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Dear Edouard,

Thank you for the ELT photo and for arranging translation of the article. I will use the illustrations you specify — and in addition, would welcome any photos or reproductions of Mesens' work, since I now have a process-camera, and can reproduce and reduce in half-tone, which I have not previously been able to do.

TRANSFORMATION is delayed now because I have not been able to obtain the money from Angela Flowers for the last issue which she commissioned, and so cannot buy paper. In addition, it is very difficult for me to make a living and to find time at present. I think it likely that I will keep your Mesens article for no. 10, when I will be able to prepare more illustrations, and print it with other pieces on ELT; but no. 10 should be able to follow the next issue, a, quite quickly. It is unfortunate that none of our group has money to help produce the magazine, so that I must bear the cost myself; this means that I also have to prepare all the art-work and do the printing, since we can't afford to pay anyone else to do it, and delays are

inevitable. Surrealists should not have children!

Did you receive the Philip West painting I sent you several weeks ago?

I'm glad you received the paintings from Camden in good condition - their staff is experienced, and this was not in the hands of Conroy. It is not quite accurate to say "Rosemont n'a rien à voir dans tout cela". In fact, Rosemont has made a considerable intrusion into English affairs, and proclaims himself as the leader of surrealism in the English language. [He recently declared, in fact, "I am the Surrealist Movement". He has published a stupid book in London which presents Surrealism as a lackey of the most narrowly dogmatic kind of Marxist theory, which had the effect of breaking away our oldest allies, the anarchists. This book was promoted and advertised with great vigour, and with the repeated claim that Rosemont is the "official" Leader of the surrealist movement. It is, in fact, a work of pure propaganda, rich with falsifications of history as far as England is concerned, and of surrealism itself. I hear that his old gang have had enough of him, and it is not surprising. It is perhaps worth adding to your comment about "misentente surréaliste britannique" and "le fait nouveau" that it is also not a new fact that once again, as in the past, the 'misentente' exists largely because the French are as ready to accept any claims to surrealism made in English (and especially in American) as they are

careful to investigate and dispute such claims
in their own when made in their own language.
Maddox's cynical personal exploitation of the
movement would have caused him to be
silenced years ago, had he been French;
and the same applies to Rosemont, whose
behaviour would certainly have attracted Breton's
scorn. West and Digby are authentic, disinterested
workers with surrealism in their blood. Is it
surprising they feel repugnance for Maddox
and Rosemont? I, like you, endeavour to
keep TRANSFORMATION open to all strains
of surrealism — even as different as
Mariën and Cabanel — but it would,
for that reason, be absurd to pretend
that salesmen and exploiters like Maddox and
Rosemont should enter their company. This
is not a "mésentente" between surrealists,
but a repudiation by surrealists of marketers
and would-be dictators, who have never
scrupled to attack ^{the} real surrealist spirit
wherever it is manifested in Britain, or
to sell themselves to government agencies.
Conroy is an affable and pleasant fellow, but
like his arrogant and bullying friend, entirely
self-serving, and has brought only discredit to
surrealism, and the loss of support from our
friends who are not of the movement.

That said, I do not propose to engage in battle with them in TRANSFORMATION, and nor do I expect PHASES to do so — there are more important matters in hand; and in any case, both of them are beginning to be seen in their true colours without any help from me. "You can't exploit all the people all the time"! I simply wish to make it clear that this is not a case of "mésentente" — mésentente is what exists between us and the surrealists of Paris, and after another 100 years or so, will probably be reconciled, since it is not a situation of enmity, exactly, but of insulation and unwillingness to communicate; and, as of old, an unquestioning readiness to collaborate with just those English-speaking frauds who are occupied in their own countries with bringing about the destruction of surrealism to feather their own nests. It seems to us that, as far as the French are concerned, it is worth collaborating at any price with anyone who will give them publicity, regardless of bona fides. [I'm relieved only that Colman, Prentiss and Varley, or J. Walter Thompson, have not decided to call themselves surrealists!] It is for this reason alone that I have regularly to argue with Earnshaw, West, Breakwell and others who wish to remove the word "surrealist" from our title. The word has become grossly

Devalued in Britain and America, and, sad to say, partly because of the way French surrealists have uncritically lent support to mountebanks and yes-men while ignoring those whose interest is to advance the frontiers of surrealism — NOT in the sense of wide publicity and large sales, but in its imaginative terrain, its social & philosophical critique, its development of intuition, its resolution of dualism.

Even in the lowest terms, it is galling when those of us who have refused wealth for surrealist reasons are told we must follow those who have used the surrealist movement only to gain wealth and power. This is not my private view — it's the view of all the contributors to TRANSFORMATION and of all the many whose names you do not know for the reason that they have decided for themselves, on the evidence they see, that ~~the~~ the Surrealist movement is corrupt and mortifying. ~~When~~ The events in London this year have greatly increased that feeling, beyond any doubt. It is not the ignominious writings, lectures and TV appearances of Maddox that have done the damage, nor even Rosemont's stupid book, but the fact that so many Frenchmen who are known to be

surrealists have given those two absurd figures their co-operation and support.

TRANSFORMATION will continue, and will continue to call itself "surrealist", at the cost of many unsold copies. We will simply demonstrate that surrealism is alive by continuing to manifest its spirit; but we know perfectly well that we will be doing this in isolation, as far as the French are concerned (yourself excepted*), and that sooner or later another preposterous pretender will appear on the scene, and with the support of the French surrealists, destroy once again the awakening interest in surrealism.

PHASES is able to stay outside this circus, but we cannot — unless we do drop the title "surrealist Transformation". It is valuable that you should do so, and my criticisms are not aimed at you — quite the contrary, since West, for one, would have been still in obscurity without PHASES, probably. But your surrealist colleagues cannot stand aside. They have taken a side, and the wrong one, as a few are now beginning to realize, I'm told.

Meanwhile, both PHASES & TRANSFORMATION survive, and I hope will continue to co-operate. At least we provide a choice for those capable of making one — and that, at least, serves the cause of freedom.

Jrs, John Lyell

* This is a very important exception!