Max Ernst, The Gramineous Bicycle Garnished with Bells the Dappled Fire Damps and the Echinoderms Bending the Spine to Look for Caresses, 1920-21

Max Ernst, The Master’s Bedroom - It’s Worth Spending a Night There, 1920
Max Ernst, Le Start du Chataignier, from *Histoire Naturelle*, 1925

Max Ernst, La Ville Entiere, 1934
Max Ernst, L'Evade, from Histoire Naturelle, 1926
Max Ernst and Paul Eluard, Collage from *Repetitions*, 1922
Max Ernst and Paul Eluard, *Les Malheurs des Immortels*, 1922
Max Ernst, Pages from *Reve D’Une Petite Fille Qui Voulut Entrer Au Carmel*, 1929-30
Max Ernst, Pages from *La Femme 100 Têtes*, 1929
The great St. Nicholas is followed by impassable parasites and telegraphed by his two lateral appendages.

Le grand sain Nicolas est suivi d’insupportables parasites et guidé à distance par ses deux appendices latéraux.
In the heart of Paris, Loplop, Bird-Supervisor, brings nightly food to the streetlamps.

Loplop, the swallow, returns. Loplop; l’hirondelle, revient.
Germinal, my sister, the hundred headless woman. (In the background, in the cage, the Eternal Father.)

With the third mouse seated, one sees the flying body of a legendary adult.
La troisième souris assise, on voit voler le corps d'une âme légendaire.
Left: Leplop and the mouse’s horoscope.
Lepril et l’horoscope de la souris.

Right: And images will descend to the ground.
Et les images redescendent jusqu’au sol.
Portraiture, elevation, diminution.

Perturbation, elevation, abaissement.

Drum-roll among the stones.

Roullement de tambours dans les pierres.
A body without a body lies down beside its body and, like a phantom without a phantom, and with a special salve, shown us the way to the woods that serves to make postage stamps.
Let us all thank Satan and be happy for the sympathe he has been pleased to show us.

Remercion nous Satan et moyne heureux de la sympathe qu’il a bien voulu nous commaigner.

Continuation:

Sure.
Luphy, the evenpathetic desalisher and former Bird-Superior, fires a round of juniper berries at the debris of the universe.
Max Ernst, Pages from *La Semaine de Bonte*, 1934
Étoile lumineuse et croix lumineuse, observée à bord du ballon de Zéphyr, le 21 mars 1875 (5 h. 15 m. du matin), à l'altitude de 1100 mètres. (Dessin d'après nature de M. Albert Tissandier.)
101 le surréalisme (Surrealism), 1964.
515. Chaque émeute sanglante la fera pleine de grâce et de vérité
(Each bloody riot will help her to live in grace and truth) [plate 75]
Max Ernst, Collage from *La Femme 100 Têtes*, 1929
arrivée des voyageurs (Arrival of the Travelers), 1922
Max Ernst, Collage from *La Femme 100 Têtes*, 1929
Max Ernst, Collage from *La Femme 100 Têtes*, 1929
Max Ernst, *Men Shall Know Nothing of This*, 1923
Max Ernst, Untitled, 1929
278 Le paysage change trois fois (III) (The landscape changes three times [III]) [plate 7]
La ville entière (The Entire Town), 1936/37
A Night at the Opera (1935)
https://www.youtube.com/watch?v=N31CF9QHtew

Horse Feathers (1932)
https://www.youtube.com/watch?v=p0Gwe5gkgjo
A FRIEND OF EINSTEIN'S, GODEL FOUND A HOLE IN THE CENTER OF MATHEMATICS
276 Le paysage change trois fois (1) (The landscape changes three times [1]) [plate 5]
Marcel Duchamp, Fontaine, 1917

Marcel Duchamp, L.H.O.O.Q., 1919
Marcel Duchamp, The Bride Stripped Bare By Her Suitors, Even (The Large Glass), 1923
Marcel Duchamp, Boîte-en-Valise Series D, 1961
NOTE: The title of this work is the total length in minutes and seconds of its performance. At Woodstock, N.Y., August 29, 1952, the title was 4' 33" and the three parts were 33", 2' 40", and 1' 20". It was performed by David Tudor, pianist, who indicated the beginnings of parts by closing, the endings by opening, the keyboard lid. However, the work may be performed by an instrumentalist or combination of instrumentalists and last any length of time.

FOR IRWIN KREHEN

JOHN CAGE

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Top: Andy Warhol, Triple Elvis, 1963; Bottom: Andy Warhol, Eight Elvises, 1963

Andy Warhol, Triple Elvis, 1963
Andy Warhol’s Triple Elvis sold for $80 million in a 2014 Christie’s auction.
Andy Warhol, *Eight Elvies*, 1963

Max Ernst, Collage from *La Femme 100 Têtes*, 1929