

[1] Max Ernst, Collage, and Contestation in 1929

The December 1929 issue of *La Révolution surréaliste* reproduced three collages by Max Ernst: *The Spirit of Locarno*, *Nostradamus*, *Blanche of Castile and the young Saint Louis*, and *Joan the Hatchet and Charles the Bold*.¹ [2 & 3] Although *La Révolution surréaliste* had previously reproduced examples of Ernst's collage paintings, this was the first time it had reproduced any of Ernst's actual collages. Collage had been an important technique for Ernst during the early 1920s, but in 1925 he adapted his practice to the definition of surrealism as "psychic automatism in its pure state," abandoning collage in favour of frottage. He explored the possibilities of frottage until 1929, when he suddenly returned to collage, completing his first collage-novel, *La femme 100 têtes*, before the end of the year.² [4] This return to collage represented an important shift in both Ernst's practice, and the general position of the pictorial arts in the surrealist movement, a shift away from automatism towards the collage-image as the basis of surrealist pictorial practice.

Although collage never eclipsed automatism, it did exert a pervasive influence on artists associated with *La Révolution surréaliste* and *LSASDLR*. [5] Aragon gave collage legitimacy in "A Challenge to Painting," the essay he wrote to accompany the exhibition of collages held in March 1930. "A Challenge to Painting" represented the most important contribution to the debate on the role of the pictorial arts in the surrealist movement since the first instalment of André Breton's essay "Surrealism and Painting" in July 1925. Aragon identified collage as a fundamental aspect of surrealist pictorial practice, noting that "all the painters who can be called surrealists have used collage, at least momentarily."³

This paper examines the circumstances of Ernst's return to collage in 1929. It situates this return in the context of a profound crisis that polarized the surrealist movement into antagonistic factions. At issue was the revolutionary position of surrealism, particularly the collective character of creative endeavour and its relationship to political action. In this context collage, particularly the extended cycle of *La femme 100 têtes*, exemplified a practice that could navigate the cultural and political impasse that confronted surrealism, adopting an ambivalent position beyond art, yet before politics.

The relation between the culture and politics had preoccupied the surrealist movement since its formation in 1924. This is evident in Breton's 1934 lecture "What Is Surrealism," where he noted that since its foundation surrealism had "to defend itself almost unceasingly against deviations to the right and to the left." On one side were the writers and artists who maintained "surrealism on a purely speculative level," as an artistic a literary practice, thereby sacrificing "all the hope for subversion we have placed in it"; on the other side were the activists who located surrealism "purely practical basis," sacrificing the "originality and reality" of surrealist researches "to an ill-conceived political militancy." These deviations abandoned the "autonomous risk" posed by surrealism.⁴

I have previously argued that the "autonomous risk" Breton speaks about in this passage can be aligned with Jacques Rancière's notion of dissensus. For Rancière, dissensus is the essence of politics, not as "a confrontation between interests and opinions," but as the "demonstration of a gap in the sensible itself." He contrasts the exercise of power—what he called the police—to the emergence of politics proper in moments disagreement or dispute: the assertion of a claim on the "part of those who have no part" in the current body politic. Dissensus thus stands against culture and politics, *poiesis* and *praxis*. It is a gap in the allocation of parts and positions in the social space—a gap in what Rancière calls the distribution of sensible. In relation to surrealism, dissensus can be considered as a manifestation of an oppositional stance that resists recuperation by the established forms of culture or politics: either as a contribution to the development of artistic forms and practices, or the practice of politics by members of political parties or the institutions of political activity. This is precisely the "autonomous risk" that Breton used to characterize surrealism in the passage above.

To understand Max Ernst's return to collage as a manifestation of dissensus, I want to locate his practice in relation to two debates—one cultural, one political—that unfold in the late 1920s. The first is a polemic against surrealism in the pages of *Cahiers d'Art*; the second a renewed attempt to define of a collective political position within the surrealist movement.

***Cahiers d'Art* and surrealism**

[6] In 1928 Christian Zervos, the editor of *Cahiers d'Art*, published an essay “The Surrealist Phenomenon.” The catalyst for this essay was twofold: first, the controversy generated by a recent article on Max Ernst; and second, the recent publication of Breton’s book *Surrealism and Painting*. Zervos accused surrealism of substituting a moral attitude for an aesthetic one, thereby blurring the difference between painting, literature, and life—a position that threatened to undermine the critical categories he used to legitimate the modernist avant-garde. To demonstrate this point Zervos turned to the work of Picasso, which he took as an example of “true painting”: “every time Picasso crosses two strokes, or that he describes an outline on a canvas, strokes and outlines become for us a living thing, because Picasso sees all things plastically.”⁵ As presented by Zervos, Picasso’s work exemplifies a type of non-dissensual modernism that removes the antagonism of politics from painting, thus ensuring the peaceful coexistence of modernism within the postwar call to order. The more profound, unstated risk was that surrealism would exhibit a dissensual aesthetic that not only fell short of this aesthetic ideal, but, more importantly, establish a link between artistic manifestations and a radical politics.

Bar du Château meeting

The second factor behind Max Ernst’s return to collage was the surrealists’ renewed efforts to engage in some form of collective political activity—an initiative that would realize Zervos’ unstated fear. On February 12, 1929, Breton and his colleagues sent a letter to seventy-three individuals canvassing their willingness to participate in common action.⁶ [7] The letter was followed by a general meeting on the March 11 at the Bar du Château in Montparnasse. The meeting began calmly enough, with a review of the responses to the initial letter. Breton then took the floor, stating it was necessary to examine the degree of moral qualification of each attendee.⁷ Breton focused his attention on the contributors to *Le Grand Jeu*, who were accused of a profound lack of moral and intellectual rigour, and holding an ambiguous political position.

Although the Bar du Château meeting concluded in an impasse, it nonetheless forced the participants to declare their position on the question of collective action.

The immediate effect was to polarize surrealism into three factions: [8] those who remained faithful to Breton's position; the so-called 'dissident' surrealists who rejected Breton's authority and would regroup around the review *Documents* later in the year; and the editors of *Le Grand Jeu*, who demurred when challenged to accept the moral rigour required of revolutionary intellectuals. The divisive effect of the meeting was amplified in June by the publication of "To be continued: A small contribution to the file on some intellectuals with revolutionary tendencies," a detailed account of events leading up to meeting and its immediate aftermath, [9] which appeared as a supplement to the special surrealist issue of the Belgian review *Variétés*.⁸ This account reopened the wounds of the Bar du Château meeting, exacerbating the polarization of surrealism into antagonistic factions that would culminate in the *Second Manifesto of Surrealism* at year's end.

Ernst's Return to Collage

[10] Ernst began *La femme 100 têtes* sometime in early 1929, while staying at his in-laws' country house in the Ardèche. According to Werner Spies, Ernst had collected the source material over the preceding few months, from the bookstalls along the Seine in Paris. The collage cycle was probably finished by June, since it was mentioned in the special issue of *Variétés* on "Surrealism in 1929."⁹ Ernst was invited to participate in the Bar du Château meeting, although he did not personally attend, which suggests that he was not in Paris at the time, dating the commencement of *La femme 100 têtes* around February or March 1929.¹⁰

In this context a direct causal link between the Bar du Château meeting and Ernst's return to collage is unlikely. Ernst had apparently decided to return to collage prior to the meeting, since, as Spies has noted, he had been collecting the source material for the collages during the preceding months. Zervos's campaign against surrealism in *Cahiers d'Art* may have been more influential, since collage denied the plastic values precious to the modernist avant-garde; furthermore, Breton had praised Ernst's early collage-paintings in *Surrealism and Painting*, noting their "sense of culture"—an endorsement that would have rung true in light of the drubbing Ernst received in the pages of *Cahiers d'Art*.¹¹

Nonetheless, it is impossible to divorce Ernst's return to collage from the effect of the Bar du Château meeting. Although political considerations may not have motivated his initial decision to resume collage, the time necessary to complete an ambitious work like *La femme 100 têtes* would have certainly alerted Ernst to the wider implications of his decision. The polarization of the movement into antagonistic factions resulted in a parallel shift in the pictorial practice of the artists. The collage-image became associated with faction around Breton in the work of Max Ernst, René Magritte, Man Ray, Yves Tanguy, Salvador Dalí, and even Miró—a position Aragon would legitimate in "A Challenge to Painting."¹²

La Femme 100 têtes

La femme 100 têtes was published in December 1929. The book reproduced a cycle of 147 collages, plus a "Notice to the Reader" written by André Breton; each plate was accompanied by a short caption, similar to the captions that had appeared next to the illustrations in novels during the nineteenth century.

I don't have time to look at *La femme 100 têtes* in any depth today; what I want to suggest is that the book systematically uses ambiguity to frustrate any univocal reading of its meaning, and that this ambiguity embodied a mode of dissensus—albeit dissensus in a minor key that would be quickly incorporated into art history.

In his preface, Breton located *La femme 100 têtes* in a marginal position within the hierarchical structure of bourgeois culture. The source material Ernst employed—principally nineteenth-century halftone woodcut engravings—recalled childhood, a period before the imagination was subordinated to the arbitrary authority of bourgeois culture.¹³ According to Breton, the images opened a breach between a text's moralizing tone and the sensational character of the illustrations. This breach constituted a germ of dissensus that would propagate through Ernst's manipulation of the source material: Breton identified its surrealism with "our wish for total dislocation [...] a question of choice, of audacity and of the success, by one's power of appropriation, of certain *displacements*."¹⁴ Such displacements—Breton uses the term *détournements*—would realize the potential of the source material, disrupting the circuit of associations surrounding an object to "carve its true emblems in the unalterable colours of its own exaltation" on the "day of revolution."¹⁵ Breton's

strategy here is typical of his efforts to engage the tension between the cultural and political dimension of surrealism, employing language to slip between the two registers.

Ernst would supplement the collage technique with a second strategy, the use of language against itself. Ernst used the polyvalence of language, the discrepancy between sound and meaning, to disrupt rationality and build a complex, multi-layered text. Indeed, the title *La Femme 100 têtes* embodied this principle, since, as Werner Spies has noted, the homophonic phrase is open to four interpretations:

[11]

1. *La femme cent têtes* (the hundred-headed woman)
2. *La femme sans tête* (headless woman)
3. *La femme s'entête* (a woman with her own head = an obstinate woman)
4. *La femme sang tête [têter]* (bloodsucking woman)

Indeed, Spies has identified the principle of “contradiction as the path to knowledge” as a key element in *La Femme 100 têtes*.

[12] As an example of dissensus in *La femme 100 têtes*, I'll look at one plate from the ninth and final chapter: plate 136, whose caption in English reads “The eye without eyes, the hundred-headless woman and Loplop return to the savage state and recover the eyes of the faithful birds from the fresh leaves.” This plate appears towards the end of sequence of plates entitled “She keeps her secret.” [13] This sequence repeats a basic topos: a female figure places her outstretched hand over the eye of a male figure; these figures are usually accompanied by a child and animals. In plate 136, however, [14] this gesture is made by a male figure, this time on a large bird, while placing his other hand next to the bird's open beak, while a female figure rests languidly on two other birds.

The caption provided the key to the image, particularly the ambivalent meaning of the verb, “recouvrent.” [15] “Recouvrent” is the third person plural of both *recouvrer* (to regain) and *recouvrir* (to cover). Thus, in the first case the title would read: “The

eye without eyes, *la femme 100 têtes* and Loplop return to the savage state and regain the eyes of their faithful birds from the fresh leaves'; in the second case it would read: "The eye without eyes, *la femme 100 têtes* and Loplop return to the savage state and cover the eyes of their faithful birds with fresh leaves'.¹⁶

In this context, the collage invites two readings. The first suggests a scene of blindness: the male figure's gesture is one of enucleation, the bird is about to bite his hand, and the caption suggests that he covers the bird's eye with leaves. The latent meaning of the collage is an act of castration, which implicitly establishes sexual difference and entrance to the symbolic. The second interpretation suggests a scene of poetic revelation and visionary insight: here the male figure recovers the birds' eyes from the leaves, restoring sight to the blind. This second interpretation not only suspends the Freudian allusions to castration and sexual difference, but also exemplifies the dissensual force of collage for Ernst, suggesting the existence of other forms of knowledge capable of challenging the arbitrary authority of bourgeois culture.¹⁷

Hal Foster has argued that Max Ernst's practice revolves around a traumatic primal scene that "allows him to think the artists a both active creator (of his aesthetic identity) and passive receiver (of his automatist work), as both participant inside and voyeur outside the scene of his art."¹⁸ This is a perceptive reading of Ernst's practice, but perhaps discounts the ironic way that Ernst employs Freudian themes. It is not the primal scene *per se* that is significant—not the act of witnessing one's own conception—but the experience of vision as a mode of primal incarnation. [16] The caption for plate 136 has *La femme 100 têtes* and Loplop return to the savage state (*l'état sauvage*), which alludes to the opening sentence in Breton's essay "Surrealism and Painting: "The eye exists in its savage state" (*L'œil existe à l'état sauvage*). What is figured in plate 136, and indeed through the cycle of collages in *La Femme 100 têtes*, is the dissensual force of this primal vision: the repeated attempts to incarnate this eye in its savage state, and the way that representation always falls short. This is the lesson of both psychoanalysis and religion for Ernst.¹⁹

Conclusion

[17] To what degree was Ernst's return to collage a manifestation of dissensus? Collage, with its refashioning outmoded material, systematic use of ambiguity and contradiction, and emphasis on the role of the image, represented an aspect of surrealist practice irreconcilable with the aesthetic project of the modernist avant-garde in the late-1920s. Collage also engaged with the iconoclastic legacy of Dada and Soviet photomontage—a point Aragon would reiterate in "A Challenge to Painting." However, this strategy is inherently ambiguous: while collage initially refused the autonomy of pictorial form, it was rapidly recuperated as a new cultural form, and soon assimilated into the history of art. The dissensual charge of collage rapidly decayed. Collage thus serves as an example of the vicissitudes of dissensus: what initially may constitute an act of dissensus becomes recuperated as a new cultural form—a process that has implication for any understanding of the relation between art and politics.

Endnotes

¹ *L'Esprit de Locarno, Jeanne Hachette et Charles le Téméraire, and Nostradamus, Blanche de Castille et le petit Saint-Louis*, reproduced in *LRS*, no. 12 (December 1929) 23, 59, and 48 respectively.

² *La femme 100 têtes* was followed by two more collage-romans by 1933.

³ “all the painters who can be called surrealists have used collage, at least momentarily. If collage for several of them is closer to *papier collé* than to what we encounter with Max Ernst, since it is little more than a modification of the paint can, still for most it plays an important role, and it appears at a decisive moment in the evolution it designates.” Aragon, “The Challenge to Painting,” *The Surrealist Look at Art*, 66–67.

⁴ “On the one hand we have had to struggle against the will of those who would maintain surrealism on a purely speculative level and treasonably transfer it onto an artistic and literary plane [...] at the cost of all the hope for subversion we have placed in it; on the other, against the will of those who would place it on a purely practical basis, susceptible at any moment to be sacrificed to an ill-conceived political militancy [...] at the cost, this time, of what constitutes the originality and reality of its researches; at the cost of the autonomous risk that it has to run.” Breton, “What is Surrealism,” in *What is Surrealism? Selected Writings*, 127.

⁵ “We know that the value of surrealist painting comes from the liberation made by cubism and above all the recent work of Picasso [...]. But what they deliberately appear to neglect in the recent work of Picasso is the effort to attain the extreme degree of plasticity. To their eyes the plastic effort is incompatible with the moral event that they want to express. And this is the principal point in my disagreement with the surrealist painters. I would love to be able to place my pictorial experience at their service to help them understand that every time Picasso crosses two strokes, or that he describes an outline on a canvas, strokes and outlines become for us a living thing, because Picasso sees all things plastically.” Christian Zervos, “Du Phénomène surréaliste,” *Cahiers d'Art*, vol. 3, no. 3 (1928) : 114.

⁶ *La Lutte de Classes, Le Grand Jeu, Distances, L'Esprit* and *La Révolution surréaliste*. The recipients of the February 6 letter are listed in “A suivre,” *Tracts surréalistes*, 99.

⁷ “A Suivre,” *Tracts surréalistes*, 117.

⁸ “A suivre: Petite contribution au dossier de certains intellectuels à tendances révolutionnaires,” published as a supplement on pink paper in *Le Surréalisme en 1929*, i-xxxii.

⁹ “Legend would have it that Max Ernst composed *La femme 100 têtes* while convalescing in bed. He did spend a few weeks at the country house of his wife's parents, the Aurenches, in Le Fex de Vesseaux, Département Ardèche. It was there, Max Ernst told me, that he made the collages for the book. He had brought the material with him from Paris, having spent the preceding months adding to it from the bookstalls along the Seine. Certain elements are known to have been in his possession for several years. The work itself, Max Ernst said, took him only a few weeks. The collages for *La femme 100 têtes* were presumably finished by the end of May, because the cycle was mentioned in a special number of the Belgian journal *Variétés*, dedicated to “Surrealism in 1929,” which appeared in June.” Spies, *Max Ernst Collages*, p126–27.

¹⁰ A comment in Eluard's correspondence reinforces this supposition: “Je suis révolté de l'attitude de Max Ernst qui me laisse aussi sans nouvelles. Je viens de lui adresser un véritable ultimatum. Je veux en finir avec la négligence, l'indifférence, je veux avoir à fiare (sic) à une hostilité précise ou à une vraie solidarité.” (Eluard to Bousquet, 13 February 1929, *Lettres à Joë Bousquet*, 72.) Ernst's negligence would be understandable if he was convalescing from an illness at the time. This would date Ernst's return to collage around February 1929. In March Ernst held a solo exhibition at the Galerie Flechtheim in Berlin, so he may have travelled to Berlin to attend the opening. (*Max Ernst*, Galerie Flechtheim, Berlin, 2 March–April 1929.) Eluard returned briefly to Paris during 6–15 March; he did not mention visiting Ernst during this period in his correspondence with Gala. (See Eluard, *Lettres à Gala*, 43–47.) Ernst had definitely returned to Paris by 10 April, when Eluard visited his atelier at Meudon. (Eluard, 10 April 1929, *Lettres à Gala*, 58–59.)

¹¹ See above ch. 7, 7.

¹² *Exposition de Collages*, Paris: Galerie Gœmans, March 1930.

¹³ “La splendide illustration des ouvrages populaires et des livres d'enfance, *Rocambole* ou *Costal l'Indien*, dédiée à ceux qui savent à peine lire, serait une des seules choses capables de toucher aux larmes ceux qui peuvent dire qu'ils ont tout lu. La route de la connaissance, qui tend à substituer progressivement à la plus étonnante forêt vierge le plus décourageant des déserts sans mirages, n'est malheureusement pas de celles qui permettent qu'on revienne sur ses pas.” Breton, *Œuvres*, vol. 2, 302.

¹⁴ Breton, translated by Tanning, 9. Translation modified. “La surréalité sera d’ailleurs fonction de notre volonté de dépaysement complet de tout (et il est bien entendu qu’on peut aller jusqu’à dépayser une main en l’isolant d’un bras, que cette main y gagne en tant que main, et aussi qu’en parlant de dépaysement, nous ne pensons pas seulement à la possibilité d’agir dans l’espace). [...] Toute la valeur d’une telle entreprise—et peut-être de toute entreprise artistique—me paraît dépendre de goût, de l’audace et de la réussite par le pouvoir d’appropriations à soi-même, de certains *détournements*.” Breton, *Œuvres*, vol. 2, 305. This passage amounted to an alternative definition of surrealism. Both Aragon and Ernst cited it in their writings on collage; see Aragon, “La Peinture au défi,” *Écrits sur l’art moderne*, 32; Ernst, “Au-delà de la peinture,” *Écritures*, 254–55.

¹⁵ “Toutes choses sont appelées à d’autres utilités que celles qu’on leur attribue généralement. C’est même du sacrifice conscient de leur utilité première (manipuler pour la première fois un objet dont on ne sait à quoi il sert, a pu servir) que se déduisent certaines propriétés transcendantes qui s’y attachent dans un autre monde donné ou donnable où, par exemple, une hache peut être prise pour une coucher de soleil, où l’appréciation des éléments de virtualité n’est plus aucunement permise . . . , où la faculté de migration, qui n’est laissée positivement qu’aux oiseaux, s’empare aussi des feuilles de l’automne, où les vies antérieures, actuelles, ultérieures, se fondent en une vie qui est *la vie*, toute dépersonnalisée (quelle pitié pour les peintres: ne jamais arriver, d’imagination, à faire plus d’une ou deux têtes; et les romanciers! Il n’y a que les hommes qui ne se ressemblent pas).” Breton, *Œuvres*, vol. 2, 305–06. The first chapter of *La Femme 100 têtes* provided an example of this innocence: it included three plates entitled “L’immaculée conception manquée” and concluded with “L’immaculée conception” (S/M 1419–21, 1429), associating the theme of poetic revelation with that of freedom from original sin. On this point see Spies, *Max Ernst Collages*, 228–29.

¹⁶ The motif of regaining eyes from leaves recalls the source textures in Ernst’s frottages, particularly the nervations of a leaf.

¹⁷ Ernst also alludes to Freudian theory in the next plate, *Le Père Éternel cherche en vain à séparer la lumière des ténèbres* (pl. 137, S/M 1554), which represents a farcical attempt to impose a moral code on the world. Le Père Éternel is shown running down a staircase, halting the advance of a woman by placing his hand over her eye; he anxiously looks over his shoulder towards another woman who is approaching the top of the stairs, where a group of people are assembled on the landing. The significance of the “lumière” and “ténèbres” in the title makes sense in terms of these two women: the first is wearing a wedding dress, while the second is dressed in black—conventional symbols for good and evil. Yet this is a topsy-turvy world, since Ernst has reversed the hierarchy of good and evil. Le Père Éternel retards the progress of the first woman on the lower level, while the other woman ascends to heaven (this interpretation is reinforced by the rat running up the stairs under Le Père Éternel’s feet). The collage also has a sexual subtext, since according to Freud staircases were often a symbol of sexual intercourse; thus, the action of Le Père Éternel is also protecting the first woman from sexual temptation. Yet this act of repression also engenders the fantasy in the rest of the collage, transforming a banal scene into an image infused with eroticism. Ernst has transformed a theme relating to the creation of the world into an image of the creation of a moral universe regulated by an economy of desire, and in so doing has exposed the sexual investment in religious devotion—a theme he would explore in greater depth in *Rêve d’une petite fille qui voulut entrer au carmel*.

¹⁸ Hal Foster, *Compulsive Beauty* (Cambridge: MIT Press, 1993), 79.

¹⁹ The caption for plate 145 reads: “Demandes à ce signe: Qui est la femme 100 têtes? A la manière des pères de l’Église il vous répondra: Il me suffit de regarder la femme 100 têtes, et je le sait. Il suffit que vous me demandiez une explication, et je ne le sais plus.”

Max Ernst, Collage, and Contestation in 1929

Raymond Spiteri

Victoria University of Wellington

A. TOUTE EPREUVE

CONFECTIONS

La simplicité même écrire
Pour aujourd'hui la main est là.

Il est extrêmement touchant
De ne pas savoir s'exprimer
D'être trop évidemment responsable
Des erreurs d'un inconnu
Qui parle une langue étrangère
D'être au jour et dans les yeux fermés
D'un autre qui ne croit qu'à son existence.

Les merveilles des ténèbres à gagner
D'être invisibles mais libératrices
Tout entières dans chaque tête
Folles de solitude
Au déclin de la force et de la forme humaine
El tout est dans la tête
Aussi bien la force mortelle que la forme humaine
El tout ce qui sépare un homme de lui-même
La solitude de tous les êtres.

La violence des vents du large
Des navires de vieux visages
Une demeure permanente
Et des armes pour se défendre
Une plage peu fréquentée
Un coup de feu un seul
Stupéfaction du père
Mort depuis longtemps.

Les oiseaux parfument les bois
Les rochers leurs grands lacs nocturnes.

Immobile
J'habite cette épine et ma griffe se pose
Sur les seins délicieux de la misère et du crime.

Les arbres blancs les arbres noirs
Sont plus jeunes que la nature
Il faut pour retrouver ce hasard de mémoire
Vieillir.

Il la prend dans ses bras
Lueurs brillantes un instant entrevues
Aux omoplates aux épaules aux seins
Puis cachées par un nuage.

Elle porte la main à son cœur
Elle pâtit, elle frissonne
Qui donc a crié?

Mais l'autre s'il est encore vivant
On le retrouvera
Dans une ville inconnue.

Il ne faut pas voir la réalité telle que je suis.

AMOUREUSES

Elles ont les épaules hautes
Et l'air malin
Ou bien des mines qui déroutent
La confiance est dans la poitrine
A la hauteur où l'aube de leurs seins se lève
Pour dépeindre la nuit
Des yeux à casser les cailloux
Des sourires sans y penser
Pour chaque rêve
Des rafales de cris de neige
Des lacs de nudité
Et des ombres déracinées.

Il faut les croire sur baiser
Et sur parole et sur regard
Et ne baisser que leurs baisers
Je ne montre que ton visage
Les grands orages de la gorge
Tout ce que je connais et tout ce que j'ignore
Mon amour ton amour ton amour

Paul ELUARD.



L'ESPRIT DE LOCARNO

Max Ernst

DES PERLES AUX POURCEAUX

MON AMIE

Merci je prépare un cyclone
Pour faire rire les yeux de mon amie.
Elle a beau ne rien craindre
il faut l'effrayer
pour ne pas avoir peur...
En temps normal
je chasse le chien
dans les plaines
où les crabes de prairies
ne vont plus à la messe!
Mon amie crache à terre
et voilà tout.

POÈME D'ESPÉRANCE

Son regard m'amuse
comme une porte que l'on pousse
sur un parc rouillé.
Citron du soleil qui tombe
elle passe comme le hérisson en boule
chaque soir sur les branches du ruisseau.
Les corbeaux la nuit
sont des étoiles noires
et font entendre une musique déchirante.
Je voudrais flâner un parfum
semblable à la cosse du printemps
Loin des montagnes vertes et blanches.



Max Ernst

NOSTRADAMUS, BLANCHE DE CASTILLE ET LE PETIT SAINT-LOUIS

Left: Max Ernst, *The Spirit of Locarno*, 1929.

Right: Max Ernst, *Nostradamus, Blanche of Castile and the young Saint Louis*, 1929.

Reproduced in *La Révolution surréaliste*, no. 12 (December 1929).

l'époque 1917-20, tel qu'il se présentait en France alors que finissait une guerre et que commençait une paix.

Le moderne de ce temps-là, comme tous les modernes, est fait d'un bric-à-brac où il faut se reconnaître. Eléments encore vivants, encore effectifs venus des premières années du siècle, comme la boîte de corned-beef qui venait de

Jarry, éléments pensés cinquante ans plus tôt mais qui n'affleuraient soudain qu'à la faveur de circonstances nouvelles, comme tout ce que le moderne d'alors doit à Lautréamont, éléments qui ne prendront force que plus tard, quand l'ombre du cubisme aura retiré sa lâche portée, vieux bagages des derniers jours, on pourrait se perdre entre ce gibus, cette



JEANNE HACHETTE ET CHARLES LE TÊMÉRAIRE

Max Ernst.

MAX ERNST

LA
FEMME
100
TÊTES

AVIS AU LECTEUR PAR ANDRÉ BRETON



ÉDITIONS DU CARREFOUR
MCMXXIX

Max Ernst, *La Femme 100 têtes* (Paris: Editions du Carrefour, 1929).

LA RÉVOLUTION SURREALISTE

QUELLE SORTE

D'

ESPOIR



METTEZ-VOUS

DANS

L'AMOUR?

SOMMAIRE

Second manifeste du surréalisme : André Breton.
L'Homme approximatif : Tristan Tzara.
Profession de foi du sujet : René Char.
La prière du soldat : XXX.
De l'amour à son objet : Camille Goemans.
A toute épreuve : Paul Eluard.
Note sur l'argent : André Thirion.
Lettre d'Arthur Rimbaud à M. Lucien Hubert.
Comment accommoder le prêtre : Jean Koppen.
Les mots et les images : René Magritte.
Monde, samedi 23 novembre : Aragon.
Un Chien andalou : Luis Buñuel, Salvador Dalí.
Police, haut les mains : Marcel Fourrier.
Le point de vue du capitaine : René Crevel.
Mobiles inconscients du suicide : J. Frois-Wittmann.

Bonne année ! Bonne santé : Georges Sadoul.
Des perles aux pourceaux : Francis Picabia.
A propos de morale : Maxime Alexandre.
Je ne mange pas de ce pain là : Benjamin Péret.
Vitesse des morts : P. E.
Notes sur la poésie : André Breton, Paul Eluard.
Jacques Rigaut.
Introduction à 1930 : Aragon.
2 enquêtes surréalistes. - Notes
et 53 réponses à 1°
ENQUÊTE SUR L'AMOUR
ILLUSTRATIONS :
Arp, Giorgio de Chirico, Salvador Dalí,
Max Ernst, René Magritte, Joan Miró,
Yves Tanguy, etc.

TIRAGE :

3.000 exempl. ordinaires
10 — de luxe

LIBRAIRIE JOSÉ CORTI

6, Rue de Clichy, 6
PARIS (IX^e)

CE NUMÉRO :

France 20 Francs
Étranger 30 Francs

LE SURREALISME AU SERVICE DE LA RÉVOLUTION



1

Left: *La Révolution surréaliste*, no 12 (December 1929)

Right: *Le Surréalisme au service de la révolution*, no. 1 (July 1930)

CAHIERS D'ART

REVUE D'ART PARAISSANT DIX FOIS PAR AN - DIRECTEUR : CHRISTIAN ZERVOS
PEINTURE - SCULPTURE - ARCHITECTURE - MUSIQUE - MISE EN SCÈNE - DISQUES - CINÉMA

3

1928

TROISIÈME ANNÉE

G. ROUAULT PAR
J. MARTIN — UNE
LETTRE DE GEOR-
GES ROUAULT —
SUR ROUAULT PAR
CHABOT — DU PHÉ-
NOMÈNE SURREA-
LISTE PAR CHRIS-
TIAN ZERVOS —
L'INFLUENCE DE
GOYA SUR LA
PEINTURE FRAN-
ÇAISE PAR JEAN
CASSOU — HENRI
POULENC PAR
HENRY PRUNIÈ-
RES — RUDOLF
HELLING — MAX
TAUT PAR CHRIS-
TIAN ZERVOS —
SPECTACLES ES-
PAGNOLS À PARIS

10 francs

ÉDITIONS « CAHIERS D'ART » 40, RUE BONAPARTE, 40 PARIS VI^e ARROND^t

Cover of *Cahiers d'Art* 3, no 3 (1928).

MONSIEUR

Vous ne vous désintéressez pas absolument, autant que l'on sache, des possibilités d'action commune entre un certain nombre d'hommes que vous appréciez plus ou moins, les ayant plus ou moins connus, ayant eu plus ou moins l'occasion de les juger sur tel ou tel acte privé ou public et désespérant ou espérant, à tort ou à raison, plus ou moins d'eux. Peut-être jugerez-vous opportun de procéder à une confrontation générale entre les différents points de vue qui sont les leurs et qui, peut-être, aujourd'hui les opposent diversement. Les questions personnelles, dont il a toujours été admis que chacun faisait bon marché, peuvent-elles ou doivent-elles prévaloir contre les raisons que ces hommes auraient d'agir ensemble, si l'on considère l'importance et l'efficacité d'un accord susceptible de s'établir à nouveau entre eux, ou une partie d'entre eux? Y a-t-il antinomie foncière entre ce qu'ils pensent? Nous nous permettons d'attirer votre attention sur ce fait: il ne paraît presque plus rien qui nous intéresse, les uns ou les autres. On annonce bien une revue Marxiste, une revue d'opposition communiste, une revue de psychologie concrète, etc, mais il semble que ces publications éprouvent des difficultés à paraître, et en revanche *LA LUTTE DE CLASSES*, *LE GRAND JEU*, *DISTANCES*, *L'ESPRIT*, *LA RÉVOLUTION SURREALISTE*, etc, ne paraissent plus. Devrons-nous permettre qu'on en tire des conclusions et que nos ennemis communs tablent de plus en plus sur l'impossibilité où nous sommes de concerter, sur quelle base que ce soit, une action commune ou renoncer à nous compter autour d'un certain nombre d'idées, positives ou négatives, après tout assez bien déterminées, et dont la portée seule est sujette à discussion. Un certain nombre d'entre nous se refusent de croire à la

nécessité, à la fatalité de l'éparpillement de nos efforts et à la spécialisation outrancière qui en résulte. C'est pourquoi vous êtes prié de répondre par écrit aux questions suivantes:

1 — Estimez-vous que, tout compte fait (importance croissante des questions de personnes, manque réel de déterminations extérieures, passivité remarquable et impuissance à s'organiser des éléments les plus jeunes, insuffisance de tout appoint nouveau, et par suite accentuation de la répression intellectuelle dans tous les domaines), votre activité doit ou non se restreindre, définitivement ou non, à une forme individuelle?

2 — a) Si oui, voulez-vous faire à ce qui a pu réunir la plupart d'entre nous le sacrifice d'un court exposé de vos motifs? Définissez votre position.

b) Si non, dans quelle mesure considérez-vous qu'une activité commune peut être continuée ou reprise; de quelle nature serait-elle; avec qui désireriez ou consentiriez-vous à la mener?

Les réponses devront être adressées avant le 25 Février 1929, à RAYMOND QUENAU, 18 rue Caulaincourt Paris (XVIIIe); elles fourniront les bases d'un débat, pour lequel des convocations seront ultérieurement adressées à tous ceux qui, indépendamment de ce qui peut les engager déjà dans des sens différents, auront pris la peine de répondre au questionnaire précédent, signifiant par là qu'utopique ou non, l'entreprise actuelle, qui a priori les comprend, nécessite de leur part un aveu ou désaveu actif.

Paris, le Février 1929

CETTE LETTRE A ÉTÉ ADRESSÉE A

MM. Maxime Alexandre, Georges Altman, Aragon, Arp, Antonin Artaud, Pierre Audard, Jean Baldensperger, Jacques Baron, Georges Bataille, Pierre Bernard, Jean Bernier, Jacques Boiffard, Monny de Bouilly, Joë Bouquier, André Breton, Jean Carrière, Jean Caupeenne, Victor Caste, René Crevel, René Daumal, André Delong, Robert Desnos, Hubert Dubois, Marcel Duchamp, Marcel Duhamel, Paul Eluard, Max Ernst, Camille Fêzy, Marcel Fourier, Théodore Fraenkel, Jean Genbach, Francis Gêrard, Roger Gilbert-Lecomte, Camille Gams, Paul Guitard, Norbert Gutermann, Arthur Harfaux, Maurice Henry, Paul Hooreman, Henri Lefebvre, Michel Leiris, Georges Limbour, Edouard Lab, René Magritte, Georges Malkine, André Masson, Pierre de Massot, Frédéric Mégret, Edouard Meunier, Joan Miro, Pierre Morhange, Max Morise, Pierre Naville, Paul Nougé, Benjamin Péret, Pascal Pia, Francis Picabia, Georges Politzer, Jacques Prévert, Man Ray, Georges Ribemont-Dessaignes, Marco Ristich, Georges Sadoul, Emile Savitri, André Soury, Yves Tanguy, André Thirion, Roland Tual, Tristan Tzara, Pierre Unik, Roger Vailland, André Valentin, Pierre Vidal, Roger Vitrac.

Letter dated February 11, 1929, to 73 intellectuals sympathetic to surrealism

N° 12 — Cinquième année

15 Décembre 1929

LA RÉVOLUTION SURREALISTE

QUELLE SORTE

D'

ESPOIR



METTEZ-VOUS

DANS

L'AMOUR

SOMMAIRE

Second manifeste du surréalisme : André Breton.
L'Homme approximatif : Tristan Tzara.
Profession de foi du sujet : René Char.
La prière du soldat : XXX.
De l'amour à son objet : Camille Goemans.
A toute épreuve : Paul Eluard.
Note sur l'argent : André Thirion.
Lettre d'Arthur Rimbaud à M. Lucien Hubert.
Comment accueillir le père : Jean Koppens.
Les mots et les images : René Magritte.
Monde, samedi 23 novembre : Aragon.
Les Chén arabes : Luis Bunuel, Salvador Dalí.
Police, haut les mains : Marcel Fourrier.
Le point de vue du capitaine : René Crevel.
Mobilier inconnu du suicide : J. Froid-Wittmann.

Bonne année ! Bonne santé : Georges Sadoul.
Des perles aux pourceaux : Francis Picabia.
A propos de morale : Maxime Alexandre.
Je ne mange pas de ce pain là : Benjamin Péret.
Vieillesse des morts : P. E.
Notes sur la poésie : André Breton, Paul Eluard.
Jacques Rigaut.
Introduction à 1930 : Aragon.
2 enquêtes surréalistes - Notes
et 53 réponses à l'
ENQUÊTE SUR L'AMOUR
ILLUSTRATIONS :
Amp. Giorgio de Chirico, Salvador Dalí,
Max Ernst, René Magritte, Joan Miró,
Vives Tanguy, etc.

TIRAGE :

3.000 exempl. ordinaires
10 — de luxe

LIBRAIRIE JOSÉ CORTI

6, Rue de Cléry, 6
PARIS (IX^e)

CE NUMÉRO :

France 20 Francs
Étranger 30 Francs

DOCUMENTS

ARCHÉOLOGIE BEAUX-ARTS ETHNOGRAPHIE VARIÉTÉS

7

Magazine illustré
paraissant dix fois par an

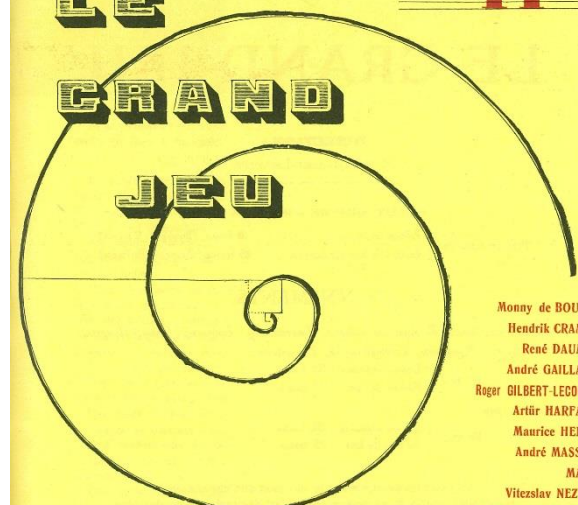
André SCHAEFFNER. Le Capriccio d'Igor Strawinsky. — Michel LEIRIS. Une peinture d'Antoine Caron. — Roger VITRAC. Gaston-Louis Roux. — D' Pierre MÉNARD. Le Marquis de Sade : étude graphologique. — Georges BATAILLE. Le « Jeu lugubre ». — Les portes de bronze de San-Zeno de Vérone. — Robert DESNOS. Imagerie moderne.

Chronique par Georges Bataille, Robert Desnos, Carl Einstein, Marcel Griaule, Michel Leiris, Georges Henri Rivière.
Photographies de Jacques-André Boiffard.

PARIS,

106, B^e Saint-Germain (VI^e)

LE GRAND JEU



Monny de BOULLY
Hendrik CRAMER
René DAUMAL
André GAILLARD
Roger GILBERT-LECOMTE
Artur HARFAUX
Maurice HENRY
André MASSON
MAYO
Vitezslav NEZVAL
A. Rolland de RENEVILLE
G.RIBEMONT DESSAIGNES
Josef SIMA
Roger VAILLAND
Roger VITRAC

PRINTEMPS 1929

Inédits de A. RIMBAUD

Left: Cover of *La Révolution surréaliste*, no. 12 (December 1929)

Centre: Cover of *Documents*, no. 7 (December 1929)

Right: *Le Grand Jeu*, no. 2 (Autumn 1929)

Numéro hors série
et hors abonnement

Juin 1929.
Prix du numéro : Fr. 10.—.

Variétés

REVUE MENSUELLE ILLUSTRÉE DE L'ESPRIT CONTEMPORAIN
DIRECTEUR : P.-G. VAN HECKE



Le Surréalisme en 1929

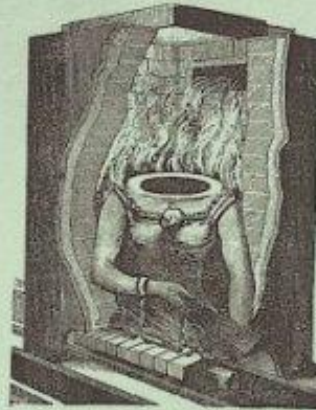
EDITIONS «VARIÉTÉS» - BRUXELLES

Le Surréalisme en 1929, special issue of Variétés (June 1929)

MAX ERNST

LA
FEMME
100
TÊTES

AVIS AU LECTEUR PAR ANDRÉ BRETON



ÉDITIONS DU CARREFOUR
MCMXXIX

Max Ernst, *La Femme 100 têtes* (Paris: Editions du Carrefour, 1929).

1. ***La femme cent têtes*** = the hundred-headed woman
2. ***La femme sans tête*** = the headless woman
3. ***La femme s'entête*** = a woman with her own head
(an obstinate woman)
4. ***La femme sang tête*** [*têter*] = a bloodsucking woman



L'œil sans yeux, la femme 100 têtes et Loplop retournent à l'état sauvage
et recouvrent de feuilles fraîches les yeux de leurs fidèles oiseaux.

Max Ernst, "L'œil sans yeux, la femme 100 têtes et Loplop retournent à l'état sauvage et recouvrent de feuilles fraîches les yeux de leurs fidèles oiseaux," plate 136, in *La Femme 100 têtes*, 1929.



L'œil sans yeux, la femme 100 têtes garde son secret.



L'œil sans yeux, la femme 100 têtes garde son secret.

**Max Ernst, "L'œil sans yeux, la femme 100 têtes garde son secret,"
plate 133 and 134 , in *La Femme 100 têtes*, 1929**



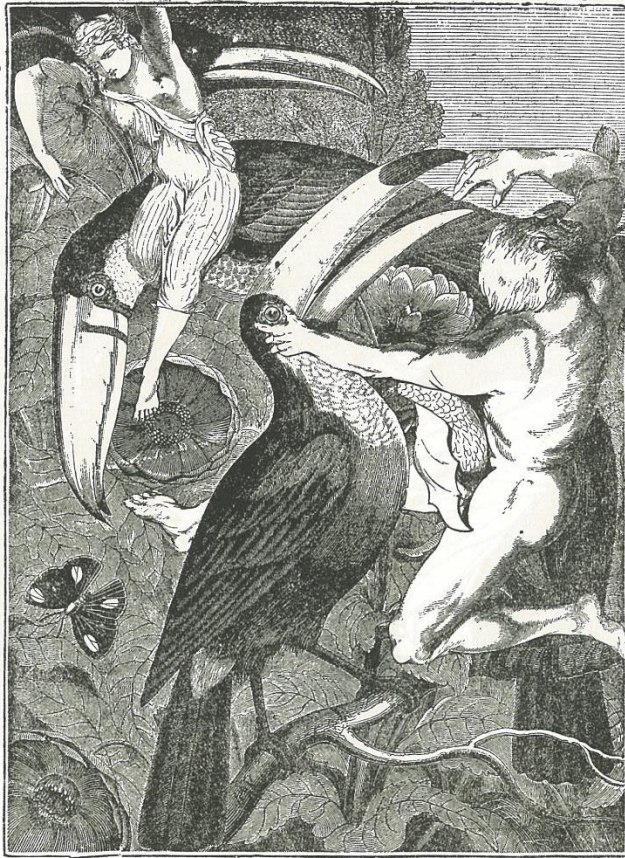
L'œil sans yeux, la femme 100 têtes et Loplop retournent à l'état sauvage
et recouvrent de feuilles fraîches les yeux de leurs fidèles oiseaux.

Max Ernst, "L'œil sans yeux, la femme 100 têtes et Loplop retournent à l'état sauvage et recouvrent de feuilles fraîches les yeux de leurs fidèles oiseaux," plate 136, in *La Femme 100 têtes*, 1929.

“L’œil sans yeux, la femme 100 têtes et Loplop retournent à l’état sauvage et recouvrent de feuilles fraîches les yeux de leurs fidèles oiseaux”

“Recouvrent”: third person plural of *recouvrer* (to regain) and *recouvrir* (to cover).

1. “The eye without eyes, *la femme 100 têtes* and Loplop return to the savage state and regain the eyes of their faithful birds from the fresh leaves”
2. “The eye without eyes, *la femme 100 têtes* and Loplop return to the savage state and cover the eyes of their faithful birds with fresh leaves”

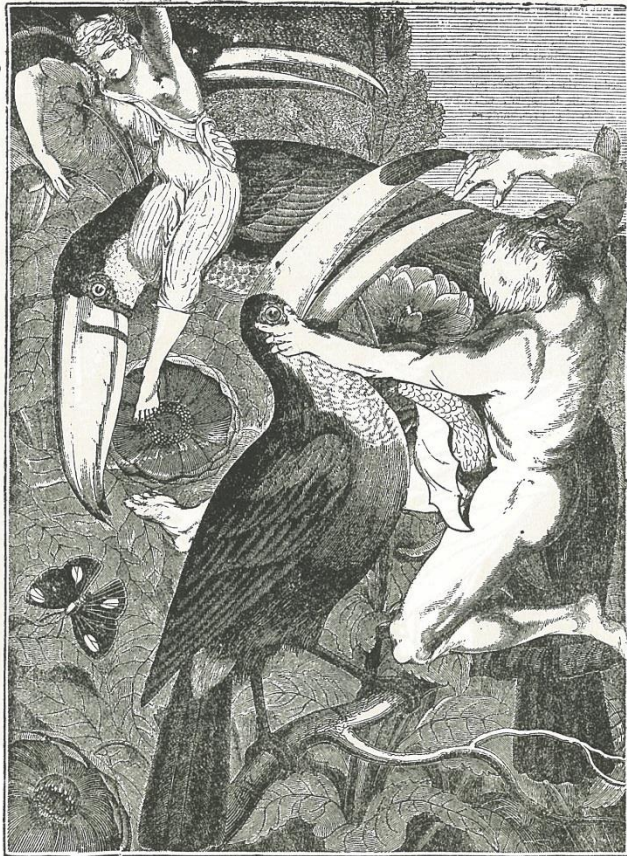


L'œil sans yeux, la femme 100 têtes et Loplop retournent à l'état sauvage et recouvrent de feuilles fraîches les yeux de leurs fidèles oiseaux.

L'œil existe à l'état sauvage. Les Merveilles de la terre à trente mètres de hauteur, les Merveilles de la mer à trente mètres de profondeur n'ont guère pour témoin que l'œil hagard qui pour les couleurs rapporte tout à l'arc-en-ciel. Il préside à l'échange conventionnel de signaux qu'exige, paraît-il, la navigation de l'esprit. Mais qui dressera l'échelle de la vision? Il y a ce que j'ai déjà vu maintes fois, et ce que d'autres pareillement m'ont dit voir, ce que je crois pouvoir reconnaître, soit que je n'y tienne pas, soit que j'y tienne, par exemple la façade de l'Opéra de Paris ou bien un cheval, ou bien l'horizon; il y a ce que je n'ai vu que très rarement et que je n'ai pas toujours choisi d'oublier, ou de ne pas oublier, selon le cas; il y a ce qu'ayant beau le regarder je n'ose jamais voir, qui est tout ce que j'aime (en sa présence je ne vois pas le reste non plus); il y a ce que d'autres ont vu, disent avoir vu, et que par suggestion ils parviennent ou ne parviennent pas à

Left: Max Ernst, "L'œil sans yeux, la femme 100 têtes et Loplop retournent à l'état sauvage et recouvrent de feuilles fraîches les yeux de leurs fidèles oiseaux," plate 136, in *La Femme 100 têtes*, 1929.

Right: André Breton, *Le Surréalisme et la peinture* (Paris: Gallimard, 1928), 1.



L'œil sans yeux, la femme 100 têtes et Loplop retournent à l'état sauvage et recouvrent de feuilles fraîches les yeux de leurs fidèles oiseaux.

MAX ERNST

LA FEMME 100 TÊTES

AVIS AU LECTEUR PAR ANDRÉ BRETON



ÉDITIONS DU CARREFOUR
MCMXXIX

Left: Max Ernst, "L'œil sans yeux, la femme 100 têtes et Loplop retournent à l'état sauvage et recouvrent de feuilles fraîches les yeux de leurs fidèles oiseaux," plate 136, in *La Femme 100 têtes*, 1929.
Right: Max Ernst, *La Femme 100 têtes* (Paris: Editions du Carrefour, 1929).