

# Dada, Surrealist, and 20<sup>th</sup> Century Avant-Garde PERIODICALS In the Sheridan Libraries' collections

**0 to 9.** Published from April 1967 to July 1969 (6 issues). Ed. Vito Hannibal Acconci and Bernadette Mayer. New York.

Zero to Nine originated from a New York group of conceptual artists. A short-lived but important document of early Conceptualism.

*Libraries Service Center (Reprint):* AP 2 .Z3 (no. 1-6, 1967-69)

**291.** Published from 1915 to 1916 (12 issues). New York. Alfred Stieglitz.

From Wikipedia: "Created by Stieglitz as a way to bring attention to Stieglitz's gallery of the same name ([291](#)). published art work, essays, poems and reviews by [Francis Picabia](#), [John Marin](#), [Max Jacob](#), [Georges Ribemont-Dessaignes](#), de Zayas, Stieglitz and other avant-garde artists and writers of the time. The tone of the journal was one of irreverence for academic-style art combined with a desire to confront accepted standards."

*Special Collections:* N1.T8 FLAT FOLIO

*no.1(1915:Mar.)-no.3(1915:May),nos.7/8(1915:Sept./Oct.),nos.10/11(1915:Dec./1916/Jan.)*

**391: (Trois cent quatre-vingt-onze).** Published from 1917 to 1924. Edited by Francis Picabia.

The longest running Dada magazine (7 years). Printed in Spain (Barcelona), the US (New York), Switzerland (Zurich), and France (Paris), [391](#) follows Picabia's peregrinations during and after WWI. The history and developments of Dada can be found between its covers, but even more, the characteristics and quirky personality of its editor, Francis Picabia.

*Special Collections:* N2.T5 FLAT FOLIO (No. 13, 14, and 19)

*Libraries Service Center (Reprint)* AP 20 .T7

**Abstraction, création, art non figuratif.** Published from 1932 to 1936 (5 issues). Paris

The name of an association of abstract artists formed in Paris in 1931, by Theo van Doesburg, Naum Gabo, Auguste Herbin, Georges Vantongerloo and Antoine Pevsner. The group began publishing an annual in 1932, and continued its creative activity, including sponsoring exhibitions of abstract art, until 1936. Notable members of the group, and contributors to the review, include, Arp, Mondrian, Kandinsky, Moholy-Nagy, Calder, Delaunay (Robert and Sonia), Jelinek, Schwitters, and Kupka.

*Libraries Service Center (Reprint)* N 2 .A3

**Acéphale:** religion, sociologie, philosophie. Published from June 1936 to June 1939 (5 issues). Dir. Georges Bataille. Paris.

Acéphale was both a secret society and a publication. The magazine was published after **Documents**, but without most of its collaborators (only Michel Leiris continued marginal participation). Bataille's colleagues Pierre Klossowski, Roger Caillois and Jean Wahl contributed. The artist André Masson did much of the artwork. The College of Sociology (*Collège de Sociologie*) was the theoretical counterpoint to Acéphale, and included many leading intellectuals of the day - Walter Benjamin, Jean Paulhan, Theodor Adorno, Claude Lévi-Strauss. "Acéphale" means having

no head or chief; the emblem of the group was a headless male body created by Masson. Bataille explains:

"Man has escaped from his head just as the condemned man has escaped from his prison, he has found beyond himself not God, who is prohibition against crime, but a being who is unaware of prohibition."

*Libraries Service Center (Reprint)*

*BD 444 .A24*

**Acero**. Segunda epoca. Published May 28, 1938 to September 10, 1938, No.'s 1-6. Enrique Lister, Frente del Este.

A review dedicated to the activities of the 5th Regiment (Communist) of the Spanish army. Texts by Lister, Negrin, Rodriguez, Alvarez. Illustrated with numerous photomontages.

*Special Collections:*

*DP 269 .A3 QUARTO*

**Action: Cahiers de Philosophie et d'Art**. Published February 1920 through March/April 1922. Paris. Altogether 12 issues. An important avant garde literary and artistic periodical featuring work by an impressive list of writers and artists active during the period, including Georges Braque, Jean-Paul Sartre, Modigliani, Ezra Pound, Tristan Tzara, and Pablo Picasso, also included is an hors-série issue containing previously unpublished poems by Antonin Artaud, illustrated throughout with reproductions of works by Matisse, Braque, Lipchitz, and other artists. Issue number three contains two noted articles. "Opinions sur l'Art Nègre," includes observations by Guillaume Apollinaire, Jean Cocteau, Juan Gris, and Picasso among others. The second, by Albert Gleizes, discusses Dada. The list of contributors reads like a who's who list of prominent early 20th century artists.

*D Level (Facsimile) :*

*PQ 1104 .A285*

**Die Aktion : Wochenschrift für Politik, Literatur, Kunst** Published February 1911 to August 1932.

Editor : Franz Pfemferts. Berlin.

During WWI, it was a voice of anti-militarism and anti-war sentiment. Included literary and artistic content as well. German Expressionism found a strong voice in it. Literary contributors included : Hugo Ball, Walter Benjamin, Gottfried Benn, Blaise Cendrars, Iwan Goll, Emmy Hennings, Klabund, Karl Kraus, Robert Musil, Frank Wedekind, Franz Werfel.

*Libraries Service Center (Reprint)*

*AP 30 .A35*

**L'Archibras**. Published from April 1967 to March 1969 (7 issues). Circulation 5000. Dir. Jean Schuster. Paris, Le Terrain Vague.

Continues **La Brèche**. The first issue contained texts in memory of André Breton, who died in September 1966, and attempted to underscore the continuation of surrealism in face of the disappearance of its most important figure. Two special issues published in 1968 analyzed the events of May 1968 in Paris and of summer 1968 in Prague.

*Libraries Service Center:*

*N 2 .A6 (no. 1-7)*

**L'Assiette au Beurre**. Published from April 1901 to October 1912.

Satirical illustrated weekly magazine, with contributions from the period's best artists. Illustrations by: Steinlen, Kupka, Iribe, Grandjouan, Hermann Paul, Van Dongen, Jossot, Valloton, Juan Gris, Capiello. Each issue deals with one subject: society, justice, army, politics, economy, etc.

*Special Collections:*

*AP 103 .A65*

**BIEF: jonction surréaliste.** Published from November 15 1958 to April 15 1960 (12 issues).  
Circulation 5000. Dir. Gérard Legrand. Paris, Le Terrain Vague.

During the period of resurgent Gaullism in France and of the Algerian war, **Bief**, a spontaneous and light-hearted journal, allowed unbridled satire and criticism to be expressed. It followed on the heels of **Le Surréalisme même**.

*Libraries Service Center:* N 2 .B58

**Bifur.** Published from May 1929 to June 1931 (8 issues). Editor-in-chief Pierre Lévy. Dir. G. Ribemont Dessaignes. Paris, Éditions du Carrefour.

Dessaignes opened the review to the group around **Le Grand Jeu**. Hans Arp, Robert Desnos, Michel Leiris, Henri Michaux, Francis Picabia, Philippe Soupault, Franz Kafka, Tristan Tzara were contributors. Photographs by Man Ray, Luis Buñuel. Truly international in the field of writers it attracted. "Foreign consultants" included: Bruno Barilli, Gottfried Benn, James Joyce, Ramon Gomez de la Serna, William Carlos Williams.

*Libraries Service Center: use in Special Collections* AP 20 .B5

**Bizarre.** Published from May 1955 to March 1968. Paris, J.-J. Pauvert.

*Special Collections* AP 20 .B62 (not a complete run, but many issues)

**Blast.** Published 1914 to 1915. Edited by Wyndham Lewis. London.

"Principally a platform for Wyndham Lewis' views on art (expressed in violent style and aggressive typography), there are also important contributions from other artists and writers". (Sims-Reed). Includes poems by Ezra Pound and TS Eliot, and Wadsworth's review of Kandinsky's *Uber das Geistige in der Kunst*.

*Libraries Service Center (Reprint)* AP 4 .B66 1981

**The Booster.** Published September 1937 to Easter 1939 (changed names in April 1938, to **Delta**) Paris. Alfred Perlès. American Country Club in France.

Obscure and rare, but important literary publication, that included work of Henry Miller, Anaïs Nin, Brassai, Dylan Thomas, Karel Capek, William Saroyan, Lawrence Durrell, Raymond Queneau.

*Libraries Service Center (Reprint)* AP 4 .D395

**Botteghe oscure:** antologia della letteratura italiana d'oggi. Published 1948 to 1960 (25 issues). Edited by Marguerite Caetani and Giorgio Bassani. Rome.

Avant-garde literary review, publishing the work of new and established writers. Contributors included Paul Valéry, René Char, Tennessee Williams, Dylan Thomas, Truman Capote, Vasco Pratolini, Pier Paolo Pasolini, W.H. Auden.

*Libraries Service Center:* AP 1 .B75 (no.1 - 25, 1948-60)

*Special Collections:* AP 1 .B75 (vol. 4)

**La Brèche:** "action surréaliste". Published from October 1961 to November 1965 (8 issues). Circulation 5000. Dir. André Breton. Paris, Le Terrain Vague.

Successor of **Bief**, La Brèche was more ambitious and more decorative, with a color cover and black and white reproductions on glossy paper. It encompassed all of the surrealist preoccupations: politics (the Algerian war), literature (le nouveau roman), art (primitive art), and eroticism.

*Libraries Service Center:* N 2 .B7 (no. 2 – no. 8: missing no. 1)

**Broom**: an international magazine of the arts. Published from November 1921 to January 1924 (6 issues). Dir. H.A. Loeb. Rome, Berlin, New York.

Important Dada oriented literary and artistic periodical. Literary contributors included Conrad Aiken, Wallace Stephens, e.e. cummings, Gertrude Stein, Virginia Woolf, Luigi Pirandello, Louis Aragon.

Artists included Picasso, Man Ray, Matisse, Paul Klée George Grosz, Kandinsky and Modigliani

*A Level Stacks (Reprint)* AP 4 .B93

**Bulletin de l'Effort moderne**. Published from 1924 to 1927 (40 issues). Dir. Léonce Rosenberg. Paris. Contributors included Leger, Braque, Chagall, de Chirico, Gris, Picasso, Ozenfant.

*Special Collections :* N 2 .B75 (no. 6 June 1924)

*Libraries Service Center (Microfilm) :* Film no. E 140

**Cabaret Voltaire**. Published 1 issue, June 1916. Zurich, Switzerland. Edited by Hugo Ball.

The first Dada review, growing out of the *Cabaret Voltaire*, an actual cabaret in Zurich, venue for poetry readings, modern and black music, and art exhibits by artists such as Jean Arp and Picasso.

The review was a synthesis of modern art and literature, featuring artistic contributions by Arp, Picasso, Modigliani, Marinetti; poetry by Tzara, Apollinaire, Blaise Cendrars, Richard Huelsenbeck.

*D Level Stacks (Reprint)* NX 600 .D3 C34 1981

**Cahiers d'art**. Published from January 1926 to 1960 (35 volumes). Issue 5-6, 1935 and issue 1-2, 1936 dedicated to surrealism. Edited by Christian Zervos. Paris.

*Libraries Service Center:* N 2 .C35 (vol. 1-35, 1926-1960, with some issues missing)

*Special Collections:* N 2 .C35 (vol. 25-26, 1950-1951, vol. 28:pt. 2, 1953)

**Les Cahiers d'aujourd'hui**. Published from 1912 to 1914 (10 issues - Série 1) Published 1920 to 1923 (15 issues - Série 2). Dir. Georges Besson. Paris.

Beautifully illustrated literary and artistic periodical. Contributors included Jules Romains, Valéry Larbaud, Charles Vildrac, Emile Verhaeren, Octave Mirabeau. Illustrations by Raoul Dufy, Henri Matisse, George Grosz, Marie Laurencin, Maurice Vlaminck.

*Special Collections* AP 20 .C345 (no. 1-7)

*Libraries Service Center (Reprint)* NX 2 .C33 (no. 1-10, 1912-1914. New series: no. 1-15, 1920-1924)

*Libraries Service Center (Microfilm)* Film No. E 176 (no. 1-9)

**Cahiers Dada-Surréalisme**. Published from 1966 to 1970 (4 issues). Published by the Association. Paris.

Continues **Revue de l'association pour l'étude du mouvement Dada**. Members of the Association included aging Dadaists: Jean Arp, Marcel Duchamp, Raoul Hausmann, Hans Richter. Also widows and children of the early Dadaists: Germaine Buffet-Picabia, Olga Picabia, Christophe Tzara.

**Les Cahiers GLM** *Published May 1936 to March 1939.* Editeur Guy Levis Mano, Paris.  
Célèbre revue à laquelle collabora tout le groupe surréaliste. Notons pour le no. 3 la préoriginale de Man Ray *La photographie n'est pas l'art*, et le no. 7 dont le texte et les illustrations sont consacrés au rêve  
*Newly Acquired*

**Clave de sol.** Published September 1930 - May 1931 (2 issues). Editors Horacio I. Coppola. Buenos Aires.

Latin American avant-garde periodical dedicated to the arts, including music and cinema.  
*Special Collections* NX 7.C62x

**Le coeur à barbe:** journal transparent. Published April 1922 (1 issue). Editors Paul Éluard, Georges Ribemont-Dessaignes, Tristan Tzara. Paris.

Printed on pink paper, this single issue contained contributions from Tzara, Éluard, Huidobro, Benjamin Péret, Erik Satie, Ribemont-Dessaignes, Walter Serner, and Soupault.  
*D Level Stacks (Reprint)* NX 600 .D3 C34 1981

**Commerce:** cahiers trimestriels. Published from Summer 1924 to Winter 1932. Dir. Paul Valéry, Léon-Paul Fargue, Valéry Larbaud. Paris.

A literary review. Writings of Louis Aragon, Antoine Artaud, André Breton, Robert Desnos et al. Joyce published fragments of Ulysses in the first issue.  
*Special Collections* AP 20 .C7

**Contemporary Poetry and Prose.** Published May 1936 to Autumn 1937 (10 issues). Special issue on surrealism, June 1936. Dir. Roger Roughton. London.

The first English review to systematically gather English surrealist writing and translations of French surrealists. It was not however an official surrealist publication. Open to all writing that brought together the real and the imaginary, the individual and the collective, it published Dylan Thomas, e.e. cummings. The special "Double Surrealist Number" included Breton, Buñuel, Char, Dalí, Éluard, Jarry, Humphrey Jennings, Mesens, Péret.  
*Libraries Service Center (Reprint)* AP 4 .C68

**The Coterie.** Published May Day 1919 to Winter 1920/21. Edited by Hendersons (The Bomb Shop). London.

Contributors included TS Eliot, Aldous Huxley, Walter Sickert, all the Sitwells, Conrad Aiken. Each cover features a unique design.  
*George Peabody Library* 052 C843 Quarto

**Coupure.** Published from October 1969 to January 1972 (7 issues). Dir. Gérard Legrand, Jean Schuster, José Pierre. Paris, Le Terrain Vague.

Perhaps a post-surrealist publication, Coupure reflects the spirit of surrealism rather than its history. "Coupures" in the sense of short fragments of articles rather than exhaustive texts, framed in color, and with effects of superimposition – all forming a complex and attractive ensemble.

**The Criterion** Published October 1922 to January 1939. Editor T.S. Eliot. London.

British literary magazine founded and edited by T.S. Eliot. The 1<sup>st</sup> issue includes "The Wasteland", and it was the first English periodical to publish Marcel Proust, Paul Valéry and Jean Cocteau. Other contributors include: Ezra Pound, E.M. Forester, Virginia Woolf, Pirandello, W.H. Auden, and Hart Crane. It was the leading literary journal of the period.

Libraries Service Center Use in Special Collections: PO 1.C93 (vol. 5-10, 18; 1927-1939)  
Oct 1922-July 1924: On order

**Dada**. recueil littéraire et artistique. Published from July 1917 to September 1921 (8 issues). Edited by Tristan Tzara. French and German editions were published whose contents sometimes differed. Zurich, Switzerland.

The first 2 issues offered nothing shocking, or even new, but afterwards, with typographical experimentation, different colored pages, collage, juxtaposition of poetry and advertisements - the organized chaos of the Dada movement was graphically expressed in this review. Contacts with Italian futurists, the New York review *TNT*, the French reviews **SIC** and **Nord-Sud** were established.

**Dada 1** - Recueil littéraire et artistique, Zurich. July 1917. Cover illustrated by de Rebay.

Texts by Meriano, Moscardelli, Savinio & Tzara. Illustrations by Arp, Janco, Luthy & Prampolini.

**Dada 2** - Recueil littéraire et artistique, Zurich. December 1917. Cover illustration by de Rebay.

Texts by Albert-Birot, Cantarelli, Tzara, etc. Illustrations by Arp, Chirico, Delaunay, Kandinsky

**Dada 3** - Zurich. (December 1918). Cover illustration by Janco. Woodcuts by Arp, Janco, Richter, Prampolini. Original print by Janco. Texts by Albert-Birot, Huidobro, Picabia, Reverdy, Tzara.

**Dada 4-5**, Anthologie Dada. Zurich. 15 mai 1919. Printed on various colored paper. Texts by Arp, Breton, Picabia, Richter, Serner, Tzara. Illustrated with 9 original prints by Arp, Hausmann, Janco & Richter, including 2 lithographs by Eggeling.

**Dada 6**. Bulletin Dada - Paris (1920). This number was published on the occasion of the Manifestation Dada held on February 5th 1920 at the Salon des Independants. Texts by Picabia, Ribemont-Dessaignes, Breton, Bermee, Eluard, Aragon & Tzara.

**Dadaphone. No.7** - Paris, Au Sans Pareil (March 1920). Texts by Breton, Eluard, Picabia etc. Cover illustrated with a design by Picabia.

**Dada Intirol Augrandair der Sangerkrieg** - Paris, 16 septembre 1886-1921. This constitutes the mythical 8th number of the revue Dada. Texts in German & French by Arp, Ernst, Eluard, Soupault, Tzara etc. Illustrations by Ernst & Arp.

*"Tzara keeps on worrying about the periodical. My proposal to call it Dada is accepted. We could take turns at editing, and a general editorial staff could assign one member the job of selection and layout for each issue. Dada is 'yes, yes' in Romanian, rocking horse in French. For Germans, it is a sign of foolish naivete, joy in procreation, and preoccupation with the baby carriage." (Hugo Ball).*

*"By July 1917, when the first issue of Dada appeared, both Ball and Huelsenbeck had left Zurich; Ball never returned to Dada, while Huelsenbeck helped to found it in Berlin, but both had had early doubts about the direction Tzara was taking: (Dada and Surrealism Reviewed).*

Special Collections: NX 600 .D3 D32  
D Level Stacks (Reprint): NX 600 .D3 C34 1981

*Das deutsche Wort.* See *Die literarische Welt.*

*Les Deux Soeurs.* Published 1946 to 1947 (3 issues). Edited by Christian Dotremont. Louvain (Belgium).

Finely produced surrealist periodical, with contributors including André Breton, René Char, Robert Desnos. Illustrations by Magritte and Tanguy. Important article in No. 3, "Le surréalisme révolutionnaire".

*D Level Stacks (Reprint)*

*P 2056 .S87*

*Le Disque Vert.* revue mensuelle de littérature. Published in Belgium and in Paris between the wars, May 1921 to 1940. Original title: *Signaux de France et de Belgique* (12 issues, May 1, 1921 to March-June 1922), later *Le Disque Vert* (6 issues, May to October 1922), and then *Écrits du Nord*, (3 issues, November 1922 to January 1923) and *Le Disque Vert* (12 issues, April 1923 to 1925) once again. Dir. Franz Hellens. Brussels.

The most important Belgian surrealist periodical, but with a decidedly international appeal and content. Disavowing politics and polemics, it left its stamp on the entire period between the wars. Publication was irregular, with several title changes. Contributors include Henri Michaux, Francis Ponge, Michel Leiris, Philippe Soupault, Paul Éluard, André Breton, Antoine Artaud.

*Libraries Service Center (Reprint)*

*AP 20 .D4*

*Documents.* doctrines, archéologie, beaux-arts, ethnographie. Published 1929 to 1934 (17 issues). Editor Georges Bataille. Paris.

The diverse members of the Comité de Rédaction had in common an antipathy towards all things official in art and the sciences. Bataille described himself as "surrealism's old enemy from within" and professed a desire to be more surrealist than the surrealists. His pessimism sets him apart from Breton, and colors the contents of *Documents*, with its disquieting articles and images. Bataille gathered about him a group of dissident surrealists and their review offered a means of going beyond conventional morality and the limits of reason.

*Special Collections*

*N 2 .D6 (vol. 1:1, vol. 1:2, vol.1:6,1929. Vol.2:3, 1930)*

*Libraries Service Center*

*N 2 .D61 1991 (reprint)*

*Libraries Service Center (Microfilm)*

*Film No. A .D6 (1929-1934)*

*Dyn.* a review of art and literature. Published from April 1942 to November 1944 (6 issues). Dir. Wolfgang Paalen. Mexico City.

Representative of a dialogue between surrealism and America and of the continuing influence of surrealism. Paalen had gone to Mexico in 1939 and organized an international surrealist exhibit with Breton and César Moro. His work and that of his contributors remained very close to surrealism. Beautifully produced, with excellent color reproductions, and in this very similar to *Minotaure*, *Dyn* also contains articles on North American Indians and pre-Columbian art.

*Special Collections*

*AP 1 .D95 (no. 1, 2, 4, 5, 6)*

*L'Elan.* Published from April 1915 to December 1916 (10 issues). Dir. Amédée Ozenfant. Paris.

One of the first reviews to reappear after war was declared, this avant-garde periodical offered a platform for theoretical discussions on cubism in France and Germany. It included carefully designed typography, original woodcuts, and hand-colored prints. Contributors included Apollinaire, Max Jacob, Pierre Reverdy, Georges Bataille, André Derain, Picasso and Matisse.

*Libraries Service Center (Microfilm)*

*Film No. E 122 (no. 1-10, 1915-1916)*

**L'Esprit nouveau**. revue internationale d'esthétique. Published from 1920 to 1925. Paris

The most important avant-garde art and literary magazine of the 20's. Contributors include Le Corusier, Arp, Céline, Léger, Mondrian, Marinetti, Reverdy, Gide, Valéry, Apollinaire, Tzara, Picabia and Schwitters.

*Libraries Service Center(Microfilm)*

*E. 133*

**Die Fackel**. Published from 1899-1936 (922 issues). Edited by Karl Kraus. Berlin.

The famous satirical magazine and important literary review of pre and post war Germany.

"On the first day of April in 1899, the city of Vienna was literally made to see red. A small journal with a bright red cover and a sketch of a torch circulated for the first time. After two weeks, demand for the periodical rose to 30,000 copies. Kraus' original intention was for the magazine to appear three times a month, but this frequency varied. It remained in existence until four months before Kraus' death in 1936, totaling thirty-seven volumes and over 30,000 pages, only a fraction of which can be credited to anyone other than Kraus alone.

"In all thirty-seven volumes, Kraus spoke with unrelenting truth and wisdom concerning the amalgamation of Viennese issues. Taking no pains to avoid insulting thousands of readers, Kraus attacked other publications (in particular the *Neue Freie Press*), political leaders, artists, and authors while always understating the entirety of each issue to its fullest. His satires and stinging opinions were based on knowledge, insight, and research most often (and ironically) carried out in Cafe Central. Kraus' precocious attitude towards public life did not impede his success. Despite the fact that sales of *Die Fackel* dropped after the first few years, sales in 1911 rose to approximately thirty-four thousand copies for each issue, and remained so until his death."

(from: "Hypocrisy or merely contradiction?: a brief look at the Life and Work of Karl Kraus" by Jessica Van Campen (The Undergraduate Review, SUNY) <http://www.theabsolute.net/minefield/kraus.html>)

*Special Collections*

*AP 30 .F14 (no. 1-922, 1899-1936)*

*CD-ROM*

*Comp File 3302*

*Web access:*

*http://corpus1.aac.ac.at/fackel/*

**Le Fait Accompli**. Published from April 1968 to March 1975 (135 numbers). Brussels.

Important Belgian surrealist publication published by the Éditions des **Lèvres nues**. Includes unpublished texts by Magritte, Aragon, Breton, Ernst. Illustrations by Magritte, Man Ray, Picabia, Ernst, etc. Included in the set are the 12 issues of the 2<sup>nd</sup> series of **Les Lèvres nues**. No. 135 includes an index. And also included are the 14 issues forming the 'Lettres surréalistes' (1924-1940), indispensable for the study of Belgian surrealism and its relation to France.

*Special Collections*

*NX 600 .S9 F358 (no. 1-135, avril 1968-mars 1975)*

**Fantasmagie : bulletin trimestriel du Centre international de l'actualité fantastique et magique.**

Published November 1959 to April 1979.

*Special Collections*

*NX 650 .F36*

**Le Festin d'écope**. Published from November 1903 to August 1904 (9 issues). Editor Guillaume Apollinaire and others. Paris.

Founded in 1903 by Apollinaire, a very early 20<sup>th</sup> century periodical that attempted to detach the avant-garde from Symbolism which was seen as too aristocratic, and too remote from the new world of the 20<sup>th</sup> century.

"We are anxious, unsatisfied, blasé about everything we are shown, for everything bears the stamp of a past we no longer love." Apollinaire in the first issue.

*Libraries Service Center (Microfilm)*      *Film no. E171 (no. 1 - no. 9, 1903-1904)*

**Les Feuilles libres.** Published from December 1918 to July 1928. Editor Marcel Raval, W. Mayr. Paris. One of the most remarkable reviews of the avant-garde of the 1920's. The most important artists and writers in France contributed to it. Cocteau, Picasso, Man Ray, Leger, Klee, Kandinsky, de Chirico, Chagall, Arp, etc.

*Special Collections:*      *PQ 1104 .F4954 (no 45/46(1927:juin),no 48(1928:mai/juin)*

**Il Futurismo.** January 11, 1931 (No. 22: *La fotografia Futurista manifesto*). F.T. Marinetti.

The manifesto of Futurist photography, by Marinetti and Tato. Illustrated with 6 photographs of Tato.

*Special Collections:*      *NX 600.F8 F86 QUARTO*

**Free Unions - Unions Libres.** Published July 1946 (1 issue). Dir. Simon Watson Taylor. London.

Planned as a series of texts which would summarize the surrealist position at the end of the war, *Free Unions* was published 2 years after its conception, due to the arrest of the editors and the seizure of the proofs - thought to be coded messages of anarchists. With its publication, English surrealism became aware of the need for unity following the dissensions of the pre-war period, in order to establish a firm basis for the future. Artistic contributors included Lucien Freud and E.L.T. Mesens.

From the Introduction:

The concept of unity has today come to imply an antithesis to that of freedom. It is this antithesis in politics, morality, art and society that denies life...

It is in our search for liberty that we, in the dark jungle of torpor, destruction and imbecility that has dug its roots into the world today, have discovered for ourselves the path cleared by surrealism in the tangled undergrowth.

*Special Collections*      *AC 5 .T2 1946 Quarto*

**G [quadrat].** Published from July 1923 to April 1926. Hans Richter, editor. Berlin-Friedenau

*Special Collections :*      *NX 456.5 .D3G2*

**Gaseta de les arts.** Published from May 15, 1924 to August 1, 1927 (4 volumes). Directed by Joaquim Folch i Torres (first series), Marius Gifreda (new series).

Very important and beautifully produced art periodical. Many important contributions on modern and contemporary art and architecture. Rafael Benet, Just Cabot, Salvador Dali, Picasso, Miró, Braque, Joan Llimona. The issue of March 1925, "Els grans mestres de la pintura moderna", is almost entirely devoted to Picasso.

*Special Collections*      *N 8 .G3*

**Der Gegner.** Published April 1919 to 1922. Editors Julian Gumperz and Wieland Herzfelde. Berlin.

One of a series of small German periodicals published in Berlin following WWI (*Jedermann sein eigener Fussball*, *Die Pleite* and *Der Blutige Ernst*), which followed on the heels of the German review **Der Dada**. With art by George Grosz, *Der Gegner* decried an art with no relevance to the working class and which ignored revolutionary action. The communist uprising in Berlin in 1918, crushed by the government, had given rise to these radical, satirical and political reviews.

*Stacks (Reprint)*

*DD 1 .G43*

**Genius: Zeitschrift für wervende und alte Kunst.** Published 1919 to 1921. Edited by Carl Georg Heise. Munich

An exhaustive survey of German Expressionism, both art and literature. During its 3 years, *Genius* published virtually all of the important Expressionist writers and reproduced the art of Expressionists in all their various media. Includes original woodcuts and lithographs.

*Special Collections*

*N 3 .G4 C*

**The Glebe.** Published from 1913 to 1914. Edited by Alfred Kreyembourg.

An important poetry journal, one of two (see **Others**), published in Brentwood, NJ, site of a resort frequented by Man Ray, William Carlos Williams, Mina Loy and others from Greenwich Village. A pre-Dada, pre-Surrealist review in the US.

*Libraries Service Center*

*AP 2 .G54*

**Le Grand Jeu.** Published from June 1928 to October 1930 (3 issues + proofs for a 4th published in 1932). Dir. Roger Gilbert-Lecomte and René Daumal. Paris.

Chronologically situated exactly between 2 surrealist reviews, **La Révolution Surréaliste** and **Le Surréalisme au service de la Révolution**, *Le Grand Jeu* grew out a group of 4 schoolmates who founded the *Phères Simplistes*, a mini-movement with similar aims as surrealism. The publication of the well-received review brought the wrath of Breton down on its founders, who saw a rival to surrealism, just as he was trying to consolidate and purge surrealist ranks.

Number 1 contains Maurice Henry's anarchistic "Necessite de la revolte", Rene Daumal on liberty without hope, poems by Ribemont-Dessaignes, Desnos, Saint-Pol-Roux, Pierre Minet and Daumal, with a rayograph by Man Ray and sketches by Henry & Arthur Harfaux. Man Ray is also represented by one of his 1916 abstract drawings.

The second issue has as its focus Arthur Rimbaud, an unpublished letter forming the nucleus, together with an unpublished fragment of the poem "Credo in Unam". The editorial board of *Le Grand Jeu* allocate three articles to Rimbaud's memory: one each by A. Rolland de Reneville, Roger Vailland and Roger Gilbert-Lecomte. Together with work by Daumal, Ribemont-Dessaignes, Henry, Sima and Masson.

Number 3 has Rene Crevel on the devil, Michel Leiris confessing an incident of childhood sexuality, and an exploration of the significance of myths by Gilbert-Lecomte, Daumal, Andre Delons and Rolland de Reneville.

*Libraries Service Center(Facsimile)*

*PH 3141 .G7 (no. 1-4, 1928-1932)*

*Libraries Service Center(Reprint)*

*PH 3141 .G7 Q (no. 1-3. 1928-1930)*

**Hyperion.** Munich. Published from 1908-1910. Ed. Franz Blei, Carl Sternheim

Luxuriously produced on glossy paper with color graphics. Many well-known writers participated in this early review, as well as unknown writers, some of whom became quite famous. The first eight prose works of Franz Kafka appeared in the magazine, his first works in print. Other contributors included Robert Musil, André Gide, Max Brod, Rainer Maria Rilke, Hugo von Hofmansthal. Artists included Aubrey Beardsley, Rodin, Gustav Klimt and Paul Signac.

*Special Collections:* AP 30 .H8

**Jugend: Münchner illustrierte Wochenschrift für Kunst und Leben**

Munich. Eisenhower Library owns 1896 to 1920. George Peabody Library owns issues from 1896 to 1899. The magazine was published from 1896 to 1940.

Groundbreaking German periodical. The style & beauty of the art nouveau images were considered to have been the origin of the term 'Jugendstil', the German form of art nouveau. Setting itself in opposition to the prevailing cultural canon of its day, the journal was an organ of the new aesthetic of *Art Nouveau*. The contents reflect its dedication to political and social reform, and include articles, poetry, essays, and fiction. One of its most influential design elements was the elaborate typography used throughout the magazine, a feature of later Dada and Surrealist publications.

*"Each volume has a decorative cover depicting a Jugendstil design. Jugend was published biannually, except between 1921 & 1924, which were issued annually. One of the most influential of design elements of the magazine Jugend, as well as poster design, was the elaborate typography exhibited throughout the magazine; examples include characters made up of bizarre human and animal faces growing out of pieces of wood with a floral background. Many of the art nouveau computer fonts used today are actually taken from Munchner Jugend. The magazine remains as the foremost periodical of Jugendstil design."* (Sims Reed Ltd.)

*Special Collections:* AP 105.J8 QUARTO  
George Peabody Library Rare Book Room 053. J93

**Kriegszeit Künstlerflugblätter.** Published 1914 to 1916. Edited by Paul Cassirer. Berlin

Cassirer's admiration of French Impressionism and involvement in the Berlin Secession had earned him Kaiser Wilhelm II's wrath. Cassirer continued to support emerging artists such as Lovis Corinth, and to publish several important avant-garde periodicals, such as the very influential **PAN. Der Bildermann** continues this title in 1916.

*Special Collections* D 527 .K7 (case C)

**Das Kunstblatt.** Published 1917 to 1932. Published by H. Reckendorf. Weimar

A rare Expressionist periodical, with original graphics. "One of the finest mouth-pieces for the Expressionist art of the time" (Sims-Reed). Includes art by Leger, Feininger, Nolde, Heckel, Felix Muller, Kokoschka.

*Libraries Service Center (Reprint)* N 3 .K57

**Lacerba** Published January 1, 1913 to May 22, 1915 (70 issues). Founded by Giovanni Papini and Ardengo Soffici. Florence.

Initially a cultural journal, with the outbreak of WWI, it became more political. Futurism quickly became a major influence on its contents, witnessed by its innovative graphics, typography, and illustrations. By 1914-1915, it was the most influential Futurist review. However, Papini's article in February 1914, "The circle closes", where he accused the Futurists of becoming mainstream, ended the collaboration of the Futurists. The end of its publication coincided with Italy's entry into WWI.

*Libraries Service CenterPark (Facsimile)* NX 600 .F8 L32

**Les Lèvres nues.** Published from March 1954 to September 1958 (1<sup>st</sup> Series: 12 issues). And from January 1969 to February 1975 (2<sup>nd</sup> Series: 12 issues). Brussels. (See also **Le Fait Accompli**). Dir. Marcel Mariën.

Magritte refused to collaborate on the review, and Les lèvres nus ignored the surrealism of Breton. However, it reflected the Belgian surrealist politics, and denounced the collaboration of art and

industry. Two of its principal interests were eroticism and anticlericalism. Publishing was interrupted between 1958 and 1960, when a special issue was published on Mariën's film. Then 11 years after the cessation of the 1<sup>st</sup> series, a 2<sup>nd</sup> series began.

*Stacks (Facsimile)* AP 20 .L526

**Die literarische Welt.** Published from September 1925 to December 1934. Edited by Willy Haas.

Published from 1934 to 1941 as ***Das deutsche Wort.*** Edited by Karl Rauch. Berlin

The leading literary weekly in Germany during the Weimar period. Contributors included Heinrich and Thomas Mann, Alfred Döblin, Franz Werfel, Walter Benjamin, Max Brod, Stefan Zweig.

*Special Collections* CB 427.W43 FOLIO no.1(5 Jan.1934)-10.Jahrg.:no.14(30 Marz 1934)

*Libraries Service Center* P 2004 .D53 (no. 1 - 11, 1925-35)

*Libraries Service Center* P 2004 D53 (no.12 - 16, 1936-40 - neue Folge)

**The Little Review.** literature, drama, music, art. Published 1914 to 1929. Dir. Margaret C. Anderson. Chicago and Paris.

Between 1920 and 1924, Aragon, Breton, Éluard, Crevel, Picabia, Soupault, Tzara contributed. Published in Paris from 1921. Published Joyce's Ulysses in serial form between 1918 and 1920. Throughout its publishing history, it embraced a succession of causes and art forms - feminism, imagism, symbolism, cubism, dadaism, surrealism.

*Libraries Service Center(Reprint)* AP 2 .L778

*Libraries Service Center(Microfilm)* Film No. 410-413

*Stacks (Index)* AP 2 .L778

**London Bulletin.** Published April 1938 to June 1940 (20 issues). Editor. E.L.T. Mesens. London.

Mesens brought the collaboration of the Belgian surrealists to London for this review, which also published the catalogs of the London Gallery, Guggenheim's Jeune Gallery, and the Mayor Gallery. It called itself an avant-garde review, but surrealist contributions were numerous; abstract art and constructivism also appeared. While there was close contact with French surrealists, London Bulletin maintained a peculiarly English flavor. Texts by Breton, Herbert Read, Éluard, Humphrey Jennings. "Pour un art révolutionnaire" by Breton-Rivera (Trotsky) in no. 6, October 1938.

*Libraries Service Center:* N 6490 .A1 L8 (no. 1-5, 7-16, 18-20)

**Maintenant.** Published from April 1912 to March/April 1915 (5 issues). Dir. Arthur Cravan (Fabien Lloyd). Paris, A. Cravan.

More Dada than surrealist, published by the Englishman, Arthur Cravan.

"D'avril 1912 à avril 1915 paraissent et disparaissent les cinq issues, aujourd'hui introuvables, de la petite revue *Maintenant*, dirigée par Arthur Cravan (...) En haine des librairies étouffantes où tout se confond et, à l'état neuf, déjà tombe en poussière, Cravan pousse devant lui le stock des exemplaires de *Maintenant* dans une voiture de quatre-saisons: le numéro vingt-cinq centimes!"

André Breton

"Toute la littérature, c'est: ta, ta, ta, ta, ta, ta." Arthur Cravan

*Stacks (Reprint):* PH 4605 .C83 J4

*Libraries Service Center(Microfilm)* Film No. E 185

**Manomètre.** Published from July 1922 to January 1928 (9 issues). Dir. Émile Malespine. Lyon.

Created by Malespine, a surgeon and psychiatrist, who was "haunted" by Heisenberg's Uncertainty Principle, and who linked science and art in his review. Inspired mostly by Dadaism's linguistic

explosion and disfigurement of images, he sought a synthesis of all human activities and accepted all points of view in the review, political as well as literary. Contributors included Jean Arp, Jorge-Luis Borges, Philippe Soupault, Tristan Tzara, Kurt Schwitters, Julio J. Casal, Vicente Huidobro, Mondrian.

*Libraries Service Center(Reprint)*

*NX 600 .D3 M352 (no. 1-9, juillet 1922-janvier 1928)*

**Marie: Journal bimensuel pour la belle jeunesse.** June to September 1926 (4 issues). Editor: E.L.T.Mesens. Bruxelles.

One of several important Belgian surrealist journals. Texts by E.L.T. Mesens, Paul van Ostayen, René Magritte, Gaston Bursens, G. Ribemont-Dessaignes, Pierre de Massot, Hans Arp, Tristan Tzara, Paul Nougé, André Souris, Camille Goemans and others. Illus. of work by Man Ray, Picabia, Klee, Magritte, et al.

*Special Collections*

*BH 301 .S75 M27 QUARTO*

**MARSYAS.** Steinzeichnungen fürs Deutsche Volk. Published : July/August 1917 - Summer 1919. Berlin. Verlag Heinrich Hochstim. Editor: Theodor Tagger. 6 issues (volumes).

Profusely illustrated with full-page and vignette woodcuts, lithographs, copper engravings and etchings.

*Special Collections:*

*PT 1141 .A2 M372 FOLIO*

**Martin Fierro: periodico quincenal de arte y crítica libre.** Published February 1924 - November 1927 (45 issues). Buenos Aires.

One of the most important Latin American avant-garde periodicals. Contributions on art, poetry, prose, architecture, music, cinema. Contributors include Jorge Luis Borges, Pablo Neruda, Héctor Castillo, Marc Chagall, Picasso, Ernst, Dali

*Special Collections*

*AP 63 .M25*

**Médium.** Informations surréaliste. Published from November 1952 to January 1955 (2 series). Editor Jean Schuster.

A gazette of news and gossip for the Surrealist community, much of it written in a tone of scornful frivolity...The issues of the 2<sup>nd</sup> series are monographs on individual artists. Writers include Benjamin Péret, André Breton, Julien Gracq, Eugène Ionesco.

*Libraries Service Center*

*NX 600 .S9M390 (New Series #1, 2, 4)*

**Mélusine.** Cahiers du Centre de Recherches sur le Surréalisme. Published from 1979 to present. L'Age d'homme, Lausanne, Switzerland.

Not a surrealist publication itself, but a periodical dedicated to the study of surrealism, like **Pleine Marge**. The Centre de Recherches was created in 1971. Each issue contains articles in 5 areas of surrealist investigation: *Approches du discours, Aspects de la réception, Images-textes-gestes, Réflexions critiques, and Documents.*

*Stacks*

*PN 56 .S87 M44 (Blue Labels)*

**Merz.** Published from 1923 to 1932 (21 issues - no.'s 10, 22, 23 never published). Editors Kurt Schwitters and Theo Van Doesburg. Hannover, Germany.

Not exclusively a Dada publication, but reflecting Schwitters diverse and changing interests in the mid-20's. By 1923, *Merz* art, embracing both painting and poetry, had been around for 4 years. Merz was an abstract art of collage, in which the elements of the picture became purely formal.

"Take petticoats and other kindred articles, shoes and false hair, also ice skates...take mantraps, automatic pistols, infernal machines the tinfish and the funnel, all of course in an artistically deformed condition." (Schwitters)

The review was irregular and eclectic in its format. Contributors included Tzara, Arp, Schwitters, El Lissitzky, Mondrian, and Raoul Hausmann.

*Special Collections*

*N 3 .M4 (no. 1-24, 1923-1932, Facsimile)*

*(Includes Die Kathedrale and Sturm Bilderbücher)*

**Minotaure**: revue artistique et littéraire. Published from June 1933 to May 1939 (13 issues). Dir. Albert Skira and E. Teriade; later André Breton, Marcel Duchamp, Paul Eluard, Maurice Heine and Pierre Mabille. Albert Skira, Paris.

The most famous and most beautiful surrealist periodical publication. Published immediately after ***Le Surréalisme au Service de la Révolution***, ***Minotaure*** brought together the two spirits of ***Documents*** and surrealism. It was to contain "arts plastiques, poésie, musique, architecture, ethnographie et mythologie, spectacles, études et observations psychologiques." Bataille named the review, but withdrew from participating shortly after its appearance, contributing only 1 article in 1935. But his influence remained, in the juxtapositions of ethnology, popular culture and archaeology, Hollywood, painting, music and literature. In ***Minotaure***, surrealism indulged its graphic side and the full range of its imagery is present throughout. Its aim to effect social transformations however was absent for the most part.

*Special Collections*

*N 2 .M5 (no. 1-13 in 4 vol.)*

*Libraries Service Center(Reprint)*

*N 2 .M52 (no. 1-13 in 3 vol.)*

**Mirador**. Published 1931 (6 issues). Editor La Vanguardia (Mario Bravo). Buenos Aires.

Latin American avant-garde periodical whose contributors include Braulio Parla, Lucio Pena, Jorge David Requena, Mirador, Eugenio Zamiatin.

*Special Collections*

*AP63.M57*

**N.E.O.N.** (N'êtré rien, êtré tout, ouvrir l'êtré N). Published from January 1948 to March 1949 (5 issues). Numbers 4 and 5 subtitled *Naviguer, Éveiller, Occulter N*. Direction varied throughout. Paris.

The first post-war surrealist publication, and already a late surrealist publication (Breton died in 1966, and the movement did not really survive him). In an unwieldy newspaper format, printed on poor quality paper, each issue contains 4 large pages. Truly an ephemeral publication. The Sheridan Libraries owns all 5 issues ever published. The effect of an overall design imposed on the typography was called "*typoplastique*."

*Special Collections*

*NX 456.5 .S8 N48 FLAT FOLIO*

**Das neue Tagebuch**. Published 1933 to 1937. Paris and Amsterdam. Directed by Leopold Schwarzschild.

The most important emigrant periodical, published weekly. Successor to *Das Tagebuch* published in Berlin prior to 1933. Contributors included Max Brod, Alfred Döblin, Joseph Roth, Klaus Mann. Lion Feuchtwanger.

*Libraries Service Center:*

*DD 233 .T31*

**Nord-Sud**. Published from March 1917 to October 1918 (16 issues). Dir. Pierre Reverdy. Paris.

Review of "poésie cubiste" - union of poetry and the plastic arts (following Apollinaire). Its name suggested by the Métro line linking Montparnasse and Montmartre. It was the serious cohort of **SIC** and attempted to synthesize all the various modernist tendencies in a period where "isms" were cropping up all over. Breton, Aragon, Jacob, Reverdy, Tzara, Soupault, Apollinaire contributed.

*Libraries Service Center(Reprint)*

*PH 3141 .A1 N58*

**Others:** a magazine of new verse. Published from July 1915 to July 1919. Edited by Alfred Kreymbourg. Grantwood, NJ.

An important poetry journal, one of two (see **The Glebe**), published in Brentwood, NJ, site of a resort frequented by Man Ray, William Carlos Williams, Mina Loy and others from Greenwich Village. A pre-Dada, pre-Surrealist avant-garde literary review in the US.

*Libraries Service Center(Reprint) :*

*PQ 301 .O8*

**Phases.** Cahiers internationaux de recherches littéraires et plastiques. Published January 1954 to November 1975 (2 series). Edited by Edouard Jaguer and Pierre Alechinsky. Paris.

Influential and imaginative international review. Focused primarily on abstract painting and postwar Surrealism.

*Libraries Service Center:*

*N 2 .P53 Q (1<sup>st</sup> series: No. 1-3 and 5-11; Entire 2<sup>e</sup> series: No. 1- 5)*

**Pleine marge.** cahiers de littérature, d'art plastiques & de critique. Published from 1985 to present. Le Temps qu'il fait, Paris.

Not a surrealist publication itself, but a periodical dedicated to the study of surrealism, like **Mélu**sine. Named for a poem written by Breton in 1940, this review publishes studies of surrealist texts and images, and those in its "margins".

*Stacks*

*NX 600 .S9 P53 (no. 1- , 1985- )*

**Poesia.** Published July 1920 to August/September 1920. Milan.

Futurist periodical. " Con questo numero ... rinasce la rivista fondata nel 1905 dal poeta F.T. Marinetti". The original **Poesia** ran from 1905-1909.

*Libraries Service Center*

*Film no. E 128*

**RÉVERBÈRES.** Organe du Club des Réverbères. Published April 1938 - July 1939. Editor: Pierre Minne. Director: Michel Tapié. Président du Club des Réverbères: Jean Marembert.

Each issue printed on a different shade of colored stock. Accompanied by a complement of large-format programs for 3 events sponsored by Réverbères in 1938. As well as publishing this important review, which was to include illustrations and poems by amongst others Tristan Tzara and Jean Cocteau, the group organised exhibitions, jazz concerts (including performances by Django Reinhardt) and stage performances (works by Guillaume Apollinaire and Georges Ribemont-Dessaignes).

Contributing poets and critics to the group's magazine include Noël Arnaud, Camille Bryen, Georges Herment, and Jacques Bureau; contributing artists include Michael Tapié, Roger Sby, Pierre Minne, Aline Gagnaire, and Ulrich Senne. Primarily designed as a literary journal (although each issue accompanied by a signed hors-texte plate, printed on newsprint), the publication was overseen by Jean Marembert, Minne, and Tapié, the last of whom became an influential art critic in the post-War years, closely identified with Art Informel, Art Autre, and Art Brut. The text, explicitly Dadaist in

nature, is often critical of Surrealism, most notably in Bureau's open letter to André Breton on the front page of issue number one.

Set includes an additional drawing by Pierre Minne, probably a printing before letters for the prospectus for his book "Les pêcheurs"; May 1939 subscription forms for the review (2 copies); and other inserts, such as advertisements and membership forms (on colored stocks) for the Club des Réverbères, and flyers for books by Jausion and Cocteau published by Les Éditions des Réverbères

Newly Acquired

**La Révolution Surréaliste.** Published December 1924 to December 1929 (12 issues). Title changed in 1930 to **Le Surréalisme au Service de la Révolution.** Dir. Pierre Naville and Benjamin Péret, then Antonin Artaud, and finally André Breton. Paris.

First official organ of the Surrealist movement. Modeled after a scientific magazine, *La Nature*, this review displayed none of the typographical or graphical exuberance of Dada, and the surrealists left no doubt as to the scientific nature of their experiment. An increasing political context for the notion of revolution is evident in articles and in the names of contributors, as Breton began a purge of former colleagues who could not unilaterally support communism. Under Breton's editorship, more poetry and painting appeared. The 12<sup>th</sup> and final issue includes Breton's "Second manifeste du surréalisme", and marks the point at which Breton and his enemies parted ways. The so-called "dissident Surrealists" founded a new journal (*Documents*), while Breton continued this as "Le surréalisme au service de la Révolution."

*Libraries Service Center(Reprint) N 2 .R3 (no. 1-12, 1924-1929)*

**Revue de l'association pour l'étude du mouvement Dada.** Published October 1965 (1 issue).  
Published by the Association. Paris.

Published only 1 issue. Continued by the **Cahiers de l'Association Internationale pour l'Étude de Dada et du Surréalisme**, in 1966. Members of the Association included aging Dadaists: Jean Arp, Marcel Duchamp, Raoul Hausmann, Hans Richter. Also widows and children of the early Dadaists: Germaine Buffet-Picabia, Olga Picabia, Christophe Tzara.

*Libraries Service Center N 2 .A8*

**Secession.** an independent magazine of modern letters. Published from Spring 1922 to April 1924 (8 issues). Edited by Gorham B. Munson, et al. Vienna, Berlin, Paris, New York.

A literary review. Texts by Aragon, Arp, e.e. cummings, Soupault, Tzara, William Carlos Williams, Wallace Stevens, Hart Crane, Marianne Moore, et al.

*Libraries Service Center(Reprint) AP 1 .S4*

**Selection.** Chronique de la vie artistique. Published August 1, 1920 to September 1927. Dir. André de Ridder and Paul-Gustave Van Heck. Brussels.

A publication of the gallery of the same name, promoting Expressionism and Cubism at first. Its scope widened to include the literature of Dada and Surrealism, as well as film, music, architecture and theater. Contributors included Max Jacob, André Desson, Jean Cocteau, Tristan Tzara, André Salmon, Erik Satie, Picasso, Man Ray, Raoul Dufy, Chagall.

*Libraries Service Center AP 20 .S46*

**SIC.** Published from January 1916 to December 1919 (54 issues). Dir. Pierre Albert-Birot. Paris.

Futurist in its beginnings, cubist in its development, *SIC* was part of the early 20<sup>th</sup> century avant-garde. It played an important role in bringing out new poets like Aragon, Breton, and Soupault. It also published the first texts of Tzara. Early publication of *Les mamelles de Tiréias* of Apollinaire.

*Libraries Service Center(Reprint)*

*NX 28 .F8 S55*

***Simplicissimus*** Published April 4, 1896 to June 3, 1967 (ceased publication 1944-54).

Combining brash and politically daring content, a bright, immediate, surprisingly modern graphic style, *Simplicissimus* featured the work of German cartoonist Thomas Theodor Heine on every cover, and published the work of writers such as Thomas Mann, Frank Wedekind, and Rainer Maria Rilke. Its most reliable targets for caricature were stiff Prussian military figures, and rigid German social and class distinctions as seen from the more relaxed, liberal atmosphere of Munich.

*Simplicissimus* looked very different to other satirical journals published in Germany. It relied heavily on its visual impact and included more cartoons than its rivals. It also experimented with modern graphics and bright colours. The imagery used by the artists at *Simplicissimus* was based on everyday life whereas older journals such as *Kladderadatsch* made references to traditional sources such as classical mythology.

Images of all issues, and Index available online at : <http://www.simplicissimus.info/>

*Special Collections : AP105.S5 FOLIO (1896-1919 ; missing volume 2)*

***Les Soirées de Paris***. Published from February 1912 to July/August 1914. Paris.

A pre-Dada periodical, perhaps the very first in the long line of Dada/Surrealist periodicals. Edited by Apollinaire, who is said to have invented the word *surrealiste* (in 1917, speaking of his play 'Les mamelles de Tiréias'). Apollinaire wrote poetry and art criticism for it and defended the new art (Cubism). Publication was suspended in August 1914, when Apollinaire signed up for the army. He continued to publish his later poems in *SIC* and *Nord/Sud*. Article subjects include Henri Rousseau, Alfred Jarry, Picasso, De Chirico, Braque, Léger, Picabia.

*Special Collections NX 2 .S68*

*Libraries Service Center(microfilm)*

*Film No. E 139 (no. 1 - 26/27, 1912-14)*

***De Stijl***: maanblad voor nieuwe kunst, wetenschap en kultuur. Published from October 1917 to January 1932 (8 volumes, 90 issues). Founded by Theo van Doesburg. Place of publication varied: Leiden, Delft, Amsterdam, Meudon (France).

The name of the periodical became the name of the school which had given birth to it. *De Stijl* being a group of Dutch artists who came together based on a common artistic and stylistic credo - a merging of the arts to form an abstract environment. The best known and one of the founding voices was that of Piet Mondrian. In a nutshell, they sought absolute abstraction, complete elimination of direct observation of nature; the restriction of expression to the straight line and the right angle; and the use of the 3 primary colors and 3 primary chromatic non-colors (black, gray, white). Their goal was shared by almost all artists active after WWI in Europe - to work via the arts to achieve an ideal future where national and other barriers were broken down and where society itself would be reformed.

From its 1<sup>st</sup> manifesto:

There is an old and a new consciousness of time.

The old is connected with the individual.

The new is connected with the universal.

The struggle of the individual against the universal is revealing itself in the World War as well as in the art of the present day.

The War is destroying the old world with its contents: individual domination in every state.

The new art has brought forward what the new consciousness of time contains:  
a balance between the universal and the individual.

The new consciousness is prepared to realize the internal life as well as the external life.

*Libraries Service Center(Reprint)* N 5 .S7(8 volumes in 2)

*Libraries Service Center(Index)* N 5 .S71 1983

**Stile Futurista.** Estetica della macchina. Rivista mensile d'arte-vita. Published July 1934 to December 1936. Editor F.T. Marinetti. Artistic Director: E. Prampolini.

A major publication of second generation Futurism, with features on all aspects of the movement, including fascist architecture, aeropittura, Futurist sacred art, murals, ceramics, and theatre design. Texts by Marinetti, Prampolini, Fillia, Alberto Sartoris, Vittorio Orazi, Le Corbusier, Italo Lorio, Bruno G. Sanzin, Arnaldo Ginna, Aldo Giuntini, Pippo Oriani, Tullio d'Albisola, Attilio Podestà, Ugo Nebbia, Ettore Sotsass, Jean Brzekowski, Luciano Folgore, Paolo Buzzi, Farfa, N. Diulgheroff, Tato and others

*Special Collections:* NX 456 .S8 QUARTO

**Der Sturm.** Wochenschrift für Kultur und die Künste. Published from March 1910 to March 1932.

Berlin. Edited by Herwath Walde, Berlin. (Volume 13, number 3, March 1922: "La vraie jeune France", with Aragon, Breton, Eluard, Man Ray, Soupault and Tzara).

Contributors included all the major international writers and artists: Cendrars, Benn, Apollinaire, Kandinsky, Arp, Delaunay, Klee, Döblin, Gabriele Münter, Léger, Claudel, Hausmann, Schwitters. An extremely important publication of Wilhemine and Weimar Germany.

*Special Collections:* AP 30 .S768 FOLIO

*Libraries Service Center* Film No. A .S8

**Sturm-Bühne: Jahrbuch des Theaters der Expressionisten.** Published from January 1918 to October 1919. (8 issues).

An early, rare avant-garde periodical, very important source of information on the original Expressionists' attempts at expanding their efforts from the figurative into the theatrical arts. Articles by Schreyer, Walden, Schwitters, Blumer, et al. on revolutionary new ideas in the theater.

*Special Collections* PN 2654 .S88 FOLIO

**Sur.** Published 1931 to 1992. Dir. Victoria Ocampo. Buenos Aires, Argentina

One of the most prestigious and famous Latin American publications, published works of avant-garde writers from Europe and the US.

"Born in Argentina into a wealthy family; Victoria was educated to speak several languages fluently and was married in accordance with the desires of her family, but she left her husband and lived independently, establishing herself at the centre of a literary salon in Buenos Aires. She was responsible for introducing the work of numerous international writers into South America, most notably Rabindranath Tagore and Virginia Woolf with whom she had a close friendship.

Passionately concerned with expanding the frontiers of South American letters, she was also involved with feminism and became a champion of the rights of women and the promotion of women's writing. In 1931 she founded the literary journal *Sur*, which was to have much influence on generations of Latin American writers. During the Perónist regime she was in opposition and despised Evita Perón's reactionary feminism. As a publisher she pioneered translations of a great number of overseas writers and also encouraged new South American writers." (from www.xrefer.com)

*Libraries Service Center, Use in Special Collections* AP 63.S96 (1931-1940)

**Surréalisme**. Published in 1924 (1 issue). Dir. Yvan Goll. Paris, Imprimerie Deshayes.

The only issue of **Surréalisme** appeared right after the publication of Breton's 1<sup>st</sup> Manifesto, and is witness to the turmoil of the early years of the movement, when many artists and writers claimed the term for their own. Ivan Goll was an active sympathizer with Dada, and with this review made an attempt to rescue surrealism from the hands of Breton and restore it to the spirit he believed Apollinaire intended. He attacked the pseudo-surrealists for confusing art and psychiatry. Texts by René Crevel, Apollinaire, Arland, Delaunay, Réverdy.

*Special Collections* NX 600 .S9 S877 (no. 1, 1924)

**Le Surréalisme au Service de la Révolution**. Published from July 1930 to May 1933. (6 issues). Dir. André Breton. Paris, Éditions des cahiers libres.

"The last review to contain the full breadth of surrealist activity" (Ades p. 263), and the major periodical of surrealism, (succeeded **La Révolution Surréaliste**), and covered its most troubled years. Breton had alienated many of surrealism's adherents with his Second Manifesto; those who remained contributed to this review. The split with Aragon took place in 1932, when he effectively pronounced surrealism as "incompatible with the class struggle and objectively counter-revolutionary." Contributors include Breton, Tzara, Dali, Eluard, Ernst, Duchamp, Giacometti, Buñuel, Man Ray, and Aragon.

*Special Collections:* AP 20 .S8 (no. 1-6, 1930-1933)

**Le Surréalisme Révolutionnaire**: revue bimestrielle publiée par le Bureau international du surréalisme-révolutionnaire. Published in March/April 1948 (1 issue). Paris, Le Bureau.

Witness to the political turmoil of surrealism (to be or not to be a communist), **Le surréalisme révolutionnaire** came up with an interesting solution - a communist is not necessarily an experimental artist, but an experimental artist must be a communist. The subsequent publication of a bulletin, after the publication of the only issue of the review, affirmed that dissensions within the French Communist Party brought about the review's downfall, and that surrealism and communism were in the end incompatible. Published 2 months after **the Bulletin internationale du surréalisme révolutionnaire**.

*Special Collections:* NX 600 .S9 S878 (1948)

**Das Tagebuch**. Published 1920 to 1933. Berlin. Directed by Leopold Schwarzschild.

The most important journal of leftist intellectuals in Weimar Germany, until the moment when publication was forbidden and moved to Amsterdam in exile.

*Libraries Service Center* DD 233 .T3 (reprint 1920-1926)

**Telehor: the international review, the New Vision**. Published 1936 (1 issue). Editor László Moholy-Lagy. Brno, Czechoslovakia.

Only one issue of this Czech periodical was ever published, and it is one of the most rare and most important Moholy-Nagy publications. Texts are in English, French, German, and Czech. It illustrates Moholy-Nagy's work in painting, photography, and graphics, with texts by Moholy-Nagy: "From pigment to light", "A new instrument of vision", "Problems of the modern film", "Once a chicken, always a chicken", and a film script on a motif from Schwitters' "Auguste Bolte."

*Special Collections* N 6838 .M6 A3 QUARTO

**This Quarter**. Published from 1925 to 1932. Dir. Ernest Walsh, Ethel Moorhead, E.W. Titus. Volume 5, number 1, September 1932 on surrealism. Paris.

Published in English, in Paris. With **Transition**, it was one of the principal organs of new poetry. The special surrealist number (5) in 1932 was completely edited by Breton. It was the first venue for French surrealism in the English language, for English readers. Samuel Beckett was a frequent contributor.

*Libraries Service Center(Reprint)*

*AP 4 .T47 (vol. 1-5:2, 1925-1932)*

**Transition**. Published from April 1927 to April/May 1938 (27 issues). Dir. Eugene Jolas and Elliot Paul. Principal agency was Shakespeare and Co., Paris.

An international literary review for the most part, with some black and white photographs and reproductions. The first appearance in print of what was to be *Finnegan's Wake*, by James Joyce. Contributors included Gottfried Benn, Pierre Drieu La Rochelle, Ludwig Lewisohn, James Joyce, William Carlos Williams, Rainer Maria Rilke, Valery Larbaud, Giorgio de Chirico, Juan Gris, Kay Boyle, Paul Éluard, Max Ernst, René Schickele, Yves Tanguy.

*Special Collections*

*AP 4 .T8 (no.1-27, 1927-1938)*

**Tropiques**: revue culturelle. Published from April 1941 to September 1945. (14 issues). Dir. Aimé Césaire. Fort-de-France, Martinique.

Until May 1943, the contents of the review were submitted to the Vichy censors before publication. Césaire wanted to fill a void in the cultural life of the Antilles. After Breton's visit to Fort-de France, the orientation became more surrealist. Contributors included Aimé Césaire, André Breton, Francis Picabia, Lafcadio Hearn.

*Libraries Service Center(Reprint)*

*PH 5940 .A47 (vol. 1-2, 1941-1945)*

**The Tyro**. A review of the arts of painting, sculpture and design. Published 1921 to 1922. Editor Wyndham Lewis.

An English art review that set itself up as an alternative to the predominance of Paris in the art world. More focused on art, rather than literature. Important early Modernist journal.

*Libraries Service Center :*

*N 1 .T87C (Number 2)*

**L'Usage de la Parole**. Published from December 1939 to April 1940. Paris, Georges Hugnet.

*Special Collections PQ 1145 .S8 U8 QUARTO*

**Variétés**: revue mensuelle illustrée de l'esprit contemporain. Published May 15, 1928 to April 15, 1930 (25 issues). Editor Paul-Gustave Van Hecke. Brussels, Belgium.

Not strictly speaking a surrealist review, **Variétés** had strong ties to surrealism and accepted surrealist contributions. Profusely illustrated and with considerable advertisements. Magritte did the publicity and a number of his paintings are reproduced in it. Drawings by Dufy, Picasso, Arp, Magritte; photos by Man Ray, Atget. Mesens selected articles and did the layout for the illustrations. Remarkable for the range of subjects it embraced without imposing hierarchical value to any. Painting, poetry, cinema, fashion, boxing, music halls, photography. Special number devoted to *Le Surréalisme en 1929*, June 1929, with articles by Freud, Eluard, Péret, Sadoul, Aragon, Breton, Mesens, Queneau. Special issue March 15, 1930 on the USSR.

*Special Collections*

*PN 1.V375*

**VVV** Published from 1942 to 1944 (4 issues). Edited by David Hare, editorial advisors André Breton, Marcel Duchamp and Max Ernst. New York.

The famous literary and art journal that was the voice of the European émigrés during WWII. Cover designs by Ernst, Duchamp, and Matta. Contributors included Masson, Peret, Ernst, Breton, Motherwell, Leonora Carrington, Tanguy, Apollinaire, Duchamp, Miró, and many others.

*Special Collections* BH 301.S75 V2

**View** through the eyes of poets. Published from September 1940 to March 1947. Series 1: September 1940 to March 1942 (12 issues). Series 2: April 1942 to January 1943 (4 issues). Series 3: April 1943 to December 1943 (4 issues). Series 4: Spring 1944 to December 1944 (4 issues). Series 5: March 1945 to January 1946 (6 issues). Series 6: February 1946 to May 1946. Series 7: October 1946 to March 1947 (3 issues). Dir. Charles Henri Ford. New York

An avant-garde literary magazine, but lacking a serious commitment to surrealism, View shared certain surrealist tastes and published Roussel's Impressions of Africa and the first essay on Lautréamont in the US. Because it was not a surrealist organ and because of its open attitude toward new and exiled artists, View is a good gauge for surrealism's influence in the US. Illustrations from Ernst, Tanguy, Man Ray, Masson, Duchamp. Breton, Péret contributed. Special surrealist number - October/November 1941.

*Special Collections:* AP 2 .V58 (Series 1- 12 issues; Series 2- no. 1, 3, 4; Series 3- 4 issues; Series 4- 4 issues; Series 5- 6 issues; Series 7- 3 issues)

**XXe Siècle**. Published from March 1938 to May 1939 (Série 1: 7 issues) and 1951-1986 (Nouvelle Série: 59 issues). Dir. Gualtieri di San Lazzaro. Paris

Called one of the greatest periodicals of 20<sup>th</sup> century art. Important articles and information on contemporary art. Even more important for the inclusion of numerous original graphics, by Duchamp, Kandinsky, Matisse, de Chirico, Miró, Arp, Calder, Ernst, Léger, etc. A stunning publication.

*Libraries Service Center* N 2 .V54 (no. 4, 6, 8, 11-24, 26-51 Nouvelle Série)

**Zeit-Echo**. ein Kriegs-Tagebuch der Künstler. Published 1914 to 1916. Munich and Switzerland

Includes a considerable representation of Expressionist writers including Brod, Buber, Hofmannstahl, Klabund, Scheerbar. Also includes original prints by Klee, Kokoschka, Max Unold and others. Its anti-militaristic tone forced the publishers to move to Switzerland in 1916.

*Special Collections* D 501.Z38

**Der Zeltweg**. Published November 1919 (1 issue). Editors Tristan Tzara, Otto Flake, Walter Serner. Zurich, Switzerland.

Contained works by most of the Zurich Dadaists, as well as Schwitters and Huelsenbeck. Published at the same time as **Dada**, between issues 4/5 and 6, with the participation of many of the same artists.

*Stacks (Reprint)* NX 600 .D3 C34 1981