

MINOTARF

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APPEARING FOUR TIMES A YEAR
AT THE START OF EACH SEASON

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ANNÉE

We knew that by founding MINOTAURE one year ago we wanted to respond to a desire that had been felt in Paris for a very long time : the desire to discover a new land, an independent land, a land of collaboration between the most acute and the most important elements of different generations ; then, we wanted to create a meeting place for art, poetry, and science.

The purpose of this meeting? To finally address all truly modern cultural questions with cohesion and in doing so reveal, by critical means, the profound sources of creation to be found in all fields of intellectual activity.

We wanted to create a veritable review of current affairs holding in principle that, if one seeks to surpass all that has come before, slavish imitation will prove wholly ineffective. Rather, one must try to sense the spirit of the times. In other words, this publication strives to present a picture of today's most daring intellectual activity and to provide an overview of everything that retreats to unconscious depths and which by critical means may be risen once more to consciousness. Drawing upon a broad range of resources, we endeavour to demonstrate this to our utmost ability in an elegant and meaningful way.

The luxury that is MINOTAURE should be considered nothing less than an organic necessity.

In order to ensure that each issue is enriched with the unrequited thoroughness and uniformity desired, MINOTAURE will appear four times a year at the beginning of each season.

A.S.

E.T.

N° 6
Hiver 1935

MINOTAURE

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(The cover of this issue was specially composed by MARCHEL DUCHAMP)

Preface to a eulogy for popular prejudices Dr PIERRE MABILLE

In the cemetery of ancient galleys BILL BRANDT

False sky BRASSAÏ

Poetry's physique PAUL ELUARD

Blake, Goethe (*Delacroix*), Arnim (*Valentine Hugo*), La Motte-Fouqué (*Rackham*),

Borel, Poë (*Manet*), Baudelaire (*Redon*), Lautréamont (*Dali*), Carroll, Nouveau

(*Rodin*), Mallarmé (*Rops, Renoir, Matisse*), Mæterlinck (*Minne*), Apollinaire

(*Picasso, Rouveyre*), Reverdy (*Derain, Matisse*), Breton (*Derain*), Tzara (*Arp, Klee*),

Eluard (*Ernst, Tanguy*), Péret (*Picasso*), Char (*Kandinsky*).

Art and perception JEAN WAHL

~~Pigeondro LÉON-PAUL-FARGUE~~

Poupée. Variations on the assembling of an articulated minor HANS BELLMER

The psychic revelations of the hand Dr LOTTE WOLF

With sixteen facsimile reproductions of writers' and contemporary artists' handprints.

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PREFACE

*to a Eulogy for Popular Prejudices**

By DOCTOR PIERRE MABILLE

SPERMATOZOID meets egg in a woman's womb. From this moment construction begins. A kind of construction that goes beyond the realm of human ability to join with the intricate elaborations of nature's course. An animal's species provides the scaffolding with its structural wires stretched taut throughout geological ages. One might think that all genetic sequences, living and extinct, are repeated in the developing embryo, but this is not the case. Only those edificatory tendencies which, in distant periods, found their realization in the forms of higher animals reappear in the foetus. These developmental impulses whose realisation is affirmed, differentiated, or sought out in time, become jumbled here until the knotted mess begins to diffuse. The egg condenses the slow search for adaptation from millions of years to a matter of weeks. Very quickly it arrives at its own species and begins to look like what it will be. The process begins to slow down, its anatomical precision increases and, calibrated with the data of close heredity, the pregnancy reaches its end. It is a dream-like film which shows the desires and creative fantasies of nature superimposed upon one another, blurred, then brought into sharp focus to arrive at an image of the completed construction. This process occurs similarly in all matters of development, whether that be the development of a being, an idea, or an action.

But as soon as the embryo attains material existence, from his first minute he is subject to a life of his own. His environment is an entirely foreign universe of maternal blood against which he must fight to take ownership of himself. At birth, contact with beings and objects becomes direct. Defence against and adaptation to this environment requires him to impose on it a personality which is established through a deformed manner of that initial hereditary development. Beings can then be represented as a relation whose terms are experiences gained by the passage of time and one's own personal experiences. He must constantly adapt according to his environment and thereby shape his *self* which is already a conglomerate of all previous adaptations.

It is necessary to recall these origins as the developmental order found in physical construction also appears in psychological phenomena. In fact, there is little difference between these realms. However, the study of the

psyche is made more difficult by the existence of consciousness. This seems to establish a barrier between two opposing domains. On one hand, the intelligence which assesses memories and sensory inputs leading it to formulate judgements and abstractions; on the other hand, engulfing this

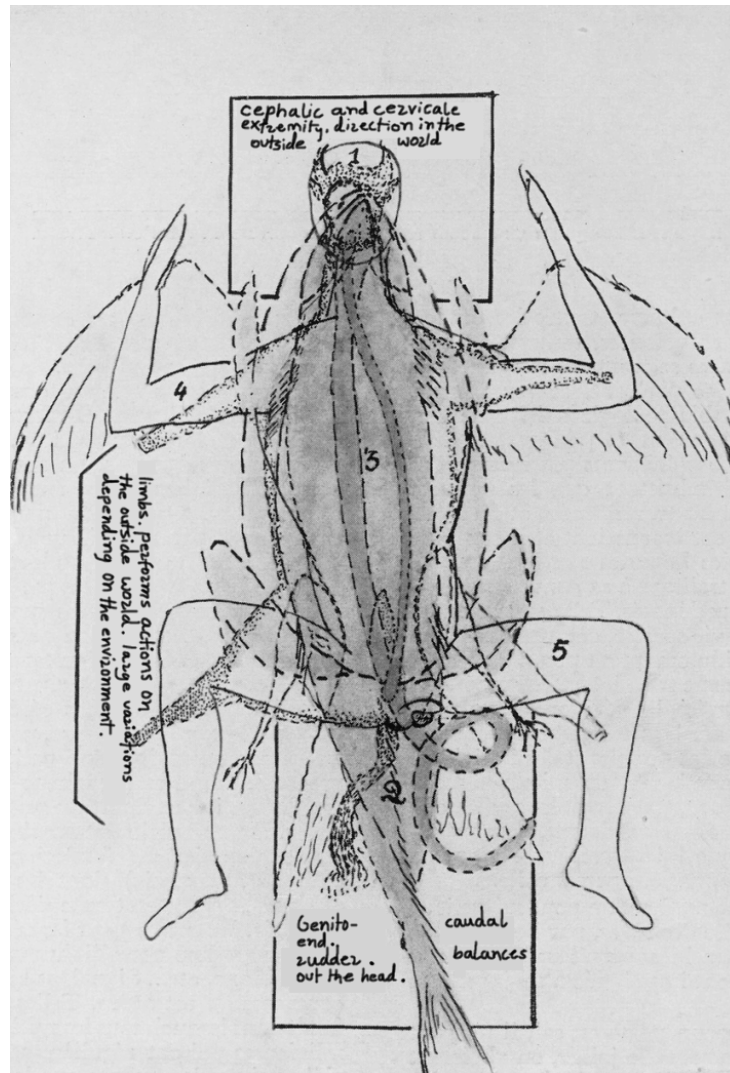
narrow band of light, the unconscious with its vast contents. Exploration of this latter domain is essential. The form of the unconscious appears to encompass two halves: the visceral unconscious, witness to our internal life, and another more general form that we might call the oblivion unconscious; it is both personal and interpersonal. Let us try to extricate in part this primordial mystery and identify some broad outline of its nature.

Viscera, glands, and vessels of circulation form a system whose pleas, harmonies, and discords establish vegetative life – the very basis of our existence. From this still arises impulses, desires, needs, states of sadness or joy, discomfort or euphoria. Consciousness is typically unattainable unless these phenomena exceed their usual limits, and by the same token these internal movements, factors of our dynamism, impose direction and colour on intellectual concepts. The visceral game, a balancing of hormones, absolutely determines our tastes and actions, directs our efforts, and forms our passionate core all while the intelligence struggles to realise these things in conformity with our environment. Consciousness has no other goal than to serve these passions, to dress or deform them, and to reduce them such that they fit within the framework that is the inescapable limits of the outside world.

As the visceral organisation of higher animals is fairly similar, these

species also have a similar unconscious. It is the psychological reaction of living matter, it is inherent in life, and it is always advancing from health to death. Despite these universal qualities, the role of the individual is not to be neglected as it is his personal susceptibilities, internal formulae, and humoral balance that make up the variable thresholds of conscious sensibility.

In any case, he remains subject to an insurmountable unconscious automatism by his very anatomical nature (glandular regulatory balances, structure of the vegetative nervous system). Even disease, the greatest of disorders, and the disruption it brings to its environment is mostly unable to affect the content of the unconscious, so rigid and stable are its limits. Closed off, there is little hope of it experiencing any sort of positive



WORM, REPTILE, AMPHIBIAN, FISH, BIRD, HORNED MAMMAL, MAN ARE SUPERIMPOSED. IN 3, VISCERAL MASS, FOCUS OF LIFE, CENTER OF THE VISCERAL UNCONSCIOUS. THE VARIATIONS OF THE SPECIES ARE SEEN IN 1, 2, 3, 4.

* This can be summarised as a synthesised summary of a study on physical and psychological morphology which will release shortly.

enrichment at all. Doomed to obscurity, this central nucleus of life, this witness to the burning flames of the inner fire, really only bursts forth in pain, it only speaks to curse and complain, while in balance it is silent and still. The sexual element too occupies a vast space in the unconscious making it a vital component of its constitution that affects its every aspect.

★

The other part of the unconscious is made up of the mass of things learned from ages past or from one's own life, which were conscious and which by diffusion enter into oblivion. Here, the parallels to embryonic formation and geological edification are clear. All efforts, whether successful or not, are superimposed, a kind of slow and obscure stratification, a library whose books have lost their covers and now merge with one another, their titles long forgotten. Vast underwater depths where all cultures, all studies, all triumphs of spirit and will, all revolutions, all struggles are united in a formless vessel. Here, these elements putrefy, mix together, and disintegrate as they are digested. It truly is spiritual geology where the layered materials, carcasses and carapaces, flowers and foliage, are deposited in darkness. Individuals' passions withdraw, extinguished. All that remains is data collected from the outside world, warped, and thoroughly digested. This unconscious, moulded by the outside world, continues its slow work traversing the minds of men, agglomerating, crystalising, and neutralising itself at will according to the elective affinities of whatever deposited materials it encounters. Such is the march of ideas through the unconscious. Born of social life, this humus belongs to societies. The species and the individual count for naught, race and time are of sole importance. This tremendous work fashioned in the shadows reappears in dreams, thoughts, and decisions especially during periods of historical importance and social upheaval. It is the great common fund, reserved for both peoples and individuals. The feverous conditions of revolution and war are especially effective in spurring it on. And when it boils over, crossing the threshold of consciousness to transform itself into acts or concepts, we only lend it our persons, only provide it with a means of taking form; it then wields our material person to carry out its daring exploits.

The visceral unconscious more so lends itself to analysis. We can trace the day-by-day fluctuations of dreams and examine their mimicry, these sketched gestures, through an understanding of our own motives. Our observations can then inform a confident physiological and almost medical judgment.

In the case of the oblivion unconscious, which everyone carries deep within themselves, it can only be perceived by providing it the means to spring up, by lowering the threshold of consciousness or by seeking special means to facilitate its escape. Most often the efforts of the intelligence oppose their fated outcome. We can only imagine how opulent yet confused this intelligence is, geologically rich and unfathomably extensive. Thus, there is no more mystery to Pascal's rediscovery of the books of Euclid than there is to the work of the child poet, the monstrous mathematician, or the musical prodigy. These are islands that emerge from the ocean of oblivion and not simply the peculiar creations of curiously organised beings. These are natural, normal protrusions of land that are gradually cultivated by time and corpses. We need only study the interior fire and the strata in its light to understand these eruptions and the fractures; let us not interpret these happenings as accidents or disorders, but as natural processes. After all, earthquakes and volcanic eruptions are perfectly natural occurrences. Let us search for the internal tide schedule. Individual psychology being outdated, let us explore a kind of natural history of volcanic rhythms and subterranean streams. There is nothing on the surface of the globe that has not emerged

from below (water, earth, fire). There is nothing within our intelligence that has not been digested and circulated in unconscious depths.

★

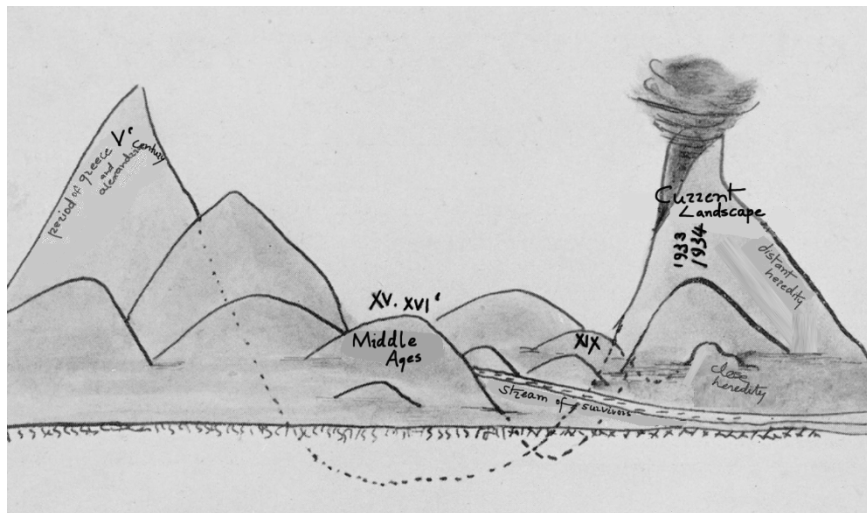


DIAGRAM OF THE CYCLIC EMERGENCES OF THE UNCONCIOUS. ONE CAN REPLACE THE DATES INDICATED IN CENTURIES WITH THE PERIODS OF AN INDIVIDUAL'S LIFE.

To begin with, stratigraphic analysis will reveal some compositional truth; that is, the origins of the chalk, sand, and rock that constitute ideas. Then, the observable laws and cycles of eruptions will indicate the date, place, and conditions of these piercings of peripheral consciousness.

Such a program of studies is by no means impossible to carry out if one considers all of the supporting research that has already been done. It is not chimerical to think of making contact with the oblivion unconscious, the basis of our

intellectual life, by contemplating its successive emergences.

Achieving this will require the analysis of time and heredity. It is out of the question to delve into prolonged consideration of these subjects here, however a brief overview can be provided. Let us first say that heredity is closely related to the notion of cyclic concordances. Today, the phenomena of heredity are studied at too small a scale; Mendelian genetics exemplify this. Note also that there exists, between various survivals and reappearances, some continuous curves that remain constantly positive or negative. Other intermediary curves trace a sinusoidal shape as nothing can disappear completely without inevitably reappearing. When we talk about emergence, we risk confusing it with the idea of appearance; it would be better to say flowering: this indicates a surge of activity against a dormant backdrop but is reduced to no more than a vague descriptor of growth, that is to say, its meaning is a nearly forgotten memory.

Superstition, tradition, custom, and common practice are survivors. *Super-star* superstition, that which remains after oblivion, is that which floats. These are gestures or judgements whose meaning has been lost and yet they persist. We live in the midst of many such survivors. Take foundation ceremonies for example. When Gaston Doumergue, to inaugurate the construction of the *Ouest-Ceinture*, took up his little silver trowel and concealed a new ten-franc piece within the mortar of that first stone brick, he made a gesture that he would find impossible to legitimise. In Doumergue's case, it is purely social automatism. In reality, it perpetuates ancient foundation ceremonies involving the concealment of objects (tablets, flutes, coins) of which the oldest texts of Sumer and Akkad, dating from thirty centuries before our time, give detailed descriptions. The same may be said of baptism ceremonies involving water, burials where the dead is wrapped in a white shroud, etc... So too is the extreme wealth of Provence a product of this order. Such are the survivors, the deep wells from which all social systems and religions regularly draw. The vast reservoir of social conservation which rises slowly and changes little.

Of even greater interest is the study of emergences or reappearances that, in the course of their rhythms and intricacies, form history. This is the history of thought, and it encompasses all people and peoples. Let us examine some brief examples.

In this day and age, there are reflowering philosophical systems linked with those of Plato and the neo-Pythagoreans. A bit of the Greek and Alexandrian era returns*. These are the phenomena of distant heredity that are so difficult to demonstrate with physical morphological facts, and on the contrary so apparent in the psychological domain. Modern thought

* In individuals, memories of early life reappear in periods of great fatigue or at the approach of death. Similarly, when the ancestral unconscious encounters very ancient layers of consciousness, it is a determinate indicator of a similarly fatigued and sickly civilisation or at least of profound social upheaval.

possesses no such faculty of authentic creation. There is only old Greco-Asiatic stratum which reappear after a long stay in the unconscious*. Books and works of art were left as seeds which inevitably germinate and allow the spirit of the ancients to spring forth from within. Thus, among the styles reinvented by certain current artists, Picasso for example, the images that emerge from automatic drawings are very similar to those that were drawn in the pre-Hellenic era. Potters fashion curves from clay which, without conscious effort by their creators, resemble those produced in ancient Asia. This long-term heredity certainly makes the study of archaeology exciting as it sheds new light on so-called mysteries. While scholars look to migrations and various invasions for the key to these phenomena, the study of the cyclical tides of the unconscious makes it easy to understand these distant eruptions in time.

But there are also much shorter chains, linking ages that occur only four or five centuries apart. We are witness to a revival of medieval conceptions, a reflowering of astrology, of conjectural sciences, of these grand attempts at universal synthesis. In the political domain we have seen attempts at international legislation, corporative tendencies, and the shady struggles of vast semi-occult organisations; all of which are inherent to societal transformation and bring us closer to the XVth and XVIth centuries. Modern physical-chemistry, mathematical reasoning, and homeopathic medicine evokes the likes of Agrippa, R. Fludd, Paracelsus, and Cardan. These are, if you will, medium-term hereditary phenomena.



One perceives the immediate filiations most clearly. This close heredity joins the present day to the second third of the XIXth century around 1860-80. Here, Mendelian genetics are applicable; certain characteristics reappear after two or three generations. We see this in the bond that generally unites grandparents and grandchildren, whereas the direct filiation of father and son often generates a relationship rooted in opposition. Most of the time, grandparents offer a sense of continuation while parents prompt a defensive reaction, an impetus for change.

Here are some similar phenomena identified by sociologists. We know that for a new philosophical system, scientific theory, or innovative artistic endeavour to become a component of everyday life, for it to be truly understood, fifty years must pass. It is often said that people are behind the times, and this is the case regardless of how ideas and styles are disseminated. The explanation for this is simple: only petty communication can occur between creators and the masses – conversation and other strictly external exchanges often tainted with snobbery – a purely intellectual absorption. On the contrary, when an idea reappears amongst the after-next generation, digested by the unconscious and thereby becoming an integral part of these individuals, then there can be real diffusion – a true understanding.

* There are certainly even more remote phenomena of heredity, going back through the ages. Trends and forms dating back to pre-historic man are now emerging.

Note that we do not write at random in *Minotaure*. The name itself is rather characteristic of this fact.

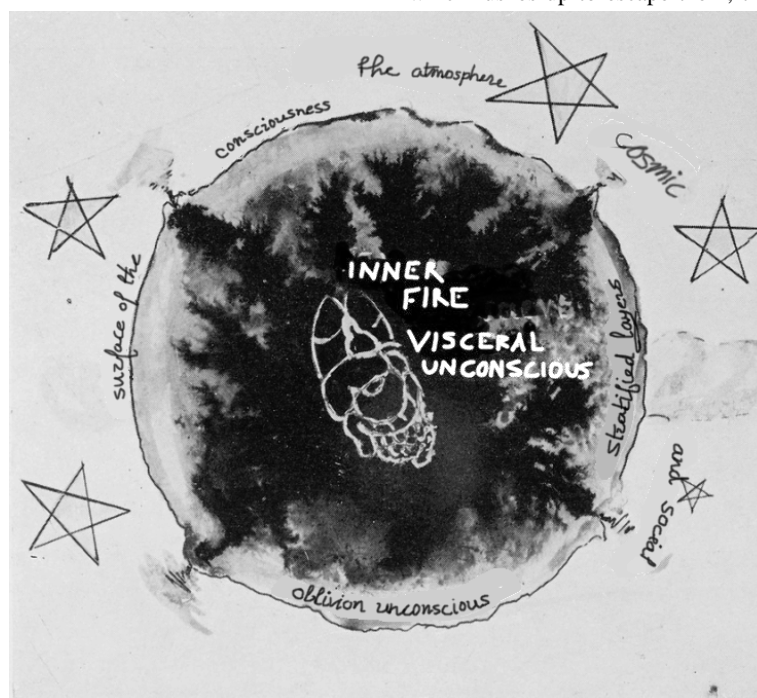
Rimbaud and the birth of surrealism, Marxism and its social diffusion, Nietzsche and fascism, these are sufficiently eloquent examples. The seed does not find ground but sees it created; its descendants form the ground around it.

Naturally, not all such emergences have the same characteristics. The eruptions of ancient layers have a more general, more interpersonal character. They are liberated through passion, and they are solid as bedrock. The reappearances of more recent heredity remain lukewarm with love and hate, and so they are heterogenous, grainy marls. These phenomena mostly concern superficial modes of thought, that is, fashion and aspects of sensibility. What we have just demonstrated in the hereditary experience of men applies similarly in the course of an individual's life. The same cyclical alternations cause knowledge of different ages to emerge from the unconscious. The melding of these diverse influences forms each moment of our thought. Forgotten reasonings of childhood, classic readings, my work over the past many years, all these things burst forth and course through me as I write these lines. Such are the inner tides of the unconscious. We should also touch on the study of the coalescence of ideas while they lie dormant. This involves an analysis of the conditions leading certain concepts to plunge into the unconscious, the maturation these concepts then undergo, and the factors of their eventual return to the light. This would be impossible to cover within the brief scope of this article, so we'll confine ourselves to a comparison of the intelligence *vis-à-vis* the twofold unconscious. We have already established that the intelligence is the plaything of visceral impulses; it has no other purpose than to obey these inner tendencies within the limits imposed by the laws of the outer world. We simply clothe our needs and desires with rationalisations and pretexts. Like pellucid clockwork the intelligence carefully orchestrates the hunt, arranging ingeniously the means of appeasing our hunger.

As for the oblivion unconscious, it takes charge of creation and problem solving; it is where solutions are devised, and discoveries are made. Thanks to it, even a child can reinvent the sciences. Our rational self, with its signature pride, takes credit for all of this. He struts about admiring the slow process of edification as if he were its architect. Generally, through his stupidity, his distorted perspective, his fear of the new, and his desire for instant gratification, he closes the door to deep eruptions of enlightenment. When the intelligence exerts control, it becomes an inhibitor. Only the poets, those true artists, let pass through them the fire that surges up from the depths. They lend themselves like tools, pen and ink, to inner dictation. They apply what is called 'inspiration' as a tradesman applies his craft to repair or construction. Often even, they are so overcome with this phenomenon that they cannot understand the exact meaning or scope of that which rushes up to escape them; they cannot follow the words that flow

from their own mouth. These achievements presuppose an aptitude for automatism, tremendous sincerity, and an obvious goodwill. In the social order, individuals who are vectors of such phenomena take on the appearance of prophets, becoming symbols themselves. In times of human turmoil, the inner fire always manages to escape through those who have involuntarily prepared themselves for it. Such is the faculty of poets and some men. Such is the importance of the unconscious content of peoples and individuals.

Doctor Pierre MABILLE.



THE EARTH IN THE UNIVERSE OR FIGURE OF MAN OR SCHEMA OF PSYCHOLOGICAL LIFE



THE BOWS OF « DAUPHIN » AND « WATERLILY »



THE BOWS OF « PRIMA DONNA » AND « FRIAR TUCK »

IN THE CEMETARY OF ANCIENT GALLEYS

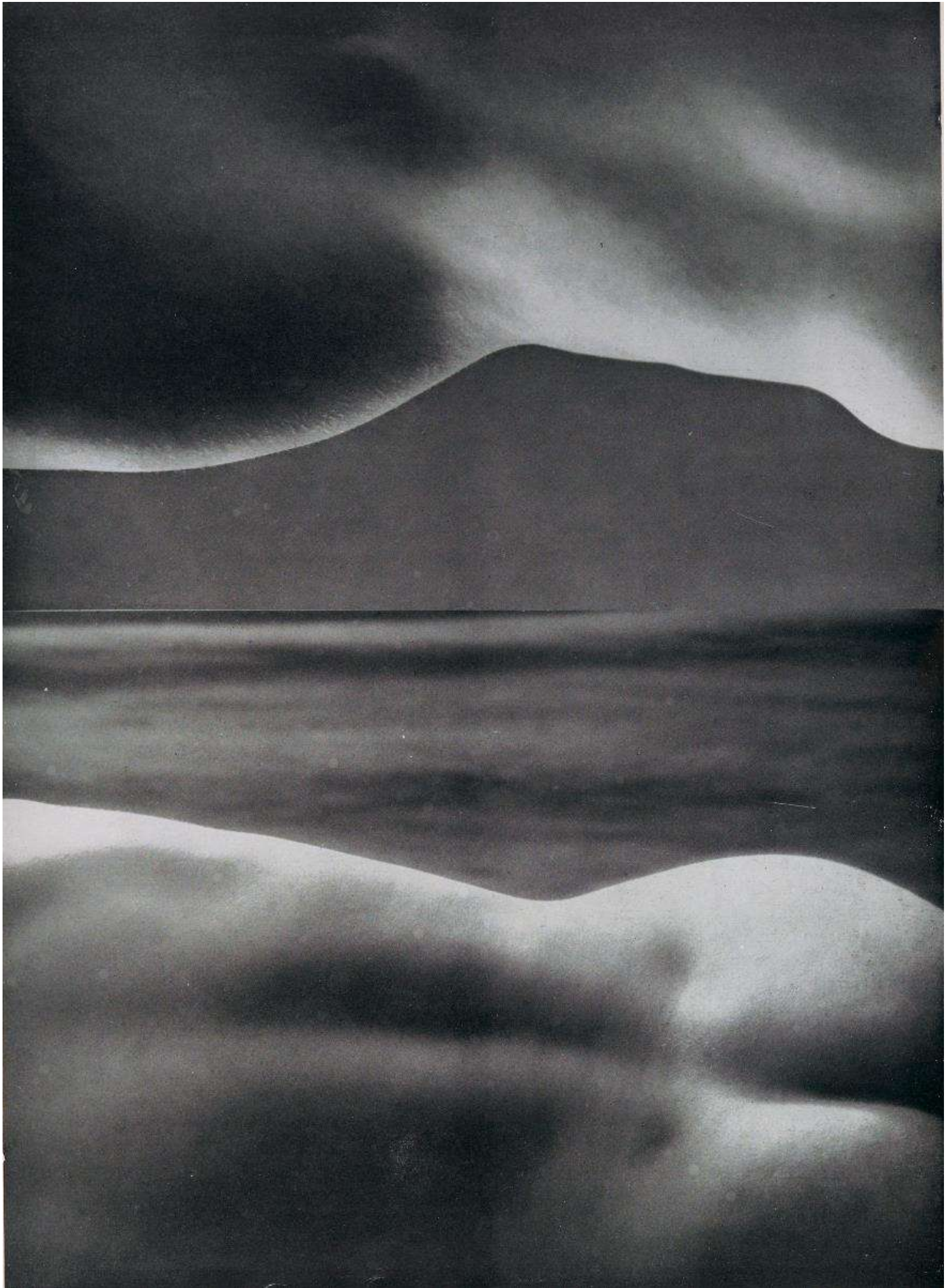
ISLES OF SCILLY, ENGLAND

(*Photography by Bill Brandt*)



THE BOW OF « PROFESOR MINCARLO »





Brassai

FALSE SKY



POETRY'S PHYSIQUE

by PAUL ELUARD

I

Picture man or woman, but not a man or a woman. — The subject: a cliff overlooking the sea, sea upon sky, sky upon me. What do I see? Do my eyes squint? I stand tall before this far off mirror, I shrink so small in its reflection. What is, with my own stature always shifting, always different, the size of the world? It's large enough to keep in the ocean, I suppose. — The relationships between things, barely established, fade away to allow others, just as fleeting, to intervene. — Nothing is sufficiently described, nothing is reproduced literally. The vanity of painters, which is immense, has long urged them to gaze upon a landscape, an image, or a text as if they were staring at a wall; they try to replicate these things in the same vain. They don't aspire to any more. They apply their trade. The poet sees things differently, always thinking of some *other*. To him, the unusual is familiar and premeditation is unthinkable. A victim of philosophy, the universe haunts him. « It's a man or a stone or a tree that begins the fourth canto. » (*Lautréamont*). If it's a man, will it be one who fidgets uselessly or perhaps one who wears his idiotic smile like a bushy moustache? This likeness is not universal, it doesn't portray man in its entirety. It's *a* man who speaks for mankind, its *a* stone that speaks for stones, and it's *a* tree that speaks for all forests. Their speech is a faceless echo, the only one that subsists, the only one to have been expressed. It's an all-encompassing echo, a life composed of every moment, every object, every life, life.



LEWIS CARROLL : « ALICE IN WONDERLAND », 1865.

Above : MANET (EDGAR POE : « THE RAVEN »), 1875.

II

The clock strikes two, stabbing like a knife, virgin blood flows out gently in the moonlight.

Poems always have large white margins, large margins of silence where ardent memories are consumed to recreate delirium without a past. Their principal quality is not to evoke, but to inspire. So many poems of abstract love will reunite lovers. Anything else would assign the poet's wife to another man. To induce satisfaction, the object of one's love is amplified. For her lover, the beloved woman substitutes herself for all desired women, she can consequently be loved by all.

Inspire the will of men... Let the language materialise!

III

How many images does the painter need to portray the simplest of confusions, the most routine metamorphoses, the likes of: « It's a man or a stone or a tree that begins the fourth canto. » If he limits himself to the portrayal of *this* stone or *this* tree, we will always dispute that it is about *that* stone and *that* tree rather than any other such stone and tree. This issue is inevitable when an image is presented rather than proposed. The stone and the tree are infinite. And the man? *O, Lautréamont sans visage!* And the word 'or', what becomes of it? How many images does the painter need to portray the miserable rain, the clouds' last resort when they can hide no more? How many images, or fragments of images, does he need to illustrate surprise, or time, or misinterpretation, or oblivion, all those things that only live long

ALFRED JARRY : « LES MINUTES DE SABLE MÉMORIAL », 1894.





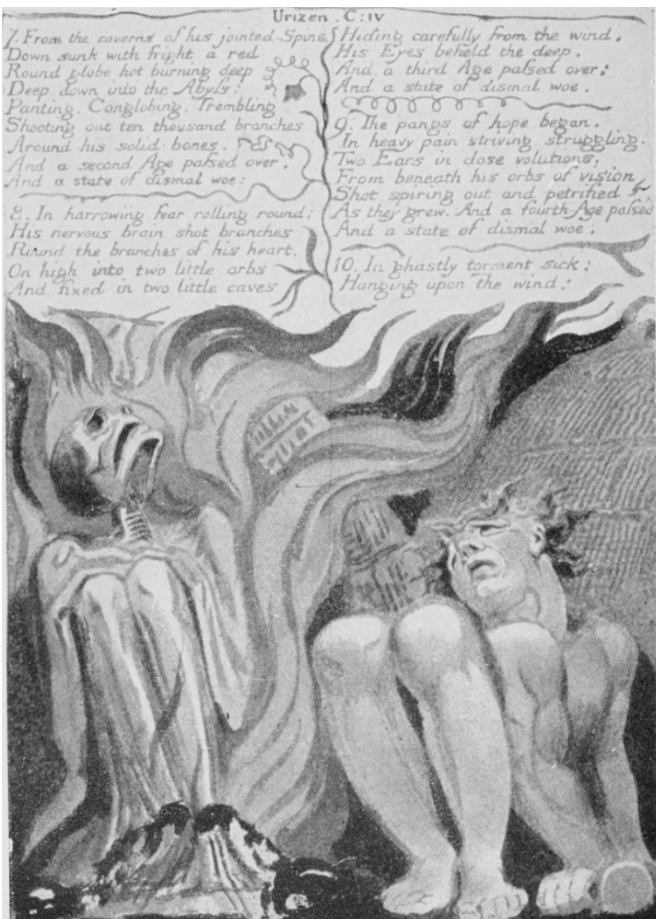
NAPOLÉON THOMAS

(PÉTRUS BOREL : « RHAPSODIES »), 1932



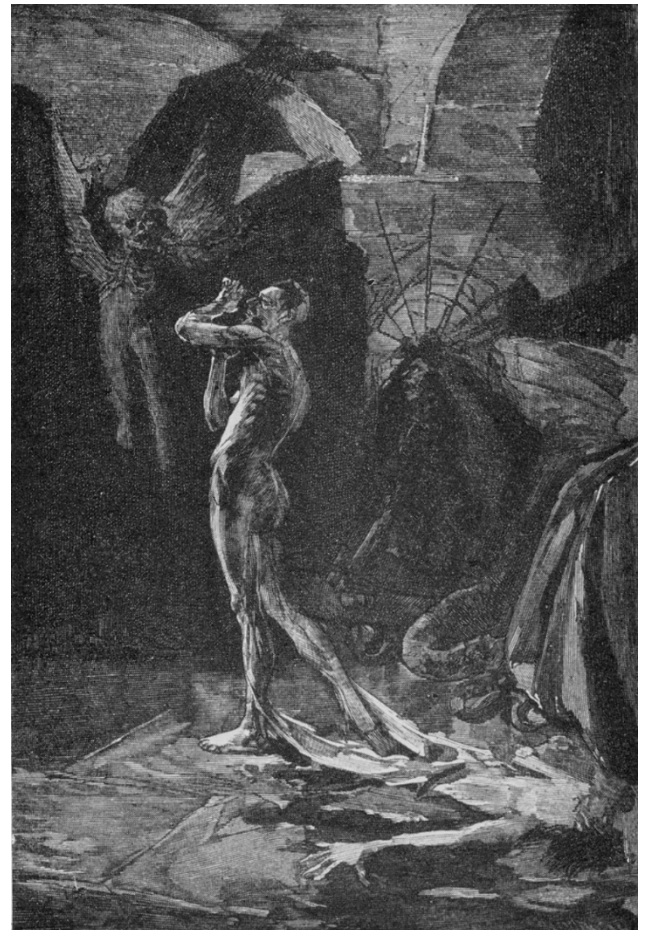
EUGÈNE DELACROIX

(FAUST), 1828



WILLIAM BLAKE

THE FIRST BOOK OF URIZEN, 1794



JOSÉ ROY (COMPTE DE LAUTRÉAMONT : « LES CHANTS DE MALODOROR »), 1890



AUGUSTE RENOIR (MALLARMÉ : « PAGES »), 1891



AUGUSTE RODIN (GERMAIN NOUVEAU : « POÈMES D'HUMILIS »), 1910



GEORGES MINNE (MAURICE MAETERLINCK : « SERRES CHAUDES »), 1889

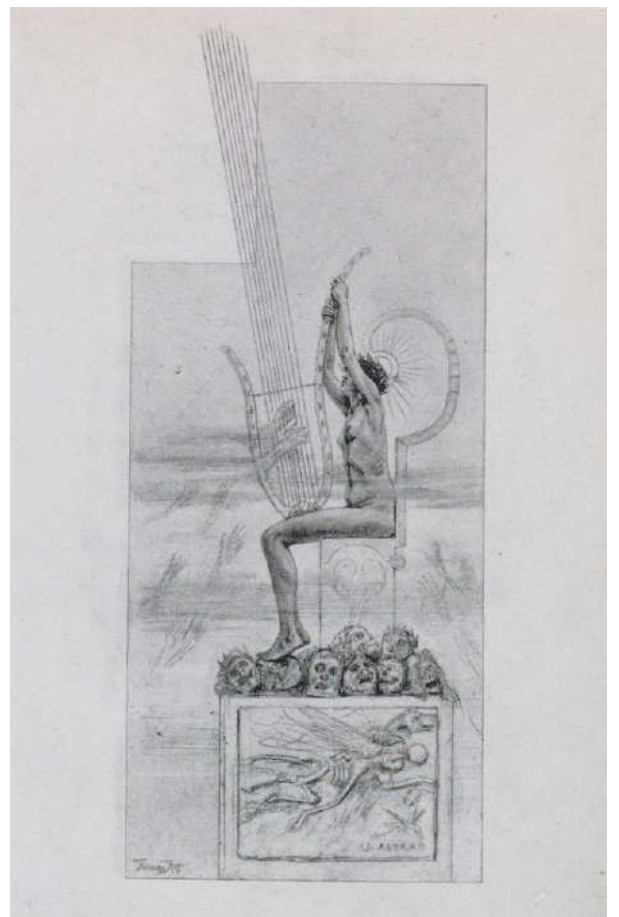


HENRY DE GROUX (PÉLADAN : « LE LIVRE SECRET »), 1920



AUBREY BEARDSLEY

(OSCAR WILDE : « SALOMÉ »), 1893



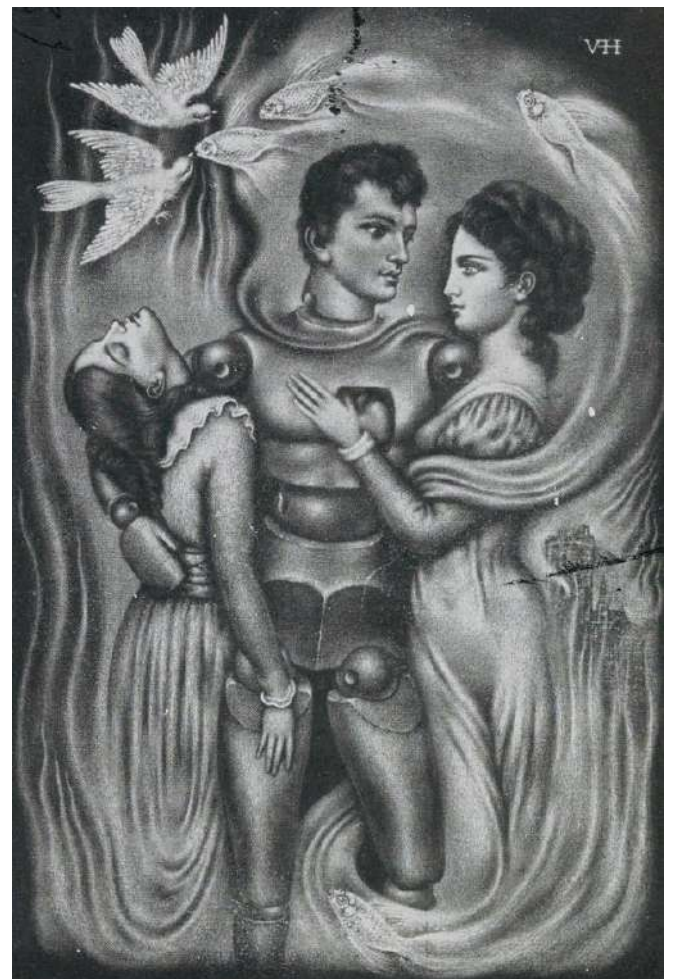
FÉLICIEEN ROPS

(STÉPHANE MALLARMÉ : « POÉSIES »), 1899



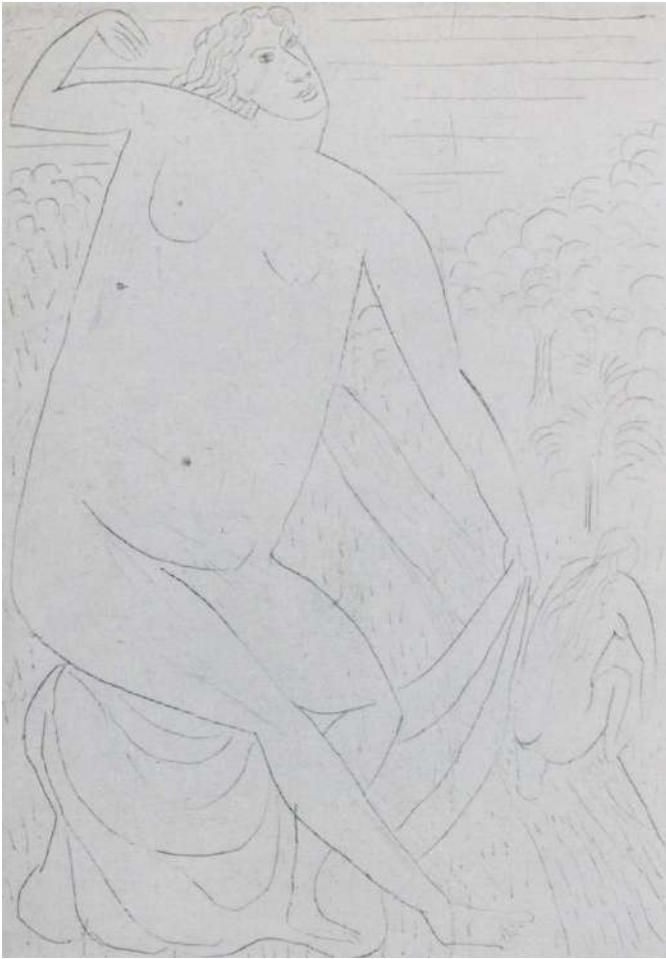
ARTHUR RACKHAM

(LA MOTTE-FOUQUÉ : « ONDINE »), 1912



VALENTINE HUGO

(ACHIM D'ARNIM : « CONTES BIZARRES »), 1933



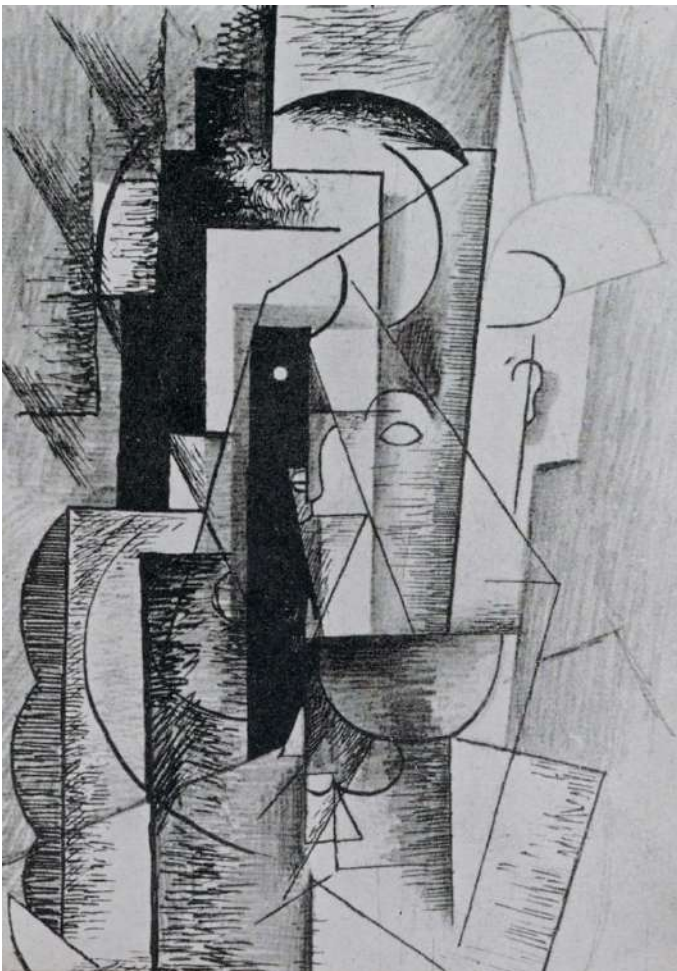
ANDRÉ DERAÏN

(PIERRE REVERDY : « ÉTOILES PEINTES »), 1921



PAUL KLEE

(TRISTAN TZARA : « L'HOMME APPROXIMATIF »), 1934

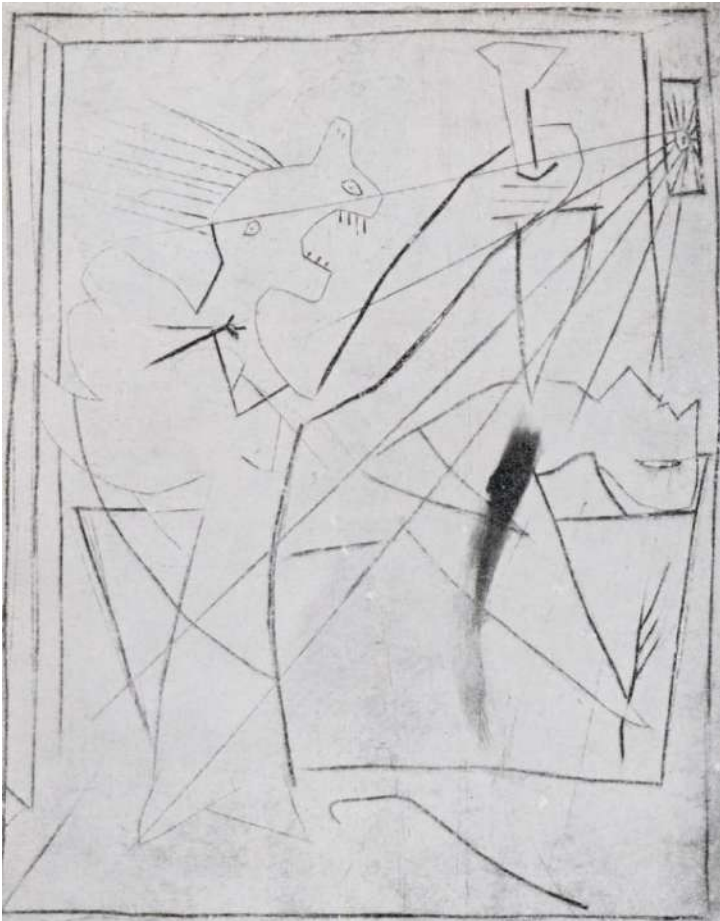


GUILLAUME APOLLINAIRE BY PABLO PICASSO (FRONTISPICE D' « ALCOOLS »), 1913



HENRI-MATISSE

(STÉPHANE MALLARMÉ : « POÉSIES »), 1932



PABLO PICASSO (BENJAMIN PÉRET : « DE DERRIÈRE LES FAGOTS »), 1934



YVES TANGUY (PAUL ELUARD : « LA VIE IMMÉDIATE »), 1932



SALVADOR DALÍ (COMTE DE LAUTRÉAMONT : « LES CHANTS DE MALDOROR »), 1934



KANDINSKY (RENÉ CHAR : « LE MARTEAU SANS MAÎTRE »), 1934



ANDRÉ ROUVEYRE (GUILLAUME APOLLINAIRE :
« VITAM IMPENDERE AMORI »), 1917.

brush stroke can say *I love you* without a shadow of doubt? Words win. With your eyes closed you can see anything you want; everything can be expressed aloud.

IV

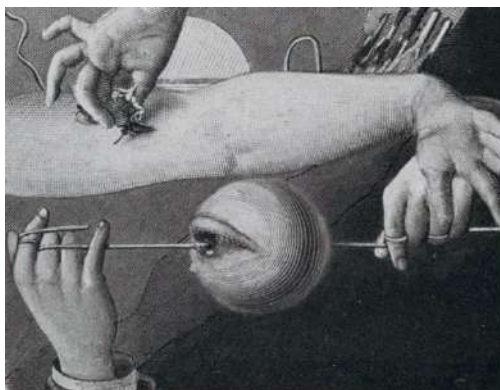
Convinced at last of the absolute poverty of literal illustration, some painters of the latter half of the last century tried to express by symbols the true essence of the images offered to them by poetry. But the literary and therefore less technically demanding approach that this seemed to them to involve meant that only younger artists attempted it. Then, having only been truly embraced by Rops, Redons, and de Groux, the symbolic



enough to unravel themselves? « Nothing, said the corporal. Birds. » (Alfred Jarry). And how about those charming slips of the pen, those new and magic words, harbouring the phosphorus of desire, the lead of candour, the agate of hatred? What



*** (DIXAINS RÉALISTES), 1876.

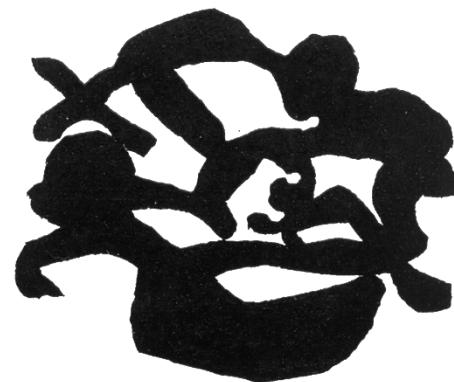


MAX ERNST (PAUL ELUARD : « RÉPÉTITIONS »), 1922.

To the left : HENRI-MATISSE (PIERRE REVERDY : « LES JOCKEYS CAMOUFLÉS »), 1918.
To the right : ANDRÉ DERAÏN (ANDRÉ BRETON : « MONT-DE-PIÉTÉ »), 1919.

things, of all beings. The reader of a poem necessarily illustrates this. He drinks from the source. Tonight, his voice sounds different, the hair he loves is aired or weighted down stylishly. She skirts by the gloomy well of yesterday or sinks into her pillow like a thistle.

That's when those beautiful eyes return, understand and the world lights up. Paul ELUARD.



ARP (TRISTAN TZARA : « CINÉMA CALENDRIER
DU CŒUR AESTRAIT MAISONS »), 1920.

illustration of poetry died before reaching the heights it was due.

V

Beginning with Picasso however, the walls crumbled. The painter does not renounce his reality any less than he does the reality of the world. He sees a poem as the poet sees a painting. He dreams, he imagines, he creates. All of a sudden a virtual object is born from a real object, it becomes real in turn, and together they form an image which can be understood by others just as a word can – real to real. We can no longer confuse the object for anything else, everything agrees, binds, asserts itself, replaces itself. Two objects separate only to find each other better in their distance, passing through the scope of all



ART AND PERCEPTION

By JEAN WAHL

PERCEPTION

Not appearance, but apparition.
The phenomenology of representation begins with this fact:
representation does not represent, it is.

Anti-transcendental and transcendent theory of space: if the object exists, under what conditions should it be considered present?

Presence-absence in space: perception

Presence-absence in time: memory

There is neither presence nor absence, but presence-absence, distance and non-distance.

All knowledge is only ideas (Berkeley),

Rather, it should be said: *No knowledge is only ideas.*

Thought does not feed on itself, but on that which is non-thought.

A being does not feed on itself,

Glass does not reflect itself.

Perception is trans-historical and trans-physical. One can look for its temporal conditions, but to do so is to lose it. The work of perception is precisely to leap with both feet above space and time.

The starlight of ten thousand years ago; perception is the apparent feeling that it is of the present – an apparition.

This is false from a « historical » point of view. But the inadequacies of this perspective are manifest in the reality of perception.

The object is eternised in our perception, then our art will strive, in its own way, to externalise it.

Perhaps realism is more magical than idealism. A true artist does not support idealism. Though it is true that Blake and Novalis refute me on this.

THE OBJECT

The precursors of a philosophy of the object. The scholastic realism, but more so the mysticism, of Scotus Eriugena; Boehme; Schelling; James; Hocking; Otto; cubism; perhaps Stravinsky.

Likeness of the spirit. — That which diverges becomes centered and concerted under the influence of this force. The birth of truth under the influence of truth. The spirit calls forth lower spirits (colours), etc... The sounds and colours that respond are objects; separate lives, united to each other as they are to themselves.

Thus, on our scale, the world is made up of all colours. Objects respond to the subject. The note we strike sounds other sleeping notes.

At our level, there is cause and effect.

The effect: not diluted in flux, not reduced to its individual qualities. — Take it as it is, a bundle of qualities, something active and resistant. A knot in the middle of the weft, an eddy in the current, the grand break of a shining wave. Don't look too closely, it will only dissolve.

The object in its opacity gleams with the pale reflection of the subject who is suddenly transported inside. He is the other, the obstacle, the objection. -Problem and ob-ject.

The cause, not the law, but the cause: something one and active, bound to something else by a mysterious force.

Space deformed by objects. In truth, it is made entirely of objects. The more real it is, the more it depends on objects. When it comes to thinkers, space vanishes completely.

Cezanne endeavoured to convey the substructure, the density, the something beneath colour and line.

Similarly, Claudel ventured to feel the rock, the turf, the earth prodded with a stick and which resists.

What is specific to our age, more than any other (because all are more or less such) is that it is the age of extremes. Cezanne wanted to « create an image », that is, to see the object. But by some paradox, that which binds us, holds us back, is more so the object itself than Cezanne's striving toward its description.

Return, if you will, to the symbolic stage as Hegel characterises it. A return marked by the appreciation of unfinished works in which we sense the bubblings of genius and effort.

Extreme subjectivism, extreme objectivism, both are apparent among the *Fauves*.

But in copying these notes, I see that we have passed this stage in the junction of extremes (no doubt, to later return to it). The problems are posed by Picasso.

CONSCIOUSNESS

What we are aware of is what we are unaware of

He who does not think is he who thinks

Body, symbol of: he who does not think is he who thinks

and of: it is what we are unaware of that we are aware of.

Say two things at once: the dream, the art. Attempts at eternity.

This is poetry to the second power; this is the poetic spirit.

It was born with Christianity, or at the time of Christianity (we begin to feel it in Virgil), and became self-aware in romanticism.

Romanticism is the consciousness of poetry.

In this sense, the classical is unconscious, and the romantic is conscious. (A beautiful paradox, and yet true.)

PLEASURE AND PAIN

The pleasure of drawing and the pain of colour
(the pain of drawing and the pleasure of colour)

Take away the mechanical and the conceptual; what remains of the pleasure?

A burn

a wound

throbs at the bottom of the universe

All our sorrows, all our pleasures are the crackling of our wings
in this flame,

the inner echo of this biting pain,

the contagion of this fire.

A taste of the spirit for the flesh, for what there is of spirit, there
is of movement in the flesh,

It is a taste of the spirit for the spirit.

CONSTRUCT AND DESTORY

Build a burning house.

It will have an aura of something perverse and barbaric.

Consent to the annihilation of your most precious values.

Jean WAHL.

PIGEONDORE

Two hands embrace each other for ten years or ten minutes, watched over by four navy medalions utterly deceived by this osmosis; after having sought each other, groping, for so long and from so far, through the millennia, in the salt of darkness, the hollow of prayers, the valves of love; already shifting their focus to the cell and its nucleus without tears, to the gelatin with its long cilia, awakened when the pterichthyodes ground little plants between their armour of chitin, adumbrated in the giant sack of a saurian, ever outlined less dully in the footprint of a monster in the sand.

Here they are who have rejoined; relieved of a long nightmare. The outermost branches, the last remaining flowers on a long avenue with trees of flesh, the final link in a chain of bones which unleashes and restrains itself, trained like a troupe of acrobats who swing from trapeze to trapeze up among the rainbows.

They hold one another, still trembling, surprised to find themselves side by side, like people who vaguely greet each other in an elevator only to find themselves suddenly and dramatically squeezed together.

They confide in each other, because as soon as they touch, they begin to listen...

They get to know each other, they learn to protect themselves from barbarians. A woman's hand, unique trance, height of my life, a ravishing sea shore where tributaries run with blood, a soft and perfumed hand which rises to my head, a hand drawn to its rightful place, like the fright of a travel cot that slides about for the first time, a hand hunted, trapped, frightened, a hand which struggles like a bird held tight and which is similarly afraid, or a hand that organises itself like the work of an insect in the rain.

She's been tamed, she's no longer mistrusted under this awning of skin that smells like some dank lair, nicotine, ink, aperitifs, in this hotel where other hands have lived, hands we didn't care for. She's curious and shy, she seeks out every warm nook and cranny of this man's shirt. Then, surrounded by this full, silent, of a domestic, a youthful silence which no one dares to break, the two hands find in the corner of the room...





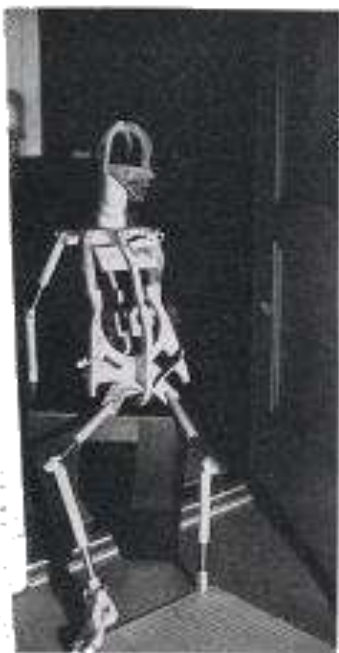
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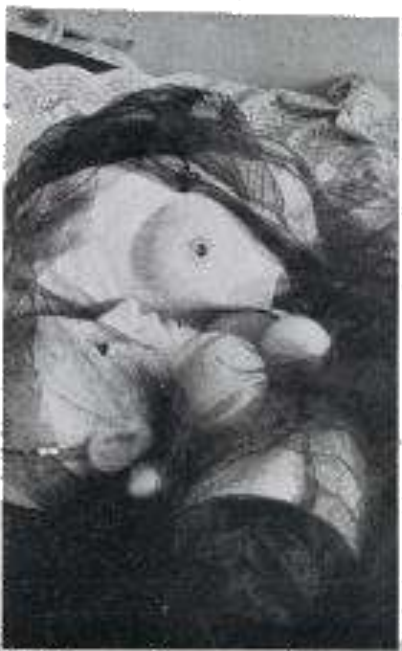
HANS
VARIATIONS ON THE
ARTICULATED



PEE



BELLMER
*ASSEMBLING OF AN
MINOR*





STATUE OF MARSHAL NEY IN THE FOG

Brassai

THE PSYCHIC REVELATIONS OF THE HAND

By DOCTOR LOTTE WOLFF

Chirognomy is the study of the shape of hands including their fingers, mounts, network of lines, and incidental symbology. Traditional chirognomy uses symbolic terminology borrowed from astrology. It characterises the fingers with the names and attributes of mythological deities. Thus, Jupiter (the index) represents power, reputation, organisational talent, and family values; Saturn (the middle finger) objective knowledge of the world and consciousness; Apollo (the ring finger) luck and artistry; Mercury (the little finger) diplomatic talent and manual skill. The thumb symbolises the personality as well as the spiritual and moral standing of the subject.

The Mounts below the four fingers are complemented by the Mounts of Mars and Moon which form the *outer or striking edge* of the hand and the Mount of Venus which envelops the lower phalanx of the thumb. The Mount of Mars is the seat of aggression and resistance, in both the physical and psychic sense; the Mount of Moon is home to fantasy, dreams, and affection for adventure and travel. The Mount of Venus contains vitality and sexual potency.

The line of life, bordering the Mount of Venus, confirms the attributes of the latter and gives us an indication of the duration of the subject's life.

The head line springs from the same source, if not very nearby to the line of life. It most often emerges in the plain of Mars (space comprising the hollow of the hand). It informs us about the intellectual faculties and nervous state of the individual.

The heart line, which goes in the opposite direction of the previously considered one, expresses the psychic state and the physical functions of the heart.

The line of destiny forms the central axis of the hand and determines the nature of the individual as a social being.

The lines of luck and intuition are sufficiently characterised by their name. The health line specifically informs us about bowel function. The Girdle of Venus gives insight into the subject's erotic behaviour and the sublimation of his sexuality¹.

ZONES OF THE INTERIOR HAND

Considering the hand as a projection of the personality, we have divided it into two systems. We have deviated from the chiromnomic tradition by developing our own terminology based on the psychological concepts of C.G. Jung and W. James. Our first diagram, which reduces the mechanism of reactions to its simplest formula, was established according to the data of the chirologist Mangin-Balthazar, who divides the hand into three horizontal zones.

Our second diagram reproduces exactly our own conception (except the notion of the imagino-sensory zone, already elucidated by Mangin-Balthazar). This design

represents the personality in its three fundamental behaviours:

1. The personality in its relationship with the Self and the Consciousness;
2. in its relationship with the Collective;
3. in its relationship with the Unconscious.

In our horizontal zone diagram, the first zone extends across the base of the hand in a straight line from the root of the thumb to the striking edge of the hand. This area includes instinctive reactions:

1. the Mount of Venus, seat of sexual and sensual instincts;
2. a portion of the plain of Mars, seat of defensive instincts;
3. the Mount of Moon, seat of the Unconscious.

The second zone spans to the heart line. It represents sensory reactions and includes the sphere of feeling (the space between of the heart line and the head line) and the sphere of altruism.

The third zone, between the heart line and the base of the fingers, is that of the strength of emotions. Emotions differ from feeling in that they are inconceivable without a physiological reflex.

The emotional sphere and the instinctive sphere can be distinguished from each other by the fact that the first manifests itself in sensitivity and perception, the second in motility. If the emotional and instinctive parts of the personality are both equally developed, the bestial functions of the personality will predominate over those of the mind and the will. We are then in the presence of an individual of primitive psychic structure.

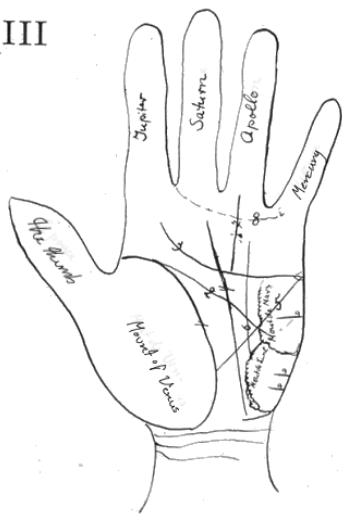
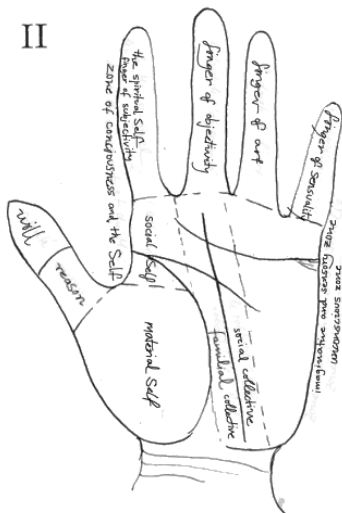
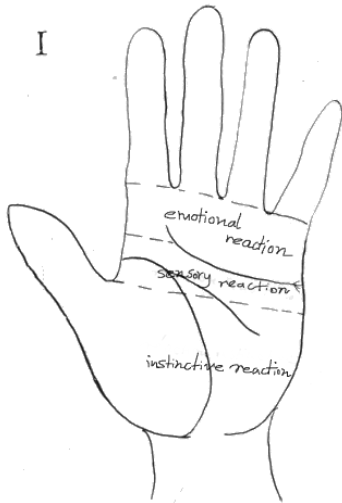
If, on the contrary, the collective zone is the most developed of the three, the subject will be endowed with a refined receptivity; we are then dealing with a complexly structured personality.

V E R T I C A L Z O N E S

We will now divide the hand into three vertical zones. The first includes the Mount of Venus with the thumb and the Mount of Jupiter with the index, the finger of subjectivity. We will call it the sphere of the Self.

The second zone is that which sees the line of destiny run from the base of the hand to the Mount of Saturn; this is the zone to which Saturn, finger of objectivity, also belongs. In this space we read the collective behaviour of man.

The third zone includes almost the entirety of the Mount of Moon, the Mounts of Mars, Mercury, and Apollo, as well as the *striking edge* of the hand. It is the imagino-sensory sphere where the forces of the Self move, that is the forces of the individual Unconscious and the ancestral Unconscious. Apollo (or the finger of art) and Mercury (the finger of sensuality) still belong to this sphere.



1. See the explanation of the lines of diagram no. III at the end of the article.

The first zone is divided into three parts. The first part is made up of the Mount of Venus up to the base of the thumb. It corresponds to the material Self. The second part is constituted by the rest of the Mount of Venus and the Mount of Jupiter. This part corresponds to the social Self. Jupiter itself represents the spiritual Self. We borrow these psychological divisions from W. James (see *The Principles of Psychology*, chap. XII, the Self). James distinguishes various “I’s which can be considered objectively by an I to which all others are subordinate: the I. It is in the drawing of the head line and in the structure of the fingers that we recognise the greater or lesser power of the I.

The material Self is constituted by the sexual instinct and all our physical relationships which in the case of love are manifested by the instinct of ownership and the expansion of personal power.

The social Self determines self-affirmation and the need to please: sociability, benevolence, the need to protect, but also all-out resentment.

The spiritual Self located in Jupiter is the focus of intellectual, moral, and religious tendencies.

Finally, the thumb unites both reason and the human will.

The collective zone is divided into two equal parts, one of which represents the familial collective and the other the social collective. In the realm of the familial collective, we read events concerning the family; in the realm of the social collective, the decisive connections of the subject to the collective.

Jung understands the “collective” to be all the psychic contents belonging not only to the individual, but to the community, to a people, even to humanity. The lower part of this area contains a small portion of the Mount of Moon. It is here that the collective Unconscious comes to manifest itself, those archaic images (archetypes) which play such a considerable role in neuroses. (See Jung, *The unconscious in normal and sick psychic life*). The line of destiny which, like a kind of central axis dominates this zone, marks the greater or lesser faculty of social adaptation. Saturn (finger of objectivity) indicates balance and a sense of justice.

The third zone includes the imagino-sensory sphere as well as the sphere of the Unconscious. We adopt James’ conception that the imagination is a mechanism of repetition and reproduction. It is based on perception because no image can be produced by fantasy without having

been perceived previously. According to James, perception and imagination are located in the same cortical centre, hence their functional link. The imagination can have a visual, muscular, tactile, or auditory character. (See James, *loc. cited*, chap. XIX). We can determine the genre of imagination in the following way:

The visual imagination is expressed by a strong development of the Mount of Moon located very low in the hand. Muscular imagination is manifest when the Mount of Mars goes beyond the outer edge of the hand. The tactile imagination is characterised by the small prominences at the end of the fingers (containing the nerve endings), notably on Apollo and Mercury. The auditory imagination can be seen in the shape of the little finger whose extroverted joint and conical tip promise sensitivity to sound.

This overview, however, is far from having exhausted everything that makes the imagino-sensory sphere important. We must make special mention of the sphere of fantasy whose focus is in the Mount of Moon. C.G. Jung distinguishes two kinds of fantasies: phantasms and imaginative activity. The phantasm according to Jung can have an active or passive character: active, when the phantasm comes from creative fantasy, the faculty of intuitive comprehension; passive, when the phantasm arises from the region of dreams and the subconscious. This image material allows us to diagnose all kinds of neurotic disorders. Imaginative activity, which Jung expressly separates from active phantasm, has a more apparent character than the latter. Jung regards it as the essentially reproductive and creative force of the spirit. This form of fantasy extends to all psychic and spiritual functions. On the diagram of the hand, the different categories of fantasy are distributed as follows:

Passive fantasy resides in the lowest part of the Mount of Moon. The direction of the lines and the accidental signs in this region mark the degree of dissociation of the personality. Active fantasy and imaginative activity reside in the upper part of the Mount of Moon. They are characterised in these two regions by ascending lines which sometimes touch the line of destiny. Artistic intuition manifests itself in the finger and mount of Apollo. The finger and mount of Mercury belong to the sensual sphere and are dependent on the imaginative force of the personality as well as its capacity for sensory reaction.

-
1. Names of the lines in diagram no. III: 1) line of life; 2) head line; 3) heart line; 4) line of destiny; 5) health line; 6) line of intuition; 7) line of luck; 8) Girdle of Venus; 9) travel lines, on the outer edge of the hand.

COLLECTIVE TYPE



We call the area around the line of destiny the collective sphere. The greatest number of lines are concentrated in the palm of the hand. The lines on the Mount of Venus (see left hand) seem to be pulled from another centre — specifically the area of the line of destiny. In both hands the line of destiny is deeply marked at its beginning, eventually dividing above the head line into a large number of small fine lines which fill in the zone of sensory behaviour. The finger of objectivity forms the axis of the hand, the axis towards which the finger of subjectivity and the finger of art are inflected. In the subject, sympathy — that is, behaviour towards the collective — finds its means of expression in acts of social significance. The instinctual life itself feeds this area of the collective, which in turn characterises the subject’s fantasy. (See in both hands the lines coming from the Mount of Moon and heading towards the line of destiny). The doubling of the head line gives our subject the ability to substitute others for himself until the loss of his own identity. This is how preoccupations and affectivity lead to an altruistic conception of existence. Doubtless, the Self finds itself diminished by this, absorbed as it is by the continual processes of sublimation.



IMAGINATIVE UNCONSCIOUS TYPE

The fingers, much too short compared to the palm, with the swelling of the lower phalanges, physiologically betray an abnormal function of the thyroid gland, and psychologically betray a tendency to comfort, an intellectual as well as gastronomic gluttony, and at the same time a passive and vegetative way of life. The subject is strongly influenced by the imaginative and unconscious forces of his personality.



The Mount of Moon is traversed by a network of diagonally ascending and transverse lines and presents a crown of three crosses;¹ the active or creative imagination is therefore as developed as the passive imagination. The subject is a visually gifted writer, whose instinctive and sensitive life as well as creative faculty are determined by the power of the unconscious, as confirmed by the small crosses mentioned above. They reveal an excessive tendency to harbour phobic fantasies.

The tendency towards isolation is characterised by a head line which ends on the Mount of Mars, forming an island there.

The small lines directed towards the Mount of Mercury suggest a sensuality led by strange imaginative representations. On this mount, marked with ascending lines, signs of diplomatic skill, we see the line of



intuition ending in a triangle, another indicia of creative faculty. The line of luck, still part of the highly accentuated imaginosensory zone, is, despite its favourable significance, clearly belied by the formation of islands along its course and crosses across it.

The subject's vegetative and sensual way of life prevents the disciplined formation of a work of art, and even the realisation of their personal destiny. It is here that we must investigate the motives which hinder such a magnificently gifted psyche and impel it not to success and satisfaction, but the wasting of its resources.

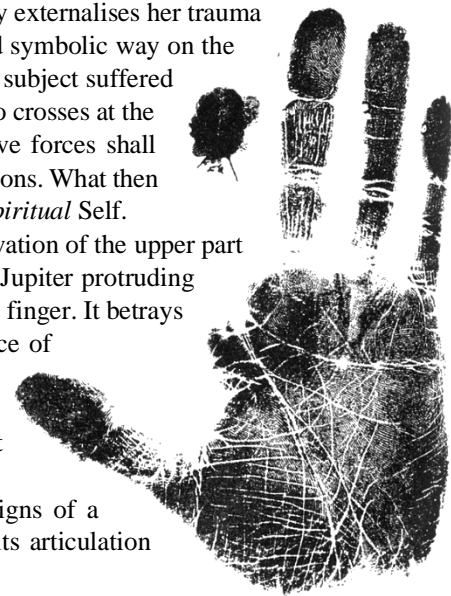
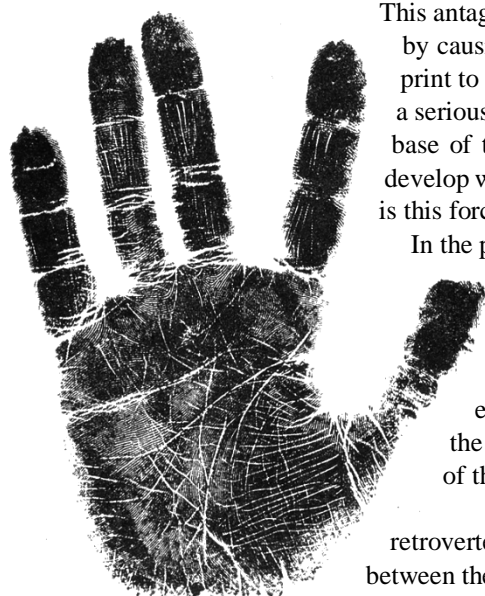
EGOCENTRIC TYPE

The deep horizontal lines of the Mount of Venus and the Mount of Moon seem to attract each other. The space between these two mounts is characterised by a surprising number of crosses.² The interpretation of this image reveals to us a personality in which the *material* Self (that is to say, sexuality and sensual needs) predominates. But this material self is counterbalanced by a religious tendency that motivates perpetual restlessness and restless dreams.

This antagonism takes the form of neurosis. The subject (female) constantly externalises her trauma by causing accidents, which can be seen in a particularly impressive and symbolic way on the print to the right (mutilation of the index finger).³ At the age of three our subject suffered a serious accident which put her at risk of death, a danger indicated by two crosses at the base of the left hand. Despite this, from her twenty-third year, protective forces shall develop within her personality. At this time, there are no more cross formations. What then is this force that favours the subject? It is the Self, notably the *social and spiritual* Self.

In the palm of the left hand (the subject's *intact hand*) we notice the elevation of the upper part of the Mount of Venus marked with fine lines, the Mount of Jupiter protruding slightly, and last but not least the isolated position of the index finger. It betrays not only the predominance of pride, but also the independence of thought and the absolute will to achieve one's ends. To these ends, the subject uses — on a primitive level — all means from the tenderness and delicacy of feelings, manifested in the upper part of the Mount of Venus, to the flattery of oneself and others.

As a biological component of neurosis, let us also note the signs of a retroverted uterus (the finger of Mercury on the right hand deviates in its articulation between the second and third knuckles.)



Dr L. WOLFF

Translated from German by Pierre KLOSSOWSKI.

1. See the left hand. — 2. See the left hand. — 3. See the right hand.



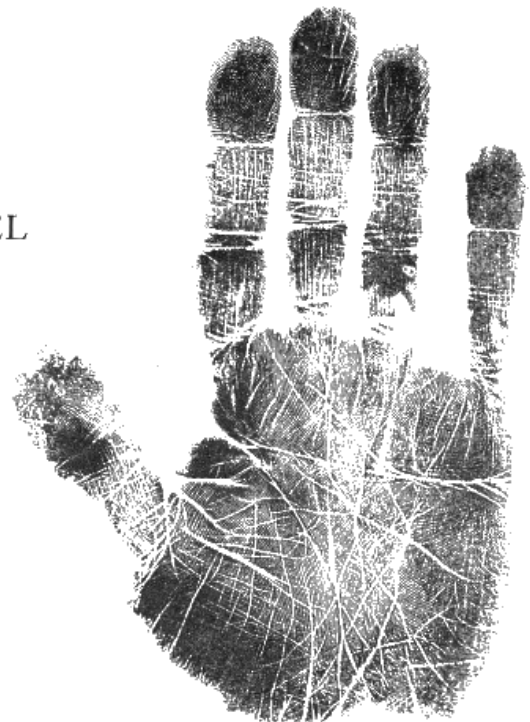
ANDRÉ GIDE



Gide's hands display a hypertrophy of the spiritual Self and of the social Self (not in a collective sense). The subjective world (see the finger of Jupiter) provides the motive and the content of this production. The line of destiny suggests a tenacious and devouring pursuit that nothing can deter from the goal it has set itself.



MAURICE RAVEL



These hands are hands of the Moon (the Mount of Moon determines the rhythm of life and work). The finger of Mercury, curved backwards, indicates a particular auditory sensitivity and its spoonbill shape reveals the creative mastery of this domain. Ravel's hyper-emotivity relaxes in creation, which remains under the rigorous control of consciousness and severe self-criticism.



ANDRÉ DERAÏN



Striking simplicity of lines: a triangle is formed by the intuition, destiny, and head lines (see the right hand). Organisational spirit, marked by the well-developed Mount of Jupiter. Imperturbable tendency to work, following in tradition. (See the line of destiny parallel to the line of life.) The creative faculty has a passion for the object, for matter, for the combination of intellectual force with intuition. Highly developed sense of touch: craftsman's hands.



ANDRÉ BRETON



Same simplicity of lines as with Derain. The creative faculty of Breton, admirably constituted, has its source in intuitive fantasy and in collective feeling which serves as a criterion for its productions. See the great triangle formed by the lines of intuition and destiny which run towards the fingers of Mercury and Saturn, the finger of objectivity. Breton aspires to an objective law. His very feelings participate in this aesthetic elaboration. (A parity of the heart line is contained in the triangle.) The hands of a creator and revealer.



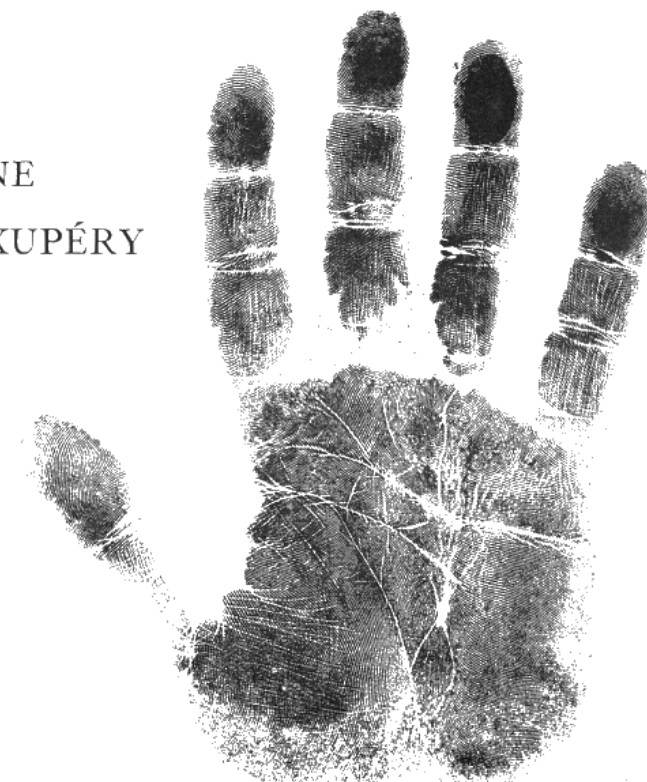
ALDOUS HUXLEY



Huxley's hands are just as strongly oriented towards the imaginative zone as they are towards the spiritual part of the collective zone (see the powerful Saturn of the left hand) which constrains him to the most rigorous objective control of his work and obliges him to focus on humanity's greatest issues. The hands of an artist and scholar.



ANTOINE
DE SAINT-EXUPÉRY



The smallness of the fingers in relation to the palm indicates an elemental spirit of synthesis; the swelling of the lower knuckles reveals a rare gift for observation; love of animals (see the well-developed upper part of the Mount of Venus), capable of exercising a hypnotic influence on beings: the hands of a tamer.



PAUL ELUARD



What is striking about these hands is the spread of the fingers of Jupiter and Saturn which reveals a revolutionary mentality. The originality of polemic and critical thoughts is signalled by an island in the head line of the left hand. A sense of harmony and rhythm is represented by the well-aligned fingers, and a sense of artificial paradises by a deep transverse line on the Mount of Moon. A sublime and poetically transposed eroticism is indicated by the Girdle of Venus (see the left hand).



MARCEL
DUCHAMP



Duchamp cannot apply himself exclusively to a single talent, for he has too many of them. We only consider those of the born writer and strategist. His intuition and sense of direction still outweigh his already considerable intelligence. See the sharply marked line of intuition. His need for freedom in thought and life is paramount. See the great space between Jupiter and Saturn and between Apollo and Mercury. The hands of a stylish strategist: see the little triangle on the Mount of Jupiter.

ISSUES OF THE DAILY CHRONICLES



HERALDIC WANDERINGS



ALBUM OF
15 ETCHINGS

BY

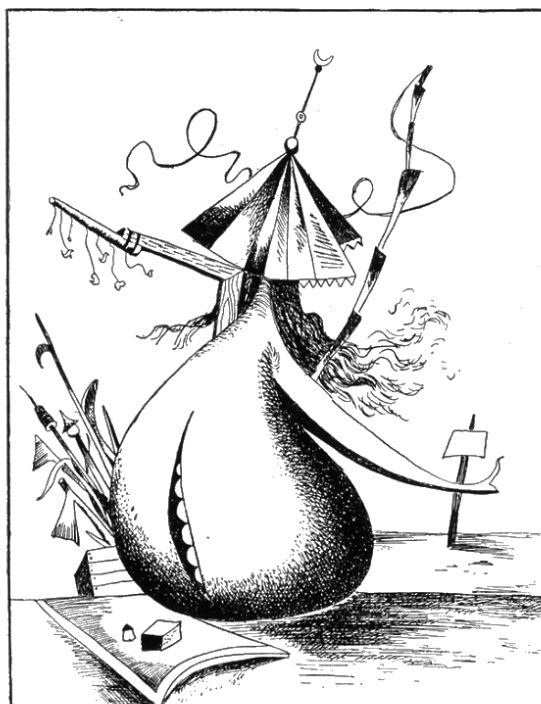
KURT SELIGMANN

AND

15 POEMS

BY

PIERRE COURTHION



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3, RUE DU CHERCHE-MIDI, PARIS - VI^e



LUCIEN LELONG

For the evening, this stylish dress in Rosalba white. Very low-cut in the back, the harmoniously draped bodice is adorned with rhinestone patterns.

