

**ernst**

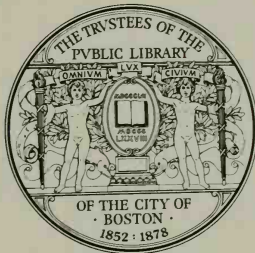


One of the founders of the Dadaist group in Cologne, Max Ernst began by refusing traditional painting. His imagination was more likely to be stimulated by the patterns on a mahogany panel, the grain of a wooden floor, or by what he saw in a mechanical catalogue. He became an expert in the exploitation of chance effects, using the techniques of collage and *frottage* to express the hidden meaning of things, which he always integrated into his very personal mythology. In this way he re-invented painting, yet what interested him was less the plasticity of the image than the way in which it gave birth to new, unknown worlds.

Of all the Surrealist painters, Max Ernst is unquestionably the most lyrical. His work may be defined as that "forest of symbols" which observes man with "familiar regards". Despite the sense of foreboding his works hint at, they have an encompassing power. Through his supremely child-like vision Max Ernst leads us to experience the world as a fable.

**LEON AMIEL PUBLISHER**  
**NEW YORK**

# Boston Public Library



*Purchased with Federal Funds*





**max ernst**



# ernst

Text by

PAMELA PRITZKER

Layout design by

JACQUES DOPAGNE

**LEON AMIEL PUBLISHER**

NEW YORK

CODMAN SQUARE

SEP 1979

N 6888

E 2 P 75

197564

Published by  
LEON AMIEL PUBLISHER  
NEW YORK, 1975  
ISBN 0.8148.0626.0  
© 1975 SPADEM

*Printed in Italy*

For almost three-quarters of a century, the work of Max Ernst has consistently remained vitally important to 20th century art. Often affiliated with Dada and Surrealism, Ernst has created a separate and unique identity above and beyond any style or movement. His distinct visual imagery is fierce, sarcastic, disturbing, bizarre and always perplexing. But his works never lack passion nor do they ever fail to evoke a new sense of awareness. Each work explores a new, previously hidden reality. It is this freshness and vitality which make the works of Max Ernst a powerful and driving force in contemporary art.

Ernst was born in 1891 in a small town near Cologne. His family was intensely religious and



his upbringing was extremely rigid. His father, Philip, taught in a school for the deaf and dumb and was also an amateur painter of religious and nature subjects. However the kind of painter his father was, would eventually be the antithesis of what Ernst was to become. Once his father was painting a scene outside their house, when he decided that a certain tree did not suit the composition and therefore he eliminated the tree from the painting. Next, he wondered if perhaps the real tree itself should not also be removed from the garden. This type of reaction caused Ernst to question if something was missing in the relationship between the artist and subject matter; a query which was to remain in all of his future works.

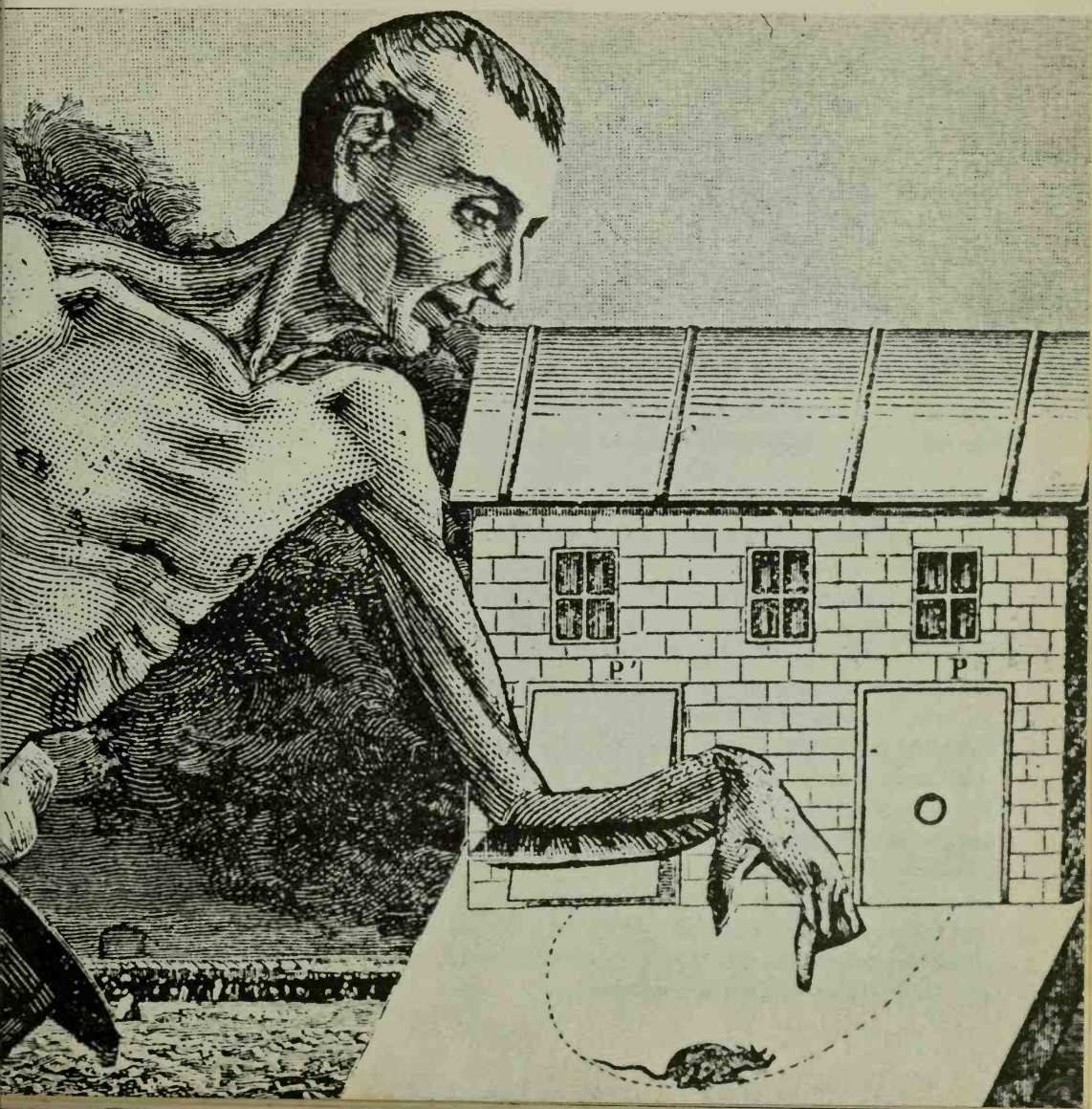
The childhood events in Ernst's life would continue to have a tremendous impact on his later works. At the age of six, suffering from a high fever, Ernst experienced hallucinations,

which he claims "were provoked by the suggestive designs on an imitation-mahogany panel opposite his bed..."

These he later produced at will by staring into space, walls, clouds, etc. Visually precocious, young Ernst began to experiment with patterns and designs which would later stimulate his discoveries of collage and frottage. Once asked what he enjoyed doing most in his life, Ernst replied, "Looking." Other events, of a more traumatic nature would also tend to erupt in his later paintings, especially those which he could attempt to solve through the psychoanalytic methods of Freud. One in particular is exceptionally revealing. On a night in 1906, Ernst discovered that Horneborn his beloved pet cockatoo was dead. Suddenly, his father announced that his sister Loni had just been born. This bizarre coincidence threw Ernst into a prolonged emotional state, frequently

La Femme 100 Têtes (Collage)  
Loplop  
et l'horoscope de la souris  
1929





confusing humans and birds. Almost twenty-five years later this trauma would be visually manifested in Ernst's painting of his alter ego, "Loplop, Superior of the Birds."

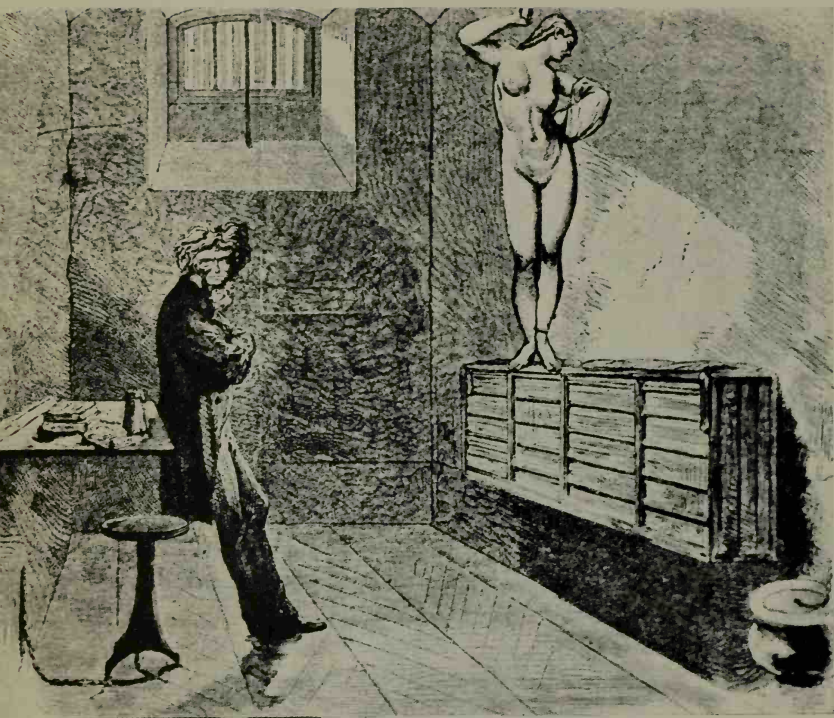
Although Ernst had been exposed to painting throughout his childhood, it was not until he was a student of philosophy at the University of Bonn that he began to paint. He found himself drawn to the expressionist works of Van Gogh, Gauguin, Matisse and Kandinsky. In 1911, he joined the Young Rhineland Group, formed by August Macke which brought him into contact with the progressive artists of France and Germany. The following year he exhibited his works in Berlin, along with Kandinsky, Macke, Klee, and Chagall. In 1913, he was introduced to Delaunay and Apollinaire and for the next year his work vacillated between many contemporary movements, yet he did not associate himself with any one group.



The outbreak of WWI, in August 1914, broke the complacent bubble of European society. Ernst enlisted in the army with the irresolute knowledge of the horrors which lay ahead. Those four years of war for Ernst were as if he "died on the 1st of August 1914" and "re-suscitated on the 11th of November 1918 as a young man aspiring to become a magician and to find the myth of this time".

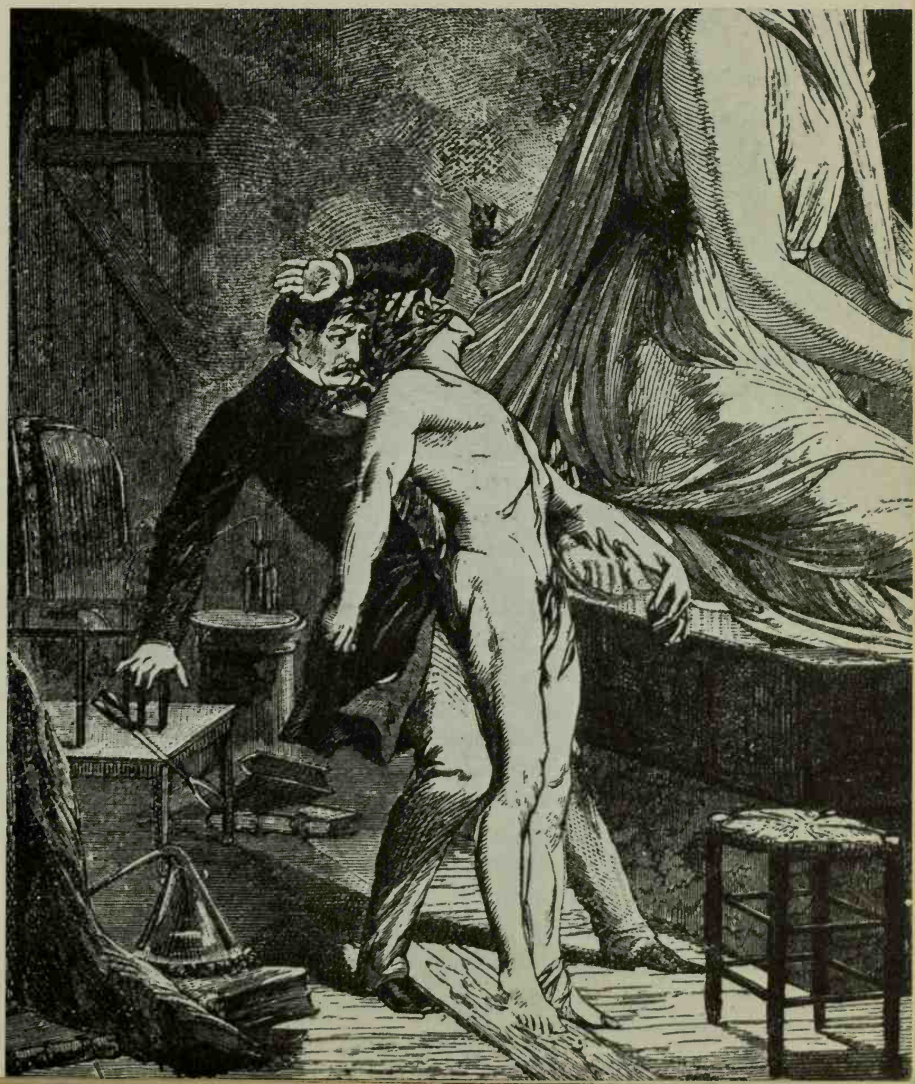
Young, angry, outraged and full of enormous pent up energy from the War, Ernst became involved with the one group who could possibly present an outlet for these passions: Dada.

His entry was marked by the founding of the "Dada Conspiracy of the Rhineland", whose goal was to attack and subvert the political establishment in Europe which had allowed W.W.I. to reign for five hideous years of wanton destruction. Dada was not an art style, but a lifestyle; an expression of disgust and



La Femme 100 Têtes (Collage)  
Perturbation ma sœur  
1929

La Femme 100 Têtes (Collage)  
La même, pour la deuxième  
1929



indignation whose goal was “nothing less than total subversion” (Max Ernst, 1871).

In 1919, Ernst and his old friend Baargeld, (a pseudonym for Alfred Grünwald whose father was a Cologne banker) began to publish numerous Dada journals, including, *Der Ventilator*, *Bulletin D* and *Die Schammade*. They attacked the political and social establishment through insulting and sarcastic visual and literary imagery. According to Ernst the works, “were not meant to be appealing; they were meant to make people howl!” In 1920 Hans Arp, another old friend of Ernst, joined the Conspiracy and together they held the infamous Cologne International Dada Exhibit in a men’s urinal.

Dada brought to the art world drastic changes in subject matter and technique. Most of these changes were initiated by Marcel Duchamp, one of the most prolific Dada artists. He employed three basic principles in his art:

1. Movement and the Mobility of the Machine: He took the machine and rendered it an art object.

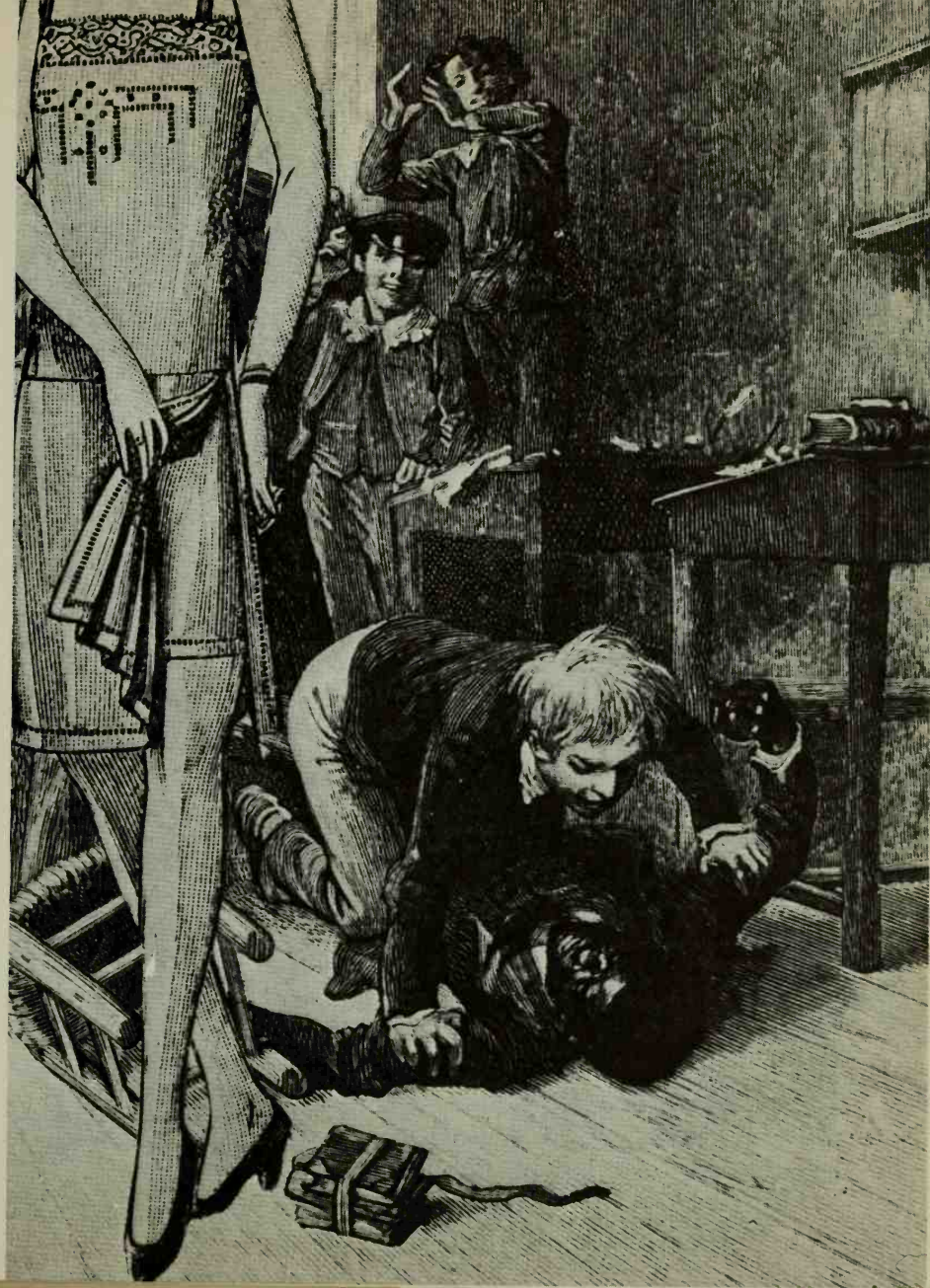
2. Chance, Accident and Irony: Through which the unconscious could be expressed and realized.

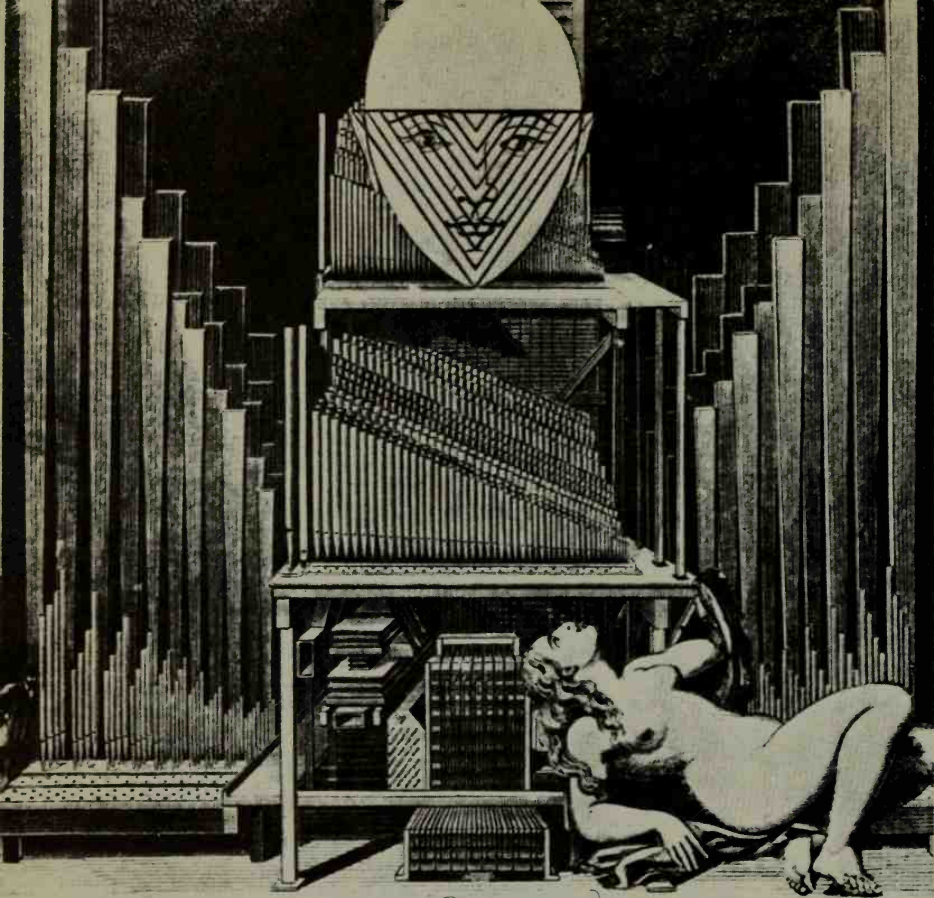
3. The Object: As in Duchamp's ready-mades, the object was virtually endowed with a personality. Ernst became enthralled by Duchamp's ready-mades and the comical mechanical drawings of Francis Picabia. He then discovered a fascination with mechanical catalogues. It was in the extremely scientific and rational catalogues that Ernst suddenly perceived "elements of figuration so remote that the sheer absurdity of that collection provoked a sudden intensification of the visionary faculties in me and brought forth an hallucinatory succession of contradictory signs..." These "contradictory signs" became the elements of collage. At first they were additions of a line



La Femme 100 Têtes  
Suite. (Collage)  
1929

or a dash of color which Ernst envisioned within himself during the hallucinations. However, soon Ernst began to cut out and reassemble the drawings into incongruous and haunting compositions. His collages were not the cut and paste type of the Cubists because he was not primarily concerned with the plasticity of the image, but in how the image provokes the unknown, inner world. His collages force the exterior real world to confront the hidden reality of the unconscious. They create a multiplicity of associations by giving form to the new reality of dreams and the unconscious as presented by Freud. Ernst has forced the viewer to expand beyond the rational and logical waking world into the world of fantasy, dreams and illusion. By rearranging traditional schemata, placing the familiar image into a new and strange context, he forces the observers to retune their old definition of visual reality and to reconcile the



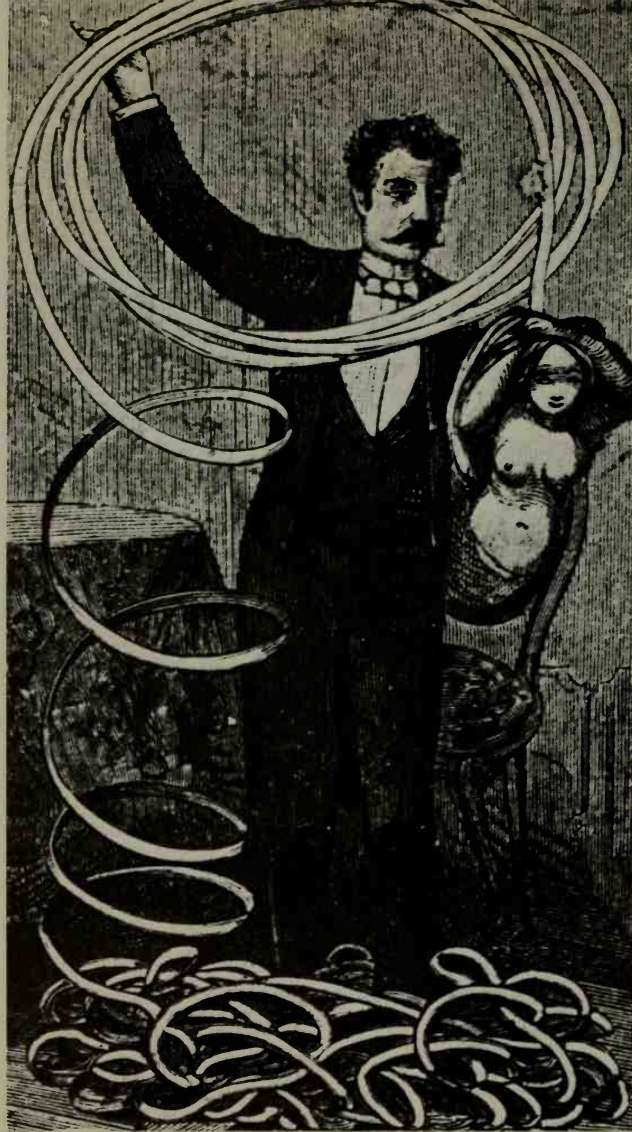


La Femme 100 Têtes (Collage)  
L'immaculée conception  
1929

exterior and public world with the interior and private world of the unconscious. Ernst stated that the collage is "a meeting of two distant realities on a plane foreign to both." Thus, visually Ernst attempted to reconcile the two equal parts of our existence and turn them into a new and complete reality.

During the year 1921, Ernst returned to painting large-scale compositions resembling his earlier collages. The subject matter and technique resulted in disturbing images anticipating the coming of Surrealism. By the time Paul Eluard, the leading Surrealist poet, visited Ernst in Cologne, we can see Ernst moving away from Dada in his painting "The Elephant Celebes". Ernst became immersed in visually manifesting the world of dreams and the unconscious. He drew upon the memories of his childhood traumas as subject matter and tried to resolve them through the psychoanalytic







La Femme 100 Têtes (Collage)  
Sorcellerie ou quelque farce macabre.  
1929

La Femme 100 Têtes (Collage)  
Alors je vous présenterai l'oncle



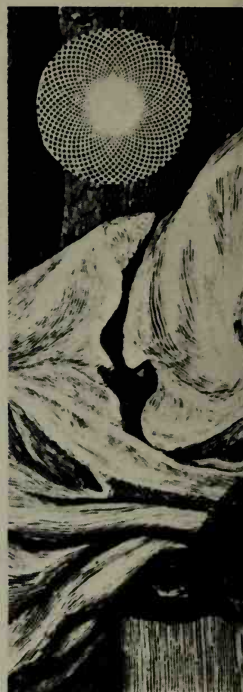
methods of Freud. By using De Chirico's methods of varying perspectives rather than the traditional method of one-point perspective, he created a twilight zone setting in which his memories existed. At the end of 1921, Ernst left Cologne for Paris, ending the Dada activities. In 1923, Ernst decorated the walls of his house with strange and flamboyant frescoes. It was at this point that he truly entered into the world of Surrealism. In 1924, André Breton published the first Surrealist manifesto. Max Ernst's work became the visual counterpart, taking the ideas of Surrealism beyond rhetoric and theory. He enhanced Surrealism with acute sensitivity which caused him to stray from the rigid manifestos calling for "pure psychic automatism". This meant that the artist should not exert any control over his works, they should be allowed to flow from the unconscious without any aesthetic modifications by the artist.

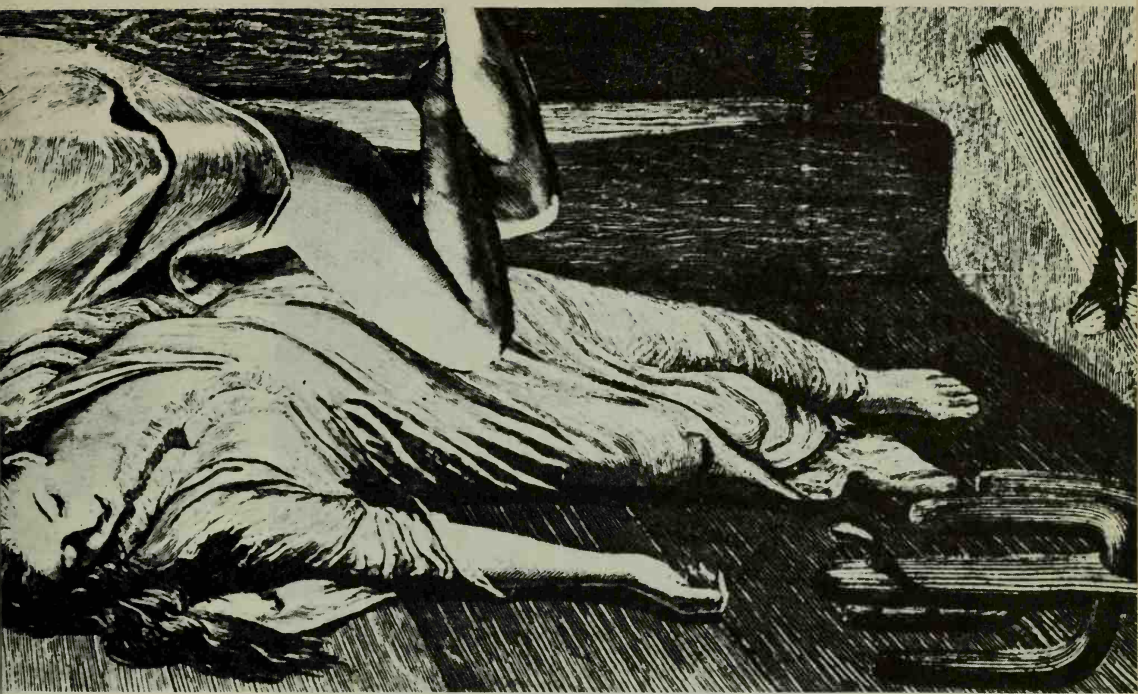
Ernst was not able to turn himself into just a "recording apparatus" for the unconscious, he needed to express the images that were psychically perceived. It is in his expressive qualities that we see an artist transcending the movement into his own unique imagery.

At the end of 1924, Ernst discovered a new method of automatism, based on frottage or rubbing technique. While staring at a wooden floor, Ernst was suddenly provoked by the pattern created by the grain. This reaction was very similar to the one he had as a child caused by the "imitation mahogany panel" and the result of the inspiration was the frottage. Ernst began lead rubbing on paper placed on the floor. The patterns and designs, created by the accidental and random grain of the wood became the very interesting works such as "The Ego" and "His Won." This technique led to the "scraping" or "grattage" method, which

resulted in the series of the "Rose Doves" and "To 100,000 Doves".

For the next twenty years, Ernst concentrated on developing and exploring various themes and symbols. In a sense, he created his own private mythology out of his own fears and anxieties. Birds, cages, eggs, and creature-like people became the main characters in his attempts to explore and resolve the mysteries of his own psychic awareness. In 1930, Ernst's obsessive interest in birds is culminated in "Loplop, Superior of the Birds", his painting of his alter ego. This presents the resolution of Ernst's earlier trauma caused by the death of his pet cockatoo coinciding with the birth of his sister. Throughout this period his forests, landscapes, animals and beasts possess a horrible foreboding sense of no return. They confront us with the unknown and an inescapable feeling of fear.





La Femme 100 Têtes (Collage)  
Ouvre sa manche auguste  
1929

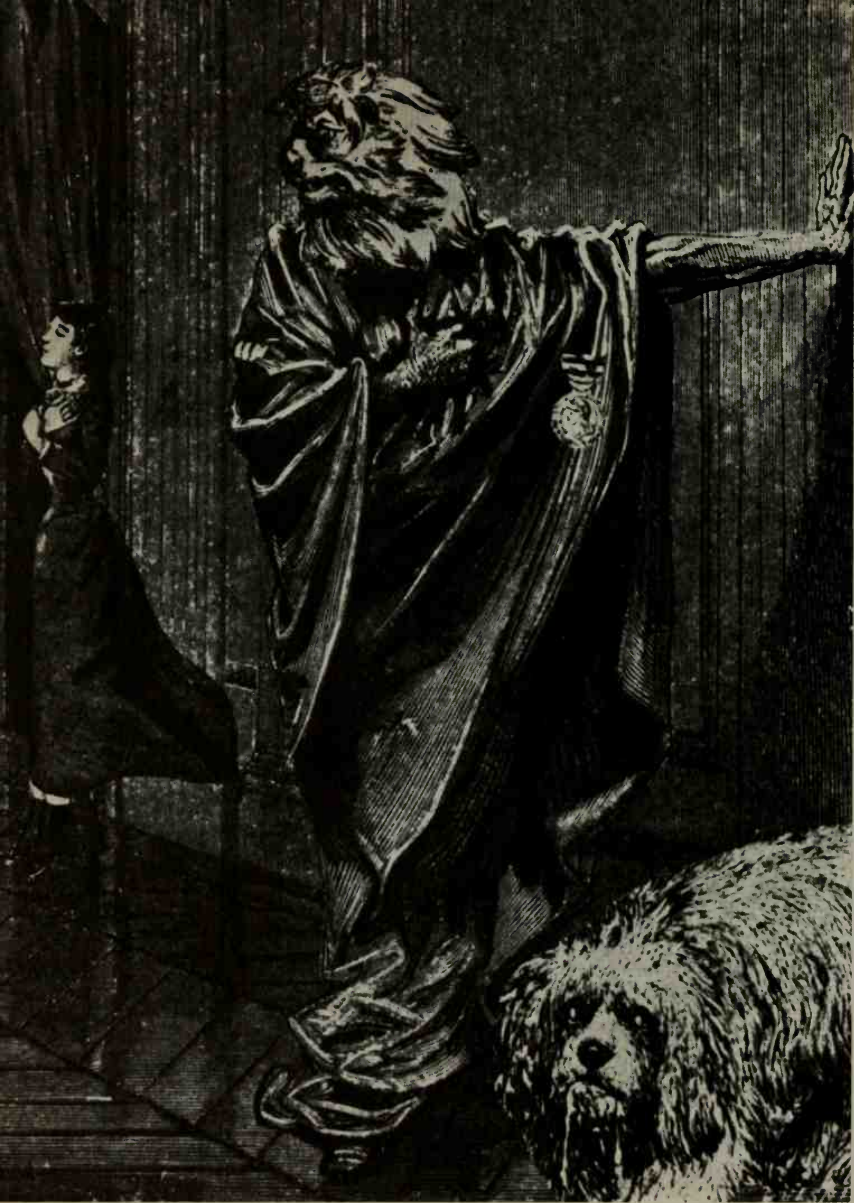




Une Semaine de Bonté  
Collage  
1934

By this time Ernst had produced numerous single collages and finally published his first collage-album, *La Femme 100 têtes* (Hundred-headed woman). The heroine is "Perturbation, my sister, the 100-headed woman" who appears throughout the novel in statuesque nudity. Ernst portrays the hero as "Loplop, Superior of the Birds" and provokes a variety of situations to please "Perturbation". It is in this album that we most clearly see the underlying humor in his works. Through this sarcasm, which is directed at us all, Ernst attempts to resolve the fear of the unknown.

By 1939, Europe was again in the throes of its second political and social upheaval of the century: World War II. In that year, Ernst was interned in France twice. The first time as an enemy alien, then under the German occupation of France as an undesirable. During the last



Une Semaine de Bonté  
Collage  
1934

internment Ernst and Hans Bellmer together began to experiment with the method of Decalcomania, created four years earlier by Oscar Dominguez. In this technique, a thin layer of paint is pressed onto the canvas surface by a smooth object, spreading the paint in varying degrees of thickness and form. Ernst continued to employ this method as a basic starting point for his work to which he would add meticulously painted forms and figures.

In 1941 Ernst managed to escape from France and joined the many other exiled artists in New York. One year later Ernst painted, "Surrealism and painting" in which he turns his black, biting humor against himself and his own goals as a Surrealist painter.

After World War II and following his rejection of Surrealism, Ernst returned once more to large-scale painting. He explored many new methods and techniques, including drip painting

which was to become the trademark of Jackson Pollock by the 1950's... However, he soon exhausted all of the new and old methods which he had been the first to introduce. By 1953, Ernst was living in the Southwest of the United States and became increasingly absorbed by the natural environment. He began to paint landscapes the likes of which have never been seen again. He started a passionate love affair with color which he manipulated to express his own wonder and amazement with nature. At a time when the earlier works of Ernst and all of the Dada and Surrealist artists were being critically and historically accepted, Ernst turned away from the concepts of anti-art. From the early 1950's until the present, the paintings of Ernst have radiated a magnificent life force. Although the sense of foreboding is still hinted at in these later works, a vital love for life remains their all encompassing power.



**BIOGRAPHY**

BIOGRAPHY

**April 2, 1891**

Max Ernst is born in Brühl, a small Rhineland town.

**1908-1914**

Enrolled as a liberal arts student at the University of Bonn, Max Ernst turns to painting and reads the philosophers and the poets. His friendship with Macke, Henseler and the poet Kühlemann dates from this time.

His meeting with Apollinaire at Macke's makes a big impression on him. A short trip to Paris. He meets Arp in Cologne (1914) and a lifelong friendship is formed.

**1914-1917**

The war, "for three trifles: God, Emperor and Country." While mobilized, Max Ernst takes advantage of his rare moments of leisure to paint watercolors, most of which have been lost or destroyed.

**1918**

Max Ernst's marriage to Louise Strauss. A son, Jimmy, who is now a painter. After demobilization, Max Ernst stays in Cologne, where a Dada House opens. He is in contact with

subversive groups in Munich, Berlin and Zurich.

**1919**

He meets Paul Klee in Munich; publication of *Fiat Modes: Pereat Ars*, a series of eight lithographs in homage to de Chirico; first collages.

**1921**

A letter from André Breton, evidence of the Parisian Dadaist's interest in Max Ernst, proposes an exhibition in Paris. The show is held later in the year at the "Au Sans Pareil."

**1922**

Paul Eluard buys *The Elephant of the Celebes* and *Oedipus Rex* from Max Ernst.

Publication of *Les Malheurs des Immortels*, a joint production by Max Ernst and Paul Eluard. Max Ernst settles in Paris. He lives with the Eluards in Saint-Brice and Eaubonne for a year and a half; he decorates the Eaubonne house with mural paintings.

**1923**

Exhibits in the Salon des Indépendants; painters and writers show their sympathy with Max Ernst; the interest of collectors is

awakened (the Düsseldorf Kunsthalle buys *La Belle Jardinière* the following year).

Max Ernst sells his Paris canvases to a Düsseldorf coffee-shop proprietor, "Mutter Ey."

**1924**

André Breton publishes his first *Manifeste du Sur-réalisme*.

**1925**

Max Ernst manages to rent a studio. An agent, Jacques Viot, signs a contract with Arp, Miró and Ernst. First frottages; collected in *Histoire Naturelle*, they are published by Jeanne Bucher the following year.

**1926**

First important Paris show at the Van Leer Gallery; the Jeanne Bucher Gallery exhibits the plates from *Histoire Naturelle*; Max Ernst and Miró collaborate on the settings and costumes for Diaghilev's ballet *Romeo and Juliet*.

**1927**

Year of the "visions," done by grattage, a technique similar to frottage.

Max Ernst marries Marie-Berthe Aurenche.

### 1929-1930

The first collage novel, *La Femme 100 Têtes*, is published, followed in the same year by *Rêve d'une Petite Fille Qui Voulut Entrer au Carmel* (Editions Carrefour). Loplop makes his first appearance.

### 1932-1933

Max Ernst is blacklisted by the Nazis.

### 1934

Jeanne Bucher publishes *Une Semaine de Bonté*, a new collage novel.

### 1935-1936

Max Ernst participates in the exhibition "Fantastic Art, Dada and Surrealism" organized by the New York Museum of Modern Art. Like Dominguez, Max Ernst applies the decalcomania process to oil painting.

### 1937

Special number of *Cahiers d'Art* devoted to Max Ernst ("Au-delà de la Peinture"); settings for Jarry's *Ubu enchaîné*.

### 1938-1941

Max Ernst breaks with André Breton and the Surrealist group. Max Ernst settles in Saint-Martin d'Ardèche, near Avignon.

In 1939 Max Ernst is interned as a German alien, going from a detention house in Largentière to one in Milles. Set free for Christmas, he returns to Saint-Martin-d'Ardèche, only to be arrested again. He escapes with the Gestapo after him. Max Ernst manages to get to the United States, arriving on July 14, 1941. He is again arrested as a German alien, but is freed three days later. Marriage to Peggy Guggenheim.

### 1943

He meets Dorothea Tanning and moves to Sedona, Arizona with her.

### 1944-1945

On May 8, 1945, the day the Third Reich collapses, Max Ernst's exhibition at Julien Levy's in New York opens.

### 1946

Max Ernst paints the *Microbes*, minute canvases accompanied by poems. They are published seven years later by the Cercle des Arts under the title *Sept Microbes Vus à Travers un Tempérament*.

Double wedding in Cali-

ornia: Dorothea Tanning and Max Ernst, Juliet Browner and Man Ray.

### 1947

Mural sculptures, the *Capricorn* group. In Paris, Pierre Seghers publishes Eluard's prose poems "illustrating" some old collages by Max Ernst: *À l'Intérieur de la Vue: Huit Poèmes Visibles*.

### 1948

"Beyond Painting" published. Max Ernst becomes an American citizen.

### 1949

Retrospective at the Copley Gallery in Beverly Hills and publication of a collection of collages and poems, *At Eye Level: Paramyths*.

### 1950

Max Ernst returns to Europe; reunion with his old friends. Big exhibition at the René Drouin Gallery (works from the American period).

### 1952

Tanguy and Kay Sage visit Max Ernst in Sedona. He gives a series of lectures at the University of Hawaii.

### 1953

Max Ernst and his wife move to Paris. William

Copley lends him a studio in the impasse Ronsin. E. Beyeler, Basel, publishes *Hirondil-Hirondelle*, a poem illustrated with eight etchings.

**1954**

The Twenty-seventh Venice Biennale awards Max Ernst the Grand Prize for Painting.

**1955**

Max Ernst and Dorothea Tanning move to Huismes, in Touraine. Publication of Antonin Artaud's *Galapagos* with etchings by Max Ernst.

**1957**

Max Ernst receives the Nordrhein-Westfalen Grand Prize for Art.

**1958**

Patrick Waldberg's biography of Max Ernst is published by J. J. Pauvert. Max Ernst becomes a French citizen.

**1959**

Retrospective at the Paris Museum of Modern Art. National Arts and Letters Prize.

**1960**

Publication of *Propos et Présence* (Paris, Editions d'Art Gontier-Seghers).

**1962**

Exhibition at the Iolas Gallery in New York and at the Wallraff-Richartz Museum in Cologne.

**1963**

Same exhibition at the Zurich Kunsthalle. Der Spiegel Gallery, Cologne, presents the first German translation of *Les Malheurs des Immortels*.

**1964**

Publication of *Maximiliana ou l'Exercice Illégal de l'Astronomie*, cryptograms and etchings commemorating the life and work of the unsung astronomer and poet, Wilhelm Leberecht Tempel.

Le Pont des Arts Gallery presents *Les Chiens ont Soif*, a series of lithographs with a text by Jacques Prévert. Max Ernst and his wife settle in Seillans in the South of France.

**1965**

Series of *tableaux-collages* exhibited at the Iolas Gallery: *Le Musée de l'Homme*, followed by *La Pêche au Soleil Levant*.

**1966**

Illustrations for Lewis Carroll's *Logique sans Peine*

(Paris, Hermann).

**1967**

*Paramythes*, a collection of collages and poems, published by Le Point Cardinal.

**1968**

Settings for the ballet of Olivier Messiaen and Roland Petit, *Turangalila*, staged by the Paris Opera.

**1969**

*Journal d'un Astronaute Millénaire* (Iolas Gallery).

André-François Petit presents the mural paintings that he was able to save from Eluard's house in Eaubonne. *Dent Prompte*, poems by René Char and color plates by Max Ernst published by Le Pont des Arts Gallery.

**1970**

*Écritures* (Le Point du Jour, N.R.F.).

**1971**

Lucie Weill publishes Patrick Waldberg's *Aux Petits Agneaux* with 19 original lithographs.

*In compiling this information, we have referred to the very complete biographical notes given in the first part of Écritures (Le Point du Jour, N.R.F., 1970).*





Une Semaine de Bonté  
Collage  
1934

## LIST OF PLATES

### *On the Jacket:*

Front: The Robing of the Bride 1939

Peggy Guggenheim Foundation,  
Venice

Back: Return of the Fair Gardener 1967

Private Collection, Houston

- 1 Max Ernst  
(Photo K. Bauer)
- 2 Dada-Gauguin 1920  
Private Collection
- 3 The Arrival of the Travelers 1922  
Galleria d'Arte Moderna, Turin
- 4 Katharina Ondulata 1920  
Private Collection, London
- 5 100.000 Doves 1926  
Private Collection, Paris
- 6 The Pleiades 1920  
Private Collection
- 7 L'éléphant Célèbes 1921  
Private Collection, London
- 8 Histoire naturelle 1923  
Private Collection, Paris
- 9 Of this Men Shall Know Nothing 1923  
Tate Gallery, London
- 10 The Hat Makes the Man 1920  
Museum of Modern Art, New York
- 11 Caged Bird 1927  
Private Collection
- 12 The Dove was Right 1926  
Private Collection, Paris
- 13 Young Chimera 1920  
Private Collection, Paris
- 14 The Horse, He's Sick 1920  
Galleria d'Arte Moderna, Turin
- 15 Two Children are Threatened  
by a Nightingale 1924  
Museum of Modern Art, New York
- 16 Loplop Introduces a Young Girl 1936  
Private Collection, Paris
- 17 Chaste Joseph 1927  
Private Collection, Paris
- 18 Oedipus Rex 1922  
Private Collection, Paris  
(Photo J. Hyde)
- 19 The Kiss 1927  
Peggy Guggenheim Foundation, Venice
- 20 After us-Motherhood 1927  
Kunstsammlung Nordrhein-Westfalen,  
Düsseldorf
- 21 Unknown Title 1921  
Palazzo Grassi, Venice
- 22 Forest, Sun and Birds 1928  
Private Collection, Paris
- 23 Paris Dreams 1925  
Yale University Art Gallery, New Haven
- 24 The Great Forest 1927  
Museum of Basel. (Photo Held)
- 25 The Grey Forest 1926  
Private Collection, Liege

- |    |   |  |
|----|---|--|
| 26 | Petrified City 1937<br>City Art Gallery, Manchester                         | a Veteran 1935<br>Private Collection, Paris  |
| 27 | Sand Dial<br>Private Collection, Paris                                      | 40 Two Nude Girls 1926<br>Simone Collinet Collection, Paris                          |
| 28 | Forest 1925<br>Private Collection, Paris                                    | 41 Zoomorphic Couple 1933<br>Peggy Guggenheim Foundation, Venice                     |
| 29 | Collage 1931<br>Private Collection, Paris                                   | 42 The Horde 1927<br>Stedelijk Museum, Amsterdam                                     |
| 30 | Le facteur Cheval 1932<br>Peggy Guggenheim Foundation, Venice               | 43 The Angel of Hearth and Home 1935<br>Private Collection, Paris<br>(Photo J. Hyde) |
| 31 | Woman, Old Man and Flower 1924<br>Museum of Modern Art, New York            | 44 The Interior of Sight (Egg) 1929<br>Private Collection, Paris                     |
| 32 | Pieta or Revolution at Night 1923<br>Roland Penrose Collection, London      | 45 The Garden of the Hesperides 1936<br>Private Collection, Paris<br>(Photo J. Hyde) |
| 33 | Europe after the Rain 1942<br>Hartford (Connecticut) Wadsworth<br>Atheneum  | 46 The Entire City 1937<br>Private Collection, Paris                                 |
| 34 | Long Live France<br>Private Collection, Cannes<br>(Photo J. Hyde)           | 47 Fishbone Forest 1927<br>Private Collection  |
| 35 | "La Carmagnole de l'Amour"<br>Private Collection, Cannes<br>(Photo J. Hyde) | 48 Painting for Young People 1943<br>Private Collection, Paris<br>(Photo J. Hyde)    |
| 36 | Napoleon in the Desert 1941<br>Museum of Modern Art, New York               | 49 The Nymph Echo 1936<br>Private Collection, Paris                                  |
| 37 | The Antipope (detail) 1942<br>Peggy Guggenheim Foundation, Venice           | 50 Temptation of St-Anthony 1945<br>Private Collection, Paris                        |
| 38 | The Bride of the Wind 1927<br>Private Collection                            | 51 The Nymph Echo 1936<br>Museum of Modern Art, New York                             |
| 39 | Henri IV, the Lioness of Belfort,   | 52 The Polish Horseman 1954  |

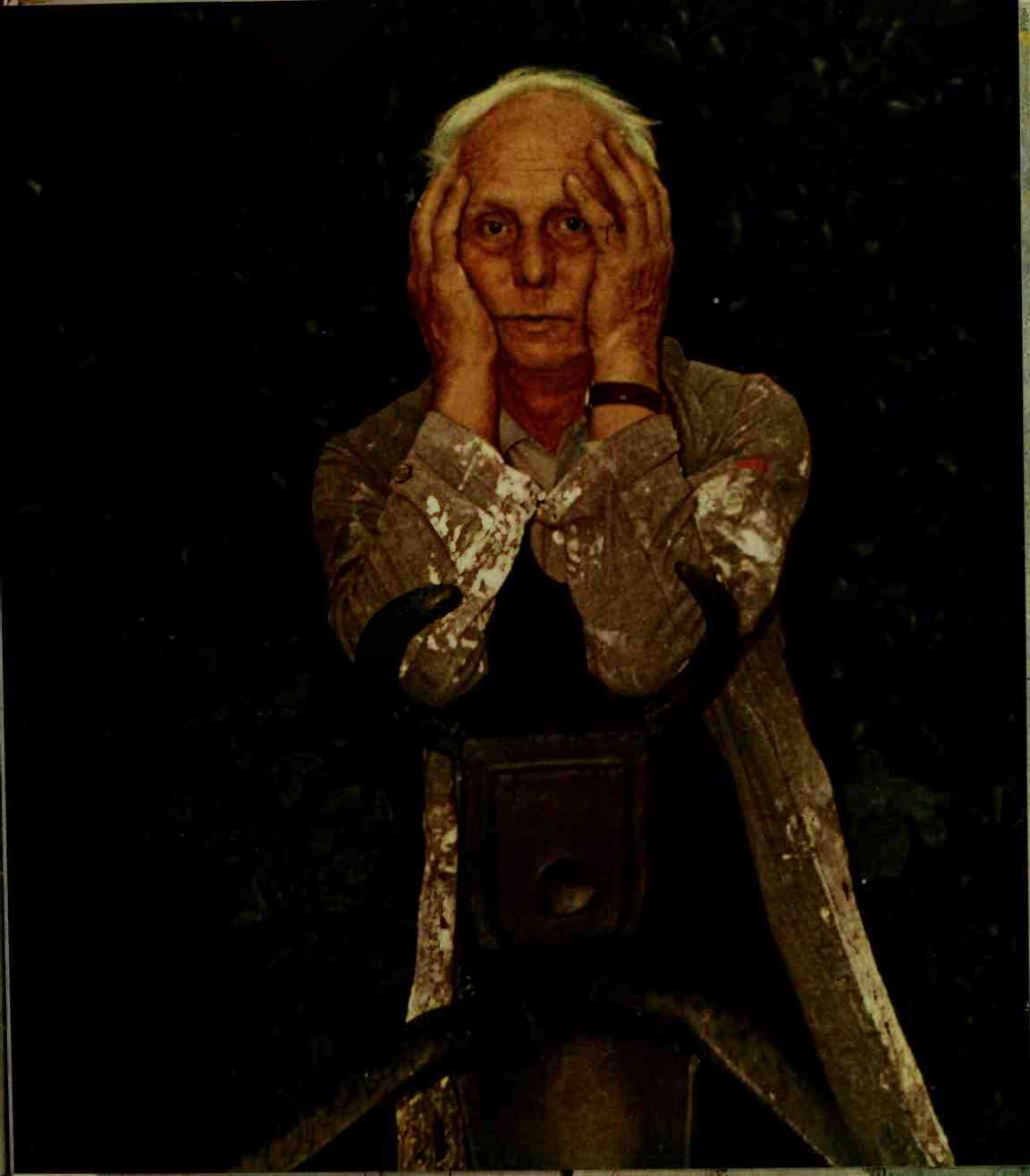
- Private Collection, Paris
- 53 Birds and Oceans (detail) 1954  
Private Collection, Rome
- 54 Landscape with Wheatgerm 1936  
Private Collection, Turin
- 55 It's Highway to Heaven 1956  
Private Collection, Paris
- 56 Bird 1957  
Private Collection
- 57 Pink Bird 1956  
Nationalgalerie, Berlin
- 58 Red Arizona 1955  
Private Collection
- 59 Day and Night 1943  
Private Collection, New Orleans
- 60 Design in Nature 1947  
Private Collection, Houston
- 61 Euclid 1945  
Private Collection, Houston
- 62 Young Man Intrigued by  
the Flight of a Non-Euclidean Fly  
Private Collection, Zurich
- 63 Chemical Nuptials 1948  
Private Collection, Paris
- 64 A Web of Lies 1959  
Private Collection, Houston  
(Photo J. Hyde)
- 65 Return of the Fair Gardener  
(detail) 1967  
Private Collection, Houston
- 66 Enter, Leave 1923  
Private Collection, Paris
- 67 The 20th Century 1961  
Private Collection, Paris
- 68 Marriage of the Sky and the Earth 1964  
Private Collection, Paris  
(Photo J. Hyde)
- 69 Etching  
Private Collection, Milan
- 70 Garden Plane-Trap 1935  
Simone Collinet Collection, Paris
- 71 Nymphaea 1956  
Private Collection, Paris
- 72 A Little Calm (detail)  
Private Collection, Paris  
(Photo J. Hyde)
- 73 Ancestral Portrait 1965  
Private Collection, New York
- 74 House on Fire and Angel  
in a White Apron 1965  
Private Collection, Paris  
(Photo J. Hyde)
- 75 Oedipus 1934  
Malborough Gallery, London
- 76 Young Woman in the Shape of a Flower  
1944  
Private Collection, Houston  
(Photo J. Hyde)
- 77 The Cardinals Die Here 1962  
Private Collection, Paris
- 78 Max Ernst (Photo A. Morain)





**PLANCHES**  
**PLATES**

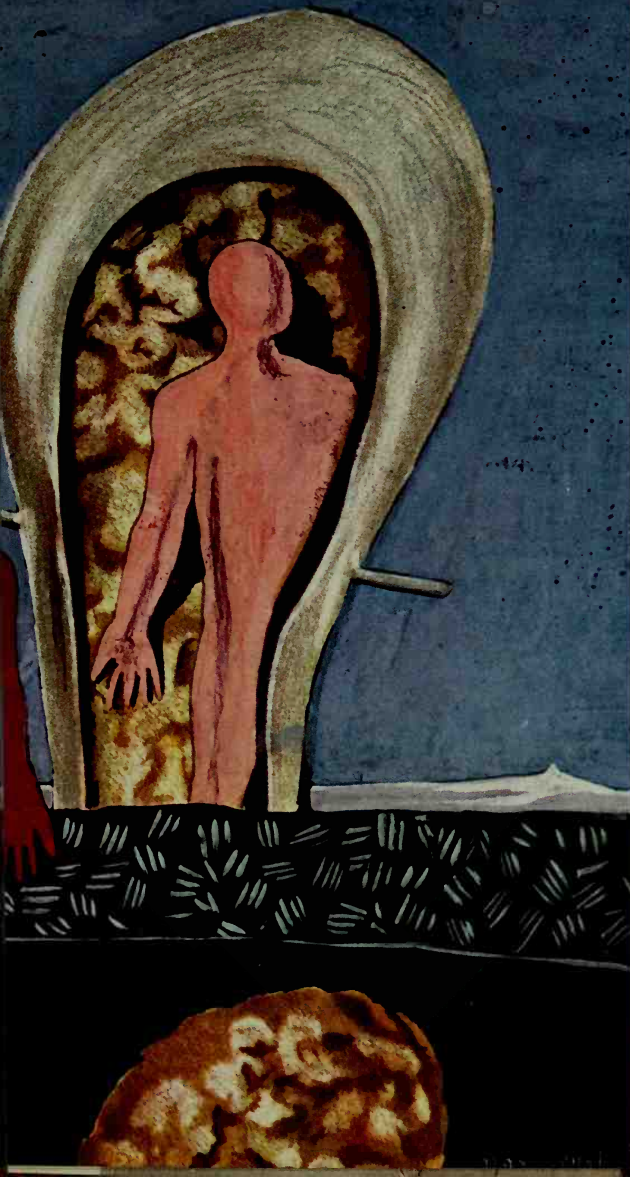
Max Ernst  
(Photo K. Bauer)



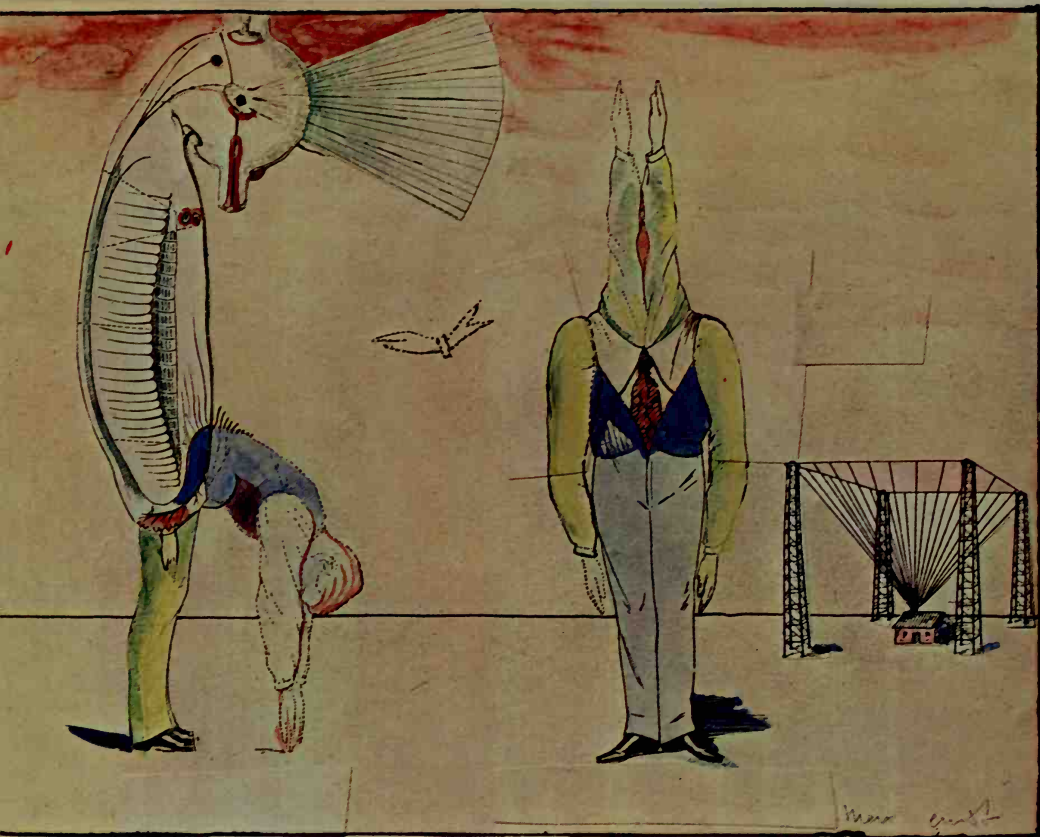




2  
Dada-Gauguin  
1920







3  
L'arrivée des voyageurs  
1922  
The Arrival of the Travelers

4  
Catherine ondulée  
1920  
Katharina Ondulata



5

Aux 100.000 colombes

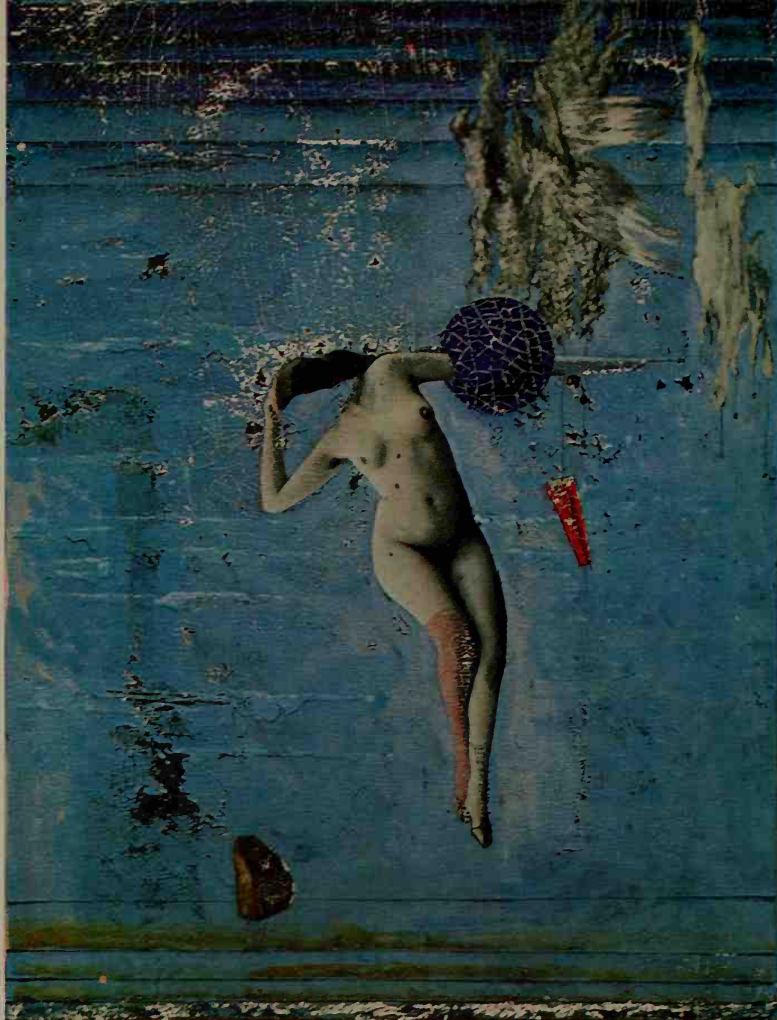
1926

100.000 Doves





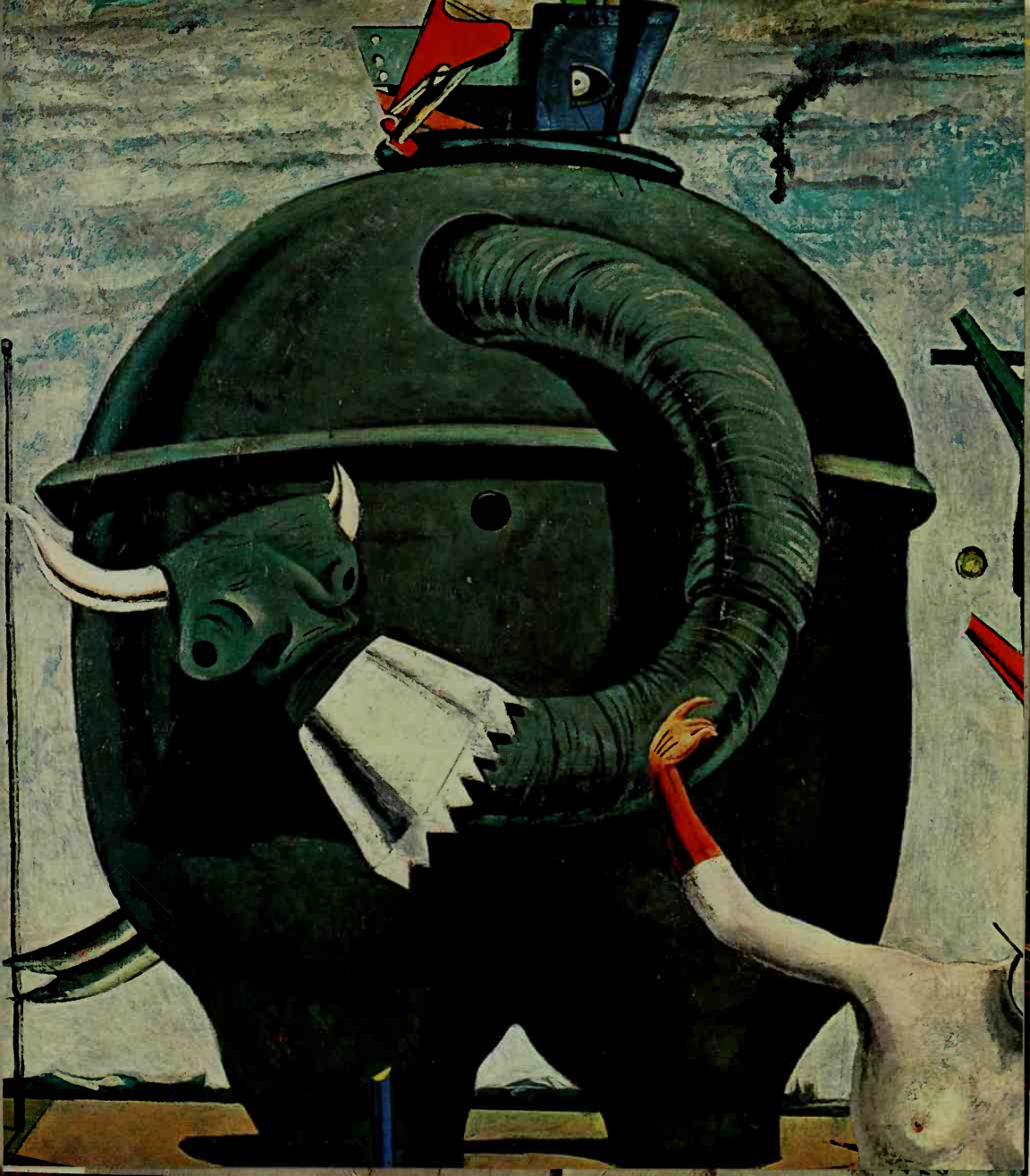




6  
Les Pleiades. 1920  
The Pleiades

7  
L'éléphant Célèbes. 1921







8  
Histoire naturelle  
1923

9  
Les hommes n'en sauront rien  
1923  
Of This Men Shall Know Nothing



10

C'est le chapeau qui fait l'homme

1920

The Hat Makes the Man







max ernst

bedecktsamer stapel-  
mensch nacktamer wasserformer  
(podelformer) kleidsame nervatur  
auch

! umpressnerven!

(c'est le chapeau qui fait l'homme)  
(le style c'est le tailleur)





11  
Oiseau en cage  
1927  
Caged Bird

12  
L'oiseau avait raison. 1926  
The Dove was Right





13  
Jeune chimère  
détail  
1920  
Young Chimera





*un peu malade le cheval patte pelu la fleur blonde qui tourmente les tourterons*

14  
Un peu malade le cheval...  
1920  
The Horse, He's Sick



2 enfants sont menacés par un rossignol M. ERNST



15

Deux enfants menacés  
par un rossignol  
1924

Two Children are Threatened  
by a Nightingale



16

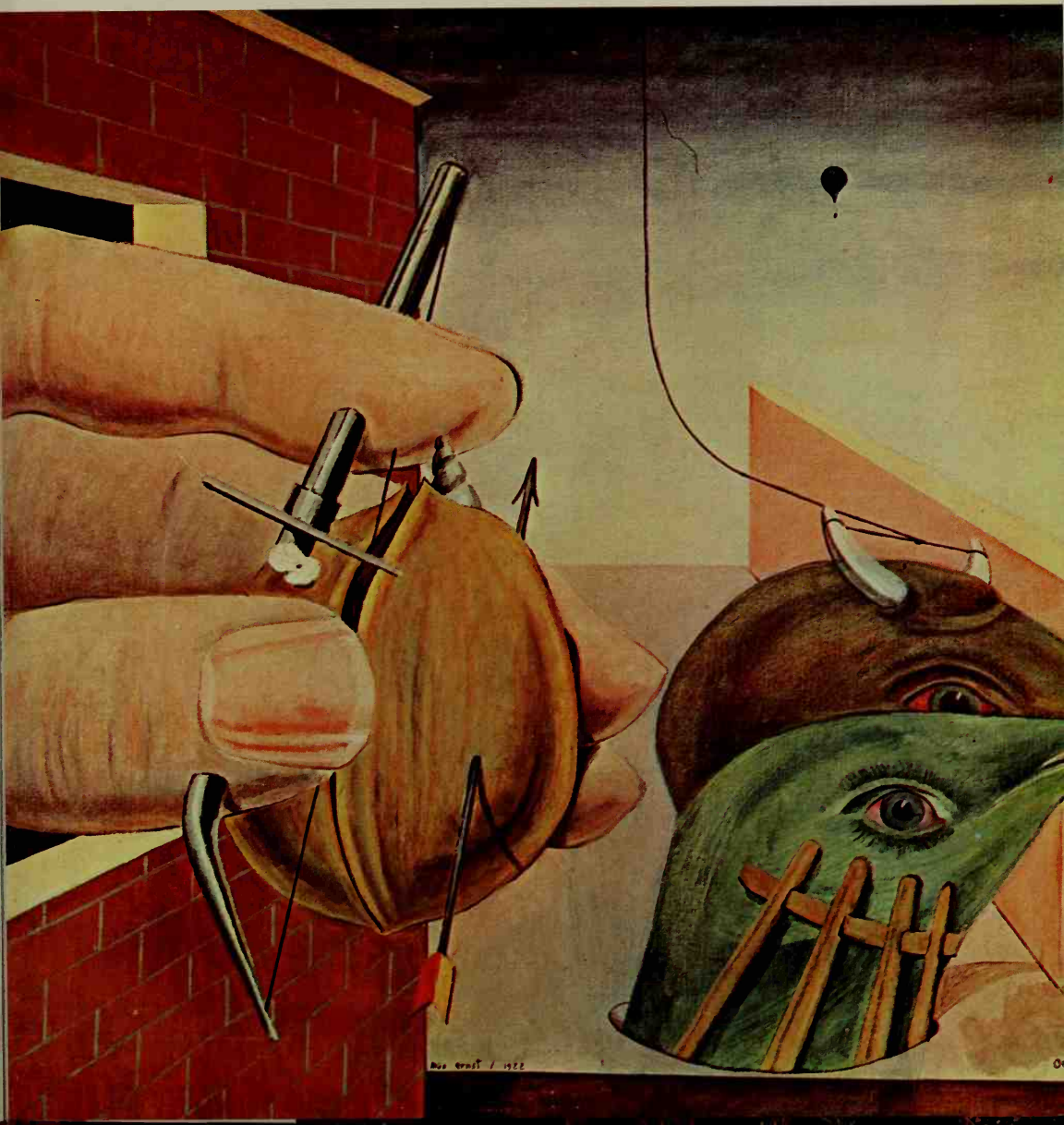
Loplop présente  
une jeune fille  
1936

Loplop Introduces  
a Young Girl



17  
Le chaste Joseph  
1927  
Chaste Joseph

18  
Oedipus Rex  
1922



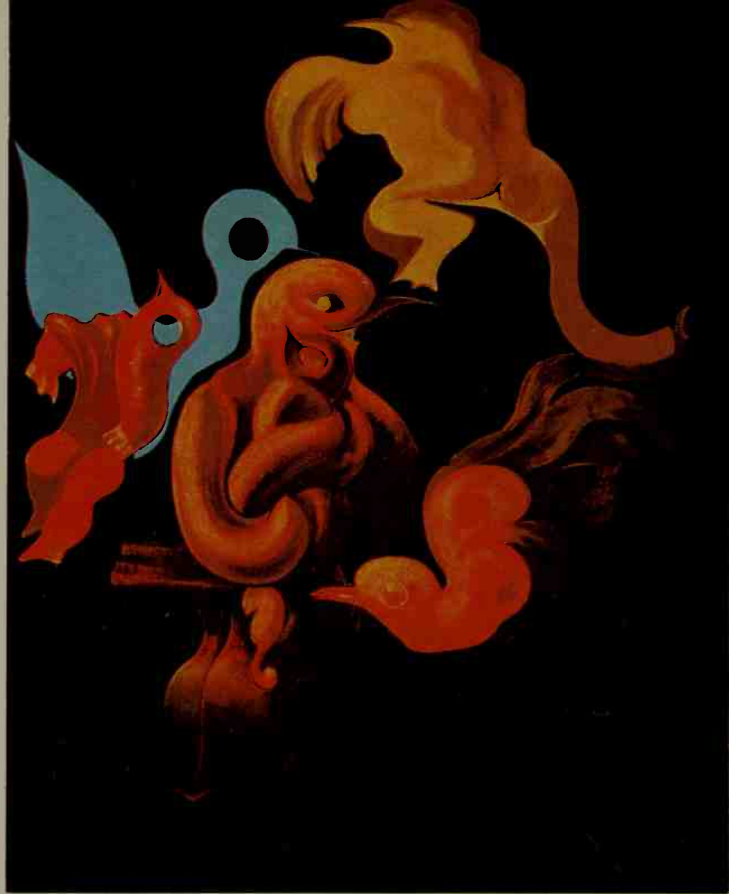






19  
Le baiser  
1927  
The Kiss

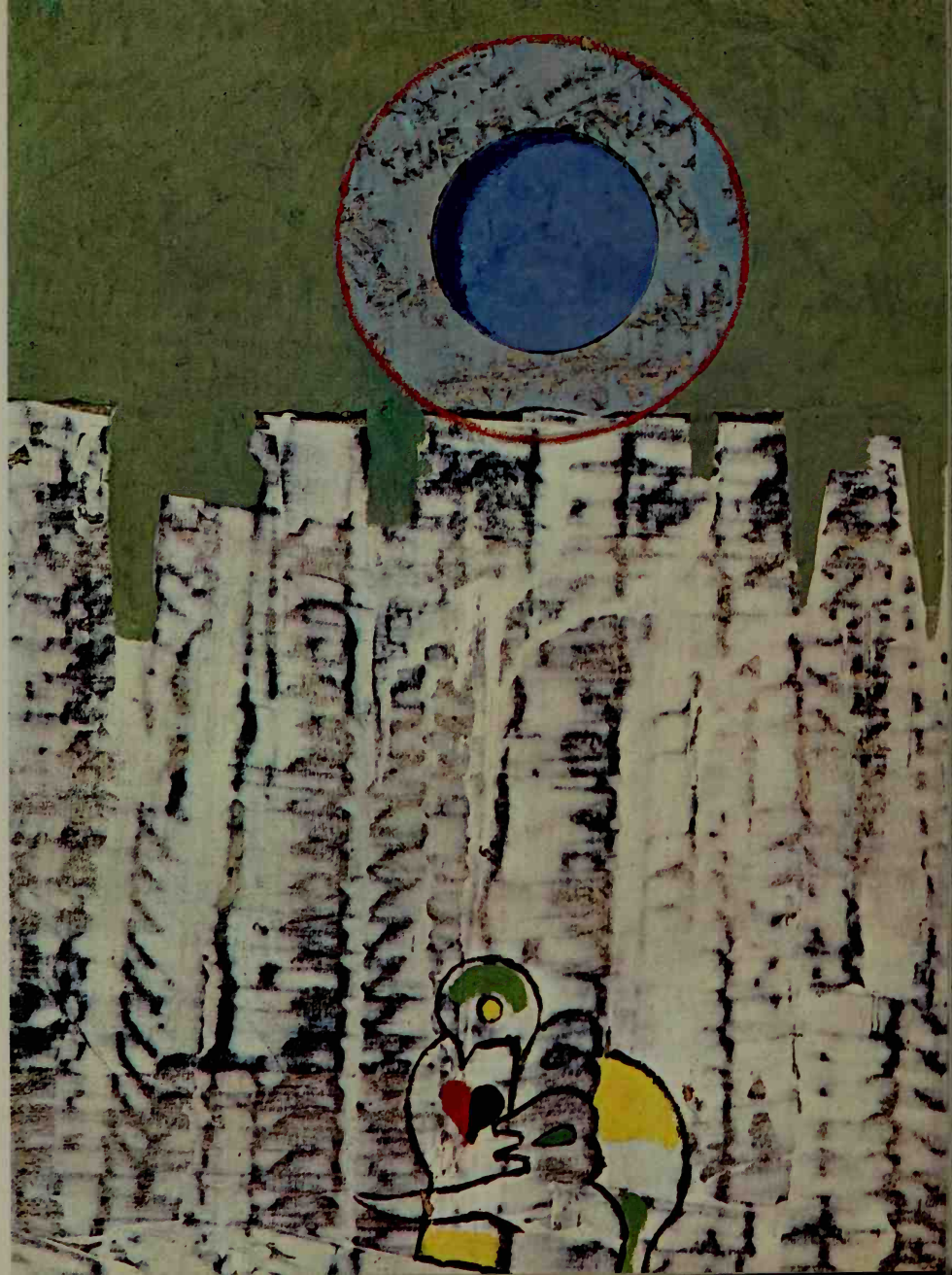




20  
Après nous la maternité  
1927  
After us-Motherhood

21  
Unknown Title  
1921





22

Forêt, soleil et oiseaux. 1928  
Forest, Sun and Birds

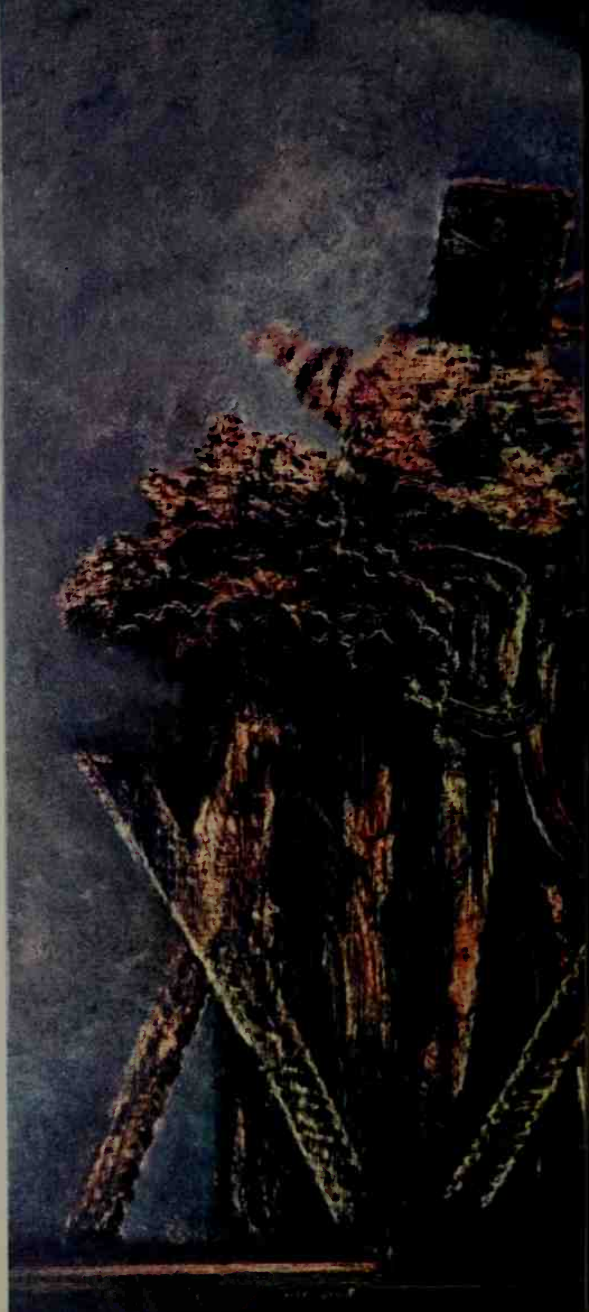
23

Paris rêve. 1925. Paris Dreams.

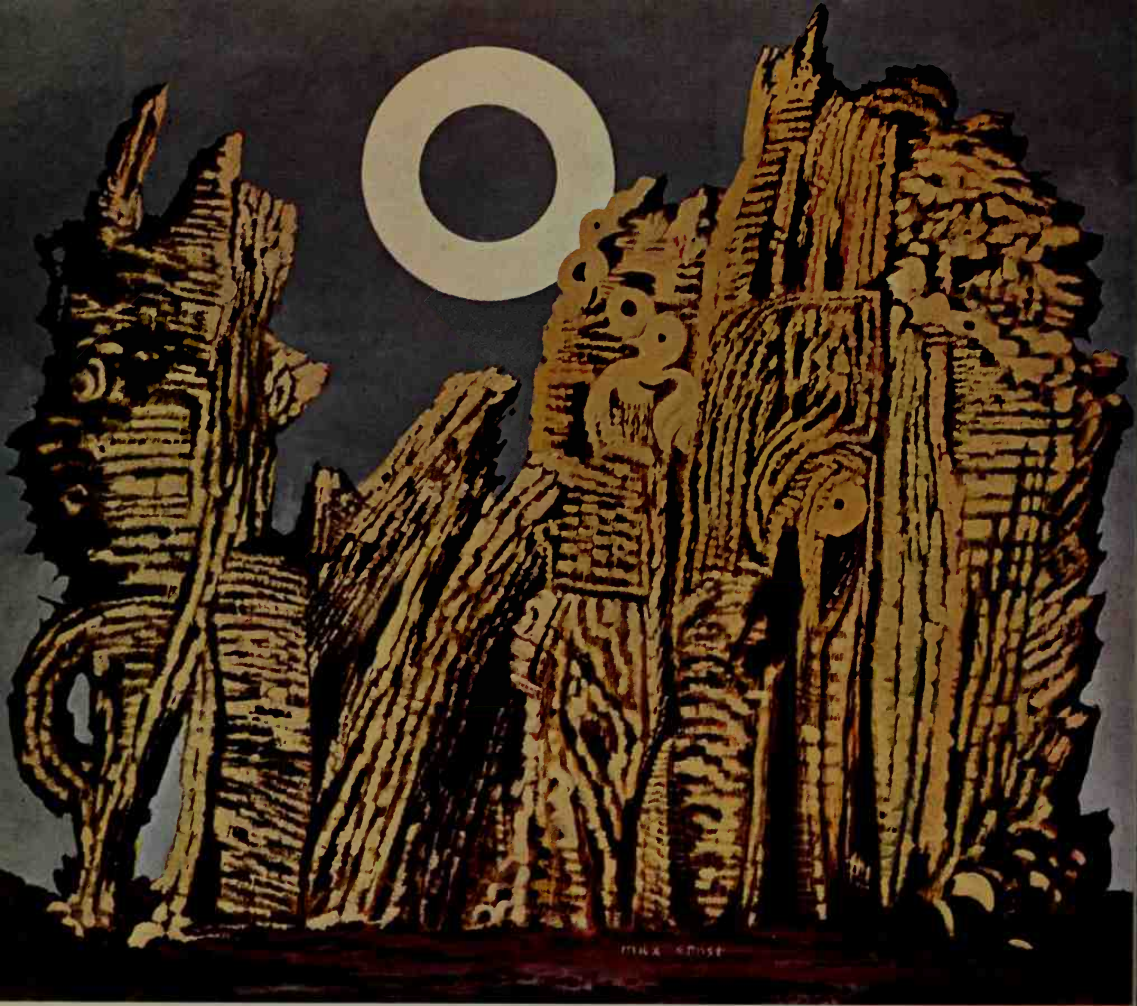




24  
La grande forêt  
1927  
The Great Forest

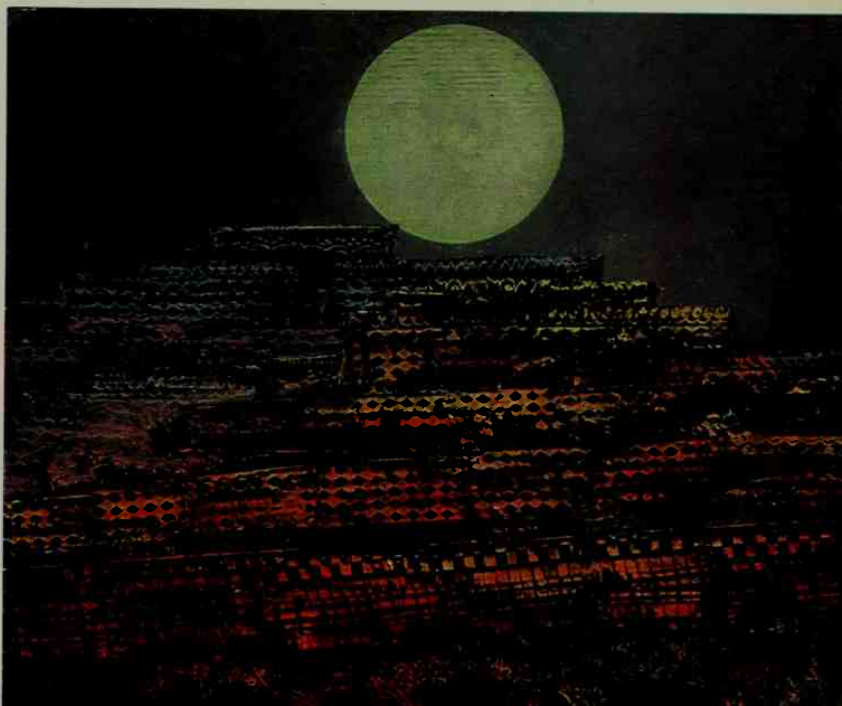






25  
La forêt grise. 1926  
The Grey Forest

26  
La ville pétrifiée  
1937  
Petrified City

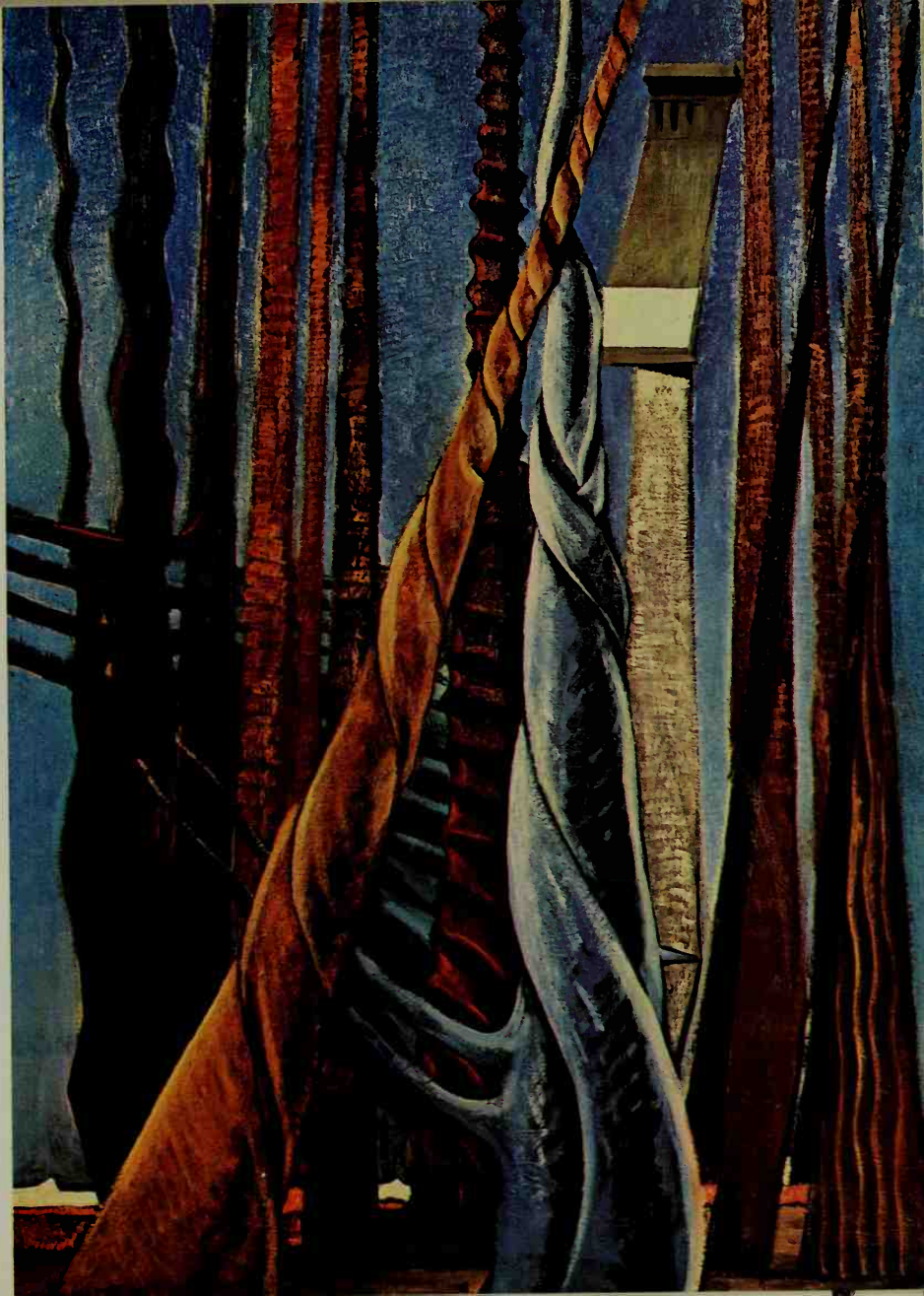


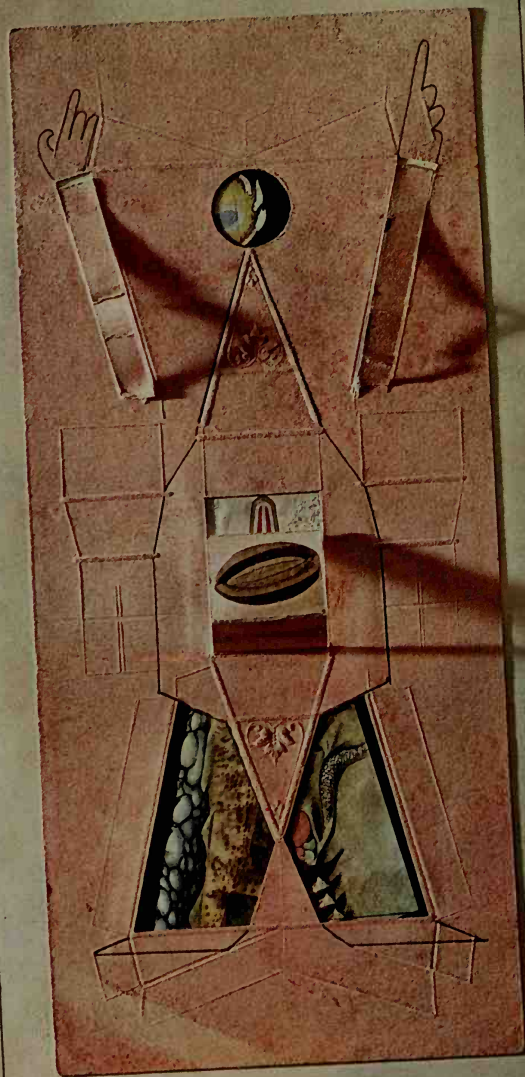




27  
Rose des sables  
Sand Dial

28  
Forêt. 1925  
Forest







29  
Collage  
1931

30  
Le facteur Cheval. 1932







31  
Femme, vieillard et fleur. 1924  
Woman, Old Man and Flower

32  
Pieta ou la révolution la nuit. 1923  
Pieta or Revolution at Night



PIETA

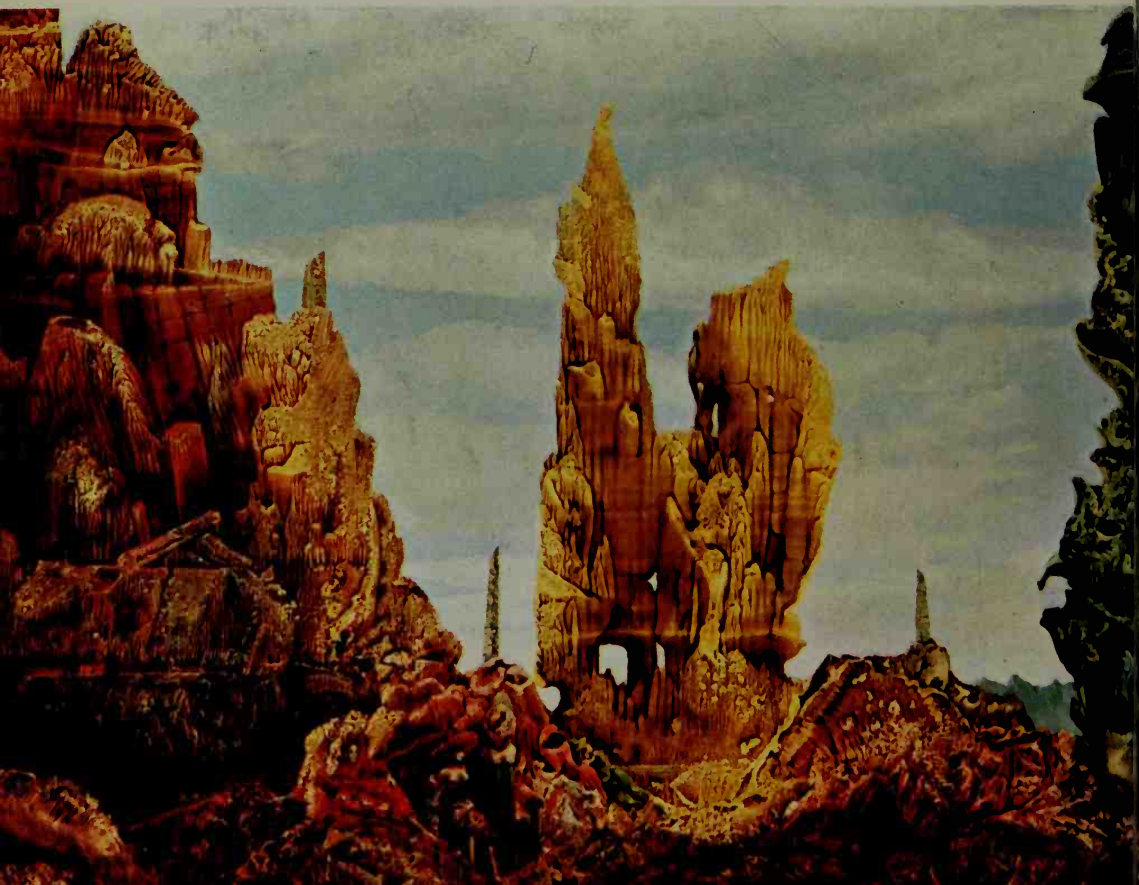
La Revolution la Nuit

33

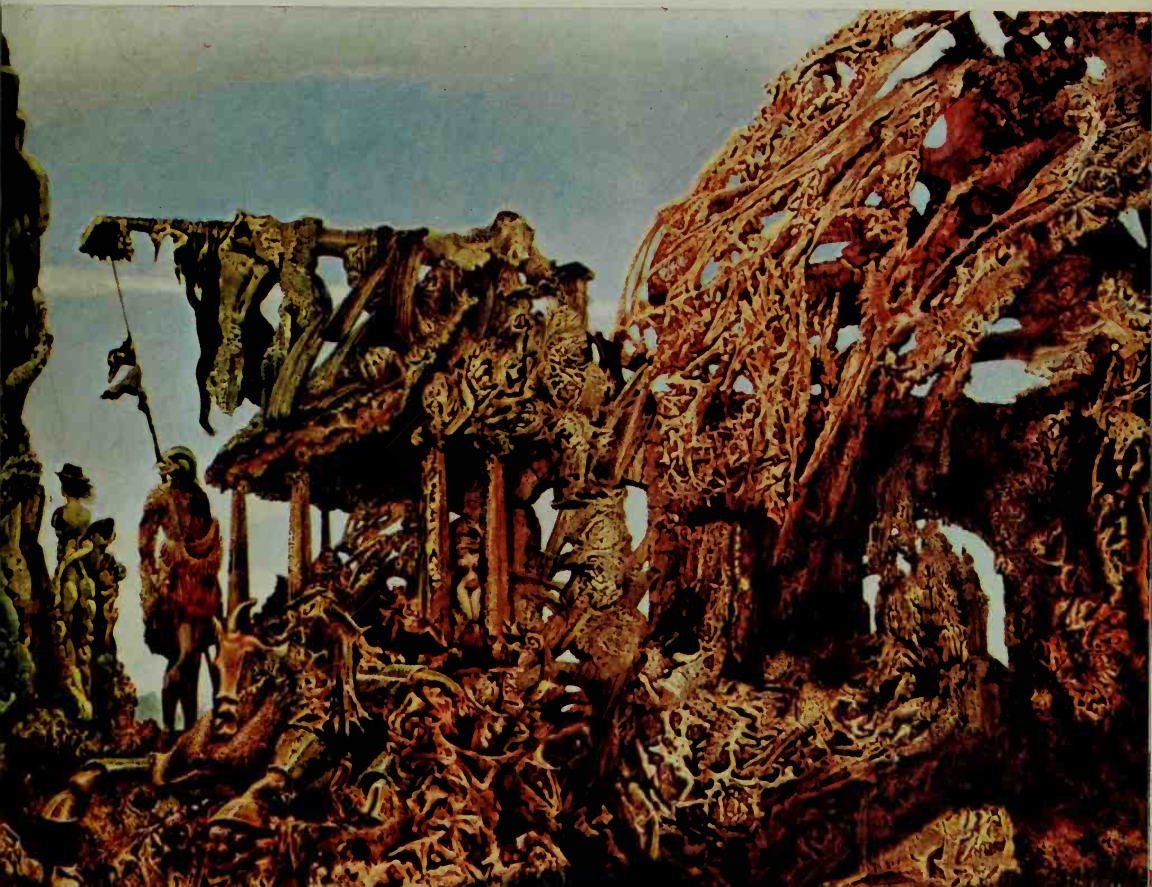
L'Europe après la pluie

1942

Europe after the Rain





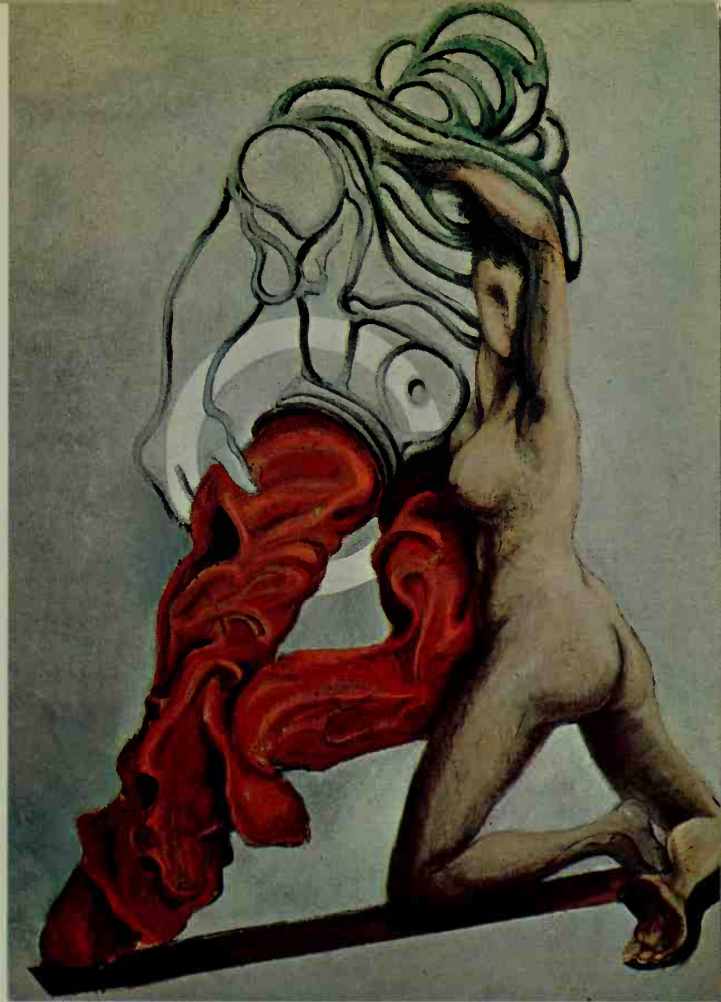




34

Vive la France  
Long Live France





35  
La Carmagnole de l'Amour



36

Napoléon dans le désert. 1941  
Napoleon in the Desert

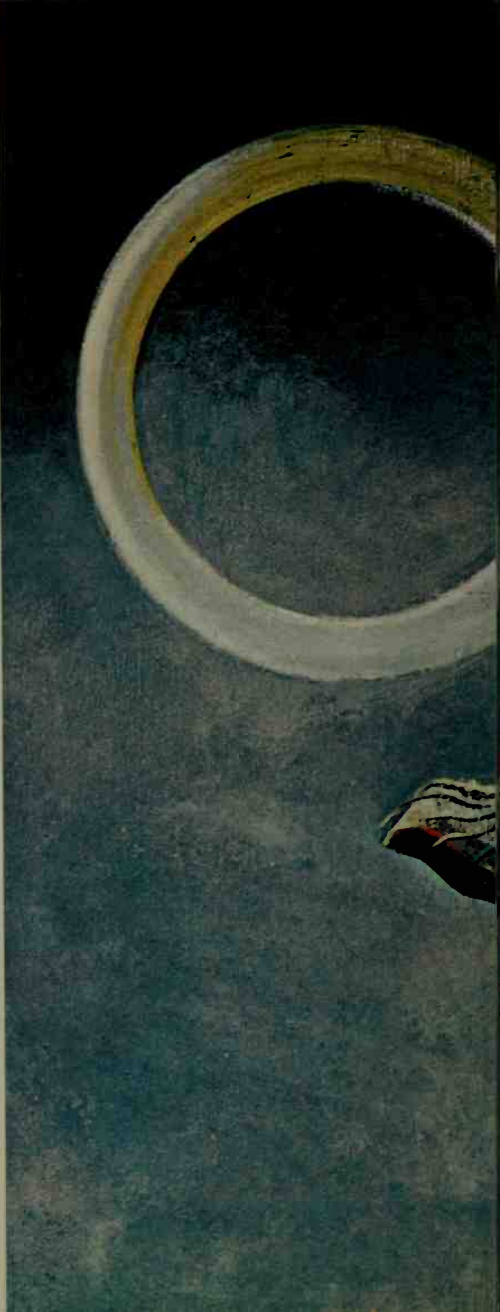
37

L'Antipape. Détail. 1942  
The Antipope

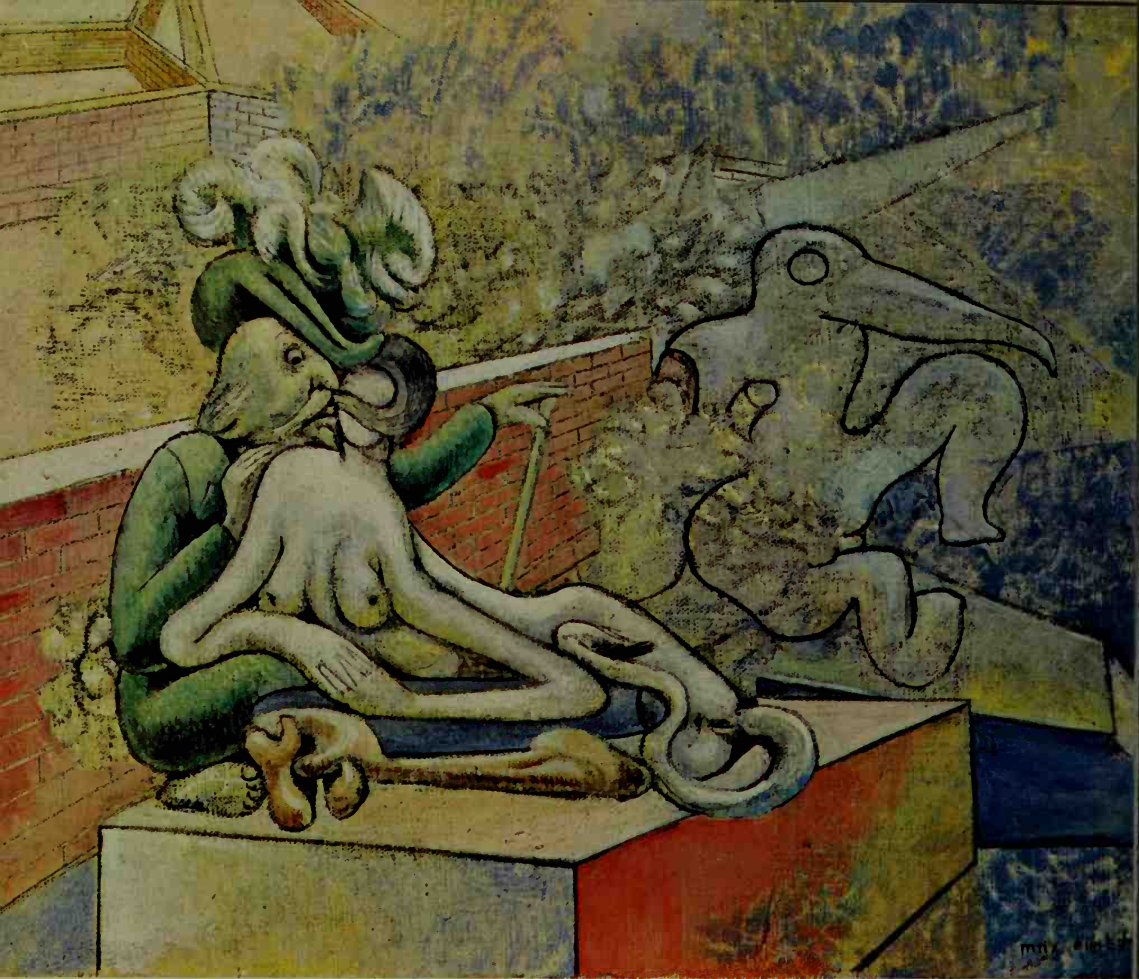




38  
La fiancée du vent  
1927  
The Bride of the Wind







39

Henri IV, la lionne de Belfort  
et un ancien combattant  
1935

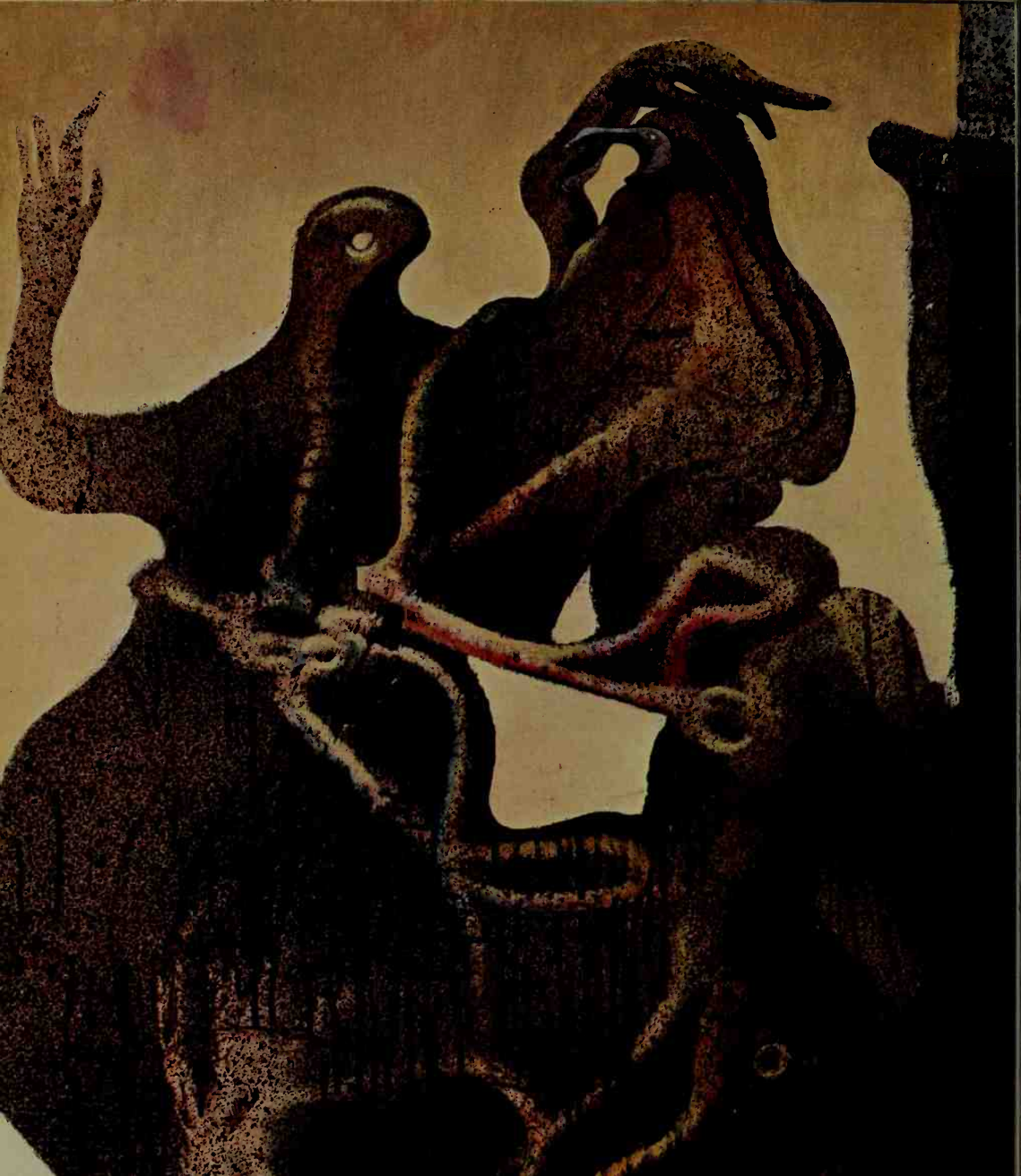
Henri IV, the Lioness of Belfort,  
a Veteran





40  
Deux jeunes filles nues  
1926  
Two Nude Girls





41  
Couple zoomorphique  
1933  
Zoomorphic Couple

42  
La Horde. 1927  
The Horde



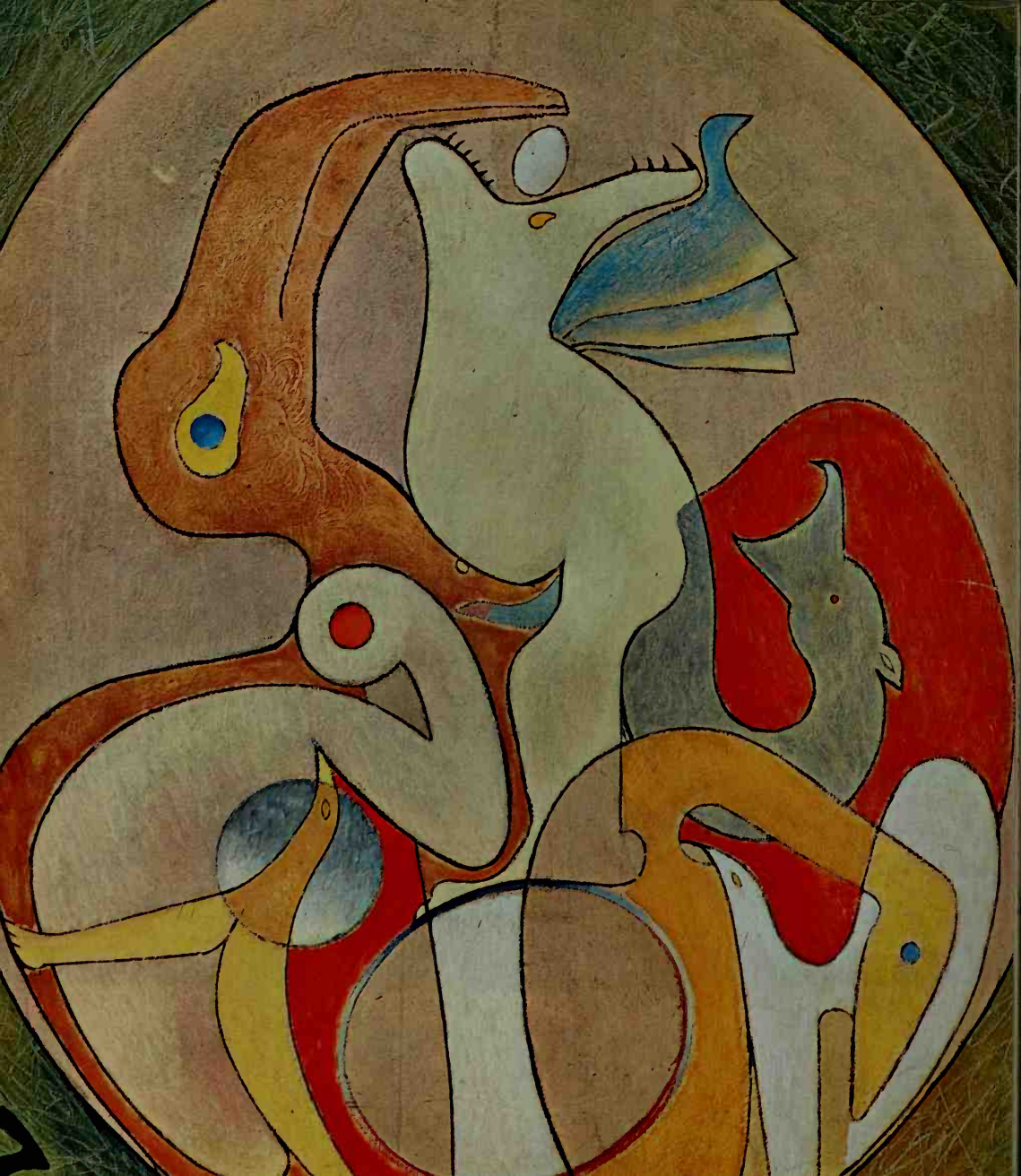
43  
L'ange du foyer  
1935  
The Angel of Hearth and Home











44

A l'intérieur de la vue : l'œuf

1929

The Interior of Sight (Egg)

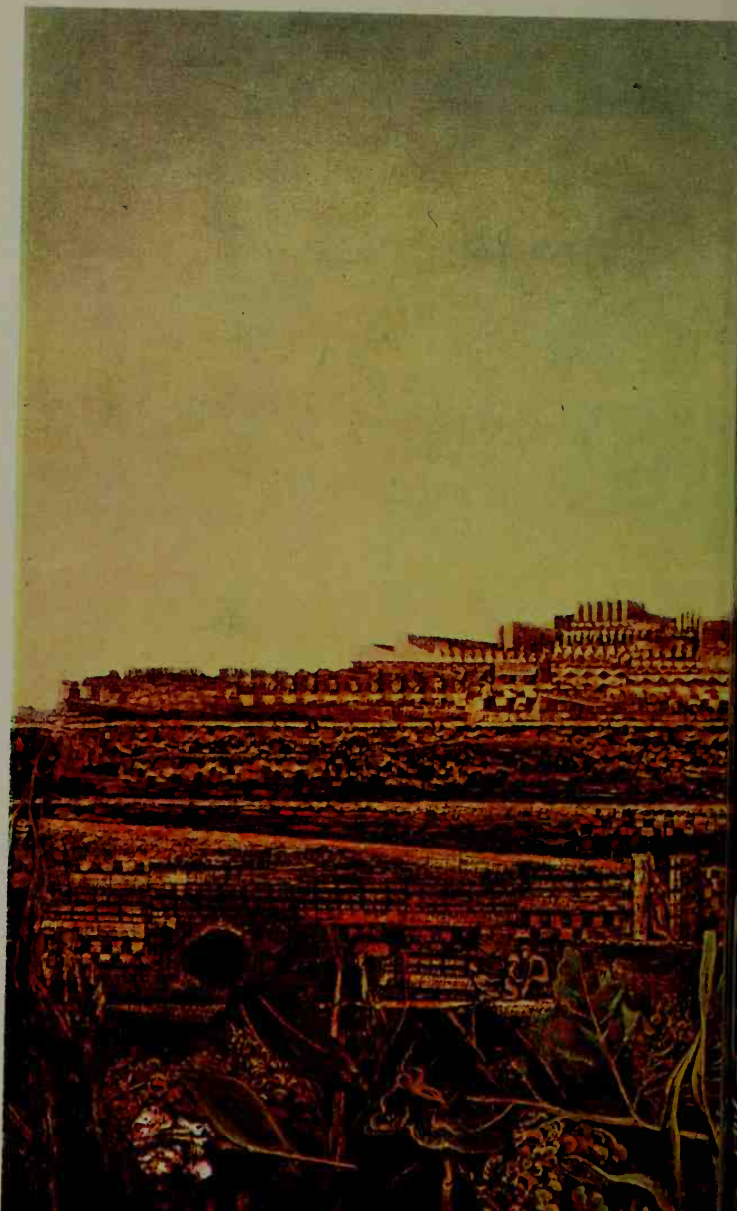
45

Le jardin des Hesperides. 1936

The Garden of the Hesperides



46  
La ville entière  
1937  
The Entire City











47  
Forêt arêtes  
1927  
Fishbone Forest

48  
Painting for Young People  
1943



49  
Nymphé écho  
1936  
The Nymph Echo







50

La tentation de Saint-Antoine

1945

Temptation of St-Anthony



51  
Nymphé écho  
1936  
The Nymph Echo







52

Cavalier polonais. 1954  
The Polish Horseman

53

Oiseaux et océans. Détail. 1954  
Birds and Oceans





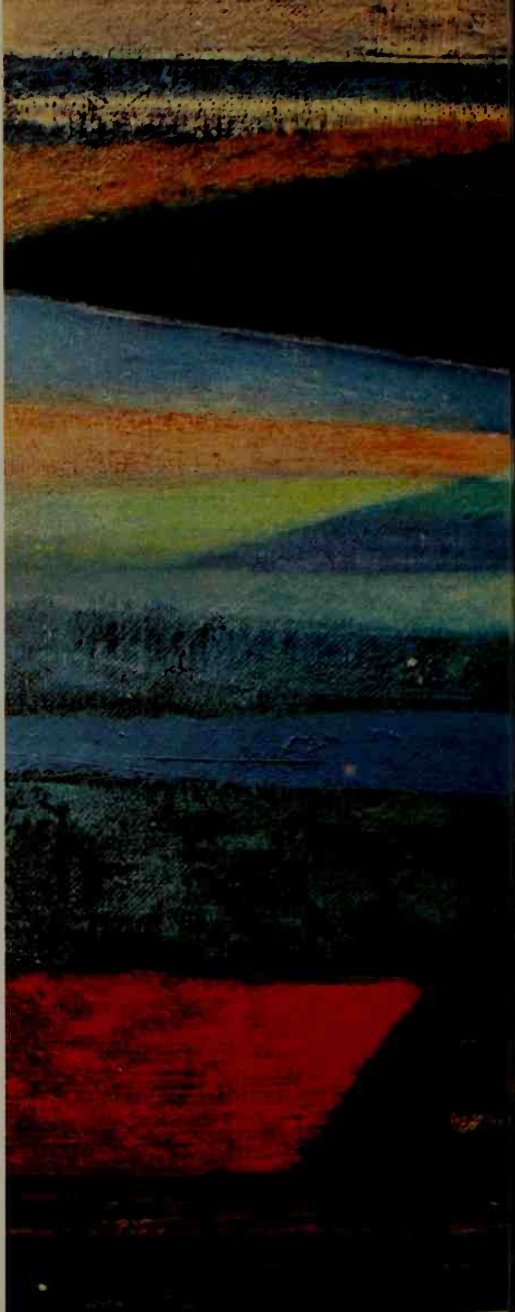


54  
Paysage au germe de blé  
1936  
Landscape with Wheatgerm

55  
It's Highway to Heaven  
1956



56  
Oiseau  
1957  
Bird









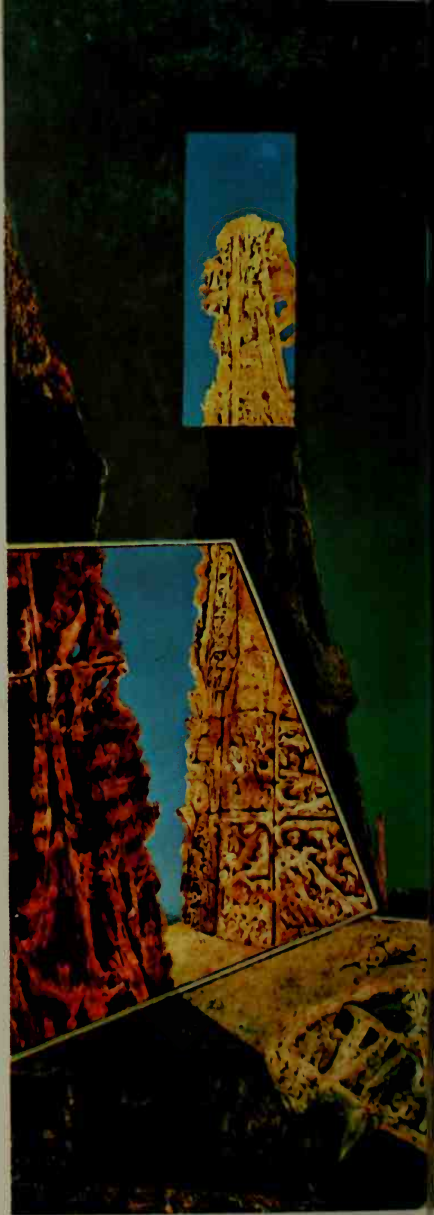


57  
L'oiseau rose  
1956  
Pink Bird

58  
Arizona rouge  
1955  
Red Arizona



59  
Le jour et la nuit  
1943  
Day and Night









60  
Design in Nature  
1947

61  
Euclide  
1945  
Euclid







62

Tête d'homme intrigué  
par le vol d'une mouche  
non euclidienne  
détail

Young Man Intrigued by the  
Flight of a Non-Euclidean Fly

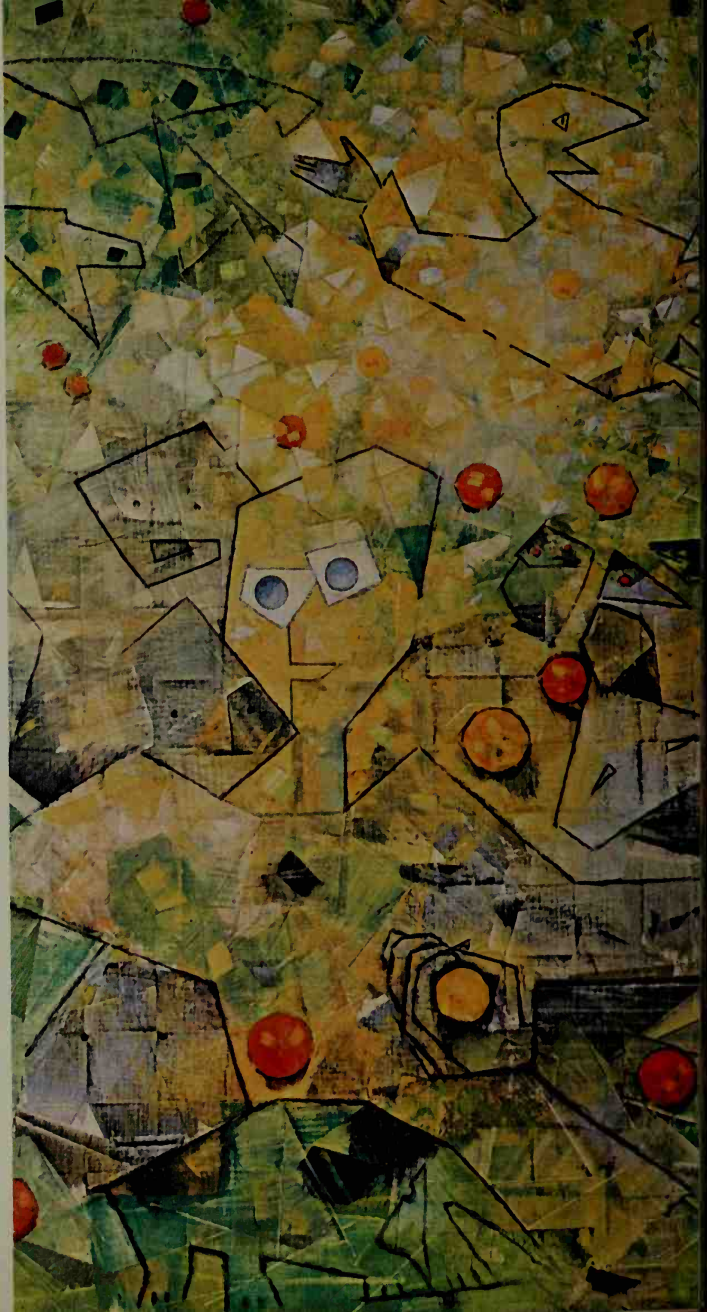


63

Les noces chimiques  
1948  
Chemical Nuptials



64  
Un tissu de mensonges  
1959  
A Web of Lies







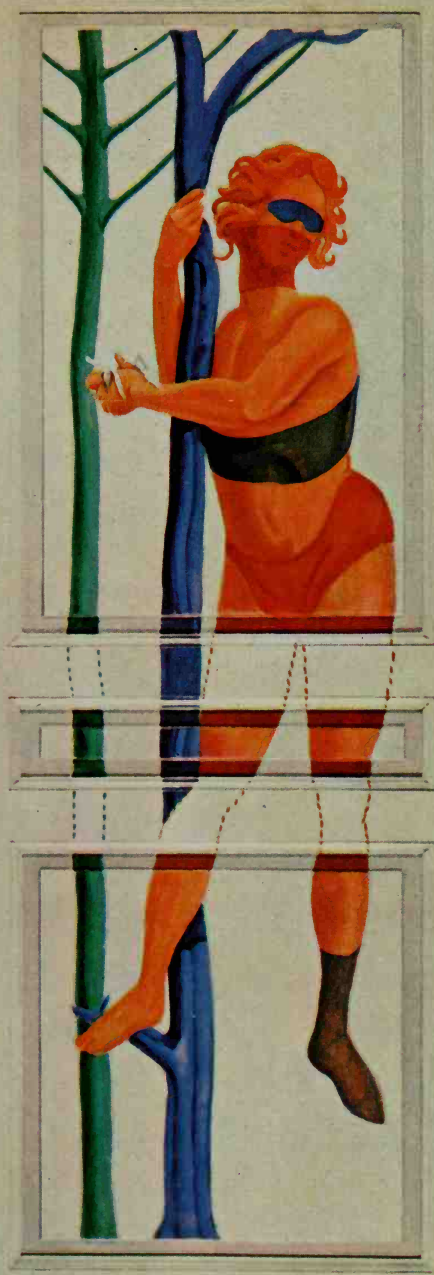


65

Le retour  
de la belle jardinière. Détail.

1967

Return of the Fair Gardener



66

Entrer sortir

1923

Enter, Leave



67  
Le xx<sup>e</sup> siècle  
1961  
The 20th Century





68

Le ciel épouse la terre

1964

Marriage of the Sky and the Earth

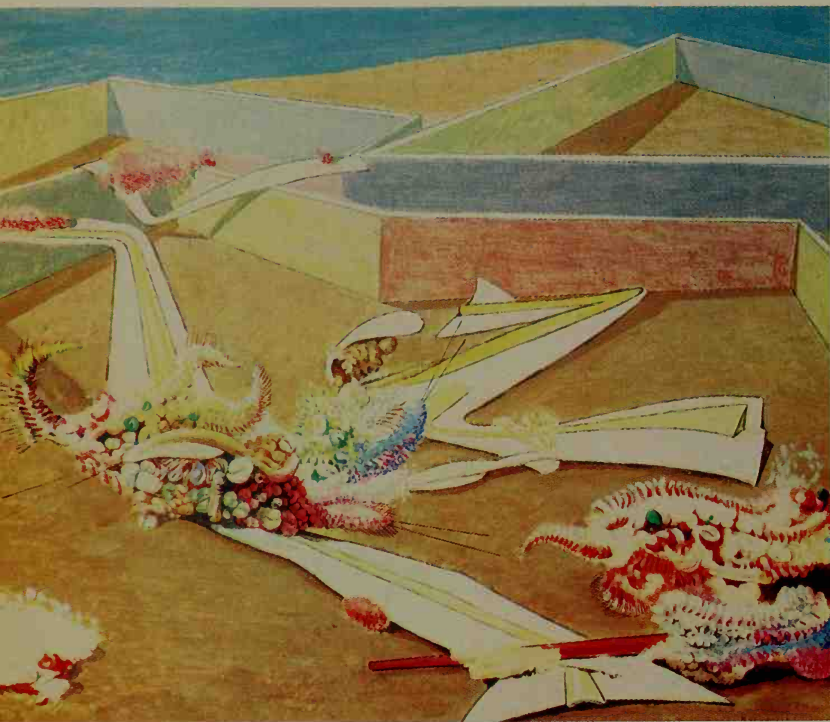






69  
Eau-forte  
Etching





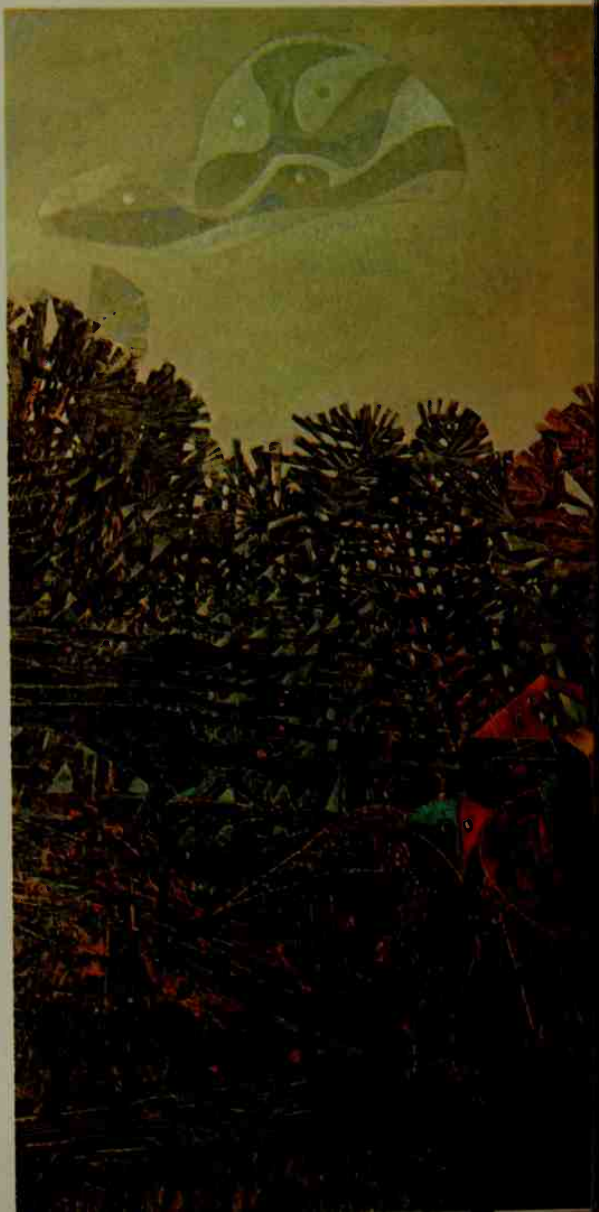
70  
Jardin gobe-avions  
1935  
Garden Plane-Trap

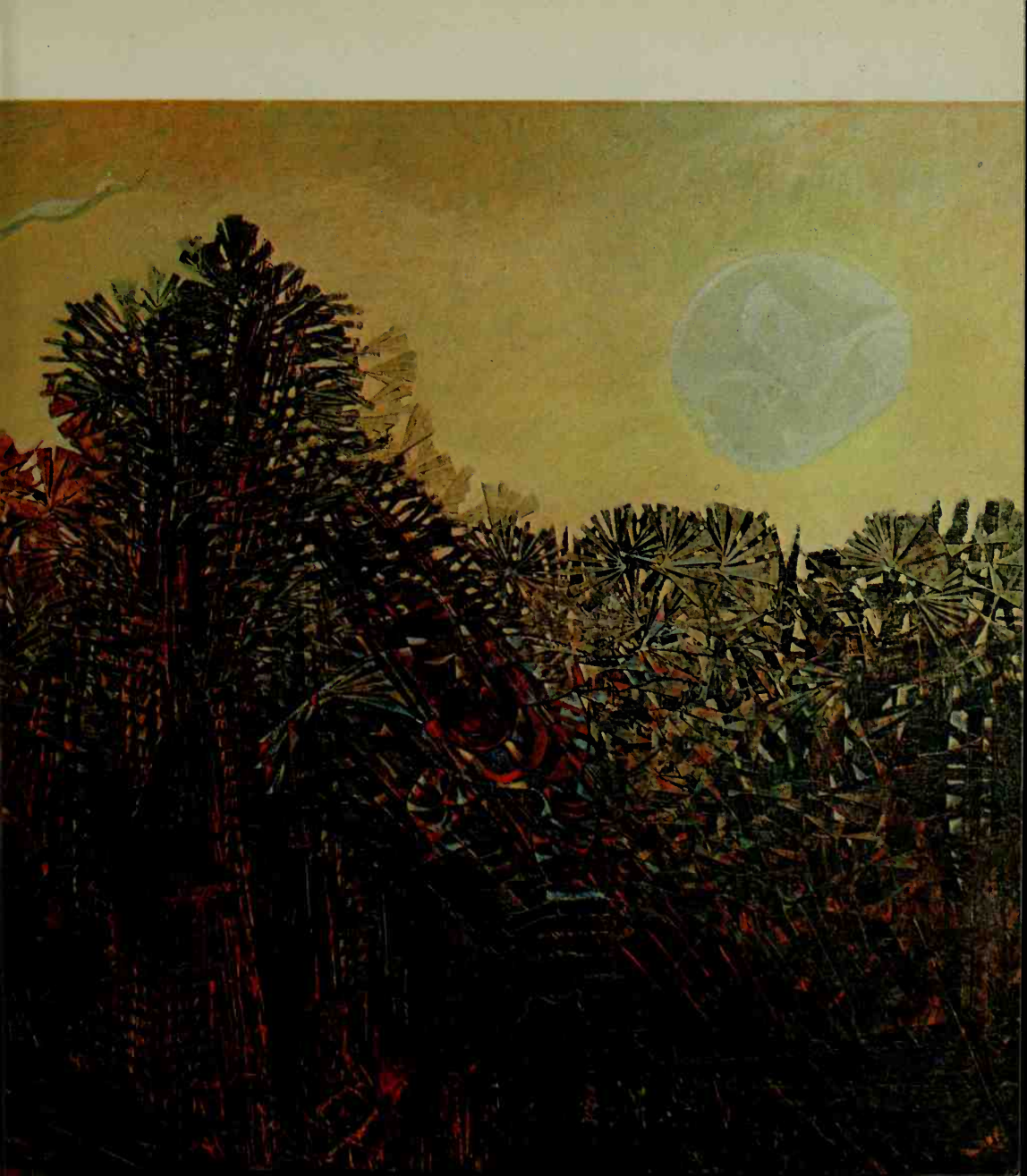
71  
Nymphéa  
1956  
Nymphaea



72

Un peu de calme  
détail  
A Little Calm







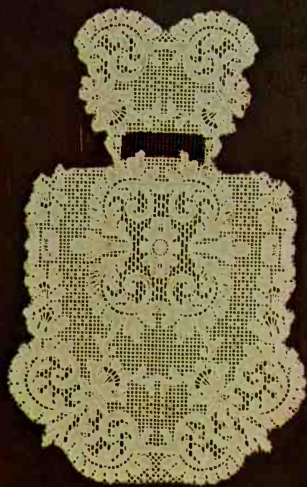


73

Portrait d'ancêtre. 1965. Ancestral Portrait

74

Maison en feu et ange en tablier blanc. 1965  
House on Fire and Angel in a White Apron





75  
Oedipe. 1934  
Oedipus

76  
Jeune femme en forme de fleur. 1944  
Young Woman in the Shape of a Flower



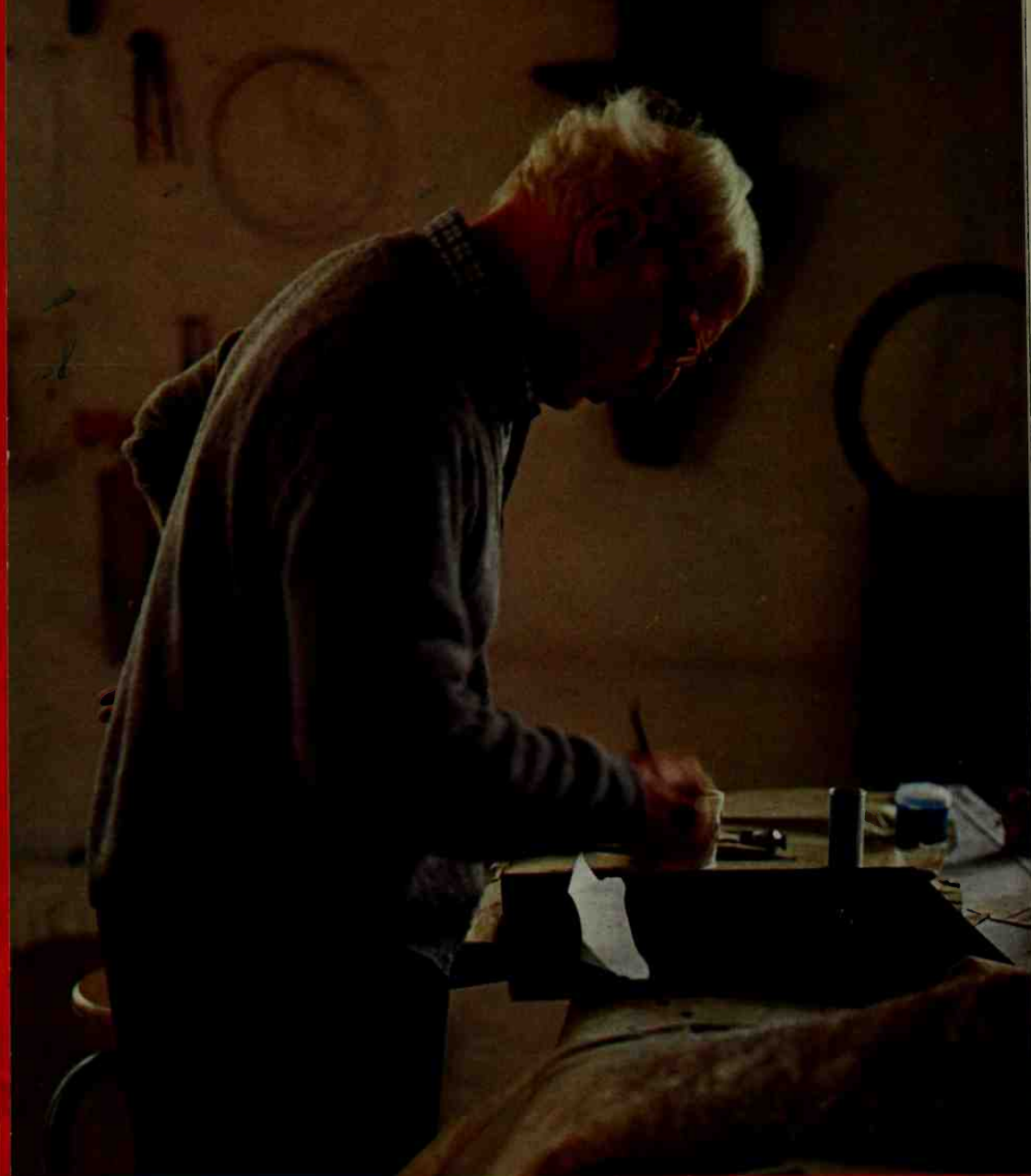


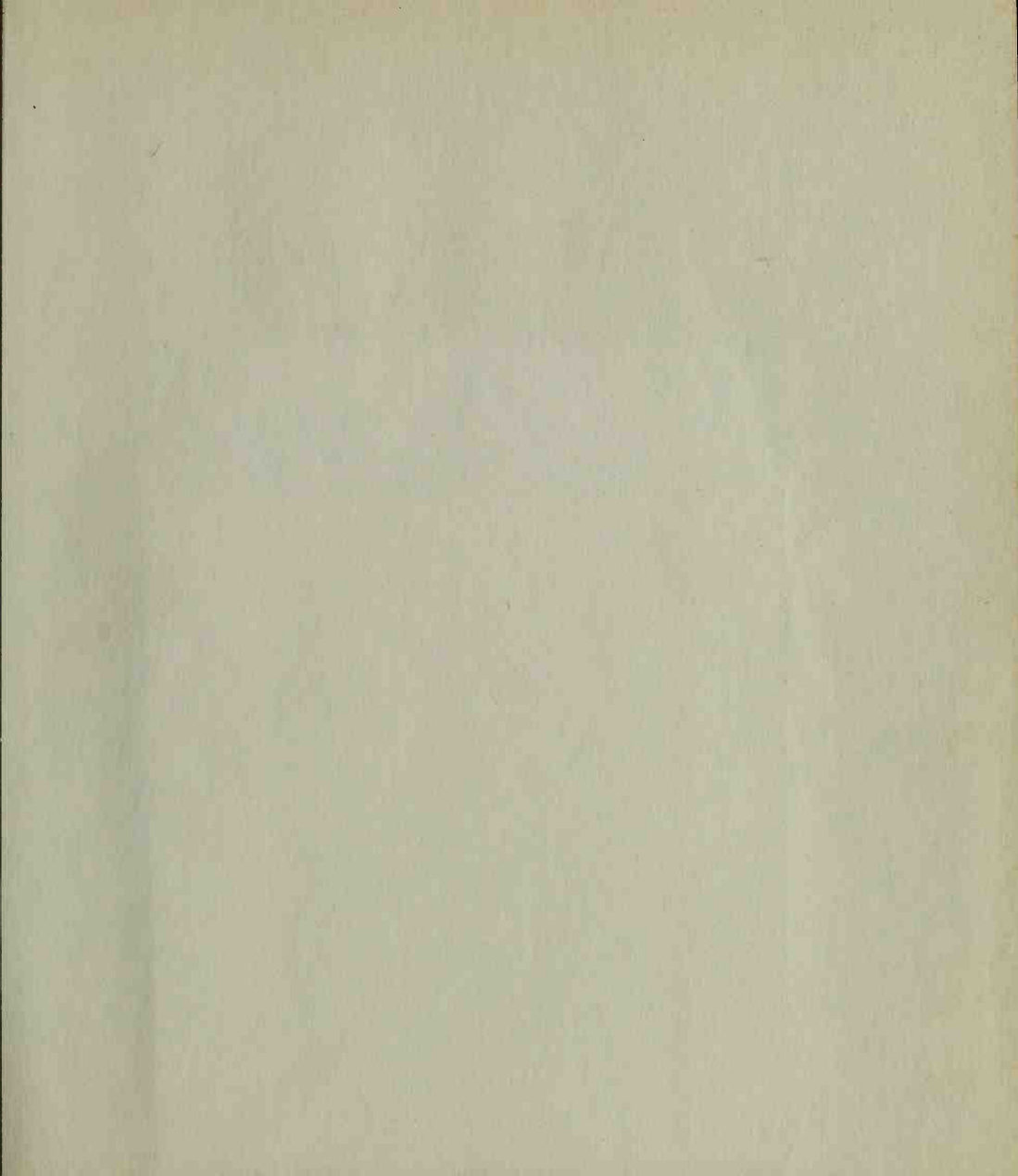




78 ►  
Max Ernst  
(Photo A. Morain)

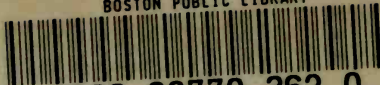
77  
Ici meurent les cardinaux  
1962  
The Cardinals Die Here







BOSTON PUBLIC LIBRARY



3 9999 00770 362 0

**WITHDRAWN**

No longer the property of the  
Boston Public Library.

Sale of this material benefits the Library.

**Boston Public Library**

**CODMAN SQUARE  
BRANCH LIBRARY**

N6888  
•E7P75  
1975BX

9800000425

The Date Due Card in the pocket indicates the date on or before which this book should be returned to the Library.

Please do not remove cards from this pocket.

**GREAT MASTERS OF ART**

*in the same collection*

CHAGALL  
DALI  
VAN GOGH  
IMPRESSIONISM  
KLEE  
MIRÓ  
PICASSO  
TOULOUSE-LAUTREC

*in preparation*

JEROME BOSCH  
BRUEGHEL  
CEZANNE  
DEGAS  
GAUGUIN  
GOYA  
LEONARDO  
MAGRITTE

Approximately  
**90 COLOR PLATES  
IN EACH VOLUME**

A definitive introduction to  
the artist's works

LEON AMIEL PUBLISHER  
NEW YORK

