



SURREALISM

CATALOGUE · PRICE SIXPENCE

1900 E

The Second Number of

CONTEMPORARY POETRY AND PROSE

is a

DOUBLE SURREALIST NUMBER

Contributors are

- PAUL ELUARD
- BENJAMIN PERET
- ANDRÉ BRETON
- E. L. T. MESENS
- SALVADOR DALI
- GEORGES HUGNET
- GUI ROSEY
- RENE CHAR
- MAURICE HENRY
- LUIS BUNUEL
- ALFRED JARRY
- CHARLES CROS
- GISELE PRASSINOS
- DAVID GASCOYNE
- HUMPHREY JENNINGS
- KENNETH ALLOTT
- ROGER ROUGHTON

June, 1936

PRICE ONE SHILLING

The July number will contain poems by WALLACE STEVENS, E. E. CUMMINGS, DYLAN THOMAS, KERKER QUINN, GAVIN EWART, also another Appalachian ballad, a Greenland folk-legend and a story by ISAAC BABEL.

Edited by

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(In course of Revision)

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London, 1936

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Wolfgang Paalen
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Roland Penrose
Francis Picabia
Pablo Picasso
Angel Planells
Man Ray
Pierre Sanders
Max Servais
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Graham Sutherland
Yves Tanguy
S. H. Tauber-arp
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Also Objects by :

André Breton
Gala Dali
Hugh Sykes Davies
Rouge Dragon
(Eric Geijer)

Geoffrey Grigson
Diana Brinton Lee
Sheila Legge
Margaret Nash

Herbert Read
Roger Roughton
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PREFACE

By ANDRÉ BRETON

We know the fundamental criticism brought by Marx and Engels against 18th century materialism : 1st, the conception of the early materialists was "mechanist" ; 2nd, it was metaphysical (on account of the antidialectical nature of their philosophy) ; 3rd, it did not entirely exclude idealism, the latter subsisting in a "higher" form in the domain of social science (owing to lack of acquaintance with historical materialism). On all other points, of course, Marx and Engels were in unequivocal agreement with the early materialists.

Similarly, surrealism finds no difficulty in its own domain in distinguishing the boundaries that limited not only the means of expression of realist writers and artists but also their thought ; in justifying the historic necessity of eliminating these boundaries ; or in making it clear that this undertaking can give rise to no divergencies between it and the old realism with regard to the recognition of the real, the affirmation of the all-powerfulness of the real. Contrary to the insinuations of certain of its detractors, it is easy, as will be seen, to demonstrate that, of all the specifically intellectual movements up till now, it is the only one to be forearmed against the whims of idealist fantasy, the only one to have taken premeditated action, in art, against "fideism."¹

It will be seen that all attempts to make the above two lines of thought contradict one another must fail miserably.

In the modern period, painting, for instance, was until recently preoccupied almost exclusively with expressing the manifest relationships which exist between exterior perception and the *ego*. The expression of this relationship became more and more deceptive and insufficient in proportion as it became less possible for it to attempt to enlarge and deepen man's "perception-consciousness" system, whose most interesting artistic possibilities it had long exhausted, leaving only that extravagant attention to exterior details of which the work of any of the great "realist" painters

¹ "Fideism : doctrine substituting faith for science or, by extension, attributing a certain importance to faith." *Lenin*.

bears the mark. By mechanising the plastic method of representation to the extreme, photography dealt a final blow to all this. Painting was forced to beat a retreat and to retrench itself behind *the necessity of expressing internal perception visually*. I cannot insist too much on the fact that this place of exile was the only one left to it.

The only domain that the artist could exploit became that of purely mental representation, in so far as it extends beyond that of real perception, without therefore becoming one with the domain of hallucination. But here it should be recognised that the two domains are by no means clearly separated, and that all attempts at delimitation are open to dispute. What is important is that mental representation (in the object's physical absence) provides, as Freud has said, "sensations related to processes taking place on different levels of the mental personality, even the most profound." The necessarily more and more systematic exploration of these sensations in art is working towards the abolition of the *ego* in the *id*, and is thereupon forced to make the pleasure principle predominate over the reality principle. It tends to give ever greater freedom to instinctive impulses, and to break down the barrier raised before civilised man, a barrier which the primitive and the child ignore. The social importance of such an attitude, if one takes account of the general disturbance of the sensibility that it entails (shifting of considerable psychic burdens on to the constituent elements of the perception-consciousness system), on the one hand, and of the impossibility of going back to the former position on the other, is incalculable.

Is that to say that the reality of the exterior world has become subject to caution for the artist constrained to draw the elements of his work from internal perception? To maintain that this was so would be to witness either to a great poverty of thought or to extremely bad faith. In the mental domain just as in the physical domain, it is quite clear that there could be no question of "spontaneous generation." Surrealist painters could not bring even the most apparently free of their creations to light were it not for the "visual remains" of external perception. It is only by regrouping these disorganised elements that they are able to reclaim both their individual and their collective rights at once. The genius of these painters will eventually appear to rest not so much on the always relative novelty of their subject-matter, as on the more or less great initiative they display when it is a question of making use of this subject-matter.

So it is that the whole technical effort of surrealism, from its origins until to-day, has consisted in multiplying the ways of reaching the most profound levels of the mental personality.

Pre-determination of the end to be attained, if this end is of the order of knowledge, and the rational adaptation of means towards this end, are enough to defend surrealism against all accusations of mysticism. We say that the art of imitation (of places, scenes, exterior objects) has had its day, and that the artistic problem consists to-day in bringing a more and more objective precision to bear upon mental representation, by means of the voluntary exercise of the imagination and the memory (it being understood that the involuntary acquisition of the material on which mental representation has to draw is solely due to exterior perception). The greatest benefit that surrealism has derived from this kind of operation up till now has been that of having succeeded in reconciling *dialectically* these two terms which are so violently contradictory for adult man : perception, representation ; and in bridging the gap that separates them. Surrealist painting and construction of objects from now on permit the organisation of perceptions of an objective tendency. This tendency causes these perceptions to present a profoundly disturbing and revolutionary character in that they imperiously call forth, from exterior reality, something to correspond to them. One can predict that to a very large extent this something *will exist*.

(Translated by DAVID GASCOYNE.)

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What is Surrealism ?

ANDRÉ BRETON

Monsieur André Breton is the leader of the Surrealist movement in France—the most vital movement in contemporary art and literature. In this pamphlet, specially written for the occasion of the first International Surrealist Exhibition to be held in London, Monsieur Breton explains exactly what surrealism stands for in painting, sculpture and politics. It is revealed, not as one more little sectarian affair destined to flutter the cafes of London and Paris, but as a deliberate and even a desperate attempt to transform the world. Surrealism may amuse you, it may shock you, it may scandalize you, but one thing is certain : you will not be able to ignore it.

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This collection of poems has been compiled and edited by George Reavey. Pablo Picasso contributes a drawing, and Max Ernst the Cover Design. There is a preface by Herbert Read. The poems have been translated by Samuel Beckett, Denis Devlin, David Gascoyne, Eugene Jolas, Man Ray, George Reavey and Ruthven Todd.

Paul Eluard is an established French poet of the post-War generation. He is one of the finest lyrical poets writing to-day and he has also been a militant member of the Surrealist movement from its beginning. His writings reflect in their imagery his intimate contact with the Surrealist painters and Picasso to whom some of his poems are dedicated.

Copies may be obtained direct from the Publishers, from Booksellers or at the Burlington Gallery.

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Artists' names are placed in alphabetical order in the Catalogue, and the pictures and other exhibits are numbered in sequence. Objects not catalogued under the Artists' names will be found under a General Heading at the end of the Catalogue and have labels attached.

INTRODUCTION.

SUPERREALISM IN GENERAL.

The poet, said Plato, "is a light and winged and holy thing, and there is no invention in him until he has been inspired and is out of his senses, and the mind is no longer in him." In every age there have been artists who agreed with Plato's definition, and insisted in all their works and deeds on what we might call the primacy of the imagination. But opposed to these artists, fighting against them in the very name of art, have been others who would subordinate the imagination to the control of the intellect; and because, in the name of law and order and all the established hierarchies, we have been taught to respect the intellect and to submit to its control, the untrammelled imagination has been despised and romanticism has become a term of contempt. Nevertheless the romantic artists of every age, under the divine ægis of Shakespeare, remain the only artists who appeal in any measure to the sensibilities of succeeding ages; the art of the intellect, the so-called classical art, is carefully preserved in museums and academies, where it remains dusty and dead, and for ever unappreciated.

Superrealism in general, then, is the romantic principle in art. The modern movement known as *surréalisme* is a reaffirmation of this principle, but on the basis of a wider and more scientific knowledge of the psychological processes involved in the creation of a work of art.

SUPERREALISM IN PARTICULAR.

This movement of reaffirmation is international in its scope, but like most artistic movements of the last hundred years, has made its centre in Paris, where it has been given definition and coherence under the inspired leadership of André Breton. Its theoretical side is indebted to the psycho-analytical system of Freud, by means of which the unconscious, that region of the mind from which the poet derives his inspiration, becomes an admitted reality. The common notion of reality is based on the limited data of the conscious ego; the superreality which the artist now freely proclaims is a synthesis of experience which takes into account the evidence of every manifestation of life.

In justifying such art the surrealist will point to the irrational art of savage races, so powerful in its effects on the sensibilities of even civilised people. He will point to the strong appeal of various kinds of folk art, and of the unconscious art of children. He will point to the strange and disconcerting beauty of scribbles found on tempting walls, of objects found in unaccustomed places ; he will demonstrate the fantasies of nature and will ask everyone to admit the vividness of their dreams. But—to avert a possible misunderstanding—he will not proceed to make an art out of these things alone. He will oppose the conscious and the unconscious, the deed and the dream, truth and fable, reason and unreason, and out of these opposites he will in the dialectical process of his artistic activity create a new synthesis.

A belief in the primacy of the imagination has one further consequence : mere cleverness, craftiness, prettiness, the chic and bloom of an over-ripe civilisation, sink to a secondary place. It is beside the point to talk of form and composition, of handling and handwriting. The work of art is to be judged, in the first place, not by its physique, but by its imaginative scope, its intimate revelations, its surprising incoherence, its superreality.

Do not judge this movement kindly. It is not just another amusing stunt. It is defiant—the desperate act of men too profoundly convinced of the rottenness of our civilisation to want to save a shred of its respectability.

The philosophers, said Marx, have only *interpreted* the world in different ways ; the point, however, is to *change* it. The artists, too, have only interpreted the world ; the point, however, is to transform it.

THE ENGLISH CONTRIBUTION.

A nation which has produced two such surrealists as William Blake and Lewis Carroll is to the manner born. Because our art and literature is the most romantic in the world, it is likely to become the most superrealistic. The English contribution to this Exhibition is comparatively tentative, but our poets and painters have scarcely become conscious of this international movement. Now that it has been revealed in all its range and irrationality, they may recover, shall we say, the courage of their instincts.

HERBERT READ.

CATALOGUE

EILEEN AGAR.

No.	Title	Date	Medium
1.	Quadriga	1935	Oil
2.	Leda		"
3.	Winter		"
4.	Thanksgiving		Object
5.	Ganymede		"
6.	Accident		"
7.	Object trouvé		"
8.	Ambulance		"

HANS ARP.

9.	Man with Moustache Lent by Galerie Mouradian, Paris	1928	Oil
10.	Claw and its Shadow	1925	Wood-relief
11.	Arrangement	1936	"
12.	The Forest Lent by Mons. Paul Eluard, Paris	1918	"
13.	Human Concretion	1935	Plaster cast
14.	Human Concretion	1935	"
15.	Object in Newspaper	1936	

JACQUELINE B.

16.	The Hours Lent by Mme. Paul Deharme, Paris	1935	Oil
17.	Object		
18.	"		

JOHN BANTING.

19.	Aries		Oil
20.	His Royal Highness		"
21.	The Quarrel in the Cloak-room		Water-colour
22.	Now that we are One		"
23.	Object		

HANS BELLMER.

No.	Title	Date	Medium
24.	The White Cross	1936	Oil
25.	Variations on the Assemblage of an Articulated Child		Photograph
26.	Variations on the Assemblage of an Articulated Child		"
27.	Variations on the Assemblage of an Articulated Child		"
28.	Drawing Lent by Mons. Georges Hugnet, Paris		
29.	Drawing Lent by Mons. R. Valçencay, Paris		
30.	Drawing Lent by Mons. Paul Eluard, Paris		
31.	Drawing		

JOHN SELBY BIGGE.

32.	Composition Lent by the Mayor Gallery, London	1934	Oil
33.	Composition Lent by the Mayor Gallery, London	1934	"

CONSTANTIN BRANCUSI.

34.	The Chimæra Lent by Mons. H. P. Roché, Paris	1918	Wood
35.	The Fish Lent by H. S. Ede, Esq., London		Metal

VICTOR BRAUNER.

36.	Kabiline in Movement		Oil
37.	Fall of Marble		"

EDWARD BURRA.

38.	The Three		Oil
39.	Hostesses		"
40.	The Eyes		"
41.	Two Giantesses		"
42.	Revolver Dream		"
43.	Wheels Lent by Paul Nash, Esq., London		"

ALEXANDER CALDER.

No.	Title	Date	Medium
44.	Sculpture Lent by Mons. H. P. Roché, Paris	1932	Wood
45.	Mobile	1936	"

GIORGIO DE CHIRICO.

46.	The Tower Lent by Galerie Mouradran, Paris	1913	Oil
47.	The Square Lent by Mons. Paul Eluard, Paris	1913	"
48.	The Purity of a Dream Lent by Mons. Paul Eluard, Paris	1915	"
49.	The Jewish Angel Lent by Mons. Paul Eluard, Paris	1915	"
50.	The Torment of the Poet Lent by Roland Penrose, Esq., London	1914	"
51.	The Child's Brain Lent by Mons. André Breton, Paris	1914	"
52.	The Faithful Servant Lent by Galerie Simon, Paris	1917	"
53.	The Joy of the Return Lent by Galerie Simon, Paris	1913	"
54.	Melanchonia Lent by Mons. René Gaffé, Brussels	1913	"
55.	The Disquieting Muses Lent by Mons. René Gaffé, Brussels	1916	"
56.	The Jewish Angel Lent by Mons. René Gaffé, Brussels	1917	"
57.	The Prophet Lent by Peter Watson, Esq., London	1914	"

CECIL COLLINS.

58.	Virgin Images in the Magical Processes of Time	1935	Oil
59.	Angel Images and Negative Spectres in Conflict	1933	Drawing

SALVADOR DALI.

60.	The Dream Lent by Madame la Vicomtesse de Noailles, Paris	1931	Oil
61.	Daybreak Lent by Mons. Paul Eluard, Paris		"
62.	Paranoiac Head Lent by Edward James, Esq., London	1935	"

No.	Title	Date	Medium
63.	Fantasy Lent by the Zwemmer Gallery, London		Engraving
64.	The Horseman of Death Lent by David Gascoyne, Esq., London	1934	Drawing
67.	Aphrodisiac Jacket		Object
68.	Drawings 1 Studies for "Les Chants de Maldoror"		
69.	2 Studies for "Les Chants de Maldoror"		
70.	3 Studies for "Les Chants de Maldoror"		
71.	4 Studies for "Les Chants de Maldoror"		

P. NORMAN DAWSON.

72.	I Dreamt that he dwelt in Marble Halls		Collage
73.	Private View of English Gentleman's Country Seat		"

OSCAR DOMINGUEZ.

74.	The Lock	1935	Oil
75.	Transparent Room	1935	"
75A	The Thwarted Encounter		"
76.	The Sportsman	1935	
77.	Surprising Phenomena on a White Ground		Photograph

MARCEL DUCHAMP.

78.	The King and the Queen crossed rapidly by Nudes Lent by Mons. Man Ray, Paris	1912	Water-colour
79.	Chemist's Shop Lent by Mons. Man Ray, Paris	1914	Engraving
80.	About a Young Sister Lent by Mons. H. P. Roché, Paris	1911	Oil
81.	Roto Reliefs		Machine

MAX ERNST.

82.	Garden Aeroplane-trap	1935	Oil
83.	Landscape of Tactile Effects	1935	"

No.	Title	Date	Medium
84.	Loplop introduces a Young Girl	1930	Oil
85.	Landscape with Sprouts of Corn	1936	"
86.	Human Figure	1931	"
87.	Chimæra	1930	"
88.	Garden of the Hesperides, I.	1934	"
89.	Joie de Vivre	1935	"
90.	The Engadine	1935	"
91.	Garden of the Hesperides, II.	1934	"
92.	The Carmagnole of Love Lent by Mons. Paul Eluard, Paris	1926	"
93.	The Elephant Celebes Lent by Mons. Paul Eluard, Paris	1923	"
94.	The Bride of the Wind Lent by Mons. Paul Eluard, Paris	1926	"
95.	The Family is the Origin of the Family Lent by the Galerie Mouradran, Paris	1927	"
96.	Bird Monument Lent by Roland Penrose, Esq., London	1928	"
97.	Two-headed Woman	1935	Plaster cast

MERVYN EVANS.

98.	The Conquest of Time	1934	Oil
99.	Mother and Son	1935	"
100.	Count Cenci	1936	"
101.	Drawing 1		
102.	2		
103.	Collage 1		
104.	2		

LEONOR FINI.

105.	Game of Legs	1935	Oil
106.	The White Weapon	1936	"
106A.	The Thighs as Landscape		"
107.	The Sabactani Sisters		Drawing
108.	His Excellence		"
109.	The Magnificent Task		"

FREDDIE.

110.	The Water Mug gets lost in the Playground	1936	Drawing
111.	International Co-operation	1935	"

DAVID GASCOYNE.

No.	Title	Date	Medium
112.	Object-Poem: Homage to André Breton		
113.	Perseus and Andromeda		Collage
114.	The Annunciation		"
115.	A Critical Visit		"

ALBERTO GIACOMETTI.

116.	Figure	1927	Coloured Plaster
117.	Figure (Woman)	1928	Plaster
118.	Feminine Figure	1932/3	"
119.	Head which Looks Lent by S. John Woods, Esq., London	1929	"
120.	Decomposed Relations	1931	
121.	Construction		Wood
122.	Sculpture without Base Lent by Roland Penrose, Esq., London	1931	"
123.	The Palace of 4 a.m.	1933	"

S. W. HAYTER.

124.	Pavane	1935	Oil
125.	Work in Progress	1936	"
126.	Cheirromancy		Etching
127.	Sea-beasts		"
128.	Dowager		"
129.	Oedipus		"
130.	Horse		"
131.	The Rape of Lucrece		"
132.	Maculate Conception		"
133.	Easter		"
134.	Handshake		Object

CHARLES HOWARD.

135.	Entities undergoing Treatment		Oil
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MARCEL JEAN.

136.	Street cut in Half	1936	Gouache
137.	The Black Veil	1936	"
138.	The Night-waker	1936	"
139.	Moraine	1936	"

HUMPHREY JENNINGS.

No.	Title	Date	Medium
140.	In a Country Churchyard	1933	Oil
141.	Life and Death	1934	Collage
142.	The Minotaure	1934	"
143.	Stereo	1933	Image-Object
144.	Life and Death	1934	" "
145.	Death at Work	1934	" "

PAUL KLEE.

146.	Meditation Lent by Galerie Simon, Paris	1935	Oil
147.	Siesta of the Sphinx Lent by Galerie Simon, Paris	1932	"
148.	Mask of Fear Lent by Galerie Simon, Paris	1932	"
149.	High or Deep Lent by Galerie Simon, Paris	1934	"
150.	Island Lent by Galerie Simon, Paris	1932	"
151.	Arrow in the Garden Lent by Galerie Simon, Paris	1929	"
152.	Garden Face Lent by Galerie Simon, Paris	1932	"
153.	Dynamics of a Head Lent by the Mayor Gallery, London	1934	"
154.	Face in Growth Lent by Galerie Simon, Paris	1935	Water-colour
155.	Trees among Stones Lent by Galerie Simon, Paris	1933	"
156.	The Meeting in the Fields Lent by the Mayor Gallery, London	1930	"
157.	Observations of Two Kinds Lent by the Mayor Gallery, London	1935	"
158.	The Incredulous Smile Lent by the Mayor Gallery, London	1933	"
159.	The Former Muse Lent by the Mayor Gallery, London	1930	"
160.	Blue Man in a Scaffolding Lent by the Mayor Gallery, London	1935	"

RUPERT LEE.

161.	Plus Jamais, object-scenario	Sculptured Object
162.	Vase with Tropical Fruits	Pottery

LEN LYE.

No.	Title	Date	Medium
163.	The Jam Session	1936	Oil
164.	Self Planting at Night	1930	Photogram
165.	Marks & Spencer in a Japanese Garden	1930	"

DORA MAAR.

166.	Portrait of Ubu		Photograph
167.	The Pretender		"
168.	Dawn		"

RENÉ MAGRITTE.

169.	The Difficult Crossing	1925	Oil
170.	The Real Meaning	1928	"
171.	On the Threshold of Liberty	1930	"
172.	The Annunciation	1930	"
173.	The Human Condition, III. Lent by Basil Wright, Esq., London	1935	"
174.	The Red Model Lent by Mons. Claude Spaak, Rixensart, Belgium	1935	"
175.	The Subterranean Fire	1935	"
176.	The Living Mirror Lent by Alberto Cavalcanti, Esq., London	1935	"
177.	Collage	1926	
178.	Collage	1926	
179.	Black Magic	1936	Water-colour
180.	Amorous Perspective	1936	"
181.	The Philosophic Lamp	1936	"
182.	The Light of Coincidences	1936	"

MARUGA MALLO.

183.	Painting Lent by Galerie Pierre, Paris	1930	Oil
184.	Painting Lent by Galerie Pierre, Paris	1930	"

ANDRÉ MASSON.

185.	Battle of Fish Lent by Princess Bassiano, Paris	1928	Oil
186.	Man Eating Fishes Lent by Mons. Georges Hugnet, Paris	1925	"

No.	Title	Date	Medium
187.	Man Underground Lent by Mons. Marcel Jouhandeau, Paris	1924	Oil
188.	The Constellations Lent by Mons. Marcel Jouhandeau, Paris	1925	"
189.	Horse Devouring Birds Lent by Galerie Simon, Paris	1925	"
190.	The Pursuit Lent by Galerie Simon, Paris	1927	"
191.	The Tomb by the Sea Lent by Galerie Simon, Paris	1924	"
192.	Woman Lent by Galerie Simon, Paris	1925	"
193.	The Bottom of the Sea Lent by Galerie Simon, Paris	1926	Water-colour
194.	Head Lent by Galerie Simon, Paris	1926	"
195.	Drawing Lent by Galerie Simon, Paris	1927	"
196.	Drawing Lent by Galerie Simon, Paris	1927	"
197.	Knave of Spades Lent by Galerie Simon, Paris	1924	"
198.	Composition Lent by Galerie Simon, Paris	1926	"

ROBERT MEDLEY.

199.	As Fish see Men	1935	Gouache
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REUBEN MEDNIKOFF.

200.	Darts		Oil
201.	The Stairway to Paradise		Water-colour
202.	Come Back Soon		Drawing
203.	Head-waiter		"

E. L. T. MESENS.

204.	The Disconcerting Light	1926	Collage
205.	I Think only of You	1926	"
206.	Compulsory Instruction	1929	"
207.	Mask to be used for Insulting <i>Æsthetes</i>	1929	"

JOAN MIRÓ.

208.	Man, Woman and Child Lent by Galerie Pierre, Paris	1931	Oil
209.	Dutch Interior Lent by Galerie Pierre, Paris	1928	"

No.	Title	Date	Medium
210.	Head of a Catalan Peasant Lent by Galerie Pierre, Paris	1924	Oil
211.	The Table Lent by Galerie Pierre, Paris	1920	"
212.	Animated Landscape Lent by Galerie Pierre, Paris	1935	"
213.	Dialogue of Insects Lent by Galerie Pierre, Paris	1924	"
214.	Painting Lent by Galerie Pierre, Paris	1933	"
215.	Ploughed Land Lent by Mons. René Gaffé, Brussels	1923/4	"
216.	Maternity Lent by Mons. René Gaffé, Brussels	1923/4	"
217.	Carnival of Harlequins Lent by Mons. René Gaffé, Brussels	1924/5	"
218.	Summer Lent by Galerie Pierre, Paris	1929	Collage
219.	Summer Lent by Galerie Pierre, Paris	1929	"
220.	The City of Palma Lent by Galerie Pierre, Paris	1934	"
221.	Drawing Lent by Galerie Pierre, Paris	1934	Water-colour
222.	Drawing Lent by Galerie Pierre, Paris	1931	
223.	Drawing Lent by Galerie Pierre, Paris	1931	
224.	Drawing Lent by Galerie Pierre, Paris	1934	Pastel
225.	Drawing Lent by Galerie Pierre, Paris	1934	"
226.	Drawing Lent by Galerie Pierre, Paris	1934	"
227.	Object Lent by Galerie Pierre, Paris		
228.	Object Lent by Galerie Pierre, Paris		
229.	Object Lent by Galerie Pierre, Paris		

HENRY MOORE.

230.	Reclining Figure	1931	Lead
231.	Reclining Figure	1933	Reinforced concrete
232.	Figure	1934	Stone
233.	Carving	1934	
234.	Drawing		

No.	Title	Date	Medium
235.	Drawing		
236.	Drawing		

STELLAN MÖRNER.

237.	To-morrow—a Vagary of the Past	1936	Drawing
238.	Passing Smiles	1936	"
239.	Anthropomorphic Rococo	1935	"

PAUL NASH.

240.	Harbour and Room		Oil
241.	Encounter in the Afternoon		"
242.	Mansions of the Dead		"
243.	Landscape of the Megaliths		"
244.	Cold Collation		Collage
245.	Landscape at Large		"
246.	Photograph		"
247.	Photograph		"
248.	Photograph		"
249.	Designed Object		Object
250.	Designed Object		"
251.	Found Object interpreted		Vegetable Kingdom

ERIK OLSON.

252.	The Outer Reef	1935	Oil
253.	Drawing	1935	
254.	Drawing	1936	
255.	Drawing	1936	

RICHARD OELZE.

256.	Daily Torments Lent by Mme. Tilly Visser	1934	Oil
257.	Archaic Fragments	1934	"
258.	Vegetation Lent by Mme. Tilly Visser		Drawing
259.	Conception of a Retainer		"
260.	Earthy Idea		"

MERET OPPENHEIM.

No.	Title	Date	Medium
261.	" Huschhusch . . . "	1934	Oil
262.	Portrait of a Young Man	1935	"
263.	Appearance		"
264.	They try to Descend		"
265.	Plate, Cup and Spoon of fur		Object
266.	My Nurse		"

W. PAALEN.

267.	Encounter on a Beach Lent by Mons. André Breton, Paris	1936	Oil
268.	Moon Dial	1935	"
269.	Antarctic Landscape	1936	"
270.	The Solitary	1936	"
271.	The Strange Destiny of Lina	1935	Drawing
272.	The Varieties of the Rain	1935	"
273.	People	1936	"
274.	The Soil of the Forest Lent by Roland Penrose, Esq., London	1933	Oil painting, cork and wood
275.	Dictated by a Candle	1936	Drawing
276.	Antarctic Landscape, I.	1935	Water-colour
277.	Antarctic Landscape, II.	1935	"
278.	The Level Crossing		Object

GRACE W. PAILTHORPE.

279.	Wind		Water-colour
280.	Ancestors, I.		Drawing
281.	Ancestors, II.		"

ROLAND PENROSE.

282.	The Jockey	1936	Oil
283.	The Freedom of the Seas	1936	"
284.	Beauty Prize	1932	"
285.	Oasis	1936	"
286.	Captain Cook's last Voyage		Object
287.	The Watch-Tower		"

FRANCIS PICABIA.

No.	Title	Date	Medium
288.	Spanish Night Lent by Mons. H. P. Roché, Paris	1918	Oil
289.	After Rain Lent by Mons. André Breton, Paris	1925	"
290.	The Double World Lent by Mons. André Breton, Paris	1918	"
291.	Animation Lent by Mons. Paul Eluard, Paris	1914	Water-colour
292.	Bissextiles Lent by Mons. H. P. Roché, Paris	1916	Drawing
293.	Totalisator Lent by Mons. H. P. Roché, Paris	1916	"

PABLO PICASSO.

294.	Reclining Woman Lent by Mons. Christian Zervos, Paris	1934	Oil
295.	The Studio Lent by Galerie Paul Rosenberg, Paris	1936	"
296.	Seated Woman in Red Hat Lent by Galerie Paul Rosenberg, Paris	1934	"
297.	Head of a Woman Lent by Edward James, Esq., London	1934	"
298.	The Woman with the Golden Breasts Lent by Dr. Ingeborg Eichmann, Zurich	1914	"
299.	Abstraction on a Yellow Ground Lent by Miss Nora MacCaw, London	1936	"
300.	Abstraction, Time and Eternity Lent by Wm. Rees-Jeffreys, Esq., London Exhibited: New York, London, Paris, Zurich		"
301.	"Le Crayon qui Parle" Lent by Mons. Paul Eluard, Paris	1936	Water-colour
302.	Minotauromachie Lent by the Zwemmer Gallery, London	1936	Etching
303.	The Pipe Smoker Lent by Mons. H. P. Roché, Paris	1915	Drawing
304.	Head Lent by Mons. André Breton, Paris	1913	Collage

ANGEL PLANELL'S.

305.	Familiar Phantoms		Oil
306.	Nostalgic Silence		"
307.	Midday Sorrow		"

MAN RAY.

No.	Title	Date	Medium
308.	Promenade	1916	Oil
309.	Four or Five Times	1929	"
310.	Enemy Houses	1929	"
311.	Observatory Time,—The Lovers	1932-34	"
312.	Folk irritated about an Afternoon	1928	"
313.	The Rope Dancer accompanies herself with her Shadows	1918	"
314.	Photographs of Objects 1		
315.		2	
316.		3	
317.		4	
318.		5	
319.		6	
320.	Rayographs 1		
321.		2	
322.		3	
323.		4	
324.		5	
325.		6	
326.	Drawings 1		Drawing
327.		2	"
328.		3	"
329.		4	"
330.		5	"
331.		6	"
332.	A Lucky Find Lent by Roland Penrose, Esq., London		Object

PIERRE SANDERS.

333.	The Thwarted Escape Lent by Mons. Maurice Singer, Brussels	1936	Oil
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MAX SERVAIS.

334.	Equinox	1935	Collage
335.	Capillary Tissue	1935	"
336.	The Ultimatum	1935	"

STYRSKY.

No.	Title	Date	Medium
337.	The Man of Ice	1934	Oil
338.	Root	1934	"

GRAHAM SUTHERLAND.

339.	Thunder Sounding		Oil
340.	Mobile Mask		"

YVES TANGUY.

341.	I am Waiting for You	1934	Oil
342.	Inspiration Lent by Mons. André Breton	1929	"
343.	The Repentant Birds	1936	"
344.	Glass of a Paraffin Lamp	1929	"
345.	The Gaze of Amber	1929	"
346.	The Flight of the Dukes	1929	"
347.	Nest of the Amphioxus	1936	"
348.	The Extinction of the Species	1936	"
349.	Moving Candles	1929	"
350.	The Lost Bell	1928	"
351.	Heredity of Acquired Characteristics	1936	"
352.	Objects		

S. H. TAUBER-ARP.

353.	Five Circles	1936	Painted Wood
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JULIAN TREVELYAN.

354.	Symbols of Growth	1936	Oil
355.	Underground	1936	"
356.	Two Versions of Babylon	1936	"
357.	The Tenements of Mind	1936	Etching
358.	Dream Scaffold	1936	"

TOYEN.

359.	Hlas-lesa	1934	Oil
360.	Prometheus	1934	"

OBJECTS

OCEANIAN OBJECTS.

- | No. | Title |
|------|---|
| 361. | Carved Openwork Board. Mandated Territory of New Guinea |
| 362. | Carved Openwork Board. Mandated Territory of New Guinea |
| 363. | Carved and painted Shield. Sawfish design. Mandated Territory of New Guinea |
| 364. | Head of Wood representing Enemy's Head. Mandated Territory of New Guinea |
| 365. | Mask. Mandated Territory of New Guinea |
| 366. | Mask. Mandated Territory of New Guinea |
| 367. | Mask. Mandated Territory of New Guinea |
| 368. | Mask. Mandated Territory of New Guinea |
| 369. | Basket Head. Very Sacred. Mandated Territory of New Guinea |
| 370. | Basket Head. Very Sacred. Mandated Territory of New Guinea |
| 371. | Male Figure. Mandated Territory of New Guinea |
| 372. | Canoe Ornament. Mandated Territory of New Guinea |
| 373. | Wooden Mask. Papua |
| 374. | Large Mask. Papua |
| 375. | Wooden Stool. Mandated Territory |
| 376. | Wooden Stool. Mandated Territory |
- All the above are lent by the Museum of Archæology and Ethnology, Cambridge

AFRICAN OBJECT.

377. Mask. Congo
Lent by Roland Penrose, Esq., London

AMERICAN OBJECTS.

378. Sculpture. North America
Lent by Roland Penrose, Esq., London
379. Statue. Costa Rica
Lent by Roland Penrose, Esq., London
380. Figure. Mexico
Lent by Mrs. E. A. Mott, London

PHOTOGRAPHS OF OBJECTS FROM BRITISH MUSEUM.

381. Nail Fetish. French Congo
382. Kite. New Zealand
383. Wood Figure. Tangaroa Upao Vahu (Polynesian Sea God)
384. Stone Pestle in form of bird. South East New Guinea

No.	Title
385.	Bark Cloth Mask. New Guinea
386.	Wooden Fish containing Skull. Solomon Islands
387.	Bark Mask. Australia
388.	Native Chart. Marshal Islands, Micronesia
389.	Wooden Carvings. Easter Island
390.	Sinnet Trap for catching Souls. Danger Islands, Polynesia

FAMILIAR OBJECTS.

391. Walking Stick, carved by a Woodman
Lent by Miss Anna Luddington, London
392. Walking Stick, by M. G. Strapps
Lent by A. P. D. Penrose, Esq., Thetford

FOUND OBJECTS.

Eileen Agar, André Breton, Rouge Dragon (Eric Geijer), Max Ernst,
Geoffrey Grigson, Roland Penrose, Herbert Read

NATURAL OBJECTS INTERPRETED.

Margaret Nash, Paul Nash, Eileen Agar

SURREALIST OBJECTS.

Eileen Agar, Hans Arp, John Banting, André Breton, Jacqueline B.,
Alexander Calder, Gala Dali, Salvador Dali, H. Sykes Davies, Max
Ernst, David Gascoyne, S. W. Hayter, Humphrey Jennings, Rupert Lee,
Sheila Legge, E. L. T. Mesens, Joan Miró, Paul Nash, M. Oppenheim,
W. Paalen, Roland Penrose, Man Ray, Roger Roughton, Yves Tanguy,
Jean Varda.

CHILDREN'S DRAWINGS.

Diana Brinton Lee

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