

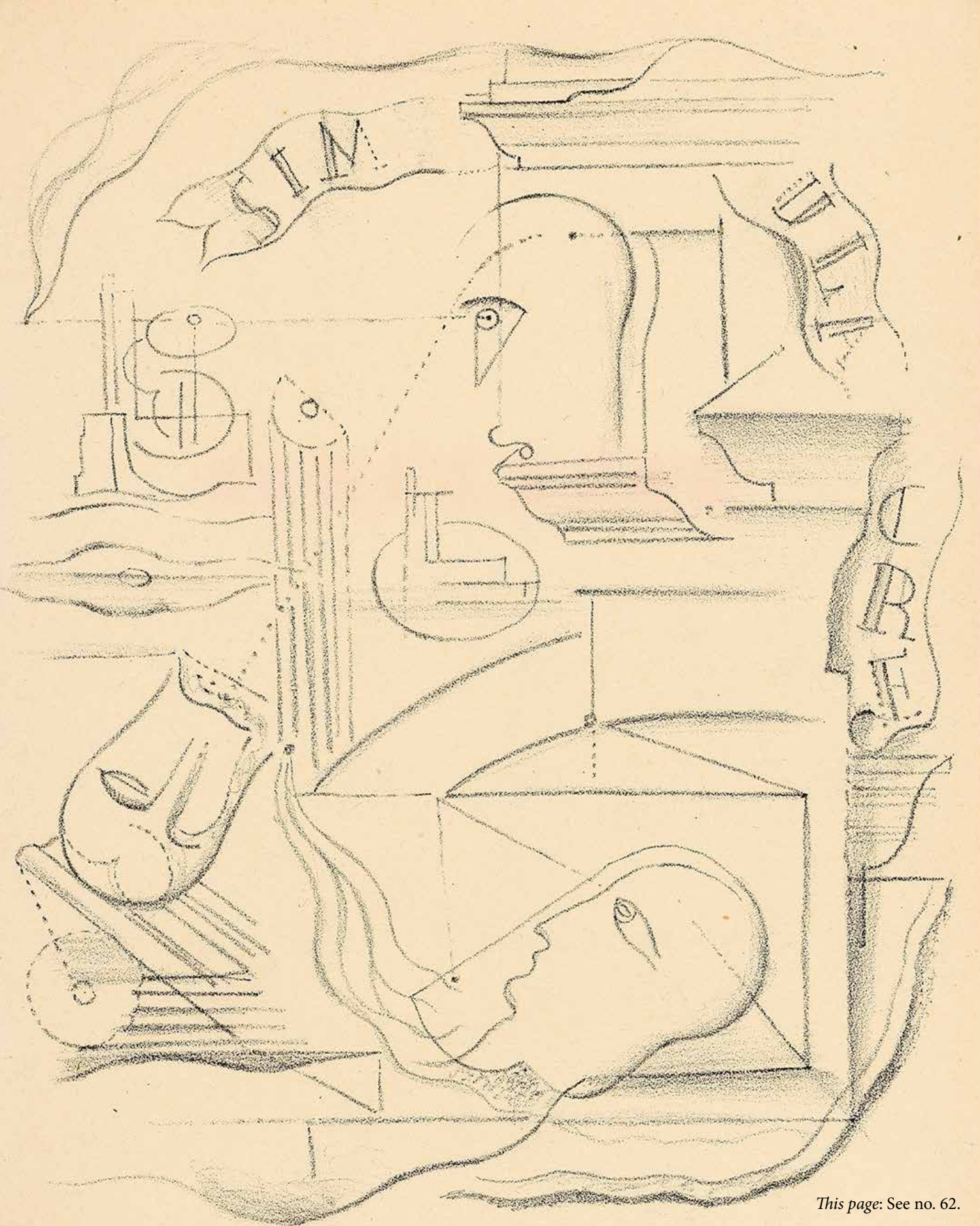
SIMS REED



A SUMMER SALE

HAYTER to TOYEN
(Part 2)

AUGUST 2022



This page: See no. 62.

SURREALISM

HAYTER to TOYEN **(Part II)**

Descriptions have been edited down for the purpose of this catalogue - please contact us if you would like full descriptions for any items, or further images.

Many books with discounts of up to 30%. Please note that our website lists the same items at the 'pre-sale' price.

AUGUST 2022

46. HAYTER, Stanley William. Hugnet, Georges. Ombres Portées. Ornées de Cinq Gravures au Burin de Stanley William Hayter. Paris. Editions de la Montagne. 1932.

8vo. (250 x 170 mm). [32 leaves plus 21 inserted leaves (suite, drawings and proofs)]. Black morocco-backed patterned wooden boards by Mercher, titles gilt to spine, original publisher's printed wrappers and backstrip preserved.

Hugnet's own copy of *Ombres Portées* with Stanley William Hayter's etchings in three states and with additional signed proofs and drawings.

From the edition limited to 79 numbered copies signed in black ink by the artist and author, with this Hugnet's own copy marked *exemplaire* [printed] *de l'auteur* (in black ink in Hugnet's own hand); 20 hors commerce copies were also issued.

As well as Hayter's etchings in three states (as published on Japan, in bistre on a thick handmade paper and the cancelled plate *barré* on matching paper), this copy also includes the following additional material:

- Hayter's original drawings for each of the etchings on transfer paper, each titled as per the section by Hayter above, in pencil or ink, and with a line of verse below in pencil or ink; an additional drawing, unused in the book, is also included.

- additional pulls and proofs of each of the etchings, all on large paper and each inscribed and signed in pencil by Hayter, either *E 1 / 3* (for four of the five etchings) or *Essai 1 / 1* (for one etching) or *Etat II* or *Etat 2* (for two etchings).

[see *The Artist and the Book 1860 - 1960*, pg. 92 which gives the title as 'Ombres Parties']. £8,500

47. HUGNET, Georges. Huit Jours à Trébaumeec. Journal de Vacances Orné de 82 Photographies Prises par l'Auteur en 1947. Paris. (Privately printed for the author / Henri Mercher). 1969.

Narrow folio. (395 x 180 mm). [25 bifolia: 50 leaves]. Loose as issued in original publisher's printed wrappers with printed title and map of the Brittany coastline and additional pink jacket in imitation of a Michelin guide, grey cloth slipcase.

A superb copy of Georges Hugnet's *Huit Jours à Trébaumeec*.

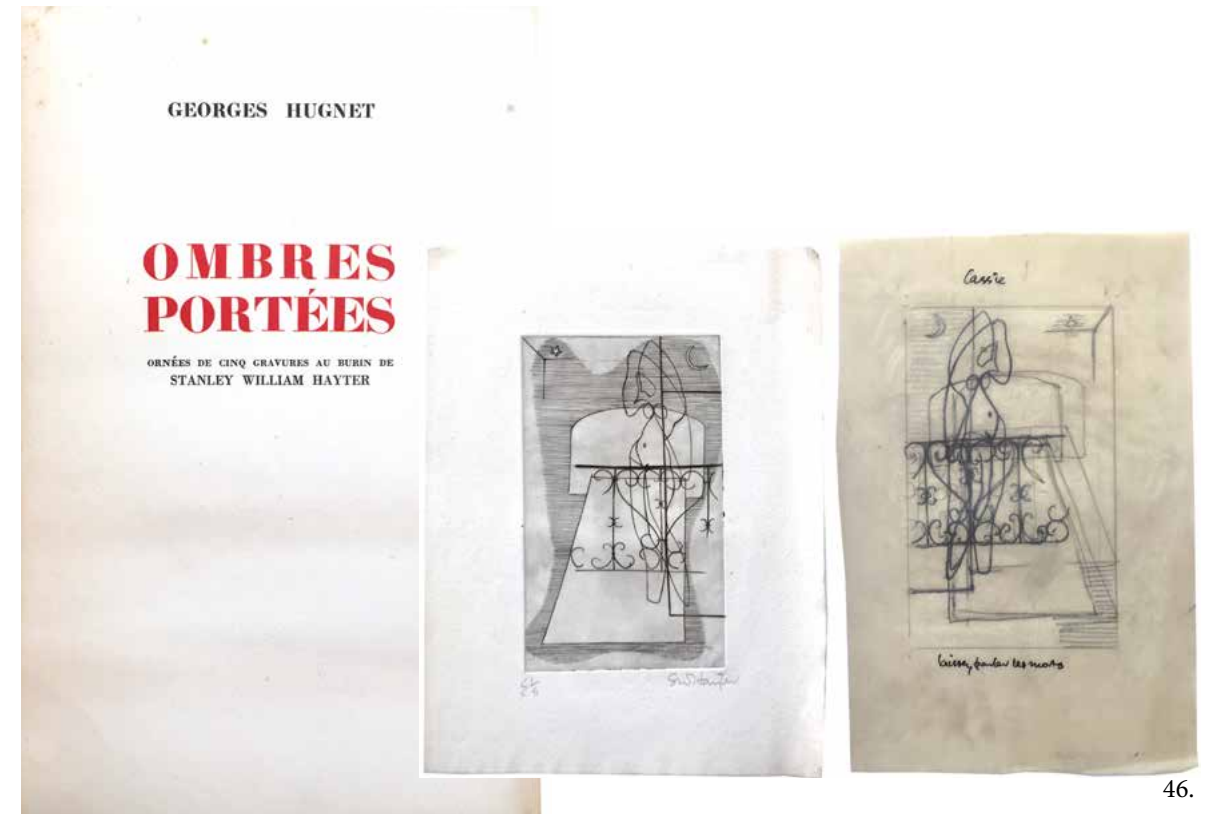
From the edition limited to 107 numbered copies, with this one of 102 on Rives signed by Hugnet and Mercher to the justification.

These photomontages, *le journal de vacances de Georges Hugnet*, were completed in 1947 but not published until the present edition, imagined, edited and with mise en page by Henri Mercher, in 1969.

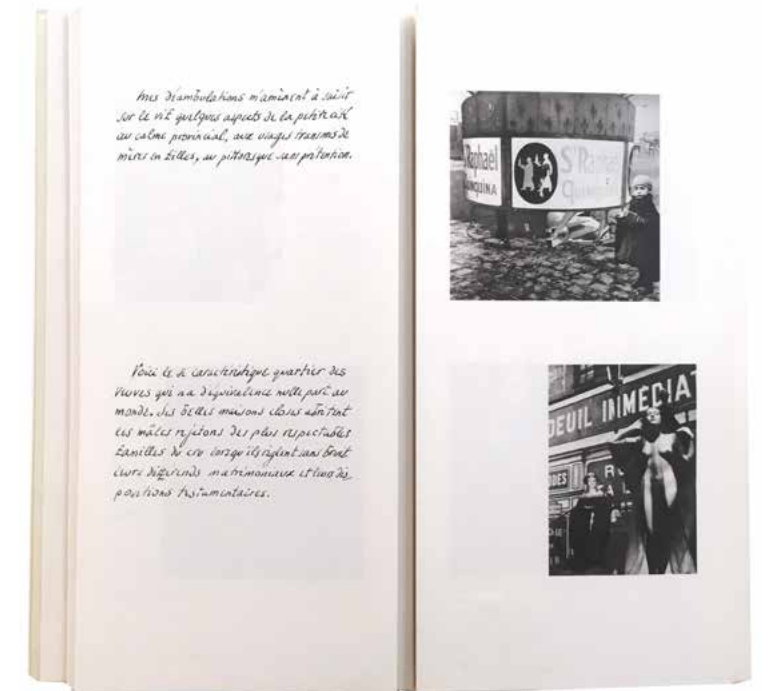
In the book *Huit Jours à Trébaumeec* (the title is itself a pun), Hugnet spoofed both the Guide Michelin and traditional travel diaries. As the printed notice on the final leaf states: *Toute ressemblance / même lointaine / entre le Guide Rose Michelin / et un autre Guide / ne pourrait être / que purement fortuite.*

Also included, loosely inserted, is the original prospectus on two leaves in the same format as the book and *Bulletin de Souscription* for the book in the original envelope.

[*The Open Book*, pp. 250-51; *The Photobook*, vol. I, p. 109]. £3,000



46.



47.

48. HUGNET, Georges. Brigitte Bardot. (Original Collage). (Paris). 1962, 'L'Herbrière le 2 Janvier'.

8vo. (145 x 100 mm). Original monochrome photograph with additional excised applied elements recto, verso with photographer's credit and manuscript text by Hugnet in black ink. Framed under passepartout with verso visible via excision.

A beautiful original photo-collage by Georges Hugnet, featuring Brigitte Bardot, sent to Charles Ratton.

Hugnet and Ratton had been friends since the 1930s when Hugnet (among many others) exhibited his livres-objets at the *Exposition Surréaliste d'Objets* at the Galerie Charles Ratton. Ratton dealt in avant-garde and Surrealist art as well as the art of Africa, Oceania and North America and was a prodigious and prestigious collector. This card marks Hugnet's move to his final Paris address, the small and discreet courtyard off rue de la Gaité in Montmartre, he shared with his wife Myrtille.

Hugnet's collage depicts Brigitte Bardot, a strawberry in her lap, against the background of a ship (the Champlain) that had transported many refugees to America - among them Vladimir Nabokov and his parents and many Jews fleeing the Nazis during the early part of World War II. In 1940, the Champlain hit a mine off the Ile de Ré and it is the evocative image of the ship heeled over and largely under water with only her smoke stacks showing, that Hugnet has appropriated. A further female figure, wearing a swimsuit, is pasted at left, her feet in the water while she talks on the telephone, her head bowed. £6,500

49. HUGNET, Georges. Pleins et Déliés. Souvenirs et Témoignages 1926 - 1972. (La Chapelle-sur-Loire). Guy Authier Editeur. (1972).

Large 8vo. (250 x 172 mm). pp. 426, (i), (i). Full chocolate lizardskin by Georges Leroux with his signature gilt and dated 1983, front and rear boards with ten onlaid oval sections of two-tone colour calf with central oval excisions to form a decorative geometric motif, title gilt to spine within a further onlaid oval of two-tone colour calf, chocolate endpapers, original publisher's thick card wrappers with printed titles in black and backstrip preserved, original glossy pictorial dust-jacket with flaps preserved, suede-lined lizard skin-backed paper board chemise with gilt titles to spine and matching slipcase.

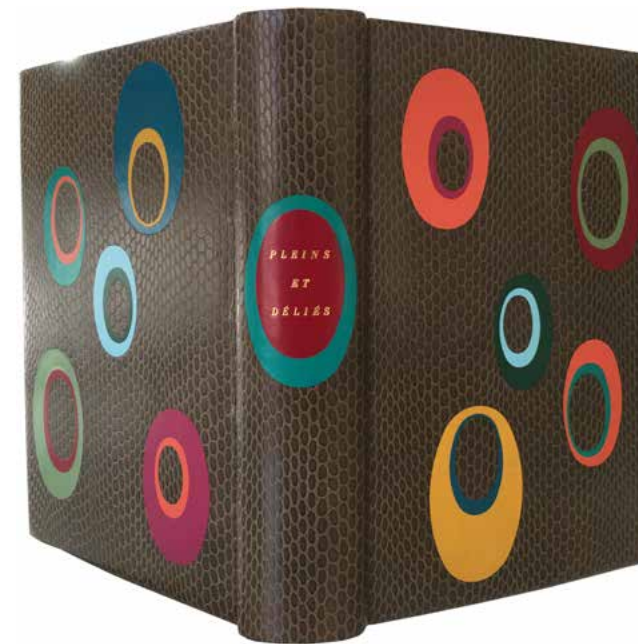
Copy number I of X, possibly that of Georges Hugnet himself, reserved for the author and his friends, with unique proofs of the frontispiece, the original copperplate and bound by Georges Leroux.

From the édition de tête limited to 70 copies on vélin d'Arches, with this copy number I of X numbered in Roman numerals *réservés à l'auteur et ses amis* with Hugnet's original colour etching as frontispiece together with additional material (see below); an unlimited ordinary edition of the book was also issued.

The colour etching for the frontispiece is present in three states: in yellow as issued, in green and inscribed *unique essai en vert / G. H.* and in pink inscribed *unique essai en rose / G. H.*; the etching was printed at Atelier 17 and the original copperplate is included, mounted to the bound-in rear wrapper. The copy also includes the dust-jacket used for the ordinary edition of the book with white text against a black background as well as a proof of the reproduction of Hugnet's original collage for the jacket on white glossy paper without text. £4,500



48.



49.



50. ILIAZD. Poésie de Mots Inconnus. Paris. Le Degré 41. 1949.

Small 8vo. (175 x 138 mm). [28 leaves each folded in 4]. Loose as issued in original publisher's printed paper wrappers with contributors to each volume in black to front wrapper, original parchment wrapper with the winged harp vignette by Ribemont-Dessaignes and 'NE COUPEZ PAS MES PAGES' in black to front cover and title stamped in blind to spine and original pleated parchment envelope with title stamped in blind to spine.

Iliazd's typographic masterpiece of visual, phonetic and sound poetry, a beautiful anthological work of the poetic avant-garde.

From the edition limited to 158 copies, signed and dated (IIII49) in black crayon by Iliazd (Ilia Zdanevitch) to the justification page and numbered 85 (printed in purple): 41 copies from the edition were printed with personalised inscriptions to the *Compagnons*.

This anthology of forgotten phonetic poetry by Georgian-born poet-publisher Iliazd was published as his response to an intellectual argument against the Lettrists and Isidore Isou. Iliazd had assembled examples of visual and sound poetry (dada, Futurism, zaum, calligrammatic and so on) to demonstrate a historical context denied by the provocative Isidore Isou and a younger generation of iconoclastic Lettrists. A battle of letters had developed over the previous couple of years and *Poésie de Mots Inconnus* was to be Iliazd's published riposte after the chaotic mêlée that concluded his 1947 lecture *Après Nous le Lettrisme*. Iliazd's response to the Lettrists was a remarkable interplay of typographic innovation and illustration, a demonstration of the novelties of the pioneers of visual poetry combined with the illustrative printing techniques of the visual avant garde. As per Johanna Drucker: *He [Iliazd] was not so much working at a mimetic redundancy of verbal and graphic qualities as he was demonstrating the theatrical potential of the page.*

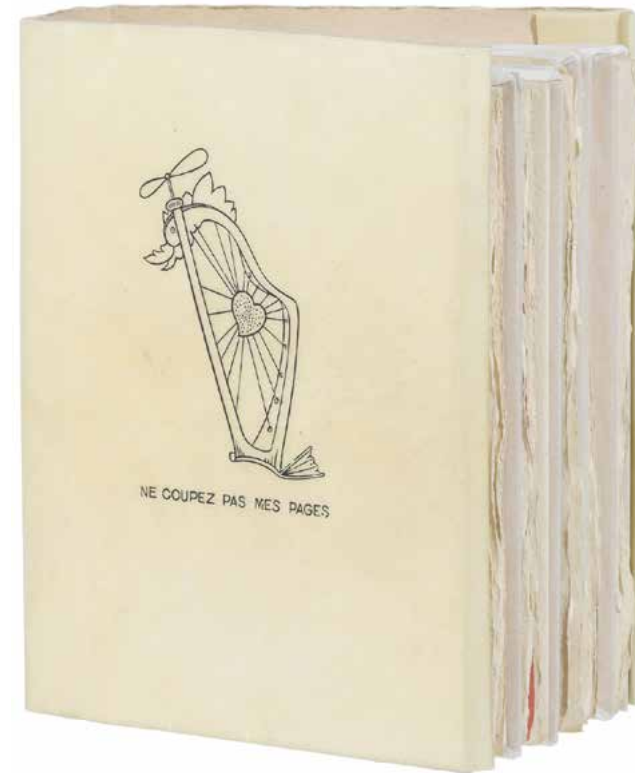
The texts were written between 1910 and 1948, starting with Velimir Khlebnikov and ending with Antonin Artaud, and consist of Russian Futurist texts and Dadaist writings from Paris, Zurich, and Berlin. The book has two

formats, folded - as here - and unfolded in sheets and as for all of the books Iliazd published, he did not want the book to be cut or bound. For each author, he varies the composition of the page and the book is full of invention typical of this master of mise-en-page. In folded form, the book is solid, compact and almost sculptural, tactile and a beautiful object with a vellum jacket and overjacket with a pleated vellum spine: it is a book that must be handled to be appreciated. The importance of the work to Iliazd is clear, even if it brought him much anxiety. After the publication of *Poésie de Mots Inconnus*, Iliazd's oeuvre ceased to be retrospective; the work was the realisation of his highly respected role as editor / publisher / artist and the template for his meticulous future productions. The book was dedicated: *in recognition of our companions* and the pages were printed by letterpress by Alexander Zasypkine and the Imprimerie Union.

The simple issue at stake for Iliazd was that the innovative work of the early avant-garde, in which he had personally participated, was being erased. His sense of historical accuracy and his sense of personal pride were both affronted ... One very droll note from Iliazd to the editors of 'Libération' described his presence at a conference where Isou denounced his existence, and then, having denied that he existed, proceeded to describe in detail the various things Iliazd did not do ... Iliazd and the futurists and dadaists, Isou insisted, had copied Lettrism in the past, stealing their ideas from Isou and the future movement. (Johanna Drucker).

Ce livre édité par Iliazd vient en réponse aux prétentions novatrices des lettristes. Iliazd y rassemble vingt-et-un poètes et vingt-trois peintres. Poèmes de Akinsemomyin, Albert-Birot, Arp, Artaud, Audiberti, Ball, Beauvuin, Bryen, Dermée, Hausmann, Huidobro, Iliazd, Jolas, Khlébnikov, Krutchonykh, Picasso, Poplavsky, Schwitters, Seuphor, Téréntiev, Tzara, ornés de gravures et lithographies par Arp, Braque, Bryen, Chagall, Dominguez, Férat, Giacometti, Gleizes, hausmann, Laurens, Léger, Magnelli, Masson, Matisse, Metzinger, Miro, Picasso, Survage, Taueber-Arp, Tytgat, Villon, Wols, Ribemont-Dessaignes. (From the catalogue of the Fonds Iliazd in the Bibliothèque Kandinsky, Paris).

[Isselbacher 30 - 32; see Johanna Drucker's 'Iliazd - A Meta-Biography of a Modernist', 2020, pp. 160 - 174].
£25,000



51. KANDINSKY, Wassily. Char, René. Le Marteau sans Maître. Paris. Editions Surréalistes. 1934.

8vo. (192 x 146 mm). pp. 142, (i). Full black crushed morocco by Georges Leroux with his signature gilt, boards with abstract geometric rules in gilt and green and outlined parallelograms, several with inlaid café crème calf, smooth spine with gilt titles, café crème calf doublures, bright green brushed suede free endpapers, original publisher's printed wrappers in black and red and backstrip with titles in black preserved, a.e.g., black morocco-edged green paper-covered board slipcase with additional signature at foot.

[PROVENANCE: Discreet bookplate of bibliophile François Ragazzoni with his name and initials 'F R' in blue to front free endpaper verso].

The édition de tête of the first edition of René Char's collection with Wassily Kandinsky's original frontispiece etching and bound by Georges Leroux.

From the édition de tête limited to 20 numbered copies on papier de Hollande van Gelder with Kandinsky's original dry point engraving as frontispiece; only copies from the édition de tête were issued with the original engraving.

Kandinsky's untitled etching, issued in only 20 impressions, was followed by only two further etchings, those for *La Main Passe* (1934) and *Fraternity* (1939), before Kandinsky's death in 1944. Pablo Picasso was a profound admirer of Char and of the work, which collected all of Char's poems published after 1927, and submitted an etching for the second edition - printed in a very similar format to this edition - published again by José Corti's Editions Surréalistes, in 1945. A third illustrated edition was also published, illustrated by Joan Miró, in 1976. This first edition and in this issue of 20 copies with Kandinsky's etching is the rarest of the editions; Picasso's etching for the édition de tête was issued in 25 copies while the version with Miró's etchings was an edition of 215 copies, 50 with an additional suite.

[Roethel 199; see 'De Parallèlement à Chanson Complète' pp. 357 - 364; see lot 100 'Bibliothèque François Ragazzoni Seconde Partie: Editions Originales', Paris, 13 / 14 May, 2003].

£27,500

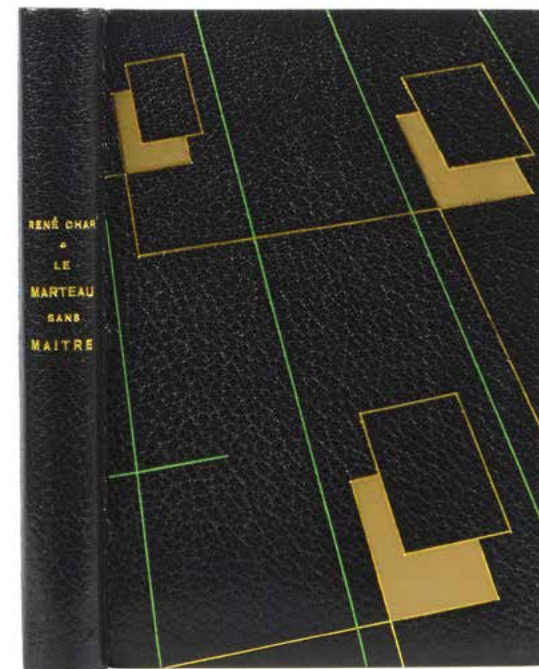
52. LAM, Wifredo. Fourcade, Dominique. Lessive du Loup. Paris. G[uy]. L[évis]. M[ano]. (1966).

8vo. (194 x 146 mm). [30 leaves; pp. 48, (v)]. Original publisher's printed wrappers with titles to front cover and spine in black.

Dominique Fourcade's *Lessive du Loup* with Wifredo Lam's original signed etching.

From the edition limited to 523 copies, with this unopened copy from the édition de tête of 55 copies on vélin d'Arches with the original etching by Lam signed in pencil as frontispiece; the remaining 460 copies (apart from 8 hors commerce) were issued without the signed frontispiece.

£1,000



51a/b.



52.

53. LAURELS. Number Two. October 1947. New York. Laurel Gallery. 1947.

Folio. Text and 5 signed original prints. Publisher's wrappers and portfolio.

Original signed prints from Laurels Gallery.

This copy number 36 of an edition limited to 60 copies.

Contains original prints by Milton Avery, Walter Pach, Gabor Peterdi, Leonard Pytlak and Alfred Russell.

The text is also illustrated with 3 designs by Alfred Russell, each hand-coloured in watercolour by the artist.

Published by Chris Ritter at the Laurels Gallery, this work was designed to come out 4 times a year to promote fine printmaking. £2,750

54. LAURENS, Henri. Eluard, Paul. La Dernière Nuit. Paris. 1942.

Large 12mo. [12 unnumbered leaves]. Frontispiece engraving, designed and engraved by Henri Laurens and signed 'HL' in the plate, printed in 5 different colours. Original publisher's printed wrappers.

An exceptional copy of Eluard's *La Dernière Nuit* with illustrations by Laurens.

From the edition limited to 65 numbered copies signed by the artist and poet, with this one of 53 on vélin d'Arches.

An excellent copy with the suite by Laurens printed in 4 different colours: Blue, brown, grey / black and ochre.

A clandestinely printed edition, intended for the trusted friends of the artist, Henri Laurens, and the poet, Paul Eluard. *La Dernière Nuit* consists of seven *poèmes de résistance* denouncing oppression allied with Laurens' powerful frontispiece. £3,750

55. LONDON BULLETIN. Vols. 1 - 20. [All Published]. London. London Gallery. 1938. April 1938 - June 1940.

20 vols. in 15. 4to. (250 x 190 mm). Original publisher's wrappers, each of a different colour and with titles to front covers in various colours, later blue cloth chemise with leather title label to spine and matching slipcase.

A complete set of the *London Bulletin*, the most influential English Surrealist periodical.

Edited by E.L.T. Mesens, this was the most influential English language Surrealist magazine and the only one to be published in England. Although it described itself as an avant-garde review, Surrealist contributions were numerous; the periodical also featured Constructivism and more abstract art, not Surrealist in tone, but Surrealism was the dominant mode throughout.

Contributors included Paul Eluard, Herbert Read, Mesens, André Breton, Nash, Tanguy, Beckett, Peret, Picabia, George Reavey, Humphrey Jennings, Roland Penrose, Eileen Agar, John Banting, Conroy Maddox and many others.

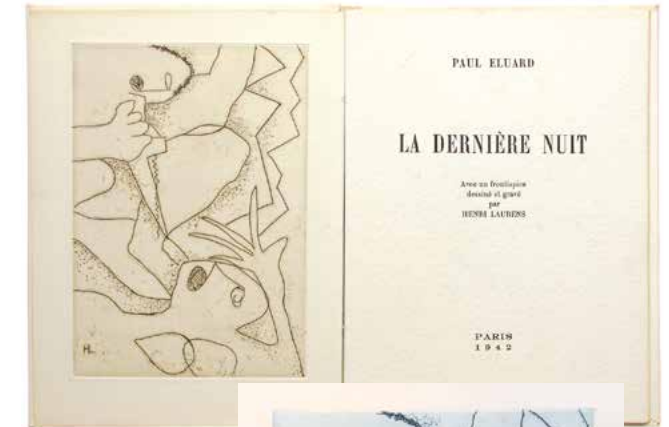
... it was not until 1938, when E. L. T. Mesens published the *Bulletin of the London Gallery*, of which he had become director in 1937, that the Surrealist group in England found a voice, although theirs was not the only voice in it. (Dawn Ades).

London Bulletin has assumed the position of the only avant-garde publication in this country concerned with contemporary poetry and art. Although its first number was practically a monograph, by various hands, concentrated on the work of the surrealist René Magritte, it has rapidly expanded its range, reflecting besides exhibitions of painting, other activities of living interest in its pages. The July double number, devoted to 'The Impact of Machines', further increased the value of its position by arousing the attention of numerous readers abroad ... (Introduction to issue no.7).

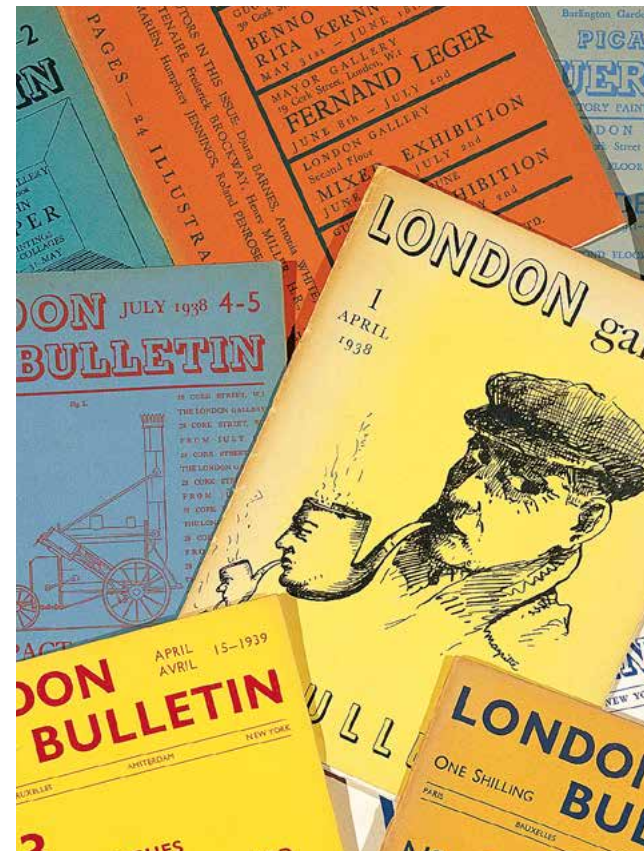
[Ades 14.53, see pp. 349 - 357; Fonds Destribats 403]. £5,500



53.



54.



55a/b.

56. **MAGRITTE, René, Paul van Ostayen, Man Ray, Marcel Lecomte et al. E[douard].-L[éon].-T[héodore]. Mesens (Ed.). Marie. Journal Bimensuel pour la Belle Jeunesse. No. 1 + No. 2 - 3 [AND:] Adieu à Marie. Dernier Numéro. (All Published). Brussels. Imp[rimerie]. Puvrez. 1926.**

4 issues in 3. Folio. (326 x 252 mm). [Bifolium; two bifolia; two bifolia]. Original publisher's printed newsprint wrappers, loosed as issued, final number stapled as issued.

An excellent complete set of the scarce Belgian Surrealist review Marie, including the truly rare final number Adieu à Marie.

Founded by Mesens and Magritte, the short-lived *Marie* - opinions appear to differ as to whether the final number *Adieu à Marie* was published in September 1926 or 1927 - has a very different flavour to contemporary French Surrealist reviews and has an appearance that retains the look of dada. The review cemented the alliance between the coteries of Mesens and Magritte and that of Paul Nougé and the contributors were notably Belgian but also included Paul Klee, Man Ray, Francis Picabia, Hans Arp and Tristan Tzara.

Featuring many of the typographic caprices of dada, the issues are visually striking, with the rarest of them, *Adieu à Marie*, particularly so. *Adieu à Marie* opens with Paul Nougé's visual poem *éprouvons nos regards* to the verso of the wrapper and features Mesens' extraordinary collage work of misunderstanding and miscommunication to the central spread: featuring a monochrome photograph of a fist with knuckle-duster to each page, the first is captioned *comme ils l'entendent* and the second *et comme nous l'entendons*.

The complete series of *Marie* including the final number *Adieu à Marie* is rare and while many institutions hold the later facsimile edition, we can trace few examples of the original: the Bibliothèque Nationale de France as well as Yale, Iowa and the Art Institute of Chicago appear to hold complete sets, while those at Harvard, the Menil Collection lack issue 4 while the Université de Montréal notes their issue 1 is incomplete; COPAC adds a copy at the British Library that lacks the final number.

[Ades 13.25 (lacking the final number), see pp. 330 & 335 - 336; Le Fonds Paul Destribats 248]. £7,500

57. **MAGRITTE. Scutenaire, Louis. Les Enfants Trouvés de Magritte. Paris. (A. C. Mazo). 1968, 20 Novembre.**

Large folio. (465 x 620 mm.). pp. 49, i (blank). Loose as issued in original publisher's paper-lined burgundy cloth portfolio, boards with matching pasted-on lithographs (larger variants of the first plate), upper cover with 'MAGRITTE'.

Magritte's rare portfolio: Les Enfants Trouvés.

From the edition limited to 350 copies on grand vélin d'Arches, with each print numbered in pencil and initialed by the printer Fernand Mourlot.

The text was set by Fequet and Baudier and the plates printed by Mourlot in Paris. Four of the lithographs were created especially by Magritte for the work; the remaining eight lithographs are after Magritte's eight painted murals *Domaine Enchanté* for the Casino de Knokke. £7,500

58. **MAN RAY. Eluard, Paul. Les Mains Libres. Dessins de Man Ray Illustrés par les Poèmes de Paul Eluard. Paris. Aux Editions Jeanne Bucher / Gallimard. 1937.**

4to. (284 x 228 mm). [104 leaves]. Original publisher's printed wrappers, designs by Man Ray to covers, titles in white to front cover, titles in red to spine, later paper board slipcase with gilt and argent decoration by hand.

Man Ray's dream-inspired drawings which formed the basis for Paul Eluard's poems.

From the edition limited to 675 numbered copies, with this one of 650 on Chester vergé.

Though Man Ray had occasionally provided graphic works for book and magazines produced in Surrealist circles ... it was in the 1930s that drawings began to form a significant part of his work. Many of those in *LES MAINS LIBRES* were later the basis for paintings or reliefs, and a number originated as sketches inspired by dreams made on awakening. The drawings were left by Man Ray with Paul Eluard, who wrote poems for each; the poems thus illustrate the pictures. Man Ray, in his autobiography of 1964, recalled that the drawings had been made when he and Eluard were staying in the Midi at Mougins with Picasso and others. (From Manet to Hockney).

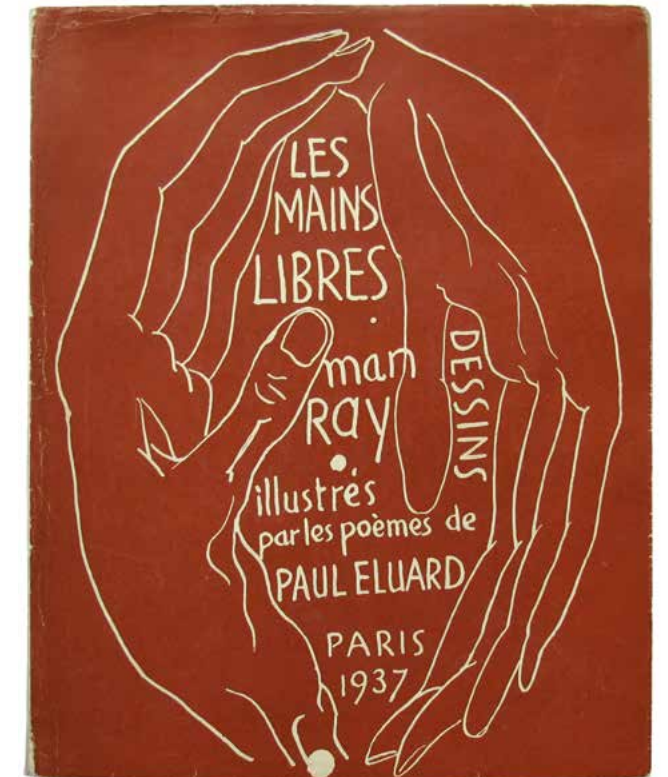
[From Manet to Hockney 104]. £1,750



56.



57.



58.

59. 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]. Black morocco-backed pictorial gold boards by 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 - including all of the original 1938 negatives - of the 1938 Surrealist exhibition, *Resurrection des Mannequins*.

From the edition limited to 30 numbered copies on vélin de Rives signed by Man Ray, with this nominatif example (one of 7 issued) printed for Chantal Petithory, with her name to the justification.

This copy - belonging to the publisher's wife, Chantal, and one of the seven nominatif examples - is accompanied by the following additional material:

- the original negatives (each 118 x 88 mm) for the 15 original photographs by Man Ray used in the book, each crossed through, loose in two envelopes; the justification states that the negatives (and the manuscript) were to be included with copy number I although it seems that Chantal Petithory received them instead. The photographs were printed for this edition however the negatives are contemporary to the 1938 Surrealist exhibition.

- the original publisher's subscription announcement for the book, a sheet of cream paper (270 x 210 mm) with printed text in black and gold title, for the book, giving the details of the edition and the price: 2,000 Fr.

- a New Year's card from Henri Mercher, the binder of each copy of the book, for 1967, with an extraordinary illustration, a trial for the binding for the book titled *épreuve réduite sur plexiglas de la composition murale n° 2 créée pour la présentation du livre de Man Ray: Résurrection des mannequins*; Mercher has also inscribed the card in black ink: *bons vœux d'Henri / qui vous embrasse à / pleins bras*.

- a letter to Jean Petithory, the publisher, from Marcel Duchamp on pale blue paper dated 23 Juin 67 from Neuilly and 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 pencil note on the envelope indicated the letter was opened by Man Ray in error: *Ouvert / par MR*.

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.

£35,000

60. MARCOUSSIS, Louis. Hugnet, Georges. La Belle en Dormant. Paris. Les Editions des Cahiers Libres. 1933, 30 janvier.

8vo. (192 x 148 mm). [38 leaves; pp. 66, (i), (i)]. Original publisher's printed wrappers with titles to front cover and spine in black.

An excellent copy of the édition de tête limited to 10 copies, in the original wrappers, and with Marcoussis' original frontispiece.

From the edition limited to 510 numbered copies, with this one of 10 from the édition de tête on Japon Ancien signed in black ink by Georges Hugnet and with the original etching as frontispiece by Louis Marcoussis.

Hugnet's presentation is in black ink: *A mon père, / Seigneur des Folies St. Antoine, / en souhaitant que les semaines / aient quatre jeudis, avec toute l'affection / de / La Belle en dormant* [printed half-title] / *et de Georget, / 1933.*

Together with a manuscript poem by Hugnet, one not included in the printed book, in black ink on white paper and pasted into the book: *Ce que nous avons appris dans la vie du sommeil / s'attache à nous comme une chevelure / Et nous savons les jours de la nuit par coeur / Epelle les noms des voyages et des certitudes / je te répondrais comme toi-même et tout sera dit / car tout est hors de propos / Et rien de trop.*

Also included, loosely inserted, is the folded subscription sheet for the book. £3,000



59.



60.

61. MARIËN, Marcel. Crystal Blinkers. Translated by John Lyle. Sidmouth. Transformaction. (1973).

Large 8vo. (240 x 169 mm). pp. 151. Illustrated throughout in colour and monochrome. Original publisher's printed wrappers with colour reproduction and titles in red and black to front cover, vignette and text to rear cover.

The translator's édition de tête copy with a presentation from Marcel Mariën.

From the edition limited to 1,000 copies, with this one of 15 from the édition de tête on Hollande van Gelder Zonen signed and numbered by Mariën and with an original signed work by Mariën; Mariën's original work, a collage on glossy paper, is signed and inscribed *Whistler's daughter* in black ink and dated in red ink 20 5 73.

Mariën's presentation is in black ink on the half-title: *pour John Lyle, / préfacier, traducteur / et ami, / Marcel Mariën / 9 novembre 1973.*

Also included, loosely inserted, is the original announcement for the publication, a folded sheet of green paper with details of the edition. £1,250

62. MASSON, André. Leiris, Michel. Simulacre. Poèmes et Lithographies. Paris. Editions de la Galerie Simon (Kahnweiler). 1925.

Small 4to. (252 x 198 mm). [18 unnumbered leaves]. Original publisher's printed wrappers with Masson's pictorial lithograph title to front cover, later black cloth chemise and box.

Albert Skira's copy of Michel Leiris' first book of poems illustrated by his friend Masson.

From the edition limited to 112 numbered copies signed by the author and artist, with this one of 90 on *papier vergé des Manufactures d'Arches* and with presentations in blue ink from artist and author: *Vis à vis, du vieux Pont-Neuf / j'ai retrouvé mon ami Albert / Skira, qui je porte comme le / susdit Pont. / Bien amicalement à toi / André Masson and Ta mine du minotaure, / l'habit du labyrinthe / et l'Albert à Skira. / Avec l'amitié de / Michel Leiris.*

[Cramer 2]. £7,500

63. MASSON. Boissonnas, Edith. Limbe. Alès. P[ierre]. A[ndré]. B[enoit]. (1959).

Square 12mo. (136 x 136 mm). [6 bifolia]. Loose as issued in publisher's cream printed wrappers with titles to front cover in black, later maroon cloth box.

This is the first of six books that Masson illustrated for Pierre André Benoit, known as PAB.

From the edition limited to 59 numbered copies on vélin d'Arches, with this one of 50 signed and numbered by the publisher in pencil and signed by the artist in red crayon.

[Cramer 44]. £3,250

64. MASSON. Jouhandeau, Marcel. Ximènes Malinjoude. Paris. Editions de la Galerie Simon (Kahnweiler). 1927, 25th May.

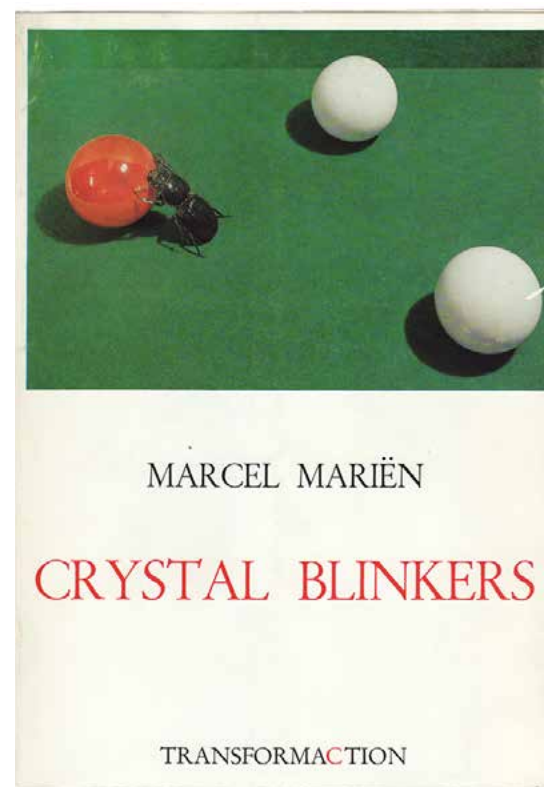
8vo. (174 x 132 mm). [40 unnumbered leaves]. Original publisher's cream printed wrappers with title to upper wrapper.

A fine copy of this collaboration between Masson and his friend Jouhandeau with a presentation from the author.

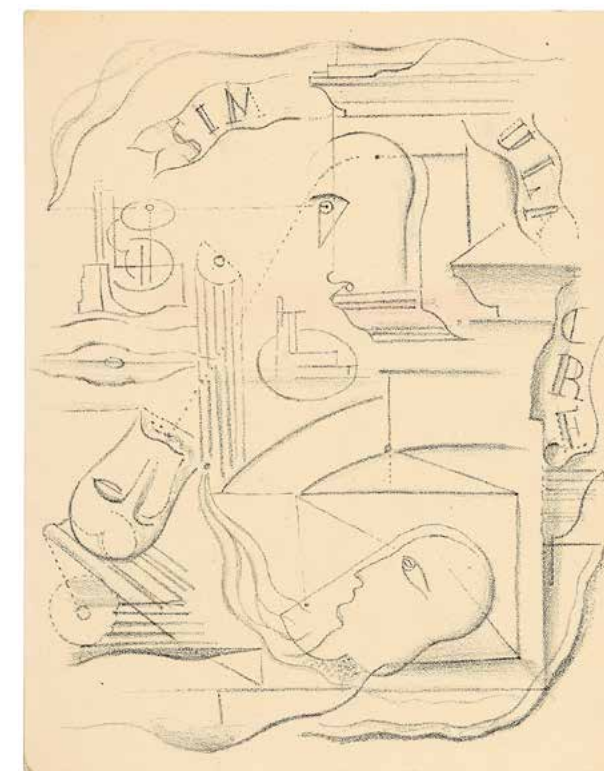
From the edition limited to 112 copies, with this one of 10 *exemplaires de Chapelle* on *Vergé d'Arches* numbered in Roman numerals and signed by Masson and Jouhandeau in mauve ink on the colophon and with a signed presentation in blue ink on the front free endpaper recto: *Cher, cher / Gabriel Bonoure, / tu sauras, toi, / déchiffrer / l'enigme / de ce livre sanglant / Jouhandeau.*

Also included, loosely inserted, are two sheets of manuscript concerning Jouhandeau and Masson and their collaboration, likely in the hand of Bounoure, the poetry critic of the *Nouvelle Revue Française* and presentee of the volume, who contributed greatly to the public recognition of Jouhandeau's work.

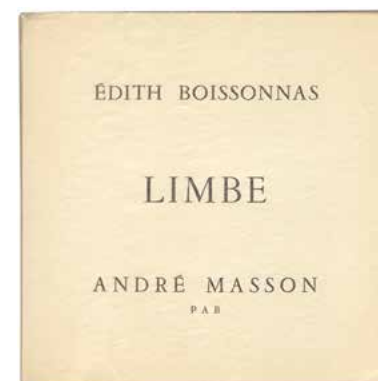
[Cramer 4]. £3,800



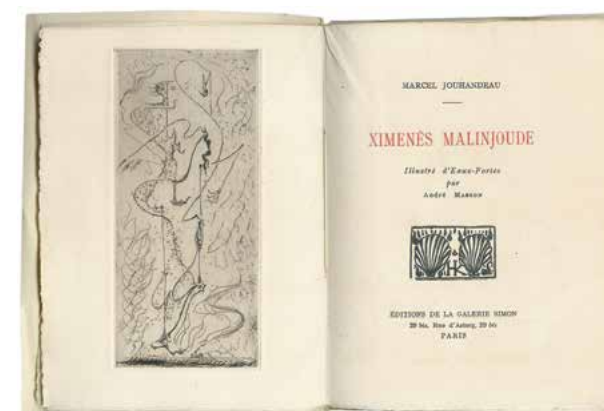
61.



62.



63.



64.

65. MASSON. Maurois, André. Les Erophages. Gravures Originales en Couleurs de André Masson. Paris. Les Editions la Passerelle. 1960.

Folio. (446 x 352 mm). Loose as issued in original publisher's printed wrappers with engravings to front and rear covers and spine, decorative green painted paper-covered chemise with gouache additions and gilt title to spine and matching slipcase.

Masson illustrating André Maurois.

From the edition limited to 155 copies, signed by the author, artist, and publisher, with this one of 104 nominatif examples on vélin pur chiffon de Rives.

[Cramer 47]. £2,750

66. MATTA, Roberto. Péret, Benjamin. La Parole est à Péret. Paris. Editions Surréalistes. 1943.

8vo. (196 x 130 mm). [26 leaves; pp. 47]. Original publisher's faux suede printed wrappers with titles in red and black and publisher's vignette to front cover.

Benjamin Péret's text with an original drawing by Matta.

From the edition limited to 660 copies, with this one of 60 on *Ticonderoga Text* paper, signed and numbered by Matta in yellow crayon and with an original colour drawing, the *polyèdre en couleurs* for the *projet dymaxionnel* by Matta, tipped onto an initial blank; 14 of the 60 copies were numbered in Roman numerals.

This work was intended, in English translation, as the introduction for a collection of *mythes, légendes et contes populaires d'Amérique* but was felt to be of sufficient importance that it merited a separate issue and in Péret's original French. Published by the Surrealists in exile, the leaf with explanatory text is signed by Breton, Duchamp, Matta, Duits, Ernst and Tanguy, and dedicated to absent Surrealist friends including Brunius, Valentine Penrose, Magritte, Ubac, Lam, Henein, Pierre Mabille, Leonora Carrington and Esteban Frances. The anthology was published eventually in 1960 in Paris and Péret's *Préface* included additional material written in the 1950s after this edition was published. £3,800

67. MESENS, E[douard]. L[éon]. T[héodore]. Troisième Front. Poèmes de Guerre Suivi de Pièces Détachées Illustré par l'Auteur / Third Front & Detached Pieces Translated by Roland Penrose & the Author. London. London Gallery Editions. 1944.

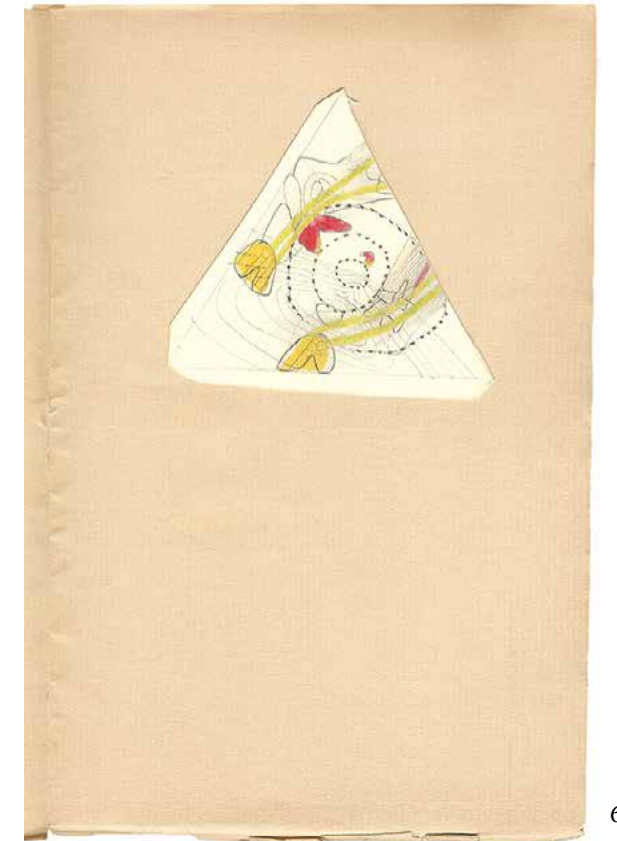
8vo. (210 x 148 mm). [24 leaves; pp. 47, (i)]. Original publisher's turquoise printed wrappers with titles to front cover and spine in black, yellow printed dust-jacket with matching titles to front cover and spine, advertisements to rear cover and flaps.

Benjamin Péret's copy with a warm presentation from Mesens and an additional manuscript with two of Mesens' poems from *Alphabet Sourd Aveugle*.

From the edition limited to 500 numbered copies on unwatermarked Arnold & Foster paper signed by Mesens, this inscribed *H. C.* in red ink and with Mesens presentation in blue and black ink to the half-title: *A mon très cher Ami / Benjamin Péret, / [ce livre qui lui fût déjà / envoyé au Mexique / pendant la guerre], avec / le cachet de garantie / de mon admiration de / toujours. E. L. T. M.*

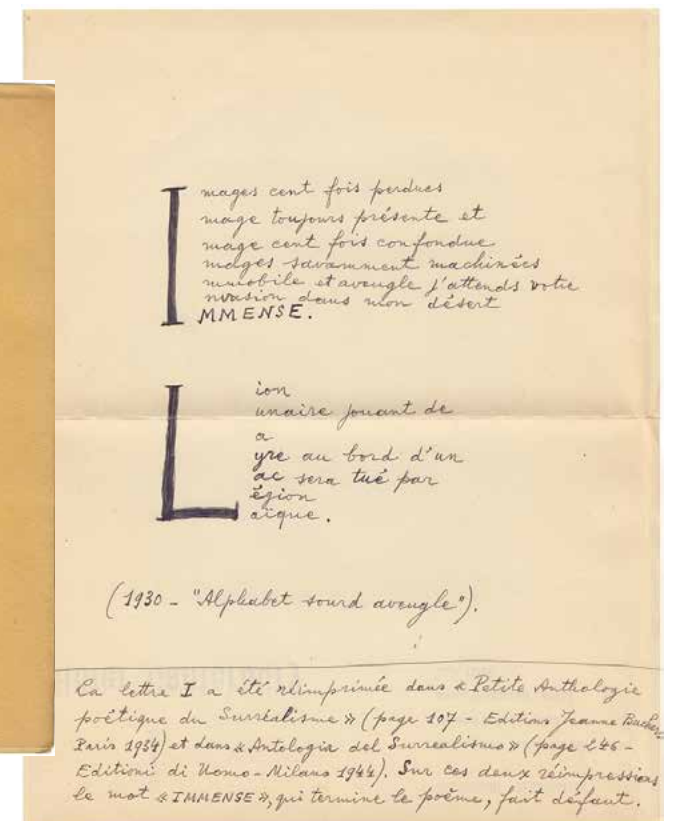
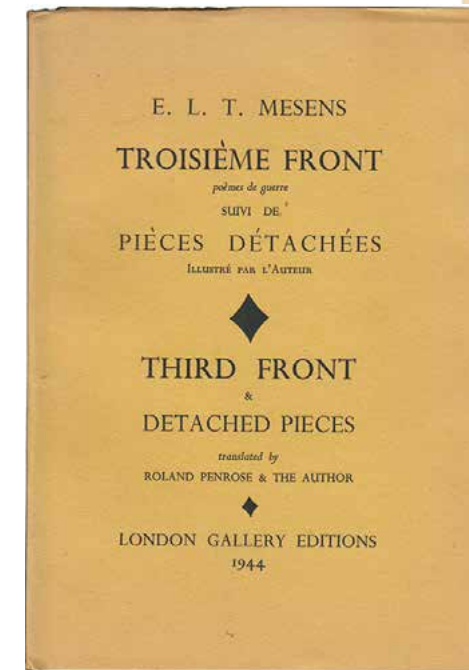
Also included, loosely inserted, is a folded sheet of cream paper with the watermark *EXTRA STRONG* (274 x 214 mm) from the Hôtel Canterbury in Brussels, the verso with Mesens' two manuscript 7-line poems *I* and *L* in black ink (each line of each poem begins with the title letter - a transcription is available on request) with the note (1930 - *Alphabet sourd aveugle*) beneath.

The first volume in the London Gallery Editions series Collections of Recent French Poetry, edited by Mesens, translated by Roland Penrose and Mesens. Illustrated throughout with diagrams, drawings and a musical score. £2,750



65.

66.



67.

68. MINOTAURE. Arts Plastiques, Poésie, Musique, Architecture, Ethnographie et Mythologie, Spectacles, Etudes et Observations Psychoanalytiques. Paris. Editions Albert Skira. 1933 - 1939.

13 issues in 11. Folio. (315 x 245 mm). Publisher's wrappers with cover designs by Picasso, Roux, Derain, Bores, Duchamp, Miro, Dalí, Matisse, Magritte, Ernst and Masson. Original publisher's printed pictorial wrappers with designs by various artists (see below), later chemises with titles in black to spines and matching slipcase.

A complete set of Albert Skira's important art review *Minotaure*.

The editors were Albert Skira and E. Tériade for numbers 1 - 9, 10 - 13 were issued by an editorial group which included Breton, Duchamp and Eluard. The magazine was published five times in the first year, thereafter quarterly. With a tone that was decidedly, but not exclusively Surrealist, contributions include those from Picasso, Derain, Magritte, Max Ernst, Duchamp, Lipchitz, Le Corbusier, Man Ray, Tzara, Valery, Matisse, Miro, Bellmer, Arp, Brancusi, Giacometti, Kandinsky, Klee, Dalí, Laurens, Braque and many others.

The covers for the issues, each designed by an artist, are as follows: Picasso (no. 1); Roux (no. 2); Derain (nos. 3 - 4); Borès (no. 5); Duchamp (no. 6); Miró (no. 7); Dalí (no. 8); Matisse (no. 9); Magritte (no. 10); Ernst (no. 11); Masson (nos. 12 - 13).

Number 1 includes the inserted leaf with details of the publication of the issues.

[Le Fonds Paul Destribats 343]. £9,500

69. MIRO, Joan. Char, René. Le Chien de Coeur. Paris. GLM. 1969.

8vo. (224 x 164 mm). [16 leaves; pp. 25, (i), (i), (i)]. Original publisher's cream printed wrappers with titles to front cover and spine in black.

An excellent copy of René Char's collection written in the spring of 1968 with Miro's signed lithograph frontispiece.

From the edition limited to 885 copies, with this one of 95 examples on vélin d'Arches with an original colour lithograph frontispiece by Joan Miro, signed in pencil by the artist.

[Cramer 126]. £3,500

70. MIRÓ, Joan. Char, René. Le Marteau sans Maître. Paris. Le Vent d'Arles. 1976.

Folio. (452 x 344 mm). Loose as issued in publisher's grey printed wrappers with calligraphic titles to front and original pupkin morroco-backed and -edged box with titles in black to spine by Bernard Duval.

Louis Barnier's presentation copy of René Char's *Le Marteau sans Maître*; Barnier's L'Imprimerie Union printed the first edition of Char's collection (see no. 51).

From the edition limited to 175 copies on grand vélin d'Arches pur fil signed by the artist and poet, with this one of 25 hors commerce copies; also included is a letter of presentation (see below) from Char.

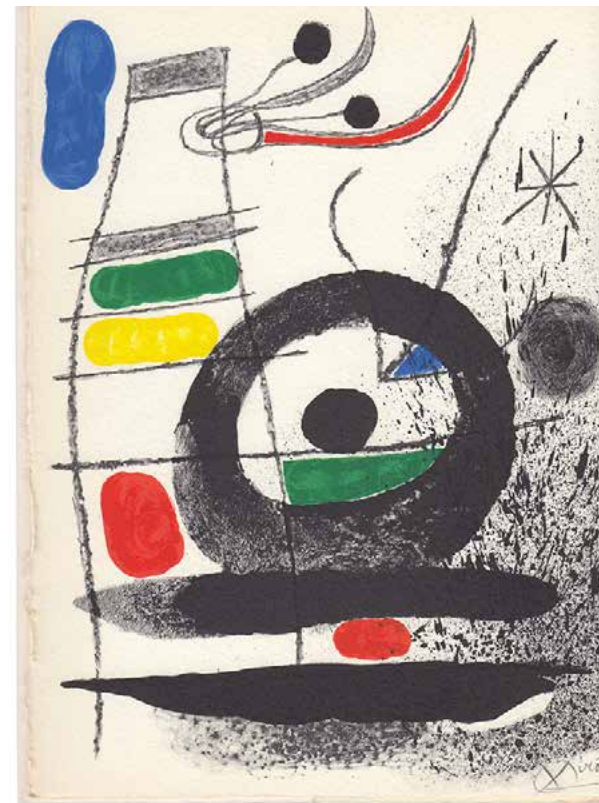
Three illustrated editions of *Le Marteau sans Maître*, which collected all of Char's poems published after 1927 and before 1934, were published in the 20th century: the first edition was printed by L'Imprimerie Union and published by José Corti's Editions Surréalistes, the second, published by Librairie José Corti, of 1945 included an etching by Picasso and this, the third, illustrated by Joan Miró, appeared in 1976.

This copy with a letter from Char to Louis Barnier in black ink to a leaf of wove paper recto only: *A mon Ami / Louis Barnier / en souvenir / du Marteau [underlined] premier né / à l'Imprimerie Union. / avec amitié et / fidélité / René Char / 5 novembre 1976 / Et de la part de / Janine Quiquandon / également.*

[Cramer 216]. £9,500



68.



69.



70.

71. MIRO, UBAC & LACHAUD. Benoit, P[ierre] A[ndré], Edith Boissonnas, René Char, Jacques Dupin and Jean Leymarie. 13 mai 1962. (Alès). PAB (Pierre André Benoit). 1962.

4to. (288 x 233 mm). [12 unnumbered leaves; 6 bifolia]. Loose as issued in original publisher's printed wrappers with titles to front cover.

PAB's publication with contributions from artistic and poetic friends for Braque's 80th birthday.

From the edition limited to 80 copies, with signed etchings by Miró and Ubac, a photograph by Lachaud, and signed on the colophon by PAB.

Published in honour of Georges Braque's 80th birthday with texts by Benoit, Edith Boissonnas, René Char, Jacques Dupin, and Jean Leymarie.

Ce cahier a été imprimé 80 fois en l'honneur de Georges Braque. (From the justification).

[Cramer 74]. £7,500

72. MIRO. Char, René. De Moment en Moment. (Alès). P[ierre]. A[ndré]. B[enoit]. 1957, Mars.

12mo. (124 x 128 mm). [6 bifolia: 12 unnumbered leaves]. Loose as issued in original cream printed wrappers with titles in black to front cover.

René Char's De Moment en Moment published by PAB and illustrated by Miró.

From the edition limited to 42 numbered copies on Auvergne à la main with this one of 36 numbered in Arabic numerals and signed by PAB in pencil; the first of Miró's engravings (the frontispiece) is signed by the artist in pencil.

Miró's original prints for the book are burin engravings on celluloid. Char's prose poems were written in 1948 and 1949 respectively.

[Montpellier 287; Cramer 42]. £5,500

73. NAVILLE, Pierre / André Breton. La Revolution et les Intellectuels. Que Peuvent Faire les Surréalistes? [WITH:] Légitime Défense. September 1926 [AND:] Au Grand Jour. Paris. 1927.

3 vols. Small 4to. + 8vo. + 12mo. pp. 32. Full black calf by Miguet with his signature and dated 1971, with polished onlay panels of bright crimson on both front and rear boards, original wrappers preserved (the additional pamphlets housed in pockets of inner front and rear boards), slipcase.

Benjamin Péret's copy of Pierre Naville's renowned manifesto highlighting the tensions between Trotskyist Surrealists and Stalinist Surrealists.

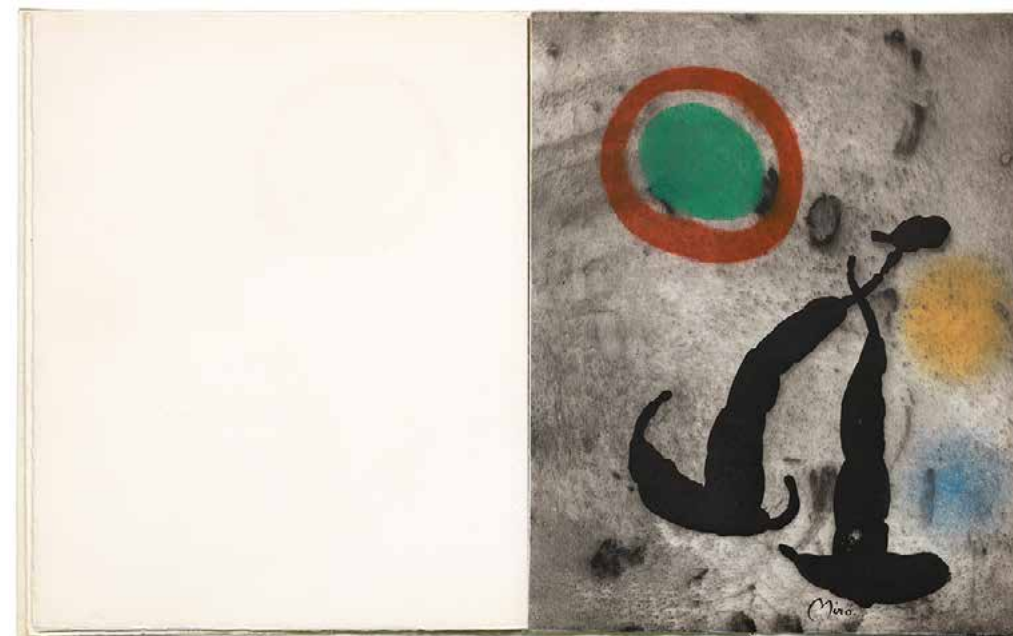
Naville, originally a member of Breton's coterie, left Surrealism for the Communist party in 1926 after experiencing one of Breton's notorious personal attacks. That year he was to publish this important pamphlet in which he argues that Surrealism and Marxism are incompatible, as the Surrealists were too individualist and bourgeois to contribute to the collective *disciplined action of class struggle* necessary to overthrow capitalism.

This copy from the collection of Benjamin Péret, with two signed presentations on the title: from Naville: *à Benjamin Péret / rédacteur à l'Humanité*, and from André Breton: *à Benjamin Péret / l'esprit calque / AB*.

Breton responded in September 1926 with his own pamphlet *Légitime Défense*, which is also present here. In it Breton not only rebuts Naville's attack but also the refusal of the entire Communist Party to take Surrealism seriously. This copy with initialled inscription from André Breton: *A Albert Valentin son ami*.

A third pamphlet is present - the collective Surrealist tract *Au Grand Jour* published in May 1927, in which Breton, Aragon, Eluard and others again espouse the socio-political nature of Surrealism, and rail against those who were deemed by the Surrealist hierarchy to lack the requisite degree of political engagement - figures such as Artaud and Philippe Soupault.

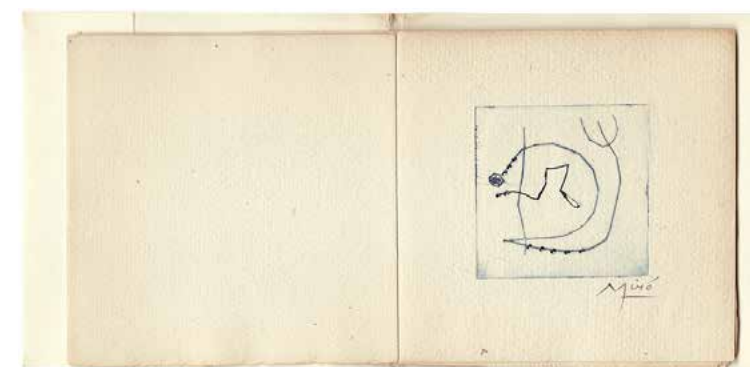
£3,500



71.



73.



72.

74. ONCHI Koshiro, HAGIWARA Sakutaro & TANAKA Kyokichi. *Tsuki ni Hoeru. (Howling at the Moon).* Tokyo. Kanjyoshisha, Hakujitsusha Publishing Division. 1917.

8vo. (200 x 140 mm). Original publisher's beige paper-covered boards with printed title to spine and vignette to front board, matching endpapers and original dust-jacket with colour design by Tanaka Kyokichi to front panel, printed title to spine.

The first edition limited to 500 copies, here in the rare dust-jacket.

Sakutaro Hagiwara is considered by many critics to be the father of modern Japanese poetry. He was among the first poets to break away from the traditional, strictly metered forms of Japanese poetry as practiced in the writing of tanka and haiku. He also established a new aesthetic in Japanese poetry in which he attained a sustained poetic lyricism by using colloquial Japanese speech in free-verse poems.

In 1916 he co-founded the magazine Kanjo (Sentiment) with Muro Saisei, an author whose poems he greatly admired. The magazine featured a new style of modern Japanese poetry that was distinct from the highly intellectual poems that other magazines of the day were publishing. The following year Hagiwara published his first poetry collection, *Tsuki ni Hoeru* (Howling at the Moon). This collection, which introduced Hagiwara's extraordinary talent for using colloquial speech in a free-verse style, gained wide critical acclaim and established his reputation as a significant new voice in Japanese poetry. Because of the erotic content of two of the poems, six pages were removed by the censorious authorities.

Tsuki ni Hoeru had a wide and immediate impact on the Japanese literary community. Although the collection contains some traditional tanka, many of the poems use colloquial language and are written in a loose, un-metered form. Hagiwara's success at elevating common Japanese speech to a poetic form was unprecedented - he essentially created a new aesthetic in modern Japanese poetry.

[Pompidou - Japon des avant gardes 1910-1970 p.175; Books as Art - Urawa Art Museum 2001, pp. 74 - 75].
£8,500

75. (ONCHI, Koshiro). Kitasono Katue. *Natsu no Tegami. (Letter of Summer).* Tokyo. Aoi-shobo. 1937.

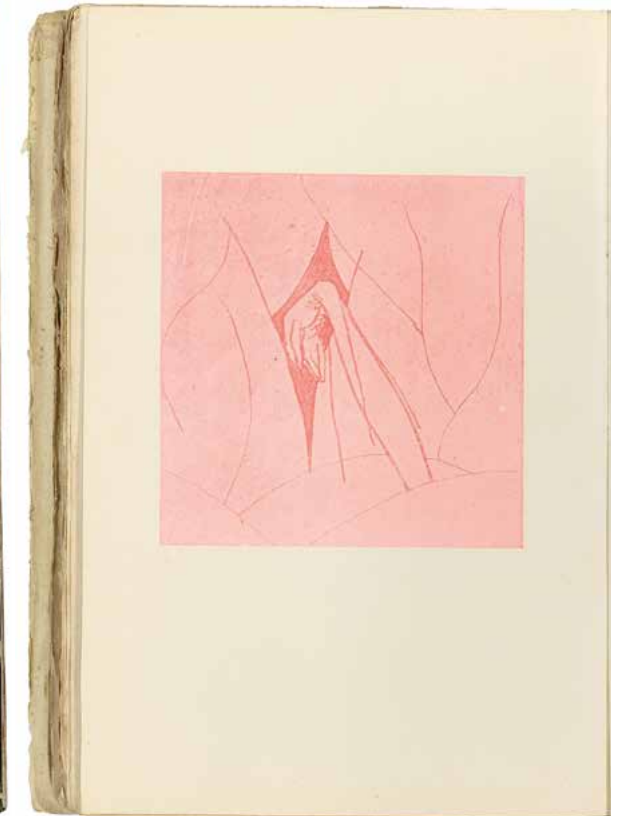
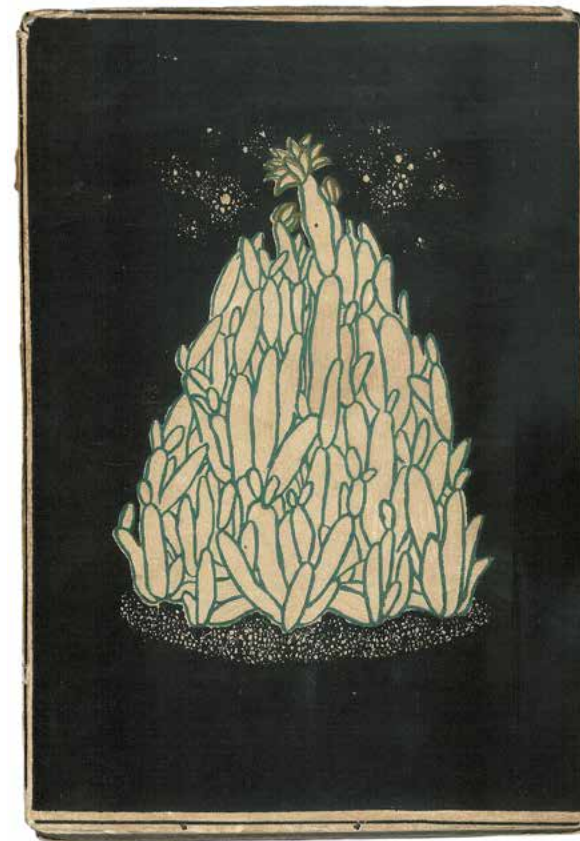
4to. (29.7 x 21.7 cm). pp. 42. With 6 illustrations by Onchi Koshiro. Original publisher's wrappers.

***Natsu no Tegami* with surrealist illustrations by Onchi Koshiro.**

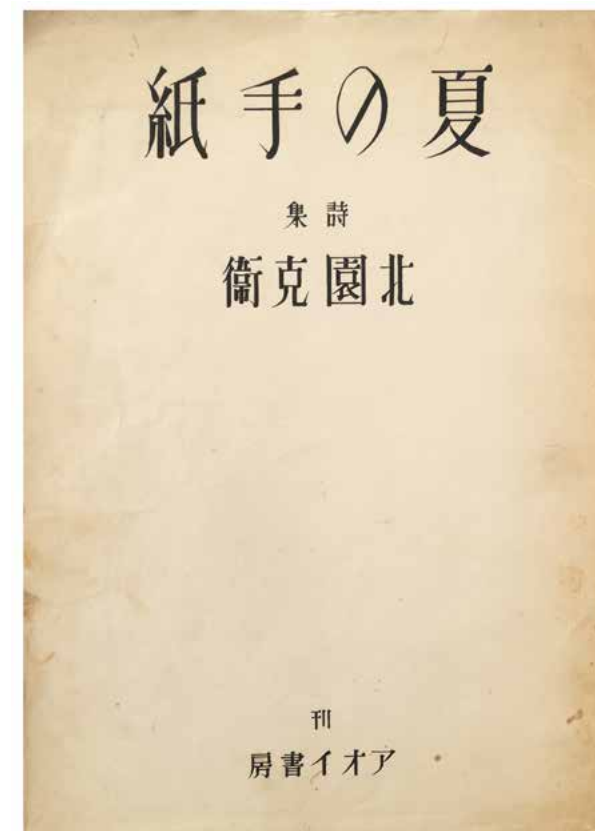
From the edition limited to 200 numbered copies, signed by the author beside his photograph reproduced on the opening page.

Kitasono Katue (1902-1978) was one of the most important Japanese Avant Garde poets of the 20th Century. Due to circumstances ranging from language barriers and lack of translators to stereotypes to misfortunes in publication, his work is not widely known outside Japan. Ezra Pound considered him one of the great poets of the century, and the two corresponded and influenced each other for decades. Kitasono was editor-in-chief of the renowned Tokyo avant-garde poetry magazine *Vou*, which continued, with occasional suspension, until Kitasono's death in June 1978.

Natsu no Tegami was designed with surrealist illustrations by Onchi Koshiro (1891-1955), one of the first abstract painters in Japan, and a leader of the Sosaku Hanga (New-style prints) movement. He produced single sheet prints and book designs, as well as being a poet and art theorist. In 1911, under the influence of Takehisa Yumeji, Onchi began to design books and quickly became involved in producing print and poetry magazines. Onchi started to make abstract prints at the beginning of the Taishō era (1912-26), and continued to experiment, drawing on traditional elements of Japanese colour and decorative sense, combining them with motifs from international modernism. His illustrations for *Natsu no Tegami* show the influence of European surrealism. £1,500



74.



75.

76. PENROSE, Roland. *The Road is Wider Than Long*. London. London Gallery Editions. 1939.

Small 4to. (222 x 176 mm). [30 unnumbered leaves]. Original publisher's wood-grain boards, titles to front cover and spine in red (designed by Hans Bellmer), original monochrome photographs ('Sand Prints') by Penrose as endpapers (see below).

An excellent copy of the very scarce édition de tête of *The Road is Wider than Long* with two original collages, colour illumination by hand and a presentation from Penrose.

From the edition limited to 510 numbered copies, with this one of 10 copies from the édition de tête on Millbourn Hand-made paper numbered in red ink, illuminated and with an original drawing by Penrose (as called for); this copy also with an additional original collage and a presentation by Penrose.

Penrose's presentation is in orange ink to the initial blank: *This is for Roy, / with no sense of time but / with lasting affection / Roland. / 25 Oct. 1972.*

Sir Roland Penrose (1900 - 1984), the Surrealist painter, poet and collagist, noted collector, curator, historian, philanthropist, organiser of the London International Surrealist exhibition, founder of the ICA, friend to Picasso, Ernst, Eluard and other notable Surrealists (the list of Penrose's accomplishments and friendships is near endless), wrote and illustrated *The Road is Wider than Long* for Lee Miller, the pioneering photographer, war correspondent and photojournalist, muse to Man Ray and other Surrealists (again the list is near endless), after their peripatetic, amorous Balkan idyll in the summer of 1938. Penrose and Miller travelled from Athens, initially by sea to Mykonos, Delos and Syros, before continuing by road in Miller's grey Packard convertible which she had had shipped from Egypt (Miller was married to an Egyptian at the time). Their road led to Epidaurus, Delphi, through Thessaly to Meteora and Kavála, with a detour to Thassos, before transiting Bulgaria for Bucharest and the Carpathians, then Balchik on the Black Sea and back to Bucharest where they parted: Miller to Egypt via Bukovina, Constanta and Athens, Penrose to Paris by train.

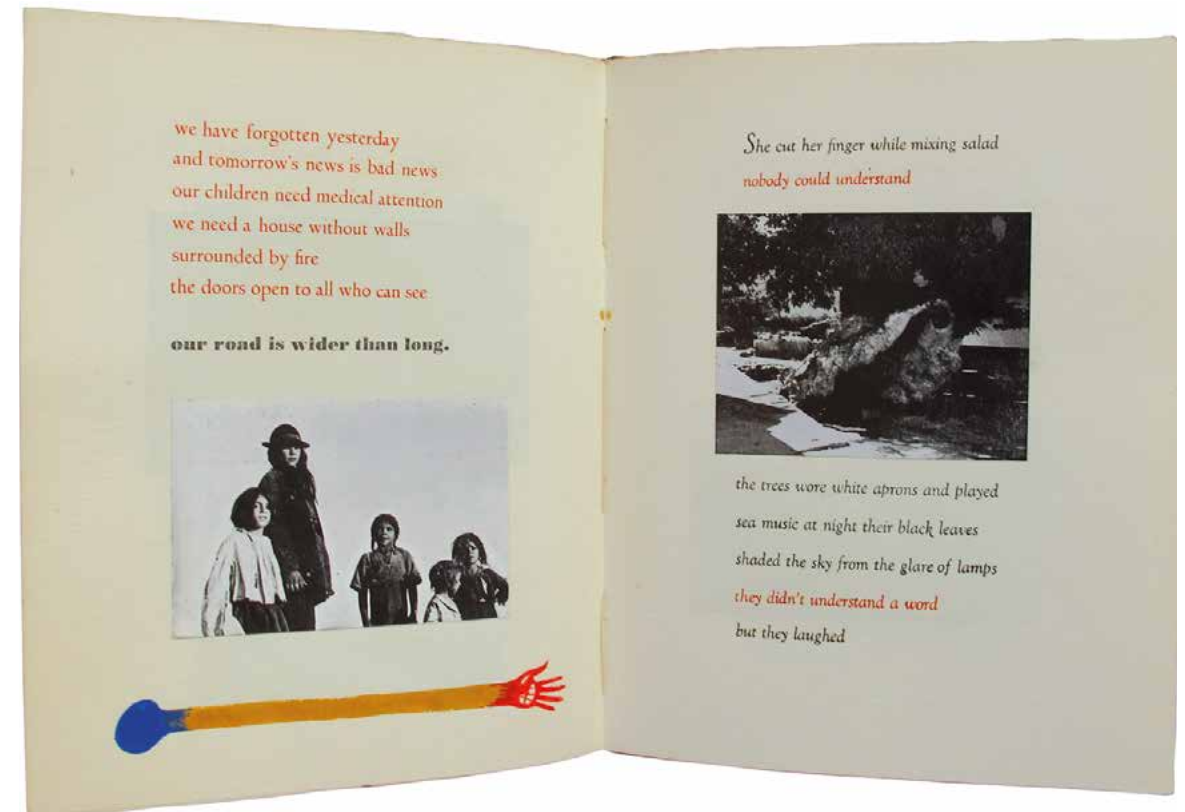
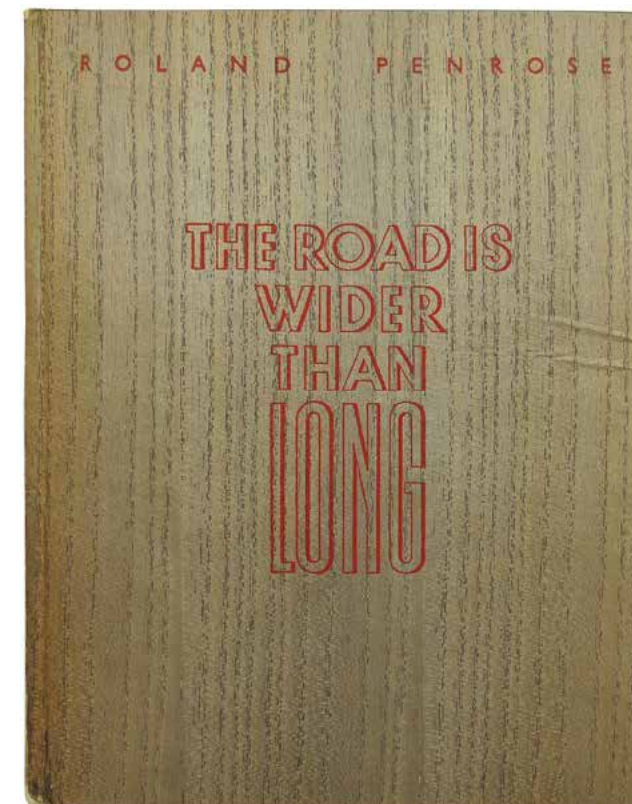
The Road is Wider than Long is Penrose's Surrealist hymn of love to Miller - later in Egypt he gave her the original manuscript of his verse, *laboriously calligraphed*, illustrated with his own photographs and a *small collage* and bound in *thick shoe leather* together with a pair of gold handcuffs by Cartier - and a paean to places and times yet

untouched but soon to vanish or alter completely. In the édition de tête, the reproduction photographs are replaced with originals, their tone more pronounced, and ten of the leaves are illuminated by Penrose in watercolour and a variety of colour inks, highlighting and outlining passages, colouring initials or adding decorative vignettes. The endpapers too are original photographs, cropped versions of Penrose's photograph *Sand Prints* and it is tempting to imagine that the footprints photographed are those of Miller herself. Each of the ten copies from the édition de tête also include an original collage facing the half-title: that for the present copy depicts a surreal landscape, the direct painted background in blue and black overlaid with excised sections from a monochrome photograph of water, creating an effect of Stonehenge-like dolmen or a passage tomb beneath a yellow and orange sky with an outline black sun; the collage is signed at lower right *R. Penrose* in black ink.

The present copy also includes a further collage (118 x 170 mm) tipped-in to an initial blank with photograph corner mounts: entirely in monochrome, the collage consists of a background image of a featureless sea and horizon with a small belaboured boat at lower left over which is pasted a Victorian cliff-top scene of a picnic. A seated group of women at right is flanked at left by a man in nautical dress indicating something on the horizon that a woman with telescope is viewing; a child clutches at her skirts while a further figure, prone for safety, looks over the cliff edge. The collage is completed by an additional figure pasted over both scenes, at left, the marble legs and torso of a classical nude with an added erect phallus of matching colour; it is clearly this phallus indicated by the nautical male and at which the woman with the telescope gazes.

Copies of the édition de tête of *The Road is Wider than Long* with a limitation of only ten examples are necessarily scarce. We locate only the copy at the British Library (no. 10) in institutions while a further five copies are in private collections; the original manuscript version presented by Penrose to Miller in 1939 is held by National Galleries Scotland. A second edition was published in facsimile by The Arts Council to coincide with the 1980 'Roland Penrose Retrospective Exhibition'; a third edition was published in facsimile by the J. Paul Getty Museum in 2003 to coincide with the exhibition *Surrealist Muse: Lee Miller, Roland Penrose, and Man Ray*.

[see 'Scrap Book 1900 - 1981' by Roland Penrose, New York, 1981; see 'Roland Penrose: The Life of a Surrealist' by James King, Edinburgh, 2016; see 'Roland Penrose: The Friendly Surrealist, A Memoir' by Antony Penrose, Edinburgh, 2001, pp. 90 - 93]. £22,500



77. PICABIA, Francis. Mendes, Murilo. *Janela do Caos. (Window of Chaos)*. Paris. Imprimerie Union. 1949.

Small folio. (326 x 260 mm). [24 leaves + 6 leaves (suite); pp. 41, (i)] Loose as issued in original publisher's printed wrappers with title to front cover in black, some toning to front wrapper, the suite loose in a separate wrapper with title in black and flap, orange paper-covered board chemise with title to spine in black and grey paper-covered board slipcase.

A very good unsophisticated copy of the very scarce illustrated book and sole edition of *Janela do Caos*: Francis Picabia illustrating Murilo Mendes.

From the edition limited to 220 numbered copies on Auvergne, with this one of 23 hors commerce examples marked *EXEMPLAIRE / H. C.* with the additional suite of lithographs in red.

This remarkable and scarce book, truly international in formation, combines the illustration of Francis Picabia with the verse of the Brazilian Modernist Murilo Mendes and typography by Michel Tapié; the text was printed by Imprimerie Union (Russian emigrés), the lithographs by the Parisian printer Desjobert, directed by the diplomat Roberto Asumpção de Araujo in collaboration with J. Guimarães Rosa and Francette Rio-Branco. Mendes' verse is taken from his collections *Poesia Liberdade* and *Mundo Enigma*.

This edition of *Janela do Caos* is scarce, likely due to the language and the fact the major portion of the edition was sold in Brazil. WorldCat lists copies at the National Library of Australia, the Library of Congress, Indiana and New Mexico only; COPAC lists no copies and neither do the catalogues of the British Library nor the Bibliothèque Nationale de France. We locate an additional copy at MoMA. £12,500

78. PICABIA, Francis. Tapié, Michel. (Ed.). *491. 50 Ans de Plaisir*. 4 Mars 1949. Paris. René Drouin. 1949.

Large folio. (650 x 500 mm). [2 bifolia]. Folded as issued, but in exceptional condition without the usual browning and tears.

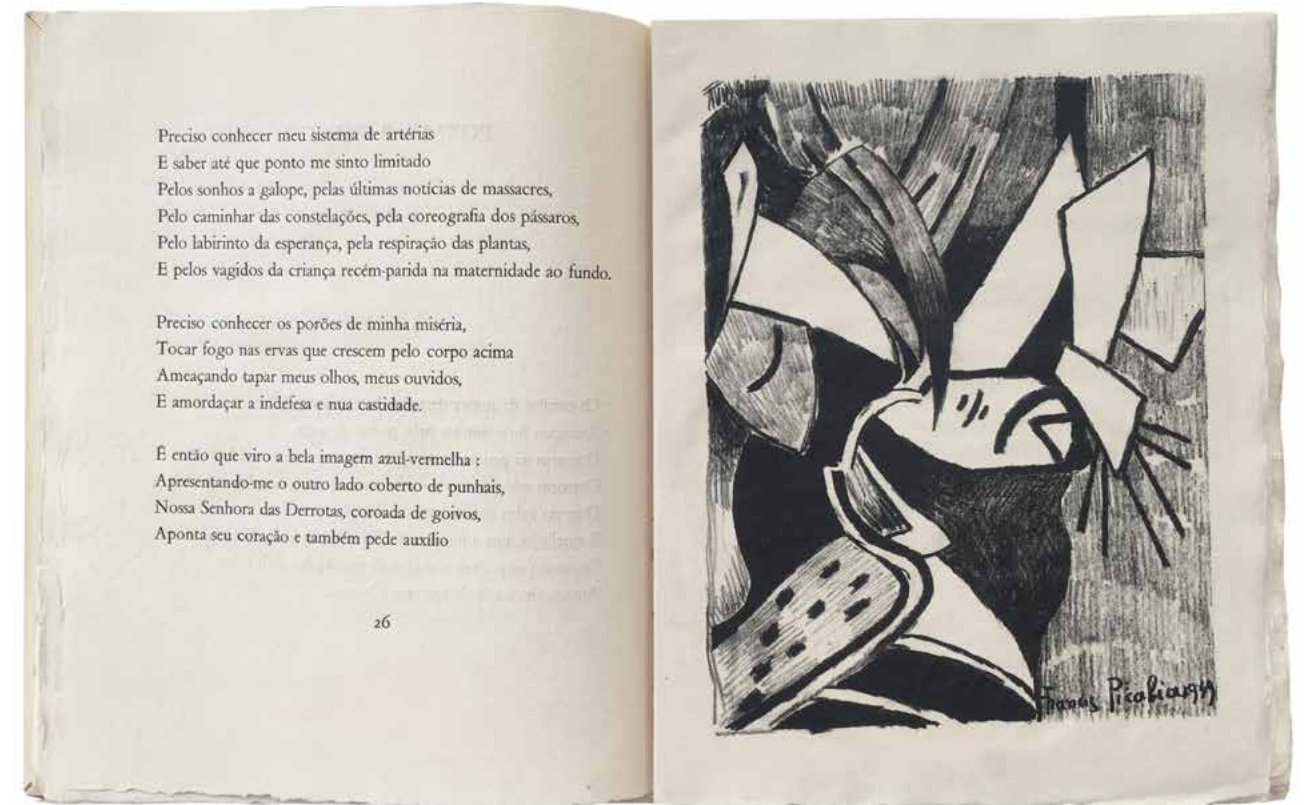
The scarce large format catalogue / single issue periodical 491 issued for Francis Picabia's retrospective 50 Ans de Plaisir.

In the spring of 1949, a large retrospective exhibition on Francis Picabia - the year 1949 saw Picabia turn 70 - was organized by the Galerie René Drouin. The catalogue for the exhibition, titled *491*, was published in a newspaper format, its title recalling Alfred Stieglitz's *291* (1915 - 1916), to which Picabia made important contributions, Picabia's own *391* (1917 - 1924) and prefiguring *591* (1952) published by PAB (Pierre-André Benoit) with poems and illustration by Picabia shortly before his death, and the final *691* (1959), a collaboration between Arp, Duchamp and Tzara (with a cover by Picabia) published in memoriam by PAB after Picabia's death in 1953.

491 features text by Michel Tapié, André Breton, Michel Seuphor, Charles Estienne, Gabrielle Buffet, Camille Bryen, Pierre de Massot, Francis Bott, as well as other hommages, poems and appreciations.

The 18 illustrations, all in monochrome throughout, are of works by Francis Picabia, ranging from a post-impressionist seascape of 1905, through his Cubist phase to the dada period, paintings of the '20s and on to works of the '30s and '40s. The final page of the catalogue lists the 136 works displayed dating from 1897 to 1949; many of the works were lent by the contributors to *491* and other friends and patrons of Picabia.

Folded as issued, this copy is in remarkable condition with no splits, tears, or wear at the folds. £950



77.



78.

79. PRASSINOS, Gisèle. Le Feu Maniaque. Notice d'André Breton. Préface et Postface de Paul Eluard. Couverture et Illustrations de l'Auteur. Paris. Robert J. Godet. 1944.

8vo. (192 x 144 mm). pp.125. Original publisher's printed wrappers with titles in white against a decor of red and green abstract shapes, drawings loose in a separate green card portfolio, orange card portfolio and matching slipcase with applied painted paper décor.

A unique copy of Gisèle Prassinos' *Le Feu Maniaque* with original drawings and watercolours.

From the edition of 150 numbered copies, with this one of 125 on pur fil du Marais; an original etching is called for that is not present here.

This copy features all 8 of the drawings for the illustrations in the book together with a further 10 original drawings intended for the book but unused in the published version; 3 additional watercolours are also included (1 in colour; 2 in black and white), designs for the cover of the book, loose in an envelope addressed by Henri Parisot - who made the selections in the book - to Gisèle Prassinos.

The precocious Prassinos was discovered by her elder brother, the painter Jean-Mario Prassinos, and introduced to André Breton (he writes the *Note* here) who published the fourteen-year-old's writings in *Minotaure*. Apparently unaware of Surrealism, Prassinos claimed to write *automatically* and it is a measure of the effect she had on the Surrealists that the preface to her first collection, *La Sauterelle Arthritique*, was written by Paul Eluard, who for the present work provided the preface and postface.

£7,500

80. PRASSINOS. Apollinaire, Guillaume. Six Etudes pour le Bestiaire ou le Cortège d'Orphée de Guillaume Apollinaire. (Paris). 1949.

Folio. (327 x 258 mm). [24 unnumbered leaves]. Loose as issued in original publisher's printed wrappers with illustration by Prassinos and cloth-backed board portfolio with ties.

The copy of Georges and Myrtille Hugnet with a large original watercolour and a presentation from Prassinos to celebrate their marriage.

From the edition limited to 31 numbered copies, with this one of 25 on vélin de Lana.

Prassinos has drawn a large full-page watercolour, in ink and wash, of two cats embracing and has inscribed the watercolour above, below and at right in black ink: *Pour Myrtille et pour Georges Hugnet / 19 Avril 1950 / Les meilleurs vœux de bonheur de Prassinos*. Georges and Myrtille were married on the day of Prassinos' inscription and their reception was organised by Marie-Laure de Noailles.

£3,000

81. PRASSINOS, Mario. Prassinos, Gisèle. L'Armurier de Bordeaux. (Paris). (Aux Nourritures Terrestres). (1946).

8vo. (215 x 140 mm). Engraved colour frontispiece, additional collage title reproducing the collage for the wrapper and four engraved colour vignettes by Mario Prassinos. Loose in original brown paper wrappers with collage title to front wrapper, brown envelope with manuscript title to front cover.

The original maquette for Gisèle Prassinos' *L'Armurier de Bordeaux*.

The maquette features extensive annotation on two sets of the text by the author, Gisèle, and her brother, Mario, the illustrator. Although the publication for which this is the maquette was never realised, Gisèle Prassinos' *L'Armurier de Bordeaux* was written as early as 1936 and was eventually published in 1945 in the periodical *Les Quatre Vents*. Given the advanced state of the maquette - two sets of the text with extensive proofing notes by both Gisèle and Mario Prassinos as well as Mario's tipped-in illustrations in one of the sets - it is unclear why the work remained unpublished in book form, although speculation must centre on the upheaval during the final days of the world war.

The short novel relates a rail journey to Bordeaux and the dreams of the various passengers, shown in Mario Prassinos' characteristic illustrations, as they travel through the night and tunnels.

Both of the Prassinos siblings were involved with Surrealism from the 1930s onward. Gisèle - who at an early age used an automatic writing technique - was introduced to André Breton and Paul Eluard by Mario. Her first collection of poetry *La Sauterelle Arthritique* was published in 1935 when she was fourteen under the aegis of Breton. Eluard wrote the forward for the collection and it included a portrait of various surrealists, read to by Gisèle, by Man Ray.

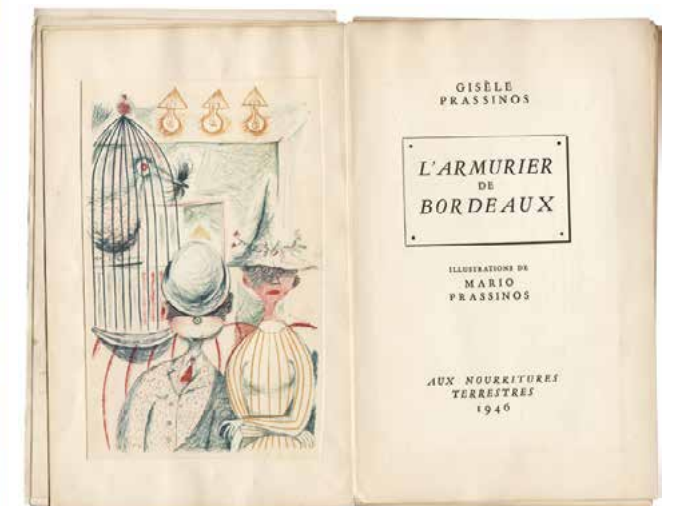
£3,000



79.



80.



81.

82. GROUPE SURREALISTE. Corti, José. Le Groupe Surréaliste. Catalogue de Livres en Vente à la Librairie José Corti. Paris. Librairie José Corti. (1929).

8vo. (212 x 150 mm). [Single folded sheet]. Folded printed sheet as issued.

An excellent example of José Corti's catalogue / price list for Surrealist books, periodicals and other works from 1929.

Although the front of this price list features a reproduction monochrome photograph (likely a collage) of cows before the Palais Garnier captioned *Paris en 1930*, it is clear for a number of reasons that the price list was issued in the previous year: none of the important books of 1930 such as *L'Immaculée Conception* are listed and the advertisement on the second recto advertises, among other periodicals, *La Révolution Surréaliste* which ceased publication in 1929 and the *numéro spécial* of *Variétés* of May 1929.

The three major contributors to the catalogue are Breton, Aragon and Eluard. £450

83. SUTHERLAND, Graham. (Péret, Benjamin, Intro.). An Exhibition of Surrealism, at Gordon Fraser's Gallery, Portugal Place: the Catalogue [With:] the Original Poster. Cambridge. Cambridge University Arts Society. 1937.

Oblong 8vo. (154 x 253 mm) + Folio. (380 x 282 mm). [4 unnumbered leaves of cream paper; large sheet of pink paper]. Original publisher's printed wrappers stitched as issued, front cover with pictorial colour lithograph title by Graham Sutherland, rear cover with list of works (*Sculpture and Objects*) and exhibition details; poster framed under mount.

The very scarce original catalogue together with the very rare original poster - each with a print by Graham Sutherland - for the second Surrealist exhibition to be held in England, in Cambridge, in 1937.

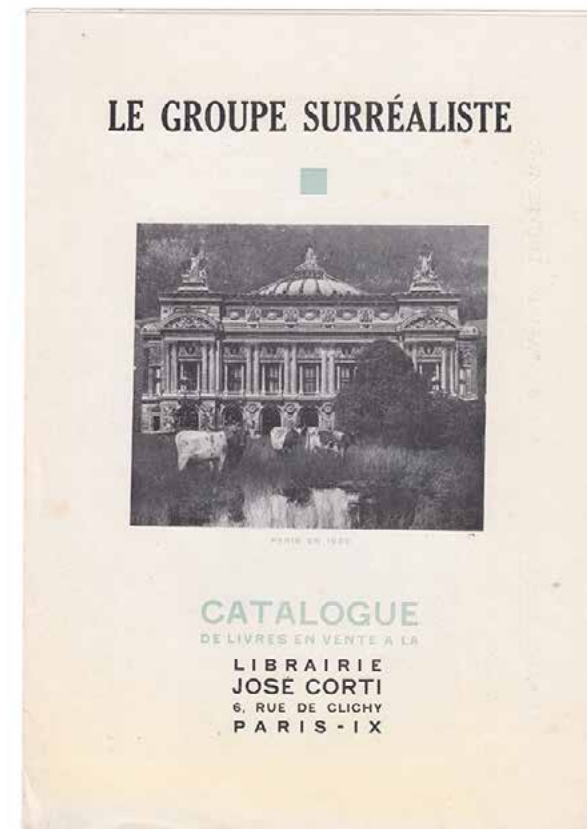
One year after the landmark International Surrealist Exhibition in London held at the New Burlington Galleries in 1936, a further exhibition of Surrealism took place, this time in Cambridge, under the aegis of the Cambridge Uni-

versity Arts Society with the assistance of Roland Penrose. This was mounted at the Gordon Fraser Gallery, Portugal Place, and ran from the 3rd until the 20th of November, 1937. The preface to the exhibition catalogue was written by Benjamin Péret (see below) and work by a number of Surrealists and associates was exhibited.

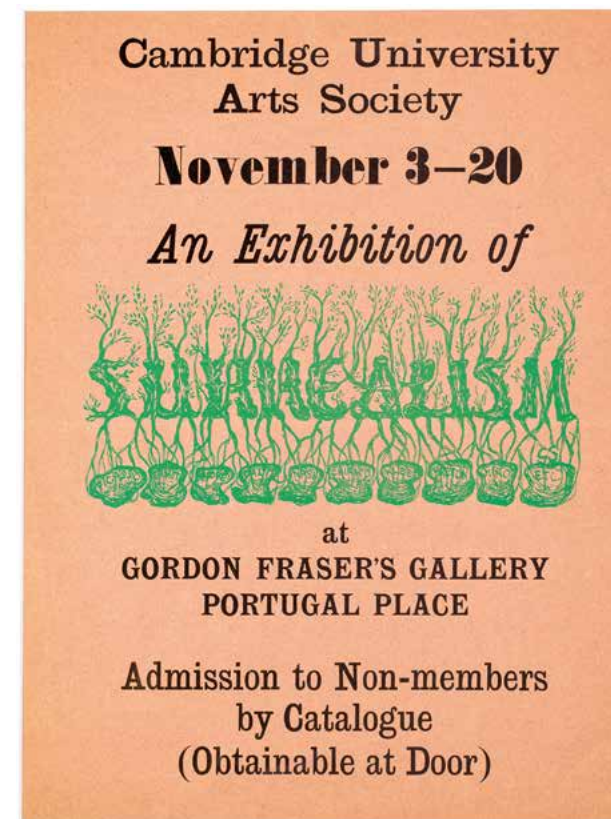
The exhibitors were predominantly those one would associate with an exhibition of Surrealism with an international flavour, the pantheon of Parisian Surrealism: Arp, Breton, Dali, Duchamp, Eluard, Ernst, Hayter, Paul Klee, René Magritte, Masson, Joan Miró, Wolfgang Paalen, Picasso, Man Ray, Yves Tanguy, all largely exhibiting drawings and paintings; Breton contributed an *Object Poème*, Paul Eluard, the collage *Modern Times* and Alberto Giacometti the sculpture *Objet sans Base*. A large number of English and British Surrealists - although the term *Surrealist* must be used rather more loosely in the context - also contributed, including Edward Burra, J. Cant, P. Norman Dawson, Merlyn Evans, Ruben Mednikoff, E. T. L. Mesens, Grace Palethorpe, Roland Penrose, Ceri Richards, Julian Trevelyan and John Tunnard; in addition Henry Moore contributed sculpture (*Composition (reinforced concrete)* and *Carving (Ancaster stone)*), Paul Nash the objects *Only Egg*, *The Nest of Wild Stones* and *Long-gom-pa* and Eileen Agar the object *Le Père Ubu*. Mesens lent work by de Chirico, Man Ray, Ernst and Magritte and showed his own collage, *L'Instruction Obligatoire 1*.

Graham Sutherland's design for the cover of the catalogue, a green lithograph of the word *SURREALISM* composed of tree trunks (the letters) with uplifted sprouting branches and each nourished by an entwined root system where the names of the exhibiting artists are visible: Picasso, Ernst, Moore, Dalí, Nash, de Chirico, Klee, Breton, Miró etc. The poster, a sheet of pink paper with text - the details of the exhibition - in black, is also dominated by Sutherland's design, printed in a darker green but of equal size to the catalogue.

The catalogue of the exhibition is of considerable rarity and we can locate only the copies held at the National Art Library (V & A) and the Tate in the UK as well as a copy at the Zentrum Paul Klee; the poster appears to be even rarer and we can locate no other examples. £7,500



82.



83.

84. TANGUY, Yves. Breton, André. Volière. New York. Pierre Matisse. (1963).

4to. (290 x 228 mm). [24 leaves]. Loose as issued in black paper wrappers, the black paper spine with title in silver tipped to the wrapper, black morocco-backed pale blue morocco box lined with grey morocco by Mercher with title in blue to spine and matching slipcase.

The édition de tête of Volière with an original poem (or calligramme) by Breton and an original signed drawing by Tanguy.

From the edition limited to 250 numbered copies, with this copy from the édition de tête of 22 examples numbered in Roman numerals with a leaf of original signed manuscript by Breton and an original signed drawing by Tanguy.

The text and illustrations - Tanguy's original drawing and Breton's calligramme aside - reproducing manuscripts by Breton written between 1912 and 1941 illustrated by Tanguy's drawings were produced in facsimile by Daniel Jacomet using his printing process.

The original material is as follows:

- leaf with original Surrealist drawing by Tanguy in black ink recto signed in pencil beneath at lower right (181 x 190 mm); the drawing features an additional trial in black ink verso, crossed through in pencil and several annotations also in pencil.

- leaf with printed 1947 at top and with manuscript text by André Breton in green, brown and red inks and initialled AB' in pencil at lower right (275 x 220 mm); Breton's text is executed in the form of a calligramme or visual poem.

Also included are an additional original drawing in ink by Tanguy (c.84 x 65 mm), loosely inserted, together with the catalogue for *Exposition Yves Tanguy* (143 x 12 mm) at the Galerie Jeanne Bucher-Myrbor in May 1938, a single folded sheet with a reproduction of a painting by Tanguy and a text by André Breton. £22,500

85. TANGUY, Yves. Péret, Benjamin. Feu Central de Benjamin Péret. Paris. Collection le Quadrangle. K éditeur. 1947.

4to. (248 x 192 mm). [60 leaves + inserted leaf with Tanguy's etching; pp. 101, (ii), (i), (i)]. Original publisher's printed wrappers as issued: a grey jacket with illustration after Tanguy in white with excised section to front cover and beneath a yellow patterned wrapper with printed text in red.

André Breton's copy with a beautiful presentation from Benjamin Péret and Tanguy's original etching.

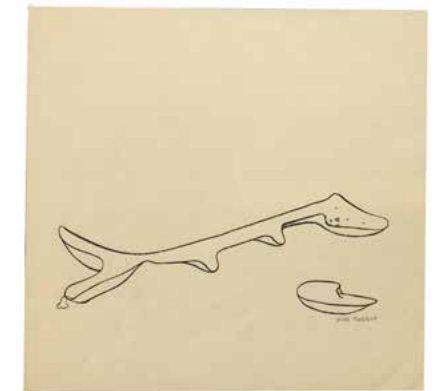
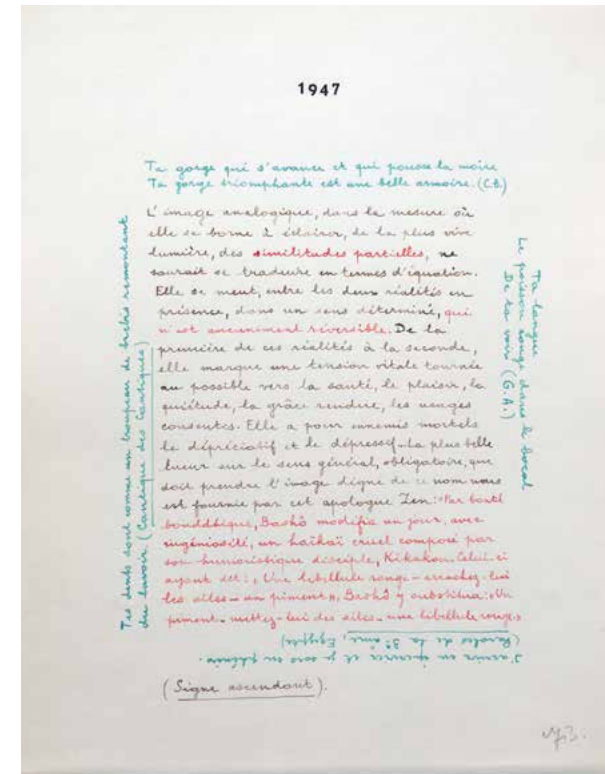
From the edition limited to 1,030 numbered copies, with this copy one of *quelques exemplaires hors-commerce* and inscribed H. C. and conforming to the édition de tête of 30 copies on *pur fil Johannot* numbered in Roman numerals; Péret's presentation is in blue ink to the half-title: *A André Breton / que les vents n'atteignent pas; le seul homme / fidèle à lui-même que j'aie jamais connu / Son ami / Benjamin Péret / 18 mai 1949.*

This copy, that of André Breton, was not included in the sale of Breton's library by Calmels Cohen, Paris, in 2003. Breton's widow, his third wife Elisa Claro, née Bindorff, to whom he was married from 1945 until his death, retained a handful of his most cherished books, among which was this copy of his friend Péret's *Feu Central* with its beautiful, personal and evocative presentation.

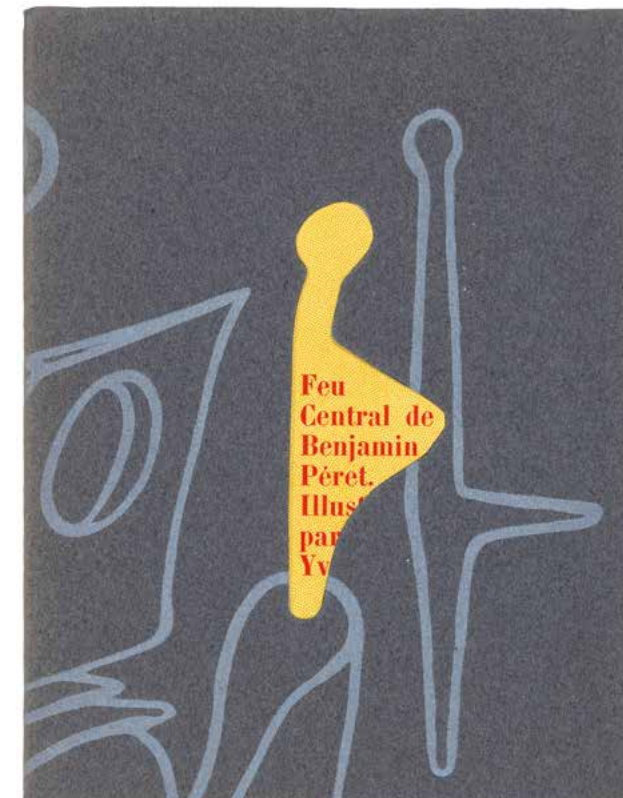
Feu Central collects Péret's verse collections *Immortelle Maladie* (1924), *Dormir, Dormir dans les Pierres* (1927), *Je Sublime* (1935), *Un Point C'est Tout* (1946) and *A Tatons*; all, save *A Tatons*, which appears here for the first time, had been published previously.

The original wrappers for the book, designed especially for the first 230 *exemplaires de luxe*, were executed after the maquette by Pierre Faucheux after Tanguy's original drawing.

[Trésors de la bibliothèque d'André Breton 42]. £9,500



84.



85.

86. TANGUY. Péret, Benjamin. Dormir, Dormir, dans les Pierres. Paris. Editions Surréalistes. 1927.

8vo. (227 x 178 mm). [18 unnumbered leaves]. Original publisher's printed wrappers with text in black and Tanguy's cover illustration with additional hand-colouring, later black cloth-backed board chemise and matching box.

Tanguy's first Surrealist illustrations for a text, published in the same year as his first solo exhibition.

From the edition limited to 210 numbered copies, all signed by Tanguy in black ink and Péret in blue on the justification, with this one of 20 copies on Hollande Van Gelder (after 5 hors commerce copies on Chine and 10 on Japon Impérial).

The front cover, the title page (the printed versions match) and the three hors-texte plates all feature additional colouring by hand in gouache and water-colour. Castleman notes that only copies of the book on Chine (the five hors commerce nominatif copies), Japon Impérial (the first ten numbered copies) and Hollande van Gelder (as here) feature hand-colouring.

The cover and illustrations of this first embellishment of a Surrealist text by the artist are reproductions of his drawings, which he has enhanced with white paint on the first copies. In the year this book was published the self-taught Tanguy introduced small biomorphic and pebble forms into the barren landscapes that characterized his compositions. (Riva Castleman, 'A Century of Artists Books').

[From Manet to Hockney 80; Castleman 179]. £8,500

87. TOYEN. Molière. Priležitost delá Lékaře. Veselehra v Jednom Dejstvi. Preložil Jindrich Horejsi. Prague. 1932.

8vo. (227 x 147 mm). pp. 34. Original orange paper wrappers with white printed label with titles in black, orange board slipcase.

Czech translation of Molière's first drama Le Médecin Volant.

From the edition limited to 185 numbered copies, with this one of 75 on Pannekoek paper.

The frontispiece is coloured by hand and signed in pencil by Toyen at lower right. £750

88. 1939 Exhibition. (Works by members of the Artist's International Association exhibited as a demonstrated of the Unity of Artists for Peace, Democracy and Cultural Development). London. Whitechapel Art Gallery. 1939.

4to. (230 x 180 mm). Original publisher's stapled printed wrappers.

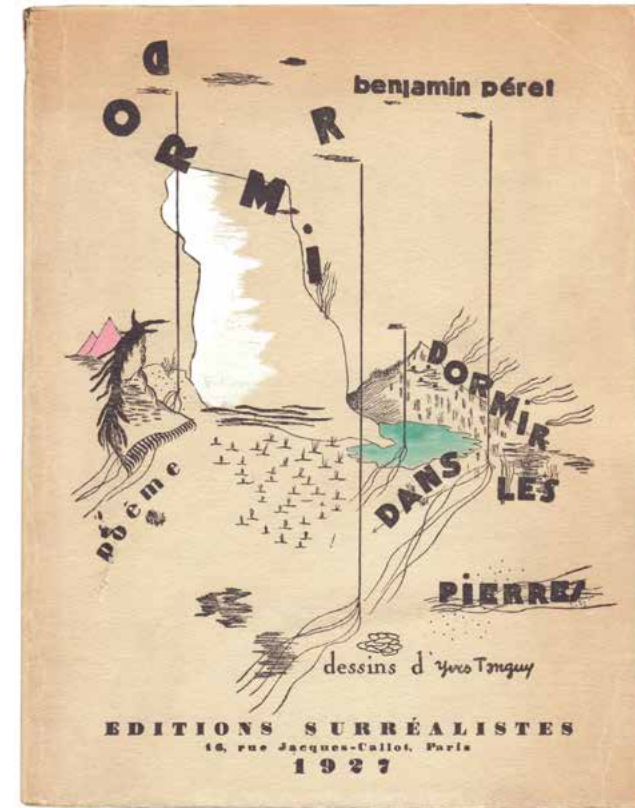
Scarce exhibition catalogue of significant works by members of the Artists' International Association (1939).

The exhibition ran from February 9 - March 7, 1939 at the Whitechapel Gallery, E1. It was the fourth annual exhibition of the Artists' International Association, which comprised over 700 members with artists as varied as Lucien Pissaro to Max Bill. Of the 297 works listed in the present catalogue, the high representation of female artists is striking - many are lesser-known names such as Helen Sampson, Ethelwyn Baker and Nora Curtis.

The sections of the exhibition comprised painting, sculpture, Surrealist work, Abstract work and Water colours, drawings and prints. Prices ranged from £285 to £1. As noted in the Foreword, *In this show artists have gone to some trouble to make their work available to as large a public as possible.*

The Artists' International Association (founded in London, 1933) was one of the largest anti-fascist and anti-war organisations operating in Europe in the interwar period. The aims were both to unite artists so as to make their influence for peace, democracy and cultural progress more effective and for the obvious advantages of co-operation in showing and selling their work.

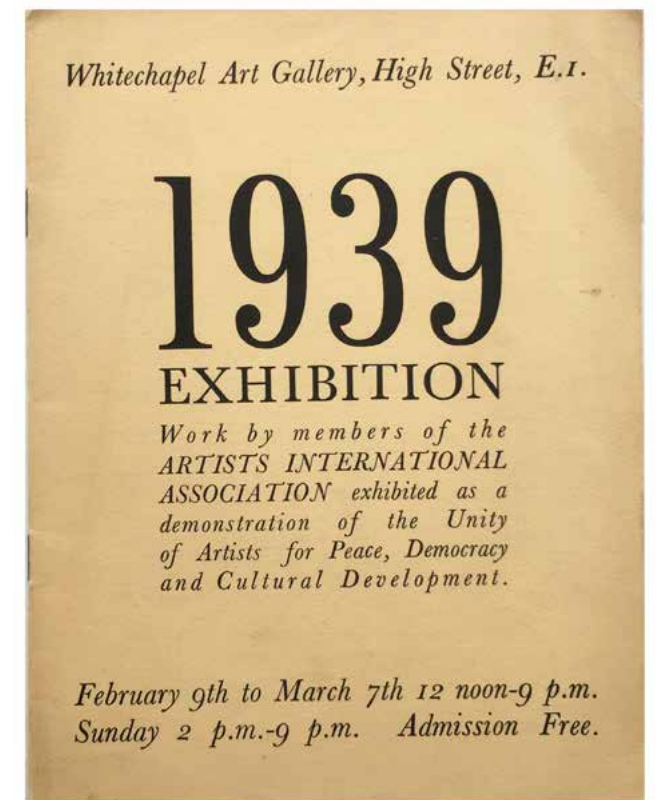
Artists believe they could still be useful. They are trying to find out how. (Anon., from the Foreword). £250



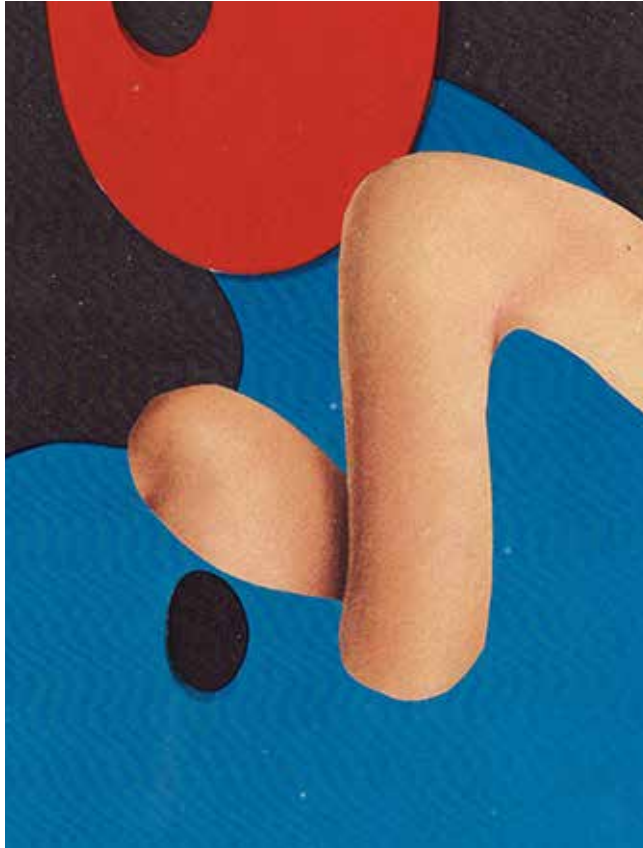
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Above image: see no. 61.