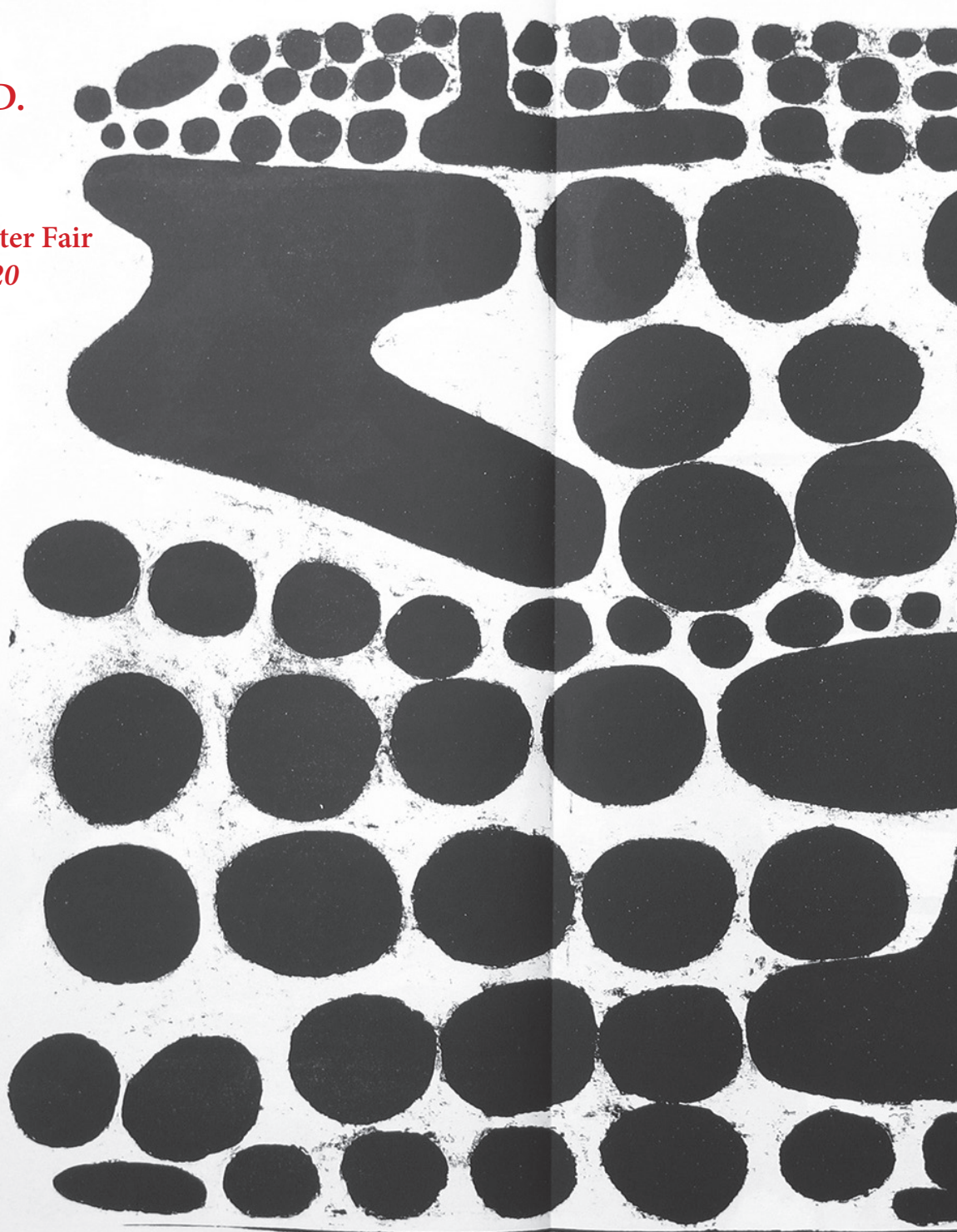


SIMS REED LTD.

SLAM'S Virtual Winter Fair
11 - 13 December 2020



1. (BARBIER, George). (Louÿs, Pierre). *Les Chansons de Bilitis*. Seul Texte Véritable et Complet. Imprimé à Mitylène. [Paris]. Pour les Amis de Bilitis. 1929.

Small 4to. (246 x 192 mm). pp. (iv), 56, (i), (i). Wood-engraved colour frontispiece, printed title in various colours with colour wood-engraved vignette and Louÿs' text in three sections ('*Bucoliques en Pamphylie*', '*Elegies à Lesbos*' and '*Epigrammes dans l'Ile de Chypre*') illustrated with 60 wood-engraved illustrations by Pierre Bouchet after George Barbier, 54 in colour, seven full-page, 24 decorating the text, the remainder culs-de-lampes or vignettes, final leaf with justification and *achevé d'imprimer*; three-line initials in colour against gilt background throughout as well as numerous head- and tail-pieces and initials, verse numbering in gilt in Roman numerals, text in capitals ruled throughout and two additional wood-engravings for the wrappers; this copy with the additional suite printed in outline in bistre on Japon. Full contemporary emerald crushed morocco by Charles Septier with his signature gilt, front and rear boards ruled in gilt to surround a decorative border of inlaid jade morocco with gilt Greek key pattern around curvilinear jade morocco surround with gilt roll tool for a central vignette with argent disc supported by lamp tools, banded spine in five compartments with gilt titles and elaborate decorative tooling, doublures of tan morocco with gilt surrounding an inner border of red and black inlaid morocco, central inlaid circular medallions illustrating vignettes from the book in colour morocco, gilt floral, foliate, phallic and vulvic tools at corners, patterned silk guards, marbled endpapers, board edges ruled in gilt, original wrappers with gilt illustration and backstrips preserved, a.e.g., matching morocco-edged wool-lined marbled board slipcase.

[PROVENANCE: leaf with engraved ex-libris of Robert Beauvillain by Jouas bound in: *Et BEAUVILLAIN / toujours il vous aime?*].

Barbier's rarest book, *Les Chansons de Bilitis*, bound by Septier and with the very rare additional suite.

From the edition limited to 25 copies on vélin d'Arches only, this copy also with the very rare suite printed in outline in bistre on Japon of which very few copies were printed; the final print in the suite was not included in the book.

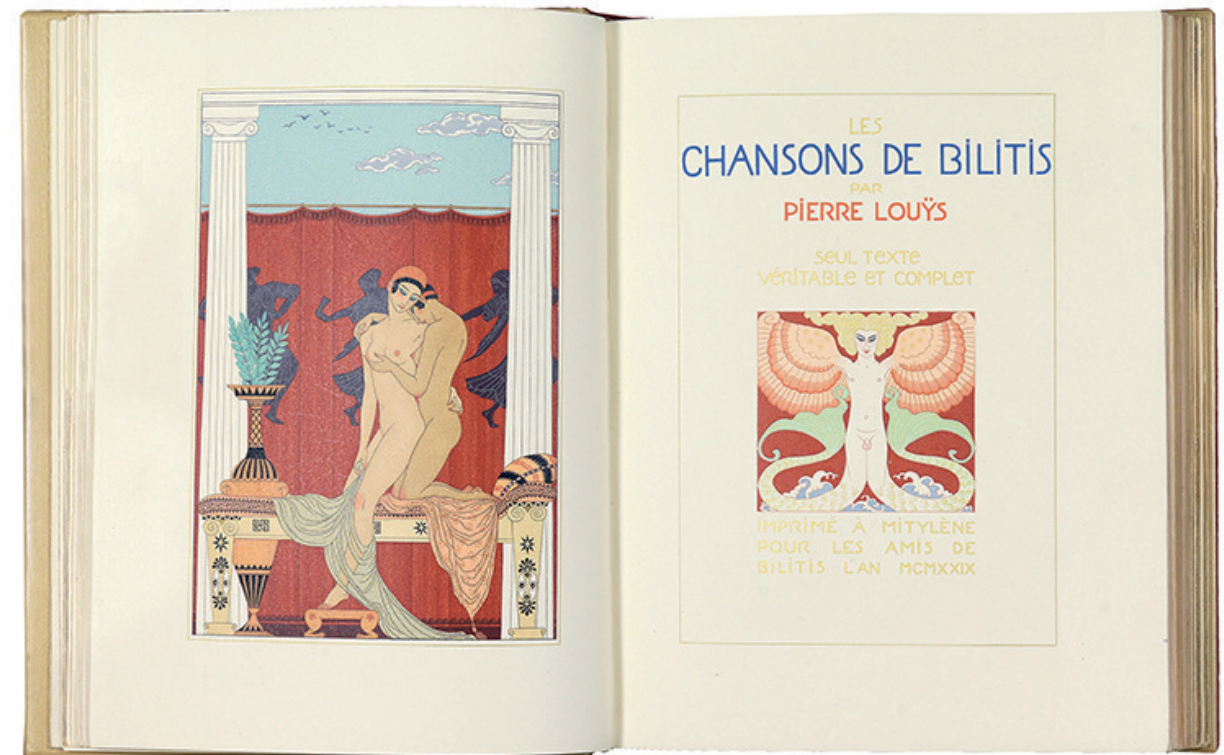
The rarest and most recheré and erotic work by George Barbier. The magnificent binding by Septier features phallic and vulvic tools to the doublures and a central circular vignette to each: that for the front doublure is after the illustration for the second poem *Je me suis dévêtue pour monter à un arbre ...*); that for the rear is after the twenty-third (*D'abord je n'ai pas répondu ...*).

First published in Paris in 1894, this purports to be translations of poems by a woman named Bilitis, a contemporary and acquaintance of Sappho. This caused a sensation, not only because finding an intact cache of poems from a completely unknown Greek poet circa 600 B.C. would be a miracle, but because of its open and sensitive exploration of lesbian eroticism. Actually Bilitis never existed. The poems were a clever forgery by Pierre Louÿs -- the "translator"; to lend weight, he had even included a bibliography with bogus supporting works. Louÿs actually did have a good command of the classics, and he salted Bilitis with a number of quotations from real poets, including Sappho, to make it even more convincing. (J. B. Hare).

They [Barbier's *Les Chansons de Bilitis* and *Aphrodite*] are celebrations of the ancient gods and their freedom from taboo. Barbier's illustrations reveal this world in full flower ... When reality and imagination fused, not only was it possible to travel freely wherever you liked, it was also possible to encounter ancient gods and fairies. Art Deco mixed old and new in previous unseen ways ... In his glass, Barbier mixed an uncanny cocktail of neoclassic and modern. (Hiroshi Unno).

[Carteret Illustrés IV, 251; Dutel 1183; not in Unno].

€32,500



2. CONSTANT, Benjamin. Adolphe; Anecdote Trouvée dans les Papiers d'un Inconnu, et Publiée par M. Benjamin de Constant. Londres / Paris. Chez Colburn, Libraire; Chez Tröttel et Wurtz. 1816.

16mo. (184 x 112 mm). pp. vii, 228, (ii). Printed title with printer's credit verso (Londres: Imprimé par Schulze et Dean, / 12, Poland Street), three leaves with 'Avis de l'Editeur' and 'Chapitre Premier' to 'Chapitre X et Dernier', 'Lettre à l'Editeur' and 'Réponse' of Constant's text, final leaf with advertisements for 'Colburn, Conduit Street' recto and verso. Contemporary straight-grained citron morocco-backed marbled boards and endpapers, spine ruled in gilt with black leather label with gilt title 'ADOLPHE / PAR / DE CONSTANT' in second compartment, marbled endpapers, green silk placemaker, marbled edges.

An exceptional copy of the true first edition of Benjamin Constant's classic psychological novel.

Benjamin Henri Constant de Rebecque (1767 - 1830), Swiss-born, educated in Scotland and Germany, exiled from France and published in England, was a political reformer and the author of this most influential of novels. Often cited as autobiographical, *Adolphe* treats of the eponymous narrator and his interior monologue as he seduces the older Ellénore, another's lover, and their consequent infatuation, introversion, isolation, separation and the eventual death of Ellénore. Although denied by Constant, the model for Ellénore has been posited as Madame de Staël, Anna Lindsay or Charlotte von Hardenberg.

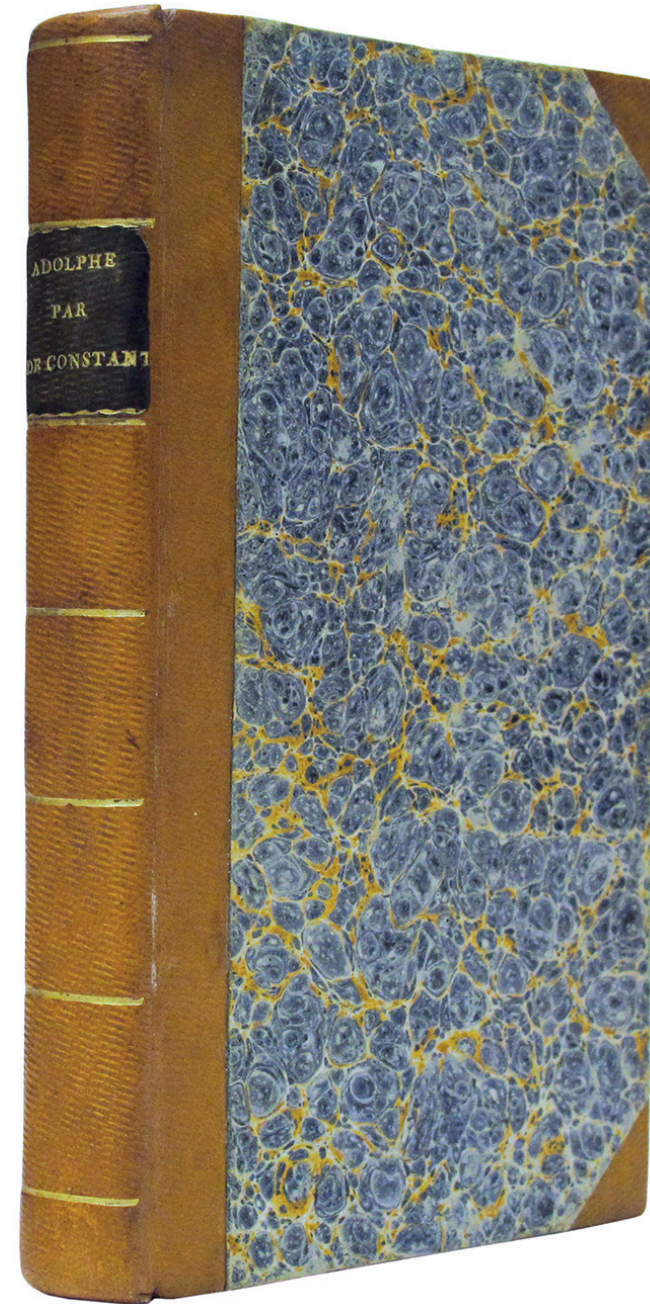
'Avec 'Adolphe', il [Constant] a donné un des romans les plus beaux de la littérature française, un des plus mystérieux, des plus provocateurs qu'on ait écrits ; il suscite toujours des réactions passionnées et des études nombreuses et variées ... La première édition est donc celle de Colburn, en association avec Treuttel et Würtz à Paris, annoncée le 6 juin dans le Morning Chronicle. Elle est rarissime ... (Simone Balayé).

Edition princeps concordant visiblement avec le manuscrit ... Ouvrage très rare et d'une grande valeur littéraire. (Carteret).

This first edition of *Adolphe* is of considerable rarity: Courtney cites only two copies, at the British Library and the Taylor Institution, Oxford, while *En Français dans le Texte* adds a third at Harvard, also stressing that the Bibliothèque Nationale de France does not hold a copy. A first Paris edition was published a week or so later that is uncommon before a second edition published later in the same year.

[Courtney 18a; En Français dans le Texte 225; Carteret I, 178 - 179].

€16,500



3. DERAÏN, André. Apollinaire, Guillaume. L'Enchanteur Pourrissant. Paris. Henri Kahnweiler, Editeur. 1909.

Small folio. (274 x 206 mm). [42 leaves]. Half-title, printed title in red and black with the woodcut publisher's device by Derain for Kahnweiler and Apollinaire's text illustrated with 32 original woodcuts by Derain, 12 full page, as well as vignettes, initials, head- and tail-pieces, and Kahnweiler's device, final leaf with justification and *achevé d'imprimer*. Original publisher's vellum wrappers with Yapp edges.

A beautiful copy, entirely unsophisticated, of the first edition of Guillaume Apollinaire's first book, the first book published by the legendary Kahnweiler and the first book with original prints by André Derain.

From the edition limited to 106 numbered copies signed by Apollinaire and Derain, with this one of 75 on papier vergé fort à la forme des Papeteries d'Arches; 6 further copies were also printed, 4 *copies de chapelle* and 2 for the *dépôt légal*.

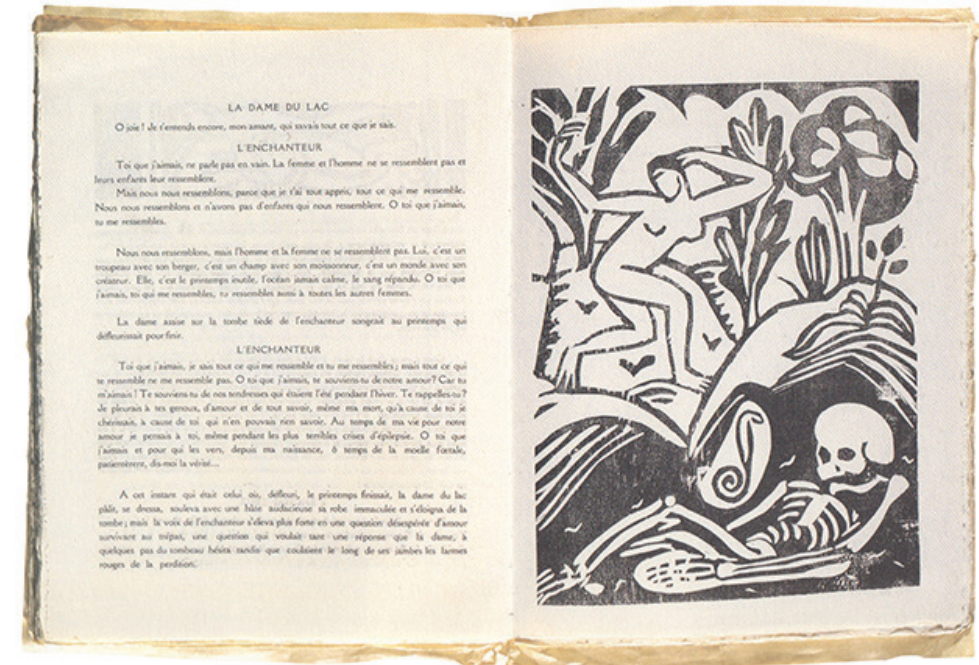
Because the woodcut imagery that Derain devised for Apollinaire's tale is derived from African carvings, it might be argued that this book marks the true origin of the modern artist's book. It shares with avant-garde painting of the time concerns about representation, but uses figurative imagery in full-page plates and figurative initials as decorations in a traditional manner. Nevertheless, the bold forms of black against white accentuate the revolutionary intent of Derain's illustrations. (Riva Castleman).

André Derain, qui était alors l'un des jeunes artistes exposés par Kahnweiler, conçut une illustration sur bois qu'il voulut la plus proche possible de la tradition des premiers livres imprimés, où cette illustration était une imagerie intégrée au texte. C'est pourquoi Apollinaire revendiqua plus tard avoir été l'un des initiateurs du simultanéisme, ayant cherché à "habituer l'esprit à concevoir un poème simultanément comme une scène de la vie. (Collection Daniel Filipacchi Première Partie, 2004).

'L'Enchanteur pourrissant' (1909) is a triple monument in the history of twentieth-century books: the first of thirty-six books published by Kahnweiler, the first book Guillaume Apollinaire published, and the first book with original illustrations by André Derain. Derain's large, bold, and intentionally rough-cut blocks announce the modern revival of woodcut illustration. Derain surely knew Picasso's 'Les Femmes d'Alger' (1907), but the revolutionary intent of his woodcuts most likely derives from Gauguin's formative work in the medium as well as African sculpture. Derain also designed and cut the block for Kahnweiler's publisher's trademark, the letters HK between two scallop shells, which was used on the title pages of all subsequent publications. (Donna Stein).

[The Artist and the Book 78; Logan 14; Castleman 90; From Manet to Hockney 26 - second edition with reduced reproductions (1921);

€44,000



4. DERAÏN, André. Nasier, Alcofrybas (Pseud.). Pantagruel. Les Horribles et Espouvantables Faictz et Prouesses du Très Renommé Pantagruel, Roy des Dipsodes, Fils du Grand Géant Gargantua. Paris. Albert Skira. 1943.

Folio. (348 x 294 mm). pp. 187, (ii), (i), (i). Half-title with large woodcut frontispiece verso, printed title in burgundy and black with large colour woodcut vignette and dedicatory verse verso, Rabelais' prologue and text illustrated with 179 colour printed original woodcuts, including frontispiece, full page plates, vignettes, initials and ornamental tail-pieces, by André Derain and printed by Roger Lacourière, together with Derain's signed original, the additional suite of all of the woodcuts on Madagascar and the planches refusées. Full crushed morocco by Jacques Anthoine-Legrain with his signature gilt, boards and spine with inlaid curvilinear sections of black, yellow, emerald, aubergine and azure crushed morocco with gilt curvilinear heightening forming a dense decorative mosaic scheme, smooth spine with gilt title, dark chocolate morocco doublures with swirling curvilinear tooling in gilt and small inlaid colour morocco pointilles, milk chocolate suede doublures, handmade marbled endpapers, original publisher's tan wrappers with printed title labels to front wrapper and spine retained, a.e.g., grey paper board chemise with black morocco label with gilt titles to spine and matching slipcase.

The édition de tête of André Derain's chef-d'oeuvre of book illustration, his superb colour woodcuts - the only colour illustrations he made for a book - for François Rabelais' *Pantagruel* in a beautiful decorative contemporary binding by Jacques Anthoine-Legrain.

From the edition limited to 275 numbered copies signed by Derain, with this one of 15 from the édition de tête with an original signed drawing in ink (see below), a suite of all of the woodcuts on Madagascar together with a suite of the planches refusées also on Madagascar.

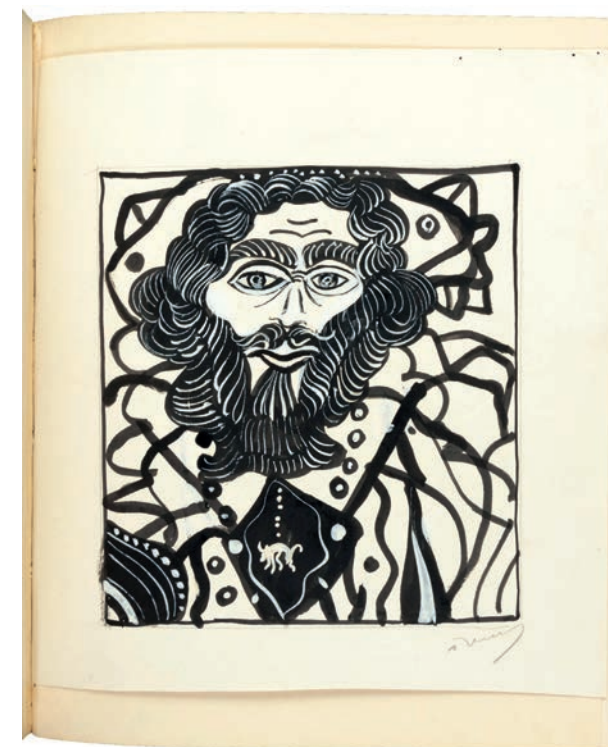
The original work by Derain in the present copy, bound in on a sheet of cream paper (294 x 272 mm) before the additional suite, is a large drawing in black and white inks over pencil and signed at lower right, showing a bearded man - it seems likely that it is a portrait of Pantagruel himself - in elaborate dress within a frame; the verso of the sheet features a trial in red and black ink for the title-page of the book by Derain.

André Derain's only book illustrations printed in colour and an outstanding example of the unusual process of polychrome printing from single blocks. Roger Lacourière, usually an intaglio printer, was so intrigued by the proposed process for Derain's illustrations that he collaborated with Derain in their production. The printing took two years in the special studio that Lacourière had established. For each block, a simple line was cut to ensure the separation of the colours, and each discrete area was then coloured by hand which ensured a wide variation of colour throughout the edition; *The Artist and the Book* suggests that Derain himself cut the blocks, while *Artists' Books in the Modern Era 1870 - 1900* suggests it was Lacourière who made the cuts.

In 1943, Skira produced an exceptional book of colour woodcuts by Derain, 'Pantagruel' by François Rabelais. Its large format enclosed more than 180 prints reminiscent of fifteenth-century playing cards, all printed from blocks that had been hand colored before each impression. (Riva Castleman).

Commissioned by the publisher Albert Skira in 1941, Derain worked for 3 years to produce the illustrations, co-operating with Lacourière and developing a novel printing process whereby the wooden blocks were inked in several colours simultaneously rather than the usual method of a separate block for each colour. (From Manet to Hockney).

[From Manet to Hockney 111; *The Artist and the Book* 81; *Artists' Books in the Modern Era 1870 - 1900* (Logan) 194]. €40,000



5. DUBUFFET, Jean. *Mirobolus, Macadam et Cie, Hautes Pâtes de Jean Dubuffet*. Par Michel Tapié. Paris. René Drouin. 1946.

Folio. (328 x 255 mm). [33 leaves, including colour lithograph on inserted sheet; pp. 56, (vi)]. Half-title, tipped-in monochrome frontispiece verso, printed title, inserted leaf with colour lithograph ('Suite de visages bronzés'), Tapié's text and 31 tipped-in monochrome reproduction plates of paintings, justification, final leaf with *achevé d'imprimer*. Original publisher's cream printed wrappers with titles to upper cover in black.

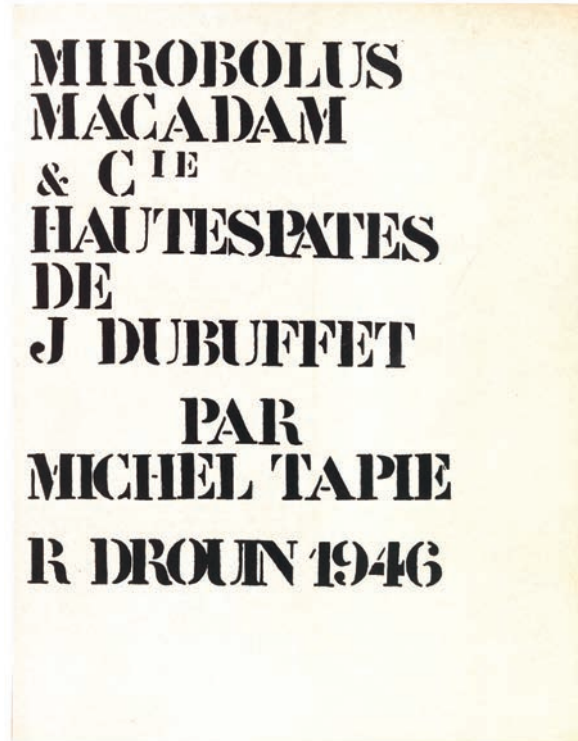
The scarce *édition de tête* with Dubuffet's original colour lithograph.

From the edition limited to 730 numbered copies, with this one of 30 on fort vélin d'Arches with Dubuffet's original colour lithograph as frontispiece (*Suite de visages bronzés*) and signed in blue ink by Tapié, Dubuffet and Drouin; 700 copies on papiers de couleurs were also issued.

A separate *tirage à part* of 65 copies of the lithograph was also printed (5 on Japon and 60 on Arches including 5 hors commerce), but was destroyed by Dubuffet. The lithograph, apart from two proofs, exists only in the *édition de tête* examples of *Mirobolus, Macadam et Cie*. The book was printed at l'Imprimerie Union, Paris.

[Webel 98; see pg. 48].

€6,000



6. DUCHAMP, Marcel. Benoit, P[ierre]. A[ndré]. Première Lumière. Alès. PAB. 1959, Août.

12mo. (130 x 166 mm). [6 bifolia: 12 unnumbered leaves]. Two blank leaves, leaf with printed title, leaf with monochrome engraved frontispiece by Duchamp signed in pencil, leaf with PAB's dedication to Vieira da Silva, four leaves with PAB's verse recto and verso (final verso blank), leaf with justification, two blank leaves. Original publisher's printed wrappers with flaps, titles to front cover in black.

PAB's scarce poem dedicated to Maria Helena Vieira da Silva with Marcel Duchamp's signed frontispiece.

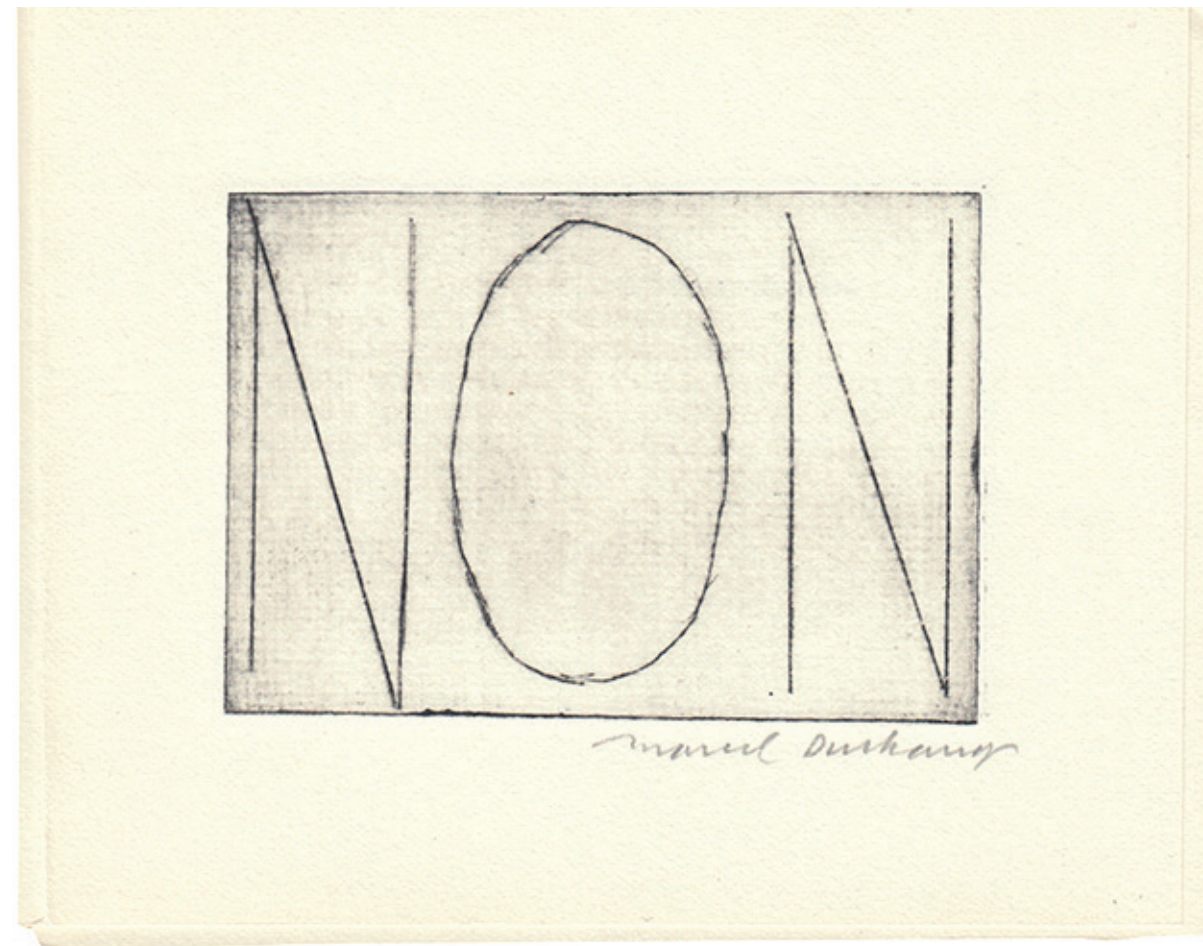
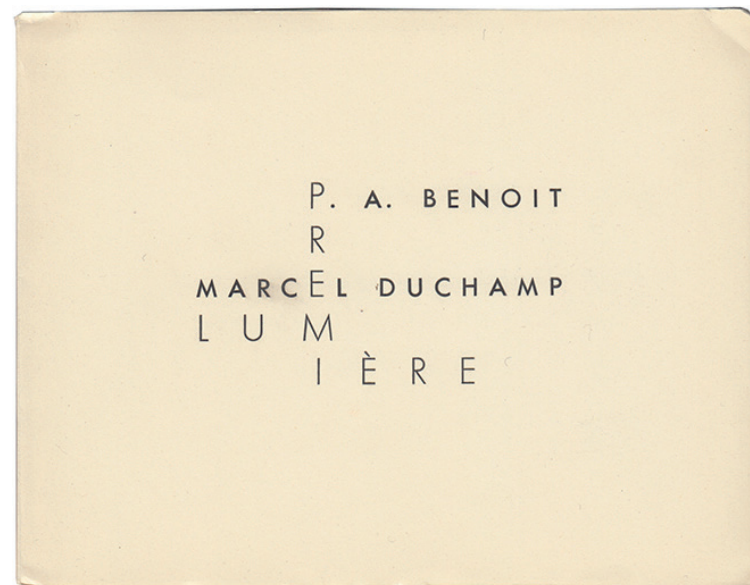
From the edition limited to 45 copies, with this one of 40 with Duchamp's signed engraving as frontispiece and signed and numbered by PAB to the justification in pencil.

The one-syllable word 'NON' epitomizes Duchamp's philosophy of life: a neat refusal of all academic strictures, all calls for moral or aesthetic conformity. (Schwarz).

Fin juillet, rencontre Marcel Duchamp à Grasse et Vieira da Silva à Aix-en-Provence. Celle-ci lui écrit le 18 août: 'Chaque jour presque, il y a un fête dans la boîte aux lettres. C'est votre poème-lettre, puis le jour, le livre de l Rose et la chanson avec mouvement, et puis ce grand NON de Duchamp, il s'enferme dans son château et dit non à la peinture, c'est dommage ... Et votre poème pour moi, que j'aime tant et que je ne mérite pas. J'ai des remords de ne pas l'avoir montré à Char, mais il parlait et quand il parle, j'oublie tout. Pardonnez-moi. (Le Fruit Donné, pg. 62).

[Montpellier 347; Schwarz 570; see PAB - Le Fruit Donné, pg. 62].

€16,500



7. ERNST, Max & Iliazd (Iliia Zdanevich). (Tempel, Guillaume). *Maximiliana ou l'Exercice Illégal de l'Astronomie*. Paris. *Le Degré 41* (Iliazd). 1964.

Folio. (422 x 334 mm). [30 bifolia: 60 leaves]. Blank leaf, leaf with quotation from Tempel, frontispiece etching by Ernst, printed title and 27 bifolia printed as spreads with printed foliation with Tempel's text in a typography by Iliazd and illustrated with 34 etchings with aquatint by Max Ernst as well as typographic caprices, ornaments and vignettes, leaf with justification and *achevé d'imprimer*, final blank leaf; all text and illustration composed as spreads and printed to the centre of a bifolium of Japon (sheet size: 410 x 306 mm; unfolded: 410 x 610 mm). Loose as issued in original publisher's vellum wrapper with vignette in black by Max Ernst to front cover, endpapers of thick cream Auvergne, grey / green laid paper and yellow butcher's paper, grey cloth chemise with matching vignette by Ernst to spine and matching cloth slipcase.

The superlative *Maximiliana*, the double tour de force: for Max Ernst's graphic oeuvre and for Iliazd's mastery of typography and mise en page.

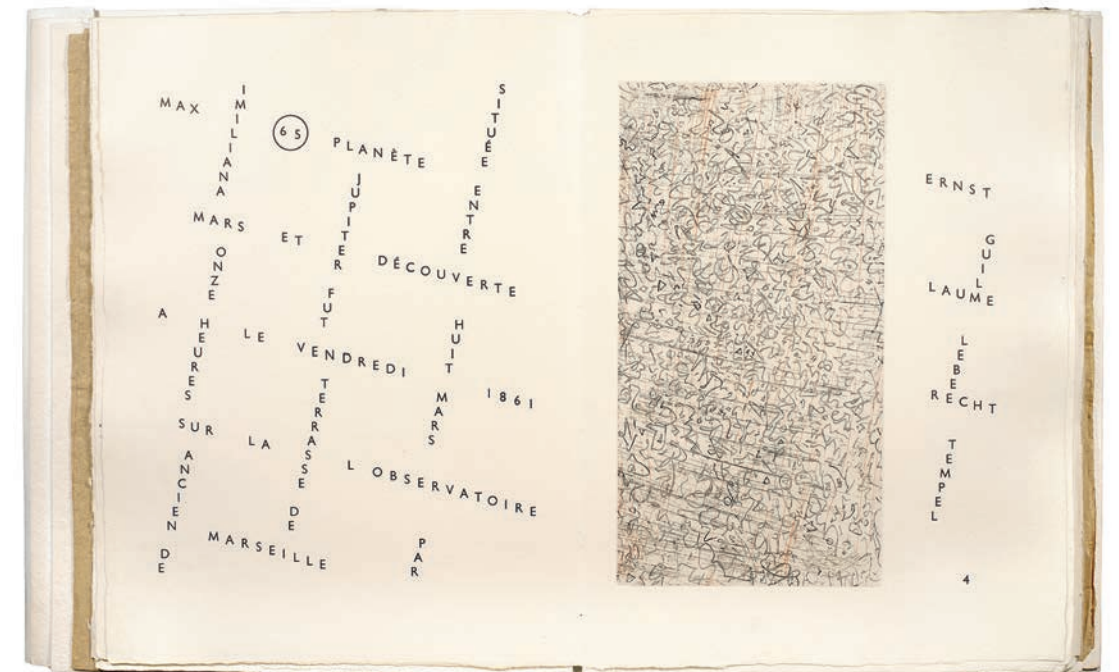
From the edition limited to 65 numbered copies, signed by Ernst in pencil and Iliazd in red crayon.

... the amazing tour de force of '*Maximiliana*' (1964) - in which Iliazd guided Ernst to produce several very distinct forms of graphic art (aquatints, glyphic-figures, and long etched passages of invented writing) ... (Johanna Drucker).

Cryptograms and a great many etchings dedicated to the life and work of Wilhelm Leberecht Tempel, an unqualified astronomer disparaged by the professional practitioners of his native Germany, a rebel poet and - finally - an exile: in Venice, Marseilles and Florence. His poems were discovered by the Russian poet Iliazd, together with his notes and lithographed charts of the nebulae he had discovered. Iliazd turned this book into a tour de force of typography, with illustrations that were veritable masterpieces of colour printing by the engraver Georges Visat. (Edward Quinn: Max Ernst).

Maximiliana, which appeared in 1964, dedicated to the life and work of the astronomer and lithographer Wilhelm Leberecht Tempel (1821-89), is regarded by Max Ernst as his finest book publication. Produced in collaboration with the typographer Iliazd, it is a paraphrase of Max Ernst's own life. Despite his outstanding knowledge in the field of astronomy, Tempel was rejected everywhere by experts because he was self-taught. In 1851 he discovered Asteroid 65, to which he gave the name *Maximiliana*. In 1858 he married a daughter of the gatekeeper to the Doge's palace in Venice, in order to make his astronomical observations from the Scala del Bovolo. After a life in exile, recognition came very late. 'That was what particularly moved me about him', said Max Ernst in the *Schamoni* film, 'because in Wilhelminian Germany, where I spent my youth, things were not so very different.' The subtitle of *Maximiliana*, 'The Art of seeing of Ernst Wilhelm Leberecht Tempel', points to Max Ernst's interest in making visible the invisible, in seeing what is hidden. (U. M. Schneede).

[Spies 95, I - XXXIV; Isselbacher 4; see Johanna Drucker's 'Iliazd and the Art of the Book' in 'Splendid Pages']. €132,500



ALLER GLOCKEN HELLES TÖNEN RÜHRT MICH AN GAR WUNDERBAR
FÜHL EIN STILLES MÄCHTIGES SEHNEN WEIL ALS KIND ICH GLÖCKNER WAR
JEDEN LICHTEN FRÜHEN MORGEN STIEG ICH ZU DEM TURM HINAUF

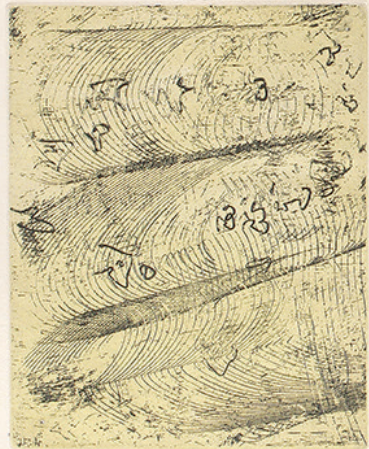
TEM

Handwritten text in a dense, calligraphic script, arranged in a vertical column on the left side of the page.

Handwritten text in a dense, calligraphic script, arranged in a vertical column on the left side of the page.

Handwritten text in a dense, calligraphic script, arranged in a vertical column on the left side of the page.

Handwritten text in a dense, calligraphic script, arranged in a vertical column on the left side of the page.



Handwritten text in a dense, calligraphic script, arranged in a vertical column on the right side of the page.

Handwritten text in a dense, calligraphic script, arranged in a vertical column on the right side of the page.

UND ZU NEUEN TAGESSORGEN WECKTE ICH MEIN DÖRFLEIN AUF
MITTAGS ABENDS GING ICH LÄUTEN KÜNDETE DEN FLEISSIGEN AN
ALLES WAS SIE SCHAFFEND BAUTEN IST FÜR ALLE MITGETAN

PEL

Handwritten text in a dense, calligraphic script, arranged in a vertical column on the left side of the page.

Handwritten text in a dense, calligraphic script, arranged in a vertical column on the left side of the page.



Handwritten text in a dense, calligraphic script, arranged in a vertical column on the left side of the page.

Handwritten text in a dense, calligraphic script, arranged in a vertical column on the right side of the page.

Handwritten text in a dense, calligraphic script, arranged in a vertical column on the right side of the page.

8. JAGUER, Edouard. PHASES. (Two catalogues). *Lille / Ontario. Atelier de la Monnaie / galerie manfred. (1968) / 1977.*

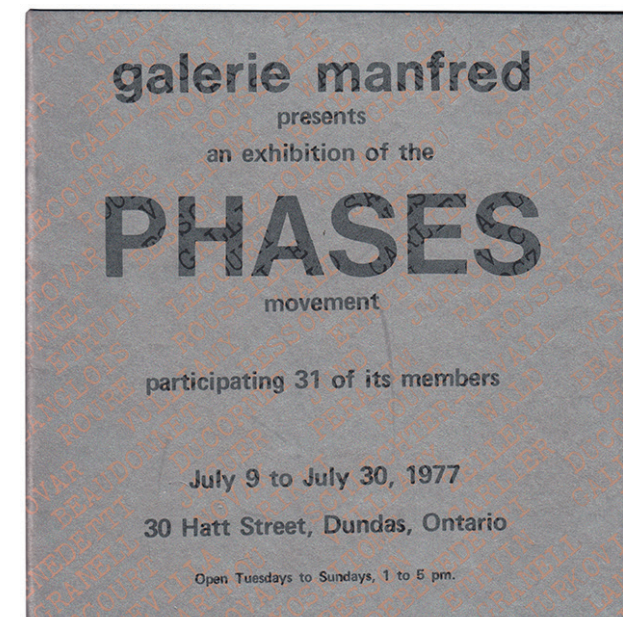
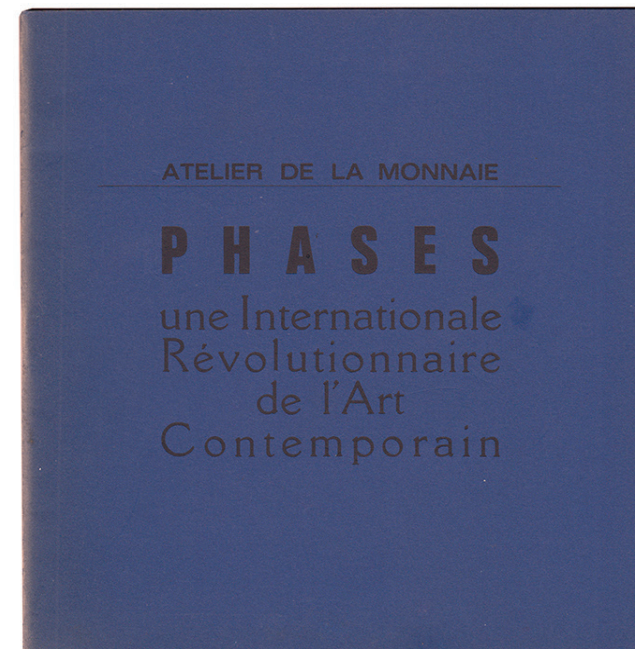
Square 4to. Monochrome illustrations throughout. Original publisher's stapled wrappers.

Two scarce exhibition catalogues of the *Phases* movement.

Published on the occasion of the 1968 exhibition at the Salle de L'Ancien Saint-Saveur (Lille) from 4 - 15 June, and the *Phases* exhibition at galerie manfred (Ontario) from July 9 - July 30, 1977.

The 1968 catalogue contains monochrome reproductions of works by Enrico Baj, Raymond Daussy, Wilihelm Freddie, Jef Golyscheff, Karl-Otto Gotz, Man Ray, Remo Martini, Ladislav Novak, Jerzy Tchorzewski and Yo Yoshitomé, though many other artists were involved. The later catalogue reproduces works by Artists Suzanne Besson, Marie Carlier, Anne Ethuin, Eugenio F. Granell, Jules Perahim, Rikki, Yo Yoshitome and Susana Wald - Ludwig Zeller, also containing a text *Under the Northern Lights* by Ludwig Zeller. A list of works included in the exhibition is printed at the rear.

'Phases' is not a business installed to promote artists, it is not a political group nor another face of the colonialism that has dominated us for centuries. It is an assembling of artists and poets who without consideration of their nationalities see the possibility of establishing a free dialogue in which poetry and the visual arts reshape our times. (Ludwig Zeller) €200



9. MAN RAY. Résurrection des Mannequins. Mannequins Présentés à l'Exposition Surréaliste de 1938. Paris. Jean Petithory. 1966.

4to. (302 x 268 mm). [24 unnumbered leaves]. Leaf with black glossy label with title in white, leaf with Man Ray's copyright notice verso, leaf with printed title recto, leaf with subtitle and credit recto, leaf with list of contributing mannequin-makers, leaf with introductory text, 15 original monochrome photographs by Man Ray, each mounted to thick sheets of white card and with Man Ray's stamp to versos ('Epreuve Original / Atelier Man Ray / Paris'), leaf with justification, leaf with colophon; all leaves mounted on tabs as issued. Sheet size: 306 x 231 mm; photograph size: c.182 x 138 mm. Black morocco-backed pictorial gold boards by Atelier Mercher, with a photographic design after Man Ray's original composition to front and rear boards (executed especially for this publication), title gilt to spine, monochrome pictorial endpapers, slipcase.

Chantal Petithory's copy of Man Ray's Surrealist photographs of the 1938 Surrealist exhibition, *Resurrection des Mannequins*.

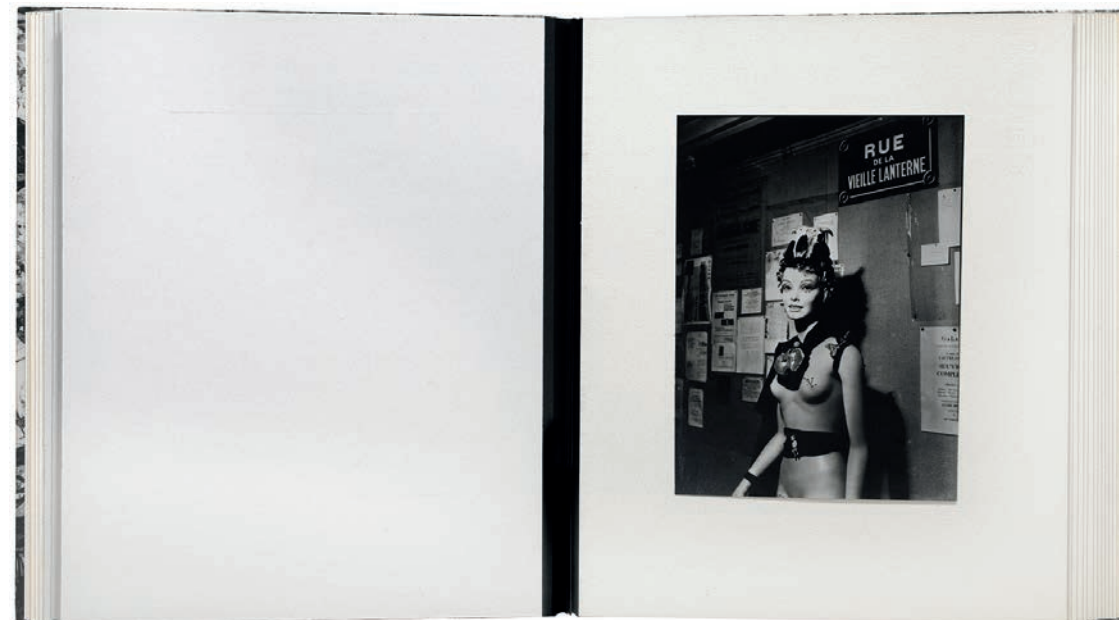
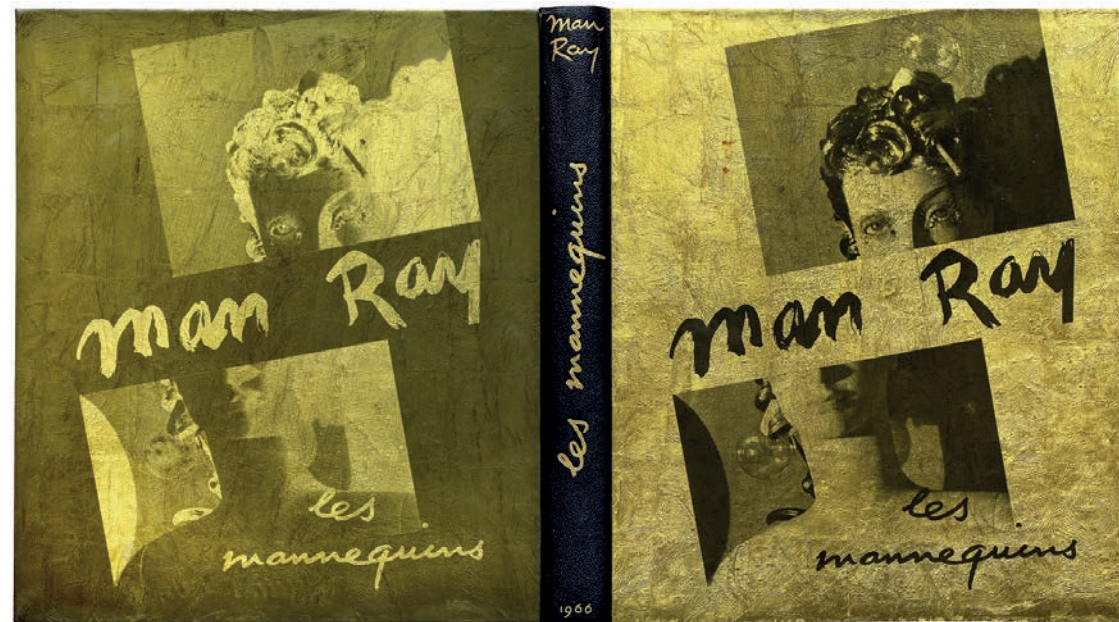
From the edition limited to 37 numbered copies on vélin de Rives signed by Man Ray, with this nominatif example printed for Chantal Petithory.

This copy is accompanied by the following additional material:

- the original publisher's subscription announcement for the book;
- the original negatives for the 15 photographs used in the book, each crossed through;
- a letter to Jean Petithory, the publisher, from Marcel Duchamp on pale blue paper with the original envelope, sent to Petithory c / o Man Ray. Duchamp thanks Petithory for his copy of the book (... *quel beau cadeau et quels beaux mannequins* ...) just before his departure from Paris to stay with Dalí at Cadaquès.
- a New Year's card from Henri Mercher, the binder of each copy of the book, for 1967, illustrated with an *épreuve réduite sur plexiglas de la composition murale n° 2 créée pour la présentation du livre de Man Ray: Résurrection des mannequins*.

Each of the photographs are of mannequins constructed and dressed by artists participating at the great Surrealist exhibition of 1938; there are mannequins by Dalí, Oscar Dominguez, Duchamp, Ernst, Espinoza, Maurice Henry, Marcel Jean, Léo Malet, André Masson, Miró, Sonia Mossé, Wolfgang Paalen, Man Ray, Kurt Seligmann, and Tanguy. Each of the photographs has Man Ray's stamp *Epreuve original / Atelier Man Ray / Paris* to the verso.

En 1938 dans les vitrines des grands magasins dix-neuf jeunes femmes furent kidnappées et livrées à la frénésie des surréalistes qui, aussitôt, se mirent en devoir de les violenter, chacun à sa manière originale et inimitable ... un certain Man Ray, se débouillant, sortit son appareil et enregistra l'orgie ... les négatifs furent rejetés dans la nuit de l'oubli pendant plusieurs décennies, jusqu'à ce qu'un hasard ... permît à ces pièces à conviction d'être redécouvertes et soumises à la lumière où les voici, enfin visibles. Par bonheur. (From Man Ray's introductory text). €40,000



10. MANET, Edouard. Poe, Edgar Allan. Le Corbeau. The Raven. Poème par Edgar Poe. Traduction française de Stéphane Mallarmé. Avec Illustrations par Edouard Manet. Paris. Richard Lesclide. 1875.

Folio. (548 x 372 mm). [10 leaves of Hollande + four leaves of Chine + parchment ex-libris + poster]. Contents: 14 unnumbered leaves: six leaves of Hollande with printed title in red and black, justification verso, half-title and parallel text in English (Poe) and French (Mallarmé's translation), final leaf with 'achevé d'imprimer' dated 'le Vingt Mai Mil Huit Cent Soixante-Quinze' verso; four leaves of Hollande with Manet's monochrome lithographs printed recto only, each signed 'E. M.' in the stone (sheet size: c.545 x 355 mm.) together with the suite of the same four lithographs on Chine and smaller loosely inserted parchment 'Ex Libris' leaf (c.260 x 290 mm) with monochrome printed text and lithograph raven in flight by Manet. Loose in the original publisher's portfolio, the 'cartonnage illustré' of parchment with Manet's raven's head to front cover in black and the advertisements of Librairie de l'Eau-Forte to the rear, the portfolio with later cloth backing and new ties.

Manet's illustrations for Mallarmé's translation of Edgar Allen Poe's *The Raven*, a stunning copy of *Le Corbeau* in the original portfolio, with a suite of Manet's illustrations on Chine and the very rare poster.

From the edition limited to 240 copies (although only 150 were printed - see below), with this copy signed by Manet and Mallarmé in ink to the justification, with the additional suite of lithographs on Chine, the original poster on papier parcheminé and in the original portfolio with Manet's raven's head to front cover and the list of publications to the rear.

The large and striking *Le Corbeau* is always cited as one of the high points of French book illustration. Considered *an astonishingly modern illustrated book for 1875* (The Artist and the Book), *Le Corbeau* represents a turning-point in the history of the illustrated book. Book illustration was subsequently *liberated* from literal interpretation. The copy presented here, with the very rare suite, the rarer original portfolio and the even rarer poster is a remarkable survival and represents one of the finest copies of the work to remain extant.

The poster is printed with red text around a central raven's head (as for the cover) on papier parcheminé (524 x 358 mm) and was designed by Mallarmé himself. As noted by Wilson-Bareau: *The poster ... gives equal prominence to the author 'Edgar POE' and the illustrator 'MANET', while Mallarmé as translator appears in a modestly smaller size of type ...* . The poster lists copies as available at 25 FRANCS, copies with the additional suite as at 35 francs while the *cartonnage illustré* was 5 francs. The portfolio features Manet's raven's head to the front cover and advertisements for the Librairie de l'Eau-Forte to the rear. Among the advertisements are listings for Manet's earlier illustrated book *Le Fleuve* (1874) and for Mallarmé's translation of Poe's poems.

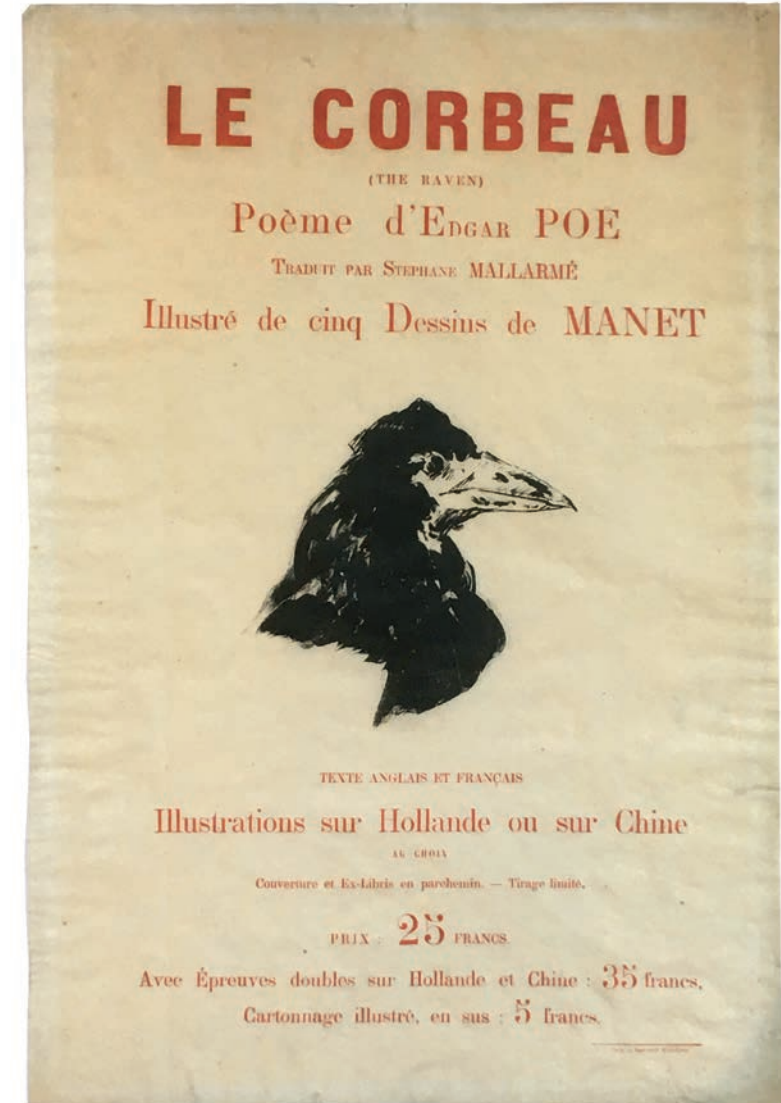
The technique used by Manet for the Corbeau plates was transfer lithography, which 'was a method ideally suited to the brush-and-ink drawing style ... [Manet] brushed in his designs with transfer ink on sheets of paper that Lefman, the specialist printer for this technique, then transferred to zinc plates for printing ... (Wilson-Bareau).

Whether one regards Le Corbeau as a work of its own time, however, or as a harbinger of the modern book, it is one of the high points of French illustration. (Ray p. 369).

The last image is almost indecipherable in the density of its real and abstract references. The bottom of the door, an empty chair, and the shadows that menace like living evils spirits are brushed in with a suggestive force that defines description and is without analogy in other contemporary works. (Wilson-Bareau).

It is documented in Lesclide's *Déclarations d'imprimer* at the Dépôt légal de Paris on 14 June 1875, that apart from the few trial copies, the publisher printed only 150 copies as opposed to the 240 announced on the justification. This copy is listed by Juliet Wilson-Bareau in her census ('T/H. + P/H + C') and conforms to the first group published and issued numbered from 1 to 100.

[Guérin 85 - 86; Harris 83; The Artist and the Book 178; Ray, Art of the French Illustrated Book 277; Fischer 65 - 71; see Henri Mondor, Vie de Mallarmé, Paris, 1941; see Wilson-Bareau, Manet 1832- 1883, Metropolitan Museum of Art, 1983].
€130,000





CET OUVRAGE A ÉTÉ TIRÉ A 240 EXEMPLAIRES,
NUMÉROTÉS, SIGNÉS PAR LES AUTEURS.

N° 61
Stéphane Mallarmé.
P. Maquet,



11. PICASSO, Pablo. Balzac, Honoré. de. Le Chef-d'Oeuvre Inconnu. Paris. Ambroise Vollard, Editeur. 1931.

*Folio. (320 x 260 mm). pp. xv, A-P, 94. Half-title with justification verso, printed title with monochrome vignette after Picasso, 'Avant-Propos' by Albert Besnard ated '14 Octobre 1927', nine leaves with illustrated 'En Manière d'Introduction par Pablo Picasso' (see below) and Balzac's text illustrated with 13 original etchings by Picasso and numerous vignettes, leaf with 'Avis au Relieur', 'Table' and final leaf with *achevé d'imprimer*; the final etching is Picasso's illustrated index of the etchings. Loose as issued in original publisher's tan printed wrappers with titles and vignette after Picasso to front cover, later cloth-backed wooden board chemise with red leather label with title in black to spine and matching slipcase.*

An excellent copy of Picasso's collaboration with Ambroise Vollard, his illustrations for Balzac's protean novella.

From the edition limited to 340 numbered copies, with this one of 240 on Rives.

Pablo Picasso's first collaboration with the art dealer / publisher Ambroise Vollard takes Honoré de Balzac's proto-Surrealist story *Le Chef d'Oeuvre Inconnu* (first published as *Maître Frenhofer* in *L'Artiste* in 1831 before re-publication in the same year as *Cathérine Lescaut, Conte Fantastique*). The tale of the fictional Old Master Frenhofer and his painting *La Belle Noiseuse* together with the real painters Porbus and Poussin provided Picasso and Vollard with the inspiration for an extraordinary illustrated project. Picasso's illustrations analyse the deeper elements of Balzac's work: the struggle of creativity, the search for inspiration, the conflicts between reason and madness, the rational and the subconscious, realism and abstraction. The disparate illustration, ranging from the line-drawn constellations of the *en manière d'introduction* section, to the double-faced portrait vignettes and the large painterly original etchings – these illustrative series demonstrate affinities with Picabia's *Transparents* and Miro's *Constellations* - fuse in combination with Balzac's text to make Vollard's project a magnificent success. *Le Chef d'Oeuvre Inconnu* also marks Picasso's most important and involved engagement with a text subsequent to Max Jacob's *Saint Matorel* nearly thirty years before.

Picasso's twelve etchings for Le Chef-d'Oeuvre Inconnu do not illustrate the events which take place in the story: rather, they deal with the novel's deeper meaning, especially the various elements of an artist's relationship to his model ... All the details concerning the early planning of the book are not clear. We do know that Vollard asked Picasso to illustrate Balzac's text in 1926. Picasso submitted a great number of disparate illustrations to Vollard, to whom must go the credit for having known how to adapt himself to the originality of Picasso in selecting the format, paper, and typography. (Patrick Cramer).

Honoré Balzac's text declares his aesthetic faith in artists and their search for inspiration, despite their struggles to reach their goals. The painter-protagonist Frenhofer is torn between the activity of creation and the desire for perfection that fatally undermines his ability to complete his 'masterpiece'. (Logan Collection).

Le Chef d'Oeuvre Inconnu and Les Metamorphoses, both published in the same year, 1931, are the first of Picasso's major projects in illustrated books. Les Metamorphoses has 30 etchings, and this work 13, whilst the most prints any of his earlier books had were 4 etchings, in St. Matorel. Le Chef d'Oeuvre also looks forward to the Vollard suite which Picasso was about to start. In fact, this book is Picasso's first collaboration with Vollard.

In 1937 Picasso had the opportunity of setting up his atelier in ... the rue des Grands-Augustins where in Balzac's novel, Frenhofer had met the young Poussin 'towards the end of 1612'. Brassai recalls that 'moved and stimulated by the idea of taking the place of Frenhofer's illustrious shadow, Picasso rented the atelier at once'. He was to paint Guernica there. (Cramer).

[Cramer 20; Logan 54; The Artist and the Book 225].

€27,500



12. PIRANESI, Giovanni Battista. Le Antichità Romane. Rome. Nella Stamperia di Angelo Rotili nel Palazzo de' Massimi ... Si Vendono in Roma dai Signori Bouchard, e Gravier ... &c. 1756.

4 vols. Folio. (536 x 392 mm). pp. (xi), 40, xi, iii, iv, iii, (ii). Vol. I: Engraved frontispiece portrait of Piranesi by Polanzani, printed title, engraved double-page dedication (first state with Charlemont's arms and text), leaf with 'Prefazioni agli Studiosi delle Antichità Romane', leaf with 'Imprimatur' recto and list of works verso, Piranesi's text and 44 engraved plates numbered I - XLIV: 6 double-page, the Tavola Topografica di Roma (pl. XXXVIII) on two separate sheets, 5 single page, 2 single page with conjugate blanks and 30 single page plates with two images; Piranesi's text with 6 large engraved decorative initials and two engraved vignettes; Vol. II: Engraved title, engraved double-page frontispiece (first state with dedication to Charlemont et al), engraved list of plates and a total of 63 engraved plates numbered I - LXIII in Roman numerals: 16 single page (including title and list of plates), 46 double-page (including frontis.) and one large folding plate on two sheets; Vol. III: Engraved title, engraved double-page frontispiece (first state with dedication to Charlemont) and a total of 54 plates numbered I - LIV in Roman numerals: 10 single page (including title), 43 double-page (including frontis.) and one large folding plate on two sheets (four plates are by Girolamo Rossi and one by an anonymous artist); Vol. IV: Engraved title, engraved double-page frontispiece (first state with dedication to Charlemont), engraved list of plates and a total of 56 engraved plates numbered I - LVI in Roman numerals: 28 single-page (including title and list of plates), 24 double-page (including frontis.) and five large folding plates on two sheets. Sheet size: 524 x 376 mm (single sheet); 524 x 716 mm (double-page). Watermarks: A fleur-de-lys within a single circle with an 'F' beneath throughout, Robison 5, consistent with the dating of the volume. Bound by Charles 'Beast' Smith with his stamp to front free endpaper verso of vol. I, contemporary marbled boards and endpapers, later calf banded spines with gilt rules and titles in seven compartments, all edges marbled.

The very rare first edition, first issue of Piranesi's *Le Antichità Romane*, with the dedication to James Caulfeild, Viscount Charlemont intact, excellent early impressions of the engravings and many of the plates numbered in manuscript.

This work, which required eight years of careful study and excavation by Piranesi, established his reputation as the leading protagonist of Roman archaeology when it first appeared in 1756. His aim, as with all his archeological publications, was both to record the vanishing past for scholars and to inspire contemporary designers to emulate the achievements of ancient Rome. The work began in controversy - as this copy attests - with Piranesi's search for a patron and dedicatee who would underwrite the cost of the work in return for dedications in each of the volumes. Piranesi considered that he had found this patron in the person of the Irish peer, James Caulfeild, Viscount Charlemont, however, Charlemont and his lordship's Roman agent, John Parker, viewed the matter differently and only one payment, the modest sum of 100 scudi, was ever received by Piranesi.

A small number of copies of the *Antichità* (the number given by Piranesi himself was 70, Wilton-Ely contradicts this with his figure of 40, while RIBA suggests 80) with the dedications to Charlemont, as in this copy, were issued before controversy caused Piranesi to deface the plates and remove the dedications. Although likely a misunderstanding between Piranesi and the Irish peer he assumed to be his patron, the reality of the considerable cost of production for a work such as the *Antichità* and the apparent promise of financial support from Charlemont, caused Piranesi a large debt. Prior to the removal, Piranesi had written a long letter to Charlemont stating his position, requesting the promised money, threatening the removal of the dedications and publication of the details of the whole affair. Receiving no response to his letter (and it is possible that Charlemont never received it), Piranesi had the letter printed and displayed at the Vatican Library, at the Barberini and Corsini Libraries and elsewhere in Rome, in an attempt to embarrass Charlemont to pay. Piranesi received no reply and a further and shorter letter was written to Charlemont announcing Piranesi's intention to publicise the whole affair, that he had removed

the dedications and had engraved a new dedication. Piranesi had both letters printed in folio format for inclusion in copies of the *Antichità*, likely in the Spring of 1757, the date marking the conclusion of the first issue and the terminus ante quem of this copy.

The mediation of Peter Grant, a Scottish Catholic Abbé in Rome, failed to calm matters and, indeed, he sought legal injunctions against Piranesi and against Bouchard and Gravier, the publishers, to force removal of the controversial letters from the *Antichità*. Piranesi reprinted the two letters, with additional details of the controversy and with illustration in a different format in February 1758. Despite the controversy over the publication, the tremendous scarcity of this first issue and the rarity even of the second, *Le Antichità Romane* was a success and continued to be issued in further states until a second edition with some additional plates by Francesco Piranesi was published in 1784.

Volume I explains the urban structure of ancient Rome in terms of its walls, defences and aqueducts as well as its public monuments. Volumes II - III include the plans of the Camera Sepolcrali, and are devoted to the extensive remains of sepulchres around Rome. Volume IV concentrates on the heroic feats of Roman engineering in the form of bridges and monumental structures such as the Curia Hostilia, the substructure of the Temple of Claudius, Hadrian's mausoleum (the Castel Sant'Angelo), and the Theatre of Marcellus. As John Wilton-Ely notes, the work includes plates by or after other artists, chiefly in volumes II and III.

This first issue copy presents a number of interesting features:

- a large number of plates are present in their first state and feature numeration and / or the volume numbers in manuscript in ink (please contact us for a full listing).

- Vol. I: the leaf with Piranesi's *Opere ... d'all Autore* with manuscript correction to the price of the *Vedute*; plate II with manuscript asterisk and addition of several inked lines to indicate cracks in the depicted fragments; plate XLVIII with *P[onente]*, *T[ramontana]*, *L[evante]*, & *M[ezzodi]* added in manuscript; plate XLIII with *FORO ROMANO* added to plate in manuscript.

- Vol. II: plate XLIX with additional letters added (and some erased) in manuscript, the letters keyed to the text.

- Vol. IV: the engraved *Indice* with manuscript addition at end of line: ..., *detto anticamente Graziano*; plate numbered LVII was added to the second issue.

The 'Antichità Romane' was an immediate international success and clearly established Piranesi as the foremost artistic proponent of Roman architecture ... His fame was confirmed within a year of publishing 'Le Antichità Romane' by his election to the Society of Antiquaries in London and capped by his belated election to the Accademia di San Luca at the beginning of 1761. (Andrew Robison).

'The double-page engraved titles of volumes 2 and 3 of Piranesi's Le Antichità Romane display the artist as the most visionary of classical archaeologists. Imaginative and fascinating in all their myriad detail, these two 'restored' views of the great Roman Appian Way have all the overwhelming effect of the modern canyons of New York City, but embellished with classical finials and endless ornament. (Princeton University, In Search of Art: The English Grand Tour exhibition).

[Hind pp. 83 - 84; Wilton-Ely D II, 279 - 528; BAL RIBA 2550; Millard 88 / 89 (two copies)].

€140,000



NOBILISSIMO VIRO
V TILITATI PVBlicAE NATO
IACOBO CAULFIELD
VICECOMITIDE CHARLEMONT
REGNI HIBERNIAE PATRICIO
QVOD
ROMAE DVm DEGERET
INGENIIS FAVEBAT
ARTES PROMOVEBAT
IOANNES BAPTISTA PIRANESIVS
ARCHITECTVS VIENETVS
ANTIQRVM ROMAE AEDIFICIORVM VESTIGIA
PROVT SVPERSVNT TOPOGRAPHICE DISPOSITA
VETERIBVS VRBIS ICHNOGRAPHIAE FRAGMENTIS
ET PLVRIBVS TVM IPSORVM AEDIFICIORVM
CVMALIORVM QVAE DESIDERANTVR
SVPPLEMENTIS ET ADDITIONIBVS ILVSTRATA
MONVMENTA SEVLCRALIA ANTIQVA
ROMAE ROMANVMQ PER AGRVM SIARSA
ET ANTIQVOS VRBIS FONTES
OMNIA AENI MANV SVA IN CISA
LVENS DEVOTVSQVE
DEDICAVIT

13. REVOLUTION SURREALISTE. La Révolution Surréaliste. Première Année, No. 1 (1er Décembre 1924) - Cinquième Année, No. 12 (15 Décembre 1929). [All Published]. Paris. Directeurs: Pierre Naville et Benjamin Péret (1-4) & André Breton. 1924 - 1929.

4to. 12 issues in 11. (285 x 200 mm). Printed text on glossy white paper with advertisements on thin green tissue throughout and illustrated with monochrome photographs, caricatures, reproduction paintings, designs &c. by the leading Surrealist artists of the day; the Seconde Manifeste du Surréalisme published in issue 12 is introduced by the reproduction in colour of the impression of a woman's lipstick-covered lips, the only instance of colour in the whole set. Full black crushed morocco over gilt, scarlet and black marbled paper by Paul Bonet with his signature gilt, inlays of honey morocco to front board with inlaid dates in red morocco, titles direct to spine in gilt with central vertical rule in red, black endpapers, original printed wrappers preserved, t.e.g.

[PROVENANCE: Andre Breton's copy, with his engraved bookplate with the text *André Breton le Tamanoir* designed by Salvador Dali to front pastedown].

Andre Breton's own copy of the complete series of *La Révolution Surréaliste*, bound in the early 1930s by Paul Bonet, and with a large quantity of important contemporary manuscript Surrealist prose, verse and letters.

La Révolution Surréaliste represents an important source for the context of Surrealism, in particular its politics and the schism - only partly political - that developed toward the end of the 1920s.

Founded in 1924 with Pierre Naville and Benjamin Péret as directors, *La Révolution Surréaliste*, which appeared sporadically until 1929, announced its intentions clearly and explicitly: *Il faut aboutir à une nouvelle déclaration des droits de l'homme*. Following the format of more scholarly and scientific journals, *La Révolution Surréaliste*, was anything but a dull publication. From the outset the periodical was the focus of scandal and provoked consistent outrage, with a section - culled from recent newspapers - on suicides, provocative writings by Artaud, Péret, Eluard, Aragon, Breton, Max Morise and almost all of the leading lights of Surrealism, frank discussions of sexual mores including the important *Recherches sur la Sexualité* as well as numerous text games, reviews and writings.

The publication was also an important forum for the discussion of politics, both the politics of Surrealism and the mainstream, where the periodical had a tendency to the left and flirted with Communism. By the fourth issue, André Breton had assumed command of the magazine and used it increasingly as an instrument of control, blessing those with whom he agreed and excommunicating those with whom he did not. The twelfth and final issue includes Breton's *Second manifeste du surréalisme* and marks the conclusion of the most fertile and cohesive years of Surrealism. At this point, Breton and his enemies diverged. The so-called *dissident Surrealists* founded a new journal (*Documents*) while Breton continued this publication as *Le Surréalisme au service de la Révolution*.

Breton's copy of *La Révolution Surréaliste* is presented in an exceptional Art Deco binding by Paul Bonet dating to the very early 1930s. Bonet at the time worked extensively with Breton and Paul Eluard, binding books and collections of manuscripts - as well as for the major collector of Surrealism, René Gaffé - and was creating very beautiful and stylised bindings in a marked Art Deco style and often using the marbled paper used for the present binding. At a similar period, Bonet bound also Gafé's set of *Littérature*, a series of manuscripts by Aragon, Breton's *Clair de Terre*, Eluard's *Au Défaut du Silence* and others.

Also included is the following additional manuscript material, including poems, essays and articles for *La Révolution Surréaliste*:

No. 1. - Max Morise - *Je venais d'achever ce soir-la ...* Typescript on three leaves of thin paper recto only (270 x 210 mm), attribution to first leaf at upper right and numbered 1 - 3 at upper left in blue ink.

No. 5. - Max Morise. - 'Rève II' & 'Rève III'. Autograph manuscript in green ink, *Rève II* numbered at upper right on the verso of two leaves (274 x 216 mm) with printed announcements for Breton's *Clair de Terre* and *Les Pas Perdus*; *Rève III* dated 7 mai 1925 on 6 leaves (363 x 234 mm) with numerous excisions and corrections, black ink stains to second leaf, numbered 1 - 4 at upper right and signed *Max Morise* at conclusion.

No. 5 - Robert Desnos - *Ulysse Préchacq. Le Paradis Retrouvé*. Autograph manuscript in black ink recto only on the leaves (194 x 146 mm) of a school exercise book, title *Le Paradis / I / Ulysse Préchacq* to front cover and signed at conclusion by Desnos; typescript in magenta ink on 4 leaves (270 x 210 mm) recto only, *Fin de Labeur* by Préchacq and a letter dated 25 Décembre 1924 from Préchacq to Desnos; all leaves numbered 1 to 11 by Desnos at upper right; corrections and excissions throughout in blue ink and pencil. (*Desnos on the naif provincial writer Ulysse Préchacq, whom he compares to the Douanier Rousseau, J. P. Brisset, Miró, Dédé Sunbeam and Benjamin Péret ...* see Ades pg. 204).

No. 5 - Various Surrealists - *La Révolution d'Abord et Toujours*. Typescript in black ink to 5 leaves of wove paper (), punched holes in left margin and secured with paper clip, corrections in black ink in manuscript throughout, final leaf with the printed names of the signatories, many added in black ink; signatories include the major Surrealists Eluard, Breton, Artaud, Ernst, Leiris, Carrive, Desnos, Fraenkel, Limbour, Soupault, Ribemont-Dessaignes, Queneau &c. &c. (*Tract manifeste rédigé par les surréalistes et les membres de Clarté à l'occasion des événements marocains (ou guerre du Rif) en août 1925. C'est contre la guerre au Maroc que s'élève ce tract de 1925 ...* see andrébreton.fr).

No. 7 - André Breton - *Rèves*. Autograph manuscript in blue ink on four leaves (280 x 212 mm) of cream paper recto only, a fair copy of Marcel Noll's text signed at the conclusion *Marcel Noll* by Breton.

No. 7 - Rene Crevel - *Le Pont de la Mort*. Autograph manuscript in purple ink recto only on a single leaf (300 x 200 mm), verso with notes in pencil and 'Révolution' in red crayon and *urgent* in blue.

No. 8 - Pierre de Massot - *Dzerzinski, Président de la Tchéka*. Autograph manuscript in black ink on a bifolium of squared paper (222 x 172 mm), signed at the onclusion *Pierre de Massot* and dated 21 juillet 26.

No. 8 - Michel Leiris - *Les Aruspices & Le Fer et la Rouille*. Autograph manuscripts in black ink on cream lined wove (*Les Aruspices*) or laid paper (*Le Fer et la Rouille*) (245 x 210 mm) recto only, each signed by Leiris at conclusion in black ink and numberd 1 - 4 in pencil at upper right, 'Les Aruspices' also numbered 5 - 6 by Leiris at upper right, *Le Fer et la Rouille* dedicated to Jacques Baron.

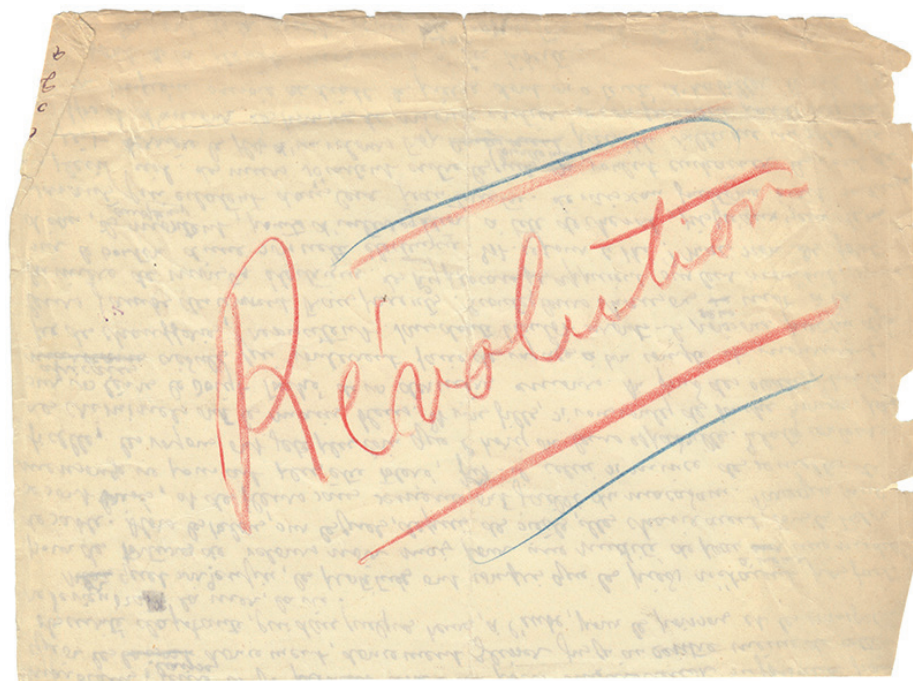
No. 8 - Pierre Unik - *Texte Surréaliste*. Autograph manuscript in black ink on two leaves of wove paper (252 x 212 mm) recto only, toning to leaves, signed by Unik at conclusion.

No. 8 - Abbé Ernest Gengenbach (Jean Genbach) - *Retraite à Solernes ... Abbaye Bénédictine* (19 juin - 24 juin). Autograph manuscript in blue ink on 4 leaves of cream wove paper (270 x 208 mm) recto only, final leaf recto verso; also with two autograph letters to André Breton, dated *9 juillet 11 h. du soir* in black ink on cream wove paper (266 x 208 mm) and dated *ce 13 juillet 1926* in black ink on a bifolium of cream wove paper (196 x 148 mm). (Including a long letter from Abbé Gengenbach, claiming that he had never ceased to be a surrealist, that he was not connected with the Reverdy conversion group and that he only wore his soutane because his suit was torn. Ades pf. 205).

No. 12 - Pierre Unik - *Réponse à l'Enquête sur l'Amour* published as *La Prière du Soldat*. Autograph manuscript in black ink on 4 leaves of cream paper recto only, the text with extensive revisions, excisions and corrections, numbered 1 to 4 at upper left, attribution and publication details in pencil to first leaf at upper right; the text was unattributed in the final number of *La Révolution Surréaliste* but the manuscript is clearly by Unik (comparison with the *Texte Surréaliste* listed above indicates this).

Further details of the manuscripts are available on request.

[see Bonet Carnets 204a; Michler / Löpsinger 5; Le Fonds Paul Destribats 230; Ades 9.72, see pp. 189 - 227; sold as lot 1130 in 'Livres II' in the sale 'André Breton, 42, rue Fontaine', Calmels Cohen, 2003]. €40,000



GUILLAUME APOLLINAIRE PAYSAGE
CALLIGRAMMES VOI ?
POÈMES LA MAISON
DE LA PAIX ET DE LA GUERRE OÙ NAISSENT
Odes — Etendards — Case d'Armons LES
Lueurs des tirs — Obscure couleur de lune TOI
La tête étoilée ET LES DIVINITES

LOUIS ARAGON LOUIS ARAGON
LE MOUVEMENT
PERPÉTUEL
LOUIS ARAGON LOUIS ARAGON

Collection
— Une
d'œuvre
Un
Portrait

EUROPE
CUM LA MER
par PIERRE RENE RDY
LIMBES
OMBILIC DES
par ANTONIN ARTAUD

LA RÉVOLUTION SURREALISTE



LES DERNIÈRES CONVERSIONS

SOMMAIRE	
Un volume des faces : Antonin Artaud Le surréalisme et la peinture : André Breton	La dernière nuit du condamné à mort : Benjamin Péret Le Pont de la mort : René Crevel
REVES Marcel Noll, Michel Lévitz	CHRONIQUES : L'opportunisme impuissant : Marcel Flourès Liberté, liberté chérie : Maxime Auzanès Protestation : L. Aragon, A. Breton Georgia : Louis Aragon Correspondances - Notes
POÈMES Robert Brasso, Philippe Soupault, Paul Eluard, Antonin Artaud, Michel Lévitz	ILLUSTRATIONS Amp. George de Chirico, Georges Méliès, André Masson, Paulhan, Marc Ray, Pierre Ray, Dada Soutineau, Yoko Tangey, etc.
TEXTES SURREALISTES : Louis Aragon, Arp A la fenêtre : Paul Eluard Derniers efforts et mort du prévoit : Pierre de Massot	

ADMINISTRATION : 42, Rue Fontaine, PARIS (IX)
ABONNEMENT :
1 an : 25 francs
6 mois : 15 francs
3 mois : 8 francs
Dépositaire général : Librairie GALLIMARD
15, Boulevard Raspail, 15
PARIS (VII)
LE NUMERO :
France : 5 francs
Etranger : 7 francs

MAX ERNST LA FEMME 100 TÊTES

précédé d'un Avis au lecteur
par André Breton.

12 exemplaires sur Japon Impérial numérotés de 1 à 12.
88 exemp. sur Hollande Pannecock numérotés de 13 à 100.
900 exemplaires sur vélin tinté numérotés de 101 à 1.000.

ÉDITIONS DU CARREFOUR
PARIS-VI — 169, BOULEVARD ST-GERMAIN, 169 — PARIS-VI

Pourquoi la Révolution Surréaliste avait essayé de paraître



SECOND MANIFESTE DU SURREALISME

En dépit des démarches particulières à chacun de ceux qui s'en sont réclamés ou s'en réclament, on finira bien par accorder que le mouvement ne tendit à rien tant qu'à provoquer, au point de vue intellectuel et moral, un état de conscience de l'espèce la plus générale et la plus grave et que l'édification ou la réédification de ce résultat peut seule décider de sa réussite ou de son échec historique.

Au point de vue intellectuel il s'agissait, d'agir encore d'éprouver par tous les moyens et de faire reconnaître à tout prix le caractère de ces Vécules antinomiques destinées hypochothématiquement à prévenir toute agitation immodeste de la part de l'homme, ne serait-ce qu'en lui faisant une robe indigente de ses moyens, de le définir d'échapper dans une mesure relative à la contrainte universelle. L'éprouvé, le naufrage de la plus belle maison de la sommeil, l'écrasement radeau de l'avenir, les tours de Babel, les miroirs d'incertitude, l'indéchiffrable mur d'argent éclaboussé de sang, ces images trop saisissantes de la catastrophe humaine ne sont peut-être que des signes. Tout porte à croire qu'il existe un certain point de l'esprit d'où la vie et la mort, le réel et l'imaginaire, le passé et le futur,

le communicable et l'incommunicable, le haut et le bas cessent d'être perçus contradictoirement. Or, c'est en vain qu'on cherchait à l'actualité surréaliste, un autre mobile, que l'esprit de détermination de ce point. On voit assez par là combien il serait absurde de lui prêter un sens uniquement destructeur, ou constructeur : le point dont il est question est à fortiori celui où la construction et la destruction cessent de pouvoir être brandies l'une contre l'autre. Il est clair, aussi, que le surréalisme n'est pas intéressé à tenir grand compte de ce qui se produit à côté de lui sous prétexte d'art, voire d'anti-art, de philosophie ou d'anti-philosophie, en un mot de tout ce qui n'a pas pour fin l'aboutissement de l'être en un brillant, intérieur et avangé, qui ne soit pas plus l'âme de la glace que celle du feu. Que pourrions-nous bien attendre de l'expérience surréaliste ceux qui gardent quelque chose de la pièce qu'ils occupent dans le monde? En ce lieu mental d'où l'on ne peut plus entreprendre que pour soi-même une reconnaissance, mais, pensons-nous, une sagesse non plus d'attacher la moindre importance aux pas de ceux qui arrivent ni aux pas de ceux qui sortent, ces pas se produisant dans

14. SEGUIN, Armand. de Gourmont, Remy. *Le Pèlerin du Silence*. Paris. Société du Mercure de France. 1896.

8vo. (204 x 122 mm). pp. 284, (i), (i). Half-title with justification verso, leaf with Seguin's colour dry point as frontispiece verso, printed title and de Gourmont's drama and prose, each work with section title, leaf with 'Bibliographie', leaf with 'Table des Matières' and final leaf with *achevé d'imprimer*. Original publisher's printed wrappers with titles to front cover in red and black with publisher's illustration of a caduceus, titles to spine and advertisements to rear cover in black.

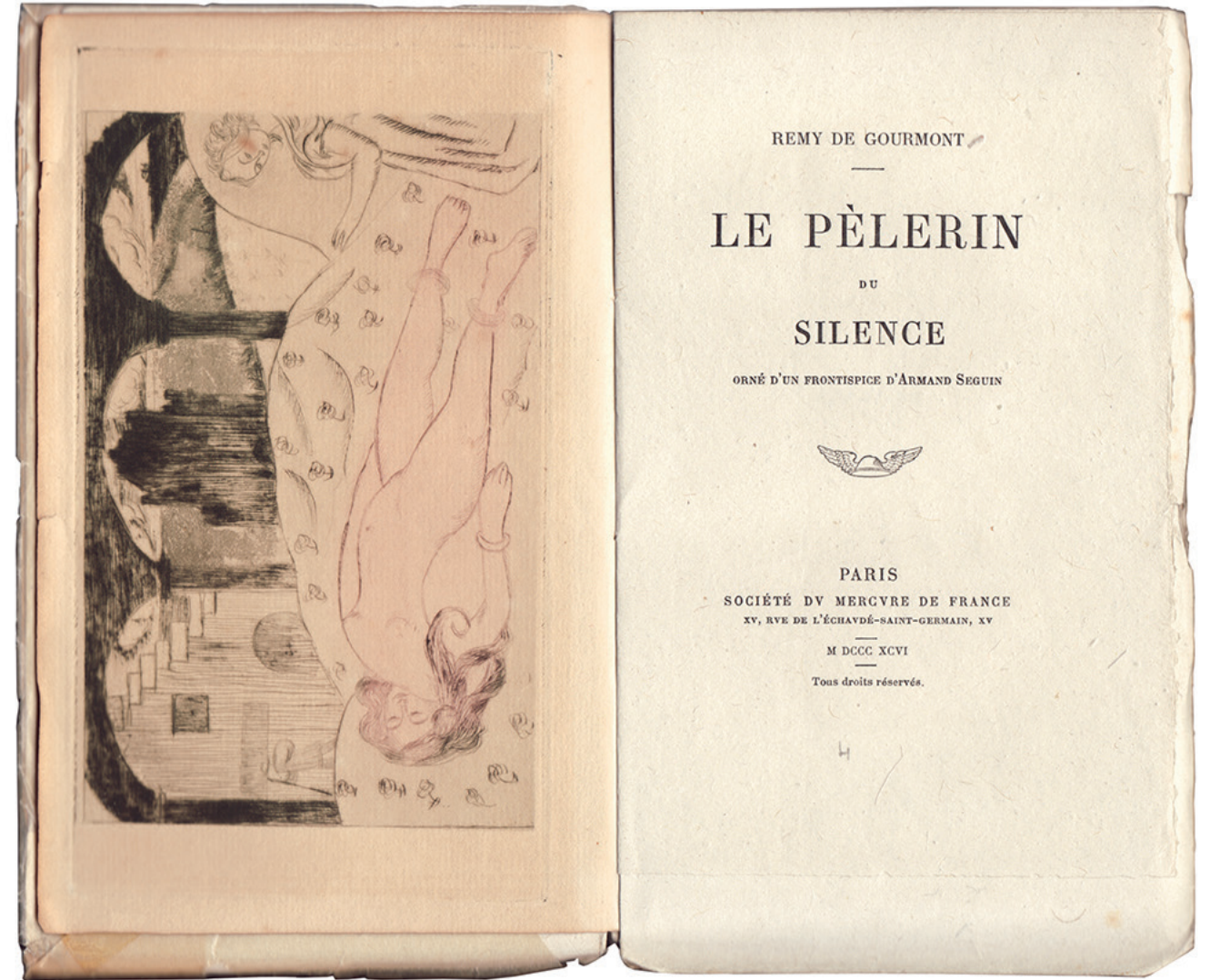
The collected edition of several of Remy de Gourmont's literary works with the original colour dry point frontispiece by Armand Seguin.

From the edition limited to 21 copies with Seguin's dry point engraving as frontispiece, with this one of 6 copies on Chine numbered on the justification, the second paper after three copies on Japon Impérial; an ordinary edition of the book was also issued with Seguin's frontispiece as a reproduction.

This collected edition includes de Gourmont's works *Phénissa*, *Le Fantôme*, *Le Château Singulier*, *Le Livre des Litanies*, *Théâtre Muet* and *Le Pèlerin du Silence*.

... le frontispiece d'Armand Seguin a été gravé à la pointe sèche et tiré à la poupée. (From the justification).

€9,000



15. SPIRALE. Gomringer, Eugen, Dieter Roth, Marcel Wyss & Karl Gerstner. (Editors). Spirale. Nos. 1 - 9. (All Published). Bern. Verlag der Herausgeber. 1953 - 1964.

Large folio. Nos. 1 - 4. (498 x 352 mm). Square 4to. Nos. 5 - 9. (352 x 352 mm). With original woodcuts and linocuts by Dieter Roth, Erich Muller, Hans Arp & others. Loose as issued in original publisher's printed wrappers in various colours and on various stock, each with printed title and cover graphic, the majority with contents to rear wrapper.

An exceptional complete series of *Spirale* presented to Carlo Darani, the de luxe issue with additional original unique material.

The majority of issues feature a presentation in pencil: *Für Carlo Darani / Marcel Wyss* to the inner front wrapper and the rear wrapper. The first two numbers were issued also in a de luxe edition of 20 copies, each numbered in pencil to the front wrapper and with all of the material signed by the relevant contributors; in addition this copy has additional material signed by the contributors and includes additional original material.

A seminal forum for international artistic trends with a global distribution, *Spirale* was founded by Eugen Gomringer and Dieter Roth, the first issue featuring Roth's first contribution to a book, the woodcut for the cover of the issue, here signed in red crayon. From the second issue Marcel Wyss became involved, with Karl Gerstner joining the editors for the fifth issue. The first four issues, those in large folio format feature paper of different colours, original graphics and a beautiful typography in a typically Roth-ian sans serif. From the fifth issue the format became a square quarto and the content changed, becoming more technical and more focussed. Advertising was introduced, also in a beautiful typography and mise en page and glossy paper was used. Issue 9, in many senses the most radical, featured Marcel Wyss' *Trans-Variation* sequence printed on the cover of the issue and on five sheets of transparent vinyl; the present copy also features his original *Trans-Variation* executed in pencil on paper and mounted to a sheet of card.

This exceptional set features the following additional details and material:

No. 1. From the de luxe edition, limited to 20 copies and numbered *16 / 20* in pencil to front cover; with the graphics for the issue each signed: Dieter Roth (front cover woodcut signed in red crayon), Erich Muller (initialled in white pencil and dated *1952*), Hans Arp (linocut signed in pencil), Bernhard Luginbühl (double page linocut, signed in pencil), Max Mühlengen (linocut, signed in pencil), Kurt Wirth (linocut, signed in pencil), Eugen Gomringer (poem in Spanish, signed in pencil), Josef Pillhofer (woodcut, signed in pencil and dated *1953*), and Hermann Plattner (woodcut for the rear cover, signed and dated *1953* in pencil).

No. 2. From the de luxe edition, limited to 20 copies and numbered *16 / 20* to front cover; with the graphics for the issue each signed: Imre Reiner (linocut for the front cover, signed in black ink), Marcel Wyss (unsigned - printed on dark paper), Lilli Erzinger (linocut, signed in pencil), Oskar Dalvit (double page woodcut, signed and dated *1950* in pencil), Leo Leuppi (woodcut, signed and dated *53* in pencil), Franz Eggenschwiler (lithograph, signed in pencil), Dieter Roth (double-page lithograph, signed in pencil), Robert Gessner (woodcut, signed in pencil), Walter Binder (woodcut for the rear cover, signed in pencil); the rear cover is also signed by Eugen Gomringer.

No. 3. With the presentation: *für Carlo Darani / Marcel Wyss* to the rear wrapper and to Wyss' contribution to page 4; Gomringer's contribution, a poem in German, is also signed in pencil. Contributors also included Max Bill, vordemberge-gildewart, Hans Hoffmann, Richard Lohse, Sofie Tauber-Arp, Piet Mondrian, Hans Arp and Manuel Arce among others.

No. 4. With the presentation: *für Carlo Darani / Marcel Wyss* to the inner front wrapper and the rear wrapper, signed also by Gomringer; the photograph of Ernst Scheidegger is signed beneath in pencil. Contributors also included - the issue is devoted to abstract sculpture - Mary Vieira, Kurt Blum, Georges Vantongerloo, Henry Moore, Barbara Hepworth among many others.

No 5. With the presentation: *für Carlo Darani / Marcel Wyss* to the inner front wrapper and the rear wrapper; with the following signed prints, illustrations and additional material: Karl Gerstner (double-page colour lithograph, signed in pencil); Eugen Gomringer (poem, signed in pencil), Marcel Wyss, (a variant of his cover illustration, signed in pencil), Gérard Ifert (lithograph, signed in pencil), Peter Bichsel (poem, signed and inscribed *über 50 Jahre / Später / Sept. 2009* with a small drawing). Inserted loose is a relief print without colour by Marcel Wyss, a variant of his cover illustration on thick handmade paper (348 x 340 mm), signed verso in pencil and inscribed *E. A.* A further sheet of squared A4 paper features four mounted drawings in black ink on squared paper (each 100 x 104 mm), each a further variant of Wyss' cover illustration. Contributors also included: Joseph Albers, Piet Mondrian, Rolf Willmann and others.

No. 6 / 7. With the presentation: *für Carlo Darani / Marcel Wyss* to the inner front wrapper and the rear wrapper; and with the following: signed by Gomringer to the inner rear cover, Gerstner's *Analyse* for Richard Lohse's lithograph is signed in black ink, Marcel Wyss (*Zinkätzung*, signed in pencil), Gérard Ifert (*foto*, signed in pencil), Gerhard Rühm (poem, signed in pencil), Gérard Ifert (*foto*, signed in pencil), Rolf Schröter (*foto*, signed in black ink).

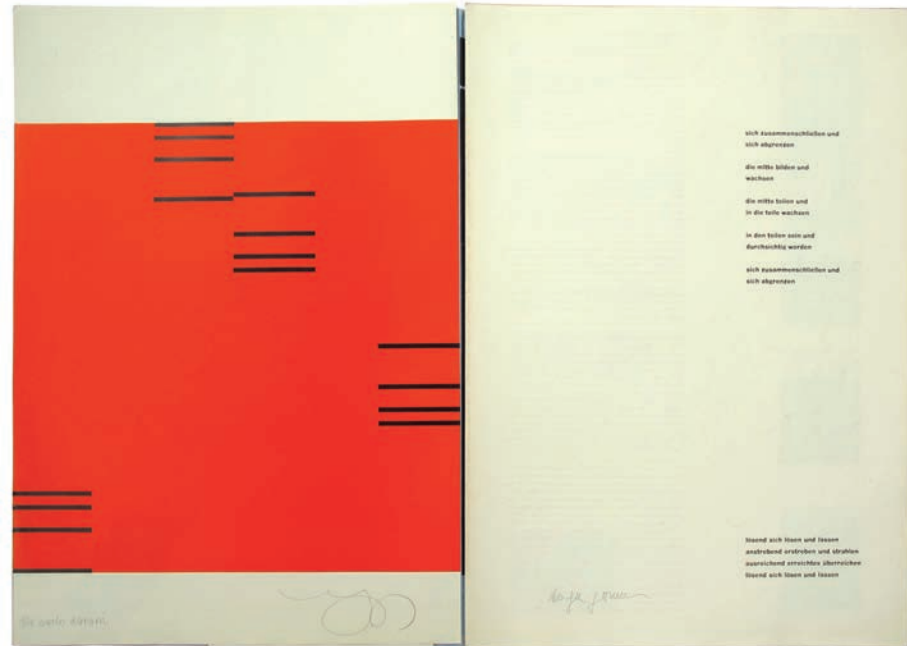
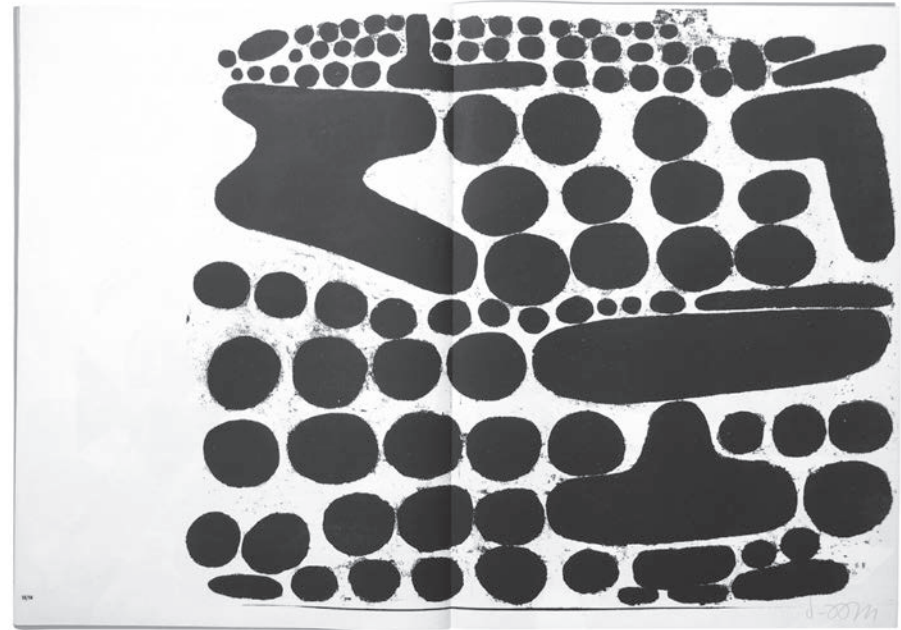
No. 8. With the presentation: *für Carlo Darani / Marcel Wyss* to the inner front wrapper and the rear wrapper; and with the following: Karl Gerstner (colour silkscreen, signed in pencil), René Groebli (photograph, signed in green ink) and Karl Gerstner (rear cover signed in black ink)

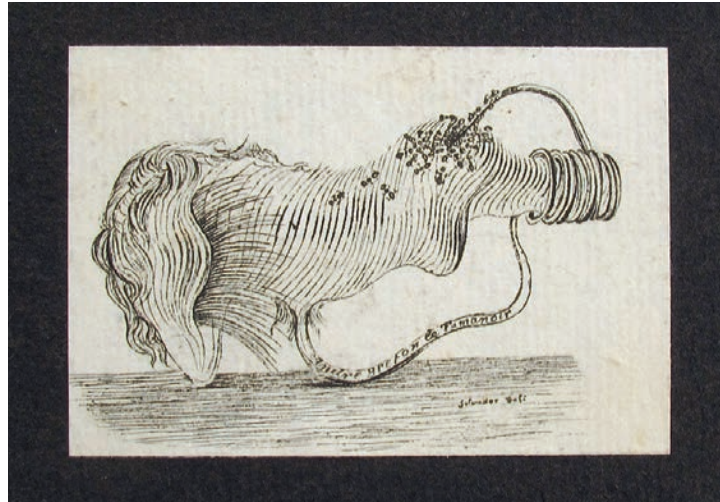
No. 9. Signed by Marcel Wyss to the inner front wrapper and with his original drawing for the *Trans-Variation* included on five transparent vinyl sheets; the accompanying explanatory text is signed by Gerstner.

Initially subtitled 'International review for young art', Spirale was ... a vital site for the cross-fertilization of art and concrete poetry, with contributors including, in addition to the four editors, Hans Arp, Paul Celan, Paul Klee, Federico Garcia Lorca, Hans Hoffman, Max Bill, Piet Mondrian, Wallace Stevens, William Carlos Williams, Wassily Kandonsky, and Kurt Wirth ... Spirale witnessed not only new understandings of visual art and language, but also new understandings of the role of the magazine itself. (Gwen Allen).

[Allen 301; not in Le Fonds Paul Destribats].

€27,000





Sims Reed Ltd.
43a Duke Street St James's
London SW1Y 6DD

+44 (0)20 7930 5566
info@simsreed.com