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Historiography of the Avant-gardes, Fifty-Year Witnessing of Research Dedicated to the Avant-gardes in France

Interview with Henri Béhar

Mariana Orawczak Kunešová

[host]

Henri Béhar is one of the greatest specialists working on historical avant-gardes, author of books on Alfred Jarry including *La Dramaturgie d'Alfred Jarry* (Honoré Champion, 2004), *Tristan Tzara* (Oxus eds., 2005) and on Roger Vitrac including *Vitrac, Théâtre ouvert sur le rêve* (L'Age d'homme, 1993). He wrote a biography of André Breton *André Breton: Le grand indésirable* (Fayard, 2005), founded the Surrealism Research Centre at the University Paris III, France, and the *Mélusine* review published by the Centre. In 1967, he published the first monograph devoted to Dada and Surrealist theatre in France *Théâtre dada et surréaliste* (Gallimard).

Mariana Orawczak Kunešová, who currently runs a project 22490S 'Reception of the French Avant-gardes in Czech Interwar Theatre', supported by the Czech Science Foundation, interviewed Professor Béhar during the conference 'The Czech Historical Avant-garde in the European Context' held in Brno, of which she was a co-organiser. The interview was carried out on 8 April 2021 via Zoom, in French. The English subtitles and translation were done by Petr Dytrt and Anna Dytrtová. The interview was a part of the off-programme at the *Theatralia* conference 'The Czech Historical Avant-garde in the European Context' (online, 1–3 June 2021). The text version of the interview was finalised by Mariana Orawczak Kunešová.

[guest]



Professor Henri Béhar. Photo courtesy of Henri Béhar.

[MOK] Professor Béhar, you agreed to answer questions that will revolve around your experience as a historiographer of historical avant-gardes. And also, around your experience of witnessing more than fifty years of research on historical avant-gardes, since your first works were published in the 1960s. The first question is simple: how did you come to devote yourself to the avant-gardes as a researcher?

[HB] Ah, it is just as simple as your question: as a student at a classical university, I did a completely traditional bachelor's degree in literature. And my only idea was not to do the same as everyone else, that means when writing my Master's Thesis, not to repeat what had been said so far in works on George Sand, Balzac, Racine, and others. I wanted to focus on contemporary authors. And I wanted to suggest to my supervisor that I would work on the Dada Movement. Why did I choose Dada? It's because I was treated in a Student Sanatorium near Grenoble. I had the opportunity to realise [in Grenoble] a radio programme on Dada. And I noticed that it captured the attention of all the students: there were doctors, chemists, and scientists, and of course, students in literature.

Everybody listened up and came to ask questions. So, I knew it was essential to continue and go deeper. Because what was available on Dada didn't go very far. There was a small presentation in Maurice Nadeau's book on the history of Surrealism – it was subtle, very well fleshed out – but Dada, there, was presented as a prelude to Surrealism, but not as a movement of its own standing.

So, the idea was to get to understand what Dada was in France. That was my first work of research. And at the same time my first research at a French university.

Because at the time, there existed a Doctoral Thesis by Michel Sanouillet who, however, taught in Canada and had not defended his thesis yet. Therefore, I could pretend to be the first to defend the first University work on Dada and Michel Sanouillet came after me.

[MOK] In other words, you are the founder of historiography on Dada?

[HB] In a way, yes. It's easy, you may say. I am still alive, while the others have already passed away. That is how I can tell the story in my own way. Nonetheless, all this can be verified.

After graduating, I wanted to enrol in a PhD government studies programme. However, the objection was I could not do my research on a living author. I wanted to work on Tzara, who was the Father of Dada, so it made sense. In any case, in the French context. And wanted to follow this strand. Although, they kept objecting. And I waited a bit, and, in the meantime, I registered a PhD thesis, which at the time was a completely embryonic thing to do in our literature field. To the point that I was the only one that year of 1965 to defend a Doctoral Thesis, on the Theatre of Roger Vitrac.

And you will ask me why Roger Vitrac? Well, because first, both theatre as such and Vitrac were personal passions of mine. And second, because the only person at Sorbonne to accept such a work was Mr. Scherer. And Mr. Scherer, in my eyes, had the advantage of having published his classic *La Dramaturgie Classique en France* [Classical Dramaturgy in France] which was an extraordinary piece of work of the day because he tried to identify the structures of the dramaturgy of Classicism. Whilst, before him, either the history of theatre was being told, or the history of staging in classical theatre. The main interest was on authors of plays rather than theory.

So, he had this advantage of a theory of classical staging, and he extracted this theory not only from the comments of classical authors, but also from the theatrical practice of the time. And I wanted to see what his classical dramaturgy brought to the 20th century. Above all, to Surrealism.

Roger Vitrac is the only genuine dramatic author of Surrealism. The one who thinks about the staging. He devoted his life to writing his works in the language of Surrealism, even though he was the first to be excluded.

I had one more reason then to inscribe this topic for the Doctoral Thesis. In that year, 1962, Jean Anouilh redirected *Victor or Power to the Children*. This play hadn't been staged since 1948 and had been neglected for a couple of years. And Anouilh had done it, in deference of his friend Vitrac, and let's make this clear, he was Vitrac's friend who held his hand a bit, when he [Anouilh] was secretary of Louis Jouvet. They were friends. Vitrac died prematurely in his fifties and Jean Anouilh had a sort of deference for this friend who created a really new theatre in that time.

He staged *Victor or Power to the Children* with Claude Riche, as the main actor, and it was his life's greatest success. For some, it was a bit of vaudeville theatre; for the others, it was a completely new theatre... It was necessary to be interested in explaining the characteristics of the theatre of such a work.

I looked at the theatre of Vitrac, not just *Victor or Power to the Children* that I analysed, carefully examined, and put into files. But above all, I was led to publish three quarters of the work of Vitrac because I interviewed Roger Vitrac's family, his widow still very young. She entrusted me with all the plays that Vitrac had not yet published. Both unpublished works and known plays that had to be put together and poems that I found quite interesting and quite in the surrealist vein.

So I published at Gallimard publishing house the poetic works of Vitrac, which he could not do in his lifetime. And on the side of his work in the theatre, he had published two volumes of theatre, and I published two volumes of commentaries on his theatre.

This is what led me, little by little, by the force of things, by incidence if I may say so, to insert myself among the historiographers of this surrealist theatre, and among the active members of the study of Surrealism.

Thanks to my visits to the bookshop of Eric Losfeld, which was dedicated to Surrealism in Paris at the time, on the street of Cherche-Midi, I encountered Michel Sanouillet, with whom I sympathised. We had the same interest in Dada and Tristan Tzara and his friends who were still alive at the time. Back in the day, we co-founded the Association for the Study of Dada.

This Association, of which I was the Secretary-General, had its office in my small apartment. I lived in Paris in a dead-end street of the eleventh district. So, this association was situated in 'Passage Alexandrine'.

In the first volume of this Association, which only has one issue, the first one, and its title was *Revue pour l'Étude de Dada* [Journal for the Study of Dada], we published a photograph of Marcel Duchamp's ashes. Marcel Duchamp was still alive, but we did it anyway, with Michel Sanouillet, we had a certain sense of humour. We went to collect the ashes of Marcel Duchamp during his lifetime, without waiting for his death.

Marcel Duchamp had accepted it in the extent that it was a game. We had simply organised a meal, a dinner in the manner of Symbolists. The Association, whose President was Michel Sanouillet, and of which I was the Secretary, had organised the dinner in one of the best restaurants in France. The members of the Association came, and we celebrated a dinner in honour of Marcel Duchamp.

Marcel Duchamp had this habit of smoking a cigar while eating. Now I think that this habit has nearly disappeared. But it was his part of life. The same morning, me and Michel Sanouillet, we bought an urn and we had put it next to his plate. And while he was eating and smoking his cigar, he disposed of the ashes directly into the urn. We drew up a report which was burned and put into the urn which we then sealed. Now it's placed among the complete works of Marcel Duchamp which isn't lacking in a certain humour. And especially if you know the price of the thing which was 5 francs at the time.

[MOK] You tell us that Dada was considered a pure prelude to Surrealism, and that at the time the state of research was a *tabula rasa*. How about Surrealism?

[HB] That's simple. Dadaism was a bit neglected in the 1960s, because the domineering talk of the day was Surrealism. Tristan Tzara was a bit in the shade, the ancient Dada

members stopped being active in Dada and discussed Surrealism instead. Or, they wrote memoirs.

Ribemont-Dessaignes has just published his *souvenirs*. Everybody had something to remember. I remember having met Philippe Soupault who has just written a chapter of his book of *souvenirs*. Philippe Soupault presented himself as a former Surrealist. Nonetheless, he had tried to reconstitute a definition of Dada which was hard to do at the time. Therefore, he created a whole work of historiography and during the Association meetings we could not avoid asking questions on the nature of Dada. The Association brought together academics, amateurs, and authors, as well as poets.

There were people like Gabrielle Buffet-Picabia or Jacques Baron and Dada members of the first stage of 1916, or 1919–1920 in France. We had also invited members of German and Swiss Dada. We had tried to reflect 50 years later, to re-situate the Dada movement and what it meant to itself and not as a prelude to Surrealism.

[MOK] Was it easy to put together all the documents and sources and to get to documents which enabled progressive and precise tracing of this history of Dada? Was the contact with either the authors, or their heirs easy? Or were there any obstacles?

[HB] In France, there are two historical sources concerning the avant-gardes. They were the archives of Tristan Tzara on one hand, and the archives of André Breton on the other.

Today we have access thanks to the internet to the complete archives of André Breton on the site of the Association Atelier André Breton.¹ It testifies of the richness of what he had preserved.

And it was like that with the archives of Tristan Tzara who, despite all the misfortunes of the Occupation (he had to hide), he continued to re-assemble so that I was able to work with his precisely organised and classified archives.

He had filed his letters. There is his correspondence that he had received, poems, pieces of work that he had gathered during his life. It concerned not only Dadaism but also Surrealism.

All that was very important. After his death, we had tried, with Michel Sanouillet, to do it so that his archives would be classified and conserved by a state institution. At the time we had contacted the Musée national d'Art moderne [National Museum of Modern Art]. Jean Cassou² helped us there, he was Tristan Tzara's close friend.

We got a warm welcome by the assistant curator, who was quite ready to collect the full legacy of Tristan Tzara, but it must be said that the negotiations dragged on so much so that Tristan Tzara's son, Christophe, decided to put the collections on sale; partly the pictures and also personal archives of Tristan Tzara, which led to the works dispersal all over the world.

1 www.andrebreton.fr.

2 Jean Cassou (1897–1986) was a writer, art critic and poet, and the first director of the Musée national d'Art moderne in Paris.

It happened in the same way after the disappearance of André Breton. The archives were sold out by his daughter. For different reasons, she put André Breton's treasures on sale. With the difference, there had been a possibility to digitalise and scan everything that had been put on sale. Thanks to that all following generations can study Breton's complete archives.

[MOK] You met several representatives of Dada, such as Duchamp, Gabrielle Buffet, and others. Which was the relationship between these people and the research initiated by you? Didn't they consider that a hoax typical for Dadaism? Or what was their attitude?

[HB] Excellent question. It is true that they kept their distance in relation to our work. I remember a conversation with Max Ernst who asked me: What are you trying to do? Dada was an explosion. And you want to collect its debris. It will be horrible, he told me. He told me that in a gallery that put-on exhibition the *Cheval et Cavalier* by Raymond Duchamp-Villon, in other words in a room which restored the past activity, he said to me 'it is useless to restore the past'.

You see the contradiction. He felt it. But that was his position; he didn't want to be locked in by the past.

It's quite plausible, that was it. And then others were more open in their own way. He considered that the past was over, but he agreed to present their archives to us.

He let us to make inventory of them, take cognisance of them, and possibly publish them; so that the review we did together, the poetic review *Dada* published archives of each other and also, testimonies and memories. And we had monthly meeting programs with each of the participants still present at the time.

I remember having a long discussion with Hans Arp about meeting Duchamp and others who were part of his cohort. I had some correspondence with Ribemont-Desaignes, etc., who thought that in research it is simple enough to have a historical approach, which describes what they did in their youth and helped us and lent us archives or enabled access.

We must not forget that most of them had painful souvenirs and tough experiences of World War I. The attitude of André Breton was dictated by his exile to the USA. Max Ernst had to exile, and others lived hidden. So, everybody had different perceptions of their past. Their versions differed.

Nonetheless, I think that what characterised them most, was that they were very much inclined to help historiography to explore what they had created and to re-animate their youth.

For example, Tristan Tzara suffered from a long disease, and he died so gaining access to his archives was a bit delicate; nevertheless himself, he wished to enable access. He gave the key from his apartment to Michel Sanouillet. In the same way Tristan Tzara gave me the key to his apartment at the time when I was working on my Doctoral Thesis on him. I would take notes and things – in Tzara's library.

But not all research was easy to make. For instance, in the case of Roger Vitrac: his widow sold off the archives and it was necessary to re-assemble materials that were in circulation in shops, etc.

Generally speaking, it's possible to say that in most cases the Dada members were helpful and also had enough perspective to open up their archives.

[MOK] What is the origin of your interest in Dada and Surrealist theatre? In your opinion, what is their position at the heart of the avant-gardes?

[HB] It seems to me that Dada brought about something totally new to the spectacle of theatre. In terms of manifestations and representations. So, we had to look closely at what it consisted of. Tristan Tzara, for example, and his theatrical work was not planned as a theatre, he called it poetry, he saw it his way.

And I was trying to show how they took the stage in a whole new way. And as I told you earlier, how they shattered the frames of classical dramaturgy. As well as the dramaturgy which subsequently continued in what was called 'the theatre well done'. He fought against a theory used by very important, very effective playwrights who developed a very traditional theatrical theory *à la française*.

Even if Dada introduced its pure scenes, it may be that we kept very few of them, we looked at them in typographic form, but that's all; we do not have very many representations of Dadaist works.

And then, with the Dadaist works themselves having cleared the field, the works called 'Surrealist Theatre' arrived.

So, I repeat, the most significant theatre of Surrealism is the work of Roger Vitrac, but there are also individual works by Ribemont-Dessaignes, the works of Blaise Cendrars, of Philippe Soupault. The embryonic but productive theatre of Aragon and so on.

By this I wanted to highlight this particularity, this very particular aspect of the theatre which then gave a new school if I may say so, which we called the 'new theatre' with Beckett, with Ionesco, and so on.

They all went through surrealist premises in some way. Let's not forget that Beckett read surrealist works when he was at the École normale supérieure as a *lecteur d'anglais*. And Ionesco was introduced to all of this in Romania before arriving in France.

[MOK] Let's talk about the performances of the Dada and Surrealist theatre. Earlier you confided that you had seen a play by Tzara performed in the 1960s already?

[HB] Oh yes, once my book was published, it happened, by accident once again, that I had a friend, an Italian director, who was a specialist in street theatre.

His idea was to move the theatre, get out of the traditional stage, and put it on the street. But he had a skiing accident, he was stranded, and he took to studying my book on surrealist theatre. And from there, he said, 'well, I am going to stage the plays of which he speaks, of which Henri Béhar speaks'.

And so, every year in Italy since that time, he's put on a piece, new, from this bibliography, if you will. With the difficulties he had every time because each of the texts in question poses problems.

Meanwhile, in France, we had another version of the same story. It was Jean-Christophe Averty, the television specialist, who really created a new movement in television itself. And he told me about it shortly before his death; he discovered this theatre in my book,

on the Dada and Surrealist theatre, and he said to himself, I'm going to put on each of the plays in question.

He edited them, but with another treatment: it's televisual, it's a kind of transposition. So, he put on the theatre by Apollinaire, Jarry, of course, but also others, including Marcel Duchamp and so on. So, we were able to see in France apart from small troupes who put on a play or two, and which did not last very long, the realisation of this theatre whose historical effect we can see.

[MOK] Did you follow the activities of the Surrealist group in the 1960s?

[HB] You know, in the 1960s André Breton was still alive, but already quite far from what had made the prestige of his movement. There was an important period when Surrealism was present in French society; it was at the time of the Algerian War.

During the Algerian War, at the time we were talking about events, Surrealism became active, present, it manifested itself in our eyes through the 'Manifesto of the 121'.

The 'Manifesto of the 121', was very important for young people at the time. I helped organise one of the most important student movements. We, young people, condemned the continuation of this colonialist, immoral war, because and above all, it was essential for our position, for each of us. We could not agree to join the French army, as we were obliged to do by law, as it was an army that tortured. It had deviated from its main function through torture. And that we knew, we had the evidence of torture. It was essential, the 'Manifesto of the 121' brought us an element of security, of reflection on this.

The problem was we didn't know much that it was a manifesto of a Surrealist regime. It was long after that, once the Algerian War was over, that we were able to know what was the role of the surrealists and of André Breton in particular, of Jean Schuster, who was with Maurice Blanchot, those who were the first to put this famous manifesto on paper. The 'Manifesto of the 121' had immediate consequences, because certain professors were ousted, dismissed by the Gaullist government.

The movement was important for the Surrealist sake, but it was its swansong in a way. It was signed by individuals, but it was not signed by the Surrealist movement. Whereas the leaflets before, since the 1920s, were signed by the Surrealist movement with all that that implies.

[MOK] Can you tell us a bit about the Centre for Research on Surrealism? In what year was it created? Was Surrealism already a classic in French literature at that time?

[HB] You are asking me the question of the dates; I can be very precise. There was the Association for the Study of Dada we made with Michel Sanouillet in 1964, I think, and the statutes were deposited at the prefecture in 1964, if I remember. I did it.

Well, this Association had members of the university. At the time, in the 1960s, the notion of research in literature, of researcher in literature, did not really exist. There was no position at the CNRS³ for the question and there was no teacher in a state of

³ The CNRS – Centre national de recherche scientifique [National Centre of Scientific Research] – is an interdisciplinary public research organisation under the administrative supervision of the French Ministry of Higher Education and Research. It ranks among the leading global research institutions.

permanent researcher activity apart from the thesis; there was no group of researchers. There was no research project, etc.

Basically, we helped create all of this, so this association transformed very quickly, I was the one who led it in this direction, into an association for the research of Dada and Surrealism. Then when I got tenured at the university, well obviously, I developed research on Surrealism; it was in 1970. I was a lecturer at the time, I created this Association in this research at a new university, which was the Sorbonne Nouvelle University. With friends from other universities of course. So, we did the research with a research program, starting from the time on the vocabulary of Surrealism, and then we developed historical research themes every year.

This is how the initiation of universities developed so that, little by little, each university took on and developed specific research themes concerning Surrealism. If you want a date, I'll tell you 1970–1971, that was the beginning of university research as a group with funding and research projects devoted to Surrealism.

[MOK] What are the activities of this centre today and what are its challenges?

[HB] Most of the centre's activity is found in the magazine *Mélusine*. However, this review stopped at the end of its 37th issue, with the number of tributes concerning the 120th covers of the Cerisy Conference⁴ dedicated to André Breton.

Since then, the activities are a little disparate, the Association, in a way, continues... It has its meetings, its audio-visual sessions this year; in previous years we had a monthly meeting at the Halle Saint-Pierre in Paris, where we brought in various speakers, with presentations on Surrealism, its activities, each other's poets, or publications, etc.

We had research themes, and we still have a journal called *Mélusine* but which is now the digital *Mélusine*, with one issue per year. The first issue was devoted to Endre Rozsda, the Hungarian painter, the second one the following year was devoted to Germany's relationship with Surrealism.

The third, which is in preparation, will concern the activity of Italian research on this movement, and we had exactly last week, last Saturday, an intervention from one of the main researchers on how the avant-garde spoke on Surrealism in Italy compared to Futurism, etc.

This is the activity; it is always as much as possible a collective activity.

And then a second activity which is the publication and republication of studies, documents, of Surrealist works and beyond, so we especially developed a lot the pictorial dimension of Surrealism.

It is because the Association for the Study of Dada was a strictly literary association, if I may say so, concerned with the text, but since then we have increasingly focused on the relationship between painting, architecture, and literature.

4 The international cultural centre of Cerisy, France, hosted on 11–18 August 2016 the international conference 'L'or du temps – André Breton, 50 ans après' [The Gold of Time – André Breton, 50 Years Later].

[MOK] For the dissemination of Surrealism, information on Surrealism, texts on Surrealism, in short, knowledge on Surrealism, what was the role of friendly publishing houses, including the Éditions L'Age d'Homme⁵?

[HB] Fortunately, there are editors who are a bit adventurous, let's say, who trusted us. First there was, and I mentioned this earlier, Eric Losfeld, who was the editor of the Surrealists and who was the first to publish the magazine I mentioned.

Then we were able to develop study numbers in almost all possible publications, the faithful traditional publications such as the *Revue des sciences sociales*, the *Revue d'histoire littéraire de la France*, or journals of pictorial history, etc.

And then there were, I think, publishers like L'Age d'Homme who favoured several publications, things that were non-commercial, unprofitable, but which were essential in the development to mark the history of our two movements.

I would point out that the founder of the L'Age d'Homme, Vladimir Dimitrijevic, had no taste for Surrealism. I would even say he hated it if he could. But he had this virtue of editors, of what I *call* an editor.

It was because he wanted to allow all of us to ask questions. So, he authorised me in a certain way. On several occasions, he gave me the possibility to publish texts. Without ever intervening on his side, never telling me what he thought about it, even if he thought badly about it.

He never intervened to guide or prohibit anything, so this is what allowed the journal *Mélusine* to develop for several years, for 37 years to be exact. Let's say 40 years in all, and then, unfortunately, Dimitrijevic died in an accident.

And I must say that his heirs did not follow up on this openness; there was this faculty that he always had to take an interest as well in things that were totally foreign to his philosophy, his religion, and his way of thinking. It is a shame, but that's how it is. So now we are living on our own, we are trying, through computers, thanks to the very principle of the internet, which is public and free. So, we still manage to develop the pursuit of research activities.

[MOK] When do you think Surrealism became a classic in French literature?

[HB] Surrealism was published from the start by Gallimard, André Breton published at Gallimard, is it enough that we can consider it a classic? We should not forget, above all, that Gallimard has become the benchmark publisher for several creative activities. Eluard, Aragon, etc., are edited by Gallimard. So, from the moment these writers were helped and spread, and published, and republished, we can consider that they were the classics, they entered the history of literature quite naturally.

5 The L'Age d'Homme editions were founded in Lausanne, Switzerland, in 1966, by Vladimir Dimitrijevic. It became first known for its collection of Slavic classics, later on it diversified its editorial line. For many decades, it contained the collection 'Bibliothèque Mélusine' [Mélusine Library], directed by Henri Béhar and published the review *Mélusine* edited by this scholar. It also contained the collection 'Cahiers d'avant-garde' [Avant-garde Texts].

We can say, from this perspective, that there was, from the beginning of 1924, the official creation of the Surrealist movement, there were publications by institutional publishers who undertook to make it last and to get the movement known.

Now we can ask ourselves the question more precisely, as I did from the start, to know when the university became interested in this movement. When the university began to reproduce the works, to develop the reflection on it and started to be interested in the history of [Surrealist] thought, in the history of art, in the history of cinema, in the history of poetry, etc. So from that moment when there were several theses that were sufficiently broad, that sufficiently situated the poets in question, the artists in question, the theatre we were talking about, etc. So, thanks to these theses, there was teaching at universities. From this teaching at the university, several subjects were introduced to the aggregation exam, which is, as you know, the benchmark diploma for secondary education in principle, and for higher education.

When they put *Nadja* by André Breton in the aggregation program, then we can say that it became a classic of literature. It happened in the 1980s.

[MOK] Did you meet André Breton?

[HB] No, I did not meet André Breton. He died quite quickly, in 1966. And, at the time, I was just starting to publish, I was publishing *The Dada and Surrealist Theatre*, but I had contact with his daughter, Aube, who greatly appreciated and esteemed my work precisely because there was a certain concern for independence. And she found what I wrote about her father to be fairly well documented and quite detached from the different partisan versions.

She supported me a lot, she gave me access to correspondence, which was essential, and so I was able to do my work and the biography that I dedicated to André Breton with complete independence and with the kindness of the family of André Breton's heirs, which is also essential, of course.

[MOK] What do you think remains to be done in the research on the historical avant-gardes, Dada and Surrealism in particular? And what would be in your opinion more urgent?

[HB] There is one thing, correspondence. I have already said it: it is necessary to publish, we have all the possibilities now, to publish the complete correspondence of André Breton, the complete correspondence of Tristan Tzara. As for André Breton, we had already started, you know that he had set a limit, a rule, fifty years after his death. The fifty years passed, and Aube Elléouët Breton gave all the rights to the publishers, to publish his correspondence with Eluard, with Aragon...

We must publish all the correspondence, which presents great difficulties. Because not all publishers are in favour of this kind of publication; we know that there are a lot of very curious readers, but they are not always buyers.

Tristan Tzara preserved all correspondence concerning the avant-garde between 1916, even before, until his death. André Breton – it's about the same dates. We have to publish everything, and in this way, we can know exactly how the

publications went, how the ideas originated, how they developed, and how it all happened with the necessary nuances.

Of course, we already have a sufficiently fleshed out story, the posts are quite widespread, but we must continue.

[guest]



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