



# Mécano

## Dawn Ades

The four issues of *Mécano* are a particularly interesting instance of the Dada-Constructivist axis in post-war Europe. Published in Leiden, Holland, the review was fully international in scope with the collaboration of Dadaists in Germany and France.

*Mécano* announced on its cover that its literary editor was I.K. Bonset and its 'visual arts technician' (*mécanicien plastique*) Theo van Doesburg. The latter was well known as the editor of the magazine *De Stijl*; that they were one and the same person was a surprise to many of his colleagues. It was at the International Congress in Weimar, where Van Doesburg had gone in 1922 hoping to orient the Bauhaus towards Constructivism and away from Expressionism that his double identity was revealed. The Congress was reported in Dada style in *Mécano*: 'Injection of the dada virgin microbe to Weimar and to the Bauhausians.'

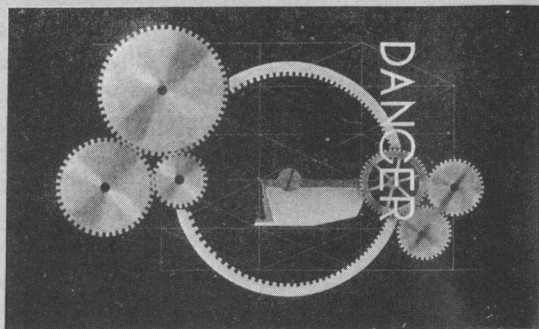
Van Doesburg began planning a Dada review as early as 1920, and was in correspondence with Tristan Tzara. *Mécano* described itself as an 'ultraindividualistic, irregular international review for the diffusion of neo-Dada ideas and mental hygiene'.<sup>2</sup> Four

perfectly choreographed issues appeared: the first three were single large folded sheets, each distinguished by a primary colour – Yellow (February 1922), Blue (July 1922) and Red (October 1922). Issues 4–5 (winter 1923), was white and had a more conventional magazine format.

*Mécano*'s title encapsulates its dual allegiances. The reference could be to Francis Picabia's machine paintings and drawings, an example of which is reproduced in the Yellow issue (*Les dents viennent aux yeux comme des larmes* – Teeth come to the eyes like tears) as well as to Constructivism – not to forget the children's construction game, Meccano. The congruence is emphasised by Bonset's choice of illustrations, with for example Man Ray's *Danger/Dancer* (1920), a glass painting dominated by cogs, and Raoul Hausmann's *Tatlin at Home* (1920) and *Mechanical Head* (1919; here reproduced simply as 'Plastique') as well as Moholy-Nagy's *Nickel-Construction* (1921). Poems, manifestos and texts speak to the common interest in experiments with language, and the final issue includes a fragment of Kurt Schwitters's *Ursonata* (Fig No. 61).<sup>3</sup>

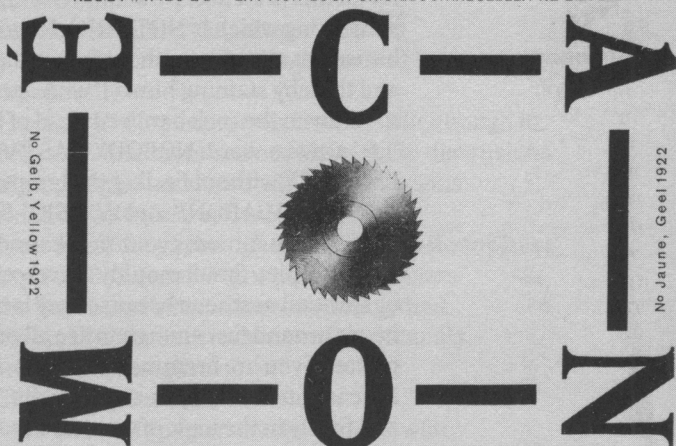


MAN RAY



NEW-YORK DADA

ADMINISTRATIE EN VERTEGENWOORDIGING VOOR HOLLAND: "DE STIJL" LEIDEN.  
PARIS: LIBRAIRIE "SIX" 5 AV: DE LOWENDAL PARIS 7e



GÉRANT LITTÉRAIRE: I. K. BONSET

MÉCANICIEN PLASTIQUE: THEO VAN DOESBURG

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# Yellow, February 1922

I.K. Bonset

## *Antiart and pure reason manifesto*

Translated from  
the Dutch by  
Michael White

### **Dedicated to the uneven, floating temperature of Dada**

Art and philosophy have been totally digested through the tiresome repetition of ever one and the same theme. Europe is locked between pure logic and the guitar. Academics and artists are bound fast by the same rope. Each stands in his stall and above each stall hangs a weather-beaten, creaking signboard. Imprisoned by the spell of their fertile stupidity, artists and academics turn the worn-out axle of the centrifugal drum of the stale, decent, bourgeois intelligentsia. The intellectual themes clatter and turn around, spin about, CARNIVAL of coloured slime, shit, tin and inflamed brains. Pure logic and the guitar – the pure guitar and logic – guitarlogic – logicguitar – logicicuitar – gicaloguitar – targuilocagi – gicaotargui – lotarguigica – guitar, guitar, guitar, logic, logic, logic, logicanus, ANUS. All that rattling and trotting after 'La Femme assise' and round the 'Natures mortes', Kant-Hegel-Fichte-Schopenhauer-Bolland-Spinoza<sup>1</sup> have no other significance than their own self-inflation by means of so many difficult words and vanities, so that for all this pretence, we should not fail to notice this appearing to be something which is NOTHING. Nobody misses the chance to enjoy himself at any hour without forgetting to look at the stopped clock and thereby staining himself with decency, ethics and ALIBABA-morality in the rock hard bedstead of his existence, he who calls 'life' a swear word. NOBODY HAS EVER SUCKED THIS SWEET ENTIRELY without finding the temptation in it to – bite. Nicotine, RADIO-MACARONI<sup>2</sup> and WHISKY-SODA are worth more to me than the mushrooms your monks and churlish scholars grow in their armpits. Small mouldy excrescences that they call pure reason or spiritual aesthetic because they lack the power to turn their heads around fast enough to see all of the world at once. It doesn't matter if you are bremmerian,<sup>3</sup> bollandish or even havelaarish.<sup>4</sup> You are castrated. All of you are eunuchs. Truly, you believe so strongly and firmly in the logic of your own madness that you continually forget the only healthy thought you may have found in your rock hard cheesehead, to roll around for half an hour with your body buttered (a thought that contains the idea that yes and no, full and empty, pure illogic and impure logic are the same thing). Dada is the complete astringent cleansing to cure you of your art-and-logic diarrhoea. Dada is the cork in the bottle of your stupidity. Do not forget then, that the lead brainweight of your dialectic was not porous enough to let even one single living and mobile thought, one icefirethoughtpicture, through. You now know that everything is not so. Dada knows it. And I tell you now that your intellectual importance is of the same substance as the stony droppings you

find on your pillow each morning. And now that we have spoken the truth to each other, from anus to anus, I would like you to accept these small daggers from me as presents (I bought them in CALICANOURO). Do not strike the rivets of your soul with them. Rather slide them under the nail of your right index finger, like a bayonet in its sheath. You lick your lips in anticipation of a pornographic double entendre (what do you take me for?) that you thought you spotted and you carry off the well-packed rotten mackerel under your coat, already pleased with your imaginary catch. The rosy STUBBLEHEATHERBLOSSOMJAWBONE, which you have given a crystal clear humble thrashing for 20 centuries, sticks so far out over your flat chest that in future I will allow myself to use you as Dada's walking-stick.

Holland 31.1.1921

9.2

Blue, July 1922

I.K. Bonset

*Dada Holland: Manifesto 0,96013*

Translated from  
the Dutch by  
Michael White

I am without name without trunk without importance  
I am everything and nothing without sex and without any  
ambition

I am Rasta-failure<sup>1</sup> Bandit and isolated  
With my feet my pipe and my cigar and  
my shoes

I **spit** on all the youths who are imbecilic enough to  
Believe in love art or science I hate these dimensions  
of stupidity of vacant worlds and precocious  
children with their **celluloid** skulls

I spit on all the phylosophers these **syphilosophers**

I spit on God-Jesus-Marx with their prayers

the **bamboo** eunuchs more irritating than  
the small corpses of cats in the Dutch canals

I spit on all moralists

Christianity's urinals

I spit on artists papier-maché trinkets who  
want to make a world of soft chocolate and of  
perfumed shit

I spit I spit I spit

on all the revolutionary cockatoos with their nickel  
brains

**The World is a small Sperm Machine**

**Life – a venereal disease**

**All my prayers are dedicated**

**To Saint Venerica**



Translated from  
the Dutch by  
Michael White

# Blue, July 1922

## I.K. Bonset

### *Archachitektonica*<sup>1</sup>

(Inscription for the museum of Dr Berlage in The Hague)<sup>2</sup>  
(very fast) hear hear how the architectonic swans sing their song  
in the ponds<sup>3</sup> on which floats the debris of Moorish Romanesque  
gothic baroquerococostyles nesting the rainbowrudiments (with  
and without tail) not already the monstered of the  
spoutknittingmachine of the **spoutknittingmachine** in the  
Capital of the capital<sup>4</sup> of the hotchpotchberlagestyle? The  
unwashed lousysnouts of unsurprisingly sensitive snotnoses  
(hey hey where is the toilet!) stick out of the Peekaboohatches  
bookapeephatches of this Moorish charnelhouseinstitute (echo:  
charnelhouseinstitute) the stockingbremmermaidens<sup>5</sup> (hirsute,  
bearded echo: tail) walk without winking blinking amidst this  
entrenched stupidity pretentious of impotence sleekly combed  
and weighty of paving slabs which they find behind their small  
barren skulls (hey hey where is the toilet then!).

Oh architectonic skunks who grub your noses between the  
pylons of petrified waterlilies and the camouflaged font spouts  
architectonic firewater into the hall from which exudes the smell  
of the male Vagina.

Oh who here does not long for a buffet in this temple space (Café-  
Expresse!)<sup>6</sup> a mammoth hollow where every conceivable insanity  
of human artliverpaté lies heaped, around which are grouped the  
architectonic horsedroppings the architectonic horsedroppings  
because this is holland's great stone tombharmonica

JAZZ

toot	B
toot	A
toot	N
	D

tick-tock - tick-tock

this is Holland's petrified cheesegeable (one is requested before  
leaving to take this opportunity to put one's clothes in order)  
inflated and closed up tight edammer interrupted by the  
Windowpanecurrantloaf of

#### **Widow of De Jong and Co.**

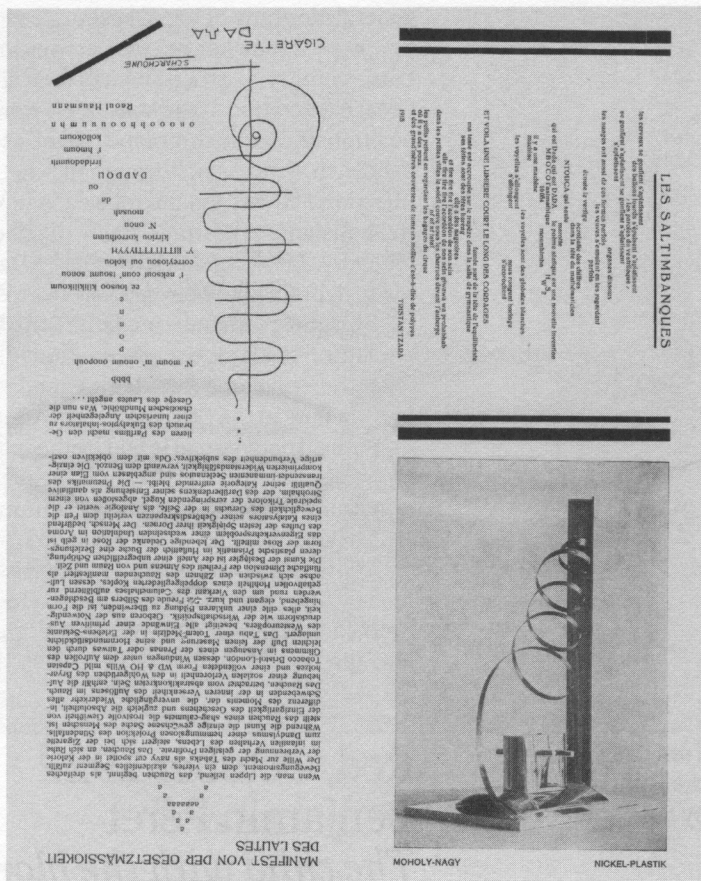
Oh! The hall hall hall hole hole holecheese cheesehole cheese hat  
St Peter in which tactile hermaphrodites go pinning for van  
Goghles.

Oh tropical corpse composed of skeletons and mummies of every  
bagpipe pasted bags. **BAG**

Nothing, apart from Dada, is strong enough to stamp this sleepy  
cucumberarchitecture into the ground.

Yes Yes

DADA



Red, October 1922  
*ChRoNIEk-MECANo*

Translated from  
the Dutch by  
Michael White

**Cablogramme  
Weimar - Paris - Zurich - Budapest - Moscow  
International Congress of Constructivists and Dadaists  
in Weimar 1922**

19. Sept. Tristan Tzara in Weimar – Soft temperature – Saint-Siezenack-arp's<sup>1</sup> flute is missing – 20. Sept. eighteen telegrams. – 21. Sept. Tzara visits the house of sick artists 'Bauhaus' (Many sick with the pip of Mazdaznan<sup>2</sup> and wireless expressionism) – **observation:** Of the direction of 'De Stijl' in all creative domains. Observations of the absolute impotence of the 'Masters' (exclusively the director,<sup>3</sup> poor baby of his catastrophic impulses!) – The students more endowed than their 'masters' – 22. Drink – drink – drink – drunk – 23. Schwitters's arrival – buys a postcard at the Bauhaus and disappears up the chimney – In the Residenz Café Kuwitter<sup>4</sup> is christened 'Sonniernermerz' – In the evening a

general storming of Van Doesburg's studio. – Arp is still floating – somewhere 24. Arp arrives in Jena – Great move cross-country – Extra train with food and drink wagons. – Great expectation at the station The Jenarites have taken up position under the command of Dr Dixel<sup>5</sup> – Greeting from Jazz-band-Arp. Procession through the city. – 25. Return to Weimar. Injection of the virgin microbe dada in Weimar and in the Bauhausians.<sup>6</sup> – Bortniyk<sup>7</sup> has struggled for Dadaism in Hungary. Lissitzky-Moscow says to Dadaism: 'You have cut the bellybrain of the bourgeoisie from the inside.' – Rain of champagne. Madame – madame – madame – madame – madame – madame – madame – madame – madame – madame – madame<sup>8</sup> – Arp has lost his flute in the Chat-noir – 26. After much pressure, the first Constructivist egg is laid by the international chicken. Moholy's dynamic egg is simultaneously a chicken. – 27. Pétro<sup>9</sup> is unanimously declared Europe's unmistakeable Dadaistic musical instrument. – Military march for a crocodile<sup>10</sup> in front of the museum. – Jena-hygiene-hyena-dada. Destruction of Jena by Kuwitter's scarf<sup>11</sup> – 28. dada tour of Germany from Munich to Hanover – The great Pra<sup>12</sup> travels back to Zurich on his flute.

Translated from  
the French  
by Ian Monk

## Red, October 1922

### Benjamin Péret

### *The child with the blond belly*

It is when he discovers America and slips  
road signs and nuns  
It is because all these woes support one another  
around his sunny greatness

The president of purchases buys 13 for 15  
wears out his whiskers like glass  
eats like a cat  
pisses like a hotel

at the time when the youngest carburettor  
uses the last bulrushes  
for the last cake  
The female hides in a flag  
around a belly  
beneath spectacles.



# SAVANTS

Celui qui mange une purée d'yeux bleus  
pour voir plus loin dans le ciel

Celui qui nourrit ses poissons rouges  
avec du guano de perroquet et com-  
prend leur langage

La sueur de cheval a la vertu du beurre  
pour frire des gardenias

Celui qui se nourrit de verge de soute-  
neur pour s'occuper de balistique

Les araignées et les abeilles utilisant les  
artistes

Les artistes modernes et les artistes  
modernes

**GEORGES RIBEMONT-DESSAIGNES**



Raoul Hausmann

Tatlin lebt zu Hause

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ADMINISTRATIE EN VERTEGENWOORDIGING VOOR HOLLAND: "DE STIJL" UTR JAAGPAD 17  
LEIDEN. - PARIS: RUE DU MOULIN VERT 51 TER PARIS XIV.

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GÉRANT LITTÉRAIRE: I. K. BONSET

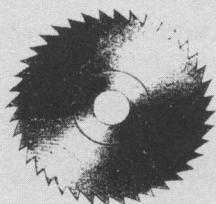
GÉRANT LITTÉRAIRE:

L. K. BONSET

No

# 4

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5

ADMINISTRATIE: UTR. JAAGPAD 17, LEIDEN (HOLLAND)

# HOLLAND'S BANKROET DOOR DADA

■ ■ N.B. Thuisbezorging  
zonder prijsverhoging

# A-N-O

No. { White, Blanc  
Wit, Weiß.  
1923

M



1923

Et je trouve qu'on a en tort de dire que le Dadaïsme, le Cubisme, le Futurisme, reposaient sur un fond commun. Le deux dernières tendances étaient surtout basées sur un principe de perfectionnement technique ou intellectuel tandis que le Dadaïsme n'a jamais reposé sur aucune théorie et n'a été qu'une

# Protestation

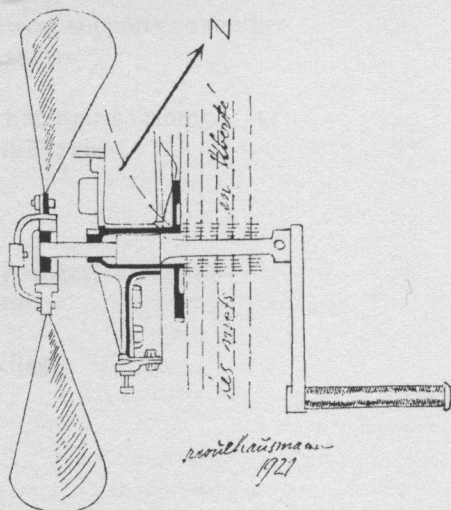
(Tristan Tzara)

Dada est la force désintéressée, ce n'est pas une maladie, pas une énergie pas une vérité.

Evola

Waar het hart leeg van is loopt de neus van over.

## Bonset



# White, January 1924

## *The White Lacquered Little Black Paper Bag: 'Souvenir from Holland' by Kurt Schwitters<sup>i</sup>*

Translated from  
the Dutch<sup>1</sup>  
by Michael White

<sup>i</sup> I emphasise that the bag  
in question is made of paper,  
such as that used for spices.

<sup>ii</sup> Pseudonym of Josef Merz,  
Hanover.

It was cream, as Amalia, a 'smoking forbidden' ... in every respect: a teetotaler. Why should there be any hesitation.

Amalia suffered sauerkraut. Like burping strawberry lemonade. Despite that, the tablecloth was scoured white. It could and should not go any further. Amalia was certain of that.

Finally, the saving thought rose up in her...she bought some black lacquer. A small, empty bottle full. Suddenly she took a hatchet in her hand and hacked the bottle open with it. She now had no time to lose. So she left the tablecloth white and took the bust of Venus in her hand. It was a beauty of a bust. Covered in marble. Naked. A real beauty.

Amalia lacquered it - for the hell of it - black. Then the canary was lacquered black and, once Amalia had put the canary back in its cage, the dear little bird sang nothing but Negro songs.<sup>2</sup> It was downright amazing how much comfort the lacquer appear to provide!

The whole family was hypnotised by the black lacquer. Then the man of the house was lacquered. First his fingers were lacquered black. However his feet were convulsively turned inwards. His fingernails were pulled out. That made such a funny impression that mother had to laugh out loud.

Then Amalia took the brush in her hand again and lacquered his earlobes.

The ears themselves were painted cherry red.

I make particular note of this although it was only a temporary measure.



SONATE

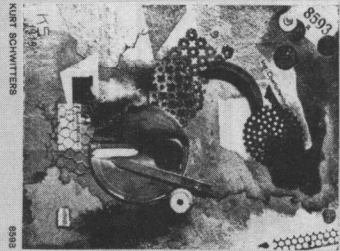
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bum bimbim bam bimbim  
Tila lola lula lola  
tila lola lula lola  
tila lola lula lola  
tila lola lula lola  
Grim glim gnim bimbim  
grim glim gnim bimbim  
grim glim gnim bimbim  
grim glim gnim bimbim  
bem bem  
bem bem  
bem bem  
bem bem

Tata tata tui E tui E  
tata tata tui E tui E  
tata tata tui E tui E  
tata tata tui E tui E  
Tillalala tillalala  
tillalala tillalala  
Tata tata tui E tui E  
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Tillalala tillalala  
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Tillalala Tilla lala  
tillalala tilla lala

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o be o be o be o be.

KURT SCHWITTERS



### No. 5 'A Philosopher'

1 Rousseau often wrote short texts or poems to be displayed together with his paintings; a painting entitled *Un Philosophe* was exhibited at the 1896 Salon des Indépendants.

### No. 7 'Factory'

1 This fragment was the first example of automatic writing in *Littérature*. Excerpts from *Les Champs magnétiques* (*The Magnetic Fields*), the major collaborative experiment in automatism, by André Breton and Philippe Soupault, started to appear in the issue October 1919.

### No. 7 'Opium!'

1 Press coverage of the death of Breton's friend Jacques Vaché from an overdose of opium.

### No. 13 'Twenty-three Manifestos of the Dada Movement'

1 German aeroplanes in the First World War.  
2 René Bazin (1853–1932), French novelist of provincial life, known for his love of nature and simple values.  
3 *Colique* meaning diarrhoea. This was a small tin toy figure, popular at the beginning of the twentieth century in France, of a man squatting with his trousers down. When ignited, the rear end excreted a brown substance.

4 Presumably baseball. In French this is pun on *se mettre en boule*, to fly into a fury.

5 Musée Grevin is a famous waxworks museum in Paris.

6 Jean Eugène Robert Houdin (1805–71) was a French magician, born in Blois, France, where he also died. The stage name of Harry Houdini was taken in tribute to him.

7 The French, *feux d'artifice de la beauté*, is an untranslatable play on words.

8 Possibly a reference to the scandalous 'orgasmic' statue of Apollonie Sabatier in the Musée d'Orsay, Paris.

9 Dr Walter Sermer, a German doctor of law, who was active in Zurich Dada.

10 Pierre Rosenberg was a contemporary dealer in Cubist painting in Paris.

11 Père Lachaise is a famous cemetery in Paris; Père la Colique was a tin toy that excreted diarrhoea (see above).

12 The tour Nesle, which stood in Paris, was reputed to have been the scene of some scandalous orgies involving Queen Marguerite, two princesses and various lovers who were usually executed in the morning.

13 Céline Arnaud, the only female writer represented in this edition of *Littérature*, was a member of the Paris Dada movement. She was married to Paul Dermée.

### No. 17 'Minutes'

1 René Hilsum, director of the bookshop *Au sans pareil*.

### No. 17 'Projected Habitation Reform'

1 Pseudonym evoking "small-town cousin".

### LITTÉRATURE NEW SERIES

#### No. 7 'Rose Sélavy'

1 Marcel Duchamp invented Rose Sélavy as a female alter ego and credited her with his first intricate, spooneristic, poetic tongue-twisters. From October 1922, Desnos wrote or uttered two hundred more, evidently in some kind of trance akin to sleep or self-hypnosis. The periodical *Littérature* published 174 sentences in December 1922. A few omissions are indicated by dots ... The translations have been done very freely in the hope of catching the poetry, originality and mystery of the original.

#### No. 9 'What Lovely Weather!'

1 This is a classic problem pun. In French, *voler* can mean to win all the tricks in a card game, as well as to fly.

2 In French, *sauter les plombs* can also mean to blow the fuses.

### DIE SCHAMMADE

#### *Die Schammade* by Emily Hage

1 'Baargeld' (meaning 'cash' in German) was the pseudonym of Alfred Gruenwald, son of a banker and a leading member of the International Socialist Party in Germany.

#### 'Superior Cockatoo'

1 In the original German the title 'Superior Cockatoo' was in French. Arp was bilingual and often translated his own work between French and German.

### PROJECTEUR

#### 'Particulars'

1 'Draule' is 'Eluard' backwards.

2 Arnaud had previously considered *M'Amenez-y*, the title of a Picabia painting, and 'Ipeca' (a plant that induces vomiting) as titles for her review.

3 Jacques Doucet was a couturier and collector, not only of pictures but also of reviews. The Bibliothèque Doucet in Paris is now the most important collection of avant-garde and Dada

manuscripts and documents.

4 Paul Dermée.

### 'Festival Dada'

1 Programme of the performances at the Dada evening held at the Salle Gaveau, Paris

### LE COEUR A BARBE

#### *Le Cœur à barbe*

1 *Le Cœur à barbe: journal transparent* was an eight-page pamphlet on pink paper, decorated with ready-made vignettes, produced by Tzara and his group. Dada was in the process of splitting apart acrimoniously, a process accelerated by a planned 'Paris Congress', against which *Le Cœur à barbe*'s invectives are aimed. While Breton was anxious to separate himself from Dada, Tzara was dedicated to continuing it. The Congress was to have brought together the main avant-garde groups, including the Cubists and Purists (Ozenfant and Le Corbusier), and had been named by Breton 'Congress to determine the directives and defence of the Modern Spirit'. For a brief period Tzara found himself pitted against both Breton and Picabia, who had rallied to Breton's support with the publication of another ephemeral journal, *La Pomme des pins*, in March 1922. Tzara was joined by Ribemont-Dessaignes, Eluard, Soupault, Satie and Rose Sélavy, among others. Most of the pamphlet is concerned with the immediate incidents surrounding plans for the Congress (which never took place.) Tzara had originally planned to call his little review *L'Oeil à poils* (The Hairy Eye). *A barbe* can mean 'untrimmed', as with the pages of de luxe books of poetry: so the title could be translated as either the Bearded or the Untrimmed Heart.

#### 'A Mammal's Notebooks'

1 Jeanneret (Le Corbusier) and Ozenfant were editors of *L'Esprit nouveau* (1920–5), a rationalist, post-Cubist review opposed to Dada.

### MECANO

#### *Mécano* by Dawn Ades

1 'Chroniek-Mécano', Red, 1922.

2 Nos. 4–5.

3 Here entitled *Sonata*.

#### 'Antiartandpurereasonman ifesto'

1 G.J.P.J. Bolland (1854–1922), the Dutch Hegelian philosopher, was professor at the University of Leiden. His most widely read book was

*Zuivere rede en hare werkelijkheid* (Pure Reason and its Reality) of 1904.

Mondrian became familiar with Bolland's writings around 1916 and they form one of the many influences on Neo-Plasticism.

2 The radio pioneer Guglielmo Marconi (1874–1937). The first domestic radios, made by the Marconi company, were brought out around 1920.

3 Hendrik Bremmer

(1871–1956), an artist, critic and collector who gave lessons in art appreciation to the well-to-do, including Hélène Kröller-Müller, the most important collector of modern art in the Netherlands.

4 The famous nineteenth-century Dutch novel, *Max Havelaar*, written by Multatuli in 1860, which contains an indictment of Dutch colonial policy.

#### 'Dada Holland'

1 A reference to Francis Picabia's *Jésus-Christ rastouquière* (Paris 1920).

#### 'Architektetonica'

1 The untranslatable title inserts 'ach' meaning 'oh!' or 'alas!' into architectonic.  
2 Between 1919 and 1924 the celebrated Dutch architect H.P. Berlage (1856–1934) drew up plans for a new municipal museum in The Hague. His first design was never realised but a second plan devised in 1927 was eventually built and opened in the 1935 as the Gemeentemuseum.

3 There are two ponds in front of the Gemeentemuseum.

4 The first 'capital' (kapiteel) refers to the decorative top of a column, the second (kapitaal) to The Hague, which was – and still is – the capital city of the Netherlands.

5 Reference to Hendrik Bremmer (1871–1956), an artist, critic and collector who gave lessons in art appreciation to the well-to-do, including Hélène Kröller-Müller, the most important collector of modern art in the Netherlands.

6 Ironically the Gemeentemuseum, when it opened in 1935, was ahead of its time by including a purpose-designed café space. **'Chroniek-Mécano'**

1 Hans Arp (1887–1966). Siegenzack does not mean anything but may be a Germanised version of Segonzac (capital of the Grande Champagne district in France), making a pun on Arp's Alsatian origins and Franco-German identity. He

- later called himself Jean Arp. If spelt Ziegensack, this would mean 'goat's balls'. The invitation card for the Dada Soirée on 25 September 1922 at the Hotel Fürstenhof in Weimar contains the line 'Sankt Ziegenack wird aus dem Ei springen' (Saint Ziegenack will jump out of an egg).
- 2 Eastern religion followed by Johannes Itten, who taught at the Bauhaus between 1919 and 1913 with particular responsibility for establishing the preliminary course. Theo van Doesburg, who probably wrote this chronicle, savagely criticised the mystical tendency Itten promoted among students. The blue issue of *Mécano* included a satirical drawing of Van Doesburg and Itten confronting each other as a 'mechanical' and 'natural' man respectively.
- 3 Walter Gropius (1883–1969). Van Doesburg was supported in his stay in Weimar by the partner in Gropius's architectural firm, Adolf Meyer. There had always been the suggestion that Van Doesburg expected to be offered a post at the Bauhaus but it never happened and he felt a great deal of resentment towards Gropius thereafter.
- 4 One of Kurt Schwitters many versions of his name.
- 5 Walter Dexel (1890–1973). An artist and art historian who was at the time exhibition organiser at the Kunstverein in Jena, where he staged several significant constructivist exhibitions and also hosted lectures such as Van Doesburg's 'Der Wille zum Stil' (The Will to Style) in March 1922.
- 6 Tristan Tzara's lecture, given in Weimar at the congress, ended with the sentence: 'Perhaps you will understand me better when I tell you that Dada is a virgin microbe that penetrates with the insistence of air into all the spaces that reason has not been able to fill with words or conventions.'
- 7 Sándor Bortnyik (1893–1976) was a Hungarian artist associated with the journal *MA*, like Moholy-Nagy. He spent the years from 1922 to 1925 in Weimar, where he met Van Doesburg.
- 8 Tristan Tzara's poem 'An Petro' (To Petro [Nelly van Doesburg]) is simply the repetition of the word 'madame'. See *Merz* No. 7, January 1924, p. 71.
- 9 Nelly van Doesburg (1899–1975), an accomplished

- pianist.
- 10 Piano composition by Vittorio Rieti probably played by Nelly van Doesburg at the Dada Soirée in Weimar. Rieti's piano pieces were a standard feature of the Dada Tour of Holland in 1923.
- 11 Some photographs of the Congress of Dadaists and Constructivists show Schwitters wearing a very large, striped scarf.
- 12 Schwitters frequently refers to Arp in this way.
- 'The White Lacquered Little Black Paper Bag'**
- 1 Theo van Doesburg's translation of Schwitters' text *Die Weisslackierte Schwarze Tüte*.
- 2 The German version published in *Merz* 1: *Holland Dada*, January 1923, pp. 14–15 has an additional sentence at this point, missing in the Dutch version, that says: 'Emilie's mother glowed with enthusiasm like fat.'

#### DADA-TANK, DADA JAZZ AND DADA-JOK

##### *Dada-Tank, Dada Jazz and Dada-Jok* by Emily Hage

- 1 The cost of this single issue, eight-page journal is given only in Croatian currency (five dinar) and texts are primarily in Serbo-Croatian, indicating that it was intended for a local audience.
- 2 The texts by Tzara were 'Comment je suis devenu charmant, sympathique et délicieux', the beginning of 'Manifeste de Monsieur Aa l'antiphilosophie' and 'Sillogisme colonial'.
- 3 'Jok' means 'no' in Turkish, so the title of the journal can be translated to mean 'Dada no' or, using the Serbo-Croatian translation of 'Dada', 'yes, yes, no'.
- 'Dadaism (club dada bluf)' in Dada Jazz**
- 1 Serner Lugano refers to Zurich Dada, to Walter Serner and Lugano, where Ball lived.

#### MERZ

##### *Merz* by Emily Hage

- 2 Published in Hanover, *Merz* was distributed in over sixteen countries, including Germany, France, Norway, the United States and Japan, indicating Schwitters's international ambitions.
- No. 1 'Dadaism in Holland'**
- 1 The italicised phrases are in Dutch in the original. The reference is probably to the Dada tour of Holland in January 1923 by Schwitters and Van Doesburg. In Utrecht the audience invaded the stage.

- 2 A new estate in The Hague built by De Stijl architect.
- 3 Address in The Hague where Van Doesburg's second wife, Nelly van Doesburg, lived. She was the agent for De Stijl and assisted at the 1923 Dada tour of Holland.
- No. 2 'Manifesto Prole Art'**
- 1 Synthesis of the arts.
- No. 6 'Watch Your Step!'**
- 1 The first two issues of Hans Richter magazine *G* appeared in July and September 1923.

#### G

##### *G* by Dawn Ades

- 1 Frederick Kiesler (1890–1965) was an architect and radical exhibition designer. He moved to New York in 1926 and was closely associated with the Surrealist refugees during the war, and with Peggy Guggenheim, whose Art of this Century Gallery, New York, he designed in 1942.
- 2 Wieland Herzfelde (1896–1988), the writer and publisher, brother of John Heartfield (Helmuth Herzfelde).

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## Index

Page numbers in bold refer to excerpted texts

### A

- Abstract Expressionism 13  
abstraction 13, 18, 38, 306  
Albert-Birot, Germaine 128  
Albert-Birot, Pierre (1876–1967) 124, 128, 143  
'Mechanical Razor' 34  
Aleksić, Dragan 274  
Dada manifesto 274  
'Dadaism (club dada bluf)' 279–80  
Anarchism 19  
Angibault, François, (also known as la Baronne Hélène d'Oettingen and Roch Grey) (1887–1950), 129  
Antoine, André 138  
Apollinaire, Guillaume (1880–1918) 20, 106, 260  
'Guillaume Apollinaire' (Picabia) 45  
'Guillaume Apollinaire' (Tzara) 42  
'Tree' 22–3  
'Trivialities' 171–2  
Aragon, Louis (1897–1982) 124, 234, 250, 252, 258; fig. 13 p. 65  
'Down with the Utter French Genius' 208  
*Littérature* 162  
'ME' 181  
'Sensational revelations' 194–5, 258  
'White Coffee' 251–2  
Archipenko, Alexander 97, 126–9  
'Architecture' 276  
Arensberg, Walter Conrad (1978–1954) 125  
'Dada is american' 190–1  
Arnauld, Céline (1885–1952) 128, 252, 258; fig. 13 p. 65  
'Dada Parasol' 193  
'Luna Park' 250–1  
'Particulars' 250  
*Projecteur* 244, 249–51  
Arp, François 19  
Arp, Hans (1888–1966) 18, 19, 20, 106, 256  
'ARP' (Ernst) 205–6  
'The cloud-pump' 56–7  
*Dada* 3 fig. 8 p. 44  
'Dadaland' 16  
'Declaration' 68  
'From the cloud-pump' 46–7  
*G* 306  
*Geometric Collage arranged according to the laws of chance* fig. 70 p. 304  
'Hyperbola of the crocodile hairdresser and the walking stick' (with Serner and Tzara) 53–4  
'In-between - Painting' (Tzara) 54  
'Manifesto of the Crocodarium Dada' 188  
'Manifesto Prole Art' (with van Doesburg, Schwitters, Tzara and Spengemann) 296–7  
'Microgramme Arp' (Ernst) 164; fig. 42 p. 207  
'Note 2 on Art. H. Arp' (Tzara) 33  
*Die Schammade* 234; fig. 52.