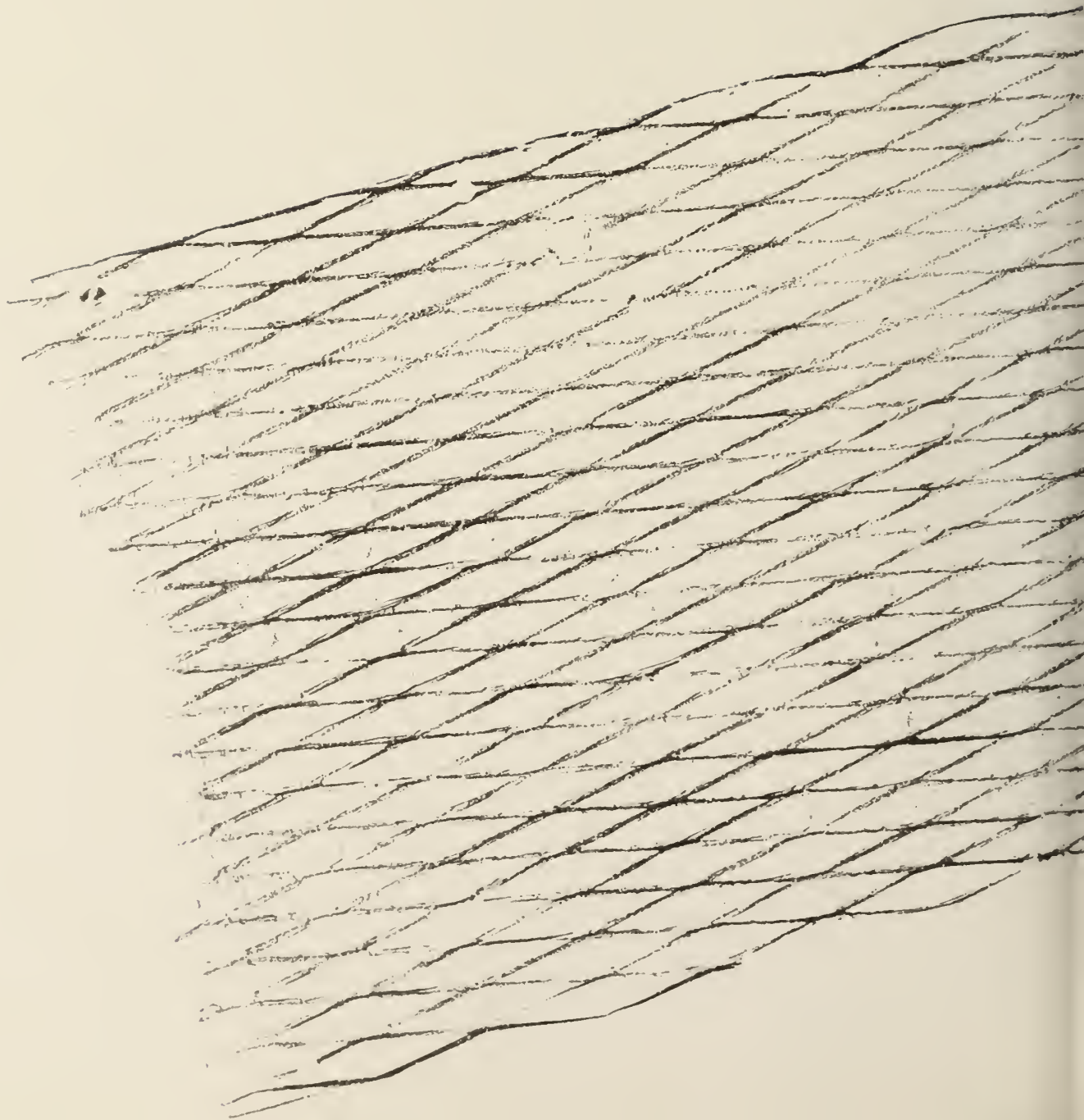




max ernst









max ernst



max ernst:

a retrospective

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Walter Dobbelmann, Max Ernst, Brühl, c. 1908

*Artists in Exile, New York, 1942, front row
l. to r.: Matta, Zadkine, Tanguy, Ernst,
Chagall, Léger; second row: Breton, Mondrian,
Masson, Ozenfant, Lipchitz, Tchelitchew,
Seligmann, Berman
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New York, 1942
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acknowledgments

A retrospective exhibition in homage to Max Ernst, the great surviving figure of Dada and Surrealism, was long overdue in New York and in Paris. While considering such possibilities, the Guggenheim Museum was approached in 1972 by Jean and Dominique de Menil, who offered their unequalled Max Ernst collection for an American museum circuit including The Rice Museum, Houston, the William Rockhill Nelson Gallery and Mary Atkins Museum of Fine Arts, Kansas City, The Art Institute of Chicago and the Fogg Art Museum, Cambridge. We seized the opportunity eagerly but proposed to enlarge upon the de Menil contingent with additional loans. The result of this transformation was the most comprehensive Max Ernst retrospective ever attempted. It consists of approximately 300 paintings, collages, frottages, sculptures and illustrated books, one fourth of these from the Menil Family Collection. The total selection occupies four ramps and adjoining spaces within Frank Lloyd Wright's spiral structure. This exhibition plan was submitted to Pontus Hulten, the recently appointed Director of the Département des Arts Plastiques of the Centre Beaubourg in Paris, and promptly translated into a commitment to render analogous homage to Max Ernst by presenting the Guggenheim show at the Grand Palais in the spring and summer of 1975.

A retrospective of such scope and importance engages extraordinary efforts and exertions within and outside the museum with which these acknowledgments can deal only in the most summary manner. Loans, funds and capabilities, each in full measure, are needed and their generous provision should, therefore, be part of this record.

The lenders must be mentioned at the outset since the mounting of the exhibition is due, above all, to their generous cooperation. The Guggenheim is aware of the sacrifices it imposes when owners of important works of art, whether private or institutional, are approached for loans and, therefore, wishes to acknowledge with emphatic gratitude an indebtedness assumed on behalf of a large public.

Crucial also for the successful realization of the project was the generous help received from the National Endowment for the Arts. The sizeable financial aid extended in recent years by that agency of the federal government to art museums has made it possible to continue with programs that would otherwise already be casualties of inflation and recession. The Max Ernst retrospective is an outstanding example of the Endowment's beneficial functioning.

The realization of the show and of the accompanying catalogue depended upon museum workers charged with many divergent tasks. In addition to curators, registrars and conservators, public affairs personnel, editors and photographers took part in this major exhibition effort and deserve at least generic credit wherever their identities must remain submerged. The central responsibility for the staging of the Max Ernst retrospective rests with Diane

Waldman, the Guggenheim's Curator of Exhibitions, and it is therefore in her, as well as in my own, name that additional thanks are herewith expressed to the following individuals who have been particularly helpful:

Lothar Fischer, Berlin, Günter Metken, Paris, Eva Stünke, Galerie der Spiegel, Cologne, for research; Timothy Baum, Charles Byron, New York, Jimmy Ernst, Easthampton, Jill Levine, Cambridge, Massachusetts, James Mayor, The Mayor Gallery, London, Benedicte Pesle, Galerie Alexander Iolas, Werner Spies, Paris, for help in locating works; Harris Rosenstein, Menil Family Collection, Houston, for aid in organizing and coordinating technical aspects of the exhibition; members of the Guggenheim staff: Sabine Rewald, for assistance in all facets of the preparation of the catalogue and exhibition, Carol Fuerstein, for extensive editorial work on the catalogue, Elizabeth Funghini, registrar for the exhibition, Margit Rowell, for generous help in translating, and Mimi Poser for help in selecting works in Europe, Nancy Aronson for general assistance.

A final word of deep appreciation must be reserved for Max Ernst himself. His gentle presence and his deep concern could not but help and inspire all those involved in the preparation of his show.

Thomas M. Messer, *Director*
The Solomon R. Guggenheim Museum



*Tzara's house, Paris, c. 1930, front row l. to r.:
Tzara, Breton, Dali, Ernst, Man Ray; second
row: Eluard, Arp, Tanguy, Crevel
photo Man Ray*



Father, Philipp Ernst, c. 1886



Mother, Luise Ernst, c. 1890



Ernst's birthplace, Brühl

World War I

*New York, 1942
© Copyright Arnold Newman, New York*



My wanderings, my unrest, my impatience, my doubts, my beliefs, my hallucinations, my loves, my outbursts of anger, my revolts, my contradictions, my refusals to submit to any discipline . . . have not created a climate favorable to the creation of a peaceful, serene work. My work is like my conduct; not harmonious in the sense of the classical composers, or even in the sense of the classical revolutionaries. Rebellious, heterogeneous, full of contradiction, it is unacceptable to specialists of art, culture, conduct, logic, morality. But it does have the ability to enchant my accomplices: poets, pataphysicians and a few illiterates.

Max Ernst, *La Nudité de la femme est plus sage que l'enseignement du philosophe*, Paris, 1959.

max ernst

Diane Waldman

Rarely in the twentieth century has an artist come to represent, as does Max Ernst, the will to invent. Until recently, this is a role that has been predominantly associated with Picasso, but with the passage of time attitudes have been accepted that would have been considered subversive even ten years ago. Both Picasso and Ernst were responsive to the drastic political and social upheavals of the nineteenth century and the concurrent change in patronage from the aristocracy to the bourgeoisie, but they offer substantially different responses to these forces and alternative views of the art of the twentieth century. If Picasso is the heroic figure of the classical, rational abstraction of the epic years of the early twentieth century, then Max Ernst exemplifies those aspects of the countervailing movements of twentieth-century art in which the mysterious and irrational predominate: first in the nihilism of Dada, then in the lyrical dream-imagery of Surrealism. In an oeuvre that spans over sixty-five years and came to fruition between the two world wars, Ernst now emerges as the dominant figure of both Dada and Surrealism.

For Picasso, objects, no longer contingent upon the demands of a hierarchical order, could be drawn from the commonplace existence of the cafe and the bordello; for Ernst, this form of reality was no longer sufficient. Instead it was in the prosaic reality of the mail-order catalogue and the scientific journal and the enigma of the dream that he found a new content for his art. While Picasso subjected the obvious imagery of the demimonde to the rigorous demands of pure painting, Max Ernst's transformation of subject matter into abstract form was only the prelude to the development of poetic metaphor.

Ernst's ability to express a vivid interior existence while simultaneously opening himself to the larger issues of our time is reflected consistently throughout his career. The conciliation of contradictory forces, the expression of the universal, was accomplished in the face of great personal tribulation, two world wars, an errant life-style and an unwillingness to repeat himself in his art. A highly cultivated intelligence and an equally formidable intuition, a ferocious wit and a penchant for irony were nurtured by the general ambience of both Dada and Surrealism but are, of course, ultimately inherent in the man himself. And it is to Max Ernst himself that we must turn for the initial clues to the reality of his existence as an artist.

Philipp Ernst, an authoritarian figure, a devout Catholic and teacher at the School for the Deaf and Dumb in the town of Brühl near the Rhine, fathered seven children in rapid succession; Max, né Maximilian, the second child, was born in 1891. An academic painter, an amateur in the best old-fashioned sense, Philipp Ernst enjoyed a local reputation and executed copies from the old masters for the convents and churches of the diocese. A strict upbringing and a demanding relationship with his father encouraged Max, at the age of five, to run away from home. As Ernst later related the incident,

he joined a procession of pilgrims who, enchanted by his blond hair and blue eyes, saw in him the image of the Christ Child. Safely returned home, Max, to calm his irate father, insisted that he was indeed the infant Jesus. His father, himself the president of an association of pilgrims, succumbed to the idea of this miracle, and executed a portrait of his rebellious son, *Max Infant Jesus*.¹

Several other dramatic events in Max Ernst's early life shaped his later development. At the age of three his father took him on an outing to the forest surrounding Brühl. There, to the child's astonishment, the density of the foliage transformed day into night. Exhilarated and frightened, Max retained a vivid impression of the forest. Subsequently the forest became a symbol of night for him, and night assumed the mantle, as Novalis has stated, of "the place of revelations." When he was six, his elder sister Maria, with whom he had been very close, died, and death began to play a crucial role in his existence. In 1906, when he was fifteen, he discovered the death of his favorite bird, a pink cockatoo, at the same time his youngest sister Loni was born, and the linking of bird and human became indelibly imprinted in his mind. Forest, intertwined with bird, alternated as a place of freedom and imprisonment. Since these events have been recounted repeatedly, they have taken on legendary dimensions in all comprehensive evaluations of the artist. And the Surrealists, myth-makers in life and art, often deliberately choosing to obscure fact from fantasy, have exaggerated the fantastic aspects of their lives. Ernst, in true Surrealist fashion, cultivated his numerous nervous crises as an integral part of his creative existence. Nonetheless, we now know, in the light of twentieth-century psychological research, that childhood experiences of the type that Ernst suffered are a decisive factor in personal development.

Imaginative and high-strung, in a state of constant rebellion against parental authority, Ernst had painted since he was a very young child, but by his teens had not yet decided to devote himself exclusively to painting. Instead, after receiving his baccalaureate in 1909,² his family insisted that he continue his education, and he enrolled at the University of Bonn to study philosophy. There he wholeheartedly embraced the new esthetics taught by Wilhelm Worringer, whose essay *Abstraction and Empathy* had been published in Berlin in 1908, and developed an interest in abnormal psychology. According to Werner Spies, Ernst had read Freud's *The Interpretation of Dreams* and *Wit and Its Relation to the Unconscious* in 1913.³ He paid frequent visits to the nearby asylum, and planned to write a book about the art of the insane. These plans were, however, cut short by the onset of World War I. It is worth noting that Ernst conceived this project well before Prinzhorn's *Bildnerie der Geisteskranken* (*Artistry of the Mentally Ill*) was published in Berlin in 1922. Ernst, an avid reader, was impressed by such diverse figures as Stirner, Nietzsche, Arnim, Hölderlin, Novalis, Goethe and Doestoevsky and captivated by the fantasies of Jules Verne, the brothers Grimm and Lewis Carroll. *The Book of Inventions*, a compendium of applied science typical of those popular in the late nineteenth century which included diagrams of inventions, was among the books that made a deep impression on Ernst, and played a substantial role in his Dada period. Although his family preferred that he become a lawyer or doctor, Ernst, as he has since stated, carefully avoided "all forms of study which might degenerate into gainful employment."⁴ Instead, he visited the Wallraf-Richartz-Museum in nearby Cologne where he was impressed by the work of Caspar David Friedrich, Stephan Lochner and Al-

1. Illustrated in Max Ernst, "Au dela de la peinture," *Cahiers d'Art*, vol. 11, no. 6-7, 1936, n.p.
2. There is controversy about this date, which is sometimes listed as 1908.
3. Werner Spies, *Max Ernst. 1950-1970: The Return of La Belle Jardinière*, New York, 1972, p. 38.
4. Max Ernst, "Notice biographique," *Max Ernst*, Paris, Musée National d'Art Moderne, 1959, exhibition catalogue, n.p.

brecht Altdorfer, and continued to paint. To judge from the few works remaining from this time, Ernst quickly embraced the avant-garde.

Two paintings of 1909, both entitled *Landscape with Sun* (cat. nos. 6, 7), reveal an artist in transition, vehemently attacking the academic tradition, of which his father's painting was but one example, rampant in Germany in the early 1900's. The tiny paintings, replete with agitated brushstrokes and hedonistic color, reflect the influence of Expressionism, in particular the work of van Gogh. The sensation of nature, however constrained by Ernst's youthful limitations, depends largely upon information conveyed by sign rather than literal description. The two oils are unique in Ernst's work in his emphatic renunciation of the great tradition of German graphic art, a tradition he later readopted in a series of frottages and collage-novels. Ernst's successful sacrifice of line to a highly individual color statement lends these paintings a far greater authority than is usual for such early and obviously derivative work. At this point Ernst was still looking for an expressive or emotive context for his art; in the course of his search he turned to Manet, Gauguin, Goya, Macke and Kandinsky, among others. He rejected pure abstraction in his search for poetic metaphors for reality.

Between 1909 and the onset of World War I, Ernst became thoroughly conversant with the latest developments in the European avant-garde. He participated directly in much of the furious artistic activity in Germany. *Die Brücke* had already been established in 1905 by Kirchner, Schmitt-Rottluff and Heckel in Dresden. The *Neue Künstlervereinigung* was formed in Munich in 1909 by Kandinsky, Jawlensky and Münter; it included Campendonk and Karl Otten, the latter a student of Freud with whom Ernst became friendly. In 1910 the influential periodical *Der Sturm* was established in Berlin by Herwarth Walden, a consistent and enthusiastic supporter of the avant-garde in Europe; in 1911 *Der Blaue Reiter*, consisting of Kandinsky, Klee, Macke, Marc and Jawlensky was formed in Munich; in 1912 the famous *Sonderbund* exhibition, which included works by van Gogh, Cézanne, Gauguin, Munch, Picasso, Kirchner and Heckel took place in Cologne and proved the decisive factor in Ernst's determination to become an artist. In October of 1912, Ernst published a series of didactic articles in the Bonn newspaper *Der Volksmund* on the "Berlin Impressionists," "Art and its Possibilities," "The Bonn Artists," "The Print Room," among other subjects.⁵ He also took part in the *Erster Deutscher Herbstsalon* in Berlin in September 1913, together with Klee, Kandinsky, Chagall, Delaunay and Macke, and participated in exhibitions with the *Rheinische Expressionisten* group.

In 1911 Ernst met August Macke and formed a friendship that lasted until the latter's death in 1914. Macke was extremely important as an artistic influence and even more as an intellectual and spiritual mentor for Ernst and many other artists and poets in Germany. While Macke's domination of the Cologne and Bonn avant-garde is undeniable, Ernst's work of the period reveals multiple influences: for example, a work like *Street in Paris* (cat. no. 11), 1912, in which the twisted angular distortion of the forms suggests Kirchner and the sharp diagonals of the composition infer the *linea forza* of Futurism. Although Ernst's production of this period is highly eclectic, which is hardly surprising given his youth and the variety of work to be seen in Germany, his primary allegiance to van Gogh remained effectively unchallenged at this time. In a painting like *Railway Viaduct at Comestrasse, Brühl* (cat. no. 10), of 1912, the blatant influence of the Dutch master is apparent in both the choice of subject, a faithful rendition of the latter's *The Railway Bridge over Avenue*

fig. 1
Max Ernst, *Crucifixion*. 1913. Collection
Wallraf-Richartz-Museum, Cologne.



5. K. F. Ertel lists the following reviews by Ernst in his article "Max Ernst als Kunstkritiker," *Die Weltkunst*, vol. XXXIV, no. 16, 1964, pp. 62-63; *Berliner Impressionisten*, October 12, 1912; *Kunst und Können*, October 30, 1912; *Bonner Künstler*, December 11, 1912; *Graphisches Kabinett*, April 12, 1913.



Montmajour, Arles, 1889, and its formal resolution.⁶ Another facet of Ernst's esthetic concerns is revealed in the *Crucifixion* of 1913 (fig. 1), now in the Wallraf-Richartz-Museum. In this painting, there is an obvious affinity with the Cologne Primitives, a part of Ernst's artistic heritage, especially apparent when seen within the context of this museum's rich collection of this school. The subject and the writhing, tortured forms of the figures refer also to the great tradition of German expressionism. Matthias Grünewald, one of this tradition's most important painters, may have provided Ernst with a direct model in his *Isenheim Altarpiece* crucifixion panel of c. 1510-15. In 1913, with the payment for this work, Ernst made his first trip to Paris. Although the trip was brief, it made a lasting impression and strengthened Ernst's resolve to return there to live.

The superb resolution of his Dada collages of 1919-21 and the majestic themes of the late 1920's were still several light-years away. For in 1913-14 Ernst was still preoccupied with classical religious themes. The folklore-connected fantasy of Chagall and the mordant social invective of George Grosz, whose work he obviously knew, appear conjointly in *Immortality*, 1913-14 (cat. no. 15), The arrogant father figure — perhaps a reference to Ernst's father — appears twice, in the life-like setting suggested by houses and trees grouped at the right and in the tomb-like ensemble to the left. Whether a personal memory or a premonition of the disaster about to overtake Germany, this painting is Ernst's most savage comment of the period on the human condition. The Chagall-like melange of figures, irrationally disposed upon the picture plane, is an embryonic example of the kind of developed juxtaposition of forms that Ernst used in the 1920's. The lush foliage that offsets the intensity of the figure groupings might be read as an allusion to the forest of his childhood or a symbolic interpretation of the conflict between human and natural forces; it is prophetic of such later jungle fantasies as the

6. This van Gogh was included in the *Sonderbund Internationale Kunstausstellung*, Cologne, Städtische Ausstellungshalle, May 25-September 30, 1912, cat. no. 90, as *Die Eisenbahnbrücke*, 1889.

fig. 2
Max Ernst, *Laon*. 1916. Collection Wallraf-
Richartz-Museum, Cologne.

fig. 3
Robert Delaunay, *The Towers of Laon*. 1912.
Collection Musée Nationale d'Art Moderne,
Paris.



Nymph Echo (cat. no. 178) of 1936.

Between 1913 and 1918 several events appear to have had a profound effect upon Ernst's art. Macke introduced him to Delaunay and Apollinaire in 1913 at his home in Bonn. Ernst was very impressed with Apollinaire — the poet's "Zone" had first appeared in the revue *Der Sturm*, and he had seen the first edition of "Alcools" in *Mercure*,⁷ with the Cubist portrait of Apollinaire by Picasso. In 1914, Ernst met Jean Arp, with whom he formed a life-long friendship interrupted only by World War I. Macke was enthusiastic about war and accepted the Futurists' belief in it as necessary for the realization of a new order for humanity. Arp, unswayed by Futurist philosophy, fled Germany for his native Alsace but failed to persuade Ernst to accompany him, a decision Ernst later regretted. Conscripted into the German army, Ernst served as an artillery engineer. Wounded twice, he nonetheless managed to find the time to paint occasional oils and watercolors which were exhibited in 1916 at Herwarth Walden's gallery *Der Sturm*. Arp's influence dominates such semi-Cubist compositions as *Landscape with Tower* and *Laon*, both of 1916 (cat. no. 13, fig. 2). Other forces are also apparent in his work of this period. The polychromy and the prismatic window-like configuration of the towers in *Laon* suggest the influence of Delaunay. Delaunay, in fact, painted a similar subject, *The Towers of Laon* (fig. 3), 1912, which was included in his one-man exhibition at *Der Sturm*,⁸ an exhibition that Ernst must have seen.

In 1917, Ernst published in the periodical *Der Sturm*⁹ an article entitled "The Evolution of Color," as a tribute to Chagall, Kandinsky and Delaunay. While it differs substantially from Ernst's later esthetic position, it does offer insight into his thinking of that time, and it is remarkably prophetic of his Surrealist work in the linking of color with such images as the moon, the sea, the desert, the marriage of sea and sky as the symbol of the mind, and the importance accorded to plant life. Ernst said in this article:

7. "Zone" appeared in *Der Sturm*, vol. IV, no. 154-155, p. 4; "Alcools," in *Mercure de France*, April 1913.

8. 12. *Ausstellung: Robert Delaunay/Soffici*, *Der Sturm*, Berlin, January-February 1913, no. 7, pl. 4.

9. "Vom Werden der Farbe," *Der Sturm*, vol. VIII, no. 5, August 1917, pp. 66-68.

*Blue recedes toward the total death of space, black or the cold moon, the dead moon. On the earth the sea of a vanishing blue and the desert yellow with labor are dividing. Blue and yellow are the first apparitions in color of the colored totalities of darkness and light, the measureless sphere of the firmament and the finite sphere of the earth, the first formation of the primary colors, blue and yellow. Then the blue and yellow wedding became possible: green, plant, growth multiplied. The sea and the sky continued to be the symbol of the mind, finality the symbol of man. The first prayer of the plants as marriage.*¹⁰

Interestingly, Malevich, although seemingly entirely unrelated to Ernst, was at the same time formulating a similar color symbolism of space. In the catalogue for the *Tenth State Exhibition* in Moscow, in 1919, to which he sent his *White on White* paintings, Malevich proclaimed: "I have broken the blue shade of the color boundaries and come out into the white. Behind me comrade pilots swim in the whiteness. I have established the semaphore of Suprematism."¹¹ Even earlier, Malevich had stated: "I felt only *night* within me and it was then that I conceived the new art, which I called Suprematism."¹² The parallels between Malevich and Ernst extend also to their fascination with aerodynamics, an outgrowth of their interest in Futurism's literal representation of the mechanics of speed. A passage in Ernst's article alludes to "The proud biplane which will link Paris and New York by means of its astral voyage." In speaking of Suprematism, Malevich said:

*I call the additional element of Suprematism "the supreme straight line" (dynamic in character). The environment corresponding to this new culture has been produced by the latest developments of technology, and especially of aviation, so that one could also refer to Suprematism as "aeronautical."*¹³

By 1915, the date now commonly accepted for the introduction of Suprematism, Malevich had basically defined his art. Ernst, twenty years younger, was still seeking his maturity as an artist. His *Battle of Fish*, (cat. no. 18), 1917 was painted the same year he wrote *The Evolution of Color*. One of the few surviving works of that period, it combines the symbolic marriage of primary colors with the floating form of the fish, an indication of Ernst's need for a dimension other than pure abstraction. In this and related works of the same date, the implication of the cosmic forces of sea and sky seems strangely at odds with the spindle-shaped form of the fish, a configuration that closely resembles the whimsical figures of Klee. The sensation of cosmos and the particularized image of the fish are too dissimilar to coexist comfortably. This kind of disjunction emerges more emphatically and systematically in Ernst's collages of 1919-21, as for example in *Here Everything Is Still Floating*,¹⁴ (cat. no. 33), 1920, which is closely related to *Battle of Fish*. The lyricism implicit in the earlier work relates not just to Klee but to Kandinsky, with whom Ernst professed a kinship. An even more direct illustration of the thesis articulated in *The Evolution of Color* is *Submarine Still Life* (cat. no. 19), 1917, in which the symbolic relationship of form and color exists in as abstract a composition as Ernst created in this period. Passages in the painting are extraordinarily similar to Kandinsky's abstract compositions of 1913-14. Certain motifs, such as the phallic form at the right and the circular element at the top, prefigure Ernst's later Dada and Surrealist imagery.

After the war, Ernst returned to Cologne, where, in October 1918, he married his former schoolmate, Louise Strauss, and resumed his art activities full

10. *Ibid.*, p. 67.

11. Quoted from statement by Malevich in exhibition catalogue *Tenth State Exhibition* [Non-Objective art and Suprematism], Moscow, 1919, in Camilla Grey, *The Great Experiment: Russian Art 1863-1922*, New York, 1962, p. 226.

12. Kasimir Malevich, *The Non-Objective World*, Chicago, 1959, p. 8. Translation of *Die Gegenstandslose Welt*, Munich, 1927.

13. *Ibid.*, p. 61.

14. This work was one of three Fatagagas which were included in *Exposition Dada Max Ernst* in Paris at Galerie Au Sans Pareil. It was listed in the catalogue as *Le vaporeur et le poisson*, its original French title.

time. A son, Ulrich (the painter Jimmy Ernst), was born in 1920. Ernst quickly became an ardent advocate of Dada, then the rage in Zurich and Berlin. The political nature of the Dada activities in Cologne differed substantially from the spirit of its parent movement in Zurich. The first Dada group, formed in Zurich in 1916, was made up of such charter members as Arp, Hugo Ball, Richard Huelsenbeck, Marcel Janco and Tristan Tzara. The Cabaret Voltaire, which became the headquarters of the new movement, featured theater, the visual arts, readings and musical events in an atmosphere filled with raucous and often irrational "happenings." Berlin Dada, founded in 1918, was formed by a more radical, pro-Communist group, totally committed to political action, that consisted of George Grosz, John Heartfield, Raoul Hausmann, Johannes Baader, and the aforementioned Huelsenbeck. In Hanover, Schwitters practiced his own form of Dada, producing from 1919, a series of Merz collages and the first of his constructions. The Cologne branch, founded the next year, combined both political and art activities. It was spearheaded by Ernst and Alfred Grünewald, whose pseudonym was Johannes Theodor Baargeld, who often collaborated in making collages as well as producing individual Dada objects. Ernst has said of the general spirit of Cologne Dada:

Contrary to general belief, Dada did not want to shock the bourgeoisie. They were already shocked enough. No, Dada was a rebellious upsurge of vital energy and rage; it resulted from the absurdity, the whole immense Schweinerei of the imbecilic war. We young people came back from the war in a state of stupefaction, and our rage had to find expression somehow or other. This we did quite naturally through attacks on the foundations of the civilization responsible for the war. . . . Our enthusiasm encompassed total revolution.¹⁵

The pervasive anarchy in post-war Germany encouraged Ernst's interest in radical politics and he became friendly with Baargeld, a young Communist sympathizer with whom he edited the inflammatory magazine *Der Ventilator*. Baargeld, the son of a wealthy banker, was more interested in action and literary scandal than in art. *Der Ventilator*, whose tone was one of extreme violence, was directed at the working classes and was distributed in the streets and at factory gates. The magazine sold 20,000 copies before the British army of occupation in the Rhineland banned it. Ernst and Baargeld, joined by Arp, founded the Cologne branch of Dada which they called the *Zentrale W/3* (*Zentrale Weststupidien/3*) and began to distribute the short-lived periodicals *Bulletin D* and *die schammade*.

Cologne Dada, as an organized movement, closed with a sensational event in 1920, held in the courtyard of a beer hall, the Brasserie Winter. The second of such events (the first had taken place in 1919), it was called *Dada-Vorfrühling* ("Dada Early Spring"). As Max Ernst has described it:

Entry effected through a room reserved for "Gentlemen." But a great throng nevertheless. Poster: "There is the beloved Dada Baargeld, there the dreaded Dadamax Ernst." Climax of the exhibition: Baargeld's Anthropophilic Tapeworm and Fluidoseptic of Rotzwitha von Gandersheim and Dadamax's Unheard Threat from the Skies, Original Running Frieze from the Lung of a [Forty-seven year-old] Smoker and Bone-grinder of the powerless hairdressers. Those works destroyed by members of the public in fits of rage were regularly replaced by new ones. Charges of fraud, obscenity, creating a public scandal, etc., were withdrawn after police interrogation of the accused. The exhibition was closed by the police.¹⁶

15. Quoted by Lothar Fischer from statement by Ernst in Carl Lamb and Peter Schamoni television film *Kunst authentisch* and from an interview with Patrick Waldberg, "La Partie de Boules: Die Boules-Partie," *DADA, dokumente einer bewegung*, Kunsthalle Dusseldorf, exhibition catalogue, in *Max Ernst in Selbstzeugnissen und Bilddokumenten*, Hamburg, 1969, p. 35.

16. Quoted by Uwe M. Schneede from "Biographische Notizen (Wahreitsgewebe und Lügengewebe)," *Max Ernst*, Cologne, Wallraf-Richartz-Museum, 1963, exhibition catalogue, insert, p. III, in *Max Ernst*, New York, London, 1972, p. 25. Both sources list a 17 rather than a 47 year old smoker, which appears in the original exhibition catalogue.

Baargeld's offensive *Fluidoseptic* was an aquarium filled with red colored water meant to resemble blood in which floated an alarm clock, a woman's wig and a wooden female hand. A girl in a communion dress recited obscene poetry. Ernst also provided an object to which an axe was attached with which the public could vent its anger, which they did with a vengeance. The item seized as pornography turned out to be a reproduction of Dürer's engraving *Adam and Eve*. After this offensive item was removed the police permitted the exhibition to reopen.

The Dada movement was short-lived. Undisciplined and anarchic, the loosely knit groups in Zurich, Berlin and Cologne disbanded. Some of the participants regrouped in Paris under the aegis of the magazine *Littérature*, founded by André Breton, Louis Aragon and Phillipe Soupault in 1919. Ernst could not get the necessary exit papers and was forced to remain in Cologne after his colleagues had departed.

Ernst continued to work with collage, a technique that was enormously influential throughout Europe but had assumed a new and vital role for Dada. Collage had been used in popular art in the eighteenth century and even more widely in the nineteenth century: for example, in valentines decorated with bits of paper and fabric, and boxes covered with scraps of material and objects such as buttons. The Cubist's *papier collés* provided the direct precedent for the Dadaist's use of collage. They consisted primarily of cut or torn papers pasted, in one layer or more, onto a pre-existing surface and were used in conjunction with drawing and painting. The *papier collés* themselves were frequently commercial papers that simulated the texture of materials such as chair-caning, grained wood or marble, and were often combined with newspaper fragments, sand and other elements of commonplace reality such as calling cards, matchbox covers and tobacco packages. These elements called into question the nature of illusion versus reality. In using these papers and elements drawn from ordinary life, the Cubists were also challenging the materials considered acceptable for high art, and this attack upon the hierarchy of traditional materials appealed enormously to the Dadaists. The Dada artists were thus dependent upon the Cubists for the formal innovation of collage. However, Cubist and Dada collage differed substantially in both form and content. The irrational juxtaposition of images allowed by collage was seized upon by the Dadaists who used it to form a new pictorial language.

A pioneer in the development of Dada collage was Jean Arp. In Zurich, in 1915-16, he produced a number of collages, resembling those of Picasso, Braque and Gris, in which he used printed papers, fabrics, any materials that he came across. The great importance he accorded to chance in his work stemmed from his appreciation of Zen and the *I Ching*, which emphasize the significance of chance in all events. Arp's collages fall into several categories: the "rectangles," of colored paper arranged according to the laws of chance; the *papiers déchirés* of unused paper; and those composed from papers previously drawn upon, which were cut up and rearranged; and finally, relief collages. Arp assembled his collages by tearing up paper and throwing the pieces on the floor; the configuration that occurred, resulting almost entirely from chance, assumed both a philosophical and formal significance. Crucial to Arp was the fact that these collages were impersonal, unaltered in their initial phase when the artist selected papers at random. However, a second stage was involved, both in these and in his related "automatic" drawings of the same period, a stage in which the artist consciously altered the accidental configuration of his materials until they achieved a level of completion satisfactory to

him. In all instances, the process entailed two separate and distinct stages, the first of random or chance occurrence, the second of conscious formal resolution. This double procedure influenced Ernst's Dada collages and also figured in the later development of Surrealism.

Duchamp's combination of accident and precise planning preceded Arp's collages. In *Three Standard Stoppages*, 1913-14, for example, Duchamp had dropped three threads, measuring one meter each in length, onto a wooden panel. He then cut the panel into the shape of the strings and encased them side by side. This formula, to which he gave the name "canned chance," figured prominently in later works. His *Readymades* of 1913-16 were, like Arp's collages, altered found materials. In Duchamp's case the materials were utilitarian commercial objects such as bottle racks, shovels, urinals. Duchamp's "naming" of ordinary objects as art was a gesture designed to shock the bourgeoisie. It was a much more extreme attack upon artistic tradition than the Cubist's adoption of collage and was extremely important for the Dadaists as well as later generations of artists. Together with Picabia, Duchamp spearheaded the anti-art movement within Dada.

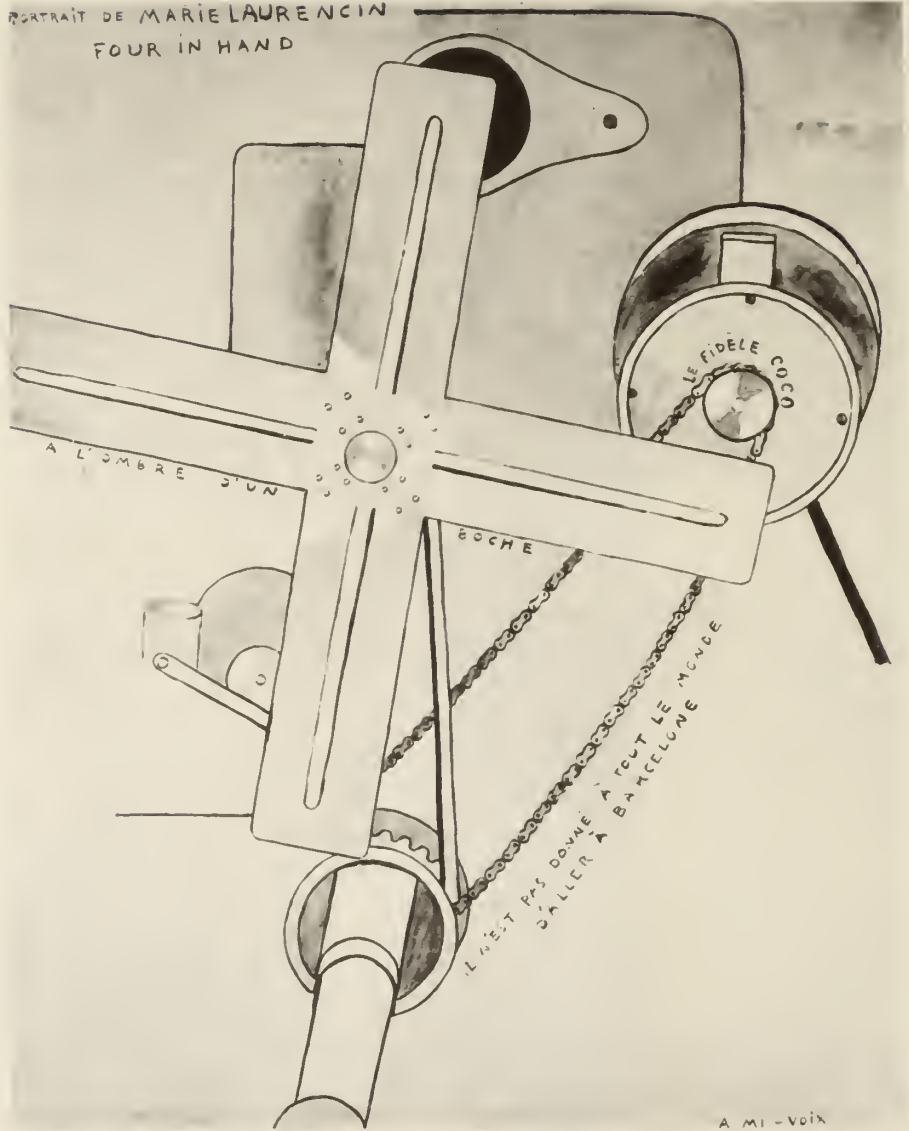
Although Ernst has said he was scarcely aware of the work of Duchamp, he was simply too important to Dada for Ernst to ignore. A work like Ernst's *Augustine Thomas and Otto Flake* (cat. no. 51), of 1920, for example, is very reminiscent of Duchamp's *Apollinaire Enamelled* of 1916-17. Ernst was able to transform pre-existing elements and the use of chance into his unique and brilliant Dada collages. In speaking of collage, Ernst has offered revealing insights into the sources of his imagery, his methods and the operation of his unconscious:

One rainy day in 1919 in a town on the Rhine, my excited gaze is provoked by the pages of a printed catalogue. The advertisements illustrate objects relating to anthropological, microscopical, psychological, mineralogical and paleontological research. Here I discover the elements of a figuration so remote that its very absurdity provokes in me a sudden intensification of my faculties of sight — a hallucinatory succession of contradictory images, double, triple, multiple, superimposed upon each other with the persistence and rapidity characteristic of amorous memories and visions of somnolence. These images, in turn, provoke new planes of understanding. They encounter an unknown — new and non-conformist. By simply painting or drawing, it suffices to add to the illustrations a color, a liné, a landscape foreign to the objects represented — a desert, a sky, a geological section, a floor, a single straight horizontal expressing the horizon, and so forth. These changes, record a faithful and fixed image of my hallucination. They transform the banal pages of advertisement into dramas which reveal my most secret desires.¹⁷

Several of Ernst's works from 1919-20 bear an interesting relationship to Picabia. Such works as Ernst's *Farewell My Beautiful Land of Marie Laurencin, Help! Help!* (cat. no. 27), 1919 or *The Roaring of the Ferocious Soldiers* (cat. no. 28), of the same year, are an obvious retort to Picabia's *Mechanical Drawings* of 1915-17, which he must have seen either in Alfred Stieglitz's New York publication 291 (1903-15) or in Picabia's own periodical 391 (1917-24). In these and other related works, Ernst used printer's proofs and rubbings of objects which he altered by adding inscriptions or drawings. These and other works of this genre bear some resemblance to Picabia in their purely mechanical forms, in their resolute symmetry and in their absolute frontality to the

17. Quoted from "Au delà de la peinture," see note 1, in *Max Ernst*, New York, The Museum of Modern Art, 1961, exhibition catalogue, p. 11.

PORTRAIT DE MARIE LAURENCIN
FOUR IN HAND



A MI-VOIX

fig. 4
Francis Picabia, *Portrait of Marie Laurencin, Four in Hand*. c. 1917. The Lydia K. and Harry Lewis Winston Collection (Dr. and Mrs. Barnett Malbin, New York).

picture plane. The wheel-like motif in examples like *Self-Constructed Small Machine* (cat. no. 25), 1919, also appears in Picabia's *This Thing is Made to Perpetuate My Memory and Reverence*, both 1915. And, as Lucy Lippard has pointed out, Ernst's *Katharina Ondulata* (cat. no. 45), 1920, bears a strong resemblance to Picabia's *Amorous Parade*, 1917.¹⁸ There are, however, several substantial differences between the two works. In *Katharina Ondulata*, the starting point is a piece of wallpaper that has been so re-worked that its original fabric is relatively unrecognizable, but Picabia uses traditional materials like board. Furthermore, the pastel color scheme is peculiarly Ernstian, one that Picabia would have disdained. Ernst, unlike Picabia, finds it necessary to humanize the visual aspects of the composition to the extent that it becomes a whimsical play on love rather than a determined effort to undermine human couplings in favor of the machine. For example, the cog floating in the sky is like a moon — in a Picabia it would merely be a machine part. Ernst introduces landscape elements and forms reminiscent of human anatomy. Picabia's work, however humorous, remains a fairly straightforward play on machines. The form below the cog — a mouth, a heart or a vagina, or all three — uncannily predictive of Man Ray's *Observation Time — The Lovers*, 1932-34 — charges the composition with a blatant sexuality. Whereas puns in Picabia's *Amorous Parade*, once grasped, can be understood completely, Ernst's verbal and visual punning seems endless.

Ernst's *Farewell My Beautiful Land of Marie Laurencin, Help! Help!*, which Uwe Schneede indicates was probably a reference to Laurencin's attempts to help Ernst obtain a French visa,¹⁹ is preceded by Picabia's *Portrait of Marie Laurencin, Four in Hand* (fig. 4), of c. 1917. The inscription on the Picabia, "*L'Ombre d'un Boche*," is an allusion to Marie Laurencin's husband. The latter, a German whose nationality created difficulties during World War I, was a victim of circumstances very much like those besetting Ernst when he tried to leave Cologne after the war. Another possible connection is the fact that Madame Buffet-Picabia recalls that Picabia associated the liveliness of Marie Laurencin with the effect of a ventilator; *Der Ventilator* was the title given the magazine published by Ernst and Baargeld in Cologne in 1919. A further parallel can be drawn between Ernst's working methods and the technique employed by Picabia in the latter's *Alarm Clock*, of 1919. As William Camfield relates the incidents surrounding this work, "Arp never forgot the Zurich Dadaist's first meeting with Picabia. Picabia was dismantling an alarm clock in his hotel room, and they looked on with delight as he dipped parts of the clock into ink, pressed them on a paper and finished the composition by adding a few lines and inscriptions." This drawing was selected as the inner cover for *Dada 4-5* (Zurich, May 15, 1919).²⁰ Picabia's procedure is like that of Ernst who, that same year, made a series of rubbings from wooden blocks that he found in a printing shop. Ernst, out of touch with Arp because of the war, first discovered that he was alive when he saw a Dada publication from Zurich on a trip to Munich. It could have been the issue in which the *Alarm Clock* was reproduced. In any event, it is apparent that by 1919 Ernst and Picabia were moving in a very similar direction.

In *Katharina Ondulata* and other related collages of 1920 Ernst combines mechanical and anthropomorphic forms in irrational juxtaposition. The images in *The Hat Makes the Man* (cat. no. 47), for example, are based upon hat blocks that Ernst saw in his father-in-law's shop. The interlocking cylindrical forms clearly represent the hat blocks but also suggest the figure of a man. This suggestion is reinforced by the addition of a phallus-like protrusion.

18. Lucy R. Lippard, *The Technical Innovations of Max Ernst*, Institute of Fine Arts, New York University, 1962, unpublished Master's Thesis, p. 2.

19. Schneede, *Max Ernst*, p. 21.

20. William A. Camfield, *Francis Picabia*, New York, The Solomon R. Guggenheim Museum, 1970, exhibition catalogue, cat. no. 66, p. 109.

sion from the mid-section of the main figure. The title reinforces the double meaning. In other collages titles are deliberately misleading; there is almost always a complex visual and verbal dialogue. Often the titles are extremely important in themselves as poetic, humorous elements. Ernst referred to them as verbal collage, which he described as: "What is a phallustrade? It is a product of alchemy, composed of the following elements: autostrade, balustrade, and a certain number of phalluses. A phallustrade is a verbal collage!"²¹ The displacement of the object from its normal context was Dada's answer to conventional pictorial narrative.

Between 1919-21, Ernst used book and newspaper illustrations from the late nineteenth-century which he combined into compositions whose elements differ radically in scale. Ernst's use of engravings and photographs was not in itself an innovation for, by 1915, both Carrà and Malevich had introduced pieces of photographs into their collages. However, Ernst took the process of collage one step further than anyone had previously done. Rather than disposing the fragments of collage as separate elements upon the picture plane, as the Cubists had done, or allowing them to become a source of shock because of their mundane nature, Ernst created a unified image from the fragments and identified them as a single entity on the picture plane. In works like *The Orator* and *Two Young Girls Promenade across the Sky*, (cat. nos. 59, 34), of 1920, the illogical scale of the images produces a disorienting effect that has little to do with the seeming innocence of the individual illustrations. The psychological ramifications of this procedure are enhanced by Ernst's skillful technique of manipulating his material so subtly that it becomes difficult to discern whether the work is, in fact, a collage. Technically, he achieved this by means of a fastidious method in which he cut and pasted as little as possible. Eventually he improved upon his technique by reproducing his images photographically, so that the cut edges were no longer visible. It is this invention, the photocollage, that constitutes his major technical contribution to Dada collage.

Although unable to leave Cologne, Ernst, at the invitation of André Breton, sent a number of his collages to Paris where they were exhibited at the Galerie Au Sans Pareil, in May 1921.²² The works were received with great enthusiasm by Breton and his colleagues. The announcement of the exhibition lists the collages as follows: "*dessins méchanoplastiques plasto-plastiques peinto-peintures anaplastiques anatomiques antizymiques aérographiques antiphonaires arrosables et républicains*" above the caption *Au-dela de la peinture* ("Beyond Painting"). Of the fifty-six works in the exhibition, only twelve were technically entitled to be called collage. Ernst himself disclaimed the term and said of the other forty-four, . . . *Aragon was right when he said, "the place to catch the thoughts of Max Ernst is the place where, with a little color, a line of pencil, he ventures to acclimate the phantom which he has just precipitated into a foreign landscape." Maxim: If it is not plumes that make plumage, it is not glue [colle] that makes collage.*²³ Technically, Ernst used everything at his disposal: printer's proofs, engravings, rubbings, photomechanical processes of reproduction, as well as more conventional materials such as pasted papers, printed matter and painted images. The exhibition included several of the collages entitled *Fatagaga (FABrication de TABLEaux GARantis GASométriques)*, the result of a collaboration with Arp and Baargeld. Ernst has said that he alone executed the collages, and that Arp and Baargeld only suggested the titles, a claim which appears to be supported by stylistic analysis. The participation of Baargeld, not usually mentioned in

fig. 5

Max Ernst, *Of This Man Shall Know Nothing*, 1923. Collection The Tate Gallery, London.

21. From Max Ernst, "Au dela de la peinture," see note 1, in Robert Motherwell, ed., *Beyond Painting and Other Writings by the Artist and His Friends*, New York, 1948, p. 16.

22. A controversy about the date of this exhibition exists. An advertisement for the exhibition appeared in *Littérature*, no. 19, May 1921, p. 19. However, the exhibition announcement-invitation, reproduced in *Cahiers d'Art*, vol. 11, no. 6-7, 1936, n.p., is dated 1920. Ernst states in *Ecritures*, Paris, 1972, p. 42, that the Dadaists misdated the announcement to create confusion.

23. Quoted from "Au dela de la peinture," see note 1, in *Max Ernst*, New York. The Museum of Modern Art, 1961, exhibition catalogue, p. 16. Ernst quotes from Louis Aragon, *La Peinture au défi*, Paris, 1930, p. 23.



connection with *Fatagaga*, is clearly indicated as such in the catalogue.

Thus Max Ernst contributed to collage a more advanced technique than that of the Cubist *papiers collés*. He also brought to it a vast iconography far in excess of the narrow political and social imagery of the Berlin-based Dadaists. Much of his collage imagery reappears in his later work. The slab-like motifs of *The Little Tear Gland That Says Tic Tac* (cat. no. 46), of 1920, appear virtually intact in the cork strips of *Dadaville*, (cat. no. 77), 1923-24; they are transformed into the cylinders of *The Forest* (cat. no. 76), of 1923, and his later major series *The Forest* of 1926-27. Similarly, the wheel motif of several collages of 1920 surfaces as a sun in the same *The Forest* series, as well as in *The City* series of the late 1920's.

The logic of proceeding from collage into three-dimensional constructions that had appealed to Picasso and Tatlin had led Schwitters to structure the refuse of his everyday life into his memorable *Merzbau* structures. Ernst too, moved towards the three-dimensional and produced several reliefs, only one of which, *Fruit of a Long Experience* (cat. no. 24), of 1919, is still in existence. Although Ernst did not meet Schwitters until the following year, this work bears a remarkable structural affinity to Schwitters' constructions, while capitalizing upon his own obsessive imagery. In Ernst's relief, the plus and minus terminals of electrical wiring appear to symbolize the positive/negative, male/female relationship, subtly charging the work with erotic overtones. One can only assume that the vertical member of the relief is about to penetrate the female V-shaped form of its partner. This same female form later appears in the painting, *Of This Man Shall Know Nothing* (fig. 5), 1923, an ironic comment both in title and image, on the mystery of the female and the myth of the Virgin. Furthermore, in the relief, the stippled paint scattered over the surface of the female form connotes semen/seed, a motif that reappears constantly in Ernst's later works, such as *Blind Swimmer*, 1934, in the collection of The Museum of Modern Art. The emphasis on shock value and humor of sexual content in this relief of 1919 was not new, for both Picabia and Duchamp had already elevated the obscene and scandalous to the realm of art. Dada force-fed the mundane, the prosaic and the outrageous in a concentrated attack upon all forms of order in society, politics and religion — which it held to be the enemy of art. Dada's iconoclasm did indeed constitute an artistic revolution.

The period 1921-24 was one of transition from Dadaism to the allied but quite different movement of Surrealism for Max Ernst. Interestingly, only Ernst and Arp among the Dadaists were able to survive this movement's death. Both Arp and Ernst had always been basically concerned with nature in all its aspects. It was this involvement with nature that allowed them to transcend the nihilism of Dada and drew them to Surrealism, which is a romantic reinterpretation of nature. As a Surrealist Ernst reveals another facet of his creative genius.

Despite his excursion into relief, it is not a format Ernst continued to experiment with, nor one used much by the Dada artists in general, with the exception of Schwitters and Arp. The elevation of the banal and the commonplace to the realm of art had been accomplished by the Dadaists, who disdained the traditional means of painting and sculpture, through the use of collage and the found object. Orthodox Dadaists largely eschewed relief because it was close to both painting and sculpture. It is only with the triumph of Surrealism in 1924 that we witness a definitive return to painting and sculpture. What Dada had undone, Surrealism remade, using the in-

fig. 6
Max Ernst, *Fruit of a Long Experience*. 1919.
Whereabouts unknown.



tangible qualities of paint and canvas to convey the equally intangible realm of dream. Ernst produced two other works which incorporate relief elements, *Dadaville*, 1923-24, and *Two Children Are Threatened by a Nightingale* (cat. no. 84) 1924. A comparison of these two works with the earlier relief, *Fruit of a Long Experience* (cat. no. 24), indicates the parameters of Ernst's Dada work. All three reveal an artist in transition. In *Fruit of a Long Experience* and its now lost counterpart (fig. 6) of the same title and date, Ernst appears very much challenged by developments in relief of that period. The abrupt thrust of the diagonals characteristic of the 1919 reliefs relates stylistically to Schwitters, and he refers directly to the Russian artist Archipenko as well. As Schneede has pointed out, Ernst's inscription *sculpto-peinture* is probably a quotation of the term Archipenko used to describe his *Médrano* series of 1912-1914.²⁴ Although Schneede feels that Ernst was uninterested in the real substance of the Russian's work, it is clear that Ernst's reliefs are similar in many respects to Archipenko's sculpture. *Dadaville* still seems primarily to reflect the Dada sensibility. It is basically a collage, although the use of cork lends it a greater impact than that of a pasted paper assemblage. The Dadaists had investigated the intensely emotive value of unusual materials and objects, and as Ernst evolved his Surrealist style he translated the tactile effects of such raw materials into oil paint through the use of a number of techniques, such as grattage, in masterpieces like *Forest* (cat. no. 121), 1927. *Two Children Are Threatened by a Nightingale* is a transitional work. It is proto-Surrealist in that Ernst employs a conventional painting technique to present an unabashed dream-image. However, his use of real objects — a cheap picture frame and bits of wooden construction — are typical of Dada.

During the early period of his Dada investigations, Ernst had become aware of the work of Giorgio de Chirico which he saw in the magazine *Valori Plastici*. De Chirico's metaphysical landscapes of 1914-18, depicting the empty vistas of the great squares of Turin, had a profound effect upon

24. Schneede, p. 26.



Ernst — before the Surrealists made him a cult figure. In Ernst's eight lithographs, *Fiat Modes pereat ars* (cat. no. 283) and the painting, *Aquis Submersis* (cat. no. 23), both of 1919, he employs distorted, deeply recessed spatial perspectives and substitutes mannequins for figures, both characteristic devices of de Chirico. And the sense of enigma so convincingly conveyed by de Chirico reappears in Ernst's *Aquis Submersis*. De Chirico's universe is composed primarily of man-made objects; man himself is rarely present. In *The Delights of the Poet* (fig. 7) of 1913, the use of distant perspectives and strong cast shadows creates an illusion of isolation and silence, of stillness and remote nostalgia. The series of *Metaphysical Interiors*, begun by de Chirico around 1915, contains stacks of carpenter's rules, T-squares, geographical maps, biscuits and candies placed in tightly sealed rooms in which one can occasionally glimpse windows or portholes. The hermetic space of these interiors is paralleled in many of Ernst's works of the early 1920's, as for example, his *Pieta or the Revolution by Night* (cat. no. 74), of 1923. Ernst, and later the Surrealists, drew from random juxtaposition of objects a new enigmatic, dream-like ambience suggested by de Chirico.

Works like *The Elephant of the Celebes* (cat. no. 64), of 1921, or *Oedipus Rex* (cat. no. 65), of 1922, reflect the extent to which Ernst still relied, in this period of evolution from Dada into Surrealism, upon the methods of collage. In these paintings, as in the earlier collages, Ernst juxtaposes incongruous images. However, the reintroduction of color and paint on canvas endow these and other works of the time with an entirely new dimension. Ernst's paintings of 1921-24 — his proto-Surrealist phase — have been criticized for the brittle quality of their surfaces. It is possible to see in this surface quality, as well as in his color schemes, the influence of de Chirico. It is also likely that Ernst wanted to avoid a return to the academically skilled but facile paintings with which he grew up. Since Ernst was more than routinely

fig. 7.
Giorgio de Chirico, *The Delights of the Poet*.
1913. Collection Leonard C. Yaseen.

fig. 8
Giorgio de Chirico, *The Mystery and Melan-
choly of a Street*. 1914. Collection Mr. and
Mrs. Stanley R. Resor, New Canaan,
Connecticut.



adept at painting techniques, it would appear that he purposely sought refuge from the seduction of paint because he was still involved with Dada's anti-art stance. Ernst's wariness of the surface quality of paint lasted well into the 1950's; until that time he relied, with certain exceptions, upon the nature of his image and the various processes that he developed subsequent to his use of collage — frottage, grattage, decalcomania — as camouflage for his painterliness. Certain of Ernst's figures are virtual repeats of de Chirico; the male face in the latter's *The Child's Brain*, 1914, recurs in Ernst's *Pieta or the Revolution by Night*, and there is a striking similarity between de Chirico's young girl rolling a hoop in *The Mystery and Melancholy of a Street* (fig. 8), 1914, and the fleeing child in Ernst's *Two Children Are Threatened by a Night-ingale*. Equally significant for Ernst's work, however, is de Chirico's distortion of orthogonal perspective, in which near and far distances are irrationally juxtaposed. De Chirico emphasizes the weight in the lower portion of the canvas to bring his subjects close to the viewer. Ernst learned from de Chirico's distortion and arbitrary tilting of the picture plane, which he echoed in works such as *One Night of Love*, (cat. no. 116), of 1927. But although Ernst employed this form of perspective to upend his image, he distributed weight evenly over the entire surface of his painting. Even at the time of his discovery of de Chirico, in 1919, he wished to emphasize the over-all image and the frontality of the picture plane. Within this distorted perspectival scheme, in horizontal works, Ernst splayed out his images laterally, emphasizing the horizontal, as in *Oedipus Rex*, 1922, and *The Couple* (cat. no. 67), 1923. In vertical formats he centered his upright image, often flanking it with vertical elements to emphasize the rectangle of the canvas, as in *The Elephant of the Celebes*.

The influence of de Chirico spurred in Ernst in the early 1920's a return to a kind of naturalism. The forms Ernst created in this proto-Surrealist

period were less abstract than those of his Dada works. There is a sense in these Chiricoesque paintings of more contact with the real world than in the earlier collages, although this contact is irrational and enigmatic. This sense of enigma is reinforced by the elimination of vital body parts such as heads, the introduction of quasi-mechanical, quasi-human forms (*The Elephant of the Celebes*), hidden faces or figures (*Long Live Love*), hands that beckon mysteriously (*Celebes*), or figures practicing levitation (*Of This Man Shall Know Nothing*), or a couple who appear to be made of lace, but, despite this handicap, engage in animated conversation (*The Couple*). In these works he produced a world of the fantastic and the absurd — which led directly into Surrealism. Their mysterious aura is not diminished when we discover that the central image in *The Elephant of the Celebes* is derived from the form of an African grain storage container²⁵, and that the wooden figure of *La Belle Jardinière* of 1923 is a pun on Raphael's Madonna, *La Belle Jardinière* of 1507, now in the Louvre, as well as a reference to the store with the same name in Paris.

Ernst and Paul Eluard met and became friendly in 1921 in Cologne. Eluard, impressed by Ernst's collages, selected several of them for the publication of his volume of poems, *Répétitions*, and purchased the painting *The Elephant of the Celebes*. After fruitless attempts to obtain papers, Ernst finally entered France illegally in 1922. During 1923, he lived with Eluard and his wife Gala and decorated the interior of their house at Eaubonne. Buried under paint and plaster, the murals were recovered in 1967, in a state of pristine freshness with color, surface and image intact. The cycle of paintings which covered walls and doors present a magic planet in which fantastic plants, animals and humans coexist in blissful innocence. Painted for the Eluards' daughter Cécile, the level of fantasy in several panels, especially *Histoire Naturelle* (cat. no. 69), 1923, approaches that of Bosch and Rousseau without the darker levels of meaning that we associate with the sixteenth-century master, or the naivete of the latter. (In a characteristic re-use of title, Ernst also called his frottage series of 1925 *Histoire Naturelle*.) Ernst's presentation of fully volumetric figure parts together with exposed skeletal structure and flat or transparent forms in *Reality Must Not Be Seen as I Am* relates to such paintings as *Woman, Old Man and Flower*. This presentation calls into question the reality of the figure as well as that of the surrounding space. These skeletal figures seem to have been inspired by such works as Diderot's encyclopedia or the diagrams of Baldung-Grien (fig. 9).

The most unusual panel in the house is *At the First Clear Word* (cat. no. 70). The sexual symbolism reflects Ernst's preoccupation with Freudian psychology at the time. The framing device with the hand in this painting, as in *Oedipus Rex*, implies penetration or seduction. The two works in this respect appear to be symbolic companion pieces: the former representing female sexuality, the latter male. They are reminiscent in their use of windows, hands, and in *Oedipus Rex* in the bird heads, to Klinger's *Abduction* episode (fig. 10) in his proto-Surreal *Fantasies upon the Finding of a Glove* cycle, published in 1880. The erotic implications of this panel, however, are largely eclipsed by its formidable abstraction. Several features are particularly striking, it is one of the largest and structurally most austere works that Ernst has produced in a long and prolific career. The abstract nature of the work is not violated by the inclusion of plant, insect and human elements — the vertical thrust of insect and plants conforms to the rigidly rectilinear structure of the painting. The flat areas of sky and wall predict much recent

25. Roland Penrose, *Max Ernst's Celebes*, Newcastle upon Tyne, 1972, pp. 14-15. Penrose states that Ernst was inspired by an illustration he found in an anthropological journal of a cornbin of the Konkombwa tribe of the Southern Sudan. He includes a reproduction of a cornbin at Tschopowa.

fig. 9
Hans Baldung-Grien, *Genital Situs of a Seated Woman*.

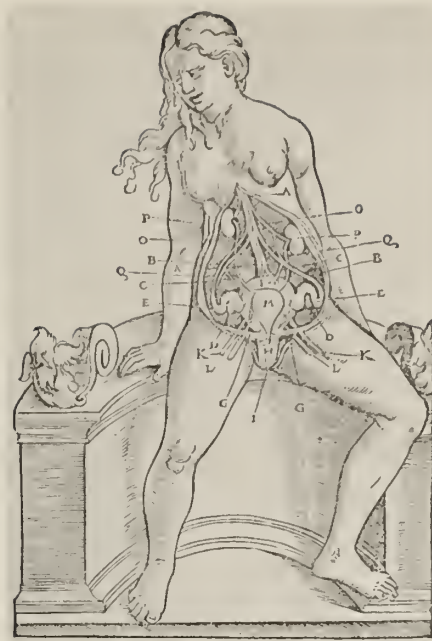


fig. 10
Max Klinger, *Abduction*. 1880. Courtesy
Carus Gallery, New York.



color abstraction, for example Ellsworth Kelly's panel-like paintings. These areas are so powerful they have an object-like quality similar to that of Jasper Johns' targets, for example *Target with Plaster Casts*, 1955 (fig. 11). The object-quality implied in Ernst and made explicit in Johns' relief paintings is, of course, a manifestation of the Dada emphasis on the object.

Surrealism was officially launched in 1924 with the publication of Breton's *Manifesto of Surrealism*. The brilliant group of poets and painters who rallied to the Surrealist banner under Breton's energetic leadership brought with them some of the practices of Dada and some of its members — among them Tzara, Ernst, Arp and Man Ray. While Dada was a spontaneous phenomenon and not a really organized movement, Surrealism was more doctrinaire. Though Dada had been basically an art of protest and an attempt to destroy the existing order, the Surrealists proclaimed a new and constructive faith, for they believed they could structure a new order in art and society. They felt that the unconscious was the essential source of art and set out to explore the recesses of the mind. Thus, like Dada, Surrealism was based upon the irrational. The Surrealists developed an art in which the formal and rational order of Cubism was replaced by an order in which the bizarre, the fantastic and accidental predominated and seemed to stem from unconscious sources.

Breton, in 1924, defined Surrealism as:

SURREALISM *noun, masculine. Pure psychic automatism by which one intends to express verbally, in writing or by other method, the real functioning of the mind. Dictation by thought, in the absence of any control exercised by reason, and beyond any esthetic or moral preoccupation.*

ENCYCL. Philos. *Surrealism is based on the belief in the superior reality of certain forms of association heretofore neglected, in the omnipotence of dreams, in the undirected play of thought . . .*²⁶

The first issue of the official organ of the Surrealists, *La Révolution Surréaliste*, edited by Pierre Naville and Benjamin Péret, appeared in 1924, proclaiming the importance of the dream.²⁷ René Crevel in the Surrealist essay, "L'Esprit contre la raison," said:

*Is it not for the mind a truly magnificent and almost un hoped for victory, to possess this new liberty, this leaping of the imagination, triumphant over reality, over relative values, smashing the bars of reason's cage, and bird that it is, obedient to the voice of the wind, detach itself from the earth to soar higher, farther . . . O, wonderful responsibility of poets. In the canvas wall they have pierced the window of Mallarmé's dream. With one thrust of the fist they pushed back the horizon and there in the midst of space have just discovered an Island. We touch this Island with our finger.*²⁸

Breton also stated his belief in the ultimate unification of two seemingly contradictory states, the dream and reality, into one reality which he called "surreality."²⁹ It was Apollinaire, a major source of inspiration to both the Dadaists and the Surrealists, who had in 1917 coined the term "surreal" to describe man's ability to create the unnatural.³⁰

To rid the mind of preconceived ideas, to free words (and later objects) from the cliché-ridden contexts to which they had been relegated for so long, the Surrealist poets and painters employed illogical, always surprising and often shocking associations of words and images. The Surrealists felt that the function of the poet or artist was to communicate the immaculate

fig. 11
Jasper Johns, *Target with Plaster Casts*. 1955.
Private Collection, New York.



26. André Breton, *Manifeste du Surréalisme*, Paris, 1946, p. 45.

27. J. A. Boiffard, P. Eluard, R. Vitrac, "Preface," *La Révolution Surréaliste*, no. 1, December 1, 1924, pp. 1-2.

28. René Crevel, *L'Esprit contre la raison*, Cahiers du Sud, Marseille, 1927, p. 47.

29. Breton first defined Surrealism in his article "Entrées des mediums," *Littérature*, 2nd series, no. 6, November 1922, p. 2.

30. The earliest reference to "sur-réalisme" appears in an article by Apollinaire in the program for the first performance of Erik Satie's ballet *Parade*, May 1917, at the Théâtre du Châtelet in Paris. One month later the word was used as a subtitle for Apollinaire's *Les Mamelles de Tirésias*, which premiered June 24, 1917.

primary concept, as they called the moment of intuition, not by describing it, but by selecting the appropriate word or image as symbol, which would act as stimulus or irritant to the senses of the spectator. This, in turn, would arouse multiple images and emotions, differing according to the sensibility of each viewer but corresponding to the power of reaction to the magic of myths, parables and metaphors of the past. A basic device of Surrealism, the estrangement of the object from its normal context, had been an essential part of the Dada esthetic. At this time, the exchange of ideas between Surrealist poets and painters was considerable, with the painters heavily dependent on literary methods and images. Ernst felt that his procedure as a visual artist was the same as that of a poet. Later, in describing the working method of the poet Raymond Roussel he said it “. . . consisted of breaking up any text and taking out a series of images which led to an unexpected creation based on phonetic combinations . . . If we replace ‘phonetic combinations’ by ‘optical combinations’ we arrive at the collage or the frottage.”³¹ The Surrealists acknowledged that the poets Lautréamont, Rimbaud and Mallarmé were their precursors. Breton, in *What is Surrealism?*, 1936, commented “In the domain of poetry, Lautréamont, Rimbaud and Mallarmé were the first to endow the human mind with what it lacked so much: I mean a truly ‘insolent’ grace, which has enabled the mind, on finding itself withdrawn from all ideals, to begin to occupy itself with its own life . . .”³² The nineteenth-century poet Isidore Ducasse, Comte de Lautréamont had formulated an unorthodox concept of beauty and created imagery astonishingly like that of Ernst and the other Surrealists. The following passage has often been cited as the perfect Surrealist image: “The vulture of the lambs, beautiful as the law of arrestment of the development of the chest in adults whose tendency to growth is not in relation to the quality of molecules that their organism assimilates, vanished into the high reaches of the atmosphere.”³³ Lautréamont’s most important passage, from the Surrealist viewpoint “Beautiful as the chance meeting of a sewing-machine and an umbrella on a dissecting table”³⁴ was generalized by Max Ernst to read, “the fortuitous encounter upon a nonsuitable plane of two mutually distant realities.”³⁵

In the researches of Freud the Surrealists found some ideal tools for their own experiments. They attempted to apply Freud’s theories in the writing of automatic texts and the creation of automatic drawings and the analysis of their dreams. They improvised speeches and conducted investigations into the interpenetration of the states of waking and sleeping. Breton, in November 1922, published “Entrée des Mediums,” in which, according to Patrick Waldberg, he had introduced the idea of “psychic automatism,” the “magic dictation” of the unconscious, at the sleeping sessions (“sommeils”) or collective trances practiced by Desnos, Crevel and Péret.³⁶ During the so-called sleeping sessions, the “. . . subject went into a trance and like the Sybils of Antiquity, uttered obscure words. His friends then proceeded to question him and the strange dialogue that ensued was considered a model of true poetry, superior to all forms then in use.”³⁷ The free association of images already practiced by the Dadaists was expanded and formalized by the Surrealists into their cultivation of automatism. Included in the second number of *La Révolution Surréaliste* are the drawings of mediums and poets, strange photos and curious documents, and transcriptions of dreams and automatic texts. They differed with Freud when he took certain elements in dream interpretation as symbols of conscious life; the Surrealists accepted them as significant realities in themselves.

31. Max Ernst, *Écritures*, p. 53. Ernst quotes from Roussel, *Comment j’ai écrit certains de mes livres*.

32. Quoted from André Breton, *What is Surrealism?*, London, 1936, p. 14. Translation by David Gascoyne.

33. Translated from Comte de Lautréamont, *Les Chants de Maldodor*, Paris, Brussels, 1874, p. 173, by Anna Balakian in *Surrealism: The Road to the Absolute*, New York, 1959, p. 31.

34. Le Comte de Lautréamont, *Les Chants de Maldodor*, Paris, Brussels, 1874, p. 290.

35. Max Ernst, “Inspiration to Order,” *This Quarter*, vol. V, no. 1, September 1932, p. 8.

36. Patrick Waldberg, *Max Ernst: Peintures pour Paul Eluard*, Paris, 1969, p. 11.

37. Patrick Waldberg, *Surrealism*, London, New York, 1965, p. 14.



1. Joseph Goebbels
2. Adolf Hitler
3. Benito Mussolini
4. Heinrich Himmler
5. Hermann Goering
6. Rudolf Hess
7. Albert Speer
8. Paul Joseph Goebbels
9. Joseph Goebbels
10. Joseph Goebbels
11. Joseph Goebbels
12. Joseph Goebbels
13. Joseph Goebbels
14. Joseph Goebbels
15. Joseph Goebbels
16. Joseph Goebbels
17. Joseph Goebbels

11. Joseph Goebbels
12. Joseph Goebbels
13. Joseph Goebbels
14. Joseph Goebbels
15. Joseph Goebbels
16. Joseph Goebbels
17. Joseph Goebbels

fig. 12
 Max Ernst, *All Friends Together*. 1922.
 Collection Wallraf-Richartz-Museum,
 Cologne.

Ernst's Dada work of 1920 already exhibited Surrealist characteristics in their technique of execution as well as in their dream-like imagery. For example, two collages titled *Above the Clouds Midnight Passes. Above midnight hovers the invisible bird of day. Still higher than the bird the ether expands and walls and roofs are floating*, (cat no. 40), and *The Swan is Very Peaceful; It is already the twenty second time that (for the first time) Lohengrin has left his fiancée // it is there that the earth has spread its crust on four violins // we will never see each other again // we will never fight against the angels // the Swan is very peaceful // he vows hard to catch Leda*, (cat. no. 35). The poetry of these titles is similar, in the free flow of associations and imagery, to that in Breton's and Soupault's *The Magnetic Fields*, published in 1920, which Breton called the first Surrealist work, resulting from the first systematic application of automatic writing. These parallels can be seen in the following excerpt from *The Magnetic Fields*: "The night that was gliding over his head came to rest on his shoulders. Ordinary fans were for sale; they bore no more fruit. People were running without knowing why in the direction of the estuaries of the sea. Clocks, in despair, were fingering their rosaries."³⁸ Ernst's imagery is, however, less concrete than that of Breton and Soupault.

Ernst's relationship with the Surrealist movement is erratic — since he was not regularly in Paris and because he did not subscribe to all of its doctrines. He pays tribute to the other participants in the sleeping sessions in his painting *All Friends Together* (fig. 12) of 1922. Included with the participants are Arp and Baargeld as well as Doestoevsky and de Chirico. He added Raphael as an oblique reference to his father who had once made a copy of the Renaissance master's *Disputa*. Ernst later articulated his reservations about the Surrealist group:

I think that even today I would subscribe to some of the basic principles of Breton's Surrealism, which also proclaimed spontaneity, in the form of automatic writing, for example. But how can one reconcile individual spontaneity and a group discipline dictated by an authoritarian leader? The slow disintegration of the Surrealist group, which was made up of strong personalities and which was rather homogeneous at its beginnings, was due to the impossibility of resolving this problem. The semblance of democratic methods tolerated by the leader was of no help.³⁹

Frottage, a procedure which consisted of placing paper on top of a textured element and rubbing a pencil or other media over this surface, was Ernst's personal response to the automatic writing of Surrealism. The first frottage, *Animal* (cat. no. 62), 1921, was a rubbing on the back of a telegram, done spontaneously. He did not, however, adopt the technique as a systematic working method until 1925, and accordingly, he dates his invention of the procedure as 1925. Frottage permitted Ernst to move beyond the spontaneous improvisational aspects of automatism to a more calculated method with which to achieve the Surrealist ideal of merging two planes of reality. Ernst has cited the precedent of Leonardo da Vinci in the development of frottage. He points out the following passage in Leonardo's *Treatise on Painting*:

Botticelli did not like landscape painting. He felt that it was "a kind of short and mediocre investigation." He says with contempt that "by throwing a sponge soaked with different colors against a wall one makes a spot / in

38. Quoted from translation of *Les Champs Magnetiques*, Paris, 1920, from *New Directions*, 1940, in Robert Motherwell, ed., *The Dada Painters and Poets: An Anthology*, New York, 1951, p. 232.

39. Translated from Max Ernst, *Ecritures*, p. 30, by Margit Rowell.

which may be seen a beautiful landscape.” That statement brought him a severe admonition from his colleague, Leonardo da Vinci:

“He (Botticelli) is right; in such a daub one may certainly find bizarre inventions. I mean to say that he who is disposed to gaze attentively at this spot may discern therein some human heads, various animals, a battle, some rocks, the sea, clouds, groves, and a thousand other-things — it is like the tinkling of the bell which makes one hear what one imagines. But though this stain serves to suggest some ideas it does not teach one how to finish any part of the painting. And the above-mentioned painter makes very bad landscapes. To be universal and to please varying tastes it is necessary that in the same composition may be found some very dark passages and others of a gently lighted penumbra. It is not to be despised, in my opinion, if, after gazing fixedly at the spot on the wall, the coals in the grate, the clouds, the flowing stream, if one remembers some of their aspects; and if you look at them carefully you will discover some quite admirable inventions. Of these the genius of the painter may take full advantage, to compose battles of animals and of men, of landscapes or monsters, of devils and other fantastic things which bring you honor. In these confused things genius becomes aware of new inventions, but it is necessary to know well (how to draw) all the parts that one ignores, such as the parts of animals and the aspects of landscape, rocks and vegetation.”⁴⁰

Ernst’s own description of frottage is clearly indebted to Leonardo:

On the tenth of August, 1925, an insupportable visual obsession caused me to discover the technical means which have brought a clear realization of this lesson of Leonardo. Beginning with a memory of childhood in the course of which a panel of false mahogany, situated in front of my bed, had played the role of optical provocateur of a vision of half-sleep, and finding myself one rainy evening in a seaside inn, I was struck by the obsession that showed to my excited gaze the floor-boards upon which a thousand scrubblings had deepened the grooves. I decided then to investigate the symbolism of this obsession, and, in order to aid my meditative and hallucinatory faculties, I made from the boards a series of drawings by placing on them, at random, sheets of paper which I undertook to rub with black lead. In gazing attentively at the drawings thus obtained, “the dark passages and those of a gently lighted penumbra,” I was surprised by the sudden intensification of my visionary capacities and by the hallucinatory succession of contradictory images superimposed, one upon the other, with the persistence and rapidity characteristic of amorous memories.

My curiosity awakened and astonished, I began to experiment indifferently and to question, utilizing the same means, all sorts of materials to be found in my visual field: leaves and their veins, the ragged edges of a bit of linen, the brushstrokes of a “modern” painting, the unwound thread from a spool, etc. There my eyes discovered human heads, animals, a battle that ended with a kiss (the bride of the wind), rocks, the sea and the rain, earthquakes, the sphinx in her stable, the little tables around the earth, the palette of Caesar, false positions, a shawl of frost flowers, the pampas.”⁴¹

In the frottages Ernst temporarily rejected the painterly qualities of his proto-Surrealist work of 1921-24. His linear emphasis recalls the graphic quality of many of his Dada collages. However, these frottages are more lyrical and curvilinear than the collages. The frottages of 1925, many of

40. Quoted from Max Ernst’s own version of Leonardo’s text in *Beyond Painting*, pp. 4-5, from “Au dela de la peinture,” see note 1.

41. Max Ernst, *Beyond Painting*, p. 7, from “Au dela de la peinture,” see note 1.

fig. 13
Joan Miró, *Personage*. 1925. Collection The
Solomon R. Guggenheim Museum,
New York.



which were grouped together and published as *Histoire Naturelle*, signal a clear break with the machine esthetic of Dada and reveal Ernst's renewed interest in natural phenomena. However, it is a new and special view of nature in which natural phenomena are transformed into images of potent cosmological forces. In this respect Ernst reflects the influence of Leonardo. The titles themselves, such as *Fields of Honor*, *Flood*, *Seismic Plants*, speak of cosmic symbolism. The symbolic imagery of disembodied eyes in *The Wheel of Light* and *The Escaped* is very close to that of Redon. Like the eyes of Redon, Ernst's eyes stand for inner vision, the spirit, the intellect.

Some frottages cover the entire surface of the paper, others, only part of the sheet. Even the most complex of the images are done without any drawing. The image always results from the process of rubbing over objects. For example, rubbing over threads produces delicate lines which appear to be drawn. In many, multiple textures are used, the sources of which are rarely identifiable. These textures are metamorphosed into images which are always natural: birds, plants, animals, some fairly realistic, some strange and mysterious. It is a transformation of texture into form which prefigures Dubuffet's imagery. The forms are taken out of context and often drastically altered in scale, thus heightening the sense of enigma. The works are Chiricoesque in that the forms are placed in a landscape without apparent context. Despite the use of a horizon line or hint of perspective like that of de Chirico, the space is very shallow, as in the Dada collages.

It is fascinating to compare *Histoire Naturelle* with the work of André Masson and Joan Miró, whose mature styles appeared with the emergence of Surrealism. By 1925, Miró was producing his "Dream Paintings," of which *Personage* (fig. 13) is an example, and Masson had developed an automatic technique of painting with sand. Masson and Miró had become friends in 1922 and had adjoining studios. Ernst and Masson were apparently never close but Ernst and Miró collaborated on sets and costumes for the Ballet



Russe in 1926. Moreover, they shared many friends and interests. Miró greatly admired the biomorphic forms and pioneering use of accident of Ernst's close friend Arp. Both men were enthusiastic about Jarry, and both felt a kinship with the Surrealist poets, particularly Eluard. Above all they shared a mutual belief in the dream as a fundamental source of artistic inspiration.

The work of Masson and Ernst is close in two respects. Both artists cultivated automatism to a high degree and both experimented with unusual materials, sand for example, which in themselves suggested images. Interestingly, Masson painted a *Battle of Fishes* (fig. 14) in 1927, ten years after Ernst's work of the almost identical title. Masson rejected the rectilinear grid which characterized his analytical Cubist works in favor of an all-over meandering web of forms in the sand paintings. However, the imagery in these works seems as constrained by the sand technique as it was by the grid in the Cubist works that preceded them; he had merely substituted one rigid format for another. Masson very closely followed the dogmatic Surrealist doctrine of automatism, but did not take his imagery into the realm of free imagination as Miró and Ernst did.

Ernst continued to employ the frottage technique after the *Histoire Naturelle* series. In these works, there is a marked shift in emphasis from the use of many images to an obsessive concentration on the bird theme in which Ernst identifies himself with a bird. Dadamax is transformed into *Loplop, the Superior of Birds*. Although the obsession with this theme subsides after a few years, it reemerges from time to time throughout his subsequent career. This obsession is a recapitulation of Ernst's childhood memories and also appears to be a reference to Leonardo, whose fixation with a vulture was documented by Freud in his essay, *Eine Kindheitserinnerung des Leonardo da Vinci* of 1910. Furthermore, the bird figures significantly in German mythology and the eagle is the German national bird. The bird stands for flight

fig. 14
André Masson, *Battle of Fishes*. 1927. Collection The Museum of Modern Art, New York.

and the fantastic and, of course, the intellect. Ernst's identification with the bird, representing the intellect, contrasts remarkably with Picasso's favorite symbol, the bull, in the guise of the Minotaur, which emphasizes the earth-bound forces of nature.

The static figure-ground relationship that characterizes *Caged Bird* (cat. no. 88), 1925 and related works of the same year, was abruptly replaced in *100,000 Doves* (cat. no. 91), 1925, and *Blue and Pink Doves* (cat. no. 112), 1926. Elaborating upon his use of frottage, Ernst developed a similar process with oil painting, which he called grattage. In this technique, he covered the canvas with layers of paint and held it over textured surfaces or objects and scraped away areas of paint, or he rubbed a paint covered rag over the raised part of the canvas. Ernst then altered the resulting configurations by adding contours or details with a brush. The all-over imagery and semi-automatic process of these paintings represent a new departure for Ernst and prefigure the developments of the New York School in the late 1940's and 1950's. Ernst says that the process of grattage uncovered images which provided him with inspiration and helped him to overcome the terror he claims to have felt when confronted with a bare canvas. The formal and technical developments of this period were brought to fruition in *100,000 Doves*, in which Ernst achieves a level of painterliness virtually unique in his work until this time. The sensuous, velvety surface and the pale blue, rose and white palette articulate the entire surface in an all-over pattern which denies any of the spatial recession or spatial ambiguity usual in his work. The dense impasto of *100,000 Doves* is in dramatic contrast to *Blue and Pink Doves*, also a key work. In *Blue and Pink Doves*, Ernst manages to create a seductive image with the sparsest means, daringly leaving significant areas of the canvas bare. Ernst alternated between the use of heavy impasto and loose, open brushwork throughout the twenties.

In the period between the appearance of the first Surrealist manifesto in 1924 and the second in 1930, Surrealism branched in two directions. The cultivation of automatism led to the development of an abstract variant by artists like Miró and Masson. On the other hand, the concern with fixing dream images resulted in a form of illusionism exemplified by Dali and Magritte. Ernst experimented with elements of both styles and cannot be classified under either heading. Like Picasso, he was able to alternate in a remarkable way between two artistic polarities. Although he never developed his illusionism as far as an artist like Dali, the more he emphasized the object-quality of his image, the less successful were his works. However, when he abandoned himself to the freedom allowed by techniques such as frottage, his more abstract works were more open, and by far the most brilliant of his Surrealist phase. Among the extraordinary works in the latter category are *The Horde* (cat. no. 118) and *One Night of Love* (cat. no. 116), both of 1927. They reveal the obsessive, nightmarish qualities of much of his earlier work. The empty eyes of the figures in *The Horde* impart a mysterious unease, implying the presence of irrational forces in nature.

The period of the middle to late twenties was an extremely prolific one, in which Ernst produced works expressing many themes. His great thematic and stylistic range is seen as the dense impacted forms of *The Horde* open up into the curvilinear arabesques of *One Night of Love*. The labyrinthian maze has become a graceful skein that embraces the tender forms in these paintings. Certain works of this phase with half-bird, half-human shapes, like *One Night of Love* or *The Beautiful Season* (cat. no. 92), 1925, with its gentle horse,

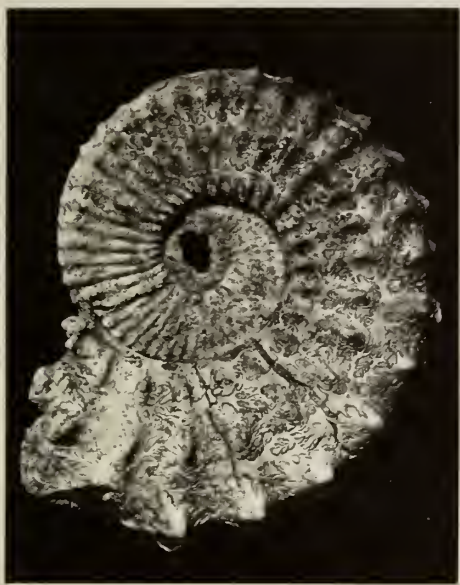
reflect brief moments of tranquility. These lyrical works coexist with the horrific vision of *The Horde*.

One Night of Love raises questions about similarities between the work of Picasso and Ernst during this period. The compact and self-contained distortion of Ernst's Dada and post-Dada work has a formal symmetry that does not appear in his figures of 1927-28. In *One Night of Love* the extended and abnormally large foot, to cite but one element, is clearly reminiscent of Picasso's monumental forms of the twenties. The use of multiple perspectives, derived from de Chirico, which Ernst had virtually eliminated in such works as *The Horde*, reappears in altered form in this painting. The head, diminutive in relation to the enormous left foot, implies deep spatial perspective, which is contradicted by the plane upon which the figure is superimposed. Many details, such as the circular and biomorphic forms and the bull's head are typical of Picasso's imagery. Ernst lends volume to form by outlining shapes with flat passages of paint, a modeling procedure characteristic of Picasso. The eroticism of the painting, expressed through the curvilinear forms and warm colors, as well as the subject itself, is more blatant than usual for Ernst. The graceful intertwining forms and the seductive color seem to reflect a Mediterranean temperament. However, the horned figure with its carnivorous teeth, which calls to mind African sculpture, is ominous. The supine female figures and the small, struggling bird contrast with the upright male form and emphasize its dark power. *One Night of Love* is unique in Ernst's oeuvre at this time, in that it encompasses both figuration and abstraction. Ernst successfully combines in a single painting the two tangents he had heretofore explored in separate works. Although the painting is formally atypical, its theme is entirely representative of Ernst's symbolic usage. The bird is the reservoir of multiple symbolic meanings: among other possibilities it stands for Ernst himself; enclosed within the intertwining male and female forms it appears to represent maternity and procreation.

Chief among the works of this time in which Ernst turned to other, less demonic or obsessive images, the painting *The Beautiful Season* of 1925 and the frottage of the same title and date (cat. nos. 92, 94) are recapitulations of the earlier collage *The Horse, He's Sick* (cat. no. 32), 1920. A similar figure reappears in the 1931 collage, *Loplop Introduces Paul Eluard* (cat. no. 149). This skeletal image, *Le Grand Mastodonde*, appears to be an altered scientific illustration of the type found in such works as Diderot's encyclopedia. It is precisely the type of image which played an important role in Ernst's Dada collages. Perhaps the scientific illustration served as the original inspiration for the creature in both versions of *The Beautiful Season*. The half-skeletal, half-fleshed-out form of the horse is reminiscent of such works as the 1923 mural from Eluard's house, *Reality Must Not Be Seen as I Am* (cat. no. 68). It is possible that the use of Eluard's name in the 1931 collage is a disguised reference to the mural.

A strong, highly decorative series, the components of which are variously titled *Sea Anemones* (cat. no. 113), *Snow Flowers* and *Shell Landscapes* (cat. nos. 124, 125) of the late 1920's is in sharp contrast to the more monumental group of *Forests* of the same time. The grattage technique of paintings of this series results in a dense and scumbled surface accented by vivid butterfly-like splashes of color. The flower shapes are remarkably like ammonites (fig. 15), fossil mollusk-shells common in the Rhine region. Formally, the paintings are sufficiently varied to warrant classification into different groups. In several, like *Snowflowers*, Ernst breaks up the canvas into two or more diagonal

fig. 15
Ammonite from Essener Oberkreide.
Courtesy Ruhrlandmuseum, Essen.



wedges which form a dark background for the light forms of the flowers which glow with color. The paint of the flower or shell forms is applied with a knife so that various layers of color interpenetrate without blending. Obviously, in these paintings, as in Ernst's entire oeuvre, the process of creation is extremely important. Ernst is correctly considered a technical innovator. However, it is essential to point out that Ernst always subordinates the technical and material aspects of his work to the larger meanings of his vision. In a number of the paintings the motif of a moon adds a spatial dimension not supplied by the flat forms of the flowers and the upended ground. The circular motif which appeared in such earlier Dada works as *The Little Tear Gland That Says Tic Tac* (cat. no. 46) of 1920 becomes a symbol of night in these works and in the great *Forest* series. The circle, sometimes transformed into an oval, occurs as the symbol of fertility in paintings like *Inside the Sight: The Egg* (cat. no. 131) of 1929 and *Sun, Drinker and Serpents* (cat. no. 136) of 1929-30.

Although the basic components of the *Forest* paintings were found in several of his Dada collages, these earlier works did not approach the monumentality and epic quality of this series. Yet it is a grandeur of image rather than size, for Ernst's paintings rarely exceed easel scale. It is in the theme of the forest that Ernst appears to have found a unique equation for what he described as his aim "to bring into the light of day the results of voyages of discovery in the unconscious," to record "what is seen . . . and experienced . . . on the frontier between the inner and outer world."⁴² This recording of the frontier between the inner and outer world parallels the achievement of Caspar David Friedrich, for whom Ernst has expressed great admiration. Friedrich's mystical paintings of man and nature and the related works of Böcklin provide the context from which Ernst's own work issued. Ernst observed that Friedrich had stated: "Close your physical eyes in order to see first your painting with the spiritual eye. Next, bring into the daylight what you have seen in your night so that your action is exercised in turn on other beings from the exterior to the interior."⁴³ The forest pictures reveal to a far greater extent than any other of Ernst's works how close the degree of his affinity is to German Romanticism. Friedrich's *Monk by the Sea* (fig. 16) suggests the metaphysical aspects of nature and the concept of man and his subjective experiences as controlled by the larger forces of existence, just as do Ernst's equally subjective interpretations of timeless nature, *The Great Forest*, and *Vision Inspired by the Porte Saint-Denis at Night* (cat. nos. 120, 119), both of 1927. These two paintings reveal how fertile the theme proved to be for the artist. In *The Great Forest*, the configuration of the forest is constructed of a series of vertical and diagonal forms close to the picture plane. Three-dimensional space is inferred by the open ring of the sun placed behind the trees. However, this inferred three-dimensionality is partially contradicted by the heavy textured pigment of the trees which emphasizes their flatness and identity with the picture plane. In other works of this series, Ernst superimposed a thin ring on the forest and added a flat but solid circle behind it to suggest three levels of space. These spatial levels do not correspond to the space of reality and create a sense of dislocation and confusion in the viewer. Ernst had previously used a similar spatial device in the twenties, in such work as *Woman, Old Man and Flower*. He has constructed a fantastic spatial reality, one in which the foreground, middleground and background of our conscious world assume new and irrational relationships.

42. Quoted by Schneede, *Max Ernst*, p. 105.

43. *Ibid.*, p. 105.



Max Ernst wrote of his mixed feelings as a child about the forest surrounding his home in Brühl: “. . . delight and oppression. And what the Romantics called ‘emotion in the face of Nature.’ The wonderful joy of breathing freely in an open space, yet at the same time distress at being hemmed in on all sides by hostile trees. Inside and outside, free and captive, at one and the same time.”⁴⁴ These are sensations he conveys in his paintings. In *Vision Inspired by the Porte Saint-Denis at Night*, for example, the sense of wonder at the magic of the forest is offset by the slightly chilling aspect of the forbidding darkness that surrounds it. To emphasize the primordial, all-encompassing nature of the forest, Ernst has entrapped vestiges of bird-like forms, forms that frequently appear in a more wholesome context in other forests of the series, and the circle of the sun or moon, within its confines. The suffocating sense of imprisonment is enhanced by the cloying color and the placement of the forest close to the spectator. Ernst’s constant quest for diversity, rather than perfection within a limited format, is nowhere more apparent than in the works of the late twenties. Even a superficial glance at such masterpieces as *One Night of Love*, *Shell Flowers* and *The Great Forest*, all produced, unbelievably, in the same year, reveal Ernst’s encyclopedic range.

The highly intellectual nature of Ernst’s work has led critics to conduct archaeological digs into the sources for his motifs and the symbolic meaning of his images. Moreover, his acceptance of the graphic tradition of German art has undermined a real evaluation of his use of color. However, the full potential of his imagery, despite its basis in line and the strength and richness of his iconography, is only achieved through the use of color. Like Altdorfer and Friedrich, Ernst has drawn upon the inherent magic of color. The color theories of the Russian avant-garde, discussed earlier, and the German Expressionists had a profound effect upon him. However, his color is not a merely additive component, but is an essential complement to the symbolic content of his form. Unlike Matisse, who employs color to structure form,

44. Max Ernst, *Max Ernst*, Wallraf-Richartz-Museum, see note 16.

Ernst uses color to enhance form. Ernst's exceptional ability to use color set him, like Miró, apart from the other Surrealists.

Ernst creates a rather informal variant of the *Forest* series in the group of *Fishbone Forests*, for example *The Forest* (cat. no. 127), 1928. Using a technique in which he developed his images by pressing pieces of tin into wet paint, Ernst spun a series of delicate webs that recall the fragile tracery of fish scales. Forest and sun appear in a relatively rigid juxtaposition throughout the series: it is the lacy, open pattern of the ridges that allows the surfaces to breathe. For the most part, Ernst presents the forest in the *Fishbone* works in a lighthearted manner compared to the grandiose and overwhelming *Forest* series. In 1934 he articulated this humorous viewpoint:

Who will be the death of the forest? The day will come on which a forest, hitherto a womanizer, resolves to frequent only teetotal places of refreshment, walk only on tarred roads, and consort only with Sunday-afternoon strollers. He will live on pickled newspapers. Enfeebled by virtue, he will forget the bad habits of his youth. He will become geometrical, dutiful, grammatical, judicial, pastoral, clerical, constructivistic and republican . . . He will become a school-master. Will it turn out fine? Of course it will! For we are going diplomat-hunting . . . Will the forest be praised for its good behavior? Not by me, anyway.⁴⁵

From 1929-1932, collage again became Ernst's dominant technique. Within these collages, two kinds of formal organization predominate. In 1929 he produced a new art form, the collage-novel. The first such book, was *La Femme 100 têtes*. This title is typical of Ernst's punning. *La Femme 100 têtes* is *La Femme cent têtes* ("The Hundred-Headed Woman"). It can also be read as *La Femme sans têtes* ("The Hundred-Headless Woman"). This was followed by *Rêve d'une petite fille qui voulut entrer au carmel* and *Une Semaine de bonté*. In the collage-novels, the compositional structure is conventionally illusionistic; Ernst used nineteenth-century engravings as the basis for these works. He altered them by adding bizarre images but did not change their actual structure. The resulting Surreal images are not merely dream-like, they are grotesque and nightmarish. A man kissing a woman sprouts webbed wings, a huge snake is coiled in a city courtyard, parts of human anatomy are transformed into hideous beasts, birds or fish. Yet these weird creatures enact the conventional melodrama of Victorian novels.

Ernst introduced the mythical half-bird, half-beast Loplop in a series of individual collages which date from 1929-32. Their formal organization is entirely different from that of the collage-novels. Their structure is basically Cubist, with emphasis on the flat surface of the paper. Fragments of photographs, rubbings, pieces of wallpaper, botanical and anatomical drawings are enhanced with watercolor and pencil and displayed within a rather rigidly organized format. Loplop himself appears to represent Ernst who, in the guise of the painter, presents some of his obsessions: the seductive female body, lush vegetation, a series of suggestive hands, with or without gloves, the latter reminiscent of Klinger. Loplop introduces *The Marseillaise* in 1930 and 1931, a shell flower and a young girl in 1931, and climactically, *Loplop Introduces Members of the Surrealist Group* (cat. no. 150) in 1931. Several large panels, variations of the Loplop theme, appear to have been inspired in part by the plaster-covered plywood walls used by Buñuel in his film *L'Age d'or* in which Ernst appeared. In these works Ernst continues the collage tradition of applied found objects. They take a relief-like form which

fig. 16
Caspar David Friedrich, *Monk by the Sea*.
1809. Collection Staatliche Schlösser und
Gärten, Schloss Charlottenburg, Berlin.

45. Quoted from Max Ernst, "Les Mystères de la forêt," *Minotaure*, vol. 1, no. 5, May 12, 1934, p. 6, slightly altered version of Max Ernst, Wallraf-Richartz-Museum, p. 22, by Schneede in *Max Ernst*, p. 110.

finds its most important expression in the major work, *Europe After the Rain* I, 1933, (fig. 17).

In 1934 Max Ernst spent some time with Giacometti at Maloja. Together they found several granite stones in a nearby riverbed which, because of their shape, inspired Ernst to work in the round. His incursions into the area of sculpture had been relatively limited until this time — he had produced a few found objects which do not constitute an ongoing body of work. He altered the stones only by the addition of color and decorative elements in the shape of figures, flowers or birds and in some cases by incising the stone, leaving the original form more or less intact. In certain other sculptures, however, Ernst reworked his material so that the original objects became unrecognizable and then cast them in plaster. In most sculpture of the latter category, for example, *Oedipe I* and *II* (cat. nos. 162, 163) 1934, found objects, like flowerpots, are the starting point, but the final form has human characteristics. These sculptures, originally conceived in plaster, were not cast in bronze until the 1950's and 1960's, for lack of funds. Certain forms in Ernst's reliefs were as important as the Maloja stones in inspiring his three-dimensional work. Ernst developed the relationship of rectangular forms in his relief *Anthropomorphic Figure* (fig. 18) in a number of his later sculptures, especially *An Anxious Friend* (cat. no. 207), 1944.

A singular characteristic of the work of this period is that the principle of collage is inherent in even the most sculptural forms. Their fully three-dimensional reality is, however, in no way compromised by the collage-like assemblage of separate parts. That Ernst was able to move easily between the two and three-dimensional aspects of his work is evident in his sculpture *Moonmad* (cat. no. 211), 1944, whose face appears in several incarnations in paintings, for example *The Illustrated Maker of Dreams* (cat. no. 253), 1959. The influence of Ernst's sculpture on his painting is even more apparent in a series of oils of 1947-48, among which is *The Feast of the Gods* (cat. no. 222), 1948. The mask-like images in this painting are Ernst's most explicit references to his earlier sculpture.

Ernst's sculpture occupies a unique place in the totality of his oeuvre, for it does not reflect the concerns of Surrealism. The physicality that interested him in his sculpture made it impossible for him to translate successfully the illusionistic dream-imagery or automatism of his painting. Although Ernst alone among the Surrealist painters was able to create sculpture, it was not Surrealist sculpture. Instead, it reflects Ernst's awareness of primitive art, as is apparent in the figures *Oedipe I* and *II*, 1934, *The Lovely German Girl* (cat. no. 167), *Bird Head* (cat. no. 166) 1934-35 and *Young Man with a Beating Heart* (cat. no. 210), 1944. Ernst exploits the primitive forms for humor rather than their emotional power, which sets him apart from Giacometti whose primitivistic work was full of drama and intensity. Ernst's forms are utterly simple: *The Lovely German Girl*, for example, is composed of the barest essentials: a disc, twin antennae, a few rounded projecting forms suggesting eyes, nose or mouth and shell-like chignon. Ernst reasserts the presence of nature in the linear striations of *Young Flower Shaped Woman* and *Turtle* (cat. nos. 214, 212), 1944, a pattern resembling the angular veins of the leaf of the Seibold Plantainlily (fig. 19), common in southern France. The most obvious connection between Ernst and Giacometti, aside from their shared interest in primitive sculpture, is their use of a table-top platform as a base. In Ernst's work the base is a purely formal element unifying the components of the piece. Giacometti, however, also uses the base to introduce a

fig. 17
Max Ernst, *Europe After the Rain I*.
Private Collection.



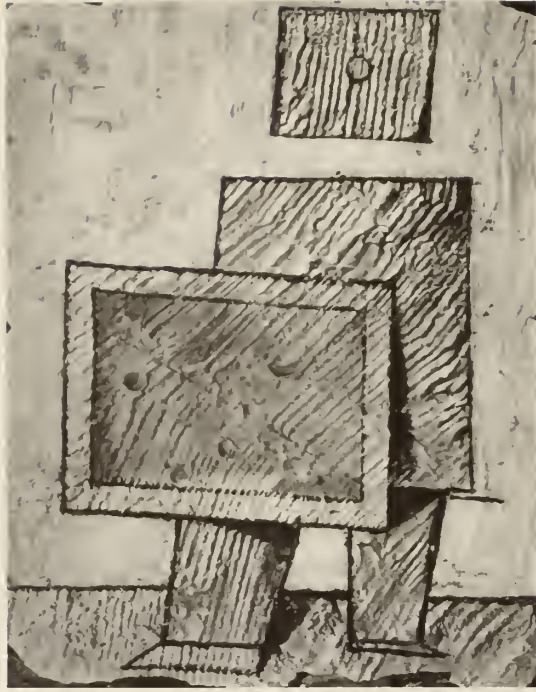


fig. 18
Max Ernst, *Anthropomorphic Figure*. 1930.
Collection Yale University Art Gallery, gift of
Collection Société Anonyme.

fig. 19
Siebold Plantainlily.

complex interplay between illusion and reality, between the real space of the viewer and the space occupied by the sculpture.

Ernst has stated: "Whenever I get into an impasse with painting, which happens to me all the time, sculpture is always there as a way out; for sculpture is even more a game than painting."⁴⁶ His sculptures of the 1950's and early 1960's attest to this sense of play. A work like *Are you Nyniche?* (cat. no. 247), 1955-56, is deceptively simple, a composite of two ox-yokes and a block of type. Yet its seemingly simplicity, like that of African sculpture, enhances its more humorous implications and, like many of Ernst's sculptures, masks the more profound and timeless quality of his form. Despite the importance of his sculptural oeuvre, however, Ernst's primary concern has always been painting.

Ernst, still a German national, was very much out of sympathy with Hitler who had consolidated his totalitarian power in 1933. Politically aware and intellectual, Ernst by 1933 obviously recognized that Germany, and Europe as well, were headed for disaster. His premonitions are expressed in *Europe after the Rain I*, 1933, in which he symbolized the nightmare about to befall the continent. It is one of the few almost totally abstract images that Ernst ever painted. Yet, paradoxically, despite its abstract quality, it urgently expresses the human condition. The maximum use of texture, observed in the plaster Loplop reliefs of 1930, literally represents the physical surface of Europe, a Europe which Ernst lays waste to by obliterating its particular features. The broken contours of the continent, over which the huge smear of destruction is beginning to appear, quite obviously stand for political and social realities. The dense and earthy textures surely may be interpreted as symbolizing the primitive or bestial aspect of man. Many years later Dubuffet was to exploit this symbolic texturology as his own invention. Whether Dubuffet saw this painting is uncertain; the fact that it was Ernst's esthetic invention at such an early date is telling and dramatic.

46. Quoted from statement in Peter Schamoni film *Die Widerrechtliche Ausübung der Astronomie*, 1966, by Schneede in *Max Ernst*, p. 197.



Ernst's concern with the coming devastation of Europe is evident also in a group of small works on the barbarian theme, for example *Barbarians Marching to the West* (cat. no. 172) of 1935. Small and inconclusive in resolution, their agitated zoological forms are eclipsed by the much greater devastation represented in his monumental *City* series, for example *The Entire City* (cat. nos. 176, 177), 1935-36. Like the ruins of ancient civilizations, the citadels in these works sit in majestic but lonely splendor, framed by a few vestiges of vegetation. In these extraordinary paintings, lush but harsh vegetation stands in ironic contrast to the barren ruins of civilization. Their frightening impact increases when we realize they preceded World War II.

Several works of 1935-36 incorporate humorous elements and offer a quixotic change of pace. *Le Déjeuner sur l'herbe* (cat. no. 175), is a take-off on Manet's painting, itself a play on a theme of Raphael. Ernst extends the parody even further, for he refers also to Picasso's forms of the early 1920's. He has exaggerated the sexual implications of Manet's painting, for he seems to represent rape rather than an idyllic encounter. Ernst presents a landscape and situation which promises pleasure, but imbues it with morbid overtones. None of the joy of the Picassos that Ernst drew upon is present here. The lust of the somewhat ambiguous, albeit obviously coupling figures to the right is observed by the rather detached half-bird, half-human mother and child. Here again, Ernst identifies himself as a bird, observing from a distance, through the intellect.

In other paintings of this period, like *The Garden Airplane-Trap* series of 1935, for example (cat. nos. 169, 170), Ernst continues to represent the devastation of *The Entire City*. The plant forms, like the Venus Fly Trap, have a carnivorous quality and they appear to be lying in wait for their victims. Placed on a seemingly endless deserted promontory, they are the last remnants of life, much like the ruins of *The Entire City*. Ernst reveals in this series the endless variations he can wrest from a single theme. The use of themes in



series by Ernst, which has seldom been written about, began in the late twenties with subjects like *The Forest* and *The Horde*. Prior to that, Ernst had concentrated on working out ideas in individual works; even the early collages, as closely related to one another as they are, have a self-contained and complete character not present in the works of the thirties.

The Angel of Hearth and Home, a theme expressed in a series of three paintings, is a protest against the atrocities of the Spanish Civil War and a response to Picasso's *Guernica* (fig. 20). Of this work, Ernst has stated: "*The Angel of Hearth and Home* . . . is of course an ironic title for a kind of juggernaut which crushes and destroys all that comes in its path. That was my impression at the time of what would probably happen in the world, and I was right."⁴⁷ Schneede points out that in 1938, Ernst titled the painting *The Triumph of Surrealism*, as "a despairing reference to the fact that the Surrealists with their Communist ideas had been unable to do anything to resist Fascism."⁴⁸ Of the three versions, all of which contain a demonic figure attacked by a fantastic, Boschian reptilian monster, perhaps the most successful is the smallest, *The Angel of Hearth and Home* (cat. no. 180), (it measures only about 21 x 29 inches), and least rhetorical. The forms seem monumental despite their diminutive size. Although the central figure is smaller than in the other two paintings, his wing span is far more impressive. Furthermore, placement of the smaller figure within a vast space conveys an effect of expansive energy greater than that discharged in the somewhat cramped space of the larger version. Nonetheless, in the largest painting, *The Angel of Earth* (cat. no. 181), it is the flame-like figure of the Angel, actually the devil, that by virtue of its posture, is the most terrifying embodiment of war. And it is with this painting that the most fascinating comparison may be made with Picasso's *Guernica*, as well as with two less well-known but equally potent statements by Miró, a poster designed to attract sympathy for the besieged Spanish people, *Aidez l'Espagne* (fig. 21), and a painting, *Still Life with Old Shoe* (fig. 22).

Picasso uses a journalistic style in his mural-size painting to graphically depict the horrors of the war. Despite his overriding concern with the specific situation, Picasso has converted the scene into an allegorical representation using the symbols that had obsessed him for some time — the bull, for example—which transforms the work into a monumental expression of universal suffering. A grandiose statement such as Picasso's was alien to Miró's temperament. For Miró, the Spanish Civil War was best represented in a poster, a cheap means of communication that had the potential of mass appeal. For Miró, commonplace objects—a fork, a shoe, a loaf of bread—symbolize the oppressive reality of war. Whether or not there are any biblical references intended in his painting, Miró has obviously used elements of the life of Spanish peasantry, unlike both Picasso and Ernst. Ernst's *The Angel of Earth* is neither the heroic statement of Picasso nor the modest but effective image of Miró. Although the painting's scale is not large, its theatricality of presentation lends it a certain grandeur. It is unique in that Ernst concentrates all his emotion about the horrors of war in a single monstrous creature.

Nymph Echo (cat. no. 178), 1936, and *Totem and Taboo* (cat. no. 192, 1941, reveal yet another facet of Ernst's work. They recall the fantasy world of the Douanier Rousseau, filtered, of course, through Ernst's own sensibility. Rousseau's lush forests and exotic scenes were known and admired by many of the major artists of the early twentieth-century. Many of his qualities had a special appeal for the Surrealists: his child-like imagination, his belief in

fig. 20
Pablo Picasso, *Guernica*. 1937. On extended loan to The Museum of Modern Art, New York, from the artist.

fig. 21
Joan Miró, *Aidez l'Espagne*. 1937. Collection The Museum of Modern Art, New York.

47. Quoted from H. Reinhardt, *Das Selbst-portrait*, Hamburg, 1967, by Schneede in *Max Ernst*, p. 154.

48. *Ibid.*



dreams and phantoms, his juxtaposition of objects from disparate contexts, his craftsmanship and, of course, the dream-like quality of his work. Both Macke and Apollinaire were early and enthusiastic admirers of his work: Macke had been active in promoting exhibitions of French painters, including Rousseau, in Munich, and Apollinaire had championed him in Paris. His stylistic influence on the Surrealists was, in part, felt indirectly through de Chirico, who had adopted the Douanier's mysterious light and poetic dislocation. The exhibition of *The Sleeping Gypsy* of 1897 in the John Quinn Collection in Paris in 1926, after it had disappeared for many years, had a great impact on the Surrealists.⁴⁹ Cocteau celebrated the painting's rediscovery, stressing its surreal qualities, in a poem:

The secret imagines it is alone and sheds all disguises. The gypsy sleeps with eyes half open . . . How can I describe the motionless figure and its flowing movement, this flow of oblivion? It reminds me of Egypt, where eyes were kept open even in death, like those of the diver under the surface of the ocean . . . Where do such things drop from? The moon? . . . Moreover it is perhaps not without its point that this artist, who never neglected a detail, shows us no tracks in the sand, no imprint near the sleeping feet. The gypsy has not come here. She is here. She is not here. She is at no human place. She is one of those who live in mirrors.⁵⁰

Despite their relationship to Rousseau, a sense of dread, a sinister feeling of entrapment emanates from the lush vegetation of Ernst's paintings of the late thirties and early forties. The deeply felt menace of Ernst's jungle contrasts sharply with Rousseau's ingenuous interpretation. The sinister looking foliage presses out towards the spectator, threatening him. The plane of the sky recedes, emphasizing the forward movement of the plant forms. Where Rousseau's images are motionless, Ernst's forms are active. The vegetation

49. The painting was shown as part of the Quinn collection, prior to its sale at Hôtel Drouot, Paris, October 28, 1926, no. 216.

50. Translated in Oto Bihalji-Merin, *Modern Primitives: Masters of Naïve Painting*, New York, 1961, p. 48.

fig. 22
Joan Miró, *Still Life with Old Shoe*. 1937.
Private Collection.

fig. 23
Max Ernst, figures from house at Saint-Martin
d'Ardèche.



seems eerily alive; it crawls with strange monsters and reveals half-hidden faces. There is a frightening confusion between plant and animal life. The predominance of blue, green and brown in many of these paintings conveys an autumnal feeling at variance with that of Rousseau's hot-house foliage. The holes in the foliage through which the sky appears in such paintings as *Totem and Taboo* recall the gaping eye-sockets of the figures in *The Horde*, 1927, and other earlier works in which interstices between forms are filled with passages of paint that seem to have no relationship with the image. In this way, Ernst gives realistic forms abstract features and creates in his work an ambiguity between abstraction and realism. His forms recall nature but do not represent it, thus his art is neither realistic nor abstract, but emblematic.

In 1938, Max Ernst moved to Saint-Martin d'Ardèche, north of Avignon, where he renovated a rundown seventeenth-century farmhouse. The reliefs (fig. 23) that he made to decorate the house indicate his continuing fascination with his half-man, half-beast fantasy of the twenties. Affixed to the exterior of his house, these fantastic creatures belong to the same private mythology that informs Ernst's paintings. Although he thought that he had removed himself from the pressures of the art world, Ernst's peace at Ardèche was soon interrupted by an ideological dispute within the ranks of the Surrealists. Breton, who had delegated to himself the role of high priest of the order, decided to move against Eluard, and in the process ruptured the remaining bonds among the members of the group. Out of loyalty and friendship for Eluard, Ernst disassociated himself from the movement. By 1939 the group began to disperse. Masson, Matta, Breton and Tanguy emigrated to the United States because of the war; Max Ernst, after internment as an alien by the French and then the Germans, managed to escape to the United States in 1941 with the help of many friends, including Peggy Guggenheim.

While Ernst was briefly interned by the French he met Hans Bellmer. Together they experimented with the painting technique decalcomania, which

had been invented by Oscar Domínguez in 1935. In decalcomania, thin paint is spread over the canvas with a smooth implement like a pane of glass. As in frottage, the irregularity of the resulting paint surface suggests images which the artist develops into final form. In 1940 and 1941 he used this technique in a large number of paintings, for example, *Europe after the Rain II* (cat. no. 191), 1940-42, *Napoleon in the Wilderness* (cat. no. 193), 1941, and the aforementioned *Totem and Taboo*. When Ernst arrived in New York in 1941, he continued to paint in this method. Like many of the expatriates, he suffered from a sense of isolation that made life difficult for the European avant-garde. Nonetheless, Ernst had, as early as 1932, exhibited with the Julien Levy Gallery in New York and was known to a small group familiar with Surrealism. In 1931, the first significant exhibition of Surrealism had been staged by A. Everett Austin at the Wadsworth Atheneum in Hartford, Connecticut; in 1936, Alfred Barr presented the crucial exhibition, *Fantastic Art, Dada, Surrealism*, to which Ernst contributed a number of important works. Among the artists in exile who influenced the future direction of American painting, the Surrealists with their theory of automatism proved the most important. In 1942 Ernst began two paintings, *Young Man Intrigued by the Flight of a Non-Euclidean Fly* (fig. 24) and *The Bewildered Planet* (cat. no. 195). He described the technique he used as follows:

It is a children's game. Attach an empty tin can to a thread a metre or two long, punch a small hole in the bottom, fill the can with paint, liquid enough to flow freely. Let the can swing from the end of the thread over a piece of canvas resting on a flat surface, then change the direction of the can by movements of the hands, arms, shoulder and entire body. Surprising lines thus drip upon the canvas. The play of association then begins.⁵¹

Although these paintings were exhibited in late 1942 and were said to have been admired by Jackson Pollock and Robert Motherwell, the connection between Ernst's method and the later drip technique of Pollock was probably not this direct. However, there is no doubt that the Surrealists' stress upon automatism was an important factor in the development of Abstract Expressionism. The technique employed in these two works of 1942 is the logical extension of Ernst's interests, if we consider that, as early as 1927, he was employing a similar method in such works as *Vision Induced by a String Found on My Table* (cat. no. 114). The Dada and Surrealist emphasis upon chance remains intact in Ernst's work of this period; what has changed between 1927 and 1942 is his imagery.

Ernst decided to leave New York relatively soon after his arrival. Although he traveled cross-country during much of 1942, Ernst managed to find time enough to paint. In the most important painting of 1942, *Surrealism and Painting* (cat. no. 198), Ernst incorporates the linear patterns derived from his process of trickling paint onto a canvas with the mythological figures that inhabit such earlier paintings as *Le Dejeuner sur l'herbe* (cat. no. 175), 1935-36. Beneath the maternal figure of the bird and her offspring is a presentation of the artist's tools, one of which, a trowel, is an implement he discovered in New York. *The Eye of Silence* (cat. no. 203) of 1943-44 is an example of the technique of decalcomania that he continued to use after his move from Europe to the United States. The painting, in which there are overt references to Böcklin's *Island of the Dead* (fig. 25), conveys a feeling entirely in keeping with the difficult times in which it was painted. The sense of mystery and

fig. 24
Max Ernst, *Young Man Intrigued by the Flight of a Non-Euclidean Fly*, 1942-47.
Private Collection.

51. Quoted from Max Ernst, Musée National d'Art Moderne, Paris, 1959, n.p. in Max Ernst, The Museum of Modern Art, 1961, p. 20.





dread relates to that of nineteenth-century Romantic painters like Böcklin and Friedrich (fig. 26).

In several of the paintings executed during his exile from Europe, Ernst appears to be recapitulating some of his earlier esthetic positions. *Day and Night* (cat. no. 194), 1941-42, a painting begun in Saint-Martin d'Ardèche and completed in New York, *Painting for Young People* (cat. no. 202) and especially *Vox Angelica* (cat. no. 201), both of 1943, offer quotations of elements of earlier paintings and images previously used. In the most important of these, the *Vox Angelica*, Ernst incorporates both technical devices like frottage and motifs of natural phenomena important in his earlier work. In a device that has been used recently by color painters like Ellsworth Kelly to emphasize the separation of panels of color, Ernst isolated motifs by framing them individually. Together, the panels form a poignant autobiography or narrative of his considerable achievements. As a witty finale, Ernst inscribed his first name, M A X, in the form of a compass and triangle. He thus refers both to the natural and mechanical elements in his art. *Vox Angelica* is rather lighthearted, and was complemented by such whimsical works as *Painting for Young People* and *Le Déjeuner sur l'herbe* (cat. no. 205), 1944, and lyrical sculpture like *The King Playing with the Queen* (cat. no. 208), 1944. But he did not turn entirely away from his horrific visions of the later twenties and thirties; he details an apocalyptic scene in *Rhenish Night* (cat. no. 204), 1944, and there are ominous overtones in *The Cocktail Drinker* (cat. no. 216), 1945, and in *The Feast of the Gods* (cat. no. 222), 1948.

In 1946 Ernst moved to Sedona, Arizona, with the painter Dorothea Tanning, to a real landscape that he saw as a parallel to the landscape of his mind; he remained there until 1953 when he returned to Paris. Aside from a number of lyrical landscapes, it is the sculpture, both free-standing and architectural, that is especially impressive among the works that he produced here. Ernst decorated his house in Sedona with a group of reliefs (fig. 27), but the monumental form of the throne-like *Capricorn* (cat. no. 223), a cement sculpture produced in 1948 and cast in bronze in 1964, is his most significant achievement of this period. Lucy Lippard has analyzed this work in the following terms:

The male figure is not only the "king" of the chess game but also the symbolic bull and goat of the zodiac. Metamorphosis and rebirth are associated with Capricorn, as are fertility, Bacchus and Rock (including cement) Consciously or subconsciously, Ernst used the astrological fish motif in the fishtailed "dog" on the king's arm and in the mermaid form of the queen, whose "bone" head ornament is equally a fish.⁵²

What is even more significant than this specific symbolism, however, is the totemic aspect of the figures and the fact that Ernst combines the personal and monumental implications of his private mythology with the allusion to the timeless forms of other, ancient cultures. This is especially apparent in the figure, though not the head, of the queen, which assumes the formal aspect of a Cycladic figurine.

If *Capricorn* affirms the rewarding aspect of his stay in the United States, then *Spring in Paris* (cat. no. 235), of 1950, reflects his delight in his return to Paris. He settled in Paris in 1953, and became a French citizen in 1958. The painting is also characteristic of Ernst's renewed emphasis on the single image, usually figurative, rather than on the more complex imagery of epic works like *Surrealism and Painting*. In *The Portugese Nun* (cat. no. 236), 1950, and

fig. 25
Arnold Böcklin, *Island of the Dead*. c. 1880.
Collection The Metropolitan Museum of Art,
New York, Reisinger Fund, 1926.

fig. 26
Caspar David Friedrich, *Skeletons in a Stalag-
tite Cave*. 1834. Collection Hamburger Kunst-
halle.

52. Lucy R. Lippard, "Max Ernst and a Sculpture of Fantasy," *Art International*, vol. XI, no. 2, February 1967, p. 42.



fig. 27
Max Ernst, figures from house at Sedona,
Arizona.

Spring in Paris, Ernst reverts back to the traditional use of the brush and a rather more conventional technique of painting than he practiced during his stay in the United States. Although the images superficially resemble certain works of the mid-thirties, these paintings are considerably different formally from the earlier examples. The paintings of the thirties are similar in some respects to Tanguy's work, especially in the way in which the form is depicted, although not in the manner of its integration within the composition. The forms of paintings of the fifties no longer are the forms of Surrealism. The influence of Paris and the decorative qualities of French painting are strongly felt in Ernst's work after his return to Europe.

Paintings like *Father Rhine* (cat. no. 243), 1953, and *The Polish Rider* (cat. no. 244), 1954, which differ significantly from each other in subject, reveal the stylistic transformation in his painting. Although Ernst had decided against taking up residence in Germany, he had returned there before deciding to settle in Paris. In 1951, his home town, Brühl, arranged for his first big post-war retrospective, organized with the assistance of his sister Loni and her husband, the art historian Lothar Pretzell. *Father Rhine* is a sentimental reminiscence of his youth in Germany and a deeply felt response to the river and to Cologne as an important center in the history of art before the two world wars. *The Polish Rider* was inspired by the painting of the same name by Rembrandt which Ernst had seen at the Frick. Ernst appears less concerned with the reality of the image or with its latent symbolism than with the purely painterly effects of his surface and technique. In *The Polish Rider* Ernst also elaborates on the cubistic faceting of planes with which he had experimented before World War I, in such works as *Landscape with Tower* (cat. no. 13) of 1916, as well as upon the purely decorative effects of his most minute works, the microbe series, (cat. nos. 227-230) done in Arizona from 1949-52.

Many paintings of the 1960's retain the improvisational quality of *The Polish Rider*. In a painting like *The Sky Marries the Earth* (cat. no. 262) of 1964, Ernst has employed all the virtuosity at his command. The dense application of pigment, the creamy surface of the dragged areas of paint, the delicate tracery of his linear arabesques, represent Ernst at his decorative best. While neither capturing the vital organic nature of Pollock's drip painting nor the heroic posturing of the New York School of Action Painting, Ernst did not succumb to the worst aspects of School of Paris painting — a tendency to allow surface to carry as form — a characteristic of French Tachiste painting of the post-war period. Instead, Ernst retains his own innate preference for investing the surface of his painting, whether the subject is abstract or representational, with an object-like quality. It is this tendency which, stemming from his Dada experience, characterizes even so soft and lush a painting as *The Sky Marries the Earth*.

The Sky Marries the Earth is an image of the sixties just as *The Polish Rider* represents the previous decade. In the latter painting, Ernst still allows the fragmented form of the horse—the rider seems to have disappeared—to co-exist with passages of paint that recall, but do not represent, the dense foliage of his primordial landscapes of the 1940's. In *The Sky Marries the Earth*, on the other hand, the configuration of sky and earth are intertwined with an all-over imagery and painterly surface that recalls the *100,000 Doves* (cat. no. 91) of 1925. If *Vox Angelica* or *Painting for Young People* of 1943, constitute a didactic reprisal of earlier paintings, *The Polish Rider* reveals Ernst's ability to paraphrase his own esthetic concerns tongue-in-cheek. This subter-

fuge is nowhere more apparent than in *The Polish Rider*, which, in addition to its existence as an homage to Rembrandt, is also a reference, in the use of faceted planes to convey motion, to Futurism. Ernst is also interested in conveying a sense of motion in a subdued manner in many works of the 1960's. In *The Sky Marries the Earth*, for example, the round configuration of the sun appears to be spun like a top by the linear web that both surrounds and interacts with it. The lush, off-white pigment contributes to a density of surface that belies the implicit motion suggested by the symbolic form of the sun. Ernst's representation of matter (earth) and atmosphere (sky), which has preoccupied him since his first mature works, is achieved subtly and suggestively. That a profound involvement with nature, in both its rational and irrational aspects has always haunted Ernst, is evident from even the most casual involvement with his work. It is interesting that he was able to recast his feeling for nature experienced in Arizona in a near abstract mode once he returned to Europe. Obviously, in order to achieve this, it was necessary for him to distance himself from the experience.

Ernst's enormous diversity is still apparent in his work of the 1960's. The pair of paintings, *Swarm of Bees in a Courthouse* and *Explosion in the Cathedral* (cat. nos. 256, 255), both of 1960, effectively demonstrate the endless variety of Ernst's interests. The reference to bees, an imperial emblem, and the allusion to the breakdown in both court and church, is suggested by titles which underline Ernst's ongoing concern with the destruction of the hierarchial order that was a part of his youth. The dense pigmentation of his earlier landscape fantasies appears in both paintings of 1960. On a different level, *Portrait of an Ancestor* (cat. no. 273), 1965, appears to be a humorous comment on portraiture, and thus on artistic tradition. Both *Portrait of an Ancestor* and *Peace, War and the Rose* (cat. no. 274), 1965, are reminiscent of earlier works such as *Two Children Are Threatened by a Nightingale* of 1923-24. Just as in the earlier piece, Ernst has added collage elements to a flat panel in both of the more recent constructions. These placid, strictly rectilinear reliefs, however, are more static and frontal than the volatile earlier construction, to which the suggestion of flight—and fear—lends a sense of motion. In the humorous reference to romance, *Portrait of an Ancestor* is reminiscent of the earlier sculpture, *Young Man with a Beating Heart* (cat. no. 210) of 1944. In both, the area that represents the heart is appropriately detailed, in the sculpture by a concave hollow, in the construction by a rectangular wooden frame that encloses collage-elements. *Portrait of an Ancestor*, in fact, in many ways resembles the flattened forms of his sculpture especially *An Anxious Friend* (cat. no. 207), 1944.

In other works of the 1960's, like *Air Washed in Water* (cat. no. 280) of 1969, Ernst once again approaches total abstraction. The painting, one of the few statements in which he uses a strictly limited color scheme, is reminiscent of objects such as the piece of metal screen placed over the bird in *Peace, War and the Rose* or the imitation lace collar in *Portrait of an Ancestor*. The atmospheric effect in the upper portion of the canvas contrasts effectively with the dense area of color below.

Ernst's virtuosity continues undiminished into the seventies. He has produced, among other works, a new series of collages, illustrated *Lewis Carroll's Wunderhorn*, 1970, and continued to paint. Among his most recent paintings is the enchanting small oil, *My Friend Pierrot* (cat. no. 282), of 1974, in which he once again returns to the bird-self-portrait obsession which, in this example, is enhanced with the added whimsy of the clown. This paint-

ing, in which the sunny pastel colors dominate the figuration, is strikingly reminiscent of earlier paintings like *Battle of Fish* (cat. no. 18), of 1917, and is a fitting testament to his continuing vitality.

Ernst's awareness of the currents that fed his art is nowhere better expressed than in his statement about the Cologne of his youth: "The geographical, political and climatic conditions of Cologne as a city may be propitious to create fertile conflicts in a sensitive child's brain . . . early Mediterranean influence, Western rationalism, Eastern inclination to occultism, northern mythology, Prussian categorical imperative, ideals of the French Revolution, and so on."⁵³ While these concerns occasionally lend his work a certain archaism, this archaism is more than offset by his formal innovations. In this respect, many of his admirers have misinterpreted his contribution to the art of the twentieth century. To some, the substance of his inventiveness lies in his astonishing technical inventions. They see in his use of photcollage and frottage, in particular, a working method that constitutes his creativity. The opposite, in fact, is true. Ernst's ability to manipulate his materials, his awareness of the potential resources of found objects, new textures, and new working procedures, is but the prelude to the transformation of materials into a new body of imagery. Other critics have ignored Ernst's real esthetic meaning in favor of a detailed analysis of his symbolism. Neither position, of course, takes into account Ernst's ability to record "what is seen . . . and experienced . . . on the frontier between the inner and outer world." For Ernst has reached a unique position in the art of the twentieth century through the creation of a private mythology by means of formal innovation.

Finally, it must be said that if Max Ernst has come to epitomize both Dada and Surrealism, it is because he has adhered not to the letter but to the spirit of these movements. That he has done so is a tribute to his understanding of the profound possibilities open to art in the twentieth century and his undaunting optimism in the face of so many esthetic, social and political tribulations.

53. Max Ernst, *Beyond Painting*, pp. 26-27.



Sedona, 1946
photo Frederick Sommer

works in the exhibition

Titles were originally in German, French, English or Latin. Where the original title in a foreign language is known, in most cases it is listed in parenthesis after the English translation.

Double slash (//) denotes a new line.

Single slash (/) denotes the artist's own mark.

Entries with numbers in heavy type are illustrated.

*Indicates works not in exhibition.

I

Garden of the Castle of Brühl (Schlosspark von Brühl). 1906

Ink on paperboard

9½ x 9½"

Collection Peter Schamoni



2

*Woman in Red Dress (Frau mit rotem
Kleid)*. c. 1908

Oil on compositboard

14 x 11 $\frac{1}{4}$ "

Private Collection, New York



3

Two Nudes with Doe. c. 1908

Linoleum cut on paper

8 x 4³/₄"

Collection Stadt Brühl, Germany

4

Man with Sword. c. 1908

Linoleum cut on paper

4⁵/₈ x 2³/₄"

Collection Stadt Brühl, Germany

5

Self Portrait (Selbstporträt). 1909

Oil on paperboard

7¹/₈ x 4³/₄"

Collection Stadt Brühl, Germany

6

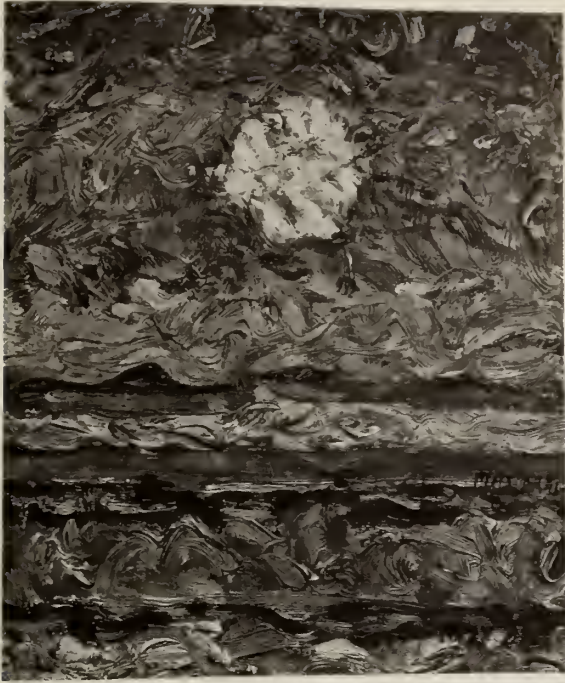
Landscape with Sun (Landschaft mit Sonne). 1909

Oil on paperboard

6⁵/₈ x 5³/₈"

Private Collection





7
Landscape with Sun (Landschaft mit Sonne). 1909
Oil on paperboard
7 $\frac{1}{8}$ x 5 $\frac{3}{8}$ "
Private Collection

8
Student Party (Schülerfest). c. 1909
Watercolor on paper
3 $\frac{5}{8}$ x 5 $\frac{3}{8}$ "
Collection Timothy Baum, New York

9
Untitled. 1911-12
Oil on paperboard
20 $\frac{3}{8}$ x 17"
Collection Wilhelm Hack, Cologne



10

Railway Viaduct at Comesstrasse Brühl
(*Eisenbahnunterführung an der Comesstrasse,*
Brühl). 1912

Oil on paperboard

18 $\frac{3}{8}$ x 14 $\frac{1}{8}$ "

Collection Stadt Brühl, Germany



11

Street in Paris (Strasse in Paris). 1912

Watercolor on paper mounted on paperboard

13 $\frac{3}{8}$ x 17 $\frac{3}{8}$ "

Collection Kunstmuseum Bonn

12

Nude Youths (Jünglinge Akt). 1913

Watercolor on paper

8 $\frac{1}{8}$ x 4 $\frac{3}{8}$ "

Collection Stadt Brühl, Germany





13
*Landscape with Tower (Landschaft mit
Turm)*. 1916
Oil on canvas
23½ x 17"
Private Collection

14

*Hat in the Hand, Hat on the Head (Der Hut
in der Hand, der Hut auf dem Kopf)*. c. 1913

Oil on paperboard

14½ x 11½"

Private Collection, London.



15

Immortality (Unsterblichkeit), 1913-14

Oil on wood

18 $\frac{1}{8}$ x 12 $\frac{1}{4}$ "

Lent by Minami Gallery, Tokyo



16

Vegetation. 1916

Oil on canvas

35 x 26"

Collection Wilhelm Hack, Cologne

17

Landscape. c. 1914-16?

Oil on burlap

26 $\frac{1}{4}$ x 24 $\frac{1}{2}$ "

Collection The Solomon R. Guggenheim
Museum, New York

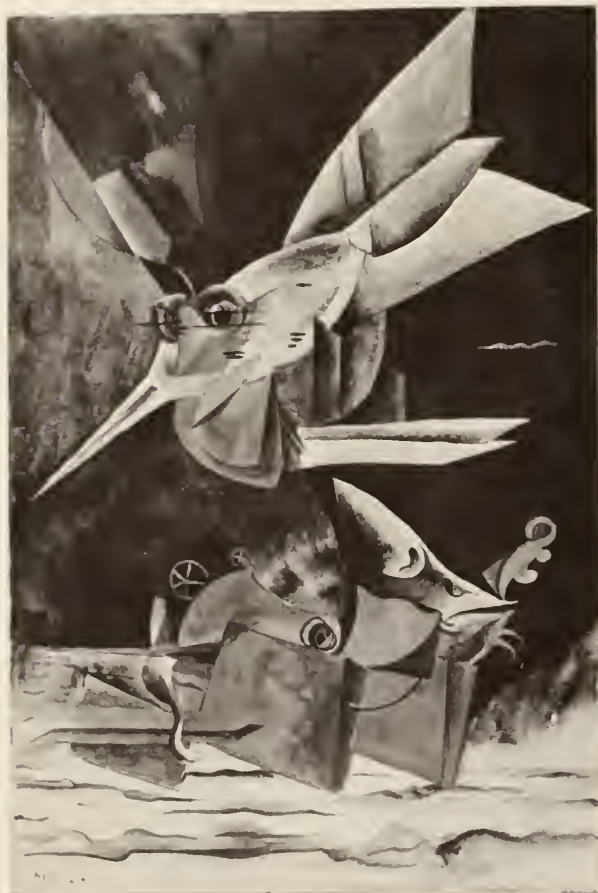
18

Battle of Fish (Kampf der Fische). 1917

Watercolor on paper mounted on paperboard

11 $\frac{7}{8}$ x 7 $\frac{7}{8}$ "

Private Collection
Germany



19

Submarine Still Life (Submarines Stilleben),
1917
Oil on canvas
22 x 24½"
Collection Mr. and Mrs. Arnold A. Saltzman,
Great Neck, New York

20

Landscape (Landschaft), 1917
Watercolor on paper mounted on paperboard
7⅞ x 7⅞"
Private Collection, Germany

21

Battle of Fish (Kampf der Fische), 1917
Watercolor on paper
5½ x 8⅛"
Private Collection



22

That Makes Me Piss (Ça me fait pisser). 1919

Printer's proof on paper altered with ink

19¾ x 8"

Inscribed II "*ça me fait pisser*"

Galleria Schwarz Collection, Milan

23

Aquis Submersus. 1919

Oil on canvas

21¼ x 17¼"

Private Collection, London



24

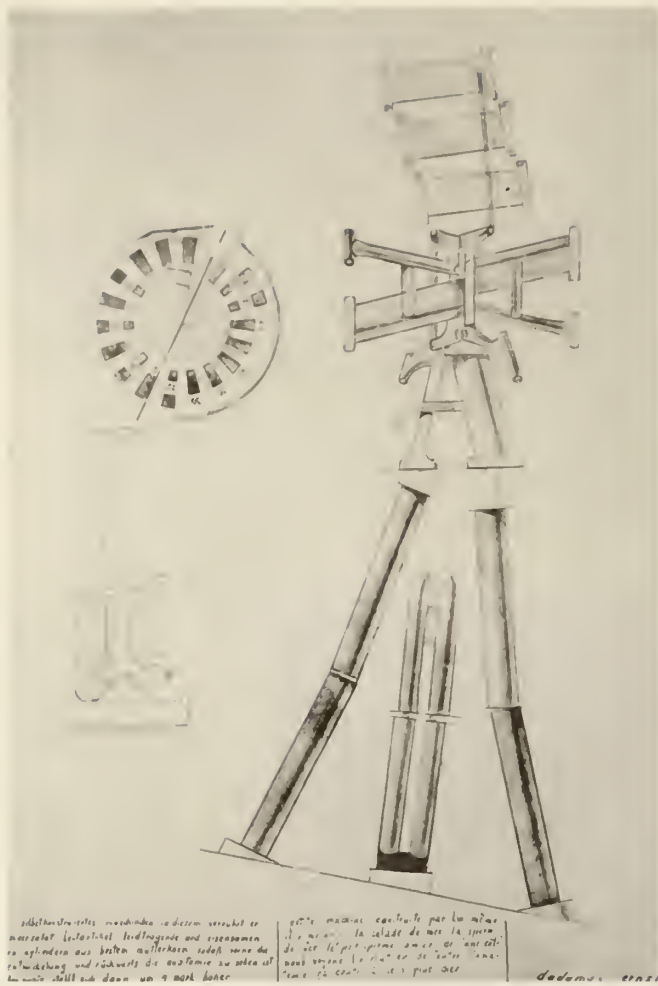
*Fruit of a Long Experience (Fruit d'une
longue expérience)*, 1919

Wood, wire and paint

18 1/8 x 15"

Private Collection, Geneva





25

Self-Constructed Small Machine (Selbstkonstruiertes Maschinchen; Petite machine construite par lui même). 1919

Pencil and pencil frottage on paper
18 x 12"

Inscribed II "Selbstkonstruiertes maschinchen in diesem verrührt er // meersalat leitartikel leidtragende und eisensamen // in zylindern aus bestem mutterkorn sodass vorne die // entwicklung und rückwärts die anatomie zu sehen ist // der preis stellt sich dann um 4 mark höher" le "Petite machine construite par lui-même // il y mélange la salade de mer la sperme // de fer le périsperme amer de l'une côté // nous voyons l'évolution de l'autre l'ana- / tomie ça coute 2 sous plus chere" Ir "Dadamax ernst"

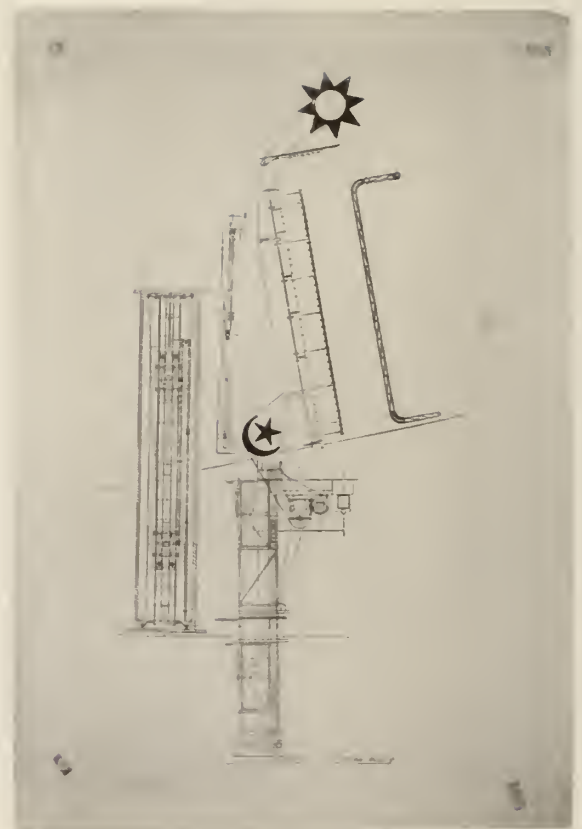
Collection Mr. and Mrs. Edwin Bergman

26

Trophy, Hypertrophied (Trophée, hypertrophique). 1919

Printer's proof on paper altered with ink
16½ x 11"

Collection The Museum of Modern Art,
New York, gift of Tristan Tzara



27

*Farewell My Beautiful Land of Marie
Laurencin. Help! Help! (Adieu mon beau
pays de Marie Laurencin. Hilfe! Hilfe!). 1919*

Printer's proof on paper altered with ink
15¾ x 11"

Inscribed uc "toujours travailler mix bon"
c "MAMAN TOU JOURS FJC—FICK" lr "au
secours!!" lc "adieu mon beau pays de
MARIE LAURENCIN // Hilfe! Hilfe!"

Collection The Museum of Modern Art,
New York

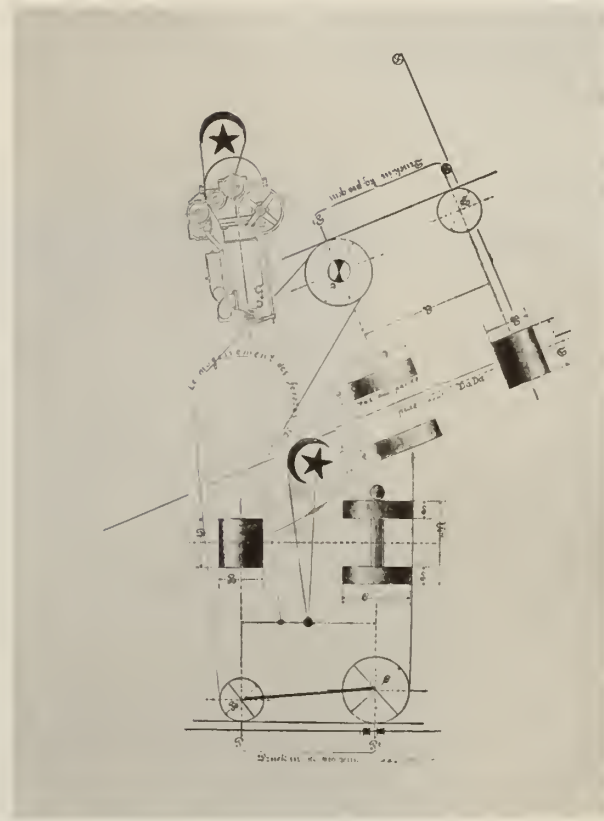
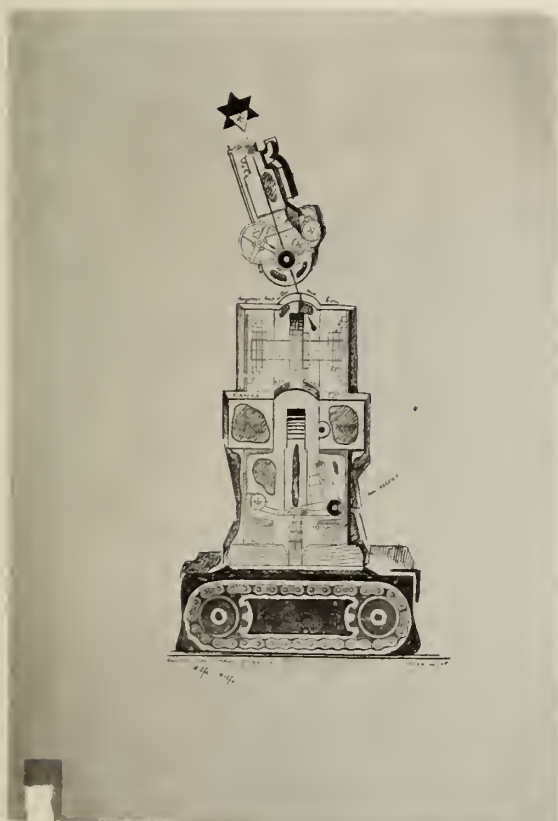
28

*The Roaring of the Ferocious Soldiers (Le
Mugissement des féroces soldats). 1919*

Printer's proof on paper altered with pencil,
gouache and ink

14¾ x 10⅝"

Inscribed c "Le mugissement des féroces
soldats // vous qui passez // priez pour Dada"
Galleria Schwarz Collection, Milan



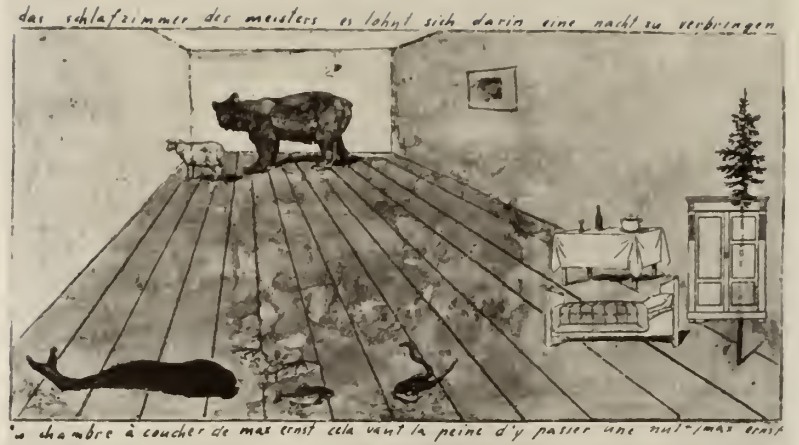
29

The Master's Bedroom It's Worth Spending a Night There (Das Schlafzimmer des Meisters es lohnt sich darin eine Nacht zu verbringen). 1919

Collage with gouache and pencil on paper
6½ x 8¾"

Inscribed on mount t "das schlafzimmer des meisters es lohnt sich darin eine nacht zu verbringen" mount b "la chambre à coucher de max ernst cela vaut la peine d'y passer une nuit / max ernst"

Werner Schindler, Zurich



30

Untitled. c. 1919-20

Pencil on paper

17¾ x 13¾"

Collection The Museum of Modern Art,
New York, John S. Newberry Fund

31

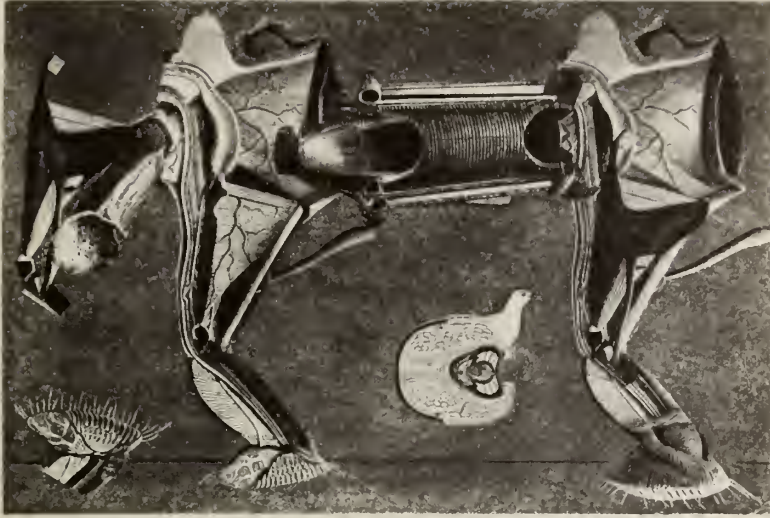
Untitled. 1920

Collage on paper

2¾ x 5⅝"

Menil Family Collection, Houston





32

The Horse, He's Sick (Un peu malade le cheval). 1920

Collage of photoengravings with pencil and watercolor on paper

5 $\frac{3}{4}$ x 8 $\frac{1}{2}$ "

Collection The Museum of Modern Art, New York, Abby Aldrich Rockefeller Fund

33

Here Everything Is Still Floating (Le Vapeur et le poisson). 1920

Collage of photoengravings with pencil on paper

4 $\frac{1}{8}$ x 4 $\frac{7}{8}$ "

Fatagaga executed in collaboration with Jean Arp

Collection The Museum of Modern Art, New York



34

Two Young Girls Promenade across the Sky
(*Deux jeunes filles se promènent à travers le ciel*). 1920

Collage on paper mounted on paperboard

4 x 6¼"

Collection Simone Collinet, Paris



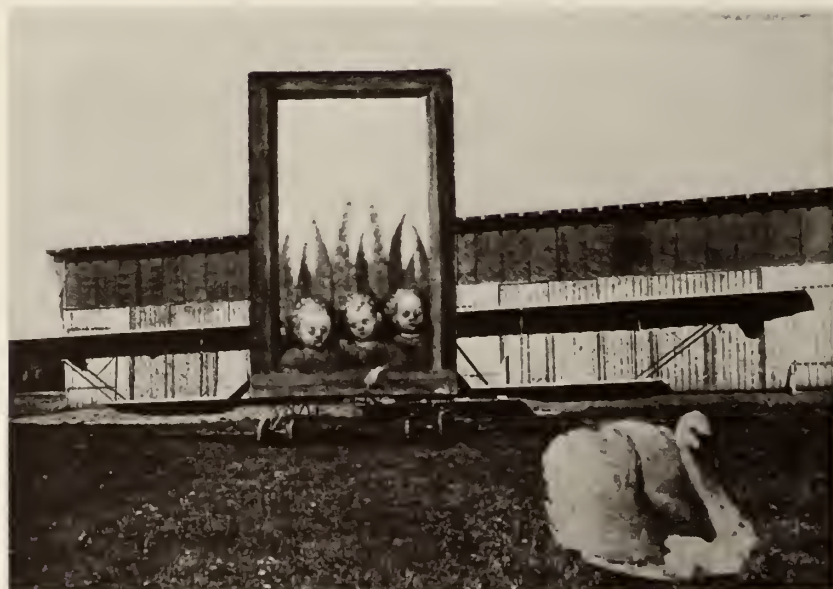
35

The Swan is Very Peaceful; It is already the twenty second time that (for the first time) Lohengrin has left his fiancée // it is there that the earth has spread its crust on four violins // we will never see each other again // we will never fight against the angels // the Swan is very peaceful // he rows hard to catch Leda. (C'est déjà la vingt-deuxième fois que Lohengrin a abandonné sa fiancée (pour la première fois) // c'est là que la terre a tendu son écorce sur quatre violons // nous ne nous reverrons jamais // nous ne combattrons jamais contre les anges // le cygne est bien paisible // il fait force de rames pour arriver chez Leda). 1920

Collage of photographs

7¼ x 5½"

Private Collection, New York





La puberté proche n'a pas encore enlevé la grâce tenue de nos pléiades / Le regard de nos yeux pleins d'ombre est dirigé vers le pavé qui va tomber / La gravitation des ondulations n'existe pas encore

36

The Pleiades (Les Pléiades), 1920

Collage of photograph with paint on paper mounted on paperboard

8⁷/₈ x 6¹/₂"

Inscribed on mount b "La puberté proche n'a pas encore enlevé la grâce tenue de nos // pléiades / Le regard de nos yeux pleins d'ombre est dirigé vers le // pavé qui va tomber / La gravitation des ondulations n'existe pas encore"

Private Collection

37

The Flamingos (Die Flamingi), 1920

Collage on paper mounted on paperboard

6¹/₈ x 5¹/₈"

Inscribed on mount t "die flamingi lassen wider papierdotter steigen // saturn ist an den enden" mount b "der seezunge festgenagelt // wegen der nähe des magnetischen südpols versagen die erzengel /"

Collection Simone Collinet, Paris



der seezunge festgenagelt // wegen der nähe des magnetischen südpols versagen die erzengel

Dada-Gauguin, 1920

Watercolor on paper mounted on paper-board

11½ x 15¾"

Collection Mr. and Mrs. Maurice Fulton,
Glencoe, Illinois





39

The Chinese Nightingale (Les Rossignol chinois). 1920

Collage of photographs with ink on paper mounted on paperboard

5½ x 3⅞"

Collection Dr. Guy Genon-Catalot, Paris

40

Above the Clouds Midnight Passes. Above midnight hovers the invisible bird of day. Still higher than the bird the ether expands and walls and roofs are floating. (Au-dessus des nuages marche la minuit. Au-dessus de la minuit plane l'oiseau invisible du jour. Un peu plus haut que l'oiseau l'ether pousse et le murs et les toits flottent). 1920

Collage of photoengravings with pencil on paper

7¼ x 5⅛"

Private Collection, New York



41

The Enigma of Central Europe (L'Enigme de l'Europe central). 1920

Collage, gouache and ink on paperboard
6¾ x 8⅞"

Inscribed on mount t "allways the best man wins // sodaliten schneeberger drückethaler rosinen und mandeln schlagen die eingeborenen mitteleuropas" mount b "zu meerschäum und eilen nach stattgehabter denudation den ereignissen in bester absicht voraus"

Private Collection



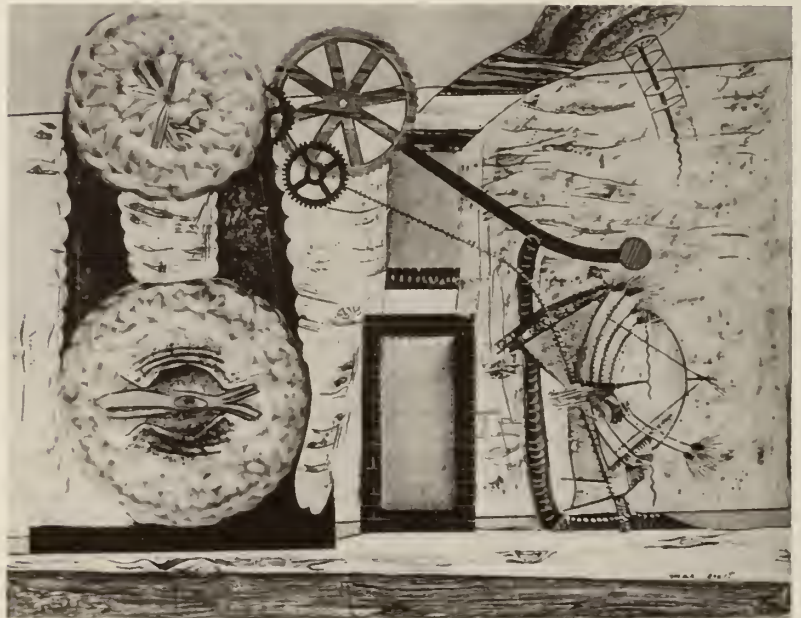
42

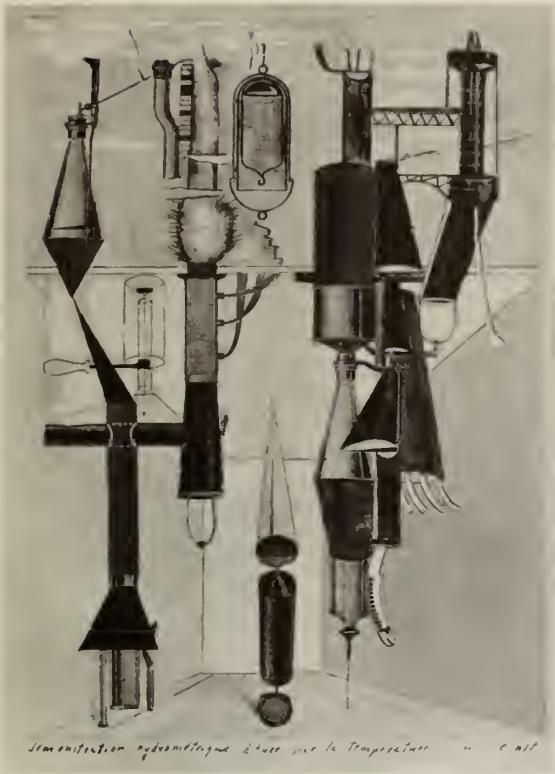
My Hostess on the Lahn, guardian angel of the Germans, thine is the industry, anatomy, palaeontology, give us small rejoicings (Frau wirtin an der lahn, schutzengel der deutschen, dein ist die Industrie, anatomie, palaeontologie, schenck uns kleine frohlocken). 1920

Collage with gouache and watercolor on paper mounted on paperboard
9⅞ x 12⅞"

Inscribed b "Frau wirtin an der lahn, schutzengel der lahn, schutzgelin der deutschen, dein ist die Industrie, anatomie, palaeontologie, schenck uns kleine frohlocken"

Private Collection





43

Hydrometric Demonstration of Killing by Temperature (Demonstration hydrométrique à tuer par la température). 1920

Collage and gouache on paper mounted on paperboard

9³/₈ x 6⁵/₈"

Inscribed on mount b "démonstration hydrométrique à tuer par la température"

Collection J. Tronche, Paris

44

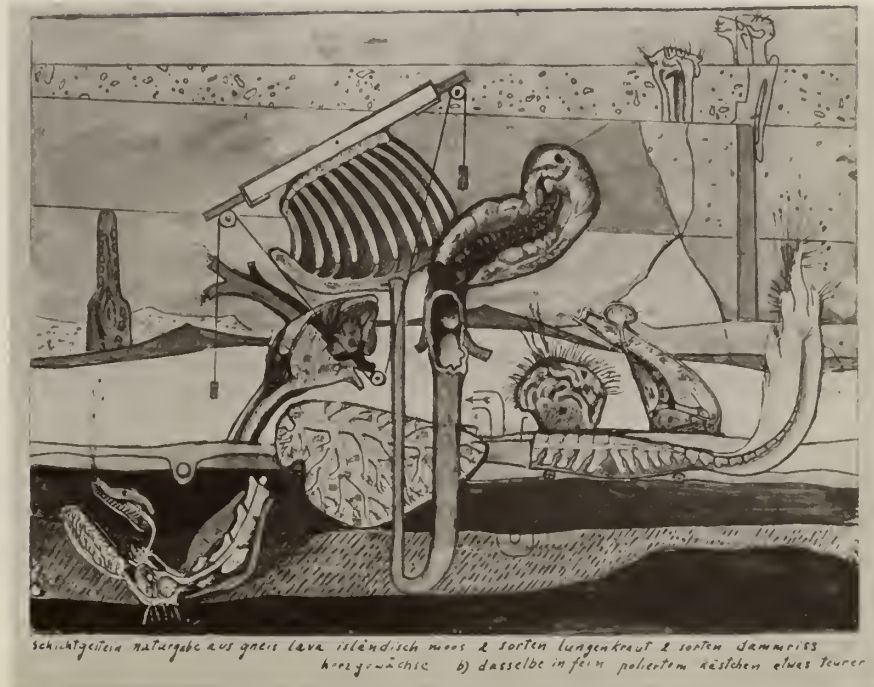
Stratified Rocks, Nature's Gift of Gneiss Lava Iceland Moss 2 Kinds of Lungwort 2 Kinds of Ruptures of the Perineum Growth of the Heart (b) The Same Thing in a Well Polished Box Somewhat More Expensive. 1920

Anatomical engraving on paper altered with gouache and pencil

6 x 8¹/₈"

Inscribed on mount b "schichtgestein naturgabe aus gneis lava isländisch moos 2 sorten lungenkraut 2 sorten dammriss // herzwächse (b) dasselbe in fein poliertem kästchen etwas teurer"

Collection The Museum of Modern Art, New York



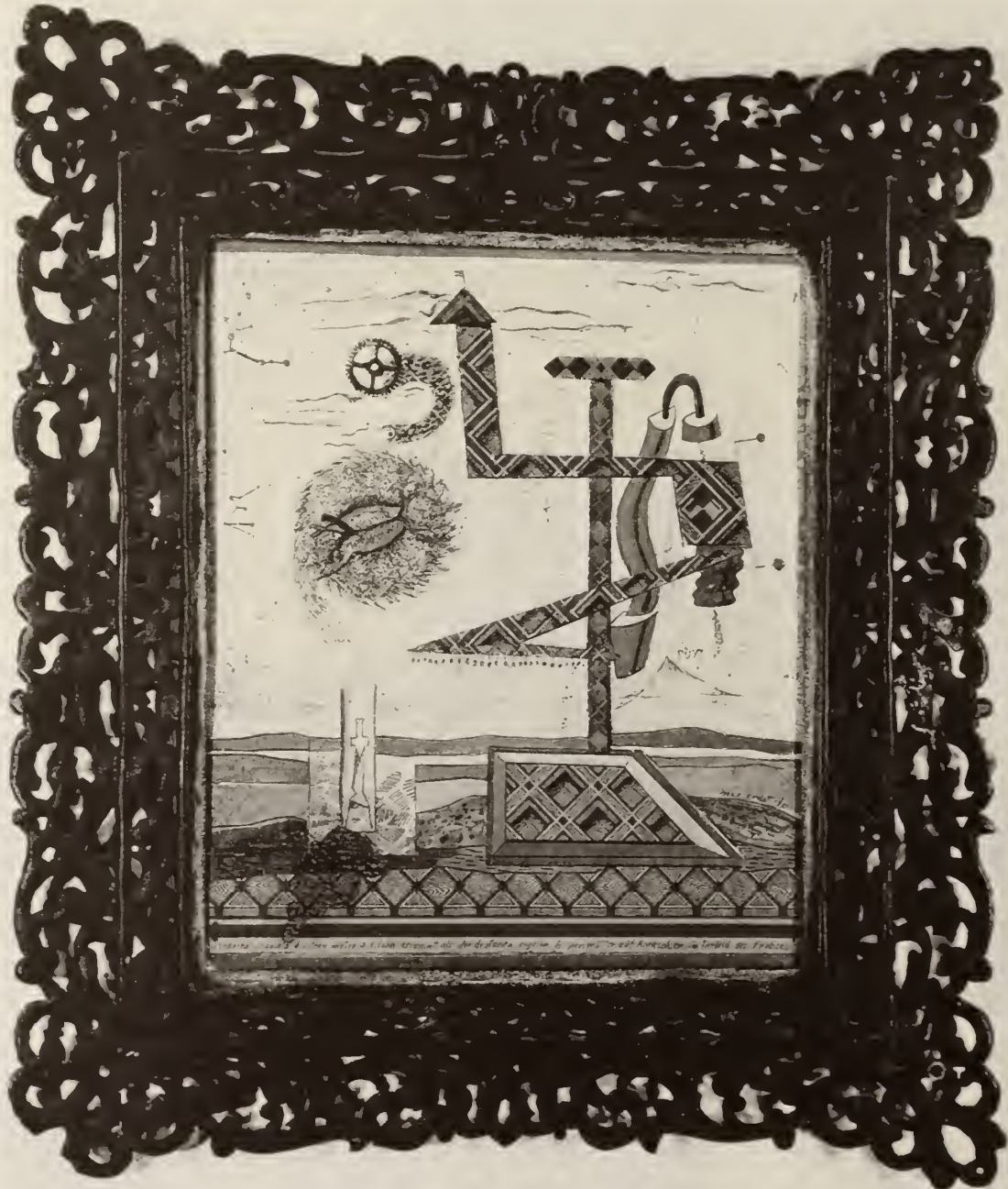
Katharina Ondulata. 1920

Collage with gouache and pencil on paper

11 $\frac{3}{4}$ x 9 $\frac{7}{8}$ "

Inscribed: "Katharina ondulata d.i. frau
wirtin a.d. lahn erscheint als der deutschen
engelin u. perlmueter auf korksohlen im tier-
bild des krebsses /"

Private Collection, London



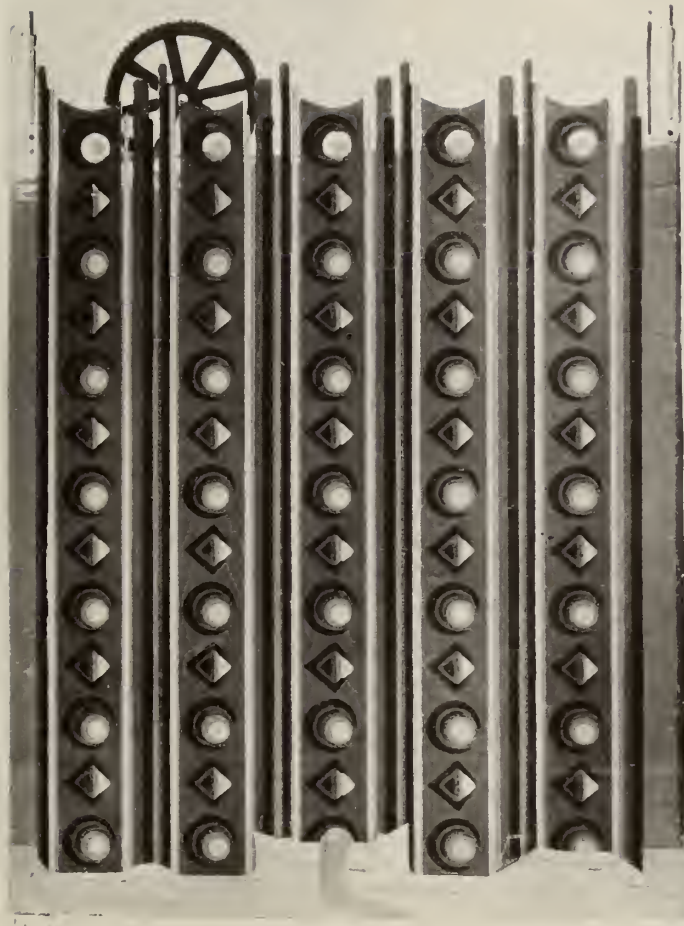
*The Little Tear Gland That Says Tic Tac (La
Petite fistule lacrimale qui dit tic tac). 1920*

Gouache on wallpaper

14 $\frac{1}{4}$ x 10"

Inscribed on mount b "La petite fistule
lacrimale qui dit tic tac / max ernst"

Collection The Museum of Modern Art,
New York



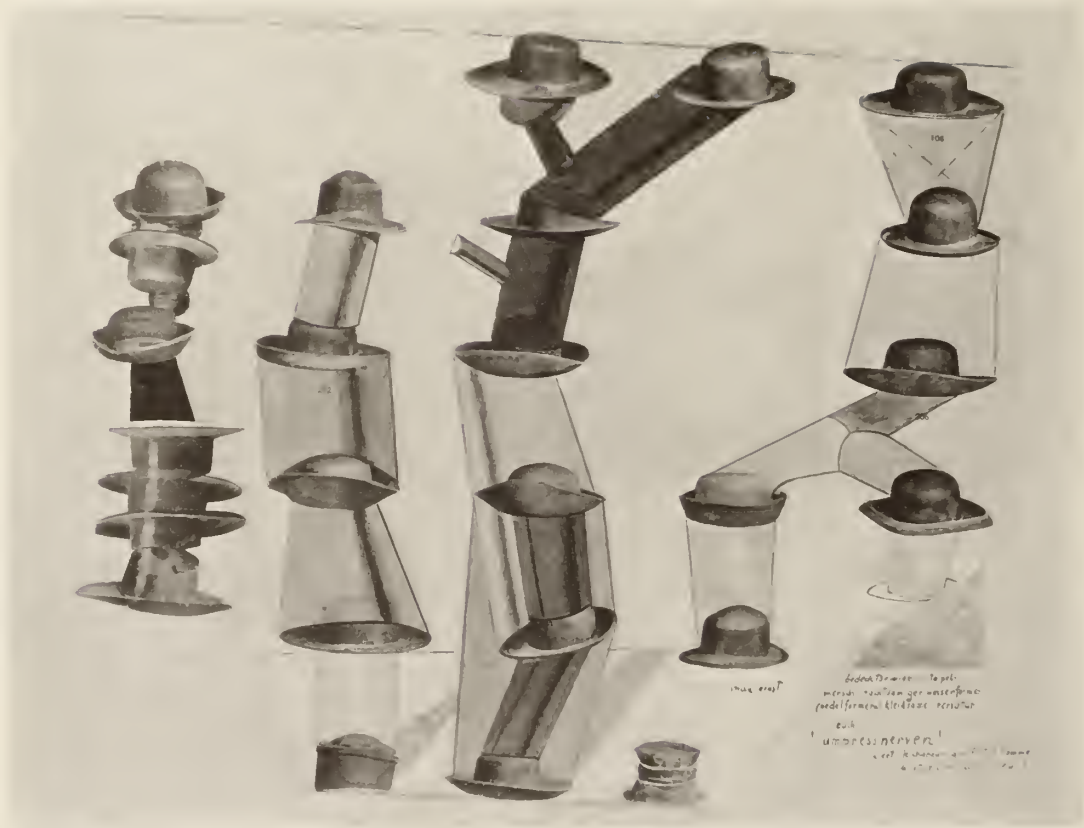
The Hat Makes the Man (C'est le chapeau qui fait l'homme). 1920

Collage with pencil, ink and watercolor on paper

14 x 18"

Inscribed on mount in "bedecktsamiger stapel- // mensch nacktsamiger wasserformer // edelformer kleidsame nervatur // auch / !umpressnerven! // (c'est le chapeau qui fait l'homme) // (le style c'est le tailleur)"

Collection The Museum of Modern Art, New York





48

Self Portrait. 1920

Collage of photographs on paper

7 x 4½"

Inscribed ur "5000" c "dadamax" lc "caesar buonarroti" lr "4"

The Arnold H. Crane Collection, Chicago

49

Young Chimera (Jeune chimère). 1920

Collage and watercolor on paper mounted on paperboard

10¼ x 3½"

Collection Simone Collinet, Paris



* *Design for a Manifesto*. 1920

Collage, tempera and watercolor on paper
23 $\frac{5}{8}$ x 19 $\frac{1}{4}$ "

Inscribed cl "Austellung // Gemälde /
Zeichnung // FAtagaga // Plastopl // astik
// Aquarell // Max Ernst // ist ein // Lügner,
Erb // schleicher // Ohrenbläser // Ross-
täuscher // Ehrabschnei // der und // Boxer
// ,,,,,," cr "Grüss, Gott, tritt, // ein, //
Hüften, fest. // Die ausstell // ten Kunst-
werke // können begossen // werden // Die
ausge // stellten kön // nen am be //
quemsten im Liege // stütz seit // lings
ge // würdigt wer // den. Sind // jedoch Ihre
// Eizellen noch // in Teilung be // griffen
so füh // ren Sie leb // hafte Bewe // gungen
mit Hüftstütz // aus,,,,,,,"

Collection Galleria Civica d'Arte Moderna,
Turin





51

Augustine Thomas and Otto Flake
(Augustine Thomas et Otto Flake). 1920

Collage on paper

9³/₈ x 5¹/₄"

Executed in collaboration with Louise Ernst
 Inscribed t "Augustine Thomas et Otto
 Flake"

Collection Kestner-Museum/Fritz-Behrens-
 Stiftung, Hanover

52

Switzerland, Birthplace of Dada (La Suisse,
lieu de naissance de dada). 1920

Collage on paper mounted on paperboard

4³/₈ x 9⁷/₈"

Fatagaga executed in collaboration with
 Jean Arp

Collection Kestner-Museum/Fritz-Behrens-
 Stiftung, Hanover



53

The Preparation of Glue from Bones
(*Leimbereitung aus Knochen; La Préparation de la colle d'os*). 1920

Collage on paper mounted on paper

3 x 4½"

Collection Petit





54

Untitled. 1920

Collage on paper mounted on paperboard
4½ x 3¾"

Collection Timothy Baum, New York

55

Upside Down Violin (Violin renversé) 1920

Collage on paper mounted on paperboard
5¾ x 3¾"

Lent by Galerie Dieter Brusberg, Hanover



56

Child (Enfant), c. 1920

Collage on paper mounted on paperboard

4½ x 5¾"

Collection Kestner-Museum/Fritz-Behrens-Stiftung, Hanover



57

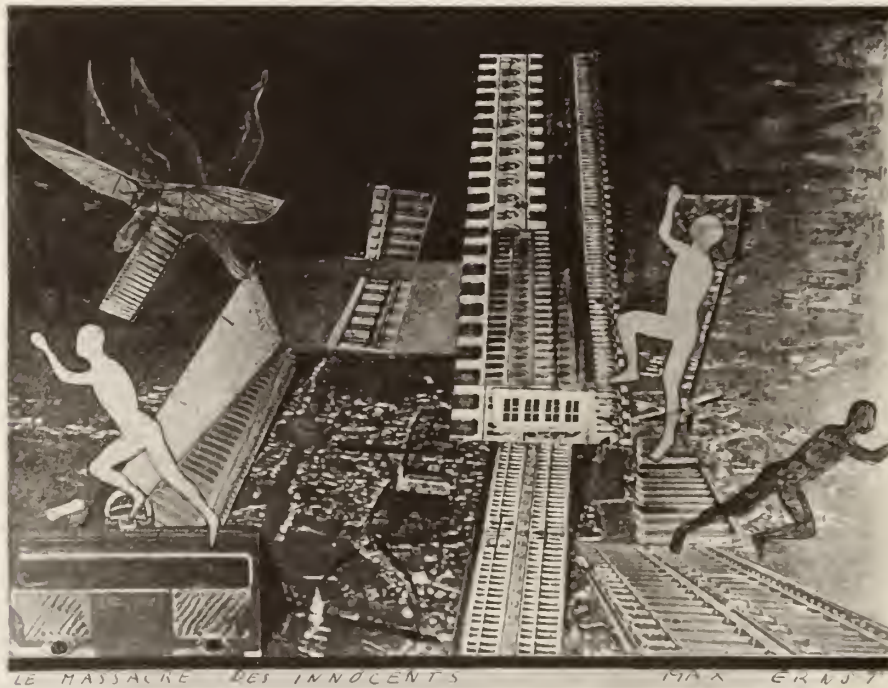
The Massacre of the Innocents (Le Massacre des innocents), 1920

Collage of photographs with watercolor and ink on paper

8¼ x 11½"

Inscribed on mount bl "LE MASSACRE DES INNOCENTS" mount br "MAX ERNST"

Collection Mr. and Mrs. Edwin Bergman



58

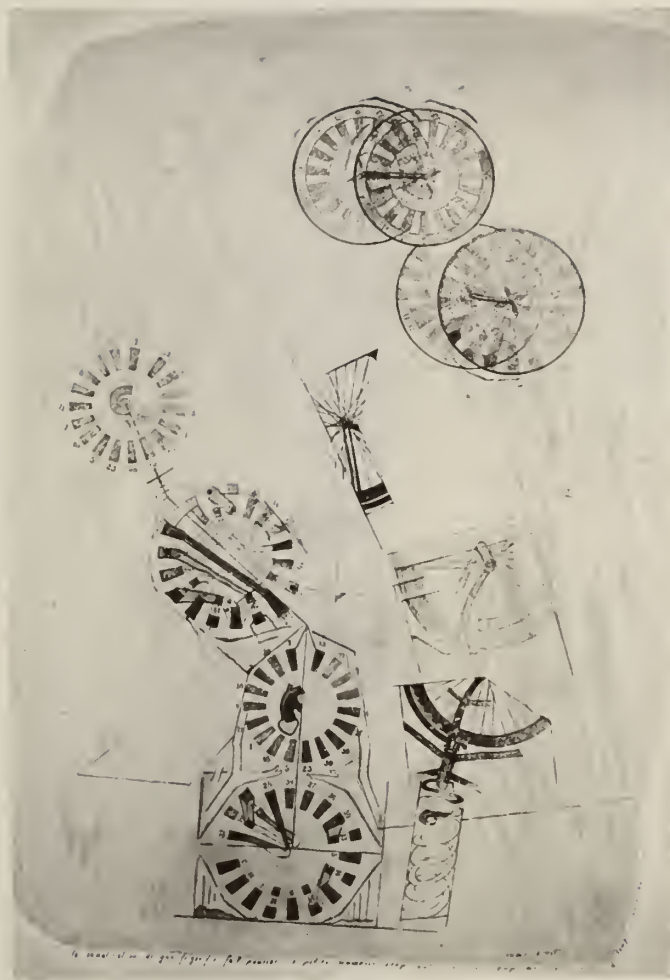
The Canalization of Frozen Gas (La Canalisation de gaz frigorifié), c. 1920

Collage on paper

22 $\frac{7}{8}$ x 15"

Inscribed on mount b "la canalisation de gaz frigorifié fait pousser de petits numéros crépitants / le coeur comprimé s'est enfui"
mount l "à temps / nous nous appuyon contre le laurier delphique /"

Private Collection



59

The Orator (L'Orateur; Boeuf et personnage). 1920

Collage on paper

9 $\frac{7}{8}$ x 7 $\frac{1}{2}$ "

Lent by Galerie Jan Krugier, Geneva

60

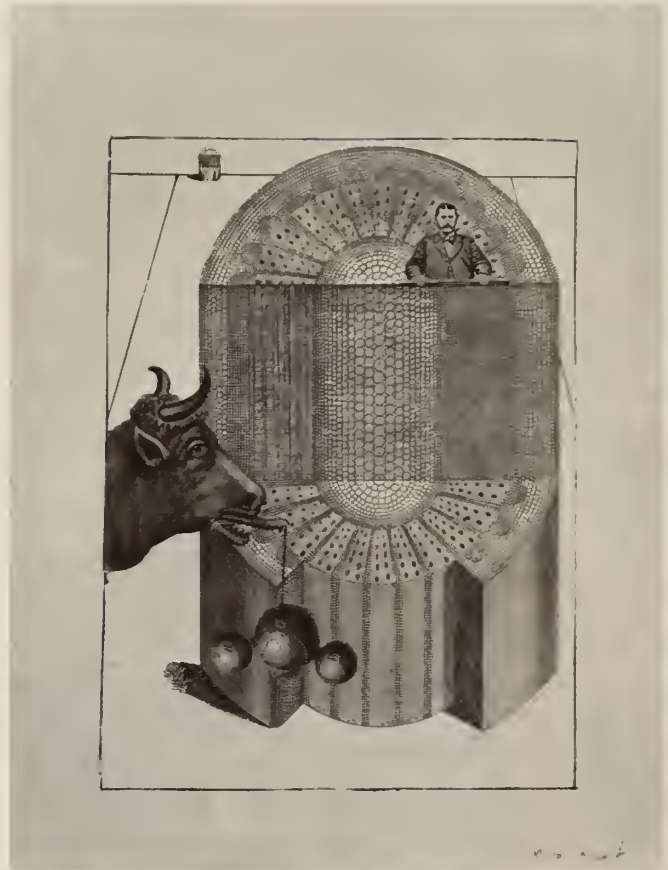
The Sandworm Attaches its Sandal (L'Ascaride de sable qui rattache sa sandale). 1921

Collage with gouache on paper

4 $\frac{1}{2}$ x 20 $\frac{1}{8}$ "

Inscribed on mount b "l'ascaride de sable qui rattache sa sandale / la mouche torpille que forme un aparté / les terribles lèvres solaires qui s'enroulent autour de l'horizon / max ernst"

Private Collection, London





61

Sambesiland. 1921

Collage of photographs on paper

9 x 6 $\frac{5}{8}$ "

Inscribed on mount t "à Simone Breton a fin qu'elle se reveille doucement très doucement // // // //" mount b "sambesiland max ernst / 1921"

Collection Simone Collinet, Paris

62

Animal (Tier). 1921

Pencil frottage on paper

8 $\frac{3}{4}$ x 7 $\frac{1}{4}$ "

Collection Kunstmuseum Basel,
Kupferstichkabinett

63

The Transformation of the Flesh Delights the Pig (Changement de viande réjouit le cochon). 1921

Ink on paper

8 x 4 $\frac{3}{8}$ "

Galleria Schwarz Collection, Milan



*The Elephant of the Celebes (L'Éléphant
Célèbes)*, 1921

Oil on canvas

49 1/4 x 42 1/8"

Private Collection, London



65

Oedipus Rex. 1922

Oil on canvas

35 x 45³/₄"

Inscribed lc "ce tableau en trois couleurs
élémentaires" lr "Oedipus Rex."

Private Collection



66

The Fall of an Angel (La Chute d'un ange).

c. 1922

Collage with oil on wallpaper

17¼ x 13¾"

Inscribed II "la chute d'un ange"

Collection Ernst Fischer, Krefeld

67

The Couple (Le Couple). 1923

Oil and collage on canvas

39¾ x 56"

Collection Museum Boymans-van
Beuningen, Rotterdam





68

Reality Must Not Be Seen as I Am (Il ne faut pas voir la réalité telle que je suis). 1923

Oil on canvas

67 $\frac{7}{8}$ x 31 $\frac{1}{2}$ "

Collection Petit



70

At the First Clear Word (Au premier mot limpide). 1923

Oil on canvas

91³/₈ x 65³/₄"

Kunstsammlung Nordrhein-Westfalen,
Dusseldorf





72

The Equivocal Woman (La Femme chancelante). 1923

Oil on canvas

51³/₈ x 38³/₈"

Kunstsammlung Nordrhein-Westfalen,
Dusseldorf

73

Man Will Never Understand It (Les Hommes ne comprendront jamais). 1923

Watercolor and pencil on paperboard

19³/₄ x 25⁵/₈"

Collection Peter Schamoni



*Pieta or the Revolution by Night (Pieta ou
la Révolution la Nuit)*, 1923

Oil on canvas

45⁵/₈ x 35"

Inscribed in "PIETA // ou // La Révolution
la Nuit"

Private Collection





75

Portrait of André Breton (Portrait de André Breton). 1923

Ink on paper

15 $\frac{3}{4}$ x 12 $\frac{5}{8}$ "

Collection Simone Collinet, Paris

The Forest (La Forêt), 1923

Oil on canvas

28¾ x 19¾"

Collection The Philadelphia Museum of Art,
The Louise and Walter Arensberg Collection



77

Dadaville. 1923-24

Painted plaster and cork mounted on canvas
26 x 22"

Private Collection, London



*Woman, Old Man and Flower (Weib, Greis
und Blume)*. 1923-24

Oil on canvas

38 x 51¼"

Inscribed II "weib, greis u. blume"

Collection The Museum of Modern Art,
New York



79
Ubu Emperor. 1924
Oil on canvas
39³/₈ x 31⁷/₈"
Private Collection





80

Rosy Birds (Oiseaux Roses). Before 1924

Painted plaster

8 x 10"

Menil Family Collection, Houston

81

The Couple (Le Couple). 1924

Oil on canvas

28¾ x 21¼"

Collection Mme. Jean Krebs, Brussels

82

Composition. 1924-26

Oil on canvas

10½ x 9"

The Lydia K. and Harry Lewis Winston
Collection (Dr. and Mrs. Barnett Malbin,
New York)





83

Who is the Tall Sick Person? (Qui est le grand malade?). 1924

Oil on canvas

25 x 19¼"

Inscribed overall: "QUI EST CE // GRAND MALADE // DONT PARLENT LES FOUS // QUI EST CE // grand // amoureuse // dont chantent les frères // UN PAPILLON SUR LEQUEL S'ETALAIT DES TROUS // UN ENFANT REÇUA PARIS ET PARTOUT AILLEURS // UNE OREILLE PRÊTÉ UN VENTRILOQUE SANS AIR // SI NON UN CAVALIER SANS CADEAUX ET SANS PEUR"

Collection Siegfried Adler, Montagnola, Switzerland

*Two Children Are Threatened by a
Nightingale (2 enfants sont menacés par un
rossignol). 1924*

Oil on wood with wood construction

27½ x 22½ x 4½"

Inscribed on frame b "2 enfants sont menacés
par un rossignol / M. ernst"

Collection The Museum of Modern Art,
New York



85

Two Fruits (Deux fruits). 1924
Pencil frottage, watercolor and collage
on paper
14 $\frac{1}{8}$ x 10 $\frac{5}{8}$ "
Private Collection, Brussels

86

*The Start of the Chestnut Tree (Le Start du
châtaigner)*. 1924
No. 14, *Histoire naturelle* series
Pencil frottage on paper
10 $\frac{1}{4}$ x 17"
Private Collection, Zurich



87

Paris Dream (Paris Rêve). 1924-25

Oil on canvas

28 x 24"

Inscribed bc "PARIS RÊVE"

Collection Yale University Art Gallery, New Haven, Gift of Collection Société Anonyme



88

Caged Bird (Oiseau en cage). 1925

Oil on paperboard

10⁵/₈ x 8⁵/₈"

Collection M. Arp-Hagenbach, Locarno



89

* *Very Pretty Elongated Forest (Très jolie forêt allongée)*. 1925

Oil on canvas

39³/₈ x 16³/₄"

Menil Family Collection, Houston



90

Feuillon. 1925

Oil frottage on canvas

21³/₄ x 18³/₈"

Menil Family Collection, Houston

91

100,000 Doves (Aux 100,000 colombes). 1925

Oil on canvas

31⁷/₈ x 39³/₈"

Collection Simone Collinet, Paris





92

The Beautiful Season (La Belle saison), 1925

Oil on canvas

22 $\frac{7}{8}$ x 42 $\frac{1}{2}$ "

The Bonomi Collection

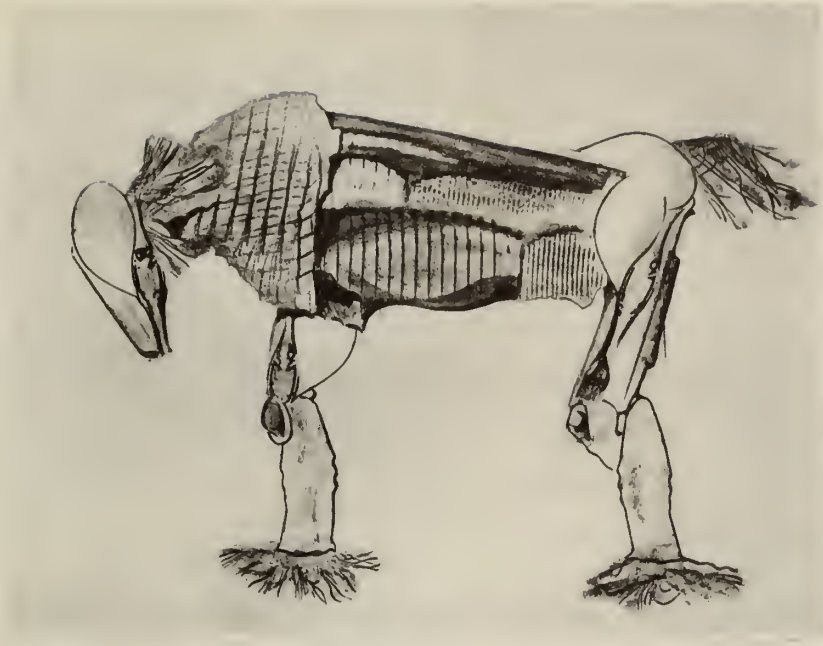
93

The Earth Seen from the Earth (La Terre vue de la terre), 1925

Pencil frottage on paper

7 $\frac{3}{8}$ x 6 $\frac{3}{8}$ "

Inscribed on mount II "la terre vue de la terre"
Menil Family Collection, Houston



94

The Beautiful Season (La Belle saison). 1925

Pencil drawing and pencil frottage on paper
7⁷/₈ x 10³/₄''

Inscribed on mount II "1925 la belle saison"
Menil Family Collection, Houston

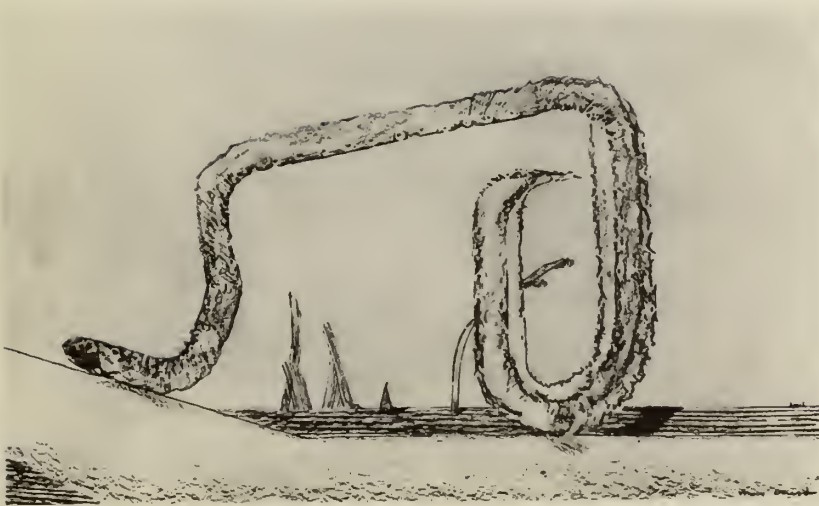
95

Untitled (Serpent) (Sans titre (serpent)). 1925

Pencil and pencil frottage on paper mounted
on paperboard

8¹/₄ x 17³/₈''

Collection Simone Collinet, Paris





96

The Sap Rises, Rises (La Sève monte, monte). 1925

Pencil frottage on paper

8 $\frac{1}{8}$ x 6 $\frac{3}{8}$ "

Inscribed on mount II "1925 la sève monte, monte"

Menil Family Collection, Houston

97

The Age of Anxiety (L'Age de l'angoisse).

1925

Pencil frottage on paper

8 $\frac{1}{2}$ x 6 $\frac{3}{8}$ "

Inscribed on mount II "1925 l'âge de l'angoisse"

Menil Family Collection, Houston





98

Chemical Wedding (Les Noces chimiques).

1925

Pencil frottage on paper

8 $\frac{1}{4}$ x 6 $\frac{3}{8}$ "

Inscribed on mount II "1925 les nocés chimiques"

Menil Family Collection, Houston

99

The River Amur (Le Fleuve Amour). 1925

Pencil frottage on paper

10 $\frac{3}{8}$ x 8"

Inscribed on mount II "1925 le fleuve amour"

Menil Family Collection, Houston

100

The Fascinating Cypress (Le Fascinant Cyprès). 1925

Pencil frottage on paper

8 $\frac{3}{4}$ x 6 $\frac{3}{4}$ "

Inscribed on mount II "1925 le fascinant cyprès"

Menil Family Collection, Houston

101

Out of This World (Hors de ce monde). 1925

Pencil frottage on paper

6 $\frac{3}{8}$ x 6"

Inscribed on mount II "1925 hors de ce monde"

Menil Family Collection, Houston

102

Backfire (Retour de flammes). 1925

Pencil frottage on paper

6 $\frac{1}{2}$ x 8 $\frac{1}{4}$ "

Inscribed on mount II "1925 retour de flammes"

Menil Family Collection, Houston

103

The Earth Crumbles (La Terre s'effrite). 1925

Pencil frottage on paper

8 $\frac{1}{4}$ x 6 $\frac{3}{8}$ "

Inscribed on mount II "1925 . . . la terre s'effrite"

Menil Family Collection, Houston

She Guards Her Secret (Elle garde son secret). 1925

No. 10, *Histoire naturelle* series

Pencil drawing, pencil frottage and gouache
on paper

17 x 10³/₈"

Private Collection, London



105

Laocoön & Sons (Laocoön Père et Fils).

c. 1925-26

Oil on canvas

25³/₄ x 32"

Menil Family Collection, Houston



*Two Nude Young Girls (Deux jeunes filles
nues)*, 1926

Oil on canvas

33³/₈ x 24³/₈''

Collection Simone Collinet, Paris



107

Two Sisters (Deux soeurs). 1926

Oil and black lead frottage on canvas

39½ x 28¾"

Menil Family Collection, Houston



108

Eve, the Only Remaining One (Eve, la seule qui nous reste). 1926

Oil on paperboard

19 $\frac{1}{4}$ x 13 $\frac{3}{8}$ "

Private Collection, Brussels

109

Showing the Head of her Father to a Young Girl (Montrant la tête de son père à une jeune fille). 1926

Oil on canvas

44 $\frac{1}{2}$ x 57 $\frac{1}{2}$ "

Private Collection



110

The Idol (L'Idole). 1926

Oil on canvas

38 $\frac{5}{8}$ x 31 $\frac{1}{2}$ "

Lent by Galerie Dieter Brusberg, Hanover



*The Blessed Virgin Chastises the Infant
Jesus before Three Witnesses: A.B., P.E. and
the Artist (La Vierge corrigeant l'enfant
Jésus devant trois témoins: A.B., P.E. et
l'artiste). 1926*

Oil on canvas

77¼ x 51¼"

Collection Mme. Jean Krebs, Brussels





112

Blue and Pink Doves (Colombes bleues et roses), 1926

Oil on canvas

31⁷/₈ x 39³/₈"

Collection Kunstmuseum Dusseldorf

113

Sea Anemones (Anemones de mer). 1926-27

Oil on canvas

21½ x 25¾"

Collection Haags Gemeentemuseum, The
Hague

114

*Vision Induced by a String Found on My
Table (Vision provoqué par une ficelle que
j'ai trouvée sur ma table)*. 1927

Oil on canvas

16⅞ x 13"

Collection Simone Collinet, Paris



115

They Have Slept too Long in the Forest. 1927

Oil on canvas

18 $\frac{1}{8}$ x 21 $\frac{5}{8}$ "

Private Collection

116

One Night of Love (Une nuit d'amour). 1927

Oil on canvas

63 $\frac{3}{4}$ x 51 $\frac{1}{4}$ "

Private Collection



117

The Anger of the Red Man (La Colère de l'homme rouge). 1927

Oil on canvas

31⁷/₈ x 39³/₈"

Collection Marcel Mabille, Brussels



118

The Horde (La Horde). 1927

Oil on canvas

45¼ x 57½"

Collection Stedelijk Museum, Amsterdam





119
Vision Inspired by the Porte Saint-Denis at Night (Vision provoquée par l'aspect nocturne de la Porte St. Denis). 1927
Oil on canvas
25⁵/₈ x 31⁷/₈"
Collection Marcel Mabile, Brussels

120
The Great Forest (La Grande forêt). 1927
Oil on canvas
44⁷/₈ x 57¹/₂"
Collection Kunstmuseum Basel

121
Forest (Forêt). 1927
Oil on canvas
45 x 57¹/₂"
Lent by Galerie Beyeler Basel

122

After Us, Motherhood (Après nous la maternité). 1927

Oil on canvas

57³/₄ x 45¹/₈"

Kunstsammlung Nordrhein-Westfalen,
Düsseldorf



123

Forest, Black Sun and Cage (Forêt, soleil noir et cage). 1927

Oil on canvas

45 x 57⁵/₈"

Private Collection

124

Shell Landscape (Paysage coquillages). 1927

Oil on canvas

19³/₄ x 26"

Private Collection

125

Shell Landscape (Paysage coquillages).

1927-28

Oil on canvas

25⁵/₈ x 31⁷/₈"

Collection Staatliche Museen Preussischer
Kulturbesitz Nationalgalerie, Berlin



126

*Rendezvous of Friends - The Friends Become
Flowers (Rendezvous des amis - Les Amis
devient fleurs)*. 1928

Oil on canvas

51 $\frac{1}{8}$ x 63 $\frac{3}{4}$ "

Collection The Museum of Modern Art,
New York



127

The Forest (La Forêt). c. 1928

Oil on canvas

10⁵/₈ x 13³/₄"

Collection Sprengel, Hanover

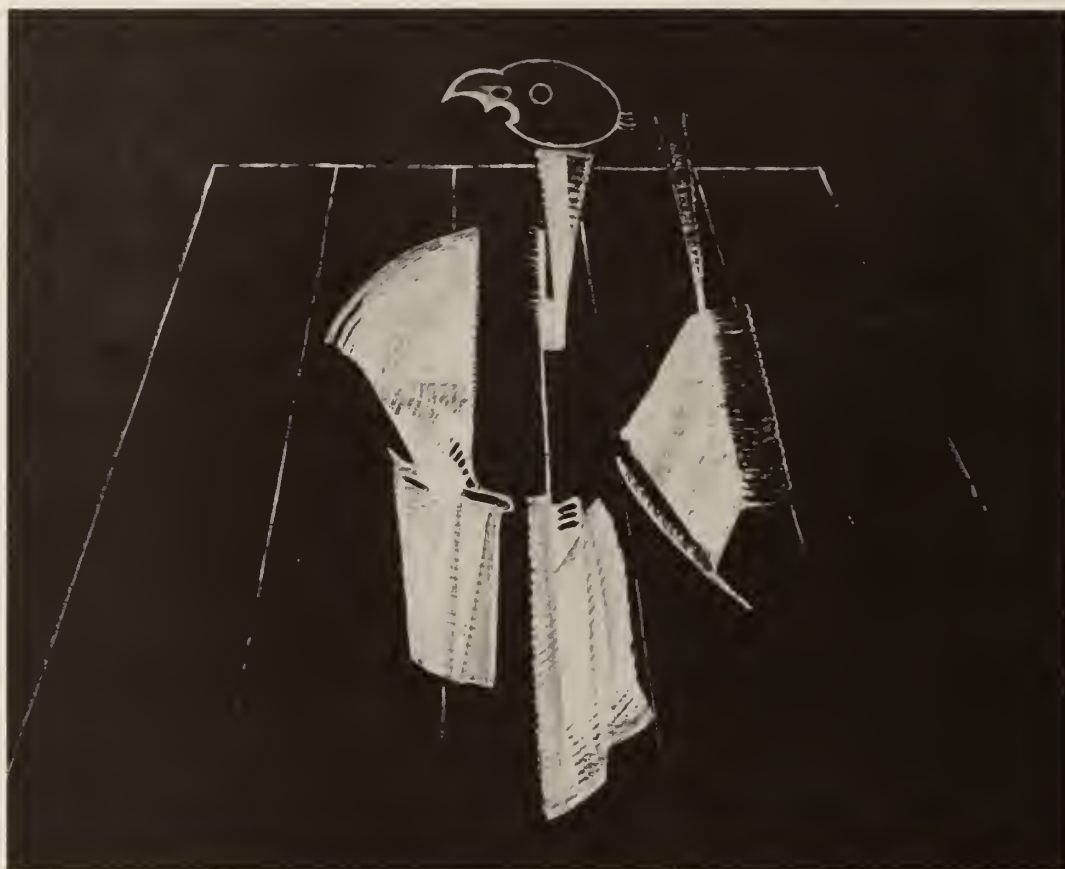
128

Loplop, The Superior of Birds (Loplop, supérieur des oiseaux). 1928

Oil on canvas

31³/₄ x 39¹/₂"

Private Collection



129

Shell Flowers (Fleurs coquillages). 1929

Oil on canvas

39 $\frac{3}{8}$ x 31"

Collection Wallraf-Richartz-Museum,
Cologne



130

Habakuk. Paris, c. 1934

Bronze

20½" high

Cast no. 2/6

Cast in 1971 from c. 1934 plaster

Collection Wilhelm Hack, Cologne



131

Inside the Sight: The Egg (A l'intérieur de la vue: L'OEuf). 1929

Oil on canvas

38 $\frac{3}{4}$ x 31 $\frac{1}{4}$ "

Menil Family Collection, Houston



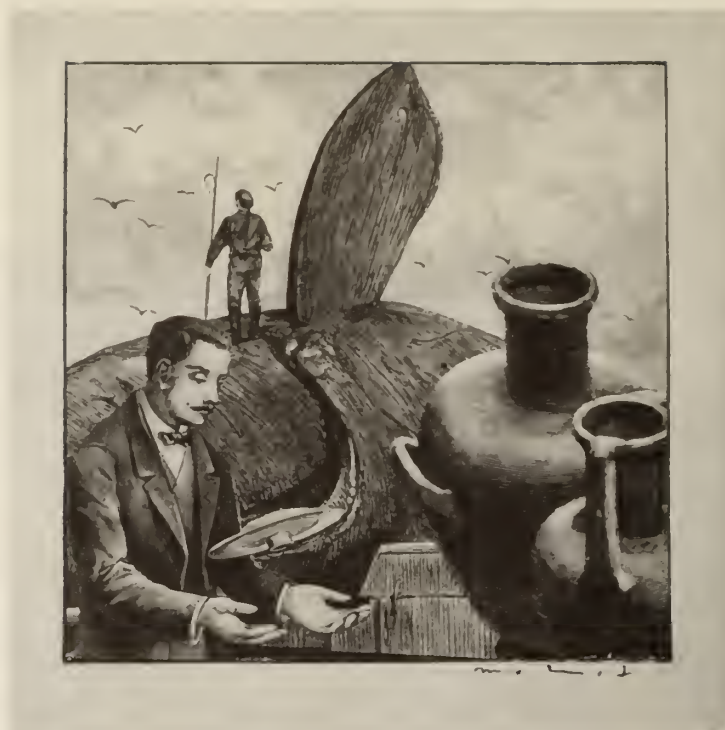
132

Untitled. c. 1929

Collage on paper

6¾ x 6¾"

Collection Timothy Baum, New York



133

Untitled. c. 1929

Collage, gouache and pencil on paper
mounted on paperboard

9½ x 7"

Werner Schindler, Zurich





134
The Hundred-headed Woman Opens Her August Sleeve (La Femme 100 têtes ouvre sa manche auguste). 1929

From *La Femme 100 têtes*, 1929

Collage on paper

11 $\frac{7}{8}$ x 5 $\frac{5}{8}$ "

Menil Family Collection, Houston

135
And the Butterflies Began to Sing (Et les papillons se mettent à chanter). 1929

From *La Femme 100 têtes*, 1929

Collage on paper mounted on paperboard

6 $\frac{3}{8}$ x 5 $\frac{3}{4}$ "

Inscribed on mount b "et les papillons se mettent à chanter"

Collection Ernst Fischer, Krefeld

136

Sun, Drinker and Serpents (Soleil, buveur et serpents). 1929-30

Oil on canvas

51¼ x 51¼"

The Jeffrey H. Loria Collection, New York



137

*Loplop Presents W. C. Fields (Loplop
présente W. C. Fields). 1929-68*

Plaster and oil on board

38 $\frac{5}{8}$ x 47 $\frac{5}{8}$ "

Menil Family Collection, Houston



138

Loplop Presents (Loplop présente). 1929-30

Collage of color engravings and pencil
on paper

24½ x 19"

Collection Mr. and Mrs. Edwin Bergman

139

The Portrait (Le Portrait). 1930

Pencil drawing, pencil frottage, collage and
gouache on paper

10¾ x 8¼"

Menil Family Collection, Houston





140

Loplop Presents Loplop (Loplop présente Loplop). 1930

Mixed media on wood

39³/₈ x 71¹/₄"

Menil Family Collection, Houston

141

Loplop Presents (Loplop présente). 1930

Pencil frottage on paper

12¹/₄ x 9"

Menil Family Collection, Houston

*Or down there, the indecent Amazon in her
small private desert (Ou en bas, cette
indécente Amazone dans son petit désert
privé). 1930*

*From Rêve d'une petite fille qui voulut
entrer au carmel, 1930*

Collage on paper

7 $\frac{3}{4}$ x 7 $\frac{5}{8}$ "

Collection Timothy Baum, New York



143

But now is the hour of the dressing of the wound. Prayer: "Lord, we offer you the bandage that we place . . . (Mais voici l'heure du pansement. Prière: "Nous vous offrons, oh Seigneur, le pansement que nous allons faire . . .). 1927

From Rêve d'une petite fille qui voulut entrer au carmel, 1930

Collage on paper

11 x 9½"

Galleria Schwarz Collection, Milan



144

The voice of the Holy Father: "Hello little ones, tomorrow will be the great day. Make your contrition and seize the knife of the greatest suffering, of wisdom, of zeal and charity . . . (La voix du R. P.: "Eh petiots, nous sommes à la veille du grand jour. Faites votre contrition et prenez le couteau de la suprême vicissitude, de la prudence, du zèle et de la charité). 1930

From Rêve d'une petite fille qui voulut entrer au carmel, 1930

Collage on paper

5¾ x 6¾"

Rosamond Bernier Collection, New York



145

The First Ship-Wrecked Barbarian: "Stab my child, Because you are the Holy Child."
(*Le premier naufragé barbare: "Frappez, mon enfant, car vous êtes la petite sainte"*). 1930

From *Rêve d'une petite fille qui voulut entrer au carmel*, 1930

Collage on paper

5¾ x 7"

Collection Ernst Fischer, Krefeld



146

Marcelle and Marie (in unison): "I feel as though heaven is descending into my heart . . ."
(*Marcelle et Marie (d'une voix): "Il me semble que le ciel descend dans mon coeur . . ."*). 1930

From *Rêve d'une petite fille qui voulut entrer au carmel*, 1930

Collage on paper

9 x 5¾"

Collection Mr. and Mrs. Edwin Bergman

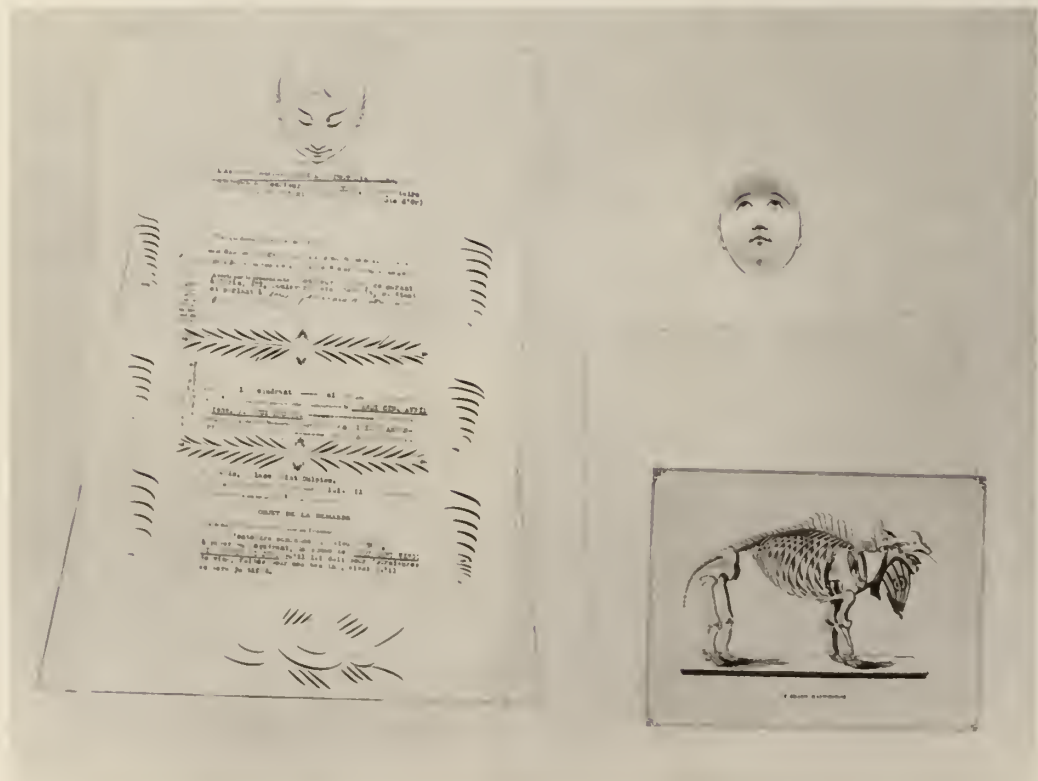


147
*Carnal Delight Complicated by Visual
Representations (Delectation charnelle
compliquée de représentations visuelles).*
1931
Oil on canvas
17⁷/₈ x 14³/₄ "
Collection M. Arp-Hagenbach, Locarno



148
Oedipe. 1931
Offset trial proof
12³/₈ x 9¹/₈"
Printed in 1937 from 1931 collage
Collection Kestner Museum/Fritz-Behrens-
Stiftung, Hanover

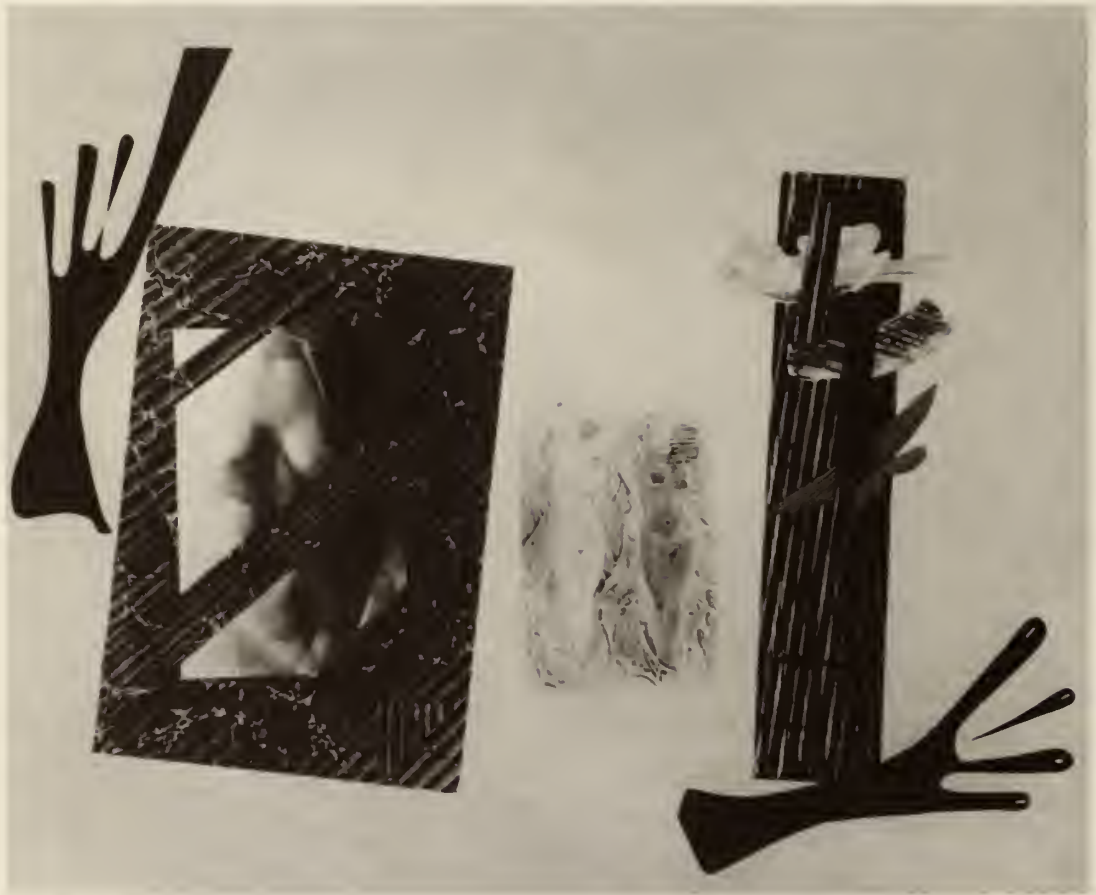
149
*Loplop Introduces Paul Eluard (Loplop
présente Paul Eluard)*. 1931
Collage on paper
18¹/₂ x 24¹/₂"
Collection Mr. and Mrs. Harold Diamond







Loplop Presents (Loplop présente). 1932
Collage of paper and photographs with
watercolor and pencil on paper
19⁵/₈ x 25³/₈"
Collection Mr. and Mrs. Edwin Bergman



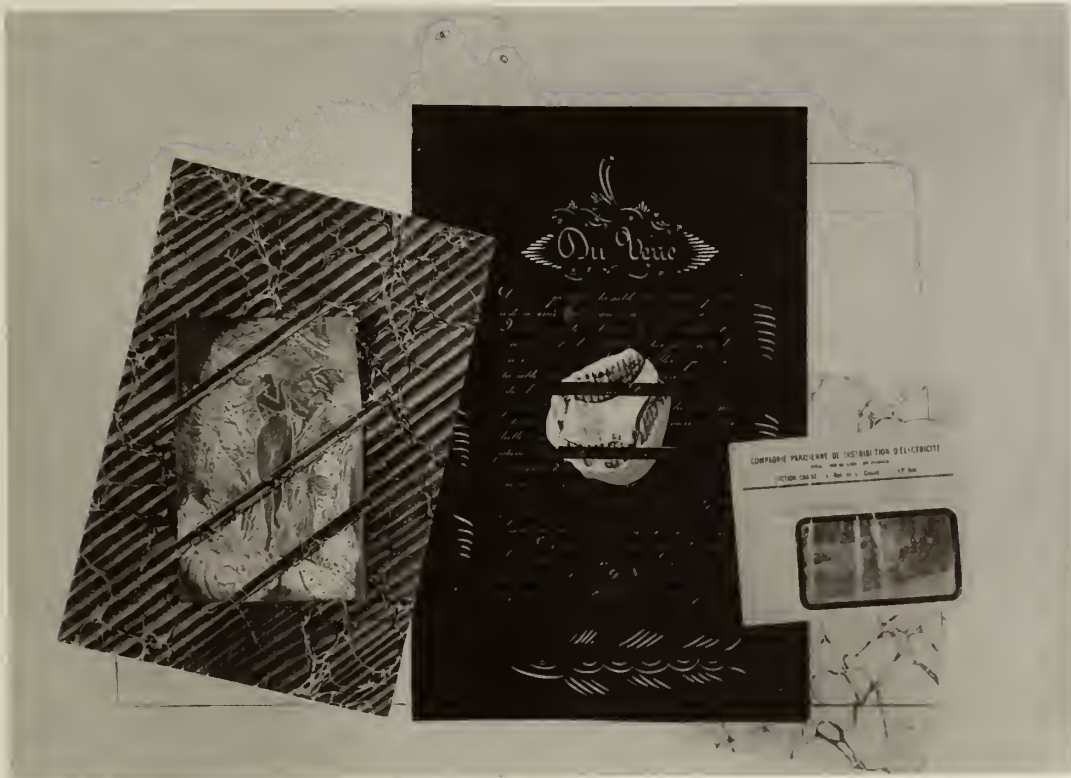
154

About the Glass (Du verre), 1932

Collage of photographs and paper with
pencil on paper mounted on paperboard

19³/₄ x 25⁷/₈"

Private Collection





156

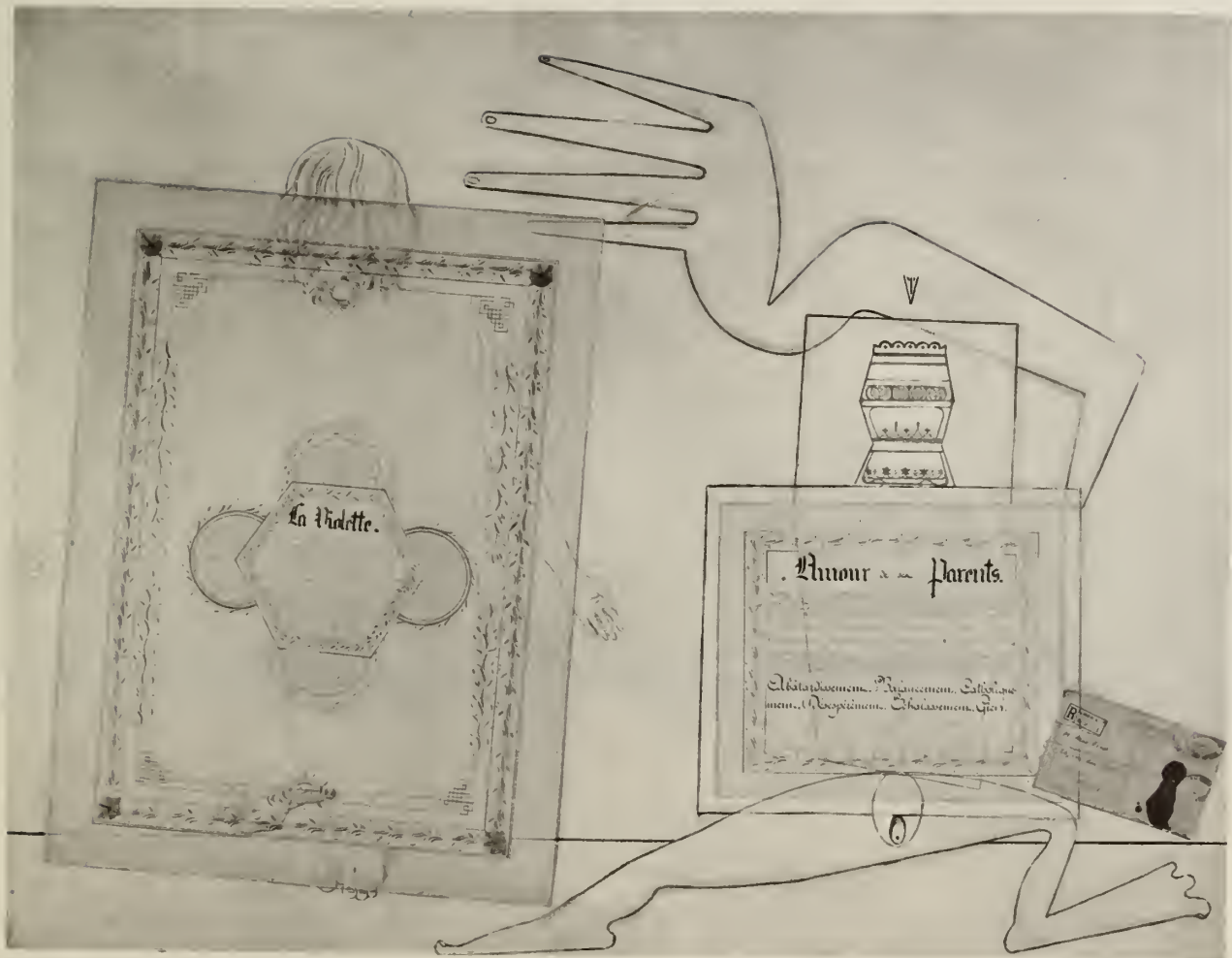
Homage to a Child Called Violette
(Hommage à une enfant nommée Violette).

c. 1931-33

Oil and collage on canvas

44 $\frac{7}{8}$ x 34 $\frac{5}{8}$ "

Lent by Tarica, Paris



157

The Petrified City (La Ville pétrifiée), 1933

Oil on paper mounted on wood

19¾ x 24"

Collection City of Manchester Art Galleries,
England



158

*The Fragrant Forest (La Foresta
inbalsamata)*. Vigoleno, 1933

Oil on canvas

64 x 100"

Menil Family Collection, Houston





159

Portrait of Dominique (Portrait de Dominique). c. 1934

Oil on canvas

25 $\frac{3}{4}$ x 21 $\frac{1}{4}$ "

Menil Family Collection, Houston

160

Nature at Daybreak (La Nature à l'aurore).

c. 1934

Printed text altered with pencil frottage

24 $\frac{1}{2}$ x 18"

Private Collection, New York

161

Untitled. Maloja, 1934

Painted stone

4 x 6⁵/₈"

Private Collection, London



162

Oedipe I. Paris, 1934

Bronze

24½" high

Cast no. 4/6

Cast in 1960 from 1934 plaster

Stamped base front: "max ernst iv/vi" base

back: "Susse Fondeur Paris"

Menil Family Collection, Houston



163

Oedipe II. Paris, 1934

Bronze

24½" high

Cast no. 5/6

Cast in 1960 from 1934 plaster

Stamped base front: "v/vi max ernst" base
back: "Susse Fondeur Paris"

Menil Family Collection, Houston



164

Blind Swimmer (Nageur aveugle), 1934

Oil on canvas

36 $\frac{1}{4}$ x 28 $\frac{7}{8}$ "

Collection Mr. and Mrs. Julien Levy,
Bridgewater, Connecticut



165

Landscape with Tactile Effects (Paysage, effet d'attouchement). 1934-35

Oil on canvas

31⁷/₈ x 25³/₈"

Private Collection, Milan



166

Bird-head (Oiseau-tête). 1934-35

Bronze

20½" high

One of 9 unnumbered casts

Cast in 1955 or 1956 from 1934-35 plaster

Menil Family Collection, Houston





167

The Lovely German Girl (La Belle Allemande). 1934-35

Bronze

24" high

One of 6 unnumbered casts

Cast in 1955 or 1956 from 1934-35 plaster

Menil Family Collection, Houston

168

Gay (Gai). 1935

Bronze

14 $\frac{3}{4}$ " high

Cast no. 9/9

Cast in 1956 from 1935 plaster

Stamped: "Max Ernst 9/9"

Menil Family Collection, Houston



169

*Garden Airplane-Trap (Jardin gobe-
avions)*. 1935

Oil on canvas

18 x 24"

Lent by Galleria Galatea, Turin



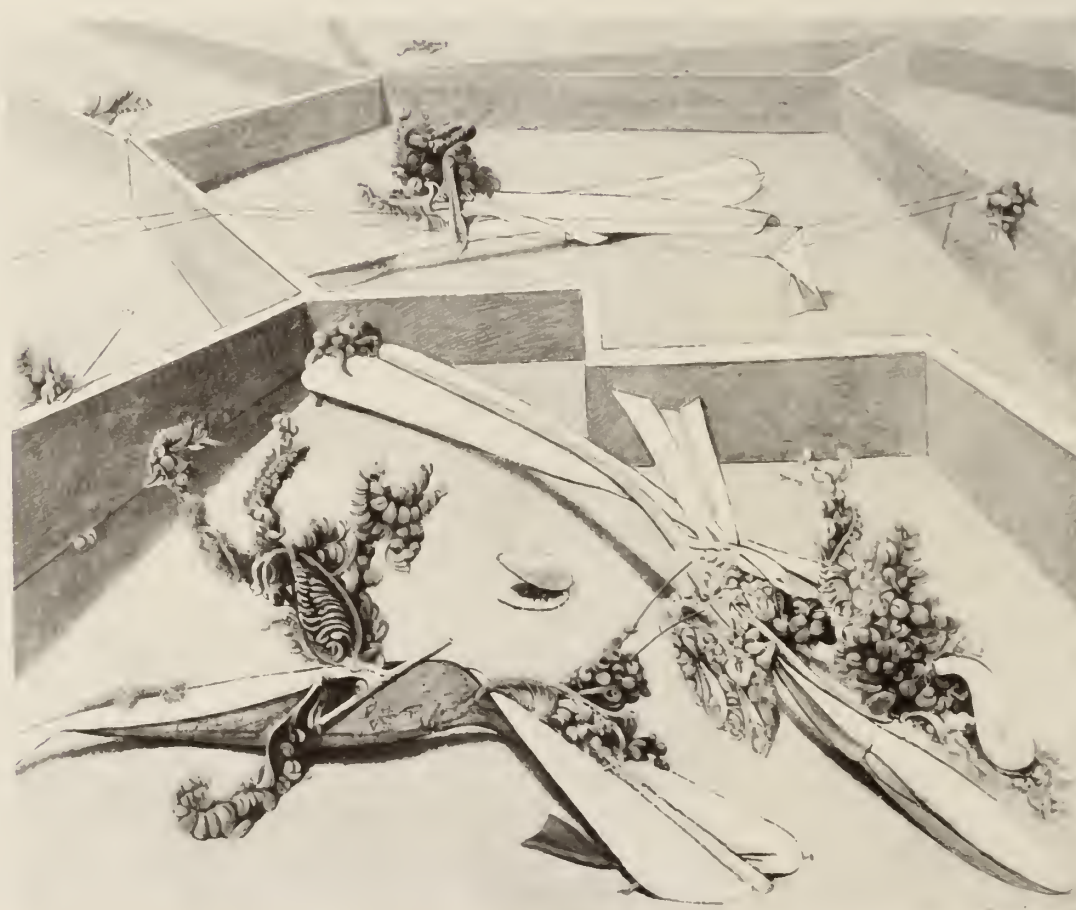
170

*Garden Airplane-Trap (Jardin gobe-
avions)*. 1935

Oil on canvas

23½ x 28½"

Collection Mr. and Mrs. Edwin Bergman





171

Celebration of Hunger (Fêtes de la faim).

1935

Oil on canvas

7½ x 9½"

Inscribed II "à André Breton" I r "Son ami
max ernst"

Menil Family Collection, Houston

172

*Barbarians Marching to the West (Barbares
marchent vers l'ouest).* 1935

Oil on paper mounted on paperboard

9½ x 13"

Private Collection, New York



173
Lunar Asparagus (Les Asperges de la lune). Paris, 1935
Bronze
64½ x 13"
Cast no. 6/6
Cast in 1972 from 1935 plaster
Menil Family Collection, Houston



174

Forest (Forêt). 1935

Oil on canvas

13 x 9½"

Private Collection

175

Le Déjeuner sur l'herbe. 1935-36

Oil on canvas

17¾ x 21⅝"

Private Collection, London



176

The Entire City (La Ville entière), 1935-36

Oil on canvas

23³/₈ x 31¹/₂"

Collection Kunsthaus Zurich



177

The Entire City (La Ville entière), 1935-36

Oil on canvas

38 x 57½"

Private Collection



178

Nymph Echo (La Nymphé écho), 1936

Oil on canvas

18¼ x 21¾"

Collection The Museum of Modern Art,
New York



179

The Joy of Living (La Joie de vivre). 1935

Oil on canvas

28½ x 36¼"

Private Collection, London





180

The Angel of Hearth and Home (L'Ange du foyer), 1937

Oil on canvas

21¼ x 29⅞"

Lent by Galerie Jan Krugier, Geneva

181

The Angel of Earth (L'Ange du foyer). 1937

Oil on canvas

44 x 57½"

Private Collection

182

The Star-Studded Castle (Le Château étoilé).

1936

From *Le Château étoilé*, Paris, 1936

Text by André Breton

Crayon frottage on paper

12⅝ x 9⅞"

No. 27 of edition of 50

Galleria Schwarz Collection, Milan

183

Artaud. 1937

Pencil frottage on paper

7⅞ x 5⅜"

Inscribed on mount II "Artaud"

Menil Family Collection, Houston



184

Study for Stage Set for Ubu enchainé. 1937

Collage of engravings with pencil and crayon
on paper

9⁵/₈ x 13¹/₄"

Collection Mr. and Mrs. Joseph R. Shapiro,
Oak Park, Illinois

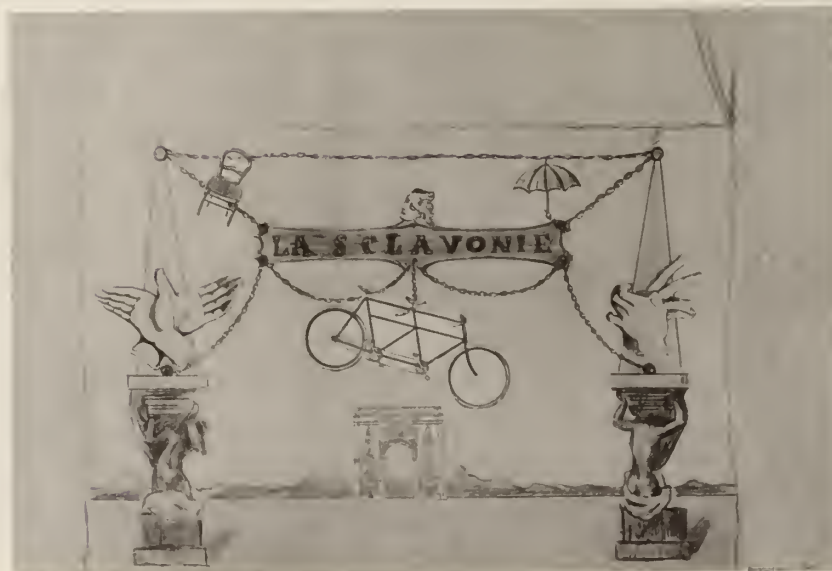
185

Study for Stage Set for Ubu enchainé. 1937

Collage of engravings with pencil and crayon
on paper

9⁵/₈ x 13¹/₄"

Collection Mr. and Mrs. Joseph R. Shapiro,
Oak Park, Illinois





186

She Slightly Resembled a Horse (Elle ressemblait légèrement à un cheval). 1938
From Carrington, Leonora, *La Maison de la peur*, 1938

Collage on paper
6 $\frac{1}{8}$ x 4 $\frac{7}{8}$ "

Inscribed on mount b "Ernst Fischer freundschaftlich gewidmet. max ernst"
Collection Ernst Fischer, Krefeld

187

Fascinating Cypress (Le Fascinant cyprès).
1939

Oil on canvas
28 $\frac{3}{4}$ x 36 $\frac{1}{4}$ "

Private Collection

188

Fascinating Cypress (Le Fascinant cyprès).
1940

Oil on paperboard
13 $\frac{3}{8}$ x 11"

Collection Sprengel, Hanover



189

Elektra. 1939

Lithograph

12 $\frac{1}{4}$ x 8 $\frac{3}{8}$ "

Signed proof

Collection Timothy Baum, New York

Sphinx. 1939

Frottage lithograph

10 x 8 $\frac{1}{8}$ "

No. 27/50

Collection Timothy Baum, New York



191

Europe After the Rain II (Europe après la pluie II). 1940-42

Oil on canvas

21⁵/₈ x 58¹/₄"

Wadsworth Atheneum, Hartford, The Ella Gallup Sumner and Mary Catlin Sumner Collection



192

Totem and Taboo, 1941

Oil on canvas

28 1/8 x 36"

Private Collection



193

Napoleon in the Wilderness. 1941

Oil on canvas

18¼ x 15"

Collection The Museum of Modern Art,
New York



Day and Night (Jour et nuit), 1941-42

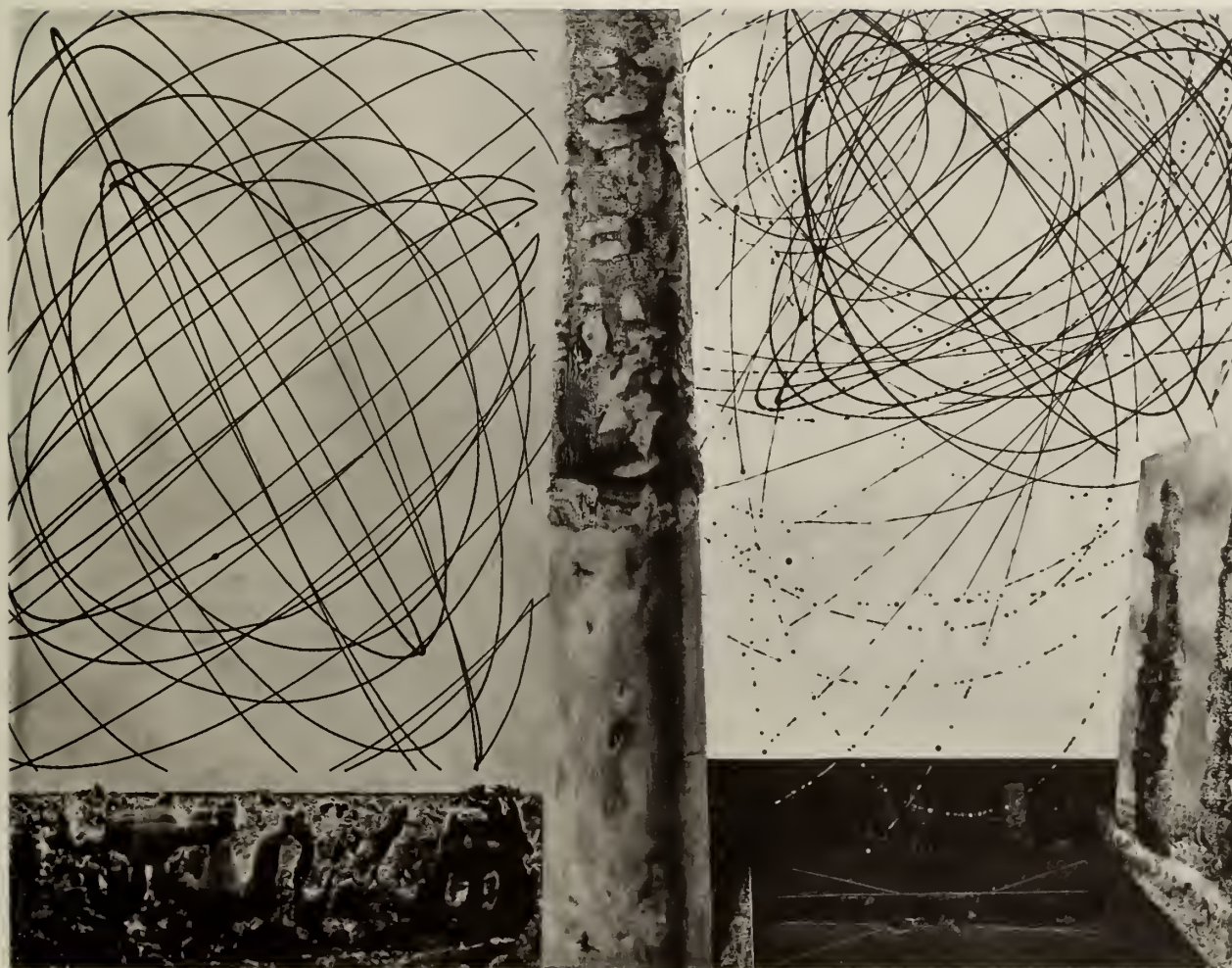
Oil on canvas

44½ x 57½"

Private Collection



195
The Bewildered Planet (La Planète confuse).
1942
Oil on canvas
43 1/4 x 55 1/8"
Collection of the Tel Aviv Museum



196

The Bird People (Le Peuple des oiseaux). 1941

Pastel on paper

18 x 13"

Private Collection

197

Maternity: Study for Surrealism and Painting.

1942

Paint on paper

24³/₄ x 19¹/₄"

Private Collection



198

Surrealism and Painting (Le Surréalisme et la peinture). 1942

Oil on canvas

76 $\frac{3}{4}$ x 91 $\frac{3}{4}$ "

Private Collection



199

Moonlight over Wellfleet (Nuit claire). 1942

Oil on canvas

32 $\frac{1}{4}$ x 25 $\frac{5}{8}$ "

Private Collection, Paris



200

Torpid Town, 1943

Oil on canvas

47¼ x 29½"

Private Collection



Vox Angelica. 1943
Oil on canvas
Four sections, 60 x 80" total
Private Collection, Paris



202

Painting for Young People. Sedona, 1943

Oil on canvas

24 x 30"

Menil Family Collection, Houston



203

The Eye of Silence. 1943-44

Oil on canvas

42½ x 55½"

Collection Washington University Gallery
of Art, St. Louis



204

Rhenish Night (Nuit rhénane), 1944

Oil on canvas

40 $\frac{1}{8}$ x 59 $\frac{1}{8}$ "

Private Collection





205

Le Déjeuner sur l'herbe. 1944

Oil on canvas

26 x 59"

Inscribed I "le déjeuner sur l'herbe"

Private Collection

206

Chess Set. 1943

Wood

32 pieces, ranging 3½-7"

Private Collection

207

An Anxious Friend (Un Ami oppressé).

Great River, Long Island, 1944

Bronze

26 $\frac{3}{8}$ " high

Unnumbered cast of 10 numbered and
unnumbered casts

Stamped base | "1944 max ernst"

Cast in 1957 from 1944 plaster

Menil Family Collection, Houston





208

The King Playing with the Queen. Great River, Long Island, 1944

Bronze

38½" high

Cast no. 1/9

Cast in 1954 from 1944 plaster

Stamped base front r "1"

Menil Family Collection, Houston

209

The Table is Set (La Table est mise). Great River, Long Island, 1944

Bronze

11¾ x 21½ x 21½"

One of 10 unnumbered casts

Cast in 1955 from 1944 plaster

Menil Family Collection, Houston





210

*Young Man with Beating Heart (Jeune
Homme au coeur battant)*. Great River,
Long Island, 1944

Bronze

25" high

One of 9 unnumbered casts, plus 1 mahogany
Menil Family Collection, Houston



211

Moonmad. Great River, Long Island, 1944

Bronze

37 $\frac{3}{4}$ " high

Unnumbered cast of 10 numbered and
unnumbered casts, plus 1 mahogany

Cast in 1956 from 1944 plaster

Menil Family Collection, Houston

212

Turtle (Tortue). Great River, Long Island,
1944

Bronze

10" high

Cast no. 9/9

Cast in 1962 from 1944 plaster

Stamped under stand "To Bernard Reis Max
Ernst 9/9; Modern Art Foundry"

Menil Family Collection, Houston

213

Turtle (Tortue). Great River, Long Island,
1944

Plaster

10" high

Collection Mr. and Mrs. Bernard J. Reis



214

Young Flower-shaped Woman (Jeune femme en forme de fleur). Great River, Long Island, 1944

Bronze

14" high

One of 9 unnumbered casts

Cast in 1957 from 1955 plaster

Menil Family Collection, Houston



215

Euclid. New York, 1945.

Oil on canvas

25⁵/₈ x 23⁵/₈"

Menil Family Collection, Houston

216

Cocktail Drinker. 1945

Oil on canvas

45⁵/₈ x 28¹/₂"

Kunstsammlung Nordrhein-Westfalen,
Dusseldorf



217

The Phases of the Night. 1946

Oil on canvas

36 x 64"

The Jeffrey H. Loria Collection, New York



He Does Not See—He Sees (Il ne voit pas—il voit). 1947

Oil on canvas

42 $\frac{1}{4}$ " diagonal

Private Collection





219

Design in Nature. 1947

Oil on canvas

20 x 26 $\frac{1}{4}$ "

Menil Family Collection, Houston

220

The Dangerous Connections; School of Birds
(*Les Correspondances dangereuses; Ecole*
d'Oiseaux). 1947

Etching

11 $\frac{7}{8}$ x 8 $\frac{7}{8}$ "

Artist's proof

Collection Timothy Baum, New York

221
Chemical Nuptials (Noces chimiques).
1947-48
Oil on canvas
58½ x 25¾"
Private Collection



222

The Feast of the Gods (Le Régál des Dieux).

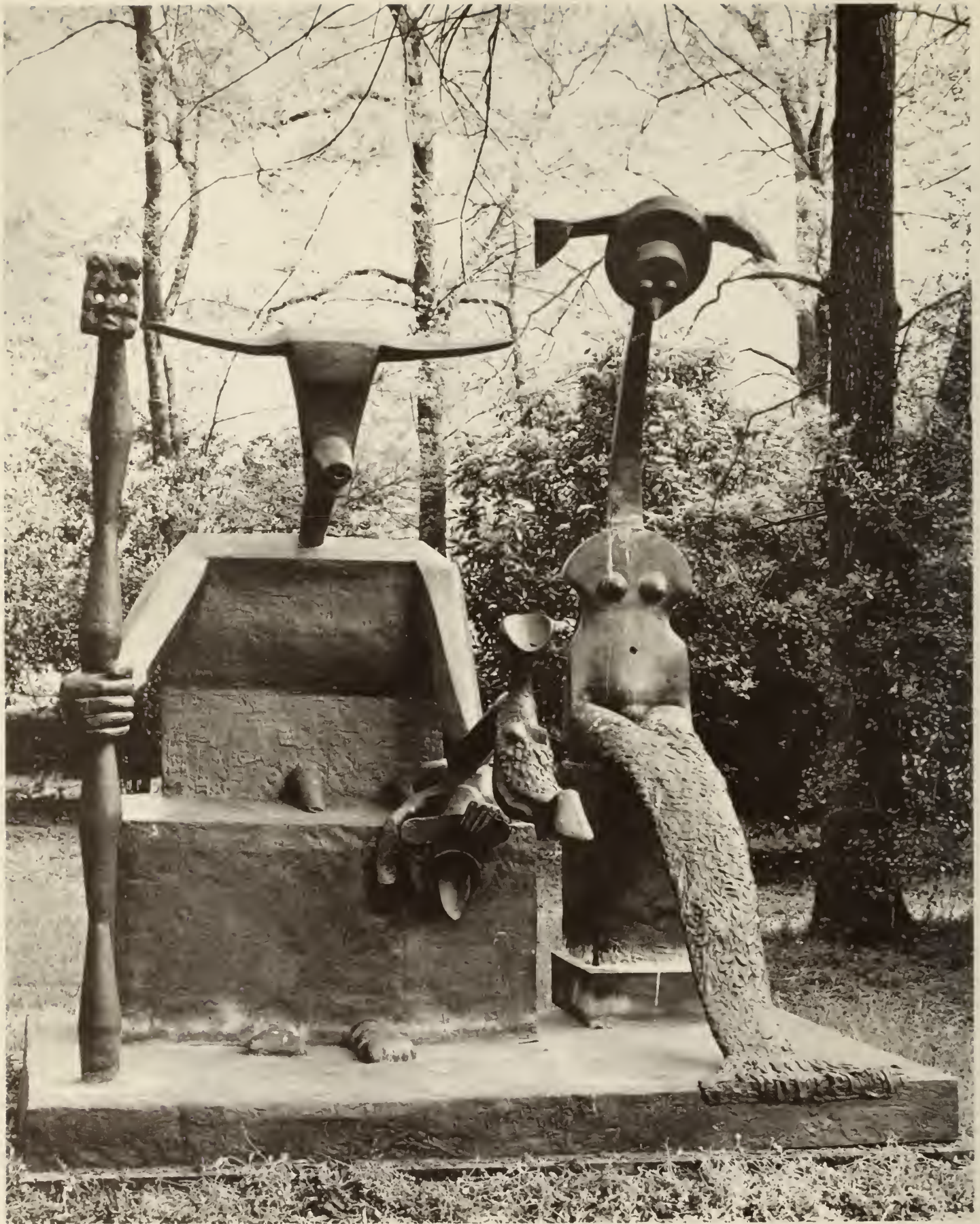
1948

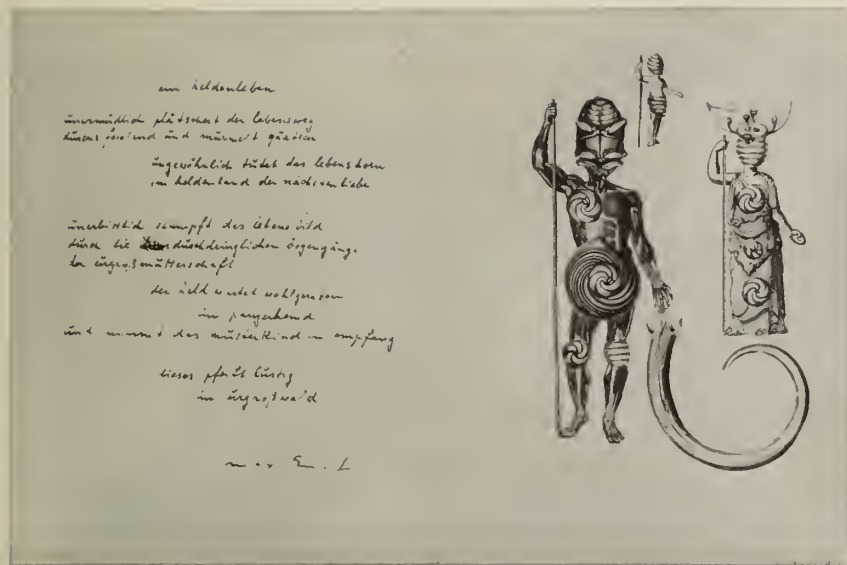
Oil on canvas

60 $\frac{1}{4}$ x 42 $\frac{1}{8}$ "

Collection Museum des XX. Jahrhunderts,
Vienna







223

Capricorn. Sedona, 1948

Bronze

94½ x 80⅝ x 51¼"

Cast no. 4/5

Cast in 1964 from 1964 plaster from 1948 concrete.

Stamped base I "iv/v max ernst; SUSSE FONDEUR PARIS"

Menil Family Collection, Houston

224

Untitled Landscape. 1948

Etching

3⅛ x 5"

Printer's proof

Private Collection, New York

225

A Hero's Life (Ein Heldenleben). 1948

From *Paramythes*, 1948

Collage on paper with handwritten poem
5¾ x 7¾"

Collection Hans Bolliger, Zurich

226

Two Reciprocal Cypressess (Deux cyprès réciproques). 1949

Oil on canvas

21⅝ x 18"

Menil Family Collection, Houston

227

Cruel Greenery (De cruelles verdurees). 1949

Oil on paperboard

1⅜ x 2⅛"

Menil Family Collection, Houston

228

Colorado. 1949

Oil on paperboard

1¼ x 2½"

Menil Family Collection, Houston

229

Seen Through a Disposition (Vu à travers un tempérament). 1949

Oil on paperboard

2 x 1½"

Menil Family Collection, Houston

230

Ten Thousand Lucid Red Skins Get Ready to Make the Rain Laugh (Dix mille peaux-rouges et lucides s'appêtent à faire rire la pluie). 1949

Oil on paperboard

1¼ x 2¼"

Menil Family Collection, Houston

231

Illustrations for "L'Antitête". 1949

Etching

Series of 8 on single sheet, 6⅞ x 9⅞" each

Printer's proof, first state

Collection Timothy Baum, New York

232

A Beautiful Day (Un Beau jour). 1948

Oil on canvas

39 1/4" diagonal

Collection Mr. and Mrs. Burton Tremain,
Meriden, Connecticut

213

Hallelujah. 1948

Oil on canvas

42 x 32"

Collection Richard S. Zeisler, New York



234

Inspired Hill (Colline inspirée). 1950

Oil on canvas

28¾ x 36¼"

Menil Family Collection, Houston



235

Spring in Paris (Printemps à Paris). 1950

Oil on canvas

45⁵/₈ x 35"

Collection Wallraf-Richartz-Museum,
Cologne



236

The Portuguese Nun (La Religieuse portugaise). 1950

Oil on canvas

45 $\frac{5}{8}$ x 35"

Private Collection





237
*Two Cardinal Points (Deux points
cardinaux)*. 1950
Oil on canvas
39⁵/₈ x 25³/₄"
Menil Family Collection, Houston



238

The Parisian (La Parisienne). Paris, 1950

Bronze

3 1/4" high

Cast no. 1/9 and 3 artist's proofs plus 1 terracotta

Cast in 1957 from 1950 plaster

Stamped: "max ernst 1/9; Susse Fond. Paris"

Menil Family Collection, Houston

239

Untitled. 1950

Etching and aquatint

5 1/8 x 7 1/8"

No. 17/30

Collection Timothy Baum, New York

240

Dancers (Danseuses). 1950

Lithograph

19 1/2 x 12 7/8"

No. 1/60

Collection Roger L. Baum, Milan

241

Rhythm (Rhythmes). 1950

Lithograph

16 3/4 x 10 3/4"

Trial proof

Private Collection, New York

242

Colorado of Medusa; Color-raft of Medusa
(*Coloradeau de Méduse*). 1953

Oil on canvas

28¾ x 36¼"

Collection Lefebvre-Foinet

243

Father Rhine (Vater Rhein). 1953

Oil on canvas

45 x 57½"

Collection Kunstmuseum Basel



244

The Polish Rider (Le Cavalier polonais), 1954

Oil on canvas

45⁵/₈ x 35"

Private Collection



245

The Twentieth Century, 1955

Oil on canvas

20 x 24"

Menil Family Collection, Houston



246

Frogs Don't Sing Red (Les Grenouilles ne chantent pas rouge), 1956

Oil on canvas

25³/₄ x 31⁷/₈"

Menil Family Collection, Houston





247

Are You Niche? (Etes-vous Niche?)

1955-56

Bronze

22" high

Cast no. 2/9

Collection Mr. and Mrs. Joseph Slifka

248

A Maiden, A Widow and a Wife (Une vierge, une veuve et une épouse). 1956

Oil on canvas

35³/₈ x 29¹/₈"

Private Collection

249

Cover for "La Femme 100 têtes." 1956

Collage and gouache on paper

3⁵/₈ x 3³/₈"

Inscribed b "Pour Peggy son ami max ernst"

Rosamond Bernier Collection, New York

250

Albertus Magnus (Le Grand Albert). 1957

Oil on canvas

60 x 42"

Menil Family Collection, Houston

251

Red Flower (Fleur rouge). 1958

Oil on wood

9 x 13"

Collection Mr. and Mrs. Arnold A. Saltzman,
Great Neck, New York

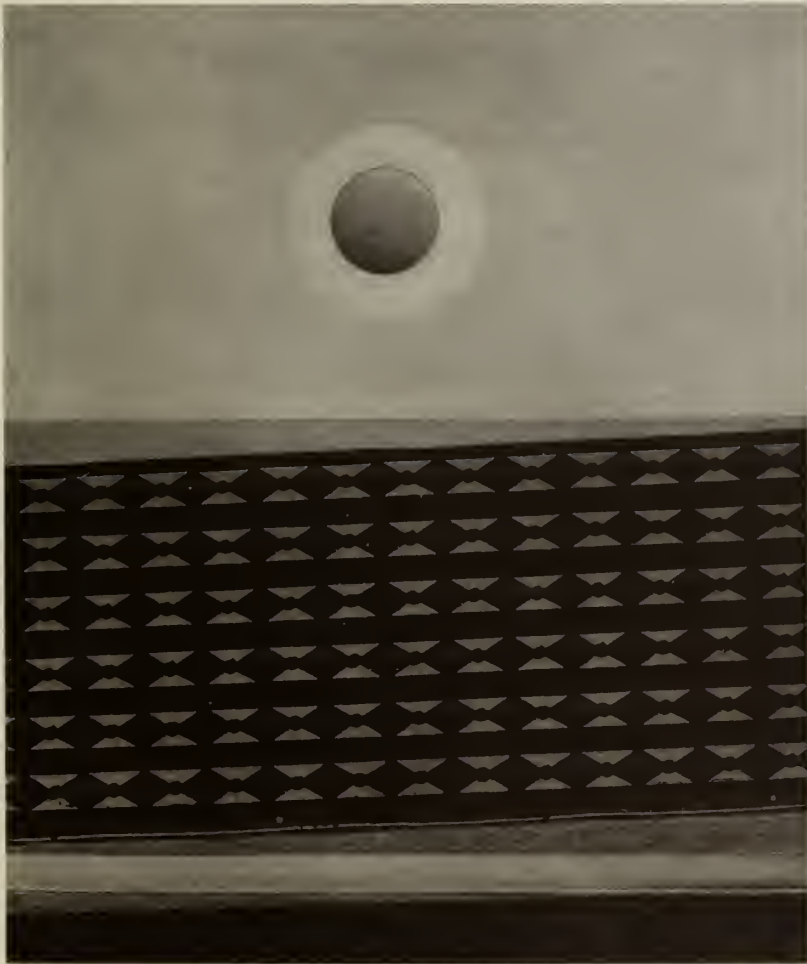
252

Sign for a School of Herring (Enseigne pour une école de harengs). 1958

Oil and collage on canvas

25³/₈ x 21"

Collection M. Arp-Hagenbach, Locarno



253

The Illustrated Maker of Dreams (L'illustrateur forgeron des rêves). 1959

Oil on canvas

36 x 28"

The Jeffrey H. Loria Collection, New York





254

*The Contorted Song of the Earth (Le Chant
tordu de la terre)*. 1959-60

Oil on masonite

26 x 48 $\frac{1}{8}$ "

Menil Family Collection, Houston

255

Explosion in a Cathedral (Explosion dans une cathédrale), 1960

Oil on canvas

51¼ x 76⅝"

Private Collection



256

*Swarm of Bees in a Courthouse (Un Essaim
d'abeilles dans un palais de justice)*. 1960

Oil on canvas

51⁵/₈ x 77¹/₄"

Menil Family Collection, Houston



257

A Lost Chinese (Un Chinois égaré). 1960

Bronze

30" high

Cast no. 6/6

Cast in 1960 from 1960 plaster

Stamped base back "max ernst 6/6" "Susse
Fondeur Paris"

Menil Family Collection, Houston





258

The Spirit of the Bastille (La Génie de la Bastille). Huimes, 1960

Bronze

123 $\frac{1}{4}$ " high

Cast no. 2/6

Cast in 1961 from 1960 plaster

Stamped "Susse Paris max ernst II/VI"

Menil Family Collection, Houston

259

Untitled. 1962

Collage with oil, gouache and ink on
paperboard

10³/₈ x 5¹/₈"

Inscribed in ink "To Peggy // . . . FROM . . .
MAX . . ."

Rosamond Bernier Collection, New York

260

Taya's Sun. 1960-61

Oil on panel

13 x 9³/₈"

Menil Family Collection, Houston

261

The Sun As Seen from the Moon. c. 1960-62

Oil on paperboard

13⁷/₈ x 10³/₄"

Menil Family Collection, Houston

262

*The Earth with a Lie in Its Teeth (La Terre
un mensonge à la bouche)*. c. 1960-62

Oil on paperboard

13¹/₈ x 9¹/₂"

Menil Family Collection, Houston



263
The Last Forest (La Dernière forêt). 1960-69
Oil on canvas
45 x 57⁵/₈"
Private Collection



* *Where Cormorants Are Born*. 1961

Oil on canvas

45½ x 35"

Menil Family Collection, Houston





265

Man (L'Homme). 1961

Silver

10 $\frac{1}{4}$ x 5 $\frac{7}{8}$ "

Unique piece

Stamped b "Max" and monogram of
silversmith

Collection Harry Torczyner, La Peine Perdue,
New York

266

Sister Souls (Ames-soeurs). Huimes, 1961

Bronze

36 $\frac{3}{8}$ " high

Cast no. 2/5

Cast in 1961 from 1961 plaster

Menil Family Collection, Houston

267

Portrait of Rimbaud (Portrait de Rimbaud).

1961

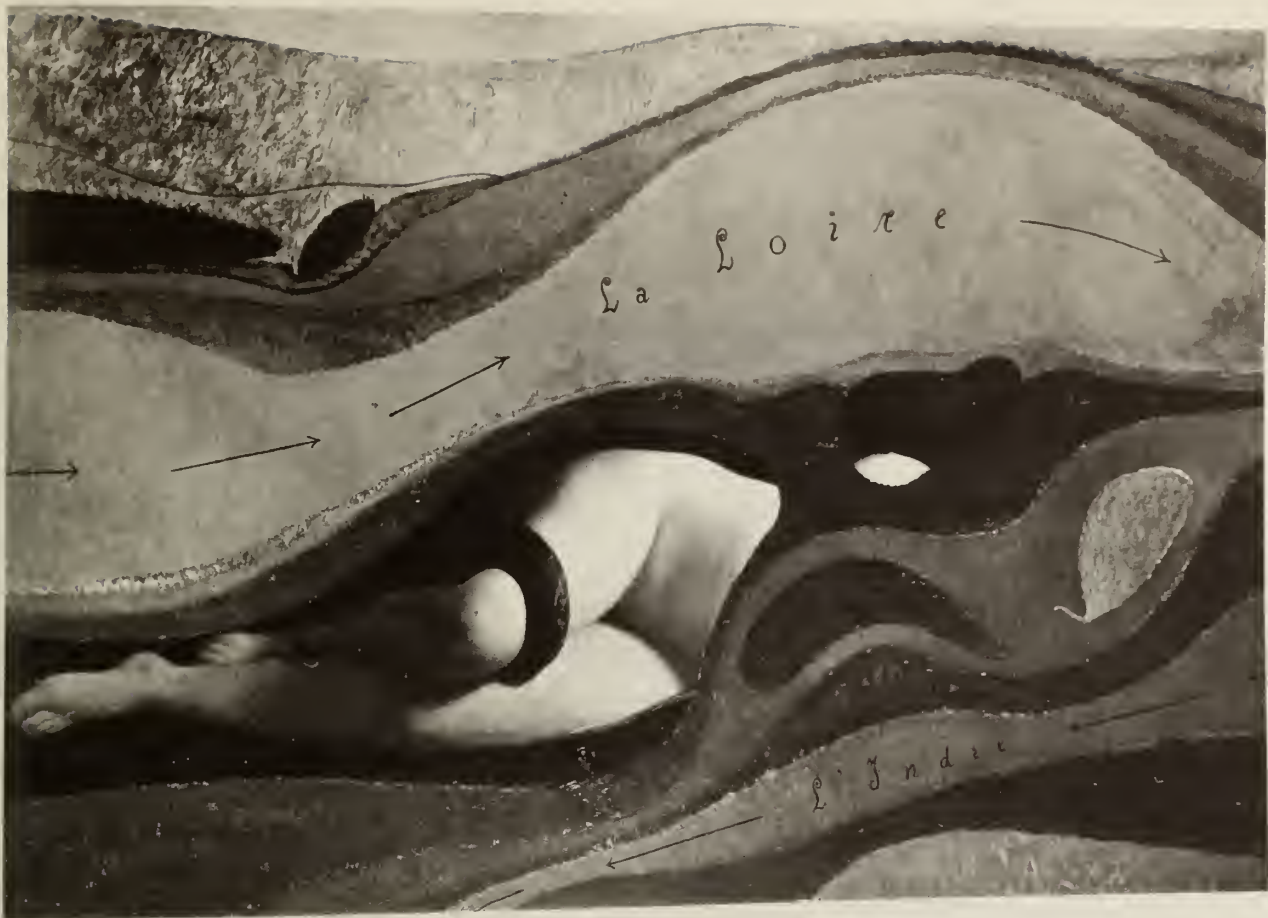
Etching and aquatint

8 $\frac{1}{4}$ x 6 $\frac{3}{8}$ "

No. 7/97

Collection Timothy Baum, New York





268

The Garden of France (Touraine) (Le Jardin de France). 1962

Oil on canvas

44 $\frac{7}{8}$ x 66 $\frac{1}{8}$ "

Private Collection

269

* *Sérénité*. 1962

Oil on canvas

36 $\frac{1}{4}$ x 28 $\frac{3}{4}$ "

Menil Family Collection, Houston

270

The Marriage of Heaven and Earth. 1962

Oil on canvas

45 $\frac{5}{8}$ x 35"

Menil Family Collection, Houston



271

The Sky Marries the Earth (Le Ciel épouse la terre), 1964

Oil on canvas

60½ x 79"

Menil Family Collection, Houston



272

Le Microbe vu à travers un temperament.

1964

Bronze

126" high

Cast no v/vi

Cast in 1974 from 1964 assemblage

Lent by Paule Anglim Associates,

San Francisco



273

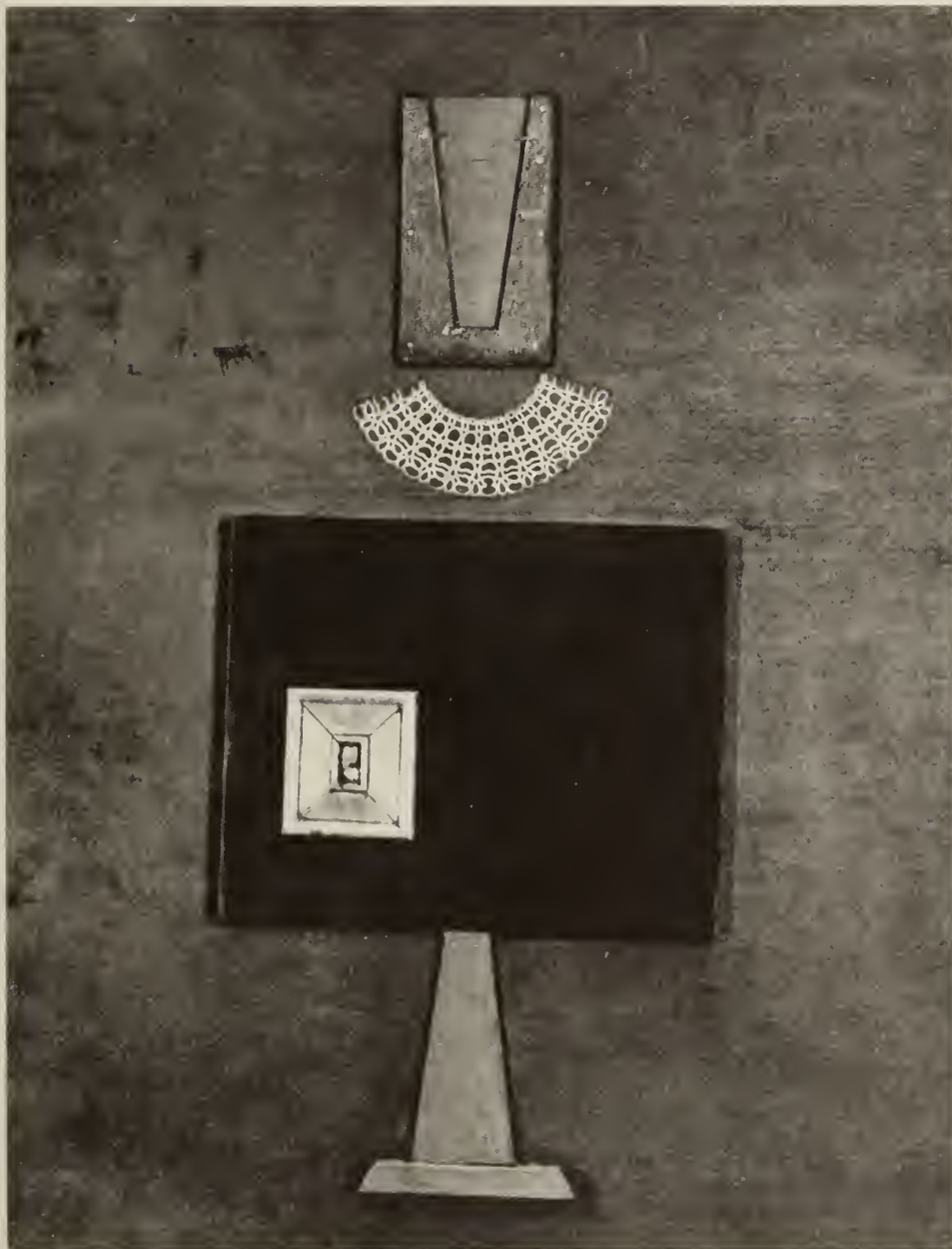
Portrait of an Ancestor (Portrait d'ancêtre).

1965

Oil and collage on wood

45 $\frac{5}{8}$ x 35"

Private Collection



*Peace, War and the Rose (La Paix, la guerre
et la rose)*. 1965

Collage on plywood

45 $\frac{3}{4}$ x 35 $\frac{1}{8}$ "

Menil Family Collection, Houston



275

* *Saint Sulpice*. 1965

Collage on plywood

45 $\frac{3}{4}$ x 35 $\frac{1}{8}$ "

Menil Family Collection, Houston



276

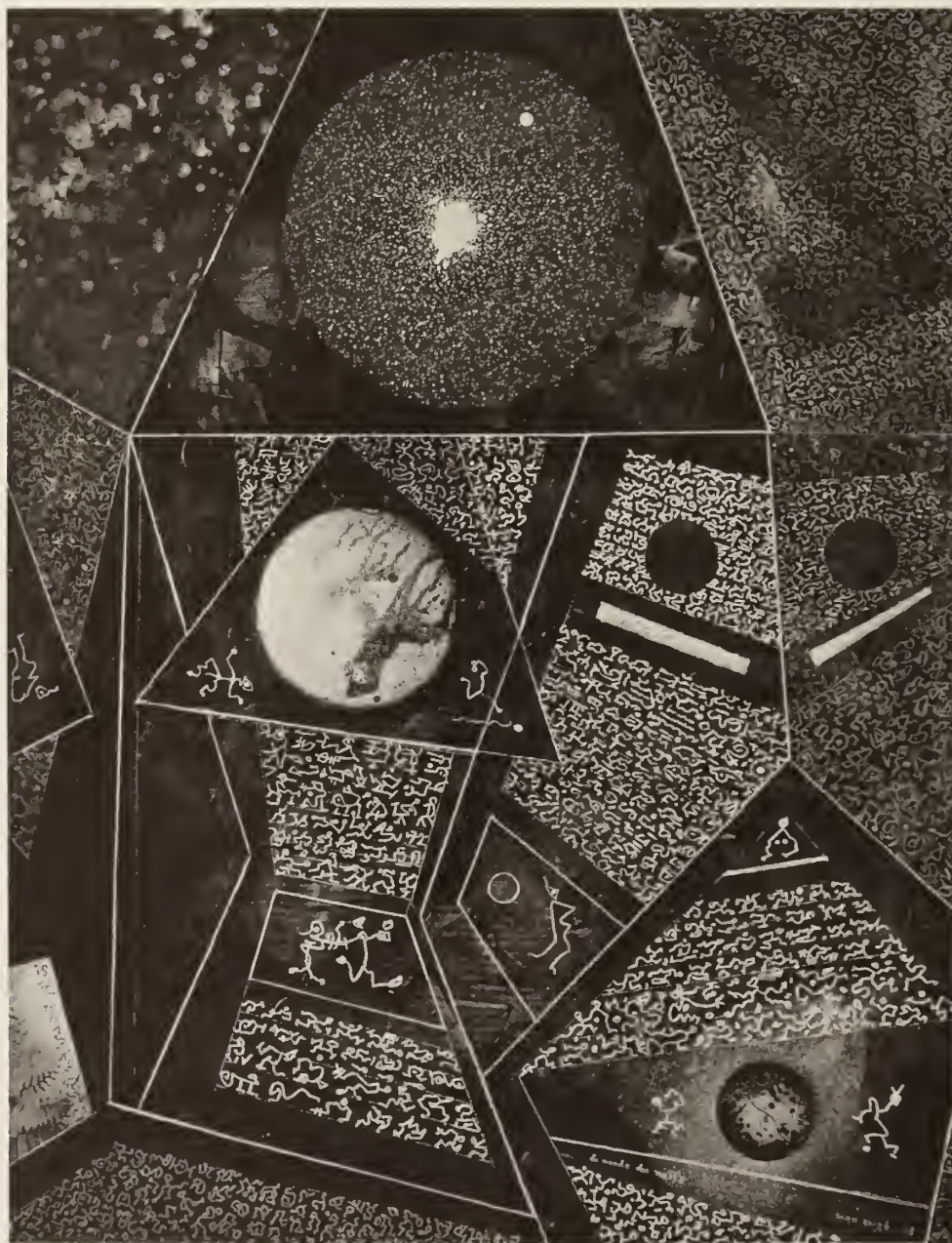
The World of the Naive (Le Monde des naïfs).

1965

Oil on canvas

45 5/8 x 35"

Private Collection





277

The Most Beautiful One (La Plus Belle).
Huimes, 1967

Bronze

7 1/8 x 13"

Cast no. 3/5 plus two numbered 0, 00

Cast in 1969 from 1967 plaster from 1967
stone

Menil Family Collection, Houston

278

*Young Man with Crossed Arms (Homme
aux bras croisés).* 1967

Silver

7 7/8" high

Cast no. 2/3

Stamped bottom "Max Ernst 2/3"

The Arthur and Madeleine Lejwa Collection





279

Return of La Belle Jardinière (Retour de La Belle Jardinière). 1967

Oil on canvas

64 $\frac{5}{8}$ x 51 $\frac{3}{8}$ "

Menil Family Collection, Houston

280

Air Washed in Water (L'Air lavé à l'eau).

1969

Oil on canvas

45¹/₈ x 34¹/₂"

Private Collection



281

Some Animals, One of Which Is Illiterate
(*Quelques animaux dont un illettré*). 1973

Oil on canvas

45 $\frac{1}{8}$ x 35"

Private Collection

282

My Friend Pierrot (Mon Ami Pierrot).

1973-74

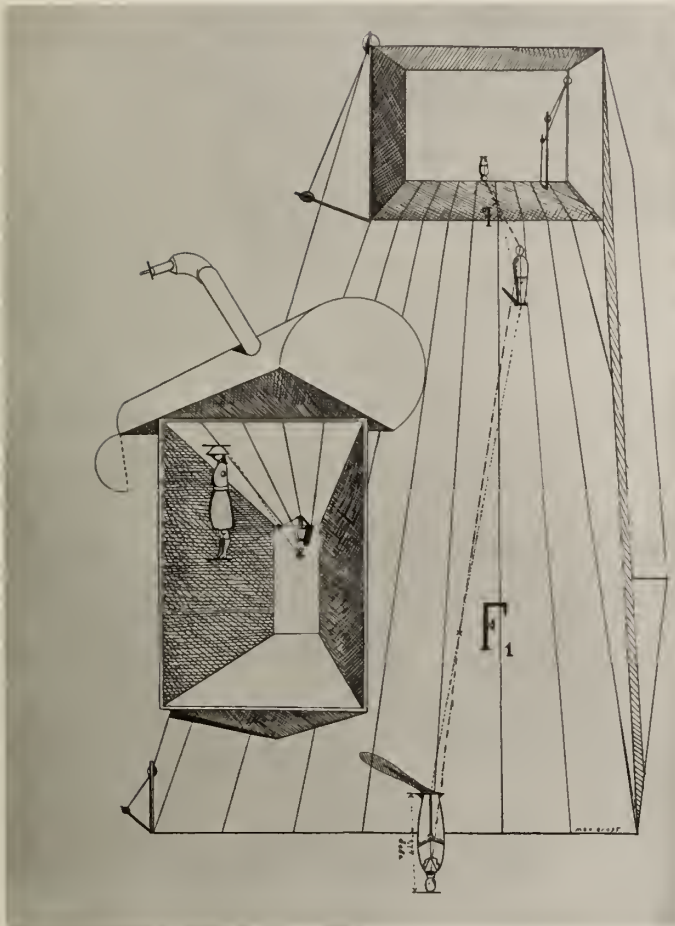
Oil on canvas

25 $\frac{3}{8}$ x 19 $\frac{3}{4}$ "

Private Collection



illustrated books and documents



283

Fiat Modos pereat ars, Schlömilch Verlag,
Cologne, 1919

Portfolio of 9 lithographs including title page
17 $\frac{1}{8}$ x 12"

No. 28 of limited edition of unknown size

Title page inscribed lr: "das phallumen des
menschen ist aus den // zuberhörteilen des
weibes jeweils errechen- // bar- // dax";
lithograph no. II inscribed "for Timoti Baum
very cordially Dadamax"

Collection Timothy Baum, New York

284

Répétitions, Au Sans Pareil, Paris, 1922

Poems by Paul Eluard

Reproductions of 13 collages

8½ x 5¼"

No. 133 of edition of 350

Collection Timothy Baum, New York

285

Les Malheurs des Immortels, Librairie Six, Paris, 1922

Poems and texts by Paul Eluard and Max Ernst

Reproductions of 21 collages

9⅞ x 7½"

Unnumbered limited edition of unknown size

Collection Timothy Baum, New York

286

Histoire Naturelle, Editions Jeanne Bucher, Paris, 1926

Introduction by Jean Arp

Portfolio of 34 lithographs

19¾ x 12¾"

No. 291 of edition of 306

Collection The Solomon R. Guggenheim Museum, New York

287

La Femme 100 têtes, Editions du Carrefour, Paris, 1929

Reproductions of 147 collages

9 x 7½"

No. 67 of edition of 1,003

Collection Mr. and Mrs. Bernard J. Reis

288

Rêve d'une petite fille qui voulut entrer au carmel, Editions du Carrefour, Paris, 1930

Reproductions of 80 collages including cover

9⅞ x 7¼"

No. 381 of edition of 1,060

Collection Mr. and Mrs. Bernard J. Reis

289

Une Semaine de Bonté ou Les Sept éléments capitaux, Editions Jeanne Bucher, Paris, 1930

Reproductions of 173 collages and 9 drawings; 5 etchings; 5 volumes

11¼ x 9"

No. VI of edition of XII, 0-0000 and 800

Collection Mr. and Mrs. Bernard J. Reis

290

La Dame Ovale, G.L.M., Paris, 1939

Text by Leonora Carrington

Reproductions of 7 collages

7½ x 5½"

No. 152 of edition of 535

Collection Timothy Baum, New York

291

Mr. Knife, Miss Fork, The Black Sun Press, Paris, 1931

Text by René Crevel

19 photographs

7 x 4½"

Unnumbered copy of edition of 200 unnumbered and 50 numbered copies

Collection Mr. and Mrs. Bernard J. Reis

292

A l'intérieur de la vue, 8 poèmes visibles, Seghers, Paris, 1947

Poems by Paul Eluard

Reproductions of 8 collages

8¼ x 5½"

No. 432 of edition of 610

Collection Timothy Baum, New York

293

At Eye Level: Poems and Comments; Paramyths: New Poems and Collages, The Copley Galleries, Beverly Hills, California, 1949

Reproductions of 10 collages including cover

10⅞ x 7½"

No. 23 of edition of 513

Collection Mr. and Mrs. Bernard J. Reis

294

La Brebis galante, Les Editions Premières,
Paris, 1949

Text by Benjamin Péret

Reproductions of 21 drawings and 3 etchings
9½ x 7¾"

No. 115 of edition of 316

Collection Mr. and Mrs. Bernard J. Reis

295

Sept Microbes vus à travers un tempérament,
Editions Cercle des Arts, Paris, 1953

Reproductions of 30 *Microbes* paintings
7¼ x 5½"

No. 1010 of edition of 1100

Signed copy

Collection Timothy Baum, New York

296

Galapagos: Les Iles du bout du monde,
Louis Broder, Paris, 1955

Text by Antonin Artaud

11 etchings including cover

9 x 6¾"

No. 74 of edition of 135

Collection Mr. and Mrs. Bernard J. Reis

297

Hans Arp / Max Ernst, Galerie der Spiegel,
Cologne, 1960

Texts and poems by Jean Arp, Paul Eluard,
Max Ernst, Albrecht Fabri, Erhart Kästner

1 collage, 2 lithographs by Arp; 1 lithograph,
9 reproductions of collages by Ernst

15½ x 10¾"

Lent by Galerie der Spiegel, Cologne

298

*Maximiliana ou l'exercice illégal de
l'astronomie*, Le Degré Quarante-et-un, Paris,
1964

Text by Max Ernst

33 etchings and 14 reproductions of secret
script

17½ x 14"

No. 65 of edition of 75

Collection Marechal Brown, Villanova,
Pennsylvania

299

*The Hunting of the Snark: An Agony in Eight
Fits; Die Jagd nach dem Schnark: Agonie in
acht Krämpfen*, Manus Presse, Stuttgart, 1968

Poems by Lewis Carroll

10 lithographs

13½ x 10¼"

No. 14 of 33 signed and numbered copies
of edition of 130

Collection Marechal Brown, Villanova,
Pennsylvania

300

La Ballade du soldat, Pierre Chave, Vence,
1972

Poem by Georges Ribemont-Dessaignes

8 lithographs

16 x 12"

No. 13 of edition of 199

Collection Marechal Brown, Villanova,
Pennsylvania

301

die schammade, Cologne, 1920

Johannes Baargeld and Max Ernst eds.

Texts by Max Ernst and others

Woodcut by Jean Arp for cover

12⅞ x 9⅞"

Collection Timothy Baum, New York

302

Dada Ausstellung: Dada Vorfrühling,
Brauhaus Winter, Cologne, 1920

Program for exhibition designed by

Johannes Baargeld and Max Ernst

8½ x 12"

Collection Timothy Baum, New York



chronology

1891

Born April 2 in Brühl, Germany, a small town near the Rhine between Bonn and Cologne, into a strictly Catholic, middle-class family.

1897-1914

Attends grade school and gymnasium in Brühl. 1906 travels through Germany, Alsace, The Netherlands, visits many museums. Paints and draws from nature. 1908 or 1909 enters University of Bonn, studies philosophy and abnormal psychology. Visits nearby insane asylum, fascinated with art of mentally ill. Reads voraciously and paints. Interest in Stirner, Nietzsche, Lochner, Caspar David Friedrich, van Gogh.

1911

Friendship with Macke; joins *Rheinische Expressionisten* group of painters and poets which includes Macke, Campendonk, Marc, Otten and others. Subsequently shows in their group exhibitions.

1912

Writes art criticism for Bonn newspaper *Volksmund*. Visits Sonderbund exhibition in Cologne and is profoundly impressed by works shown there of van Gogh, Cézanne, Gauguin, Munch, Picasso, Matisse, Heckel, Kirchner and others: decides to become a painter.

1913

Participates in *Erster Deutscher Herbstsalon* at Der Sturm, Berlin, together with Arp, Klee, Chagall, Delaunay, members of the Futurist group. Meets Delaunay and Apollinaire. First trip to Paris.

1914

Meets Arp in Cologne: the beginning of a life-long friendship.

1914-1918

Despite military service continues to paint watercolors and some oils. 1915 Sallaunoines, Anby; 1916 Bonnemaïson, later Poland. Most of these works now destroyed.

1916

Meets Grosz, Herzfelde in Berlin on occasion of Ernst's exhibition at Der Sturm.

1918

Returns to Cologne upon demobilization. Marries art-historian Louise Strauss. Joins circle of painters and poets later absorbed into *Das Junge Rheinland* group, which included Wollheim, Dix and others. Subsequently participates in their exhibitions.

1919

Visits Klee in Munich. Greatly impressed by de Chirico's work which he sees reproduced in magazine *Valori Plastici*, produces album of lithographs *Fiat Modos pereat ars*. Creates first altered engravings and collages. Founds Cologne Dada movement with Baargeld; joined by Arp and others, forms Dada group *Zentrale W/3 Stupidia*. Collaborates on short-lived publications *Ventilator* and *Der Strom*. Shows with Baargeld and Freundlich in first Cologne Dada exhibition at Kunstverein, Cologne. Meets Katherine Dreier.

1920

Publication of only issue of *die schammade*, edited by Ernst and Baargeld, with contributions by leading Dadaists. Collaboration with Arp and Baargeld on series of *FAtagaga (FABrication de TABLEaux GARantis GAsométrique)* collages. April, second and final Cologne Dada exhibition, Brauhaus Winter. Birth of son Ulrich, called Jimmy. *The Hat Makes the Man, The Little Tear Gland That Says Tic Tac, Katharina Ondulata*.

1921

At invitation of Breton, first one man exhibition in Paris, Galerie Au Sans Pareil: shows collages. Spends summer in Tarrenz, Tyrol where he meets Sophie Täuber, Tzara, Breton and Arp; with Arp and Tzara produces manifesto *Dada Au Grand Air: Der Sängerkrieg in Tyrol*. Meets Eluard and his wife Gala in Cologne, they establish a life-long friendship. Eluard selects Ernst collages for his volume of poetry *Répétitions. The Elephant of Celebes, Oedipus Rex* (completed 1922). Both paintings bought by Eluard.

1922

After fruitless attempts to obtain papers, enters France illegally; settles in Paris suburb Saint-Brice, then at Eaubonne with Eluards. With Breton, Eluard and others collaborates on magazine *Littérature. All Friends Together*.

1923

Murals for Eluard house at Eaubonne. Shows at *Salon des Indépendants. The Couple, Saint Cecilia, Of This Man Shall Know Nothing, La Belle Jardinière, Picture-Poem*.

1924

Sells entire body of work to Johanna Ey, owner of gallery Das Junge Rheinland, Düsseldorf. Travels to Far East to meet Eluard. Returns to Paris after October publication of Breton's *First Surrealist Manifesto*. *Two Children Are Threatened by a Nightingale*.

1925

Contract with Jacques Viot; able to paint full-time, establishes studio, rue Tourlaque, Montmartre. Develops frottage technique; begins *Histoire Naturelle* frottage series. Participates in first Surrealist group exhibition. Series *100,000 Doves*.

1926

With Miró designs sets and costumes for Diaghilev ballet *Romeo and Juliet*; as a result Breton and Aragon condemn him for non-Surrealist activities. *Eve, the Only Remaining One, The Idol, The Bride of the Wind*.

1927

January in Megève. Applies frottage technique to painting, which results in grattage. *The Horde*. Returns to Paris. Begins *Forest* series. *Vision Inspired by the Porte Saint-Denis at Night, Monument to the Birds, After Us, Motherhood*, begins *Shell Flowers* series. Marries Marie-Berthe Aurenche; moves to Meudon.

1929

Publishes collage-novel *La Femme 100 têtes*. Meets Giacometti. Begins *Lolop* series.

1930

Publishes collage-novel *Rêve d'une petite fille qui voulut entrer au carmel*; plays role in Buñuel's *L'Age d'or*.

1932

First one man exhibition in the United States, Julien Levy Gallery, New York.

1933

Prophetic *Europe after the Rain I*. Work condemned by Nazis.

1934

Publishes collage-novel *Une Semaine de Bonté ou Les Sept éléments capitaux*. Spends summer with Giacometti in Maloja, Switzerland; first sculpture. *Blind Swimmer*.

1935

Garden Airplane-Trap series.

1936

Meets Leonore Fini. Participates in The Museum of Modern Art, New York, *Fantastic Art, Dada, Surrealism* exhibition. Adopts decalcomania technique.

1937

Publication of "Au delà de la peinture," special issue of *Cahiers d'Art* devoted to Ernst. Decor for Jarry's *Ubu enchaîné*. Meets Leonora Carrington. Work included by Nazis in *Entartete Kunst* ("Degenerate Art") exhibition, Munich.

1938

Leaves Surrealist group after Breton excommunicates Eluard from the movement. Moves with Leonora Carrington to Saint-Martin-d'Ardèche, near Avignon; decorates house with wall paintings and reliefs.

1939

Interned as enemy alien by French at outbreak of war; during internment shares room with Hans Bellmer. Released through Eluard's efforts and returns to Saint-Martin-d'Ardèche. *A Moment of Calm*.

1940

Interned again; escapes twice. Sought by Gestapo. Receives offers of shelter from friends in United States.

1941

Meets Breton in Marseille, attempts reconciliation. After much difficulty, leaves Europe with Peggy Guggenheim and enters United States successfully after many complications. Marries Peggy Guggenheim. Travels through Arizona, New Mexico, California; visits Matta in Wellfleet, Cape Cod; rents house near Provincetown. First paintings in America completed: *Napoleon in the Wilderness; Totem and Taboo*.

1942

Exhibitions in Chicago, New York, New Orleans. Special issue of *View* magazine devoted to Ernst. Becomes, with Breton, editorial advisor for magazine *VVV*. Exhibits *Young Man Intrigued by the Flight of a Non-Euclidian Fly*. Meets Dorothea Tanning. *Surrealism and Painting*, finished *Europe After the Rain II*, begun in 1940 and *Day and Night*, begun in 1941.

1943

Summer with Dorothea Tanning in Sedona, Arizona. *Vox Angelica*.

1944

Works on series of sculptures in Great River, Long Island. Contributes episode to Hans Richter's film *Dreams That Money Can Buy*.

- 1945
Wins competition juried by Sidney Janis, Duchamp, Alfred H. Barr, Jr., for painting *The Temptation of Saint Anthony* for use in film *Bel Ami*. Eluard organizes Ernst retrospective at Galerie Denise René, Paris. *Rhenish Night, Euclid*.
- 1946
Moves to Sedona, Arizona and marries Dorothea Tanning. Visits Nevada, begins *Microbes* series.
- 1947
Stone reliefs on house in Sedona.
- 1948
Becomes United States citizen. Monumental sculpture *Capricorn*. Publication of *Beyond Painting*.
- 1949
Duchamp visits Sedona.
- 1950
Visits Europe, meets many old friends including Arp, Eluard, Giacometti, Tzara. First post-war retrospective in Europe, Gallery René Drouin, Paris. Works in Paris: *The Portuguese Nun, Spring in Paris*. Returns to Sedona in October.
- 1951
Retrospective Schloss Augustusburg, Brühl.
- 1952
Tanguy visits Sedona. Lectures at University of Hawaii, Honolulu, on the influence of primitive art on modern art.
- 1953
Leaves United States and resettles in Paris; works in studio in Impasse Ronsin. Visits Cologne, Rhineland. *Father Rhine, The Painter's Palette, Colorado of Medusa*.
- 1954
Grand prize for painting, Venice Biennale. *The Polish Rider*.
- 1955
Settles in Huimes, near Tours.
- 1956-1957
Winter in Sedona.
- 1958
Becomes French citizen.
- 1959
Retrospective, Musée National d'Art Moderne, Paris.
- 1960
Travels through Germany
- 1961
Retrospective, The Museum of Modern Art, New York. Receives Stephan Lochner medal from city of Cologne on his 70th birthday.
- 1963
Collaboration with Peter Schamoni and Carl Lamb on film *Entdeckungsfahrt ins Unbewusste* ("Excursions into the Unknown").
- 1964
Settles in Seillans in south of France. Publication of *Maximilliana ou L'Exercice illégal de l'astronomie*.
- 1966
Collaboration on films: *Selbstopträt* ("Self-portrait") by Werner Spies, produced for German television; *Die Widerrechtliche Ausübung der Astronomie* ("The Illegal Practice of Astronomy") by Peter Schamoni.
- 1967
Return of La Belle Jardinière, version of *La Belle Jardinière* of 1923, which disappeared after inclusion in Nazis' *Entartete Kunst* exhibition.
- 1968
Sets for Roland Petit, Olivier Messiaen ballet *Turangalila*. Fountain for town of Amboise, France.
- 1970
Trip to Stuttgart and Tübingen. Beginning of international circulation of *Inside the Sight* exhibition.
- 1971
80th birthday marked by many exhibitions and festivities, including enlarged version of *Inside the Sight* exhibition at Orangerie des Tuileries, Paris.
- 1972
Receives Honorary PhD from philosophy department, University of Bonn.



selected bibliography and exhibitions list

Compiled by Sabine Rewald

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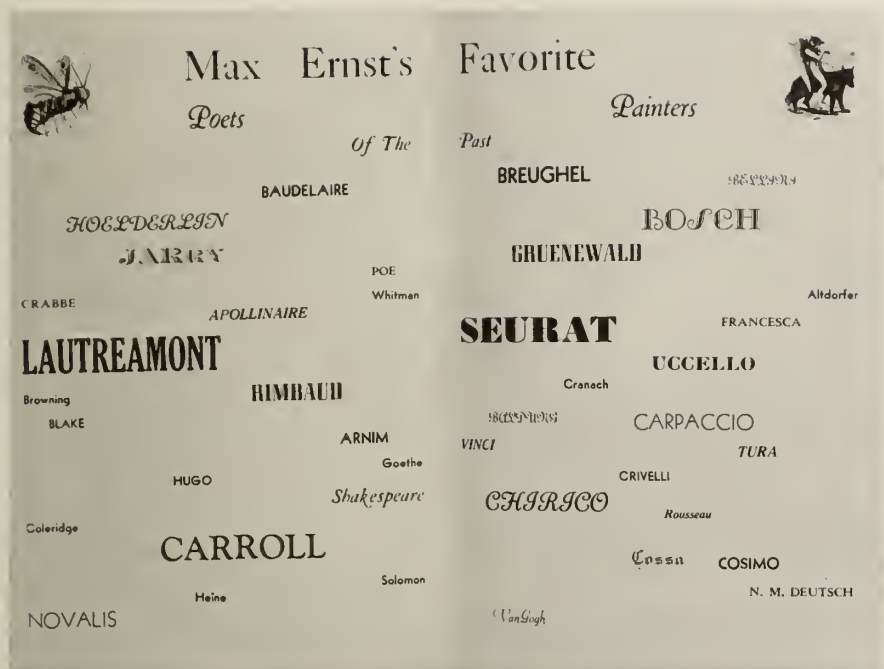
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Ecritures, Paris, 1970. Writings 1919-1969.

For detailed information about editions, see Hugues, Jean, *Max Ernst Ecrits & oeuvre gravé*, Tours, Paris, 1963 and Spies, Werner, *Max Ernst 1950-1970: Die Rückkehr der Schönen Gärtnerin*, Cologne, 1971.

B. ILLUSTRATED BOOKS

"Almanach Surréaliste du Demi-Siècle," *La Nef*, Paris, no. 63-64, March-April 1950. Special issue of magazine. Lithographs.

Arp, Hans, *Gedichte: Weisst du schwarz du*, Zurich, 1930. Collages.

Artaud, Antonin, *Galapagos—Les Iles du bout du monde*, Paris, 1955. Etchings and collages.

Beckett, Samuel, *Aus einem aufgegebenen Werk; From an Abandoned Work; D'Un ouvrage abandonné*, Stuttgart, 1967. Portfolio of engravings.

Breton, André, "Le Château étoilé," *Mino-taure*, no. 8, 1936, pp. 25-39. Special issue of magazine. Frottages.

Carrington, Leonora, *La Maison de la peur*, Paris, 1938. Contains "Préface ou Loplop . . ." by Ernst, see Section IIa, above. Collages.

Carrington, Leonora, *La Dame ovale*, Paris, 1939; *La Dama oval*, Mexico City, 1965. Collages.

Carroll, Lewis, *La Chasse au Snark: Crise en huit episodes*, Paris, 1950. Lithographs.

Carroll, Lewis, *Logique sans peine*, Paris, 1966. Drawings with collage.

Carroll, Lewis, *The Hunting of the Snark: An Agony in Eight Fits; Die Jagd nach dem Schnark: Agonie in acht Krämpfen*, Stuttgart, 1968. Portfolio of lithographs.

Carroll, Lewis, *Lewis Carroll's Wunderhorn*, Stuttgart, 1970. Postface by Werner Spies. Portfolio of lithographs.

Char, René, *Dent prompte*, Paris, 1969. Portfolio of collages.

Crevel, René, *Mr. Knife, Miss Fork*, Paris, 1931. Photographs.

Eluard, Paul, *Répétitions*, Paris, 1922; *Répétitions*, Cologne, 1962, 1971, French and German. Collages.

Eluard, Paul, *Chanson complète*, Paris, 1939. Lithographs.

Eluard, Paul, *A l'intérieur de la vue: 8 poèmes visibles*, Paris, 1947; *Das Innere der Sicht: 8 sichtbare Lieder*, Cologne, 1972. Drawings and collages of 1931 illustrating poems of 1946.

Ernst, Max, *Fiat Modes pereat ars*, Cologne, 1919, Berlin, 1970. Portfolio of lithographs.

Ernst, Max, *Histoire Naturelle*, Paris, 1926. Introduction by Arp. Portfolio of frottages. Reprinted, Paris, 1960, with reproductions in reduced size; greatly revised, Cologne, 1965, with additional frottages, texts by Ernst, poem by Eluard; New York, 1972, reprint of original edition.

Ernst, Max, *La femme 100 têtes*, Paris, 1929. Introduction by Breton. Novel in collages with captions. Reprinted, Paris, 1956, with addition of one collage on cover; Berlin, 1962, translated by Max Ernst. Captions included in *Ecritures*, 1970, see Section IIa, above.

Ernst, Max, *Rêve d'une petite fille qui voulut entrer au carmel*, Paris, 1930. Novel in collages with text. *Das Karmelien-mädchen: Ein Traum*, Cologne, 1971. Text included in *Ecritures*, 1970, see Section IIa, above.

Ernst, Max, *Une Semaine de bonté, ou Les Sept éléments capitaux*, 5 booklets, Paris, 1934. Novel in collages and brief text. Paris, 1964, published as single book; *Die Weisse Woche: Ein Bilderbuch von Güte, Liebe und Menschlichkeit*, Berlin, 1963, single book. Text included in *Ecritures*, 1970, see Section IIa, above.

Ernst, Max, *At Eye Level: Poems and Comments; Paramyths: New Poems and Collages*, Beverly Hills, 1949. Contains writings by Breton, Calas, Crevel, Desnos, Eluard, Mondrian, Péret, Man Ray, Tanning and

checklist of exhibition, Copley Galleries, Beverly Hills, see Section IVb, below; Ernst poems and collages, published without additional material, *Paramythen*, Cologne, 1955, 1964; *Paramythes*, Paris, 1967; *Paramythen—Paramyths—Parmythes*, Paris, 1970.

Ernst, Max, *Das Schnabelpaar*, Basel, 1953. Portfolio of etchings and poem. Poem "Hirondil, Hironnelle," translated by Ernst, included in *Ecritures*, 1970, see Section IIa, above.

Ernst, Max, *Sept Microbes, vus à travers un tempérament*, Paris, 1953. Poems and *Microbes* paintings series. Includes Tanguy etching; enlarged edition, Cologne, 1957, with additional text by Waldberg; poems included in *Ecritures*, 1970, see Section IIa, above.

Ernst, Max, *Max Ernst: Histoire naturelle: dessins inédits*, Paris, 1959, New York, 1972. Introduction by Ernst. Frottages of *Histoire Naturelle* series not included in 1926 edition listed this Section, above. Published on occasion of Galerie Berggruen, Paris, exhibition, see Section IVb, below. Introduction included in *Ecritures*, 1970, see Section IIa, above.

Ernst, Max, *Die Nacktheit der Frau ist weiser als die Lehre der Philosophen: La Nudité de la femme est plus sage que l'enseignement du philosophe*, Cologne, 1962; Cologne, Paris, 1970. Text, first published in *Max Ernst*, 1959, see Section IIa, above, and collages.

Ernst, Max, *Maximiliana ou L'Exercice illégal de l'astronomie*, Paris, 1964. Portfolio of etchings and text.

Ernst, Max, 22 *Mikroben*, Cologne, 1965. Paintings and frottages of *Microbes* series. Texts by Arp and Fabri.

Ernst, Max and Arp, Jean, *Jean Arp/Max Ernst*, Cologne, 1960. Poems by Arp and Ernst, text and collages by Ernst.

Ernst, Max and Eluard, Paul, *Les Malheurs des Immortels*, Paris, 1922, 1945. Prose poems by Ernst and Eluard, collages by Ernst; *Misfortunes of the Immortals*, New York, 1943, with additional drawings; *Les Malheurs des Immortels*, Cologne, 1960, larger format with German translation of

poems; *Die Unglücksfälle der Unsterblichen*, Cologne, 1971, translation by Ernst. Poems included in *Ecritures*, 1970, see Section IIa, above.

Hölderlin, Friedrich, *Poèmes*, Paris, 1961. Etchings.

Jarry, Alfred and Terrasse, Claude, *Décervellages*, Paris, 1971. Portfolio of lithographs.

Kleist, Heinrich, Brentano, Clemens and Arnim, Elisabeth von, *Caspar David Friedrich, Seelandschaft mit Kapuziner: Paysage marin du capucin*, Zurich, 1972. Collages, French translation by Ernst.

Kühleman, Johannes Theodor, *Consolamini*, Cologne, 1919. Drawings.

Leclercq, Léna, *La Rose est nue*, Paris, 1961. Etchings.

Neuenfels, Hans, *Mundmündig*, Cologne, 1963. Collages and gouache.

Parisot, Henri, ed., *Le Rire des poètes*, Paris, 1969. Collages.

Péret, Benjamin, *Je sublime*, Paris, 1936. Frottages.

Péret, Benjamin, *La Brebis galante*, Paris, 1949. Etchings and drawings.

Prévert, Jacques, *Les Chiens ont soif*, Paris, 1964. Etchings and lithographs.

Ribemont-Dessaignes, Georges, *La Ballade du soldat*, Vence, Stuttgart, 1972. Lithographs.

Schwitters, Kurt, *La Loterie du jardin zoologique*, Paris, 1951. Drawings from *Fiat Modes* series of 1919.

Tzara, Tristan, *L'Antitête*, 3 vols., Paris, 1949. Vol. I, *Monsieur Aa l'Antiphilosophie*. Etchings. Vols. II, III, illustrated by Tanguy, Miró.

Waldberg, Patrick, *Aux petites agneaux*, Paris, 1971. Portfolio of lithographs.

C. INTERVIEWS

Arbois, Simone, "Visite à Max Ernst," *Paru*, Paris, no. 59, 1950, pp. 17-21.

Cabanne, Pierre, "Max Ernst: J'ai construit une sorte de labyrinthe," *Arts*, Paris, no. 793, October 26-November 1, 1960, p. 16.

Charbonnier, Georges, *La Monologue du peintre*, 2 vols., Paris, 1952, 1960, vol. 1, pp. 29-40.

Jouffroy, Alain, "Ma peinture et mes procédés sont des jeux d'enfant," *Arts*, Paris, no. 756, January 1960, p. 8.

Parinaud, André, "Max Ernst, Pourriez-vous renoncer à peindre? Oui, si on me coupait les mains," *Arts*, Paris, no. 921, June 19-25, 1963, p. 10.

Roditi, Eduard, "An Interview with Max Ernst," *Arts*, vol. 35, no. 6, March 1961, pp. 38-41.

Schuster, Jean, "Interview de Max Ernst sur L'Allemagne," *Medium*, no. 2, Paris, February 1954, pp. 27-29.

Sweeney, James Johnson, "eleven europeans in America: Max Ernst," *The Museum of Modern Art Bulletin*, vol. XIII, no. 4-5, 1946, pp. 16-18, 37.

Watt, Alexander, "Conversation with Max Ernst," *Art in America*, vol. 54, no. 1, January-February 1966, pp. 90-93.

Waldberg, Patrick, "La Partie de Boules: Die Boules-Partie," *DADA, dokumente einer bewegung*, Dusseldorf, 1958. Exhibition catalogue, Städtische Kunsthalle Dusseldorf, See Exhibition list Section IVa. Reprinted in French and Dutch, *Dada*, Amsterdam, 1958; Exhibition catalogue, Stedelijk Museum, see Section IVa.

III On the artist

A. BOOKS AND SPECIAL ISSUES OF PERIODICALS

Alexandrian, Sarane, *Max Ernst*, Paris, 1971. Includes interview with Ernst by Waldberg, see Section IIc, above.

Bousquet, Joe and Tapié, Michel, *Max Ernst*, Paris, 1950. Published on occasion of exhibition, Galerie René Drouin, Paris, contains checklist, see Section IVb, below.

Diehl, Gaston, *Max Ernst*, New York, 1973.

"Max Ernst," *View*, 2nd series, no. 1, April 1942. Special issue includes texts by Breton, Calas, Carrington, Ernst, Janis, Levy, Miller, Ozenfant, Poe, Tyler, checklist of exhibition, Valentine Gallery, New York, 1942, see Sections IIa, above, IVb, below.

Fischer, Lothar, *Max Ernst*, Pädagogische Hochschule, Berlin, 1961. Unpublished thesis.

Fischer, Lothar, *Max Ernst in Selbstzeugnissen und Bilddokumenten*, Hamburg, 1969.

Gatt, Guiseppe, *Max Ernst*, Florence, 1968; London, New York, 1970.

Hommages à Max Ernst, Cologne, 1960. Texts by Arp, Bousquet, Eluard, Magritte, Michaux, Péret and Waldberg, in French and German.

Leppien, Helmut R., *Max Ernst: Der grosse Wald*, Stuttgart, 1967. Includes texts by Bousquet, Eluard, Russell, Viot and Waldberg.

Lippard, Lucy R., *The Technical Innovations of Max Ernst*, Institute of Fine Arts, New York University, 1962. Unpublished Master's Thesis.

Penrose, Roland, *Max Ernst's Celebes*, Newcastle upon Tyne, 1972. Text of 52nd Charlton Lecture, University of Newcastle upon Tyne, November 19, 1969.

Pretzell, Lothar and Loni, eds., *Max Ernst: Gemälde und Graphik, 1920-1950*, Stuttgart, 1952. Includes texts by Arp, Bousquet, Breton, Calas, Eluard, Ernst, Heinisch, Pretzell, Tanning. Published after exhibition, Brühl, 1951, see section IVb, below.

Russell, John, *Max Ernst: Life and Work*, New York, 1967.

Sala, Carlo, *Max Ernst et la démarche onirique*, Paris, 1970.

San Lazzaro, Gualtieri di, ed., "Homage to Max Ernst," *XXe Siècle Review*, New York, 1971. Special issue includes texts by Aragon, Copley, Leppien, Lippard, Russell, Spies, Schneede, Waldberg and others.

Schamoni, Peter, *Max Ernst, Maximiliana*, Munich, 1974. In English, French and German.

Schneede, Uwe, *Max Ernst*, Stuttgart, London, 1972; New York, 1973.

Spies, Werner, *Max Ernst: Frottages*, Paris, 1968; *Max Ernst*, New York, 1969.

Spies, Werner, *Max Ernst 1950-1970: Die Rückkehr der Schönen Gärtnerin*, Cologne, 1971; *Max Ernst 1950-1970: The Return of La Belle Jardinière*, New York, 1972.

Spies, Werner, *Max Ernst—Collagen; Inventar und Widerspruch*, Cologne, 1974.

Spies, Werner, ed., *Max Ernst—Oeuvre Katalog*, 5 vols., Cologne, in preparation.

Trier, Eduard, *Max Ernst*, Cologne, 1956; Recklinghausen, 1959.

Waldberg, Patrick, *Max Ernst*, Paris, 1958.

Waldberg, Patrick, *Peintures pour Paul Eluard*, Paris, 1969. Includes poems by Eluard. Published on occasion of exhibition, Galerie André-François Petit, see section IVb, below.

Zervos, Christian, ed., "Max Ernst: Oeuvres de 1919 à 1936," *Cahiers d'Art*, 1937. Special issue includes texts by Aragon, Breton, Bousquet, de Bosschère, Crevel, Desnos, Eluard, Ernst, Hugnet, Péret, Read, Ribemont-Dessaignes, Tzara and Viot.

B. ARTICLES

Baron, Jacques, "Max Ernst, ou le Monde à l'envers," *Le Centaure*, vol. 1, no. 8, May 1, 1927, pp. 152-155.

Bosquet, Alain, "Le Bonheur de Max Ernst," *Quadrum*, no. 5, 1958, pp. 11-22, English summary, p. 187.

Boschère, Jean de, "Max Ernst," *Cahiers d'Art*, vol. 3, no. 2, 1928, pp. 69-73.

Bruin, Yves, "La Nuit rhénane," *Opus International*, vol. 1, no. 19-20, October 1970, pp. 68-71.

Calas, Nicolas, "Magic Icons," *Horizon*, vol. 14, no. 83, November 1946, pp. 305-315.

Desnos, Robert "La Femme 100 têtes, par Max Ernst," *Documents*, vol. 2, no. 4, 1930, pp. 238-239.

Dupin, Jacques, "Les dernières peintures de Max Ernst," *Cahiers d'Art*, vol. 28, no. 1, June 1953, pp. 93-99.

Eluard, Paul, "Le quatrième poème visible," *Confluences*, new series, vol. 5, no. 9, February 7, 1946, pp. 934-937. Included in *A L'Intérieur de la vue: 8 poèmes visibles*, see Section IIb, above.

Ertel, K. P., "Max Ernst als Kunstkritiker," *Die Weltkunst*, vol. XXXIV, no. 16, 1964, pp. 62-63.

Farner, Konrad, "Zum Thema Realismus: Max Ernst," *Tendenzen*, vol. 7, no. 40, September-October 1966, pp. 135-159.

Giedion-Welcker, Carola, "Max Ernst ein moderner Mythos zwischen Grauen, Burleske und Ironie," *Du*, vol. 12, no. 11, November 1952, pp. 20-22, 64-65.

Krauss, Rosalind, "Max Ernst: Speculations Provoked by an Exhibition," *Artforum*, vol. XI, no. 9, May 1973, pp. 37-40.

Lippard, Lucy R., "Ernst and Dubuffet: A Study in Like and Unlike," *College Art Journal*, vol. 21, no. 4, Summer 1962, pp. 240-245.

Lippard, Lucy R., "Max Ernst and a Sculpture of Fantasy," *Art International*, vol. XI, no. 2, February 1967, pp. 37-44.

Lippard, Lucy R., "Max Ernst: Passed and Pressing Tensions," *The Hudson Review*, vol. XXIII, no. 4, January 1971, pp. 701-709.

Marchán, Simón, "Max Ernst o la Pintura de la Ambigüedad," *Goya*, no. 81, November-December 1967, pp. 152-161.

Metken, Günter, "Entre 'La Nature' et 'Les Sciences amusantes,' les fleurs—coquillages de Max Ernst," *Gazette des Beaux-Arts*, vol. LXXXIII, no. 6, February 1974, pp. 121-125.

Metken, Günter, "Paramythen: Max Ernsts Haus in Saint-Martin d'Ardèche," *Pantheon*, vol. XXXII, no. III, July, August, September 1974, pp. 289-297.

Péret, Benjamin, "Portrait de Max Ernst," *Littérature*, new series, no. 11-12, October 15, 1923, p. 15.

Pieyre de Mandiargues, André, "Max Ernst," *i 4 Soli*, vol. 4, no. 4, July-August 1959, p. 20; *Art International*, vol. 4, no. 1, January 1960, pp. 35-38.

Pieyre de Mandiargues, André, "Renewal in the Career of Max Ernst," *Figures*, vol. IX, no. 1, 1961, pp. 22-31. In English and French.

Ragon, Michel, "L'Oeuvre sculpté de Max Ernst," *Cimaise*, vol. 9, no. 57, January-February 1962, pp. 12-25. In French, English, German and Spanish.

Ragon, Michel, "Max Ernst," *Jardin des Arts*, vol. 168-173, no. 169, December 1968, pp. 76-85.

Roh, Franz, "Max Ernst und der Surrealismus—sind sie noch aktuell?" *Das Kunstwerk*, vol. X, no. 4, 1956-57, pp. 3-6.

Roh, Franz, "Alpträume aus Fertigteilen. Max Ernst und die Collage," *Die Kunst und das Schöne Heim*, vol. 60, no. 5, February 1962, pp. 196-201.

Rubin, William, "Max Ernst," *Art International*, vol. V, no. 4, January 5, 1961, pp. 31-37.

Russell, John, "An Irresistible Force Called Max Ernst," *Horizon*, vol. XV, no. 4, Autumn 1973, pp. 26-41.

Sala, Carlo, "Les collages de Max Ernst et la mise en question des apparences," *Europe revue mensuelle*, vol. 46, no. 475-476, November-December 1968, pp. 131-140. Special Surrealist issue.

Solier, René de, "Papiers collés surréalistes," *XXe Siècle*, new series, no. 6, January 1956, pp. 33-40.

Spielmann, Heinz, "Notizen über Max Ernst und Herkules Seghers," *Das Kunstwerk*, vol. XIII, no. 8, February 1960, pp. 3-19. French and English summary.

Spies, Werner, "Max Ernst à Venise," *XXe Siècle*, vol. 29, no. 28, June 1967, pp. 113-116.

Spies, Werner, "Max Ernst und das Theater," *Bühne und Bildende Kunst im XX. Jahrhundert*, 1968, pp. 126-127.

Tzara, Tristan, "Max Ernst et les images renversibles, à propos de sa récente exposition à la galerie des 'Cahiers d'Art'," *Cahiers d'Art* vol. 9, no. 5-8, 1934, pp. 165-171. Included in Zervos, see Section IIIa, above and Motherwell, see Section IIa, above.

Viot, Jacques, "Max Ernst," *Cahiers d'Art*, vol. 8, no. 5-6, 1933, pp. 215-233. Included in Zervos, see Section IIIa, above.

Waldberg, Patrick, "Max Ernst au pays qui lui ressemble," *Cahiers d'Art*, vol. 24, no. 2, 1949, pp. 290-303.

Waldberg, Patrick, "La Jeunesse de Max Ernst," *Mercure de France*, no. 1126, June 1957, pp. 267-299.

Waldberg, Patrick, "Max Ernst ou le 'dépaysement'," *XXe Siècle*, vol. 20, no. 11, December 1958, pp. 17-23.

Waldberg, Patrick, "Max Ernst entre chien et loup," *XXe Siècle*, vol. 26, no. 23, May 1964, pp. 9-18.

Wescher, Herta, "Max Ernst," *Cimaise*, vol. V, no. 2, November-December 1957, pp. 7-8.

IV Selected exhibitions

A. SELECTED GROUP EXHIBITIONS

The listing of group exhibitions after 1950 is more strictly limited than that of earlier ones, as Ernst's participation in group shows in the last twenty-five years has been so extensive.

Galerie Feldman, Cologne, 1912, *Rheinische Expressionisten*.

Buchhandlung Cohen, Bonn, July 10-August 10, 1913, *Austellung Rheinischer Expressionisten*.

Der Sturm, Berlin, September 20-December 1, 1913, *Erster Deutscher Herbstsalon*. Catalogue with text by Herwarth Walden.

Galerie Ernst Arnold, Dresden, January 1914, *Die Neue Malerei* ("Expressionistische Ausstellung").

Neue Galerie, Berlin, June 1914, *Rheinische Expressionisten*.

Galerie DADA, Zurich, April 9-30, 1917, *Sturm-Austellung, II. Serie*.

Kölner Kunstverein, Cologne, November 1919, *Dada Ausstellung*. Catalogue *Bulletin D*.

Brauhaus Winter, Cologne, April 1920, *Dada—Vorfrühling. Gemälde, Skulpturen, Zeichnungen, Fluidoskeptrik, Vulgärdilettantismus*.

Kunsthandlung Dr. Otto Burchard, Berlin, June 5-August 25, 1920, *Erste Deutsche Dada-Messe*. Flyer with texts by Hausmann and Herzfelde.

Galerie Montaigne, Paris, June 6-30, 1921, *Salon Dada: Exposition Internationale*. Catalogue with texts and poems by Arp, Aragon, Eluard, Péret, Ribemont-Dessaignes, Seuphor, Tzara and others.

Galerie Pierre, Paris, November 14-25, 1925, *La Peinture Surréaliste*. Catalogue with text by Breton and Desnos.

Galerie Goemans, Paris, March 1930, *Exposition de collages de Arp, Braque, Dali, Duchamp, Ernst, Gris, Picasso, Tanguy*. Catalogue *La Peinture au défi* with text by Aragon.

Wadsworth Atheneum, Hartford, Connecticut, November 1931, *Newer Super-Realism*. Catalogue with excerpts of previously published texts by Breton, Samuel Putnam, poem by Cary Ross. Selection traveled to Julien Levy Gallery, New York, January 9-29, 1932, *Surréalisme*. Announcement with checklist.

Galerie Pierre Colle, Paris, June 7-18, 1933, *Exposition Surréaliste*. Catalogue with text by Ernst and Tzara.

Kunsthau Zurich, October 11-November 4, 1934, *Austellung*. Catalogue with text by Ernst.

Copenhagen, January 15-28, 1935, *international kunststalling kubisme—surréalisme*. Catalogue with text by Breton.

New Burlington Galleries, London, June 11-July 4, 1936, *The International Surrealist Exhibition*. Catalogue with texts by Read and Breton.

The Museum of Modern Art, New York, December 9, 1936-January 17, 1937, *Fantastic Art, Dada, Surrealism*. Catalogue with text by Alfred H. Barr, Jr.; enlarged edition with essays by Hugnet, 1937.

Nippon Salon, Tokyo, June 9-14, 1937, *Exposition Internationale du Surréalisme*. Catalogue "Album Surréaliste," Mizue, Tokyo, 1937, special magazine issue.

London Gallery, Ltd., London, 1937, *Surrealist Objects & Poems*. Catalogue with text by Read, poems by Gascoyne, Mesens, Read and others.

Galerie Beaux-Arts, Paris, January-February 1938, *Exposition Internationale du Surréalisme*. Catalogue with texts by Breton, Eluard and others.

Galerie Robert, Amsterdam, 1938, *Surrealistische Schilderkunst*. Catalogue with text by Hugnet.

Galeria de Arte Mexicano, Mexico City, January-February 1940, *Exposición Internacional del Surrealismo*. Catalogue with texts by Moro and Paalen.

Pierre Matisse Gallery, New York, March 3-28, 1942, *Artists in Exile*. Catalogue with texts by Soby and Calas.

Reid Mansion, New York, October 14-November 7, 1942, *First Papers of Surrealism*. Catalogue with texts by Janis and Parker.



Exhibition announcement by Ernst, *Cahiers d'Art*, Paris, May 1935

San Francisco Museum of Art, July 1944, *Abstract and Surrealist Art in the United States*. Traveled to Cincinnati Art Museum, February 8-March 12; Denver Art Museum, March 26-April 23; Seattle Art Museum, May 7-June 10; Santa Barbara Museum of Art, June-July. Catalogue with text by Janis.

Galerie des Editions La Boetie, Brussels, December 15, 1945-January 15, 1946, *Surréalisme: exposition des tableaux, dessins, collages, objets, photos et textes*. Catalogue with statements by Breton, Eluard, Magritte and others.

Galerie Maeght, Paris, July-August 1947, *Exposition Internationale du Surréalisme*. Catalogue *Le Surréalisme en 1947*, designed by Duchamp, with texts by Arp, Bousquet, Breton, Calas, Henry Miller, Nadeau, Péret and others.

Galerie Nina Dausset, Paris, October 7-30, 1948, *Le Cadavre exquis: son exaltation*. Catalogue with text by Breton.

Sidney Janis Gallery, New York, April 15-May 9, 1953, *Dada 1916-1923*. Flyer with statements by Arp, Levesque, Huelsenbeck and Tzara.

Städtische Kunsthalle, Dusseldorf, September 5-October 19, 1958, *DADA, dokumente einer bewegung*. Exhibition organized by Kunstverein für die Rheinlande und Westfalen, Catalogue with interview of Ernst by Waldberg, texts by Arp, Hausmann, Hoch, Huelsenbeck, Ribemont-Dessaignes, Richter and Tzara. Exhibition traveled in modified form to Stedelijk Museum, Amsterdam, December 23, 1958-February 2, 1959. Catalogue with reprint of Dusseldorf texts.

Galerie Daniel Cordier, Paris, opened December 15, 1959. *Exposition Internationale du Surréalisme* [Eros]. Catalogue with texts by Breton, Carrington, Paz, Péret and others.

The Museum of Modern Art, New York, October 2-November 12, 1961, *The Art of Assemblage*. Traveled to The Dallas Museum for Contemporary Arts, January 9-February 11, 1962; San Francisco Museum of Art, March 5-April 15. Catalogue with text by Seitz.

Kunsthalle, Zurich, October 8-November 17, 1966; Musée National d'Art Moderne, Paris, November 30, 1966-January 30, 1967, *DADA Ausstellung zum 50-jährigen Jubiläum: Ex-*

position Commémorative du Cinquantenaire. Catalogue with texts by Dorival, Wehrli and Sanouillet.

Galleria Civica d'Arte Moderna, Turin, November 1967-January 1968, *Le Muse Inquietanti Maestri del Surrealismo*. Catalogue with texts by Carluccio and Mallé.

The Museum of Modern Art, New York, March 27-June 9, 1968, *Dada, Surrealism and Their Heritage*. Traveled to Los Angeles County Museum of Art, July 16-September 8; The Art Institute of Chicago, October 19-December 8. Catalogue with text by Rubin.

Haus der Kunst, Munich, March 11-May 7, 1972, *Surrealismus 1922-1942*; Musée des Arts Décoratifs, Paris, June 9-September 24, *Le Surréalisme 1922-1942*. French and German editions of catalogue with text by Waldberg

B. SELECTED ONE-MAN EXHIBITIONS

Der Sturm, Berlin, January 2-31, 1916, *Siebenunddreissigste Ausstellung Max Ernst Georg Mücke*. Checklist.

Galerie Au Sans Pariel, Paris, May 3-June 3, 1921, *Exposition Dada: Max Ernst*. Catalogue with text by Breton.

Galerie Van Leer, Paris, March 10-24, 1926 *Max Ernst*. Catalogue with poems by Desnos, Eluard and Péret.

Boutique Pierre Chateau, Paris, April 24-May 15, 1926, *Histoire Naturelle*. Exhibition organized by Jeanne Bucher.

A La Vierge Poupine, Brussels, opened October 16, 1926, *Max Ernst: Histoire Naturelle (Les Planches Originales)*. Catalogue with text by Arp.

Galerie Georges Bernheim, Paris, December 1-15, 1928, *Max Ernst: ses oiseaux, ses fleurs nouvelles, ses forêts volantes, ses malédictions, son satanas*. Catalogue with text by Crevel.

Galerie Van Leer, Paris, March 15-April 5, 1927.

Galerie Alfred Flechtheim, Berlin, opened March 2, 1929. Traveled to Dusseldorf, May, 1929. Catalogue with texts by Walter Cohen and Crevel.

Galerie Vignon, Paris, November 21-December 4, 1930, *Exposition Max Ernst*.

Julien Levy Gallery, New York, November 5-26, 1932, *Max Ernst*.

The Mayor Gallery, London, June 8-July 15, 1933, *Exhibition of Paintings by Max Ernst*.

Cahiers d'Art, Paris, June 14-30, 1934, *Max Ernst; dernières oeuvres—oeuvres antérieures—aquarelles—dessins*.

Museo Nacional de Arte Moderno, Madrid, March-April 1936, *Exposicion de Composiciones Suprrealistas de Max Ernst*. Catalogue with text by Manuel Abril.

Julien Levy Gallery, New York, November 18-December 9, 1936, *Max Ernst: Exhibition Surrealist*. Announcement with checklist and poem by Eluard.

London Gallery, London, December 1938-January 1939, *Max Ernst*. Catalogue published in *London Bulletin*, no. 7, December 1938-January 1939, with poems by Eluard and Péret.

Valentine Gallery, New York, March 23-April 11, 1942. Catalogue published in *View*, vol. 2, no. 1, April 1942, special Max Ernst issue.

Julien Levy Gallery, New York, April 24-May 8, 1943.

Galerie Denise René, Paris, June 2-July 2, 1945, *Max Ernst*. Catalogue with poems by Eluard and Hugnet.

M. Knoedler & Co., Inc., New York, November 23-December 11, 1948, *Max Ernst*.

Copley Gallery, Beverly Hills, January 10-February 20, 1949, *Max Ernst, 30 Years of his Work: A Survey*. Catalogue *At Eye Level: Poems and Comments: Paramyths: New Poems and Collages* with texts by Breton, Eluard, Crevel and others, poems by Ernst, see Section IIb, above.

Librarie La Hune, Paris, January 1950, *Livres, illustrations, gravures, 1919-1949*. Catalogue with text by Breton.

Galerie René Drouin, Paris, April 1950, *A la hauteur des yeux*. Book with texts by Bousquet and Tapié, see Section IIIa, above.

Schloss Augustusburg, Brühl, March 16-April 14, 1951, *Max Ernst: Gemälde und Graphik 1920-1950*. Traveled in modified form to Städtische Kunsthalle, Düsseldorf, September 18-October 14, Pavillon Alter Botanischer Garten, Munich, September 26-October 28; Mannheimer Kunstverein, Mannheim, January 6-February 2, 1952; Württembergischer Kunstverein, Stuttgart, February 9-March 9; Ausstellungshallen auf der Mathildenhöhe, Darmstadt, March 16-April 14. Book, Pretzell, Lothar and Loni, eds., 1952, see Section IIIa, above.

Contemporary Arts Association of Houston, January 13-February 3, 1952, *Max Ernst*. Leaflet with statements by Eluard, Péret and others.

Casino Communal, Knokke-Le-Zoute, Belgium, July 4-August 30, 1953, *Max Ernst*. Organized in collaboration with Institute of Contemporary Arts, London. Catalogue with text by Mesens.

XXVII Biennale di Venezia, Venice, June 19-October 17, 1954. Special Max Ernst room. Biennale catalogue text by Bertelé.

Kunsthalle, Bern, August 11-September 15, 1956, *Max Ernst*. Catalogue with text by Franz Meyer.

Musée National d'Art Moderne, Paris, November 13-December 31, 1959, *Max Ernst*. Catalogue with text by Cassou, biography by Ernst.

Galerie Berggruen, Paris, November 16-December 29, 1956, *Max Ernst: histoire naturelle: dessins inédits*. Book with text and illustrations by Ernst, see Section IIb, above.

The Museum of Modern Art, New York, March 1-May 7, 1961, *Max Ernst*. Catalogue with text by Ernst, see Section IIa, above. Traveled in modified form to Tate Gallery, London, September 7-October 15, organized by The Arts Council of Great Britain. Catalogue based on The Museum of Modern Art publication.

Galerie Le Point Cardinal, Paris, November 15-December 31, 1961, *Max Ernst, Oeuvre Sculpté 1913-1961*. Catalogue with text by Alain Bousquet.

Wallraf-Richartz-Museum, Cologne, December 28, 1962-March 3, 1963, *Max Ernst*. Traveled to Kunsthaus, Zurich, March 23-April 28. Catalogue with texts by Giedion-Welcker, von de Osten, Ernst, see Section IIa, above.

Bibliothèque Municipale, Tours, November 30-December 31, 1963, Galerie Le Point Cardinal, Paris, January 22-February 29, 1964, *Max Ernst: Ecrits & oeuvre gravé*. Catalogue comprised of comprehensive bibliography, text by Cassou.

The Jewish Museum, New York, March 3-April 17, 1966, *Max Ernst: Sculpture and Recent Painting*. Catalogue with texts by Ernst, Lippard, Pieyre de Mandiargues and Russell.

Palazzo Grassi, Centro Internazionale delle Arte e del Costume, Venice, June 17-October 2, 1966, *Max Ernst: Oltre la pittura*. Catalogue with texts by Marinotti and Franco Russoli.

Galerie Fronta, Prague, January 5-February 1, 1967, *Max Ernst*. Catalogue text by Eva Petrová.

Kunsthalle, Hamburg, August 5-September 17, 1967, *Max Ernst: Das Graphische Werk*. Catalogue with texts by Hentzen and Leppien.

Moderna Museet, Stockholm, September 13-November 2, 1969, *Max Ernst Malningar, collage, frottage, technigar, grafik, böcker, sculpturer 1917-1969*. Catalogue with text by Ernst reprinted from Wallraf-Richartz Museum catalogue, 1962, poems by Ernst. Traveled in modified form to Stedelijk Museum, Amsterdam, November 22-January 11, 1970 as *Max Ernst*. Catalogue with text by Ernst (same as above), de Wilde, poems by Eluard, Lucebert and Péret. Traveled in expanded form to Württembergischer Kunstverein, Stuttgart, January 24-March 15, 1970 as *Max Ernst Gemälde, Plastiken, Collagen, Frottagen, Bücher*. Catalogue with texts by Ernst, Leppien, Pretzell, Schneede and Spies.

Institute for the Arts, Rice University, Houston, organizer, *Max Ernst: Inside the Sight; Max Ernst: Das Innere Gesicht; Max Ernst: A L'Interieur de la vue*. Traveled to Kunsthalle, Hamburg, May 14-June 21, 1970; Kestner-Gesellschaft, Hanover, July 3-August 30; Kunstverein, Frankfurt, September-Octo-

ber; Akademie der Künste, Berlin, November-December; Kunsthalle, Cologne, January-February 1971; Les Salles de l'Orangerie, Paris, April 25-May 31; Musée Cantini, Marseille, June 15-August 15; Maison de la Culture, Grenoble, September 1-November 1, 1971; Ancienne Douane, Strasbourg, November 15, 1971-January 15, 1972; Musée des Beaux Arts, Nantes, February-April; The Rice Museum, Houston, February 7-May 20, 1973; William Rockhill Nelson Gallery and Mary Atkins Museum of Fine Arts, Kansas City, Missouri, September 27-October 28; The Art Institute of Chicago, September 11-November 17, 1974; Fogg Art Museum, Cambridge. Catalogue with texts by Hofmann, Schmied, Spies. English, German, French editions. This exhibition is the nucleus of the present retrospective at The Solomon R. Guggenheim Museum, February 14-April 20, 1975 and at the Grand Palais, Paris, May 15-August 15.

Musée d'Art et Histoire, Cabinet des Estampes, Geneva, May 30-August 9, 1970, *Max Ernst: Oeuvre gravé, dessins, frottages et collages*. Catalogue with text by Charles Goerg; interview with Ernst by Goerg and Elizabeth Rossier.

Kestner-Museum, Hanover, April 16-July 15, 1972, *Max Ernst: Jenseits der Malerei—Das Graphische Oeuvre*. Catalogue, *Brusberg Dokument 3*, with texts by Ernst, Kästner, Spies.

Galerie Beyeler Basel, June-October 12, 1974, *Max Ernst*. Catalogue with excerpts of previously published texts by Ernst.

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Max Ernst, Dorothea Tanning, Capricorn, Sedona, 1948



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additions to the exhibition

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The Blue Monkey (Le Singe bleu). 1922

Oil on canvas

23⁵/₈ x 19³/₄"

Lent by Galerie Beyeler Basel

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Snowflowers (Fleurs de neige). 1927

Oil on canvas

51¹/₄ x 51¹/₄"

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I'm Like an Oak (Ich bin wie eine Eiche . . .).

1930-31

Pencil drawing with pencil frottage and collage on paper

19⁵/₈ x 25³/₈"

Menil Family Collection, Houston

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Loplop. 1932

Pencil frottage and collage on paper

25⁵/₈ x 22⁵/₈"

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Evening Song (Chant de soir). 1938

Oil on canvas

31⁷/₈ x 39³/₈"

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L'Année 1939. c. 1942

Collage on paper mounted on paperboard

23⁵/₈ x 18¹/₈"

Collection Ernst Fischer, Krefeld

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The Cry of the Sea Gull (Le Cri de la mouchette). Paris, 1953

Oil on canvas

38¹/₄ x 51³/₈"

Menil Family Collection, Houston

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A Beautiful Morning (Une Belle matinée).

1961

Oil on canvas

28¹/₂ x 23¹/₂"

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