SIMILARITIES IN THE PAINTINGS OF DOROTHEA TANNING AND MAX ERNST: A PRODUCT OF THEIR RELATIONSHIP OR THEIR ORIGINS?

[redacted]

Le Jardin Academy

[redacted]

Spring 2014

Dorothea Tanning, *Birthday*, 1942

Max Ernst, *The Robing of the Bride*, 1940

Abstract

It has often been speculated that the famous surrealist Max Ernst greatly influenced the artwork of younger surrealist Dorothea Tanning. This is, in part, due to the fact that they were married for 34 years. The object of this essay is to determine what similarities exist between the paintings of Tanning and Ernst and what factors led to the creation of those similarities. In order to investigate this, paintings by each artist were closely examined. It is evident that there are similarities between the paintings of the two artists. Their work is similar in its references to childhood innocence, subversion of societal norms, tinges of darkness and violence, and representations of the female body.

After investigation, however, it was found that these similarities existed prior to the acquaintance of the two artists. After their paths crossed, both made a concentrated effort to avoid interfering with the other's artistic process. Could the similarities between their paintings be due to the origins of the artists, rather than to their relationship?

Both Ernst and Tanning were attached to their independence. This, however, is only one of multiple biographical similarities. They were both born into traditional, religious, bourgeois households, and attempted to depart from these backgrounds by embracing the avant-garde. These similarities are manifested in their paintings in allusions to their childhoods, religion, and literature. So it seems that the similarities between the paintings of Tanning and Ernst were the result of biographical similarities, rather than artistic influence. Reaching this conclusion is empowering for women artists, who were relegated to a lower place in society and assumed to be impressionable and easily influenced.

Word Count: 269

TABLE OF CONTENTS

Introduction

The surrealist movement was largely inspired by writings of the Austrian neurologist Sigmund Freud, the founding father of psychoanalysis (Elias, 1997). Freud, however, rejected surrealist art as meaningless, stating, "A collection of dreams without the connected associations, without knowledge of the circumstances under which it has been dreamt, does not mean anything to me, and I can barely imagine what it would mean to others" (Elias, 1997; Gamwell, 2002). But despite Freud's rejection, surrealist art stands out in the art world and has influenced new generations of artists. It seems to speak to something deep in our unconsciousness.

Max Ernst has long been acknowledged as one of the masters of surrealism (Ernst, Spies, & Rewald, 2005). In James Thrall Soby's 1935 book *After Picasso,* he writes "Of the artists who have long been officially associated with the Surrealist movement, Ernst is perhaps the most important" (Ernst, Spies, & Rewald, 2005, p. 14). Like Ernst, Dorothea Tanning was a surrealist painter, although, also like Ernst, she shunned the label in her later years (McCormick & Tanning, 1990). While Ernst was a member of Surrealism's inner circle, led by the writer Andre Breton, Tanning was far-removed from the group, as a woman artist living in the United States (Chadwick, 1985). Ernst (1891-1976), was a German who had moved to France, then departed for America during the Second World War, where he met Tanning (1910-2012) in New York City (Russell, 1967). Soon lovers, they were together for 34 years, up until Ernst's death (Tanning, 2009).

Time after time, Tanning's work has been compared to Ernst's. Perhaps it is because Ernst became famous long before her, perhaps because he was a man, perhaps because he was so much older than Tanning. But whatever the reason, Tanning often complained about the art

critics' search for "influences" in her work (Tanning, 1986). In her memoir *Birthday*, she writes, "from the very start, 'they' [critics] were ready, eager and determined to spot his *influence*…Once, looking over a two-page article about my work, I counted the names of twenty-three artists" (Tanning, 1986, p.145).

Despite this, Tanning, attempted to retain autonomy. Preferring to remain as independent as possible, she never adopted Ernst's name. In response to a question about her life with Ernst, Tanning said "we never, never talked art. Never. We had a lot of fun and talked about all kinds of things, and showed each other new work, rather formally, with serious, but brief comments. But we didn't talk about craft" (McCormick & Tanning, 1990). Unlike other artist couples, who worked collaboratively, both Tanning and Ernst were attached to their independence. Ernst, a supportive husband, gave Tanning free reign (Tanning, 1986).

In the art world, there are always questions of influence. Every artist wants credit for her creations, ideas, and originality. Yet, every artist is influenced by someone or something, another artist or an artistic tradition. In the situation of Tanning and Ernst, there is underlying tension created by the fact that Tanning was a woman, and the wife of Ernst. It is understandable that Tanning did not want to slide into the stereotypical mold of the submissive, easily-influenced wife. Her defiance of the critic's claims makes a feminist statement. However, when their work is examined side-by-side, there are clear similarities between their paintings. Were the critics right? Did Ernst greatly influence Tanning's style? Or were these artists drawn together by preexisting similarities in their lives and work?

Childhood: The Never-Ending Battle, and its Relevance in the Work of Tanning and Ernst

Tanning and Ernst were greatly influenced by the events of their childhood and reference these events in order to explain aspects of their work. Both, to a certain extent, mythologized their childhoods. Tanning describes her birth as "a day of high wind. A regular hurricane…My mother was terrified. So I was born." (Tanning, 1979, p.2) Events from Ernst's childhood led to the development of recurring symbols in his work (Waldman, 1975, p.16). Both artists were concerned with the concept of "self", of which childhood plays a large part (Gimferrer, 1984; Kramer, 2004).

Tanning depicts childhood as a struggle with strange and unknown forces in *Eine Kleine Nachtmusik* [1]. This painting, named after Mozart's musical composition, focuses on a young girl who confronts a gigantic sunflower near the stairwell in a hotel corridor. The girl's long hair twists into the air, the product of a dramatic encounter. Her fists are balled in determination. Near the girl, a life-size doll leans in on a doorframe, as if worn out after a long struggle. The doll is only revealed to be a doll because of her doll-like hairline (Mundy, 2001). Both girl and doll wear Victorian style clothing, tattered, as if damaged in a conflict. When Tanning was a young girl, her mother set her sights on fantastical musical and theatrical careers for her daughters and dressed them in taffeta and silk (Russell, 1967). These costumes likely inspired Tanning's fascination with fabric and her choice to depict Victorian-era dresses. The straight-angled hallway contrasts with the natural folds, crinkles, and curves of the girls' dresses and hair, and the organic form of the sunflower.

Figure 1

This juxtaposition mirrors the strangeness of the actual situation. This divide between the natural and the institutional draws attention to the subjects: the doll, the girl, the sunflower. The sunflower may be an icon of Tanning's Midwestern origins (Chadwick, 1985). It is a symbol of both fertility and menace (Chadwick, 1985). The flower is the reproductive organ of the plant, full of seeds, usually associated with femininity. Here, however, it is gigantic and its position seems aggressive. The doll leaning in the doorframe holds a sunflower petal that may have been ripped off in a fight. According to Tanning, this painting is symbolic of "all the things that youth has to face and deal with," of the "never-ending battle we wage with unknown forces, the forces that were there before our civilization" (Mundy, 2001).

Figure 2

Ernst also depicts childhood as a conflict with unknown forces. A combination of a flat painting and sculptural elements, *Two Children are Threatened by a Nightingale* [2] features a young girl brandishing a knife in an attempt to fend off an unassuming nightingale. Another girl, who presumably has fainted, lies on the ground. A man stands on the roof of a small 3-dimensional building, holding a third young girl. He is reaching for a 3-D knob, attempting to escape the 2-D world (Turpin, 1993). More than half of the painting is a blue sky, and all of the major sculptural elements are a bold red. These primary colors, and the simple, block-like shape of the structures, reference the innocence of childhood. This suggestion of innocence contrasts starkly with the violent subject matter. Ernst, when

discussing this piece, has referenced his sister's death and a fever dream as influences (Museum of Modern Art, 2008). Ernst was only six when his elder sister, with whom he had a very close relationship, died (Waldman, 1975). The nightingale or the man on the roof could be representative of death. Many elements of the painting are unexplained, but it appears that Ernst, in some way or another, was influenced by the dark and troubling events of his childhood. Ernst's father was also very strict, and art historian Ian Turpin speculates the threatening nightingale could represent Ernst's father (Turpin, 1993). This painting also could be seen as an exploration of sexuality, if the door represents availability (Turpin, 1993).

Tanning's painting *Children's Games* [3] also depicts an exploration of sexuality, and the conflict between girl and womanhood (Caws, 2004). In this painting, two young girls peel back the wallpaper to reveal female genitalia. A third girl lies on the ground, only her feet visible, as if she has been overcome by a powerful force, in a way similar to the young girl in Ernst's *Two Children are Threatened by a Nightingale* [2] (Chadwick, 1985, p.138) . The luxuriant hair of one of the girls is being sucked into one of the revealed genitalia. The two images—the hair and larger-than-life genitalia—morph together. Tanning had two sisters, so that may be where the three girls in the painting come from (Tanning, 1979). Tanning also once described her hometown of Galesburg, Illinois as a place "where nothing happens but the wallpaper" (Tanning, 1979, p.2) The movement of the hair, fabric and wallpaper all suggest a wild, uncontrollable force that is perhaps akin to the way Tanning felt internally as a girl growing up in a restrictive society.

Figure 3

Darkness, Damnation, and the Influence of Religion and Literature on Tanning and Ernst

Both Tanning and Ernst's paintings subvert reality as well as societal norms. The families of Ernst and Tanning were both very religious (Russell, 1967; Waldman, 1975). Describing a picture that hung in her childhood home, Tanning writes:

> It was profoundly abhorrent to me and makes me think of Sunday mornings in our church and the sermons of hell and damnation; there, where I am obliged to sit mouse-quiet for an hour every week, listening to the detailed menaces of divine vengeance which God has reserved for us humans (Tanning, 1979, p.3)

Such religious imagery, especially of hell and damnation, may have provided fuel for the dark, dramatic, and violent edges in the work of both Tanning and Ernst. Both artists, as they grew older, distanced themselves from religion and the traditional, conservative values of their parents (Waldman, 1975). They left their hometowns, and, by embracing the avant-garde, rebelled (Kramer, 2004; Russell, 1967). The influence of religion, however, can still be seen in their work.

Figure 4

Ernst's father was a devout Catholic and a stern disciplinarian (Ernst, Spies, & Rewald, 2005). At five years old, Max, driven by the difficult relationship he had with his father, ran away from home (Waldman, 1975). He joined a group of pilgrims, who were fascinated by his blond hair and blue eyes (Waldman, 1975). In him, they saw the image of the Christ child (Waldman, 1975). Upon returning home, Max explained this to his father in an attempt to calm him. As a result, his father seems to have agreed with the pilgrims' estimation: he later painted a

portrait of his son entitled *Max Infant Jesus* (Waldman, 1975). In Ernst's painting *Blessed Virgin Chastises the Infant Jesus before Three Witnesses: AB, P.E. and the Artist* [4], he mimics the style of religious Renaissance art but transforms the normally peaceful relationship between Mary and the baby Jesus. A muscular Virgin spanks her baby, a typical form of chastisement. This symbolism may be a reference to Ernst's own childhood. Even though his father believed him to be the Christ child, Ernst was punished when he did something "wrong." There is clear irony in this concept, as the baby Jesus is supposed to have been perfect in every way. This blasphemous scene is watched by three surrealists, including Ernst (the other two being Andre Breton and Paul Eluard), who appear undisturbed (Turpin, 1993). This reversal of traditional social and religious beliefs is characteristic of Ernst's work and the work of many surrealists.

The reversal of societal norms is also represented by the subversion of reality into something dark and twisted. This was a skill in which both Tanning and Ernst specialized. In Tanning's *Palaestra* [5], fabric swirls around a chain of young girls, who are twisting into the air, as if they have been yanked from their beds in the middle of the night. At the end of the chain, a naked girl floats in a prayer-like position. A couple of the girls have the long crinkly hair that appears again and again in Tanning's paintings. They wear Victorian-era dresses like the girls in *Children's games* [3]. At the end of the hallway, a shadowy figure wields a whip, like a demon or guardsman of hell, contributing a violent edge to the painting. The drama of this event is like a dark version of the

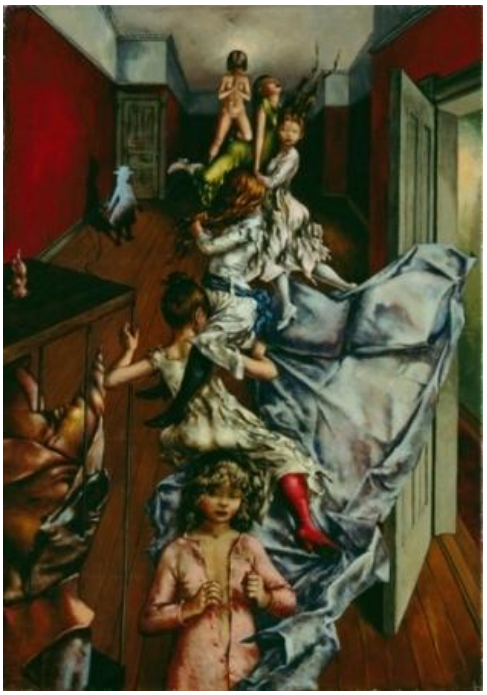

Figure 5

Ascension in the Bible, or the Second Coming. However, whatever this painting is, it is not traditional. Both Tanning and Ernst may have been inspired by the motifs and symbolism of religion, but they turned those inspirations upside down.

Figure 6

The elements of darkness and violence in the work of Tanning and Ernst may also have been inspired by the literature they read, especially the literature they read as children. Lewis Carroll's children's book *Alice in Wonderland* inspired Ernst, as it did many surrealists (McAra, 2011). During WWII, Ernst created a series of decalcomania paintings of "Alice" (Lusty, 2007). In his painting *Alice in 1941* [6], he painted his lover at the time, Leonora Carrington, as "Alice", a nude woman covered in plant material or rock formations that merge her with the landscape (Lusty, 2007). The title is a clear reference to *Alice in Wonderland,* but Ernst's "Alice" is no longer a young girl. She is a grown woman, but she retains some childlike qualities in the round edges of her body and the way her face turns down, away from the viewer. Like Alice in Wonderland, she is displaced. She is vulnerable. She sits alone, in a very different world, a world that seems at once alive and dead, perhaps destroyed as Europe had been during WWII (Russell, 1976). When Ernst made this painting, he had just emerged from imprisonment as an enemy alien (Russell, 1976). For his German nationality, he had been imprisoned by the French but he managed to escape to America with the help of his son, Jimmy Ernst, after the Germans forced France to surrender (Russell, 1976). The way in which his world was turned

upside down is reminiscent of Alice's journey down the rabbit hole. These events probably influenced him to paint this landscape as monstrous and overgrown.

Tanning's depiction of young girls, combined with the unexpected and supernatural, is also reminiscent of Lewis Carroll's *Alice in Wonderland* (McAra, 2011). In *Children's Games*, the way in which the girls tear down the safe walls of their bourgeois home is similar to Alice's exploration of unknown worlds. Tanning's other literary influences include the gothic novels that she loved in her youth (Carruthers, 2011). Tanning stated in an interview:

> gothic fantasy was very influential in my life. It allowed the possibility of creating a new reality, one not dependant on bourgeois values but a way of showing what was actually happening under the tedium of daily life. Of course, I was thrilled by terror and chaos also (Carruthers, 2011).

The influence of the gothic tradition appears in Tanning's work in the way she uses domestic space in scenes of drama and terror (Carruthers, 2011). The motif of the haunted house is common in gothic literature, and appears in Tanning's paintings, such as *Eine Kleine Nachtmusik* [1] and *Children's Games* [3] (Carruthers, 2011). *Children's Games* [3] takes place inside a building, in a long, dark, nondescript corridor. At the end of the corridor, there is an open door, a rectangle of light. *Eine Kleine Nachtmusik* [1] also occurs in a corridor, with a slightly open door at the end. Who knows what could be behind those doors? There is definitely something sinister in Tanning's use of light and shadow. With this effect and her use of supernatural elements, many of Tanning's paintings appear haunted.

Characterization vs. Idealization: The Female Form in Paintings by Ernst and Tanning

The works of Tanning and Ernst also overlap in their presentation of the female form. The female body was a common subject for many surrealists. Some treated it as "monstrous", an erotic object (Chadwick, 1985). Other surrealists idolized the woman (Chadwick, 1985). Surrealist paintings often feature the *femme-enfant*: the naïve, innocent woman, not fully developed and a little sexually ambiguous, or, alternatively, the precocious, wiser-than-her-years child (Chadwick, 1985). This idolization of women ironically led to the exclusion of women. Women who were too independent, too strong or too knowing did not match the surrealist ideal (Chadwick, 1985). In an interview with Alain Jouffrey, Tanning noted, "I noticed with a certain consternation that the place of woman in Surrealism was no different than her place in bourgeois society in general." (Chadwick, 1985, p. 11). In middle-class society, women were seen more as objects than people, a situation Tanning had expected to be different among the Surrealists. To her bewilderment, Surrealism also had set notions about the role of women in the movement and the objectification of the female form.

Figure 7

In his paintings, Max Ernst depicts the woman in multiple ways. In some of his paintings the woman is animal-like, or bestial; in others, she is simply a body. He also uses the image of *la femme-enfant* (Ernst, Spies, & Rewald, 2005). In his 1940 painting *Robing of the Bride* [7], a nude woman's body stands in the center of the painting topped with an orange, outrageously feathery bird head and cloak. In back of this figure, is another nude female, her head turned away from the viewer. A

purple veil-like growth emerges from her head and her neck is elongated. Both of these female bodies are hairless, with relatively small breasts: bodies of young girls. They have long fingers and legs. In the corner, a tiny, green, somewhat humanoid creature rubs its eyes. It is androgynous, with four breasts as well as what appears to be a penis (Ernst, Spies, & Rewald, 2005). This painting demonstrates the three different ways that Ernst most commonly incorporated women into his paintings: as bestial/animal-like, as just a body, sometimes erotic, and as the *femme-enfant*, the precocious child-like woman (Ernst, Spies, & Rewald, 2005).

Tanning, like Ernst, also uses *la femme-enfant*, although her young girls may be more autobiographical references than erotic symbolism (Chadwick, 1985, p.135). In *Eine Kleine Nachtmusk* [1], the *femme-enfant* appears in the precociousness of the young figures. They are powerful in their conflict with the sunflower. The white hair of the doll may be symbolic of her wisdom, being wise beyond her years. In the paintings *Children's Games* [3], and *Palaestra* [5], the girls seem more like characters than idealizations of beauty. This is also true in Tanning's most famous painting, a self-portrait entitled *Birthday* [8].


Figure 8

Tanning's *Birthday* [8] is similar to Ernst's *The Robing of the Bride* [7] in its composition. In *Birthday*, a woman, Tanning, stands firmly on a wooden floor, dressed in untamed, exotic, primitive, and sophisticated clothing. At her feet, a dark winged lemur, like a familiar, sits, a parallel in composition with the small green woman-creature in *The Robing of the Bride* [7]. The lemur is symbolic of mysticism and associated with night and spirits of the dead (Chadwick, 1985, p. 93). It is exotic, only found on Madagascar, and

associated with Lemuria, the continent that preceded Atlantis (Chadwick, 1985, p. 93). The woman's skirt is full of loopy folds with wild green tendrils, like roots, attached on the sides. If one looks closely, the half-formed figures of humans can be seen within these tendrils. A highly ruffled and rich purple top covers her arms, lacy cuffs dripping off the ends. However, while the subject matter is exotic, the colors are muted, unlike Ernst's vibrant, explosive greens and oranges in *The Robing of the Bride* [7]. The combination of plant-like material with the human form is also similar to that of *The Robing of the Bride* [7], though it is not taken to the same extreme. The room is a relatively normal one, except for the endless doors. This juxtaposition of strange figures with relatively normal interior architecture is another characteristic similar to that of Ernst's *The Robing of the Bride* [7]. However, while an open door might symbolize availability, Tanning's doors instead represent possibilities of adventure. Her mussed hair and disorderly vegetal dress support the possibility that she has had her fair share of adventures. Her facial expression betrays a weary apprehension at the thought of what she might find. Or what she has already found. The realistic style contrasts with the bizarre subject matter and all the strange, mystical elements of the painting create a very eccentric and somewhat magical image.

Tanning's concerned staring expression provides a gateway. Once our eyes are on the figure, her arm leads the viewer into the maze of doors. As a person, not just a female body, Tanning invites the viewer into her world. The high contrast between the shadows and highlights on the figure draw the viewer's attention to her face. Her skin seems to glow with an otherworldly light. Her bare breasts in this painting are not symbolic of availability but of strength, of a woman who "refuses to take the vow of obedience to the exigencies of orthodox surrealism", as Max Ernst said, a couple years after having viewed this painting (Schwabsky, 2010). Unlike the round breasts of Ernst's *The Robing of the Bride* [7], Tanning's figure seems

almost angular. The sharp angles of her body suggest forcefulness, strength. Rather than objectifying the female body, Tanning presents her naked breasts as a part of the wild nature and restlessness of spirit that embodies the rest of the painting. Tanning's human face and expression draw viewers into the painting, rather than making them uneasy, as Ernst's bird-headed woman does. In Ernst's work, the woman hardly ever addresses the viewer in this way. In *Alice in 1941* [6], the woman is partially covered, hidden and mysterious. She never looks at the viewer directly. Only in *The Robing of the Bride* [7] does the female figure look at the viewer, but she is disguised with the head of a bird. In his other paintings, the woman is more a form for the viewer to observe than a force to contend with, as she is in Tanning's *Birthday* [8]. This painting represents an unwillingness to conform, even to the tradition of Surrealism and, in particular, to the movement's idealization of the demure woman.

Conclusion

Tanning painted *Birthday* prior to meeting Ernst, although she probably saw many of his paintings while living in New York (Lumbard, 1981). While Tanning may have been influenced by these works, it is also evident that she was greatly influenced by her past, especially her childhood. Ernst was also greatly influenced by his personal history. Their paintings echo each other in the way that they depict childhood, subvert societal and religious norms, contain elements of violence and darkness, and present the female body. As they are surrealists, it makes sense that the biggest influence on both of these artists would be their own lives and dreams. Both Tanning and Ernst were born into middle-class bourgeois households. Their families were devoutly religious, which both Tanning and Ernst rebelled against. Both artists were inspired by literature, especially Lewis Carroll's *Alice in Wonderland.* Neither of them particularly liked being labeled "surrealists" and both cherished their independence. It was lucky for Tanning that Ernst was a supportive husband and gave her the freedom she treasured, as a woman and as an artist. Society and the critics, however, linked her indelibly with Ernst and it is unlikely that this association will ever be broken. It can, however, be modified. Tanning's paintings bear similarities with Ernst's, but they are due to similarities in their personal histories, rather than to artistic mimicry. This conclusion shows Tanning's independence as well as strength. Her ability to retain what autonomy she did is encouraging and empowering for the female artist. In any event, why is it assumed that Tanning was influenced by Ernst and not Ernst by Tanning? Tanning herself noted that the "place" of woman in Surrealism was the same as it was in bourgeois society—not a good one. Her life and work testify to her skill in eluding any attempts that were made to keep her in that "place".

Word Count: 3,982

References

Carruthers, V. (2011). Dorothea Tanning and her gothic imagination. *Journal of Surrealism and the Americas, 5*(1), 134-158. Retrieved December 31, 2013, from https://jsa.hida.asu.edu/index.php/jsa/article/viewFile/116/94

Caws, M. A. (2004). *Surrealism*. London: Phaidon.

Chadwick, W. (1985). *Women artists and the surrealist movement*. Boston, MA: Little, Brown.

Elias, W. (1997). *Signs of the time*. Amsterdam: Rodopi.

Ernst, M., Spies, W., & Rewald, S. (2005). *Max Ernst: A retrospective*. New York: Metropolitan Museum of Art.

Ernst, M., Turpin, I., & Stallabrass, J. (1993). *Ernst*. London: Phaidon Books.

Gamwell, L. (2002). *Exploring the invisible: Art, science, and the spiritual*. Princeton, NJ: Princeton University Press.

Kramer, J. (2004). Self Inventions. (Surrealist artist and poet Dorothea Tanning at 93.)(Interview)(Biography). *The New Yorker*. Retrieved April 5, 2013, from http://business.highbeam.com/410951/article-1G1-116193795/self-inventions

Lumbard, P. (1981). Dorothea Tanning: On the threshold to a darker place. *Women's Art Journal, 2*(1), 49-52. Retrieved March 21, 2013.

Lusty, N. (2007). *Surrealism, feminism, psychoanalysis*. Retrieved February 4, 2014, from http://books.google.com/books/about/Surrealism_Feminism_Psychoanalysis.html?id=6iJktLE48L0C

Max Ernst, or the dissolution of identity [Introduction]. (1984). In P. Gimferrer & M. Ernst (Authors), *Max Ernst*. New York, NY: Rizzoli.

McAra, C. (2011). Surrealism's Curiosity: Lewis Carroll and the Femme Enfant. *Center for the Study of Surrealism and Its Legacies*. Retrieved April 5, 2013, from http://www.surrealismcentre.ac.uk/papersofsurrealism/journal9/acrobat_files/McAra%2013.9.11.pdf

McCormick, C., & Tanning, D. (1990). Dorothea Tanning. *BOMB*, *33*, 36-41. Retrieved March 21, 2013, from http://www.jstor.org/stable/40424069

Mundy, J. (2001). Eine Kleine Nachtmusik 1943. *TATE*. Retrieved March 22, 2013, from http://www.tate.org.uk/art/artworks/tanning-eine-kleine-nachtmusik-t07346

Museum of Modern Art. (2008). Two Children are Threatened by a Nightingale Gallery Label Text. *The Collection*. Retrieved February 3, 2014, from http://www.moma.org/collection/browse_results.php?criteria=O:DE:I:5|G:HO:E:1&page_number=39&template_id=1&sort_order=1

Russell, J. (1967). *Max Ernst*. New York, NY: H.N. Abrams.

Russell, J. (1976, April 02). Max Ernst, catalytic figure in 20th century art, dies. *New York Times*. Retrieved December 31, 2013, from http://www.nytimes.com/learning/general/onthisday/bday/0402.html

Schwabsky, B. (2010). Her Wild Entire. Nation, 290(9), 31-34.

Tanning, D. (1986). *Birthday*. Santa Monica: Lapis Press.

Tanning, D. (2009). *Dorothea Tanning: Life And Work*. Retrieved from http://www.dorotheatanning.org/life-and-work/page-5/

Tanning, D. (1979). *Dorothea Tanning: Ten Recent Paintings and a Biography*. Retrieved from http://www.dorotheatanning.org/life-and-work/view-gallery/exhibition-905/

Waldman, D. (1975). Max Ernst [Introduction]. In *Max Ernst: A retrospective*. New York, NY: The Solomon R. Guggenheim Museum.

Table of Images

1. Tanning, D. (1943). *Eine Kleine Nachtmusik* [Painting]. Poetry and Dream, Tate Modern, London.
2. Ernst, M. (1924). *Two Children are Threatened by a Nightingale* [Painting]. Painting and Sculpture, Museum of Modern Art, New York.
3. Tanning, D. (1942). *Children's Games* [Painting]. Private Collection, New York.
4. Ernst, M. (1926). *Blessed Virgin Chastises the Infant Jesus before Three Witnesses: AB, P.E. and the Artist* [Painting]. Museum Ludwig, Köln.
5. Tanning, D. (1947). *Palaestra* [Painting]. Private Collection.
6. Ernst, M. (1941). *Alice in 1941* [Painting]. Museum of Modern Art, New York.
7. Ernst, M. (1940). *The Robing of the Bride* [Painting]. The Peggy Guggenheim Collection, Venice.
8. Tanning, D. (1942). *Birthday* [Painting]. Modern and Contemporary Art, Philadelphia Museum of Art, Philadelphia.