

Picasso's Illustrations for Iliazd in Context

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The French twentieth-century *livre de peintre* (or *livre d'artiste* as it is also called) has a celebrated history and most of the preeminent Modernists produced original lithographs, intaglios, or woodcuts for these deluxe, limited-edition books.¹ Few however, pursued the genre as tenaciously as Picasso. His passion for literature and his preoccupation with narrative themes in his graphic work—evidenced in the *Vollard Suite*,² *Sueño y Mentira de Franco*,³ and *Suite 347*⁴—contributed to his abiding interest in illustration.

In 1983 a catalogue raisonné of Picasso's 156 illustrated books appeared, documenting works published between 1905 and 1974, the artist's entire mature career.⁵ With this definitive resource, scholarship may now distill the material contained therein. Specific areas of inquiry might be targeted for deeper study: recurrent themes, individual books, authors, publishers, or groups thereof which lend themselves to comparison.

In this paper I focus on Picasso's prints for Ilya Zdanevitch—Iliazd, as he named himself—the Russian publisher of twenty *livres de peintre*, of which Picasso illustrated nine. Iliazd studies are currently flourishing: since 1974, his work has been the subject of four exhibitions and several articles.⁶ These commentaries discuss primarily Iliazd's role in the production of his books; the contributions made by his illustrators, who include Ernst, Miró, and Picasso, have received only secondary consideration. This paper will review salient features of both Picasso's illustration oeuvre and Iliazd's working method. Finally, selected books from the Picasso-Iliazd union will be examined in an attempt to measure them against the artist's other illustration projects and to place them into that broader oeuvre.

Picasso's Illustration Oeuvre. Briefly, Picasso's illustration projects can be divided into five very general categories. Foremost is the group of publications by literary colleagues to which Picasso contributed prints. In the early Bateau-Lavoir days, the inclusion of such prints in books by the likes of Max Jacob⁷ and André Salmon⁸ increased sales and helped to defray publication expenses. In the 1930s and '40s Picasso was closely aligned with the Surrealists.⁹ Tristan Tzara, Georges Hugnet, Paul Eluard, and André Breton are among those for whom he illustrated. In 1948 Picasso illustrated Pierre Reverdy's *Chant des morts*.¹⁰ Picasso found the visual component of Reverdy's autograph manuscript so compelling, he felt he had little to add by way of traditional illustration. Therefore, Picasso used abstract designs to illuminate—as in the manner of a medieval manuscript—the border surrounding the author's handwriting. These bold red lithographic marks—charged with associations of passion and blood—were an inspired choice for this collection of poems describing the author's suffering and hope at the end of the Second World War.

By the 1930s Picasso was internationally famous, and with that status a second category of projects emerged, the

illustration of more traditional pre-twentieth-century literature. Picasso's illustrations for Vollard's 1931 edition of Balzac's *Le Chef-d'oeuvre inconnu* are his best known of the genre.¹¹ The book provides a veritable visual feast. Sixteen pages of woodcuts after abstract drawings that Picasso had made in 1924, serve as an introduction to the text.¹² Within the text, other Picasso drawings, primarily in Cubist style, are reproduced.¹³ The twelve prints which Picasso etched for this edition are inserted after the text.¹⁴ These illustrations do not reproduce moments in Balzac's story; instead, they visually pose the same questions asked by the author about the nature of artistic creation, and the shifting relationships between artist and model, model and work of art, and the artist and his creation.

A third category of illustrations is composed of booklets that Picasso made with the poet and publisher Pierre-André Benoit with whom he began collaboration in 1956.¹⁵ Together they created 17 small works (in scale and edition) but the concept of the illustrated book, in their hands, was completely turned around. With a few exceptions, they initiated a project with Picasso engraving on celluloid. When Benoit received the engraved plates from the artist, he wrote poetry to accompany them.¹⁶ With this arrangement, then, the text "illustrates" the image.¹⁷

A small collection of author portraits for re-publications of Shakespeare, Tolstoy, Rimbaud, Balzac, and others constitutes a fourth category.¹⁸

Because his reputation as an illustrator was so great, Picasso received many more commissions than were of real artistic interest to him. His secretary, Jaime Sabartes, wrote that, in such cases, if a publisher were not too fussy, he could choose existing prints which had been pulled for some other purpose.¹⁹ The final category to be considered is composed of publications which are not true illustrated books at all, as defined here. While such works are legion throughout Picasso's career, they virtually epitomize the last 20-odd years of his illustration oeuvre. By the 1960s Picasso's friends and colleagues wrote memoirs of their associations with the great old master;²⁰ Fernand Mourlot and Georges Bloch²¹ continued compiling catalogues raisonnés of his graphic work; galleries celebrating the artist's 75th and 80th birthdays issued catalogues.²² And for the deluxe editions of all such books Picasso supplied an original print.

Iliazd and Cubo-Futurism. If the name Picasso is universally recognized, that of Iliazd, conversely, may be unknown to all but a small contingent of bibliophiles and print scholars. He was born in Tiflis, Russian Georgia, in 1894, and his extraordinarily fertile mind directed his pursuits in biography, drama, poetry, literary and architectural history, and typography, as well as publishing. In his youth, Iliazd was an important participant in the Russian Cubo-Futurist movement, which flourished in the second decade of this century. Cubo-Futurism is an umbrella title for

collectives of young artists and writers who sought to overthrow what they considered to be the oppressive decadence of late nineteenth- and early twentieth-century Symbolism.²³ They issued books, but unlike the beautiful rare object of the French *livre d'artiste*, these publications—often anthologies of poems and essays—were made with purposefully chosen cheap materials, such as wall or wrapping paper, and were printed with rubber stamp or autograph lithography.²⁴ The handmade appearance of these works proclaimed their craftedness and their liberation from overused conventions. Here the distinction between visual and literary arts blurs, because many writers were trained in art schools and vice versa.²⁵

In the late 'teens and early 'twenties, Iliazd published his pentology of *dras*, plays written in *zaum*, a transrational language that he and his contemporaries developed.²⁶ The visual component of these books does not rely on images, as with many of the other Russian Futurist publications. Instead, Iliazd revolutionized the art of setting type. His final play, *Le Dentu as a Beacon*, 1923, employs a seemingly infinite number of typefaces and ornaments which are unusually disposed to create an energetic, variegated pattern.²⁷

Iliazd arrived in Paris in 1921 and established himself as secretary of the Union des artistes Russes à Paris. In his new home he was instrumental in organizing Dadaist *bals* and *soirées*.²⁸ Picasso's associations with the avant-garde literati, as well as his work for the Ballets Russes, and his marriage to the Russian ballerina Olga Koklova, gave him access to these circles, and he and Iliazd became lifelong friends.²⁹

Iliazd's Books, 1940-1974. Just as painting itself becomes the subject of Modern painting, Iliazd's books published after 1940—with their attention to materials, the mysteriousness of unwrapping, unfolding, entering into and exiting a text—examine both the object-ness and the process of experiencing a book. With the bricks and mortar of paper, typeface, and illustrations, Iliazd constructed his books with very specific ideas about how each of these elements functioned in the overall architecture.³⁰

As if he were uncovering a rare, buried treasure, Iliazd's reader must proceed through stiff parchment wrappers, and leaf through textured, heavy, earth-toned papers before he reaches the smooth Japan or China papers on which text and illustration are printed. That these fine pages are often a smaller size than their endpapers further distinguishes this interior sanctum. In at least three of the books on which Picasso worked, these pages are also folded in untraditional fashion.³¹ Reading, then, requires active participation. To leave the book, the reader must exit through a similar process of refolding and leafing.

Iliazd's apprenticeship to a Georgian typographer in his youth engendered in him a lifelong respect for the craft and art of setting type. Recall that, in his early *dra* publications, Iliazd created movement and texture on the page by incorporating a variety of typefaces and devices. By 1952, he adopted the then-modern and neutral Gill majuscule sans-serif face for all of his books, thereby challenging himself to create interest by limiting the means to do so.³² Iliazd no longer drew from a vast selection of fonts; instead, the activity of the page relied solely on a careful disposition of a single, neutral typeface. Not content with the general relationship of the black type to the white ground of a page, Iliazd was mindful of the spaces in between words and the relationship of the characters on either side of that white

space. This acute sensitivity was named "interlettrage" by Louis Barner, director of L'Imprimerie Union.³³

Insofar as illustrations are concerned, Iliazd dictated size and medium, usually intaglio, because he preferred the "certitude du cuivre, surface close surface obéie."³⁴ The images are but one component of each book's highly organized whole, never to take precedence. One will never find reproduced drawings or inserted prints, portfolio style.

Iliazd's publications also promote artists, writers, and scientists whose vision and Modernity (regardless of their historical period) had gone unrecognized. Paradoxically, Iliazd's overriding presence in his books usurps that agenda, and fascination in his books as objects often eclipses their subject matter. Equally paradoxical is the fact that, while his self-proclaimed mission was to disseminate information about the unknown, overlooked and forgotten, his editions rarely reached 100 copies.³⁵

Picasso-Iliazd. Three of the nine books which Picasso illustrated for Iliazd will be considered here. These three—all published in the 1950s—have been isolated because they represent extended participation on Picasso's part, as well as a moment of maturity and synthesis of Iliazd's aesthetic.³⁶

By publishing *La Maigre*³⁷ in 1952 Iliazd resurrected the ribald literature of Adrian de Monluc, a confidante of Louis XIII.³⁸ In fact, it was the intimacy that the king and courtier shared which led to the latter's seven-year imprisonment in the Bastille at the hands of Cardinal Richelieu. Written in 1630, *La Maigre* marked for Iliazd the "last manifestation of verbal independence before the restraining influence of the Académie Française."³⁹

The rigorous symmetry of Iliazd's ABCBCBCBA format has prompted Barnier to label *La Maigre* the apogee of Iliazd's classicism (Figure 1).⁴⁰ That he fit a very unclassical text into so regular a framework is representative of the balance of polar elements Iliazd maintained in all his books.

The title refers to an excruciatingly thin woman who, nevertheless, boasts of her beauty and virtue. With scathing barbs of mockery, the narrator describes her harsh voice, hard bones, and creaking joints. He advises her to walk in the shade in hot weather (or, perhaps, in seasons of passion—Monluc's wordplay was one of his most attractive attributes to Iliazd) lest her "corps si combustible" go up in flame.

Picasso's drypoints play brilliantly with the text. While the images do not exactly reproduce scenes from the story, they closely follow its spirit. The heraldic coat of arms printed on the parchment cover, as well as the representations of knights locate the action in a courtly, chivalrous era (Figures 2 and 3).

Most effective are Picasso's impressions of *La Maigre* herself. Picasso's sharp drypoint line brutally conjures up the spindly, unembraceable figure who spurns all things sensual, and who, in turn, is spurned (Figure 4).

Chevaux de Minuit,⁴¹ 1956, is Iliazd's tribute to Roch Grey, pseudonym of the Baroness Helene d'Oettingen,⁴² who dedicated this epic poem to horsemen and women of a romantic past. The illustrated pages of this book form a triptych: ten of Picasso's twelve prints (the first and last stand alone, *hors-texte*) are centrally placed and the lateral wings of each fold over the image. Iliazd's lively typography recalls the *calligrammes* of Apollinaire, in whose circle Roch Grey moved.⁴³

Calligrammes are but one manifestation of visual poetry with which early twentieth-century writers experi-

mented. Other examples include Marinetti's *Parole in libertà* and the Russian Futurist Kamensky's ferroconcrete poetry.⁴⁴ Unlike the work of Kamensky or Apollinaire, Iliazd's non-pictorial arrangement of *Chevaux* does not describe recognizable objects. It is more closely aligned with Stéphane Mallarmé's early-Modern prototype *Un Coup de dés jamais n'abolira le hasard* (*A Throw of Dice Will Never Abolish Chance*),⁴⁵ the definitive form of which appeared in the *Nouvelle Revue Française*, 1914. Nuances of meaning are conveyed by size, weight, and change in typeface; through the placement of text, and in the relationship between text and the intervening white spaces.

Similarly, Iliazd's treatment of *Chevaux* evokes intangible states of being and the general spirit of the poetry. The typography further resonates with Picasso's delicate animals in a festive interplay.⁴⁶ The simple, unmodelled engravings strike a harmonious balance with the disposition of type and with the pages' overall black and white relationships. These twelve illustrations also demonstrate Picasso's probing exploration of a single theme, uncovering numerous variations in form, movement, and expression (Figure 5).⁴⁷

Le Frère mendiant o libro del conocimiento,⁴⁸ 1959, is a compilation of excerpts from a diary of African travel by a fourteenth-century Castilian Franciscan, and a similar 1402 French account. In tribute to the unknown mendicant friar Iliazd wrote "... the soberness of his writings makes them pertinent today. He preaches neither conversion nor the taking of the rich, abundant African lands ... the black people ... are intelligent and of good judgment."⁴⁹

The Franciscan recorded his observations of the Sahara, Guinea, the Euphrates, the Indian Ocean, Egypt. The monk personified the bountiful, pre-colonial regions as "kings equal in nobility to the sovereigns of Europe and Asia," according to Iliazd.⁵⁰ Each kingdom is symbolized by a banner; to quote examples: "a red banner with two lateral white keys" or "a white banner with a black lion." The banners in Picasso's drypoints are derived at once from these descriptions and from a drawing in the fourteenth-century manuscript in the Biblioteca Nacional, Madrid, on which Iliazd based this book.⁵¹

There are eight of these banner pages. The columns of text gracefully narrow, assuming a corresponding banner-like form whenever "un pendon" is mentioned (Figure 6). Eight double-paged illustrations alternate with these text pages, depicting imaginary African landscapes and people in a light-hearted, sometimes whimsical style (Figure 7). Picasso departs from external models here. His airy sketches of desert, riverscapes, men, women, and children evoke the author's perceptions of vast, unrestricted kingdoms and their inhabitants.

With *Le Frère mendiant* comes a relaxation of earlier Iliazd devices. The strictures dominating *La Maigre's* rigid symmetry have been loosened. And the reader may enjoy the nuanced relationships between text and illustration without complex page folding. In his acceptance here of a more traditional book format, Iliazd again presents himself with the challenge to work within that format's conventions and limitations.⁵²

That both men were personally intrigued with the subject must have contributed to the book's success. Iliazd loved travelogues, and his marriage to an African princess may have heightened his sensitivity to the mendicant friar's diary.⁵³ One can speculate that Picasso readily embraced the opportunity to execute prints for this Spanish tribute to African culture, the influence of which, needless to say, had been of paramount importance in his artistic formation.⁵⁴

To conclude, what is the relationship between these *livres de peintre* and the others in Picasso's oeuvre? In the non-Iliazd projects, Picasso exerted influence not only in determining the manner of illustration, as with Reverdy's *Chant des morts*, but also in selecting the text. In some instances publishers approached the artist, and only after he agreed to the commission, a work was chosen by mutual agreement. Picasso also initiated projects when he found literature which excited him. In many, if not most, cases, Picasso himself was the selling point. This is particularly true of those works described above by Sabartés, which include Picasso prints unrelated to the text's theme. But recall Vollard's *Le Chef-d'oeuvre inconnu*. Balzac's story obviously struck a responsive chord in Picasso, but the fact that the book is composed of three different kinds of Picasso images, in reproduction and in the original, speaks of Vollard's entrepreneurial acumen. The collector of *Le Chef-d'oeuvre* could at once display avant-garde taste and invest in an array of illustrations by a great and universally acclaimed master.

As we have seen, Picasso did not enjoy the same freedoms with Iliazd. However, the limitations imposed by Iliazd by no means impaired Picasso's ability. Like Iliazd, he flourished under the challenge of such limitations. Indeed, these *livres de peintre* must be counted among the artist's very finest. Their success can be attributed to the fact that the prints were executed for specific works. That the illustrations for *La Maigre*, *Chevaux de minuit*, and *Le Frère mendiant* are not anecdotally faithful is their strength. As with the etchings for *Chef-d'oeuvre*, these images function far more powerfully by suggestion and as the visual parallel to the literature with which they are united. And because text and image appear together, unlike those from *Chef-d'oeuvre*, the prints work very well as illustrations, and are not merely a portfolio of Picasso prints.

Finally, the success of the Picasso-Iliazd liaison is due in part to timing. The twenty or so years between 1940-60 (roughly) mark Picasso's richest period for illustration, not only because he was especially prolific, but also for the variety of subjects in which he was engaged. By 1940 Iliazd was financially solvent after years of poverty, and was again able to publish. While his *livres d'artiste* before and after the 1950s are equally innovative, the three books examined here are particularly compelling because they signal the arrival of his mature aesthetic, wherein he achieved a balance to which I have already alluded, that of uniting the license of his early Russian books with his new acceptance of convention. Both publisher and artist had reached a moment of synthesis and benefited mutually.

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- 1 Selections for the extensive bibliography include Monroe Wheeler, *Modern Painters and Sculptors as Illustrators* (New York: MoMA, 1936); *An Exhibition of French Book Illustration, 1895-1945* (London: Arts Council of Great Britain, [1945]); Albert Skira, *Anthologie du livre illustré par les peintres et sculpteurs de l'école de Paris* (Geneva: Editions Albert Skira, [1946]); Nicolas Rauch, *Les peintres et le livre*, cat. no. 6 (Geneva, [1957]); Philip Hofer and Eleanor Garvey, *The Artist and the Book, 1860-1960, in Western Europe and the United States* (Boston: Museum of Fine Arts and Harvard College Library, 1961); Walter Strachan, *The Artist and the Book in France: The Twentieth-Century Livre d'Artiste* (London: Peter Owen, 1969).
- 2 See Georges Bloch, *Pablo Picasso: Catalogue de l'oeuvre gravé et lithographique* (Berne: Editions Kornfeld et Klipstein, 1968, 1971, 1979) nos. 134-233; cf. Anita Coles Costello's examination of the *Suite* as personal iconography for Picasso: *Picasso's Vollard Suite* (New York and London: Garland Publishing, 1979).
- 3 Bloch 297, 298; B. Baer, *Picasso, Peintre-graveur 1935-45* vol. III, nos. 615-616 (Berne: Editions Kornfeld, 1986). Cf. Patricia Failing, "Picasso's 'Cries of Children... Cries of Stones,'" *Artnews* 76 (Sept. 1979): 55-64; and "Dreams and Lies of Franco," *Parisian Review* 4 (Dec. 1937): 32, for an English translation of Picasso's automatic poem which accompanied the etchings.
- 4 See *Picasso 374*, 2 vols. (New York: Random House, 1970); *Picasso—347 gravures 16/3/68-5/10/68*, cat. no. 23 (Paris: Galerie Louise Leiris, 1968); and Gert Schiff, "Picasso's Suite 347, or Painting as an Act of Love," *Art News Annual* 38 (1972): 238-253.
- 5 Sebastian Goeppert, Herma Goeppert-Frank, and Patrick Cramer, *Pablo Picasso, The Illustrated Books: Catalogue Raisonné* (Geneva: Patrick Cramer, 1983), to be referred to hereinafter as G. F. C. Other bibliography of Picasso's illustration oeuvre includes Abraham Horodisch, *Pablo Picasso as a Book Artist*, trans. I. Grafe (Cleveland: World Publishing Co., 1962). Prior to the publication of G. F. C., Horodisch's study was the first, and to a degree, remains the only work to assess critically Picasso's exercises in this genre. The balance of the literature, a selection of which follows, is composed largely of bibliographies with little commentary and isolated essays on individual books.
- Christian Zervos, "Les Métamorphoses d'Ovide illustrées par Picasso," *Cahiers d'art* no. 10 (1930): 511-518; nos. 7-8, 369; Christian Zervos, "Le Chef-d'oeuvre inconnu de Balzac illustrée par Picasso," *Cahiers d'art* nos. 3-5 (1932): 193-194; J. E. Pouterman, "Books Illustrated by Picasso—Together with a Handlist," *Signature* 14 (May 1940): 10-21; J. Buckland-Wright and H. Naef, "Picasso—Illustrations to the Sonnets of Gongora," *Graphis* 24 (1948): 310-319; J. Hugues, "Livres illustrés par Picasso," *Poésie contemporaine—Picasso et l'art d'aujourd'hui* (Paris: Librairie Jean Hugues [1953]) nos. 341-368; H. Matarasso, *Bibliographie des livres illustrés par Pablo Picasso: Oeuvre graphiques—1905-1956* (Nice: Galerie Matarasso, 1956); Bernard Geiser, "Picasso als Illustrator der *Tauromaquia* von Pepe Illo," *Du XVIII* (August 1958): 39-48; Dore Ashton, *A Fable of Modern Art* (London: Thames & Hudson, 1980) 75-95; *Pablo Picasso: 65 livres illustrés* (Geneva: Galerie Patrick Cramer, 1981); Thierry Chabanne, "Picasso illustre... illustre Picasso," *Autour du Chef-d'oeuvre inconnu de Balzac* (Paris: Ecole Nationale Supérieure des Arts Décoratifs, 1985) 99-127.
- 6 *Hommage à Iliadz*, ed. François Chapon, spec. issue of *Bulletin du Bibliophile* (1974-11); Jean Leymarie et al., *La Rencontre Iliadz-Picasso: Hommage à Iliadz* (Paris: Musée d'Art Moderne de la Ville de Paris, 1976); P. Hulten et al., *Iliadz* (Paris: Centre Georges Pompidou, Musée National d'Art Moderne, 1978); Françoise Le Gris-Bermann, *Iliadz, Maître d'oeuvre du livre moderne* (Montréal: L'Université du Québec à Montréal, 1984); Audrey Isselbacher, *Iliadz and the Illustrated Book* (New York: MoMA, 1987); Anne H. Greet, "Iliadz and Max Ernst: 65 Maximiliana or the Illegal Practice of Astronomy," *World Literature Today* 46 (Winter, 1982): 10-18; Nicole Boulestreau, "The Irreducible Futurism of Iliadz," *Word and Image* 3 (Oct.-Dec. 1987): 279-291; and Joanna Drucker, "Iliadz and the Book as a Form of Art," *The Journal of Decorative and Propaganda Arts* 7 (Winter 1988): 36-51.
- Before 1974 very little was written about Iliadz. He is rarely mentioned in the multitude of studies and exhibition catalogues on the French *livre de peintre* which have been published in the past fifty years. There are two early articles: André Germain's "Iliadz et le surdadisme russe," *Créer* II (Jan.-Feb. 1923): 135-139 is a collection of notes from a 1922 conference in which he extols Iliadz's extreme ardor in his promotion of avant-garde ideas (rendering his European counterparts such as Eluard or Tzara "dépassé" in comparison), and recounts Iliadz's early Russian Futurist activities. The following year Vladimir Pozner, in "Iliadz Zdanévitch," *Het Overzicht* 20 (Jan. 1924): 128-129, gives a personal account of his friendship with Iliadz.
- 7 *St. Matorel* (Paris: Editions Daniel-Henry Kahnweiler, 1911) G. F. C. 2; *Le Siège de Jerusalem* (Paris: Editions Daniel-Henry Kahnweiler, 1914) G. F. C. 3.
- 8 *Poèmes* (Paris, 1905) G. F. C. 1.
- 9 See William Rubin, "Picasso and Surrealism," *Dada and Surrealist Art* (New York: Harry N. Abrams, n.d.) 279-309.
- 10 G. F. C. 50. See also B. Anthonioz and J. Leymarie, *Hommage à Tériade* (Paris: Centre national d'art contemporain, 1973) 140-143.
- 11 See bibliography in note 5.
- 12 First reproduced in *La Révolution Surréaliste* 15 Jan. 1926: 16-17; also reproduced in Horodisch 34, fig. 13.
- 13 Reproduced in Horodisch 35, fig. 14.
- 14 Bloch 82-94.
- 15 G. F. C. 74, 79, 83, 91, 93, 94, 96, 102, 104, 105, 106, 108, 114, 135, 138, 156. Cf. *Les Livres de Picasso réalisés par PAB* (Ales: PAB, 1966) and G. Desmouliéz, *Les Livres réalisés par P. A. Benoit 1942-1971* (Montpéllier: Musée Fabre, 1971).
- 16 Occasionally, an author other than Benoit was used. Such is the case with the initial collaboration, wherein René Crevel's *Nuit* was chosen; other examples include Jacqueline Roque's *Temperature* (G. F. C. 104) or Pindar's *Ville Pythique* (G. F. C. 108).
- 17 An exception to the reversal of image and text is the 1958 volume *L'Escalier de flore* by René Char (G. F. C. 94); Picasso and PAB both admired Char's poetry, and in this instance Char's work provided the inspiration for Picasso's illustrations.
- 18 G. F. C. 65, 76, 119, 131.
- 19 Jaime Sabartés, *Picasso, Portraits et souvenirs* (Paris: Louis Carré et Maximilien Vox, 1940) 140. Horodisch, 102, adds: "Picasso is deeply loyal to his friends, and his connections with many writers date partly from the days of his youth. That is why he has so often complied with requests for graphic contributions even when a text interested him much less than the author or the editor." G. F. C. includes every publication which has an original Picasso print. I propose a narrower definition: prints—a single image or in series—executed for a specific literary work will be considered here true illustrations.
- 20 For example, G. F. C. 139, 142.
- 21 G. F. C. 125 and 152, respectively.
- 22 For example, G. F. C. 110, 111.
- 23 Important bibliography includes Vladimir Markov, *Russian Futurism: A History* (Berkeley: Univ. of California Press, 1968); Susan Compton, *The World Backwards: Russian Futurist Books, 1912-16* (London: The British Library, 1978); and Gerald Janecek, *The Look of Russian Literature: Avant-Garde Visual Experiments, 1900-1930* (Princeton: Princeton UP, 1984). Markov's work is the seminal study in English on Russian Cubo-Futurist literature; Compton and Janecek examine the visual components of the literature.
- 24 Compton and Janecek are replete with reproductions of these books; see especially Compton colorplates 1-22.
- 25 Compton 11: "Many of the artists became writers and made parallel discoveries in words and lines and colours, so that poetry and pictures developed together;" and 20: "Because so many Russian futurists approached writing from a background of visual art training, they turned their attention to adapting cubism to words."
- These Cubo-Futurist publications might be described more accurately as manifestos, and bear aggressive provocative titles: *A Trap for Judges; A Slap in Face of Public Taste*; and the typically absurd, *Tango with Cows*.
- 26 Markov 350-358.
- 27 *Le Dentu as a Beacon* (Paris: Le Degré 41, 1923); reproduced in *Iliadz* (Paris: Centre Georges Pompidou, 1978) 99-106; cf. Georges Ribemont-Dessaignes' preface to the original publication, reprinted in *Bulletin du Bibliophile* (1974-11): 173-178.

- 28 See Lucien Scheler, "Le magicien du Mont Caucase," *Bulletin du Bibliophile* (1974-II): 179-186; and a reworking of that essay "Iliadz du Mont Caucase au Mont Parnasse," *Europe*, no. 552 (Avril 1975): 172-180. See also *Iliadz and the Illustrated Book* 76 and 80 for Iliadz as the "Triumph of Cubism" and poster for "La Soirée du Coeur à barbe," 1923, and *Iliadz* 47-58 for posters Iliadz designed for conferences and bals.
- 29 Leymarie, *La Rencontre Iliadz-Picasso*, n. pag., writes that Picasso's plays share with Iliadz's *dras* a "verve cocasse, à saveur érotique, et l'ironie dévastatrice," and "Rapprochement qui confirme entre les deux hommes de profondes affinités, l'hygiène salubre du rire, la vision saugrenue du destin, un fonds immémorial de farce et de sagesse."
- 30 Two very good essays about Iliadz's method are Louis Barnier, *Hommage à Iliadz*, ed. François Chapon, spec. issue of *Bulletin du Bibliophile* (1974-II): 129-146, and Françoise Le Gris-Bergmann, "Iliadz and the Constellation of His Oeuvre," trans. Richard Miller, *Iliadz and the Illustrated Book* (New York: MoMA, 1987) 21-50 [originally published in slightly altered form in *Iliadz, Maître d'oeuvre du livre moderne*, (Montréal: L'Université du Québec à Montréal, 1984)].
- 31 *Escrito* (Paris: Latitud Cuarenta y Uno, 1948) G. F. C. 48; *Poésie de mots inconnus* ([Paris]: Le Degré 41, 1949) G. F. C. 54; and *Chevaux de minuit* (Cannes et Paris: Le Degré Quarante et Un, 1956) G. F. C. 73.
- 32 In a letter to E. Denney, Administrateur Général de la Bibliothèque Nationale, Iliadz wrote: "C'est dans ce livre [*La Maigre*] que j'ai introduit pour la première fois l'emploi exclusif des espaces variable intercalés entre les lettres afin des lis équilibrer et d'alléger les lignes... par le moyen des espaces variables, j'ai sublimé la typographie." As quoted in Annick Lionel-Marie, "Iliadz, facettes d'une vie," *Iliadz* (Paris: Centre Georges Pompidou, Musée national d'art moderne, 1978) 68.
- 33 Louis Barnier, *Bulletin du Bibliophile* (1974-II): 138.
- 34 Barnier, *Bulletin du Bibliophile* (1974-II): 139.
- 35 In an afterword to *La Maigre* (Paris: Le Degré 41, 1952), Iliadz says that the best fate of a poet is to fall into oblivion. He, in fact, was seeking to introduce these overlooked visionaries to an élite few who could truly appreciate their extraordinary perception. Claude-Roger Marx, in his introduction to Albert Skira's *Anthologie du livre illustré par les peintres et sculpteurs de l'école de Paris* (Geneva: Editions Albert Skira, [1946]) xiv, writes that the early Cubist school of writers and artists—Picasso, Apollinaire, Jacob, Salmon, for example—did not especially desire commercial success for their *livres d'artiste*, because such recognition brings "les tièdes, les spéculateurs, les plagiaires."
- 36 Of the remaining six, the first two are *Afat*, 1940 (G. F. C. 33) and *Escrito*, 1948 (G. F. C. 48). Because they were written in Russian, a language Picasso did not read, the artist's knowledge and understanding of the text could have been second-hand at best. The second pair of the six, *Sillage intangible*, 1958 (G. F. C. 95) and *Pirosmanachvili 1914*, 1972 (G. F. C. 154) are tributes to Paul Eluard and the Georgia primitive painter Niko Pirosmani, respectively. For both, the illustration consists of a portrait frontispiece. The final two works, *Poésie de mots inconnus*, 1949 (G. F. C. 54) and *Hommage à Roger Lacourière*, 1968 (G. F. C. 141) are anthologies of poems and prints to which Picasso was but one contributor.
- 37 G. F. C. 63.
- 38 Iliadz became intrigued with Monluc, Comte de Cramail, and compiled notes for a biography. The information he collected was published posthumously in Anne-Marie Duffau and Christian Peligry, *La Vie intellectuelle à Toulouse au temps de Godolin* (Toulouse: Bibliothèque Municipale, 1980). Cf. T. J. D. Allot, "Cramail and the Comic," *The Modern Language Review* 72 (Jan. 1977): 22-33.
- 39 G. F. C. 63. In a subscription notice to the reader, Iliadz wrote: "Nous n'avons pas passer sans saluer Monluc, soleil des chevaliers, avant-coureur des lettres modernes, premier que chercha à libérer les mots..." As quoted in Annick Lionel-Marie, "Iliadz, facettes d'une vie," *Iliadz* (Paris: Musée national d'art moderne) 68.
- 40 Barnier 143.
- 41 G. F. C. 73.
- 42 The Baroness d'Oettingen was the sister of Serge Férat (Serge Jastrebzoff), founder of *Les Soirées de Paris*, edited by Apollinaire. Iliadz probably made their acquaintance when he first arrived in Paris. The Baroness and her brother were early champions of the Dounier Rousseau; in *Soirées de Paris* she wrote articles (under the name Jean Cérusse) on the primitive painter. She also produced a Rousseau monograph. In William Rubin and Carolyn Lanchner, "Henri Rousseau and Modernism," *Henri Rousseau* (New York: MoMA, 1985) 47, fig. 27 shows a de Chirico drawing of Picasso, Léopold Survage, the Baroness d'Oettingen, and Serge Férat sitting under Rousseau's 1891 *Myself, Portrait-Landscape*, which the latter two owned. Cf. Lionel-Marie 71-72; and Yann le Pichon, *The World of Henri Rousseau* trans. Joachim Neugroschel (New York: Viking Press 1982) 272 for a photograph of the Baroness.
- 43 For examples of Apollinaire's *calligrammes*, see "Il pleut" in J. Alvard, "Fantaisies typographiques et calligrammes," *L'Art d'aujourd'hui* III^e Ser. 3-4 (Feb.-Mar. 1952): 28; and "Coeur couronne et miroir" from *Calligrammes*, 1918, reproduced in Apollinaire, *The Cubist Painters* trans. Lionel Abel (New York: George Wittenborn, 1962) 6.
- Eleanor Garvey, in "Fauve and Cubist Illustrated Books," *GBA* 63 (Jan. 1964): 45, has observed that the horse in Apollinaire's *Le Bestiaire ou cortège d'Orphée* (Paris: Deplanche, 1911, with woodcut illustrations by Raoul Dufy) is the symbol of poetry.
- 44 See "Vasya Kamensky's Airplane Flight in Warsaw," 1914, reproduced in Janecek 159, fig. 112.
- 45 Republished with an English translation by Daisy Aldan (N.p.: Tiber Press, 1956).
- 46 Chapon, under the *Chevaux* entry in *La Rencontre Iliadz-Picasso, Hommage à Iliadz*, describes the book as a "ballet equestre."
- 47 The horse has a prominent place in Picasso's personal iconography and is nearly as ubiquitous as the bull. Indeed, horse and bull are often adversarially pitted, as feminine and masculine counterparts. Carla Gottlieb has assessed comparative interpretations on this subject: "The Meaning of the Bull and Horse in *Guernica*," *Art Journal* XXIV/2 (Winter 1964/65): 106-112.
- 48 G. F. C. 98.
- 49 G. F. C. 98.
- 50 G. F. C. 98.
- 51 See Françoise Le Gris-Bergmann, "Iliadz and the Constellation of his Oeuvre," *Iliadz and the Illustrated Book* (New York: MoMA, 1987) 40, figs. 10 and 11, respectively, for a reproduction of the photostat from the fourteenth-century manuscript and Picasso's corresponding dry-point.
- 52 Horodisch, 92, finds *Frère* "the most successful" of the Picasso-Iliadz collaborations; Chapon, under *Frère* entry for *La Rencontre Iliadz-Picasso, Hommage à Iliadz*, proposes "Peut-être touchons-nous là au sommet de la conjonction Iliadz-Picasso. Ce livre, si peu connu, compte parmi les plus beaux qu'aura produits notre époque."
- 53 On Iliadz's African wife, Ibironké Akinsemoyin, see Lionel-Marie 64; cf. Lionel-Marie 73 for commentary on *Frère*.
- 54 Leymarie, n. pag.

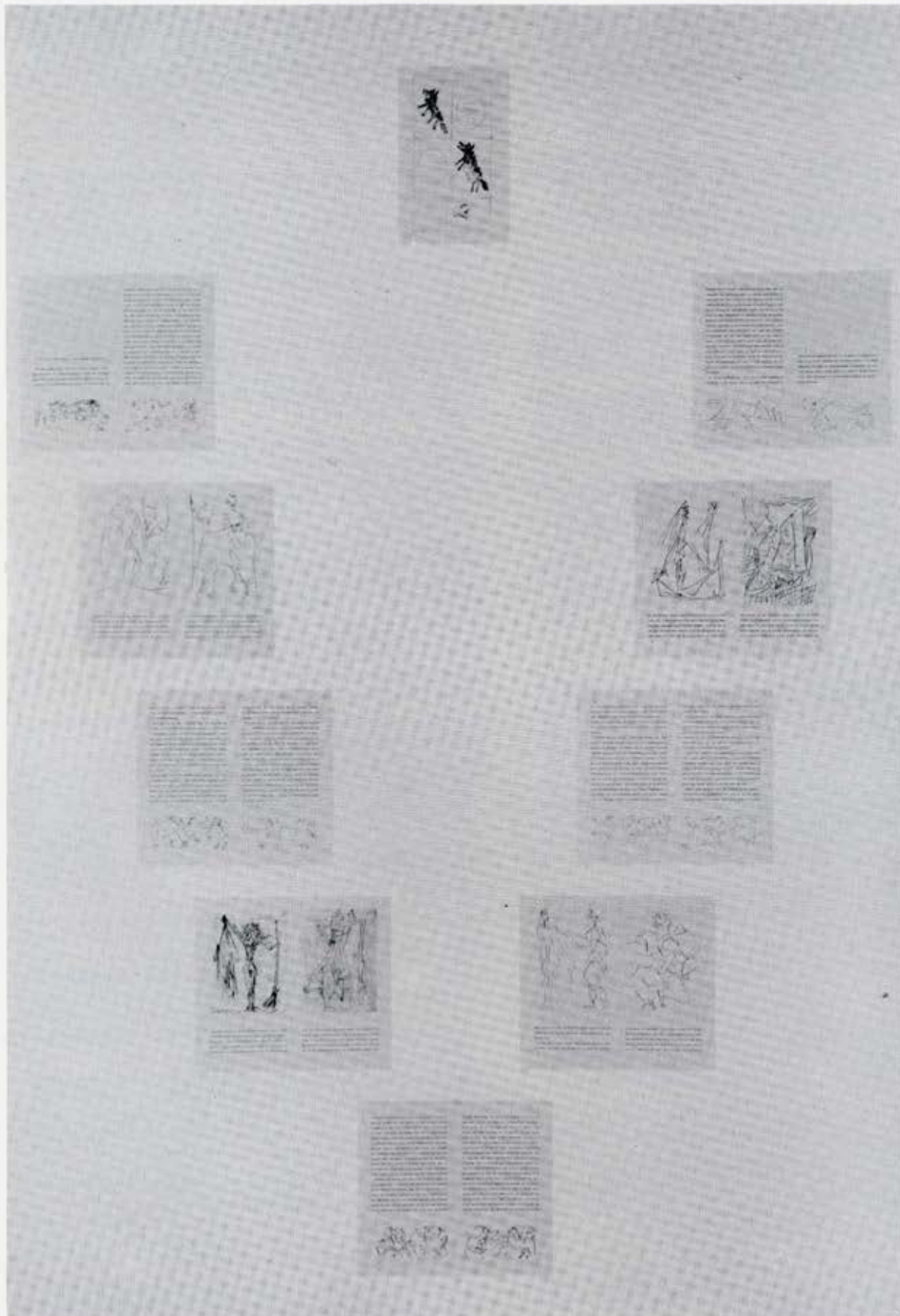


Figure 1. Iliazd and Picasso, *La Maigre*, 1952; from *Pablo Picasso, The Illustrated Books, Catalogue Raisonné* (Geneva: Patrick Cramer, 1983), 171, no. 63.

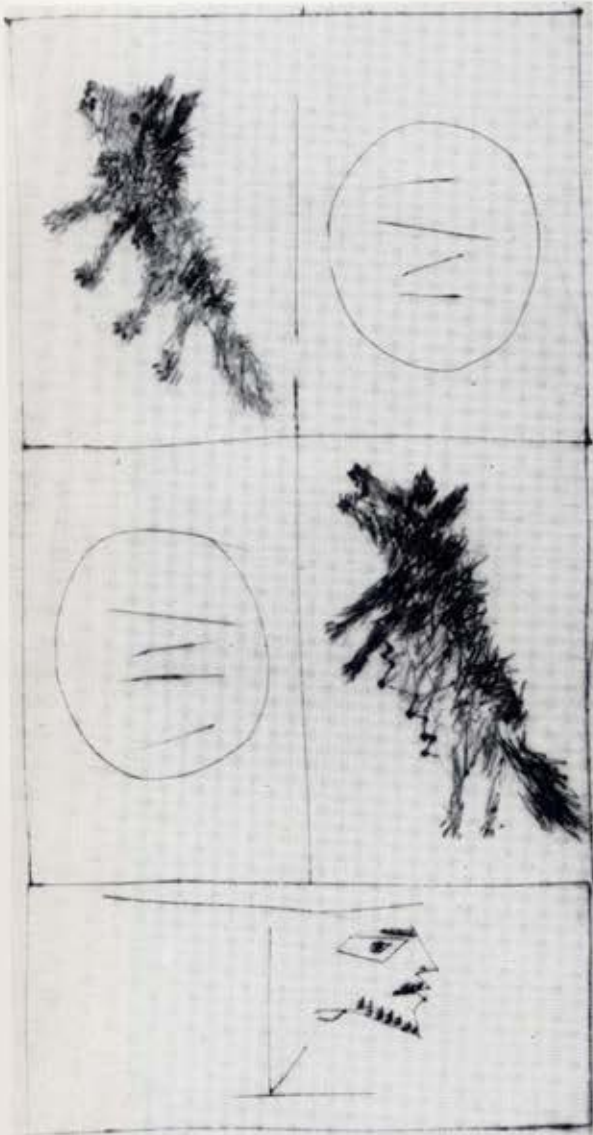


Figure 2. Picasso, *La Maigre*, cover 1952; from A. Horodisch, *Picasso as a Book Artist*, trans. I. Grafe (Cleveland: World Publishing Co., 1962), fig. 54.

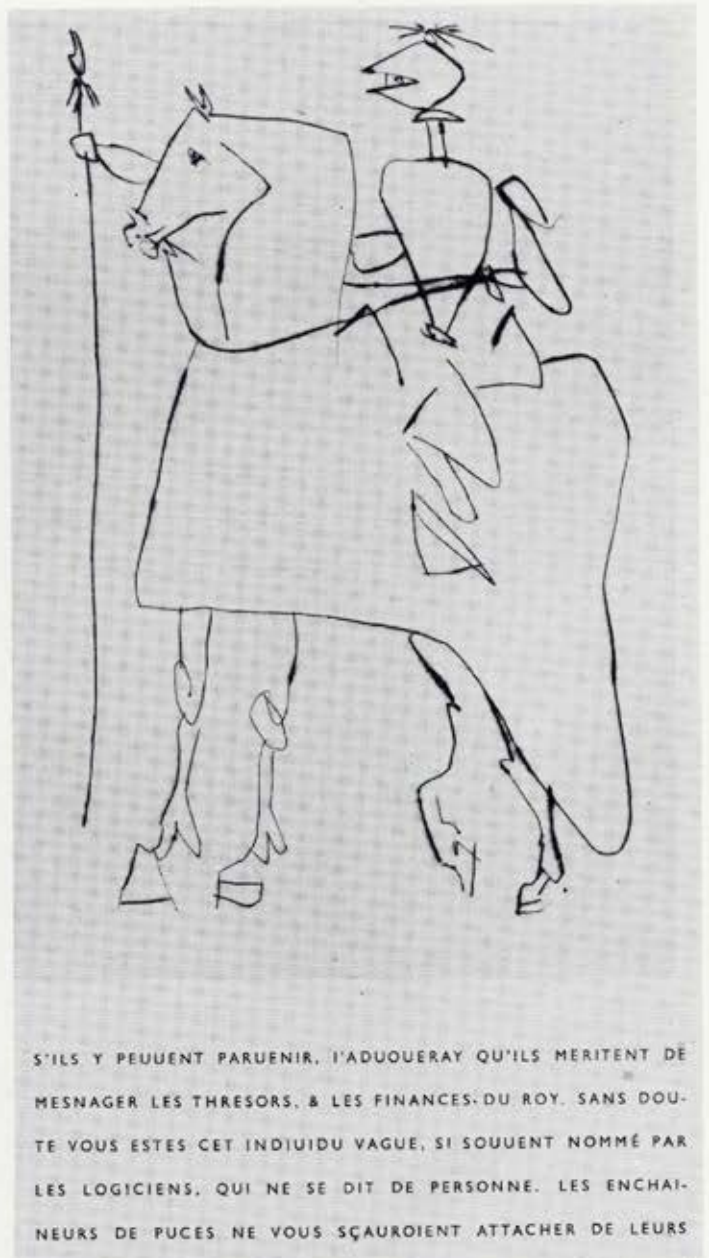


Figure 3. Iliazd and Picasso, *La Maigre*, p. 4, 1952; from A. Horodisch, *Picasso as a Book Artist*, trans. I. Grafe (Cleveland: World Publishing Co., 1962), fig. 53.



LA QUERELLE D'APELLES & DE PROTOGENES. CELUI QUI VOUS
EUT APPLIQUÉE ENTRE LEURS LIGNES. SANS DOUTE EN EUST EM-
PORTÉ LE PRIX. QUE DONC CES AUARES & SUBTILS LÆSINEURS.
QUI FONT PROFESSION DE PARTIR VN CHEUEU EN DEUX. FACENT
LE SEMBLABLE DE VOSTRE PERSONNE. IE LES EN DÉFIE; QUE

Figure 4. Iliazd and Picasso, *La Maigre*, p. 3, 1952; from A. Horodisch, *Picasso as a Book Artist*, trans. I. Grafe (Cleveland: World Publishing Co., 1962), fig. 53.

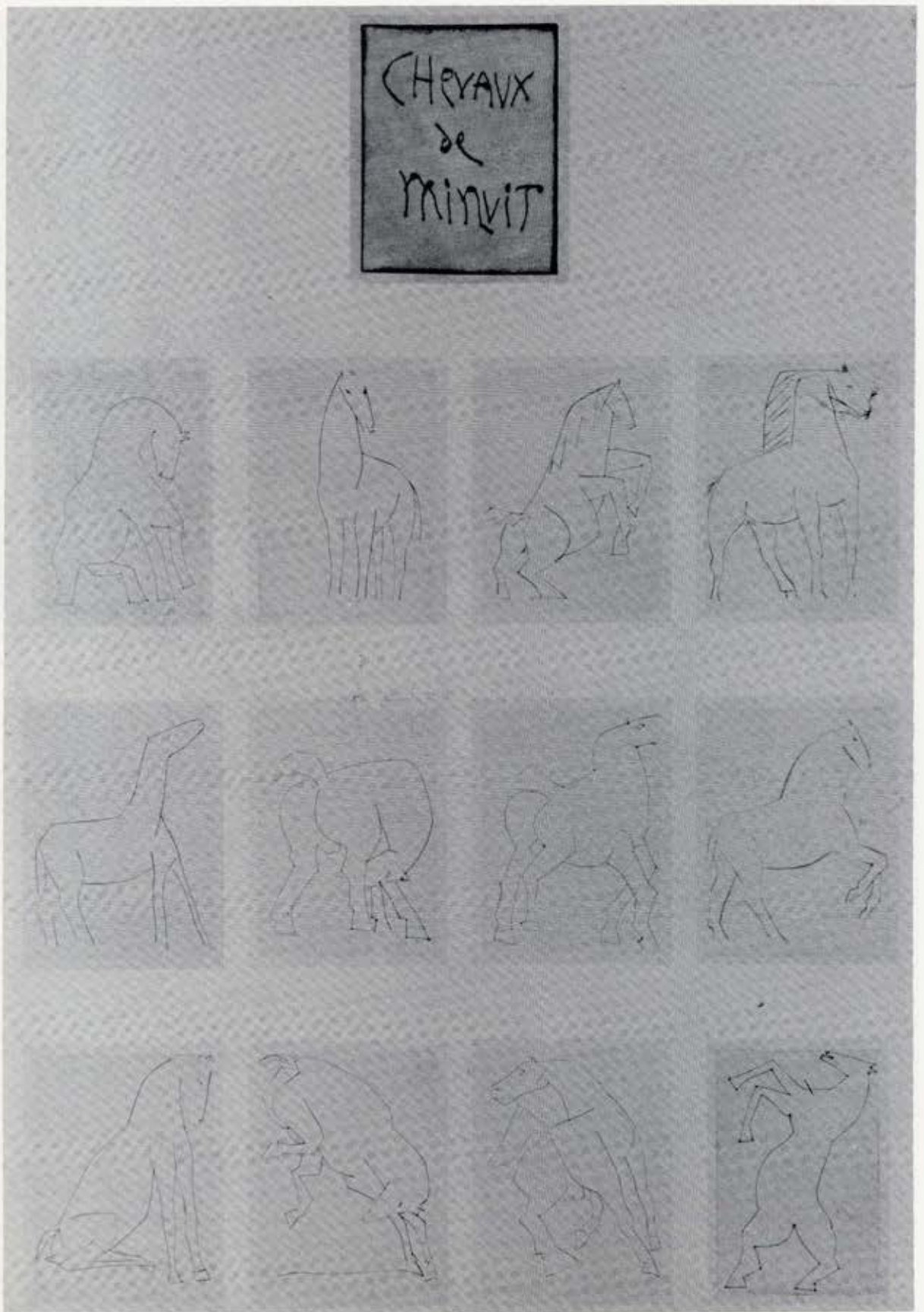
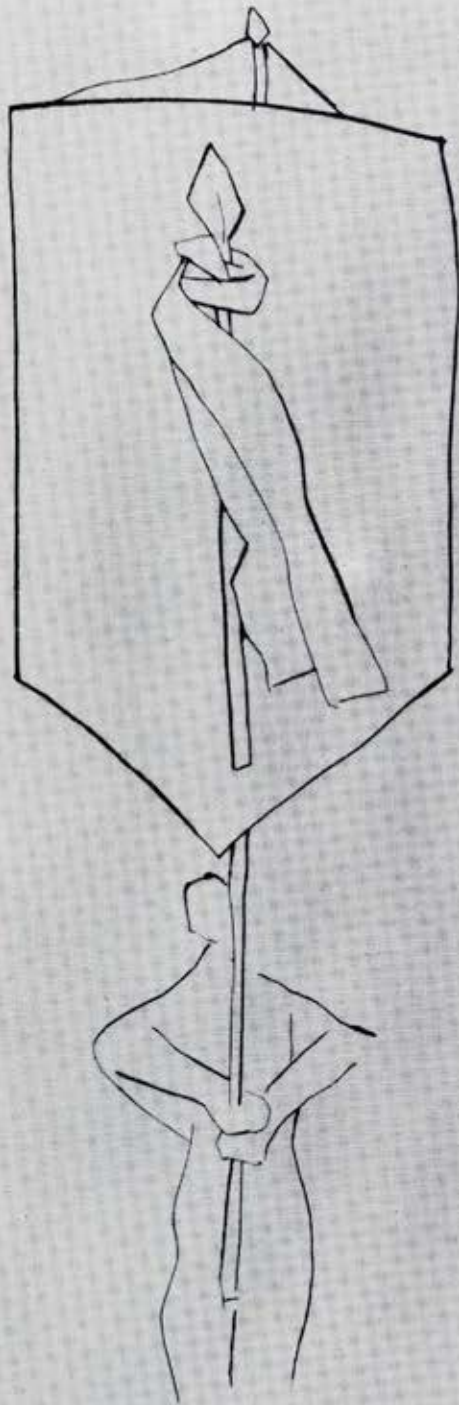


Figure 5. Picasso, *Chevaux de Minuit*, 1956; from *Pablo Picasso, The Illustrated Books, Catalogue Raisonné* (Geneva: Patrick Cramer, 1983), 195, no. 73.



E PARTIMOS DE LA INSOLA DE GROPIS Z
 TOMAMOS CAMINO CONTRA EL LEUANTE
 POR EL MAR MEREDIANO Z FALLAMOS
 OTRA ISLA QUE DIZEN QUIBLE ESTA ISLA
 QUYBLE ES YA EN EL MAR MEREDIONAL
 Z ES POBLADA DE GENTES NEGROS Z
 DEXAMOS LA A MAN DERECHA Z TOMAMOS
 APRES DE LA RIBERA Z PARESCIO VN
 MONTE MUY ALTO QUE DEZIAN ABBOCH Z
 FUAMOS ALLA Z ERA TODO POBLADO DE
 MUCHAS GENTES Z NASÇIA DEL VN RIO
 MUY GRANDE Z ERA TIERA MUY ABONDADA
 Z DE AQUY SE TORNO LA GALEA Z YO
 FINQUE ALLI VN TIENPO Z DESPUES PARTY
 DE ALBOCH CON GENTES Z FUY A OTRO
 MONTE QUE DIZEN LIRRY Z NASÇIA DEL
 VN RIO QUE DIZEN ENALCO Z PARTI
 DESTE MONTE QUE DIZEN LIRRI Z FUY
 AL REYNADO DE GOTONIE QUE TIENE MUY
 GRANDES TIERAS POBLADAS Z YERMAS Z
 EN ESTE REYNADO GOTONIE SON VNOS
 MONTES MUCHO ALTOS QUE DIZ QUE NON
 SON OTROS TAN ALTOS EN EL MUNDO
 Z DIZENLES LOS MONTES DE LA LUNA
 OTROS LES DIZEN LOS MONTES DEL ORO
 E NASÇEN DESTOS MONTES ÇINCO RIOS
 LOS MAYORES DEL MUNDO Z VAN TODOS
 CAER EN EL RIO DEL ORO Z FAZE Y VN
 LAGO TAN GRANDE DE VEYNTE JORNADAS
 EN LUENGO Z DIEZ EN ANCHO Z FAZE
 EN MEDIO VNA GRAND ISLA QUE DIZEN
 PALOLA Z ES POBLADA DE GENTES
 NEGROS PERO LA MAS DESTA TIERRA
 ES DESABITADA POR LA MUY GRAND
 CALENTURA Z POR QUE
 ES TODA ARENAS
 MUERTAS

Figure 6. Iliazd and Picasso, *Le Frère mendiant o libro del conocimiento*, 1959; from A. Horodisch, *Picasso as a Book Artist*, trans. I. Grafe (Cleveland: World Publishing Co., 1962), fig. 57.

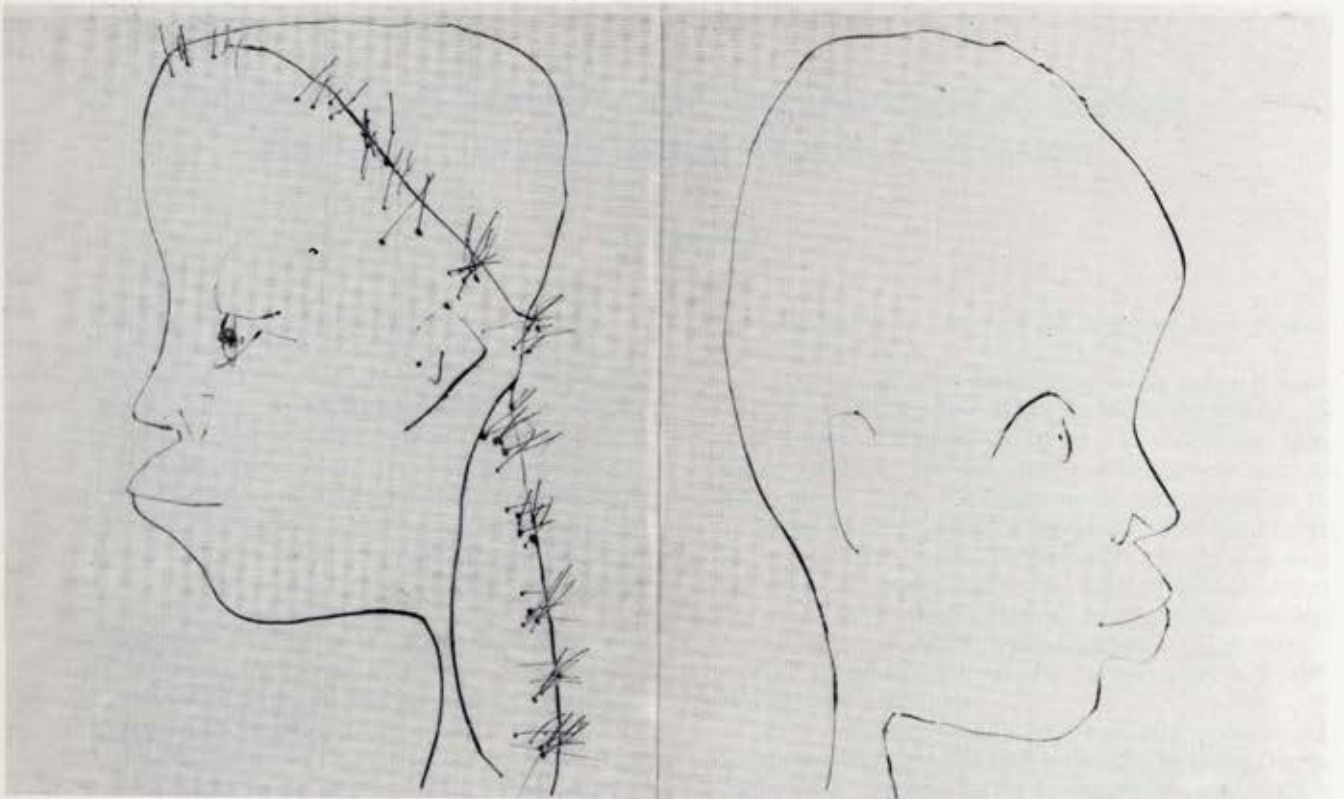


Figure 7. Picasso, *Le Frère mendiant o libro del conocimiento*, 1959; from A. Horodisch, *Picasso as a Book Artist*, trans. I. Grafe (Cleveland: World Publishing Co., 1962), fig. 58.