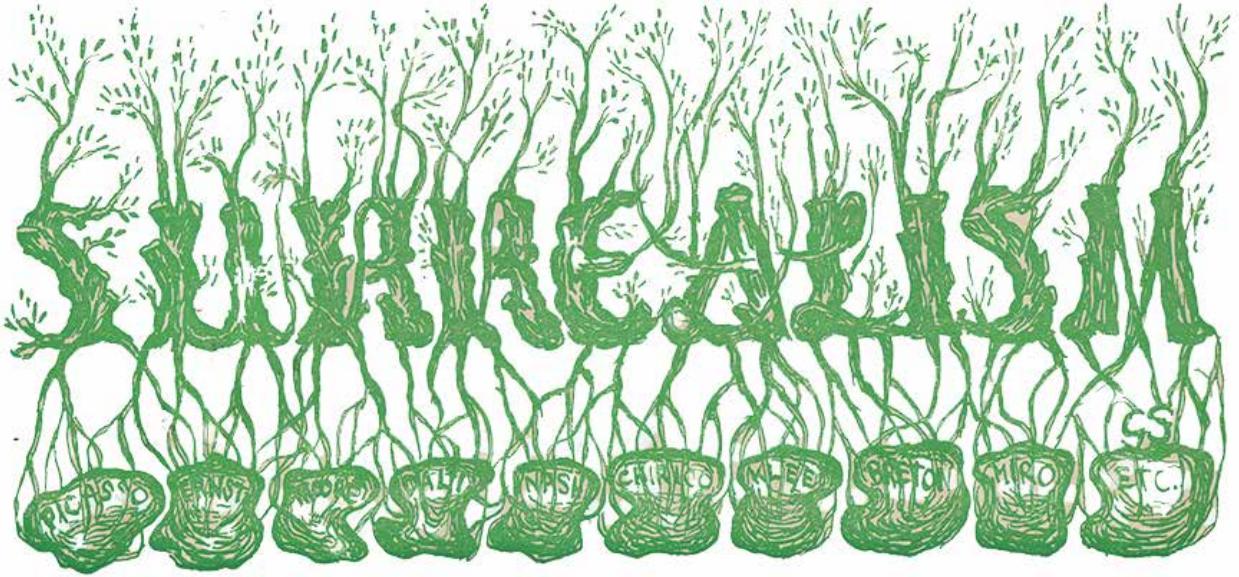


SIMS REED



A SUMMER SALE

ARP to GIACOMETTI
(Part I)

AUGUST 2022

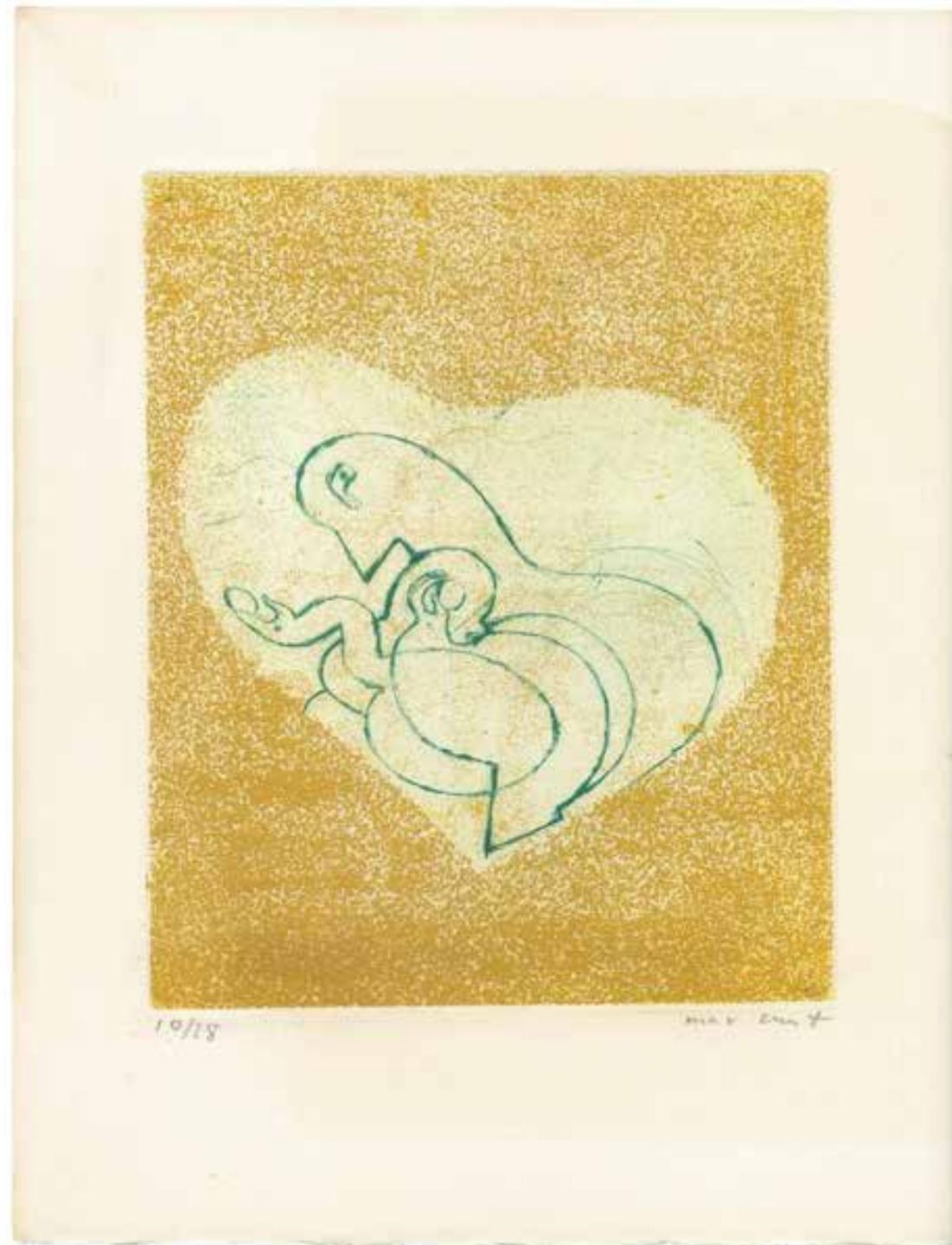
SURREALISM

ARP to GIACOMETTI (Part I)

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



See no. 37.

1. ALBERT-BIROT, Pierre & Roch Grey (Baronne Hélène d'Oettingen). *Paris. No. 1. Novembre, 1924. (All Published). Paris. Est en vente chez Jean Budry. 1924.*

Small 4to. (250 x 194 mm). [2 bifolia + inserted leaf]. Printed text in French recto and verso throughout. Stitched as issued in original blue publisher's printed paper wrappers with titles in gilt to front cover, advertisements in black to interior of rear cover.

Pierre Albert-Birot's important and very scarce single issue Apollinairean Surrealist review.

Paris, issued in a single number in 1924 by Pierre Albert-Birot, was issued the month after the publication of the first Apollinairean Surrealist manifesto (published on October 1st by Yvan Goll) and the first Bretonian Surrealist manifesto (published on October 15th). *Paris* took the part of the Apollinairean Surrealists and opens with Roch Grey's analysis and impassioned defence of Apollinaire, his position and most crucially his definition of the term he had coined originally (see below). Roch Grey's contribution is dated *Paris le 19 Octobre 1924*, four days after the publication of Breton's manifesto. Also included are poems by Pierre Albert-Birot, *Théâtre*, a single page poem (present also as a single loose sheet for distribution), and *Deux Poèmes: Poème Rose* recto and *Ange* verso.

Guillaume Apollinaire had first made use of the neologism *sur-réalisme* in the program notes to Erik Satie's 1916 ballet *Parade* before he subtitled his own drama *Les Mamelles de Tirésias, drame Surréaliste*, in 1917. Despite Apollinaire's coinage, the word *Surréaliste* did not enter common usage until the 20s and the issue of the various Surrealist manifestoes (in 1924), at which point intellectual controversy debated the definition of the word, whether Apollinaire was a Surrealist, the manner in which Surrealism differed from his Surrealism and so on. Breton (and his camp) took the view that Surrealism was new and utterly different to anything previous, while his opponents - equally loud in defence of Apollinaire but rather less antagonistic - among them Ivan Goll, Paul Dermée and Pierre Albert-Birot maintained that a school of Surrealism had existed since Apollinaire's coinage of the term. Debate and Breton's prevarications aside, the neologism is Apollinaire's and Surrealism would not have existed in any of the forms it took ultimately without him and without *Les Mamelles de Tirésias*.

[not in Le Fonds Paul Destribats].

£1,250

2. ARP / ERNST. Carrington, Leonora. *Une Chemise de Nuit de Flanelle. Paris. Librairie Les Pas Perdus. 1951.*

16mo. (164 x 128 mm). pp. 30. Original publisher's printed wrappers, with titles in black and illustration by Max Ernst.

The édition de tête of Leonora Carrington's Surrealist drama.

From the edition limited to 550 copies, with this one of the first 50 copies on Marais Crevecoeur numbered in pencil (no. 9) and with the original linoleum cut by Hans Arp; the colophon states that the print should be signed and numbered, however it is only numbered 9 / 50 in pencil.

Written by Carrington in Mexico in 1945 and translated from the English by Yves Bonnefoy, introduction by Henri Parisot. £1,750

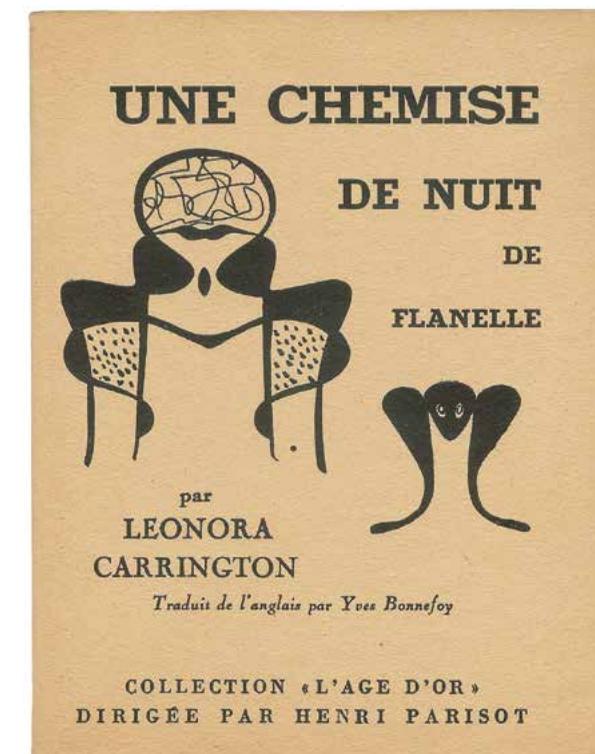
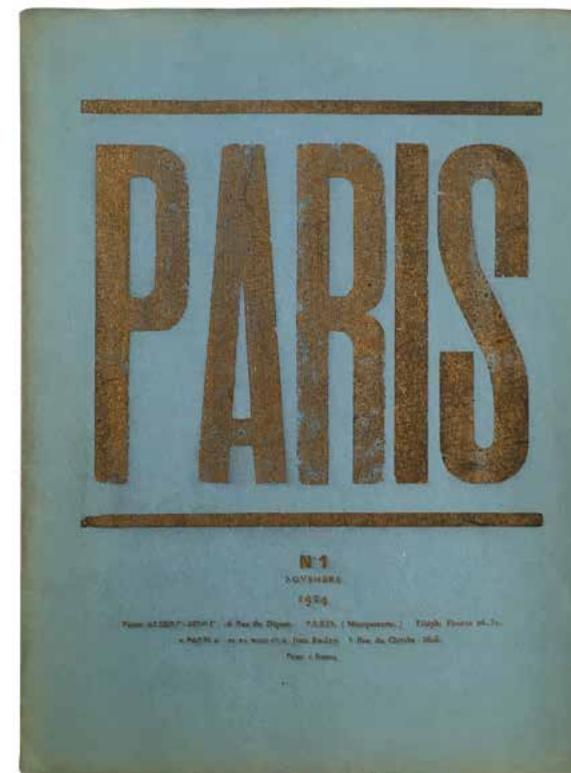
3. ARP, Jean (Hans). *Soleil Recerclé. Paris. Louis Broder. 1966.*

Folio. (485 x 390 mm). [21 bifolia: 42 leaves + inserted leaf]. Loose as issued in original publisher's printed wrappers with Arp's colour woodcut to front cover, vellum-backed grey paper-covered board chemise and matching slipcase with woodcut in blue.

An excellent copy of Arp's artist book of original woodcuts illustrating his own poems.

From the edition limited to 185 numbered copies on vélin d'une cuvée spéciale de Rives, with this one of 150 ordinary copies signed by the artist in pencil.

The original woodcut frontispiece is signed and numbered from the edition of 150 by Arp in pencil. Also included, inserted loose, is an additional pull of the woodcut for the slipcase on the same grey paper and of slightly larger size to the plates in the book. £6,500



1.

2.



3a.

3b.

4. BELLMER, Hans. Ducasse, Isidore. Poésies. Illustrées par 10 lithographies originales de Hans Bellmer. Paris. Pierre Belfond. 1970.

Oblong 4to. (330 x 260 mm). [20 unnumbered bifolia = 40 leaves (book) + 10 leaves (suite)]. Loose as issued in original publisher's mulberry handmade paper wrappers (the suite in an additional wrapper), black cloth chemise and matching slipcase.

Hans Bellmer illustrating Isidore Ducasse's Poésies with the additional suite.

From the edition limited to 100 copies, with this one of 10 from the édition de tête with the additional suite on Japon with each plate signed in pencil by Bellmer.

Isidore Ducasse (1846 - 1870) was the author, under the pseudonym Comte de Lautréamont, of *Les Chants de Maldoror*, an extraordinary work of the imagination published in the late 1860s. Ducasse's only other publication *Poésies* was issued in two separate parts in 1870 shortly before the author's death.

In the Anthologie de l'Humeur Noir, Breton wrote: 'In the eyes of certain poets today, Les Chants de Maldoror and Poésies shine with an incomparable brilliance. They are the expression of a total revelation, which seems to exceed the possibilities of man ... Language, rather than style, undergoes with Lautréamont a profound crisis; it begins again.' His imagery, with its hallucinatory force, his far-fetched analogies, his use of art as a means of confronting life, his rejection of conventional morality and modes of thinking, were all qualities the surrealists found deeply sympathetic. He seemed to them to be the real progenitor of the surrealist spirit. (Dawn Ades - Dada and Surrealism Reviewed).

£4,250

5. BELLMER, Hans. Hans Bellmer. Vingt-Cinq Reproductions. 1934 - 1950. Paris. (Christian d'Orgeix). 1950.

4to. (254 x 200 mm). [16 leaves of vélin de Lana + 12 leaves of glossy paper; pp. 48, (iii), (i)]. Loose as issued in original publisher's printed wrappers, printed titles to front cover in black and magenta, later brown crushed morocco protective box, boards ruled in gilt, banded spine with gilt title in six compartments.

One of the first books dedicated to the work of Hans Bellmer, the scarce issue signed by Bellmer, with an original signed engraving and contributions by his friends and collaborators.

From the edition limited to 415 numbered copies, with this one of 99 on vélin de Lana signed by Bellmer and with an original engraving numbered from the edition of 30 and matching the number of the book; Bellmer's engraving is after his original drawing *Le Vermoulu et le Plissé*.

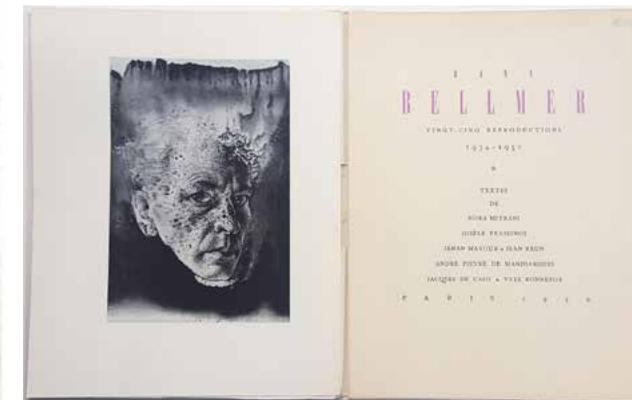
Although the justification indicates that 415 copies were issued, a note by the editor in another copy (the Filipacchi copy) indicates that in reality only 30 copies - not 99 - were issued with an engraving and of those 30, only 20 were, in fact, signed: *Il n'existe en réalité qu'un tirage à 30 ex[emplaires]. au lieu de 99 ex[emplaires]. dont 20 ex[emplaires]. seulement ont été signés ...*

The texts or poems in the book, each on the subject of Bellmer, his work and philosophy, are by the following: Nora Mitrani, Jehan Mayoux, André Pierre de Mandriargues, Jean Brun, Jacques de Caso, Yves Bonnefoy and Gisèle Prassinos.

[see lot 14 'Bibliothèque de Daniel Filipacchi - Deuxième Partie', 2005]. £3,000



4.



5.

6. BELLMER. Bataille, Georges. Madame Edwarda. Paris. Les Editions Georges Visat. 1965.

Folio. (384 x 252 mm). [16 bifolia; pp. 47, (i), (i), (i)]. Loose as issued in original publisher's cream wrappers with title to spine in black, magenta silk moiré chemise with gilt title to spine and matching slipcase.

Hans Bellmer illustrating Georges Bataille's Madame Edwarda.

From the edition limited to 167 numbered copies (including 17 hors commerce numbered in Roman numerals for the *collaborateurs et au dépôt légal*) on vélin de Rives, with this one of 150 numbered in Hindu-Arabic numerals with 12 original signed engravings by Hans Bellmer.

Written by Georges Bataille during the German occupation, *Madame Edwarda* was first published under the pseudonym *Pierre Angélique* in 1941. Bellmer created the engravings, which were printed on *les presses à bras des éditions Georges Visat*, in 1955 for an edition - the third - of Georges Bataille's text published by Jean-Jacques Pauvert but they remained unpublished until the present edition of 1965; the typography, after Bellmer's maquette, was by Fequet et Baudier. £4,500



6.

7. BELLMER. Sade, Marquis de. Mon Arrestation du 26 Août. Lettre Inédite Suivie des Etrennes Philosophiques. Paris. Jean Hugues. 1959.

8vo. (152 x 104 mm). [26 leaves including bifolium with Bellmer's etching; pp. 43, (i)]. Full black polished calf by Leroux with his signature in red and dated 1990, front and rear boards with a tooled design heightened in silver and red surrounding the outer edges of boards and flowing over the spine, title to spine in silver, black polished calf doublures, red suede endpapers, original wrappers and backstrip preserved, calf-backed red suede-lined chemise with title gilt to spine and matching slipcase.

De Sade illustrated by Bellmer and bound by Leroux.

From the edition limited to 184 numbered copies on *vergé de pur chiffon*, with this one of 52 édition de tête copies with Bellmer's signed frontispiece engraving; a further 16 hors commerce copies *de présent* were also issued with the etching.

De Sade's text, a letter written to his wife from the *donjon de Vincennes* after his arrest on September 7th 1778, was present in the collection of Maurice Heine and was hitherto unpublished. Lely chose to accompany that letter with another, the *Etrennes Philosophiques*, written by de Sade under the pseudonym *des Aulnets* and addressed to Mlle. Marie-Dorothee de Rousset. Lely describes the importance of the latter: ... *elles [les etrennes] représentent le premier crayon des idées philosophiques dont les ouvrages ultérieurs de Sade nous offrent un si luxueux développement.* (see the 'Note de l'Editeur').

Issued by Jean Hugues as Volume III of the series *Le Cri de la Fée*, the other two volumes were illustrated by Alberto Giacometti (Volume I: *La Folie Tristan*) and Max Ernst (Volume II: *Le Poème de la Femme 100 Têtes* with text by Ernst), and the series was edited by Gilbert Lely. All of the volumes were published in 1959. £5,000

8. (BRETON / PERET / HEISLER). Breton, André. Le Cadavre Exquis: Son Exaltation. Exposition du 7 au 30 Octobre 1948. Paris. La Dragonne / Galerie Nina Dausset. 1948.

Square 12mo. (138 x 118 mm). [2 leaves of thin blue paper + 8 leaves of *pur fil du marais* + inserted bifolium]. Full blue calf by Jean Terme (the pseudonym of Jean de Gonet) with his signature and dated 1975, the upper section of the boards and spine in reverse calf, the lower sections in pol-

ished calf, front and rear boards with inset sections of calf, morocco and paper in the form of small books, two for each board, title gilt to spine in the lower section of polished calf, blue glazed endpapers, original printed wrappers preserved, blue calf-backed blue suede-lined protective box with gilt titles to spine.

The deluxe edition of the rare catalogue for the 1948 exhibition *Le Cadavre Exquis*, limited to 15 copies, with an original signed *cadavre exquis*, additional material and bound by Jean de Gonet.

From the edition limited to 515 numbered copies, with this one of 15 from the édition de tête with an original *Cadavre Exquis* signed by the executors and the frontispiece hand coloured in crayon.

The original *cadavre exquis* called for in this copy is by André Breton, Benjmain Péret and Jindrich Heisler. Executed on a bifolium of japon paper (130 x 200 mm unfolded) in colour crayon, the *cadavre exquis* appears to show a green frog creature merging / emerging with / from a house; the work is signed by the executors on the first recto (the verso of the whole) as usual.

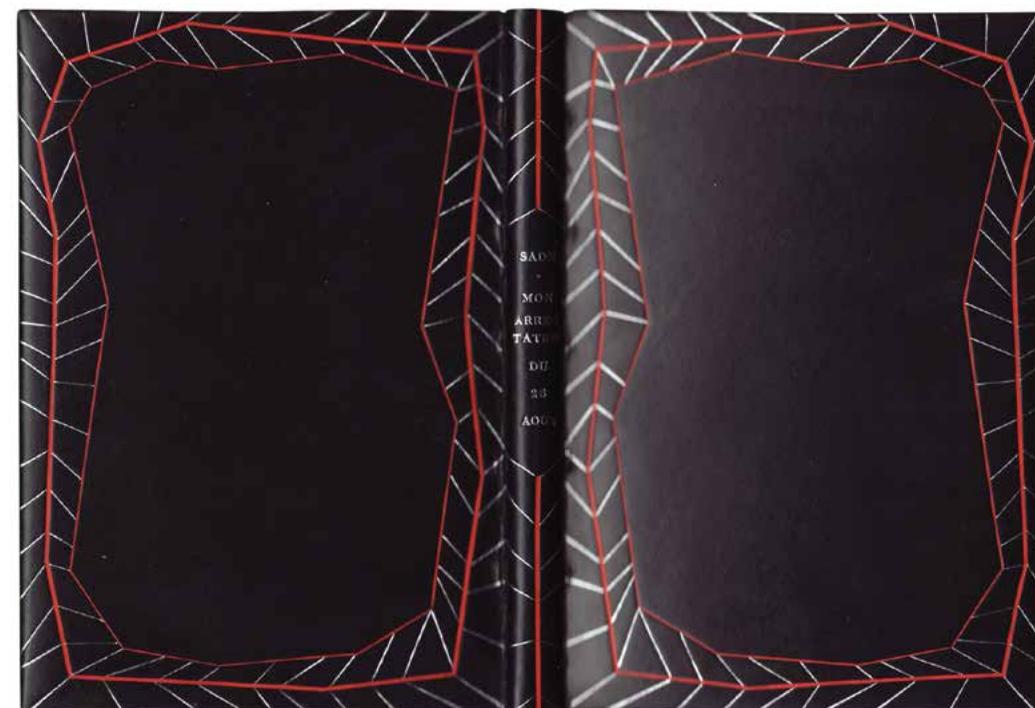
The justification in this copy as in the only other copy we can trace, that of Daniel Filipacchi, has been modified in blue ink: *à cet exemplaire a été joint / un Cadavre Exquis original / et signé.* The *Cadavre Exquis* in the Filipacchi copy was also, as here, executed by Breton, Péret and Heisler.

Also included are two additional examples of a *cadavre exquis* on the same paper, likely executed at the same time and by the same protagonists. In addition the invitation to the exhibition with the text *La tête en feu d'artifice / le buste en jolie femme à sa toilette / les jambes en églises incendiées ...* is inserted and addressed to Tristan Tzara: *Monsieur / Tzara / 5 rue de Lille / Paris 9e*, suggesting that this is Tzara's own copy. £22,500

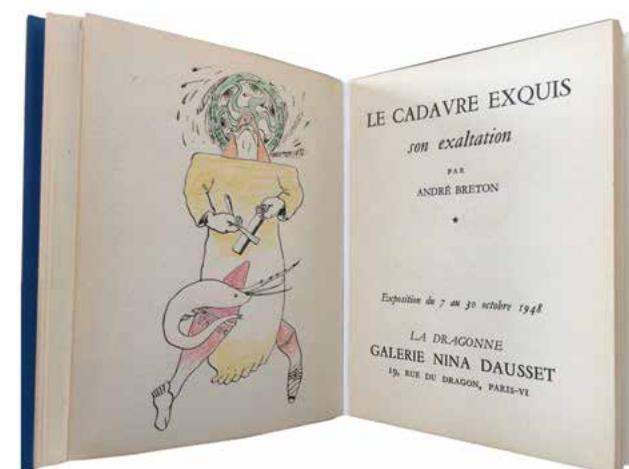
9. BRETON COLLECTION. André Breton. 42, rue Fontaine. Paris. Calmels Cohen. 2003.

8 vols. 4to + DVD ROM. Original publisher's printed wrappers, slip case, shrink-wrapped as issued.

The complete set of the sale catalogues of the legendary André Breton collection that included his books, pictures, sculptures, prints, manuscripts, popular and folk arts, photography and primitive art. £250 (not pictured).



7.



8a.



8b.

10. BRETON, André. Manifeste du Surréalisme. Poisson Soluble. Paris. Aux Editions du Sagittaire. 1924.

8vo. (191 x 124 mm). pp. 190, (i), (ii). Contemporary cloth-backed marbled boards, leather label with title gilt to spine, original orange publisher's wrappers and backstrip retained.

First edition of the first Surrealist manifesto with a presentation from André Breton to his future wife, Elisa Claro.

Breton's long and evocative presentation is in black ink to the half-title: *A l'étoile / à l'arcane 17 / par les yeux d'Isis / et cette région de la tempe / où passe dans un éclair / Bonaparte à Arcole, / ELISA / toi qui es l'Acacia et la Rose / mon amour / André / New York 1944.*

Breton has also written across pages 24 and 25 *Tu vois, c'est comme si je t'avais vue venir* and drawn arrows to two passages; the first passage reads: *Tranchons-en: le merveilleux est toujours beau, n'importe quel merveilleux est beau, il n'y a même que le merveilleux qui soit beau* and the second: *Ce qu'il y a d'admirable dans le fantastique, c'est qu'il n'y a plus de fantastique: il n'y a que le réel.*

Surrealism was launched into an unsuspecting modern world by André Breton, Louis Aragon, Paul Eluard, Max Ernst, Antonin Artaud et al. with a cry of: *We say in particular to the Western world: surrealism exists. And what is this new ism that is fastened to us? Surrealism is not a poetic form. It is a cry of the mind turning back on itself, and it is determined to break apart its fetters, even if it must be by material hammers!*

Elisa Claro, Breton's last wife and to whom he presented this manifesto, met Breton in 1943 in New York. Breton had left France for the United States in 1941, increasingly apprehensive at the behaviour of the Vichy government and its attitude to artists and intellectuals. It was under Elisa's influence that Breton wrote Arcane 17 to which he alludes in his presentation and which he ultimately dedicated to her.

[Provenance: Sale of André Breton's library: 'André Breton, 42, rue Fontaine', 1st - 9th April, 2003, Livres I, lot 122]. £30,000

11. BULLETIN INTERNATIONAL DU SURRÉALISME Mezinárodní Buletin Surrealismu / Boletín Internacional del Surrealismo / Bulletin International du Surréalisme / International Surrealist Bulletin. Nos. 1 - 4. (All Published). Paris, Prague, Santa Cruz de Tenerife, Brussels & London. 1935 - 1936.

Small folio. 4 issues in 1. (294 x 212 mm). pp. 8; 10, (2); 9; 18, (2). Later blue cloth-backed marbled boards by Gauché with his stamp to front free endpaper verso, red morocco label to spine with gilt title: original publisher's printed wrappers for each issue preserved.

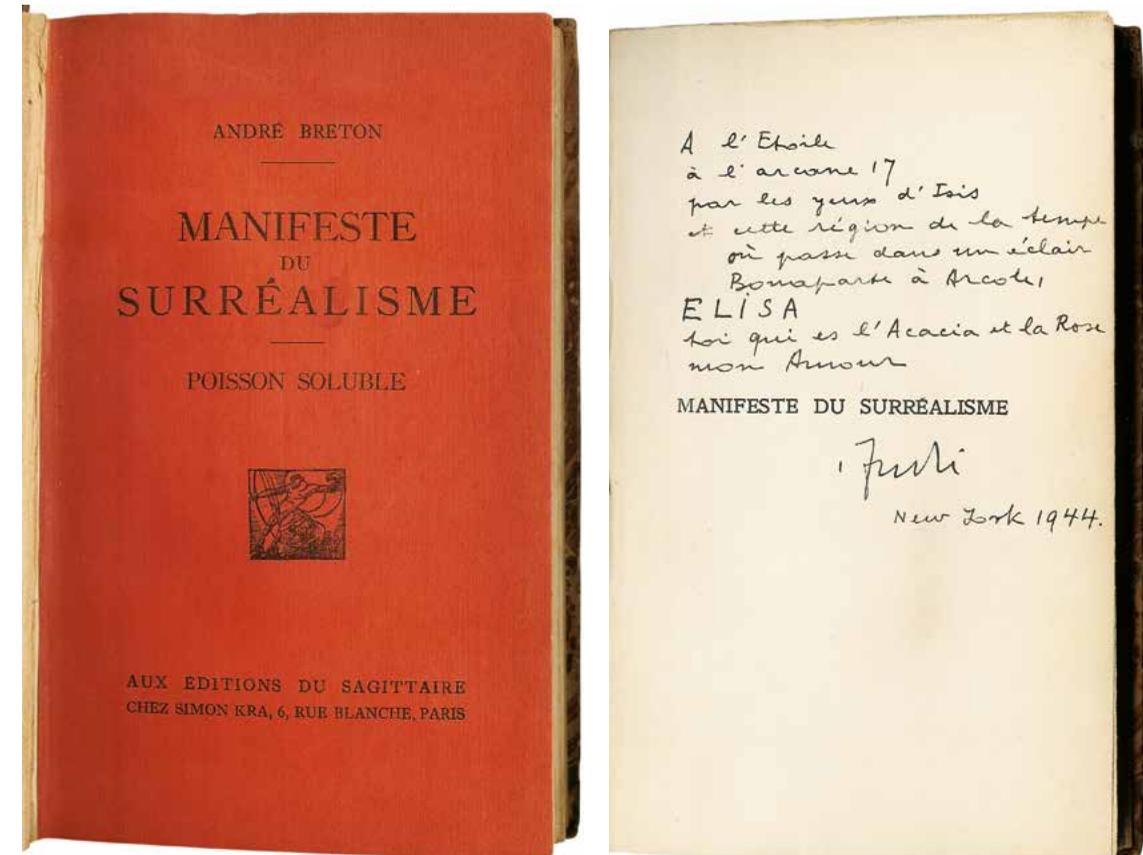
[PROVENANCE: No. 1 with the note 'appartenant à Henri Tartoureau to final leaf verso; from the collection of Robert Valançay, bound by him; private collection, Paris].

A complete set, including the sensationally rare second issue, published in Santa Cruz de Tenerife in October 1935, of which virtually the entire printing seems to have been lost.

Remarking on this *inaccessible et mythique numéro*, the catalogue for the Breton sale of 2003 reported that *d'après Benjamin Péret, la quasi totalité de son tirage contenu dans une valise se trouverait quelque part au fond de l'océan. De la plus insigne rareté.*

In May, 1935, another invitation was extended to the Paris Surrealists, this time from friends of Oscar Dominguez in Tenerife who for four years had been publishing a review of modern art, 'Gaceta de Arte.' Breton and Péret went to the Canaries, and met Eduardo Westerdahl, the director of the review, and the poets Domingo Pérez Minik, Domingo Lopez Torres, Pedro Garcia Cabrera and Agustin Espinoza. 'Gaceta de Arte' organised an exhibition at the Ateneo Gallery of paintings, watercolours, drawings, collages, engravings, and photographs ... Conferences were held, and Buñuel and Dalí's film 'L'Age d'Or' was shown. A second bilingual edition of the 'International Surrealist Bulletin,' this time in Spanish and French, appeared in October 1935 at Santa Cruz de Tenerife, dealing with the same issues - the relationship between art and revolution - as the Czech number. It contained reproductions of 'The Hunter' by Dominguez, and 'The Death of Marat,' an engraving by Picasso for a collection of poems by Benjamin Péret ... (Marcel Jean on no. 2).

Robert Valançay, was a Surrealist, a poet and a translator. Valançay also translated numerous texts by his close friend Max Ernst, Unica Zürn and many others. A bibliophile, he had a fabulous library of Surrealist books, the majority with presentations. £9,000



10.



11.

12. CHAR, René, Georges Braque, Mariette Lachaud, Pierre André Benoit. Ainsi Va L'Amitié. (Alès). P[ierre]. A[ndré]. B[enoit]. (1962).

Oblong 4to. (222 x 270 mm). pp. (16). Full terracotta calf by Pierre-Lucien Martin with his signature in blind and dated 1962, front board with inset panel of polished wood incised with the contributors names, title to spine in blind, wood doublures and endpapers, matching wool-lined calf-backed card board chemise and matching slipcase.

An excellent copy of this scarce PAB marking the friendship of the four contributors in a beautiful binding by Martin.

From the edition limited to 21 copies, signed and numbered by P. A. B. and with Lachaud's final photograph signed in pencil.

The 8 photographs illustrate two aphorisms, the first *Chemin faisant ainsi va l'amitié* by George Braque and the second *Nous n'avons pas de souvenirs. / Nous en laissons.* by René Char. Four of the photographs are by Mariette Lachaud (portrait of George Braque and René Char, two portraits of Braque, and a view of Braque's atelier signed by Lachaud in pencil). The other four photographs are by Pierre André Benoit (two portraits of René Char, portrait of Georges Braque, and a view of Avignon).

[Montpellier 409]. £4,500

13. CHIRICO, Giorgio de. Metamorphosis. Paris. Editions des Quatre Chemins. 1929.

Folio. (572 x 462 mm). [6 unnumbered leaves]. Loose in original publisher's cloth-backed portfolio, boards with textured faux crumpled paper pattern, printed title label to front board.

Giorgio de Chirico's mythically rare first suite of lithographs, nearly impossible to find complete.

From the edition limited to 112 copies with each lithograph signed and numbered by de Chirico in pencil.

Ciranna cites an additional ten copies issued in monochrome only as suites for the first ten numbered copies.

De Chirico's lithographs are titled as follows:

1. *Il Ritorno del Figliuol Prodigio I.*
2. *Gladiatore.*
3. *Hebdomeros.*
4. *Villa sul Mare.*
5. *Scuola di Gladiatori II.*
6. *Gli Archeologi IV.*

De Chirico's *Metamorphosis* is almost impossible to find in complete form: we can locate only a single example sold at auction, that of Daniel Filipacchi in 2005; in addition we can locate only the copy in the Cabinet des Estampes at the Bibliothèque Nationale de France described by Ciranna in 1969 as the sole recorded example.

[Ciranna 11 - 16; see Bibliothèque Daniel Filipacchi Deuxième Partie lot 75, Christie's Paris, Vendredi 21 Octobre 2005]. £15,000

14. CHIRICO, Cocteau, Jean. Le Mystère Laïc. Essai d'Etude Indirecte (Giorgio de Chirico). Paris. Editions des Quatre Chemins. 1928.

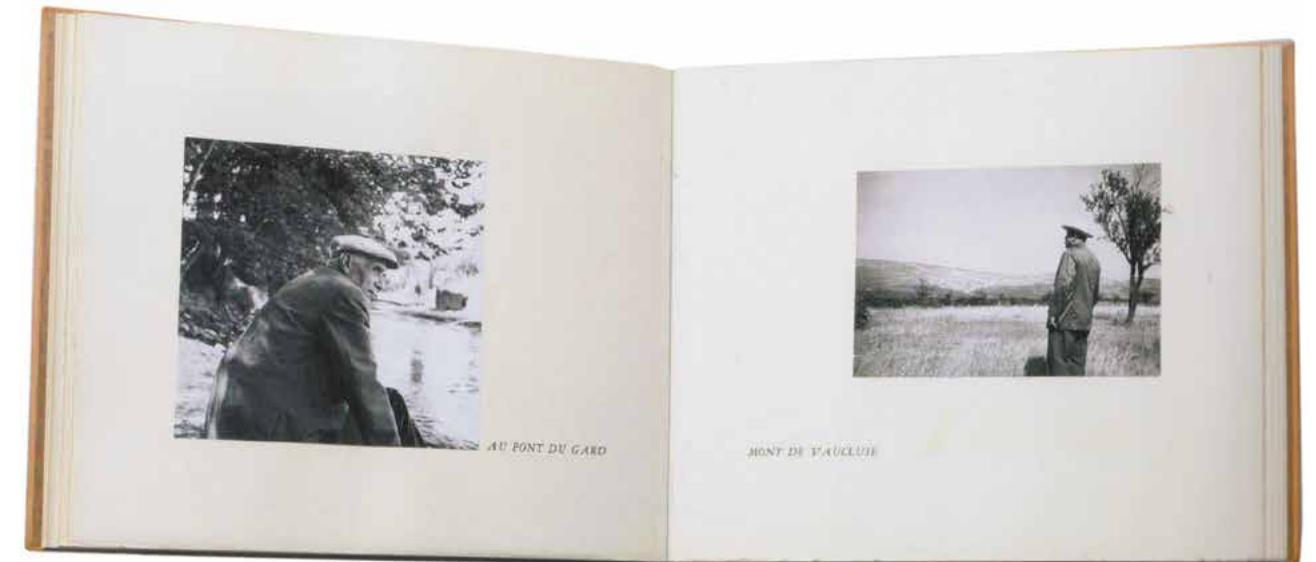
Small 4to. (246 x 194 mm). pp. (blank leaf), 80, (v), (2 blank leaves). Original publisher's cream printed wrappers with red printed title and black printed text to upper cover and spine, cloth-backed board chemise and matching box.

One of 10 édition de tête copies with de Chirico's original etchings and corrected proofs by Jean Cocteau.

From the edition limited to 3,330 copies, with this one of 10 édition de tête copies on Japon Impérial, with de Chirico's 2 original etchings loosely inserted, each signed by de Chirico and numbered from the edition of 100; the book is also signed by Jean Cocteau on the half-title and includes two leaves of Cocteau's text printed recto only with manuscript corrections in ink by Cocteau.

The two leaves with manuscript corrections feature text printed on pages 30, 31, 32 and 33. Cocteau has made manuscript excisions, ellisions and additions which amount to substantial changes. In several instances the corrections differ even from the final published text which was completed in December 1927; the *achever d'imprimer* gives a publication date of *le Trente Mai Mil Neuf Cent Vingt-Huit*.

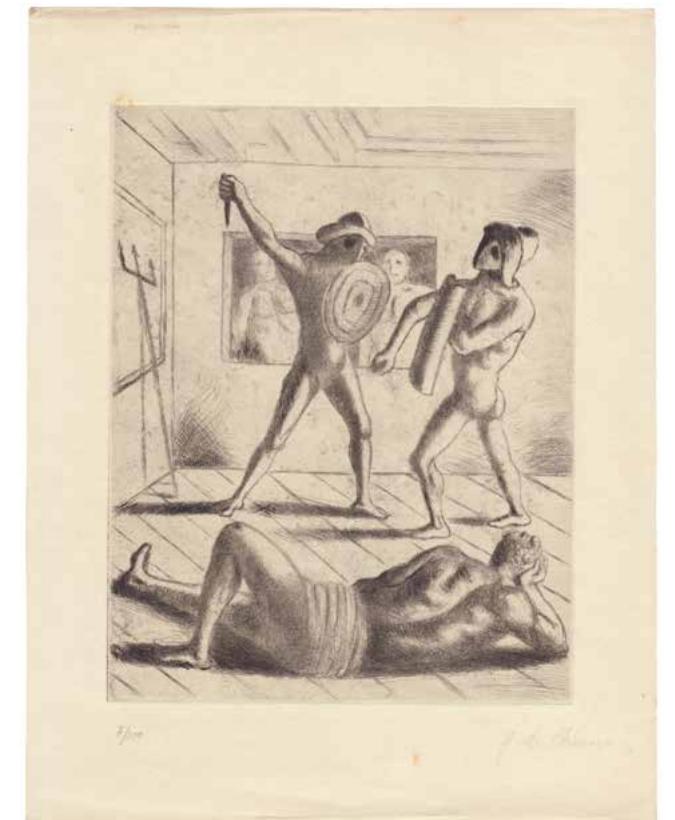
[Ciranna 3 / 4]. £15,000



12.



13.



14.

15. CUNARD, Nancy and John Banting (Eds.). *Salvo for Russia. A Limited Edition of New Poems, Etchings and Engravings Produced in Aid of the Comforts Fund for Women and Children of Soviet Russia.* (London). (Privately Printed). 1942. (1942).

8vo. (230 x 174 mm). [Bifolium + 10 unnumbered leaves]. Two leaves (a single bifolium) of text with four poems recto and verso by Cecily Mackworth, James Law Forsyth, J. F. Hendry and Nancy Cunard and 10 original engravings on laid paper with the watermark 'Han Made' by various artists (see below), each signed and numbered by the relevant artist in pencil; sheet size: 225 x 162 mm. Sheets irregularly trimmed retaining deckle edges as usual, occasional minor spots and toning to sheet edges. Loose as issued in the original publisher's red cloth-backed grey board portfolio with blue printed title label to front cover, black silk ties.

Nancy Cunard's very scarce portfolio *Salvo for Russia* and one of the few major works of English Surrealism.

From the edition limited to 100 copies (it is likely that an additional 4 hors commerce copies were also issued), with each of the original prints signed and numbered by the relevant artists.

Published by Nancy Cunard as a limited edition of new poems, etchings and engravings to raise money for the 'Comforts Fund for Women and Children of Soviet Russia' after the invasion by the Germans, this is one of the very few British purely Surrealist publications and very similar in format and production to the two portfolios *Solidarité* (Paris, 1938) and *Fraternité* (London, 1939) issued in support of the Spanish Government during the Spanish Civil War. The portfolio was edited by Cunard and John Banting (it features his only etching) and includes John Piper's first published engraving.

The contributing artists were John Banting, John Piper, Mary Wykeham, C. Salisbury, Julian Trevelyan, Geza Szobel, Dolf Rieser, John Buckland Wright, Roland Penrose (engraved by Buckland Wright and signed by both artists) and Ithell Colquhoun. As noted above, the four poems, each untitled, are by Nancy Cunard, Cecily Mackworth, James Law Forsyth and James Findlay Hendry.

[dada and Surrealism Reviewed 14:60]. £10,000

16. CZECH SURREALISM. STYX. *Bulletin Skupiny Lacoste.* (All Published). Brno. 1966 - 1969.

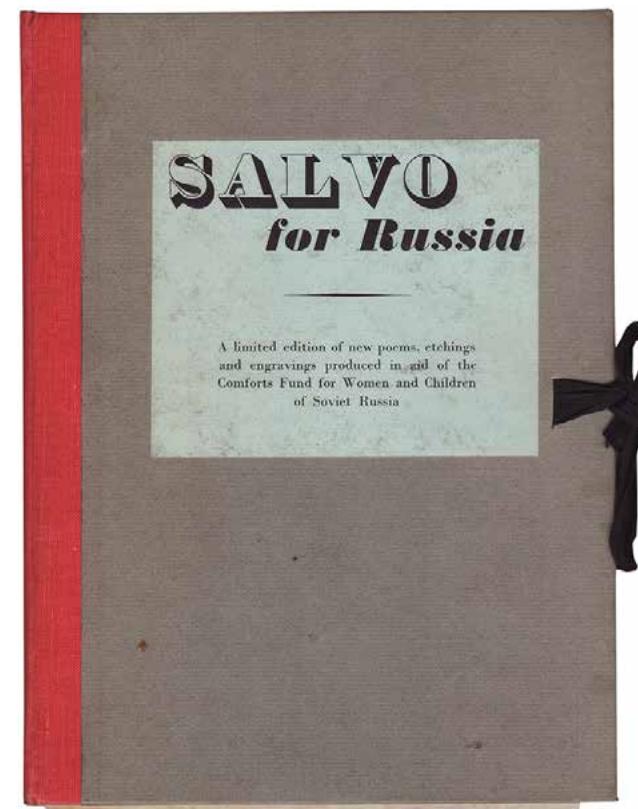
5 issues. 4to. (298 x 215 mm). Typewritten text photocopied recto and verso as issued, text in Czech with occasional passages translated into French or English, inserted leaves of white paper with monochrome illustrations recto where applicable and original etching in issue 6. Original white paper wrappers with printed titles in black, stapled as issued, the final 2 issues with original works to covers (see below), wrappers frayed at spines, contents slightly brown due to paper quality.

The very scarce Czech samizdat Surrealist review STYX.

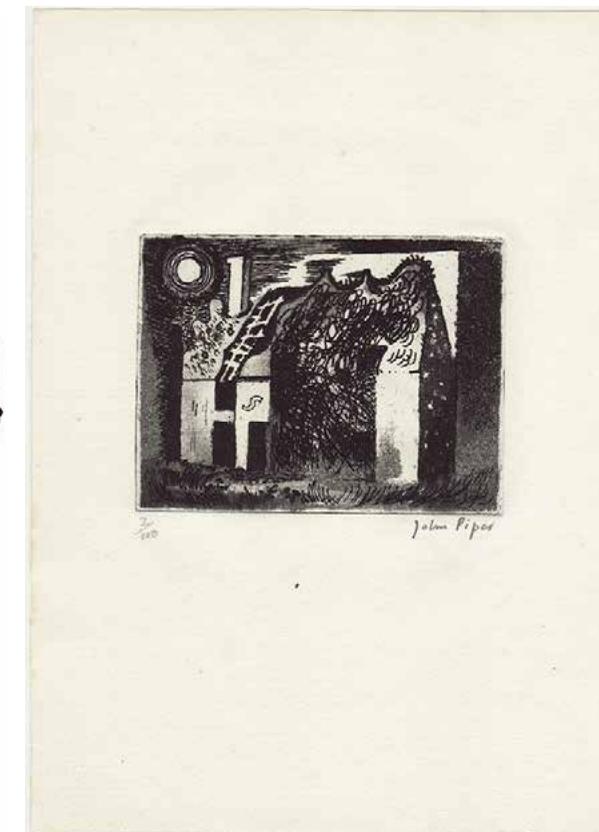
Edited by Arnost Budik, Jiri Havlicak, Josef Kremlacek, Vaclay Pajurek, and others, this very scarce Surrealist magazine issued by the Brno-based Lacoste group struggled to be published during the lead up to, during and after the Prague Spring. Issues appeared sporadically: issue 2 was issued for technical reasons as a single example, issue 3 was censored, issue 5 cancelled due to the well known reason (i.e. the invasion prompted by the Brezhnev Doctrine after the Prague Spring) and issue 6 included pages dealing with some political problems.

STYX is of considerable rarity and we can trace only the copy donated by Paul Destribats to the Bibliothèque Kandinsky in Paris (the notice appears to contain errors) together with E. L. T. Mesens' copy of issue 1 at the Getty. This copy is from the library of John Lyle, the bookseller and historian of Surrealism and each issue features his bookplate.

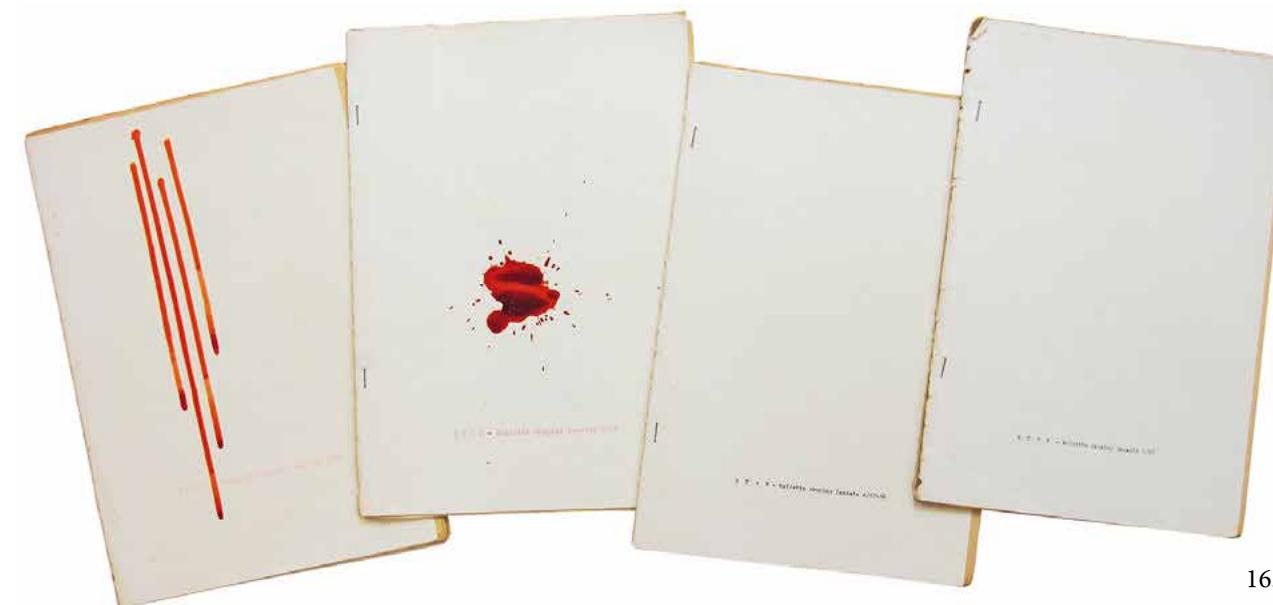
[Le Fonds Paul Destribats 699]. £5,000



15a.



15b.



16.

17. DALI. Eluard, Paul, & Yamanaka Chiryu (Trans.). *Aru Issiho No Naimaku Aru Wa Ningen No Sento. (Les Dessous d'une Vie ou la Pyramide Humaine)*. Tokyo. *Shunchokai. Showa 12. (1937)*.

4to. (265 x 185 mm). [25 leaves; 20 leaves of handmade Japanese paper with printed text recto and verso, 5 leaves of thicker white paper with illustrations]. Original publisher's red handmade paper covered boards, front cover with a design after Dalí, printed title in Japanese to spine.

The very rare deluxe issue of Yamanaka's Japanese translation of Eluard with illustrations by Dalí.

Yamanaka's translation of Eluard's *Les Dessous d'une Vie ou la Pyramide Humaine* was published in an edition of 100 copies in two different formats: in blue handmade paper wrappers with an illustration after Dalí on handmade paper or in deluxe red handmade paper boards with matching cover illustration on higher quality handmade paper: the issue in boards is likely to have been published in far fewer numbers, possibly as few as ten copies. As outlined below, both issues are extremely rare and we can trace only two copies in institutions or at auction; André Breton's copy, with a presentation from Yamanaka, also appears to be one of those examples in the deluxe binding (*cartonnage*).

Yamanaka Chiryu (1905 - 1977), also known as *Tiroux*, an early proponent of Surrealism in Japan, correspondent of Eluard and Breton, poet, painter and translator of Proust, Radiguet and Aragon, published this translation of Eluard's *Les Dessous d'une Vie ou la Pyramide Humaine* in 1937. First published in 1926 with an etched Surrealist portrait of Paul and Gala Eluard by Max Ernst, Yamanaka's translated Japanese edition featured Surrealist compositions by Dalí.

Yamanaka's work, limited to only 100 copies, is very rare: the only copies we can locate are the examples owned by André Breton (sold in the Vente Breton in 2003, see below) and Pierre André Benoit (donated to the Bibliothèque Nationale de France). COPAC lists no examples in UK institutions and we can locate no other copies in institutional collections.

[see Vente Breton, lot 1570, Livres II, 7 - 12 Avril, 2003; Japon des Avant Gardes 1910 - 1970, Centre Georges Pompidou, 1986, pg. 516; Kurosawa Yoshiteru, *Tiroux Yamanaka: Chronology and Bibliography*, 2005]. £4,500

18. (DALI). Deharme, Lise. *Cahier de Curieuse Personne. Paris. Editions des Cahiers Libres. 1933*.

8vo. (172 x 112 mm). [50 leaves + inserted leaf with frontispiece; pp. 93, (iii)]. Original publisher's pink printed wrappers with titles in black to front cover within ruled borders, title to spine and publisher's vignette to rear wrapper.

Salvador and Gala Dali's copy with a presentation from Lise Deharme.

From the first edition limited to 310 copies, with this unopened copy one of 300 on Ingres rose paper and with a presentation in purple ink from Deharme to Salvador and Gala Dalí on front free endpaper: *Pour le seul peintre / Dalí / Avec: l'admiration profonde / de son amie / Lise / Pour Gala tendrement*.

Lise Deharme was a muse to the Surrealists and editor of *Le Phare de Neuilly*, a periodical published in the Paris suburb of Neuilly. Immortalised by Breton in *Nadja* as *la dame au gant*, Deharme was a prolific poetess and novelist. *Cahier d'une Curieuse Personne* was her third published book. £2,000

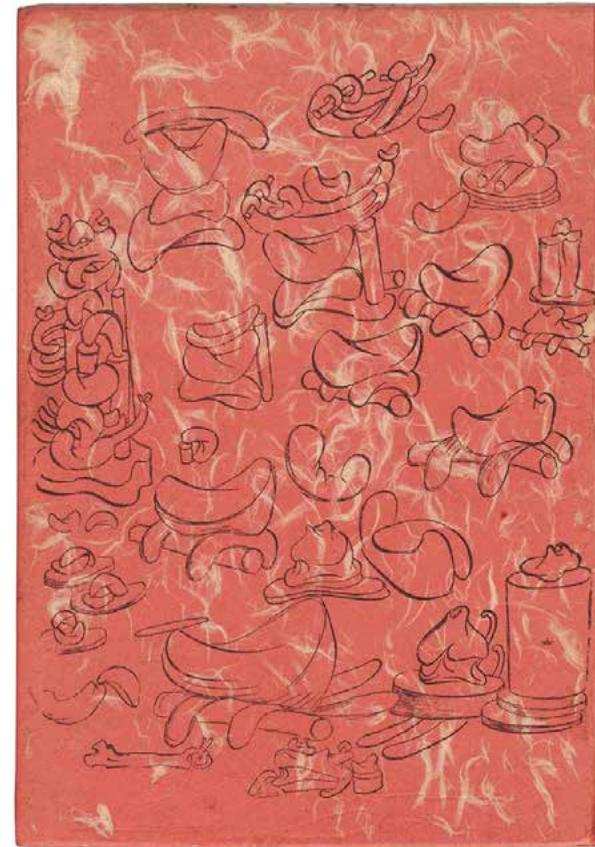
19. (DALI). Paalen, Alice. *A Même la Terre. Paris. Editions Surréalistes. 1936*.

12mo. (144 x 98 mm). [52 leaves; pp. 98, (iv)]. Original publisher's blue-printed wrappers with titles in magenta to front cover.

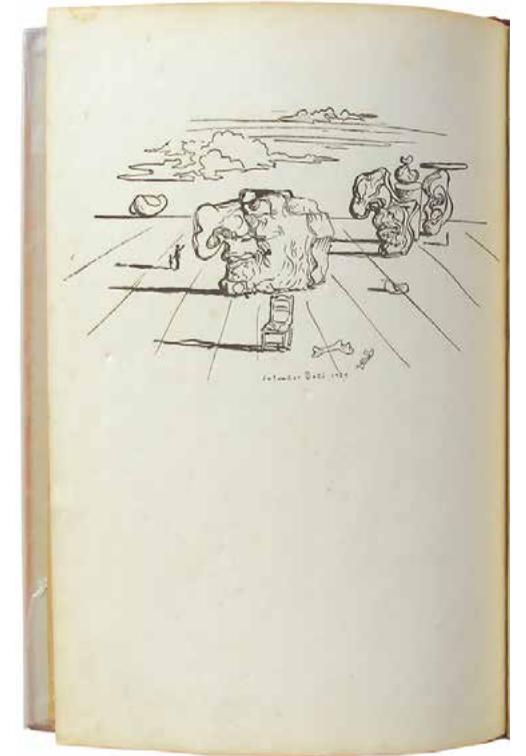
Salvador and Gala Dali's copy with a presentation from Alice Paalen.

From the edition limited to 235 copies, with this unopened copy one of 200 on vergé and with a presentation on the half-title from Paalen in black ink: *à Gala Dalí / à Salvador Dalí / très sympathique hommage / d'Alice Paalen / "inattendu comme le / visage du retour"*.

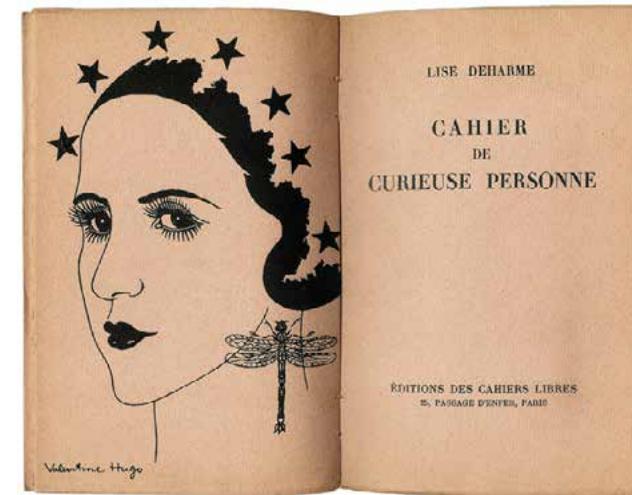
Alice Paalen (1904 - 1987), née Rahon, Surrealist poet and painter, married the Austrian Surrealist Wolfgang Paalen in 1930. She participated in Surrealist activities during the early 30s and had a significant liaison with Picasso before the publication of her first collection of poetry in 1936 (*A Même La Terre*), the same year that she went to India with fellow poet and Surrealist Valentine Penrose. £2,500



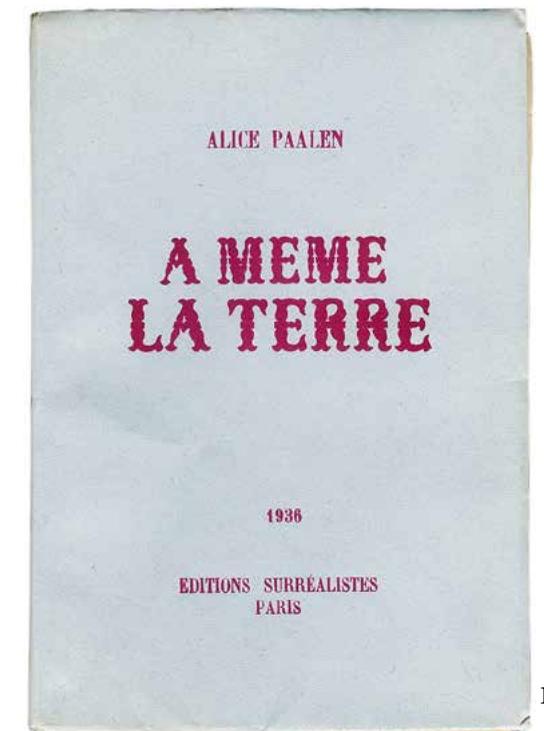
17.



17a.



18.



19.

20. (DALI). Penrose, Valentine. Herbe à la Lune. Avec une Préface de Paul Eluard. Paris. Editions G[uy]. L[évis]. M[ano]. 1935.

8vo. (189 x 142 mm). [38 leaves + inserted leaf with errata; pp. 73, (i)]. Original publisher's cream printed wrappers with titles in black to front cover.

Salvador Dali's copy with a presentation from Penrose.

From the edition limited to 320 copies, with this unopened copy one of 300 on *Hélio* and with a presentation from Penrose in blue ink to the half-title: *à Salvador Dalí / admiratif hommage de / V. Penrose*.

Valentine Penrose (1898 - 1988), née Marcelle Bouée, was the glamorous wife of the English Surrealist poet, painter and photographer Roland Penrose. Muse to the Surrealists, model for Man Ray, Valentine Penrose also appeared in Bunuel's *L'Age d'Or* as a spirit. Profoundly influenced by Eastern spiritual thought, Penrose was also a talented poet and collagist. This, her first collection, was followed in 1937 by *Sorts de la Lueur* and *Poèmes* and in 1951 by *Dons des Féminines*, also with a preface by Eluard. In 1936 she left her husband to live on an ashram in India with fellow poet and Surrealist Alice Paalen. £2,500

21. DOMINGUEZ, Oscar. Ganzo, Robert. Domaine. Illustré de Huit Eaux-Fortes de Oscar Dominguez. Paris. (Par l'Auteur et l'Artiste). 1942.

4to. (254 x 193 mm). [11 bifolia + 8 leaves of vieux Japon + 9 leaves of Chine]. Loose as issued in original publisher's patterned paper wrappers with titles to front cover in blue and black, original publisher's wooden board slipcase with manuscript titles in ink.

The Venezuelan poet Robert Ganzo's *Domaine* illustrated by the Spanish Surrealist Oscar Dominguez, published during the Nazi occupation of Paris, one of four copies to include the additional suite with hand-colouring.

From the edition limited to 74 numbered copies, each signed by Ganzo and Dominguez, with this one of three copies on vieux Japon with an additional suite of all of Dominguez' engravings with additional colouring by hand; this copy also includes a further suite in black on chine - not called for in the justification - together with an additional proof.

Another surrealist who did not terminate his activity during the occupation years was the Spaniard Oscar Dominguez. Dominguez began making prints in the 1930s, first producing two gemlike erotic etchings for the anonymously authored pocket-size book 'Le Feu au cul' and then the truly exquisite drypoint 'Femme à la bicyclette'... Dominguez was not a prolific printmaker, so his next effort of any importance was the series of etchings illustrating Robert Ganzo's 'Domaine' in 1942. (Surrealist Prints).

[Surrealist Prints 41]. £8,500

22. DOMINGUEZ, Oscar. Hugnet, Georges. La Hampe de l'Imaginaire. Paris. Editions G[uy]. L[évis]. M[ano]. 1936.

4to. (255 x 196 mm). [12 unnumbered leaves]. Loose as issued in original publisher's orange printed wrappers with titles to front cover in black.

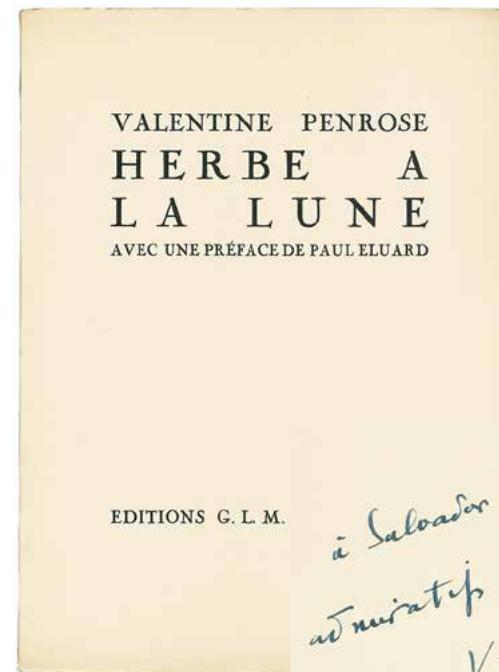
Georges Hugnet's verse with Oscar Dominguez' exquisite frontispiece.

From the edition limited to 70 numbered copies on *normandy vellum teinté* signed by the editor.

Published as number 12 in GLM's series *Repères*, Dominguez's etching with drypoint *Femme à la Bicyclette* was one of his first efforts in the medium.

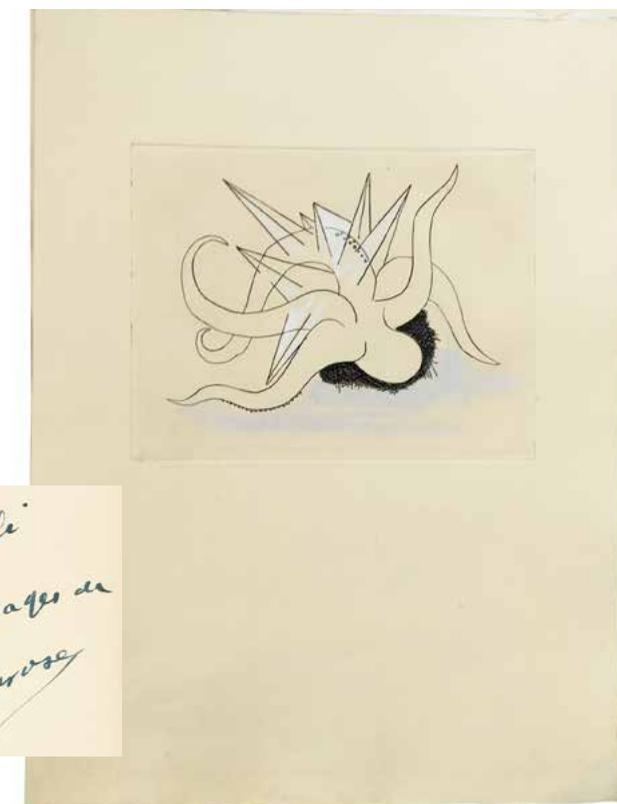
Another surrealist who did not terminate his activity during the occupation years was the Spaniard Oscar Dominguez. Dominguez began making prints in the 1930s, first producing two gemlike erotic etchings for the anonymously authored, pocket-size book 'Le Feu au cul' [not published until 1943] and then the truly exquisite drypoint 'Femme à la Bicyclette', which accompanied Hugnet's *La Hampe de l'Imaginaire*, published a year later. (Surrealist Prints pg. 95).

[Surrealist Prints 40]. £2,250

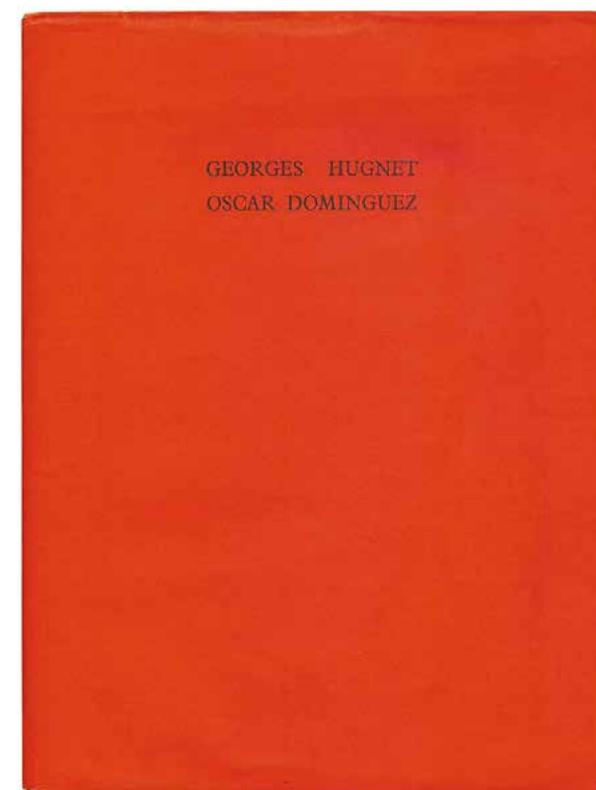


20.

*à Salvador Dalí
admiratif hommage de
V. Penrose*



21.



22.



22a.

23. DUCHAMP, Marcel. Breton, André. Au Lavoir Noir. Avec une Fenêtre de Marcel Duchamp. Paris. Editions G.L.M. 1936.

4to. (252 x 194 mm). [12 unnumbered leaves including blanks + inserted leaf of different paper]. White polished calf-backed two tone paper boards (front cover in maroon, rear cover in blue) with white calf edges, steel grey end-papers, original publisher's orange paper wrappers with printed titles in black to front cover preserved.

Breton's Au Lavoir Noir with Duchamp's La Bagarre d'Austerlitz.

From the edition limited to 70 numbered copies signed by the publisher Guy Levis-Mano.

Au Lavoir Noir was the 6th work issued in the collection Repères.

The reproduction of La Bagarre d'Austerlitz (The Brawl at Austerlitz) was a die-cut window, printed on both sides in half-tone and colour, with cellophane panes. This same image was later included by Duchamp in the Boite en Valise.

[Schwarz 448]. £8,000

24. DUCHAMP, Marcel. Hugnet, Georges. La Septième Face du Dé. Poèmes - Découpages. Paris. Editions Jeanne Bucher. 1936.

Small folio. (292 x 214 mm). [46 leaves]. Original 'couverture-cigarettes' by Marcel Duchamp (see below), brown morocco-backed card boards stitched with raffia in the Japanese manner with mounted original hand-coloured photographs by Duchamp beneath celluloid, over original green wrappers by Duchamp with mounted embossed photographic reproduction of 'Why Not Sneeze Rose Sélavy?' and pictorial title composed of vignettes and names from the Surrealist pantheon.

The édition de tête of La Septième Face du Dé with Marcel Duchamp's couverture-cigarettes and an original collage poème-découpage by Georges Hugnet.

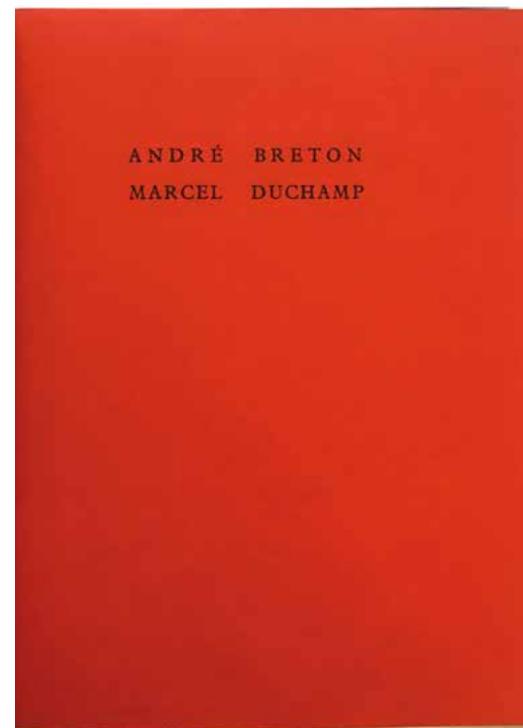
From the edition limited to 270 numbered copies signed by Hugnet and Duchamp, with this one of the first 20 examples from the édition de tête on Japon blanc with Marcel Duchamp's couverture-cigarettes (see below) and with Hugnet's unpublished original collage poème-décou-

page as frontispiece; 24 additional hors commerce lettered copies were also issued.

Two different bindings, each with some slight variation among examples, appear to have been issued. We locate copies with - as for the present example - a green or brown morocco backing sewn with raffia as well as a different version with a white / cream canvas backing also with raffia stitching. All of the copies have two photographs of unwrapped cigarettes coloured by hand with aniline pasted to the covers at the left-hand (right-hand for the rear cover) edge. Of those copies with the white / cream canvas backing, we can trace two examples without numbering, as well as a further, hybrid, copy printed on blue paper with stab holes at the outer right (i.e. the wrong) edge of the sheets; this copy on blue paper - copies on blue paper are not described on the justification of the book as requiring the édition de tête binding - also features two identical photographs for the couverture-cigarettes front cover unlike all other examples we trace. In addition, several copies also incorporate thick celluloid boards - as here - over the original photographs; the catalogue for the sale of the books of Paul Destribats clarifies this final point with a quotation: *Duchamp utilise, de plus, une feuille de Cellophane - cette 'cellulose diaphane' dont le brevet venait juste, en 1936, d'être déposé - qui crée une pellicule, un effet de verre ou de lamelle ...* (Georges Didi-Huberman and Didier Semin).

This copy is in good condition overall, however, the celluloid for the front cover has been replaced while the original celluloid for the rear cover has bowed as usual; the two original photographs - with some creases and two small areas of restoration - for the front cover have been laid down on card at a later date, likely at the time the celluloid was replaced. Hugnet's original signed collage poème-découpage is in fine condition and internally the copy is good.

[Schwarz 444 (with errors); Roth 92 / 93 (hors commerce copy on blue paper); see lot 430, 'Paul Destribats, Bibliothèque des Avants-Gardes - 1ère Partie, 2019; see lot 187, 'Mille Nuits de Rêve - Collection Geneviève & Jean-Paul Kahn, 2019; see 'Surrealism: Two Private Eyes', Solomon R. Guggenheim Museum, 1999 (vol. 2, no. 585); see lot 137, 'Bibliothèque Daniel Filipacchi: Deuxième Partie, Christie's Paris, 2005 (the copy listed in the Guggenheim catalogue)]. £95,000



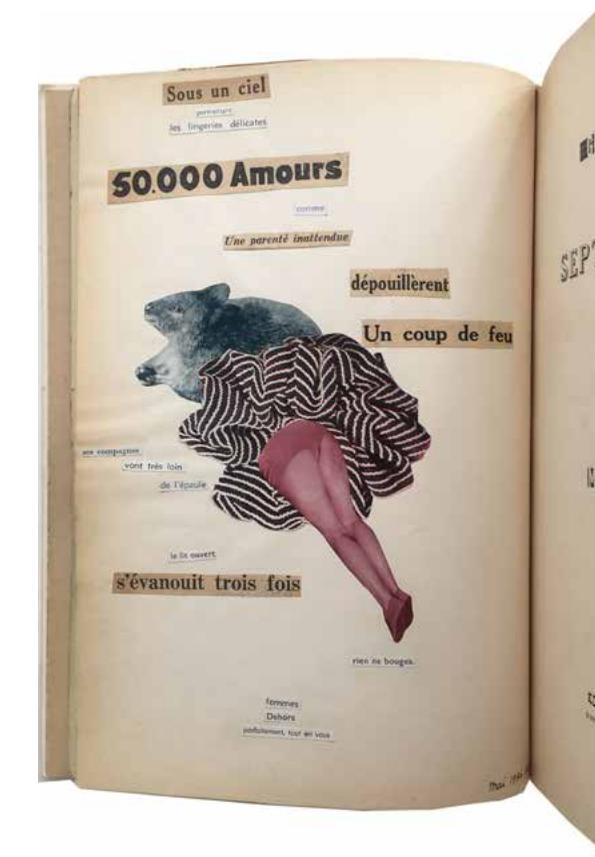
23.



23a.



24.



24a.

25. DUCHAMP, Marcel. Schwarz, Arturo. The Large Glass and Related Works. Milan. Schwarz Gallery. 1967 - 1968.

2 vols. Folio. (425 x 260 mm). pp. xiv, 293, (5); viii, 142, (5). Vol. I with 9 etchings by Duchamp, 2 double-page and one with colour, as well as reproduction sketches, plans and notes [Schwarz 623 - 631]; vol. II Illustrated with 9 original etchings by Marcel Duchamp. Vol. I in original publisher's printed wrappers, cloth chemise, and publisher's clear plexi-glass slipcase with printed colour image of 'The Large Glass'; vol. II in original publisher's printed wrappers, cloth chemise with printed title and slipcase with printed 'éros c'est la vie / Rose Sélavy'.

Marcel Duchamp's final, exegetic pronouncement on his most important work, The Large Glass.

From the edition limited to 150 numbered copies, with each volume signed by Duchamp and Schwarz.

Marcel Duchamp considered *The Large Glass* to be the most important work [he] ever made. A large kinetic structure composed of plate glass and lead wire, Duchamp constructed the work in New York from 1915 to 1923. The Schwarz-Duchamp collaboration, resulting in the present work, is based on the notes Duchamp made during construction of the Large Glass. All unpublished notes were recovered by Duchamp in 1964, and from this collection Arturo Schwarz selected the 39 most directly concerned with the Large Glass.

The 9 original etchings in Volume One illustrate the various components of *The Large Glass*, while the 9 in Volume Two illustrate figures *After Ingres*, *After Courbet*, *After Rodin*, etc. *The Large Glass* was meant to be a mechanically functioning apparatus composed of two principal elements: the Bride (several plates of glass located at top of structure) and the Bachelors (nine moulds).

[Schwarz 643; Schwarz 658]. £15,000

26. (ENGLISH SURREALISM). Declaration on Spain. (London). (Surrealist Group in England). (1936).

Single sheet (205 x 260 mm). Printed in black recto only.

An appeal from the Surrealist Group in England for Arms for the People of Spain.

The present document challenges the 1936 ban on arms to the People's Government of Spain, demanding it to be lifted and accusing the British Government of duplicity and anti-democratic intrigue (based on the government's policy of non-intervention). In five points, the Surrealist Group in England note the lessons learned from the conflict, including *No one can continue to believe that, if a People's Government is elected constitutionally, Capitalism will be content to oppose it only by constitutional means.*

Signatories include Hugh Sykes Davies, David Gascoyne, Humphrey Jennings, Diana Brinton Lee, Rupert Lee, Henry Moore, Paul Nash, Roland Penrose, Valentine Penrose, Herbert Read and Roger Roughton.

The sheet was distributed with *Contemporary Poetry and Prose* no. 7, November 1936, dedicated to supporting the republican side in the Spanish Civil War. £150

27. ENVOI SURREALISTE. Envoi Surréaliste. Nos. 1 - 2. (All Published). Caen. May 1971 - June 1971.

2 vols. 4to. (297 x 210 mm). pp. 49; 69. Photocopy text printed recto only throughout. Original publisher's printed stapled wrappers with titles and illustration in black (issue 2 with blue tape reinforcement to staples).

A very scarce late Surrealist review published in Caen.

Edited by Patrick Fournier, Francois Leperlier, and Jacky Roulland. Cover designs by J. Roulland.

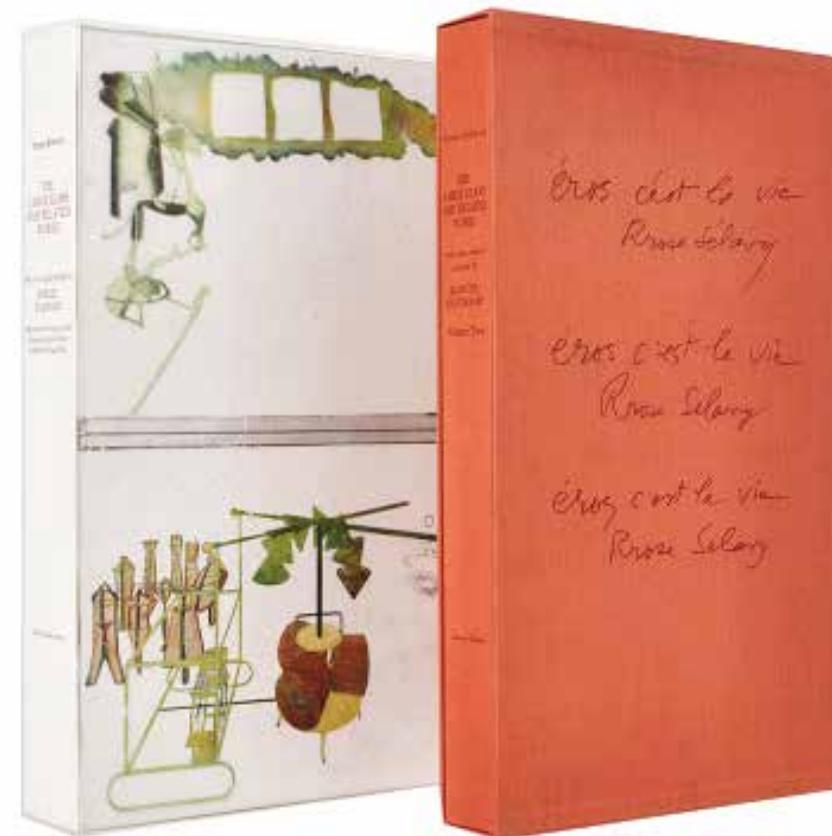
[see Le Fonds Paul Destribats 765 for issue 1]. £1,250

28. ERNST, Max. Eluard, Paul. Les Malheurs des Immortels révélés par Paul Eluard et Max Ernst. Paris. Librairie Six. 1922.

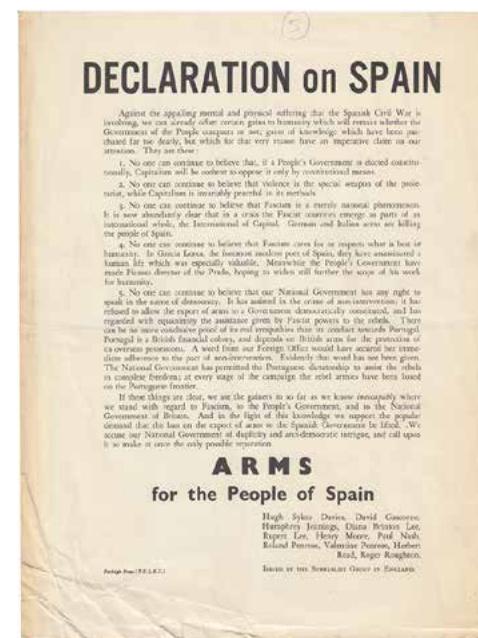
4to. (250 x 190 mm). [22 leaves; pp. 43, (i)]. Original publisher's printed wrappers with titles to front cover in black.

Presentation copy of the first edition of the seminal collaboration marking the boundary between dada and Surrealism.

From the small edition of unknown size on simili-japon with a presentation in black ink to the half-title: *à Madame / Paulette Nougé / Les malheurs des immortels [printed] / pour qu'elle marche sur / les lignes de sa main / Max Ernst.*



25.



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Paulette Nougé was the wife of Paul Nougé, the Belgian poet and theoretician who co-founded Surrealism in Belgium and collaborated on several books with Magritte.

This first edition of 1922 - which was issued in very small numbers - of *Les Malheurs des Immortels* matches Paul Eluard's prose poems with Max Ernst's *synthetic* collages. Each poem is faced with one collage. The final leaf verso features an advertisement for Ernst and Eluard's previous text / collage collaboration *Repetitions* which was published earlier in the same year.

[see 'De Parallèlement à Chanson Complète', pp. 167 - 174]. £7,500

29. ERNST, Max. *La Femme 100 Têtes*. Paris. Editions du Carrefour. 1929.

4to. (252 x 192 mm). [164 unnumbered leaves]. Original publisher's turquoise printed wrappers with text and vignette to front cover and titles to spine in black.

The first part of Max Ernst's trilogy of collage novels: *La Femme 100 Têtes*.

From the edition limited to 1,000 numbered copies, with this copy one of 900 on vélin teinté.

La Femme 100 Têtes is the first of Max Ernst's trilogy of Surrealist books with illustrations after his collages. The collages, in the manner of nineteenth-century engravings, were made by Ernst from old etching and engraving plates and each feature a descriptive caption by Ernst. The *Avis au Lecteur* serving as preface was written by André Breton.

Presque tout, dans l'oeuvre de Max Ernst, se rattache au collage ... On pourrait [en] conclure qu'il [La Femme 100 Têtes] d'un chant d'amour Surréaliste. L'ouvrage connut un succès immédiat. Le tirage fut épuisé en quelques semaines ... Ouvrage précurseur, puisqu'il inaugure un élargissement fondamental par rapport aux collages antérieurs, La Femme 100 Têtes révèle une écriture et une conception picturale nouvelles. (From the Feinsilber catalogue). £5,500

30. ERNST, Max. *Rêve d'une Petite Fille Qui Voulut Entrer au Carmel*. Paris. Editions du Carrefour. 1930.

4to. (237 x 187 mm). [88 unnumbered leaves]. Original blue printed wrappers with a design by Ernst.

Max Ernst's second collage novel *Rêve d'une Petite Fille Qui Voulut Entrer au Carmel*.

From the edition limited to 1,063 copies, with this one of 1,000 copies on vélin teinté. £4,500

31. ERNST, Max. Boyle, Kay & René Crevel, (Trans.). *Mr. Knife, Miss Fork*. Paris. The Black Sun Press. 1931.

8vo. (184 x 126 mm). [45 leaves: 26 leaves of Hollande + 19 leaves of illustration on photographic paper each with guardleaf; pp. 38, (i), (i)]. Original blind and gilt-stamped cloth with hand-colouring after a design by Ernst, knife and fork design on spine, black endpapers, t.e.g., black calf-backed felt-lined moiré cloth board chemise with gilt titles to spine and matching slipcase.

An excellent copy of the large paper édition de tête of *Mr. Knife, Miss Fork* with Max Ernst's frottage photograms.

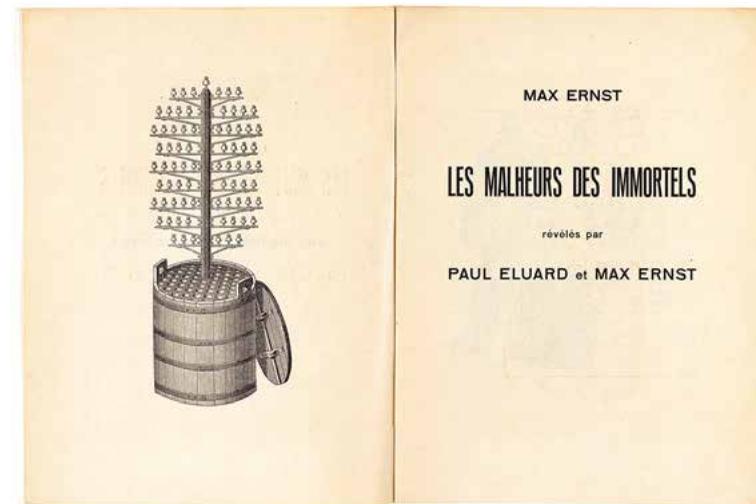
From the edition limited to 255 stamp-numbered copies, with this one of 50 large paper édition de tête copies on Hollande signed by Crevel on the half-title in blue ink and by Ernst on the frontispiece photogram in black and with the binding hand coloured by Ernst.

The English translation of of the first chapter of René Crevel's *Babylone, Monsieur Couteau, Mademoiselle Fourchette*, first published by Editions Simon Kra in 1927.

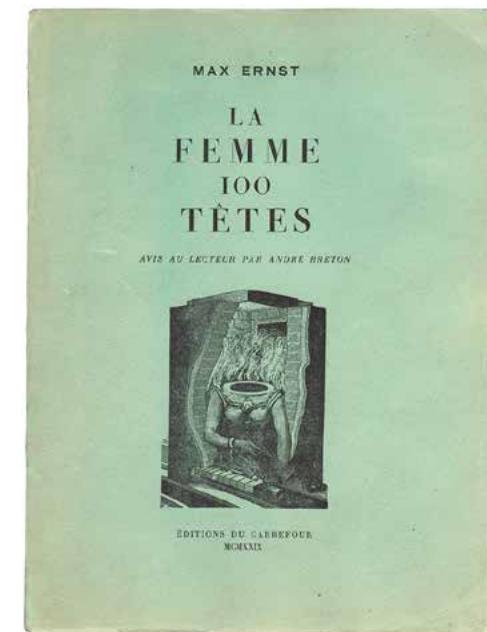
[Spies 13, I - XIX; Roth, 'The Book of 101 Books' pp. 66 - 67]. £25,000

32. ERNST, Max. Tzara, Tristan. *Où Boivent les Loups*. Paris. Editions des Cahiers Libres. 1932.

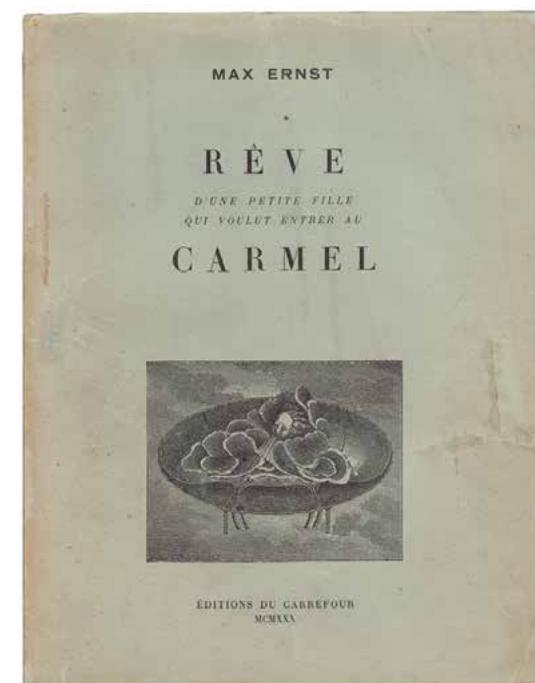
12mo. (194 x 148 mm). [94 leaves ; pp. 173, (i)]. Full black crushed morocco by Pierre-Lucien Martin with his signature gilt and dated '1955', front and rear boards and spine with elaborate gilt rules in gilt and blind to form an elaborate parallelogrammatic motif, boards with additional heightening onlays of scarlet and beige calf, title gilt to spine, turn-ins ruled in gilt, japon nacré doublures and endpapers, original printed wrappers with titles in black to front cover and spine and publisher's vignette to rear cover preserved, black calf-backed red paper board chemise and matching slipcase.



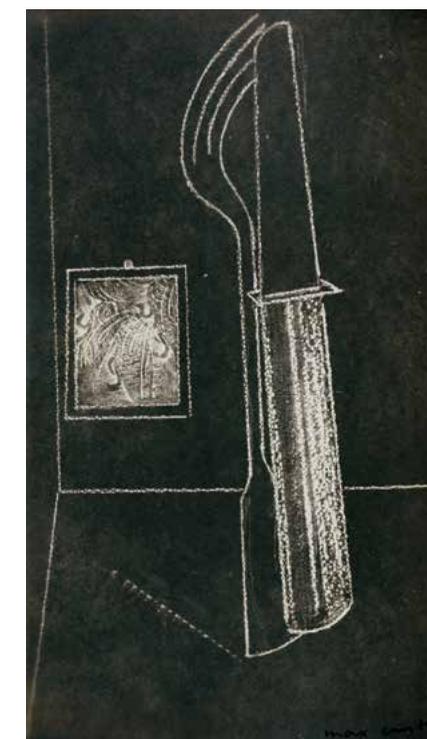
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André Breton's copy of the rare édition de tête on Japon Nacré with a long presentation from Tzara and Max Ernst's frontispiece etching in three states.

From the edition limited to 1,010 numbered copies, with this one of 10 from the édition de tête on Japon Nacré, signed by Tzara in blue ink and with Max Ernst's original etching as frontispiece; Ernst's etching, here in three states, was issued only with the édition de tête and the three nominatif copies for the author, artist and publisher.

Tzara's long, affectionate and evocative presentation is in black and blue inks to the half-title: *à André Breton [in black ink, the remainder in blue] / tout au long d'une vie et d'une mort corrigées / sans égards pour les écuries des sommeils / dans la solitude dans l'instable souffle des insectes / dans la raréfaction des contrastes / en signe de complicité linéaire / et d'amitié / Tristan Tzara / [with a drawing of a flower] / Oct. '34'.*

The etching, printed by Roger Lacourière, is present in the final published version (Spies E) on Chine appliqué, without letters on Chine appliqué (Spies D) and with the plate cancelled on Chine (not listed by Spies). The etching is itself of considerable rarity in any state with Spies recording only 16 copies in total, no mention of pulls of the barred plate and with the D state known in only a single pull.

Also included, bound in after the title, is Tzara's original manuscript for *et du jour au lendemain*, recto only in blue ink, the eighth poem in four stanzas of *La Fonte des Ans*; all of Tzara's text is printed in lowercase throughout.

The édition de tête of *Où Boivent les Loups* with Max Ernst's frontispiece is truly scarce and we can locate only the present copy with the presentation to Breton, Tzara's copy (number 9) sold in 2006 and in a private collection in Germany, Jacques Matarasso's copy sold in 1993, and the editor, René Laporte's copy, sold in Paris in 2016.

[Spies / Leppien 14; see 'Bibliothèque d'un Grand Amateur Européen', lot 126; see Bibliothèque Matarasso, Loudmer, 1993, lot 660]. £55,000

33. ERNST. Une Semaine de Bonté, ou, Les Sept Elements Capitaux. Roman. Paris. Aux Editions Jeanne Bucher. 1934.

5 vols. 4to. (280 x 224 mm). Illustrated throughout with monochrome plates after Ernst's cut-up found etchings.

Original publisher's printed colour wrappers (purple, green, red, blue and orange) with Yapp edges, original card slipcase with green illustrated label to front board and title label to spine.

An excellent copy of Max Ernst's *Une Semaine de Bonté, ou les Sept Elements Capitaux*.

From the edition limited to 816 copies, with this one of 800 on *papier Navarre*, each numbered in pencil as issued (many copies feature stamped numbers).

Une Semaine de Bonté is the last of Max Ernst's trilogy of Surrealist books. The collages, in the manner of nineteenth-century engravings, were made by Ernst from old etched and engraved plates. £4,000

34. ERNST. Lely, Gilbert. Je Ne Veux Pas Qu'on Tue Cette Femme. Paris. Editions Surrealistes. 1936.

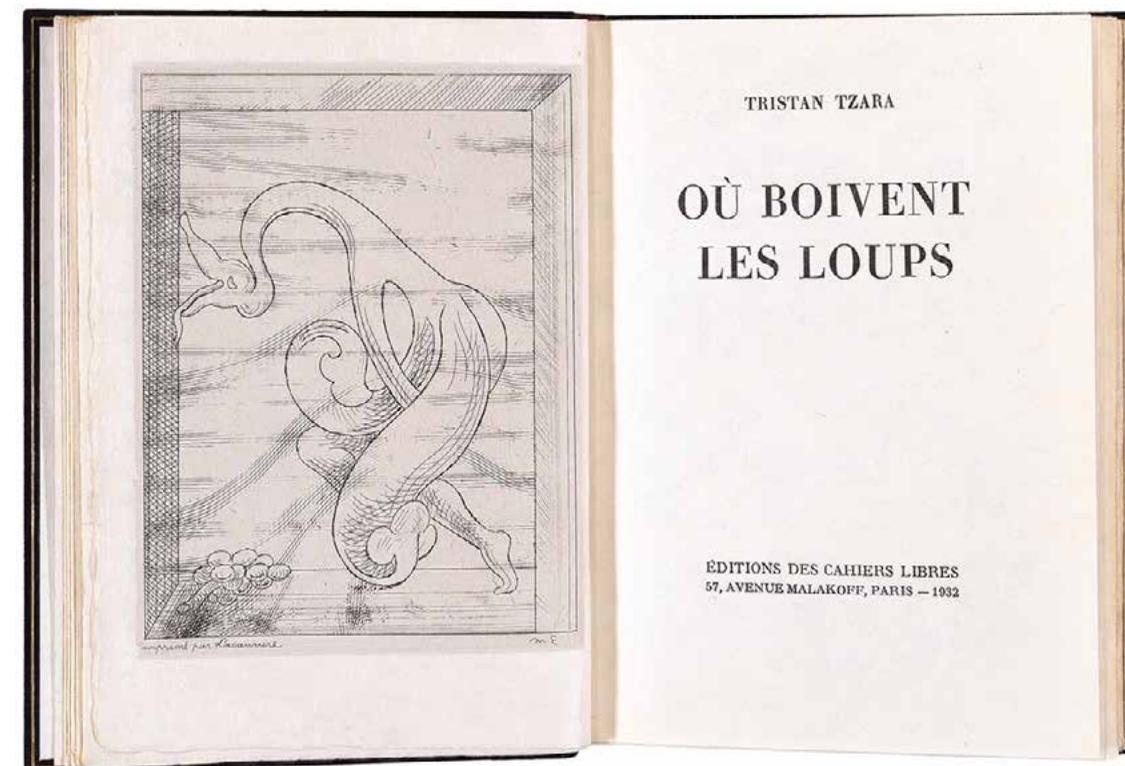
Small 4to. (250 x 195 mm). [18 unnumbered leaves + 2 inserted leaves with Ernst's frontispiece]. Half-title (with Lely's presentation) and justification verso, 2 leaves of cream paper with Ernst's frontispiece in two states, leaf with title, leaf with dedication 'A Michel Néculcéa', leaf with quotations from Breton and Eluard, Lely's text and final leaf with printer's credit recto and 'Du Même Auteur' verso. Original publisher's cream printed wrappers with titles in black to front cover, chemise and box.

Gilbert Lely's scarce Surrealist text with a frontispiece by Max Ernst and a presentation to René Char.

From the edition limited to 110 copies, with this one of 20 lettered copies from the édition de tête printed on papier orangé with Ernst's frontispiece in two states and with a presentation from Lely in blue ink to the half-title: *A René Char / amant de la belle Coriandre Ecrue / Lely*.

Although Ernst's frontispiece is not listed in the catalogue raisonné of Ernst's prints, the plate appears to be a wood-engraving; the additional state in the present copy incorporates relief suggesting that it was printed from a wood block.

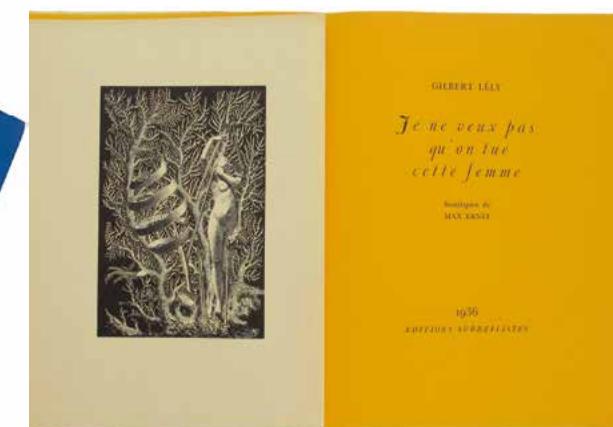
[not in Gershman; not in Spies / Leppien]. £6,500



32.



33.



34.

35. ERNST, Max. Breton, André. Le Château étoilé. Paris. Editions Albert Skira. 1936.

Small folio. (332 x 256 mm). [12 leaves including initial and terminal blanks]. Leaf with printed title, leaf with Max Ernst's original colour frottage as frontispiece, eight leaves with Breton's text recto and monochrome reproduction of a frottage by Ernst verso each on glossy paper and tipped-in and with printed caption at lower left, final leaf with justification. Original publisher's blue cloth, Ernst's original frottage repeated in reverse in gilt on front cover.

The scarce offprint of *Le Château Etoilé* from *Minotaure* with Max Ernst's superb original colour frottage.

From the edition limited to 55 copies, with this one of 50 on vélin d'Auvergne signed and numbered by Breton and with Max Ernst's original colour frottage signed and numbered in pencil from the edition of 50; 5 hors commerce copies - not announced on the justification - were also issued.

Le Château Etoilé was issued as an offprint from Albert Skira's periodical *Minotaure* (issue number 8 also from 1936) with text by Breton, the fifth chapter of his novel *L'Amour Fou* which was published in complete form the following year by the N. R. F.

[Spies / Leppien 17A; Surrealist Prints 52; see the catalogue 'Bibliothèque d'un Grand Amateur Européen', Christie's, 2006]. £17,500

36. ERNST, Max. Eluard, Paul. Les Malheurs des Immortels révélés par Paul Eluard et Max Ernst. Paris. Éditions de la Revue Fontaine. 1945.

8vo. (224 x 164 mm). [24 unnumbered leaves]. Original publisher's printed wrappers with titles to front cover and spine in green and black.

An excellent unsophisticated copy from the édition de tête, limited to 10 copies on Madagascar, of the second edition of the seminal collaboration marking the boundary between dada and Surrealism.

From the edition limited to 1,860 numbered or lettered copies, with this one of 10 lettered hors commerce copies from the édition de tête on Madagascar.

Reprinted by Henri Parisot from the edition of 1922, which was issued in very small numbers (*un petit nombre d'exemplaires* as per the publisher's note), this second edition reproduces the first exactly adding only a publisher's explanatory note and a justification. *Les Malheurs des Immortels* matches Paul Eluard's prose poems with Max Ernst's *synthetic* collages. Each poem is faced with one collage; the collages are reproduced at two thirds of the size of those in the original edition. An English edition was published by the Black Sun Press in New York in 1943 and a German edition in Cologne by Galerie der Spiegel in 1960.

£2,500

37. ERNST, Max. Tzara, Tristan. Le Coeur à Gaz. Paris. G[uy]. L[évis]. M[ano]. 1946.

4to. (251 x 1195 mm). [23 leaves]. Black calf-backed marbled paper boards by Pierre-Lucien Martin with his signature gilt, orange endpapers, gilt title to spine, original publisher's grey printed wrappers and backstrip preserved, t.e.g.

The édition de tête with Ernst signed engraving.

From the edition limited to 405 copies, with this one of 25 édition de tête copies on Hollande Van Gelder, containing Ernst's frontispiece engraving, signed and numbered in pencil.

[Berggruen 23].

£9,500

38. ERNST. At Eye Level - Paramyths. Beverly Hills. The Copley Galleries. 1949.

Small 4to. (252 x 188 mm). [21 leaves including inserted leaf with Ernst's etching; pp. 39, (i)]. Original publisher's cloth-backed blue boards designed by Ernst with illustrations in blue and titles in burgundy to front board and spine.

The édition de tête with the original etching of Max Ernst's exhibition catalogue / artist book.

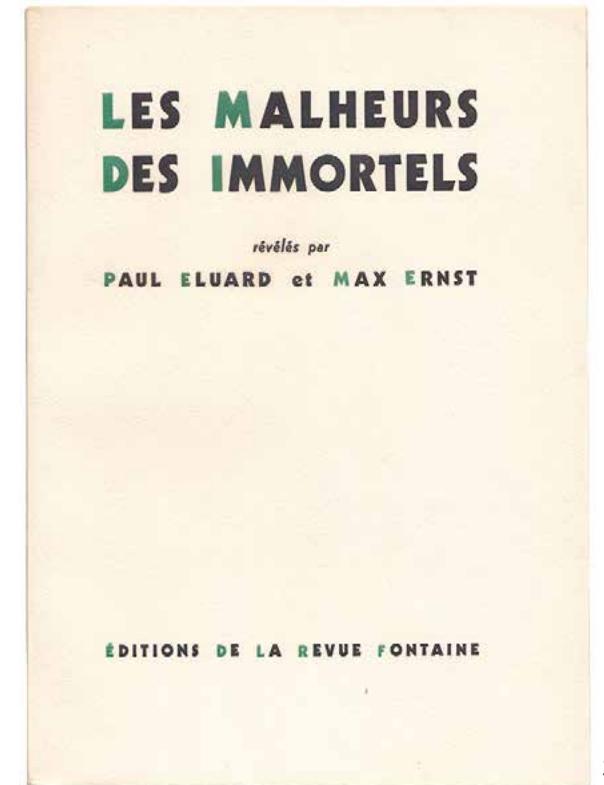
From the edition limited to 526 copies, with this one of 22 édition de tête copies with Ernst's signed etching as frontispiece.

[Spies / Leppien 30A].

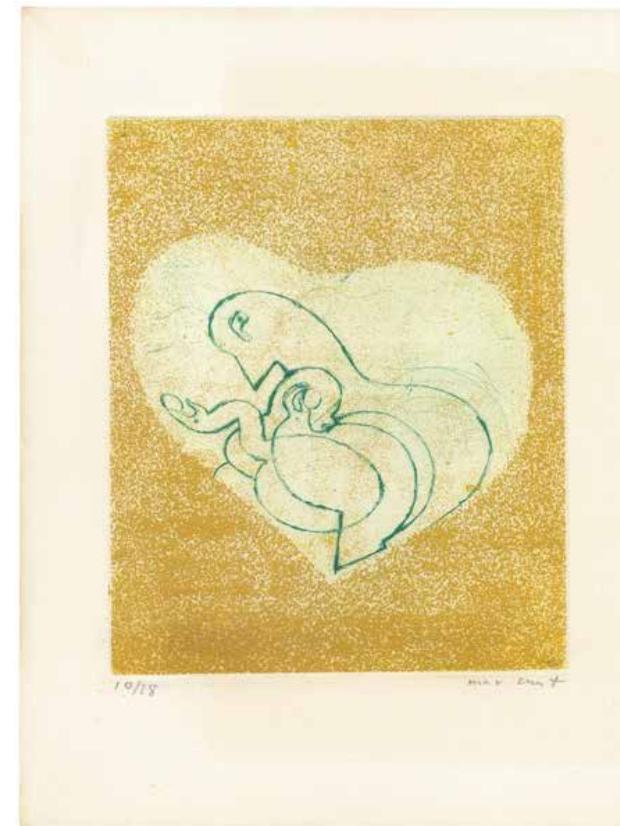
£6,500



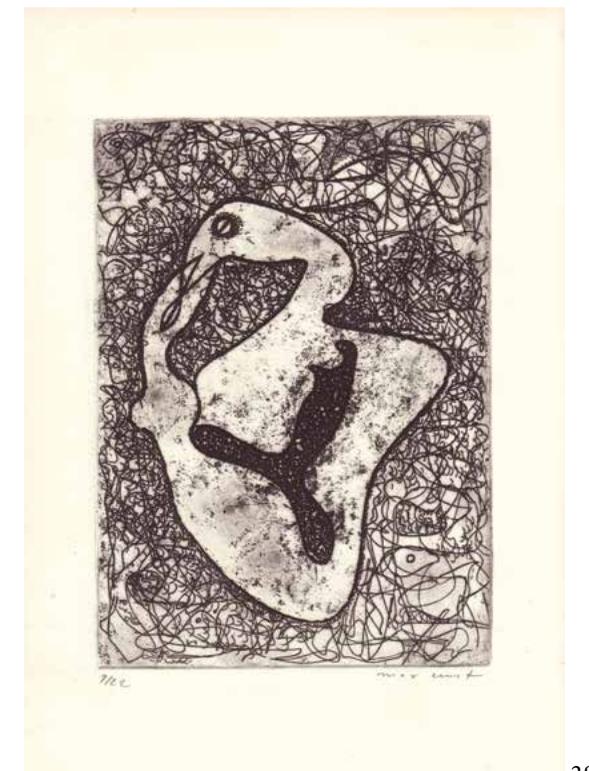
35.



36.



37.



38.

38bis. ERNST, Max. Original collage for La Brebis Galante. (Paris). 1949.

(282 x 214 mm). Original collage of excised sections of paper, some with additional with frottage, pasted to larger sheet over black ink drawing by Max Ernst, signed in black ink lower right.

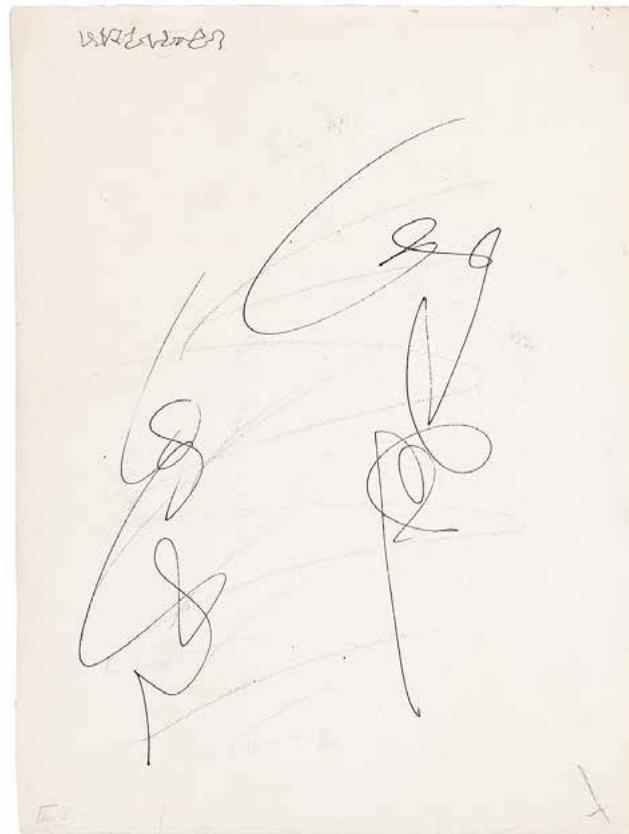
Original signed collage by Max Ernst for La Brebis Galante.

This collage was not included in the book by Benjamin Péret published by Les Editions Premières. The book included colour etchings as well as reproductions of collages by Ernst and was published in an edition of 321 copies.

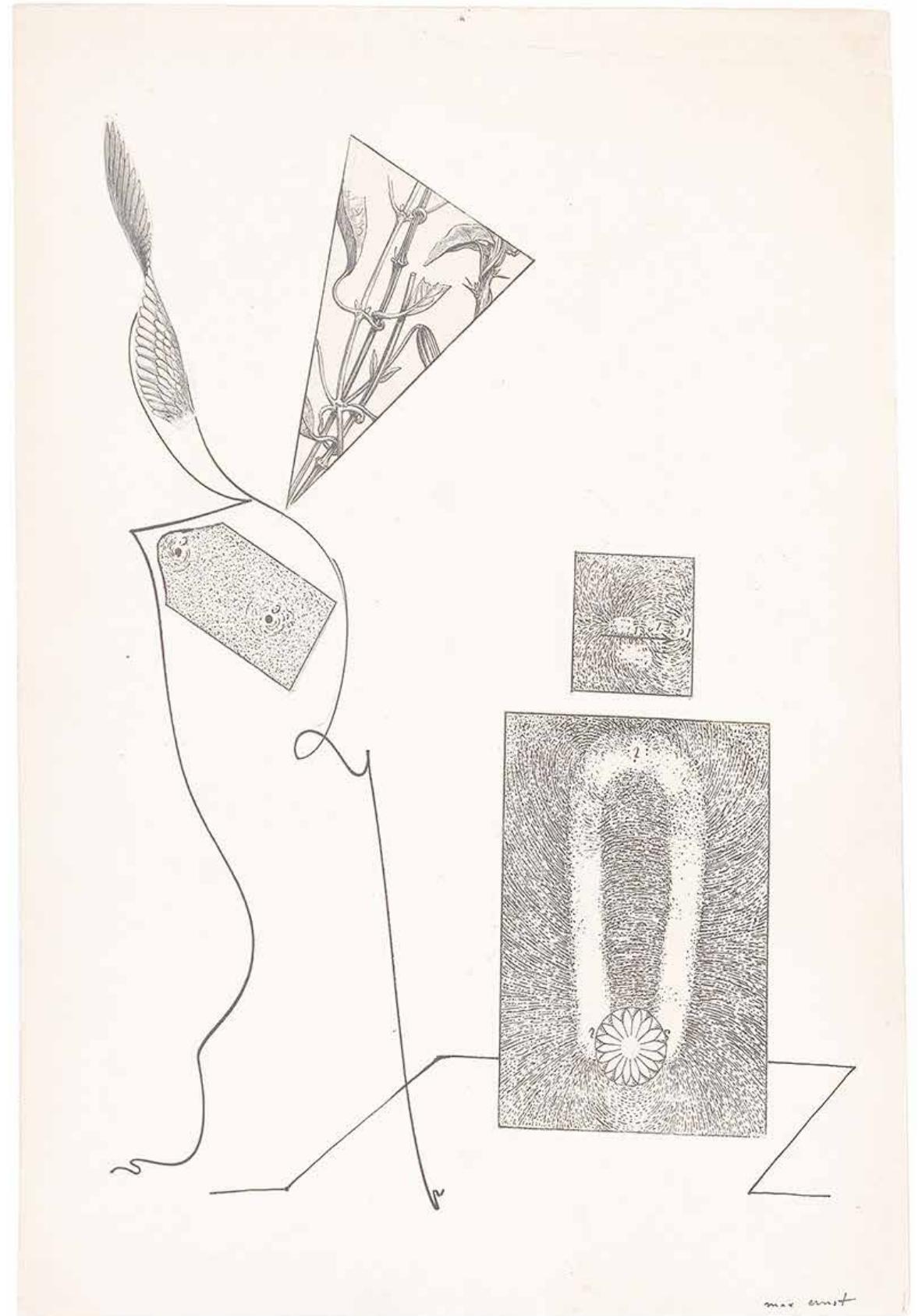
The verso of the present sheet also includes work in black ink crossed through in pencil beneath what appears to be left-handed or mirror writing (see below image).

[see Spies / Lepien 28 for the book].

£37,500



38bis.



38bis.

39. ERNST, Max. Artaud, Antonin. Galapagos. Les Îles du bout du monde. Paris. Louis Broder. 1955.

8vo. (228 x 170 mm). [28 leaves: 14 bifolia; pp. 42, (iii)]; Full turquoise polished calf by Pierre-Lucien Martin, original wrapper with Ernst's colour etching preserved, folded and mounted on a tab, a.e.g., turquoise calf-backed grey suede-lined grey board chemise and matching calf-lined board slipcase.

An excellent example from the édition de tête with Ernst's original frottage and in a beautiful mosaic binding by Martin.

From the edition limited to 135 numbered copies on vélin de Rives signed by Ernst, with this one the first 20 édition de tête examples with Ernst's original colour frottage, signed at lower right and numbered at lower left by the artist in pencil.

Also included, bound in at the conclusion of the book, are two proofs of the illustrations - after Ernst's original collages - for the decoration for the front and rear boards of the slipcase; as for the slipcase for the unbound book, these proofs are printed on grey laid paper.

[Spies 59, I - XI].

£27,500

40. ERNST, Max. Breton, Andre. La femme 100 Têtes. Paris. Editions de L'oeil. 1956.

4to. (250 x 190 mm). [164 unnumbered leaves]. Original publisher's stiff cream French wrappers with Ernst's illustration printed in colour to centre.

Later edition of Max Ernst's first collage novel, the iconic La femme 100 Têtes.

From the edition limited to 1,000 numbered copies.

Slight foxing to cover, internally clean.

£300

41. ERNST, Max. Iliazd. L'Art de Voir de Guillaume Tempel. Paris. Iliazd. 1964, 21 avril.

2 vols. Tall 8vo. (316 x 125 mm). [10 unnumbered leaves from 5 bifolia of japon ancien; 14 unnumbered leaves from 7 bifolia of glossy paper]. Original etching with aquatint by Max Ernst, signed in pencil at lower right (sheet size: 310 x 106 mm; image size: 201 x 54 mm); the accompanying booklet, in matching format on glossy white paper features 12 reproductions of monochrome photographs. Original publisher's grey / green wrappers with printed vignette in black to front covers and white glossy wrappers with title to front cover in black, loose in original publisher's envelope with matching vignette and numbered at upper right in pencil in Iliazd's hand as per the book.

A very fine copy in the original printed envelope of the very scarce Iliazd and Ernst collaboration to mark the publication of Maximiliana.

From the edition limited to 70 copies on japon ancien numbered and signed by Iliazd in pencil and with Ernst's signed etching.

This copy also includes the original invitation - a sheet of red card (303 x 102 mm) with printed text in black, the typography by Iliazd, recto only - to the vernissage of the exhibition of the collaboration between Iliazd and Ernst *Au Point Cardinal* in rue Jacob, le Mercredi 29 Avril, 1964.

L'art de voir de Guillaume Tempel, was published to coincide with the exhibition of the text and etchings for Iliazd and Ernst's forthcoming collaboration *Maximiliana, ou l'exercice illégal de l'astronomi*, held at *Point Cardinal*, 3 rue Jacob in Paris, from April 29th to May 30th, 1964. Both works were inspired by the work of the self-taught astronomer, poet and lithographer Wilhelm Lebrecht Tempel (1821 - 1889) who had discovered the asteroid *Maximiliana* (later *Cybèle*) on March 8th, 1861. Iliazd had made his own discovery - Tempel's poems, notes, drawings and lithograph charts - and proposed the book which Max Ernst regarded ultimately as his masterpiece. The additional booklet, on glossy paper, presents a time-line of Tempel's life and discoveries with quotations from his letters.

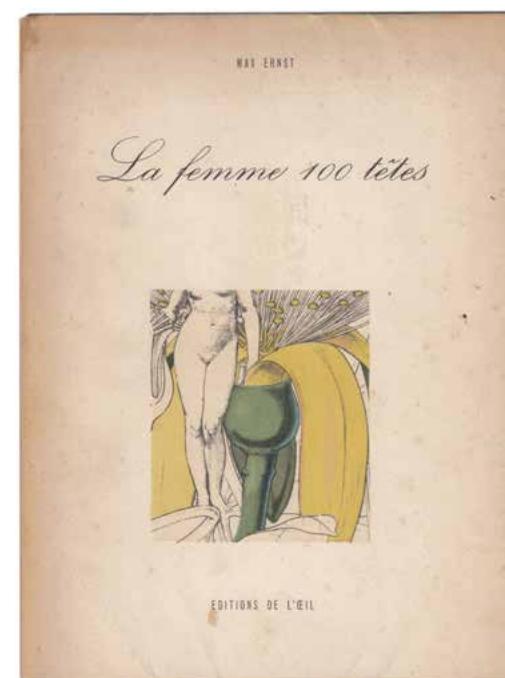
[Spies 96B; I Libri di Iliazd 26; see Isselbacher 4]. £4,500



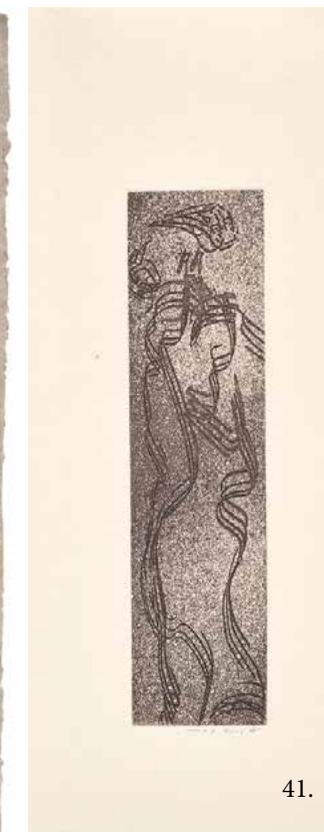
39.



39a.



40.



41.

42. ERNST, Max. Ribemont-Dessaignes, Georges. La Ballade du Soldat. Vence. Pierre Chave / Kenneth Nahan. 1972.

Folio. (396 x 288 mm). [27 bifolia: 54 leaves; pp. 95, (i)]. Loose as issued in original publisher's printed wrappers with vignette by Ernst to front cover, blue cloth chemise with purple vignette (a reduced version of that for the wrapper) and title to spine in purple, matching slipcase.

Ernst illustrating La Ballade du Soldat.

From the edition limited to 714 numbered copies, with this one of 217 copies on Vélín d'Arches in English, signed by the author and artist. £1,500

43. GIACOMETTI, Alberto. Bouchet, André du. Le Moteur Blanc. Paris. G[uy]. L[évis]. M[ano]. 1956.

8vo. (198 x 144 mm). [26 leaves]. Half-title with copyright verso, leaf with Giacometti's signed original etching as frontispiece verso, printed title and du Bouchet's verse, leaf with 'Table' recto and justification verso. Original publisher's white paper wrappers with titles to front cover and spine in black.

An excellent copy of Le Moteur Blanc with Giacometti's signed etching as frontispiece.

From the edition limited to 450 numbered copies, with this one of 50 from the édition de tête on vélín d'Arches with Giacometti's signed etching as frontispiece numbered from the edition of 50.

[Lust 97]. £5,500

44. GIACOMETTI, Alberto. Leiris, Michel. Vivantes Cendres, Innommées. Paris. Jean Hugues. 1961.

Small folio. (330 x 254 mm). [18 bifolia; pp. 58, (ii), (i)]. Loose as issued in original publisher's printed wrappers with titles to front cover in black, patterned cloth-covered chemise with title to spine in black and matching slipcase.

A beautiful copy, as issued, of Giacometti's collaboration with his friend Michel Leiris.

From the edition limited to 100 numbered copies on vélín de Rives, with this one of 90 numbered in Arabic numer-

als, signed in pencil by Giacometti and Leiris and numbered and initialed by the publisher Jean Hugues. The critic, ethnographer and Surrealist poet Michel Leiris (1901 - 1990) wrote the first critical text regarding the then unknown Giacometti in *Documents* in 1929. The two remained friends throughout the turbulent years of Surrealism and war until Giacometti's death in 1966. *Vivantes Cendres, Innommées*, in which Giacometti illustrates Leiris' verse, is the only illustrated book on which the two friends collaborated.

[Lust 108 - 120; Logan 225]. £12,500

45. GIACOMETTI, Lely, Gilbert. La Folie Tristan. Poème Anglo-Normand du XIIe Siècle Traduit Librement dans Son Mètre Original. Paris. Jean Hugues, Libraire. 1959.

8vo. (152 x 104 mm). + Folio. (305 x 206 mm). [34 leaves including inserted bifolium with Giacometti's engraving; pp. 57, (i)]. Original publisher's printed wrappers with titles in black to front cover and spine and vignette to rear cover.

A good unopened and unsophisticated copy of the édition de tête in the original wrappers.

From the edition limited to 277 numbered copies on vélín de pur chiffon, with this one of the first 50 édition de tête copies with Giacometti's signed engraved frontispiece and the colophon signed by Gilbert Lely; a further 12 hors commerce *de présent* copies were issued as well as the 215 copies without Lely's signature or Giacometti's frontispiece.

[Lust 103]. £5,500



42.



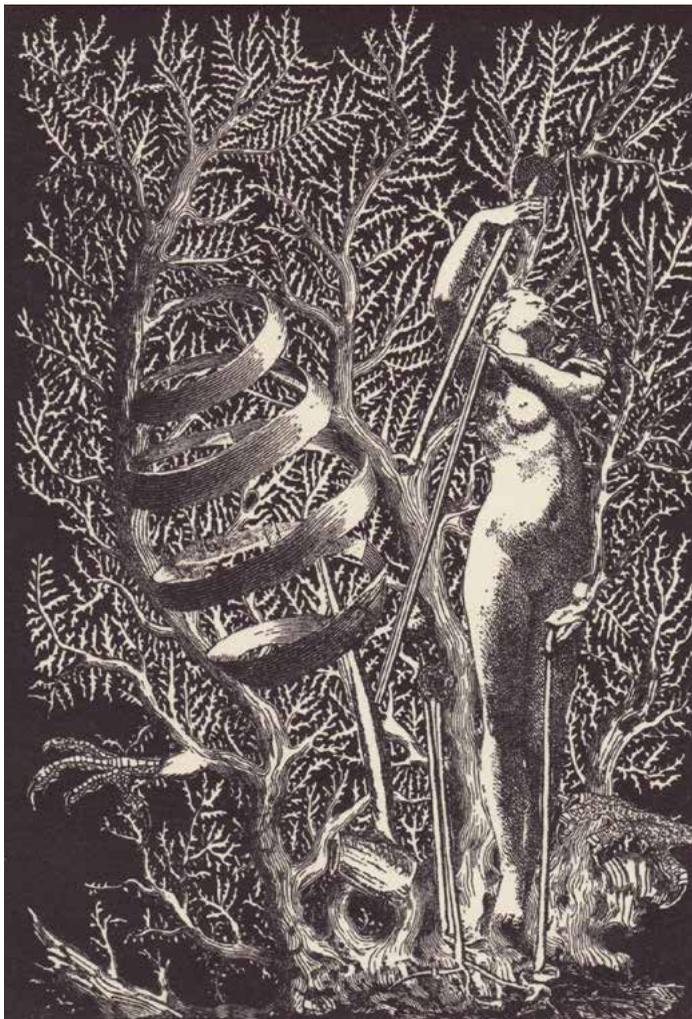
43.



44.



45.



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