

SURREALISM AND PELLAN: L'AMOUR FOU

Alfred Pellan is an eclectic artist. His paintings incorporate Cubist, Ecole de Paris, abstract and Surrealist elements. To date, the extent of Pellan's debt to each of these movements has not been investigated sufficiently.¹ This article analyses one of Pellan's paintings in an attempt to elucidate certain aspects of his relationship with Surrealism.

The most overt Surrealist statement made by Pellan is found in *l'Amour fou* (Fig. 1). This work, painted during Pellan's second Paris period (1952-54), dates from 1954.² In Paris, Pellan once again had direct contact with the works of the Surrealists³ and this contact must be seen as the catalyst which enabled him to paint a work which not only is a personal declaration of his admiration for the movement but is a contribution to it as well. When it was exhibited in 1955 it bore the title *l'Amour fou (Hommage à André Breton)*.⁴ The full title is an indication of Pellan's attitude to Surrealism at this time. Examination of the painting reveals the extent of Pellan's understanding of Surrealism, both philosophically and visually, and his ability to absorb his source of inspiration while creating a highly individual statement.

The subject matter of the painting embodies the Surrealist concept of *l'amour fou*. This particular concept, inextricably linked to Surrealism from the inception of the movement, formed an inherent part of Surrealist doctrine. As is the case with many Surrealist ideas, it first appeared in written form and then became a source of imagery for Surrealist painting.

There is no simple definition of *l'amour fou*. This love is no ordinary or mundane emotion: it is "the momentary bolt from the blue made eternal."⁵ *L'amour fou* is a love that connotes desire, freedom, beauty and the absolute. The search for *l'amour fou* is the only endeavour that matters to the Surrealist. To attain it is to reach an ultimate state.⁶

The image of a woman who is part mythical, part erotic, part healer, part muse and part mystery is central to the concept. In Surrealist painting this woman can be an identifiable mythological prototype,⁷ a specific person,⁸ or an unidentifiable female.⁹ For the most part, given an identity or not, it is the erotic aspect of the woman that is stressed. She is usually naked or half clothed, often inviting and nearly always tantalizing. She is the object of desire and her seductive power mesmerizes and entices men. To fall in love with such a being, to realize one's desire by

union with her, to be totally caught up in this woman, and to transcend reality through her is to attain l'amour fou.

Surrealist artists rarely portrayed l'amour fou in its totality. Instead, they tended to concentrate on representing the object of this love: the woman. Less often the theme of actual male/woman union forms the subject matter.¹⁰ In both cases the emphasis is on desire and its effects.¹¹ Pellán's painting is a rare document in that it represents visually a theme usually found only in Surrealist literature.

Désir, the published title of the drawing for *l'Amour fou*, indicates that initially Pellán followed the usual Surrealist approach to the subject.¹² Comparison of the drawing (Fig. 2) with the painting shows the evolution of Pellán's ideas from the representation of desire to the depiction of l'amour fou. The composition of the drawing consists of a male head, his enlarged hand, and a naked woman standing with her feet straddling the bridge of the man's nose. Try as he might, the male is incapable of realizing his desire. The object of his passion is present but not quite within grasp: his hand seems to be reaching for a firmer hold on her. His eyes, filled with longing, are riveted upon her and his head, partially immobilized by the wooden forms on his cheeks, turns painfully upward to her. The female's precarious position adds to the tension and her diminutive size, struggling posture and young body indicate innocence, all of which increase the male's frustration. The psychological and emotional drama in the drawing conform to a typical Surrealist handling of the subject.

The painting, *l'Amour fou*, goes beyond the depiction of desire. There is no doubt that union has been achieved. The male no longer tries to seize the female with either his hand or his eyes. The female no longer struggles but rests peacefully atop his eyebrows. The couple are not physically joined but the branches running through their bodies and the similarity of their mood attest to their oneness. The emotions in *l'Amour fou* are quieter than in *Désir*. Tension has been replaced by tranquility. Desire and passion have been realized and, while still an integral part of their relationship as indicated by the presence of the candle¹³ and the fiery red of most of the painting, are no longer of primary concern.

Richer imagery and style allude to the now complex relationship and the metamorphosed state of the couple. The female loses her innocence and comes to maturity. She is larger, fuller and more curvaceous: her body literally flowers. The male also blooms: six green leaves appear on



Fig. 1. Alfred Pellán, *l'Amour fou*, 1954, oil on canvas, 45½" x 32". Coll. M. Pierre Ray, Montreal.



Fig. 2. Alfred Pellan, *Désir*, n.d.,
graphite, 12" x 9". Coll. M. René
Garneau, Ottawa.



Fig. 3. Salvador Dali, *Hysterical Arch*, 1937, ink,
22" x 30 $\frac{1}{8}$ ". Private Collection.

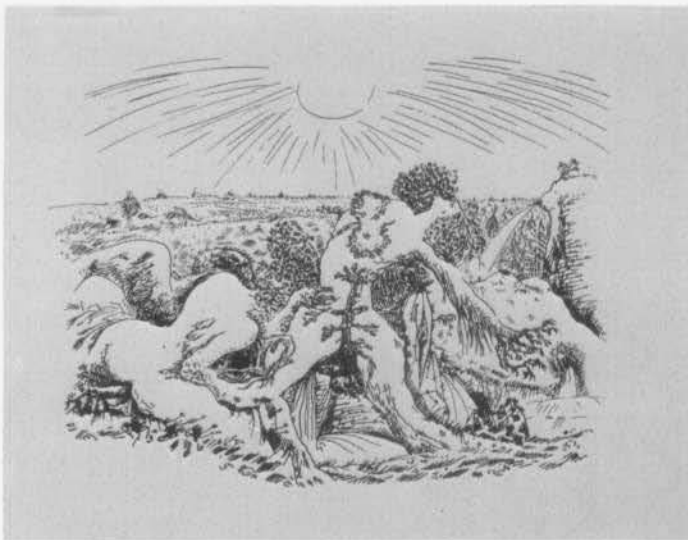


Fig. 4. André Masson, *Amours des moissonneurs*, 1928.
Private Collection.



Fig. 5. Max Ernst, *Saint Cecilia*,
1923, oil on canvas, 39 $\frac{3}{8}$ " x 31 $\frac{7}{8}$ ".
Coll. Staatsgalerie Stuttgart.

his hand. Relieved of his frustration, the male is released from the cares of satisfying his passion and is free, as his open-eyed gaze suggests, to contemplate the absolute. If the goal of *l'amour fou* is to transcend reality, he has achieved this.

The metaphysical quality of their union is enhanced by the time and place depicted. A sense of timelessness is conveyed by the stillness of the painting which is in contrast to the momentary quality of the drawing. The setting, at the same time an interior and an exterior scene, implies universality.¹⁴ Pellán's choice of title for the painting is most apt. He has truly depicted "the momentary bolt from the blue made eternal."

As indicated above, the woman is more than the object of desire in the *l'amour fou* relationship. Having no model to follow in depicting her in this context, Pellán falls back on standard representations of the erotic female as painted by the Surrealists. In both the drawing and the painting, the female is shown in a twisted, provocative stance, combining both front and back views, emphasizing breasts and buttocks. Her arched pose derives from Salvador Dalí¹⁵ and accentuates her erotic nature (Fig. 3). A less overt, but equally important emblem of her womanhood, is her long, flowing hair.¹⁶ This image of sensuality was used frequently by Dalí, Ernst, Masson, Miro, and Tanguy.

The transparent rendering¹⁷ of the female body in the painting is again directly inspired by Surrealist depictions of woman. The Surrealist theme of woman-earth-nature is found particularly in the work of André Masson who transforms his women into trees with branches growing from their feet and hands and running through their bodies¹⁸ (Fig. 4). Sometimes flowers or fruit grow in or out of the womb, on or out of the breasts, or are placed on the face or in an open mouth reinforcing the notion of fertility. Pellán's female follows the Masson type¹⁹: her transparency reveals branches through her whole body that come to flower in the two red blooms on her cheeks.

The branches in Pellán's painting contain a certain ambiguity because they can be read as branches or the female's veins. This dual reading conforms to the Surrealist double image or *l'un dans l'autre*. Regardless of how they are read their significance as an image of vitality remains clear.²⁰

Although the female retains her sexuality, another dimension has been added to her role. She is a more active participant in the love relationship. In comparison to the drawing, she now dominates the

composition by her increased size and complex form. Yet in spite of this dominance, she is as enmeshed in the relationship as the male. The mutuality of stylistic treatment in the similiarity of colour, the vein/branches of their bodies²¹ and the confusion of male/female hair²² alludes to their interdependence and their metamorphosis into one being. Completing this bond is the circular composition. Rather than overly emphasizing the female as an object of desire, Pellan presents an image that incorporates the qualities of sexual desire and fulfillment as well as establishing the delicate balance of the female role as leader and partner in *l'amour fou*.

If Pellan had difficulty finding a model for the female in the *l'amour fou* relationship, the problem was doubly difficult for the male figure. In part it was surmounted by including features associated with the male in Surrealist depictions of physical union. These include the vein/branches and leaves, the confusion of male/female hair and the transfixed stare. More importantly, Pellan adds a new component to the image. He breaks up the cheeks of the man's face into what appear to be a construction of wooden slabs and triangles which are angled and overlapping. These forms create the impression that the male figure is "boarded-up". In both *Désir* and *l'Amour fou* the wooden forms imply the difficulties that must be overcome in order to fulfill desire or to attain the state *l'amour fou*. The forms have a double meaning in *l'Amour fou*. They not only symbolize the effort required to transcend reality through *l'amour fou*, but also the binding power of this emotion once it has been realized.

The "boarded-up" male corresponds to the "walled-in" female figures found in the work of Max Ernst. Ernst's females are encased in stone blocks, giving them an air of immobility. The implication is that the figure must exert great force to free herself from imposed boundaries or barriers. This is especially true of *Saint Cecilia (The Invisible Piano)* dated 1923.²³ (Fig. 5). Pellan adopts Ernst's concept of the "walled-in" female in two drawings dated 1948, *Armuré* and *Fragments* (Figs. 6 & 7). The drawings also reveal the source and development of Pellan's new idea for the portrayal of the male figure in *l'Amour fou*.

The use of wooden forms associated with male figures derives from the circa 1917 work of Giorgio de Chirico in which his earlier mannequin figures have been transformed into wooden constructions. Prominent among de Chirico's forms at this time are the flat draughtsman's triangle with its characteristic aperture and the picture frame (Fig. 8). The



Fig. 6. Alfred Pellán, *Armuré*, 1948, graphite, 11¾" x 9". Coll. The National Gallery of Canada, Ottawa.

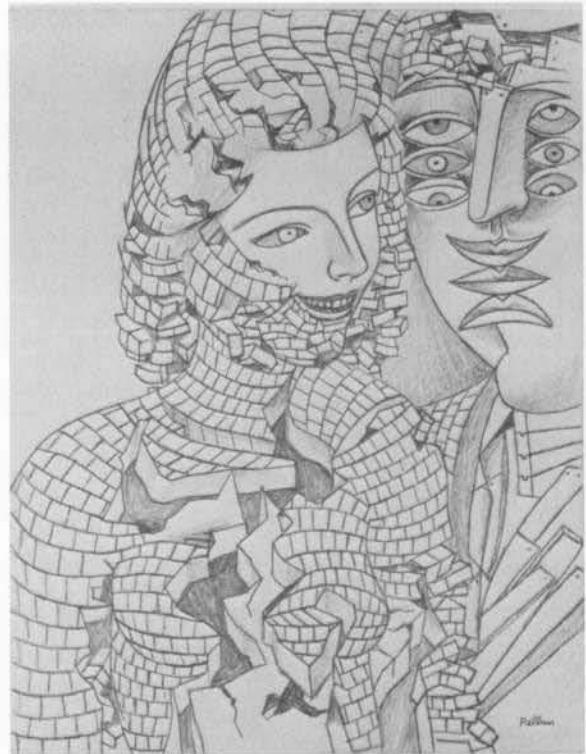


Fig. 7. Alfred Pellán, *Fragments*, 1948, graphite, 11¾" x 8¾". Coll. The National Gallery of Canada, Ottawa.

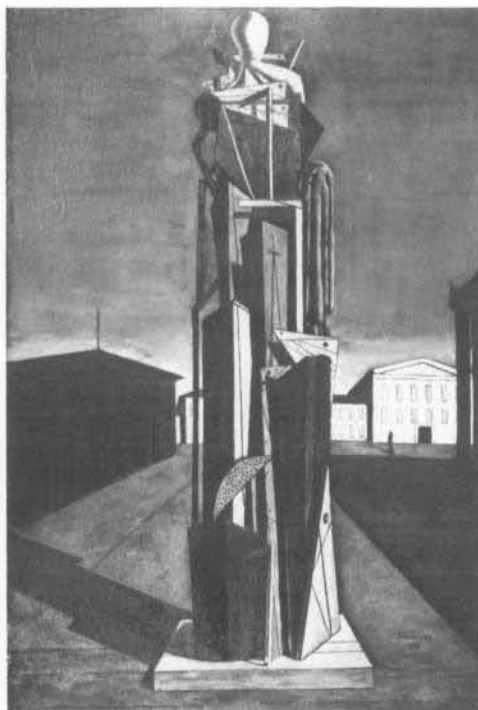


Fig. 8. Giorgio de Chirico, *The Grand Metaphysician*, 1917, oil on canvas, 41½" x 27½". Coll. The Museum of Modern Art, New York, The Philip L. Goodwin Collection.



Fig. 9. Max Klinger, *The Glove: The Rape*, 1878-80, etching, 9 x 21.8 cm. Coll. Staatliche Graphische Sammlung, Munich.

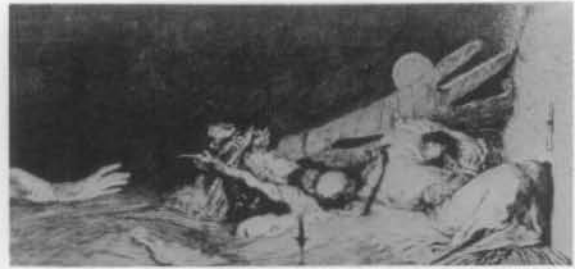


Fig. 10. Max Klinger, *The Glove: The Nightmare*, 1878-80, etching, 11 x 23.8 cm. Coll. Staatliche Graphische Sammlung, Munich.



Fig. 11. Giorgio de Chirico, *The Span of Black Ladders*, 1914, oil on canvas, 24 1/4" x 18 3/8". Coll. Mr. and Mrs. James W. Alsdorf, Winnetka, Illinois.

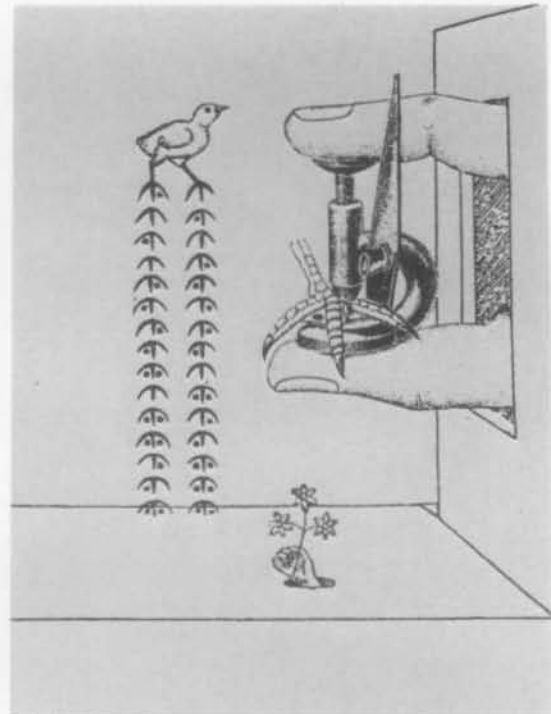


Fig. 12. Max Ernst, *The Invention*, 1922. Illustration in Paul Eluard, *Répétitions* (Paris, 1922).

draughtsman's triangle as such does not appear in *Armuré*,²⁴ but Pellan includes picture frames and a flat triangular form with small holes found in de Chirico's work in the figure to the left of the encased female. In *Fragments* the wooden forms have been incorporated with the more obviously identifiable male figure. They retain their "constructed" quality but, have become more rectangular and three dimensional. Even the holes, characteristic of de Chirico's triangle, find their way into Pellan's new image, transformed into either nails or holes left by nails. These boards, the male equivalent of the female's stone blocks in *Fragments*, are found in *Désir* and *l'Amour fou*.

The subject matter of *Fragments* is similar to that of *l'Amour fou*. The depiction of physical union and its somewhat unsettling effect on both parties is conveyed by the fracturing of the female's stone wall, the male's triple set of eyes, with their unfocussed stare, and his triple mouth. The union itself is indicated by the stone blocks breaking loose from the female body and floating beyond her form into the torso and brow of the male. Sections on the left side of the male figure are actually composed of stone blocks. In the middle of the male torso and noticeably in the center of his brow, these stone blocks merge with the wooden forms found on the right side of the male. The rigidity of the nailed slabs echo the frozen pose and stare, emphasizing the male's difficulty in breaking completely through his barriers. The title, *Fragments*, may refer to the partial success of the union, as well as to the fragmentary forms.

In *l'Amour fou* however, the meaning of the wooden forms is adjusted to include the male as prisoner of his love. The wooden house located next to the male's face contributes to the interpretation. Despite its small size, it explains and augments the metaphor of the "boarded-up" male. It lacks markedly visible windows and doors and its grey colour corresponds to the wooden forms at either side of the male's face. Coloured the same opaque grey and resting against the house, the slab at the extreme right can be read as part of the building. The colour of the form at the extreme left, applied in a more wash-like manner, is more of a whitish-grey but portions of the hair beside this fragment, although equally wash-like, consist of the grey colouring of the house. The addition of the house to *l'Amour fou* and the repetition of its colour on the opposite side of the face give the impression that the male is both immobilized by the wooden forms and bound on each side. Lodged on his forehead and completing the circle of confinement is the female: repository of the

power that now imprisons the male.

The use of wooden forms implies that Pellán's debt to Surrealism in *l'Amour fou* is not limited to the choice of a particular subject matter nor its related imagery. His use of what could be termed "the dismembered hand" motif further illustrates his broad knowledge of Surrealism. As this device has received minimal attention in the literature on Surrealist artists, the origin and characteristics of the dismembered hand will be discussed before analyzing it in the context of this painting.

The earliest example of the dismembered hand is found in Max Klinger's *Paraphrase on the Finding of a Glove* dated 1878-80. Although a glove and not a hand per se is the unifying and dominating motif of this series of ten etchings, the treatment of the glove as a fetish object²⁵ constantly suggests the presence of the flesh it is meant to encase.²⁶ Klinger's successful use of this motif focussed attention on the potential of the hand and objects related to it as an image to be explored fruitfully by later artists.

Two of the etchings contain images that are close to the Surrealist dismembered hand. In *The Glove: The Rape* a pair of arms, truncated at the elbow and ending in a pair of outstretched hands, thrust through the window at the left of the work (Fig. 9). In *The Glove: The Nightmare* a single arm, broken off at the same point as in *The Rape* and again ending in an open, reaching hand emerges from the left side of the etching (Fig. 10). The remainder of the torso is not indicated or depicted in either work. In both etchings the hand reaches out for the glove located on the right side of the composition. Linking the hand with the glove minimizes the isolated quality of the hand.²⁷ Later, when the motif is used by other artists, the relationship of the dismembered hand to the other objects in the composition may not be as obvious.

Giorgio de Chirico's use of the dismembered hand is the link between its origin at the end of the nineteenth century and its future development by the Surrealists. He adopts the dismembered hand motif from Klinger²⁸ but he transforms it into a type closer to that used by the Surrealists.

An analysis of the hand in *The Span of Black Ladders* (1914) illustrates the changes (Fig. 11). The hand is associated with the head in the painting but the head is inanimate marble whereas the hand is animate, treated in a transparent manner which reveals its internal structure. Its inclusion is for the sake of contrast rather than potential unity as was the

case with Klinger.²⁹ The portrayal of the hand as a separate entity is one of the basic characteristics of Surrealist depictions.

The position of the hand adds to its separateness. In this work, it emerges from the lower right, truncated at the wrist. It is not physically attached to the head. The "hand emerging from nowhere" is a second property of the Surrealist hand.³⁰ The third is the distortion of the size of the hand in proportion to the other objects. This stock Surrealist device³¹ is seen in the enormous size of the hand in the painting which once again emphasizes it as a separate, if not enigmatic, object. A fourth, but less common characteristic of the Surrealist hand, is the image of the hand as "transformed object". The hand creates an object that reveals a metaphysical or hallucinatory vision. Giorgio de Chirico in this example, uses transparency to indicate the metaphysical aspect of the hand.³²

The popularity of the dismembered hand in Surrealist art can be attributed to Max Ernst's extensive use of the image. In the early 1920's it figures prominently in his work. He includes the characteristics discussed above but elaborates on them, especially in his treatment of the hand's position. The hand either emerges from the side or the bottom of the work, thrusts out of the earth or an architectural structure, or floats freely.³³

Ernst adds another characteristic: the hand is often shown holding an object.³⁴ This motif was also used by Klinger, with one significant difference. In Klinger's etching *The Glove: The Triumph*, the hand/glove holds a set of reins tightly but when used by Ernst, the hand presses the object gently, introducing the elements of possession and tension.³⁵ As with the "hand as transformed object", this element is another variation on the theme of the dismembered hand.

The dismembered hand quickly becomes part of the Surrealist vocabulary and is found in the work of Dali, Dominguez, Giacometti, Magritte, Masson, Penrose, and Tanguy. In the *Dictionnaire abrégé du surréalisme* published in Paris in 1938,³⁶ the image is used profusely throughout the book, occurring a minimum of twenty-four times in photographs, objects, drawings, paintings and verbal descriptions.

Pellan's use of the dismembered hand in *l'Amour fou* is not an isolated phenomenon in his work. The hand can be found in many of his paintings, both pre-and postdating *l'Amour fou*.³⁷ Interestingly, it first appears in glove form in *Nature mort au gant* (1945).

In *l'Amour fou*, the hand is located on the right side of the composi-

tion. It is immediately recognizable as a distinct object. The hand tapers to a point at its base, giving the impression that it is truncated. Although it belongs to the male figure, the hand is not attached to it. Instead, the base of the hand rests upon the apex of the quadrilateral formed by the side of the house at the bottom of the painting, making the hand seem to appear from nowhere. The enormous size of the hand compared to the other objects in the painting creates contrast and enigma. Increasing the mystery are the fingernail/eyes dripping tears of blood³⁸ down the hand and the six green leaves curving around the thumb and second finger. The hand has become a transformed object.³⁹ The fingers of the hand press gently and delicately against the female's legs, not gripping but supporting her in her precarious stance. The disproportionate size of the hand and its proximity to the body suggest possession. Pellán's hand conforms to the Surrealist type in all ways.

Despite Pellán's assertion of the hand as a separate and contrasting object, the hand is related thematically and visually to the entire painting. It functions as the most tangible link between the male and the female and the overt manifestation of the male's transformation after union. The importance of the hand as the male's primary agent of communication with the female is stressed by its size and its proximity to her body.

Mesmerized by the female, the male is still capable of touching her: her vitality is transmitted to him through his loving caress. The life force in the female branches produce the leaves on his hand. These leaves, the only green objects in the painting, symbolize the male's metamorphosis after union. The source for this image derives from Masson who depicts males and females transformed into plants or trees as the result of union. (See *Metamorphose des Amants* dated 1938.)

The image of the hand as the vehicle of sight, as well as touch, however, is Pellán's. The double image of the fingernail/eyes in *l'Amour fou* once again accentuates the function of the hand. Crying tears of blood in response to the blood throbbing through the female's veins, the eyes add another dimension to the male's transformed state. His metamorphosis is not merely physical: the blood tears epitomize the emotional drama of *l'amour fou*.

The reddish-gold colour of the hand and its location establish a visual bond with the head and the female. Although appearing to balance on the top of the house, the hand can be read as attached to it —

and, by implication, to the head with the female perched on its brow. The connection of hand to house to head results from the uncertainty of the hand's position and the ambiguity of the grey wooden slab. This intertwining of themes and forms links the hand to the total composition.

Initially, uniting the hand with the whole painting might seem to conflict with the concept of the Surrealist hand as a dismembered object. It must be remembered that it is unusual to find the Surrealist hand in conjunction with the notion of *l'amour fou*. If the ultimate goal of *l'amour fou* is the complete union of the male and the female, Pellán's inclusion of the hand is entirely suitable. In his treatment of the hand, Pellán does not compromise either the subject or the accepted manner of depicting a Surrealist image.

The painting *l'Amour fou* is a testament to the virtues of eclecticism. It is a mature work embodying a full understanding of Surrealist subject matter and imagery and at the same time, it is a painting that goes beyond mere repetition of these themes and motifs. True, Pellán borrows from Surrealism, however, the individuality of his statement is affirmed by his talent in appropriating compatible images and his ability to create unique symbols.

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Notes:

¹ A limited discussion of Pellán's debt to Pablo Picasso can be found in Jean-René Ostiguy, "A propos d'un portrait d'Alfred Pellán," *The National Gallery of Canada Bulletin*, 6, No. 2 (1968), pp. 3-7.

² There has been some confusion concerning the date of this painting. Guy Robert in *Pellán: sa vie et son oeuvre* [(Montreal: Editions du centre de Psychologie et de Pédagogie, 1963), p. 130,] dates the work to 1947, whereas the date 1945 was proposed by Germain Lefebvre. See Lefebvre's catalogue, *Pellán* (Montreal: Museum of Fine Arts, 1972), cat. no. 77, illus. p. 100 and his monograph, *Pellán* (Montreal: Les Editions de l'Homme, 1973), p. 42. Until 1972 no date was visible in photographs of the painting but in 1972 when the painting was exhibited in Montreal, the date '54' was evident in the lower right-hand corner. The catalogue of the exhibit does not record this.

M. Lefebvre recalled, in a conversation with the author on July 9, 1974, that Pellán repainted part of the background in 1972 and probably added the date "54" at that time. Pellán, notes in a letter to the author dated July 31, 1974: "La date du tableau intitulée "L'Amour fou" que M. Germain Lefebvre vous a indiquée est exacte. J'ai appuyé cette datation [1954] sur un souvenir bien précis; l'exécution de la toile a été terminée lors d'un séjour à Paris que j'ai effectué grâce à une bourse de la Société Royale du Canada." In a letter to the author dated September 11, 1974, the present owner, M. Pierre Roy states: "Quant à la date du tableau, celle-ci n'y figure en effet que depuis peu, y ayant ajoutée par Pellán lui-même (à ma demande) lorsque je lui ai remis le tableau pour examen et restauration peu avant la dernière rétrospective de ses oeuvres."

³ Pellán lived in Paris from 1926-40. His first contact with Surrealist art occurred at this time. "I embrace the

Surrealism of André Breton, Masson, Klee and Miro." Reprint of a conversation between Pellan and Paul Duval, originally published in *Here and Now Magazine* in 1949. See Duval, *Four Decades: The Canadian Group of Painters and Their Contemporaries — 1930-1970* (Toronto, 1972), p. 113.

⁴ Alfred Pellan (Paris: Musée d'Art Moderne de Paris, 1955), cat. no. 101.

⁵ Herbert S. Greshman, *The Surrealist Revolution in France* (Ann Arbor: University of Michigan Press, 1966), Appendix 2, p. 170.

⁶ André Breton has written extensively on the subject in his poetry and prose. In particular, see his work *l'Amour Fou* (Paris: Gallimard, 1937). Critical, if differing, analyses of the role of love in Surrealist doctrine are found in R. Shattuck, "Love and Laughter Reappraised," introduction to Maurice Nadeau, *History of Surrealism*, trans. R. Howard (New York, 1965), originally published as *Histoire du surréalisme et documents surréalistes*, 2 vols. (Paris: 1964) and F. Alquié, *The Philosophy of Surrealism* (Ann Arbor: University of Michigan Press, 1965).

⁷ The most common is Venus. All of the women in this category do not come from ancient mythology. More contemporary examples are Max Ernst's *Alice in Wonderland* and *Marlene Dietrich*. In addition, the Surrealists created their own mythical figures, the most popular of which is Gradiva. See Whitney Chadwick, "Masson's Gradiva: The Metamorphosis of a Surrealist Myth," *The Art Bulletin*, 52, No. 4 (December 1970), pp. 415-22.

⁸ The best example in this category is Salvador Dalí's wife Gala.

⁹ The women in the work of René Magritte, André Masson and Paul Delvaux are not identifiable as specific personages but they do embody the traits of the erotic Surrealist woman.

¹⁰ This aspect of the subject occurs most frequently in the work of André Masson. See William L. Pressly, "The Praying Mantis in Surrealist Art," *The Art Bulletin*, 55, No. 4 (December 1973), pp. 600-615 for further information on the theme of physical union.

¹¹ Even when Masson's work includes the metamorphosis that comes after union, his emphasis is on desire.

¹² Guy Robert, p. 130. In the letter dated July 31, 1974 cited above, Pellan states that his files record the title of the drawing as *l'Amour fou*. As will become apparent, the subject matter of the drawing is desire.

¹³ The candle, as a symbol of desire, is used again in *Jardin bleu* (1958).

¹⁴ The traits of timelessness and ambiguity of place are characteristic of Surrealist art in general. The iconic quality of the image, placed on or near the picture plane, is more typical of Verist Surrealism. Pellan does this in both the drawing and the painting but it is more effective in the painting due to the increased size of the figures in comparison to their setting.

¹⁵ Pellan uses this pose in other paintings. Two examples are the female in the upper left of *Au soleil bleu* (1946) and the female at the centre left in *Les téméraires* (1958).

¹⁶ The source for this image is literary. See Rosalind E. Krauss, "Magnetic Fields: The Structure," in *Joan Miro: Magnetic Fields* (New York: Solomon R. Guggenheim Foundation, 1970), p. 47 where the image is traced to Rimbaud's *Voyelles* of 1871. In the poem, the hair is ascribed the letter "u" and the colour green to associate it with the sea, amplifying the sexual connotations.

¹⁷ This device is used by the Surrealists in other contexts. See the discussion on the dismembered hand which follows.

¹⁸ Other artists use the image of woman as tree or plant. Magritte uses it as early as 1926 in *Landscape* and at the end of the 1920's Francis Picabia includes it in a number of works, examples of which are *Luscuria* (c. 1929) and *Aello* (1930). It is Masson however, who enlarges the sexual connotations of the image.

¹⁹ Jean-René Ostiguy, in *Un siècle de peinture canadienne* (Les Presses de L'Université de Laval, 1971), p. 54, suggests that there are affinities between the work of Pellan and Picabia. This is probably true but not in the use of this particular image.

²⁰ When Pellan uses the transparent female in other works, such as *La Chouette* (1954), only the veins are indicated.

²¹ Because of their red colour, the veins in the brow of Pellan's male are not clearly identifiable as a double image for branches. Recognizable plant forms are present in the male figure in *l'Amour fou* but they are restricted to his hand and do not form part of the vein network.

²² The female's hair, tumbling down the side of the male's head, gradually changes colour from golden blond with touches of red to whitish grey.

²³ Another example of this motif in Ernst's work is *Niceland (Pays Sage)* of 1923.

²⁴ Pellan's *Armuré* has been exhibited with the title *Armuré (Hommage au Chirico des années 1912-1920)*. See the catalogue for the 1955 Paris retrospective cited above, cat. no. 144. This clearly establishes Pellan's awareness of de Chirico's work but de Chirico's particular metaphysical interpretation of the emotive qualities of the triangle, based on Otto Weininger's theories, is absent in Pellan's work.

²⁵ The etching entitled *The Glove: The Capture* depicts the dropped glove episode common in courting practice. In the remainder of the series the glove becomes a fantasy object with obvious sexual allusions.

²⁶ This is true of all the etchings except *The Glove: The Triumph* in which the glove's properties of softness, limpness and elegance are replaced by the firmer quality of flesh. The glove no longer suggests a hand but actually becomes one.

²⁷ In *The Glove: The Rape*, the bird holding the glove in its beak, touches the rear arm with its tail. This creates visual fusion and establishes the glove and the hand as related objects.

²⁸ de Chirico was in Munich in 1906. For de Chirico's views on Klinger and *Paraphrase on the Finding of a Glove*, consult his essay, "Max Klinger" published in *Il Convegno*, Milan (May 1921) and translated by Caroline Tisdall in Massimo Carrà et al., *Metaphysical Art* (New York: Praeger, 1971), pp. 97-136. "In fact it seems reasonable to suppose that the latter series so impressed de Chirico that he included a symbolic reference to its central dramatic property, a glove, in certain pictures of his early career." James Thrall Soby, *Giorgio de Chirico*, reprint ed. (New York: Museum of Modern Art, 1966), p. 29. Discussions of nineteenth century Germanic influences on de Chirico are found in Caroline Tisdall, "Historical Foreward," in Carrà et al., pp. 8-10 and Soby, pp. 15-36.

²⁹ The same principle of contrast can be seen in *The Song of Love*, also dated 1914, in which de Chirico uses a glove rather than a hand. Here it is not the animate/inanimate dichotomy that is emphasized, merely the separateness of the soft, red, rubber glove as compared to the hard, white, marble head. If the glove relates to any object in this work, it is to the green ball in the foreground.

³⁰ Often, in the Surrealist truncated hand, the lower forearm is included, following Klinger's example. In no case is the impression given that the arm belongs to a body. Examples of this type can be found in the work of Max Ernst, in particular *La Femme 100 Têtes*, (1925) and his *Lolop* series. Conversely, sometimes it is only the fingers which are represented, e.g., Ernst's *Oedipus Rex* (1922).

³¹ The hand will either be enlarged (e.g., Ernst's *Oedipus Rex*), or it will be treated in miniature as in Ernst's *The Invention* (Fig.), one of the illustrations for Paul Eluard's *Répétitions* (Paris, 1922). Occasionally, the proportions of the hand in relation to the other objects are not altered.

³² "One can deduce and conclude that every object has two aspects: one current one, which we nearly always see and that is seen by men in general, and the other one which is spectral and metaphysical and seen only by rare individuals in moments of clairvoyance and metaphysical abstraction. . ." Giorgio de Chirico "On Metaphysical Art," *Valori Plastici* (Rome: April/May 1919), translated by Caroline Tisdall in Carrà et al., p. 89.

³³ The Klinger-de Chirico-Ernst link has been acknowledged. Ernst discovered de Chirico's work in 1919.

³⁴ Very often, the objects held by the hand add to the enigma of the work either by their seeming to be fused physically with the hand as in *Oedipus Rex*, or by their incongruous or baffling aspects as in the object held in the upper hand in Ernst's illustration for Eluard's *Répétitions*. In other examples, the object is a normal object in every way and one that would normally be held in a hand. This is true of the lower hand in *The Invention* cited above. In this work the enigma remains because the lower hand emerging from nowhere and holding a flower does not have a rational meaning in the work. This particular form of the image is also used by Masson.

³⁵ For more extensive discussion of this concept see Lucy R. Lippard, "Max Ernst: Passed and Pressing Tensions," *Art Journal*, 32, No. 1 (Fall, 1973), pp. 12-18, reprinted from *The Hudson Review*, 23, No. 4 (Winter, 1970-1971).

³⁶ Pellán owned a copy of the *Dictionnaire*. See Guy Robert, *Borduas* (Les Presses de l'Université du Québec, 1972), p. 66 and Lefebvre, *Pellán* (1973), p. 124.

³⁷ Some of these are *Citrons ultra-violets* (1947), *L'homme à grave* (1948), *Derrière le Soleil* (1957), *Par le bleu de la Fenêtre* (1960) and *Equateur magnétique* (1968).

³⁸ In other examples of fingernails or hands becoming eyes, the tears are absent. See Pellán's *Lire* and *Evasion* (1949). In *l'Amour fou* the fingernail/eyes have the same open gaze as that of the male.

³⁹ A different approach to the hand as transformed object is found in *Le sixième sens* (1954?), sometimes referred to as *Radar de l'aveugle*, where the hand is both hand and bird. In *Evasion* (1949) the hand becomes a face, possibly an allusion to puppets.