



PICASSO

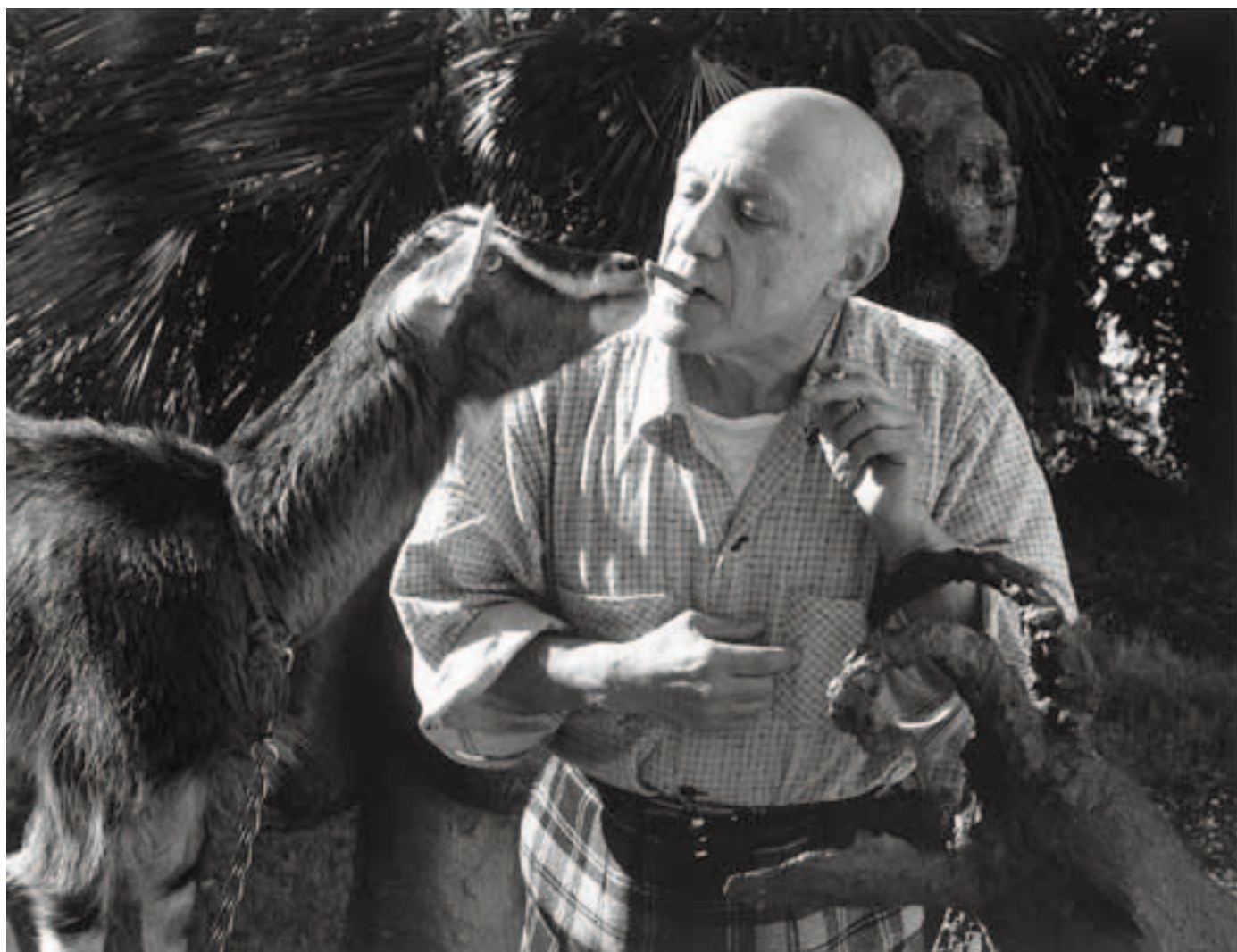
Les livres d'artiste

PICASSO LES LIVRES D'ARTISTE

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The collection of Mr. A***



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Author's note

Years ago, at the University of Washington, I had the opportunity to teach a class on the "Late Picasso." For a specialist in nineteenth-century art, this was a particularly exciting and daunting opportunity, and one that would prove formative to my thinking about art's history. Picasso does not allow for temporalization the way many other artists do: his late works harken back to old masterpieces just as his early works are themselves masterpieces before their time, and the many years of his long career comprise a host of "periods" overlapping and quoting one another in a form of historico-cubist play that is particularly Picassian itself. Picasso's ability to engage the art-historical canon in new and complex ways was in no small part influenced by his collaborative projects. It is thus with great joy that I return to the varied treasures that constitute the artist's immense creative output, this time from the perspective of his livres d'artiste, works singularly able to point up his transcendence across time, media, and culture. It is a joy and a privilege to be able to work with such an incredible collection, and I am very grateful to Mr. A***, and to Umberto Pregliasco and Filippo Rotundo for the opportunity to contribute to this fascinating project. The writing of this catalogue is indebted to the work of Sebastian Goeppert, Herma Goeppert-Frank, and Patrick Cramer, whose *Pablo Picasso. The Illustrated Books: Catalogue Raisonné* (Geneva: Patrick Cramer, 1983) informs many of the entries included here as well as all edition information.

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Preface

The first quarter of the twentieth century saw the birth of Modern art as we know it, and it was during this period that the concept of the livre d'artiste became a phenomenon. It was in France, and in particular Paris, where the vast majority of the greatest illustrated books of the century were published, and where the publishers Ambroise Vollard and Henry Kahnweiler were the driving forces behind many of the finest books. The language of art was changing so rapidly that to stay "modern" meant to constantly adapt, so perhaps it was natural that the artist Vollard, Kahnweiler, and the majority of publishers turned to on many occasions was Picasso. Picasso had cemented his position as the most innovative and, it would be fair to say, important artist of his generation early in his career. He was at the forefront of virtually every major art movement in the first half of the twentieth century, and his ability to effortlessly turn his hand to multiple media meant his style never stagnated. Yet despite his constantly evolving style, Picasso was not afraid of revisiting earlier themes if the project demanded it, as in such notable works as *Les Métamorphoses* (1931), *Lysistrata* (1934), and *Six Contes Fantastiques* (1953), which are all presented in the neoclassical style despite his having moved on from the form already many times over. For Picasso, illustrating books was not a side-line: his livres d'artiste form a highly important aspect of his creative output. Much like his printmaking and unlike many artists, Picasso's graphic works are not mere reproductions of pre-existing images; rather, they exist alongside his works in other media, and both inform and are informed by them.

The present collection is particularly rich in deluxe and unique presentation copies; these special editions, coupled with the incredible rarity of many of the other books, makes assembling a similar collection today virtually, if not certainly, impossible. Fine copies of the early books are particularly well covered. A number of the books published by the author Max Jacob are of particular note, including a magnificent copy of Picasso's third illustrated book, *Le Siège de Jérusalem* (1914), housed in a fine Pierre Legrain binding and containing drawings and a manuscript dedication by Jacob. *Le Cornet à dés* (1917) contains one of Picasso's rarest early engravings, and the only time he produced an engraved Cubist Harlequin; the fine copy included here is one of only 14 on delicate Japan paper. Of equal rarity is the wonderful copy of *Le Phanérogame* (1918) from the edition of only 20 in a superb Bonnet binding. The magnificent copy of Picasso's first illustrated book, André Salmon's *Poèmes* (1905), is one of only ten copies containing the Rose Period drypoint *Les Deux Saltimbanques* (1905), included in a fine velvety impression printed on Japan paper before the plate was steel-faced.

Other notable rarities include the collaborative books published by PAB (Pierre André Benoît). These wonderful volumes came about as a result of Benoît sending Picasso a small piece of celluloid as a suggested material support for an engraving. Picasso duly sent back the tiny plate with a miniature engraving of a face upon it and within a matter of weeks Benoît had produced an edition of 30 books, each virtually the same format as the printing matrix. From this small engraving and resulting book, a firm friendship was born, and between 1956 and 1967 the two collaborated on 17 further books; with the exception of *Si large mon image* (1958), which exists in only two copies (one for the artist and one for the publisher), the collection contains an example of every book they produced together.

Like those with PAB, many of Picasso's books were highly collaborative affairs, perhaps none more so than that of *Pismo/Esrito* by Iliazd (Iliia Zdanevitch) (1948). The work is a love letter to the Russian Olga Djordjadze, whom Iliazd met in Cannes in 1946, and is an ode to his muse. Picasso had been given a plate by the printer Lacourier that was too large, and instead of cutting it down the artist etched a tall thin nude onto the plate. Upon seeing it, Iliazd immediately applauded the work's asymmetry, which reaffirmed his idea of the book existing in three parts: the work itself thus came to inform the book's design, which is highly unique. *Esrito* is presented folded into thirds with the etchings taking up one third of each folded page and the text the remainder, giving a silted yet somehow very coherent effect that complements the text perfectly. As is sometimes the case, the subject matter of the etchings is not necessarily that of the protagonist of the book, as the etchings in *Esrito* are all very clearly portraits of Picasso's lover Françoise Gilot, but the message is clear nonetheless.

Assembling the collection was an enormous undertaking, a true labour of love, and the examples of the books within it are some of the finest known. PRPH Books is honoured to be able to present this remarkable collection to a wider audience.

Alexander Hayter

Forum Auctions Ltd International Head of Modern & Contemporary Art and editions

Picasso and friends

In the history of art, Picasso's printmaking activities are as significant as his paintings, and perhaps represent the most intimate side of his artistic evolution. Right from the Blue and Pink Periods, his graphic contributions to illustrated books formed a significant aspect of his artistic practice. An extraordinary experimenter, his graphic oeuvre ranges from engraving, etching, and drypoint to lithography, aquatint, and linoleum cut; each of these techniques found their way into his *livres d'artiste*, which made the fortunes of the most important art publishers of the early twentieth century, such as Vollard, Tériade and Skira.

He used to self-define a "*peintre-graveur*", and his book illustrations manage to give life to works that, while integrating with the texts, become autonomous. He was also deeply into the French literary *milieu* and much of his production owes to his involvement with these writers and poets: in such experiments, literature and painting merge inseparably. For these reasons, Mr. A***, who started building his collection in the early 1990s, opted to limit himself to books for which Picasso created illustrations strictly merged with text. He didn't consider individual plates or portfolios, multi-artist catalogues or anthologies, or editions not strictly limited in size. This stunning collection of Picasso's *livres d'artiste*—on display, for the first time ever, at PrPh—is one of just two comparable collections in private hands and includes numerous presentation copies, bindings by Bonnet, Martin, Gras, Cretté, drawings by Picasso or by the writers, and rare examples from extremely limited editions. Many of the books were written by the Spanish genius's own friends, such as Max Jacob, Tristan Tzara, Paul Eluard, and Jean Cocteau, and top designers of the time, such as Iliazd (Iliia Zdanevich) and PAB (Pierre-André Benoît), feature prominently among the many masterpieces. From doves to bullfighters, the visitor will find Picasso's great range of iconography well represented: often the engravings, in many ways more flexible than larger works on canvas, anticipate the pictorial path carried out in his paintings, or they offered a separate forum for the artist to explore a given theme in greater depth.

At the same time, the opportunity to experience over 120 of these works – to view, touch, and "breathe" them, all in a single space – will likely lead to some surprising discoveries about the master artist whose long career crosses numerous epochal events of the twentieth century. We can confidently say that it would be near impossible to assemble such an exquisite collection today, in terms of both quality and completeness, and we are honoured to be able to present it here at PrPh. For all of this, Umberto and Filippo, have to thank the patience, availability and passion of Monsieur A***.

U.P.

A fascinating gamble

It was a passion for fine art prints and works on paper that led me, first with caution and then with increasing conviction, to research and acquire this collection of Picasso's limited-edition illustrated books.

Throughout his brilliant career, Picasso had partaken in, and helped define, many of the most significant artistic movements of the twentieth century, and to me the steady acquisition of his numerous *livres d'artiste* offered a chance to connect to the inexhaustible creativity of the great master in a tangible way.

As I lived far from the major cities, I had no direct knowledge of that world and the various movements of which he had been the protagonist, nor did I know any of the publishers, gallery owners, merchants, and collectors with whom he had once worked, or any of the current owners of some of the books. The mission, therefore, of this passionate neophyte to form such an ambitious collection, while exciting, also seemed to be really impossible.

And yet, volume by volume, I managed to find the books, either through auctions or directly through collectors or dealers. Over the years, the collection grew to be more and more substantial in tandem with my own personal involvement, which became increasingly motivated and energetic. After 25 years of what has been a fascinating, if not always easy journey, the collection has come to include the rarest and most sought-after volumes, and the somewhat crazy dream of that ambitious young collector has become a reality.

Upon reaching this goal, I would like to express my heartfelt thanks to all those who have contributed to this magnificent collecting adventure, and in particular to Mr. Max Reed, who has always been available and generous with competent, valuable advice, as well as to my wife Patrizia, for the patience and understanding with which she supported my passion. Above all, I can't help but remember, with great emotion, my father, who has since passed away but who was responsible for passing in to me his love of collecting, research, art, and books.

*Mr. A****

Catalogue

André Salmon Poèmes

1905

André Salmon / Poèmes / Ames en Peine et corps sans Ame / Les Clefs Ardentes. – Le Dououreux Trésor / Paris / Edité par les soins de Vers et Prose / 18, rue Boissonade, 18 / 1905 /

Illustrations

1 drypoint (120 x 90 mm) [Les deux Saltimbanques], with (inverted) signature and the date "[March] 1905" in the copperplate, signed in ink.

Edition

250 copies
25 copies on china, japan and holland, numbered from 1 to 25
225 copies on *pur fil*, unnumbered.
The drypoint was given with 10 of the deluxe copies of the book.

Printing

(1905)
Imprimerie H. Jouve, Paris, for the text and typography.
[Les Presses Eugène Delâtre, Paris, for the drypoint.]

In 1904 Picasso moved from Barcelona to the bohemian centre of Montmartre in Paris, where he lived in a run-down house his friend Max Jacob would later dub the "Bateau-Lavoir". The house soon came to function as a meeting place for such young avant-garde figures as Jacob, Guillaume Apollinaire, Paul Fort, and André Salmon. It was from this milieu that the young Salmon's first collection, *Poèmes* – the first volume to contain an original print by Picasso – was published in 1905 by *Vers et Prose*, a quarterly review recently founded by Paul Fort, with Salmon serving as its editorial secretary and Apollinaire as administrator. The 32 poems in the collection are variously dedicated to the avant-garde artists and poets in their circle.

The poem "Le Banquet" is dedicated to Picasso and speaks of figures on the fringes of society, including prostitutes, bandits, poets, artists, and the itinerant circus performers known as *saltimbanques*. Marginal figures are seen throughout Picasso's Blue Period, where cold hues emphasize loneliness and melancholia, but saltimbanques in particular also helped bring about the shift to the more optimistic Rose Period, characterized by warmer colours and a focus on a collective unity outside mainstream society, as with his friends at the Bateau-Lavoir. This collectivity is most often seen in the coming together of carnival performers, harlequins, and clowns, as with this drypoint of two young saltimbanques.

Number 22 of 25, printed on holland, and a deluxe copy, 1 of 10 to include the drypoint printed on japan. Monogrammed by the author on the limitation page, with a signed dedication on the half-title: "A mon cher Alfred / A ma grande cousine / A mes petits cousines / André Salmon". Sm. 8vo (191 x 129 mm). 53 partly numbered leaves, including an additional blank leaf at the beginning and not including the drypoint, which is unbound. Uncut, original wrappers preserved in a small-grain half-morocco chemise signed by Alain Devauchelle, with matching slipcase. Spine with five raised bands and lettered in gold.

This copy is accompanied by a canceled version of the copperplate printed on a loose, full-sized leaf with wide margins (309 x 212 mm) and dated "1913".



Max Jacob
Saint Matorel

Max Jacob / Saint Matorel / Illustré d'eaux-fortes / par / Pablo Picasso / (vignette after a woodcut by André Derain of the initials H.K. between two large seashells) / Paris / Henry Kahnweiler, Éditeur / 28 Rue Vignon 28 / (1911).

Illustrations

4 etchings (200 x 141 mm), the third one reworked with drypoint, [Mademoiselle Léonie], [La Table], [Mademoiselle Léonie dans une chaise longue], [Le Couvent], undated [1910], unsigned.

Edition

106 copies
15 copies on ancient japan, numbered from 1 to 15;
85 copies on van Gelder holland laid, numbered from 16 to 100;
4 copies on van Gelder holland laid, numbered from I to IV;
2 deposit copies with impressions of the canceled plates, marked 0 and 00.
All copies are signed in ink by the author and the artist.

Printing

(February 11, 1911)
Paul Birault, Paris, for the text and typography.
Les Presses Eugène Delâtre, Paris, for the etchings.

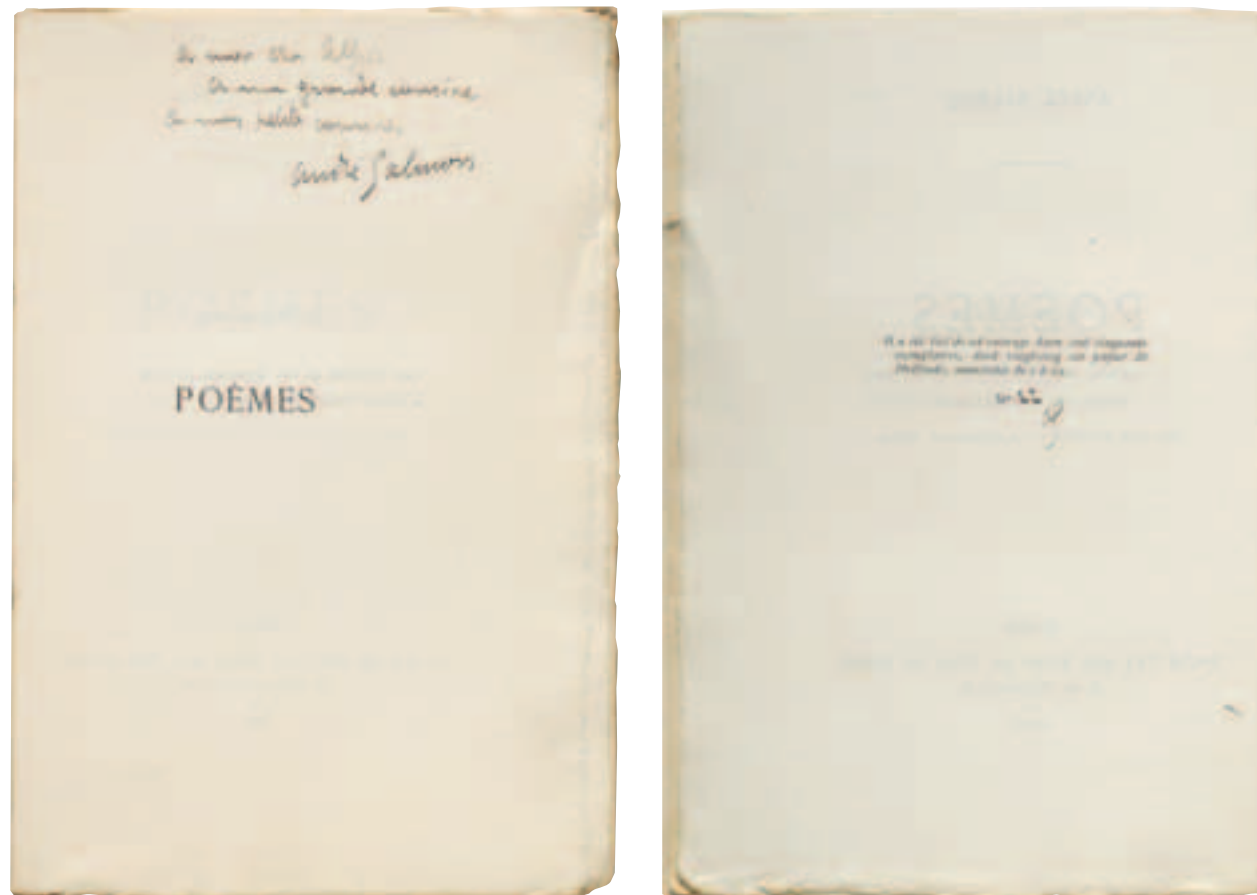
Saint Matorel was the first book of the so-called 'Matorel-Jacob' trilogy. It was followed by *Les oeuvres brulesques et mystiques de Frère Matorel* in 1912, illustrated by André Derain, and *Le siège de Jérusalem* in 1914, illustrated by Picasso. The artist produced a number of etchings for the project over the summer of 1910, four of which were ultimately selected for the publication.

Jacob's bizarre, semi-autobiographical tale follows the religious experience of Victor Matorel until his ultimate retreat to the monastery of Saint Teresa at the end of his life. Picasso was particularly taken with Mademoiselle Léonie, the hero's great love, and represents her in two of his four illustrations. The other two represent a table still life and the Saint Teresa monastery, respectively. Of course, this is not immediately obvious, as Picasso rendered the illustrations in his Analytic Cubist style. This early phase of Cubism sought to deconstruct the traditional modes of image-making by fragmenting the object and faceting space. One can still trace elements of the figures or scenes in Picasso's "illustrations"; indeed, as abstract as his works may seem, Picasso always resisted complete abstraction. Thus, Madame Léonie can be "found" in certain details like the arc of a breast, though angular lines and dense cross hatching work to fracture the planes.

The forward-looking Kahnweiler was an early supporter of Picasso's Cubism. As he later wrote, when Picasso produced these etchings in the summer of 1910, he began "to blow up the coherent form." Indeed, today, Picasso's *Saint Matorel* etchings are considered defining works of Cubist printmaking.

Number 41 from the edition of 85 printed on Vergé Holland van Gelder, signed in ink by the author and the artist.

Sm. 4to (265 x 223 mm). [52] leaves including half title, title page printed in black and red with a woodcut vignette by André Derain with the monogram 'HK', and justification with the signatures of the artist and the author at the bottom. Editor's japan wrappers with lettering on the front cover. Uncut.



Max Jacob Le Siège de Jérusalem

Max Jacob / Le Siège de Jérusalem / Grande Tentation Céleste / de Saint Matorel / Illustré d'eaux fortes / par / Pablo Picasso / (vignette after a woodcut by André Derain of the initials H.K. between two large seashells) / Paris / Henry Kahnweiler, Editeur / 28, Rue Vignon, 28 / (1914)

Illustrations

1 etching (157 x 116 mm) [*Femme nue*], undated [1913-1914] and unsigned;
1 drypoint (156 x 115 mm) [*Nature morte au crâne*], undated [1913-1914] and unsigned;
1 drypoint with etching (162 x 110 mm) [*Femme*], undated [1913-1914] and unsigned.

Edition

106 copies
15 copies on ancient japan, numbered from 1 to 15;
85 copies on van Gelder holland laid, numbered from 16 to 100;
4 chapelle copies on van Gelder holland laid, numbered from I to IV;
2 deposit copies with impressions from the canceled plates, marked 0 and 00.
All the copies are signed in ink pencil by the author and the artist.

Printing

(January 21, 1914)
Paul Birault, Paris, for text and typography.
Les Presses Eugène Delâtre, Paris, for the prints.

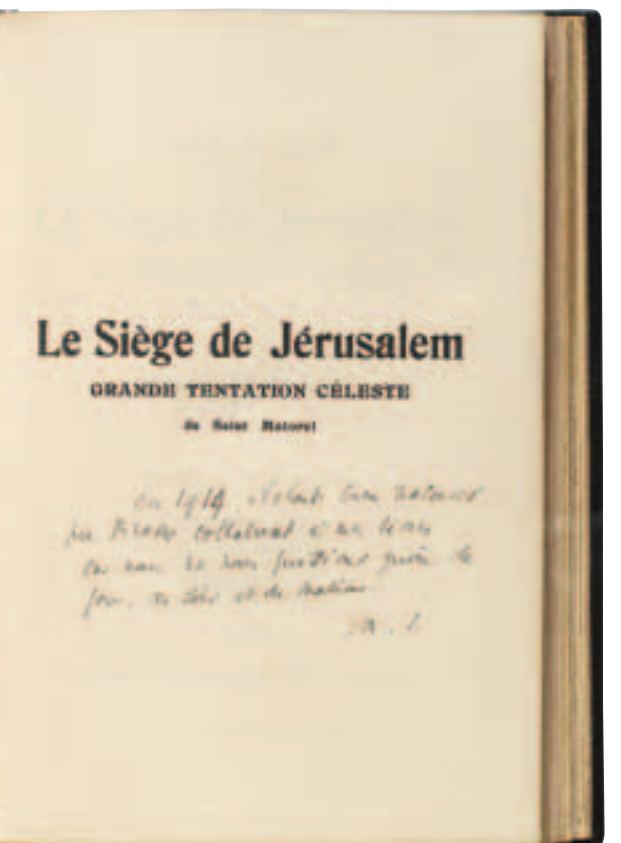
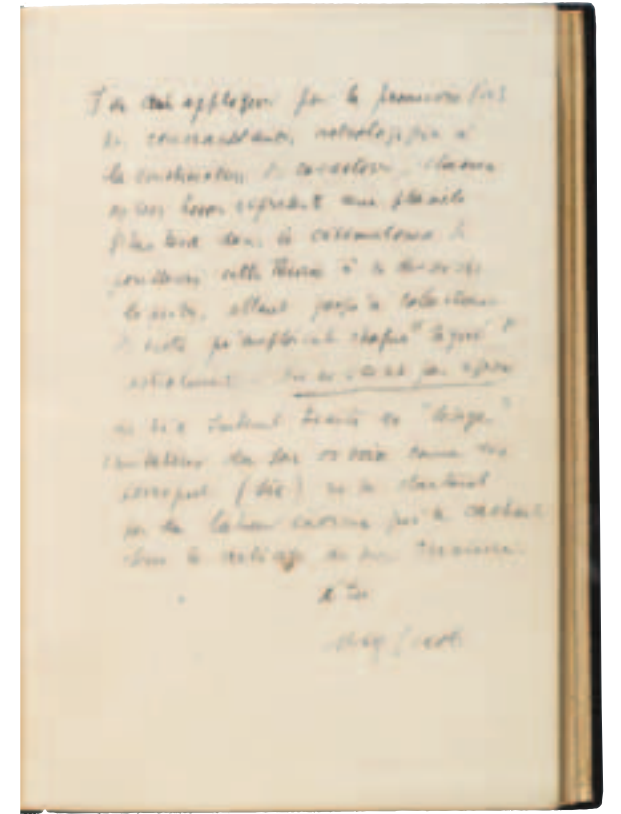
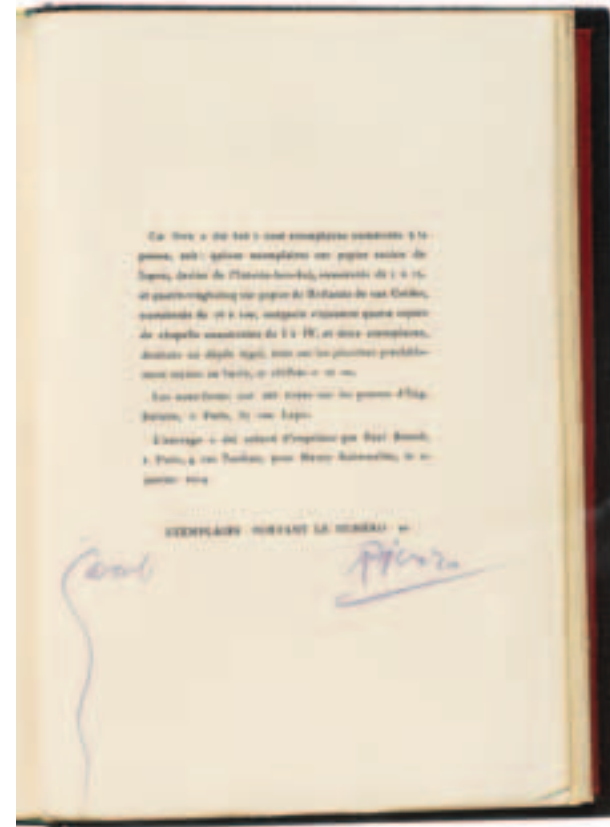
Le siège de Jérusalem is the third book of the so-called 'Matorel-Jacob' trilogy. It was preceded by *Saint Matorel* (1911), illustrated by Picasso, and *Les oeuvres brulesques et mystiques de Frère Matorel* (1912), illustrated by André Derain. Although Derain was the initial impetus for the project, the artist declined to illustrate what he considered to be a strange mixture of literary genres; the art dealer, writer, and publisher Henry Kahnweiler thus turned to Picasso, who readily agreed to the work, particularly given his close relationship with Jacob. For *Le siège de Jérusalem*, Picasso provided three etchings and drypoints, completed in the winter of 1913/14.

Jacob's story shifts between dream and nightmare and involves a multitude of characters fighting around Matorel in an apocalyptic war for the conquest of celestial Jerusalem. Although Picasso provided an illustration for each act - two female nudes and a still life with a skull - they bear little relation to the text and are visually difficult to discern as Cubist cacophonies of evaporating shapes and dense shading. In this way, however, the illustrations capture the abstract nature of Jacob's ideas while visually echoing the ambiguity of the text.

Number 26 of 85 copies on van Gelder holland laid, numbered 16 to 100, signed in ink by the author and the artist on limitation page. 8vo (218 x 150 mm). [76] leaves. Editor's japan wrappers with lettering on the front preserved. Bound by Jacques Anthoine Legrain in large-grain black gilt morocco with red and black insets forming a leaf motif, gilt edges, red suede pastedowns and flyleaf. Smooth spine with author's and artist's names and title in gilt. Half-morocco chemise with smooth spine bearing the name of the author and the title in gilt, and matching slipcase, signed by Legrain.

This is a special copy, bound by Pierre Legrain, containing a long note by Max Jacob to an anonymous friend in which he declares to have used, for the first time, his astrological knowledge to the construction of characters. It also includes seven original drawings (three folding) depicting characters from the book, executed by Jacob with manuscript captions; another autograph note on the half title, in which Jacob states how it made sense, in 1914, that Picasso should illustrate his works as at the time they were never apart from one another.







Max Jacob Le cornet à dés

1917

Max Jacob / Le / Cornet à Dés / (Paris) (published by the author) [1917]

Illustrations

1 engraving with burin (162 x 118 mm) (*Arlequin*), undated [1917].

Edition

44 copies

14 copies on *Vieux Japon*, with the engraving, signed in black ink by the author, numbered from 1 to 14;

30 copies on holland, with a reproduction of a portrait of the author by Picasso, numbered from 15 to 44.

Printing

[1917]

Imprimerie Levé, Paris, for the text and typography.

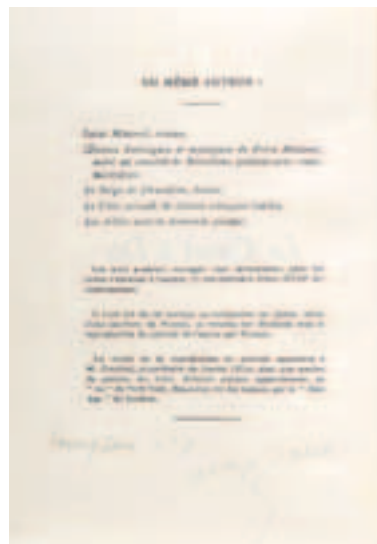
[Les Presses Eugène Delâtre, Paris, for the engraving.]

Picasso's dear friend Max Jacob conceived of the majority of the 300 prose poems included in this groundbreaking work between 1904 and 1910, though it was not until 1917 that the poet, artist, and critic finally managed the nerve and financial backing to realize their publication. Suffuse with puns, the varied texts combine in a sort of organized chaos like the roll of a dice, an image he captures in the title, *Le Cornet à Dés, à cause de la diversité de leurs aspects et du côté hasardeux de l'ensemble*. The shifting, striking, ambiguous forms developed in the poems work together in the reader, as Jacob emphasizes the constructedness of the poem and the unique aesthetic experience one has upon engaging with it.

Picasso's engraving for the 14 deluxe editions is a fine example of Synthetic Cubism. Whereas the earlier phase of Analytic Cubism sought to deconstruct the image by fragmenting objects and faceting space in order to consider a multitude of viewpoints and perspectives, Synthetic Cubism, sought to reconstruct those fragmented pieces into new kinds of reality, emphasizing interlocking shapes and the development of collage. The shift to Synthetic Cubism was also accompanied by a shift toward lighter subject matter (and, in painting, to brighter colours); for Picasso this meant the reappearance of the harlequin, the artist's alter ego. But despite the character's heavy use in Picasso's paintings of the period, the engraving included here is the only known print of the harlequin in Picasso's Cubist style. This is particularly surprising since the paper support is ideally suited to Synthetic Cubism's goal of ultimate flatness, a fact Picasso seems to stress through the multiple rectangles that both frame and make up the harlequin's body.

Number 9 of 14 on Vieux Japon, with the engraving, signed in black ink by the author, numbered 1 to 14.

8vo (202x155 mm). 96 leaves. Uncut, original wrappers preserved in a half-morocco chemise signed "A. Devauchelle", with matching slipcase. Smooth spine with author's name, title, date, and "Eau-forte de PICASSO" in gilt.



Max Jacob
Le Phanérogame

1918

Max Jacob / Le / Phanérogame / (Paris) [published by the author, 1918]

Illustrations

1 etching on zinc (148 x 113 mm)
[*Pierrot*], on Arches laid, undated
[1918].

Edition

[20 copies on *Vieux Japon*.]

Printing

[1918]
Imprimerie Levé, Paris, for the text
and typography.
[Les Presses Eugène Delâtre,
Paris, for the etching.]

To help pay for the printing of *Le Phanérogame*, Picasso produced an etching of a Pierrot to be included with the deluxe edition. Jacob dedicated the work "to the poet, André Salmon, in memory of the rue Ravignan", the site of the "Bateau-Lavoir" where Jacob, Picasso, Salmon, and Apollinaire congregated and collaborated so fruitfully in the early years of their careers. He further explained the text as reflecting "the gaiety of that first youth which is the golden age of art".

In the spring of 1918 Picasso was working on a series of works inspired by the theatre, particularly the *Commedia dell'Arte*, but the subject was hardly new: harlequins, jesters, and acrobats feature prominently in his work during the years recalled by Jacob, prompting some to describe it as his Circus Period. During that time, the young group visited the circus frequently, feeling deep sympathy for the performers. It is fitting, then, that Picasso produced an engraving of Pierrot for Jacob's book.

Though Picasso's model was likely the dancer and choreographer Léonide Massine, the pensive clown also recalls his earlier saltimbanque figures and their close association with his circle. For example, Apollinaire, Jacob, and Salmon are understood to represent the three male figures in Picasso's famous painting *The Family of Saltimbanques* of 1905, the period recalled in Salmon's book. That same year Picasso also used Jacob as the model for his sculpture *Head of a Jester*, which had begun as a portrait one evening after the group returned from the circus. Apollinaire died in November 1918, and while the timing had to have been coincidental, with Picasso's etching, Salmon's tribute to the group's artistic youth takes on an extra elegiac function.

Number 6, as written by the author. Printed sur Vieux Japon, the etching printed on Arches laid and signed in pencil by the artist. With a signed dedication by the author: "Exempl: N° 6, à son Excellence Monsieur Kelekian délégué de l'Arménie à la Conférence de la paix 1919, respectueusement Max Jacob."

8vo (190 x 137 mm). [4], 96, [4] leaves including half-title and title page. Black leather binding signed by **Paul Bonet** and dated 1963, with modern design composed of yellow, orange, red, purple, blue, and green, forming arabesques superimposed upon a white and black striated circle. Yellow suede pastedowns and flyleaf, framed in light green.



Smooth spine with author, title, and date in gilt. Gilt edges; original wrappers preserved. Housed in a quarter-leather chemise with matching case.

This copy contains a dedication by Jacob to Dikran Kelekian, who, as the author notes, served as the Armanian delegate at the 1919 Paris Peace Conference. Kelekian was a prominent collector of modern paintings and Coptic and Islamic art, as well as an important dealer in Middle Eastern art across all periods. His portrait was painted by such noted artists as Mary Cassatt and Milton Avery.



Max Jacob
La Défense de Tartufe

1919

La Défense de Tartufe Extases, remords, visions, prières Poèmes et méditations d'un juif converti. Paris, Société Littéraire de France 10, rue de l'Odéon, 10, (November 22) 1919

Illustrations

1 engraving with burin and roulette (80 x 50 mm) [*Tête de Femme*], on stiff wove, undated [1916].

Edition

830 copies
 25 on Rives wove, with the engraving, numbered from 1 to 25;
 25 on Rives wove, with drawings by Max Jacob, numbered from 26 to 50;
 30 on Rives wove, numbered from 51 to 80;
 750 on brown paper, numbered from 81 to 830.

Printing

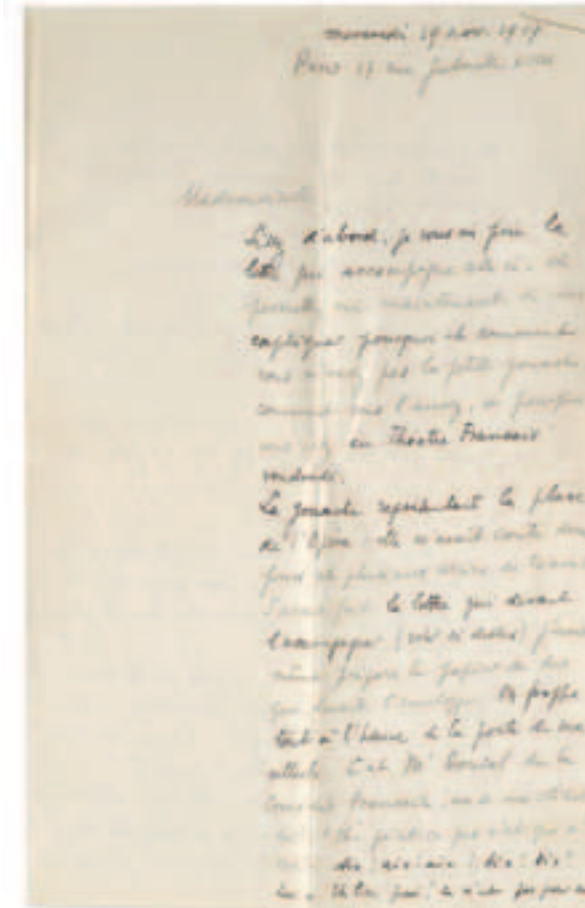
(November 22, 1919)
 Hérissey, Evreux, for the text and typography.
 [Les Presses Eugène Delâtre, Paris, for the engraving.]

Along with *Saint Matorel* (1909), *La Défense de Tartufe* describes Jacob's religious experience through the diary of a convert who feels surrounded by temptation. It is dedicated to Juan Gris, one of the early "members" of the Bateau-Lavoir group; the group also included, among others, Apollinaire and Salmon, to whom *Saint Matorel* and *Le Phanérogame* are dedicated, respectively.

Picasso - who was made godfather to Jacob when the latter was baptized in 1915, the same year Picasso returned to realistic imagery - contributed an engraving of a head of a woman to Jacob's publication. He had created the engraving three years earlier, in 1916. Deborah Wye suggests this print is a "rare likeness" of Eva Gouel (née Marcelle Humbert), Picasso's lover and muse between 1912 and 1915, when the young woman died. Because this coincides with the artist's most abstract phase of Cubism, Gouel is difficult to "find" amongst Picasso's works, though she can be traced in such celebrated pieces as *Ma Jolie* (1912). Wye further observes how the artist's use of the roulette tool "creates evocative shadows and gives his representation a sense of memory more than reality" (D. Wye, *A Picasso Portfolio*, New York 2010, p. 120). In the intriguing sectioning of her face, there is also a connection to Picasso's first Cubist sculpture of 1909, a faceted bust of Fernande Olivier, Picasso's lover and muse from the days of the Bateau-Lavoir.

Number 2 of 25 on Vélín de Rives, with the engraving signed in pencil by the artist. 16mo (165 x 130 mm). [4], 213, [3] pp., including half title, title page, justification, and table of contents. Original greenish wrappers with lettering on front cover and spine preserved. Slipcase and box.

This copy is accompanied by two autograph letters by Max Jacob to an unidentified "Mademoiselle", both dated 1919 and relating to a gouache painting he had sent her.



Trente-deux reproductions des maquettes en couleurs / d'après les originaux des costumes & décor / par / Picasso / pour le Ballet "Le Tricorne" / (vignette after a drawing by Picasso with the monogram P.R.) / Paris / Éditions Paul Rosenberg / 21, rue La Boétie / 1920 /

Illustrations

1 etching on zinc (148 x 100 mm) [*L'italienne*], on Arches laid, undated [1918/1919], signed in pencil, and numbered from 1/50 to 50/50.

Edition

250 copies
50 copies, with the etching and 32 black and white reproductions of the drawings, numbered from 1 to 50;
200 copies, numbered from 51 to 250.

Printing

[1920]
Ateliers André Marty, Daniel Jacomet et Cie, Paris, for the text, typography, reproductions and etching.

It was Jean Cocteau who introduced Picasso to Sergei Diaghilev, head of the famous Ballets Russes, thus initiating the artist's fruitful seven-year involvement with the company, from 1917 to 1924.

The two-act ballet *Le tricorne* - inspired by Pedro Antonio de Alarcón y Ariza's Andalusian story, *El sombrero de tres picos* (1874) and choreographed by Léonide Massine - represents one of the company's post-War masterpieces as well as Picasso's most consummate theatrical achievement. It premiered in London on 22 July 1919 with sets and costume designs created by Picasso, along with a monumental stage curtain. The artist created nearly 60 studies and sketches for the stage sets, drop curtains, costumes and décor. The drawings that were ultimately selected for the production are reproduced in this album.

Though Paris-based, the Ballets Russes rehearsed in Rome, and it was there, in 1917, during the preparations for his first collaboration with the company that Picasso met the Russian ballerina Olga Khokhlova. The two married in 1918 and would remain so until her death in 1955, despite their estrangement after 1935. Picasso's etching of *L'italienne*, included in the 50 deluxe copies of this album, can be read as a tribute to his new lover and muse, pictured here with her statuesque dancer's body gracefully composed and arched eyebrows framing wide, pensive eyes. The serene, classicised portrait is emblematic of the *rappel à l'ordre* (call or return to order) seen in the work of many avant-garde artists in the wake of the First World War. The term, coined by Cocteau, names the predominance of classical themes and traditional subject matter around this time - a stabilising force against the chaos and tragedy of war but also a problematic deviation from the steady goal of unrelenting progress that charged the minds of avant-garde artists at the time.

Number 27 of 50, with the signed etching.

(195 x 260 mm). Loose in japan folder (280 x 205 mm) with title on the front cover and printer's address on the back, colophon and copy number on the inside flap. Black and green marbled protective boards with tie-strings and black cloth spine, with lettered panel pasted to front cover.



Paul Valéry
La jeune parque

1921

Paul Valéry / La Jeune / Parque / avec un portrait de l'auteur / en lithographie par / Pablo Picasso Nouvelle
 Revue Française / Paris 35, 37, rue Madame 1921 /

Illustrations

1 transfer lithograph (96 x 77 mm)
 [Portrait de Paul Valéry], undated
 [1920] and unsigned.

Edition

525 copies on Arches laid
 25 hors commerce copies,
 numbered from I to XXV;
 500 copies, numbered
 from 1 to 500.

Printing

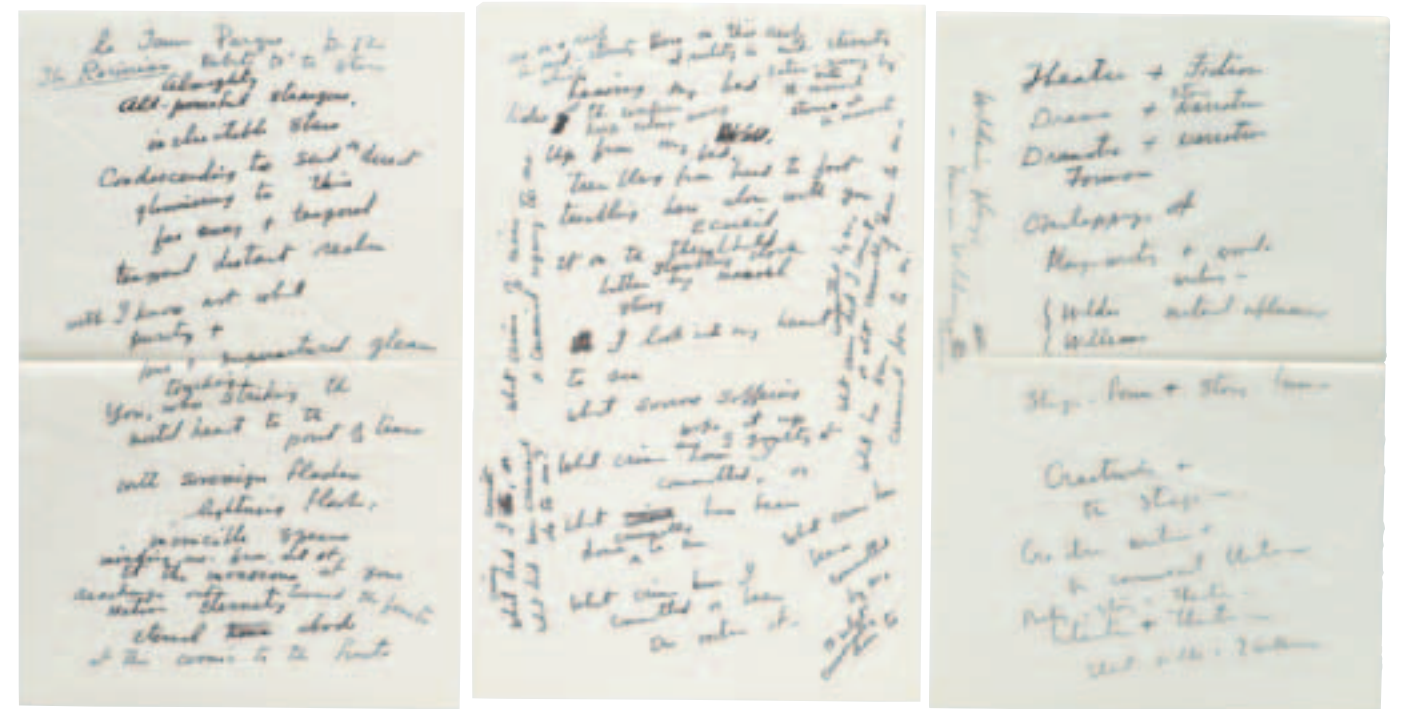
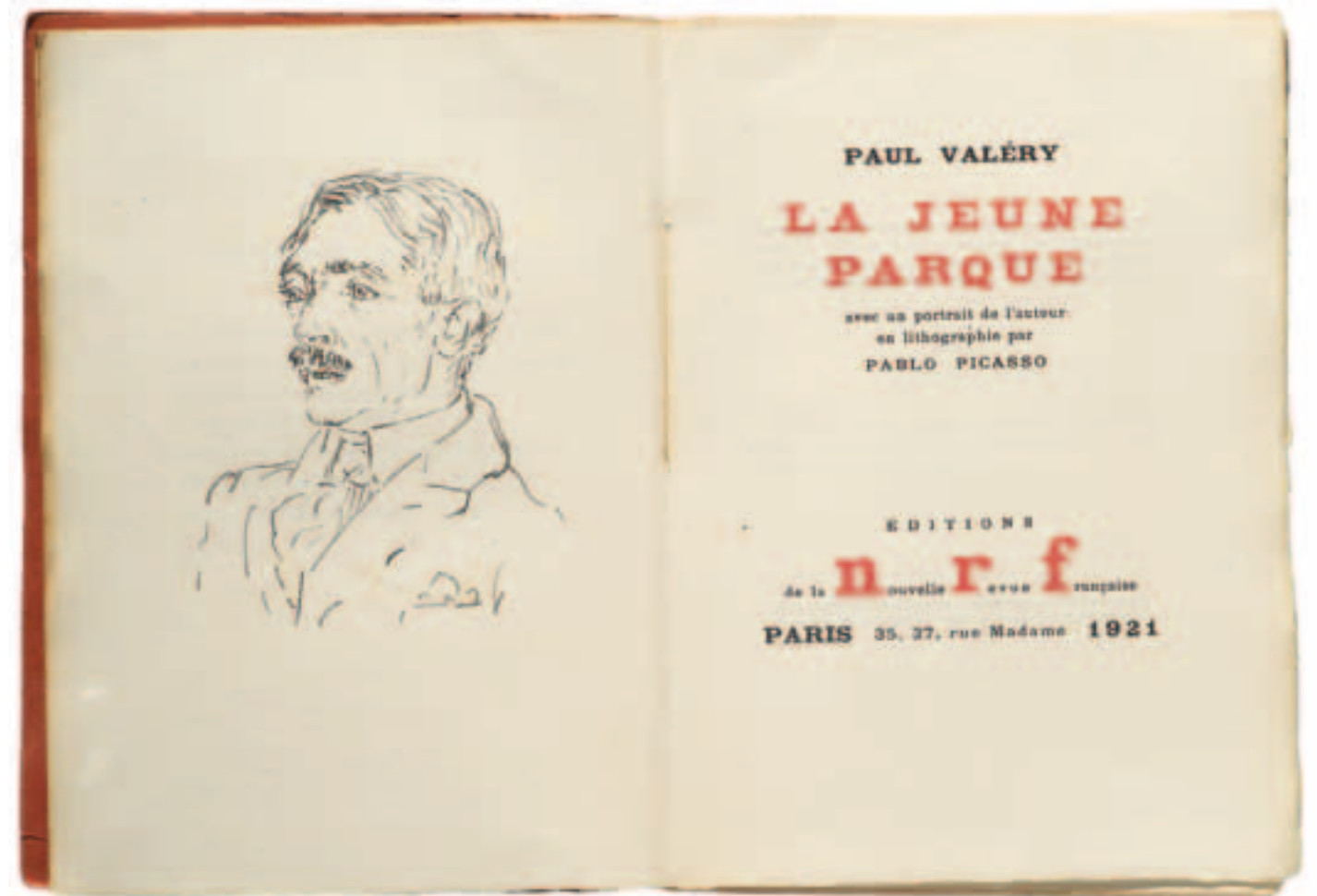
(July 2, 1921)
 R. Coulouma, Argenteuil, for the
 text and typography.
 Imprimerie Marchizet, Paris, for
 the lithograph.

Paul Valéry began writing *La jeune parque*, one of the most obscure, hermetic poems in the French language, in 1912 and finished it five years later, in 1917, when the first edition was published by Gaston Gallimard. This second edition was published by Gallimard for his "Une oeuvre, un portrait" series; for it, he added a lithographic portrait of the poet, choosing one of the three portraits of Valéry that Picasso had drawn on transfer paper in 1920.

Picasso's swift, efficient markings of the then-50-year-old French poet's face and the sparkle he conveys in Valéry's eyes suggest an intimacy the two may not have shared; neither of their biographers ever mention a meeting between Picasso and Valéry, though they may have done so through Jean Cocteau, who had known Picasso since 1915 and who also travelled in the more conservative circles one would have found Valéry (and not Picasso). It is also presumable that Gallimard himself commissioned the portrait. Indeed, portraiture was de rigeur in his work at the time: in 1920 Picasso also produced a portrait of the young poet Raymond Radiguet which served as the frontispiece for his collection of poems, *Les joues en feu*, two portraits each of Erik Satie and Igor Stravinsky, and one of Manuel de Falla. He had collaborated with these composers on projects for the Ballet Russes, and Radiguet was a friend; Valéry, on the other hand, was very different from Picasso's regular group.

Number 105 of 500, printed on Vergé d'Arche. 12mo (180 x 130 mm). Russet-colored wrappers with lettering in black on the front cover and spine. On Arches laid.

This copy includes three manuscript leaves of poetry written in English in an unidentified hand.



Pierre Reverdy
Cravates de Chanvre

1922

Pierre Reverdy / Cravates de Chanvre / Illustré d'eaux-fortes / par / Pablo Picasso / Editions Nord-Sud / 12, Rue Cortot /Paris / (1922)

Illustrations

1 etching on zinc (117 x 89 mm) [*Portrait de Pierre Reverdy*], undated [1922], unsigned.

2 etchings on zinc (119 x 189 mm) [*A la fontaine and Les Baigneuses*], undated and unsigned, reserved for the first 30 copies.

Edition

132 copies

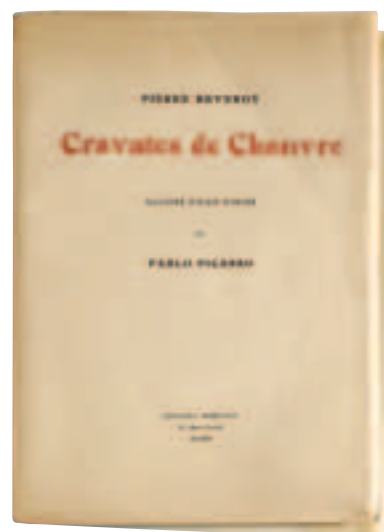
15 copies on imperial japan, with 3 etchings, numbered from 1 to 15;
 15 copies on van Gelder holland, with 3 etchings, numbered from 16 to 30;
 90 copies on ordinary paper, with 1 etching, numbered from 31 to 120;
 10 copies on ordinary paper, with 1 etching, numbered from I to X;
 2 deposit copies on ordinary paper, with 1 etching, marked 0 and 00.
 All copies bear the author's monogram in ink.

Printing

(March 29, 1922)

Paul Birault, Paris, for the text and typography.

[Les Presses Eugène Delâtre, Paris, for the etchings.]

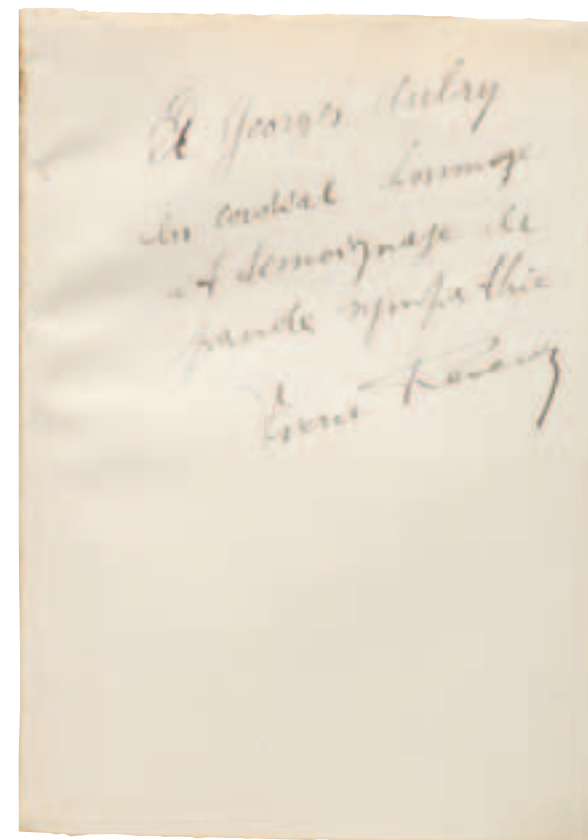


Picasso met and become friends with the poet Pierre Reverdy in the early 1910s, in the days of the "Bateau-Lavoir." In 1924, André Breton hailed Reverdy as "the greatest poet of the time," and already by 1921 books by Reverdy had appeared with illustrations by some of the most prominent avant-garde artists of the time, including Henri Matisse, Georges Braque, and Juan Gris. It was, however, only in 1921 that Picasso first produced a portrait of the somber poet.

The frontispiece portrait included with this collection of 23 poems dates from 1922 and is rendered in the more traditional style Picasso sometimes employed for such work. It shows the poet somewhat disheveled and turned away, lost in his own world. Reverdy, one of Picasso's greatest champions, wrote several pieces on the artist, and found his drawing portraits particularly admirable.

The two other etchings included in the work are *Les Baigneuses* and *A la fontaine*. The latter comes from a series Picasso did in Fontainebleau during the summer of 1921 called "Trois femmes à la fontaine." It depicts three serene, fleshy figures in flowing dress collecting water in a dreamlike setting. Such figures are typical of Picasso's Classical Period (though the theme continues in several ways throughout his career), which was influenced by Greek and Roman art and mythology. While in Fontainebleau in 1922, the artist also painted large neoclassical compositions of two versions of *Trois femmes à la fontaine*. *Les Baigneuses* likewise makes use of a classical theme in the form of the idyll; with nude figures lounging and playing at the sea, it is reminiscent of sketches and drawings he produced of bathers in 1920 and 1921.

Number 17 of 15 copies on van Gelder holland, with 3 etchings, numbered 16 to 30. Includes an autograph dedication by Reverdy to George Aubry on first flyleaf: "A Georges Aubry en cordial hommage et témoignage de grande sympathie, Pierre Reverdy". Sm. 4to (235 x 167 mm). Japan wrappers with black and red lettering on the front cover. [24] leaves including half-title. Uncut. Half-morocco chemise and matching slipcase; chemise spine with five raised bands, gilt fillets between compartments, author's name, title, and date in gilt, and decorative feather-like tools.



André Breton
Clair de Terre

1923

André Breton / Clair / de / Terre / avec un portrait / par / Picasso / 1923 / (Paris) [published by the author]

Illustrations

1 drypoint (150 x 100 mm)
 [Portrait d'André Breton], undated.

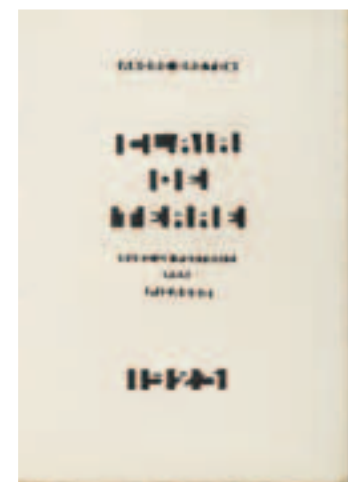
Edition

240 copies
 3 copies on china, numbered from I to III;
 10 copies on ancient japan, numbered from IV to XIII;
 25 copies on van Gelder holland laid, numbered from XIV to XXXVIII;
 2 copies on Géranium, marked G. These 40 copies include the drypoint and are signed in ink by the author.

150 copies on ordinary offset paper, numbered from 1 to 150;
 50 copies on ordinary offset paper, marked 00, for the press. These 200 copies contain a reproduction of the drypoint.

Printing

(November 15, 1923)
 Les Presses du Montparnasse, Paris, for the text and typography.
 Les Presses Eugène Delâtre, Paris, for the drypoint.



Clair de Terre is a collection of poems written between 1921 and 1923 by a young André Breton. The collection begins with five dream accounts that foreshadow the prominence of dreams in Surrealism, the revolutionary artistic, intellectual, and literary movement that sought to free the unconscious from rational thought and societal expectations, for which Breton provided the official "founding" document in 1924 with his famous "Manifeste du Surréalisme."

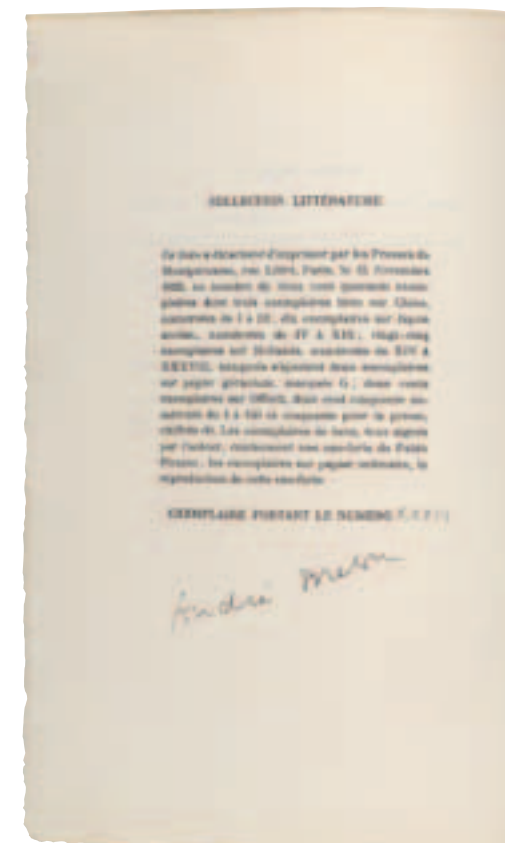
Picasso was never officially part of the movement, although his works between 1924 and 1935 - what is referred to as his "Surrealist Period" - are very much engaged with the work of the Surrealists and include elements of fantasy and automatic poetry, as well as an alignment with the movement's socio-political ambitions. The Surrealists were thus eager to claim Picasso as one of their own. As Breton wrote in 1925, in the fourth issue of *La Révolution surréaliste*, "Le surréalisme, s'il tient à s'assigner une ligne morale de conduit, n'a qu'à en passer par où Picasso en a passé et en passera encore." The same issue also included the first reproduction of Picassos' masterpiece *Les Demoiselles d'Avignon*, photographed by Man Ray; it was in fact Breton who was responsible for organizing the sale of the massive work to French fashion designer and collector Jacques Doucet in 1924.

Picasso met Breton in 1923, the year he created a drypoint portrait of the poet which would come to serve as the frontispiece for this collection. Here he presents Breton in ¾ view. Proud and determined, the young poet already seems a monumental figure, pushing through the top of the plate. The impression of the drypoint included in this copy is signed, which is not usually the case for this particular print.

Number XXXIV, on van Gelder holland laid; one of 40 signed in ink by the author at the colophon, and including the drypoint, exceptionally signed (unusually) in pencil by the artist.

4to (282 x 193 mm). Beige wrappers with lettering on the front. Uncut. With a folded leaf inserted between pp. 38 and 39 bearing an advertisement for the book "pour paraître en novembre".

This copy is further enriched by an autograph poem written in green ink and titled "Silhouette de paille: A Max Ernst" in Breton's hand. It appears to be a working draft with corrections.



Raymond Radiguet
Les Joues en feu

1925

Raymond Radiguet / Les / Joues en Feu / Poèmes anciens et poèmes inédits / 1917-1921 / Précédé d'un portrait de Pablo Picasso / et d'un poème de Max Jacob / et d'un avant-propos de l'Auteur / Paris / Bernard Grasset, Éditeur / 61, rue des Saints-Pères, 61 / 1925 /

Illustrations

1 transfer lithograph printed in collytype (116 x 100 mm) (*Portrait de Raymond Radiguet*), dated "17.12.20" on the transfer paper.

Edition

1370 copies
 20 copies on china with a suite on japan, marked "Exemplaire Chine" and numbered from 1 to XX;
 50 copies on japan with a suite on china, marked "Exemplaire Japon" and numbered from XXI to LXX;
 175 copies on van Gelder holland laid with a suite on china, marked "Exemplaire Hollande" and numbered from LXXI to CCXLV;
 25 copies on Madagascar with a suite on china, marked "Exemplaire Madagascar" and numbered from CCLXVI to CCLXX;
 1100 copies on Lafuma *pur fil wove*, marked "Exemplaire Vêlin" and numbered from 1 to 1100.

Printing

(July 8, 1925)
 F. Paillart, Abbeville (Somme), for the text, typography and collytype.



This volume was published two years after the death of its author, Raymond Radiguet, literary prodigy of the avant-garde and mentee and lover of Jean Cocteau, whom he had met as a 15-year-old at a party in honour of Guillaume Apollinaire. It consists of a collection of poems written by Radiguet between 1917 and 1921, thus presenting an expanded version of the first edition printed in 1920.

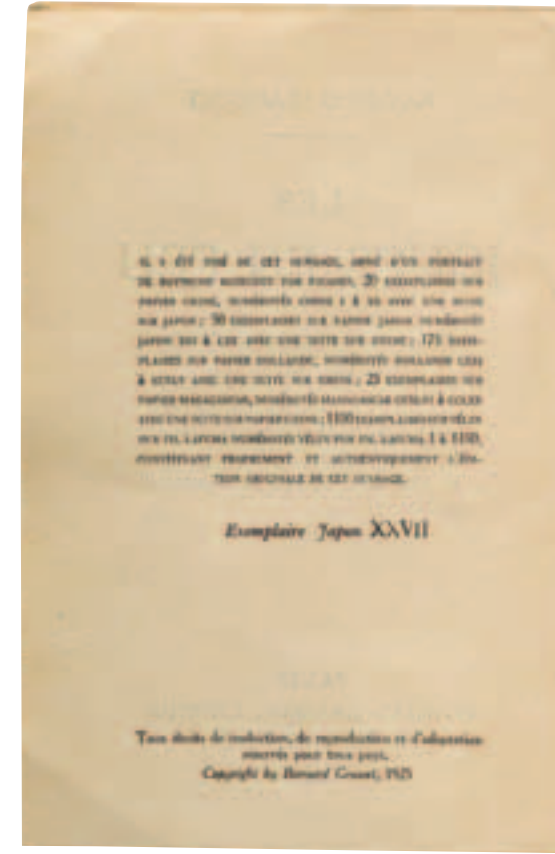
As suggested by his connections with Apollinaire and Cocteau, Radiguet moved in Picasso's circles; in fact, the title poem of the collection is an acrostic ode to Picasso's former fiancée, French artist Irène Lagut, who had become the poet's lover by 1919. In 1921 Lagut provided illustrations for Radiguet's *Devoirs de vacances*, and that same year, at Cocteau's request, she also designed the scenery for the latter's ballet *Les Mariés de la Tour Eiffel*. In 1923, Picasso and Lagut temporarily reunited, a moment captured by Picasso in his painting *The Lovers* (1923).

In 1923, for what proved to be his final summer, Radiguet went with Cocteau and some of their friends, including Jean and Valentine Hugo, to Piquey, where Cocteau was finishing a booklet on Picasso. There Radiguet and Valentine Hugo contracted typhoid, supposedly due to a batch of bad oysters. Although Hugo ultimately recovered after peritonitis surgery, Radiguet passed away on December 12, 1923, at just 20 years old. Picasso and his wife, Olga Khokhlova, attended the funeral, which was organized by Coco Chanel.

The portrait frontispiece by Picasso is dated 17 December 1920, the year *Les Joues en Feu* was first published. Here the artist used bold, thick lines to trace the poet's mouth and eyes, capturing his sensual nature and bright, perceptive spirit. This is one of several portraits the artist made between 1920 and 1925 for his friends, including Aragon, Salmon, Jacob, and Cocteau.

Number XXVII of 50 copies on japan with a suite on china, numbered from XXI to LXX. A special copy with an additional lithograph printed on chine.

Sm. 8vo (187 x 120 mm). Original laid paper wrappers with lettering in black and in red on the front cover and spine. Slipcase. Uncut and unopened.



Waldemar-George
Picasso Dessins

1926

Waldemar George/Picasso / Dessins / A Paris / Éditions des Quatre Chemins / 18, rue Godot-de-Mauroy, 18 / (1926)

Illustrations

1 lithograph (127 x 120 mm)
(*Tête de femme*) on imperial
japan, undated [1925].

Edition

100 copies on Arches wove, with
the lithograph, numbered from 1
to 100.

(An unlimited regular edition of
the book also exists.)

Printing

(June 1, 1926)

Imprimerie Ducros et Colas, Paris,
for the text and typography.

[Imprimeur Engelmann, Paris, for
the lithograph.]

The French-Polish art critic Waldemar Jarocinski – better known as Waldemar-George – was an early supporter of Picasso, though over time his appreciation would wane dramatically: in 1924, he had regarded Picasso as the first truly contemporary artist, but already in this book of 1926, devoted to Picasso's drawings, the critic is evidently trying to find a "unifying principle" that might hold through Picasso's many stylistic changes. Four years later, these continuous stylistic shifts would lead Waldemar-George to label the Spaniard's work as "decadent."

In hindsight, the lithograph Picasso produced – drawn directly on the stone and using a scraper to bring the white highlights through like those in a woodcut – certainly indicates a giant leap in the vast complexity of styles that would come to characterize the Spaniard's art. The portrait of a woman shows her both *en face* (full frontal) and in profile: this "double-face" is an important device which Picasso develops precisely in the mid-1920's and to which he will continue to return throughout his career. The duality points up the complexity of being, the difference between inward and outward personhood. This duality would prove foundational to the Surrealists, too, whose aim was to liberate the unconscious, after the theories of Sigmund Freud.

Number 84 of 100 copies on Arches wove, with the lithograph on japon, signed in pencil by the artist, numbered 1 to 100.

Sm. 4to (204 x 257 mm). Light blue wrappers preserved in a red morocco binding inlaid with "Picasso" written in black morocco, with a gilt-tooled line running down the side closest to the spine on both covers. Smooth spine. With matching slipcase.



Christian Zervos Picasso Oeuvres 1920-1926

1926

Christian Zervos / Picasso / Œuvres 1920-1926 / Éditions «Cahiers d'Art» / 157, Boulevard Saint-Germain, 157 / Paris VIe/ (1926)

Illustrations

1 etching on zinc (118 x 79 mm)
[Femme], undated [1922-1923]

Edition

702 copies
6 copies on imperial japan, with the etching, signed in India ink by the artist, numbered from 1 to 6;
50 copies on van Gelder holland wove, with the etching, numbered from 7 to 56;
644 copies on *Vélin papier photo-type*, numbered from 57 to 700;
2 deposit copies.

Printing

(December 10, 1926)
Imprimerie Ducros et Colas, Paris, for the text, the typography and the reproductions, which were printed to book like photogravures or pochoirs. The printer of the etching is unknown.

In 1926, the Greek-French art critic, writer, collector, and publisher Christian Zervos founded "Cahiers d'Art"; dedicated to contemporary art, this journal and publishing house emphasized a combination of artistic layouts and typography with abundant photography and a mix of ancient and modern art. It also encouraged contemporary artists and writers in place of traditional art critics. Picasso's work occupied a significant place in its publications; in the first year alone, Zervos and "Cahiers d'Art" published two articles on Picasso in addition to the present monograph - one of the very first monographs ever written on the artist.

Zervos wrote two prefaces for this volume, one about the man and one about his recent work. In addition to the 46 reproductions included in the text, the first 56 copies of the book were further accompanied by a truly remarkable etching that comes from a series Picasso made in Paris during the winter of 1922-1923. It consists of parts of a figure superimposed upon dark outlines, in a kind of play on collage reminiscent of Synthetic Cubism but with the more undulating lines characteristic of his work at this time.

In terms of Picasso, Zervos is probably most famous for his celebrated 33-volume catalogue of the artist's work, commonly referred to as the "Zervos". The first volume of this extensive catalogue was published in 1932, and Zervos continued the project throughout his life.

Number 11 of 50 copies printed on *Vélin de Hollande van Gelder*, and one of 56 with the etching, signed in pencil by the artist. 4to (280 x 225 mm). Editor's japan wrappers printed in red and black and slipcase.



André Level
Picasso

1928

Picasso (reproduction of the artist's signature) / Les Éditions / G. Crès & Cie / Par André Level / (Paris) (1928)

Illustrations

1 lithograph (204 x 142 mm)
[Visage], on japan, undated
[1928].

Edition

120 unnumbered copies with the
lithograph.
(A regular edition also exists.)

Printing

(1928)
Les Presses de la Société
Anonyme de l'Imprimerie A. Rey,
Lyon, for the text and typography.
Maison Demichel Ploquin et Cie,
Paris, for the reproductions.
[Imprimerie Marchizet, Paris, for
the lithograph.]

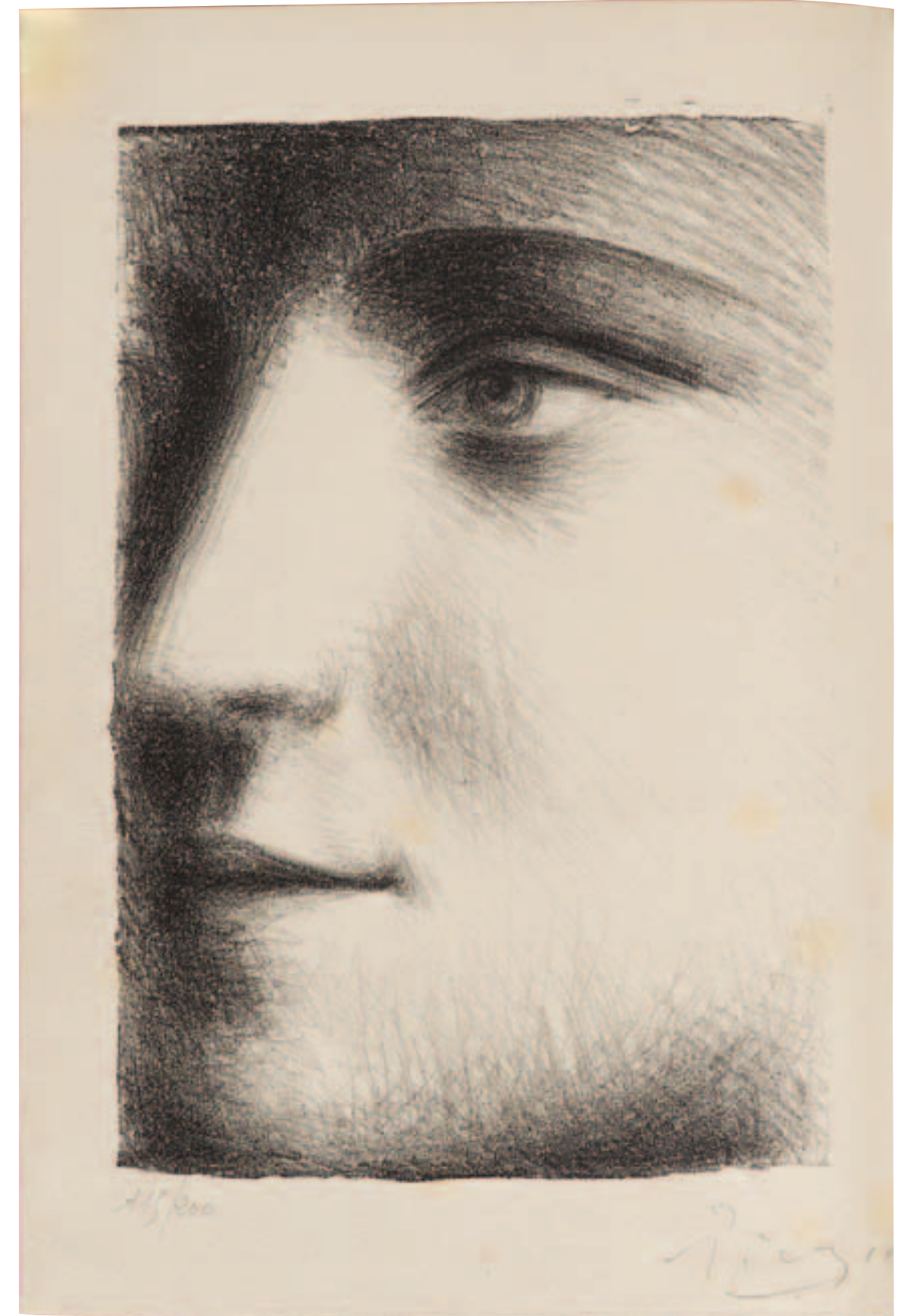
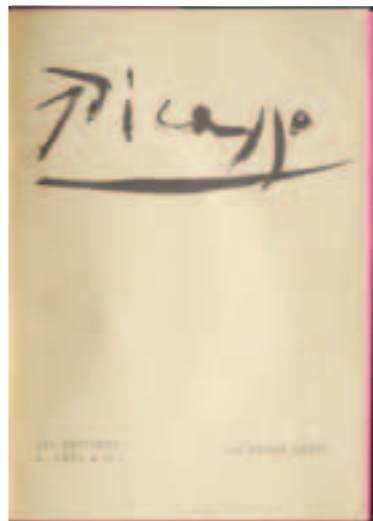
The dealer and collector André Level first met Picasso in 1908, when he bought *Les Saltimbanques*, and the two remained friends the rest of their lives. In 1928, Level published this monograph on Picasso for the collection "Cahiers d'aujourd'hui": it is one of the very first devoted to the artist, and is particularly important as it contains precious insight into the biographical context of Picasso's early works. It also includes 20 illustrations of drawings and watercolors produced between 1903 and 1926, two hors-text plates in color, 58 full-page black-and-white plates (reproducing paintings, engravings, and sculptures produced between 1894 and 1927), and a photograph of Picasso taken in 1921.

While the volume looks back on Picasso's work until 1928, the lithograph *Visage*, which serves as its frontispiece, is very much an indication of what was to come. Though untitled, the profile portrait is one of Picasso's earliest depictions of Marie-Thérèse Walter, whom he likely met in 1927. Despite his marriage to Olga Khokhlova, Walter became Picasso's lover, and the two eventually had a daughter together named Maya. Walter was arguably Picasso's most important muse; until 1935, when he began a relationship with the artist Dora Maar, she was the central figure in his works, so much so that the period—often considered his most creative—has been dubbed "the Marie-Thérèse period". Even after their relationship ended, her face, if sometimes coded, continues to reappear, almost hauntingly so, throughout his oeuvre.

This close-up portrait of the 18-year-old demonstrates the artist's fixation with Walter's Greco-Roman features and luminous presence. Such luminosity and voyeuristically close watching would become typical of Picasso's images of her, which also tend to highlight her bubbly energy, sunny blonde hair, and sculptural features. Particularly during his Surrealist period, her image becomes marked with a pronounced sensuality as her young body, playful and passive, becomes increasingly contorted and eroticized.

Number 119 of 200, with the lithograph printer sur papier japon and signed in pencil by the artist.

Sm. 4to (253 x 180 mm). Printer's wrappers preserved, with spine, in a pink contemporary half-leather binding, black lettering piece on spine, panels covered with black paper, purple and black edges.



Jean Royère, ed.
Le manuscrit autographe

1929

Mai-juin 1929 Quatrième Année N° 21 / Le / Manuscrit autographe / Revue paraissant tous les deux mois / Directeur : Jean Royère / (Vignette) / Paris / Auguste Blaizot & Fils, Libraires-Éditeurs / 164, Faubourg Saint-Honoré / 1929 /

Illustrations

1 transfer lithograph (237 x 138 mm) [Figure], on Lafuma wove, signed and dated "Picasso mai XXIX" on the transfer paper.

Edition

[300 copies]
25 copies on Lafuma *pur fil* wove;
[275 copies on ordinary paper.]

Printing

(May, 1929)
Imprimerie Frazier-Soye, Paris, for the text and typography.
[Atelier Duchâtel, Paris, for the lithograph.]

Le manuscrit autographe was a bi-monthly review devoted mainly to the study and reproduction of autograph manuscripts. In the May-June issue of 1929, subscribers were given a lithograph by Picasso inserted between pages 78 and 79. Also included in the issue was an essay by Paul Gsell on drawings by the artist, along with five reproductions of drawings Picasso had made in his classical style.

The lithograph, dated May 1929, reflects Picasso's engagement with sculpture and space in the late 1920s, an interest cultivated through a commission to create a memorial sculpture for his dear friend from the "Bateau-Lavoir" days, Guillaume Apollinaire. The poet had died during the Spanish flu pandemic of 1918, and the memorial had been percolating in Picasso's mind since that time. Likely inspired by Apollinaire's fictional text *Le Poète assassiné*, in which is described a commemorative sculpture for the Apollinaire-like poet Croniamantal as an empty monument, "une statue en rien, en vide," Picasso conceived of the tribute as a metal sculpture that played with the idea of empty space, and in 1928 he went to work with his friend Julio González, a jeweller, metalworker, and welder, to realize his vision. Between 1928 and 1932, Picasso and González produced several metallic models for the monument, including highly geometric wire maquettes, which Daniel-Henry Kahnweiler would refer to as "drawings in space". In Picasso's lithograph for the readers of *Le manuscrit autographe*, a similar play of sculpture and "empty space" is evident as the artist uses the same tall forms and figural head and hands of the monument maquettes to create a highly abstract, geometric "figure" set against a layered black ground.

4to (278x222 mm). 116 pages. Contemporary half morocco, gilt title on spine, upper edge gilt (signed by Canape et Corriez). Original lettered wrappers preserved. The volume contains all six issues of the year. The volume is one of four uniformly bound volumes containing the first four years of "Le manuscrit autographe". *One of 300 unnumbered copies.*



Eugenio d'Ors
Pablo Picasso

1930

Pablo Picasso / by / Eugenio d'Ors / Translated from the Spanish / by Warre B. Wells / Éditions des / Chroniques Du Jour / Paris / Charing Cross Road / A. Zwemmer / London W. C. 2

Illustrations

1 lithograph (232 x 289 mm) (*Le peintre et son modèle*), on china laid down on wove, undated [1930], signed in pencil, and numbered from 1/50 to 50/50.

[An additional 10 trial proofs and 10 artist's proofs were printed on different papers.]

Edition

1250 copies
50 copies on Arches wove, with the lithograph, numbered from 1 to 50. These copies are divided between the French and the English editions; 1200 copies, numbered from 51 to 1250, of which 550 (51 to 600) copies comprise the French edition and 650 (601 to 1250) the English edition;

Printing

(December 15, 1930)
Les Impressions A.B.C., Paris, for the text and typography.
L'Atelier Desjobert, Paris, for the lithograph.

The Spanish writer Eugenio d'Ors y Rovira met Picasso at the Barcelona tavern "Els Quatre Gats", a meeting place for the young modernist avant-garde that Picasso would frequent along with the Reventós brothers. D'Ors was also part of the informal artistic gatherings hosted at the Reventós home on Pau Claris Street which Picasso credits for starting his career. Over time the two continued their friendship (although a falling out in 1946 would end the relationship), and in 1930 d'Ors worked with the Picasso to create this impressive monograph on the artist.

The book is formed around a critical essay that d'Ors had written in Spanish which was subsequently translated into French and English. In it, the author considers Picasso's tremendous artistic development since his youth, referring to the him as "Pablo Picasso, son of Málaga, creature of Barcelona, painter in Paris, glory of the world, master of the hour".

The volume is lavishly illustrated with reproductions of works chosen by Picasso himself. These range from 1899 to 1930 and include a series of six pen and ink drawings on the theme of the painter and his model that Picasso had created at Boisgeloup in October and November, 1930. He had bought the Château de Boisgeloup earlier that year and in it, he erected a large sculpture studio where he produced a number of works featuring Marie-Thérèse Walter.

4to (284 x 228 mm). Original arches wove wrappers with the reproduction in red of a Man Ray photograph of Picasso on the front cover and printing in black on the front and spine. Original orange wove-covered protective boards with tie-strings, with the reproduction in brown of a Man Ray photograph of Picasso on the front cover and cloth spine printed in ocher.

Included with this copy are two proofs of the lithograph Le peintre et son modèle, which was included with the 50 deluxe copies. One is marked H.C. (and signed) on Rives and the other is unsigned.



Publius Ovidius Naso (Ovid) Les Métamorphoses

Ovide / Les / Métamorphoses / Eaux-fortes originales / de / Picasso / Lausanne / Albert Skira, Éditeur / M. CM.XXXI / (1931)



Illustrations

30 etchings (312 x 223 mm), undated [September 1930-1931] and unsigned.

Edition

145 copies
5 copies on white imperial japan with a suite on japan in bistre with remarques, a suite on china in black with remarques, and a signed pencil drawing, numbered from 1 to 5;
25 copies on white imperial japan with a suite on japan in black [or in bistre] with remarques, numbered from 6 to 30;
95 copies on Arches laid, numbered from 31 to 125;
20 *hors commerce* copies reserved for the artist and the collaborators, numbered from I to XX.
All copies are signed by the artist, the first 30 in ink, the rest in pencil.

Printing

(October 25, 1931)
Léon Pichon, Paris, for the text and typography.
Louis Fort, Paris, for the etchings.

Considered one of Picasso's finest illustrated books, *Les Métamorphoses* also represents the artist's first major illustrated book in a truly luxurious format. The young, enthusiastic bibliophile Albert Skira founded his eponymous publishing house in Lausanne in 1928 with a focus on books about art and artists and the lofty goal of publishing his first book with Picasso. When he was finally able to approach the artist, he was generically promised 15 illustrations for a book. The subject of Ovid's classic work was eventually suggested by Pierre Matisse, the French painter's son, in response to a recurring dream Picasso was having at the time about women turning into fish. The text was readily agreed upon by both Skira and Picasso, and the artist produced 30 etchings, of which 15 were ultimately retained. In the end, the work came together relatively quickly, such that for Picasso's 50th birthday on 25 October 1931 Skira was able to present him with the first copy.

Les Métamorphoses is one of the very rare instances in which Picasso's illustrations closely adhere to the text. The artist produced up to six versions of subjects chosen from each of the work's 15 books. His first illustrations, for Book XI, *Mort d'Orphée*, are executed with a strong, expressive angularity but this softened into a dynamic play of ambiguous lines and shifting contours once he settled on the style. He later added 15 smaller etchings that run horizontally across the chapter headings. These half-page illustrations are decorative, and mostly free studies of faces and naked bodies, including those of his lover and muse Marie-Thérèse Walter.

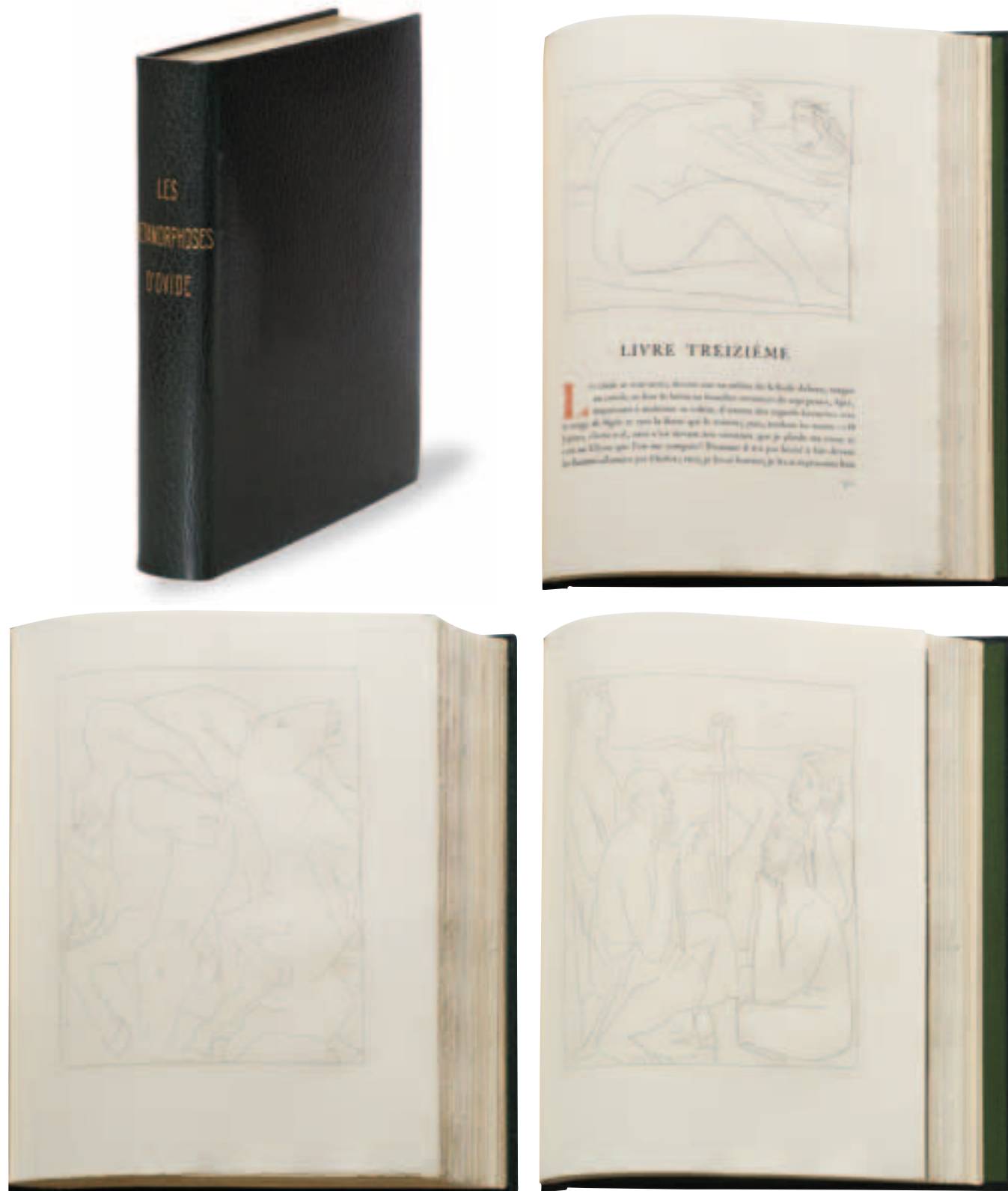
The purely linear style of these illustrations, recalling Greek vase painting, and the reference to Greco-Roman myths feature prominently in Picasso's Neoclassical phase (roughly 1917-1945, though it tapers off in his paintings in the mid 1920s).

Folio (320 x 250 mm). Bound by **Henri Creuzevault** preserving the original printed wrappers in large-grain black morocco gilt, gilt edges, green suede pastedown and flyleaf. Wooden half-morocco chemise with gilt title and slipcase. **Number 80 from a limited run of 145 copies.** One of 95 copies on Arches laid, numbered 31 to 125. Signed in pencil by the artist on half-title verso.



Honoré de Balzac Le Chef-d'œuvre inconnu

Honoré de Balzac / Le Chef-d'œuvre / inconnu / Eaux-fortes originales et dessins gravés sur bois / de Pablo Picasso / (vignette: a wood engraving by Georges Aubert after a drawing by Picasso) / Paris / Ambroise Vollard, Éditeur / 28, rue de Martignac, 28 / MCMXXXI / (1931)



Illustrations

12 etchings (194 x 278 mm); (193 x 279 mm); (192 x 279 mm); (194 x 280 mm); (193 x 278 mm); (194 x 278 mm); (194 x 280 mm); (194 x 279 mm); (194 x 276 mm); (194 x 278 mm); (278 x 194 mm); (195 x 277 mm), undated [1927] and unsigned;

1 etching (278 x 197 mm) [*Table des eaux-fortes*], undated [July 4, 1931] and unsigned.

Edition

340 copies

65 copies on imperial japan, with a suite of the etchings on Rives wove, signed in bistre by the artist and with the monogram in ink of the publisher, numbered from 1 to 65;

240 copies on Rives wove, numbered from 66 to 305;

35 *hors commerce* copies, numbered from I to XXXV.

Printing

(November 12, 1931)

Aimé Jourde, Paris, for the text and typography.

Louis Fort, Paris, for the etchings.

Georges Aubert, Paris, for the incision of the wood-engravings.

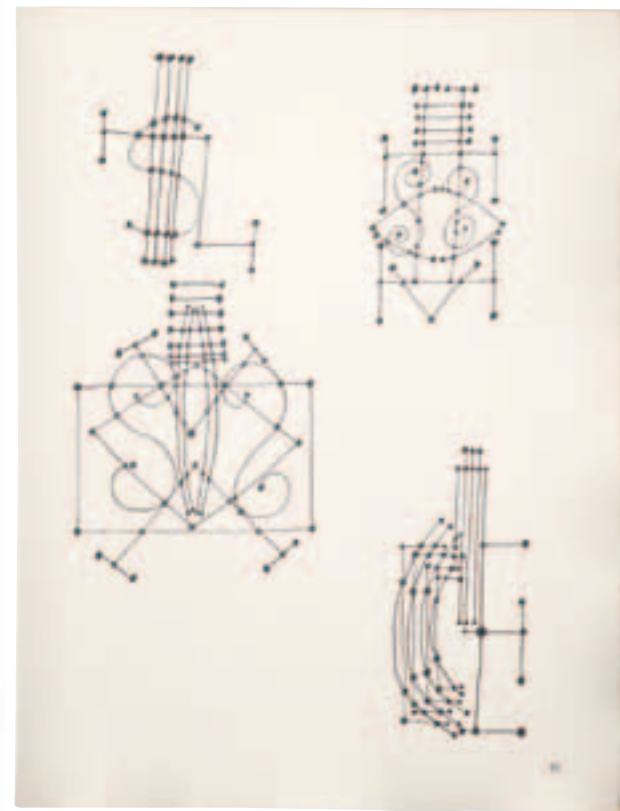
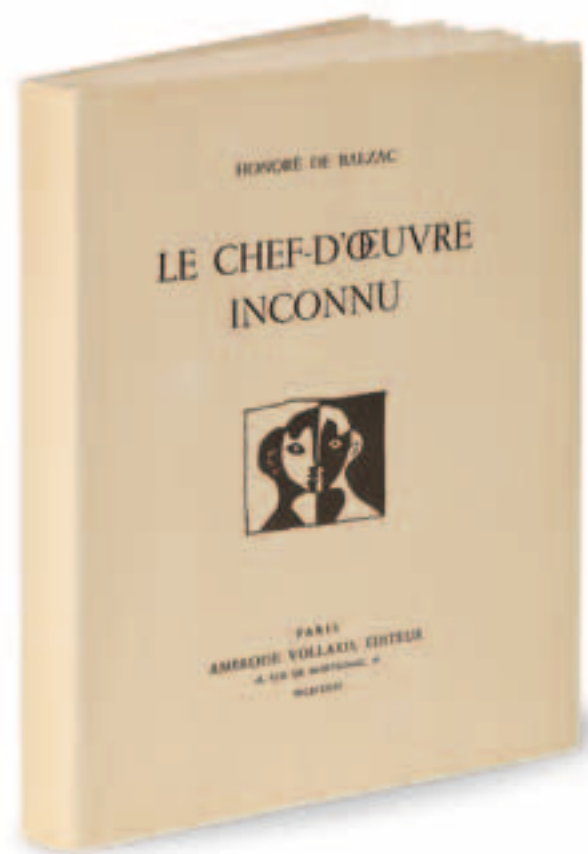
This centennial edition of Honoré de Balzac's short story *Le Chef-d'œuvre inconnu* was commissioned and published by Picasso's dealer, Ambroise Vollard. It is illustrated with 13 original etchings by the Spanish master; sixty-seven wood engravings cut by George Aubert after his drawings; and 16 pages reproducing hieroglyphic-like lineblock dot and line drawings from a sketchbook of 1926, which serve as an introduction to the story.

Le Chef-d'œuvre inconnu tells the tale of an aging 17th-century artist named Frenhofer who obsessively works on a canvas he keeps hidden for years. To Frenhofer, it was a portrait of his mistress, but when two young painters and admirers of his work finally manage to see the canvas they find only what they consider an indistinguishable mass of tangled brushstrokes and layers of paint. Concluding that the older artist must have gone insane, the two young artists deride Frenhofer who subsequently destroys all his works and commits suicide.

The story of this dramatically misunderstood yet visionary hero was well suited for the avant-garde artists pursuing careers in Balzac's wake; indeed, in 1904 Cézanne exclaimed outright 'Frenhofer, c'est moi'. Picasso likewise heavily identified with Balzac's tragic protagonist, so much so that he later moved his studio to the very 17th-century townhouse believed to have been the setting for the opening scene of Balzac's story.

The 12 etchings (the 13th being the *Table des eaux-fortes*) Picasso produced represent his own meditation on Art, the act of creation, and the relationship between artist and model, one of the Spaniard's favourite themes, which is first explored in his printmaking with this series. Throughout it, a set of parallel lines are used to indicate the walls of the studio; within this minimally defined space, Picasso moves through myriad juxtapositions of artist, model, and easel, even including a bull and horse in their place. The subject would continue to fascinate him and becomes particularly prominent in his later years, despite the fact that Picasso rarely actually worked from a model himself.

Folio (332 x 257 mm). Loose in Montval laid wrappers with title and wood-engraving on the front, wood-engraving on the back. Grey paper-covered chemise. **Number 198**, one of 240 copies on Rives wove, numbered 66 to 305.



Tristan Tzara L'Antitête

1933

Tristan Tzara / L'Antitête / Éditions des Cahiers Libres / 57, Avenue Malakoff, Paris – 1933 /

Illustrations

1 etching (141 x 113 mm) [*Les trois grâces sur la plage*], undated [December, 1932] and unsigned.

Edition

1218 copies

15 copies on japan nacré, with the etching, signed in ink by the author and the artist, numbered from 1 to 15;

3 *hors commerce* copies on japan nacré, with the etching, printed with the names of the author, the artist and the publisher respectively;

1200 copies on Omnia wove, numbered from 16 to 1215.

Printing

(January 20, 1933)

Imprimerie Union, Paris, for the text and typography.

The artist himself for the etching.

A co-founder of the Zurich Dada movement in 1916, the Romanian Samuel Rosenstock – better known as the writer, performer, publisher, organizer and collector Tristan Tzara – was also an integral part of the Surrealist movement between 1930 and 1935. This three-volume anthology of poems written between 1916 and 1932 charts this development in Tzara's work. The majority of the texts are from his Dada period and are represented by "Monsieur AA l'Antiphilosophie" (AA coming from his experiments in the omission of consonants), then onto the transition to Surrealism in "Minuits pour géants" and his attempts at developing a novel automatist-driven language in "Le Désespéranto." This last consists of several *autocollages*, in which earlier writings were cut up and reassembled, reminiscent of Picasso's own groundbreaking collages of the 1910s. Tzara greatly admired Picasso's collages, which he also collected. In 1931 he published one of the first extended studies of Cubist collage in Christian Zervos's magazine *Cahiers d'Art* and in 1935 he mounted an exhibit of Picasso's collages at the Galerie Pierre in Paris. 1933 was a year of great creativity in Picasso's printmaking, during which time he was intensely focused on engraving at Atelier 17, the art studio opened by Stanley William Hayter, and for this publication he provided 18 impressions of a wonderfully Surrealist beach scene that he pulled himself. With three frolicking graces, the images form part of a series of etchings from December 1932. The theme, however, can be traced back to much earlier in his career; indeed, after 1918, Picasso spent all his summers at seashores where he is said to have greatly enjoyed the displays of female anatomy. It was also during this year that Picasso produced his collage for Albert Skira's new Surrealist magazine, *Minotaure*, and exhibited works at the Surrealist exhibition held at the Galerie Pierre Colle.

Number 11 of 15 on japan nacré, signed by the author and the artist, with the etching.

Sm. 8vo (200 x 147 mm). Japan nacré wrappers with printing on the covers and spine. Preserved in a quarter-morocco chemise signed "A. Devauchelle" with author's name, title, and date in gilt on smooth spine; matching slipcase. Uncut and unopened.

This copy includes a folded advertisement for the book's publication on 10 January 1933 containing a review by René Crevel.



Georges Hugnet
Petite Anthologie Poétique du Surréalisme

1934

Petite / Anthologie Poétique / du Surréalisme / Introduction / par / Georges Hugnet / 1934 / Éditions Jeanne Bucher / 3, Rue du Cherche-Midi, Paris / (1934)

Illustrations

1 etching (144 x 114 mm) (*Nageuses à la balle*), undated [December 2, 1932] and unsigned, to which the artist has pasted papers as in a collage.

Edition

2028 copies
 20 copies on Montval laid, with the etching, numbered from 1 to 20;
 8 collaborators' copies on Montval laid, with the etching, [marked H.C.];
 2000 copies on Alfa bouffant. The 28 deluxe copies are signed in ink pencil by the artist.

Printing

(June 22, 1934)
 Imprimerie Union, Paris, for the text, the typography and the reproductions.
 The artist himself for the etching.

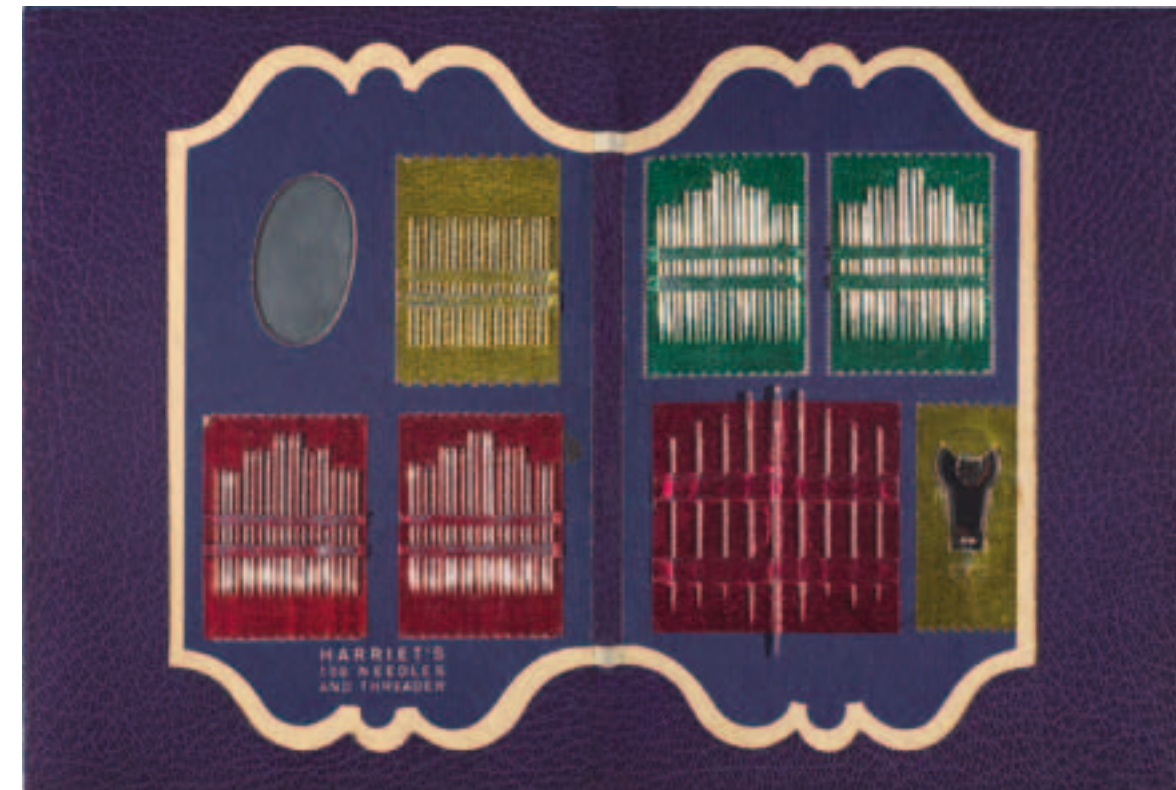
Georges Hugnet's anthology of Surrealism - which includes texts by Breton, Char, Crevel, Dalí, Eluard, Hugnet, Mesens, Nougé, Péret, Rosey, and Tzara, as well as collaborative works, and full-page plates by Miró, Dalí, Ernst, Tanguy, Valentine Hugo, Duchamp, Chirico, Brauner, Arp, Man Ray, Giacometti, Magritte and Picasso - is an important document for Surrealism specifically and art history in general. Picasso and Hugnet had known each other since the 1920s and became good friends in 1928.

For the anthology, Picasso contributed an etching of three female bathers playing with a ball, of which he himself printed the 28 negative impressions that would accompany the deluxe copies of this volume. In this particular copy, Picasso has augmented the etching, transforming it into an original collage by adding to his bathers a green stamp of the "Republica Espagnola," a small piece of striated light green paper, and a broken slip from a package of the famous Egyptian cigarettes "Khedive."

Number 19 of 20 deluxe copies. A remarkable copy, probably owned by Hugnet and containing notes by Eluard and Mesesns. Housed in an extraordinary artistic "sewing kit" binding.

12mo (192 x 140 mm). 88 partly numbered leaves. Original wrappers preserved. Uncut. Includes 3 inserted leaves: between the preliminary blank pages is a notice about the book's publication, printed backward on transfer paper; between pp. 82 and 83 is an autograph note by Paul Eluard, and between pp. 106 and 107 an autograph note by E. L. T. Mesens. Housed in a binding featuring a sewing kit, executed by Mercher and signed with his and Georges Hugnet's name and dated 1971. With matching chemise and slipcase.

This remarkable copy of Georges Hugnet's Surrealist anthology features an original collage addition by Picasso and two autograph notes by Paul Eluard and E.L.T Mesens, and was bound for the author himself in an elaborate "sewing kit" binding by Henri Mercher.



Two signed autograph notes by Paul Eluard and E.L.T Mesens are included with the copy and underline the collaborative nature of the group. The note by Eluard, inserted between pp. 82 and 83, suggests possible texts that could be removed, if needed, without hurting the collection: "S'il y a trop de texte, supprimer d'abord: Comme une image (...) puis Montre avec décor (...) puis Comme deux gouttes d'eau (...) La suppression de ces textes ne nuirait aucunement à l'anthologie / Paul E." The letter by Mesens, inserted between pp. 106 and 107, is written in black ink on lined paper, and is addressed to Eluard. It reads: "Mesens Edouard Léon Théodore Né à Bruxelles, le 27 novembre 1903. Il se destine d'abord à la musique et écrit des pièces instrumentales et des mélodies sur des poèmes de Guil. Apollinaire, Paul Eluard, Benjamin Péret et Tristan Tzara. (...) Participe au mouvement surréaliste depuis 1927. Paul, fais de cette note ce que tu crois bon! Ce n'est pas très drôle. M."

The anthology is housed in a magnificent purple morocco binding signed with the name of the binder, Mercher, as well as that of Hugnet himself and dated 1971. It is decorated with two rows of sewing needles lined up on their paper wrappings in metallic red, yellow, and green colours. On the lower cover is stamped "Harriet's 109 Needles and Threader", while on the spine, the title is written, in extremely fine letters, on and beyond a pair of metallic labels in red and green. It is lined with metallic silver paper that is laminated with green on the front pastedown and red on the back one. Truly remarkable, the binding was reproduced in *Surrealism: Two Private Eyes*, Guggenheim Museum, 1999, vol. II, p. 849.

The binding was in all likelihood designed by Hugnet himself, who was also active as a bookbinder. "The poet Hugnet instinctively felt that bookbinding and the Surrealist object were part of the same plan; for him, it was 'the book [that] fills his object'. He even founded a workshop in which one craftsman executed both. His bindings, which are more violent than those created by specialized bookbinders, are enigmatic inventions that refuse any explicit meaning. Benjamin Péret saw them as "ghostlike constructions" calling for a personal poetic interpretation" (*Surrealism: Two Private Eyes*, Guggenheim Museum, New York 1999, vol. II, p. 813).



Benjamin Péret De derrière les fagots

1934

Benjamin Péret / De derrière / les fagots / 1934 / Éditions Surréalistes / Chez José Corti, 6, rue de Çlichy, Paris / (1934)

Illustrations

1 drypoint with burin (155 x 107 mm) (*La mort de Marat*), undated [July 21, 1934] and unsigned

Edition

599 copies
24 copies on japon nacré, with the drypoint, signed in pencil by the artist, and numbered from 1 to 24;
25 *hors commerce* copies on papier vert lumière, numbered from 25 to 49;
500 copies on Vélin bouffant, numbered from 50 to 549;
50 copies for the press, marked P.

Printing

(August 16, 1934)
Grou-Radenez, Paris, for the text and typography.
[The artist himself for the drypoint.]

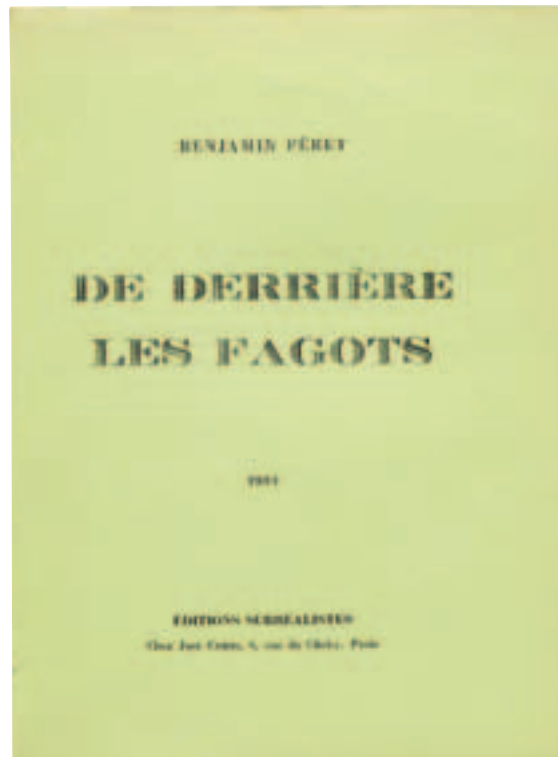
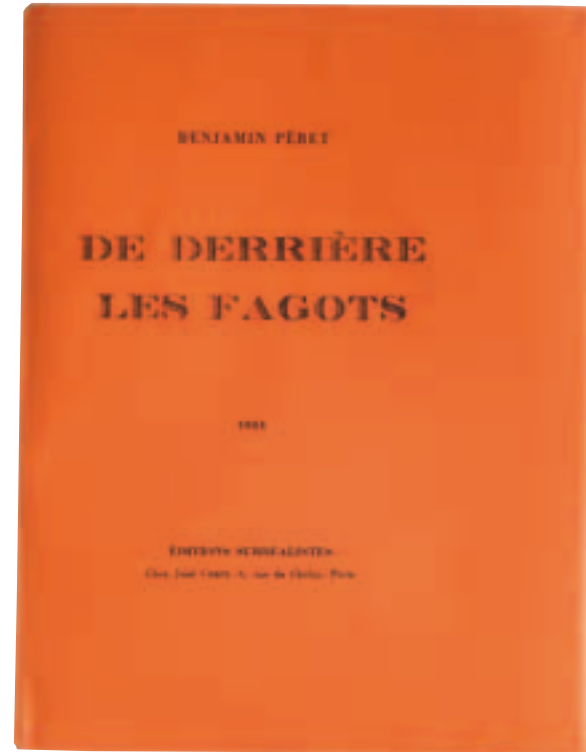
Benjamin Péret's collection of poems *De derrière les fagots* is a quintessentially Surrealist work. Péret was a founding member of the group, along with Joan Miró, Louis Aragon, Jean Cocteau, and André Breton, among others. As Breton explained in the group's original manifesto, the aim of Surrealism was to eschew reason and rationality by accessing the unconscious mind. Dreams (especially as articulated by Freud), mythology, and taboo fantasies were thus of great interest to the Surrealists in their quest to liberate the inner worlds of sexuality, emotions, desire, and violence, and "automatism" or automatic writing and drawing proposed to express "the actual functioning of thought." Above all, though, Breton asserted that Surrealism was a revolutionary movement, and Picasso chose an appropriately revolutionary image, *La mort de Marat*, to accompany Péret's work. This drypoint with burin may be considered among Picasso's most surrealist works. It recalls Jacques-Louis David's celebrated Neoclassical painting of 1793, in which the young French revolutionary Jean-Paul Marat is pictured dead in his bathtub after having been murdered by Charlotte Corday. Picasso resets the scene as a Surrealist nightmare, wherein a distorted and demonic Corday plunges an enormous knife into the heart of a bird-like Marat. The scene is striated with powerful shards of light beaming through a small, eye-like window in the corner.

The collection includes two copies of this edition: **the first copy is number 20 of 24 copies on japon nacré, signed in pencil by the artist, and numbered 1 to 24, with a wide-margined drypoint with burin, watercoloured by hand (not standard across these copies), and a presentation paper label bound with the preserved wrapper into a Leroux binding. It is signed by Picasso on the colophon. The second copy is numbered 39 and is one of 25 hors commerce copies on papier vert lumière numbered from 25 to 49; original wrappers preserved, in a half-leather chemise by Leroux. The two copies are housed together in a half-leather slipcase by Leroux.**



Gilbert Seldes
Lysistrata

Lysistrata / by Aristophanes / A new version by / Gilbert Seldes / with a special introduction / by Mr. Seldes and illustrations by / Pablo Picasso / MCMXXXIV / The Limited Editions Club, New York / (1934)



Illustrations

1 etching with aquatint (219 x 150 mm), undated [January 15, 1934], unsigned;
5 etchings (206 x 137 mm), undated [January 24, 1934]; (219 x 152), undated [January 17, 1934]; (207 x 138), dated "Paris 4 février XXXIV" in the copperplate; (219 x 152), undated [January 13, 1934]; (221 x 149), undated [January 17, 1934], The etchings are unsigned.
[150 suites of the 6 etchings were printed on wide-margined Arches wove (373 x 277 mm), signed in pencil and numbered from 1/150 to 150/150.]

Printing

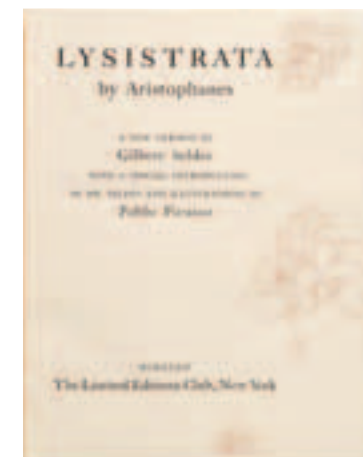
(1934)
The Printing-Office of The Limited Editions Club, Westport, Connecticut, for the text, typography and reproductions. [Atelier Lacouriere, Paris, for the etchings.]

Picasso's illustrations for Gilbert Seldes' translation of Aristophanes' great anti-war comedy *Lysistrata* - in a special edition commissioned by George Macey on behalf of the Limited Editions Club of New York - are a fine example of the artist's neoclassical style.

Six original etchings in the book use clean, elegant lines and flat shapes to gracefully and powerfully animate the drama. Their power comes mainly from the sensuality of the scenes, as Picasso grants both male and female characters a certain level of virility. Indeed, the theme of sexual aggression greatly develops in Picasso's art in the 1930s, likely influenced by Surrealism which aimed to release the unconscious along with all its urges.

34 lithographs by Picasso also decorate the leaves of this book, as with the six heads of god-like men on the title page and frontispiece, and the profile of a very Marie-Thérèse-like Lysistrata at the opening of Act I. These whimsical, sketch-like images - all printed in the same russet colour as the page markers and titling - lend a sense of freshness and spontaneity that perfectly balances the otherworldliness of the etchings. The artist also produced about 10 more etchings and 12 drawings that were not used for the book.

4to (300 x 240 mm). Paper-covered boards with a design after Picasso printed in colours and a printed label pasted to the covers and spine. Blue paper-covered protective boards. **Number 1012 of 1500** copies on Rives wove, signed in pencil by the artist and numbered from 1 to 1500.



Paul Eluard
La barre d'appui

1936

Paul Eluard / La barre d'appui / poèmes / illustrés de trois eaux-fortes / par / Pablo Picasso / Éditions « Cahiers d'Art » / (Paris) (1936)

Illustrations

3 etchings with aquatint (lift-ground process) (156 x 106 mm), undated [1936], unsigned.

Edition

40 copies on ancient japan, signed in pencil by the author and the artist, numbered from 1 to 40.

Printing

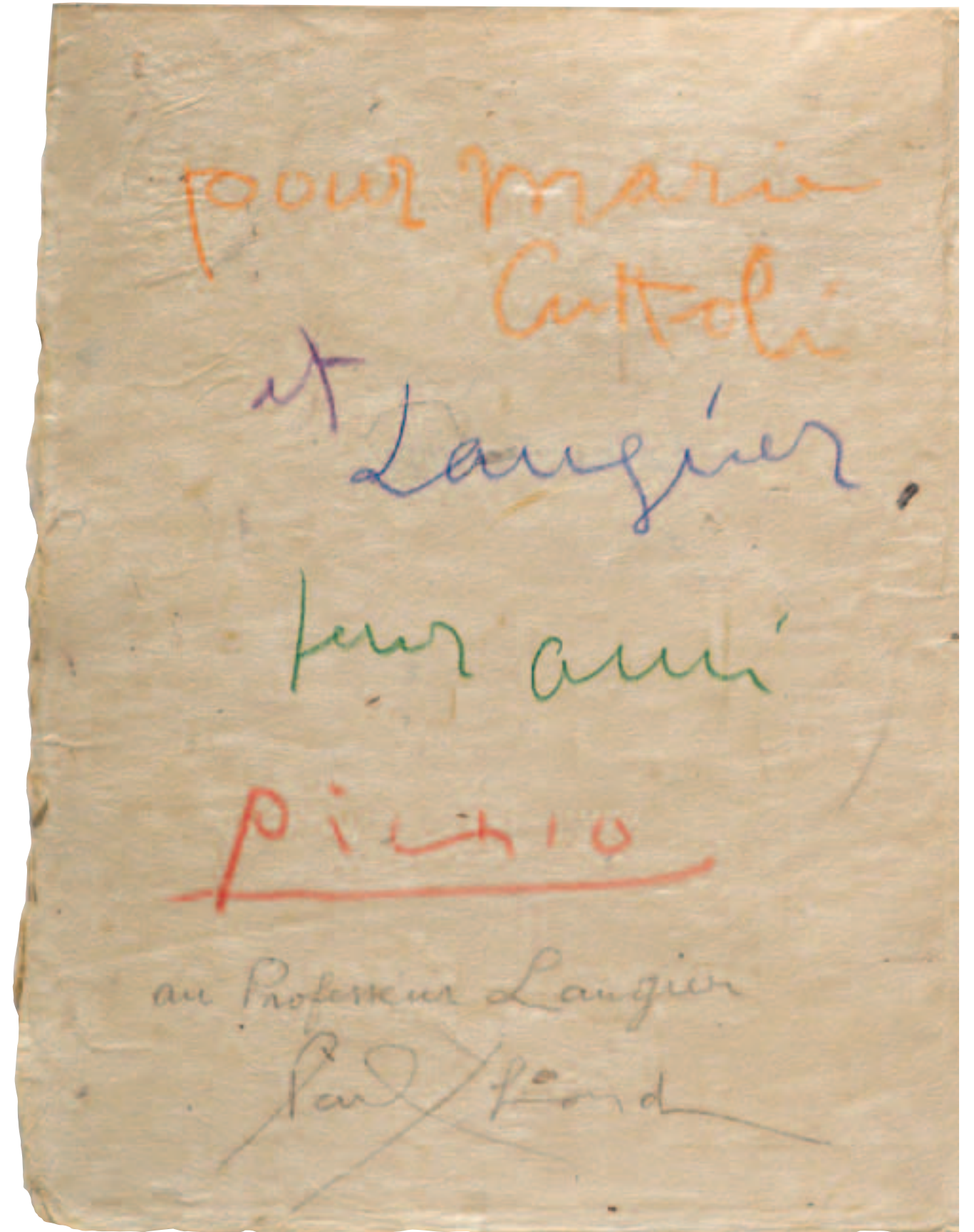
(June 5, 1936)
Aimé Jourde, Paris, for the text and typography.
Roger Lacourrière, Paris, for the etchings.

La barre d'appui is a collection of eight poems by Paul Eluard dedicated to his second wife, Nusch; it was published in June 1936 by *Cahiers d'Art*, ran by Christian Zervos. It was through Christian and his wife, the gallery owner and collector Yvonne Zervos (née Marion) that Picasso had come to know Paul and Nusch Eluard at the end of 1935, and they went on to become great friends.

For this charming project, Picasso produced three etchings using the lift-ground process of the aquatint technique which he had been learning from the printer Roger Lacourrière. The first illustration is a sultry, velvety portrait of Nusch, the softness of her curls played up perfectly with the new technique which proved ideal for mimicking the type of tonal subtlety one would normally find in a watercolour. The second illustration shows a sleeping Marie-Thérèse Walter in the foreground with Picasso's beloved seaside in the back. She wears a flower garland around her head and, as with many other images Picasso made of her, she is passive, innocent, and seen up close. She may be said to represent the "classical" Picasso here, whereas the "surrealist" Picasso is seen in the third illustration, an image of a woman - perhaps his new love, Dora Maar - where the *horror vacui* is realised through a rich brocade of textures and ornament. The year 1936 was one in which Picasso's production was small, so the three etchings in this little volume form an important stylistic record.

Number 32 of 40 copies on ancient japan, signed twice each by both the author and the artist. A dedication copy, addressed by Picasso in four colours to Marie Cuttoli and Professor Laugier at the frontispiece; on the same page a dedication in pencil by Eluard to Laugier. "pour Marie Cuttoli / et Laugier / leur amis / Picasso / au Professeur Laugier / Paul Eluard". 8vo (210 x 156 mm). Loose in stiff wove wrappers covered in ancient japan with flower petal inclusions. Printed japan label pasted to front. Quarter-morocco chemise (smooth spine with gilt title) and slipcase.

This copy bears a special dedication to Marie Cuttoli and Professor Laugier, close friends of the artist (Francoise Gilot would later refer to Marie Cuttoli as "la grande amie") and important collectors of Cubist art.



Paul Eluard Les Yeux fertiles

Paul Eluard / Les Yeux / fertiles / Avec un portrait et quatre / illustrations par Pablo Picasso / G.L.M. (= Guy Lévis Mano) 1936 / (Paris)

Illustrations

1 etching (419 x 317 mm), on Montval laid, dated "3.6.36" and signed in the copperplate by Eluard, dated "4 juin XXXVI." in the plate by Picasso, numbered from 1/10 to 10/10.

Edition

1500 copies
10 copies on imperial japan, with the etching, numbered from 1 to 10;
50 copies on Pannekoek holland laid, numbered from 11 to 60;
1240 copies on tinted Alfa, numbered from 61 to 1300;
200 *hors commerce* copies on tinted Alfa, numbered from SP. 1301 to SP. 1500.

[There are some additional unnumbered copies on various papers.]

Printing

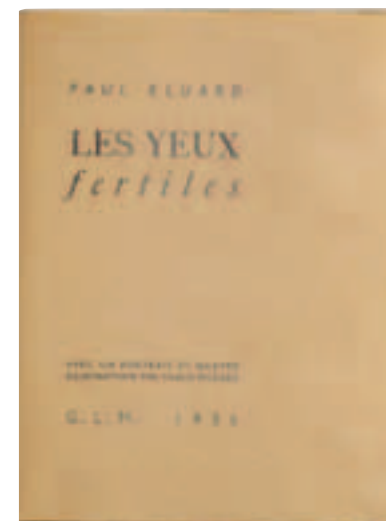
(October 15, 1936)
Les Presses G.L.M., Paris, for the text, typography and reproductions.
[Roger Lacourière, Paris, for the etching.]

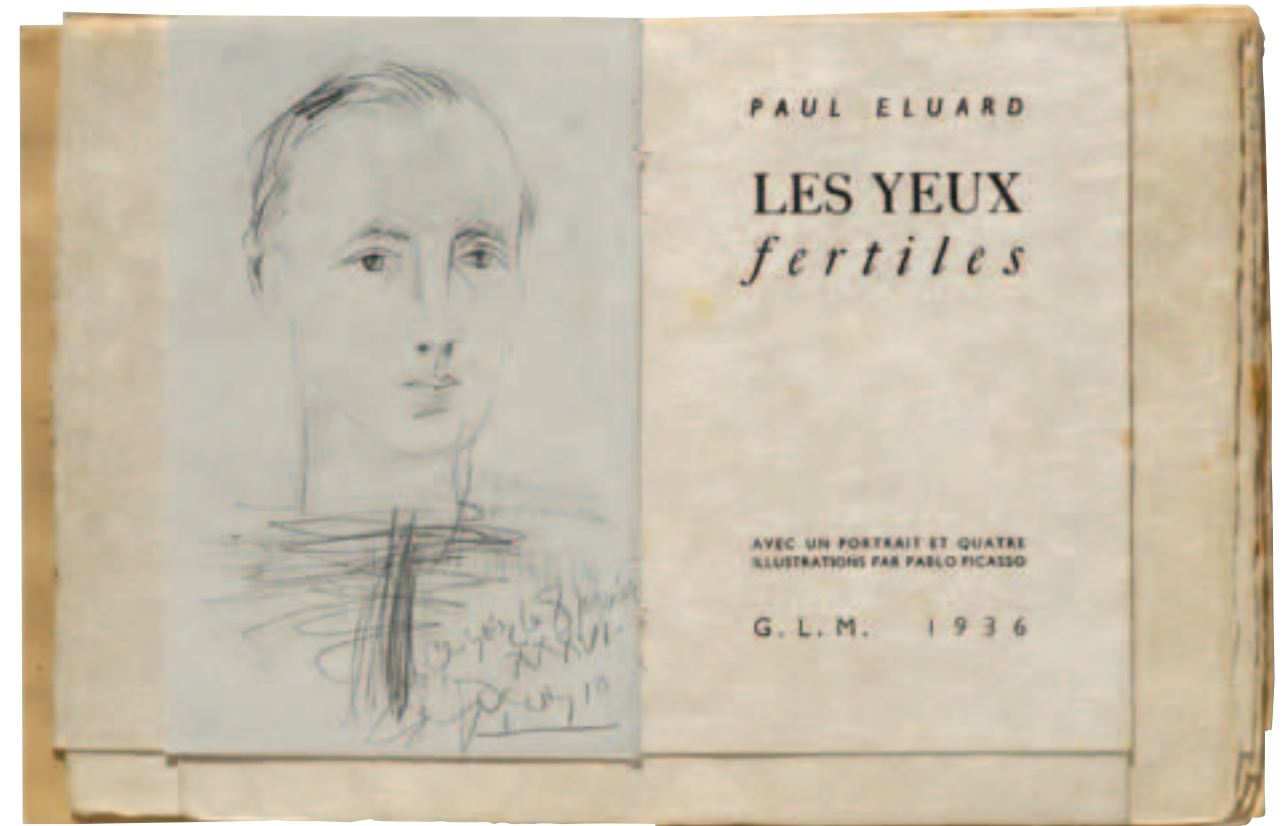
The frontispiece for this collection, dated "Ce soir le 8 janvier XXXVI", is after a portrait drawing Picasso gifted to Eluard in 1936, when the poet had embarked on a lecture tour of Picasso's works. The collection consists of two previously published collections, *Facile* and *La Barre d'appui*, as well *Grand air*, a collection of 18 poems including the two-part "A Pablo Picasso".

Grand Air also contains a poem of the same name, a collaborative work by Picasso and Eluard. Eluard wrote the poem on a plate which he dated very specifically ("3.6.36/3 heures - 3 heures 15") and sent to Picasso, who then decorated the plate on all sides with an etching signed and dated "4 juin XXXVI". These surrealist images consist of a nude woman with minotaur's horns holding a mirror, a bearded mask, a sketchy landscape, and an abstract figure lounging with a cat. This is the only new illustration of the four Picasso contributed to the publication, the other two being the *Femme surréaliste* of *La Barre d'appui* and a portrait of Paul Eluard's second wife, Nusch. It is also a rare instance in which the date is read correctly from left to right, thanks to the two-part printing process.

8vo (206 x 153 mm). Japan wrappers with lettering on the front cover. In a chemise (smooth spine with morocco label bearing author's name and title in gilt) and slipcase. Inserted in the volume is a label with the book's title and part of an advertisement for its publication. Uncut.

This is a special copy, unnumbered but hors commerce. It includes the etching exceptionally signed by the artist with the inscription "épreuve d'artiste" lower right.





Pablo Picasso
Sueño y mentira de Franco

1937

Picasso Sueño y mentira / de / Franco / [Paris] (published by the author) [1937]

Illustrations

2 etchings with aquatint (317 x 420 mm), each dated "8 janvier 1937" in the upper part of the copperplate, and the 2nd etching dated "9 janvier 1937-7 juin 37" in the lower part of the plate.

Printing

[June, 1937]

The printer of the text and the typographer are unknown. [Roger Lacourière, Paris, for the etchings.]

The 18 scenes, printed on two plates, that comprise Picasso's *Sueño y mentira de Franco* (*The Dream and Lie of Franco*) represent the artist's witty and savage exposé on General Francisco Franco. Prompted by the onset of the Spanish Civil War, Picasso produced the first 14 scenes on the 8 and 9 of January 1937, intending these to be cut into postcards to be disseminated to the Spanish people. Perhaps in part because of the bombing, on 26 April 1937, of the small Basque town of Guernica, he abandoned this original idea and instead proceeded to finish the last four scenes on 7 June 1937. He also produced a stream of consciousness prose poem, *Sueño y mentira de Franco*, to accompany the plates, which is included here in Spanish via a reproduction of the artist's manuscript as well as printed versions in Spanish and French. An English translation is also included by way of a loose half-leaf. Proceeds from the sale of the etchings went to the Spanish Republicans.

In the first series, Picasso wittily plays on the traditional chivalric tale with a bande dessinée motif wherein General Franco is depicted like a hideous monster displaying anything but the heroism one would expect from a brave knight. Instead, he is seen tight-rope walking with a giant phallus, praying before the altar of money, riding a pig, and getting gored by a bull.

The second series enters much more dramatic territory as it shifts the focus to the tragedies of war and the suffering caused by Franco onto the people of Spain. In the place of the flailing knight-general, for example, we now see the flailing arms of a desperate woman. Three of the four images Picasso produced to complete the series (the two women with outstretched arms and the wailing woman holding a dead child) reappear in the iconic *Guernica*, which Picasso painted for the Spanish Pavilion of the 1937 World's Fair in Paris. Although in the years that followed Picasso spoke readily on his anti-war position, this was his first major political statement, and the *Sueño y mentira de Franco* remains his only overtly political series of prints.

Elephant Folio (590 x 405 mm). Loose in tinted wove-covered wrappers. A label with a reproduction of the handwritten title by Picasso is pasted to the front cover. **Number 139 of 850** on Montval laid.



Luc Decaunes / L'Indicatif présent / ou / l'Infirmes tel qu'il est / Poèmes / avec un frontispice de / Pablo Picasso / 1938 / Éditions Soutes / 45, Avenue Michel-Bizot, 45 / Paris / (1938)

Illustrations

1 etching (168 x 111 mm), with the (inverted) date "19.6.38." in the copperplate.

Edition

30 copies on Montval laid
25 copies, numbered from 1 to 25;
5 hors commerce copies, marked H.C.
All copies are signed in ink by the author.
[There is a regular edition of ca. 500 copies in which the etching is reproduced as frontispiece.]

Printing

[June 1938]
Henri Jourde, Paris, for the text and typography.
[Roger Lacourière, Paris, for the etching.]

Luc Decaunes was briefly married to Cécile Eluard, the daughter of Gala and Paul Eluard. The two had met in 1937 and wed in late 1938. It was through Cécile that the young poet met Paul Eluard and Picasso. Cécile – whose mother, Gala abandoned the family when she became involved with Dalí in 1929 – was very fond of Picasso, with whom she used to watch boxing matches.

This collection of 50 surrealist poems – Decaunes's first published collection – is written in the "automatic" style championed by André Breton. Its title, *L'Indicatif présent ou l'Infirmes tel qu'il est*, "reveals the writer's poetic program: man lives only in the present, that is to say, in the reality of this world, and he is an infirm, incomplete, mortal being. But the "present indicative" of the title is also the grammatical tense best suited to the poetry of the "I" speaking in the "here" and "now", thus creating another reality – that of language." (Cramer)

To help ensure the printing costs would be met, Picasso contributed a surrealist portrait etching of Dora Maar. A member of the Surrealists since 1934, Henriette Theodora Markovitch, known as Dora Maar, was a photographer close to Man Ray, Paul and Nusch Eluard, René Char, and Roland Penrose, with whom Picasso had a seven-year relationship. This small portrait of her from 19 June 1938 exemplifies a new form of abstraction seen in his paintings in the period of 1938 until the mid 1940s, which are devoid of all traces of his classical style. Of course, the identity of the subject may not really be at issue. As Maar once said of the portraits, "They're all Picassos, not one is Dora Maar." (As quoted in D. Wye, *A Picasso Portfolio*, New York 2010, p. 129).

Numbered "0" (i.e. sixth) with the etching signed by Picasso and labelled "Bon à tirer".

8vo (224 x 172 mm). Loose in laid paper wrappers with lettering on the front cover. Uncut and unopened.



Ilia Zdanevitch called Iliazd

Afat

1940

Iliazd / Afat / Soixante-seize sonnets / Pablo Picasso / Six gravures originales sur cuivre / Le Degré Quarante et Un / (Paris) (1940)

Illustrations

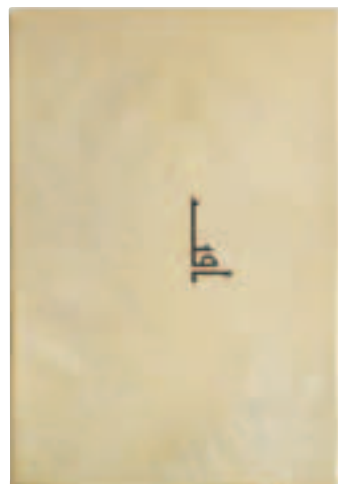
2 aquatints (arabesques) (145 x 250 mm), undated (June 19-23, 1939) and unsigned;
4 engravings with burin (146 x 248 mm), the 4th one re-worked with etching, dated "28-5-38-", "28-5-38", "2-6-38-", "19.6.38" in reverse in the copperplate and unsigned.
All engravings were printed from plates without steel-facing.

Edition

64 copies on Montval wove à la cuve
50 copies, numbered from 1 to 50;
6 author's copies, numbered from I to VI;
6 copies for the collaborators, numbered from 01 to 06;
2 deposit copies with impressions of the canceled plates, marked 0 and 00.
All copies are signed in pencil by the author-publisher and the artist.

Printing

(March 30, 1940)
Imprimerie Union, Paris, for the text and typography.
Roger Lacouriere, Paris, for the engravings.



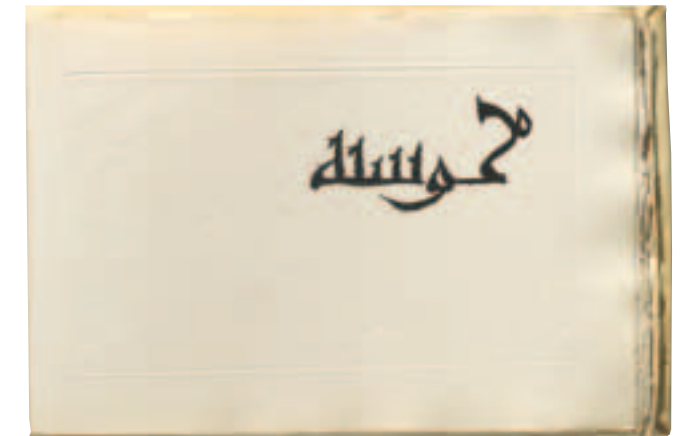
At the age of 50, the Georgian poet, typographer, novelist, playwright, and archeologist Ilia Zdanevitch - known as Iliazd - began working on livres d'artistes, which he published under the imprint *Le Degré Quarante et Un (The 41st Degree)*, a polyseme referring variously to the latitude of Tiflis and the school of futurist poetry called the "University of the 41st Degree" which he had founded there in 1917, the alcohol content of brandy, and the temperature in Celsius of a delirium-producing fever. A true avant-garde spirit if ever there was one, Iliazd saw in artist's books the means to "revise human values." To this end, he was meticulous about each and every detail of his projects, and is considered to have produced some of the most innovative and beautiful artist's books of the 20th century.

Le Degré Quarante et Un published 20 deluxe editions in all, eight of which feature Iliazd's own writings, as with this work, *Afat*, his first foray into the livre d'artiste. The title derives from the Arabic word for unhappiness or the beauty that inspires unhappy love, and the work consists of 76 sonnets the poet had written in the late 1930s. Many were inspired by his relationship with the English artist Joan Spencer, although the subject matter varies greatly across the poems, and four are dedicated to his relationship with Picasso, whom he had met soon after emigrating to Paris in 1921.

Picasso produced two Arabic titles in aquatint to introduce the sonnets ("Afat" and "Madjusiya," meaning sorceress) and four engravings for the text. These show a sleeping woman (perhaps a Marie-Thérèse); a reclined man and a siren; a nude man and woman facing each other in the light of day; and the couple again, more reclined and intimate now as night falls.

Number 1, printed for Albert Sarraut, from a limited run of 64 copies. Signed by the author/publisher and by the artist.
Oblong 4to (202x295 mm). Sewn but loosely inserted in publisher's original vellum binding with title in Cufic letters printed in red on the front cover. Cardboard slipcase. Uncut with deckle edges.

This special copy was printed for Albert Sarraut, a French radical politician who served as Prime Minister twice during the Third Republic.



André Breton Anthologie de l'humour noir

1940

André Breton / Anthologie / de l'humour noir / Editions du Sagittaire / 56, rue Rodier / Paris-IX / (1940)

Illustrations

1 etching with aquatint and burin (198 x 138 mm) (*Buste de Femme*), dated "18 octobre 38." in the copperplate, unsigned.

Edition

57 copies
3 copies on imperial japan, with the etching, numbered 1 to 3;
10 copies on van Gelder holland wove, with the etching, numb. from 4 to 13;
35 copies on Lafuma *pur fil* wove, numb. from 14 to 48;
2 *hors commerce* copies on japan, with the etching, numb. I and II;
2 copies on van Gelder holland wove, with the etching, numb. III and IV;
5 copies on Lafuma *pur fil* wove, numbered from V to IX.
[Contrary to what is stated in the colophon, i.e. that 13 impressions of the etching by Picasso are signed, none in fact is.]

Printing

(June 10, 1940)
Imprimerie A. Rey, Lyon, for the text and typography.
[R. Lacourière, Paris, for the etching.]



Breton gave a speech on black humor in 1937, and his *Anthologie de l'humour noir* appeared three years later. The book continued to reappear, however: in 1950, it was reissued in an enlarged edition, and it was represented again in its definitive edition in June 1966, making it the last of Breton's books to be published in his lifetime.

As the author explains in the preface, his conception of humour is both Hegelian and Freudian, and always about subversion. The anthology includes works from 40 traditionally quite disparate writers, including Thomas de Quincey, Jonathon Swift, Friedrich Nietzsche, Joris-Karl Huysmans, and Picasso himself, who is represented here by two poems.

Picasso's etching for the anthology - a surrealist portrait of Dora Maar - was made by Picasso on 18 October 1938. Brigitte Baer describes the process of this as-yet-unrecognized "chef-d'oeuvre" as follows:

Picasso took a great amount of trouble with that small plate. He used tarlatan to lay down his sugar-lift aquatint on the bodice of the dress, worked and worked again on the aquatint of the background, scraped, and reworked the portrait with the burin [engraving tool], then went back again to the aquatint of the background, deciding to make the right side of it darker than the left side. He then had the idea of lightly coloring the triangular neck with aquatint and finally used his burin again to perfect his work. Despite its small size, the print is a highly successful and 'monumental' portrait." (B. Baer, *Picasso the Printmaker*, Dallas 1983, p.106)

The plate also originally contained a surrealist text underneath the image, etched by Picasso himself:

Déplacer à gauche de la pièce l'amidon de la couleur de la porte entr'ouverte et jeter la cendre de la lumière du plafon(d) dans la gueule du dessin qui voudrai(t) déchirer l'illusion du sabot d'ombre soutenant le pié(d) de nez d'un vert amande.

Number 1 of 3 on imperial japan, with the etching.

8vo (234 x 162 mm). Original wrappers with printed wove jacket, embellished and signed by Oscar Dominguez, and black label with green lettering pasted on the front. Cardboard slipcase. Uncut.

This copy includes a label stating that "M. Marcel Duchamp étant actuellement en Amérique, la couverture des exemplaires de luxe est de M. Dominguez."



(Georges Hugnet) / Pablo Picasso / Paris 1941 /

Illustrations

6 zincographs (ca. 94 x 145 mm), 3 of them reworked with engraving by the artist, undated [1940] and unsigned.

Edition

200 copies
20 copies on Rives wove, signed in red ink by the author and in ink by the artist, numbered from 1/20 to 20/20 ;
6 copies on japan nacré, signed in red ink by the author and in ink by the artist, numbered from I/VI to VI/VI;
174 unnumbered copies.

Printing

([January] 1941)
Imprimerie Grou-Radenez, Paris, for the text, typography and zincographs.

Writing in *Cahiers d'Art* in February 1936, Georges Hugnet referred to Picasso as "un homme authentiquement révolutionnaire" and predicted that the artist would be among the early victims of the emerging Fascist threat. His prediction soon came true: in the Nazi-organized exhibition of "Degenerate Art" in Munich in 1937, Picasso was among the most famous artists targeted, and his anti-Franco position continued to make him cause for political suspicion.

This pamphlet, in which Hugnet celebrates an artist officially ridiculed by the Nazis, was likely distributed clandestinely among friends. In it, the poet asks the reader - and indeed the entire universe - to join him in an unrestrained waltz. Picasso added wash illuminations to the poem, which he reworked with engraving on the plates. Among the images are three female heads and the abstract outline of a large female body engulfing Hugnet's text.

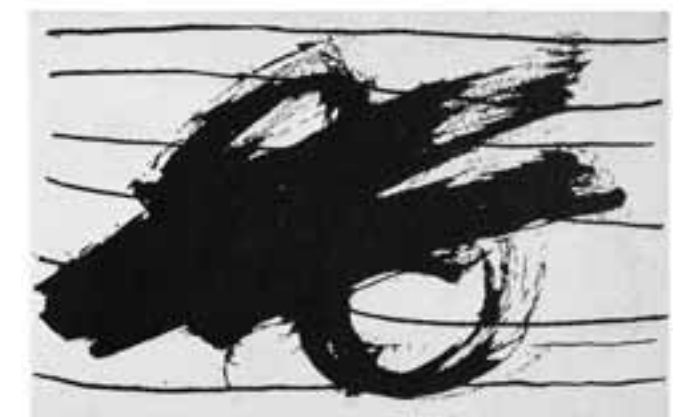
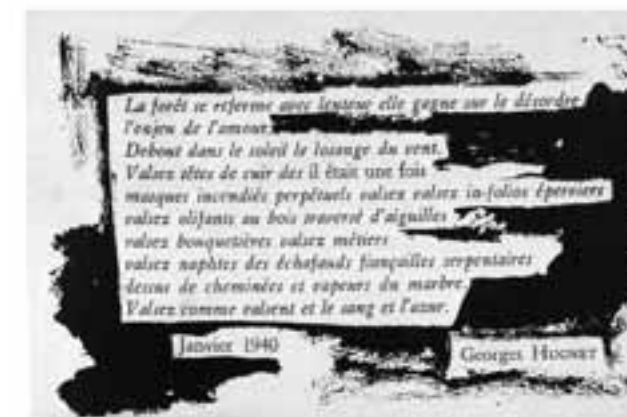
The pamphlets were printed by Jacques Grou-Radenez, an important publisher of the Resistance. Grou-Radenez was arrested on November 12, 1943 for hiding Jewish children and when his underground activities were discovered he was eventually deported. He died in Flossenburg on February 15, 1945.

During the war Hugnet and Picasso saw each other frequently, often lunching together at "Le Catalan", where much collaborative activity was generated. In 1941 Hugnet began holding artistic and literary gatherings at the bistro, and even organized an exhibition, held at Paul Morihien's gallery in 1947, of the paper tablecloths upon which several drawings and poems had been improvised.

One of 174 unnumbered copies of a total 200 copies on Rives wove. Oblong 24mo (95 x 148 mm). [4] leaves. One sheet, with title on recto of first leaf. Preserved in a bordeaux cloth case with gilt-framed paper label bearing the names "Duchamp / Hugo / Miro / Picasso" in gold.

Included with this copy are three other clandestinely published works by Hugnet, in the same 8-page oblong format: Non Vouloir (1940), with a reproduction of a drawing by Miró; Aux Dépens des Mots (1941), with one engraving in gold after Valentine Hugo; and Marcel Duchamp (1941), with one pochoir, "Moustache and beard of L.H.O.O.Q," by Duchamp, on a tipped-in sheet.

This is a very rare set to find complete.



Georges Hugnet Non Vouloir

1942

Georges Hugnet / Non Vouloir / illustré de quatre gravures / par / Pablo Picasso / Éditions Jeanne Bucher / 9ter, Boulevard du Montparnasse / Paris - 1942 /

Illustrations

1 etching and burin engraving (150 x 118 mm), undated [1942] and unsigned, for the 26 deluxe copies;

4 zincographs reworked with engraving by the artist (165 x 115 mm); (165 x 115 mm); (142 x 112 mm); (165 x 115 mm), undated [1942] and unsigned.

Edition

426 copies

20 copies on tinted Arches laid, with the etching, a suite of the zincographs in 4 colors and one impression of the superimposed zincographs in black and in colors, numbered from 1 to 20; 6 copies on tinted Arches laid, with the etching, a [double] suite of the zincographs in 4 colors and one impression of the superimposed zincographs in black and in colors, numbered from I to VI; The suite is contained in an Arches laid wrapper. The first 26 copies are signed in red ink by the author and in multi-colored pencil (*crayon arlequin*) by the artist.

400 copies on *Vélin bouffant*, numbered from 21 to 420.

Printing

(April 1, 1942)

Imprimerie Grou-Radenez, Paris, for the text, typography and zincographs.

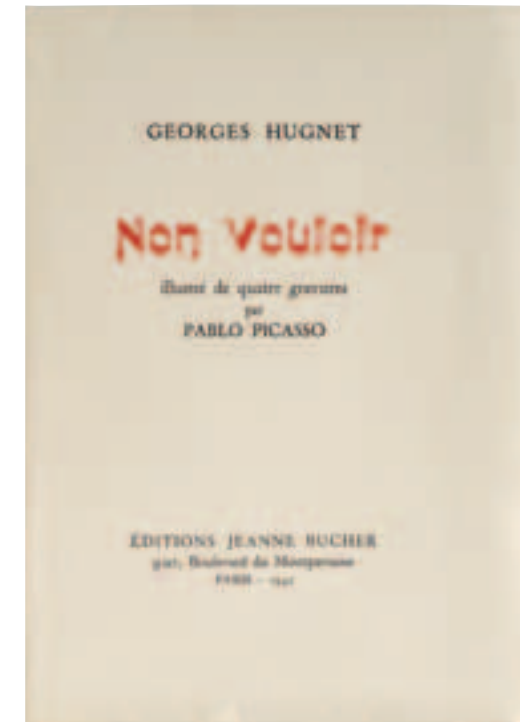
Roger Lacourière, Paris, for the etching.

In 1940, Georges Hugnet clandestinely published 26 copies of his pamphlet *Non Vouloir*, illustrated with a drawing by Joan Miró: it was one of the first Resistance pieces published in France. Hugnet became deeply engaged with the movement, even going so far as using his printing skills to make false papers for other artists in danger (A. Sebba, *Les Parisiennes*, New York 2016, p. 84). In 1942 he republished *Non Vouloir* in this eponymous collection of 50 poems written between 1940 and 1941, during the Occupation. The collection is dedicated to Paul Eduard, who joined the Resistance in the summer of 1942.

The work is illustrated by four zincographs by Picasso, including a face of Dora Maar, two dancers, and a seated woman. The black portrait of Maar is a particularly enigmatic image, wherein the dancer's body covers the eyes, nose and mouth of Dora Maar's red face, suggesting something of the anger and frustration felt throughout the Occupation. Maar's visage also appears in the etching that serves as the frontispiece for the publication, although here her pupilless eyes and somber expression tend more toward a sense of sadness and desperation.

Number 5, one of 26 deluxe copies which include the etching, a suite of the zincographs printed in red, blue, yellow, and green, as well as one leaf bearing a superimposition of the yellow *Femme assise*, red *Danseuse I*, blue *Danseuse II*, and black *Portrait de Dora Maar*. Signed in red ink by the author and multicolour pencil by the artist.

Sm. 8vo (202 x 148 mm). Arches laid paper wrappers with lettering in black and red on the front cover, and in black on the back cover and spine. On tinted Arches laid. The suite of zincographs are in a separate folder. The book and the suite are preserved together in a cloth chemise. Uncut and unopened.



Georges Louis Leclerc, comte de Buffon Histoire naturelle (textes de Buffon)

Picasso / Eaux-fortes originales / pour des textes de / Buffon / Martin Fabiani / Éditeur à Paris / 1942 /

Illustrations

31 lift-ground aquatints, etchings and drypoints;
1 lift-ground aquatint and etching (418 x 320 mm), *La Puce* (*The Flea*), undated and unsigned, is included in the suite given with the first 36 copies.

Edition

226 copies in all
1 copy on *Vergé Ancien*, with a suite of the plates with remarques on *Ancien bleuté*, (No. 1);
5 copies on *Japon Supernacré*, with a suite of the plates with remarques on china, numbered from 2 to 6;
30 copies on imperial japan, with a suite of the plates with remarques on china, numbered from 7 to 36;
55 copies on Montval wove, numbered from 37 to 91;
135 copies on Vidalon wove with the watermark "Ambroise Vollard", numbered from 92 to 226.
(Given with the suite of 31 etchings (which – with the exception of No. 10, *Le Loup* – were all printed from the plates with remarques) is an impression of the planche refusée, *La Puce*.)

Printing

(May 26, 1942)
M. Fequet et P. Baudier, Paris, for the text and typography.
R. Lacourière, Paris, for the etchings.

Ambroise Vollard once again turned to Picasso in 1931, suggesting he produce illustrations to Georges Louis Leclerc, comte de Buffon's *Histoire naturelle*, a 44-volume compendium on natural history originally published between 1749 and 1804. After various delays and obstacles, including Vollard's death in 1939, Picasso's response to Buffon was finally published by Martin Fabiani in 1942.

The mid-1930s were extremely important for Picasso's printmaking. 1935 had been a difficult time (his marriage to Olga Khokhlova dissolved when his mistress Marie-Thérèse Walter had a child) and he had temporarily renounced painting but was starting to re-engage with art by way of prints. By early 1936 he was spending almost every day at the printing atelier of Roger Lacourière, who was teaching him the lift-ground technique for aquatints. Picasso had abandoned the production of aquatints back in 1915, but he found this "new" technique, which permitted him to draw freely on the copper plate and create a range of painterly textures, completely reinvigorating. It also proved ideal for the Buffon project and he used it to create the work's whimsical images of domestic, rural, and feral animals, including a horse, cat, ostrich, monkey, rooster, butterfly, and bull, each one rendered with remarkable tonal subtlety. For the book, 21 of the 31 etchings were accompanied by excerpts from Buffon's text.

Picasso also produced a plate for *La Puce* (*The Flea*) which shows the insect being removed from the buttocks of a nude Marie-Thérèse figure. Fabiani did not include the plate in the book's publication, the official reason being that Buffon had not discussed the insect in his original text. Thus censured, it was only included in the deluxe suite issued with the first 36 copies. The suite also includes the animal titles Picasso had written on the plates, cut out from the book edition.

Number 32, one of 30 copies on imperial japan, with a suite of the plates with remarques on china, numbered from 7 to 36.

Folio (367 x 279 mm). *The copy is complete with the censored plate La Puce*. Original wrappers preserved inside a fine white morocco binding by *Pierre Lucien Martin* and dated 1960, with black "etching" designs on covers and the names "Picasso" and "Buffon" decoratively intertwined on spine in black and white letters, respectively. Taupe leather pastedowns and flyleaf. Matching chemise (smooth spine with Picasso's name and the title in gilt) and slipcase. Gilt edges. The copy does not bear any signatures.





Georges Hugnet
La Chèvre-feuille

1943

Georges Hugnet / La / Chèvre-Feuille / avec six gravures / de / Pablo Picasso / Robert-J. Godet Éditeur / 4, rue Lecomte-du-Noüy - Paris / 1943 /

Illustrations

1 etching (262 x 213 mm), on Arches wove, undated [1943] and unsigned (Frontispiece);
6 zincographs (including the frontispiece) printed by standard typographical means, undated [1943] and unsigned.

Edition

534 copies
25 copies on Arches wove, with the etching and the suite of 6 zincographs in yellow, red and blue, signed in ink by the author and in red pencil by the artist, numbered from 1 to 25;
500 copies on Lafuma wove, numbered from 26 to 525;
6 author's copies on Arches wove, numbered from I to VI;
3 copies on Arches Bristol, printed with the names of the author, artist and publisher.
(The suite of zincographs printed in colors is presented in a Montgolfier laid paper wrapper with lettering on the front.)
[Eight copies of the book on red wove with the frontispiece etching on white Arches wove and a suite of the 6 zincographs in yellow, red and blue, numbered from 1 to 8 and signed in ink by the publisher, were printed clandestinely.]

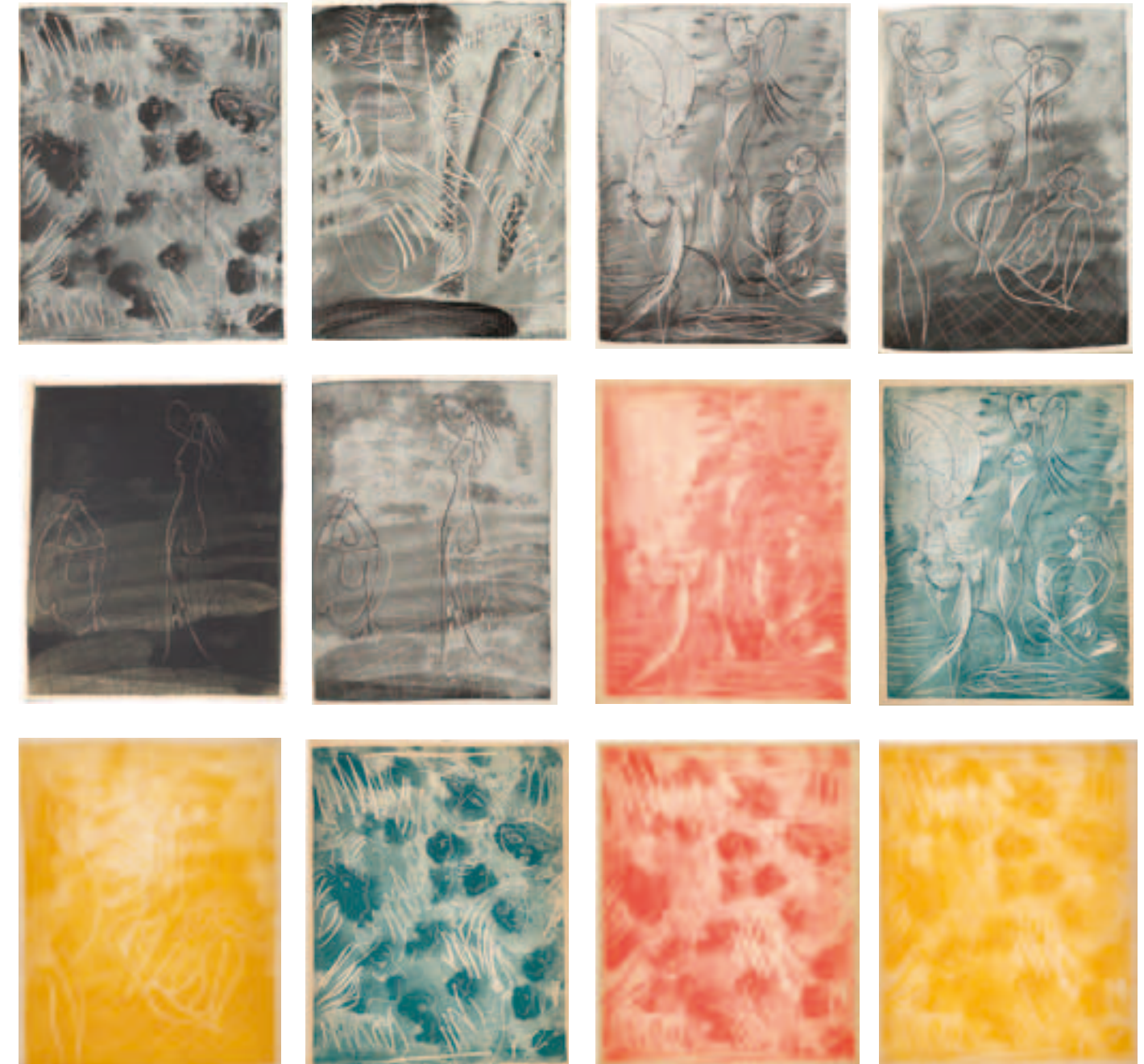
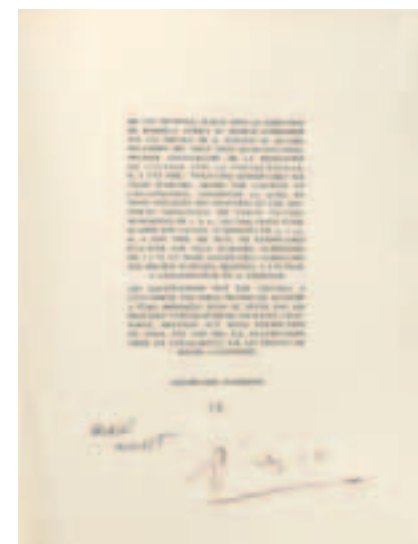
Printing

(December 4, 1943)
E. Durand, Paris, for the text, typography and zincographs.
Atelier Lacourière, Paris, for the etching and the 16 suites of 5 etchings.

La Chèvre-feuille - a collection of 27 poems on the theme of love and its extremes - was inspired by a love affair with a woman Hugnet had so nicknamed; it was published on the first anniversary of their meeting, as Hugnet writes in the colophon.
Six full-page zincographs by Picasso illustrate the book, reproduced in collotype. These feature fluid, metamorphic female beings displaying their charms and are rendered with an almost ghostly lightness.

Number 18 of 25 on Arches wove, with the etching and the suite of 6 zincographs in yellow, red and blue, signed in ink by the author and in red pencil by the artist. A dedication copy, addressed on the half-title by Hugnet to Serges Gauthier: "à Serge Gauthier / En attendant que la haine s'en aille / Bien amicalement / Georges Hugnet / Fev. 44". Gauthier, who was a distinguished bibliophile, served as Director of la Manufacture Nationale de Sèvres, Conservateur du musée municipal de Limoges, and, finally, Director of the Centre Georges Pompidou Library.

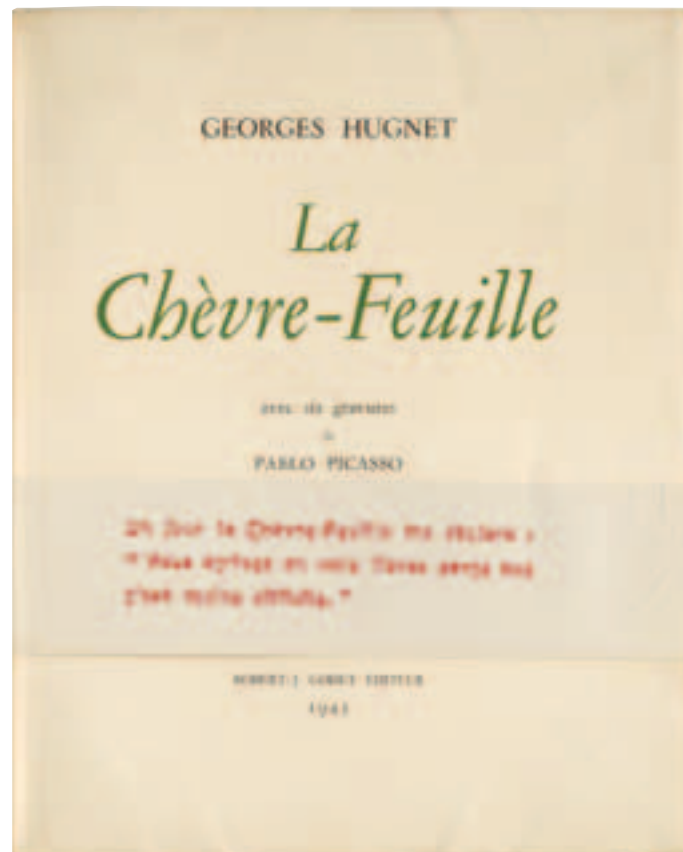
4to (280 x 227 mm). [40] leaves, including the leaf "Pour Georges Hugnet" by Paul Eluard inserted after the half title. Van Gelder holland laid paper wrappers, with lettering in black and in green on the front, in japan cover with green lettering on the front and spine.



Robert Desnos
Contrée

Robert Desnos / Contrée / Eau-forte de Picasso / Robert-J. Godet / 19, Avenue Victor-Emmanuel-III / Paris / MCMXLIV / (1944)

Number 32 of 500 copies on Lafuma wove, numbered from 26 to 525. 4to (280 x 227 mm). [39] leaves, not containing the additional frontispiece etching.
For the description of the edition see the previous entry. Van Gelder holland laid paper wrappers, with lettering in black and in green on the front, in japan cover with green lettering on the front and spine.

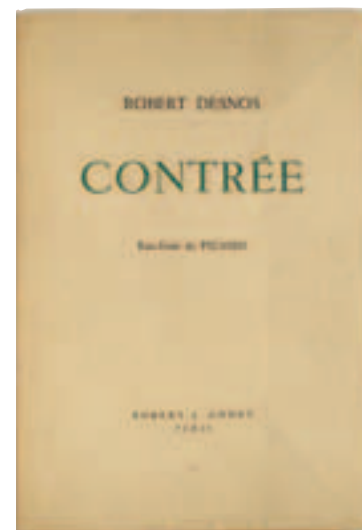


Illustrations
1 etching (245 x 131 mm), with the inverted signature and date "Picasso 23.D.43." in the copperplate, unsigned.

Edition
213 copies
3 copies on Arches wove, printed with the names of the author, illustrator and publisher;
10 copies on Arches wove, signed in blue pencil by the artist, with additional impressions of the etching in blue, in green, and in ocher, and an impression in black pulled from the canceled plate, numbered from I to X;
(The impressions in color are printed on Lafuma *pur fil* wove.)
200 copies on Lafuma *pur fil* wove, numbered from 1 to 200.

Printing
(May 31, 1944)
Les Presses Durand, Paris, for the typography.
[Atelier Lacourière, Paris, for the etching.]

Picasso and Desnos had known each other since the 1920s but became particularly close during the Occupation, when they, along with other artists including Georges Hugnet and Jean Cocteau, would regularly meet at "Le Catalan", a bistro close to Picasso's studio at the rue des Grands-Augustins. A thoughtful poet and member of the Surrealists, Desnos was an intelligent commentator on Picasso's art, and importantly suggested that the "double view" of the artist's faces, when presented frontally and in profile, represents the double face of their contemporaries. Desnos was one of several poets of the Resistance with whom Picasso collaborated on livres d'artistes (the others being Paul Eluard, Georges Hugnet, and Maurice Toesca; Picasso refused to work with poets and writers who were collaborating with the Nazis). His *Contrée* - a collection of 25 poems dedicated to his wife, Youki - is highly militant and demonstrates his strong opposition to Fascism. On December 23, 1943, Picasso produced an etching for the frontispiece of Desnos's book. It depicts a seated figure with a "split" head recalling that of Dora Maar in the portrait used in Hugnet's *Anthologie de l'humour noir* a few years earlier. In this etching, the figure - perhaps a couple embracing - is tremendously contorted, as though seen from both the front and behind. Myriad hatching marks coat the "skin" like armour, and the change in their directions coupled with a plethora of arching contours creates a great sense of volume. Within the text one finds 23 small reproductions of different parts of the etchings, such that, upon turning the pages, different aspects of the plate are encountered, and this great volume comes to be "built up" piece by piece. On 22 February 1944, Desnos was captured by the Gestapo and deported, just a few days before Max Jacob was arrested and a couple months before the appearance of *Contrée*. He died 15 months later. Robert's wife Youki had managed to escape (possibly by Desnos's design: he had been warned they were coming and it is thought that he gave himself up to allow her time to flee), and made it her mission to have *Contrée* published.



4to (280x188 mm). Editor's wrappers printed in red and black. Number 173 of 200 copies printed on Lafuma pur fil wove.

Paul Eluard Au Rendez-vous Allemand

Paul Eluard / Au / Rendez-vous / Allemand / A Paris / Aux Éditions / De Minuit / MCMXLIV / (1944)

Illustrations

1 engraving with burin (140 x 91 mm) [Portrait de Paul Eluard], on ancient japan, undated [1936], unsigned. (The engraving is wrongly described in the colophon as an etching.)

Edition

120 copies on *Pur Fil*
20 copies, with the engraving, signed in pencil by the artist, numbered from 1 to 20;
100 copies, numbered from 21 to 120.

Printing

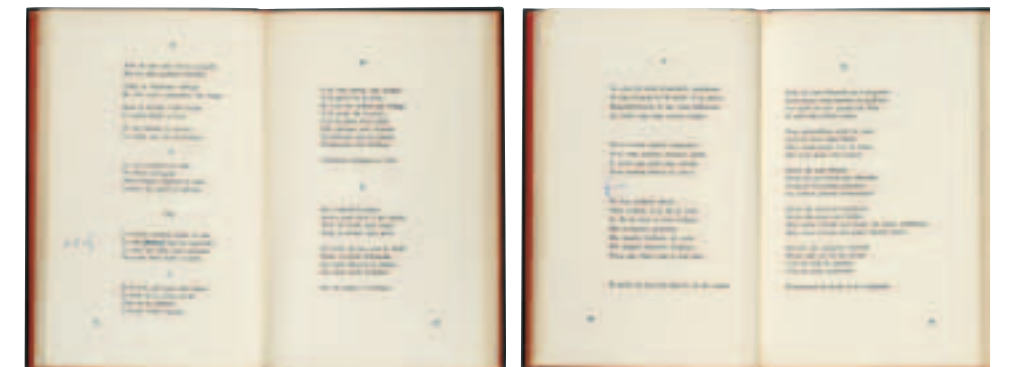
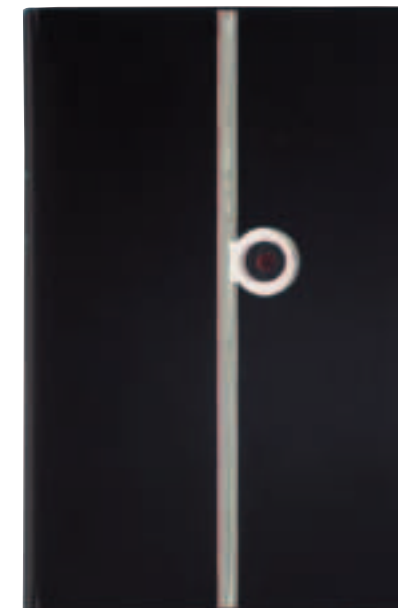
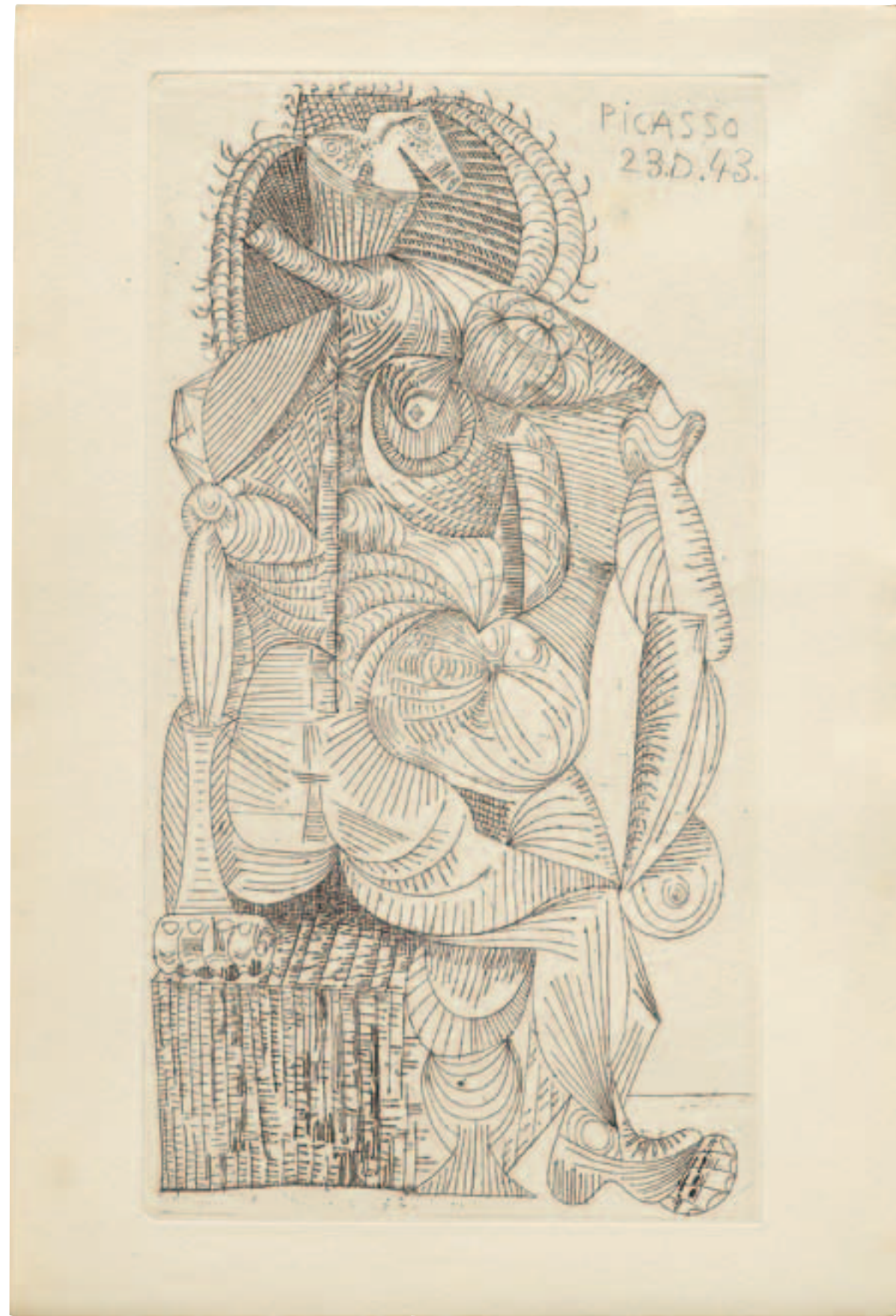
(December 15, 1944)
Ernest Aulard, Paris, for the text and typography.
[Roger Lacourière, Paris, for the engraving.]

Paul Eluard's *Au Rendez-vous Allemand* is a collection of 22 poems dating from as early as 1940; these works deal primarily with his hatred of the German oppressors and admiration for the Resistance, which he had joined in 1942. Three of the poems also address the Spanish Civil War, including "La Victoire de Guernica". Some of the poems had already been published secretly or under pseudonyms; this edition was published by "Éditions de Minuit" which had been clandestinely established in 1942, although the printing took place on December 15, 1944, five months after the liberation of Paris.

The engraving that accompanies the first 20 copies of the book is a portrait of Eluard which Picasso had drawn in 1936; it presents the poet with sharp, crystalline eyes and a hard, gem-like face.

Numbered 30 but actually one of the 20 complete with the engraving on japan exceptionally signed in pencil by the artist and numbered 4/6. Without signature on the colophon/achevé d'imprimer, a special copy enriched by two autograph corrections.

8vo (209 x 134 mm). Top wrapper and spine preserved. Black morocco binding by Pierre Lucien Martin dated 1967, with a modern "P" design inlaid on the covers in grey and white and lustrous red and green. Smooth spine with author's name and title written in green and red. Red suede pastedowns and flyleaves; pastedowns framed with red. Gilt edges. With a red and black chemise (smooth spine with author's name and title matching that of the binding) and slipcase. This is one of 20 copies with the engraving. There was also a regular edition of 100 copies without the engraving. The copy is enriched by two autograph corrections on pp. 16 and 18.



René Char

Le Marteau sans maître

René Char / Le Marteau / Sans Maître / suivi de / Moulin Premier / 1927-1935 / Version définitive / (vignette) / 1945 / Librairie José Corti / 11, Rue de Médicis, Paris / (1945)

Illustrations

1 etching (165 x 107 mm), dated "9 janvier 45" in the copperplate. (In the colophon, the etching is wrongly described as a drypoint.)

Edition

988 copies
[3 *hors commerce* copies with 3 impressions of the etchings in different colors];
25 copies on Arches wove, with the etching, signed in red pencil by the artist and numbered from 1 to 25;
50 copies on Marais wove, numbered from 26 to 75;
910 copies on *Surglacé*, numbered from 76 to 985.

Printing

(August 10, 1945)
Imprimerie Union, Paris, for the text and typography.
[Atelier Lacourrière, Paris, for the etching.]

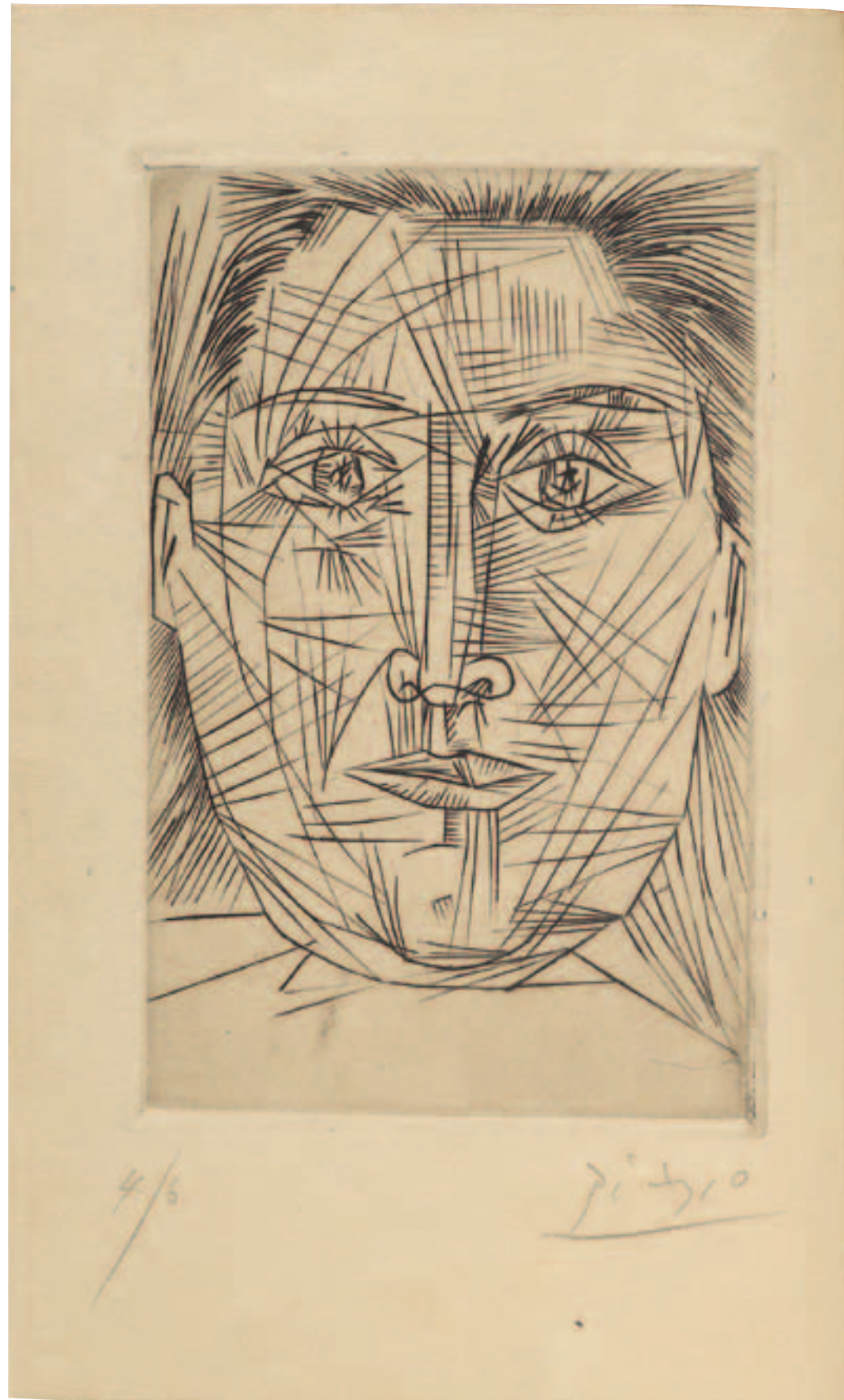
Picasso greatly appreciated *Le Marteau sans maître*, René Char's first book, which was originally published in 1934 by José Corti as part of the "Editions Surréalistes". Eluard informed the author as much, thus initiating a series of artistic collaborations: Picasso contributed a drawing to be used as the frontispiece of Char's *Dépendance de l'Adieu* (1936) and the latter's poem "1939" was published in the April 1939 issue of *Cahiers d'Art* accompanied by one of Picasso's drawings. Perhaps with the further assistance of Yvonne Zervos, Picasso agreed to provide the frontispiece for the second edition of *Le Marteau sans maître*, to be published, again by Corti, in 1945.

In addition to the five poems of the first edition (written between 1929 and 1936), this second edition also included one new one, "Moulin premier", written in 1936. The collection is primarily surrealist in style, and the title refers to a hammer without a master ("marteau" is French for "hammer"), an allusion to the author's "desire to destroy the world with its empty idols and meaningless words in order to let the pure sounds of 'verbal magic' resound." (Cramer)

The etching Picasso provided for this edition of *Le Marteau sans maître* is a cubist-surrealist portrait of a woman. On the same day that he produced this etching - 9 January 1945 - he also created a portrait of Françoise Gilot to be used for Aragon's *Cinq Sonnets* (1947). In comparing the two, the numerous arcs bounding from the cubist-surrealist figure's head can be read as his lover's soft curls, and since many elements of the *Cinq Sonnets* portrait are exaggerated and morphed, one might consider the triangular extension above the head as either an extension of her hair and/or an anvil-shaped hat, in light of the book's title. (B. Baer, *Picasso the Printmaker*, Dallas 1983, p. 125)

Number 12 of 25 on Arches wove, signed in red pencil by the artist at the colophon, with the etching.

Sm. 4to (232 x 145 mm). Wove paper wrappers with lettering in black and red on the front cover and in black on the spine. Preserved in a black slipcase.



Paul Eluard A Pablo Picasso

Paul Eluard / A Pablo Picasso / Éditions Des Trois Collines / Genève-Paris / (1945)

Illustrations

1 etching (size of the plate before reduction: (293 x 163 mm), on van Gelder laid, dated "10.5.45." in the copperplate; size of the plate after reduction: (202 x 163 mm), on Arches wove, undated.

Edition

90 copies
25 copies on van Gelder holland laid, with an impression of the etching pulled from the plate before reduction and an additional impression from the reduced and canceled plate, numbered from 1 to 25;
65 copies on Marais laid, with an impression of the etching from the reduced plate, numbered from 26 to 90.
All copies are numbered and signed in ink by the author.

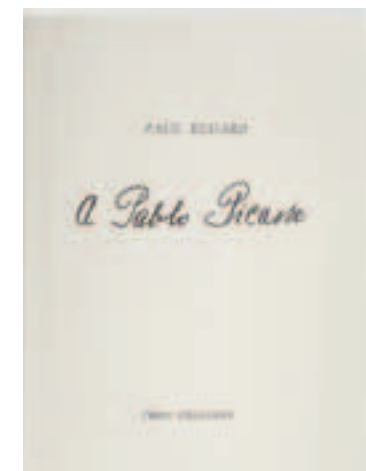
Printing

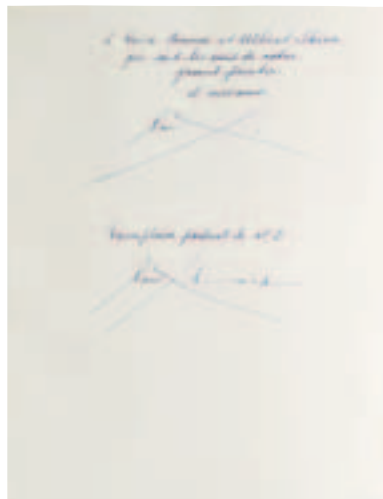
(September 20, 1945)
Les Presses de C.-F. Pezzoti, Geneva, for the text, typography and reproductions.
Roger Lacourière, Paris, for the etching.

A tribute to Picasso, this book includes every text Eluard wrote about the artist between 1936 and 1944. It represents the first installment of a five-volume series called "Les grands peintres par leurs amis", the other volumes of which were devoted to Braque, Masson, Chagall, and Léger. It also contains 101 reproductions including works by the artist and photographs from his youth. This deluxe version - which followed a regular edition published in 1944 - includes a frontispiece etching by Picasso showing two superimposed female heads: below a large portrait rendered in Picasso's signature "classical" style of simple lines and flat shapes, appears a smaller face with thick contours and myriad spiralling graphic marks, juxtaposed by the outline-profile of a headless female body. The face is that of French artist Françoise Gilot, with whom Picasso had shared his life since 1946.

Eluard dedicated the book to its publisher and his wife, Albert and Rosa-Bianca Skira. In an essay of 1948, Eluard praised Skira's ability to bring "leading painters of the period into the closest possible creative relationship with the written word." (K. Brown, *Matisse's Poets*, New York 2017, p. 36). Indeed, Skira played a critical role in several of Picasso's most defining image-text collaborations as early as 1931, when he published *Metamorphoses*, Picasso's first major livre d'artiste. In 1933, Skira also inaugurated his new Surrealist magazine, *Minotaure*, with a cover collage by Picasso; that first issue included an article by André Breton on Picasso's sculptures which was illustrated with the first published photographs of the works in question. The magazine was edited by Paul Eluard and André Breton.

Skira's wife, Rosa-bianca, was a member of the artistic and literary world in her own right. Her father was the Italian historian and art critic Lionello Venturi (responsible for editing the first catalogue raisonné of works by Paul Cézanne), and she collaborated with him on volumes about Italian painting. In the early 1990s she also wrote three volumes for the children's book series "Weekend With" dedicated to exploring the works of individual artists.





Number 2 of 25, a presentation copy that contains an autograph dedication by Eluard to the publisher and his wife, "Rosa-Bianca et Albert Skira", as well as an autograph manuscript of the poem "A Pablo Picasso", written by Eluard with corrections in his own hand.

Folio (338 x 250 mm). Wrappers covered with van Gelder laid, with lettering on the front and spine. Protective boards with van Gelder laid paper covers and title on the parchment-covered spine. Van Gelder laid paper-covered slipcase.

With an impression of the etching pulled from the plate before reduction and an additional impression from the reduced and canceled plate.



A Pablo Picasso

I

Se veut ont survécu l'œuvre d'acier le verre
 Certains soufflent à la mer un monton d'orage
 Ils assument les papillons font tourner les oiseaux en coin
 Et s'en vont savoir dans le noir

On se ne savent des yeux qui sont leur voir
 Parmi les choses naturelles à tous les âges
 On se fait la maison des choses naturelles
 Et les choses pour tous les temps

On se précipite l'âme et le corps
 On se rampe de terre sur le corps
 On se fait la langue de l'homme cassé
 On se bricole le pain d'air de la terre
 On se fait sans savoir l'idéal et les couleurs

Et parmi les vertiges le combats à braver
 Inconsciemment

C'en est fini des jours griffés sur le chapiteau

II

Un bal d'air bouillie de lumière

Arrivés ton regard aux trois épées croisées
 Sous chaque médaille de vent rebelle
 Sous ton ciel renoué le combat et le bal de ton front
 Brillent la bouche tendue à un
 Ton nez est rond et calme
 Les sourcils sont légers l'oreille est transparente

A la mer je sais que rien n'est perdu.

III

Fini d'errer tout est possible
 Puisque la table est droite comme un être

Comme de faire chacun d'espérer
 Puisque dans notre camp j'ai comme un dictonnet
 Tout le reflet de toutes les étoiles

Tout est possible on est ami avec l'homme et le dieu
 A la façon de l'oreille en ciel

Tout se tourne brillante et glaciale
 Notre volonte est de naître
 Elle change de bourgeois et de fleurs non selon l'honneur selon
 Le monde et l'air que nous nous ignorons

Nous touchons tout ce que nous voyons
 Aussi bien le ciel que la femme
 Nous jouissons nos mains à nos yeux
 La fille est nouvelle.

IV

L'oreille du langage à la fin
 Et la main ~~travaille~~ mi le soleil blanchi
 Un soleil d'automne se terre

Contours du regard les parois de la chambre
 Ont vaincu le sommeil.

V

Est-il simple plus aride que tous les jours
 Avec lesquels tu te baignes à la conquête de l'œuvre
 De l'œuvre d'un simple objet

On dessine avec amour ce qui attend d'exister
 On dessine dans le vide
 Comme on se dévot pas

Finement la dépose la forme d'un projet
 Des mains jouissent avec ton regard de terre
 Dans un livre avec un titre qui gorgent

Le monde en fait tout d'un coup

Bon vent pour la guitare et pour l'oiseau
 Une seule passion pour le lit et la barque
 Tous les châteaux morts et pour le vin nouveau

Les jambes des baigneurs descendent vagues et plages
 Mais les vagues s'élèvent le front sur la nuit
 Dans les sillons de coquille à l'odeur de noix de terre
 Des vagues mores d'air et des feuilles
 Scailles barrières pagayages sonores
 Scailles des marais richesses des vides

Pédage aux herminettes amères au couchant vagues

Le matin affame un fruit vent
 Dore les bûches les puits les caeux
 On tiens la flamme entre les doigts
 Et tu finis comme un incendie

Enfin la flamme unit enfin la flamme saure.

VI

Je reconnais l'image variable de la femme
 Cette double merle nouveau
 La négative du soleil et de l'oubli
 Sourde aux yeux de bruyère étouffée confiance
 Demeurant le jour au jour et son sang au sang

Et l'entend chanter sa chanson
 Les mille formes imaginaires
 Les contours qui préparent le lit de la campagne
 Puis qui s'en vont tenter les mirages nocturnes

Et quand la cresson s'empuit
 Dans l'immense miroir
 Quel s'empare avec elles
 Les miroirs illuminés un soleil certain

Sur le malheur d'être

Bonne de voir où il n'y a rien à voir
 Sur soi et ce qui est semblable à soi

On ne fera pas l'antérieur
 Tout remplit sous les yeux justes

Et sur les fondations des successeurs présents
 Sans ordre ni désordre avec simplicité
 S'élève le prestige de donner le voir.

Rosa-Bianca et Albert Skira

Ramón Reventós

Dos contes

1947

Dos Contes / El centaure Picador / El capvespre d'un Faune / de / Ramon Reventós / (moni) / Gravats / par / Pablo Picasso / Editorial Albor / Paris-Barcelona / 1947 /

Illustrations

4 engravings with burin (305 x 256 mm); (302 x 250); (309 x 256); (309 x 256 mm), dated "4.2.47.", "5.2.47.", "5.2.47." and "6.2.47." in the copperplate, unsigned.

Edition

250 copies on Lana wove water-marked with the word Lana and a ram's head
20 copies with a suite, numbered from 1 to 20;
230 copies, numbered from 21 to 250.
Some copies were printed for the collaborators.

(The suite of engravings is presented in a Lana wove wrapper with a reproduction of the title in the artist's handwriting printed on the front cover.)

Printing

(Spring, 1947)
Imprimerie Coulouma, Paris, for the text and typography.
Imprimerie Hourdebaigt et Crampe, Paris, for the collotypes of the titles and initials.
Roger Lacourrière, Paris, for the engravings.



The brothers Ramón and Jacint Reventós were among Picasso's closest friends since his youth in Barcelona, when they all congregated at Els Quatre Gats. Ramón even wrote one of the first articles to be published on the artist, which appeared in 1898. Following the elder brother's untimely death in 1923, Picasso set out to preserve the memory of his friend and his writing: during the war in occupied Paris - and in defiance of Franco's brutal suppression of Catalan - Picasso went to the Bibliothèque nationale and hand-copied the text of Ramón Reventós' *Dos contes*. He then suggested the publication, which he himself would illustrate, to the Catalan Ferran Canyameres, whose editorial project involved publishing Catalan books in France. The result was Picasso's first illustrated book in a language other than French, which included four engravings perfectly reflective of his personal artistic iconography.

Picasso's engravings focus on the work's two mythological protagonists, a centaur and a faun. Although Greco-Roman mythology and Mediterranean subjects can be traced throughout the artist's oeuvre, fauns and centaurs feature particularly prominently in his work during this time. For each tale, he produced one large, full-page illustration and three smaller illustrations which appear together on the same page. For the first tale, *El Centaure Picador*, about the last centaur, these include an engraving of the centaur's birth in a stable along with the centaur pulling his master's cart, the centaur as a picador, and the centaur as a teacher. The second tale, *El Capvespre d'un Faune*, centres on the last faun, who wishes to die of "regret"; for this Picasso engraved a large faun playing a double flute followed by scenes of the faun as a goatherder, as an artist's model, and at his death.

The designs for the cover, titles, and ornamental initials were also reproduced after drawings by Picasso, who is likewise responsible for a poster, in the text, featuring the centaur as a picador.

Number 96 of 250, on Vélin de Lana.

Folio (336 x 264 mm). Loose in Lana wove wrappers with title in a facsimile of the artist's handwriting on the front. Wooden boards with burgundy ties, with title in a facsimile of the artist's handwriting printed in burgundy on the front cover. Preserved in a slipcase. Uncut with deckle edges.



Ramón Reventós
Deux contes

1947

Deux Contes / Le Centaure Picador / Le crépuscule d'un Faune / de / Ramon Reventós / (moni) / Gravures / de / Pablo Picasso / Editions Albor / 1947. / [Paris-Barcelona]

Illustrations

4 drypoints (ca. 310 x 240 mm), undated [17.2.1948] and unsigned. (The impressions in the suite were pulled from the copperplates before reduction and are annotated: 1 + 2. "Golfe Juan 17.2.48. Reventós / Le Centaure picador"; 3+4. "Golfe Juan Reventós: 17.2.48. Le Crépuscule d'un faune". They are contained in a Lana wove wrapper with title in a facsimile of the artist's handwriting on the front.)

Edition

250 copies on Lana wove watermarked with the word Lana and a ram's head
 20 copies, with a suite on Montval laid, numbered from 1 to 20;
 230 copies, numbered from 21 to 250.

Printing

(Summer, 1947)
 Imprimerie Coulouma, Paris, for the text and typography.
 Imprimerie Hourdebaigt et Crampe, Paris, for the titles and initials in collotype.
 Roger Lacourière, Paris, for the drypoints.

The publisher Ferran Canyameres followed the success of the original Catalan edition of Ramón Reventós' *Dos Contes* with a French edition; this was to be issued a few months after the original, but Picasso only produced the four new illustrations for the edition at the beginning of 1948. As with *Dos Contes*, the artist once again made the calligraphic text for the wrappers, the title page, the initials, and an in-text poster announcing the bullfight of the centaur-picador. The first tale, *Le centaure picador*, is illustrated with two drypoints: the first represents a centaur pulling his master's cart and the second shows the centaur as a picador, fighting a bull. The two drypoints for the second tale, *Le crépuscule d'un faune*, depict the faun playing the flute and the faun at his death. Although in terms of subject matter the illustrations for the French version are similar to those of the Catalan edition, the execution is quite different. While the illustrations for the Catalan issue are characterized by smooth, almost ornamental lines and clean, balanced compositions typical of Picasso's classical style, the drypoints for the French edition have a roughness and urgency about them, with jagged, variegated lines.

Number 39 of 250 on Vélin de Lana. Folio (335 x 258 mm). Loose in Lana wove wrappers with title in a facsimile of the artist's handwriting on the front. Wooden boards with burgundy ties, with title in a facsimile of the artist's handwriting printed in burgundy on the front cover. Preserved in a slipcase. Uncut with deckle edges.



Francesco Petrarca Cinq sonnets

1947

Cinq sonnets de / Pétrarque / avec une eau-forte de / Picasso / et les explications du traducteur [Louis Aragon] / A la Fontaine de Vaucluse, MCMXLVII / (Paris) (1947)

Illustrations

1 etching with burin and aquatint (138 x 118 mm) (*Tête de femme*), dated "9 janvier 45" in the copperplate, unsigned.

Edition

110 copies on Arches wove
100 copies, numbered from 1 to 100;
10 copies, marked from A to J.
Each copy is inscribed with a different handwritten proverb by the translator, Louis Aragon, in lieu of his signature, and is numbered in ink by Aragon.

Printing

[1947]
Imprimerie J. Dumoulin, Paris, for the text and typography.
Atelier Lacourrière, Paris, for the etching.

This text derives from a series of sonnets Petrarch wrote following the untimely death of his beloved Laura. Though made anonymously, the liberal translation of the sonnets into French is in fact attributable to Louis Aragon. The work as a whole was made as a tribute to Elsa Triolet, a Russian novelist and the first woman to win the coveted Prix Goncourt whom Aragon had met in 1928 and wed in 1939. Triolet was said to have particularly captivating eyes which were the subject of Aragon's celebrated "Les Yeux d'Elsa" of 1942. The striking portrait Picasso contributed to *Cinq sonnets*, though bearing a likeness to Françoise Gilot, his own lover at the time, likewise captures a brilliant yet serene intensity in the eyes, which sparkle like diamonds through the clean etched lines.

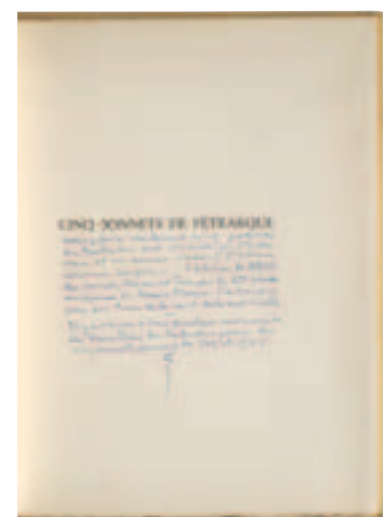
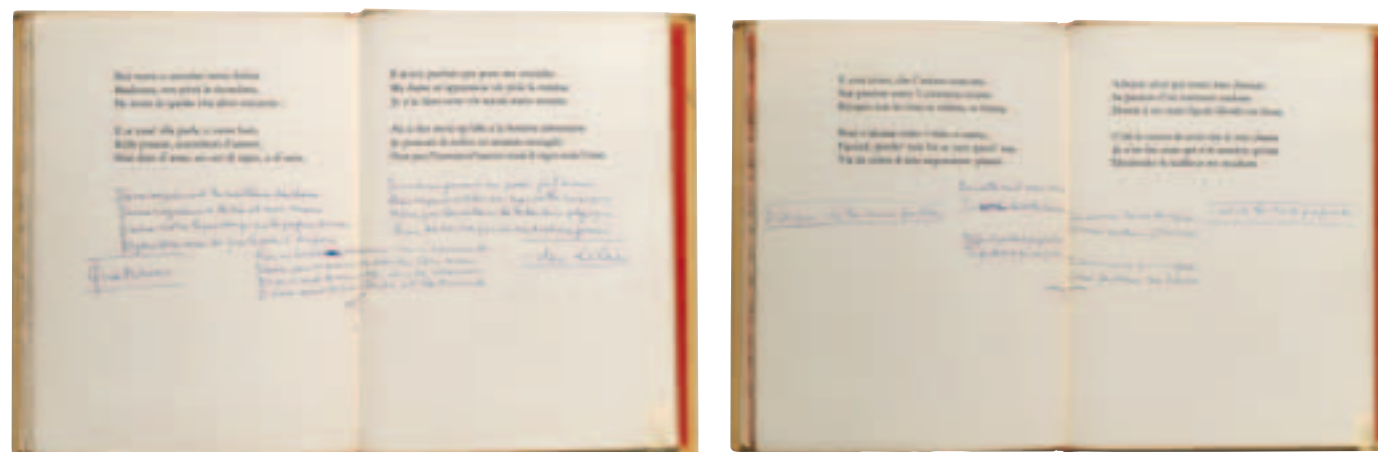
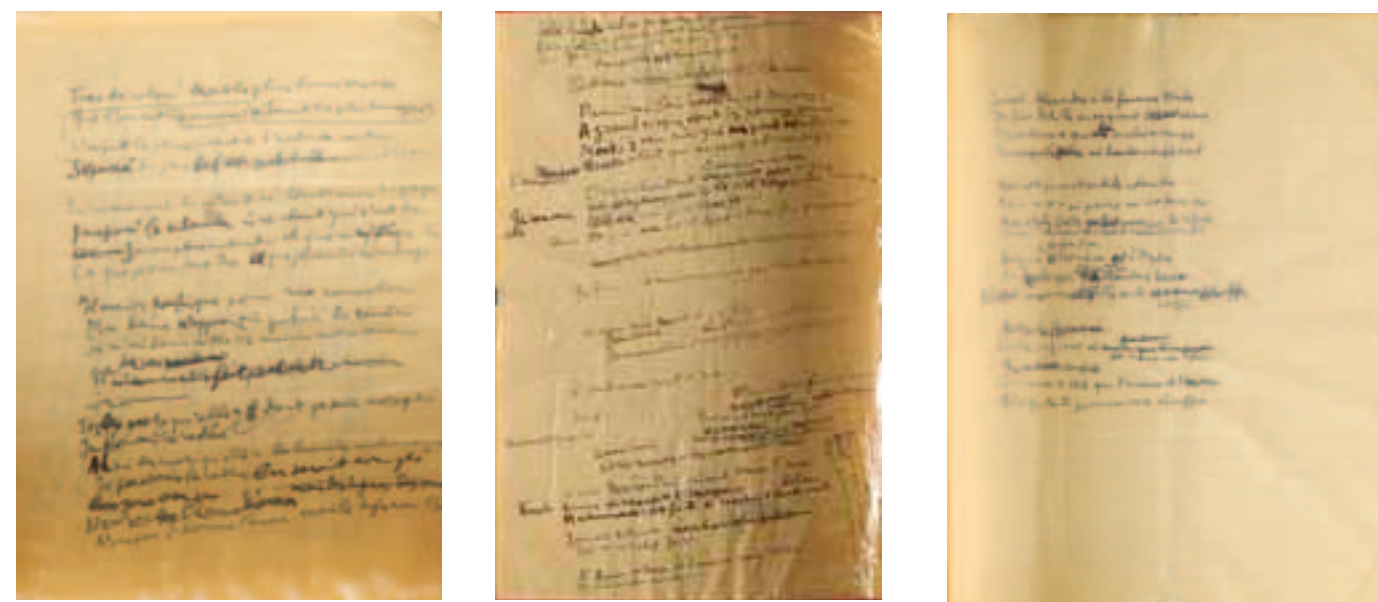
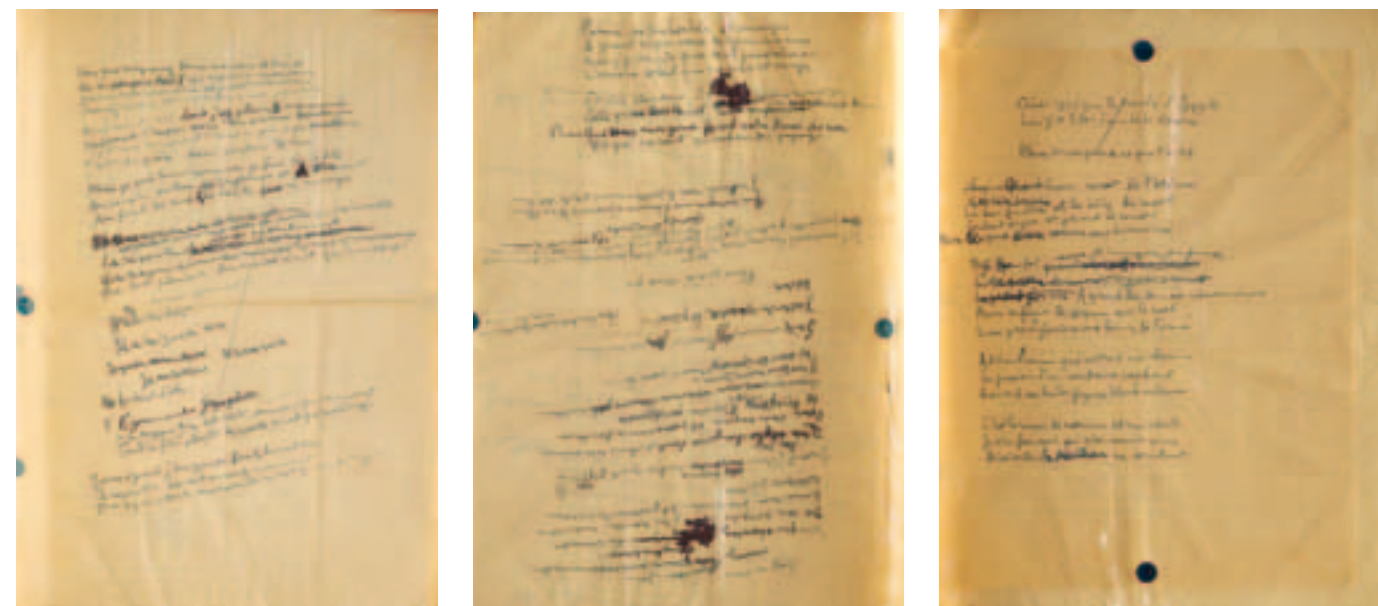
Number 2 of 100, on Arches wove, accompanied by an autograph draft by Aragon and insertions and corrections throughout. Folio (334 x 257 mm). Arches wove wrappers with lettering in black and red on the front cover.

This remarkable copy is accompanied by a three-page working draft of the sonnets written by Aragon himself and explained, on the half-title, as follows:

"exemplaire contenant cinq poèmes du traducteur dont il n'existe pas d'autre copie et un sonnet italien d'Etienne Colonna conforme à l'édition de M.D.LII. des Sonnets, Chansons et Triomphes de Mme Laure en réponse de Messer François Pétrarque pour ses Rimes de la vie et de la mort d'icelle. / Il y a été joint trois feuillets manuscrits des brouillons du traducteur pour les cinq sonnets, qui sont de 1943 et 1945".

In Aragon's inscription, the final letter of "Mme Laure" reads like a mistake, as though he had originally written an "a" which he then corrected to an "e." In fact, this is a wonderfully intimate exemplification of the play on names found throughout the work, including in the dedicatory paragraph, written in English: "They said Laura was somebody ELSE." As Cramer points out, the capitalization of ELSE speaks to the play between Laura and Laure and Elsa and Else.

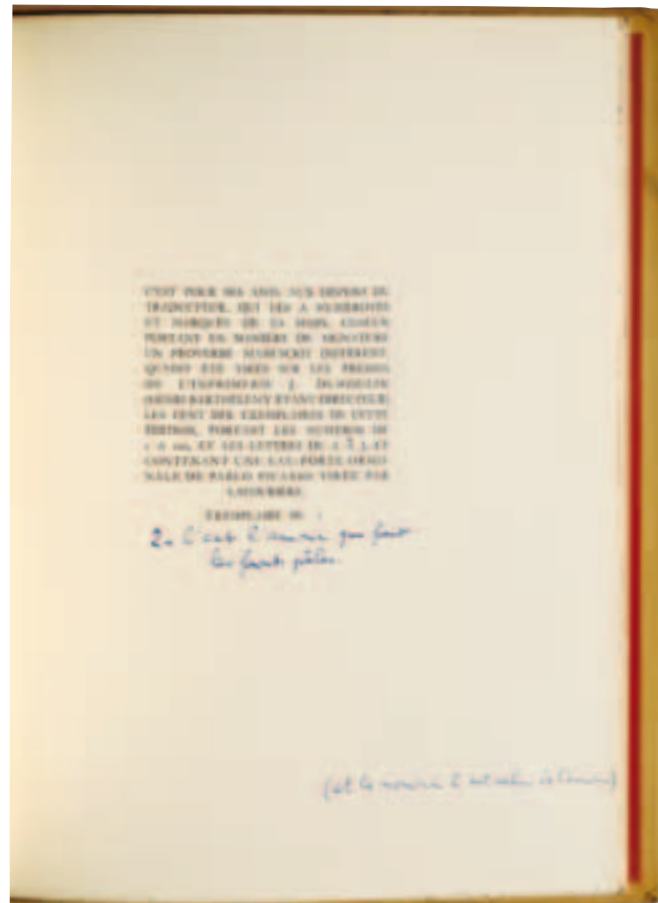
Aragon inscribed different handwritten proverbs in each copy. In this copy, the proverb is "C'est l'amour qui fait les front pâles."



Iliia Zdanevitch (Iliazd)

Escrito

Escrito por / Iliazd / Grabado por / Picasso / Latitud / Cuarenta / y / Uno / (Paris) (1948)



Illustrations

4 etchings (the first 3 and the 5th prints) (325 x 64 mm), dated "14.4.47." in the copperplate; (332 x 207 mm), dated "3 mars 47." in the copperplate; (330 x 143 mm), dated "Paris 3 mars 47." in the copperplate; (330 x 205 mm), dated "Paris 3 mars 47." in the copperplate. None of the etchings is signed.
 2 engravings with burin (the 4th and 6th prints) (325 x 138 mm), dated "14.3.47." in the copperplate; (325 x 64 mm), dated "14.4.47." in the copperplate. Both are unsigned.

Edition

66 copies
 50 copies on ancient japan, numbered from 1 to 50;
 8 *hors commerce* copies on 18th century holland, for the collaborators, numbered from HC1 to HC8;
 5 *hors commerce* copies on Marais, numbered from HC9 to HC13;
 3 copies on parchment printed with the names of the artist, the author and "the muse".
 All copies are signed in pencil by the artist and the author/publisher.

Printing

(March 18, 1948)
 Imprimerie Union, Paris, for the text and typography.
 Roger Lacouriere, Paris, for the prints.

Iliazd's *Escrito*, or *Pis'mo*, consists of a series of letters written by him to a Georgian woman named Olga Djordjadze while the two were in France: "Pis'mo" means letter in Russian, and the two titles - one in Russian and one in Spanish - are presented on the two title pages introducing the work, one for the author, Iliazd, and one for the artist, Picasso. Although all of Iliazd's livres d'artiste are a testament to the Russian polymath's deeply thoughtful and creative innovations in book design, the format for *Escrito/Pismo* is particularly remarkable. The 15 sheets that comprise the book are folded in three different widths, with Picasso's prints appearing on the folded-back sections. The pages vary in width, with only a few spanning the entirety of the book. A lightly etched female nude by Picasso, seen from behind, ornaments the cover, beside the title "Pis'mo" written in Cyrillic capitals, below which the same word is mirrored, upside down and struck out. His other illustrations vary in size as do the pages of the book and present three female figures in a sort of precis of Picasso's stylistic repertoire. They include one pure etching of a classically beautiful woman standing beside a plant, her contours naturalistically rendered with clean, smooth lines; a tall, thin woman with flowing hair whose figure is markedly abstracted with sharp, angular lines and dense shading, the burr of the drypoint line adding to a rich panoply of textures; and a still more abstracted figure, whose sex is signaled extremely economically through a few arcs and a small circle at the breast and a certain thickening of hair around the head. The last woman is shown frontally and in profile, sitting in a chair, a theme Picasso engaged in numerous variations in his lithographs of this time.

Number 27 of 50, sur papier japon. Signed by Picasso and Iliazd on the colophon. on Vélin de Lana. Folio (368 x 257 mm). Binding by Pierre Lucien Martin dated 1975. On sheets folded in varying ways, in beige Arches wove wrappers (2 sheets), covered with parchment lined with 2 pieces of grey cardboard. Title etching on the front cover. Nubby paper jacket lined with beige Arches wove, with lettering on the front.

Ivan Goran Kovatchitch La Fosse Commune

Ivan Goran Kovatchitch / La Fosse / Commune / Poème / présenté par / Marko Ristitch / et précédé du / Tombeau de Goran Kovatchitch / par Paul Éluard / avec un burin de / Picasso / Traduit du Serbo-Croate par / K. Stoyanovitch et S. Béraud / La Bibliothèque Française / 33, Rue St-André-des-Arts - Paris-VIe / (1948)

Illustrations

1 engraving with burin (ca. 280 x 230 mm), dated "Golfe-Juan 9-12-47-" in the copperplate, and signed in pencil.

Edition

110 copies on Arches wove
100 copies, numbered
from 1 to 100;
10 *hors commerce* copies
reserved for the collaborators,
marked A to J.

Printing

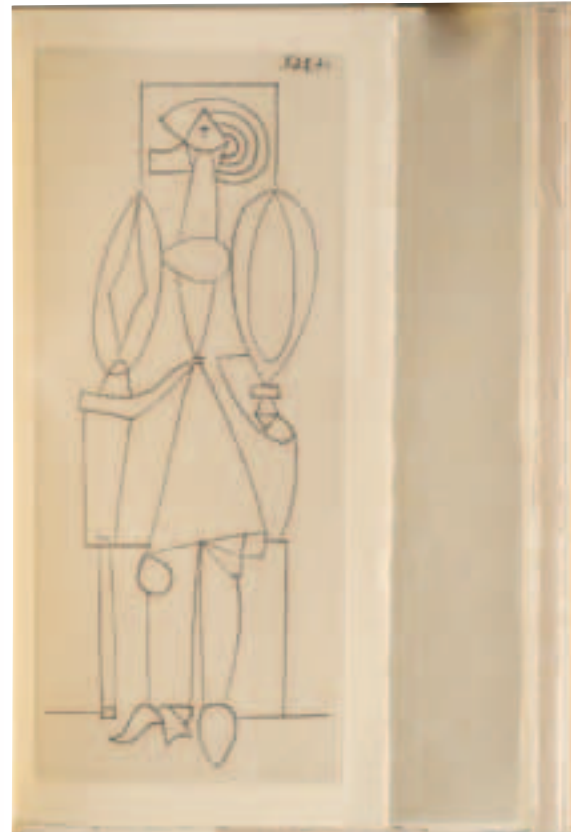
(June 18, 1948)
Imprimerie Darantière, Dijon, for
the text and typography.
Atelier Lacourière, Paris, for the
engraving.

The Croatian poet, writer, and journalist Ivan-Goran Kovatchitch (Kovačić) wrote *Jama (The Pit)* – considered one of the most beautiful anti-war poems ever written and one of the greatest poems of Croatian literature – while stationed near the city of Livno, shortly before his death. In 1942, the 30-year-old poet had joined the Partisan forces in an attempt to combat the Ustaše, the Croatian Nationalist Army. Writing in the first person as one whose eyes had been gauged, he describes the atrocities waged by the Ustaše onto the Serbian people during the genocide. Kovatchitch was executed on the order of a Chetniko-fascist officer in an east-Bosnian village on July 13, 1943.

Picasso likely came to work on this project through his friend Paul Eluard, whose poem "Tombeau de Goran Kovatchitch" serves as a preface for the volume. The book also includes two texts by Marko Ristitch (Ristić) that situate Kovatchitch within the appropriate sociopolitical context. Ristitch was a prominent Yugoslav Surrealist artist and writer who had traveled to Paris in 1926 to meet the leading Surrealists, including Eluard. In 1930 he was one of the founders of the Surrealist group in Belgrade and published an essay on Picasso in 1937, in addition to several other surrealist works.

The engraving with burin that Picasso produced for the work on December 9, 1947 is unique among his prints. Cramer suggests it may represent a tribute to Oscar Diminguez, his mutual friend with Paul Eluard, whose style was characterized by a similarly dreamlike fluidity.

Letter J, one of 10 *hors commerce* copies reserved for the collaborators, with the engraving signed in pencil by the artist. 4to (287 x 233 mm). [48] leaves. Arches wove wrappers with lettering in black and in red on the front cover. On Arches wove.



Pierre Reverdy Le Chant des morts

1948

Pierre Reverdy / Le Chant des / Morts / Poèmes / Lithographies originales / de / Pablo Picasso / Tériade
Editeur / (Paris) (1948)

Illustrations

125 lithographs in red, of varying sizes, two for the cover and 123 for the text, undated [January 1946-March 1948] and unsigned.

Edition

270 copies on Arches wove, signed in pencil by the author and the artist
250 copies, numbered from 1 to 250;
20 hors commerce copies, numbered from I to XX.

Printing

(September 30, 1948)
Draeger Frères, Paris, for the text and typography. Mourlot Frères, Paris, for the lithographs.

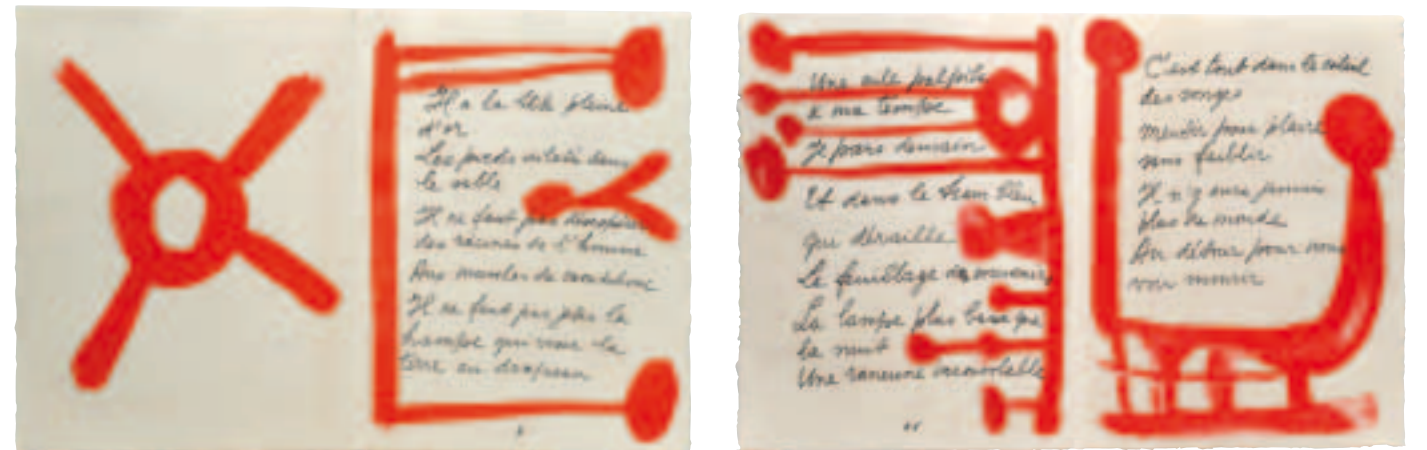
In protest of the German occupation, Pierre Reverdy had ceased his writing and publishing activity, but he broke his silence when his anger and frustration got too great and began work on this collection of poems on the plight of the French people during the Occupation. Reverdy turned to his friend Tériade - the *nom de plume* of Stratis Eleftheriades - to publish it, and Tériade, for his part, eagerly took the opportunity to finally collaborate on a book with Picasso. An admirer of illuminated manuscripts, Tériade was deeply interested in the *manuscrit modern*, and for this project he asked Reverdy to handwrite the text himself, suggesting Picasso do illustrations around the calligraphy.

In Reverdy's large handwriting, 43 poems - written across 114 pages - all flow from one to another, the table of contents being the only clear indication of a poem's title and its location within the whole. For an appropriate illustrative response, Picasso took inspiration from abstract medieval illuminations. One folio in particular proved especially significant, as recalled by Gilot:

The body of the text was written in the usual black Gothic script, but the initials were very large ornamental letters painted in red and abstract in form. It showed a definite Arabic influence... Pablo was quite taken with it and bought it. He went back to work almost at once on *Le Chant des Morts*, with the idea of utilizing the margins of Reverdy's manuscript for large abstract decorations in red, done in lithography. (F. Gilot and C. Lake, *Life with Picasso*, New York 1964, p. 193).

The striking result sees Reverdy's large script paired with Picasso's red abstract arabesques which bear little respect for boundaries, moving around and over text as the artist saw fit. In the end, no true separation exists between image and text. This was a new visual code and a radical departure from both Tériade and Picasso's previous illustrated books. (P. Stupples, *Art and Book: Illustration and Innovation*, Newcastle-upon-Tyne, 2016, p. 91).

Number 26 of a total 270 copies signed by the author and the artist. Folio (425 x 325 mm). Loose in Arches wove wrappers with 2 lithographs on the front and back cover and spine. Beige paper-covered protective boards with title panel pasted to the spine. Beige paper-covered slipcase.



Luis de Góngora y Argote
Vingt poèmes

1948

Vingt poèmes / de / Gongora / (Paris) (Les Grands Peintres modernes et le Livre) (1948)

Illustrations

41 etchings and lift-ground aquatints (ca. 375 x 275 mm), undated [February, 1947-March, 1948] and unsigned. (The impressions for the suite were printed from the dated copperplates.)

Edition

275 copies
 5 copies on imperial japan, with a suite of the 41 etchings on china and a suite of first states of the engraved text, numbered from 1 to 5;
 10 copies on Marais watermarked "Gongora", with a suite of the 41 etchings on china and a suite of first states of the engraved text, numbered from 6 to 15;
 235 copies on Marais watermarked "Gongora", numbered from 16 to 250;
 25 hors commerce copies for the collaborators, on Marais watermarked "Gongora", 5 copies with a suite of first states of the engraved text, numbered from I to XXV.

Printing

(September 30, 1948)
 Fequet et Baudier, Paris, for the text and typography.
 Roger Lacourrière, Paris, for the etchings.

Inspired by his collaboration with Reverdy on *Le Chant des morts*, which featured a novel union of the poet's handwriting with Picasso's own abstract designs, the artist began work on a series of sonnets by the Spanish baroque lyric poet Luis de Góngora y Argote. He selected 20 sonnets, eight of which are love poems, and transcribed them himself into the same notebook he used for transcribing *Dos Contes*. His handwriting was then photomechanically reproduced and he embellished the margins of each page with aquatint decorations. He also included a large portrait of Gongora after a 1622 painting by Velázquez, as well as 19 female heads of women, interspersed throughout the poems. A portrait of his daughter Maya can be found among these, along with one of Françoise Gilot. The seventh sonnet - a tribute to El Greco, whom Picasso greatly admired and about whom there was revived interest at the time - is the only sonnet left undecorated.

For the *Góngora* illustrations, Picasso returned to the lift-ground or sugar aquatint technique he had used so effectively in the *Buffon*; here Picasso exploits the painterly effects of the process to create a richness perfectly suited to the dark, dreamlike nature of Gongora's poetry.

As John Golding remarks, an emphasis on Picasso's Spanish heritage comes to the fore in this work, laying the foundation of what's to come:

"*Góngora* was to affect the future development of Picasso's art in a way that his other literary collaborations did not. In 1905 Apollinaire was already stressing Picasso's heritage from the Spanish seventeenth-century baroque. But it was in old age that it informed his art most fully and poignantly, and the work on *Góngora* must have helped to set the stage for the extraordinary visual pageant - and much of the late work can only be described in terms of theatre - that was still to come" (J. Golding, *Visions of the Modern*, Berkeley 1994, p. 201).

Number 248 of 235 copies (numbered 16 to 250) on Marais watermarked "Gongora".

Folio (385 x 287 mm). Loose in greenish Auvergne wrappers with red lettering on the front cover. Olive green imitation cloth protective boards with lettering on the spine. Matching slipcase.



Prosper Mérimée
Carmen

1949

Picasso / Carmen / Sur le texte de / Prosper / Mérimée / La Bibliothèque Française / (Paris) (1949)

Illustrations

38 engravings with burin (ca. 325 x 255 mm), undated [May 6 to November 19, 1948, annotated Golfe Juan or Paris], unsigned.

Printing

(May 14, 1949)

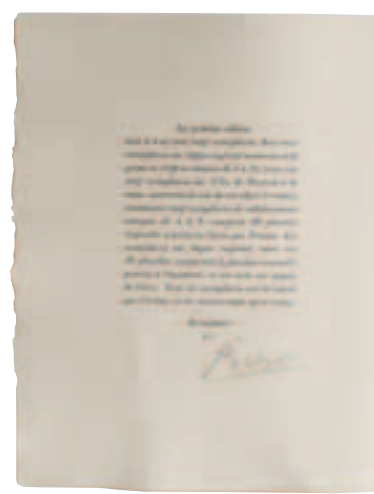
Imprimerie Union, Paris, for the text and typography.

Atelier Roger Lacourière, Paris, for the engravings.

The story of *Carmen*, written by Prosper Mérimée in 1845 and further popularized by Georges Bizet's opera in 1875, tells the story of a beautiful Andalusian gypsy. For Picasso, the associations with his native Spain were especially brought to the fore, and for this edition, published by La Bibliothèque Française, he produced four aquatints reflective of his Spanish heritage: the first is a woman wearing a mantilla, seen in profile holding a fan; the second is a woman with an Andalusian headdress seen in ¾ view; the third is of a picador and bull; and the fourth shows a man wearing a montera (the hat of a torero). Picasso would return to each of these figures in the beautiful *Carmen des Carmen* published in 1964.

The single-figure portraits present as more texturally developed versions of 38 engravings that appear every four pages and are almost caricature-like in their minimalism. Here Picasso used an extreme economy of line to create faces of men, women, and bulls. The volume also contains ornamental initials at the beginning, and in-text engravings at the beginning and end of each chapter.

Folio (331 x 262 mm). Loose in wrappers with lettering on the front cover and spine. Papier peigne and cloth-covered protective boards with lettering on the spine. Slipcase covered in papier peigne. **Number 210**, one of 289 copies on Montval wove, numbered 1 to 289, with 38 engravings. Signed in pencil by the artist at the limitation page.



Yvan Goll
Élégie d'Ihpétonga

1949

Yvan Goll / Élégie / d'Ihpétonga / Suivie de / Masques de Cendre / Illustrés de Quatre Lithographies originales de / Pablo Picasso / Éditions Hémisphères / Paris / (1949)

Illustrations

4 transfer lithographs (300 x 200 mm); (305 x 185 mm); (300 x 220 mm); (305 x 248 mm), each dated "11.4.49." on the transfer paper, unsigned.

Edition

220 copies
20 copies on Arches wove, (some of them signed in pencil by the artist), with a suite of the lithographs on ancient japan, numbered from 1 to 20;
180 copies on Rives wove, numbered from 21 to 200;
20 hors commerce copies for friends of the author and illustrator, numbered from I to XX.

Printing

(June 30, 1949)
Les Presses de Dominique Viglino, Bourg-la-Reine, for the text and typography.
Mourlot Frères, Paris, for the lithographs.

This collection of poems, which is dedicated to Picasso, recalls the surrealist poet Yvan Goll's time in the Brooklyn area now known as Columbia Heights, where he and his wife Claire lived in exile between 1939 and 1947. The title, Ihpétonga, means "high cliff" and refers to the Canarsie Indian name for the area. The text speaks to the anguish of being forced from one's land and draws comparisons to an Indian Squaw banished from her land. The second part of the book, "Masques de cendre" consists of seven poems dedicated to Claire.

For the collection, Picasso produced four wash drawings of faun masks on lithographic paper. The variety in their rendering is representative of Picasso's lithographs in the late 1940s. Although he had played with lithography in the 1910s and 1920s, it was not until 1945, when he dedicated much work to the technique in the atelier of Fourland Merlot, that he was able to confidently experiment with its great range of possibilities.

Goll was diagnosed with leukaemia in 1945 and died of the disease in 1950. In his memory, Claire reissued his *Élégie d'Ihpétonga* in an English translation, making it one of two books (with *Lysistrata*) published in America to contain original prints by Picasso.

4to (327 x 257 mm). [32] leaves. Loose in yellow macule laid wrappers with lettering on the front cover and spine. Title page printed in blue and black. On Arches wove. Preserved in a quarter-cloth slipcase. **Number 60**, one of 180 copies on Rives wove, numbered 21-200.



Aimé Césaire
Corps perdu

1950

Aimé Césaire / Corps perdu / Gravures / de / Pablo Picasso / Editions Fragrance / Paris / (1950)

Illustrations

1 etching for the cover (212 x 212 mm), undated and unsigned;
1 etching and drypoint (407 x 307 mm), undated [Vallauris, December 15, 1949] and unsigned;
10 aquatints (407 x 307 mm), undated [June 13, 1949] and unsigned;
20 engravings with burin (407 x 307 mm), undated [Paris, March 17, 1949] and unsigned.

Edition

219 copies, signed in pencil by the author and the artist.
4 copies on *japan nacré* with a suite on china, numbered from 1 to 4;
3 copies on imperial japan with a suite on china, numbered from 5 to 7;
23 copies on Montval wove with the watermark "Corps perdu", with a suite on Vieux Japon, numbered from 8 to 30;
177 copies on Montval wove with the watermark "Corps perdu", numbered from 31 to 207;
12 hors commerce copies on Montval wove with the watermark "Corps perdu", numbered from I to XII.

Printing

(June 3, 1950)
Pierre Bouchet, Paris, for the text and typography.
Atelier Roger Lacouriere, Paris, for the prints.

Corps perdu is a collection of ten poems by the Martinican poet Aimé Césaire, who was "discovered" by André Breton and the Cuban painter Wilfredo Lam during their trip to the West Indies in 1941. Picasso had been interested in Lam's work since 1938, and the two artists knew each other well. In 1939 they even had a joint exhibition of their work at Galerie Pierre. Either through Lam or Breton, Picasso became involved in this project, arguably one of the artist's most memorable book collaborations.

Césaire, whom Picasso had met in Wroclaw, Poland in 1948, when they both participated in the Communist-led World Congress of Intellectuals for Peace, was one of the founders of Négritude, a literary and cultural movement aimed at fostering Black consciousness across Africa and its diaspora. Heritage and identity are central to *Corps perdu (Lost Body)*, which describes the anguish and cruelty of society's characterization of black people as half-human, half-beast. Picasso in turn responded to the text with a great variety of abstract hybridizations of male, female, and floral forms, as well as a portrait of a black man wearing a laurel wreath which has been read as both Césaire's son and Césaire himself.

Folio (395 x 287 mm). Loose in Montval laid wrappers with an etching on the front cover. Protective boards with orange laid paper covers; parchment spine with lettering in gilt. Orange laid paper-covered slipcase. **Number 200** of a total 219 copies, one of 177 copies on Montval wove with the watermark "Corps perdu" and signed in pencil by the author and the artist.



Robert-J. Godet L'Age de Soleil

Robert J. Godet/L'Age de Soleil / avec une gravure de/Pablo Picasso / Aux Dépens de l'Auteur / Paris MCML / (1950)

Illustrations

1 drypoint (235 x 178 mm)
[La Torera], dated "samedi 29
avril 1944" in the copperplate,
unsigned.

Edition

1114 copies
4 copies on Arches, each printed
with the name of one of the
collaborators, with the drypoint
and 3 additional impressions in
blue, red and ocher;
10 copies on Arches, with
the drypoint and 3 additional
impressions in blue, red and
ocher, signed in ink by the author
and the artist and marked A to J;
100 copies on Marais, with the
drypoint, signed in ink by the
author, numbered from 1 to C;
1000 copies on ordinary wove,
numbered from 1 to 1000.
(The first 114 copies have an
additional print, an etching after
a drawing by Picasso. The 14 de
luxe copies have 3 additional
impressions of the etching in
blue, ocher and green.)

Printing

(July 21, 1950)
Atelier E. Durand, Paris, for the
text and typography.
Atelier G. Leblanc, Paris, for
the etching after a drawing by
Picasso.
Atelier Lacourière, Paris, for the
drypoint.

Robert-J. Godet had published Georges Hugnet's *La Chèvre-feuille* and Robert Desnos's *Contrée*, but *L'Age de Soleil* was the first book he wrote himself. It follows an imaginary journey taken by the protagonist – referred to as "stranger" – across many countries, a Catholic convent, and a painter's atelier. Fittingly, Godet had approached Antonin Artaud in 1943 about creating an illustrated book about his travels to Mexico (the project was eventually taken over by the publisher Henri Parisot who had been acting as intermediary between Artaud and Godet (S. Sontag, ed., *Antonin Artaud*, Berkeley 1988, p. 637), and he would later write travel guides to India and Iran. Stranger is "at once God, the world, and the author himself", and Godet begins the text with a line to his readers: "Rien de ce qui est dans ce livre n'est de moi, / Mais tout y est à moi. / Que vous puissiez dire cela après l'avoir lu, / Voilà, cher lecteur, tout le mal que je vous souhaite."

Un unnumbered copy, but one of the 100 copies on Marais containing the drypoint La Torera, and one of the first 114 copies containing an additional print, an etching after a drawing by Picasso of a woman's face and the inscription, in the plate, "pour Roby".
4to (282 x 235 mm). Nubby beige wrappers with lettering in black and in red on the front cover. Some discoloration and spotting, particularly to cover and edges. Uncut.



Tristan Tzara De Mémoire d'Homme

1950

De Mémoire d'Homme / Poème / par / Tristan Tzara / Lithographies / de / Pablo Picasso / Bordas Éditeur / (Paris) (1950)

Illustrations

9 lithographs (277 x 200 mm); (262 x 190 mm); (253 x 185 mm); (267 x 194 mm); (272 x 195 mm); (255 x 200 mm); (240 x 170 mm); (260 x 195 mm); (265 x 190 mm), undated [April 16, 1950] and unsigned.

Edition

350 copies
30 copies on van Gelder Zonen holland laid, with a suite on imperial japan, signed in pencil by the author and the artist (the first 2 copies being printed with their respective names), numbered from 1 to 30;
300 copies on Arches wove [most of these are initialed by the author], numbered from 1 to 330;
20 hors commerce copies on Alfa mousse, marked H.C. and numbered from I to XX.

Printing

(October 25, 1950)
G. Girard, Paris, for the text and typography.
Mourlot Frères, Paris, for the lithographs.

Tristan Tzara wrote this four-part verse and prose poem between 1946 and 1949. In July 1949, Tzara saw 64 of Picasso's recent paintings exhibited at the Maison de la Pensée Française and wrote to the artist expressing his admiration: in the letter, he noted how the "liberty of spirit and love of things and of forms" evident in the works encouraged him to pursue his own project. Having already worked together on *L'Antitête* (1933), he thus proposed they collaborate once again, this time on *De Mémoire d'Homme*.

Although Tzara had suggested eight illustrations, two for each part of the poem, and relating explicitly to the text, Picasso did not take him up on this: he eventually produced nine lithographs for the work using a rather innovative method of finger-painting designs of flora and fauna with lithographic ink which he then contoured with lithographic chalk. The result is a rich, fantastical, and strange garden that seems to rise up unexpectedly throughout the poem. While the painterly quality of these images certainly recalls the illustrations Picasso produced for the Buffon, the freedom of their execution point to how far the artist had come in his mastery of lithography since rediscovering the technique in Mourlot's workshop in 1945.

In 1950, Tzara introduced Picasso to the German art dealer and collector Heinz Berggruen, whom he had met after the war; a few months later, *De Mémoire d'Homme* was exhibited at Galerie Berggruen (from 24 February to 17 March 1951), alongside other works Tzara had produced as far back as 1916.

4to (328 x 257 mm). Van Gelder holland wove wrappers printed on front, back and spine. Green cardboard slipcase. **Number 153 of 350**, signed with the initials of the author at the colophonone: one of 300 copies on Arches wove numbered from 1 to 330.



Valentine Penrose Dons des féminines

1951

Valentine Penrose / Dons des Femines / Préface de / Paul Eluard / Librairie «Les Pas Perdus » / (Paris)
(1951)

Illustrations

1 etching (217 x 168 mm)
(*Le Couple*), on china, dated
"27.11.51." in the copperplate,
unsigned.

Edition

400 copies
50 copies on Alfa wove, with
one impression of the etching in
black, one in brown and one from
the canceled plate in green, all on
china, numbered from 1 to 50;
350 copies, numbered
from 51 to 400.

There are some *hors commerce*
copies.

[The 350 copies numbered from
51 to 400, as well as the *hors*
commerce copies, contain only
one impression of the etching
from the canceled plate, in black
on Arches wove.]

Printing

(October 10, 1951)
André Tournon et Cie, Paris, for
the text and typography.
(The printer of the etching is
unknown.)



Valentine Penrose was a French Surrealist poet, author, and artist. She was the first wife of Roland Penrose, an English artist, historian and poet who was likewise associated with the Surrealist and who would, in 1956, write an important monograph on Picasso and his work.

A founding member of the Surrealists, Penrose was one of eight other women involved with Andre Breton's magazine, *La révolution surréaliste*, which also featured her first publication in 1929. Her *Dons des féminines* is indebted to her Surrealist foundations and includes 27 full-page collages paired with 24 "automatist" poems in French and English that follow the story of Maria Elena and Rubia.

A radical nonconformist, Penrose was open about her own lesbian relationships, and Picasso may have been celebrating this openness when he provided, for the work, an etching of two women caressing in bed. Apart from his collaboration on *Le Maigre*, this was the only intaglio print Picasso made in 1951, during which time much of his focus was on the large grisaille canvas *Massacre in Korea* and sculptures inspired by everyday objects.

The preface to the work is written by Paul Eluard, and it is likely through him and his second wife, Nusch, that Picasso came to know Valentine Penrose. Although she and Roland Penrose had divorced in 1937, and she had enlisted in the French army in 1944, they had met again in London after the war and for the rest of her life she lived half the time with Roland and his second wife, the American model turned photojournalist and Surrealist photographer Lee Miller.

Number 46 of 50 on Alfa wove with one impression of the etching in black, one in brown, and one from the canceled plate in green, all on china.

Folio (335 x 255 mm). Wove-covered boards with lettering on the front cover.



Paul Eluard
Le Visage de la paix

1951

Le / Visage / de la Paix / par / Picasso / et / Eluard / Paris / Éditions Cercle d'Art / (1951)

Illustrations

1 transfer lithograph (267 x 196 mm), dated "29.9.51." on the transfer paper and unsigned

Edition

2250 copies
150 copies on Johannot *pur fil wove*, with the lithograph, numbered from I to CL;
2000 copies on Offset supérieur wove, numbered from 1 to 2000;
100 collaborators' copies on Offset supérieur wove, numbered from 2001 to 2100.

Printing

(October, 1951)
Imprimerie Union, Paris, for the text and typography.
Mourlot Frères, Paris, for the lithograph.

This was the last book on which Picasso and Eluard collaborated. It consists of 29 pencil studies by Picasso combining the face of a woman with that of a dove, with each image accompanied by a poem by Eluard on the virtue of, and path to, peace. Picasso had produced the images on the occasion of the French Communist Party's 30th anniversary, the artist having been a member of the Communist Party since 1944. The book is accompanied by a lithograph executed by Picasso in 1951 which shows the face of Françoise Gilot merged with a dove carrying an olive branch in its beak.

The theme of the dove was not new to Picasso's work at this time, nor were his peace efforts. In 1949, he had produced a lithograph of a dove which Aragon selected to use as the poster of the Paris Peace Congress that year. His fourth child (the second with Françoise Gilot) was born the day before the opening of the conference and was named Paloma after the Spanish word for 'dove'. He drew three more doves for congresses in 1950, the same year he was awarded the Lenin peace prize.

Unnumbered, but one of the 150 copies on Johannot pur fil wove containing the lithograph. With an autograph dedication by Eluard: "a Lise et a Fresl qui one trouvé le meilleur chemin pour arriver au bonheur!" 4to (285 x 228 mm). Beige wove wrappers with lettering on the front cover.



Adrian de Monluc under the name of Guillaume de Vaux
La Maigre

1952

Adrian de Monluc / sous le nom de / Guillaume de Vaux / La Maigre / Mise en lumière et en page par / Iliazd / Illustrée de pointes sèches par / Pablo Picasso / Editée par Le Degré Quarante et Un / (Paris) (1952)

Illustrations

10 drypoints (405 x 230 mm); (78 x 386 mm); (257 x 386 mm); (78 x 386 mm); (257 x 386 mm); (78 x 386 mm); (257 x 386 mm); (78 x 386 mm); (257 x 386 mm); (78 x 386 mm), undated [April, 1951] and unsigned.

Edition

74 copies
52 copies on *Chine d'autrefois*, numbered from 1 to 52;
6 copies on *Chine d'autrefois*, for the collaborators;
2 deposit copies on *Chine d'autrefois*;
14 copies on *Vieux Japon* for the artist and publisher, numbered from I to XIV.
All copies are signed in pencil by the artist and publisher.

Printing

(April 28, 1952)
Imprimerie Union, Paris, for the text and typography.
Atelier Lacourrière, Paris, for the drypoints.

The text for *La Maigre* comes from a biting 17th-century satire on vanity about a very thin woman who boasts of her virtue but whom no one wants to embrace due to her "hard, fleshless bones". Iliazd had come across the remarkable text while browsing through copies of used books at a bookshop one day. He identified the author as Adrian de Monluc, comte de Cramail (1571-1646). Later he also rediscovered Monluc's *Le Courtisan grotesque* and even wrote a biography of the writer, which was published posthumously, in 1980.

In the count, Iliazd saw "a precursor of modern literature, the first who sought to liberate words". Picasso drew inspiration from the text too, after Iliazd lent him his copy of the book, and produced ten drypoints while in Vallauris on 13 April 1951, including a thin figure, knights on horseback, and a kaleidoscopic landscape.

As with his other publications, Iliazd produced a unique book design featuring three distinct page layouts within a narrow vertical format that rhymes with the narrative theme. However, his main interest with *La Maigre* had to do with the spacing of the text. Using all capital letters in the neutral Gill typeface, he carefully varied this spacing to balance the presentation:

It is in this book that I introduced for the first time the exclusive use of variable spacing between letters in order to balance and lighten the lines. This invention demonstrated the error committed by Renaissance artists in their quest for proportions of rounded letters as they studied each letter separately instead of envisioning the [typographical] whole (qtd in A. Isselbacher, *Iliazd and the Illustrated Book*, New York 1987, p. 17).

Number 39 of 52, one of 52 copies on chine d'autrefois, numbered 1 to 52, of a total edition of 74 copies. Signed by the editor/publisher and by the artist.

Folio (430 x 265 mm). Loose in Arches wove wrappers (3 sheets folded in two), covered with parchment with the 1st drypoint printed on the front, under a fibrous Madagascar-type paper jacket with lettering on the front. Uncut parchment envelope.

This copy includes a postcard sent by Iliazd to a Monsieur Adolphe Aynaud (probably the collector), in which Iliazd relates how he spent his vacation at Montesquiou, a commune in Gers in the south of France, where Adrian de Monluc is buried.



André Verdet
La Chèvre

André Verdet / La / Chèvre / Éditions de Beaune / 5, rue de Beaune / Paris-VIIB / (1952)



Illustrations
1 etching with aquatint (95 x 125 mm), undated [1952], signed in pencil and numbered from 1/50 to 50/50.

Edition
4000 copies
50 copies with the etching, signed in ink by the author and the artist, numbered from 1 to 50; 3950 unnumbered copies; Some *hors commerce* copies, marked H.C., were printed for the author, the artist, and their friends.

Printing
(June 20, 1952)
Arrault et Cie, Tours, for the text and typography.
Atelier Lacourrière, Paris, for the etching.

Picasso's sculptures benefitted from the artist's remarkable ability to see the possibilities of a given shape, as with his famous *Bull's Head* of 1942, made from the decidedly simple combination of a bicycle seat and handlebars. In 1950, working in his studio in the town of Vallauris in the South of France, Picasso once again turned to found objects in the creation of the large sculpture *La Chèvre*, an homage to his beloved pet goat Esmerelda. This time he looked in a nearby yard where potters threw debris, settling on a broken wicker basket for the goat's rib cage, two modified ceramic jugs for the udders, palm branches to shape the slope of the spine and the length of its snout, and various metal scraps, nails, and pieces of wood to use as structural units throughout, all of which he ultimately covered with plaster.

Photographs by Chevojon, Robert Picault, and Emile Savitry of *La Chèvre* in its first state, and then as a finished bronze, illustrate this booklet. The poet and artist André Verdet wrote the introduction, in which he relays the legend of the golden goat of Vallauris, and includes a poem titled "La Chèvre", written in May of 1952.

The 50 deluxe copies are accompanied by a signed etching of Picasso's goat grazing on the hills near Vallauris; the etching is also reproduced as the frontispiece for the booklet.

Copy hors commerce, one of only a few such copies that were printed for the author, the artist, and their friends; with the etching signed by the artist, and a dedication on the frontispiece to 'docteur brandeis' by Verdet and countersigned by Picasso.

8vo (210 x 160 mm). Wrappers with printing in black, red and grey on the front cover.



Honoré de Balzac Le Père Goriot

1952

Honoré de Balzac / Le / Père Goriot / Préface de / André Maurois, de l'Académie Française / Lithographie originale de / Picasso / Paris / Imprimerie Nationale / André Sauret, Éditeur / (Monte Carlo) (1952)

Illustrations

1 transfer lithograph (218 x 155 mm) (Portrait d'Honoré de Balzac), signed and dated "Picasso 25.11.52." on the transfer paper.

Edition

3400 copies
300 copies on Arches laid, with an additional impression of the lithograph on china, numbered from I to CCC;
3000 copies on Arches wove, numbered from 1 to 3000;
100 *hors commerce* copies, marked H.C.

Printing

(December 30, 1952)
Imprimerie Nationale de France, Paris, for the text and typography.
Mourlot Frères, Paris, for the lithograph.

Fernand Mourlot, the printer with whom Picasso had been collaborating since 1945, conveyed to Picasso André Sauret's request for him to make a portrait of Balzac to illustrate a new edition of *Le Père Goriot*. Sauret's edition was to be the fifth volume in the series "Grand prix des meilleurs romans du XIXe siècle". André Maurois of the Académie Française provided a preface for the collection in which he declared Balzac's premier standing among 19th-century French novelists.

By the early 1950s, when the commission was proposed, Picasso was likewise widely recognized as the leading modern artist. He had also developed a special identification with the author through his illustrations for *Le Chef-d'œuvre inconnu*. Upon learning of Sauret's proposal, Picasso got to work right away and produced eleven portraits over two days, the second one of which was selected for the final publication.

Number CXLIX of 300 on Arches laid, with an additional impression of the lithograph on china.

8vo (225 x 165 mm). Arches wove wrappers with black and red lettering on the front and spine and the emblem of the French Republic on the back cover. Printed wove-covered slipcase.



Maurice Toesca Six Contes Fantasques

1953

Six Contes / Fantasques / de / Maurice Toesca / illustrés de six burins / par / Picasso / Flammarion / (Paris) (1953)

Illustrations

6 engravings with burin (330 x 255 mm); (333 x 253 mm); (330 x 251 mm); (333 x 255 mm); (336 x 255 mm); (332 x 251 mm), undated [30.4.1944] and unsigned.

Edition

225 copies
25 copies on ancient japan, with a suite of the engravings and letrines on Auvergne laid, numbered from 1 to 25; (The suite is contained in an Arches wove wrapper with lettering on the front cover.)
75 copies on Montval wove, numbered from 26 to 100;
100 copies on Arches laid, numbered from 101 to 200;
25 copies, numbered from I to XXV.

Printing

(October 28, 1953)
Imprimerie Nationale, Paris, for the text and typography.
Pierre Bouchet, Paris, for the wood-engraved letrines.
Atelier Lacourière, Paris, for the engravings.

Henri Flammarion approached Picasso about illustrating these six tales by Maurice Toesca - a poet of the Resistance - as early as February 1943 and the artist produced six engravings with burin for the work in April 1944, although the book was not actually published until 1953. They were certainly still in touch in 1943, since in September of that year Toesca, who was at the time working at the police headquarters in Paris, facilitated the renewal of Picasso's alien identity papers without interference from the German or Spanish authorities.

The tales mix the real with the fantastic, and this is reflected in the six illustrations, which are as follows: for "La naissance des papillons" he drew a linear Greco-Roman profile facing an abstract, geometric figure, for "L'aiguille des secondes" he depicted a realistic, if flattened nude in the midst of bathing, for "Naissance d'une princesse" he drew an earringed Dora Maar in profile, for "L'arbre qui marche" an abstract, surrealist bust of a woman recalling works from the 1930s and 1940s, for "Recontre avec l'oiseau" a face suggestive of an African mask, and for "Le bois d'enfer" the profile of a woman with a flower crown, which recalls the sleeping portrait of Marie-Thérèse that he made for *La Barre d'appui*.

These six engravings were the only ones Picasso made in 1944, apart from the drypoint for Robert-J. Godet's *L'age de soleil*, which he made the following day and which provides an interesting comparison to the first engraving here.

Folio (336 x 260 mm). Loose in japan wrappers with lettering on the front. Imitation cloth protective boards with title on spine. Imitation cloth slipcase. Number 34 of 75 on Montval wove, numbered from 26 to 100.

Claude Roy La Guerre et la Paix

Picasso / La / Guerre / et la / Paix / Texte de / Claude Roy / Editions Cercle d'Art / 20, rue Monsieur-le-Prmce, Paris VI / (1954)

Illustrations

1 transfer lithograph (308 x 230 mm) (*La Guerre et la Paix*), dated "10.2.54." on the transfer paper. (The lithograph is printed on the recto of the 2nd leaf of a sheet folded in two.)

Edition

100 copies on Arches wove, with the lithograph, numbered from 1 to 100. [There is a regular edition of 6000 unnumbered copies.]

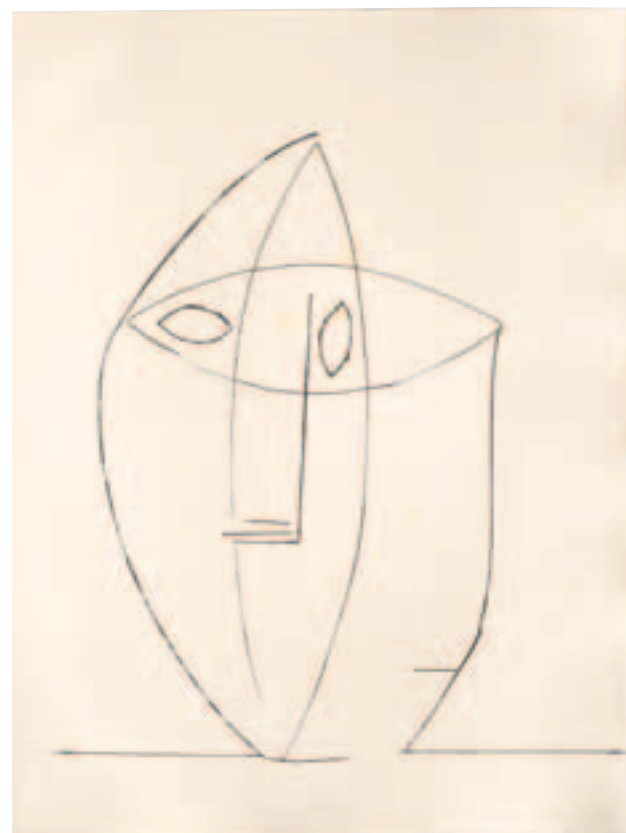
Printing

(March, 1954)
Imprimerie Union, Paris, for the text and typography.
Imprimerie du Lion, Paris, for the offset printing.
Pégahaire, Paris, for the binding.
Mourlot Frères, Paris, for the lithograph.

In the early 1950s, Picasso was engaged with erecting a "Temple of Peace" with two large mural paintings, *La Guerre* and *La Paix*, in a chapel in the Communist-governed town of Vallauris. The novelist and journalist Claude Roy was in close contact with the artist at the time and included many reflections in his journal about him and his progress on this project. It is Roy's journal pages that we read in this book, which documents the development of the two murals within the broader context of Picasso's engagement with the themes of war and peace. It reproduces 13 pencil and ink studies along with three notebooks containing close to 250 preparatory drawings and sketches, all produced between 28 April and 14 September 1952. It also includes reproductions of works from the 1940s which likewise speak to the theme of war and peace, as well as an essay by Roy titled "L'énergie de l'espoir".

Picasso's first works explicitly denouncing war were made in the 1930s, particularly in *Guernica* and *Sueño y mentira de Franco* (*The Dream and Lie of Franco*), and they continue until his *Rape of the Sabines* series, inspired by Poussin and painted at the height of the Cuban Missile Crisis in 1962. In the Vallauris works, the Peace mural derives from his 1946 painting *Joie de Vivre* and features a personification of peace amid a pastoral idyll; amid the hellish landscape of the War mural, the figure of Peace carries a shield bearing a dove. The dove reappears in the lithograph Picasso produced for the deluxe copies, where it is included on the shield of a victorious warrior; the warrior is thrusting a sword at a minotaur who, having dropped his own sword, now covers while covering his face.

Number 85 of 100, with the lithograph signed in red pencil by the artist. Folio (390 x 295 mm). Loose in Arches wove-covered wrappers with lettering in black and in brown on the front cover. Cloth-covered protective boards with brown lettering on spine. Cloth-covered slipcase.



Boris Kochno Le Ballet

1954

Le Ballet / par / Boris Kochno / avec la collaboration de / Maria Luz / lithographie originale de / Picasso / Arts du Monde / Hachette / (Paris) (1954)

Illustrations

1 transfer lithograph printed in colours (294 x 185mm) [Danseuse], signed on the transfer paper, undated [March 1954].

Printing

(April-June, 1954)

Imprimerie Georges Lang, Paris, for the photogravure, text and typography.
La Maison Diguët-Deny, Paris, for the binding.
Mourlot Frères, Paris, for the lithograph.

Picasso met Boris Kochno in 1921, when the young Russian – then just seventeen years old – was working as the personal secretary of Serge Diaghilev, founder of the Ballet Russes. Picasso, who had been introduced to Diaghilev by Jean Cocteau some years earlier, had already worked with the company on *Parade* (1917), *Le Tricorne* (1919), and *Pulcinella* (1920), and by 1921 was engaged with their fourth collaboration, *Cuadro Flamenco* (over his career, Picasso contributed to ten ballet productions, including six for the Ballet Russes.) Around the time of their meeting that year, Picasso drew two pencil portraits of Kochno in a style similar to that employed in his contemporary portraits of Pierre Reverdy, André Breton, and Raymond Radiguet. In 1919 and 1920, he had also produced drawings of the artist André Derain and the composer Manuel de Falla, both of which are reproduced here, in Kochno's lavishly illustrated history of ballet.

Kochno's book traces the history of ballet from the 15th century to the first half of the 20th century, admirably considering its vast intersections across the arts. For the work's frontispiece, Picasso produced a lithograph of a ballet dancer. In graceful lines of purple, green, blue, and yellow, he presents a twirling ballerina whose pointed, outstretched limbs and curled coif recall his peace doves of some years earlier. Inside, one finds illustrations by Picasso and other such notable artists as Toulouse-Lautrec, Braque, and Miró, while the red cloth cover features a design by Matisse.

4to (317 x 224 mm). Red cloth boards with drawing after Matisse stamped in white on the front cover and lettering on the spine. Clear plastic dust-jacket with lettering in black on the front and back. Edition: [10,000 copies on offset paper].



Pablo Picasso Poèmes et lithographies

1954

(Pablo Picasso) [Poèmes et lithographies] (Suite of 14 lithographs) (Paris) (1954)

Illustrations

14 transfer lithographs (ca. 645 x 485 mm), dated (between April 6, 1949 and May 29, 1949) on the transfer paper, unsigned, and numbered from 1/50 to 50/50.

Edition

53 copies on Arches wove, signed in pencil by Picasso
50 copies, numbered from 1/50 to 50/50;
2 copies printed with the names of specific persons, one copy with impressions of the lithographs on parchment and on japan;
1 deposit copy for the Bibliothèque nationale in Paris.

Printing

(December, 1954)

Mourlot Frères, Paris, for the lithographs.

Picasso's first poems date to 1935, when he had temporarily given up painting amidst a period of personal strife stemming from the dissolution of his marriage to Olga Koklova and the pregnancy of his mistress, Marie-Thérèse Walter. Between 1935 (the year his poetry was first published in *Cahiers d'Art*) and 1959 he wrote around 340 poems, generally quite sensually evocative and surrealist in nature. The poems included here date to 1941, during the Occupation of Paris. They are written in his own handwriting, in a surrealist, stream-of-consciousness style that calls on the senses while recalling the trauma of the time.

Between 6 April and 29 May 1949, the artist drew 30 compositions on transfer paper, including nudes, a bull-fighting scene, fauns, heads of men, women, children, an eagle, a house, and an owl. He then composed the layout, placing the illustrations and the 26-page text as it was written in 1941 onto 14 sheets.

In this context, the owl is a particularly intriguing addition as it is one of the two birds (the other being the dove) that feature most prominently in Picasso's oeuvre. As his friend and biographer Roland Penrose explains: "Owls and doves, two birds of such different nature, were his lifelong companions. They both had a significance for him which bordered on superstition. The owl with its rounded head and piercing stare seems to resemble Picasso himself." The owl is included already in his earliest print, *El Zurdo* (1899), but his interest was rekindled in the 1940s, when he was personally caring for an injured owl: "he began once more to be fascinated by its strange aloof behaviour and to introduce it into his paintings, his lithographs and later his ceramics." (R. Penrose, *Picasso: His Life and Work*, London 1958, p. 360-1).

Number 25 of 50, with the 14 lithographs, in the original cloth folder, signed in pencil by Picasso.

Double Elephant Folio (675 x 526 mm). Loose in linen and imitation cloth portfolio with tie-strings. On Arches wove.



Yvan Goll
Elegy of Iphetonga and Masks of Ashes

Yvan Goll / *Elegy of Iphetonga and Masks of Ashes* / with four original lithographs by / Pablo Picasso / The Noonday Press, New York, 1954 /

Illustrations

4 transfer lithographs (300 x 200 mm); (305 x 248 mm); (300 x 220 mm); (305 x 185 mm), dated "11.4.49." on the transfer paper, unsigned.

Edition

64 copies on Fabriano laid paper of different colors, among them 9 *hors commerce* copies, numbered from 1 to 64.

Printing

[1954]
 Igal Roodenko and James Lanier, New York, for the text and typography.
 Mourlot Frères, Paris, for the lithographs.

Following the death of poet Yvan Goll from Leukemia in 1950, his wife Claire prepared this English edition of his *Elegy of Iphetonga*, which was translated by Babette Deutsch, Louise Bogan, and herself. It was published in New York in 1954; this was fitting as the collection recalls the time the Golls spent there in exile between 1939 and 1947.

The same four lithographs that Picasso produced on 11 April 1949 for the French edition were reused for the English translation, although they are included here in a different arrangement. In fact, the presentation of the book is overall quite changed, with the text printed on red, grey, blue and white papers, and the lithographs mounted on black paper.

Yvan and Claire Goll were Franco-German poets. They wrote the collections *Poèmes d'amour* (1925), *Poèmes de la jalousie* (1926) and *Poèmes de la vie et de la mort* together, as a "shared song of love" ("Wechselgesang der Liebe"). After Yvan's death, Claire dedicated her work to her husband.

This American edition is one of two books (with *Lysistrata*) published in America to contain original prints by Picasso.

Number 43 of 64 total copies.

Folio (437 x 285 mm). [18] leaves. Black cloth-covered boards with label printed in red and black pasted to the front cover.



Tristan Tzara
À Haute Flamme

1955

Tristan Tzara / À / Haute / Flamme / Pablo Picasso / (Paris) [Published by the author] (1955)

Illustrations

6 engravings with burin on celluloid (212 x 145 mm); (53 x 43 mm); (119 x 85 mm); (74 x 60 mm); (121 x 96 mm); (74 x 61 mm), undated [1955], unsigned.

Edition

70 copies on ancient japan, signed in pencil by the author and the artist, numbered from 1 to 70.

Printing

(April 20, 1955)
 Raymond Jacquet, Paris, for the text and typography.
 Georges Visât, Paris, for the engravings.

Tristan Tzara's *A Haute Flamme* provides an account of the dangerous exodus from Paris in June 1940 by slow-moving crowds trying to head south. It was written 13 years later, and thus speaks to the persistence of trauma and the ongoing reckoning with the horrors of war, as the refrain repeats "mille ans ont passé et ce n'était qu'une nuit" and "mille ans ont passé et ce n'était qu'un jour".

The violence, melancholy, and liberation of the journey are reflected in Picasso's illustrations which took the form of engravings with burin on celluloid plates (this was the first time he used the fragile material, which would be used again for his collaborations with Pierre-André Benoît). For the frontispiece, he rendered a geometrized portrait of the poet, stoic and ardent, his hair on fire and his bright eyes wide and penetrating. Elsewhere the vulnerability of those trying to flee Paris is evoked through a simplified line drawing of a woman's exposed lower torso, her arm across her stomach in an attempt to cover her naked body (the image is recalled in the engraving he contributed to *Les Livres de Picasso réalisés pas PAB*, published in 1966). A double-sided faun mask and a surrealist walker emphasize the variety of people and stories on the journey, while a weeping woman with a funerary veil heightens the gravitas of the final pages.

Number 9 of 70 total copies, signed by the author and the artist. Sm. 4to (240 x 165 mm). [24] leaves. Loose in japan wrappers, with a burin engraving printed on the front cover, and lettering on the spine.



Hélène Baronne d'Oettingen (Roch Grey)

Chevaux de minuit

1956

Roch Grey / Chevaux de Minuit / Epopée / Aux bons soins du Degré Quarante et Un / Par Iliazd et / Pablo Picasso / Cannes et Paris / (1956)

Illustrations

1 drypoint (210 x 170 mm), undated, unsigned;
12 engravings with burin (230 x 154 mm); (207 x 154); (209 x 154); (209 x 154); (208 x 154); (209 x 154); (209 x 153); (210 x 155); (208 x 154); (208 x 154); (208 x 154); (231 x 154 mm), undated and unsigned.

Edition

68 copies
52 copies on *Vieux Japon*, numbered from 1 to 52;
16 copies on glazed china, numbered from I to XVI.
[There are some copies on *Vieux Japon* marked "épreuve d'artiste".]
All copies are signed in red pencil by the artist and the publisher.

Printing

(March 2, 1956)
Imprimerie Union, Paris, for the text and typography.
Atelier Lacourière, Paris, for the engravings.



The daughter of a polynesian countess, Baroness Hélène d'Oettingen was a Russian émigrée to Paris who wrote novels, poetry, and painted under the pseudonyms Roch Grey, Léonard Pieu, and François Angiboult, respectively. She contributed to the magazine *Les Soirées de Paris*, and in the 1910s she hosted a salon at her Montparnasse home which was frequented by the Russian and French avant-garde, including Max Jacob and Apollinaire. She was also a friend of both Picasso and Iliazd.

When Grey passed away in 1950, Iliazd published this equestrian epic – written by Grey some 20 years earlier – in his friend's memory. The text is dedicated, by the baroness, to "all horsemen, military and civilian / to those of the circus and the open country / to horsewomen fond of long rides / to firemen in memory of their former horse-drawn engines / to aviators and poets faithful to their vigil in the sky."

To accompany the text, Picasso produced 12 engravings of horses in what had become by then his signature style of clean lines and flat shapes. Iliazd designed the book in a pattern of triptychs (three pages): the illustrations appear primarily on the central pages with text on either side, laid out so as to suggest the movement of the horse across the page – visual poems recalling the calligrams of their friend Apollinaire.

Number 10 of 68 total copies, signed in red pencil by the artist and the author/publisher.

Folio (330 x 230 mm). Loose sheets folded in two or in three, in ocher Auvergne wrappers (3 folded sheets) covered with parchment with the drypoint printed on the front. Parchment envelope with lettering on the spine.



René Crevel / Nuit / Picasso / PAB / [Alès] (PAB = Pierre André Benoit) (1956)

Illustrations

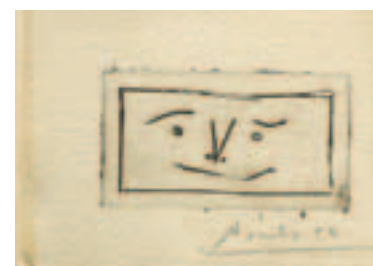
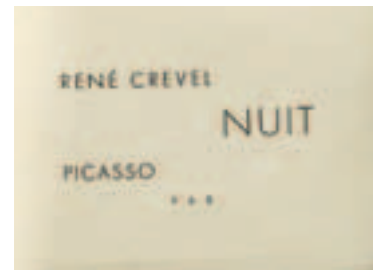
1 engraving with burin on celluloid (30 x 55 mm), undated [1956].

Edition

30 copies on laid Auvergne à la main, signed in pencil by the publisher and numbered from 1 to 30. Printing: (May, 1956)

Printing

(May, 1956)
Pierre André Benoit, Alès, for the text, typography and engraving.



Pierre André Benoit (PAB), who produced some of the most charming livres d'artistes of the 20th century, wrote to Picasso about collaborating on a book in 1956, enclosing with the letter a tiny piece of celluloid, as was his practice. Picasso - who had dabbled with engraving on the support in 1906/07, and for his illustration for Tzara's *A Haute Flamme* in 1955 - proceeded to engrave a rectangular face on the fragile material and returned it to the publisher. PAB coupled the work with "Nuit," a poem by René Crevel that speaks of the serenity of sleep and "two large shadow-eyes in the night"; several weeks later, 30 copies of the book were presented to Picasso, with whom he ultimately collaborated on 15 books, *Nuit* being their first.

Number 26 of a total 30 copies, signed by the publisher with the engraving signed by the artist. Oblong 48mo (65 x 90 mm). Black morocco binding by Rose Adler and gilt by Ch. Collet, dated 1958.

*This copy is housed in a marvellous binding by Rose Adler. Adler's most important patron was the fashion designer Jacques Doucet, who, upon the urging of Breton, purchased Picasso's Les Demoiselles d'Avignon (1907) in 1924. A gifted colourist with a highly creative imagination, Adler used a great range of materials to bring her bindings to life. For this copy of *Nuit*, she used a simple black morocco base upon which are written the author's name in white and the title in blue. Above the title, a small hole is cut, through which one can see a rich, silver and blue diamond-patterned circle of paper pasted onto the front flyleaf. A crescent moon of inlaid magenta morocco is fitted around the circular hole on the cover, and the pastedown and flyleaf inside are covered in a soft blue velvet fabric. The overall effect is a beautiful play on the transitory states of sun and moon and the special intimacy of a clear, quiet night.*

Adler was a Founding member of the Society of Original Book Binding, and exhibited her work internationally. Her bindings can be found in the New York Library, the Museum of Modern Art in Paris and the Victoria and Albert Museum in London. She became a knight of the Legion of Honor in 1951.

Picasso / Peinture • Dessins / Gravures rares / Galerie 65 / Cannes / 1956 /

Illustrations

1 lithograph [*Faune et marin or Méditerranée*] with colour indications in Roman numerals and printed on the recto of the second leaf of a sheet measuring (191 x 275 mm) and folded in two.

Edition

1500 copies
50 copies, with the monogram "G.D." (Gilberte Duclaud) in ink, numbered from 1/50 to 50/50. These copies contain an additional impression of the lithograph on ancient japan, signed in pencil and numbered from 1/50 to 50/50;
1450 unnumbered copies.
(The additional lithograph has color indications in Roman numerals - see the opposite page - and is printed on the recto of the second leaf of a sheet measuring (191 X 275 mm) and folded in two.)

Printing

(July, 1956)
[Imprimerie Devaye, Cannes, for the text and typography.]
Mourlot Frères, Paris, for the lithograph.

In 1954, Gilberte Duclaud inaugurated her new Cannes gallery, Galerie 65, with an exhibition of Picasso's works. In 1956 she organized this second show, intended, as she explains, "to satisfy the tourists who, if they could not see the master himself, could at least look at his work" (Cramer) The exhibition had great range, with the works spanning from 1905 to 1956, and including drawings, a 1954 painting of Sylvette David, and several prints. Among these latter were various artist-and-model themed works from 1933 and the mid 1950s, a surrealist composition from 1948, various portraits and studies of woman, and an aquatint for *Carmen* (1949). On 3 June 1956 Picasso made a charming lithograph of two fauns in blue, green, purple, and ochre which was used as the cover for the catalogue. Being by the seaside seemed to evoke such creatures for Picasso, as the artist explained: "It is strange, in Paris I never draw fauns, centaurs, or mythical heroes like these; they always seem to live in these parts." (R. Penrose, *Picasso: His Life and Work*, London 1958, p. 151).

Number 17 of 50 of the 8vo lithograph signed in pencil by the author. Accompanied by one of the 1450 unnumbered copies of the regular 16mo catalogue (as issued, [34] leaves). 16mo (162 x 111 mm). Wove wrappers with the lithograph on the front cover.



Leon Tolstoy La Guerre et la Paix

1956

Léon Tolstoï / La Guerre / et la Paix / Traduit du russe du vivant de l'auteur / et avec son autorisation / Préface de / André Maurois de l'Académie Française / Lithographie originale de / Picasso / Paris / Imprimerie Nationale / André Sauret, Editeur / (Monte-Carlo) (1956)

Illustrations

1 transfer lithograph (215 x 150 mm) [*Portrait de Léon Tolstoï*], signed and dated "Picasso 15.9.56."

Edition

3400 copies
300 on Arches laid, with an additional impression of the lithograph on china, numbered from I to CCC;
3000 copies on Arches wove with the watermark André Sauret, numbered from 1 to 3000;
100 *hors commerce* copies, marked H.C.

Printing

(October 6, 1956: Volume I)
Imprimerie Nationale, Paris, for the text and typography.
Mourlot Frères, Paris, for the lithograph.



In 1952, at the suggestion of Fernand Mourlot, with whom Picasso had been collaborating for his lithographs since 1945, André Sauret asked the artist for a frontispiece to his new edition of Honoré de Balzac's *Le Père Goriot*. He returned to Picasso again for this new three-volume edition of Tolstoy's *War and Peace* which was to be published as part of the "Grand prix des meilleurs romans étrangers" series. André Maurois of the Académie Française once again wrote a preface for the edition, this time discussing the great beauty of the work while also providing insight into the biographical context surrounding its composition.

Picasso – who had, just four years earlier, completed his own "War and Peace" with *La Guerre* and *La Paix*, the two large murals he painted for the "Temple of Peace" at Vallauris – agreed to the project and turned to a photograph of the author taken by J. Géruzet in 1860 for inspiration. The result was this portrait drawing rendered with lithographic pencil and frottage on transfer paper, which is very much in line with Roland Penrose's assessment of the series of portraits Picasso made for various friends between 1920 and 1925: "The tendency towards the sentimental in the sketches of these sylphs is held in check again by a slight well-judged dose of caricature. The tenderness of their gestures is made gently ridiculous by the enormous size of their hands placed delicately against their cheeks." (R. Penrose, *Picasso: His Life and Work*, London 1958, p. 216-217) Indeed, in Picasso's Tolstoy the exquisitely modelled face is juxtaposed by an enormous paw gently placed atop the writer's knee.

Number LXXX of 300 on Arches laid with an additional impression of the lithograph on china.

3 volumes. 8vo (225 x 165 mm). Arches wove wrappers with black and red lettering on the front and spine and the emblem of the French Republic on the back cover. Printed wove-covered slipcase. Uncut.

Max Jacob Chronique des temps héroïques

1956

(Max Jacob) / Chronique / des temps héroïques / illustré par / Pablo Picasso / Louis Broder / (Paris) (1956)

Illustrations

1 transfer lithograph (227 x 175 mm) [*Portrait de Max Jacob*], signed and dated "Picasso Vallauris, 23.9.53." on the transfer paper;
3 drypoints (197 x 148 mm), each dated "7.9.56." in the copperplate;
1 transfer lithograph printed in colours (220 x 350 mm), for the cover, undated;
1 transfer lithograph printed in colours (227 x 395 mm), for the slipcase, undated.

Edition

170 copies, on Montval laid
30 copies with a suite on ancient japan, numbered from 1 to 30;
(The colophon states that the suite accompanying the first 30 copies is comprised of the frontispiece only. In fact, the suite consists of the 3 drypoints as well as the frontispiece lithograph, and is presented in a separate wrapper printed with the same lithograph as the slipcase.)
120 copies, numbered from 31 to 150;
20 copies, numbered from I to XX.
All copies are signed in pencil by the artist.

Printing

(October 24, 1956)
Imprimerie Union, Paris, for the text and typography.
Atelier Desjober, Paris, for the lithographs.
Atelier Georges Leblanc, Paris, for the drypoints.
Georges Aubert, Paris, for the incision of the wood-engravings.

This book was published in 1956, on the 80th anniversary of Max Jacob's birth, well after his death at a concentration camp at Drancy in 1944. The text actually comes from Jacob himself and consists of a set of recollections written at the request of Domenica Guillaume (née Juliette Léonie Lacaze, later Mme Jean Walter); in 1935, she had asked Jacob to contribute to a book she intended to make in memory of her late husband, the art dealer Paul Guillaume, who had passed away in 1934, though the project was ultimately abandoned.

Paul Guillaume had been one of the few art dealers interested in Cubism before the First World War, and he was among the first to sell Cubist art when Daniel-Henry Kahnweiler (its primary dealer) was exiled during the war. His interest in African art, which he shared with Apollinaire and Picasso, was also ahead of its time, and he traded in and organized several exhibitions on this subject as well. In his recollections, written between 1935 and 1936, Jacob places the impressive dealer within the context of the first three decades of the 20th century, discussing Picasso and Apollinaire, artistic developments and the avant-garde scene more generally, and even the cabarets of Montmartre, where Domenica Guillaume had worked early on.

For this tribute to Jacob, Picasso contributed three drypoint portraits of his beloved friend, all produced on 7 September 1956. They include one of the poet writing, a nude seen from behind, and a portrait in $\frac{3}{4}$ profile. He also made two colour lithographs for the cover and slipcase, and a lithographic portrait he had drawn of Jacob on 23 September 1953 came to serve as the frontispiece.

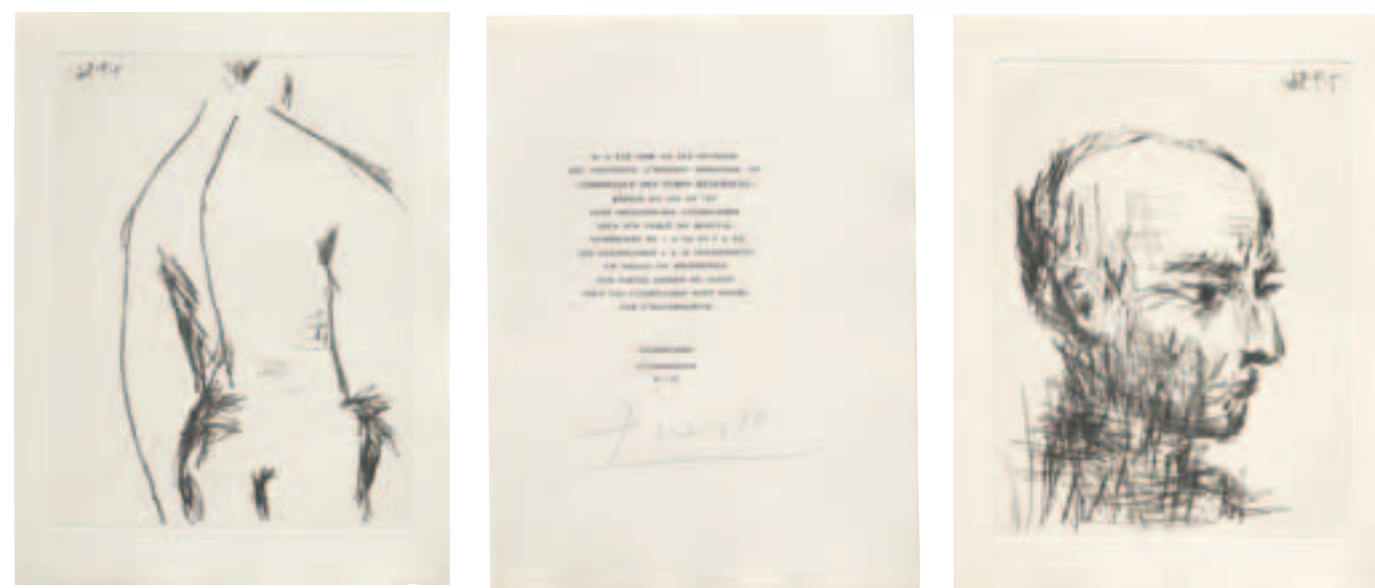
Exemplaire d'exposition II/III not present in Cramer. Signed by the artist at the limitation page.

Sm. 4to (252 x 190 mm). Loose in Montval laid wrappers with a lithograph on the covers and spine. Laid paper-covered protective boards with lettering in red and in black on the spine. Montval laid paper-covered slip-case with a lithograph on the covers and spine. On Montval laid.

Pierre-André Benoît

Autre chose

(Autre chose) / Poème de P.A. Benoît / Gravure de Picasso / (Alès) (PAB = Pierre-André Benoît) (1956)



Illustrations

1 drypoint and burin on celluloid (100 x 49 mm), undated [1956].

Edition

35 copies on laid Auvergne à la main

30 copies, numbered from 1/30 to 30/30;

5 copies, with a suite in blue signed in pencil by the artist, numbered from I/V to V/V.

Printing

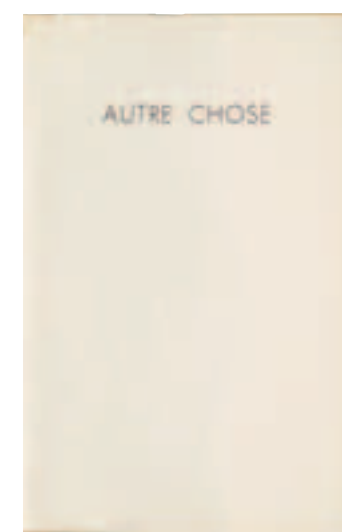
(October, 1956)

Pierre André Benoît, Alès, for the text, typography and engraving.

Autre chose came about just six months after *Nuit*, Picasso's first collaboration with Benoît. As would become their custom, this book grew out of an engraving Picasso produced on a piece of celluloid sent to him by the author/publisher. When Picasso returned the plate to him, Benoît responded by creating a poem around the image and printing the book. Here Picasso's engraving is of a tall, thin man whose head is suggested from a circle cut out of the celluloid. Numerous horizontal lines are scratched in front of his body which is further framed by two strong verticals. As Cramer notes, the strong verticals and horizontals read both as a prison cell and a ladder by which the figure can climb to freedom. The book was printed in October 1956, the month Picasso turned 75 years old. The artist was, however, showing no signs of slowing down. In fact, 1956 was a year of great interest across media. In addition to books and paintings like *The Studio 'La Californie' at Cannes* and *Jacqueline in the Studio*, Picasso produced a large bronze sculpture of *The Bathers* after wooden assemblages. He also remained politically engaged: that year he wrote a letter to the Communist Party protesting the Russian intervention in Hungary.

Number 9 of 30, with the drypoint signed in pencil by the artist and the colophon signed in pencil by the author/publisher.

12mo (181 x 118 mm). Loose in Bristol wrappers, with lettering on the front cover. [12] leaves. On laid Auvergne à la main. Text, typography and engraving printed by Pierre-André Benoît, Alès.



Jean Cocteau Témoignage

1956

Jean Cocteau / Té / moi / gna / ge / Pierre Bertrand / Éditeur / (1956)

Illustrations

1 etching (378 x 275 mm),
[*Femme vue de dos*], dated and
signed "Cannes le 22.12.56
Picasso" in the copperplate.

With an original engraving (186
x 243 mm) by Paul Lemagny, a
portrait of Picasso dated 1956.

Edition

125 copies on Arches wove,
numbered from 1 to 125.

Printing

(October, 1956)
Imprimerie Union, Paris, for the
text and typography.
Atelier André Moret for the
etching.



Picasso met the writer, artist, and film director Jean Cocteau in 1915; according to Cocteau's biographer Francis Steegmuller, Cocteau "fell under Picasso's spell and remained there for the rest of his days." (F. Steegmuller, *Cocteau: A Biography*, Boston 1970, p. 137). In 1917 Cocteau asked him to join his collaboration with Erik Satie, Serge Diaghilev, and the Ballet Russes on his avant-garde ballet *La Parade*, thus initiating Picasso's multiyear engagement with the famous ballet company. The next year, Cocteau was one of the witnesses at Picasso's marriage to Olga Khokhlova (the other two being Max Jacob and Apollinaire), Picasso created the décor for Cocteau's play *Antigone* which premiered in December 1922, and in 1924 they worked together again on another of Diaghilev's ballets, *Le train bleu*. Over the years, their friendship, if experiencing moments of coolness, nevertheless persisted, primarily because of Cocteau's efforts, the Frenchman always striving to remain within Picasso's circle. Thus on Picasso's 75th birthday, Cocteau published *Témoignage*, "en hommage à Pablo Picasso". The text was originally conceived as a lecture on Picasso given by Cocteau in Rome in 1953. Later it was also reprinted in his *Picasso de 1916 à 1961*. Cocteau was sartorially fastidious and proud of his angular profile and graceful figure - a stark contrast to Picasso's own stocky frame - and the Spaniard responded by typically depicting him in a sophisticated, classicist fashion. His etching for *Témoignage*, a beautiful display of Picasso's linear virtuosity, may thus be seen as a playful jab at the Frenchman, for it depicts a generously proportioned female nude from behind. This reading is strengthened by the fact that Picasso only made the etching on December 22, 1956, two months after the text was printed.

Number 87 of 125 total copies.

Folio (covers: 460 x 335 mm, papers (454 x 330 mm). Loose in Arches wove wrappers with engraved title, printed in red and in black on the front cover. On Arches wove.

Pierre-André Benoît Picasso derrière le masque

1957

(Picasso derrière le masque) / Poème de P. A. Benoît / Gravure de Picasso / (Alès) (PAB = Pierre-André Benoît) (1957)

Illustrations

1 drypoint on celluloid (59 x 59
mm), undated [1957].

Edition

36 copies on Auvergne à la main,
numbered from 1/36 to 36/36
and signed in pencil by the
author/publisher.

Printing

(January, 1957)
Pierre André Benoît, Alès, for the
text, typography and engraving.

This work was inspired by Picasso's small square engraving on celluloid of a dark, cross-hatched "mask" with four tapered oblong holes cut out to represent the eyes, nose, and mouth. Benoît responded to the image with a poem about the nature of masks and how they serve to protect while still "permitting withdrawal".

The idea of the mask recurs throughout Picasso's oeuvre, but it is most famously tied to his so-called African Period, from 1906 to 1909. During these years, the artist was deeply interested in African sculpture and particularly in traditional African masks, which came to play a critical role in his famous *Les Femmes d'Alger* (1907) and the subsequent invention of Cubism. André Malraux recounted Picasso's thoughts on these masks in his important memoir, *La Tête d'obsidienne*:

The masks weren't just like any other pieces of sculpture. Not at all. They were magic things...intercessors, mediators; ever since then I've known the word in French. They were against everything—against unknown, threatening spirits. I always looked at fetishes. I understood: I too am against everything. I too believe that everything is unknown, that everything is an enemy! Everything! (A. Malraux, 10-11)

1 of 36 total copies (numbered "3/6" by Benoît), signed by the author/publisher. The drypoint is signed by the artist.

32mo (125 x 125 mm). [12] leaves, numbered in pencil. Loose in Bristol wrappers, with lettering on the front cover. Preserved in a wooden case.



(Jonquières and Berggruen)
40 dessins de Picasso en marge du Buffon

1957

40 dessins / de / Picasso / en / marge / du / Buffon / (Paris) (Jonquières and Berggruen) (1957)

Illustrations

1 linocut (160 x 202 mm)
(*Pigeonneau*), undated [1939].

Edition

2226 copies
226 copies on Arches wove, with
the linocut, numbered
from 1 to 226;
2000 copies on Marais wove,
numbered from 227 to 2226.
[30 *hors commerce* copies for
the collaborators, numbered in
Roman numerals.]

Printing

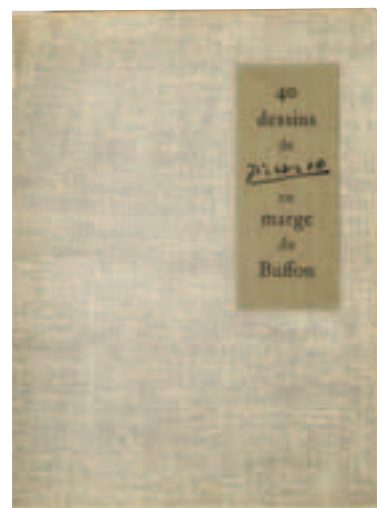
(January, 1957)
Imprimerie Priester Frères, Paris,
for the text and typography.
Atelier Duval, Paris, for the
reproductions.
Robert Blanchet, Paris, for the
linocut.

In January 1943, Picasso brought a copy of the recently published *Eaux-fortes original pour des textes De Buffon* (1942) to his partner at the time, the brilliant Surrealist photographer Dora Maar (née Henriette Theodora Markovitch) whom he had likely met through Paul Eluard in the winter of 1935-1936. They had been together since around that time, despite Picasso's ongoing involvement with Marie-Thérèse Walter (in fact, the two likely met just a few months after Walter gave birth to her child with Picasso, Maya). Picasso had specially inscribed the Buffon text to her, and further embellished 40 of its pages with drawings, including heads of men and women (sometimes Maar's), minotaurs and other animals, and a particularly intriguing India ink wash drawing of a siren with Maar's face and long talons that reference her signature long nails.

Fourteen years later, well after Picasso's relationship with Maar had ceased, this facsimile version of the ornamented book was published by Jonquières. Berggruen then issued the deluxe version which included the striking linocut *Le Pigeonneau* executed by Picasso in 1939. This work is of a young pigeon perched in its nest in a bold composition developed through a fantastic array of slices and angles. It was the second print he had made with the linoleum cut technique to which he returned with great enthusiasm in the 1950s.

Number 160 of 226, with the linocut signed by the artist.

Folio (373 x 282 mm). Loose in stiff wove wrappers with lettering in grey and in black on the front cover. Imitation cloth-covered protective boards with lettering on a grey-green label pasted to the spine. Imitation cloth-covered slipcase with lettering on a grey-green label pasted to the front.



Michel Leiris / balzacs / en bas de casse / et / picassos / sans majuscule / (vignette after a woodcut by André Derain of the initials H.K. between two large seashells) / Galerie Louise Leiris. Paris MCMLVII / (1957)

Illustrations

8 transfer lithographs (236 x 168 mm); (240 x 168); (240 x 168); (240 x 168); (240 x 168); (240 x 177); (240 x 168); (226 x 168mm), signed and dated "Picasso 25.11.52." on the transfer paper (the 8th is dated "Picasso 7.12.52.") and numbered in Roman numerals as follows: 1 = I, 2 = III, 3 = IV, 4 = V, 5 = VI, 6 = VII, 7 = VIII, and 8 = unnumbered.

Edition

112 copies on Arches wove
100 copies, numbered from 1 to 100;
2 copies reserved for the Bibliothèque nationale;
10 copies printed with the names of specific persons.
All copies are signed in ink by the artist.

Printing

(February, 1957)
Imprimerie Union, Paris, for the text and typography.
Mourlot Frères, Paris, for the lithographs.

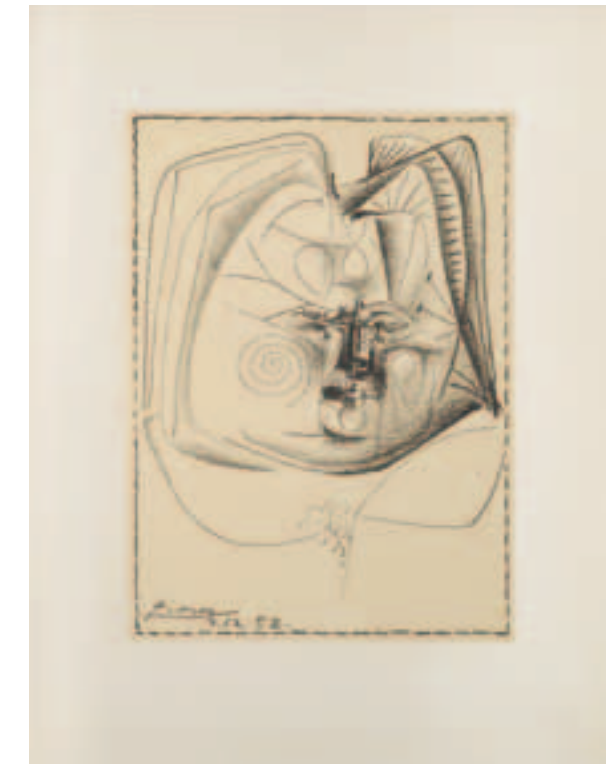
In 1952, André Sauret asked Picasso to produce a frontispiece for a new edition of Honoré de Balzac's 1835 novel *Le Père Goriot*. Picasso, who had previously collaborated with the great Ambroise Vollard on the centennial edition of Balzac's *Le Chef-d'oeuvre inconnu* (1931), readily produced eleven portraits: a series of eight numbered I-VIII, three large portraits, and, two weeks later, one final portrait. Number II was ultimately chosen for the frontispiece, and Mourlot transferred the three large portraits to stone. It was only four years later that they were published by Michel Leiris, a French surrealist writer and ethnographer, who had known Picasso since March 1944. Leiris's wife was also Louise Leiris (née Godon), the step-daughter of Daniel-Henry Kahnweiler who had been representing Picasso since 1908 and is credited with introducing him to Georges Braque.

In his accompanying essay, Leiris speaks of the humanizing aspect of Picasso's renditions, which do not present Balzac as a titan of literature but rather as an ordinary person one could actually encounter day-to-day – they thus become "balzacs" and not "Balzacs," as indeed one could also say of the "picassos" in a museum, hence Leiris's title.

As Patrick Cramer notes, the images are not so much of a series as a variation on a theme. Indeed, this was one of Picasso's preferred methods of working, especially given his increasing interest in canonical figures; between the late 1940s and 1960s he produced an impressive body of work focused on variations on a single painting by a canonical artist. It is in this vein that the artist started an extended series of variations on Diego Velázquez's *Las Meninas* in 1957, the same year as Leiris's publication.

Number 1 of 10, printed hors commerce, probably for Michel Leiris. A dedication copy, with an autograph address by Michel Leiris to the French collector, dealer, and critic Alfred Richet dated 8 July 1983. Limitation page signed in ink by the artist.

Folio (330 x 258 mm). Loose in a cloth-covered portfolio with cardboard flaps, tie-strings, and lettering on the spine.



Antonin Artaud ...Autre chose que de l'enfant beau

1957

Antonin Artaud / ...Autre chose que de l'enfant beau / Pablo Picasso / Louis Broder / (Paris) (1957)

Illustrations

1 engraving with burin and drypoint, printed in colours (150 x 120 mm), undated [1956] and unsigned.

Edition

[135 copies] in all, on ancient japan, signed in pencil by the artist
100 copies, numbered from 1 to 100;
20 copies, numbered from I to XX;
[15 hors commerce copies, marked H.C. and numbered from 1 to 15.]

Printing

(March, 1957)
Imprimerie Union, Paris, for the text and typography.
Atelier Georges Leblanc, Paris, for the engraving.

This is the third volume in the "Miroir du poète" series published by the Swiss-born Louis Broder. It includes three texts by the French dramatist, poet, actor, and theoretician Antonin Artaud, who died in 1948 in a state of deep anguish. Artaud had known Picasso well at least since the early 1920s when he played Tiresias in Cocteau's *Antigone* (1922), for which Picasso had provided the set design. In 1924 Artaud joined the Surrealists, whose experiments in avant-garde theatre helped him develop his later theories on the "Theatre of Cruelty".

Artaud suffered from multiple depressive breakdowns, hereditary syphilis, and an early case of meningitis which continued to plague him with headaches throughout his life. When, nearing the end of his life, he was more or less confined to asylums, Picasso was a member of the "Association of Friends of Antonin Artaud's Work", established to help pay for the poet's treatment.

The engraving Picasso created for this book is the only colour engraving Picasso ever made for a book, apart from those he specially embellished (see, for example, the copies of Benjamin Péret's *De derrière les fagots* and Tristan Tzara's *La Rose et le chien* in this collection). Here the artist cut a small circle from the copperplate which comes to read as a perfectly white "head" surrounded by a darkened cloud-like area in the printed impressions. Below the circle and set against a pale yellow and blue-green ground are a series of slanting lines that transform into limbs and a floor, with the whole image coming together as a lone figure walking in the night.

Exemplaire d'exposition III/III, not listed in Cramer. Signed in pencil by the artist.

16mo (168 x 145 mm). 18 leaves, partly numbered. Loose in Montval wove wrappers, covered with japan with lettering in red on the front. Grey wove-covered protective boards with red lettering on spine. Black wove-covered slipcase.



Henri-Dante Alberti Dans l'Argile de Picasso

1957

Dans / l'Argile / de / Picasso / Poèmes de Henri-Dante Alberti / (Vallauris) (Published by the author) (1957)

Illustrations

1 linocut printed in colours (78 x 130 mm), undated [1957] and unsigned.

Edition

200 copies on laid paper, numbered from 1 to 200.

Printing

(July-September, 1957)
Imprimerie Arnéra, Vallauris, for the text, typography and linocut.

The young poet Henri-Dante Alberti published this brochure on the 10th anniversary of Picasso's arrival in the Communist-run town of Vallauris in southern France. It consists of a collection of 25 poems dedicated to Picasso, with the first three poems referring explicitly to the artist (*L'Homme au mouton*, *Mystère Picasso*, and *Olé toro! Olé Pablo!*). Picasso had worked in Vallauris since 1947 and bought a house there in 1948. In 1950 he gifted the town with one of the three bronzes made from his sculpture *L'Homme au mouton*.

In the preface, Alberti speaks of the misery of the town before the artist's arrival and thanks him for having revived its traditional craft of pottery. Picasso's own work there was likewise revitalized: in addition to being the site of his masterpiece murals *La Guerre* and *La Paix*, Vallauris proved greatly important for the artist as a site where he was freely able to develop his fascination with the techniques of ceramics and linocut. His ceramics output was particularly impressive: over a twenty-year period he made around 4000 pieces; copies were produced of some pieces, according to his wishes, and Madoura Pottery was left with the exclusive rights to their reproduction.

An example of his linocut production - which he practiced with the master printer Hidalgo Arnéra - is included on the cover of the brochure. In russet brown, it depicts four figures playing ball rendered with smooth, fluid strokes. In his earliest experimentations, Picasso's linocuts were used to make posters for advertising the bull fights and ceramic exhibitions held in the town, as was this particular linocut as well.

Sm. 4to (240 x 156 mm). Wrappers with the linocut on the front cover and lettering on the back cover. Unnumbered, but one of the 200 printed on laid paper.



Jaime Sabartés
Dans l'Atelier de Picasso

1957

Jaime Sabartés / Dans / l'Atelier / de / Picasso / Fernand Mourlot / Paris / (1957)

Illustrations

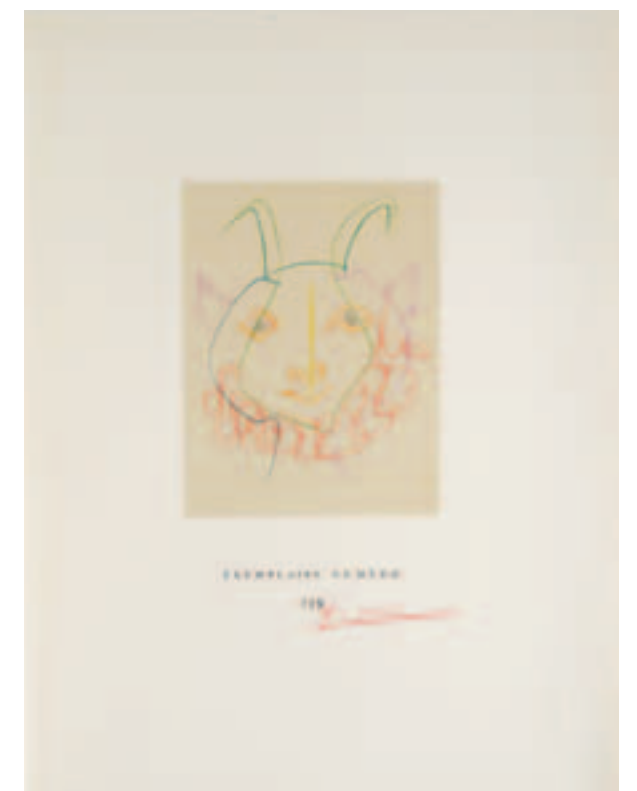
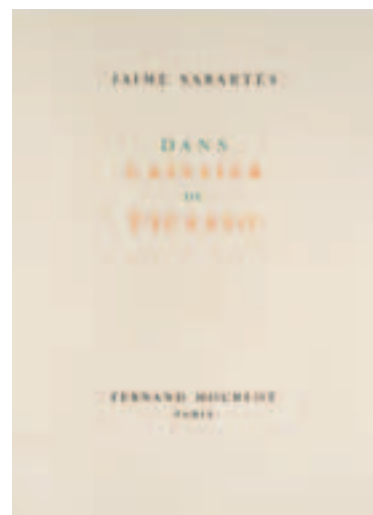
6 transfer lithographs, 1. (444 x 334 mm), printed in colours on the front cover and dated "13.11.55." 6 times in the folded-back margin constituting one of the wrapper's front flaps; 2. (437 x 324 mm), printed in colours and dated "7.4.56."; 3. (208 x 281 mm), printed in colours and dated "11.3.47."; 4. (101 x 277 mm), dated "11.3.47."; 5. (46 x 200 mm), dated "14.3.47." ; 6. (272 x 238 mm), printed in colours on the back cover, undated [Nov. 13, 1955]. All lithographs are unsigned.

Printing

(March, 1957)
 Imprimerie Nationale, Paris, for the text and typography.
 Mourlot Frères, Paris, for the reproductions and lithographs.

The artist, poet, and writer Jaime Sabartés met Picasso in 1899, when they were both nineteen years old and regulars at the Barcelona café El Quatre Gats. That same year Picasso painted his first portrait of Sabartés. When the latter moved to Paris in 1935, he became Picasso's personal secretary, and from then on remained an incredibly important figure in the artist's life right up until his death in 1968. During that time he published several works on Picasso, including *Portraits et souvenirs* (Louis Carré et Maximilien Vox, Paris, 1946), *Documents iconographiques* (Pierre Cailler, Geneva, 1954) and *Les Ménines et la vie* (Cercle d'Art, Paris, 1958). In this album, Sabartés recounts the 1945 meeting of Picasso and Fernand Mourlot, the printer credited with reigniting Picasso's passion for lithography after the artist had given up the technique following some unsuccessful prints in the 1910s and 1920s. As Mourlot put it, Picasso arrived in his atelier "as though he was going into battle", but their collaboration was ultimately incredibly successful: Picasso produced 185 plates over the next three years and over 400 by the end of the 1960s. Sabartés also discusses Picasso and his work more generally, quoting conversations the two Spaniards shared together. Along with numerous reproductions of drawings, paintings, and collages from Picasso's atelier dating from 1914 to 1948, the album includes four of his original lithographs (the frontispiece, at the colophon, and one each on the front and back covers) inspired by his studio at "La Californie", the villa overlooking Cannes that the artist had purchased in 1955.

Folio (444 x 334 mm). Loose in Arches wove wrappers with one colour lithograph on the front cover and another on the back. Cloth-covered box with lettering on the spine. On Arches wove. **Number 239** of 275, one of 200 signed in red by the artist and numbered from 51 to 250.



Tristan Tzara
La Rose et le chien

1958

tristan tzara / la rose et le chien / poème perpétuel / pablo picasso / pab / (Alès) (PAB = Pierre-André Benoît) (1958)

Illustrations

4 engravings with drypoint and burin on celluloid (278 x 192 mm); (277 x 190); (Ø50); (Ø71), undated [1958] and unsigned.

Edition

22 copies on Montval, signed in pencil by the author, the artist and the publisher, and numbered from 1 to 22. [There is 1 additional signed exhibition copy of the book, and a few unsigned copies in grey Montval wrappers.]

Printing

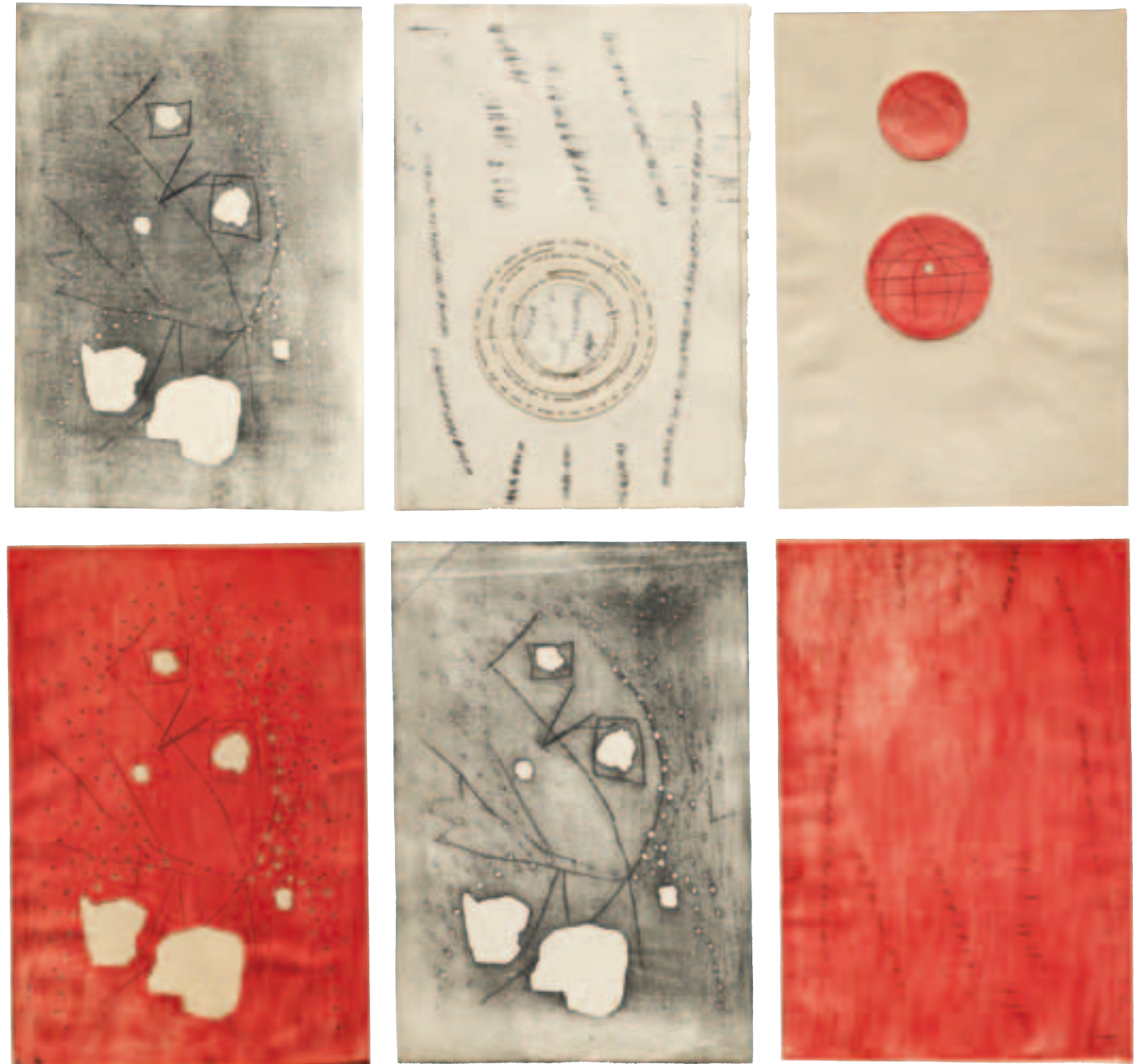
(March, 1958)
 Pierre André Benoit, Alès, for the text, typography and engravings.

Tzara's *La Rose et le chien: poème perpétuel* is a fine example of the poet's "combination poetry" in what he referred to as a "livre-objet". Inspired by medieval volvelles, Tzara included textual fragments on three superimposed disks with cut-out "windows". Two of these disks are mobile, such that, upon rotation, different combinations of words are formed, hence the title of a "perpetual poem": the reader can create a seemingly endless number of "poems" through rotations of the wheels. The volvelle is completed by a fourth superimposed disk which Picasso engraved with short, scratch-like marks. According to the publisher, Pierre-André Benoît, a secret note is written underneath the engraving, but to read it would require damaging the book (Cramer). The volvelle is mounted on a full-page engraving, also by Picasso, with markings similar to those on the engraved fourth "disk."

Picasso also created a frontispiece engraving for *La Rose et le chien* which suggests an imaginary being through a few arcs and jagged lines, along with a "face" with a hole for a mouth, a "V" for a nose, and two more holes for eyes. Another imaginary being occurs at the colophon, in the fourth engraving: this is circular again with a sort of stylized spider and a white circle in the middle. The cut-outs, which become pure white spaces on the final print, create an intriguing collage-like effect, perhaps a play on Picasso's own pioneering *papiers collés*; in fact, Tzara was an important collector of these works and regarded his own poetry as a logical continuation of Picasso's achievements in this realm. Picasso would return to this cut-out technique in other Benoît-Picasso collaborations, for example in René Char's *L'Escalier de Flore*, published later that same year. In total, he collaborated with Tzara on four books, this being the last.

Number 11 of 20, an extra-illustrated copy containing an extremely rare additional suite of Picasso's etchings printed in red, as well as a proof impression in black of the frontispiece. These engravings are printed on laid Auvergne.

4to (280 x 200 mm). [12] as issued, but with the addition of 5 engravings on 4 leaves inserted before the two final blanks. Loose in parchment wrappers with lettering on the front, preserved in a chemise (smooth spine with title in gilt) and matching slipcase.



Pierre-André Benoît
Pierres

1958

P.A. Benoît / Pierres / Pablo Picasso / (Alès) (PAB = Pierre-André Benoît) (1958)

Illustrations

1 drypoint on celluloid (60 x 60 mm), undated [1958].

Edition

45 copies on laid Auvergne

à la main

3 copies with a suite in red and a suite in blue, numbered from I/III to III/III;

6 copies with a suite in red, numbered from I/VI to VI/VI;

36 copies, numbered from 1/36 to 36/36.

All copies are signed in pencil by the author/publisher. The suites are signed in pencil by the artist.

Printing

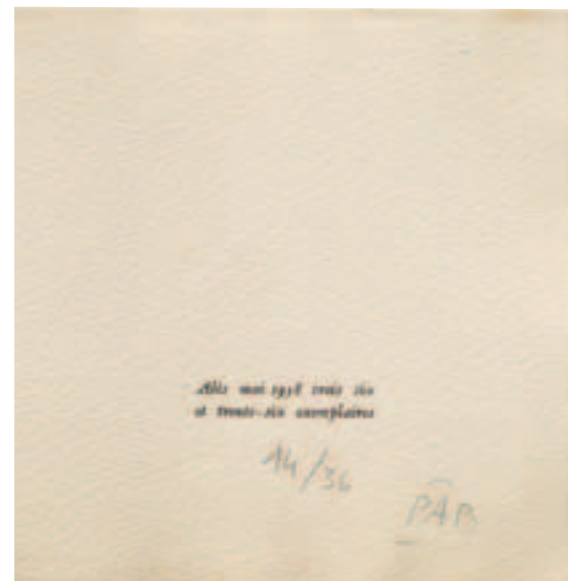
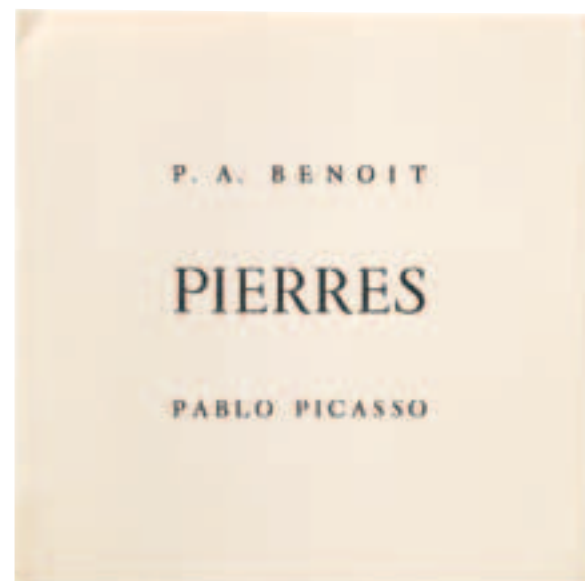
(May, 1958)

Pierre André Benoît, Alès, for the text, typography and drypoint.

The charming, witty engraving Picasso produced on the celluloid plate Benoît had sent him for this book is of two figures rendered in profile, facing each other and connected by a single line used to articulate both noses. It is highly linear, with sharp, jagged cuts, but is made fluid through the connection of the figures and their complementary profiles. Once again, the image preceded the text: in response to the engraving, Benoît wrote the poem *Pierres* which considers the stones of a church wall and the walls that separate people. A portion of the edition was sold with the proceeds going toward the construction of a new church at Alès, Benoît's hometown and the current site of the Musée Bibliothèque Pierre André Benoît.

Number 14 of 36, signed by the author/publisher, with the drypoint signed by the artist.

32mo (120 x 121 mm). [12] leaves (the ordering differs from Cramer, with one of the first two blanks actually preceding the engraving). Loose in Bristol wrappers with lettering on the front cover. On laid Auvergne à la main.



René Char L'Escalier de Flore

1958

René Char / L'Escalier / de Flore / Picasso / PAB / (Alès) (PAB = Pierre-André Benoît) (1958)

Illustrations

2 drypoints on celluloid, one of which is in colour, (341 x 228); (116 x 148 mm), undated [1958] and unsigned.

Edition

40 copies on laid Auvergne à la main

36 copies, numbered from 1/36 to 36/36;

4 copies, numbered from I/IV to IV/IV.

All copies are signed in red pencil by the artist, and in ordinary pencil by the publisher. The artist's signature is under the second drypoint.

Printing

(May, 1958)

Pierre André Benoît, Alès, for the text, typography and drypoints.

The collaboration between Picasso, René Char, and Pierre-André Benoît for *L'Escalier de Flore* produced a highly innovative book. For the cover - designed by PAB and perfected by Picasso - a quadrilateral was cut out and six pieces of thread were sewn across the hole: three in red, sewn perpendicular to the book and the "window", and three in black, sewn at an angle and suggestive of stairs.

Picasso's two illustrations for the book - both drypoints on celluloid - continue the cut-out theme. The first is a full-bleed drypoint in colour which Benoît described as "la plus surprenante, bien créée de rien, avec presque rien". It shows a mysterious figure constructed with four lines, a large inverted V-shaped "head", along with a rectangular "face" that appears like a stamp. Above the figure is a suggestion of a bird or star - this intriguing shape was cut out of the celluloid, as was the large V-shaped head. The stamp-like face is made from one half of the cut-out V, which the artist turned over and engraved anew and printed in red. For the colophon, Picasso cut out an "R" shape from the celluloid and decorated it with stars and faces.

Number 23 of 36; one of a total 40 copies. Signed and numbered by the publisher and signed by the artist.

Folio (350 x 233 mm). [8] leaves. On laid Auvergne à la main. Loose in Bristol wrappers, the front cover with a window-shaped aperture spanned by 6 (3 red, 3 black) crossed threads. Preserved in a linen case.



Lucien Scheler Sillage intangible

1958

Lucien Scheler / Sillage intangible / Poème accompagné / d'une pointe sèche / de Pablo Picasso / Le Degré Quarante et Un / (Paris) (1958)

Illustrations

1 drypoint (164 x 120 mm)
[Portrait de Paul Eluard], dated
"23.4.58." in the copperplate,
unsigned.

Edition

50 copies on *Vieux Japon*, signed
in pencil by the author and the
artist.

Printing

(July 3, 1958)
Imprimerie Union, Paris, for the
text and typography.
Atelier Lacourière, Paris, for the
drypoint.

This collaboration between Picasso, Lucien Scheler, and Iliazd was a tribute to the poet Paul Eluard who died of a heart attack in November 1952. Picasso and Eluard's friendship dated back to 1936, and since then they had collaborated on seven books together. Iliazd and Eluard had become friends while in Picasso's circle before the Second World War (although the former had attempted a friendship with the latter in the early 1920s, without much success). Meanwhile, the poet and bookseller Lucien Scheler had met Eluard during the war and had sheltered him from German authorities between 1942 and 1943. After Eluard's death, Scheler worked with Marcelle Dumas to publish his *Oeuvres complètes* (Gallimard 1968).

For this book in honour of their friend, Iliazd chose "the most beautiful japan paper available in Paris." As with Iliazd's other livres d'artiste, the design is highly innovative: here the leaves are folded in a variety of ways to generate different page widths throughout the book. Scheler provided the text, by way of his poem "Sillage intangible", which is written as though the poet were speaking to Eluard, thus evoking his presence while also mourning his loss.

For his contribution, Picasso provided a drypoint that exhibits a wonderful fusion of classical and modern motifs. Here he presents Eluard as a Roman poet, crowned with a laurel wreath. Unlike works from his Classical Period, however, the portrait is not a simple line drawing but instead bears additional graphic marks reminiscent of the artist's more surrealist works. The classical is primarily felt in the remarkable laurel wreath on the poet's head, constructed with a series of triangles and trapezoids which devolve into a zig-zagging tail that frames the portrait while emphasizing the poet's clear, diamond eyes.

Number 49 of 50, signed by the artist and the author.

Sm. 4to (260 x 225 mm). Loose, in sheets folded in a variety of ways, in fibrous brown wrappers (3 sheets) covered with parchment, with stamped lettering on the front.



Jaime Sabartés
Les Ménines et la vie

1958

Picasso / Les Ménines / et la Vie / Texte de Jaime Sabartés / Traduit de l'espagnol par Alfred Rossèt / Éditions Cercle d'Art / 90 rue du Bac, Paris VIIe / (1958)

Illustrations

1 engraving with burin, drypoint and roulette (195 x 148 mm), dated "9.9.58." in the copperplate. The engraving is printed on the recto of the 2nd leaf of a folded sheet of Richard-de-Bas laid, and is presented in a brick-colored wove wrapper with lettering on the front.

Edition

[120 copies with the engraving]
100 copies, numbered from 1 to 100;
[20 hors commerce copies.]
[There is a regular edition of 12000 unnumbered copies in French, in Spanish and in English.]

Printing

(October-December, 1958)
Imprimerie Union, Paris, for the text and typography.
Draeger Frères, Paris, for the color reproductions.
Mourlot Frères, Paris, for the cover.
Barast, Paris, for the binding.



Picasso's *Les Menines* is an extended series of 58 painted variations executed in 1957 and based on Diego Velázquez's 1656 masterpiece, *Las Meninas*. The series - created over a four-month period from August to November 1957 - includes 45 canvases with direct links to Velázquez's original, with the remaining 14 being a portrait of Jacqueline Roque and beautifully coloured views from the artist's workspace on the second floor of "La Californie", his residence in Cannes between 1955 and 1961. The rich variety and depth of these works are well represented in this volume by Picasso's personal secretary and lifelong friend Jaime Sabartés, who discusses their impetus and development.

Picasso was deeply interested in such variations in his older age, when his status as a modern Old Master was assured and he was considering his place in the art historical canon. Velázquez's painting - one of the most important works in the Spanish art historical tradition - further connected him to his homeland; at the same time, Velázquez was something of a rebel, levelling himself, in his composition, with the Spanish royalty, and Picasso's engagement with the work should likewise be seen in light of his ongoing protest against Franco's regime.

Picasso's engraving for the deluxe copies is a remarkable composition: a bold line down the centre recalls the position of Velázquez's canvas in the 17th-century composition and the two sides (the left greyed) thus come to be read as a shapeshifting play of artist and model, while further to the right simple striations effectively evoke Picasso's terrace and workspace.

Number 34 of 100, with the engraving signed with a multicoloured pencil (crayon arlequin).

4to (328 x 255 mm). Wove-covered boards with a colour reproduction after a drawing by Picasso printed on the covers and spine. Plastic dust jacket. Rose laid paper-covered protective boards, with lettering on the spine. Grey laid paper-covered slipcase.



Marcos Jimenez de la Espada and Pierre Margry
Le Frère mendiant o Libro del conocimiento

1959

Le Frère mendiant loi Libro del conocimiento / Los viajes en Africa / publicados / antiguamente / por / Bergeron / Margry / y / Jimenez de la Espada le/ ilustrados / ahora / y / compaginados / por / Pablo Picasso le/ Iliazd / Latitud Cuarenta y Uno / (Paris) (1959)

Illustrations

16 drypoints (8 x 2 subjects: 312 x 528 mm), (8 single subjects: 312 x 120 mm) singly, undated (April 23, 1958, except for the 1st drypoint, which was executed on May 8, 1959), unsigned.

Edition

54 copies on ancient japan, numbered from 1 to 54. All copies are signed in red pencil by the artist and the publisher.

Printing

(May 19, 1959)
Imprimerie Union, Paris, for the text and typography.
Roger Lacouriere, Paris, for the drypoints.

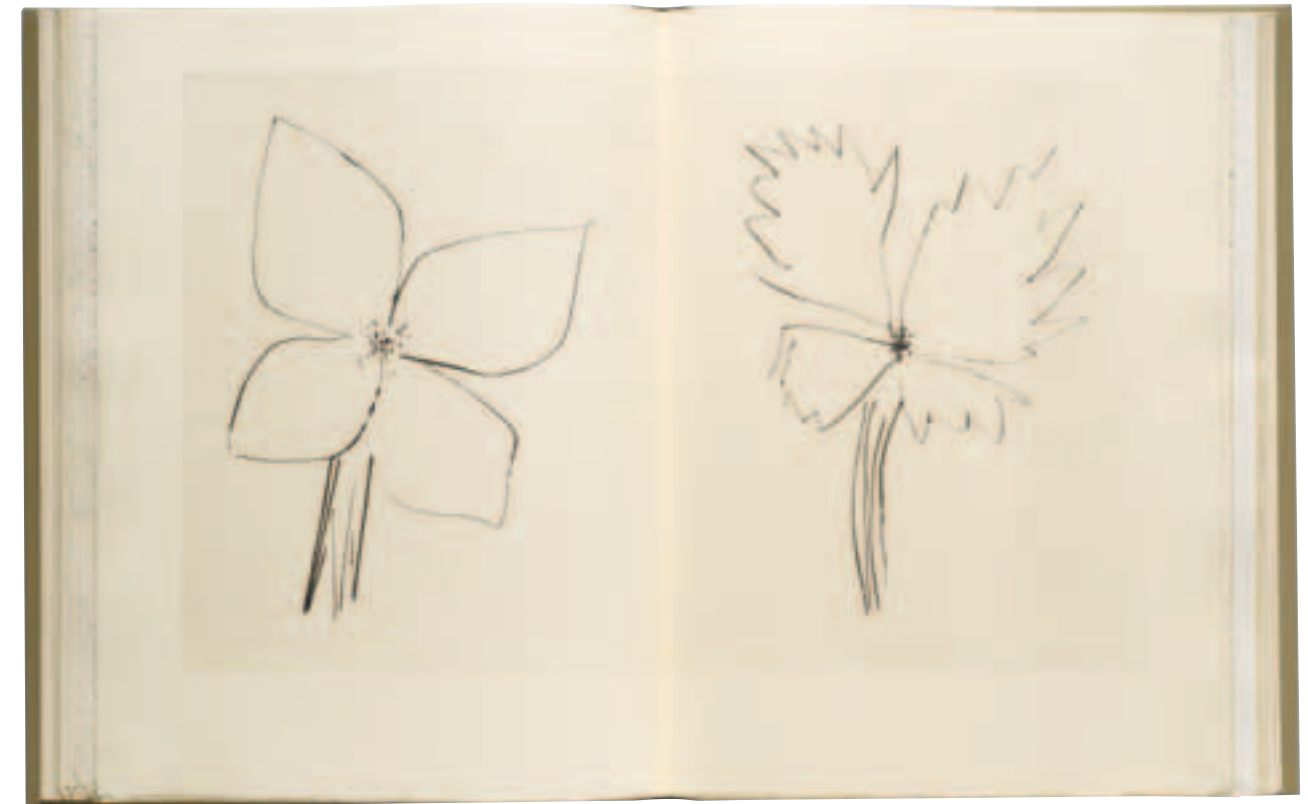
For this book, Iliazd drew from the African travel diary of an anonymous 14th-century Spanish Franciscan monk known as "le frère mendiant" (the mendicant friar). Iliazd's own wife was African and he was deeply interested in the culture, as well as the monk's noble perspective, which he explains in the book's preface: "In the light of the past, the knowledge of the mendicant friar is admirable, and the soberness of his writings makes them pertinent today. He preaches neither conversion nor the taking of the rich, abundant African lands, personified by kings equal in nobility to the sovereigns of Europe and Asia."

Unlike most other illustrations Picasso provided for books, the ones he produced for Iliazd tended to relate quite closely to the text at hand. In this case, the publisher had spent a great deal of effort researching the geographic and historical details related to the monk's journey, including the precise names of the places he had visited and the banners of the tribes he encountered. He passed this information onto Picasso, along with documentary photographs from Nigeria, and the iconography made its way into the set of drypoints the artist produced for the book in 1958.

Number 24 of a total 54 copies, signed in red pencil by the artist and the publisher; includes one of 5 extra suites numbered 4/5 and signed by the publisher. Housed in an artistic binding by Pierre Lucien Martin.

Folio (412 x 317 mm). Original vellum covers with the 1st drypoint (312 x 528 mm) preserved along with the Auvergne jacket, folded in various ways, with lettering on the front. Taupe and brown geometric inlaid morocco binding signed by Pierre Lucien Martin and dated 1967. Taupe leather pastedowns and lined endpapers. With a matching chemise and slipcase.

B. Baer, *Picasso the Printmaker: Graphics from the Marina Picasso Collection*, Dallas 1983, p. 150.



José Delgado alias Pepe Illo
La Tauromaquia

1959

La Tauromaquia / o arte de torear / obra Utilísima para los toreros de profesión, para los aficionados / y para toda clase de sujetos que gusten de toros / por / José Delgado alias Pepe Illo / ilustrada con 26 aguatinas de / Pablo Picasso / Editorial Gustavo Gili, S.A. - Barcelona - MCMLIX / (1959)

Illustrations

1 drypoint on the cover (ca. 295 x 360 mm), undated [1959] and unsigned;
 26 lift-ground aquatints (ca. 200 x 295 mm), undated [1957] and unsigned.

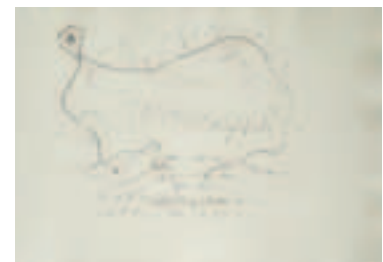
Printing

(October 25, 1959)
 Talleres de la Sociedad Alianza de Artes Gráficas (S.A.D.A.G.), Barcelona, for the text and typography.
 Talleres de Jaume Pla, Barcelona, for the drypoint.
 Atelier Lacourière, Paris, for the aquatints.

La Tauromaquia represents the only major livre d'artiste by Picasso to be published in Spain. The text is from a handbook for toreros and aficionados written by the famous matador José Delgado Guerra (known as Pepe Illo), first published in 1796. It was the first of its kind and stressed the importance of style and entertainment over pure technical precision. Illo was killed in the ring in 1801, an event captured by Francisco Goya in the final etching to his own *La Tauromaquia* series of 1816. The series of aquatints Picasso produced for the present version of *La Tauromaquia* should be considered in conversation with Goya's series, published almost 150 years earlier.

The work was commissioned in 1927 by Gustavo Gili, Sr., who had established a line of very high-level modern bibliophilia books called "Ediciones de la Cometa" in 1926 and was determined to collaborate on a book with Picasso. After receiving the commission, Picasso created a few prints for the project, and Henry de Montherlant wrote a preface, but the outbreak of war in Spain and subsequently the rest of Europe left the project on hold indefinitely. A couple of the prints went toward illustrating *Le Chef-d'œuvre inconnu* (1931) while others disappeared. In 1956, Gustavo Gili, Jr. started urging the artist to resume the project. Finally, upon his return to Cannes after the Easter corrida at Arles in 1957, Picasso produced the 26 aquatints to accompany Illo's text. For these he used a brush to paint directly on the copperplates, the result being a brilliant display of Picasso's fluid strokes and economic touch. Large portions of the plates were left blank, with the resulting whiteness of the page evoking the powerful sun beating down on the spectacle. The off-white Guarro wove paper is watermarked with a bull's head designed by Picasso.

Oblong Folio (355 x 500 mm). Loose in greenish wrappers illustrated with the drypoint. Parchment-covered protective boards with gilt lettering on the spine. Half-parchment slipcase with yellow cloth covers. On Guarro wove watermarked with a bull's head designed by the artist. **Number 66** of 220 copies numbered 31 to 250, from a total run of 263. Signed in pencil by the artist at the colophon.



Picasso / Carnet de la Californie / Introduction de / Georges Boudaille / Éditions Cercle d'Art / 90, rue du Bac • Paris- VII/(1959)

Illustrations

1 transfer lithograph (396 x 294 mm), reworked in the 2nd state directly on the zinc plate, dated "3.11.59." on the transfer paper and "21.11.59." in the plate.

Edition

1500 copies on Arches
100 copies, with the lithograph and a suite of drawings in reproduction, numbered from 1 to 100;
20 hors commerce copies for the artist and his friends, with the lithograph and a suite of drawings in reproduction, numbered from 101 to 120;
1380 copies reserved for sale in France, numbered from 121 to 1500.

[There is a regular edition of 1500 copies in German, Italian and English, numbered from 1 to 1500.]

Printing

(October-December, 1959)
Imprimerie Union, Paris, for the text and typography.
Imprimerie Duval, Paris, for the collotypes.
Atelier Mourlot Frères, Paris, for the lithograph.

This album includes a facsimile of a notebook Picasso made between 1 November 1955 and 4 January 1956, at the grand, 1920-era villa, "La Californie", which he had recently purchased in Cannes. It contains numerous drawings of his studio there. His intense engagement with the theme of the Old Master at the time is also represented through reproductions of his responses to works by Francisco Goya, Vermeer van Delft, and Hans Holbein, among others; particularly prominent are several studies featuring Jacqueline Roque's likeness after Eugène Delacroix's *Les Femmes d'Alger* of 1834. The introduction, printed in a separate, 13-page booklet, was written by George Boudaille who, along with Pierre Daix, wrote the catalogue raisonné of Picasso's works of 1900-1906. Included with the deluxe copies is a lithograph by Picasso, the first state of which was executed on 3 November 1959, the same day he created two drawings for the cover of the notebook after "La Californie". A sort of hybrid between a dreamlike space and a *bande dessinée*, the lithograph shows a large, pensive toreador surrounded by various scenes from a bullfight. The artist was, at this time, a frequent visitor to the corrida bullfights in Arles and Nîmes where he had become friends with the matador Luis Miguel Dominguín in 1955. In 1961 Picasso and Dominguín would collaborate on *Toros y Toreros*, which also includes an essay by Boudaille.

Number 28, one of 120 deluxe copies including an extra suite of the drawings in reproduction and a lithograph by Picasso, signed in pencil by the artist.

2 notebooks in facsimile, 1 booklet. I. Folio (470 x 325 mm). [38] leaves. Loose in Arches wove wrappers with color reproductions after 2 drawings by Picasso on the front and back covers. Macule jacket with the dates of the facsimile notebook printed front and back; II. Folio (420 x 270 mm). [25] leaves. Spiral notebook with 25 leaves, macule covers with the dates of the facsimile notebook printed front and back III. Oblong Sm. 4to (210 x 250 mm). 8 leaves. Paper-bound booklet, with the title printed on the first page.

Imitation cloth-covered box divided into two sections, with color reproductions after 2 drawings by Picasso on the front and back. An imitation cloth-covered board with tie-strings separates the two parts of the box.



(P.A. Benoît) / Meurs / Picasso / (Ales) (PAB = Pierre-André Benoît) (1960)

Illustrations

1 drypoint on celluloid (29 x 40 mm), undated [1960] and unsigned.

Edition

50 copies on laid Auvergne à la main
40 copies, numbered from 1/40 to 40/40;
10 copies with a suite printed in red, numbered from I/X to X/X.
All the copies are signed in pencil by the author/publisher and the artist.

Printing

[March, 1960]
Pierre André Benoît, Ales, for the text, typography and engraving.

This miniscule book is a fine example of the simplicity and elegance Pierre-André Benoît sought in all his publications. As per their process, the book was initiated when Benoît sent Picasso a tiny celluloid plate. Picasso responded by engraving a dying bull with a sword stabbed in his withers, bullfighting being a prominent theme in his life and work at this time. Benoît, in turn, created a poem about the bull's power and death, and thus the tiny book was formed.

During the time *Meurs* was created, the Tate Gallery was gearing up for "the exhibition of the century" - an enormous retrospective that was to be the largest exhibition of Picasso's work to date and for which *Tatler Magazine* coined the term "art block-buster". William Hickey of the *Daily Express* meanwhile referred to the show as "the most vigorous entertaining, interesting merry-go-round of art that London has ever seen". Picasso's friend and future biographer Roland Penrose was intimately involved with the exhibition's organization and wrote to the painter of its success: "My dear Pablo, the Picasso explosion... is overwhelming. Already over 10,000 people have visited the show. There are queues the entire day until eight o'clock in the evening when the gallery closes. You have conquered London - people are enchanted and dazzled by your presence on the walls." Indeed, the show was a massive success, with 500,000 visitors over the course of its run. Picasso, for his part, had no interest in attending the event, claiming to be much more interested in his future art than that of his past. Fittingly, as the exhibition opened, he was photographed at a bullfight with Juliette Greco, Yul Brynner, and Jean Cocteau.

Number 28 of 40, signed in pencil by the author/publisher and the artist. Miniature (33 x 46 mm). [12] leaves. Loose in Bristol wrappers, with lettering on the front cover. On Auvergne laid paper.



René Char / L'Escalier / de Flore / Picasso / PAB / (Alès) (PAB = Pierre-André Benoît) (1958)

Illustrations

1 engraving with burin on celluloid (149 x 100 mm), dated "31.3.60." in the plate and signed in pencil.

Edition

39 copies on laid Auvergne à la main
33 copies, numbered from 1/33 to 33/33;
6 copies, with a suite in blue signed in pencil by the artist, numbered from 1/6 to 6/6.
All the copies are signed in pencil by the author/publisher.

Printing

[April, 1960]
Pierre André Benoît, Alès, for the text, typography and engraving.

Picasso engraved a deceptively complex version of his "double portrait" for this project with Benoît. Where normally this kind of portrait suggests one face seen both in profile and from the front, here there exists the possibility of two profiles joining together in a kiss, with the union of their profiles suggesting a complete visage seen *en face*. As Cramer suggests, the image may also be regarded as a portrait of Jacqueline Roque's face composed of two profiles, one masculine and one feminine.

In response to the many suggestions in play, Benoît wrote a poem that stresses the convolutions of identity: "Cette part / cachée en moi / cette part / tournée vers où Ton voit / (...) part qui ressemble / à ce qui l'attire / (...) je suis sphinx sans énigme / et je suis cette part / qui me supplante / qui veut s'implanter / dans l'image / que j'aime / pour la faire éclater / pour commencer / l'amour."

Number 32 of 33, signed in pencil by the author/publisher, the engraving signed in pencil by the artist. This copy is enriched with an autograph dedication by Benoît: "en souvenir d'une première lecture, à l'Isle, au cours d'un déjeuner Durant lequel vous m'avez fait naître à l'espoir." Sm. 4to (235 x 181 mm). [9] leaves, including the inserted manuscript dedication by Benoît. Loose in Bristol wrappers, with lettering on the front cover. On laid Auvergne à la main.



Jacqueline Roque
Température

1960

(Jacqueline Roque) (Pablo Picasso) *Température* / (Alès) (PAB = Pierre André Benoît) (1960)

Illustrations

4 drypoints on celluloid (20 x 39 mm), of which two are on the cover, undated [1960] and unsigned.

Edition

53 copies on Arches wove
 28 copies, numbered from 1/28 to 28/28;
 8 copies, with a suite in blue, numbered from I/VIII to VIII/VIII;
 [15 *hors commerce* copies, numbered from H.C. 1/15 to H.C. 15/15];
 [2 *hors commerce* copies, with a suite in blue, numbered H.C. I/II and H.C. II/II.]
 All copies are signed in pencil by the artist and the publisher. Some copies also bear the signature of the author.

Printing

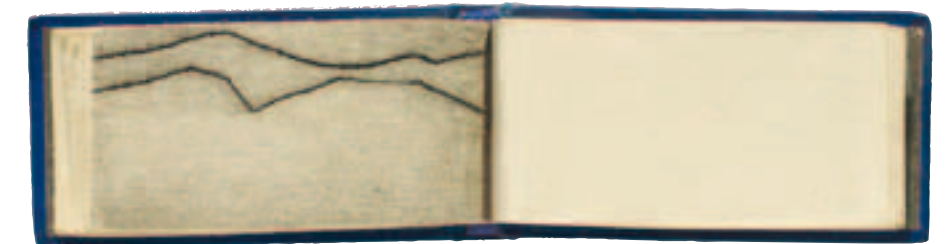
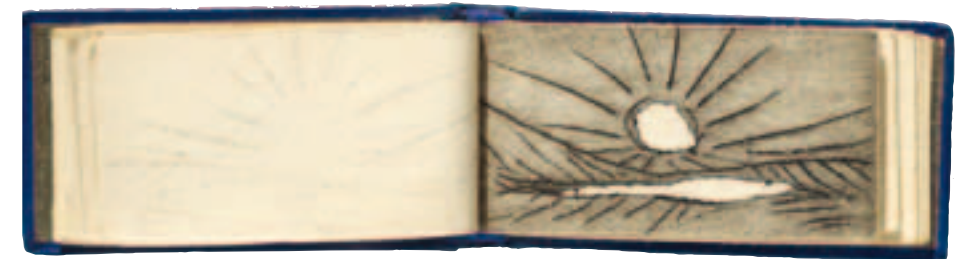
(June, 1960)
 Pierre André Benoît, Alès, for the text, typography and engravings.

The text for this miniature book is by Jacqueline Roque. Picasso and Roque had met in 1953, when she was working for the Madoura pottery studio in Vallauris where he made his ceramics. The two would marry in 1961 and remain so until Picasso's death in 1973.

Roque's short text speaks to the tendency of people to become cold and closed off just as they seem to start warming up. Picasso produced four tiny drypoints for this tiny book, all sparsely but powerfully rendered. The front cover is a marine seascape with a sailboat peopled by two figures riding through stormy waves. The water and boat are articulated by a handful of jagged, merging arabesques, while the people are economically formed by four and three dots, respectively. Its counterpart on the back cover uses but two of the jagged lines - this image is usually reproduced with the lines designating waves, but in this copy the print has been bound with the lines at the top, such that they come to evoke mountains or clouds. Inside, Jacqueline's short text is coupled with two more drypoints: a rising sun with two cut-outs that evoke its brightness and warmth, and a meadow-like landscape scene with birds flying and a tree branch swaying in the wind.

Number 6 of 28, from a limited run of 53 copies. Signed by the author, artist, and publisher. A dedication copy, addressed to "Gilberte et Serge" in the author's handwriting.

Miniature (20 x 39 mm). The final drypoint has been bound opposite to the reproduction in Cramer. Top edges gilt. With the original Arches wove wrappers preserved in a royal blue morocco binding with slipcase.



René Char Pourquoi la journée vole

1960

René Char / Pourquoi la journée vole / Picasso / PAB / (Alès) (PAB = Pierre-André Benoît) (1960)

Illustrations

1 engraving with burin on celluloid (31 x 106 mm), undated [1960].

Edition

25 copies on Arches wove, numbered from 1/25 to 25/25 and signed in pencil by the publisher.

Printing

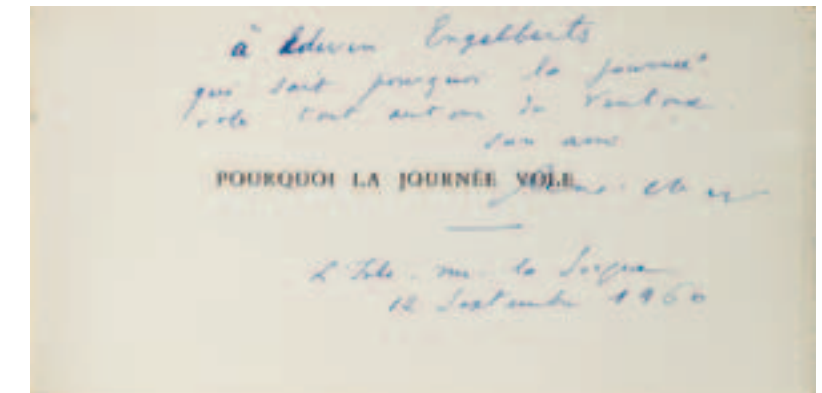
(July, 1960)
Pierre André Benoît, Alès, for the text, typography and engraving.

In this volume, René Char's *Pourquoi la journée vole* - a poem about the presence of the artist in the world - is accompanied by Picasso's small, oblong engraving of a reclined nude. The engraving comes from June 1960, when he was working on the illustrations for *Pindar* and decided to cut three pieces out of the celluloid plate. He then engraved images on each of these cut-outs, which were, in turn, used for other books, this being the first of three (the other two books being *Toute la vie* and *25 octobre 1961*, published by Benoît in 1960 and 1961, respectively). Because the fragile celluloid plate broke during the printing process, the edition was necessarily limited to 25 copies.

Number 18 of 25, with an autograph dedication by the author: "à Edwin Engelberts / qui sait pourquoi la journée / vole tout autour du Ventoux / son ami / René Char / L'Isle-sur-la-Sorgue / 12 septembre 1960". Engraving signed in pencil by the artist; signed in pencil by the publisher at the colophon. In an artistic binding by Pierre Lucien Martin.

Oblong 8vo (100 x 197). [18] leaves. Original bristol wrappers, with lettering on the front cover, preserved in a green and brown inlaid leather and wood binding by Pierre Lucien Martin, dated 1961 (smooth spine with names of author and artist and title in gilt), with case. On Arches wove; gilt top edge.

This copy is housed in a special binding by Pierre Lucien Martin with wood mosaics on the covers that echo Picasso's engraving. It is further enriched with an autograph dedication by Char to his long-time friend Edwin Engelberts: "à Edwin Engelberts / qui sait pourquoi la journée / vole tout autour du Ventoux / son ami / René Char / L'Isle-sur-la-Sorgue / 12 septembre 1960". Engelberts opened an art gallery in Geneva in 1960, where he organized numerous exhibitions of works by contemporary artists, including Picasso. He was also a bibliophile with a background in antique books and a fondness for livres d'artiste. He published numerous bibliographies including *Les Peintres et le livre* (1957), as well as artist's books, including Char's *Cinq poésies en hommage à Georges Braque* (1958) and *Lettera amarosa* (1963), which was illustrated by Braque just a few months before the artist's death.



Pierre-André Benoît
Toute la vie

1960

P. A. Benoît / Toute la vie / Picasso / (Alès) (PAB = Pierre-André Benoît) (1960)

Illustrations

1 drypoint on celluloid
(146 x 12 mm),
undated [1960].

Edition

50 copies on Arches wove
[44 copies, numbered from
1/44 to 44/44];
[6 copies, with a suite on blue
Auvergne signed in pencil,
numbered from I/VI to VI/VI.]
[There are 5 *hors commerce*
copies with the unsigned
engraving]
All copies are signed in pencil
by the author/publisher.

Printing

(August, 1960)
Pierre André Benoît, Alès,
for the text, typography
and engraving.

The extremely thin, elongated shape of this engraving comes from the fact that the support had actually been cut out from a much larger celluloid plate which Picasso was using for the *Pindar* suite. In fact, the artist cut out three pieces from the plate for the second engraving of that suite. On these he engraves two figures, including this one, and one face, and sent them back to Benoît who then created three more books around them (the other two being *Pourquoi la journée vole* and *25 octobre 1961*, published by Benoît in 1960 and 1961, respectively). In response to the tall, slender figure on this sliver, Benoît wrote a poem that speaks of tears and cracking bark, a silent flame, and the ability to "see" on a more intimate level. The evocation of "attentive eyes" is particularly powerful as the thin wedge of celluloid makes it seem like the figure is seen through a keyhole, recalling the prominent use of that motif in the work of Degas, an artist much admired by Picasso.

Number 12 of 44, signed in pencil by the author/publisher at the colophon, with the engraving signed in pencil by the artist.
Sm. 4to (250 x 116 mm). [8] leaves. Loose in Bristol wrappers, with lettering on the front cover. On Arches wove.



Pablo Neruda
Toros

1960

Pablo Picasso / Toros / 15 lavis inédits / Poème de / Pablo Neruda / Traduit par / Jean Marcenac / Au Vent d'Arles / Paris 1960 /

Illustrations

1 transfer lithograph (271 x 480 mm), on Richard de Bas wove, dated "le 14.12.60." on the transfer paper, signed in pencil and numbered from 1/50 to 50/50.

Edition

520 copies on Arches wove
50 copies, with the lithograph,
numbered from 1 to 50;
450 copies, numbered from 51
to 500;
20 *hors commerce* copies,
numbered from 1 to XX.

Printing

(December 15, 1960)
Imprimerie Union, Paris, for the
text and typography.
Daniel Jacomet, Paris, for the
reproductions.
Mourlot Frères, Paris, for the
lithograph.

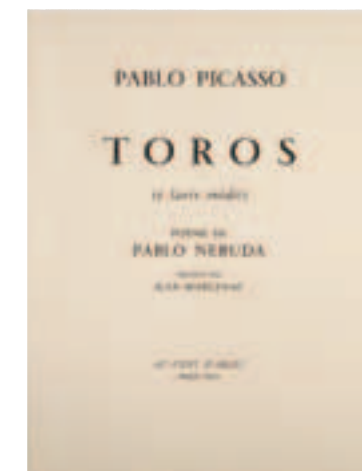
In this album, Pablo Neruda's *Toros*, a nine-part poem about the mythical origins of the corrida, is presented in both Spanish and French, accompanied by 15 reproductions of wash drawings by Picasso depicting scenes of bullfighting and flamenco dancers. Neruda composed the poem while in Paris in 1960, probably around the same time he and Picasso decided on this collaboration.

The lithograph that accompanies the deluxe copies of the album is an excellent example of the economic means with which Picasso was able to achieve his desired effect. The scene consists of an audience watching a picador on horse-back, a matador, and a bull in an arena, yet each of these are rendered by what seems like little more than quick scribbles punctuated by straight lines and a few circles. The remarkable "fullness" of the image recalls Picasso's earliest sketches of bullfights when, as a talented young artist of just nine years old, he demonstrated his precociousness by homing in on the most important characters in the crowd and filling in the others with precisely such "scribbles".

Hors commerce number XVI of XX, with the lithograph signed in pencil by the artist.

Folio (545 x 422 mm). Loose in portfolio with linen flaps and tie-strings, red satin covers with a drawing after Picasso printed in black on the front and black satin spine.

A. Feinstein, *Pablo Neruda*, New York 2004, pp. 236-237, 280.



Pindar Ville Pythique

1960

Pindare / Ville Pythique / Picasso / PAB / (Alès) (1960)

Illustrations

4 drypoints on celluloid, the first of which is on the front cover, (238 x 109 mm); (397 x 218 mm); (396 x 217 mm); (359 x 159 mm), each dated "11.6.60." in the plate.

Edition

[56 copies on Arches wove], signed in pencil by the artist and the publisher
44 copies, numbered from 1/44 to 44/44;
6 copies, [with a suite of the engravings on *macule* signed in pencil], numbered from I to VI; [6 *hors commerce* copies, numbered from HC1 to HC6.]

Printing

(December, 1960)
[Imprimerie Union, Paris, for the text and typography.]
P.A. Benoît, Alès, for the engravings.

Pindar's *Eight Pythian Ode* was the last of the trio of texts from classical antiquity that Picasso illustrated - the other two being Ovid's *Les Métamorphoses* and the *Lysistrata*, published in 1931 and 1934, respectively - although his engagement with the theme across various media spanned his entire career. Notably, Picasso's illustrations for these three works explicitly relate to their texts, which is evidently not always the case with his book contributions.

Pindar's *Ode* was written and sung in 446 BCE in honour of Aristomenes, the winning wrestler at the Pythian Games at Delphi. To accompany this text, Benoît asked Picasso to create four engravings on celluloid. The artist produced four large drypoints: a close-up portrait of a bearded man with a furrowed brow (perhaps an imaginary portrait of the poet); a nude athlete striding toward the arena; a young nude, frontal-facing athlete; and a vanquished contender with his head and face blacked out. While making the second engraving, Picasso cut three holes from the celluloid plate. The artist used these to make three more engravings - two figures and one face - around which Benoît later created three more books (*Pourquoi la journée vole* and *Toute la vie*, published in 1960, and *25 octobre 1961*, published in 1961.)

Number 17 of 44, signed in pencil by the artist and the publisher at the colophon.

Folio (511 x 339 mm). Loose in nubby wrappers with an engraving mounted on the front cover. Imitation cloth protective boards with lettering on spine. Slipcase in imitation cloth.



René Char et al.
25 octobre 1961

1961

(René Char, Jean Hugo, Michel Leiris, Joan Miré, PAB, Jacqueline Picasso, Tristan Tzara) / 25 octobre 1961 / (Alès) (PAB = Pierre-André Benoît) (1961)

Illustrations

1 drypoint on celluloid (53 x 84 mm), undated [1961].

Edition

80 copies on Arches wove
4 copies, with one suite in blue, one in red, and one in black on *macule*, numbered from 1/10 to 4/10, as well as a suite in black on ancient japan, numbered from I/IV to IV/IV, numbered from 1/80 to 4/80;
6 copies, with one suite in blue, one in red, and one in black on *macule*, numbered from 5/10 to 10/10, numbered from 5/80 to 10/80;
70 copies, numbered from 11/80 to 80/80.
All copies are signed in pencil by the publisher. The suites are signed by the artist.

Printing

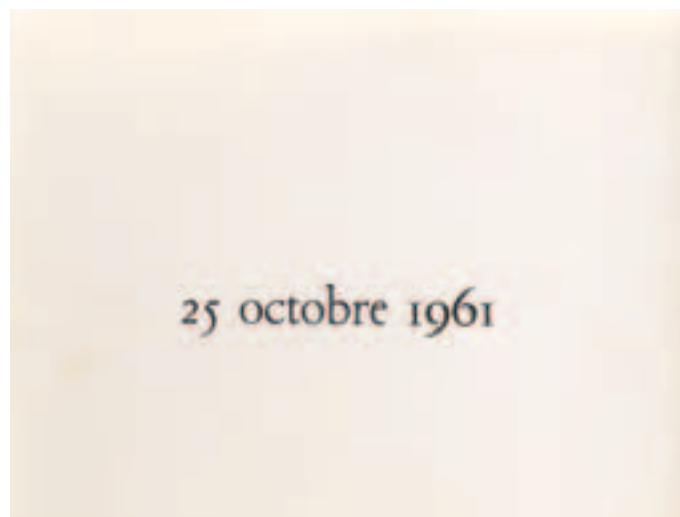
(October, 1961)
Pierre André Benoît, Alès, for the text, typography, and engraving.

A present to Picasso on his 80th birthday, this little book brings together poetic testimonials of friendship by René Char, Jean Hugo, Michel Leiris, Jacqueline Picasso (née Roque, the couple having gotten married in March of that year), Joan Miró, Tristan Tzara, and Benoît himself. For the illustration, Benoît included a triangular face which Picasso had engraved in the summer of 1960 on a piece of celluloid cut from the second engraving of Pindar's *Ville Pythique* (1960).

Picasso's 80th birthday was cause for international celebration. In addition to festivities in Vallauris, the French government mounted their "Hommage à Picasso", T.S. Eliot spoke in Germany at a symposium in his honour, and Macmillan published David Duncan's *Picasso's Picassos*, featuring Duncan's incredible photography of the artist. In the United States, the University of California, Los Angeles Art Gallery presented the exhibition "Bonne Fête Monsieur Picasso", while in New York City the Knoedler Gallery presented "Picasso: An American Tribute" with an accompanying catalogue by Picasso's biographer and close friend, John Richardson, and the Museum of Modern Art presented their creatively titled "Picasso in the Museum of Modern Art: 80th Birthday Exhibition".

Number 26 of 70, signed in pencil by the publisher and the artist. Includes an additional impression of the drypoint, in red, unsigned.

Oblong 16mo (130 x 170 mm). [15] leaves. Loose in Bristol wrappers, with lettering on the front cover. Preserved in a cloth covered case. On Arches wove.



Luis Miguel Dominguin Toros y Toreros

1961

Pablo Picasso / Toros / y / Toreros / Texte de / Luis Miguel Dominguin / Et une étude de Georges Boudaille / Aux Editions Cercle d'Art / (Paris) (1961)

Illustrations

1 transfer lithograph (368 x 257 mm), on Arches wove, dated "le 7.2.61." on the transfer paper. The lithograph is printed on the recto of the 2nd leaf of a sheet folded in two; title and copy number are printed on the recto of the 1st leaf.

Edition

150 copies with the lithograph and a suite of 16 drawings in reproduction on Arches wove. The suite is presented in a bordeaux cloth-covered folder with paper printed with color reproductions of drawings pasted to the front and back:

5 copies, with an additional impression of the lithograph heightened with colors and signed in colored pencil, numbered from 1 to 5;

120 copies, numbered from 6 to 125;

25 *hors commerce* copies for the artist and his friends, numbered from 126 to 150.

[The first 5 copies also contain an impression of the lithograph pulled from the partially effaced stone.]

(There is a regular edition of 48,000 unnumbered copies in French and in English.)

Printing

(April-June, 1961)

Imprimerie Union, Paris, for the text and typography.

Imprimerie Moderne du Lion, Paris, for the reproductions. Bosson et Auclair, Paris, for the photogravure.

Barast et Adine, Paris, for the binding.

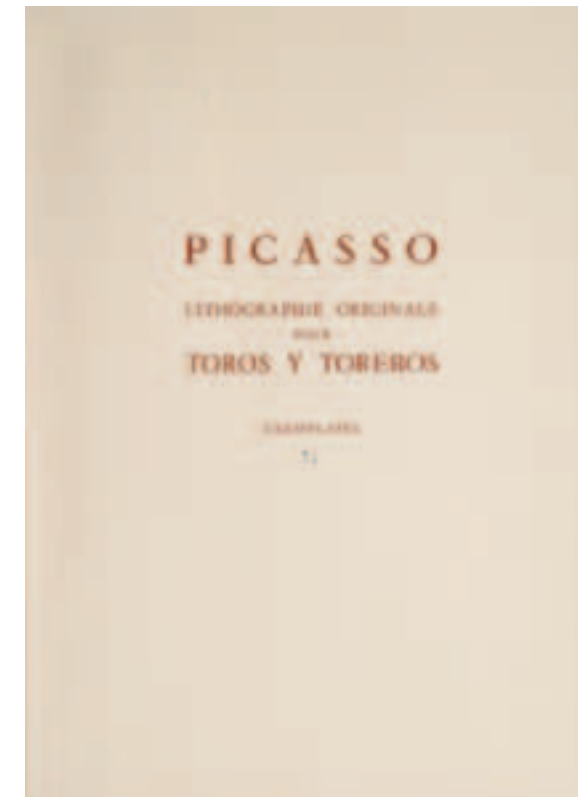
Fernand Mourlot, Paris, for the lithograph.

Picasso had known Luis Miguel Dominguin since the 1950s, when the matador would perform in Sunday bullfights at Vallauris. It was Picasso that asked him to collaborate on this beautiful album which reproduces 16 of his sepia drawings from 4 October 1959 as well as three notebooks' worth of washes and sketches made between 13 June 1957 and 3 April 1959, all dedicated to the theme of the corrida. Picasso also designed the brightly coloured cover and title page. Dominguin provided an introduction for the album, in which he speaks of his motivation for bullfighting, his relationship with Picasso, and Picasso's special relationship with his homeland. Georges Boudaille also provided an essay for the album discussing the theme of the corrida in Picasso's art and life.

The 150 deluxe copies include a lithograph signed by Picasso and a suite of colour reproductions of drawings from the first two notebooks. The lithograph was made on 7 February 1961 and features numerous matadors, bulls, and picadors on horseback. Using frottage and multiple textural supports under the transfer paper, Picasso created a loosely tripartite design that reflects the dramatic narrative of the bullfight spectacle.

Number 71, one of 150 with the lithograph signed in pencil by the artist and a suite of 16 drawings reproduced on Arches wove.

Folio (370 x 265 mm). 88 partly numbered leaves. Cloth-covered boards printed on the front, back and spine with a colour reproduction after a design by Picasso. Original cloth-covered box with lettering in brown on the spine, reserved for copies 6 to 150. The suite of 16 drawings reproduced on Arches wove is presented in a bordeaux cloth-covered folder with paper printed with colour reproductions of drawings pasted to the front and back.



Jacques Prévert Diurnes

1962

Pablo Picasso / André Villers / Diurnes / Découpages et Photographies / Texte de / Jacques Prévert / Berggruen - Paris / (1962)

Illustrations

1 linocut printed in colours (391 x 299 mm), undated [1961]. The linocut is presented in a cloth-covered portfolio, with tie-strings, (565 x 445 mm), with a reproduction of the title in Picasso's hand on the front.

Edition

1000 copies on Arches wove
100 copies, with the linocut,
numbered from 1 to 100;
900 copies, numbered from
101 to 1000.

Printing

(January 29, 1962)
Imprimerie Union, Paris, for the
text and typography.
Atelier Daniel Jacomet, Paris, for
the reproductions.
Imprimerie Arnéra, Vallauris, for
the linocut.

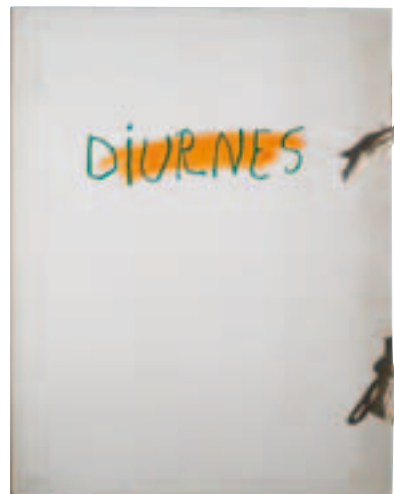
This book was a collaboration between Picasso, the photographer André Villers, and the poet Jacques Prévert. Picasso had met Villers while living in Vallauris, near the Côte d'Azur, when he was 72 and the young photographer was only 23, and the pair formed a close friendship. In this project they wanted to create a work that celebrated Provence, where they both lived.

The 30 lithographs included in this book were created by overlaying Picasso's cut-outs of heads and silhouettes of men, women, and animals onto Villers's photographs, working in a darkroom set up by Villers in a mansion he had rented in the middle of Camargue. The resulting figures are serene, imaginary beings with a great range of "natural" textures brought about through Villers' black and white photography. Picasso also drew the title and a face for the cover of the presentation box, which contains Prévert's text and the 30 photodecoupages.

The 100 deluxe copies include a linocut by Picasso which the artist created shortly after moving from "La Californie" in Cannes to the villa "Notre Dame de Vie" in the nearby village of Mougins. It depicts a woman on the beach, one of Picasso's favourite themes, and exploits the linocut's capacity for rich and bold colouring through abstracted patterning.

Number 54 of 100, with the linocut signed by the artist.

Folio (402 x 302 mm). Loose in Arches wove wrappers with a reproduction of the handwritten title by Picasso on the front. Cloth-covered box with the title and a drawing printed on the covers and spine. On Arches wove.



Camilo José Cela
Gavilla de fábulas sin amor

1962

Camilo José Cela / Gavilla / de fábulas / sin amor / ilustraciones de / Picasso / (vignette after a drawing in colors by Picasso) / Las Ediciones de los Papeles de Son Armadans / Colección Príncipe Don Juan Manuel de Obras de C.J.C.-II / Palma de Mallorca / MCMLXII / (1962)

Illustrations

1 drypoint on zinc (ca. 350 x 254 mm) (*El rapto de Jezabel por Quirón el centauro*), on wove with a watermark after a signed drawing by Picasso, signed and dated in the plate "Picasso 20.3.62.", signed in pencil. [Size of the zinc plate: 510 x 360 mm.]

Edition

2135 copies
 1 copy with the drypoint, the canceled zinc plate, an impression from the canceled plate signed in pencil, and the manuscript of the fable "Clavel para un gitano que se desangra", numbered I;
 19 copies, with the drypoint and an impression from the canceled plate signed in pencil, numbered from II to XX;
 80 copies, with the drypoint, numbered from XXI to C;
 6 collaborators' copies, with the drypoint and an impression from the canceled plate signed in pencil, marked A to E;
 2000 copies, numbered from 1 to 2000;
 29 collaborators' copies, marked A to Z.
 The 106 deluxe copies are signed by the author, the artist and the printer.

Printing

(May 20, 1962)
 Sociedad Alianza de Artes Gráficas (S.A.D.A.G.), Barcelona, for the text and typography.
 Jaume Pla, Barcelona, for the drypoint.

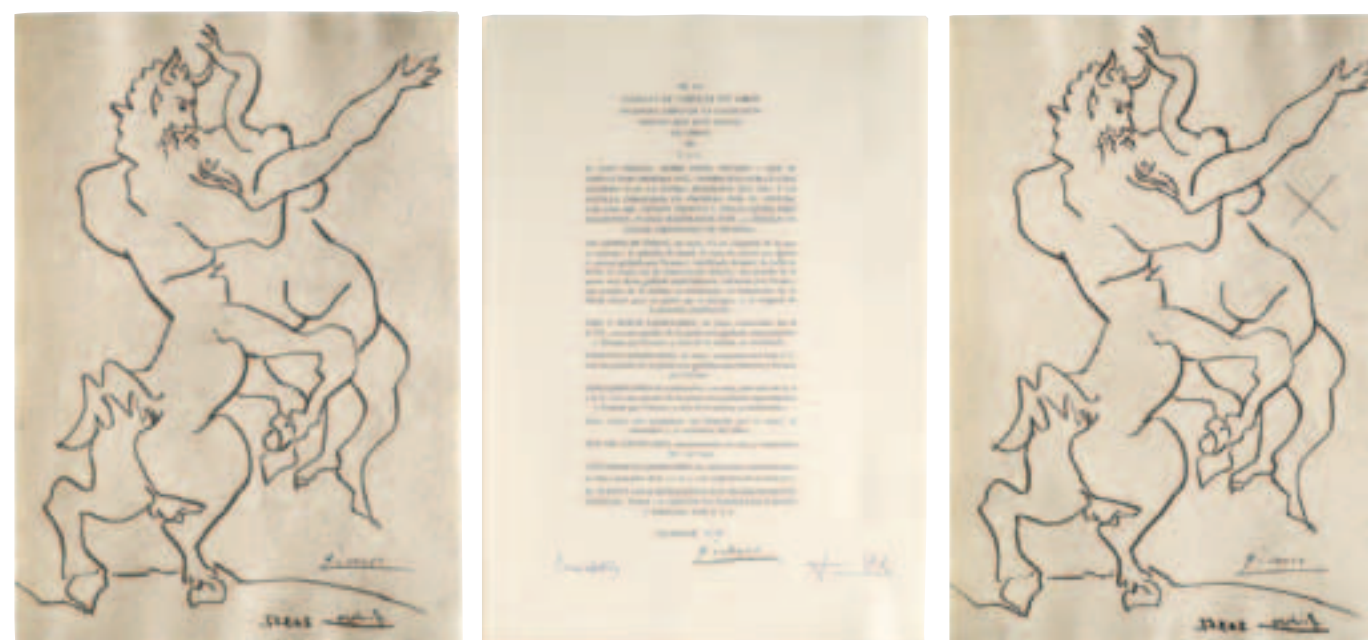
Picasso and Camilo José Cela met in 1958 at "La Californie". In 1960, during another visit to the Cannes villa, Cela was privy to a reading, given by Picasso, of the artist's own poetry. Others in attendance included Jacqueline Picasso and Jaime Sabartés, the photographer David Douglas Duncan, and two American writers, Anthony Kerrigan and Bob Schiller. The first nine tales of *Gavilla de fábulas sin amor* (*Bundle of tales without love*), which was written in November of the next year, takes these personages for their subjects, while the 15 tales of the second part relate to the history of Troy.

Picasso made 36 colour chalk drawings for the book, decorating chapter headings with faces and ornaments. The bright colours seem almost to permeate the pages which in fact are watermarked with a sun, a bouquet of flowers, and Picasso's signature.

The drypoint he made for the deluxe edition on 20 March 1962 relates to the fifth tale in Part II, "La pitonisa". Here the centaur Chiron abducts the priestess Jezabel for his friend Tityrus of Thessaly. The image is compositionally stunning, with the two figures melding together amidst a play of sinewy arabesques. The theme of abduction and rape was a recurring focus for Picasso, in 1920, the early 1930s (especially via the minotaur), the mid 1950s, and again here, in 1962, when he also created a series of ceramic tiles based on the motif.

Number XIX of 20 copies to include both the drypoint and cancelled plates, numbered I-XX. Signed by the artist, with the colophon signed by the artist, the author, and the printer.

Folio (360 x 257 mm). Loose in orange jute-covered boards. Brown paper-covered slipcase with beige jute glued on all sides and spine. With the original editorial band.



Douglas Cooper Les Déjeuners

1962

Pablo Picasso / Les Déjeuners / (reproduction after a drawing by Picasso) / Texte de Douglas Cooper / Editions Cercle d'Art / (Paris) (1962)

Illustrations

1 transfer lithograph (260 x 325 mm) on Arches wove, dated "27.1.62." on the transfer paper, signed in pencil.

Edition

150 copies on Arches wove, with the lithograph and a suite of reproductions of drawings and paintings
125 copies, numbered from 1 to 125;
25 *hors commerce* copies for the artist and his friends, numbered from 126 to 150.

(The suite of drawings and paintings is presented in a full cloth portfolio with tie-strings and printing on the front.)

[There is a regular edition of 14,000 unnumbered copies in French, Spanish, Italian and English.]

Printing

(April-June, 1962)
Imprimerie Moderne du Lion, Paris, for the illustrations.
Imprimerie Union, Paris, for the text and typography.
Bosson et Auclair, Paris, for the photogravure.
Barast et Adine, Paris, for the binding.
Fernand Mourlot, Paris, for the lithograph.

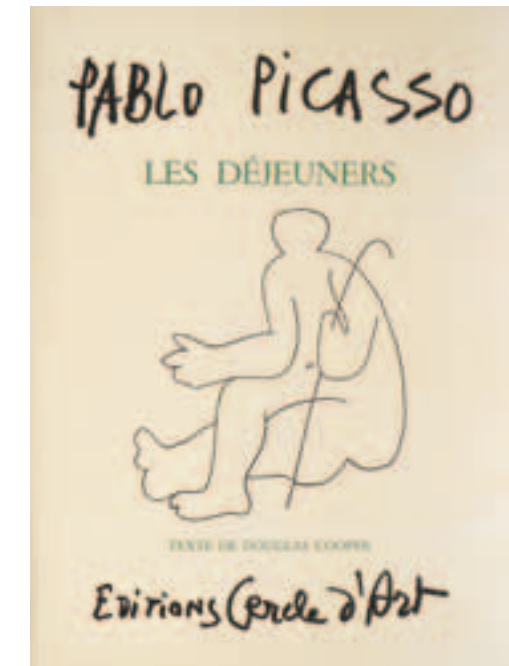
In this lavishly illustrated work, the art critic and collector Douglas Cooper explores the dynamic between Picasso and Édouard Manet, considering how the former engaged with the latter in his extraordinarily complex series after the Frenchman's *Déjeuner sur l'herbe* (1863). The book is flush with illustrations from this series, called *Les Déjeuners*, which is comprised of 93 drawings from five notebooks, 45 separate drawings, and 27 canvases.

When it was exhibited at the Salon des Refusés in 1863, Manet's *Déjeuner sur l'herbe* was a true *succès de scandale*. Though harkening back to the classical theme of the idyll, Manet's "picnic" featured a bold, confident woman, casually lunching with fully dressed men, sporting nothing but her agency: she was not the classical nude but rather a modern, naked woman. Past the group, in the middle of the canvas, appears another woman, scantily clad and something of a giantess, much larger than she ought to be given traditional methods of rendering perspective. Such subversive sexuality and spatial distortion are but two of the motifs Picasso pushes in his "variations".

The theme of the Old Master (in itself another layer in Manet's *Déjeuner*) is a significant theme in Picasso's career, no doubt spurred by his intense competitiveness, and he devoted much work to variations on Cranach, Poussin, Rembrandt, Delacroix, Courbet, and Velázquez. In each of these Picasso brings form, space, colour, and subject matter through seemingly endless permutations, often using various states to work through complex visual problems. But despite these investigations, *Le Déjeuner* remained for Picasso the ultimate source to be reckoned with, so much so that, on the back of an envelope from the Simon Gallery, probably in 1932, Picasso wrote "When I see Manet's *Lunch on the Grass* I tell myself there is pain ahead".

Number 28 of 125, with the lithograph signed in pencil by the artist and the suite of reproductions of drawings and paintings.

Folio (375 x 278 mm). Loose in full cloth protective boards with a reproduction printed in colours after a drawing by Picasso on the covers and spine. Cloth-covered box with lettering in brown on spine. The suite of drawings and paintings is presented in a full cloth portfolio with tie-strings and printing on the front.



Jean Cocteau
Picasso de 1916 à 1961

1962

Jean Cocteau / * / Picasso / de 1916 à 1961 / Picasso / (Monaco) (Éditions du Rocher) (1962)
 (The title page is a printed reproduction of the original handwritten one by Cocteau and Picasso.)

Illustrations

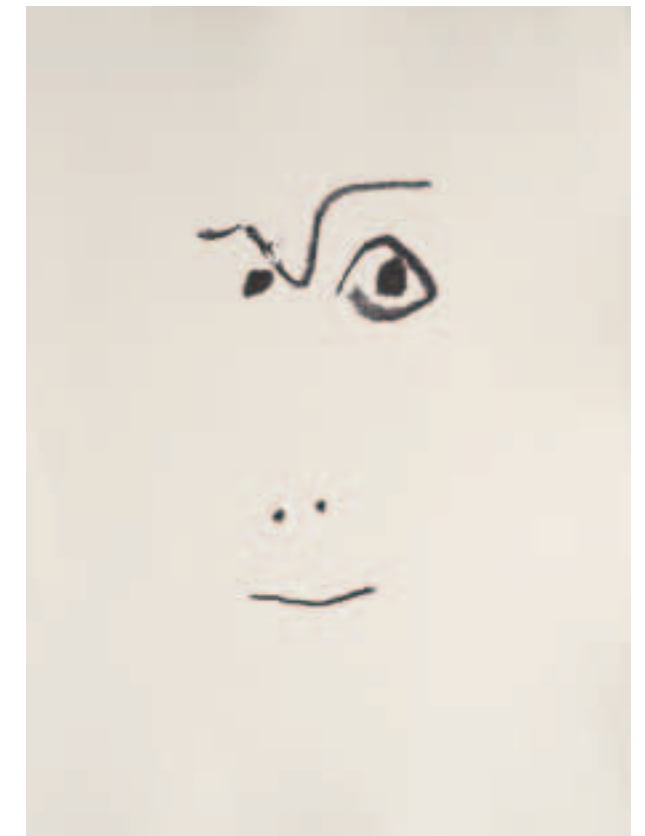
24 transfer lithographs (215 x 157 mm); (260 x 125 mm); (125 x 155 mm); (220 x 110 mm); (98 x 145 mm); (146 x 143 mm); (235 x 172 mm); (207 x 400 mm); (245 x 165 mm); (88 x 180 mm); (110 x 156 mm); (95 x 158 mm); (162 x 181 mm); (250 x 145 mm); (248 x 393 mm); (245 x 145 mm); (68 x 152 mm); (130 x 160 mm); (60 x 153 mm); (185 x 155 mm); (192 x 153 mm); (151 x 170 mm); (225 x 95 mm); (186 x 105 mm), undated [1962], and unsigned.

Printing

(May 30, 1962)
 Nebiolo, Turin, and Imprimerie Artistique, Monaco, for the text and typography.
 Mourlot Frères, Paris, for the lithographs.

Pierre Bertrand, Cocteau's publisher, amassed these eleven texts written by Cocteau on or about Picasso on the occasion of the artist's 80th birthday. Picasso contributed 24 lithographs to the project, many of which are executed in a manner that recalls Cocteau's linear animations. Of these lithographs, eight are full page and two are double-page spreads.

Folio (377 x 280 mm). Loose in wrappers printed in green and grey, the front cover with a lithograph by Picasso, and a cut-out profile revealing the title printed on wove underneath. In a black leather case with the names of the author and the artist blind stamped on the cover and in gilt on the spine. Number 199 of 255 total copies, signed in pencil at the colophon by the artist and the author. This is one of 199 copies on Rives pure rag, numbered from 1 to 199.



José Delgado alias Pepe Ilio
El Carnet de la Tauromaquia

1963

Picasso / El Carnet de / "La Tauromaquia" / de / Pepe Ilio / Editorial Gustavo Gili, S.A. / Barcelona / (1963)

Illustrations

1 drypoint (size of paper 95 x 67 mm), on ancient japan, undated [28.5.63.], signed in pencil, and numbered 4/20.

Edition

850 copies on laid paper
20 copies with the drypoint, numbered from 1 to 20;
820 copies, numbered from 21 to 840;
10 collaborators' copies, numbered from I to X.

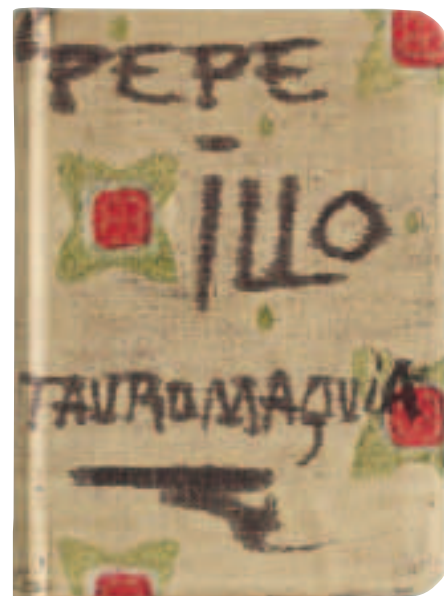
Printing

(October 25, 1963)
Sociedad Alianza de Artes Gráficas (S.A.D.A.G.), Barcelona, for the text and typography.
Daniel Jacomet, Paris, for the book in facsimile (vol. II).
Joan Barbara, Barcelona, for the drypoint.

Thirty-two years after the original commission by Gustavo Gili, Sr. for Picasso to create the celebrated *Tauromaquia*, Gustavo Gili, Jr. was finally able to publish it. To celebrate this accomplishment, Picasso decorated a small notebook with brush-drawings of images and text from the great livre d'artiste. The first few pages also tell the story of another gift: upon learning that Picasso had given a bullfighter a watch that was originally gifted to him by Jacqueline, Gili sent Picasso a very similar one to replace it "as a gift from Pepe Ilio".

Gili published the notebook in 1963, accompanied by another book of the same size which contained two articles. The first is in Spanish and explains the genesis of the notebook, while the second is written in French, by Bernhard Geiser, and explains the lengthy evolution of the *Tauromaquia* since the project was first proposed in 1927. Picasso also produced a drypoint portrait of José Delgado Guerra (Pepe Ilio) after a vignette from 1850 to accompany the facsimile edition of the notebook.

Number 4 of 20 copies containing the drypoint.
48mo (99 x 74 mm). Two volumes. *Vol. I:* red cloth boards with gilt lettering within a blindstamped rectangular frame on the front cover. *Vol. II:* cloth boards printed in colours on covers and spine, title on front cover after a design by the artist. Both volumes are preserved in one black cardboard slipcase, spine with gilt title on red morocco lettering piece. On laid paper.



Jaime Sabartés
Les Bleus de Barcelone

1963

Picasso / Les Bleus / de Barcelone / 12 aquarelles et pastels / Préface de / Jaime Sabartés / Au Vent d'Arles / Paris 1963 /

Illustrations

1 lift ground process aquatint with etching (233 x 330 mm) on Richard de Bas wove with the watermark "Au vent d'Arles", dated "17.11.63." in the copperplate.

Edition

540 copies on Rives wove
75 copies, with the aquatint, signed in pencil by the artist and numbered from 1 to 75 ;
425 copies, numbered from 76 to 500;
40 hors commerce copies, marked H.C.I to H.C.40.

Printing

(December 10, 1963)
Imprimerie Union, Paris, for the text and typography.
Atelier Crommelynck, Paris, for the aquatint.

This album was published on the occasion of the opening of the Picasso Museum in Barcelona in May 1963; it beautifully reproduces twelve watercolours and pastels dating from 1899 to 1904 which were on display for the museum's inauguration. The works reproduced were those belonging to the Spanish artist, poet, and writer Jaime Sabartés, a close friend of Picasso and, from 1935, his personal secretary. Sabartés, who is credited with initially conceiving of the idea for a museum, also wrote the preface for the album, which includes a reproduced drawing of him as a monk dating to 1938.

Picasso's works from the Blue Period (1900-1904) - including the twelve reproduced here - are among his most iconic. The period is named after its cool colour palette of blues and greens (a propensity Picasso later attributed to the fact that Prussian Blue was by far the cheapest pigment at the time) and engagement with marginalized figures like vagrants, prostitutes, and outcasts. The color blue also worked to reinforce the melancholia felt by such subjects, and indeed by Picasso himself, for whom this time was characterized by extreme poverty and desperation, and who attributed the period's birth to the passing of a dear friend: "I started painting in blue when I learned of Casagemas's death."

The collection reproduced here also includes works like *La Diseuse* (1901) and *Le Divan* (1899), which, though still engaging with similar subject matter (the former an image of a fortune teller and the latter a night-time scene one might have typically found among late 19th-century brothels or taverns), bear testimony to the strong influence of Henri de Toulouse-Lautrec on the young Picasso.

Numbered 434, but 1 of the 75 to include the aquatint signed in pencil by the artist and numbered 59/75.

Folio (540 x 420 mm). Loose in blue cloth-covered box with the reproduction of Picasso's signature in white and of a drawing printed in color on the front.



(Berggruen & Cie)
Picasso: 60 ans de gravures

1964

Picasso / 60 ans de gravures / I / Eaux-fortes / Pointes sèches / Aquatintes / II / Lithographies / III / Gravures sur bois / et Linoléum / IV / Affiches / Berggruen & Cie / 70, rue de l'Université-Paris-VII / Tél.: 222-02-12 - Adresse télégraphique: Bergart Paris / (1964)

Illustrations

1 linocut in brown (210 x 115 mm) (Faune et chèvre), dated "4.12.59." in the plate, unsigned.

Printing

(February 18, 1964)
Imprimerie Union, Paris, for the text and typography.
Imprimerie Arnéra, Vallauris, for the linocut.

This is the third catalogue by Berggruen dedicated to Picasso and was published alongside an exhibition celebrating 60 years of the artist's prints. It contains over 400 reproductions of prints he created between 1904 and 1963. For the cover, Picasso produced a brown linocut of a stripe-shirted flute player or faun sitting before a goat who rears up as though to meet the music. Picasso made his first linocut in 1939 but did not return to the technique until 1952, in the poster of *La Chèvre* for an exhibition at Vallauris.

The exhibition's cut-off date of 1963 is significant, for this is when the brothers Aldo and Piero Crommelynck moved their intaglio studio to Mougins to be closer to the artist, thus initiating an important period of very close collaboration which allowed the artist to embolden his printmaking techniques and experiment with mixing processes. In fact, the Crommelyncks had started working with Picasso as early as 1952, when, as part of the Atelier Lacourière, they assisted with a group of his aquatints, including *La Chèvre*, the print that accompanied the deluxe copies of the catalogue for that same 1952 exhibition at Vallauris.

8vo (219 x 114 mm). [56] leaves. Wrappers with the linocut on the front cover and lettering on the front and spine. Edition: [2,000 copies].



Prosper Mérimée - Louis Aragon
Le Carmen des Carmen

1964

Picasso / Le / Carmen / Des / Carmen / La Bibliothèque Française 1949 / Editeurs Français Réunis 1964 / (Paris)

Illustrations

3 aquatints (407 x 305 mm), dated "30.4.49.1, II or III" in the copperplates;
1 drypoint (200 x 148 mm), dated "24.10.60." in the copperplate;
1 transfer lithograph printed in colours (342 x 230 mm), (*Torero y señorita*), dated twice on the transfer paper: "24.10.60." (in black), and "4.11.60." (in ocher).

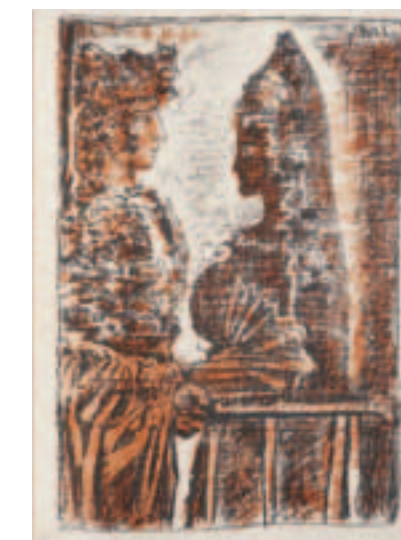
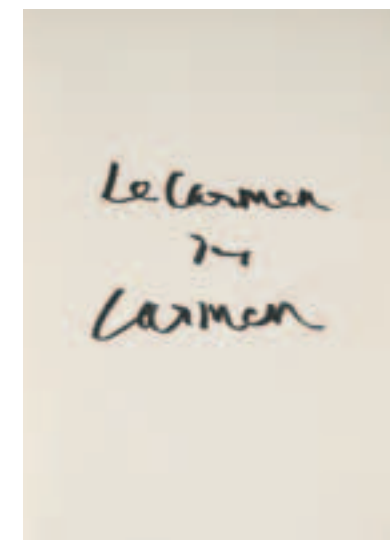
Printing

(May 30, 1964)
Atelier Duval and Mourlot Frères, Paris, for the collotypes and reproductions.
Lacourière-Frélaud and Aldo Crommelynck, Paris, for the aquatints and drypoint.
Mourlot Frères, Paris, for the lithograph.

Like his illustrations "en marge du Buffon," *Le Carmen des Carmen* is the result of Picasso's pictorial embellishments on a book he had previously illustrated. In this case, the first version was the *Carmen* published by Louis Aragon in 1948 which featured 38 engravings and four lift-ground aquatints. On 5 December 1957, the artist decorated one copy of this work, filling blank spaces with wash drawings of picadors, toreros, bulls, and beautiful Spanish women, and further ornamenting the text with linear decorations and flower garlands. He also produced a double-page coloured chalk drawing of a corrida in a bullring.

The goal of the work was to enhance the value of the book which was to be sold to benefit the National Committee of Writers. It was bought by Marcel Duhamel who published the charming *Picasso de Poche* in 1964. It was Duhamel who suggested to his and Picasso's mutual friend Aragon that he publish a facsimile version of this decorated *Carmen* – the most exquisitely decorated version of the tale, the *Carmen* of all the *Carmens*.

Folio (365 x 270 mm). Loose in Arches wove-covered wrappers with a reproduction of the title handwritten by Picasso printed on the front. Jute-covered box with red lettering on the spine. Number 71 of 245 copies on Arches wove with the 5 prints numbered from 1/245 to 245/245 and presented in an Arches wove wrapper. From a total run of 275 copies.



Hélène Parmelin Les Dames de Mougins

1964

Picasso / Les / Dames / de Mougins / Texte de Hélène Parmelin / Secrets d'alcôve / d'un atelier / Éditions Cercle d'Art Paris / (1964)

Illustrations

1 etching (114 x 235 mm), [Peintre et modèle], on Richard-de-Bas wove, dated "18.11.63." in the copperplate. The etching is presented in a cloth-covered folder with printing in ocher on the front.

Edition

150 copies
125 copies, with the etching, numbered from 1 to 125;
25 *hors commerce* copies for the artist and his friends, with the etching, numbered from 126 to 150.
[There is also a regular edition of 24,000 unnumbered copies in French and in English.]

Printing

(April-June, 1964)
Imprimerie Union, Paris, for the text and typography.
Steiner, Basel, for the photogravure.
Adine, Paris, for the binding of the de luxe edition.
Mourlot and Imprimerie Moderne du Lion, Paris, for the reproductions.
Atelier Crommelynck, Paris, for the etching.

This is the first of Hélène Parmelin's three books on Picasso for the "Secrets d'alcôve d'un atelier" series published by Cercle d'Art; it was followed by *Le Peintre et son modèle* in 1965 and *Notre Dame de vie* in 1966. Parmelin and her husband, the artist Édouard Pignon, had been friends with Picasso since after the war. They were both ardent Communists, and Picasso had officially joined the Party in 1944. The artist painted Parmelin's portrait in 1952, and she wrote her first essay on him in 1959. Parmelin and Pignon were also frequent visitors to Picasso's homes, first at Vallauris, then "La Californie" in Cannes, and finally at his farmhouse at Notre-Dame-de-Vie in Mougins, where Picasso and his second wife Jacqueline lived as of 1961. This last villa provides the name of the first and third book in Parmelin's series.

In this first installment, Parmelin reproduces 150 portraits of women, the majority of which were created at Mougins, although some works from as early as the 1930s are also included. The portraits at Mougins are primarily of Jacqueline Picasso. On these works Parmelin includes her own commentary as well as that of the artist, the pair having had many extended conversations leading up to the book's publication. Indeed, with her significant presence at Mougins, Parmelin was able to record daily life in great detail, and this minutia is conveyed in the text. Picasso designed the ornamental initials in the preface as well as the cover, for which he transformed his signature into a smiling face, rendered in the bright colors of Mougins.

The etching included with the deluxe copies depicts an artist and model and comes from a series Picasso produced between October and December 1963. In this iteration, model and artist are rendered in fluid, confident lines and flat shapes. The model, with her long spiraling hair, sits patiently, twisted like a pretzel, while a large, god-like artist leans in to paint directly on her.

Number 28 of 125, with the etching signed in pencil by the artist. 4to (310 x 280 mm). Full cloth boards with a drawing after Picasso printed in colours on the front cover. Leather and cloth-covered box with a drawing after Picasso printed in colours on the front, and gilt lettering on the spine.



Marcel Duhamel Le Picasso de poche

1964

Le / Picasso / de poche / (Paris) (published by the author) (1964)

Illustrations

1 engraving with burin (96 x 140 mm) [*Peintre et modèle*], on Auvergne à la main, dated "10.10.64." in the copperplate. The print is folded, as issued. (In the colophon this print is incorrectly described as a drypoint.)

Edition

850 copies
100 copies with the engraving (50 copies, numbered from I to L, comprising the French edition, and 50 copies, numbered from LI to C, comprising the English edition);
750 copies (375 copies, numbered from 1 to 375, comprising the French edition, and 375 copies, numbered from 376 to 750, comprising the English edition).
[Some *hors commerce* copies, marked H.C., were printed for the artist and his friends. These copies are accompanied by a signed impression of the engraving marked H.C.]

Printing

(French edition: December 15, 1964; English edition: November, 1964)
Imprimerie Union, Paris, for the text and typography.
Atelier Daniel Jacomet, Paris, for the facsimile of the notebook.
Atelier Crommelynck, Paris, for the engraving.

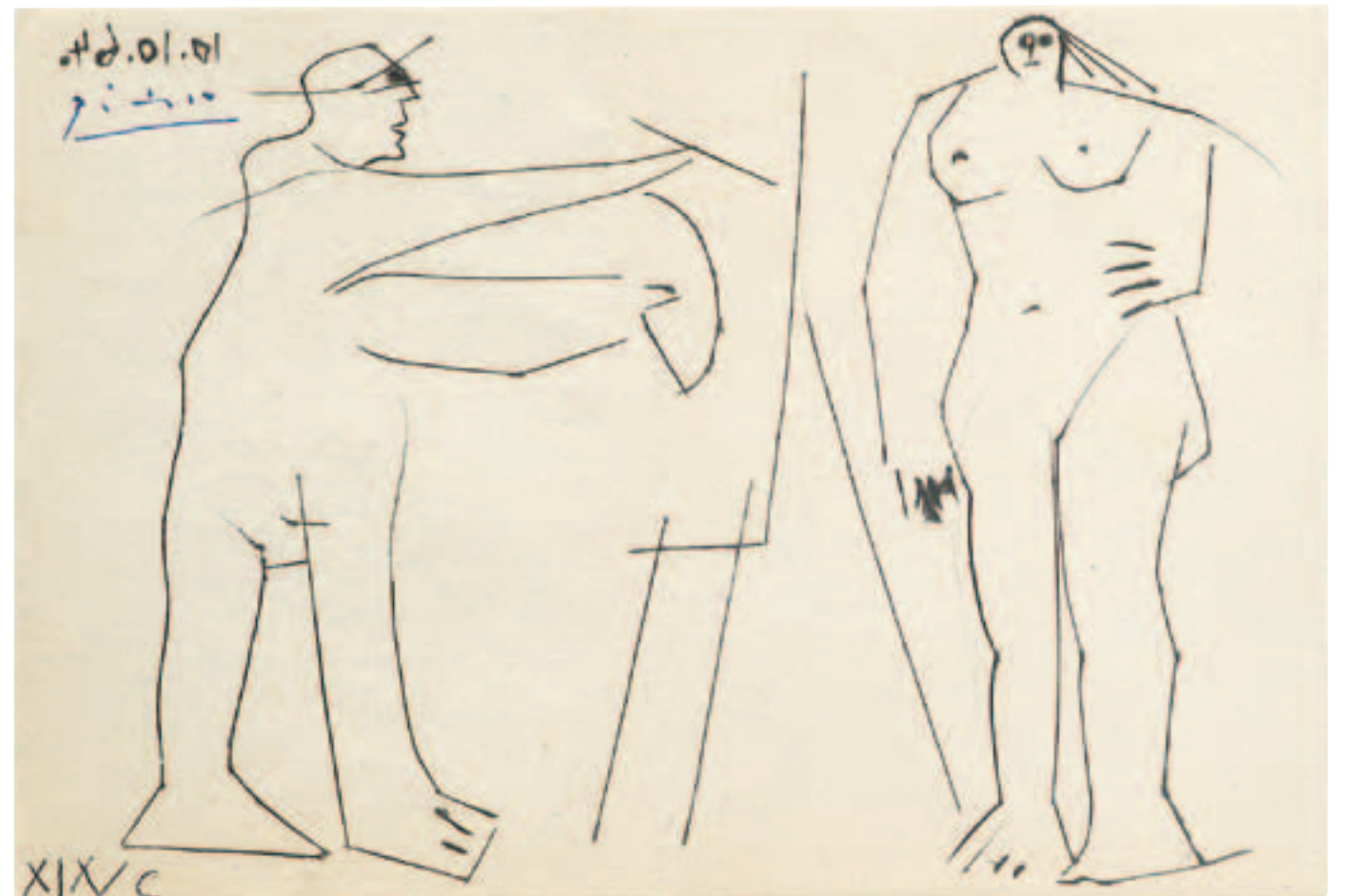
In 1957, Picasso decorated a copy of *Carmen* to benefit the National Committee of Writers as well as a small notebook which he gifted to the French actor and screenwriter Marcel Duhamel. Duhamel had founded the publishing imprint *Série noire* in 1945, on the occasion of his 57th birthday. The photographer Brassai claimed that no one ever saw Picasso with a book in his hand, and while the artist's personal library has been characterized as "selective and quirky", its contents did indeed include *Série Noire* (J. Golding, *Visions of the Modern*, Berkeley 1994, p. 202). It was Duhamel who purchased the copy of *Carmen* that was to give rise to *Le Carmen des Carmen* published in 1964, the same year he published this charming tribute to his friend.

Picasso decorated the little notebook with brush and India ink drawings of flowers, birds, insects, caricatures, and various calligraphic marks and numbers. He also decorated the beige cloth covers with blue diamonds and undulating yellow lines. The notebook was then placed in an envelope which was addressed to Duhamel in six different colours and further emblazoned with the design of a goat's head which he had used for an exhibition at Vallauris. According to Duhamel, Picasso encouraged him to publish the notebook several years later, and thus the "Pocket Picasso" came into being in December 1964. Duhamel wrote a short text to accompany the notebook, which is printed on an accordion-folded sheet; in it, he explains how the notebook came to be and recalls some of his own experiences with the artist.

An engraving by Picasso created on 10 October 1964 accompanies the notebook. It depicts a painter and his model, both of whom are rendered with monumental proportions despite the engraving's diminutive size (96 x 140 mm).

Number XIX/C, with the engraving signed in pen by the artist.

2 volumes. Vol. I: oblong 24mo (104 x 134 mm). In two sheets (2 x 1020 x 132 mm) pasted together and folded in accordion pleats, with a grey cover printed in brown on the front. The first sheet is pasted to the inside of the cover. Vol. II: 48mo (100 x 75 mm). Full cloth, printed in colours with a facsimile of Picasso's decorations on the original notebook. Both volumes are in a stiff paper envelope, printed in colours after Picasso's decorations on the original notebook's presentation envelope, and contained in a clear plastic box with black lettering on the front.



Hélène Parmelin Le Peintre et son modèle

1965

Picasso / Le / Peintre / et son modèle / Texte de Hélène Parmelin / Secrets d'alcôve / d'un atelier / Éditions Cercle d'Art Paris / (1965)

Illustrations

1 etching (113 x 237 mm) on Richard-de-Bas wove, dated "4.12.63." in the copperplate. The etching is presented in a full cloth folder with printing in ocher on the front.

Edition

150 copies
125 copies, with the etching, numbered from 1 to 125;
25 *hors commerce* copies for the author and his friends, with the etching, numbered from 126 to 150.

[There is a regular edition of 14,000 unnumbered copies in French and in English.]

Printing

(April-June, 1965)
Imprimerie Union, Paris, for the text and typography.
Steiner, Basel, for the photogravure.
Bonnet-Madin, Paris, for the binding.
Fernand Chenot, Paris, for the reproductions.
[Atelier Crommelynck, Paris, for the etching.]



This is the second of Hélène Parmelin's three books on Picasso published by Cercle d'Art in the series "Secrets d'alcôve d'un atelier". In this particular text, Parmelin stresses the absolute freedom of the artist, considering his morality alongside the *Rape of the Sabines*, his last political painting, created at the height of the Cuban Missile Crisis in the fall of 1962. At the same time, she speaks admiringly of a vast series of ceramic tiles featuring bacchanal themes suffused with violence, rape, and possession, completed in August of the same year. The final section of the book focuses on the artist and his model. 1963 witnessed Picasso's renewed interest in the theme of the artist in his studio, including the artist-model relationship. Parmelin discusses a particular series of canvases on the theme produced between February and June 1963; he explored it further in his etchings, between October and December 1963. In that year alone he produced 29 prints on the subject, and it remained a prominent theme until his death.

In keeping with the title, included with the deluxe copies of the book is an etching of an artist, model, and nude onlooker dating to 4 December 1963. Picasso also included his Afghan hound, Kaboul, whose long nose is here suggestively placed to evoke a phallus. The etching provides an intriguing juxtaposition to the one included with *Les Dames de Mougins*, in which the emphasis is on elegant, serpentine lines and flat shapes. By contrast, the composition for this volume is a study in hatching and cross-hatching, with myriad short strokes coating the figures and their space(s).

As with the other two books in the series, Picasso himself designed the cover, a play on his signature.

Number 73 of 125, with the etching signed in pencil by the artist. 4to (310 x 285 mm). Full cloth, the cover printed in colours with a drawing after Picasso. Glazed paper jacket with the title and a colour reproduction after a painting by Picasso on the front, lettering on the spine. Leather box with gilt lettering on the spine and cloth cover, printed in colours on the front with a drawing after Picasso.



Louis Aragon Shakespeare

1965

Aragon - Picasso / (reproduction of a portrait drawing of Shakespeare by Picasso) / Shakespeare / (reproduction of the lower part of the drawing) / Éditions Cercle d'Art / (Paris) (1965)

Illustrations

1 transfer lithograph (222 x 175 mm) on Arches wove, signed and dated "Picasso le 28.2.65." on the transfer paper.

Edition

150 copies on Arches wove
125 copies, with the lithograph, numbered from I to CXXV;
25 *hors commerce* copies for the authors and their friends, with the lithograph, numbered HC1 to HC25.
(There is also a regular edition of 3,000 numbered copies in French and English. The English edition was published by Harry N. Abrams, New York.)

Printing

(July-September, 1965)
Imprimerie Union, Paris, for the text and typography.
Imprimerie Moderne du Lion, Paris, for the reproductions.
Bonnet-Madin, Paris, for the binding.
Mourlot Frères, Paris, for the lithograph.

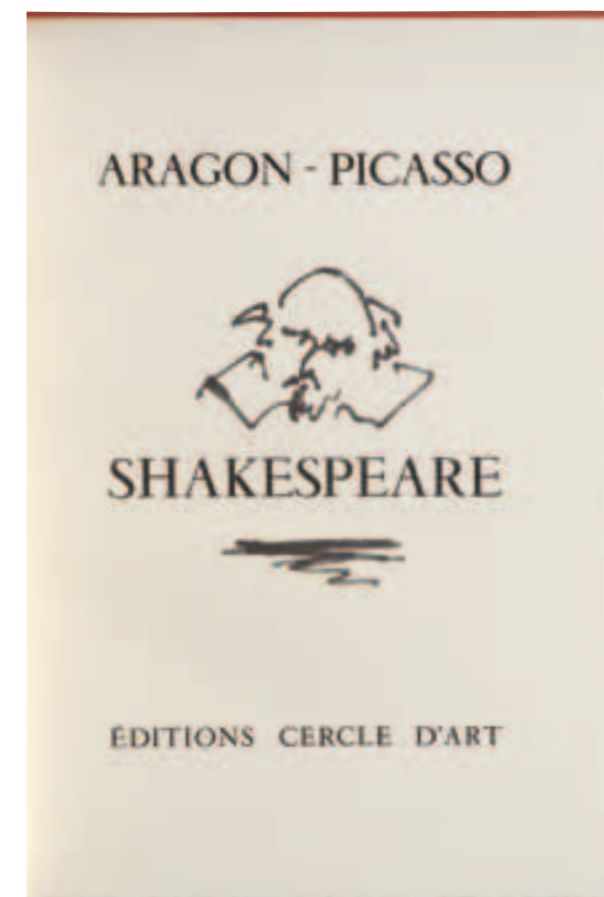
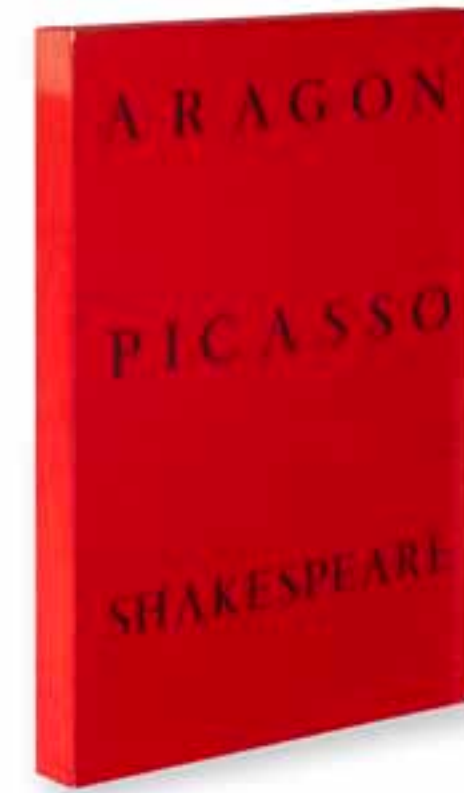
Shakespeare includes nine reproductions of drawings Picasso had produced on the 17 and 18 of April 1964, on the occasion of the 400th anniversary of William Shakespeare's birth. The drawings include portraits of the bard and others of Hamlet and Yorick. These appear along with "Murmure", a text by Aragon about a dream he had that was set in Denmark during Hamlet's time. Aragon also provided the preface, "Shakespeare, Hamlet et nous".

It was likely Picasso's biographer Pierre Daix who first suggested this collaborative project for *Les Lettres Francaises*; in late 1965, they offered a special book edition of the drawings along with a text by Aragon at a reduced price to subscribers. In fact, Memory Holloway has demonstrated that the Shakespeare Picasso drew was in fact not making use of the bard's likeness but instead was drawing on the visage of Daix himself (M. Holloway, *Making Time: Picasso's Suite 347*, New York 2006, 105).

Picasso designed the vignette for the title page featuring a head of Shakespeare, and he also designed the cover which bears his own name along with those of Shakespeare and Aragon in black handwriting set against a rich red background.

Number XIV of 125 copies, with the lithograph signed in pencil by the artist.

Folio (485 x 335 mm). Red satin-covered boards with title after Picasso on the front cover. Red satin-covered slipcase with printing on the front and back. On Arches wove.



Hélène Parmelin
Notre Dame de vie

1966

Picasso / Notre Dame de vie / Texte de Hélène Parmelin / Secrets d'alcôve / d'un atelier / Éditions Cercle d'Art Paris / (1966)

Illustrations

1 linocut (397 x 340 mm), with the inversed date "16.2.66." in the plate. The linocut is presented in a white cloth-covered portfolio with tie-strings.

Edition

150 copies
125 copies with the linocut, numbered from 1 to 125;
25 copies reserved for the artist and his friends, with the linocut, numbered from 126 to 150.
(There is also a regular edition of 14,000 unnumbered copies.)

Printing

(January-March, 1966)
Imprimerie Union et Imprimerie Moderne du Lion, Paris, for the text and typography.
Steiner et Bosson, Basel, for the photogravure.
Bonnet-Madin, Paris, for the binding.
[Imprimerie Arnéra, Vallauris, for the linocut.]

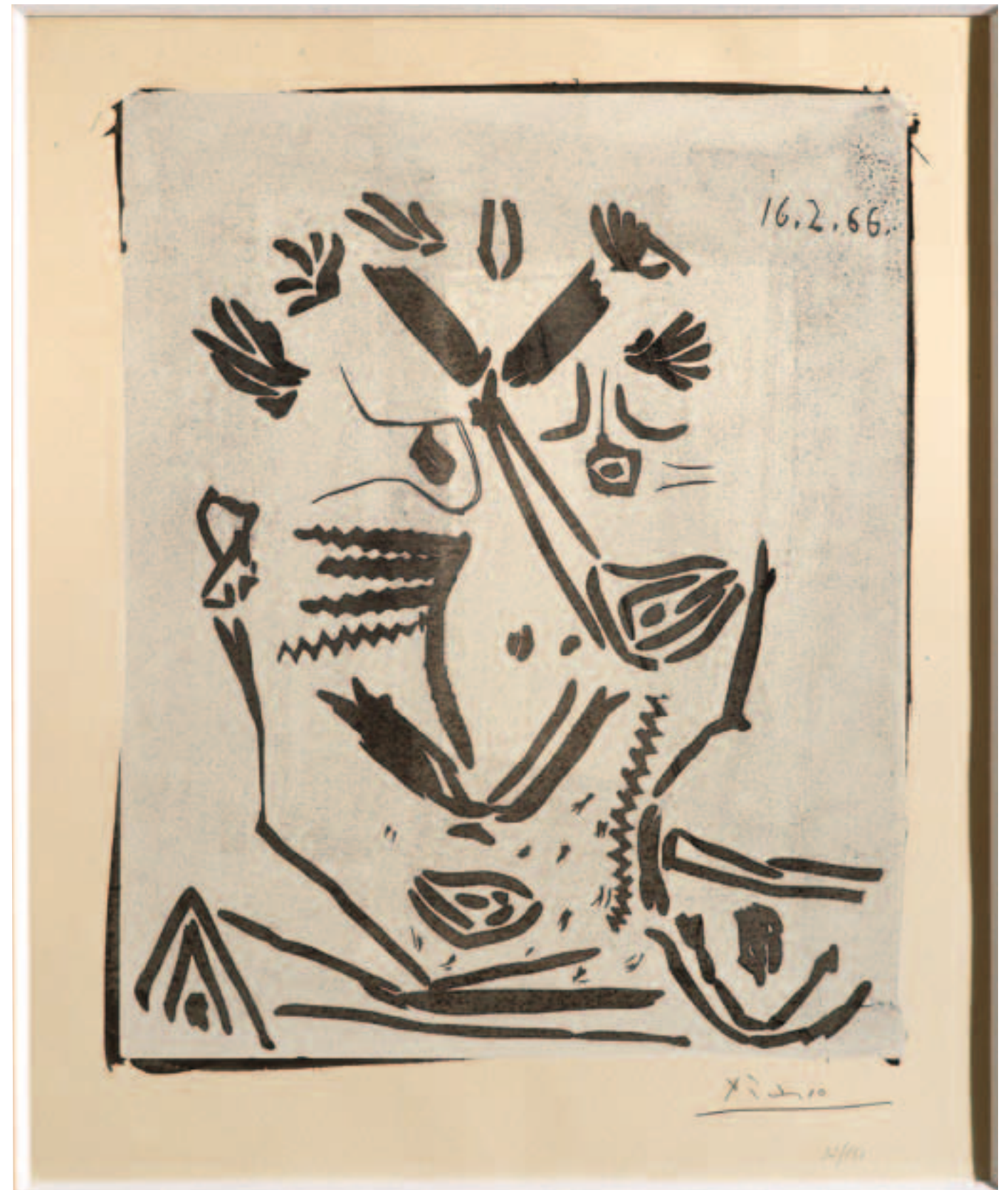
This is the last of Hélène Parmelin's three volumes on Picasso written for the series "Secrets d'alcôve d'un atelier" and published by Cercle d'Art. The book reproduces 107 works created between June 1962 and January 1965, along with several paintings and drawings produced in 1955 for Georges Clouzot's film, *Le Mystère Picasso*. This latter was widely circulated in the mid to late 1950s and was a significant factor in the unprecedented level of celebrity attained by the artist in the later part of his life.

Parmelin's volumes were likewise very well received, particularly among readers with more artistically conservative taste. Like Picasso, Parmelin preferred painting, sculpture, and figurative art over the more experimental works artists were producing in the 1960s. Minimalism, Conceptualism, Abstraction, and the New York art scene were increasingly considered in favour to narrative, figuration, and the art of Paris, and Picasso's work was increasingly considered out of fashion because of his desire to remain grounded in the figure. For readers seeking a closer connection to art, Parmelin's close attention to the details of Picasso's daily life also generated a sense of being present in Picasso's studio, allowing for easier access to his more challenging later works.

Included with the deluxe editions is a linocut Picasso created on 16 February 1966, a portrait of Parmelin's husband, the painter Édouard Pignon. Here Picasso presents the 51-year-old Pignon through a series of seemingly unrelated shapes, in the technique of linoleum cutting which particularly intrigued him during the late 1950s and 1960s.

Number 32 of 125, with the linocut signed in pencil by the artist. 4to (312 x 283 mm). Cloth-covered boards with a colour reproduction of Picasso's signature on the front. Glazed paper jacket with a colour reproduction after a drawing by Picasso on the front cover, lettering on the spine. Brown leather and cloth-covered box, with gilt lettering on the spine and a colour reproduction of Picasso's signature on the front.

M. Holloway, *Making Time: Picasso's Suite 347*, New York 2006, 16-19.



Pierre-André Benoît

Les Livres de Picasso réalisés par PAB

1966

(Pierre-André Benoît) / Les livres de Picasso / Réalisés par PAB / (Aies) (PAB = Pierre-André Benoît) (1966)

Illustrations

1 engraving with burin on celluloid (166 x 90 mm), undated [1966], signed in pencil.

Edition

45 copies Arches wove

40 copies, numbered from 1/40 to 40/40;

5 copies with one suite in blue and one in red, both signed in pencil by the artist, numbered from I/V to V/V.

All copies are signed in pencil by the author/publisher.

Printing

(May, 1966)

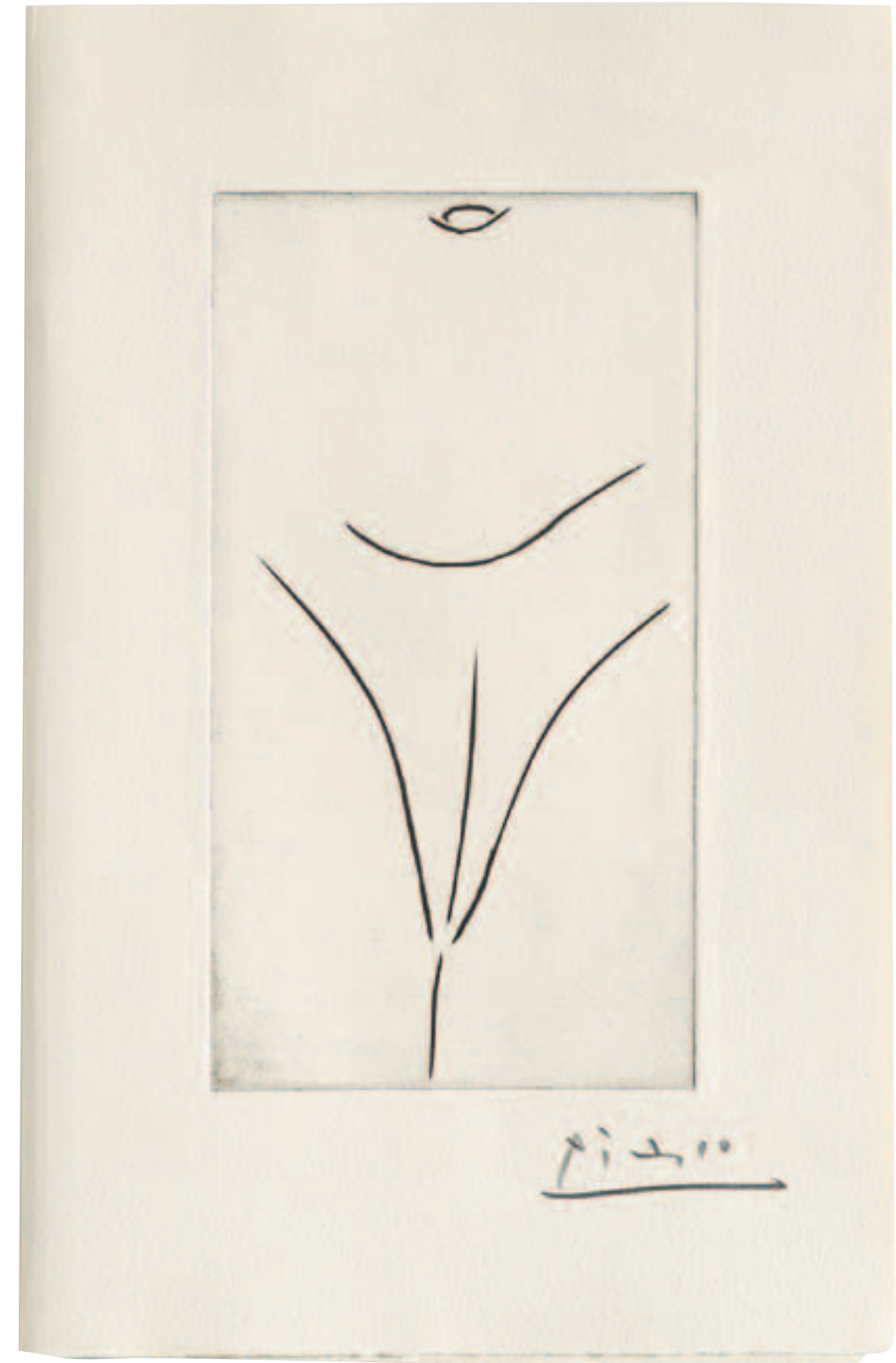
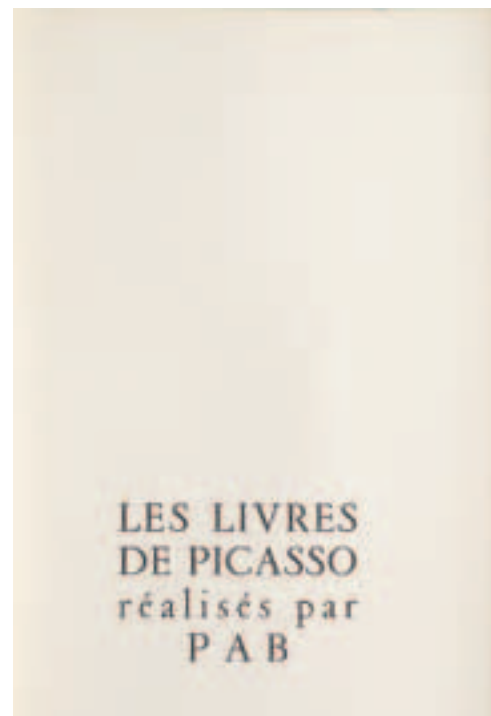
Pierre André Benoit, Alès, for the text, typography and engraving.

Benoît compiled this catalogue in May of 1966. It contains the fourteen books that he and Picasso had worked on together up until that point. In the preface, Benoît writes about how the books came together “as if by magic”. He also writes about the engraving Picasso contributed to the catalogue: “I saw Picasso make the engraving for this catalogue, and without his wanting it, one line led to another, and soon the image became erotic and lily-like”.

An eponymous exhibition was held at Ribaute-les-Tavernes in Gard in June and July of 1966. Once again Picasso produced the poster for the exhibition, this time using the same cardboard-cut technique he had employed for the *Diurnes* of 1962. Benoît had first started using cardboard-cuts with Braque in 1959 and, familiar with the process, printed Picasso’s image as well. The publisher reused the cardboard-cut later for *Alors*, published in 1974.

Number 34 of 40 with the engraving signed in pencil by the artist and the colophon signed in pencil by the author/publisher.

Sm. 4to (256 x 174 mm). Loose in Arches wove wrappers, with lettering on the front cover. Preserved in a cloth case.



Pierre Reverdy
Sable Mouvant

1966

Pierre Reverdy / Sable Mouvant / Pablo Picasso / Louis Broder / (Paris) (1966)

Illustrations

10 aquatints (the 3rd reworked with drypoint and scraper, the 5th with drypoint, and the 7th with drypoint and scraper), (380 x 275 mm); (383 x 275 mm); (380 x 275 mm); (381 x 275 mm); (383 x 275 mm); (380 x 275 mm); (373 x 270 mm); (383 x 275 mm); (383 x 275 mm); (383 x 275 mm), dated in the plates as follows: "8.2.64 IV", "8.2.64 I", "1.3.65 III", "8.2.64 II", "27.2.65 IV", "8.2.64 III", "10.3.65 VI", and "15.3.65" (both dates on same plate), "25.2.65", "8.2.64 VI", "26.2.65 I", unsigned.

Edition

255 copies on Rives wove watermarked LB
220 copies, numbered from 1 to 220;
20 copies, numbered from I to XX;
15 *chapelle* copies, numbered from 1/15 to 15/15.
All copies are signed in pencil by the artist.

Printing

(October 25, 1966)
Fequet et Baudier, Paris, for the text and typography.
Atelier Crommelynck, Paris, for the aquatints.

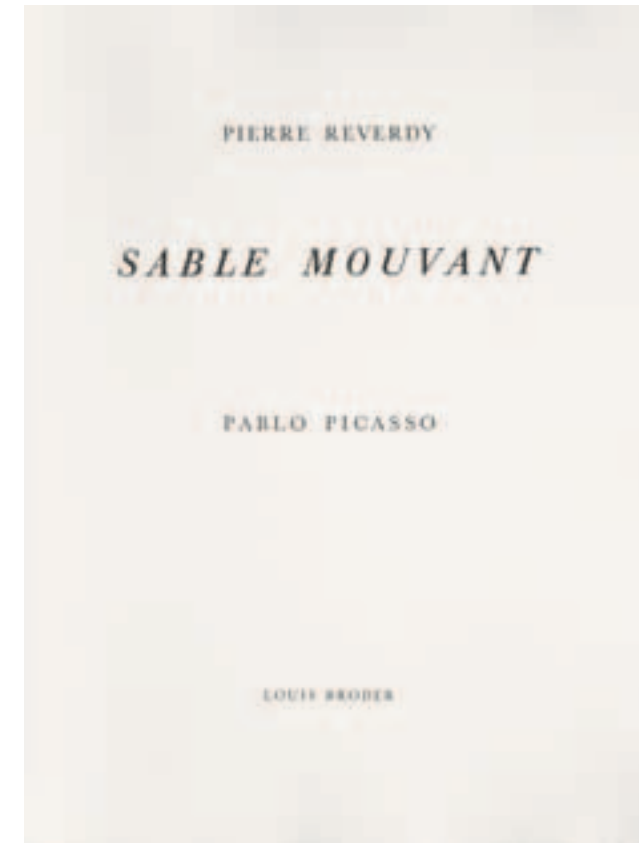
The Cubist poet Pierre Reverdy was very successful during his life, with André Breton even hailing him as "the greatest poet of the time" in his "Surrealist Manifesto". He was, however, a somber man who needed to distance himself from the bustle of Paris, and in 1926 he and his wife retreated to Solesmes where he lived in semi-reclusion. In fact, his existence had become so quiet that only Braque, Picasso, and Tériade (who published his and Picasso's impressive *Le Chant des morts* in 1948) were informed when Reverdy died at Solesmes on 17 June 1960. This edition of his final poem, *Sable mouvant* ('quicksand'), was published posthumously in his honour.

Although the poem is set in the desert and speaks of psychological struggles and hallucinations, the ten aquatints Picasso contributed to the edition come from a large series of prints he made in the winter of 1963-1964 and from February to March of 1965 which explore the theme of the artist and his model. Indeed, in 1963 and 1964 Picasso painted almost nothing else apart from artist and model scenes. Here the emphasis on the voyeuristic aspect of the relationship is brought to the fore, as with a marvelously rendered closeup of the artist who seems to be peering through a window (the easel?). To achieve the work's incredible dappling effect Picasso used a special technique wherein he bit directly into a resin-grained copperplate. This is a particularly difficult technique because of how hard it is to judge the amount of time the acid needs to stay on the plate to achieve the desired tone of black.

Number 143 of a total 255 signed in pencil by Picasso.

Folio (500 x 400 mm). Loose in wove wrappers protected by 2 x 2 blank leaves, parchment cover with lettering on front. Cloth and parchment protective boards with lettering on spine. Cloth-covered slipcase. On Rives wove watermarked LB.

B. Baer, *Picasso the Printmaker: Graphics from the Marina Picasso Collection*, Dallas 1983, 178.



Jean Cassou
Papiers Collés 1910-1914

1966

Picasso / « Papiers Collés » / 1910-1914 / Préface de / Jean Cassou / Au Pont des Arts / 6, Rue Bonaparte, Paris / 1966 /

Illustrations

1 aquatint (385 x 275 mm), [on Arches wove], dated "6.9.66." in the copperplate. The etching is in a cardboard mat.

Edition

300 copies on Rives wove
100 copies, with the etching, numbered from 1 to 100;
200 copies, numbered from 101 to 300.
Some *hors commerce* copies, marked H.C., were printed for the artist, the publisher and their friends.

Printing

(November 16, 1966)
Fequet et Baudier, Paris, for the text and typography.
Atelier Crommelynck, Paris, for the aquatint.

This album contains ten lithographic reproductions of collages, paintings, and drawings made by Picasso between the years 1910 and 1914. It was created on the occasion of a donation of collages from the Marie Cuttoli-Henri Laugier Collection to the Musée d'Art Moderne in Paris. In his introduction, the museum's director, Jean Cassou, who had known the artist since the 1930s and had published a monograph on him in the 1940s, discusses the brilliance of his achievement with *papier collé*.

Picasso made a collage for the title page, dated 30 October 1966 and consisting of a blue face drawn on a white piece of paper mounted onto a beige board. The original print that accompanies the first 100 copies of the album, are, however, not related to Picasso's collage work. Instead, the artist contributed an aquatint showing the bearded face of a man, dated 6 September 1966.

Marie Cuttoli and her partner Henri Laugier were important collectors and patrons of modern French art. Cuttoli was, furthermore, a remarkable patron of textile art. In the late 1920s and 1930s she and Picasso collaborated several times on projects related to weaving and tapestries, and she is credited with reviving textile art in the modern era. Cuttoli and Picasso were particularly close during the 1930s and 1940s, during which time the artist would often stay with her and Laugier at their house in Antibes. This is also when Picasso and Eluard jointly presented Cuttoli and Laugier with the dedication copy of *Barre d'appui* included in this collection. In addition to the significant donation responsible for *Papiers Collés 1910-1914*, Cuttoli was critical in establishing the Musée Picasso in Antibes, which was officially founded in 1966, the year this album was published.

Number 49 of 100, with the aquatint signed in pencil by the artist. Double Elephant Folio (662 x 512 mm). Loose in percale folder with brown cloth corners and spine, tie-strings. Lettering on the front cover. On Rives wove.



René Char
Les Transparents

1967

René Char / Les Transparents / Picasso / PAB / (Alès) (PAB = Pierre-André Benoît) (1967)

Illustrations

4 cardboard-cuts (165 x 140 mm); (235 x 190); (247 x 186); (167 x 140), undated [1966] and unsigned.

1 cardboard-cut (250 x 167 mm) for the suite, undated [1966].

Edition

60 copies on Rives wove

10 copies, with a suite of the 5 cardboard-cuts on china signed in pencil by the artist, numbered from 1/10 to 10/10;

50 copies, numbered from 1/50 to 50/50 (and not from 11 to 60 as the colophon indicates).

All copies are signed in pencil by the artist and the publisher.

Printing

(March, 1967)

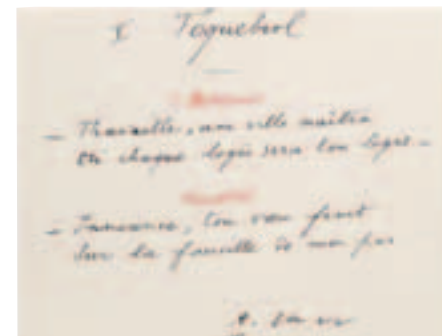
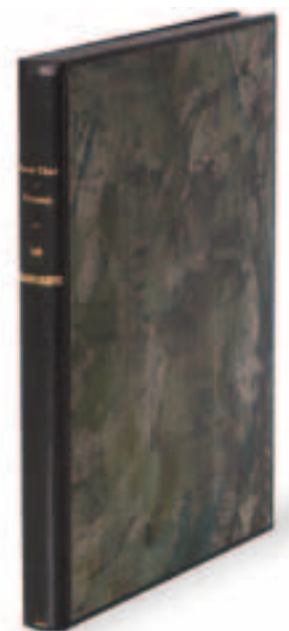
Pierre André Benoît, Alès, for the text, typography and cardboard-cuts.

This was René Char's own copy of *Les Transparents*. The book is, on its own, a wonderful example of the fruitful collaboration Picasso, Char, and Benoît enjoyed together, but this particular copy represents a veritable celebration of the collaboration and friendship between the three men.

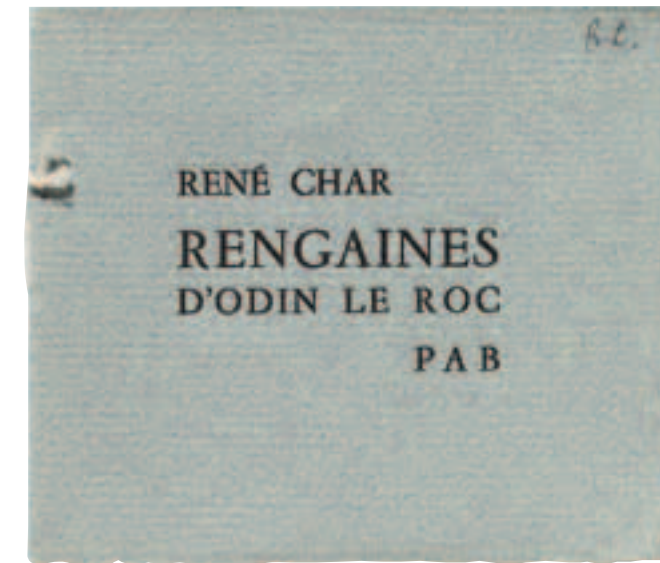
Picasso created cardboard-cuts based on telluric masks to illustrate the poem. Four of these were chosen for the publication, but a fifth one is included in the suite printed on china, as it is here (there are only ten copies of this suite). In addition, the volume is accompanied by another impression of the first cardboard-cut which Picasso has embellished with pencil and signed. The embellishments fill in the mask's facial features, and Picasso further added a beard, hair, ears, and eyebrows.

Also included is Char's own copy of *Rengaines d'Odin le Roc* (78 x 89 mm). As with *Les Transparents*, the author inscribed his initials on the cover, and he also wrote at the colophon, in bright purple and pink pens, "Ex. D / Mon exemplaire / R.C." This miniscule book was likewise printed by Benoît, in a limited run of 40 copies, and the publisher has painted two grey and blue "birds" inside, the second of which is signed by him in pencil.

Included in a black envelope are two autograph poems by Char, *L'Habitant* and *Toquebiol*, written on a piece of card (94 x 124 mm), and three photographs (176 x 231 mm), signed and dated "15.9.65" by Picasso. Two of these show Picasso and Char together with Char sporting a feathered headdress and Picasso wearing a firefighter's hat, while the other shows Picasso, Char, Benoît, and Jacqueline Picasso all together. Finally, there are also two larger photographs (236 x 303 mm) taken at the Picassos' villa "La Californie" in Cannes in 1957 and signed by Denis Britrat. In both photographs Picasso is playing with his pet goat - one is set in a garden by another sculpture of a goat and the other with the Jacqueline and the villa in the background.



Number 3 of 10, printed for René Char. The colophon is signed by PAB, Picasso, and Char. A very special copy, with the suite of 5 cardboard-cuts and 1 cardboard-cut retouched by hand and signed by Picasso, 2 autograph poems by Char, 3 photos dated and signed by Picasso, and 2 photos of Picasso signed by Denis Britrat, dated and numbered. Folio (335 x 260 mm). Loose in Rives wove wrappers with lettering on the front cover. "Ex. R. C." written in Char's hand on the upper left corner of the cover. The volume is housed, along with the photographs and the miniscule, in a black morocco case with covers in greens, greys, and blacks, smooth spine with the names of the author, the artist, and the title of the work along with the date "1967" all in gilt.



Douglas Cooper Picasso Théâtre

1967

Picasso Théâtre / Texte / de Douglas Cooper / Editions Cercle d'Art Paris / (1967)

Illustrations

1 engraving with drypoint, burin and scraper (169 x 228 mm) on Rives wove, dated "5.10.67." in the copperplate.

Edition

125 copies
100 copies with the engraving, numbered from 1 to 100;
25 copies for the author and his friends, with the engraving, marked HC 1 to HC 25.
[There is also a regular edition of 12,000 unnumbered copies in French, German and English.]

Printing

(July-September, 1967)
Imprimerie Union, Paris, for the text and typography.
Imprimerie du Lion, Paris, for the reproductions.
Imprimerie Schwitter, Basel, for the photogravure.
Peghaire, Paris, for the binding.
[Atelier Crommelynck, Paris, for the engraving.]

This book derived from the research undertaken by British art collector, critic, and historian Douglas Cooper, for the exhibition "Picasso et le Théâtre" at the Musée des Augustins in Toulouse. It discusses Picasso's theatrical works in a broad sense, including his own plays, and includes around 500 illustrations.

Among the first collectors of Cubism, Cooper and Picasso had known each other since the 1950s, when the artist was a frequent visitor to the Château de Castille, Cooper's castle in the south of France where he housed and exhibited his important collection of Cubist art. The Briton erected a Picasso show in Marseille in 1959 and published several works on the artist, including the stunning *Les Déjeuners* of 1962.

The theatre forms an important part of Picasso's career, in terms of inspiration, motifs, and collaborations, as well as the general character of many - if not all - of his works. It is fitting then that he took great interest in this project and produced around 20 designs for the cover of the book. The final cloth-bound cover shows the grisaille face of a faun on the front and a large eye on the back.

Number 77 of 100. The etching is signed in pencil by the artist and is accompanied by a certificate of authenticity.

4to (295 x 252 mm). Cloth-covered boards printed on the covers and spine with a drawing after Picasso. Leather-covered box with gilt lettering on the spine, glass window framed in cloth on front, cloth back.



Fernand Crommelynck Le Cocu magnifique

1968

Fernand Crommelynck / Le Cocu magnifique / Gravures originales de / Pablo Picasso / (Paris) (Éditions de l'Atelier Crommelynck) (1968)

Illustrations

7 etchings (the 1st, 2nd, 3rd, 5th, 7th, 9th and 11th);
4 aquatints with etching (the 4th, 6th, 8th and 10th);
1 aquatint with drypoint and etching (the 12th) (222 x 320 mm), dated in the copperplates: 1.-"30.11.66.II"; 2.-"5.12.66.I"; 3.-"30.11.66.III"; 4.-"3.12.66.IV"; 5.-"15.11.66.I"; 6.-"12.12.66.I"; 7.-"11.12.66.IV"; 8.-"16.11.66."; 9.-" 11.12.66.III"; 10.-"8.12.66.II"; 11.-"Dimanche 11.12.66.I"; 12.-" 12.11.66.VI". None of the etchings is signed.

Edition

200 copies on Rives wove signed in pencil by the author and the artist
30 copies, with a separate suite on wide-margined Richard-de-Bas wove, numbered from 1 to 30;
150 copies, numbered from 31 to 180;
18 *chapelle* copies [10 with suite], numbered from I to XVIII;
2 deposit copies, marked 0 and 00.

Printing

(March 22, 1968)

Fequet et Baudier, Paris, for the text and typography.

Jean Duval, Paris, for the leather-covered boxes.

Atelier Crommelynck, Paris, for the etchings.

The Belgian playwright Fernand Crommelynck's *Le Cocu magnifique* first premiered in Paris on 18 December 1920, and the text was published by *Editions de la Sirène* in 1921. It centres on the theme of adultery, and follows the story of a jealous man named Bruno who ultimately loses his wife, Stella, due to his own misgivings about love and sex which lead him toward aggressive, even violent behaviour.

Picasso - who knew Crommelynck through his son Aldo, whom he met working in Lacourière's atelier in the 1940s and with whom he had been working on his original prints since 1952 - had long intended to illustrate the play, and finally set to work on it in the mid 1960s.

Picasso's illustrations for the play are suffused with characters from his own personal mythology, with the horned Minotaur featuring prominently in the place of the cuckolded Bruno. The twelve engravings - four for each of the three acts - included in the work are deeply erotic, almost farcically so. With rollicking lines, Picasso presents moments of interaction amidst highly ambiguous space, but the stark black and white media of aquatint and etching also serve to ground the scenes with a certain dramatic weight, reminders of the seriousness of the themes in play.

The heightened artificiality and sense of fantasy of this series - possibly an increasingly present inner reverie as the artist tried to deny approaching death - and above all their raging eroticism, correspond to Picasso's broader output at this time. Certainly, the libidinous artist had never shied away from such themes, but sexuality became much more overt in Picasso's "late period", from the mid 1960s to his death in 1973. This phase of his career is characterized by a volcanic energy which saw his printmaking flourish. Indeed, the 12 engravings included here are actually part of a series of about 65, all of which Picasso produced in just over a month, between 6 November and 19 December 1966.

Number 124 of 150 signed in pencil by the author and the artist.

Oblong folio (290 x 395 mm). Loose in Rives wove wrappers covered with parchment. Box covered in grainy bordeaux leather with fillets front and back, and lettering in black on the spine.



Josep Palau i Fabre
Doble ensayo sobre Picasso

1968

Josep Palau Fabre / Doble ensayo / sobre Picasso / Editorial Gustavo Gili, S.A. / Barcelona / (1968)

Illustrations

1 drypoint (160 x 130 mm) on ancient japan, dated "31.3.67." in the copperplate, signed in pencil, and numbered from 1/120 to 120/120.

Edition

130 copies on Capellades laid
120 copies, numbered
from 1 to 120;
10 collaborators' copies,
marked A to J.

Printing

(October 25, 1968)
Imprenta Juvenil, Barcelona, for
the text and typography.
[Atelier Crommelynck, Paris, for
the drypoint.]

The son of a painter and decorator, Josep Palau i Fabre was a poet, playwright, and editor before also becoming Picasso's biographer. The two Spaniards met in May 1947 through Ferran Canyameres, the publisher of Catalan books with whom Picasso had collaborated on *Dos Contes* that same year; the Catalan Fabre was also a native of Barcelona, and although Picasso was born in Malaga, he had spent his formative years as a young artist in Barcelona and often considered the city his Spanish home. At the time they met, Fabre had just finished his first book on the artist, *Vides de Picasso*, which would only be published in 1962. His *Doble assaig sobre Picasso*, a double-essay introduction to Picasso's oeuvre, was published in Catalan in 1963, and was then translated for this Castilian edition published by Gustavo Gili in 1968. It contains 24 reproductions of works from 1903 to 1961 as well as one drypoint by Picasso, dated March 31, 1967, of a pensive-looking musketeer with a furrowed, albeit distorted brow, and a blousy shirt.

The virile, adventurous musketeer becomes an important stand-in for Picasso as of the mid 1960s, the year of his 85th birthday. The subject may have been inspired by his re-reading of Alexandre Dumas's classic tale, or watching television screenings of Bernard Borderie's popular film *The Three Musketeers* while recovering from surgery in late 1965; it may also have been prompted by nostalgia for a long lost "Golden Age" of Spain, or a combination of all three. Whatever the impetus, it is clear that the swahbusckling cavaliers are at once liberated, pitiful, and comedic; anachronistic and yet entirely of the moment; deeply lustful and probably unable to act on it, given the preponderance of phallic objects that accompany them in these works.

Number 24 of 120, with the drypoint signed in pencil by the artist.
4to (288 x 217 mm). Loose in brown Vidalon wove-covered wrappers with lettering on the front. Brown paper-covered slipcase with leather-gilt panel glued to the spine. On Capellades laid.



Camilo José Cela
Geschichten ohne Liebe

1968

Camilo José Cela / Geschichten / ohne Liebe / Aus dem Spanischen von / Rainer Specht / Mit 32 Farbillustrationen von / Pablo Picasso / (reproduction after a drawing by Picasso) / Propyläen Verlag Berlin / (1968)

Illustrations

1 drypoint on zinc (ca. 350 x 254 mm) (*El rapto de Jezabel por Quiron el centauro*), on wove with a watermark after a signed drawing by Picasso, signed and dated in the plate "Picasso 20.3.62.". [Size of the zinc plate: 510 x 360 mm.] The drypoint is printed on the recto of the 2nd leaf of a sheet folded in two; its title appears on the recto of the 1st leaf. It is presented in a cardboard wrapper, with edition details and number on the front, and contained in an imitation morocco brown leather folder, with the blind stamp of Picasso's signature on the front.

Edition

31 copies, numbered from LXXVI to CVI
[19 copies, with the drypoint, numbered from LXXVI to XCIV];
[12 copies, with an impression from the canceled plate, signed in pencil, numbered from XCV to CVI],
There is also a regular edition of 25 copies numbered in Roman numerals, 100 copies numbered in Arabic numerals, and 2,844 unnumbered copies.

Printing

(1968)
Sadagcolor, Barcelona, for the text and typography.
Johannes Weisbecker, Frankfurt, for the binding.
[Jaume Pla, Barcelona, for the drypoint.]

This German version of Camilo José Cela's *Gavilla de fábulas sin amor*, translated by Rainer Specht, was published six years after the original Spanish edition of 1962. "Propyläen had bought part of the edition of drypoint engravings that Picasso had made for the book. Among the 31 impressions given with the deluxe copies, 12 are impressions from the canceled plate." (Cramer)

The paper used for the book is watermarked with a sun, a nod to the Spanish edition that preceded it (the paper for that edition is watermarked with a sun and a bouquet of flowers along with Picasso's signature).

Established in 1919, Propyläen-Verlag is a luxury imprint of the publisher Ullstein, Berlin which focuses on literary history and artist's books.

Number XCI, of 19 copies (numbered from LXXVI to XCIV) to include the drypoint, which is signed in pencil by the artist. Folio (353 x 254 mm). Imitation morocco brown leather binding with the blind stamp of Picasso's signature on the front cover and gilt signature on the spine. Cloth-covered box with the blind-stamped signature on the front.



Charles Feld
Dessins, 27.3.66 - 15.3.68

1969

Picasso / Dessins / 27.3.66 - 15.3.68 / Préface de René Char / Texte de Charles Feld / Éditions Cercle d'Art / (Paris) (1969)

Illustrations

1 transfer lithograph (265 x 225 mm) [*Femme nue et homme à la canne*] on Arches wove, dated "11.2.69." on the transfer paper. Presented in a cardboard folder with a printed label pasted to the front cover.

Edition

150 copies
125 copies, with the lithograph, numbered from 1 to 125;
25 *hors commerce* copies for the artist and his friends, with the lithograph, numbered from HC1 to HC25.

[There is also a regular edition of 12,000 unnumbered copies in French, German, and English.]

Printing

(April-June, 1969)

Imprimerie Union et Imprimerie Moderne du Lion, Paris, for the text and typography.
Schwitter, Basel, for the photogravure.
Peghaire, Paris, for the binding.
Fernand Mourlot, Paris, for the lithograph.

Charles Feld was the director of the Cercle d'Art publishing house, which had published numerous books on Picasso, including thirteen containing original prints by the artist. For this volume, Feld amassed thousands of drawings created by Picasso between 1966 and 1968, 405 of which are reproduced in the book. (Picasso's intaglio output was equally as prodigious during this period, 1968 being the year he produced his famous *Suite 347*, which was exhibited at the Galerie Louise Leiris at the end of the year.) The preface was written by René Char over a 30-year span - he began working on it in 1939 but only came back to it after the war in 1969 - while the introduction is by Feld, who focuses on the importance of drawing in Picasso's work, particularly during these late years.

The lithograph Picasso produced for the book on 11 February 1969 was the first lithograph he had done in years, and it was also his last ever. It shows a bearded jester with a cane staring at a female nude who seems to pull up her robe for him to take a look. The execution of the jester figure is particularly intriguing as it combines the sure line of a pencil drawing with a varied, unexpected texture produced through frottage. On the same day, Picasso also drew a cover for the book - a musketeer, in keeping with the theme of his work at the time - using coloured chalk.

Hors commerce no. 19; 1 of 25 hors commerce copies printed for the artist and his friends, with the lithograph signed in pencil by the artist. 4to (297 x 253 mm). Cloth-covered boards with a colour reproduction after a drawing by Picasso on the front and back covers and spine. Cloth and leather box with a plexiglas window on the front and gilt title on spine.



Pablo Picasso / El entierro del Conde / de Orgaz / Ilustrado con / 12 grabados al cobre, / originales del autor / Prólogo / de Rafael Alberti / Editorial Gustavo Gili, S.A. • Barcelona Ediciones de la Cometa / (1969)

Illustrations

1 engraving with burin (345 x 245 mm) (*Trozo de almíbar*) on Arches wove, dated "Hoy de 9 junio del año 1939" in the copperplate.

The engraving is presented in a sheet folded in two, with lettering on the recto of the 1st leaf, inside a brown wrapper with lettering on the front;

12 etchings (218 x 320 mm), dated as follows in the plates:
 1. "15.11.66.III"; 2. reworked with drypoint, "11.11.66.VIII";
 3. "15.4.67.IV"; 4. "Dimanche 4.12.66.5h½"; 5. "11.12.66.11";
 6. "17.4.67.II"; 7. "3.12.66.II"; 8. "15.11.66.II"; 9. "16.12.66.II"; 10. "3.12.66.I"; 11. "15.11.66.IV"; 12. "2.12.66.III".

Printing

(October 25, 1969)

Sociedad Alianza de Artes Gráficas (S.A.D.A.G.), Barcelona, for the text and typography.
 Atelier Gustavo Gili S.A., Barcelona, for the prints.



Picasso wrote this dramatic poem, which draws from his childhood in Andalusia, between 6 January 1957 and 20 August 1959. The title, *El entierro del Conde de Orgaz* (*The Burial of the Count of Orgaz*), is after a large canvas painted around 1586 by El Greco, one of Picasso's favourite artists who featured prominently in his *Góngora* of 1948. Since that time Picasso had been experiencing renewed enthusiasm for his Spanish heritage, and as of 1957 had begun to write again in his native tongue (1957 is also the year he painted a series after the Spanish master Velazquez's *Las Meniñas*). Nevertheless, he approached Gustavo Gili about publishing *El entierro del Conde de Orgaz* only ten years later. For the publication, Picasso selected twelve etchings produced between 1966 and 1967. These represent female figures being watched, an angry male on the verge of violence, various circus and theatre scenes, and the artist and his model. He also included an engraving from 1939 which he emblazoned with remarks and a Spanish text beginning with the phrase "Trozo de almíbar" ("bit of syrup"). A wash drawing dated 23 April 1969 is reproduced on the cover and the poem itself is presented in a facsimile of Picasso's manuscript written in coloured pencils.

A preface to the work is provided by the poet and painter Rafaél Alberti, a good friend of Picasso and a frequent visitor to his and Jacqueline's home in Notre Dame de Vie in Mougins. This poetic preface *No digo más que lo que no digo* (*I don't say more than I don't say*) would later be included in his *Los 8 nombres de Picasso y no digo más que lo que no digo* (*The 8 names of Picasso and I don't say more than I don't say*, Kairós, 1970), a collection of 72 poems about Picasso written between 1966 and 1970.

Oblong Folio (375 x 470 mm). Loose in stiff brown paper wrappers with lettering on the front cover. Parchment-covered box. The book is accompanied by a second volume (469 x 373 mm), a facsimile of Picasso's original manuscript, in a wove wrapper with printing on the front. On Romani wove with a watermark after a drawing by Picasso. **Number 182** of 220 copies numbered 31 to 250, from a total run of 263 copies, with the engraving signed in pencil by the artist.



Recordant El Doctor Reventós

Recordant / El Doctor Reventós / (Homenatge dels seus amics) / Editorial Gustavo Gili, S.A. / Barcelona / (1969)

Illustrations

1 engraving with burin, drypoint and scraper (145 x 100 mm), on japan nacré, dated "23.8.51." in the copperplate, signed in pencil, and numbered from 1/180 to 180/180. The engraving is presented in a stiff brown paper folder.

Edition

719 copies
 10 *hors commerce* copies on Guarro *pur fil*, with the engraving, marked A to J;
 180 copies on Guarro *pur fil*, with the engraving, numbered from 1 to 180;
 29 copies on Dibuix de Torras Juvinyà, each printed with the name of a collaborator, numbered from 181 to 209;
 500 copies on Dibuix de Torras Juvinyà, numbered from 210 to 709.

Printing

(November 30, 1969)
 Imprempta Juvenil, Barcelona, for the text and typography.
 [Atelier Gustavo Gili S.A., Barcelona, for the engraving.]



Dr. Jacint (Cinto) Raventós was - along with his bother Ramón (the author of *Dos contes*), who passed away very young - among Picasso's oldest friends, dating back to the years of El Quatre Gas. After 50 years without seeing one another, Cinto met up with Picasso once again in 1956, when he brought his family to visit the Picassos at "La Californie" in Cannes, thus renewing their friendship. When Cinto died in 1968, his son Jacint decided to publish a book in memory of his father and asked Picasso to contribute to the project. Gustavo Gili, who was related to the Raventósés by marriage, took on the publication.

The volume featured an introduction written by Jacint and testimonials from 25 colleagues and friends in honour of the elder Raventós, and is illustrated with reproductions of photographs and portraits from throughout Cinto's life, including a portrait drawn by Picasso in Barcelona in 1900. Profits from its sale were given to the Santa Creu i de Sant Pau hospital in Barcelona, where Cinto had worked for many years.

Picasso's contribution was in the form of an engraved portrait of Geneviève Laporte. He had met the future author and philanthropist in 1944, when she approached him for an interview for her school paper; the two started having an affair in May 1951 (he was still with Françoise Gilot), and this portrait was created soon after a summer holiday in St. Tropez that same year. The portrait is marked by an intriguing play between realism - in the tender profile of the face - and cubism, as with the geometric formation of her folded legs which seem to disappear into unknown planes.

Number 2 of 180. Engraving numbered and signed by the artist. 4to (311 x 253 mm). Stiff brown paper wrappers with green leather-gilt panel glued to spine. Green laid paper-covered slipcase. On Guarro pur fil.



Jean Marcenac Le Goût du Bonheur

1970

Picasso / Le / Goût / du / Bonheur / Trois carnets d'atelier / Texte de Jean Marcenac / Éditions / Cercle / d'Art / (Paris) (1970)

Illustrations

1 etching (206 x 148 mm) on Arches wove, dated "21.7.70." in the copperplate.

Edition

All 1998 copies of this book were divided equally among the following three publishers: Editions Cercle d'Art, Paris; Harry N. Abrams, New York, and Carl Schünemann, Bremen. Each received 666 copies, which each numbered differently from 1 to 666. Of the total edition (1998), 105 were deluxe copies, and each contained the etching. These copies were numbered differently from 1 to 35. Twenty copies were reserved for the artist and his friends. (Contrary to what is stated in the French edition, the German edition lists 3 X 33 de luxe copies with the etching and 3 X 33 hors commerce copies.)

Printing

(July-September, 1970)
Imprimerie Union, Paris, for the text and typography of the French edition.
Carl Schünemann, Bremen, for the text and typography of the German edition.
[Dietz Officin Handpresse, Lengmoos/Obb., for the reproductions.]
Ladstetter, Hamburg, for the binding of the German edition.
Atelier Crommelynck, Paris, for the etching.

When Picasso saw the results of a new printing technique developed by Günther Dietz, a variation on the silk-screen method that was able to create almost perfect copies of the originals, he was so impressed that he decided to have it tried on his own work. He selected for the project three sketchbooks from 1964 containing 68 drawings in pencil, India ink, charcoal and coloured chalk, all of which were reproduced in their original size.

The reproductions are prefaced here with a text on love and desire by the poet Jean Marcenac. Marcenac was part of Picasso's Communist circle after the war and had been responsible for translating Pablo Neruda's *Toros* for that impressive collaboration in 1960. In 1970 he also published *Picasso, les enfants et les toros de Vallauris* (Éditions Cercle d'Art and Éditions la Farandole, 1970).

The etching that accompanies the deluxe copies shows a painter at work before an easel. Here Picasso's focus on the artist-model relationship has shifted to the painter-easel, but the easel is not just any traditional construction; instead, it evokes both male and female genitalia, suggesting the artist's god-like creative ability as well as perhaps the aging artist's reckoning with a forced distancing from sexual pleasure.

Number 26, 1 of 35 deluxe copies printed in France, with the engraving signed by the artist.

4to (327 x 258 mm). Loose in cloth-covered protective boards with a reproduction of Picasso's signature in brown on the front cover. Cloth-covered box with printing in brown on the front and spine.



Fernando de Rojas
La Célestine

1971

Fernando de Rojas / La Célestine / Pablo Picasso / (Paris) (Éditions de l'Atelier Crommelynck) (1971)

Illustrations

66 etchings and aquatints, of varying sizes, dated between April 11 and August 18, 1968 in the copperplates, unsigned.

Printing

(January, 1971)

Fequet et Baudier, Paris, for the text and typography.

Bernard Duval, Paris, for the binding.

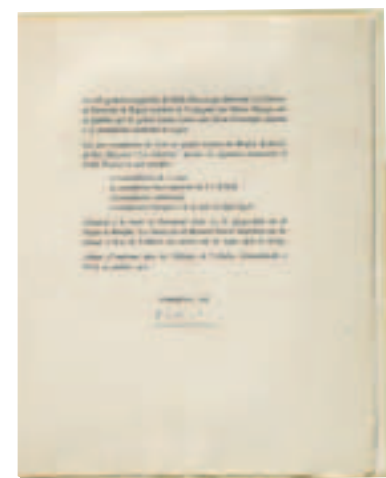
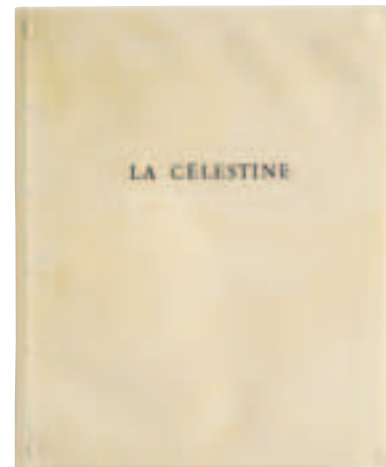
Atelier Crommelynck, Paris, for the etchings.

Originally published in Burgos, Spain, in 1499, *La Trafficomedia de Calisto y Melibea*, better known as *La Celestina*, is a major work of Spanish literature that has long been attributed to Fernando de Rojas. A tragicomedy, it tells the story, over 21 acts, of a procurress-matchmaker named Celestina who serves as the go-between for the young lovers Calisto and Melibea.

In 1971, Picasso selected the 66 etchings and aquatints for this edition from of a larger collection of 347 engravings known as *Suite 347*, which he had produced in 1968. Highly characteristic of his last phase of work, the suite consists of an erotic medley of bullfighters, circus performers, musketeers, prostitutes, and harlequins, among other bawdy and burlesque figures. His selection for *La Celestina*, however, focuses on a set of specific characters and motifs.

The illustrations revolve around a set of three main characters - a young seductive woman, possibly a prostitute and usually nude; a suitor/John, usually dressed as a musketeer and sporting a pipe and a cane; and Celestina herself, who wears a long black dress. The young woman is by far the most prevalent, appearing in 61 of the 66 images. Overall, the illustrations do not in fact "illustrate" the text, but work with it, showing the cast in various dramatic and erotic interactions that develop their relationships in non-linear ways. As the artist remarked, while working on the suite: "I spend hour after hour while I draw observing my creatures and thinking about the mad things they're up to; basically it's my way of writing fiction" (qtd. in R. Otero, *Forever Picasso*, New York 1974, 170).

8vo (217 x 175 mm). Publisher's parchment boards with lettering on the front cover. Protective jacket covered with Richard-de-Bas laid paper and parchment. Lettering on spine. Parchment-covered slipcase. **Number 166**, one of 350 copies, numbered 1 to 350, from a total run of 400 copies on Richard-de-Bas laid, watermarked "La Célestine". Signed in pencil by the artist at the colophon.



Josep Capmany and other authors
L'Hospital de Santa Creu i de Sant Pau

1971

L'Hospital de Santa Creu / i de Sant Pau / L'Hospital de Barcelona / Editorial Gustau Gili, S.A. / Barcelona / (1971)

Illustrations

1 aquatint (118 x 89 mm) on Arches wove, dated "13.5.71." in the copperplate. The aquatint is presented in a stiff green paper wrapper.

Edition

2226 copies
17 hors commerce copies on fil Munné, with the aquatint, marked A to Q;
182 copies on fil Munné, with the aquatint, numbered from 1 to 182;
27 copies, each bearing the name of a collaborator, on Torras Hostench Dibui, numbered from 183 to 209;
2000 unnumbered copies on Torras Hostench Dibui, of which 1000 are in Catalan and 1000 in Spanish.

Printing

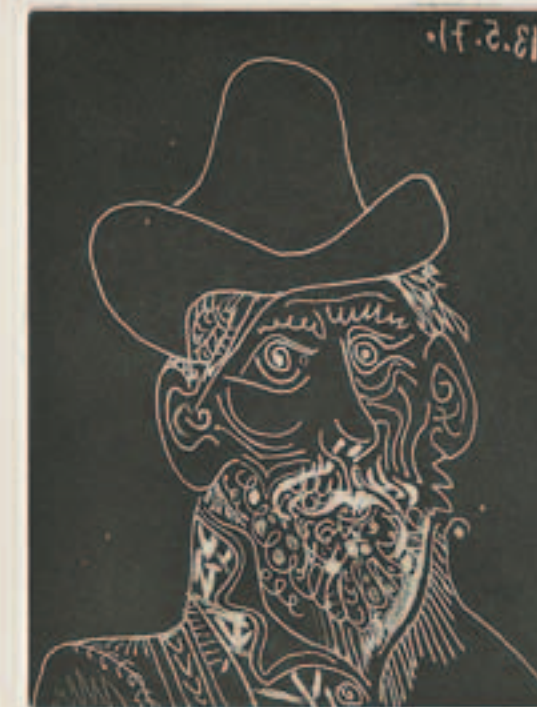
(October 25, 1971)
Impremta Juvenil, Barcelona, for the text and typography.
[Atelier Gustavo Gili S.A., Barcelona, for the aquatint.]

In 1969, Picasso contributed to Jacint Reventòs's book *Recordant El Doctor Reventós*, published in memory of Dr. Cinto Reventós, Jacint's father and Picasso's old friend. On that occasion, the artist suggested to the son that he establish a foundation in the name of his father, and the proceeds of that book were thus used to create a special section for respiratory illnesses at Barcelona's Hospital of the Holy Cross and of Saint Paul, where the doctor used to work. Later Picasso also donated a canvas he had painted in 1902-1903 depicting a deceased woman he had seen with Dr. Reventós in the hospital's morgue.

The proceeds of this book likewise went to the foundation. It was initiated by Gustavo Gili and his wife Anna Maria (née Reventós) and contains two prefaces, one by Josep Capmany and one by Josep Cornudella, representing the city of Barcelona and the hospital, respectively. It also contained 25 articles by relevant members of the community along with several illustrations and photographs (including one of Picasso's painting of the deceased woman).

The aquatint that accompanies the deluxe copies of the book shows a bearded man with a hat and is dated 13 May 1971. The figure recalls Vincent Van Gogh's self portraits, a connection strengthened by the curving arabesques that texture and shape the man's skin and beard. Van Gogh figured into the pantheon of Old Masters that Picasso included in many of his works around this time as he was contemplating his place in the history books. (The printing of this volume was completed on 25 October 1971, Picasso's 90th birthday.)

4to (313 x 260 mm). Stiff green paper wrappers with green leather-gilt panel glued to spine. Green laid paper-covered slipcase. **Number 116** of 182 copies on fil Munné, with the aquatint signed by the artist, numbered from 1 to 182.



116/182

Picasso

Ilia Zdanevitch (Iliazd)
Pirosmanachvili

1972

Iliazd / Pirosmanachvili 1914 / Pablo Picasso / Pointe sèche / Le Degré Quarante et Un / (Paris) (1972)

Illustrations

1 drypoint (159 x 99 mm), dated "21.7.72." in the copperplate, signed in pencil.

Edition

78 copies on ancient japan
[10 copies with a suite on china, numbered from 1 to 10];
[68 copies, numbered from 11 to 78.]
All copies are signed in pencil by the author/publisher.

Printing

(December 13, 1972)
Imprimerie Union, Paris, for the text and typography.
Atelier Lacourrière Frélaud, Paris, for the drypoint.

Iliazd and his brother, artist Kirill Zdanevitch, met the painter Niko Pirosmanachvili back in their homeland of Tiflis, Georgia in 1912. The "Georgian Douanier Rousseau", as Iliazd referred to him, was an important figure in bringing about the Neo-Primitivist strain of the Russian avant-garde, but he was not successful as an artist during his lifetime. Attempting to help his reputation, in 1913, Iliazd published an article on the artist - his first publication - in the local paper *Zakavkazskaya Rech* under the title "Khudozhnik-samorodok" ("A Natural-born artist"). In 1914, the journal *Vostok* also published his article "Niko Pirosmeni" which mythologized the artist's life and linked him to the Silver Age and the Russian avant-garde. Still, these publications did little to help Pirosmanachvili's situation, and the artist died in abject poverty in 1918. Six decades later, Iliazd decided to reprint the latter text in an act of homage to his long-passed friend whose work finally starting garnering attention after his death. Picasso provided the frontispiece for the publication - a drypoint "portrait" of Pirosmanachvili - and the printing of the text was completed by the end of 1972, Iliazd ensuring that the text on each page did not exceed the format of Picasso's print. The drypoint of an artist at his easel, heavily crossed out, lends a ghostly, ominous feeling to one of Picasso's favourite themes, the artist at work. Indeed, this was to be one of Picasso's last prints, and his final book collaboration. On a Christmas visit in December 1972, Iliazd had Picasso sign all 78 impressions of the print; he intended to visit the artist again on 9 April 1973, but Picasso died suddenly just the day before.

Number 71 from a limited run of 78 copies on ancient japan. Signed by the author/publisher at the colophon; the drypoint is signed in pencil by the artist.

Folio (331 x 240 mm). Loose in Arches wove wrappers (3 folded sheets), covered with parchment and papier de boucher, with lettering on the front cover. Cloth-covered protective boards with the publisher's signature printed on the spine. Cloth-covered slipcase.



Jean Leymarie
La Chute d'Icare

1972

Pablo Picasso / (color reproduction of Picasso's maquette for La Chute d'Icare) / La Chute d'Icare / Décoration du Foyer des Délégués / Palais de l'UNESCO à Paris / Suite d'études préparatoires en noir et en couleurs / réalisées du 6 décembre 1957 au 29 janvier 1958 / Texte de Jean Leymarie / Albert Skira, Éditeur / (Genève) (1972)

Illustrations

1 etching with drypoint and scraper (365 x 491 mm) on Rives, dated "4.3.72." in the copperplate. The etching is contained in the first half of the portfolio.

Edition

510 copies
125 copies, with the etching, numbered from 1 to 125;
10 *hors commerce* copies reserved for the publisher, with the etching, numbered from HCl to HCX;
375 copies, numbered from 126 to 500.

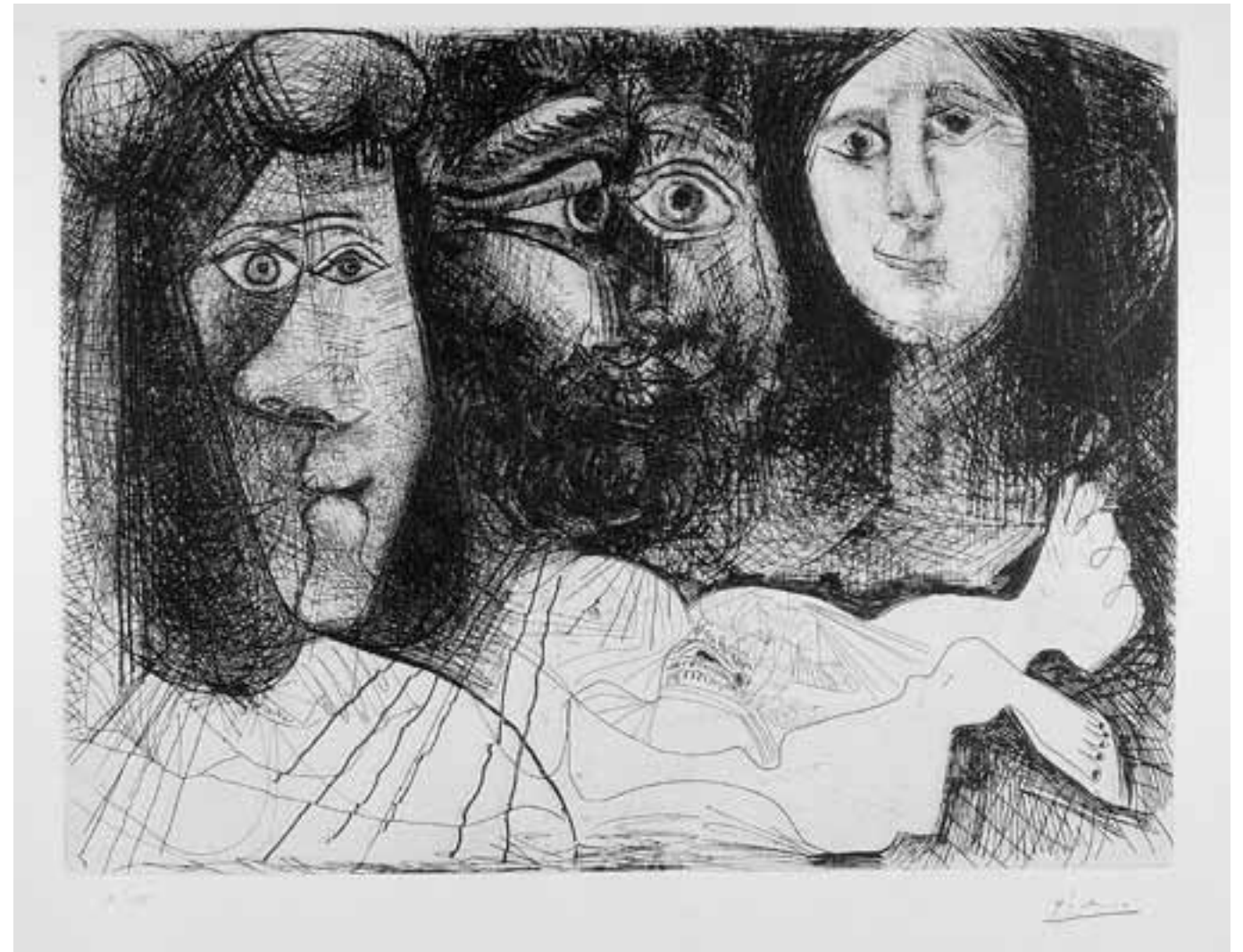
Printing

(December 20, 1972)
Imprimerie Roto-Sadag S.A. and Imprimerie Atar S.A., Geneva, for the text, typography and reproductions.
Atelier Crommelynck, Paris, for the etching.

This album represents the last book illustrated by Picasso to appear during his lifetime. Published by Albert Skira in 1972, it contains reproductions of seven colour studies and 80 preparatory drawings Picasso had made for *La Chute d'Icare* (1958). The latter was created in response to a commission by UNESCO for Picasso to decorate a large portion of one of the walls in its new Paris headquarters. Picasso filled two notebooks with sketches of nudes and bathing figures in a style recalling that of his series of bathers from 1956. He completed the scale model for the work on 29 January 1958 and two months later it was presented to UNESCO. The final mural, which covers an area of almost 100 square meters, is composed of 40 wooden planks painted in acrylic. The scene shows standing and reclining figures, and another figure, in the centre, falling towards a blue sea. It is likely because of this central figure that George Salles titled the work "The Fall of Icarus" in 1958.

The large etching that accompanies the album is dated 4 March 1972 and is one of the last prints Picasso ever made. It shows three heads, each with a Picassian "double portrait". Set against a dark ground, these three heads seem almost to hover in space above the body of a nude female who fingers herself while her body sprawls across a light foreground. The prominent eyes that hover over the naked body point up the significance of voyeurism in Picasso's late works, particularly in *Suite 156*, a series of etchings made between January 1970 and June 1972 that recall the famous *Suite 347* of 1968.

Number 31 of 125, with the etching signed in pencil by the artist. Double Elephant Folio (694 x 495 mm). Loose in a full grey cloth portfolio with title after a design by Picasso printed on the front. A cardboard partition divides the interior of the portfolio in two.



Pierre-André Benoît
Alors

1974

P.A. Benoît / (A) L / O / R (S) / Picasso / (Alès) (PAB = Pierre-André Benoît) [1974]

Illustrations

1 cardboard-cut (225 x 160 mm) printed on the recto of the second leaf of a sheet folded in two, undated [1966].

Edition

16 copies on Rives wove, signed in pencil by the author/publisher and numbered from 1/16 to 16/16.

Printing

(1974)
Pierre André Benoît, Alès, for the text, typography and cardboard-cut.

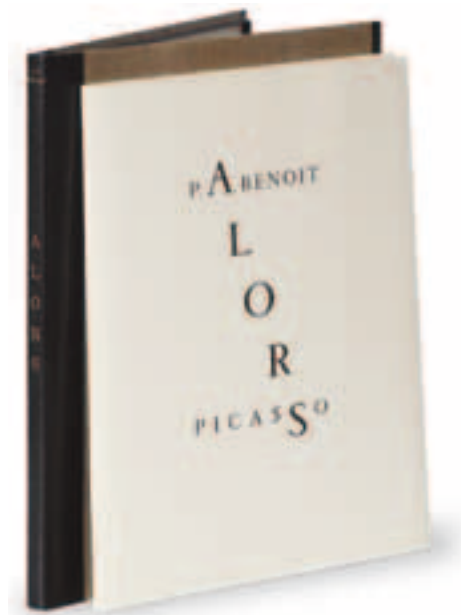
Picasso created this engraving on cardboard of a man in a hat in 1966, while he was also illustrating René Char's *Les Transparents*. That year, Benoît used the cardboard cut for the poster of an exhibition of books he had created with Picasso, "Les Livres de Picasso réalisés par PAB", held at Ribaute-les-Tavernes (Gard) from June to July 1966. It was likely at this time that Benoît made an additional twenty or so impressions which he had signed by Picasso and kept aside for future use. In this book, his final farewell to Picasso, Benoît included these saved impressions along with a poem about the artist's departure:

Son attente finie / le pêcheur reste là / immobile et muet / Alors / il est ailleurs / attentif / il le demeure / encore / ses yeux / ne regardent plus / du même côté / la mer / est remplacée / par un autre inconnu / ce qu'il voit / change son ombre / qui croît / ou diminue /

The title page features the names of Benoît and Picasso at the top and bottom, respectively, connected by the word "Alors" which is written on a diagonal.

Number 6 of 16 total copies, with the cardboard-cut signed in brown pencil by the artist and the last leaf numbered and signed by the author/publisher.

4to (328 x 259 mm). Loose in Rives wove wrappers, with lettering on the front cover. Preserved in a in a half morocco and wooden case.



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... Autre chose que de l'enfant beau. 1957: p. 150

A' haute flamme. 1955: p. 134

A' Pablo Picasso. 1945: p. 95

Alors. 1974: p. 242

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(L') **I**ndicatif présent ou l'infirme tel qu'il est. 1938: p. 72

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PICASSO
Les livres d'artiste

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