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Surrealism's Curiosity: Lewis Carroll and the *Femme-Enfant*

Catriona McAra

Abstract

This paper concerns surrealist artists' and writers' appropriation of Lewis Carroll. Predominantly focusing on the work of Dorothea Tanning and Max Ernst, it suggests that Carroll's work appealed to the surrealists' fascination with their childhood selves, and their wish to identify with the curious character of Alice as *femme-enfant* as a way of subverting their bourgeois family backgrounds. Whether stepping *Through the Looking Glass* or breaking the rules in *Wonderland*, Alice can be read as a transgressive character apt for surrealist appropriation. The paper traces Carroll's reception in the surrealist movement, and articulates the curious character of the surrealist *femme-enfant* in order to reinscribe her epistemophilia in line with surrealism's orientation towards research.

Introduction

'Curiouser and curiouser!'¹ This enchanting exclamation of a fictional little girl of nineteenth-century English literature might have functioned as a motto for surrealism, and indeed the eponymous protagonist of *Alice's Adventures in Wonderland* (1865) and the sequel *Through the Looking Glass and What Alice Found There* (1871) did become an object of appropriation and investment for surrealist artists and writers. Alice's story begins when, during a boring lesson delivered by her sister, her curiosity is sparked by the unusual sight of a white rabbit with a pocket watch. Alice follows him down a rabbit hole and into Wonderland, a magical underground domain through which she journeys in search of the rabbit. Along the way she encounters a cast of unusual creatures and frustrated aristocrats who put her sense of learnt rationality into question. Eventually she awakens from this dream back to reality, only to tear through a mirror above her mantelpiece in the second book, this time to the world of Looking Glass House, which is similarly nonsensical, its narrative arranged in the shape of a dysfunctional chess game.

The surrealist movement claimed the *Alice* books' writer Lewis Carroll (Charles Ludwig Dodgson, 1832-98) as an important precursor. Traces of his influence can be found in a stream of surrealist works, and, further, surrealism can be seen to have co-opted the curiosity of his heroine Alice as an investigatory trope, in keeping with its research-based practice. The nineteenth-century bourgeois fiction of childish innocence has been steadily eroded by a succession of critiques,² from Freud's *Three Essays on the Theory of Sexuality* (1905) to the recent *Convulsive Nursery* conference at Manchester University.³ In fact, Carroll's texts themselves threaten the myth of the innocent child by way of their epistemophilic dynamics of curiosity.

I want to suggest that this drive for knowledge, enshrined in the literary character of Alice, was appropriated by a number of surrealists from the first and second generations of the movement. Although I am not the first to point out that the 'little Alice figure' is a recurrent motif in surrealism,⁴ this paper aims to read surrealism more closely through the lens of the Carrollian narrative and his mathematical treatises, and to emphasise curiosity as an epistemophilic strategy in surrealist visual narratives. By relating Alice to the surrealist *femme-enfant* (child-woman), and



tracing the development of the girl-figure in the work of particular surrealists, I will address problematic areas of both surrealist and Carrollian scholarship. Both Carroll and the surrealist *femme-enfant* have a chequered history of misinterpretation, and it strikes me as interesting that these problems should overlap in the figure of the girl. Furthermore, I aim to show that Carroll and curiosity, as manifested in this Alice character, may be more important to the study of surrealism, its prehistories and its legacies, than previously thought. Though I will mainly address uses of Alice and Carroll in the work of Max Ernst and Dorothea Tanning, I will also look to recruitments of Alice by some of their contemporaries, in order to illustrate Carroll's pervasiveness in and around surrealism.⁵

Lewis Carroll and Surrealism

The surrealists were quick to recognise Carroll's importance and the potential of his literature as source material. In the first *Manifesto of Surrealism* (1924), André Breton nostalgically valorised a sense of childlike wonder very close to the Alice-child's point of view.⁶ Then, in *Surrealism and Painting* (1928), Breton described Picasso's cubist painting as demonstrating that 'the mind talks stubbornly to us of a future continent, and that everyone has the power to accompany an ever more beautiful Alice to Wonderland';⁷ a motif that provoked Georges Bataille to denounce Breton's 'retreat' to 'the "wonderland" of Poetry.'⁸ To be sure, the scenario of *Alice's Adventures in Wonderland*, which unfolds through the dream of the protagonist, coincided with the orthodox surrealist interest in dream narratives. Following the first *Manifesto*, references to Carroll began to recur regularly in surrealist art and literature. In 1929, Louis Aragon's French translation of Carroll's nonsense rhyme, *The Hunting of the Snark* (1874), was followed by his article in *Le Surréalisme au service de la révolution*, 'Lewis Carroll – En 1931,' in which he considered Carroll's reception in France and how the use of nonsense poetry rebelled against the prevailing tendency to bowdlerise children's literature.⁹

Carroll's writings were soon claimed by English surrealists as part of their heritage; in 1935, in one of the first English language studies on the surrealist movement, David Gascoyne referred to Carroll as proof that surrealism had a literary forebear in England.¹⁰ A year later, Carroll was again cited as a key proto-surrealist by both Herbert Read and Julian Levy in their early studies of the movement.¹¹ That same year, Carroll's drawing of the Gryphon and Mock Turtle was included in the *Fantastic Art, Dada and Surrealism* exhibition at the Museum of Modern Art in New York – a show which traced the prehistory of the movement, placing Carroll alongside such artists as Bosch, Brueghel, Hogarth, Fuseli, Blake and Redon, as representing a fantastic 'alternative view' to Enlightened, bourgeois rationality.¹² Second generation American surrealists such as Tanning, therefore, had an introduction to surrealism bound up with references to Carroll's *Alice* books. Breton continued to include Carroll in his many lists of influential writers, most especially in the *Dictionnaire abrégé du surréalisme* (1938), which he compiled with Eluard, and the *Anthologie de l'humour noir* (1939/1947), which again cites the Gryphon and Mock Turtle episode.¹³ Three poems by Carroll, written during his youth in the 1840s for his journal *The Refectory Umbrella*, then



appeared in French in the December 1939 issue of the surrealist magazine *l'usage de la Parole*.¹⁴ Here Carroll's name appears in the contents pages alongside Gaston Bachelard, Paul Eluard, Marcel Duchamp and others, as if he were himself a member of the movement. Later, Carroll's fictional Alice character was included alongside Freud, Sade and other surrealist heroes in the mock-Tarot *Jeu de Marseille* (1940-41), which was reproduced in the surrealist magazine *VVV* in 1943.¹⁵ That same year Duchamp designed a flyer for an exhibition at the Julien Levy gallery entitled *Through the Big End of the Opera Glass* which cunningly echoed Carroll's *Through the Looking Glass* (1869), and employed similar chess-like imagery.¹⁶ Reflecting on surrealism in 1953, Breton continued to cite Carroll as an important precursor, alongside Lautréamont, Rimbaud and Mallarmé.¹⁷

In the secondary literature, Rüdiger Tiedemann has discussed Carroll's reception in surrealism, but overlooked Alice's role in the work of late-surrealist practitioners such as Tanning.¹⁸ Likewise, in *Surrealism and the Book* (1988), Renée Riese Hubert touched on the surrealist Alice, but sidelined Tanning, primarily focusing on Ernst and Dalí (on whose versions of Alice see below).¹⁹ Sarah Wilson has noted the presence of an 'Alice-like' figure in Tanning's work and used Carroll's text as a way in to Ernst's importance in England.²⁰ Meanwhile, Marina Warner, and more recently Natalya Lusty, have drawn convincing parallels between Carrington's fairy tales and the *Alice* books, particularly in terms of the figure of the rebellious debutante.²¹

Common to Carroll and surrealism was a sense of topsy-turvydom and the carnivalesque, overturning bourgeois rationalism,²² and postmodern Carrollian scholarship has often construed Alice in relation to the nonsense which surrounds her. Gilles Deleuze famously made use of the *Alice* books in his *Logic of Sense* (1969), in terms of paradox and the undoing of fixed identity.²³ Susan Stewart's book *Nonsense* (1978) surrealistically juxtaposed Bretonian and Carrollian language games, a play of puns and portmanteaus, enabling separate realities to collide.²⁴ Recent readings have not only reclaimed Alice as a desiring body in her own right, but have suggested that she functions as the embodiment of the author or reader. Some of the most interesting interpretations have reread Carroll's Alice in terms of her 'dysmorphic' bodily preoccupations and 'epistemological crisis'.²⁵

Alice as *Femme-enfant*

It seems significant that surrealism's interest in Carroll should have occurred around the same time as the *femme-enfant* became a major surrealist preoccupation in the 1930s and early 1940s. Breton, in particular, might not only have been fascinated by Carroll's nonsense and dream narration, but also curious about Alice as an avatar of the *femme-enfant* described in *Arcane 17* (1945) as a figure who 'sends fissures through the best organized systems because nothing has been able to subdue or encompass her'.²⁶ Despite the transgressiveness proposed by this statement, Breton's conception of the *femme-enfant* as an enchanting, liminal and rebellious figure has often been dismissed as a conservative, and ultimately sexist, idealisation. According to Whitney Chadwick, the surrealist search for the woman-child' was one for a figure whose presence



'inevitably, and perhaps more than any other single factor,' worked 'to exclude woman artists from the possibility of a profound personal identification with the theoretical side of Surrealism.'²⁷

So who or what was this notorious child-woman? Chadwick claims the *femme-enfant* 'prototype' to be the androgynous figure that appears in a photomontage under the title *L'Écriture Automatique* in *La Révolution Surréaliste* 9-10 (October 1927), and further identifies Meret Oppenheim, and Ernst's second wife, Marie-Berthe Aurenche, as some of the first living incarnations of the *femme-enfant*: the former famed for her fur-covered tea-cup and spoon *Object* (1936) (which one might read through Carroll's Mad Tea Party episode); the latter associated with Ernst's collage novel *Rêve d'une petite fille qui voulut entrer au Carmel* (1930) [Fig.2].²⁸ There Ernst represented his devout twenty-year-old wife, Aurenche (b. 1910), in the guise of a little girl of a similar age and in similar attire to John Tenniel's *Alice* illustrations. Later, between 1936 and 1939, Ernst became romantically associated with the twenty-year old artist and writer Leonora Carrington (b. 1917) who, as we will see, developed an affiliation to Carroll's Alice due to her English identity. By the time Ernst became involved with Tanning (b. 1910) in the 1940s, she was already in her early thirties – but still considered to be a *femme-enfant*, as a second generation surrealist some nineteen years younger than her husband Ernst. Pablo Picasso was another surrealist associate who had a series of much younger wives and girlfriends, such as the teenager Marie-Thérèse Walter (1909-77) and later Dora Maar (1907-97), in her late twenties when Picasso was in his fifties. Likewise the relationship between Man Ray and Lee Miller (1907-77), where there was a seventeen year age gap. Breton's fascination with the eponymous character in his novel *Nadja* (1928) also followed this tendency. As well as being of undetermined age, Nadja perches on a slippery scale between fiction and reality. Later, Breton's wife Jacqueline Lamba (1910-93), whom he met when she was in her mid-twenties, would serve as the apex of this emotional investment in young women. It has been suggested that Carroll himself was in love with the real Alice Liddell, the daughter of the Dean at Christ Church Oxford, a biographical note which was included in the *Fantastic Art, Dada and Surrealism* catalogue.²⁹

Were these exploitative relationships? Carrington and Oppenheim were indeed youthful, aspiring artists when they joined the surrealist movement in the 1930s, but that is not to say that they were necessarily taken advantage of.³⁰ Carrington's fairy tale 'Little Francis' has been read as a criticism of her *femme-enfant* status,³¹ but both she and Oppenheim were celebrated by Breton, Ernst and other surrealists for their active preservation of a child-like curiosity conceived as naughty and playful rather than naïve or innocent.³² As 'little' women in their early twenties, their coding as children seems almost deliberately anachronistic. The fourteen-year old poet Gisèle Prassinos (b.1920) would appear more appropriate as an idealisation of the *femme-enfant* as an adolescent. These examples suggest the split status of the child-woman: women represented as children and vice versa. In surrealism this figure is often ambiguous – is she child-woman or sexualised child? Is she a young adult exhibiting childlike behaviour or a precocious minor? Likewise, Carroll's Alice is a labile figure who literally grows and shrinks, and her manner sometimes belies her years.



The surrealist child-woman was capable of dangerous play.³³ Consider Simone, the sexually curious, perverse sixteen-year-old in Georges Bataille's *Histoire de l'oeil* (1928), a murderous nymphomaniac who may be compared with Juliette from Sade's pornographic novel *Histoire de Juliette ou les Prospérités du vice* (1801) (a child-woman of interest to Breton).³⁴ In the early 1930s the surrealists became interested in the case of the eighteen-year-old Violette Nozières, who poisoned her parents so that she could go to a party.³⁵ These were *femmes-enfants-fatales*.

As a girl, the Alice figure was assuredly not the privileged protagonist of bourgeois modernity, but in surrealism, as for Carroll, she became an agent of critique and disruption. The image of 'sugar and spice and all things nice' was the received ideal or taboo necessary to the transgressive function of the curious girl. One of Dorothea Tanning's favourite novels, Vladimir Nabokov's *Lolita* (1955), reinterpreted the child-woman in this regard. Though hardly a surrealist text, *Lolita* dramatised particular perversions that opened onto the field of dissident eroticism spoken to by surrealism. Tanning highlighted the novel's impact on her contemporaries, which might have included Balthus, who had already produced his own vision of *Alice* in 1933.³⁶ The same image of sexual precocity appears in Hans Bellmer's *La Poupée* project of the 1930s, and in Joseph Cornell's surprisingly pornographic collages of young girls in the 1960s, such as the explicit *Untitled (Blue Nude)* (mid-1960s) and the suggestive *Battle of the Constellations* (1965).³⁷ However, in all three cases, of Balthus, Bellmer and Cornell, persuasive arguments have been put forward for their *identification with the femme-enfant*, implying self-feminisation, or at least curiosity about the imaginative agency of little girls.³⁸ One might suggest that the surrealists' fascination with Alice pertained to the way in which she manifested her own curiosity, and indeed curiosity characterised the surrealist project in general. It is the narrative drive of Alice's desire *to know* that allows us to identify with her. The White Rabbit is the object of Alice's desire, but he is a cipher for the subtext of the Carrollian quest: the search for knowledge. Laura Mulvey notes the traditional gendering of curiosity as feminine, from the Pandora myth, and Eve's role in the Biblical Fall, to the Bluebeard story.³⁹

Many of the surrealists are likely to have read or been read Carroll in their *fin-de-siècle* childhoods. The *Alice* books were translated into many languages, including French and German, as early as 1869; Ernst, for example, might have read Antonie Zimmermann's translation of *Alice's Adventures in Wonderland*, which was still popular in Germany by the time of his birth in 1891.⁴⁰





Fig.1: John Tenniel. 'You're nothing but a pack of cards' in 'Alice's Evidence,' Illustration for Lewis Carroll, *Alice's Adventures in Wonderland*, Macmillan and Co. London, 1865.

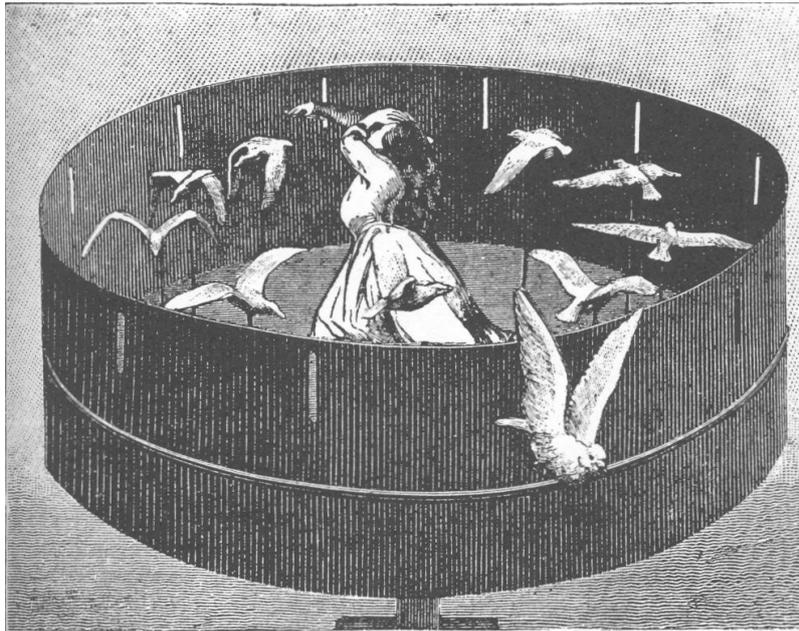


Fig.2: Max Ernst. '...you won't be poor anymore, head-shaven pigeons, under my white dress, in my columbarium. I'll bring you a dozen tons of sugar. But don't you touch my hair!' 1930, collage in *Rêve d'une Petite Fille Qui Voulut Entrer au Carmel (The Little Girl Dreams of Taking the Veil)*, translated by Dorothea Tanning. George Braziller, New York, 1984, 81. © ADAGP, Paris and DACS. London 2009.

Later, Carroll's name appeared in large font on the literary side of 'Max Ernst's Favorite Poets and Painters of the Past' in the April 1942 edition of *View* magazine.⁴¹ Tanning has underlined the



lifelong importance of Carroll for Ernst, claiming that in the last years of her husband's life it was Carroll, among few others, 'who held him.'⁴² Tanning herself read Carroll in her youth when at work in Galesburg Public Library, and enjoyed the pictures of the *Alice* illustrators John Tenniel and Arthur Rackham:

Every day sees her at the public library, as employee. There she makes some friends: Lewis Carroll, Madame d'Aulnoy, Andersen, Oscar Wilde. And the pictures! Tenniel, Rackham ...⁴³

This was true too of Carrington, who read English children's nursery classics, including Carroll, during her childhood in Lancaster.⁴⁴



Fig.3: John Tenniel.' The Queen's Croquet Ground.' Illustration for Lewis Carroll, *Alice's Adventures in Wonderland*, Macmillan and Co. London, 1865.

One might argue that Carrington, Ernst, Tanning and other surrealists used nostalgia as a deliberately regressive strategy to interrogate their class origins. Both Ernst and Tanning grew up in repressive, highly religious, bourgeois households, in the Rhineland and Illinois respectively.⁴⁵ Alice becomes an interesting figure of identification in this regard. She appears sweet and wholesome but transgresses the confines of her bourgeois nursery, through escape into imaginative, fantastical domains. Tenniel's illustrations in the first editions of the *Alice* books have perhaps contributed to the misreading of Alice as innocent and naïve. By contrast, as we shall see, when the little girl features in the work of Ernst and Tanning, they appropriate her as a subversive device. She is not



idealised as pure and innocent but represented as ferociously sexualised and fully aware of her actions.⁴⁶



Fig.4: Dorothea Tanning. *Eine Kleine Nachtmusik* (1943) oil on canvas, 16 x 24' (40.7 x 61 cm) Tate Collection, London, T07346.1997. © Tate, London 2009 © ADAGP, Paris and DACS. London 2009. © Image reproduced courtesy of the Dorothea Tanning Collection and Archive, New York.



Fig.5: John Tenniel, 'The Garden of Live Flowers,' Illustration for Lewis Carroll, *Through the Looking Glass and What Alice Found There*, Macmillan and Co. London, 1869.

Ernst's collage novel *Rêve d'une petite fille qui voulut entrer au Carmel*, and Tanning's painting *Eine Kleine Nachtmusik* (1943), both read as Carrollian visual narratives, not least due to



their stylistic quotations of Tenniel. One might compare Tenniel's depiction of Alice being attacked by the cards in court [Fig.1], with Ernst's cover image of the eponymous *petite fille* being harassed by white birds inside a zoetrope, that philosophical toy of the Victorian nursery [Fig.2]. Werner Spies has demonstrated that the sources for Ernst's collages were nineteenth-century scientific journals such as *La Nature*,⁴⁷ a visual culture broadly contemporaneous with Tenniel's illustrations and Ernst's own childhood. Again, many of Tenniel's *Alice* illustrations seem now to have anticipated surrealist juxtaposition, for example in the enlarged Cheshire Cat's head floating above the fray in 'The Queen's Croquet Ground' chapter [Fig.3].⁴⁸

Tanning's *Eine Kleine Nachtmusik* [Fig.4] also appears to appropriate Alice. It is reminiscent of the scene in *Through the Looking the Glass* when Alice meets the talking flowers [Fig.5]. However, in Tanning's version of events the flower has become overgrown and menacing, and the little girls' curiosity has brought erotic nocturnal knowledge (the flower implies defloration, or even menstruation, according to the archaic meaning of 'flowers'). Carroll's landscapes can likewise be dark, frightening places full of violence, monsters and latent meaning where the Alice-child must trump her obstacles. A similar situation occurs in Tanning's *Endgame* (1944) in which a giant girl's shoe rebelliously tramples a bishop in a manner reminiscent of Tenniel's illustrations for Carroll's chessboard-orientated *Through the Looking Glass*. But the *femme-enfant*, as understood in surrealism, is no longer the polite child of Tenniel's nineteenth-century illustrations. In Ernst's collage novel and Tanning's painting they have rather become 'wise children'.⁴⁹

Alice circa 1941

As I suggested earlier, Ernst tended to identify his partners with Carroll's Alice, perhaps most explicitly during his involvement with Carrington. He painted two portraits of her as Alice in 1939 and 1941. The second version, *Alice in 1941*, recalls Aragon's article, 'Lewis Carroll – En 1931.' Both Ernst's paintings situate their Alices in fantastical landscapes conjured from the decalcomania method. Carrington appears in both as an eroticised, partially clad, fully developed Alice. Ernst is extending the narrative; *Alice after Alice*, as a grown-up, more woman than child: 'It is as if Alice were to grow up in Wonderland [...] and you were to meet her one day, to re-discover her enchantment, now filled with love and terror. Max Ernst became her guardian when you had forgotten her.'⁵⁰

Though Ernst often idealised his current partner in the guise of the *femme-enfant*, Alice also served as his alter ego – as she had for Carroll.⁵¹ Ernst's other alter ego, the bird familiar Loplop, appears to nestle the Carrington/ Alice figure in the 1939 *Alice* work, and by the 1941 version [Fig.6] we find her wrapped in his feathers, no doubt in response to Carrington's earlier *Portrait of Max Ernst* (1938), which had portrayed Ernst in a red feathered gown.⁵²





Fig.6: Max Ernst. (1891-1976): *Alice in 1941* (1941). New York, Museum of Modern Art (MoMA). Oil on paper, mounted on canvas, 15¾ x 12¾' (40 x 32.3 cm). James Thrall Soby Bequest. Acc.n.: 1220.1979. © 2009. Digital image, The Museum of Modern Art, New York/ Scala, Florence. © ADAGP, Paris and DACS. London 2009.

Though Ernst depicts Carrington as 'donning his mantle',⁵³ the influence was surely reciprocal, and Carrington certainly brought an interest in Carroll to the relationship. Alice became a shared project, as Ernst's fascination with Carroll intensified.⁵⁴ Later, Alice would again be a site of intersection between Ernst and Dorothea Tanning.

Tanning's self-portrait *Birthday* (1942) [Fig.7] can be compared compositionally and thematically with Ernst's *Robing of the Bride*.⁵⁵ Both include an unclassifiable fantasy creature from a child's bestiary; Ernst's being a little green she-goblin, and Tanning's being highly reminiscent of Carroll's Gryphon character [Fig.8], further examples of which Tanning would have seen at the *Fantastic Art, Dada and Surrealism* exhibition.⁵⁶





Fig. 7: Dorothea Tanning, *Birthday*, 1942. Oil on canvas. 40 ¼ x 25 ½' (102.2 x 64.8 cm). Philadelphia Museum of Art. Image reproduced courtesy of the Dorothea Tanning Collection and Archive, New York.

Fig. 8: Wilfrid Dodgson, *The Gryphon*, undated drawing, 4½ x 7' (11.6 x 18.2 cm) approx. © The Governing Body of Christ Church, Oxford.

As it does for Carroll's Alice at the beginning of *Wonderland*, a hallway of doors beckons Tanning's curiosity. *Birthday* is often referred to as a rite of passage, though is this not perhaps also an example of a Carrollian 'un-birthday'?⁵⁷ Tanning certainly appears more startled than merry, and the mood seems more revelatory than celebratory. As with Ernst's *Alice* paintings, in *Birthday* Tanning appears more adult than Alice with fully developed breasts on display, again implicitly extending the *Alice* narrative. However, in other important works of the 1940s such as *Jeux d'enfants* (1942) [Fig.9], Tanning makes her reference to the seven-year-old Alice figure much more direct. The tearing of the wallpaper in *Jeux d'enfants* has been interpreted as a rebellion against the artist's bourgeois family life in Galesburg, where, as Tanning said herself, 'nothing happens but the wallpaper.'⁵⁸ This tearing open of a porthole in the bourgeois domestic order, recalls *Through the Looking Glass* where Alice tears through the gauze-like mirror above her mantelpiece in order to enter Looking Glass House.





Fig.9: Dorothea Tanning. *Jeux d'enfants*, 1942, oil on canvas, 11 x 7 1/16' (27.9 x 18 cm). Private Collection, Dallas. © Image courtesy of the Dorothea Tanning Collection and Archive, New York.

Fig. 10: John Tenniel, Illustration for Lewis Carroll, *Alice's Adventures in Wonderland*, Macmillan and Co. London, 1865.

Mary Ann Caws has indicated the transgressive aspects of Tanning's 'terrible little girls' and their revelation of the house as a feminine body beneath the wallpaper.⁵⁹ Here the dialectical tension between inside and outside is made manifest as the little 'Alices' battle with the gigantic architectural force, the 'skin' of the house. This might be compared compositionally with Tenniel's illustration of a giant Alice in the hall of doors [Fig.10], and metaphorically with Carroll's depiction of Alice in the rabbit's house after her curiosity led her to sample an unlabelled potion causing an onslaught of growing pains [Fig. 11].⁶⁰ Tanning's little girls tear down the dollhouse architecture inhabited by Carroll's Alice, not only as an attack on the domestic space, but also with a desire to know the bodily self repressed by bourgeois manners.





Fig.11: Charles Dodgson. (Lewis Carroll) 'Alice in the White Rabbit's House,' 1864, image: 2 $\frac{7}{8}$ x 7' (7.3 x 18.2 cm), paper: 5 $\frac{7}{8}$ x 8 $\frac{2}{3}$ (14.4 x 22.1cm) approx. Proof for *Alice's Adventures Under Ground by Lewis Carroll: A Facsimile of the 1864 Manuscript*, Macmillan and Co, Ltd. London, 1886, 37. © The Governing Body of Christ Church, Oxford.

Alice's Spectral Perils

Around the 1950s, many of the child-women 'Alice' figures started to visually disintegrate as surrealism itself began to disband. Tanning's lithograph album *Les 7 périls spectraux* (1950) depicts just such a breakdown. Though these *Seven Perils* do not explicitly relate to the *Alice* narrative, they might still be interpreted in Carrollian terms. This is most especially the case with the *Premier Peril* [Fig.12] in which we see an Alice-like figure approaching a book-door, driven, one assumes, by her epistemophilic curiosity to feel her way into knowledge. Like *Birthday* and *Eine Kleine Nachtmusik*, *Premier Peril* compositionally recalls Tenniel's illustration of Alice in the hallway of doors [Fig.13]. Carroll's little girl enters the book and thus, by metaphoric extension, into the narrative as a fictional 'character.' But this character is radically altered as Tanning's perils progress. By the *Septième Peril*, [Fig.14] she leaves us with a montage of bodily organs and disembodied orifices, reminiscent of Bataille's imagery in *Histoire de l'oeil* when Simone inserts the priest's eye into her vagina and the protagonist hallucinates it as belonging to their dead friend Marcelle.





Fig.12: Dorothea Tanning. *Premier Peril*, 1950, lithograph, image: 14½ x 10 7/8' (36.8 x 27.6 cm.), paper: 19 7/8 x 12 3/4' (50.5 x 32.4 cm), from *Les sept périls spectraux* with text "Pourquoi Rester Muets?" by A. Pieyre de Mandiargues. © Image courtesy of the Dorothea Tanning Collection and Archive, New York.



Fig. 13: John Tenniel, '...she came upon a low curtain she hadn't noticed before, and behind it was a little door about fifteen inches high ...' Illustration for Lewis Carroll, *Alice's Adventures in Wonderland*, Macmillan and Co. London, 1865.



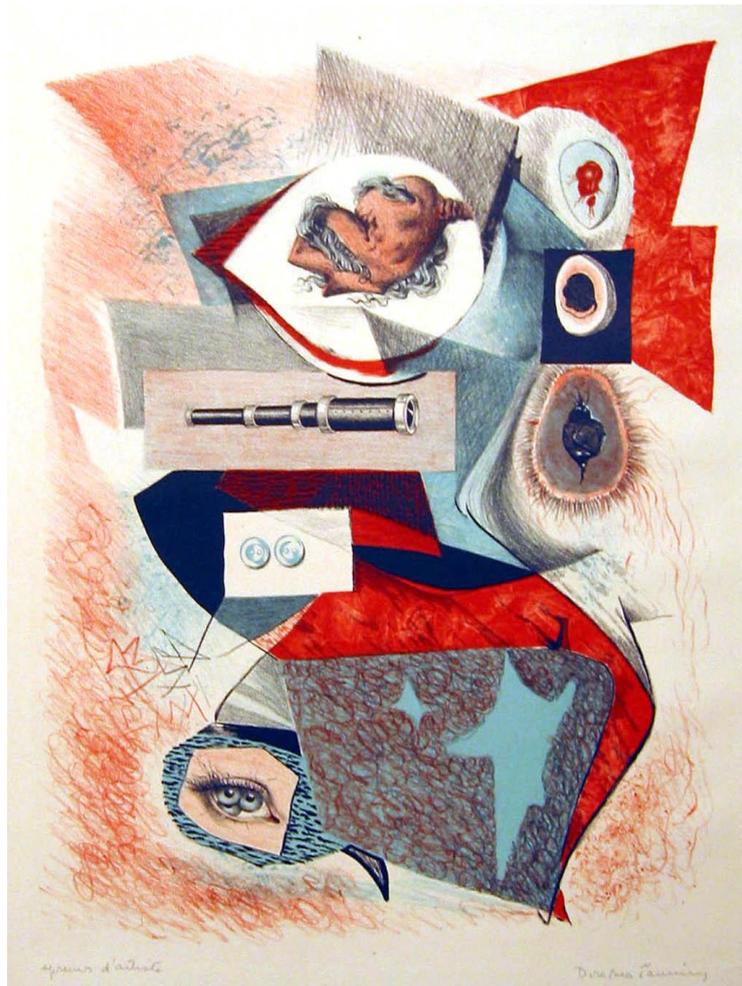


Fig.14: Dorothea Tanning. *Septième Peril*, 1950, lithograph, image: 14½ x 10 7/8' (36.8 x 27.6 cm.), paper: 19 7/8 x 12 3/4' (50.5 x 32.4 cm), from *Les sept périls spectraux* with text "Pourquoi Rester Muets?" by A. Pieyre de Mandiargues. © Image courtesy of the Dorothea Tanning Collection and Archive, New York.

Broadly speaking, Tanning's disruptive but still diminutive, Tenniel-like renderings of *femme-enfants* in the 1930s and 40s, stand in stark contrast to the imagery of the 1950s and '60s. The monstrous bodily spectre behind *Jeux d'enfants* has finally defeated the neat and tidy bourgeois child, and the latent narrative, of the body in a state of becoming, has finally come to the fore. Tanning has discussed her painterly turn in terms of a 'splintering' of the canvas and abstracting of forms,⁶¹ and as others have pointed out, 'the Alice-like *femmes-enfants* transfigure to ripe, naked female bodies' in this later body of work.⁶² *Insomnies* (1957) is a pivotal example as one can still make out the traces of such an 'Alice-like' child, though she has begun to drown in the painterly surface.⁶³ Abstraction has overwhelmed representation. The very title awakens the viewer from the dream narrative of the *Alice* books and, by extension, the emphasis on the dream in surrealism, which Tanning was beginning to distance herself from.⁶⁴ The boundaries are no longer in the



process of being torn down but are now fully broken, and only fragments of the *femme-enfant* can be found like a vague, blurry memory of childhood.

Underlying Illogic: Later Appropriations of Carroll

Ernst also sought to revise Alice around the same time. Following Walt Disney's sugar-coated feature-animation of 1951, which conflated aspects of *Alice's Adventures in Wonderland* with *Through the Looking Glass*, and after Magritte's *Alice au pays des merveilles* (1946) which depicted a giant Alice morphing into a tree,⁶⁵ Ernst reinterpreted the stories in *For Alice's Friends*, two paintings of 1957.⁶⁶ Here he returned to the less stable underside of the tale, and began to subvert Alice's contained appearance into a painterly abstraction.

In both versions of *For Alice's Friends* Ernst makes apparent the more multilayered aspect of the narrative with his scraping technique of *grattage*, reinforcing the forest landscape he uses to set the scene for Carroll's cast of unusual creatures. They emerge through the undergrowth. Ernst's geometric renderings of the figures create a general economy of characters in that the figures could stand simultaneously for any number of fantastical pairings that occur throughout the narrative. The numerous ornithological beings no doubt represent Ernst's own bird mythology. Ernst's alter ego, the phonetically childlike Lop-Lop, chimes with Carroll's Do-do, often seen as a representation of Dodgson himself.⁶⁷ The Jub-jub in Carroll's 'Jabberwocky' poem continues along similar lines, as did the playful da-da movement with which Ernst was formerly connected.

It has been claimed that Carroll's mathematical treatise *The Game of Logic* (1886), originally intended for the 'private instruction of his child friends,' became one of Max Ernst's 'favourite books.'⁶⁸ Alongside the *Alice* fictions, Ernst also appropriated Carroll's mathematical ideas into his work. In 1966 he illustrated a French translation of Carroll's mathematical writings entitled *Logique sans peine*, where schematic forms fudge the system of logic in their seemingly random (dis)ordering of the conventional function of illustration.⁶⁹ In the same year, Ernst's friend Duchamp finished his assemblage, *Étant donnés* (1946-1966). In Carroll's *Symbolic Logic* (1897), translated into French for the edition that Ernst illustrated, the phrase 'Étant donné' (a formal phrase in French meaning 'given') is used to set up a pair of propositions:

Étant donné un couple de propositions de relation contenant deux classes complémentaires et proposées comme prémisses, trouver la conclusion – s'il en existe une – qui leur est conséquente.⁷⁰

(Given a Pair of Propositions of Relation, which contain between them a pair of co-divisional Classes, and which are proposed as Premises: to ascertain what conclusion, if any, is consequent from them).⁷¹

In Carroll's treatise this syllogistic logic tends toward the nonsensical:



That story of yours, about your once meeting the sea-serpent, always sets me off yawning; I never yawn unless when I am listening to something totally devoid of interest. ...

The Conclusion:

That story of yours, about your once meeting the sea-serpent, is totally devoid of interest.⁷²

Via Carroll, one might suggest that Duchamp's *Given 1. The Waterfall 2. The Illuminating Gas*, can be read as a syllogism, albeit a faulty, allegorical and necessarily inconclusive one:

Given, first, the waterfall, second the illuminating gas, we shall determine the conditions for the allegorical appearance of several collisions seeming strictly to succeed each other according to certain laws, in order to isolate the sign of accordance between on the one hand, this allegorical appearance and on the other, a choice of possibilities legitimated by these laws and also occasioning from them.⁷³

Like many surrealists, Duchamp was aware of Carroll's work prior to his association with the movement. In 1913 he made a little-known work entitled *Musical Erratum* which, Arturo Schwarz believes, borrowed the chance recipe from Carroll's 'Poeta Fit, Non Nascitur' in *Phantasmagoria* (1860-63).⁷⁴ The bachelors in Duchamp's *Large Glass* (1915-1923) – a Priest, a Bellboy, a Gendarme, a Cavalryman, a Policeman, an Undertaker, a Flunkey, a Busboy and a Stationmaster – half-echo the list of tradesmen in Carroll's extended rhyme *The Hunting of the Snark (An Agony in Eight Fits)* (1874): a Bellman, the Boots, a Bonnet Maker, a Barrister, a Broker, a Billiard Maker, a Banker, a Baker, a Beaver, and a Butcher. Later, Ernst produced a schematic revision of *The Hunting of the Snark* (1950/68), originally illustrated by the Pre-Raphaelite illustrator Henry Holiday, radically abstracting the traditional appearance of the characters.⁷⁵

Ernst went on to refigure the Alice-child, reworking some of his *Logic Without Difficulty* illustrations in a groundbreaking series of thirty-six lithographs for *Lewis Carroll's Wunderhorn* (1970).⁷⁶ In the history of *Alice* illustrations they mark another radical departure, abstracting Alice beyond recognition. Here Ernst takes on the role of illustrator, collaborating with the art historian Werner Spies to compile a range of Carrollian texts in English and German. It reads as a late indication of Ernst's lifelong respect for Carroll and debt to his works. Ernst's homage to Carroll was perhaps also a retort to Dalí's lurid illustrations for *Alice's Adventures in Wonderland* of the previous year (1969). Though both depict her as a stick-figure, Dalí's Alice is a shadowy adolescent girl with skipping rope [Fig.15], while Ernst represents her and other characters as amorphous childlike doodles [Fig.16].⁷⁷



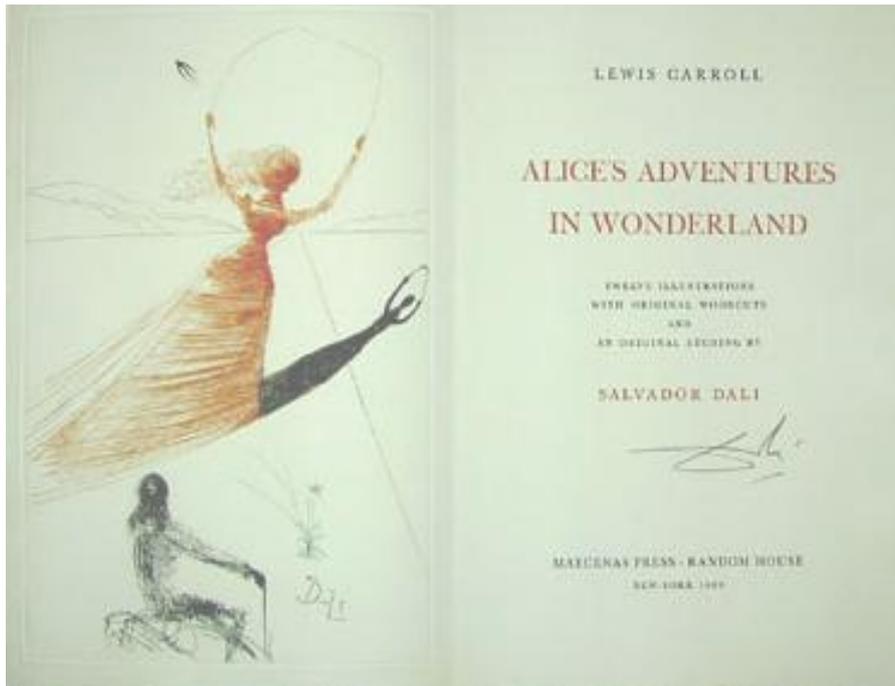


Fig.15: Salvador Dalí. *Alice's Adventures in Wonderland*, frontispiece, Random House, New York, 1969. © Salvador Dalí, Fundació Gala-Salvador Dalí, DACS, 2011

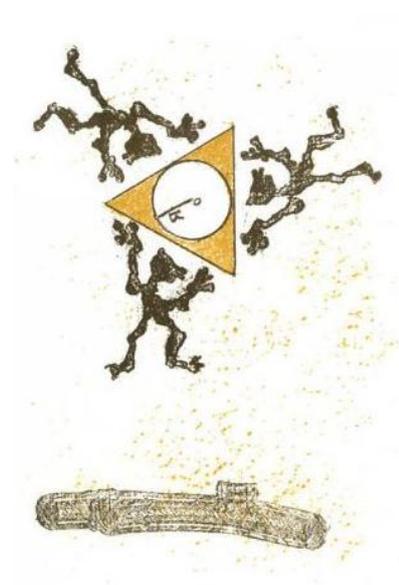


Fig.16: Max Ernst. Illustration for *Aberwitz und Fünf-Uhr-Tee* (1970) Max Ernst and Werner Spies, *Lewis Carroll's Wunderhorn*, Manus Press, Stuttgart, 1970, 57. Lithograph. © ADAGP, Paris and DACS. London 2009.

Conclusion: Tanning's Surrealist Novel

Tanning has continued to investigate the child-woman as narrative device, returning to the fairy tale depictions she began in the 1940s. (This is true too of Carrington whose recent bronze sculpture



How Doth the Little Crocodile (1998) repeats a didactic line from *Alice's Adventures in Wonderland*.⁷⁸ Tanning's allegorical, surrealist novel, *Abyss* (1949/77) republished as *Chasm: A Weekend* (2004), transports Wonderland and Looking Glass House to a desert fortress called Windcote which, like Carroll's fictional worlds, is slightly out of time and functions according to subtly altered social codes.⁷⁹ Here the seven-year-old Alice-figure goes by the name of Destina Meridian; the protagonist Albert, an emaciated painter reminiscent of Ernst, is drawn into her diminutive world. Curiosity leads him to the little girl's attic nursery where she shows him her memory box and shares the secret of her imaginary friend, a lion. Interestingly, Tanning predominantly employs an adult male to represent the curious figure in this story, and a little girl to represent the white rabbit: the epistemophilic object of desire. However, she is, if possible, even more manipulative; an Alice with foresight. She displays a childlike curiosity in order to charm Albert but is already knowing and sibylline in character. Albert is later swallowed by the desert chasm, falling down the 'rabbit hole' only to be impaled at the bottom. Meanwhile, his fiancée, the blonde haired, naive Nadine, functions as the adult Alice, but outside the enchanted safeguard of childhood, her curiosity leads to her ultimate gory fate. Nadine gains the knowledge she seeks but at the cost of defacement and death. As Chadwick rightly concludes, 'the novel can be read as a kind of revenge of the *femme-enfant*.'⁸⁰

I have sought in this paper to track the surrealist appropriation of Lewis Carroll, and to reconsider Carroll's publications – the *Alice* books in particular – as surrealist intertexts. I have taken for my motif Alice's curiosity, and sought thus to recode the *femme-enfant* as an epistemophilic figure. Just as Carroll's *Alice* books appeal to both children and adults, the surrealist *femme-enfant* embodies a slippage between childhood and adulthood. Now in her one-hundredth year, Tanning is still appropriating her childhood self, and endowing her *femmes-enfants* with curiosity, enacting a continuity with – or return to – the surrealist project.

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¹ Lewis Carroll, 'Alice's Adventures in Wonderland,' *The Philosopher's Alice*, ed. Peter Heath, Academy Editions, London, 1974, 21.

² Philippe Ariès, *Centuries of Childhood*, Pimlico, Random House, London, 1996, 116.

³ Carol Mavor, *Pleasures Taken: Performances of Sexuality and Loss in Victorian Photographs*, I. B. Tauris, London, 1996, 8-9. For further discussion of this problematic notion of 'innocence' see James R. Kincaid, *Erotic Innocence: The Culture of Child Molesting*, Duke University Press, Durham and London, 1998, 16. Grateful thanks to James Boaden for these suggestions and for



organising the *Convulsive Nursery* conference which helped me think through some of these ideas (University of Manchester, May 2010).

⁴ John Russell points out that ‘a post-Freudian “Alice” is enacted before us in [Tanning’s] *Eine Kleine Nachtmusik*,’ in his ‘The Several Selves of Dorothea Tanning,’ *Dorothea Tanning*, ex. cat. ed. Sune Nordgren, Malmö Konsthall, Stockholm, 1993, 17. In a review which appears on the jacket of Tanning’s first autobiography, Russell also tellingly claims that it ‘is a book to read and re-read, an “Alice in Wonderland” for grown-ups.’ *Birthday*, The Lapis Press, San Francisco, 1986. Gilles Plazy also alludes to *Alice* when discussing Tanning’s work, *Dorothea Tanning*, ex. cat. Editions Filipacchi, Paris, 1976, 11. Alyce Mahon makes an allusion to Alice when discussing Tanning’s painting *Children’s Games*, see *Eroticism and Art*, Oxford University Press, 2007, 153.

⁵ Later Jan Švankmajer presented his surrealist vision of *Alice*, *Něco z Alenky* (1988), but I will not have space in this article to discuss his project in the detail which it merits. Recent research which chimes with my argument here includes Yang Yen-Yun, ‘Uncovering Alice’s Cabinet of Curiosities: On the Sodomasochism of Infantile Imagination in the Film *Něco z Alenky* of Jan Švankmajer,’ unpublished research paper, *Querying Surrealism, Queering Surrealism, Sixth International Symposium*, West Dean, Chichester (20 June 2010). See also Suzanne Keller, ‘The Forceful Imagination of Czech Surrealism: The Folkloric as Critical Culture,’ *Anti-Tales: The Uses of Disenchantment*, ed. C. McAra and D. Calvin, Cambridge Scholars Publishing, Newcastle, 2011, 75-83.

⁶ André Breton, ‘Manifesto of Surrealism,’ *Manifestoes of Surrealism*, trans. Richard Seaver and Helen R. Lane, Ann Arbor, Michigan, 2004, 3, 39-40.

⁷ André Breton, *Surrealism and Painting*, trans. Simon Watson Taylor, MFA Publishing, New York, 2002, 6.

⁸ See also Breton’s 1929 preface to ‘The First Dalí Exhibition,’ *What is Surrealism?*, trans. David Gascoyne, Faber and Faber, London, 1936, 28, implicitly criticised by Bataille in ‘The Lugubrious Game,’ *Visions of Excess: Selected Writings 1927-1939*, trans. Allan Stoekl, University of Minnesota Press, Minneapolis, 1985, 29. For more on spaces of the surrealist marvellous see Hal Foster, *Compulsive Beauty*, The MIT Press, Massachusetts, 1995. Interestingly the French word for marvellous, ‘merveilleux,’ is very similar to the French word for wonders, ‘merveilles,’ thus the Wonderland of *Alice au Pays des Merveilles* could easily be linked with the Bretonian notion of the marvelous.

⁹ Carroll, *La chasse au snark, agonie en huit crises*, trans. Louis Aragon, Hours Press, Chapelle Réauville, 1929, and Aragon, ‘Lewis Carroll - En 1931,’ *Le Surréalisme au service de la revolution*, No.3 (December, 1931): 25-26.

¹⁰ David Gascoyne, *A Short Survey of Surrealism*, Enitharmon Press, London, 2003, 94.

¹¹ Herbert Read ed., *Surrealism*, Faber and Faber, London, 1936, 55-56. Julian Levy, *Surrealism*, Black Sun Press, New York, 1936, 4.

¹² Alfred H. Barr, *Fantastic Art, Dada and Surrealism*, ex. cat. Museum of Modern Art, New York, 1936, 51. For more on the fantastic genre as an ‘alternative view’ see Anna Kérchy, ‘Faraway, So Close, Towards a Definition of Magic(al) (Ir)realism,’ *What Constitutes the Fantastic?*, ed. Sabine Coelsch-Foisner et al, Vol.17, University of Szeged, 2009, 22.

¹³ Breton, *Anthologie de l’humour noir*, Pauvert, Paris, 1966, 183-196. See also Breton and P. Eluard, *Dictionnaire abrégé du surréalisme*, Galerie des Beaux Arts, Paris, 1938.

¹⁴ Carroll, ‘Poèmes de Jeunesse,’ *l’usage de la Parole*, No.1 (December, 1939): 3.



- ¹⁵ See VVV Magazine, No.2-3 (1943): 88.
- ¹⁶ Francis M. Naumann, *Marcel Duchamp: The Art of Chess*, The Readymade Press, New York, 2009, 29.
- ¹⁷ Breton, 'On Surrealism in Its Living Works,' *Manifestoes of Surrealism*, 297-8.
- ¹⁸ Rüdiger Tiedemann, 'Alice bei den Surrealisten – Zur Rezeption Lewis Carrolls,' *Arcadia: International Journal for Literary Studies*, issue 1-3, Vol.17, (1982), 61-80.
- ¹⁹ Renée Riese Hubert, *Surrealism and the Book*, University of California Press, Berkley and London, 1988, 151.
- ²⁰ Sarah Wilson, 'Max Ernst in England,' *Max Ernst*, Tate, London, 1991, 363-372, and *Dorothea Tanning: Between Lives – Works on Paper*, ex. cat. Runkel-Hue-Williams Ltd. London, 1989, 10.
- ²¹ Marina Warner, 'Introduction,' *House of Fear: Notes From Down Below*, Virago Press Ltd. London, 1989, 14. Natalya Lusty also makes reference to Breton's use of Carroll in 'Masking the Crime of Femininity,' *Surrealism, Feminism, Psychoanalysis*, Ashgate, Aldershot, 2007, 26.
- ²² See Mikhail Bakhtin, *Rabelais and His World*, trans Hélène Iswolsky, Indiana University Press, Bloomington, 1993.
- ²³ Gilles Deleuze, *Logique du sens*, trans. Mark Lester, The Athlone Press, London, 1990, 1.
- ²⁴ Susan Stewart, *Nonsense: Aspects of Intertextuality in Folklore and Literature*, John Hopkins, Baltimore and London, 1979, 76.
- ²⁵ Karen Coats, *Looking Glasses and Neverlands: Lacan, Desire and Subjectivity in Children's Literature*, University of Iowa Press, Iowa City, 2004, 83. See also Lois Drawmer, 'The Dysmorphic Bodies of *Alice in Wonderland*,' *Monsters and Monstrous* (2004): 1 <http://www.wickedness.net/Monsters/M2/drawmer%20paper.pdf> (accessed 16/08/2009), Kérchy, 'Nonsensical Disenchantment and Imaginative Reluctance in Postmodern Rewritings of Lewis Carroll's *Alice Tales*,' *Anti-Tales*, 62-74.
- ²⁶ Breton, *Arcane 17: With Apertures Grafted to the End*, ed. Anna Balakian, trans. Zack Rogow, Sun and Moon Press, Los Angeles, 1994, 64.
- ²⁷ Whitney Chadwick, *Women Artists and the Surrealist Movement*, Thames and Hudson, London, 1985, 33.
- ²⁸ *Ibid.* For a reproduction of *L'écriture Automatique* see 33.
- ²⁹ Barr, *Fantastic Art, Dada and Surrealism*, 207.
- ³⁰ Susan Rubin Suleiman, 'The Bird Superior Meets the Bride of the Wind: Leonora Carrington and Max Ernst,' *Significant Others: Creativity and Intimate Partnership*, eds Whitney Chadwick and Isabelle de Courtivron, Thames and Hudson, London, 1993, 97-117.
- ³¹ Warner, 'Introduction,' *House of Fear*, 10.
- ³² Ernst championed the work of both Oppenheim and Carrington, and later Tanning, by writing prefaces and exhibition interpretations for them, see for example 'Preface, or Loplop Presents the Bride of the Wind,' *The House of Fear*, 25-26, and his 1944 text *Dorothea Tanning*, extracts of which are reprinted in Jennifer Mundy, *Desire Unbound*, exhibition catalogue, London, Tate Publishing, 2001, 165. Chadwick suggests that Carrington's rebellious behaviour 'redefine[ed]' the *femme-enfant*, 79.



³³ Rachael Grew, 'A Wizard/ Witch's Dual: Gender Power Struggles and the Occult in Surrealism,' *The Apothecary's Chest: Magic, Art and Medication*, eds Konstatina Georganta, Fabienne Collignon and Anne-Marie Millim, Cambridge Scholars Publishing, 2009, 23-24.

³⁴ Breton, *Communicating Vessels*, trans. Mary Ann Caws, University of Nebraska Press, 1990, 97.

³⁵ Jonathan P. Eburne, *Surrealism and the Art of Crime*, Cornell University Press, New York, 2008, 198-9.

³⁶ Tanning, *Birthday*, 98. In *Between Lives* Tanning also notes her disappointment in missing Nabokov on his visit to Arizona, which further suggests the influence he held for her, 142. Jean Leymarie confirms Carroll's books and Tenniel's illustrations as source materials for Balthus' paintings, *Balthus*, ex. cat. Editions d'Art Albert Skira, Geneva, 1982, 30.

³⁷ For an interesting discussion of Joseph Cornell's late pornographic collages see Andrew Brink, *Desire and Avoidance in Art: Psychobiographical Studies with Attachment Theory*, Peter Lang Publishing, New York, 2007, 140. For a reproduction of *Untitled (Blue Nude)* see Mundy, 314.

³⁸ Mieke Bal argues that Balthus' 'children are self-portraits as much as portraits of his desire. Not simply his desire to possess but his desire to be (like) the children he so admires,' *Balthus: Works and Interview*, Bal ed. Ediciones Polígrafa, Barcelona, 2008, 141. This argument has also been made recurrently in the extensive literature on Bellmer: Therese Lichtenstein, *Behind Closed Doors: The Art of Hans Bellmer*, University of California Press, Berkeley, 2001, 48-49. See also Sue Taylor, *Hans Bellmer: The Anatomy of Anxiety*, The MIT Press, Massachusetts, 2000, 68, 90. Foster has also argued: 'Bellmer appears not only to desire the (dis)articulated female body but also to identify with it,' *Compulsive Beauty*, 109. This concept of the male appropriation of the feminine domain has been widely discussed in surrealist scholarship. For example see Dawn Ades, 'Surrealism, Male-Female,' *Surrealism: Desire Unbound*, 171-196. For more on Cornell's use of Carroll see Analisa Leppanen-Guerra, "'The Child Lost in the Garden of Time": Childhood and the Fourth Dimension in the Works of Joseph Cornell,' unpublished thesis, University of California, Irvine, 2004, 169.

³⁹ Laura Mulvey, 'Pandora's Box: Topographies of Curiosity,' *Fetishism and Curiosity*, Indiana University Press, Bloomington and Indianapolis, 1996, 59.

⁴⁰ Carroll, *Alice's Abenteuer im Wunderland*, illus. John Tenniel, trans. Antonie Zimmermann, Breitkopf und Härtel, Leipzig, 1869. The first French translation of *Alice's Adventures in Wonderland* was by Henri Bué for Macmillan in 1869. See also Warren Weaver, *Alice in Many Tongues: The Translations of Alice in Wonderland*, Wisconsin University Press, Madison, 1964, 52, and, for a more general understanding of Carroll's reception in both surrealism and popular culture, see Will Brooker, *Alice's Adventures: Lewis Carroll in Popular Culture*, Continuum, London and New York, 2005, 78.

⁴¹ Charles Henri Ford, ed. 'Max Ernst's Favorite Poets and Painters of the Past,' *View Magazine: Special Max Ernst Edition*, Series II, No.1 (April 1942): 14. See also Werner Spies, *Max Ernst: A Retrospective*, ed. Sabine Rewald, Yale University Press and the Metropolitan Museum of Art, New Haven and New York, 2005, 39.

⁴² Tanning, *Worlds in Miniature: Max Ernst and His Books*, Yale University Library, New Haven, 1983, 6.

⁴³ Tanning, 'Souvenirs,' *Dorothea Tanning*, ed. Nordgren, 35.

⁴⁴ Warner, 'Introduction,' *The House of Fear*, 4, 'Introduction,' *The Seventh Horse and Other Tales* Virago Press, London, 1989, x. Elsewhere Warner grounds Carrington in the English tradition of John Tenniel, Mervyn Peake and Monty Python, 'Leonora Carrington's Spirit Bestiary; or the Art of



Playing Make-Belief,' *Leonora Carrington: Paintings, Drawings and Sculptures 1940-1990*, ed. Andrea Schlieker, Serpentine Gallery, London, 1991, 11-12. See also Susan Aberth, *Leonora Carrington: Surrealism, Alchemy and Art*, Lund Humphries, Aldershot, 2004, 14-15, 79.

⁴⁵ Ernst's rebellion against his Wilhelminian, Catholic childhood in the Rhineland has often been commented upon. See for example Elizabeth Legge, *Max Ernst: The Psychoanalytic Sources*, Ann Arbor, London, 1989, and Rosalind Krauss, *The Optical Unconscious*, The MIT Press, Cambridge, 1994, 34. Tanning had a strict Lutheran upbringing in Galesburg, Illinois.

⁴⁶ Soo Y. Kang, 'Tanning's Pictograph: Repossessing Woman's Fantasy,' *Aurora: Journal of the History of Art*, Vol.III, 2002, 91. See also Kincaid, *Erotic Innocence*, 17.

⁴⁷ Werner Spies, *Max Ernst, Collages: The Invention of a Surrealist Universe*, Thames and Hudson, London, 1988, 509.

⁴⁸ Warner has linked the 'apparition of the Cheshire Cat' to the new cinematic techniques Carroll was interested in as a keen photographer, *Phantasmagoria: Spirit Visions, Metaphors, and Media into the Twenty-first Century*, Oxford University Press, Oxford, 2006, 153. One might also compare this image with a late collage by Tanning entitled *Cat* (1986).

⁴⁹ Jean-Christophe Bailly uses this phrase to describe the *femmes-enfants* in Tanning's work, 'Image Redux: The Art of Dorothea Tanning,' *Dorothea Tanning*, ed. Richard Howard, trans. Robert C. Morgan, George Braziller, New York, 1995, 15. Elsewhere, Angela Carter used this phrase to refer to child who knows its own father, *Wise Children*, Virago, London, 1991.

⁵⁰ Levy, 14.

⁵¹ Heath, *The Philosopher's Alice*, 28.

⁵² M. E. Warlick, *Max Ernst and Alchemy: A Magician in Search of Myth*, University of Texas Press, 2001, 163-165.

⁵³ Warner, 'Introduction,' *The House of Fear*, 4. See also Aberth, 14-15, 79.

⁵⁴ Lusty, *Surrealism, Feminism, Psychoanalysis*, 27.

⁵⁵ See Warlick, 163-165.

⁵⁶ Bailly has suggested this creature might be a 'griffin' but makes no reference to Carroll, 'Image Redux: The Art of Dorothea Tanning,' 17.

⁵⁷ Carroll, 'Through the Looking Glass and What Alice Found There,' *The Complete Illustrated Works of Lewis Carroll*, Chancellor Press, London, 1982, 183.

⁵⁸ Tanning cited in Chadwick, 138. See also Tanning, *Dorothea Tanning: 10 Recent Paintings and a Biography*, ex. cat. Gimpel-Weitzenhoffer Gallery, New York, 1979, unpaginated.

⁵⁹ Mary Ann Caws, 'Person: Tanning's Self-Portraiture,' *The Surrealist Look: An Erotics of Encounter*, The MIT Press, Cambridge and London, 1999, 84.

⁶⁰ Jane Alison includes Tenniel's illustration of Alice in the rabbit's house in *The Surreal House*, exhibition catalogue, Barbican Art Gallery and Yale University Press, London, 2010, 116-117.

⁶¹ Tanning, *Between Lives*, 178.

⁶² Wilson, *Dorothea Tanning: Between Lives*, 10.



⁶³ For an image of *Insomnias* see *Dorothea Tanning*, 1995, 109. An entire exhibition was curated around this painting, Charles Stuckey and Richard Howard, *Dorothea Tanning: Insomnias 1954-1965*, ex. Cat. Kent Gallery, New York, 2005.

⁶⁴ However, Martin Sundberg's recent article makes a convincing case for *Insomnias*' continuity with the surrealist dream project, 'The Metamorphosis of Dorothea Tanning: On the Painting *Insomnias*,' *Konsthistorisk Tidskrift/ Journal of Art History*, 79:1 (March 2010): 25.

⁶⁵ For an image see David Sylvester, *René Magritte Catalogue Raisonné II: Oil Paintings and Objects 1931-1948*, Menil Foundation and Philip Wilson Publishers Ltd., Houston and London, 1992-1994, 373.

⁶⁶ For images see Werner Spies, *Max Ernst Œuvre Katalog: Werke 1954-1963*, DuMont Buchverlag and the Menil Foundation, Cologne and Houston, 1998, 133-134.

⁶⁷ Heath, *The Philosopher's Alice*, 28.

⁶⁸ Morton N. Cohen, *Lewis Carroll: A Biography*, Alfred A. Knopf, New York, 1995, 447.

⁶⁹ Ernest Courmet and Jean Gattegno, eds, *Logique sans Peine, (Illustrated by Max Ernst)*, Hermann, Paris, 1966.

⁷⁰ Carroll, *Logique sans Peine*, 124.

⁷¹ Carroll, *Symbolic Logic and The Game of Logic*, Dover Publications Inc. New York, 1958, 60. Though there is little evidence to confirm that Duchamp read Carroll, Carroll does go on to suggest that one should 'construct a dictionary' as Duchamp does in his *Green Box Notes* (1934): 'Take a Larousse dictionary and copy all the so-called "abstract," words. i.e. those which have no concrete reference.' Marcel Duchamp, *The Bride Bare by her Bachelors, Even: A Typographic Version*, ed. Richard Hamilton, trans. George Heard Hamilton, Percy Lund, Humphries & Co. Ltd., London, 1960, unpaginated.

⁷² From Carroll, *Symbolic Logic*, iv.

⁷³ Duchamp translated and cited by Thierry de Duve, 'Given the Richard Mutt Case,' *Kant After Duchamp*, The MIT Press, Cambridge and London, 1997, 95. De Duve notes the similarity of this statement to a 'mathematical theorem' but does not relate this to a Carrollian syllogism.

⁷⁴ Arturo Schwartz, *The Complete Works of Marcel Duchamp*, Thames and Hudson, London, 1969, 35, 437. See also Carroll, 'Poeta Fit, Non Nascitur,' *The Complete Illustrated Works of Lewis Carroll*, 851-856.

⁷⁵ Carroll, *The Hunting of the Snark, illustrated by Max Ernst*, Manus Press, Stuttgart, 1968. For comparison with Ernst see Henry Holiday's illustrations in Carroll, *The Hunting of the Snark*, Macmillan and Co. London, 1876.

⁷⁶ John Davies and Graham Ovenden, *Illustrators of Alice*, St Martins Press, New York, 1972, 13. See also Ernst and Spies, *Lewis Carroll's Wunderhorn*, Manus Press, Stuttgart, 1970.

⁷⁷ Hubert, *Surrealism and the Book*, 179.

⁷⁸ Aberth, 128.

⁷⁹ Tanning, *Chasm: A Weekend*, Virago Press, London, 2004, 70. See also *Abyss*, Standard Editions, New York, 1977, and 'Abyss,' *Zero magazine*, No.3-4, eds Albert Benveniste and Themistocles Hoetis (1949): 138-150.



⁸⁰ Chadwick, 186.

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