

SURREALISM

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*Les lettres à vous faire
un peu de temps par la cour
mencer.*



FEATURED ITEMS AND PHOTOGRAPHS

P. 4-39

FROM THE LIBRARY OF ENRICO DONATI

P. 40-45

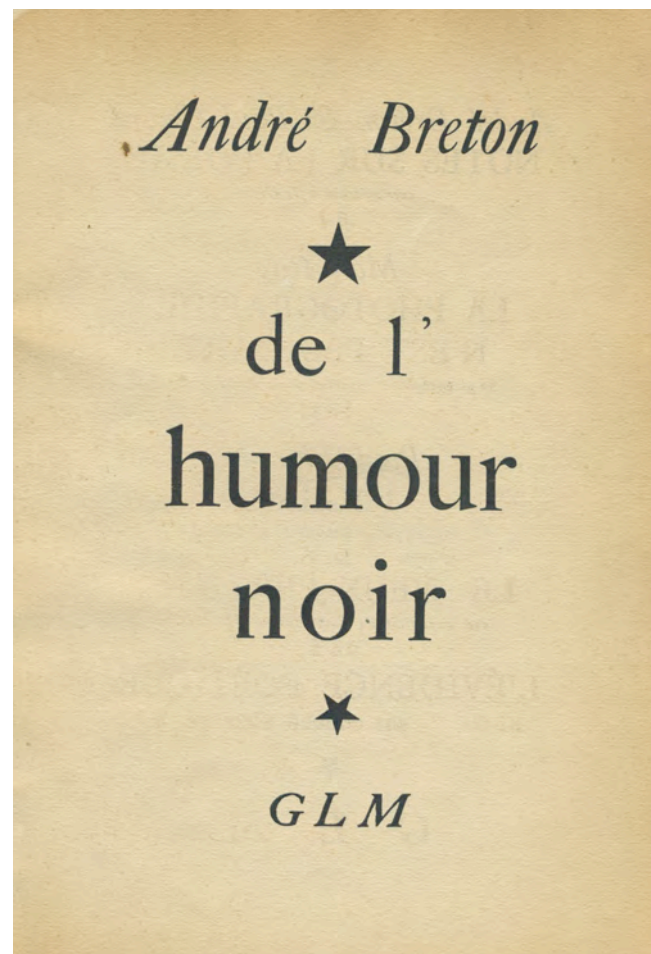
LATER BOOKS

P. 46-49



FEATURED ITEMS AND PHOTOGRAPHS

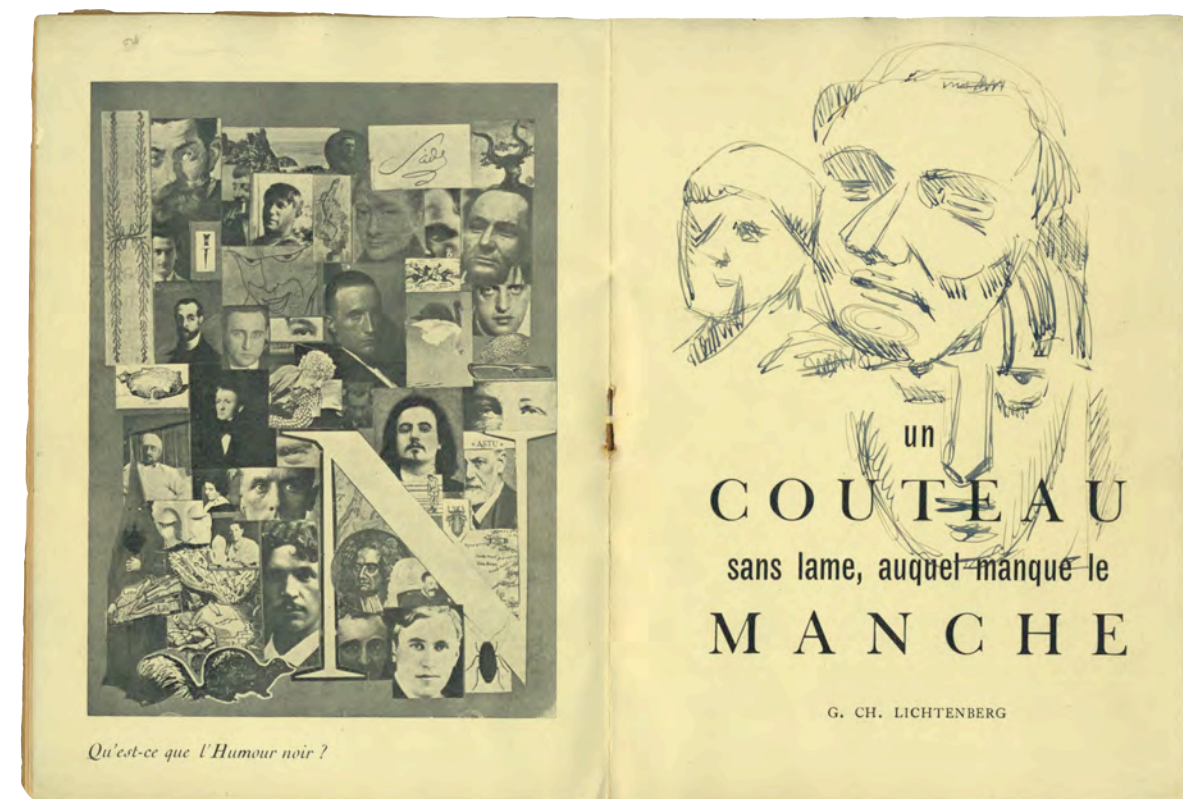
An eclectic selection centered around mostly French, American and Mexican Surrealism circles with: journals and magazines, exhibition catalogs, artist-signed and decorated postcards, original drawings and vintage photographs. Highlights include works related to or by: André Breton, Joseph Cornell, Paul Strand, Ad Reinhardt, Wolfgang Paalen, Marcel Duchamp, Fernand Leger, Max Ernst, Jacques Prévert, René Crevel, Francis Picabia, Man Ray, Paul Éluard, Joan Miró and more. Of special note is a unique selection of material (some unpublished) related to Kurt Seligmann (1900–1962); the Swiss-American second-generation Surrealist painter and engraver, known for his distinctive, mystifying and fantastical imagery. A high point of this selection is the sought-after, landmark exhibition catalog: *Exposición Internacional del Surrealismo* (The International Exhibition of Surrealism), organized by André Breton in 1940 at Galleria de arte Mexicano in Mexico City.



1

[BLACK HUMOR] Breton, André, Edmond Bomsel, ed. *De l'humour noir*. Paris: GLM [Guy Lévis Mano], 1937. André Breton's program on black humor for the literary conference he attended at the Comédie des Champs-Élysées organized by the Exposition Internationale Paris on Saturday, October 9, 1937. With "SELIGMANN" in pencil on title page, "GRABBE" (Christian Dietrich Grabbe) written over front cover, a profile drawing on the back cover, multiple forward-facing portraits on the G. CH. Lichtenberg aphorism page and some notations throughout. A collection of poems, text and quotes by Bréton, Albert Béguin, Nietzsche, J.M. Synge, Jacob van Hoddis, Duchamp, Lewis Carroll, Paul Eluard, Hans Arp, Georges Hugnet, Gisèle Prassinos and more. The original orange wrappers printed in black feature an illustrated front cover by Yves Tanguy. Interior pages include a full-page black and white photo collage (*Qu'est-ce que l'Humour noir?*) captioned on the back cover on coated paper by Breton. 32 pp., 5.5"w x 7.5"h printed on various stock. A fragile copy with wear, torn translucent wrapper, covers removed from stapled binding and damp staining to the last page.

\$750





2

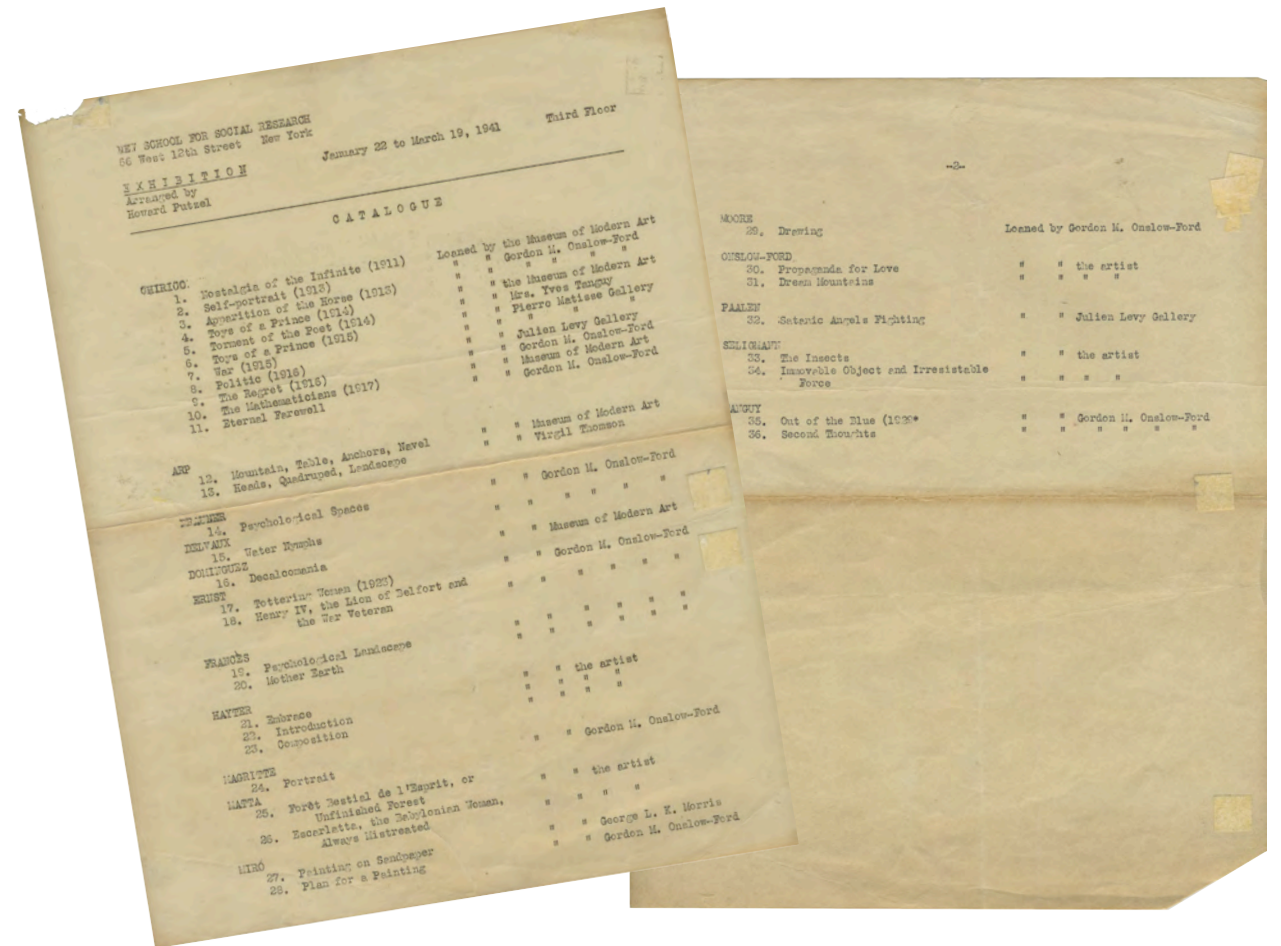
[MAGIC AND POETRY] Goll, Yvan, ed. *Hemispheres: French-American Quarterly of Poetry. Special Number 5, Volume II, Spring 1945 on "Magic and Poetry"*. New York: Editions de la Maison Française, 1945. The Surrealist poetry journal was planned and created in collaboration with Kurt Seligmann who lent many of the (18) illustrated vintage engravings. Featuring subjects on magic, tarot and kabbala with contributions in French by: Yvan Goll "Magic Circles", Dr. Pierre Mabille, Kurt Seligmann "Magicians of the Sixteenth Century", Johannes Urzidil, Denis de Rougemont "Presentation of the Tarot", Charles Duits, and English by: Philip

Lamantia "Moments of Exile", Mark Schorer "Magic as an Instrumental Value: Blake and Yeats", Joseph L. Blau "Magic and Kabbala", H. E. Jacob Novalis: Magician and Seeker", Edouard Roditi, and Ernest Harms "The Child as a Magician". 80 pp., with trade advertising, 6.5" w x 9.5" h printed on yellow wrappers and delicate stock. A fragile copy with the front cover and first few pages removed. Toning, chipping and wear to many page edges and some notations and underlining to the Rougemont text. Despite any flaws, still a sought-after issue of this short-lived journal.

\$200

3

[ADVENTURES IN SURREALISM EXHIBITION] Exhibition Catalogue [List], two original, single-sided typescript pages; January 22 to March 19, 1941, Third Floor, New York: New School for Social Research, 66 West 12th Street, 1941. Howard Putzel, the American gallerist and Peggy Guggenheim's art adviser arranged a pioneering group exhibition "Adventures in Surrealist Painting During the Last Four Years", which including multiple shows. No illustrated exhibition catalogs were printed; instead checklists such as this one were provided — it features (36) artworks by (16) artists with many works not previously shown in America by younger artists: de Chirico, Arp, Dominguez,



Ernst, Magritte, Miró, Moore, Tanguy, Brauner, Delvaux, Paalen, Hayter, Seligmann, Matta, Onslow-Ford and Francés. Each listed with title of artwork, some with year and loan information (Museum of Modern Art, Pierre Matisse Gallery, Julien Levy Gallery, etc.). To accompany the exhibition, a series of four educational lectures title "Surrealist Painting: An Adventure into Human Consciousness" were given to the public by Gordon Onslow Ford, the English-born, Parisian Surrealist painter. The original, typed pages have been enclosed in heat sealed plastic sheets; very good condition with toning, folding and paper loss to some corners.

\$500



4

[POETRY AND LITERATURE] **Cahiers G.L.M**
Cinquième Cahier, April 1937. Paris: G.L.M
 [Guy Lévis Mano], 1937. The important French Surrealist poetry and literary journal including (4) full-page etchings illustrated in black and white by Kurt Seligmann, along with text contributions by René Crevel (*Poème*), Gisèle Prassinos (*Dédicaces*), Pablo Neruda (*Nous Réunis*), Alfredo Gangotena (*Cruautés*), Franz Kafka (*Mon Voisin*), Lisa Deharme (*Poèmes*), Basile Sainte-Croix (*Ballade du Nouveau Monde*), Monny de Vouilly (*L'Ombre Blanche*), Claude Sernet (*Autographes*), and Jean Le Louet (*Notes sur la Rébellion en Literature*). 56 pp., 5.5" w x 7.75" h with stiff printed wrappers. The last few pages are printed on colored stock and feature G.L.M advertising and excerpts including a promotion for their upcoming October issue, edited by André Breton and devoted to DREAMS. Very good with uncut pages and light handling throughout.

\$125



5

[ARTIST SIGNED POSTCARDS] A small group of (3) postcards and (3) notecards, all addressed to the influential art historian, critic and author **Martica Sawin**; notable for her rich, narrative documenting Surrealism in America and the beginning's of the New York School (*Surrealism in Exile and the Beginning of the New York School*, 1991), among many other contemporary art subjects. All postcards with

stamps and postal markings, c. 1980 and signed by Ad [Reinhardt] and Alan [Gussow]. With typescript notecards also addressed to Sawin c. 1985 allowing permission to read access-restricted transcripts from the Archives of American Art, presumably related to research. Each card signed and two with research related notes by Peter Busa, Clement Greenberg, and Marian W. Johnson.

\$300

[MEXICAN SURREALISM EXHIBITION]. **Rare Exhibition Catalog.** Breton, André, Paalen Wolfgang and Moro César. *Exposición Internacional del Surrealismo: aparición de la gran esfinge nocturna. International Exhibition of Surrealism: Apparition of the Great Sphinx of the Night / Clairvoyant Watchets / Perfume of the Fifth Dimension / Radioactive Frames / Burnt Invitations.* Mexico City: Galeria de Arte Mexicano (GAM), January–February 1940. Organized by André Breton, *The International Exhibition of Surrealism* was Mexico’s ambitious exhibition on the topic of Surrealism. The exhibition took place at Mexico’s most modern art gallery (opened in 1935), owned by the pioneer Modern Mexican Art gallerist, Inés Amor. With Spanish/English text: *Introduction* by Peruvian poet, César Moro and *Secondary Text* by Mexico-based Austrian painter, Wolfgang Paalen, both who also helped organize the exhibition. The illustrated mirrored covers feature Manual Alvarez Bravo’s curious photograph *Sobre el invierno* (1938–39), followed by Breton’s mysterious quote introducing the catalog “La belleza será convulsiva o no será” (Beauty will be convulsive or it will not be). The exhibition catalog features a list of (108) artworks:

drawings, objects, collages, photographs, paintings, and more by (51) International and Mexican contemporary artists from fifteen countries; a who’s who of the artistic avant-garde, with artist’s name, title of work, type and year. Photographically illustrated throughout with (45) black and white plates featuring: Raoul Ubac, Manual Alvarez Bravo, Eva Sulzer, Hans Arp, Giorgio de Chirico, Salvador Dali, Marcel Duchamp, Max Ernst, Frida Kahlo, Rene Magritte, Andre Masson, Joan Miró, Wolfgang Paalen, Picasso, Man Ray, Diego Rivera, Yves Tanguy, André Breton, Hans Bellmer, Esteban Frances, Kurt Seligmann, and others. 52 pp., plus covers, 6.25”w x 10.5”h, printed in black and white. A very good, rare catalog with a scuffed back cover and a small tear near the heel of the spine. Light handling and bent lower corner pages throughout. Some pencil marks and one page has come undone (but still included) from the stapled binding. At the time of publishing, no copies for sale on the Internet.

\$3,500



INTERNATIONAL EXHIBITION of SURREALISM

ORGANIZED BY:
ANDRE BRETON
WOLFGANG PAALLEN
CESAR MORO

APPARITION of the GREAT SPHINX of the NIGHT

CLAIRVOYANT WATCHETS
PERFUME OF THE FIFTH DIMENSION
RADIOACTIVE FRAMES
BURNT INVITATIONS

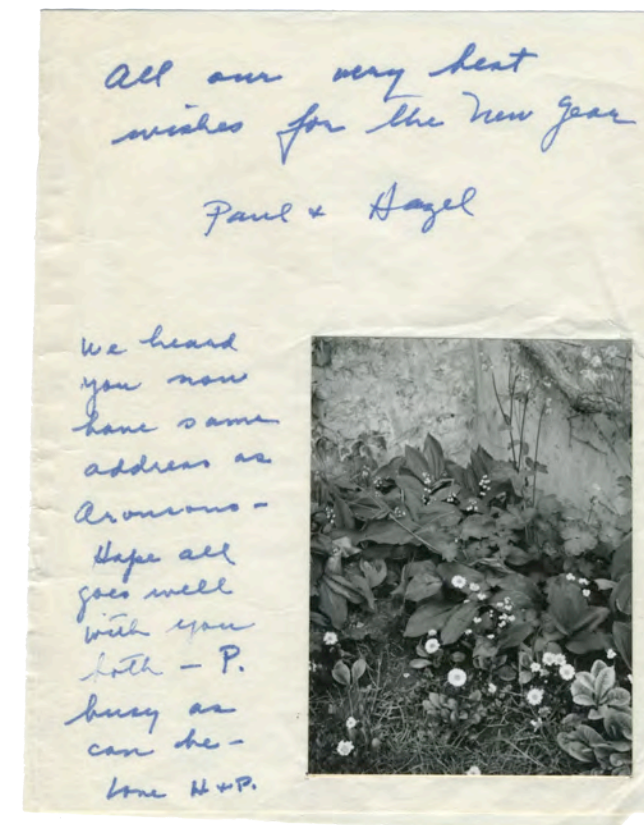
GALERIA DE ARTE MEXICANO
MILAN, 18
MEXICO - CITY



7

[CONTEMPORARY AMERICAN ART] **1951 Annual Exhibition of Contemporary American Painting, November 8 1951 – January 6, 1952.** New York: Whitney Museum of American Art, 1951. Exhibition catalog for the Whitney Biennial, the longest-running survey of contemporary American art (since 1932) with 150 paintings exhibited featuring artist name, address and title of work including: Kurt Seligmann (“The Balcony, I” from 1949–1950), Carlyle Brown, Hans Burkhardt, Stuart Davis, Enrico Donati, Serge Chermayeff, A.E. Gallatin, T. Lux Feininger, John Ferren, Fritz Glarner, Edward Hopper, Hans Hofmann, Robert Motherwell, Amedee Ozenfant, Ad Reinhardt, Jackson Pollock and many others. Illustrated with (10) black and white artworks. Foreword by Hermon More, Director of the Whitney with Acknowledgments to galleries and collections. 28 pp., 6”w x 9”h, slim and stapled with printed wrappers. Very good with pencil and traces of wear throughout.

\$35



8

[PAUL STRAND: ORGEVAL PHOTOGRAPH] An original, undated (pre 1976), handwritten note “All our very best wishes for the New Year” given to Jim and Cleo Fitch (1910-1995), without their names, from Paul and Hazel (Kingsbury) Strand with an original black and white, silver print photograph (undated, likely taken between c. 1956–early 1970s) tipped-in. The personal note which references an address, well-wishes and “busy as can be” is signed in blue ink three times: “Paul + Hazel”; “P.” and “Love H+P.”. James Marston Fitch (1909-2000) was an architectural scholar, educator and founder of the Historic Preservation program at Columbia University. The small note, penned in blue ink on tissue paper has been folded-once. The original Paul Strand (1890–1970) photograph (2.125”w x 2.875”h), some of his last works, feature plants and flowers, taken at his home garden in Orgeval, France where he lived from 1949. Strand’s quote expresses his garden photographs well: “The artist’s world is limitless. It can be found from anywhere, far from where he lives, or a few feet away. It is always on his doorstep.” With traces of handling and small tear to the tissue paper and a barely visible diagonal crease to the Strand photograph.

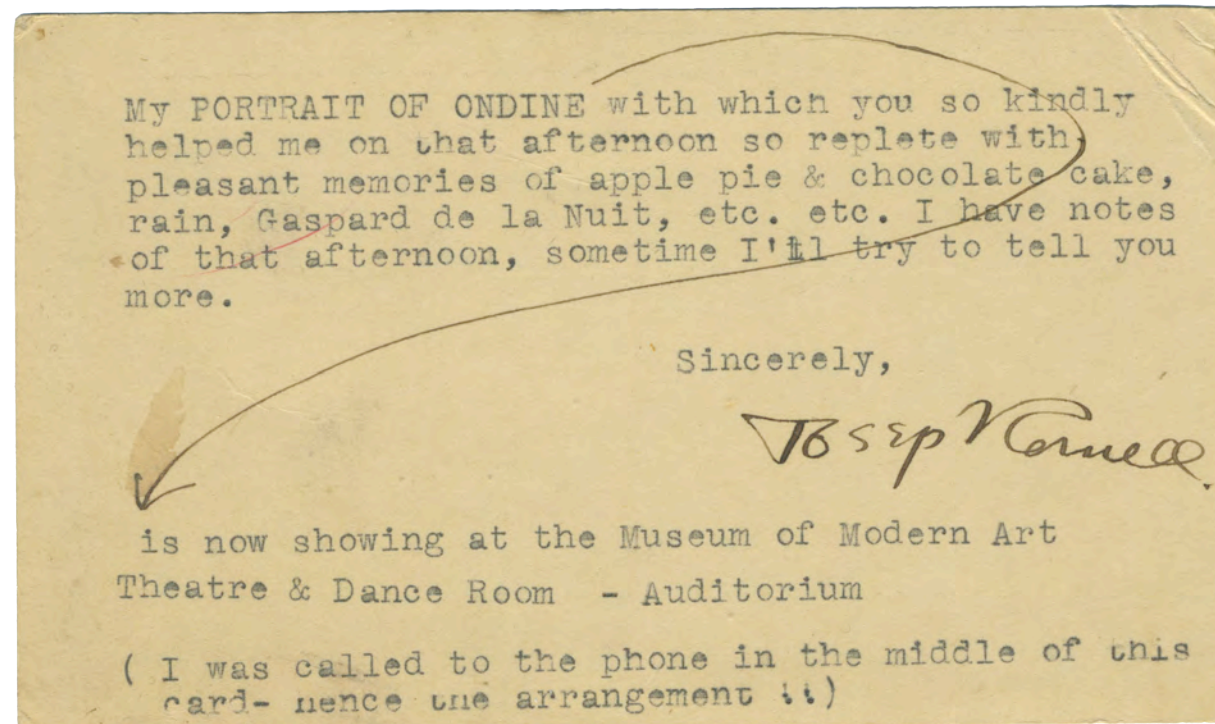
\$1,500



9

[KURT SELIGMANN EXHIBITION]. Calas, Nicolas. **Kurt Seligmann, April 12 to May 12, 1941, New York: Nierendorf Gallery, 1941.** Catalog for Seligmann's second solo exhibition at the Berlin dealer Karl Nierendorf's recently opened eponymous gallery aimed at New York's growing émigré artists community. Nierendorf published several editions of Seligmann's etchings including this fantastical seven-color illustrated cover featured here; printed on rich black paper with off-white, yellow, and bright orange paper for the interior pages. Catalog includes essay by Calas: "The minotaur and the poet," biography and exhibition list, photograph of two dancers in costumes designed by Seligmann and a single-page etching of "The Beggars". Included with the catalog is a 5.75"w x 7.5"h single-sided, colored plate ("Seligmann 46") featuring a Seligmann painting with dance-like expressive imagery. 12 pp., plus black wrappers, 6.5"w x 9.25"h. Nearly fine with only a hint of wear.

\$175



10

[JOSEPH CORNELL] A typescript postcard addressed to Mr. & Mrs. Kurt Seligman from Joseph Cornell, the celebrated American assemblage artist and filmmaker. With stamps and postal markings from New York, NY, December 6, 1945. The verso reads: "My PORTRAIT OF ONDINE ... with which you so kindly helped me on that afternoon so replete with pleasant memories of apple pie & chocolate cake, rain, Gaspard de la Nuit, etc. etc. I have notes of that afternoon, sometime I'll try to tell you more." Signed in marker by Joseph Cornell. Cornell's letter is referring to his small exhibition on the romantic Italian ballerina Fanny Cerrito (1817–1909) held at the Museum of Modern Art's Theatre & Dance Room – Auditorium from November 28, 1945 – February 3, 1946.

\$1,500



11

[FIRST NATIONS AND ETHNOGRAPHY] **Multiple items related to Kurt and Arlette Seligmann's interest (and influence) in ethnography and the Native Americans and the First Nations in British Columbia.** 1.) An oversize, folded twice, offset print from *XXe Siècle <Twentieth Century>, A Magazine of Art*. Paris, February 1939 featuring: "Mimicry of the Human Body" by Pierre Guéguen; a full-page, illustrated lithograph of Joan Miró's "Constellations d'une femme assise"; and "Keigyett: Myth of the Totem of Gyaedem Skanees," by Carrier chief Donald Gray (of Hagwelget, the First Nations community of British Columbia, Canada) and collaborator Kurt Seligmann. 2.) A photocopy of the French translation extract of Seligmann's "Keigyett" essay as published in the 1939 *Journal de la Société des Américanistes*. 3.) An early printed black and white photograph by Arlette Seligmann related to Seligmann's travels and field research in totemism in British Columbia; titled on verso "Indians Carriers a Hagwelget etc

1938" with multiple pen and descriptive pencil notations. 4.) Two reproduced (stamped Nov. 8, 1999), installation view photographs from the exhibition "Indian Art of the United States", held at the Museum of Modern Art, New York, 1941. 5) A signed and decorated postcard addressed to Mr. and Mrs. Kurt and Arlette Seligmann with stamp and postal markings. Originating from France, 1958 with multiple messages by at least three unknown people, it features a black and white photograph of the painted wood totem pole the Seligmann's obtained for the Musée de l'Homme, Paris during their visit to the First Nations in British Columbia, Canada. The front of the postcard features a pen totem drawing and reads "La Gloirie de Seligmann". Overall, all items are in good condition with some wear, specifically the heavy fold marks and toning to the *XXe Siècle* offprint and small corner crease to the postcard.

\$450



12

[KURT SELIGMANN: ORIGINAL DRAWINGS] 1.) Landscape pencil drawing by Kurt Seligmann executed on the original printed bellyband, which accompanied the catalogue, published in conjunction with the landmark show *Exposition Internationale Du Surréalisme* held at the Galerie Beaux-Arts, Paris from January – February 1938 which included Seligmann's artwork "Ultra-furniture", a stool made of four bent female legs. A unique, untitled/unsigned item in good condition, 13"w x 3.25"h flat bellyband, folded once with moderate toning at the fold and a piece torn which has been repaired with tape. 2.) A full sheet of (11) untitled/unsigned, vertical costume drawings and stacked occult-like symbols, all executed with blue ink on both sides of a sturdy, irregular edge, textured paper. Undated in very good condition, approx. 7.5"w x 10.75"h with some mild traces of use. 3.) (2) untitled/unsigned original, vertical pencil drawings by Kurt Seligmann executed on delicate

sketch notepad paper, recto only. Undated in very good condition, each approx. 3"w x 5"h with a rough top edge (removed from the notepad), corner paper loss and mild toning. 4.) Full sheet, red colored crayon and pencil on sketchbook paper featuring a fully executed Unicorn costume design not unlike costumers Seligmann designed for Gian-Carlo Menotti's 1958 ballet "The Unicorn, the Gorgon, and the Manticore" commissioned by the Walker Art Center, Minneapolis. Notations in pencil on back "Kurt Seligmann costume designs for ballet". Undated in very good condition, approx. 8.75"w x 11.75"h with a rough top edge (removed from the sketchpad), corner paper loss and mild toning.

\$1,500



13

[VIEW: MARCEL DUCHAMP] **View: The Modern Magazine**, New York. March 1945, Marcel Duchamp Number, Series V, No. 1, stapled magazine, 9”w x 12”h with 54 pages. Edited by Charles Henri Ford and Assistant Editor; writer and film critic Parker Tyler. Front cover designed by Marcel Duchamp. Heavily illustrated with black and white plates and period advertising including many prominent New York City art galleries and publishers. A special, sought-after issue devoted to Marcel Duchamp including: “Marcel Duchamp in the Arensberg Collection” by James Thrall Soby; “Marcel Duchamp, Anti-Artist” by Harriet & Sidney Janis; “Les Larves D’Imagie D’Henri Robert Marcel Duchamp” by Frederick J. Kiesler with inserted die-cut and paper fold-outs and “Duchampiana” essays by: Man Ray, Mina Loy, Julien Levy, Henrie Waste and Robert Allerton Parker. Contributors and artists featured in this issue include: Charles Henri Ford, Andre Breton, James Thrall Soby, Gabrielle Buffet, Robert Desnos, Harriet & Sidney Janis, Nicolas Calas, Frederick J. Kiesler, Barry Ulanov and others. Reproductions of artwork by Marcel Duchamp, Max Ernst, Matta, Joseph Cornell, Yves Tanguy, Man Ray and others. Very good with a sturdy, stapled binding. Some rubbing, scratching and a 4” lower, right-hand diagonal crease to the front cover. Interior is clean and complete with a hint of handling and light soiling to the rear white cover.

\$650



14

[VIEW: FERNAND LEGER] **View: The Modern Magazine**, New York. Fall 1944, Series IV, No. 3, stapled magazine, 9”w x 12”h with 31 pages. Edited by Charles Henri Ford and Assistant Editor; writer and film critic Parker Tyler. Front cover designed by Fernand Leger. Heavily illustrated with black and white plates and period advertising including many prominent New York City art galleries and publishers. Contributors and artists featured in this issue include: Gertrude Cato, Parker Tyler, Robert Melville, Giorgio Di Chirico, James Johnson Sweeney, Pico Della Mirandola, Pavel Tchelitchew, Charles Henri Ford, Florine Stettheimer, Leo Poch, Joan Doleska, Bary Ulanov, Paul Bowles, and others. Published quarterly from 1940 to 1947, View magazine featured contemporary avant-garde art, literature, poetry and music, with a special emphasis on the Surrealism movement including European and American artists and writers displaced or affected by World War II. Excellent condition.

\$100

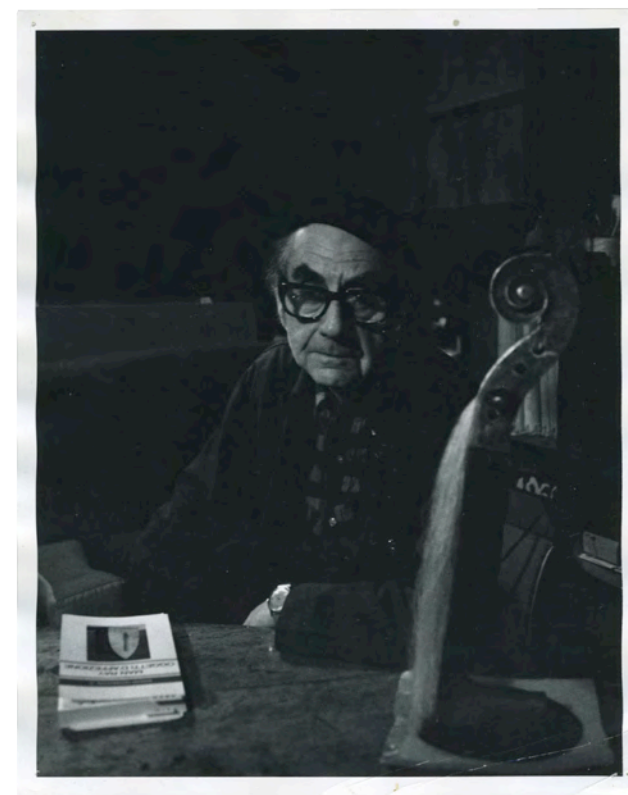


15

[WOLFGANG PAALEN ARTIST POSTCARDS] A photo postcard with artistic embellishments, stamps and postal markings sent from Mexico (January 2, 1941) and addressed to Mr. and Mrs. Kurt Seligmann from their lifelong friends Wolfgang Paalen, the Austrian-Mexican Surrealist painter, sculptor and writer who wrote the short text for the landmark 1940 *International Exhibition of Surrealism* catalog (see item #6) and his wife, Alice, the French-Mexican poet and artist. The Paalen's friendly note, written in French praises Seligmann's etchings [gravures], and references Breton [André], Mabille [Pierre], etc. The front features a wonderful black and white skyline photograph (Photo—Carswell-Pix) of lower Manhattan illustrated (presumably by Paalen) with vigorous diagonal pen marks. The second, also from the Wolfgang Paalen is a handwritten note, also in French on both sides of thick (two pieces glued together; possibly

handmade) postcard; yet without any stamps or postal markings. The personal note, thanks Seligmann for a previous letter, mentions his fondness for Mexico with references to: Alice [Rahon], Wolfgang's wife, and Eva [Sulzer], the Swiss-born photographer and collector who worked closely with Paalen and other Surrealist émigrés in Mexico during the early 1940s and more. The front features a hand-tinted, brightly colored and decorated photograph of a Spanish matador dressed in the traditional *traje de luces* clothing — the photo postcard (c. early 1900s) is embellished with embroidered gold fabric and sequins a vibrant threads of red that have been glued down over the photo. Both items very good with light traces of wear; more so with the Spanish matador card, which is buckling on the verso and slightly coming undone where the glue has dried.

\$1,250



16

[MAN RAY: PHOTOGRAPH] **Man Ray in his Paris studio, 1970.** Photographer: Renate Ponsold-Motherwell. 5.125" w x 7" h; with photographer's signature and title in ink and stamped "Copyright 1975 / Renate Ponsold-Motherwell / 909 North St. / Greenwich, Conn. 06830 / 203-661-3585". Man Ray (1890–1976) is seated in his last studio in Paris with important symbols of his artistic life by his side. The book *Oggetti d'affezione*, contains 119 Dada objects and assemblages dating from 1917 to 1968. It was published in 1970 (Einaudi, Turin) with the assistance of Arturo Schwarz, art scholar and Ray's dealer. Also on the table is Emak Bakia (1926, remade 1970) made of the wooden neck of a cello and horsehair, 'The cello-neck looked worn and weathered, and Man Ray felt the urge to point humorously to its age: since it has grown old, he gave it a long white beard' (Schwarz, *Man Ray: The Rigour of Imagination*, London, 1977). Renate Ponsold-Motherwell (b. 1935) is an artist and photographer. Along with her husband Robert Motherwell, they participated in many important art movements of the twentieth century. Very good with light waviness to one side, pinholes near the corners, and diagonal creases to the lower right hand corner.

\$350



17

[MAX ERNST: PHOTOGRAPH] **Max Ernst portrait, 1942 (No. 1, 2nd Series, April, 1942).** Photographer: James Thrall Soby. 8”w x 9.75”h, silver print, “from Soby archive”. With two typescript labels on the back; one older (which has come undone) than the other and referencing: photographer, short description, number/series and date. In this photograph, Max Ernst (1891–1976) is surrounded by his Hopi kachina dolls on the terrace of Hale House, the brownstone located at Beekman Place, at East 51st Street in Manhattan that he shared with Peggy Guggenheim, after the two had fled Nazi-occupied Europe, April 1942. Soby took a series of photos of Ernst with his dolls; an alternate from the series appeared in the Max Ernst special issue of Ford’s magazine, *View*, 2nd Series, No.1, April 1942 (pp. 29) with the caption: “MAX AMONG SOME OF HIS FAVORITE DOLLS”. A very good, semi-gloss photograph which been mounted to a thick, black mat board.

\$350



18

[JACQUES PRÉVERT: PHOTOGRAPH] **Jacques Prévert portrait, 1927.** Photographer: Ateliers Jérôme. 7”w x 9.25”h; printed later c. 1940s, with title “PREVERT – Photo Jerome” in green marker by an unknown hand on verso. Prominent French poet Jacques Prévert (1900–1977) was a key figure in the Surrealist movement. From 1924–28 (encompassing the year of this portrait), Prévert lived at 54 rue du Château, Montparnasse, Paris, with Yves Tanguy and the property’s owner Marcel Duhamel. Breton said “The most absolute nonconformity, total irreverence and thorough good humor reigned there” (Blakeway, Claire, *Jacques Prévert: Popular French Theatre and Cinema*, Associated University Presses, 1990). The house became the unofficial headquarters of the French Surrealists (including André Breton, Raymond Queneau, Pablo Picasso and Alberto Giacometti) until around 1928 when there was a dispute with Breton. Later, Breton regarded Prévert as the leading advocate of Surrealist ideals. An attractive, warm-tone portrait, printed on matte paper, in nearly fine condition with only a hint of wear near the edges.

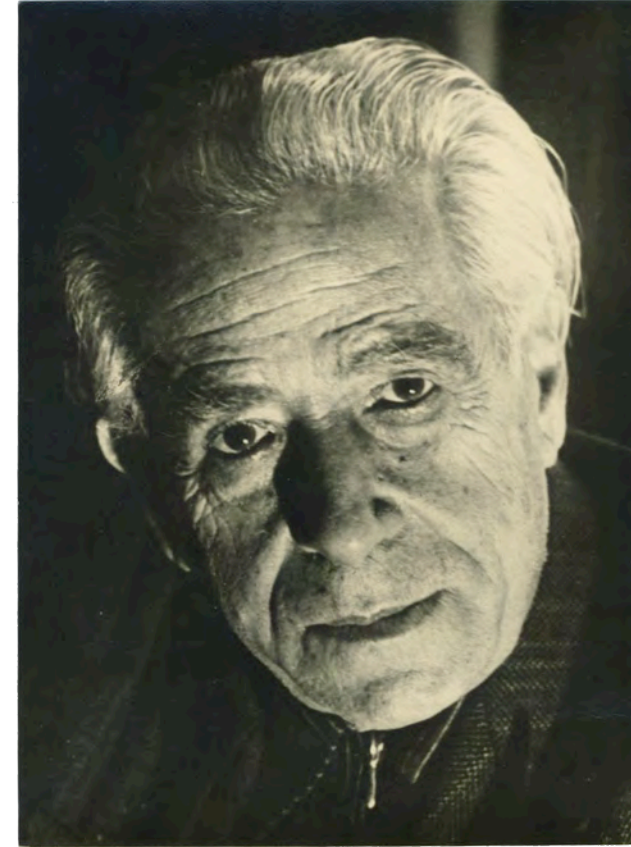
\$850



19

[RENÉ CREVEL/MAN RAY: PHOTOGRAPH] **René Crevel portrait, c. 1928-1932.** Photographer: Man Ray. 7”w x 9.375”h, printed later c. 1960, with title “R. CREVEL – Photo Man Ray” in green marker by an unknown hand on verso. “Without René Crevel we would have lost one of the most beautiful pillars of surrealism.” — André Breton. Years before he committed suicide, French Surrealist writer René Crevel (1900–1935) had this intense portrait taken by Man Ray. Crevel is credited with introducing Breton to dream experiments and hypnotism. In Breton’s first *Manifesto of Surrealism* (1924), he stated “[Surrealism] tends to ruin once and for all all other psychic mechanisms and to substitute itself for them in solving all the principal problems of life.” Crevel was photographed and painted by many artists of the period, including Berenice Abbott, Salvador Dalí, Pavel Tchelitchew, Dora Maar, and Gertrude Stein. Uncropped versions of this photograph are included in The Vera and Arturo Schwarz Collection of Dada and Surrealist Art in the Israel Museum and The Pompidou Center in Paris, France. A stunning portrait, printed on matte paper, in fine condition.

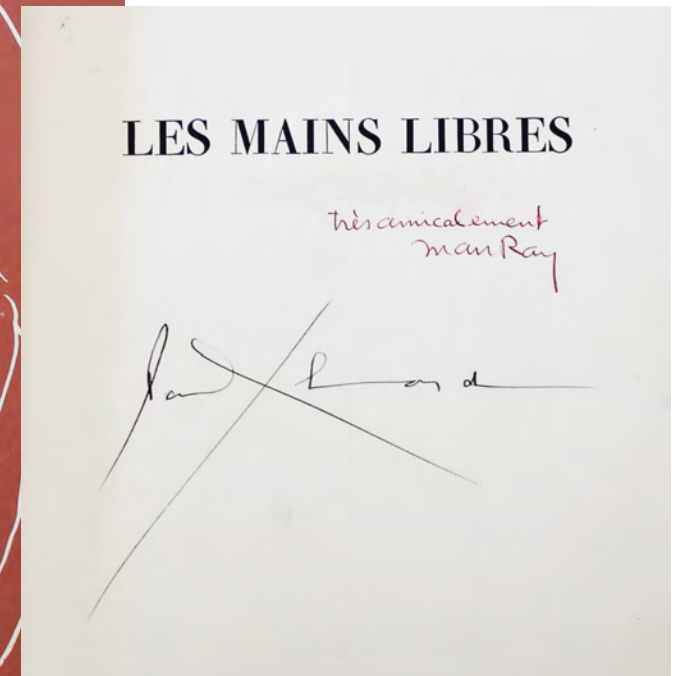
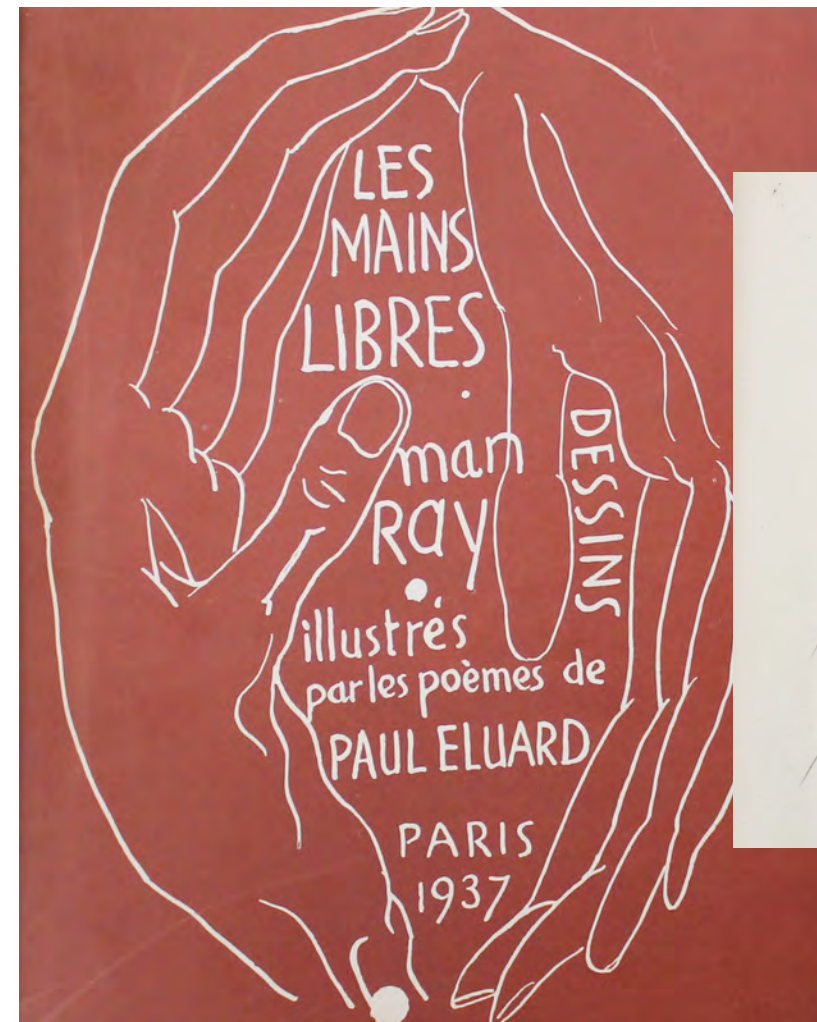
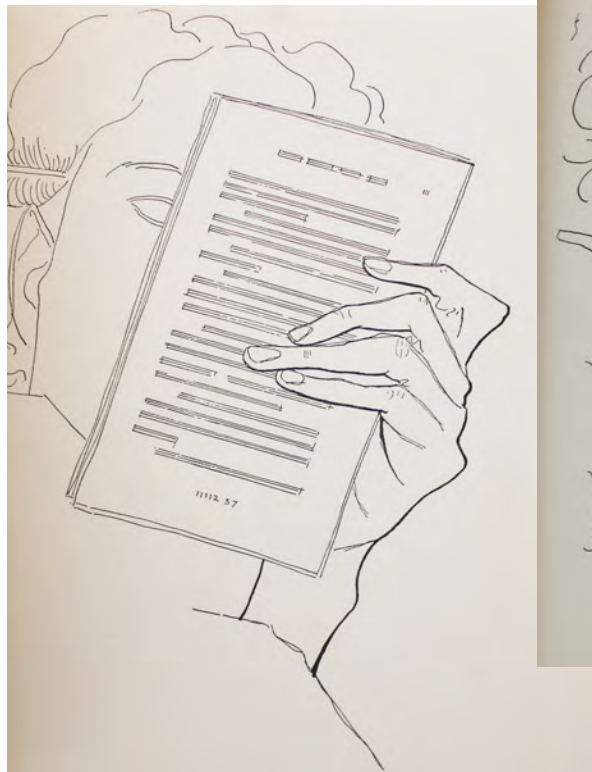
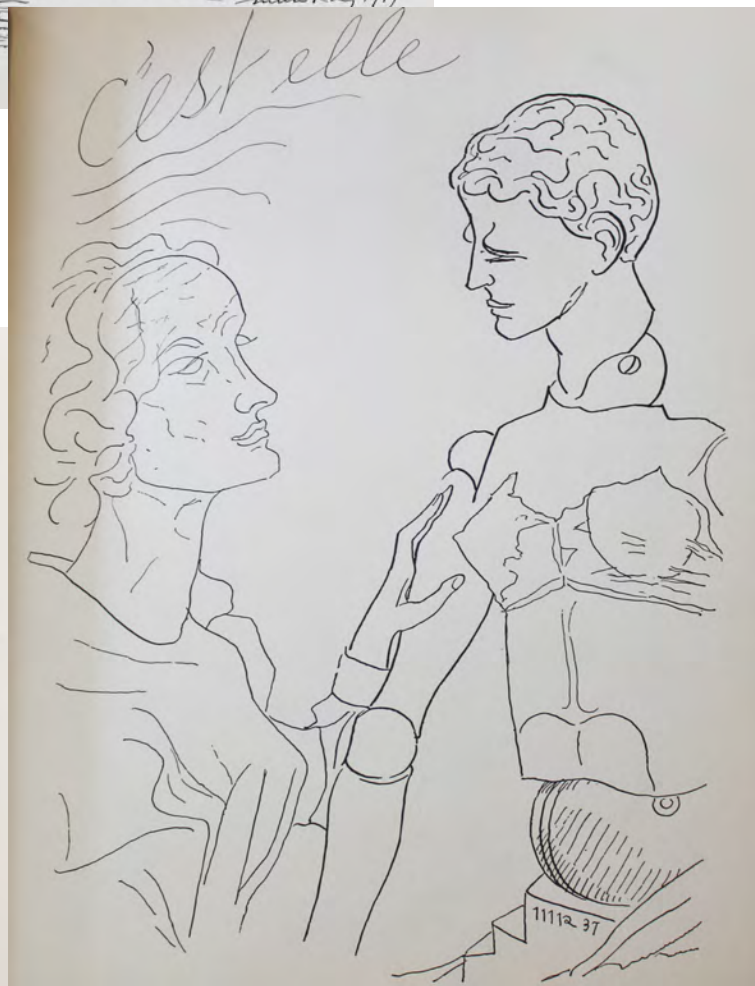
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20

[FRANCIS PICABIA: PHOTOGRAPH] **Francis Picabia portrait, February 1950.** Photographer: Christian Baugey. 7”w x 9.25”h, printed later c. 1960s, with title “PICABIA – Photo X” in green marker by an unknown hand on verso. This image is part of the Olga Picabia album (*L’Album Picabia*, Fonds Mercator, 2016). Francis Picabia (1879–1953), the French avant-garde painter and poet, was a major figure of the American and French Dada and later Surrealism movements. A dramatic portrait, printed on matte paper, in fine condition.

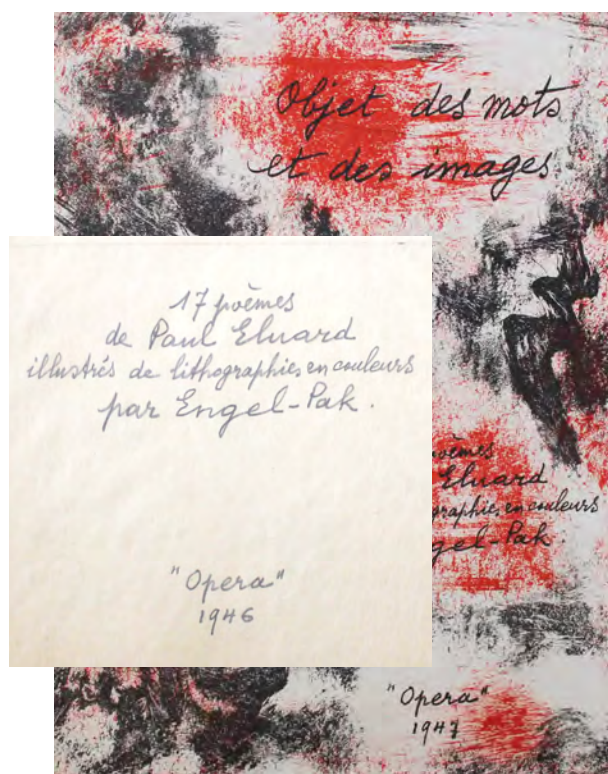
\$350



21

ELUARD, Paul; RAY, Man. **Les Mains Libres**. Paris: Éditions Jeanne Bucher, 1937. Limited Edition. Rebound in solid brown crushed morocco with gilt-lettered spine; 4to; with pictorial title and 56 plates by Man Ray, illustrating poems by Eluard. Inscribed and signed by Man Ray (though recipient's name has been removed), and signed by Eluard on half-title. Original wraps laid-in. Spine evenly sunned; very light rubbing to spine tips and corners. One plate (Breton portrait) has pencil measurement indications (perhaps left by the publisher), otherwise are all nice and clean.

\$3,500



22

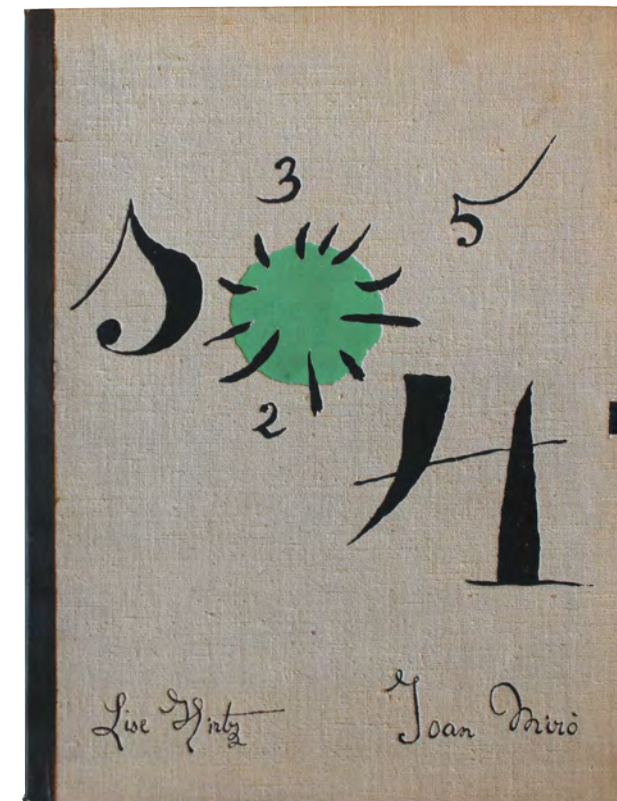
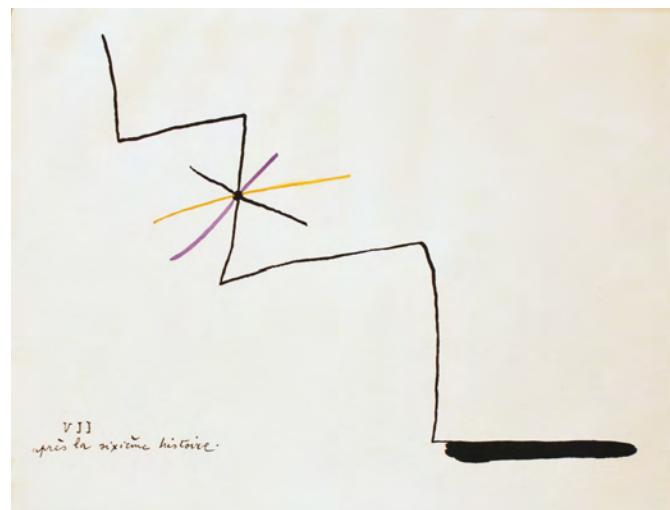
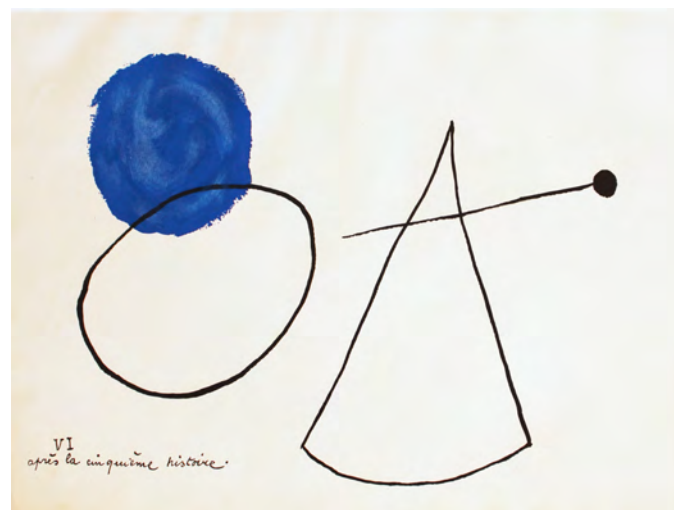
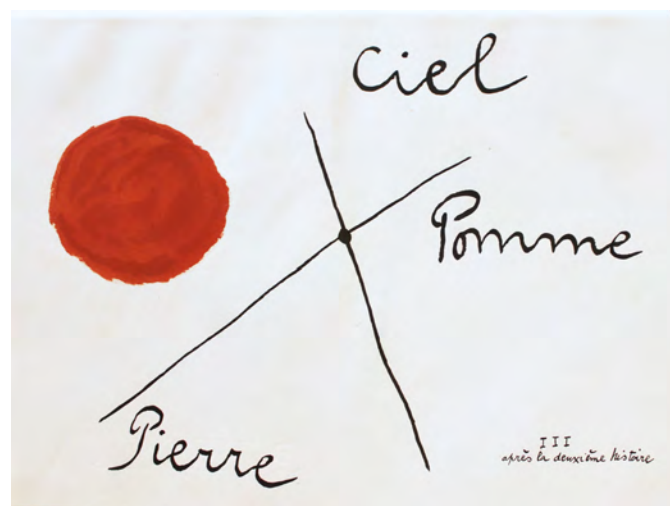
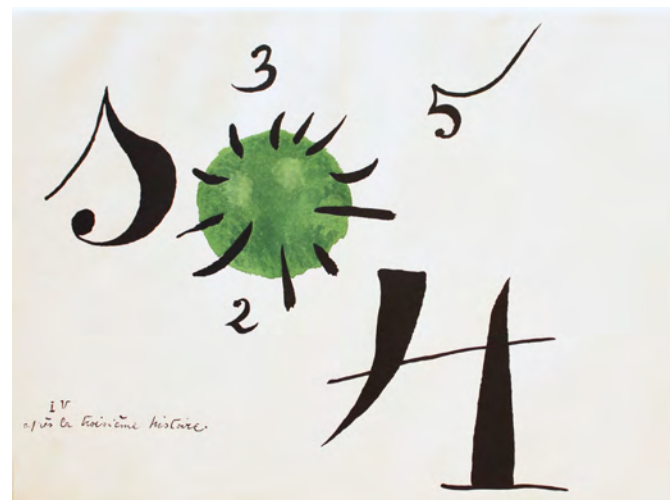
ELUARD, Paul; ENGEL-PAK (illustrator). *Objets des Mots et des Images*. Paris: Moulot Freres, 1947. First Edition. Copy 9 of 300 examples, signed by Eluard and the artist, Engel-Pak, slipcased with a second copy, an out-of-series proof, unsigned, but with an original drawing for the title drawn by Engel-Pak on thin paper and initialled (design not used), hand-lettered by Eluard, and with three additional sheets hand-lettered by Eluard for the title, the colophon, and a plate list (this last also unused). Housed in two chemises within a vellum-backed slipcase. 12 3/4 x 9 1/4 inches (32.5 x 23.5 cm); 16 sheets printed in color lithography; plus the additional material noted above in the second copy, which is printed on paper 1 cm taller than the published work. This is likely a participant's copy, possibly Eluard's own.

\$1,500

23

[Manuscript Children's Book]. *Royal Command*. Green wraps, bound with yellow ribbon, ink and gouache illustration of a horse mounted to bottom corner of front cover; oblong (217 x 174 mm); contains 21 alternating leaves of tissue (with text handwritten in green) and heavy cardstock (illustrated in ink and gouache), all appearing on the recto only. Total of 11 full-page original ink and goache illustrations, a few signed, tho difficult to decipher (appears to be "Erni"). Front cover detached; internally fine. A children's story with antimonarchist undertones, in which an Ant King organizes his worker ants to retrieve food for the kingdom, and meets a humiliating end. The artwork is adept, and wonderfully and whimsically carried out -- the perfect compliment to the jocularity of the tale.

\$1,500



24

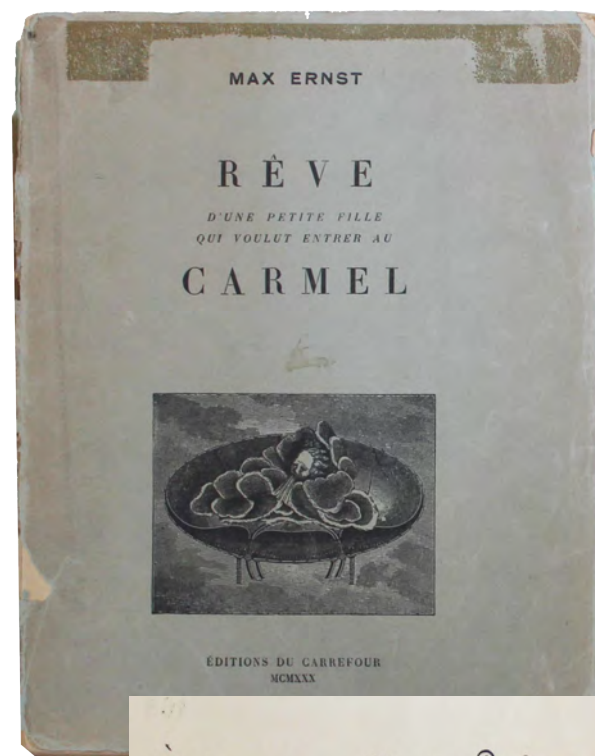
Miró, Joan and Hirtz, Lise. *Il était une petite pie (There Was a Little Magpie). 7 Chansons et 3 Chansons pour Hyacinthe avec 8 Dessins en Couloeur Par Joan Miró (7 songs and 3 songs for Hyacinthe with 8 color drawings by Joan Miró)*. Paris: Editions Jeanne Bucher, 1928. First Edition. Original edition of the first book illustrated by Miró; limited to 300 copies; 20 copies on Japon numbered 1 to 20; 280 copies on Arches wove numbered 21 to 300. Printing by Saudé, Paris. This copy No. 188; unsigned. 19 loose sheets includes text (facsimile of poet's handwriting) and 8 pochoir prints with drawings by Miró, in grey cloth-bound protective boards with printing in green and black on the front and black cloth ties. The drawings resemble Miró's surrealist paintings of abstract pictorial signs and pure color. Hirtz was the editor of *Le Phare de Neuilly*, which frequently published articles relating to surrealism. She was married to Paul Deharme, a friend of Robert Desnos and close to the surrealist movement. Publisher Jeanne Bucher owned Galerie Jeanne Bucher, an artistic center of cubism, surrealism and abstraction in Paris from the mid 1920s to the end of WWII. Sheets are 12.75x9.5"; portfolio in custom-made leather-bound clamshell box. Sheets are fine condition, no visible signs of wear. Protective boards are near fine, some rubbing on the spine and one of the black cloth ties has been cut short. Overall, an impressive portfolio. Fine.

\$2,500



25

ERNST, Max. *La Femme 100 Têtes*. Paris: Editions du Carrefour, 1929. One of 900 copies. Introduction by André Bréton. Original printed wrappers; rebaked with new spine of matching color paper. The first of three collage novels by Ernst. This one features 147 monochrome plates. **\$3,500**

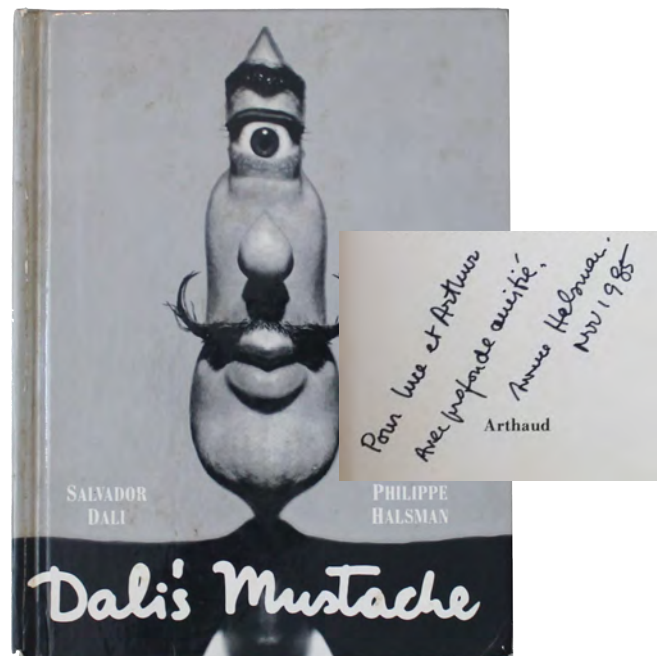


À Monsieur Charles Balouzet
de Tignes en témoignage
de ma sympathie.
max ernst

26

ERNST, Max. *Rêve d'une Petite Fille qui Voulut Entrer au Carmel*. Paris: Editions du Carrefour, 1930. Number 468 of 1000 copies, inscribed by Ernst on the half-title to Charles Balouzet. Original printed wrappers, detached; staining to top of front wrap; long tear to rear wrap. 79 in text illustrations by Ernst. This was his second collage novel, and in spite of the limitation, surviving copies are scarce. Inscribed copies are rare. **\$6,500**

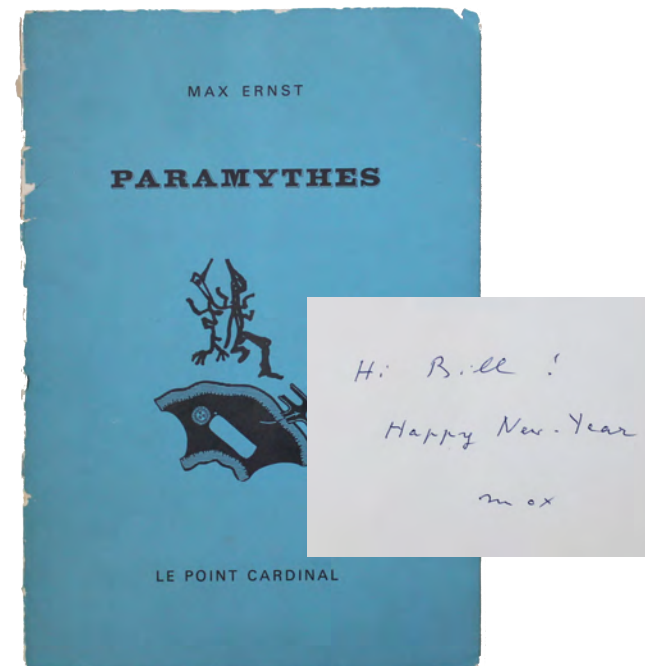




27

HALSMAN, Philippe; DALI, Salvador. **Dali's Mustache**. Paris: Arthaud, 1982. Publisher's pictorial cloth. pp. 128. Photographs throughout. The 1982 reissue of this clever book. Inscribed by Halsman's wife, Ivonne, to whom the book was dedicated.

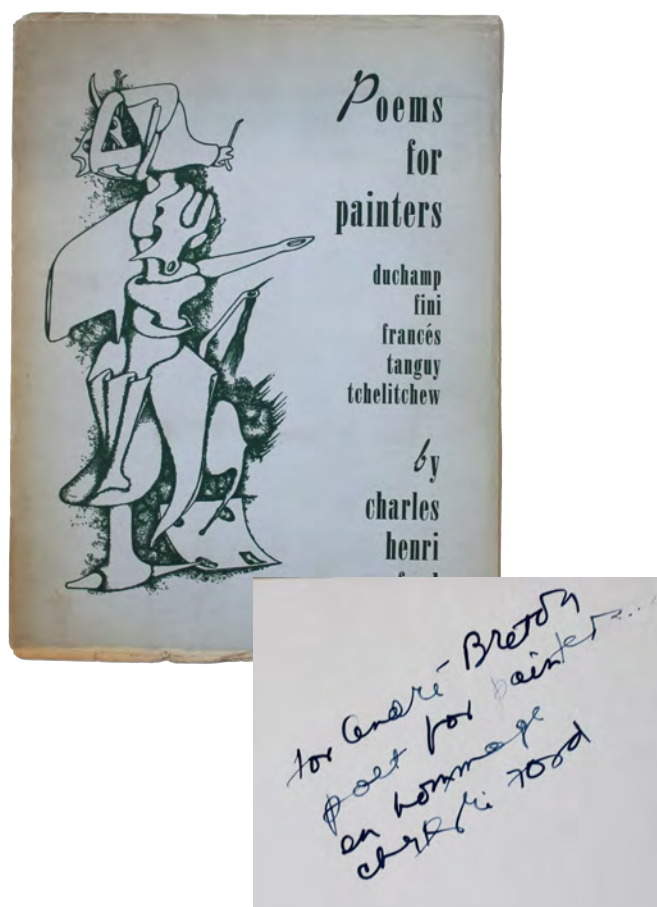
\$125



29

ERNST, Max; VALANCAY, Robert (trans.). **Paramythes**. [Paris]: Le Point Cardinal, 1967. Limited Edition. Illustrated wraps; with tipped-on frontispiece and 8 full-page illustrations. Inscribed by the author on the half-title page, "Hi Bill! Happy New Year / Max." Number 335 from a limited edition of 1000 copies. Covers scuffed and lightly creased at along edges, spine, and at corners; slight wrinkle to top corner of text block. A nice copy, with bright, clean illustrations.

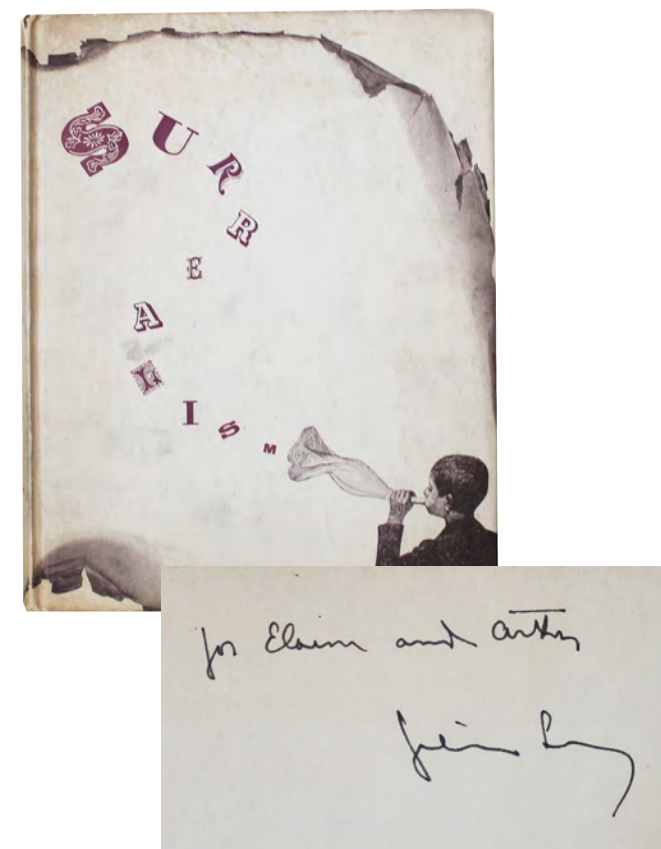
\$375



28

FORD, Charles Henri. **Poems for Painters**. New York: View Editions, 1945. First Edition. Tall thin printed gray wraps lettered in green. Inscribed by the author to Andre Breton: "For Andre Breton, Poet for Painters en hommage, Charles Henri Ford." A marvelous association. Tender stapled wraps with light separation at the ends, but still holding fine.

\$750



30

LEVY, Julien. **Surrealism**. New York: The Black Sun Press, 1936. First Edition. 192pp., 7.5 x 9.75". Dedicated on the front free endpaper in black ink "for Elaine and Arthur / Julien Levy". Laid-in is Andre Breton's Second Manifeste du Surrealism (Editions Kra, Paris, 1930) publisher's single-sides book announcement; torn in half and repaired by tape. Heavily illustrated with 65 black and white plates; printed on green, pink, white, yellow and white paper. This first edition is limited to 1500 copies and has been printed at the Marstin Press, New York under the direction of and for Caresse Crosby. The illustrated paper-covered boards are made from an original Joseph Cornell design. A hardcover book with light soiling and wear to the corners, most notable the spine head/heel. Unfortunately, the book is missing pages 61-64, 89-90, 93-96, 98-104, 146-150, 171-172 with an illustration cutout from page 181/182. As such, the book is sold as is.

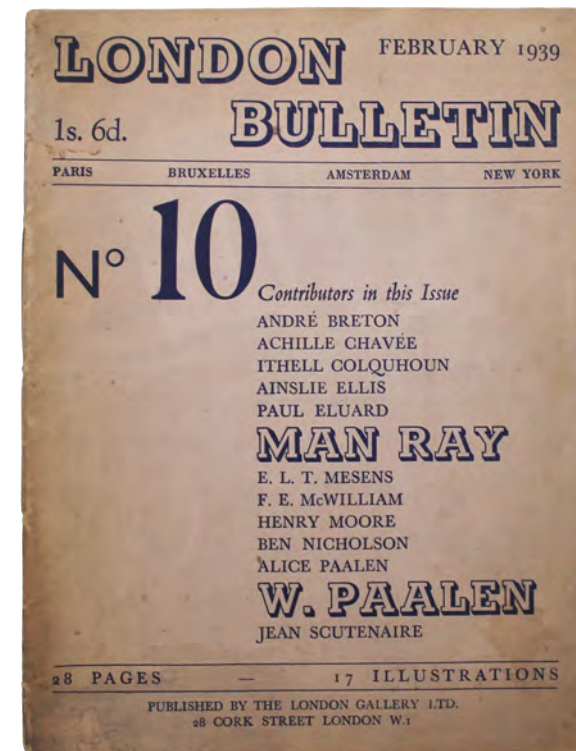
\$85



31

Vítězslav, Nezval. *Karneval. Romaneto [Carneval: A Novela]*. Prague: Odeon, 1926. A black and white photomontage cover design with red lettering by “A. Don” (a pseudonym for Jindrich Styrsky), with a title page designed by Karel Teige and Otakar Mrkvicka. 7.75x5.5”, 104pp. Original printed wrappers with only lightly worn edges of the covers; small splits and light wear to the spine head/heel.

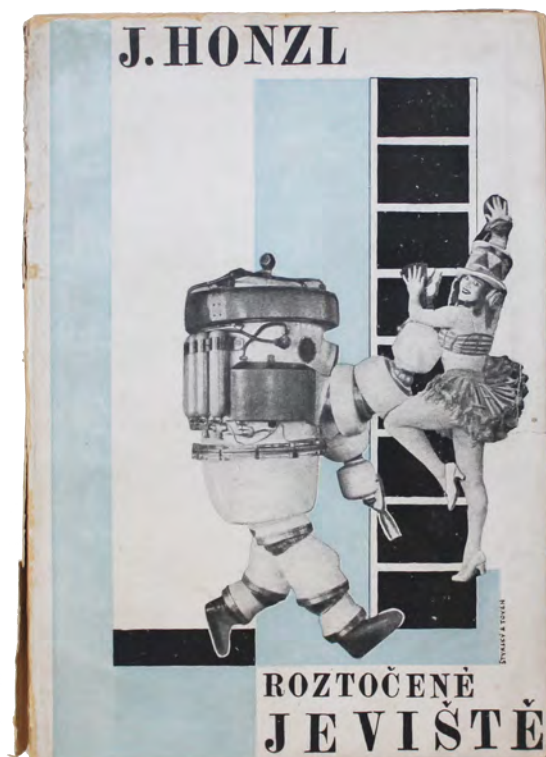
\$150



33

[Ray, Man]; [Paalen, Wolfgang]; Mesens, E. L. T. (ed.). *London Bulletin, No. 10, February 1939*. London: London Gallery Ltd., 1939. Stitched wraps; 4to; pp. [28], with 17 illustrations in b/w. Covers a little rubbed and very faintly dust-smudged and water-stained; otherwise fine, internally clean. Catalogue of Man Ray and Wolfgang Paalen exhibitions, with contributions by Paul Eluard, Andre Breton, and others. Scarce.

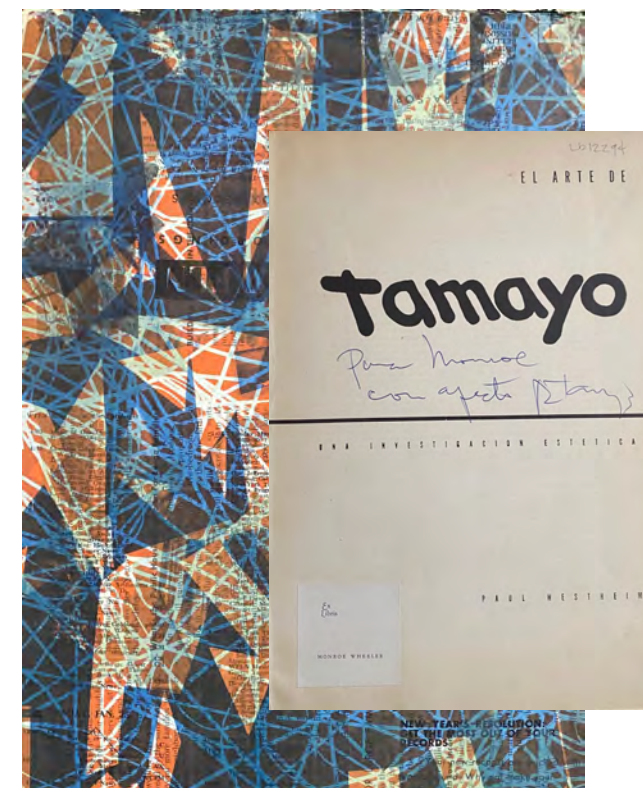
\$395



32

[El Lissitzky, Molnár, Schlemmer, Picasso, Leger, et al]. *Roztočené jeviště, úvahy o novém divadle [The Spinning Stage. Thoughts on the New Theatre]*. Prague, 1925. Jindřich Honzl, Odeon, Praha, 1925, 184pp., 5.25 x 7.5”. Front cover photomontage by Štýrský [Jindřich] & Toyen [Marie Čermínová] with interior graphic design by Karel Teige. Illustrated with work by: Lissitzky, Molnár, Schlemmer, Picasso, Leger and many others. Very good original printed wrappers with some soiling and lightly worn edges; splits and light wear to the spine. Some pages loose but complete.

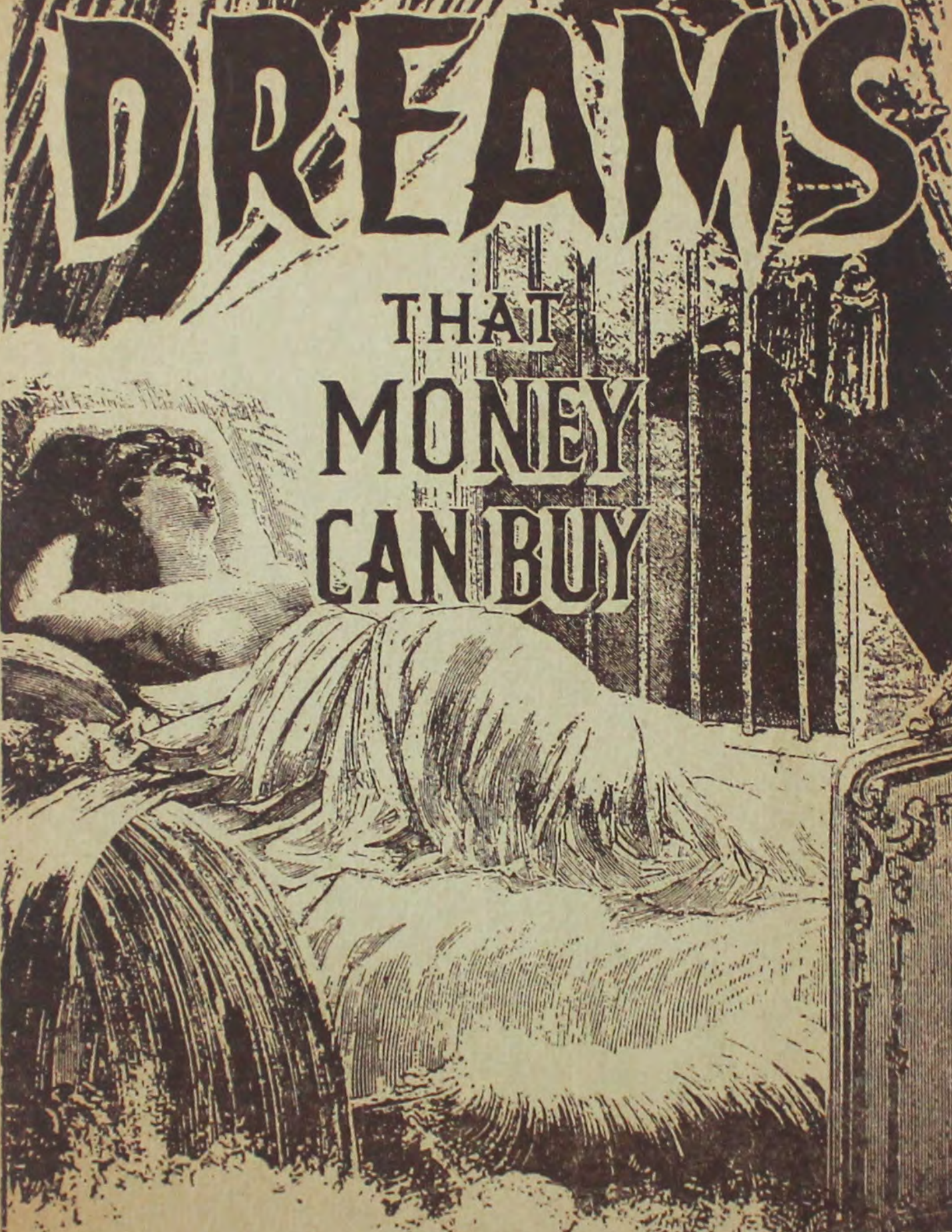
\$375



34

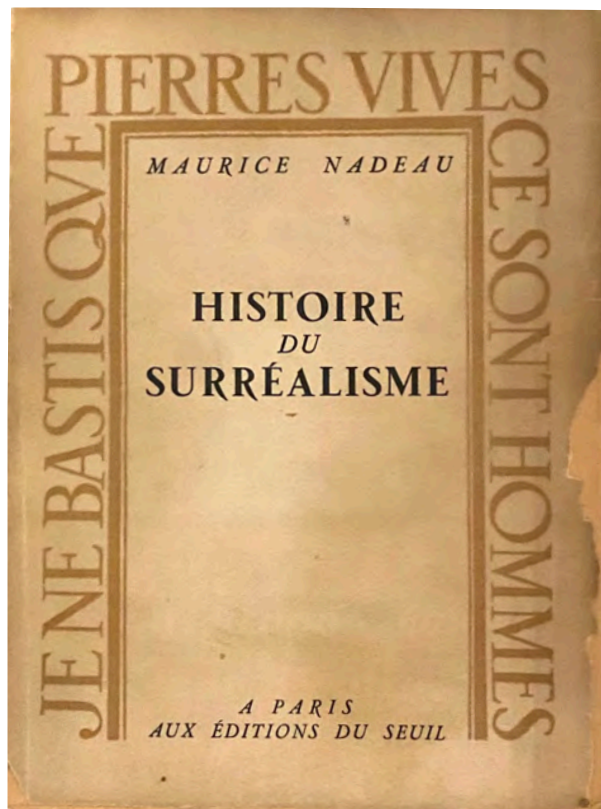
Westheim, Paul. *El Arte de Tamayo, una Investigacion Estetica*. Mexico: Ediciones Artes de Mexico, 1957. Original decorative wrappers. 4to. 20 pp. text, plus numerous reproductions of works by Rufino Tamayo, in b/w and color. Text in English and Spanish. Inscribed and signed by Tamayo to Monroe Wheeler, MoMA’s director of exhibitions and publications, and with Wheeler’s bookplate. Pamphlet promoting the cubist/surrealist Tamayo’s mural, “America,” tipped onto inside rear cover. Some light scuffing and some tiny chips along edges of covers. A nice association.

\$350



FROM THE LIBRARY OF
ENRICO DONATI

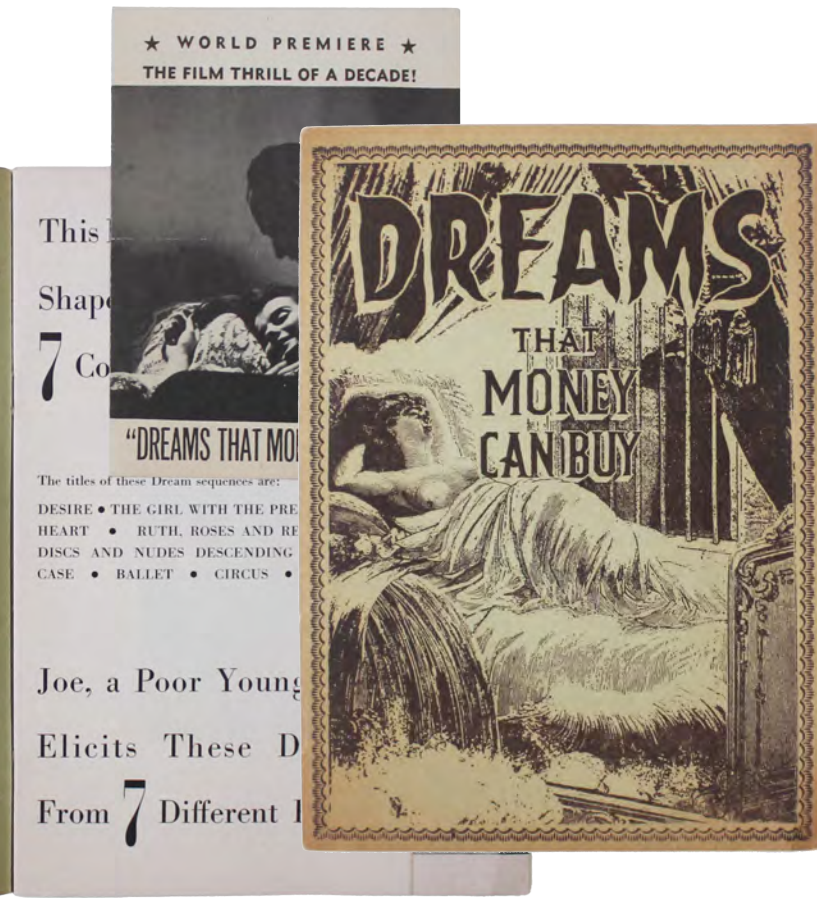
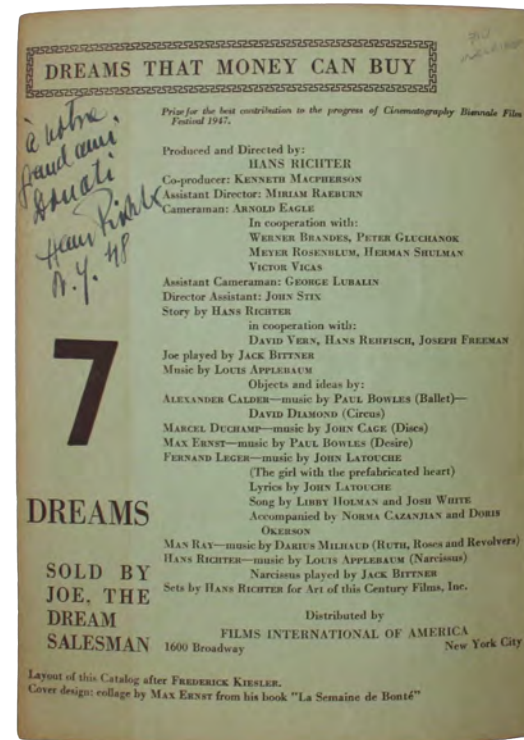
Enrico Donati (1909–2008) was an Italian-born American painter and sculptor, known for his works in Surrealism, Constructivism, and Abstract Expressionism. He attended the New School for Social Research, and in 1942 had his first one-man show at the New School's gallery. His work impressed the art historian Lionello Venturi, who brought him into a circle of prominent European artists, many of them Surrealists, who had gathered in New York at the outset of the war – Andre Breton, Max Ernst, Salvador Dali, Yves Tanguy, Arshile Gorky, Marcel Duchamp, Giorgio de Chirico, Fernand Léger and the American sculptor Alexander Calder. Mr. Donati's work is in the permanent collections of the Museum of Modern Art, the Guggenheim Museum, and the Whitney Museum of American Art in New York, as well as the Museum of Fine Art in Houston and the Royal Museums of Fine Arts of Belgium in Brussels.



35

NADEAU, Maurice. *Histoire du Surrealisme*. Paris: Editions de Seuil, 1945. 2e edition revue. Wraps; 12mo; pp. 358, [8] (table des matieres, colophon), plus 8pp. b/w illustrations on glossy stock at rear. Inscribed by the author on the FFEP, "A Enrico Donati, le Watteau du Surrealisme, son ami, Maurice Nadeau." Spine chipped, with gatherings exposed; covers detached; text block tanned and a bit brittle (as usual). Text clean and unmarked, with a few pages yet unopened.

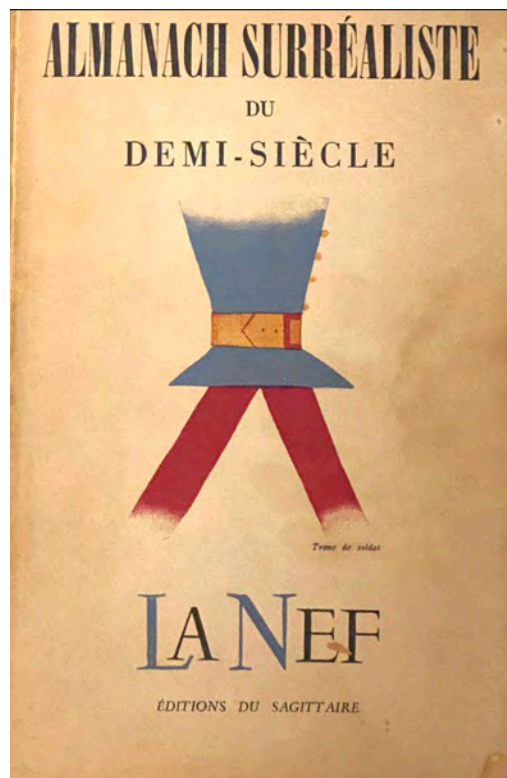
\$75



37

RICHTER, Hans; DUCHAMP, Marcel; & ERNST, Max. *Dreams That Money Can Buy*. New York: Films International of America, 1947. First Edition. Staple-bound illustrated wraps; 8vo; pp. [24], illustrated in b/w throughout, and with a small flyer for the film laid-in. Inscribed "a notre grand ami Donati / Hans Richter / N.Y. 1948." Cover designed by Max Ernst. Promotional brochure for the film of "7 Dreams Shaped After the Visions of 7 Contemporary Artists" -- Max Ernst, Fernand Leger, Man Ray, Marcel Duchamp, Alexander Calder, and Hans Richter. Includes the cast list and photos. A bit tanned along the edges, else fine.

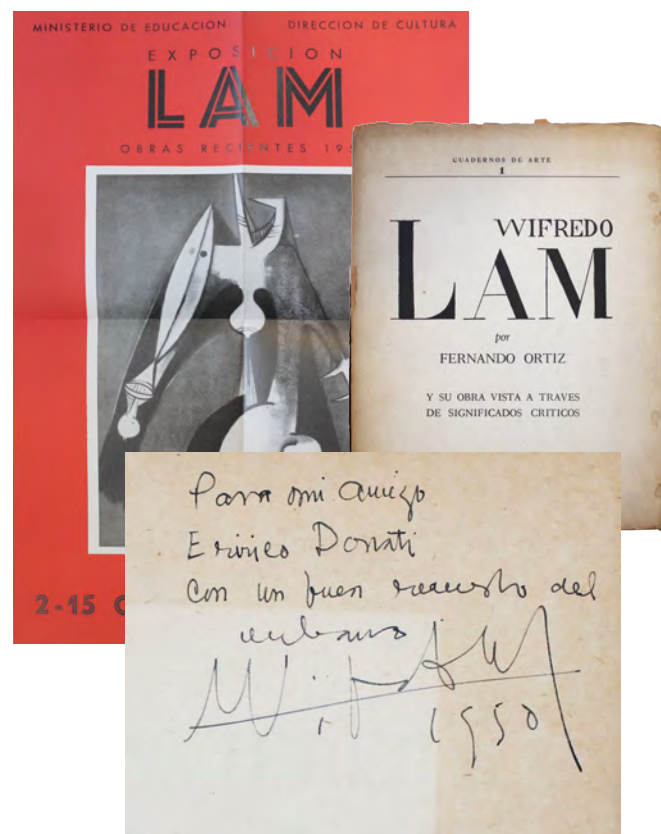
\$600



36

BRETON, André; PÉRET, Benjamin. *Almanach Surréaliste du Demi-Siecle*. Paris: Editions du Sagittaire, 1950. First Edition. Wraps; 8vo; pp. [2], 226, XII (ads), illustrated in b/w throughout, plus 4 plates printed on the recto and verso. First edition, common printing copy, unnumbered. Inscribed and signed by Andre Breton and Benjamin Peret on the justification page, "Exemplaire d'Enrico Donati." Spine tips lightly bumped and spine faintly creased; covers and text block age-toned; ads (printed on different stock) a bit brittle.

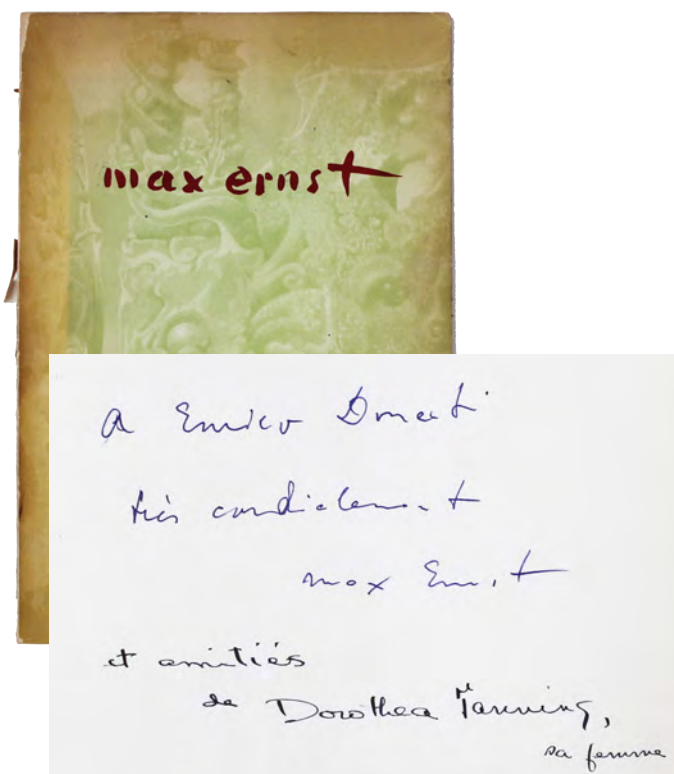
\$350



38

ORTIZ, Fernando. *Wifredo Lam y Su Obra Vista a Traves de Significados Criticos*. La Habana, Cuba: Publicaciones del Ministerio de Educacion, Dirreccion de Cultura, 1950. Cuadernos de Arte 1. Wraps; 4to; unpaginated (approx. pp. 100), text, plus a full-color reproduction of "Zambezia-Zambezia," and 18 works reproduced in b/w on glossy stock. Inscribed by Lam "Para mi amigo Enrico Donati, con un buen recuerdo del cubano, Wilfredo 1950." Covers lightly soiled, and a little chipped along yapp edges. With a laid-in folded poster advertisement for "Exposicion Lam," printed in full-color on one side, and with text on the other.

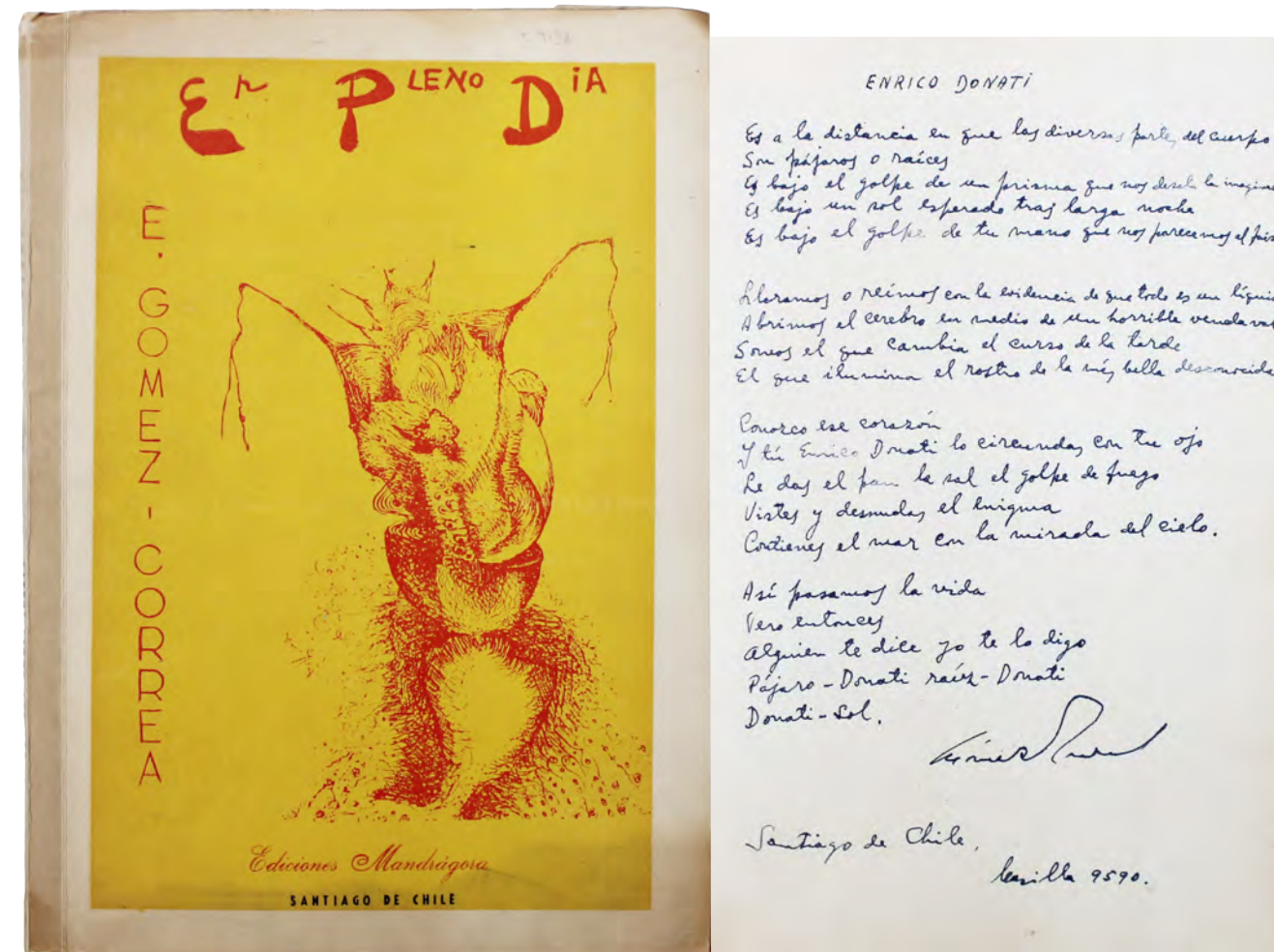
\$1,800



39

BOUSQUET, Joe; TAPIE, Michel. *Max Ernst*, 1950. Rene Drouin, 1950. Wraps; 4to; pp. [47], illustrated in b/w throughout, plus 11 reproductions on glossy stock at rear (one of them folding). Inscribed on the FFEP, each in their distinct hand, "A Enrico Donati, tres cordialement Max Ernst / et amities de Dorothea Tanning, sa femme." Front cover detached; spine largely perished; gatherings exposed. Contents very good. Sold as is.

\$300



40

GOMEZ-CORREA, Enrique; DONATI, Enrico (illus.). *En Pleno Dia*. Santiago de Chile: Ediciones Mandragora, 1949. Wraps; 4to; pp. 51, [3], with b/w illustrations by Enrico Donati. Number 2 from a limited edition of 500 copies, signed by Gomez-Correa on the limitation page. Additionally, with a four-stanza poem on the FFEP, handwritten and signed by Gomez-Correa, dedicated to Donati. Covers lightly wrinkled along yapp edges; spine tips lightly bumped. Internally bright and clean.

\$750



Altaio, Vicenc. ***The Space of Dreams***. Mayoral, 2017. Original blue cloth, lettered in white. 182 pages. Illustrated. Fine.
\$45



Combalia, Victoria. ***Surrealist Women and their Connection with Catalonia***. Mayoral, 2017. Original cloth. Illustrated. 136 pages.
\$45



Terrasse, Antoine; Translated by Eleanor Levieux. ***Paul Delvaux***. Chicago: Howard Greenfeld, 1973. First American Edition. 78 page fully illustrated monograph on this Belgian artist. VG in DJ.
\$40



ROMBAUT, Marc. ***Paul Delvaux***. New York: Rizzoli, 1980. First American Edition. 128 pages. Fully illustrated. NF in DJ.
\$60



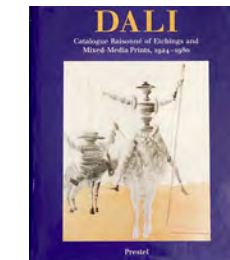
Spies, Werner. ***Max Ernst***. New York: Helly Nahmad Gallery, 2006. Oversized colorful catalogue. Bright copy (without the acetate jacket that apparently accompanied it).
\$50



Martin, Richard. ***Fashion and Surrealism***. New York: Rizzoli, 1987. First Edition. Wraps; 4to; pp. [239], illustrated in b/w and full-color throughout. Spot of soiling on front cover (coffee?); covers rubbed. Internally bright and clean.
\$40



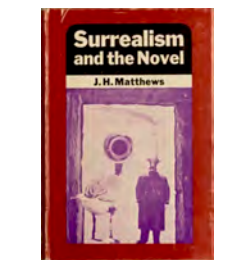
Melly, George; Woods, Michael (photographs). ***Paris and the Surrealists***. New York: Thames and Hudson, 1991. First Edition. Gilt-stamped paper over boards; dust jacket; 4to; pp. 159, [1], with 104 duotone photo-illustrations. Book is fine, in near fine dust jacket with some light rubbing on rear panel. Fine in DJ.
\$40



Dali, Salvador; Michler, Ralf (ed.); Lopsinger, Lutz W. (ed.); Descharnes, Robert (foreword). ***Salvador Dali: Catalogue Raisonne of Etchings and Mixed-Media Prints, 1924-1980***. Prestel, 1994. 4to; pp. 262, illustrated in b/w and full-color. Text in English. Fine in DJ.
\$375



Dali, Salvador; Descharnes, Robert; Morse, Eleanor R. (trans.). ***Salvador Dali: The Work, The Man***. New York: Harry N. Abrams, 1984. Blue cloth; full-color dust jacket; folio; pp. 455, with more than 1,100 illustrations, including 672 plates in full-color. Fine in DJ.
\$150



Matthews, J. H. ***Surrealism and the Novel***. Ann Arbor: University of Michigan Press, 1969. Second printing. Lightly worn copy in very good DJ.
\$20

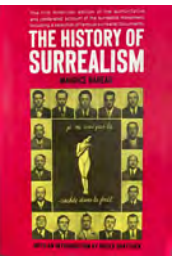


Dali, Salvador; Habarta, Gerhard; Moore, John Peter. ***Catalogue of the unique Collection of more than One Thousand guaranteed genuine & original Engravings Woodcuts Lithographs of the Museu Perrot-Moore, Cadaques, Demonstrating the extraordinary Talent & Imagination of the Catalan Surrealist peintre-graveur Salvador Domenech Felipe Jacinto Dali, Marques de Pubol. [Salvador Dali: The Graphic Art]***. Cadaques: Museu Perrot-Moore, 1988. First Edition. Glossy black paper over boards, lettering printed in white, silver, and red; 4to. Catalogues more than 1,300 works, with illustrations in b/w and color. Boards faintly rubbed and scratched. Near Fine.
\$250 (also offered: wrappers edition of the same work. \$100)



Gerard, Max (ed.); Morse, Eleanor R. (trans.). *Dali*. New York: Harry N. Abrams, 1968. First Edition. Pictorial cloth; dust jacket; square 4to; unpaginated, with 271 illustrations, including 80 plates in full-color and 23 in toned gravure. Book is fine. Dust jacket lightly rubbed and scratched; a little wrinkled along the edges; tape repair on along rear joint. Fine in Very Good dust jacket.

\$150



Nadeau, Maurice. *Surrealism*. New York: Macmillan, 1966. Very good in DJ.

Sold



Gascoyne, David. *A Short Survey of Surrealism*. Frank Cass & Co., 1970. Third impression. Blue cloth, gilt-stamped lettering on spine; purple dust jacket; 8vo; pp. 162. Spine tips and corners gently rubbed, otherwise book is fine. Dust jacket sunned and scuffed; small chips at spine tips and corners; price-clipped.

\$30



Ernst, Max. *Das Karmelienmädchen, Ein Traum*. Koln: Verlag M. DuMont Schauberg, 1971. Wraps, in glassine dust jacket; 4to; unpaginated (approx. pp. 150), b/w illustrations printed on the recto of nearly every page. Tiny chips at spine tips, else fine. Near Fine.

\$75



Spies, Werner. *Max Ernst 1950-1970, The Return of La Belle Jardiniere*. New York: Harry N. Abrams, 1971 . In dust jacket, excellent copy. Near Fine in Near Fine dust jacket.

\$50



Ernst, Max. *Max Ernst: Beyond Painting and other Writings by the Artist and his Friends*. New York: Witttenborn, Schultz, Inc. 1948. Original wrappers, with cover design by Paul Rand. Very good copy with modest soiling and wear.

\$75



Schaffner, Ingrid. *Salvador Dali's Dream of Venus: The Surrealist Funhouse from the 1939 World's Fair*. Princeton: Princeton Architectural Press (2002). Fine copy in DJ.

\$100



Krauss, Rosalind & Livingston, Jane. *L'amour Fou: Photography and Surrealism*. New York: Abbeville Press, 1985. 243 pp. Issued in conjunction with an exhibition held at Corcoran Gallery in the fall of 1985. Illustrated with photos by Man Ray, Marcel Duchamp, Max Ernst, Andre Breton, Brassai, Salvador Dali, Andre Kertesz, Hans Bellmer, and others. Excellent copy in DJ.

\$100



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