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- 1 (BULLETIN INTERNATIONAL DU SURREALISME. NO. 2) Boletín internacional del surrealismo. Nº 2. /Bulletin international du surréalisme. Nº 2. Santa Cruz de Tenerife, octubre 1935. Publicado por el grupo surrealista de Paris y "Gaceta de Arte" de Tenerife (Islas Canarias). 9, (1)pp. 5 halftone illus. Lrg. 4to. Self-wraps., stapled as issued, with masthead printed in green. Parallel texts in Spanish and French.

The sensationally rare second issue of the "Bulletin Internationale du Surréalisme," 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 Breton sale catalogue 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 Agustín Espinosa. 'Gaceta de Arte' organized an exhibition at the Ateneo Gallery of paintings, water-colours, 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).

The greater part of the issue is given over to a group statement signed by Breton, Augustín Espinosa, Pedro García Cabrera, Domingo López Torres, Benjamin Péret, Domingo Pérez Minik and Eduardo Westerdahl. "[The] second issue of the 'Boletín internacional del surrealismo,' which was conceived as a common declaration and signed collectively, would evidence a much closer collaboration, following Breton's visit, between the Canary Islands 'faction' and the French group than has usually been assumed. Clearly, if the first part of this 9-page pamphlet was composed like a puzzle based on excerpts of Breton's lecture at the Athenaeum titled 'The Political Position of Art Today' and on his interview by the editor of

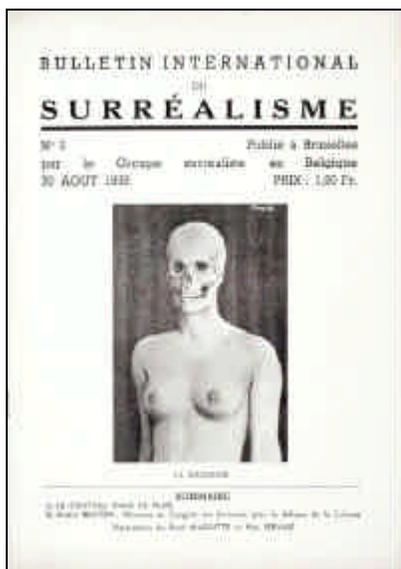
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the magazine 'Indice,' the last four pages spread over 'the cultural landscape of Spain,' with the text attacking José Bergamín's 'intellectualised Catholicism'...and even more vigorously Ernesto Giménez Caballero, 'inspirer of the Fascist spirit among the Spanish youth,' together with 'Alberti's illiteracy, this Alberti who in France has his counterpart in Louis Aragon.' The problem of the revolutionary stature of works of art was discussed in the same article with especially sharp insight and in passably threatening terms with regard to the so-called revolutionary pleas, at a time when Stalinism was imposing its famous 'return to order' almost everywhere in the world" (Emmanuel Guignon). A little light wear, with slight rusting at the staples and trace of a central fold; altogether quite a nice copy, clean and attractive. Of greatest rarity.

Santa Cruz de Tenerife, 1935.

\$15,000.00

Gershman p. 48; Biro/Passeron p. 361; Jean: Autobiography bibl. 132; Rubin 458; Reynolds p. 108; El Surrealismo entre Viejo y Nuevo Mundo (Centro Atlantico de Arte Moderno, Cabildo Insular de Gran Canaria, 1989), p. 309f. ("Surrealism at 28° by 7°"); Pompidou: Breton p. 220



- 2 **BULLETIN INTERNATIONAL DU SURREALISME. NO. 3.** Publié à Bruxelles par le Groupe surréaliste en Belgique, 20 août 1935. 8pp. 3 halftone illus. 4to. Self-wraps. Opening with a manifesto protesting the Franco-Soviet pact, "Le couteau dans la plaie," signed by 14 subscribers, including René Magritte, E.L.T. Mesens, Paul Nougé, Jean Scutenaire, André Souris, Achille Chavée, Fernand Dumont, Marcel Lecomte and Max Servais; followed by the text of Breton's speech to the Congrès des Écrivains pour la défense de la Culture--which, notoriously, he had been prevented from reading. "There was now a clear political accord between the [Paris and Brussels] groups, underlined by Nougé, Scutenaire and Souris, which claimed, as did Breton, that revolutionary action was possible outside the Communist Party" (Ades). A very fine copy. Bruxelles, 1935. \$400.00
Gershman p. 48; Ades p. 336f. (illus.), no. 13.30; Biro/Passeron p. 361; Jean: Autobiography bibl. 132; Rubin 458; Reynolds 108; Milano p. 652

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- 3 (BULLETTIN INTERNATIONAL DU SURREALISME. NO. 4) **International Surrealist Bulletin. No. 4.** Issued by the Surrealist Group in England./ Bulletin International du Surréalisme. No. 4. Publié par le Groupe Surréaliste en Angleterre. 18, (2)pp. 11 halftone illus. 4to. Self-wraps. Texts by Herbert Read and Hugh Sykes Davies; bulletin "read and approved" by Agar, Breton, Burra, Davies, Éluard, Gascoyne, Jennings, Mesens, Moore, Nash, Penrose, Man Ray, Read, Todd and others. The first surrealist periodical in England (Nos. 1-3, as "Bulletin international de Surréalisme," 1935, had been published in Prague, the Canary Islands and Brussels respectively), following on the International Surrealist Exhibition opened by Breton at the New Burlington Galleries in London in the summer of 1936. A fine copy, unusually fresh. \$400.00
 Gershman p. 48; Ades p. 357, no. 14.58; Biro/Passeron p. 361; Rubin 458; Jean: *Autobiography bibl.* 132; Reynolds 108; Milano p. 652



- 4 **BIFUR.** Rédacteur en chef: G. Ribemont Dessaignes. Directeur: Pierre G. Lévy. Nos. 1-8, 1929-1931 (all published). 168-192pp. per issue, advts. Numerous collotype plates hors texte. 4to. Modern dec. boards, 1/2 red morocco. Orig. wraps. bound in. One of 1700-2000 numbered copies on Alfa de Lafuma-Navarre (edition size varies in some issues), from the limited editions of 1730-3200 in all.
 One of the most elegant reviews of the period, with sophisticated photographic contents. Texts by Benn, Cendrars, Michaux, Babel, Soupault, Tzara, Lurçat, Salmon, Limbour, Ehrenbourg, Ribemont Dessaignes, De Chirico, Picabia, Gómez de la Serna, Giono, Williams, Leiris, Mac Orlan, Desnos, Joyce, Hemingway, Milhaud, Malraux, Döblin, Keaton, Huidobro, Kafka,

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Arp, Varèse, Langston Hughes, Jolas, Eisenstein, Prévert, Sartre, Hikmet, and others. Photographs and film stills by Krull, Kertész, Lotar, Moholy-Nagy, Tabard, Man Ray, Buñuel, Modotti, Ivens, Cahun, Eisenstein, et al. A fine set. Paris, 1929-1931. \$3,750.00
Gershman p. 47; Admussen 25; Reynolds p. 107; Biro/Passeron p. 362



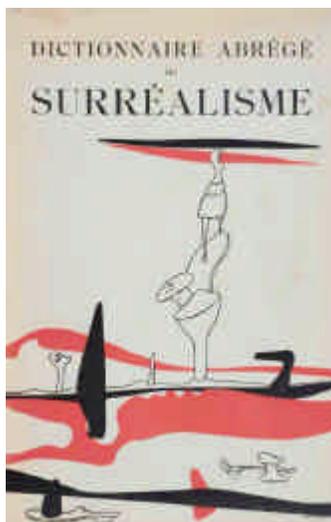
- 5 **CHAR, RENÉ. Artine.** No. 1 of 4 copies hors commerce, hand-numbered on papier Ingres rose, apart from the limited edition of 215 numbered copies (of which 185 on this paper). Printing by Ducros et Colas. Sm. 4to. Publisher's pink wraps. A haunting Surrealist prose poem, later collected in "Le marteau sans maître" (1934). The deluxe edition included an etching by Dalí. "In the bed prepared for me there were: an animal bruised and slightly bleeding, no larger than a bun, a lead pipe, a gust of wind, an icy seashell, a spent cartridge, two fingers of a glove, a spot of oil; there was no prison gate, rather the taste of bitterness, a glazier's diamond, one hair, one day, a broken chair, a silkworm, the stolen object, an overcoat chain, a tame green fly, a branch of coral, a cobbler's nail, a bus wheel" (translation by Mary Ann Caws). One corner slightly bumped. Paris (Éditions Surréalistes), 1930. \$375.00
Gershman p. 13; Cf. Caws, Mary Ann & Jolas, Tina (eds.): René Char: Selected Poems (New York, 1992).



- 6 **COLLECTION "UN DIVERTISSEMENT."** Nos. 1-12 (all published). (16)pp. each, printed on a variety of colored stocks. Sm. 8vo. Self-wraps., stitched as issued. Glassine d.j.s. Fitted slipcase and chemise (cloth, with leather label). Complete set of this series of 12 plaquettes, individually published in very small limited editions, ranging from 25 to 120 copies in all. This set includes 2 presentation copies, from Benjamin Péret and Gisèle Prassinos, and 4 éditions de tête, including Leonora Carrington and Max Ernst's important "La maison de peur," as well as works by Alberto Savinio, Franz Kafka and Prassinos. Contents as follows:
[1] Prassinos, Gisèle. La lutte double. One of 100 copies on green papier Le Roy Louis teinte Berry. **2. Péret, Benjamin.** Au paradis des fantômes. One of 100 copies on orange papier Le Roy Louis teinte Lorraine. Presentation copy, inscribed "A Georges Speiser/ en chassant les virgules/ son ami/ Benjamin Péret" at the head of the text. **3. Savinio, Alberto.** Les

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chants de la mi-mort. Édition de tête: one of 20 copies on watermarked Hollande paper. **4. Carrington, Leonora.** La maison de peur. Préface et illustrations de Max Ernst. Édition de tête: one of 20 copies on watermarked Hollande paper. Carrington's first published story, with 3 collage illustrations by Max Ernst, as well as a preface by him, subtitled "Loplop présente la mariée du vent." **5. De Chirico, Giorgio.** Deux fragments inédits. One of 100 copies on cream papier Le Roy Louis teinte Bretagne. **6. Prassinos, Gisèle.** Une belle famille. One of 100 copies on pink papier Le Roy Louis teinte Valois. Presentation copy, inscribed to the Surrealist poet and critic "Robert Valançay/ qui mange le soir ses cheveux/ et sa moustache troubles./ Gisele Prassinos" on the front cover. **7. Arp, Hans.** Sciure de gamme. One of 100 copies on yellow papier Le Roy Louis teinte Béarn, this one designated hors commerce in pen. **8. Kafka, Franz.** Le chevauchée du Seau. Traduit par Henri Parisot. Édition de tête: one of 10 copies on Japon Muller. **9. Bay, André.** Histoires racontées par des enfants. Préface et dessin de Gisèle Prassinos. One of 100 copies on green papier Le Roy Louis teinte Berry. **10. Scutenaire, Jean.** Les secours de l'oiseau. One of 100 copies on blue papier Le Roy Louis teinte Provence. **[11.] Prassinos, Gisèle.** La revanche. Édition de tête: one of an unspecified 10 copies on japon, not described in the justification, which states the edition to be 25 copies on papier Le Roy Louis teinte Béarn "plus quelques exemplaires hors commerce." Unlike other volumes in the series, this one has a separate large-paper wrapper. **[12.] Coleridge, Samuel Taylor.** Koubla Khan. Traduit de l'anglais par Henri Parisot. One of 25 copies in all, "plus queles exemplaires hors commerce," on papier Le Roy Louis teinte Champagne. A fine set. Paris (Henri Parisot), 1938-1939. \$6,500.00
Biro/Passeron p. 319



- 7 **DICTIONNAIRE ABRÉGÉ DU SURREALISME.** [Breton, André & Eluard, Paul, editors.] 75, (1)pp. Prof. illus. Sm. 4to. Dec. wraps., designed by Yves Tanguy. Contributions by L. Aragon, H. Arp, A. Artaud, H. Bellmer, A. Breton, R. Crevel, S. Dalí, R. Desnos, M. Duchamp, P. Eluard, M. Ernst, M. Heine, G. Hugnet, M. Leiris, G. Lély, J. Lély, P. Mabille, Man Ray, E.L.T. Mesens, P. Naville, V. Nezval, P. Nougé, W. Paalen, H. Pastoureau, B. Péret, P. Picasso, J. Prévert, G. Rosey, J. Scutenaire, P. Soupault, T. Tzara. Conceived and developed by Breton and Eluard, the "Dictionnaire" was published in January 1938 on the occasion of the great Exposition Internationale du Surréalisme at the Galerie des Beaux-Arts. "Ce document de 76p. abondamment illustrées (couverture d'Yves Tanguy) offre au lecteur, en même temps qu'un panorama de l'expérience picturale surréaliste à travers le monde, des informations précieuses sur les poètes et plasticiens du mouvement.... Mais son apport le plus fascinant consiste dans la moisson de 'définitions' pourtant aussi bien sur des concepts que sur des objets ou personnages choisis, définitions empruntées aussi bien aux grands anciens (Swift, Lichtenberg, Duchamp, Vaché) qu'aux surréalistes mêmes, d'Aragon à Scutenaire et Tzara-- ou résultant de l'"invention collective" telle qu'elle se révèle par les divers 'jeux'....[Ce] document demeurent, quarante ans après sa parution, un miroir exemplaire de l'illumination surréaliste à la fin des années trente. A notre époque de slogans et d'explications simplistes, son pouvoir éclairant, par contraste, n'a fait que grandir. Il est également significatif que le premier 'dictionnaire du Surréalisme' ait été écrit par les surréalistes eux-mêmes" (Biro/Passeron). Covers a little worn. Paris (Galerie des Beaux-Arts), 1938. \$550.00
Biro/Passeron p. 130, and no. 917; Gershman p. 8; Rubin 141; Reynolds p. 36



- 8 (ERNST) Péret, Benjamin. **Au 125 du boulevard Saint-Germain**. Conte. Avec une point-sèche de Max Ernst et trois dessins de l'auteur. (Collection "Littérature.") (54)pp. 1 original drypoint etching by Ernst on chine (tipped-in frontispiece). 3 full-page illustrations by Péret in text. Sm. 8vo. Dec. wraps., with small illustration by Ernst on front cover. Glassine d.j. One of 50 press copies on vergé, designated P, apart from the edition of 131 numbered copies (of which A on chine, I-X on japon, 1-20 on hollande van Gelder, and the balance on vergé).

The first book illustrated by Max Ernst with an original print, "Au 125 du boulevard Saint-Germain" also has the distinction of containing one of only three original prints made by Ernst during the decade of the 1920s. "In 1923, the year before publication of André Breton's 'Manifesto of Surrealism,' Ernst made three collage-inspired original prints, his entire print production for the decade of the 1920s.... The third and most intriguing print of 1923 is a drypoint issued as a frontispiece to Benjamin Péret's 'Au 125 du boulevard Saint-Germain'. Showing a nude man running, or hopping, in a small, fish-filled room, it refers obliquely to Péret's automatist texts.... It also matches more closely in its diminutive size and hatching technique the collage-derived illustrations of 'Répétitions' and 'Les malheurs des immortels' than the other two prints of the same year. With its stage-set interior and detailed modeling, it recalls the illustration to the poem 'nul' in 'Répétitions.' Just as the process of photomechanical reproduction had fused the seams of the cut-and-pasted elements in the illustration and had cancelled out their discreteness, so the time-worn system of fine drypoint lines that Ernst had utilized to delineate the composition of his print onto a copperplate masked its collage derivation. Simultaneously, the linear hatchings of the drypoint summarize the style of the hackneyed engravings the print imitates and parodies. Ernst convinces us of the strange poetic reality of his scene through the use of inexpressive means, and through a technique previously associated with the depiction of the observable world. Ernst's prints of 1923 were the only significant examples of traditional printmaking realized in accord with concepts advocated by the future Surrealists during the formation of their movement. Corresponding in method to his great proto-Surrealist paintings of 1921-24, the prints have an originality as images that is striking and undeniable" (Robert Rainwater).

Presentation copy, inscribed on the front flyleaf "Au baron Éric de Haulleville/ le pied levé vers le ciel/ tombe comme une pomme/ Bien à vous/ Bernjamen Péret/ 23 novembre 1923," and with the calling card of Paul Éluard loosely inserted.

The Belgian poet Éric de Haulleville (1900-1941) published his first book of verse in this year, brought out by Franz Hellens of "Le disque vert." Light even browning, wraps. slightly worn (back cover with tiny loss at foot). Rare.

Paris, 1923. \$18,500.00
Spies/Leppien 9, Hugues/Poupard-Lieussou ; Rainwater 16, pp. 11f., 96f. ; Stuttgart, Institut für Auslandsbeziehungen: Max Ernst Books and Graphic Work 5; Almanacco Dada p. 503; Sanouillet: Dada in Paris (Cambridge, 2009) no. 450; Lista: Dada libertin & libertaire, p. 242; Verkauf p. 181; Gershman p. 32; Gershman Surrealist Revolution in France p. 143; Milano p. 648f.



- 9 (ERNST) Arp, Hans. **Gedichte: Weisst du schwarz? du.** Fünf Klebebilder von Max Ernst. 32pp. 5 plates of collages of wood engravings by Ernst. Sm. 4to. Silver foil wraps. D.j., with collage cover design by Max Ernst (recapitulating frontispiece). **Vorzugsausgabe: one of 50 hand-numbered copies signed by Arp** in the colophon, from the limited edition of 250 in all. Arp's nine poems, dating from 1924, were illustrated by Ernst in 1929. This is one of the most exquisite of Ernst's illustrated books, and typographically exceptionally elegant. Discreet stamp inside front cover. A fine copy. Zürich (Pra Verlag), 1930. \$9,000.00

Hugues/Poupard-Lieussou 9; Spies/Metken 1672-1676; Spies: Max Ernst Collages 387-391; Rainwater 27; Stuttgart, Institut für Auslandsbeziehungen: Max Ernst Books and Graphic Work 12; Rolandseck 96; Dada Global 269; Motherwell/Karpel 189; Winterthur 178; Franklin Furnace 78; Andel, Jaroslav: Avant-Garde Page Design 1900-1950, no. 426



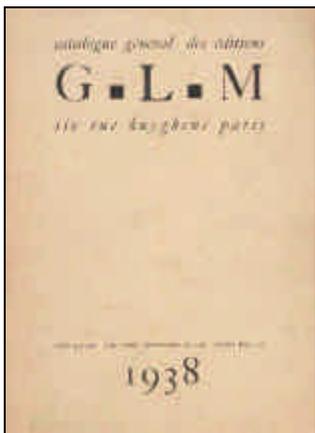
- 10 ERNST, MAX & Éluard, Paul. **A l'intérieur de la vue.** 8 poèmes visibles. 113, (15)pp. 39 illus. (after collages of steel-engravings), of which 7 delicately colored by hand in blue, yellow, rose, and redwashes. Initial letters and subtitles in purple throughout. Dec. wraps., printed in purple, red and orange after a design by Ernst. One of 600 copies on Alma Marais, from the limited edition of 610 in all, the illustrations printed by Mourlot Frères. "Les 8 poèmes visibles de Max Ernst composés en 1931 ont été, aussi fidèlement que possible, illustrés par 8 poèmes visibles de Paul Eluard en 1946" (from the justification statement). "For Ernst and the poet Paul Éluard, the eye represented what they called the 'interior of seeing,' a phrase that can be read as a metaphoric description of Surrealist aesthetics. They used the phrase in the title "A l'intérieur de la vue: 8 poèmes visibles" (The Interior of Seeing: Eight Visible Poems), a book created in 1931 and published in 1947, which also includes a dreamlike image of two rows of eyes facing each other. In 1934 the same phrase and image then appeared in the collage novel 'Une semaine de bonté'" (Andel). Backstrip lightly browned; a fine copy. Paris (Pierre Seghers), 1947. \$3,750.00

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Hugues/Poupard-Lieussou 20; Spies/Metken 1808-46; Spies: Max Ernst Collages 407-425; Rainwater 31; Stuttgart, Institut für Auslandsbeziehungen: Max Ernst Books and Graphic Work 14; Beyond Painting 70; Andel, Jaroslav: Avant-Garde Page Design 1900-1950, p. 328f., no. 432 (full-page color plate).



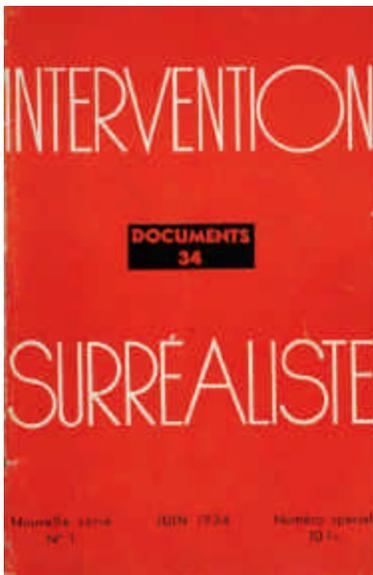
- 11 **ERNST, MAX & Péret, Benjamin. *La brebis galante*.** 124pp. 3 original color etchings with aquatint (including title) and 22 full-page illustrations, of which 18 colored by hand in pochoir. Cul-de-lampe, lettrines. 4to. Dec. wraps. (original color lithograph). Glassine d.j. One of 300 numbered copies on grand vélin d'Arches, from the limited edition of 316. A Surrealist fairy tale by Péret, illustrated by Ernst both with etchings and with punning collages, drawn from textbooks on palaeontology and marine micro-organisms, among other sources. "The book can in a way be considered the most representative Surrealist art form, and the manner in which it evolved adds one more paradox. Volumes that we consider masterpieces of this Janus-faced genre, such as Péret and Ernst's '*La brebis galante*' or Eluard and Miró's '*A toute épreuve*', appeared after World War Two--long after the heyday of surrealism" (Hubert). A fine copy. Paris (Les Éditions Premières), 1949. \$6,000.00
Spies/Leppien 28G; Hugues/Poupard-Lieussou 22; Rainwater 49, p. 113f.; The Artist and the Book 100; Johnson, Robert Flynn: Artists' Books in the Modern Era 1870-2000, no.123; Splendid Pages p. 209; Hernad, Béatrice & Maur, Karin von: Papiergesänge 69; Peyre, Yves: Peinture et poésie (Paris, 2001), no. 55; Hubert p. 26; Gershman p. 33; Ades 17.57; Reynolds p. 67f.; Villa Stuck 40



- 12 **(G.L.M.) *Catalogue général des éditions G.L.M.*** (36)pp. 4 line-drawn illus., by Sima, Masson and Tanguy. Text on salmon-colored stock. Self-wraps. Listings include bibliographical information about the various tirages of each, and their prices. Included are catalogues of the press's various series and periodicals, among them "*Cahiers G.L.M.*," "*Acéphale*," "*Répères*," and "*Habitude de la Poésie*." Light wear. Paris (Éditions G.L.M.), 1938. \$125.00



- 13 **(HEISLER)** Breton, André. **Le cadavre exquis: son exaltation.** Exposition du 7 au 30 octobre 1948. 13, (3)pp. Frontispiece by Jindrich Heisler, hand-colored by the artist in red, yellow, orange and green crayon. 12mo. Self-wraps. **Edition de tête: one of 15 colored copies** on pur fil de Marais, from the limited edition of 515 in all. "En 1948 eut lieu à La Dragonne (Galerie Nina Dausset, Paris) une exposition consacrée à l'exaltation du Cadavre exquis. On y voyait des dessins collectifs, réalisés entre 1925 et 1934. Dans sa présentation, Breton fait valoir ce qui doit être retenu pour important dans cette activité: création collective (au sens de Lautréamont), instinct de jeu mis à jour, suspension du jugement critique, dépassement de l'antinomie sérieux -- non sérieux, libération de l'activité métaphorique de l'esprit, satisfaction du principe de plaisir, communication tacite entre les participants (pour ne pas dire transmission de pensée), enfin (pour les dessins) invention anthropomorphique où monde extérieur et monde intérieur sont en relation" (Jean-Clarence Lambert, in *Biro/Passeron*). At the back of the catalogue is an advertisement for the latest number of "N.E.O.N.," of which Heisler (who had moved permanently to Paris in 1947) was an editor. Paris (La Dragonne/ Galerie Nina Dausset), 1948. \$3,000.00
Sheringham Ac418; Pompidou: Breton p. 402; Biro/Passeron p. 74f.; Jean: Autobiography of Surrealism p. 221f. (translated at length)



- 14 **INTERVENTION SURREALISTE.** Documents 34. Nouvelle série no. 1. Numéro spéciale. Directeur: Jean Stéphane. Rédacteur en chef: E.L.T. Mesens. 94, (10)pp. Prof. illus. Sm. 4to. Wraps. Manifestos "L'action immédiate," by Mesens, René Magritte, Paul Nougé, Jean Scutenaire, André Souris, and "6 février - 25 mai" with many signatories from the

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international Surrealist community. Texts by Éluard, Magritte, Breton, Péret, Dalí, Hugnet, Crevel, Tzara, Mesens, Scutenaire, Char, Tanguy, Ernst, Mayoux, Yoyotte, Rosey, et al. Illus. by Balthus, Breton, Dalí, Duchamp, Ernst, Giacometti, Magritte, Man Ray, Oppenheim, Tanguy and others.

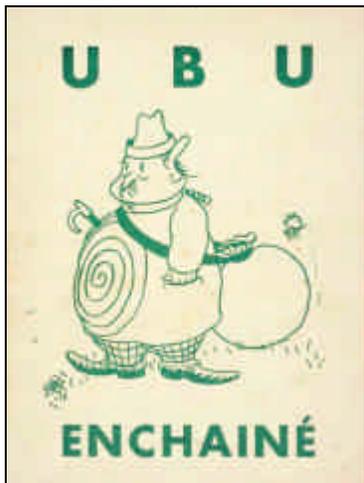
"The close collaboration between [the Brussels and Paris Surrealist groups] is marked by 'Documents 34, Intervention surréaliste,' which contained 'Le couteau dans la plaie' signed by the Brussels surrealists and also by a provincial surrealist group in Hainaut who had founded 'Rupture' in 1934, with whom Mesens had energetically established contact. It also contained Breton's speech at the AEAR Congress for the Defense of Culture.... There was now a clear political accord between the two groups, underlined by Nougé, Scutenaire and Souris, which claimed, as did Breton, that revolutionary action was possible outside the Communist Party" (Ades). From the library of Tiroux Yamanaka, co-organizer with Shuzo Takiguchi of the important 1937 Surrealist exhibition in Tokyo and Kyoto, with his occasional annotations in pencil.

Backstrip splitting, a little light wear.

Bruxelles, 1934.

\$275.00

Gershman p. 49; Ades 13.28; Biro/Passeron p. 361; Gershman Surrealist Revolution p. 151; Jean: Autobiography p. 363, bibl. 150; Milano p. 651



- 15 **(JARRY) COMPAGNIE DU DIABLE ÉCARLATE. Ubu enchainé.** Cahier... édité à l'occasion de la représentation par la Compagnie du Diable Écarlate à la Comédie des Champs-Élysées les 23-26 septembre 1937 de deux pièces d'Alfred Jarry: Ubu Enchainé, décors de Max Ernst, et L'objet aimé, décor de Jean Effel, musique de O'Brady. La mise en scène de ces deux pièces est de Sylvain Itkine. 22pp. 10 plates of drawings in text. Dec. wraps. Edition of 500 copies, from the limited edition of 530 in all. Texts and illustrations by "collaborators" including Breton, Éluard, Heine, Hugnet, Jean, Lély, Mabilie, Miró, Paalen, Péret, Picasso, Man Ray, Tanguy and others. Light wear.

\$500.00

Biro/Passeron 2950



- 16 **LEVY, JULIEN. Surrealism.** (10), 191, (1)pp. 64 illus. hors texte. 4to. Orig. dec. boards, designed by Joseph Cornell. D.j. with identical Cornell design (marginal tears, light soiling). Texts printed on pink, yellow, green, and white stocks. Edition

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limited to 1500 copies, printed at the Marstin Press under the direction of, and for, Caresse Crosby. One of the landmark publications of Surrealism, anthologizing texts and images by virtually everyone of importance, and remarkable for the inclusion of the scenarios of Buñuel's "Un chien andalou" and "L'age d'or," Dalí's "Babaouo," and Cornell's "Monsieur Phot," among other things. The cover is also one of Joseph Cornell's finest designs. A fresh copy, in a somewhat worn dust jacket. New York (Black Sun Press), 1936. \$600.00

Gershman p. 27; Biro/Passeron 1780; Motherwell/Karpel 166; Rubin 157; Reynolds p. 59



- 17 (MAGRITTE) Juranville, Clarisse [pseud. Paul Nougé]. **Quelques écrits et quelques dessins.** 31, (1)pp. 5 full-page drawings by René Magritte, printed in black. Wraps. Errata slip tipped-in opposite the half-title. Edition limited to 110 hand-numbered copies in all (of which 10 hors commerce), printed on Arches.

One of two little books on which Magritte and Paul Nougé collaborated in the summer of 1927, at the beginning of their intense friendship. One was a catalogue for a Brussels furrier, to which Nougé contributed texts based on drawings by Magritte; the other--this one--was a spoof claiming that the poems and drawings within were newly discovered work by the late-nineteenth century pedagogue Clarisse Juranville, the author of schoolbooks on grammar, language usage, etiquette and other subjects for young minds. Magritte's illustrations are powerful early Surrealist images, drawn just before his departure for Paris in August 1927, at the outset of his mature career. "The five drawings do not seem intended as parodies but as pure fantasies.... What is interesting is that Magritte's own art at its most typical is distinctly analagous to Nougé's perverse parodies of a school textbook in that it is often something of a deviant version of a child's picturebook" (Sylvester). Review copy, stamped "Service de presse" on the flyleaf. Covers lightly foxed. Very rare.

Bruxelles (René Henriquez), 1927.

SOLD

Gershman p. 31; Biro/Passeron p. 303; Sylvester, David: Magritte (London, 1992), p. 108; Sylvester, David (ed.): René Magritte: Catalogue Raisonné (London, 1997), p. 158



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- 18 **MESSAGE FROM NOWHERE.** /Message de nulle part. Collection of poetry, drawings & criticism. Edited by E.L.T. Mesens. November 1944 [all published]. 23, (1)pp. Prof. illus. Self-wraps. The fourth English surrealist publication to appear during the War; Mesens' "London Gallery Bulletin" had ceased publication in 1940. "Hommage to Alfred Jarry," with texts in English and French (some parallel), by Jarry, Mesens, André Breton, Roland Penrose, Patrick Waldberg, Simon Watson Taylor, et al, and line-drawn illus. of work by Jarry, Cazals, Picasso, Banting, and others; correspondence from Osbert Sitwell, Herbert Read, E.M. Forster, Stuart Gilbert, Robert Melville et al. Very light wear. Scarce. London (London Gallery Editions), 1944. \$650.00
Ades 16.41; Biro/Passeron p. 279; Jeqan: Autobiography p. 417,



- 19 **(MIRO)** Hirtz, Lise. **"Il était une petite pie."** 7 chansons et 3 chansons pour Hyacinthe avec 8 dessins en couleur. (39)pp. 8 color pochoir plates after gouaches by Miró, secured with two silk cords and laid loose in portfolio, as issued. Lrg. 4to. Publisher's grey cloth portfolio, the front cover embossed in black and green with a design by Miró, recapitulating one of the plates; cloth ties. One of 280 hand-numbered copies on Arches, from the limited edition of 300 in all, printed by Jean Sauté ("Maître Coloriste"), Paris. \$12,500.00
 One of the most enchanting of all modern livres d'artiste. "The eight pochoir illustrations in this book constitute Miró's first interaction with printmaking. Spare yet colorful, they are comparable to his paintings of the period, demonstrating an elegant minimalism to which he would rarely return" (Johnson). "In 'Il était une petite pie,' the handwriting gives a naive quality to the book, as though it had been produced by a little girl. At the same time, it is undeniably ornamental. Above all, it clearly shows the intent of the livre de peintre to avoid at any cost the industrial aspects of book production. In 'Il était une petite pie' these same homemade, natural, spontaneous features characterize the pochoirs en couleurs" (Hubert). An extremely fresh and bright copy, entirely unfoxed and the portfolio in exceptionally fine condition. Paris (Edition Jeanne Bucher), 1928.
Cramer I (hors catalogue); Dupin 1-8; Skira 262; Johnson: Artists' Books in the Modern Era 98; Splendid Pages p. 191; Andel, Jaroslav: Avant-Garde Page Design 1900-1950, p. 330, illus. 417-419; Chapon p. 197; Hubert p. 101f.; The Book Stripped Bare 43; Wheeler p. 107



- 20 **PÉRET, BENJAMIN. *Le grand jeu*.** 229, (3)pp. Half-tone photographic frontispiece portrait by Man Ray. 4to. Publisher's pink wraps. Later fitted clamshell box. One of 100 numbered copies on vergé de Rives, from the limited edition of 217 in all. Poems, some published as early as 1922-23 in "Littérature" and others of recent date; by this time, Péret had been made editor in chief of "La révolution surréaliste." Backstrip chipped at head and foot; a little pale foxing. Paris (Éditions Gallimard), 1928. \$450.00
Gershman p. 32; Ades 9.100; Biro/Passeron 2271; Milano p. 650; Jean: Autobiography p. 173f.



- 21 **SURREALISMUS.** [No. 1: all published.] Rediguje Vítězslav Nezval. (2), 48, (3)pp., 8 plates with 35 illus. Sm. folio. Yellow self-wraps., with cover illustration after Styrsky. Texts in Czech, by Nezval, Jaroslav Jezek, Bohuslav Brouk, Josef Kunstadt, Konstantin Biebl, Pierre Yoyotte, Jindrich Honzl, and others, as well as Breton, Éluard, Crevel, Char, Prassinis, Roger Callois, Péret, Hugnet, Mesens, et al. Illus. of work by Breton, Duchamp, Picasso, Dalí, Man Ray, Giacometti, Magritte, Bellmer, Ernst, Toyen (7), Styrsky (9), Makovsky, Arp, et al. Cover design with Styrsky collage. "La revue 'Surrealismus,' qui a cessé de paraître après le premier numéro a cause des difficultés de financement,

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représente le bilan des deux premières années d'activité du 'Groupe des surréalistes en Tchécoslovaquie.' A côté des textes originaux, analyses, comptes rendus et reproductions d'oeuvres de tous les membres du groupe, on y trouve aussi quelques-uns des résultats de leur activité expérimentale collective: jeux surréalistes, cadavre exquis, connaissance irrationnelle d'un objet (par exemple d'un stylo, d'une photographie, etc.). Une attention particulière est apportée--et c'est là que réside la spécificité de groupe pragois--aux questions des rapports entre le Surréalisme et le marxisme, entre l'art et la politique (K. Teige: 'L'art et la révolution;' B. Brouck: 'Le matérialisme dialectique et la psychanalyse;' P. Yoyotte: 'Considérations sur la signification antifasciste du surréalisme,' etc.). Presque la moitié du numéro est réservée aux traductions et aux reproductions d'oeuvres des membres du groupe parisien, confirmant l'identité de méthodes et des buts du Surréalisme international" ((Frantisek Smejkal, in Biro/Passeron). Neatly split at backstrip; covers a bit soiled. Very rare.

Praha, 1936.

\$4,000.00

Biro/Passeron p. 391; Houston, Museum of Fine Arts: Czech Modernism 1900-1945 (1989), p. 67; IVAM Centre Julio González: El arte de la vanguardia en Checoslovaquia 1918-1938 (Valencia, 1993), p. 405; Milano p. 652; Pompidou: Breton p. 224 (illus.)



- 22 **(TOYEN)** Heisler, Jindrich. **Cache-toi guerre!** Cycle de neuf dessins. Poème de J. Heisler. (4)pp. (single sheet, folding), 9 heliogravure ("intagliotype") plates of drawings. All contents loose in portfolio pocket, as issued. Folio. Boards, 1/4 cloth, with printed label on front cover. Edition limited to 300 hand-numbered copies, published in May 1947; drawn in 1944, it was first published in Prague in 1946 as "Schovej se, válko!"

"After Styrsky died in 1942, Toyen remained the most important proponent of Surrealist painting in Czechoslovakia. Her life, and to a large extent her art, became linked to a newer member of the Prague Surrealist group, Jindrich Heisler. They had begun to collaborate as artists in 1939, when Heisler wrote poetic texts for the publication of 'Spectres of the Desert' and Toyen illustrated his collection 'Kestrels' ('Postolky'), which because of the Nazi occupation had to be published illegally. This inspired collaboration continued during the war. Toyen illustrated Heisler's book of poems, 'The Shooting Gallery' ('Strelnice,' 1939-40) and 'Hide! War!' ('Schovej se, válko!'). In these works both her aggression and her boundless despair are given free rein. These shocking drawings are executed in the impersonal style of textbook illustrations, but they are allegorical parables of the apocalyptic horrors of World War II, projected in 'The Shooting Gallery' into the world of children's games, and in 'Hide! War!' into a world devastated by conflict, a world of abandoned things, fragments, and monstrous skeletons" (Frantisek Smejkal, in "Czech Modernism, 1900-1945).

"The psychic desert imposed upon Toyen's shooting gallery is realized with even more frightening clarity in 'Hide Yourself War!' Now it is as if a black wind of destruction has blown across the land, shredding the flesh from human bones and sending schools of fish and flocks of birds into panicked flight. Fantasy and reality meet in these drawings, not on Lautréamont's dissecting table, but in a psychic desert that has become the playing field for man's most inhumane impulses. There are few other places in Surrealist art where the meeting of the real and the unreal so powerfully challenges our perceptions and our understanding" (Chadwick). Presentation copy, inscribed by Heisler on the title-page, September 1954. N.p., n.d. [Paris, 1947].

\$3,000.00

Cf. Houston. Museum of Fine Arts: Czech Modernism, 1900-1945 (1989), pp. 79 (illus.), 82; Chadwick, Whitney: Women Artists and the Surrealist Movement (Boston, 1985), p. 233; Biro/Passeron p. 406; Reynolds p. 78 (illus.); La planète affolée: Surréalisme, dispersion et influences, 1938-1947 (Marseille, 1986), p. 19239; Milano p. 655



- 23 **(UBAC)** Bryen, Camille & Michelet, Raoul. **Actuation poétique.** Suivie d'exemples par Camille Bryen et Raoul Michelet. 22pp. 6 full-page tipped-in plates, of which 5 hors texte of photographs and photocollages by Ubac, and 1 of a drawing by Bryen. Lrg. 8vo. Wraps. Glassine d.j. "L'art est le moyen d'amener au jour certaines révélations des profondeurs.... Toutes les techniques sont valables dans la mesure où elles sont subordonnées à cette recherche. Pour ma part, j'ai adopté les moyens photographiques, dont les techniques impersonnelles me séduisaient bien plus que dessin ou peinture pour montrer les aspects insolites du réel.' Ubac réalise alors des brûlages ('La nébuleuse,' 1939), des solarisations ('Combat de Penthélisée,' 1937), des collages. Il est proche ami des poètes: Gilbert-Lecomte, qui lui révèle le fait religieux et la pensée traditionnelle; Bryen, avec lequel il publie 'L'actuation poétique' (sous le pseudonym de Raoul Michelet), Éluard, Scutenaire, Lesclure...-qu'il illustrera tous" (Jean-Clarence Lambert, in Biro/Passeron). Partly unopened. A fresh copy. Paris (Éditions René Debresse), 1935. \$1,500.00
Biro/Passeron p. 415; Reynolds p. 22; Andel, Jaroslav: Avant-Garde Page Design 1900-1950, no. 414