

= Tristan Tzara =

Tristan Tzara ( French : [ tʁistʁ ? dzaʁa ] ; Romanian : [ trisʔtan ʔt ? sara ] ; born Samuel or Samy Rosenstock , also known as S. Samyro ; April 16 [ O.S. April 4 ] 1896 ? December 25 , 1963 ) was a Romanian and French avant @-@ garde poet , essayist and performance artist . Also active as a journalist , playwright , literary and art critic , composer and film director , he was known best for being one of the founders and central figures of the anti @-@ establishment Dada movement . Under the influence of Adrian Maniu , the adolescent Tzara became interested in Symbolism and co @-@ founded the magazine Simbolul with Ion Vinea ( with whom he also wrote experimental poetry ) and painter Marcel Janco . During World War I , after briefly collaborating on Vinea 's Chemarea , he joined Janco in Switzerland . There , Tzara 's shows at the Cabaret Voltaire and Zunfthaus zur Waag , as well as his poetry and art manifestos , became a main feature of early Dadaism . His work represented Dada 's nihilistic side , in contrast with the more moderate approach favored by Hugo Ball .

After moving to Paris in 1919 , Tzara , by then one of the " presidents of Dada " , joined the staff of Littérature magazine , which marked the first step in the movement 's evolution toward Surrealism . He was involved in the major polemics which led to Dada 's split , defending his principles against André Breton and Francis Picabia , and , in Romania , against the eclectic modernism of Vinea and Janco . This personal vision on art defined his Dadaist plays The Gas Heart ( 1921 ) and Handkerchief of Clouds ( 1924 ) . A forerunner of automatist techniques , Tzara eventually aligned himself with Breton 's Surrealism , and under its influence wrote his celebrated utopian poem The Approximate Man .

During the final part of his career , Tzara combined his humanist and anti @-@ fascist perspective with a communist vision , joining the Republicans in the Spanish Civil War and the French Resistance during World War II , and serving a term in the National Assembly . Having spoken in favor of liberalization in the People 's Republic of Hungary just before the Revolution of 1956 , he distanced himself from the French Communist Party , of which he was by then a member . In 1960 , he was among the intellectuals who protested against French actions in the Algerian War .

Tristan Tzara was an influential author and performer , whose contribution is credited with having created a connection from Cubism and Futurism to the Beat Generation , Situationism and various currents in rock music . The friend and collaborator of many modernist figures , he was the lover of dancer Maja Kruscek in his early youth and was later married to Swedish artist and poet Greta Knutson .

= = Name = =

S. Samyro , a partial anagram of Samy Rosenstock , was used by Tzara from his debut and throughout the early 1910s . A number of undated writings , which he probably authored as early as 1913 , bear the signature Tristan Ruia , and , in summer of 1915 , he was signing his pieces with the name Tristan .

In the 1960s , Rosenstock 's collaborator and later rival Ion Vinea claimed that he was responsible for coining the Tzara part of his pseudonym in 1915 . Vinea also stated that Tzara wanted to keep Tristan as his adopted first name , and that this choice had later attracted him the " infamous pun " Triste Âne Tzara ( French for " Sad Donkey Tzara " ) . This version of events is uncertain , as manuscripts show that the writer may have already been using the full name , as well as the variations Tristan ʔara and Tr . Tzara , in 1913 @-@ 1914 ( although there is a possibility that he was signing his texts long after committing them to paper ) .

In 1972 , art historian Serge Fauchereau , based on information received from Colomba , the wife of avant @-@ garde poet Ilarie Voronca , recounted that Tzara himself had explained his chosen name was a pun in Romanian , trist în ʔarʔ , meaning " sad in the country " ; Colomba Voronca was also dismissing rumors that Tzara had selected Tristan as a tribute to poet Tristan Corbière or to Richard Wagner 's Tristan und Isolde opera . Samy Rosenstock legally adopted his new name in 1925 , after filing a request with Romania 's Ministry of the Interior . The French pronunciation of his

name has become commonplace in Romania , where it replaces its more natural reading as țara ( " the land " , Romanian pronunciation : [ ʔt ʔ sara ] ) .

= = Biography = =

= = = Early life and Simbolul years = = =

Tzara was born in Moinești , Bacău County , in the historical region of Moldavia . His parents were Jewish Romanians who reportedly spoke Yiddish as their first language ; his father Filip and grandfather Ilie were entrepreneurs in the forestry business . Tzara 's mother was Emilia Rosenstock , née Zibalis . Owing to the Romanian Kingdom 's discrimination laws , the Rosenstocks were not emancipated , and thus Tzara was not a full citizen of the country until after 1918 .

He moved to Bucharest at the age of eleven , and attended the Schemitz @-@ Tierin boarding school . It is believed that the young Tzara completed his secondary education at a state @-@ run high school , which is identified as the Saint Sava National College or as the Sfântul Gheorghe High School . In October 1912 , when Tzara was aged sixteen , he joined his friends Vinea and Marcel Janco in editing Simbolul . Reputedly , Janco and Vinea provided the funds . Like Vinea , Tzara was also close to their young colleague Jacques G. Costin , who was later his self @-@ declared promoter and admirer .

Despite their young age , the three editors were able to attract collaborations from established Symbolist authors , active within Romania 's own Symbolist movement . Alongside their close friend and mentor Adrian Maniu ( an Imagist who had been Vinea 's tutor ) , they included N. Davidescu , Alfred Hefter @-@ Hidalgo , Emil Isac , Claudia Millian , Ion Minulescu , I. M. Rațcu , Eugeniu Sperantia , Al . T. Stamatiad , Eugeniu Țefnescu @-@ Est , Constantin T. Stoika , as well as the journalist and lawyer Poldi Chapier . In its inaugural issue , the journal even printed a poem by one of the leading figures in Romanian Symbolism , Alexandru Macedonski . Simbolul also featured illustrations by Maniu , Millian and Iosif Iser .

Although the magazine ceased print in December 1912 , it played an important part in shaping Romanian literature of the period . Literary historian Paul Cernat sees Simbolul as a main stage in Romania 's modernism , and credits it with having brought about the first changes from Symbolism to the radical avant @-@ garde . Also according to Cernat , the collaboration between Samyro , Vinea and Janco was an early instance of literature becoming " an interface between arts " , which had for its contemporary equivalent the collaboration between Iser and writers such as Ion Minulescu and Tudor Arghezi . Although Maniu parted with the group and sought a change in style which brought him closer to traditionalist tenets , Tzara , Janco and Vinea continued their collaboration . Between 1913 and 1915 , they were frequently vacationing together , either on the Black Sea coast or at the Rosenstock family property in Gârceni , Vaslui County ; during this time , Vinea and Samyro wrote poems with similar themes and alluding to one another .

= = = Chemarea and 1915 departure = = =

Tzara 's career changed course between 1914 and 1916 , during a period when the Romanian Kingdom kept out of World War I. In autumn 1915 , as founder and editor of the short @-@ lived journal Chemarea , Vinea published two poems by his friend , the first printed works to bear the signature Tristan Tzara . At the time , the young poet and many of his friends were adherents of an anti @-@ war and anti @-@ nationalist current , which progressively accommodated anti @-@ establishment messages . Chemarea , which was a platform for this agenda and again attracted collaborations from Chapier , may also have been financed by Tzara and Vinea . According to Romanian avant @-@ garde writer Claude Sernet , the journal was " totally different from everything that had been printed in Romania before that moment . " During the period , Tzara 's works were sporadically published in Hefter @-@ Hidalgo 's Versuri ?i Proză , and , in June 1915 , Constantin Rădulescu @-@ Motru 's Noua Revistă Română? published Samyro 's known poem Verițoar , fat?

de pension ( " Little Cousin , Boarding School Girl " ) .

Tzara had enrolled at the University of Bucharest in 1914 , studying mathematics and philosophy , but did not graduate . In autumn 1915 , he left Romania for Zürich , in neutral Switzerland . Janco , together with his brother Jules , had settled there a few months before , and was later joined by his other brother Georges . Tzara , who may have applied for the Faculty of Philosophy at the local university , shared lodging with Marcel Janco , who was a student at the Technische Hochschule , in the Altinger Guest House ( by 1918 , Tzara had moved to the Limmatquai Hotel ) . His departure from Romania , like that of the Janco brothers , may have been in part a pacifist political statement . After settling in Switzerland , the young poet almost completely discarded Romanian as his language of expression , writing most of his subsequent works in French . The poems he had written before , which were the result of poetic dialogues between him and his friend , were left in Vinea 's care . Most of these pieces were first printed only in the interwar period .

It was in Zürich that the Romanian group met with the German Hugo Ball , an anarchist poet and pianist , and his young wife Emmy Hennings , a music hall performer . In February 1916 , Ball had rented the Cabaret Voltaire from its owner , Jan Ephraim , and intended to use the venue for performance art and exhibits . Hugo Ball recorded this period , noting that Tzara and Marcel Janco , like Hans Arp , Arthur Segal , Otto van Rees , Max Oppenheimer , and Marcel S?odki , " readily agreed to take part in the cabaret . " According to Ball , among the performances of songs mimicking or taking inspiration from various national folklores , " Herr Tristan Tzara recited Rumanian poetry . " In late March , Ball recounted , the group was joined by German writer and drummer Richard Huelsenbeck . He was soon after involved in Tzara 's " simultaneist verse " performance , " the first in Zürich and in the world " , also including renditions of poems by two promoters of Cubism , Fernand Divoire and Henri Barzun .

= = = Birth of Dada = = =

It was in this milieu that Dada was born , at some point before May 1916 , when a publication of the same name first saw print . The story of its establishment was the subject of a disagreement between Tzara and his fellow writers . Cernat believes that the first Dadaist performance took place as early as February , when the nineteen @-@ year @-@ old Tzara , wearing a monocle , entered the Cabaret Voltaire stage singing sentimental melodies and handing paper wads to his " scandalized spectators " , leaving the stage to allow room for masked actors on stilts , and returning in clown attire . The same type of performances took place at the Zunfthaus zur Waag beginning in summer 1916 , after the Cabaret Voltaire was forced to close down . According to music historian Bernard Gendron , for as long as it lasted , " the Cabaret Voltaire was dada . There was no alternative institution or site that could disentangle ' pure ' dada from its mere accompaniment [ ... ] nor was any such site desired . " Other opinions link Dada 's beginnings with much earlier events , including the experiments of Alfred Jarry , André Gide , Christian Morgenstern , Jean @-@ Pierre Brisset , Guillaume Apollinaire , Jacques Vaché , Marcel Duchamp or Francis Picabia .

In the first of the movement 's manifestos , Ball wrote : " [ The booklet ] is intended to present to the Public the activities and interests of the Cabaret Voltaire , which has as its sole purpose to draw attention , across the barriers of war and nationalism , to the few independent spirits who live for other ideals . The next objective of the artists who are assembled here is to publish a revue internationale [ French for " international magazine " ] . " Ball completed his message in French , and the paragraph translates as : " The magazine shall be published in Zürich and shall carry the name ' Dada ' ( ' Dada ' ) . Dada Dada Dada Dada . " The view according to which Ball had created the movement was notably supported by writer Walter Serner , who directly accused Tzara of having abused Ball 's initiative .

A secondary point of contention between the founders of Dada regarded the paternity for the movement 's name , which , according to visual artist and essayist Hans Richter , was first adopted in print in June 1916 . Ball , who claimed authorship and stated that he picked the word randomly from a dictionary , indicated that it stood for both the French @-@ language equivalent of " hobby horse " and a German @-@ language term reflecting the joy of children being rocked to sleep .

Tzara himself declined interest in the matter , but Marcel Janco credited him with having coined the term . Dada manifestos , written or co @-@ authored by Tzara , record that the name shares its form with various other terms , including a word used in the Kru languages of West Africa to designate the tail of a sacred cow ; a toy and the name for " mother " in an unspecified Italian dialect ; and the double affirmative in Romanian and in various Slavic languages .

= = = Dadaist promoter = = =

Before the end of the war , Tzara had assumed a position as Dada 's main promoter and manager , helping the Swiss group establish branches in other European countries . This period also saw the first conflict within the group : citing irreconcilable differences with Tzara , Ball left the group . With his departure , Gendron argues , Tzara was able to move Dada vaudeville @-@ like performances into more of " an incendiary and yet jocularly provocative theater . "

He is often credited with having inspired many young modernist authors from outside Switzerland to affiliate with the group , in particular the Frenchmen Louis Aragon , André Breton , Paul Éluard , Georges Ribemont @-@ Dessaignes and Philippe Soupault . Richter , who also came into contact with Dada at this stage in its history , notes that these intellectuals often had a " very cool and distant attitude to this new movement " before being approached by the Romanian author . In June 1916 , he began editing and managing the periodical Dada as a successor of the short @-@ lived magazine Cabaret Voltaire ? Richter describes his " energy , passion and talent for the job " , which he claims satisfied all Dadaists . He was at the time the lover of Maja Kruscek , who was a student of Rudolf Laban ; in Richter 's account , their relationship was always tottering .

As early as 1916 , Tristan Tzara took distance from the Italian Futurists , rejecting the militarist and proto @-@ fascist stance of their leader Filippo Tommaso Marinetti . Richter notes that , by then , Dada had replaced Futurism as the leader of modernism , while continuing to build on its influence : " we had swallowed Futurism ? bones , feathers and all . It is true that in the process of digestion all sorts of bones and feathers had been regurgitated . " Despite this and the fact that Dada did not make any gains in Italy , Tzara could count poets Giuseppe Ungaretti and Alberto Savinio , painters Gino Cantarelli and Aldo Fiozzi , as well as a few other Italian Futurists , among the Dadaists . Among the Italian authors supporting Dadaist manifestos and rallying with the Dada group was the poet , painter and in the future a fascist racial theorist Julius Evola , who became a personal friend of Tzara .

The next year , Tzara and Ball opened the Galerie Dada permanent exhibit , through which they set contacts with the independent Italian visual artist Giorgio de Chirico and with the German Expressionist journal Der Sturm , all of whom were described as " fathers of Dada " . During the same months , and probably owing to Tzara 's intervention , the Dada group organized a performance of Sphinx and Strawman , a puppet play by the Austro @-@ Hungarian Expressionist Oskar Kokoschka , whom he advertised as an example of " Dada theater " . He was also in touch with Nord @-@ Sud , the magazine of French poet Pierre Reverdy ( who sought to unify all avant @-@ garde trends ) , and contributed articles on African art to both Nord @-@ Sud and Pierre Albert @-@ Birot 's SIC magazine . In early 1918 , through Huelsenbeck , Zürich Dadaists established contacts with their more explicitly left @-@ wing disciples in the German Empire ? George Grosz , John Heartfield , Johannes Baader , Kurt Schwitters , Walter Mehring , Raoul Hausmann , Carl Einstein , Franz Jung , and Heartfield 's brother Wieland Herzfelde . With Breton , Soupault and Aragon , Tzara traveled Cologne , where he became familiarized with the elaborate collage works of Schwitters and Max Ernst , which he showed to his colleagues in Switzerland . Huelsenbeck nonetheless declined to Schwitters membership in Berlin Dada .

As a result of his campaigning , Tzara created a list of so @-@ called " Dada presidents " , who represented various regions of Europe . According to Hans Richter , it included , alongside Tzara himself , figures ranging from Ernst , Arp , Baader , Breton and Aragon to Kruscek , Evola , Rafael Lasso de la Vega , Igor Stravinsky , Vicente Huidobro , Francesco Meriano and Théodore Fraenkel . Richter notes : " I 'm not sure if all the names who appear here would agree with the description . "

= = = End of World War I = = =

The shows Tzara staged in Zürich often turned into scandals or riots , and he was in permanent conflict with the Swiss law enforcers . Hans Richter speaks of a " pleasure of letting fly at the bourgeois , which in Tristan Tzara took the form of coldly ( or hotly ) calculated insolence " ( see *Épater la bourgeoisie* ) . In one instance , as part of a series of events in which Dadaists mocked established authors , Tzara and Arp falsely publicized that they were going to fight a duel in Rehalp , near Zürich , and that they were going to have the popular novelist Jakob Christoph Heer for their witness . Richter also reports that his Romanian colleague profited from Swiss neutrality to play the Allies and Central Powers against each other , obtaining art works and funds from both , making use of their need to stimulate their respective propaganda efforts . While active as a promoter , Tzara also published his first volume of collected poetry , the 1918 *Vingt @-@ cinq poèmes* ( " Twenty @-@ five Poems " ) .

A major event took place in autumn 1918 , when Francis Picabia , who was then publisher of 391 magazine and a distant Dada affiliate , visited Zürich and introduced his colleagues there to his nihilistic views on art and reason . In the United States , Picabia , Man Ray and Marcel Duchamp had earlier set up their own version of Dada . This circle , based in New York City , sought affiliation with Tzara 's only in 1921 , when they jokingly asked him to grant them permission to use " Dada " as their own name ( to which Tzara replied : " Dada belongs to everybody " ) . The visit was credited by Richter with boosting the Romanian author 's status , but also with making Tzara himself " switch suddenly from a position of balance between art and anti @-@ art into the stratospheric regions of pure and joyful nothingness . " The movement subsequently organized its last major Swiss show , held at the Saal zur Kaufleutern , with choreography by Susanne Perrottet , Sophie Taeuber @-@ Arp , and with the participation of Käthe Wulff , Hans Heusser , Tzara , Hans Richter and Walter Serner . It was there that Serner read from his 1918 essay , whose very title advocated *Letzte Lockerung* ( " Final Dissolution " ) : this part is believed to have caused the subsequent *mêlée* , during which the public attacked the performers and succeeded in interrupting , but not canceling , the show .

Following the November 1918 Armistice with Germany , Dada 's evolution was marked by political developments . In October 1919 , Tzara , Arp and Otto Flake began publishing *Der Zeltweg* , a journal aimed at further popularizing Dada in a post @-@ war world where the borders were again accessible . Richter , who admits that the magazine was " rather tame " , also notes that Tzara and his colleagues were dealing with the impact of communist revolutions , in particular the October Revolution and the German revolts of 1918 , which " had stirred men 's minds , divided men 's interests and diverted energies in the direction of political change . " The same commentator however dismisses those accounts which , he believes , led readers to believe that *Der Zeltweg* was " an association of revolutionary artists . " According to one account rendered by historian Robert Levy , Tzara shared company with a group of Romanian communist students , and , as such , may have met with Ana Pauker , who was later one of the Romanian Communist Party 's most prominent activists .

Arp and Janco drifted away from the movement ca . 1919 , when they created the Constructivist @-@ inspired workshop *Das Neue Leben* . In Romania , Dada was awarded an ambiguous reception from Tzara 's former associate Vinea . Although he was sympathetic to its goals , treasured Hugo Ball and Hennings and promised to adapt his own writings to its requirements , Vinea cautioned Tzara and the Jancos in favor of lucidity . When Vinea submitted his poem *Dolean?e* ( " Grievances " ) to be published by Tzara and his associates , he was turned down , an incident which critics attribute to a contrast between the reserved tone of the piece and the revolutionary tenets of Dada .

= = = Paris Dada = = =

In late 1919 , Tristan Tzara left Switzerland to join Breton , Soupault and Claude Rivière in editing the Paris @-@ based magazine *Littérature* . Already a mentor for the French avant @-@ garde , he

was , according to Hans Richter , perceived as an " Anti @-@ Messiah " and a " prophet " . Reportedly , Dada mythology had it that he entered the French capital in a snow @-@ white or lilac @-@ colored car , passing down Boulevard Raspail through a triumphal arch made from his own pamphlets , being greeted by cheering crowds and a fireworks display . Richter dismisses this account , indicating that Tzara actually walked from Gare de l 'Est to Picabia 's home , without anyone expecting him to arrive .

He is often described as the main figure in the Littérature circle , and credited with having more firmly set its artistic principles in the line of Dada . When Picabia began publishing a new series of 391 in Paris , Tzara seconded him and , Richter says , produced issues of the magazine " decked out [ ... ] in all the colors of Dada . " He was also issuing his Dada magazine , printed in Paris but using the same format , renaming it Bulletin Dada and later Dadaphone . At around that time , he met American author Gertrude Stein , who wrote about him in The Autobiography of Alice B. Toklas , and the artist couple Robert and Sonia Delaunay ( with whom he worked in tandem for " poem @-@ dresses " and other simultaneist literary pieces ) .

Tzara became involved in a number of Dada experiments , on which he collaborated with Breton , Aragon , Soupault , Picabia or Paul Éluard . Other authors who came into contact with Dada at that stage were Jean Cocteau , Paul Dermée and Raymond Radiguet . The performances staged by Dada were often meant to popularize its principles , and Dada continued to draw attention on itself by hoaxes and false advertising , announcing that the Hollywood film star Charlie Chaplin was going to appear on stage at its show , or that its members were going to have their heads shaved or their hair cut off on stage . In another instance , Tzara and his associates lectured at the Université populaire in front of industrial workers , who were reportedly less than impressed . Richter believes that , ideologically , Tzara was still in tribute to Picabia 's nihilistic and anarchic views ( which made the Dadaists attack all political and cultural ideologies ) , but that this also implied a measure of sympathy for the working class .

Dada activities in Paris culminated in the March 1920 variety show at the Théâtre de l 'Œuvre , which featured readings from Breton , Picabia , Dermée and Tzara 's earlier work , La Première aventure céleste de M. Antipyrine ( " The First Heavenly Adventure of Mr. Antipyrine " ) . Tzara 's melody , Vaseline symphonique ( " Symphonic Vaseline " ) , which required ten or twenty people to shout " cra " and " cri " on a rising scale , was also performed . A scandal erupted when Breton read Picabia 's Manifeste cannibale ( " Cannibal Manifesto " ) , lashing out at the audience and mocking them , to which they answered by aiming rotten fruit at the stage .

The Dada phenomenon was only noticed in Romania beginning in 1920 , and its overall reception was negative . Traditionalist historian Nicolae Iorga , Symbolist promoter Ovid Densusianu , the more reserved modernists Camil Petrescu and Benjamin Fondane all refused to accept it as a valid artistic manifestation . Although he rallied with tradition , Vineanu defended the subversive current in front of more serious criticism , and rejected the widespread rumor that Tzara had acted as an agent of influence for the Central Powers during the war . Eugen Lovinescu , editor of Sburătorul and one of Vineanu 's rivals on the modernist scene , acknowledged the influence exercised by Tzara on the younger avant @-@ garde authors , but analyzed his work only briefly , using as an example one of his pre @-@ Dada poems , and depicting him as an advocate of literary " extremism " .

= = = Dada stagnation = = =

By 1921 , Tzara had become involved in conflicts with other figures in the movement , whom he claimed had parted with the spirit of Dada . He was targeted by the Berlin @-@ based Dadaists , in particular by Huelsenbeck and Serner , the former of whom was also involved in a conflict with Raoul Hausmann over leadership status . According to Richter , tensions between Breton and Tzara had surfaced in 1920 , when Breton first made known his wish to do away with musical performances altogether and alleged that the Romanian was merely repeating himself . The Dada shows themselves were by then such common occurrences that audiences expected to be insulted by the performers .

A more serious crisis occurred in May , when Dada organized a mock trial of Maurice Barrès ,

whose early affiliation with the Symbolists had been shadowed by his antisemitism and reactionary stance : Georges Ribemont @-@ Dessaignes was the prosecutor , Aragon and Soupault the defense attorneys , with Tzara , Ungaretti , Benjamin Péret and others as witnesses ( a mannequin stood in for Barrès ) . Péret immediately upset Picabia and Tzara by refusing to make the trial an absurd one , and by introducing a political subtext with which Breton nevertheless agreed . In June , Tzara and Picabia clashed with each other , after Tzara expressed an opinion that his former mentor was becoming too radical . During the same season , Breton , Arp , Ernst , Maja Kruscek and Tzara were in Austria , at Imst , where they published their last manifesto as a group , Dada au grand air ( " Dada in the Open Air " ) or Der Sängerkrieg in Tirol ( " The Battle of the Singers in Tyrol " ) . Tzara also visited Czechoslovakia , where he reportedly hoped to gain adherents to his cause .

Also in 1921 , Ion Vinea wrote an article for the Romanian newspaper Adev?rul , arguing that the movement had exhausted itself ( although , in his letters to Tzara , he continued to ask his friend to return home and spread his message there ) . After July 1922 , Marcel Janco rallied with Vinea in editing Contimporanul , which published some of Tzara 's earliest poems but never offered space to any Dadaist manifesto . Reportedly , the conflict between Tzara and Janco had a personal note : Janco later mentioned " some dramatic quarrels " between his colleague and him . They avoided each other for the rest of their lives and Tzara even struck out the dedications to Janco from his early poems . Julius Evola also grew disappointed by the movement 's total rejection of tradition and began his personal search for an alternative , pursuing a path which later led him to esotericism and fascism .

= = = Evening of the Bearded Heart = = =

Tzara was openly attacked by Breton in a February 1922 article for Le Journal de Peuple , where the Romanian writer was denounced as " an impostor " avid for " publicity " . In March , Breton initiated the Congress for the Determination and Defense of the Modern Spirit . The French writer used the occasion to strike out Tzara 's name from among the Dadaists , citing in his support Dada 's Huelsenbeck , Serner , and Christian Schad . Basing his statement on a note supposedly authored by Huelsenbeck , Breton also accused Tzara of opportunism , claiming that he had planned wartime editions of Dada works in such a manner as not to upset actors on the political stage , making sure that German Dadaists were not made available to the public in countries subject to the Supreme War Council . Tzara , who attended the Congress only as a means to subvert it , responded to the accusations the same month , arguing that Huelsenbeck 's note was fabricated and that Schad had not been one of the original Dadaists . Rumors reported much later by American writer Brion Gysin had it that Breton 's claims also depicted Tzara as an informer for the Prefecture of Police .

In May 1922 , Dada staged its own funeral . According to Hans Richter , the main part of this took place in Weimar , where the Dadaists attended a festival of the Bauhaus art school , during which Tzara proclaimed the elusive nature of his art : " Dada is useless , like everything else in life . [ ... ] Dada is a virgin microbe which penetrates with the insistence of air into all those spaces that reason has failed to fill with words and conventions . "

In " The Bearded Heart " manifesto a number of artists backed the marginalization of Breton in support of Tzara . Alongside Cocteau , Arp , Ribemont @-@ Dessaignes , and Éluard , the pro @-@ Tzara faction included Erik Satie , Theo van Doesburg , Serge Charchoune , Louis @-@ Ferdinand Céline , Marcel Duchamp , Ossip Zadkine , Jean Metzinger , Ilia Zdanevich , and Man Ray . During an associated soirée , Evening of the Bearded Heart , which began on 6 July 1923 , Tzara presented a re @-@ staging of his play The Gas Heart ( which had been first performed two years earlier to howls of derision from its audience ) , for which Sonia Delaunay designed the costumes . Breton interrupted its performance and reportedly fought with several of his former associates and broke furniture , prompting a theatre riot that only the intervention of the police halted . Dada 's vaudeville declined in importance and disappeared altogether after that date .

Picabia took Breton 's side against Tzara , and replaced the staff of his 391 , enlisting collaborations from Clément Pansaers and Ezra Pound . Breton marked the end of Dada in 1924 , when he issued

the first Surrealist Manifesto . Richter suggests that " Surrealism devoured and digested Dada . " Tzara distanced himself from new trend , disagreeing with its methods and , increasingly , with its politics . In 1923 , he and a few other former Dadaists collaborated with Richter and the Constructivist artist El Lissitzky on the magazine G , and , the following year , he wrote pieces for the Yugoslav @-@ Slovenian magazine Tank ( edited by Ferdinand Delak ) .

= = = Transition to Surrealism = = =

Tzara continued to write , becoming more seriously interested in the theater . In 1924 , he published and staged the play Handkerchief of Clouds , which was soon included in the repertoire of Serge Diaghilev 's Ballets Russes . He also collected his earlier Dada texts as the Seven Dada Manifestos . Marxist thinker Henri Lefebvre reviewed them enthusiastically ; he later became one of the author 's friends .

In Romania , Tzara 's work was partly recuperated by Contimporanul , which notably staged public readings of his works during the international art exhibit it organized in 1924 , and again during the " new art demonstration " of 1925 . In parallel , the short @-@ lived magazine Integral , where Ilarie Voronca and Ion C?lug?ru were the main animators , took significant interest in Tzara 's work . In a 1927 interview with the publication , he voiced his opposition to the Surrealist group 's adoption of communism , indicating that such politics could only result in a " new bourgeoisie " being created , and explaining that he had opted for a personal " permanent revolution " , which would preserve " the holiness of the ego " .

In 1925 , Tristan Tzara was in Stockholm , where he married Greta Knutson , with whom he had a son , Christophe ( born 1927 ) . A former student of painter André Lhote , she was known for her interest in phenomenology and abstract art . Around the same period , with funds from Knutson 's inheritance , Tzara commissioned Austrian architect Adolf Loos , a former representative of the Vienna Secession whom he had met in Zürich , to build him a house in Paris . The rigidly functionalist Maison Tristan Tzara , built in Montmartre , was designed following Tzara 's specific requirements and decorated with samples of African art . It was Loos ' only major contribution in his Parisian years .

In 1929 , he reconciled with Breton , and sporadically attended the Surrealists ' meetings in Paris . The same year , he issued the poetry book De nos oiseaux ( " Of Our Birds " ) . This period saw the publication of The Approximate Man ( 1931 ) , alongside the volumes L 'Arbre des voyageurs ( " The Travelers ' Tree " , 1930 ) , Où boivent les loups ( " Where Wolves Drink " , 1932 ) , L 'Antitête ( " The Antihead " , 1933 ) and Grains et issues ( " Seed and Bran " , 1935 ) . By then , it was also announced that Tzara had started work on a screenplay . In 1930 , he directed and produced a cinematic version of Le C?ur à barbe , starring Breton and other leading Surrealists . Five years later , he signed his name to The Testimony against Gertrude Stein , published by Eugene Jolas 's magazine transition in reply to Stein 's memoir The Autobiography of Alice B. Toklas , in which he accused his former friend of being a megalomaniac .

The poet became involved in further developing Surrealist techniques , and , together with Breton and Valentine Hugo , drew one of the better @-@ known examples of " exquisite corpses " . Tzara also prefaced a 1934 collection of Surrealist poems by his friend René Char , and the following year he and Greta Knutson visited Char in L 'Isle @-@ sur @-@ la @-@ Sorgue . Tzara 's wife was also affiliated with the Surrealist group at around the same time . This association ended when she parted with Tzara late in the 1930s .

At home , Tzara 's works were collected and edited by the Surrealist promoter Sa?a Pan? , who corresponded with him over several years . The first such edition saw print in 1934 , and featured the 1913 @-@ 1915 poems Tzara had left in Vinea 's care . In 1928 @-@ 1929 , Tzara exchanged letters with his friend Jacques G. Costin , a Contimporanul affiliate who did not share all of Vinea 's views on literature , who offered to organize his visit to Romania and asked him to translate his work into French .

= = = Affiliation with communism and Spanish Civil War = = =



Alarmed by the establishment of Adolf Hitler 's Nazi regime , which also signified the end of Berlin 's avant @-@ garde , he merged his activities as an art promoter with the cause of anti @-@ fascism , and was close to the French Communist Party ( PCF ) . In 1936 , Richter recalled , he published a series of photographs secretly taken by Kurt Schwitters in Hanover , works which documented the destruction of Nazi propaganda by the locals , ration stamp with reduced quantities of food , and other hidden aspects of Hitler 's rule . After the outbreak of the Spanish Civil War , he briefly left France and joined the Republican forces . Alongside Soviet reporter Ilya Ehrenburg , Tzara visited Madrid , which was besieged by the Nationalists ( see Siege of Madrid ) . Upon his return , he published the collection of poems *Midis gagnés* ( " Conquered Southern Regions " ) . Some of them had previously been printed in the brochure *Les poètes du monde défendent le peuple espagnol* ( " The Poets of the World Defend the Spanish People " , 1937 ) , which was edited by two prominent authors and activists , Nancy Cunard and the Chilean poet Pablo Neruda . Tzara had also signed Cunard 's June 1937 call to intervention against Francisco Franco . Reportedly , he and Nancy Cunard were romantically involved .

Although the poet was moving away from Surrealism , his adherence to strict Marxism @-@ Leninism was reportedly questioned by both the PCF and the Soviet Union . Semiotician Philip Beitchman places their attitude in connection with Tzara 's own vision of Utopia , which combined communist messages with Freudian @-@ Marxist psychoanalysis and made use of particularly violent imagery . Reportedly , Tzara refused to be enlisted in supporting the party line , maintaining his independence and refusing to take the forefront at public rallies .

However , others note that the former Dadaist leader would often show himself a follower of political guidelines . As early as 1934 , Tzara , together with Breton , Éluard and communist writer René Crevel , organized an informal trial of independent @-@ minded Surrealist Salvador Dalí , who was at the time a confessed admirer of Hitler , and whose portrait of William Tell had alarmed them because it shared likeness with Bolshevik leader Vladimir Lenin . Historian Irina Livezeanu notes that Tzara , who agreed with Stalinism and shunned Trotskyism , submitted to the PCF cultural demands during the writers ' congress of 1935 , even when his friend Crevel committed suicide to protest the adoption of socialist realism . At a later stage , Livezeanu remarks , Tzara reinterpreted Dada and Surrealism as revolutionary currents , and presented them as such to the public . This stance she contrasts with that of Breton , who was more reserved in his attitudes .

= = = World War II and Resistance = = =

During World War II , Tzara took refuge from the German occupation forces , moving to the southern areas , controlled by the Vichy regime . On one occasion , the antisemitic and collaborationist publication *Je Suis Partout* made his whereabouts known to the Gestapo .

He was in Marseille in late 1940 @-@ early 1941 , joining the group of anti @-@ fascist and Jewish refugees who , protected by American diplomat Varian Fry , were seeking to escape Nazi @-@ occupied Europe . Among the people present there were the anti @-@ totalitarian socialist Victor Serge , anthropologist Claude Lévi @-@ Strauss , playwright Arthur Adamov , philosopher and poet René Daumal , and several prominent Surrealists : Breton , Char , and Benjamin Péret , as well as artists Max Ernst , André Masson , Wifredo Lam , Jacques Hérold , Victor Brauner and Óscar Domínguez . During the months spent together , and before some of them received permission to leave for America , they invented a new card game , on which traditional card imagery was replaced with Surrealist symbols .

Some time after his stay in Marseille , Tzara joined the French Resistance , rallying with the Maquis . A contributor to magazines published by the Resistance , Tzara also took charge of the cultural broadcast for the Free French Forces clandestine radio station . He lived in Aix @-@ en @-@ Provence , then in Souillac , and ultimately in Toulouse . His son Cristophe was at the time a Resistant in northern France , having joined the *Francs @-@ Tireurs et Partisans* . In Axis @-@ allied and antisemitic Romania ( see Romania during World War II ) , the regime of Ion Antonescu ordered bookstores not to sell works by Tzara and 44 other Jewish @-@ Romanian authors . In

1942 , with the generalization of antisemitic measures , Tzara was also stripped of his Romanian citizenship rights .

In December 1944 , five months after the Liberation of Paris , he was contributing to L 'Éternelle Revue , a pro @-@ communist newspaper edited by philosopher Jean @-@ Paul Sartre , through which Sartre was publicizing the heroic image of a France united in resistance , as opposed to the perception that it had passively accepted German control . Other contributors included writers Aragon , Char , Éluard , Elsa Triolet , Eugène Guillevic , Raymond Queneau , Francis Ponge , Jacques Prévert and painter Pablo Picasso .

Upon the end of the war and the restoration of French independence , Tzara was naturalized a French citizen . During 1945 , under the Provisional Government of the French Republic , he was a representative of the Sud @-@ Ouest region to the National Assembly . According to Livezeanu , he " helped reclaim the South from the cultural figures who had associated themselves to Vichy [ France ] . " In April 1946 , his early poems , alongside similar pieces by Breton , Éluard , Aragon and Dalí , were the subject of a midnight broadcast on Parisian Radio . In 1947 , he became a full member of the PCF ( according to some sources , he had been one since 1934 ) .

= = = International leftism = = =

Over the following decade , Tzara lent his support to political causes . Pursuing his interest in primitivism , he became a critic of the Fourth Republic 's colonial policy , and joined his voice to those who supported decolonization . Nevertheless , he was appointed cultural ambassador of the Republic by the Paul Ramadier cabinet . He also participated in the PCF @-@ organized Congress of Writers , but , unlike Éluard and Aragon , again avoided adapting his style to socialist realism .

He returned to Romania on an official visit in late 1946 @-@ early 1947 , as part of a tour of the emerging Eastern Bloc during which he also stopped in Czechoslovakia , Hungary , and the Federal People 's Republic of Yugoslavia . The speeches he and Sa?a Pan? gave on the occasion , published by Orizont journal , were noted for condoning official positions of the PCF and the Romanian Communist Party , and are credited by Irina Livezeanu with causing a rift between Tzara and young Romanian avant @-@ gardists such as Victor Brauner and Gherasim Luca ( who rejected communism and were alarmed by the Iron Curtain having fallen over Europe ) . In September of the same year , he was present at the conference of the pro @-@ communist International Union of Students ( where he was a guest of the French @-@ based Union of Communist Students , and met with similar organizations from Romania and other countries ) .

In 1949 @-@ 1950 , Tzara answered Aragon 's call and become active in the international campaign to liberate Naz?m Hikmet , a Turkish poet whose 1938 arrest for communist activities had created a cause célèbre for the pro @-@ Soviet public opinion . Tzara chaired the Committee for the Liberation of Naz?m Hikmet , which issued petitions to national governments and commissioned works in honor of Hikmet ( including musical pieces by Louis Durey and Serge Nigg ) . Hikmet was eventually released in July 1950 , and publicly thanked Tzara during his subsequent visit to Paris .

His works of the period include , among others : Le Signe de vie ( " Sign of Life " , 1946 ) , Terre sur terre ( " Earth on Earth " , 1946 ) , Sans coup férir ( " Without a Need to Fight " , 1949 ) , De mémoire d 'homme ( " From a Man 's Memory " , 1950 ) , Parler seul ( " Speaking Alone " , 1950 ) , and La Face intérieure ( " The Inner Face " , 1953 ) , followed in 1955 by À haute flamme ( " Flame out Loud " ) and Le Temps naissant ( " The Nascent Time " ) , and the 1956 Le Fruit permis ( " The Permitted Fruit " ) . Tzara continued to be an active promoter of modernist culture . Around 1949 , having read Irish author Samuel Beckett 's manuscript of Waiting for Godot , Tzara facilitated the play 's staging by approaching producer Roger Blin . He also translated into French some poems by Hikmet and the Hungarian author Attila József . In 1949 , he introduced Picasso to art dealer Heinz Berggruen ( thus helping start their lifelong partnership ) , and , in 1951 , wrote the catalog for an exhibit of works by his friend Max Ernst ; the text celebrated the artist 's " free use of stimuli " and " his discovery of a new kind of humor . "

= = = 1956 protest and final years = = =

In October 1956 , Tzara visited the People 's Republic of Hungary , where the government of Imre Nagy was coming into conflict with the Soviet Union . This followed an invitation on the part of Hungarian writer Gyula Illyés , who wanted his colleague to be present at ceremonies marking the rehabilitation of László Rajk ( a local communist leader whose prosecution had been ordered by Joseph Stalin ) . Tzara was receptive of the Hungarians ' demand for liberalization , contacted the anti @-@ Stalinist and former Dadaist Lajos Kassák , and deemed the anti @-@ Soviet movement " revolutionary " . However , unlike much of Hungarian public opinion , the poet did not recommend emancipation from Soviet control , and described the independence demanded by local writers as " an abstract notion " . The statement he issued , widely quoted in the Hungarian and international press , forced a reaction from the PCF : through Aragon 's reply , the party deplored the fact that one of its members was being used in support of " anti @-@ communist and anti @-@ Soviet campaigns . "

His return to France coincided with the outbreak of the Hungarian Revolution , which ended with a Soviet military intervention . On October 24 , Tzara was ordered to a PCF meeting , where activist Laurent Casanova reportedly ordered him to keep silent , which Tzara did . Tzara 's apparent dissidence and the crisis he helped provoke within the Communist Party were celebrated by Breton , who had adopted a pro @-@ Hungarian stance , and who defined his friend and rival as " the first spokesman of the Hungarian demand . "

He was thereafter mostly withdrawn from public life , dedicating himself to researching the work of 15th @-@ century poet François Villon , and , like his fellow Surrealist Michel Leiris , to promoting primitive and African art , which he had been collecting for years . In early 1957 , Tzara attended a Dada retrospective on the Rive Gauche , which ended in a riot caused by the rival avant @-@ garde Mouvement Jariviste , an outcome which reportedly pleased him . In August 1960 , one year after the Fifth Republic had been established by President Charles de Gaulle , at a time when French forces were confronting the Algerian rebels ( see Algerian War ) . Together with Simone de Beauvoir , Marguerite Duras , Jérôme Lindon , Alain Robbe @-@ Grillet and other intellectuals , he addressed Premier Michel Debré a letter of protest , concerning France 's refusal to grant Algeria its independence . As a result , Minister of Culture André Malraux announced that his cabinet would not subsidize any films to which Tzara and the others may contribute , and the signatories could no longer appear on stations managed by the state @-@ owned French Broadcasting Service .

In 1961 , as recognition for his work as a poet , Tzara was awarded the prestigious Taormina Prize . One of his final public activities took place in 1962 , when he attended the International Congress on African Culture , organized by English curator Frank McEwen and held at the National Gallery in Salisbury , Southern Rhodesia . He died one year later in his Paris home , and was buried at the Cimetière du Montparnasse .

= = Literary contributions = =

= = Identity issues = =

Much critical commentary about Tzara surrounds the measure to which the poet identified with the national cultures which he represented . Paul Cernat notes that the association between Samyro and the Jancos , who were Jews , and their ethnic Romanian colleagues , was one sign of a cultural dialogue , in which " the openness of Romanian environments toward artistic modernity " was stimulated by " young emancipated Jewish writers . " Salomon Schulman , a Swedish researcher of Yiddish literature , argues that the combined influence of Yiddish folklore and Hasidic philosophy shaped European modernism in general and Tzara 's style in particular , while American poet Andrei Codrescu speaks of Tzara as one in a Balkan line of " absurdist writing " , which also includes the Romanians Urmuz , Eugène Ionesco and Emil Cioran . According to literary historian George C?linescu , Samyro 's early poems deal with " the voluptuousness over the strong scents of rural life , which is typical among Jews compressed into ghettos . "

Tzara himself used elements alluding to his homeland in his early Dadaist performances . His collaboration with Maja Kruscek at Zunfthaus zur Waag featured samples of African literature , to which Tzara added Romanian @-@ language fragments . He is also known to have mixed elements of Romanian folklore , and to have sung the native suburban romanza *La moară la Hârza* ( " At the Mill in Hârza " ) during at least one staging for Cabaret Voltaire . Addressing the Romanian public in 1947 , he claimed to have been captivated by " the sweet language of Moldavian peasants " .

Tzara nonetheless rebelled against his birthplace and upbringing . His earliest poems depict provincial Moldavia as a desolate and unsettling place . In Cernat 's view , this imagery was in common use among Moldavian @-@ born writers who also belonged to the avant @-@ garde trend , notably Benjamin Fondane and George Bacovia . Like in the cases of Eugène Ionesco and Fondane , Cernat proposes , Samyro sought self @-@ exile to Western Europe as a " modern , voluntarist " means of breaking with " the peripheral condition " , which may also serve to explain the pun he selected for a pseudonym . According to the same author , two important elements in this process were " a maternal attachment and a break with paternal authority " , an " Oedipus complex " which he also argued was evident in the biographies of other Symbolist and avant @-@ garde Romanian authors , from Urmuz to Mateiu Caragiale . Unlike Vineanu and the Contimporanul group , Cernat proposes , Tzara stood for radicalism and insurgency , which would also help explain their impossibility to communicate . In particular , Cernat argues , the writer sought to emancipate himself from competing nationalisms , and addressed himself directly to the center of European culture , with Zürich serving as a stage on his way to Paris . The 1916 *Monsieur 's Antipyrine 's Manifesto* featured a cosmopolitan appeal : " DADA remains within the framework of European weaknesses , it 's still shit , but from now on we want to shit in different colors so as to adorn the zoo of art with all the flags of all the consulates . "

With time , Tristan Tzara came to be regarded by his Dada associates as an exotic character , whose attitudes were intrinsically linked with Eastern Europe . Early on , Ball referred to him and the Janco brothers as " Orientals " . Hans Richter believed him to be a fiery and impulsive figure , having little in common with his German collaborators . According to Cernat , Richter 's perspective seems to indicate a vision of Tzara having a " Latin " temperament . This type of perception also had negative implications for Tzara , particularly after the 1922 split within Dada . In the 1940s , Richard Huelsenbeck alleged that his former colleague had always been separated from other Dadaists by his failure to appreciate the legacy of " German humanism " , and that , compared to his German colleagues , he was " a barbarian " . In his polemic with Tzara , Breton also repeatedly placed stress on his rival 's foreign origin .

At home , Tzara was occasionally targeted for his Jewishness , culminating in the ban enforced by the Ion Antonescu regime . In 1931 , Const . I. Emilian , the first Romanian to write an academic study on the avant @-@ garde , attacked him from a conservative and antisemitic position . He depicted Dadaists as " Judaeo @-@ Bolsheviks " who corrupted Romanian culture , and included Tzara among the main proponents of " literary anarchism " . Alleging that Tzara 's only merit was to establish a literary fashion , while recognizing his " formal virtuosity and artistic intelligence " , he claimed to prefer Tzara in his Simbolul stage . This perspective was deplored early on by the modernist critic Perpessicius . Nine years after Emilian 's polemic text , fascist poet and journalist Radu Gyr published an article in *Convorbiri Literare* , in which he attacked Tzara as a representative of the " Judaic spirit " , of the " foreign plague " and of " materialist @-@ historical dialectics " .

== Symbolist poetry ==

Tzara 's earliest Symbolist poems , published in Simbolul during 1912 , were later rejected by their author , who asked Sașa Pană not to include them in editions of his works . The influence of French Symbolists on the young Samyro was particularly important , and surfaced in both his lyric and prose poems . Attached to Symbolist musicality at that stage , he was indebted to his Simbolul colleague Ion Minulescu and the Belgian Maurice Maeterlinck . Philip Beitchman argues that " Tristan Tzara is one of the writers of the twentieth century who was most profoundly influenced by symbolism ? and utilized many of its methods and ideas in the pursuit of his own artistic and social

ends . " However , Cernat believes , the young poet was by then already breaking with the syntax of conventional poetry , and that , in subsequent experimental pieces , he progressively stripped his style of its Symbolist elements .

During the 1910s , Samyro experimented with Symbolist imagery , in particular with the " hanged man " motif , which served as the basis for his poem *Se spânzur? un om* ( " A Man Hangs Himself " ) , and which built on the legacy of similar pieces authored by Christian Morgenstern and Jules Laforgue . *Se spânzur? un om* was also in many ways similar to ones authored by his collaborators Adrian Maniu ( *Balada spânzuratului* , " The Hanged Man 's Ballad " ) and Vinea ( *Visul spânzuratului* , " The Hanged Man 's Dream " ) : all three poets , who were all in the process of discarding Symbolism , interpreted the theme from a tragicomic and iconoclastic perspective . These pieces also include *Vacan?? în provincie* ( " Provincial Holiday " ) and the anti @-@ war fragment *Furtuna ?i cântecul dezertorului* ( " The Storm and the Deserter 's Song " ) , which Vinea published in his *Chemarea* . The series is seen by Cernat as " the general rehearsal for the Dada adventure . " The complete text of *Furtuna ?i cântecul dezertorului* was published at a later stage , after the missing text was discovered by Pan? . At the time , he became interested in the free verse work of the American Walt Whitman , and his translation of Whitman 's epic poem *Song of Myself* , probably completed before World War I , was published by Alfred Hefter @-@ Hidalgo in his magazine *Versuri ?i Proz?* ( 1915 ) .

Beitchman notes that , throughout his life , Tzara used Symbolist elements against the doctrines of Symbolism . Thus , he argues , the poet did not cultivate a memory of historical events , " since it deludes man into thinking that there was something when there was nothing . " Cernat notes : " That which essentially unifies , during [ the 1910s ] , the poetic output of Adrian Maniu , Ion Vinea and Tristan Tzara is an acute awareness of literary conventions , a satiety [ ... ] in respect to calophile literature , which they perceived as exhausted . " In Beitchman 's view , the revolt against cultivated beauty was a constant in Tzara 's years of maturity , and his visions of social change continued to be inspired by Arthur Rimbaud and the Comte de Lautréamont . According to Beitchman , Tzara uses the Symbolist message , " the birthright [ of humans ] has been sold for a mess of porridge " , taking it " into the streets , cabarets and trains where he denounces the deal and asks for his birthright back . "

= = = Collaboration with Vinea = = =

The transition to a more radical form of poetry seems to have taken place in 1913 @-@ 1915 , during the periods when Tzara and Vinea were vacationing together . The pieces share a number of characteristics and subjects , and the two poets even use them to allude to one another ( or , in one case , to Tzara 's sister ) .

In addition to the lyrics were they both speak of provincial holidays and love affairs with local girls , both friends intended to reinterpret William Shakespeare 's *Hamlet* from a modernist perspective , and wrote incomplete texts with this as their subject . However , Paul Cernat notes , the texts also evidence a difference in approach , with Vinea 's work being " meditative and melancholic " , while Tzara 's is " hedonistic " . Tzara often appealed to revolutionary and ironic images , portraying provincial and middle class environments as places of artificiality and decay , demystifying pastoral themes and evidencing a will to break free . His literature took a more radical perspective on life , and featured lyrics with subversive intent :

In his *Însereaz?* ( roughly , " Night Falling " ) , probably authored in Mangalia , Tzara writes :

Vinea 's similar poem , written in Tuzla and named after that village , reads :

Cernat notes that *Nocturn?* ( " Nocturne " ) and *Însereaz?* were the pieces originally performed at Cabaret Voltaire , identified by Hugo Ball as " Rumanian poetry " , and that they were recited in Tzara 's own spontaneous French translation . Although they are noted for their radical break with the traditional form of Romanian verse , Ball 's diary entry of February 5 , 1916 , indicates that Tzara 's works were still " conservative in style " . In C?linescu 's view , they announce Dadaism , given that " bypassing the relations which lead to a realistic vision , the poet associates unimaginably dissipated images that will surprise consciousness . " In 1922 , Tzara himself wrote : " As early as

1914 , I tried to strip the words of their proper meaning and use them in such a way as to give the verse a completely new , general , meaning [ ... ] . "

Alongside pieces depicting a Jewish cemetery in which graves " crawl like worms " on the edge of a town , chestnut trees " heavy @-@ laden like people returning from hospitals " , or wind wailing " with all the hopelessness of an orphanage " , Samyro 's poetry includes Veri?oar? , fat? de pension , which , Cernat argues , displays " playful detachment [ for ] the musicality of internal rhymes " . It opens with the lyrics :

The Gârteni pieces were treasured by the moderate wing of the Romanian avant @-@ garde movement . In contrast to his previous rejection of Dada , Contimporanul collaborator Benjamin Fondane used them as an example of " pure poetry " , and compared them to the elaborate writings of French poet Paul Valéry , thus recuperating them in line with the magazine 's ideology .

= = = Dada synthesis and " simultaneism " = = =

Tzara the Dadaist was inspired by the contributions of his experimental modernist predecessors . Among them were the literary promoters of Cubism : in addition to Henri Barzun and Fernand Divoire , Tzara cherished the works of Guillaume Apollinaire . Despite Dada 's condemnation of Futurism , various authors note the influence Filippo Tommaso Marinetti and his circle exercised on Tzara 's group . In 1917 , he was in correspondence with both Apollinaire and Marinetti . Traditionally , Tzara is also seen as indebted to the early avant @-@ garde and black comedy writings of Romania 's Urmuz .

For a large part , Dada focused on performances and satire , with shows that often had Tzara , Marcel Janco and Huelsenbeck for their main protagonists . Often dressed up as Tyrolian peasants or wearing dark robes , they improvised poetry sessions at the Cabaret Voltaire , reciting the works of others or their spontaneous creations , which were or pretended to be in Esperanto or M?ori language . Bernard Gendron describes these soirées as marked by " heterogeneity and eclecticism " , and Richter notes that the songs , often punctuated by loud shrieks or other unsettling sounds , built on the legacy of noise music and Futurist compositions .

With time , Tristan Tzara merged his performances and his literature , taking part in developing Dada 's " simultaneist poetry " , which was meant to be read out loud and involved a collaborative effort , being , according to Hans Arp , the first instance of Surrealist automatism . Ball stated that the subject of such pieces was " the value of the human voice . " Together with Arp , Tzara and Walter Serner produced the German @-@ language Die Hyperbel vom Krokodilcoiffeur und dem Spazierstock ( " The Hyperbole of the Crocodile 's Hairdresser and the Walking @-@ Stick " ) , in which , Arp stated , " the poet crows , curses , sighs , stutters , yodels , as he pleases . His poems are like Nature [ where ] a tiny particle is as beautiful and important as a star . " Another noted simultaneist poem was L 'Amiral cherche une maison à louer ( " The Admiral Is Looking for a House to Rent " ) , co @-@ authored by Tzara , Marcel Janco and Huelsenbach .

Art historian Roger Cardinal describes Tristan Tzara 's Dada poetry as marked by " extreme semantic and syntactic incoherence " . Tzara , who recommended destroying just as it is created , had devised a personal system for writing poetry , which implied a seemingly chaotic reassembling of words that had been randomly cut out of newspapers .

= = = Dada and anti @-@ art = = =

The Romanian writer also spent the Dada period issuing a long series of manifestos , which were often authored as prose poetry , and , according to Cardinal , were characterized by " rumbustious tomfoolery and astringent wit " , which reflected " the language of a sophisticated savage " . Huelsenbeck credited Tzara with having discovered in them the format for " compress [ ing ] what we think and feel " , and , according to Hans Richter , the genre " suited Tzara perfectly . " Despite its production of seemingly theoretical works , Richter indicates , Dada lacked any form of program , and Tzara tried to perpetuate this state of affairs . His Dada manifesto of 1918 stated : " Dada means nothing " , adding " Thought is produced in the mouth . " Tzara indicated : " I am against

systems ; the most acceptable system is on principle to have none . " In addition , Tzara , who once stated that " logic is always false " , probably approved of Serner 's vision of a " final dissolution " . According to Philip Beitchman , a core concept in Tzara 's thought was that " as long as we do things the way we think we once did them we will be unable to achieve any kind of livable society . "

Despite adopting such anti @-@ artistic principles , Richter argues , Tzara , like many of his fellow Dadaists , did not initially discard the mission of " furthering the cause of art . " He saw this evident in *La Revue Dada 2* , a poem " as exquisite as freshly @-@ picked flowers " , which included the lyrics :

*La Revue Dada 2* , which also includes the onomatopoeic line *tralalalalalalalalalala* , is one example where Tzara applies his principles of chance to sounds themselves . This sort of arrangement , treasured by many Dadaists , was probably connected with Apollinaire 's calligrams , and with his announcement that " Man is in search of a new language . " C?linescu proposed that Tzara willingly limited the impact of chance : taking as his example a short parody piece which depicts the love affair between cyclist and a Dadaist , which ends with their decapitation by a jealous husband , the critic notes that Tzara transparently intended to " shock the bourgeois " . Late in his career , Huelsenbeck alleged that Tzara never actually applied the experimental methods he had devised .

The Dada series makes ample use of contrast , ellipses , ridiculous imagery and nonsensical verdicts . Tzara was aware that the public could find it difficult to follow his intentions , and , in a piece titled *Le géant blanc lépreux du paysage* ( " The White Leprous Giant in the Landscape " ) even alluded to the " skinny , idiotic , dirty " reader who " does not understand my poetry . " He called some of his own poems *lampisteries* , from a French word designating storage areas for light fixtures . The Lettrist poet Isidore Isou included such pieces in a succession of experiments inaugurated by Charles Baudelaire with the " destruction of the anecdote for the form of the poem " , a process which , with Tzara , became " destruction of the word for nothing " . According to American literary historian Mary Ann Caws , Tzara 's poems may be seen as having an " internal order " , and read as " a simple spectacle , as creation complete in itself and completely obvious . "

== = Plays of the 1920s == =

Tristan Tzara 's first play , *The Gas Heart* , dates from the final period of Paris Dada . Created with what Enoch Brater calls a " peculiar verbal strategy " , it is a dialogue between characters called Ear , Mouth , Eye , Nose , Neck , and Eyebrow . They seem unwilling to actually communicate to each other and their reliance on proverbs and idiotisms willingly creates confusion between metaphorical and literal speech . The play ends with a dance performance that recalls similar devices used by the proto @-@ Dadaist Alfred Jarry . The text culminates in a series of doodles and illegible words . Brater describes *The Gas Heart* as a " parod [ y ] of theatrical conventions " .

In his 1924 play *Handkerchief of Clouds* , Tzara explores the relation between perception , the subconscious and memory . Largely through exchanges between commentators who act as third parties , the text presents the tribulations of a love triangle ( a poet , a bored woman , and her banker husband , whose character traits borrow the clichés of conventional drama ) , and in part reproduces settings and lines from *Hamlet* . Tzara mocks classical theater , which demands from characters to be inspiring , believable , and to function as a whole : *Handkerchief of Clouds* requires actors in the role of commentators to address each other by their real names , and their lines include dismissive comments on the play itself , while the protagonist , who in the end dies , is not assigned any name . Writing for *Integral* , Tzara defined his play as a note on " the relativity of things , sentiments and events . " Among the conventions ridiculed by the dramatist , Philip Beitchman notes , is that of a " privileged position for art " : in what Beitchman sees as a comment on Marxism , poet and banker are interchangeable capitalists who invest in different fields . Writing in 1925 , Fondane rendered a pronouncement by Jean Cocteau , who , while commenting that Tzara was one of his " most beloved " writers and a " great poet " , argued : " *Handkerchief of Clouds* was poetry , and great poetry for that matter ? but not theater . " The work was nonetheless praised by Ion C?lug?ru at *Integral* , who saw in it one example that modernist performance could rely not just on props , but

also on a solid text .

= = = The Approximate Man and later works = = =

After 1929 , with the adoption of Surrealism , Tzara 's literary works discard much of their satirical purpose , and begin to explore universal themes relating to the human condition . According to Cardinal , the period also signified the definitive move from " a studied inconsequentiality " and " unreadable gibberish " to " a seductive and fertile surrealist idiom . " The critic also remarks : " Tzara arrived at a mature style of transparent simplicity , in which disparate entities could be held together in a unifying vision . " In a 1930 essay , Fondane had given a similar verdict : arguing that Tzara had infused his work with " suffering " , had discovered humanity , and had become a " clairvoyant " among poets .

This period in Tzara 's creative activity centers on The Approximate Man , an epic poem which is reportedly recognized as his most accomplished contribution to French literature . While maintaining some of Tzara 's preoccupation with language experimentation , it is mainly a study in social alienation and the search for an escape . Cardinal calls the piece " an extended meditation on mental and elemental impulses [ ... ] with images of stunning beauty " , while Breitchman , who notes Tzara 's rebellion against the " excess baggage of [ man 's ] past and the notions [ ... ] with which he has hitherto tried to control his life " , remarks his portrayal of poets as voices who can prevent human beings from destroying themselves with their own intellects . The goal is a new man who lets intuition and spontaneity guide him through life , and who rejects measure . One of the appeals in the text reads :

The next stage in Tzara 's career saw a merger of his literary and political views . His poems of the period blend a humanist vision with communist theses . The 1935 Grains et issues , described by Beitchman as " fascinating " , was a prose poem of social criticism connected with The Approximate Man , expanding on the vision of a possible society , in which haste has been abandoned in favor of oblivion . The world imagined by Tzara abandons symbols of the past , from literature to public transportation and currency , while , like psychologists Sigmund Freud and Wilhelm Reich , the poet depicts violence as a natural means of human expression . People of the future live in a state which combines waking life and the realm of dreams , and life itself turns into reverie . Grains et issues was accompanied by Personage d 'insomnie ( " Personage of Insomnia " ) , which went unpublished .

Cardinal notes : " In retrospect , harmony and contact had been Tzara 's goals all along . " The post @-@ World War II volumes in the series focus on political subjects related to the conflict . In his last writings , Tzara toned down experimentation , exercising more control over the lyrical aspects . He was by then undertaking a hermetic research into the work of Goliards and François Villon , whom he deeply admired .

= = Legacy = =

= = = Influence = = =

Beside the many authors who were attracted into Dada through his promotional activities , Tzara was able to influence successive generations of writers . This was the case in his homeland during 1928 , when the first avant @-@ garde manifesto issued by unu magazine , written by Sa?a Pan? and Moldov , cited as its mentors Tzara , writers Breton , Ribemont @-@ Dessaignes , Vinea , Filippo Tommaso Marinetti , and Tudor Arghezi , as well as artists Constantin Brâncu?i and Theo van Doesburg . One of the Romanian writers to claim inspiration from Tzara was Jacques G. Costin , who nevertheless offered an equally good reception to both Dadaism and Futurism , while Ilarie Voronca 's Zodiac cycle , first published in France , is traditionally seen as indebted to The Approximate Man . The Kabbalist and Surrealist author Marcel Avramescu , who wrote during the 1930s , also appears to have been directly inspired by Tzara 's views on art . Other authors from that generation to have been inspired by Tzara were Polish Futurist writer Bruno Jasie?ski ,



Japanese poet and Zen thinker Takahashi Shinkichi , and Chilean poet and Dadaist sympathizer Vicente Huidobro , who cited him as a precursor for his own Creacionismo .

An immediate precursor of Absurdism , he was acknowledged as a mentor by Eugène Ionesco , who developed on his principles for his early essays of literary and social criticism , as well as in tragic farces such as *The Bald Soprano* . Tzara 's poetry influenced Samuel Beckett ( who translated some of it into English ) ; the Irish author 's 1972 play *Not I* shares some elements with *The Gas Heart* . In the United States , the Romanian author is cited as an influence on Beat Generation members . Beat writer Allen Ginsberg , who made his acquaintance in Paris , cites him among the Europeans who influenced him and William S. Burroughs . The latter also mentioned Tzara 's use of chance in writing poetry as an early example of what became the cut @-@ up technique , adopted by Brion Gysin and Burroughs himself . Gysin , who conversed with Tzara in the late 1950s , records the latter 's indignation that Beat poets were " going back over the ground we [ Dadaists ] covered in 1920 " , and accuses Tzara of having consumed his creative energies into becoming a " Communist Party bureaucrat " .

Among the late 20th @-@ century writers who acknowledged Tzara as an inspiration are Jerome Rothenberg , Isidore Isou and Andrei Codrescu . The former Situationist Isou , whose experiments with sounds and poetry come in succession to Apollinaire and Dada , declared his Lettrism to be the last connection in the Charles Baudelaire @-@ Tzara cycle , with the goal of arranging " a nothing [ ... ] for the creation of the anecdote . " For a short period , Codrescu even adopted the pen name Tristan Tzara . He recalled the impact of having discovered Tzara 's work in his youth , and credited him with being " the most important French poet after Rimbaud . "

In retrospect , various authors describe Tzara 's Dadaist shows and street performances as " happenings " , with a word employed by post @-@ Dadaists and Situationists , which was coined in the 1950s . Some also credit Tzara with having provided an ideological source for the development of rock music , including punk rock , punk subculture and post @-@ punk . Tristan Tzara has inspired the songwriting technique of Radiohead , and is one of the avant @-@ garde authors whose voices were mixed by DJ Spooky on his trip hop album *Rhythm Science* . Romanian contemporary classical musician Cornel Țăranu set to music five of Tzara 's poems , all of which date from the post @-@ Dada period . Țăranu , Anatol Vieru and ten other composers contributed to the album *La Clé de l'horizon* , inspired by Tzara 's work .

= = = Tributes and portrayals = = =

In France , Tzara 's work was collected as *Oeuvres complètes* ( " Complete Works " ) , of which the first volume saw print in 1975 , and an international poetry award is named after him ( *Prix International de Poésie Tristan Tzara* ) . An international periodical titled *Caietele Tristan Tzara* , edited by the Tristan Tzara Cultural @-@ Literary Foundation , has been published in Moinești since 1998 .

According to Paul Cernat , *Aliluia* , one of the few avant @-@ garde texts authored by Ion Vinea features a " transparent allusion " to Tristan Tzara . Vinea 's fragment speaks of " the Wandering Jew " , a character whom people notice because he sings *La moară la Hârza* , " a suspicious song from Greater Romania . " The poet is a character in Indian novelist Mulk Raj Anand 's *Thieves of Fire* , part four of his *The Bubble* ( 1984 ) , as well as in *The Prince of West End Avenue* , a 1994 book by the American Alan Isler . Rothenberg dedicated several of his poems to Tzara , as did the Neo @-@ Dadaist Valery Ojărănu . Tzara 's legacy in literature also covers specific episodes of his biography , beginning with Gertrude Stein 's controversial memoir . One of his performances is enthusiastically recorded by Malcolm Cowley in his autobiographical book of 1934 , *Exile 's Return* , and he is also mentioned in Harold Loeb 's memoir *The Way It Was* . Among his biographers is the French author François Buot , who records some of the lesser @-@ known aspects of Tzara 's life .

At some point between 1915 and 1917 , Tzara is believed to have played chess in a coffeehouse that was also frequented by Bolshevik leader Vladimir Lenin . While Richter himself recorded the incidental proximity of Lenin 's lodging to the Dadaist milieu , no record exists of an actual conversation between the two figures . Andrei Codrescu believes that Lenin and Tzara did play

against each other , noting that an image of their encounter would be " the proper icon of the beginning of [ modern ] times . " This meeting is mentioned as a fact in *Harlequin at the Chessboard* , a poem by Tzara 's acquaintance Kurt Schwitters . German playwright and novelist Peter Weiss , who has introduced Tzara as a character in his 1969 play about Leon Trotsky ( *Trotzki im Exil* ) , recreated the scene in his 1975 @-@ 1981 cycle *The Aesthetics of Resistance* . The imagined episode also inspired much of Tom Stoppard 's 1974 play *Travesties* , which also depicts conversations between Tzara , Lenin , and the Irish modernist author James Joyce ( who is also known to have resided in Zürich after 1915 ) . His role was notably played by David Westhead in the 1993 British production , and by Tom Hewitt in the 2005 American version .

Alongside his collaborations with Dada artists on various pieces , Tzara himself was a subject for visual artists . Max Ernst depicts him as the only mobile character in the Dadaists ' group portrait *Au Rendez @-@ vous des Amis* ( " A Friends ' Reunion " , 1922 ) , while , in one of Man Ray 's photographs , he is shown kneeling to kiss the hand of an androgynous Nancy Cunard . Years before their split , Francis Picabia used Tzara 's calligraphed name in *Moléculaire* ( " Molecular " ) , a composition printed on the cover of 391 . The same artist also completed his schematic portrait , which showed a series of circles connected by two perpendicular arrows . In 1949 , Swiss artist Alberto Giacometti made Tzara the subject of one of his first experiments with lithography . Portraits of Tzara were also made by Greta Knutson , Robert Delaunay , and the Cubist painters M. H. Maxy and Lajos Tihanyi . As an homage to Tzara the performer , art rocker David Bowie adopted his accessories and mannerisms during a number of public appearances . In 1996 , he was depicted on a series of Romanian stamps , and , the same year , a concrete and steel monument dedicated to the writer was erected in Moinești .

Several of Tzara 's Dadaist editions had illustrations by Picabia , Janco and Hans Arp . In its 1925 edition , *Handkerchief of Clouds* featured etchings by Juan Gris , while his late writings *Parler seul* , *Le Signe de vie* , *De mémoire d 'homme* , *Le Temps naissant* , and *Le Fruit permis* were illustrated with works by , respectively , Joan Miró , Henri Matisse , Pablo Picasso , Nejad Devrim and Sonia Delaunay . Tzara was the subject of an 1949 eponymous documentary film directed by Danish filmmaker Jørgen Roos , and footage of him featured prominently in the 1953 production *Les statues meurent aussi* ( " Statues Also Die " ) , jointly directed by Chris Marker and Alain Resnais .

= = = Posthumous controversies = = =

The many polemics which surrounded Tzara in his lifetime left traces after his death , and determine contemporary perceptions of his work . The controversy regarding Tzara 's role as a founder of Dada extended into several milieus , and continued long after the writer died . Richter , who discusses the lengthy conflict between Huelsenbeck and Tzara over the issue of Dada foundation , speaks of the movement as being torn apart by " petty jealousies " . In Romania , similar debates often involved the supposed founding role of Urmuz , who wrote his avant @-@ garde texts before World War I , and Tzara 's status as a communicator between Romania and the rest of Europe . Vinea , who claimed that Dada had been invented by Tzara in Gârceni ca . 1915 and thus sought to legitimize his own modernist vision , also saw Urmuz as the ignored precursor of radical modernism , from Dada to Surrealism . In 1931 the young , modernist literary critic Lucian Boz evidenced that he partly shared Vinea 's perspective on the matter , crediting Tzara and Constantin Brâncuși with having , each on his own , invented the avant @-@ garde . Eugène Ionesco argued that " before Dadaism there was Urmuzianism " , and , after World War II , sought to popularize Urmuz 's work among aficionados of Dada . Rumors in the literary community had it that Tzara successfully sabotaged Ionesco 's initiative to publish a French edition of Urmuz 's texts , allegedly because the public could then question his claim to have initiated the avant @-@ garde experiment in Romania and the world ( the edition saw print in 1965 , two years after Tzara 's death ) .

A more radical questioning of Tzara 's influence came from Romanian essayist Petre Pandrea . In his personal diary , published long after he and Tzara had died , Pandrea depicted the poet as an opportunist , accusing him of adapting his style to political requirements , of dodging military service

during World War I , and of being a " Lumpenproletarian " . Pandrea 's text , completed just after Tzara 's visit to Romania , claimed that his founding role within the avant @-@ garde was an " illusion [ ... ] which has swelled up like a multicolored balloon " , and denounced him as " the Balkan provider of interlope odalisques , [ together ] with narcotics and a sort of scandalous literature . " Himself an adherent to communism , Pandrea grew disillusioned with the ideology , and later became a political prisoner in Communist Romania . Vinea 's own grudge probably shows up in his 1964 novel Lunatecii , where Tzara is identifiable as " Dr. Barbu " , a thick @-@ hided charlatan .

From the 1960s to 1989 , after a period when it ignored or attacked the avant @-@ garde movement , the Romanian communist regime sought to recuperate Tzara , in order to validate its newly adopted emphasis on nationalist and national communist tenets . In 1977 , literary historian Edgar Papu , whose controversial theories were linked to " protochronism " , which presumes that Romanians took precedence in various areas of world culture , mentioned Tzara , Urmuz , Ionesco and Isou as representatives of " Romanian initiatives " and " road openers at a universal level . " Elements of protochronism in this area , Paul Cernat argues , could be traced back to Vinea 's claim that his friend had single @-@ handedly created the worldwide avant @-@ garde movement on the basis of models already present at home .