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Dada Manifesto

by Tristan Tzara

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The magic of a word – Dada – which has brought journalists to the gates of a world unforeseen, is of no importance to us.

To put out a manifesto you must want: ABC
to fulminate against 1, 2, 3

to fly into a rage and sharpen your wings to conquer and disseminate little abcs and big ABCs, to sign, shout, swear, to organize prose into a form of absolute and irrefutable evidence, to prove your non plus ultra and maintain that novelty resembles life just as the latest-appearance of some whore proves the essence of God. His existence was previously proved by the accordion, the landscape, the wheedling word. To impose your ABC is a natural thing - hence deplorable. Everybody does it in the form of crystalbluff-madonna, monetary system, pharmaceutical product, or a bare leg advertising the ardent sterile spring. The love of novelty is the cross of sympathy, demonstrates a naive je m'enfoutisme, it is a transitory, positive sign without a cause.

But this need itself is obsolete. In documenting art on the basis of the supreme simplicity: novelty, we are human and true for the sake of amusement, impulsive, vibrant to crucify boredom. At the crossroads of the lights, alert, attentively awaiting the years, in the forest. I write a manifesto and I want nothing, yet I say certain things, and in principle I am against manifestos, as I am also against principles (half-pints to measure the moral value of every phrase too too convenient; approximation was invented by the impressionists). I write this manifesto to show that people can perform contrary actions together while taking one fresh gulp of air; I am against action; for continuous contradiction, for affirmation too, I am neither for nor against and I do not explain because I hate common sense.

DADA - this is a word that throws up ideas so that they can be shot down; every bourgeois is a little playwright, who invents different subjects and who, instead of situating suitable characters on the level of his own intelligence, like chrysalises on chairs, tries to find causes or objects (according to whichever psychoanalytic method he practices) to give weight to his plot, a talking and self-defining story.

Every spectator is a plotter, if he tries to explain a word (to know!) From his padded refuge of serpentine complications, he allows his instincts to be manipulated. Whence the sorrows of conjugal life.

To be plain: The amusement of redbellies in the mills of empty skulls.



DADA DOES NOT MEAN ANYTHING

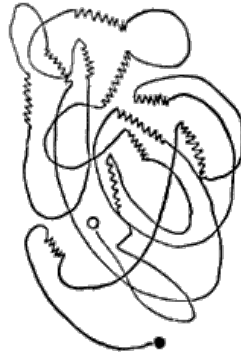
If you find it futile and don't want to waste your time on a word that means nothing ... The first thought that comes to these people is bacteriological in character: to find its etymological, or at least its historical or psychological origin. We see by the papers that the Kru Negroes call the tail of a holy cow Dada. The cube and the mother in a certain district of Italy are called: Dada. A hobby horse, a nurse both in Russian and Rumanian: Dada. Some learned journalists regard it as an art for babies, other holy Jesuscallingthelittlechildrenuntohims of our day, as a relapse into a dry and noisy, noisy and monotonous primitivism. Sensibility is not constructed on the basis of a word; all constructions converge on perfection which is boring, the stagnant idea of a gilded swamp, a relative human product. A work of art should not be beauty in itself, for beauty is dead; it should be neither gay nor sad, neither light nor dark to rejoice or torture the individual by serving him the cakes of sacred aureoles or the sweets of a vaulted race through the atmospheres. A work of art is never beautiful by decree, objectively and for all. Hence criticism is useless, it exists only subjectively, for each man separately, without the slightest character of universality. Does anyone think he has found a psychic base common to all mankind? The attempt of Jesus and the Bible covers with their broad benevolent wings: shit, animals, days. How can one expect to put order into the chaos that constitutes that infinite and shapeless variation: man? The principle: "love thy neighbor" is a hypocrisy. "Know thyself" is utopian but more acceptable, for it embraces wickedness. No pity. After the carnage we still retain the hope of a purified mankind. I speak only of myself since I do not wish to convince, I have no right to drag others into my river, I oblige no one to follow me and everybody practices his art in his own way, if he knows the joy that rises like arrows to the astral layers, or that other joy that goes down into the mines of corpse-flowers and fertile spasms. Stalactites: seek them everywhere, in managers magnified by pain, eyes white as the hares of the angels.

And so Dada was born* of a need for independence, of a distrust toward unity. Those who are with us preserve their freedom. We

recognize no theory. We have enough cubist and futurist academies: laboratories of formal ideas. Is the aim of art to make money and cajole the nice nice bourgeois? Rhymes ring with the assonance of the currencies and the inflexion slips along the line of the belly in profile. All groups of artists have arrived at this trust company utter riding their steeds on various comets. While the door remains open to the possibility of wallowing in cushions and good things to eat.

Here we are dropping our anchor in fertile ground.

Here we really know what we are talking about, because we have experienced the trembling and the awakening. Drunk with energy, we are revenants thrusting the trident into heedless flesh. We are streams of curses in the tropical abundance of vertiginous



vegetation, resin and rain is our sweat, we bleed and burn with thirst, our blood is strength.

Cubism was born out of the simple way of looking at an object: Cezanne painted a cup 20 centimetres below his eyes, the cubists look at it from above, others complicate appearance by making a perpendicular section and arranging it conscientiously on the side. (I do not forget the creative artists and the profound laws of matter which they established once and for all.) The futurist sees the same cup in movement, a succession of objects one beside the others and maliciously adds a few force lines. This does not prevent the canvas from being a good or bad painting suitable for the investment of intellectual capital.

The new painter creates a world, the elements of which are also its implements, a sober, definite work without argument. The new artist protests: he no longer paints (symbolic and illusionist reproduction) but creates directly in stone, wood, iron, tin, boulders—locomotive organisms capable of being turned in all directions by the limpid wind of momentary sensation. All pictorial or plastic work is useless: let it then be a monstrosity that frightens servile minds, and not sweetening to decorate the refectories of animals in human costume, illustrating the sad fable of mankind.

A painting is the art of making two lines, which have been geometrically observed to be parallel, meet on a canvas, before our eyes, in the reality of a world that has been transposed according to new conditions and possibilities. This world is neither specified nor defined in the work, it belongs, in its innumerable variations, to the spectator. For its creator it has neither case nor theory. Order = disorder; ego = non-ego; affirmation - negation: the supreme radiations of an absolute art. Absolute in the purity of its cosmic and regulated chaos, eternal in that globule that is a second which has no duration, no breath, no light and no control. I appreciate an old work for its novelty. It is only contrast that links us to the past. Writers who like to moralise and discuss or ameliorate psychological bases have, apart from a secret wish to win, a ridiculous knowledge of life, which they may have classified, parcelled out, canalised; they are determined to see its categories dance when they beat time. Their readers laugh derisively, but carry on: what's the use?

There is one kind of literature which never reaches the voracious masses. The work of creative writers, written out of the author's real necessity, and for his own benefit. The awareness of a supreme egoism, wherein laws become significant. Every page should explode, either because of its profound gravity, or its vortex, vertigo, newness, eternity, or because of its staggering absurdity, the enthusiasm of its principles, or its typography. On the one hand there is a world tottering in its flight, linked to the resounding tinkle of the infernal gamut; on the other hand, there are: the new men. Uncouth, galloping, riding astride on hiccups. And there is a mutilated world and literary medicasters in desperate need of amelioration.

I assure you: there is no beginning, and we are not afraid; we aren't sentimental. We are like a raging wind that rips up the clothes of clouds and prayers, we are preparing the great spectacle of disaster, conflagration and decomposition. Preparing to put an end to mourning, and to replace tears by sirens spreading from one continent to another. Clarions of intense joy, bereft of that poisonous sadness. DADA is the mark of abstraction; publicity and business are also poetic elements.

I destroy the drawers of the brain, and those of social organisation: to sow demoralisation everywhere, and throw heaven's hand into hell, hell's eyes into heaven, to reinstate the fertile wheel of a universal circus in the Powers of reality, and the fantasy of every individual.

Philosophy is the question: from which side shall we look at life, God, the idea or other phenomena. Everything one looks at is false. I do

not consider the relative result more important than the choice between cake and cherries after dinner. The system of quickly looking at the other side of a thing in order to impose your opinion indirectly is called dialectics, in other words, haggling over the spirit of fried potatoes while dancing method around it.

If I shout:

Ideal, Ideal, Ideal

Knowledge, Knowledge, Knowledge

Boomboom, Boomboom, Boomboom

I have given a pretty faithful version of progress, law, morality and all other fine qualities that various highly intelligent men have discussed in so many books, only to conclude that after all everyone dances to his own personal boomboom, and that the writer is entitled to his boomboom: the satisfaction of pathological curiosity a private bell for inexplicable needs; a bath; pecuniary difficulties; a stomach with repercussions in tile; the authority of the mystic wand formulated as the bouquet of a phantom orchestra made up of silent fiddle bows greased with filters made of chicken manure. With the blue eye-glasses of an angel they have excavated the inner life for a dime's worth of unanimous gratitude. If all of them are right and if all pills are Pink Pills, let us try for once not to be right. Some people think they can explain rationally, by thought, what they think. But that is extremely relative. Psychoanalysis is a dangerous disease, it puts to sleep the anti-objective impulses of man and systematizes the bourgeoisie. There is no ultimate Truth. The dialectic is an amusing mechanism which guides us / in a banal kind of way / to the opinions we had in the first place. Does anyone think that, by a minute refinement of logic, he had demonstrated the truth and established the correctness of these opinions? Logic imprisoned by the senses is an organic disease. To this element philosophers always like to add: the power of observation. But actually this magnificent quality of the mind is the proof of its impotence. We observe, we regard from one or more points of view, we choose them among the millions that exist. Experience is also a product of chance and individual faculties. Science disgusts me as soon as it becomes a speculative system, loses its character of utility that is so useless but is at least individual. I detest greasy objectivity, and harmony, the science that finds everything in order. Carry on, my children, humanity... Science says we are the servants of nature: everything is in order, make love and bash your brains in. Carry on, my children, humanity, kind bourgeois and journalist virgins... I am against systems, the most acceptable system is on principle to have none. To complete oneself, to perfect oneself in one's own littleness, to fill the vessel with one's individuality, to have the courage to fight for and against thought, the mystery of bread, the sudden burst of an infernal propeller into economic lilies.

DADAIST SPONTANEITY

What I call the I-don't-give-a-damn attitude of life is when everyone minds his own business, at the same time as he knows how to respect other individualities, and even how to stand up for himself, the two-step becoming a national anthem, a junk shop, the wireless (the wireless telephone) transmitting Bach fugues, illuminated advertisements for placards for brothels, the organ broadcasting carnations for God, all this at the same time, and in real terms, replacing photography and unilateral catechism.

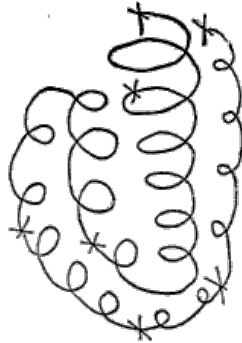
Active simplicity.

Inability to distinguish between degrees of clarity: to lick the penumbra and float in the big mouth filled with honey and excrement. Measured by the scale of eternity, all activity is vain - (if we allow thought to engage in an adventure the result of which would be infinitely grotesque and add significantly to our knowledge of human impotence). But supposing life to be a poor farce, without aim or initial parturition, and because we think it our duty to extricate ourselves as fresh and clean as washed chrysanthemums, we have proclaimed as the sole basis for agreement: art. It is not as important as we, mercenaries of the spirit, have been proclaiming for centuries. Art afflicts no one and those who manage to take an interest in it will harvest caresses and a fine opportunity to populate the country with their conversation. Art is a private affair, the artist produces it for himself, an intelligible work is the product of a journalist, and because at this moment it strikes my fancy to combine this monstrosity with oil paints: a paper tube simulating the metal that is automatically pressed and poured hatred cowardice villainy. The artist, the poet rejoice at the venom of the masses condensed into a section chief of this industry, he is happy to be insulted: it is a proof of his immutability. When a writer or artist is praised by the newspapers, it is a proof of the intelligibility of his work: wretched lining of a coat for public use; tatters covering brutality, piss contributing to the warmth of an animal brooding vile instincts. Flabby, insipid flesh reproducing with the help of typographical microbes.

We have thrown out the cry-baby in us. Any infiltration of this kind is candied diarrhoea. To encourage this act is to digest it. What we need is works that are strong straight precise and forever beyond understanding. Logic is a complication. Logic is always wrong. It draws the threads of notions, words, in their formal exterior, toward illusory ends and centres. Its chains kill, it is an enormous centipede stifling independence. Married to logic, art would live in incest, swallowing, engulfing its own tail, still part of its own body, fornicating within itself, and passion would become a nightmare tarred with protestantism, a monument, a heap of ponderous grey entrails. But the suppleness, enthusiasm, even the joy of injustice, this little truth which we practice innocently and which makes its beautiful: we are subtle and our fingers are malleable and slippery as the branches of that sinuous, almost liquid plant; it defines our soul, say the cynics. That too is a point of view; but all flowers are not sacred, fortunately, and the divine thing in us is to call to anti-human action. I am speaking of a paper flower for the buttonholes of the gentlemen who frequent the ball of masked life, the kitchen of grace, white cousins lithe or fat. They traffic with whatever we have selected. The contradiction and unity of poles in a single toss can be the truth. If one absolutely insists on uttering this

platitude, the appendix of a libidinous, malodorous morality. Morality creates atrophy like every plague produced by intelligence. The control of morality and logic has inflicted us with impassivity in the presence of policemen who are the cause of slavery, putrid rats infecting the bowels of the bourgeoisie which have infected the only luminous clean corridors of glass that remained open to artists..

But suppleness, enthusiasm and even the joy of injustice, that little truth that we practise as innocents and that makes us beautiful: we are cunning, and our fingers are malleable and glide like the



branches of that insidious and almost liquid plant; this injustice is the indication of our soul, say the cynics. This is also a point of view; but all flowers aren't saints, luckily, and what is divine in us is the awakening of anti-human action. What we are talking about here is a paper flower for the buttonhole of gentlemen who frequent the ball of masked life, the kitchen of grace, our white, lithe or fleshy girl cousins. They make a profit out of what we have selected. The contradiction and unity of opposing poles at the same time may be true. IF we are absolutely determined to utter this platitude, the appendix of alibidinous, evil-smelling morality. Morals have an atrophying effect, like every other pestilential product of the intelligence. Being governed by morals and logic has made it impossible for us to be anything other than impassive towards policemen - the cause of slavery - putrid rats with whom the bourgeois are fed up to the teeth, and who have infected the only corridors of clear and clean glass that remained open to artists.

Let each man proclaim: there is a great negative work of destruction to be accomplished. We must sweep and clean. Affirm the cleanliness of the individual after the state of madness, aggressive complete madness of a world abandoned to the hands of bandits, who rend one another and destroy the centuries. Without aim or design, without organization: indomitable madness, decomposition. Those who are strong in words or force will survive, for they are quick in defence, the agility of limbs and sentiments flames on their faceted flanks.

Morality has determined charity and pity, two balls of fat that have grown like elephants, like planets, and are called good. There is nothing good about them. Goodness is lucid, clear and decided, pitiless toward compromise and politics. Morality is an injection of chocolate into the veins of all men. This task is not ordered by a supernatural force but by the trust of idea brokers and grasping academicians. Sentimentality: at the sight of a group of men quarrelling and bored, they invented the calendar and the medicament wisdom. With a sticking of labels the battle of the philosophers was set off (mercantilism, scales, meticulous and petty measures) and for the second time it was understood that pity is a sentiment like diarrhoea in relation to the disgust that destroys health, a foul attempt by carrion corpses to compromise the sun. I proclaim the opposition of all cosmic faculties to this gonorrhoea of a putrid sun issued from the factories of philosophical thought, I proclaim bitter struggle with all the weapons of -

DADAIST DISGUST

Every product of disgust capable of becoming a negation of the family is Dada; a protest with the fists of its whole being engaged in destructive action: Dada; knowledge of all the means rejected up until now by the shamefaced sex of comfortable compromise and good manners: **DADA**; abolition of logic, which is the dance of those impotent to create: **DADA**; of every social hierarchy and equation set up for the sake of values by our valets: **DADA**; every object, all objects, sentiments, obscurities, apparitions and the precise clash of parallel lines are weapons for the fight: **DADA**; abolition of memory: Dada; abolition of archaeology: **DADA**; abolition of prophets: **DADA**; abolition of the future: **DADA**; absolute and unquestionable faith in every god that is the immediate product of spontaneity: **DADA**; elegant and unprejudiced leap from a harmony to the other sphere; trajectory of a word tossed like a screeching phonograph record; to respect all individuals in their folly of the moment: whether it be serious, fearful, timid, ardent, vigorous, determined, enthusiastic; to divest one's church of every useless cumbersome accessory; to spit out disagreeable or amorous ideas like a luminous waterfall, or coddle them—with the extreme satisfaction that it doesn't matter in the least - with the same intensity in the thicket of core's soul pure of insects for blood well-born, and gilded with bodies of archangels. Freedom: **DADA DADA DADA**, a roaring of tense colors, and interlacing of opposites and of all contradictions, grotesques, inconsistencies:

LIFE.

* in 1916 at the CABARET VOLTAIRE in Zurich

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