

Object Study:
Binding Saint Glinglin

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Like any book, *Saint Glinglin* (Fig. 1) is meant to be handled; yet its elaborate and unique binding, designed and executed by the American artist Mary Reynolds (1891-1950), transforms the quotidian act of reading into an unexpected encounter of sensuous, even delicate materials. Reynolds unbound and rebound the book—a trade publication that she received as a gift from the author—covering it in luxurious green goatskin leather at some point after it was published in 1948.¹ A narrow strip of brown leather adhered to its surface signals its hybrid status: part book, part sculpture; part readymade, part craft; part fine art, part applied art. Extending horizontally across the front cover, spine, and back cover, it features gold stamped lettering that identifies the title of the book, “Saint Glinglin,” on the front, and the name of its author, Raymond Queneau (1903-1975), on the back. But the strip is not simply a decorative motif, detaching where the cover meets the spine and looping through the handle of a glazed earthenware vessel, likely that of a small cup.² This element, which lends the book an unexpected spatial dimension, also gives it a chimera-like composite form, presenting a disorienting fusion of existing artistic categories.

One way to confront the object’s slipperiness—its challenge to conventional classification—is to consider the fact that a binding always remains indeterminately tethered and in a sense subordinate to the book it envelops. Unlike an autonomous art object, a binding is always contingent—a frame for the text within—and therefore never meant to be considered in isolation. Reynolds’s binding for *Saint Glinglin* is classified as a rare book within the Art Institute of Chicago’s Ryerson and Burnham Libraries, signaling its status as a prime example of what is called “design binding,” a strain of artistic bookbinding popular in the first half of the twentieth century that commonly entails the disassembly and lavish recovering of an existing book. Nevertheless, the library context has foregrounded its status as a book and has

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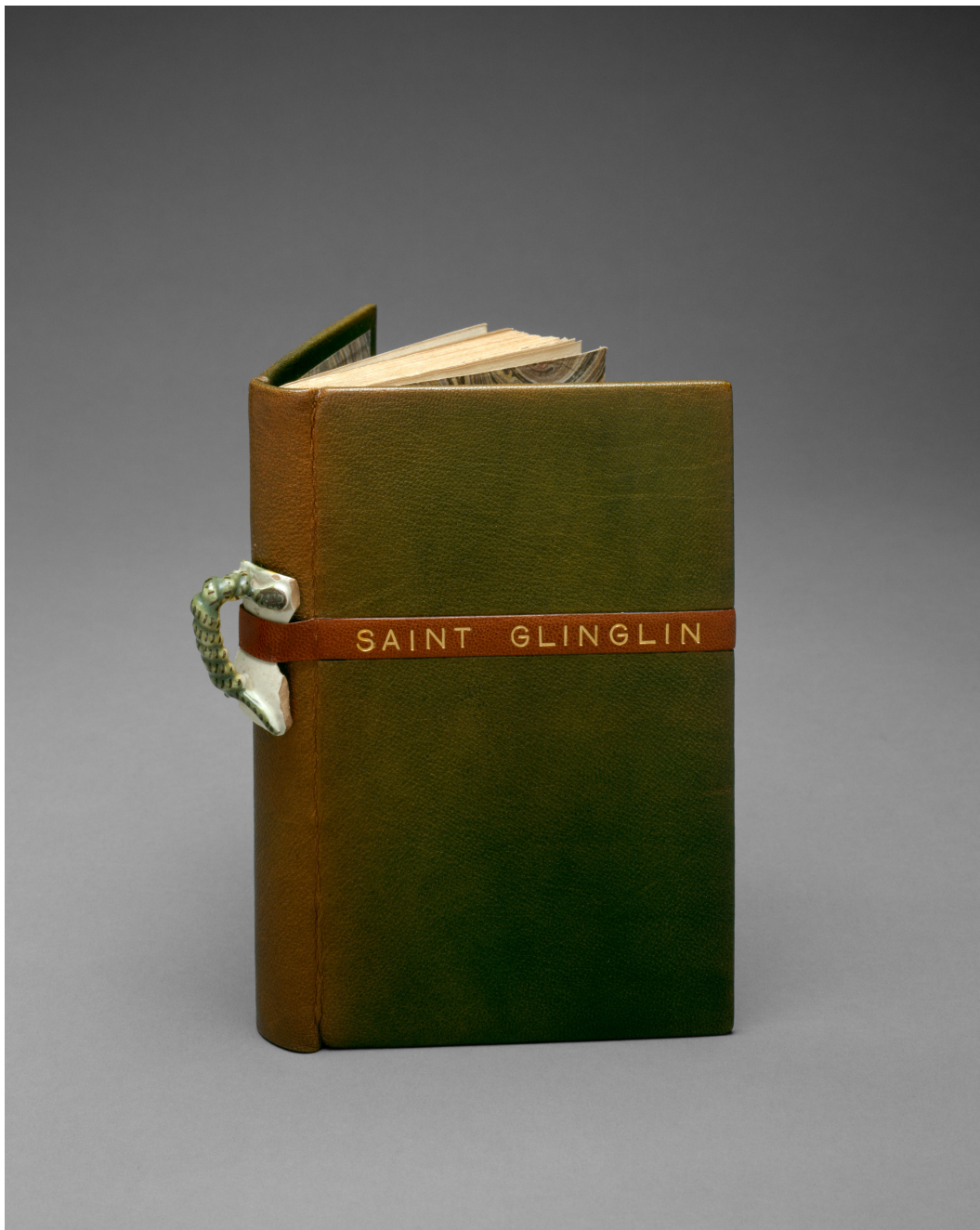


Fig. 1. Mary Reynolds (American, 1891-1950). *Saint Glinglin : précédé d'une nouvelle version de Gueule de Pierre et des Temps mêlés: roman* by Raymond Queneau, 1948. Mary Reynolds binding: full green morocco binding; horizontal onlay across covers and spine; china teacup handle attached by onlay to spine; title stamped in gold on front cover; author stamped in gold on back cover; marbled endpapers; original paper covers bound in. Mary Reynolds Collection, Ryerson and Burnham Libraries, The Art Institute of Chicago

tended to obscure its resemblance to surrealist objects, like Joseph Cornell's c. 1944 *Untitled (Sand Box)* or Claude Cahun's 1936 *Object* in the AIC's collection.³ One aim of this essay is to show how Reynolds, who was actively engaged in surrealist circles, was well equipped to engage such ideas directly and how she used the languages of both art deco bookbinding and Surrealism to physically express aspects of Queneau's text.

At the same time, the object's status as a rare book points to another equally important component of its operations: the domestic context of its making and use within Reynolds's own home studio and library. By heightening the embodied aspects of encountering a utilitarian object, Reynolds situated surrealist operations within the domain of domestic life and the network of affective relations—whether friendly or romantic—that such spaces accommodate. Through Reynolds, then, we can begin to trace the way domesticity became central to a new set of surrealist practices that have traditionally been seen to be at odds with dominant narratives of modernist art history.

While the story of *Saint Glinglin* is in some sense specific to one artistic figure at a particular moment in history, this focused study has broader ambitions: to treat artist-bound books not just as texts but as objects of artistic merit and thereby uncover contributions that are overlooked in the history of modernist art. Doing so adds new texture to the story of Surrealism's entanglement with the domains of the applied arts and the decorative, and to domestic modes of viewership and sociality. By attending closely to the social history surrounding Reynolds's artistic pursuits, the materiality and making of *Saint Glinglin*, as well as its sophisticated engagement with the content of Queneau's novel, this essay sets out to hold the book object's interconnected and overlapping spheres of influence in tension. In this light, the binding emerges as a play of contradictory forces, facilitating and heightening the physical experience of reading while also frustrating expectations about what such an experience might entail. Troubling the distinction between interior text and exterior frame, Reynolds's binding extends the novel's surrealist ethos and atmosphere into the intimate realm of domestic life.

Reynolds's Life and Milieu

Among Reynolds's roughly eighty extant bindings—seventy-four of which reside in the Ryerson and Burnham libraries—*Saint Glinglin* occupies a unique position in that it is among the few bindings, indeed likely the last, she produced between her return to Paris following the war, and before her death in 1950.⁴ It therefore presents a compelling summation of her bookbinding career and life among the Parisian avant-garde. Born in 1891 in Minneapolis, Reynolds arrived in Paris in 1921 following the death of her husband, an American infantryman, who succumbed to influenza while serving in the war. Having uprooted her life in Greenwich Village, she settled in Paris' bohemian Montparnasse neighborhood

where she soon became a central participant in surrealist social circles. Throughout much of the 1930s and '40s, Reynolds's home at 14 rue Hallé became a place of lively artistic exchange. Reynolds installed her bookbinding studio there and housed her growing collection of fine art and rare books. She also welcomed Marcel Duchamp, her close companion and sometime collaborator, who maintained a neighboring room and studio of his own.⁵ The two artists had likely met briefly in New York in the 1910s and reconnected in Paris in 1923, beginning a romantic liaison that continued sporadically until Reynolds's death. Together, they hosted near-nightly open houses and casual daily gatherings of the avant-garde. Djuna Barnes, Constantin Brancusi, André Breton, Alexander Calder, Jean Cocteau, Paul Éluard, Peggy Guggenheim, Mina Loy, Henri-Pierre Roché, and Man Ray were regular fixtures. Others like Frida Kahlo passed through while visiting from abroad.⁶

Reynolds's formal bookbinding training began in 1929 when she sought out instruction from Pierre Legrain (1889-1929), a well-known Parisian interior and book designer. Duchamp, who knew Legrain through the collector and fashion designer Jacques Doucet (1853-1929), likely facilitated the association. Doucet launched Legrain's career as a bookbinder, hiring the young designer to create bindings for his extensive library of rare books and manuscripts between 1916 and 1919. A budding collector in her own right, Reynolds may have seen in Legrain and Doucet's partnership a model for uniting her interests in making and acquiring art.

Financially stable as a result of the pension she received as a war widow, Reynolds was able to approach bookbinding primarily as an artistic rather than commercial endeavor. However, in keeping with her applied arts training, she would not have considered her creations to be "artist's books." Rather, she was trained in the art of "design binding," in which the bookbinder typically selects an existing book, takes it apart and rebinds it in a fine binding.⁷ Pulling from her growing collection of Dada and surrealist writings, Reynolds rebound texts by the likes of Cocteau, Alfred Jarry, and Queneau, among many others. Affectionate inscriptions from these figures speak to the intimacy of such friendships.⁸

The majority of Reynolds's bindings conform loosely to Legrain's signature style in which the covers are lavish, but largely self-contained—that is, flat covers with no protruding elements—and comprised of exotic animal skins combined with inlaid leather motifs. Pushing them into the realm of sculpture, however, Reynolds occasionally emphasized their three-dimensional presence by incorporating everyday objects: a zipper, corset stay, glass thermometer, or pair of children's gloves. In 1935, she and Duchamp collaborated on the design and making of an elaborate binding for Alfred Jarry's *Ubu Roi: drame en cinq actes* (Fig. 2). Bound in brown Morocco leather, the book's spine is carved into the shape of the letter "B," while its front and back cover are cut into U-shaped forms. When opened, the cover's overall composition spells the word "UBU." Flipped upside down or turned sideways, the cut out shapes likewise suggest the artists' fused initials (MR and MD).⁹



Fig. 2. Mary Reynolds, *Ubu roi : drame en cinq actes*. Paris: Librairie Charpentier et Fasquelle, 1921. Mary Reynolds binding: Mary Reynolds binding: full tan morocco binding; boards die cut in the shape of U; onlays on spine in shape of B; black silk endleaves; crown stamped in gold on front endleaf; author stamped in gold on back endleaf; gilt edges; original paper covers bound in. Binding designed by Marcel Duchamp. Mary Reynolds Collection, Ryerson and Burnham Libraries © Association Marcel Duchamp/ADAGP, Paris/Artists Rights Society (ARS), New York 2021

Reynolds's books were also always the product of labor intensive processes which she executed at 14 rue Hallé. Her niece, Marjorie Hubachek Watkins, remembered Reynolds's home and studio as a site of active engagement, advanced workmanship and sumptuous supplies: "There were huge presses," she recalled. "[Reynolds] didn't just go in and sit down to work as a routine. She would go into the room, and she would pull a press up, change some papers, move things around. I can remember some leather skins that she had stretched out. Her workroom was full of all kinds of supplies, leather, tools."¹⁰ Watkins's description signals the remarkable degree of skilled craftsmanship involved in the making of such objects and captures the often-invisible aspects of the art of bookbinding: the elaborate preparation of materials and the sometimes hours-long wait involved in multiple stages of

stretching, pressing, gluing, and drying. Accordingly, such multi-step processes form a backdrop for Reynolds's (as well as Duchamp's) artistic pursuits in these years and became integrated into the activities of their everyday lives.

Reynolds's industrious bookbinding activities of the 1920s and '30s were temporarily interrupted by the outbreak of World War II. While many of her friends (among them Duchamp, Guggenheim, and Man Ray) fled to the United States, she remained stationed in Paris and became actively involved in the French Resistance, aiding British pilots in need of escape, sequestering war materials, and hiding artists in need of shelter.¹¹ Reynolds left Paris reluctantly in 1943, narrowly escaping the Gestapo and traveling on foot to Madrid by way of the Pyrenees mountains to eventually reach New York.¹² She remained in Greenwich Village for the remainder of the war, returning to Paris only six weeks after its conclusion.

Despite the waning presence of Surrealism in Europe after the war, Reynolds continued and even expanded her pre-war activities upon her return. In June of 1947, she wrote excitedly to her friends Hélène and Henri Hoppenot of her engagements: "Surrealist expo. Now July 1st...Kiesler, Pierre Matisse here and Man Ray coming..."¹³ In addition to frequenting and organizing exhibitions of surrealist art, she took on new editorial responsibilities, serving as the Paris Representative to *View* magazine, an important vehicle for the circulation of surrealist art in America.¹⁴ The role kept her engaged and up-to-date on surrealist art and writing. Though faced by postwar shortages of materials, Reynolds also eagerly returned to bookbinding. "It is delicious to work again with cisaille, knives, paste," she wrote in November of the same year: "Every once in a while a gesture comes back all by itself and is most satisfying. Am spoiling some rather rare books with the greatest pleasure."¹⁵

Reynolds's Binding for Saint Glinglin

Though the art of bookbinding has been largely overlooked in histories of twentieth-century art, close attention to the materiality of *Saint Glinglin* reveals the degree to which Reynolds's binding merges fine and applied arts strategies to prepare the beholder/reader for an embodied experience of the text within.¹⁶ It does so in part by deploying the language of fine binding as it was modernized in France between 1910 and 1930, primarily by her instructor, Legrain. Reynolds's use of animal skin, onlay detailing, gold stamped lettering, marbled endpapers, and fine laid paper flyleaves reflects Legrain's Art Deco style and signals her formal training in his atelier.¹⁷ Like Legrain, her bindings often exploited the exotic connotations and tactile properties of rare animal skins. In addition to traditional hides like deer or goat, they incorporated toad, boa constrictor, and ostrich leather (Fig. 3). For Reynolds, as for Legrain, these materials yielded sensuous effects but also served as unifying design elements, a means of presenting the cover as an integrated whole rather than three independent parts (two cover boards and a spine).¹⁸ In keeping with this aim, Reynolds positioned the title and author of *Saint Glinglin* not on the



Fig. 3. Mary Reynolds. *La Science de Dieu*. Paris: Chamuel, 1900, n.d. Mary Reynolds binding: full black calfskin binding with full green calfskin and toadskin onlays on covers. Mary Reynolds Collection, Ryerson and Burnham Libraries, The Art Institute of Chicago

spine, where such information might typically live for practical reasons (making it visible while resting on a bookshelf), but rather on the front and back covers as more pronounced elements of the overall composition. Such placement requires that the book be taken off the shelf and manipulated; it foregrounds handling and embodied engagement as a mode of knowledge production and discovery.

Art Deco bookbinding had also introduced a shift in the relationship between a book's interior and exterior. Legrain's modern bindings were neither literal pictorializations of the interior text nor were they wholly decorative or independent. Instead, they aimed to evoke the text's atmospheric essence—to capture the reader's attention and imagination through suggestion rather than description.¹⁹ During the year she spent as an apprentice in Legrain's atelier, Reynolds absorbed these lessons both by learning principles of design directly from Legrain and by executing such designs alongside the bookbinders he employed, a practice in which Legrain did not himself partake.²⁰ Through this experience, she cultivated a commitment to not only the interweaving of exterior binding and interior text, but also to the handmade processes of fabrication required to realize such syntheses. As we will see when turning to the content of the novel, Reynolds also complicated these unifying aims by muddying the distinction between the interior space of the novel and the exterior space of reader.

While in many ways *Saint Glinglin* is exemplary of Art Deco bookbinding, it channels such aesthetic strategies towards the making of a distinctly surrealist object in its suggestive imagery, defiance of ordinary use, and corporeal disturbance. Key to this operation is Reynolds's inclusion of the found ceramic fragment—the handle of a drinking vessel composed of two intertwined serpents—which she pinned to the book's spine, rendering the object a composite of both crafted and found forms. When the book is viewed from a stable, upright position, as on a bookcase, the ceramic handle provides a literal invitation to grasp the object, to pull it off the shelf. Once removed, the book's soft and porous leather summons a warmer, more sensuous mode of engagement. Together, these conflicting properties—cool glaze and warm leather—prompt a heightened awareness of the act of touching itself. They also invite the beholder to imagine their common, vaguely zoomorphic language. Incongruous yet physically connected, these materials seem to swell with unknowable, latent meaning, offering a fantastical image of something vaguely animalistic.

The book's materials also assert the embodied aspects of reading by posing unexpected physical restrictions. Reynolds's somewhat awkward placement of the ceramic handle, for example, presents an unfamiliar, even fragile limitation; with the spine taken partially out of operation, it becomes impossible to lay the book both flat and open at the same time. Executed in what appears to be a “tight back” binding, in which the book's cover is adhered to the spine of the bookblock, the pages themselves are also difficult to separate, making it a challenge to read the

words near the gutter.²¹ By undermining the utility of the object in these ways, Reynolds frustrates a straightforward delivery of the text within. At the same time, she diverts the site of meaning away from the object's interior core and towards the object's exterior, where the object meets the hands of the beholder.²² This operation might seem to be at odds with the atmospheric linking of interior and exterior; but in fact, as I will argue, it mirrors the way in which Queneau's novel itself frustrates legibility.

Carolyn Lanchner has written that surrealist objects, like their readymade precursors, "shared a commitment to the principles of collage and displacement. The sharper the shock of the juxtaposition, the better."²³ According to this logic, the contrasting materials and the physical difficulty of encountering the book might be interpreted as strategic effects designed to heighten the reader's awareness (sharpen the shock) of the object itself. A work like Meret Oppenheim's 1936 *Object* (Fig. 4), a



Fig. 4. Meret Oppenheim (Swiss, 1913-1985), *Object (Le Déjeuner en fourrure)*, 1936, Fur-covered cup, saucer, and spoon; Cup, 4 3/8 in. (10.9 cm) diam.; saucer, 9 3/8 (23.7 cm) diam.; spoon, 9 in. (20.2 cm) long. The Museum of Modern Art, New York, Purchase © 2021 Artists Rights Society (ARS), New York/Pro Litteris, Zurich

cup, saucer, and spoon covered in the fur of a Chinese gazelle, is comparable in that the sensory experience of viewing is connected to touch and taste as much as vision. Reynolds's ceramic handle suggests a related transformation from book to vessel, inviting its beholder to ingest or taste the text within.

Though the binding for *Saint Glinglin* transforms an everyday book into a sculptural object, the discoloration of the leather on its spine and upper edges suggests its domestic shelf life—the fact that it was likely stored rather conventionally, upright and sandwiched between other books. It is both for and in this domestic, social context, rather than a museum or gallery space, that we should imagine her works being made and consumed, which distinguishes them from most surrealist objects, produced for an exhibition context. Despite her formal training, Reynolds bound books primarily for herself, her family and artist friends, culling from the vast library of rare books and avant-garde literature they gave her. In this light, the object can be seen to work in two directions simultaneously: on the one hand, it proposes utilitarian, domestic objects as ready subjects for the transformative qualities of surrealist art;²⁴ on the other, it invites us to engage with surrealist art within the context of domestic life.

Queneau's Story Swirled

Reynolds found fitting subjects for her sculptural interventions in the surrealist-inflected writings of Queneau, a French author and editor of Gallimard who was deeply enmeshed in the activities of the surrealists in the 1920s. Though he formally distanced himself from the group in subsequent decades, his works remained of interest to figures like André Breton, who owned a copy of *Saint Glinglin* as well as several of his other books and original manuscripts.²⁵ The book is one of twelve manuscripts by Queneau that Reynolds bound, the most she produced for any single author with the exception of Jean Cocteau. Warm inscriptions written by Queneau in this and other books attest to the intimacy of their friendship and exchange.²⁶

Like Reynolds's binding, *Saint Glinglin* is a composite work: three of its seven sections were published in 1933 under the title *Gueule de Pierre*; the next section, *Les Temps mêlés* followed in 1941; and the completed book was published in 1948 under the full title, *Saint Glinglin: précédé d'une nouvelle version de Gueule de Pierre et des Temps mêlés: roman*. Though there is a driving plot in *Saint Glinglin*, its meandering style makes it nearly impossible to summarize. Indeed, Queneau deploys a bevy of strategies—including multifarious wordplay, voice shifts, and fantastic imagery—designed to undermine the novel's narrative coherence. In loose terms, however, the story retells the Freudian myth of Oedipus and coheres around a small community known as Ville Natale (translated by James Sallis as "Home Town") where it never rains until the mayor's son, Pierre, having killed his father, provokes a year of ceaseless rainfall, flooding, and fish. Following Pierre and other characters, the reader

proceeds through a quasi-unconscious world of dreamlike disorientation in keeping with the delirious atmosphere induced by the binding.

Parallels between the story of *Saint Glinglin* and Reynolds's binding are evident on nearly every page, but the most direct reference is the ceramic vessel fragment, a nod to the story's titular festival, during which Ville Natale's mayor leads an annual ritual of competitive earthenware destruction. At the ceremony's outset, the narrator presents the following scene:

Zostril raised his golf club and with a single vigorous blow smashed at least 203 plates. Pieces of the display shot off vertically, reaching apogee in scant seconds. Proprietors and visitors alike hurled themselves shrieking onto crockery and porcelain. Some smashed salad bowls with their feet; others got hold of a large soup tureen, hurling it into a pile of fruit dishes and demolishing the whole lot with great commotion. Sauceboats and butter dishes were flung into the air and crashed back to earth in pieces. Specializing in the destruction of saucers, a few connoisseurs methodically shattered them against their heads. Some juggled, then suddenly abandoned their show of dexterity; plates seemed for a moment to hang immobile in the air, then took a nosedive and crashed in pieces to the ground.²⁷

Encountering the book through Reynolds's binding, the reader would not only visualize this scene of comical chaos, but would also experience it physically when touching the jagged edges and irregular breaks of the ceramic handle, a visceral remnant of the story (Fig. 5). In one sense, the reader stands apart from the characters of the novel: she does not partake in porcelain smashing, but rather encounters its aftermath. Nevertheless, having seemingly escaped the confines of the printed page, the fragment troubles the boundary between interior and exterior action. It positions the reader not quite outside the novel's operations, but somehow closer to its center. In so doing it imbues the space of reading with the novel's surrealist logic.

The handle's excision from the text is mimicked in its form—an irregular x shape comprised of two intertwined serpents. It likewise mimics a central formal conceit of Queneau's writing: his exclusion of the letter x throughout the book. Queneau navigates this self-imposed phonetic obstacle through comical misspellings: “essplique” (for *explique*/explain), “egzaminait” (for *examinait*/examined), “eggzistence” (for *existence*), and so on. The repeated exclusion of the Latin prefix *ex* (for out of or from), prompts a bevy of questions: what exactly is being taken out, foreclosed, removed, crossed out, or made variable in this text? And how does the binding—an exterior frame or enclosure—relate to such operations?

Queneau suggests a textual clue in his preface to a later edition of the book, writing: “The reader will easily discover the symbolic significance, above all if he



Fig. 5. Mary Reynolds, *Saint Glinglin : précédé d'une nouvelle version de Gueule de Pierre et des Temps mêlés: roman* by Raymond Queneau, 1948. Mary Reynolds binding: full green morocco binding; horizontal onlay across covers and spine; china teacup handle attached by onlay to spine; title stamped in gold on front cover; author stamped in gold on back cover; marbled endpapers; original paper covers bound in. Detail of exterior spine and ceramic vessel fragment. Mary Reynolds Collection, Ryerson and Burnham Libraries, The Art Institute of Chicago

notes that this letter [x] is preserved in the book's last word, which rhymes moreover with its pronunciation: 'le beau temps fixe.'"²⁸ On the one hand, the letter marks a literal end or closure of the book itself. On the other hand, however, the phrase it occupies—translated by James Sallis as “good weather of everlasting excellence”—implies infinite continuity.²⁹ In seeming contradiction, the text may have ended, but the continuous reality of Ville Natale, namely, its watery and verdant atmosphere, lives on. A parallel paradox lies in the title itself: Sallis notes, “In French, when one says I'll love you till Saint Glinglin's, it means that his love will last forever. And when one says I'll do something-or-other on that fictitious saint's day, well, don't hold your breath: it'll never happen.”³⁰

Making explicit references to the festival within Saint Glinglin, the materials of Reynolds's binding also evoke and even thematize the novel's atmospheric conditions. Roughly midway through the novel, the climate of Ville Natale begins to shift dramatically from dry and desolate to verdant and lush, the consequence of endless rain. With great frequency, the characters invoke the fecundity of the new landscape in terms that are echoed by the mossy green hue of the exterior dyed leather binding. We are told of a “border of green skirting our town” and a “riot of vegetation, on every side an arousal of plants.”³¹ Water gradually begins to overtake every aspect of life in Ville Natale, eventually transforming it into an outdoor aquarium in which the characters swim like fish from one scene to the next. “Water, nothing but water. Water, water everywhere,” one character exclaims as he begins shedding tears.³²

A protagonist of Queneau's novel, water is also the stuff of books, a connection Reynolds evokes through the choice of marbled endleaves (Fig. 6). These papers, common features of fine bindings, were made in the Suminagashi (or “floating ink”) style, in which water-based inks hover on the surface of a mucilaginous water-based mixture with antagonistic properties. A sheet of paper is placed on the surface of the manipulated ink, and carefully removed to capture the desired design.³³ The resulting swirls of color make this process palpable while also conjuring related imagery: the coil of an underwater crustacean or the rolling crest of a breaking wave.³⁴ In imaging water-based materiality, the marbled endpapers also remind us that paper itself is made with water. Indeed, on a material-science level, water is what makes paper expand and contract over time and therefore what gives it life.³⁵ That *Saint Glinglin* is both made from water and foregrounds this materiality positions the book, like the paper that constitutes it, as a living, breathing thing.

While on the one hand the inky swirls hint at the shelf *life* of this book, they also reflect the bewildering destabilization of narrative cohesion at work within Queneau's text. Like the other elements of the binding, they prime the reader for a particular mode of engagement: as we open *Saint Glinglin* and turn its pages, we wade deeper into the depths of disorientation and discovery, the experience of a story that is nonlinear, indirect, jagged, swirled.³⁶



Fig. 6. Mary Reynolds, *Saint Glinglin : précédé d'une nouvelle version de Gueule de Pierre et des Temps mêlés: roman* by Raymond Queneau, 1948. Mary Reynolds binding: full green morocco binding; horizontal onlay across covers and spine; china teacup handle attached by onlay to spine; title stamped in gold on front cover; author stamped in gold on back cover; marbled endpapers; original paper covers bound in. Detail of front interior cover, marbled endleaves. Mary Reynolds Collection, Ryerson and Burnham Libraries, The Art Institute of Chicago

Conclusion

This essay began with an examination of Reynolds's social milieu, a context which allowed her to approach bookbinding as a hybrid venture, informed in equal parts by the craft of fine binding and the surrealist object. If a traditional binding functions much like a frame, serving to contain and offset its interior object from the exterior world, Reynolds's binding for *Saint Glinglin* disturbs such distinctions by effectively turning the book inside out. For Reynolds, merging fine and applied art idioms meant producing objects that pose questions about the boundaries between modernist art and lived experience. Through her careful attention to the contents of Queneau's novel, she translated its ideas into an embodied encounter, unleashing

the story's surrealist atmosphere into the world beyond the page. Unlike a frame, the binding refuses foreclosure, instead proposing a constant slippage between interior and exterior, text and object, narrative fiction and everyday life.

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1 A material common to traditional bookbinding, goatskin is also known as chagrin levant, morocco, niger, and Turkey leather. See: Jane Greenfield, *Abc of Bookbinding: A Unique Glossary with over 700 Illustrations for Collectors and Librarians* (New Castle and Nottingham: Oak Knoll Press; The Plough Press, 2007), 33.

2 The fragment is a form of earthenware, possibly terracotta, likely dated to the late nineteenth or early twentieth century.

3 Cornell's *Untitled (Sand Box)* was given to the Art Institute as part of Reynolds's personal collection.

4 *Saint Glinglin* is part of an enormous trove of materials given to the Art Institute in 1951 by Reynolds's brother Frank Hubachek (a trustee of the museum), following her death. The gift encompassed nearly 500 objects, including Reynolds's personal papers, extensive collection of avant-garde artworks and periodicals, various exhibition-related ephemera, and her library of roughly three-hundred rare books. Hubachek worked closely with Marcel Duchamp who had returned to Paris to be with Reynolds in the days before her death and subsequently assembled and distributed the contents of her home. With a particular focus on the activities of surrealist artists in the interwar years, the collection speaks to Reynolds's intimate engagement with the ideas of her avant-garde contemporaries. Because Reynolds's books were never explicitly made for an exhibition context, they remained largely uncatalogued until after her death. For this reason, very few of them can be precisely dated with certainty. Most of the bindings are dated in relation to the books they encase. In this case, she must have bound *Saint Glinglin* in the short window of time between when the book was published in 1948 and before her death in September 1950.

5 Man Ray later recalled, "Duchamp took an interest in fixing up the place, papering the walls of a room with maps and putting up curtains made of closely hung strings, all of which was carried out in his usual meticulous manner, without regard to the amount of work it involved." Man Ray, *Self Portrait* (Boston: Little Brown, 1963), 238.

6 For the most complete account of Reynolds's biography, see Susan Glover Godlewski, "Warm Ashes: The Life and Career of Mary Reynolds," *Art Institute of Chicago Museum Studies* 22, no. 2 (1996): 102-129+196.

7 The bookbinder may also obtain the book in the form of unbound sheets (producing books this way was quite common in France in Reynolds's time), though this does not appear to have been Reynolds's preference. In many of her bindings, as in *Saint Glinglin*, the original paper cover and cut out spine are bound in. For a brief discussion of design bindings, see Woody Leslie, "Bridging the Gap: Artist's Books and Design Bindings by Karen Hanmer," *Journal of Artists Books* (Spring 2016): 47-49. The common attributes of fine binding, as outlined by Leslie, include the following: "rounded and backed spine, laced-in boards, sewn headbands, decorative end sheets, leather cover, etc."

8 Cocteau's inscription on Reynolds's copy of *Les Chevaliers de la Table Ronde: Pièce en trois actes* (Gallimard, 1937), for example, reads: "à ma très chère / Mary. De/ tout Coeur / Jean/" with his signature star.

9 As Janine Mileaf has surmised, Reynolds likely also played an active role in the making of the leather armature for the deluxe edition of Duchamp's *Boîte-en-Valise*. See Janine Mileaf, "Boxes, Books, and the Boîte-en-Valise," in *A Transatlantic Avant-garde: American Artists in Paris, 1918-1939*, ed. Sophie Lévy (Berkeley, Los Angeles, Giverny, France: Musée d'Art Américain Giverny; In association with University of California Press: 2003), 163-172.

- 10 Marjorie Hubachek Watkins, quoted in Paul B. Franklin, "Remembering Aunt Mary: An Interview with Marjorie Hubachek Watkins and Frank Brookes Hubachek Jr. in *Étant donné Marcel Duchamp & Mary Reynolds*, no. 8 (2007): 11.
- 11 Page Dougherty Delano, "Kay Boyle and Mary Reynolds: Friendship Intensified by War," *Revue électronique d'études sur le monde anglophone* 10.2 (2013). Available online: <http://journals.openedition.org/crea/3132> (accessed May 2021).
- 12 See Godlewski, 111-13, and Janet Flanner, "The Escape of Mrs. Jeffries," *New Yorker* (May 22, May 29, and June 5, 1943).
- 13 Mary Reynolds, Letter to Hélène Hoppenot, June 17, 1947. Bibliothèque Jacques Doucet, Paris: correspondence reçue par Henri and Hélène Hoppenot, Alpha MS 11317-22486 80 lettres MS 14123, cited in Delano.
- 14 Founded in 1940 and edited by Charles Henri Ford, *View* was dedicated to modern art, literature and music. See Irene E. Hofmann, "Documents of Dada and Surrealism: Dada and Surrealist Journals in the Mary Reynolds Collection," *Art Institute of Chicago Museum Studies* 22, no. 2 (1996): 130-149+197.
- 15 Mary Reynolds, Letter to Hélène Hoppenot, November 4, 1947. Bibliothèque Jacques Doucet, cited in Delano.
- 16 Though *Saint Glinglin* is a late example of Reynolds's output, it is no less instructive: it offers a rare glimpse into the work of an American surrealist artist and collector in postwar Paris.
- 17 The term "onlay" refers to a very thin strap of leather of a contrasting color placed on the surface of the leather and tooled on the edges. See Greenfield, 47. The term flyleaves refers to the blank pages bound between the marbled endleaves and the original cover of the trade publication.
- 18 Alastair Duncan and Georges De Bartha, *Art Nouveau and Art Deco Bookbinding: French Masterpieces, 1880-1940* (New York: Abrams, 1989), 18. On Art Deco bookbinding see also Yves Peyré and H G. Fletcher, *Art Deco Bookbindings: The Work of Pierre Legrain and Rose Adler* (New York: Princeton Architectural Press in association with the New York Public Library), 2004.
- 19 Duncan and de Bartha, 18.
- 20 Godlewski, 106.
- 21 On the term "tight back" see Greenfield, 70.
- 22 In this way, *Saint Glinglin* recalls Reynolds's binding for Man Ray and Paul Éluard's *Les Mains Libres* (1937), which features a pair of children's gloves on the front and back cover. As Mileaf has argued, the inclusion of the gloves "frustrates the image of a freed hand." Like the ceramic handle in *Saint Glinglin*, its evocation of the hand is contradictory: at once beckoning and repellent. See Janine Mileaf, "Boxes, Books, and the Boîte-en-Valise," 163-172. For a broader discussion about the role of touch and tactility in surrealist objects, see also Janine Mileaf, *Please Touch: Dada and Surrealist Objects After the Readymade* (Hanover: Dartmouth College Press and University Press of New England, 2010).
- 23 Carolyn Lanchner, *Oppenheim Object* (New York: The Museum of Modern Art: 2017), 18.
- 24 In this regard, the work is consistent with the aims of surrealist objects as they were articulated by André Breton in 1936. In "Crisis of the Object," for example, he writes that one could discover the fantastic or marvelous in the banal by giving an object a "new focus." "With this," he writes, "...the same object, however complete it may seem, reverts to an infinite series of *latent possibilities* which are not peculiar to it and therefore entail its transformation." See André Breton, "Crisis of the Object" (1936), trans. Simon Watson Taylor, in *Surrealism and Painting* (Boston: MFA Publications, Museum of Fine Arts, Boston: 2002), 279.
- 25 It is worth underlining the fact that although Queneau withdrew from the surrealist group, he and Breton continued to retain a friendship. Queneau's inscription on Breton's copy of *Saint Glinglin* reads: "à André Breton / ces histoires du pays en hommage réel / Queneau." See online catalogue of Breton's collections: <https://www.andrebretton.fr/>
- 26 The inscription for *Les temps mêlés*, (a section of *Saint Glinglin* published independently in 1941, reads: "à Mary Reynolds / en fidèle hommage / Queneau/ 31 mars 42." See Hugh Edwards, *Surreal-*

- ism and Its Affinities: The Mary Reynolds Collection, A Bibliography*, 2nd edition (Art Institute of Chicago, c. 1956; reprinted 1973), 102. In *Pierrot mon ami: roman* (1942), Queneau writes: “A Mary Reynolds / pour distraire son exil / avec les hommages de / Queneau.” See Edwards, 101.
- 27 Raymond Queneau, *Saint Glinglin*, 1948, trans. James Sallis (Normal, IL: Dalkey Archive Press, 2000), 37. The original French reads: Zostril lève sa canne de golf et d’un coup puissant, unique et vigoureux écrase pour le moins deux cent trois assiettes. De toutes parts le tapage éclate verticalement, atteignant en quelques secondes son sommon d’intensité. Propriétaires et visiteurs se précipitent en hurlant sur la faïence et la porcelaine. Les uns brisent les saladiers à coups de pied; d’autres s’emparant d’une large soupière, la lancent dans un lot de compotiers et le tout s’effrite avec grand vacarme. Les saucières et les beurriers valsent en l’air et s’écrasent à terre avec fracas. Raymond Queneau, *Saint Glinglin, précédé d’une nouvelle version de Gueule de Pierre et des Temps mêlés: roman* (Paris: Gallimard, 1948).
- 28 Raymond Queneau, “Preface,” in *Saint Glinglin*, trans. Sallis, vii.
- 29 James Sallis, “Introduction,” *ibid.*, xii.
- 30 *Ibid.*, xiii.
- 31 Queneau, *Saint Glinglin*, trans. Sallis, 77. The French reads: “Partout jubilant des végétations, partout naissent des plants.”
- 32 Queneau, *Saint Glinglin*, trans. Sallis, 139. The French reads: “De l’eau, rien que de l’eau, sans arrêt de l’eau.”
- 33 Matt Roberts, Don Etherington, and Margaret R. Brown, *Bookbinding and the Conservation of Books: A Dictionary of Descriptive Terminology* (Washington: Library of Congress, 1982), 166.
- 34 For more on this shape and its history see Darby English, “The Dome as Fact and Façade,” in *Martin Puryear: Liberty = Libertà* (New York: Gregory R. Miller & Company, 2019).
- 35 Roberts et. al., 189. Somewhat paradoxically, too much water can of course also threaten the life of a book by imposing irreversible damage.
- 36 Reynolds’s inclusion of such imagery recalls her earlier use of Duchamp’s *Rotoreliefs* of 1935 as endleaves in the bindings for two books: *Night-flight* (1932) by Antoine de Saint-Exupéry and *Loin de Rueil: roman* (1944) by Queneau. She likely drew the papers from the studio space that she and Duchamp shared on rue Hallé and the materials were likely proofs for Duchamp’s cover designs for the winter 1935 issue of *Minotaure*. See Christine M. Fabian and Jack Perry Brown. “Never Judge a Book by Its Cover: Mary Reynolds’s Binding for ‘Night-Flight’.” *Art Institute of Chicago Museum Studies* 34, no. 2 (2008): 56. Intended to be viewed at a rotating speed of 40-60 rpm with one eye closed, the *Rotoreliefs* were designed to produce optical illusions—effects Reynolds made more bodily by converting them into endleaves that would have been turned by hand. Put to work in the context of *Saint Glinglin*, the colorful marbled whorls function similarly, signaling or priming the reader for the experience of a story that is nonlinear, indirect, jagged, and swirled. On the bodily effects of Duchamp’s *Rotoreliefs* see Rosalind Krauss, *The Optical Unconscious* (Cambridge: MIT Press, 1994), 95-142. With its interest in water as life form and disorienting device, *Saint Glinglin* also resonates with what Sean O’Hanlan has described as “an aquatic current within Surrealist art and literature of the interwar period.” See Sean Theodora O’Hanlan, “The shipwreck of reason: The Surrealist diver and modern maritime salvage,” in Margaret Cohen and Killian Colm Quigley, eds., *The Aesthetics of the Undersea* (London: Routledge, 2019), 137-154.