder Collection*, 76–87. New York, NY.
- Kachur, Lewis. 1993. "Picasso, Popular Music and Collage Cubism (1911–12)." *Burlington Magazine* 135, no. 1081: 252–60.
- Koutsomallēs, Kyriakos, and Elisabet Plessa. 2003. *Georges Braque: Order & Emotion*. Andros.
- Lester, Joel. 1999. *Bach's Works for Solo Violin: Style, Structure, Performance*. New York, NY.
- Locke, David. 2009. "Simultaneous Multidimensionality in African Music: Musical Cubism." *African Music* 8, no. 3: 8–37.
- Orledge, Robert. 2008. *Satie the Composer*. Cambridge.
- Pasler, Jann. 2009. *Composing the Citizen: Music as Public Utility in Third Republic France*. Berkeley, CA.
- Samson, Jim. 2022. "The Great Composer." In Jim Samson, ed. *The Cambridge History of Nineteenth-Century Music*, 259–284. Cambridge, UK.
- Santarelli, Cristina. 2020. "Realism and Idealism in Juan Gris's Still Lifes with Musical Instruments." *Music in Art: International Journal for Music Iconography* 45, no. 1/2: 217–29.
- Spring, Glenn, and Jere Hutcheson. 2013. *Music Form and Analysis: Time, Pattern, Proportion*. Long Grove, IL.
- Tovey, Donald Francis. 2014. *The Well-Tempered Clavier, 48 Preludes and Fugues*. Mineola, NY.
- Umland, Anne. 2011. *Picasso: Guitars, 1912–1914*. New York, NY.
- Unger, Melvin P. 2005. *J.S. Bach's Major Works for Voices and Instruments: A Listener's Guide*. Lanham, MD.
- Vauxcelles, Louis. 1908. "Braque Exhibition, at Kahnweiler's 28 rue Vignon." *Gil Blas*, Nov. 14.
- Vergo, Peter. 2011. "How to Paint a Fugue." In Charlotte de Mille, ed. *Music and Modernism: c.1849–1950*, 8–23. Newcastle upon Tyne.