

Senior Project of Art History

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## Psychoanalysis of Rene Magritte and Relationship with Lucid Dream

### Background

Rene Magritte did not talk about his past. Louis Skutener says, "He never told the memories. He never went to the cemetery and didn't even know his father's name." Therefore, his origins are unclear. Magritte was born on November 21 in Lessines, Belgium. His ancestors are said to have exiled from France after the Thermidorian Reaction during the French Revolution. His father, Leopold, was a successful businessman and wholesaler, but he wasn't settled in one place. Rene was the eldest son, and the brothers were second son Raymon and third son Paul. Rene and Paul were close friends, and always had a bad relationship with Raymond. Raymon succeeded economically, but the other two continued to be poor. Raymon was indifferent even when Rene became famous. According to Addad, Magritte's first memories were before he learned words. Magritte said, "The first emotion in my memory is a mysterious emotion. One day I remembered that emotion by looking at the box that was beside my cradle. It is the first appearance of the visual world."

One year after Magritte was born, he moved to Gilly. When he was in Gilly, an airship had landed on the roof of Magritte's house. The pilot and airship seemed to have come from another world. Magritte talks about his experiences when he was six years old, which became the starting point for aspiring painters. It was when he was staying at his grandmother and his two aunts.

"As a child, I spent my vacation in a rural town. I often played with a little girl in an abandoned old cemetery and lifted the iron door to the basement. One day, a painter from the city drew a painting in the middle of the broken stone pillars lined with dead leaves. It seemed to me that drawing was using magic. The memories of this painting magically directed my life as a painter. One day, a strange coincidence brought me a catalog of an exhibition of futuristic paintings. Thanks to this, I learned how to create a new picture. I often imagined the atmosphere filled with the turbulence of stations, festivals and cities, but there always appeared that girl who played with me. Undoubtedly, pure and intense emotions, or eroticism, saved me from falling into traditional research for formal completion. I only wanted to provoke emotional shocks." (Rene Magritte, 142-148)

At the age of 12, Magritte moved to Chatelet. He learned drawing for the first time at this time. When he was 14 years-old, his mother committed a mysterious throwing suicide to the Samburu River. About that time, his close friend Louis Skutener wrote:

“In the middle of the night, the youngest child noticed that there was no mother who should have been with him, and woken up his family. People couldn't find it even if they looked inside the house, so they went out to the Samburu River while looking for a road. René's mother threw herself into the river. When he pulled the corpse out of the river, her face was covered in pajamas. No one knew whether she had blindfolded herself to avoid the fear of death, or whether a cloth swirled her face because of a swirl of water.”  
(Patrick Waldberg, 65-66)

Suddenly people became interested in Magritte and began to pity him. However, he said that he was pleased with the sudden interest from the people. (Hubert Adat, 27) Later, his family moved to Charleroi where he was raised by a female tutor and maid. His father began dating a mistress. Around this time, Magritte became an enthusiastic fan of the movie “Fantômas”. Fantômas appeared in disguise and was a superhuman character that no one knew his identity. The movie had a strong influence on him, and Magritte continued to draw Fantômas even after he became famous. A little later, “Les Vampires” was released, and Magritte became crazy again. The film was full of horror, such as “cut neck”, “murder ring”, and “red event”. Magritte also read magazines with illustrations of various adventures and horrors, and wrote his own adventure novels.

A year after his mother's death, 15-year-old Magritte met a 13-year-old girl, Georgette. Seven years later, in 1920, he reunited with her in Brussels and married. Mrs. Magritte said:

“I met Rene in Charleroi where I lived as a kid. Since then, on the way home from school, Rene and I have met every day. Eventually the war of 1914 came, Rene went to Brussels and I lost sight of him. During the ceasefire, I went to Brussels with my sister because of family reasons and was hired by an art supply store. One day in 1920, after having lunch, when I was taking a walk in the botanical garden with my sister, I met Rene. He shouted with joy. Since then we have never left. We got married after he finished military service.” (Rene Passeron 12)

Georgette played the role of his deceased mother. Magritte at the time of the art school in Brussels liked Phantomas and Arsène Lupine and read books such as Baudelaire, Nietzsche, Villiers de Liradan, Verlaine and Gourmont. He was particularly influenced by Edgar Allan Poe's novel. Magritte's work developed under the influence of futurism and cubism. When he was 22 years old, he was impressed by the reproduction of Giorgio de Chirico's “The Song of Love” and had a decisive influence. He also respected Max Ernst. Magritte's personality changed, and he was obsessed with leaps of mood, sudden enthusiasm, rebellion, departure, return to me, and a coherent illusion. With “The Lost Jockey,” a work at the age of 27, Magritte established his own painting world. Around this time he organized a Belgian surrealist group. It was a unique group that denied automatism, made almost no writing or announcement, respected

anonymity, and had a different opinion from the surrealists in Paris. However, there was interaction with surrealists in Paris. In August 1927, he lived near Paris and interacted with surrealists such as Paul Eleur  and Andre Breton. He returned home three years later and lived in Brussels. Since then he has not left Belgium except for excursions.

Magritte's private life was like an ordinary citizen. He read philosophy books, listened to music, and did not reveal emotions. He created his own work from a life that is unlikely to be an artist. According to Mrs. Georgette, he was silent and always seemed pensive. (Rene Passeron 12-13) He was not interested in money and was playing chess when he was free. He liked music such as Satie, Debussy and Ravel, and his wife sometimes played Satie's *Gymnop dies* for him. He loved Marcel Aym  and detective novels, read Edgar Allan Poe's bizarre novels, and read philosophy books such as Heidegger, Hegel and Kant. He often talked about inspiration that suddenly sprouted into the spirit. He also argues that a visible object cannot be invisible and that the letter must be visible even if it placed in an envelope. Magritte wore a pair of spectacles in the field and stared carefully at the stones and leaves, but did not sketch at all. He drew most of his imagination, except for the female nude. When a body part was needed for painting, Mrs. Jorjet was modeled. Also, according to his brother Paul Magritte, for a period of time, Magritte had a strange expression, put his hands together, imitated a quick kneeling and praying. He sometimes surprised people by cutting the cross 10 or 20 times. This is said to have been related to the accusation against his father.

Ren  R. Held introduces the following episode: (Rene R Held, 294) Magritte was a thoughtful, sentimental but provocative personality. One day when he was invited to dinner with his best friend, Magritte broke the meal with a knife without saying anything. It was an emotional expression meaning it was very delicious. His attitude like this seems to indicate that he has a sadistic aggression inside. I will examine his secret aggression later.

### **Three incidents and Magritte's work**

There are three important incidents concerning Magritte. The accidental arrival of an airship when he was two-years-old, the painter he met with the girl he played with at the graveyard when he was six-years-old, and the suicide of his mother when he was 14-years-old. According to Waldberg, the three mysterious memories of the mother, the airship, and the girl attracted Magritte and inspired suddenly overturning everyday reality.

The memories of the airship may lead to the "feeling of emotion" and "mysterious feeling" that are characteristic of Magritte's work. An example is the "Time Transfixed" (1939) steam locomotive that emerged from an unexpected location. In "The Secret Player," (1926) a black bottle and a turtle are fused on top of a person with a bat. In "Threatening Weather," (1928) a woman's naked body, wind instrument, and chair are floating in the blue sky. In "Force of Circumstance," (1958) French bread and a glass float in the sky. What floats in the sky may reflect the surprises when he saw a giant airship or pilot when he was an infant.

The little girl who played in the graveyard disappeared, but her memories were attached to Magritte. “That girl was the subject of my dreams. In my work, she appears in the station, in the festivals and in the bustle of the city,” he said. The sight of the glowing world at the moment of leaving the tunnel of the gloomy graveyard with the girl would have been an erotic ecstasy experience that relieves Magritte’s tension. The joy of this young Magritte was repeated in a fun atmosphere even after growing up. The experience of seeing light beyond the darkness is reflected in works such as “The Human Condition.” (1933) This type of work is not dark and shines among Magritte's works, but it is characterized by almost no sense of temperature.

In Magritte's “Homesickness,” (1940) a gentleman with black clothes and black feathers on his back leans against a stone bridge and stares far away. A lion sits behind the gentleman, and the houses covered with fog are drawn in the background. As the title suggests, the gentleman's loneliness and longing are conveyed. This feathered gentleman is Magritte, and it is natural that the idea of seeing a dead mother over the river comes to mind. He wanted to fly to his mother, but this black feather would be a sad expression that it was impossible. The lion behind the gentleman is quiet but has wild ferociousness and energy. The lion probably appears symbolically encouraging him so that Magritte will not be overwhelmed. Also, when he went to the zoo with his mother, he might have had a happy experience with a lion.

Magritte also drew a coffin instead of a beautiful woman in “The Beyond” (1938), “Perspective: Madame Récamier by David” (1957) and “Perspective: Manet S Balcony” (1950). This dismal substitution shows Magritte’s longing for the world after death, as well as sadness and loneliness. Magritte says that the shaped material will not be made invisible by something else, but if so, he may be looking at the mother beyond the coffin. As he says, there are many works that depict another world beyond the real world, such as “Love the perspective” (1935) and “The Promenades of Euclid.” (1955) “The Lovers” (1928) and “The Central Story” (1928) depict a person whose face is covered with cloth. This may reflect a mysterious traumatic event in which the mother's face when she committed suicide was covered in pajamas. These works appear to reflect Magritte's intensely confused emotional suppression.

### **1. Psychoanalysis of “Empire Of Light”**

Psychoanalyst René R. Held interprets Magritte's unconsciousness from Magritte's masterpiece, *The Empire of Light*. (Rene R. Held, 297-293) Magritte's works include a series that causes deep resonance and a series that decomposes the logical and mathematical structure of thought. The former is “The Empire of Light” and the latter is “The Treachery of Images.” The “Empire of Light” shows a scene of half at night and half at daytime. The theme that night and day exist at the same time is his motif, and there are many versions. In this work, the window on the first floor of the house on the street is closed with a shutter, but the window on the second floor is lit. This indicates that people live in the house. There is a path between the

house and the wall, which seems to lead into the forest, but it is not clear because it is surrounded by darkness.

Where does the amazing poetic atmosphere of this work come from? It becomes clear when three or four repeating themes of this work are connected conceptually. The dark path is like a path that separates the bed from the bed, indicating the passage that separates the child's room from the parents' room. The children's room is dark with windows closed. The room is covered with darkness to make the child sleep. On the other hand, indirect lighting drifts below the painting. The child is sleeping in the first floor room. However, when the child gets up because of the fear of the night, something behind the door in the hallway leading to the parents' room is shining. It is the lighting of mysterious parents' room leaking through the door gap. The light flow is mysterious and also means "instability" in the parents' room. That is, the black veil covers what happens between parents as the night comes. It's both a place of anxiety and a safe place. The child can dive between the father and mother lying on the bed and separate them. A part of Magritte's painting is packed with a mechanism to provoke such emotions all at once. It is related to the logical dismantling of the surprising surface, as Magritte said. Magritte's technique is completely academic. However, it is not a "humorous look", but an academic that allows the "emotional guidance" to be made in an unpredictable way through the mystery of the composition. Held quotes Magritte's words. "At that time, all my work has led to the simplification I've been looking for. In short, in my eyes, it is a more rigorous pursuit of what is essential in art. It is the purity and accuracy of the mysterious image. It is decisive because it throws away the coincidental overlap. (Rene R. Held, 297-298) Magritte disguises himself in a unique way, escapes into the house in his familiar subject, reunites with his mother, and feels comfortable in a warm atmosphere. Based on psychoanalysis by Held, Magritte split his parents by "throwing out accidental overlap" between things. As "Time Transfixed" shows, he aimed to break the relationship between locomotive and fireplace images and logic. Inserted between these images and logic is his desire to feel the security of his mother. Magritte thus cuts image and logic and then intelligently imagines the surreal world.

## **2. "The Lovers" and fetishism**

In "The Lovers" (1928), a man and a woman hide their faces with cloth. No one knows what the other side of the fabric is. It is nothing. However, when we are in front of this painting, some kind of emotions will rise. You don't know under the cloth, so you can imagine anything. However, our imagination is not free, and psychoanalyst knows that unconscious desire always appears behind it. So it's no wonder we imagine his mother that Magritte seems most wanted. At that time, we go back to Magritte's life. We conceive of his childhood as he suffers sadness and despair in front of a dying mother whose face is covered with cloth. Under the hidden cloth, the most sought-after past appears.

The cloth, or clothing, is actually hiding the human body. When looking at a skirt worn by a fascinating woman, a man will imagine something there. Ordinary men feel embarrassed about their imagination and can quickly deviate from it, while others are obsessed with that imagination. Furthermore, when the imagination becomes stronger, the skirt and the underwear itself will have a stronger attachment than the body itself. These people are called fetishists. In this way, it is fetishism to feel sexually excited about an object or a specific body part. Men are more or less fetishists. Psychoanalytical, fetishism is a complex concept.

In other words, the fetishist is particular about the part. For example, Magritte's "The Eternally Obvious" (1930) has a face, breast, navel and pubic hair, knees, and legs and body divided into six. When the body is divided in this way, it becomes strangely erotic beyond the meaning of the original body. It is related to sexual activity that people feel the partial body erotic. This is because when you are very close to each other, you only see a fragment of your partner's body. Thus Magritte shows that the sexual desires that are hidden to us are activated through the fragmented body parts. These fragmented parts can be combined. Part of a woman's body is combined with others to give a spooky eroticism as a de-mineralized substance without body temperature.

For example, in "Philosophy in the Boudoir" (1947), a woman's breast is cut off and rests on a hanger. In "The Red Model," the tip of the foot gradually shifts to the shape of the boot. About these works, Magritte wrote that "barbarousness is accepted by the power of habits. 'The Red Model' reveals that the fusion of feet and leather shoes originates from bad habits." (Suzi Gablik, 123)

There are many works depicting the fusion of two things, such as "The Explanation" (1952), a fusion of carrots and bottles, and "The collective invention" (1953), a fusion of the lower body of a woman and the head of a fish. Magritte's forceful fusion of the two may express his desire for repressed violence, murder and cruelty.

Another famous "The Rape" (1934) seems to draw a woman's face, but only the hair is drawn as usual. Both eyes are replaced by the breast, the nose by the navel, and the mouth by the pubic area. The body has overthrown its sacred functions. This is not the face the artist paints with praise, or the face we know. Exactly as the title "The Rape" shows, human faces are humiliated by being transformed into sexual parts of the body that should be hidden. It is an insult to the human body. Magritte confuses the viewer's gaze. Viewers receive an erotic shock from the combination of physical parts and discover the sexual desires hidden within them. That is, we want to see the normal human face, but this "The Rape" tricked us and showed us what we didn't want to see the most. In addition, this work hides the cruel, violent, offensive and murderous desire of breaking up a woman's body. That gives us anxiety and discomfort.

Rene Passeron describes the relationship between Magritte women as follows:

"Magritte's eyes on women justify Sartre's theory. In other words, it is a viewpoint of 'pursuing the death of others'. It kills personality. It finally petrifies, hurts and chops the

object. The aggressive meaning of absurdity emerges in a beautiful being. But that is a contradiction as a person, and Magritte loves women. The cold attention he puts on a woman places the woman at the heart of mystery. She is beautiful. (Rene Passeron, 46)”

Of course, Magritte himself would not have been aware of such aggressive fetishism. However, even though he tried to disconnect the image and the logical meaning, the fetishism that had been hidden in the bottom of the consciousness has spilled out. On the other hand, viewers are more admired because of the discomfort, surprise and eroticism of “The Rape.” This is because the work of art releases the aggressive desires that people are oppressed in society. Magritte’s hidden aggression is not just a praise for women. Another important issue is also closely related.

### 3. Father’s problem

Magritte said, “I hate my past and I don't like the past of others. I also hate obedience, patience, professional heroism, and a great sense of duty. I hate decorative arts, advertisements, speaker voices, streamlines, boy scouts, naphthalene smells, euphoric reality, and drunk people.” (Rene Magritte, 229)

It can be seen that he is rebellious against paternal authority, such as obedience, patience, professional heroism, and a great sense of duty. Magritte says about his father: “My father was in the real estate business. I got married when I was 20, but I had to make my own living expenses because my father stopped giving aid. I think my father has nothing to do with my personality or my artistic taste. I don't believe in the existence of determinism.” (Harry Torczyner, 24)

Noted here is the phrase “I don't believe in the existence of determinism,” which is interpreted to reflect his attitude to thoroughly eliminate the influence of the father. The reason why Magritte does not want to talk about his father is probably related to the fact that his father had a mistress after his mother died. However, Magritte shows no appreciation for his father even though his father supported him financially until he got married.

The question is whether Magritte was able to exclude his father from his work. I was curious about the gentleman with a bowler hat that often appears in Magritte's work. Magritte himself was wearing a bowler hat and taking pictures, so it is certain that it was his favorite item.

Is that gentleman himself who appeared unconsciously? However, this person is too shady. For example, in “The Menaced Assassin” (1926), two gentlemen in bowler hats are hiding in a wall and staring at a dead naked woman. In “The Musings of the Solitary Walker” (1926–1927), a man in a hat stands on the river shore and a naked man lies with his eyes closed behind him. In “Golconda” (1953), there are so many gentlemen with no facial expressions floating in the air.

Kunio Shibutani interprets a person with a hat as a ghost of Magritte or as a dead person. Rene Passeron also states that pessimism and dead materials live in Magritte's painting space, but humans and materials are fused and integrated or overlapped.

The gentleman in a hat is depicted as a person with no face or a similar facial expression. They all seem to wear a mask. In “The Great War,” (1964) the man in the bowler hat is covered by an apple. This is also interpreted as covering an apple mask. A mask is inserted between the real face and the people who see it and hides the real face. René R. Held pointed out that Magritte's work is a desire to confirm the mother's warmth by inserting someone between the image and logic to break up the relationship. I would like to add that it also reflects the desire to kill the father. Despite Magritte's desire to de-realize the world like a magician, conflicts with his father appear repeatedly as ghosts or masks. The gloomy atmosphere that emerges from Magritte's work comes from the conflict with his father and reflects his hidden desire to kill him.

These psychoanalytic interpretations are effective in understanding Rene Magritte's human relationships, but that does not reveal the secret of the work.

### **The limits of psychoanalysis**

Tatsuhiko Shibusawa has a negative opinion on Magritte's psychoanalysis. He points out that Magritte's paintings are a kind of philosophical painting, with all enthusiastic things strictly removed. “Even if a woman's nude is depicted, it is not for praising the radiance of sensuality, nor is it a projection of Rene's desires, feelings, subconsciousness, or complex. This cold nudity is simply nothing more than an object.” (Tatsuhiko Shibusawa, 115)

Rene Passeron has the same opinion as Serizawa. “Freud didn't understand the surrealists at all, because he believed that the artist was a liar, and that the symbols they drew were not clues.” (Rene Passeron “Rene Magritte”, 37)

Magritte states that he has never practiced automatism or spontaneity, an important norm of surrealism. Indeed, Magritte himself was decisive against psychoanalysis. In a letter in 1937, Magritte stated that three psychoanalysts visited his house and analyzed his work. He wrote, “They calmly analyzed the three paintings and said ‘The Red Model’ was a problem of castration. It was scary to see what was exposed during painting.” (Harry Torczyner, 80-83)

According to Magritte, psychoanalysis can only interpret what is suitable for interpretation. Rather, art resists psychoanalysis. Art evokes a mystery that does not exist without art. Mystery refuses to give meaning. For him, the problem was how to draw to evoke mystery. Mystery has no meaning, but should not be confused with nonsense. Psychoanalysis cannot explain anything. It is powerless for things that cannot be considered.

Magritte's position is explained by taking “Time Transfixed” (1939) as an example. This work describes a steam locomotive popping out of a fireplace. Magritte says he doesn't know the reason for drawing the locomotive image, and he doesn't want to know it. First, he decided to draw an image of a steam locomotive. The problem is how to evoke mystery from this picture. However, steam locomotives are common and are not mysterious. In order to evoke mystery there, it is necessary to connect another image. However, there is no need for various mysterious creatures such as Martians, angels, and dragons, and ordinary images are sufficient. Familiar



things evoke mystery. Magritte came up with the idea of associating a fireplace in the dining room with a steam locomotive. He stresses that he consciously came up with it. The power of thought appears at that time. This power is proud and courageous. The spiritual existence itself works, and it reveals how to draw the image of a steam locomotive so that the spiritual existence becomes clear. This is nothing but Archimedes' "Eureka" and is an example where the spirit is unpredictable. (Harry Torczyner, 81)

Magritte's "evoking mystery" does not mean creating surprises as if a magician suddenly put a rabbit out of a hat. Tatsuhiko Sibusawa explains about "evoking mystery" that Magritte says.

"Magritte's instant paintings are by no means symbolic. His love for objects and his attachment to himself prevent it. In both the field of thought and the field of art, the tired spirit of modern art and expressionism seek the illusion of an organic connection with nature such as pantheism in Renaissance. Eliminate the idea of imperialism and return nature to the world of original meaningless objects. In this way, if he works hard as a painter, he will naturally open a poetic world that is different from the existing real world. There may be an absolute world behind the strange Magritte world." (Tatsuhiko Sibusawa, 129-130)

After saying this, Sibusawa quotes Magritte's confession that "I don't express any feelings, any ideas, any sense." This is a sufficiently convincing word in the world of Oriental thought. Magritte seems to be aiming for a world of different dimensions.

### **Philosopher painter Magritte "This is not a pipe"**

Magritte is called a philosophical painter. In fact, the work "The Treachery of Images" (1929) with the words "Ceci n'est pas une pipe" is an overthrow of the traditional idea. Magritte suddenly puts things that we were familiar with and never thought about. And sometimes it leads us to surprise. Certainly, mediocre and mysterious, peace and tranquility, quietness and catastrophe are next to each other like the front and back of the coin.

In general, the eyes are obscured by the surface and shape of objects, forgetting the mystery behind them. For Magritte, the painting was not a copy of reality, but an "evoking mystery". Marcel Paquet said, "Magritte loved Stevenson, Poe, Mallarmé, and Hegel. As their work says, the eyes were not for viewing, but for reading. Words also have the characteristics of being able to see things. Words play with the gap between what the image sends back to the language and the nature of the language. The paradox of Magritte's work became the subject of discussion with French philosopher Michel Foucault.

Foucault is interested in Magritte's work and has visited exhibitions. They were friends. Magritte wrote to Foucault on May 23, 1966. The letter encloses a copy of Magritte's "The Treachery of Images" and writes behind this copy that "the title is affirming, not saying

contradictory.” Foucault wrote “This Is Not a Pipe” (1968) in response to this letter. (Michel Foucault, 635-650) The problems were “The Treachery of Images” (1928-29) and “The two mysteries.” (1966) “The Treachery of Images” contains letters. In “The Two Mysteries,” a large pipe floats beyond the painting with the pipe and the letters “Ceci n’est pas une pipe.” We get confused when we see the pipe and read the letters below it. It is impossible to associate a picture with a sentence. We go back and forth between pipes and letters and fall into the paradox.

Foucault gave an excellent answer to this question. First, this is a summary of Magritte's letter.

“I read ‘The Order of Things’. With the words ‘similarity’ and ‘similarity relationship,’ you have succeeded in powerfully implying the world and ourselves. But I think these two words are almost indistinguishable. The dictionary does not show the distinction between them. The green peas have a similar relationship between each other, which is based on what is visible (color, shape, dimensions) and at the same time what is not visible (content, taste, weight). The situation is the same for fake and genuine things. ‘Things’ have no similarity between them. ‘Things’ have either a ‘similarity relationship’ or no. Similarity can be judged by thinking. Thinking is as invisible as pleasure and pain. But painting intervenes one difficulty. In other words, there is a thought to see things and to be able to describe in a visible way. ‘Las Meninas’ is a visible image of Velasquez’s invisible thought. Are invisible things sometimes visible? The only requirement is that the thought consists entirely of visible figures. It is obvious that the picture drawn cannot be touched or hidden. On the other hand, visible things that can be touched always hide something visible. It is a wonder that is virtually aroused by what is visible and invisible, and a wonder that can be aroused by thoughts that integrate things.” (Rene Magritte, 101-114)

In short, what Magritte says here is that the object and its image should not be confused in the painting. Actual pipes can pack tobacco, but drawn pipes cannot. Next, Foucault's “This is not a pipe” is interpreted as follows;

“‘The Treachery of Images’ and ‘The Two Mysteries’ are calligrams that Magritte secretly made and then carefully broken. A calligram is a poem that arranges visual images and poetry. In other words, it is a fusion of figures and poetry. Thus, calligrams tell the same thing about painting and poetry. Magritte made a calligram that combined language symbols and modeling elements, but the word “This is not a pipe” has broken down the calligram. Foucault explained, “similarity” and “similarity relationship” that Magritte pointed out that he cannot distinguish. Painting is a thought that is based on a similar aspect, as Magritte says, but it is not only that. When similarity is taken on the horizontal axis, the similarity relations intersect vertically.

So what does it mean to intersect vertically? Foucault does not explain directly. As I interpret it, “similarity” is on the spatial axis, but “similarity relationships” refers to the temporal axis. That is, the person who sees the picture is related to the “similarity relationship”. In traditional paintings, the work exists only spatially, and the audience is irrelevant. However, “The Treachery of Images” involves the time for people to appreciate it, get involved in the paradox, and repeat their thoughts. In fact, from the perspective of “similarity,” both the idea of “this is a pipe” and the idea of “this is not a pipe” have a similar relationship. Foucault solved the paradox submitted by Magritte by introducing a time axis. However, Magritte is speaking from the standpoint of creating paintings, and he is also the right argument. However, Foucault, from the standpoint of appreciating paintings, could not escape from Magritte's trap without introducing a time axis.

### **Rene Magritte and Dream**

The relationship between Magritte and dreams is deep but complex. First, he rejects Andre Breton's idea of the omnipotence of dreams. (Hubert Haddad, 26) Magritte said, “Dream doesn't make sense, so my painting is the opposite of dream. I can only work while keeping clarity.” Magritte went to Paris in 1927 and interacted with Breton and surrealists, but he carefully concealed his idea about dreams. Thus, the theoretical conflict could not be resolved, and he broke up with Bretons and surrealists and returned to Brussels three years later. But in fact, Magritte's work is closely related to dreams. According to Haddad, Magritte was the first person to establish a dream image with Trompe-l'œil. For example, the huge roses depicted in “The Tomb of the Wrestlers” (1960) are reminiscent of sleepiness hallucinations, nightmares, and confusion of sensations when waking up (Hubert Haddad, 37). The series that huge objects float in the huge space is also related to dream. For example, the bread in “The golden legend,” (1956) the rock in “The Castle of the Pyrenees,” (1959) and the apple in “Fine realities.” (1964) These works have lost their sense of perspective and space. Certainly Magritte never relied on marijuana, hallucinogens or alcohol to get these images. Haddad interprets that Magritte denies that it is dominated by dreams and depicts a “desired dream.” Magritte would have painted the image obtained there while maintaining his clarity at the boundary between consciousness and dream.

It is certain that Magritte has an odd but natural sense. As I mentioned, his first memory was a box near the cradle, not the mother's face. He also says he can see what is hidden. It is possible that he was able to feel the other side in the moment he fell asleep with a sharpened feeling. But is that actually possible? This problem is deeply related to “lucid dream.”

### **Discovery of lucid dream**

In 1980, Stephen LaBerge of Stanford University in the United States announced the concept of “lucid dreaming.” With the discovery of lucid dreams, dreams have regained their original mystery. Until then, Freud's dream theory was criticized as an idealism that ignored the physical conditions of the brain, but Allan Hobson, professor of psychiatry at Harvard University, proved its validity through neurophysiological research. (Allan Hobson, 168) Labage reinstated Foucault's interpretation that “Dream is a privilege as a special form of experience.” (Michel Foucault, 34) Until then, dreams were neglected by psychoanalysis. Oriental thought that has been treated as superstition has been revived by lucid dreaming.

Lucid dreaming is a phenomenon in which people can be fully conscious when they are sleeping. The lucid dream is located in the boundary area between REM sleep and awakening. In this state, if the attention is strong, you will wake up, and if you are weak, you will return to your dream. In lucid dreaming, there is consciousness in a clear hallucination, so you can be freed from the dream and dominate the dream. LaBerge's lucid dreaming theory is built on a firm neuropsychological theory.

Recently, Laberge has published a book with a CD, *Lucid Dreaming: A Concise Guide to Awakening in Your Dreams and Your Life*. In this CD, LaBerge introduces the method called “Mnemonic Induction of Lucid Dreams (MILD),” so that you can develop the ability to see lucid dreams. The MILD method trains you to have a high level of attention when you are awake and to remember their dreams clearly. Then, when you fall asleep, you will know the “Dream Sign” (that you are now dreaming). At that time, for example, if you imagine a beautiful flower garden, the scenery of the flower garden spreads in your dreams. This CD is recorded with fantastic and cosmic music that flows in a beautiful garden, so you can sleep while listening to it. After repeated practice, you will be able to see lucid dreams, according to LaBerge.

Looking at history, lucid dreaming has been known for a long time. LaBerge points out that Tibetan Buddhists have traditionally practiced yoga that aims to maintain a fully awakened consciousness during the dream. In the Orient, lucid dreams are already well-known and traditionally practiced as an actual meditation technique. This rediscovery of lucid dreams has shown that human consciousness is far beyond our imagination. We can establish some connection between dreams and reality through training. According to LaBerge, “This lucid dream makes it possible to develop a vast stage beyond normal life for almost anything you can imagine. If you desire, you can enjoy festivities, space trips and mysterious lands. It is also possible to solve problems, self-heal and develop personality. This has led to the results of ancient teachings and modern psychologist studies. A lucid dream helps us discover our deepest identity.” (Stephen LaBerge, 3)

### **Sleep, dreams and Oriental thought “Upanishad”**

Labage's study of lucid dreams has returned to Oriental thought. Since ancient times, the oriental mystics have been talking about the importance of dreams. Meditation techniques using

lucid dreams (dream yoga) developed in ancient India. After the destruction of Indian Buddhism, it has been passed down in the tradition of Tibetan Buddhism. The Brahmana literature and ancient Upanishad teachings developed between 1000 and 800 BC describe the transition from the current consciousness to an unimaginable transcendental state. (Tsuneo Watanabe)

We consider Upanishad philosophy, which was established around the 8th century BC and gradually developed. Indian Mandukya Upanishad divides human consciousness into four parts from shallow to deep; Waking State, Dream State, Deep Dream, and Pure Consciousness. In the Waking State, consciousness is turned outward to the external world. It is about experiencing gross material objects through the senses. This is the conscious level of mental and emotional processing. In the Dream State, consciousness is turned towards the inner world. The mind can work out its unfulfilled wants, wishes, desires, attractions, and aversions that are not allowed to play out in the external world. In the Deep Sleep State, there is neither the desire for any gross or subtle object nor any dream sequences. The deep impressions of the mind are stored here in their latent form, like seeds. When certain conditions are met, they can play out in dreams or grow into actions in the waking state. In the Pure Consciousness(Turiya), consciousness is neither turned outward nor inward. It permeates and observes the other three states. From the vantage point of Turiya, one sees the entire panorama of the play of the levels of consciousness.

Atman is the most important concept in Upanishad philosophy. Atman means the true self. Atman as the principle of the microcosm is the same as brahman as the principle. This is the theoretical framework of the Brahman-Atman theory. (Yutaka Yuda, 96-97)

According to Upanishad's "dialogue between Uddālaka and his son Svetaketu," "sleeping is the connection of everything that exists and human beings. To wake up from sleep is to appear from what he exists. When humans are asleep, they are associated with what exists. Therefore, there is no individual consciousness when sleeping." (Yutaka Yuda, 218-219)

The great mystics gained a special vision through long and hard training. In the Orient, dreams have a close connection with spirituality and are an important sign on the way to enlightenment. However, this was overlooked in the West. Malcolm Godwin says that this is because Christians avoided paranormal things and did not trust anything other than those authorized by Christianity. (Malcolm Godwin) Although there are many dream traditions in the New Testaments and Old Testaments, lucid dreams have become a hidden study linked to alchemy and magic rather than the mainstream of faith.

In the Orient, the ultimate purpose of mystics and saints to see lucid dreams was to awaken rather than crawl in the labyrinth of dreams or gain mysterious power. When you awaken, you lose the boundaries of reality and dreams. Then, what is the actual reality of human beings will become an issue. In lucid dreaming, "The brain bypasses all the need to use words and can be touched and examined in detail, regardless of individual abilities, and it can be seen as a real reality." (Malcolm Godwin, 28) Many saints and mystics in the Orient have met with spirituality in the territory of dreams and reality. This twilight space and time domain are where

the reality recognition system, separated from the cognitive programming of the brain, is dismantled and comes into contact with higher dimensions.

### **Sleep, dreams and Oriental thought “Relationship Between Buddhism and dreams”**

To consider the relationship between Buddhism and dreams, you must first understand the basic concepts of Buddhism. According to Hajime Tanabe, the basic concept of Buddhism is “emptiness.”

“Emptiness is not complete nothingness; it doesn’t mean that nothing exists at all. Existence captured by our thoughts can only be established if it depends on each other. There is no single thing alone. All beings are interdependent and relative. This is called Emptiness. However, Western thought is not based on the Emptiness but originally based on the so-called existence and substance.” (Hajime Tanabe, 50)

Therefore, everything in Buddhism is connected equally, influence each other, and shares information. Dreams also support consciousness when awakening. You can't see dreams without awakening. Dreams are also connected with spirituality. The former chief priest of a Tenryuji temple, Seiko Hirata (1924-2006) states that the word “dream” often appears in Buddhism and Zen. “Everything in the world is like a fantasy like a dream.” (Seiko Hirata, 358-359)

Shigeo Kamata cites Dogen’s “Shoho Kyozo Jibunki” titled “Persons with virtue should inspect with dreams.” “Dreams are deeply related to the mind and body. A dream is not true, but it allows you to reflect on yourself and look back.” In this way, dreams will be able to monitor the process of diminishing obsession and desire for reality and increasing the level of one’s heart. If you are obsessed with money, you dream of making money. But since dreams cannot be materialized, the money cannot be brought into reality. As you wake up and experience the regret of losing money, you gradually find out the emptiness of money. As you experience the emptiness of your dreams, you gradually become aware of the emptiness of reality. In this way, as an attachment to matter gradually fades, it becomes clear that everything in the world is like a dream. Eventually, the mind gradually rises from the material level to the religious level. High-level dreams are positioned in the Lotus Sutra as follows:

“Peaceful practice’ means to practice and teach with a peaceful feeling. You can’t do anything if you don’t desire it. You can see Buddha in your dreams because you pray in your daily life with all your heart. The power of the human spirit can reach an infinite height. Seeing a golden Buddha in a dream is evidence that the person has spirituality. There is such a mysterious spirituality in the depths of human consciousness. It appears in a dream. If you can practice ‘peaceful practice’ and have your spirit freely play on the spiritual boundaries, you can not only see Buddha and Kannon in your dreams but also

intuitively realize the existence of the Buddha in the real world.” (Shigeo Kamata, 230-242)

In Buddhism, consciousness and dreams are “a great inspiration that can lead to faith”. As an example, Myoe Shonin practiced Buddhism in deep relations with dreams from childhood to death.

Myoe Shonin (1173-1232) is the most acclaimed Avataṃsaka Sūtra ascetic in Japanese Buddhist history. Myoe started writing a “dream journal” when he was 19 and continued until he died. Avataṃsaka Sūtra is a scripture that Siddhartha Gautama taught at the age of 35 after he left his palace to become a monk at the age of 29 and enlightened under the Bodhi tree.

The basic philosophy is “All things are the same root.” For Myoe, consciousness, dreams, and everything are all at the same level, so the material you see when you wake up and the image you see in your dreams have no hierarchical relationship, just like everything. Masako Shirasu introduces his dream when Myoe returned to Takao soon after becoming a monk. (Masako Shirasu, 41-42) According to Shirasu, Myoe at that time was disappointed because he could not find a teacher. Myoe decided to throw it all away and learn Buddhism seriously, went to the graveyard and spent the night, but nothing happened. One night, two wolves appeared in his dream and tried to eat him. He said, “This is what I want. Come here and eat me,” the wolves started to eat his body. The pain was unbearable, but when he was patient, the wolves ate all of his body. At that time, Myoe woke up with sweat. Myoe later said, “I saw this dream because I desired.”

About this dream, Shirasu commented, “He says something like Freud, but Myoe couldn't stop realizing what he wanted to do once even if it was a dream.” In Freud's theory of dreams, dreams are the fulfillment of aspirations and are used in psychoanalysis as “the path to unconsciousness.”

In other words, the element that forms the dream is the desire to be suppressed and the childish desire. (Freud) Certainly, Myoe had a strong desire to master Buddhism. But his desire was not something that Freud said. It was not related to human relationships or family, nor was it the kind of thing that wanted to change negative things to positive. Myoe's desire was a religious desire to empty himself and throw everything away. In other words, Myoe's dream was only part of his practice. As Shigeo Kamata stated, his dream can be interpreted as reflecting his emotions at the time.

The training of Zen meditation in Buddhism continues for days. Sleep is not allowed during training, but it is not physiologically possible, so a short sleep or a half-sleep state enters intermittently. At that time, various hallucinations appear, and that is exactly what should be a lucid dream. Dreams are as important as real experiences in Buddhist practice to overcome ego and reach selfless conditions. A lucid dream, as LaBerge says, will be able to “help us to discover who is our deepest identity.” Lucid dream has a deep relationship with creativity.

**Sleep, dreams and Oriental thought “Lucid dream and creativity”**

It is said that any dream can be seen if the skill of lucid dream improves. Dreams escape from real constraints and include a mysterious world where physical laws, logical laws, and psychoanalysis do not work. However, the components of dreams come from our daily lives. Also, even if you see a world you have never seen before in your dreams, dreams are related to everyday life in the sense that you compare what you have seen with what you have never seen before. Lucid Dream is discovered by a rational tradition in Western Europe, but it is a paradox that the discovery of lucid dream overturned rationality. LaBerge revived the Oriental meditation technique.

Godwin's "*The Lucid Dreamer: A Waking Guide for the Traveler Between Worlds*" (Malcolm Godwin) is an important work in considering the relationship between lucid dreaming and the cosmic consciousness of art. In this book, art works closely related to lucid dreams are introduced, including Rene Magritte, Escher, Chirico, Max Ernst, Paul Delvaux, and paintings related to Western and Oriental meditation. Magritte's work is often cited in explaining lucid dreams.

In general, a person who is asleep is in a state that is not clear because the level of consciousness decreases. Because you are involved in a dream event, you think that the dream is completely real. However, when a person who is in a dream realizes that it is a dream, the dream suddenly takes on new qualities, the vague part disappears, and it becomes extremely realistic. The reality is more real than reality. According to the teachings of Buddhism, the world of lucid dreams is where the ego will eventually disappear. In other words, for the awakened monks of the Orient, reality and dreams appear without any difference, but everything is emptiness.

Even more surprising, the new physics shows that the universe is not a solid mechanical structure, but starts from nothing or imaginary time. This shows that there is an "area" in physics that transcends physical thinking. However, talking about this "area" is merely arbitrary labeling based on words. It was certain that there is an area where speculation is not valid in the spirit, and the great mystic directly recognized it.

## **Conclusion**

Stephen LaBerge discovered Lucid Dream through neurophysiological research and proved that dreams can be controlled by consciousness. Moreover, lucid dreams have a deep history and have been used in the Orient since ancient times as important meditation techniques to achieve enlightenment, including Upanishad philosophy and Buddhism. For a long time, lucid dreams have been forgotten, but it is the only way to connect Nirvana with reality beyond human linguistic and social-historical conditions.

This is common to the basic concept of Avatamsaka Sūtra, "All things are the same root." Humans are a reduced universe, and the universe is an enlarged human. Dreams are the wholeness that encompasses the entire universe and are connected to eternity. Therefore, dreams



are neither selfish desire fulfillment nor psychological nor unconscious slaves as Freud shows. As long as the person is biologically human and lives in modern society, psychoanalysis of dreams may be possible, but that is only part of the dream. Freud's psychoanalysis treats the dream as a whole, pulls it down to the obscene, and drops the sublime message that the dream conveys.

Magritte's work goes beyond the limitations of the stereotype and symbols and language systems that dominate us. He challenged to overcome the conditioned reflexes that have been formed in humans in the evolutionary process, pattern recognition programs imprinted in the brain, language systems, historical social conditions, and Freud's unconsciousness. Like a practitioner, Magritte also jumped from reality to a mysterious world through the pains of artistic creation. Magritte stepped into the mysterious world by dismantling objects. Even so, can we express a mysterious world where human beings are out of language? Of course, it seems impossible at first glance. However, through a lucid dream, he experienced a mysterious world and brought it back. This miraculous achievement is his artistic creation. This is the reason why his work surprises everyone. Magritte is a discoverer of primordial facts or awakened in an Oriental sense. His creations are connected to the universe where eternity flows.

In this paper, I first tried a psychoanalytic study of Magritte and considered the relationship between his work and life and the corresponding social problems. However, psychoanalytic methods have dropped the greatness of spirit, which is most important, even though it is possible to partially understand his art. The appeal of Magritte's work is not a logical explanation in language. It is difficult to verbalize his lucid dream world beyond logic. This is because Magritte's work is outside the beliefs and beliefs bound by real-world stereotypes.

Rene Magritte refused psychoanalysis. His most important question was "How to evoke mystery." Magritte separated the relationship between things and freed them from the dominated gravity. Magritte dismantled organized preconceptions, order and judgment to create this weightless world. He was a fetishist who loved the parts that cut the reality and broke it apart. Those parts created Magritte's own universe. Magritte's universe lived in the mysterious world of lucid dreams and inspired himself.

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