

I repeat: *To everything by modest roads.* I shall need that gray light of the mornings, that light which accuses the misery of the complexions, and that of the thoughts, to ask myself,—but does she not mistake round-about ways for modest roads? A singer's life, is that a modest life for a woman, that everything attracts? If she learns to despise others she does not get to love herself a little more or less. She always accepts the false value of words. And how would she organize herself, without finding the boundaries of her disease.

She lives with others, goes to others, to all others, to all. And going to all is not going to everything but on the contrary it is going to nothing.

RENÉ CREVEL

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JOAN MIRÒ

A FINGER, AN eyelash, a sexual organ shaped like a spider, a sinuous line or the echo of a glance, the flax of thought, the warm savannas of a damp-contoured mouth, animals or vegetables at nurse, composite monsters with newspapers for limbs, trees which bear eyes, crevices in the stone where insects swarm, bark eaten with mildew in an infinite variety of patterns and colors, numbers and letters from a copybook, persons reduced to a moustache, the sharp point of a breast, a pipe's glow or perhaps the ashes of a cigar:—in this country of surprising candor the horns of the moon are a snail's horns and extravagant tubercles sprout in the meteoric sky.

The creator of this country has gathered, in the obscure byways of Reality, the few particles toward which his instincts drive him as if to the feet of idols. Often a straight line represents a human being, for in this being he loved only the straight line; in the same way the bird is represented by a feather, the swift arrow of his flight or the mark of his talons. Sometimes of mankind there remains only the mark of a foot on the wet sand; the sea mingles its waves with the undulations of a bathing girl; and the spermatic fusion of the sexes is translated only by a thread.