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Original letter + reply  
in Fantastic Art, Dada + Surrealism  
exh. folder - Exh. #55.

Fantastic Art,  
Dada +  
Surrealism

Mrs. Angeline Rudenstine

It may be that Mrs. Picabia took the work to M. Lefebvre-Foinet for a period and did not question it as leader of the work to our exhibition and it was returned to her at some later date. But that, after all, is only a surmise.

May 25, 1971

Dear Mrs. Rudenstine:

Mr. Barr has asked me to reply to your letter of May 14th as he is much involved in trying to finish some writing.

Mr. Barr read your letter and said he had no recollection of the negotiations with Mme Picabia of so many years ago. I have therefore searched our files on the exhibition again.

Mr. Barr was in Europe during the summer of 1936 making selections for the forthcoming exhibition Fantastic Art, Dada and Surrealism which was held at our museum December 7, 1936 - January 17, 1937. On his return to New York, he wrote M. Lerondelle, our French shipper listing works he wished collected and shipped to the museum. Enclosed is a copy of one page of the list (No. 1). You will see that M. Lefebvre-Foinet is listed as the lender of L'Enfant Carburateur. Upon receipt of the painting, the Museum sent our usual form acknowledging receipt to M. Lefebvre-Foinet (No. 2). Finally, when the painting was returned to Paris after the close of the exhibition, a letter of thanks was sent M. Lefebvre-Foinet. Enclosed in the letter was a Receipt of Delivery form which he was asked to sign and return to the museum (No. 3).

A similar letter and receipt was also sent Mme. Picabia for her loan of L'Object qui ne fait pas l'éloge des temps passés.

Nowhere in the correspondence is there any indication from either M. Lefebvre-Foinet or from Mme Picabia that L'Enfant Carburateur belonged to anyone other than M. Lefebvre-Foinet. Had L'Enfant Carburateur belonged to Mme Picabia, I think she would have questioned her receipt which listed only one loan L'Object qui ne fait pas l'éloge des temps passés.

Continued

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Mrs. Angelica Rudenstine

It may be that Mme Picabia lent the work to M. Lefebvre-Poinet for a period and did not question his being credited as lender of the work to our exhibition and it may have been returned to her at some later date. But that, after all, is only a surmise.

Perhaps Mme Gabrielle Picabia or Mme Olga Picabia may have some recollection of the ownership of this work.

I am sorry our records cannot clear up this question for you.

Sincerely,

*Monawee A. Richards*

(Mrs.) Monawee A. Richards  
Assistant  
Department of Painting and Sculpture

Mrs. Angelica Rudenstine  
139 Broadmead,  
Princeton, New Jersey 08540

Encls.

*Fontaine de la Science*



"The Orion Book of the Sky"

Nineteenth-century telescope with equatorial mounting, used at Paris Observatory

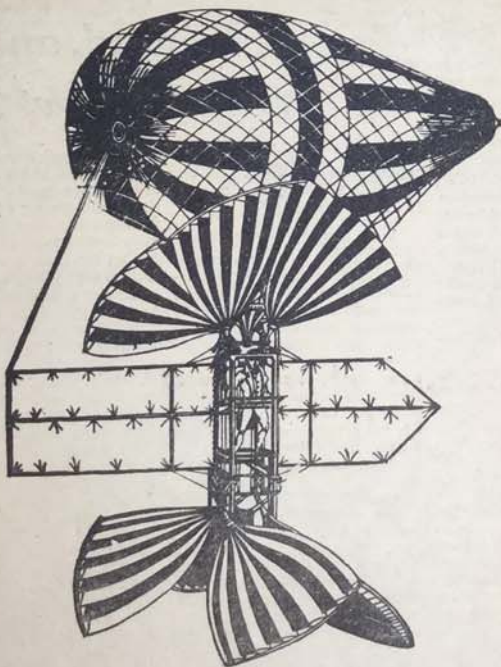
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Each volume contains more than fifty excellently-selected illustrations, twelve in full color; the text is in double columns, and in a type that is as good for the eye as its content is for the inquiring mind.

From THE ORION BOOK OF EVOLUTION, by the noted biologist Jean Rostand: "We may easily envisage the use of chemical compounds capable of increasing the capacity for effort, of abolishing anxiety and grief, of modifying very happily the sensitivity, temperament and character so that the individual will find himself inclined to adapt his behavior to social exigencies and find his personal happiness in devotion to the group. . . . Whether we like it or not, we are reaching



"The Orion Book of Balloons"

Dirigible experiment by Guillaume, Tivoli Garden, 1816

A seventeenth-century engraving of Puffa, goddess of time and eternity, seated on a lotus and surmounted by the sun



"The Orion Book of Time"

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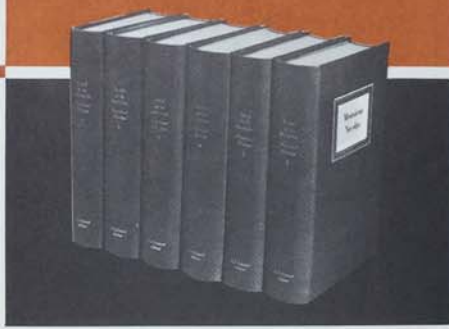
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La vie du peuple de Paris et des campagnes à la fin du 18<sup>e</sup> siècle, une société restituée à nos yeux dans ses bas-fonds les plus secrets, voici MONSIEUR NICOLAS OU LE CŒUR HUMAIN DÉVOILÉ, le document le plus extraordinaire de notre littérature. Nous vous présentons la première et la seule édition intégrale, à tirage limité, de cet ouvrage unique, qui ne peut pas être absent de votre bibliothèque. Profitez des conditions exceptionnelles que nous vous offrons jusqu'au 15 Mars prochain.

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LE  
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Préface à Monsieur Nicolas



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Documents réunis et présentés par C. Bryen et A. Gheerbrant, illustrée de 8 photographies de Brassai. Textes et poésies de : A. Boncours (poète impérial), J.-P. Brisset (agitateur biblique), G. Chassac (cordonnier), F. Cheval (le facteur), H. Rousseau (le douanier), A. Fournier (instituteur retraité, inventeur du chapeau tricolore), Rivet (coiffeur), etc.

Paris, Edit. K, 1949 ; un vol. br. 16×21, édition orig., un des 175 ex. num. sur vergé 10,00 NF

**Guillaume APOLLINAIRE. — QUE FAIRE ?**

Ce roman feuilleton du « Matin » ne diffère apparemment en rien des modèles du genre. C'est un récit à la fois sentimental et policier, ni meilleur ni pire que ceux dont les journaux du temps passaient commande aux spécialistes. Un effort d'invention semble néanmoins l'avoir inspiré et Tristan Tzara avait peut-être raison quand il disait : « Si Apollinaire n'était pas mort, il aurait l'importance de Picasso, mais il gratterait du papier chez un banquier ».

Paris, La Nouvelle Edition, 1950 ; un vol. br. 19×24. Edition orig. num. sur Alfa 10,00 NF

**Achim d'ARNIM. — CONTES BIZARRES.**

Introduction par André BRETON. Préface de Th. GAUTIER. « L'enthousiasme s'empare de moi à la découverte des toujours plus originales et inégalables beautés que recèlent les trois nouvelles assez arbitrairement réunies par GAUTIER sous le titre superficiel de « Contes Bizarres ». (André BRETON).

Paris, Arcanes, 1953 ; un vol. br. 14×19, num. sur vélin ..... 6,00 NF

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Suivi de Textes Mexicains pour un nouveau Mythe. Parlant d'Antonin ARTAUD, Serge BERNA, dans son avant-propos, écrit : « Des traits à l'acide ont été précipités de son obstination à créer le vide, et les signes qu'il en a laissés sur ses feuilles sont encore tuméfiés, humides à la mémoire ».

Paris, Arcanes, 1953 ; un vol. br. 14×19, édit. originale ..... 5,00 NF

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« ...éviter de tels problèmes dans l'histoire de l'art équivaldrait à ignorer bien des secrets essentiels de l'histoire de l'histoire... » (H. Bober, Art News).

Paris, O. Perrin ; un vol. rel. 21×27, de 136 pages, illustré de 93 planches ..... 22,50 NF

**Georges BATAILLE. — L'EROTISME.**

« ...Personne n'imagine un monde où la passion brûlante cesserait décidément de nous troubler... Personne, d'autre part, n'envisage la possibilité d'une vie que jamais plus le calcul ne lierait. » (G. Bataille).

Paris, Edit. de Minuit, 1957 ; un vol. br. de 312 pages, illustré de 20 hors-texte 16,50 NF

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Paris, J.-J. Pauvert, 1957 ; un vol. br. 18×20, de 470 pages tirées en 5 couleurs, illustré de nombreuses reproductions ..... 20,00 NF

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**Ambrose BIERCE. — LE DICTIONNAIRE DU DIABLE.**

Traduction de J. Papy, préface de J. Cocteau.  
A. Bierce humoriste américain du XIX<sup>e</sup> siècle  
oublié jusqu'en 1946. « ESPRIT : sel avec lequel  
l'humoriste américain gâte sa cuisine intellec-  
tuelle en omettant de l'y incorporer. »  
Paris, Les 4 Juedis, 1955 ; un vol. br. 14×20,  
de 302 pages sous couv. illustrée ... 9,60 NF

**BIZARRE N° IV. — LES HETEROCLITES & LES FOUS  
LITTERAIRES.**

Numéro spécial présenté par Raymond QUE-  
NEAU : « ...et voilà des fantômes qui ressus-  
citent, des larves qui réclament leur place dans  
le Panthéon des petites et grandes gloires, des  
hyperinconnus qui prétendent à la paramécon-  
naissance, des paraméconnus qui viennent para-  
der à leur tour sur la scène des Folies Célèbres,  
des séniles et des déments qui mendient leur  
réhabilitation... »  
Numéro de 168 pages, imprimé sur beau vélin  
et illustré de nombreux documents ... 12,00 NF

**Bill BRANDT. — PERSPECTIVES SUR LE NU.**

Préface de Lawrence Durrell.  
B. Brandt, qui travaille en collaboration avec  
Man Ray, n'est pas seulement un photographe,  
c'est un créateur. Ses photos qui vont de l'ex-  
pressionnisme baudelairien à l'abstrait doivent  
plus à la peinture, voire à la sculpture, qu'à la  
simple prise de vues.  
« Brandt utilise l'appareil photo comme un pro-  
longement de l'œil, l'œil d'un poète. » (L.  
Durrell).  
Paris, Edit. Prisma, 1961 ; un vol. rel. 25×28,  
illustré de 90 nus ... 34,95 NF

**André BRETON. — L'AIR DE L'EAU.**

Paris, Les Cahiers d'Art, 1934 ; plaq. 16×25,  
br. Edition originale, un des 300 ex. num sur  
vélin ... 35,00 NF

**André BRETON. — LA LAMPE DANS L'HORLOGE.**

Paris, R. Marin, 1948 ; un vol. br. 20×23. Edi-  
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d'Arches contenant la lithographie originale en  
couleurs de Toyen ... 35,00 NF

**André BRETON. — ODE A CHARLES FOURIER.**

Commentée par J. Gaulmier.  
« Fourier est immense, et je n'ai pas de plus  
grande ambition que de lui faire remonter le  
courant d'oubli qu'il traverse... Engels n'a pas  
craint de dire qu'il maniait la dialectique avec  
autant de puissance que Hegel... » (A. Breton).  
Paris, Klincksieck, 1961 ; un vol. br. 16×25 de  
97 p., ill. de 5 documents hors-texte. 12,00 NF

**André BRETON, Paul ELUARD. — L'IMMACULEE  
CONCEPTION.**

Paris, Seghers, 1961 ; un vol. br. 14×23 de  
90 pages. Edit. num. sur Hélioneige, couverture  
illustrée par Salvador Dali ... 9,60 NF

**André BRETON. — EXPOSITION FRANCIS PICABIA**

(18 novembre-8 décembre 1922).  
Préface d'André Breton.  
Barcelona, 1922 ; plaq. br. 19×12. Edition ori-  
ginale. sur alfa, illustrée de 6 reproductions de  
Picabia ... 25,00 NF

**CAHIERS G.L.M.—/VII. LE REVE (N° de mars 1938).**

Numéro consacré au rêve, sous la direction  
d'André Breton, avec des textes de : A. Béguin,  
Paracelse, A. Durer, Pouchkine, Fomeret, B.  
Péret, P. Eluard, etc. — Illustrations de G. de  
Chirico, Y. Tanguy, A. Masson, Max Ernst, R.  
Magritte, Man Ray, Salvador Dali, etc. 10,00 NF

**CAMI. — LES FARFELUS.**

« Cami est le plus grand humoriste « in the  
world » (Ch. Chaplin).  
Paris, Baudinière, 1951 ; un vol. br. 15×20,  
illustré de dessins par l'auteur ... 5,00 NF

**CAMI. — TEXTES CHOISIS.**

Par Michel Laclós.  
Paris, J.-J. Pauvert, 1960 ; un vol. br. 12×20,  
de 350 p., imprimé sur vélin crème ... 15,00 NF

**Albert CAMUS. — L'ENVERS ET L'ENDROIT.**

Précédé d'une importante préface inédite, ici  
en édition originale.  
Paris, J.-J. Pauvert, 1956 ; un vol. br. 13×24,  
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Arches, orné d'un portrait de l'auteur gravé sur  
cuivre par Hans Bellmer ... 120,00 NF

**Leonora CARRINGTON. — LA DAME OVALE.**

Paris, G.L.M., 1939 ; une plaq. br. 14×19. Edit.  
originale, ex. num. sur vélin blanc, avec 7 col-  
lages par Max Ernst ... 10,00 NF

**Robert DESNOS. — DE L'EROTISME considéré dans**

ses manifestations écrites et du point de vue  
de l'esprit moderne.  
Paris, Cercle des Arts, s.d. ; un vol. br. 12×19.  
Edition originale, num. sur alfama ... 6,00 NF

**Paul ELUARD. — LE PHENIX.**

Paris, G.L.M., 1951 ; un vol. br. 27×19. Edition  
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Max ERNST. — LE POEME DE LA FEMME 100 TETES.

Paris, J. Hugues, 1959; une plaq. br. 10×15.  
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frontispice de l'auteur ..... 6,00 NF

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UN TEMPERAMENT.

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accompagnés de poèmes de l'auteur.  
Exploration méditée de l'insolite par le décal-  
comanie à la gouache.  
Paris, Cercle des Arts, 1953; un vol. br. 13×19.  
Ex num. sur Marais ..... 30,00 NF

Xavier FORNERET. — ŒUVRES.

« Xavier Forneret est surréaliste dans la maxime,  
son style fait pressentir LAUTREAMONT,  
comme son répertoire d'images audacieuses et  
toutes neuves annonce déjà Saint Pol Roux. »  
(A. Breton).  
Paris, Arcanes, 1952; un vol. br. 14×19. Edit.  
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d'A. Breton ..... 12,00 NF

Jean GENET. — QUERELLE DE BREST.

Paris, s.l., 1947; un vol. br. 31×24, sous emb.  
Edition intégrale, un des 460 ex. num. sur vélin,  
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Cocteau ..... 150,00 NF

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Paris, 1947; un vol. br. 20×28. Edit. intégrale,  
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Paris, 1948; un vol. br. 12×19. Seule édition  
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Translation by B. Frechtman.  
Paris, 1949; un vol. rel. plein cuir éditeur  
18×13 ..... 30,00 NF

Paul GILSON. — LES FOLIES BOURGEOISES.

Cet album pourrait s'intituler « Les techniques  
en délire » pour qui feuillette ces reproductions  
de gravures « fin de siècle » illustrant les  
périodiques de l'époque. Cette longue suite  
d'étranges machines nous ramène le parfum des  
livres d'enfants et des Jules Verne. Paul Gilson  
a commenté poétiquement ces images de rêve-  
ries d'une « bourgeoisie montante » et s'en sert  
pour illustrer des textes très substantiels.  
Monaco, Edit. du Rocher, 1947; un vol. rel.  
toile édit. 20×24, de 200 pages ..... 27,00 NF

Maurice HENRY. — LES METAMORPHOSES DU  
VIDE.

Paris, Edit. de Minuit, 1955; un album de 64 p.  
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découpages, sous couv. cart. illustrée 6,00 NF

Magnus HIRSCHFELD. — ANOMALIES ET PERVER-  
SIONS SEXUELLES.

M. Hirschfeld est, avec Krafft-Ebing, l'initiateur  
d'une « systématique » (au sens que les natu-  
ralistes donnent à ce mot) de la libido.  
L'esprit germanique de la classification fait ici  
merveille, non sans quelque lourdeur, ce qui  
pour nous éclaire d'un sourire les actions folâtres  
ou sinistres dans la réalité, que le vénérable  
professeur a rangées dans ses cartons verts.  
Son sérieux scientifique, malgré sa touchante  
honnêteté, nous fait penser à Sade, et admirer  
celui-ci en tant que précurseur.  
Paris, 1957; un vol. rel. toile 14×21 de 396  
pages ..... 18,00 NF

Marcel JOUHANDEAU. — NOTES SUR LA MAGIE  
ET LE VOL.

Paris, Les Pas Perdus, 1952; un vol. br. 12×20  
de 60 p. Edit. orig. num. sur pur fil 6,00 NF

KAMA KALA.

Interprétations philosophiques des sculptures  
érotiques hindoues par M. Mulk Raj Anand.  
« Alors, comme chaque fois qu'on a fait l'effort  
d'être honnête, on ne peut être que bouleversé  
par la noblesse et la tendresse rayonnante de  
ces érotiques, par leur exubérante vitalité, l'aura  
de détente et de satisfaction qui en émane. »  
(Combat).  
Paris, Nagel, 1960; un vol. rel. pleine toile,  
34×26, de 108 pages dont 45 de texte, 13 ill.  
en blanc et noir, 3 pl. en coul. et 69 pl. sur  
couché ..... 89,00 NF

Pierre KLOSSOWSKI. — ROBERTE CE SOIR.

Avec 6 dessins de l'auteur.  
Paris, Ed. de Minuit, 1954; un vol. br. 12×19  
de 148 pages, ex. num. .... 12,00 NF

Pierre KLOSSOWSKI. — LA REVOCATION DE  
L'EDIT DE NANTES.

Paris, Edit. de Minuit, 1959; un vol. br. 12×19  
de 188 pages, numéroté ..... 18,00 NF  
« Deux romans pénétrés d'un érotisme étrange,  
aussi scabreux que remarquablement écrits. »

Pierre KLOSSOWSKI. — LE BAIN DE DIANE.

« Est-il vision plus belle que celle entre les feu-  
illages écartés qui s'offre aux yeux d'Actéon ? »  
Paris, J.-J. Pauvert, 1956; un vol. br. 12×18,  
de 150 pages, édition originale numérotée sur  
alfama ..... 9,00 NF

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Comte de LAUTREAMONT. — ŒUVRES COMPLETES.

Introduction par A. Breton.

Paris, G.L.M., 1928 ; un vol. 14×19 de 418 p., avec des illustrations de Brauner, Domínguez, Max Ernst, Magritte, etc.

L'exemplaire cartonné ..... 20,00 NF  
L'exemplaire num. sur vélin ..... 36,00 NF

Paul LEAUTAUD. — JOURNAL PARTICULIER.

Relation au jour le jour de l'activité amoureuse du célèbre écrivain, imprimé à tirage limité « hors commerce » conformément aux volontés de P. Léautaud.

Paris, Domaine Privé, 1956 ; 2 vol. br. 15×13 de 250 pages ch., sous couv. parchemin. Édition originale, num. sur vélin teinté ..... 49,50 NF

Cl. Nicolas LEDOUX (Architecte de Louis XVI). PROJETS ET DIVAGATIONS.

Étude d'Y. Christ.

Pour la première fois est offerte au public la délirante œuvre littéraire de « l'Architecte maudit », qui fut considéré par ses contemporains comme un fou dangereux et dont la postérité n'a pas manqué de saccager les productions faute de les comprendre.

Paris, Le Minotaure, 1961 ; un vol. rel. 24×25 de 153 pages et 80 illustrations .. 39,00 NF

Gilbert LELY. — LA FOLIE TRISTAN.

Poème anglo-normand du XII<sup>e</sup> siècle, traduit librement dans son mètre original. Ed. définitive.

Paris, J. Hugues, 1959 ; plaq. br. 10×15, un des 265 ex. num. sur vélin ..... 6,00 NF

M.-G. LEWIS. — LE MOINE.

Traduction entièrement conforme au texte de la première édition originale par L. de Wailly. Classique du « roman noir » dans une traduction dont Antonin Artaud, dans l'avertissement de son édition « racontée », reconnaît l'exactitude et la haute fidélité.

Paris, J. Corti, 1958 ; un volume br. 12×18 ..... 13,50 NF

Emile LITRE. — DICTIONNAIRE DE LA LANGUE FRANÇAISE.

Édition intégrale.

Paris, J.-J. Pauvert-Gallimard-Hachette, 1956-61 ; sept volumes reliés pleine toile, 13×26. Ex. d'occasion mais en parfait état 250,00 NF

A. PIEYRE DE MANDIARGUES. — LES MONSTRES DE BOMARZO.

Bomarzo est un des endroits les plus étranges de l'Italie. Dans le parc immense du château, un sculpteur inconnu a dressé, entre le XVI<sup>e</sup> et le XVII<sup>e</sup> siècle, plusieurs dizaines de monstres diaboliques et gigantesques taillés en pleine pierre. Plusieurs ont été mutilés mais l'ensemble reste incomparable. Sur cette curiosité mystérieuse, qu'aucun guide d'Italie ne signale, A. Pieyre de Mandiargues a trouvé là un sujet en résonance avec ses visions personnelles et sa sévère poésie.

Paris, Grasset ; un vol. rel. illustré de 36 photographies ..... 18,60 NF

Ch. R. MATURIN. — MELMOTH OU L'HOMME ERRANT.

Préface d'André Breton.

« Melmoth, cet admirable emblème, Melmoth, création satanique du Révérend Maturin. » (Baudelaire).

Paris, J.-J. Pauvert, 1954 ; un vol. br. 16×22 de 656 pages, sur vélin blanc ..... 15,00 NF

OVIDE. — VI METAMORPHOSES.

Traduction libre du latin par G. Lely.

Paris, Le François, 1946 ; plaq. br. 10×14, illustrée de deux pointes sèches de F. Labisse, ex. num. sur vélin ..... 9,00 NF

Oscar PANIZZA. — LE CONCILE D'AMOUR.

Tragédie céleste en cinq actes. Préface d'André Breton.

« L'esprit de sédition est par lui tout abruptement porté à un tel période et brave de tels interdits que de nos jours encore, il est présumable que la réaction des spectateurs imposerait le baisser du rideau avant la fin de la première scène. » (A. Breton).

Paris, J.-J. Pauvert, 1960 ; un vol. br. 13×27 de 210 pages sur kraft blanc ..... 30,00 NF

Francis PICABIA. — 391.

Revue publiée de 1917 à 1924 par Fr. Picabia. Nous proposons ici la réédition intégrale, présentée par M. Sanouillet. Nous rappelons que presque tous les dadaïstes ont collaboré à cette publication : Aragon, Breton, Apollinaire, Duchamp, Satie, Tzara, etc.

Paris, Le Terrain Vague, 1960 ; un vol. broché 20×27, illustré de nombr. documents 30,00 NF

Pauline REAGE. — HISTOIRE D'O.

Préface de Jean PAULHAN.

« ... Bien plus que d'un ouvrage licencieux, « Histoire d'O » se rapprocherait de certaines

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légendes, de certains poèmes à la gloire de l'Amour fou, du Cantique des cantiques, ou du roman de Tristan et Yseult. » (Cl. Elsen).

Paris, J.-J. Pauvert, 1954; un vol. br. 12×18. Edit. originale, rare. Un des 480 ex. num. sur vergé. Cet exemplaire est orné sur la page de titre d'une vignette gravée par Hans Bellmer. 85,00 NF

Le même : Un des 20 ex. num. sur Arches, sous double couverture, TRES RARE ... 850,00 NF

F. RIBADEAU-DUMAS. — HISTOIRE DE LA MAGIE.

« La première histoire complète de la magie. » Les recettes secrètes des vieux grimoires, les philtres magiques pour obtenir : bonheur, prospérité et l'éternelle jeunesse.

Paris, Les Productions de Paris, 1961; un vol. rel. toile 20×18, de 624 pages, orné de 200 illustrations ... 49,50 NF

ROMA AMOR.

Essai sur les représentations érotiques dans l'art étrusque et romain, par M. J. Marcadé.

« Le commentaire du savant archéologique enlève avec vigueur son lecteur à toute tentation de lubricité. On lui rest redevable d'une compréhension profonde du paganisme érotique sur le chemin des priapées et des symboles phalliques. » (Le Figaro Littéraire).

Paris, Nagel, 1961; un vol. rel. 26×34 de 132 pages, 49 reproductions en couleurs hors-texte, 76 planches en noir ... 160,00 NF

ROMI. — LES MAISONS CLOSES.

Du lupanar de l'antiquité aux luxueux bazars d'amour de 1936, des maisons de société de Province aux bouges à matelots de Marseille et de Nantes, Romi a tout examiné, tout vu et tout raconté, il a illustré son texte de 300 curieux documents.

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Paris, Laffont, 1958; un vol. rel. pleine toile de 138 pages et illustré de 200 dessins 28,50 NF

SADE. — HISTOIRE DE JULIETTE, ou les Prospérités du Vice.

Edition intégrale.

JULIETTE, en qui Apollinaire voyait une sorte de préfiguration de la femme future, et sa compagne Clairwill, sont malgré leur dessin monstrueux, de tous les personnages de SADE ceux qui sont les plus près de paraître vivants. Paris, 1954; 6 vol. br. 12×16, imprimés sur Châtaignier, ex. en parfait état, seules quelques pages ont été coupées çà et là ... 72,00 NF

SADE. — MON ARRESTATION DU 26 AOUT.

Lettre inédite suivie des « Etrennes philosophiques ».

Paris, J. Hugues, 1959; plaq. br. 10×15, ornée d'un double frontispice de Hans Bellmer et num. sur vergé ... 6,00 NF

SADE. — LA VERITE.

Poème inédit. Présentation de G. Lely.

Ce poème sacrilège et blasphématoire exprime les sentiments violents de SADE sur la religion chrétienne.

Paris, J.-J. Pauvert, 1961; plaq. br. 13×19. Edition originale num. sur vergé ... 15,00 NF  
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Alfred H. B  
 Director, M  
 11 West 53rd  
 New York Cit

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*Fantastic*

SACRAMENTO STATE COLLEGE

SACRAMENTO 19, CALIFORNIA

December 8, 1954

Alfred H. Barr (Jr.)  
Director, Museum Collections  
11 West 53rd. Street  
New York City

Dear Mr. Barr:

Last summer I had occasion to leave with you for awhile a few Kodachrome slides of the work of a regressed chronic schizophrenic. The work seems to be considered by all who see it, including laymen and artists, to be exceptionally beautiful. The fact that he is a non-communicative mental patient is beside the point in considering the validity of his art. It seems many of our great painted occasional years away in institutions.

I have been interested in trying to arrange a show for him in some New York Gallery. Can you give me any suggestions? Could your museum provide even a brief limited show for him?

His pictures range in size from 10 in. by 12 in. to 3 feet by 12 feet. This fall I received his latest works which seem even more expressive because of adeptness in handling, because of their meaningful symbolism, and their linear rhythms.

May I at least have your reaction to the work - if you can still remember it?

Sincerely yours

*Tarmo A. Pasto*  
Tarmo A. Pasto, Professor  
Art and Psychology

TAP:mab

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Dada

THE MUSEUM OF MODERN ART





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Return to T. A. Pato  
Sacramento State College  
Sacramento, Calif.

A. P. Photo

I with College Co-eds looking  
at pictures in the college gallery

Pictures done by a Schizophrenic Mexican  
about 70 years old.

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Dada

## THE MUSEUM OF MODERN ART

Date August 11, 1954

To: Alfred

Re: Schizophrenic drawings which  
you looked at

From: Marie

The schizophrenic drawings were brought in by Professor Pasto of Sacramento State College who wished you to see them partially because of your interest in the subject. He will be back in town in September and would very much like to speak to you if you should have time.

He has already arranged an exhibition of the work of the Mexican farm hand who does the linear work at Mills College, and would like to see if the Museum would be interested in exhibiting his work at any time. The man works generally on a scale of 9 to 12 feet. Clippings are enclosed in the folder of material he left, as well as an article on The Schizophrenic and the Modern Artist by Prof. Tarmo which he thought you might like to read. Color slides of the artist are in my office.

Prof. Tarmo would like to arrange an exhibition to raise money to make a movie on Schizophrenic patients, etc. He has already made a very short one which is just being finished, but cannot afford further expenditures. Alice Bacon has seen the work of the Mexican, but I did not explain the situation fully to her.

Prof. T. is a very nervous and active person who is intensely interested in his patients. He overflowed with analogies in devices at least between modern art and the schizophrenic and seemed dangerously near the belief that the modern artist is cribbing from the mad man, and consciously so.

Mr. Pasto is lecturing on September 5th at the American Psychological Association and will arrive in New York before that time. Would you be interested in talking with him? Should I do anything further about showing the paintings to people in Mr. Ritchie's office?

Sincerely yours,

A further intimation to Betsy, though he did not repeat it, was that the Mexican artist was conveniently using the institution as an asylum to afford him the opportunity of painting. This must be a current interpretation since the man seems to have started painting after entering, some 6 years ago.

Mr. Charles George  
Librarian  
6, rue de la Harpe  
Paris VI, France

Marie

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cc: Miss Pernas  
Mr. Barr

DADA  
Dada

5 March 1956

March 2, 1956

Dear Mr. Orengo:

We have been considering your request for prices for an edition of 5,000 copies of FANTASTIC ART: DADA AND SURREALISM for a French edition.

I am sorry to say that our extremely small publications staff is so completely engaged with urgent publications of our own that we cannot assume the responsibility of printing sheets for you here. I suggest, therefore, that you correspond directly with our printers: Case Lockwood and Brainard, 85 Trumbull Street, Hartford 1, Connecticut (Att: Mr. Raymond Thomsen), and ask them to quote you a price.

We would like to see a French edition of this book and would be glad to lend our plates to Case, Lockwood and Brainard for a French edition.

With best wishes, I am,

Sincerely yours,

Monroe Wheeler

Mr. Charles Orengo  
Librairie Flon  
8, rue Garanciere  
Paris VIeme, France

MW:ak

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cc: D. Miller

Hulbeck  
Dada

CHARLES R. HULBECK, M. D.  
88 CENTRAL PARK WEST  
NEW YORK 23, N. Y.

TRAYMOR 4-1928

5 March 1956

March 2nd, 1956

Dr. Alfred Barr  
c/o. Museum of Modern Art  
11 West 53rd Street  
New York, N.Y.

Dear Dr. Barr:-

Dear Dr. Hulbeck:  
I am just about to write a detailed history of Dadaism and its origins, a book which is supposed to cover all the literary and artistic movements of the Dadaist period. Thank you for your letter of March 2nd. I am sure a book by you about Dadaism would be of interest, but unfortunately I cannot be of any help to you for the next few months, since I must remain away from the Museum in order to work on a book of my own.

I would love to talk to you about this plan without taking anything of your precious time.  
With best wishes for your project, I am

Sincerely yours,  
Would you be kind enough to let me know whether and when you could see me.

Very sincerely yours,  
Alfred H. Barr, Jr.

Dr. Charles R. Hulbeck  
88 Central Park West  
New York 23, New York

AHB:ma

Charles R. Hulbeck

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CHARLES R. HULBECK, M. D.  
88 CENTRAL PARK WEST  
NEW YORK 23, N. Y.

TRAFALGAR 4-1938

March 2nd, 1956

Dr. Alfred Barr  
c.o. Museum of Modern Art  
11 West 53rd Street  
New York, N.Y.

Dear Dr. Barr:-

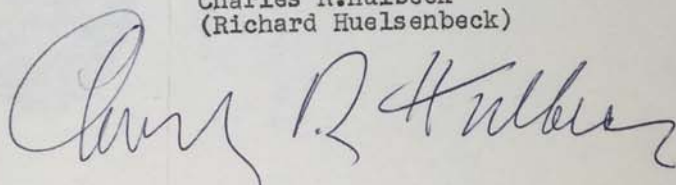
I am just about to write a detailed history of Dadaism and its origin, a book which is supposed to cover all the literary and pictorial activities of Dadaism all over the world. I also would like to give an explanation of Dadaism as a phenomenon of our time in its political and sociological settings.

I would love to talk to you about this plan without taking anything of your precious time.

Would you be kind enough to let me know whether and when you could see me.

Very sincerely yours,

Charles R. Hulbeck  
(Richard Huelsenbeck)



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*Originala*

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## THE MUSEUM OF MODERN ART

Date October 30, 1964

To: Mr. Matherly

Re: Fantastic Art, Dada,

Surrealism

*Fantastic*

## THE MUSEUM OF MODERN ART

Date Oct. 10, 1955

To: AHB

Re: \_\_\_\_\_

From: MA

Should you want this as a reference for revision of Fantastic Art, Surrealism, etc., the German (not Austrian) romanticist who manufactured brooding landscapes from cabbages, and such, is Georg Wilhelm Kolbe - whose work you probably know anyway.

Banofsky once showed some memorable slides of moonlight landscapes in an early version of Et in Arcadia Ego.

*Marie*

Encs.

cc: Mr. Wheeler ✓  
Mr. Barr ✓



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## THE MUSEUM OF MODERN ART

Date October 30, 1964

To: Mr. Matherly

Re: Fantastic Art, Dada,

From: M. J. Gladstone

Surrealism

Thank you for the roundup of photographic sources, which I am returning now. If Mr. Barr is in favor of retaining all the illustrations for which you show readily available photographs, please proceed to order them. At the same time, will you ask Mr. Barr if he can provide sources for any of the other photographs, or if he wants to supply substitutes. Can you also provide me with a listing of the Fantastic Art illustrations (including those now in black and white) for which we have (or can readily obtain) color separations or color plates -- in sizes suitable for use in this book.

MJG:dg  
Encs.

cc: Mr. Wheeler  
Mr. Barr ✓

*mile*

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*Surrealism*

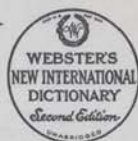
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MASSACHUSETTS

March 25, 1954

Mr. Alfred H. Barr, Jr.  
The Museum of Modern Art  
11 West 53d Street  
New York 19, New York

Dear Mr. Barr:

Thank you very much for your very  
detailed answer to our inquiry about  
superrealism.

Sincerely yours,  
G. & C. MERRIAM COMPANY

By *M. J. Gladstone*  
M. J. Gladstone

MJG/M

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Mr. W. J. Gladstone

- 2 -

March 22, 1954

March 22, 1954

*about 1927*  
Dear Mr. Gladstone:

I think I introduced the phrase, magic realism, into English criticism though I am not sure. I defined it in 1942 as "a term sometimes applied to the work of painters who by means of certain technique try to make plausible and convincing the impossible, dreamlike or fantastic visions." "The surrealists often employ this technique."

I sympathize with you in your problem of surrealism, superrealism, magic realism and appreciate your attempt to straighten them out.

Let's start with the French surréalisme. This word was first generally used in 1924 in Paris as the name for a new movement in literature and art under the leadership of André Breton. He defined surréalisme as for a dictionary in these words: "pure psychic automatism...thought's dictation, in the absence of all control exercised by the reason and outside all aesthetic or moral preoccupation."

I believe you will find this definition together with an excellent short article on surréalisme in Enciclopedia italiana, an article officially approved by Breton.

Surréalisme in Breton's official and authentic sense of the word referred to a superior reality, something above and beyond, rather than a more intense reality.

In lecturing about surrealism to American audiences in the mid and later twenties I can remember using the term superrealism as a translation. I abandoned superrealism in favor of surrealism when I wrote the preface to the Museum's exhibition of Painting in Paris late in 1929 because I felt that superrealism suggested a superlative or intensification and was therefore misleading. Ever since I have continued to use surrealism although I still see superrealism used as an equivalent for the French occasionally, possibly by Herbert Read who in the quote given in your letter is obviously talking about surréalisme.

Howard Devree is free to call Harnett a "super-realist" but in so doing he simply adds to the confusion, although I think his use of a hyphen is intended to distinguish his word from surrealist.

Magic realism\* is a related term first used in recent years by Franz Roh in 1925. It appears as the subtitle of his book Nach-expressionismus, magischer Realismus. This book included a rather broad area of painting, some of it intensified realism, some of it fantastic realism. By "magic" he meant realism used to create a sense of wonder about an exact and convincing image.

\*no hyphen intended

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Mr. M. J. Gladstone

- 2 -

March 22, 1954  
March 22, 1954

*about 1927*

I think I introduced the phrase, magic realism, into English criticism though I am not sure. I defined it in 1942 as "a term sometimes applied to the work of painters who by means of an exact, realistic technique try to make plausible and convincing their impossible, dreamlike or fantastic visions." "The surrealists often employ magic realism as did the fifteenth century Flemish painters of hell and holy miracles." *state your attempt to straighten them out.*

In 1943 we held an exhibition called American Realists and Magic Realists which popularized the term among newspaper critics. first generally used in 1928 in Paris *as the name for a new movement in literature.* Mondrian's neo-plasticism is certainly close to the Dutch *nieuwe beelding.* Raynal being French *is* unable to distinguish between a Dutch and German though Neue Gestaltung is not a bad equivalent. *excised by the reason and outside all aesthetic or moral preoccupation.* I believe I hope the above notes may be of use. *with an excellent short article on surrealism in Enciclopedia italiana, an article officially approved by Breton.*

Sincerely,

*Surrealism* in Breton's official and authentic sense of the word referred to a superior reality, something above and beyond, rather than a more intense reality.

In lecturing about surrealism Alfred H. Barr, Jr. once in the mid and later twenties I can remember using the term *super-* Mr. M. J. Gladstone *realism.* I abandoned *superrealism* in favor of G. & C. Merriam Company *the* preface to the Museum's exhibition of Springfield 2, Massachusetts *because I felt that superrealism suggested a superlative or intensification and was therefore mis-* AHB:ma. Ever since I have continued to use *surrealism* although I still see *superrealism* used as an equivalent for the French occasionally, possibly by Herbert Read who in the quote given in your letter is obviously talking about *surrealism.*

*and was used as the title of the*

Howard Devree is free to call *Wassily Kandinsky's book* *Der blaue Reiter* *collected* *Monod's* *book* *but in so doing is doing a disservice to Mondrian's work.* although I think *of a hyphen is intended to distinguish his word from* *surrealist.*

1923

Magic realism is a related term first used in recent years by Franz Roh in 1925. It appears as the subtitle of his book *Neue expressionismus, magischer Realismus.* This book included a rather broad area of painting, some of it intensified realism, some of it fantastic realism. By "magic" he meant realism used to create a sense of wonder about an exact and convincing image.

*and hyphen intended*

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March 22, 1954

Dear Mr. Gladstone:

I sympathize with you in your problem of surrealism, superrealism, magic realism and appreciate your attempt to straighten them out.

Let's start with the French surréalisme. This word was first generally used in 1924 in Paris as the name for a new movement in literature and art under the leadership of André Breton. He defined surréalisme as for a dictionary in these words: "pure psychic automatism...thought's dictation, in the absence of all control exercised by the reason and outside all aesthetic or moral preoccupation." I believe you will find this definition together with an excellent short article on surréalisme in Enciclopedia italiana, an article officially approved by Breton.

Surréalisme in Breton's official and authentic sense of the word referred to a superior reality, something above and beyond, rather than a more intense reality.

In lecturing about surrealism to American audiences in the mid and later twenties I can remember using the term super-realism as a translation. I abandoned superrealism in favor of surrealism when I wrote the preface to the Museum's exhibition of Painting in Paris late in 1929 because I felt that superrealism suggested a superlative or intensification and was therefore misleading. Ever since I have continued to use surrealism although I still see superrealism used as an equivalent for the French occasionally, possibly by Herbert Read who in the quote given in your letter is obviously talking about surréalisme.

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Mr. M. J. Gladstone

- 2 -

March 22, 1954

I think I <sup>about 1927</sup> introduced the phrase, magic realism, into English criticism though I am not sure. I defined it in 1942 as "a term sometimes applied to the work of painters who by means of an exact, realistic technique try to make plausible and convincing their impossible, dreamlike or fantastic visions." "The surrealists often employ magic realism as did the fifteenth century Flemish painters of hell and holy miracles."

In 1943 we held an exhibition called American Realists and Magic Realists which popularized the term among newspaper critics.

Mondrian's neo-plasticism is <sup>maybe</sup> certainly close to the Dutch nieuwe beelding. Raynal being French ~~is~~ unable to distinguish between Dutch and German though Neue Gestaltung is not a bad equivalent. \*

I hope the above notes may be of use.

Sincerely,

Alfred H. Barr, Jr.

Mr. M. J. Gladstone  
G. & C. Merriam Company  
Springfield 2, Massachusetts

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and was used as the title of the German edition of Mondrian's book, 1923

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Fantastic art, Dada,  
Surrealism

Mr. N. J. Gladstone

- 2 -

March 22, 1954  
March 22, 1954

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Mr. M. J. Gladstone

- 2 -

March 22, 1954

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Mr. M. J. Gladstone  
G. & C. Merriam Company  
Springfield 2, Massachusetts

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X and was used as the title of the German edition of Mondrian's book,  
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## SURREALISM, MADNESS AND MODERNISM

By ALINE B. LOUCHHEIM

WHEN he was once asked the difference between his surrealist art and the art of the insane, Salvador Dali replied: "The great difference is that I am not insane." He might even better have said: "The great difference is that I am an artist."

The whole question of the relation between art of the insane and modern art was catapulted into the spotlight again by an article prominently printed on the "second front" of this newspaper last Tuesday. Under a Vienna dateline and with the headline, "Viennese Find no Differences in Art Works by Surrealists and Schizophrenic Patients," the story told of an experiment conducted under auspices of the Psychological Institute of Vienna University. The result was that an audience of 158 laymen scored only 50 per cent right in distinguishing which fifteen of thirty works were by Picasso, Miro, Donati, Ernst and Tanguy and which by fifteen schizoids.

The article attracted attention—amused, joyous, indignant. One result was a vindictive letter to the Museum of Modern Art in which the writer took the trouble of retyping THE TIMES piece in full, saying it "described the rot you call art" and ending with the cheerful phrase, "Silly asses."

### Confusion Abetted

The important fact, however, is that this article adds to the confusions and barriers which separate artist and public. The article does say, "Dr. Heinrich [conductor of the experiment] emphasized that she was attempting no evaluation of the paintings as art." But this remark was buried, and none of those who took comfort from the piece stressed the importance of this statement.

It is perfectly true that the art of the insane and much surrealist (and indeed also some other modern) art bear superficial resemblances to each other—so, of course, does that of Bosch and Goya and many other painters of the past. Especially in surrealist art the language of symbols is often alike. This is not surprising since the surrealist artist has chosen to paint not still-lives and the landscape of New England but dream-life and the landscape of the subconscious. And according to the surrealist manifesto, the elimination of conscious control is itself endorsed (a point to which we will return later).

Now to the layman who is concerned primarily with representational images, the superficial resemblances will be very strong. By the same token, I think he would have difficulty in distinguishing between fifteen figures painted

### The Scientific Approach Fails to Apprehend Esthetic Values

"realistically" by first-year art students and fifteen by recognized artists.

In both cases the measuring stick is "quality"—that elusive, subjective, impossible-to-define characteristic which exists in whatever deserves to be called a work of art. It implies, among much else, a skill in handling material (even for brash, unpolished effect); a cohesive imaginative vision; an ability to make each square inch of the canvas count for something in terms of color, texture, composition; a sense of following something through; a richness and depth of perception; an evocative quality in symbols; a sense of form and line. It is "quality" which keeps a work of art ever fresh, ever able to renew its impact.

Now although good surrealist painters, and all those many artists who are not "party members" but are sympathetic to the movement, have risen above strict dogma, nevertheless the principle of "automatism" or "automatic

The relation between modern art and the art of the mentally ill has long been studied and there is an extensive literature on the subject—especially in German periodicals. The great value of these studies is their assistance in diagnosis and therapy. In terms of their significance to art appreciation and art criticism they seem devalued because they lean so often on three false premises, premises which, unfortunately, are not limited to the psychoanalytic profession.

The first error is that with a few notable exceptions they maintain that the psychoanalytic yardstick can be used to judge the meaning and value of a work of art.

### Parts for Whole

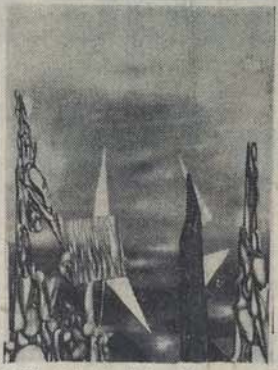
The second difficulty is that they deal so frequently with the parts instead of the whole—the similarities of an image or a way of making dots or using color. Only a few of the writers will recognize, as Stavenitz did, that the similarities are only superficial, or, explain himself further in such a remark as, "Klee's compositions are of a character seldom if ever encountered in the art of the psychotic, as is also his highly developed wit and subtle sense of humor."

The third fault is that these doctors often discredit the art as such if there is evidence that the artist is "neurotic." A well-known analyst told me he believed "art had let civilization down" because we were responding to the expression of neurotic personalities instead of to perfectly adjusted (and presumably post-analytic) ones.

According to T. B. Hyslop, a partial list would show Molière, Petrarch and Handel were epileptics. Paganini, Mozart, Newton had epileptoid diseases. Dr. Johnson, Napoleon and Socrates suffered from spasmodic movements. Coleridge, Sheridan, Steele, Addison, Charles Lamb, Burns, Handel and Gluck were unduly addicted to alcohol or drugs. Shelley, Bunyan, Swedenborg had hallucinations. Giorgione, Tintoretto, Botticelli, Leonardo, Raphael, Dürer, Claude, Cellini, Van Dyck, Reynolds and Watteau suffered from some sort of nervous diseases. Romney was insane, Turner and William Blake highly eccentric.

### Extraneous Factors

But how much poorer, how lean our lives without the creative expressions of these "neurotic personalities"! Why must my learned friend insist that art be savior and healer of souls? That is his job. Art seems to me to exist only for the sake of the man who created it—moved by emotion and love to express an image, a feeling or an idea in paint or stone or whatever and enabled by skill and genius to do so—and for the sake of the man who can respond to it, and thus become enriched.



"Elle Viendra," by Tanguy, at Pierre Matisse's.

writing" and the importance of unconscious creation are admitted parts of their art.

These words lead to more confusion. There is, I believe, no unconscious creation which has not been conditioned by conscious ones. An artist like Masson or Hayter may work "unconsciously," but the spontaneous motion of their hands is conditioned by years of experience, by years of training and practicing, by a perceptive vision, by a measured control over and knowledge of the possibilities of their tools and materials, by an awareness of consequence and effect.

And, conversely, it is hard to believe that in the process of painting a canvas Titian, for instance, did not move his brush "unconsciously" at certain points or capitalize on the "accidental"

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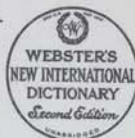
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MASSACHUSETTS

March 12, 1954

Mr. Alfred H. Barr, Jr.  
Museum of Modern Art  
11 West 53d Street  
New York, New York

Dear Mr. Barr:

May we ask for your assistance in adding to our files a tentative redefinition of the term superrealism? Our usage citations indicate that during the 1930s and early 1940s superrealism was used as a more or less literal translation of surrealisme and, as such, was synonymous with surrealism.

More recent citations show a separation between these two terms though. Howard Devree has called Harnett a "super-realist"; Herbert Read has written at length about "super-realism" as being identified "with some of the essential characteristics of romanticism - but of romanticism understood in a certain strict and not too comprehensive sense." There is also some reason to believe that superrealism and magic realism have been used interchangeably in recent years.

Our citations, taken collectively, would appear to show that (1) superrealism is concerned with the intensification of reality, that (2) the superrealist often uses precise detail or heightened atmospheric effect in his painting, and that (3) the subject is imbued with a symbolism or, at least, with symbolic connotations. But are these three conclusions correct, and do they fix the term superrealism satisfactorily?

Very truly yours,  
G. & C. MERRIAM COMPANY

By *M. J. Gladstone*  
M. J. Gladstone

MJG/M

P. S. Can you also help us to determine if the word neo-plasticism is a translation of the Dutch "nieuwe beelding"? According to Maurice Raynal, Mondrian's original term was "Neue Gestaltung."

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*Neue Gestaltung, neo-plasticism, nieuwe beelding - March 1923*

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Psycho—

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(MC - Requests for Reprod.)  
Chagall  
Picasso, etc.

Daniel E. Schneider &  
College ART Journal  
(Picasso correspondence)

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Picasso

DR. Mosse

Lionel Goetzi memo re  
"ART and the Unconscious"

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Betty phoned to say that there is an article in today's TIME on the Vienna psychiatrist in case you want to get it.

They discovered it via the N.Y. Times in which there was a full-page add mentioning this article among others.

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js

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THE MUSEUM OF MODERN ART *Psycho-*

CC: Mr. Wheeler  
Mr. D'Amico **Date** January 27, 1949

Mr. McCray

Mr. Karpel

Mr. d'Harnoncourt

Miss M. Miller **Re:**

Drawings by Psychopathic

**To:** Mr. Barr

**From:** Miss Dorothy Miller

Patients

Dr. Bennett, who some years ago showed us a collection of paintings and drawings done by deficient children in a <sup>California</sup> school, came to the Museum to let us know that a special showing of these pictures will be held on Saturday, February 5, at 8:30 P.M. at the studio of the sculptor Michael Lekakis, 57 W. 28th Street. He invites any staff members of the Museum who might be interested to attend.

*Dem.*

*See also  
Schmidt  
re effort of  
paintings on  
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Collection of the Museum of Modern Art, New York. Gift of Mrs. Simon Guggenheim.

"So basic are dreams to the preservation of sleep that everyone dreams." Above, "The Sleeping Gypsy," a painting by Henri Rousseau.

## What We Dream—And Why

Scientific explorations of dreamland are confirming some psychoanalytic theories about the life we lead in sleep.

By LEONARD WALLACE ROBINSON

**T**HE world man enters when he sleeps has always fascinated him. And yet, until very recently, this subcontinent of man's mental life, has remained largely inaccessible, known only through the subjective reports of the individual traveler returning with his bagful of dreams. Despite the plethora of reports on dreamland throughout the ages, Dr. Nathaniel Kleitman, the leading authority on sleep in this country, could say, only twenty years ago, that our information was "not much more advanced than the ancients."

At the time this statement was made there was a host of questions about sleep that scientists were unable to answer with any certainty. They did not know why we sleep so much (about one-third of our lives) or nature's purpose, physiologically speaking, in endowing us with a dream life. Nor were they even clear about whether dreams were prophetic, whether we could learn or reason while sleeping or what the contents of most normal dreams were. They are far more certain now.

One of the basic discoveries has been that sleep is a life or death matter; that, as Dr. Kleitman found, "animal life dies quicker from lack of sleep than from lack of food." The discovery of that physiological fact has thrown an entirely new light on why we dream and, to some extent, on why we dream about what we dream about.

LEONARD WALLACE ROBINSON is a former editor who now devotes much of his time to writing, frequently on medical matters.

It had been known, of course, that we slept when fatigued but it had been thought that we slept primarily to rest our entire bodies. Not so, found the scientists; we sleep chiefly to rest our brains, particularly that part of the brain called the cerebral cortex. This section of the brain is the highest organ of our nervous system. It is also the Johnny-come-lately of evolutionary development; in it are located all of our higher faculties, our ability to think, to remember, to reason, to imagine, to judge, to visualize—those characteristics which distinguish us from the lower animals.

Basic experiments by Kleitman and others have now shown clearly that lack of rest can entirely destroy the functions of the cortex. In one major experiment at Camp Elliott in California—paralleled by the recent exploit of disk-jockey Peter Tripp in Times Square—several hundred soldiers volunteered to stay awake for as long as possible. Many remained sleepless for four days and one for eight days.

Medical tests of the men were made regularly. Amazingly, their reflexes stayed normal, and there were no significant indications of muscular fatigue. Nor were there any important shifts in body temperature, blood pressure or heart beat.

But there were dramatic mental changes in all of them, indicating dangerous exhaustion of the cerebral cortical region. After they had been awake for twenty-four hours they became markedly irritable. This was followed

by loss of memory; after that many developed hallucinations and illusions. In the end, several soldiers developed symptoms of very serious psychosis. In two cases these symptoms did not yield to a night or two of sleep; they persisted for over two years.

**B**UT what has the brain's mortal need for sleep to do with dreaming?

Sigmund Freud made an educated guess that dreams keep us asleep, standing as sentinels against outer and inner stimuli that would wake us. We weave such stimuli into our dreams, he said, imposing a special dream logic upon them to keep them from alarming and thus waking us. New neurological knowledge of how we go to sleep and new laboratory experiments on sleeping and dreaming have corroborated Freud's brilliant guess.

One indication that dreams protect sleep is the recently discovered fact that we dream only when we are sleeping lightly. Dreaming probably takes place within the cerebral cortex, though no center for it has yet been located there. It is now believed that, when a stimulus makes us move up from the deepest levels of sleep, the entire cortex wakens slightly in order to arrest this ascent and protect its slumber by dreaming. If the cortex is not fully rested it will, under normal conditions, go back to the deeper levels of sleep after a dream.

Dreaming is the inner sentinel of sleep. There are two outer members of the brain, trust which control sleeping

and waking. These are called the reticular formation and the hypothalamus and are located in the lower brain. When we are awake most messages to the brain must pass through these centers. Knowledge of the things we see, smell, touch, hear, feel is transmitted through our nerves to these centers which, so to speak, rebroadcast the experience to the cortex. To do this the reticular formation and the hypothalamus have a booster system that retransmits the sensory message to the brain, just as a television booster picks up and retransmits pictures. The message thus comes into the brain loud and clear, and the brain acts on it accordingly, using such cortical faculties as judgment and reason.

**W**HEN you have been awake for a certain length of time the cortex sends a fatigue signal to the hypothalamus and reticular formation and they slowly cease to relay their messages. The cortex may go on receiving stimuli from the body directly but, without reinforcement from the lower-brain booster stations, the messages are too weak to set off a response in the brain. You are asleep when this happens and your monitoring system will help to keep your brain free of disturbing stimuli which would wake it.

However, this monitoring system is far from perfect. Stimuli can slip through it. If a noise is loud or constant enough, if blankets bunch or one's restless mate kicks, the booster system is apt to go off like a burglar alarm and boost a stimulus directly to the cerebral cortex. Also, certain internal stimuli (such as those caused by a full bladder or sexual excitation) can bypass the booster system and reach the cortex directly. Such stimuli often wake the sleeper and would do so more often were it not for nature's gift of an inner line of defense, the ability to dream.

Dreams work in two distinct ways to safeguard sleep. The simpler and more direct is the incorporation of outside stimuli into dreams. This was demonstrated at the University of Chicago by William Dement and Edward A. Wolpert.

They exposed sleeping subjects to sprays of cold water, light flashes and noises. Almost half of the sleepers wove the most unpleasant of these stimuli into dreams which they were having, thus safeguarding their sleep.

**B**UT what happened to those who did not incorporate the stimuli into their dreams? What kept them asleep? The question brings us to the second way in which dreams protect sleep.

The simple fact is that nature makes dreams so enjoyable that the dreamer does not want to wake up. He will struggle to hold on to his dream, to ignore any stimulus that threatens to deprive him of it. The psychoanalytic way of putting this is that dreams always express wishes and allow us to gratify our most hidden and thwarted desires, usually of a sexual or aggressive nature.

Such hidden wishes could rarely be expressed or even admitted by the conscious mind. It is only when our moral sentinels (residents of the cerebral cortex) lie down to sleep that our basic natures dare to frolic without inhibition, delightfully ex- (Continued on Page 54)



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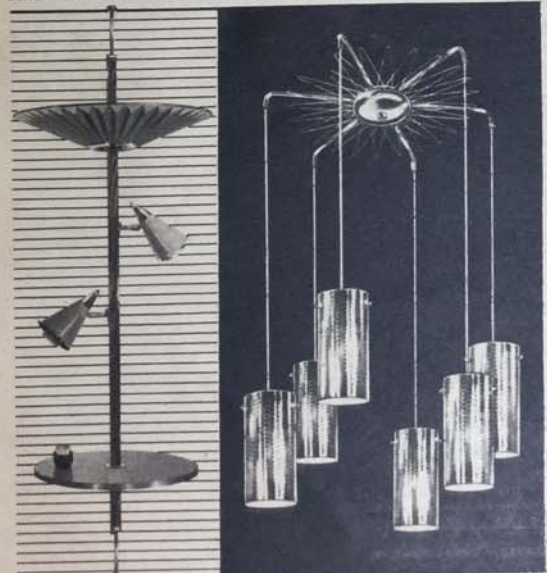
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## Why We Dream

(Continued from Page 52)  
pressing hidden tendencies to violence and other aberrant aspects of ourselves.

Psychoanalysts originally postulated the wishfulness expressed by dreams as a theory. This theory encountered many doubters—and still does—chiefly among the physical scientists. New evidence, however, goes far toward substantiating the psychoanalytic theory. One body of data has come from an examination of the dream lives of children. A recent study of 5,000 children's dreams showed that wish fulfillment on the simplest level was the element common to every dream. The child's dream of a garden of lollipops, of doing away with baby sister or of being Mickey Mantle differs from the wishfulness of the adult dream only in its lack of camouflage.

IN contrast to children, adults go to great lengths to disguise the wishes in their dreams. They cloak them in a special dream language which cannot, generally, be understood by the conscious mind when one awakens.

Psychoanalysts, led by Freud, early claimed to have cracked the dream code that had defied man's understanding for centuries. Many scientists greeted these claims with derision, holding that they never could be proved. A host of recent experiments with hypnosis, however, seems to substantiate the psychoanalytic contention. Subjects in a hypnotic trance, with no previous knowledge of Freudian dream theory, are asked what specific symbols mean. They invariably know (as long as they remain in the hypnotic trance) the psychoanalytic interpretation of such well-known symbols as snakes, wells, opening doors, lamp-posts or volcanic eruptions.

Such experiments indicate that the conscious mind understands the language of dreams but simply doesn't care to admit it to itself. Our hidden wishes, as the experts say, are "ego alien," so much so, in fact, that it has taken us thousands of years to get around to deciphering the language of dreams.

SO basic are dreams to the preservation of sleep that everybody dreams; the average dream life is two hours nightly. The man who denies he dreams simply forgets the fact. If he is awakened during or immediately after his dream, Dr. Kleitman found, he will remember it, at least for a few seconds.

If everybody dreams, that means that 175,000,000 Americans spend about two hours of their sleeping lives nightly concocting the stuff of dreams.

(Continued on Page 57)

## ADVERTISEMENT



by AMY VANDERBILT

Author of *Amy Vanderbilt's Complete Book of Etiquette* and *United Features Syndicate* column on etiquette.



The color of wine is so decorative and appetizing that it logically is served in clear thin glasses. Sherry and Port call for stemmed glasses holding 5 or more ounces and slightly narrower at the rim than at the bowl, as this design concentrates and enhances the bouquet.

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### MEAL PLANNED FOR A LATE-SHOPPER'S SUPPER

Hot Bouillon in Cups  
Raw Vegetable Relish Tray  
Stouffer's Macaroni and Cheese  
Stouffer's Apple Cobbler with  
Red Cinnamon Drop Sauce\*  
\*Heat ¼ cup red cinnamon candies in ¼ cup water until drops melt.

### MEAL PLANNED FOR A SUPER SOUFFLE SUPPER

Hot Buttered Tomato Juice  
Macaroni and Cheese Soufflé  
(see recipe below)  
Green Bean and Radish Salad  
Fresh Fruit

### RECIPE for Macaroni and Cheese Soufflé

Defrost 2 packages Macaroni and Cheese 3 hours at room temperature. Soak ½ cup fine bread crumbs without crust in ¼ cup milk. Beat well 3 egg yolks, add to soaked bread. Mix into Macaroni and Cheese. Melt 2 tbsp. butter, add to mixture with ¼ cup finely chopped parsley, 1 tsp. finely chopped onion, 3 tsp. coarsely chopped pimento. Beat 3 egg whites and ½ tsp. salt until stiff, fold into macaroni mixture. Pour into well-buttered casserole. Bake 1 hour at 325° F. Makes 6 servings.

MAKES 2 SERVINGS



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DREAMER—From "The Joys and Enigmas of a Strange Hour," by Giorgio de Chirico

(Continued from Preceding Page)

chiatrists explain the apparent paradox in terms of the wish-fulfillment achieved during dreaming. The expression of concealed rage or even the indulgence of a melancholy feeling one would deny when awake can be gratifying and thus considered a pleasant experience.

However, dreams can upset any individual on occasion, leaving him fearful or depressed for hours, sometimes for a whole day. Some people, particularly the very young, have such bad nightmares that they become insomniac. Many doctors now think it is possible that nightmares may be responsible for death during sleep. Such experiences can be so vivid and frightening that they can cause a rise in blood pressure and heart action, causing an already strained heart to give way or resulting in a cerebral hemorrhage.

**T**HERE is no connection between nightmares and insanity, as many people have thought. However, dreams are sometimes used as an aid in the diagnosis of mental illness. Psychiatrists have found that, under certain conditions, repetitive dreams of prehistoric monsters can indicate a severe underlying disturbance. Dreams that have no background or foreground and contain only a single entirely stationary figure (human or animal) may also indicate the presence of psychosis. However, normal people, too, may have such dreams and it would take an expert to determine when such dreams have any diagnostic relevancy.

Dreams keep us asleep but nightmares, which often wake us up, are exceptions to the rule. Why we have them is still shrouded in mystery, but why they wake us up, some experts hold, is clear. In a nightmare the symbols which hide our deepest wishes (generally, sex and aggression) are getting too close to reality, too unsymbolic. We wake up to guard against getting any closer to certain unconscious facts about ourselves which our conscious egos don't want to hear stated too precisely.

Contrary to the general belief that the settings of most dreams are exotic, research shows that they are almost invariably commonplace. The dreamer may not recognize where he is but it is

the kind of place with which he is most familiar: a room in a house, the seat of a car, a street, a field.

What do people actually do in their dreams? First (in 34 per cent of dreams), they move about, run, walk, drive, ride; the next most frequent activity is talking (11 per cent) and then, in a slowly descending percentile, watching somebody or something, socializing, playing and doing manual work. Dreams of falling, contrary to the popular notion, are relatively rare.

Are dreams ever prophetic? Believers in spiritism and telepathy claim dreams are, but they have not yet brought forward any very convincing proof.

However, many quite hardheaded scientists have observed that dreams sometimes do foretell the future. Their very pragmatic explanation is based, once more, on the fact that dreams express a hidden wish. This wish is generally a part of the dreamer's whole, underlying personality structure. If he has a prophetic dream it merely reveals the kind of life situation he basically wishes to create.

One very successful, aggressive and decisive young man dreamed that he saw a beautiful girl in an elevator, that he introduced himself and that they were married within an hour. The next day he saw the girl of his dreams on the street. Astounded, he walked up to her and told her the story. They fell in love and were married within a week.

**W**HAT had happened? She had recently taken a job in the neighborhood where he worked and he had noticed her unconsciously before his dream. The speed of the courtship and marriage in the dream merely reflected the decisive and aggressive character of the young man in reality—as his actual and swift courtship proved.

If the dreamer is masochistic, he may dream of a business or personal failure which actually comes about later—because he unconsciously designed it that way. If he is sadistic, he may dream of a violent fight in which he beats up a specific person—and then proceed to bring about such a situation. The fact that a person generally doesn't let his conscious mind know what he's really like makes his

(Continued on Page 60)

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(Continued from Page 58)

dream appear to be prophetic.  
You may read your future  
while asleep but you cannot,  
as was earlier thought, learn  
anything new while sleeping.  
The belief that learning was  
possible while slumbering was  
due to a misunderstanding as  
to when one is actually asleep,  
according to Drs. Charles W.  
Simon and William H. Emmons;  
that is, a person might  
appear to be asleep but actual-  
ly be in the trance-like state  
that precedes sleep.

**E**XPERIMENTS with the  
electroencephalograph had  
shown that the electrical waves  
emanating from the brain  
when a person slept had an  
entirely different pattern from  
those of a waking person. So,  
Drs. Simon and Emmons tested  
subjects, using the electro-  
encephalograph to determine  
when each subject was really  
sleeping. When this had been  
established, the individual was  
given a series of questions and  
answers and these were re-  
peated several times. When  
the subjects awakened after  
a normal sleep they were  
examined on the answers. The  
learning ability of these  
sleepers needed in somewhere  
around zero.

Many have also thought that  
personal, business or profes-  
sional problems could be  
solved while one sleeps. Prob-  
ably not so, say the scientists.  
You do your problem-solving  
before you actually enter sleep  
or when you have just come  
out of it.

New material on the land  
of dreams is being culled  
nightly by science, but no  
new or simple routes have yet  
been discovered for getting  
there. Meanwhile, cures for  
insomnia have become a big  
business in America. Barbi-  
turates are sold by the hun-  
dreds of millions annually and  
big cities now boast sleep  
stores pandering to the in-  
somnia, with devices for woo-  
ing sleep which range from  
wooden plaques of people  
yawning, to earplugs, sleep-  
ing masks, soporific music,  
special mattresses and electri-  
cal buzzers that emit a som-  
niferous sound.

**A**BOUT these devices all  
the cautious sleep expert  
generally say is that everybody  
must find his own method,  
though a few observers hold  
that certain sleepless people  
are more likely to be benefited  
if they try several aids in  
combination.

Ogden Nash did try several,  
was helped, and celebrated the  
fact in the following trium-  
phant verses:

Now when I lay me on my  
mattress  
You kin hear me snore from  
hell to Hatteras  
With muh Sleep Record  
Muh Vaporizer  
Muh Electric Slippers  
Muh Yawn Plaque  
Muh Slumber Buzzer  
Muh miniature Electric Organ  
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save your heart



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