



item 3

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NEW ARRIVALS
AUGUST 2026



ILAB
INTERNATIONAL LEAGUE OF
ANTIQUARIAN BOOKSELLERS

1 **BRETON, André, et. al.** *Le Jeu de Marseille*. Jeu de cartes surréaliste. Marseille: André Dimanche Éditeur, 1983. Later edition. Deck of 54 playing cards, plus informational card and folding leaflet with text by Breton. Housed in publisher's glossy printed box. As new.

\$350

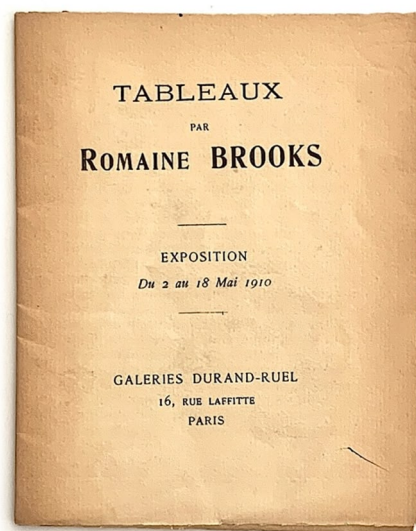
In 1940-1941, André Breton and a surrealist posse were in Marseille waiting for exit visas to leave France. To pass the time, they created games, in keeping with the Surrealist disposition. The Jeu de Marseille was based on the venerable tarot of Marseille, and "entirely refashioned by the Surrealists to reflect their own mythology and preoccupations" (Polizzotti). The cards were designed by Victor Brauner, Oscar Dominguez, Max Ernst, Jacques Hérold, Wifredo Lam, Jacqueline Lamba, and André Masson. Their designs were reproduced and synchronized by Robert Delanglade to create a standardized look throughout. The four suits were replaced by a keyhole (for knowledge), a bloody wheel (for revolution), a dark star (for dreams), and a flame (for love and desire). The joker was represented by Jarry's illustration of Ubu. The designs were exhibited at the Museum of Modern Art in New York soon after, and published in VVV several years later, but not issued as an actual card set until 1983. This is a later issue following the original 1983 publication.

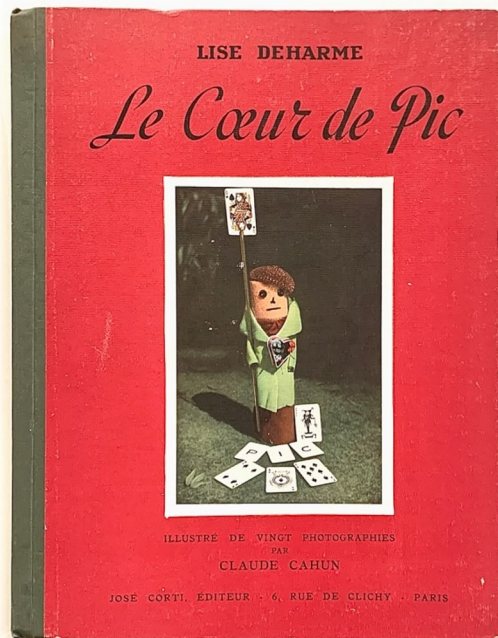


2 **BROOKS, Romaine.** *Tableaux par Romaine Brooks* [cover title] Exposition du 2 au 18 Mai 1910. Paris: Galeries Durand-Ruel, 1910. 8 pp. Stapled wrappers. Some browning to covers, a stray mark to front panel.

\$950

The catalog for Brooks' first exhibition, which included 13 works and established her reputation as an artist in Paris. With a brief essay by the noted critic and collector Roger Marx. Rare. OCLC locates one copy only, at the Frick, we note another at the Brooks archive at the Smithsonian.





3 CAHUN, Claude, ill. Lise Deharme. *Le Cœur de Pic*. Trente-deux Poèmes Pour les Enfants. Illustré de Vingt Photographies par Claude Cahun. Preface by Paul Éluard. Paris: José Corti, 1937. First edition. [57] pp. Publisher's quarter green cloth and illustrated red paper boards. Some surface wear and minor spotting to boards, board edges and corners slightly rubbed. Interior clean.

\$8500

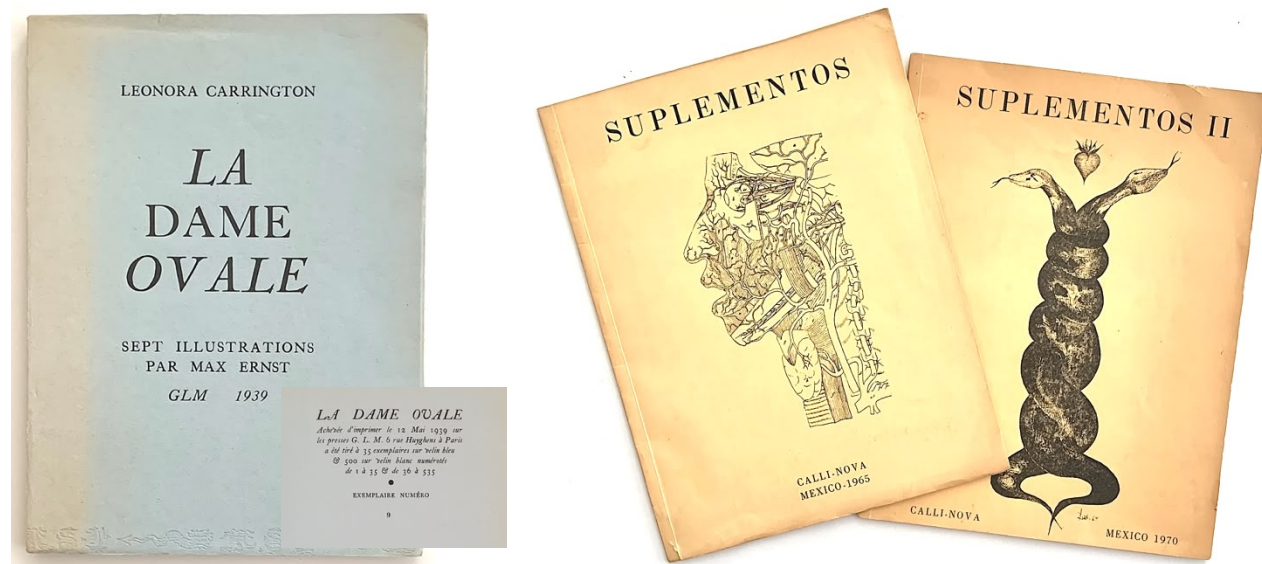
A major work of Surrealism and the photographic book, incorporating Cahun's "tableaux photographiques" with Deharme's poems, which despite the subtitle are decidedly not juvenile: as Martin Parr and Gerry Badger note in *The Photobook* (vol I, p. 108), "Deharme's imagery is not just dark in an Alice in Wonderland sense, but positively disturbing."

Elizabeth Manchester of the Tate Gallery writes, "Cahun's twenty illustrations for Deharme's poetry are photographs of compositions of miniature worlds that elevate ordinary objects into a mysterious and extra-ordinary world of the imagination. Featuring dolls, fragments of dolls, dolls' house furniture, flowers, leaves, seeds and such humble domestic objects as forks, spoons, scissors and reels of cotton, they were created in a variety of settings both indoors and out. Powerfully symbolist in flavour, a result of the influence of Symbolist poetry on the young Cahun, whose uncle Maurice Schwob was a symbolist novelist and poet, they combine a child's ability to invest life in inanimate forms with an intensely poetic sensibility. A tiny doll's hand, severed from its body, appears in many of Cahun's photographs for *Le Cœur de Pic*. The recurring image of the hand is not inappropriate for work involving 'the lady of the gloves', as the poetess, Lise Deharme (née Anne-Marie Hirtz) was known in the 1930s. The muse of the surrealist movement, she featured as Lise Meyer, 'la femme aux gants bleu ciel' in Breton's 1928 novel *Nadja*."

4 CARRINGTON, Leonora. *La Dame Ovale*. Avec Sept Collages par Max Ernst. [Paris]: GLM, 1939. First edition. [43] pp. Publisher's printed wrappers. Spine and extremities sunned, as common with the fugitive blue paper.

\$3500

One of 35 numbered copies on velin bleu, of a total edition of 535 copies. Original tissue guards laid in. Five brief stories by Carrington: "La Dame ovale," "La débutante," "L'ordre royal," "L'amoureux," and "L'oncle Sam Carrington," with eight collages by Ernst, including the frontispiece. Her second book, published shortly before her idyllic life with Max Ernst in Saint-Martin d'Ardèche was abruptly ended by the advent of the war.



5 CARRINGTON, Leonora, et. al. *Suplementos*. [together with]: *Suplementos II*. Mexico, D.F.: Calli-Nova, 1965-1970. First editions. [20]; [30] pp. Printed wrappers. Volume I: some cover wear and minor rubbing, small closed nick to bottom edge of front cover at spine. Volume II: some cover wear and minor rubbing, top corner a little bumped.

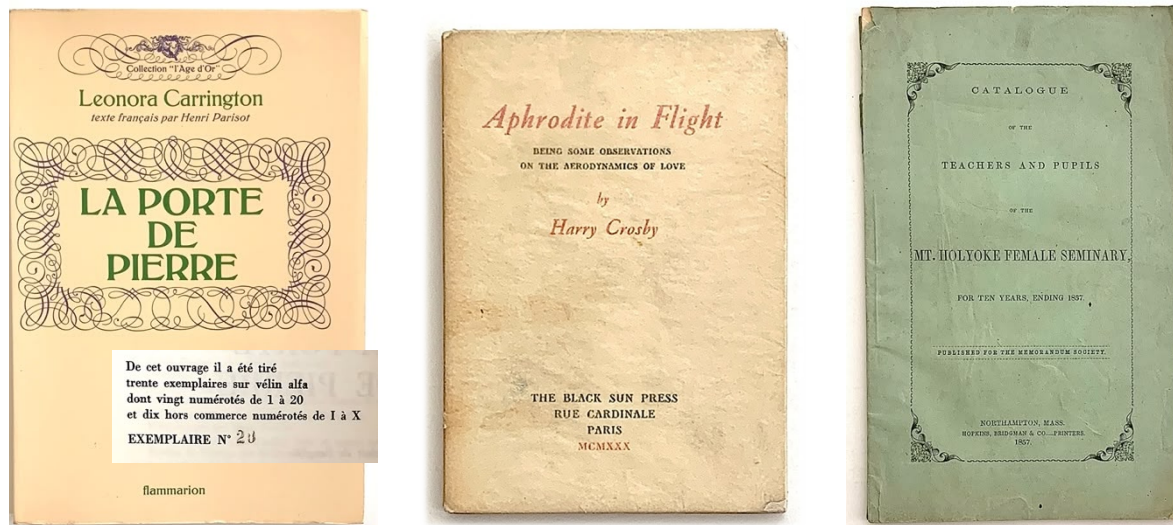
\$2500

Volume I contains "Justine" by Lawrence Durrell (an excerpt, in Spanish, of the novel), and "Et in Bellicus Medicalis Lunarum" by Leonora Carrington. Volume II contains "Oda a la Muerte de André Breton" by Gabriel Weiss [sic] Carrington, "El Gambito Final" by Roberto Dumont, "M.M." by Luis Miranda. Each one of 250 numbered copies printed. The second volume is inscribed by Luis Miranda. Very little information is available about the publisher, Calli-Nova, which also published Remedios Varo's *De Homo Rodans* (see item 26). OCLC locates one copy of the first issue, MFA Houston, and one copy of the second issue, MOMA.

6 CARRINGTON, Leonora. *La Porte de Pierre*. Paris: Flammarion (Collection "L'Age d'Or"), 1976. First edition. 210, [2] pp. Original printed wrappers. Very slight edgewear, pages uncut.

\$600

Of thirty copies of the edition du tête on vélin alfa, this is one of twenty numbered copies; there were also ten copies hors commerce. The first edition, translated by Henri Parisot, of Carrington's novel *The Stone Door*. The English edition was published the following year.



7 CROSBY, Harry. *Aphrodite in Flight*. Being Some Observations on the Aerodynamics of Love. Paris: The Black Sun Press, 1930. First edition. [4], 38, [6] pp. Publisher's stiff printed wrappers, with original glassine. Glassine toned with small chip to rear panel, interior clean.

\$4000

One of 27 unnumbered copies on Japan vellum. A series "of sportive reflections on flying and love he had composed while taking flying lessons" (Ford). Published "six months after the death of the author... from the original manuscript without revision." One of the scarcest Black Sun publications. OCLC locates eleven copies, almost half the edition. Minkoff A-37.

8 [DICKINSON, Emily]. *Annual Catalogues of the Teachers and Pupils of the Mount Holyoke Female Seminary, From 1847- 1857*. Published for the Memorandum Society. Northampton, Mass.: Hopkins, Bridgman & Co, Printers, 1857. [3], 25, [3] pp. Printed wrappers. Top third of spine separating with some chipping, some handling wear. A fragile production, contents clean.

\$450

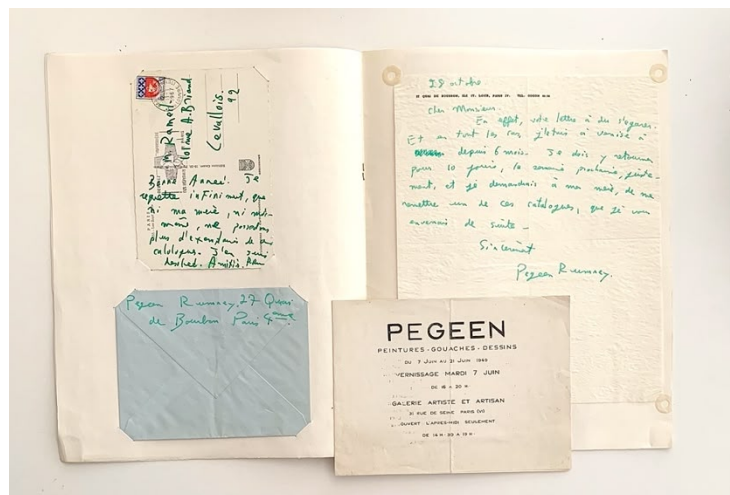
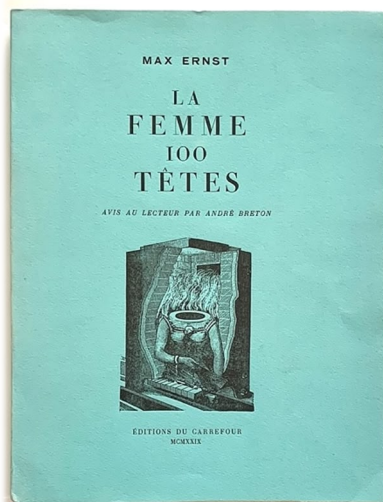
A listing of the pupils at Mount Holyoke by year, along with their hometowns, divided by Junior, Middle and Senior classes. Notable for the presence of Emily Dickinson of Amherst in the Middle class of 1847-48. (Interestingly, her biographer Richard Sewall notes that she entered the institution as a Junior, hoping to qualify shortly for the Middle class.) Dickinson only spent ten months at Mount Holyoke, but it was there, in December 1847, that she sat for the famous daguerreotype image which

remains the only authenticated photograph of her. As Richard Sewall writes in his biography, "That Emily never got beyond the first two terms has been explained variously by her poor health, her father's wanting to have her home, her rebellion against the evangelical fervor of the place, her dislike of the discipline and the teachers... and simple homesickness." Sewall goes on to note, "the experience on the whole seems to have been positive and good.... What she took from Mount Holyoke was the invaluable self-knowledge of a year more or less on her own, some more book learning, and a new sense of discipline..." OCLC locates copies at the AAS, Mount Holyoke and Amherst; several other records are unclear regarding holdings for an earlier issue spanning the ten years from 1837-1847 and a later one from 1857-1867.

9 **ERNST, Max.** *La Femme 100 Têtes*. Avis au Lecteur par André Breton. Paris: Éditions du Carrefour, 1929. First edition. 17 leaves, [147] leaves of monochrome plates, printed recto only. Original green paper wrappers. Only the slightest wear, a beautiful and bright copy.

\$8500

One of 900 numbered copies on vélin teinté, of a total edition of 1003 copies. *La Femme 100 Têtes* was Ernst's first collage novel, a loosely narrative sequence of eerie and mysterious Surrealist collages, which he created by cutting up and reassembling nineteenth-century illustrations. This was the first of his three collaged novels, preceding *Rêve d'une Petite Fille Qui Voulut Entrer au Carmel* (1930) and *Une Semaine de Bonté* (1934). An atypically fine copy of a fragile item, certainly the nicest copy I've seen.



10 **GUGGENHEIM, Pegeen Vail.** *Autograph Letter Signed, Autograph Postcard Signed, Gallery Exhibition Catalogue, Three Newspaper Clippings*. Paris: various dates. All items mounted in a handmade booklet, stapled plain card covers, [6] pp.

\$1750

Pegeen Vail Guggenheim Rumney (1925-1967) was the daughter of the art collector Peggy Guggenheim and the artist and author Laurence Vail. She exhibited her paintings widely, including in the landmark "Exhibition by 31 Women" at the Art of This Century Gallery in 1943.

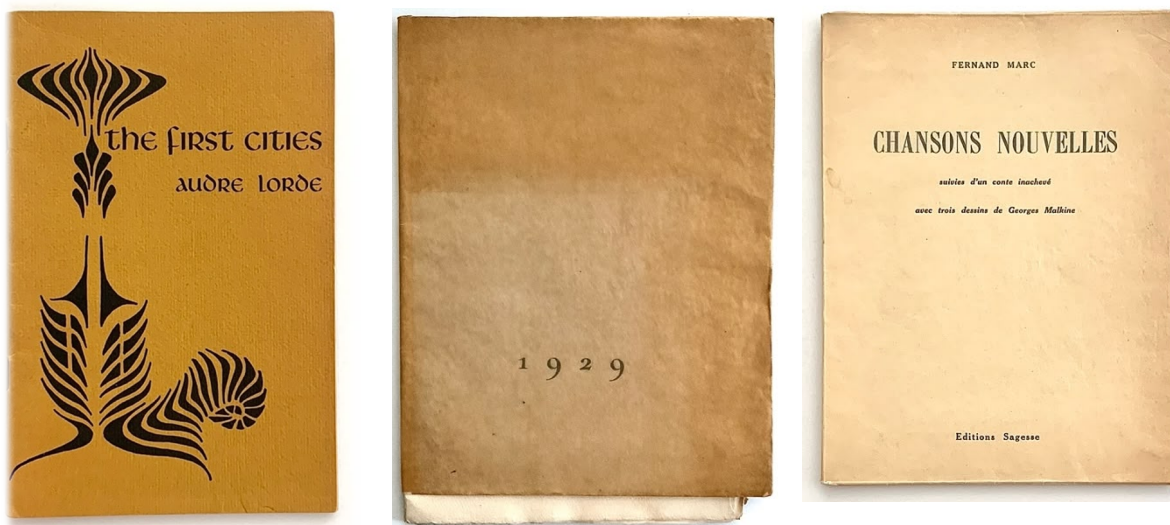
A small collection of ephemeral and manuscript material, including an Autograph Letter Signed, with envelope, and an Autograph Postcard Signed, both addressed to Claude Rameil, who presumably

assembled the collection. In the letter, dated 28 Octobre [1966?] she apologizes for not receiving his correspondence earlier, as she was in Venice with her mother, and responds to his request for a catalogue, which is undescribed. In the postcard, dated 11 January 1967, she further notes that no catalogues are available. Laid in is a folding flyer for Guggenheim's exhibition at the Galerie Artiste et Artisan, 7-21 Juin 1949, which contains a brief essay by Raymond Queneau. As Rameil (1930-2006) was a bibliographical scholar with a particular interest in Queneau, it's possible to extrapolate that this is the catalogue which he sought, but that is purely speculation. A typed transcript of Queneau's text is mounted on the final leaf. Lastly, three newspaper articles covering Guggenheim's death, likely from suicide, are mounted, from L'Aurore; Le Monde; Paris-Jour; and France-Soir, all dated 8 Mars 1967.

11 **LORDE, Audre.** *The First Cities*. New York: The Poets Press, 1968. First edition. [32] pp. Stapled printed wrappers. Minor handling wear, slight rust from staples.

\$1850

The first book, becoming uncommon, by a major African-American poet. Introduction by Diane di Prima. As Lorde stated in a 1971 flyer for a series of readings and workshops sponsored by the Academy of American Poets, "I am Black, Woman, and Poet- fact, and outside the realm of choice. I can choose only to be or not be, and in various combinations of myself. And as my breath is a part of my breathing, my eyes of my seeing, all that I am is of who I am, is of what I do. The shortest statement of philosophy I have is my living, or the word 'I.'"



12 **MAN RAY; Louis Aragon; Benjamin Peret.** 1929. [n.p.: n.d.]. [Brussels, Éditions de la Revue Variétés, 1929.] First edition. [26] pp. Four photographic illustrations by Man Ray mounted. Original publisher's wrappers with title printed on the front cover; the text block extends an inch below the lower edge of the exterior wrapper. Glassine, possibly original, somewhat browned, with old glue on the inside corners of the rear wrapper; some expected toning to the exposed lower edge of the text block.

sold

One of 160 copies on Montval, of a total edition of 215 copies. A very rare copy of this scandalous pornographic publication, published under the auspices of the Brussels-based magazine *Variétés*, to offset costs incurred by the publication of the special issue *Le Surréalisme en 1929*. Almost the entire print run was seized and destroyed by French customs. This libertine almanac, divided into two

semesters and four seasons, remains one of the most deliberately debauched Surrealist productions of its time. Unusually for such a forthright provocation, the three authors signed it with their full names as an act of defiance.

Pia, *Les Livres de l'Enfer* 937.

13 **MARC, Fernand.** *Chansons Nouvelles*. Paris: Editions Sagesse, 1933. First edition. 35, [3] pp. Publisher's printed wrappers. Some minor browning, near fine.

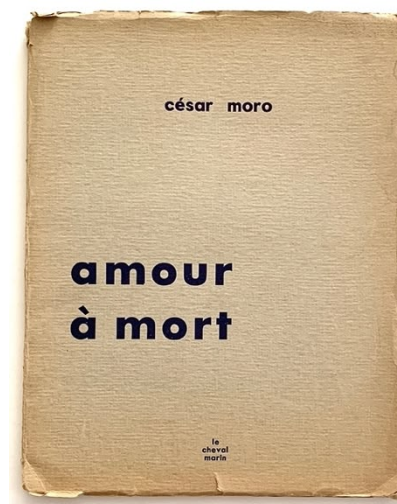
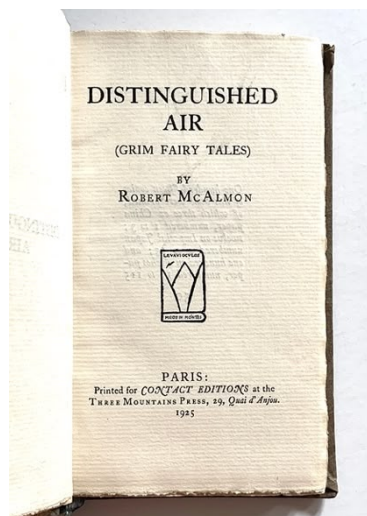
\$200

One of 500 numbered copies. Inscribed by the author to the Marxist philosopher Rene Maublanc, dated 10 Nov 1933. Marc was the publisher of Editions Sagesse; after the war he renounced poetry and dedicated himself to Buddhist studies.

14 **MCALMON, Robert.** *Distinguished Air. (Grim Fairy Tales)*. Paris: Printed for Contact Editions at the Three Mountains Press, 1925. First edition. 158 pp. Publisher's dark green morocco backstrip over marbled paper boards, spine lettered and decorated in gilt, blue silk ribbon marker bound in, errata slip bound in at the half-title. Some rubbing to the edges, corners, and spine, top corners a little bumped.

\$3500

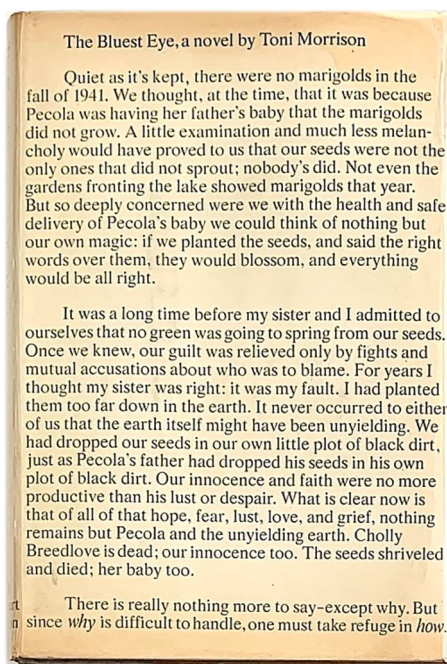
One of one hundred numbered copies on Arches paper, of a total edition of 115 copies. Three stories of gay life in Berlin in the 1920s, considered by many, including Pound and Joyce, to be McAlmon's best work. In *Being Geniuses Together*, McAlmon said of the collection, "all of the stories in the book deal with variant types with complete objectivity, not intent on their 'souls,' and not distressed by their 'morals.'" This was the last Three Mountains Press book that William Bird printed by hand, before selling his press to Nancy Cunard. Due to its subject matter it was barely circulated—McAlmon wrote to Sylvia Beach that "for various reasons I don't want a copy to get into England unless I know who it goes to, so I don't want to let any copies be sold in Paris, except to people I know." (Ford, *Published in Paris*, p. 65) Although not noted, from the collection of the author's sister Victoria McAlmon. Fairly well represented institutionally (with some gaps in major collections), but rare otherwise; only four copies located in auction records over the past fifty years.



15 **MORO, César.** *Amour à Mort*. Paris: Le Cheval Marin, 1957. First edition. 66 pp. Publisher's printed wrappers. Yapped edges worn, head and tail of spine a little chipped with some slight loss.

\$1250

Foreword by André Coyne. The final collection by the Peruvian poet and artist, who was active in Parisian surrealist circles in the 1920s and 30s, before being cast out by Breton for his homosexuality, and later joined the Dyn circle in Mexico City. Like much of his poetry, the text is in French.



16 **MORRISON, Toni.** *The Bluest Eye*. New York: Holt, Rinehart and Winston, 1970. First edition. 164 pp. Publisher's blue quarter cloth over gray paper boards, spine lettered in silver, with the dust jacket. Spine lightly rolled, board edges toned; small nick to top edge of front board. Jacket browned at extremities, as usual; small old crease to rear flap top corner; old price in faded ink below printed \$5.95 price; small chip to laminate of top edge of rear panel. Overall nicer than usually seen.

\$4000

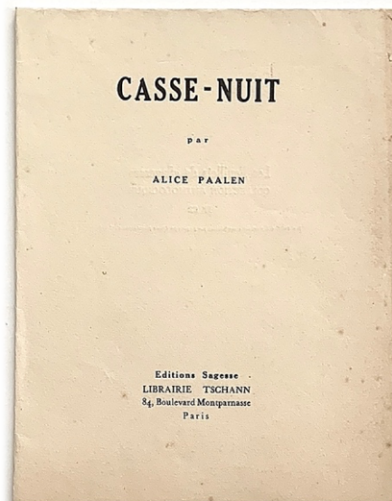
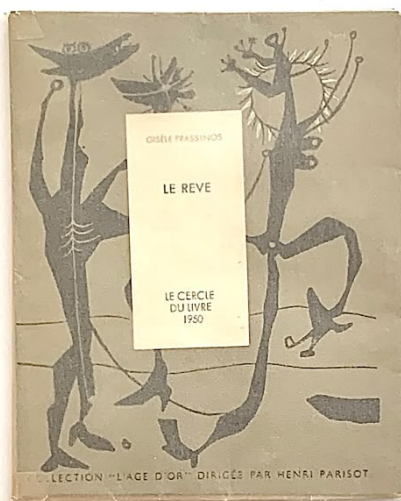
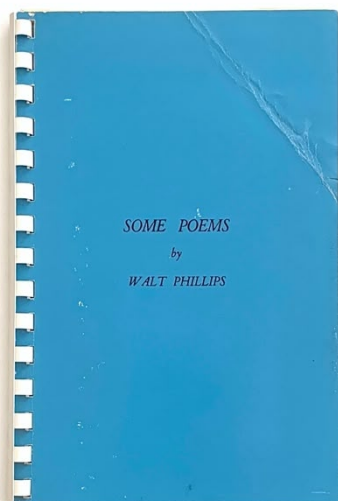
Toni Morrison's first novel, written when she could take time early in the mornings before her children awoke. "The novel stemmed from a desire to read a book about how Black girls learned self-loathing, and how the pain of racism became interiorized, without explaining anything to white people; no such book existed, so Morrison wrote it herself. The gut-wrenching novel brings Black girls to center stage, interrogating the normative narrative of the perfect white

middle-class family that the character Pecola Breedlove has internalized. Though 'The Bluest Eye' received positive reviews from critics, and Morrison gained recognition as a scholar and critic of the Black experience, the book's sales were modest at the time. Now, 'The Bluest Eye' is an enduring classic that is both taught in schools and frequently targeted by book-banning campaigns" (Bayan Atari, *The Dig*, Howard University). The innovative jacket design, with the text of the novel beginning on the front cover, (and the tittles of the i's in blue) is by Herb Lubalin and Jay Tribich.

17 **PHILLIPS, Walt.** *Some Poems*. [n.p.]: [n.d.] Spiral-bound wrappers. Diagonal crease to upper corner of front corner, reinforced with tape on the verso.

\$125

An uncommon collection of poems, which first appeared in *The Wormwood Review*, *Prairie Schooner*, *The Massachusetts Review*, *Kauri*, and others. The Walt Phillips Small Press Collection at Sonoma State contains 268 journals in which Phillips's work appeared. Sonoma State is the only American institution listed holding this publication in OCLC. Inscribed by Phillips on the front free endpaper.



18 **PRASSINOS, Gisèle.** *Le Rêve*. Paris: Fontaine, 1947. Collection l'Age d'Or. First edition. 40, [2] pp. Original printed wrappers. Minor edgewear, near fine.

\$200

One of twenty-five hors commerce copies, stamped HC, of a total edition of 550 copies. Cover by Mario Prassinos. With the *achevé d'imprimer* le 25 septembre 1947, issued with a "Le cercle du livre" imprint on the wrapper dated 1950.

19 **[RAHON], Alice Paalen.** *Casse-Nuit*. Paris: Éditions Sagesse, [1938]. First edition. Single sheet, folded to form [8] pp. Printed unbound wrappers. Some toning to covers, top edge uncut. Some foxing throughout; a couple of old repairs to the verso of the edge of the second leaf.

\$2250

A very rare early edition of Paalen's poem, subsequently titled "Sablier Couché" and published under that name in this trade edition; a limited edition of 75 copies was published with a frontispiece by Miró. Published in the series Les Feuilles de «Sagesse» Collection Anthologique, no. 62. OCLC locates no copies under this title.

Paalen's second book of poetry, influenced by her trip to India with Valentine Penrose in 1936. It can be seen as a transitional work: "The poet Alice Paalen went through a looking glass into Mexico to become and remain the painter Alice Rahon. The rich hour-glass image inscribed in the title of Rahon's second poetry collection, the short plaquette *Sablier couché*, predicts her passage from one art to another and the correspondence maintained between them, much like Breton's 'communicating vessels' of dream and reality." See Georgiana M. M. Colvile, "Through an Hour-Glass Lightly: Valentine Penrose and Alice Rahon Paalen." In Russell King and Bernard McGuirk, eds. *Reconceptions: Reading Modern French Poetry*. University of Nottingham Press, 1996. pp. 81–112.

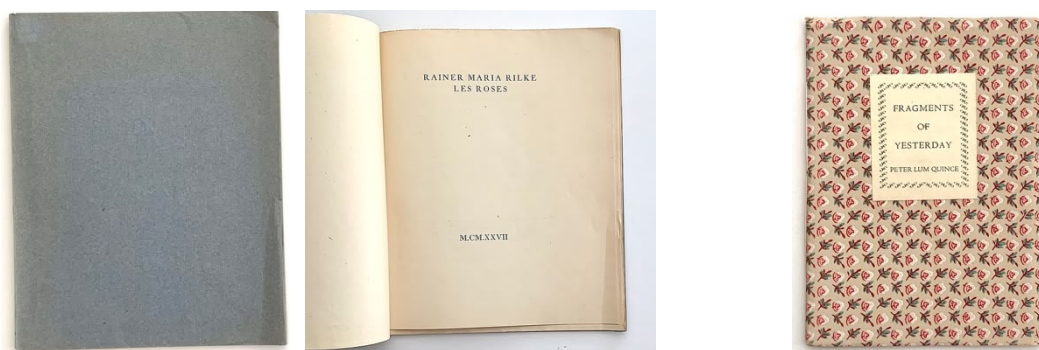
20 **RILKE, Rainer Maria.** *Les Roses*. Bussum: The Halcyon Press, 1927. First edition. 34, [6] pp. Publisher's unprinted wrappers. Spine a little darkened, soft crease to lower front corner of covers and most leaves with a tiny attendant closed tear to the edge of the cover.

\$850

330 copies were printed; this copy unnumbered and designated Service de Presse (hors tirage). The standard edition was issued with a printed label on the front cover; this copy bears no trace of ever having had one.

The first publication of A.A.M. Stols at the Halcyon Press. Published just weeks after Rilke's death on December 29, 1926, with an introduction by Paul Valéry. Twenty-four poems composed in French on the rose, one of Rilke's totemic subjects: a motif to which he was endlessly drawn, and, if the myth is to be believed, was the cause of his death- a thorn from a rose pricking his hand, the wound failing to heal and growing rapidly worse, a harbinger of the leukemia that was to send him among the assenting angels.

As E.M. Butler wrote in her biography of Rilke in English in 1941, "There is no doubt that roses cast a spell upon Rilke. Monique Saint-Helier recounts how he once sent her some fading flowers to die with her, because he was going away. His description of a vase of falling roses in *Late Poems* represents him as keeping them in his room until they were really dead, when he embalmed their petals in books and used them for pot-pourri. Rilke's roses were always explicitly in enclosed spaces: in death-bed chambers, in his study at night, in rose-bowls, bringing summer into a room, bestrewing the chimney-piece as they shed their petals. And even in his garden at Muzot, they seemed to be clad in pink silk boudoir-gowns and red summer dresses, like carefully tended and cherished, fragrant and fragile hothouse blooms." In Worpswede in 1900, Rilke brought flowers to his new friends Paula Modersohn-Becker and Clara Westhoff (who was to become his wife): "I invented a new form of caress: placing a rose gently on a closed eye until its coolness can no longer be felt; only the gentle petal will continue to rest on the eyelid like sleep just before dawn." Ritzer E73.



21 **[RITCHIE, Ward].** Peter Lum Quince, pseud. *Fragments of Yesterday*. Los Angeles: [privately printed], 1941. First edition. [20] pp. String-tied decorated paper wrappers, printed label on front cover. Minor wear to spine ends with a tiny closed tear at the head of the spine, else fine.

\$850

The colophon states, "20 copies hand-set in Centaur type and printed by Jane Frampton, September 1941." Eight poems by Ward Ritchie under the pseudonym Peter Lum Quince, a guise he used for several other publications. The present volume is one of the rarest of all Ritchie publications. It is not

listed in *The Ward Ritchie Press and Anderson, Ritchie & Simon*; and OCLC locates copies at the Library of Congress (given by Ritchie in 1942), Occidental (two copies), and the Clark Library (three copies) only.



22 SAGE, Kay. *Mordicus*. [Alès: PAB [Pierre-André Benoit], 1962]. First edition. [30] pp. Green cowhide, veined with black, front cover with a swirl of embossed deep blue-green bookcloth, accented in several areas with a red foil border, spine lettered in red. Slipcase edged in matching cowhide over green paper boards. Original covers bound in. Binding signed [Georges] Leroux, 1995. Spine a little sunned, else fine.

\$1850

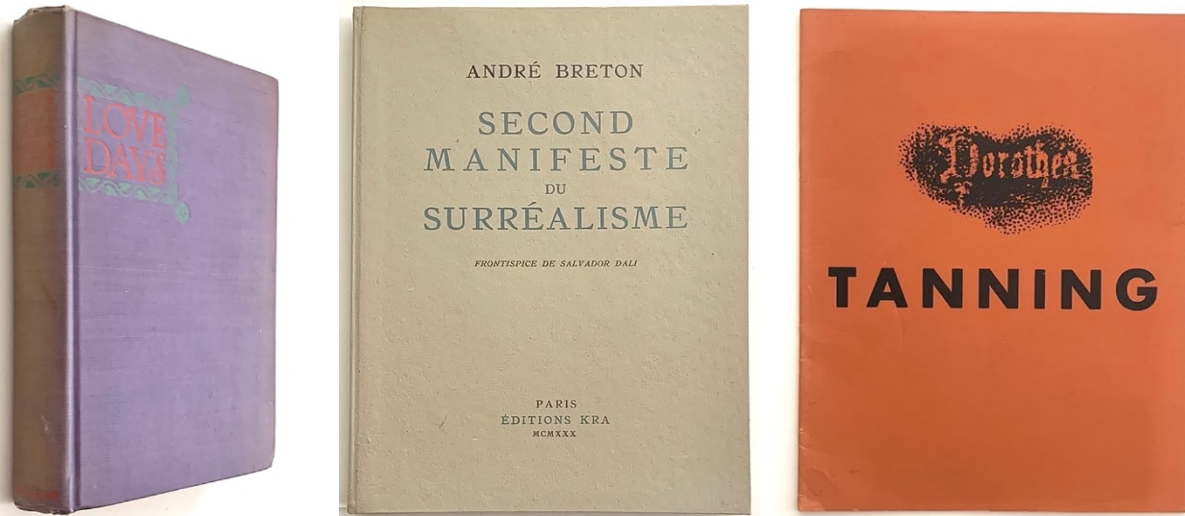
One of 253 copies printed. Illustrated with ten collotype illustrations by Jean Dubuffet. The fifth and final collection of poems by the American painter and poet, widow of Yves Tanguy. The binding is a late, subtle masterpiece by the eminent Georges Leroux, who was long drawn to the surrealist texts- a meditation on the book as well as an aesthetic object. In 1990, the Bibliothèque Nationale mounted an exhibition of Leroux's bindings, the first exhibition ever organized for a living binder.

23 [STETTTHEIMER, Ettie]. Henrie Waste, pseud. *Love Days* [Susanna Moore's]. New York: Alfred A. Knopf, 1923. First edition. 426 pp. Publisher's purple cloth boards, lettered and decorated in red and green. Spine darkened with some rubbing at the head and tail, some minor general wear. Contemporary gift inscription (December 1923) to the front free endpaper.

\$450

Henrietta "Ettie" Stettheimer, along with her sisters Florine and Carrie, presided over one of New York City's most cosmopolitan salons in the interwar years. She graduated from Barnard, and earned her Ph.D. in philosophy from the University of Freiburg. This novel, a bit of a roman-a-clef, indebted to the style of Henry James, traces the path of the title character through the avant-garde scenes of the

time, including characters based on Marcel Duchamp, Maxim Gorky and the Delaunays. The irreverent pseudonym is based on her full name, HENRIETTA Walter STETTHEIMER.



24 **SURREALISM.** André Breton. *Second Manifeste du Surréalisme*. Paris: Éditions Kra, 1930. First edition. 103, [2] pp. Printed boards. Boards very slightly splayed; slight toning to spine; browning to extremities of front and rear endpapers; a bit of spotting to some leaves.

\$3500

One of 50 Roman-numeraled copies, reserved for Librairie José Corti, of a total of 110 copies of the edition de tête. Frontispiece by Salvador Dalí, colored in pochoir at the ateliers Jacomet, only present in the edition de tête copies. The printed boards appear to be the publisher's, although most copies were issued in wrappers. Laid in is the priere d'insérer, the document announcing the publication, for March 1930, of the book, with texts by Roger Vitrac, Robert Desnos, Georges Ribemont-Dessaignes, Georges Limbour, Jacques Baron. Written during a turbulent time in Breton's life, the Second Manifesto, "although the text's general thrust is towards philosophical optimism, there is no question that [it] is also the angriest and most bitter of Breton's major works. Surrealism "was no longer a state of mind unto itself, but a moral imperative" (Polizzotti).

25 **TANNING, Dorothea.** *Peintures Récentes*. 15 Mai-6 Juin 1962. Paris: Galerie Mouradian et Vallotton, 1962. [24] pp. Stapled wrappers. Some minor handling wear and sunning to extremities.

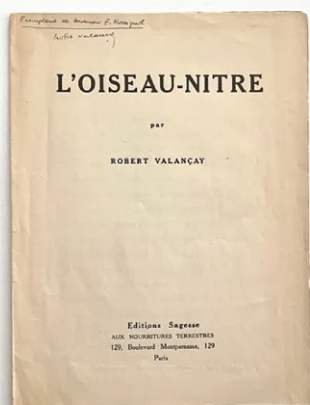
\$450

Catalog of an exhibition held at Galerie Mouradian et Vallotton, Paris, May 15-June 6, 1962. Includes color and black and white reproductions, a list of works exhibited, and an essay by Alain Bosquet. Provenance stamp of the Bibliothèque Georges Bataille on the front free endpaper.

26 **VALANÇAY, Robert.** *L'Oiseau-Nitre*. Paris: Editions Sagesse, n.d. [c. 1935]. [8] pp. Publisher's printed wrappers. Spine rubbed with slight loss; edges browned.

\$150

A collection of four poems, dedicated to André Breton. Valançay translated work by Max Ernst, Hans Arp, Hans Bellmer, and Unica Zürn, and corresponded extensively with many of the Surrealists, particularly Eluard and Hugnet. Briefly inscribed by the author on the front cover.



item 28

27 **VARO, Remedios.** *De Homo Rodans*. Hälikcio von Fuhrängschmidt. Mexico, D.F.: Calli-Nova, 1970. [30] pp. Printed wrappers. Some cover wear and minor soiling, old crease to lower corner.

\$3500

One of 250 numbered copies printed. Text reproduced in holograph facsimile. An earlier edition was published in 1965 and is extremely rare.

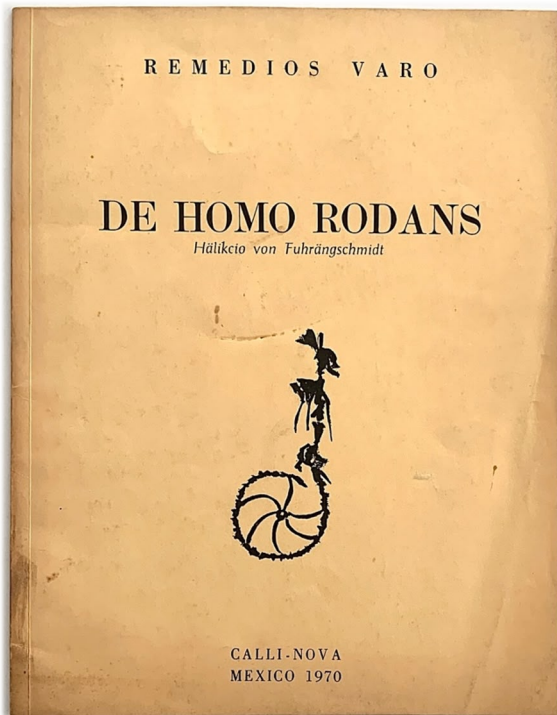
De Homo Rodans was the only sculpture that Varo ever made, created with chicken, rabbit, fish, and turkey bones, a supposed precursor to *Homo sapiens*. "This twentieth-century sculpture of bones resembles a prehistoric artifact or fossil from another age." Varo also supplied an accompanying manuscript, a mock "scientific" document that she wrote under the pen name of Hälikcio von Fuhrängschmidt, fabricating "the scholarly context for this fictitious yet ostensibly real historical artifact, skillfully and humorously repurposing the language of science... and its rhetoric of objectivity to again displace fact with fiction in what is her only extant sculpture."

In his introduction, Jan Somolinos, a physician and friend whom Varo consulted "to verify the seriousness of her findings," writes, "Among Remedios Varo's concerns was relating her magical world to the precise and material aspects of science. A huge project was cut short by her death. She intended to address the sciences that deal with humankind, giving them her own interpretation. She began this work with Anthropology, creating a whole new hypothesis about the origins of humankind and its ancestors. But her plans were more ambitious. From there, she intended to address Medicine with its different specialties: Chemistry, Astronomy, and other sciences, which we see appear in some of her paintings as background themes. This pamphlet on HOMO RODANS gives us a clear idea of what her scope was. She did not limit herself exclusively to painting, but demonstrated that any of her ideas could be materialized regardless of the means. Thus, we have her as a writer and creator of figures.

With this work we fulfill an ambition, whose clear beginnings open the doors for us to continue along this new path that Remedios Varo marked for us.” [translation ours via machine]

OCLC locates one copy only of the 1965 publication, at MOMA; five of this edition, Met, MFA Houston, Princeton, El Colegio De Mexico, MOMA. The sculpture and original manuscript sold at Christie’s in May 2025 after decades in a private collection.

See: Georgiana M.M. Colvile, “Temple of the Word: (Post-) Surrealist Women Artists’ Literary Production in America and Mexico,” *Journal of Surrealism and the Americas* 5:1-2 (2011), pp. 8-9. Lara Balikci, “Homo Rodans.” In Caitlin Haskell; Tere Arcq (eds.). *Remedios Varo: Science Fictions*. Art Institute of Chicago, 2023. pp. 108–113.



28 **VARO, Remedios.** *Consejos y Recetas de Remedios Varo*. Pinturas, manuscritos y dibujos. Monclova, Coahuila, Mexico: Museo Biblioteca Pape, 1985. First edition. 84 pp. Folding wrappers, two illustrations mounted on rear wrapper. Some wear to exterior spines, binding glue bleed to final pagedown.

\$950

Catalog of an exhibition held at the Museo Biblioteca Pape, December 1985-February 1986. Fully illustrated, with six plates in color with descriptions by Varo. OCLC locates three copies of this edition (Getty, MOMA, Biblioteca Nacional Mexico); a second edition was published in 1988.



29 WILMS MONTT, Thérèse [Teresa]. *En la Quietud del Mármol*. Madrid: Casa Editora Blanco, 1918. First edition. 78 pp. Printed wrappers. Wrappers rubbed, spine rolled; possibly rebaked at an earlier date. Occasional underlining in pencil. Old ownership inscription on the title-page, dated October 1918. A previous owner has mounted three full-page photographic images of the author throughout the first several leaves.

\$3950

Born to a wealthy family, Wilms Montt spent her brief life in revolt against most of the day's societal norms, and died at the age of twenty-eight in Paris by her own hand. The Chilean author Martín Cerda said, "es sin duda, la mujer más trágica de la literatura chilena de este siglo." [She is without doubt the most tragic woman of Chilean literature of this century.] In 1917, in the throes of unreciprocated love, the poet Horacio Ramos Mejía killed himself in front of Teresa Wilms Montt. In the wake of this devastating event, she left South America, and landed in Spain, where she published this volume, a sequence of thirty-five prose poems directly addressing the dead poet.

All lifetime publications by Wilms Montt are very rare. OCLC locates two copies of the present publication in the US, Harvard and Illinois, as well as the Biblioteca Nacional de Chile.