Finding aid for the Tristan Tzara manuscripts from the collection of René Gaffé
Descriptive Summary
Title: Tristan Tzara manuscripts from the collection of René Gaffé
Date (inclusive): 1921-1931, undated
Number: 2021.M.8
Creator/Collector: Tzara, Tristan, 1896-1963
Physical Description: 1 volume(21 items)
Repository:
The Getty Research Institute
Special Collections
1200 Getty Center Drive, Suite 1100
Los Angeles 90049-1688
Business Number: (310) 440-7390
Fax Number: (310) 440-7780
reference@getty.edu
URL: http://hdl.handle.net/10020/askref
(310) 440-7390
Abstract: The handwritten and typed manuscripts by Tristan Tzara from the collection of René Gaffé are gathered in a volume whose binding was designed by Paul Bonet. The manuscripts consist of drafts of writings from Le cinéma calendrier du cœur abstrait, maison, La deuxième aventure céleste de monsieur Antipyrine, De nos oiseaux, Faites vos jeux and poems from L'antitête. Tipped into the volume are also a card from Tzara to Paul Éluard and a notebook containing pen-and-ink drawings.
Request Materials: Request access to the physical materials described in this inventory through the catalog record for this collection. Click here for the access policy.
Language: Collection material is in French with some German
Biographical / Historical: Tristan Tzara
Romanian and French poet and artist, Tristan Tzara, was one of the founders of Dada. He was born Samuel Rosenstock into a Jewish family from Moinești in Romania in 1896, and spoke Yiddish as his first language. He moved to Zürich in Switzerland during the First World War to study philosophy, a country which remained neutral throughout the war. There he met the German author and poet, Hugo Ball, and the two together with Emmy Hennings, Marcel Janco, Richard Hülsenbeck, Hans Richter, Sophie Taeuber-Arp and Jean Arp, initiated the Cabaret Voltaire, a literary and artistic café. It was during one of the soirees of the Cabaret Voltaire, which often featured the reading of nonsensical poems to a background of cacophonous noise, that Ball read the Dada Manifesto.
Tzara became editor of the movement’s journal Dada, which was characterized by a spirit of anarchic revolt against traditional values, as well as disillusionment from the horrors of the war, and in the journal’s third issue he wrote the essay “Dada manifeste 1918.” He joined Francis Picabia in Paris in January 1920 and was welcomed by the group Littérature, which included Louis Aragon, André Breton, and Philippe Soupault. He drew close to the French Communist Party, becoming friends with Picasso to whom he dedicated numerous essays.
References consulted:
Henri Béhar, "Tristan Tzara" in Oxford Art Online.
Biographical / Historical: René Gaffé
The Belgian collector and industrialist René Gaffé was born in Brussels in 1887. He first worked as a journalist in the Netherlands, where he founded the daily newspaper L'écho belge, and then worked in the perfume industry, which was the source of his wealth. During the First World War, he began collecting African art and developed an interest in sculptures from the Belgian Congo. He later met Paul Eluard and André Breton who helped him build his art collection, which focused on Cubist and Surrealist art. He befriended Joan Miró, Pablo Picasso, Max Ernst, and René Magritte who painted his portrait in 1942. Gaffé acquired works by them, along with paintings by Georges Braque, Giorgio de Chirico, and Fernand Léger. In 1956, he moved from Belgium to France, where he purchased a house in Cagnes-sur-Mer near Nice, large enough to exhibit his vast collection that included monumental works. That year, he also sold his library at the Hôtel Drouot in Paris, a sale
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2021.M.8

that featured the Tristan Tzara manuscripts acquired from Paul Éluard. Gaffé lived in Cagnes-sur-Mer with his second wife, Jeanne, until he passed away in 1968. Jeanne Gaffé arranged the sale of the art collection, which took place in 2001 at Christie's in Paris and in New York shortly after her death.

References consulted:


Access
Restricted. Contact the repository for information regarding access.

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Preferred Citation

http://hdl.handle.net/10020/cifa2021m8

Immediate Source of Acquisition

Processing Information
The finding aid was prepared by Karen Meyer-Roux in September 2021.

Related Materials
Tristan Tzara correspondence, manuscripts, photographs and printed matter are held at the Bibliothèque Jacques Doucet, INHA, Paris.

Scope and Content of Collection
The handwritten and typed manuscripts by Tristan Tzara from the collection of René Gaffé are gathered in a volume whose binding was designed by Paul Bonet (1889-1971). The manuscripts consist of drafts of writings for *Le cinéma calendrier du cœur abstrait*, *maison*, *La deuxième aventure céleste de monsieur Antipyrine*, *De nos oiseaux*, *Faites vos jeux* and poems from *L'antitête*. Tipped into the volume are also a card from Tzara to Paul Éluard and a notebook containing pen-and-ink drawings.

The name of the binder, Paul Bonet, appears in gold letters inside the front cover. Bonet's mosaic binding is formed from geometric elements of black and red leather with gilt lettering repeating the word "Dada" and a central band of marbled paper. The volume is enclosed within a slipcase decorated with marbled paper.

The manuscript leaves are bound in the volume in a manner suggesting that they were acquired by René Gaffé from Paul Éluard in 1931. The leaves are enclosed within an envelope addressed by Éluard to Gaffé and postmarked 1931. The envelope has been cut into two halves so that the manuscript pages can be turned: the front panel of the envelope has been tipped into the front of the volume and the back panel of the envelope closes the group of manuscript leaves.

The volume was in the collection of René Gaffé until it was sold at auction in 1956 ("Bibliothèque de M. René Gaffé," Drouot, Paris, April 26-27, 1956, lot 237). Afterwards it entered the collection of Maurice Car (1908-1968) and was sold at auction in 2019 ("Maurice Car Collection of Arts and Sciences Featuring Rare Books and Manuscripts," Heritage Auctions, New York, September 4, 2019, lot 45091). It was later offered for sale by the Sims Reed Gallery, London.

Subjects - Names
Éluard, Paul, 1895-1952
Bonet, Paul
Car, Maurice, 1908-1968
Gaffé, René

Subjects - Topics
Authors--History--20th century--Archives.
Manuscripts

2021.M.8-fc **Front cover**
2021.M.8-fpe **Front pastedown endpaper**
2021.M.8-fe **Front free endpaper**
   2021.M.8-fe_r **Recto**
   2021.M.8-fe_v **Verso**
2021.M.8-sh1 **Auction tear sheet**
2021.M.8-sh2 **Sheet with stamp**
2021.M.8-bl1 **Blank leaf**
2021.M.8-bl2 **Blank leaf**
2021.M.8-bl3 **Blank leaf**
2021.M.8-item1 **Envelope addressed to René Gaffé, 1931 February 23**
   **Scope and Content Note**
   Blue envelope postmarked and addressed to René Gaffé at 2bis rue Crespel, Bruxelles. The address listed for the sender, Paul Éluard [i.e. Eugène Émile Paul Grindel], is 42 rue Fontaine in Paris, the building where André Breton had his apartment and where the Éluards lived for a period. Breton and Éluard wrote *L’Immaculée Conception* at 42 rue Fontaine.

**Recto**
**Verso**
2021.M.8-item2 **Card from Tristan Tzara to Paul Éluard, 1921 September 22**
   **Scope and Content Note**
   Card with two photographs pasted on its recto, one of which is a portrait of Tzara. In the message addressed to Paul Éluard on the verso of the card, Tzara mentions Max Ernst and sends greetings to Gola Éluard.

**Recto**
**Verso**
2021.M.8-item3 **Letter, undated**
   **Scope and Content Note**
   Letter in several hands by Tristan Tzara, Philippe Soupault, G. R. D. [i.e. Georges Ribemont-Dessaignes] and R. H. [i.e. Raoul Haussman?]. With note "Breton refuse de signer / cette lettre. Il dit que c’est / une cochonnnnnnnnerie." Letter addressed to Paul Éluard?

2021.M.8-item4 **Draft of *Les ciseaux des façons d’agir*, undated**
   **Scope and Content Note**
   No. XXX from *Monsieur AA l’antiphilosophe* in *L’antîtête*. See *Œuvres complètes*, II, 301.

2021.M.8-item5 **Draft of *Filatures de jonques*, undated**
   **Scope and Content Note**
2021.M.8-item6 Draft of *Les battements de narines* and *Le nain dans son cornet*, undated
Scope and Content Note
No. XXXVII and XXIII from *Monsieur AA l'antiphilosophe* in *L'antîtête*. See *Œuvres complètes*, II, 310 and 292.

2021.M.8-item7 Manuscript "L'équilibriste minuscule au fond de ma chambre....," undated
Scope and Content Note

2021.M.8-item8 Draft of *La deuxième aventure céleste de monsieur Antipyrine*, undated
Scope and Content Note
See *Œuvres complètes*, I, 143 - 147. "Monsieur Absorption" is given here as "Ouate." Text on tracing paper with drawings by Tzara on recto and verso, including caricatures and portrait heads in the margins of the recto.

2021.M.8-item9 Draft of poems *Crimes*, undated
Scope and Content Note
See *Œuvres complètes*, I, 210-215. With section headings: Crime distingué; Crime long; Crime portatif (annotated in pencil as Crime sportif); Crime garanti (instead of Crime solennel in the published version) and Crime Pilau (see text Crime à voir clair in the published version).

2021.M.8-item10 Draft of *Je sors de mon appartement somptueux*, undated
Scope and Content Note
From *De nos oiseaux*. See *Œuvres complètes*, I, 216.

2021.M.8-item11 Draft of *Longue vue fertile*, undated
Scope and Content Note
Text of *Longue-vue* in *De nos oiseaux*. See *Œuvres complètes*, I, 196.

2021.M.8-item12 Draft of *Sur une ride du soleil*, undated
Scope and Content Note

2021.M.8-item13 Draft of *Eau sauvage*, undated
Scope and Content Note
From *De nos oiseaux* (1923). See *Œuvres complètes*, I, 200. In upper right, in pencil: La dernière strophe a été écrite chez la baronne d'Oettingen lors d'un concours de poèmes érotiques où ont participé Éluard, Soupault et quelques autres. T. T.

2021.M.8-item14 Typescript "Le cyclone a mis le crochet dans l'œil du bossu....," undated
Scope and Content Note
No. III from *Minuits pour géants* in *L'Antîtête*. See *Œuvres complètes*, II, 328.

2021.M.8-item15 Typescript "Au dessus du nid de camphre....," undated
<table>
<thead>
<tr>
<th>Item</th>
<th>Manuscript</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>2021.M.8-item17</td>
<td>&quot;C'est la peur d'une rupture prématurée...,&quot;</td>
<td>undated</td>
</tr>
<tr>
<td>2021.M.8-item20</td>
<td>Notebook,</td>
<td>undated Scope and Content Note 1 notebook (20 leaves). Includes pen-and-ink drawings, pencil sketches, sections of text from <em>Le cinéma calendrier du cœur abstrait</em> (see <em>Œuvres complètes</em>, I, 125, 126, 133, 135) and sections from <em>De nos oiseaux</em>. See <em>Œuvres complètes</em>, I, 201.</td>
</tr>
<tr>
<td>2021.M.8-item21</td>
<td>Back of envelope,</td>
<td>undated</td>
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</tbody>
</table>