

image
A Derain
Jack in the Box
Projet de costume pour
une danseuse, 1926



31 Alfred Frueh *Portrait of Erik Satie*
Postcard, Paris 1920
Printed on card, 14 x 9 cm

Alfred ('Al') Frueh (1880–1968) was an American cartoonist and caricaturist. He studied in Paris from 1909 to 1924, contributing regularly to the *New York World*, and to *New Yorker* from 1925 onwards. This portrait comes from the year that *Socrate* was premiered.

32 Erik Satie *Marche de Cocagne*.
For three trumpets in C
Reproduction of Satie's manuscript as
frontispiece to *Almanach de Cocagne*,
Editions de la Sirène, Paris 1920
223 pages, original soft cover, 11 x 16.5 cm

Almanach de Cocagne was an annual publication (there were only three issues, 1920–1922) 'dedicated to all true gourmands and free drinkers'; it featured articles by leading writers, food critics and artists about food and wine. Satie contributed articles about food, and for the first issue composed a special fanfare, *Marche de Cocagne*, which later reappeared in the orchestral suite *Trois pièces montées*, illustrating episodes from *Gargantua et Pantagruel* by Rabelais — a work notable for its descriptions of prodigious acts of *gourmandisme*. The first *Almanach de Cocagne* dates from the year that *Socrate* was premiered.

33 John Cage *On Erik Satie*
Art News Annual XXVII, New York, 1958
202 pages in original soft cover, 25 x 32.5 cm
The American composer John Cage (1912–1992) was instrumental in the revival of interest in Satie's music that began in the 1950s. Cage declared that Satie was not merely important, he was 'indispensable'. Cage organized performances of Satie's music, including the first 'complete' performance of Satie's notorious *Vexations* (lasting over 18 hours) at the Pocket Theatre in New York in 1963. Cage's article *On Erik Satie* first appeared in Art News Annual in 1958 and was subsequently published in Cage's most influential book, *Silence* (1961).

34 John Cage *M: Writings '67–'72*
Calder and Boyars, London 1973
217 pages, hardcover, 24.5 x 21 cm

John Cage's typographic experiments which culminated in *M* (1973), recall Satie's innovative typography (the libretto of his 'esoteric opera' *uspud* is believed to be the first work in the history of typography printed entirely in lower case) and his idiosyncratic calligraphy. On page 110 of *M*, Cage refers to Satie's *Socrate*. The quotation from Satie on page 111 ('We must be uncompromising to the end') might be a motto for Cage's life and work, as well as Satie's.

Cabinet 8 Erik Satie, Socrates and John Cage

In the years after the First World War, Satie's style moved towards what was to become known as neo-classicism. Although his reputation was based on his humorous works, Satie's later music sometimes has a more serious character. His neo-classical masterpiece is the 'symphonic drama' *Socrate (Socrates)*. Following his death in 1925, Satie's music fell into neglect until the 1950s when there was a revival of interest in his music in the United States, particularly due to advocacy of the composer John Cage.

29 Erik Satie *Socrate*, Symphonic Drama in three parts for piano and voice, composed for the performances of Princess Edmond de Polignac. Cover design by Constantin Brancusi. Editions de la Sirène, Paris 1920
Paper-cover binding, 71 pages
Beige Bristol board cover, 31.5 x 24.5 cm

The text for Satie's 'symphonic drama' *Socrate* was taken from the French translation of the *Dialogues of Plato* by Victor Cousin, a French philosopher associated with the idea of 'art for art's sake' ('l'art pour l'art'). The orchestral version was scored for four sopranos and small orchestra. The version for voice and piano was the first to be publicly performed, extracts being presented at the home of the Princess de Polignac by Jane Bathori with Satie at the piano, in April 1918. There were long delays in the publication, which finally appeared in 1920. In June 1920 the orchestral version was performed at the Festival Erik Satie in the Salle Erard, Paris.

30 John Cage *Cheap Imitation*
Peters Edition/ Henmar Press, New York, 1970
16 pages, original soft cover with plastic ring binding, 21.5 x 28 cm

American John Cage (1912–1992) was one of the most influential composers of the 20th century. His interest in Satie began in the late 1940s; it was not just Satie's music, but the example of his life that inspired Cage, his 'spirit of humility and renunciation'. Cage organized performances of Satie's music, including the first 'complete' performance of Satie's notorious *Vexations* (lasting over 18 hours) at the Pocket Theatre in New York in 1963.

Satie's *Socrate* was one of Cage's favourite works. He made a transcription of it for two pianos, but when it could not be published for copyright reasons, he made another version using 'chance operations'. Employing a system derived from the Chinese classic of divination, the *I Ching* or *Book of Changes*, Cage changed every note in Satie's score (mostly from the voice part but occasionally from the accompaniment), while preserving the rhythm and phrase structure. The result was *Cheap Imitation*. A comparison of the first page of Satie's score and Cage's version gives some idea of how the process transformed the original. John Cage performed this work on the piano in Adelaide, during his only visit here in 1976. The concert in Adelaide's Festival Theatre resulted in the largest mass walk-out by an audience in Adelaide's history.

Art & Heritage Collections

Cultural Musing

Rare Books & Special Collections in collaboration with the JM Coetzee
Centre for Creative Practice and Art & Heritage Collections present:

Things seen on right and left Erik Satie in words, pictures and music

Exhibition

Level 1 & 3, Barr Smith Library
9 June until 24 July 2011



Satie Concert

part of
Lunchtimes at Elder Hall

1.10 pm–2.00pm
Friday 24 June

General admission \$7.00
Doors open from 12.30pm

Two of Satie's most important works, *Sports et Divertissements* (1914) and *Socrate* (1920), will be performed by Stephen Whittington (piano) and Robert Macfarlane (tenor), with poet Ken Bolton reading Satie's texts in translations by John Cage.

Satie Exhibition

9 June until 24 July 2011
during Library opening hours.

On display in two locations
in the Barr Smith Library:
Level 1 adjacent to Rare Books
& Special Collections and
Level 3 entrance foyer
Free—all welcome

image
Erik Satie by Alfred Frueh
postcard, c1920

With thanks to Stephen Whittington,
JM Coetzee Centre for Creative Practice,
Lunchtimes at Elder Hall and Division
of Services and Resources of the University
of Adelaide for their support for this project.

Level 3

Erik Satie and the Ballet

From the Theatre Collection, Rare Books
& Special Collections, Barr Smith Library

Militsa Pozharskaya and Tatiana Volodina
*The Art of the Ballets Russes: The Russian
Seasons in Paris 1908-29*
London: Aurum Press, 1990

Programme: *Serge Diaghileff's Season of
Russian Ballets 1919* Wednesday April 30th
to July 22nd

André Levinson. La Danse d'Aujourd' Hui
Paris: Ed. Duchartre et Van Buggenhoudt, 1929

Richard Buckle *In Search of Diaghilev*
London: Sidgwick and Jackson, 1955

*391: Revue Publiée de 1917 à 1924 par
Francis Picabia / réédition intégrale
présentée par Michel Sanouillet*
Paris: Le Terrain Vague, 1960–66

Bengt Häger *Ballets Suedois*
London: Thames and Hudson, 1990

Things seen on right and left

Erik Satie in words, pictures and music

1917 Cabinet 1 Satie’s Faction

Erik Satie, Bath Academy of Art, May 1976

25 loose leaves and four cards in folder
17.5 x 23 cm

The album *Erik Satie* was created by a group of mainly British artists (including Tom Phillips, Ian Breakwell and John Christie) who collectively called themselves ‘Satie’s Faction’ (a pun on ‘satisfaction.’) An exhibition of work inspired by Satie was held in 1975, the 50th anniversary of his death, to coincide with a concert of his music at the Queen Elizabeth Hall, London. This album, derived from the exhibition, was published in a limited edition by the Bath Academy of Art.

1 Gary Birch *Cubist Pear (blue period)*

When Debussy suggested to Satie that his music lacked form, Satie responded with *Three Pieces in the Shape of a Pear (Trois morceaux en forme de poire*, 1903).

2 Ian Breakwell *Intelligence and Musicality among Animals*

Ian Breakwell (1943–2005) was an important British multimedia artist noted for his detailed observations of life and society. The text comes from the Erik Satie’s article *Intelligence and Musicality among Animals*, Revue Musicale S.I.M., VIII, 11, November 1912.

3 Nick Cudworth *For a Dog*

English artist Nick Cudworth (b.1947) often depicts musical subjects in his work. The figure at the piano is Erik Satie, wearing the bowler hat that became his customary attire in later years. The title *For a Dog* alludes to Satie’s *Truly flabby preludes—for a dog*. The dog in question was a publisher who objected to the title of Satie’s *Flabby preludes*, on the grounds that he couldn’t see what was flabby about them.

4 Ronald King *A Eulogy of Critics*

Ronald King (b.1932) is noted book artist and founder of Circle Press, dedicated to the production of artists’ books. Satie’s *A Eulogy of Critics* is the text of a lecture he delivered at the Théâtre du Vieux Colombier on February 5, 1918, at a time when his friends were fighting to lift the sentence of eight days in prison and a 1000 francs fine imposed on Satie for having insulted a music critic.

5 John Christie

The Tango is the Dance of the Devil

John Christie (b. 1945) is best known for his collaborative work with John Berger, notably the *Colour Project* (1997–1999). *The Tango is the dance of the Devil* is part of Satie’s text for *Le Tango—perpétuel*, one of the pieces in *Sports & Divertissements*.

6 Maurizio Nannucci *Apple Blossom*

Maurizio Nannucci (b.1939) is an internationally renowned conceptual artist and light sculptor. His exploration of the relationship between sound, text and image led him to develop an interest in the work of Erik Satie.

1920 Cabinet 2 Playing Instructions

Erik Satie and Pierre Alechinsky

Indications de jeu, Pierre d’Alun, Brussels 2002

Texts by Erik Satie

Etchings by Pierre Alechinsky

76 loose pages, 16.5 x 23 cm, limited edition

Belgian artist Pierre Alechinsky (b.1927) has lived in France since 1951. His work is strongly influenced by Chinese and Japanese calligraphy, and is held in the collections of major art museums, including MOMA (New York), the Tate Modern (London) and the Museum Ludwig (Cologne). *Indications de jeu (Playing Instructions)* is a series of etchings by Alechinsky inspired by the unusual directions that frequently appear in Satie’s scores. Not content with the traditional *allegro con brio* or *adagio espressivo*, Satie wrote instructions such as ‘open your head’, or ‘with righteous anger’.

7 Avec conviction et une tristesse rigoureuse / Avec déférence / Avec fascination / Avec lenteur / Avec precaution et lent Avec tendresse (With conviction and a rigorous sadness / With deference / With fascination / With slowness / With precaution and slowly / With tenderness).

8 Bercez / Buvez (Rock / Drink)

Inside the shape of a grand piano, one can discern an umbrella (Satie had a collection of more than one hundred), and a metronome (a device which Satie wryly suggested was essential to the aspiring composer).

9 Comme une douce demande / Comme un rossignol qui aurait mal aux dents (Like a sweet request / Like a nightingale who had toothache).

10 Ouvrez la tête (Open your head).

11 Que votre emotion soit suave (Let your emotion be pleasant) A large letter ‘S’ (for Satie) which also recalls the treble clef.

12 Visible pour un instant (Visible for a moment)

The bell of a euphonium, or perhaps

the horn of an old gramophone.

Cabinet 3

Erik Satie and Charles Martin *Sports & Divertissements*

Erik Satie and Charles Martin

Sports & Divertissements

Music by Erik Satie, 1914

Illustrations by Charles Martin (1922?)

Publication Lucien Vogel, Paris 1923

Portfolio, 40 x 44 cm, 42 plates on Holland paper.

Cover bound in boards, decorated by Charles Martin, with title printed in black on a grey label, glued.

The commission for this sumptuous edition was first offered to Igor Stravinsky, who declined because the fee of 10,000 francs was insufficient.

It was subsequently offered to Satie who protested that 10,000 francs was excessive; he agreed to accept a reduced fee of 5,000 francs. Satie composed the music in 1914, but publication of the edition was delayed by the First World War, and did not appear until 1923. The 21 pieces in this collection, illustrating the pastimes of the bourgeoisie, are accompanied by short humorous texts (which could be considered poems) by Satie. The edition reproduces Satie’s manuscript and texts as he wrote them in his distinctive style of calligraphy, using black and red ink; it is the masterpiece of Satie’s ‘humorous period’. Together with the illustrations of Charles Martin, this album is one of the finest publishing achievements of the 1920s.

13a Erik Satie and Charles Martin

Sports & Divertissements, Front Cover

13b Erik Satie and Charles Martin

Sports & Divertissements, Table of Contents

The twenty pieces are:

1 *Choral inappétisant* (Unappetising Chorale)

2 *La Balançoire* (The Swing)

3 *La Chasse* (Hunting)

4 *La Comédie italienne* (The Commedia dell’Arte)

5 *Le Réveil de la Mariée* (The Bride’s Awakening)

6 *Colin-Maillard* (Blind Man’s Buff)

7 *La Pêche* (Fishing)

8 *Le Yachting* (Yachting)

9 *Le Bain de mer* (Sea Bathing)

10 *Le Carnaval* (Carnival)

11 *Le Golf* (Golf)

12 *La Pieuvre* (The Octopus)

13 *Les Courses* (Horse-Racing)

14 *Les Quatre-Coins* (Hide and Seek)

15 *Le Pique-nique* (Picnic)

16 *Le Water-Chute* (The Water-Slide)

17 *Le Tango—perpétuel* (The Tango—never-ending)

18 *Le Traîneau* (The Bobsled)

19 *Le Flirt* (Flirting)

20 *Le Feu d’artifice* (Fireworks)

21 *Le Tennis* (Tennis)

14 Choral inappétisant (Unappetising Chorale) Score.

Translation of Satie’s preface in mesostic form by John Cage. The mesostic is a poetic form invented by John Cage. The horizontal text intersects with a vertical word or text in the middle of each line, written in capitals. It is similar to an acrostic, in which the initial letters of each line spell a word or text. Each of John Cage’s translations of Satie’s texts for *Sports & Divertissements* spells E-R-I-K-S-A-T-I-E through the middle of every line. A full translation of Satie’s Preface reads: ‘This publication embodies two arts, drawing and music. The drawing part consists of lines, witty lines; the musical part of plain black dots. These two parts together make an album. I suggest you turn its pages with a tolerant thumb and with a smile, for this is a work of pure whimsy. Let no one look for more.

For the ‘desiccated’ and the ‘stultified’, I have added a chorale, sober and suitable. This makes a kind of wormwood preamble, a way of beginning wholly austere and unfrivolous. I have put into it everything I know about boredom. I dedicate this chorale to those who already dislike me. And withdraw. Erik Satie.’

Cabinet 4

Erik Satie and Charles Martin, *Sports & Divertissements* continued...

15 La Comédie italienne (*The Commedia dell’Arte*) Score.

16 Illustration by Charles Martin for *La Comédie italienne* lithograph, hand-coloured by Jules Saudé

17 Ronald Johnson Translation of Satie’s text for *La Comédie italienne* Illustration by John Furnival. From the album *Erik Satie*, Bath Academy of Art, May 1976.

American poet Ronald Johnson (1935–1998) took his poetic inspiration from ‘Fred Astaire, Louis Zukosfky, Tin Pan Alley and the Concord Transcendentalists’—to which might be added the Black Mountain Poets, the Abstract Expressionist painters and classical music (notably Bach, Mahler and Satie). The placement of words on the page is an integral part of Johnson’s concrete poetry. His translation of Satie’s texts from *Sports & Divertissements* was originally published by Wild Hawthorn Press, founded by the Scottish poet writer, artist and landscape gardener Ian Hamilton Finlay (1925–2006). English artist John Furnival (b. 1933) studied at Wimbledon School of Art and the Royal College of Art. His work lies ‘between poetry and painting’ and frequently incorporates text.

Cabinet 5

Erik Satie and Charles Martin, *Sports & Divertissements* continued...

18 Le Carnaval (Carnival) Translation of Satie’s text by John Cage.

19 Le Yachting (Yachting) Translation of Satie’s text by John Cage.

20 Le Tennis (Tennis) Translation of Satie’s text by John Cage.

Cabinet 6

Erik Satie and Charles Martin, *Sports & Divertissements* continued...

21 Le Bain de mer (Sea Bathing) Translation of Satie’s text by John Cage.

22 La Balançoire (The Swing) Translation of Satie’s text by John Cage.

23 Le Tango—perpétuel (The Tango—never-ending) Translation of Satie’s text by John Cage.

image Pierre Alechinsky Bercez/Buvez (Rock/Drink) Indications de jeu, 2002, etching

Cabinet 7

Erik Satie, Occultist and Cabaret Artist

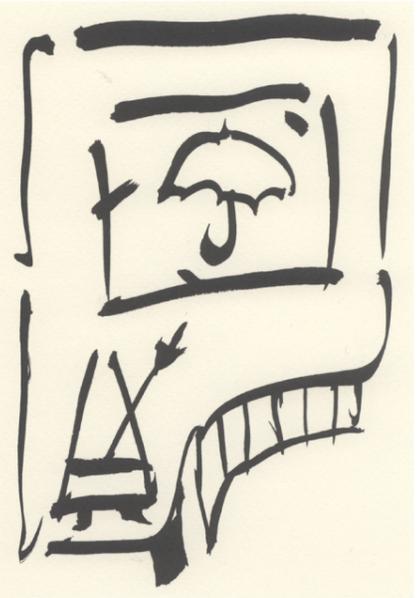
During the years 1888–1899, Satie lived a Bohemian existence in Montmartre, earning his living as a cabaret pianist and composing popular songs for cabaret singers. At the same time he immersed himself in the art of the Middle Ages, and in occult and esoteric philosophy, which was very much in vogue in Parisian artistic circles.

24 Erik Satie *Sonneries de la Rose+Croix (Fanfares of the Rose+Cross)*, for piano I. Air of the Order. II. Air of the Grand Master, Count Antoine de la Rochefoucauld. Privately published at the expense of Antoine de la Rochefoucauld, ‘by petition of the Rose Croix’. E. Dupré printers, Rue du Delta 26, Paris 1892. Cover illustrated with the reproduction of a sanguine drawing—a fragment of ‘War’ by Puvis de Chavannes 12 leaves on Holland paper, 28 x 22.5 cm

Satie was for a time the official composer to the Catholic and Aesthetic Order of the Rose+Cross of the Temple and the Grail, an esoteric cult based on Rosicrucian traditions, founded in 1891 by ‘Sâr’ Joséphin Péladan. The following year Péladan initiated the first artistic Salon of the Rose-Cross at the Durand-Ruel Gallery. It was huge success, with sixty painters and sculptors contributing work (including Hodler, Khnopff, Schwabe and Bourdelle). 20,000 Parisians came to see the exhibition, including the cream of literary and artistic society (Mallarmé, Zola, Verlaine, and Moreau among others). At the grand opening the Prelude to Wagner’s *Parsifal* and Erik Satie’s *Fanfares of the Rose+Cross* (in a version for trumpets and harps) were performed. The *Fanfares* were published in a piano score, with a cover by the artist Puvis de Chavannes (1824–1898), whose paintings Satie greatly admired.

25 Jules-Bois (Henri Antoine Jules-Bois, 1868–1943), *La Porte Héroïque du Ciel (The Heroic Gate of Heaven)* Music (Prélude) by Erik Satie. Dedication and Illustrations by Count Antoine de Rochefoucauld. Librairie de l’Art Indépendant, Paris 1894. 84 pages, cover with gold lettering, 28 x 13 cm. This copy inscribed by the author, ‘A Monsieur Jacques des Gachons, amicale et ésotérique souvenir’.

Jules-Bois was an occultist and author of *Le Satanisme et la Magie (Satanism and Magic.) La Porte Héroïque du Ciel* is an esoteric drama about the spiritual quest of a poet, with a cast of characters including courtesans and Jesus. One of Satie’s loveliest works is his Prelude to the drama, which was printed in this volume published by the Librairie de l’Art Indépendant. This bookshop, run by Edmond Bailly, was at the epicenter of Symbolism and was frequented by Claude Debussy, Erik Satie, Stéphane Mallarmé, Odilon Redon and many other prominent artists. Amongst its many publications was the first edition of Oscar Wilde’s *Salome* (1893).



26 Charles-Lucien Léandre *Les Chansonniers chez eux (The song-writers at home)* From: Victor Meusy and Edmond Depas, *Guide de l'étranger à Montmartre*, Paris 1900. 118 pages, with original soft covers and later hard-cover binding. This copy inscribed by Victor Meusy and dated March 1901.

This little guidebook was produced for tourists coming to Paris for the great 1900 Exposition who wanted to experience the Bohemian life of Montmartre, which was about as far from their bourgeois lives as could be imagined. The guide contains Satie’s humorous article *Les musiciens de Montmartre (The musicians of Montmartre)*, one of the earliest of Satie’s articles to be published. It is accompanied by an illustration by Charles-Lucien Léandre (1862–1934), one of the best known comic artists and illustrators of the day. His posters advertising cabaret artists rival those of Toulouse-Lautrec. In Léandre’s illustration, Montmartre’s leading *chansonniers* sit at a table in a bar or café—their ‘home’. ‘Europe is looking at us!’ it proclaims ironically; the public walks past, displaying little interest. Erik Satie is seated at front left, facing away, dressed in his then customary attire of top hat and cloak, with shoulder-length hair.

27 Erik Satie *Je te veux*, Paris 1904 Printed on card, 14 x 9 cm Advertising postcard issued by the publishers Bellon, Ponscarme & Cie illustrated with an extract from Satie’s score of the song *Je te veux (I want you)*, a slow valse chantée (sung waltz), with a portrait of the singer Paulette Darty, the ‘Queen of the slow waltz’. *Je te veux* was Satie’s most successful cabaret song, and remains one of his best known works.

28 Erik Satie *La Diva de l’Empire*. Rouart, Larolle et Cie., Paris 1919 8 pages, 34.5 x 26 cm Cover design by Natalia Goncharova

Another of Satie’s popular songs for the *cabaret artistique*, again from the repertoire of Paulette Darty, but not a *valse lente*: this is a syncopated melody in the ragtime style, which was becoming increasingly popular in France. Natalia Goncharova (1881–1962) was one of the most important Russian modernist artists, working as a painter, set designer (for the Ballets Russes among others) and illustrator.