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**The Traumatized Male: Dada, Surrealism and
Masculinity**

Volume II

Neil Matheson

**Thesis presented for the degree of PhD
in the Faculty of Humanities
University of Kent at Canterbury**

December 2001

Table of Contents

Introduction p.3

A. Image List:

I. List of Colour Plates p.4

II. List of Illustrations in Black and White

Chapter 1 p.4

Chapter 2 p.5

Chapter 3 p.6

Chapter 4 p.8

Chapter 5 p.10

Chapter 6 p.12

Chapter 7 p.13

Appendix p.15

B. Catalogue (unpaginated - ordered according to illustration numbers)

Introduction

Images have been selected, for the most part, in order to make quite specific points, or in order to advance the argument. Although the resulting selection is quite extensive, virtually all the images perform some specific work in the context of the thesis and I would be reluctant to exclude any of those presented here. As such, the images are, I think, extremely important to the argument and I have tried to present them in a way which assists in the unfolding of the thesis.

Colour plates were selected in the case of images where the colour was important to the reading or interpretation of the image, in the context of the thesis, or for reasons of legibility.

I am grateful to the Wellcome Institute for permission to reproduce figs.135 and 142, to the Patent Office for figs.136 and 140, and to the Bibliothèque nationale for figs.127 and 132.

Neil Matheson

Image List

All dimensions are given in centimeters (height x width).

I. Colour Plates

Pl. 1 Max Ernst, *Oedipus Rex*, 1922. Oil on canvas. 93 x 102. Private collection.

Pl. 2 Max Ernst, *Il ne faut pas voir la réalité telle que je suis*, 1923. Oil on plaster transferred to canvas. 175 x 80. Centre Georges Pompidou/ Musée national d'art moderne, Paris.

Pl. 3 Amedée van Loo, *Demonstration on an electrostatic machine*, after 1745. Hand-tinted copperplate engraving, after van Loo. Collection of the Deutsches Museum, Munich.

Pl. 4 Francis Picabia, *De Zayas! De Zayas!*, 1915. Ink on paper. Dimensions unknown - appeared in *291* nos.5-6, July, 1915, p.4.

Pl. 5 Max Ernst, *La chanson de la chair - le chien qui chie (Song of the Flesh - the Shitting Dog)*, ca.1920. Collage with photographic elements, gouache and pencil on cardboard. 12 x 21. Musée National d'Art Moderne, Centre Georges Pompidou, Paris.

Pl. 6 Antonin Artaud, *La bouillabaisse de formes dans la tour de babel*, February 1946. Graphite and wax crayon on paper. 63 x 48. Private collection.

Pl. 7 Antonin Artaud, *Le Totem*, ca.December 1945-February 1946. Graphite and wax crayon on paper. 63 x 48. Musée Cantini, Marseille.

Pl. 8 Marcel Duchamp, *Portrait of Dr. Dumouchel*, 1910. Oil on canvas. 100 x 65. Philadelphia Museum of Art, the Louise and Walter Arensberg Collection.

II. Black and White Reproductions

Chapter 1

Fig. 1 *Mutilés de guerre*; photograph from *L'Illustration*, 11 June, 1927.

Fig. 2 *Apollinaire in the Military Hospital, Paris*, 1916.

Fig. 3 Marcel Duchamp, *Apolinère Enameled*, 1916-17. 2nd Version. Rectified Readymade: pencil on cardboard and painted tin. 24.5 x 33.9. Coll. Arturo Schwarz, Milan.

Fig. 4 *Jacques Vaché wounded in hospital*, ca. October 1915. Photograph.

Fig. 5 Jacques Vaché, *Drawing of gangster types*, undated.

Fig. 6 Jacques Vaché, Drawing of English Major smoking during bombardment, contained in letter to Jeanne Derrien, ca. Aug-Sept., 1916.

Fig. 7 Jacques Vaché, Drawing of a French officer with German prisoner, undated.

Fig. 8 "Bill's Photo Co.", Jacques Vaché in English military uniform, ca. 1917. Gelatin silver photograph.

Fig. 9 Photograph of Jacques Vaché, which he is said to have used in target practice, undated. Gelatin silver photograph.

Chapter 2

Fig. 10 William Holman Hunt, *The Awakening Conscience*, 1853. Oil on canvas. 76.2 x 55.9. Tate Britain, London.

Fig. 11 Alfred Elmore, *On the Brink*, 1865. Oil on canvas. 113.5 x 82.7. Fitzwilliam Museum, Cambridge.

Fig. 12 Max Klinger, *Paraphrase on the Discovery of a Glove*, 1881. No.1: Place (*Ort*). Etching and aquatint. Image: 22.8 x 34.7. Staatliche Graphische Sammlung, Munich.

Fig. 13 Max Klinger, *Paraphrase on the Discovery of a Glove*, 1878. Place (*Ort*). Drawing. Private collection.

Fig. 14 Max Klinger, *Paraphrase on the Discovery of a Glove*, 1881. No.2: Action (*Handlung*). Etching. Image: 24.8 x 18.9. Staatliche Graphische Sammlung, Munich.

Fig. 15 Max Klinger, *Paraphrase on the Discovery of a Glove*, 1881. No.8: Silence (*Ruhe*). Etching. Image: 11.1 x 23.4. Staatliche Graphische Sammlung, Munich.

Fig. 16 Max Klinger, *Paraphrase on the Discovery of a Glove*, 1881. No.7: Anxieties (*Ängste*). Etching. Image: 11 x 23.9. Staatliche Graphische Sammlung, Munich.

Fig. 17 Max Ernst, "Quiétude", *La Femme 100 têtes*; Paris, 1929, (Pl.100).

Fig. 18 Max Ernst, *Une semaine de bonté*, Paris, 1934. Second book: *L'eau* (Pl.44).

Fig. 19 Max Ernst, *Deux enfants sont menacés par un rossignol*, 1924. Oil on wood with wood construction. 69.8 x 11.4. The Museum of Modern Art, New York.

Fig. 20 "Man in a non-combustible suit rescuing a child from fire", *La Nature*, 16 January, 1886, p.105.

Fig. 21 Sir John Everett Millais, *The Rescue*, 1855. Oil on canvas. Arched top: 116.8 x 82.4. National Gallery of Victoria, Melbourne.

Fig. 22 Giorgio de Chirico, *L'Enigme de la fatalité*, 1914. Oil on canvas. 138 x 95.5 (base). Kunstmuseum, Basel.

Fig. 23 Giorgio de Chirico, *Le Chant d'amour*, 1914. Oil on canvas. 73 x 59.1. The Museum of Modern Art, New York.

Fig. 24 "Gant de femme aussi ...", in André Breton, *Nadja*, Paris: Gallimard, 1928.

Fig. 25 Max Ernst, *les hommes n'en sauront rien*, 1923. Oil on canvas. 80.5 x 64. Tate Modern, London.

Fig. 26 Collage by Nadja, reproduced in André Breton, *Nadja*, Paris: Gallimard, 1928.

Fig. 27 "Au musée Grevin ..." Photograph by Pablo Volta, reproduced in 1959 edition of Breton's *Nadja*.

Chapter 3

Fig. 28 Roger Parry, *Untitled (for Banalités)*, 1929. Art Institute of Chicago, Julien Levy Collection.

Fig. 29 Max Ernst, *Souvenir de Dieu*, 1923. Lost work.

Fig. 30 Max Ernst, *c'est le chapeau qui fait l'homme*, 1920. Gouache, india ink and pencil, painting on print and collage, mounted on cardboard. 35.6 x 45.7. The Museum of Modern Art, New York.

Fig. 31 Alfred Kubin, *Woman (series of images for Sex and Character)*, 1902. Indian ink. Private collection.

Fig. 32 Max Ernst, *Die Anatomie (als Braut)*, 1921. Photographic enlargement of a collage with gouache and ink mounted on paperboard. 23.7 x 17.2. Private collection.

Fig. 33 Max Ernst wounded, undated photograph. Published in *Documents 34*, "Intervention surréaliste", Brussels, June 1934, p.60.

Fig. 34 Max Ernst, *Battle of the Fish (Kampf der Fische)*, 1917. Watercolour on paper. 14 x 20.5. Private collection.

Fig. 35 Albert Robida, "Sécurité publique - La Gendarmerie atmosphérique" in Robida, *Le Vingtième siècle*; Paris: Georges Decaux, 1883.

Fig. 36 Max Ernst, *Untitled*, 1919. Oil on canvas. 58 x 46. Private collection, Cologne.

Fig. 37 Giorgio de Chirico, *Return of the Prodigal*, 1917. Pencil on paper. 31.8 x 20.3. Collection of Judith Rothschild, New York.

Fig. 38 Max Ernst, *Aquis submersus*, 1919. Oil on canvas. 54 x 43.8. Städtische Galerie im Städelschen Kunstinstitut, Frankfurt am Main.

Fig. 39 Max Ernst, *démonstration hydrométrique à tuer par la température*, 1920. Gouache, ink and pencil on printed reproduction. 25.2 x 22.6. Private collection.

Fig. 40 Max Ernst, *1 kupferblech 1 zinkblech 1 gummituch ... deux figures ambiguës (1*

Copper Plate 1 Zinc Plate 1 Rubber Cloth 2 Calipers 1 Drainpipe Telescope 1 Pipe Man), ca.1920. Gouache, ink and pencil on printed reproduction. 24.2 x 17.5. Whereabouts unknown.

Fig. 41 Max Ernst, *Here Everything is Still Floating ... (hier ist noch alles in der schwebe ...)*, 1920. Photographic enlargement of a photomontage with gouache and ink mounted on paperboard. 32 x 38.7. Fondation Jean Arp und Sophie Taeuber-Arp, Rolandseck.

Fig. 42 "The Albatross", drawn by L. Benett, from Jules Verne, *The Clipper of the Clouds*, Paris, 1885.

Fig. 43 Max Ernst, *Untitled*, ca. 1920. Collage: cut printed and photographic reproductions with pencil on photographic reproduction mounted on paperboard. 5.8 x 14.2. The Menil Collection, Houston.

Fig. 44 Max Ernst, *le cygne est bien paisable ... (The Swan is Very Peaceful ...)*, 1920. Collage: cut printed reproductions and pencil on photographic reproduction. 8 x 12.1. Yokohama Museum of Art.

Fig. 45 Max Ernst, *Le Massacre des Innocents*, ca. 1920. Collage: cut printed reproductions, stencils, gouache, watercolour, and ink on photographic reproduction mounted on paperboard. 21.5 x 29. Lindy and Edwin Bergman Collection.

Fig. 46 Max Ernst, *Rêves et hallucinations*, 1926. Collage on paper. 29.7 x 25.4. Musée d'Unterlinden Colmar.

Fig. 47 Max Ernst, *Pietà, ou la révolution la nuit*, 1923. Oil on canvas. 116 x 89. Tate Modern, London.

Fig. 48 Max Ernst, *Au rendez-vous des amis*, 1922. Oil on canvas. 51 x 76. Museum Ludwig, Cologne.

Fig. 49 Jean Auguste Dominique Ingres, *Apotheosis of Homer*, 1827. Oil on canvas. 386 x 512. Louvre, Paris.

Fig. 50 Max Ernst, Gala Eluard and Paul Eluard skiing in the Bavarian Alps, March 1922.

Fig. 51 Group of catatonic patients holding positions of "waxy flexibility", from Emil Kraepelin, *Dementia Praecox*, Edinburgh, 1919, p.38.

Fig. 52 Group of Paretics, from Emil Kraepelin, *General Paresis*, 1913, p.20. Re-published New York, Johnson Reprint Co., 1970.

Fig. 53 Paul Eluard and Max Ernst, "Et suivant votre cas", *Littérature*, New series no.7, Paris, December 1922.

Fig. 54 Article from *La Nature*, taken from Werner Spies, *Max Ernst: Collages*, London: Thames and Hudson, 1991, figs.697-8.

Fig. 55 Max Ernst, "On débute alors par une petite fête en famille", from *La femme 100 têtes*, Paris, 1929, (plate 47).

Fig. 56 Max Ernst, *das schlafzimmer des meisters - la chambre à coucher de max ernst (The Master's Bedroom It's Worth Spending a Night There)*, ca.1920. Collage, gouache and pencil. 16.3 x 22. Private collection.

Fig. 57 Max Ernst, "L'immaculée conception manquée", from *La femme cent têtes*, Paris, 1929, (plate 2).

Fig. 58 Max Ernst, *André Breton*, 1923. Original drawing for Breton's *Clair de terre*, Paris, 1923. Ink drawing. 40.5 x 31. Private collection, Paris.

Fig. 59 Emil Kraepelin, *Dementia Praecox*, Edinburgh, 1919.

Fig. 60 Giorgio de Chirico, *Le Cerveau de l'enfant (The Child's Brain)*, 1914. Oil on canvas. 81.5 x 65. Moderna Museet, Stockholm.

Chapter 4

Fig. 61 Man Ray, *Explosante-fixe*, 1934. Photograph. Private collection, Paris.

Fig. 62 Duchenne de Boulogne. Two electrically induced expressions relating to scenes from *Macbeth*. *Mécanisme de la Physiognomie Humaine*, Paris, 1862.

Fig. 63 "Les Attitudes passionnelles en 1878". Four photographs of Augustine from Louis Aragon and André Breton, "Le Cinquantenaire de l'hystérie", *La Révolution surréaliste* no.3, 15 April, 1925.

Fig. 64 Traumatic male hysteria: the "arc-en-cercle." Photograph from Bibliothèque Charcot, reproduced in Goetz, Bonduelle and Gelfand, *Charcot: Constructing Neurology*, New York and Oxford: Oxford University Press, 1995, p.204.

Fig. 65 André Brouillet, *Une leçon clinique à la Salpêtrière*, 1887. Oil on canvas. 290 x 430. Bibliothèque Charcot, Paris.

Fig. 66 Schema of zones of hysteric anaesthesia. Paul Richer, Gilles de la Tourette, Albert Londe, Georges Guinon and Paul Blocq, *Nouvelle Iconographie de la Salpêtrière*, Paris, 1888.

Fig. 67 Cécile and Gala Eluard with Max Ernst in the living room of the house at Eaubonne, 1924. On the right is the doorway featuring the three hands (see fig.77).

Fig. 68 Max Ernst, Untitled, 1923, and *La main verte*, 1923. Oil on wood and plaster. 205 x 80 and 40.4 x 65. Sprengel Museum, Hanover.

Fig. 69 Max Ernst, *Merveilles, vous dansez sur les sources du ciel*, 1923. Oil on plaster transferred to canvas. 112 x 112. Private collection, Switzerland.

Fig. 70 Max Ernst, *Ange volant*, 1923. Oil on plaster. In situ, Eluard house, Eaubonne.

Fig. 71 Max Ernst, *Entrer, Sortir*, 1923. Oil on wood. 205 x 80. Kawamura Memorial Museum of Art, Sakura, Japan.

Fig. 72 Photobooth portraits of Max Ernst, *Variétés*, 1929, p.52.

Fig. 73 Photobooth portraits of Yves Tanguy (left) and Jacques Prévert, ca. 1928.

Fig. 74 Max Ernst, "Crime ou miracle: un homme complet", in *La femme 100 têtes*, Paris, 1929, (plate 1).

Fig. 75 "Période de clownisme de la grande attaque hystérique", in J.-M. Charcot and Paul Richer, *Les Démoniaques dans l'art*, Paris: Adrien Delahaye and Emile Lecrosnier, 1887, p.96.

Fig. 76 Poyet. *Photographie à la Salpêtrière*. Reproduced in *La Nature*, Paris. See Spies, *Max Ernst: Collages*, fig.665.

Fig. 77 Max Ernst, "Loplop, l'hirondelle, passe", *La femme 100 têtes*, Paris, 1929, (plate 55).

Fig. 78 Albert Londe, "Etat cataleptique. Suggestion par le geste: colère.", in Charcot, *Œuvres complètes*, Paris, 1886-93, Vol.IX, pl.13.

Fig. 79 Max Ernst, "L'oeil sans yeux, la femme 100 têtes garde son secret", *La femme 100 têtes*, Paris, 1929, (plate 134).

Fig. 80 "Procédé pour la production de la catalepsie", P. Régnard, *Les maladies épidémiques de l'esprit*, Paris, 1887.

Fig. 81 Max Ernst, Catalogue cover for Librairie José Corti, *Les Livres surréalistes*, Paris, 1931.

Fig. 82 P. Régnard, "Attaque hystéro-épileptique: arc de cercle", *Iconographie de la Salpêtrière*; Vol.III, Paris, 1879-80.

Fig. 83 Max Ernst, "Loplop, ivre de peur et de fureur, retrouve sa tête de oiseau et reste immobile pendant 12 jours des deux côtés de la porte", *La femme 100 têtes*, Paris, 1929, (plate 107).

Fig. 84 Max Ernst, "... dans la chambre des incubations ...," *Rêve d'une petite fille qui voulut entrer au carmel*, Paris, 1930.

Fig. 85 P. Régnard, photograph of Augustine, "Attitudes passionnelles: supplication amoureuse", *Iconographie photographique de la Salpêtrière*, Vol.II, Paris, 1878, (plate XX).

Fig. 86 Max Ernst, unused collage for *Rêve d'une petite fille qui voulut entrer au carmel*, Paris, 1930.

Fig. 87 Max Ernst, "... comptez sur moi", *Rêve d'une petite fille qui voulut entrer au carmel*, Paris, 1930, (pl. 3).

Fig. 88 Max Ernst, *Une Semaine de bonté*, (First book, "Le Lion de Belfort"), Paris, 1934, (pl.3).

Fig. 89 Max Ernst, *Une Semaine de bonté*, (Seventh book, "La Clé des chants"), Paris, 1934, (pl.174).

Fig. 90 Max Ernst, *Une Semaine de bonté*, (Seventh book, "La Clé des chants"), Paris, 1934, (pl.182).

Chapter 5

Fig. 91 "Le Doigt magique, ou le magnétisme animal", undated engraving, in Robert Darnton, *Mesmerism and the End of the Enlightenment in France*, Harvard, 1968.

Fig. 92 "Le Magnétisme dévoilé", undated engraving, in Robert Darnton, *Mesmerism and the End of the Enlightenment in France*, Harvard, 1968.

Fig. 93 Max Ernst, Untitled, 1929. Collage. Reproduced in *Fragment of a Personal Universe: Max Ernst Collages and Microbes* (exh. cat.), The Mayor Gallery and Timothy Baum, New York: Nadada Editions, 1998.

Fig. 94 John Lodge and T. Milne, *George Adams demonstrates his electrotherapy machine to a woman and her daughter*, 1799. Line engraving. 17.6 x 19.7. Wellcome Institute.

Fig. 95 Anon., *Francis Lowndes, a medical electrician, treating a woman on an electrotherapy machine*, Undated. Etching. 10.3 x 16.8. Wellcome Institute.

Fig. 96 Marcel Duchamp, *Rotary Glass Plates (Precision Optics)*, 1920. Five painted glass plates on a supporting frame. Frame: 120.6 x 184.1; Glass plate: 99 x 14. Yale University Art Gallery, New Haven, Conn.

Fig. 97 Francis Picabia, *Optophone II*, 1922. Ink and watercolour on paper. 72 x 60. Private collection.

Fig. 98 Duchenne de Boulogne. "Nun at prayer". *Mécanisme de la Physiognomie Humaine*, Paris, 1862, (plate 76).

Fig. 99 Duchenne de Boulogne. "The expression of terror". *Mécanisme de la Physiognomie Humaine*, Paris, 1862, (plate 64).

Fig. 100 Marcel Duchamp, *Rotoreliefs (optical discs)*, 1935. Six cardboard discs printed on both sides by offset lithography. Each disc 20 cm. in diameter. Private collection, Paris.

Fig. 101 Marcel Duchamp and his sister Suzanne, ca. 1896. Photograph.

Fig. 102 Jacques Villon, illustration of Marcel and his sister Suzanne with a barrow-load of shoes, Christmas Eve. Published in *Cocorico*.

Fig. 103 Marcel Duchamp, *Pharmacie*, 1914. Rectified Readymade: gouache on a commercial print. 26.2 x 19.2. Private collection, New York.

Fig. 104 Marcel Duchamp, *Femme cocher*, 1907. Ink and pencil on paper. 31.7 x 24.5. Metropolitan Museum of Art, New York.

Fig. 105 Anon., Female cab driver, Paris, 1907. Photograph.

Fig. 106 Marcel Duchamp, *Moulin à café*, 1911. Oil on cardboard. 33 x 12.5. Tate Modern, London.

- Fig. 107 Jeanne Serre, ca. 1910. Photograph. Académie de Muséologie Evocatoire.
- Fig. 108 Lucas Cranach, *Venus in a Landscape*, Undated. Oil on wood. 38 x 25. Louvre, Paris.
- Fig. 109 Marcel Duchamp, *Bride*, 1912. Oil on canvas. 89.5 x 55. Philadelphia Museum of Art, The Louise and Walter Arensberg Collection.
- Fig. 110 C.F. Röntgen, photograph of his wife's hand with wedding ring, 1895-96. X-ray. Deutsches Museum, Munich.
- Fig. 111 C.F. Röntgen, photograph of his loaded hunting rifle, 1895-96. X-ray. Deutsches Museum, Munich.
- Fig. 112 Marcel Duchamp, *La Mariée mise à nu par ses célibataires, même (The Bride Stripped Bare by Her Bachelors, Even)*, 1915-23. Photograph as originally installed at the International Exhibition of Modern Art, Brooklyn Museum, 1926. Oil paint, varnish, lead foil, lead wire and dust on glass plate, subsequently mounted in steel and wood frame. Current dimensions: 272.5 x 175.8. Philadelphia Museum of Art, the Louise and Walter Arensberg Collection.
- Fig. 113 "Ce que peuvent supporter nos bicyclettes Hironnelle", Catalogue of the Manufacture Française d'Armes et Cycles de Saint-Etienne, 1913, p.206.
- Fig. 114 Fashion feature, Sears, Roebuck and Co. Catalogue, Chicago, Fall 1920.
- Fig. 115 Vierge, "Le laboratoire d'électrothérapie à la Salpêtrière", *Le Monde illustré*, 14 August 1887.
- Fig. 116 Marcel Duchamp, *Traveller's Folding Item*, 1916. Readymade: Underwood typewriter cover. Height: 23 cm. Philadelphia Museum of Art, the Louise and Walter Arensberg Collection.
- Fig. 117 *Underwood Victories*, 1910. Romaine trade catalogue. University of California Library, Santa Barbara.
- Fig. 118 Eugen Sandow as "Harmodios", photographed in New York by Napoleon Sarony, 1893.
- Fig. 119 Marcel Duchamp in a blonde wig, ca. 1955. Polaroid. Private collection.
- Fig. 120 *Dada*, haarstärkendes Kopfwasser. Advertisement, Parfümerie Bergmann & Co., Zürich, ca. 1914. 11.2 x 4.7.
- Fig. 121 Marcel Duchamp, *L.H.O.O.Q.*, 1919. Rectified Readymade: pencil on a reproduction of the *Mona Lisa*. 19.7 x 12.4. Private collection, Paris.
- Fig. 122 André Breton, René Hilsum, unknown, and Paul Eluard in false moustaches and beard, with a copy of Tzara's *Dada 3*, Paris, 1920.
- Fig. 123 René Clair, *Entr'acte*, 1924. Directed by Clair, with music by Satie and screenplay by Picabia.
- Fig. 124 Francis Picabia with Nicole Groult and Germaine Everling at the *Bal d'Enfants*, 1927.

Chapter 6

Fig. 125 Francis Picabia, *La Veuve joyeuse*, 1921. Oil, paper and photograph on canvas. 92 x 73. Photograph signed Man Ray, 1921.

Fig. 126 Francis Picabia, *Mechanical expression seen through our own mechanical expression*, 1913. Watercolour on paper. 20 x 15.5. Lydia and Harry Winston Collection, New York.

Fig. 127 Stacia Napierkowska (left), *Comœdia*, 14 October 1921, p.3.

Fig. 128 Francis Picabia, *Portrait d'une jeune fille américaine dans l'état de nudité*, 1915. Pen and ink on paper. Reproduced in 291, nos.5-6, July 1915, p.3).

Fig. 129 *Madame Dean's Spinal Supporting Corsets*. Advertisement featuring in the American press ca.1885.

Fig. 130 Francis Picabia, *Prostitution universelle*, 1916-17. Oil and ink on cardboard. 74.5 x 94.3. Yale University Art Gallery, New Haven.

Fig. 131 Francis Picabia, *Ici, c'est ici Stieglitz*, 1915. Pen and ink on paper. 75.9 x 50.8. Metropolitan Museum (Alfred Stieglitz Collection), New York.

Fig. 132 *GLOBÉOL* advertisement, *Comœdia*, Paris, 3 March 1920, p.3.

Fig. 133 Francis Picabia, *Tickets*, ca.1922. Watercolour on paper. 75 x 56. Arturo Schwarz, Milan.

Fig. 134 Francis Picabia, *Novia II*, 1917. Reproduced on front cover of 391 no.1, Barcelona, 25 January, 1917. Watercolour, ink and metallic paint on paper. Bibliothèque Jacques Doucet, Paris.

Fig. 135 Stanislas Petit, *Dessin de la coulisse de R. Stephenson ...*, *Etudes de dessin au lavis* (pl.29), undated. 32 x 49. Coloured lithograph. Wellcome Institute, London.

Fig. 136 *Le Praticien Industriel*, Paris, Sept.-Oct. 1918. Patent Office Library, London.

Fig. 137 Francis Picabia, *Study for Novia*, 1916-17. Watercolour on paper. 56.5 x 43.2.

Fig. 138 Francis Picabia, *Novia I (Bride I)*, 1917. Oil on cardboard. 116 x 90.

Fig. 139 Francis Picabia, *Gabrielle Buffet. Elle corrige les moeurs en riant*, 1915. Gouache on paper. 58.5 x 47. Bayerische Staatgemäldesammlungen, Munich.

Fig. 140 "Un Pare-Brise automatique", *Le Praticien Industriel*, Paris, March 1911, pp.8-9.

Fig. 141 Francis Picabia, *Machine tournez vite (Machine Turn Quickly)*, 1916-17. Gouache and metallic paint on paper, mounted on canvas. 49.5 x 32.7 National Gallery of Art, Washington, D.C.

Fig. 142 Stanislas Petit, *Engrenage d'une roue et d'un pignon*, *Etudes de dessin au lavis*

(pl.8), undated. Coloured lithograph. 32 x 49. Wellcome Institute, London.

Fig. 143 Francis Picabia, *Le fiancé (The Fiancé)*, 1916. Gouache and metallic paint on paper, later stuck on canvas. 26.5 x 33.5. Musée d'Art Moderne, Saint-Etienne.

Fig. 144 Francis Picabia, *Vertu (Virtue)*, 1916-17. Indian ink and gouache on paper. 24 x 32. Musée National d'Art Moderne, Centre Georges Pompidou, Paris.

Fig. 145 Francis Picabia, *Fille née sans mère (Daughter Born Without Mother)*, 1916-17. Gouache and oil on paper. 50 x 65. Scottish National Gallery of Modern Art, The Gabrielle Keiller Collection.

Fig. 146 Francis Picabia, *Parade amoureuse (Amorous Parade)*, 1917. Oil on canvas. 96.5 x 73.7. Private collection.

Fig. 147 Francis Picabia, *Réveil matin I, (Alarm Clock I)*, 1918. Pen and ink on paper. 31.8 x 23. Reproduced on cover of *Dada* no.4-5, Zurich, May 1920.

Fig. 148 Francis Picabia, *Erotique*, 1924. Watercolour, China ink and pencil on paper. 30.5 x 45.3.

Chapter 7

Fig. 149 René Magritte, *La Révolution surréaliste*, no.12, 15 December, 1929, p73. Photobooth portraits of surrealists surrounding Magritte's *La femme cachée*:

Fig. 150 Germaine Berton surrounded by photoportraits of surrealists and figures that they admired. *La Révolution surréaliste*, no.1, 1 December 1924, p.17.

Fig. 151 Sandro Botticelli, *The Story of Nastagio degli Onesti*, 1483. Four panels: tempera on wood. Panel I: 83 x 138. The Prado, Madrid.

Fig. 152 Sandro Botticelli, *The Story of Nastagio degli Onesti*, 1483. Four panels: tempera on wood. Panel II: 82 x 138. The Prado, Madrid.

Fig. 153 Sandro Botticelli, *The Story of Nastagio degli Onesti*, 1483. Four panels: tempera on wood. Panel III: 84 x 142. The Prado, Madrid.

Fig. 154 Lucas Cranach the Elder, *Lucretia and Judith*, Undated. Bettman Archive. As reproduced in Michel Leiris, *Manhood: A Journey from Childhood into the Fierce Order of Virility*, New York, 1963.

Fig. 155 René Magritte, *La trahison des images (The Treachery of Images)* (also referred to as *Ceci n'est pas une pipe*), 1929. Oil on canvas. 60 x 81. Los Angeles County Museum of Art.

Fig. 156 René Magritte, "Les mots et les images", *La Révolution surréaliste*, no.12, 15 December 1929, pp.32-3.

Fig. 157 Luise Ernst-Straus, *Augustine Thomas et Otto Flake, or Otto Flake synthétise l'art du corset au goût de la finesse de tissu et de la viande métaphysique. Arp aime mieux la viande des fleurs du mal, (Augustine Thomas and Otto Flake or Otto Flake synthesizes the*

art of the corset with a taste of the refinement of the material and of the metaphysical meat. Arp prefers the meat of the flowers of evil), 1920. Collage of photographs on paper. 23 x 13. Kestner Museum, Hanover.

Fig. 158 Max Ernst, *Celebes*, 1921. Oil on canvas. 125.5 x 108. Tate Modern, London.

Appendix

Fig. 159 Lucas van Leyden, *Lot and his Daughters*, ca.1509. Wood. 48 x 34. The Louvre, Paris.

Fig. 160 Antonin Artaud, *Spell for Sonia Mossé* (recto), 14 May 1939. Wax crayon on burned paper. 21 x 13.5. Bibliothèque nationale de France.

Fig. 161 "Electro-Shock Therapy with proven Glissando Treatment". Advertisement. *The American Journal of Psychiatry*, Vol.109, No.8, February 1953.

Fig. 162 Antonin Artaud, *La maladresse sexuelle de dieu*, ca.February 1946. Graphite and wax crayon on paper. 63 x 49. Private collection.

Fig. 163 High frequency current using a glass electrode to rub violet sparks over the skin. From Monell, *High Frequency Electric Currents in Medicine and Dentistry*, 1910.

Fig. 164 "L'automate d'acier R.U.R. qui accomplit au commandement les mouvements humains," *Variétés*, 1930.

Fig. 165 The execution of Djizmé, from Raymond Roussel's *Impressions d'Afrique*, as staged in Paris, 1912.

Fig. 166 Antonin Artaud, *La Machine de l'être*, or *Dessin à regarder de traviole*, January 1946. Graphite and wax crayon. 65 x 50. Musée National d'Art Moderne, Centre Georges Pompidou, Paris.

Fig. 167 One of Joey's drawings of the machine which ran him by remote control. From Bruno Bettelheim's *The Empty Fortress*, 1967.

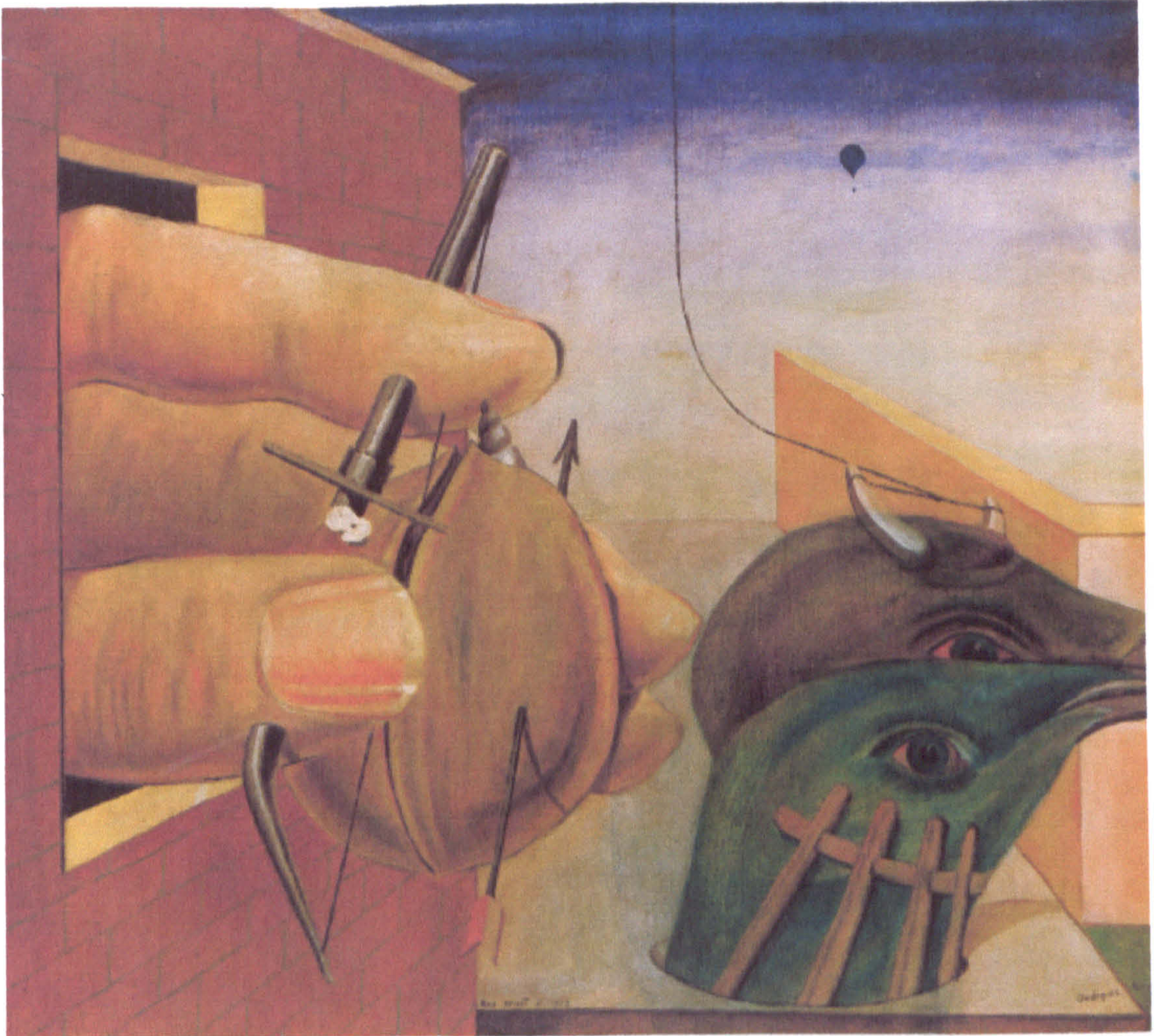
Fig. 168 Antonin Artaud, *L'exécution du Père-Mère*, April 1946. Graphite and wax crayon on paper. 64.5 x 49.5. Musée National d'Art Moderne, Centre Georges Pompidou, Paris.

Fig. 169 Antonin Artaud, *L'homme et sa douleur*, April 1946. Graphite and wax crayon on paper. 65 x 38.5. Musée Cantini, Marseille.

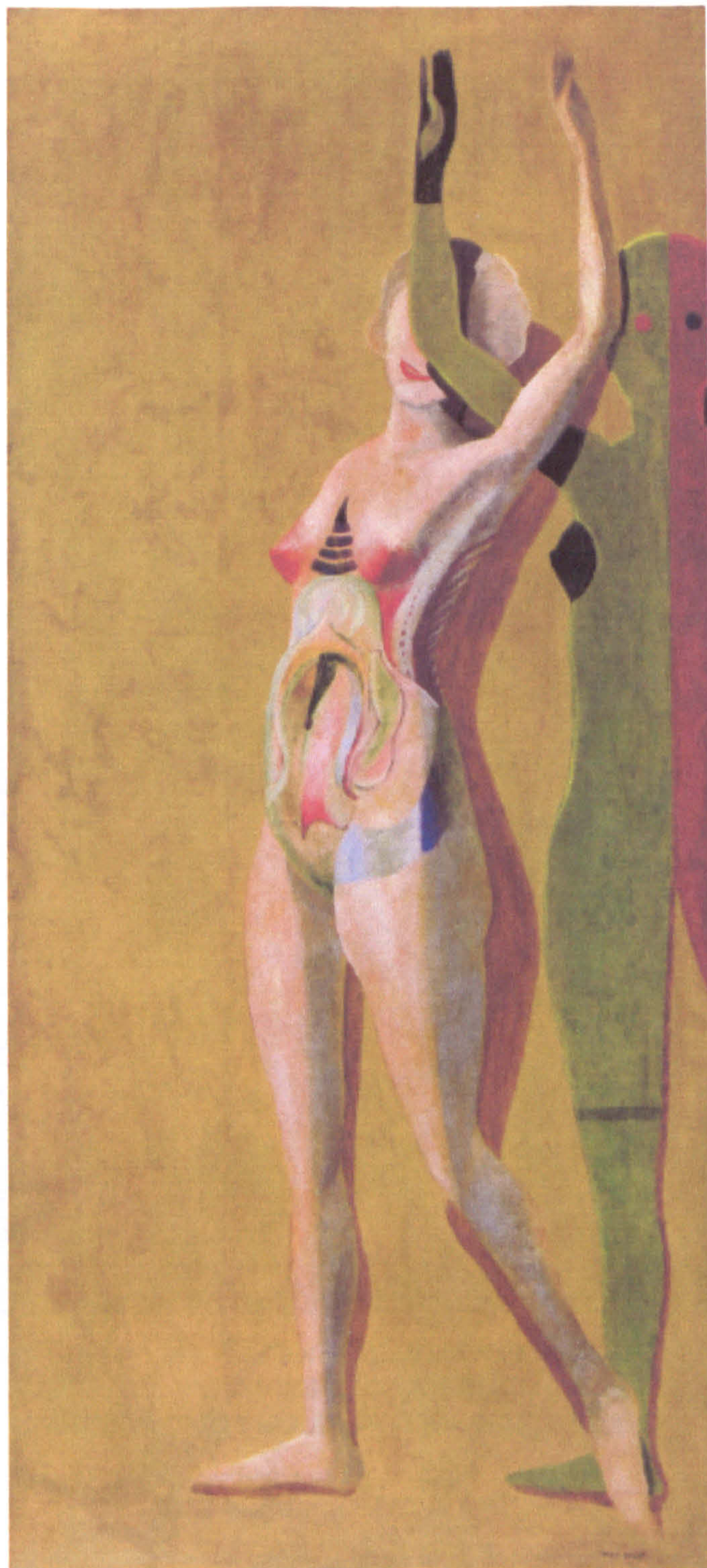
Fig. 170 Antonin Artaud, *La Mort et l'homme*, ca.April 1946. Graphite and wax crayon on paper. 65.5 x 50.5. Musée d'Art Moderne, Centre Georges Pompidou, Paris.

Fig. 171 Leduc's version of metronome and variable water resistance for rhythmic variation of electrical current. From Jones, *Medical Electricity*, London, 1906.

Catalogue



Pl. 1 Max Ernst, *Oedipus Rex*, 1922. Oil on canvas. 93 x 102. Private collection.

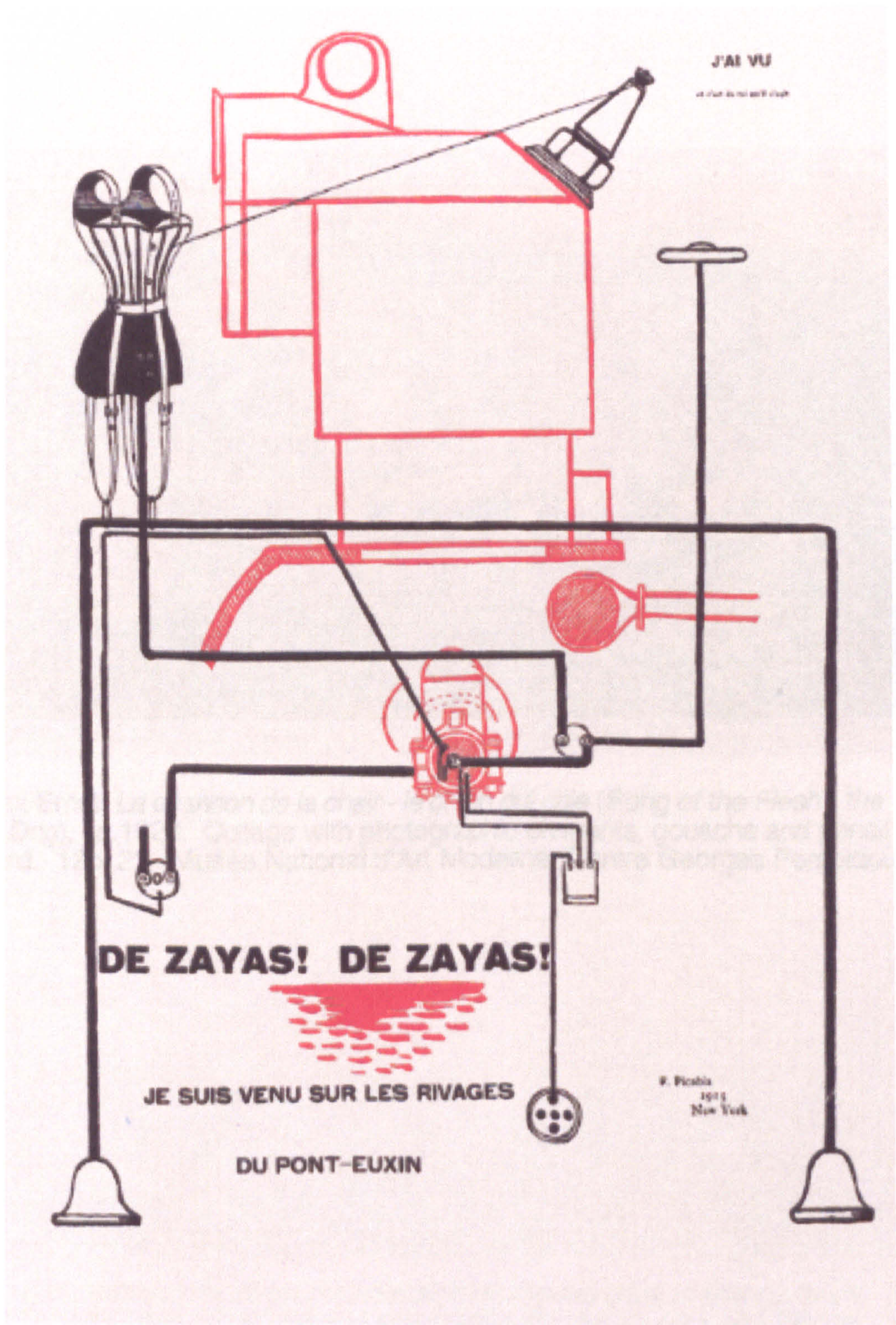


Pl. 2 Max Ernst, *Il ne faut pas voir la réalité telle que je suis*, 1923.
Oil on plaster transferred to canvas. 175 x 80.
Centre Georges Pompidou/ Musée national d'art moderne, Paris.

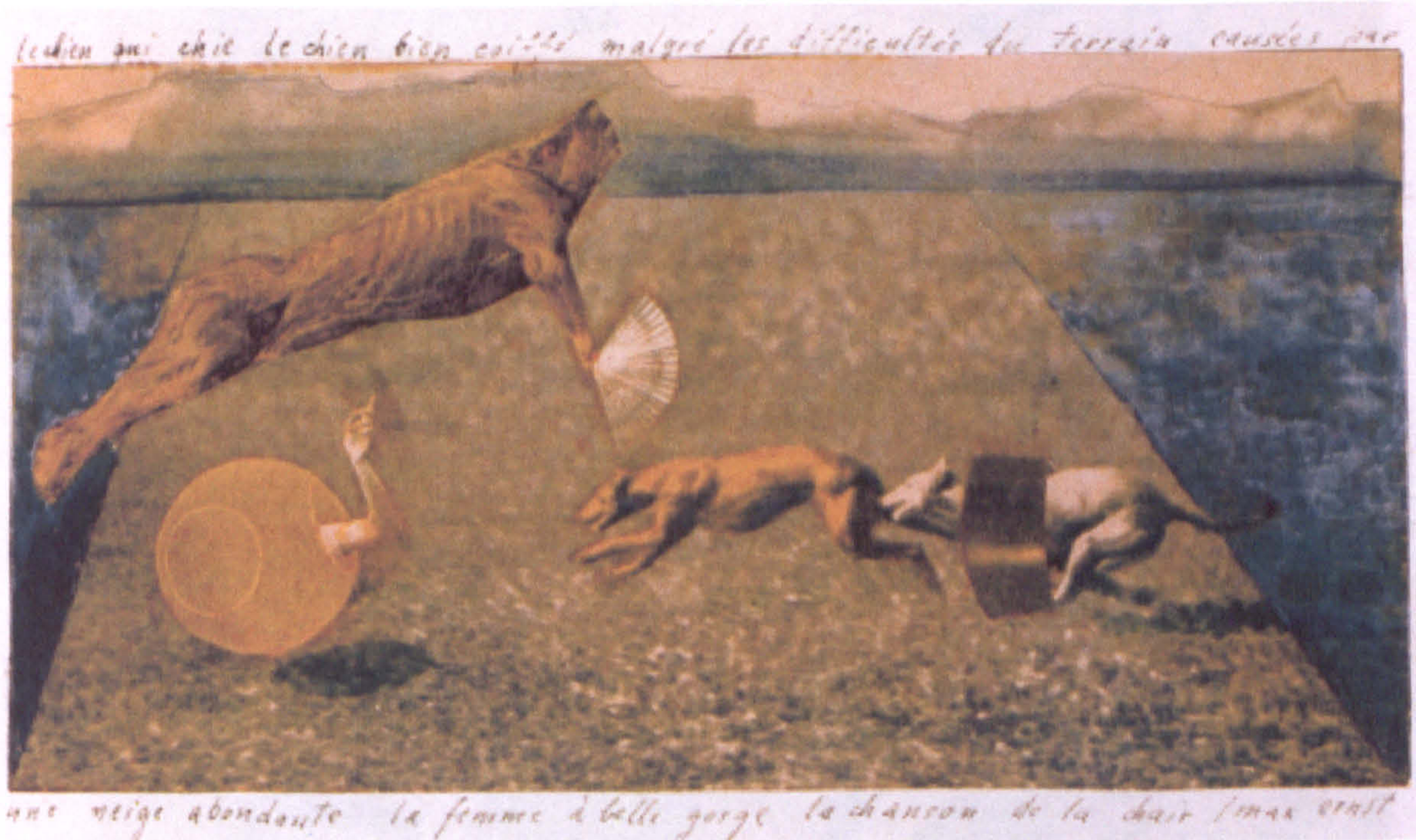


Pl. 3 Amedée van Loo, Demonstration on an electrostatic machine, after 1745. Hand-tinted copperplate engraving, after van Loo. Collection of the Deutsches Museum, Munich.

Provenance: Dr. Cyril De Beyer, 1916. Ink on paper.
Acquired unknown - purchased in 21. rue de la Harpe, July 1916, p.4.



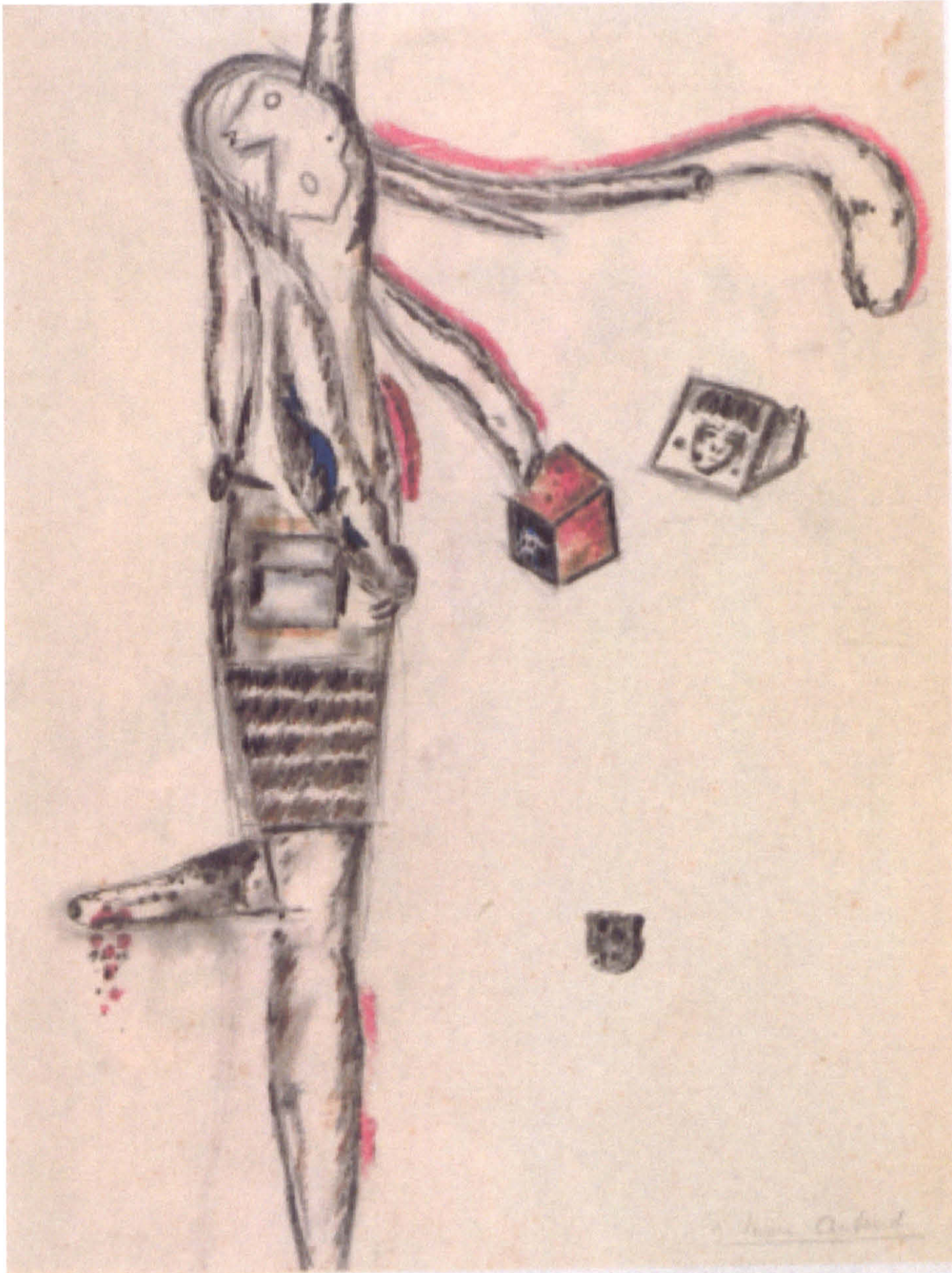
Pl. 4 Francis Picabia, *De Zayas! De Zayas!*, 1915. Ink on paper. Dimensions unknown - appeared in 291 nos.5-6, July, 1915, p.4.



Pl. 5 Max Ernst, *La chanson de la chair - le chien qui chie* (*Song of the Flesh - the Shitting Dog*), ca. 1920. Collage with photographic elements, gouache and pencil on cardboard. 12 x 21. Musée National d'Art Moderne, Centre Georges Pompidou, Paris.



Pl. 6 Antonin Artaud, *La bouillabaisse de formes dans la tour de babel*, February 1946. Graphite and wax crayon on paper. 63 x 48. Private collection.



Pl. 7 Antonin Artaud, *Le Totem*, ca. December 1945-February 1946. Graphite and wax crayon on paper. 63 x 48. Musée Cantini, Marseille.

Pl. 8 Marcel Duchamp, *Portrait of Dr. Dessimiel*, 1910. Oil on canvas. 100 x 83. Philadelphia Museum of Art, The Louise and Walter Annenberg Collection.



Pl. 8 Marcel Duchamp, *Portrait of Dr. Dumouchel*, 1910. Oil on canvas. 100 x 65. Philadelphia Museum of Art, The Louise and Walter Arensberg Collection.



Fig. 1 *Mutilés de guerre*; photograph from *L'illustration*, 11 June, 1927.



Fig. 2 *Apollinaire in the Military Hospital, Paris, 1916.*



Fig. 3 Marcel Duchamp, *Apolinère Enameled*, 1916-17. 2nd Version. Rectified Ready-made: pencil on cardboard and painted tin. 24.5 x 33.9. Coll. Arturo Schwarz, Milan.



Fig. 4 *Jacques Vaché wounded in hospital, ca. October 1915. Photograph.*



Fig. 5 Jacques Vaché, Drawing of gangster types, undated.

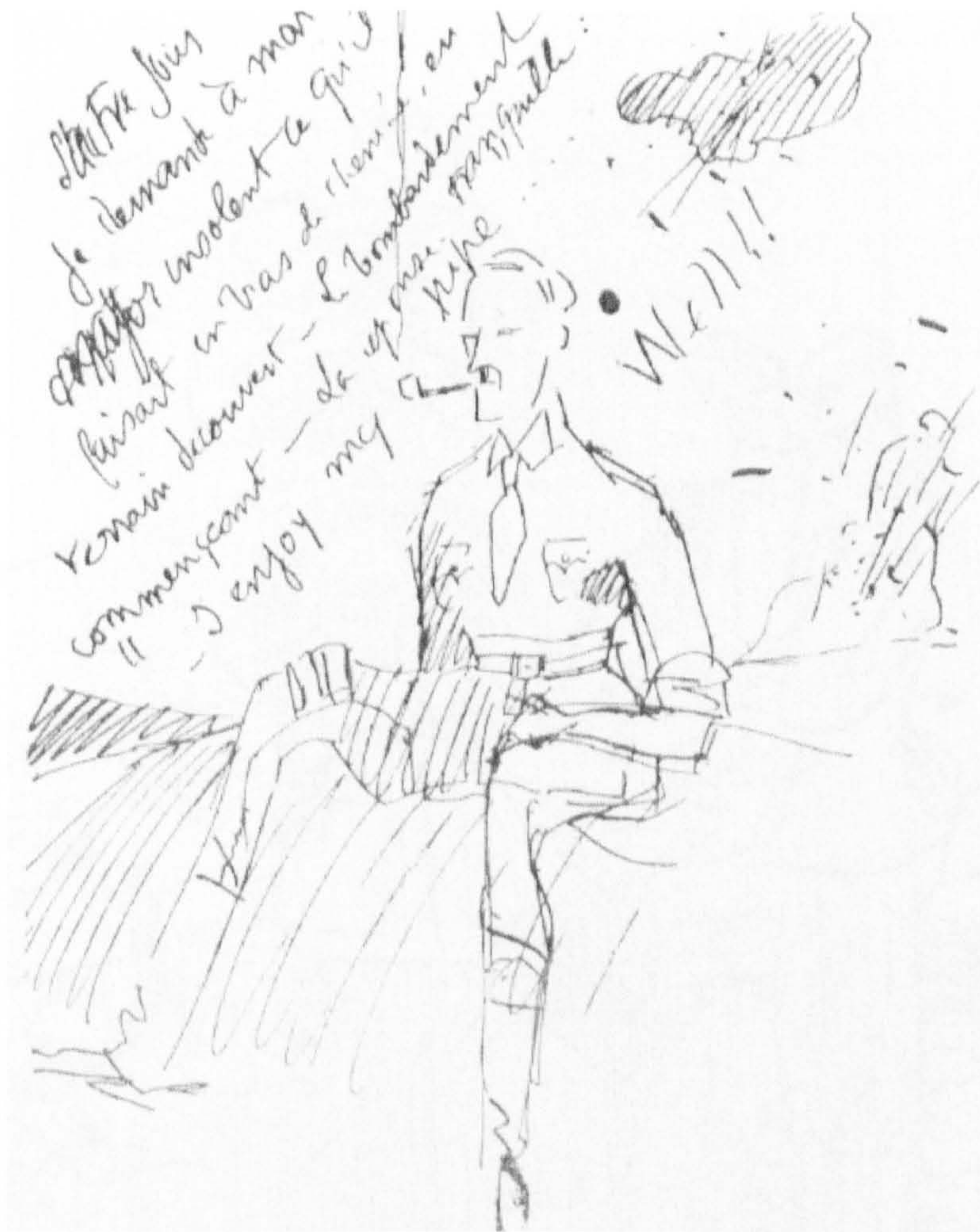


Fig. 6 Jacques Vaché, Drawing of English Major smoking during bombardment, contained in letter to Jeanne Derrien, ca. Aug-Sept., 1916.



Fig. 7 Jacques Vaché, Drawing of a French officer with German prisoner, undated.



Fig. 8 "Bill's Photo Co.", Jacques Vaché in English military uniform, ca. 1917. Gelatin silver photograph.



Fig. 9 Photograph of Jacques Vaché, which he is said to have used in target practice, undated. Gelatin silver photograph.



Fig. 10 William Holman Hunt, *The Awakening Conscience*, 1853. Oil on canvas. 762 x 559. Tate Britain, London.



Fig. 11 Alfred Elmore, *On the Brink* (1865). Oil on canvas. Ashmolean Museum, Oxford.

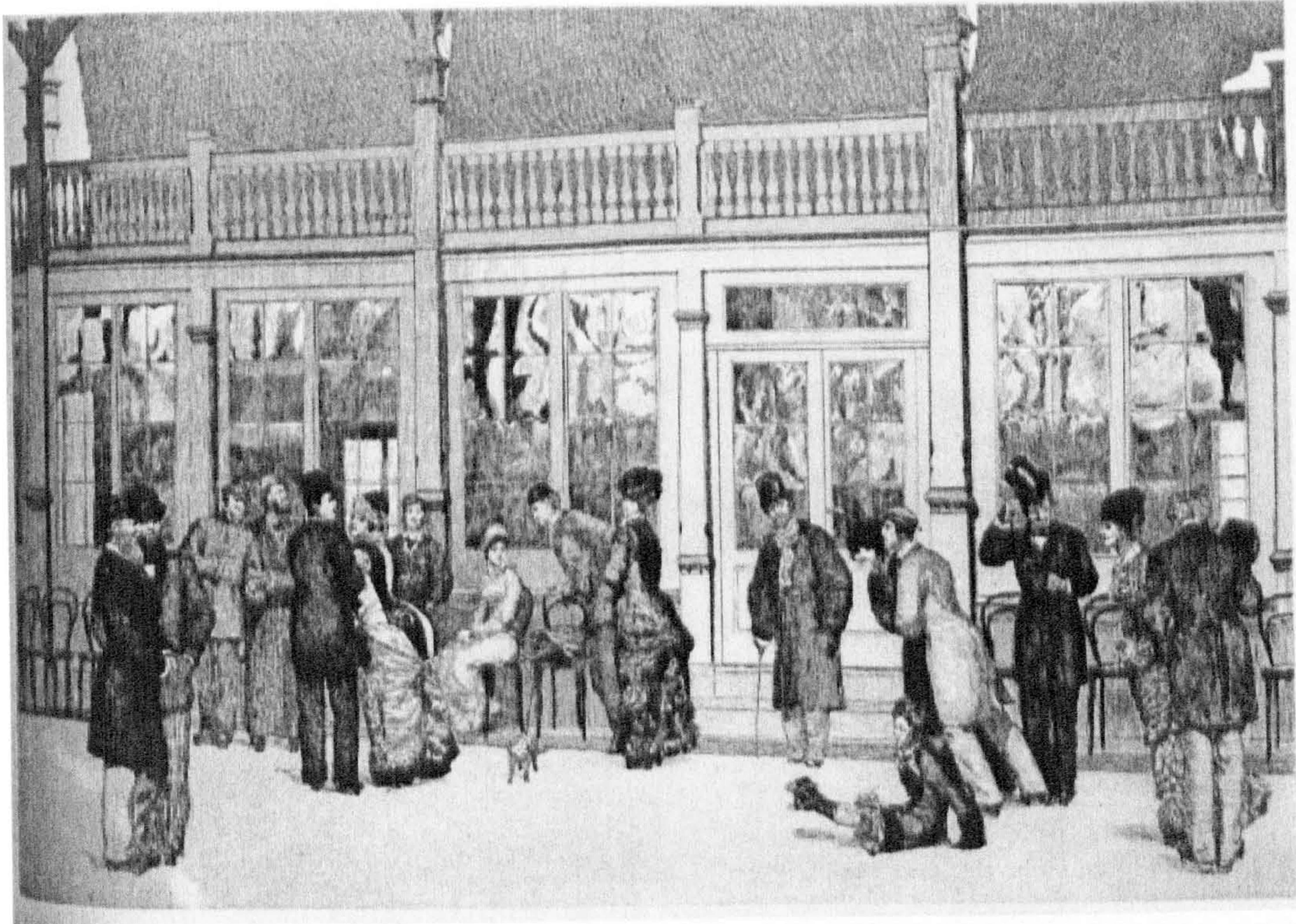


Fig. 12 Max Klinger, *Paraphrase on the Discovery of a Glove*, 1881. No.1: Place (*Ort*). Etching and aquatint. Image: 22.8 x 34.7. Staatliche Graphische Sammlung, Munich.

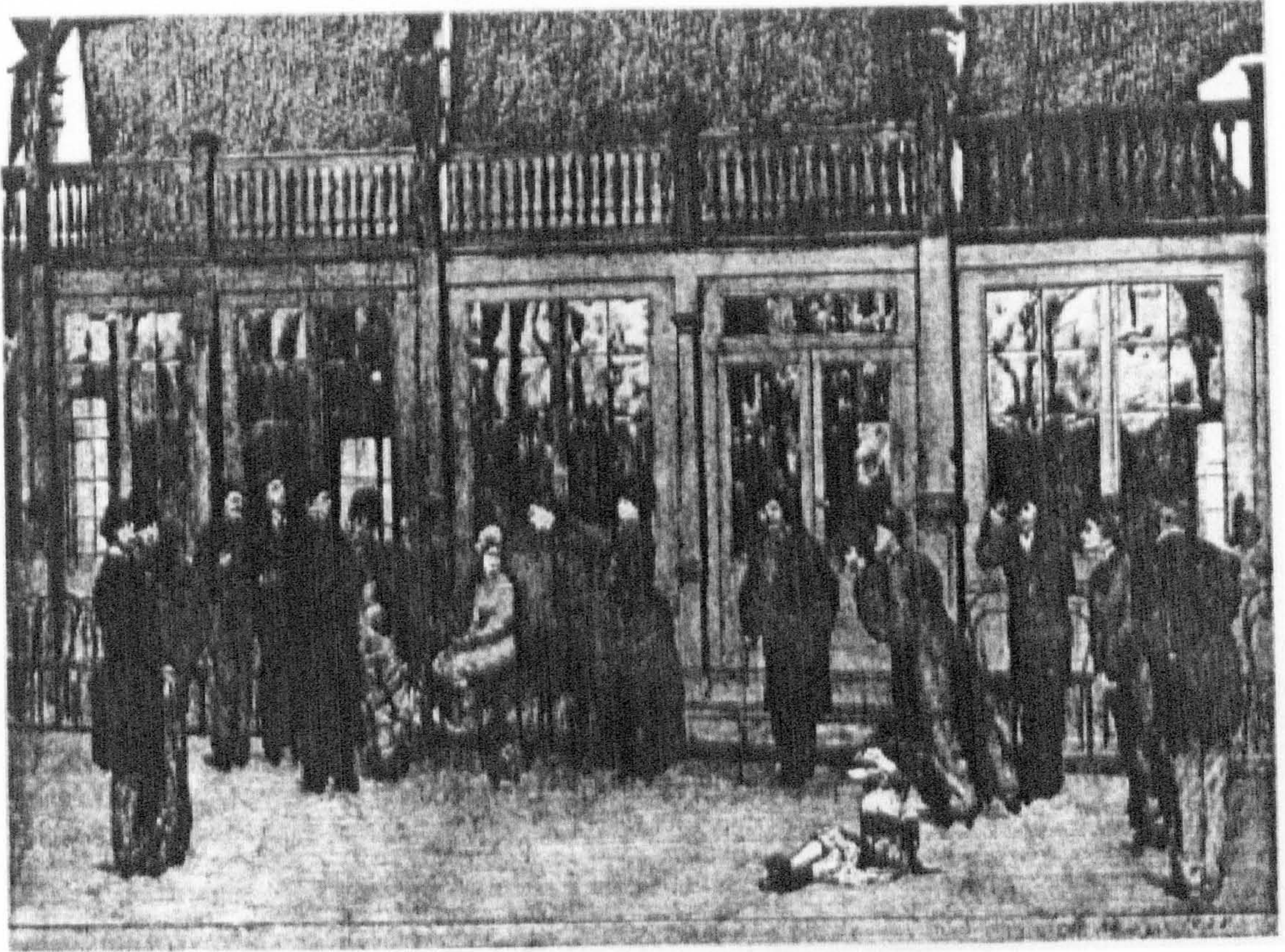


Fig. 13 Max Klinger, *Paraphrase on the Discovery of a Glove*, 1878. Place (Ort). Drawing. Private collection.

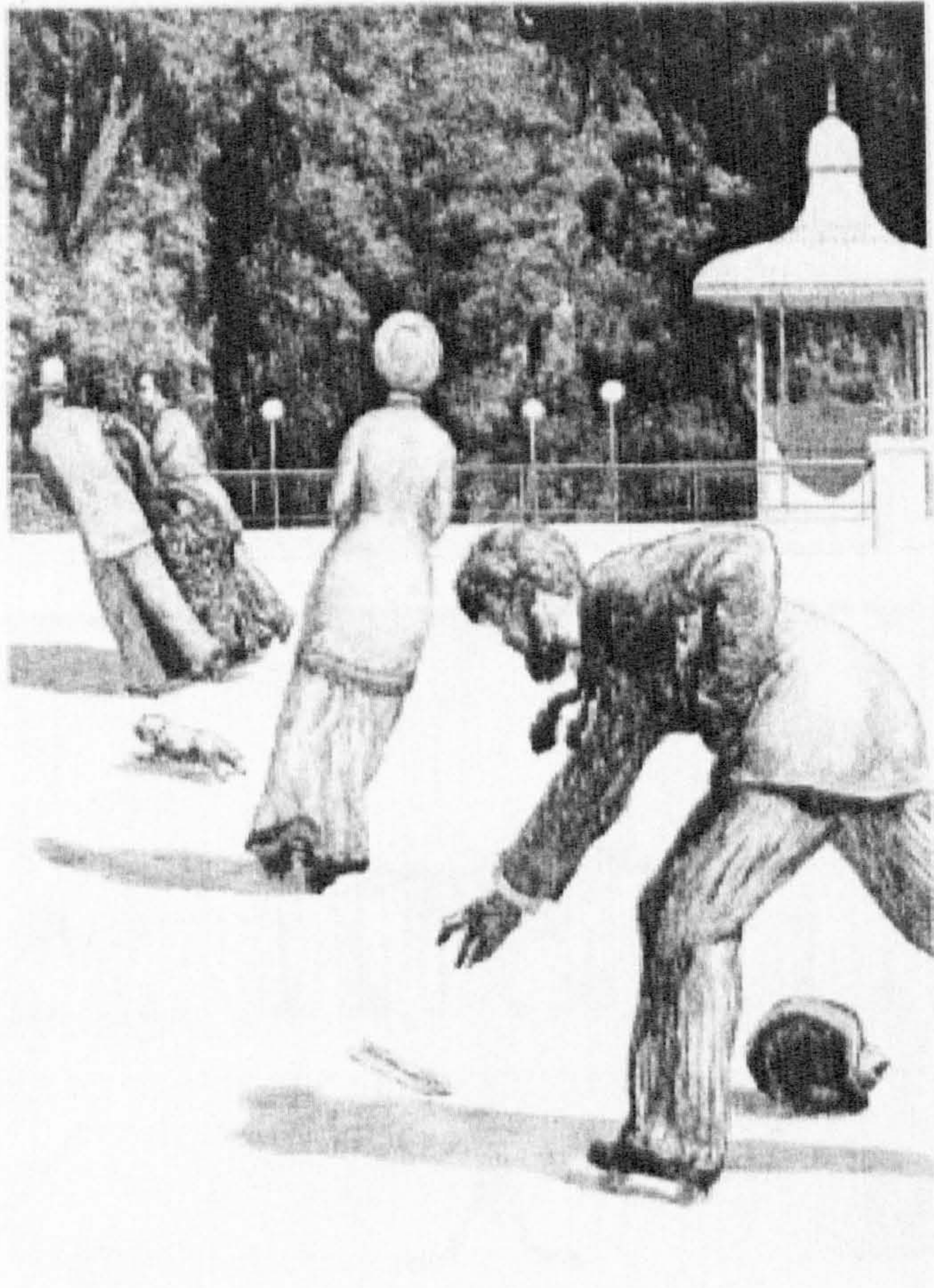


Fig. 14 Max Klinger, *Paraphrase on the Discovery of a Glove*, 1881. No.2: Action (*Handlung*). Etching. Image: 24.8 x 18.9. Staatliche Graphische Sammlung, Munich.

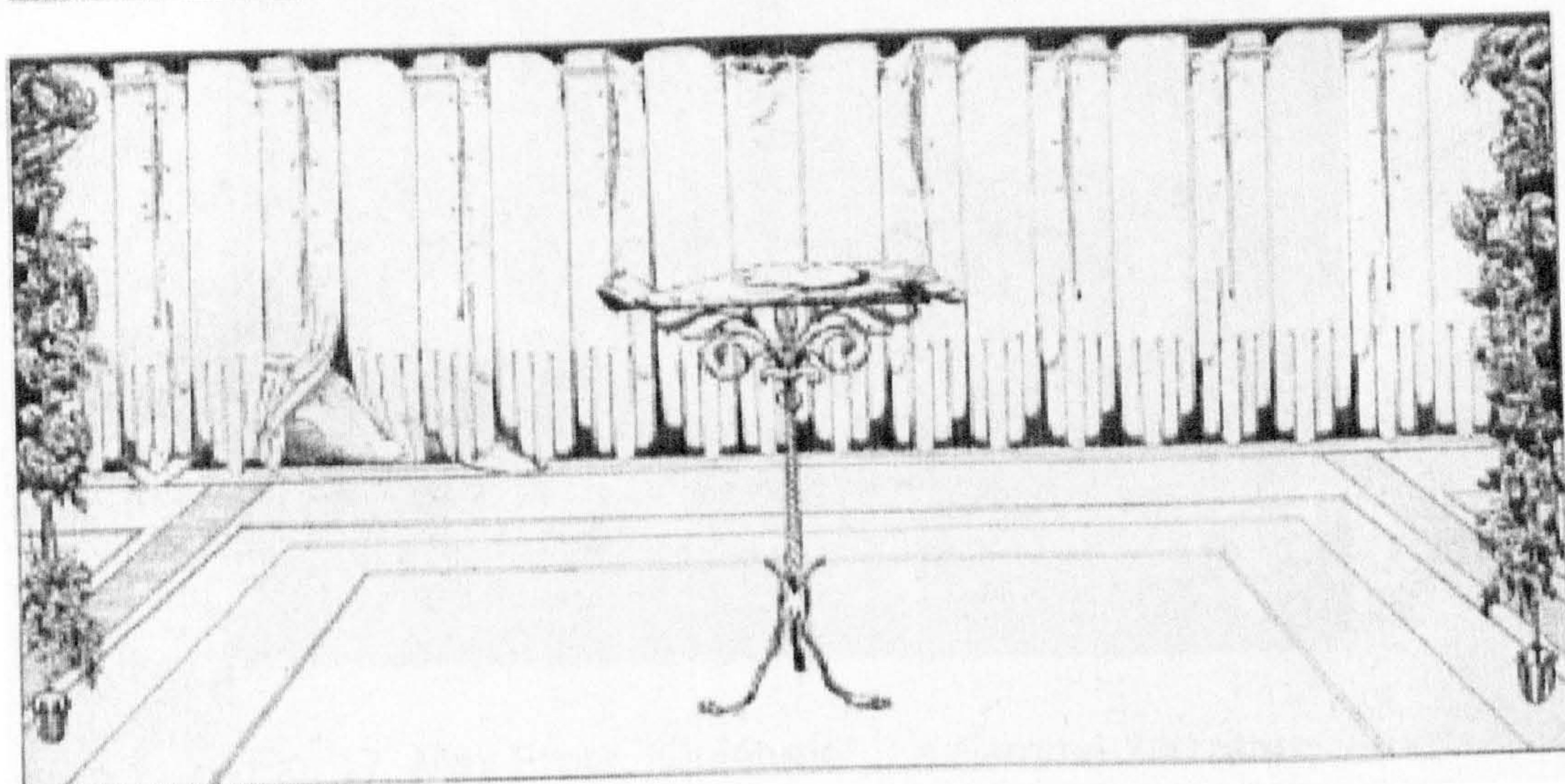
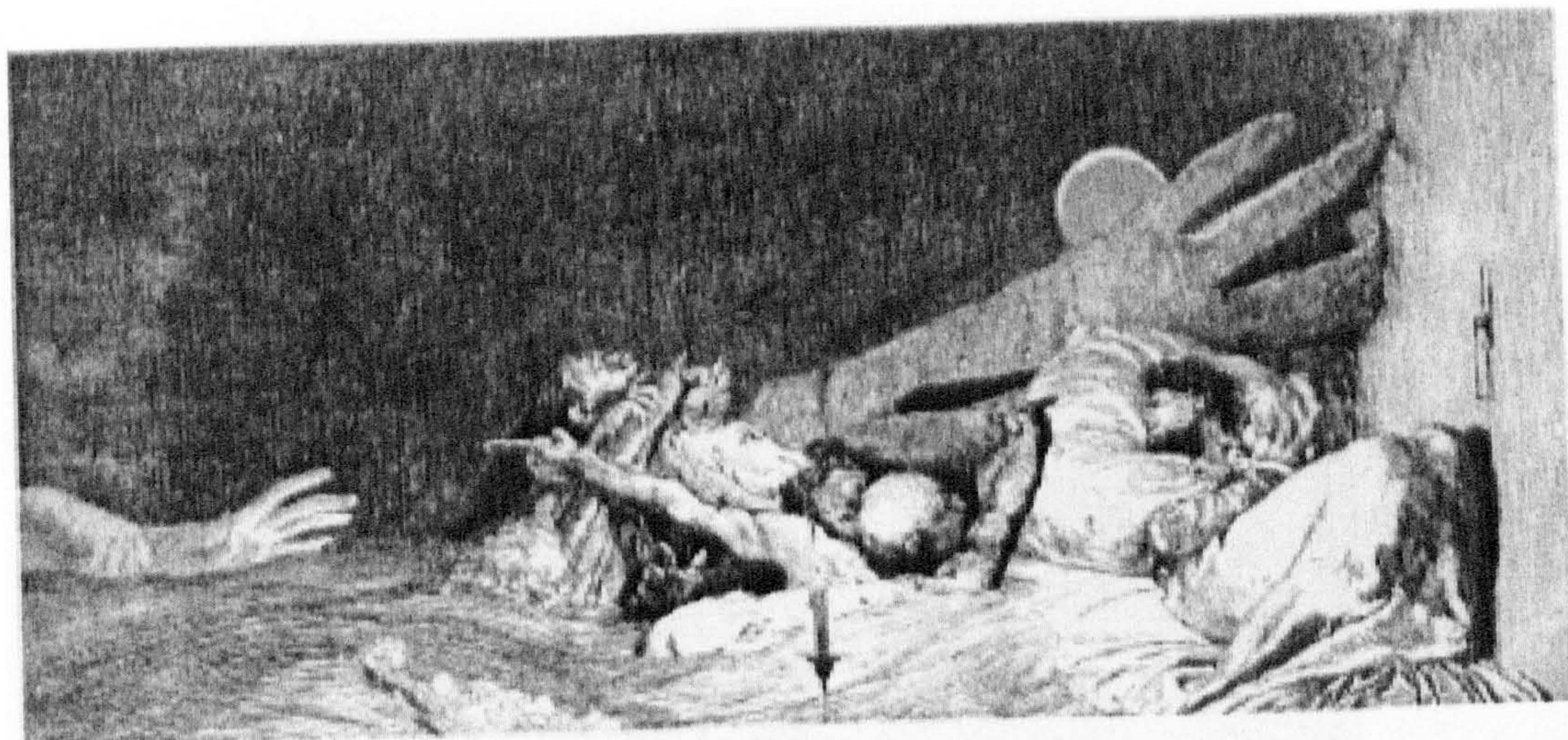


Fig. 15 (bottom) Max Klinger, *Paraphrase on the Discovery of a Glove*, 1881. No.8: Silence (*Ruhe*). Etching. Image: 11.1 x 23.4. Staatliche Graphische Sammlung, Munich.

Fig. 16 (top) Max Klinger, *Paraphrase on the Discovery of a Glove*, 1881. No.7: Anxieties (*Ängste*). Etching. Image: 11 x 23.9. Staatliche Graphische Sammlung, Munich.

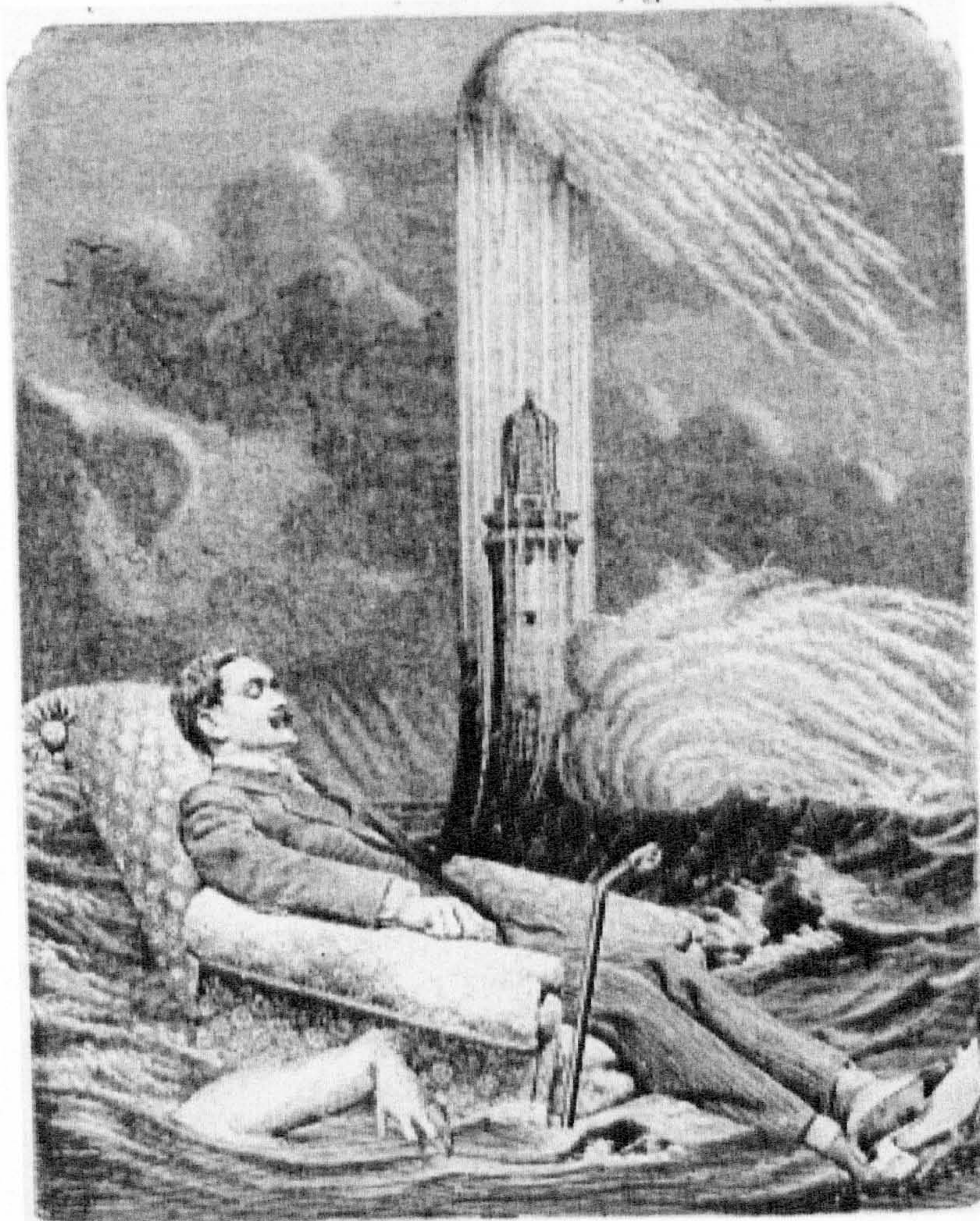


Fig. 17 Max Ernst, "Quiétude", *La Femme 100 têtes*; Paris, 1929, (Pl.100).

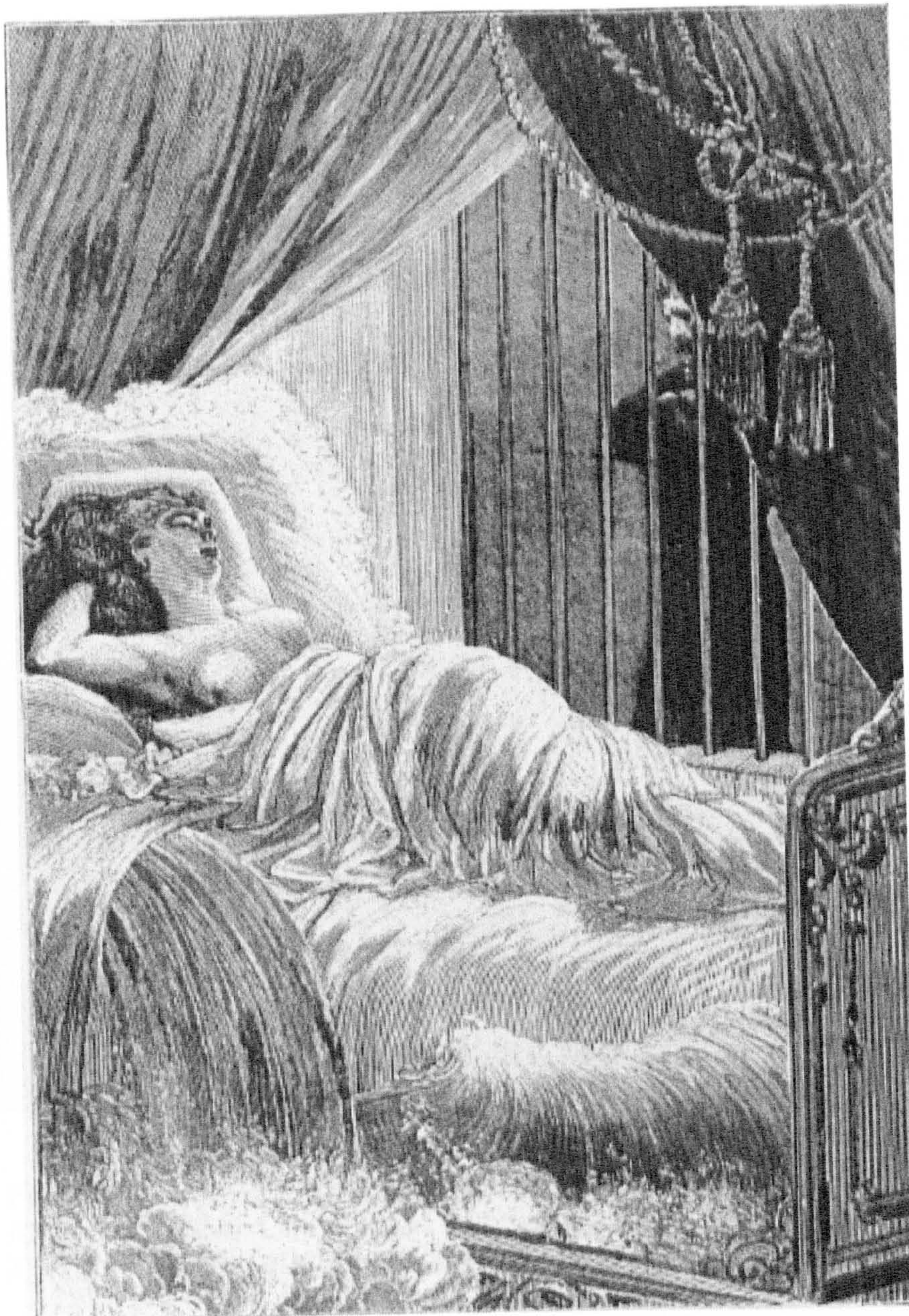


Fig. 18 Max Ernst, *Une semaine de bonté*, Paris, 1934.
Second book: *L'eau* (Pl.44).

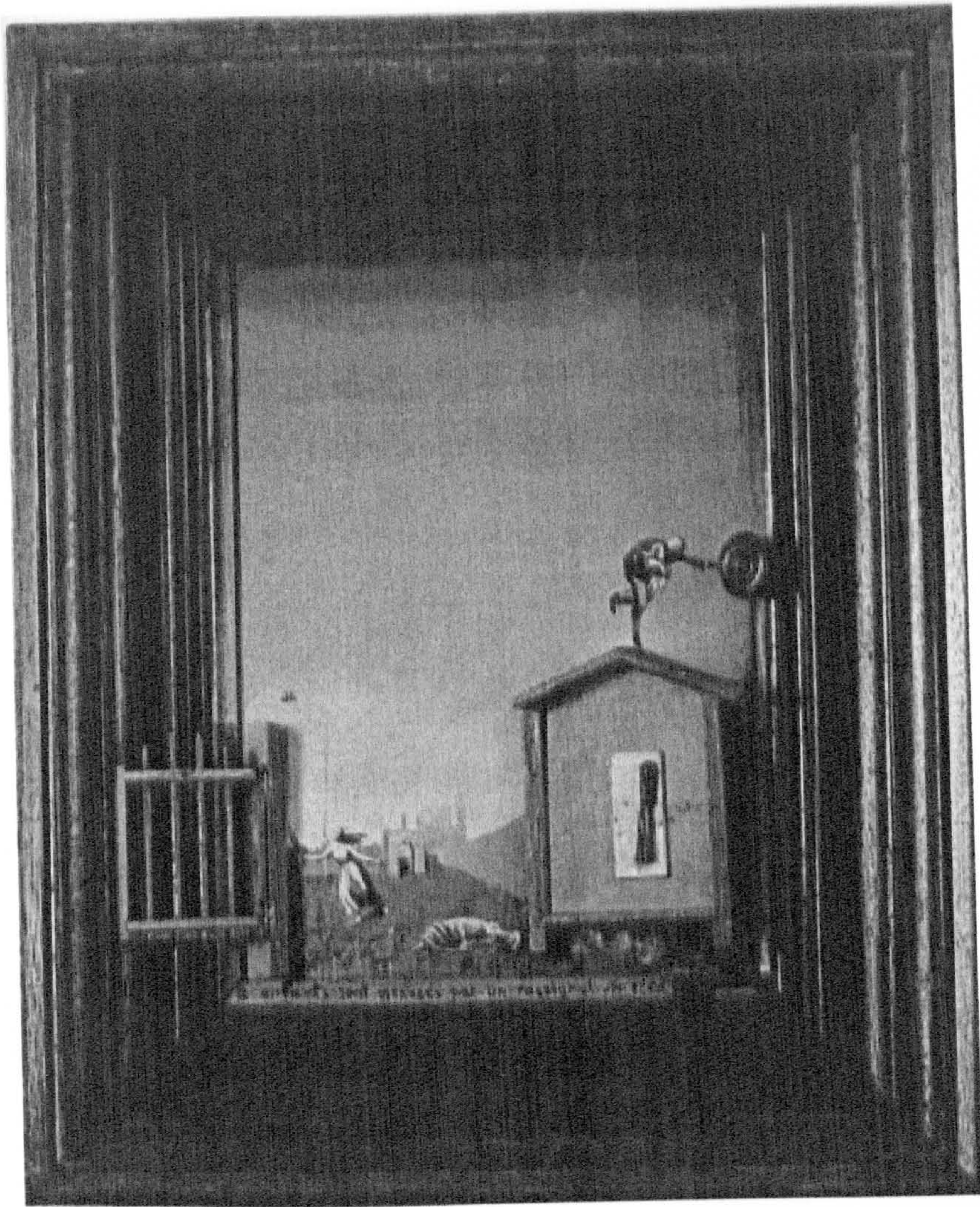


Fig. 19 Max Ernst, *Deux enfants sont menacés par un rossignol*, 1924. Oil on wood with wood construction. 69.8 x 11.4. The Museum of Modern Art, New York.



Fig. 20 "Man in a non-combustible suit rescuing a child from fire", *La Nature*, 16 January, 1886, p.105.

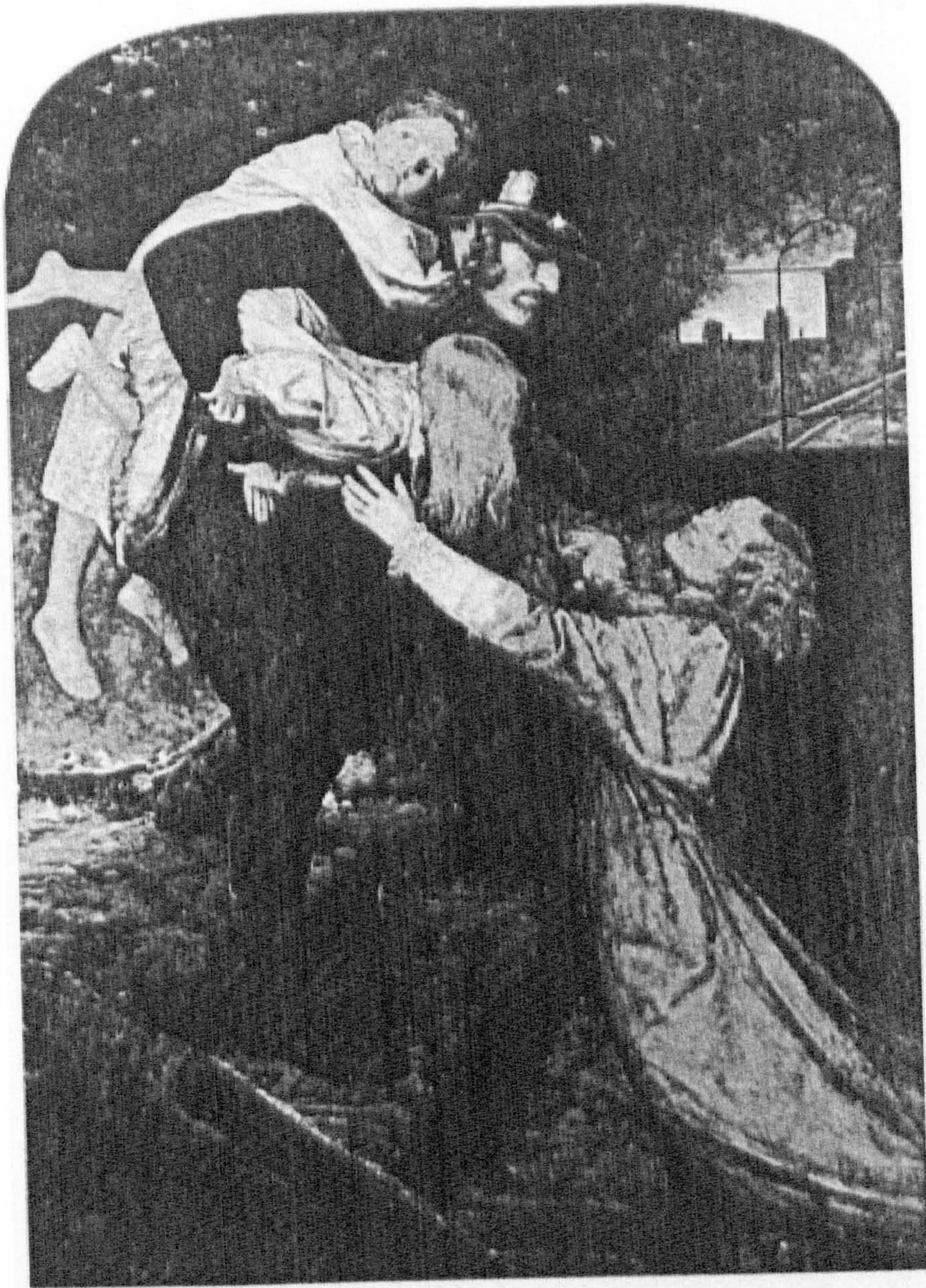


Fig. 21 Millais, *The Rescue*, 1855. Oil on canvas.
Fitzwilliam Museum, Cambridge.

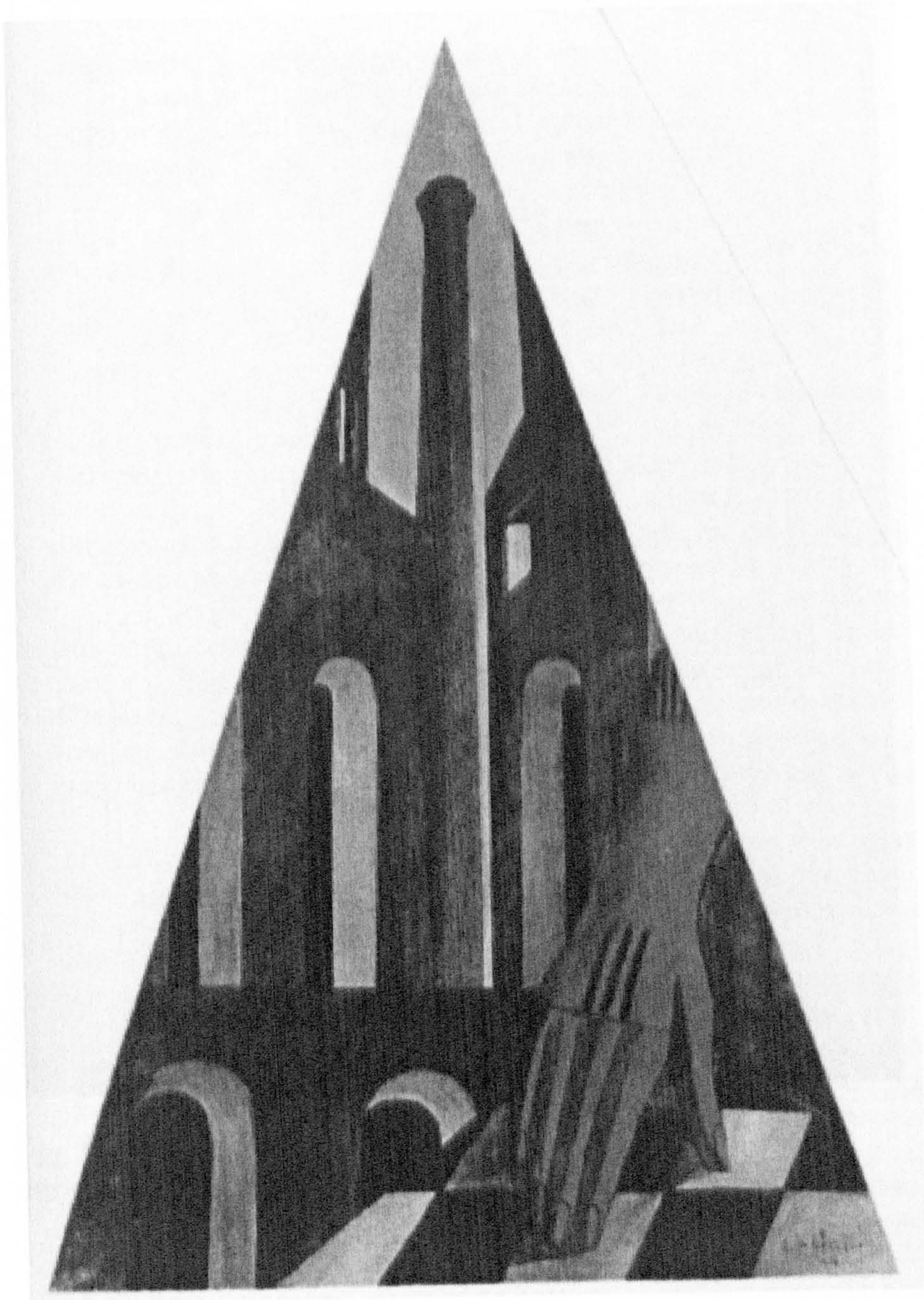


Fig. 22 Giorgio de Chirico, *L'Enigme de la fatalité*, 1914. Oil on canvas. 138 x 95.5 (base). Kunstmuseum, Basel.

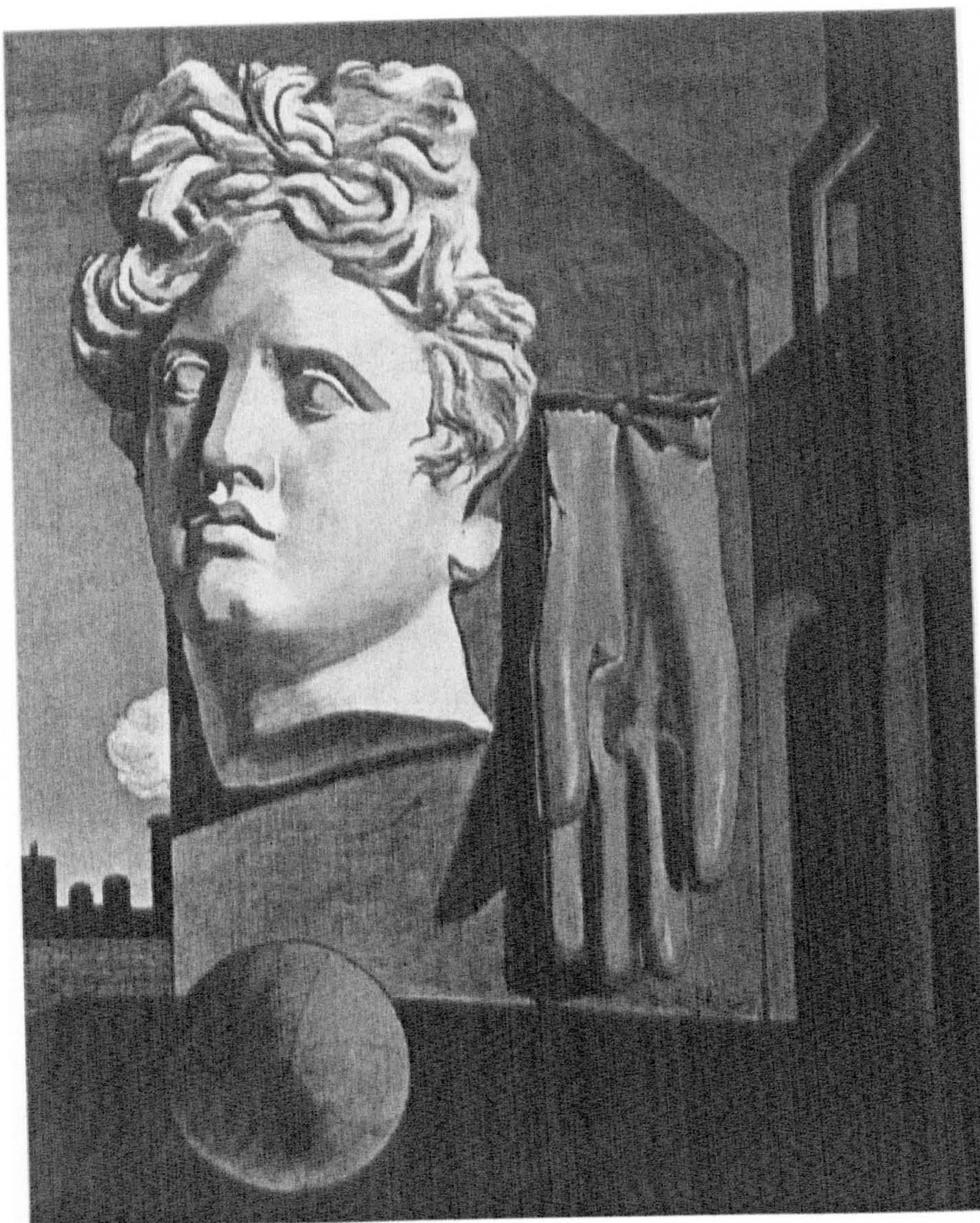


Fig. 23 Giorgio de Chirico, *Le Chant d'amour*, 1914. Oil on canvas. 73 x 59.1. The Museum of Modern Art, New York.

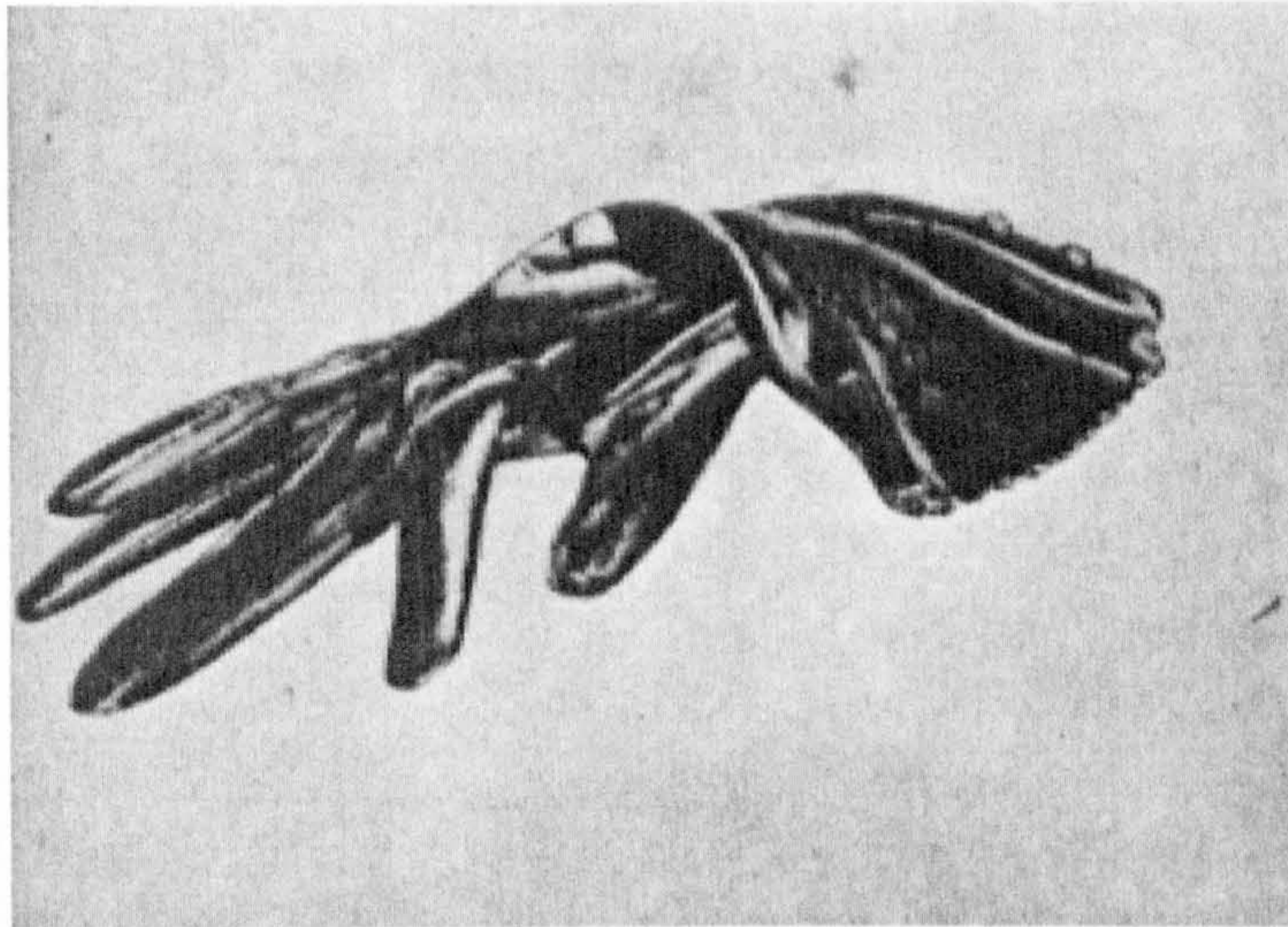


Fig. 24 "Gant de femme aussi ...", in André Breton, *Nadja*, Paris: Gallimard, 1928.

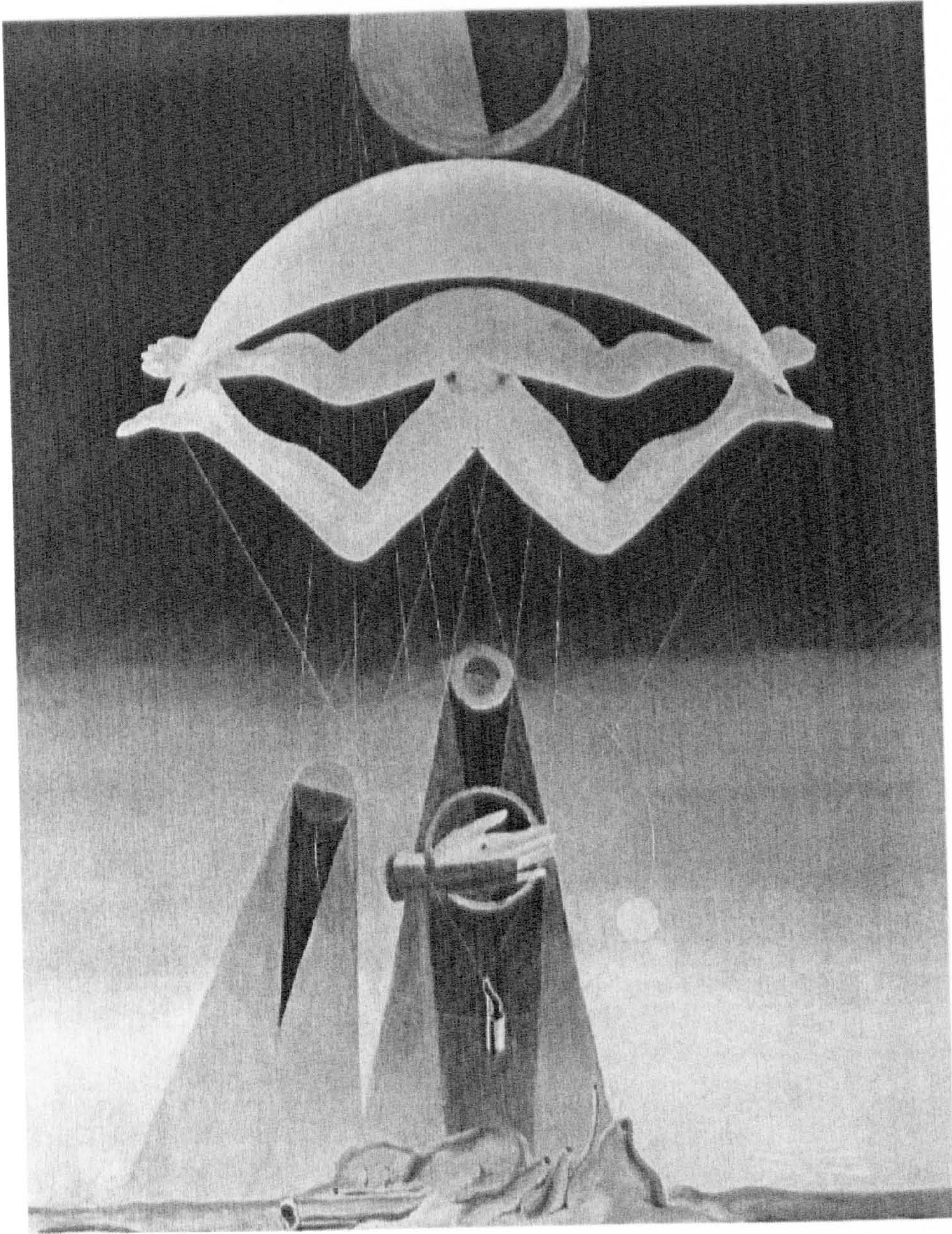


Fig. 25 Max Ernst, *les hommes n'en sauront rien*, 1923. Oil on canvas. 80.5 x 64. Tate Modern, London.

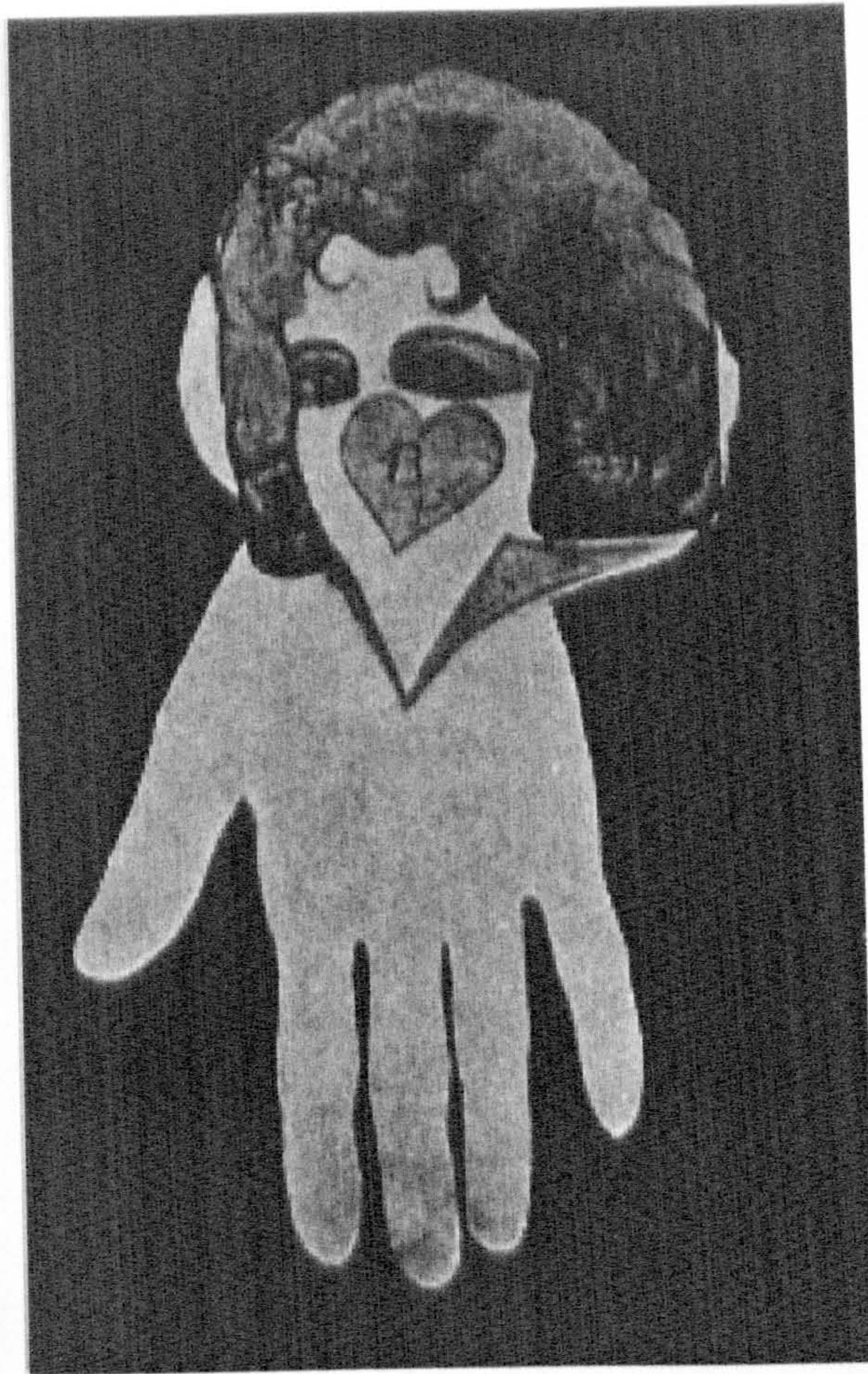


Fig. 26 Collage by Nadja, reproduced in André Breton, *Nadja*, Paris: Gallimard, 1928.



Fig. 27 "Au musée Grevin ..." Photograph by Pablo Volta, reproduced in 1959 edition of Breton's *Nadja*.

© 1959 by the Estate of Pablo Picasso, Paris, United for Artists, 1963. An Institute of Contemporary Art, Harvard University, Cambridge, MA.

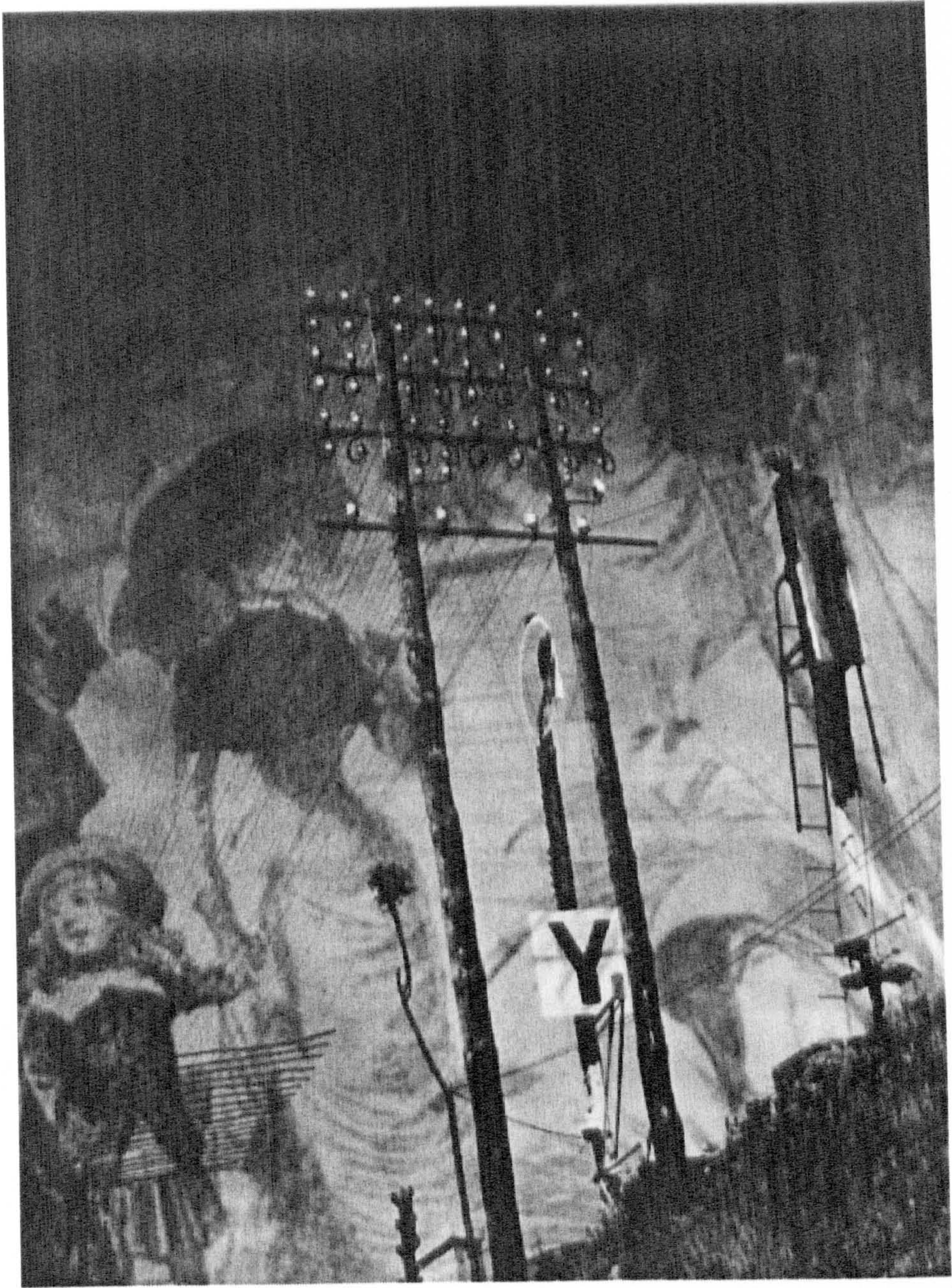


Fig. 28 Roger Parry, Untitled (for *Banalités*), 1929. Art Institute of Chicago, Julien Levy Collection.

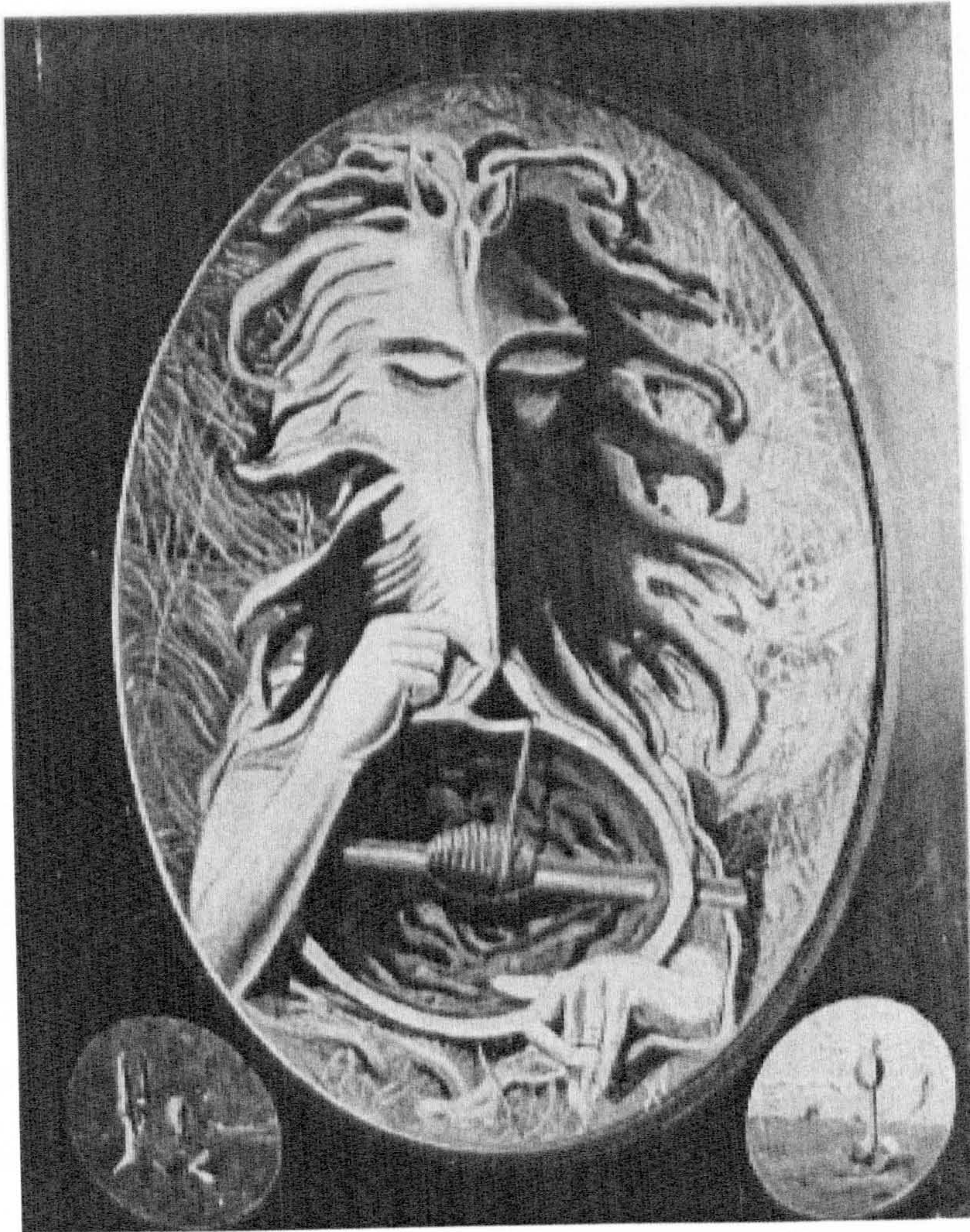


Fig. 29 Max Ernst, *Souvenir de Dieu*, 1923. Lost work.

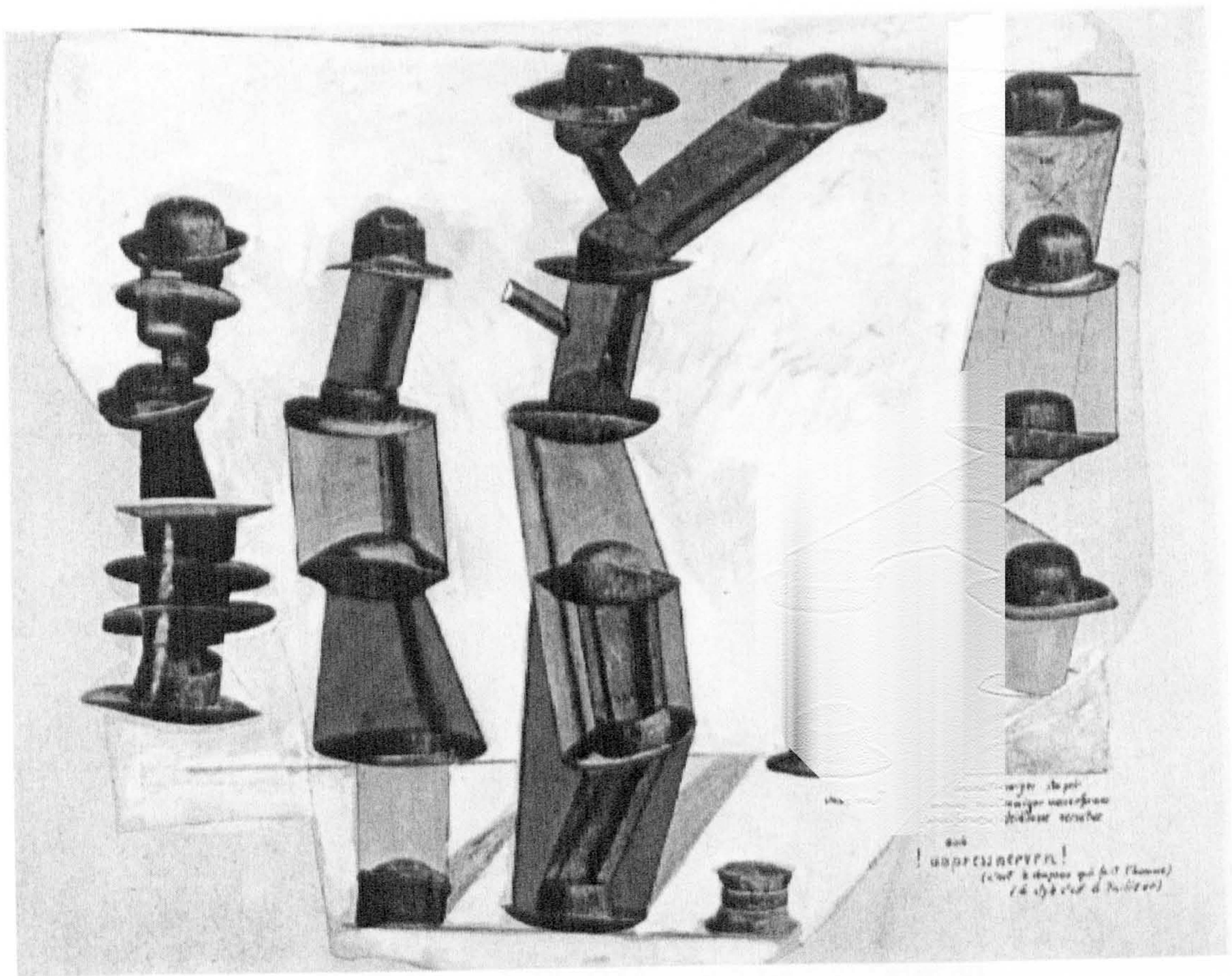


Fig. 30 Max Ernst, *c'est le chapeau qui fait l'homme*, 1920. Gouache, india ink and pencil, painting on print and collage, mounted on cardboard. 35.6 x 45.7. The Museum of Modern Art, New York.



Fig. 31 Alfred Kubin, *Woman* (series of images for *Sex and Character*), 1902. Indian ink. Private collection.

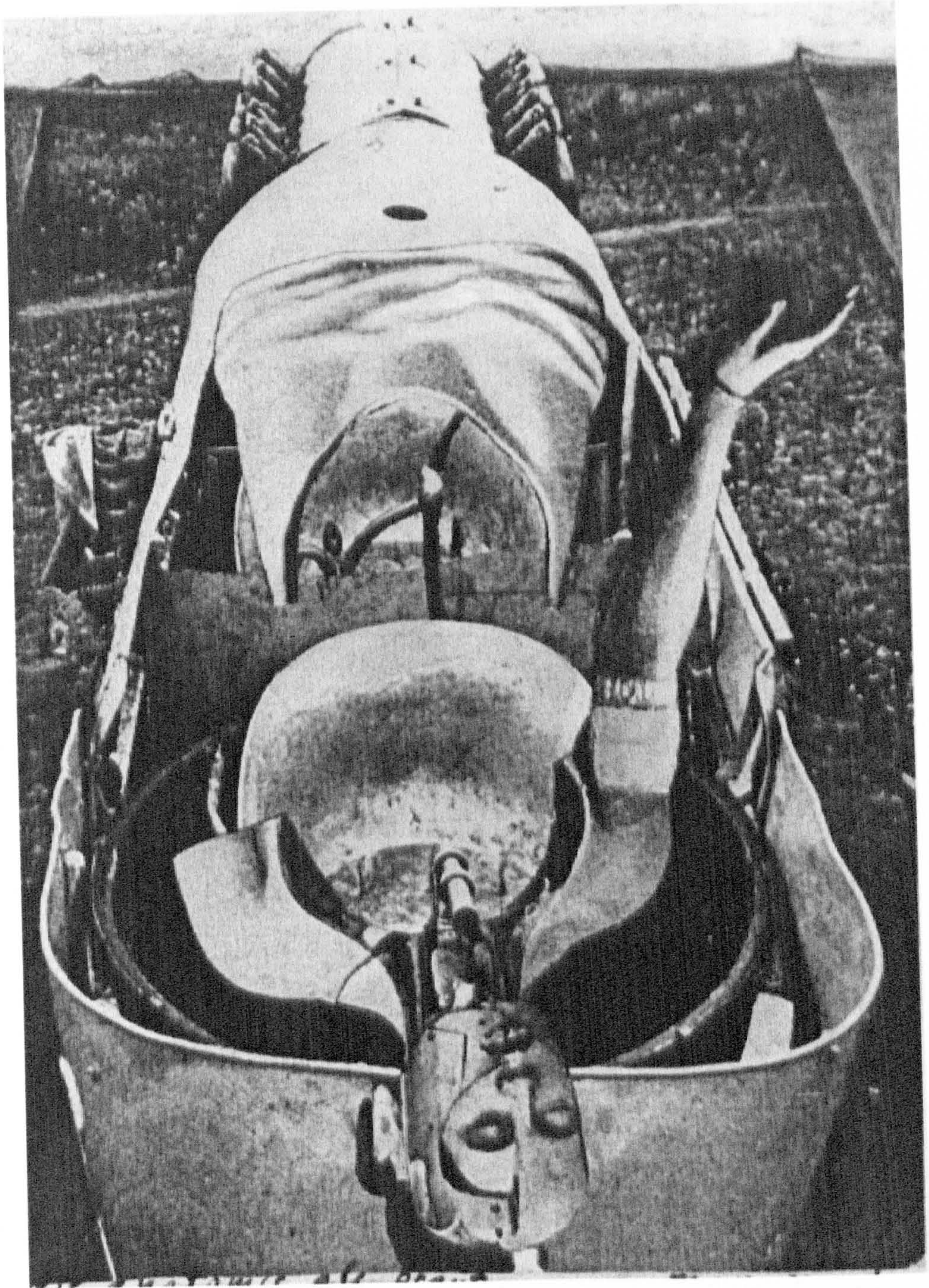


Fig. 32 Max Ernst, *Die Anatomie (als Braut)*, 1921. Photographic enlargement of a collage with gouache and ink mounted on paperboard. 23.7 x 17.2. Private collection.



Fig. 33 Max Ernst wounded, undated photograph. Published in *Documents* 34, "Intervention surréaliste", Brussels, June 1934, p.60.

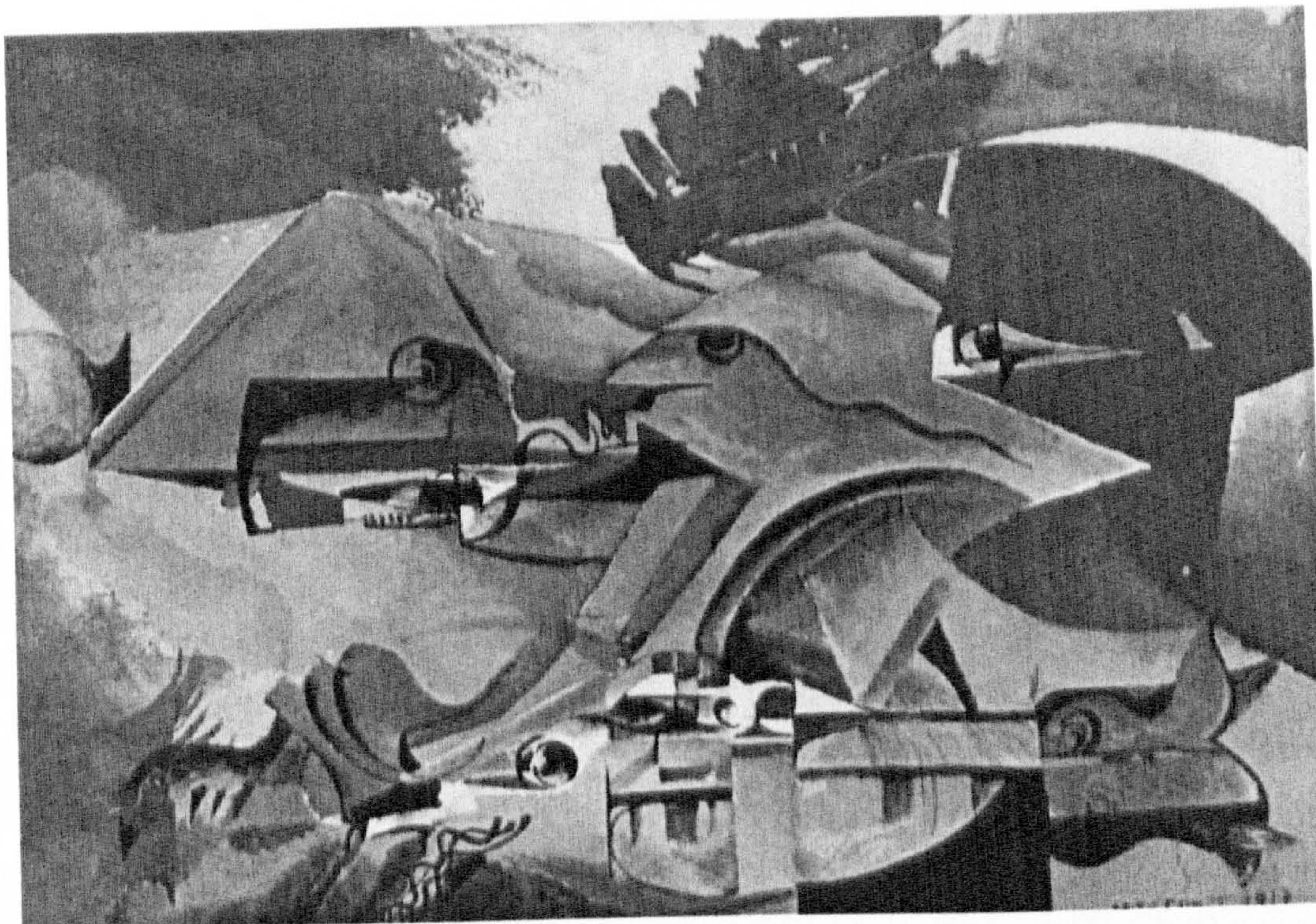


Fig. 34 Max Ernst, *Battle of the Fish (Kampf der Fische)*, 1917. Watercolour on paper. 14 x 20.5. Private collection.

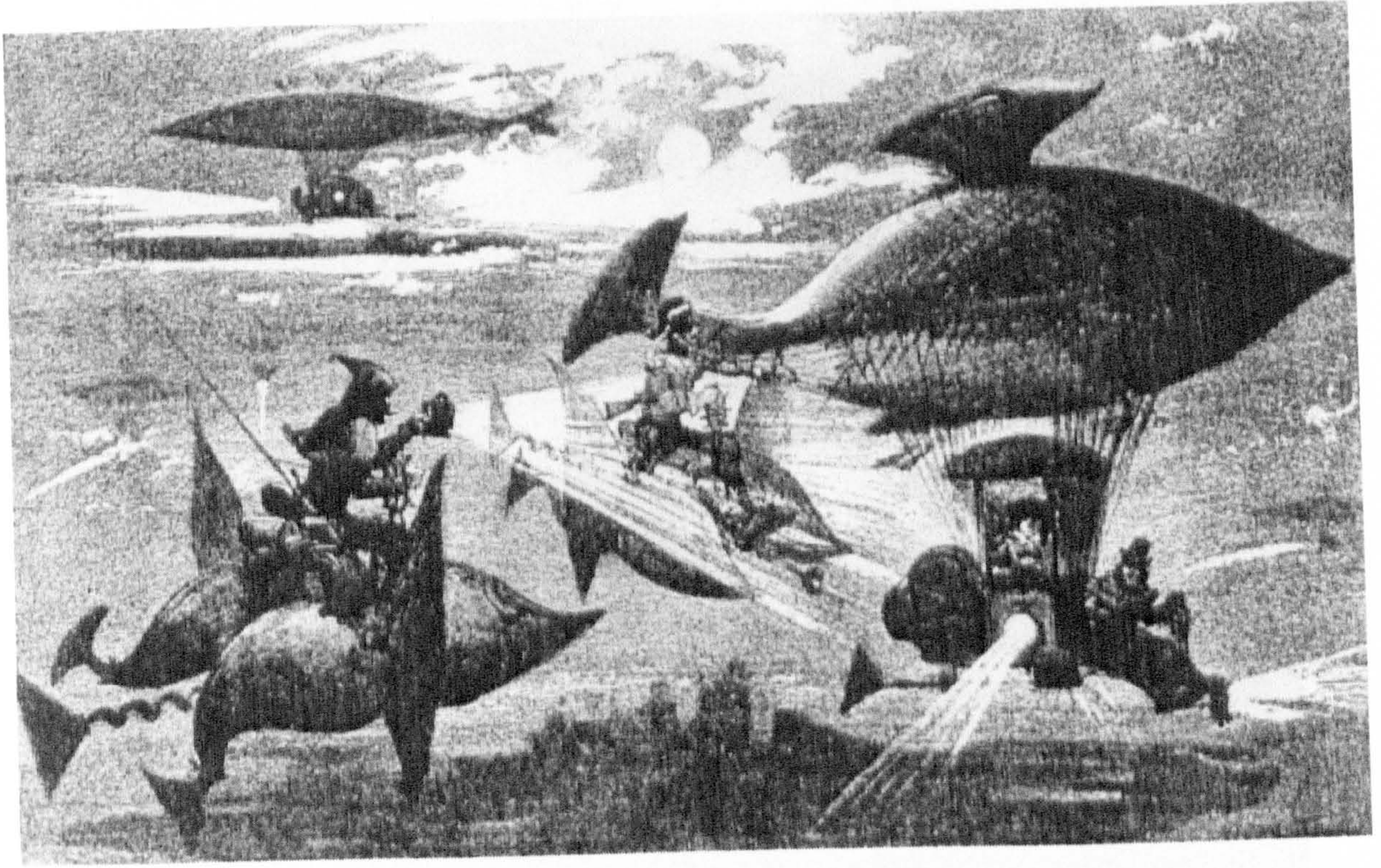


Fig. 35 Albert Robida, "Sécurité publique - La Gendarmerie atmosphérique" in Robida, *Le Vingtième siècle*; Paris: Georges Decaux, 1883.

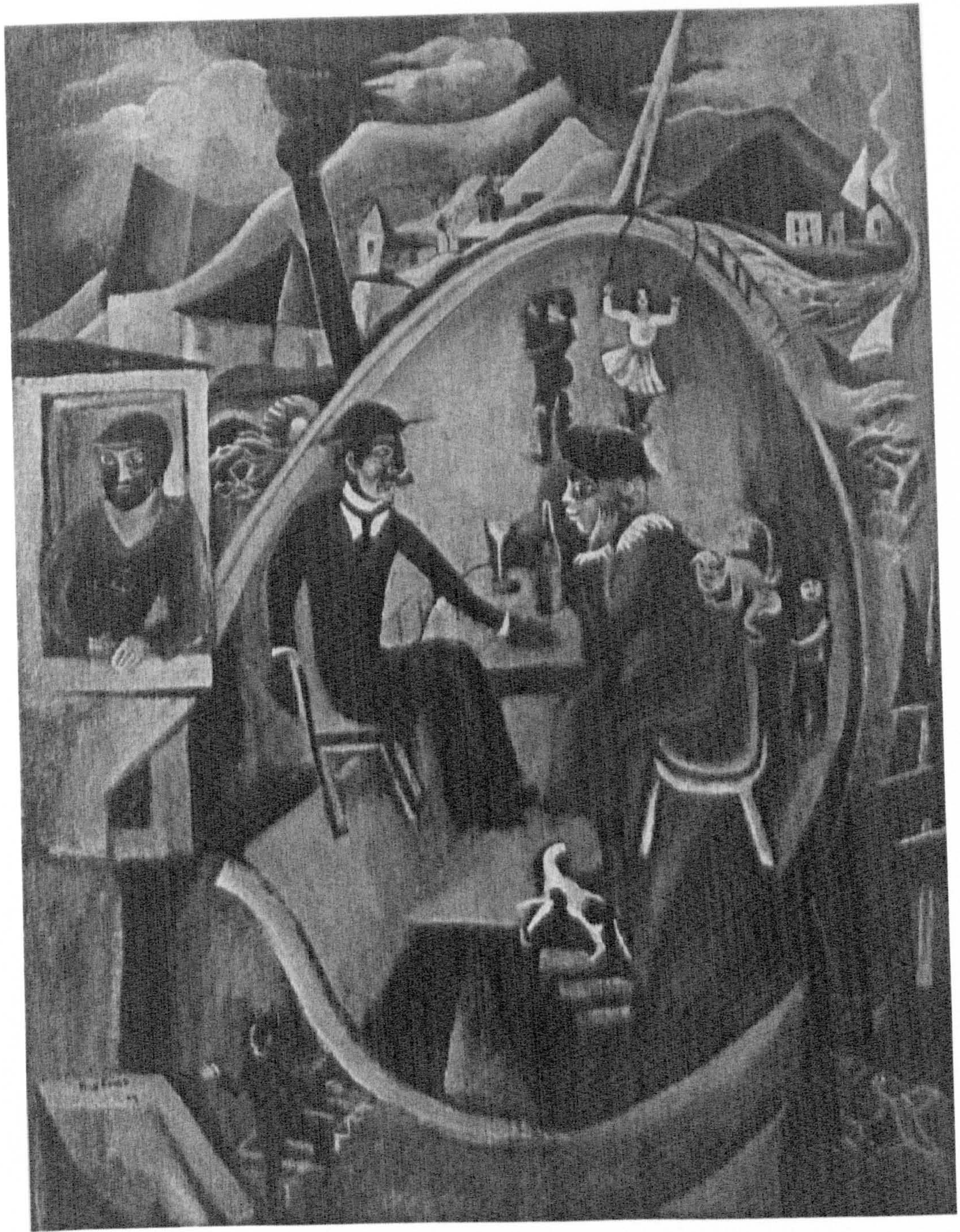


Fig. 36 Max Ernst, Untitled, 1919. Oil on canvas. 58 x 46. Private collection, Cologne.

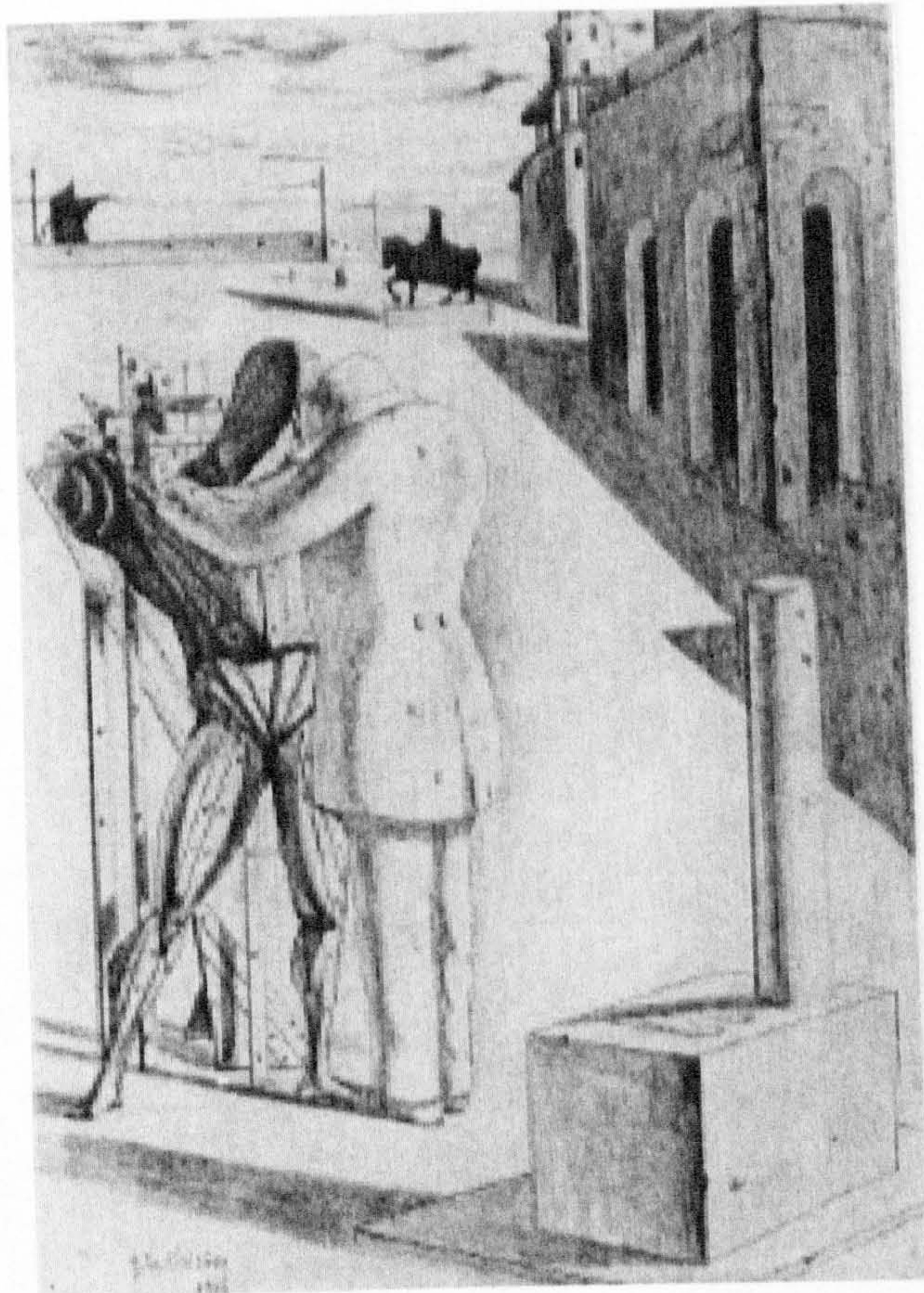


Fig. 37 Giorgio de Chirico, *Return of the Prodigal*, 1917. Pencil on paper. 31.8 x 20.3. Collection of Judith Rothschild, New York.

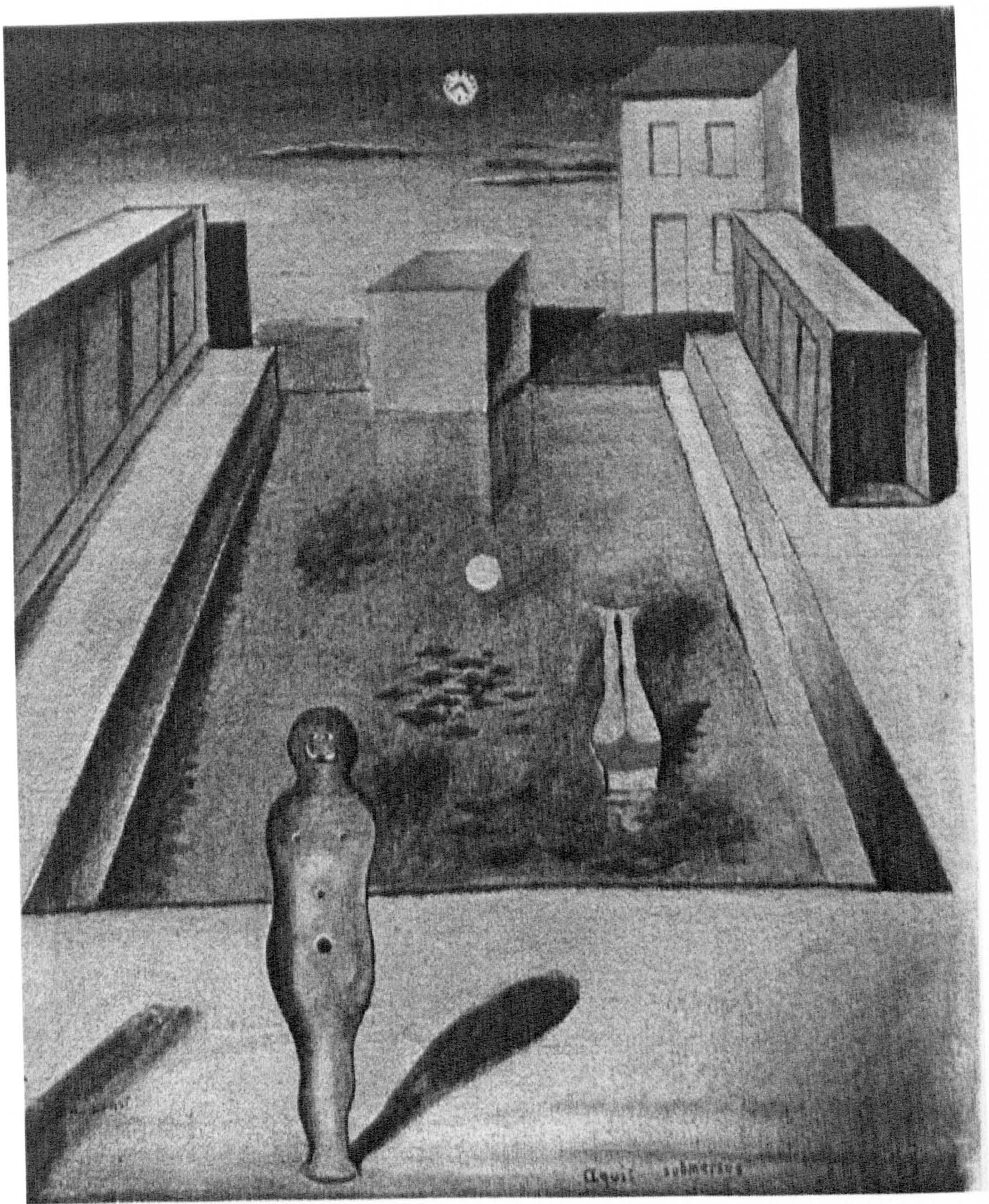


Fig. 38 Max Ernst, *Aquis submersus*, 1919. Oil on canvas. 54 x 43.8.
Städtische Galerie im Städelschen Kunstinstitut, Frankfurt am Main.

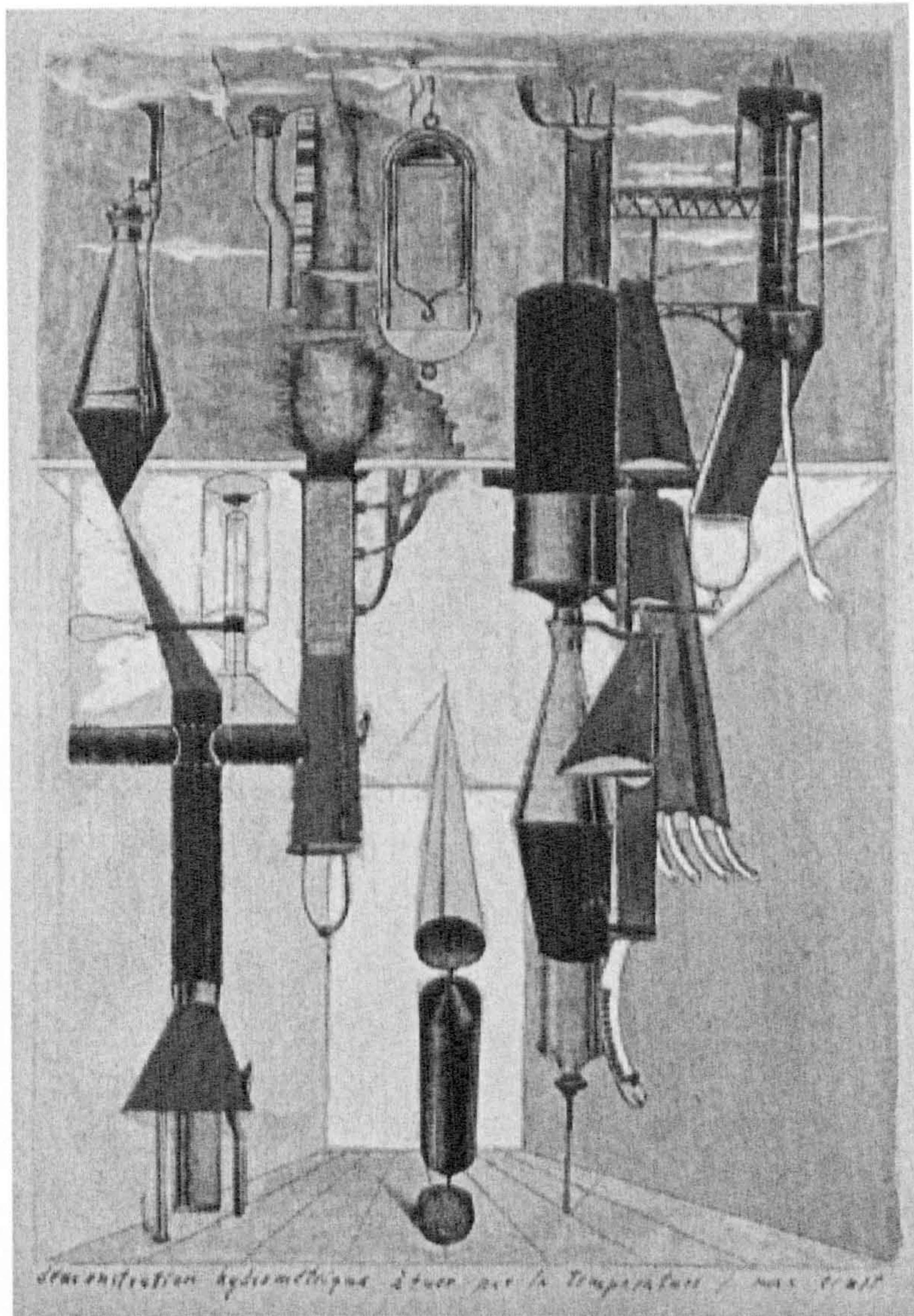


Fig. 39 Max Ernst, *démonstration hydrométrique à tuer par la température*, 1920. Gouache, ink and pencil on printed reproduction. 25.2 x 22.6. Private collection.

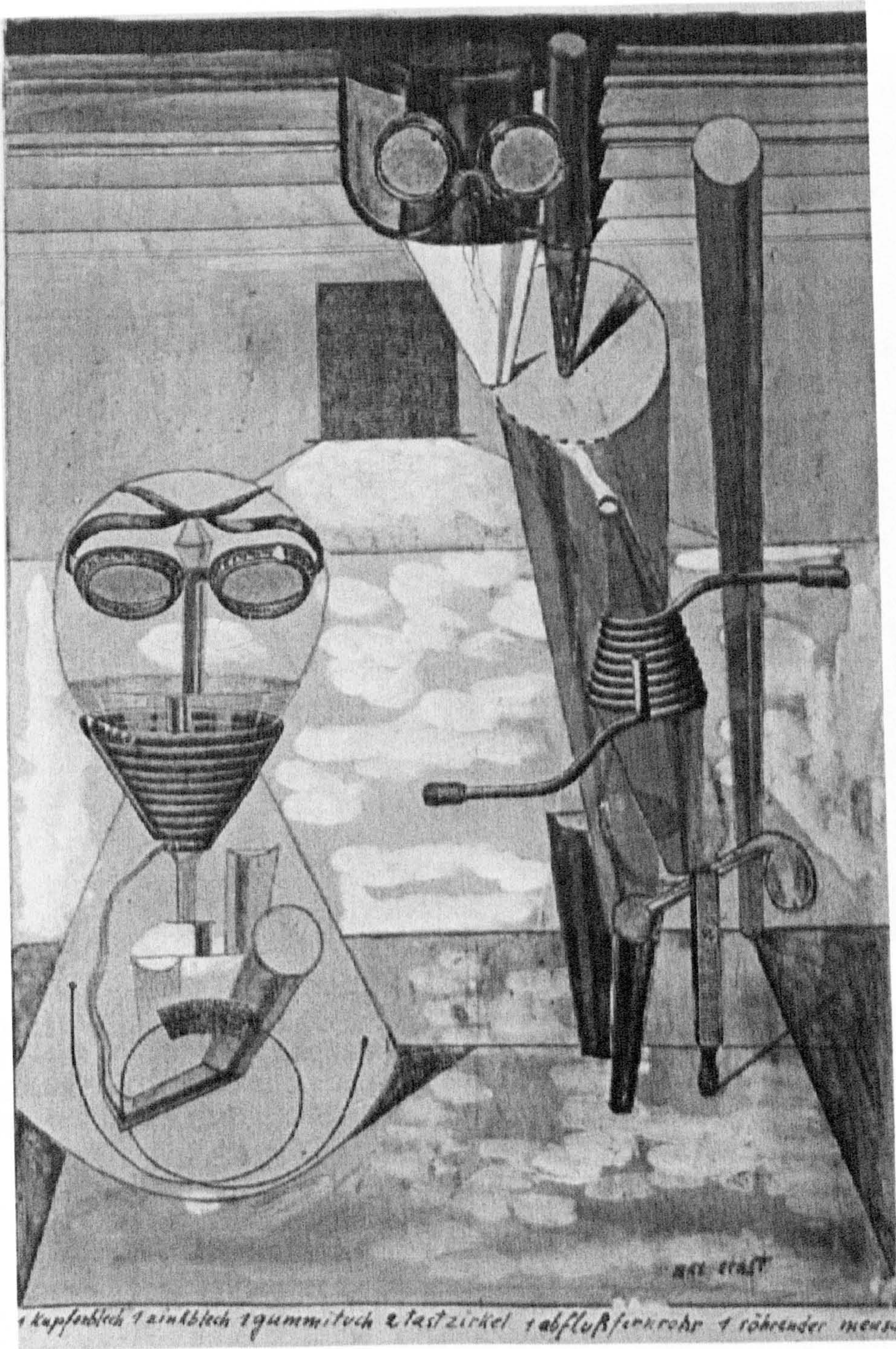


Fig. 40 Max Ernst, 1 kupferblech 1 zinkblech 1 gummituch ...
deux figures ambiguës (1 Copper Plate 1 Zinc Plate 1 Rubber
 Cloth 2 Calipers 1 Drainpipe Telescope 1 Pipe Man), ca.1920.
 Gouache, ink and pencil on printed reproduction. 24.2 x 17.5.
 Whereabouts unknown.

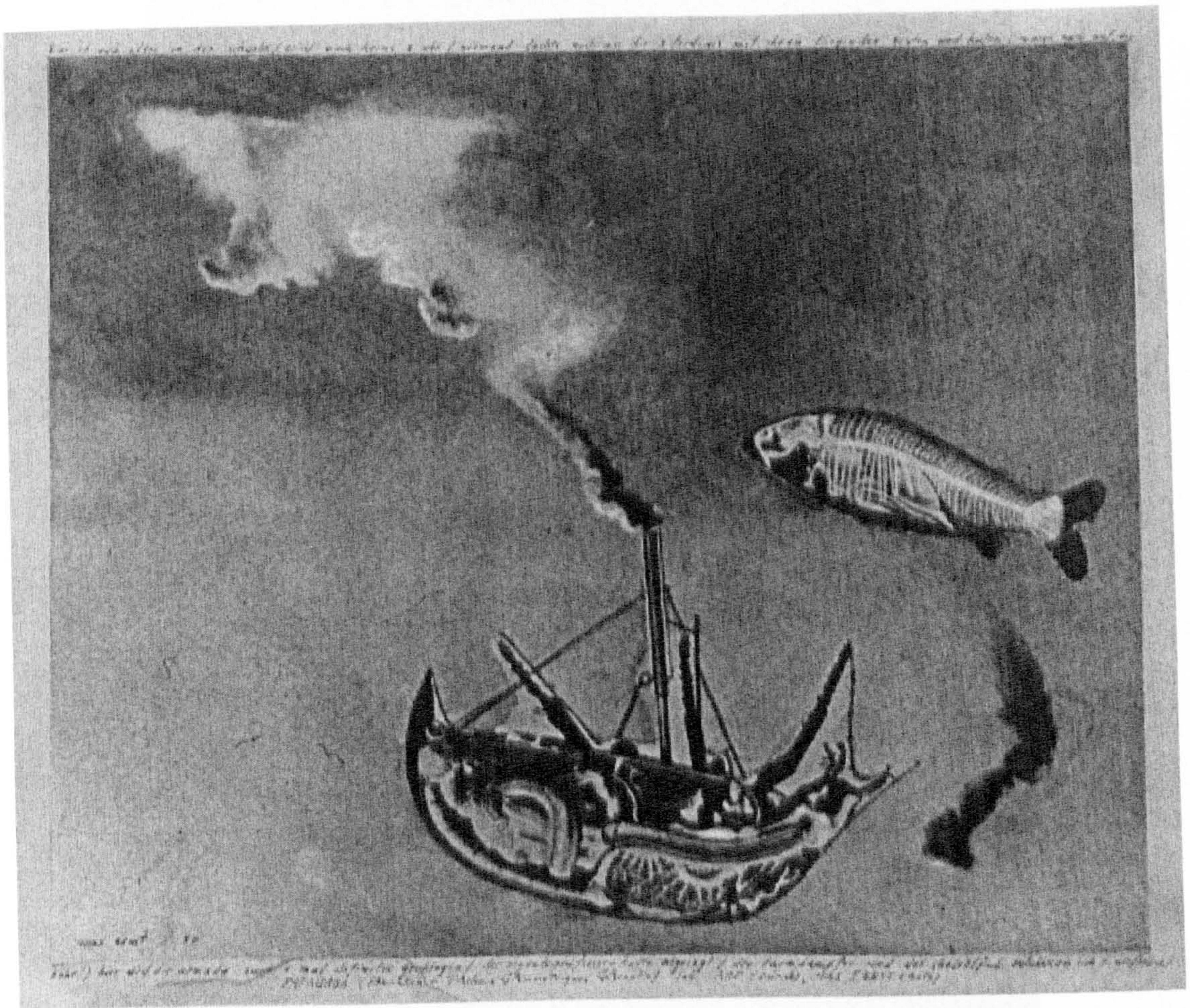


Fig. 41 Max Ernst, *Here Everything is Still Floating ...* (*hier ist noch alles in der schweben ...*), 1920. Photographic enlargement of a photomontage with gouache and ink mounted on paperboard. 32 x 38.7. Fondation Jean Arp und Sophie Taeuber-Arp, Rolandseck.

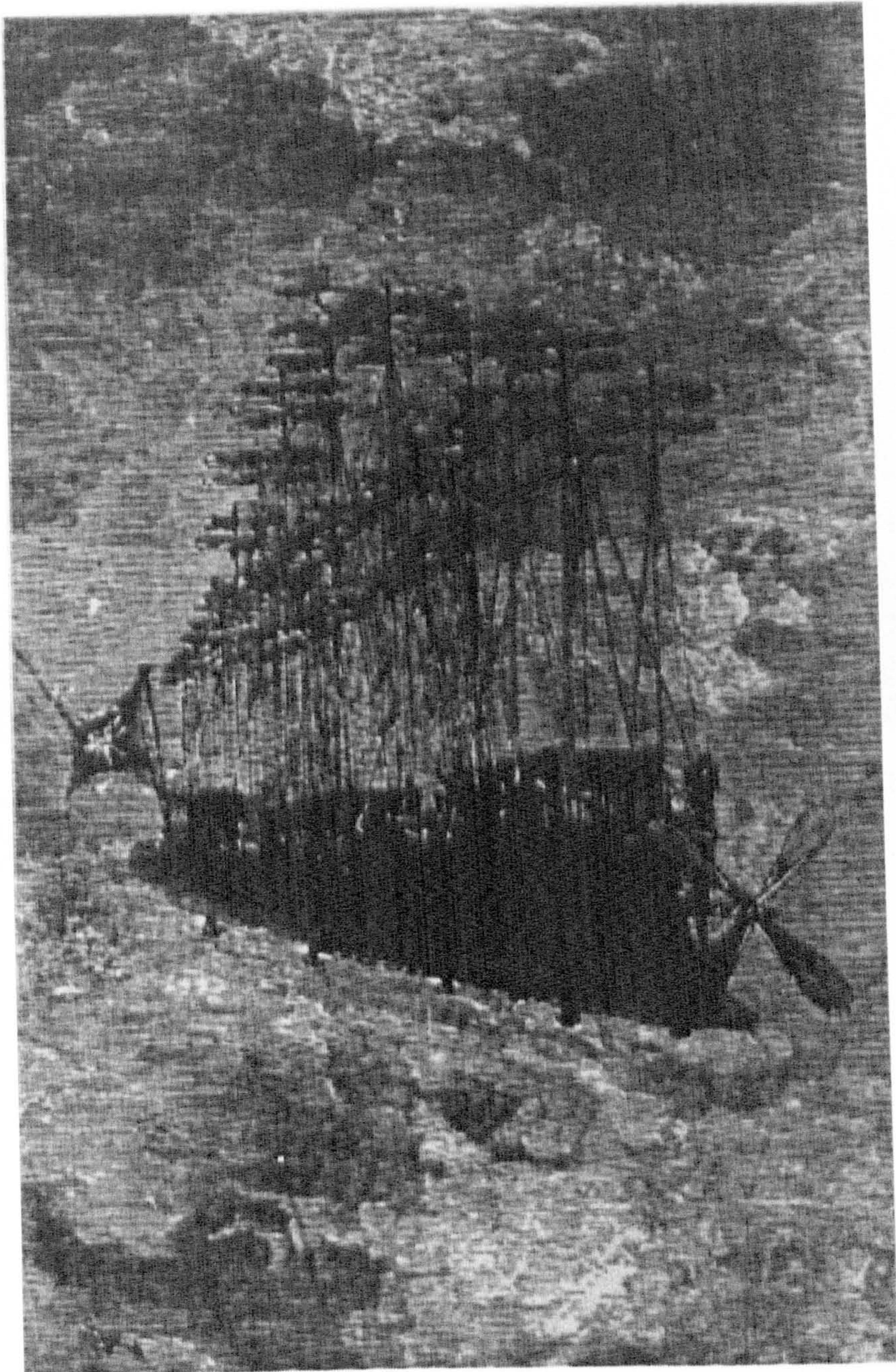


Fig. 42 "The Albatross", drawn by L. Benett, from Jules Verne, *The Clipper of the Clouds*, Paris, 1885.

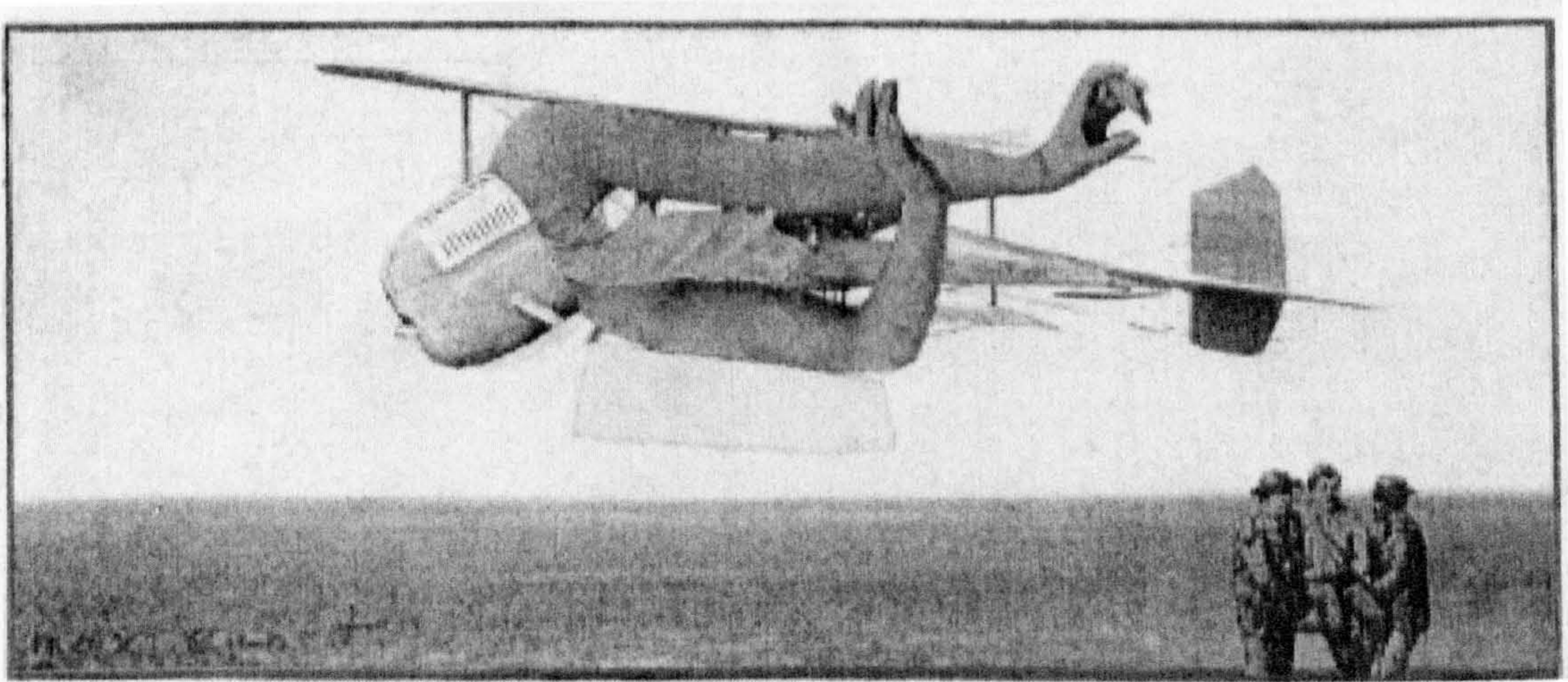


Fig. 43 Max Ernst, Untitled, ca. 1920. Collage: cut printed and photographic reproductions with pencil on photographic reproduction mounted on paperboard. 5.8 x 14.2. The Menil Collection, Houston.

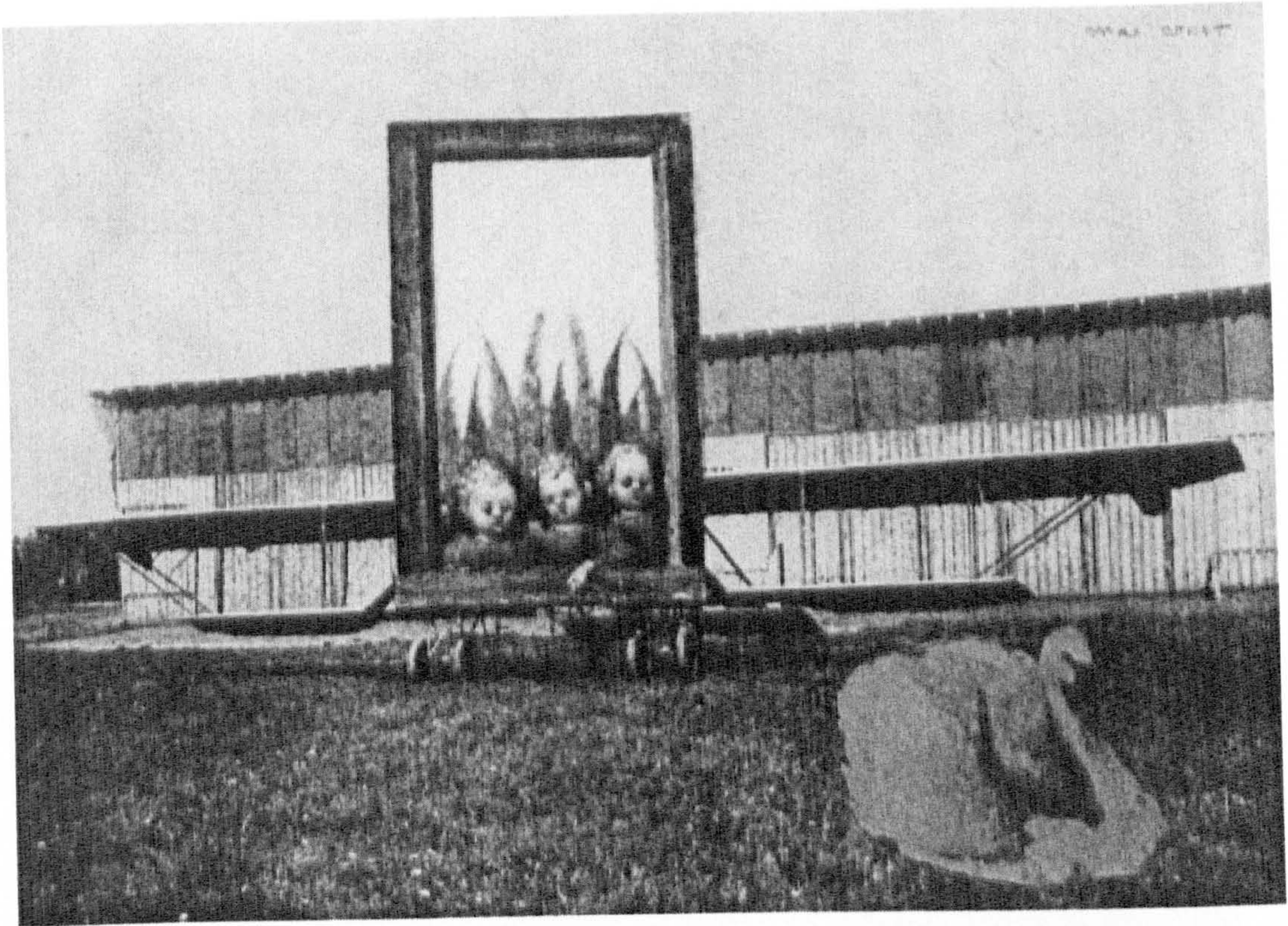


Fig. 44 Max Ernst, *le cygne est bien paisable ...* (*The Swan is Very Peaceful ...*), 1920. Collage: cut printed reproductions and pencil on photographic reproduction. 8 x 12.1. Yokohama Museum of Art.

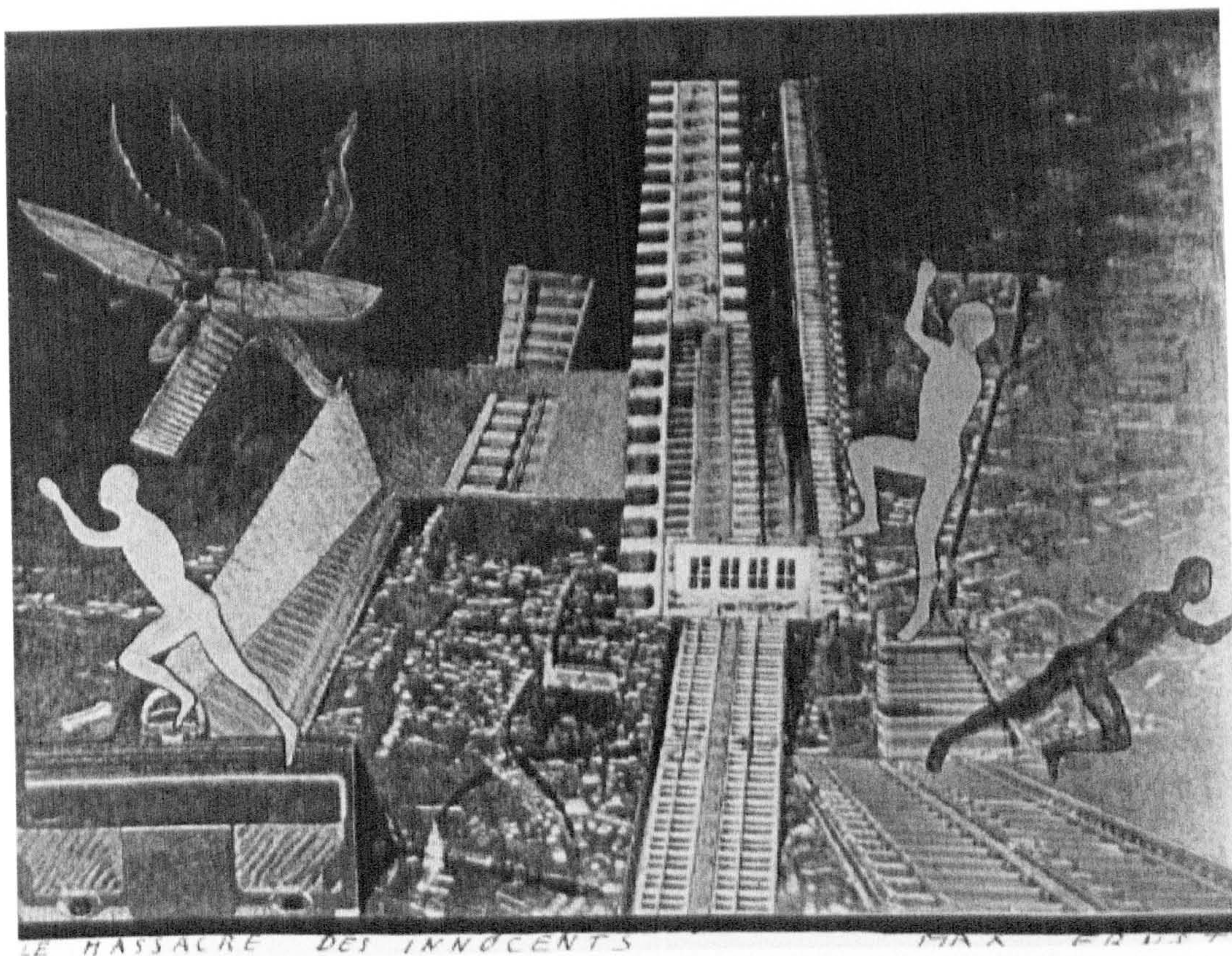


Fig. 45 Max Ernst, *Le Massacre des Innocents*, ca. 1920. Collage: cut printed reproductions, stencils, gouache, watercolour, and ink on photographic reproduction mounted on paperboard. 21.5 x 29. Lindy and Edwin Bergman Collection.



Fig. 46 Max Ernst, *Rêves et hallucinations*, 1926. Collage on paper. 29.7 x 25.4. Musée d'Unterlinden Colmar.

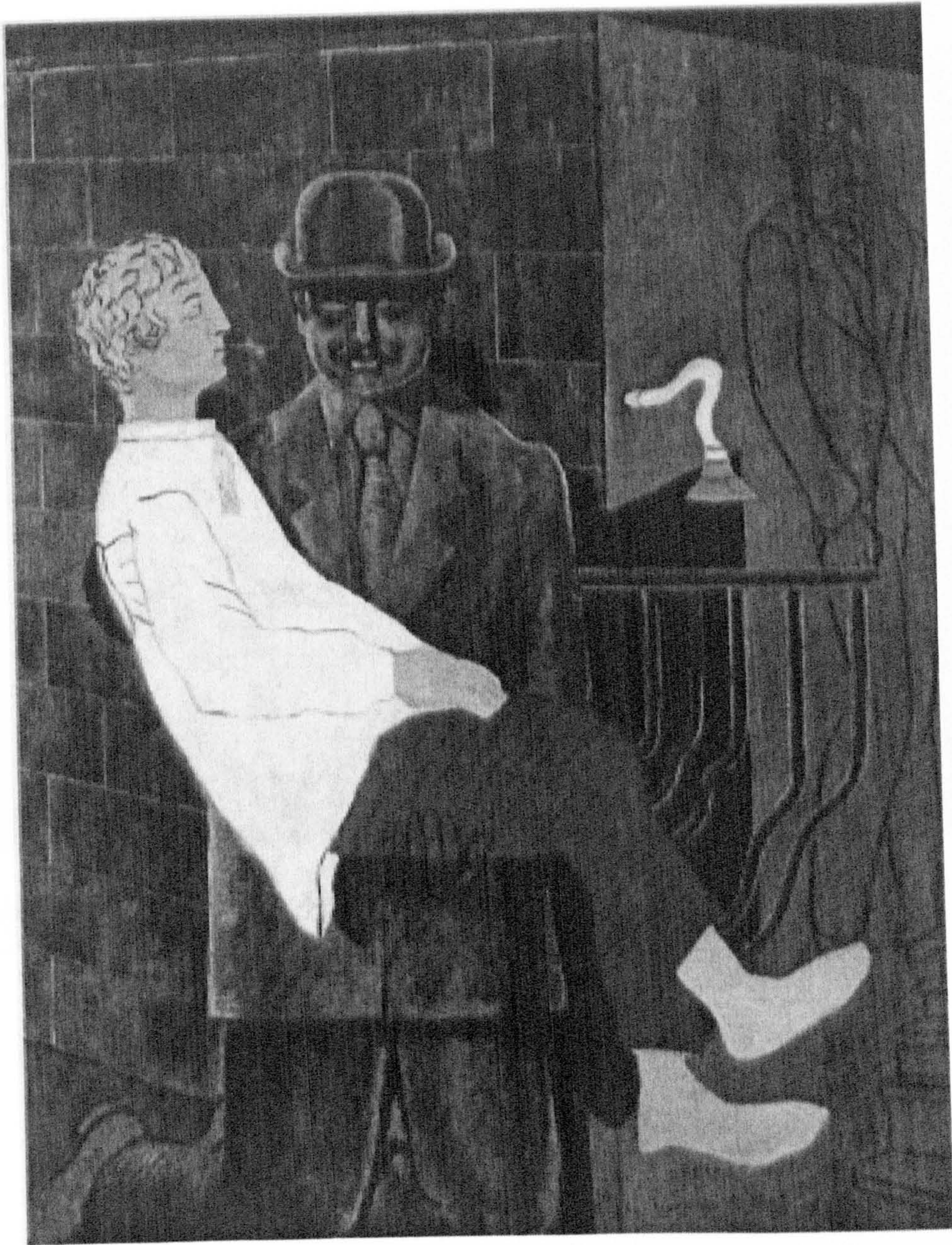


Fig. 47 Max Ernst, *Pietà, ou la révolution la nuit*, 1923. Oil on canvas. 116 x 89. Tate Modern, London.

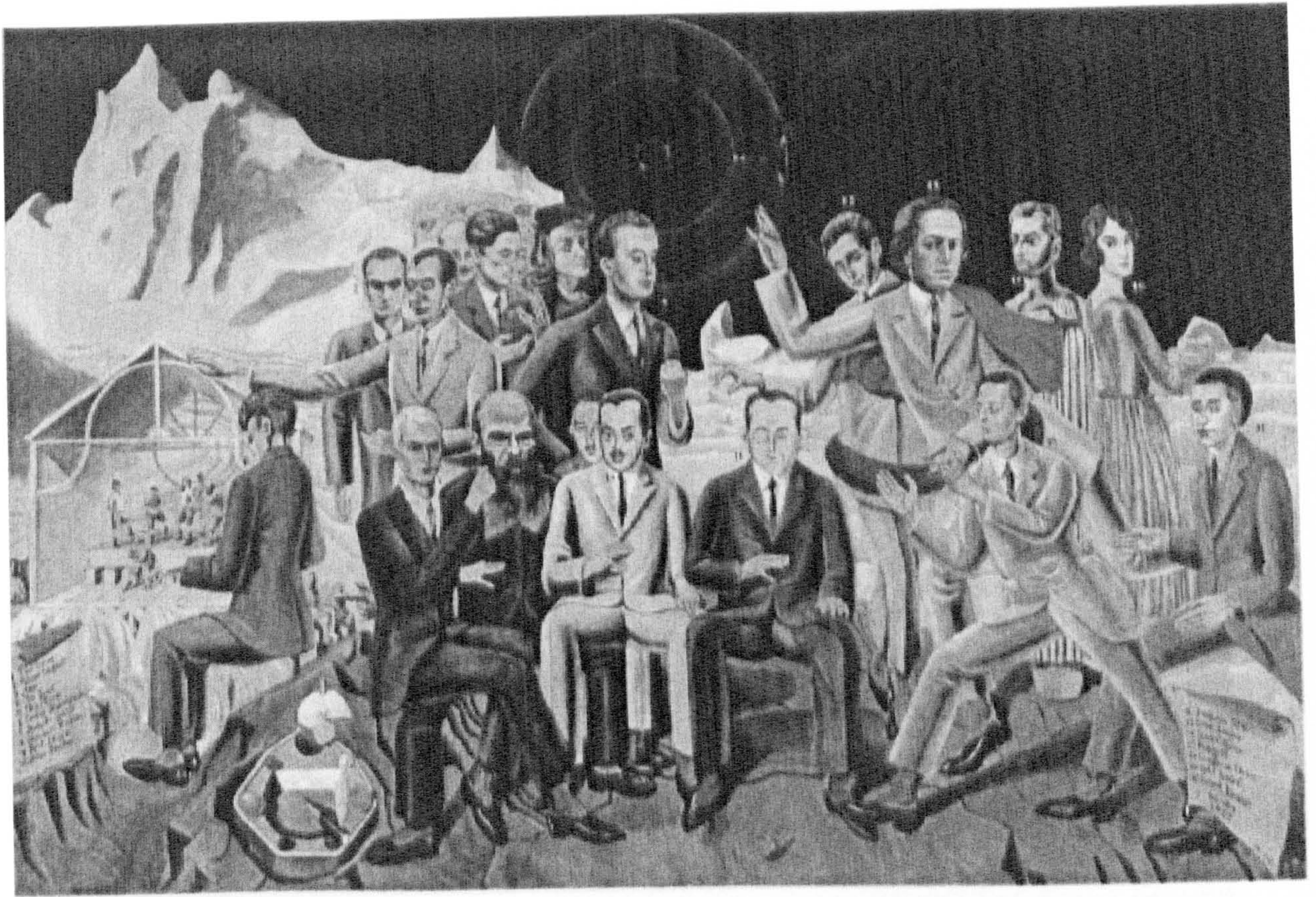


Fig. 48 Max Ernst, *Au rendez-vous des amis*, 1922. Oil on canvas. 51 x 76. Museum Ludwig, Cologne.

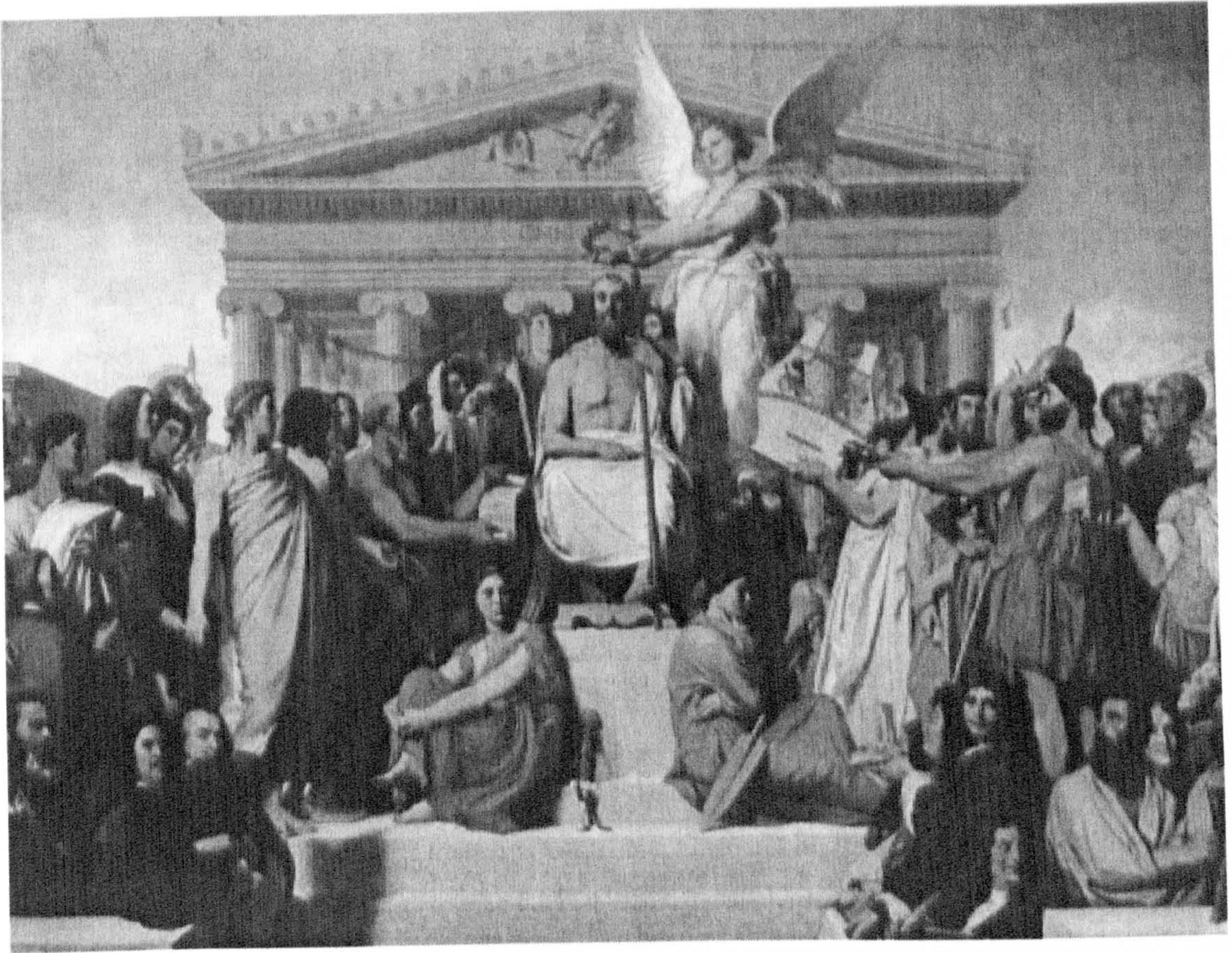


Fig. 49 Jean Auguste Dominique Ingres, *Apotheosis of Homer*, 1827. Oil on canvas. 386 x 512. Louvre, Paris.



Fig. 50 Max Ernst, Gala Eluard and Paul Eluard skiing in the Bavarian Alps, 1922. Photograph.

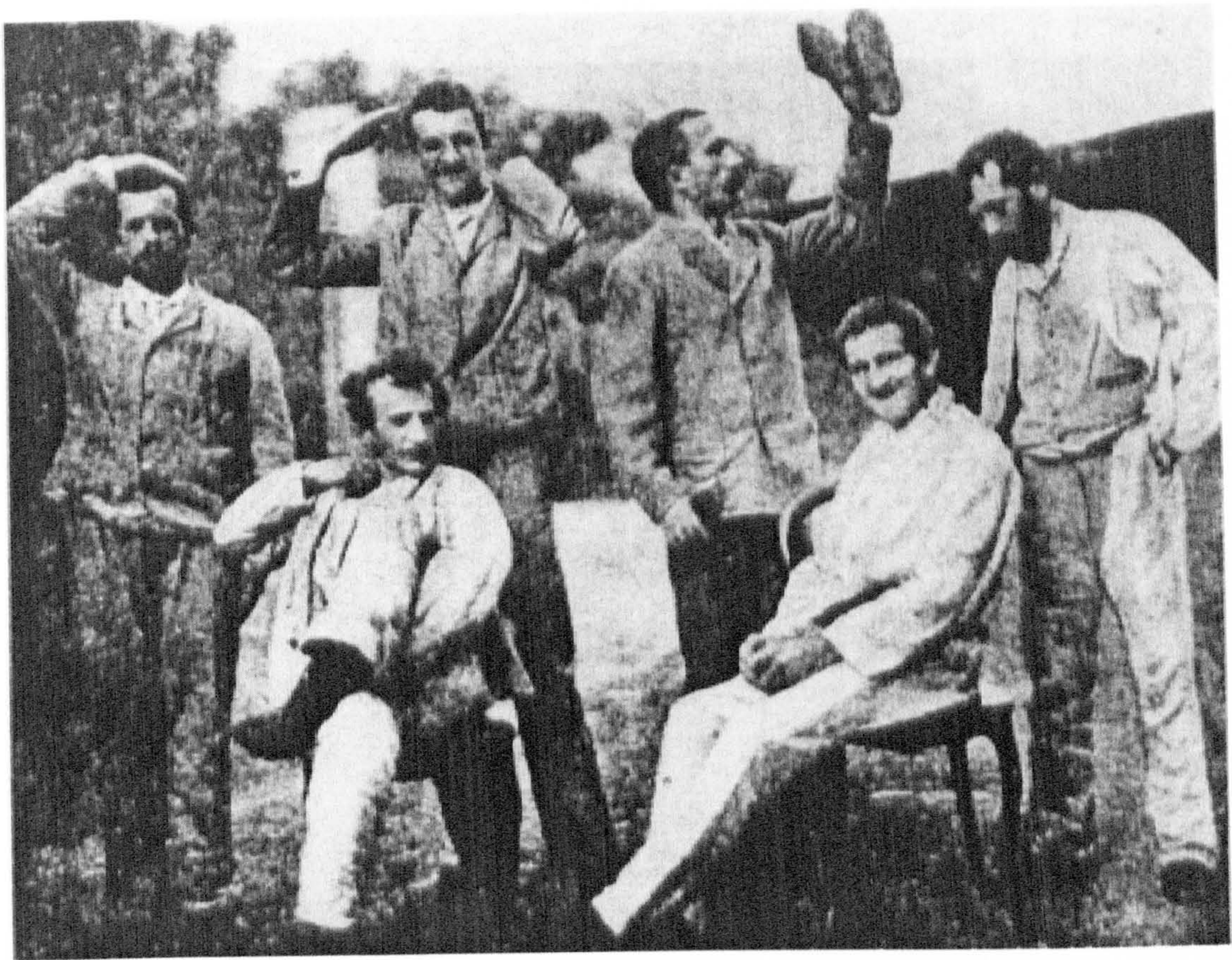


Fig. 51 Group of catatonic patients holding positions of "waxy flexibility", from Emil Kraepelin, *Dementia Praecox*, Edinburgh, 1919, p.38.



Fig. 52 Group of Paretics, from Emil Kraepelin, *General Paresis*, 1913, p.20. Re-published New York, Johnson Reprint Co., 1970.

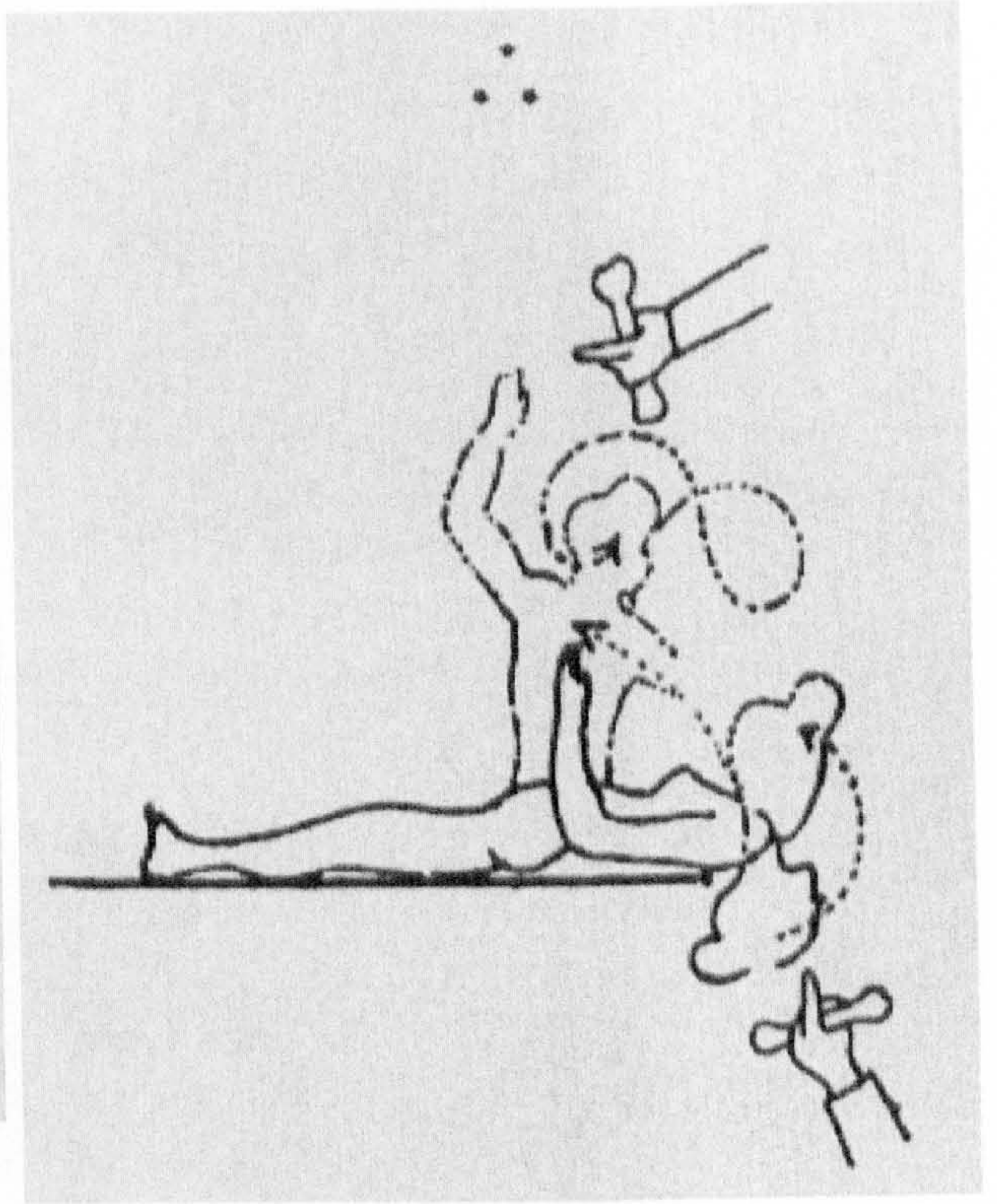
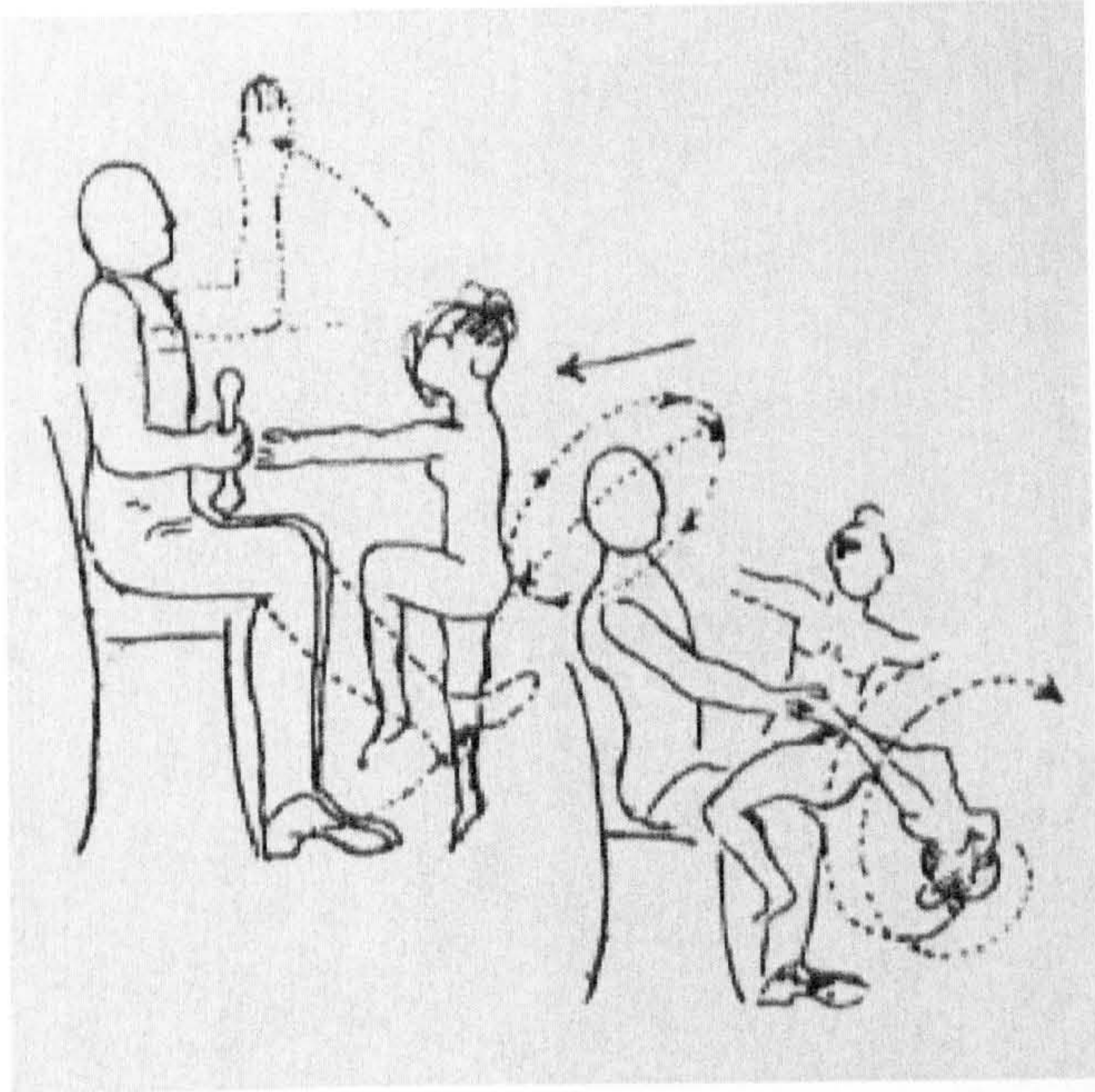


Fig. 53 Paul Eluard and Max Ernst, "Et suivant votre cas", *Littérature*, New series no.7, Paris, December 1922.



Fig. 54 Article from *La Nature*, taken from Werner Spies, *Max Ernst: Collages*, London: Thames and Hudson, 1991, figs.697-8.

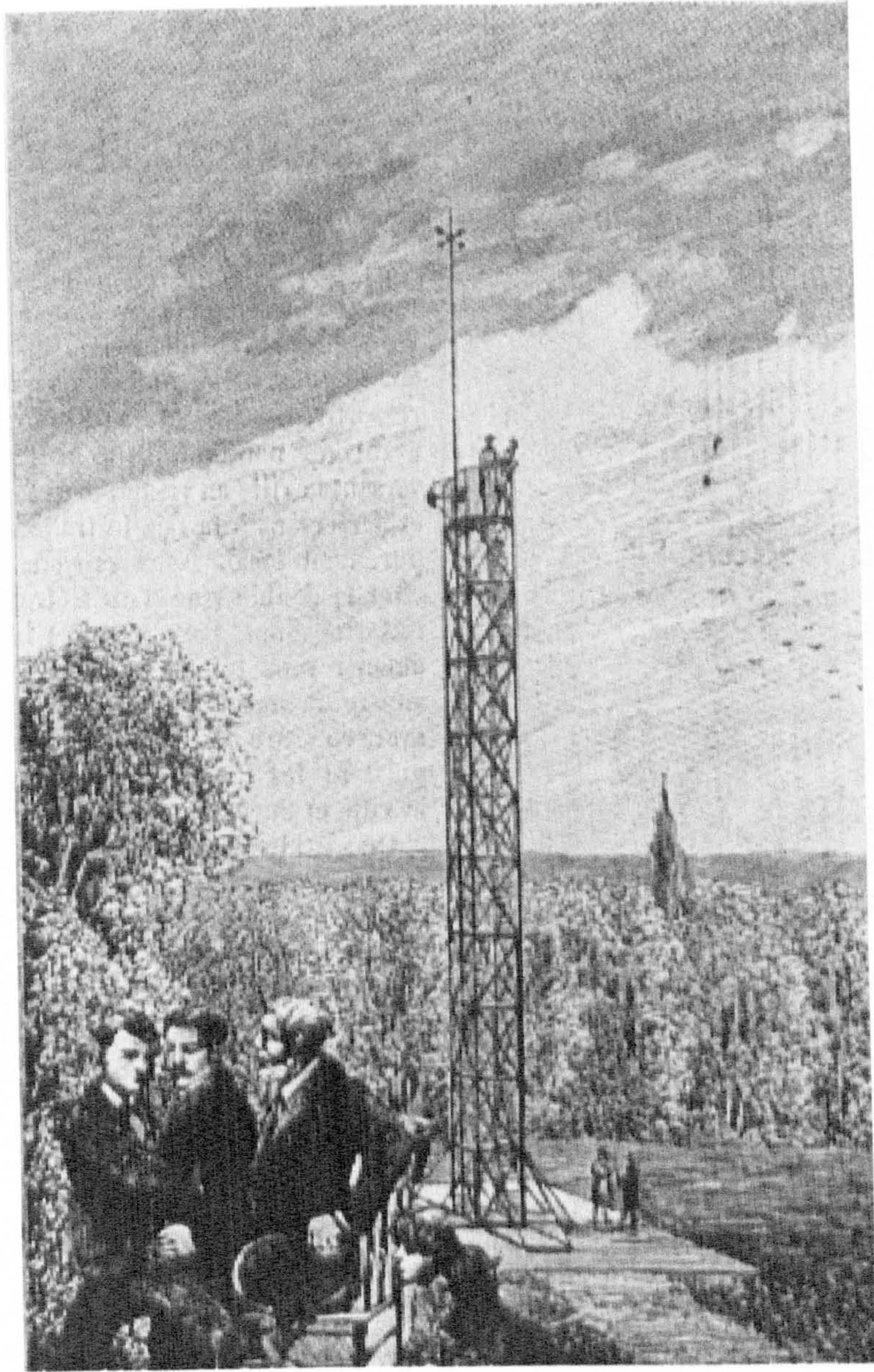


Fig. 55 Max Ernst, "On débute alors par une petite fête en famille", from *La femme 100 têtes*, Paris, 1929, (plate 47).

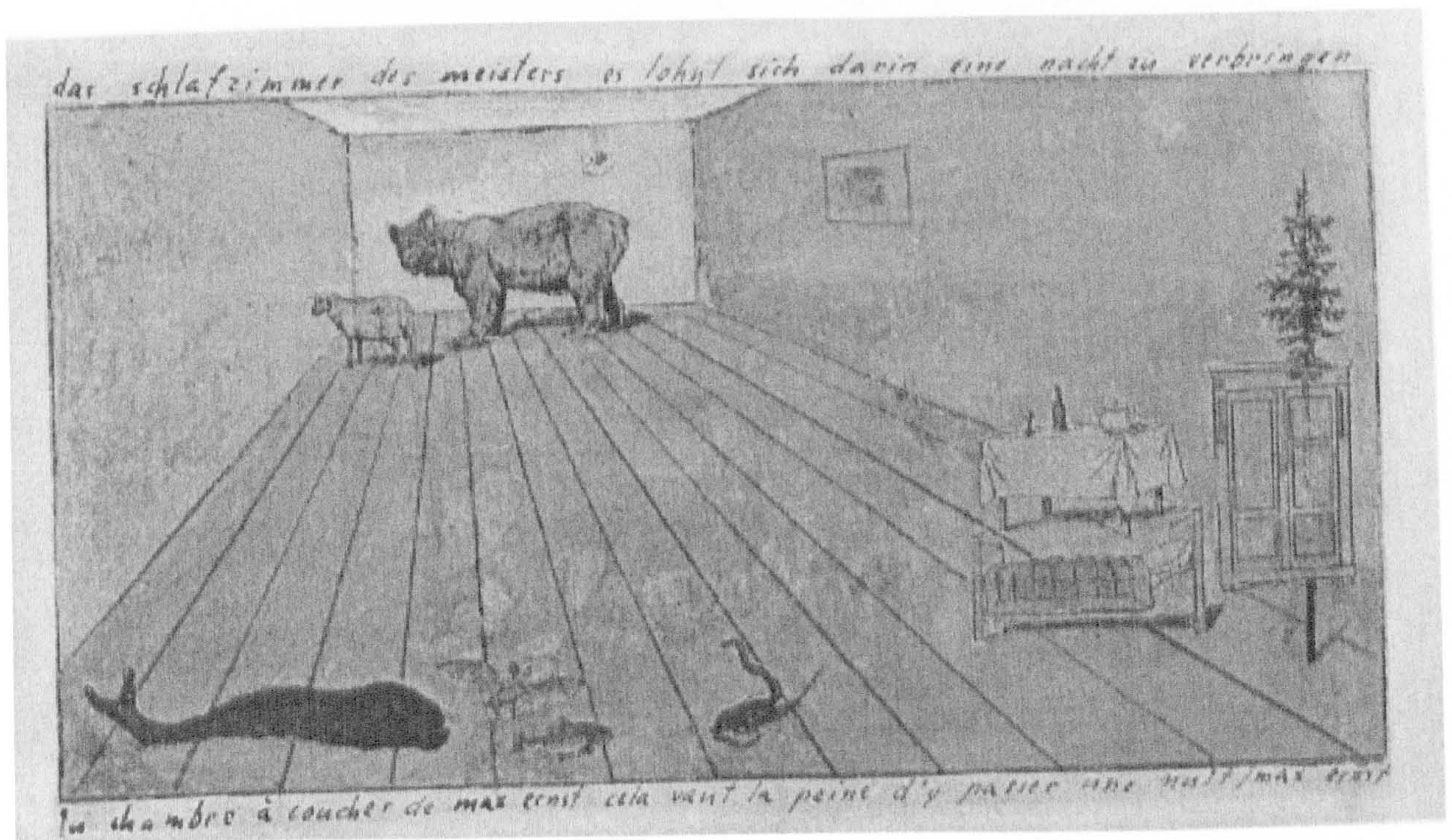


Fig. 56 Max Ernst, *das schlafzimmer des meisters* - *la chambre à coucher de max ernst* (*The Master's Bedroom It's Worth Spending a Night There*), ca.1920. Collage, gouache and pencil. 16.3 x 22. Private collection.

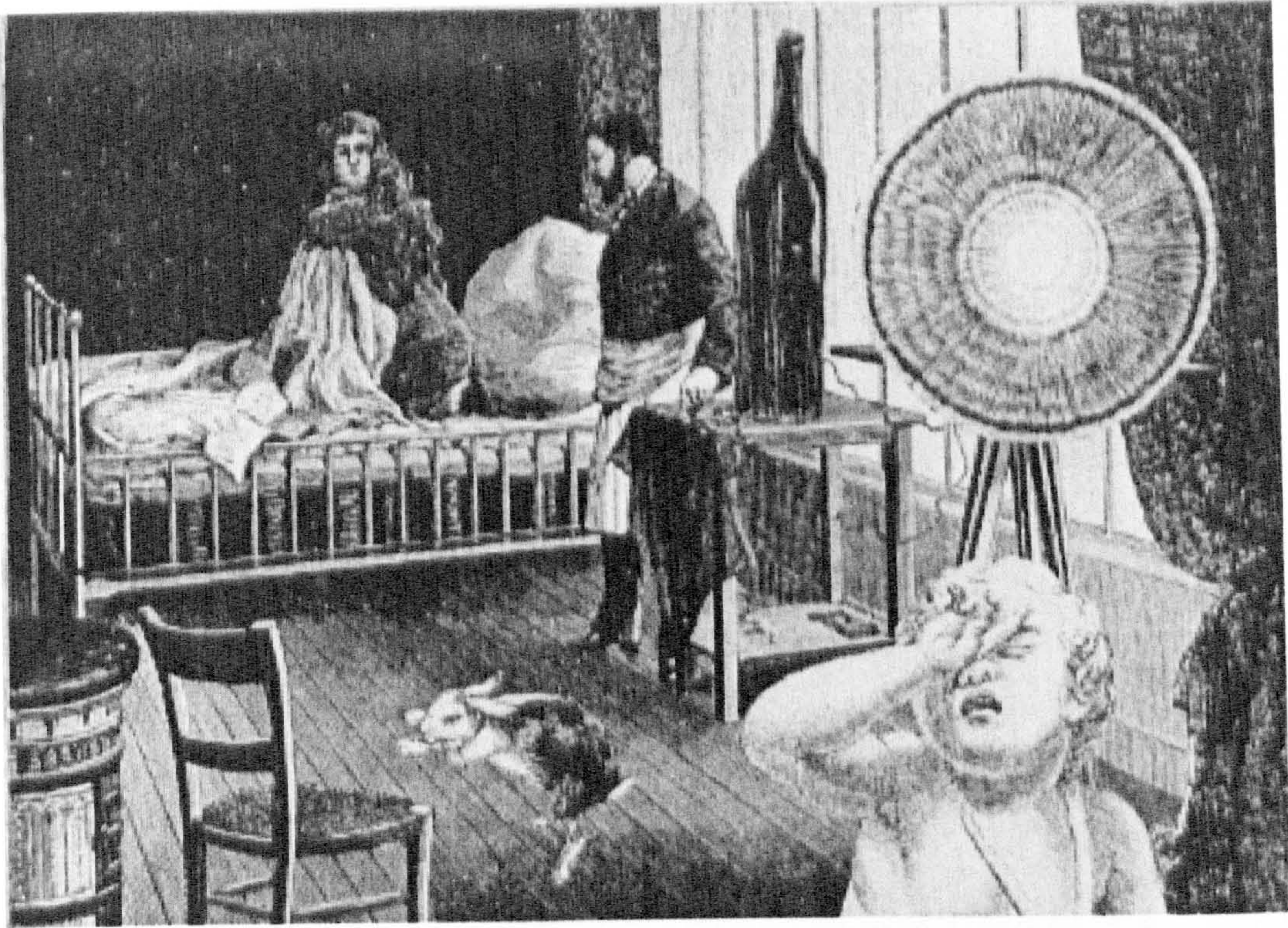


Fig. 57 Max Ernst, "L'immaculée conception manquée", from *La femme cent têtes*, Paris, 1929, (plate 2).



Fig. 58 Max Ernst, *André Breton*, 1923. Original drawing for Breton's *Clair de terre*, Paris, 1923. Ink drawing. 40.5 x 31. Private collection, Paris.



Fig. 59 Emil Kraepelin, *Dementia Praecox*, Edinburgh, 1919.

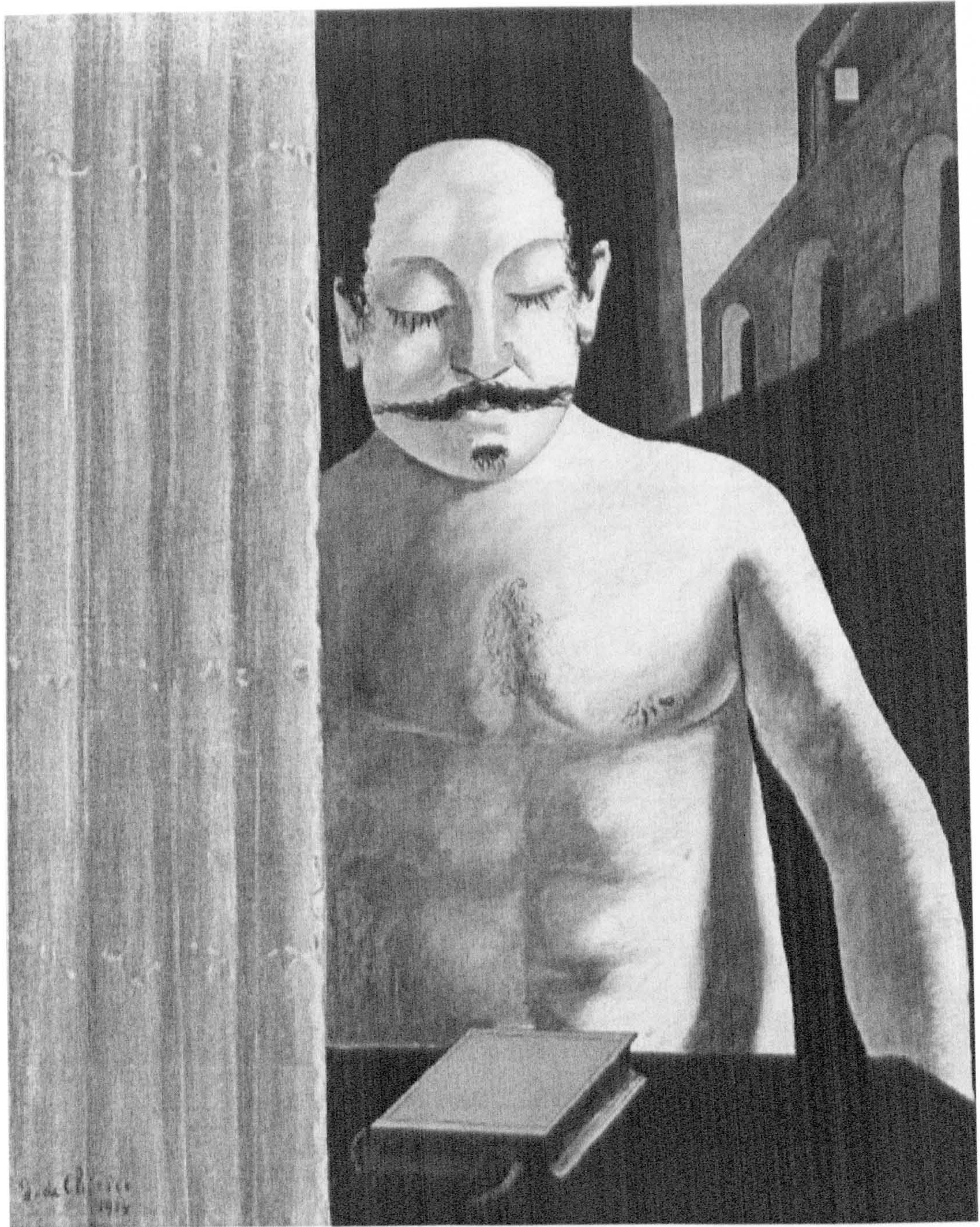


Fig. 60 Giorgio de Chirico, *Le Cerveau de l'enfant* (*The Child's Brain*), 1914. Oil on canvas. 81.5 x 65. Moderna Museet, Stockholm.



Fig. 61 Man Ray, *Explosante-fixe*, 1934. Photograph. Private collection, Paris.



Fig. 62 Duchenne de Boulogne. Two electrically induced expressions relating to scenes from *Macbeth*. *Mécanisme de la Physiognomie Humaine*, Paris, 1862.



LES ATTITUDES PASSIONNELLES EN 1878

Fig. 63 "Les Attitudes passionnelles en 1878". Four photographs of Augustine from Louis Aragon and André Breton, "Le Cinquantenaire de l'hystérie", *La Révolution surréaliste* no.3, 15 April, 1925.

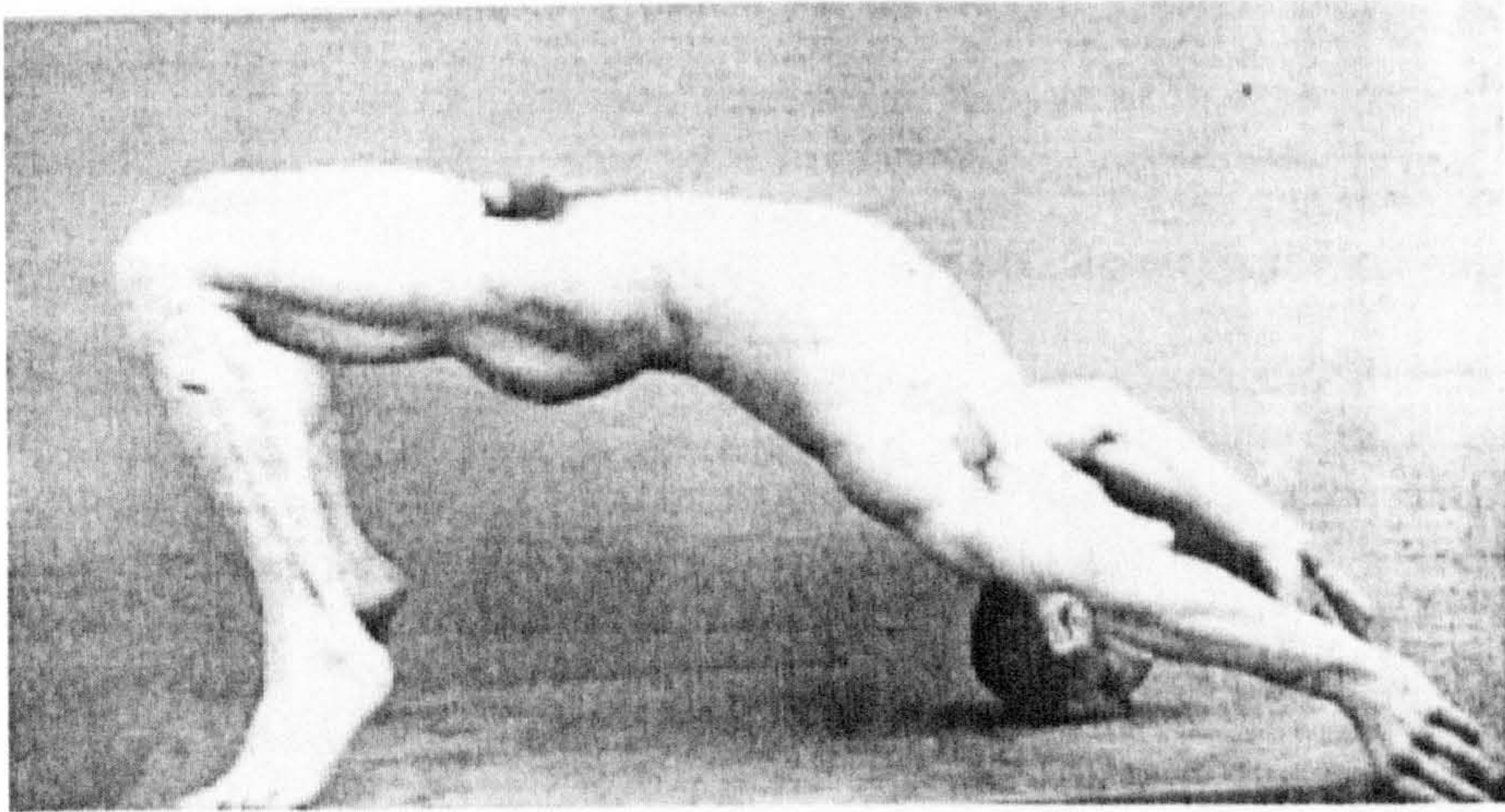


Fig. 64 Traumatic male hysteria: the "arc-en-cercle."
Photograph from Bibliothèque Charcot, reproduced in Goetz,
Bonduelle and Gelfand, *Charcot: Constructing Neurology*, New
York and Oxford: Oxford University Press, 1995, p.204.

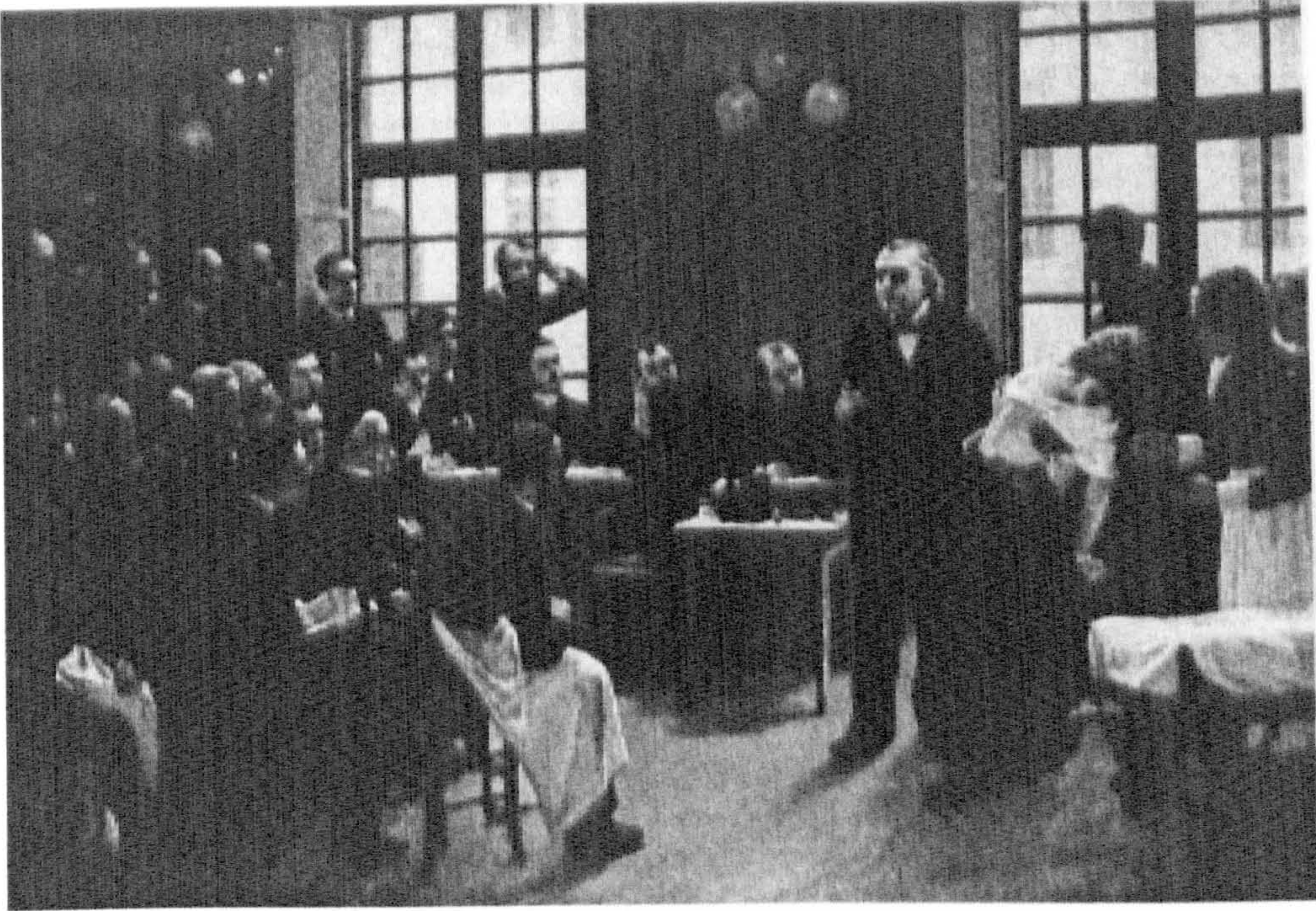


Fig. 65 André Brouillet, *Une leçon clinique à la Salpêtrière*, 1887. Oil on canvas. 290 x 430. Bibliothèque Charcot, Paris.

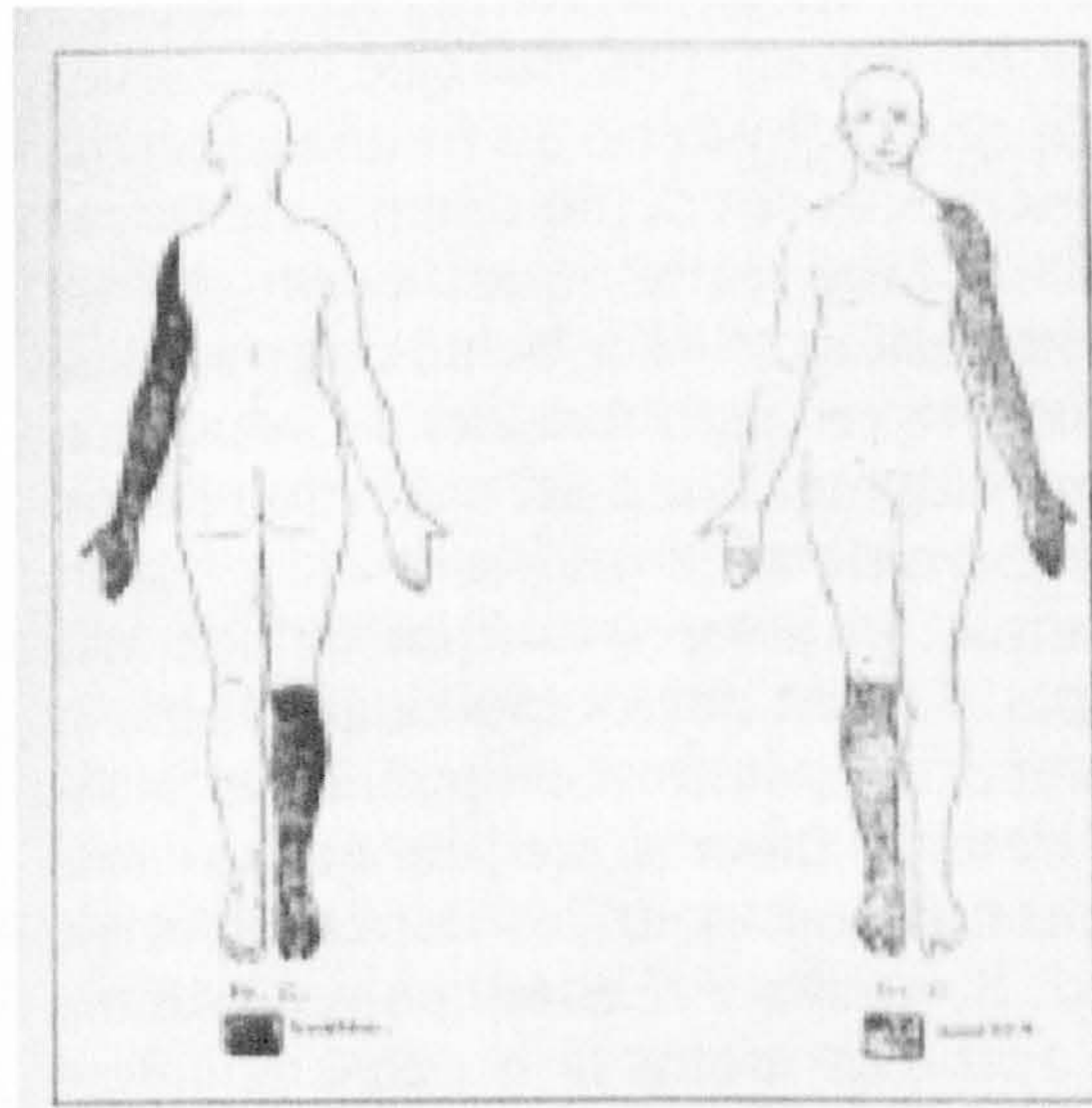


Fig. 66 Schema of zones of hysterical anaesthesia. Paul Richer, Gilles de la Tourette, Albert Londe, Georges Guinon and Paul Blocq, *Nouvelle Iconographie de la Salpêtrière*, Paris, 1888.



Fig. 67 Cécile and Gala Eluard with Max Ernst in the living room of the house at Eaubonne, 1924. On the right is the doorway featuring the three hands (see fig.68).

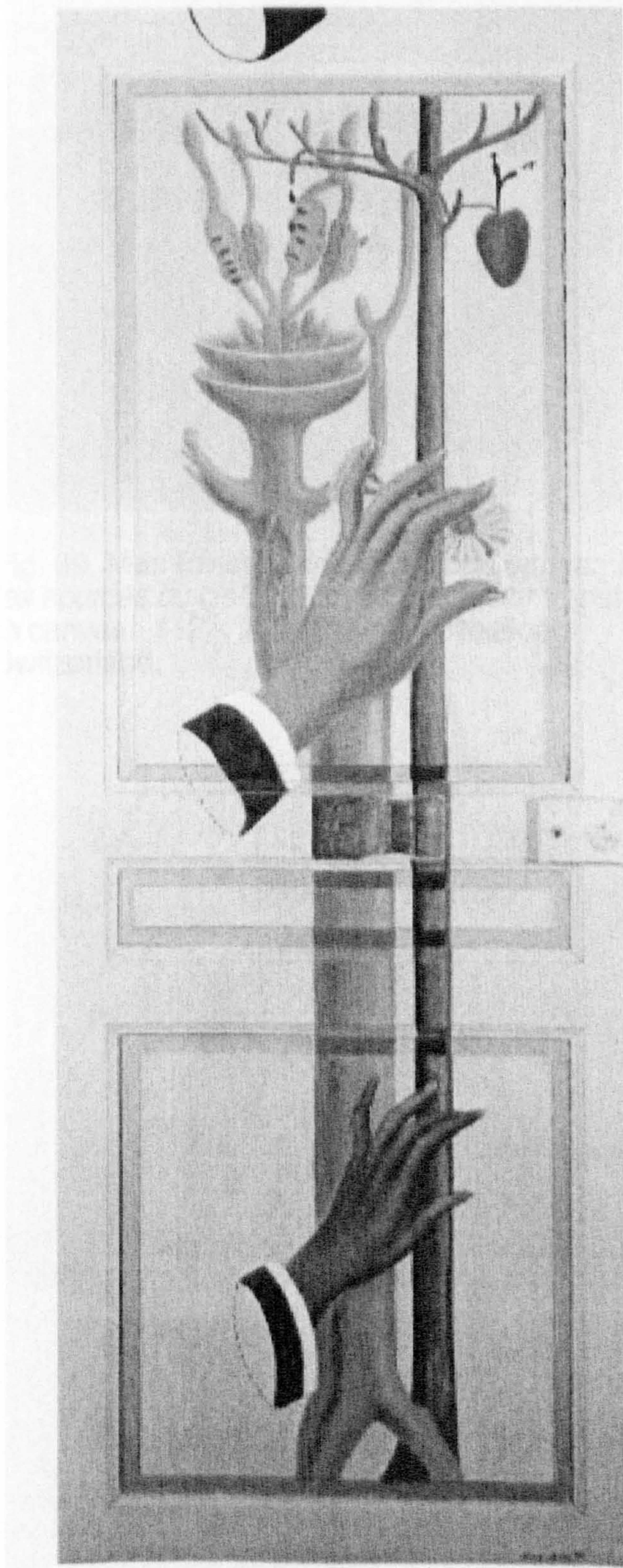
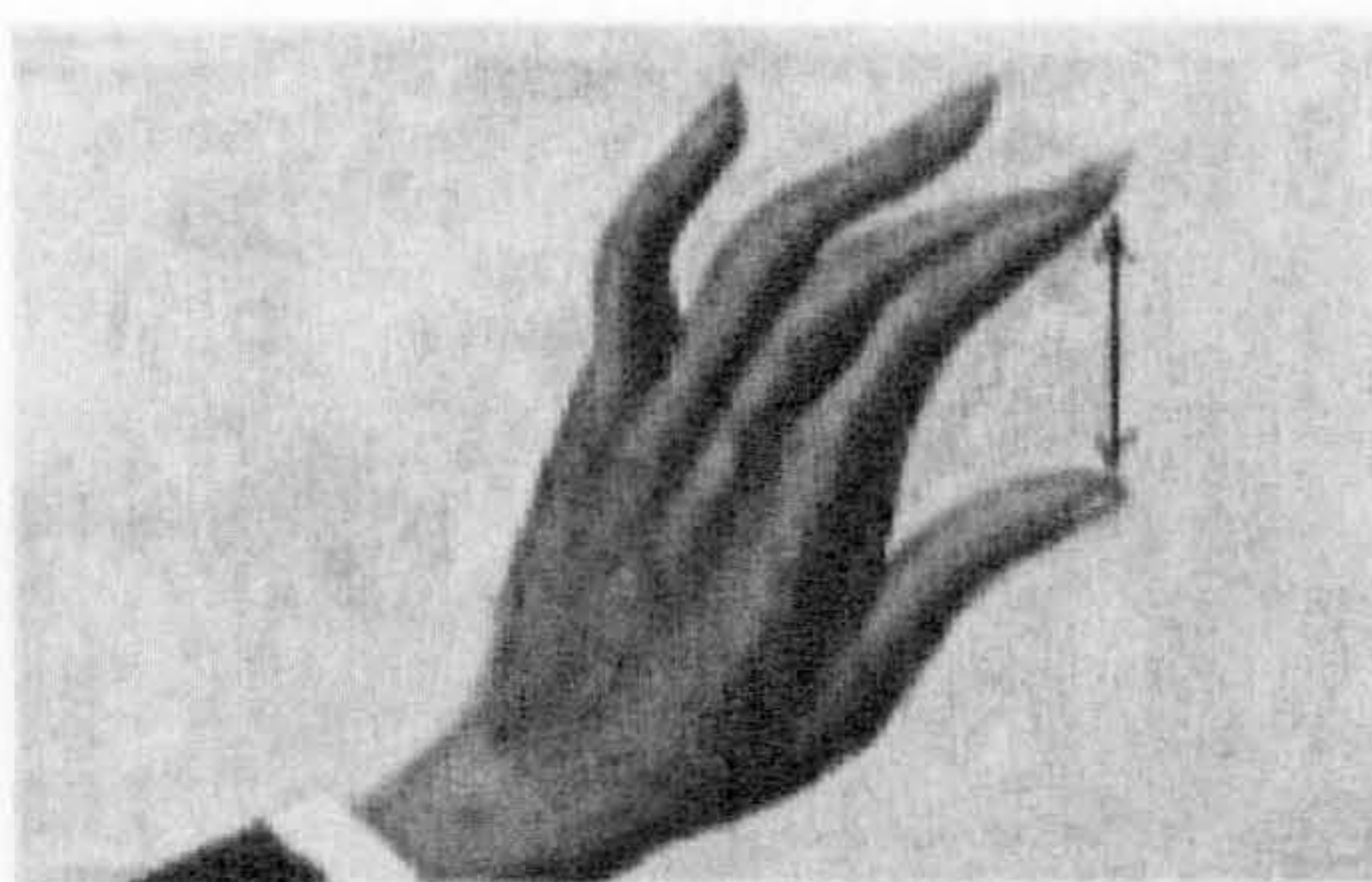


Fig. 68 Max Ernst, Untitled, 1923, and *La main verte*. 1923. Oil on wood and plaster.

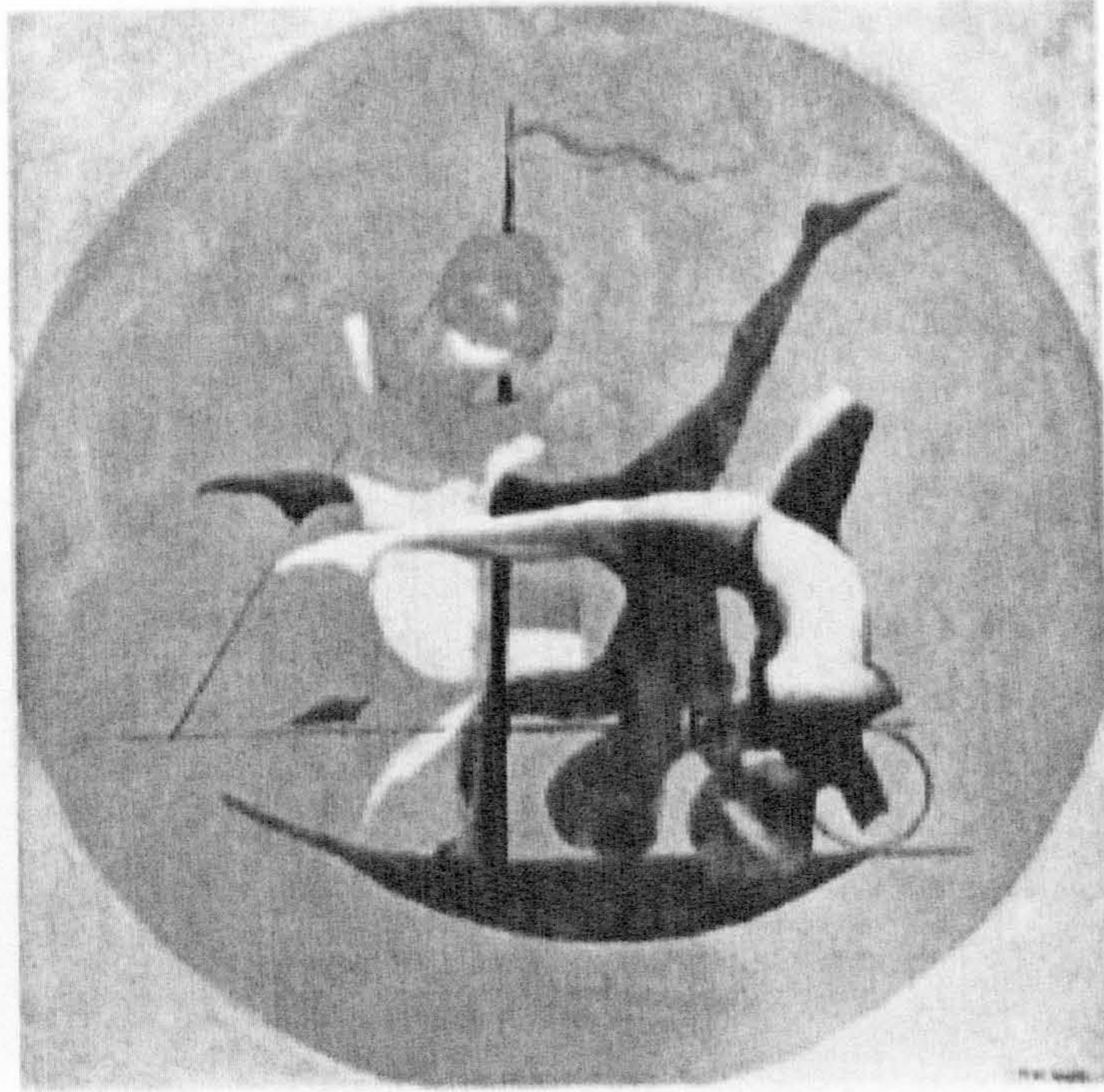


Fig. 69 Max Ernst, *Merveilles, vous dansez sur les sources du ciel*, 1923. Oil on plaster transferred to canvas. 112 x 112. Private collection, Switzerland.

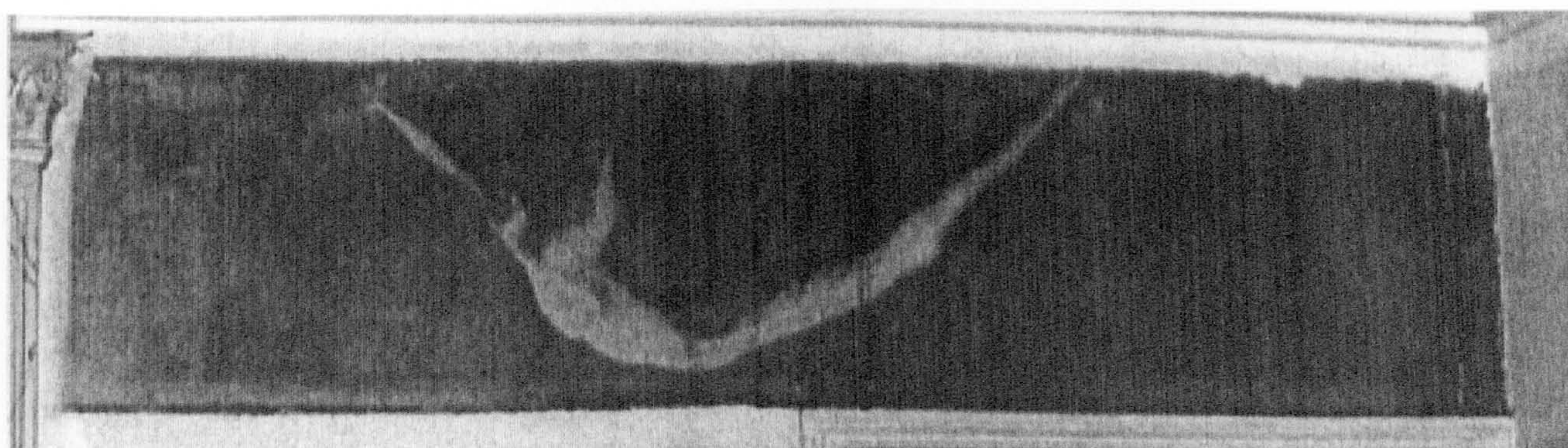


Fig. 70 Max Ernst, *Ange volant*, 1923. Oil on plaster. In situ, Eluard house, Eaubonne.

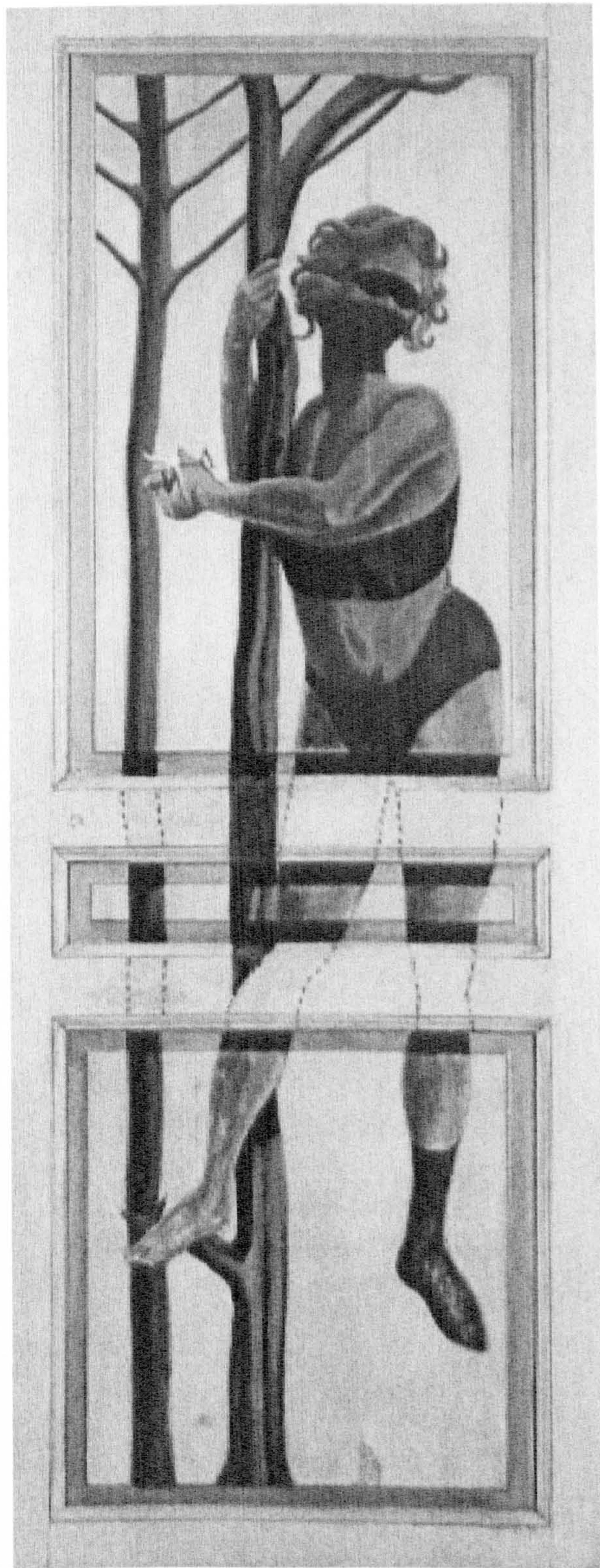


Fig. 71 Max Ernst, *Entrer, Sortir*, 1923.
Oil on wood. 205 x 80. Kawamura
Memorial Museum of Art, Sakura,
Japan.



Fig. 72 Photobooth portraits of Max Ernst, *Variétés*, 1929, p.52.



Fig. 73 Photobooth portraits of Yves Tanguy (left) and Jacques Prévert, ca. 1928.

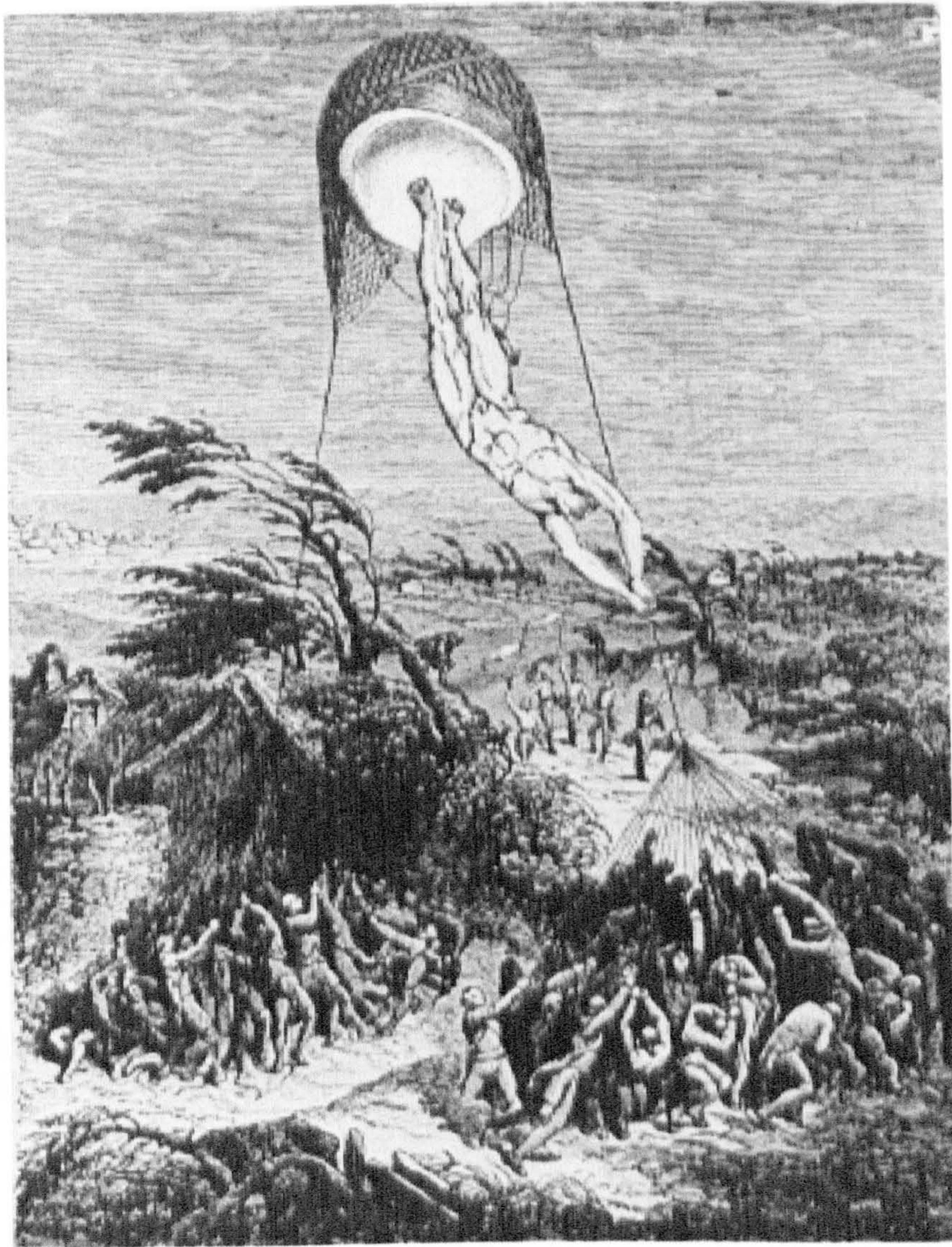


Fig. 74 Max Ernst, "Crime ou miracle: un homme complet", in *La femme 100 têtes*, Paris, 1929, (plate 1).

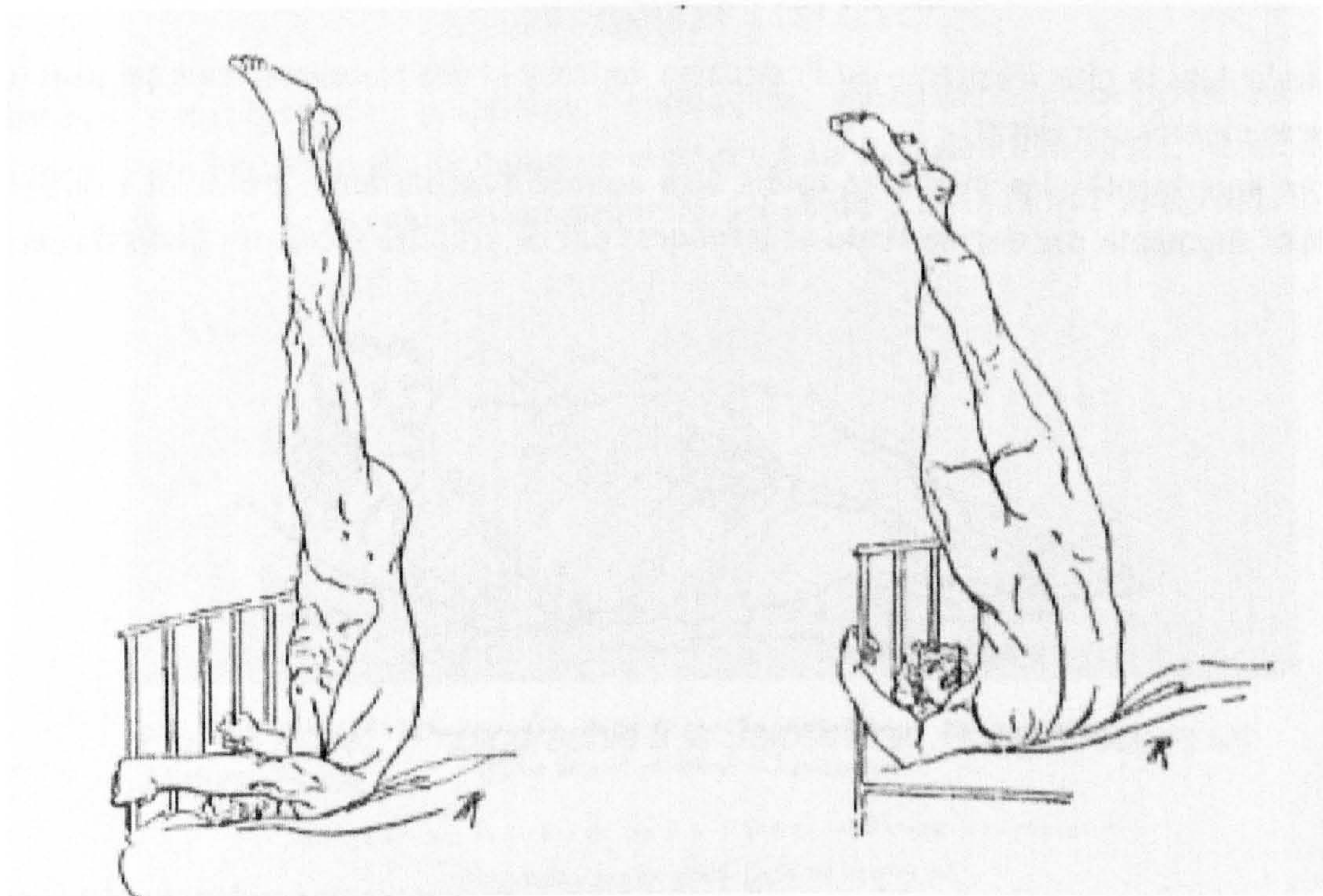


Fig. 75 "Période de clownisme de la grande attaque hystérique", in J.-M. Charcot and Paul Richer, *Les Démoniaques dans l'art*, Paris: Adrien Delahaye and Emile Lecrosnier, 1887, p.96.

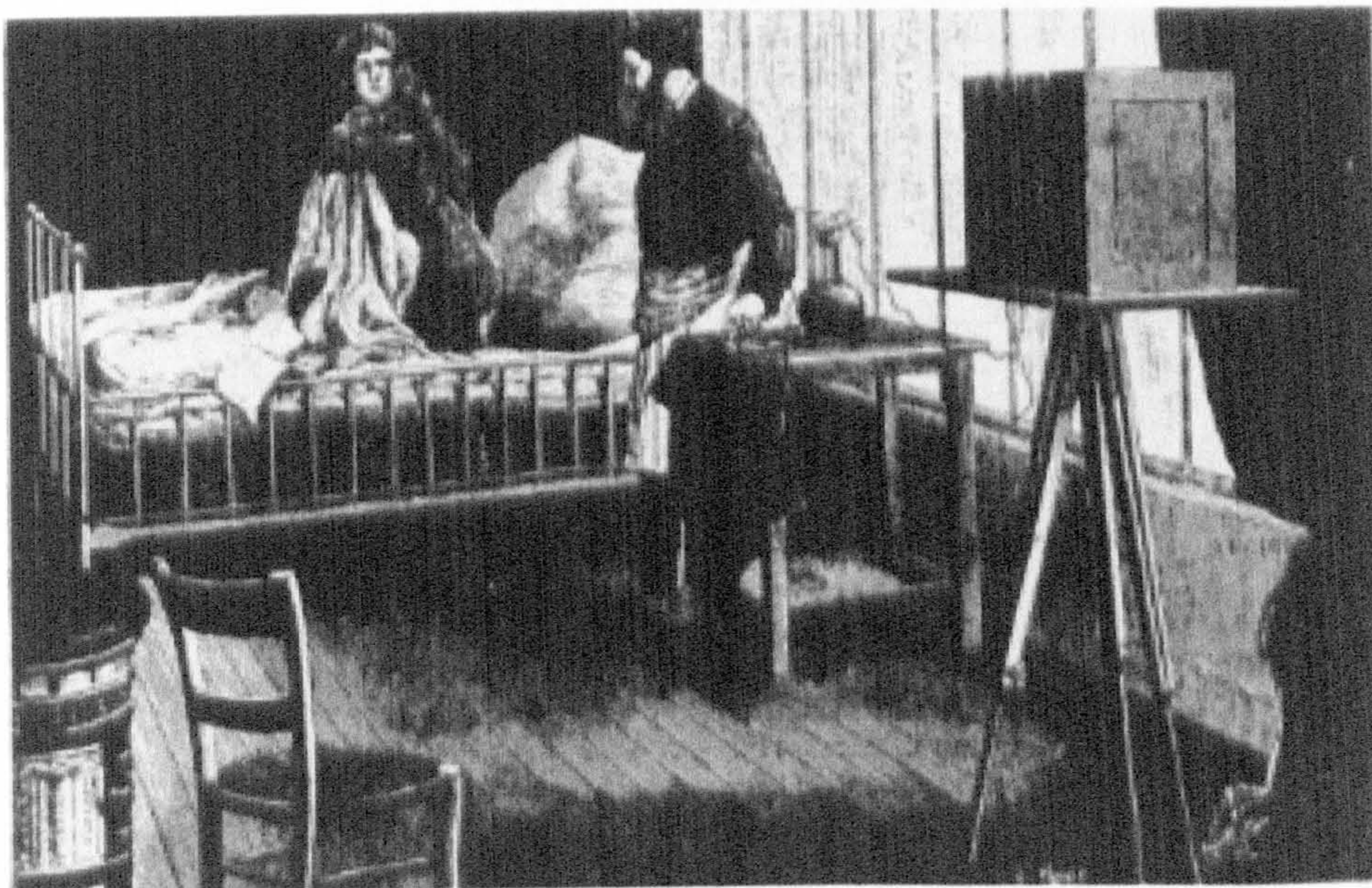


Fig. 76 Poyet. *Photographie à la Salpêtrière*: Reproduced in *La Nature*, Paris.

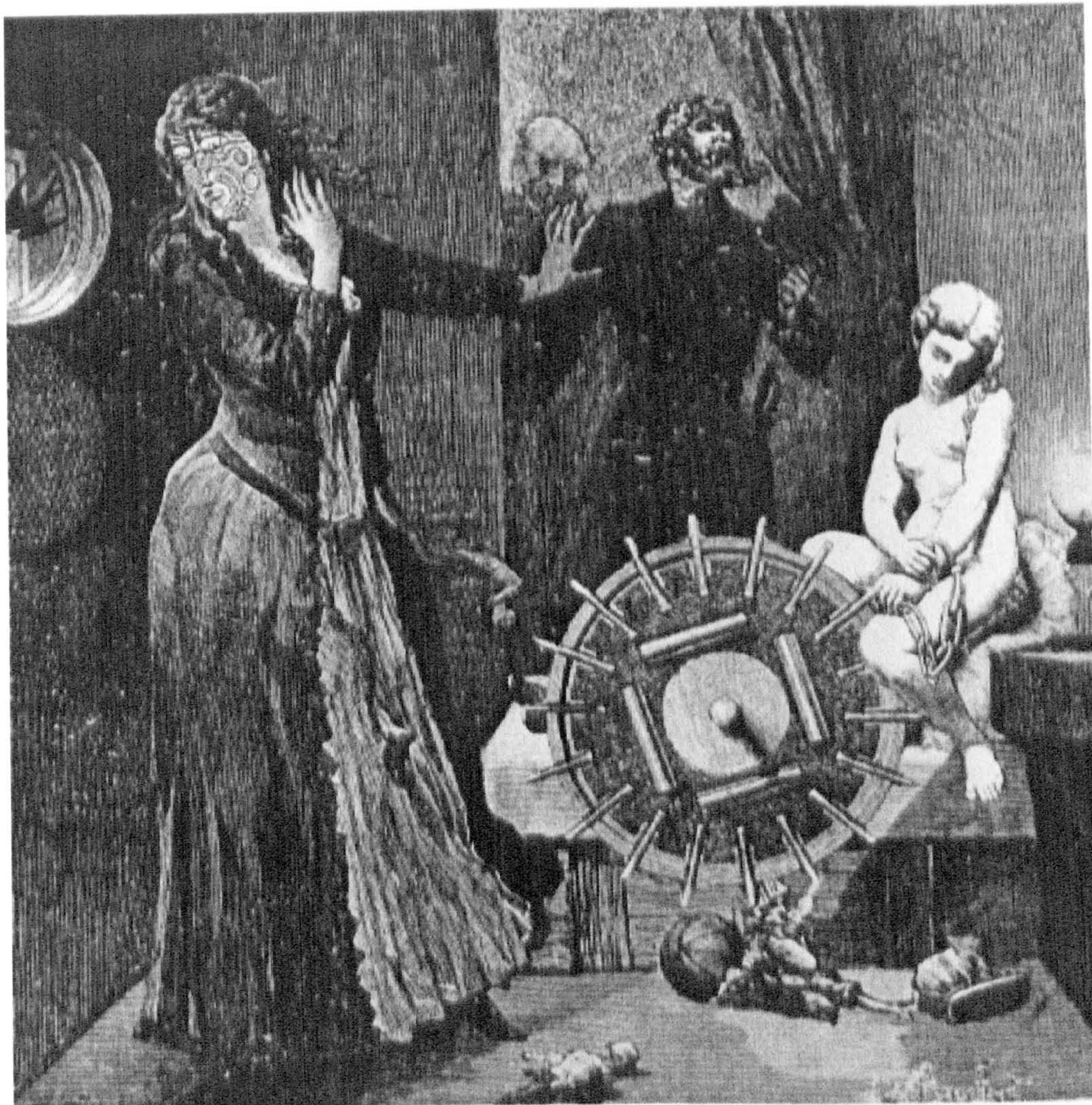


Fig. 77 Max Ernst, "Loplop, l'hirondelle, passe", *La femme 100 têtes*, Paris, 1929, (plate 55).



Fig. 78 Albert Londe, "Etat cataleptique. Suggestion par le geste: colère.", in Charcot, *Œuvres complètes*, Paris, 1886-93, Vol.IX, pl.13.



Fig. 79 Max Ernst, "L'oeil sans yeux, la femme 100 têtes garde son secret", *La femme 100 têtes*, Paris, 1929, (plate 134).



Fig. 80 "Procédé pour la production de la catalepsie", P. Régnard, *Les maladies épidémiques de l'esprit*, Paris, 1887.

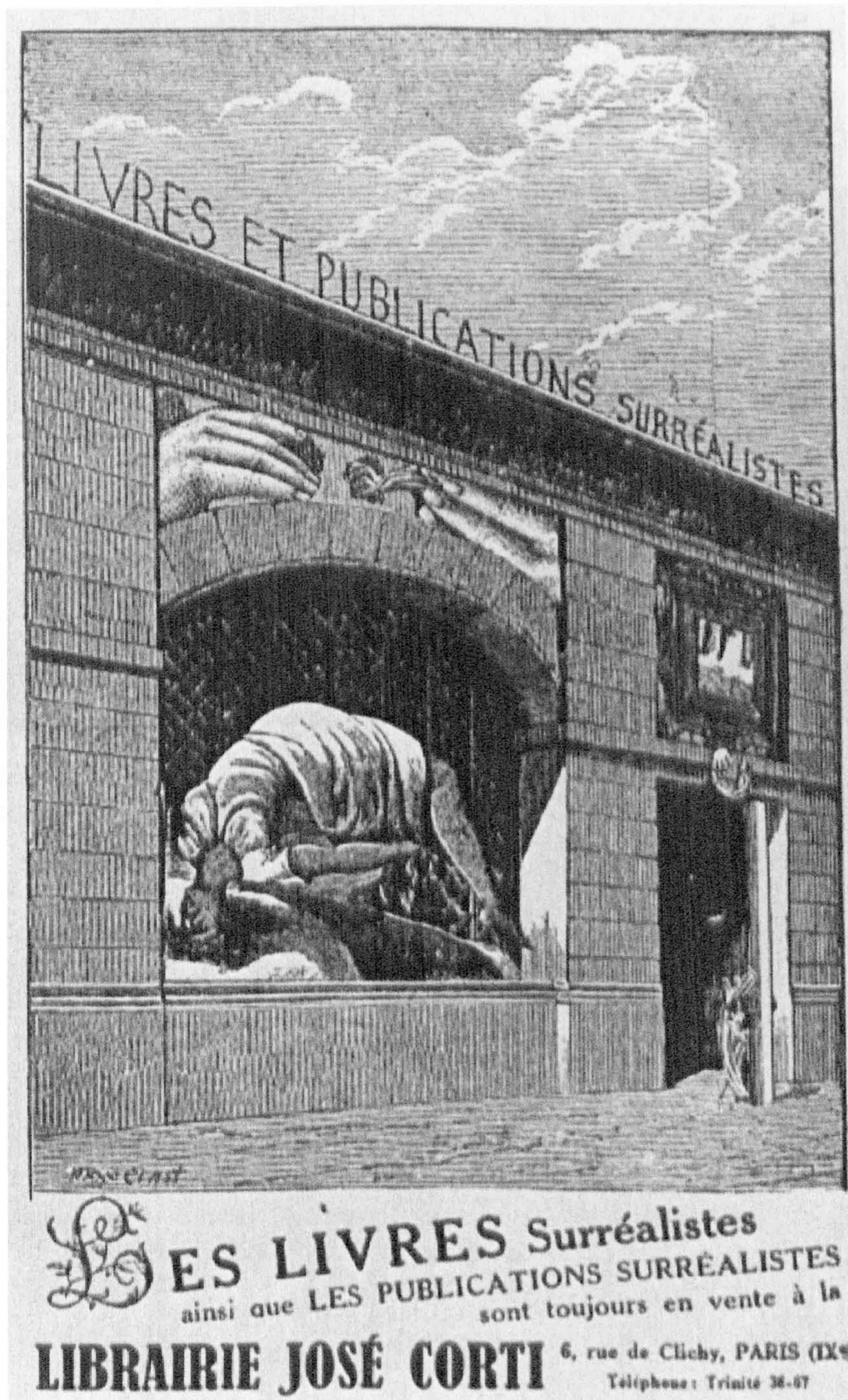


Fig. 81 Max Ernst, Catalogue cover for Librairie José Corti, *Les Livres surréalistes*, Paris, 1931.

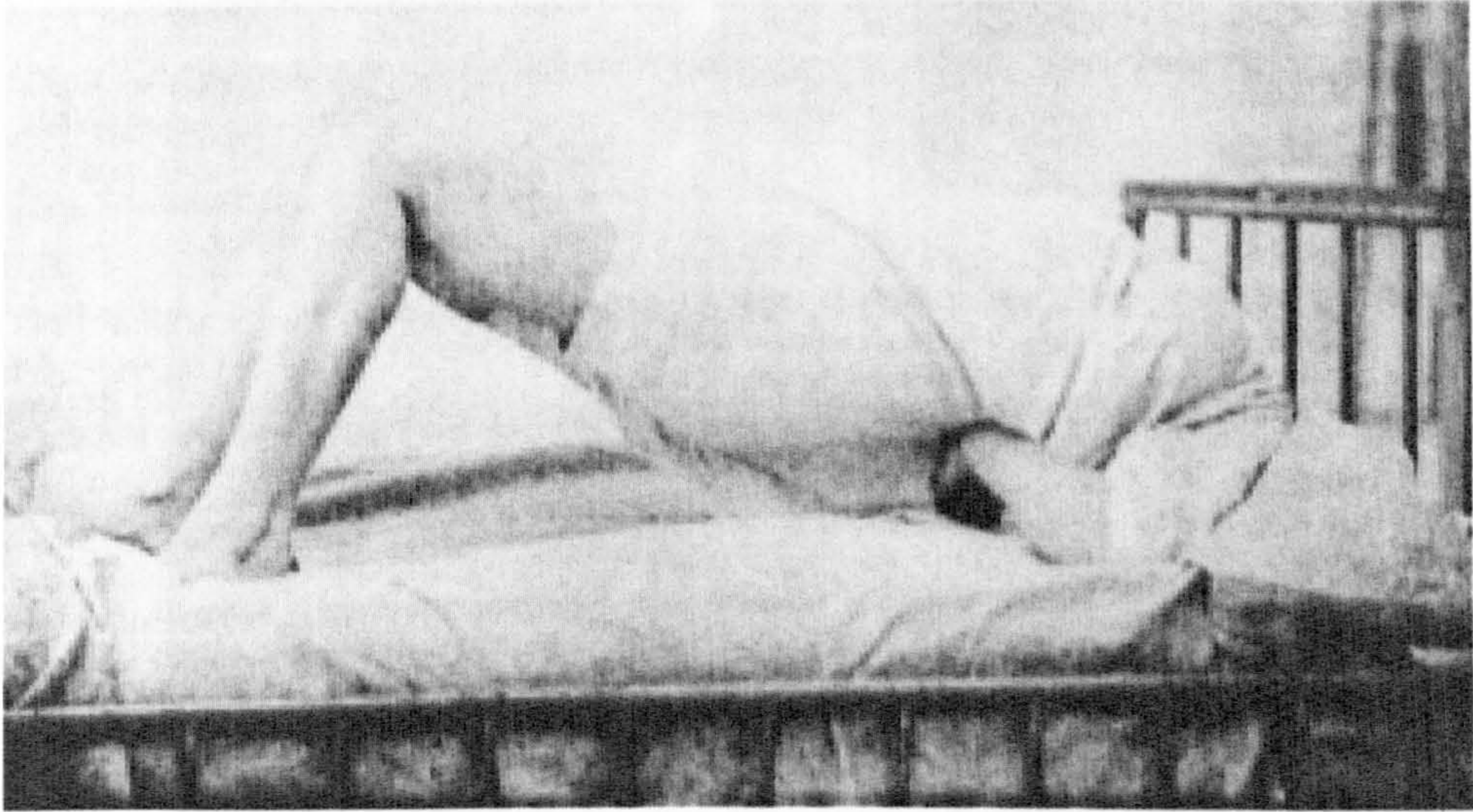


Fig. 82 P. Régnaud, "Attaque hystéro-épileptique: arc de cercle", *Iconographie de la Salpêtrière*; Vol.III, Paris, 1879-80.



Fig. 83 Max Ernst, "Loplop, ivre de peur et de fureur, retrouve sa tête de oiseau et reste immobile pendant 12 jours des deux côtés de la porte", *La femme 100 têtes*, Paris, 1929, (plate 107).



Fig. 84 Max Ernst, " ... dans la chambre des incubations ...,"
Rêve d'une petite fille qui voulut entrer au carmel, Paris, 1930.



Fig. 85 P. Régnard, photograph of Augustine, "Attitudes passionnelles: supplication amoureuse", *Iconographie photographique de la Salpêtrière*, Vol.II, Paris, 1878, (plate XX).



Fig. 86 Max Ernst, unused collage for *Rêve d'une petite fille qui voulut entrer au carmel*, Paris, 1930.



Fig. 87 Max Ernst, "... comptez sur moi!", *Rêve d'une petite fille qui voulut entrer au carmel*, Paris, 1930, (plate 3).



Fig. 88 Max Ernst, *Une Semaine de bonté*, (First book, "Le Lion de Belfort"), Paris, 1934.



Fig. 89 Max Ernst, *Une Semaine de bonté*, (Seventh book, "La Clé des chants"), Paris, 1934.



Fig. 90 Max Ernst, *Une Semaine de bonté*, (Seventh book, "La Clé des chants"), Paris, 1934, (p.182).



LE DOIGT MAGIQUE
OU LE MAGNÉTISME ANIMAL

Fig. 91 "Le Doigt magique, ou le magnétisme animal", undated engraving, in Robert Darnton, *Mesmerism and the End of the Enlightenment in France*, Harvard, 1968.



Fig. 92 "Le Magnétisme dévoilé", undated engraving, in Robert Darnton, *Mesmerism and the End of the Enlightenment in France*, Harvard, 1968.



Fig. 93 Max Ernst, Untitled, 1929. Collage.
Reproduced in *Fragment of a Personal Universe: Max Ernst Collages and Microbes* (exh. cat.), The Mayor Gallery and Timothy Baum, New York: Nadada Editions, 1998.

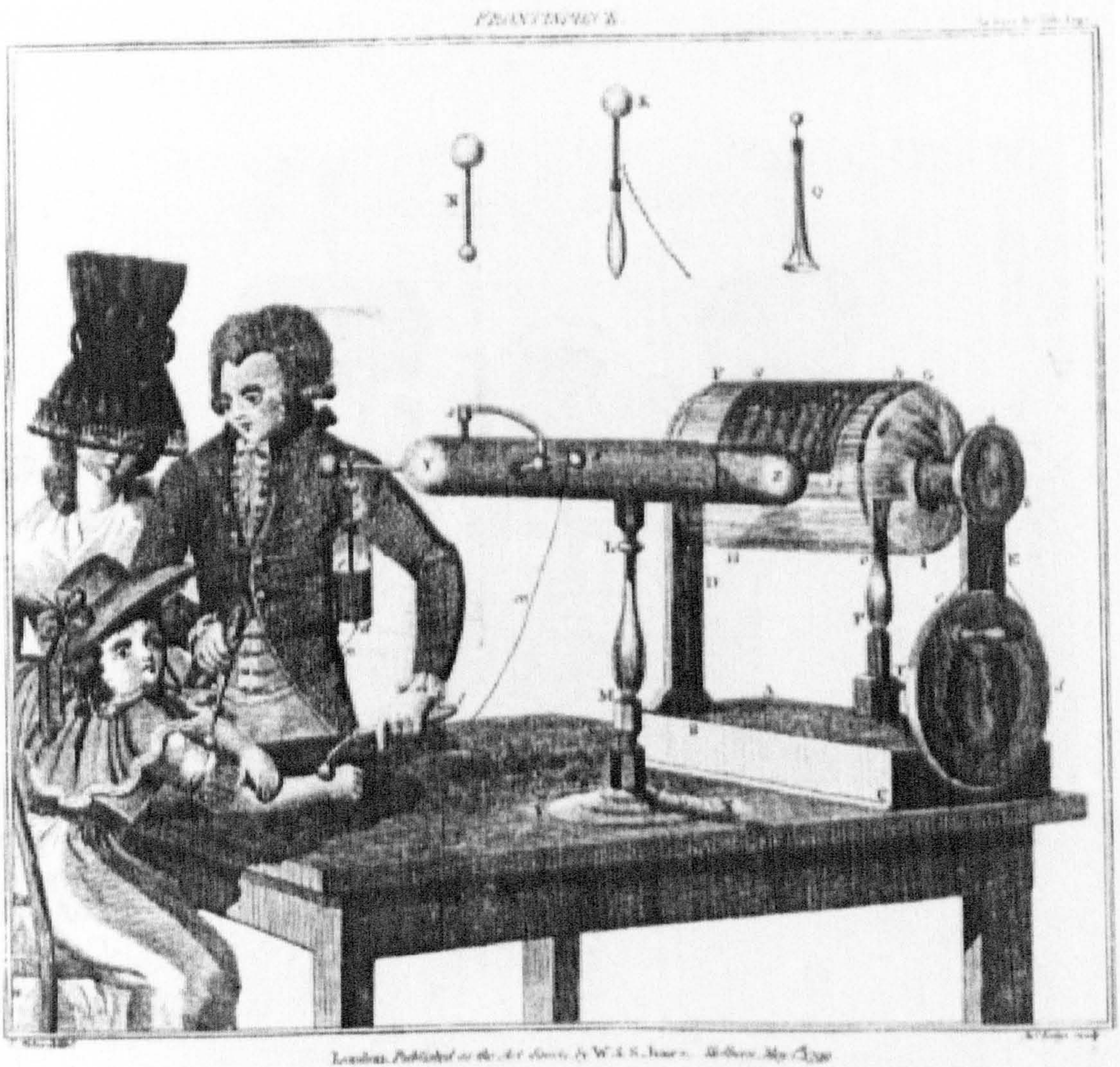


Fig. 94 John Lodge and T. Milne, *George Adams demonstrates his electrotherapy machine to a woman and her daughter*, 1799. Line engraving. 17.6 x 19.7. Wellcome Institute.



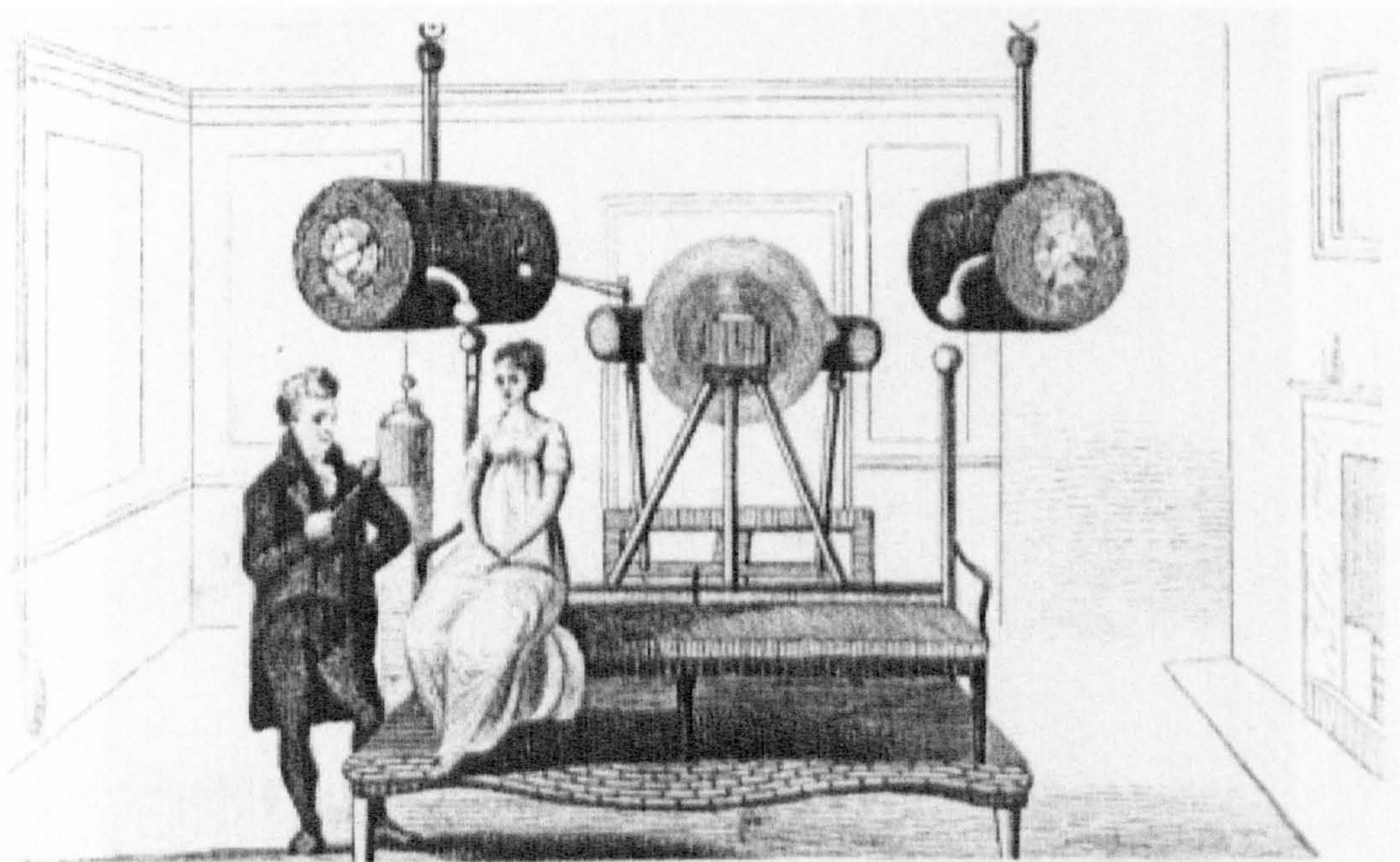


Fig. 95 Anon., *Francis Lowndes, a medical electrician, treating a woman on an electrotherapy machine*, Undated. Etching. 10.3 x 16.8. Wellcome Institute.

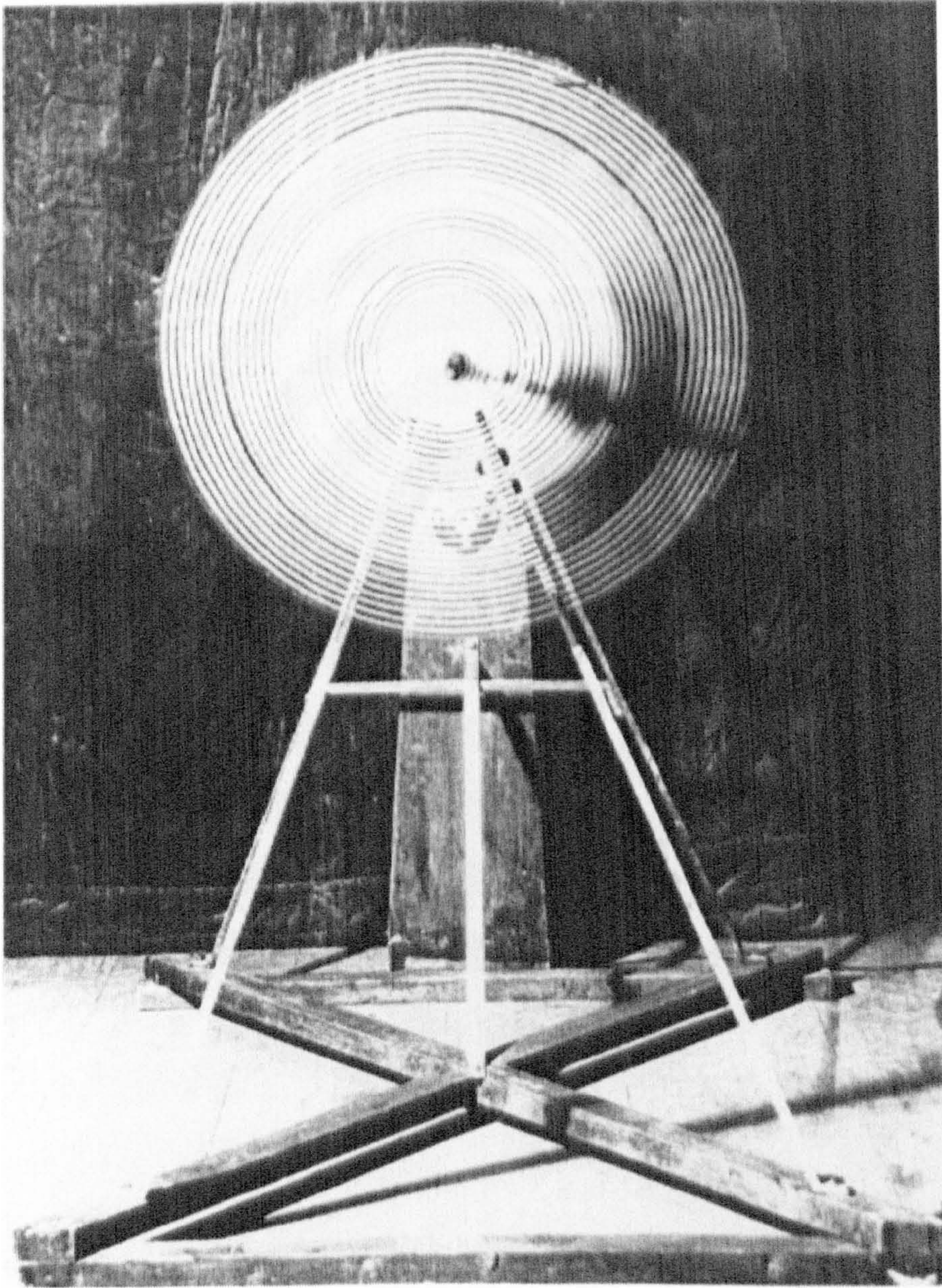


Fig. 96 Marcel Duchamp, *Rotary Glass Plates (Precision Optics)*, 1920. Five painted glass plates on a supporting frame. Frame: 120.6 x 184.1; Glass plate: 99 x 14. Yale University Art Gallery, New Haven, Conn.

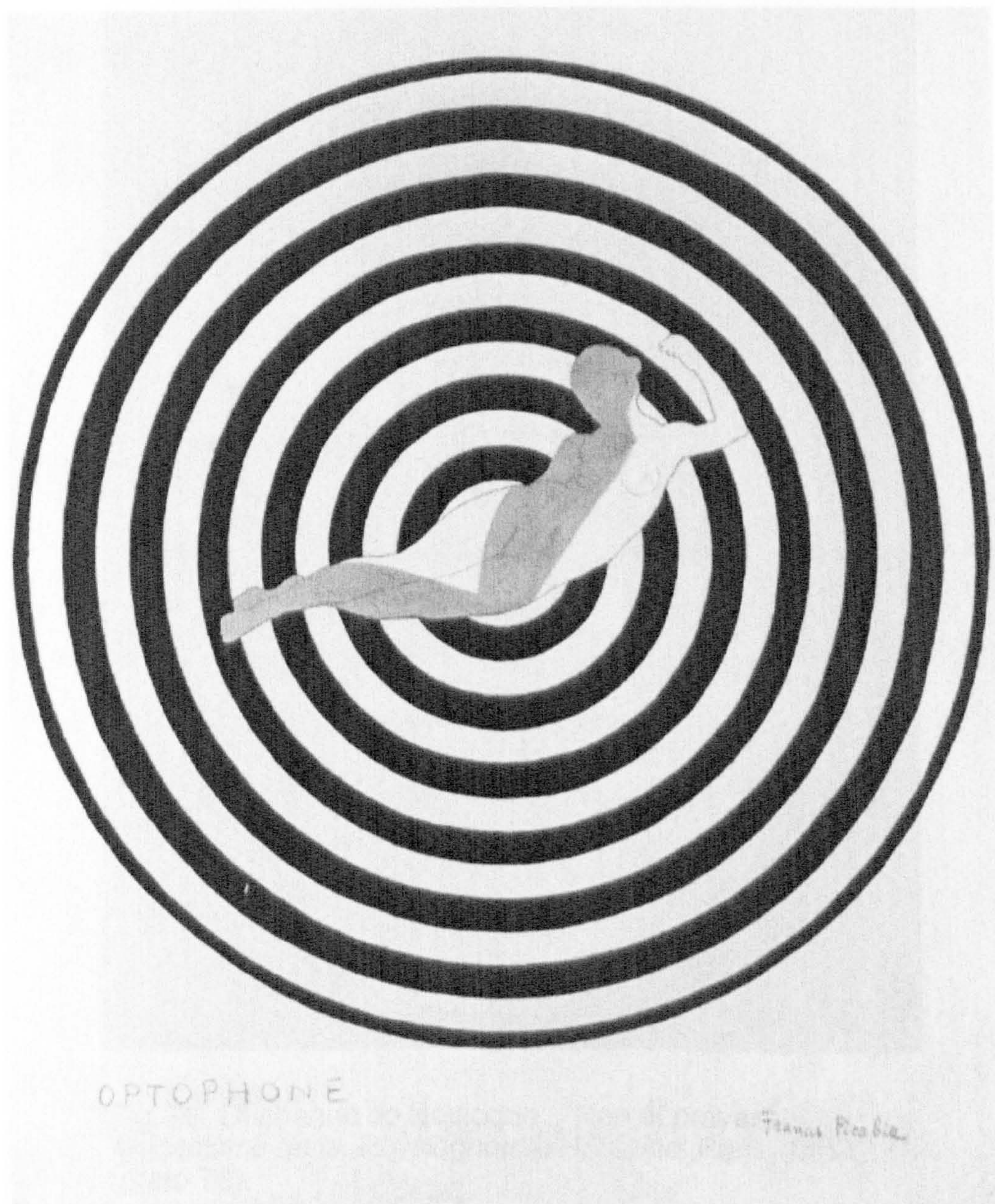


Fig. 97 Francis Picabia, *Optophone II*, 1922. Ink and watercolour on paper. 72 x 60. Private collection.



Fig. 98 Duchenne de Boulogne. "Nun at prayer".
Mécanisme de la Physiognomie Humaine, Paris, 1862,
(plate 76).

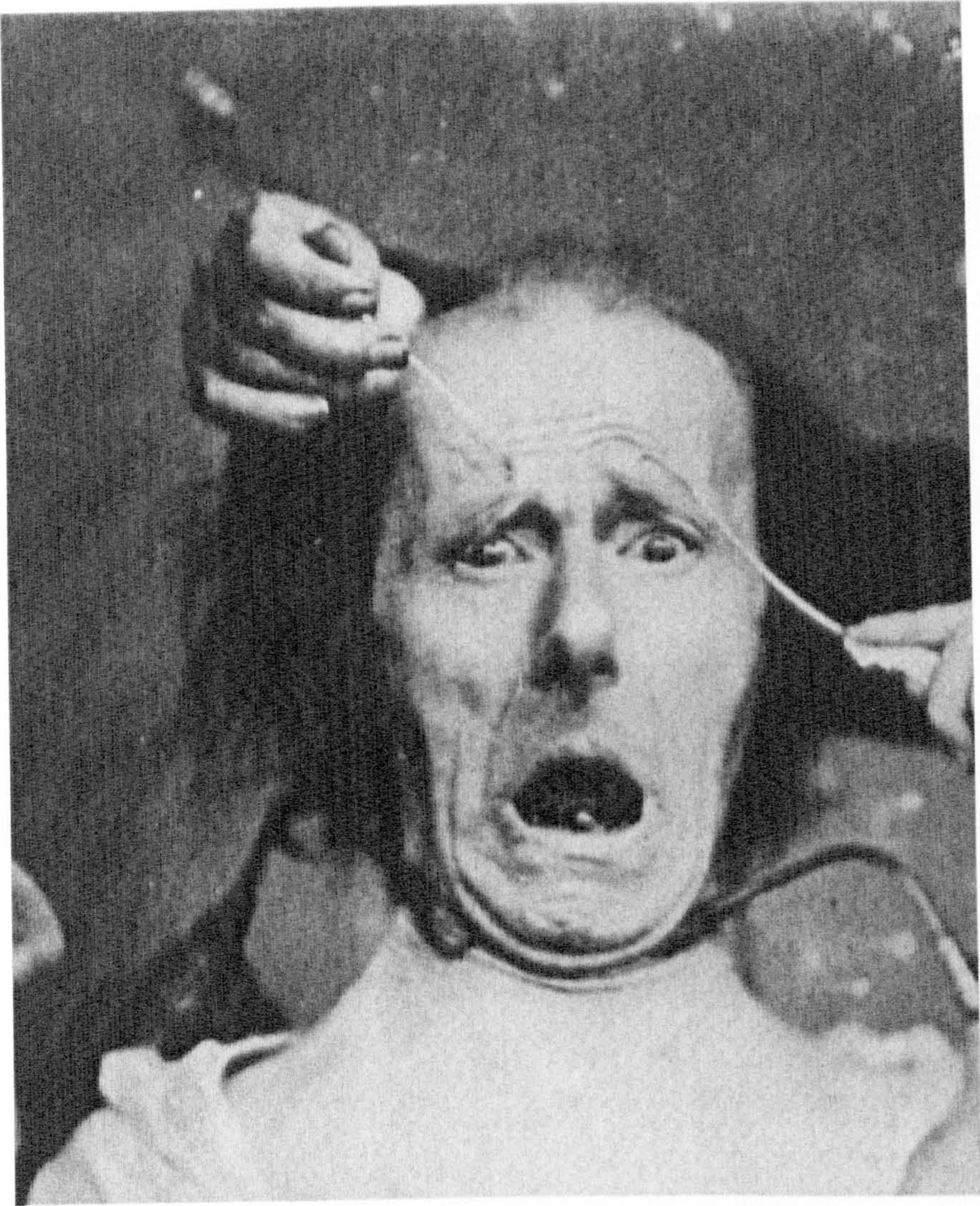


Fig. 99 Duchenne de Boulogne. "The expression of terror".
Mécanisme de la Physiognomie Humaine, Paris, 1862,
(plate 64).

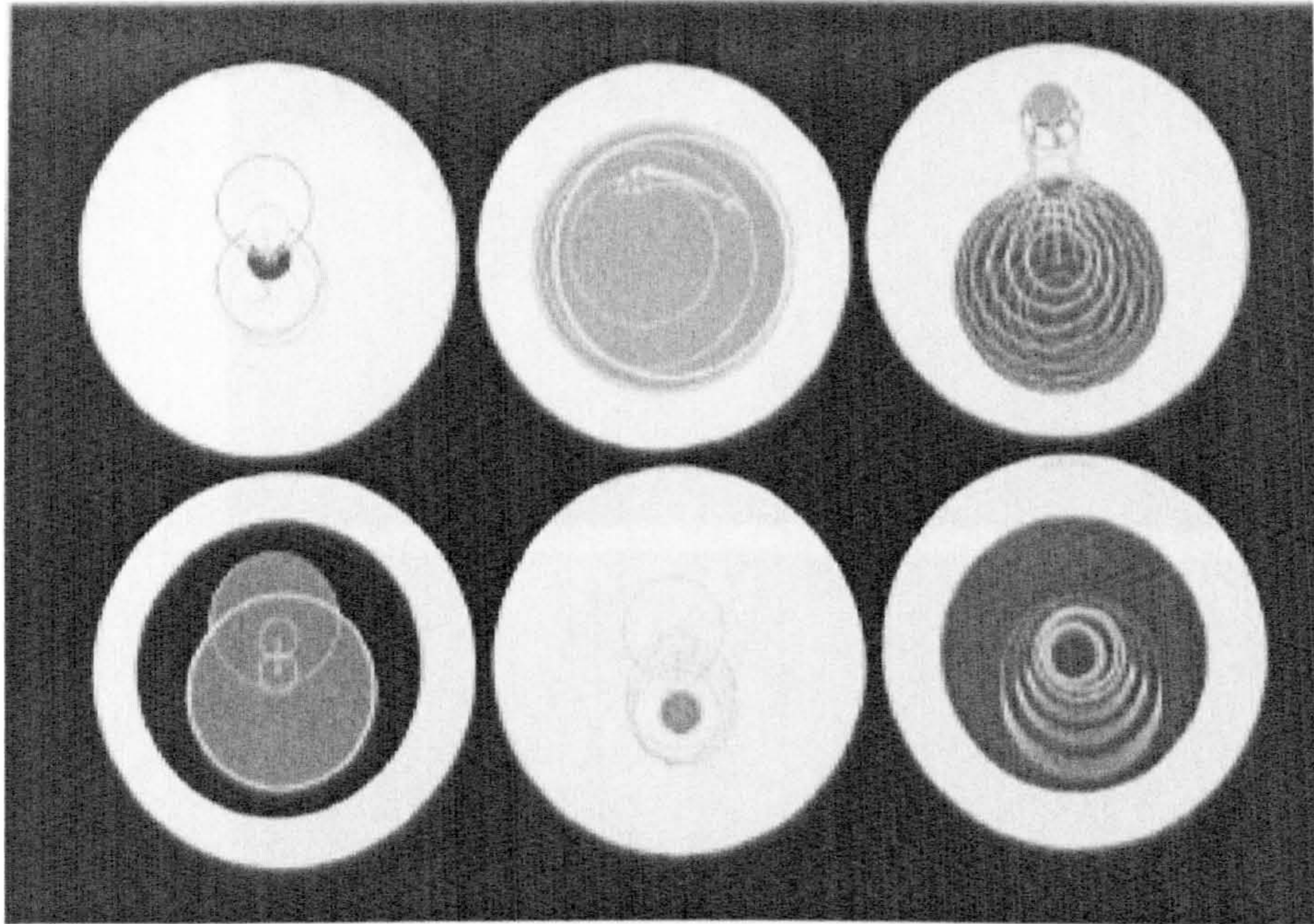


Fig. 100 Marcel Duchamp, *Rotoreliefs (optical discs)*, 1935. Six cardboard discs printed on both sides by offset lithography. Each disc 20 cm. in diameter. Private collection, Paris.



Fig. 101 (top) Marcel Duchamp and his sister Suzanne, ca. 1896. Photograph.

Fig. 102 (bottom) Jacques Villon, illustration of Marcel and his sister Suzanne with a barrow-load of shoes, Christmas Eve. Published in *Cocorico*.



Fig. 103 Marcel Duchamp, *Pharmacie*, 1914.
Rectified Readymade: gouache on a
commercial print. 26.2 x 19.2. Private
collection, New York.

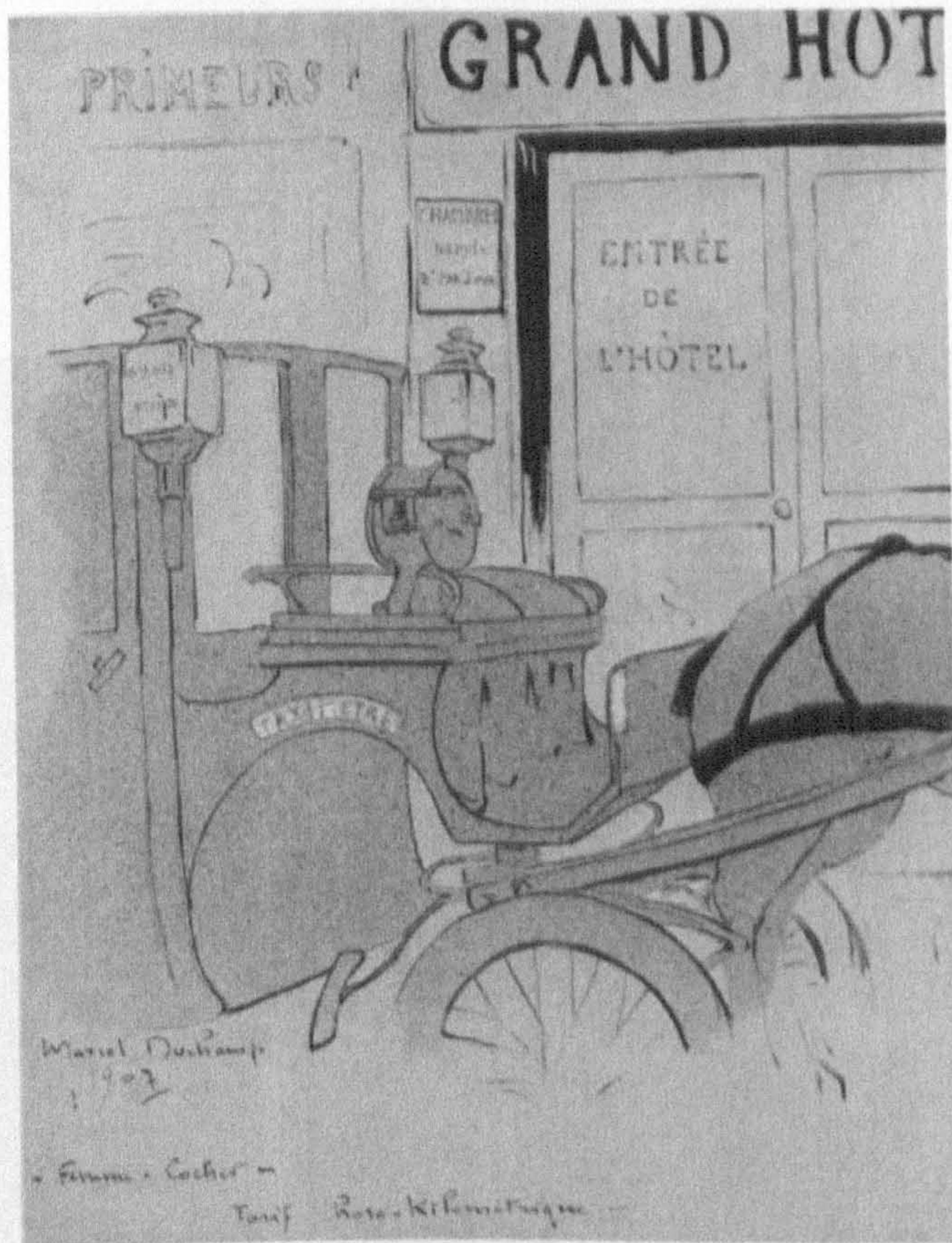


Fig. 104 (top) Marcel Duchamp, *Femme cocher*, 1907. Ink and pencil on paper. 31.7 x 24.5. Metropolitan Museum of Art, New York.

Fig. 105 (bottom) Anon., *Female cab driver*, Paris, 1907. Photograph.

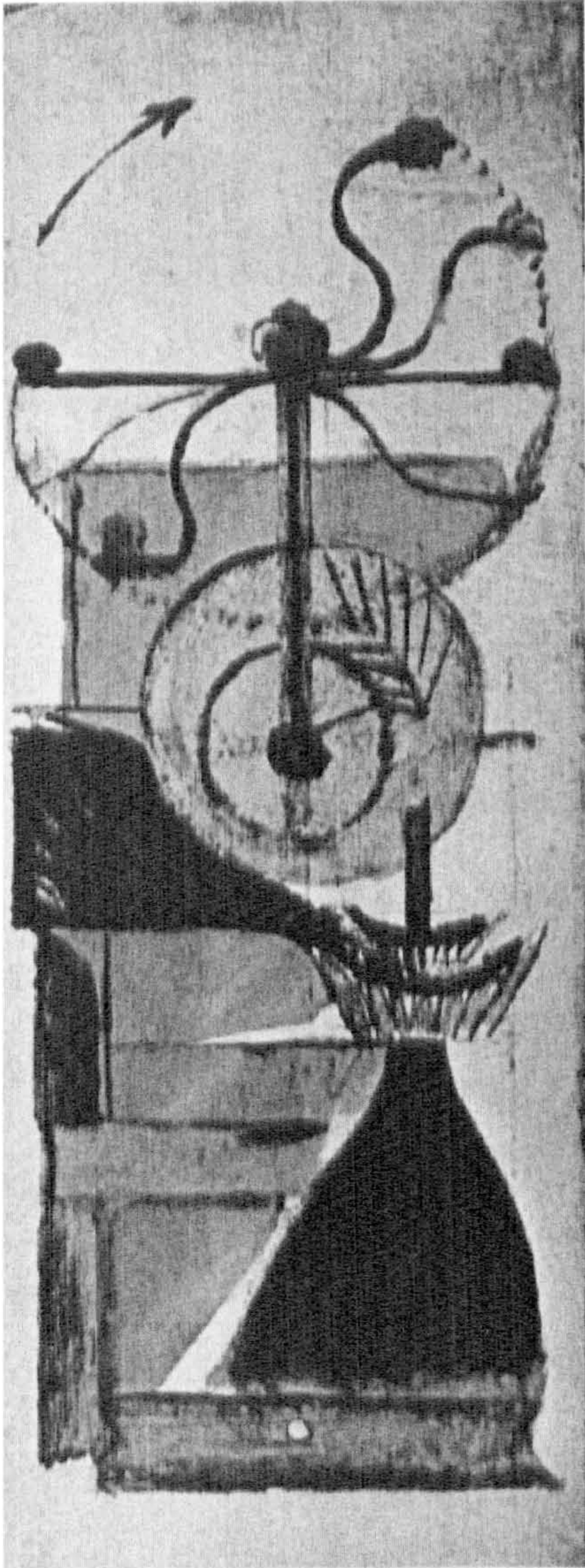


Fig. 106 (left) Marcel Duchamp, *Moulin à café*, 1911. Oil on cardboard. 33 x 12.5. Tate Modern, London.

Fig. 107 (right) Jeanne Serre, ca. 1910. Photograph. Académie de Muséologie Evocatoire.

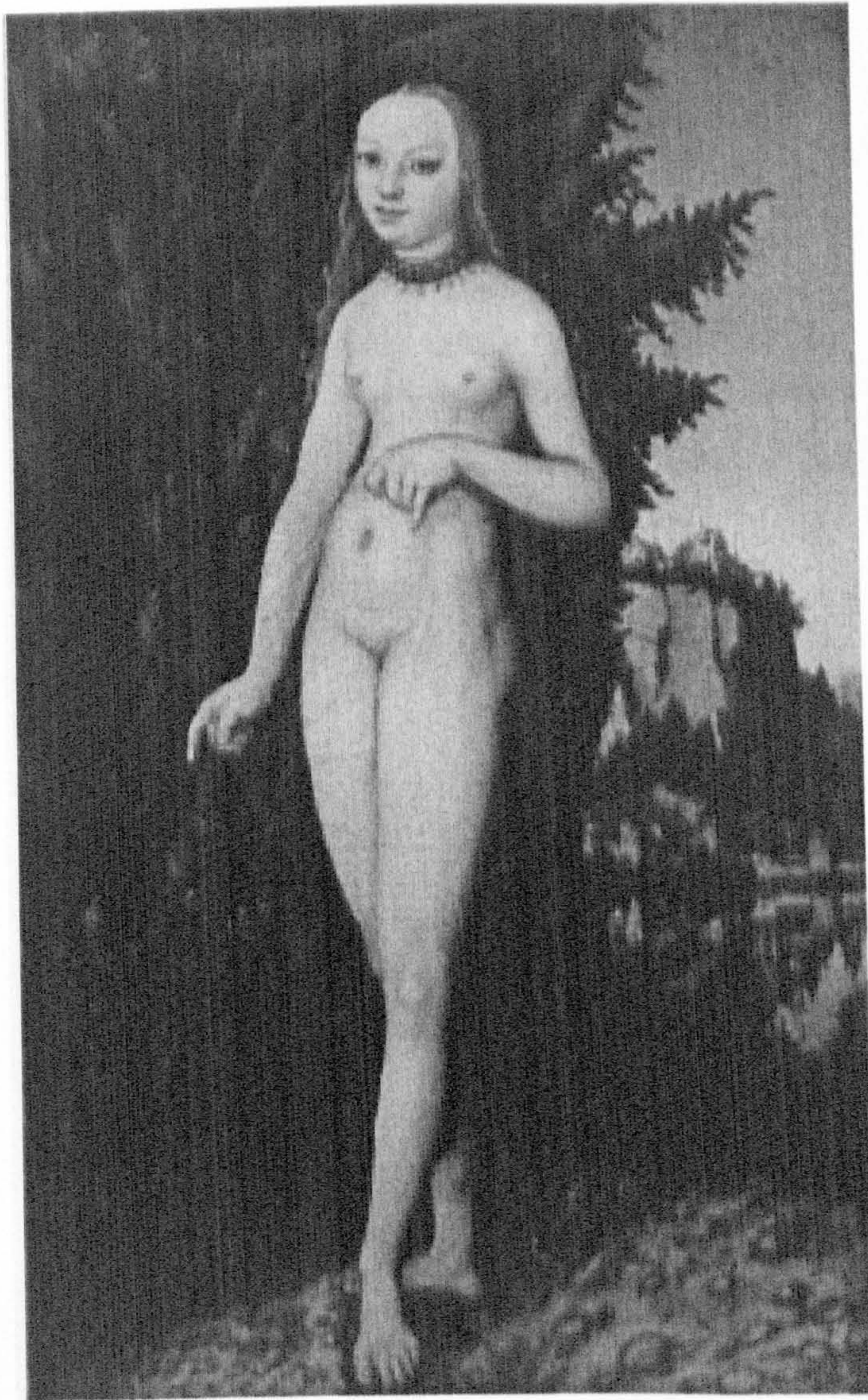


Fig. 108 Lucas Cranach, *Venus in a Landscape*, Undated. Oil on wood. 38 x 25. Louvre, Paris.

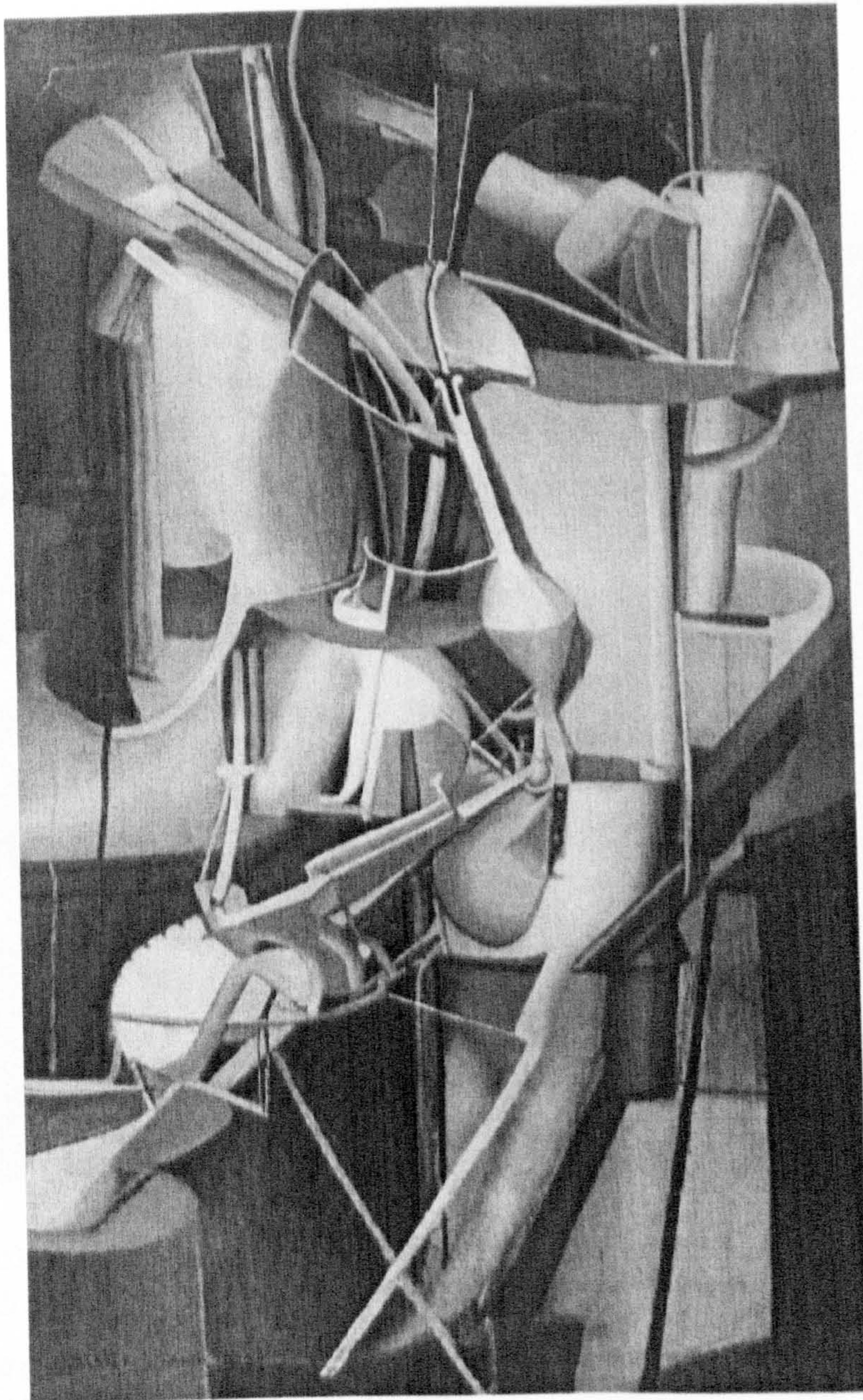


Fig. 109 Marcel Duchamp, *Bride*, 1912. Oil on canvas. 89.5 x 55. Philadelphia Museum of Art, The Louise and Walter Arensberg Collection.

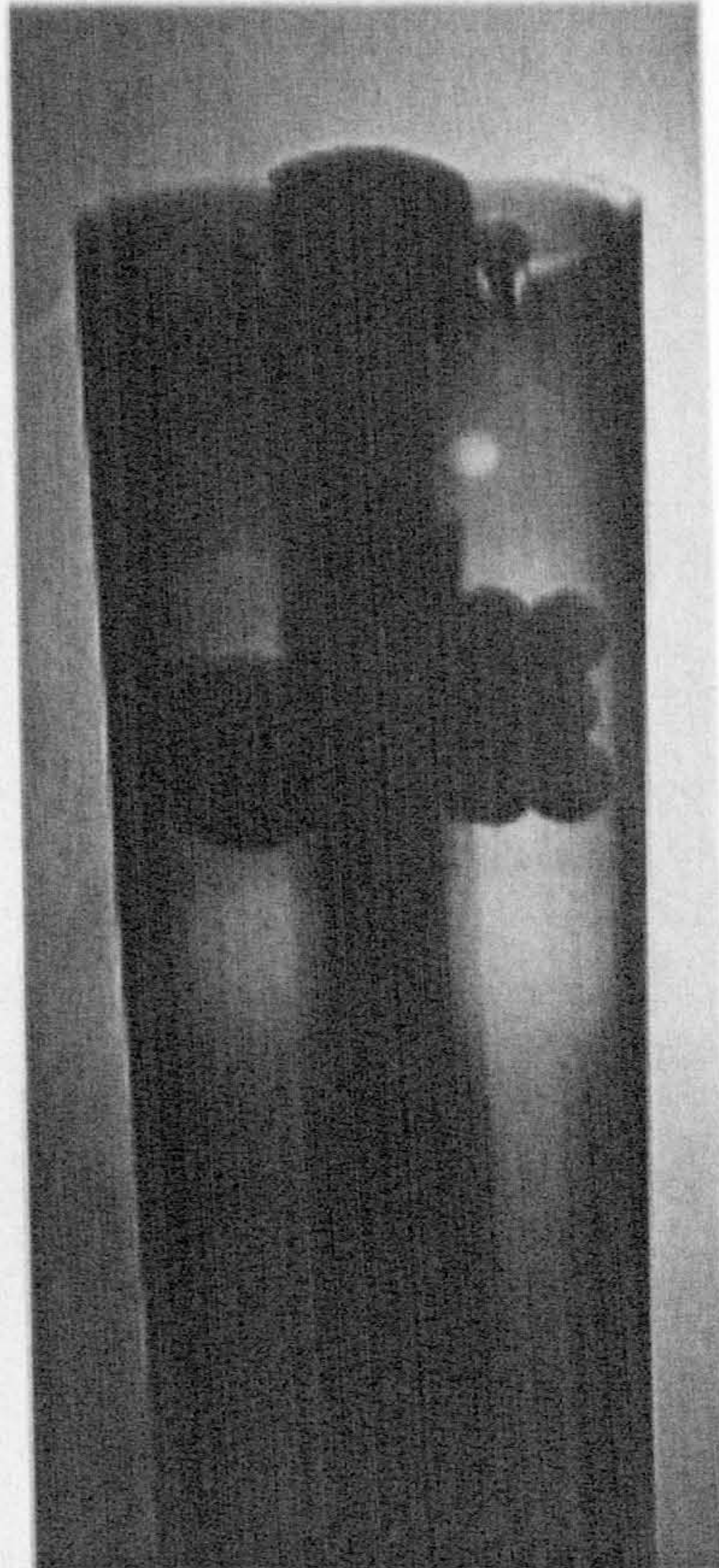


Fig. 110 (left) C.F. Röntgen, photograph of his wife's hand with wedding ring, 1895-96. X-ray. Deutsches Museum, Munich.

Fig. 111 (right) C.F. Röntgen, photograph of his loaded hunting rifle, 1895-96. X-ray. Deutsches Museum, Munich.

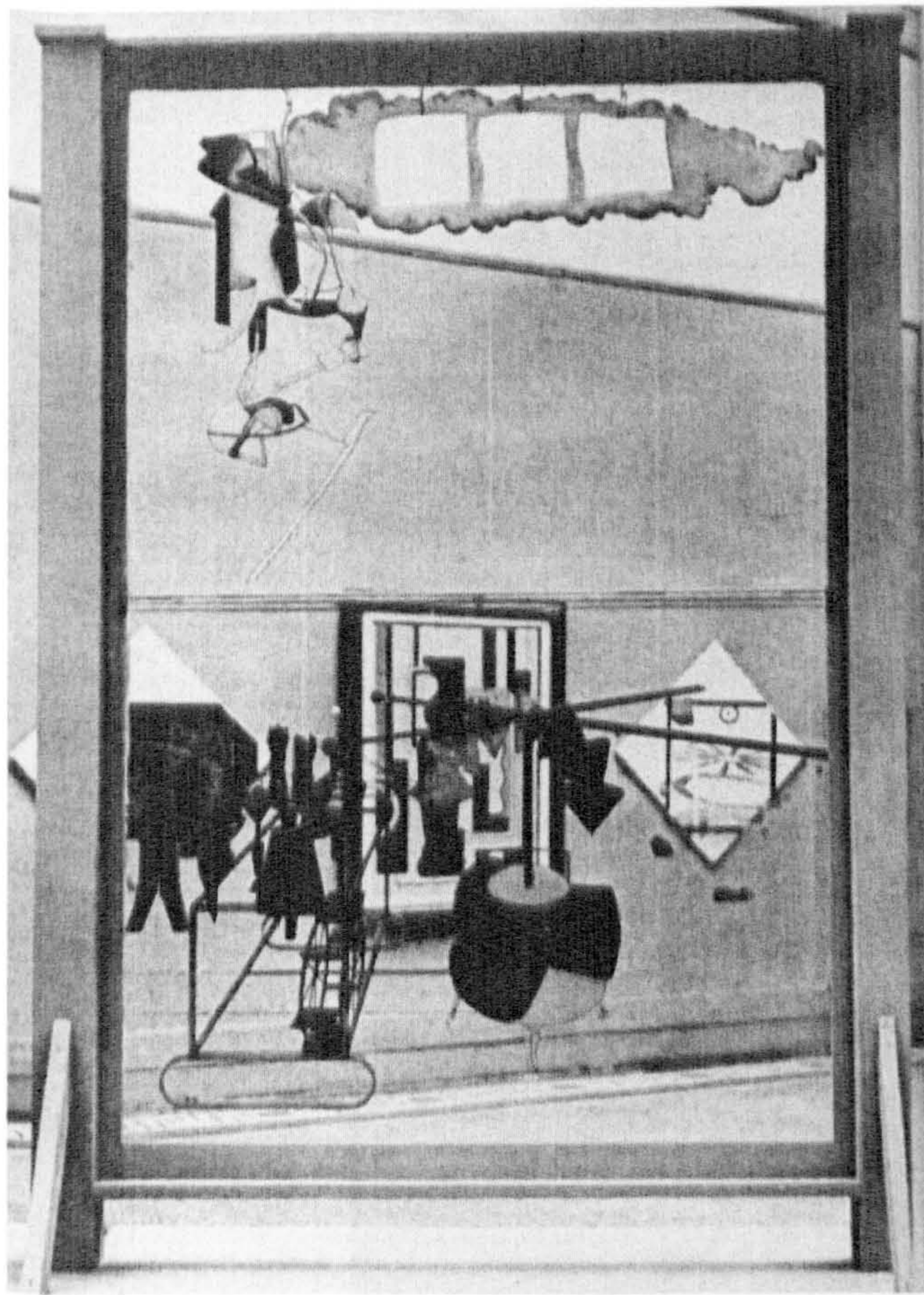


Fig. 112 (left) Marcel Duchamp, *La Mariée mise à nu par ses célibataires, même* (*The Bride Stripped Bare by Her Bachelors, Even*), 1915-23. Photograph as originally installed at the International Exhibition of Modern Art, Brooklyn Museum, 1926. Oil paint, varnish, lead foil, lead wire and dust on glass plate, subsequently mounted in steel and wood frame. Current dimensions: 272.5 x 175.8. Philadelphia Museum of Art, the Louise and Walter Arensberg Collection.

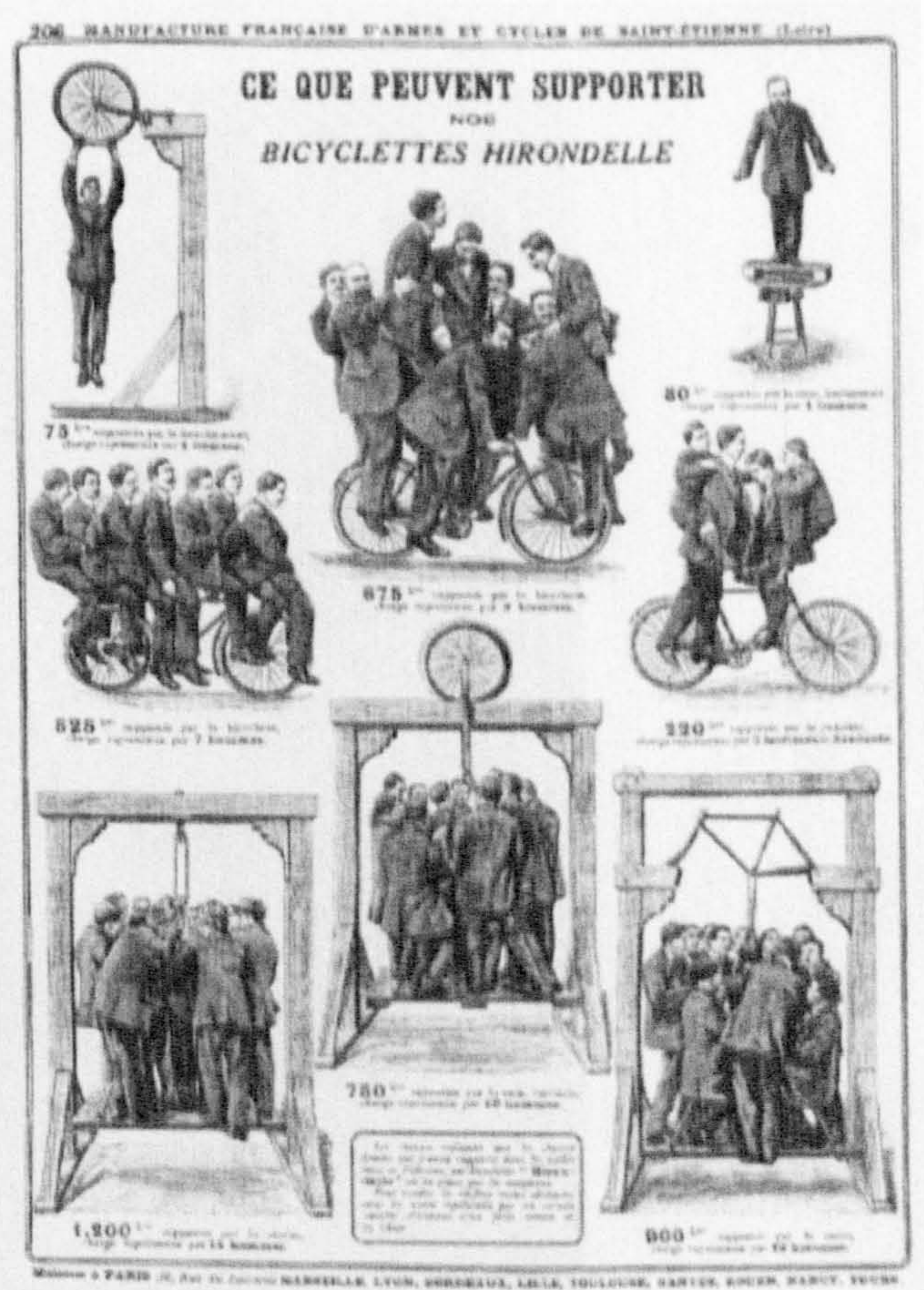


Fig. 113 (right) "Ce que peuvent supporter nos bicyclettes Hirondelle", Catalogue of the Manufacture Française d'Armes et Cycles de Saint-Etienne, 1913, p.206.



Fig. 114 Fashion feature, Sears, Roebuck and Co. Catalogue, Chicago, Fall 1920.

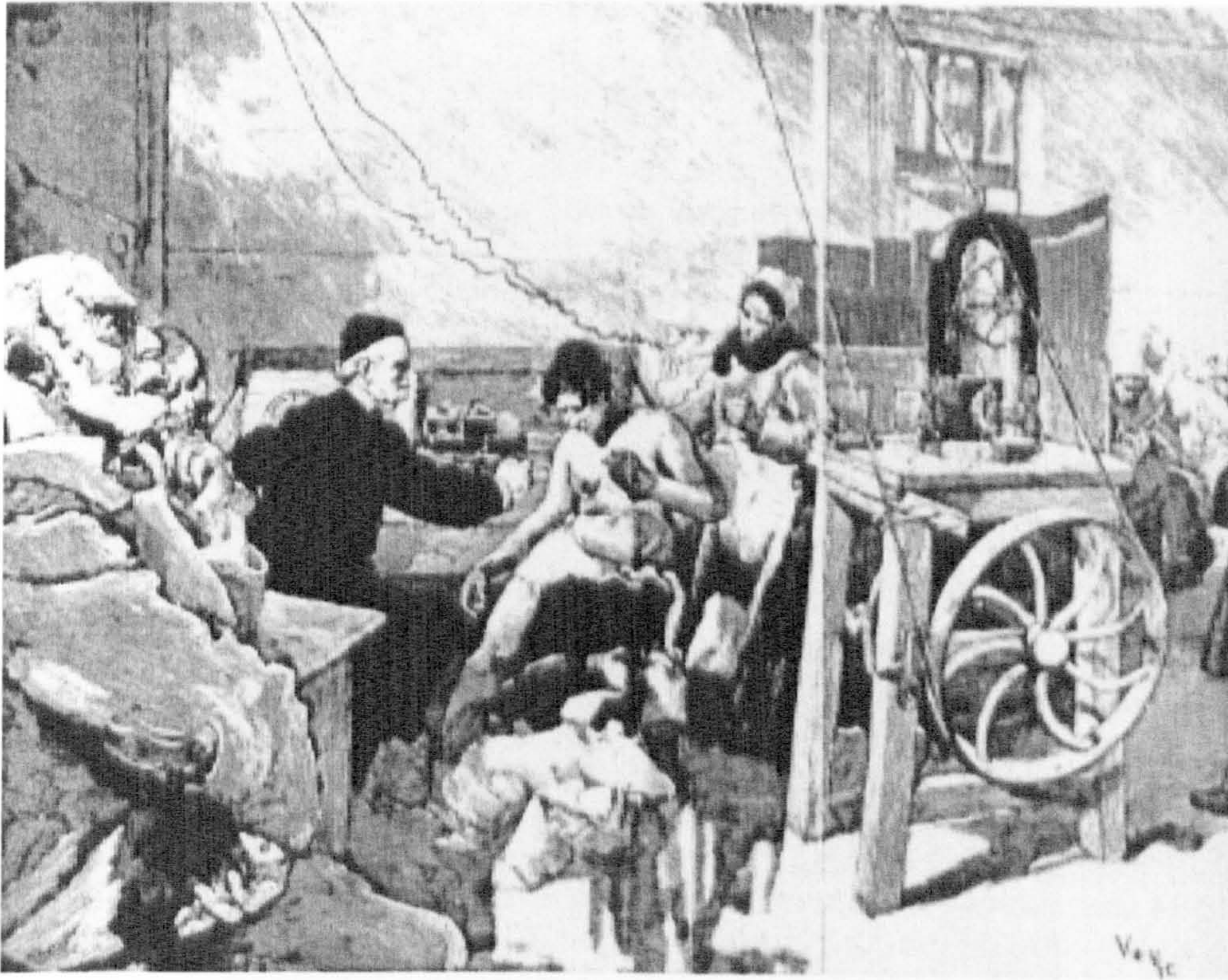


Fig. 115 Vierge, "Le laboratoire d'électrothérapie à la Salpêtrière", *Le Monde illustré*, 14 August 1887.



Fig. 116 (top) Marcel Duchamp, *Traveller's Folding Item*, 1916. Readymade: Underwood typewriter cover. Height: 23 cm. Philadelphia Museum of Art, the Louise and Walter Arensberg Collection.

Fig. 117 (bottom) *Underwood Victories*, 1910. Romaine trade catalogue. University of California Library, Santa Barbara.

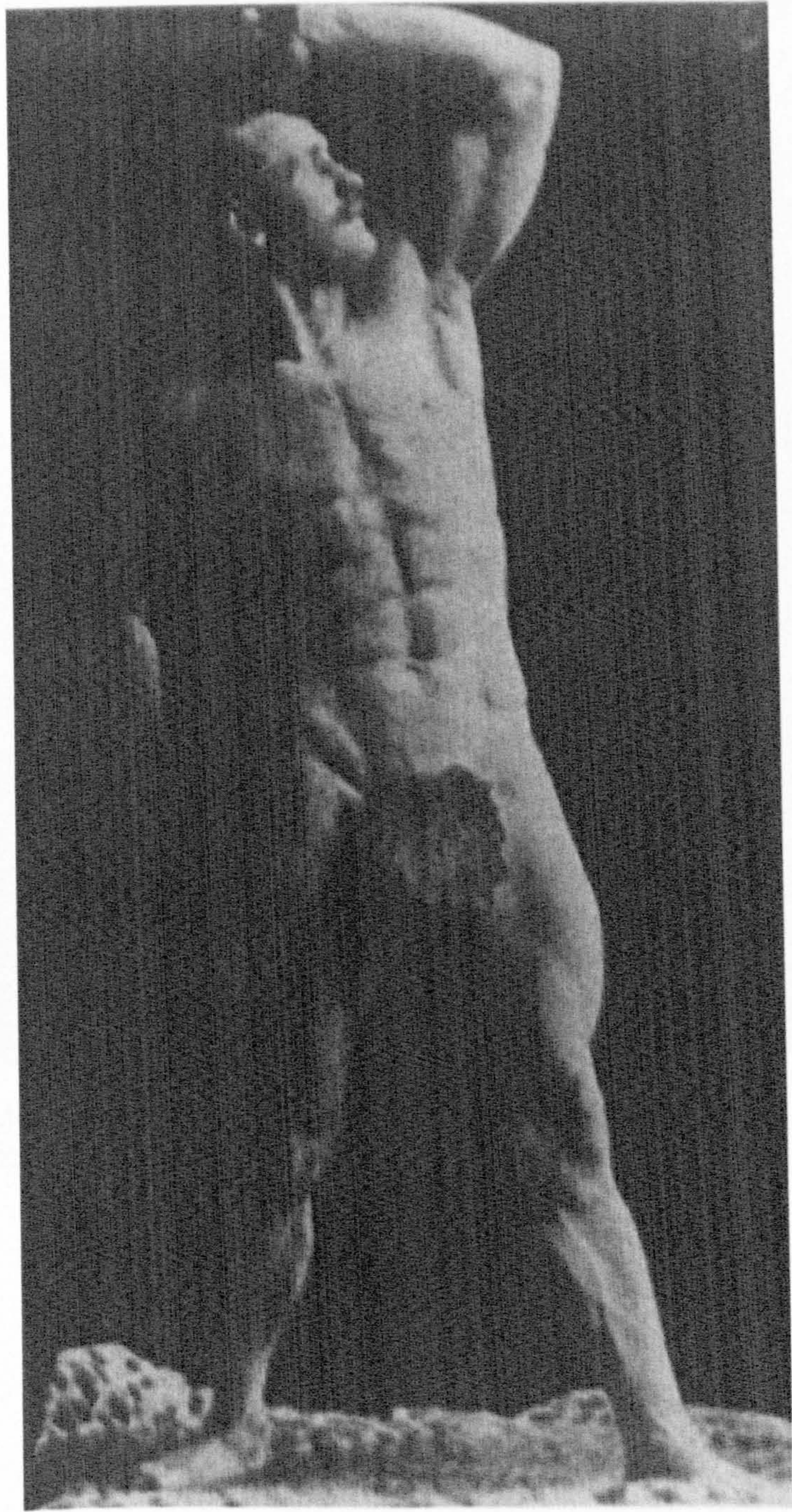


Fig. 118 Napoleon Sarony, *The bodybuilder Eugen Sandow as "Harmodios"*, New York, 1893.



Fig. 119 Marcel Duchamp in a blonde wig, ca. 1955. Polaroid. Private collection.

»DADA« haarstärkendes
Kopfwasser.
BERGMANN & CO. ZÜRICH



Dieses unübertreffliche und zur
Haarpflege sehr empfehlenswerte
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ist à Fr. 3.— erhältlich in besseren
Coiffeurgeschäften sowie in der
Parfümerie

Bergmann & Co., Zürich
Bahnhofstrasse 51

Fig. 120 *Dada*, haarstärkendes Kopfwasser.
Advertisement, Parfümerie Bergmann &
Co., Zürich, ca. 1914. 11.2 x 4.7.

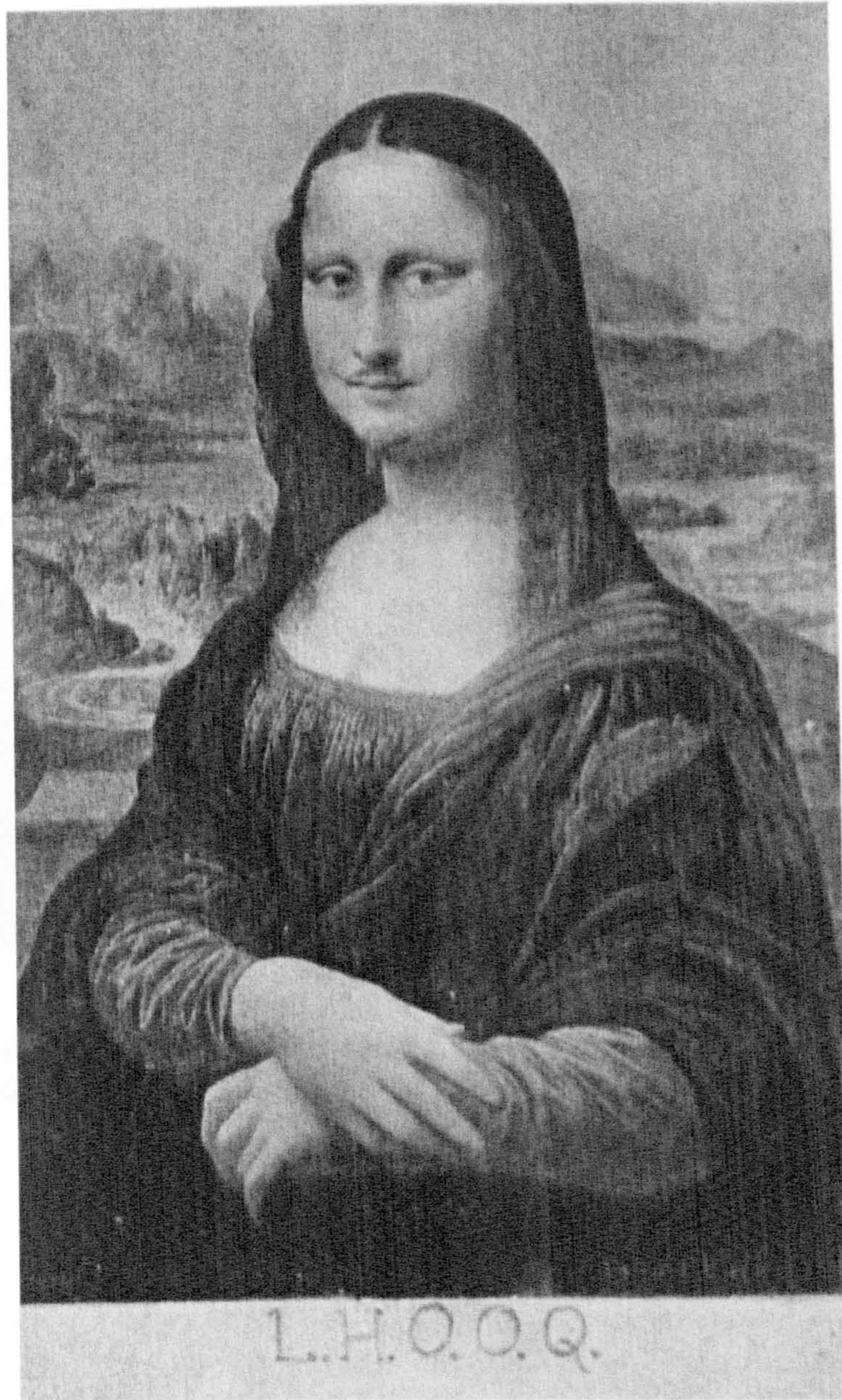


Fig. 121 Marcel Duchamp, *L.H.O.O.Q.*, 1919. Rectified Readymade: pencil on a reproduction of the *Mona Lisa*. 19.7 x 12.4. Private collection, Paris.



Fig. 122 André Breton, René Hilsum, unknown, and Paul Eluard in false moustaches and beard, with a copy of Tzara's *Dada 3*, Paris, 1920.

Fig. 123 The bearded balabine in Paris, Tzara's *Enfance*, 1924.



Fig. 123 The bearded ballerina in René Clair's *Entr'acte*, 1924.



Fig. 124 Francis Picabia with Nicole Groult and Germaine Everling at the *Bal d'Enfants*, 1927.

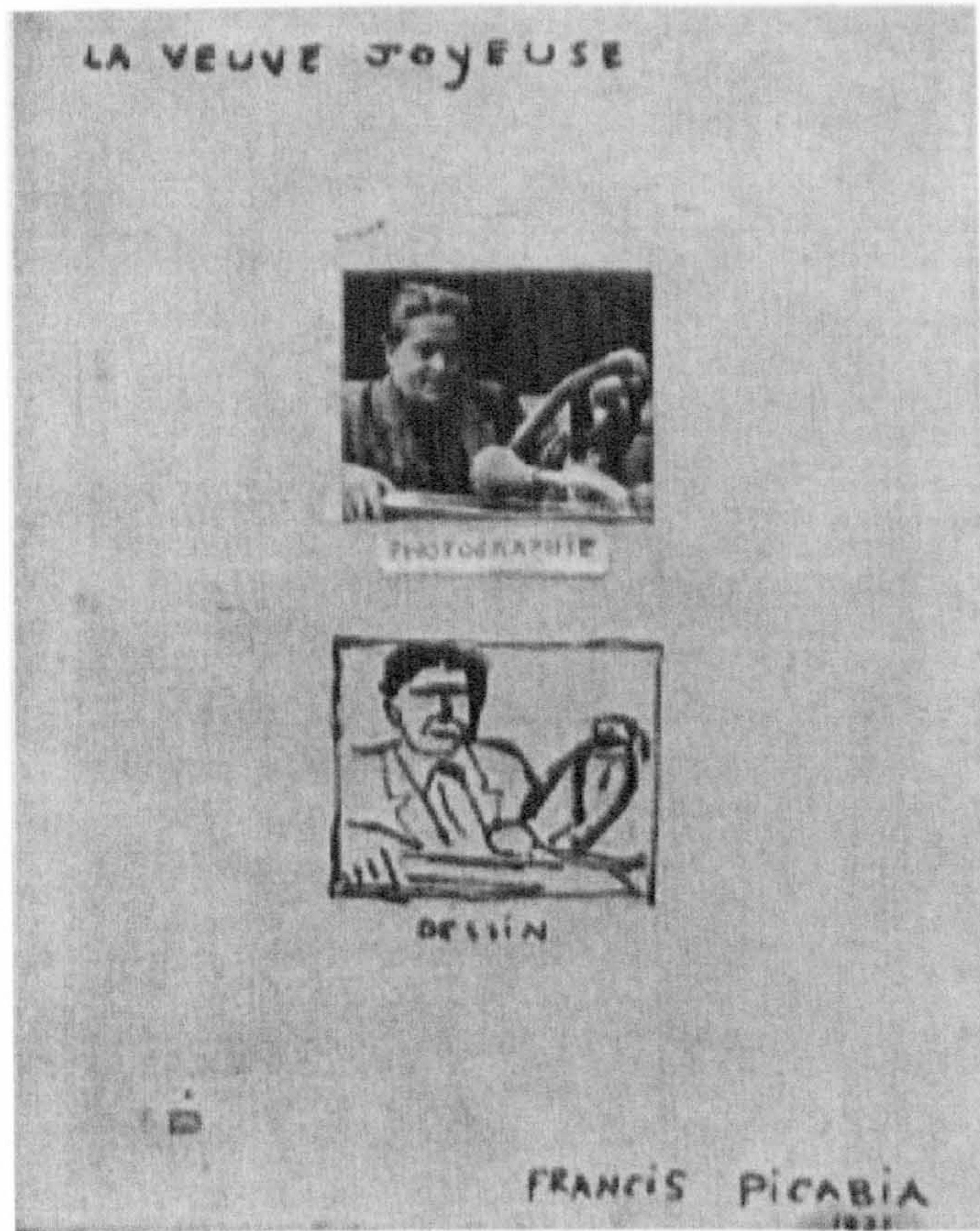


Fig. 125 Francis Picabia, *La Veuve joyeuse*, 1921. Oil, paper and photograph on canvas. 92 x 73. Photograph signed Man Ray, 1921.

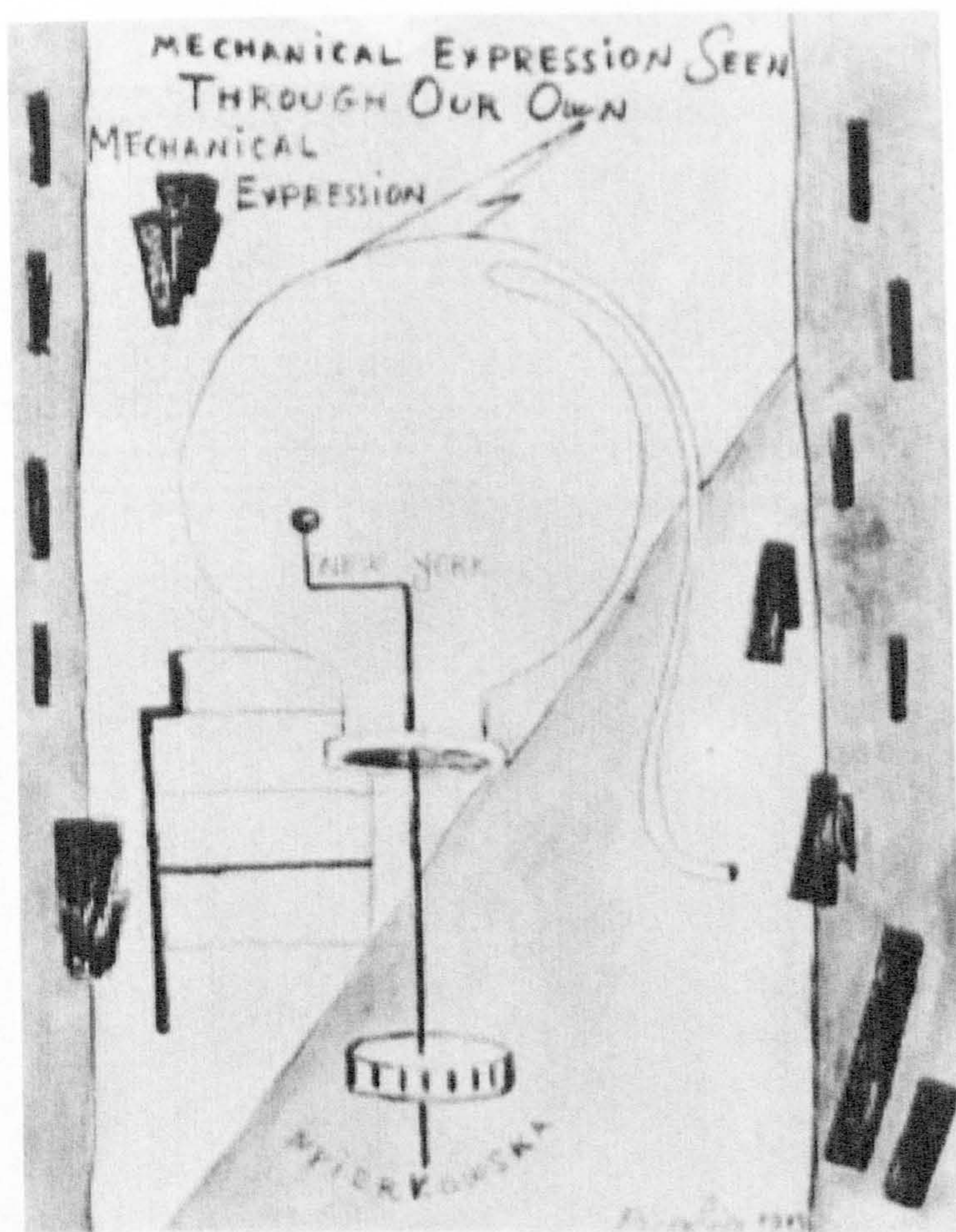


Fig. 126 Francis Picabia, *Mechanical expression seen through our own mechanical expression*, 1913. Watercolour on paper. 20 x 15.5. Lydia and Harry Winston Collection, New York.

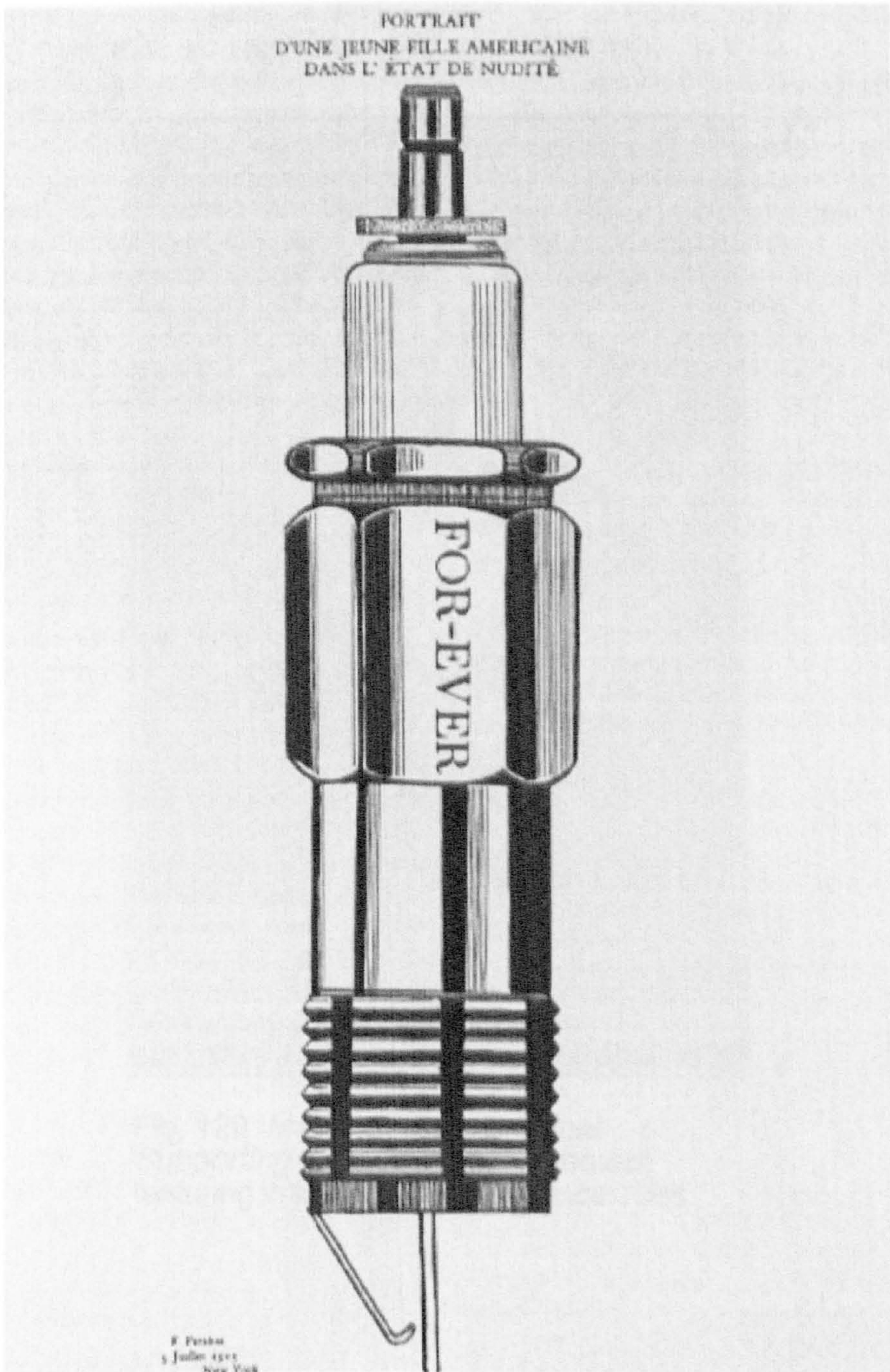


Fig. 128 Francis Picabia, *Portrait d'une jeune fille américaine dans l'état de nudité*, 1915. Pen and ink on paper. Reproduced in 291, nos.5-6, July 1915, p.3).

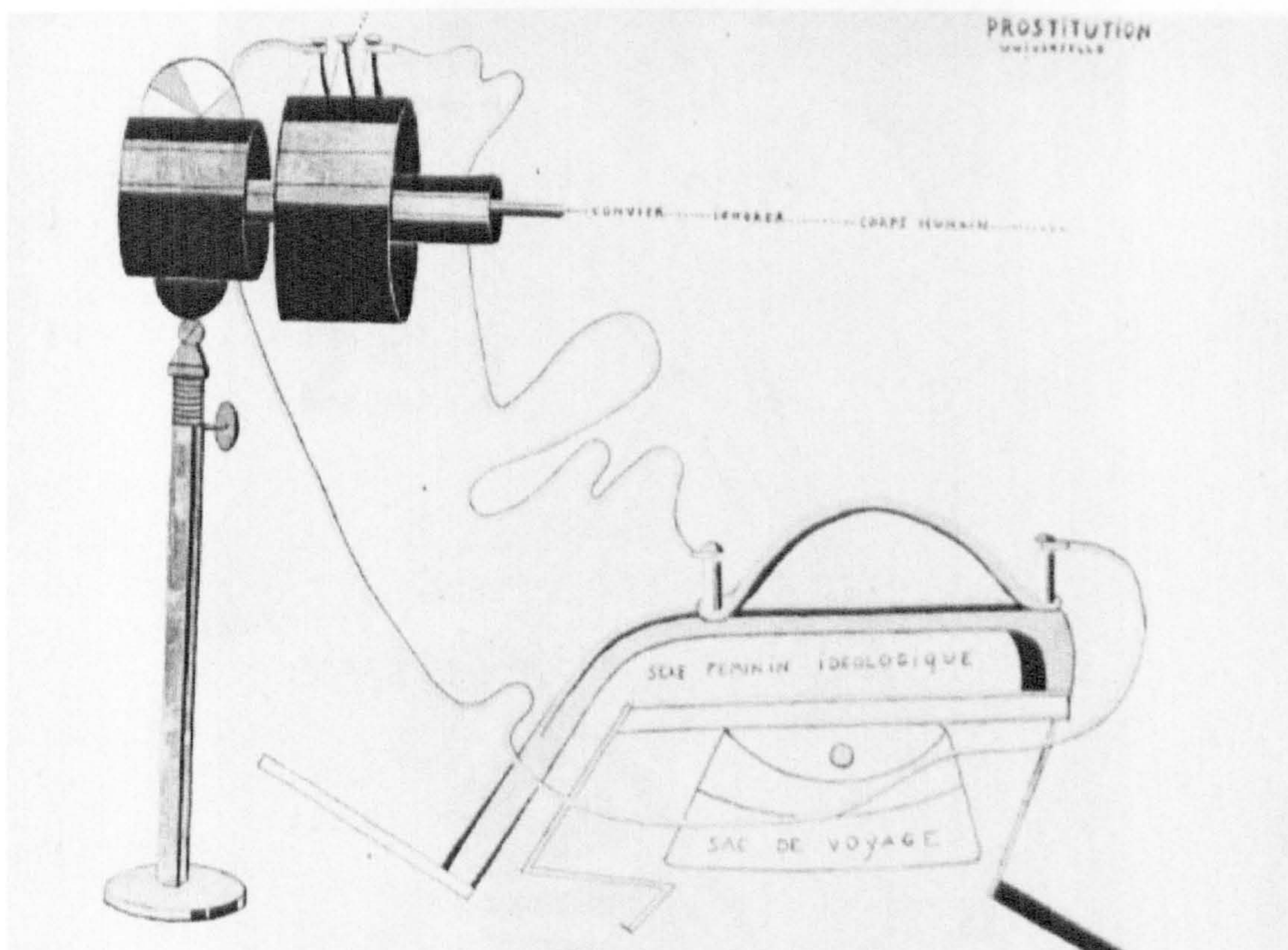


Fig. 130 Francis Picabia, *Prostitution universelle*, 1916-17. Oil and ink on cardboard. 74.5 x 94.3. Yale University Art Gallery, New Haven.

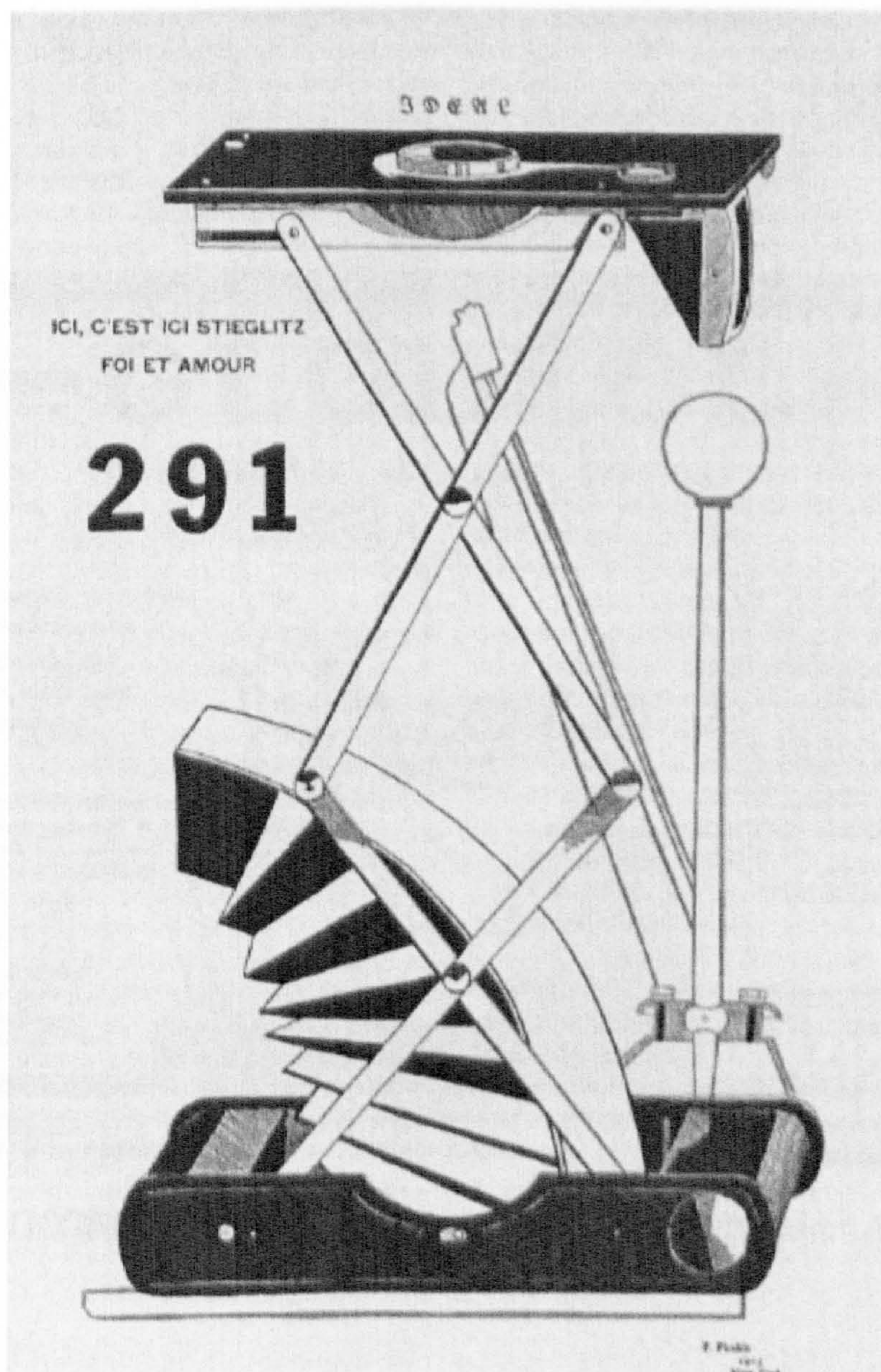


Fig. 131 Francis Picabia, *Ici, c'est ici Stieglitz*, 1915. Pen and ink on paper. 75.9 x 50.8. Metropolitan Museum (Alfred Stieglitz Collection), New York.

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« Etant donné la facilité et l'efficacité de la médication par le GLOBÉOL, adjuvant aux médicaments et actions thérapeutiques, il importe donc, surtout, de toujours donner à l'ophtalme sanguin la place qui lui revient et qui, incontestablement, est méritée la première. »

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Palais-Royal
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Fig. 132 GLOBÉOL advertisement, *Comœdia*, Paris, 3 March 1920, p.3.

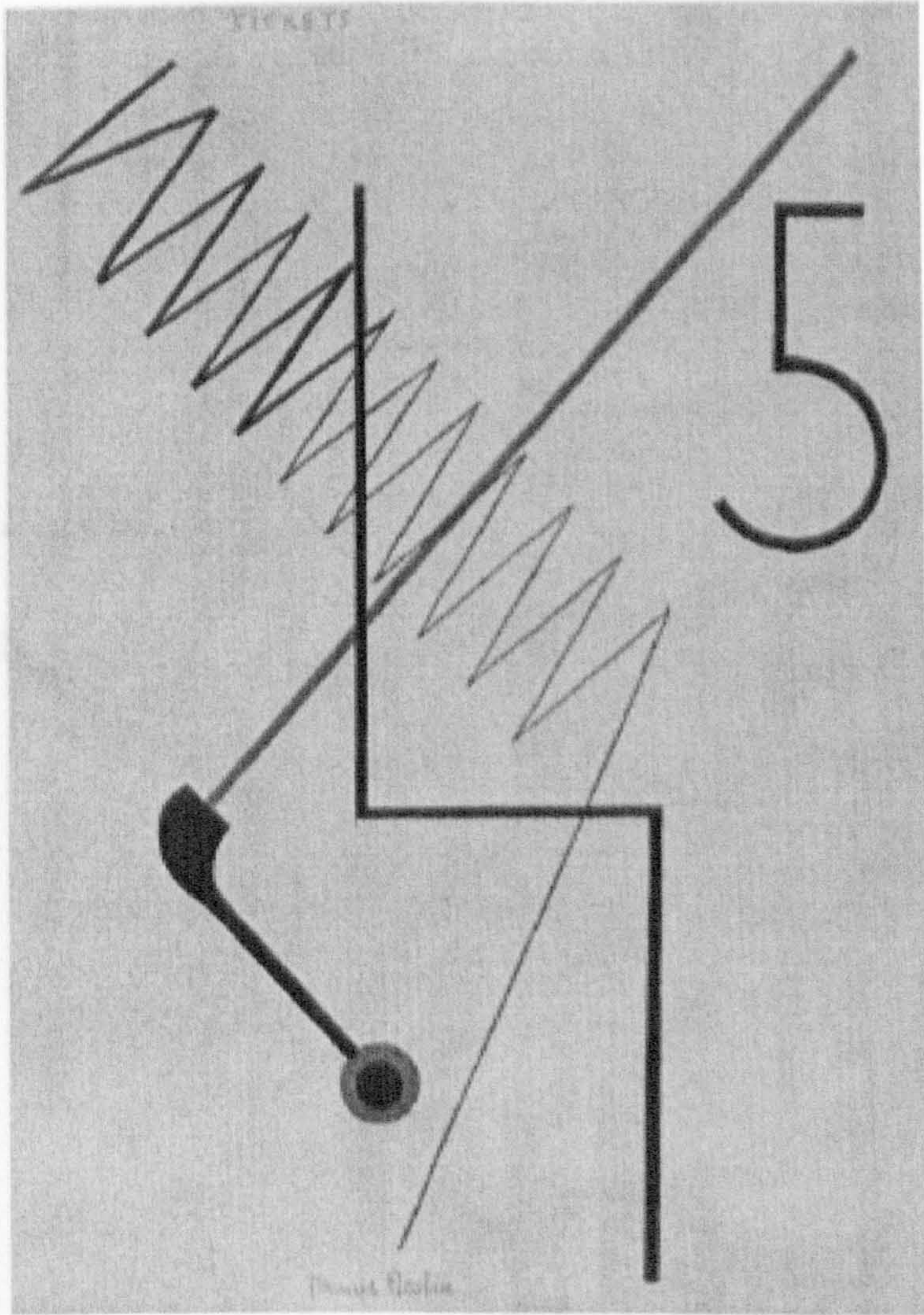


Fig. 133 Francis Picabia, *Tickets*, ca.1922.
Watercolour on paper. 75 x 56. Arturo Schwarz,
Milan.

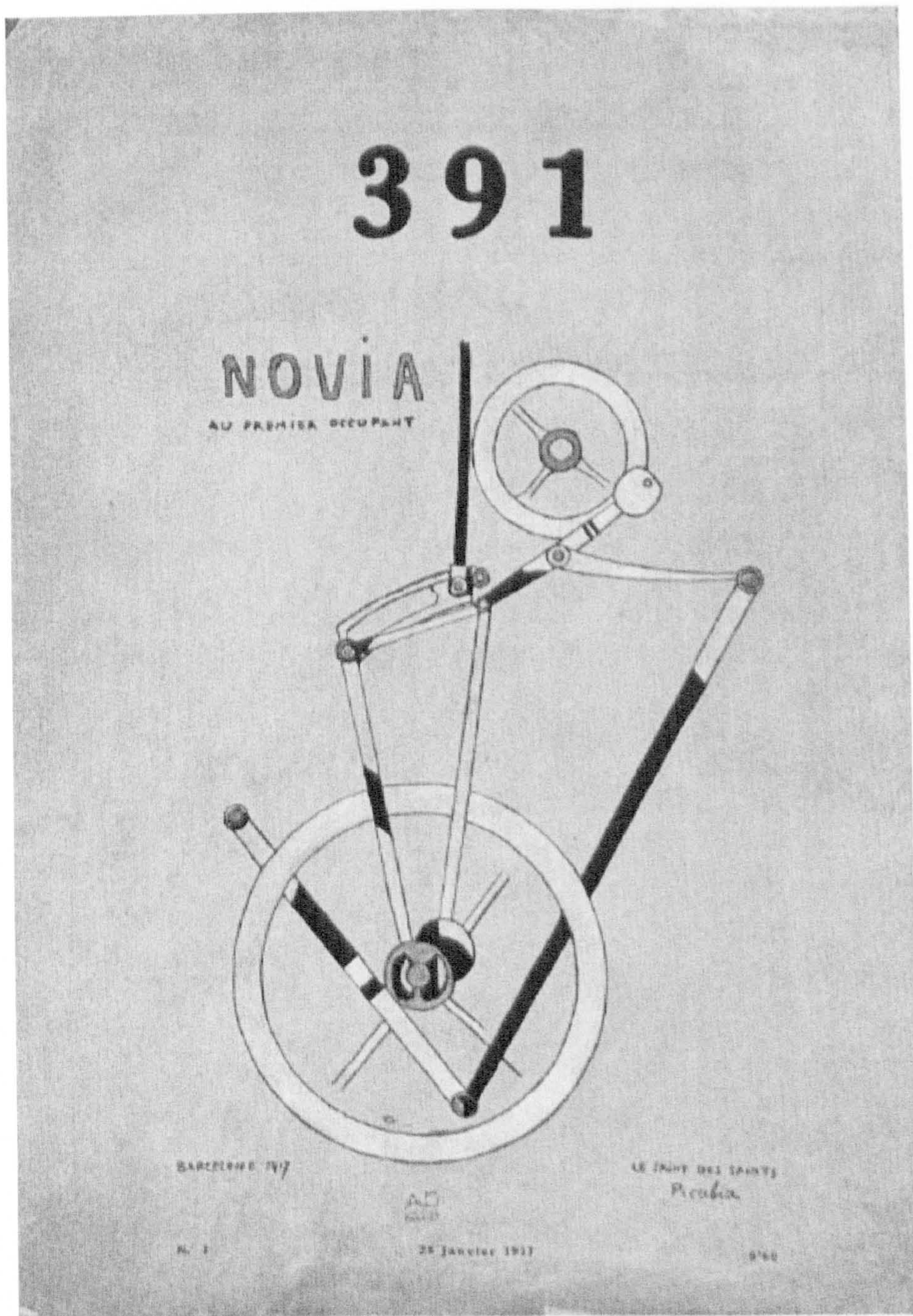


Fig. 134 Francis Picabia, *Novia II*, 1917. Reproduced on front cover of *391* no.1, Barcelona, 25 January, 1917. Watercolour, ink and metallic paint on paper. Bibliothèque Jacques Doucet, Paris.

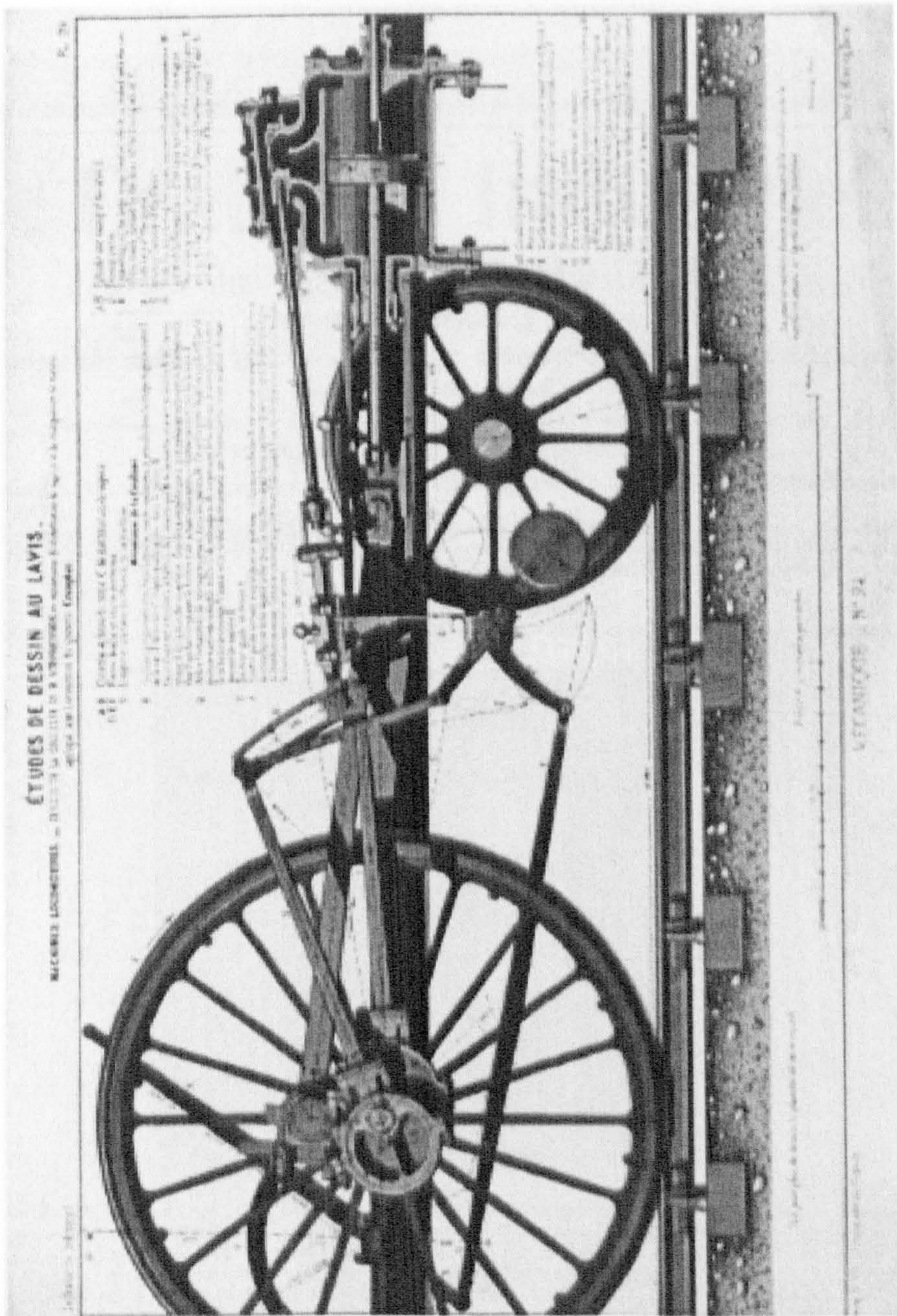


Fig. 135 Stanislas Petit, *Dessin de la coulisse de R. Stephenson ...*, *Etudes de dessin au lavis* (pl.29), undated. (image rotated for ease of comparison). 32 x 49. Coloured lithograph. Wellcome Institute, London.



Le Praticien Industriel

Journal des ARTS ET MÉTIERS

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31.12.18

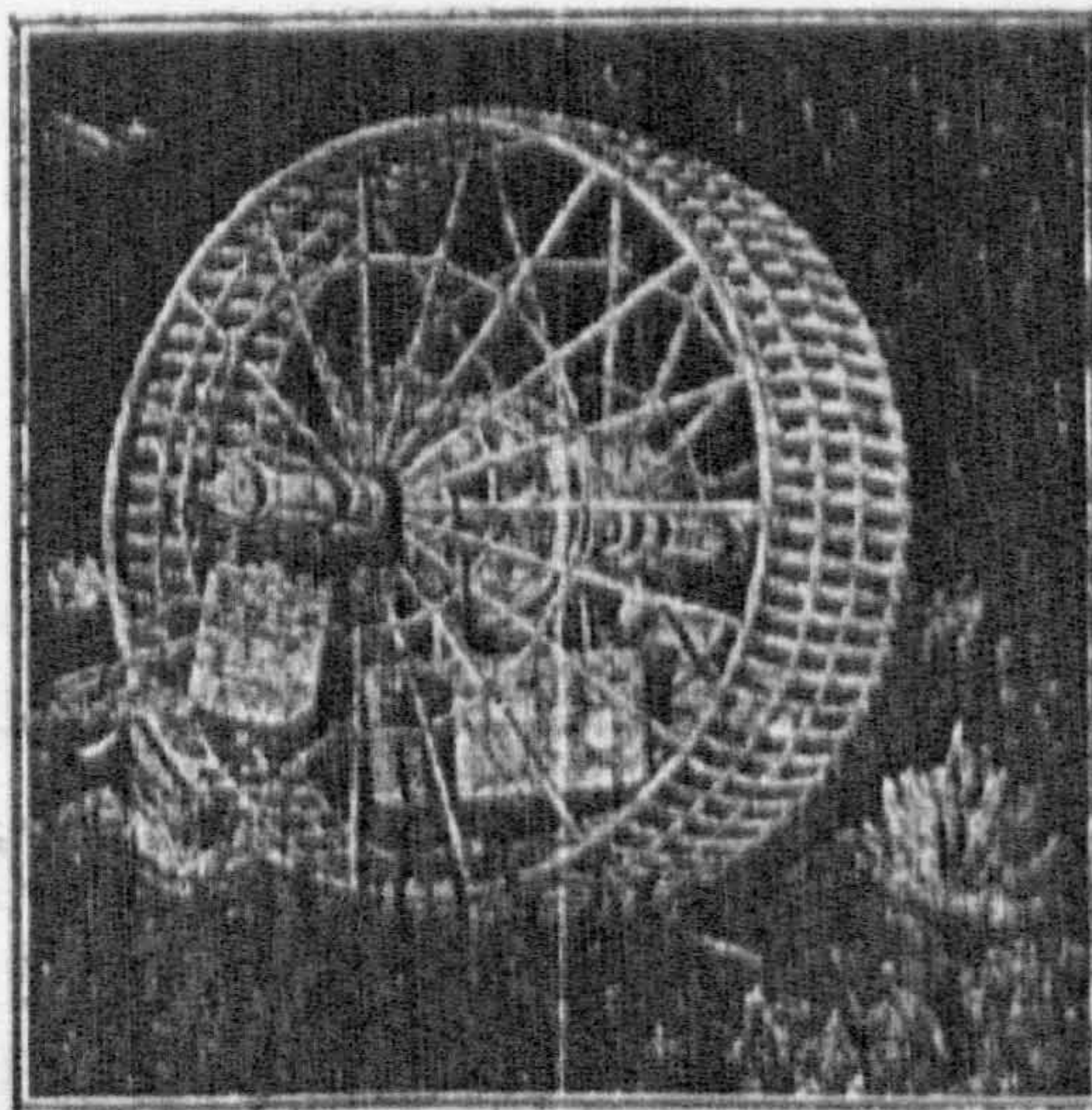
Le Destroyer Terrestre Gyro-Électrique

On connaît le projet émis par M. Gernsback, directeur de l' "Electrical Experimenter" de New-York, d'un énorme destroyer terrestre gyro-électrique, de-

M. Louis Léon, Directeur de la Télégraphie sans fil, à Rochester (New-York), examine le pour et le contre de l'idée de M. Gernsback et ses chances définitives de succès.

M. Léon objecte ceci :

Comment, dans un pays boueux comme par exemple



vant décider l'issue de la guerre. Ce monstre de 45 pieds est connecté à une immense roue gyroscopique dont l'équilibre est immuable, soit à droite soit à gauche. Cette roue en structure d'acier disposée en lattis est pratiquement à l'épreuve du feu de l'artillerie. Le destroyer marche à une vitesse de 40 à 60 milles à l'heure. Grâce à sa vitesse, à son grand diamètre et à son poids, il roule avec facilité par dessus les tranchées et autres obstacles.

Dans l' "Electrical Experimenter", de Septembre,

les Flandres, le gyroscope, avec le poids qu'il emporte, pourra-t-il avancer ? Il est évident qu'il devra s'embourber. Et même en admettant qu'il ait réussi à passer le barrage de l'ennemi et à traverser la première ligne de batteries et de mitrailleuses, il aura toujours à compter, sur plusieurs milles, avec de forts canons aussi bien qu'avec des pièces de moindre rang, qui le mettraient en pièces, avant qu'il ait pu le surmonter.

On voit par là qu'aucun type de tank ou de gyro-

Fig. 136 *Le Praticien Industriel*, Paris, Sept.-Oct. 1918. Patent Office Library, London.

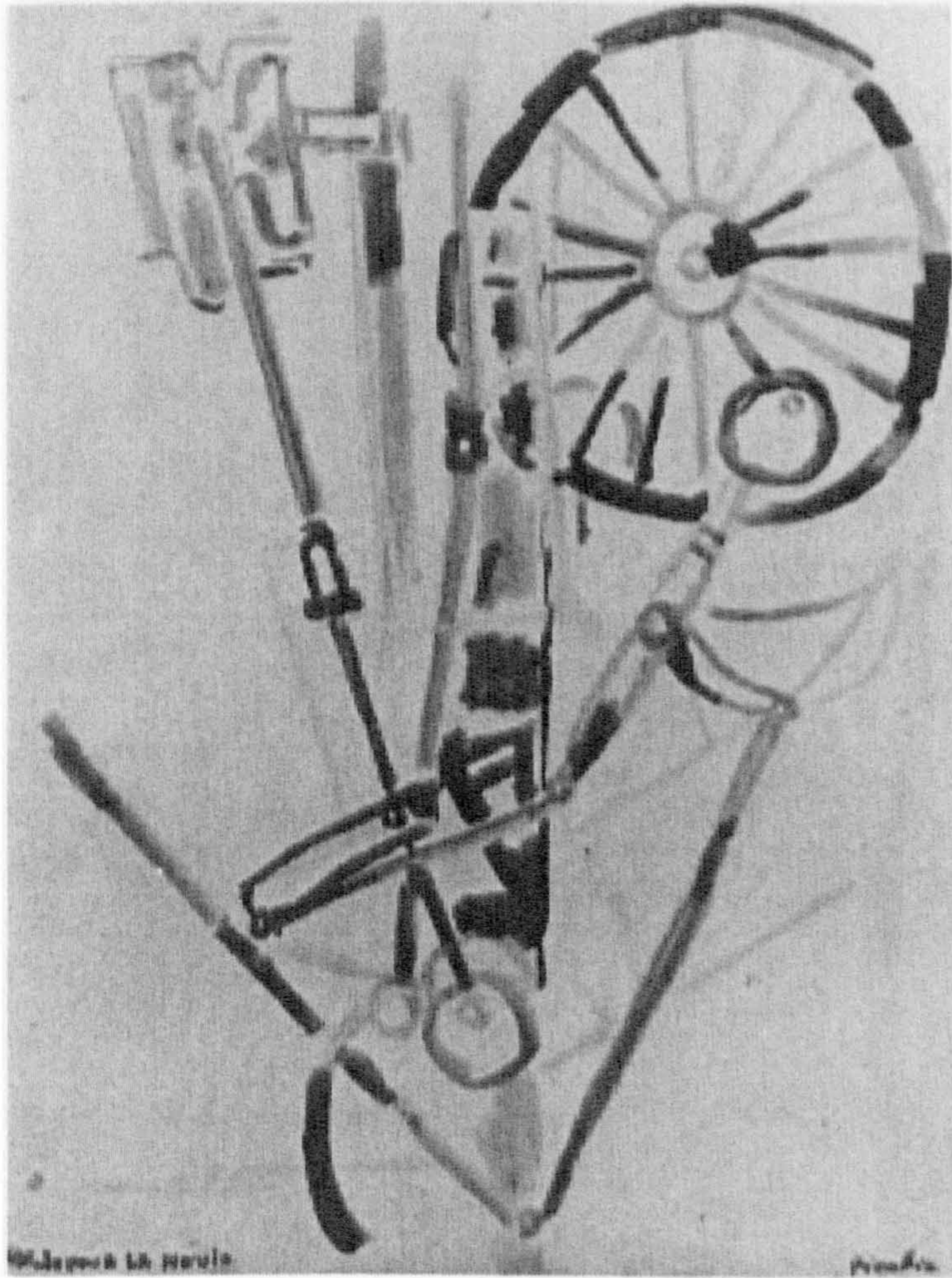


Fig. 137 Francis Picabia, *Study for Novia*, 1916-17. Watercolour on paper. 56.5 x 43.2.

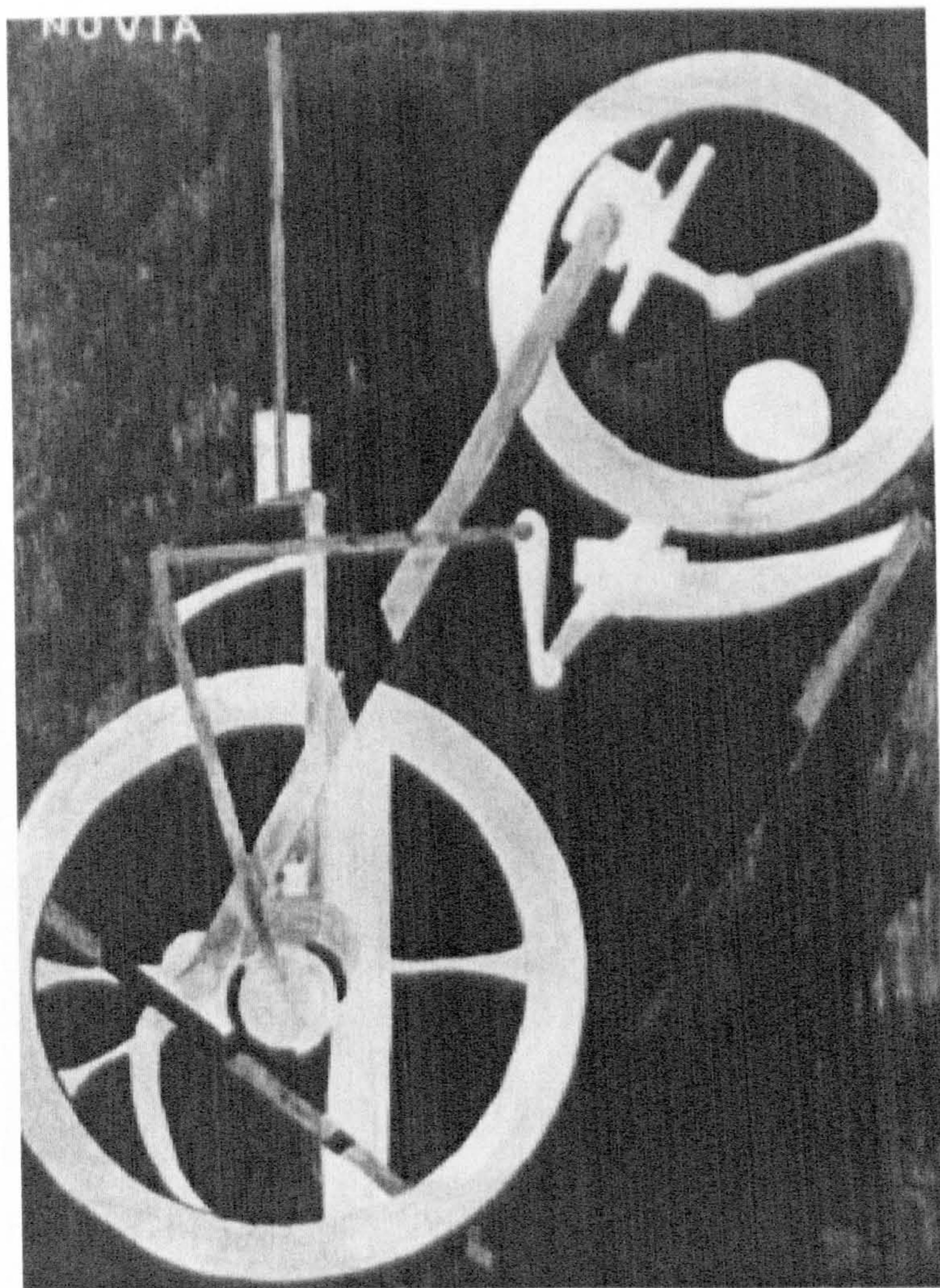


Fig. 138 Francis Picabia, *Novia I (Bride I)*, 1917. Oil on cardboard. 116 x 90.

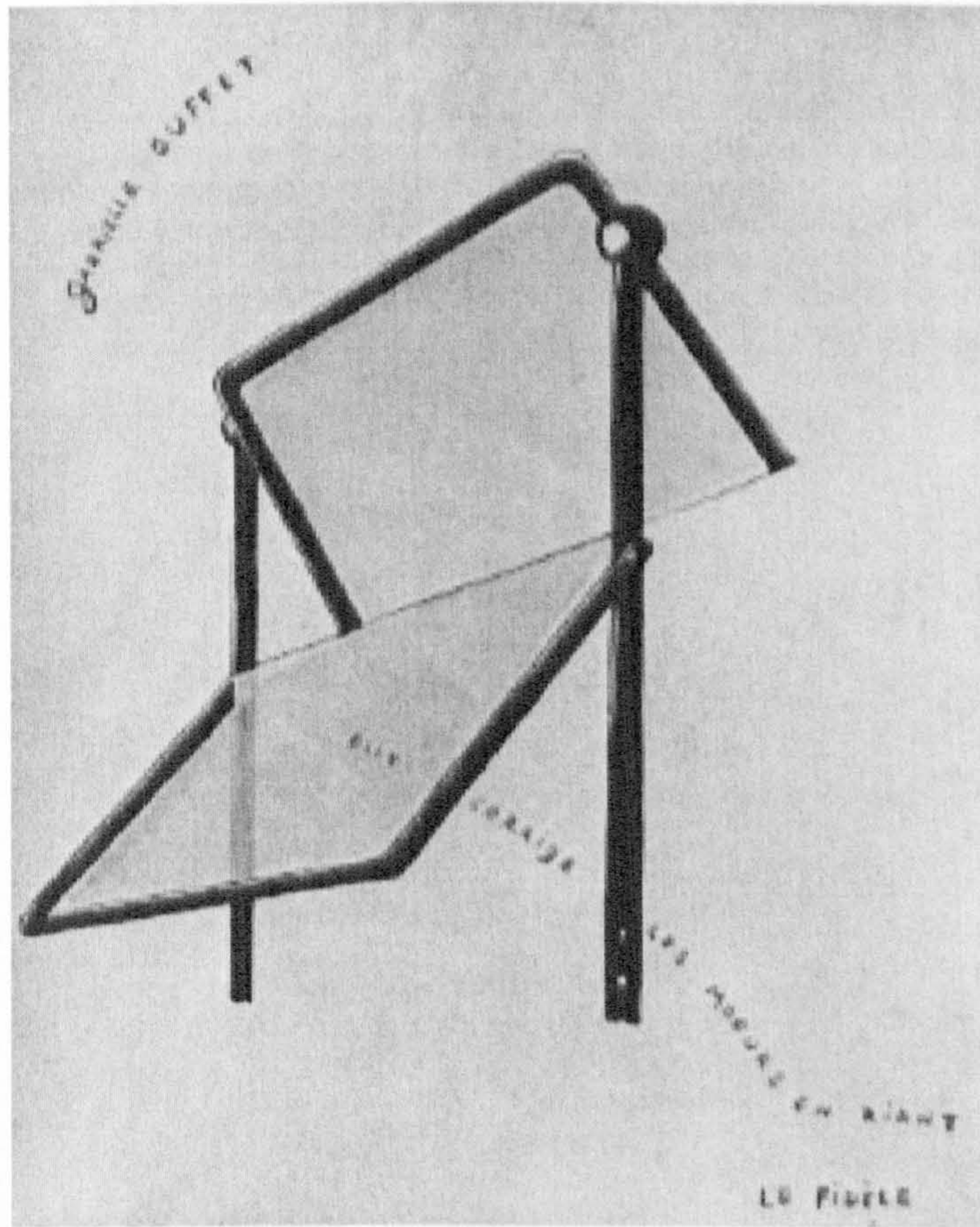
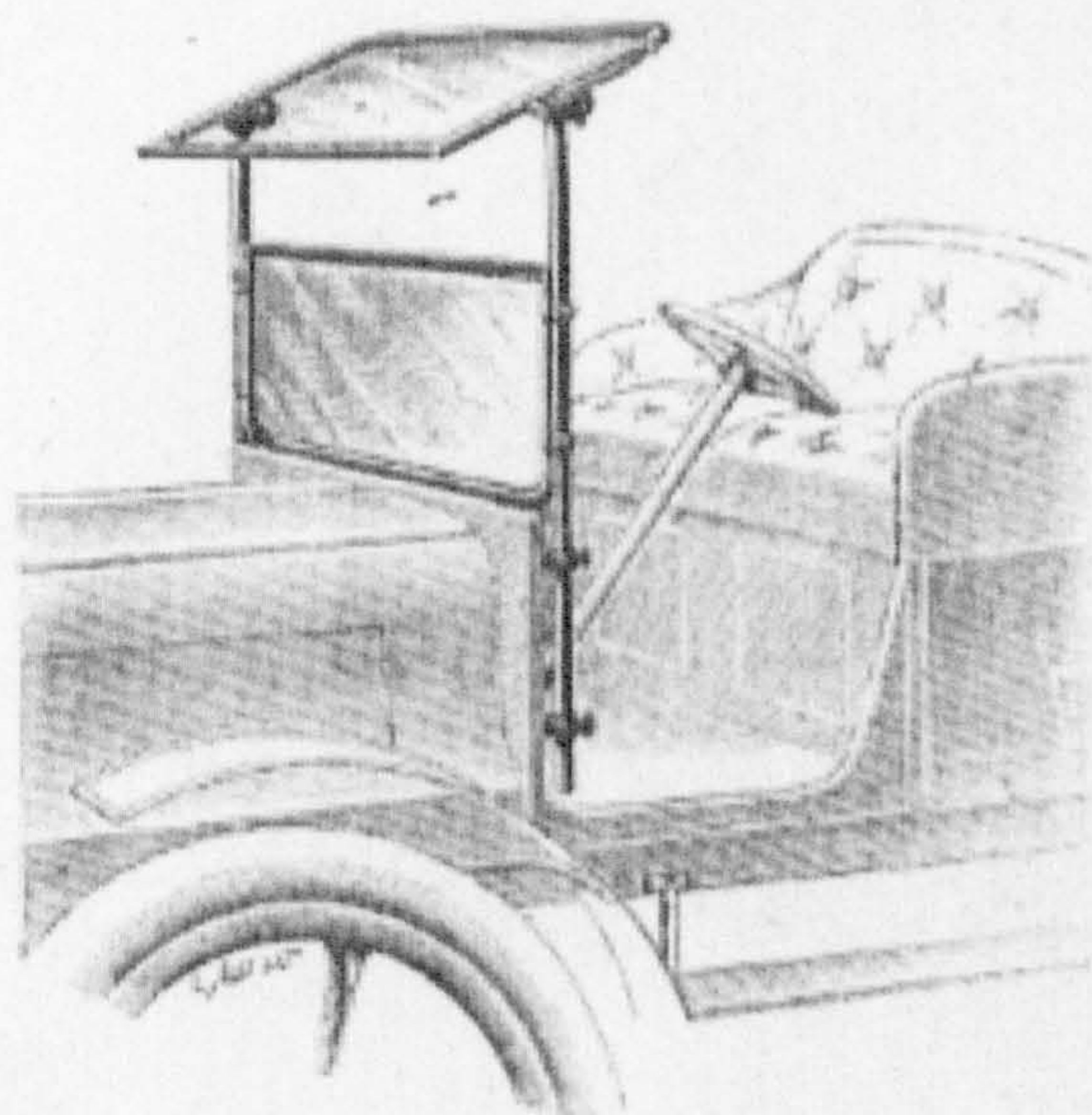


Fig. 139 Francis Picabia, *Gabrielle Buffet. Elle corrige les moeurs en riant*, 1915. Gouache on paper. 58.5 x 47. Bayerische Staatgemäldesammlungen, Munich.

Un Pare-Brise automatique

C'est un point bien établi que la clientèle recherche aujourd'hui dans les voitures que lui offre l'agent d'automobiles, le maximum de confortable et d'élégance.

Les progrès apportés à la fabrication des châssis permettent de construire des moteurs qui sont des pièces mécaniques en tous points parfaites ; les perfectionnements



En pare-pluie

réalisés dans l'industrie du pneumatique ont d'autre part débarrassé les chauffeurs, sinon de tous leurs soucis, du moins d'un bon nombre d'entre eux, et il est permis de dire que l'automobiliste est maintenant délivré de ses plus graves soucis d'entre-sois.

Fig. 140 "Un Pare-Brise automatique", *Le Praticien Industriel*, Paris, March 1911, pp.8-9.

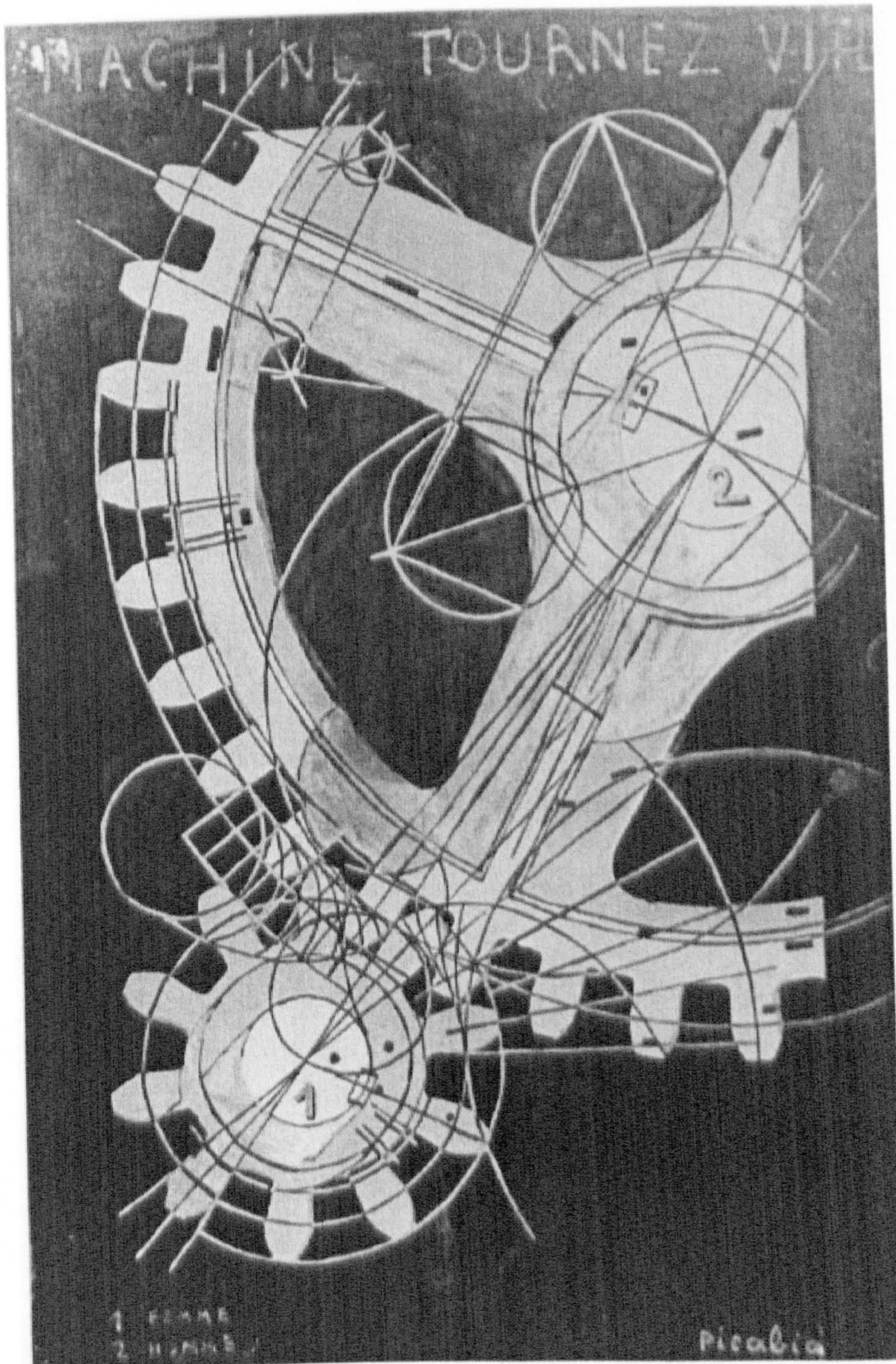


Fig. 141 Francis Picabia, *Machine tourne vite* (*Machine Turn Quickly*), 1916-17. Gouache and metallic paint on paper, mounted on canvas. 49.5 x 32.7 National Gallery of Art, Washington, D.C.



Fig. 142 Stanislas Petit, *Engrenage d'une roue et d'un pignon*, *Etudes de dessin au lavis* (pl.8), undated. (Image rotated for ease of comparison). Coloured lithograph. 32 x 49. Wellcome Institute, London.

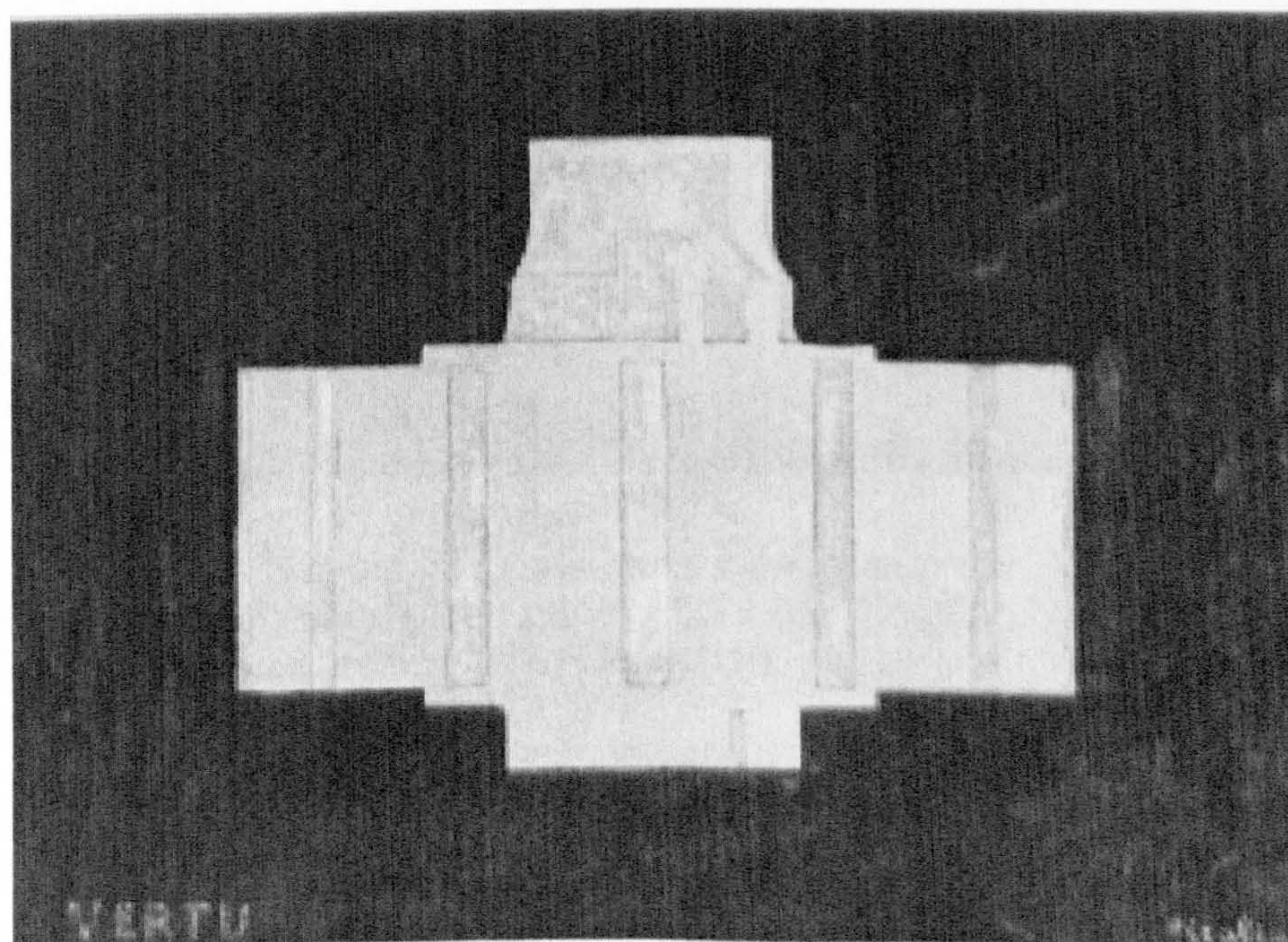
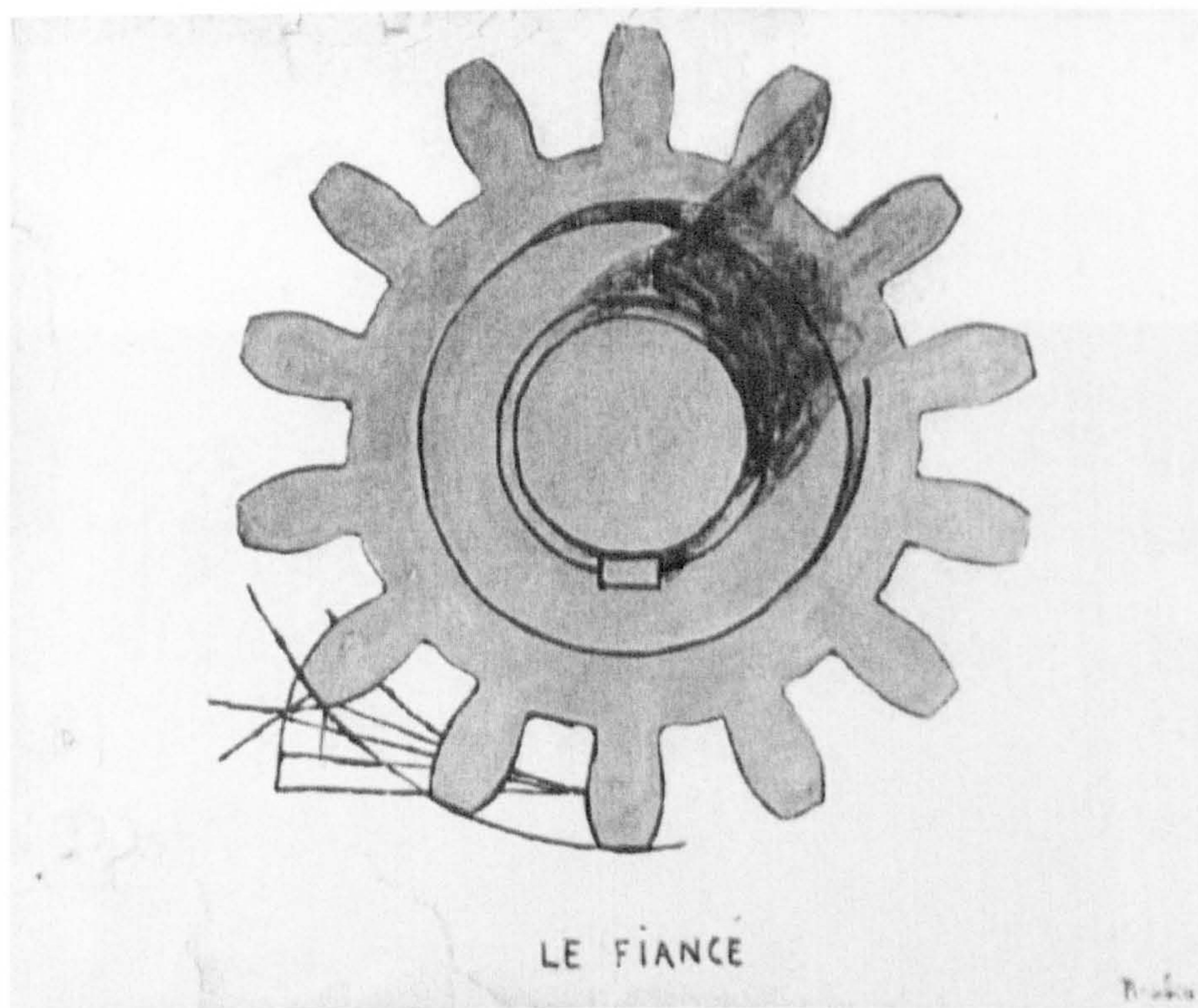


Fig. 143 (top) Francis Picabia, *Le fiancé* (*The Fiancé*), 1916. Gouache and metallic paint on paper, later stuck on canvas. 26.5 x 33.5. Musée d'Art Moderne, Saint-Etienne.

Fig. 144 (bottom) Francis Picabia, *Vertu* (*Virtue*), 1916-17. Indian ink and gouache on paper. 24 x 32.

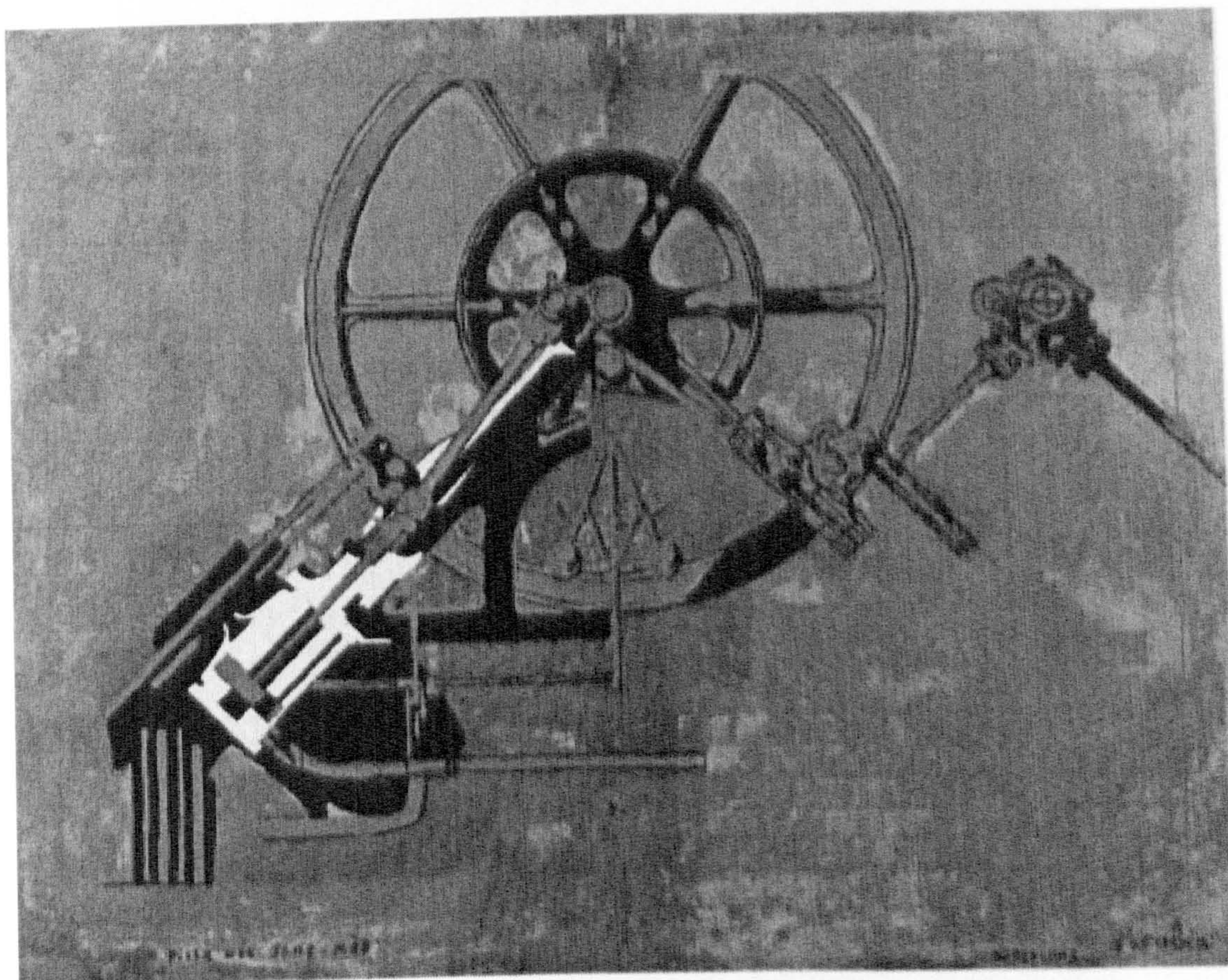


Fig. 145 Francis Picabia, *Fille née sans mère* (*Daughter Born Without Mother*), 1916-17. Gouache and oil on paper. 50 x 65. Scottish National Gallery of Modern Art, The Gabrielle Keiller Collection.

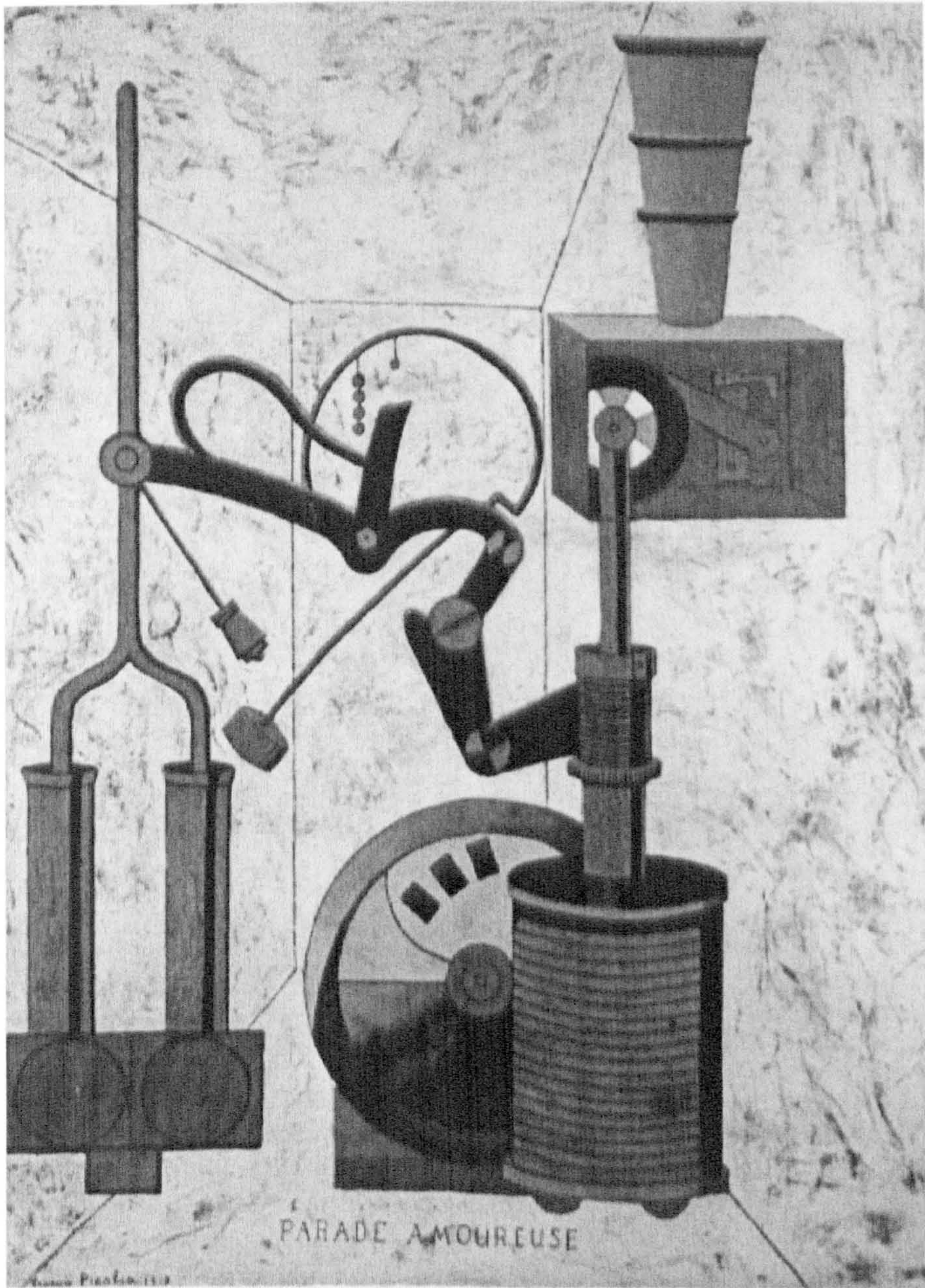


Fig. 146 Francis Picabia, *Parade amoureuse* (Amorous Parade), 1917. Oil on canvas. 96.5 x 73.7. Private collection.

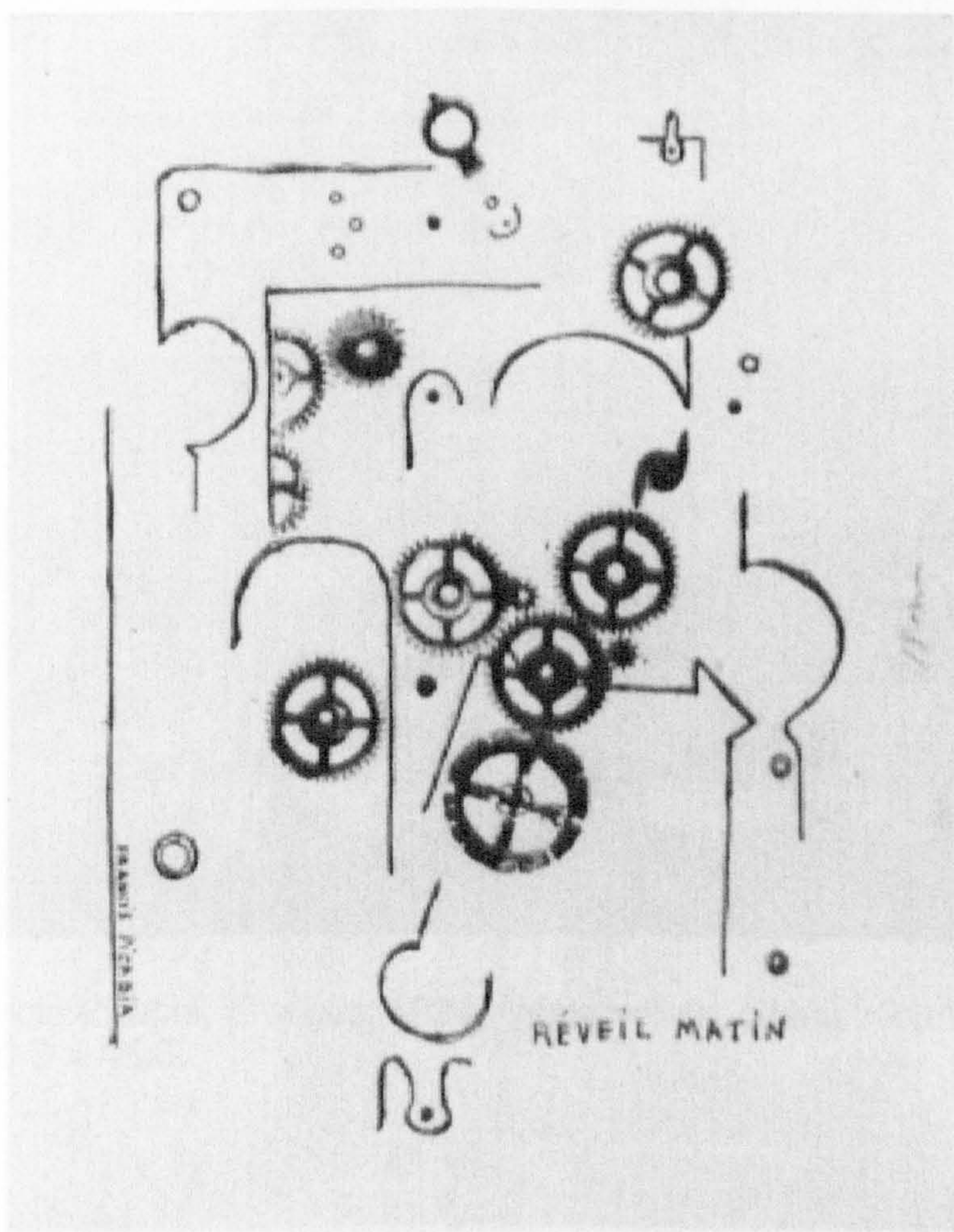


Fig. 147 Francis Picabia, *Réveil matin I*,
(*Alarm Clock I*), 1918. Pen and ink on paper. 31.8 x
23. Reproduced on cover of *Dada* no.4-5, Zurich,
May 1920.

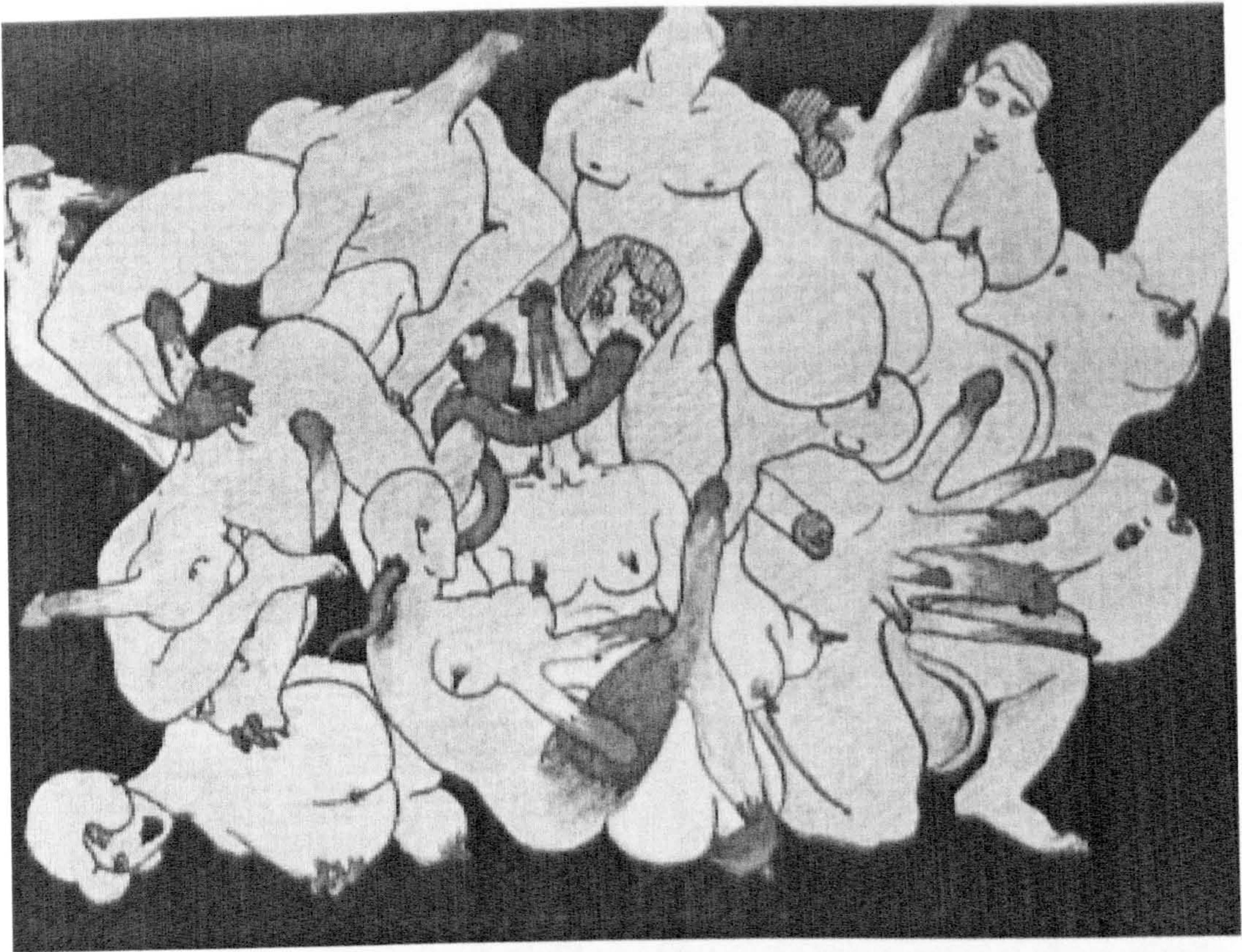


Fig. 148 Francis Picabia, *Érotique*, 1924. Watercolour, China ink and pencil on paper. 30.5 x 45.3.



Fig. 149 René Magritte, *La Révolution surréaliste*, no.12, 15 December, 1929, p73. Photobooth portraits of surrealists surrounding Magritte's *La femme cachée*:



Fig. 150 Germaine Berton surrounded by photoportraits of surrealists and figures that they admired. *La Révolution surréaliste*, no.1, 1 December 1924, p.17.

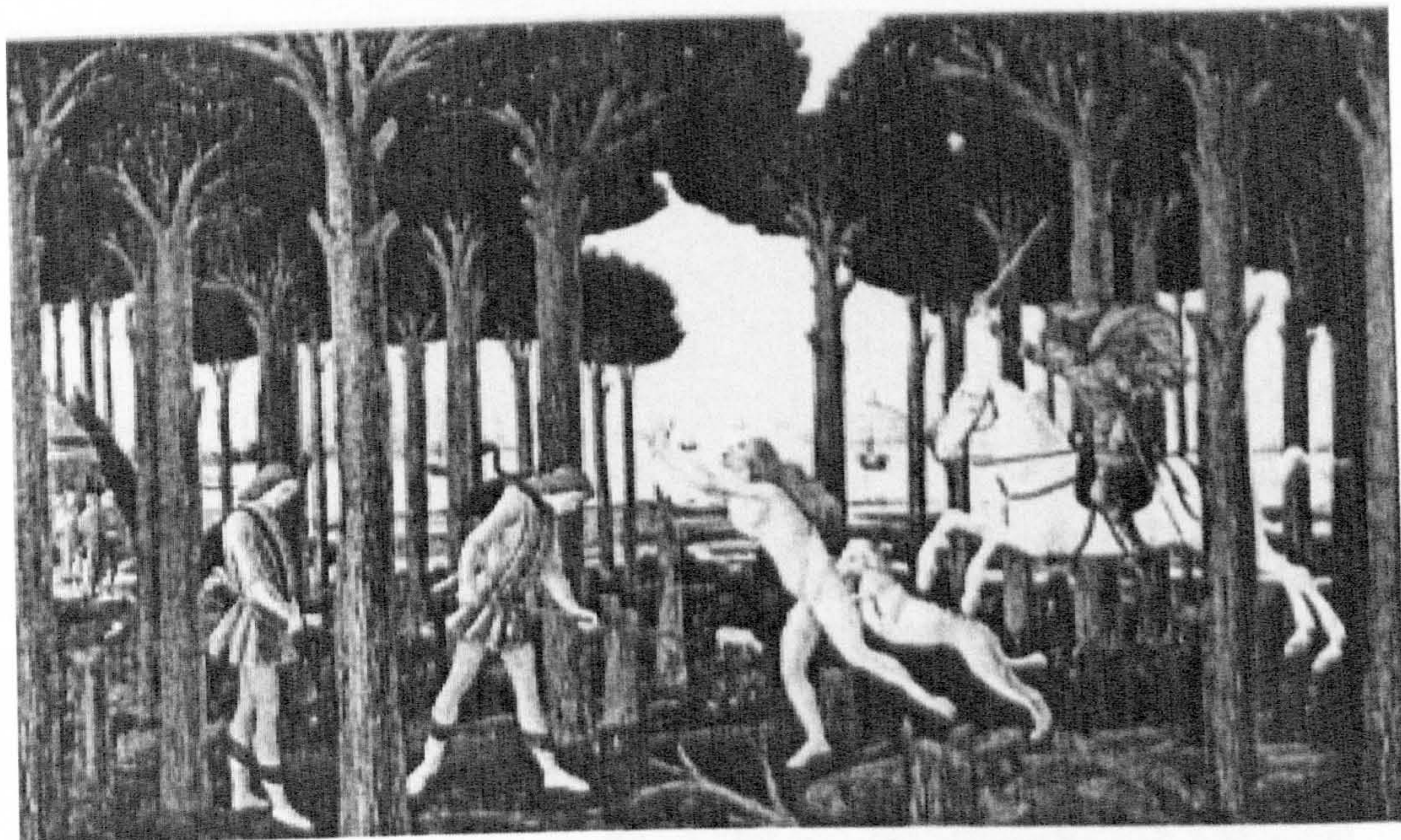


Fig. 151 Sandro Botticelli, *The Story of Nastagio degli Onesti*, 1483. Four panels: tempera on wood. Panel I: 83 x 138. The Prado, Madrid.

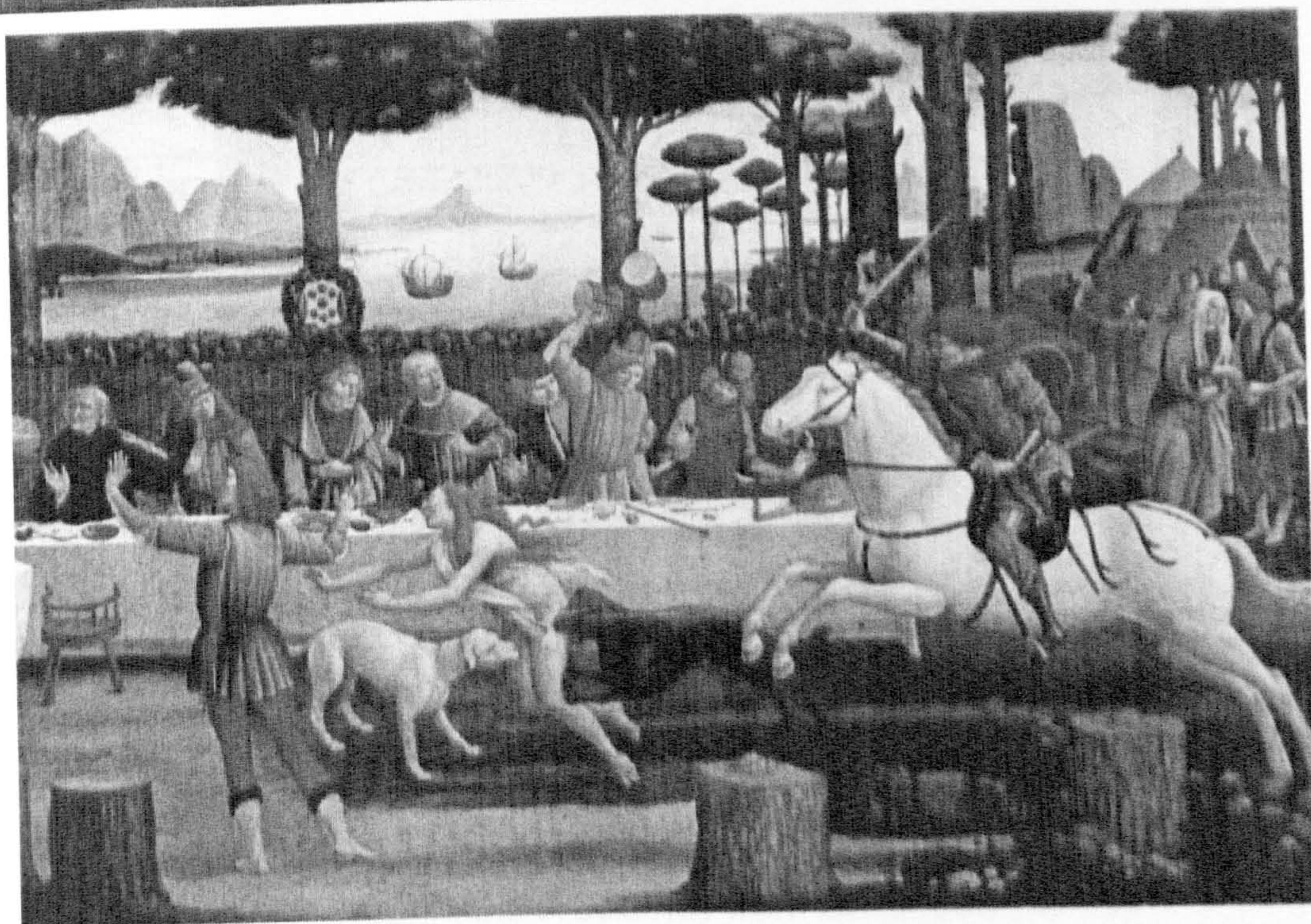
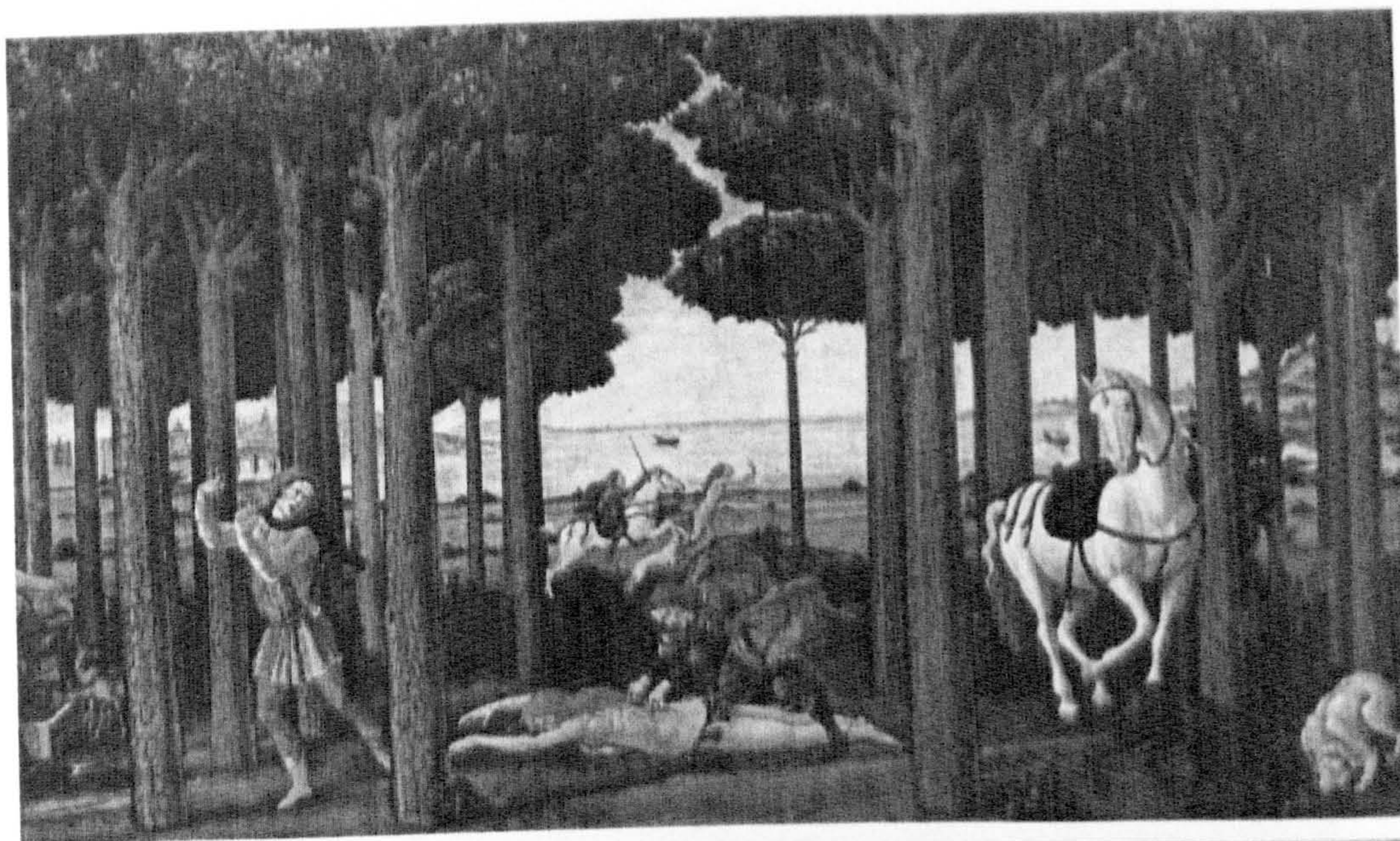


Fig. 152 (top) Sandro Botticelli, *The Story of Nastagio degli Onesti*, 1483. Four panels: tempera on wood. Panel II: 82 x 138. The Prado, Madrid.

Fig. 153 (bottom) Sandro Botticelli, *The Story of Nastagio degli Onesti*, 1483. Four panels: tempera on wood. Panel III: 84 x 142. The Prado, Madrid..

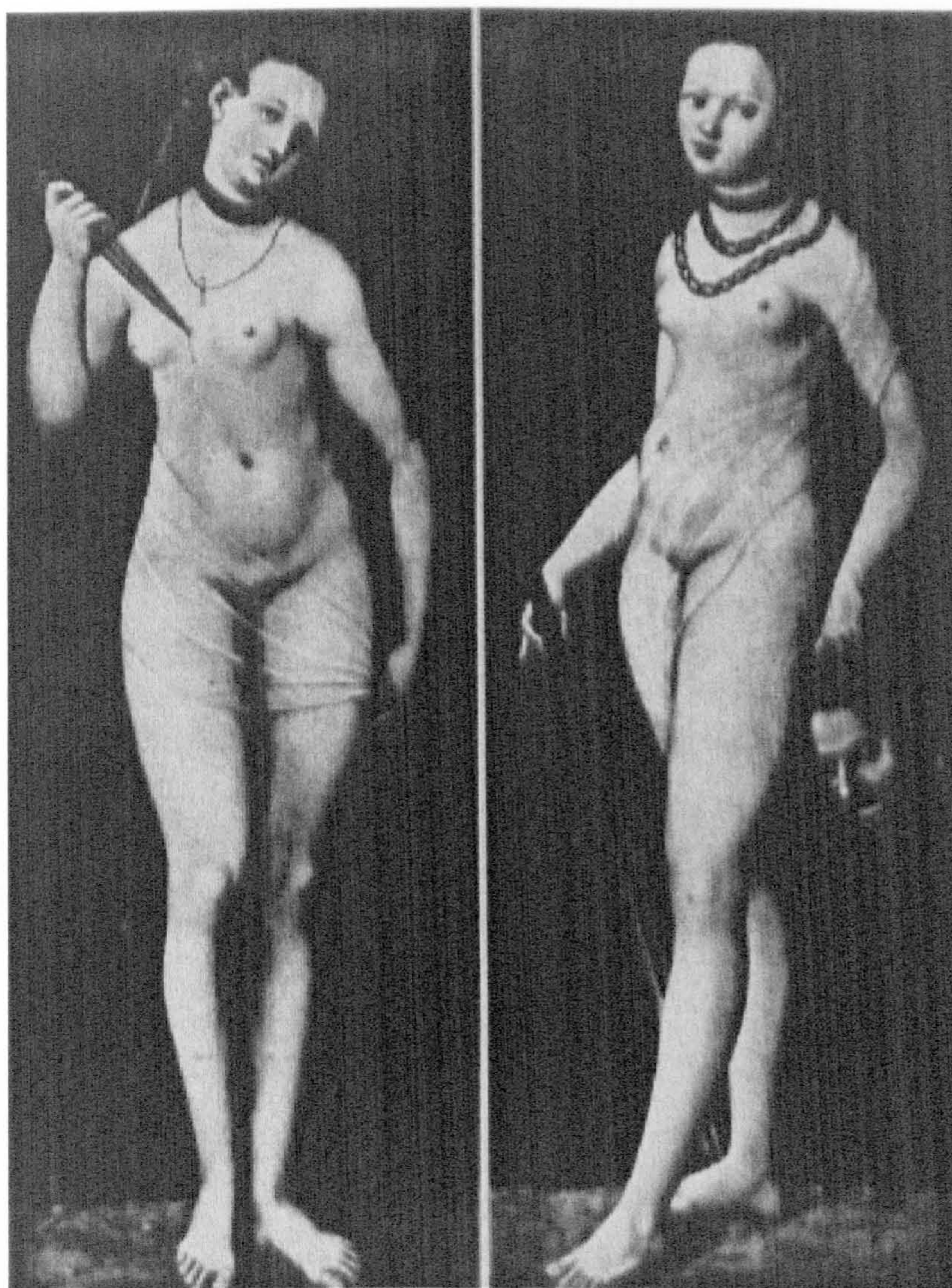


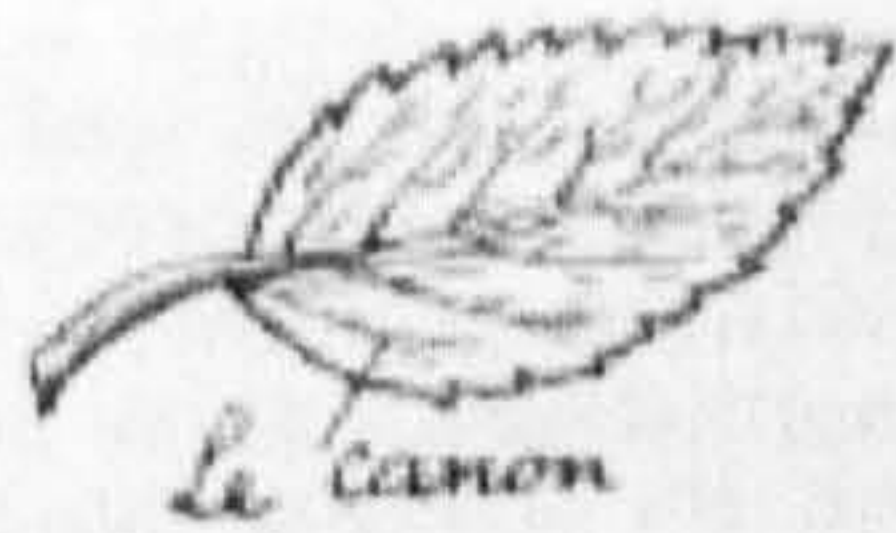
Fig. 154 Lucas Cranach the Elder, *Lucretia* and *Judith*, Undated. Bettman Archive. As reproduced in Michel Leiris, *Manhood: A Journey from Childhood into the Fierce Order of Virility*, New York, 1963.



Fig. 155 René Magritte, *La trahison des images* (*The Treachery of Images*) (also referred to as *Ceci n'est pas une pipe*), 1929. Oil on canvas. 60 x 81. Los Angeles County Museum of Art.

LES MOTS ET LES IMAGES

Un objet ne tient pas tellement à son nom qu'on ne puisse lui en trouver un autre qui lui convienne mieux



Il y a des objets qui se passent de nom :



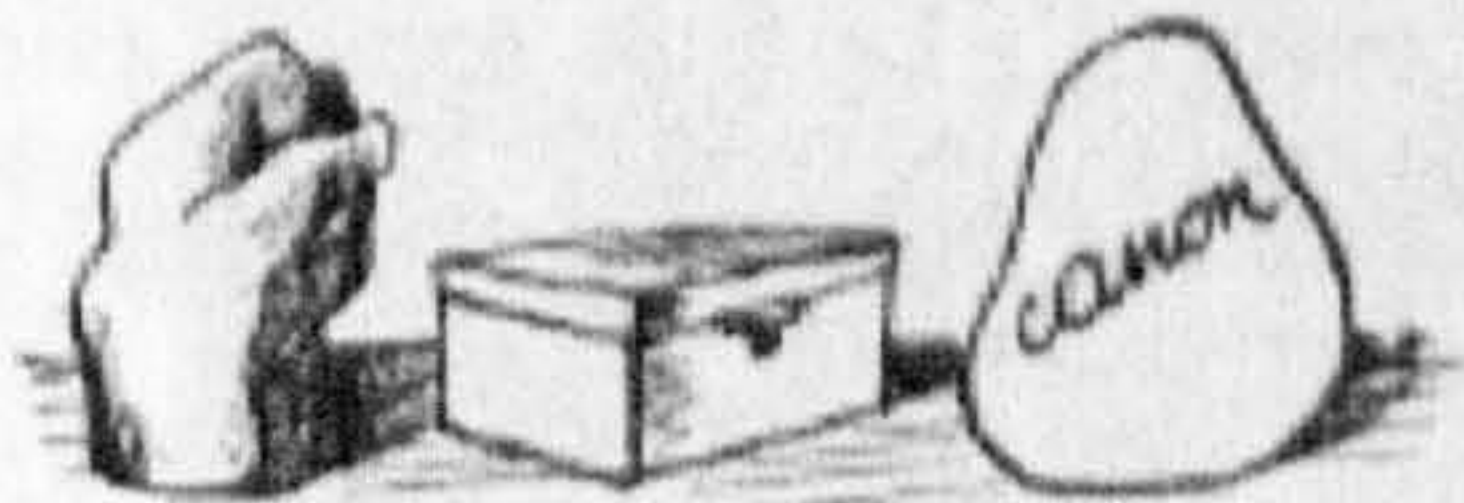
Un mot ne sert parfois qu'à se désigner soi-même :



Un objet rencontre son image, un objet rencontre son nom. Il arrive que l'image et le nom de cet objet se rencontrent :



Parfois le nom d'un objet tient lieu d'une image :



Un mot peut prendre la place d'un objet dans la réalité :



Une image peut prendre la place d'un mot dans une proposition :



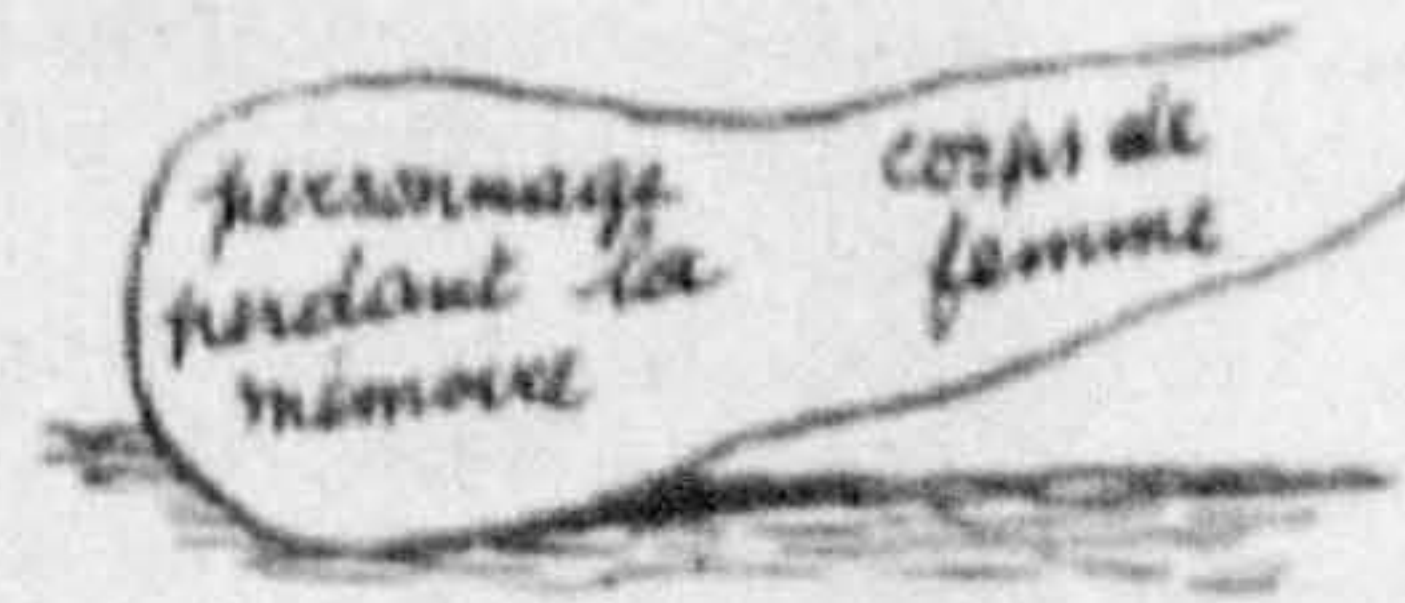
Un objet fait supposer qu'il y en a d'autres derrière lui :



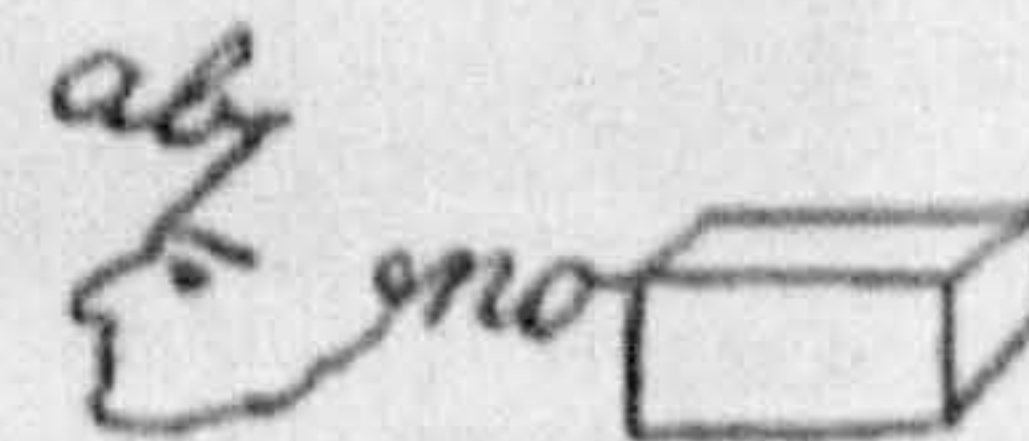
Tout tend à faire penser qu'il y a peu de relation entre un objet et ce qui le représente :



Les mots qui servent à désigner deux objets différents ne montrent pas ce qui peut séparer ces objets l'un de l'autre :



Dans un tableau, les mots sont de la même substance que les images :



On voit autrement les images et les mots dans un tableau :



Fig. 156 René Magritte, "Les mots et les images", *La Révolution surréaliste*, no.12, 15 December 1929, p.32.



Fig. 157 Luise Ernst-Straus, *Augustine Thomas et Otto Flake*, or *Otto Flake synthétise l'art du corset au goût de la finesse de tissu et de la viande métaphysique*. Arp aime mieux la viande des fleurs du mal, (*Augustine Thomas and Otto Flake or Otto Flake synthesizes the art of the corset with a taste of the refinement of the material and of the metaphysical meat. Arp prefers the meat of the flowers of evil*), 1920. Collage of photographs on paper. 23 x 13. Kestner Museum, Hanover.

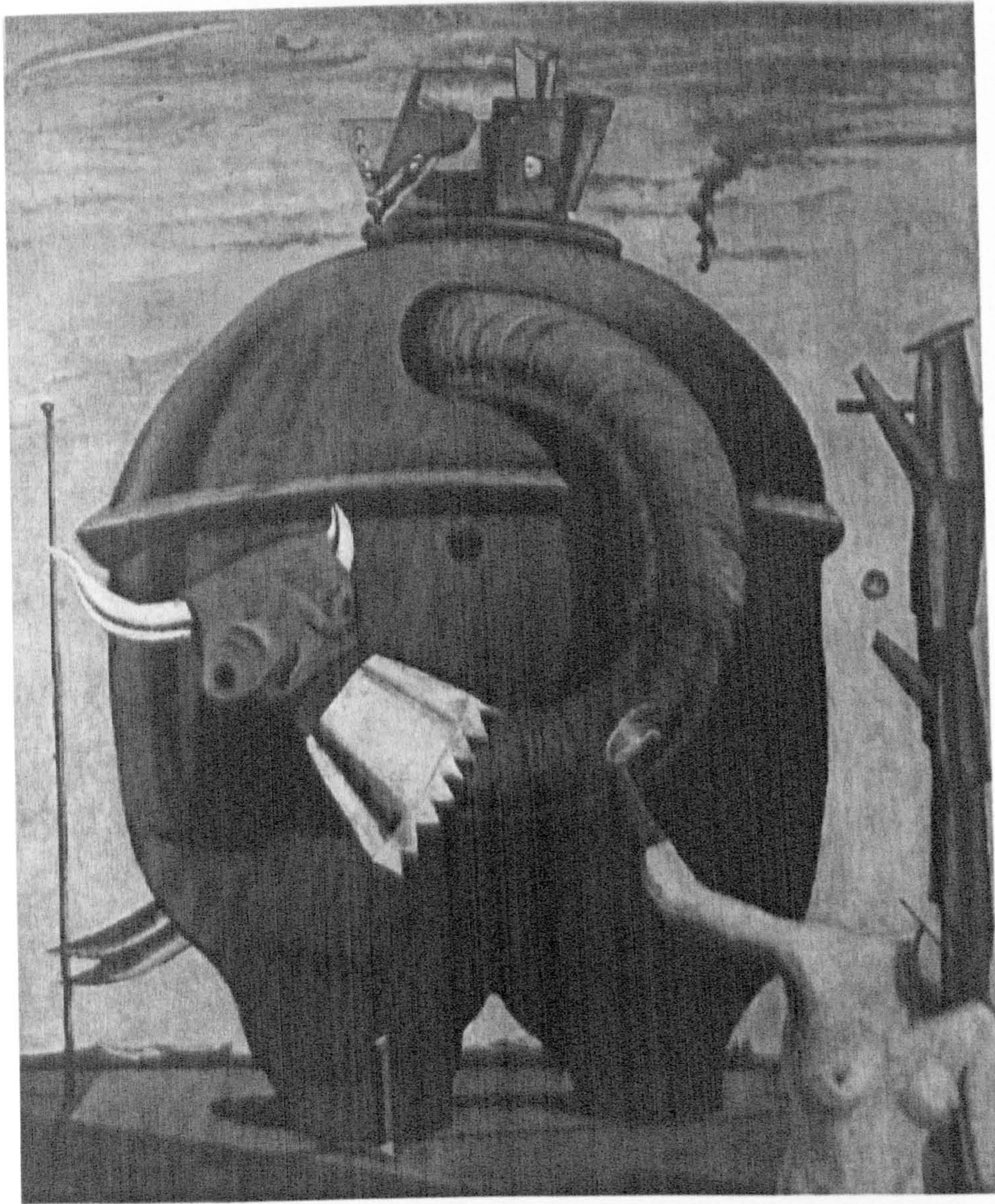


Fig. 158 Max Ernst, *Celebes*, 1921. Oil on canvas. 125.5 x 108. Tate Modern, London.

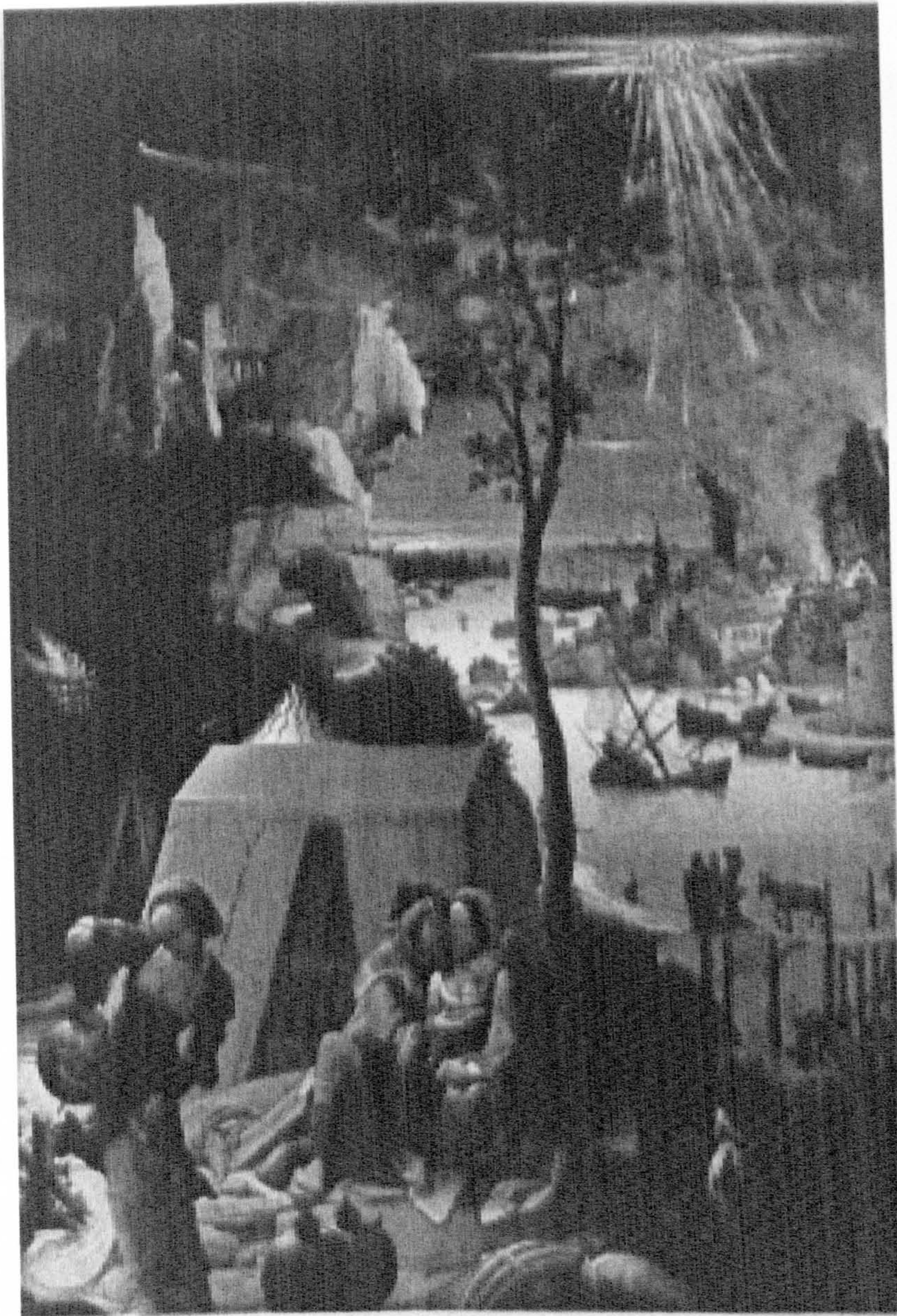


Fig. 159 Lucas van Leyden, *Lot and his Daughters*, ca.1509. Wood. 48 x 34. The Louvre, Paris.

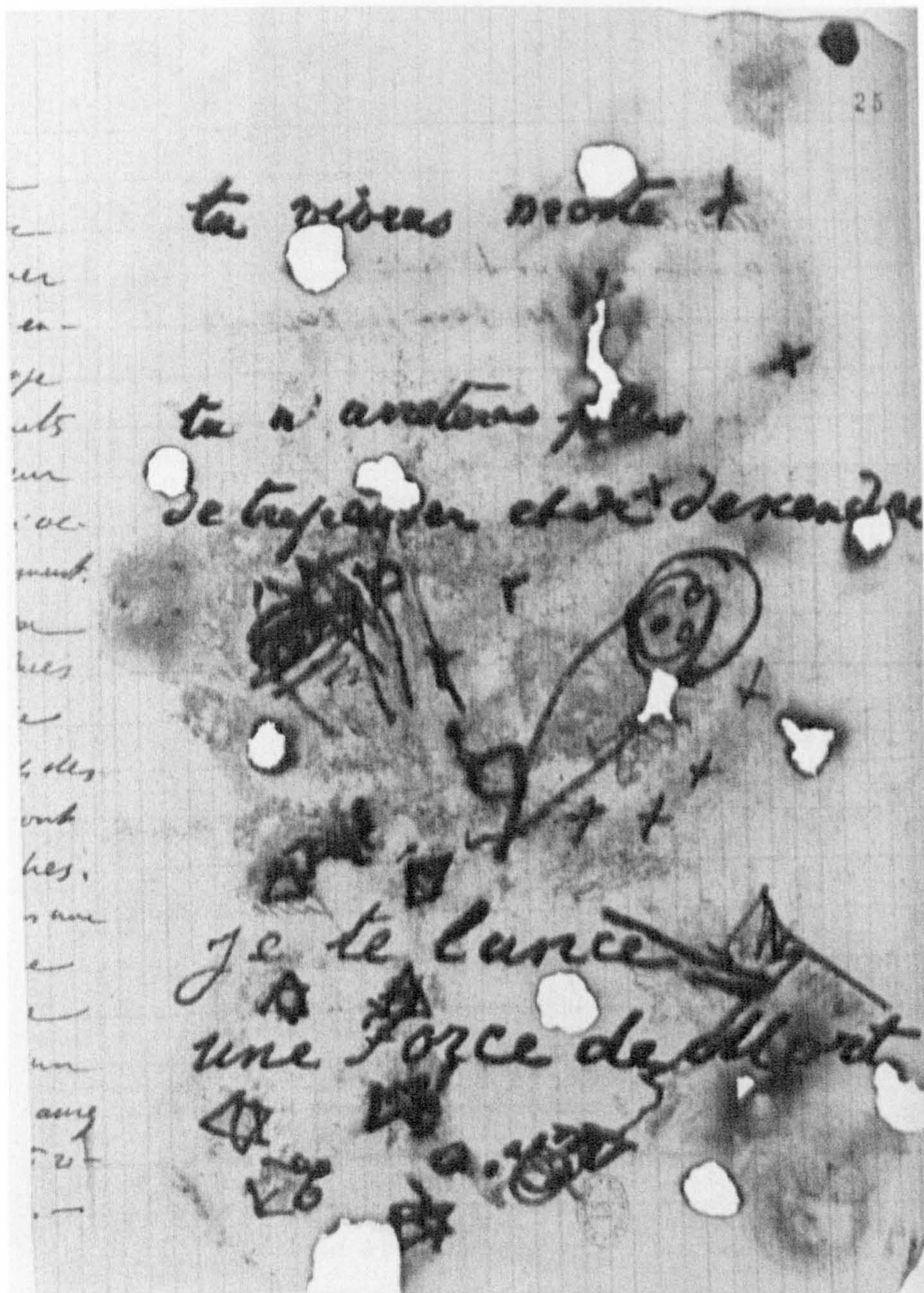


Fig. 160 Antonin Artaud, *Spell for Sonia Mossé* (recto), 14 May 1939. Wax crayon on burned paper. 21 x 13.5. Bibliothèque nationale de France.

Electro-Shock

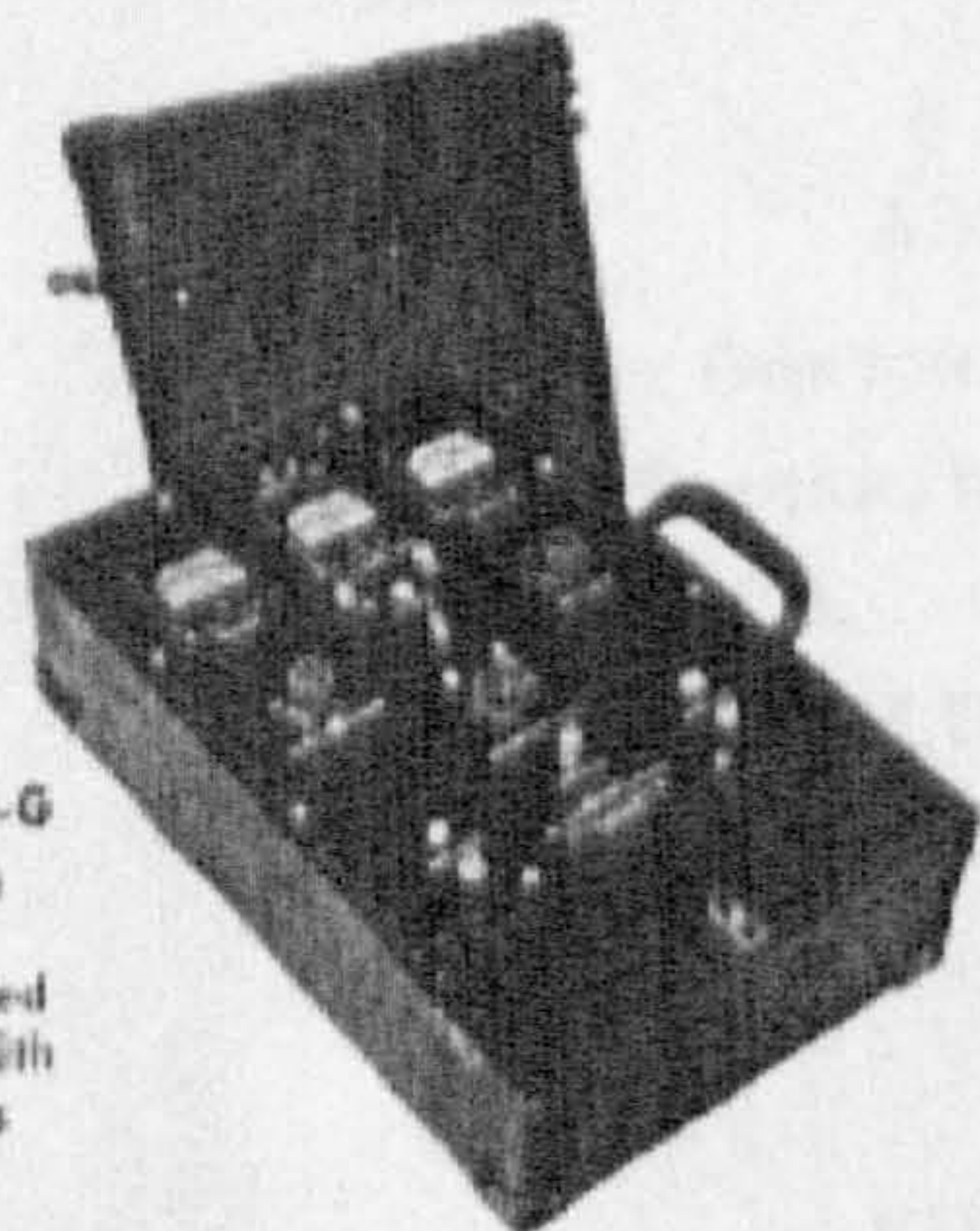
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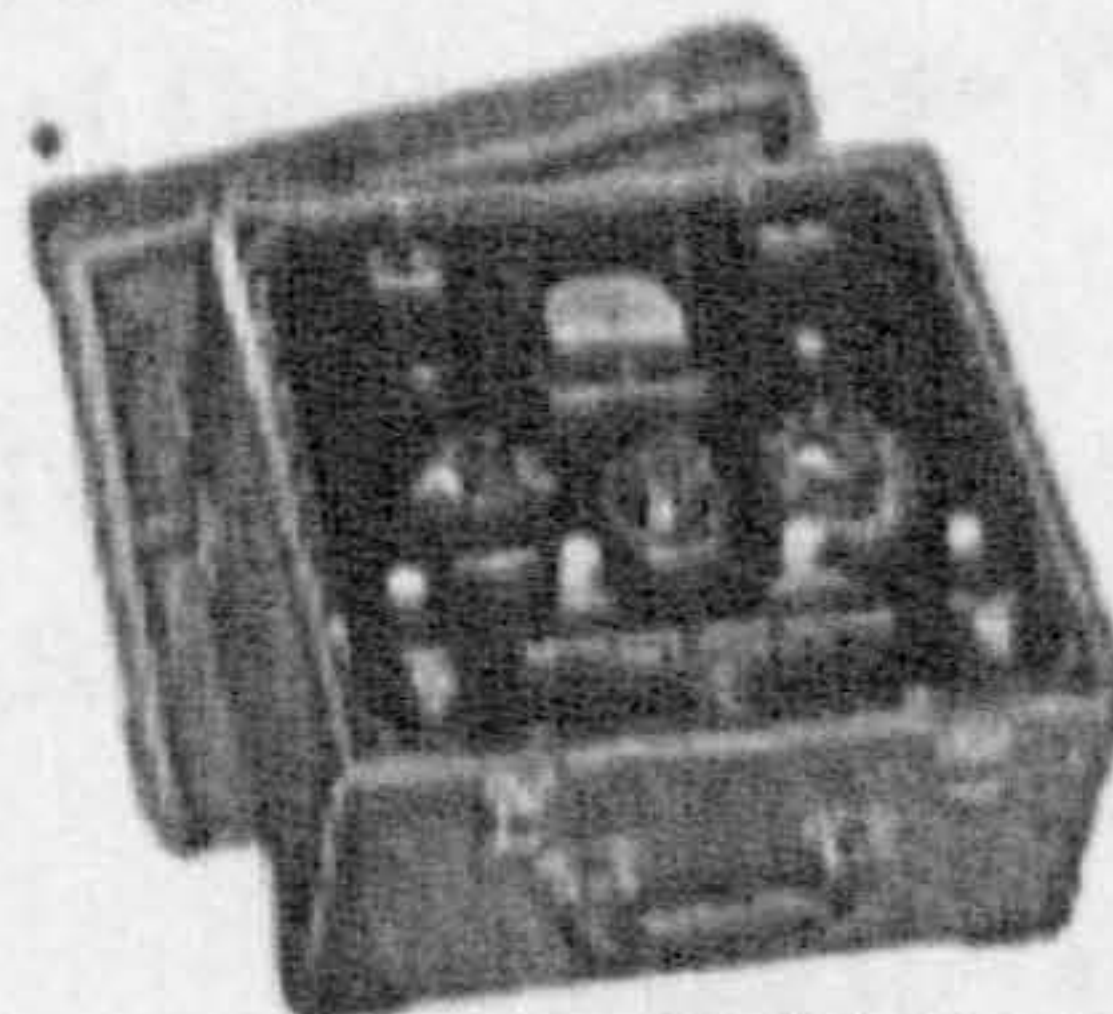
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Fig. 161 "Electro-Shock Therapy with proven Glissando Treatment". Advertisement. *The American Journal of Psychiatry*, Vol.109, No.8, February 1953.

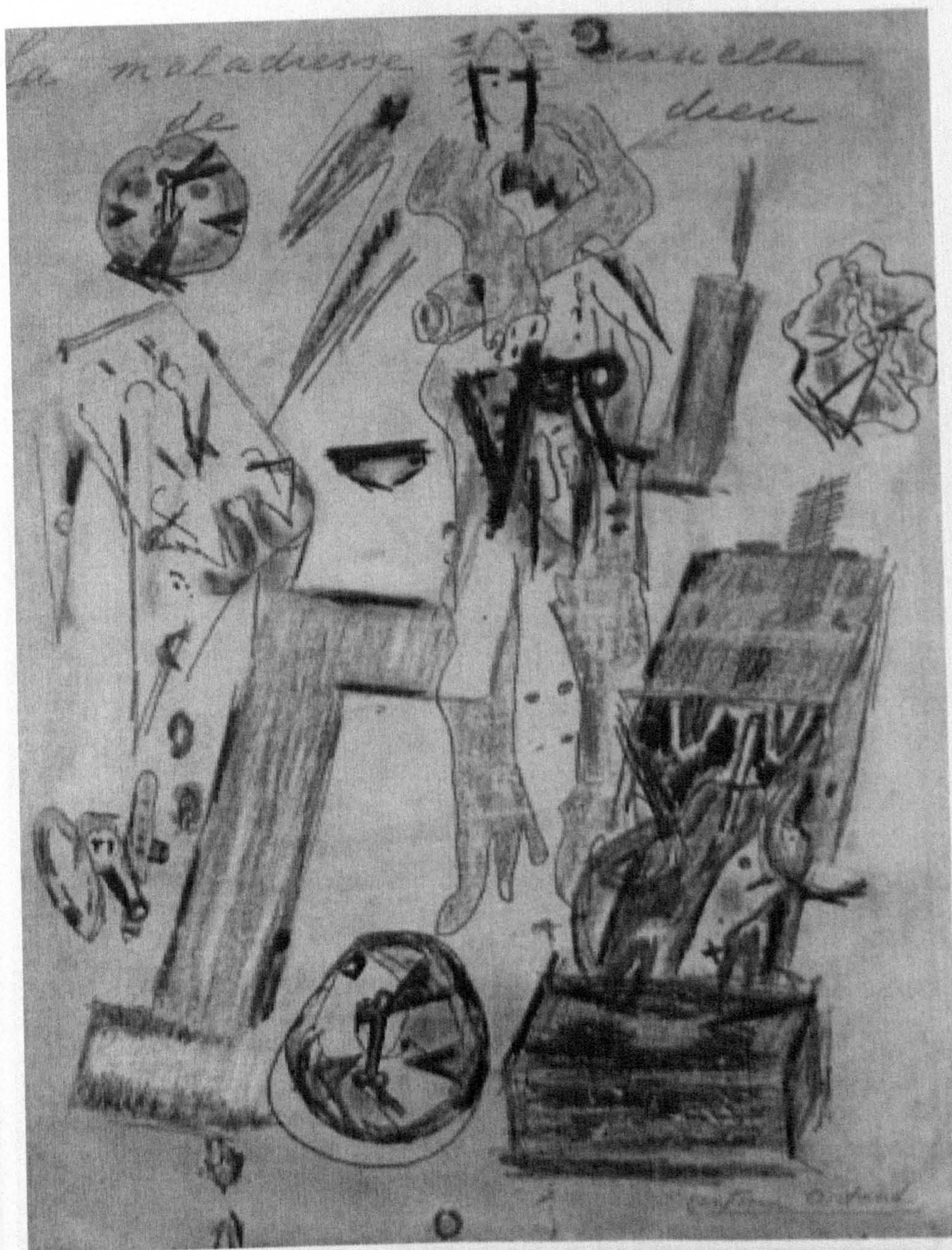


Fig. 162 Antonin Artaud, *La maladesse sexuelle de dieu*, ca. February 1946. Graphite and wax crayon on paper. 63 x 49. Private collection.



Fig. 163 High frequency current using a glass electrode to rub violet sparks over the skin. From Monell, *High Frequency Electric Currents in Medicine and Dentistry*, 1910.

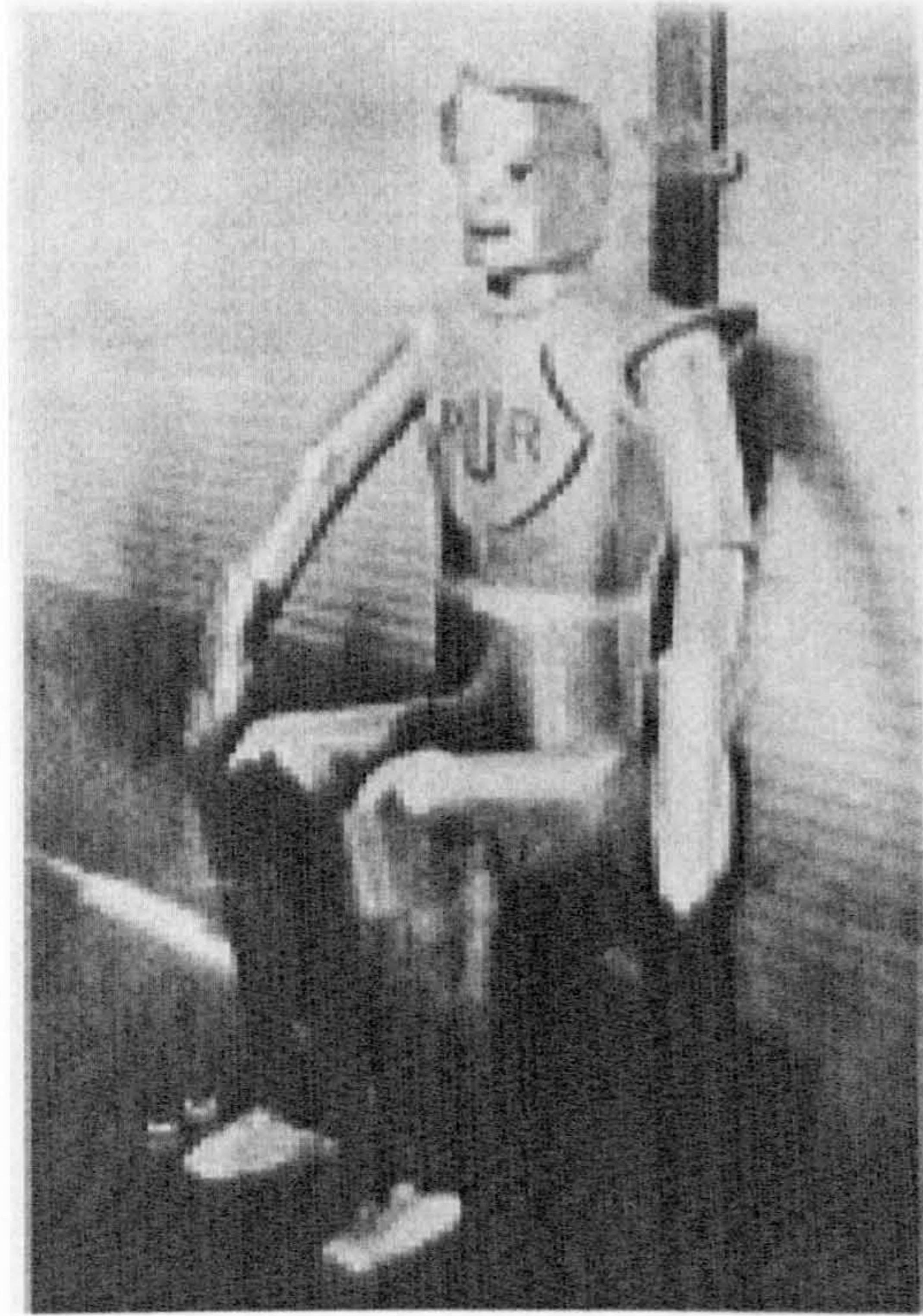


Fig. 164 "L'automate d'acier R.U.R. qui accomplit au commandement les mouvements humains," *Variétés*, 1930.

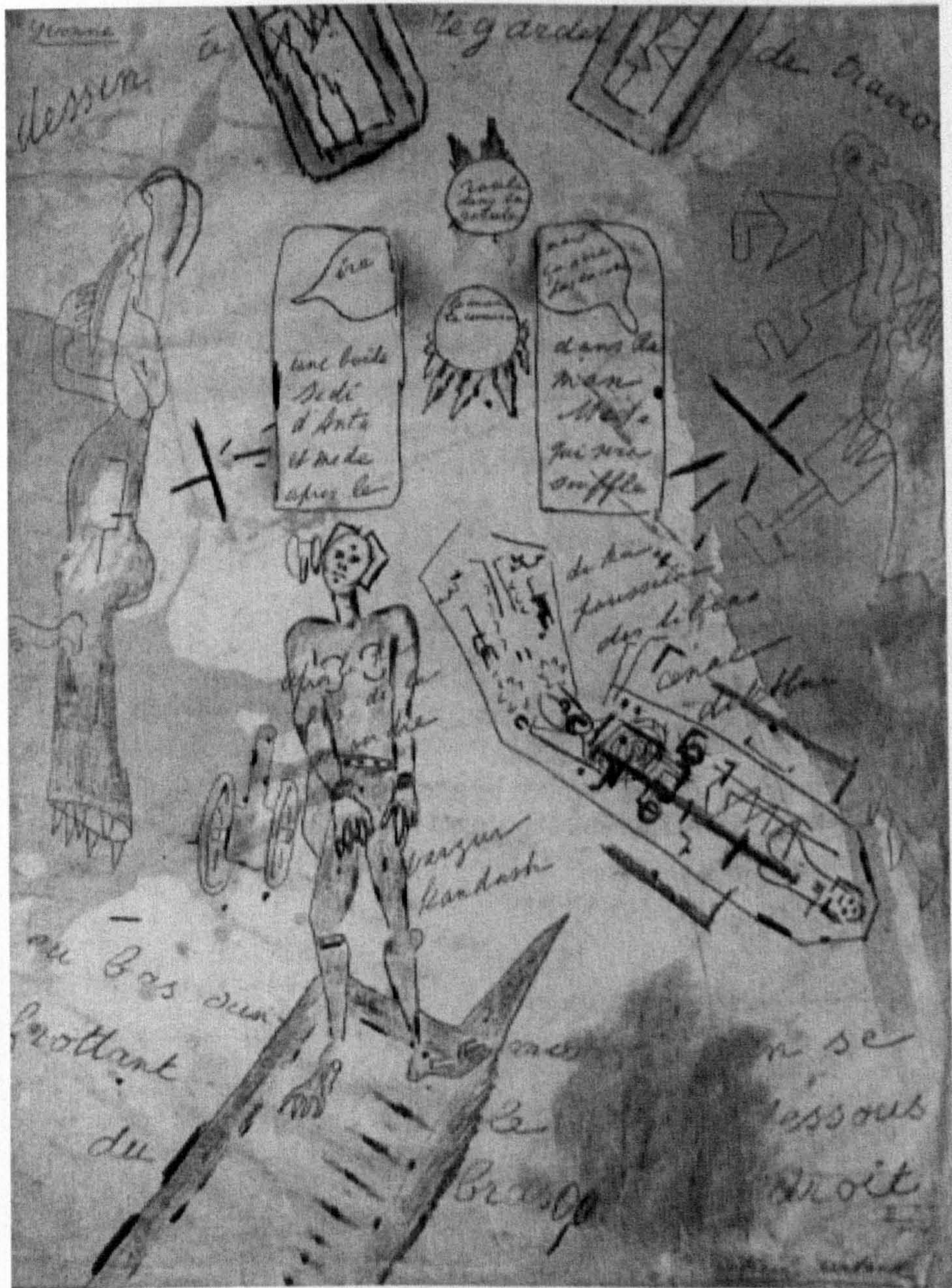


Fig. 166 Antonin Artaud, *La Machine de l'être*, or *Dessin à regarder de travers*, January 1946. Graphite and wax crayon. 65 x 50. Musée National d'Art Moderne, Centre Georges Pompidou, Paris.

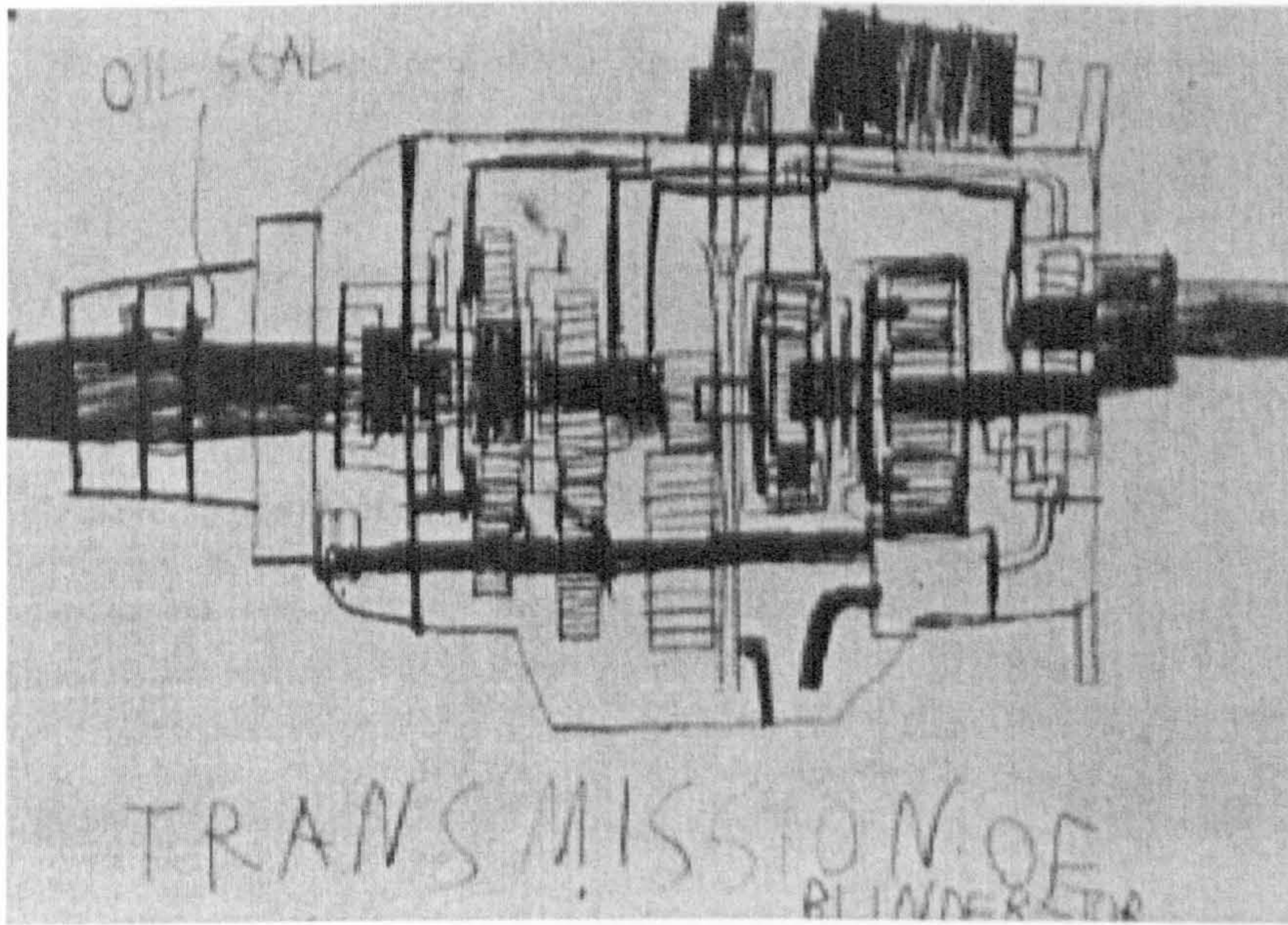


Fig. 167 One of Joey's drawings of the machine which ran him by remote control. From Bruno Bettelheim's *The Empty Fortress*, 1967.

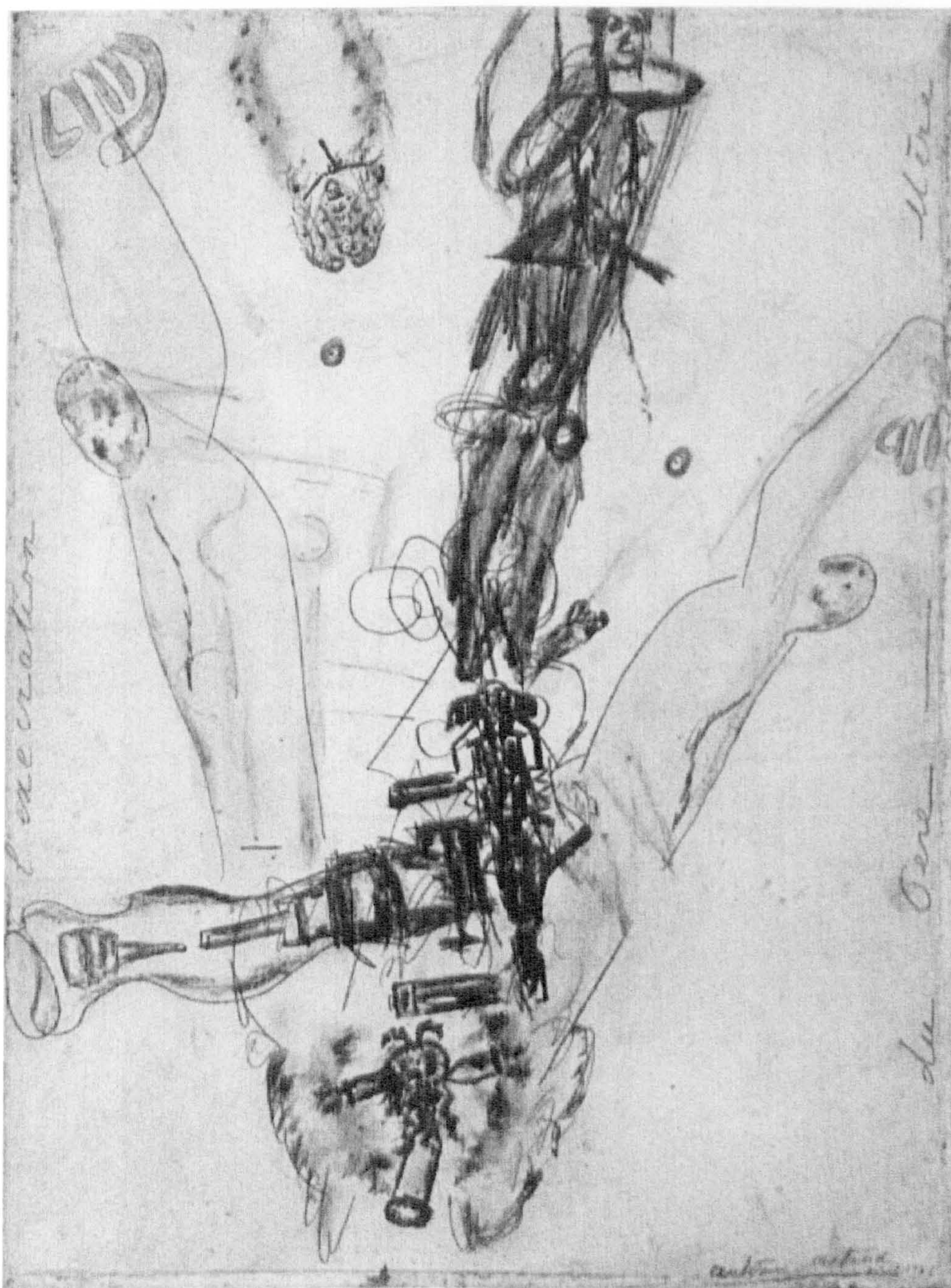


Fig. 168 Antonin Artaud, *L'exécution du Père-Mère*, April 1946. Graphite and wax crayon on paper. 64.5 x 49.5. Musée National d'Art Moderne, Centre Georges Pompidou, Paris.

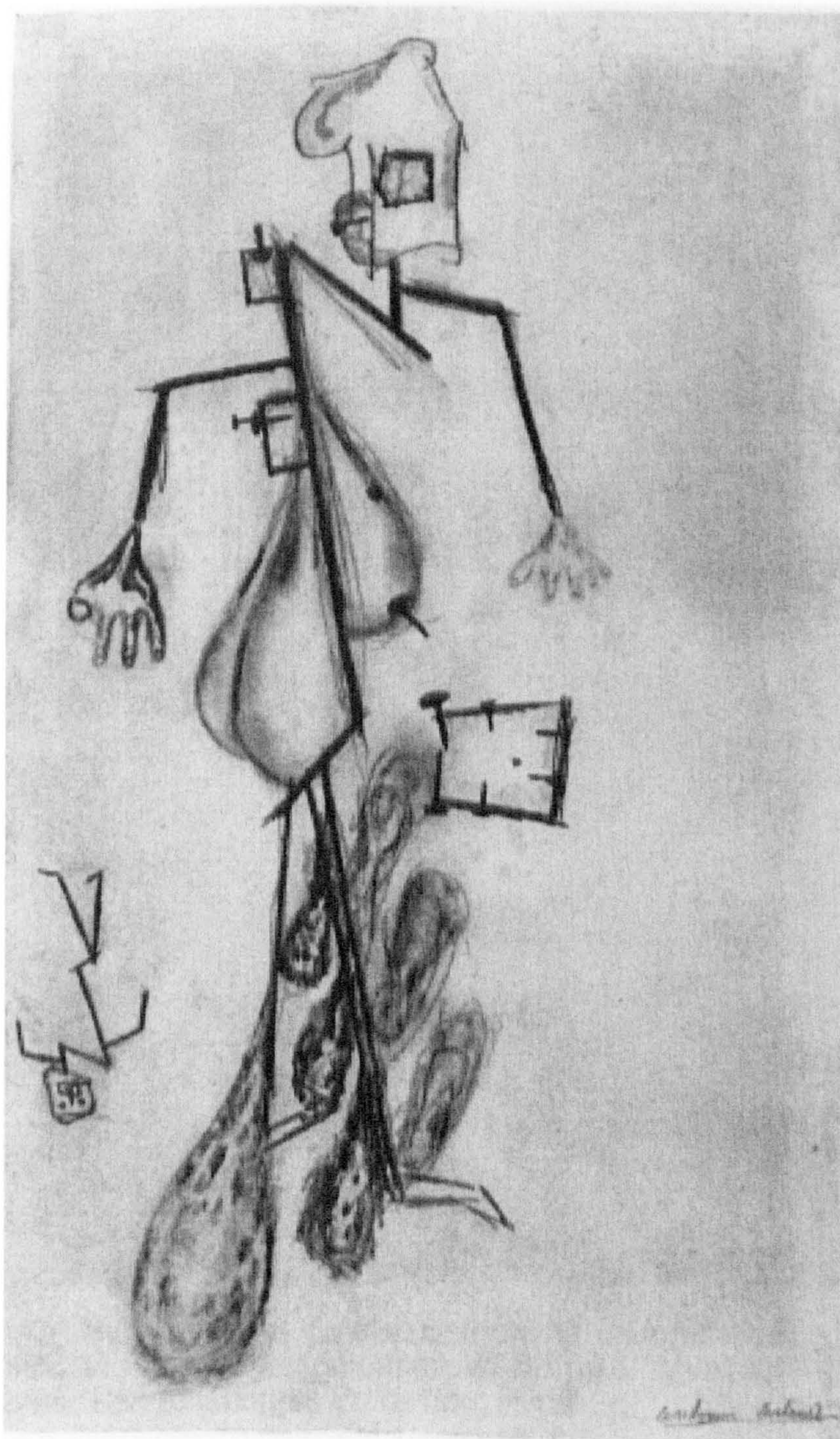


Fig. 169 Antonin Artaud, *L'homme et sa douleur*, April 1946. Graphite and wax crayon on paper. 65 x 38.5. Musée Cantini, Marseille.

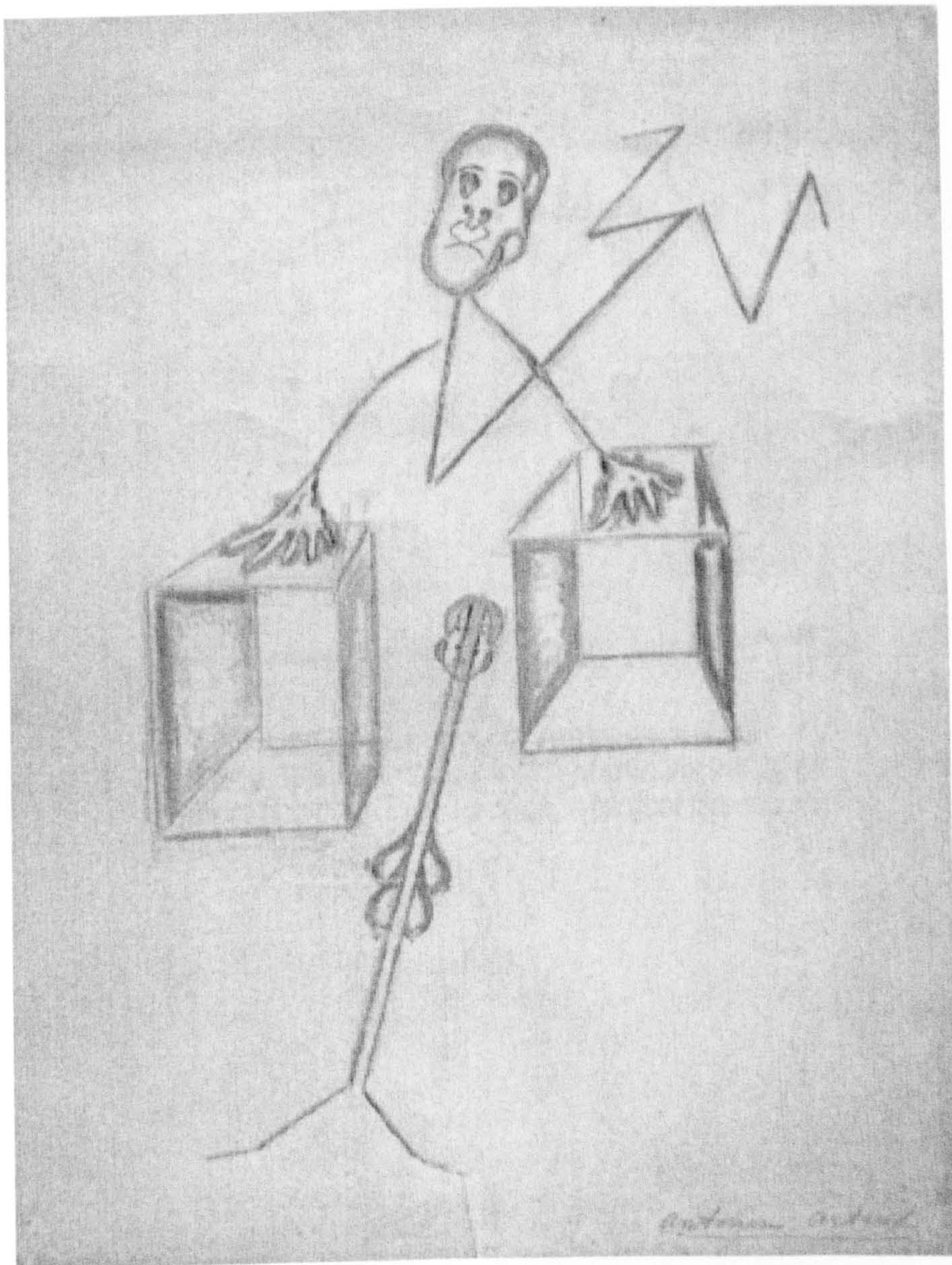


Fig. 170 Antonin Artaud, *La Mort et l'homme*, ca. April 1946. Graphite and wax crayon on paper. 65.5 x 50.5. Musée d'Art Moderne, Centre Georges Pompidou, Paris.

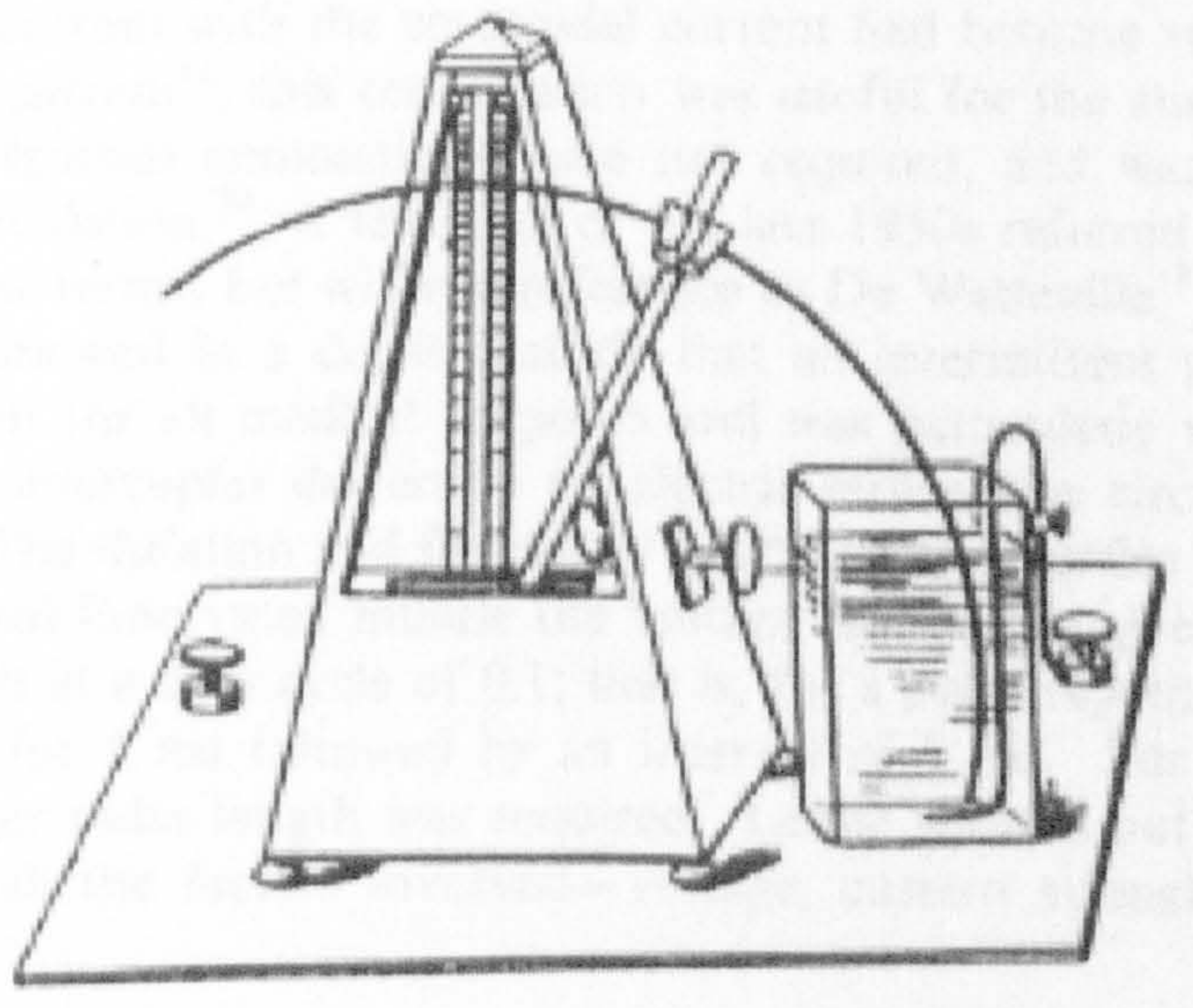


Fig. 171 Leduc's version of metronome and variable water resistance for rhythmic variation of electrical current. From Jones, *Medical Electricity*, London, 1906.