

During Magritte's "linguistic period," completed in Paris (1927-1930), the first inscriptions of words appear in his paintings. But this period should not be arbitrarily isolated from the rest of the painter's production and from the totality of his preoccupations. Magritte's experiments with words and images are preceded by other experiments with his surrealist friends in Brussels, notably the production of advertising brochures which demanded the association of the name of the product with the image of it. His first inscription of words in a painting, "naked woman" written on a tree trunk, seems to stem from a preoccupation of Magritte and of the male surrealists: How to represent woman? This obsession gives a key to understanding the "inscriptions" series: because they fail to adequately represent women, Magritte treats both images and words as mere representations, subject to an equally radical splitting from the "real" thing they are supposed to represent.

Magritte's Words and Images

Georges Roque

Magritte's attitude concerning words is well known: they are "slogans" that must be considered with some diffidence because they arbitrarily direct the interpretation of the images with which they are juxtaposed. This explains his caution, particularly when dealing with titles.

It is remarkable that this painter, who was accused so many times—in France, particularly—of producing a "literary" sort of painting, always protested that he never painted ideas and toward that end developed a strategy of "unbinding" (*déliation*) in order to dissociate words and images.¹ His objective was to prevent the often mystifying force of his painting from being annihilated by a title making for the easy reassurance of the observer.² This accounts for his claim that "the titles of paintings are not explanations, just as paintings are not illustrations for titles."³ Of course, the same is true concerning the very concept of "illustration" which Magritte abhorred: *Instead of the concept "illustration," I would tend to prefer paintings that would merely accompany texts. Such pictures would not be "triggered" or "inspired" by the text but might encounter it felicitously (le rencontrer heureusement).*⁴

Even a superficial examination of Magritte's work demonstrates the complexity of the relationship between words and images. Although the painter spoke of pictures that would stand independently of words, one is struck by the presence of a number of paintings in which the delineation of actual words within the image itself is the very condition for their poetic effect. Thus in the series entitled *L'art de la conversation* (The Art of Conversation), blocks of stones create the letters of the word *REVE* (dream), or the irregular outlines of a pond delineate the letters of *AMOUR* (love). A starry constellation in the sky is grouped to constitute the word *DESIR* in *Le travail caché* (The Hidden Toil).

Another interesting case is that of the *Séducteur* (*The Seducer*): a painting shows a boat entirely made of water. The rhetorical equivalent for such a procedure might be the

10 Boulevard Beauséjour
F-13100 Aix en Provence
France

Visible Language, XXIII, 2/3
Georges Roque, pp. 220-237
© *Visible Language*, 1989
Rhode Island School of Design
Providence, RI 02903

hypallage, or literally understood antanaclase. (The “ba-tEAU” contains EAU [“water”] alphabetically as well as phonetically.)⁵ This leads to the question of a possible unconscious rhetoric at work in the creative process itself, an idea that the painter himself had briefly evoked when reflecting on the genesis of his own work, despite his aversion to psychoanalysis:

Other images may stem from what one calls “the Unconscious”? L’art de la conversation is linked to the Séducteur through the water which forms the word amour as well as to another picture which is also entitled L’art de la conversation in which two characters are engaged in a discussion in front of a huge heap of stones some of which delineate the word REVE.⁶

It is, therefore, legitimate to ask whether Magritte’s poetic “discoveries,” his figures, do not frequently exist as words or expression taken literally, either consciously or unconsciously.⁷ This preoccupation appears explicitly in a letter Magritte wrote Paul Nougé in May 1930:

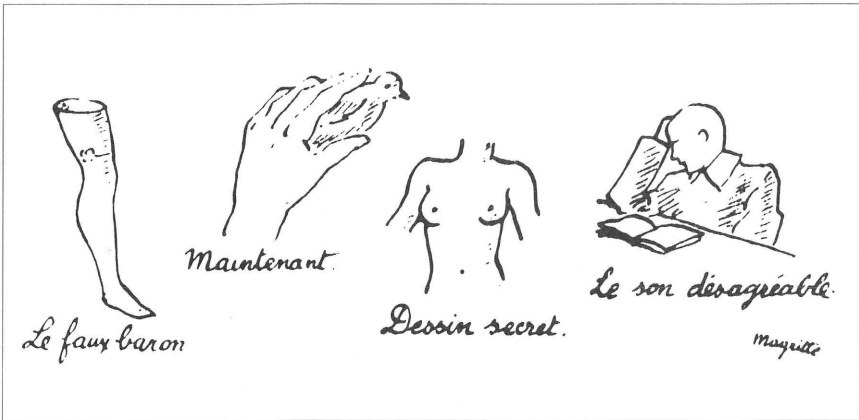
When I have more time, I shall draw a few pictures with a title placed in a visible manner underneath the figures. They will be of the kind: the figure represents the breasts of a woman, the title is the following : Secret Drawing. For another drawing representing a schoolboy bored by the lesson he is studying, the title would be: “the unpleasant sound,” etc. . . .⁸

When Magritte had more time, the two drawings were indeed drafted and were eventually published with two others in the first issue of the journal *L’invention collective* (figure 1).⁹

Though the importance of the letter and the drawing should not be overrated, they, nevertheless, are contrary to the previous attitude adopted by Magritte concerning the relationship between words and images. They also raise a problematic issue: What about the status of the figure? One may observe that the first of these figures associates—precisely—the body of a naked woman to the idea of the hidden representation of this body. Is there not at the heart of the concept of figure—taken literally as “word” or “expression”—something which associates woman and representation, the naked body and its figuration, the words and the pictures, all of them condensed in this “secret drawing” that embodies in itself a great number of the questions raised by Magritte’s images. Moreover, one of the above-mentioned four published drawings shows a hand holding a bird accompanied by

FIGURE 1

René Magritte drawing from *L'invention collective*, no. 1, Fevrier 1940.



a title placed underneath it in a visible manner: *Maintenant* (Now). This title may provide the key for the motif of the hand holding a bird which recurred several times during the turning point of his early work; it is possible to decipher behind it another figure: “catching the motif.”¹⁰

After this brief introduction, I can approach the broader issues of the development of the work—what has been called the “linguistic period” of the painter (1927-1930)—completed during his stay in Paris. Yet this period should not be arbitrarily isolated from the rest of the painter’s production and from the totality of his preoccupations. As I see it, too many studies devoted to the question of the inscriptions in his pictures have ignored the general context within which these works are inscribed.¹¹

It is a fact that Magritte’s experiments with words and images are preceded by other experiments with surrealist friends in Brussels, notably the production of advertising brochures which demanded the association of the name of some product to the image of it. In the case of the catalogues for the furrier Samuel, the totality constituted by the coat and its name was laid out in the midst of poetic texts which subverted its advertisement function. The first text was written by Camille Goemans and the second by Paul Nougé.¹²

It is significant that the second catalogue was completed during the summer of 1927, precisely when Magritte was about to leave Brussels to take up his residence in the Parisian suburbs (at Perreux-sur-Marne). Another significant fact: it was just before this leaving that another brochure was prepared as the result of his collaboration with Nougé, a joint publication published under the name Clarisse Juranville (who had been the author of a grammar primer, *La conjugaison enseignée par la pratique*). This book, *Quelques écrits et quelques dessins* (Some Writings and Some Drawings—whose title reveals the content), associated texts by Nougé which are a parody of grammatical paradigms and drawings by Magritte attributed, like the text itself, to the author of the primer; these drawings are said to “have been recently discovered by Monsieur René Magritte” (figure 2). In the anonymous introduction dated September 1927 and presented as a “Foreword” by the publisher, Nougé writes: *One may observe, further, that these writings and drawings reveal bizarre preoccupations; that current ideas concerning poetry and language seem absent from the text or appear to have been modified in a curious manner. . . . If one stops for a moment to consider this phenomenon a few facile explanations seem to account for it. One passes without difficulty from the life of Clarisse Juranville to her drawings and writings; or from the latter to her more exciting adventures. Some sort of secret resemblance joining gestuality and word (Joignant le geste à la parole) becomes evident.*¹³

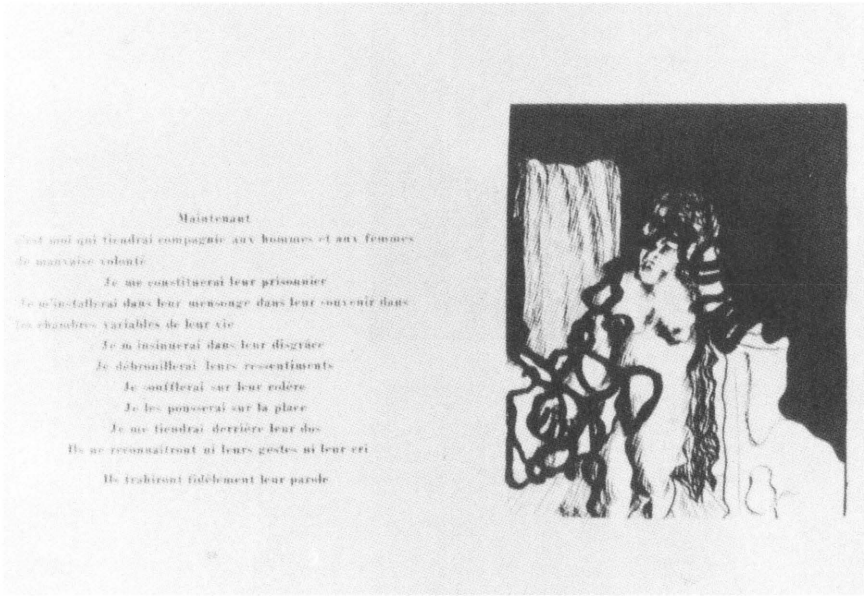
One of these not very well-known texts has something fascinating about it because it condenses the poetical effect resulting from the repetition of one and the same grammatical structure (punctuated by the repetition of the third person plural pronoun), the description of the hypotextual intervention and a metaphor for the sexual act:

*Ils ressemblaient à tout le monde
 Ils forcèrent la serrure
 Ils remplacèrent l'objet perdu
 Ils amorcèrent les fusils
 Ils mêlèrent les liqueurs
 Ils ont semé les questions à pleines mains
 Ils se sont retirés avec modestie
 en effaçant leur signature.*¹⁴

(They looked like everybody
 They forced the lock
 They replaced the lost object

FIGURE 2

Nougé et Magritte, *Quelques écrits et quelques dessins*, 1927.



They cocked the guns
They mixed the liquors
They sowed the questions by the handful
They withdrew modestly
and erased their signatures.)

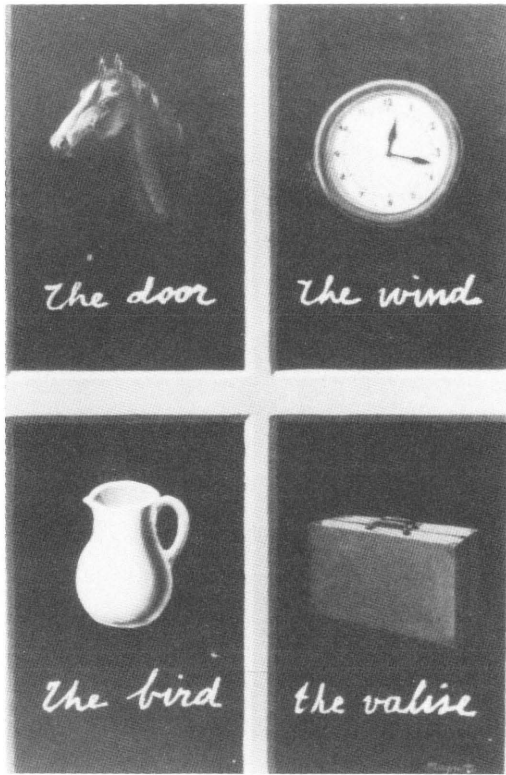
This poem is not only a manifest of the “poetics” of Nougé (based on a minimal distortion of texts with a view to invest them with poetical value, exaltation of anonymity, etc., but it represents also the literary equivalent of pictorial procedures Magritte will use repeatedly in his work: the mutual association not of sentences but of objects, or the modification of the name of specific objects. As to the sexual metaphor, it evokes the drawing *Dessin secret*. This makes it also a metaphor for artistic creation which we will trace in other works.

Words within Images

According to the chronological essay by David Sylvester,¹⁵ the first of the pictures containing words is *La clé des songes* (The Key of Dreams), which was painted in October 1927—that is, at the time when Magritte received his own complimentary copies of *Quelques écrits et quelques dessins*. It is easy

FIGURE 3

René Magritte, *La clé des songes*, 1936.



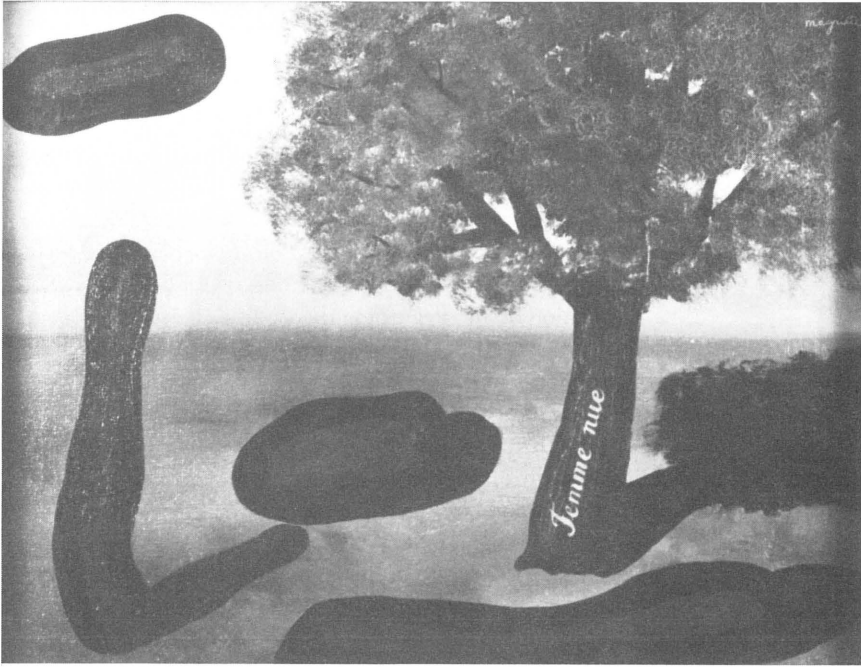
By permission of a private collection.

to recognize the continuity of the poetic relationship of words and images and their association in *Le clé des songes*: a woman's handbag is associated to the word "sky," a penknife to the word "bird," a leaf to "the table"; only the fourth object, the sponge, is related to its "true" name. In a later version of the picture (figure 3), the things painted are a horse associated with the word "the door," a clock to the word "the wind," a pitcher to "the bird"; only the fourth object, a valise is related to its "true" name, just like the first version of the painting.

It is probable that Magritte painted *Les traces vivantes* (The Living Traces) a few months later. This is a picture of "bi-omorphic" forms in a landscape, only one of which is identifiable: a tree bearing on its bark the inscription "naked woman" (figure 4). It has been surmised that this enigmatic canvas was perhaps a caricature of the contemporary ten-

FIGURE 4

René Magritte, *Les traces vivantes*, 1927.



Private collection/courtesy Galerie Brusberg, Berlin.

dency toward abstraction in the work of some surrealist painters; it has been said, also, that this was an iconographic allusion to the metamorphosis of Daphne, who turned into a laurel tree in order to escape the amorous desire of Apollo—and why not.

Actually, the inscription “naked woman” on a tree trunk seems to stem from a more general preoccupation common to Magritte and to the male surrealists: How was one to represent “woman?”¹⁶ Indeed, in a parallel manner to the pictures containing inscriptions, Magritte painted a number of canvases showing a series of distortions affecting the bodies of women: mutilations, extreme elongation of the limbs, metamorphic, teratologic or acephalic creatures. It seems to me that the “inscriptions” series cannot be disconnected from this strictly modern obsession. The whole philosophical question of representation—such as it is made manifest in

pictures and inscriptions—may perhaps be considered as a reflection on the problem of how to turn woman into a *figure*, how to represent her. Hence the necessity not to separate the series of paintings in which a face, a body, is disfigured and the complementary series exposing the powerlessness of representation when it comes to representing exactly woman, naming her, and making her picture and her name coincide.

La femme introuvable (*The Woman that Cannot be Found*), 1927-1928, shows four hands that have been cut off and are embedded forever in a stone wall beside the naked body of a woman they are unable to seize. *Tentative de l'impossible* (*The Attempt at the Impossible*), 1928, might be construed as a variation on the Pygmalion theme dealing with the plastic properties of the image: the painter has represented himself in the act of painting his model, thereby bringing it to life. Even a much later work of 1937 testifies to the omnipresence of this particular obsession: *La représentation* shows the naked belly of a woman inserted into a frame which follows exactly its outlines.

Curiously, a response to this obsessive question—contemporary of the *Les traces vivantes*—was given by the painting *Découverte* (*Discovery*). If one cannot adequately represent woman through words or pictures, one can at least transform her. Magritte had commented upon this possibility to his friend Nougé in an important letter of November 1927: *I have made an extraordinary discovery concerning painting: . . . I have hit upon a new possibility inherent to things: they are capable of becoming gradually something else: an object may fuse into another object that it is not . . . Through this technique I obtain paintings in which the eye is compelled to "think" in quite another way than usual; things are concretely represented and yet some wooden boards become gradually transparent in specific spots; or else a naked woman is endowed with body parts which change into a different substance.*¹⁷

Yet everything would tend to indicate that this discovery, this "secret drawing," remained for the moment untapped, as though the painter must go to the bottom of all the possibilities before returning to the first evidence, namely that it is only through the transformation and metamorphosis of the body of woman that he may be able to represent her—thereby achieving recognition as a painter, in his own eyes and in that of the other painters.

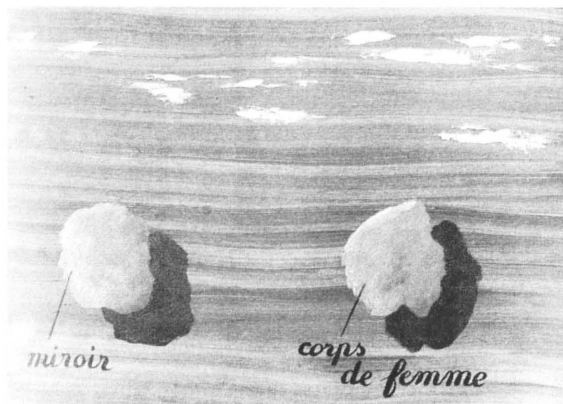
Before proceeding further yet in the direction of this discovery as “uncovered woman” and toward this secret drawing produced by painting a “wooden” woman, Magritte continued his research in associations, linking woman and tree or forest sometimes through the agency of an inscription: “human body (or forest)” located in one of the four “pigeonholes” that make up *Le masque vide* (*The Empty Mask*) of 1928. In another drawing, the word “tree” is projected over the drawing of a naked woman standing beside two other bodies on which are written *ombre portée* (shadowing) and *mur* (wall) a drawing from *Variétés* No. 8, 15 December 1929. Another technique in association is the juxtaposition of figurative elements in contiguous pigeonholes, as in *Les six éléments* (*The Six Elements*). The same juxtaposition appears in *Au seuil de la liberté* (*On the Threshold of Liberty*), 1930.

Let us now go a little backward in order to trace the *traces vivantes* of the inscriptions. Following his associations, Magritte painted, in 1928, a canvas that seems to me of fundamental importance, *L'usage de la parole* (*The Use of Words*), the generic title for a whole series of pictures (figure 5). In it, two blurred shapes with somewhat rounded outlines, and ostensibly painted in an unskillful manner, stand out over a background that seems also overtly botched—and painted in rather dirty hues. Under these shapes are two inscriptions which stand out still more than the rest as they are emphasized by a line which explicitly links the inscription on the left to the word *miroir* and that on the right to the words *corps de femme*.

Again, the dimension of the works should by no means be reduced to a parody of non-figurative abstraction or of portraits in the Picabia manner done some ten years before (for instance, *Voilà la femme* [*Here is the Woman*], 1915). Rather than a parody on abstraction, one should see in them a settling of accounts with representation itself, an intention of rupturing the link between the image and the idea of similarity so that—once this link is abolished—the superior reign of “resemblance” may be established. One may also see in them the echoing of an inner conflict concerning non-figurative abstraction as a possible solution to the harrowing problem of the representation of woman (a solution that may, indeed, have appealed to Magritte as the beginning, as his first works testify).

FIGURE 5

René Magritte, *L'usage de la parole*, 1928.

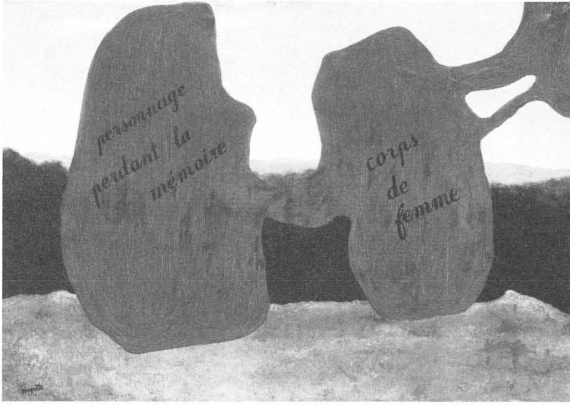


By permission of La Galerie Rudolf Zwirner, Brussels.

One must also observe the humorous rejection both of word and picture as incapable of representing woman adequately. The use of language, here, is less a consecration than a challenge. If various words can designate as well—or as poorly—as they can two shapeless but similar stains, one as “reflection” (mirror) and the other as “picture” (woman’s body), the reason for this is the very functioning of classical representation that is questioned through two of its principal elements: mirror and words. This is not due to chance but to the essential Magrittian dissociation of pictorial and verbal representation—if one bears in mind that for Leonardo (for instance) the mirror is the master of the painter, and the *Logique de Port Royal* illustrates the traditional distinction between natural sign and conventional sign through the paradigm of the mirror as a natural sign, whereas the written work is the paradigm of the conventional sign.¹⁸ Magritte throws discredit on both of them through his rejection of representation. Hence the disintegration that follows.

In *Le monde perdu* (*The Lost World*), 1928, in a situation when there are neither longer words to designate nor mirrors to reflect, the character on the canvas loses his memory, his “living trace,” the memory trace of the body of woman that is lost forever (figure 6). Thus the confrontation between character and the woman, or between painter and model, takes place under the aegis of the selfsame impotency: impotency of words in failing to designate the body, or of memory in failing to remember it or of shapes in failing

René Magritte, *Le monde perdu*, 1928.



By permission of Institut Royale du Patrimoine Artistique, Brussels.

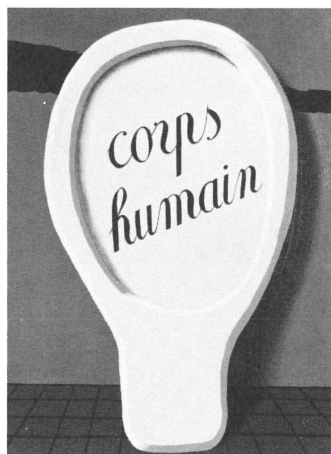
to represent it. What is left is blocks of hollow and empty words—“character in the process of losing his memory,” “woman body”— blocks of words that remind one of sacs, two shapeless word-sacs linked together through a narrow pipe, an echo, perhaps, of the vital cord which seems to link the character to the body of woman.

Similarly, *Le miroir magique* (*The Magic Mirror*) of 1929 shows a body trying to achieve some consistency through a reflected image, an image which might be able to provide it with some solidity or unity through the agency of reflection itself. Yet nothing happens. The human body has disappeared, its reflection has also vanished, and at the very center of this mirror without stain that nobody is holding one reads only these words “human body” (figure 7).

This also explains the famous collage entitled *Je ne vois pas la . . . cachée dans la forêt* (I don’t see the . . . hidden in the forest), at the center of which is the picture of a naked woman surrounded by the photos of sixteen surrealists with closed eyes—an illustration of the collective answer of the group to a “quiz” about love published in *La révolution surréaliste*, No. 12, December 1929. The whole picture embodies a visible paradox: for the observer, the naked woman painted on the canvas is fully visible, but not so the forest which is supposed to conceal her from our gaze. (Incidentally, this picture also represents a recurrence of the association woman/forest, enhanced still further by the symbolic

FIGURE 7

René Magritte, *Le miroir magique*, 1929.



Private collection, by permission of Merrill Foundation, London.

analogy: pubic hair=forest.) And yet, this paradox loses its enigmatic character when all the elements of the game are examined—and especially the Magrittian reflection on representation: one does not see the naked woman precisely because one sees the image of it, and this is the very reason why the naked woman is painted between the two components of the sentence (which are also painted on the canvas). Perhaps we have here the idea that woman can be seen in her true nakedness only through a painting of it (extending the discovery of *The Discovery*), a concept that can only emanate from a true man and a true painter in his meandering meditations on love. Thus, in the same way as the tree hides the forest, the representation of woman hides her so that she may only be captured through imagination, that is the closing of the eyes, through the allegorical blindness of Cupid.

The essential obsession of the painter—to represent the beloved one despite the fact that her idealization, nevertheless, transcends all representation—coincides with the mythicization of woman through André Breton and his friends.¹⁹ It should be noted that at the same time Magritte first contributed to *La révolution surréaliste*, he left Paris and the surrealist group.

In the same issue of *La révolution surréaliste*, Magritte also signed an important manifesto, *Les mots et les images* (*Words and Images*), which summarizes a large part of his Parisian activities during his long stay in this city. As a matter of fact,

René Magritte, *Les mots et les images*, in *La Révolution Surréaliste*, No. 12, décembre, 1929.



our conclusion will be largely a commentary on this latter work and on the propositions it contains (figure 8).

Words and Pictures

An object does not stick to its name to the extent that another and better one cannot be found for it.

This refers us directly to the paintings in the series *La clé des songes* (*The Key of Dreams*), in which the picture and the name of the object are dissociated. (In the 1927 *Clés des songes*, the painted leaf is associated to the word “la table.”) It must be observed, however, that the written propositions are often quoted while the drawings they accompany are ignored even though they are by no means an “illustration” of the texts—unless the word “illustration” is taken, as Magritte himself suggests, as meaning “that which makes one

illustrious.” Ignoring the fact that this manifesto sees itself as its own object would mean neglecting the rich Magrittian reflection on representation: the majority of the images, indeed do not illustrate a sentence but “double” its content through their foregrounding the common denominator between the word and the picture, that is, the fact that both are representations confronting a “reality.” Thus, the sentence “an object does not stick to its name. . .” is illustrated by the *image* of the leaf.

Hence the second proposition: *There are objects which can do without a name.* The corresponding drawing does not represent an object but a *drawing* of a boat. It is precisely because this drawing is recognizable as a figurative representation of the object-boat that it would be meaningless to reinforce it through the verbal representation “boat.” This, in turn, implies a third proposition: *Sometimes a word can be used to designate itself*, which brings to the fore the sort of short circuit by which the word “sky” refers to the drawing of the sky which encompasses it.

Hence the following proposition: *An object encounters its own image, an object encounters its own name. It may happen that the image and the name of this object encounter each other.* It would be difficult to emphasize more strongly the fact that the image and the name are both possibilities of representing the object and that it is only this quality that enables them to encounter each other—by virtue of their belonging to the sphere of representation and their common opposition to the object. Thus, it is not by chance that the picture of the forest is juxtaposed to the word “forest”: one never knows what a forest may hide; a forest may hide another forest, just as it may conceal the body of a naked woman, just as the single unit tree may hide the forest, which is itself hidden through the picture or the word that designates it. . . . In this respect word and image are essentially equal: and the image is liable to lose its privilege (its similarity function), for it is only, like the word, a way of representation.²⁰

A word may stand for (“take the place of”) an object in reality. Reality here, again, is the reality of representation in which, truly, words stand for the objects of which they are signs.

A picture may stand for (“take the place of”) a word in a proposition. . . . doubtlessly, if by “proposition” one means

an artistic proposition made possible only by virtue of the visual possibilities inherent in pictorial space. This implies a double degradation of the object since, 1) the word “takes its place,” and 2) the word itself is hidden by the picture. Yet, contrary to Plato’s paradigm of the three beds, the status of the image is endowed with value by Magritte’s perspective, according to which *the object is hidden by its own image*.

The proposition *the/sun/is hidden by the clouds* enhances the idea that the object is hidden by its own representation so that the sun never appears but as an entity which is hidden behind the clouds—these clouds, being, conversely, the picture of the sun. . . .

It is this sun which “illuminates” the proposition: *I cannot see the. . . hidden in the forest*. It is not that it is impossible to represent woman, but in the same way that the sun would blind anyone who looks at it, woman is in fact hidden by her own image, which is demonstrated by the pictures belonging to the series *La condition humaine* (*The Human Condition*) and *La belle captive* (*The Fair Captive*). All representation, because it becomes opaque, necessarily hides the object it represents.

Everything suggests that there is scarcely any relationship between an object and what stands for it. . . . a proposition immediately contradicted by the accompanying drawing: nothing can differentiate the image of the “real object” from the image of the represented object (a light line on canvas is the only link between the represented object and a drawing of it) for both are images. Indeed, both drawings testify to the gap that has been created between the object and what stands for it insofar as they belong to the space of representation.

Words used to designate two different objects do not reveal what may separate each one from the other. I see here, rightly or wrongly, one of the central propositions of the set: all those that follow are subordinate to it or are merely a development of its implications. What characterizes the bi-dimensionality of represented reality is precisely the impossibility of bringing to the fore “what may separate the objects from each other”: the gap between words will never express that which separates one being from another. Whether this drawing — a “remake” of *Le monde perdu* (*The Lost World*)—is a reminiscence (as has been suggested) of the drama Magritte lived

through in his youth (the suicide of his mother)²¹ or whether the theme is the more general one of the task the painter has taken upon himself (representing woman—or his wife,) this comes to the same thing: we have here the representation of a radical splitting which words are powerless to express and memory too unfaithful to overcome.

As for the image, however much one may exalt its capacity for similarity when confronted with words, this similarity is only a poor privilege which is lost as soon as one brings to the fore what the manifesto implies: that images are just like words—representation subject to an equally radical splitting from the “real” object they are supposed to represent. They hide this object through the very act by which they are supposed to reveal it, whether it is the body of woman hidden by the forest or the sun hidden by the clouds.

Once the difference between words and objects is abolished, the space between their possible interactions becomes wide open. This is a world in which representation has freed itself from all reference to the thing per se and in which, through its becoming opaque, it has left open the possibilities for words and pictures to combine freely so that the figure, now liberated from similarity, may reign supreme under the aegis of resemblance.

- 1 On this point, see Georges Roque, *Ceci n'est pas un Magritte. Essai sur Magritte et la publicité* (Paris, Flammarion, 1983), especially p.47.
- 2 Cf. R. Magritte. *Ecrits complets*, edited by A. Blavier, (Paris, Flammarion, 1979), p.143.
- 3 R. Magritte, "Sur les Titres," in *Ecrits Complets*, op. cit., p.259.
- 4 R. Magritte, letter to Bosmans, 19 July 1961. In *Ecrits Complets*, op. cit., p.485. Concerning the problematic of surrealist illustration, cf. the recently published book by Renée Riese Hubert: *Surrealism and the Book* (University of California Press, Berkeley, 1988). Concerning the problem of illustration in Magritte's works (especially for the *Chants de Maldoror*), see p.194.
- 5 Cf. *Ceci n'est pas un Magritte*, op. cit., especially p.116.
- 6 R. Magritte, letter to G. Puel, 13 November 1953, in H. Torczyner, *Magritte. Signes et Images* (Paris, Draeger, 1977), p.200.
- 7 O. Kerbrat-Orecchioni wrote the following comment on a visual advertisement: "There is no doubt whatever that even when all verbal context is absent, the silent reading of a picture is achieved for one part through the agency of a conscious or unconscious translation into verbal language. Thus, the linguistic code of the reader may inflect the interpretation of purely iconical (visual) material." "Vive la Vitalité de Vittel! Une annonce publicitaire 'moderne,'" in *Degrés, Le discours publicitaire II*. No. 45, Spring 1973, p.4-5.
- 8 R. Magritte, letter (No.187) to Paul Nougé (May 1930?) in *Lettres Surréalistes*, edited by M. Marien, *Le Fait Accompli*. No.81-95, May-August 1973, p.100.
- 9 *L'invention collective*, No. 1, February 1940. Reproduced in M. Mariën, *L'activité Surréaliste en Belgique*. (Brussels, Lebeer-Hossman, 1979), p.319.
- 10 On this point, cf. Georges Roque, "Le peintre et ses motifs," in *Communications*, No. 46, Variations sur le thème, 1988, p.150.
- 11 An exception is the work of J. Vovelle: "Un surréaliste belge à Paris: Magritte (1927-1930)," in *Revue de l'Art* No. 17, 1971, p.55; and "Magritte à Paris," in the catalogue of the Magritte exhibition in Bordeaux (C.A.P.C., 1977).
- 12 These are reproduced in *Ceci n'est pas un Magritte*, op. cit., p.177ff.
- 13 P. Nougé, *Quelques écrits et quelques dessins*, Brussels, Henriquez, 1927. Nougé's text has been published again (without Magritte's images) in his book *L'expérience continue* (1966), reprinted by L'Age d'homme, 1981, p.367.
- 15 D. Sylvester, "Portraits de Magritte," in catalogue of the retrospective exhibition, *Magritte*. Brussels, Palais des Beaux Arts, 1978, p.58.
- 16 On the surrealist woman, see W. Chadwick, *Les femmes dans le mouvement surréaliste*, French translation, Paris, Chêne, 1986, and the rich catalogue of the exhibition, *La Femme et le Surréalisme*, Lausanne, Musée Cantonal des Beaux Arts, 1987-1988, directed by E. Billeter and J. Pierre.
- 17 R. Magritte, letter to Nougé of November 1927, in *Lettres Surréaliste*, op. cit., letter no. 112, p.57.
- 18 Cf. Louis Marin's article in the present volume, "The Order of Words and the Order of Things in Painting."
- 19 J. Pierre suggests an interpretation "that might be interpreted as malicious," according to which this collage was tantamount to a confession of "the surrealists to the effect that they refused real women and preferred an image of woman that resided in their imagination, the image of a dream woman." Cf. "Le problème de la femme dans le surréalisme," in the catalogue of the exhibition *La femme et le Surréalisme*, op. cit., p.38.
- 20 I agree with A. Blavier's hypothesis in *Ceci n'est pas une pipe. Contribution furtive à l'étude d'un tableau de René Magritte*. Verviers, Temps Mêlés, 1973, p.6: "It might be claimed that Magritte, here, opposes the object not to the words that enunciate it but to its representation, whether visual or verbal."
- 21 Cf. E. Calas, "Magritte's Inaccessible Woman," in *Artforum* XVII No. 7, March 1979, p.25.