

Section 1.10.33 of “de Finibus Bonorum et Malorum”, written by Cicero in 45 BC

“At vero eos et accusamus et iusto odio dignissimos ducimus qui blanditiis praesentium voluptatum deleniti atque corrupti quos dolores et quas molestias excepturi sint occaecati cupiditate non provident, similique sunt in culpa qui officia deserunt mollitia animi, id est laborum et dolorum fuga. Et harum quidem rerum facilis est et expedita distinctio. Nam libero tempore, cum soluta nobis est eligendi optio cumque nihil impedit quo minus id quod maxime placeat facere possimus, omnis voluptas assumenda est, omnis dolor repellendus. Temporibus autem quibusdam et aut officiis debitis aut rerum necessitatibus saepe eveniet ut et voluptates repudiandae sint et molestiae non recusandae. Itaque earum rerum hic tenetur a sapiente delectus, ut aut reiciendis voluptatibus maiores alias consequatur aut perferendis doloribus asperiores repellat.”

1914 translation by H. Rackham

“But I must explain to you how all this mistaken idea of denouncing pleasure and praising pain was born and I will give you a complete account of the system, and expound the actual teachings of the great explorer of the truth, the master-builder of human happiness. No one rejects, dislikes, or avoids pleasure itself, because it is pleasure, but because

those who do not know how to pursue pleasure rationally encounter consequences that are extremely painful. Nor again is there anyone who loves or pursues or desires to obtain pain of itself, because it is pain, but because occasionally circumstances occur in which toil and pain can procure him some great pleasure. To take a trivial example, which of us ever undertakes laborious physical exercise, except to obtain some advantage from it? But who has any right to find fault with a man who chooses to enjoy a pleasure that has no annoying consequences, or one who avoids a pain that produces no resultant pleasure?"

Belle Haleine: Eau de Voilette [Beautiful Breath: Veil Water], 1921

Belle Haleine: Eau de Voilette [Beautiful Breath: Veil Water] is the amusing title Marcel Duchamp gave to a work of art that he made—with the assistance of Man Ray—in the spring of 1921. At first glance, it appears to be little more than an ordinary perfume bottle, although readers of French might confuse it with a mouth wash, which, if consumed, would give them, as the label indicates, belle haleine [beautiful breath]. We now know that in order to produce this work, Duchamp appropriated an actual bottle of perfume issued by the Rigaud Company of Paris in 1915 for “Un air embaumé,” the name given to the most popular and best-selling fragrance the perfumery had produced in its sixty-five year history. Advertisements for this product feature a scantily clad female model holding a bottle of the perfume below her nostrils,
[click to enlarge](#)

Figure 1

Advertisement for Un Air Embaumé, Rigaud Perfume, La Rire no. 88 (9 October 1920) the essence of the liquid rendered visible as an undulating, ribbon-like shape floating through the air. The model is shown taking a deep breath, her eyes closed and head tilted slightly back, as if to suggest that the scent possess the qualities of an aphrodisiac, rendering powerless all who inhale its intoxicating vapors. It may have been precisely these qualities that attracted Duchamp to this particular brand of perfume, for he wished to draw attention to the woman whose features are depicted on the bottle, his newly introduced female alter-ego: Rose Sélavy.

Opposition and Sister Squares: Marcel Duchamp and Samuel Beckett.

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Abstract

This article explores the personal and artistic relationship between Marcel Duchamp and Samuel Beckett. It examines the biographical evidence for a connection between the two men and in particular focuses on chess. It explores some apparent evocations of Duchamp, both as a man and as an artist, in writings such as *Murphy* and *Eleuthéria*. It suggests that some key aspects of the dramatic structure, staging, and dialogue in *Endgame* derives from Beckett's awareness of the peculiar endgame position described in *L'opposition et les cases conjuguées sont réconciliées* (*Opposition and Sister Squares*

are Reconciled) by Duchamp and Halberstadt. To reach a detailed understanding of this argument, it sets out an expository account of a typical chess position and its accompanying terminologies from the book, then applies those to the play itself.