

View, New York, 2, 1942, N° 2, p. 20

RE "MINOTAURE"

Dear Sir,

In rereading the admittedly very interesting article of Mr. Robert Melville in *View* of February-March it occurred to me that it might perhaps be worthwhile to make clear to your readers the circumstances which lead to the launching of the review *Minotaure*.

This is how it was: Tériade, Roger Vitrac, Jacques Baron, Georges Bataille and I met at Vitrac's place, rue de Seine, to discuss the character and title of the future review. Vitrac and Baron proposed *L'Age d'Or*, which was the title of the film by Bunuel and Dali which had made such a sensation; Bataille and I, who were then concerned with the most mysterious of the Greek and Iranian mythologies, proposed *Minotaure*. This was accepted. It was also decided to ask Pablo Picasso to design a cover for the first number. Hence the entirely fortuitous choice of a title for the review resulted first of all in Picasso's making a drawing of this mythical figure for the cover of the first number of the review, as well as several washes and eaux-fortes. Since then this great artist has acquired a taste for the Cretan monster, for which we congratulate ourselves.

For my part I had worked since the Winter of 1932 on sketches for a series of engravings; "Sacrifices" in which "The Coupling of the Minotaure and the Virgin" held a central place (the album did not find an editor until 1936, but the studies were shown in the spring of 1933 at the gallery of Jeanne Buchet with my model for the ballet, "Les Presages").

All the above testifies to my desire for exactness. No recriminations on my part, but: "some respect for future scholars" . . . and also for those still alive who will always prefer the most simple facts to the most brilliant *interpretations*.

Cordially yours,

ANDRE MASSON

*New Preston, Conn.*  
*April 5, 1942*