

ПИСЬМО

PICASSO: 70 YEARS OF BOOK ILLUSTRATION  
CATALOGUE RAISONNÉ

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MIGUEL OROZCO

Bon - tuer  
Pismo



# **Picasso: 70 years of book illustration Catalogue raisonné**

**Miguel Orozco**

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Cover: illustration from the book *Письмо (Escrito)* by Iliazd, 1948

Miguel Orozco

Picasso: 70 years of book illustration

**To Carmen García Guillén  
On her 34<sup>th</sup> birthday**

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## Introduction

It might be argued that this book is unnecessary, as a prestigious *catalogue raisonné* of Picasso's illustrated books already exists since 1983 (*Pablo Picasso The Illustrated Books: Catalogue Raisonné*, Patrick Cramer, Geneva, 1983). That catalog was compiled by psychiatrist and Picasso expert Sebastian Goeppert, Herma Goeppert-Frank and Patrick Cramer, gallerist like his father G  rald –a friend of Picasso– and publisher of the book. The present book does not pretend to replace the Cramer, and anyone needing full details of a Picasso illustrated book should indeed continue to revert to that classic. Our purpose is, on the contrary, to complete it providing Picasso lovers a glimpse of what his books looked like. This is, in our opinion, one of the minor flaws of the Cramer, which describes page by page how the book is built, but leaves the reader without an idea of what it looked like. Because it only illustrates, without exception, the original prints the book contains, and most of them in black & white. A book is not only the text and the original art work it contains, but also what you see of it, what you touch and smell, including the slip cases and boxes. To the extent possible, we have provided color photos of the outside look of the book, the page layout, the interaction between text and prints, and of illustrations other than original prints. The other existing *catalogue raisonn  * is Abraham Horodisch's *Picasso as a book artist* (The World Publishing Company, Cleveland & New York, 1962, first published as *Picasso als Buchk  nstler* (Gesellschaft der Bibliophilen, Frankfurt am Main, 1957) but it concentrates on typographic and printing techniques, not books or illustrations.

A main consideration to be made on the subject of this work is Picasso's relationship with books. Nobody remembers Picasso spending a long time reading a book, but he insisted on being left alone often and might have read on those moments. What is established is that he had a literary culture. But in our opinion his attachment to illustrating books has more to do with his also well established strong relationship with authors.

Friendship with poets and intellectuals was a constant of Picasso both in Spain and especially since he moved to Paris at the beginning of the 20<sup>th</sup> century. Apart from the fascination produced in Picasso by the overflowing verb of writers, especially the French given his limited command of this language, the painter was also an aspiring bard who admired this ability as an art as powerful as painting. Besides, poets provided Picasso not only the spiritual nourishment that allowed him to learn and advance, but also essential contacts to be present in the French art scene. His first friend in Paris was poet Max Jacob, who was joined in 1904 by Andr   Salmon, Guillaume Apollinaire, Pierre Reverdy and Gertrude Stein. Later came Jean Cocteau, Andr   Breton, Paul   luard, Jacques Pr  vert, Georges Hugnet, Louis Aragon, Michel Leiris, etc. The readers will find many books by these authors illustrated by Picasso. This was the main service he could render to his friends.

It should be noted that during the first half of the 20th century, poets are the intellectual vanguard of France –and also of Europe– and their social leadership was unquestionable. And since the liberation in 1944, communist intellectuals dominated the French cultural scene, and Picasso was very close to them. In addition to all that, the illustration of books was also used by the painter to offer his solidarity to the causes that mattered to him, mostly linked to his militancy in the French Communist Party, the only one that could help fellow Spanish exiles. In fact, books and militancy are linked, since many of the books he illustrates are from friends and will be produced by publishers owned by or closely linked to the party, such as the *Biblioth  que Fran  aise*, *Editeurs Fran  ais R  unis*, *Cercle d'Art*, or *Au Vent d'Arles*.

The main publisher of Picasso illustrated books will be *Éditions Cercle d'Art*, which had been founded in 1950 by Charles Feld at Picasso's suggestion, and with his help and that of Fernand Chenot, former lithographer of Mourlot who had founded the *Imprimerie Moderne du Lion* in the rue des Plantes, which would print reproductions and some interpretation lithographs. Feld was a resistant Jew who, after founding the Movement against Antisemitism, received the commission from the French Communist Party to launch the publishing house, whose main sustenance would be precisely Pablo Picasso. Cercle d'Art published dozens of books on the painter, and in 14 of them the Andalusian also contributed original prints without receiving any remuneration, something that did not happen however with publisher André Sauret, to whom he charged for his collaborations at market prices.

Typography, which until the appearance of personal computers in the 90s of last century constituted one of the highest costs of any publisher's work, was mainly be done by *L'imprimerie Union* (the former *Kooperativnaia Tipografia Soïouz* that printed the pamphlets of the Russian revolutionaries) in rue Lecourbe. The printer had been formally 'acquired' in 1940 in a fictitious sale, by Fernand Mourlot, from its Russian Jewish owners Volf Chalit and Dimitri Snegaroff.

The French Communist Party extracted from Picasso all it could, asking him to cede to the organization the reproduction rights of the popular illustrations of his books, also free of charge. In the case of the 1961 book *Toros y Toreros*, which drawings are reproduced ad nauseam in tableware, key chains, bookmarks, etc., millions flowed to the party and continued to give dividends until 1993, when the heirs of Picasso sued the publisher, claiming that the transfer that Picasso had made of the rights of reproduction was only valid for the first edition. The case ended with a decision of the Paris Court of Appeal in 2001 that restored the right to the painter's heirs and obliged the publisher to pay reproduction rights for future editions of the book.

In Spain, the main publisher of Picasso illustrated books was Gustavo Gili. In the 1920's, the owner of the company, Gustavo Gili Roig, asked several times Picasso to illustrate *El Sombrero of tres picos* (or *Le Tricorne*) by Alarcón. Since the painter did not answer, he proposed poems by Góngora. Finally, Picasso chose to illustrate the bullfighting treatise written by the Pepe Illo (Jose Delgado), *La Tauromaquia o Arte de torear*. But nothing happened until in 1956, when Gustavo Gili Esteve, son of Gili Roig and his successor as head of the publishing house, gets in touch with the artist. The old dream by Gili Roig to publish Picasso's illustrated *Tauromaquia* becomes a reality in 1959. Later will come *El Entierro del Conde de Orgaz* (1969), with a text by Picasso himself, as well as four other illustrated books: *El carnet de La Tauromaquia de Pepe Illo* (1963), *Doble Ensayo sobre Picasso*, by Josep Palau i Fabre (1968), *Recordant el Doctor Reventós* (1969) and *L'Hospital de Santa Creu i de Sant Pau* (1971). Gili will also publish, following the example of Berggruen & Cie. in Paris –which had published in 1958 the *Carnet Catalán*– three Picasso drawing notebooks: the *Carnet de La Coruña 1894-1895* (1971), the *Carnet de Paris, 1900* (1972) and the *Carnet Picasso Madrid 1898* (1976). All four were illustrated with pochoirs in colors printed by Daniel Jacomet in Paris. The same Gili publishing house also acted as agent in Spain to publish the Spanish versions of Picasso mass circulation books, as the reader will find in these pages.

Another consideration we must make in this introduction to the catalogue raisonné is that we shall avoid at all costs to enter the often heated debate on the opposition between *livres d'artiste* and illustrated books. As Breon Mitchell rightly points out <sup>1</sup>, if the illustrated books contain original work, both categories contain original graphics of the kind which find their place on museum walls. We think that perhaps the often radical separation between the two is due to the fact that the art historians have claimed academic ownership of the livre d'artiste, at the cost of neglecting its literary component. On the other hand, bibliophiles and antiquarians, who also pay little attention to the literary aspect, treat illustrations with disdain, as if they were intruders in the sacred world of typography, printing and book binding. This is not our war and we shall therefore avoid taking sides, which does not mean that we shall ignore the fact that the level of involvement, the contribution of Picasso does not reach the same level in all the books. Some, like *Le chant des morts*, are a Picasso product –both intellectually and artistically– from the covers to the last page, and in others he simply provided one illustration, be it original or a reproduction.

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<sup>1</sup> Mitchell 1976, p. 5

After much reflection, we have also considered that the endeavour of classifying Picasso illustrated books into categories is a futile exercise. It may throw some light for the understanding of the artist's effort in the field, but it never leads to a comprehensive classification where one can fit each book in a case to which it clearly belongs. We have therefore opted for using in our study the chronological order that Sebastian Goeppert used in the Cramer Catalogue Raisonné.

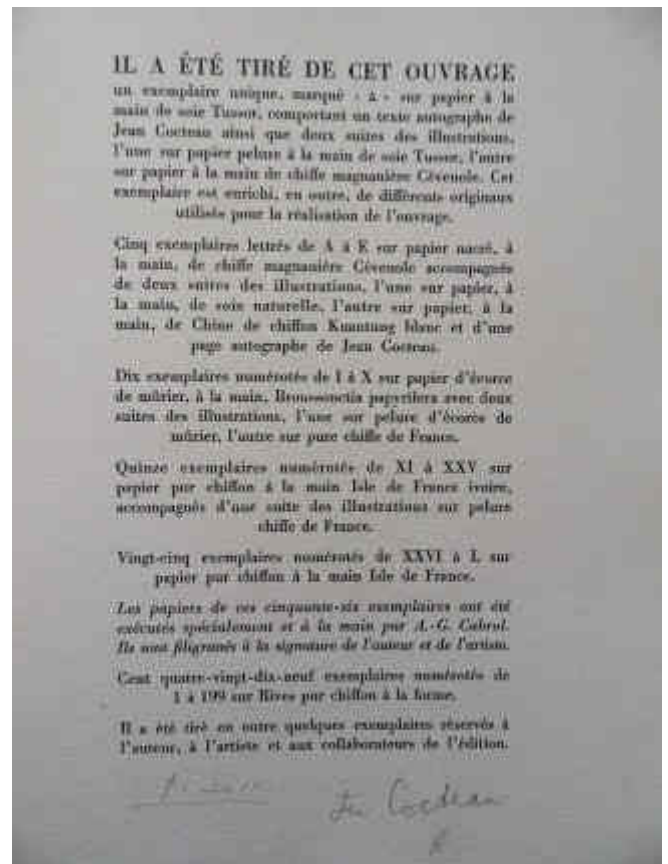
We shall nevertheless make reference to a few attempts at classification, some from a bibliographic point of view and others one from a wider artistic perspective. In 1936, Monroe Lathrop Wheeler, who would be appointed four years later head of the New York Museum of Modern Art's Department of Exhibitions and Publications and also took over many of Alfred H. Barr's functions as Director, published in Barr's book, [\*Picasso: forty years of his art\*](#), a list of 54 books illustrated by Picasso, but without a classification.

As Abraham Hodorisch recalled<sup>2</sup>, the first attempt at classification of Picasso illustrated books into categories was made by J. E. (Iosif Efimovich) Pouterman, who, in a 1940 article (*Books Illustrated by Pablo Picasso, Together with a Hand-list*) introduced the first discrimination: he only included books that contained real illustrations "drawn specially" for it. This means that he should have left out books to which Picasso contributed by lending a previously made illustration.

This was acknowledged by MoMA's top prints expert William (Bill) S. Lieberman, Barr's assistant, founder and head of MoMA's prints department, who in the list he contributed to Alfred Barr's 1946 book *Picasso: Fifty Years of His Art*, indicates that many of the 64 books he listed contained prints that "Picasso obligingly provided for the purpose". In 1954, Maurice Bridel introduced in his *Notes pour une bibliographie des ouvrages illustrés par Pablo Picasso* the first true sorting of Picasso's illustrated books: 1) Illustrated books; 2) books which de luxe edition contains several prints whereas the current edition only has one; 3) books with just one print; 4) books where only the de luxe edition has one print; 5) one book illustrated by hand; and 6) one periodical with an original print.

It is understood that the above listings only contain books with original Picasso prints, which in our view means those included in the *catalogues raisonnés* of graphic work. Pouterman limited the list to those in which (in his opinion) the print was conceived for the book, and Maurice Bridel established a hierarchy based on the categories of book's print run, from the most expensive de luxe editions to the current edition, including the numerous grades in between (see right an example of *justification du tirage* with six categories plus hors commerce for the author, artist and collaborators).

Dutch bibliophile Abraham Horodisch, in his *Picasso als Buchkünstler* admitted one essential problem that has been hidden by other authors and which caused notable errors by Juan Carrete Parrondo and even Sebastian Goeppert: that many of the books authors write about "were not available for inspection and had to be quoted at second hand". By simply reading the description of some books one can ascertain that he has had no access to the real books. The problem is compounded by the varied print run: the author may have had access to one copy, but can only describe the other categories by reading the *justification du tirage*, which in our 25 years experience as collector and amateur, often differs from the reality of the books printed. Our



<sup>2</sup> Horodisch 1962, pp. 112-113

experience and the present work is based on the physical examination of the books in our own collection and in art galleries in Europe; in Auctions either personally in Europe or through photos of individual books in sales throughout the world and in galleries everywhere, and also through the description and photos posted in their internet sites.

Horodisch in any case broadened the scope of the classification, and sorted the books in six categories: A) Books with illustrations made expressly for the publication or that form a close unity with the text; B) Books with illustrations not made expressly for the text; C) Books that contain a portrait of the author; D) Books with a frontispiece having no relation to the text; E) Books with a wrapper designed by Picasso; and F) the catchall category he calls *Miscellaneous*.

The broadening approach of Horodisch is much welcomed, but his contribution is limited by his background as a bibliophile, antiquarian, publisher and (book) printer. What he is interested in is Picasso's contribution to the world of the book, as defined by the narrow limits of bibliophiles. He therefore excludes from his 142 books list all works that are not pieces of literature. He explains that this reason has prompted him to leave out *Picasso dessins* (Cramer 14), Zervos' *Oeuvres 1920-1926* (Cramer 15), André Level's *Picasso* (Cramer 16), Eugenio D'Ors' *Pablo Picasso* (Cramer 18), Paul Éluard's *À Pablo Picasso* (Cramer 43), *Du cubisme* (Cramer 46), *La chèvre* (Cramer 64) and *Dans l'Atelier de Picasso* (Cramer 88). This may have some sense from the literary point of view, but less so from an artistic one. As he probably realized soon after writing that statement, because some of these books are actually included in the 1962 English edition of his catalog (which maintains the exclusion statement, though).

The number of entries in Horodisch's 1957/1962 catalog, 142, thus close to the 156 included in the Cramer of 1983, is misleading, inasmuch as only 80 of the books he lists have original, catalogued prints, thus deserving a place in the Cramer. Horodisch included 62 books that do not have any, many with just a reproduction of a drawing, often using the Halftone technique with only one ink color, in dots of differing size. Horodisch includes at least four books published by *Éditions de la Sirène*, owned by banker Paul Laffitte and six by *Éditions Dynamo*, a modest publisher based in Liège (Belgium) owned and animated by Pierre Aelberts, a bibliophile and probably a friend of his. Many of them contain only halftone photographs of a Picasso work. We shall nevertheless leave many of the 62 books without original prints in our catalogue.

The justification of letting in or leaving out a book in a catalogue raisonné is a complex matter, but let us simplify it using two main criteria that prevailed in our case over others. The first is an artistic one, and we tend to include in our listing books or portfolios that include original art work, and in this category we include pochoirs. Picasso loved this reproduction technique, had a strong sympathy for master printer Daniel Jacomet and cooperated closely with him in many publications that contained pochoir reproductions of his paintings, sometimes throwing into the lot an original print to add more value. The first cooperation was in 1920, *Le Tricorne*, which contained one original etching plus 31 color pochoirs after costume designs for ballet. Had we left out books or portfolios illustrated with pochoirs we would have deprived readers from access to some of the most beautiful productions of the painter.

Another criteria that has pushed us to include some of the 62 Horodisch books or others we have located in our quest for Picasso works is knowing or having strong indications that Picasso knew about the book before its publication, approved the inclusion of his illustrations or even selected them. Furthermore, if Picasso participated in the production, gave the *bon à tirer* or designed the cover or interior, as is the case in many books we have found but were excluded by the Cramer catalog, these deserve to be in our list.

Professor Juan Carrete Parrondo proposes a more elaborate classification, Picasso centred, of the typology of the books illustrated by Picasso. His 2006 study *Picasso y los libros* is limited to the 156 books included in the Cramer Catalogue Raisonné, and he classes them in eleven open categories, meaning that a book may be included in more than one group. The first category he proposes is that of books simply "enriched with Picasso prints", which he does not consider *artist books* nor even *illustrated books*, as the print does not transform the book. He even considers that Picasso's contribution to these "does not add any intrinsic value". In this category fall 41 of the books of the Cramer catalog, from *Le phanérogame* of 1918 (Cramer 5) to *La chute d'Icare*

of 1972 (Cramer 155). We find however surprising to discover that Carrete Parrondo includes in this category books like *Non vouloir* (Cramer 36), a book of just 76 pages where Picasso's contribution are a combination of over 27 engravings in different colors and combination of impressions. That looks to us as a substantial added value. *Dans l'atelier de Picasso* (Cramer 88), also included in this category, is in our opinion a true *livre d'artiste*. Picasso contributed to the design of the book –a tribute from the painter to both printer Fernand Mourlot and his secretary Jaime Sabartés– and offered 13 lithographs to illustrate it. Without those elements, the book simply would not exist. Other books included in this group by Carrete Parrondo, like *Diurnes* (Cramer 115), *Gavilla de fábulas sin amor* (Cramer 116) or *Le Picasso de poche* (Cramer 129) deserve to be given a much better mark. In the case of the last one, we could say that if we take out Picasso's contribution to it there is no book at all left.

The second Carrete Parrondo category is books about Picasso, whether monographically or together with other artists. He includes 27 publications in this group, which only meaning in our opinion is that it gathers books where Picasso is not a contributor, but rather the center of attention. However, we discern a confusion here, inasmuch as some books included in this category are actually a creation by the artist for the readers, or an extension of a previous creation, developed in book form, e.g. *La guerre et la paix* (Cramer 67), *Les menines et la vie* (Cramer 97) or *Les déjeuners* (Cramer 118).

The next two categories by Carrete Parrondo are rather thin: Portfolios with prints, with just two “books”: *Cuatro litografías* (Cramer 10) and *23 gravures* (Cramer 25) and Book covers, which only includes the four volumes of Mourlot's Picasso lithographe (Cramer 55, 60, 77 and 125). Had the professor extended his study beyond the Cramer, these two categories would have been far thicker.

The fifth group includes twelve books where, according to the author, Picasso has contributed a portrait to be used as frontispiece of the book. It should be noted, however, that the last two “books” in the category, *Arthur Rimbaud vu par des peintres contemporains* (Cramer 119) and *La magie quotidienne* (Cramer 144) are not actually books but simple portfolios of prints by several artists, like Jean Arp, Georges Braque, Jean Cocteau, Max Ernst, Valentine Hugo, Alberto Giacometti, Joan Miró, Jacques Villon, Andre Masson and Zao Wou-Ki. The sixth Carrete Parrondo category, that groups exhibition catalogs, includes ten publications, although the last three, *Prints from the Mourlot Press* (Cramer 128), *Lithographies de l'atelier Mourlot* (Cramer 132) and *Les livres de Picasso réalisés par PAB* (Cramer 135), are not strictly exhibition catalogs, even if they were published on the occasion of an exhibition.

The next categories in Carrete Parrondo's classification group books by classic authors, with thirteen entries; books of political intent, three entries; and books written and illustrated by Picasso (*Poèmes et Lithographies*, C. 69 and *El entierro del Conde de Orgaz* C. 146).

Category No. 10 of the classification groups five books of drawings on already illustrated books then reproduced and re-published. In fact, Picasso loved the idea of “illuminating” books for friends, although most of them were never published. The idea of such category is good, but the author includes in it three books (60 % of the group) that cannot by any means be included in this class: *Le manuscrit autographe* (Cramer 17), *XXe Siècle 10 L'Écriture plastique* 1958 (Cramer 92, called by the author *Cahiers d'Art*) and *Le Picasso de poche* (Cramer 129). Referring to the last one, it could be said, however, that another book, not included in Cramer nor in Carrete Parrondo's list, does meet the criteria. It is *Le Carnet Des Carnets*, drawn by the artist over one copy of *Le Picasso de poche*, which he found unsatisfactory.

The last group, number 11 of Carrete Parrondo's classification, is books of dialogue with poets and friends, where he includes as many as sixty publications. The problem is that he also uses this *catchall* category to place those books that do not fit into other classes, but that do not meet the requirement of being a book of dialogue with poets and friends. This is obviously the case of *Regards sur Paris* (Cramer 120), *Hommage a Georges Braque* (Cramer 124), *Pour Daniel-Henry Kahnweiler* (Cramer 133) and *Hommage a Roger Lacourière* (Cramer 141). A great many of the remaining fifty-six books of the group can only be included in the class with forceps.

Our decision to include in our catalogue programmes of ballet representations will no doubt be controversial. However, we have opted for this for several reasons. The first is the effort and dedication of the artist, both as decorator and costume designer, which means that the place occupied by ballet in Picasso's work in general in a long period of his life was not negligible. The second is perhaps the impact made by the artist in the world of ballet, where his designs have become an intrinsic part of the history of the art.

As the *Bibliothèque nationale de France* and the *Opéra national de Paris* showed in the exhibition *Picasso et la danse* (June 19 to September 16, 2018, Bibliothèque-musée de l'Opéra, Palais Garnier, Paris) Picasso gave a prominent place to dance in the early years of his career, and this dedication intensified after his first collaborations with Serge Diaghilev's Ballets Russes, in the 1910s. It is in this troupe that Picasso met his future wife, the dancer Olga Khokhlova, and friends like Léonide Massine or Jean Cocteau. The artist also began then to draw ballerinas and bodies in motion, a practice that will always accompany him.

Picasso participates in a dozen ballet productions. If his involvement is sometimes limited to simple stage curtain, or indications for making it, he is very active in four major productions between 1917 and 1924: *Parade* (1917), *Le Tricorne* (1919), *Pulcinella* (1920) and *Mercure* (1924). His costumes, designed as cubist sculptures, as well as his horse, influenced by the Circassian world, contribute to the scandal of *Parade* while his colorful costumes promote the immense success of *Le Tricorne*. For *Mercure*, emancipating from the Ballets Russes company, Picasso realized the sets and costumes of a series of surrealist "plastic poses" once again heckled at the premiere. Ballet was thus one of Picasso's ways to shock the world.

Drawings, prints, manuscripts, costumes and vintage photographs illustrate the strong involvement of the artist in these collective creations and interact with modern costumes and photographs, testimonies of the place of his work in the living repertoire of the Paris Opera. Thanks to a mythological revival in his work in the late 1940s, bacchanales and other faunes dancing furiously affirming themselves come back to his canvases. From the 1960s, all these themes will be revisited through the prism of an ubiquitous eroticism, like the dance in the *Salomé* print of 1905, which licentious potential Picasso revealed clearly when the series was resumed in 1971.

And in many of the programmes for the ballet representations, Picasso contributed with drawings or pochoirs. Even if some of these are not at the same level as his *livres d'artiste*, they constitute a complement to the Cramer-level books on ballet and deserve to be mentioned in our catalogue to testify of his deep involvement in this art.

Some readers will be surprised to find in our catalogue not only books and some ballet programmes, but also items like portfolios of prints, whether original or *after* Picasso. Some do look like books with loose pages and thus should in any case be there. Others are *too big* to be considered books, but there are also rather big books. Many have texts that accompany or explain the prints, exactly as there are books where it is not the illustrations that accompany the text, but the opposite. In any case, Sebastian Goeppert also included in his catalog some portfolios, like *Arthur Rimbaud vu par des peintres contemporains*, *Les Bleus de Barcelon* and *Papiers collés 1910-1914*. Of course, they are included in the Cramer because they have an extra item: an original print, but in fact their main characteristic is not the added etching or lithograph, but the rest of the portfolio. If we include portfolios it is not because of the added prints, but for the album itself. And we ask readers to judge if the decision is right or not.

Other items included in our catalogue are a few just one page pamphlets, but they contain a markedly militant text and have a Picasso illustration made with exactly the same purpose (e.g., *La Provence point Oméga*). We also include a concert programme with a militant purpose: *À la mémoire de Julius et Ethel Rosenberg, exécutés le 19 Juin 1953*.

Also in our catalogue are individual issues of art magazines, like *XXe Siècle* or *Verve*. We see no reason to exclude them in a catalog of illustrated books, applying the old proverb *If it looks like a duck, swims like a duck, and quacks like a duck, then it probably is a duck*. Besides, Picasso was a close friend of the publishers and in at least one case (*Suite de 180 dessins de Picasso*) dedicated more than two months to make the 180 drawings destined to be in this volume. It is excluded from the Cramer on the pretext that the illustrations are *after* Picasso. But we should not forget that Picasso designed personally the covers, the frontispiece and had included in the

book 12 color lithographs, lithographic front and back covers and title page and 166 héliogravures, 2 of which colored lithographically. Much more Picasso involvement than in most of the books included in the Cramer.

Summing up, our purpose has been to produce a catalog that is as comprehensive as possible, always meeting the main criteria of Picasso involvement. If Picasso wanted to illustrate and did what was necessary to achieve that goal, we see no reason to exclude the result of that endeavour from our list.

We have also included a few more exhibition catalogs than Sebastian Goeppert did in the Cramer, because some left out deserve being there because of the lithographs or pochoirs after Picasso they contain.

As for the Picasso drawing notebooks (*Carnets*), Sebastian Goeppert includes the *Carnet de la Californie* (1959) and *Toros y Toreros* (1961). Both are accompanied by original prints by Picasso, which justifies their inclusion in the Cramer, but they are quite large in size. Cramer also includes two other tiny *Carnets*: *El carnet de La Tauromaquia de Pepe Illo* (1963) and *Le Picasso de Poche* (1964), in both cases because they are accompanied by original etchings. But these two are not actually drawing notebooks, but carnets filled with drawings as a present for one person: Gustavo Gili, Jr. and Marcel Duhamel respectively. In this connection, we have added another carnet to the Cramer lot: *Le Carnet Des Carnets* (1965), which constitutes a true curiosity that has caused confusion in the art market. In fact, this last item originates in the fact that when Picasso saw *Le Picasso de Poche*, he thought it needed improvement and changed considerably both the notebook and the envelope that housed it. But the printing had already been done by Daniel Jacomet, and in fact, many of the English version copies of this item (notably the de luxe copies that also contain a modified etching) have the new carnet and envelope of *Le Carnet Des Carnets*. For the French market it was decided to issue a second edition, i.e., that of 1965.

We include in our catalog, in addition to those, four more tiny items that are true drawing notebooks: the *Carnet Catalán* (1958), the *Carnet de La Coruña 1894-1895* (1971), the *Carnet de Paris, 1900* (1972) and the *Carnet Picasso Madrid 1898* (1976). We have decided to incorporate them because all but one were published during Picasso's lifetime, because in three of them he supervised the work and gave the *bon à tirer*, and particularly because the four of them were made in pochoir by Daniel Jacomet. With respect to the *Carnet de Paris, 1900*, it should be noted that this item has been subject of two ulterior editions: in Germany in 1994 by Akademische Druck-u. Verlagsanstalt, Graz (Austria) and in 1995 by Editorial Casariego, Madrid. Neither of these two editions contain pochoirs and are thus not covered by our catalog.

As we mentioned above, we have followed here the chronological order of the works, but this order is however broken when books are strongly linked to each other. For instance, *Carmen. Hors-texte de Picasso* (1953) and *Le Carmen des Carmen* (1964) are placed not in their respective year, but right after his first *Carmen* of 1949. The 1953 book is the second time Picasso illustrated Prosper Mérimée's text, and the 1964 version is an illumination of the Jansenist version of 1949. It makes thus sense to keep them together to underline their links. The same applies to *40 Dessins de Picasso en Marge du Buffon* (1957), which we place here next to *Eaux-fortes originales pour des textes de Buffon* (1942), of which *40 dessins* is a Picasso re-illuminated version.

The same breach of the chronological order applies to the French version of Yvan Goll's *Elegie d'Ihpetonga* (1949), which is followed by *Elegy of Ihpetonga and Masks of Ashes* (1954) and *Four Poems of the Occult* (1962). All three books contain the same illustrations by Picasso.

Having the same illustration also brings together Raymond Radiguet's books *Les Joues en Feu* (1925) and *Le Diable au corps* (1953). Pierre-André Benoit's *Autre Chose* (1956) has a very similar illustration to that of Antonin Artaud's *Autre Chose que de l'enfant beau* (1957). And this last book's illustration was also used in Louis Broder's album *Les Illustrateurs de 'Miroir du Poète'* (1960). The three are thus grouped together. The chronological order of other books is also modified in the same way. In order to put things right and avoid any confusion, we have included at the end of this book a list of all books in chronological order (right after this introduction) and an alphabetical list of all works.

We have also included, in order to facilitate access to the works, a list of the books of the catalog classified by author. But handling this list requires some warning, as the list makes no distinction on the nature of the text,

which might be original poems, a theatre play, a novel or an essay by the author, which Picasso deliberately illustrates. However, the literary work or essay might actually have been written to accompany the illustrations by Picasso, which constitutes a very different situation. If it is an essay, it could be about Picasso, the painter could be mentioned *en passant* or it could be about a completely different subject with absolutely no relation to the painter. The classification by author does not imply thus that Picasso *illustrated* the book of the author, but simply that the writer appears as author of the book. If the reader wants to know whether he is before a true *illustration*, the entry on the book must be read, and if more details are needed, access to the Cramer appears imperative.

The text by the author could also simply be an introduction for a book, catalog or portfolio of prints by Picasso, in which case it would be about Picasso, but the portfolio could also be a collective one and the text could not talk about Picasso at all.

Where there are no text or there are several authors, without one that takes precedence in the book, we have included it in a last category. But when there is an editor, the book is attributed to him or her.

**Miguel Orozco**

**Brussels, 27 December, 2018**



# 1. Title: *Poèmes*

**Author:** André Salmon

**Date:** 1905

**Publisher:** Vers et Prose, Paris

**Typography, text & binding:** H. Houve, Paris

**Printer of Illustrations :** Eugène Delâtre, Paris

**Paper:** pur fil, Holland, Japan, China

**Size:** 120 x 91 mm (plate); 193 x 129 mm (sheet)

**Illustrations :** One drypoint (*Les deux saltimbanques*) 12 x 9,1 cm . Sheet 14,9 x 11,6 cm

**Print run:** 250 copies: 10 numbered on Japan (with the drypoint), 15 numbered on China and Holland, 225 on pur fil, unnumbered.

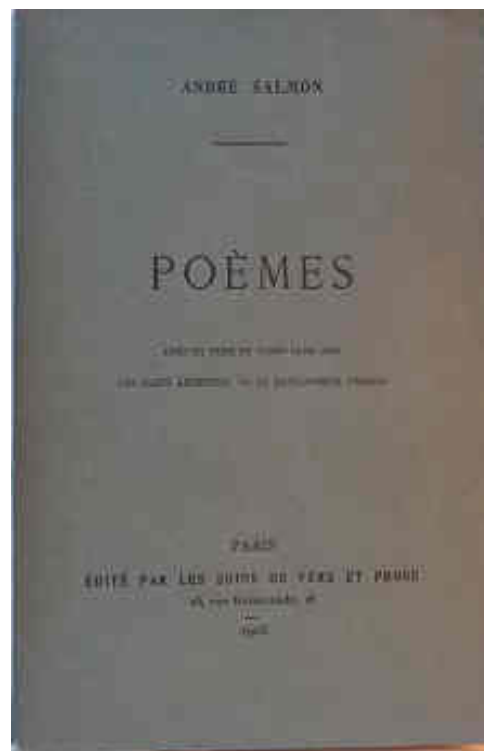
**Catalogues raisonnés:** Cramer : 1 Horodisch: D1 Bloch: 5 ; Baer : 6

## Museum References:

Art Institute of Chicago: Gift of the Gecht Family, 2015.272

## Exhibitions:

-The Art Institute of Chicago, Graphic Modernism: Selections from the Francey and Dr. Martin L. Gecht Collection at the Art Institute of Chicago, Nov. 15, 2003 – Jan. 11, 2004, pp. 124–25, cat. 102 (ill.).



-The Art Institute of Chicago,

"Picasso and Chicago", February 20-May 12, 2013, p. 36, cat.15 (ill.), cat. by Stephanie d'Alessandro.

## Comment:

"In 1905 appeared *Poèmes*, my first collection of verses, published by *Vers et Prose*. Picasso then decided to mark our alliance with a beautiful sign. So that I may be the first to be happy, and also so that I may benefit from it, the poor know how to make beautiful gifts, Picasso engraved for me the image of two little acrobats; the blue age was closed. (André Salmon, *Souvenirs sans fin*, p. 199).

Born in Paris in 1881, André Salmon is in St. Petersburg in 1897. He works at the French consulate and learns Russian. He also discovers Corbière, Rimbaud, while at the same time he frequents Russian anarchists. He returned to Paris in 1902 for his military service. The following year, he meets Guillaume Apollinaire, Alfred Jarry, Paul Fort, etc. He founds with some friends a review, *Le Festin d'Ésope*, with headquarters the room of André Salmon. In 1905, Catalan sculptor Manolo took him to Picasso, rue Ravignan: he was conquered; Picasso introduces him to Max Jacob. Salmon lives of "odd jobs" (writing songs with Pierre Mac Orlan, plays with Apollinaire), until Paul Fort asked him to be the secretary of his magazine, *Vers et Prose*, but he would not stay long time.

## 2. Title: *Saint Matorel*

**Author:** Max Jacob

**Date:** 1911

**Publisher:** Henry Kahnweiler

**Typography, text & binding:** Paul Birault

**Printer of Illustrations :** Eugène Delâtre, Paris

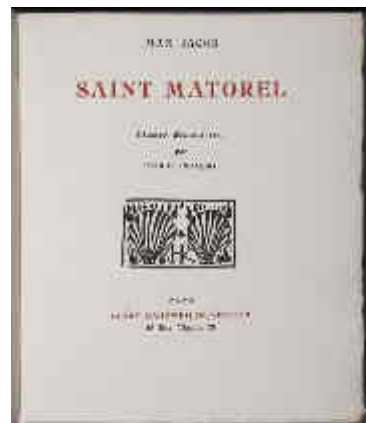
**Paper:** ancient Japan, Van Gelder laid **Size:** 26,7 x 20 cm

**Illustrations :** 4 etchings, the third one reworked with drypoint 20 x 14,1 cm

(*Mademoiselle Léonie, La Table, Mademoiselle Léonie sur une chaise longue, and Le Couvent*)

**Print run:** 106 copies: 15 on ancient Japan (1-15), 85 on Van Gelder laid (16-100), 4 on Van Gelder laid (I to IV) and 2 deposit copies with cancelled plates (0-00), All signed by author and artist.

**Catalogues raisonnés:** Cramer : 2 Bloch: 19-22 Horodisch: A1 Geiser-Baer, I, 23 à 26 ; Hugues, 50 ans d'édition de D. H. Kahnweiler, p. 2.



**Comment :** A narrative of poetic prose conducted in a burlesque manner but imbued with mysticism, *Saint-Matorel* is the first part of a trilogy narrating the initiatory quest for a kind of Hamlet who will die in a monastery struck by divine grace. Max Jacob revisits his own mystical experience, around a proven Christ vision on September 22, 1909 rue Ravignan, which led him gradually to convert to Christianity.

Henri Kahnweiler, the merchant of Cubist paintings, had just published Apollinaire's *L'Enchanteur Pourrissant* with woodcuts by André Derain, and the work he was asking Jacob to do was to be dedicated to Apollinaire.

Kahnweiler had the idea to make inexpensive luxury books that would become luxury by the mere fact of their illustrator. He made them very cheaply at a small neighborhood printer, Paul Birault ... to accompany worthy illustrations of Picasso and Derain. And he wanted to have texts of the most fashionable poets. The book appeared in 1911 at the Simon Gallery, 29 bis rue d'Astorg with etchings by Picasso. It is marked, like others of the same collection, with the monogram of Kahnweiler, representing his initials between two large shells after a wood by André Derain.

But Derain, refused to illustrate what he considered to be a strange mixture of literary genres. Kahnweiler turned to

Picasso, who gladly accepted the project, particularly because Jacob had been one of his earliest friends and admirers in Paris. He thus made a set of drawings during the summer in Cadaques, working on the theme of the human figure and the notion of discontinuity. Kahnweiler retained four in the manner of analytical cubism.

### 3. Title: *Suite des Saltimbanques*

**Date:** 1913

**Publisher:** Ambroise Vollard

**Printer of Illustrations :** Louis Fort

**Illustrations :** 14 etchings:

1. *Le Repas frugal* (Bloch 1; Baer 2) P. 462 x 376 mm., S. 658 x 510 mm.
2. *Tête de Femme (Madeleine)* (Bloch 2; Baer 3) P. 120 x 87 mm., S. 514 x 322 mm.
3. *Les Pauvres* (Bloch 3; Baer 4) P. 236 x 180 mm., S. 510 x 330 mm.
4. *Buste d'Homme* (Bloch 4; Baer 5) P. 120 x 90 mm., S. 510 x 322 mm.
5. *Les deux Saltimbanques* (Bloch 5; Baer 6) P. 120 x 90 mm., S. 510 x 330 mm.
6. *Tête de Femme, de Profil* (Bloch 6; Baer 7) P. 293 x 249 mm., S. 658 x 510 mm.
7. *Les Saltimbanques* (Bloch 7; Baer 9) P. 288 x 327 mm., S. 509 x 656 mm.
8. *L'Abreuvoir (Chevaux au Bain)* (Bloch 8; Baer 10) P. 120 x 189 mm., S. 330 x 509 mm.
9. *Au Cirque* (Bloch 9; Baer 11) P. 220 x 140 mm., S. 510 x 328 mm.
10. *Le Saltimbanque au Repos* (Bloch 10; Baer 12) P. 120 x 87 mm., S. 508 x 329 mm.
11. *Le Bain* (Bloch 12; Baer 14) P. 340 x 287mm., S. 660 x 508 mm.
12. *La Toilette de la Mère* (Bloch 13; Baer 15) P. 235 x 178 mm., S. 510 x 332 mm.
13. *Salomé* (Bloch 14; Baer 17) P. 403 x 348mm., S. 660 x 508 mm.
14. *La Danse (La Danse barbare devant Salomé et Hérode)* (Bloch 15; Baer 18) P. 184 x 236 mm., S. 326 x 508 mm.

**Paper:** Van Gelder Zonen and Japan

**Print run:** 250 on Van Gelder Zonen and 27 or 29 on Japan

**Catalogues raisonnés:** Cramer : Not in Cramer **Bloch:** 1-14

The *Suite des Saltimbanques*, a series of fifteen loosely-related etchings and drypoints created from late 1904 through 1905, was Picasso's first major body of work in printmaking and is integrally connected to his paintings and drawings of the same period. These are the very first plates created by Picasso. His work from this phase is distinguished by an astonishing economy and elegance of line that reveal the artist's immensely sophisticated eye even at this early stage in his career. After creating the plates for the *Suite des Saltimbanques*, Picasso took them to the renowned printer Delâtre and commissioned a small edition of unknown size, some of which were shown in an exhibition in early 1905. Though he had gained some recognition at this point, Picasso was still quite poor and hoped to generate income from the prints. His dealer at the time, Daniel-Henry Kahnweiler managed to sell some; however, most did not sell and were ultimately gifted to friends and supporters (most of these are signed and dedicated). In 1911, after Picasso had begun to achieve some renown for his Cubist work, the powerful dealer Ambroise Vollard purchased the plates. They were steelfaced to protect the delicate lines, printed by Louis Fort, and published in 1913 in an edition of 250 on Van Gelder Zonen paper and a deluxe edition of 27 or 29 impressions on Japon. Few of these impressions were signed, and if so, only at Picasso's whim. While it is up for discussion as to the better printer, the earlier and much rarer impressions pulled by Delâtre are generally more appreciated by collectors. The quality of his impressions was excellent; unfortunately, Picasso did not enjoy working with Delâtre as he printed the plates as he interpreted them, while Fort, in contrast, carefully followed Picasso's direction. The French term saltimbanques refers to the itinerant acrobatic circus performers who had provided impromptu entertainment throughout Europe for centuries, at one point holding a special position at the French court





performing *commedia dell'arte*. However, at the turn of the Twentieth Century they had long returned to their status as street performers, segregated from society and living from hand to mouth on the merits of their talents.

When the *Saltimbanques* theme emerged in Picasso's work, his life had recently improved after a long period of extreme poverty and relative isolation. Beginning in 1900, he frequently traveled to Paris from his native Spain and had a modestly successful exhibition in mid-1901, but after the suicide of Casagemas, a close friend to the artist, he retreated to Barcelona for several years and created what are now categorized as his Blue period paintings. When he permanently returned to Paris in the spring of 1904, he joined a group of young avant-garde artists and poets living

together in a large apartment building, the *Bateau Lavoir*, in the Montmartre neighborhood. They spent much of their time together in *salon* style and often visited the nearby *Cirque Médrano*, where the *saltimbanques* performed. He eventually came to know many of the performers and they became his primary subject matter. As Picasso's art invariably reflected his own life, it is generally agreed that he saw many similarities between himself and his circle of friends in the *Saltimbanques*—independent, creative, and dignified in spite of their economic circumstances.

While the *saltimbanques* and *commedia dell'arte* characters had inspired artwork throughout the centuries—and, particularly, as stand-ins for the performative and isolated role of the artist in society—Picasso's treatment of this subject stands apart for its depth and breadth, as well as its profoundly human and timeless quality.\* Appearing as single figures or in groups, the subjects range in age from infants to the elderly and span a wide range of roles, from clown to friend to mother to King. Set in minimal landscapes or backstage with occasional

props, Picasso imbued his subjects with poise and a sense of aloofness that belies their apparent interconnectedness, each one maintaining a strong presence as an individual, playing his or her part in the grand theater of life.



**John Szoke Gallery**

24 West 57th Street, Suite 304  
New York, NY 10019

#### 4. Title: *Alcools*

**Author:** Guillaume Apollinaire

**Date:** 1913

**Publisher:** Mercure de France, 1913

**Typography, text & binding:**

**Paper:**

**Size:** 18,2 x 11,4 cm

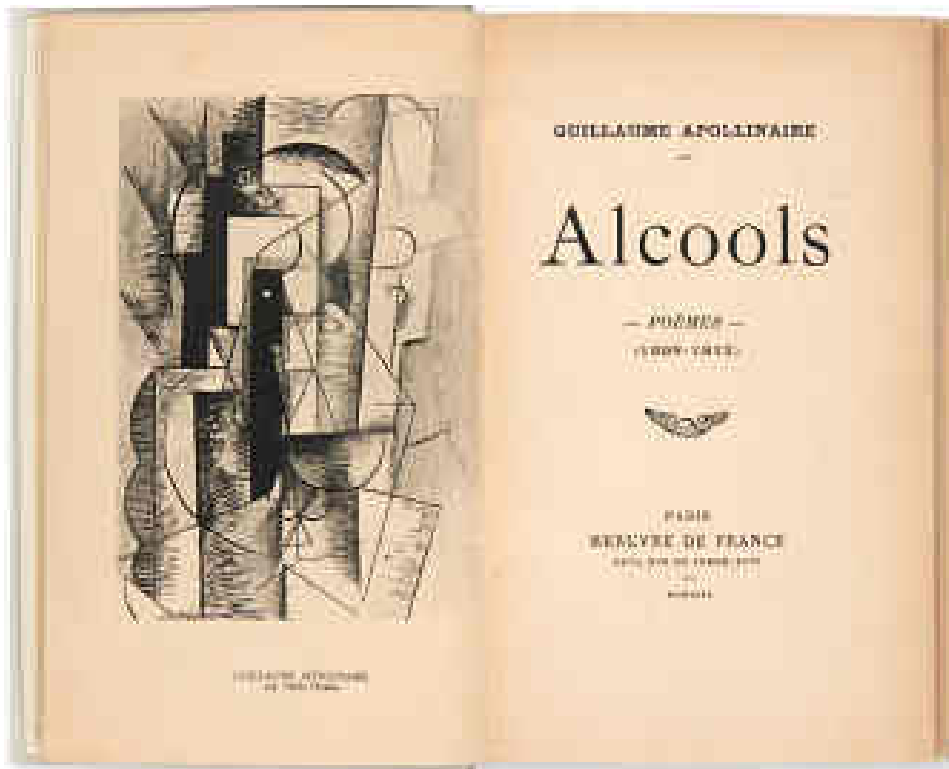
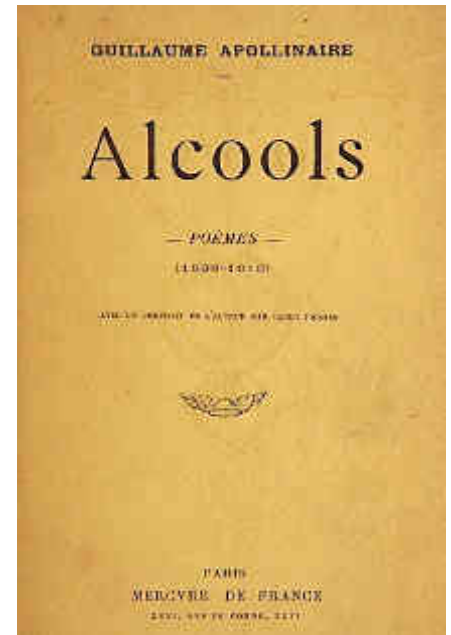
**Illustrations :** 1 portrait of the author by Picasso as frontispiece

**Print run:**

**Catalogues raisonnés: Cramer :** Not in Cramer **Horodisch: C1**

**Comment:**

Guillaume Apollinaire is one of the regulars and a fervent supporter of avant-garde art. A close friend of Pablo Picasso since 1905, he writes a lot about cubism. In 1913, he published "*Méditations esthétiques, Les peintres cubistes*" in which he compiled some of his articles, prefaces of exhibition catalogs and journalism reports. This work is considered a true gospel of this new aesthetic. He defends especially Picasso, whose artistic visions have a great influence on the literary production of Apollinaire, both in his poetic and prosaic narratives.



The first Picasso illustration of a book by Apollinaire would have been the *Bestiary* in 1907. Apollinaire, whom he met in an English bar, near the station of Saint-Lazare in 1904, was one of the closest colleagues to the artist. Brassai saw the manuscript of Apollinaire that Picasso, of his own hand, had "loaded with animals". In fact, the book will appear in 1911, decorated with the woodcuts of Raoul Dufy. Picasso also planned to ask the poet for a prologue for the *Suite des Saltimbanques*, but Ambroise Vollard did not want any prologue.

The first collection of Apollinaire poems, and one of the flagship books of modernity. The one who opens the volume, *Zone*, argues with the great poems of Blaise

Cendrars, *Les Pâques à New York* (1912) and *La Prose du Transsibérien et de la petite Jehanne de France* (1913), the honor of having renewed French lyric poetry and inaugurated the Season of the New Spirit.

*Alcools* is a collection of poetry written by Apollinaire, this book shows the literary innovations of the avant-gardes. The title *Alcools* combines poetry with an artificial paradise, where any form of rationality is forbidden. This collection explores various themes including, among others, the feeling of love (see *La chanson du Mal Aimé*), adolescent eroticism (see *L'Ermite*), the celebration of everyday objects and the modern city (cf. *Zone*) or loneliness (see *Le Pont Mirabeau*) and the diversity of the world and people around us (see *Le Voyageur*).

**5. Title: *Le siège de Jérusalem***

**Author:** Max Jacob

**Date:** 1914

**Publisher:** Henry Kahnweiler Éditeur, Paris

**Typography, text & binding:** Paul Birault

**Printer of Illustrations :** Eugène Delâtre

**Illustrations :** 3 etching and aquatint prints

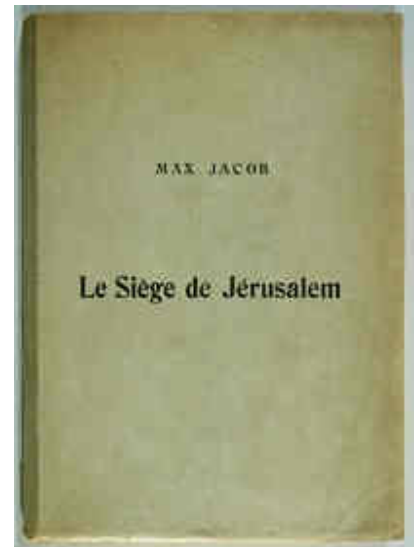
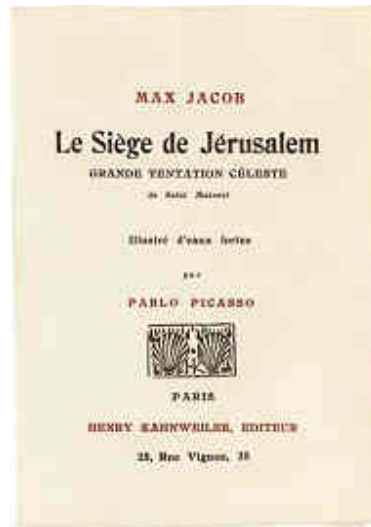
**Paper:** ancient japan, van Gerder holland laid

**Size:** 24,2 x 17 cm

**Print run:** 106 copies: 15 on ancient japan, 85 on van Gerder holland laid, 4 chapelle on van Gerder holland laid, 2 deposit copies with impressions from cancelled plates, all signed by author and painter.

**Catalogues raisonnés:** Cramer : 3

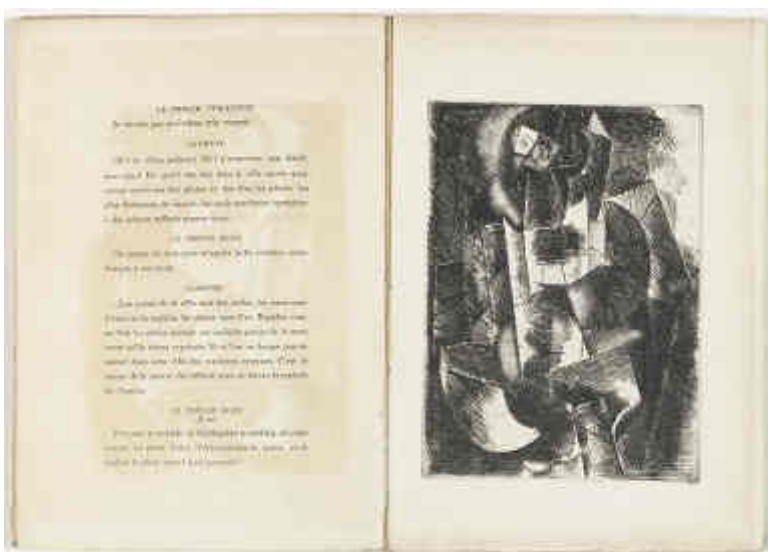
**Bloch:** 25-27 **Geiser :** 35-37 **Horodisch:** B1



**Comment:** After *Saint Matorel* and *Les oeuvres burlesques et mystiques de Frere Matorel*, which was published in 1912 and was illustrated with 66 woodcuts by Andre Derain, *Le Siege de Jerusalem* completed the Matorel-Jacob trilogy. Derain was asked to illustrate the book, as he had been for *Saint Matorel*, and, once again, he refused. Picasso, however, accepted and completed the project for his friend, Jacob, during the winter of 1913/14 by making three etchings and drypoints, to which he gave the titles *Femme nue*, *Nature morte au crane*, and *Femme. Le*



*Siege de Jerusalem, grande tentation celeste de Saint Matorel* was written at Quimper and completed on November 8, 1911. This three act play reflects Jacob's mystic quest, as well as his research into the cabala and astrology" (Cramer).



6. Title: ***Le cornet à dés***

**Author:** Max Jacob

**Date:** 1917

**Publisher:** Max Jacob (chez l'auteur)

**Typography, text & binding:** Levé, Paris

**Printer of Illustrations :** Eugène Delâtre, Paris

**Paper:** Vieux Japon, Hollande

**Size:** 20,2 x 15,5 cm

**Illustrations :**

**Print run:** 44 copies: 14 on Vieux Japon with the signed etching, 30 on holland with reproduction of portrait of author by Picasso. There is also a current edition.

**Catalogues raisonnés:** Cramer : 4 Bloch: 32 Horodisch: D2



traditionally part of the accessories of the Passion, since it is to the dice that the Roman soldiers played between them the tunic of Christ.

**Comment:**

"All that exists is located." Introductory sentence of the very classic preface in 1916 Max Jacob wrote for *Le cornet à dés*, a book with an ambiguous title evoking, in the well-defined form of an object of a dead nature, boundless chance, that chance whose name comes from an Arabic term designating a game of dice, so that the Mallarmean axiom -about which it is not excluded that Max Jacob thought- could read: A stroke of the dice will never abolish the game of dice. Cornet, who is not unlike the cup of the robber. Dice, which could be included in a cubist painting of the great period and are



**Michel Leiris**

*Photo : Max Jacob and Picasso in 1916*



Miguel Orozco

7. Title: ***Les Ballets Russes à Paris***

Date: 1917

Typography, text & binding:

Printer of Illustrations :

Size: 32 x 25 cm

Illustrations : 2 pochoirs by Picasso (*costume du chinois dans Parade* and *Costume d'acrobat pour Parade*)

Print run: Unknown

Catalogues raisonnés: Cramer : Not in Cramer

Comment:



Contains list of season's repertory; drawings by Léon Bakst and Pablo Picasso; costume designs for *Parade*; *Les Femmes de Bonne Humeur*; and *Contes Russes*; program information for numerous ballets; and photographs of Lónide Massine; Lydia Lopokova, Stanislas Idzikowski, Ernest Ansermet, Eric Satie, and others.

Représentation : Paris (France) : Théâtre du Châtelet - 18-05-1917. Contributeurs : chorégraphie de Lónide Massine ; thème de Jean Cocteau ; musique d'Eric Satie ; décor et costumes de Pablo Picasso ; régie de Serge Grigoriev ; avec Marie Chabelska (la petite fille américaine), Lydia Lopokova (acrobate) Lónide Massine (le prestidigitateur chinois), Nicolas Zverev (acrobate), Lón Woizikovsky (le manager en frac), Statkevitch (le manager de New York) ; chef d'orchestre : Ernest Ansermet

Picasso: 70 years of book illustration

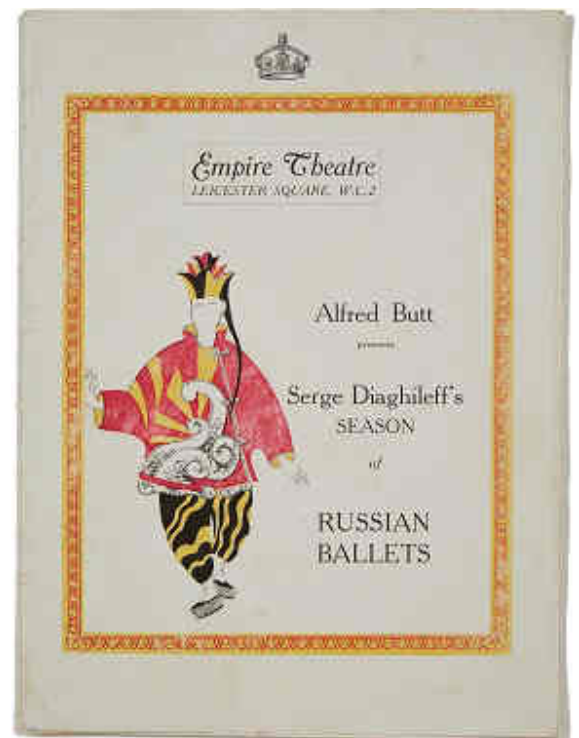


Les Ballets Russes a Paris, Mai 1917.





One of the illustrations was also used for the programme of the Russian Ballets of Serge Diaghileff, at the Empire Théâtre in London in the autumn of 1919.

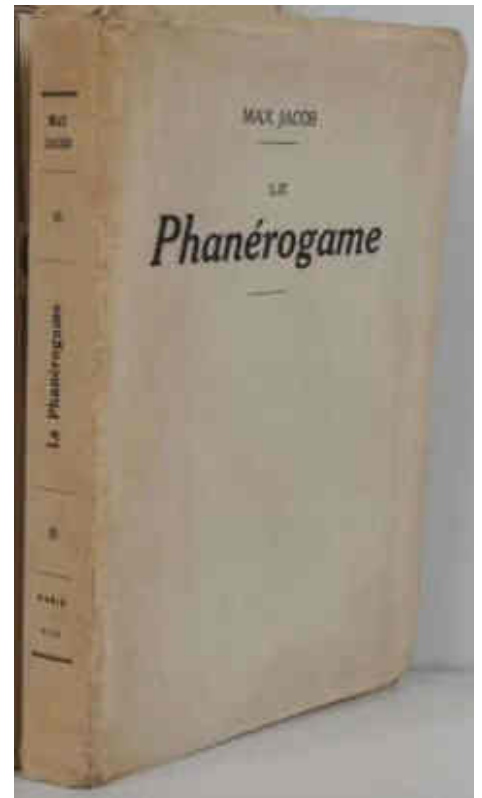


*Photos : Picasso and Olga in London (above) and Picasso (with beret) preparing the decorations for the play in Paris (below)*



**8. Title: *Le Phanérogame*****Author:** Max Jacob**Date:** 1918**Publisher:** Max Jacob (chez l'auteur)**Typography, text & binding:** Levé, Paris**Printer of Illustrations :** Eugène Delâtre, Paris**Paper:** Vieux Japon**Size:** 20,3 x 15 cm**Illustrations :** 1 etching on zinc 14,8 x 11,3 cm**Print run:** 20 copies**Catalogues raisonnés:** Cramer : 5 Bloch: 33 Horodisch: D3**Comment:**

First edition published on behalf of author, following the "*Cornet à Dés*" published in the same edition the previous year. Surrealist tale in line with the unpublished "*Géant du soleil*", "*Le Phanérogame*" is dedicated to his friend writer André Salmon and "in remembrance of the Rue Ravignan" where Max Jacob lived. In his opinion, printed on the title, Max Jacob describes his book as The Portrait of the dilettantism of the Era 1900-1905, and that he judged marked by the gaiety of the first youth, which is the golden age of the art. Aragon will publish a benevolent criticism in SIC but it will conclude: I denounce the author: he plagiarizes La Bruyère. The etching evokes well the saltimbanques that Picasso painted around 1905, time to which Max Jacob composed this book.



9. Title: ***Calligrammes***. Poèmes de la paix et de la guerre (1913-1916)

Author: Guillaume Apollinaire

Date: 1918

Publisher: Mercure De France

Typography, text & binding:

Printer of Illustrations : R. Jaudon

Paper: Imperial Japan, Vélín d'Arches, China

Size: 23 x 14,9 cm

Illustrations : 1 woodcut by Picasso engraved by R.

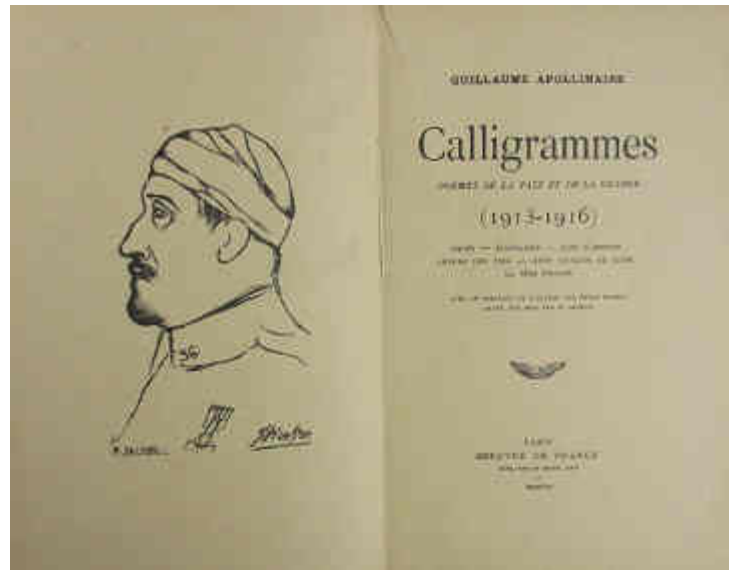
Jandon; 1 etching by Picasso engraved by R. Jandon

Print run: 4 on Imperial Japan with 2<sup>nd</sup> portrait

etched by Jaudon, 33 on Vélín d'Arches, and 3 on

China paper (A-C). This information by Horodisch. However, all de Luxe copies include also the 2<sup>nd</sup> etched portrait (plate 14,7 x 9,3 cm; sheet: 26,7 x 22,8 cm). Besides, the China prints are numbered 1/21 to 21/21. Undetermined number in current edition without the etching. (probably 500 plus 500 of a second printing).

Catalogues raisonnés: Cramer : Not in Cramer



Horodisch: C2

**Comment:** Banker, soldier, magazine publisher, art reviewer, and cultural provocateur Guillaume Apollinaire (1880-1918) published his first collection of poetry, *L'enchanteur pourissant* in 1909. He followed this with *Alcools* (aka Alcohols) four years later.

During the First World War, Apollinaire composed the word pictures that would form his third volume, entitled *Calligrammes, poèmes de la paix et de la guerre 1913-1916* (Calligrams: Poems of War and Peace 1913-1916). Like his friend Pablo Picasso (who drew his frontispiece portrait), Apollinaire painted his view of the world in a non-linear way, using language and letters as his paint and brushes. Published the year of his death, *Calligrammes* remains one of the most influential books of the twentieth century.

Julie L. Mellby

Princeton University Library

This collection of poetry by Guillaume Apollinaire, published in French in 1918, reflects Apollinaire's experiences as a soldier during World War I as well as his association with the Parisian art world. The collection is especially noted for its pattern poetry, a verse form in which the words of a poem are arranged so as to form a pattern suggesting the subject of the poem. The word "Calligramme" was invented by Apollinaire at the beginning of the 20th century. It was forged using the words ideogram and calligraphy. The ideogram is a graphic symbol (a drawing in sum) representing a word or idea (this is the meaning of ide-while -gram means "writing, letter"), as we find today



in Japan or, formerly, in ancient Egypt.



Miguel Orozco

Picasso: 70 years of book illustration

10. Title: *Le Coq et l'Arlequin*; notes autour de musique

Author: Jean Cocteau

Date: 1918

Publisher: Editions de la Sirène, Paris

Typography, text & binding:

Printer of Illustrations :

Paper: China, Hollande

Size: 17,8 x 10,3 cm

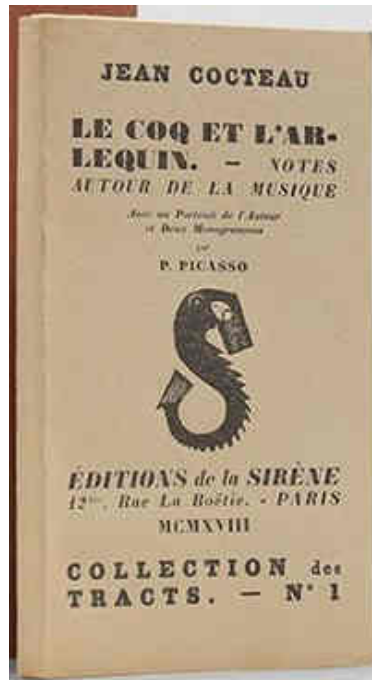
Illustrations : One portrait of the author and two drawings (coq et arlequin) by Picasso

Print run: 55 copies : 5 on China and 50 on Hollande, all numbered 1 to 55.

Catalogues raisonnés: Cramer : Not in Cramer



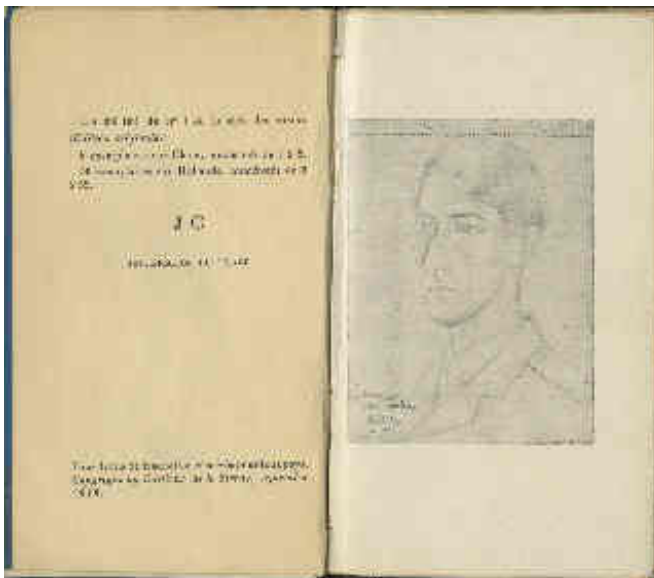
Photo :



Cocteau, Picasso, Stravinsky and Olga Horodisch: A2

**Comment:** Book decorated with a portrait and two monograms by Pablo Picasso, one representing a cock and the other a harlequin. *Le Coq et l'Arlequin* gathers quotes and short texts through which Jean Cocteau gives his opinion on the art of his time. Much of the volume is devoted to music. Cocteau scratches Wagner and praises the modern Debussy, Satie and Stravinsky at the top. It was the

latter who discovered Francis Poulenc and allowed him to publish his first musical works. The collection is dedicated to Georges Auric, close friend of Francis Poulenc, his "twin brother". Together they formed the "Group of Six" with Louis Durey (1888-1979), Arthur Honegger (1892-1955), Darius Milhaud (1892-1974) and Germaine Tailleferre (1892-1983). The six musicians will compose common



works influenced by the ideas of Satie and Cocteau.



11. Title: *Exposition de dessins et aquarelles* par Picasso. Chez Paul Rosenberg

Author: Foreword by André Salmon

Date: 1919

Publisher: Paul Rosenberg

Typography, text & binding: Imprimerie Biberon

Printer of Illustrations : Imprimerie Biberon

Paper: Canson, Montgolfier laid

Size: 27 x 21 cm

Illustrations : Two original lithographs (Cramer only illustrates and describes one)

Print run: 600 unnumbered copies

Catalogues raisonnés: Cramer : 6 Horodisch : E1

Reuße : 1-2 Mourlot : II-II Bloch: 35-36

Comment:

Picasso's lithographic experience prior to 1945 was limited. His first foray into the medium was made by Picasso in 1919 when he made a small invitation card and the cover of the



catalog (Mourlot I and II, Cramer No. 6) for an exhibition in the gallery of Jewish art dealer Paul Rosenberg, the grandfather of the wife of Dominique Strauss-Kahn and origin of the fortune that saved him of the bonfire to which his turbid impulses had taken him. He makes it on report paper and prints it in B. Biberon's workshop.

Miguel Orozco

Photo : Paul Rosenberg



**12. Title:** *La défense de Tartufe. Extases, remords, visions, prières, poèmes et méditations d'un juif converti*

**Author:** Max Jacob

**Date:** 1919

**Publisher:** Société littéraire de France

**Typography, text & binding:** Hérissé, Evreux

**Printer of Illustrations :** Eugène Delâtre, Paris

**Paper:** Vélín de Rives, brown paper

**Size:** 16,5 x 13 cm

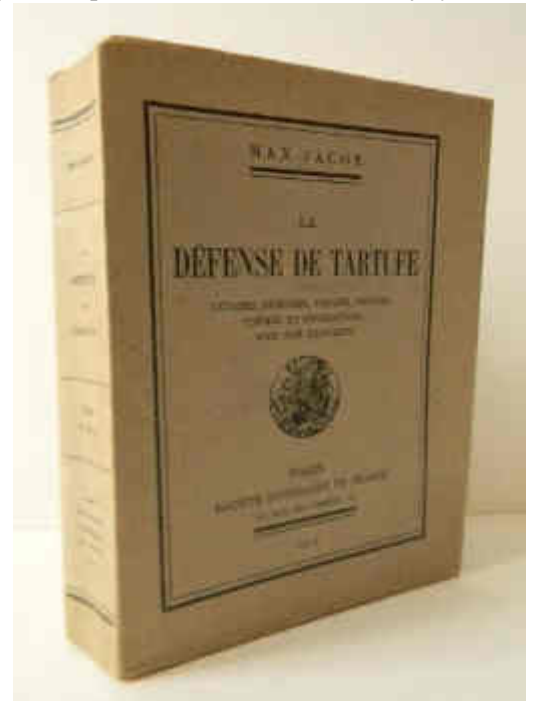
**Illustrations :** 1 engraving with burin and roulette 7.8 x 5 cm (*Tête de femme*)

**Print run:** 830 copies : 25 on Rives with the engraving, 25 on Rives with drawings by author, 30 on Rives, 750 on brown paper

**Catalogues raisonnés:** Cramer : 7 Bloch: 31 Horodisch: D4

**Comment:**

Published in 1919, a burning confession under a thousand artifices, *La*



*Défense de Tartufe* is at the center of Max Jacob's life and his work. Harassed, shortly after his baptism, by the friends of Montparnasse who doubt his sincerity, "Tartufe" decides to put under their eyes, without comment, the poems and prose corresponding to each stage of his astonishing evolution. It will be all his "defense". What a job ! First, there is the "burlesque" period, as some cabaret songs testify. The appearance of Rue Ravignan is narrated - modestly - in some glittering and obscure poems, which are like secret boxes. After five troubled years: Max is both mystical ... and sinful! A precious Journal tells, almost hour by hour, the appearance in the cinema, the unusual events of the preparation for baptism, the impressions of the neophyte. The book ends with the very first meditations, which so many others had to follow.



13. Title: ***Le manuscrit trouvé dans un chapeau***

**Author:** André Salmon

**Date:** 1919

**Publisher:** Société Littéraire de France

**Typography, text & binding:** Durand, 18, rue Segulier, Paris

**Printer of Illustrations :** Reymond

**Paper:** Vélín des papeteries Lafuma



**Size:** 21 x 15.5 cm

**Illustrations :** Twenty pen drawings by Picasso

**Print run:** 750 copies on velin des

papeteries Lafuma, the first 50 containing a suite of the drawings by Picasso on blue paper

**Catalogues raisonnés:** Cramer : Not in Cramer

**Bloch:** Not in Bloch **Horodisch:** B2



**Comment:**

*Le Manuscrit trouve dans un chapeau* is an exceptional book: the second André Salmon illustrated by Pablo Picasso, although the two men have been linked since the beginning of the century; the only one where the author plays with the



typographical variations. Its content is a poetic novel whose discontinuity and abrupt breaks are reported in the subtitle: "Fugues. Transpositions. Useful recipes. Insults. Mixtures ". It is presented as the confession of a suicide found "at the edge of the vegetable waters of the Marne, January 11, 1904", but the editorial artifice quickly gives way to the memories of Salmon himself.



**14. Title:** *Le Tricorne*

**Date:** 1920

**Publisher:** Éditions Paul Rosenberg, Paris

**Typography, text & binding:** André Marty

**Printer of Illustrations :** Unidentified for etching (probably Eugène Delâtre, Paris); Daniel Jacomet (pochoirs)

**Paper:**

**Size:** 26,5 x 20 cm (portfolio 28 x 20,5 cm)

**Illustrations :** 1 etching on zinc plus 32 pochoirs (31 in color) after costume designs for ballet (26.6 x 19.7 cm each sheet)

**Print run:** 250, the first 50 containing the signed and numbered etching and a suite in black of the pochoirs

**Catalogues raisonnés:** Cramer : 8 Bloch: 34

**Comment:**

Famous for having introduced the Ballets Russes into Europe, Serge Diaghilev wanted, from 1916, to renew the repertoire of his Company by producing a show related to the Spanish tradition. He then implemented the project *Tricorne*, from a social-political satire Alarcon gravitating around the adventures in love of a miller and his wife who



managed to scare an old and energetic governor. In 1919, Diaghilev entrusted music to Manuel de Falla, choreography to dancer Léonide Massine, sets, costumes and curtains to Picasso. In order to carry out this project, Picasso moved to London for three months in the spring of the same year, accompanied by his wife Olga Kokhlova, whom he had recently married. An album of 21 photos sent by the Polunin to Picasso, photos taken during the work in the workshops of Covent Garden, testifies to the evolution of the work of Picasso.

After an intense collaboration between Falla, Massine and Picasso, *Le Tricorne* was created in London in July 1919, then in Paris in January 1920, winning in both capitals a huge success. All of these 33 pochoirs include the sketches for the decor and the costumes selected for the show. The series presents itself as a rich and extravagant parade of bright colors and geometric decorations in which we note reminiscences of the cubist period of the painter. For this setting Picasso found himself in the atmosphere of Spain and confronted the work of one of his compatriots, very different from him, which should not displease him. This is the first of the Tricorn that definitely asserts the reputation of the Ballets Russes in London.





Pablo Picasso painted the stage curtain for the two-act ballet *The Three-Cornered Hat* (*El sombrero de tres picos* or *Le tricorne*). The ballet and curtain were commissioned by the impresario Sergei Diaghilev for his avant-garde, Paris-based Ballets Russes, the most influential ballet company of the twentieth-century. The ballet was choreographed by Léonide Massine with music by the Spanish composer Manuel de Falla. Picasso biographer John Richardson once called “*Le Tricorne*” the artist’s “supreme theatrical achievement.” The production, which was conceived by Diaghilev and Massine during a trip to Spain, was enhanced by its many Spanish collaborators, including Picasso who also designed the costumes and set for the ballet.

Both the ballet as the figurines realized by Picasso pick up the wealth of the Spanish popular culture, reflected in its suits, clothes influenced by the Goyesque tradition, mainly in the cartons for tapestries. While the design of the sets collected cubist forms, those of the backdrop of the stage and the costumes, reflect the turn towards the classic, especially in the volumes of the figures, that the artist was experiencing at that time. All this came to complement the complex choreography of Massine, based on geometric movements of the dancers on stage.



**15. Title:** *Ballets Russes*. Théâtre National de l'Opéra

**Date:** 1919

**Publisher:** M. de Brunoff, Paris

**Typography, text & binding:**

**Printer of Illustrations :**

**Illustrations :** Cover color illustration and other drawings by Picasso

**Size:** 33 x 25 cm

**Print run:** Unknown

**Catalogues raisonnés:** Cramer : Not in Cramer

**Comment:**

Programme officiel des Ballets russes : Théâtre de l'Opéra, décembre 1919, janvier-février 1920 (soirée du 24 décembre 1919)

Opéra national de Paris: Relation : Danses polovtsiennes du Prince Igor / chorégraphies de Léonide Massine et de Michel Fokine. - Paris : Théâtre national de l'Opéra, 24-12-1919

Programme officiel des Ballets Russes. Théâtre National de l'Opéra

Onzième saison Russe avec 25 représentations pour 14 spectacles différents

- Boutique Fantasque de Rossini. Décors et costumes : André Derain
- Le Tricorne de Manuel de Falla. Décors et costumes de Picasso
- Le chant du Rossignol de Stravinsky. Décors et costumes d'Henri Matisse
- Les femmes de bonne humeur de Tommassini. Décors et costumes de Léon Bakst

costumes de Léon Bakst

- Contes Russes de Léonide Massine. Décors et costumes de Larionow
- Soleil de Minuit de Léonide Massine. Décors et costumes de Larionow
- Pétrouchka de Stravinsky. Décors et costumes de Alexandre Benois
- L'oiseau de Feu de Stravinsky. Décors et costumes de Golovine
- Les danses Polovtsiennes du Prince Igor de Borodine. Décors et costumes de Fokine
- Thamar de Balakirew. Décors et costumes de Léon Bakst
- Schéhérazade de Rimsky-Korsakow. Décors et costumes de Léon Bakst
- Les Sylphides de Chopin. Décors et costumes d'Alexandre benois
- Carnaval de Schumann. Décors et costumes de Léon Bakst
- Papillons de Schumann. Décors et costumes de Léon Bakst

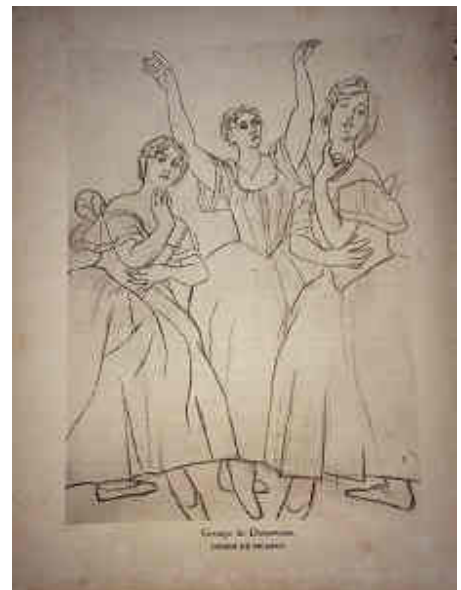
Les chorégraphies sont de Leonide Massine ou de Michel Fokine

Serge de Diaghilew assure la direction des représentations

On notera comme artistes :

- Thamar Karsavina, Vera Caralli, Lubov Tchernicheva, Veceslas Svoboda, Nicolas Svereff, Léon Woizirovsky...

Couverture illustrée par Picasso



16. Title: ***La Danse. Programme des Ballets Russes***

Date: 1920

Publisher:

Typography, text & binding:

Printer of Illustrations :

Illustrations : 1 Picasso pochoir as cover

Size: 31,6 x 24,5 cm

Print run: Unknown

Catalogues raisonnés: Cramer : Not in Cramer

Theatre des Champs Elysees

Direction Jacques Hebertot

Treizieme Saison

Ballets Russes de Serge Diaghilew

Programme du 14 Decembre 1920

Les Sylphides

Le Sacre du Printemps

Le Tricorne

La Danse. Programme des Ballets Russes. Décembre 1920. Théâtre des Champs Elysées. Reprises des grands succès des Ballets Russes et Le Sacre du Printemps. Couverture de Pablo Picasso (Parade, costume du chinois)





17. Title: ***Feu de joie***

**Author:** Louis Aragon

**Date:** 1920

**Publisher:** Au Sans Pareil, Paris

**Typography, text & binding:**

**Printer of Illustrations :**

**Paper:** vergé bouffant

**Size:** 19 x 14 cm

**Illustrations :** 1 woodcut by Picasso

**Print run:** 1070 copies : I-V on Japan, A-E on deckle-edged Arches, 1050 on thick vergé bouffant (50 of these hors commerce for the press marked 000)

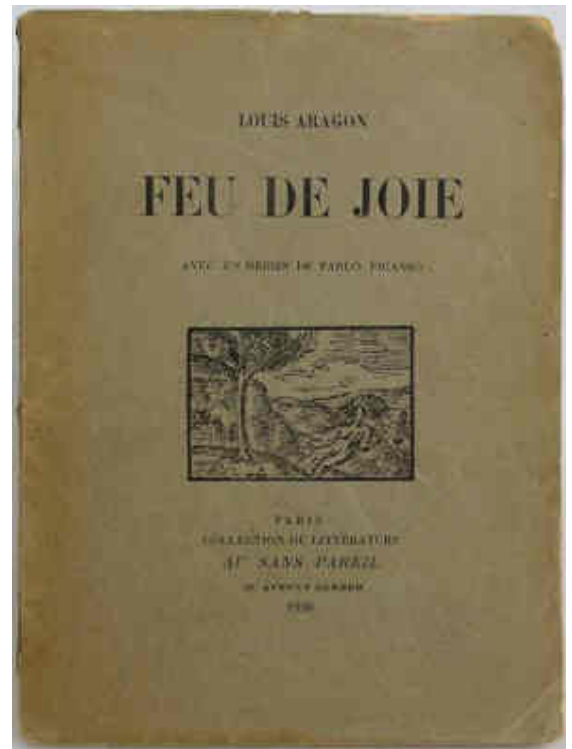
**Catalogues raisonnés:** Cramer : Not in Cramer Bloch: Not in Bloch Horodisch: D5



**Comment:**  
*Feu de joie* is the first collection of poems by Louis Aragon, written in 1919 and

published in 1920. It consists of 23 poems. Most of them had appeared in literary journals of the avant-garde. These poems express an acute and touching sensibility, revealing the feelings of the young poet, his childhood memories, war, the burial of a friend, the apprehension of the curious looks of others, a fierce modesty; they also evoke ephemeral love, sexuality, friendship and death. They give voice to the revolt of the youth just out of the war, and testify of his will to rebuild society and literature. The poems are close to *Mont de Piété* published almost at the same time by André Breton. The verses, close to Dadaism and anticipating surrealism, capture the enthusiasm with which Aragon welcomes the modernity he sees embodied in American cinema, with the romanticism of the Wild West, with the life of the great cities, with the films and the figure of Charlie Chaplin, and in Paris cafes, metro and *chambres garnies*.

In these youth poems, largely not subject to a fixed versification and sometimes classified as examples of "literary cubism", we find already the predilection of Aragon for a writing which, starting from the phonic structure of the French language, lets be guided by the intention to enhance the sounds, whether with striking repetitions of sound or puns.



18. Title: ***Dix pochoirs***

**Date:** 1920

**Publisher:** Éditions Galerie Rosenberg

**Typography, text & binding:**

**Printer of Illustrations :** Most likely Daniel Jacomet, who did *Le Tricorne* this year, but this work is not in the Jacomet works list

**Illustrations :** Ten color pochoirs up to 32,5 x 22,5 cm, all signed and numbered 1/100 to 100/100

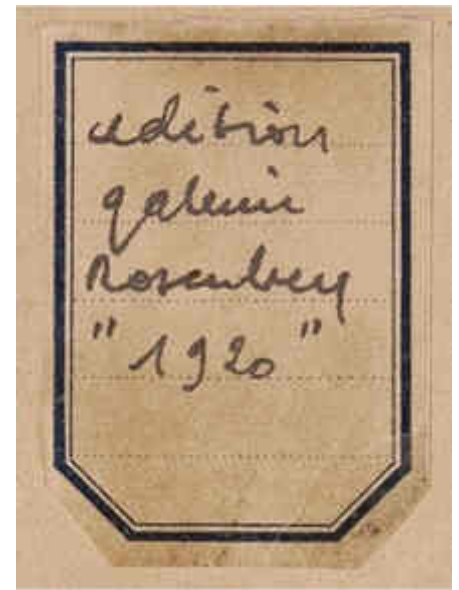
**Paper:** Vélin

**Print run:** 100

**Catalogues raisonnés: Cramer :** Not in Cramer

**Comment:**

Dix Pochoirs Set of ten pochoirs in colours, circa 1920, on various wove and laid papers, the colours fresh, all signed in pencil, numbered 6/100, published by Editions Galerie Rosenberg, Paris, 1920, with margins, loose in a portfolio sleeve, with the original gallery label written in ink, apparently in Rosenberg's hand, pasted to the inside cover. S. 325 x 225 mm. (and smaller)



19. Title: *La Jeune Parque*

Author: Paul Valéry

Date: 1921

Publisher: Nouvelle Revue française, Paris

Typography, text & binding: R. Coulouma, Argenteuil

Printer of Illustrations : Marchizet, Paris

Paper: Vélín d'Arches

Size: 18 x 13 cm

Illustrations : 1 original lithograph 9,6 x 7,7 cm

Print run: 525 on Vélín d'Arches laid: 25 Hors Commerce plus 500

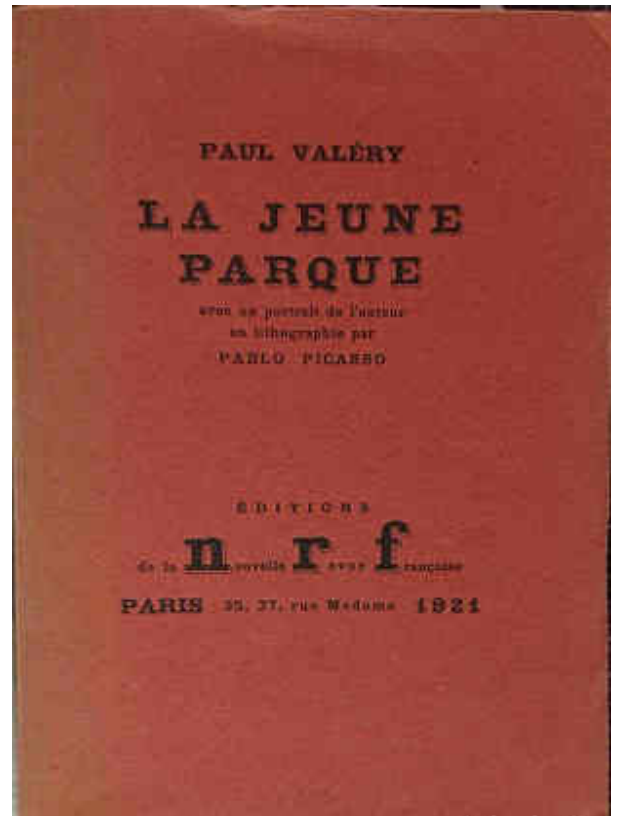
Catalogues raisonnés: Cramer : 9 Reuße : 9 Mourlot : 4

Bloch: 39 Horodisch: C3

Comment:

In 1920 Picasso made, on lithographic report paper, a portrait of the poet Paul Valéry (Mourlot IV), printed by Marchizet, to be used as a frontispiece in his book *La Jeune Parque*, published by the Nouvelle Revue Française in 1921 (Cramer 9 ). Two other portraits of Valéry in lithography, also on report paper, probably made as proofs for the book at the same time as the previous one, and like this one based on a photograph, would be published in 1932 in small editions (M. V and VI) .

Miguel Orozco



20. Title: ***Quatre lithographies***

Date: 1921

Publisher: Marius de Zayas - Galerie Simon, Paris

Printer of Illustrations : Atelier Bruant

Paper: Vélín d'Arches

Size: 29 x 35,2 cm

Illustrations : 4 original lithographs all numbered and signed:

Le Cavalier (plate 19,5 x 27,5 cm, sheet 23 x 27,8 cm)

Les lutteurs (plate 10,2 x 19,5 cm, sheet 25,2 x 31 cm)

Sur la plage (plate 10 x 22 cm, sheet 25 x 31,3 cm)

Sur la plage II (plate 9 x 19,5 cm, sheet 25 x 31 cm)

Print run: 50 numbered copies

Catalogues raisonnés: Cramer : 10 Reuß : 5-8 Murlot : VIII-XI Bloch: 40-43



**Comment:** In 1921 Picasso completed his first 'commercial' lithographic work (the frontispieces he made for his friends' books were for free). This is the *Quatre lithographies* folder (M. VIII to XI), printed by Bruant and

published by Mexican critic and gallery owner Marius de Zayas –the introducer of modern art in New York– at fifty copies.



Apparently, the painter did not receive the promised money and in 1928 gave the copies that were left to the *Galerie Simon*, that is his dealer since the beginning of the century, Daniel-Henry Kahnweiler, who put them on sale with a simple sticker that covers the name of Zayas and correcting the date by hand. These are the first lithographs that Picasso executed directly on the stone. He would not return to the report paper until many years later, with Murlot.

**Miguel Orozco**

21. Title: ***Peindre***

**Author:** André Salmon

**Date:** 1921

**Publisher:** Editions de la Sirène, Paris

**Typography, text & binding:**

**Printer of Illustrations :**

**Paper:** Korean felt, Pure rag Lafuma

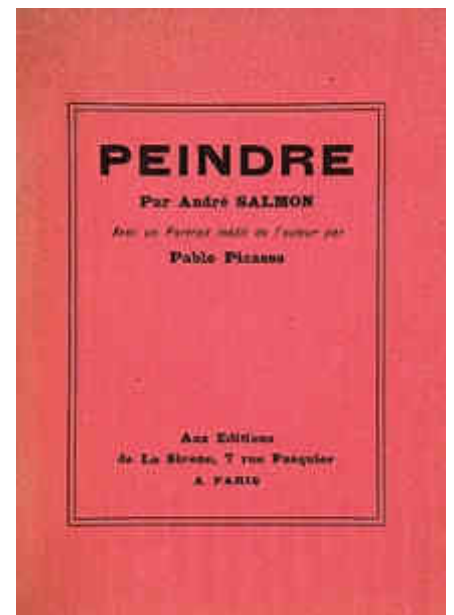
**Size:** 19 x 14,5 cm

**Illustrations :** Portrait of the author by Picasso, reproduced in collotype

**Print run:** 900 numbered copies : 40 on Korean felt and 860 on Pure rag Lafuma

**Catalogues raisonnés:** Cramer : Not in Cramer    **Horodisch:** C4

**Comment:**



*1916 Modigliani, Pablo Picasso and André Salmon*





Miguel Orozco

Picasso: 70 years of book illustration

**22. Title: *Saisons Choisies***

**Author:** Vicente Huidobro

**Date:** 1921

**Publisher:** Éditions La Cible, Paris

**Typography, text & binding:**

**Printer of Illustrations :**

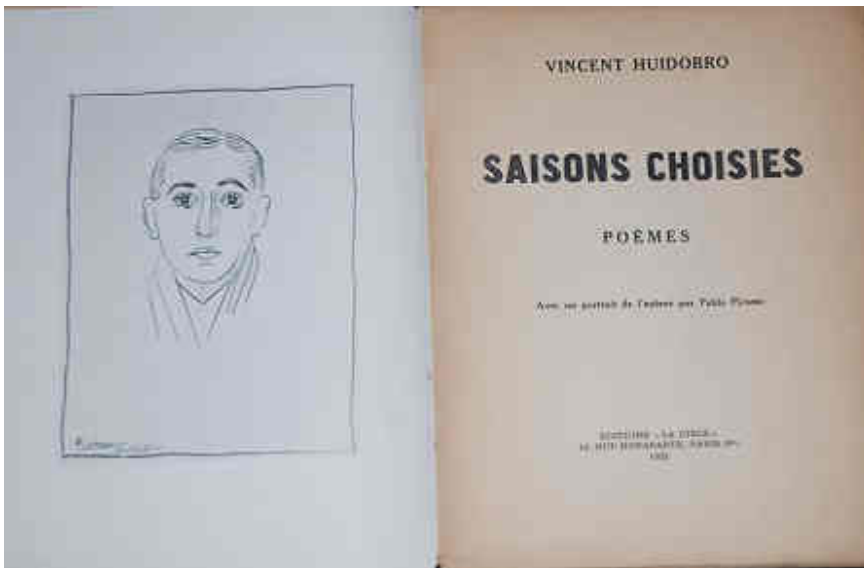
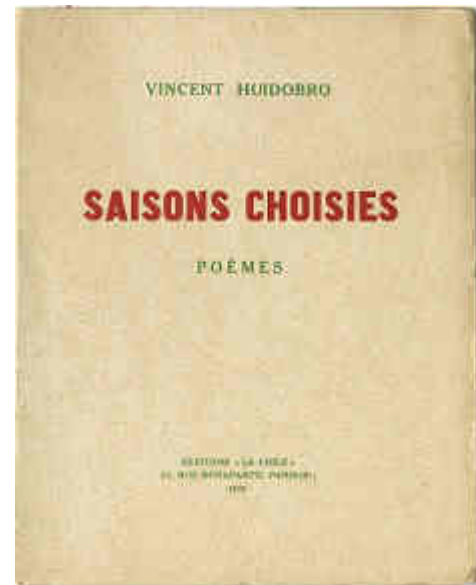
**Paper:**

**Size:** 23,8 x 19 cm

**Illustrations :** 1 portrait of the author by Picasso, reproduced in heliogravure as frontispiece

**Print run:** There were no de luxe impressions

**Catalogues raisonnés:** Cramer : Not in Cramer **Horodisch:** C5



**Comment:** Vicente García-Huidobro Fernández (1893 - 1948), was a Chilean poet. Initiator and exponent of the aesthetic movement called creationism, is considered one of the greatest Chilean poets, along with Gabriela Mistral, Pablo Neruda, Nicanor Parra and Pablo de Rokha.

23. Title: ***Ballets Russes de Serge de Diaghilew***

**Author:**

**Date:** 1921

**Publisher:** Théâtre de la Gaîté-Lyrique

**Typography, text & binding:**

**Printer of Illustrations :**

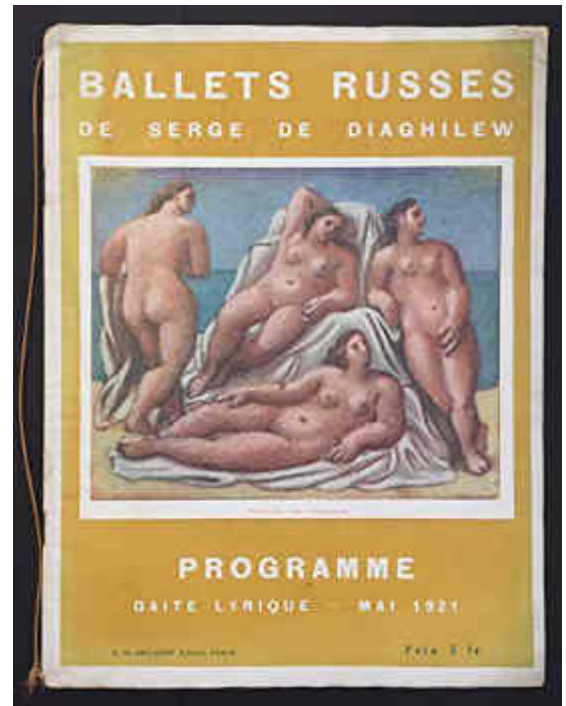
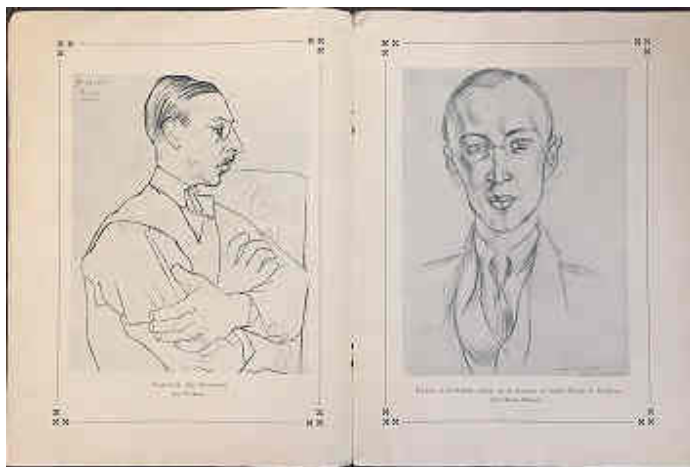
**Illustrations :** Coloured and plain illustrations after Larionov and Picasso (cover)

**Paper:**

**Size:** 32 x 24.5 cm

**Illustrations :**

**Print run:**



**Catalogues raisonnés: Cramer :** Not in Cramer Original 1921 Program.

Original program from a May 17, 1921 performance of the Ballets Russes at the Gaîté Lyrique, Paris. The evening's program featured Stravinsky's *L'Oiseau de Feu*, the new ballet *Chout (Le Bouffon)* with music by Prokofiev and decor by Michel Larionov, a suite

of traditional Spanish dances titled *Cuadro Flamenco* with decor and costumes by Picasso, and the company favorite *Danses Polovtsiennes*. The color cover features a group of female nudes by Picasso; the contents also include portraits of Stravinsky and Prokofiev by Picasso and Henri Matisse, as well as a two-page color spread of designs by Larionov for *Chout*, and portrait drawings by Juan Gris. Bound with staples and yellow cord. Some fading and wrinkling to the covers, with staples rusting and some internal smudging. Two new ballets were premiered during the Ballets Russes's May [1921] season at the Théâtre Gaîté-Lyrique, Paris: *Chout* and *Cuadro Flamenco*. *Cuadro Flamenco* (suite of Spanish dance and music) Traditional Andalusian music arranged by Manuel de Falla; sets and costumes by Pablo Picasso; premiere on 17 May 1921, Théâtre de la Gaîté-Lyrique, Paris. The choreography was traditional Spanish dance performed by traditional Spanish dancers, and not Ballets Russes dancers. *Chout*, written in two versions between 1915 and 1921, was Prokofiev's first completed ballet score for Sergei Diaghilev. Diaghilev had first commissioned Ala and Lolli, but rejected the score submitted by Prokofiev. Although the composer recast some of the music as the *Scythian Suite*, the projected ballet never saw the light of day. Instead, Diaghilev now asked Prokofiev to write a ballet based on a folk tale recorded by Alexander Afanasyev. The story had been previously suggested to Diaghilev by Igor Stravinsky as a possible subject for a ballet, and Diaghilev and his choreographer Léonide Massine helped Prokofiev to shape this into a ballet scenario.

**24. Title: *Карабкается Акробат* (Karabka acrobat: Climbing Acrobat)****Author:** Valentin Parnak (Валентин Парнах)**Date:** 1922**Publisher:** Франкорусская печать (The Franco-Russian press), Paris**Typography, text & binding:****Printer of Illustrations :****Paper:****Size:** 21 x 15 cm**Illustrations :** Portrait of the author by Picasso, reproduced in heliogravure**Print run:** 500 copies**Catalogues raisonnés: Cramer :** Not in Cramer **Horodisch:** C6**Comment:**

Valentin Parnak (Валентин Парнах). Parnak, V. Karabka acrobat. Portrait of the author of the work by Pablo Picasso.

Paris: The Franco-Russian press, 1922. 64

p. Karabkaetsa akrobat. Portret avtora raboty Pablo Pikaso

Paris: Frankorusskaya pechat', 1922. 500 copies. Illustration by famous Georgian avant-garde artist Lado Gudiashvili (1896-1980) on p.53 and by the author on p.23. Valentin Parnakh (1891-1952) was a Russian poet, historian, translator, musician, dancer, best remembered as a founding father of Soviet jazz. After traveling in Europe and Arabia for several years he came back

to Russia in 1922. In Paris he was involved in different artistic activities, he was close to I. Erenburg, I. Zdanevich, Dovid Knut, B. Poplavsky with whom they organized literary group 'Chamber of Poets'. So back in Moscow Parnakh got in the center of artists' attention and became close with poetic group 'Moscow Parnasus', started publishing innovative articles, giving lectures, put dances in Meyerhold theatre. Apparently Parnakh was the first man to introduce jazz to Russian audience. He published his first books of poetry in Paris, first three were illustrated by Goncharova and Larionov, the fourth (and the last one printed in Paris) -by Picasso. Pp. 25-26 were cut out by the publisher who was afraid of censorship after two Parnakh's poems were called pornographic in the newspaper (Obshcheye delo). The author pasted pages in his own copies.



**25. Title: *Cravates de Chanvre***

**Author:** Pierre Reverdy

**Date:** 1922

**Publisher:** Éditions Nord-Sud

**Typography, text & binding:**

Paul Birault

**Printer of Illustrations :**

Eugène Delâtre, Paris

**Paper:** Imperial Japan, van Gelder holland, ordinary paper

**Size:** 23,5 x 16,7 cm

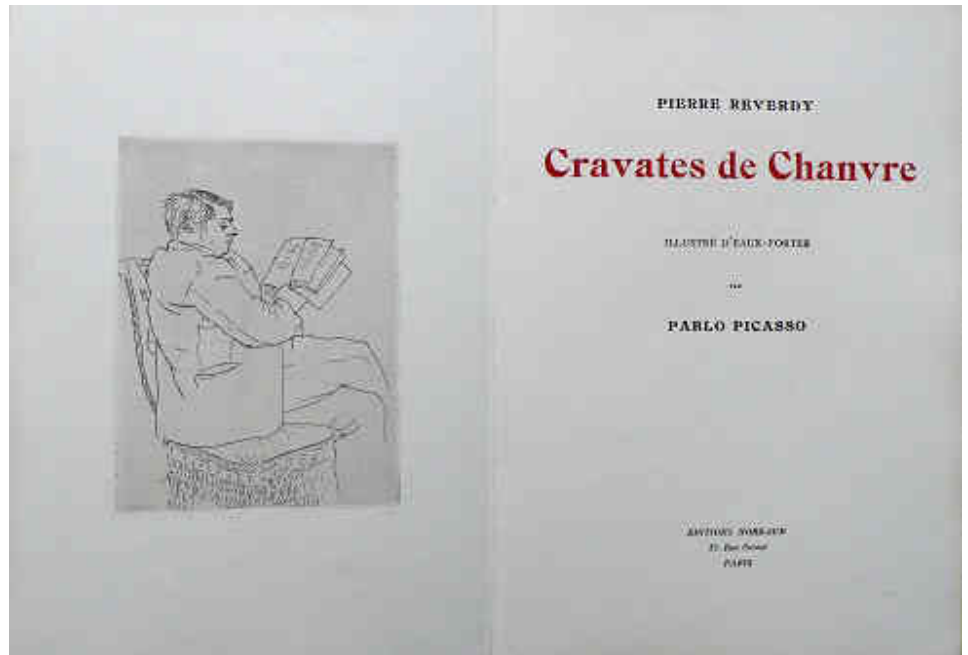
**Illustrations :** 3 etchings:

*Portrait de Pierre Reverdy*

(11,7 x 8,9 cm), *A la fontaine*

(11,9 x 18,9 cm) and *Les Baigneuses* (11,9 x 18,9 cm)

**Print run:** 132 copies : 15 on Imperial Japan with 3 etchings, 15 on van Gelder holland with 3 etchings, 90 on ordinary paper with one etching, 10 copies on ordinary paper with 1 etching, numbered I to C, 2 deposit copies with 1 etching, numbered 0-00

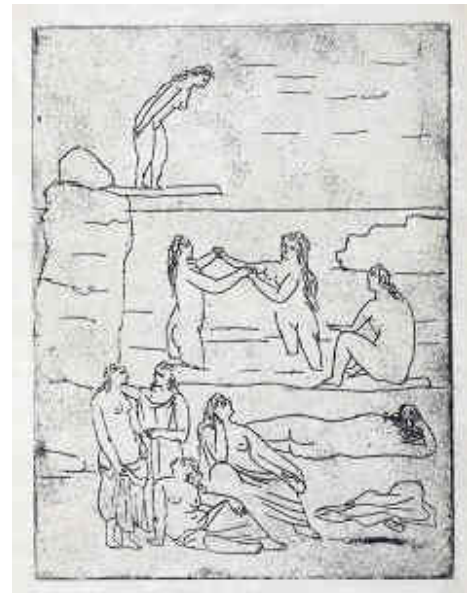


**Catalogues raisonnés:** Cramer : 11 Bloch: 46-48 Horodisch: B3

**Comment:**

*Cravates de Chambre*. Paris, Nord-Sud, 132 copies, including 30 de luxe copies containing 3 etchings (Geiser 63-65, others an engraving (G.6) Vol. 23.5 x 17 cm, paperback, cover made of Japan paper, printed in black and red on the first page, 50 pages; Reverdy's poems, illustrated frontispiece with an etching on zinc in black, *Portrait de Reverdy* sitting in an armchair and reading. Print run: 30 copies with 2 extra etchings *A la*

*fontaine*" and *Les baigneuses* including 15 on Imperial Japan and 15 on Holland + 90 copies with the etching as frontispiece + 10 + 2.





26. Title: ***Le secret professionnel***

Author: Jean Cocteau

Date: 1922

Publisher: Librairie Stock, Paris

Typography, text & binding: Imp. Hemmerlé, Petit et Cie, Paris

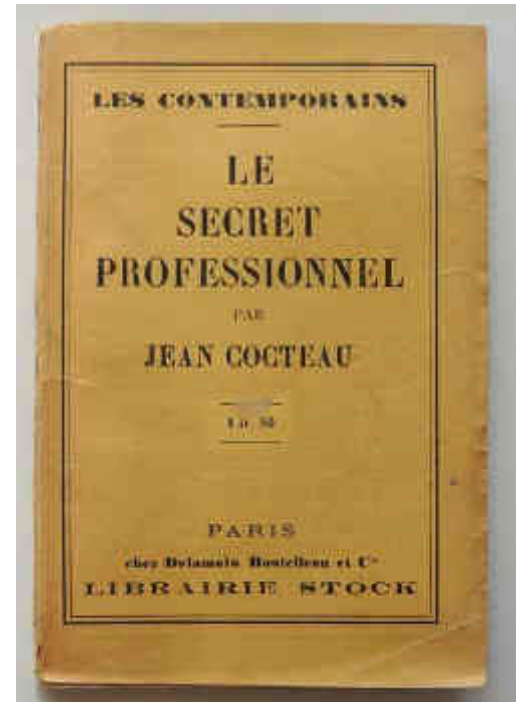
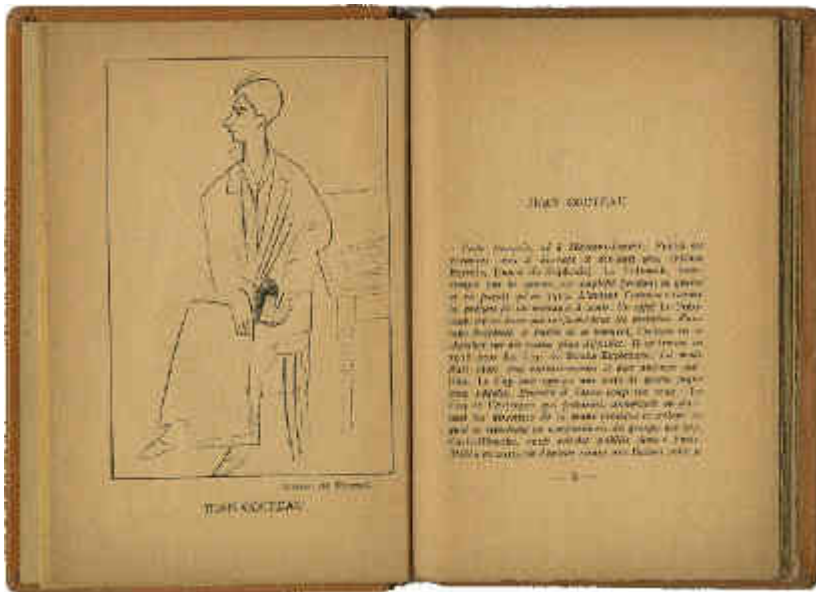
Printer of Illustrations :

Paper: Vélin

Size: 14,2 x 9,8 cm

Illustrations : Portrait of the author on reverse of title page, from a line-block after a pen drawing by Picasso

Print run: 4250 copies ?, of which 20 de luxe hors commerce numbered copies on Vélin



Catalogues raisonnés: Cramer : Not in Cramer Horodisch: C9

Museum References:

Exhibitions:

Comment:

Collection. "Les Contemporains. Oeuvres et portraits au XXème siècle ».

Introduction by Elie Gagnebin. This book, dedicated to the Geneva and Lausanne

Humanities students -as a token of gratitude- explains Cocteau's poetic art: "Here is the role of poetry. It reveals, in all the strength of the term, naked, under a light that shakes the torpor, the surprising things that surround us and that our senses record mechanically. "

## 27. Title: *L'Oeuvre De Leon Bakst Pour La Belle Au Bois Dormant*

**Author:** Preface by André Levinson

**Date:** 1922

**Publisher:** M. de Brunoff, Paris

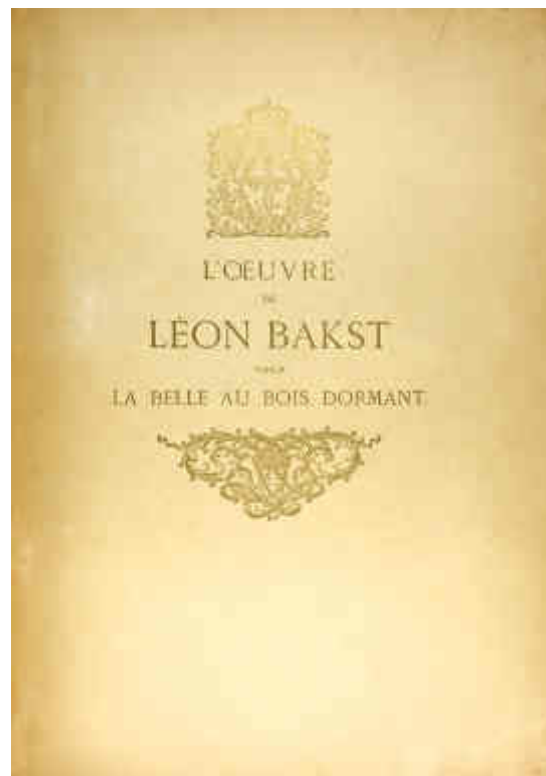
**Paper:** Van Gelder laid

**Size:** 39 x 29 cm

**Illustrations :** Lithographic frontispiece portrait of Bakst after a drawing by Picasso made for this book (1922) 37,5 x 28 cm on Van Gelder laid paper; 54 separately printed individually mounted colour lithographs, including a portrait of Bakst by Modigliani

**Print run:** 500 copies (English edition published in 1923 by Benn Bros., in an edition of 1,000)

**Catalogues raisonnés:** **Cramer :** Not in Cramer **Reuße :** Not in Reuße **Mourlot :** Not in Mourlot



### Comment:

We are including, as a counterpoint, a 1917 portrait of Picasso by Leon Bakst

L'Oeuvre de  
Léon Bakst pour  
la Belle au Bois  
Dormant Bakst,  
Léon; André  
Levinson  
(Preface by);  
Maurice de  
Brunhoff (Ed.);  
Picasso Paris:  
Maurice de  
Brunhoff, 1922.  
Limited First



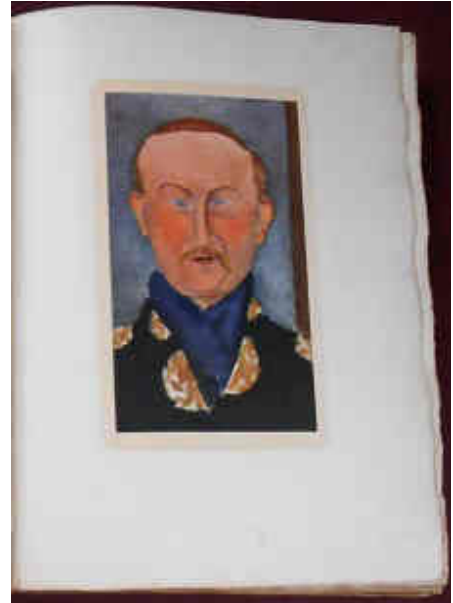
edition. Paperback. 1/500. Folio. [8], 21, [3]pp (text), 54 leaves (plates).

Original glassine on decorative and printed dust-jacket over blind wrappers. Book housed in its original decorative green paper covered slipcase, with gold lettering and decoration on spine and along joints. Raised bands. Limitation page signed by both Léon Bakst and Editor Maurice de Brunhoff. Color illustration pasted on title page. Stunning lithographic frontispiece portrait of Bakst after a drawing by Picasso. Decorative head-, tailpiece, and initial. In 1921, the opportunity arose for Sergei Diaghilev, the renowned Russian ballet impresario and founder of the Ballets Russes, to present Tchaikovsky's "La Belle au Bois Dormant" at the Alhambra Theatre, in London using the notes that the Ballet Master Nicholas Sergeyev had kept from pre-Revolutionary Russia. It was to be a production of great magnificence designed by Léon Bakst, and the first time the typically Russian, full-length ballet (in five scenes) would be performed in England. Petipa's choreography, preserved through the use of Stepanov notation, was restaged by Nicolas Sergueev, stage manager for the Maryinski Theatre. Bronislava Nijinska, younger sister to

### Miguel Orozco

Nijinski and also a dancer and choreographer, adjusted several enchaînements and supervised the whole show. Olga Spessivtseva was Aurora, Pierre Vladimirov, the Prince, and Lydia Lopokova alternated with Bronislava Nijinska in the role of the Lilac Fairy. Stanislaw Idzikowski proved to be a brilliant Blue Bird. Carlotta Brianza, who had created the title role of Sleeping Beauty in 1890 in Saint Petersburg, played Carabosse this time. The superb scenery and costumes were designed by Léon Bakst. His ingenious designs, in conjunction with Diaghilev's radical and provocative choreography, helped revitalize ballet and lay the framework for modern interpretive dance.

### Picasso: 70 years of book illustration



28. Title: **S.P. 503** *Le poème de Vardar*

Author: Ricciotto Canudo

Date: 1923

Publisher: La renaissance du livre, Paris

Typography, text & binding:

Printer of Illustrations :

Paper: ordinary paper, *papier de grand luxe*

Size: 17 x 12,5 cm

Illustrations : Portrait of the author reproduced in heliogravure. The original drawing, dated 1918 (35.4 x 26.2 cm) is held by the Museum of Modern Art, New York, Object number 18.1951 (see photo)

Print run: 255 copies : 250 on ordinary paper plus 5 on *papier de grand luxe* numbered A to E

Catalogues raisonnés: Cramer : Not in Cramer Horodisch: C10

Comment: F. Canudo S.P. 503 Le poème du Vardar suivi de La sonate à Salonique. La renaissance du livre, Paris 1923, 12,5x17cm.

First edition, 250 pieces numbered 'ordinary', only draw with 5 'luxury'. Book



illustrated with a picture of the author by Pablo Picasso and a frontispiece music of Maurice Ravel.

Ricciotto Canudo, was an early Italian film theoretician who lived primarily in France. In 1913 he published a bimonthly avant-garde magazine entitled *Montjoie!*, promoting Cubism in particular. He saw cinema as "plastic art in motion", and gave cinema the label "the Sixth Art", later changed to "the Seventh Art". Canudo subsequently added dance as a precursor to the sixth—a third rhythmic art with music and poetry—making cinema the seventh art.





**29. Title:** *Clair de Terre*

**Author:** André Breton

**Date:** 1923

**Publisher:** André Breton (*Chez l'auteur*)

**Typography, text & binding:** Les Presses du Montparnasse

**Printer of Illustrations :** Eugène Delâtre, Paris

**Paper:** China, ancient Japan, van Gelder Japan, Géranium

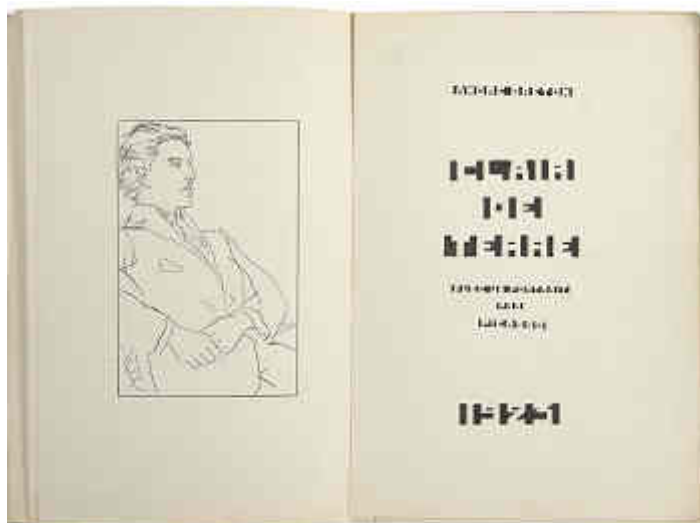
**Size:** 28,2 x 19,3 cm

**Illustrations :** 1 drypoint Portrait d'André Breton (15 x 10 cm) unsigned

**Print run:** 240 copies: 3 on China, 10 on ancient Japan, 25 on van Gelder Japan, 2 on Géranium (all with the etching); 200 ordinary copies with a reproduction of the etching.

**Catalogues raisonnés:** Cramer : 12 Bloch: 63 Horodisch: C8

**Comment:** We also illustrate here the current edition with a reproduction of the etching (smaller photo) as well as the cancelled copper plate



From André Breton, the public has mostly retained slogans, definitive theories and provocative outrages. We would almost forget the poet. And *Clair de Terre*, precisely, reminds us how much this



poetry remains alive and indispensable. With automatic writing, collages, stories of dreams and other revolutionary principles of writing, we still feel today what shock, what wind of storm could unleash this new language (or almost ...). A freedom without complexes, without barriers, invests every line, towards or prose: like a volcano worked with constant eruptions, the Breton verb is poured out in rockets, fire wheels, stars, efflorescent plumes. And through this permanent invention, a joy of creation arises where the blood of poetry indissolubly mixes with the fluid ink of dreams.

30. Title: ***Ballets Russes de Serge de Diaghilew***

Author:

Date: 1923

Publisher: Theatre de la Gaite-Lyrique

Typography, text & binding:

Printer of Illustrations :

Illustrations : Cover by Picasso : reproduction of a set design for *Cuadro flamenco* (1 collotype and pochoir). Drawings by Picasso

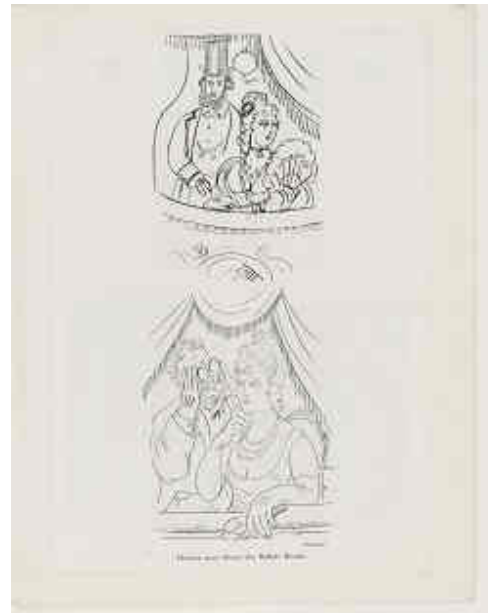
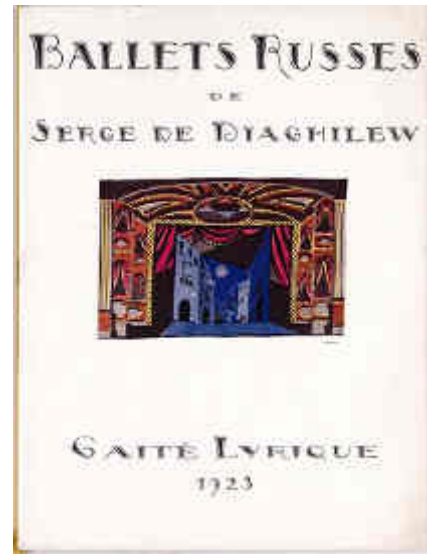
Paper:

Size: 31,5 x 24 cm



Print run: Unknown  
Catalogues raisonnés:  
Cramer : Not in  
Cramer  
Comment:

Pablo Picasso,  
illustration for  
theater program of  
Serge Diaghilev,  
1923. Theatre de la  
Gaite-Lyrique.  
Russian Theatrical  
Designs in the  
Harvard Theatre  
Collection



31. Title: *Théâtre de Monte-Carlo Ballets de Serge de Diaghilew*

Date: 1923

Publisher: Brunoff / Théâtre de Monte-Carlo

Paper:

Size: 31,8 x 25,1 cm (272 x 215 mm??)

Illustrations : 6 lithographs by Picasso: 5 drawings and 1 composition in color

Print run: Unknown

Catalogues raisonnés: Cramer : Not in Cramer

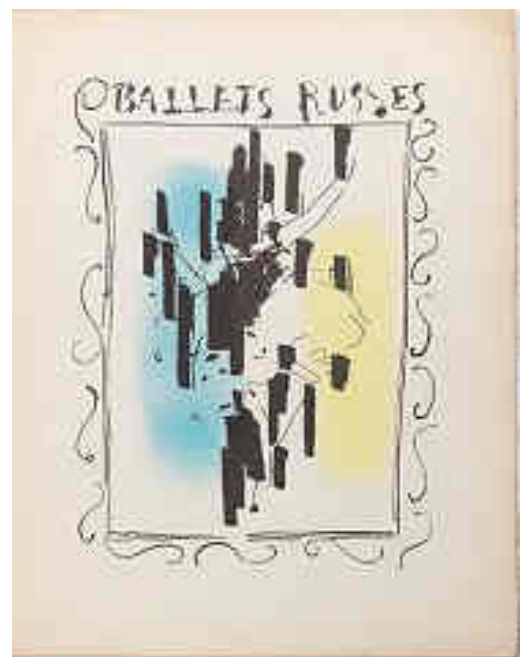
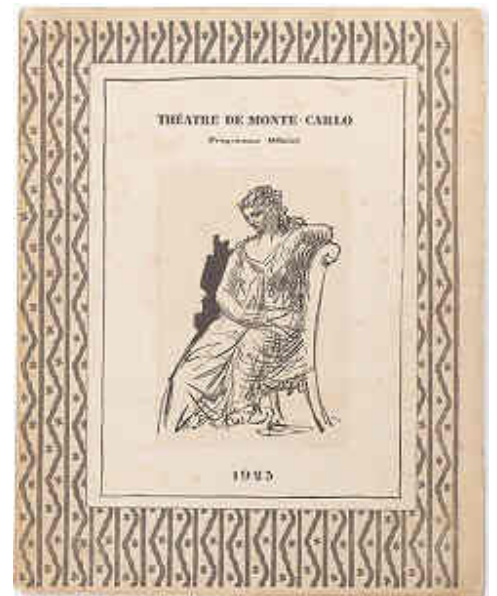
Comment:

“Théâtre de Monte-Carlo: sous le haut patronage de S.A.S. la Princesse Héréditaire de Monaco, Saison de ballets classiques par la troupe de ballets russes de Serge de Diaghilew du 25 novembre au décembre 1923 mardi et samedi en soirée – jeudi et dimanche en matinée.”

Théâtre de Monte-Carlo, programme officiel, 1923. Paris, 1923, coloured and plain illustrations by Picasso, original

wrappers by Picasso  
Theatre de Monte-Carlo...Saison de Ballets Classiques...de Serge de Diaghilew.

Cover design and six illustrations by Picasso; 15 b/w photographs. Original stiff pictorial wrappers; glassine dust jacket. Very good. Official program for the season which ran from 25 November to 31 December 1923. The sets and costumes for this season were designed by Picasso, A. Derain, Benois, and Leon Bakst.



### 32. Title: *Grand Bal des Artistes Travesti-Transmental*

**Date:** 1923

**Publisher:** Taverne de L'Olimpia

**Typography, text & binding:** Francois Bernouard

**Printer of Illustrations :** Francois Bernouard

**Size:** 33,2 x 25,8 cm

**Illustrations :** 2 drawings by Picasso, who designed the program

**Print run:** Unknown

**Catalogues raisonnés:** Cramer : Not in Cramer    Reuße : Not in Reuße  
Mourlot : Not in Mourlot

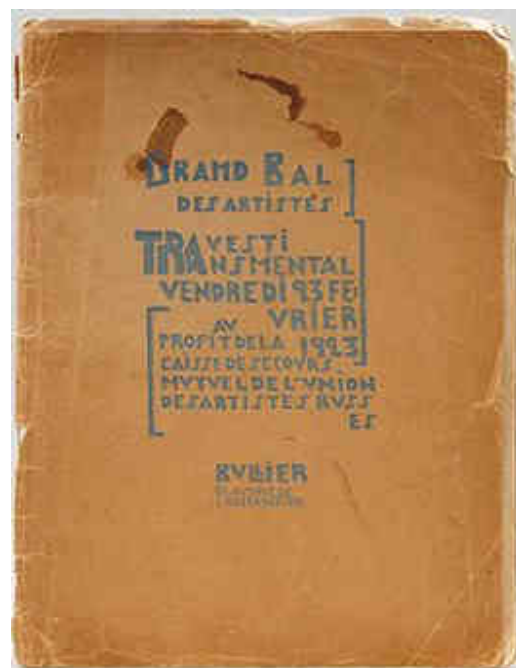


**Comment:** Event program designed by Pablo Picasso: “*Grand Bal des Artistes Travesti-Transmental* vendredi 23 février 1923 au Profit de la Caisse de Secours mutuel de L'Union des artistes Russes” (Grand Ball of the artists Travesti-Transmental to benefit Relief

Fund of the Russian Artists Union, held on February 23, 1923). The programme itself includes two illustrations by Picasso,

as well as images by Gris, Derain, and Gontcharova, and facsimile poems by Izdebska, Tzara and others.. The Union organised a number of artists' balls in the early 1920s, but this was by far "the most ambitious. The program included four dance bands and two bars serving 'pommes frites anglaise et cocktails' and the dancing was supplemented by all kinds of happenings" (Bowl).

In 1915, Larionov and Goncharova moved permanently to Western Europe, joining their friend Diaghilev, founder of the Ballets Russes. While they worked on both costumes and sets, they had also contributed to various artists' balls, the Grand Bal Travesti-Transmental on February 23, 1923 was among the most ambitious. On the schedule were no less than four dance bands, two bars and various artistic performances. The purpose of this events was to philanthropically benefit the Union des Artistes Russes, a artists' group which helped Russian emigre artists of all media, including Sonia Delaunay, Leopold Survage, and Zdanevich. This is just one of many promotional items for the ball which the two artists created, this one done mostly by Larionov. Amongst those present at the party were Fernand Leger, Survage, Pablo Picasso, Juan Gris, and Albert Gleizes, all of whom designed a mask which would be auctioned off to benefit the Union.





**33. Title:** *Apollinaire vivant*

**Author:** André Billy

**Date:** 1923

**Publisher:** Editions de la Sirène, Paris

**Typography, text & binding:**

**Printer of Illustrations :**

**Paper:** Ordinary paper, *pur fil Lafuma-Navarre*

**Size:** 18,5 x 11,5 cm



**Illustrations :** 2 portrait-caricatures of Apollinaire by Picasso

**Print run:** 25 numbered on *pur fil Lafuma-Navarre*

**Catalogues raisonnés:**

**Cramer :** Not in Cramer

**Horodisch:** C7 **Monod**

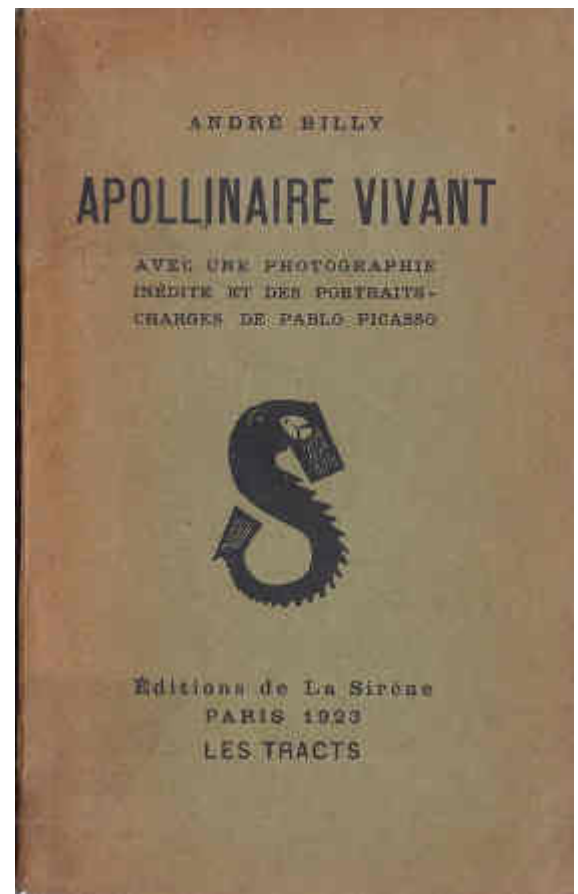
1559. **Fouche** 149.

**Talvart/Place 11**

**Comment:** Apollinaire vivant. Avec une photographie inédite et des portraits-charges de Pablo Picasso. Small octavo, printed wrappers, 126 pages, illustrated. Text by Apollinaire's close friend André Billy-- "At the beginning of 1912 a few of

Apollinaire's most faithful friends, including Rene Dalize, Andre Billy, and

Andre Salmon. founded with his assistance and mainly for his benefit a literary review which they called Les Soirees de Paris" [Lemaitre's From Cubism to Surrealism in French Literature, p. 105]. Includes the text of some letters from Apollinaire to Billy.





**34. Title:** *Les Montparnos* Roman nouveau de la bohème cosmopolite

**Author:** Michel Georges-Michel

**Date:** 1924

**Publisher:** A. Fayard et Cie , Editeurs , Paris

**Typography, text & binding:**

**Printer of Illustrations :**

**Size:** 19 x 12 cm

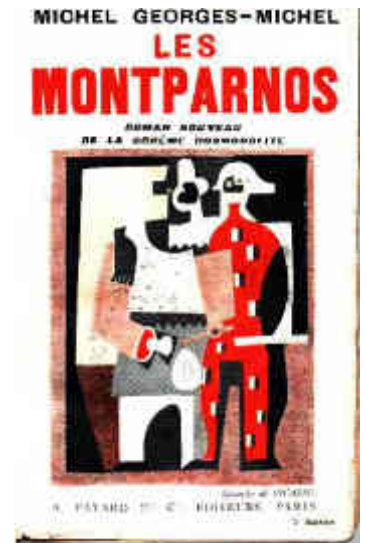
**Illustrations :** One reproduction of a Picasso gouache on cover *Three Musicians*, in a variant not often seen, one of his earliest covers.

**Print run:** 25 on pur fil Lafuma. Current edition unknown

**Catalogues raisonnés:** Cramer : Not in Cramer **Hodorisch** E3

**Comment:**

Georges-Michel studied at Beaux Arts, a student of Othon Friesz and Dufy, and at l'École du Louvre. An artistic councillor, he worked with the Ballets Russes of Sergei Diaghilev from 1913 to 1929. In 1917 he organised the first exhibition of Picasso in Rome. Founder of the prix de Rome for poetry, he worked on exhibitions of Matisse and Soutine at the Venice Biennale. He was also the initiator of the first cinema festivals and was president of the Association of dance writers and critics as well as the vice-president of the French Artistic Press Union. He wrote more than one hundred books, diaries, critiques, souvenirs and novels. Some of his works have been adapted for cinema and television. Many of his works are displayed in museums, notably in the Museum of Modern Art in Paris and the Museum of San Francisco. One of his most famous works, *Les Montparnos*, known as the first Georges-Michel, was written in 1923, published in 1924 and reprinted for the mass market several times (by *Le Livre de Poche* in 1976). Set in Montparnasse, it was based on the life of Modigliani (Modrulleau in the novel) and his mistress Jeanne Hébuterne (whose nickname "Noix-de-Coco" inspired the character of "Haricot-Rouge" in the novel)



Wikipedia

**35. Title:** *Napoléon*

**Author:** Élie Faure

**Date:** 1924

**Publisher:** Les Editions G. Crès & Cie, Paris

**Typography, text & binding:**

**Printer of Illustrations :**

**Paper:** Vélin pur fil du marais

**Size:** 23 x 14,2 cm

**Illustrations :** Portrait of the author by Picasso dated 14 June 1922

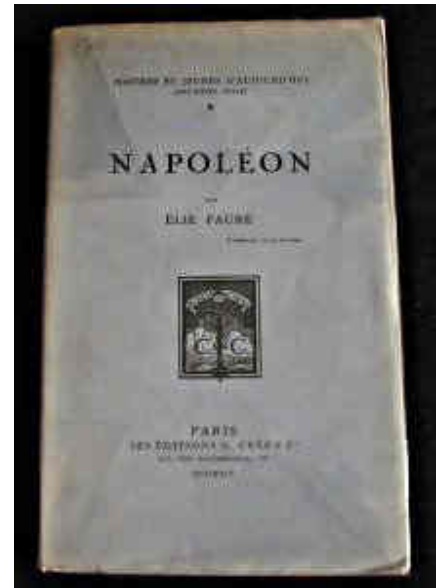
**Print run:** 1300 copies on Vélin pur fil du marais

**Catalogues raisonnés:** Cramer : Not in Cramer **Hodorisch** C12

**Comment:** The doctor and author Élie Faure wrote a monumental *Histoire de l'Art* (1909-1921), completed by the essay entitled *L'Esprit des formes* (1927), in which

his personal interpretation inserted art in the history of civilisation as a whole. Faure was one of the first intellectuals to introduce film

in art history. He had met Picasso before the outbreak of World War One, although the two didn't begin to meet on a regular basis until 1921. Portrayed in a rare moment of inactivity, Faure's alert intelligence is suggested by the watchfulness of his eyes and the tortoise-like turn of his head.



36. Title: *L'âme du cirque*

Author: Louise Hervieu

Date: 1924

Publisher: Librairie de France, Paris

Typography, text & binding:

Printer of Illustrations : Daniel Jacomet

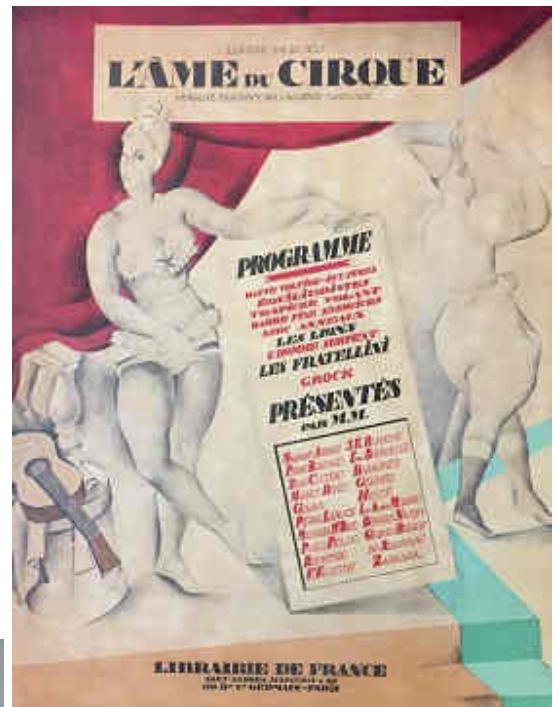
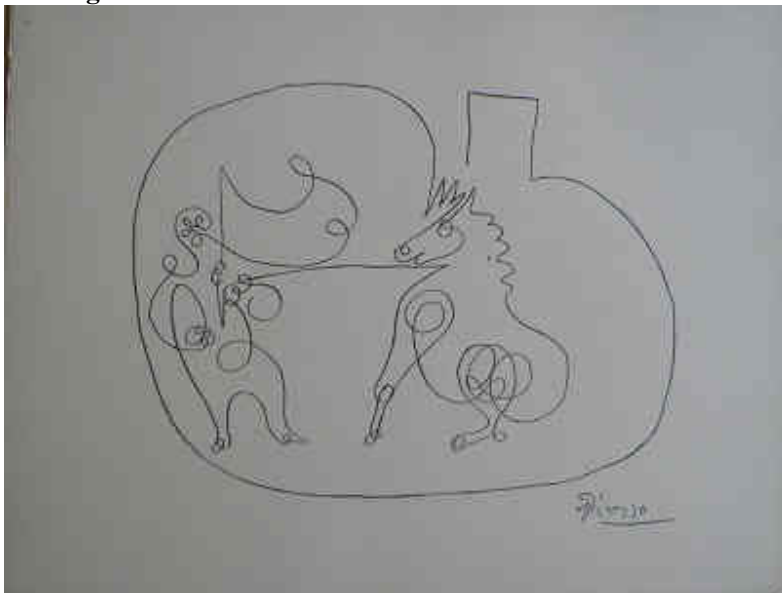
Paper: Madagascar

Size: In folio

**Illustrations :** 1 collotype after Picasso; 13 other full page collotypes and pochoirs by Mariano Andreu, Jacques-Emile Blanche, Pierre Bonnard, Emile Bourdelle, Jean Cocteau, Jean-Gabriel Daragnes, Maurice Denis, Raoul Dufy, Andre Favory, Jules Flandrin, Paul-Elie Gernez, Walter Gimmi, Gimel, Hermann Paul, Heuze, Pierre Laprade, Andre Lhote, Macoudia M'Baye, Luc-Albert Moreau, Bernard Naudin, Georges Rouault, Andre Rouveyre, Dunoyer de Segonzac, J.-E. Thomas, Felix Vallotton, Angel Zarraga.

**Print run:** 403 copies: 40 hors commerce on Madagascar for the author and artists, 325 on La Fuma

**Catalogues raisonnés: Cramer :** Not in Cramer



**Comment:** Louise Hervieu (1878-1954), French author, artist and draughtswoman, studied art in Paris, and began to paint about 1905. She exhibited at the Salon des Independants, and had an one-woman show at the Galerie Eugene Blot, in Paris, in 1910. She began working with pastels and charcoal, concentrating on still lifes, and was influenced by Bonnard, Vuillard and Felix Vallotton. She also turned to book illustration, but a childhood illness led to diminished vision, and she turned her energies to writing, resulting in her work, *L'Ame du Cirque*, illustrated by numerous artists.

37. Title: ***L'Art d'Aujourd'hui***

**Author:** Christian Zervos, François Tosca, Maurice Raynal, Charles Vildrac, Louis Vauxcelles and Philippe Marcel

**Date:** 1924

**Publisher:** Albert Morancé, Paris

**Typography, text & binding:**

**Printer of Illustrations :**

**Illustrations :** 3 original pochoirs « *Sur la plage* », « *Course de taureaux* » and « *Nature morte* » by Picasso. Additional 12 plates

**Paper:** Vélín d'Arches

**Size:** 28 x 24 cm

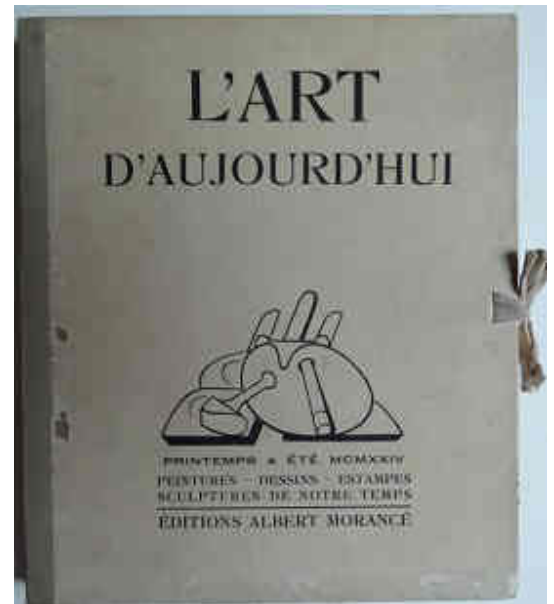
**Print run:** 105 copies on Vélín d'Arches, 5 of them for the publisher, marked A to E.

**Catalogues raisonnés:** Cramer : Not in Cramer

**Comment:** L'Art D'Aujourd'Hui: Printemps - MCMXXIV.



and 2 illustrations in the text) written by François Fosca; Picasso (5 plates including 3 color, and two illustrations in the text) by Maurice Raynal; Charles Dufresne (4 plates, including one color) by Charles Vildrac; and an article titled "La Méthode et la Leçon de Géricault (with one illustration in the text) by Louis Vauxcelles. Vol. 1, printemps & été 1924.



Peintures - Dessins - Estampes - Sculptures de Notre Temps

Paris: Editions Albert Morance, 1924. This art publisher, based in Paris in the 1920s, specialized in fine arts and architecture. His collections included the "Cahiers de l'encyclopédie d'architecture". Thick cloth portfolio with silk tie. Contents include 32 page text section in its own printed cardstock folder and 15 loose plates (5 of them color). Part of a series of portfolios published between 1924 and 1929. This one features the art of Dunoyer De Segonzac (5 plates, including one color, and 5 illustrations in the text) written by Christian Zervos; Despiau (1 plate





**38. Title: *Les Joues en Feu*****Author:** Raymond Radiguet**Date:** 1925**Publisher:** Bernard Grasset**Typography, text & binding:** F. Paillart**Printer of Illustrations :** F. Paillart**Paper:** China, Japan, van Gelder Hollande, Lafuma, Madagascar**Size:** 18,7 x 12 cm**Illustrations :** 1 original lithograph 11,6 x 10 cm (*Portrait de Raymond Radiguet*) The drawing was not transferred onto stone but reproduced in collotype.**Print run:** 1370 copies : 20 on China with suite on Japan, 50 on Japan

with suite

on China,

175 on van

Gelder

Hollande

with suite

on China,

25 on

Madagascar with suite on China, 1100 copies on

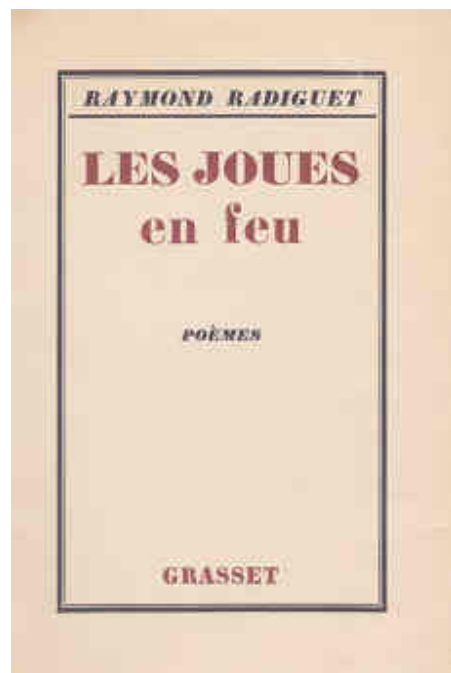
Lafuma pur fil

**Catalogues raisonnés: Cramer :** 13 **Horodisch:** C13**Reuße :** 3 **Mourlot :** III **Bloch:** 38 **Monod** 9446**Geiser** 223 **Matarasso** no. 12

**Comment:** In 1918, Cocteau formed an intimate friendship with a 15 year old novelist, Raymond Radiguet. Radiguet strongly influenced Cocteau's art and life. The young writer would die from typhoid fever in 1923. His death was a severe blow to Cocteau and drove him to use opium. During Cocteau's recovery from his opium addiction, the artist created some of his most important works including the stage play *Orphee*, the novel, *Les Enfants terribles*, and many long poems. In 1920 Picasso made, on report paper, a portrait of the poet Raymond Radiguet, lover of his friend Jean

Cocteau, which is used as frontispiece (Mourlot III) of the book *Les joues en feu*, published by Grasset in 1925 (Cramer 13). Raymond Radiguet, who was born in 1903, was the child prodigy of the cubist and dadaist avant-garde, and a protégé of André Salmon, Max Jacob, André Breton and particularly Jean Cocteau. In 1923, Bernard Grasset published Radiguet's first novel, *Le Diable au Corps*, whose penetrating psychological analysis caused a furor.

"My poems are the natural expression of a mixture of modesty, self-possession at the age at which they were written .... They do not seem frivolous after *Le Diable au corps* -this drama of the pre-season of the heart". Shortly before his death, in 1923, at the age of twenty, Raymond Radiguet will establish himself the definitive version of his collection *Les Joues en feu* and write these words in the preface. He also foresaw two accusations, that of "lacking youth" and that of "debauchery"; today, the precocity and the sensitivity of his pen are especially obvious. Somewhat obscured by the success of the two mythical novels *Le Diable au corps* (1923) and *Le Bal du comte d'Orgel* (1924), Radiguet's poetry is nonetheless an essential part of the work of the artist that Cocteau referred to as a "great enigma of the sky of French literature". This edition of *Les Joues en feu* is based on the final edition of 1925, plus other pieces not selected at the time. It is accompanied by four drawings by Jean Hugo and a portrait of the author by his friend Picasso.





**39. Title:** *Le Diable au corps*

**Author:** Raymond Radiguet

**Date:** 1953

**Publisher:** Le club du meilleur livre, Paris

**Paper:**

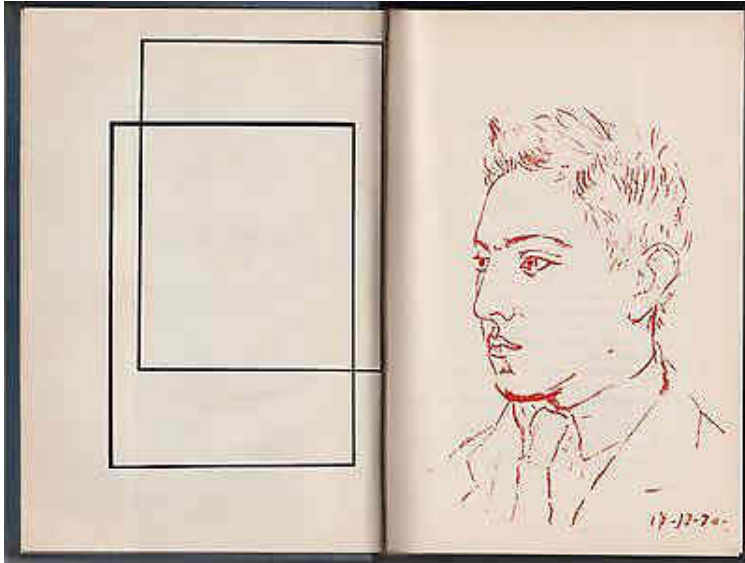
**Size:** 20 x 14 cm

**Illustrations :** Portrait of the author by Picasso

**Print run:** Unknown

**Catalogues raisonnés: Cramer :** Not in Cramer **Hodorisch** C32

**Comment:** Maquette de Jean Padoue. 198 pages



*Le Diable au corps* is a love story. The first part of the book was written August 20, 1921, when Raymond Radiguet was at Piquey, near the Arcachon basin, staying with Jean Cocteau. The story is scandalous and dark: an adulterous love between a high school student and a woman whose fiancé fights in the trenches during the First World War. She gives birth to a child, a son, and dies shortly thereafter. The novel is a success: 100,000 copies sold in three months.

But nine months after the release of the book, Raymond Radiguet dies of typhoid, he is 20 years old. This work marks the spirits by the extraordinary sense of the formula of its author, and especially the myth that surrounds it. Topics such as adolescence, betrayal, scandal, parenthood, adultery, doubts in love are masterfully addressed in this book.

Miguel Orozco

Picasso: 70 years of book illustration

40. Title: *Écumes de la mer*

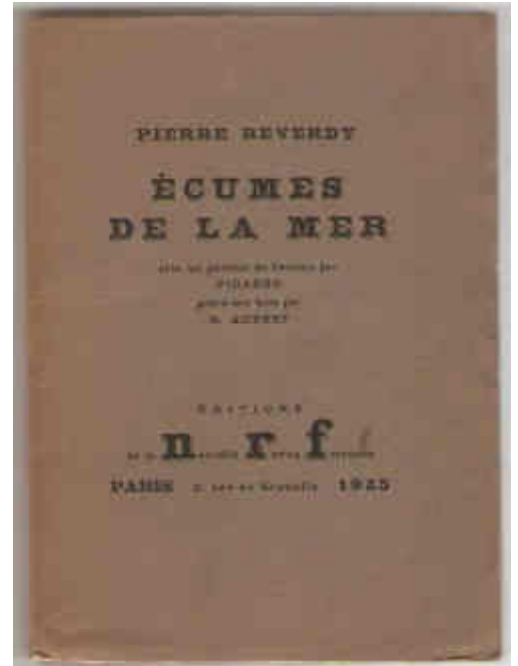
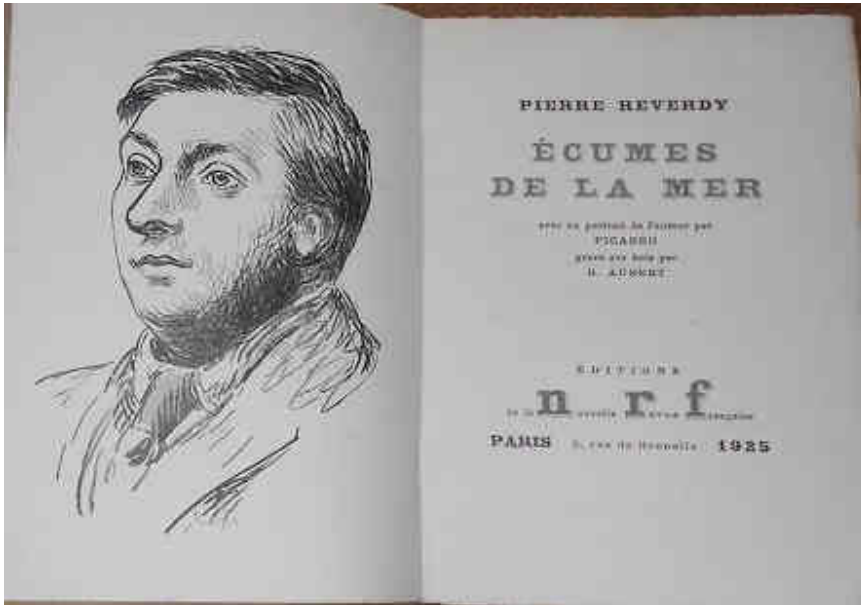
Author: Pierre Reverdy

Date: 1925

Publisher: Nouvelle Revue Française, Paris

Typography, text & binding:

Printer of Illustrations :



Paper: *Vélin simili cuve Navarre*

Size: 19 x 14 cm

Illustrations : Portrait of the author

by Picasso engraved by Georges Aubert (Woodcut)

Print run: 831 copies: A-O on old Japan; I-LXVI hors commerce and 816 numbered on *Vélin simili cuve Navarre*

Catalogues raisonnés: Cramer : Not in Cramer Hodorisch C14 Hubert 168

Comment: Collection of poems dedicated to Jean Cocteau, composed of poems from "La guitare endormie" and "Les ardoises sur le toit". paperback, 96 pages.

41. Title: ***Picasso dessins***

**Author:** Waldemar George

**Date:** 1926

**Publisher:** Éditions Quatre chemins, Paris

**Typography, text & binding:** Ducros et Colas, Paris

**Printer of Illustrations :** Engelmann, Paris

**Paper:** Vélín d'Arches

**Size:** 26,2 x 21,3 cm

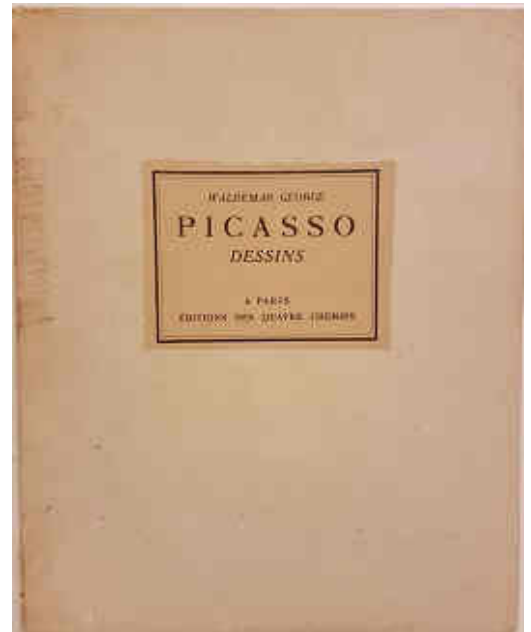
**Illustrations :** 1 original lithograph by Picasso 12,7 x 12 cm (*Tête de Femme*); 64 lithographic plates reproducing Picasso's work

**Print run:** 100 copies on Vélín d'Arches with the signed lithograph

**Catalogues raisonnés:** Cramer : 14 Horodisch: D6 Reuße : 20



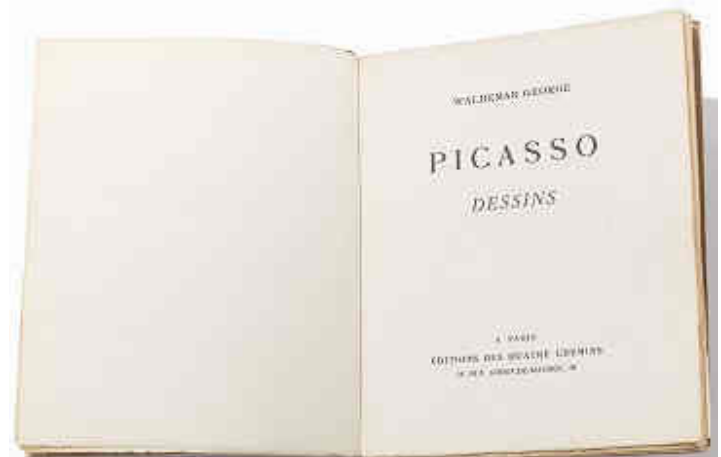
technical interest. The first, used as frontispiece of the book *Picasso Dessins* of Polish Jewish critic Waldemar George (Cramer 14) is a splendid *Tête de femme* (Mourlot



**Mourlot :** XX **Bloch:** 73

**Comment:**

The nine lithographs Picasso does after the classic designs of the previous years and until the fifteen-year parenthesis ends in 1945, have a greater artistic and



XX), made in 1925 in the manner of a linoleum or woodcut: Picasso fills the stone with black and obtains white by scraping the surface. He prints it at of 100 copies –of which 25 are numbered and signed– by the Engelmann printing company, founded by Godefroy Engelmann, the inventor of the chromolithography.

**Miguel Orozco**

42. Title: ***Picasso: Oeuvres 1920-1926***

**Author:** Christian Zervos

**Date:** 1926

**Publisher:** Éditions des Cahiers d'Art

**Typography, text & binding:** Ducros et Colas

**Printer of Illustrations :** Unknown

**Paper:** imperial Japan, van Gelder hollande, Vélin phototype

**Size:** 28,2 x 22,8 cm

**Illustrations :** 1 etching on zinc *Femme* (11,8 x 7,9 cm) and 42 plates, 2 of them in color pochoir

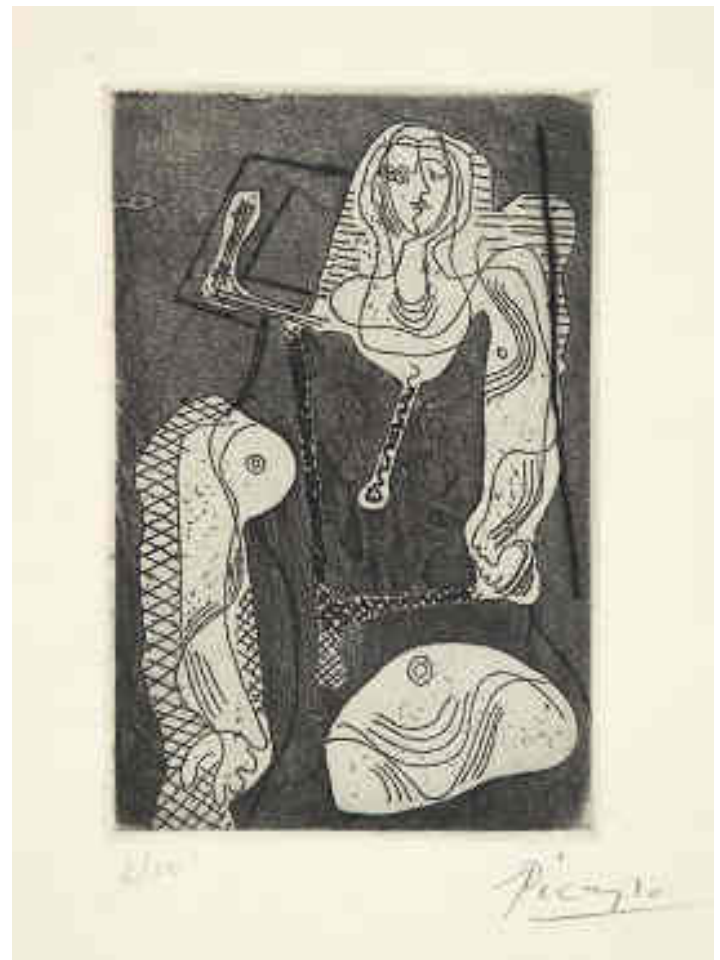
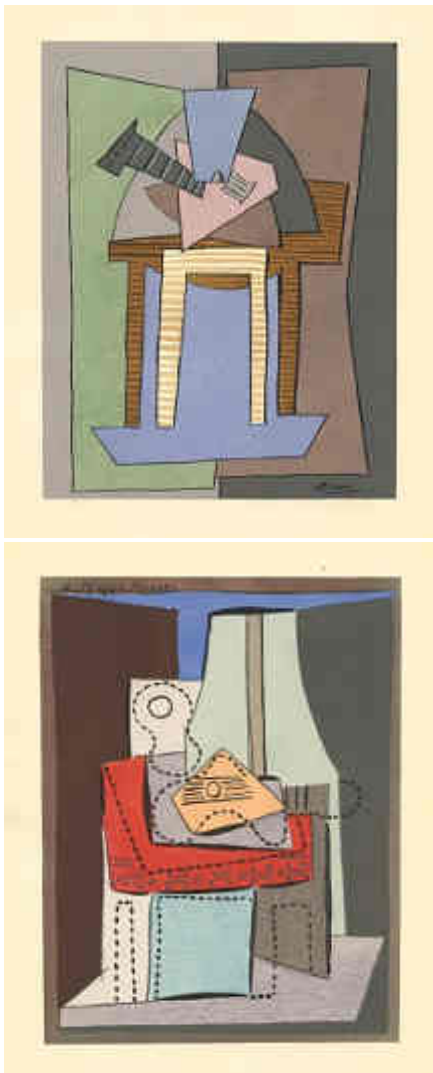
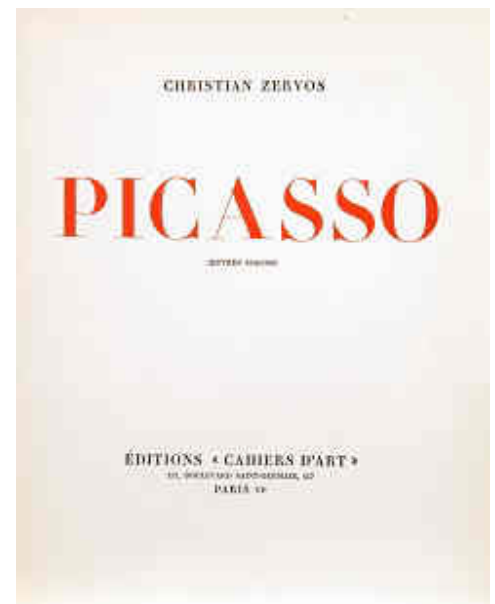
**Print run:** 702 copies : 6 on imperial Japan, 50 on van Gelder hollande, 66 with the signed etching. 644 on Vélin phototype

**Catalogues raisonnés:**

**Cramer :** 15 **Bloch:** 56

**Comment:**

This is the fourth volume of Christian Zervos' Catalogue Raisonné of Picasso works.



43. Title: ***Ballets Russes de Serge Diaghilew. Théâtre Sarah Bernhardt. Mai-juin 1926***

**Date:** 1926

**Publisher:** W. Fischer

**Typography, text & binding:** Imprimerie L'édition artistique

**Printer of Illustrations :**

**Size:** 32 x 24 cm

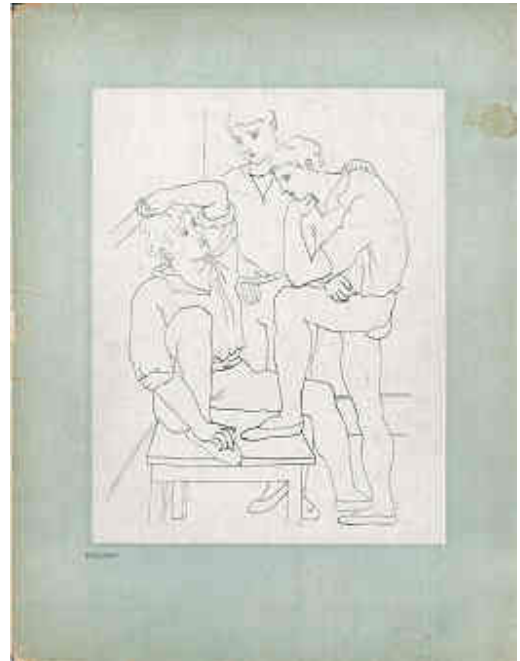
**Illustrations :** 1 lithograph by Picasso as cover. Drawings by Picasso

**Print run:** Unknown

**Catalogues raisonnés: Cramer :** Not in Cramer

**Comment:**

Souvenir program, Ballets Russes de M. Serge de Diaghilew, Mai-Juin 1926, Théâtre Sarah Bernhardt, Direction Les Frères Isola, with an inserted program for Gala du Jeudi 3 Juin, 1926, XIXe Saison à Paris, Organisée par M. Serge de Diaghilew à la Memoire d'Eric Satie. 20 pages. It contains the répertoire of the season in 12 performances (18 May-10 June 1926) : Pulcinella ; Romeo and Juliet; Les matelots ; Petrouchka ; Les biches ; Les sylphides ; Barabau ; Zéphyr et Flore ; La pastorale; Noces ; Parade ; Jack





Miguel Orozco

Picasso: 70 years of book illustration

44. Title: *Théâtre de Monte Carlo. Programme officiel 1926. Saison de Ballets par la Troupe de Serge de Diaghilew*

Date: 1926

Publisher: Theatre de Monte-Carlo

Illustrations : Picasso drawing as cover

Size: 31 x 24 cm

Print run: Unknown

Catalogues raisonnés: Cramer : Not in Cramer

Comment:

Theatre de Monte-Carlo Programme Officiel, 1926

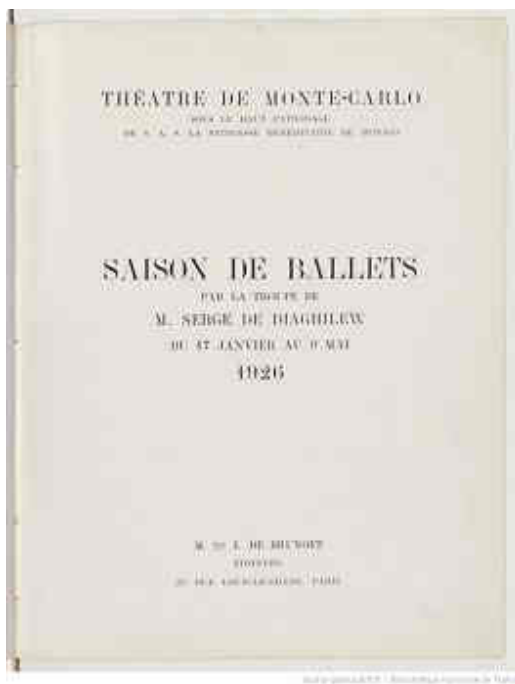
Ballets Russes de Serge Diaghilev Photographs

- Dukelsky, Vladimir [Vernon Duke]

54p. (including front and back covers), 9.75in. x 12.5in.

concert

program |



**45. Title:** *Picasso*

**Author:** André Level

**Date:** 1928

**Publisher:** Les Editions G. Crés & Cie, Paris

**Typography, text & binding:** A. Rey, Lyon

**Printer of Illustrations :** Marchizet, Paris

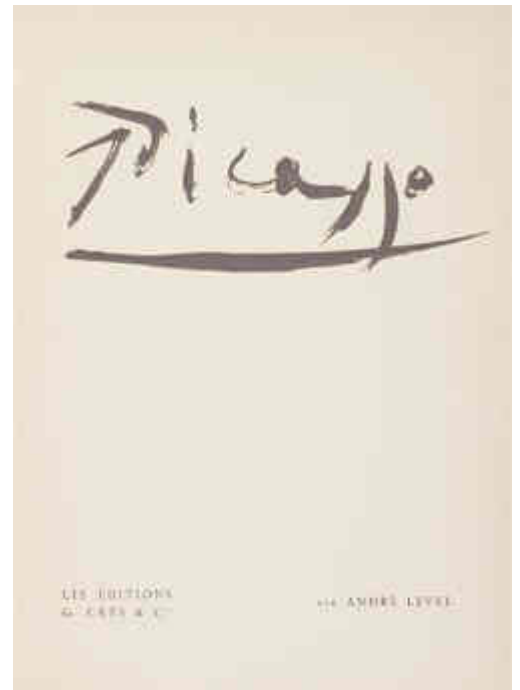
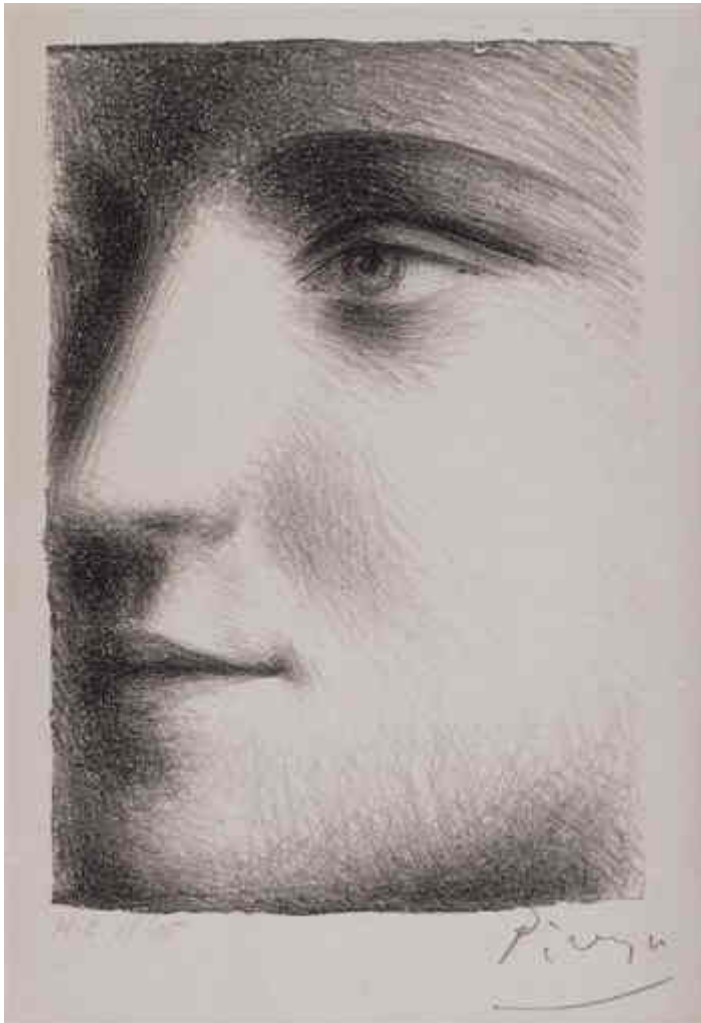
**Paper:** Japan, Chine collé

**Size:** 26,6 x 19,3 cm

**Illustrations :** 1 original lithograph *Visage* (portrait of Marie-Therese Walter 20,4 x 14,2 cm)

**Print run:** 120 unnumbered copies with the signed lithograph.

Current edition of unknown number of copies exists.



**Catalogues raisonnés:** Cramer : 16    Reuße : 24

**Mourlot :** XXIII    **Bloch:** 95

**Comment:**

In 1928 Picasso made one of the most beautiful lithographs of his career: *Visage* (Mourlot XXIII). Actually it is a beautiful portrait of Marie-Thérèse Walter, who at 18 years old was already his secret lover for at least a year, and which was probably made during the summer in Dinard along with other sketches and oil paintings that represented also the face of the adolescent (Zervos VII.228-231). The lithograph was used as frontispiece of the 120 luxury copies of the book *Picasso*, by André Level, the industrialist and collector who founded in 1904 the shopping club *La Peau de l'Ours*, whose auction of 1914 definitively launches the painter in the market. But the work is so beautiful that, apart from the book (Cramer 16), it is also decided to commercialize an edition with large margins of 100 numbered and signed copies, shot by the printer Marchizet.

**Miguel Orozco**

Miguel Orozco

Picasso: 70 years of book illustration

46. Title: ***Ballets Russes Souvenir Program***

**Date:** 1928

**Publisher:** Palais des Beaux-Arts de Bruxelles

**Typography, text & binding:**

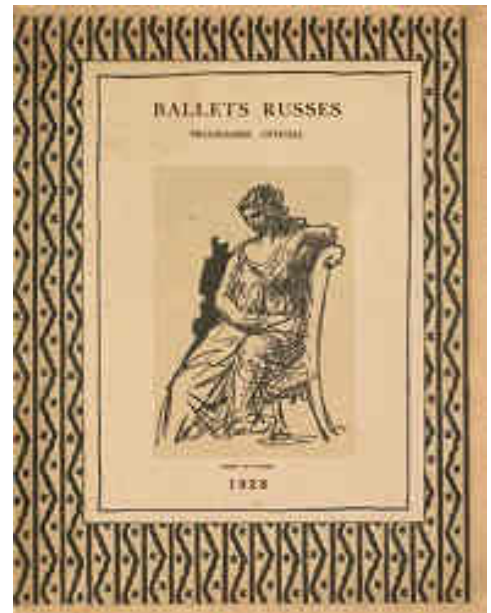
**Printer of Illustrations :**

**Size:** 32 x 25 cm

**Illustrations :** 5 ballet' sketches and drawings by Picasso, including the front cover

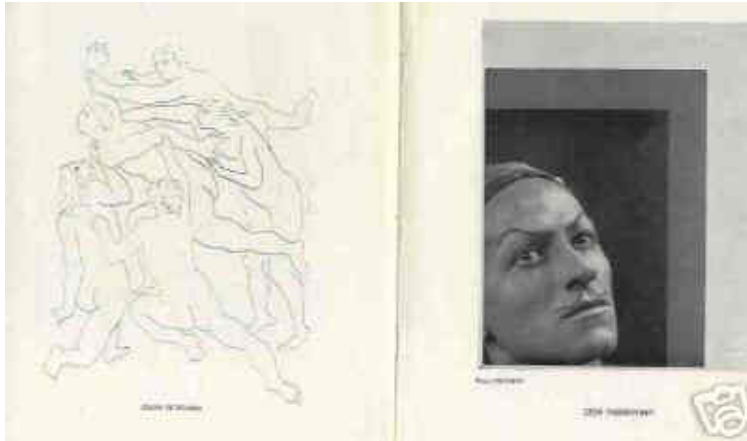
**Print run:** Unknown

**Catalogues raisonnés: Cramer :** Not in Cramer



**Comment:**

Diaghilev Ballets Russes May 1928 Souvenir Program. Massine. Lifar. Balanchine. Picasso  
This



1928 Ballets Russes Souvenir Program has many photographs of the stars of the Ballet. There are also five 'ballet' sketches and drawings by Pablo Picasso, including the front cover.

The photographs of the Ballets Russes dancers include:

Georges Balanchine. Serge Lifar. Leonide Massine. Alicia Markova. Alice Nikitina. Lubov Tchernicheva (2). Alexandra Danilova with Leonide Massine. Alice Nikitina with Serge Lifar. Alexandra Danilova. Leon Woizikovsky. Felia Doubrovskaya. Vera Petrova. Vera Savina. Constantin Tcherkass.

The Performance were to take place in Brussels. 24 pages



*Ludmilla Schollar, Alice Nikitina, Serge Lifar, Walter Nouvel, Serge Grigoriev, Lubov Tchernicheva, Olga Kokhlova, Paulo, Mme. Trusevich, and Pablo Picasso*

**47. Title:** *Le Manuscrit Autographe* Quatrième Année, No. 21 (Mai-Juin) 1929

**Author:** Jean Royère, Editor

**Date:** 1929

**Publisher:** Auguste Blaizot et fils, Paris

**Typography, text & binding:** Imprimerie Frazier-Soye, Paris

**Printer of Illustrations :** Atelier Duchâtel, Paris (lithograph)

**Paper:** Vélín Lafuma pur fil

**Size:** 28,5 x 23 cm

**Illustrations :** 1 transfer lithograph 23,7 x 13,8 cm (*Figure*), signed and dated in the transfer paper

**Print run:** 300 copies : 25 on Lafuma pur fil

**Catalogues raisonnés:** Cramer : 17 Reuße : 30 Mourlot : 26

**Bloch:** 96

**Comment:** In 1929 Picasso makes another beautiful lithograph, with



pencil on stone of abstract nature,

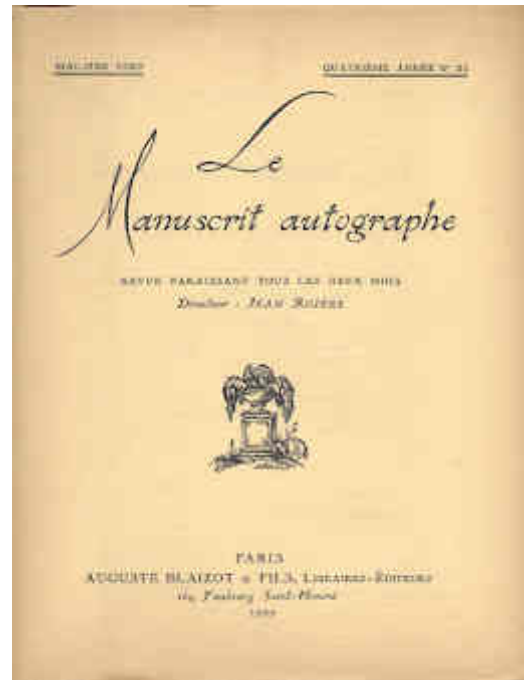
*Figure* (R.

30, Mourlot

XXVI) signed and dated by the painter on the stone, shot at 300 unnumbered copies and given to the readers of *Le manuscrit*

*autographe*, a literary magazine founded three years earlier by Jean Royère and dedicated to publishing facsimiles of original manuscripts by poets, but which in the May-June 1928 issue (Cramer 17) also included an

essay by Paul Gsell on Picasso's drawings. The magazine was sold at 20 francs a copy, and the beautiful lithograph is quoted today at thousands of euros for each copy. From this lithograph some copies with large margins on imperial Japan paper were also printed. From this print with margins the Berggruen Gallery sold a copy on the occasion of its exhibition *Picasso 85 gravures*, in October 1966. Its price was 2,500 Francs or 510 dollars.



**Miguel Orozco**

48. Title: ***Contemporains pittoresques***

**Author:** Guillaume Apollinaire

**Date:** 1929

**Publisher:** Aux Editions De La Belle Page

**Typography, text & binding:** Coulouma, Paris

**Printer of Illustrations :** Chassepot

**Paper:** Vergé de Hollande Van Gelder Zonen, China, Japon and Arches

**Size:** 20 x 15 cm

**Illustrations :** 1 etching (portrait de l'auteur) by Picasso

**Print run:** 360 copies : 15 on Japon (with the Picasso print on vergé de Hollande Van Gelder Zonen, China, Japon and Arches: 20 on vergé de Hollande Van Gelder Zonen with the Picasso print on vergé and on China, the rest on Vélín d'Arches.

**Catalogues raisonnés:**

**Cramer :** Not in Cramer **Horodisch** C15

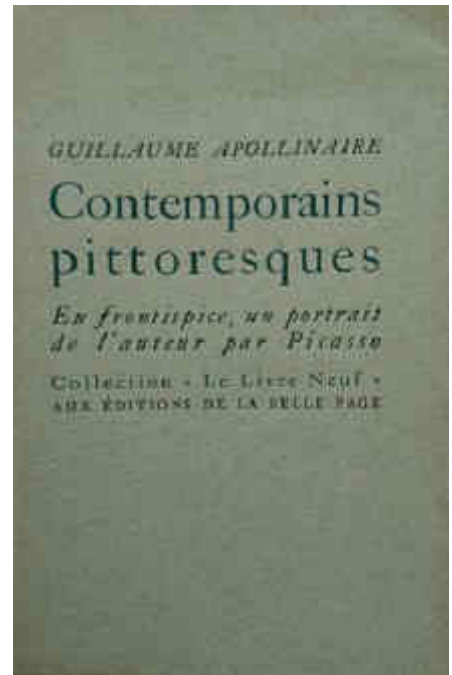
**Comment:**

*Contemporains pittoresques*.

Editions de la belle page, Paris 1929, 12,5x19cm., Bound. Printed in 360 copies in various papers, 20 numbered copies on laid of Holland Van Gelder Zonen with the portrait engraved by Picasso in 2 states, on laid and on China; 15 on Japon in four states (vergé de Hollande Van Gelder Zonen, China, Japon and Arches). Frontispiece, a portrait of Guillaume Apollinaire drawn and engraved by Picasso, printed in four states, including one on China.

Apollinaire published in the magazine *Les Marges* (1909-1914) , published by Eugène Montfort (Éditions Crès), a series of short articles on *Picturesque contemporaries*, all well known writers he

had known, like Raoul Ponchon, known for his heavy drinking and Alfred Jarry, est known for his play *Ubu Roi* and also enjoyed the pleasures of alcohol, which he called "my sacred herb" or, when referring to absinthe, the "green goddess". A third character was Rémy de Gourmont, who suffered from facial lupus and enclosed himself in the attic of his appartement in Rue des Saints-Pères, desperately in love with the openly lesbian American playwright, poet and novelist Natalie Clifford Barney. Apollinaire also wrote about Ernest La Jeunesse, famous for his ugliness and wickedness.





Miguel Orozco

Picasso: 70 years of book illustration

49. Title: ***Sources du vent 1915-1929***

**Author:** Pierre Reverdy

**Date:** 1929

**Publisher:** Maurice Sachs, Paris

**Typography, text & binding:**

**Printer of Illustrations :**

**Paper:** White Japan, old deckle-edged Japan, Imperial Japan;  
Hollande van Gelder Zonen, Pur fil Lafuma

**Size:** 19,5 x 25,5 cm



**Illustrations :**

Color portrait  
of the author  
by Picasso  
dated 1924  
reproduced in  
fac-similé

**Print run:**

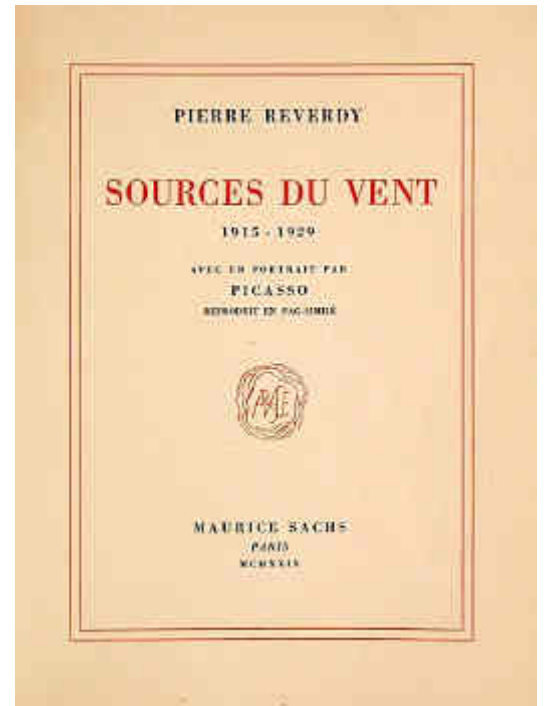
116 numbered  
copies: 1 on  
White Japan;  
2-6 on old  
deckle-edged

Japan; 7-16 on Imperial Japan; 17-96 on Hollande van  
Gelder Zonen; I to XX hors commerce. Plus 330  
unnumbered on Pur fil Lafuma

**Catalogues raisonnés: Cramer :** Not in Cramer

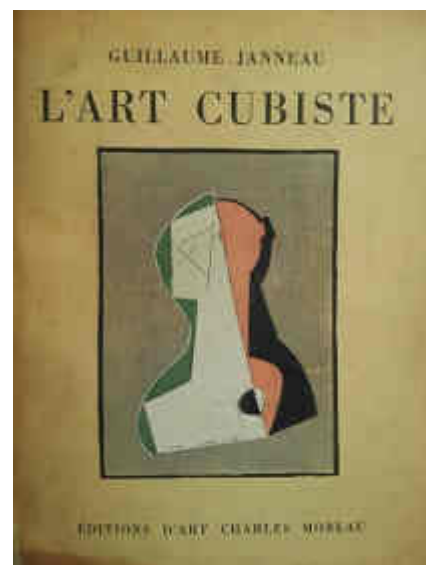
**Horodisch** C16

**Comment:**



**50. Title: *L'Art Cubiste*****Author:** Guillaume Janneau**Date:** 1929**Publisher:** Éditions D'Art Charles Moreau**Typography, text & binding:** Ducros et Colas**Printer of Illustrations :** Daniel Jacomet**Size:** 27,5 x 21 cm**Illustrations :** 14 color pochoirs after Picasso (2 + cover plates 19,5 x 15,2), Braque, Léger, Juan Gris, Gleizes, Herbin, Marcoussis, Severini, Léger, Laurens, Lhote and Surville**Print run:** 500 copies**Catalogues raisonnés: Cramer :** Not in Cramer**Comment:** *L'Art Cubiste. Theories et réalisations. Etude critique.* Guillaume Janneau Editions d'art Charles Moreau (1929)

quarto, 111, [2] pp., 48 plates, 14 of which are in color; original illustrated paper wrappers with pochoir image to the front cover. The fine plates are by Picasso, Braque, Juan Gris, Gleizes, Herbin, Marcoussis, Severini, Léger, Laurens, Lhote and Surville, printed by pochoir master Daniel Jacomet. 34 black & white plates, (out of 48). 4to, pictorial wrappers, with colored pochoir illustrations.



had a probably decisive consequence on his choices and on his career, the dedication of his thesis, *A Chaldean dynasty, the kings of Ur*, written in 1909 and published in 1911 dedicated "to Aristide Briand, in homage of deep gratitude and affection". Guillaume's training is that of the École du Louvre. He graduated in August 1909. The law of 1905 of separation of the churches and the state, whose rapporteur is Briand, leads to a necessary development of the services of the Historical Monuments. Janneau is recruited as assistant inspector. After graduating he is appointed inspector at the Department of Movable Goods. The war of 1914-1918 interrupts his career. After the armistice, he is responsible for recovering the art treasures of northern France taken by the Germans. He will then pursue a parallel career as a journalist, art critic, official and teacher. In 1919 he founded the journal *Bulletin of the artistic life*. From 1913 to 1933 he worked on the magazine *Art et décoration*.

Janneau acted as adviser to Jacques Zoubaloff (1876-1941) in the formation of his collection, and most of the works illustrated in *L'Art Cubiste* belonged to the Zoubaloff collection.

Guillaume Janneau was an art critic, art historian, professor, high-ranking official. Worked for the National Conservatory of Arts and Crafts

The friendship of Guillaume Janneau's father with Aristide Briand (classmates at school in Saint-Nazaire)



He was editor-in-chief of the *Revue de l'art* and the *bulletin de l'art* (magazine supplement) from 1928 to 1938. He was director of the manufacture of Sèvres between 1940 and 1943.

His approach on cubism is original: his interest is centred on the contemporary architectural and decorative aesthetics, which he places as a direct continuation of a visual and intellectual order worked by Braque, Picasso, Gris or Laurens. This same logic is then deployed in the three dimensions of sculpture. For Janneau, adhering to cubist aesthetic was not limited to the adoption of angular traits or a geometric stylisation, which could only give rise to a cubist art, an expressionist manner à la Gordon Craig, susceptible of inspiring works like *la Maison Cubiste* or *Projet d'hôtel*, an architectural installation in the Art Décoratif section of the 1912 Paris Salon d'Automne which presented a Cubist vision of architecture and design. In fact, *la Maison Cubiste* is not mentioned even once in Janneau's book. For him, to truly follow the first cubist experiments, one had to take into consideration light and its vibration into surfaces, geometry and its poetry, the diversity of materials and their *mise en oeuvre*. The continuation of the cubist initiators and not thus doctrinary cubists like Gleizes, Metzinger or Lhote, but decorators like Francis Jourdan, Pierre Chareau or Robert Mallet-Stevens. Janneau's interpretation will however be ignored by art historians and even experts of cubism.

51. Title: ***Pablo Picasso***

**Author:** Eugenio D'Ors

**Date:** 1930

**Publisher:** Éditions des Chroniques du Jour

**Typography, text & binding:** Les Impressions A.B.C., Paris

**Printer of Illustrations :** Desjobert, Paris (lithograph);

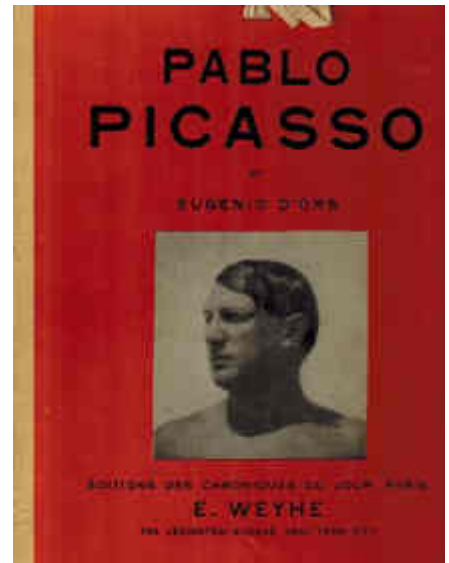
**Size:** 28,9 x 23,2 cm

**Illustrations :** 1 original lithograph (*Le peintre et son modèle* 23,1 x 29,1 cm) and 4 color pochoirs after Picasso : *Les musiciens*, *Le fils de l'artiste*, *Femme assise* and *Jeune homme et enfant*, all 25 x 18 cm

**Print run:** 1250 copies : 50 on Vélín d'Arches with the lithograph and 1200 without it (550 for the French edition and 650 for the English edition)

**Catalogues raisonnés:** Cramer : 18 Reuße : 31 Murlot : XXVII

**Bloch:** 98



**Comment:**

Pablo Picasso was published in 1930, and Ors and Picasso worked closely together, the first preparing a text that was to be the effective realization, in the Picasso of this period, of his aesthetic ideals. Ors wanted to study, especially, what classic, Italian and anti-impressionist Picasso had in his



paintings. Picasso selected and prepared the illustrations that were to illuminate the words of the writer. More than a critical analysis of the Picasso work, it is the testimony of the culmination of a friendship and, at the same time, an essential study for anyone who intends to approach the artistic thought of two of the most representative figures of the twentieth century.

Picasso and d'Ors met, whenever possible, in Madrid or Barcelona until their relationship deteriorated and finally broke after a collaboration of both in 1946. Circumstance that surely was due to the vehement interest that Eugenio d'Ors showed that Picasso was linked to Noucentisme.





**52. Title:** *Décors de théâtre*

**Author:** Raymond Cogniat

**Date:** 1930

**Publisher:** Éditions des Chroniques du Jour, Paris

**Typography, text & binding:**

**Printer of Illustrations :**

**Size:** 28 x 22,5 cm

**Illustrations :** 13 full page pochoir plates (2 by Picasso and 1 by De Chirico); 4 pochoir vignettes, 130 plates by Picasso, Leger, Braque, de Chirico, Chagall, Bakst and others

**Print run:** 600 copies



**Catalogues raisonnés:**

**Cramer :** Not in Cramer

**Exhibitions:**

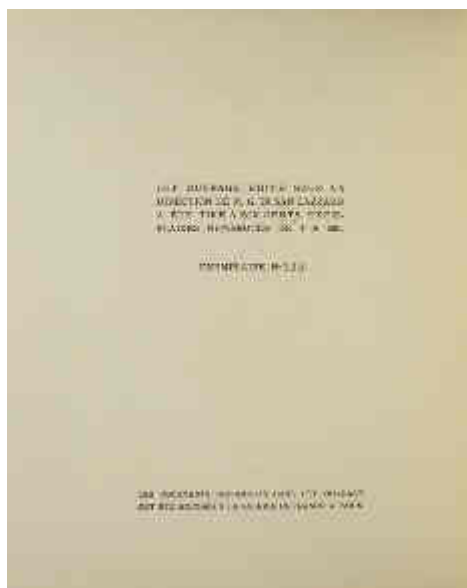
**Comment:**

In-4°. 38-(2)-12pp.

(28 illustrations of which 4 in colors) + 130 illustrations on 69 plates hors texte of which 13 in colors 13. Coïlor illustrations by Pablo Picasso (2), Giorgio de Chirico, Fernand Léger, Per Krohg, Simon Lissim, Lucien Coutaud, Hélène Perdriat,

Alexandre Benois, Yves Alix, André Barsacq, Jean Hugo, Robert Féau, André Boll, Raoul Dufy, Marie Laurencin, Georges Braque. Black and white illustrations by Bakst, Benois, Gontcharowa, Larionow, Picasso, Laurencin, Juan Gris, Braque, Derain, Rouault, Survage, Chirico, Irène Lagut, Léger, Dardel, Steinlen,

Desvallières, Valdo Barbey, Maxime Dethomas, René Piot, François Quelvée, Yves Alix, Luc-Albert Moreau, Barsacq, Coutaud, Jean Hugo, Louis Juvet, Georges Pitoëff, Holy, Emile Bertin, André Boll, Paul Colin, Walter René Fuerst, Fauconnet, Dufy, Jean-Francis Laglenne, L. Medgyès, Isaac Grunewald, Lissim, Alexandra Exter, Per Krohg, William Aguet and Léon Zak.





**53. Title:** *Les métamorphoses*

**Author:** Publius Ovidius Naso (Ovid)

**Date:** 1931

**Publisher:** Albert Skira Éditeur, Laussane

**Typography, text & binding:** Léon Pichon, Paris

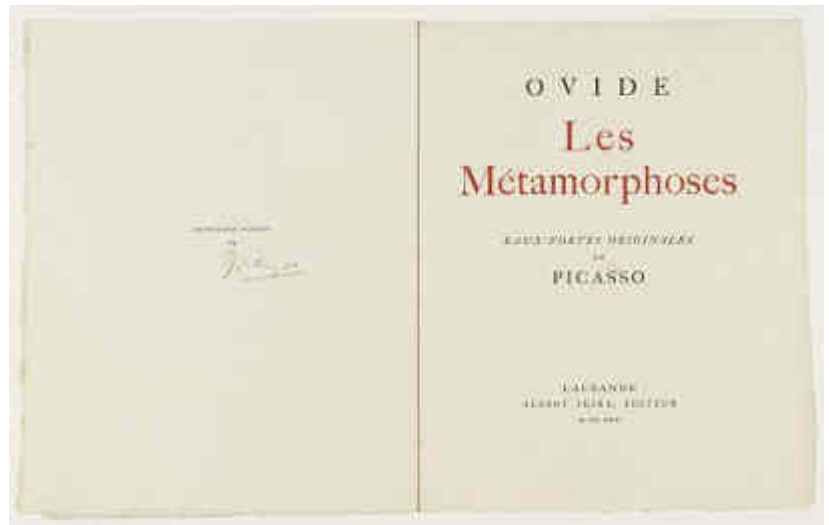
**Printer of Illustrations :** Louis Fort, Paris

**Paper:** Japan, China, Arches

**Size:** 33,5 x 26,5 cm

**Illustrations :** 30 etchings undated and unsigned

**Print run: 145 copies :** 5 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 ; 25 on white imperial japan with a suite on japan in black or in bistre with remarques; 95 on Arches



laid; 20 hors commerce for the artist and collaborators. All signed by Picasso.

**Catalogues raisonnés:** Cramer : 19 Bloch: 99-128 Horodisch: A5 Rauch 54; From Manet to Hockney 91; Lejard 136; Skira 292; Stern 92; Geiser 143-191; Chapon pp.146-148; Matarasso 19; Logan Collection 56; Museum of Modern Art 162; The Artist & The Book 224

**Comment:**

Picasso told Françoise Gilot how a young man of about 20 years old (Albert Skira) once showed up at his house and suggested that he illustrate a book about Napoleon, which he opposed. Years later, Skira's mother showed up at the door of Picasso's house in Juan-les-Pins,

asking him to welcome her son back. The painter accepted, on the condition that Skira did not mention the name of



Napoleon, and proposed a mythological theme. When the young man returned to the painter's studio, he proposed to illustrate Ovid's *Metamorphoses*, which the artist accepted.

Between Skira and Tériade they plan and carry out the edition of two of the most beautiful artist's books of the 20th century: the *Metamorphoses* illustrated with Picasso's etchings and the *Poems of Mallarmé*, illustrated with Matisse etchings. Shortly after, Skira and Tériade launched the magazine '*Minotaure*', which between 1933 and 1936 gave voice to Surrealist artists and writers. But in 1937, Tériade sells its share of Albert Ski Skirara editeur and launches his most ambitious project: the *Verve* magazine and publishing house.



The young bibliophile Albert Skira, barely 25 years old, who founded his publishing house in Lausanne in 1928, wanted at any price that his first book was illustrated by Picasso. The artist had finally promised him 15 illustrations, but what text to illustrate? According to some, it was Pierre Matisse who suggested the idea of Ovid's *Metamorphoses*. Others say that in 1928 Picasso related to Skira a dream he had about a woman being transformed into a fish. Skira immediately suggested that the artist illustrate an edition of Ovid's *Metamorphoses* for his new publishing house. The 15 books of the work exactly matched in number the 15 illustrations Picasso had promised, but Skira asked for 15 more illustrations - half page ones - to be used as chapter headings. After many months of waiting and perseverance on the part of the publisher, Picasso finally started work in September, 1930. In September 1930 Picasso commenced work on thirty etchings for the book and finished his task by the end of October.

"This is one of the rare times that Picasso illustrated a book with close attention to the text. He chose scenes that were well defined, and he enjoyed searching for the ideal representation of them, making up to 6 different versions of the same subject" (S. Goeppert)

The engravings are of a rare homogeneity, in a style with pure contours and a discreet eroticism. The etchings illustrate the text with rare fidelity in Picasso; the engravings at the head of chapters, on the other hand, are free from the constraints of the text, and represent faces, studies of nudes, etc. The book was printed on Picasso's 50th birthday, two weeks before Vollard's *Le Chef-d'oeuvre inconnu*.

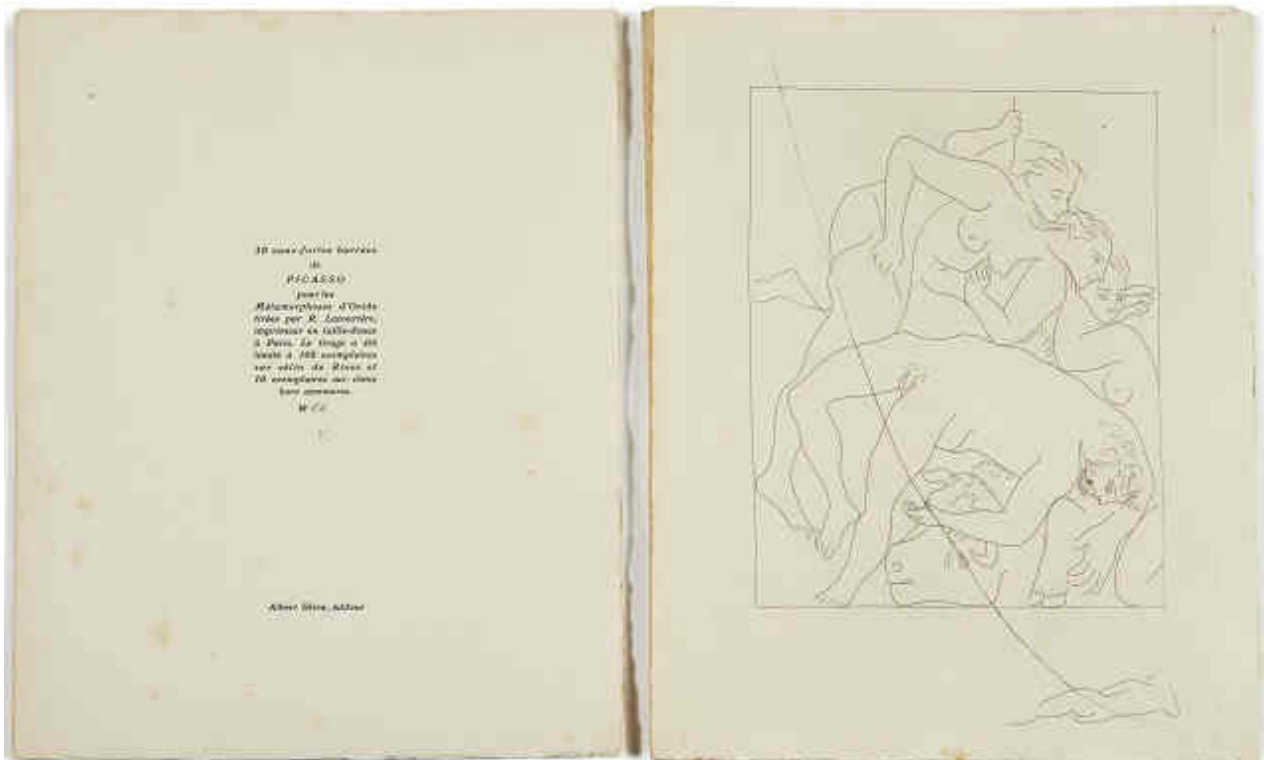
At the end of the book, Christian Zervos describes the work as "almost Doric beauty" (p.369). The success of this remarkable book was, however, initially mixed, with bibliophiles being reluctant until New York gallery owner Marie Harriman bought half of the edition. This first collaboration between Skira and Picasso will be renewed for the magazine *Minotaure*, which Skira will publish from 1933.



54. Title: *Les métamorphoses (Suite of Cancelled plates)*

Date: 1931

Publisher: Albert Skira Éditeur, Laussane



**Printer of Illustrations :** Roger Lacourière, Paris

**Paper:** Vélin de Rives, China

**Size:** 33,5 x 26,5 cm

**Illustrations :** 30 etchings from the cancelled plates with remarques, undated and unsigned.

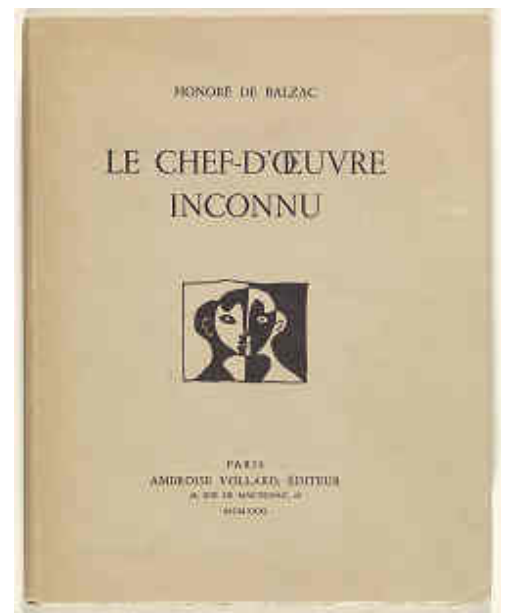
**Print run:** 110 suites printed: 100 on Vélin de Rives numbered 1 to 100 and 10 on China numbered I to X

**Catalogues raisonnés:** Cramer : 19 Bloch: 99-128

**Comment:**

Les Métamorphoses (The Suite of canceled plates). Lausanne: Albert Skira, Editeur, one of 100 copies, with 30 original hors-texte etchings from the canceled plates, printed on Rives wove paper, plate size 312 x 223 mm. Although the plates have a thin cancel line across the images, the plates have remarques, the proof images that were only produced for the first 30 deluxe copies and this set.



**55. Title: *Le Chef-d'oeuvre inconnu*****Author:** Honoré de Balzac**Date:** 1931**Publisher:** Ambroise Vollard, Paris**Typography, text & binding:** Aimé Jourde, Paris**Printer of Illustrations :** Louis Fort (etchings); Georges Aubert, Paris (woodcuts)**Paper:** Vélin de Rives**Size:** 33,2 x 25,7 cm**Illustrations :** 13 etchings of around 19,5 x 27,9 cm plus 67 woodcuts by Aubert, after Picasso's drawings**Print run:** 340 copies : 65 on imperial japan with a suite of the etchings on Vélin de Rives signed in bistre by Picasso; 240 copies on Rives; 35 hors commerce (all with the etchings and woodcuts)**Catalogues raisonnés:** Cramer : 20 Bloch: 82-94 Horodisch: B4**Comment:**

In the first part of 1927 Picasso was back at his studio at 23 bis, rue La Boétie in Paris. Picasso was now broaching new psychological implications in his works. Sexuality was no longer simply a breach with Victorian prudery or an oddity, as with Apollinaire. It was now immersed in the depths of life pioneered by Freud and was used by the Surrealists to explore the innermost recess of both life and art. His personal life was also in turmoil with increasing marital tension with his wife Olga. Picasso's longtime friend and rival Juan Gris, died in May, and in the early Spring Picasso's life became more complicated, having met the seventeen-year-old Marie-Therese Walter in Paris. Shortly after their meeting, references to

Marie-Therese begin to appear in his work. In six months, Marie-Therese and Picasso were lovers.

Lorsque Maeght a demandé à Matisse d'illustrer les Poésies de Mallarmé, il en a été blessé et celui-ci lui a proposé, pour apaiser sa rancune, d'illustrer *Le Chef-d'oeuvre inconnu*, de Balzac.

In the 1920s, a Paris publishing house commissioned Pablo Picasso to illustrate Honoré de Balzac's short story, "*Le Chef-d'oeuvre Inconnu* (The Unknown Masterpiece). The etchings depict Balzac's story of an artist striving to paint the ideal woman.

Picasso produced the etchings by carving into copper plates and using them to make prints. The etchings were used in only a few hundred books, but the publisher collected the etchings into what is called an artist's book and published 99 copies.

*Le chef-d'oeuvre inconnu* is a short story by Honoré de Balzac, which was originally called "Maître Frenhofer" or "Master Frenhofer" when it was published in 1831. Balzac's story is set in 17th century Paris at a studio in the rue



des Grandes-Augustins. It unfolds around Frenhofer, an ageing artist who is recognized as the greatest painter of his day.



Frenhofer reveals to two of his ardent admirers, Po urbus and Poussin, that he has been working on a secret painting which has for years consumed all his creative powers. Pourbus and Poussin convince Frenhofer to show them the painting by procuring a beautiful young model for its completion. When they finally see the Unknown Masterpiece it appears to be nothing but a mess of lines and layers of paint, which they interpret as the work of a madman. Picasso identified with Frenhofer and was fascinated by Balzac's story. In the 1930's, as if by a strange twist of fate, he rented No. 7 rue des Grandes-Augustin, which he and others believed to be the house in which the story begins.

In 1927, the French art dealer and publisher Ambroise Vollard commissioned Picasso to illustrate a deluxe edition of Balzac's text, intended for fine art print collectors. Picasso connected with the story on a very deep level, to the point that he moved his studio to the street where the hero of the story had lived. In late 1927, Picasso begins working with the printer Louis Fort and creates a set of thirteen etchings



commissioned by Ambroise Vollard on the theme of "Artist and Model". On the centenary of the story, the Picasso/Balzac edition was released.

Picasso's twelve etchings for *Le Chef-d'Ouvre Inconnu* do not illustrate the events which take place in the story:

rather, they deal with the novel's deeper meaning, especially the various elements of an artist's relationship to his model. All the details concerning the early planning of the book are not clear. We do know that Vollard asked Picasso to illustrate Balzac's text in 1926. Picasso submitted a great number of disparate illustrations to Vollard, to whom must go the credit for having known how to adapt himself to the originality of Picasso in selecting the

format, paper, and typography. *Le Chef-d'Ouvre Inconnu* and *Les Metamorphoses*, both published in the same year, 1931, are the first of Picasso's major projects in illustrated books. *Metamorphoses* has 30 etchings, and this work 13, whilst the most prints any of his earlier books had were 4 etchings, in *St. Matorel*. *Le Chef-d'Ouvre* also looks forward to the Vollard suite which Picasso was about to start. In fact, this is his first collaboration with Vollard.



**56. Title: *L'Antitête***

**Author:** Tristan Tzara

**Date:** 1933

**Publisher:** Éditions des Cahiers Libres, Paris

**Typography, text & binding:** Imprimerie Union, Paris

**Printer of Illustrations :** Picasso himself

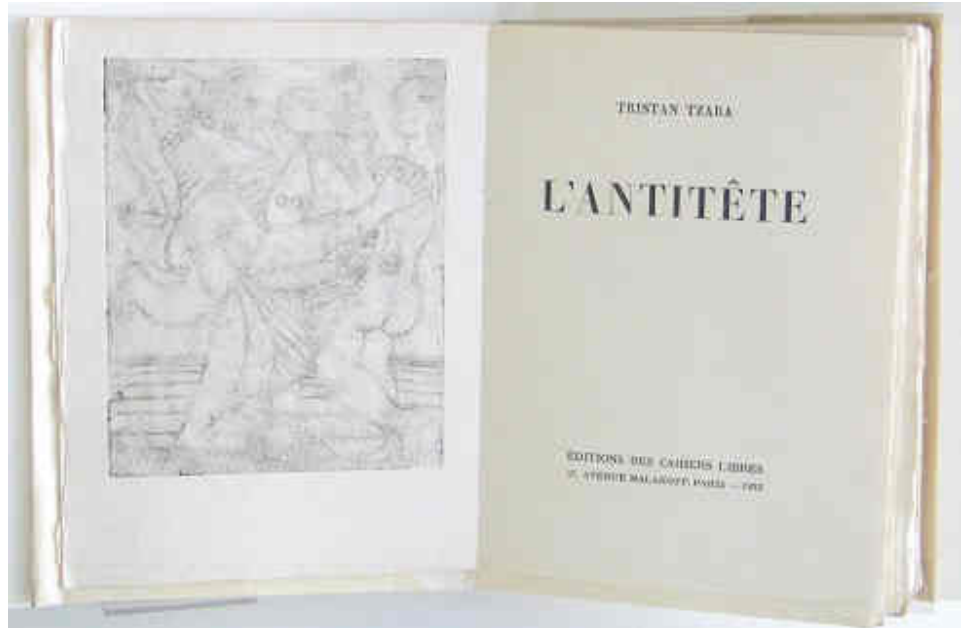
**Paper:** japan nacré, china

**Size:** 20 x 14,7 cm

**Illustrations :** 1 etching  
14,1 x 11,3 cm unsigned  
(*Les trois grâces sur la plage*)

**Print run:** 1218 copies :  
15 on japan nacré, 3 hors commerce on japan nacré (all 18 with the etching) ;  
1200 copies on China without the etching

**Catalogues raisonnés:**



**Cramer :** 21 **Horodisch:** D8 **Bloch:** 249

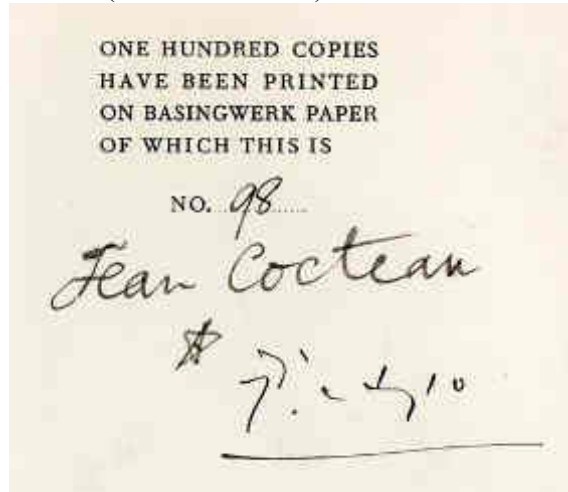
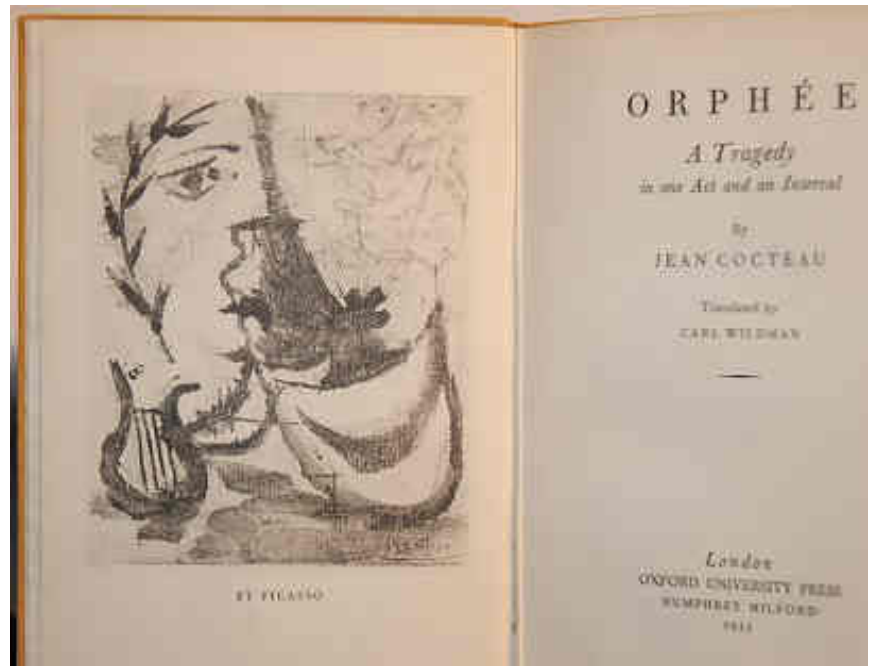
**Comment:**

Picasso provided for this collection of poems by the dadaist writer Samuel Rosenstock (Tristan Tzara) 18 prints he had pulled himself. He would use other prints pulled the same way for *Petite Anthologie poétique du Surréalisme* and 23 gravures



**57. Title: *Orphée*****Author:** Jean Cocteau**Date:** 1933**Publisher:** Oxford University Press**Typography, text & binding:****Printer of Illustrations :****Paper:****Size:****Illustrations :** Frontispiece by Picasso (*Orpheus and his lyre*) created especially for this edition**Print run:** 100 copies signed by both Jean Cocteau and Pablo Picasso**Catalogues raisonnés:** Cramer : Not in Cramer Horodish : D11**Comment:**

“One of the most wide-ranging artists of the 20th century, the playwright, painter, essayist and filmmaker Jean Cocteau redefined the term eclectic... By the age of 19, he was a famous poet at the center of Paris’s artistic ferment. His friends included Diaghilev, Stravinsky, Picasso, Apollinaire, Satie, Gide and Colette”(New York Times). In Cocteau’s masterful one-act play, *Orphée*, written in 1925, lines such as those



spoken by Orpheus’ guardian angel—“I’m entrusting you with the secret of secrets. Mirrors are the doors by which Death comes and goes”—capture the brilliance of his lyrical prose and a lifelong fascination with creative vision. The play’s miraculous events were, according to Cocteau, partly inspired by his friend Picasso’s comment: “Everything is a miracle: it’s a miracle not to melt in the bathtub, like a lump of sugar” (Steegmuller, 363). *Orphée*, first published in French in 1927, later became the basis for Cocteau’s 1949 film of the same name, a work central to his cinematic Orphic trilogy that included *Le Sang d’un Poète* (1930) and *Le Testament d’Orphée* (1960), his final film. In addition to signing his name herein, Cocteau has drawn a star, his frequent symbol. This first edition in English was translated by Carl Wildman, who produced and played the character of *Orphée* for the London production of 1931.



Miguel Orozco

Picasso: 70 years of book illustration

**58. Title: *Mané-Katz***

**Author:** Jean-Marie Aimot, Paul Fierens (Preface)

**Date:** 1933

**Publisher:** Marcel Seheur, Paris

**Typography, text & binding:**

**Printer of Illustrations :**

**Paper:**

**Size:** 25 x 190 cm

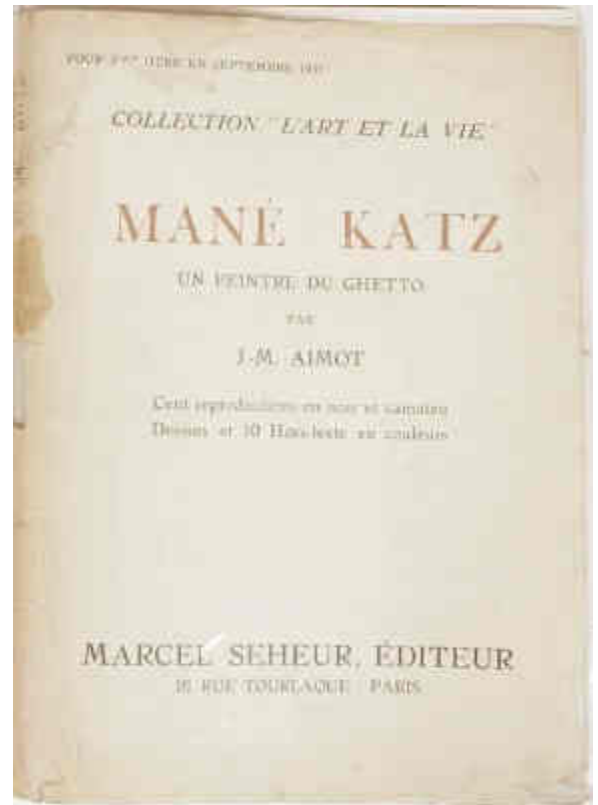
**Illustrations :** Frontispiece portrait of Mané-Katz by Picasso (original drawing at Haifa museum of art)

**Print run:**

**Catalogues raisonnés: Cramer :** Not in Cramer **Horodisch**  
C17



plates and numerous reproductions in photogravures.



**Comment:**

118, [6] pp. Original printed stiff soft cover with red lettering on front cover and spine. Frontispiece portrait of Mané-Katz by Picasso. Title-page in red and black lettering with printer's device. A detailed and lavishly illustrated account of the life and work of the Jewish, Ukrainian artist Emmanuel Mané-Katz (1894-1962) up to 1933. Many of his paintings include Hassidic characters and people from the Jewish community. This study contains 6 color



**59. Title: *Pan ! dans l'œil !***

**Author:** Berthe Weill, Paul Reboux (preface)

**Date:** 1933

**Publisher:** Librairie Lipschutz, Paris

**Typography, text & binding:**

**Printer of Illustrations :**

**Paper:** Vélín du Marais

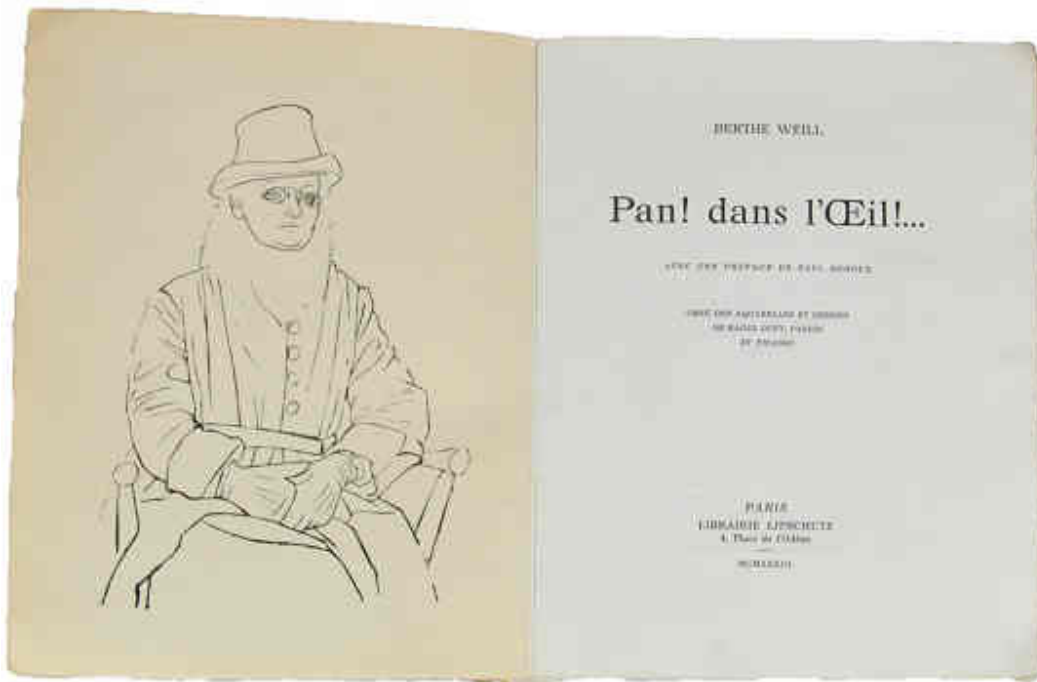
**Size:** 25 x cm

**Illustrations :** Frontispiece portrait of Berthe Weill by Pablo Picasso, another Picasso illustration and two pochoir illustrations by Raoul Dufy and Pascin.

**Print run:** 530 numbered copies, of which 500 on Vélín du Marais

**Catalogues raisonnés: Cramer :** Not in Cramer  
**Horodisch C18**

**Comment:** Weill, Berthe. *Pan! . . Dans l'œil: Ou trente ans dans les coulisses de la peinture contemporaine 1900-1930*. Paris: Librairie Lipschutz 1933. 325p + 4 pls. Memoirs of this pioneering dealer and champion of modern art. In her biographer's words, Weill, "a Jewish woman of modest origins," "was the first woman ever to open an art gallery which she did in a tiny little shop in Montmartre



portrait of Weill) and one color pochoir each by Dufy and Pascin.

in 1901." (It was some decades before other women followed her example.) She was the first dealer to show the paintings of Picasso (1902), Matisse, Bonnard, Braque, Dufy, Leger, Maillol, and others. She showed the Fauves very early on, various women artists, and in 1917 she gave Modigliani his only exhibition during his lifetime. A survivor of two world wars, she died in her mid-80s in 1951. The plates are two by Picasso (including frontispiece

60. Title: ***Serge Lifar. Destin d'un danseur***

**Author:** André Levinson

**Date:** 1934

**Publisher:** Bernard Grasset, Paris

**Typography, text & binding:**

**Printer of Illustrations :** Ateliers Helpé, Paris

**Paper:** Vélín d'Arches

**Size:** 28,5 x 23 cm

**Illustrations :** 1 lithograph dated 1925 in the plate (*Serge Lifar à la barre*) by Picasso as frontispiece plus 59 plates on collotype with photos of Lifar's career

**Print run:** 1930 copies : 1,650 on Vélín Saint-Vincent-de-Blanzat des Papeteries

Navarre; 200 for the press on Vélín Saint-Vincent-de-Blanzat des Papeteries Navarre; 80 de luxe copies on deckle-edged Vélín d'Arches.

**Catalogues**

**raisonnés:**

**Cramer :** Not in Cramer

**Horodisch :** D10

**Reuße :** Not in Reuße

**Mourlot :** Not in Mourlot

**Comment:**

Bernard Grasset, Paris, 1934.

Limited edition.

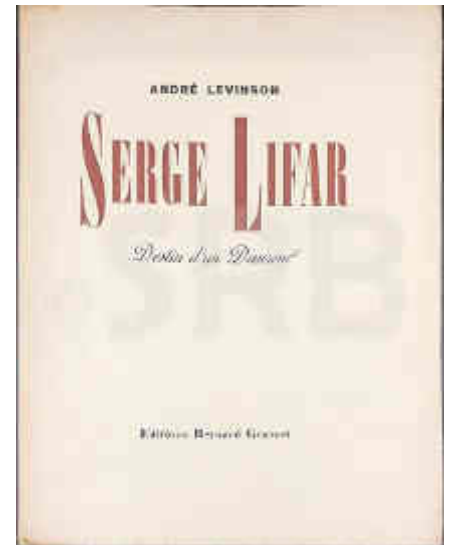
4to, 64pp, 60 photos in collotype of dancers (by Man Ray, Sasha, Harrington, Lipnitzki, Manuel Frères, Studio

Iris, Studio Granère, Piaza, Barba, Numa Blanc fils, Dimitriev, Riess, Maurice Beck's Studio, Vladimir Dmitriev) and index (vi). Original

paper wraps, with title in dark brown on front cover and in black on spine. Frontispiece Black and white lithograph by Pablo Picasso "Serge Lifar à la barre" (1925). André Levinson's early account of the life and career of the great Ukrainian-born French ballet dancer, Serge Lifar. Lifar was a principal dancer for the Ballets Russes and held the post of ballet master at the Paris Opera from 1930 to 1944 and 1947 to 1958.

Accompanying the text are 60 striking photographic plates that reproduce original photographs taken of Lifar in his various ballet roles from 1924 to

1932. Several of the photographs are by Man Ray and Lipnitzki.





61. Title: *Petite Anthologie poétique du Surréalisme*

Author: Georges Hugnet

Date: 1934

Publisher: Editions Jeanne Bucher

Typography, text & binding: Imprimerie Union, Paris

Printer of Illustrations : Picasso himself

Paper: Montval laid, Alfa bouffant

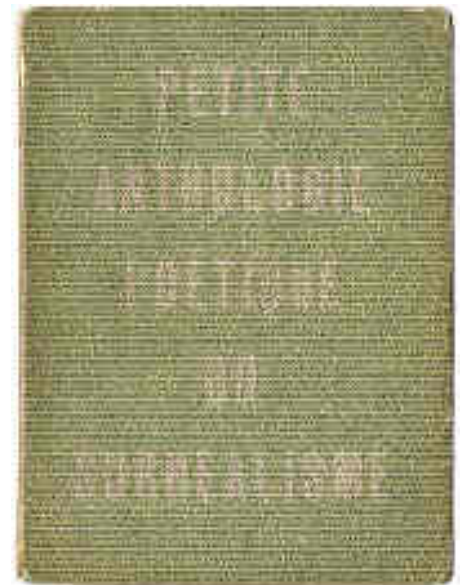
Size: 19,5 x 14,5 cm

Illustrations : 1 original etching finished by Picasso with collage 14,4 x 11,4 cm (*Nageuses à la balle*) as frontispiece

Print run: 2028 copies : 20 with the etching, 8 collaborators copies with the etching (all 28 books on Montval laid and signed by Picasso); 2000 on Alfa bouffant without the etching

Catalogues raisonnés: Cramer : 22 Horodisch: D9 Bloch: 248

Comment: All of the 28 etchings seem to be different from each other by means of collages done by the artist himself in a surrealistic vein. Sebastian Goeppert seems to have had access to just one copy of the book, probably a collaborator copy without collage. And, what is more, the copy he saw and



reproduced is actually a negative copy of the print, not the real one. He just mentions in the Cramer catalogue that "The artist pasted bits of paper on some impressions as in a collage". In fact, all the impressions we have found are positives and have collage.



**62. Title: *De Derrière les Fagots***

**Author:** Benjamin Péret

**Date:** 1934

**Publisher:** Éditions surréalistes

**Typography, text & binding:** Grou-Gadenez, Paris

**Printer of Illustrations :** Picasso himself

**Paper:** Japan nacré, papier vert lumière, Vélín bouffant



**Size:** 26,3 x 15,3 cm

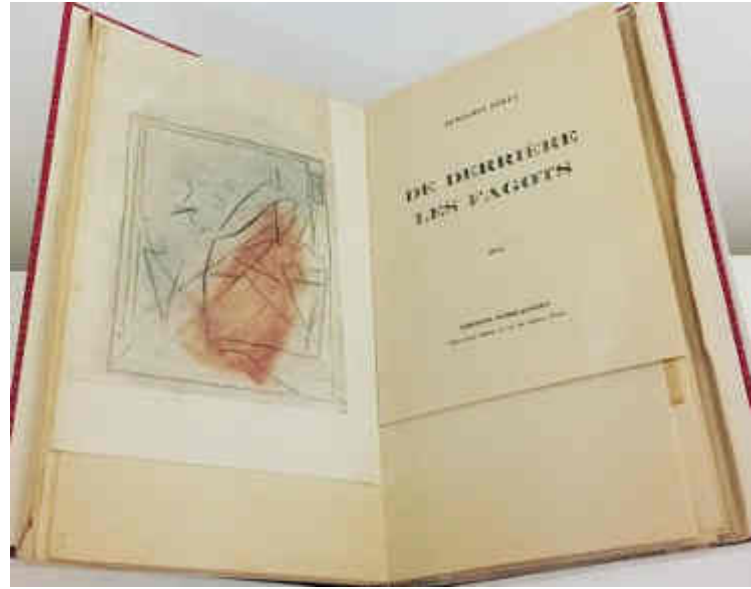
**Illustrations :** 1 drypoint with burin 15,5 x 10,7 cm  
(*La Mort de Marat*) unsigned

**Print run: 599 copies : 24**  
on Japan nacré with the drypoint signed (the book)  
by Picasso, 25 hors commerce on papier vert lumière, 500 on Vélín bouffant and 50 for the press

**Catalogues raisonnés:**

**Cramer :** 23 **Horodisch :** D12 **Bloch:** 282

**Comment:** Here again, all of the 24 etchings seem to be different from each other by means of hand painting done by the artist himself. Sebastian Goeppert seems to have had access to just one copy of the book, with the print he saw and reproduced having no hand painting at all. No trace of these facts in the Cramer.



Death of Marat, 1934.  
These frenzied drawings, executed during the same traumatic period of Picasso's life, contain a story of murder. The characters involved in this murder are Marie-Thérèse, victim, and Olga the aggressor. The attack perpetrated on Maria Theresa is also described in Picasso's

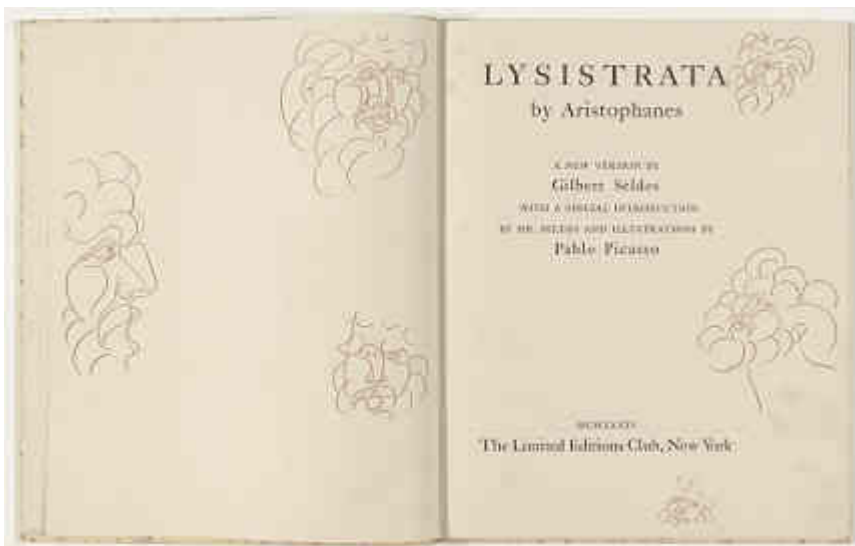


personal poems of 1935, in which she is "reduced to the miserable state of the wounded horse in a bullfight" and is "the object of insults and obscene insults".



**63. Title: *Lysistrata*****Author:** Aristophanes**Date:** 1934**Publisher:** New York Limited Editions Club**Typography, text & binding:** Limited Editions Club printing shop, Westport, Connecticut**Printer of Illustrations :** Atelier Lacourière, Paris (Cramer) : Real printer was Charles Furthman of Limited Editions Club printing shop**Paper:** Vélín de Rives**Size:** 30 x 24 cm

**Illustrations :** 6 etchings (first one with aquatint) 20,6 x 13,7 to 21,9 x 15,2 cm, unsigned (*Serment des femmes* B. 267; *Couple et enfant* (B. 268); *Cinesias et Myrrhine* (B. 269); *Deux vieillards et voilier* (B. 270); *Accord entre les guerriers de Sparte et d'Athènes* (B. 271); and *Le festin* (B. 272). 30 drawings printed in sanguine after drawings by Picasso. 150 suites of the etchings with wide margins (37,3 x 27,7 cm) and signed were printed separately in a portfolio (see next entry).

**Print run:** 1500 copies on Vélín de Rives, all numbered and signed by Picasso**Catalogues raisonnés:** Cramer : 24 Bloch: 267-272**Horodisch:** A4 *The Artist and The Book* 226**Comment:**

"Pablo Picasso has invaded the world of the graphic arts twice before. He made etchings with which to illustrate an Ovid published by Skira in Geneva; copies of this book were sold in America for prices ranging from \$400 up. The prices asked for Picasso's work are always fantastic. It is not unusual, even in these days of depression, for an oil canvas to be sold for \$10,000; and his signed etchings usually fetch \$50 or more in the print shops. It required a great screwing up of courage for us to ask Picasso to illustrate a book for us. It required much cash, much manipulation, much pulling of strings, and a great deal of heartache and headache in getting the work out of him after he had agreed to do it. He is a charming person to talk with, a horrifyingly difficult person to do business with. It is probable that only the fact that we suggested a book which he wanted to illustrate, caused him to agree to illustrate a book for us.. We asked him to illustrate Aristophanese 'Lysistrata', and he agreed to do it. He finally delivered his work to us six months after his contract





had gone up in smoke. To illustrate 'Lysistrata' Picasso has given us six etched copperplates and forty pencil drawings. Each plate, each drawing bears witness to his mastery of method and technique".

**June 1934 newsletter of the Limited Editions Club**

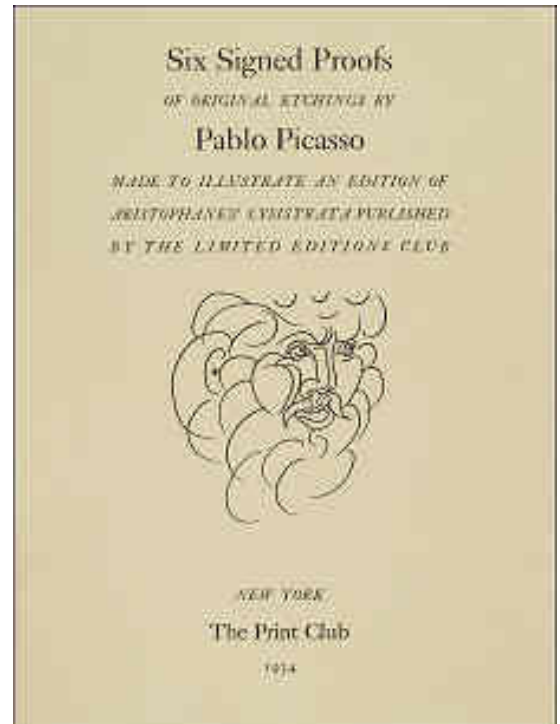
New York Limited Editions Club 1934, 1934. Quarto. 117pp. 1,500 copies on French Rives and signed by Picasso. The book was designed by the Club's publisher, George Macy. Illustrated with six original etchings in black, one of which is signed and dated in reverse, and thirty lithographs printed in sanguine after drawings. This is the only American publication with original Picasso etchings, which are "among his most important in the Classical style," according to *The Artist and the Book*. Between the World Wars, Picasso vacillated between new experimentalist methods and traditional artistic leanings. For this work, Picasso was uninhibited by academic restraints of modeling and shading techniques, focusing only on purity of the line. However experimental and avant-garde he may have been throughout his life, the *Lysistrata* marks a clear retrogression to the artist's earlier classicist mode, an appropriate follow-up to his acclaimed *Les Métamorphoses* and fitting for the classical nature of this book. Because Picasso delivered his illustrations half a year later than expected, the original Paris printing could not be undertaken, and The Limited Editions Club printed the volume at their own printing shop in Westport, Connecticut, on imported Rives mould made paper. The etchings were printed by hand by Charles Furthin. Macy had highly anticipated the book's production and praised Picasso's hand as "sure and confident," noting that the beauty of the etchings lay in their simplicity. In the early 1930s, Gilbert Seldes, the American writer and critic, adapted *Lysistrata* for Broadway. Since 1920, he and Picasso had shared both a professional and personal relationship. Picasso eagerly accepted the



commission to illustrate Seldes's new translation of the classical play. The theatrical production played in New York and Philadelphia and was criticized by some for its lewd interpretation. A fine, bright book in boards covered with patterned paper in three colors from drawings by Picasso. Wrapped in glassine. Housed in a chemise of blue boards and patterned paper

and slipcase.

64. Title: ***Six Signed Proofs of Original Etchings*** by Pablo Picasso made to Illustrate an Edition of Aristophanes' *Lysistrata* Published by the Limited Editions Club  
**Author:** Aristophanes  
**Date:** 1934  
**Publisher:** New York Limited Editions Club  
**Typography, text & binding:** Limited Editions Club printing shop, Westport, Connecticut  
**Printer of Illustrations :** Charles Furthin of Limited Editions Club printing shop  
**Paper:** Vélin de Rives  
**Size:** 30 x 24 cm  
**Illustrations :** 6 etchings (first one with aquatint) 20,6 x 13,7 to 21,9 x 15,2 cm printed with wide margins (sheet 37,3 x 27,7 cm), all numbered and signed by Picasso (*Serment des femmes* B. 267; *Couple et enfant* (B. 268); *Cinesias et Myrrhine* (B. 269); *Deux vieillards et voilier* (B. 270); *Accord entre les guerriers de Sparte et*



*d'Athenes* (B. 271); and *Le festin* (B. 272). 30 drawings printed in sanguine after drawings by Picasso.

**Print run:** 150 suites of the etchings with wide margins (37,3 x 27,7 cm) numbered 1/150 to 150/150 and signed.

**Catalogues raisonnés:** Cramer : 24

**Bloch:** 267-272 **The Artist and The Book** 226

**Comment:**

In a separate contract apart from that for the book, Picasso agreed to sign 150 impressions of each etching, to be sold in a portfolio by The Print Club

**65. Title: 23 gravures**

**Author:** Anatole Jakovski

**Date:** 1935

**Publisher:** Editions G. Orobitz, Paris

**Typography, text & binding:** Ducros et Colas, Paris

**Printer of Illustrations :** Tanneur, Paris

**Paper:** Montval

**Size:** 33 x 26 cm

**Illustrations :** 1 etching (*Trois figures sur la Plage, I*) 12,5 x 9,2 cm signed by Picasso ; 22 other etchings by Arp, Calder, Chirico, Erni, Ernst, Fernandez, Giacometti, Ghika, Gonzalez, Héliion, Kandinsky, Léger, Magnelli, Miró, Nicholson, Ozenfant, Seligmann, Taeuber-Arp, Torres-Garcia, Vulliamy and Zadkine.

**Print run:** 50 copies : 20 numbered 1 to 20 and 30 for collaborators I to XXX, all with the etching

**Catalogues raisonnés:** Cramer : 25 Bloch: 241

**Comment:** Suite of 23 original etchings numbered and signed by the artists. Edition of 50 copies. A rare publication bringing together for the first time all the actors of the avant-garde. 23 Engravings of Arp, Calder, Chirico, Erni, Ernst, Fernandez, Giacometti, Ghika, Gonzalez, Helion, Kandinsky, Léger, Magnelli, Miró, Nicholson, Ozenfant, Picasso, Seligmann, Taeuber-Arp, Torres-Garcia, Vulliamy, Zadkine , preceded by a text by Anatole Jakovski.

Paris: Editions G. Orobitz and Co., 140, Boulevard St. Germain, 1935 (July 5, 1935).



Large in-4 (330 x 260 mm). 23 etchings of the artists above on the front of 23 sheets, under hard cover of the editor covered with black wax paper glued on west evoking a crocodile skin. First edition of Jakovski's text. It was in order to finance his project "24 Essays" where he wanted to present the same artists as Marcel Duchamp that Anatole Jakovski published this meeting of engravings of the surreal and abstract avant-garde. Picasso's engraving is typical of his cubist period influenced by surrealism. The project "24 tests" does not succeed but as such, this set is an extraordinary success and offers an absolutely incomparable panorama of what the painting had in the 30s, artists of the first order.

66. Title: *La Barre d'Appui*

**Author:** Paul Éluard

**Date:** 1936

**Publisher:** Editions des Cahiers d'Art, Paris

**Typography, text & binding:** Aimé Jourde, Paris

**Printer of Illustrations :** Roger Lacourière, Paris

**Paper:** ancient Japan

**Size:** 22 x 16,5 cm

**Illustrations :** 3 etchings with aquatint (*Portrait de Nusch Eluard*, *Nusch au chapeau au bord de la mer* and *Marie-Thérèse endormie au bord de la mer* all 15,6 x 10,6 cm) unsigned. 6 suites of the etchings in blue, green and red were also printed, numbered I/VI to III/VI.

**Print run:** 40 copies on ancient Japan, signed by author and painter; 18 copies of a large etching entitled *Trois eaux-fortes et la main droite de l'artiste*.

**Catalogues raisonnés:** Cramer : 26 Bloch: 293-295 Horodisch: B5

**Comment:** La barre d'appui is a collection of eight poems dedicated to Nusch Eluard. The publication was done by Cahiers d'Art, the publisher of Christian and Yvonne Zervos. The typography was charged to the master-printer Aimé Jourde, of Paris, and Roger Lacourière was responsible for the prints. The print run was of 40 copies, and antique

Japanese paper with flower petals and visible vegetable fibres was used. The book contains three prints by Picasso. One of the curiosities of this book is that Picasso printed the illustrations on a large plate that afterwards was cut into four parts. Jaume Sabartés explains this in his book of memoirs, *Picasso, portraits and souvenirs*:



**Margarida Cortadella**

**Museu Picasso de Barcelona**

'Early in 1936 Picasso drew Eluard's portrait, while some months later he illustrated two of Eluard's books, *La Barre d'appui* and *Les Yeux fertiles*, with etchings, one of which is a portrait of Eluard's frail, exquisite Nusch, his second wife. There were to be three pictures for this book, and Picasso used a single large plate divided into four; at the top there is Nusch; next to her a strange calligraphic drawing of a woman looking at the sun; below Marie-Thérèse asleep on her arms; and in the fourth space Picasso set the imprint of his broad, capable, short-fingered hand'

**Patrick O'Brian**





La Barre d'Appui, one of Picasso's rarest and most beautiful illustrated books, marked the beginning of his important collaborations with the French poet Paul Eluard. Published in 1936 by Christian Zervos (who had introduced Picasso to Eluard and his wife Nusch in 1935), the book featured eight poems by Eluard and three etchings by Picasso, the whole dedicated to Nusch. For the etchings, made using the lift ground process that the printer Roger Lacourière had recently shown him, Picasso took a single plate, divided it into four with two crossed lines and began to fill each section with an image: a portrait of Nusch [Portrait de Nusch Eluard], a highly complex Cubist full-figure portrait of a woman featuring a vessel under sail in the background [Nusch au chapeau au bord de la mer] and the head of a sleeping woman against a landscape and a building [Marie-Thérèse endormie au bord de la mer]. Each of these images were used in the book which was published on June 5th, 1936. However, before the plate was cut for the printing of the book, Picasso decided to use the fourth quarter and print the whole etching.



Sabartés (the Spanish poet and private secretary to Picasso) describes the genesis of the etchings and Picasso's use of the fourth quarter in his book *Picasso - Portraits et Souvenirs* (published in Paris in 1946): '... while he [Picasso] was doing the plates for Buffon [the *Histoires Naturelles*, published in 1942 by Fabiani], he did others to illustrate an edition printed on ancient japan of 40 copies of *Barre d'Appui* ... Picasso took a copperplate, divided it with two perpendicular lines into four equal parts and started to fill the first rectangle with a very complicated composition. In the second space he drew the portrait of Nusch and, in the third, the head of a sleeping woman against a landscape. That left the fourth part, which Picasso filled by dipping the palm of his hand in ink and applying it to the plate. Before cutting the plate in four,



thirteen impressions of this aquatint, with the three illustrations and the print of the artist's hand, were printed.' In fact, 18 impressions were taken, each signed and numbered in pencil by Picasso, as well as proof impressions using colour ink. Patrick Cramer suggests that for the fourth quarter of the plate - the artist's hand print - Picasso may have been influenced by Charlotte Wolff's (the chirollogical scientist and theorist) article 'Les révélations psychiques de la main' which had appeared in *Minotaure* (issue 6, December 5th, 1934) with hand-prints by Paul Eluard and other important literary and artistic figures.

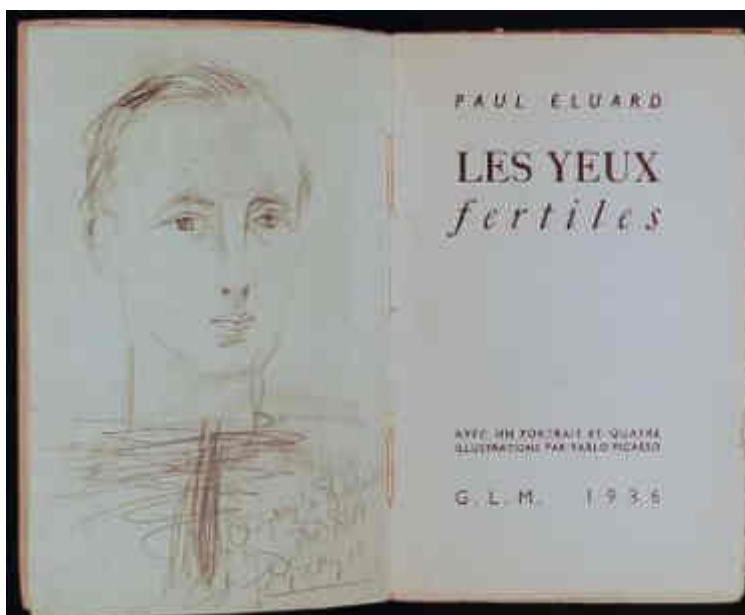


**67. Title: *Les Yeux Fertiles*****Author:** Paul Eluard**Date:** 1936**Publisher:** Guy Lévys Mano, Paris**Typography, text & binding:** Les presses G.L.M., Paris**Printer of Illustrations :** Rogere Lacourière, Paris**Paper:** imperial Japan, tinted Alfa**Size:** 21 x 15,3 cm**Illustrations :** 1 etching 41,9 x 31,7 cm (*Grand Air*). A portrait by Picasso as frontispiece and reproductions of the etchings of *La barre d'appui***Print run:** 1500 copies : 10 on imperial Japan with the etching numbered 1 to 10; 50 on Pannekoek holland laid, 1240 on tinted Alfa, 200 hors commerce on tinted Alfa. None of the 1440 have the etching.**Catalogues raisonnés:** Cramer : 27 Bloch: 289 Horodisch: B6**Comment:**

'Eluard wrote a poem, '*Grand Air*', on a plate which he signed and dated very precisely ('3.6.36 / 3 heures - 3.15 heures') and which Picasso decorated on all sides with an etching signed and dated '4 juin XXXVI'. The etching shows a radiant woman with minotaur's horns on her head (this is unique in Picasso's oeuvre), holding a reflecting mirror in her right hand. To the left is a frightening mask and, below it, a sketched landscape. At the bottom of the composition is the Surrealist figure of a woman stretched out on a bed.'

*Les yeux fertiles* is a collection of poems by Paul Éluard, pseudonym of Eugène Paul Grindel (1895-1952), published in Paris by Guy Lévis-Mano in 1936. The book includes a portrait and four illustrations by Picasso. The poems were published for the most part in 1936, a few months before their publication in volume: *Grand Air* and *La Barre d'appui* in June, illustrated with etchings by Picasso; Only *Facile* was published by Guy Lévis-Mano, a year earlier, in October 1935, accompanied by twelve photographs of Nusch by Man Ray. Francis Poulenc composed melodies on these poems in 1936, under the title *Tel jour, telle nuit*, whose first audition, in Salle Gaveau, took place in February 1937.

The year 1936 is particularly important in the work of Eluard since he pronounced the important conference, published in 1937, *l'Évidence poétique*, during the International Exhibition of Surrealism in London, at the invitation of Roland Penrose. Preceding the definitive break with Breton in 1938, *Les yeux fertiles* are the last great collection of the period properly surrealist. But 1936 is first a year dedicated to Spain, with the beginning of the civil war and the execution of Federico Garía Lorca, to whom Eluard will pay homage in 1938 by translating with Louis Parrot the "Ode to Salvador Dalí". And, above all, Eluard gives a lecture at the French Institute of Madrid on Picasso, painter and poet, which completes the traveling exhibition presented throughout Spain. *Les yeux fertiles* are placed under the sign, precisely, of the painting of Picasso, whose personality seems all the more fascinating to Eluard as that of Breton. The famous portrait of Eluard by Picasso, which serves as a frontispiece to the collection, testifies.



**68. Title: *Dependance de L'adieu***

**Author:** René Char

**Date:** 1936

**Publisher:** Editions G.L.M., Paris (Collection Repères)

**Typography, text & binding:**

**Printer of Illustrations :**

**Paper:** Vélín de Normandie teinté

**Size:** 25 x 19,5 cm

**Illustrations :** Frontispiece by Picasso dated 13 January 1936 (pen drawing reproduced by line-block)

**Print run:** 70 copies on Normandy vellum teinté, *seul grand papier*

**Catalogues raisonnés: Cramer :** Not in Cramer

**Horodisch D13**

**Comment:**



Frontis  
illustration by  
Picasso dated  
13 January

1936 and signed in facsimile. Dedication leaf. Original printed orange wrappers over plain thin card, original glassine. Folded leaves laid loose.

The *Collection repères* was composed of 25 plaquettes illustrées : Eluard (Salvador Dalí), Le Louet (Grégorio Prieto), Prassinós (Bellmer), etc. All printed at 70 copies each, on Normandy vellum teinté and signed by the publisher.

Char, intimate of the Zervos, and especially of Yvonne, who was his lover, is not unknown to Picasso, who illustrated several books by the poet, the first of them in 1936. In January 1939, Char paid tribute to the painter in a *Note on Picasso*<sup>3</sup>, in which he declares to see in him a lookout who

can get France out of its lethargy. The Andalusian was then for Char a subversive whose violence is the best antidote against the Nazi plague. It is thanks to Picasso that the painting will have fulfilled its destiny to overflow the creation, to widen the sensibility of man and push him to more demand, knowledge and invention, says the poet. For Char, the Nazi terror looms over France and it is the work of the Andalusian that provides a counter-terror that the French must use in the situation that they will soon have to face. Picasso, encouraging the French with the cry of "Up the wolves, Time to fight !" is for Char the carpenter of a thousand plates of salvation "for Paris, the perjured capital".

**Miguel Orozco**



<sup>3</sup> The note was not published in 1939 but circulated widely among the intellectual resistance. It was published in 1969 under the title *Mille planches de salut*, as preface of the book by Charles Feld *Picasso Dessins 27.3.66 – 15.3.68*, Éditions Cercle d'Art, Paris 1969

69. Title: *Sueño y mentira de Franco*

Author: Pablo Picasso

Date: 1937

Publisher: Pablo Picasso

Typography, text & binding:

Printer of Illustrations : Roger Lacourière, Paris

Paper: Chine collé on imperial Japan, Montval laid

Size: 59 x 40,5 cm

Illustrations : 2 etchings with aquatint 31,7 x 42 cm.

Print run: 1000 copies : 150 signed on Chine collé on imperial Japan, 850 with the printed signature on Montval laid

Catalogues raisonnés: Cramer : 28 Bloch: 297-298

Comment:

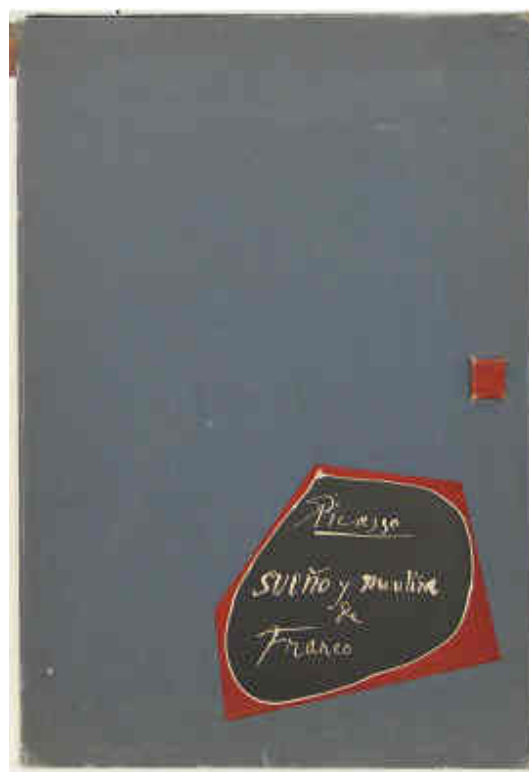


"What do you think an artist is? An imbecile who only has eyes if he's a painter, ears if he's a musician, or a lyre in every chamber of his heart if he's a poet – or even, if he's a boxer, only some muscles? Quite the contrary, he is at the same time a political being

constantly alert to the horrifying, passionate or pleasing events in the world, shaping himself completely in their image. How is it possible to be uninterested in other men and by virtue of what cold nonchalance

can you detach yourself from the life that they

supply so copiously?  
No, painting is not made to decorate apartments. It's an offensive and defensive weapon against the enemy."



Pablo Picasso

In January of 1937, Spanish propaganda artist Josep Renau (one of the three people in charge of the Spanish Pavillion of the Universal Exhibition of Paris of 1937) realizes plates of the engravings 'Dream and lie of Franco', between the days 8 and 9, although the second one delayed until the 9 of June. The plates were subdivided into nine engravings each in the manner of vignettes or typical hallelujahs. At first it was foreseen to sell them loose as postcards, but finally it was decided to keep them together given the impressiveness of their content by adding the facsimile of a poem inspired by this same theme translated into English and French. Picasso himself designed a cover and it was put on sale in the bookshop of the pavilion. This suite of 18 scenes on two plates was Picasso's protest against Franco's coup d'etat. His intention had been to make postcards or tracts which would have an impact on the Spanish people. For this reason - inspired by comics





and the images of Epinal - the artist chose to use a sort of comic strip as his medium. In it, he derides the adventures of the spurious caballero Franco who, instead of attacking the enemy, strikes his own horse. In January 8 and 9, 1937 Picasso made two plates with 9 scenes on the first, and 5 on the second, 14 of the final 18 scenes. On May he "colored" the etchings with aquatint, and abandoned the idea of making postcards and decide to complete the second plate. With the recent bombing of Guernica (April 26, 1937) in mind, he etched 4 other scenes, no longer in the style of caricature, but clearly accusatory. In the scenes the artist created on June 7, Franco no longer appears, but the tyrant is accused by suffering women and by mothers - with their children at their side- crying out their despair. Picasso published the two plates with a poem entitled Sueño y Mentira de Franco.

The 1931 Spanish Civil War had a tremendous impact on Picasso and his work.

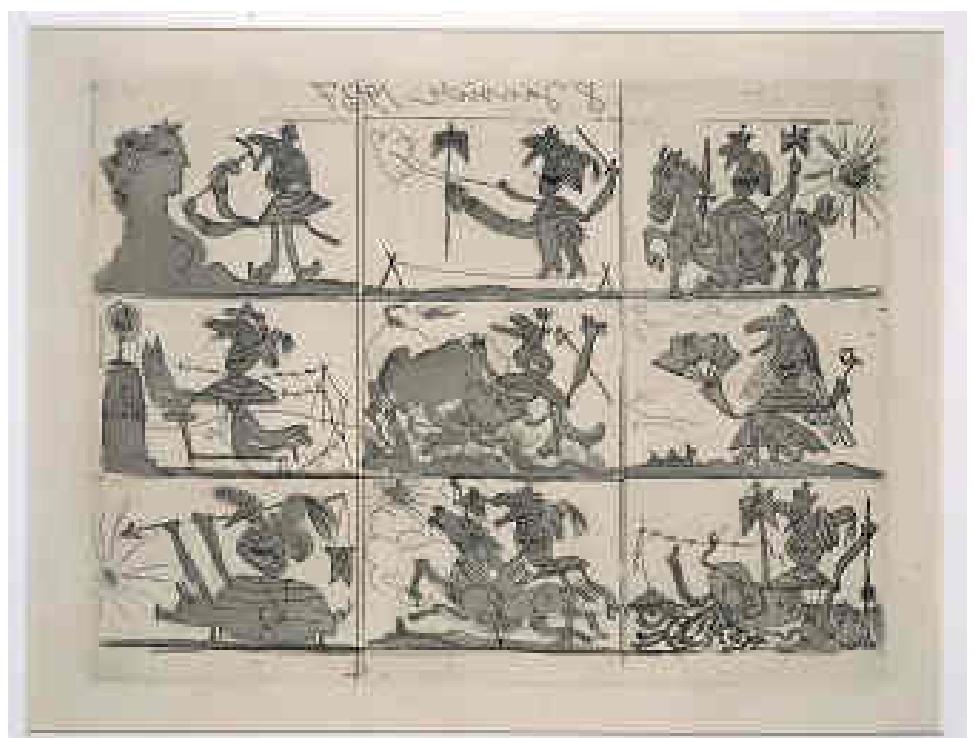
Ideologically, Picasso supported the Republicans (those promoting democracy and new growth). They were opposed by the Nationalists, who represented the interests of the former monarchists, and certain left wing extremists (fascists), in particular, General Franco.

On January 8 and 9 of 1937, Picasso created the print series titled Dream and Lie of Franco, I. Two plates were involved, each containing nine rectangular scenes in etching and aquatint. Fourteen of the scenes deal with the expression of hatred and contempt for El Caudillo (Franco).

The remaining four images were added on June 7 of that year and depict scenes from Picasso's painting, Guernica.

The prints read like a traditional woodcut story or like one of the American comic strips Picasso so admired. On the uncut sheets, the images read right to left, resulting from the reversal in the printing process. Originally, the sheets were intended to be sold whole and accompanied by an odd stream of consciousness poem written by Picasso himself.

Eschewing any rules of syntax or grammar, the poem was designed to ridicule Franco, the "loathsome, barely human, hairy slug." The idea of distributing the three together was abandoned in favor of cutting the eighteen different images and selling them individually as postcards. The profits would go to support the Spanish Republic and those devastated by Franco. In 1939, sets of the postcard prints and the poem were reunited and reissued.





**70. Title: *O Solitude! O Fontaines!***

**Author:** Paul Dermée

**Date:** 1937

**Publisher:** GLM

**Typography, text & binding:** Presses de G.L.M.

**Printer of Illustrations :** Presses de G.L.M.

**Paper:** Hollande Pannenkeok, Vélin

**Size:** 19 x 14 cm

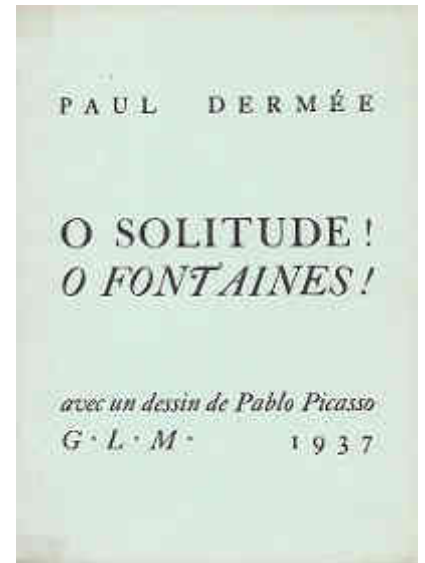
**Illustrations :** Frontispiece by Picasso

**Print run:** 275 copies : 25 on Hollande Pannenkeok and 250 on Vélin plus some hors commerce

**Catalogues raisonnés: Cramer :** Not in Cramer

**Comment:**

Paul Dermée, born Camille Janssen is a writer, Belgian poet, literary critic and



journalist and husband of Céline Arnauld. After scientific studies, he tries literature as director of a magazine in Metz "Mosane".

He moved to Paris in 1910. A student of the School of Charters and the Sorbonne, he met his future wife, Céline Arnauld, at the College de France. He participates in the "Hurle-aux-Loups" by the group *Les Loups* and collaborates in the newspaper *L'Action d'Art* of Lacaze-Duthiers.

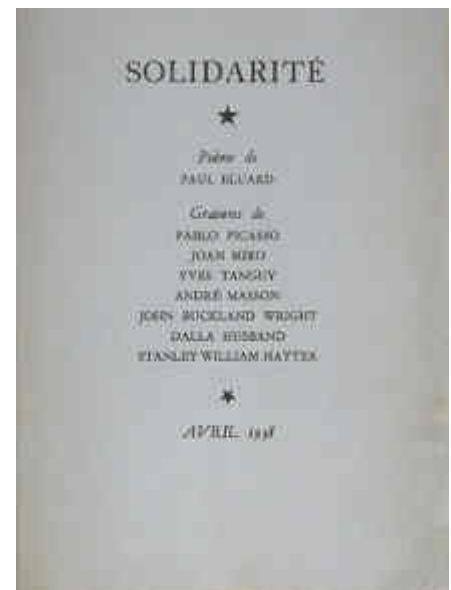
He then meets Guillaume Apollinaire. Thanks to him, he met the painters Picasso, Juan Gris, Sonia and Robert Delaunay and poets Valery Larbaud and

Max Jacob. .

In December 1916, he collaborated with Pierre Albert-Birot's aesthetic journal "SIC" ("Signal Images Couleurs"), and in March 1917 with Pierre Reverdy's "Nord-Sud". That same month, he received a letter from Apollinaire in which the latter trying to name the new emerging literary stream proposes the neologism "surrealism".

He creates the magazines *Z*, *Interventions*, and *L'Esprit Nouveau*. He is a member of the Society of People of Letters, President of the Radio Art Union, founder of the Union of Radio Journalists, Secretary of the Reading Committee of Radio plays. It contributes to the development of radio art, both from the technical point of view, and the quality of the works.

Wikipedia

**71. Title: *Solidarité*****Author:** Paul Éluard**Date:** 1938**Publisher:** G.L.M.**Typography, text & binding:** Presses de G.L.M.**Printer of Illustrations :** L'Atelier 17 (Stanley William Hayter)**Paper:** Montval laid**Size:** 22,5 x 16,4 cm**Illustrations :** 1 etching with burin 10,4 x 7,5 cm signed and numbered by Picasso; etchings by J. Buckland-Wright, Hayter, Husband, Masson, Miró and Tanguy.**Print run:** 150 copies on Montval laid with the signed etchings by Picasso, Joan Miró, Yves Tanguy, André Masson, John Buckland Wright, Dalla Husband and Stanley William Hayter. The poem *Novembre 1936* is signed by Éluard. Some Hors Commerce.**Catalogues raisonnés:** Cramer : 29 Horodisch: D15 Bloch: 317**Comment:**

"Solidarite was published in April, 1938 as a joint effort by Paul Eluard and Guy Levis Mano, a publisher and typographer Eluard admired, as well as seven artists, each of whom contributed an etching: Pablo Picasso, Joan Miro, Yves Tanguy, Andre Masson, John Buckland Wright, Dalla Husband, Stanley William Hayter. The proceeds from the sale of Solidarite were used to benefit those fighting on the side of the Spanish Republic." (Patrick Cramer).

When Paul Eluard wrote the suite of 5 poems he called l'Novembre 1936 ", he broke one of the rules of Surrealism laid down by Breton - namely, that which proscribed the poetry of circumstance - and openly espoused a political (in this case, antifascist) cause. The poem was published on December 17, 1936 in L'Humanité, the French Communist party daily. We know that Picasso was greatly affected by this poem, which proved to him the compatibility of art and a political topic, and he gave form to his new conception by composing Suey-lo Jr mestisa de Franco (see No. 28) during the first days of 1937. Before its publication in the pamphlet called Solidarity, Eluard's poem appeared in Cours naturel in March, 1938 and would appear again at the end of the anthology, as Rendez-vous allemand (see No. 40).

Solidarity was published in April, 1938 as a joint effort by Paul Eluard and Guy Levis Mano, a publisher and typographer Eluard admired, as well as seven artists, each of whom contributed an etching : Pablo Picasso, Joan Mire, Yves Tanguy, Andre Masson, John Buckland Wright, Dalla Husband, Stanley William Hayter.

The proceeds from the sale of Solidarity were used to benefit those fighting on the side of the Spanish Republic. The etching that Picasso contributed shows the head of a woman seen in profile, but whose eyes and nostrils are fully visible. By her hat and her sparkling eyes we recognise Dora Maar, the young photographer and friend of the most politically committed Surrealists, who had met Picasso in 1936 through Paul Eluard. Her portrait in this book is thus appropriate in a number of ways, the more so because Picasso drew himself, on March 22, 1938, with the features of a male Dora Maar, The etching (Bloch 317) may be compared with the canvas, Buste de femme au chapeau, painted an April 28, 1938 (Z. IX, 143., also see Z. IX, 86, 184 and Bloch 1339).



**72. Title:** *L'indicatif présent ou l'infirmes del qu'il est*

**Author:** Luc Decaunes

**Date:** 1938

**Publisher:** Éditions Soutes, Paris

**Typography, text & binding:** Henri Jourde, Paris

**Printer of Illustrations :** Roger Lacouirière

**Paper:** Montval laid



**Size:** 22,4 x 17,2 cm

**Illustrations :** 1  
signed etching 16,8 x  
11,1 cm (*Femme au  
fauteuil*)

**Print run:** 30 copies  
on Montval laid : 25  
numbered 1-25 and 5  
Hors Commerce. Plus  
500 copies of the  
current edition, with a  
reproduction of the  
etching as frontispiece

**Catalogues raisonnés:**

**Cramer :** 30 **Horodisch:** D14 **Bloch:** 307 **Matarasso :** 28

**Museum References:**

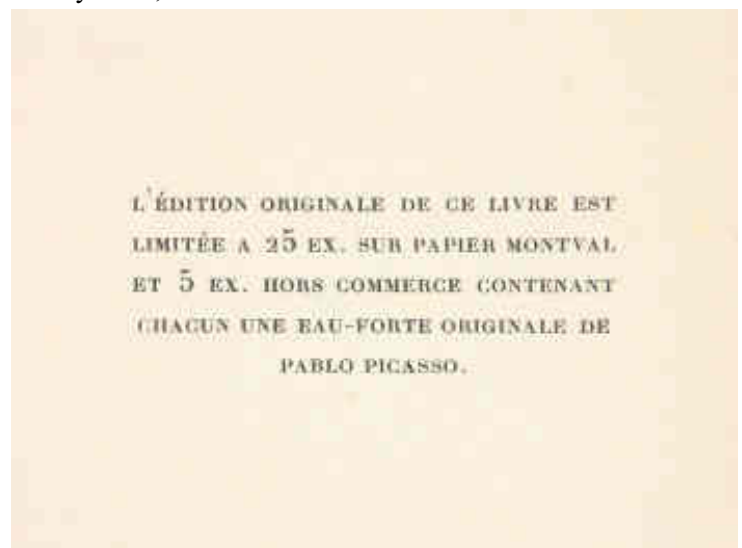
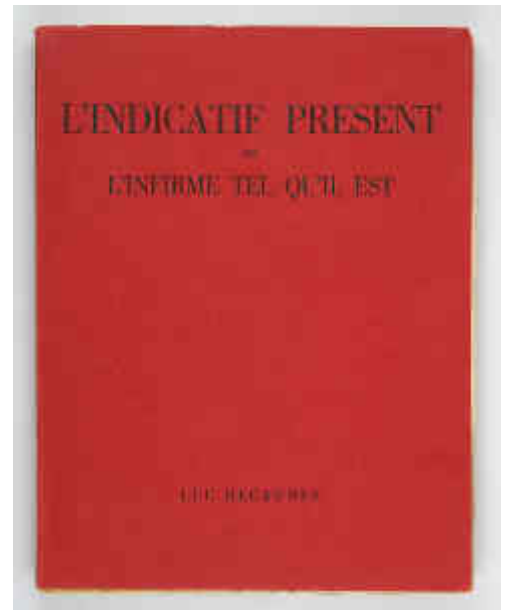
**Exhibitions:**

**Comment:**

Luc Decaunes was a French poet and writer, born January 2, 1913 in Marseille and died in 2001. Decaunes, who was a teacher<sup>1</sup> in Paris, is also a radio man, journalist, organizer of festivals, while being interested in music. He is best known for his literary work, as the author of numerous collections of

poetry, novels and several anthologies.

He frequented the surrealists, notably Louis Aragon, Tristan Tzara, and Paul Éluard, who became his in-law by marrying Éluard's daughter Cécile. In 1936, he founded the magazine *Soutes* which wanted to unite in one language urges dreamlike, erotic and revolutionary. *L'indicatif présent ou l'infirmes del qu'il est* was his first collection of poems, published in 1938. Luc Decaunes directed Seghers' collection "Clefs pour" in the 1970s. The frontispiece of Pablo Picasso is a portrait of Dora Maar, also known as "*Femme au fauteuil*", made on June 19, 1938.



**73. Title:** ***Pour la Tchécoslovaquie*** *Homage a un pays martyr*

**Author:** F. Langer, Paul Claudel, Paul Valéry

**Date:** 1939

**Publisher:** Groupe des artistes plasticiens tchécoslovaques

**Typography, text & binding:** Imprimerie Studio, Paris

**Printer of Illustrations :** Imprimerie Studio, Paris

**Paper:** imperial Japan

**Size:** 33,3 x 25 cm

**Illustrations :** 1 linocut 24,1 x 19,5 cm by Picasso. Plus 14 other linocuts, etchings and woodcuts by other artists like Chagall, Lhote, Zadkine, etc.

**Print run:** 60 copies on imperial Japan

**Catalogues raisonnés:** Cramer : 31 Bloch: 325

**Comment:**

In 1939, on the eve of the Second World War, Picasso carved his first linoleum cut. The work was the artist's contribution to the hastily assembled album of poems and prints *Pour la Tchécoslovaquie: Homage a un pays martyr* published to commemorate Czechoslovakian martyrs. Its style is quick and curvilinear. Its violent image, the head of an anguished screaming woman, was printed in black and white. It may be considered Picasso's final postscript to his mural *Guernica* (1937), and until 1951 Picasso could look back on some 300 etchings and engravings that he had produced over the previous thirty-five years. His achievement in intaglio had been extraordinary and it alone could assure his pre-eminence in the history of printmaking.

The *Groupe des artistes plasticiens tchécoslovaques*, directed by František Matoušek, was founded in Paris in 1939. The Munich Agreement was a great disappointment for Czech artists, and some, like Jan Zrzavý, were deeply impressed and said they would not come back. never again in France. But even so, when they found themselves in danger and had to leave their country, the artists chose France because they had contacts there and because they knew that there were French intellectuals and artists who would support and help them. Thus is created the *Maison de la culture tchécoslovaque à Paris*, the center of propaganda in favor of the Czechoslovak Army and this small occupied country, represented mainly by the painters Adolf Hoffmeister, Antonín Pelc, Maxim Kopf or Alén Diviš.

These artists were later arrested by the French police and imprisoned for six months in the *La Santé* prison before being sent to camps for *undesirable foreigners*.





74. Title: *Le miroir du merveilleux*

Author: Pierre Mabilé

Date: 1940

Publisher: Sagittaire, Paris

Typography, text & binding: Imprimerie L. Beresniak, Paris

Printer of Illustrations : Picasso himself

Paper: Alfa, Vélín Lafuma

Size: 19 x 14 cm

Illustrations : 1 engraving with burin and scraper 18,8 x 14 cm

Print run: 71 copies : 7 hors commerce on Alfa with the engraving, 2 with the engraving, 12 on Vélín Lafuma with the engraving, 50 on Alfa without the engraving

Catalogues raisonnés: Cramer : 32 Horodisch: D17 Bloch: 327

Comment: Picasso pulled 19 impressions, each different and three in colors (Kornfeld 222-230, Cramer p. 94)



*Le Miroir du merveilleux* by Pierre Mabilé, refers to the "intense life" in the backwaters, to the marvelous evoked by the mere mention of the word "mirror". This 1940 engraving depicts a woman whose triangular body is inhabited by a spiral, which has symbolic value. But the symbol is not everything, far from it: the character of this composition, like that of the other prints of the painter, lies in the renewed inventiveness and in a very sharp vision of the woman, in particular, and of human nature in general.

Laurence Chauvy

The real purpose of the wonderful journey is the most complete exploration of the universal reality. Being admitted that the marvelous is both external to man and contained in him, demanding a conquest of nature and a constant self-refashioning; Being understood this dialectic of dream and action, of interior life and of continually revolutionary social action, the history of humanity no longer appears as a series of accidental events but as a long journey directed towards the conquest of a marvelous kingdom, of a land that man promises himself.

Pierre Mabilé





**75. Title:** *Afat. Soixante-seize sonnets*  
**Author:** Iliazd (Ilia Zdanevitch)  
**Date:** 1940  
**Publisher:** Le Degré Quarante-et-un  
**Typography, text & binding:** Imprimerie Union, Paris  
**Printer of Illustrations :** Roger Lacourière, Paris  
**Paper:** Montval à la cuve  
**Size:** 21,7 x 31,7 cm  
**Illustrations :** 2 aquatints 14,5 x 25 cm (arabesques) and 4 engravings with burin 14,6 x 24,8 cm  
**Print run:** 64 copies on Montval à la cuve : 50 numbered, 6 for author, 6 for collaborators, 2 deposit copies. All have the etchings and are signed by author and artist.  
**Catalogues raisonnés:** Cramer : 33 Bloch: 311-316 Horodisch: B7

**Comment:**

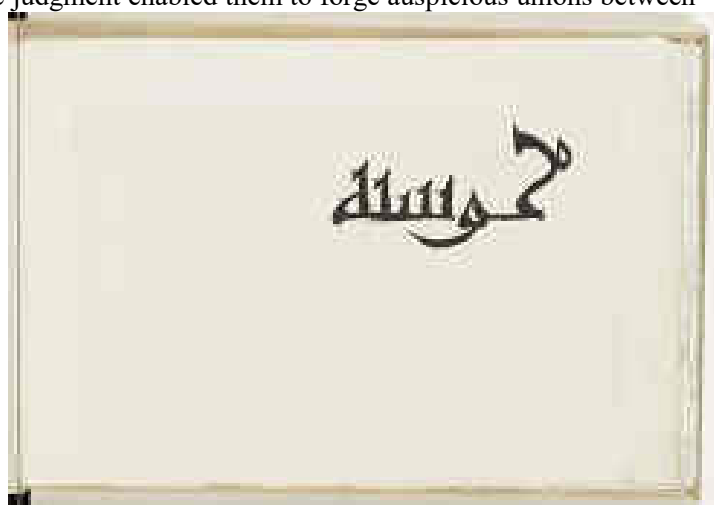
These four major figures in the history of the twentieth-century livre de peintre (Vollard, Kahnweiler, Skira and Tériade) held in common certain attributes that were fundamental to the success of their publications. Most important, each possessed the compelling vision and guiding presence from which the pervading unity of any masterful edition derives. In addition, keen aesthetic judgment enabled them to forge auspicious unions between artists and authors and to produce books reflective of these inspired collaborations.

The power of persuasion was likewise an essential talent, for all of these publishers inevitably needed to convince hesitant artists and authors of the merit of their collaborations. The imagination and persistence to foresee and ultimately attain the rewards of an extremely time-consuming and expensive undertaking were similarly indispensable traits. Finally, although their unwillingness to compromise their high technical standards ensured the execution of quality work, the right amount of flexibility regarding creative decisions fostered fruitful cooperative efforts.

A review of the twenty extraordinary livres de peintres designed and published by Iliazd between 1940 and 1974 clearly confirms that he possessed all of these qualities except one, flexibility, the marked absence of which provides the key to understanding his unique contribution to the illustrated book: he absolutely refused to relinquish control over either the form or content of his publications. Iliazd's publishing approach, deeply influenced by the Russian avant-garde's use of printed material to relay activist messages, was idealistic and noncommercial:

*I do not publish editions for monetary gain. I struggle. I have always struggled for an idea, and if I published such and such an author it is always to bring attention to an unknown, and not only to reestablish him, but also to turn the tide of ideas toward him, to revise, once again, human values.*

Iliazd's very first de luxe book, *Afat*, whose title derives from an Arabic word meaning unhappiness or the beauty who inspires unhappy love, offers practical evidence of this. Its colophon proudly states that the copperplates for Picasso's engravings were not steel-faced (electroplated for added strength so that a larger edition could be printed). This adherence to a purist concept of printing resulted in visually rich impressions but held the edition size of *Afat*

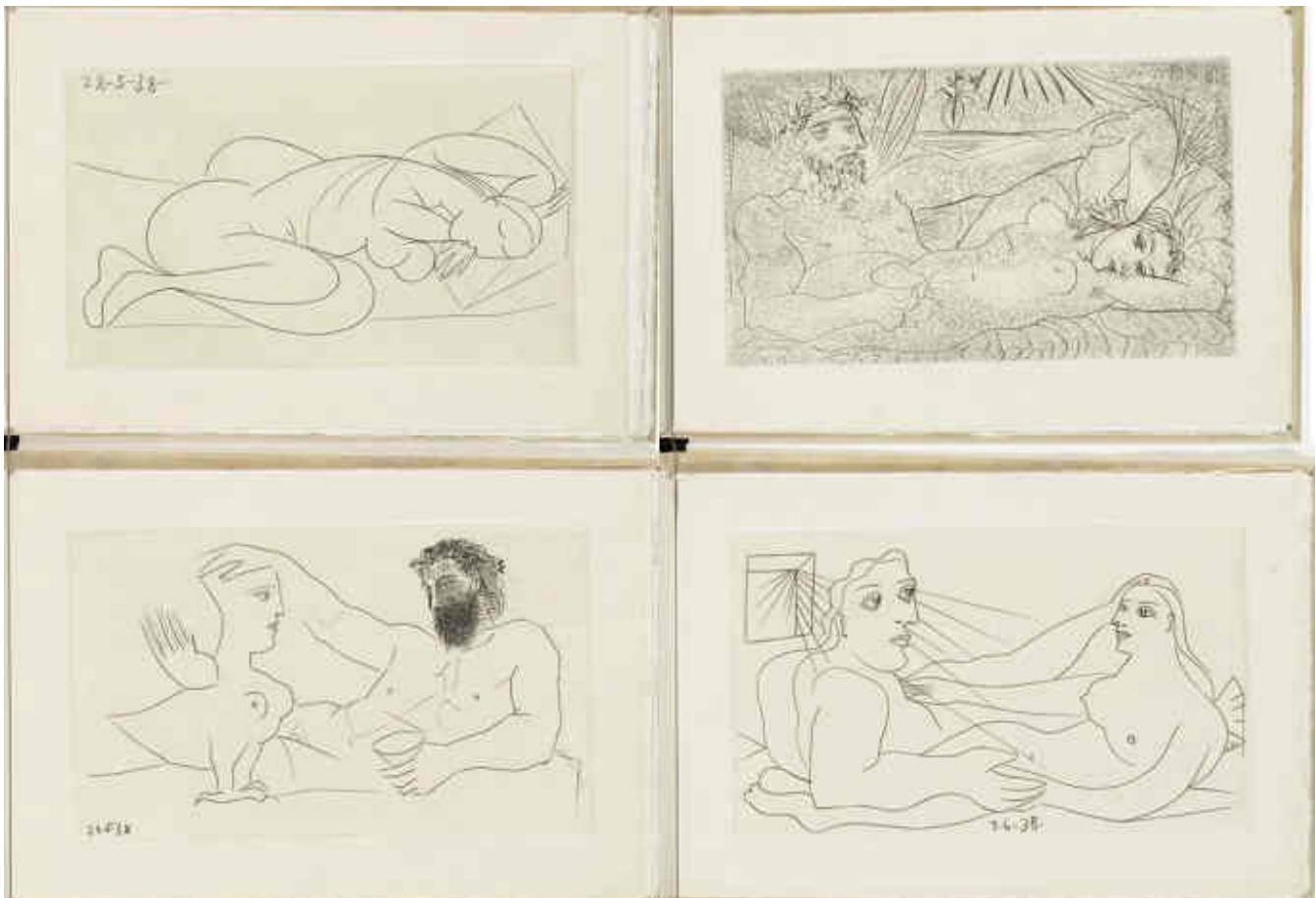


to sixty-four copies, a meager yield when compared with the standard one- or two-hundred-copy editions of livres de peintres published by his colleagues.

**Audrey Isselbacher**  
**Iliazd and the illustrated book**

Ilia Zdanevitch, the Georgian poet and publisher, came to Paris in 1921, where he soon made the acquaintance of Picasso. Afat was the first of nine books Iliazd and Picasso collaborated on. All of them were published under the imprint of 'Degré Quarante et Un', a name Iliazd chose in memory of a school of futurist poetry called the 'University of the 41°', which he had founded in Tiflis in 1917.

Afat is a collection of 76 sonnets in Russian by Iliazd, the majority of which were written between January and June, 1938. In his poems, Iliazd writes of love, of feminine beauty, of the poet's difficult métier and the hidden meaning of words. Three sonnets are about the poet's relationship to 'Pablo' (Picasso).'



## 76. Title: *Anthologie de l'Humour noir*

**Author:** André Breton

**Date:** 1940

**Publisher:** Editions du Sagittaire

**Typography, text & binding:** A. Rey, Lyon

**Printer of Illustrations :** Roger Lacourrière

**Paper:** thin laid China

**Size:** 23,4 x 16,2 cm

**Illustrations :** 1 etching with aquatint and burin 19,8 x 13,8 cm *Buste de Femme à la Chaise* unsigned. Cover by Oscar Dominguez (M. Marcel Duchamp étant actuellement en Amérique, la couverture des exemplaires de luxe est de Dominguez)

**Print run:** 57 copies : 3 on imperial Japan with the etching, 10 on van Gelder holland with the etching, 35 on Lafuma, 2 hors commerce on Japan, 5 on Lafuma pur fil.

**Catalogues raisonnés:** Cramer : 34 Horodisch: D16 Bloch: 308

**Comment:** Illustrated are the first and final states



Finally, another chef-d'oeuvre, though not yet recognized as such, is the small portrait of Dora Maar which would be used later, in 1940, as the frontispiece for the édition de luxe of the *Anthologie de l'humour noir* by André Breton. Once again, Picasso, who began with a line-etching of his subject, retouched his aquatint, layer by layer, taking it through eight states. In the 9th and 10th states, Lacourrière traced a line in drypoint to show where the copperplate should be cut and then removed the written part of the plate.

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.

The reversed lines under the print read: 'deplacer deplacer a gauche de la piece l'amidon de la couleur de la porte entre ouverte et jeter la cendre de la lumière du plafon (sic) dans la gueule du dessin qui voudrai (sic) déchirer l'illusion du sabot d'ombre soutenant le pié (sic) de nez du vert amande.'

This can be translated as, 'shift the starch of the color of the half-opened door to the left side of the room and toss the ash of the ceiling [lamp] into the mouth of the drawing which would like to tear the illusion of the shoe of shadow supporting the defiant kick of the almond green.' Here there is a kind of pun, difficult to translate: 'pié de nez' in literal translation is 'foot of nose,' which means 'thumbing his nose.' 'Pied', i.e. foot, is related to 'sabot',

i.e. wooden shoe. This typically Picassoesque literature was, as mentioned above, cut away when the plate was pulled for André Breton's book.

**Brigitte Baer**

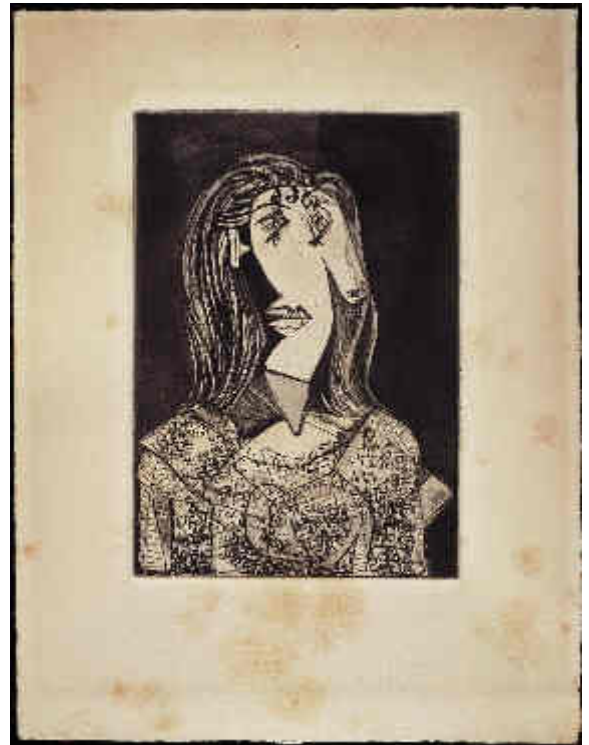
**Picasso the Printmaker: Graphics from the Marina Picasso Collection**

Dallas Museum of Art, 1983, p.106

Nearly every photograph of Pablo Picasso reveals a penetrating gaze—whether fixated on the camera, another person or a painting—his wide eyes appear to seek out each detail, seemingly absorbing every angle at once. His skill in relaying a multiplicity of perspectives to the picture plane yielded some of the most important images in the history of art and the late 1930s proved an era of particular political and



creative significance for the artist. 1937 saw the completion of *Guernica* and *Sueño y Mentira di Franco* (Dreams and Lies of Franco), the monumental mural and a pair of etchings, respectively, both of which expressed Picasso's Republican sympathies and his outrage over the bloodshed of the Spanish Civil War.



Appearing in both projects is an indelibly haunting image of a bereaving woman, weeping as she screams angrily skyward; it was this figure that most consumed Picasso and culminated in his pivotal etching *La Femme Qui Pleure*. That same year following the end of his marriage to Olga and the birth of his daughter Maya by Marie-Thérèse, Picasso found himself energized by his seminal artistic achievements, eager to submerge himself again in the avant-garde. Picasso's lover and muse during this period was Henriette Theodora Markovitch, known as Dora Maar. A photographer closely allied with fellow surrealists such as Breton and Man Ray, her aesthetic played with light, instinct and illusion, often in an otherworldly manner. Born in France yet fluent in Spanish, the independent and formidable Dora Maar was to become the only woman in Picasso's life who had made a distinct name for herself apart from her liaison with him and naturally this was to be both the inspiration and the undoing of their seven year relationship. They became important to each other as lovers but also as subject matter; only Dora was allowed to photograph the evolution of *Guernica* and her images stand as the only documentation of this masterpiece in progress. Likewise, Picasso's iconic portrayals of Dora are the most complicated and unsettling of his portraits, a visual record of his struggle to dominate the first and only woman in his life who would not fall prey to his controlling ways. The strong etched lines and complex composition of the present works serve to epitomize how personal challenges produced artistic triumphs during this critical decade in Picasso's oeuvre.

**Sotheby's Prints, New York, November 1, 2007, p.118**



77. Title: ***14 dessins originaux gravés sur cuivre***

**Date:** 1940

**Publisher:** Louis Grosclaude, Lausanne

**Typography, text & binding:** André Tournon, Paris

**Printer of Illustrations : engraved in copper** by Haefeli & Cie, Arts Graphiques, à La Chaux-de-Fonds, Suisse. Printed by Paul Haasen, Paris

**Paper:** vélin de Rives BFK

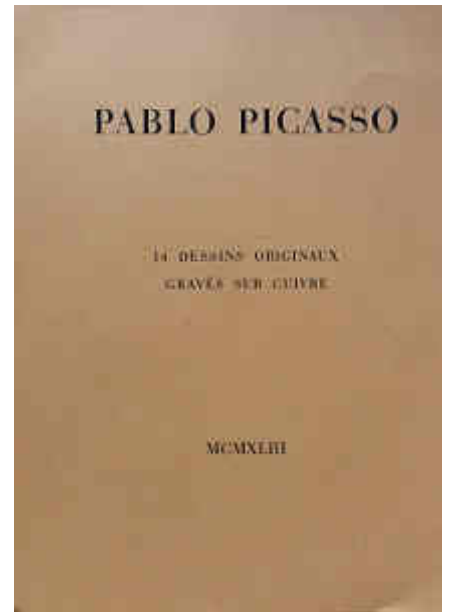
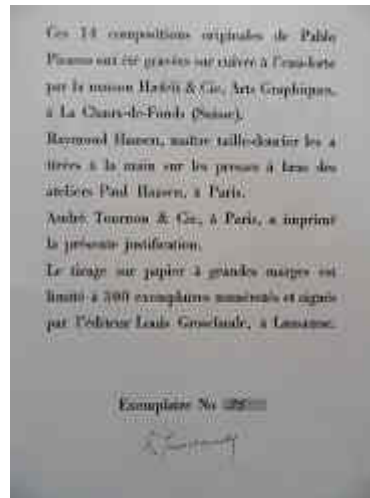
**Size:** 40 x 30 cm

**Illustrations :** 14 etchings (27 x 18,5 cm) by Picasso, justified by the publisher

**Print run:** 300 copies, numbered and signed by the publisher plus 29 on China (I-XXIX)

**Catalogues raisonnés: Cramer :** Not in Cramer

The plates, engraved at Haefeli in La Chaux-de-Fonds, were printed at Paul



Haasen's in Paris, and the text sheet was printed at André Tournon in Paris. Complete portfolio of 14 etchings after Picasso drawings. These plates were sold a second edition in 1943, at the same publisher in Zurich, accompanied by a printed text under the title *Grâce et mouvement: 14 compositions originales gravées sur cuivre*. 14 poems extracted from the "Odes" of Sappho. the Ballets Russes by Picasso. The artist stayed in Monte Carlo with his wife dancer Olga Kokhlova for the Ballets Russes season. Fascinated by the world of entertainment, he attended rehearsals, performances, and haunted the scenes, the notebook in hand, executing a hundred drawings. The present series of dancers offers a choice that reflects this intense activity. The etchings are signed in plate and numbered in pencil.

**78. Title: *Grâce et mouvement: 14 compositions originales gravées sur cuivre***

**Date:** 1943

**Publisher:** Louis Grosclaude, Zurich

**Typography, text & binding:**

**Printer of Illustrations :** engraved in copper by Haefeli & Cie, Arts Graphiques, à La Chaux-de-Fonds, Suisse. Printed by Christian Bichsel, Zurich

**Paper:** imperial Japan, China, Vélín à la main

**Size:** 40 x 30cm

**Illustrations :** with 14 etchings by Picasso

**Print run:** 350 copies: 100 on imperial Japan with a suite of the etchings on China and 250 on Vélín à la main. Apart were printed 300 suites with wide margins on Vélín à la main. All copies were signed by the publisher.

**Catalogues raisonnés:**

**Cramer :** Not in Cramer **Horodisch :** B10

**Comment:** Note that the suite is entitled as the 1940 edition (*14 dessins originaux gravés sur cuivre*), and not the 1943 one. But it dates from 1943 and includes the impressions engraved by



Christian Bichsel, not Paul Haasen. (*Ces 14 compositions originales de Pablo Picasso ont été gravées sur cuivre à l'eau-forte par la maison Haefeli & Cie, Arts Graphiques, à La Chaux-de-Fonds (Suisse). Christian Bichsel à Zurich, spécialiste de l'eau-forte, les a tirées à la main sur ses presses à bras. Le maître-relieur G. Wolfensberger de Zurich a exécuté les emboîtages à la main. La maison Conzett & Huber à Zurich a imprimé les titres et la présente justification*)



Miguel Orozco

Picasso: 70 years of book illustration

**79. Title: *Pablo Picasso***

**Author:** Georges Hugnet

**Date:** 1941

**Publisher:** Georges Hugnet

**Typography, text & binding:** Grou-Radenez, Paris

**Printer of Illustrations :** Grou-Radenez, Paris

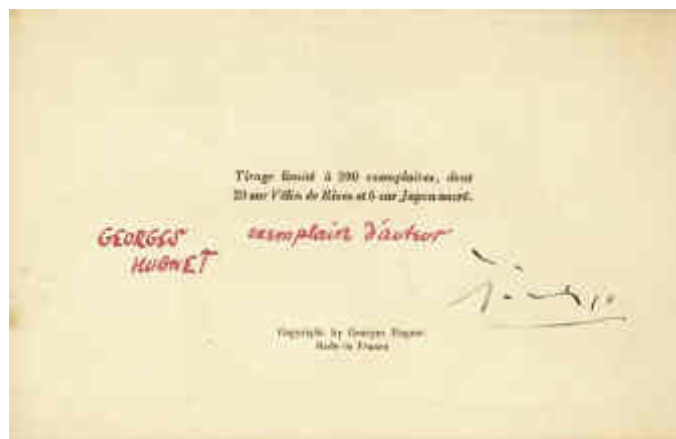
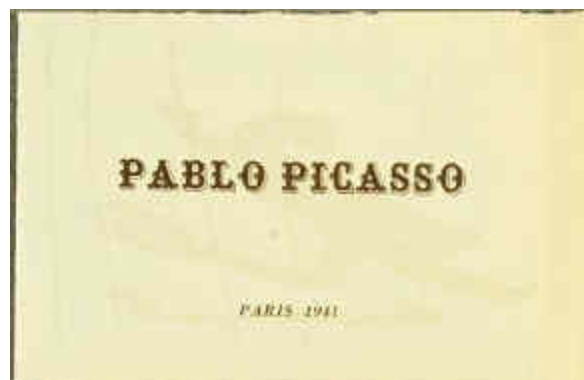
**Paper:** Vélín de Rives, Japan nacré

**Size:** 9,5 x 14,8 cm

**Illustrations :** 6 zincographs (9,4 x 14,5 cm), 3 of them reworked with engraving by the artist

**Print run:** 200 copies : 20 on Rives, 6 on Japan nacré (all 26 signed by author and artist) and 174 unsigned but with the zincographs.

**Catalogues raisonnés:** Cramer : 35 Bloch: Not in Bloch



**Comment:** PABLO PICASSO. Paris, Georges Hugnet, 1941. In-16 oblong, in leaves. Original edition illuminated with 6 original zincographs including 3 reworked in intaglio by Picasso. One of 174 numbered copies on paper edition.



**80. Title: *Divers poèmes du livre ouvert*****Author:** Paul Eluard**Date:** 1941**Publisher:** Paul Eluard**Typography, text &****binding:** Paul Eluard**Printer of Illustrations :**

Hand painted by Picasso

**Size:** 22 x 15.8 cm**Illustrations :** 20watercolor illustrations by  
picasso, illuminations of  
Eluard's text**Print run:** 15 copies

handwritten by Éluard and

illuminated by Picasso

individually

**Catalogues raisonnés:****Cramer :** Not in Cramer**Horodisch A5****Museum References:**

MoMA The Louis E. Stern

Collection

Object number 975.1964.1-20

**Exhibitions:****Comment:**1941 Paul Eluard, *Divers**poèmes du livre ouvert* (2e

serie) Paris, chez l'auteur,

April 18, 1941. 15 ex.

Original manuscript of 20

sheets, copied fifteen times by

Eluard; Picasso has

illuminated each sheet,

differently for each copy.

*Divers poèmes du livre**ouvert*.

(2e série).

Paris, April 23, 1941; fart. in-4 (230 x 158 mm) of [24] ff.



the first two and the last blank, sewn, blanket covered with gray Ingres paper, at all margins.

Autograph manuscript of seven poems by Eluard: On the lower slopes (eleven stanzas).

- Mes heures (12 strophes).
- Le droit le devoir de vivre (25 vers).
- Les excellents moments (sonnet).
- Se confondaient (16 vers).
- Bientôt (17 vers).
- Force faiblesse (huit strophes chiffrées I - VII, X).

These poems will appear a little later in the collections *Sur les pentes inférieures* (Paris, 1941), and *Le Livre ouvert II* (Paris, 1942). The colophon, from Eluard's hand, bears: "These poems have been copied fifteen times by the author. Copy No. 7 for Dora Maar has three portraits.



**81. Title:** *Sur les pentes inférieures*

**Author:** Paul Éluard, Jean Paulhan (preface)

**Date:** 1941

**Publisher:** Librairie La Peau de chagrin, Revue Poètes, Paris

**Typography, text & binding:** L. Beresniak

**Printer of Illustrations :** L. Beresniak

**Paper:** Ordinary paper, Japon impérial

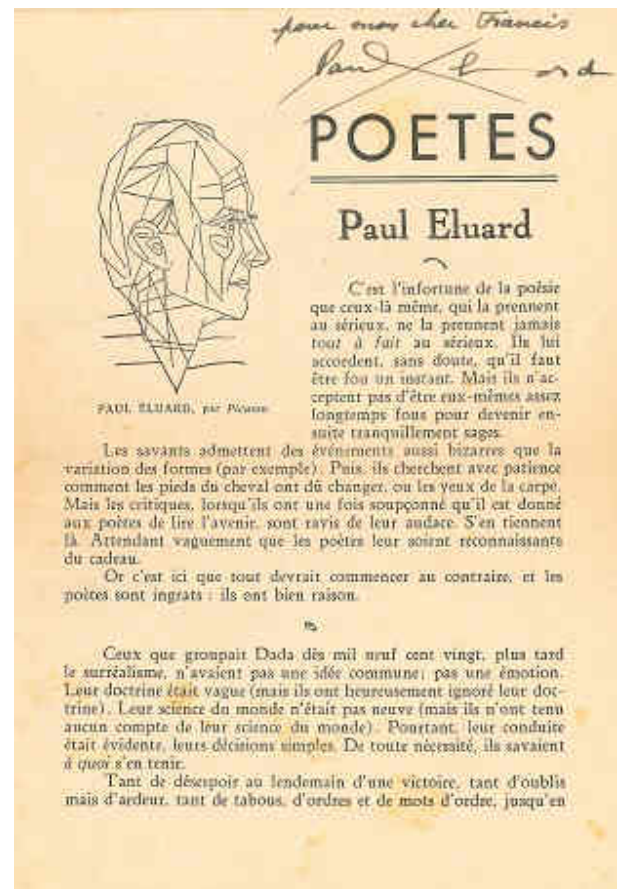
**Size:** 23 x 16,5 cm

**Illustrations :**

**Print run:** 36 copies on Japon impérial, *seul grand papier*

**Catalogues raisonnés: Cramer:** Not in Cramer **Horodisch C19**

**Comment:** First edition of Jean Paulhan's text accompanying 7 unpublished poems by Paul Eluard. Small portrait of the author by Pablo Picasso on the cover. Preface by Jean Paulhan on the cover continuing on the back. Contains 7 unpublished poems by Paul Eluard. Supplementary leaflet with the list of works published by Paul Eluard.



**82. Title:** *Non Vouloir*

**Author:** Georges Hugnet

**Date:** 1942

**Publisher:** Éditions Jeannes Bucher, Paris

**Typography, text & binding:** Grou-Radenez, Paris

**Printer of Illustrations :** Grou-Radenez, Paris (zircongrophs); Roger Lacourière, Paris (etching)



**Paper:** tinted

Arches laid,  
Vélin bouffant

**Size:** 20,2 x  
14,8 cm

**Illustrations :**

1 etching and  
burin engraving

15 x 11,8 cm; 4  
zircongrophs

reworked with  
engraving by

Picasso ( three 16,5 x 11,5 cm and one 14,2 x 11,2  
cm)

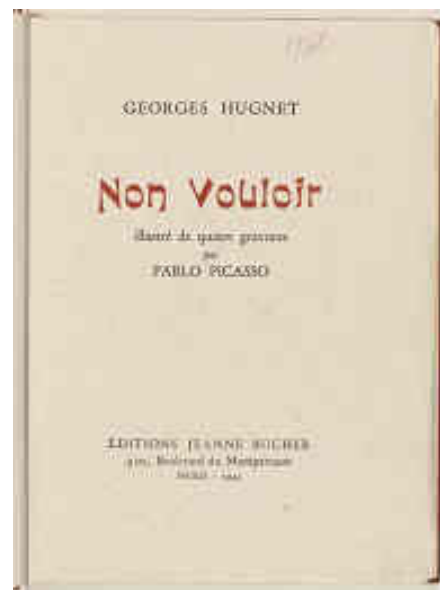
**Print run:** 426 copies : 26 signed by author and  
artist (in multicolor pencil) numbered 1-20 and I-VI  
on tinted Arches laid with the etching, a suite of the  
zircongrophs in 4 colors and one impression of  
superimposed zircongrophs in black and colors; 400  
on Vélin bouffant numbered 21 to 420

**Catalogues raisonnés:** Cramer : 36 Bloch: 360

**Horodisch:** A6

**Comment:** We include a photo of the etching in four  
colors, one each zircongroph in a different color, one  
of each in black and three of the superimpositions.

Complete set of four "butterfly books", each one  
folded as issued in original printed self-wrappers.  
Preserved in a beige linen folding box. Each pamphlet  
or "butterfly book" was limited to just 26 copies,



signed and numbered by the author and artist.

Miguel Orozco

These pamphlets were all clandestinely printed at the beginning of the German occupation, and were only distributed among close friends of the poet. The ode to Picasso is one of the 20 copies on vélin de Rives and is signed by both Picasso and Hugnet; it is illustrated with 6 zincographs by Picasso. The ode to Marcel Duchamp is one of the 20 copies on Vergé Havane de Montval and is signed by both Duchamp and Hugnet; it is illustrated with a single tipped-in print of the "Moustache and Beard of L.H.O.O.Q." - arguably the cornerstone of Dadaism- in which Duchamp's original metal stencil was applied in graphite on paper by pochoir: "Like the smile of the Cheshire Cat, Duchamp's graffiti additions to the Mona Lisa now hover in space" (d'Harnoncourt & McShine, p. 304). "The stencil was originally made for the addition of those details to the reproduction of L.H.O.O.Q. in The Box in a Valise" (Bonk, p. 241).

Picasso: 70 years of book illustration









him by the master printer Lacourière— the liftground or sugar aquatint process. This process allows the artist to achieve an almost infinite variety of grey and black tones, while maintaining an impression of free-flowing spontaneity. The results of this technique are evident throughout the series, including plates in which Picasso has added texture by using his fingerprints.

**Breon Mitchell**

### **Beyond Illustration: The Livre D'Artiste in the Twentieth Century**

"Five years after publishing 'Le chef d'oeuvre inconnu', Ambroise Vollard started work on another book to be illustrated by Picasso, the *Histoire Naturelle* by Georges Louis Leclerc.... Picasso made his first etchings for *Histoire Naturelle* in February 1936. The printer, Roger Lacouriere, had just shown the artist the technique of the lift ground aquatint, which makes a whole range of extremely subtle grey tones possible. Vollard, meanwhile was in no hurry to finish the book... He was, no doubt, more occupied with the *Suite Vollard*, which was completed in March 1937. In July 1939, Vollard died in an automobile accident. His associate and successor, Marin Fabiani, took over the publication of the Buffon, which was printed in May, 1942. Picasso had written the name of the animal below each of his etchings (except in the case of the wolf). However, in doing so, he had taken certain liberties. Thus Buffon's *Boeuf* became *Le Taureau*, which in turn was changed to *Le Toro espagnol*; the artist also preferred La Biche (the doe) to the stag, and the lioness to the lion. These names, written in large letters, were intentionally omitted in the impressions of the plates for the book. (Cramer 37)

"Picasso selected thirty-two common species from Buffon's massive zoological repertory. Picasso clearly enjoyed the opportunity to produce his own version of a modern bestiary, a theme that had already inspired two outstanding livres de peintre: Jules Renards's *Histoires naturelles*, illustrated by Toulouse-Lautrec (1899), and Guillaume Apollinaire's *Le Bestiaire, ou cortège d'Orphée*, containing thirty woodcuts by Raoul Dufy (1911). More recently, Max Ernst had illustrated his own *Histoire naturelle* (1926).... The eight plates selected for exhibit...show remarkable virtuosity of aquatint technique."

And Goeppert and Cramer add the following delightful commentary, "Picasso had written the name of the animal below each of his etchings.... These names, written in large letters, were intentionally omitted in the impressions of the plates for the book, and figure only on the impressions of the suite which accompanies the deluxe edition. Picasso had made a 32nd etching, entitled *La puce*, for the book. As the species had not been described by Buffon, the print was not used in the book, but was added to the suites. In it, we see 'une pucelle' (this is a play on words: puce in French means flea, and pucelle means young girl or virgin) snatching a flea. The person depicted is the callipygian Aphrodite (that is to say, Venus with the shapely buttocks), but the facial features are those of Marie-Thérèse Walter [his mistress]. Unlike with Hellenistic models, which the viewer has to walk around in order to admire completely, the pucelle of Picasso can be fully enjoyed at a single glance because the artist has presented all her physical charms frontwards."



#### 84. Title: *40 Dessins de Picasso en Marge du Buffon*

**Author:** Buffon, Georges Louis Leclerc, Count of

**Date:** 1957

**Publisher:** Jonquières and Berggruen, Paris

**Typography, text & binding:** Priester Frères, Paris

**Printer of Illustrations :** Atelier Duval for the 40 pages of illustrations; Robert Blanchet, Paris for the linocut

**Paper:** Vélín à la forme d'Arches, Vélín du Marais

**Size:** 37,3 x 28,2 cm

**Illustrations :** 1 linocut 16 x 20,2 cm (*Pigeonneau*) signed in colored pencil; 40 pages of Picasso drawings in collotype

**Print run:** 2226 copies: 226 on Arches with the linocut; 2000 on Marais. 6 nominative copies. Only the paper differs in both editions, practically indistinguishable apart from the presence of the linocut.

**Catalogues raisonnés:** Cramer : 84

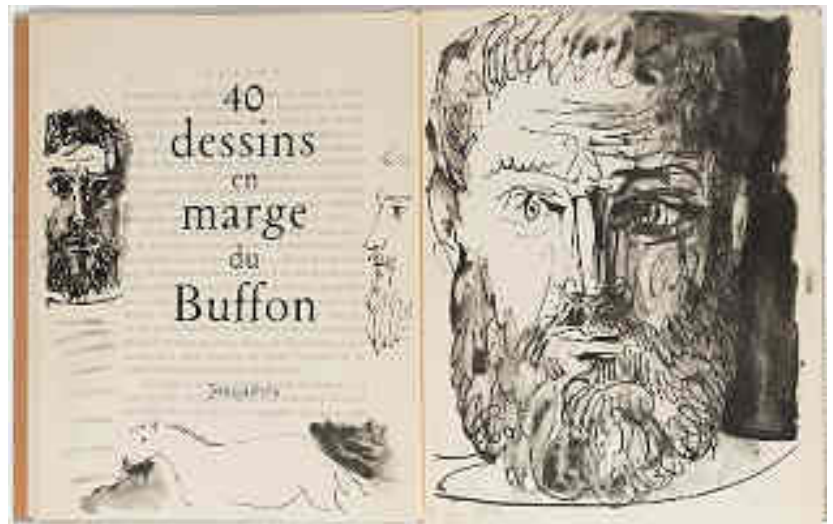
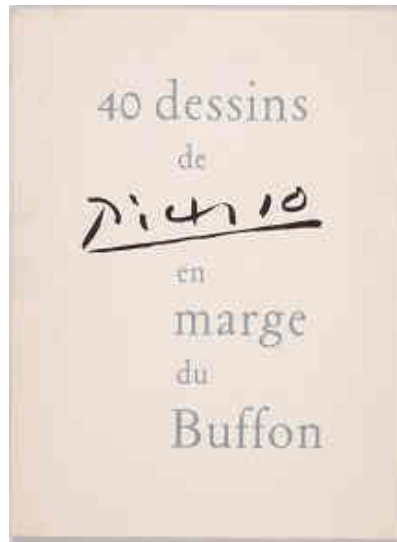
**Bloch:** 326 **Baer** 1028/B/a; **Berggruen** 272

#### **Comment:**

In January 1943, Picasso brought a copy of the just-published *Eaux fortes originales pour des textes de Buffon* (see no. 14) to his mistress Dora Maar. This copy was specially inscribed to her and Picasso further decorated 40 pages of the book with drawings: a bird-woman with Dora Maar's face, heads of a woman (sometimes Dora Maar), heads of men and minotaurs, and sketches of other animals. Fourteen years later, long after Picasso had separated from Dora Maar (moving on to relationships with Francoise Gilot and then Jacqueline Rogue), Jonquieres published this facsimile of the ornamented pages of Dora Maar's Buffon. The deluxe copies of the book, published by Berggruen, contain a linocut, *Le Pigeonneau*, done in 1939. This was the second print Picasso made in the linoleum cut technique.

#### **Toledo Museum of Art**

We illustrate here also the many color variants of the linocut. The impressions we have found belonged to linocut printer Robert Blanchet and were theoretically proofs rejected by Picasso. These come from one of the copies on vellum Arches, printed for Robert Blanchet, bearing the autograph signature "Picasso, Cannes on April 1, 1957" in blue pencil and embellished with an original drawing of a fauna transformed into a pumpkin, drawn to left of the signature, with red and light blue pencils. The book



was accompanied and enriched with 1 additional linocut print on Old Japan, 1 test of sepia color on old Japan & 1 on Auvergne tinted, 1 test on Imperial Japan sepia, with almond green background, refused by Picasso.

In total 4 test proofs, plus a series of proofs requested by the artist, then rejected and preserved by Robert Blanchet:  
1 - Sepia color test on vélin de Rives (2), Auvergne (1), Auvergne teinté beige amande (1) and Auvergne teinté rouge de Mars (1).



2 - Sepia color test on almond green background on vélin de Rives (4), on Japan Imperial (1), on Auvergne (2).

3 - Test of color in black with almond green background on vellum of Rives (6), on Imperial Japan (2), on Auvergne (3).

4 - Japan peel overprint test (3).

In total 26 test proofs.





# 85. Title: *La Chèvre-Feuille*

**Author:** Georges Hugnet

**Date:** 1943

**Publisher:** Robert J. Godet Éditeur, Paris

**Typography, text & binding:** E. Durand, Paris

**Printer of Illustrations :** Roger Lacourière (etching), E. Durand (zircongrophs)

**Paper:** Arches, Lafuma, Arches Bristol

**Size:** 28,4 x 23 cm



**Illustrations :** 1 etching 26,2 x 21,3 cm (*Deux Baigneuses*); 6 zircongrophs including the etching but printed by typographical means (*Visages, Danseuse, Femme assise et deux Danseuses, Trois Baigneuses*)

**Print run:** 534 copies : 20 on Arches with the etchings and the signed suite of the 6 zircongrophs in yellow, red and blue; 500 on Lafuma; 6 author's copies on Arches; 3 on Arches Bristol for author, painter and publisher

**Catalogues raisonnés:** Cramer : 38

**Bloch:** 361 **Horodisch :** B9



**Comment:** 1943 Georges Hugnet, Illustrated by Pablo Picasso: Le Chevrefeuille, Paris Robert J. Godet, With 6 etchings. 25 de luxe copies contain a suite of the etchings in three colors and an engraving. 8 other de luxe copies contain just the suite of the etchings in three colors.

500 numbered copies on Lafuma wove paper. This poem is illustrated with six reproduced etchings by Picasso and is limited to 525 copies.

These poems were published, as Hugnet indicates in the justification page, for the first anniversary of the author's meeting with *le chevrefeuille* (honeysuckle). In its plainest form, the honeysuckle is a symbol of pure happiness. In addition, it conveys messages of sweetness and affection, thanks to the sweet smelling aroma it gives off. At its heaviest interpretation, the honeysuckle represents the flames of love, and the tenderness for love that has been lost.

So the poems are dedicated to the one who will not recognize it. The twenty-seven untitled poems, of traditional form and with images of a beautiful eroticism, testify of a crazy love but also denounce the ambivalences of this love which can go up to hate, where sweetness rhymes with horror ( ...).

One of the 3 copies on Arches Bristol for author, painter and publisher:

First edition. Unique and personal copy of Georges Hugnet including the autograph manuscript, corrected and *bon-à-tirer* proofs, and the complete suites of the 6 etchings, printed in 5 colors and signed on the back of the first proofs by Picasso and numbered 1/16 .

This copy, bound by Mercher on the indications of Georges Hugnet, is the most precious of this beautiful poem by Georges Hugnet, illustrated by Picasso in 1943. During these years of occupation, Hugnet and Picasso meet





regularly and will publish jointly 3 works including *Non-vouloir*, in 1942, and *la Chèvre-feuille*, parallel to the resistance activity of Hugnet.



This copy, printed especially for the poet, is one of the top three de luxe copies on Bristol Arches, reserved for the author, the artist and the publisher.



It has all the characteristics of the 25 copies on Arches. It is exceptionally enriched by the complete autograph manuscript of the poems of the collection, a set of corrected proofs and the *bon-à-tirer* signed by Hugnet and dated "xxx june 1943", the autograph manuscript signed and extensively corrected from *prière d'insérer* by Paul Eluard, the etching intaglio on Arches vellum frontispiece - *Deux Baigneuses* - in black, unsigned, one of the 9 suites of the frontispiece printed in ultramarine blue, egg yellow, vermilion and emerald green, unsigned, one of 16 suites of 5 etchings, except the frontispiece - *Visages*, *Danseuse*, *Femme assise* and *deux Danseuses*, *Trois Baigneuses* - in black, on vellum Arches, signed and numbered by Picasso on the back, "1/16" and one of 5 (or 6) following the same 5 etchings, printed in ultramarine blue, egg yolk, vermilion and emerald green, not announced in the justification. The copy also contains a suite of the six zincographs in yellow, red and blue, as well as one of the 2 (or 3) suites of the first state of the prints printed in typography on Bristol.

We reproduce here a letter from Paul Éluard, signing Lucien, his resistance nickname, to Georges Hugnet for two main reasons: dated 19 January 1942 in Velzelay, his hiding place during the occupation, it refers to the present book and it throws light on how was handled the question of de luxe copies of *livres d'artiste*. The letter was sold at the Sale Kiki et Montparnasse / Arts Premiers chez De Baecque & Associés, Paris, 21 September 2018. (letter in French followed by an approximate translation into English):

« Je suis content, très content, mon cher Georges, de te savoir en meilleur état. Mais j'ai toujours la même tristesse pour Germaine, pour l'harmonieux couple que vous étiez, mon amitié ne vous séparait pas, n'arrivera pas, je le crains, à vous séparer. Est-ce ma faute si vous étiez si bien accordés ? Enfin tous mes vœux à vous deux et j'ose dire à nous quatre, vous deux, Nusch et moi. Nous fûmes un tout. J'ai du chagrin ! Du fond de mon

cœur, grand merci à Picasso de ces belles illustrations, de la joie que tu en as, que j'en aurai. Naturellement que je souscris au tirage à part, et, puisque c'est un moyen d'éteindre notre dette, garde m'en deux et même trois exemplaire. Du livre, en plus de l'exemplaire exceptionnel, pour services exceptionnels (vieux serviteur de l'amitié), garde moi un exemplaire à 3000. Inutile de te dire que je te remercie de l'effort que tu fais de remettre 5000 à ma mère. Elle n'en aura pas de trop pour payer le plus urgent de mes engagements. Il faut aussi qu'elle rembourse Spiridakis. J'ai chargé Cécile de s'en occuper. Maintenant, une grande nouvelle : nous partons, très probablement définitivement. Je serai quelques temps avant d'avoir une adresse fixe. Enfin, pour te rassurer, dis-toi que je te ferai signe dans la dernière semaine du mois, sûrement. Un exemplaire pas ordinaire de La Chèvre-Feuille !! J'en rêve. Peut-être y aura-t-il les 6 gravures, des états en couleur, un poème inédit ? Tu es un ange et c'est bien inutile, n'est ce pas mon petit Georges, de te dire que je te revaudrai cela, tant que je pourrai. J'ai un projet de cadeau pour toi !! unique comme on en a jamais fait ... Enfin, dis à Germaine que nous vous aimons tous les deux, de tout notre cœur. Lucien. »

English version :

"I am happy, very happy, my dear Georges, to know you in better condition. But I still have the same sadness for Germaine, for the



harmonious couple that you were, my friendship did not separate you, it will not, I fear, ever separate you. Is it my fault if you were so well tuned ? Finally all my best wishes to you both and I dare to say to us four, you two, Nusch and me. We were a whole. I grieve ! From the bottom of my heart, thank Picasso for these beautiful illustrations, the joy that you have, that I will have. Naturally, I subscribe to the separate de luxe edition, and since it is a means of extinguishing our debt, keep me two and even three copies. In addition to the exceptional copy of the book for exceptional services (old servant of friendship), keep me a copy at 3000 (French Francs). Needless to say that I thank you for the effort you make to give 5000 to my mother. She will not have too many to pay the most urgent of my engagements. It must also repay Spirydakís. I charged Cecile to take care of it. Now, great news: we are leaving, most likely definitely. I will be some time before having a fixed address. Finally, to reassure you, know I will contact you in the last week of the month, surely. An exceptional copy of *La Chèvre-Feuille* !! I dream about it. Maybe there will be the 6 engravings, states in color, an unpublished poem? You are an angel and it is useless, is not it, my little Georges, to tell you that I will repay you that, as long as I can. I have a gift project for you !! unique as we have never done ... Finally, tell Germaine that we love you both with all our heart. Lucien.





**86. Title:** *Contrée*

**Author:** Robert Desnos

**Date:** 1944

**Publisher:** Robert J. Godet

**Typography, text & binding:** Les presses Durand, Paris

**Printer of Illustrations :** Roger Lacourière, Paris

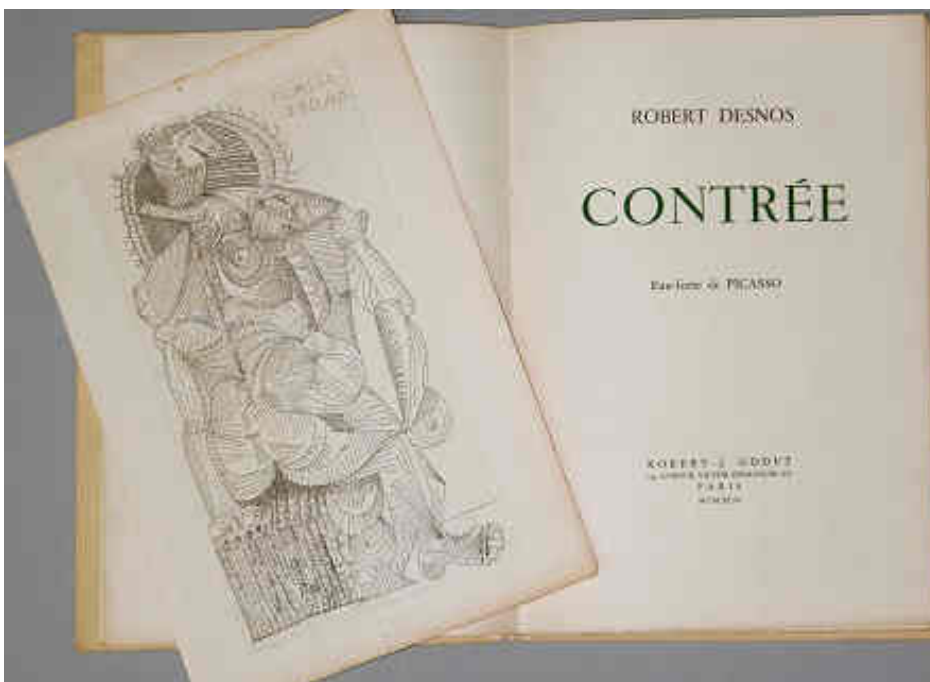
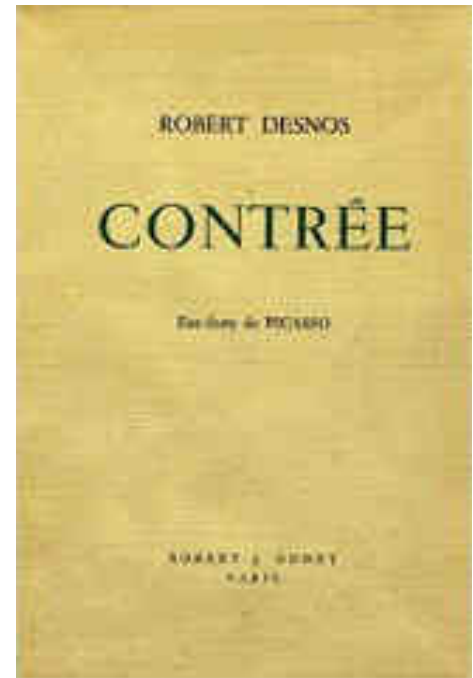
**Paper:** Arches, Lafuma

**Size:** 28,7 x 19,4 cm

**Illustrations :** 1 etching 24,5 x 13,1 cm

**Print run:** 213 copies : 3 on Arches ; 10 on Arches signed in blue by Picasso, with impressions of the etching in blue, green and ocher and an impression in black from the cancelled plate; 200 on Lafuma. All with the etching.

**Catalogues raisonnés:** Cramer : 39 Horodisch: D18 Bloch: 362 Baer-Geiser, III, 689



**Comment:** We include a photo of a coloured signed version, from MoMA (Credit The Louis E. Stern Collection Object number 980.1964.2)

Picasso's style here is a combination of Surrealism and Cubism. The text is illustrated with 23 reproductions of different parts of the etching so that the reader discovers various

aspects of the frontispiece image as the pages are turned.

Dedicated to Youki, this collection includes 25 poems, some calling for resistance and fighting against the occupants. Desnos was arrested by the Gestapo in February 1944, and died 15 months later in deportation. Only and unique book of Desnos illustrated by Picasso. An etching on copper frontispiece, Seated woman, marked by the impression cubist and surrealist. It was engraved in Paris in December 1943.

This first edition of *Contrée*, embellished with an etching by Pablo Picasso, is the melting pot of the last ten years of the poet, placed under the triple sign of poetry according to all the possible ways, of the unfailing friendship and the struggle against fascism. Indeed, Desnos composes daily and, in margin of his food activities (radio, publicity), a poem for, he says, "that his imagination takes the air". And, without denying anything of his over-realistic practices, he "gives himself the right to say, in verse, simply". In addition, since the acquisition of 19 rue Mazarine, he holds open table every Saturday and it is a





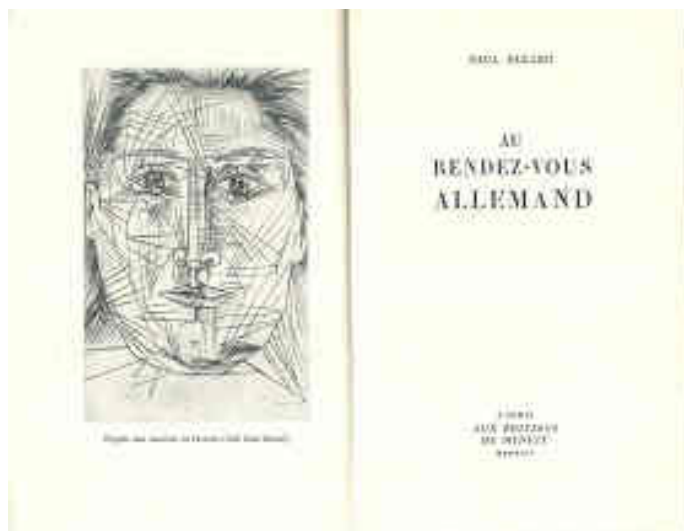
### Miguel Orozco

carousel of friends and friends of friends that begins. Thus, one day, Alejo Carpentier brings Picasso; another, arrives a young colt, fierce and untamed, Jean-Louis Barrault. Wine, laughter and anti-conformism weld these exceptional beings, all famous or called to become. Finally, enamored of freedom, Desnos renounces pacifism and publishes, sometimes under a pseudonym, sometimes under his name, as here, two-way or overtly resistant texts. His fight will lead him to deportation and death.



### Picasso: 70 years of book illustration



**87. Title:** *Au rendez-vous allemand***Author:** Paul Eluard**Date:** 1944**Publisher:** Aux Editions de Minuit, Paris**Typography, text & binding:** Ernest Aulard, Paris**Printer of Illustrations :** Roger Lacourière, Paris**Paper:** Pur Fil**Size:** 21,3 x 14,8 cm**Illustrations :** 1 engraving with burin 14 x 9,1 cm**Print run:** 120 copies on Pur Fil : 20 with the engraving, signed (the book) by Picasso; 100 with a reproduction of the engraving.**Catalogues raisonnés:** Cramer : 40 Bloch: 296**Horodisch:** C20**Comment:** We illustrate here the current edition with the reproduction (right) and the original engraving (left).

1936 and 1938 by the Spanish Civil War.

This volume gathers Paul Eluard's poems published during the Second World War, most often in hiding under pseudonyms such as Jean du Haut or Maurice Hervent, in various books, journals and brochures (including *L'Honneur des poètes*, Minuit, July 1943 and *Europe*, Minuit, May 1944). Thus the collection *Poésie et vérité* 1942, published in October 1942 at the Éditions de la Main à la Plume, and which include *La Dernière Nuit* and some other poems whose meaning can hardly leave any doubt about the purpose: to find, for harming the occupier, freedom of expression".

One of these "few other poems" is *Liberté*.

And everywhere in France, writes Paul Eluard in the bibliography of the collection, "voices answer one another, who sing to cover the heavy murmur of the beast, so that the living may triumph, so that shame may disappear."

Eluard's resistant poetry is characterized by the fact that it always carries the message of unalterable hope, which persists despite the difficulties that the era engenders. His poems are often built on the same model: the beginning is often hard, some lines using simple and percussive words to describe a dark and desperate reality. Then, throughout the body of the poem, develops the argumentation for the ideals of justice and freedom, to lead to an explosion of hope, a hymn to freedom and a call to arms, fraternity and courage to unite in adversity.

These Eluard poems were collected in a volume published by Éditions de Minuit in 1945, with three other poems inspired between

**88. Title: *Le Désir attrapé par la Queue*****Author:** Pablo Picasso**Date:** 1944**Publisher:** Pablo Picasso**Typography, text & binding:****Printer of Illustrations :****Paper:****Size:** 32 x 24,2 cm**Illustrations :** Illustrations**: Print run:****Catalogues raisonnés:****Cramer :** Not in Cramer**Horodisch:** A7**Comment:**

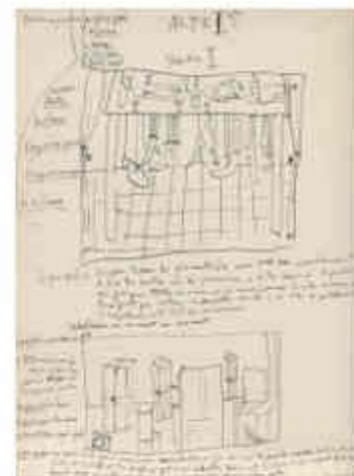
On March 19, 1944, the day after the first date for Max Jacob's funeral, Picasso invited his friends, including Braque and Marcelle, to the home of the Leiris at 53bis of the Quai des Grands Augustins, less than 100 meters from the Picasso's residence study, to read the painter's theatrical surrealist farce *Le Désir attrapé par la queue* (Desire Caught by the Tail).

He had written it in three days in the winter of 1941, soon after the Germans had occupied Paris, while ill.

The text was read by a handful of friends and intellectuals, each of whom 'interpreted' a character, under the direction of Albert Camus: Jean-Paul Sartre and Simone de Beauvoir, Michel and Louise Leiris, Georges and Germaine Hugnet, Jean Aubier, Raymond Queneau and Zanie Campan. Among the other attendees were Pierre Reverdy, Jacques Lacan, Cécile Éluard, Jean-Louis Barrault, Georges and Sylvia Bataille, Maria Casares, Valentine Hugo, Henri Michaux, and the couple of Argentine landowners Juan Antonio and Rosa Fernández-Anchorena, owners of the Palace of the same name of Buenos Aires, who were asking Picasso to paint... the door of their Parisian house. The occasion is an event in Paris intellectual life. After the performance, Picasso invites the 'actors' and spectators to his residence of Grands Augustins. The representation is in fact a new homage of Picasso to the poet, since it takes place in front of the portrait of Max Jacob that Picasso had drawn in 1915 (Zervos VI.1284), and that the painter has transported expressly to the home of the Leiris. Picasso will offer this portrait as a farewell gift to Dora Maar, who had played the role of Angustia Gorda in the performance, and who was already in psychiatric treatment in the hands of Jacques Lacan, who accompanies her to the home of the Leiris. This portrait of 32.5 x 24.5 cm was taken to auction in October 1998 by the Parisian house PIASA in the framework of the succession of Dora Maar, who had died the previous year, but was removed from the sale to be included in the Dation in payment of inheritance rights. It ended therefore in the Picasso Museum of Paris (MP1998-307).

**Miguel Orozco**

Actors : Le Gros Pied : Michel Leiris ; L'Oignon : Raymond Queneau ; La Tarte : Zanie Campan (Zanie Aubier) ; Sa cousine : Simone de Beauvoir ; Le Bout rond : Jean-Paul Sartre ; Les Deux Toutous : Louise Leiris ; Le Silence : Jacques Bost ; L'Angoisse grasse : Dora Maar ; L'Angoisse maigre : Germaine Hugnet ; Les Rideaux : Jean Aubier



**89. Title: *Jours de Gloire*****Author:** Général Koenig, Eluard, Valéry, Colette, Billy, Arnoux, Aveline, Bernard**Date:** 1945**Publisher:** S.I.P.F., Paris**Typography, text & binding:**  
Busson et Bouan, Paris**Printer of Illustrations :** Roger Lacourière (Picasso etching)**Paper:** Not in Cramer.

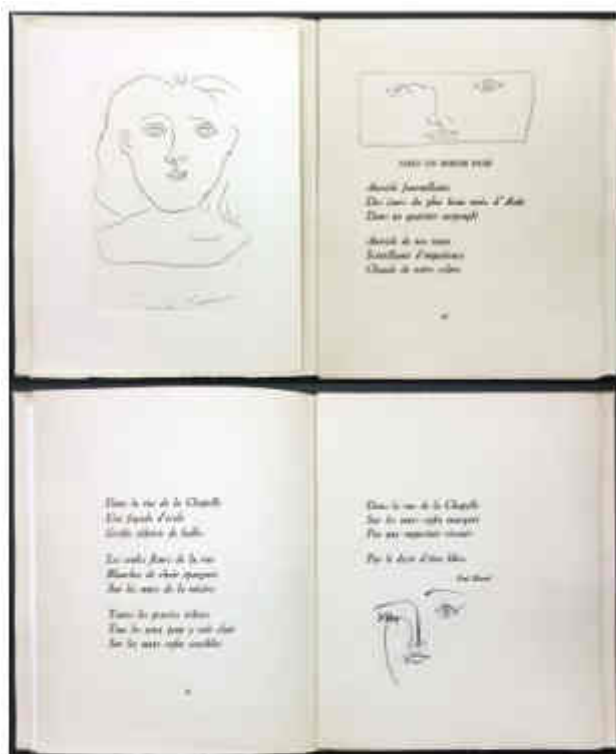
Actually Vélín de Lana

**Size:** 28,3 x 22,7 cm**Illustrations :** 1 engraving with burin by Picasso 19 x 13,5 cm; two drawings by Picasso; a first state of the etching (plate 21.7 x 34.3 cm, sheet: 26.2 x 40.2 cm); illustrations and etchings by Daragnès, Dignimont, and Touchagues.**Print run:** 1070 copies: 20 signed by author and artists; 1000 current edition, all 1020 with the etching; 50 hors commerce, 25 of them with the first state of the Picasso etching.**Catalogues raisonnés:****Cramer :** 41 **Bloch:** 372**Horodisch :** B11**Comment:** In 1945 Picasso was asked to etch an image to accompany a portfolio which under the title 'Jours de Gloire' would celebrate the Liberation of France. At that date he was at the height of the beginning of his relationship with Françoise Gilot. It was thus not surprising that to mark the relief and joy at the end of the War he should chose to make a study of Françoise. The composition that

he drew is both extremely beautiful and fascinating in its conception. By linking the profile, the full face portrait, and the study of her seated he created an image which, like the multi-viewpoint drawings later used by sculptors such as Moore, is intensely plastic and three-dimensional- giving the sense of moving round an object -, and yet at the same time it is deeply compelling in the direct communication of the full-face view.

Only 50 impressions exist of the composition complete with its three parts. For the regular edition of the Jours de Gloire album the plate was cut down to the full face view only (and unsigned).

Picasso chose to use an engraving tool for this image, working the plate directly without any acid-bite. The resultant incision in the line, the strength and tonality in the strokes, the power of the forms, are immediately and almost tangibly expressive of the powerful emotion that Picasso felt in marking this moment in history and in his life.

**First  
state**



90. Title: *Le Marteau sans Maître*

**Author:** René Char

**Date:** 1945

**Publisher:** Librairie José Corti, Paris

**Typography, text & binding:** Imprimerie Union

**Printer of Illustrations :** Roger Lacourrière, Paris

**Paper:** Vélín d'Arches, Marais, Surglacé

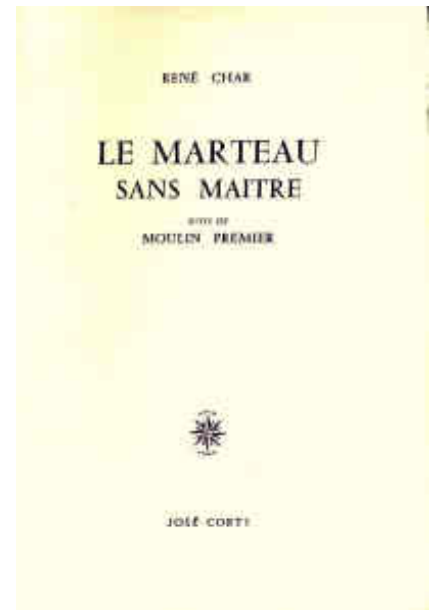
**Size:** 23,2 x 14,5 cm

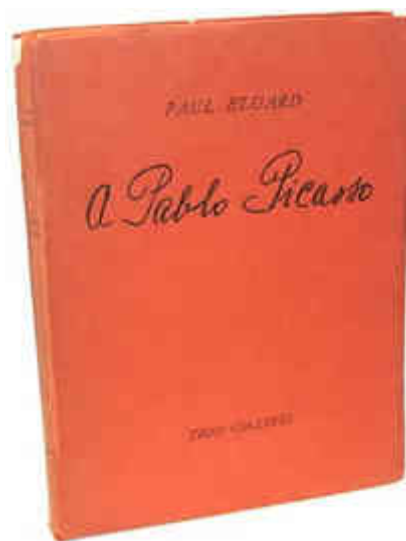
**Illustrations :** 1 etching by Picasso 16,5 x 10,7 cm

**Print run:** 988 copies : 2 hors commerce with 3 impressions of the etching ; 25 on Arches with etching signed in red pencil ; 50 on Marais ; 910 on Surglacé

**Catalogues raisonnés:** Cramer : 42 Horodisch: D19 Bloch: 374

**Comment:** 'It was Paul Eluard, one of Picasso's closest friends since 1936, who told René Char how much Picasso liked his first book, *Le Marteau Sans Maître*, which had been published in 1934 by José Corti's 'Editions Surréalistes'. That edition of the book was accompanied by a drypoint by Wassily Kandinsky ... In 1945, when the second edition of *Le Marteau Sans Maître* was to be published (again, by José Corti), Picasso gladly seized the opportunity of making an etching for the book he liked so much. The etching is dated January 9, 1945, and shows a face in which cubist and surrealist stylistic elements complement each other.' (Cramer).



**91. Title: *À Pablo Picasso*****Author:** Paul Eluard**Date:** 1945**Publisher:** Éditions des Trois Collines, Paris**Typography, text & binding:** C.-F. Perozzi, Geneva**Printer of Illustrations :** Roger Lacourière**Paper:** van Gelder hollandaise laid, Marais laid**Size:** 33,8 x 25 cm**Illustrations :** 1 etching *Deux Têtes de Femme de Face* (29,3 x 16,3 cm before reduction). Reduced plate of 20,2 x 16,3 cm.**Print run:** 90 copies : 25 on van Gelder hollandaise laid, with impression from the plate before reduction, the reduced plate and the cancelled plates; 65 on Marais laid with an impression of the reduced plate.**Catalogues raisonnés:** Cramer : 43 Bloch: 373**Comment:**

Éluard Paul. *À Pablo Picasso*. Genève, Paris, Les Trois Collines, September 20, 1945. in-4 paperback, folded cover, shirt and case. Original edition, illustrated with numerous drawings in the text, 101 plates of reproductions of works and documents, two in color and an original etching by Pablo Picasso in pencil. Edition of 90 copies. 25 of the de luxe edition on verge de Hollande paper containing an additional test of etching discretely scratched at the angles also signed by Picasso. The first engraving contains two superimposed portraits, the one below more elaborate. The second engraving contains only the portrait of the upper part, the copper having been sawn. *Deux Têtes de Femme de Face* Etching on wove paper with Arches watermark. 29.3 x 16.2 cm (38.5 x 25 cm). Inscribed 'épreuve d'état' in chalk by the artist in the lower margin. Trial proof with wide margins, one of several trial proofs on various papers

before the steel-facing of the copper plate and the signed edition of 25. Published as a supplement to the special edition, numbered 1-25, by Paul Eluard, *À Pablo Picasso*, Éditions des Trois Collines, Geneva 1945. Printed by Lacourière, Paris. Baer 701 I a (of II B b), possibly the last mentioned trial proof; Bloch 373; cf. Cramer Books 43. Very rare trial proof of the first state before the steel-facing and the small signed edition. The plate was reduced to the lower depiction for the following second state (cf. Baer 701 II A. resp. B.)

92. Title: ***Picasso libre. Vingt et une peintures 1940-1945***

Author: Apollinaire, Aragon, Cocteau, Stravinsky, Eluard

Date: 1945

Publisher:

Galerie Louis

Carré, Paris

Typography,  
text & binding:

Printer of

Illustrations :

Paper: pur fil du  
Marais

Size: 28,5 x 23

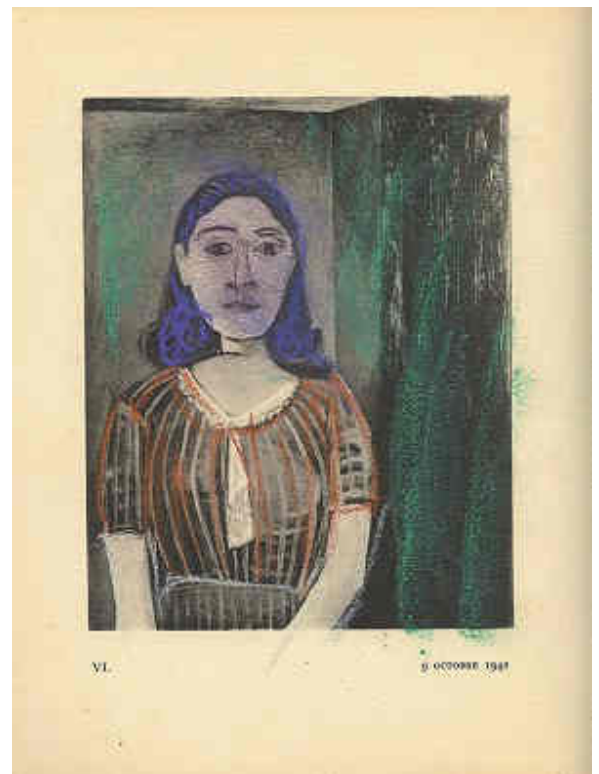
cm

Illustrations :

Print run: 700 copies on pur fil du Marais

Catalogues raisonnés: Cramer : Not in Cramer

Comment: Illustrated here is a single copy where 12 of the 21 reproductions were hand painted by Picasso for Dora Maar. The book is a catalogue of a charity exhibition of paintings by Picasso for the benefit of the *Œuvres de secours du Comité France-Espagne*, a charity organization for republican exiles from the Civil War in Spain, organized at the Galerie Louis Carré from 20 June to 13 July 1945. This copy was sold by the Alde auction house on June 8, 2009 (Sale Quelques souvenirs de Dora Maar, Salle Rossini, Paris)



93. Title: *Une longue réflexion amoureuse*

Author: Paul Éluard

Date: 1945

Publisher: Ides et Calendes, Neuchâtel & Paris

Typography, text & binding:

Printer of Illustrations :

Paper: Alfa blanc (white esparto)

Size: 24,5 x 18,7 cm: 25 x 19,5 cm



**Illustrations :**

Frontispiece portrait of Nusch Éluard by Picasso reproduced in collotype on calendered Chinese paper

**Print run:** 1660

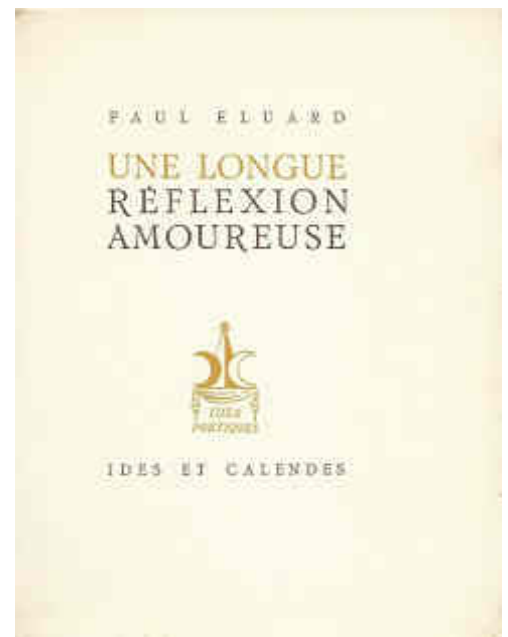
copies: 1500

numbered on Alfa blanc; 1-50 on hand-made paper; 60

additional private copies and 50 copies for the press

**Catalogues raisonnés: Cramer :** Not in Cramer **Horodisch** D20

**Comment:**





94. Title: ***Les Mamelles de Tirésias***

**Author:** Guillaume Apollinaire

**Date:** 1946

**Publisher:** Éditions du Bélier

**Typography, text & binding:** Draeger, Paris

**Printer of Illustrations :** Draeger, Paris

**Paper:** Pur fil,

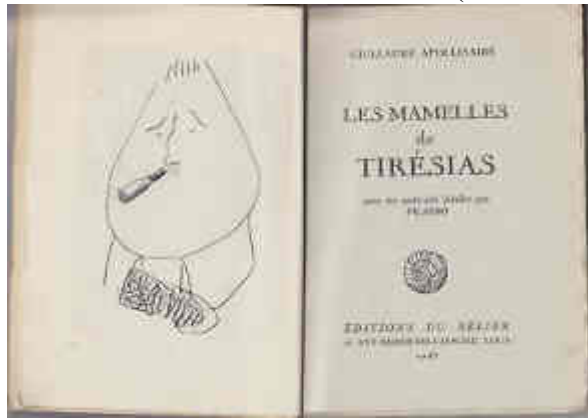
**Size:** 19,5 x 14,6 cm

**Illustrations :** 6 original sketchbook drawings by Pablo Picasso

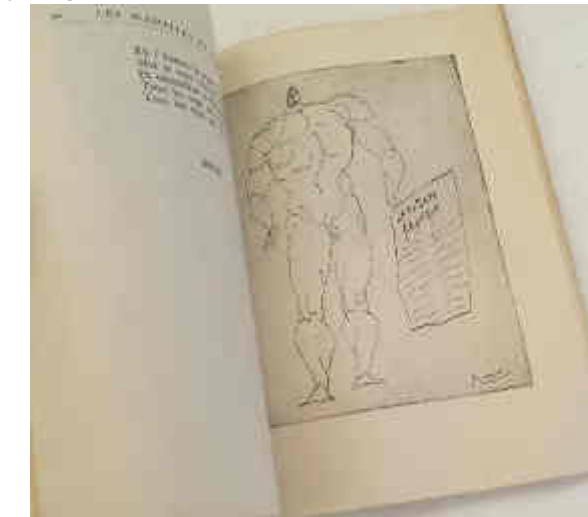
**Print run:** 440 numbered copies: 400 on Pur fil

**Catalogues raisonnés:** Cramer : Not in Cramer **Horodisch:** C21

**Comment:** *Les Mamelles de Tirésias* (The Breasts of Tiresias) is an opéra bouffe by Francis Poulenc, in a prologue and two acts based on the eponyme play by Guillaume Apollinaire. Although the action of the opera is farcical, it contains a serious message: the need to rediscover and repopulate a country ravaged by war. Guillaume Apollinaire



was one a group of poets whom Poulenc had met as a teenager. Adrienne Monnier's bookshop, the Maison des Amis des Livres, was a meeting place for avant-garde writers including Apollinaire, Max Jacob, Paul Éluard and Louis Aragon. Apollinaire, the illegitimate son of a Polish noblewoman, was described by the critic Edward Lockspeiser as the prominent leader of Bohemian life in Montparnasse. In June 1917 the audience for the first performance of Apollinaire's "drame surréaliste", *Les Mamelles de Tirésias*, at a theatre in Montmartre included Jean Cocteau, Serge Diaghilev, Léonide Massine, Henri Matisse, Pablo Picasso, Erik Satie, and the young Poulenc.



Wikipedia



95. Title: ***Fifteen Drawings***

**Date:** 1946

**Publisher:** Albert Carmen / Pantheon, New York

**Typography, text & binding:**

Printer of Illustrations : **Albert Carman**

**Paper:**

**Size:** 58 x 38 cm (portfolio); 31,3 x 47,3 cm (prints)

**Illustrations :** 15 pochoirs after Picasso

**Print run:** 500 copies, of which 50 signed by Picasso

**Catalogues raisonnés: Cramer :** Not in Cramer

**Comment:** An album of lithographs from paintings by Pablo Picasso, dating from the years 1904-1937. The portfolio includes the following Picasso pochoirs: 1. Family at supper, 2. Mother and Child, 3.

Harlequin and boy, 4. Head of a woman, 5. saltimbanque, 6. Study for demoiselles d' avignon, 7. Bathers, 8. Two nudes, 9. The Basket, 10. Portait of a lady, 11. Table before window, 12. Four ballet dancers, 13. Minotaur, 14. Weeping woman, 15. Man with pipe



# 96. Title: *Dos Contes*

**Author:** Ramon Reventós

**Date:** 1947

**Publisher:** Albor, Barcelona

**Typography, text & binding:** Coulouma, Paris (text),

Hourdebaigt et Crampe, Paris (collotypes)

**Printer of Illustrations :** Roger Lacourrière

**Paper:** vélin de Lana

**Size:** 33,6 x 26,4 cm

**Illustrations :** 4 engravings with burin 30,2 x 25 cm to 30,9 x 25,6 cm

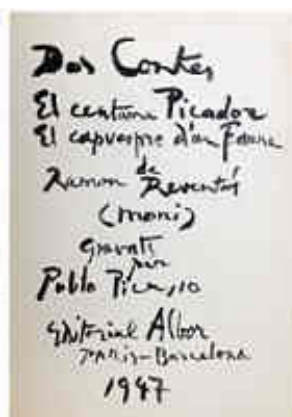
**Print run:** 250 copies on vélin de Lana : 20 with a suite and 230 without

**Catalogues raisonnés:** Cramer : 44 Bloch: 468-471 Horodisch: A8

**Comment:** The writer Ramon Reventós (1882-1923), who was associated with the circle around Els Quatre Gats in Barcelona, contributed to the modernista magazine Luz and to satirical publications of a Republican bent such as Papitu, Picarol (of which he was briefly the editor) and L'Esquella de la Torratxa.

Through the artist Ángel Fernández de Soto (1882-1938), Ramon Reventós and his brother Jacint met Picasso and both established close friendships with him. Reventós wrote one of the first articles to be published on the artist, entitled "Notas sobre

Picasso", which appeared in the newspaper La Vanguardia in 1898. In addition, Picasso attended the informal discussion groups which the Reventós family organised in their Barcelona home, where he met artists and intellectuals of the day such as Santiago Rusiñol, Isidre Nonell, Miquel Utrillo and Pablo Gargallo.



Picasso attended the informal discussion groups which the Reventós family organised in their Barcelona home, where he met artists and intellectuals of the day.

The relationship between Picasso and Ramon Reventós varied in its intensity but was a long-lasting one, beginning at the turn of the century and enduring until the latter's death in 1923. Picasso was a convinced admirer of his literary style and after Reventós's death he set out to preserve the memory of his work. During his years of exile in Paris Picasso became acquainted with Ferran Canyameres and his editorial project to publish Catalan books in France. He thus suggested to Canyameres that he publish his friend's text, which he himself would illustrate. The result was *Dos contes. El centaure Picador y El capvespre d'un faune*, Picasso's first illustrated book in a language other than French and for which, in February 1947, he produced four engravings, of which impressions are now on display in this exhibition.

These four prints, respectively entitled *El naixement del centaure* [Birth of the centaur], *Els oficis del centaure: picador, cavall de tir, mestre d'escola* [The centaur's professions: picador, carriage driver, school teacher], *Faune flautist* [Flute-playing faun] and *Episodis de la vida del faune* [Episodes from the life of the faun], all focus on a recurring theme in Picasso's oeuvre: Greco-Roman mythology and Mediterranean subjects.

#### Fundación Juan March

Ramón Reventós worked as a writer although his works were rarely published and with little success. Nonetheless, Picasso enjoyed his style and humour. Many years later, Jacint Reventós i Conti, Conti's son, sent us the following words said by the painter in reference to *El centaure picador* and *El capvespre d'un faune*: "I loved your uncle so much that, when it occurred to me to make him acknowledged here, in Paris, because this boy did not enjoy the success that he deserved, it was during the war 1939-1945. I often went to the National Library, on foot, with all of the dangers that this entailed, in order to copy these two stories, and I copied them all by hand. Someday I will show you in my own handwriting."

Spanish themes found in eight books illustrated by Picasso  
Fundación Picasso Museo Casa Natal, Málaga

1906 Pablo Picasso, *Fernande Olivier and Ramon Reventós at the Guayaba, Barcelona*





97. Title: **Deux Contes**

**Author:** Ramon Reventós

**Date:** 1947

**Publisher:** Albor, Barcelona

**Typography, text & binding:** Coulouma, Paris (text), Hourdebaigt et Crampe, Paris (colotypes)

**Printer of Illustrations :** Roger Lacourrière

**Paper:** vélin de Lana

**Size:** 33,6 x 26,4 cm

**Illustrations :** 4 engravings with burin 31 x 24 cm

**Print run:** 250 copies on vélin de Lana : 20 with a suite and 230 without

**Catalogues raisonnés:** Cramer : 45 Bloch: 472-475 Horodisch: A9

**Comment:** Encouraged by the success of "*Dos Contes*", a French version is envisaged in a translation by Canyameres with 4 new engravings by Pablo Picasso. In the summer of 1947, the text was printed but the engravings were still missing. Picasso did not engrave them until February 1948. Thus even if "*Dos Contes*" and "*Deux Contes*" bear the same date of 1947, the French version was not available until 1948.



98. Title: ***Du Cubisme***

**Author:** Albert Gleizes and Jean Metzinger

**Date:** 1947

**Publisher:** Compagnie Française des Arts Graphiques, Paris

**Typography, text & binding:** R. Girard et Cie., Paris

**Printer of Illustrations :** Compagnie Française des Arts Graphiques

**Paper:** Auvergne laid, ancient Japan

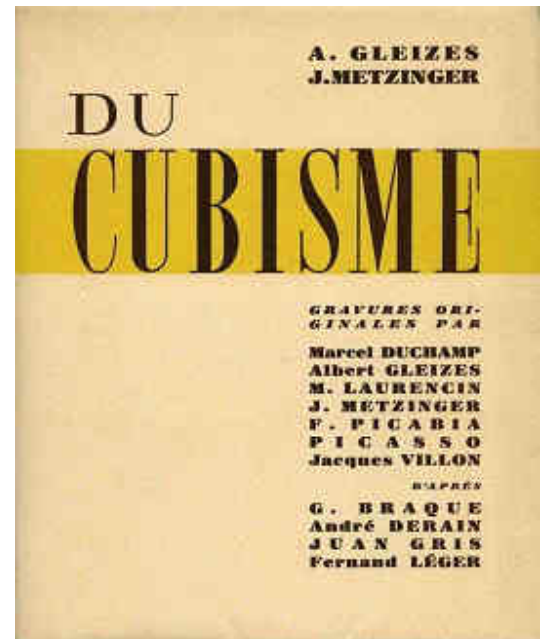
**Size:** 25,5 x 21 cm

**Illustrations :** 1 etching by Picasso (*Homme au chapeau* 6,8 x 5,5 cm). 4 engravings, 4 drypoints and 2 aquatints by Marcel Duchamp, Albert Gleizes, Marie Laurencin, Jean Metzinger, Francis Picabia, Jacques Villon and after Georges Braque, André Derain, Juan Gris and Fernand Léger.

**Print run:** 455 copies : 1 on Auvergne laid with state proofs and 2 suites (black and bistre) on ancient Japan ; 19 on Auvergne laid with same suites; 15 on Auvergne laid with suite in black; 400 on Lana pur fil; 20 collaborators copies

**Catalogues raisonnés:** Cramer : 46 Bloch: 29

**Comment:** Cubism, movement in modern art, especially in painting, invented by Spanish artist Pablo Picasso and French artist Georges Braque in 1907 and 1908. Although the look of cubism and the ideas



behind it evolved over time, cubism retained certain general characteristics throughout. Cubist paintings create an ambiguous sense of space through geometric shapes that flatten and simplify form, spatial planes that are broken into

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Picasso: 70 years of book illustration

fragments, and forms that overlap and penetrate one another...Many artists took up cubism, but in ways and with intentions different from those that motivated Picasso and Braque. Picasso and Braque were reluctant to explain their work verbally, but French artists Jean Metzinger and Albert Gleizes wrote a cubist manifesto in 1912. That same year Metzinger and Gleizes helped found a group called Section d'Or (Golden Section) to exhibit and promote the work of cubists



99. Title: ***Cinq Sonnets***

**Author:** Francesco Petrarca. Translated by Louis Aragon

**Date:** 1947

**Publisher:** A la Fontaine de Vaucluse, Paris

**Typography, text & binding:** J. Dumoulin, Paris

**Printer of Illustrations :** Roger Lacourière, Paris

**Paper:** Vélín d'Arches

**Size:** 33,4 x 25,7 cm

**Illustrations :** 1 etching with burin and aquatint 13,8 x 11,8 cm (*Tête de femme*)

**Print run:** 100 copies on Vélín d'Arches (1-100 and A to J), all with a handwritten proverb by translator

**Catalogues raisonnés:** Cramer : 47 Horodisch: D23

**Bloch:** 370

**Comment:** This book includes five sonnets from the Canzoniere conceived and written by Francesco Petrarca after the death of his beloved Laura on 1348. Picasso's etching for the book is a beautiful oval face surrounded by flowing hair, representing the idealized portrait of Laura, but it was the homage of Louis Aragon to Elsa Triolet, a Russian he met in 1928 after a suicide attempt, and who changed his life. In the dedicatory epigraph Aragon wrote: "They said Laura was somebody Else" the printing of the capital letter E make a possible equation between Laura and Else, or Laura and Elsa.



Final, first,  
second and third  
states







**101. Title: *Письмо (Escrito)***

**Author:** Ilia Zdanevich (Iliazd)

**Date:** 1948

**Publisher:** Latitud cuarenta y uno, Paris

**Typography, text & binding:** Imprimerie Union, Paris

**Printer of Illustrations :** Roger Lacourière, Paris

**Paper:** Ancient Japan, 18th century holland, Marais, parchment

**Size:** 38x 26 cm

**Illustrations :** 4 etchings 32,5 x 6,4 ; 33,2 x 20,7; 33 x 14,3 and 33 x 20,5 cm. 2 engravings with burin 32,5 x 13,8 and 32,5 x 6,4 cm.

**Print run:** 66 copies : 50 on ancient Japan ; 8 hors commerce on 18th century holland ; 5 hors commerce on Marais ; 3 on parchment. All signed by author and artist.

**Catalogues raisonnés: Cramer :** 48 **Bloch:** 462-467 **Horodisch :** B12

**Comment:**

Second book from the collaboration of Iliazd and Picasso, with two pages of title, one in Spanish for the painter, the other in Russian for the poet-publisher. Ilia Zdanevich (Iliazd), the celebrated Russian typographer, was inspired to write a love letter (письмо, read Pismo) following his meeting with Olga Djordjadze, a young compatriot, in Cannes in 1946. Picasso was asked to provide the illustrations. Cramer discusses at length the origins of the book and the influences that determine the rhythmical organization of the variously sized and folded sheet text and illustrations. The resultant whole is a masterpiece of intricacy and design.



Pismo (The letter), book of poet Ilia Zdanetvitch-Iliazd, with 5 etchings and 2 drypoints by Picasso is an original work composed of 72 quartets and is perhaps a unique case in the history of the book, as it has a double package. The strange thing is that one can not open it, two people are needed, otherwise it can be broken. One person holds the flap that closes the envelope, while the other goes cautiously removing the contents.

In his engravings appears a woman with a Phrygian cap, symbol of the republic, which is considered as a political statement, since at that time France had been under the German occupation for four years and Marshal Petain, who directed the French state, had imposed his effigy on the stamps of the State, although the national tradition imposed to symbolize the French Republic through a female figure.

Interestingly, what Picasso did not know is that this metaphor does not work in Russian, where pismo, the letter, is neutral. Therefore, the translation could also be: Escrito. Pablo Ruiz Picasso.



**102. Title: *La fosse commune*****Author:** Ivan Goran Kovatchitch**Date:** 1948**Publisher:** La Bibliothèque française, Paris**Typography, text & binding:** Darantière, Dijon**Printer of Illustrations :** Roger Lacourière, Paris**Paper:** Vélín d'Arches**Size:** 28,7 x 23,3 cm**Illustrations :** 1 engraving with burin 28 x 23 cm, signed in pencil imitating the designs of Oscar Domínguez (e.g., the frontispiece of Paul Éluard's *Poésie et Vérité* published in 1947)**Print run:** 110 copies on Vélín d'Arches: 1-100 plus A-J for collaborators**Catalogues raisonnés:** Cramer : 49 Horodisch: D24 Bloch: 461

**Comment:** It is almost certainly through his friend, Paul Eluard, that Picasso came to collaborate on this book. Eluard's poem, "Il rombeau de Goran Kovatchitch", written in October 1947, served as preface. Two essays by Marko Ristitch explain the political context of Kovatchitch's work and life. The first, on pages 11-26, was delivered as a speech in February, 1945 to commemorate those Yugoslavi writers who had died fighting for freedom. We learn that the young Croatian poet, Kovatchitch, had joined the partisans in January, 1943 and had been able to jot down the tale of a young man who had been thrown into the common grave into which the Ustashas tossed their victims, and who had miraculously escaped". Kovatchitch's most important work, *La fosse commune*, was based on this account. In July, 1943 the poet was executed by order of a Chetniko-fascist officer. The second text, *La fosse commune et le dentin du portent* (pp. 27-40), is an article which had appeared in January, 1945 in the Serbian daily, Politika. There follows, in ten rigorously constructed cantos, an appalling indictment against the Ustashas for the cruelties they inflicted upon their victims, in particular the men, women, and children of Serbian extraction.

**Cramer**

During the occupation, as it had happened during the Spanish War, Picasso's studio had become a refuge for the exiles. 7 of rue Grands Augustins is the address sought by many Spaniards who come to the French capital and have a problem, being greeted warmly by the painter, who helps them with generosity. Sabartés plays the official role of bad cop by filtering the arrivals, but as soon as the painter hears Castilian or Catalan speak, he looks out and invites visitors to pass. The artists are treated with special affection, and the painters Manuel Ángeles Ortiz, Francisco Borés, Antoni Clavé, Emilio Grau Sala, Hernando Viñes Soto, Pedro Flores García, Joaquín Peinado or Pedro Créixams Picó or the sculptors Apeles Fenosa and Joan Rebull often attend. The surrealist Oscar Domínguez is one of those who benefited most from the generosity of the Andalusian. When the noisy Canarian showed up at the Zervos with a pretended Picasso – a small one and only a couple of times a year not to abuse – he readily agreed to sign it, authorizing Zervos to issue a certificate of authenticity. And at the end of the war, Domínguez devoted to selling American soldiers unsigned drawings, claiming that they were by Picasso. He signed each and every one of them when the GI's presented themselves at his studio indicating that Oscar Domínguez had sold them the items.

**Miguel Orozco**



**103. Title: *Le Chant des Morts***

**Author:** Pierre Reverdy

**Date:** 1948

**Publisher:** Éditions Verve/Tériade éditeur

**Typography, text & binding:** Draeger Frères, Paris

**Printer of Illustrations :** Mourlot

**Paper:** Vélín d'Arches

**Size:** 42,5 X 32,6 cm

**Illustrations :** 126 original lithographs

**Print run:** 270 copies on Vélín d'Arches : 1-250 and I-XX

**Catalogues raisonnés:** Cramer : 50 Reuße : 243 to 367 Mourlot : 117 Bloch: 524

**Horodisch:** A11

**Museum References:**

**The Museum of Modern Art (MoMA), New York:** Object number 990.1964.1-123. Credit: The Louis E. Stern Collection

**Museo Nacional Centro de Arte Reina Sofía, Madrid:** N° de registro: AD04436 (2006)

**Musée National Picasso, Paris.** Réunion des Musées Nationaux France. N° d'Inventaire MP3583

**Institut National d'Histoire de l'Art, Paris.** Collections Jacques Doucet.

**Musée Matisse du Cateau-Cambrésis.** Catalogue : Salle Tériade, Collection Tériade

**Fundación Pablo Ruiz Picasso - Museo Casa Natal, Málaga:** FPCN 676, Procedencia Donación Christine Ruiz Picasso (1992)



**Pushkin Fine Arts Museum, Moscow**

**Scottish National Gallery of Modern Art, Edinburgh:** Acquired in 1994 Provenance: Roland Penrose; by descent; Mayor Gallery

**Pablo-Picasso-Museum, Münster:** The Huizinga Collection (1997)

**The Loeb Collection** The Public Library of Cincinnati & Hamilton County R841.912 ffr452c 1948

Photos : Picasso shows *Le Chant des Morts* to Michel & Louise Leiris and to Pierre-André Weill / The author at the Reina Sofía Museum.

**Fine Arts Museums of San Francisco:**

Accession No: 1999.165.16.1-125

Acquisition Date: 1999-12-31. Credit Line: Gift of the Reva and David Logan Foundation

**Minneapolis Institute of Art, Minnesota:**

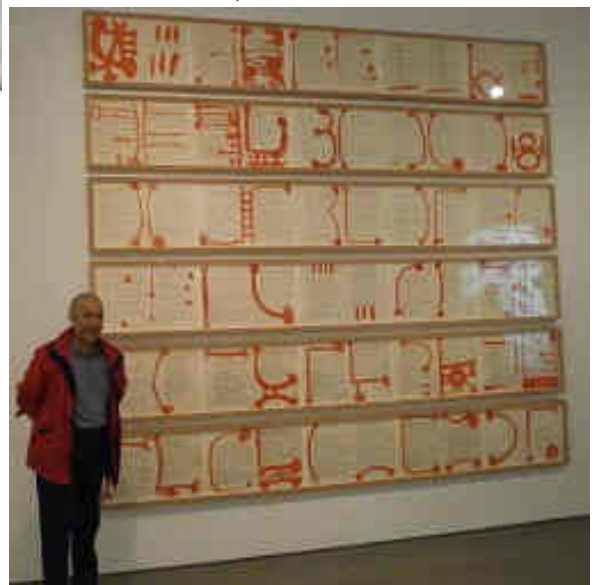
Accession Number: B.88.2.1; Credit: Gift of Bruce B. Dayton

**Victoria and Albert Museum, London:**

Reference Number: 38041800841645  
Special Collections National Art Library  
Safe 1 D.5

**Koninklijke Bibliotheek/National Library of the Netherlands, The Hague:** Shelf-mark: Koopm E 37

**Tériade Museum, Lesbos:**



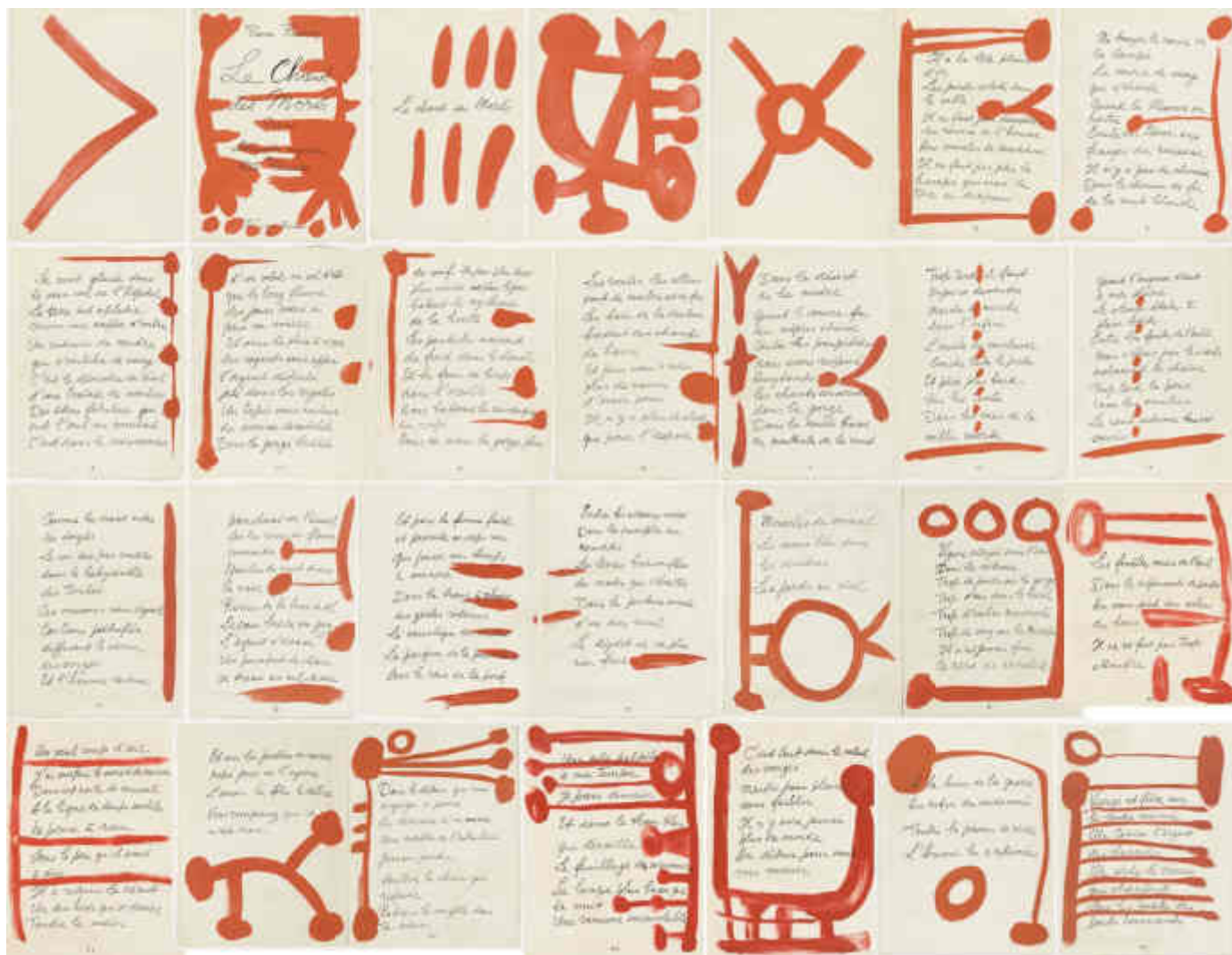
**Comment:**

“Picasso’s most distinctive contribution in lithography to the *livre d’artiste* is *Le Chant des morts* (1948) by Pierre Reverdy, whom the artist had met in 1912 (Cat 70). This is the only publication commissioned of Picasso by the Greek publisher Tériade, whom Picasso had met in the mid-1920s.... Not content to adapt his pictorial language to a traditional design of images separate from text, Picasso reinvented book illustration. He radically renewed the rapport between text and image, confidently interlacing his totally abstract sweeping gestures of pure red liquid tusch (lithographic ink) within and around the main body of Reverdy’s sacred litany that metaphorically decried the Occupation in France and the ravages of war.. Despite his plan to illustrate the book in a traditional manner, Picasso created one of the most radical works of his entire oeuvre of book illustration.”

Donna Stein

**Picasso as a book illustrator 1930-1972**

In Artists’ Books in the Modern Era 1870-2000  
Fine Arts Museums of San Francisco, 2001 pp. 30, 138



“Toutefois, s’il était besoin d’opposer une justification aux partisans exclusifs de la typographie, à ceux qui, sans elle, ne voient pas de parfait volume, elle serait magistralement offerte par *Le Chant des morts*, ou l’écriture d’un poète et l’accompagnement plastique d’un peintre conjuguent leurs pouvoirs et constituent, dans une nécessité désormais indivisible, l’un des plus beaux, peut-être le plus beau du XXe siècle.”

François Chapon

*Le peintre et le livre*, Flammarion, Paris 1987, p. 237

“Picasso titube un peu, il a le souffle coupé, aussitôt il invente la seule condition de sa présence : il campera dans les marges, il ne fera que souligner l’allant du texte (par respect, par admiration, il s’abstiendra de revendiquer le cœur du livre, ce sera la raison de l’exacte parité). Ses lithographies recourent exclusivement au rouge, celui de la lettrine, de la fameuse rubrique, celui du sang, tout aussi bien. Ce ne sont que traces, balafres, hiéroglyphes pudiquement en transe, torsions des lignes, points qui illuminent, Picasso quadrille l’espace, il offre au texte la portée de sa musique. Le rendu est saisissant, le recours à l’abstraction semble un souvenir de la marge médiévale, maints signes ont la force de conviction des scarifications primitives. La perfection atteinte qu’ont toujours saluée les peintres et les poètes donne la mesure de la déception des collectionneurs déconcertés pendant près de trente ans : mais où étaient donc les nus graciles ou lourds évadés de la main prodigieuse de Picasso (en l’espèce si malaisément identifiable) ? ”

**Yves Peyre,**

*Peinture et Poésie, le dialogue par le livre, 1874 – 2000, Paris 2002, p. 141*

During World War II, Reverdy started work on 43 sombre poems that he called *Le chant des morts*: The Song of the Dead. In January 1945 his handwritten text was reproduced actual size, including corrections and strikethroughs.

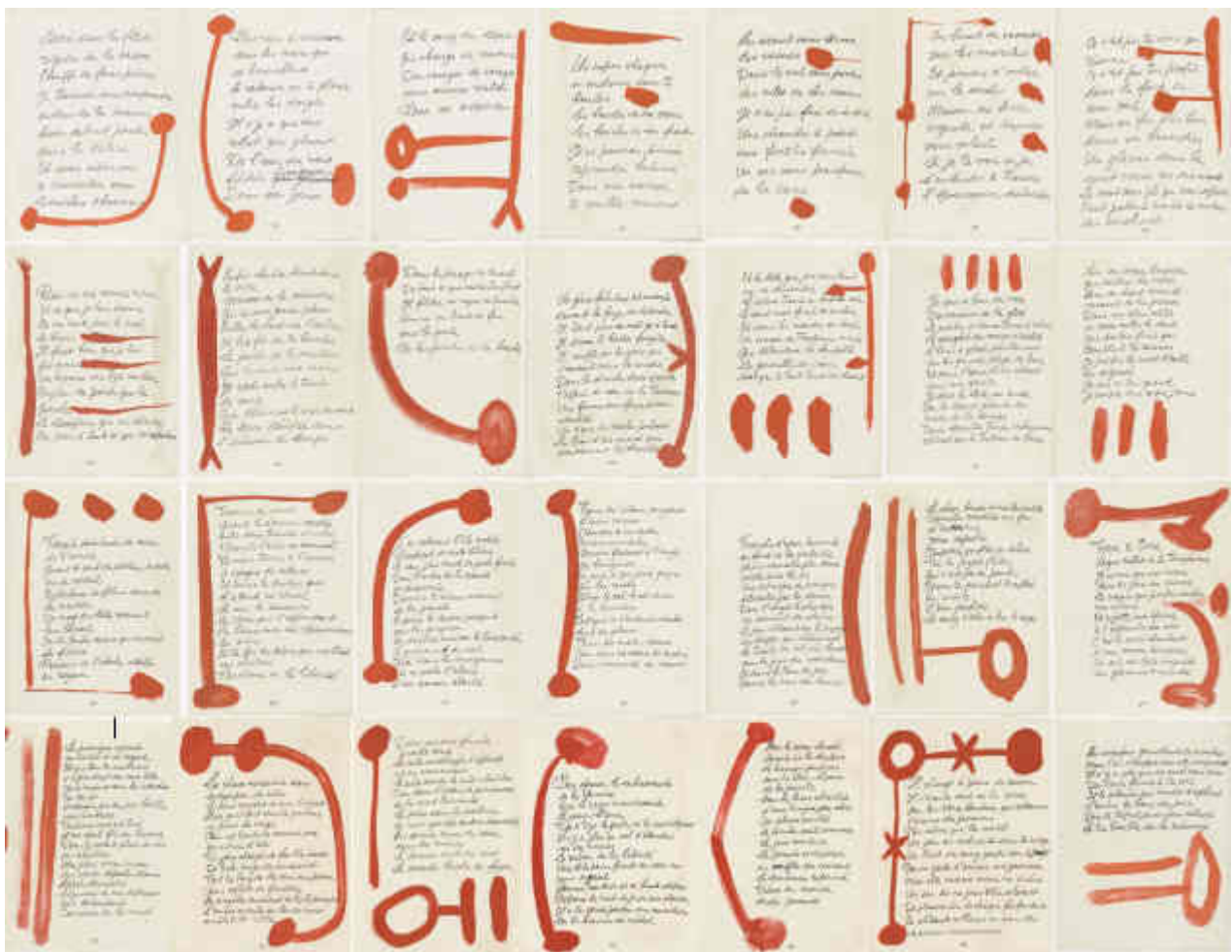


Picasso was asked to illustrate the text. He first considered traditional line drawings, but they ultimately became arabesques in swift brushstrokes. Lines, knots and dots were given a place between- and around- the text. These illustrations were produced in 1947 and 1948 on zinc plates. The production took a long time, and the zinc plates began to oxidize, which forced Picasso to start all over again. In that period he mostly occupied himself with decorating pottery- the famous Picasso vases and plates - working on *Le chant des morts* between two such ceramics sessions. He produced as many as 125 drawings on zinc plates within a few days: the largest number of illustrations he ever produced for any book. With these dynamic, red arabesques, the book sets itself apart from the other, more figurative Picasso books.



Picasso had known Reverdy since 1910, and probably met the publisher in 1926. *Le chant de morts* was published by Tériade, a Greek whose real name was Eleftraios Tériades. He was one of the most prominent publishers of artists' books, publishing the famous magazine *Verve*, among others, and collaborating with Matisse, Chagall, Léger and Miró. Innovation was important to Tériade; he produced very colourful books at a time when black-and-white lithographs were most common, and released books in extremely large sizes. He was also one of the first to reproduce handwritten texts as lithographs. His collaboration with Picasso remained limited to this title, but the book is still regarded as one of the most striking entries in Tériades' list of publications (along with *Jazz* by Matisse). The balance between Reverdy's calligraphy and Picasso's blood-red arabesques was characterised by the publisher as follows: 'It is as though they are having a conversation.'

Koninklijke Bibliotheek/National Library of the Netherlands



### The political significance of *Le Chant des morts*

"If Picasso's loyalty to the PCF, and especially to his comrades, does not deteriorate over the years, political relations with the party are distorted by the repression of Budapest in 1956 ... But the tension with the PCF is even greater in the aesthetic field. A year after joining the party, the art of Picasso begins to be criticized by the ideologues of the party. This struggle will be without quarter and will lead to an open rebellion of the painter, who to make it explicit even develops, with the book *Le Chant des Morts*, a new aesthetic in the antipodes of what prescribes the capitats of art in Moscow, aesthetics that Applies to hundreds of works, in lithography as in painting and ceramics ... Picasso had been accused by collaborators during the German occupation of being a 'degenerate' or even Jewish painter. After the liberation, and when the Holocaust was unveiled, anti-Semitism happened to be frowned upon or even criminally prosecuted, the attacks became reproaches of not being French enough to be encumbered.



In a June 1945 report, philosopher Roger Garaudy, elected to the Central Committee, lectures Picasso on realism and the need for an art inspired and dedicated to the working class. In the report, entitled "*The intellectuals and the French Renaissance*"<sup>4</sup>, Garaudy points out that the party "expects its intellectuals to be militants, but not only when they come to cell meetings and demonstrations, but in everyday life, in their intellectual work". And he especially addresses painters when he recalls that everyone knows some of the greatest painters who during the Occupation had placed themselves at the service of the people, but when they returned to their artistic work "they have set themselves back to painting for a Cenacle of snobs and decadents". Art, according to Garaudy, must be 'a reflection of history'. For him, artists must renew their involvement with realism as a secular trend of French art, without implying a particular aesthetic. The essential thing for the ideologist is that the artists avoid the three capital sins of art: aestheticism, individualism and evasion<sup>5</sup>.

In 1946 the PCF, which holds the vice-presidency of the government and controls key ministries, hardens its. On November 29, Louis Aragon, editor of the party's evening paper *Ce Soir* publishes his stand. In his article, entitled *L'art zone libre?*, Aragon asserts unambiguously that the aesthetics of the PCF is realism<sup>6</sup>. A few months later, in 1947, Aragon warned in the preface to a book of drawings by the official artist of the PCF André Fougeron that painters should return to figurative art. "Who profits from the crime?" Asks Aragon, "Who directs this art of which a recent exhibition has shown the organized predominance, the vanishing multiplication?" And he ends announcing the defeat of that art accused of degeneration: "The game is on the scale of the world and the future; You are going to be overwhelmed. What can you do in front of history? Art is something serious and is not free at all. It's not a person's business. It is something that concerns everyone. Play your role in the direction that not only the artist, but the world takes".



In 1947, Picasso had been in the party for almost three years, and the organization believes that the painter has to abide by its decisions. Secretary-General Maurice Thorez, warned to the XI Congress in June: "To the disoriented intellectuals, lost in the labyrinth of interrogations, we bring certitudes, unlimited development possibilities. We call on them to depart from the false problems of individualism, decadent aestheticism, and to give meaning to their lives

<sup>4</sup> Garaudy, Roger & Cogniot, Georges *Les Intellectuels et la renaissance française*. 10e Congrès national du Parti communiste français, 26-30 juin 1945: Éditions du Parti communiste français. Impr. centrale du Croissant, Paris, 1946.

<sup>5</sup> See *Art et Idéologies. L'art en Occident 1945-1949*. Actes du troisième colloque d'Histoire de l'Art contemporain, Université de Saint-Etienne, Saint-Etienne, 1978, pp. 145-146. See also Lahanque, Reynald *Le Réalisme socialiste en France (1934-1954)*, thesis under the direction of Professor Guy Borrelli, University of Nancy II, 2002, pp. 492-493

<sup>6</sup> The same debate on artistic freedom takes place in the Autumn of 1946/47 in the Italian Communist Party, in which clash in an exchange of open letters Secretary General Palmiro Togliatti and writer Elio Vittorini.

by linking them to the lives of others. We ask them to extract from a lively contact with the popular masses the impulse and the force that will allow them to obtain durable works ".

Shortly afterwards, on August 11, the president of the Union of Soviet Painters ... Alexander Michailov Gerassimov publishes in Pravda a true invective against Western painting, pointing out that "Soviet art is developed in the struggle against the formalist art of bourgeoisie. The West always poisons the pure air of Soviet art ... It is inconceivable that at an identical level of development, Soviet art can sympathize with the decadent bourgeois art represented by those professors of formalist thought who are the French Matisse and Picasso "...

Picasso's patience with the party has come to an end. From now on he will not tolerate more criticism attacking his painting with the excuse of formalism, and in fact he will reinforce the provocation with a new aesthetic that corresponds exactly to what the communists criticize. In his effort to create this new aesthetic that defies the convention and the attempts to impose realism by the communist party, Picasso at that time draws from his sketches of November 1945. As we had seen, in the drawings there was an affinity with the *Carnet de Juan-les-Pins* of 1925 .... The *Chant des Morts*, made outside the party and his friends in it, which uses an aesthetic that can be defined as the opposite of the realism that the party demanded, and which illustrates a text impregnated with mysticism, by a writer totally removed from the ideological debate of the moment and intimate of collaborationist Coco Chanel, will constitute an editorial disaster. It will be ignored by all, there will be no recensions in the literary and artistic newspapers and magazines that the party controls and *Tériade* will hardly sell copies. In spite of everything, it will constitute not only one of the most considerable achievements of the whole Picasso work, including its pictorial and sculptural work, but also the aesthetic basis of multiple later works. It is also a new reserve of designs, like the previous one of the *Carnet de Juan-les-Pins* that had been used in *Le Chant des Morts*. It is in lithography where the influence of the new aesthetic is more clearly expressed. What Picasso does is to use many of the 'signs' that he invents for that book as part of the drawing of figurative works.

The aesthetics of the *Chant des Morts* does not impregnate only the lithographic work of Picasso, but he also uses it in painting. The most significant example is his large canvas *La cuisine* in its two versions of equal size (175 by 250 cm, Zervos XV.106 and 107, Museum of Modern Art in New York and Picasso Museum in Paris, both from November 1948 ) composed with pictorial elements extracted from the aesthetics of the book. This painting appears to us as one of the most complex ever made by the Andalusian.

**Miguel Orozco**

# 104. Title: *Vingt poèmes de Gongora*

**Author:** Luis de Góngora y Argote

**Date:** 1948

**Publisher:** Les Grands Peintres et le Livre  
Editeur, Paris

**Typography, text & binding:** Fequet et  
Baudier, Paris

**Printer of Illustrations :** Roger Lacourière,  
Paris

**Paper:** imperial Japan, Marais

**Size:** 38,5 x 28,7 cm

**Illustrations :** 41 etchings and lift ground  
aquatints 37,5 x 27,5 cm

**Print run: 275 copies : 5** on imperial Japan

with suite of 41 etchings plus first states of engraved texts; 10 on Marais watermarked Gongora with same suite as above; 250 on Marais

watermarked Gongora; 25 hors commerce on Marais watermarked Gongora for collaborators (5 of them with suite first states of engraved texts)

**Catalogues raisonnés:**

**Cramer :** 51 **Bloch:**

476-516 **Horodisch:** A10

**Hugues** 356 **Kibbey** 1412

**Matarasso** 45 **Rauch** 69

**Johnson/Stein** 71

**Comment:** Vingt poèmes. Góngora y Argote. Les Grands Peintres Modernes et le Livre. Paris., 1948. Folio. Illustrated with 41 original etchings and aquatints.

Loose in original wrappers with chemise and slipcase. From the edition limited to 275 copies, 235 on Marais watermarked 'Góngora'.

Picasso admired greatly the work of the Spanish poet Luis de Góngora y Argote (b. 1561), copying twenty of the sonnets by hand, decorating them with remarques onto the etching plates. Picasso drew directly onto the plates, at times with a brush, at others with a pen: there was no retouching. In 1948 Picasso created an exquisite example of "livres



Au comte de Villamediana, grand amateur de pierres précieuses, de chevaux et de tableaux

A la ville de Cordoue



Sur la mort de Rodrigo Calderon, du comte de Villamediana et du comte de Lemos, protecteurs du poète

Le Poète, sur l'année climatérique de sa vie



A une jeune fille qui cueillait des fleurs

Le Poète se propose de chanter les tombeaux



de peintres” (artist books). The portfolio, consisting of 20 sonnets each accompanied by an original illustration by Picasso, was named after the sixteenth century Spanish poet who inspired the project, Luis de Gongora. Picasso scholar John Russell said about the project: “When Picasso’s edition of Gongora was first published, in a Paris still convalescent after World War II, it had an impact that was quite simply prodigious.”

Picasso was isolated from the politics of the ending of the war. As peace was being restored around the globe, Picasso was reinterpreting the world of art. He had moved to Golfe Juan near Vallauris where he single-handedly revived the pottery industry. He painted scores of baked clay objects transforming them into seemingly animated

things. It was in this same village in the south of France that he discovered the multicolored linoleum cut process that later reinforced legend. He also returned to lithography in Vallauris, creating some of his most impressive images. It was there that he created the 20 original aquatint etchings for Gongora. In between painting whimsical faces and playful fauns onto ceramic plate, jars and vases in the courtyard of the Madoura studio in the brilliant Mediterranean sun, he painted the luxurious seductive faces for Gongora.

Picasso had known of Gongora’s poetry as a youth in Spain, and rediscovered its power and mystery during his days in Paris. The surrealists had adopted Gongora as the father of there new way of writing and thinking.

Gongora was popular in Spain in the

sixteenth century. He was best known for his abstract metaphors and strange assembly of words and phrases. Certainly, Picasso was drawn to the deeply moving and thoughtful sensibility of Gongora’s sonnets. He must have also been challenged by their sense of ambiguity, an ingredient so essential to Picasso’s own work. Picasso, more than any artist of the past century, forced us to examine and redefine ‘reality.’ He once said:

“Any form which conveys to us the sense of reality is the one which is furthest removed from the reality of the retina; the eyes of the artist are open to a superior reality: his works are evocations.”



A une dame qui se fit saigner la cheville

A Licitus, gentilhomme très sot et très riche



Sur le sépulcre de Dominico Greco, excellent peintre

A la chapelle de Notre-Dame du Tabernacle



A une dame que le poète avait connue fille et qu'il  
revoit devenue femme très belle

Sur la mort de Henri IV, roi de France



The marriage between the illustrations and Gongora's sonnets is one of harmony, yet never without ambiguity. In the illustration for "Una Dama, Que Quintado. . ." (To a Lady Who, In Removing a Ring From Her Finger, Pricked Herself With A Pin) Picasso played on the poem's inability to be interpreted. He illustrated the sonnet with a deep-lined drypoint drawing of a woman writing a letter with her eyes closed. The hands of the maiden are incomprehensible. The sheet of paper she is writing on is two lines. A single line represents the table. We can see she is writing, yet she may also be dreaming. Picasso then continues his interpretation of the sonnet on the margins of the hand-

written poem. In the bottom right hand margin Picasso draws a deep-lined drypoint of the woman's hand, taking off the ring, or perhaps pricking her own hand.

There is a table with a set of needles, perhaps the ones she pricked herself with. The ring lies on top of the needles. There is also a bust of a woman who appears very surprised or stunned in the right margin. Picasso's surreal interpretation of this sonnet is fittingly obscure, leaving the viewer with only traces of meaning and hints of what is real. Likewise,

in the illustration for "To The City of Cordova", Picasso chooses to paint a lady's bust in aquatint, sugar and grease. Her expression is indecipherable. It is one of agony, confusion, pensiveness, stillness, concentration and whimsy all at once. Perhaps Picasso drew the character of the Gongora's Cordova in her expression.

Inventiveness was an element essential in Picasso's work. His decision to have his illustrations spill over onto the margins of the page that houses the hand-written text was ingenious. This was the first and only time Picasso did such a thing. The Gongora pages are magnificently inventive, yet simple and austere with a Roman or Greek sensibility. Picasso once remarked:



“With the Greeks there’s always an aesthetic element. I prefer the virile realism of Rome, which doesn’t embellish. The truthfulness of Roman art- it’s like their buildings, utilitarian but all the more beautiful in their genuine simplicity.”

This is true of the faces Picasso has invented for the Gongora pages. Yet, is the simplicity only a mask for these monumental illustrations? Perhaps so, due to the fact that each one is an exploration into the limits of etching. For example, in the illustration to “On The Death of Rodrigo Calderon . . .”, Picasso used aquatint, brushed on lightly for her hair, then dabbed the areas he wanted darker, adding texture and shading. This was something completely new for his graphic work. Later when Picasso conquered the theme of the bullfight in “Tauromaquia” his brush strokes were evenly applied, thick and black. In “To Affirm His Constancy In Adversity. . .” Picasso created wonderful swirling strokes with the brush to illustrate curly hair. Grease, sugar, water and ink come together in “On The Death of Henry IV” to create a mixture unknown to the graphic world before Picasso. The result is splendor.



Le Poète se plaint de l'indifférence de celle qu'il aime

A une dame qui, en ôtant de son doigt une bague,  
se piqua avec une épingle

Again, for “On The Chapel of Our Lady of The Tabernacle”, he dares to use whatever means necessary to obtain results; he dipped a burlap like cloth into the ink and laid it on the plate to create a texture that resembles a shirt. The Gongora pages were further testimony to his love for all things feminine and Spanish. Picasso often applied himself with an extra pint of vigor when the subject was Spanish. (for example, his stunning painting “Guernica”, based on the Spanish town that was bombed by the Germans in 1937.) His master etchings for “Tauromaquia” and the single work, “Minotaurmachie”, were both inspired by the Spanish bullfight. Picasso seemed to rise to the occasion of Gongora’s Spanish heritage. He gave the poet his greatest honor by hand writing each sonnet out personally, something he would have never considered (and never did) for another poet or writer. It was hard enough for his dealers to convince Picasso to simply sign his name to works. Even within the Gongora pages, he expresses his deepest admiration for fellow Spaniard, El Greco, by not drawing anything in the margins of Gongora’s sonnet entitled, “On The Tomb of Dominico Greco, An Excellent Painter”.

When viewing and enjoying Picasso’s Gongora one should remember that he was inspired by poetry before creating them. This thought lends insight into their beauty and gracefulness. Picasso remarked:

“Poetry-but everything you find in these poems one can also find in my paintings. So many painters today have forgotten poetry in their paintings-and it’s most the important thing: poetry.”

105. Title: ***Céramiques de Picasso***

**Author:** Suzanne & Georges Ramie

**Date:** 1948

**Publisher:** Albert Skira, Geneva

**Typography, text & binding:** Roto-Sadag, Geneva

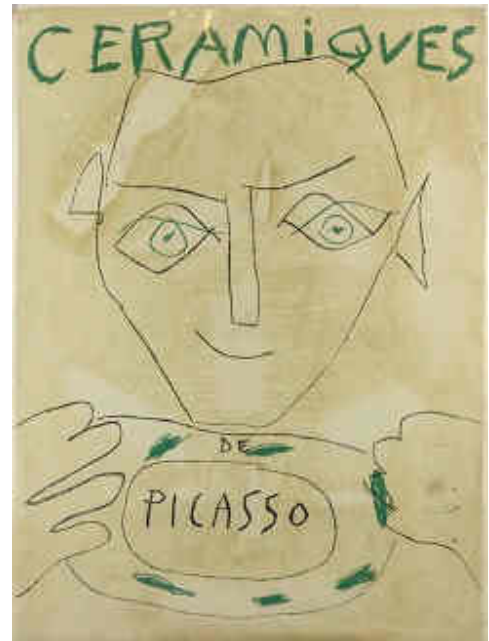
**Size:** 39 x 29 cm

**Illustrations :** Lithographic cover designed by Picasso, who also designed the layout of the book. 18 color plates mounted on heavy paper

**Print run:** Unknown

**Catalogues raisonnés:** Cramer : Not in Cramer

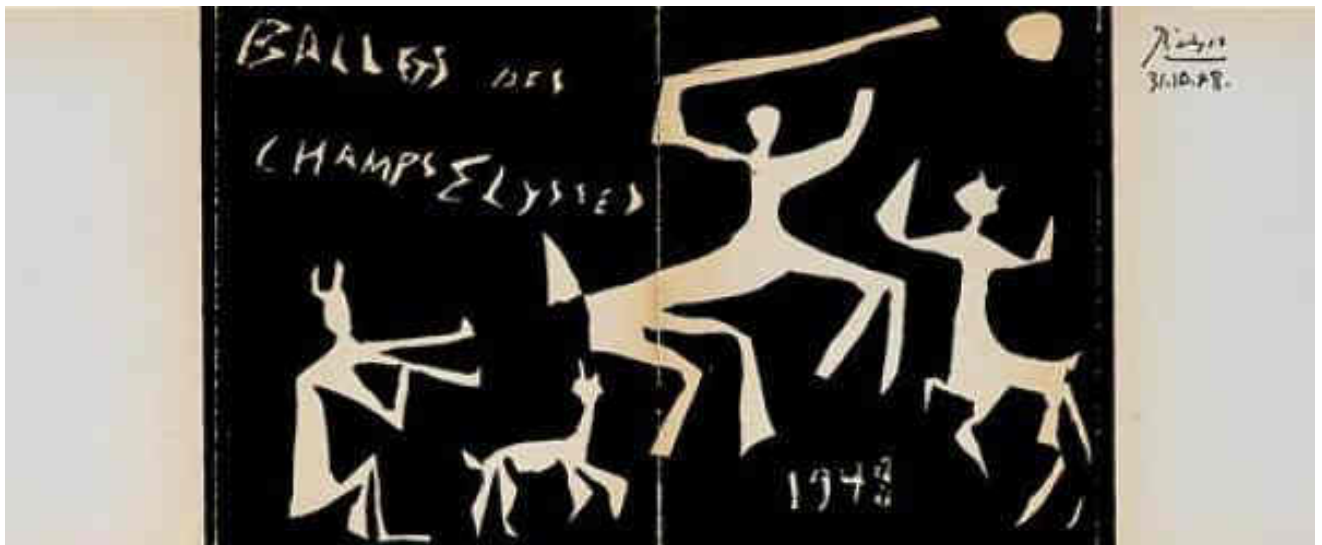
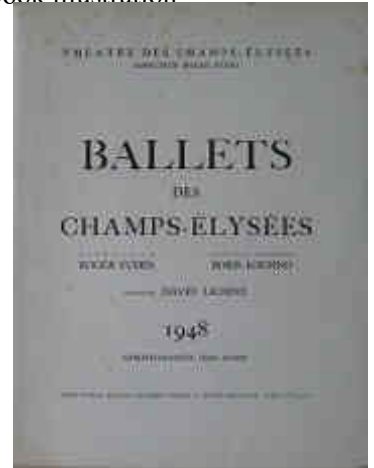
**Comment:** Céramiques de Picasso, Suzanne and Georges Ramie  
Published by Albert Skira: Paris (1948) Photo portrait of Picasso;  
19pp + plates, loose as issued. No Jacket. large folio, 13 pp. of  
French text, 18 color plates mounted on heavy paper. portrait frontis,  
18 tipped-in colour plates. Card covers are litho design by Picasso.  
Album presented under a lithographic cover specially designed by  
Picasso for this work. Gathers 18 ceramics finely reproduced in  
colors, in their original forms, laminated, as well as a photographic  
portrait of Picasso. "The cover, as well as the page motifs, were  
specially designed for this album by the artist."





**106. Title: *Ballets des Champs Élysées*****Author:** Jean-Paul Sartre J.L. Barrault**Date:** 1948**Publisher:** Theatre des Champs-Élysées, Paris**Size:** 33 x 25 cm**Illustrations :** Lithographic cover by Picasso (*Centaure dansant* 50 x 33 cm); double page lithograph by Christian Bérard. Drawing by Marcel Vertès**Print run:** Unknown**Catalogues raisonnés: Cramer :** Not in Cramer. See *Centaure dansant, fond noir* Reuße 384 Murlot 121 Bloch 573**Comment:** Original theatre programme. Lithographed cover by Picasso

This illustrated programme of the Ballets des Champs-Élysées from 1948 is especially sought-after for the original lithographic cover of Picasso. The loose-leaf programme has, apart from the cover, 32 unnumbered pages photographic images of the dancers.



The original ink drawing on paper *Jeux de Centaures*, 1948 (59,7 x 75,6 cm) that was used for this lithograph was displayed at a U.S. gallery in 1997-1998. See description and small photo:

Gagosian is pleased to present an exhibition of eleven drawings by Pablo Picasso entitled *Jeux de Centaures*. This series, depicting dancing centaurs and pipe-playing fauns, was created to provide the cover design for the 1948 season of the Ballet des Champs-Élysées in Paris.

Picasso's interest in the spectacle dates back to his early youth, as seen in his many renderings of circus and music hall scenes. His first real participation with the ballet was in 1917 with *Parade*, during which he spent eight weeks in Rome with Jean Cocteau, Serge Diaghilev, and Léonide Massine.

The theme of the centaur and the pipe-playing faun was highlighted in a group of Picasso's drawings (Zervos XIV, 203–223) made in the south of France in 1946.

Like all the pictures in the Musée Picasso at Antibes, these drawings reflect a happy period in the artist's life. The joie de vivre inspired by the birth of his children, his involvement with music and dance, and his playful readaptation of the ceramic techniques defines this period in Picasso's career.



Gagosian Gallery exhibition  
*Jeux de Centaures: A Suite of Drawings*  
 December 10, 1997–January 17, 1998 Beverly Hills



**107. Title:** *Couleur de Picasso* (Revue Verve n° 19-20. Vol. V)

**Author:** Pablo Picasso, Jaime Sabartés

**Date:** 1948

**Publisher:** Éditions de la Revue Verve, Paris /  
Harcourt, Brace and Compagny, New York

**Typography, text & binding:** Draeger Frères,  
Paris

**Printer of Illustrations :** Draeger Frères, Paris  
(héliogravures)

**Paper:** Vélín d'Arches

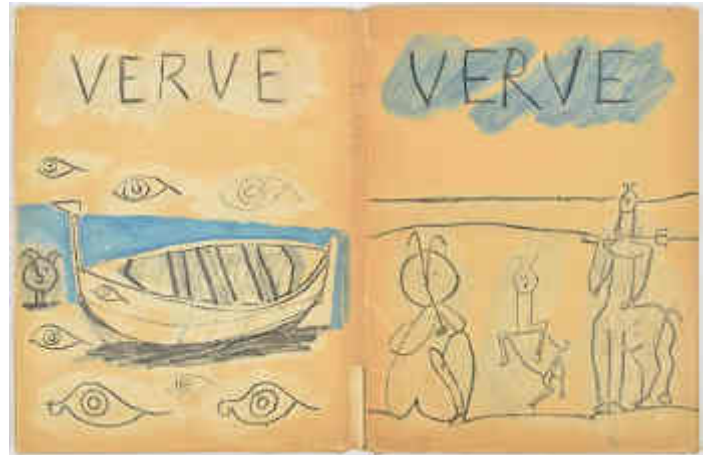
**Size:** 36,5 x 26,5cm

**Illustrations :** Cover designed by Picasso. Color  
and black & white illustrations (Antipolis, drawings  
and paintings)

**Print run:** Unknown

**Catalogues raisonnés:** Cramer : Not in Cramer

**Reuße :** Not in Reuße **Mourlot :** Not in Mourlot



**Comment:**

VERVE Vol 5, No 19-20,  
Revue Artistique et Littéraire,  
1948, *Couleur De Picasso*.

Peintures et dessins de  
Picasso

Teriade [Editor]; Picasso

[Illustrator];

Printed by Drager France,  
1948

Verve Vol 5 No 19-20

*Couleur de Picasso* April  
1948. Large format hardcover  
in paper covered boards. short  
text in French, illustrated with  
color and b&w plates, many  
hand-mounted; boards, dust



jacket. Illustrated throughout text is in French. Important issue entirely devoted to Picasso and containing many reproductions in black and in color.



108. Title: ***Stéphane Mallarmé***

**Author:** Mallarmé, Valéry, Bousquet, Starobinski, Albert Béguin et al

**Date:** 1948

**Publisher:** Librairie les Lettres, Paris

**Typography, text & binding:**

**Printer of Illustrations :**

**Paper:** Van Gelder, Marais

**Size:** 23 x 14 cm

**Illustrations :** One portrait of Mallarmé by Picasso dated 1943 and reproduced in half-tone

**Print run:** Impressions out of the normal edition of the review: 155 numbered copies : I to XV on deckle-edged Van Gelder and 1-135 on Marais

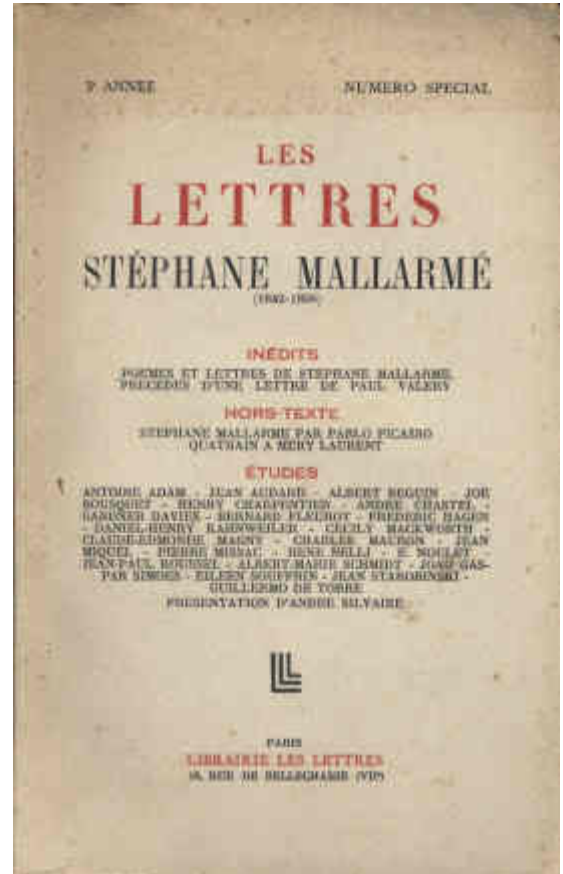
**Catalogues raisonnés:** Cramer : Not in Cramer Horodishch C23

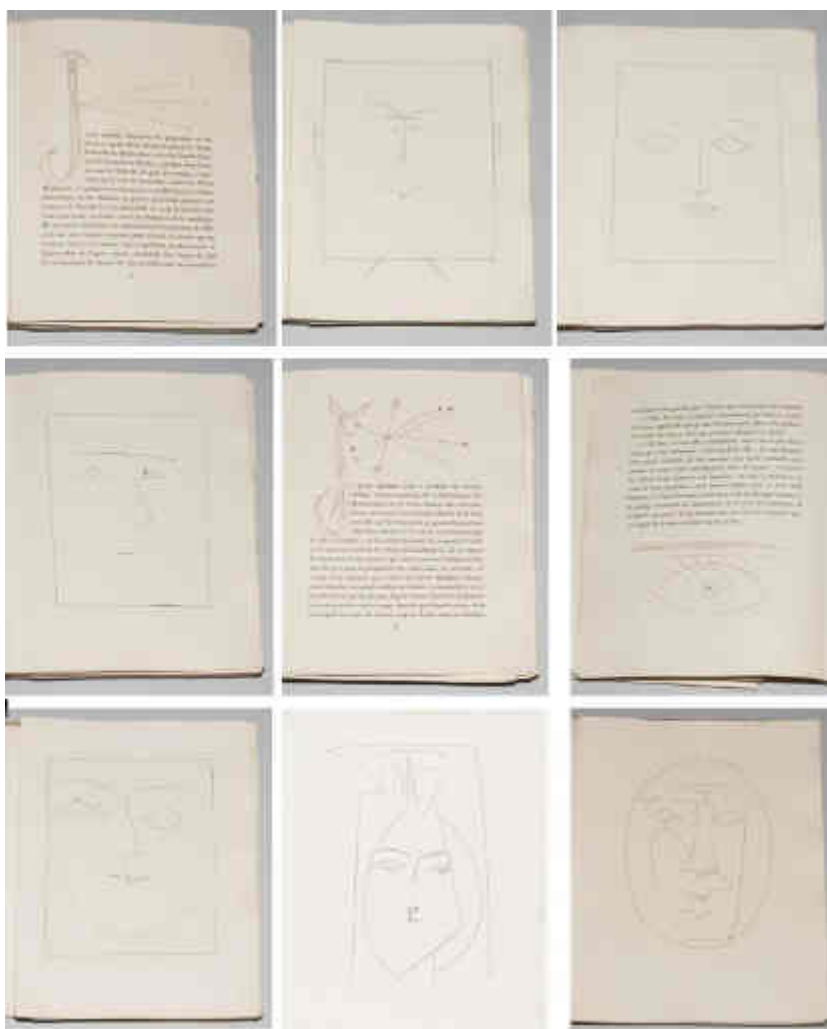
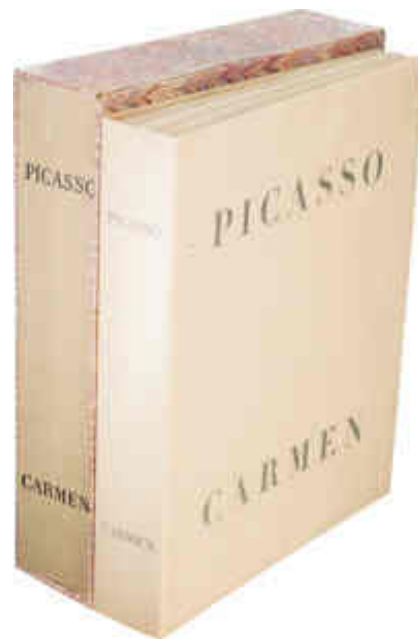
**Comment:** Les Lettres. Tome III, 1948. Numéro Spécial : Stéphane Mallarmé. Contient entre autres : Inédits : Lettre à son frère Jules Valéry (1898), par Paul Valéry (3 pages). Stéphane Mallarmé : Hérodiate (fragment 1 page), Etudes pour le Cantique de saint-Jean (2 pages), L'Après-Midi d'un Faune (Dialogue des Nymphes) (3 pages), Igitur (fragment 1 page), Lettres à William Bonaparte Wyse (présentées par Elleen Souffrin) (7 pages), Lettre à Méry Laurent (3 pages). Mallarmé



et la tradition poétique

française, par Jean Starobinski (11 pages). ""Mes bouquins refermés"" , par Henry Charpentier (8 pages). Mallarmé et la peinture, par daniel-Henry Kahnweiler (16 pages). Le phénomène futur ou le progrès d'une conscience poétique, par Jean Miquel (15 pages). ""Igitur"" ou l'argument ontologique retourné, par René Nelli ( 8 pages). Notes sur Mallarmé et Claudel, par Albert Béguin (12 pages). Hors-Texte : Stéphane Mallarmé par Pablo Picasso.



**109. Title: *Carmen*****Author:** Prosper Mérimée**Date:** 1949**Publisher:** La Bibliothèque française, Paris**Typography, text & binding:** Imprimerie Union, Paris**Printer of Illustrations :** Roger Lacourière, Paris**Paper:** Imperial Japan, China, Montval**Size:** 33,1 x 26,2 cm**Illustrations :** 38 engravings with burin 32,5 x 25,5 cm ; 4 lift ground aquatints 31,5 x 25 cm**Print run:** 320 copies : 11 on imperial Japan with the 4 aquatints and a suite of the 42 engravings on China; 289 on Montval; 20 collaborators copies on Montval A-T**Catalogues raisonnés:** Cramer : 52 Bloch: 531-572 Horodisch : B13**Comment:**

This book is illustrated with 38 engravings (decorated initials and portraits), published in 1949, in an edition of 320 copies, of which 11 are printed on imperial Japan paper and 309 on vellum paper of Montval. *Carmen* is a story of love and blood that takes place in Spain. The author, Prospero Mérimée, pretends to have met the hero, the bandit Don José, and the gypsy Carmen, his lover. Don Jose, in prison after being arrested, would have told him how Carmen worked her misfortune, as she predicted, dragging him to evil with diabolical authority. Being a soldier, he defected for her and became a smuggler, a highway robber and finally a murderer. He killed out of jealousy. Despite its obvious artifices, or perhaps thanks to them, and especially thanks to the opera by Georges Bizet (1875) and the numerous film adaptations, this story is among the most popular examples of passion. It is well understood that the editors of *Carmen* addressed Picasso: the place, the action with its scenes of bullfighting, the passion of love, the violence of feelings, the violence itself,

all point to Picasso as an illustrator.

However, it seems that Picasso took the opposite to the editors. There are no scenes of love or fight or corridas. We were waiting for Carmen and Don José. There they are, but never together. There are only portraits, enigmatic figures of disconcerting simplicity. Right angles, a square, two strokes for the eyes, lips in which an indecipherable smile is inscribed. It is *Monalisa* retaken and corrected by the master of Cubism, but not even. Cubism implies

relief, a mixture of perspectives, overlapping points of view. Here everything is flat, it is the square of Malevitch that is mysteriously animated. Some straight lines or indomitable curves. All is said. The engravings are of the great Picasso.

We penetrate here in the Picasso mystery. He could be cruel. Did he want to challenge the impotent editor to impose his conception of the book? Did he want to mock the reader, that speculator buyer ready to pay any price? The worst would not be impossible. Picasso refuses the evidence, rejects the cliché. If we think of Carmen de Mérimée and look for an illustrator, this can not be other than Picasso. But Carmen illustrated by Picasso is too easy, too agreed. It is not worth opening the book, we know what awaits us. Well, with Picasso you have to know that you never know. He absolutely rejects conventions. The question is perhaps that a great painter's book is not only the meeting of two common themes, that of a well-known literary work and a renowned artist. That is perhaps what displeased the painter. We find a kind of inadequacy, a beautiful paper, a wonderful typography are not enough. You have to surprise, bewilder. If that was the purpose of Picasso, the result is as expected. But the book as such is a half failure. The engravings are amazing, but are they where they belong? They seem to say to us 'I did not expect here, because here I am and here I stay. It is the text that should go, we have not asked for anything.' The book is not among the 'greats' illustrated by Picasso, the purists turn their backs on this strange work, but is not Picasso's life and work an immense mockery of the world?

**Michel Viel (1946-2011)**  
Université Paris-Sorbonne





**110. Title: *Carmen. Hors-texte de Picasso***

**Author:** Prosper Mérimée

**Date:** 1953

**Publisher:** Mermod, Lausanne

**Typography, text & binding:** La Concorde, Lausanne

**Printer of Illustrations :** Frédéric Wahli, Prilly-Lausanne

**Paper:**

**Size:** 17,4 x 12,3 cm

**Illustrations :** 5 drawings hors texte by Picasso. These are based on a lithograph he had made on January 7, 1946 (*La corrida*, Reuße 128, Mourlot 26, Bloch 387, Rau 116)

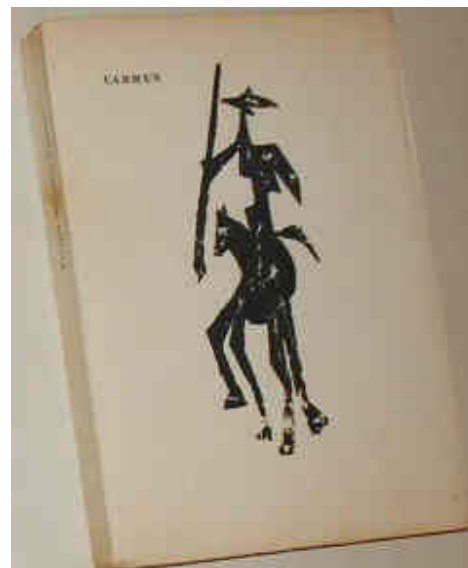
**Print run:** 2000 numbered copies

**Catalogues raisonnés: Cramer :** Not in Cramer **Reuße :** 128

**Mourlot :** 26 **Bloch:** 387

**Comment:**

Mermod, Lausanne, 1953. Collection les amoureuses No. 13. Softcover. 8vo in stiff card covers with thick paper wrapper with Picasso lithograph to front cover, 187 pp plus four full page hors-texte illustrations also by Picasso. Made in November 1953.



The illustrations for this book were made in January 1946, when Picasso he took up the technique of the cut paper transferred later to the stone he used in his first lito with Mourlot. Thus emerge the lithographs with bullfighting motif *La Rentrée du taureau* (R113 M.167), *Deux petits Taureaux* (R114 M.10), *Scènes de corrida* (R.115-116 M.11) and *Taureau de profil* (R. 125 M.27). Also emerge *Corrida au soleil noir* (R127 M.25) and *Corrida* (R. 128 M.26 see photo). Some of these are edited at 50 copies, but not until 1959.

**Miguel Orozco**

Corrida R. 128 M.26



111. Title: ***Le Carmen des Carmen***

**Author:** Prosper Mérimée, Louis Aragon

**Date:** 1964

**Publisher:** Editeurs Français Reunis, Paris

**Typography, text & binding:**

**Printer of Illustrations :** Mourlot (original lithograph and lithographic reproductions); Atelier Duval (collotypes); Atelier Crommelynck (aquatints and drypoint)

**Paper:** Vélín d'Arches, Japon nacré

**Size:** 36,5 x 27 cm (Cramer). Actually 49,5 x 38 cm



**Illustrations :**

4 aquatints (3 in the 245 copies on Arches) 40,7 x 30,5 cm; 1 drypoint 20 x 14,8; 1 lithograph 34,2 x 23 cm (*Torero y señorita*)

**Print run:** 275 copies: 245 on Vélín d'Arches, of which 25 are hors commerce for the collaborators, with the unsigned illustrations; 30 on Japon nacré, of which 5 are hors commerce for the collaborators, with an additional aquatint and with the illustrations



signed in green pencil. All copies signed in ink by Aragon and red pencil by Picasso

**Catalogues raisonnés:** Cramer : 126 Reuße : 772 Mourlot : 332 Bloch: 1000-1005

**Comment:**

In November 1960, the painter made an original lithograph to accompany the book *Le Carmen des Carmen* (Cramer 126), a beautiful realization that has a whole history behind it. The *Carmen* by Prosper Mérimée, published in 1847 is the favorite of French literature in terms of Hispanic themes, gave rise to



Georges Bizet's opera of the same name in 1875 and has been taken more than twenty times to the cinema since the first version of Arthur Gilbert in 1907. The book has been illustrated over and over again in France by dozens of painters, especially in the first half of the 20th century, inflating the coffers of each publishing house that launched a new edition. Among the most popular are those illustrated by Maurice Barraud, Charles Martin, André Lambert, Baron Hans Henning Voight (Alastair), Picart Le Doux, Jean Charlot, Ben Sussan, Albert Dubout, Umberto Brunelleschi, Hermann-Paul, Gaston de Sainte- Croix, Marguerite Frey-Surbek, Gaston Vuillier, Demetrios Galanis, André Collot, Leon Courbouleix, Paul Cuchet and Jean Traynier. But somehow, French publishers wanted a Spaniard to illustrate it too, thinking that an Iberian would know how to recreate a more authentic plastic universe of the bullfighting and gypsy worlds than the French artists could achieve. We suppose that Picasso must have rejected on more than once an invitation to illustrate the book.

The painter and friend of Picasso Antoni Clavé, who had gone into exile in France at the end of the Spanish Civil War and established in Paris friendship with the Andalusian –who often invited him to satisfy his hunger in the restaurant *Le Catalan* in front of his studio in Grands Augustins– received in 1944 his first assignment as an illustrator, a job with which he would earn his living for many years. It was the book *Lettres d'Espagne*, a precursor text of Mérimée from 1831, the fruit of his first trip to Spain the previous year, in which the writer became friends with Don Cipriano Guzmán Palafox and Portocarrero, Count of Montijo and his little daughter Eugenia, future wife of Napoleon III and Empress of France. Picasso had a special fondness for Clavé, whom painters Flores García and Grau Sala, had brought to his studio. In June



1944 Clavé celebrated with the Andalusian the Allied landings in Normandy and spent hours chatting. The beautiful book by Clavé, illustrated with 27 beautiful and elaborate original lithographs, of which 8 full page, had considerable success, and he was thus asked to illustrate *Carmen*. He did it in 1946 with 39



original lithographs and with similar success.

Picasso could not avoid the commission, and in 1948 he accepted the one from *La Bibliothèque Française*, the communist publisher founded by Louis Aragon, which published it the following year. To illustrate the book (Cramer 52) Picasso chose to make 38 burin etchings representing mostly faces reduced to the minimum expression, in an exercise that Louis Aragon would later call 'Jansenist', that is excessively austere. Although Pilar Rodríguez Martínez and Salvador Bonet have tried in their study *Temas españoles en 8 libros ilustrados por Picasso*, the explanation that the austerity of the illustration is due to the fact that the painter “felt distant” from the myth of Carmen and considered the theme of Mérimée’s text as false and contrived<sup>7</sup>, it seems more likely that the painter simply found himself in a period in which 'Spanish' themes did not attract his attention. In all the year 1948, in which he made the Carmen etchings and he illustrated *Góngora* too, he did not do any work on the subject, not even faintly Spanish, and in this we include the etchings of the book *Góngora*, which except for the portrait of the poet could perfectly serve to illustrate any work by a Swedish author. Besides, Picasso probably wanted to distance himself from the illustration that was traditionally done in France of the work, and specifically that which his compatriot Antoni Clavé had made three years before. Before the disappointment of the publisher, who expected something with more energy, the painter agreed to add four original aquatints, made in May 1949, when the book was already printed and ready to be commercialized,



<sup>7</sup> Ferrer Barrera, Carlos y Inglada, Rafael *Picasso. Libros ilustrados. Colección de la Fundación Picasso (1988-2008)*, Fundación Pablo Ruíz Picasso - Museo Casa Natal, Málaga 2009



and only for the first 11 copies. Of the etchings, two represent women with *peineta* (decorative comb), one a picador and another a bullfighter, but even so the book does not convey a Spanish atmosphere and did not impress anyone. In 1957, Louis Aragon asked from Paris a gesture to help raise funds for the *Comité national des écrivains*, a communist organization that he presided and suffered from a growing bleeding of affiliates and economic difficulties arising from the support he had given to the Soviet invasion of Hungary. Picasso accepts, perhaps to compensate for the slight he had inflicted on the poet in the summer, by refusing to open him the door to *La Californie*, or perhaps to point out that although he did not want to see him, he was still willing to help the party's causes. So, at the suggestion of Aragon, he illustrates on December 5, 1957, a copy of the *Carmen* of 1949, adding everything it needed: joy, color, eye-catching and Spanish atmosphere, with which the book took on a new life. It contains a beautiful portrait of Jacqueline with *peineta*, mantilla and fan as a frontispiece, and bullfighters illustrations, young ladies and flowers in the margins of the text and a magnificent new version of the corrida that he had made on November 23 and 24 of that year for San Lazzaro



and for Galerie Louise. This beautiful artist's book gave rise to the exhibition *Picasso Carmen: Sol y Sombra*, held at the Picasso National Museum in Paris between March 21 and June 24, 2007. The catalog of the exhibition reproduces many pages of the book and was published by Flammarion<sup>8</sup>. The painter does his best in the illustration of this book, and prepared the work conscientiously. The

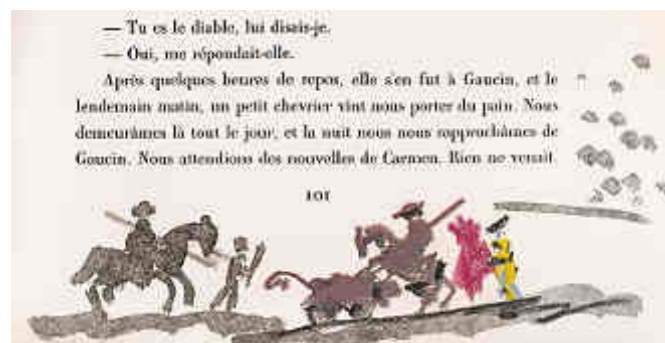


illuminations that Picasso adds in the margins of the texts are placed in the essential passages of the book. As Anne Baldassari, director of the National Picasso Museum in Paris, points out, the painter adds bull heads as trophies to underscore the importance of the text and accompany the key replicas exchanged between

Don José and Carmen. Picasso seems to be personally involved in the drama. For the curator, through *Carmen*, Picasso made in this artist's book "the portrait of painting", approaching as much as possible "that zero and blind point where the real emerges in the painting".

Following the planned liturgy, the copy is auctioned and acquired by publisher, actor and friend of the painter Marcel Duhamel, who gives it back to the party so that its new publisher, *Editeurs Français Réunis*, also founded by Aragon, can publish it in 1964 with the title *Le Carmen des Carmen*. The preparation of Picasso's new illustrations for the book is of course entrusted to Mourlot, who evidently designates Henri Deschamps to carry out the work, with remarkable success. The lithographs of interpretation are as showy and Picassian or more than the ones that the artist does personally on stone. In any case, the painter has to give the *bon à tirer* of each illustration.

Deschamps also gets on this occasion the recognition of being cited in the artist's book, along with the signatures of Aragon and Picasso, as one of the 'authors' of it. And to complete the book and provide the party with a sufficient amount of income, the painter also



<sup>8</sup> Baldassari, Anne *Picasso Carmen: Sol y Sombra*, Flammarion, Paris 2007



contributes three original aquatints of the same series that he made on Saturday, April 3 and Monday, May 2, 1949 for his first Carmen. He also adds a nice drypoint of a picador made especially for this book on October 24, 1960 (*Picador au repos*, Bloch 1000) and an original lithograph (*Torero y señorita R. 772*, M. 332), the latter made the same Monday, October 24, 1960 for the black plate and Friday, November 4 for the red one, on report papers transferred to stone.



*Photo: Picasso in 1955, wearing the Spanish cape he had been offered by Emilio Orozco (also in the photo) and other friends from Granada*



From all this work, 245 copies of the book and of the prints numbered by hand are printed on Arches paper in the 'current' edition. And Picasso, who of course does not charge a franc for all the work, numbers and signs with a green pencil, for the 30 copies of the luxury edition, the same number of copies of each of the 3 previous aquatints and an additional one, all with large margins, as well as the lithograph and drypoint, all printed on Japan nacré paper. From the lithograph, Reuße records and illustrates a proof of the

black plate (R.771) and two cross-proofs, that is, canceled with a large X of black (773) and red (774). However, we have found that Mourlot also printed some proofs of the red plate printed in black. One of these was auctioned by Bonhams Auctions in its sale n° 21014 *Prints & Multiples* held in San Francisco on October 22, 2013 (Lot 128).

Printed on Arches paper with the Mourlot watermark, the proof was unnumbered but it was signed in red by Picasso. The lot also included a proof of the lithograph in two colors but without signature on Japan nacré.

In any case, the commission of Aragon, who signs the book with the painter in the justification, was completed: Picasso had finally illustrated Mérimée's *Carmen* as the French public wanted, and after selling most of the copies to dealers, the coffers of the party publisher are inflated thanks to the Spaniard. Note in this sense that the lithograph, drypoint and aquatints have reached



remarkably high prices at auctions. In October 2007, Christie's auctioned in its Sale n° 1897 (*Prints and Multiples*) the complete series of prints in Japan paper, numbered each XXI / XXX, of the luxury edition. The catalog included an estimate of between \$ 40 and \$ 60,000, but the final bid reached \$ 109,000.

**Miguel Orozco**

**112. Title:** *Elegie d'Ihpetonga*, suivie de Masques de Cendre

**Author:** Yvan Goll

**Date:** 1949

**Publisher:** Editions Hémisphères, Paris

**Typography, text & binding:** Dominique Viglino, Bourg-la-Reine

**Printer of Illustrations :** Mourlot

**Paper:** Vélín d'Arches, ancient Japan, Rives

**Size:** 32,7 x 25,7 cm

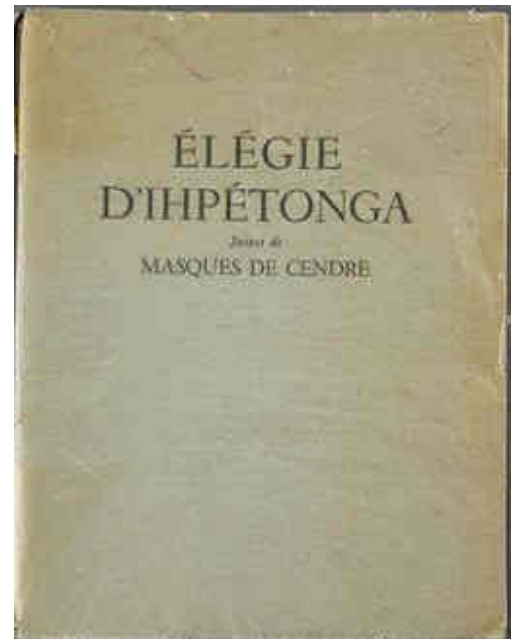
**Illustrations :** 4 transfer lithographs 30 x 20 to 30,5 x 24,8 cm

**Print run: 220 copies :** 20 on vélín d'Arches with suite of lithographs on ancient Japan; 180 on Rives 21-200; 20 hors commerce for friends of author and artist (I-XX)

**Catalogues raisonnés:** Cramer : 53 Reuße : 519-522 Mourlot : 177 Bloch: 605-608 Horodisch : B14

**Comment:**

Picasso also made in the month of April 1949, exactly on Monday 11, another book, this one of traditional format. This is *Élégie d'Ihpetonga suivi des masques de cendre* (Cramer 53), by Franco-German poet Yvan Goll, an allegory of the spiritual death of



Western civilization in the atomic age. In this case, the four illustrations of 32.5 by 25 cm of the painter (R.519-522, M. 177) follow the letter the text, as they represent masks that perfectly illustrate the triumph of the occult inspired by the mythology of the American Indians who inhabited the area of the United States where the poet had been exiled in 1939 because of his Jewish origin. They are lithographs drawn with wash and gouache and one of them also with lithographic pencil and frottage on report paper transferred to stone. From the book, as early as 1954, were printed 120 copies on Rives vellum paper by and 20 on Arches vellum, which carry a suite on Japanese paper. There was also an American edition of this book, under the title *Elegy of Ihpetonga and Masks of Ashes* (Cramer 70), published in 1954 by Noonday Press, New York. There were 65 copies plus 9 hors commerce, and it contained the 4 lithographed plates by Picasso, printed by Mourlot Freres.

**Miguel Orozco**

**113. Title: *Elegy of Ihpetonga and Masks of Ashes***

**Author:** Yvan Goll

**Date:** 1954

**Publisher:** The Noonday Press, New York

**Typography, text & binding:** Igal Roodenko and James Lenier, New York

**Printer of Illustrations :** Mourlot

**Paper:** Fabriano laid

**Size:** 43,7 x 28,5 cm

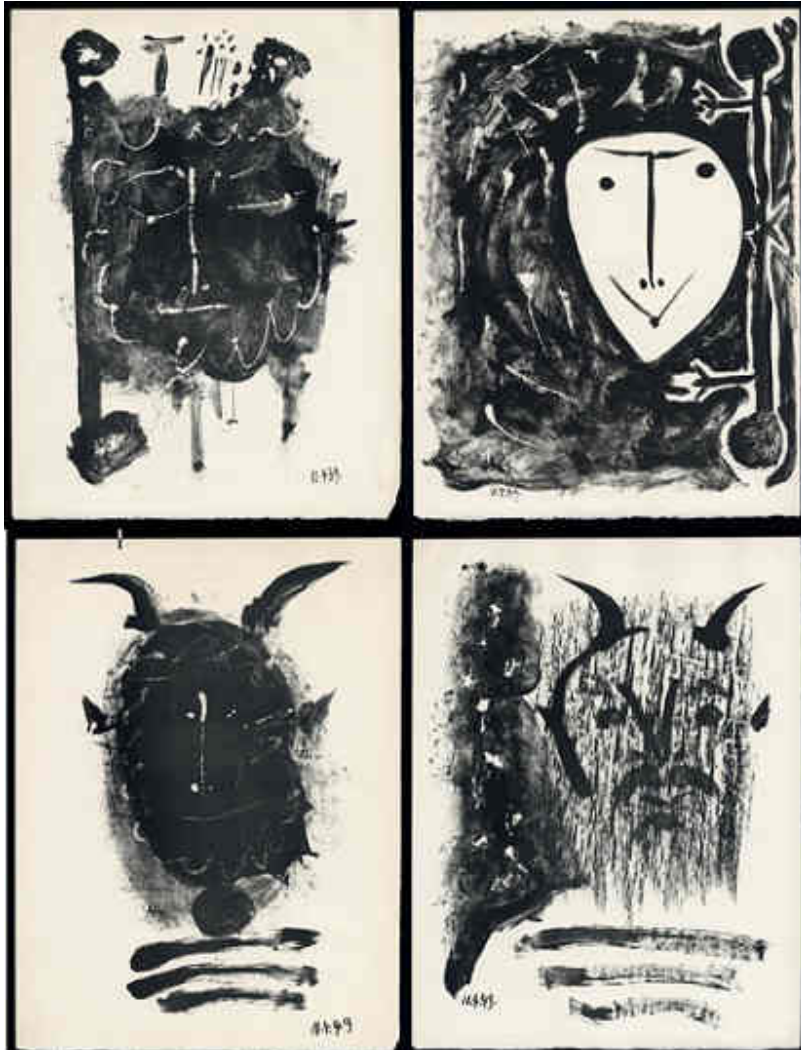
**Illustrations :** 4 transfer lithographs 30 x 20 cm to 30,5 x 24,8 cm

**Print run:** 64 copies on Fabriano laid of different colors, among them 9 hors commerce

**Catalogues raisonnés: Cramer :** 70 **Reuße :** 519-522 **Mourlot :** 177 **Bloch:** 605-608

**Comment:**

1954 Yvan Goll *Elegy of Ihpetonga and Masks of Ashes*, N.Y., The Noonday Press, 1954. Print run of 64 copies. With 4 lithographs. American edition according to the original edition in French, published in 1949. The 4 lithos (Mourlot 177) are identical, but the American edition is not mentioned by Mourlot.



Title: *Elegy of Ihpetonga and Masks of Ashes* by Yvan Goll (translated by Babette Deutsch, Louise Bogan and Claire Goll) Book with 4 lithographs on hand-made Fabriano laid paper of different colors; black cloth-covered boards with label printed in red and black pasted to the front cover  
Dimensions: Object: 438 x 285 x 12 mm (17 1/4 x 11 1/4 x 1/2 in.)





**114. Title: *Four Poems of the Occult*****Author:** Francis Carmody, Yvan Goll**Date:** 1962**Publisher:** The Allen Press, Kentfield, California**Typography, text & binding:** Allen Press, Kentfield**Printer of Illustrations :** Allen Press, Kentfield**Paper:** Vélin de Rives**Size:** 39.5 x 28 cm**Illustrations :** 68 illustrations reproducing works by Fernand Leger (6), Pablo Picasso (4), Jean Arp (8) & Yves Tanguy (3). Border decorations & hand-colored initials by Mallette Dean**Print run:** 130 copies**Catalogues raisonnés: Cramer :** Not in Cramer**Comment:** Kentfield, California The Allen Press, 1962. 130 copies, First edition in English of these poems. Nine hand-colored initials and forty-seven border drawings by

Mallette Dean. Printed letterpress on Rives handmade paper. With the prospectus and the handling instructions to the reader laid in.

Together in natural linen slipcase and chemise. Folio. [98] leaves, in five uns.

*Four Poems of the Occult.* illustrations by Leger, Picasso, Yves Tanguy, & Jean Arp. c 1962, The Allen Press, 1962. Small folio, unsewn signatures gathered in five printed gray wrapper portfolios, within grey linen chemise lettered in blue and slipcase, both

lined with blue suede. [c. 200 pp.] Sixty-eight illustrations, including reproductions of six line-drawings by Fernand Léger and four lithographs by Pablo Picasso, three line-engravings reproducing etchings by Yves Tanguy, eight wood-engravings by Jean Arp printed from the original blocks, and 47 marginal

illustrations in the styles of the artists and nine hand-colored initials by Mallette Dean. Prefatory text printed in blue; titles printed in various colors. Prospectus laid in. Some pinkish staining on one side and bottom of slipcase; else fresh and fine. 130 copies (of which 30 were reserved for the participants in the project). Lewis Allen described this astonishing production as "our most formidable and ambitious undertaking." The four poems by Goll had been separately published in France, each with original illustrations by

an eminent artist. The editor, Francis Carmody, arranged for the translation of the difficult poems into English and wrote an introduction, as well as arranging for the Allens to meet Goll's widow in Paris to gain permission for the project. The paper and boxes were also acquired in Paris and the book printed by the Allens in Kentfield with their 1839 Acorn-Smith handpress on mould made all-rag Rives paper. The effort was, in Lewis Allen's words, "intricate and formidable"; but the result was magnificent.





**115. Title: *Poésie de Mots inconnus***

**Author:** R. Akinsemoyin, K. Schwitters, Iliazd, R. Hausmann, I. Terentiev, P. Picasso, and Tristan Tzara

**Date:** 1949

**Publisher:** Le degré 41, Paris

**Typography, text & binding:** Imprimerie Union, Paris

**Printer of Illustrations :** Roger Lacourière (engraving); Mourlot (lithographs)

**Paper:** laid Isle de France, China, Vélín, parchement

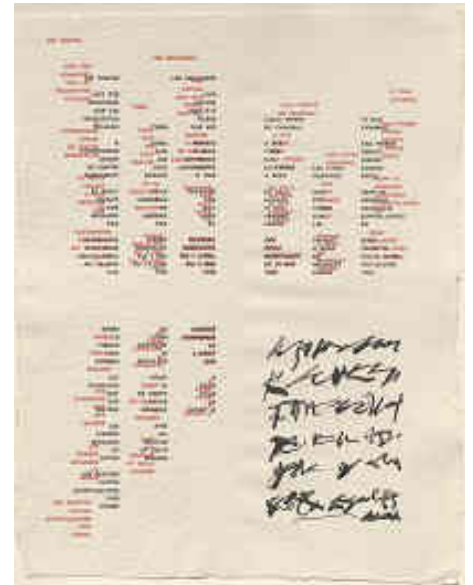
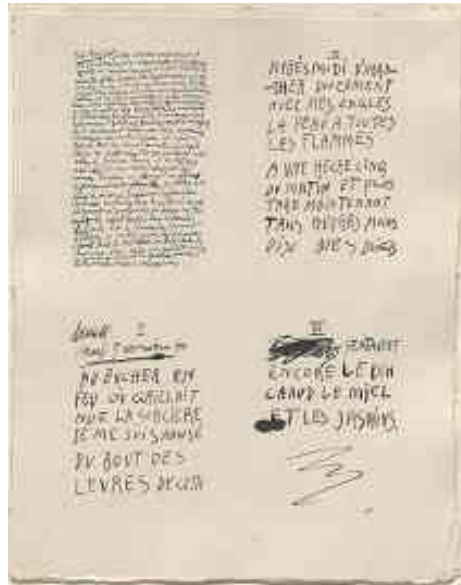
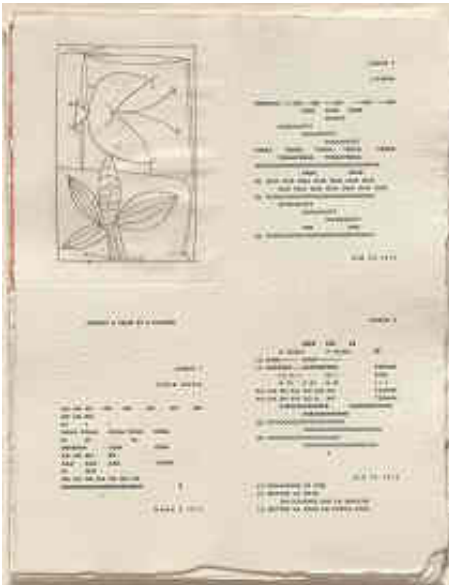
**Size:** 34 x 26,9 cm

**Illustrations :** 1 engraving with burin 16 x 12,3 cm ; 2 transfer lithographs 26 x 18,9 and 10,5 x 7,9 cm. Other linocuts, wood engravings, etchings, engravings and drypoints by Arp, Braque, Chagall, Giacometti, Laurens, Léger, Magnelli, Masson, Matisse, Miró, Villon, etc.

**Print run:** 174 copies on laid Isle de France : 115 ; 41 collaborators copies I-XLI; 2 deposit copies; 13 additional copies with signed impressions of the prints (10 on China and 3 on Vélín); 2 on parchment.

**Catalogues raisonnés:** Cramer : 54    Reuße : 529-530 Mourlot : 181    Bloch: 629-631

**Comment:** 1949 Iliazd Poésie de Mots inconnus, Paris degré 41 Iliazd. 517 ex. Small 8vo. 29 sheets, folded in 4.



Illustrated throughout with linocuts, wood engravings, etchings, engravings and drypoints. Original parchment wrapper with the vignette of Ribemont-Dessaigues and 'Ne Coupez pas mes Pages', contained in a full parchment envelope.

Signed and dated in pencil by the publisher Iliazd on the justification page from the total edition of 158.

This is an anthology of 'authentic phonetic poetry' according to the publisher and Russian poet Ilia Zdanevitch (Iliazd), published as his reply to an intellectual argument. It appeared in 1949 and included texts written between 1910 and 1948, mainly futurist Russian texts as well as Dadaist writings from Paris, Zurich, and Berlin. The book has two formats, folded and in sheets. Iliazd had not wanted his book to be cut or bound; for each author, he varies the composition of the page and the choice of characters: the book is full of his inventions, ideas, and fantasies. Contributing poets include: R. Akinsemoyin, K. Schwitters, Iliazd, R. Hausmann, I. Terentiev, P. Picasso, and Tristan Tzara. Contributing artists include: Arp, Braque, Chagall, Dominguez, A. Giacometti, Gleizes, Leger, Miro, Picasso, Masson, Matisse, Tytgat, Villon, and Ribemont-Dessaigues.

Considered as one of the major art publications of the twentieth century, this collection of poems bears witness to a great typographic invention and the contribution of more than forty poets and artists. They reflect in particular the

Miguel Orozco

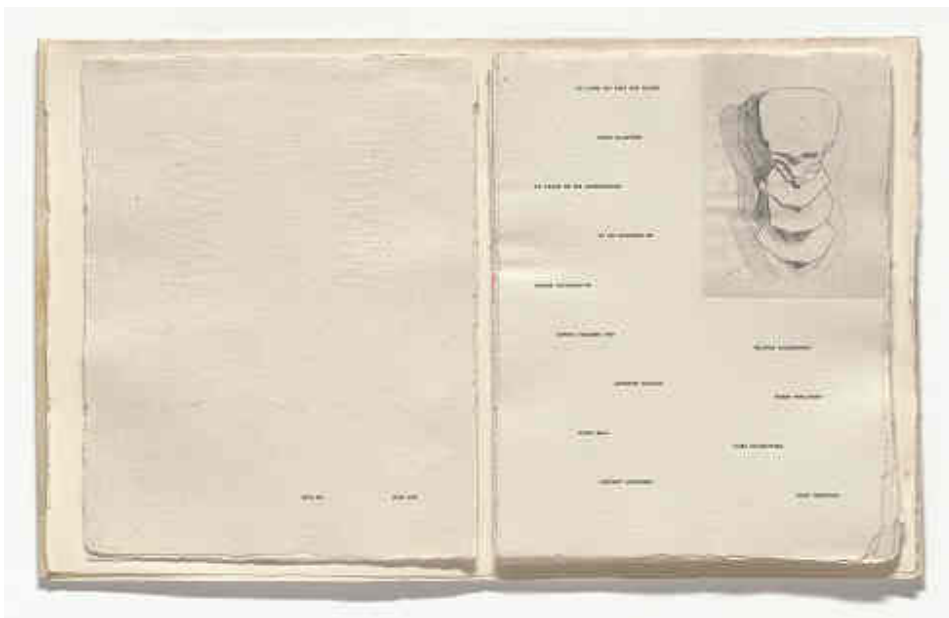
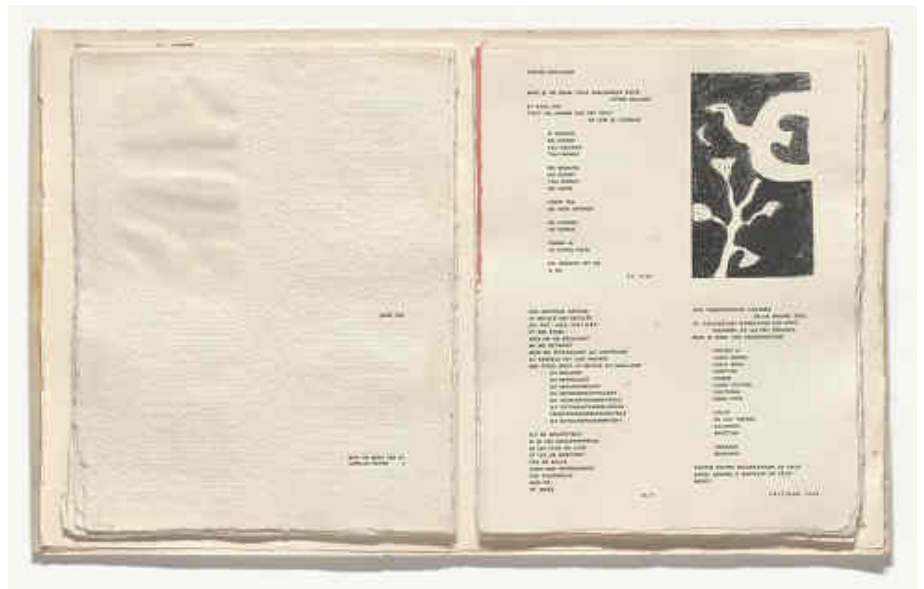
Picasso: 70 years of book illustration

Russian avant-garde, the French and German Dada movement and the Montparnasse of the 1920s. "Everything unfolds, the page, the text, the language itself and the image; already or still Miró travels with Tzara in the euphoria of breaking; Wols sublimely retracts to the sound points of Iliazd; and so on according to the persistence of a frenzy to dance in the very mouth of the volcano. [...] More than an exception (able to confirm the rule), this volume is an excess, an access of fervor and fever".

**Yves Peyré**

Peinture et poésie, pp. 64-65.

We illustrate also here the prints by Miró, Braque and Villon



**116. Title: *Picasso lithographe I***

**Author:** Fernand Mourlot, Jaime Sabartès

**Date:** 1949

**Publisher:** André Sauret, Editions du Livre, Monte-Carlo

**Typography, text & binding:** Imprimerie Union, Paris

**Printer of Illustrations :** Mourlot (lithographs); Georges Duval (collotypes)

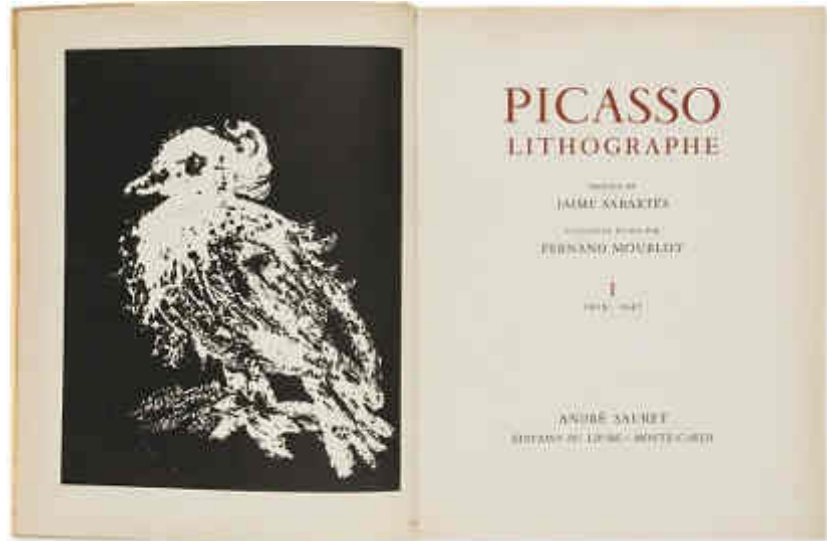
**Paper:** Vélín de Renage

**Size:** 32,2 x 24,7 cm

**Illustrations :** 1 lithograph 32,2 x 51,6 cm (cover) ; 1 transfer lithograph 26,4 x 20,6 cm (*La petite colombe*)

**Print run:** 2500 copies on Vélín de Renage with watermark André Sauret

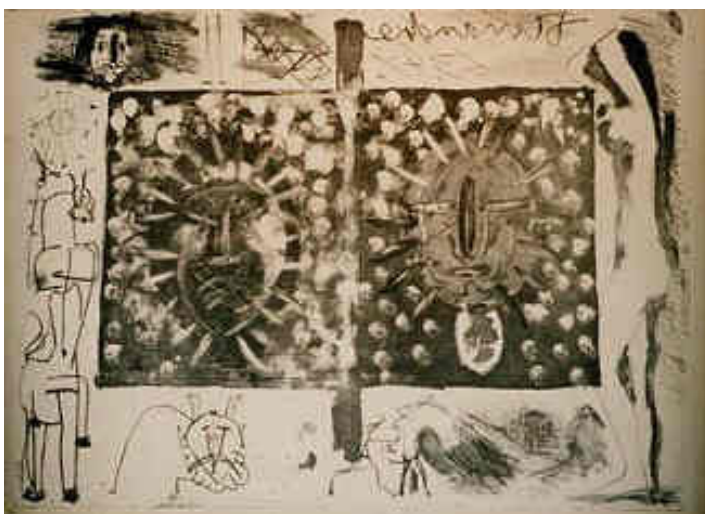
**Catalogues raisonnés: Cramer :** 55



**Horodisch :** E7 **Reuße :** 469, 473-474

**Mourlot :** 169-170, 174 **Bloch:** 591, 600

**Comment:** On March 5, 1949, Picasso made the double lithograph *Deux Têtes* (R.473-474, M. 160) that serves as cover of the first volume of Mourlot's reasoned catalogue and is printed at 2,500 copies. The next day he makes another version of that cover, but as simple entertainment and it is not commercially edited (R.475, M. 159). And also in that month he made *La petite colombe* (R.469, M. 174), which serves as frontispiece to the first volume of the Mourlot catalog of lithographs and is therefore printed at 2,000 copies. We illustrate here also a project for the cover (Reuße 475)



**Miguel Orozco**

*Photo : Picasso stones at Mourlot's*





**117. Title: *Amitiés de Montmartre***

**Author:** Jean Vertex

**Date:** 1949

**Publisher:** François Bernouard, Paris

**Typography, text & binding:**

**Printer of Illustrations :**

**Paper:** Vélín du Marais, Crèvecœur

**Size:** 37 x 32 cm

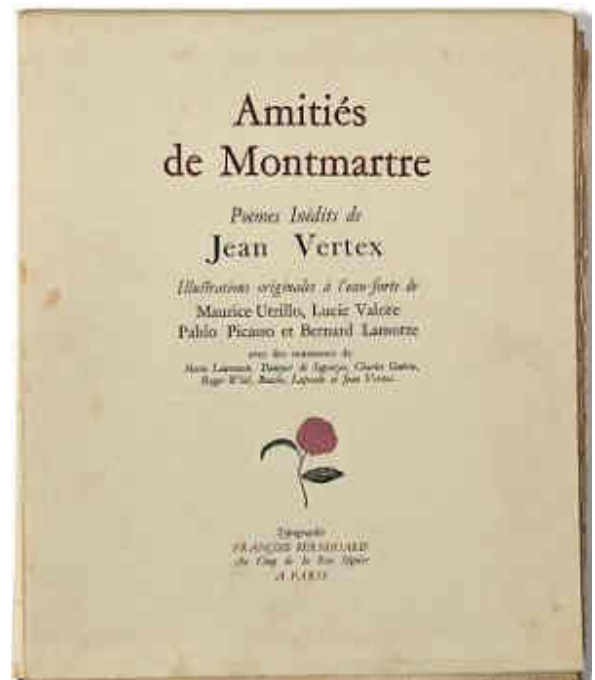
**Illustrations :** 1 etching with burin 17 x 23 cm, signed by Picasso in the plate. Other original illustrations by Maurice Utrillo, Lucie Valore and Bernard Lamotte. Ornaments by Marie Laurencin, Dunoyer de Segonzac, Charles Guérin, Roger Wild, Bouche, Laprade & Jean Vertex.

**Print run:** 110 copies : 15 on Vélín du Marais ;70 on Crèvecœur; 25 hors commerce

**Catalogues raisonnés: Cramer :** Not in Cramer

**Comment:**

Vertex, Jean. *Amitiés de Montmartre*. Poemes Inedits de Jean Vertex. François Bernouard. Paris. 1949. 4to. pp. 54. With original etchings by Picasso (signed), Maurice Utrillo (signed), Lucie Valore & Bernard Lamotte. Text illustrations



by Laurencin, Segonzac, Charles Guérin, Roger Wild, Bouche, Laprade & Vertex. Loose as issued in wrappers. Edition limited to 110 copies, including 25 hors commerce copies. This book is a collection of poems about Montmartre by Vertex (there is even a poem dedicated to Utrillo and his wife, Lucie Valore), illustrated with reproductions of drawings by many artists associated with Montmartre, including Marie Laurencin, Dunoyer de Segonzac, Dignimont, Laprade, Charles Guérin, and Roger Wild. Also illustrated with three loose hors-texte original etchings, one each by Picasso, Utrillo, Valore, and Bernard Lamotte. All four etchings are signed in the plate.





**118. Title: *Corps perdu***

**Author:** Aimé Césaire

**Date:** 1950

**Publisher:** Éditions Fragrance, Paris

**Typography, text & binding:** Pierre Bouchet

**Printer of Illustrations :** Roger Lacourrière

**Paper:** Japan nacré, China, imperial Japan, Vélín de Montval

**Size:** 39,5 x 28,7 cm

**Illustrations :** 1 etching for cover 21,2 x 21,2 cm ; 1 etching and drypoint 40,7 x 30,7 cm; 10 aquatints 40,7 x 30,7 cm; 20 engravings with burin 40,7 x 30,7 cm.

**Print run:** 219 copies signed by author and artist : 4 on Japan nacré with suite on China; 3 on imperial Japan with same suite; 23 on Vélín de Montval with suite on vieux Japon; 177 on Montval; 12 hors commerce on Montval.

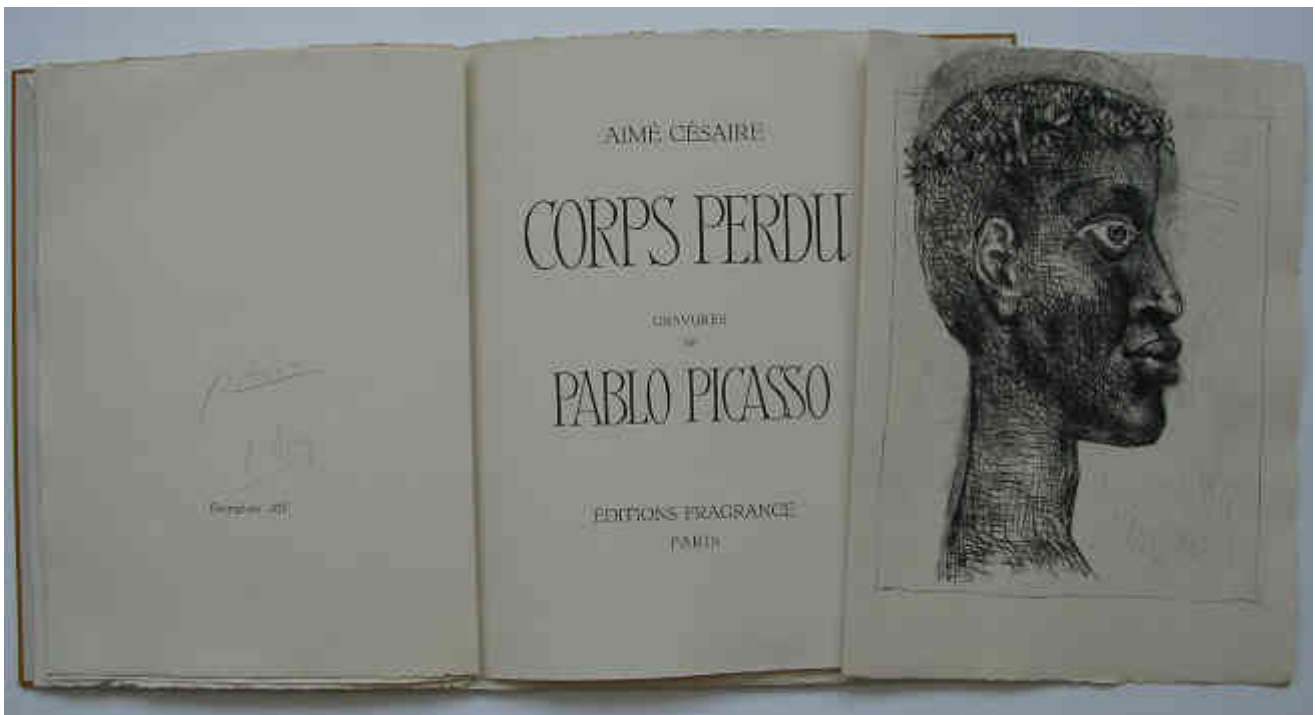
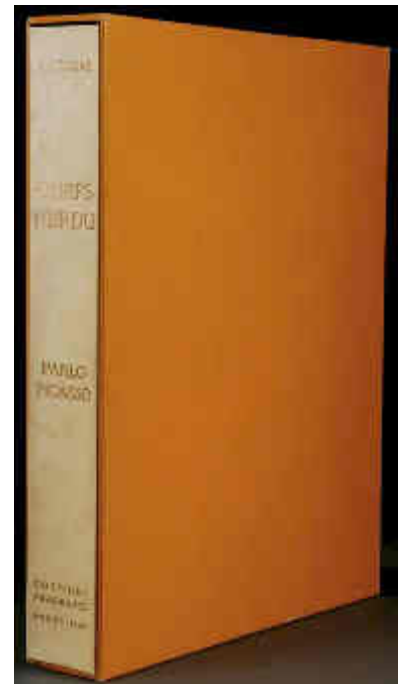
**Catalogues raisonnés: Cramer :** 56

**Bloch:** 632-663 **Horodisch:** A12 **The Artist and the Book** 233 **Rauch** 75 **Monod** 2461 **Matarasso** 54

**Comment:**

1950 Aimé Césaire, *Corps perdu*.

Illustrated with an etched frontispiece and 30 etchings. 4to., bound in original publisher's wrappers and vellum-backed chemise and cardboard slipcase. Paris: Éditions Fragrance, [1950]. A lovely copy of this stunning book. The West Indies poet Aimé Césaire had been discovered by André Breton and the Cuban painter Wifredo Lam in 1941.



In these illustrations one can see Picasso's lifelong interest in primitive art, as well as the influence of Lam (eg. the profusion of vegetal and crescent shapes) whose art Picasso admired. One of a total edition of 219 copies, signed by both Picasso and Césaire.

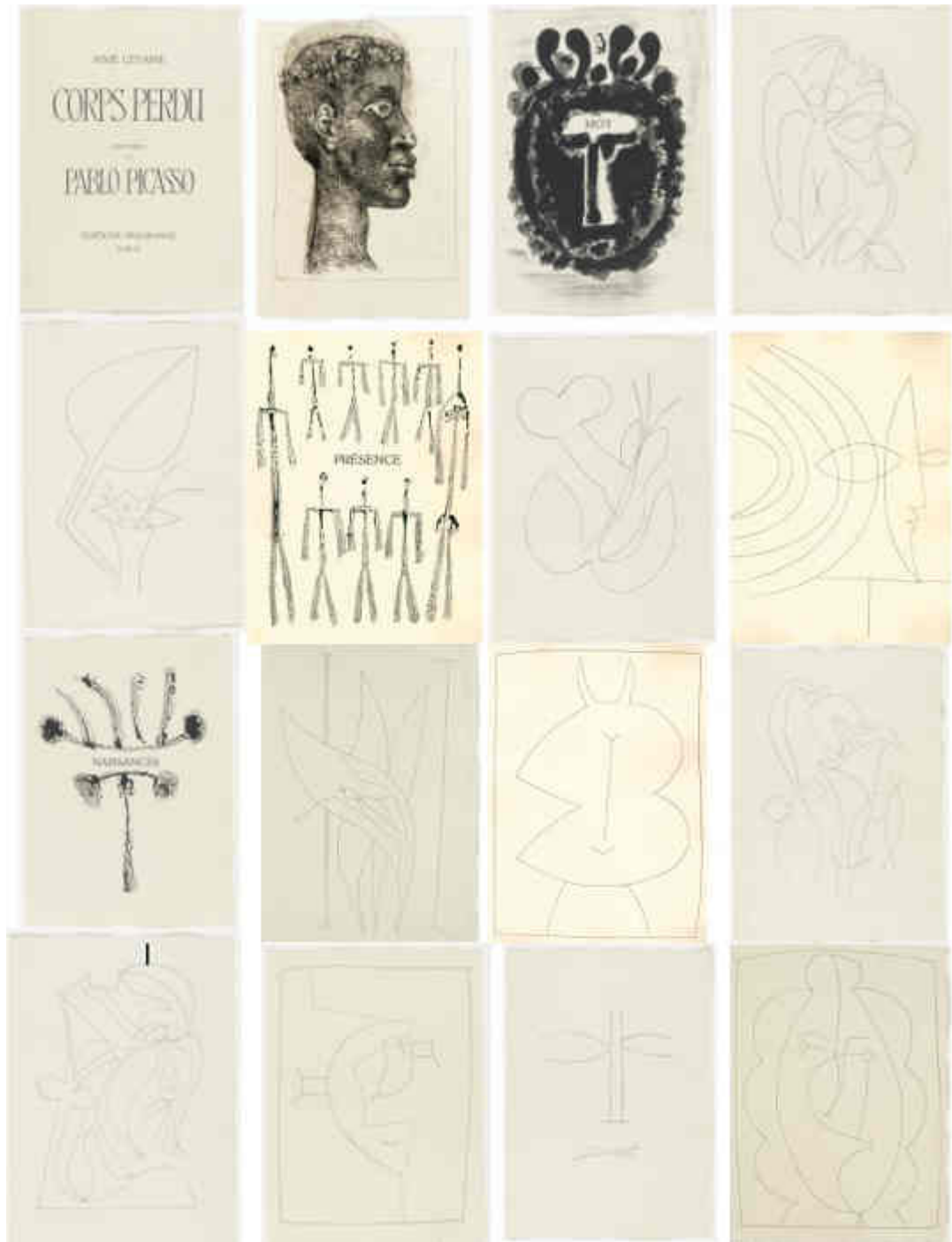
32 etchings: 1 etching on the cover showing the motif of the watermark, 1 etching and dry point showing a negro head in profile, the *poeta laureatus* of negritude, 10 full-page aquatints at the head of chapters and 20 off-text burins representing plants, insects, leaf-shaped faces, animals and crescent moon.

Martinique's Aimé Césaire (1913-2008) was, with Léopold Sédar Senghor, a major representative of the literary movement of negritude.

It is probably on the double suggestion of André Breton and the Cuban painter Wilfredo Lam that Picasso undertook the illustration of this collection of the poet laureate of negritude. It has been suggested that Picasso would have alluded to Wilfredo Lam's magical surrealism, particularly in some figures, both human and animal. Surprising and beautiful illustration of Picasso where the artist expresses himself on two complementary registers, one, caressing and modulated, with aquatint, the other of an extreme concision and a formidable power, where

body, flowers faces and sexes are reduced to signs all the more eloquent and absolutely bare. 20 engravings with a burin, 10 aquatints, an etching and an engraving with drypoint and water, that is 32 original plates.

The cover etching is repeated in the watermark of the paper used for most of the book's leaves. An important Picasso livre d'artiste, illustrating a collection of 10 poems by the noted Caribbean Black poet of the 1940's Aimé Césaire. "The variety of form and expression possible in a single graphic medium is seen in Picasso's etchings for *Corps Perdu*. Executed in mixed techniques on the copper plate, his prints vary from fine line to heavily textured etching and range from the solid strength of the portrait frontispiece to the delicate inner structure of plant and animal outlines" E. Garvey, "The Arts of the French Book 1900-1965", no. 38. "A group of Picasso plates showing his facility in etching, ranging from pure line to tone. The frontispiece portrait is particularly striking" -The Artist & The Book no. 233.



**119. Title: *L'Age du Soleil***

**Author:** Robert J. Godet

**Date:** 1950

**Publisher:** Robert J. Godet

**Typography, text & binding:** E. Durand, Paris

**Printer of Illustrations :** Roger Lacourière (drypoint)

**Paper:** Arches, Marais, Rives

**Size:** 28,2 x 23,5 cm

**Illustrations :** 1 drypoint 23,5 x 17,8 cm (*La torera*) ; 1 etching after Picasso 14 x 10 cm (*Pour Ruby*) ; 1 lithographic reproduction of *Pour Ruby* in negative.

**Print run:** 1114 copies : 4 on Arches with the drypoint and additional impressions of it in blue, red and ocher as well as the etching in black, blue, ocher and green; 10 on Arches A-J with the drypoint and additional impressions of it in blue, red and ocher, as well as the etching in black, blue ocher and green; 100 I-C on Marais with the drypoint signed in ink and the etching in black; 1000 on Vélin with a negative lithographic impression of the etching.

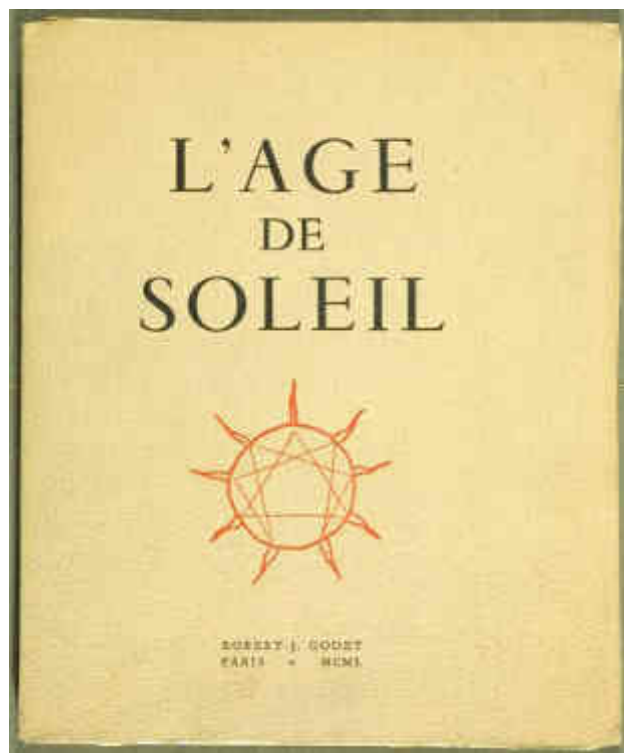
**Catalogues raisonnés:** Cramer : 57 Horodisch: D26 Bloch: 369, 680

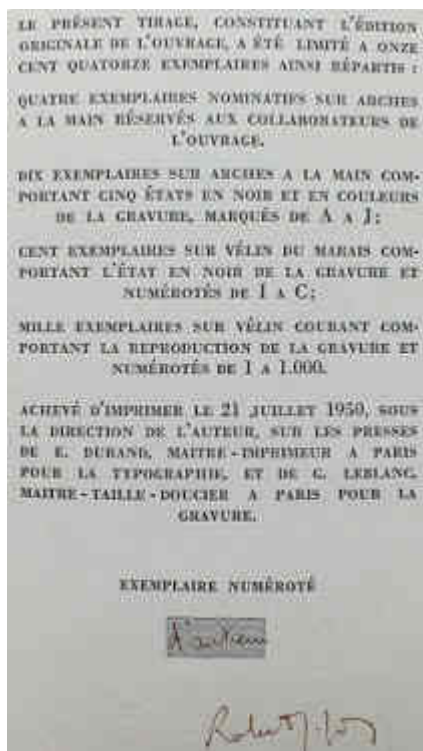
**Comment:**

The print run justification of this book was a model of confusion, which has led to numerous subsequent errors. It states that the original edition consists of ten copies on Vélin d'Arches with five states in black and color of the engraving, marked from A to J, plus one hundred copies in Vélin de Marais with the state "in black" of the engraving, numbered I to C, and one thousand copies in Vélin that carry the reproduction of



the engraving, numbered from 1 to 1000. In short, it does not indicate which engraving it is, but only speaks of a print. Sebastian Goeppert, the official cataloguer of Patrick Cramer, reproduces in his Reasoned Catalogue of the Books of Picasso - which only includes photographs of the original engravings- the etching "*La Torera*", indicating that the book contains "1 dry point (235 x 178 mm) (*La Torera*) dated Saturday, April 29, 1944 on the plate, unsigned". But then he adds that the first 114 copies have the engraving signed in pen by Picasso, and the first 14 also carry the engraving in blue, red and ocher, without mentioning the name. But at the end of the entry No. 57 of the catalogue raisonné, Goeppert points out that the books also contains "a drawing of a woman's head", signed and dedicated "Picasso pour Roby" (Sic), reproduced in etching (Bloch 680) ".





The description of the Cramer, in contradiction with the one in the book, led, for example, to Sotheby's to add even more confusion, since in its auction *Fine books & manuscripts including Americana* of December 14, 2015, it illustrated its lot n° 87 *L'age de soleil* with the engraving *La Torera* of the Cramer, but noting that it was: "Frontispiece: Engraving of interpretation from a drawing by Picasso, also carries an additional version of the black engraving, also accompanies the dry point *La Torera* by Picasso". We understand that in preparing the book, Picasso and Godet had only planned to include the engraving "*Pour Ruby*" in the first copies of the book, including the negative of it (the "state in black") in the copies of the "current" edition. But then he found that he had a drypoint available and decided to add it to the lot without modifying the justification page, which was already done. Hence the confusion.



Another incognita of the engraving *Pour Ruby* of this book is the personality of the dedicated, Ruby. One possibility that has occurred to us is that of the painter Ruby Canfield, wife of the also painter and editor Milton S. Fox, founder, precisely in 1950, of the Harry N. Abrams publishing house, which would publish many books by Picasso. Ruby and Milton could have met Picasso in the Paris of the 20s, where both studied art, and could have seen him more from 1950 onwards.

Miguel Orozco



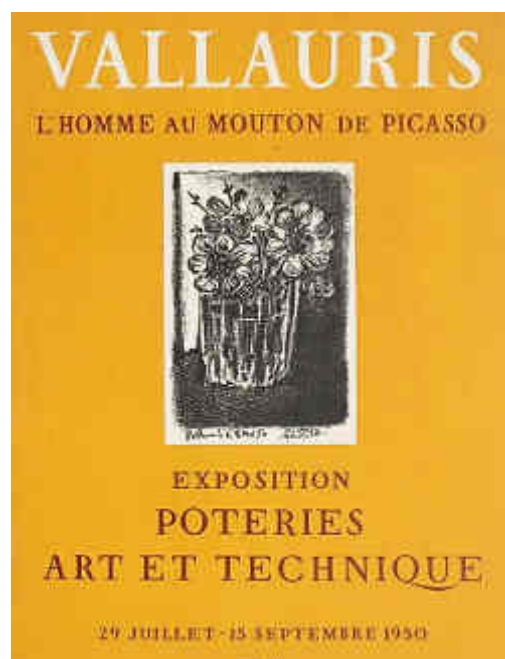
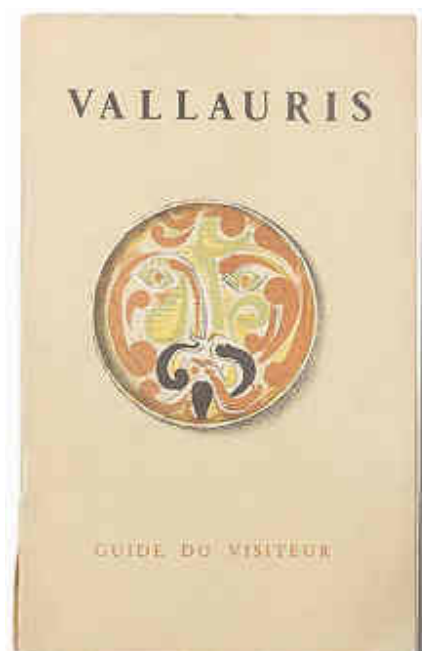


**120. Title: *Une visite à Vallauris*****Author:** Rene Batigne, Georges Salles**Date:** 1950**Publisher:** Editions du Musee de Vallauris**Typography, text & binding:** Mourlot**Printer of Illustrations :** Mourlot**Paper:** Vélín d'Arches**Size:** 21 x 13 cm**Illustrations :** 1 transfer lithograph 24,5 x 16,5 cm (*Fleurs dans un vase*)**Print run:** 500 copies with the lithograph. A regular edition of this guide also exists. An additional 450 impressions of the lithograph were printed, 350 of which were used as posters for the exhibition *L'Homme au mouton de Picasso* held in Vallauris from July to September, 1950. 100 as *avant la lettre* of the poster**Catalogues raisonnés:** Cramer : 58 Reuße : 542 Mourlot : 189 Bloch: 674**Comment:**On Friday, May 5, 1950 Picasso made a 25 by 16.8 cm lithograph, *Fleurs dans un vase* (R. 542, M. 189),

which will be published in 350 copies in the form of a poster (48 by 65 cm) ) for the

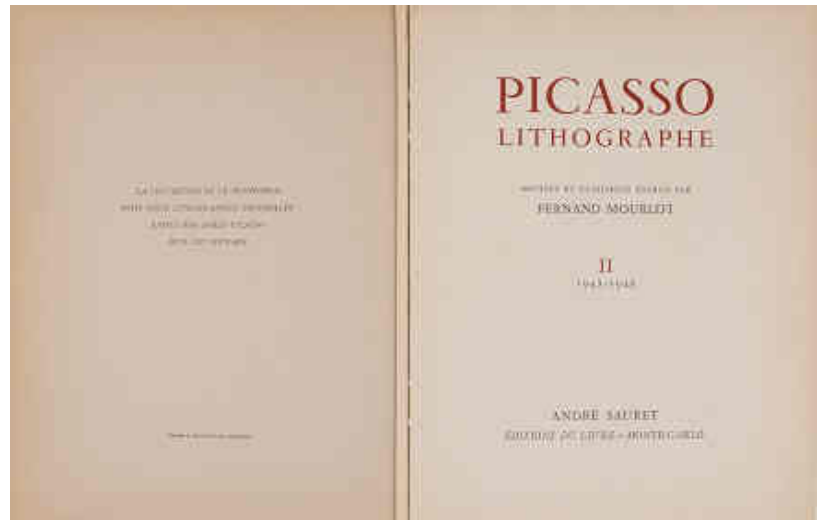
*Poteries-Art et technique* pottery exhibition held in Vallauris between July and September 1950. This same lithograph,folded in two, will serve as frontispiece of the exhibition catalog, edited by the City Museum with the title *Une visite à Vallauris: guide illustré*. Mourlot indicates in his reasoned catalog that only luxury copies contained the lithograph, but it would be more appropriate to speak of the first edition of 500 copies with lithograph, as Reuße indicates. There is in fact a current edition of this small guide of 21 by 13 cm. And this same lithograph is still used to print a hundred copies of the poster 'avant la

lettre', that is, without text, which Reuße indicates that they were all signed by the painter, while Mourlot points out that Picasso only signed some copies to help finance the Vallauris museum, which had only been inaugurated a year earlier.

**Miguel Orozco**

**121. Title: *Picasso lithographe II*****Author:** Fernand Mourlot**Date:** 1950**Publisher:** André Sauret, Editions du Livre, Monte-Carlo**Typography, text & binding:** Imprimerie Union, Paris**Printer of Illustrations :** Mourlot (lithographs); Georges Duval (collotypes)**Paper:** Vélín de Renage**Size:** 32,1 x 24,6 cm**Illustrations :** 2 transfer lithographs 33,3 x 52,1 cm (*Paloma et Claude*, cover) and 23 x 15,6 (*Fleurs dans un verre*)**Print run:** 2000 copies on Vélín de Renage with watermark André Sauret**Catalogues raisonnés:** Cramer : 60 Horodisch : E8 Reuße : 531, 229**Mourlot :** 186, 98 **Bloch:** 450, 664

**Comment:** After June 1949, Picasso does not make any lithograph until Mourlot shows up at his house on the French Riviera almost a year later, that is, in the spring of 1950. He was undoubtedly uneasy about the long absence of the painter, and the pretext of the visit is to present the proofs of the interpretation lithographs made by Henri Deschamps for the second volume of the catalog of lithographs, to ask him to make three original works for him, and also to remind him that he had not yet made the illustrations that he had promised for a book by Tristan Tzara. As we will see, Picasso gives his approval to the lithographs' proofs, accedes to the two demands and renews with lithography. The return to Mourlot is marked by the portentous portraits of his sons *Paloma and Claude*, made on Sunday, April 16, 1950, by impregnating his index finger with lithographic ink and drawing on a 50 by 54.4 cm report paper (R. 531- 532, M 186). These two magnificent portraits were made to serve as cover and back cover of Volume II of the Mourlot catalog of Picasso lithographs, printed at 2,000 copies, which makes them accessible to most collectors. This is, at the time of publication of the work, because today they cost several



thousand Euros. Only five artist copies with large margins were printed aside, that is, containing the date and place of realization of the drawing inscribed by Picasso on the report paper. One of these five was sold by Sotheby's in November 2001 (Lot 374 of sale # 7835, estimated price between \$ 8 and \$ 12,000). Another was sold by the specialist in graphic work Christie's in November 2006, being awarded to its lucky acquirer for only \$ 7,200, about € 7,600 at the time (Sale No. 1719, Lot 225). It is the gratification of the perseverance of the collector or dealer: from time to time in an auction where you least expect it, you see a lithograph or engraving

by Picasso that should arouse a lot of interest, but at the moment it does not attract bids, probably because other collectors or dealers were distracted. At that time it can be purchased at a reduced price. Another copy was sold by Swann Galleries in New York on September 20, 2007 (Lot 607) for only \$ 7,500.

Finally, another copy of this lithograph with large margins was auctioned on March 8, 2012 in a sale by Swann Galleries in New York, then estimated between 20 and 30,000 dollars (between 15,000 and 22,500 € at the time), but did not find buyer. This proof did not belong to the five that we have cited and which bear the date inscribed by Picasso, but it has date "Le 16.4.50" inscribed with a graphite pencil and on top of this a signature in blue pencil. It could therefore raise doubts as to its authenticity. Christie's sold a copy of the same lithograph with margins, but without the date (that is, of the edition of 2,000 but without folding the page to wrap the book) in its auction of October 25, 2007 in London (Lot 26). It did not have a pencil or signature date and it reached a price higher than 6,600 dollars. But, apart from acquiring one of the few copies of the book that are still on the market with lithographs, they can be purchased cheaper at auctions. Ketterer Kunst sold in 2004 one of the 2,000 prints for € 1,404 (Auction n° 286, Lot 1091). But even the Museum of Modern Art in New York is happy enough to have in its permanent collection a copy of the current edition (Reference MOMA 208.1951.1). However, the Kunstmuseum Picasso in Münster has one of the five artist copies with the date inscribed in (Inv 531,186). The Yale University Art Gallery also has one (Inv 1983.1.25).



**Miguel Orozco**



122. Title: ***De Mémoire d'Homme***

**Author:** Tristan Tzara

**Date:** 1950

**Publisher:** Bordas Éditeur, Paris

**Typography, text & binding:** G. Girard, Paris

**Printer of Illustrations :** Mourlot, Paris

**Paper:** van Gelder Zonen hollandaise laid, Vélin d'Arches, Alfa mousse

**Size:** 32,8 x 25,7 cm

**Illustrations :** 9 lithographs 25,3 x 18,5 to 27,7 x 20 cm

**Print run:** 350 copies : 20 on van Gelder Zonen hollandaise laid with suite on imperial

Japan ; 300 on Vélin d'Arches ; 20 hors commerce on Alfa mousse (I-XX). All contain the 9 lithographs

**Catalogues raisonnés: Cramer :** 59

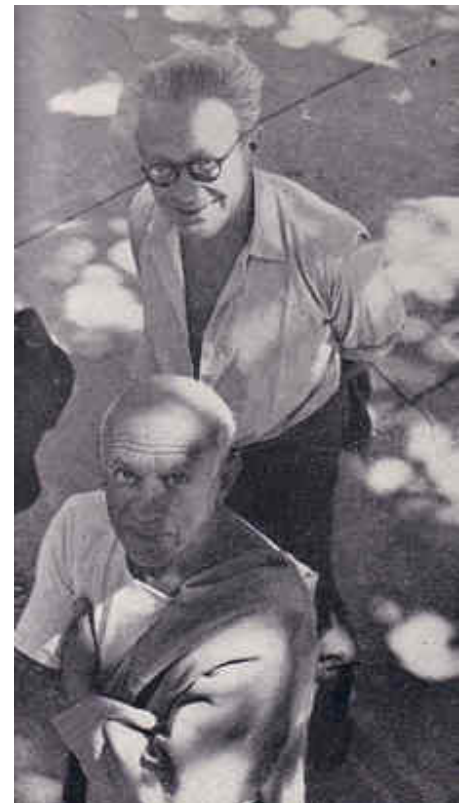
**Reuße :** 533-541 **Mourlot :** 187 **Bloch:** 665-673 **Horodisch :** B15

**Comment:** Picasso takes advantage of this technique that he has just discovered to illustrate that same April 16, 1950, with some reluctance, Tristan Tzara's book, *De mémoire d'homme* (Cramer 59). Tzara had also visited him in the spring of 1950 to push for the illustrations (see photo). Picasso makes nine lithographs with



drawings of flowers, plants, insects and a pair of frogs that deliberately have nothing to do with the text of the book. Like the portraits of his children, these 32.9 by 25.5 cm lithographs (R. 533-541, M. 187) are executed by dipping his painting finger into the lithographic ink, and then drawing flora and fauna designs, and completed with lithographic pencil on paper transferred later to stone. They are printed at 380 copies by publisher Bordas, who would later marry his son to Mourlot's daughter. The lithographs of plants and flowers are reminiscent of the aquatints he drew in the spring of 1936 to illustrate another book published in 1942: *Histoire Naturelle Textes de Buffon* (Cramer 37).

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**123. Title: *Estampes***

**Author:** Jean Cassou, Jean Paulhan, Jacques de Lacretelle, Rene Huyghe, Andre Chamson, Jean Louis Vaudoyer, Louise de Vilmorin, Jean Cocteau, Pierre mac Orlan, Andre Maurois, Jerome and Jean Tharaud, Daniel Rops.

**Date:** 1950

**Publisher:** Robert Rey

**Typography, text & binding:**

**Printer of Illustrations :** Coulouma Imprimeur, Paris. Woodcuts engraved by Gérard Angiolini

**Paper:** Van Gelder Zonen laid

**Size:** 48 x 38 cm

**Illustrations :** 1 color woodcut after Picasso,

signed in pencil (plate 23,5 x 29,9 cm, sheet 36,2 x 46,7 cm *La Casserole Émaillée* Zervos Z.XIV.71); 11 additional colored wood engravings, each signed by Matisse, Chagall, Dufy, Van Dongen, Braque, Laurencin, Vlaminck, Utrillo, Desnoyer, Brianchon and de Waroquier.

**Print run:** 250 copies of which 100 reserved for France and 150 for the rest of the world, each with a decomposition of an individual plate. Each housed in a decorated box with a woodcut on top.

**Catalogues raisonnés: Cramer :** Not in Cramer **Bloch:** Not in Bloch

**Comment:** Estampes. Paris, 1950. Limited edition, one of only 250 numbered copies produced, with 12 colored wood engravings, each signed by its respective artist—



1



including Matisse, Chagall, Picasso, Dufy, Braque and Laurencin, among others. Each copy was issued with a decomposition of an individual plate this. Picasso's print is *La casserole émaillée*, oil on canvas, dated February 16, 1945 Zervos Z.XIV.71, one of the paintings offered by Picasso to the French museums in the only donation he ever made to France. In a few copies of the book, this print is accompanied by 48 proof pages of the color decomposition of Picasso print revealing each plate that went into the final print. Large folio, loose in

original wrappers, measures 15 inches by 19 inches. Housed in publisher's full morocco clamshell case. This extremely scarce work constitutes a collaboration between the art historian Robert Rey and 12 well-known French or French-related artists, reproducing a work by each of the artists through wood engraving. Gerard Angellini executed each engraving, and each artist then signed the finished plate. Each copy was issued with proof pages of an

individual plate; this particular copy is accompanied by a suite of 48 proof pages of the Picasso print , revealing each plate that went into the final print.

The Portfolio includes 12 chapters on 12 Modern Masters. Each chapter includes an essay about the artist and a Wood Engraving in colours (Estampe gravee sur bois en couleurs) by the artist. The essay is signed by the author, and the wood engraving is printed on a separate sheet of paper, hand signed in pencil by the artist, hand numbered in pencil, e.g. XXX/C (30/100), inscribed and approved in pencil by Robert Rey and the details of the work and artist are printed on the lower margins.

The project was managed by Robert Rey who was a professor of History of Art in the *Ecole Nationale Supérieure des Beaux-Arts* in France. He also wrote the introduction to the portfolio.

Accompanying each engraving is an essay by a renowned art critic or historian, also individually signed , devoted to the work of that artist, including Jean Cocteau on Matisse, Jean Cassou on Picasso, and Jean Paulhan on Braque. Artists and Titles include: Georges Braque, *Nature Morte aux Huitres*; Maurice Brianchon, *La Neige a Auteuil*; Marc Chagall, *La Sirène*; Françoise Desnoyer, *Liseuses au Bord de Mer*; Raoul Dufy, *Le Casino de la Jetée a Nice*; Marie Laurencin, *Portrait de Femme en Rouge*; Henri Matisse, *Nature Morte au Magnolia*; Maurice Utrillo, *Le Jardin de Montmagny*; Kees van Dongen, *Tête de Femme*; Maurice de Vlaminck, *Les Blés Dans le Perche*; Henri de Waroquier, *Dolori Sacrum*.



**124. Title: *Fils du peuple***

**Author:** Maurice Thorez

**Date:** 1950

**Publisher:** Éditions sociales, Paris (French Communist Party)

**Typography, text & binding:**

**Printer of Illustrations :**

**Paper:** Lafuma (De luxe copies)

**Size:** 24 x 19 cm

**Illustrations :** Portrait of the author by Picasso as frontispiece.  
Other full page illustrations by Communist Party painters



Fougeron, Pignon & Taslitzky.

**Print run:** Édition de luxe of 50 numbered copies on Lafuma paper

**Catalogues**

**raisonnés:**

**Cramer :** Not in Cramer **Horodisch** C24

**Comment:**

It is to be noted that the portrait dates from May 1945, i.e., when Picasso was still on *honeymoon* with the leadership of the French Communist party. In 1950 he had already left

Paris and cut formal ties with the party, without renouncing membership (See [Picasso lithographer and activist](#), Third Part: The

rebellion against the communist aesthetic pp. 149-194).



125. Title: ***Eloge des critiques***

**Author:** Erik Satie

**Date:** 1950

**Publisher:** Editions Dynamo - Pierre Aelberts, Liège

**Typography, text & binding:**

**Printer of Illustrations :**

**Paper:** Vélín, Madagascar

**Size:** 19 x 14 cm



**Illustrations**

: Portrait of Satie by

Picasso plus small

portrait by

Picabia

**Print run:**

De luxe

edition : 40

on Vélín and

11 on

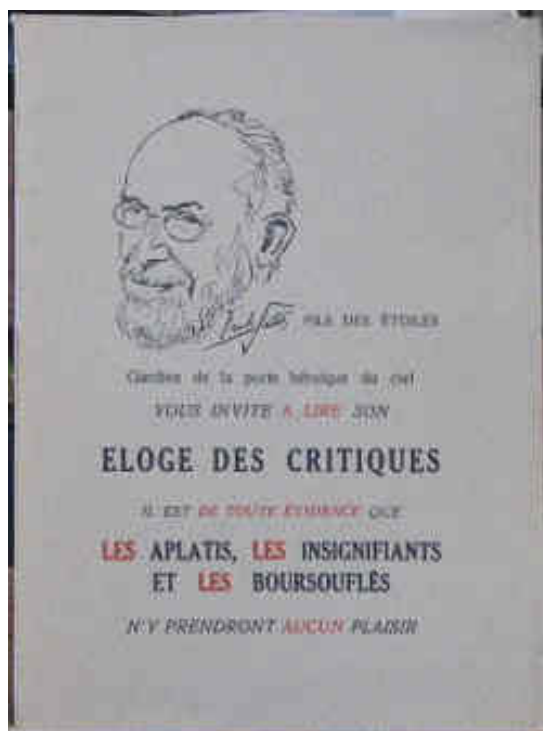
Madagascar

(1-51)

**Catalogues**

**raisonnés:** Cramer : Not in Cramer Horodisch C25

**Comment:** Plaquette Plate in-8 square (190 X 140 mm) of 11 pages, stitched under illustrated cover. Portrait of the composer by Francis Picabia and of the author by Picasso. First edition of this ironic text on music critics published for the 25th anniversary of the death of Satie.





126. Title: *Lettres envoyées à Jane Mortier*

**Author:** Guillaume Apollinaire

**Date:** 1950

**Publisher:** Editions Dynamo - Pierre Aelberts, Liège

**Typography, text & binding:**

**Printer of Illustrations :**

**Paper:** Vélín, Madagascar

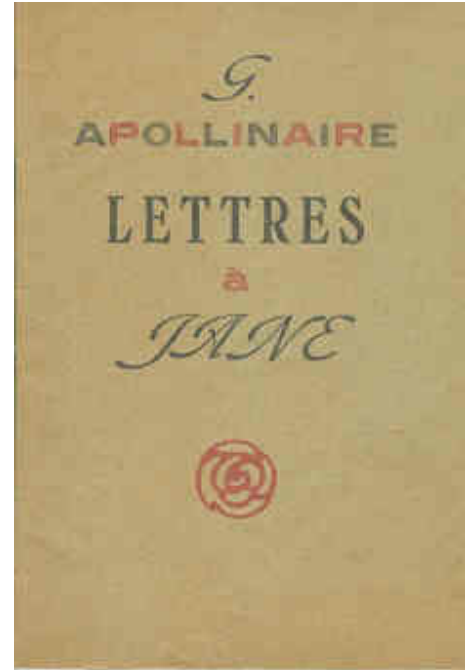
**Size:** 19 x 14 cm

**Illustrations :** Portrait of the author by Picasso as frontispiece

**Print run:** De luxe edition : 40 on Vélín and 11 on Madagascar (1-51)

**Catalogues raisonnés:** Cramer : Not in Cramer Horodisch C26

**Comment:**



127. Title: ***Dons des féminines***

**Author:** Valentine Penrose

**Date:** 1951

**Publisher:** Librairie Les pas perdus, Paris

**Typography, text & binding:** André Tournon et Cie., Paris

**Printer of Illustrations :** unknown

**Paper:** Vélin d'Alfa, Arches, China

**Size:** 33,5 x 25,5 cm

**Illustrations :** 1 unsigned etching 21,7 x 16,8 cm (*Le couple*). There were also 13 signed impressions : 2 on Vieux Japon and 11 on China)

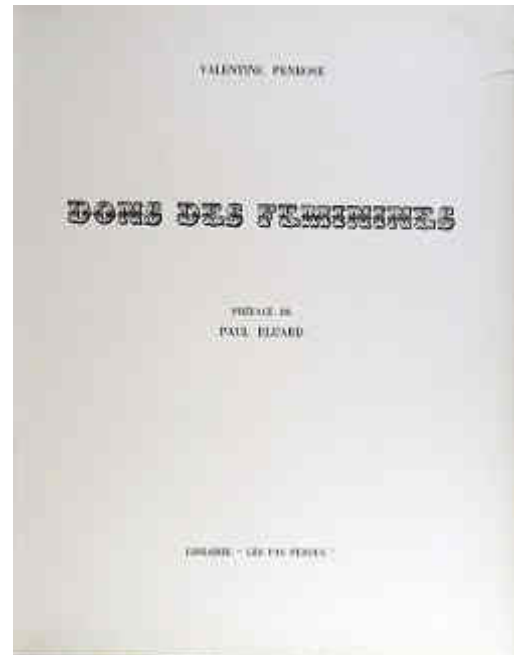
**Print run:** 400 copies : 50 on Vélin d'Alfa with etching in black, in brown and cancelled plate in green; 350 plus some hors commerce with an impression from the cancelled plate in black on Arches

**Catalogues raisonnés:** Cramer : 61 Horodisch: D27 Bloch: 690 Baer 890

**Comment:**

*Dons des Feminiennes*. Valentine Penrose. Preface by Paul Eluard. Etching by Pablo Picasso

First edition, with 27 plates of collages by Valentine Penrose, limited to



400 copies. One of 50 copies on Alfa wove, with an original etching by Picasso, numbered and signed by the artist, accompanied by three suites on Chine in black, brown and green (the latter impression from the cancelled plate). First edition, with 27 plates of collages by Valentine Penrose, limited to 400 copies. One of 50 copies on Alfa



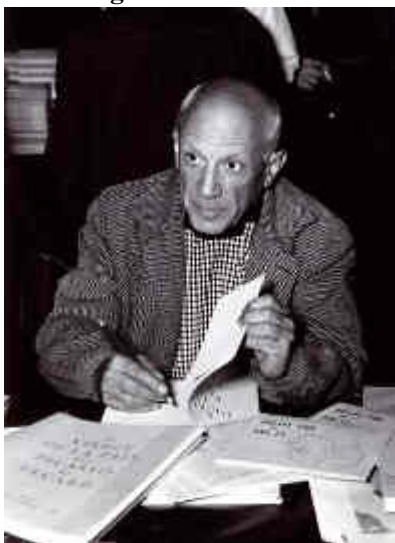
wove, with an original etching by Picasso, numbered and signed by the artist, accompanied by a suite on Chine in black, brown and green (the latter impression from the cancelled plate).

*Photo : Valentine Penrose*



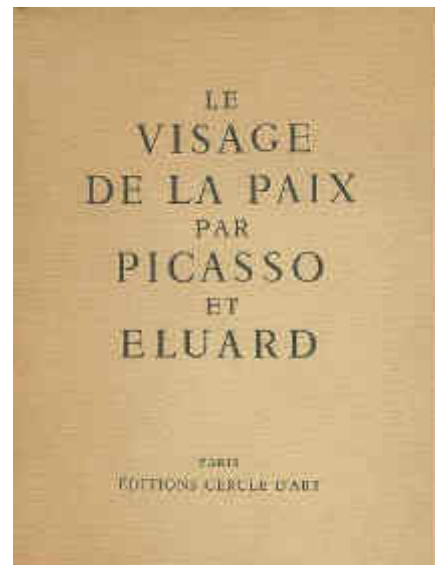
**128. Title: *Le Visage de la Paix*****Author:** Paul Eluard**Date:** 1951**Publisher:** Editions Cercle d'Art**Typography, text & binding:** Imprimerie Union, Paris**Printer of Illustrations :** Mourlot**Paper:** Vélín Johannot pur fil, Vélín Offset superieur**Size:** 28,5 x 22,8 cm**Illustrations :** 1 transfer lithograph 26,7 x 19,6 cm**Print run:** 2250 copies : 150 on Vélín Johannot pur fil I to CL with the unsigned lithograph; 2100 (including 100 for collaborators) on Vélín Offset superieur.**Catalogues raisonnés:** Cramer : 62 Reuße: 587 Mourlot: 203 Bloch: 687**Horodisch :** B16**Comment:** We also include a photo of the first state of the lithograph (Reuße 586 Mourlot 202).

The painter returns to militant lithography in September 1951. Picasso's first work in support of the PCF at this time is a frontispiece for the book *Le Visage de la paix* (Cramer 62), with poems by Paul Éluard and in which are reproduced the 29 studies of dove of peace that the painter had realized the 5th of December of 1950 on the occasion of the 30 anniversary of the Communist Party of France, that was commemorated the 30 of December of that year. Laurent Casanova had asked the painter Boris Taslitzky to come to Picasso's house to ask him to make a drawing that would serve as decoration for the curtain of the theater where the celebration took place. Picasso replied that he should return the following day in the morning. When the French painter returns, the Andalusian presents the 29 drawings he had just made. After choosing one for the theater curtain, the others will be included in the book.



The communist publisher Éditions Cercle d'Art asks the painter to provide them with an original work for the luxury copies of the book. Thus, on Monday, September 10, 1951, Picasso made a first version with pencil, brush with gouache and scraper on lithographic paper, transferred to a stone of 25.3 by 18.8 cm. But the stone report does not work, and Picasso orders that the stone be polished after printing five artist copies (*Le Visage de la paix* R. 586, M. 202). On Saturday, September 29, he makes the second version of the same drawing with a lithographic pencil of Françoise's face, which replaces the torso of a dove of peace, with wings on the sides, the head of the dove on top and the legs and the tail under the chin. This time the transfer to a stone of 27 by 19.8

cm is carried out without problems. The 150 proofs needed for the luxury copies of the book are printed on a Johannot yarn paper of 28 by 22.5 cm. The specimens are numbered by hand in Roman numerals from I to CL, but are not signed (R. 587, M. 203). Some proofs are also printed on paper with a large margin of 45 by 32.6 cm, possibly with a view to issuing, always for the benefit of the party, a short signed edition. Éditions Cercle d'Art had been founded in 1950 by the resistant Jew Charles Feld at Picasso's suggestion, and with his help and that of Fernand Chenot, former lithographer of Mourlot who had founded the Imprimerie Moderne du Lion, which would print reproductions and some interpretation lithographs. **Miguel Orozco**



**129. Title: *Pablo Picasso à Vallauris*, 1949-1951 (Revue VERVE n° 25-26. Vol. VII)**

**Author:** Daniel Henry Kahnweiler,  
Odysseus Elytis, Georges Ramié

**Date:** 1951

**Publisher:** Éditions de la Revue Verve,  
Paris / Harcourt, Brace and Compagny, New  
York

**Typography, text & binding:** Draeger  
Frères, Paris

**Printer of Illustrations :** Draeger Frères,  
Paris (héliogravures)

**Paper:** Vélín d'Arches

**Size:** 36,5 x 26,5cm

**Illustrations :** Cover designed by Picasso.  
Color and black & white illustrations  
(Antipolis, drawings and paintings)

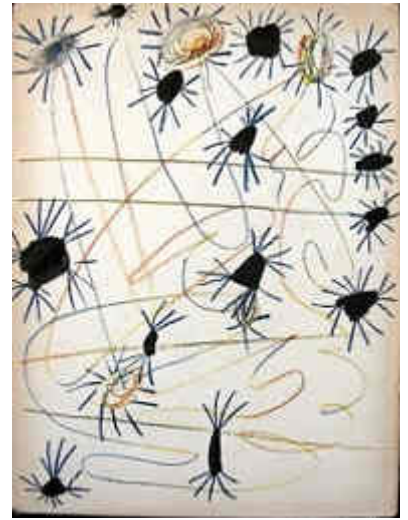
**Print run:** Unknown

**Catalogues raisonnés:** Cramer : Not in  
Cramer Reuße : Not in Reuße Murlot : Not in Murlot

**Comment:**

Pablo Picasso à Vallauris, 1949-1951. 'Verve, Revue artistique et littéraire', volume VII, n° 25 et 26. Paris, Editions de la Revue Verve, 1951, in-folio. Beautifully illustrated with color and black and white lithographs throughout. Pictorial wrappers. Black & white & mounted color photos & reproductions throughout.

This book is dedicated to the works of Picasso (paintings, sculptures and ceramics) made Vallauris. Frontispiece and cover specially composed by the artist.





**130. Title: *La Maigre*****Author:** Adrian de Monluc**Date:** 1952**Publisher:** Le Degré 41 (Iliazd), Paris**Typography, text & binding:** Imprimerie Union, Paris**Printer of Illustrations :** Roger Lacourière, Paris**Paper:** Chine d'autrefois, Vieux Japon**Size:** 43 x 26,5 cm**Illustrations :** 10 drypoints 7,8 x 38,6 to 40,5 x 23 cm. Some were printed apart on various papers (Marais, *papier du XVIII siècle*, etc.)**Print run:** 74 copies : 52 on Chine d'autrefois ; 6 for collaborators on Chine d'autrefois; 2 deposit on Chine d'autrefois ; 14 on Vieux Japon for artist and publisher. All copies signed by artist and publisher.**Catalogues raisonnés:** Cramer : 63 Bloch: 698-707 Horodisch: A 13**Comment:** "A discovery at a second-hand bookseller's led to the publication of this remarkable book. While browsing through some books one day, Iliazd found a text by a certain Guillaume de Vaux, whom he was to identify as Adrian de Monluc, comte de Cramail. Iliazd brought Picasso his copy of De Monluc's book. On reading it, Picasso suddenly became inspired and, on April 13, 1951, the 10 drypoints for *La Maigre* were completed at Vallauris. A year later the book was published, Iliazd himself having designed the layout."

(Cramer)

'This book inaugurates the mature style of Iliazd's major publications with its larger format, spacious layout, and elegantly matched design of typography and image. The weight of the typography is precisely calculated.'

**Johanna Drucker**

Iliazd and the Art of the Book

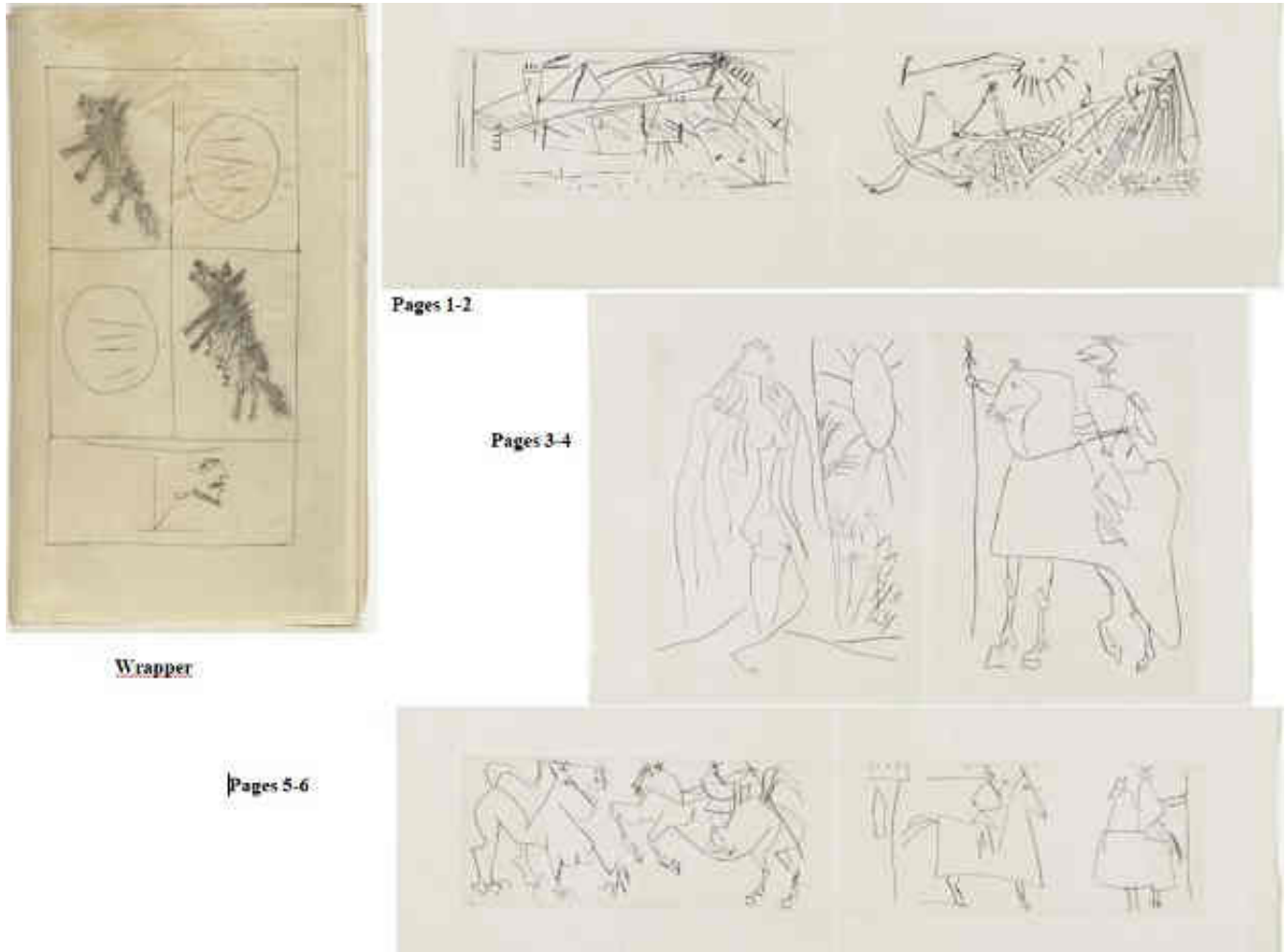
Book of French writer Adrian de Monluc, under the pseudonym of Guillaume de Vaux. Illustrated with 18 Picasso drypoints. Parchment covers illustrated with 1 dry point of Picasso. 46x 29 cm. Signed by Picasso Edited by Jacques Snégaroff Printu run of 52 copies. Numbered from 1 to 52: 6 copies of friends; 2 of legal deposit and on Japanese paper Old form; 14 reserved to the signers and numbered in Roman characters I to XIV. *La Maigre* (The skinny one) is a text of an unknown, Guillaume de Vaux, in whom Iliazd recognizes another unknown, Adrian de Monluc, also called Lord of



Cramail or Carmaing, alias Baron de Montesquiou, about which he will continue to investigate throughout his life. The author addresses himself to a woman, "a very thin, very petite and very skinny young lady" he blasts this stranger, who is only bones and too skinny for his taste. Actually, the lady has rejected him and he takes revenge by sketching a ridiculous portrait of her.

Judged by today's ideological parameters, *La Maigre* is an odious text because of its sexism. But it is a portrait of an irresistible grace, sustained by a mad erudition that resorts to theology, to casuistry, to logic, to geometry, to medicine, with an inexhaustible cruelty. In addition, the language of the seventeenth century gives it an additional uniqueness, perhaps not sought by Monluc.

**Michel Viel**



Monluc, A. de. *La Maigre*. Paris. Editée par Le Degre Quarante et Un (Iliazd) (1952). Folio. Bound in full white vellum preserving the original Arches wove wrappers and parchment with the first drypoint printed on the front. Edition limited to 74 copies, signed by Iliazd and Picasso. Unique copy with a signed suite of all 10 prints (including the cover) printed on chine paper. Baer lists some 12 or 13 suites of the prints without text. Of these 6 or 7 were printed at the beginning of the Autumn of 1951, before steel facing. This set seems to be before steel facing and may well be first series of proofs that Baer notes "tirée par Javier Vilato sur sa propre presse, sur chine tres mince (Iliazd parle de 'pelure de chine'). Vilato pense qu'elle aurait été jointe à un exemplaire....". There is no mention of this set being signed. However she also notes that one of the 6 sets printed after steel facing was fully signed by Picasso.

After discovering the work of Adrien de Monluc, Comte de Cramail (1571-1646), Iliazd decided to "saluer Monluc, soleil des chevaliers, avant-coureur des lettres modernes, premier qui chercha à libérer les mots" by republishing one of his texts in a manner that would do justice to the original piece. Picasso showed an interest in illustrating the work, which was a rigorous exercise in design. It was with this book that Iliazd invented typography with variable spacing, where the spacing between letters is not fixed but modified according to the particular letters.



Pages 7-8



Pages 9-10

Pages 11-12



**Pages 13-14**



**Pages 15-16**



**Pages 17-18**



**131. Title:** *La chèvre*

**Author:** André Verdet

**Date:** 1952

**Publisher:** Éditions de Beaune, Paris

**Typography, text & binding:** Arrauolt et Cie., Tours

**Printer of Illustrations :** Roger Lacourière, Paris

**Paper:**

**Size:** 21 x 16 cm

**Illustrations :** 1 etching with aquatint 9,5 x 12,5 cm

**Print run:** 4000 copies : 50 with the etching signed in pencil (Cramer says wrongly it is signed in ink); 3950 unnumbered without the etching.

**Catalogues raisonnés:**

**Cramer :** 64 **Bloch:** 697

**Museum References:**

**Exhibitions:**

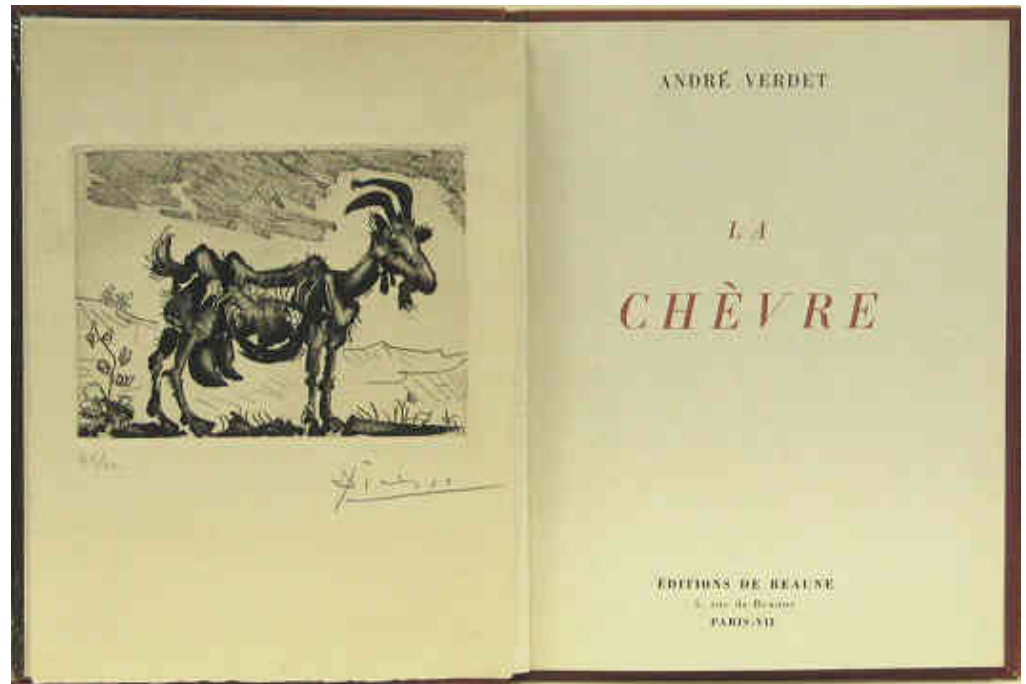
**Comment:**

La Chèvre De Picasso.

André Verdet

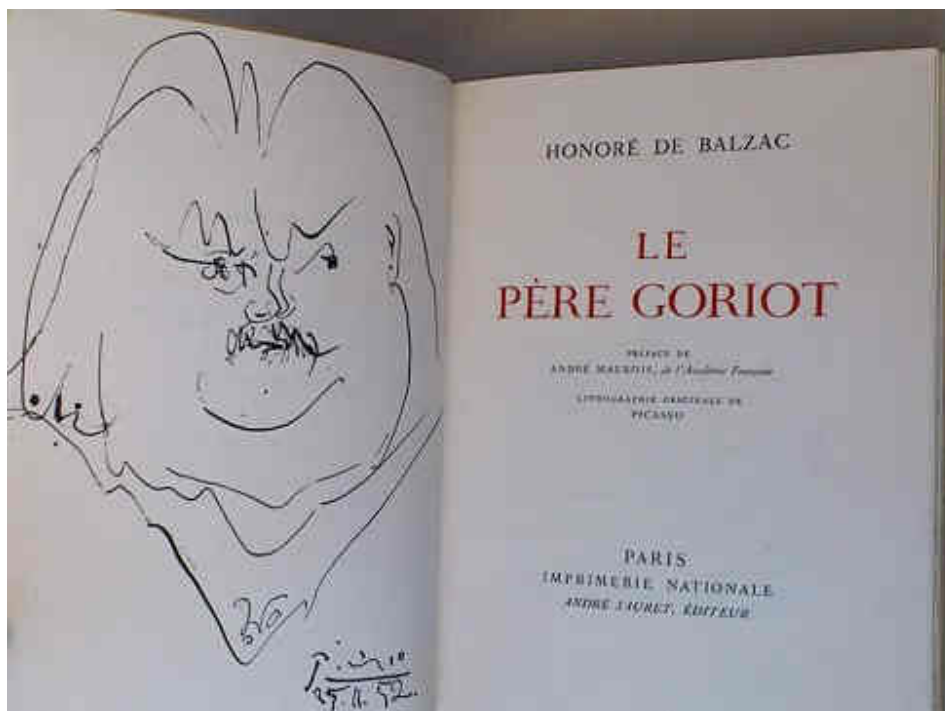
Published by Editions de Beaune (1952)

Nice text of A. Verdet on the Goat, sculpture of Picasso cast in bronze the same year. We discover the goat of Picasso from every angle. Photographs of E. Savitry, etc. original edition on plain paper. 16 x 21cm, paperback. - First edition. Iconography.



**132. Title: *Le Père Goriot*****Author:** Honoré de Balzac**Date:** 1952**Publisher:** La Guilde du Livre, Lausanne**Typography, text & binding:** Imprimerie Nationale, Paris**Printer of Illustrations :** Mourlot**Paper:** Arches laid, China**Size:** 22,5 x 16,5 cm**Illustrations :** 1 transfer lithograph 21,8 x 15,5 cm (*Portrait d'Honoré de Balzac*)**Print run:** 3400 copies : 300 on Arches laid with extra lithograph on China (I-CCC); 3000 on Arches; 100 hors commerce**Catalogues raisonnés:** Cramer : 65 Horodisch: C30 Reuße : 602 Mourlot : 216 Bloch: 714

**Comment:** The following lithographic work of the painter is the series of portraits of the writer Honoré de Balzac. It is again a favor, but this time asked by Mourlot himself. Picasso had to travel to Paris to attend on Saturday, November 22, 1952, the burial of communist poet Paul Éluard, who died of a heart attack four days earlier. Mourlot assumes that Picasso is going to make the trip to Paris to bid farewell to his friend and goes to see him, probably on Monday the 24th, at the apartment where he had moved the previous year with Françoise, Paloma and Claude in Gay-Lussac Street 9. Mourlot transmits to the painter a request from the publisher André Sauret, who was undoubtedly his main client, to make a portrait of Balzac as a frontispiece for the fifth installment of his series Grand prize of the best novels of the nineteenth century, which will be *Le Père Goriot* (Cramer 65). Mourlot brings a package of lithographic papers in various sizes so he can do it. Picasso, who had a special affinity with Balzac, and had illustrated in 1931 with 13 etchings his work *Le Chef-d'œuvre inconnu* (which the writer places precisely in the studio that Picasso has occupied since 1937), accepts the proposal immediately and on Tuesday 25 makes a total of eleven drawings, simple portraits with a lithographic pen of the writer's face, on the paper that the printer had given him. Eight of them he draws, dates and signs on a paper of 22.6 by 16.8 cm (R. 601-608, M. 216-223) and three others without signing or dating on a much larger paper of 76 by 56.6 cm (R. 609-611, M. 225-227). Of all these, and without being passed to stone, the painter chooses one (R. 602, M. 216) to be used as a frontispiece for *Le Père Goriot*. From this lithograph, signed in the lithographic paper and passed to stone, a total of 3700 copies are printed in a format of 16 by 22 cm. Of these, 3,400 are in Arches vellum paper and 300 in China paper.

**Miguel Orozco**

133. Title: *Balzacs en Bas de Casse et Picassos sans**Majuscule***Author:** Michel Leiris**Date:** 1957**Publisher:** Galerie Louise Leiris**Typography, text & binding:** Imprimerie Union, Paris**Printer of Illustrations :** Mourlot**Paper:** Vélín d'Arches**Size:** 33 x 25,8 cm**Illustrations :** 8 transfer lithographs of various sizes (from 22,6 x 16,8 cm to 24 x 17,7 cm) all signed and dated in the transfer paper.**Print run:** 112 copies on Vélín d'Arches: 100n + 2 for the Bibliothèque Nationale + 10

nominative, all signed in ink by Picasso and containing the 8 lithographs.

**Catalogues raisonnés:** Cramer : 86 Reuße : 601, 603-608, 612 Mourlot : 217-224 Bloch: 715-722**Comment:** The lithographs not used in Sauret's book are not, however, discarded. The seven small ones the printer does not get to pass to stone and keeps the lithographic paper sheets in a drawer. The other three had a too large

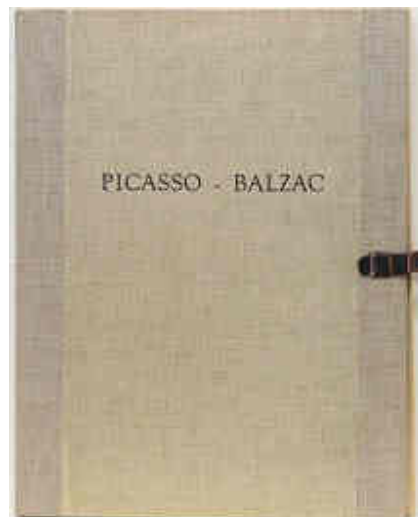
format to resist well on report paper, and Mourlot passes them immediately to stone, and then shows proofs to the painter, who approves the commercial edition of each of them and adds the date of 25.11.52 in the stone. We know that he added the date later because it appears inverted in the final lithographs, while in the other eight they appear legible. These three lithographs are printed on a 75.9 by 56.6 cm paper at 25 numbered and signed copies plus five artist proofs (R. 609-611).

There was still to be found a destination for the other seven small lithographs. But his dealer Louise Leiris,

stepdaughter of Kahnweiler –not sister-in-law as has always been said– who now runs the gallery, asks her husband

Michel Leiris to write a text to be published by the gallery itself.

The poet writes a short text and the book appears in February 1957 with the title *Balzacs en bas de casse et picassos sans majuscule* (Cramer 86). A total of 112 copies of the book are published (all hand-signed by the artist) containing eight lithographs (the seven not used before, plus an additional lithograph made by the painter on December 7, 1952 not with pen, but with lithographic pencil and frottage (R. 612, M. 224).

**Miguel Orozco***Picasso with Leiris in 1957*

134. Title: ***Picasso Dessins***

**Author:** Paul Eluard

**Date:** 1952

**Publisher:** Les Editions Braun & Cie, Paris

**Typography, text & binding:** Braun & Cie, Mulhouse-Dornach, Lyon

**Printer of Illustrations :** Braun & Cie, Mulhouse-Dornach, Lyon

**Paper:** Vélín de Lana

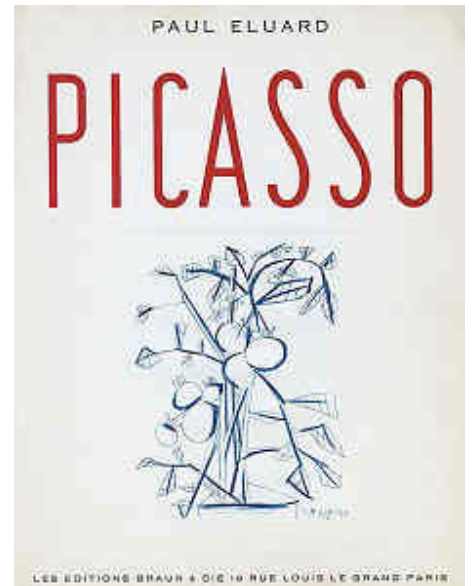
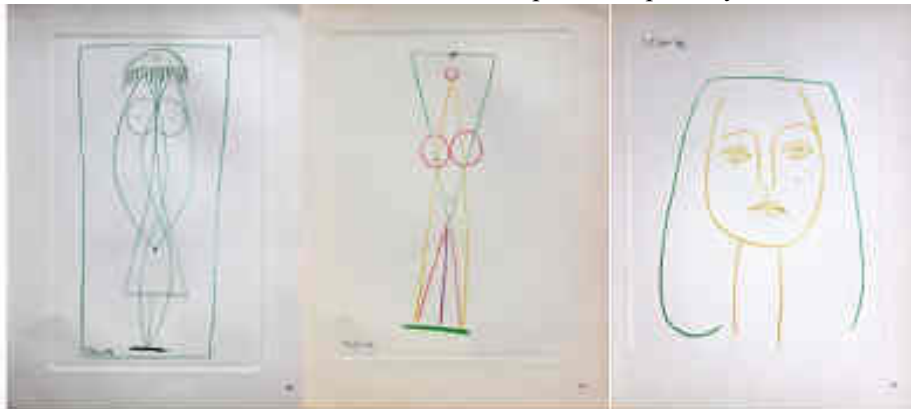
**Size:** 31 x 25 cm

**Illustrations :** 17 Picasso drawings executed between 1942 and 1946 reproduced in chromolithography

**Print run:**

**Catalogues raisonnés: Cramer :** Not in Cramer

**Comment:** The cover illustration was also printed separately and some of



these cromolithographs, like the



one illustrated here, were signed and included in some of the collaborators' copies of the 1966 book *Les livres de Picasso réalisés par PAB.*

*Picasso Dessins* by Paul Eluard, Les Editions Braun & Cie, 1952. 16 drawings of which 7 coloured, executed by Picasso between 1942 and 1946, reproduced in facsimile on Velin Lana paper. Nicely produced 1952 publication that

reproduces in facsimile (via photo-lithography on deckled Velin Lana paper) sixteen drawings by Pablo Picasso executed between 1942 and 1946.





135. Title: *Le guetteur mélancolique*

**Author:** Guillaume Apollinaire,  
André Salmon (Préface)

**Date:** 1952

**Publisher:** Nouvelle Revue française  
(Gallimard), Paris

**Typography, text & binding:**

**Printer of Illustrations :**

**Paper:** Madagascar, Dutch deckle-  
edged, ; pure rag Lafuma-Navarre,  
Navarre-Voiron.

**Size:** 19 x 12 cm

**Illustrations :** Caricature of  
Apollinaire by Picasso as frontispiece

**Print run:** 1545 numbered copies :  
numbers 1-20 and A-F on  
Madagascar ; 21-70 and N-Z on  
Dutch deckle-edged paper; 71-470 on  
pure rag Lafuma-Navarre; 471-1520  
on Navarre-Voiron. Copies A-Z and  
1471-1520 are hors commerce.

**Catalogues raisonnés: Cramer :**  
Not in Cramer **Horodisch** C27



**136. Title: *Elegie des Lieux Communs***

**Author:** Claude Roy

**Date:** 1952

**Publisher:** Rougerie, Paris Collection Poésie et Critique

**Typography, text & binding:**

**Printer of Illustrations :**

**Paper:** heavy Vélin Afnor, light Vélin Afnor, deckle-edged Lacombe, BFK Rives.

**Size:** 31x24 cm

**Illustrations :** Lithographic portrait of Claude and Claire Roy by Picasso as frontispiece. There was also a numbered and plate signed edition of this lithograph on Vélin Afnor VII of 250 gr od 31x24 cm

**Print run:** 850 numbered copies : 1-250 on heavy Vélin Afnor; 251-850 on light Vélin Afnor; 10 hors commerce copies numbered A-J on deckle-edged Lacombe; 5 hors commerce on BFK Rives.

**Catalogues raisonnés: Cramer :** Not in Cramer **Horodisch C28**

**Comment:** Roy (Claude). *Elegie des Lieux Communs*. Recit-Poeme avec un portrait de l'auteur et de Claire par Picasso. 4to, 32pp,



Rougerie, Paris, [1952]. Title printed in red and black, lithographed double-portrait plate by Picasso. Original green wrappers printed in red and dark green.

To live a great love helps to ward off gloom, Claude Roy joins this dream, to reconcile the ideal and the real, when one dull day of December 1940 he meets Claire Vervin (with him and Picasso in the photo) in the Vichy zone. Honeymoon with the woman he loves and whom he learns is Jewish at the time of the promulgation of the anti-

Jewish laws. "The irruption of political tragedy in the enclosure of the alcove" (P 36). His communist trajectory sways between the defense of the Soviet experience against the cynicism of Western liberalism and the sectarianism of the Communist Party, the purges, the rigged trials, all these snakes to swallow and defend despite everything, believe against all odds. "I did not want accept the obvious: it seemed to me that it would be to join the enemy," he wrote in conclusion. (p 135) But between the disappointed, those who go away slowly but surely and the excluded, there will not remain many of his friends.

Picasso: 70 years of book illustration



137. Title: ***Six contes fantasques***

**Author:** Maurice Toesca

**Date:** 1953

**Publisher:** Flammarion, Paris

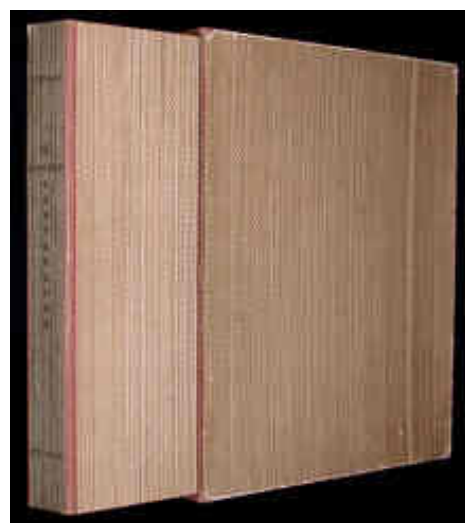
**Typography, text & binding:** Imprimerie Nationale, Paris

**Printer of Illustrations :** Roger Lacourière, Paris (engravings); Pierre Bouchet (woodcuts)

**Paper:** ancient Japan, Auvergne laid, Montval, Arches

**Size:** 33,6 x 26 cm

**Illustrations :** 6 engravings with burin 33 x 25 cm; 6 woodcuts



(ornamental initials)

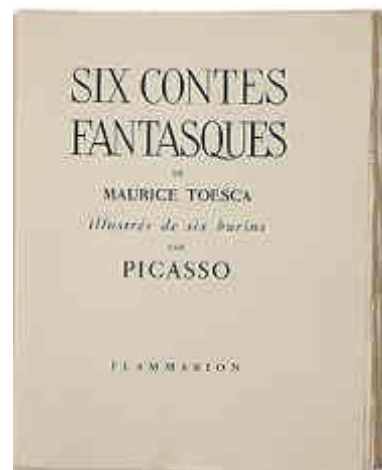
**Print run:** 225 copies : 25 on ancient Japan with suite of engravings and lettrines on Auvergne laid; 75 on Montval 26-100; 100 on Arches 101-200; 25 numbered O to XXV

**Catalogues raisonnés:** Cramer : 66 Bloch: 363-368 Rauch 78; Berggruen 130-139

**Horodisch :** B18

**Comment:**

Toesca, Maurice. *Six Contes Fantastiques*. With etchings by Pablo PICASSO. Paris: Flammarion, 1953, 1st edition, number 51 of 225 examples (total edition), with text by Maurice Toesca, illustrated by Pablo Picasso with 6 original hors-texte engravings with burin and 6 woodcut "lettrines" by Pierre Bouchet after Picasso. For all the burins the date is engraved (in reverse) "April 30th 44" in the lower right as well as, in Roman numeral, the number of the plate in the book. Page size 13 x 10 in. (32 x 25 cm), overall size 13.75 x 10.5 in. (34 x 26 cm); loose leaves in chemise and publisher's slipcase. In 1943, Henri Flammarion asked Picasso to illustrate Toesca's "Six Contes". Flammarion and Toesca visited Picasso in Paris. Toesca, who worked in police headquarters, was able to renew Picasso's alien identity papers without the intervention of German or Spanish authorities. The engraving corresponds with Toesca's tales, like "*L'Aiguille des Secondes*."





**138. Title: *Les cavaliers d'ombre***

**Author:** Geneviève Laporte, Jacques Audiberti

**Date:** 1954

**Publisher:** J Foret Éditeur. Paris

**Typography, text & binding:**

**Printer of Illustrations :** Georges Bétemps

**Paper:** Vélín, Johannot pur fil, Auvergne Montval

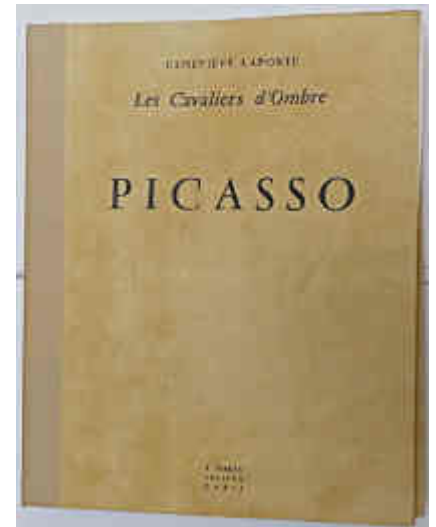
**Size:** 42 x 34 cm

**Illustrations :** 7 etchings after Picasso 41 x 32,5 cm

**Print run:** 217 copies : 100 on Vélín with suites; 100 on Johannot pur fil; 17 hors commerce on Auvergne Montval

**Catalogues raisonnés:** Cramer : Not in Cramer **Bloch:** Not in Bloch

**Horodisch :** B20



*Photo: Picasso at La Californie signing impressions of the etchings of this book before publisher/promoter Pierre Bertrand*

**Comment:** *Les cavaliers d'ombre*. Picasso, Laporte Geneviève, Audiberti

Jacques. 14 poems by Geneviève Laporte and 7 etchings engraved by Georges Bétemps from Picasso's drawings. Edition of 217, signed by the publisher. 100 on Johannot pure thread. Magnificent and rare collection of poetry illustrated by Pablo Picasso. In folio (34x42 cm) in cardboard folder and casing, in sheets (about sixty pages). Beautiful collection of poetry by Geneviève Laporte, one of the last muses of Pablo Picasso. This collection, the first of two published by the poetess, is prefaced by Jacques Audiberti, but above all is illustrated with seven drawings by Pablo Picasso engraved on copper intaglio by Georges Bétemps. The total circulation is 167 copies (of which 100 on Johannot pure thread and 17 off trade). All copies were hand-signed by the publisher and the engraving plates were scratched after printing.



**139. Title: *La Guerre et la Paix*****Author:** Claude Roy**Date:** 1954**Publisher:** Cercle d'Art, Paris**Typography, text & binding:** Imprimerie Union, Paris**Printer of Illustrations :** Mourlot (lithographs)**Paper:** Vélín d'Arches**Size:** 39x 29,5 cm

**Illustrations :** 1 original lithograph 30,8 x 23 cm; 7 color lithographs after Picasso: two large ones (36,3 x 52,6 cm pages 138-139 and 142-143) reproducing the murals *La Guerre* and *La Paix* and five full page lithographs: *Le hibou de la mort* (Zervos XV:225 frontispice p.7); two impressive portraits of Dora: *Tête de femme (Dora)* (Zervos X:526

page 107) and *Buste de figure féminine* (Zervos X:552, p.110); and two portraits of Françoise: *Portrait de Françoise* from 1946 (MPP:1346, p. 106) and *Portrait de femme: Françoise Gilot* (1944 Zervos XIII.270, page 111).

**Print run:** 100 copies on Arches with the original lithograph. The current edition also on Arches contains the 7 lithographs of interpretation

**Catalogues raisonnés:** Cramer : 67 Horodisch: D28 Reuße : 634 Mourlot : 245 Bloch: 748

**Photo :**



*Fernand Mourlot shows the proofs of the book to Picasso and Claude Roy in Saint-Jean-Cap-Ferrat (Henri Cartier-Bresson)*

**Comment:**

On Wednesday, February 10, 1954, Picasso made a lithograph of two classic warriors as a frontispiece for the 100 luxury copies of the book *La Guerre et la Paix* (Cramer 67) with the text of his friend –and son of a Spanish woman– communist writer Claude Roy. In this case, the lithograph (R. 634, M. 245) made with pencil on lithographic paper –in which the painter has inscribed the date– passed to stone, is printed at 100 copies signed with red pencil but not numbered, in a double sheet inserted in the book. The luxury copies bearing the original lithograph are printed on 80 loose sheets of 39 by 29.5 cm of Arches vellum paper, with a rigid cloth cover and a case. This magnificent book published by communist publisher Cercle d'Art in 1954, contains all the documentation and preparatory drawings of the murals *La Guerre et la Paix*, which are preserved in a Chapel of Vallauris. Picasso had made the drawings between April and September 1952, in preparation for decorating the desacralized chapel where his sculpture *L'homme au mouton* had been installed in 1949. Despite his initial reluctance, he had finally lent himself to decorating a chapel, as Matisse had done in Vence, Chagall in Assy and Braque also in Vence. But he will make it a secular chapel dedicated to Peace, with two magnificent mural paintings



(actually painted in 18 panels of agglomerate screwed to a curved wooden frame) that will be installed in 1954. The reproductions of the drawings are printed with impeccable quality in the book by the Imprimerie du Lion, owned by master lithographer Chenot. But the book still offers more surprises, since it includes seven splendid lithographs of interpretation made with great skill by the Mourlot chromists. The best two are undoubtedly the reproductions of the two murals, of an exceptional quality and double page, but also of excellent quality are the interpretation lithograph that reproduces the painting of March 29, 1952 *Le hibou de la mort* (Zervos XV: 225), which is used as frontispiece, and the two portraits of Dora Maar made on June 11, 1940 *Tête de femme (Dora)* (Zervos X: 526) and *Buste de figure féminine* (Zervos X: 552). The book also includes two lithographs of interpretation of two portraits of Françoise, the first dated April 22, 1946 and preserved in the Picasso Museum in Paris (*Portrait de Françoise* MPP: 1346).

The second is from one of Picasso's first portraits of his new lover, made on April 15, 1944. The original painting of a somewhat larger size (65.7 x 50.5 cm), *Portrait de femme: Françoise Gilot* (Zervos XIII.270) Picasso always kept it and it passed on his death to the collection of



his granddaughter Marina. It was first sold at Hôtel Drouot in Paris in 1995, finally moving to Christie's, which sold it in London on June 20, 2006 for £ 1,688,000 or \$ 3,110,984 . We must remember in relation to the lithographs of interpretation that although Picasso was not the one who drew on the stones, the proofs had to pass the same sieve as the original lithographs, that is, Picasso's *bon à tirer*. Often also, as is undoubtedly the case of the lithographs contained in this book, Mourlot chromists Deschamps and Sorlier put special attention and care into them, precisely because they were the only 'authors' of the work. In short, why not say it, these lithographs are of as good or better quality than many of the originals that the painter made and signed. The good news also for collectors is that along with the deluxe edition containing the discreet original signed lithograph, a 'current edition' of 6,000 copies was printed, which in the only thing that differs from luxury one is that instead of loose sheets it is bound, but includes the same splendid lithographs of interpretation printed on an excellent vellum paper. You can still find some copies of the 1954 edition that contain these jewels for a few hundred Euros. Be careful though, because the same book has been the subject of several subsequent reprints by the publisher, but this time with an infinitely inferior quality and without the lithographs.



This book also serves to remind us to what extent Picasso and the communist party environment were a business for Mourlot, since the only thing that the printing press does is the printing of the lithographs, but this represents, at 6,000 copies, a total of more of 42,000 high-quality lithographs that meant for the printer a good amount of money in that year of 1954. Hence, the printer always maintained a good relationship with the communist publisher, with which he did not sympathize ideologically. Only André Sauret could compete with Cercle d'Art as a client of Mourlot. For example, Sauret published between 1962 and 1965 the complete works of Albert Camus, who had received the Nobel Prize for Literature in 1956. Each of the seven volumes was illustrated with original lithographs of excellent quality printed by Mourlot. Volume III had 12 original lithographs by André Masson, two of them on a double page, and volume VI had 18 original lithographs by Francisco Bores. Well, in total, the seven volumes contain 110 original lithographs, and since 5,000 copies of the normal edition were printed, this meant an order of 550,000 color lithographs for the printing press (not counting the 200 copies of the luxury edition of each volume, which had an additional original lithograph signed by each of the painters). In short, by attracting Picasso, Braque, Chagall, Miró



and other great masters to make original lithographs in the artisan part of the press, Mourlot assured himself a constant flow of commissions for the 'editorial' part of the printing press, which had replaced the purely industrial commissions of advertising posters as the main source of income.

**Miguel Orozco**



140. Title: *À la mémoire de Julius et Ethel Rosenberg, exécutés le 19 Juin 1953*

Date: 1954

Publisher: Comité français de défense des Rosenberg, Paris

Typography, text & binding: Imprimerie Repiquet et Cie, Paris

Printer of Illustrations : Imprimerie Repiquet et Cie, Paris

Paper: Vélín

Size: 41 x 57,5 cm

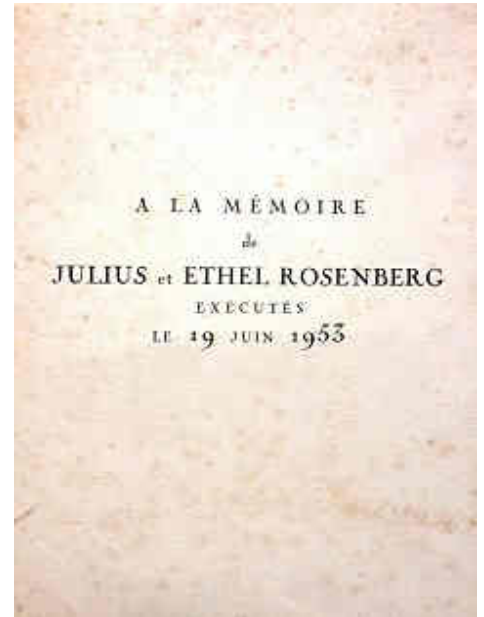
Illustrations : Two lithographed portraits of the Rosenbergs by Picasso on creme wove paper (with truncated watermark), double sheet with centerfold. Each ca. 29 x 21,5 cm (11,4 x 8,4 in) Double sheet: 40,5 x 57,5 cm (15,9 x 22,6 in).

Print run: 100 numbered and signed copies plus a few hundred unnumbered and unsigned

Catalogues raisonnés: Cramer : Not in Cramer

Comment: This is a philharmonic concert programme in memory of Julius and Ethel Rosenberg

Published on the occasion of the first anniversary (Hall evening Pleyel June 19, 1954) of the execution of Julius and Ethel Rosenberg, convicted for espionage and treason. Picasso was committed to the side of the Communist Party in the fight to save the two spouses. Two lithographed portraits on 47 x 33 sheet.



Ethel Rosenberg and her husband Julius Rosenberg were a couple of New York Communists who spied for the Soviet Union and were tried, convicted, and executed by the federal government of the United States, the only people executed for espionage in the western world after the end of the Second World War. They provided top-secret information about radar, sonar, and jet propulsion engines to the USSR and were accused of transmitting valuable nuclear weapon designs to the Soviet Union when the United States was the only country in the world with nuclear weapons.

For decades, the Rosenbergs' sons Michael and Robert Meeropol and many other defenders maintained that Julius and Ethel were innocent of spying on their country and victims of Cold War paranoia. After the fall of the Soviet Union, much information concerning them was declassified, including a trove of decoded Soviet cables, code-named VENONA, which detailed Julius's role as a courier and recruiter for the Soviets and Ethel's role as an accessory.

**141. Title: *Le Ballet***

**Author:** Boris Kochno

**Date:** 1954

**Publisher:** Hachette/Arts du Monde, Paris

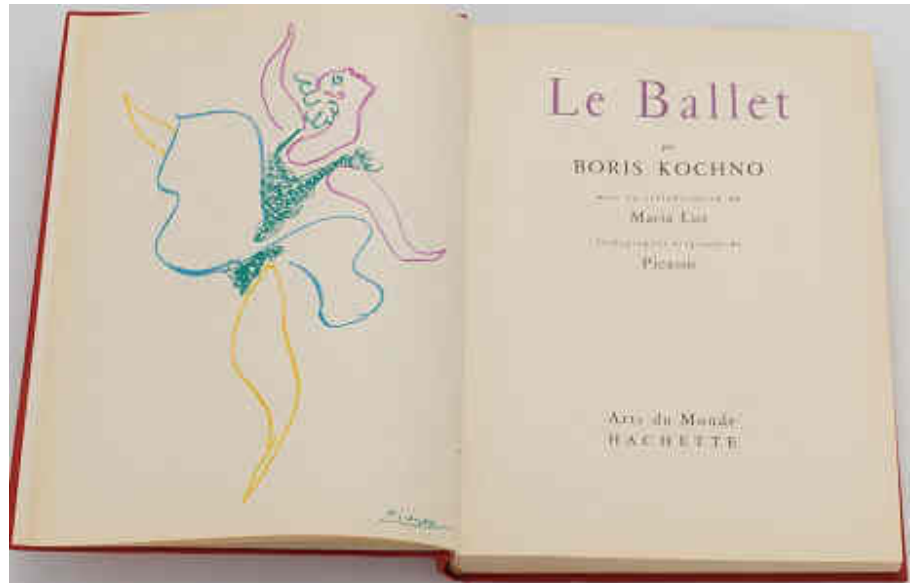
**Typography, text & binding:** Georges Lang, Paris

**Printer of Illustrations :** Mourlot (lithograph);

**Paper:** offset

**Size:** 31,7 x 22,4 cm

**Illustrations :** 1 transfer lithograph 29,4 x 18,5 cm *Danseuse* ; “excellent reproductions in photogravure” (Cramer) elsewhere referred to as “pochoirs” (18 color prints; 3 by Picasso, one each by Matisse, Miro, Toulouse-Lautrec, Laurencin and other artists).



**Print run:** 10000

**Catalogues raisonnés:** Cramer : 68 Reuße : 656 Mourlot : 259

**Bloch:** 767

**Museum References:**

**Exhibitions:**

**Comment:** In the course of the same month of March 1954, Picasso also made a lithograph, *Danseuse* (R. 656, M. 259) in four colors (yellow, blue, violet and green) with lithographic pencil, and scraper for green, on report papers passed to stones, that will serve as 29.4 by 18.5 cm frontispiece printed at 10,000 copies of the book by Boris Kochno *Le Ballet*, published in 1954 by Hachette publishing house. Kochno had been, since 1921, personal secretary of the



choreographer Serge Diaghilev. This lithograph will also be edited at 5 e.a. plus 50 proofs numbered and signed by the painter and printed on a larger paper of 38.2 by 28.2 cm.



**Miguel Orozco**

142. Title: ***Poèmes et Lithographies***

**Author:** Pablo Picasso

**Date:** 1954

**Publisher:** Louise Leiris (Kahnweiler)

**Typography, text & binding:** Mourlot

**Printer of Illustrations :** Mourlot

**Paper:** Vélín d'Arches

**Size:** 67,5 x 52,6 cm

**Illustrations :** 14 transfer lithographs 64,5 x 48,5 cm) unsigned, unnumbered

**Print run:** 53 copies on Arches, signed by Picasso: 50 1-50/50; 2 nominal copies (one with impressions of the lithographs in parchment and Japan); 1 deposit copy

**Catalogues raisonnés:** Cramer : 69 Horodisch : F1 Reuße : 504-518 Mourlot :



180 **Bloch:** 615-8, 620-22, 623, 624-5, 627-8

**Comment:**

In 1935, during a period of turmoil in his personal life, Picasso gave up painting for about a year and began writing poetry. Between 1935 and 1959 he wrote some 340 poems. These examples from 1941 appear in his handwriting; he made the text and image arrangements later. Picasso's stream-of-consciousness writing style, filled with outrageous juxtapositions, was much appreciated by the Surrealists.

**MoMA**

Picasso: Variations and Themes, March 28–September 30, 2010

In the month of April 1949, and just after finishing his series *Tête de jeune fille* / *Figure* / *Femme* / *Buste*, the painter launches a 'book' that would not be published until five years later by the Louise Leiris Gallery, that is Kahnweiler. More than a book, *Poèmes et*



*lithographies* is a folder cataloged as 14 large lithographs (65.5 by 49.7 cm) printed on Arches paper in a print run of 50 copies plus three artist proofs (R. 504-518, M. 180 ). Each number in the Reuße catalog corresponds to a plate that includes four lithographs, whether they are calligraphic text or black drawings. On the one hand it contains 26 pages of text written by the painter of his own poems in French made when he was not in a good mood, especially



the first, written in 1941 during the German occupation. They reflect the frustrations of daily life and speak of the 'sadness' and 'anger' of the author. On the other hand, the folder contains 30 lithographs in black and made with different techniques: wash drawing, gouache, pen, brush and lithographic pencil, frottage, collage and scraper. Picasso makes these lithographs on 25 by 32 cm report paper that later Mourlot transfers to 14 stones of 66 by 50 cm. In the folder, texts and dates are legible from left to right. This is because they have been returned twice, the first when reporting paper to stone, and another when printing the stone. Only one date appears inverted, at the foot of the lithograph *Deux femmes*, since the painter has directly reworked the stone by adding a second date. The lithographs are of an excellent quality and represent an eagle, an owl and a faun head (R.504); a woman sitting, faces (R.505), surrealist style figures; a profile and sketches and an abstract still life (R. 506); two faces of a young woman with a bow (R.507); a faun playing two flutes and a faun face (R.508); a face of a man made with strokes in the style of the *Chant des Morts*, an orchid and a profile of a young man (R.509); a profile of a young woman (R.510); two faun heads, one in light and one in dark (R.511); two naked women and a woman's bust (R. 513); a landscape with a faun and an owl (R.514); a drawing of his Vallauris house La Galloise and some bullfight scenes (R.515), a woman's head and a portrait of his son Claude (R.516), a vase and a rare calligraphy that will also be used in the book *Poèsie des mots inconnus* (R.517), and, in the last plate, a hair and a profile of a woman in the manner of one of the aquatints he made for the book *Góngora* (R. 518). The dates of the lithographs, (authentic to

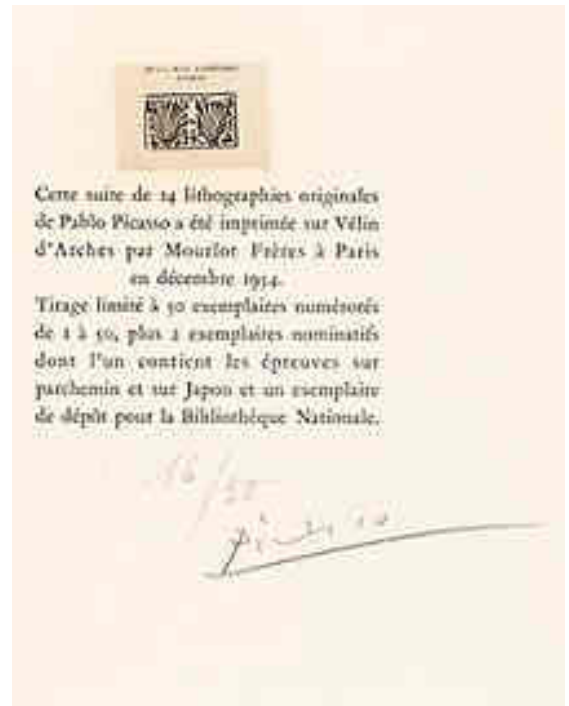


the extent that he inscribed them on the report paper) go from April 6 and May 29, 1949. From the drawing of the orchid, the painter does the same day, that is, on May 15, another much larger paper version (65.5 by 50.1 cm) that also incorporates strokes with the aesthetics of the *Chant des Morts*, but of this lithograph, drawn on report paper transferred to stone, only 5 artist copies are printed (*Plantes Tropicales* R. 523, M. 185.)

**Miguel Orozco**

Picasso wrote the text, drew the illustrations, and made the page layout. The album was published by Louise Leiris, who was the sister-in-law of Kahnweiler, whose label appears on the colophon page. Although published in 1954, Picasso wrote the poetic text from February until September 1941 at the start of the German occupation, directly after he had written "Le desir attrape par la queue". "Between April 6 and May 29, 1949, Picasso drew 30 subjects on transfer paper: an eagle, an owl, heads of women and fauns, a face that is both man-like and animal-like, a child's face, flowers, a vase, a large house, and a bullfighting scene. Afterwards, he composed the lay-out of the illustrations and the 26 pages of text, written in 1941, on 14 sheets. At the same time, Iliasz was preparing "Poesie de mots inconnus", a book in which the layout was handled in the same way, that is, juxtaposition of the text and image, sheets divided into four, and not to be either folded or cut."

**Sebastian Goeppert (Cramer)**



**143. Title:** *U.A.P 54 Je pense donc je suis*

**Author:** Dominique Baudart, Sylvette David, Gilles Le Lay, Paul Quéré

**Date:** 1954

**Publisher:** Union des Arts Plastiques de Vallauris

**Typography, text & binding:** Imprimerie Arnéra, Vallauris

**Printer of Illustrations :** Imprimerie Arnéra, Vallauris

**Paper:**

**Size:** 19,7 x 16,7 cm

**Illustrations :** 1 linocut 19,2 x 15,2 cm; linocuts by Dominique Baudart, F. Belloni, Edouard Pignon and Robert Pérot

**Print run:** 600 unnumbered copies

**Catalogues raisonnés:** Cramer : 71 Bloch: 1839

**Comment:**

Written under the heading “Pour la paix”



144. Title: *Ici la voix*

Author: Georges Hugnet

Date: 1954

Publisher: Seghers, Paris

Typography, text & binding:

Printer of Illustrations :

Paper: vergé de Hollande, Hollande Pannekoek

Size: 26,2 x 19,2 cm

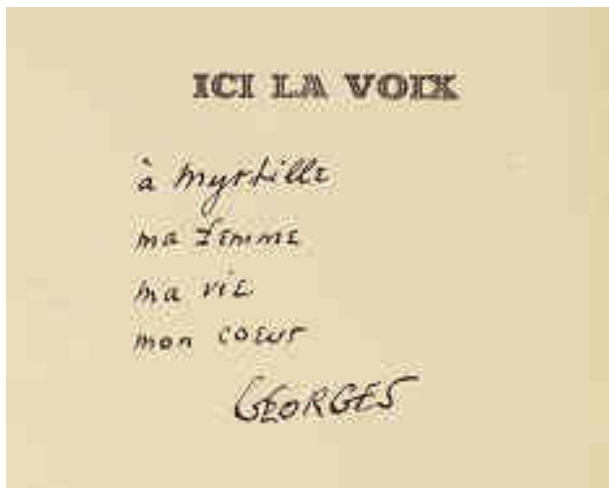
Illustrations : Cover illustration by Picasso (variant of one of the zircongraphs reworked with engraving by Picasso for *Non Vouloir*); 1 double page Picasso lithograph.

Print run: 667 copies: 60 (I to LX) + 7 nominative on Hollande Pannekoek with a double page Picasso print; 600 current edition on vergé de Hollande.

Catalogues raisonnés: Cramer : Not in Cramer

Comment:

*Ici la voix*. Paris, Seghers, 1954. In-4 bound paperback, cover illustrated by Picasso. First edition limited to 667 copies. One of the first 60 first numbered copies on laid Holland Pannekoek containing a double-page lithograph by Pablo Picasso. In the preface, the author indicates that various pieces written during the occupation appeared in clandestine publications under the name of *Malo le bleu* (Malo the Blue); another passage is in *Les Cahiers d'Art*, 1945. *Les Revenants futurs*, gathered in the same work, are dated 10 years later.



145. Title: *Suite de 180 dessins de Picasso / Picasso & The Human Comedy: A Suite of 180*

**Drawings** (Revue  
VERVE n°29-30. Vol.  
VIII)

**Author:** Rebecca  
West, Michel Leiris,  
Tériade

**Date:** 1954

**Publisher:** Éditions de  
la Revue Verve, Paris /  
Harcourt, Brace and  
Compagny, New York

**Typography, text &  
binding:** Draeger

Frères, Paris

**Printer of  
Illustrations :** Mourlot  
(lithographs); Draeger  
Frères, Paris  
(héliogravures)

**Paper:** Vélín d'Arches

**Size:** 36,5 x 26,5cm

**Illustrations :** 12 color lithographs after Picasso; lithographic front and back covers and title page; 166

héliogravures, 2 of which colored lithographically  
**Print run:** Unknown. There was also a separate  
edition of a portfolio with just the 12 Picasso  
lithographs, the frontispiece and the two  
lithographically colored héliogravures on slightly  
larger paper (37 x 28 cm), signed and numbered  
1/75 to 75/75 with the embossed mark "ED.  
VERVE" at the lower left corner. As it can be  
appreciated in the photos, the Verve edition *Suite  
de 180 dessins de Picasso* and the American one  
*Picasso & The Human Comedy: A Suite of 180  
Drawings* had as frontispiece a Picasso lithograph  
entitled *Suite de 180 dessins*, whereas the  
lithograph had been changed for the separate  
portfolio edition to read *Suite de 15 dessins*. The  
front and back cover of the revue Verve were also  
printed with large margins and signed by Picasso in  
an edition of 75.

**Catalogues raisonnés:** Cramer : Not in Cramer

**Reuße :** Not in Reuße **Mourlot :** Not in Mourlot

**Bloch:**

**Comment:**

Lithographic paper covered boards designed by  
Picasso. Containing 16 colour lithographs and 64  
héliogravures. The subject of most of the  
illustrations are of the artist-model nude theme,  
many of an erotic nature. With a preface by Tériade,  
who supervised the printing of this work. Realized





under his Direction, by the Master printers Draeger Frères for the Heliogravure in black and white and Mourlot Frères for the Lithography in color, its printig was completed in Paris the 15th September 1954. The US version was published by Harcourt, Brace and Company (New York), in English, with the original Verve title page included. The Verve edition (Paris) constituted volumes 29-30. With and essay, Picasso and the human comedy, by Michel Leiris, and an appreciation by renowned author, Rebecca West.

From the front dustjacket flap: "In this magnificent series of drawings Picasso reviews and comments upon his whole prodigious career. Styles and periods, the persons and inventions that have filled his incomparable canvases are held up before the detached eye of the master. This work has been produced under the direction of Teriade by the Master Printes Draeger Freres for the heliogravure in black and white and Moulot Freres for the lithography in color. The American edition is published through the co-operation of Verve and stands as one of their finest creations."



*Photo: 1954, Picasso and Tèriade prepare the edition of this book in Saint-Jean Cap-Ferrat*



With an essay, Picasso and the human comedy, by Michel Leiris, and an appreciation by renowned author, Rebecca West. She begins, "A short time ago there occurred what is perhaps the most prodigious artistic event of the present century.

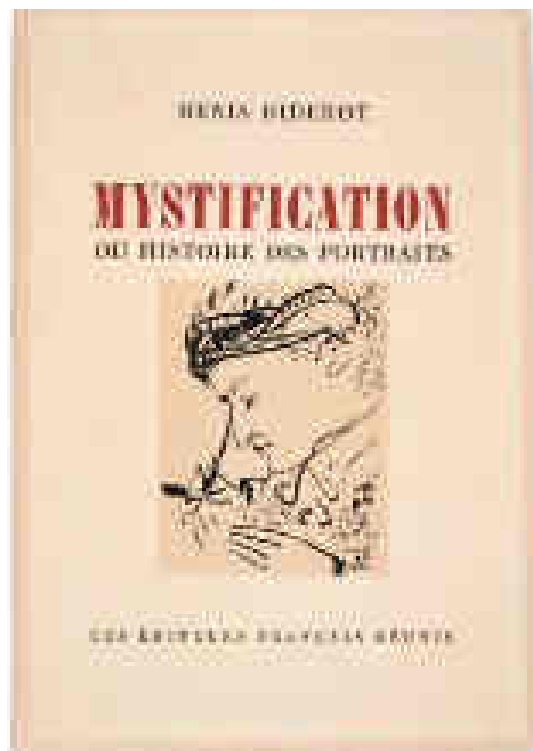
Pablo Picasso, at the age of seventy-two, opened his sketch-book on the twenty-eighth of November, 1953, and went on drawing in a frenzy of industry until the third of

February, 1954. In those nine weeks, he produced 180 drawings of great beauty. Picasso simply set down on paper the images which passed through his mind during those nine weeks, which were for him a period of acute emotional disturbance. This volume takes us, therefore, inside the mind of the most gifted artist of his time." "In this richly diverse masquerade, which combines something of the English Christmas pantomime and something of the Commedia dell' Arte with touches of a 'dance macabre', the very magnificence of the draftsmanship seems to strike and added note of irony. Never has such stupendous virtuosity been so lightheartedly employed for making fun of art."



**146. Title: *Mystification: ou histoire des portraits*****Author:** Denis Diderot (Pantophile Diderot), Pierre Daix, Yves Benot**Date:** 1954**Publisher:** Les Éditeurs Français Reunis, Paris**Typography, text & binding:****Printer of Illustrations :** Mourlot**Paper:** Japan, Vélín d'Arches, Vélín pur fil Lafuma**Size:** 27 x 19 cm**Illustrations :** 4 portraits of Diderot by Picasso**Print run:** 530 copies: 5 on Japan A-E; 95 on Vélín d'Arches I-XCV; 430 on Vélín pur fil Lafuma including 30 hors commerce numbered 401-430). Many were signed in the justification page by Picasso**Catalogues raisonnés: Cramer :** Not in Cramer **Horodisch :** B19**Comment:***Mystification ou Histoire des Portraits*. Diderot, Denis; Pierre Daix (Preface); Yves Benot (Text)

First edition of this tale by Denis Diderot, whose writing dates back to the years 1768-1769. It is illustrated in the first edition of four portraits of Diderot made especially for the book by Pablo Picasso, reproduced in lithography in the studio of Mourlot Frères, Paris. Lathographed in full-page black. Picasso illustrated this essay of



Diderot's with four portraits of the great thinker, whose mind "anticipated and epitomized moral, psychological, and social opportunities and stresses attending the assimilation of science into culture". 430 copies printed on vélín pur Lafuma (Total edition of 530 copies).

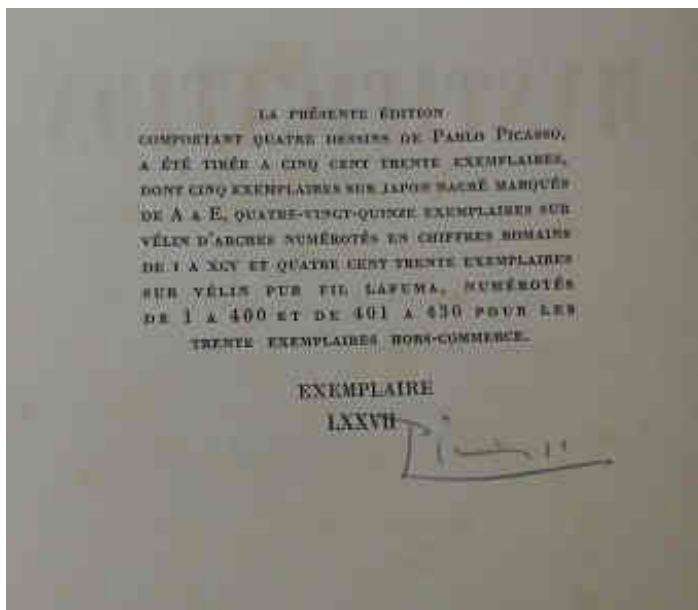
The story is based on a true story in which Diderot was also involved. The Russian Ambassador to France, Prince Dmitri Alekseyevich Gallitzin, wanted to marry the 19-year-old Amalie von Schmettau, but had given his former mistress Mlle d'Ornet (in Diderot

spelled "Mlle Dornet") several portraits, which he wanted to retrieve before his marriage. The scene takes place in the Paris studio of the Prussian painter Anna Dorothea Therbusch (in Diderot spelled "Mme Therbouche"), where present are the painter, then Miss Dornet, who reclines ill on a sofa, a certain Bonvalet-Desbrosses, allegedly a Turkish doctor, and Diderot himself. The Prince, who is not present, has made use of the artist, the



author and the doctor to diagnose to his former mistress that she can only be healthy when she separates herself from the mementos of her lover. The narrative is deliberately unfinished, according to the author, because of the interruption of the project due to the death of Bonvalet-Desbrosses.

Wikipedia



**147. Title: *Picasso Dessins 1903-1907***

**Author:** Daniel-Henry Kahnweiler

**Date:** 1954

**Publisher:** : Berggruen & Cie., Paris

**Typography, text & binding:**

**Printer of Illustrations :** Mourlot (cover); Daniel Jacomer (collotype and pochoirs)

**Paper:**

**Size:** 22 x 12 cm

**Illustrations :** 20 drawings by Picasso, one in the lithographic cover and 19 in collotype and pochoir inside the book

**Print run:** 2000 copies

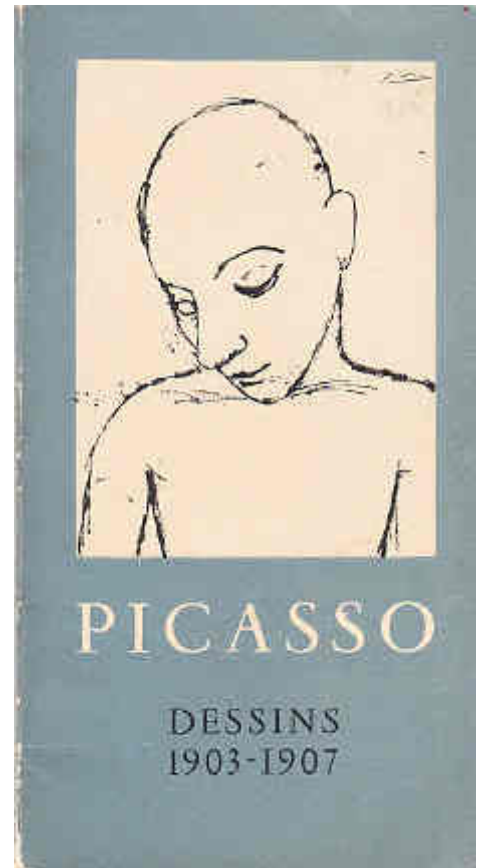
**Catalogues raisonnés: Cramer :** Not in Cramer **Reuße :** Not in Reuße **Mourlot :** Not in Mourlot

**Comment:**



Berggruen & Cie, Paris, 1954. Soft cover. 1st Edition. 24 unnumbered pages, illustrations; Cover lithographed by Mourlot. Introduction by Daniel-Henry Kahnweiler. Paperback (22x12cm), 24 unencrypted pages.

Eighth catalog of the Berggruen Gallery, printed in 2000 copies. 20 reproduced drawings, including that of the cover. Cover by Mourlot, collotype and pochoir by Jacomet.





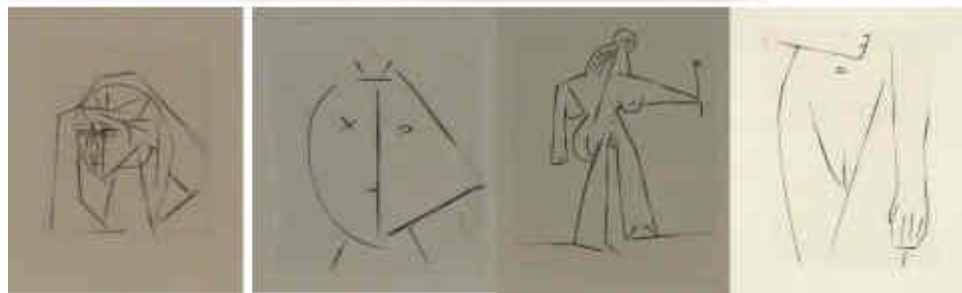
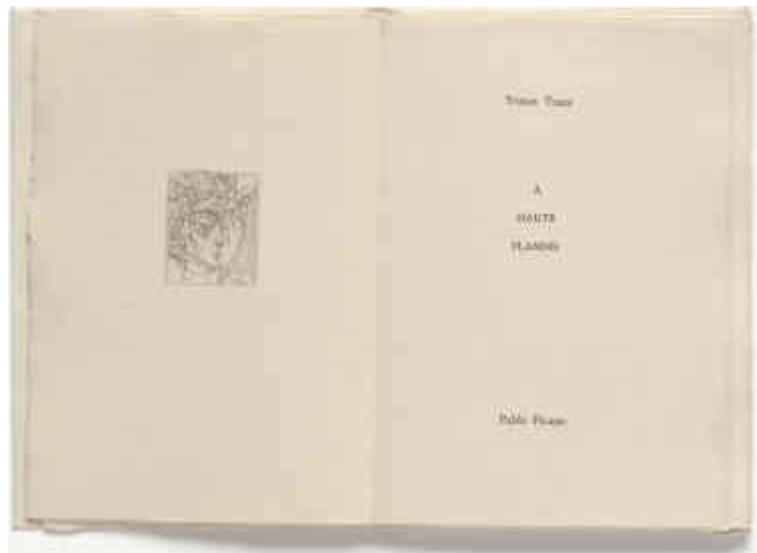
**148. Title: *A Haute Flamme*****Author:** Tristan Tzara**Date:** 1955**Publisher:** Tristan Tzara (chez l'auteur)**Typography, text & binding:** Raymond Jacquet, Paris**Printer of Illustrations :** Georges Visat, Paris**Paper:** Ancient Japan**Size:** 24 x 16,5 cm**Illustrations :** 6 engravings with burin on celluloid 21,2 x 14,5 cm, 5,3 x 4,3 cm, 11,9 x 8,5, 7,4 x 6, 12,1 x 9,6 and 7,4 x 6,1 cm**Print run:** 70 copies on Ancient Japan signed by author and artist**Catalogues raisonnés:** Cramer : 72 Horodisch : B21 Bloch: 781-786**Comment:** *À haute flamme* by Tristan Tzara, tackles the traumatic experience of the Nazi occupation of Paris. A member of the Resistance, Tzara abandoned Paris on June 11th 1940; after visiting Max Jacob in Saint-Benoît-sur-Loire he joined a large group of people who moved southwards. The group was machine-gunned by a plane. Thirteen years later, Tristan Tzara relived that event in a text about the horrors of the war.

The book was self-published and included six chiseled engravings on celluloid. The print run was of 70 copies on antique Japanese paper. The typography was carried out by Raymond Jacquet, Paris, and the prints were charged to Georges Visat.

**Margarida Cortadella  
Museu Picasso de Barcelona**

A poem written thirteen years after the painful experience of the Occupation, completed in February 1953, it first appeared in *Les Lettres françaises* in August of the same year. 6 original burins on celluloid of Picasso (his first works on celluloid) including the cover. The artist is using this technique for the first time. Limited edition of 70 copies, all on old Japan paper and signed by Picasso and Tzara. In 1896, Samuel Rosenstock, later to be known as Tristan Tzara, was born in Moinesti, Romania. He is known as one of the founders of Dada, a movement that originated in Zurich in February, 1916 at *Le Cabaret Voltaire*. The word, "Dada," means "rocking horse" in French but the early proponents of the movement stated "Dada means nothing!" There is also some dispute over who 1st coined the name, but

there is no debate that Tzara wrote the 1st Dada texts. Tzara's early Dada texts were "The First Heavenly Adventure of Mr. Antipyrine" (1916), & "Twenty-Five Poems" (1918). He also published the movement's tenants ("Seven Dada Manifestos," 1924). He joined the Communist Party in 1936 & was active in the French Resistance during WWII. Forced to flee Paris in 1940, he wrote "A Haute Flamme" (1955), illustrated by Picasso, to commemorate, define &, perhaps, reconcile himself, to this event. Tzara's other works include: "The Approximate Man" (1931); "Speaking Alone" (1950), & "The Inner Face" (1953). He died in Paris in 1963.



**149. Title:** *Hélène chez Archimède*

**Author:** André Suarès

**Date:** 1955

**Publisher:** Nouveau Cercle Parisien du Livre, Paris

**Typography, text & binding:** Fequet et Baudier, Paris

**Printer of Illustrations :** Georges Aubert (engraver)

**Paper:**

**Size:** 45 x 35 cm

**Illustrations :** 22 Picasso woodcuts (20 full-page)

**Print run:** 240 copies: 100 numbered I to C, the first 20 with 2 suites of the illustrations, one on blue and other on ochre paper; 140 nominal copies for members of the club, some with suite on cream paper.

**Catalogues raisonnés:** Cramer : Not in Cramer.

**Monod:** 10485; **Rauch:** 80; **Johnson** (Vollard) : 193;

**Solvay** 861; **Strachan** "The Artist & The Book in France", p.340; **Geiser-Bolliger** 1955; **Horodisch** B22

**Comment:**

The *Carnet de Juan-les-Pins* notebook of 1925,

actually made in the summer of 1924, during the holidays with Olga in that seaside resort on the Cote d'Azur, was

reproduced in part at number 2 of the magazine *La Révolution Surréaliste* published on January 15, 1925. It is a series of 24 pages of designs, a part of which are composed of lines joined by points that schematize to the extreme different topics. The drawings were soon passed to wood by master engraver Georges Aubert in order to be incorporated as illustrations of artist's books. In 1931, part of the woodcuts – 16 pages– are used in the book *Le Chef-d'oeuvre inconnu* by Balzac, edited by Vollard (Cramer 20). The rest will be to illustrate another book of Picasso: *Hélène chez Archimède*, a project of Vollard from the same period but that did not materialize until 1955. The summer notebook continues in Paris during the month of October, and there the designs become clear predecessors of the *Chant des Morts*, as is the case of those cataloged by Zervos with numbers ZV.343-345 and 355.

Given that many of the nonlinear drawings of the first notebook resemble stringed musical instruments, Josep Palau i Fabre intuits that the line drawings correspond to what the astral



charts would say if Picasso had wanted to see musical instruments in the stars he contemplated in the sky . In reality, the constellation cards are nothing but a conventional grouping of stars, looking for a form that is achieved by drawing an imaginary line between some of them.

Picasso would have liked to imagine no great bears, sagittarius, etc., but guitars or mandolins. The linear drawings of the notebook give rise to various interpretations, especially by his Surrealist friends. But Picasso rushes to cut them clean, taking advantage of a tasty text in which he tries to disprove the theories of critics who seek to explain Cubism through scientific or ideological considerations and in which he states

that what is represented on the notebook are simply constellations. It is the Letter on Art that begins with his famous boutade "I do not look for. I find", published in Moscow on May 16, 1926 in the magazine *Огонёк* (read Ogoniok, The Light) . Although, as we say, the object of the letter is the lucubrations about the origin of Cubism, the best example that the Andalusian finds to dismantle the theories of art critics is the *Carnet de Juan-les-Pins*. Picasso ridicules the surrealists who "found with surprise in his album sketches and pen drawings in which there were only points and lines" and gives a totally simple explanation of these designs:

"The fact is that I admire the astronomy charts a lot. They seem beautiful to me, regardless of their ideological significance. Therefore, one day I started to draw a group of points, joined by lines and spots that seemed suspended in the sky. My idea was to use them later, introducing them as a purely graphic element in my compositions. But those clever surrealists have discovered that these drawings responded exactly to their abstract ideas."

**Miguel Orozco**



**150. Title: *Provence Noire***

**Author:** André Verdet

**Date:** 1955

**Publisher:** Cercle d'Art. Paris

**Typography, text & binding:** Imprimerie Union

**Printer of Illustrations :** Imprimerie Sapho

**Paper:**

**Size:** 27,3 x 21,2 cm

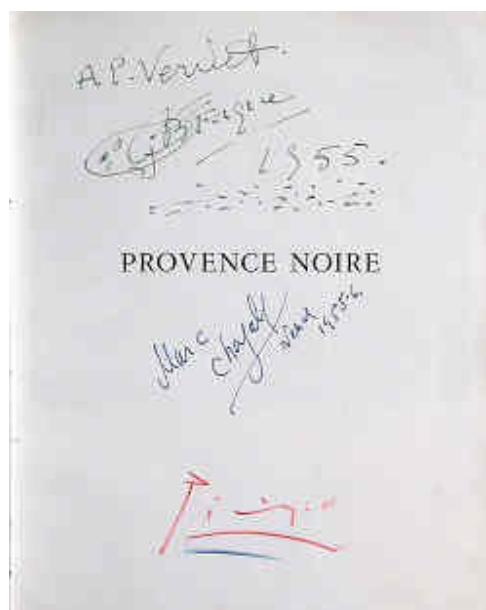
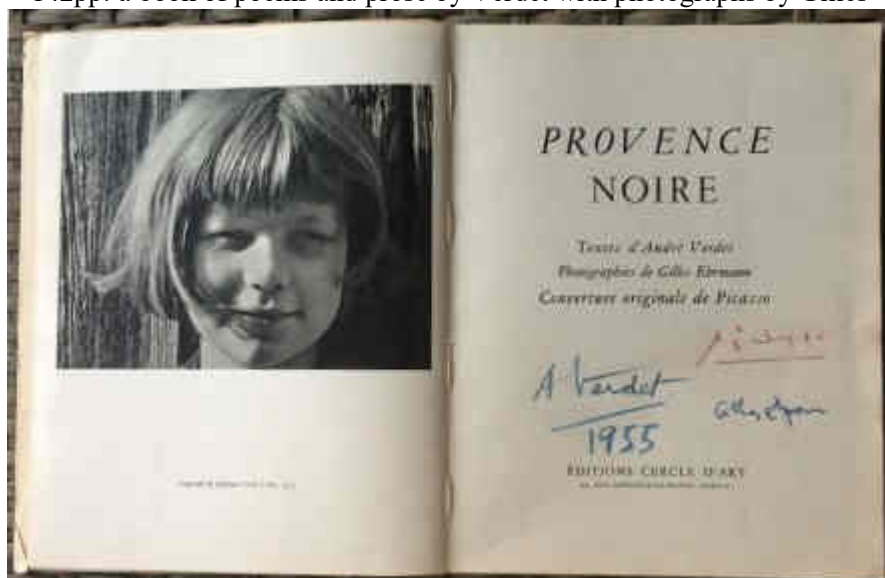
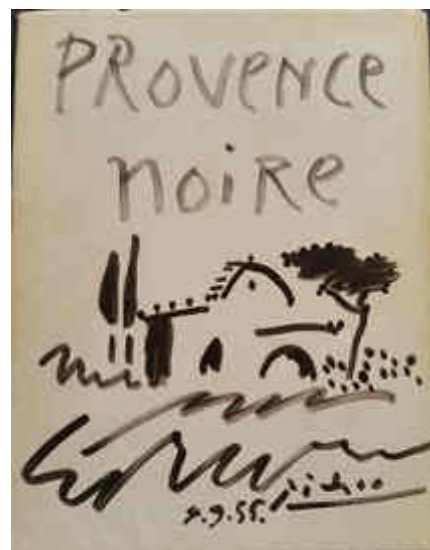
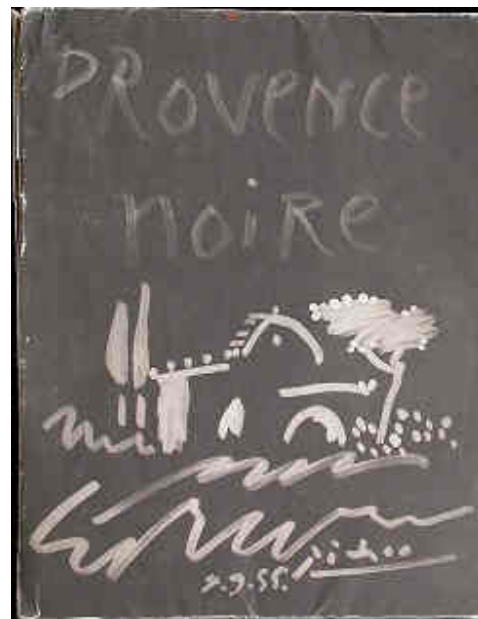
**Illustrations :** Cover and back cover by Picasso; photographs by Gilles Ehrmann

**Print run:** Unknowns

**Catalogues raisonnés:** Cramer : Not in Cramer Horodisch : E12

**Comment:** We illustrate here a copy signed by author, illustrator and photographer, as well as a special presentation copy, signed by Picasso, Marc Chagall and Georges Braque for the author of the text, André Verdet, on the half-title page.

142pp: a book of poems and prose by Verdet with photographs by Gilles



Ehrmann . Illustrated with photogravures by Gilles

Ehrmann. The photographs by Ehrmann are of architecture, ruins, landscapes and common citizens of the south of France, including portraits of Picasso, Leger, Chagall and Braque. Original plain thin boards with cream paper spine, pictorial cream paper jacket with wrap-around folds over inside covers, front and back covers illustrated from the artwork of Pablo Picasso, mylar cover. First Edition. Special presentation copy, signed by artists Pablo Picasso, Marc Chagall and George Braque for the author of the text, André Verdet, on the half-title page. Picasso's signature on the bottom of the page boldly signed "Picasso" in red crayon, underlined once in red and a second line in blue crayon. Chagall's full signature in blue ink on the middle of the page, underlined inscribed "Vence, 1955-6". Braque's signature on the top, inscribed "A.P. Verdet, G. Braque, 1955" underlined, with flourishes and a small sketch of an artist's palette with brushes, all in blue-green ink.



**151. Title: *Oratorio pour la nuit de noel***

**Author:** Marc Sabathier-Leveque

**Date:** 1955

**Publisher:** Les Éditions de Minuit, Paris

**Typography, text & binding:**

**Printer of Illustrations :**

**Paper:** pure rag paper, esparto, Vélín

**Size:** 25 x cm

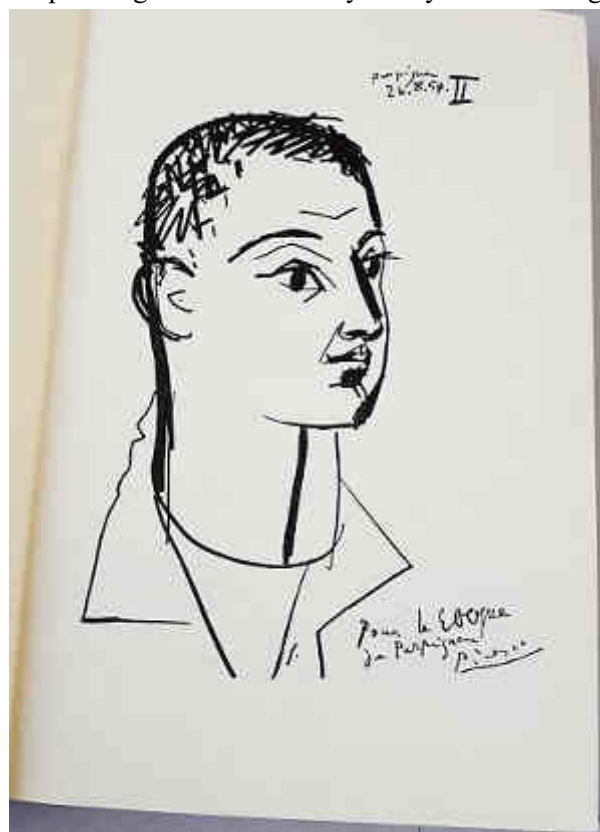
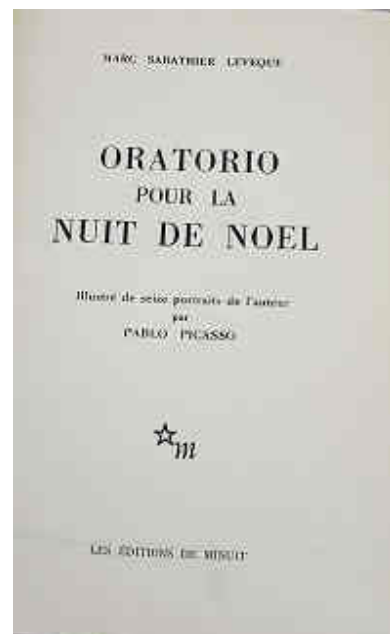
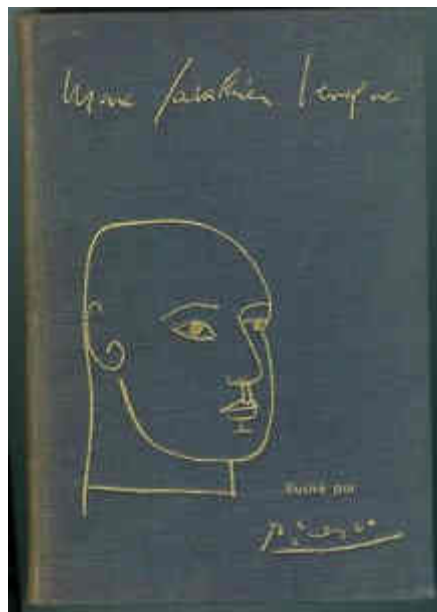
**Illustrations :** 16 portraits of the author by Picasso (drawings reproduced from line blocks) all dated in Perpignan on 26 August 1954

**Print run:** Édition de luxe : 1-11 and A-E on pure rag paper ; 12-44 and F-I on Alfa esparto paper ; 45-382 on Vélín

**Catalogues raisonnés:** Cramer : Not in Cramer Horodisch C34

**Comment:** Oratorio pour la nuit de Noël. Editions de Minuit - 1955 - Paris

"A puzzling work launched by a 14-year-old teenager in 1942, this series of poetic variations is inspired



by Bach's Christmas Oratorio and presents itself in a compact layout, interspersed with typographic games, calligraphy and 16 portraits by Picasso. A 4-page insert attempts to shed light on the composition of this author's work. Most of the books of this first edition were destroyed after the death of Marc Sabathier Levêque in 1965 "(Vignes, 228 ).

Started at the age of fourteen, rewritten when he was twenty-two, the book was completed in 1952 and published three years later, at Editions de Minuit, thanks to André Malraux, who considered this text "one of the major works of the twentieth century," "We will discover you in thirty years.

Oratorio pour la nuit de Noël is a teenage song, the apocalypse of a child from who discovers the world and finds out himself, beyond an improbable family.

Miguel Orozco

Picasso: 70 years of book illustration

**152. Title: *Venti Pochoirs Originali***

**Author:** Franco Russoli

**Date:** 1955

**Publisher:** Silvana Editoriale d'Arte, Milano.

**Typography, text & binding:**

**Printer of Illustrations :**

**Paper:**

**Size:** 40 x 30 cm

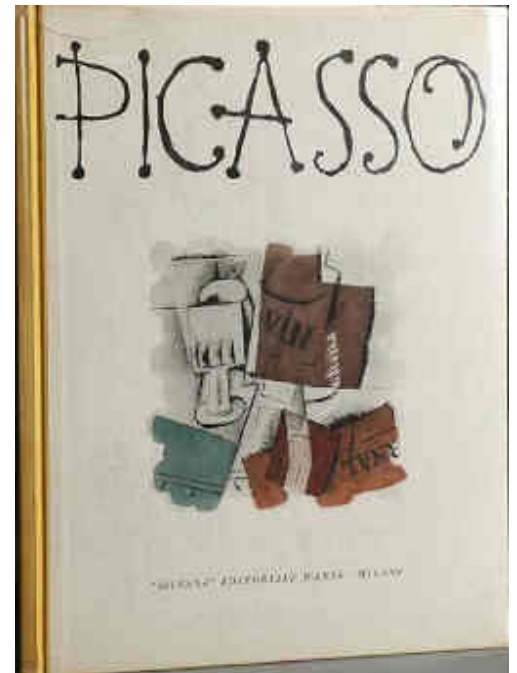
**Illustrations :** 20 color pochoirs after Picasso (39 x 28,5 cm); 4 black illustrations by Picasso

**Print run:** 200 numbered copies

**Catalogues raisonnés: Cramer :** Not in Cramer

**Comment:**

*Picasso venti pochoirs originali:* 1955. Silvana "Editoriale d'Arte", Milano. Limited edition number 82 of an unstated edition. 15.5 inches x 11.5 inches (39.5 x 29 cm), presentation by Franco Russoli. Complete with 20 tipped in pochoir color plates with tissue guards. Publisher's decorative boards with yellow cloth spine.











153. Title: ***Femmes et faunes*** 12 lavis, dessins aquarellés

Author: Antonina Vallentin

Date: 1956

Publisher: Au Vent d'Arles, Paris

Typography, text & binding:

Printer of Illustrations : Daniel Jacomet

Paper: Richard de Bas

Size: 51 x 41 cm

Illustrations : 13 pochoirs, 5 in colours 51,5 x 36,7 cm

Print run: 200 plus 26 hors commerce copies:

Catalogues raisonnés: Cramer : Not in Cramer

Comment:

Femmes et Faunes, 12 lavis, dessins aquarellés

The complete portfolio, comprising 13 collotypes, 5 with colour pochoir, with title-page, text and justification, the edition was 200, on Richard-de-Bas wove paper, published by Au Vent D'Arles, Paris, the full sheets loose in the original hessian folio with the artist's name and title printed on the uppers, overall size 514 x 410 mm (20 1/4 x 16 in)



Portfolio that houses the series "*Femmes et Faunes*". The extensive chronological period covered by the works presented, explains to a large extent the thematic variety and the plastic approach. We see in this series slight connections with *La Joi de vivre* of Antibes 1946 (title taken directly from Matisse "*Joi de vivre*", 1906), and we can also observe works very close to the problematic posed in the *Suite Vollard*. Chromatically the series of *Femmes & Faunes* has examples of monochromatic lithographs, mostly and polychromatic only 4 examples. It gives the sensation that the works with use of color are images of the series *Faunes et flores d'Antibes* that for some reason had no place in that folder. Some themes are kept in common with the other folders, the faun, either playing the *aulós* (αὐλός) or a bust or head study. There is also some representation of the centaur. But above all there is a variation of themes. The female element that previously appears as a nymph, is recreated in the woman herself, and in some cases as

Miguel Orozco

Picasso: 70 years of book illustration

maenads. The scenes also present a lot of variety. The idyllic trio has given way to the bacchanal, to the contemplated dream, to the winged bulls.

**Museo de Málaga**  
**Departamento de Grabado**



**154. Title:** *Chevaux de Minuit*

**Author:** Roch Grey

**Date:** 1956

**Publisher:** Iliazd, Paris

**Typography, text & binding:** Imprimerie Union, Paris

**Printer of Illustrations :** Roger Lacourière, Paris

**Paper:** Vieux Japon. glazed China

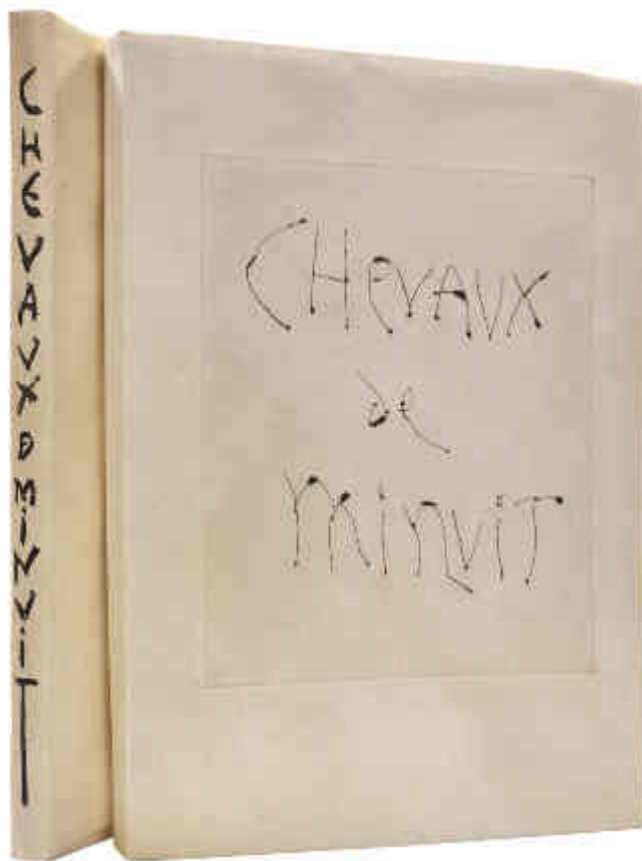
**Size:** 33 x 23 cm

**Illustrations :** 1 drypoint 21 x 17 cm; 12 engravings with burin 20,7 x 15,4 cm to 23,1 x 15,4 cm.

**Print run:** 68 copies: 52 on Vieux Japon 1-52; 16 on glazed China I-XVI; some artist copies. All signed in red by artist and publisher

**Catalogues raisonnés:** Cramer : 73 Bloch: 809-821 Horodisch: A14

**Comment:** The poem *Chevaux de Minuit* by Roch Grey (pseudonym of Baroness Hélène Oettingen) was edited by Iliazd after her death in 1950. The two had been friends and Ilia Zdanevich felt that the writer's work had been under-appreciated in her lifetime, having not received recognition in either mainstream or avant-garde literary circles. It was his aim, especially in the later part of his career to bring to light the work of marginal writers by collaborating with famous artists, many of whom



were his close companions. Picasso chose to illustrate the Baroness' epic poem with a procession of horses, simplistic in style yet dramatic in impact. The book as a whole is representative of Iliazd's talent in reinventing and combining the work of different artists to create something which is reflective of his own creative vision. His interest in the representation of language meant he constructed a 'text' which was not circumscribed by limits of a literary work and had its own identity.

52 copies on Vieux Japon from a total of 68 copies. Signed by Picasso and Iliad on the limitation page. With 12 engravings, of which

2 are outside the text and 10 are in text. Pages are folded in three with engraving in centre and text either side. In original parchment wrappers with a drypoint etching on the cover. Slipcase.





**155. Title: *Nuit***

**Author:** René Crevel

**Date:** 1956

**Publisher:** P.A.B. Pierre-André Benoit, Alès

**Typography, text & binding:** Pierre-André Benoit, Alès

**Printer of Illustrations :** Pierre-André Benoit, Alès

**Paper:** laid Auvergne à la main

**Size:** 6,5 x 9 cm

**Illustrations :** 1 engraving with burin on celluloid 3 x 5,5 cm signed in pencil

**Print run:** 30 copies on laid Auvergne à la main

**Catalogues raisonnés:**

**Cramer :** 74 **Bloch:**

807 **Horodisch :** B24

**Les livres réalisés par**

**P.A. Benoit** 268

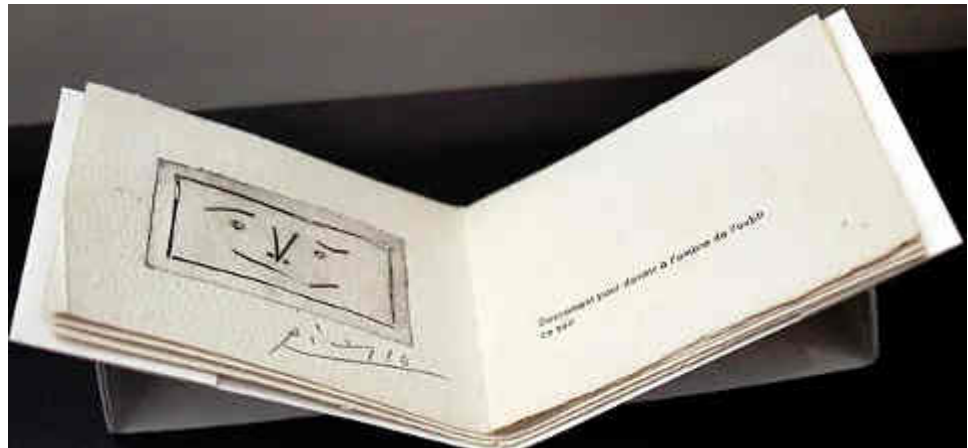
**Comment:** We are also illustrating here an impression with inverted black/white.

*Tiny à l'italienne* (84 x 60 mm). Burin on celluloid signed Picasso as frontispiece. First

collaboration of Picasso and Pierre André Benoit. In 1956, the strange poet-publisher-typographer from Alès asked Picasso to produce a small engraving for one of his small volumes. Picasso engraved this rectangular face with a pointed nose on a very small piece of celluloid.

First edition of this poem by René Crevel published in the *Little Review* (autumn 1924 - winter 1925).

This copy is enriched with a different print on China, with a black background (not mentioned by Bloch or Cramer) of the same engraving, made from the same celluloid plate, which was this time entirely coated with black ink. Benoit had fun truffling copies of some happy few such publisher essays and games. Limited edition of 30 copies, printed on vergé fin d'Auvergne à la main Richard-de-Bas paper, all signed in pencil by the publisher at the justification.



**156. Title: *Picasso. Peintures*****Author:** Gilberte Duclaud**Date:** 1956**Publisher:** Galerie 65, Cannes**Typography, text & binding:** Imprimerie Devaye, Cannes**Printer of Illustrations :** Mourlot**Paper:** Vélín, ancient Japan**Size:** 19 x 14 cm**Illustrations :** 1 transfer lithograph 12 x 8,6 cm (*Faune et marin*)**Print run:** 1500 copies: 50 with the monogram "G.D." in ink with a signed additional impression on ancient japan of the lithograph with color indications in roman numerals; 1450 unnumbered copies with the lithograph.**Catalogues raisonnés:** Cramer : 75    Reuße : 684    Mourlot :

284    Bloch: 800

**Comment:**

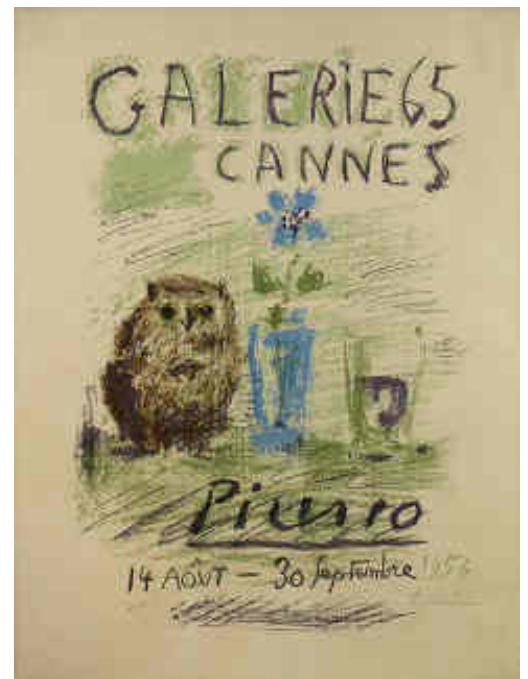
The painter had known Duclaud much earlier. La Galerie 65 had



clientele as good as that of Paris. The painter accepts and prepares for the exhibition held between August 14 and September 30, 1956 a beautiful poster in six colors (light green, brown, blue, dark green and two violets). From this poster (R. 682, M. 282), which neither Mourlot nor Reuße can date, but undoubtedly made between June 3 and 6, 2,000 copies printed on vellum paper of 69 by 48.5 cm will be printed. But one hundred copies will also be printed on Arches paper of 77 by 57 cm with margins, numbered and signed by Picasso. This poster is yet another proof more of a certain underestimation of Picasso posters. It was executed by the painter and printer with the same or greater care than many of his lithographs published by the Galerie Louise Leiris. In addition, the circulation of 2,000 copies evidences that it was done with a commercial motive, since there was not in Cannes in 1956, with a population of 65,000 inhabitants, enough corners to place a poster in each of them. In short, the posters are original work of the same value as any other graphic work and are made and printed with the same commercial purpose: that collectors acquire them. Picasso not only prepares the poster, but he also agrees to illustrate with an original lithograph the catalog of the exhibition, which exhibits engravings, lithographs and drawings made between 1905 and 1956, as well as a single oil painting: one of the many portraits made in 1954 of his model Sylvette David (Z.XVI: 306). To prepare this catalog, Picasso does on Sunday June 3 in Cannes a modest and small black drawing (8 by 12 cm) of a faun and a



been inaugurated in 1954 with an exhibition by Picasso. And two years later Gilberte repeated the operation, convincing the painter that the wealthy tourists who came to the Riviera were a



child. *Le Faune et l'Enfant* (R. 683, M. 283), did not satisfy Gilberte, and Picasso made a new attempt that same day, producing the beautiful lithograph *Faune et Marin* (Méditerranée) (R. 684, M. 284) made in four colors (green, violet, blue and ocher), which is used as a cover, being printed at 1,450 copies on paper of 19 by 14 cm. This modest catalog (Cramer 75) even has a luxury edition of 50 numbered copies, printed with the monogram "GD" and that carry an additional impression of the lithograph in ancient Japan paper, signed by



Picasso (it escapes to Reuße, who fails clearly here). These proofs on Japanese paper have a difference with the others: they keep the indications of Picasso to the printer regarding the order of colors: I for violet, II for blue, III for ocher and IV for green. We have found and illustrate here also another impression of the



lithograph without the green and orange colors. The copies of the current edition of this beautiful lithograph are quoted at auctions for several hundred euros. We have also found a copy of the edition of the lithograph with the indications of colors, numbered (2/50) and signed, auctioned by Clars Auction Gallery of Oakland, California on February 7, 2010. This lot was estimated 2244 between 4 and 6,000 dollars. But in addition to the 50 luxury copies other

copies were also printed with marks but without numbering or signing, since we have found one for sale in the Galerie Michael of Beverly Hills (reference # 912265). It is printed on Japan paper but does not have a number or signature.

The clever Gilberte Duclaud is in fact doing, with the complicity of the painter, the competition to Galerie Louise, editing and printing posters, catalogs and even original lithographs. Perhaps to calm down Louise and her stepfather Kahnweiler, Picasso makes another lithograph on the same theme on the 5th of June, *Scène antique* (R. 685, M. 284) as unfortunate as the first attempt for cover of the catalog, but fifteen times larger (35 by 45 cm and printed on paper of 66 by 50 cm). But Leiris publishes it as always at 50 numbered and signed copies, considering that she has to take whatever Picasso provides and that there will always be clients for the signature of the painter, regardless of the work that accompanies it.



**Miguel Orozco**

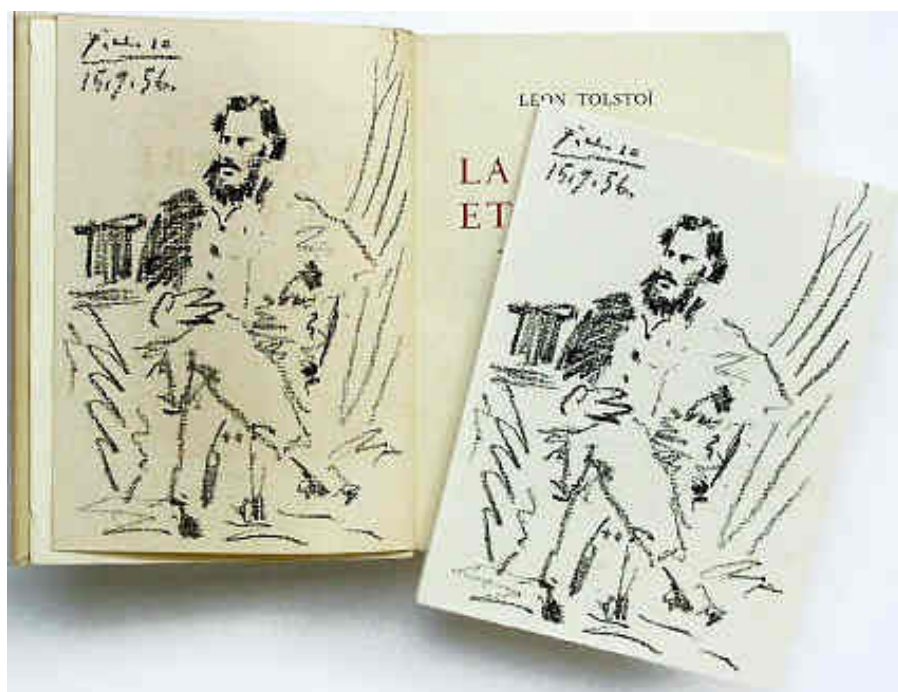


**157. Title: *La Guerre et la Paix*****Author:** Leon Tolstoi**Date:** 1956**Publisher:** André Sauret, Editions du Livre, Monte-Carlo**Typography, text & binding:**

Imprimerie Nationale, Paris

**Printer of Illustrations :** Mourlot**Paper:** Vélín d'Arches, Arches laid, China**Size:** 22,5 x 16,5 cm**Illustrations :** 1 transfer lithograph 21,5 x 15 cm (*Portrait de Leon Tolstoi*) signed on the transfer paper**Print run:** 3400 copies: 300 on Arches laid with additional impression of the lithograph on China I-CCC; 3000 on Vélín d'Arches; 100 hors commerce copies. All have the lithograph.**Catalogues raisonnés:** Cramer : 76 Reuße : 686 Mourlot : 287**Bloch:** 825**Museum References:****Exhibitions:**

**Comment:** In November 1956 Picasso went back to working lithography hard to create a beautiful portrait of Jacqueline. But before, on Saturday, September 15, he executed another assignment for a book. It is *Portrait de Léon Tolstoi* (R. 686, M. 287), a simple but well executed drawing based on a photographic portrait of the writer made in 1860. The Picasso drawing is executed with lithographic pencil and frottage on transfer paper 15 by 22 cm and will serve as frontispiece to an edition of the Grand Prize of Best Foreign Novels, of course edited by André Sauret, in this case *La Guerre et la Paix*, published in 1956 (Cramer 76). As usual with Sauret, the numbers are big, to Mourlot's rejoicing: 3,700 prints of the lithograph, of which 3400 in Arches vellum and 300 in China, all of course not numbered nor signed.

**Miguel Orozco**



### 158. Title: *Picasso lithographe III*

**Author:** Fernand Mourlot

**Date:** 1956

**Publisher:** André Sauret, Editions du Livre, Monte-Carlo

**Typography, text & binding:** Imprimerie Union, Paris

**Printer of Illustrations :** Mourlot

**Paper:** Vélín

**Size:** 32,3 x 24,6 cm

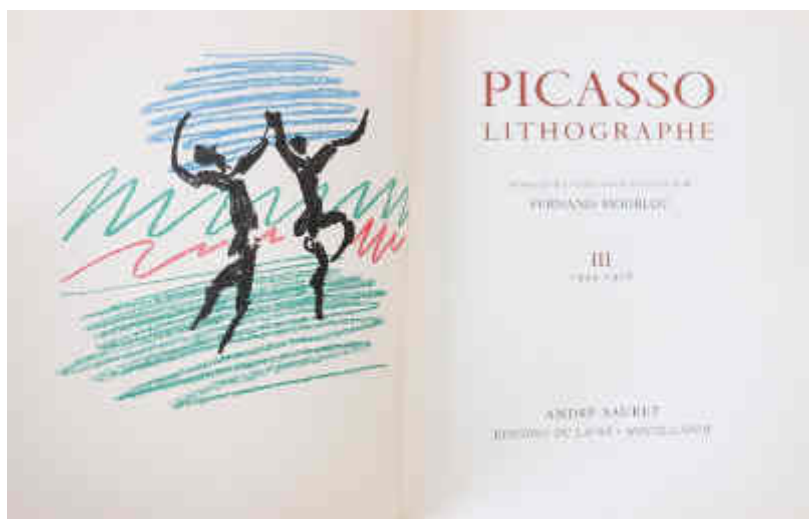
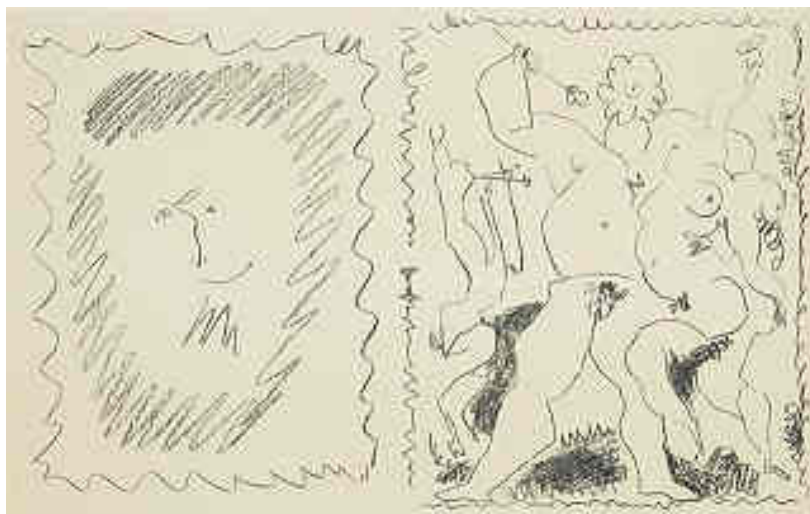
**Illustrations :** 2 transfer lithographs: Bacchanale 32 x 51 cm and La Danse 18 x 18,5 cm

**Print run:** 3000 unnumbered copies on Vélín

**Catalogues raisonnés:** Cramer : 77 Horodisch : E13 Reuße : 664-665 Mourlot : 281 Bloch: 796

#### Comment:

Picasso introduces a parenthesis in his lithographic work, since he does not work the medium again until the month of November 1955. On Saturday 12 he makes a simple drawing in colors of two dancers, *La Danse* (R.664, M. 281) to be used as frontispiece of the third volume of Fernand Mourlot's catalog of lithographs. It is done with lithographic pencil on four transparent lithographic papers, passed to as many stones of 18 by 19.5 cm, one for each color: green, red, blue and black. It will be printed on 3,000 copies on a vellum paper of 32.1 by 24, 5 cm) and the design will even be used to decorate dishes in a charity edition. The next day he made the two lithographs of the cover of the book, a simple sketch of a bearded man's face and a more elaborate bacchanal scene. These lithographs, made with pencil on a single report paper transferred to a zinc plate of 32 by 51.5 cm, are printed on a paper of 51.9 by 65.2 cm with an ocher background the size of the plate (*Bacchanale* R. 667, M. 280).



Miguel Orozco

**159. Title: *Chronique des Temps Héroïques*****Author:** Max Jacob**Date:** 1956**Publisher:** Louis Broder, Paris**Typography, text & binding:** Imprimerie Union, Paris**Printer of Illustrations :** Desjobert, Paris (lithographs); Georges Leblanc, Paris (drypoints); Georges Aubert (woodcuts)**Paper:** Montval laid, ancient Japan**Size:** 25,2 x 19 cm**Illustrations :** 1 unsigned transfer lithograph (*Portrait de Max Jacob*) 22,7 x 17,5 cm.

There were 93 additional signed impressions with wide margins ; 3 drypoints 19,7 x 14,8 cm; 2 transfer lithographs for cover (22 x 35 cm) and slip case (22,7 x 39,5 cm);

24 wood-engravings by Georges Aubert after drawings by Picasso

**Print run:** 170 copies on Montval laid: 30 with a suite on ancient Japan (1-30); 120 (31-150) and 20 (I-XX). All signed in pencil by the artist.**Catalogues raisonnés:** Cramer : 78 Reuße : Mourlot : Bloch: 743-745, 802-

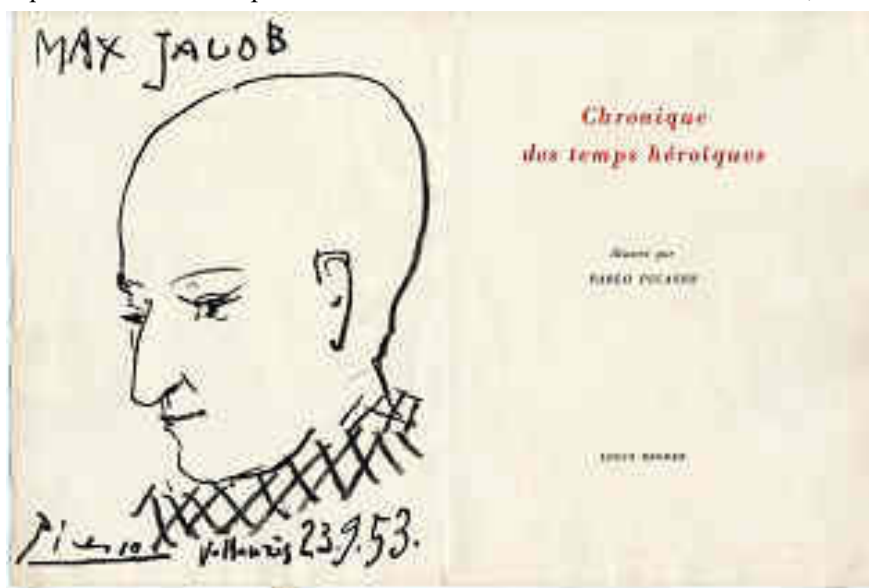
804 Horodisch: A15

**Comment:** We also include an impression of the frontispiece lithograph hand colored and dedicated to Publisher Louis Broder

The book that he illustrates that year is a tribute on the 80th anniversary of the birth of his first friend in the Paris of 1900, Max Jacob, whom he had met at an exhibition of his in the gallery of Ambroise Vollard. The poet had written between 1935 and 1936 a text of

memories at the request of the widow of Paul Guillaume, dealer of primitive art. She wanted to see the memories reflected in the introduction of a book of homage to her husband that did not come to see the light. We will remember that Apollinaire, Picasso and Braque had discovered primitive art and had collected statuettes. In fact, Apollinaire was arrested in 1911

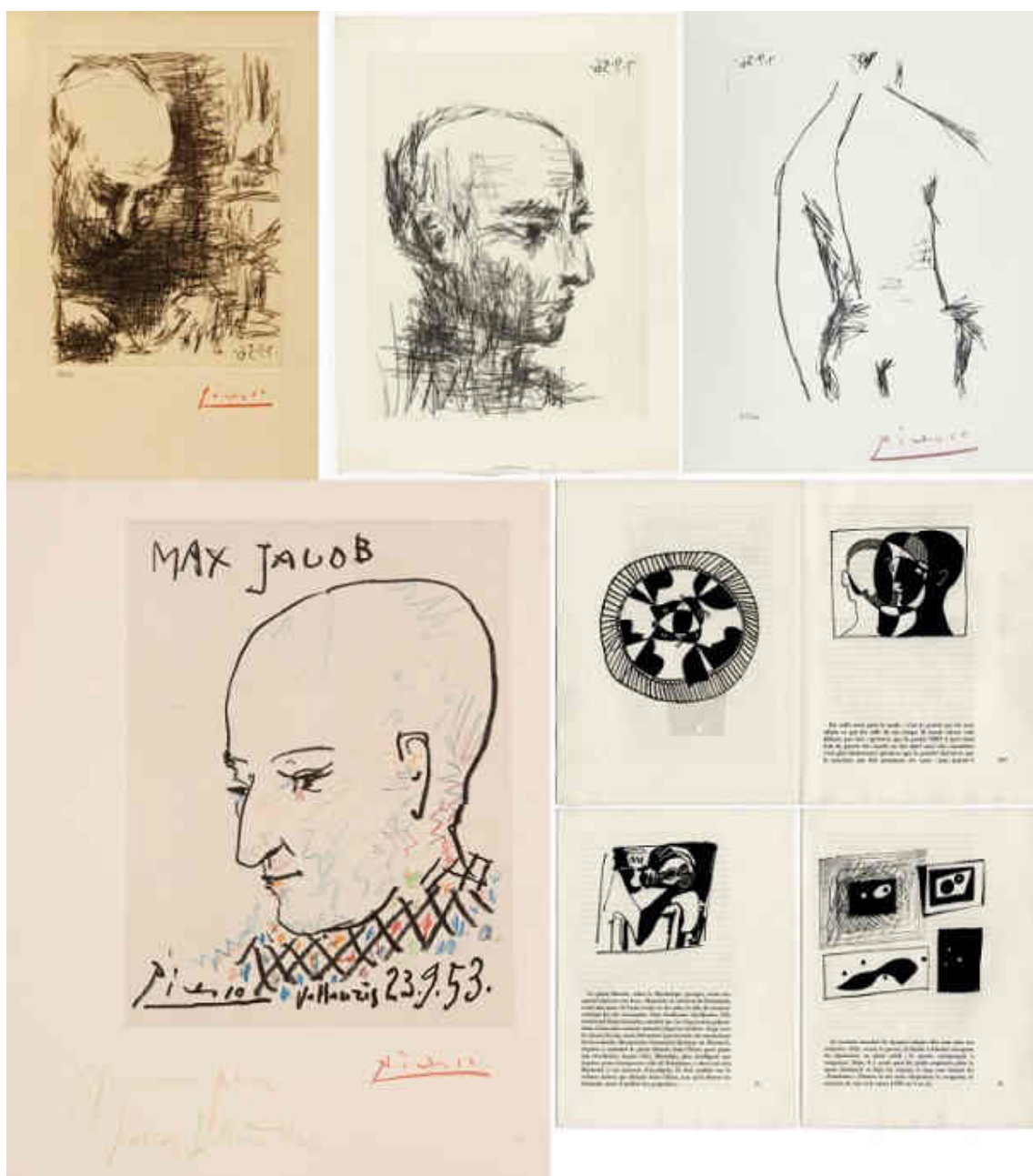
accused of complicity in the robbery four years before of some statuettes of Iberian art in the Louvre Museum, two of which were acquired by Picasso and played an important role in the realization of his painting *Les Femmes d'Alger*. In this text, Max Jacob remembers the first three decades of the century and talks about his friends Apollinaire and Picasso and about the artistic movements of the time. For this book of homage to Max Jacob, edited by Louis Broder in 1956 with the title *Cronique des Temps Héroïques* (Cramer 78), Picasso made in Vallauris on Wednesday September 23, 1953 a beautiful portrait of the poet with lithographic pencil dated and signed on report paper and transferred to stone (R. 628, M. 271). The portrait is



used as frontispiece of the book, printed on a Vergé Montval paper of 18 by 24 cm. This lithograph is also published

separately with large margins at 93 copies signed in red by the painter. Of these 93 copies, 8 are printed on 50.3 by 32.8 cm old Japanese paper and 85 on Chinese paper of 24.3 by 18.1 cm attached to a sheet of Rives vellum paper. Picasso also produces two double lithographs in two colors (black and red): the first to serve as the front and back cover of the book, with the author's name, title and simple strokes (R. 629, M. 271), and the second with some simple red and black dots (R. 630, M. 271) to be used as a cover for the cardboard box of the book and to be also included in the suite of prints that accompanies the luxury edition of 30 copies. Picasso also makes 3 drypoints with two portraits of Jacob and a torso of man seen from behind. And the book also contains 24 drawings by Picasso engraved in woodcut from molds scratched by the irreplaceable Georges Aubert. The drawings are reminiscent of the non-linear drawings of the *Juan-les-Pins* Carnet. Although given the proximity of the publication of the book *Hélène Chez Archimède*, one would think that the wood cuts also come from the stock that Aubert engraved at Vollard's request in 1930. In addition to the cited luxury edition, numbered from 1 to 30, the book is printed at 120 copies numbered 31 to 150 and 20 copies (for contributors) numbered I to XX. All are signed by Picasso.

Miguel Orozco



**160. Title: *Témoignage***

**Author:** Jen Cocteau

**Date:** 1956

**Publisher:** Pierre Bertrand, Paris

**Typography, text & binding:** Imprimerie Union, Paris

**Printer of Illustrations :** André Moret, Paris

**Paper:** Vélín d'Arches

**Size:** 46 x 33,5 cm

**Illustrations :** 1 etching 27,8 x 27,5 cm (*Femme vue de dos*).

Additional 25 impressions on Japan and 2 on China; 1 etching (portrait of Picasso) by Paul Pierre Lemagny, of which some impressions have a remarque by Picasso (Bloch 823)

**Print run:** 125 numbered copies on Vélín d'Arches

**Catalogues raisonnés:** Cramer : 80 Horodisch: D30 Bloch: 822, 823

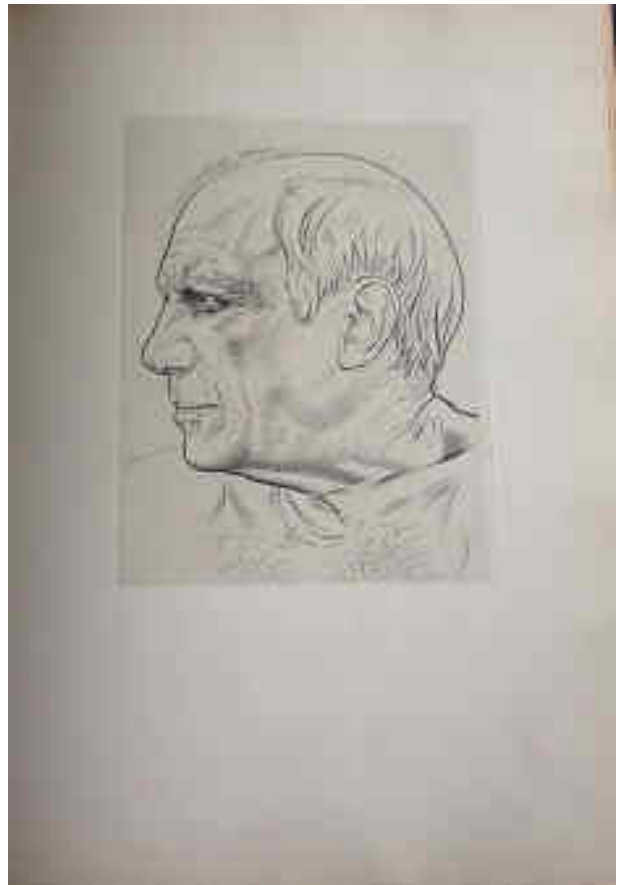


paper by the Imprimerie Union. Cocteau's homage to Picasso, issued on the occasion of the artist's seventy-fifth birthday, tells of their first meeting, and first and subsequent collaborations. This book bears witness to an attachment which the painter, however, did not feel anymore. This explains why the engraving accompanying the book dates from December 22, 1956, when the text was printed two



**Comment:**

Temoignage 1956. Pablo Picasso & Jean Cocteau Paris, Pierre Bertrand Publisher With an original etching by Picasso, and an etched portrait of the artist by Lemagny. Atlas folio, loose as issued in original printed wrappers. 120 copies, printed on Arches wove





months earlier; and it is probably not a coincidence that Picasso traces a body of a woman in flesh for someone whom he knows prefers slender bodies.



The enclosed photo of Picasso with Pierre Bertrand examining the proofs of the book *Témoignage* shows how the painter always controlled all the steps leading to the publication of a print or a book. He got so much involved that he took the other etching



included in the book, a portrait of Picasso by Paul Pierre Lemagny, a French painter and engraver specialized in portraits of great personalities for stamps the French Post Office (1905-1977), and on 22 May 1956 engraved in Nimes some remarks at the bottom of it. Whether it was done to support the publication (unlikely) or simply as a friendship gesture towards Lemagny, the engraving with remarks was catalogued by Georges Bloch as an original Picasso work (Bloch 823). According to the prints we have had access to, up to 85 impressions (1/20 to 20/20 and 1/65 to 65/65) were made, on paper measuring 56 x 38,5 cm.

**161. Title:** *Un poème dans chaque livre*

**Author:** Paul Eluard

**Date:** 1956

**Publisher:** Louis Broder, Paris

**Typography, text & binding:** Féquet et Baudier, Paris

**Printer of Illustrations :** Roger Lacourière, Paris

**Paper:** Vélín de Rives

**Size:** 20,3 x 18,7 cm

**Illustrations :** 1 engraving with burin 17,9 x 17 cm; 1 engraving with burin and drypoint 19,3 x 36 cm. In addition, 15

woodcuts, etchings and lithographs by Arp, Beaudin, Braque, Chagall, Dominguez, Max-Ernst, A. Giacometti, Valentine Hugo, Laurens, Léger, Masson, Miró, Tanguy and Villon.

**Print run:** 120 copies on Vélín de Rives: 1-120 and I–XX. All copies signed by all artists except Léger, Laurens and Tanguy, who died before the publication. Although not mentioned by Cramer, there were also 3 exhibition copies numbered I to III

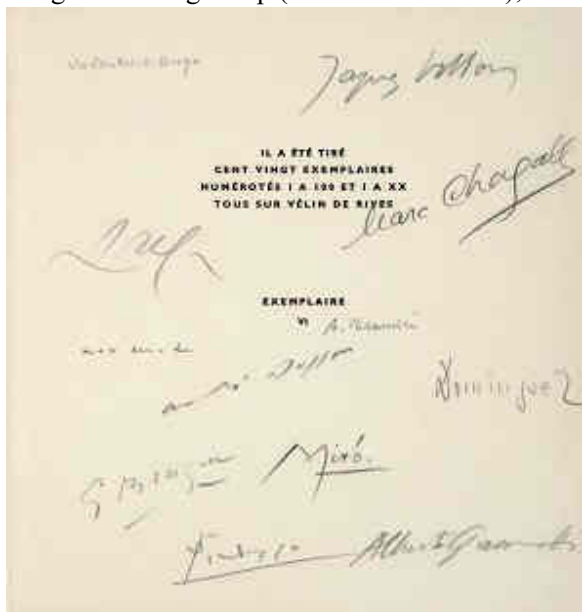
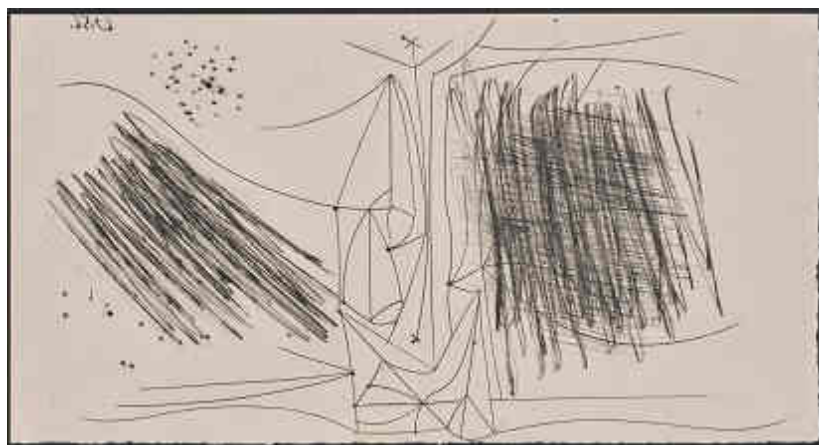
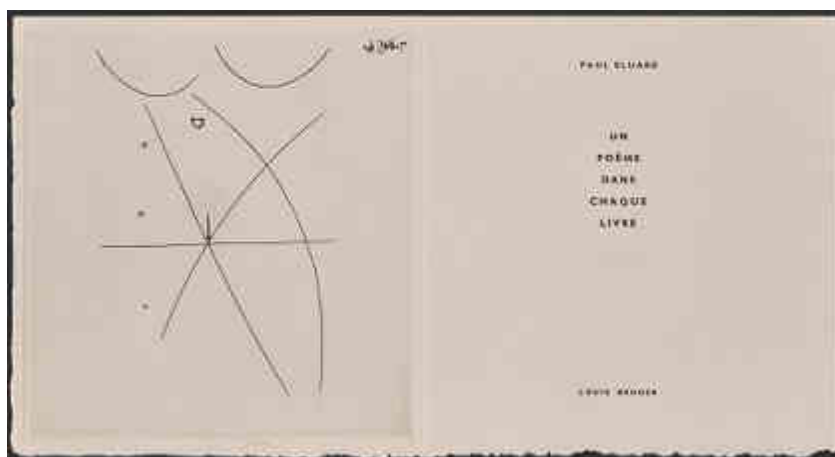
**Catalogues raisonnés:** Cramer : 81

**Horodisch :** F2 **Bloch:** 805-806

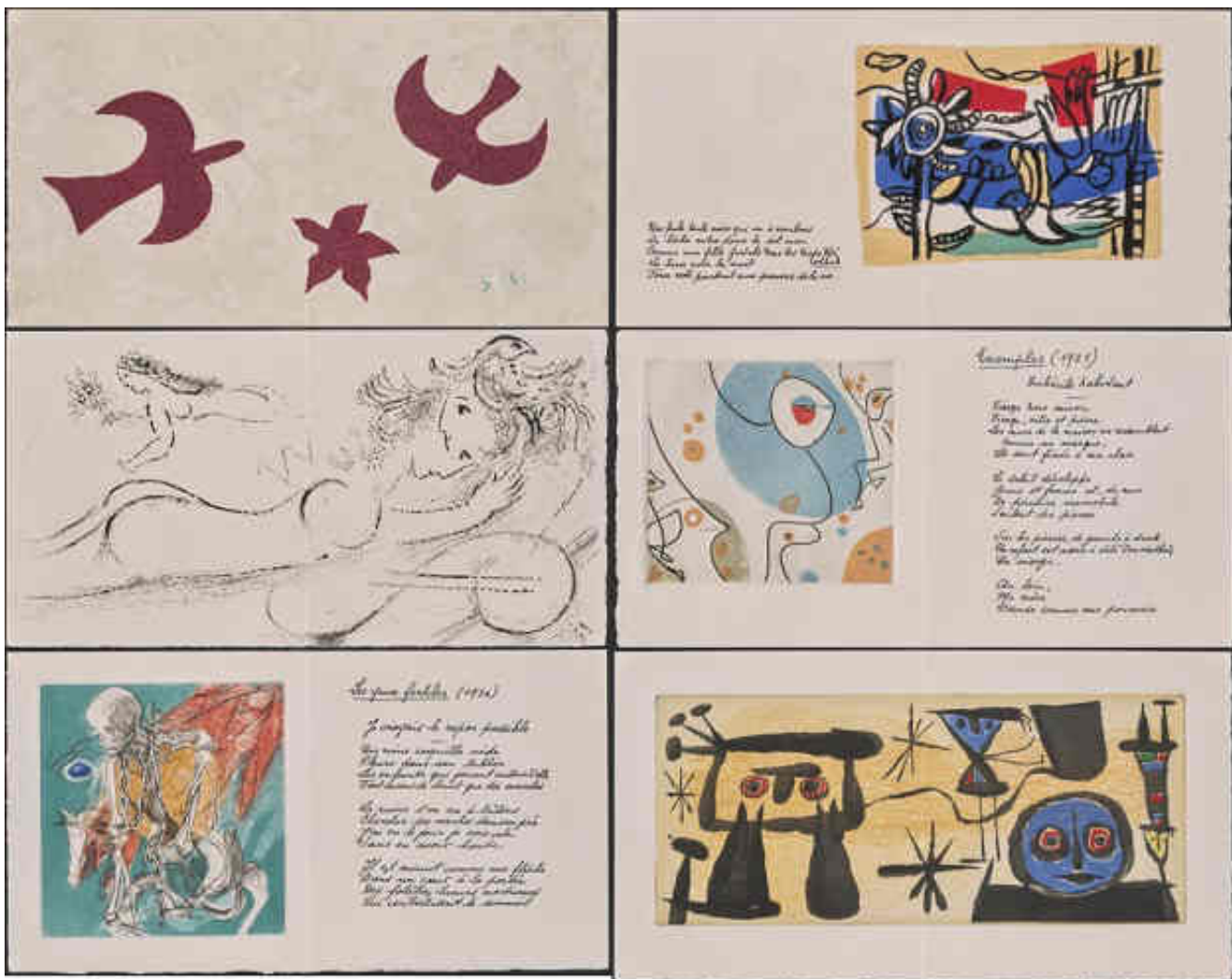
**Comment:** Exceptionally, we are including here, apart from the justification page signed by the living artists, photos of the pages that include the illustrations by Braque, Léger, Chagall, Max Ernst, Jacques Villon and Joan Miró.

Volume of 20.5 x 18.7 cm, loose. Cover in vergé de Montval rempli paper printed in black on the first plate, blue satin-coated cardboard folder and case with Montval laid paper label, printed in black and glued on the back. Collection of twelve autographed poems by Eluard

reproduced in facsimile, chosen by the author from twelve books published between 1921 and 1938, illustrated with 16 original etchings: Arp (a woodcut in black), Beaudin (a drypoint in color), Braque (an etching in color, DV 108),



Chagall ("L'amoureuse III", etching in black, K. 103, C. 27), Dominguez (a drypoint in black), Ernst ("L'amoureuse" etching in color SL 68), Giacometti (an etching in black, L. 98)), V. Hugo (a drypoint in blue), Laurens (a woodcut in color), Léger ("Paysage aux deux oiseaux", lithograph in color S. 142), Masson (an etching and aquatint in colors, C. 37), Miro (a etching in color D. 106, C. 37), Picasso (2 dry points in black, one for the frontispiece Bl. 805 and 806), Villon ("Les yeux fertiles", an etching in color, GP 581) and Tanguy (a black etching, W. B). Print run: 100 ex. + XX, all on Rives 6 HC + III ex exhibition, signed in graphite by artists except Laurens, Léger and Tanguy, who died before the book's release.



**162. Title:** *Dessins d'un demi-siècle*

**Author:** Maurice Jarlot

**Date:** 1956

**Publisher:** Galerie Heinz Berggruen, Paris

**Typography, text & binding:** Imprimerie Union

**Printer of Illustrations :** Mourlot (lithographs);  
Daniel Jacomet (collotypes and pochoirs)

**Paper:** Vélín d'Arches

**Size:** 22 x 11,6 cm

**Illustrations :** 1 transfer lithograph 22 x 24 cm, unsigned (additional 50 signed impressions on wide margins with remarques); 23 color and b/w illustrations in collotype and pochoir.

**Print run:** 1000 copies

**Catalogues raisonnés:** Cramer : 82 Horodisch :  
E14 Reuße : 674 Mourlot : 268 Bloch: 792

**Comment:** The painter does not return to lithography until the month of April, in which apart from the print of the faun used in the Sabartés book, he makes the cover and back cover of the small catalog (Cramer 82)

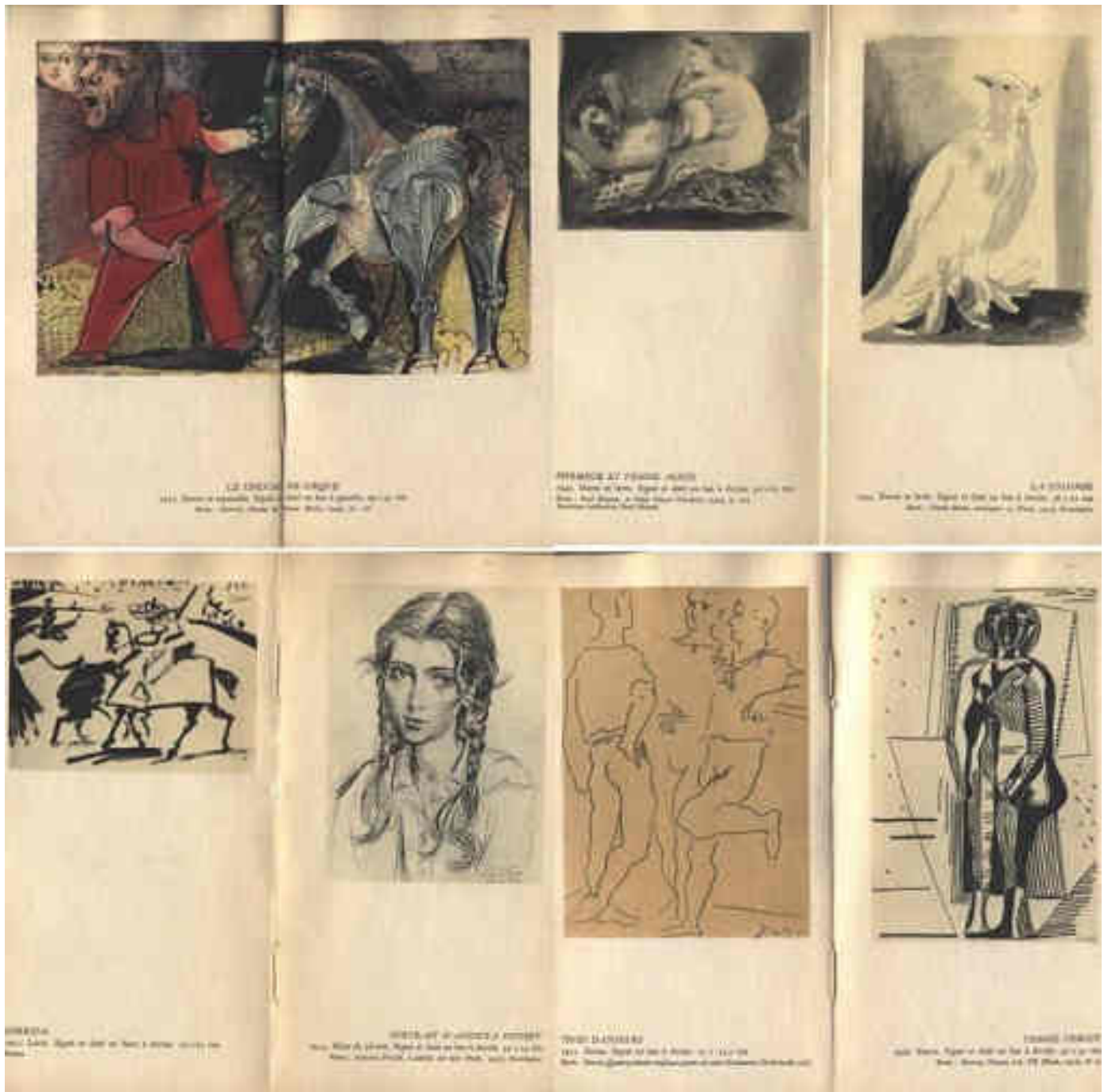


of the exhibition *Dessins d'un demi-siècle* from the gallery of his friend, Jewish art dealer Heinz Berggruen (R. 674, M. 268). Although much smaller, this lithograph is but a color version and much more elaborate than the one he had made in November of the previous year for the Mourlot catalog: a bacchanal scene for the cover and a bearded faun head for the back cover. Made in four colors, blue, violet, black and green on transparent lithographic papers passed to stones of 22 by 22 cm this work is printed at 1000 copies in the strong vellum paper for the cover of the catalog. But as the result is a beautiful print, Picasso gives the go-ahead to also edit it with large margins, on Arches paper of 50.3 by 38 cm, with 50 numbered and signed copies, an edition that escapes Mourlot in its reasoned catalog.

**Miguel Orozco**







**163. Title:** *XX Siècle* No VII Dix ans d'art contemporains (1945-1955)

**Author:** Pierre Volboudt; Pierre Francastel; Georges Limbour; Roger van Gindertael; Bernard Dorival

**Date:** 1956

**Publisher:** Gualtieri di San Lazzaro

**Typography, text & binding:** Imprimerie Union, Paris

**Printer of Illustrations :** Daniel Jacomer (pochoirs); Mourlot (lithographs)

**Paper:**

**Size:** 32 x 25 cm

**Illustrations :** 1 pochoir after Picasso 31,6 x 24,7 cm (*Femme se coiffant*) ; 7 other prints by Alberto Giacometti, Serge Poliakoff, Pierre Soulages, Maria Elena Vieira da Silva, Henri Michaux, Sophie Taeuber-Arp and Sonia Delaunay

**Print run:** 2000 copies

**Catalogues raisonnés:** Cramer : Reuße : Mourlot : Bloch:

**Comment:** XXe siècle. Nouvelle série, no 7 (double), juin 1956, *Dix*



*années d'art contemporain* (1945-1955). Auteur : Pierre Volboudt; Pierre Francastel; Georges Limbour; Roger van Gindertael; Bernard Dorival; XXe siècle. Cahiers d'Art publiés sous la direction de Gualtieri di San Lazzaro. Nouvelle série. Nr. 7. Dix années d'art contemporain (1945-1955). With 8 Pochoirs and prints by Alberto Giacometti, Serge Poliakoff, Pierre Soulages, Maria Elena Vieira da Silva, Henri Michaux, Sophie Taeuber-Arp and Sonia Delaunay. It has been said repeatedly that the 1975 lithograph *Femme se coiffant* was the second printing of this striking Picasso composition, for the portfolio "San Lazzaro et ses amis", published in Paris. However, the 1975 version is a lithograph, while the 1956 version is a pochoir.

**164. Title: *Autre Chose*****Author:** Pierre-André Benoit**Date:** 1956**Publisher:** Pierre-André Benoit, Alès**Typography, text &****binding:** Pierre-André Benoit, Alès**Printer of Illustrations :** Pierre-André Benoit, Alès**Paper:** laid Auvergne à la main**Size:** 10 x 4,9 cm**Illustrations :** 1

drypoint and burin on celluloid 10 x 4,9 cm. 2 impressions on red

**Print run:** 35 copies on laid Auvergne à la main : 30 1-30 and 5 with a suite in blue signed in pencil by the artist.**Catalogues raisonnés:****Cramer :** 79 **Bloch:** 808 **Horodisch :** B23**Museum References:****Exhibitions:****Comment:** (Binding in the photo is not original)

Autre Chose. Poème de P. A. Benoit. Gravure de Picasso.

Alès. P.A.B. 1956. 8vo. Illustrated with a signed print by Picasso (drypoint and burin). Original publisher's printed wrappers. From the edition limited to 35 copies, with this one of thirty on 'Auvergne à la main' paper, signed by the author/publisher and signed by the artist on the print. 'Just six months after the publication of his first book in collaboration with Picasso, PAB published a second, which included, this time, a long poem by himself: 'autre chose / et autre chose / enco re / tu veux toujours / autre chose'. The size of the second book was virtually double that of the first, as was the celluloid engraving by Picasso. The print depicts a man whose head is a little round spot of white cut out of the celluloid; he is concealed behind a multitude of horizontal lines and two strong verticals, which suggest, at once, the bars of a prison and an escape ladder.' [Cramer - Picasso, the Illustrated Books].



**165. Title: *Autre Chose que de l'enfant beau*****Author:** Antonin Artaud**Date:** 1957**Publisher:** Louis Broder, Paris**Typography, text & binding:**

Imprimerie Union, Paris

**Printer of Illustrations :**

Georges Leblanc, Paris

**Paper:** Ancient Japan**Size:** 16,8 x 14,5 cm**Illustrations :** 1 engraving with burin and drypoint 15 x 12 cm**Print run:** 135 copies on

Ancient Japan, signed in pencil by Picasso (1-100, 1 to XX, 15 hors commerce 1-15)

**Catalogues raisonnés:****Cramer :** 87 **Horodisch:** D29**Bloch:** 824 **Monod** 539**Geiser** C79**Comment:** The engraving was also issued printed on Vélín de Rives, signed 1/50 to 50/50 with the Louis Broder album*Estampes originales – Les illustrateurs du Miroir du Poète* in 1960

*Autre chose que de l'enfant beau*. Paris. Louis Broder. 1957. 12mo. Illustrated with an original colour engraving with burin and drypoint by Picasso. Slipcase. One of 120 impressions on Japon Ancien paper, signed by Pablo Picasso on the justification page (total edition 135). The complete book with poems by Antonin Artaud and one original full-page engraving with burin and drypoint by Picasso, printed in colors, unsigned. Loose sheets in Montval wove wrappers, covered with Japon, with lettering in red on the front. Housed in publisher's board chemise and black wove-covered slipcase. 7 x 6 in. (17 x 15 cm). The small color drypoint is absolutely charming, it is the first illustration Picasso ever made for PAB.

This is the third volume in the series *Miroir du Poète*, and contains "the only engraving in color Picasso ever made for a book" (Goeppert). "We know that the painter belonged to the 'Association of Friends of Antonin Artaud's Work', which had been set up in 1946 in order to pay for his board and lodging in a private clinic in Ivry" (Goeppert). The present engraving demonstrates Picasso's

empathy for the troubled Artaud. Goeppert has noted the "surprising" similarity between this figure and a specific drawing by Artaud himself, called *L'homme et sa douleur*, which presumably Picasso never saw.





**166. Title:** *Les Illustrateurs de 'Miroir du Poète'*

**Date:** 1960

**Publisher:** Louis Broder, Paris

**Typography, text & binding:** Imprimerie Union, Paris

**Printer of Illustrations :** Georges Leblanc, Paris

**Paper:** BFK Rives, Japon

**Size:** 42 x 31,5 cm

**Illustrations :** 1 Picasso engraving with burin and drypoint 15 x 12 cm; 22 other prints by Arp (6), Bellmer (5), Braque (1), Masson (4), Villon (5) and Zao Wou-Ki (1).

**Print run:** 38 copies: 30 on Vélín de Rives BFK; 8 on Japon

**Catalogues raisonnés:** Cramer : Not in Cramer (see 87) Bloch: 824 Le Livre et Le Peintre : 302.

**Comment:**

Les Illustrateurs de 'Miroir du Poète', Paris, Louis Broder, 1960. Portfolio of 23 signed and numbered woodcuts, engravings and etchings (some with aquatint or drypoint, 18 in colors and five in black), title page, and justification, on BFK Rives, numbered. Original paper folders, wove paper wrapper with title printed in green;

Album Including: Jean Arp, *Voilier I-VI*, (A. 215-220)--six woodcuts in colors; Hans Bellmer, *Dialogues*, (de M. 69, 70, 72)--five drypoints; Georges Braque, *Frontispiece*, from *Léger comme un oeuf*, (V. 113)--etching and aquatint in colors; Andre Masson, *Untitled* (S. & C. 43)--three etchings in colors, Pablo Picasso, *...Autre Chose que de l'Enfant Beau* (B. 824; Ba. 964)--drypoint in colors; Jacques Villon, *Les Dés* (G. & P. E589)--etching, signed in pencil, and *Untitled* (not listed in G. & P.)--five aquatints in colors; and Zao Wou-Ki, *Untitled* (A. 111)--etching with aquatint in colors .



**167. Title: *Dans l'Atelier de Picasso*****Author:** Jaime Sabartès**Date:** 1957**Publisher:** Fernand Mourlot Éditeur, Paris**Typography, text & binding:** Imprimerie Nationale, Paris**Printer of Illustrations :** Mourlot**Paper:** Vélín d'Arches, Hodomura Japan**Size:** 44,4 x 33,4 cm**Illustrations :** 5 transfer lithographs from 4,6 x 20 cm to 44,4 x 33,4 cm**Print run:** 275 copies on Arches: 50 with a suite on Hodomura Japan of the above 6 lithographs plus 7 additional original lithographs; 200 numbered 51 to 250; 25 nominative for collaborators numbered I to XXV**Catalogues raisonnés:****Cramer :** 88 **Reuße :** 132, 135, 190-191, 193-195, 221-222, 227, 669, 675-676,**Mourlot :** 32-33, 75-79, 91-92, 97, 269-270, 279 **Bloch:**

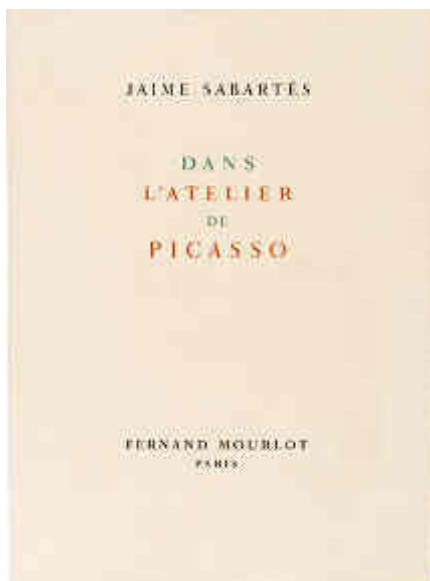
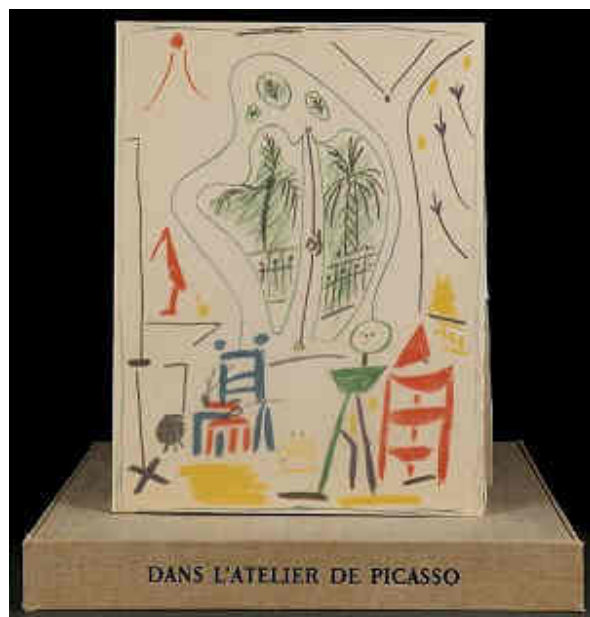
391-392, 428-432, 447-449, 779, 793-794

**Comment:** That same month of November of 1955, Picasso creates in lithography a theme in which he had been working on painting since the previous month: the Cannes workshop. These are representations of the Art Nouveau interior of his workshop in Villa La Californie, which he has just acquired and where he settles with Jacqueline Roque. The house is a splendid bourgeois residence of 1920 in *La Petite Russie* neighborhood, so called because the land had been acquired in 1848 by a Russian aristocrat, a friend of Prosper Mérimée, and she had attracted the rich Russians who fled the revolutions of 1905 and 1917. The villa had an impressive view over the Golfe-Juan bay. The first lithograph with this residence as a motive was

made by Picasso on Sunday the 13th with lithographic pencil and a frottage on report paper passed on a stone of 36.5 by 50 cm. *L'Atelier de Cannes* (R.668, M. 267) is edited at 5 e.a. and 50 numbered and signed proofs, printed on an Arches paper of 66.2 by 50.2 cm, with a background in ocher the size of the stone. Curiously, the lithograph appears with the legible date located outside the contour of the stone, which does not seem logical.

That same Sunday the 13th he makes another version of the same theme, this time in colors. This is the one cataloged under the title *Dans l'Atelier de Picasso* (*L'Atelier de Cannes*) (R. 669, M. 269). It is a drawing with the same frame and objects as the previous one, but

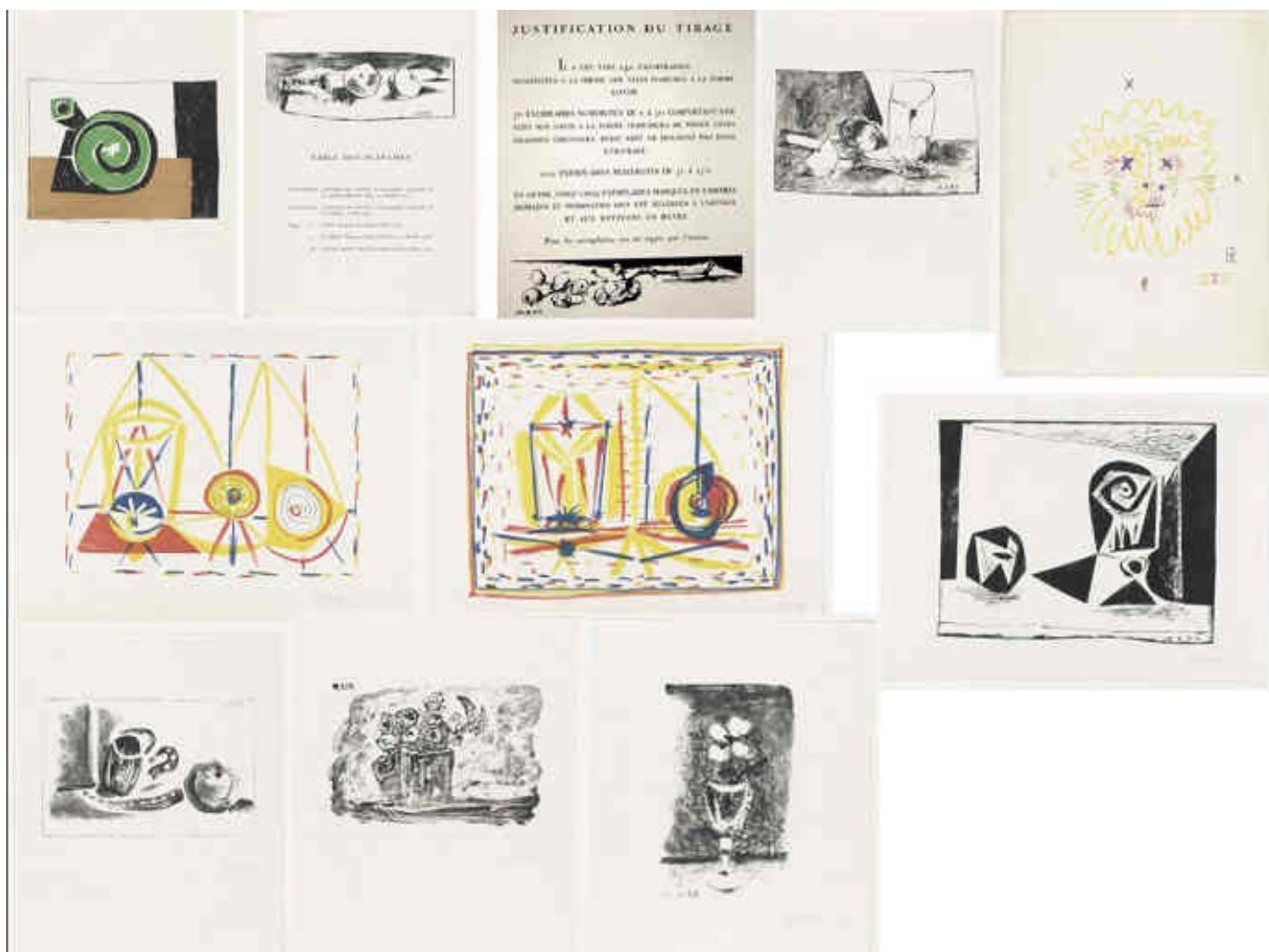
more simple and made with lithographic pencil on transparent report papers, passed to six stones, one for each color (blue, green, red, violet, yellow and black) of 56 by 36.5 cm. The lithograph is used as the front cover of the book by Jaime Sabartès *Dans l'atelier de Picasso* (Cramer 88), edited by Fernand Mourlot himself in 1957. We are here before an initiative of the printer himself that takes more than ten years to complete. There the painter's secretary



recounts the beginnings of Picasso in lithography, as he had done in 1949 in the first volume of the catalog raisonné. 275 copies of the book are printed, all signed by Picasso, although curiously on a page illustrated with a simple four-color process. The book consists of loose sheets of 44.4 by 33.4 cm, that is, smaller than the stone of the lithograph, since it leaves space for Picasso to include annotations not used in the print contained in the book. The sheets, double, are included in a lithographic cover inserted in a side opening box. Of these 275 copies, 200 constitute the current edition, 50 form the 'luxury edition' and 25 are for the collaborators of the work. The 'deluxe' edition does not differ from the current one except in that it is accompanied by a Japanese Hodomura paper suite that includes another copy of the original six lithographs that the book contains, plus another 7 proofs of other lithographs made between 1946 and 1947 (Mourlot 32, 33, 76, 77, 91, 92 and 97). All the lithographs of the suite are numbered from 1 to 50, but are not signed.

The other five original lithographs contained in the book, in addition to the one indicated before and that constitutes the cover, are the following: *Faune (Tête de Faune)*, a four-color drawing –yellow, green, red and violet– made on April 7 1956 with pencil on lithographic papers transferred to stone, which is used as a back cover (R. 675, M. 270); *L'Atelier de Cannes*, a beautiful composition used as frontispiece and representing Jacqueline sitting in the studio, made on April 7, 1956 (Reuße dates it erroneously on 5.12.58) in six colors –light green, orange, dark green, brown, blue and black, always in order of printing– passed on to as many stones (R. 676, M. 279); *Composition en trois couleurs*, a simple drawing of a snail in brown, green and black on paper passed on stone made on March 11, 1947 (R. 193, M. 75); and two small lithographs of still lifes in black, *Le couteau et la pomme* and *La petite grappe* made on March 11, 1947 (R. 191 and 195, M. 78-79.)

Miguel Orozco





168. Title: ***Ces Peintres mes Amis Vol II***

**Author:** Gilberte Duclaud

**Date:** 1960

**Publisher:** Éditions de la Galerie 65, Cannes

**Typography, text & binding:** Imprimerie Devaye, Cannes

**Printer of Illustrations :** Mourlot

**Paper:** Vélín d'Arches (cover)

**Size:** 45 x 33 cm

**Illustrations :** 1 transfer lithograph as cover 45 x 33 cm

**Print run:** 250 copies with the lithograph

**Catalogues raisonnés:** Cramer : Not in Cramer **Reuße :** 677

**Comment:**

Picasso opted on December 5, 1958 (hence the dating error of Reuße) to improve the beautiful *L'Atelier de Cannes* lithograph used as frontispiece. On a copy of the book owned by Gilberte Duclaud, the painter takes this picture and completes it with nine additional colors, in addition to dedicating it to the gallerist and her husband Serge, to serve as cover for the 250 luxury copies of

the second edition of the book by the gallery owner Ces peintres nos amis edited by his Galerie 65 in Cannes. The

print thus completed is taken to Mourlot, who transfers the new colors in new stones and uses the stones he had used for the original colors of the lithograph of *Dans l'Atelier de Picasso*. The new and colorful version is printed on Arches paper of 47 by 33 cm (R. 677). Despite being the simple cover of a book and not be signed by hand, this lithograph reaches for its great beauty and color high prices in the market. Already in 2003 Ketterer Kunst sold a copy for 3,220 Euros (Auction 281 of June 4, 1003, Lot 764).

**Miguel Orozco**





**169. Title:** *Derrière le masque*

**Author:** Pierre André Benoit

**Date:** 1957

**Publisher:** Pierre André Benoit, Alès

**Typography, text & binding:** Pierre

André Benoit, Alès

**Printer of Illustrations :** Pierre André Benoit, Alès

**Paper:** Auvergne à la main

**Size:** 12,5 x 12,5 cm

**Illustrations :** 1 drypoint on celluloid 5,9 x 5,9 cm signed (two additional impressions on wide margins)

**Print run:** 36 copies on Auvergne à la main

**Catalogues raisonnés:** Cramer : 83

**Bloch:** 829 **Horodisch:** A16

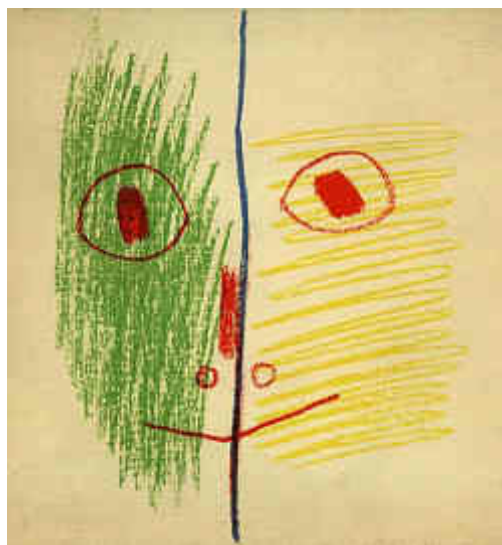
**Comment:**

This is a typical book in which the text is a literary interpretation of the illustration, and not the opposite.



**170. Title: *Picasso Peintures 1955-1956*****Author:** Daniel-Henry Kahnweiler**Date:** 1957**Publisher:** Galerie Louise Leiris, Paris**Typography, text & binding:** Draeger Frères, Paris**Printer of Illustrations :** Mourlot**Paper:** Vélín**Size:** 16,6 x 16,6 cm**Illustrations :** 1 lithograph 16,2 x 12,6 cm as cover**Print run:** 4000 unnumbered copies on Vélín**Catalogues raisonnés:** Cramer : 85 Horodisch : E18 Reuße : 696 Mourlot : 298 Bloch: 837**Comment:** We illustrate also an impression with wide margins with the marks for the *presseur* as well as the color guidance

The passage of arms with the gallery of Louise Leiris closes shortly after, since this one prepares an exhibition of his paintings of 1955 and 1956, to be held in March and April of 1957. Although this exhibition is, from the artistic point of view



much more important than Matarasso's books show, Picasso only makes a small lithograph with a stone of 12.5 by 16 cm in four colors (green, red, blue and yellow) of a bisected face for the cover of the small catalog of the exhibition (Cramer 85) which is 16.6 by 16.6 cm. We also illustrate here a trial proof with marks and color indications. The lithograph (R. 696, M. 298) is printed at 4,000 current copies, without a deluxe edition, as had been edited in the case of the Galerie 65 in Cannes. Picasso also makes another lithograph for the poster announcing this exhibition. It is a festive but simple composition of dancing fauns realized in three colors (drawing in violet, and small touches of green and orange) on report paper passed to stone of 37 by 52 cm. The lithograph is not dated on the plate, and neither Mourlot, Bloch nor Reuße dare to put a date, but it seems clear to us that Picasso could not do it until at least the end of February, and probably he did not make it until March 25, very late for the poster to be effectively used to announce the exhibition. But we know that the usefulness of a Picasso poster printed by Mourlot is not to serve as an advertisement, but to be sold to collectors. The poster was printed at 1500 copies of 73 by 45 cm, but here there is no avant la lettre edition numbered and signed, as it happened with the galleries in Cannes and Nice.



Miguel Orozco

**171. Title: *Dans L'argile De Picasso***

**Author:** Henri Dante Alberti

**Date:** 1957

**Publisher:** Arnéra, Vallauris

**Typography, text & binding:** Arnéra, Vallauris

**Printer of Illustrations :** Arnéra, Vallauris

**Paper:** laid paper

**Size:** 24 x 15,6 cm

**Illustrations :** 1 linocut 7,8 x 13 cm (*Jeu de ballon sur une plage*), unsigned in the cover of the book. A reproduction of the book cover was also printed as a poster of 50 x 33 cm (Czwiklitzer DTV No. 26)

**Print run:** 200 copies on laid paper

**Catalogues raisonnés:** Cramer : 89 Bloch: Not in Bloch

**Museum References:**

**Exhibitions:**

**Comment:** We reproduce also a signed trial proof in black.

Henri-Dante Alberti: *Dans l'Argile de Picasso*. Poèmes. With 1 original color linocut (on the cover) by Pablo Picasso. Size: 23.5 x 15.5 cm (booklet). Edition: 200 numbered but unsigned copies. Print: Imprimerie Arnéra, Vallauris, 1957. Cramer No. 89. 25 poems by Henri-Dante Alberti. Arnéra Printing. In 8, soft-bound leaflet of 28 pages, Cover illustrated with an original linocut by Pablo Picasso. Cramer No. 89. 25 poems by Henri-Dante Alberti. This booklet with 25 poems was dedicated to Henri-Dante Alberti, a young poet from Vallauris, the painter and potter Picasso on the tenth anniversary of his arrival in the pottery town. Picasso created the linocut "*Jeu de ballon sur une plage*" (ball game on the beach) especially for the cover of this publication.



cm.

Poster : Linogravure originale éditée lors de la publication de l'ouvrage : "*Dans l'argile de Picasso*" Poèmes de Henri-Dante Alberti . Un des 40 exemplaires en brun non signés . Czwiklitzer DTV N°26 , Bloch 1273. Red stamp from the printer : Arnéra , Vallauris . Format paper : 50 X 33 cm , illustration : 13.3 X 22.3 cm. From an edition of 50 prints. Poster: Original linocut published at the publication of the book: "*Dans L'argile De Picasso* " Poems by Henri-Dante Alberti. One of 40 unsigned brown copies. Czwiklitzer DTV No. 26, Bloch 1273. Red stamp of the printer: Arnéra, Vallauris. Paper size: 50 X 33 cm, illustration: 13.3 X 22.3



**172. Title: *Exposition de céramiques*****Author:** Hélène Parmelin**Date:** 1958**Publisher:** Maison de la Pensée Française,**Typography, text & binding:** Imprimerie Union, Paris**Printer of Illustrations :** Mourlot, Paris**Paper:** Vélín d'Arches**Size:** 24 x 16,1 cm**Illustrations :** 1 transfer lithograph 22,1 x 15,1 cm**Print run:** 1000 unnumbered copies**Catalogues raisonnés:** Cramer : 90 Reuße : 743 Mourlot : 312 Bloch: 856**Museum References:****Exhibitions:**

**Comment:** After the Jacqueline series, to which the painter attributed great importance, we move to his last decade of lithography in which, with some exceptions, he only performs minor works, most of them for posters, books or militant initiatives. This period begins in January 1958 with the design of the dish with a human face that would use so much. With it he made the cover of the catalog of an exhibition of his ceramics at the *Maison de la Pensée Française* in Paris (Cramer 90). This institution of the PCF was one of the main beneficiaries of the painter's generosity. Housed in an ostentatious villa in front of the Elysee Palace, the establishment barely had an operating budget and Picasso managed on numerous occasions to organize exhibitions there, without caring about the absence of the most basic infrastructures.

For the cover of the exhibition catalogue, the painter makes an undated picture with lithographic pencils for the background of the pumpkin and the text (orange), and green for the outline and the pupil of the eyes. The white hole of the eyes, nose and mouth is achieved by sticking a cut paper to the drawing. All this is passed to a 15 by 22 cm stone (R. 743, M. 312). 1,000 copies are printed on a strong vellum paper, the cover having a size of 24 by 16 cm.

The painter also makes for the poster of the exhibition a similar but larger drawing in lithographic papers reported to stones of 40 by 59 cm. At first he uses only two colors: brown for the outline, the center of the pumpkin and the text of the poster, and black for the outline, the eyes, hollows of the nose and tongue, as well as for the signature and the date (14.1.58) and to reinforce his name at the bottom of the poster. This results in a first state (R.744, M. 313), which is estimated to have little color. Thus, the painter adds another stone printed in green reinforcing the outline, marking the eyes, nose and mouth. The result is approved and edited at 500 copies printed on vellum paper of 66 by 50 cm (R. 745, M. 314). According to Reuße, 125 copies in Arches paper and a size of 73 by 53 cm are additionally edited. Both the book and the poster are published and marketed naturally by the *Maison de la Pensée Française* in March 1958. Neither Mourlot nor Reuße refers to a possible signed edition of this poster. We have not found any copies either, which does not mean they do not exist, but there was no formal edition.

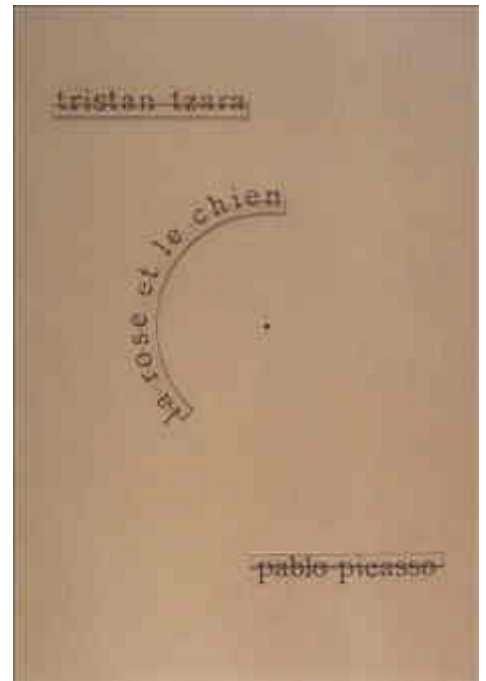
**Miguel Orozco**



**173. Title:** *La Rose et le Chien* Poème perpétuel**Author:** Tristan Tzara**Date:** 1958**Publisher:** Pierre Andre Benoit, Alès**Typography, text & binding:** Pierre Andre Benoit, Alès**Printer of Illustrations :** Pierre Andre Benoit, Alès**Paper:** Montval**Size:** 28 x 20 cm**Illustrations :** 4 engravings with drypoint and burin on celluloid 27,7 x 19 and 27,8 x 19,2 cm**Print run:** 22 copies on Montval signed by author, artist and publisher**Catalogues raisonnés:** Cramer : 91 Bloch: 860-863 Horodisch: A17**Comment:** We illustrate also the handwritten disc used as a model and a red version of one of the engravings (not contemplated by Cramer)

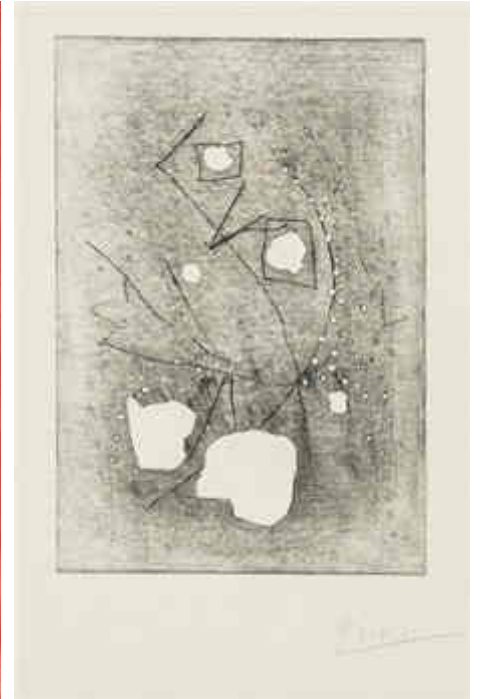
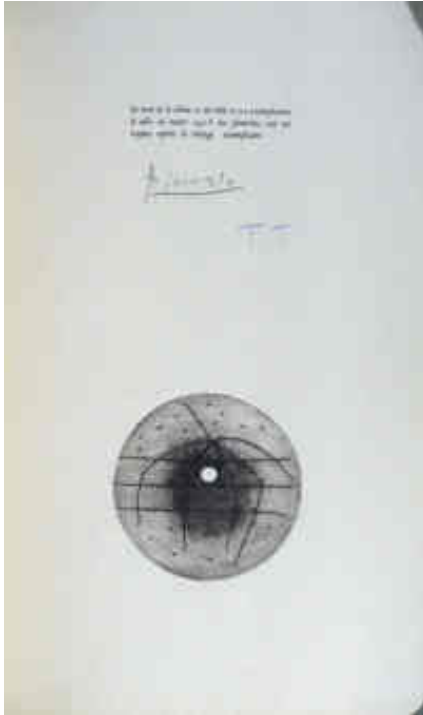
Tristan Tzara. *La rose et le chien*. Poème perpétuel. Ales. PAB (Pierre Andre Benoit). (1958). 8vo. Loose as issued in publisher's typographic wrappers, boxed. Edition limited to 22 copies on Montval plus 5 copies hors commerce reserved by the editor. This copy is one of PAB's five copies, reserved for exhibitions, and containing additionally, 2 proofs of the frontispiece, one printed very densely and the other printed very lightly, together with a suite of the other prints, printed in black. This copy is signed by PAB and Tristan Tzara but not by Picasso.

*La rose et le chien* is one of PAB's greatest successes, both technically and imaginatively, and probably being his most singular, being a "livre-objet" as Tzara called it. Tzara's interest in astronomical books was aroused by seeing them in the window of an antiquarian bookshop; from this he had the idea of "volvelles", circular reading of the position of the planets with the aid of a turning mechanism with windows cut in it. Out of this was born the idea of the "poème perpétuel"; Picasso made the



engravings for him including the turning mechanism and when Tzara saw the proofs of the book with the "volvelles" in place, he declared: "C'est du point de vue typographique une véritable merveille qui comptera dans la domaine." "La rose et le chien" consists of three superimposed discs with windows, on which fragments of text are printed. Two of the discs are mobile, and on turning them different

combinations of words appear. In this way, the reader can create as many poems as he desires. Tzara's idea of "combination poetry" was later taken up by Raymond Queneau.....The poem-discs are mounted on a full-page engraving, to the centre of which is fixed a small round engraving. (According to information given by Benoit, this engraving hides a secret note printed in five lines in the middle of the third disc. The secret can be learned only at the price of destroying the book!)..... The full-page engraving used as frontispiece depicts the eyes and nose of an imaginary being; the round engraving on the colophon page, with its three horizontal lines, its three superimposed half circles, and its white spot in the centre recalls the formal arrangement of the poem-disc - or could it be a spider with only six legs?" (Cramer - Picasso: The Illustrated Books)



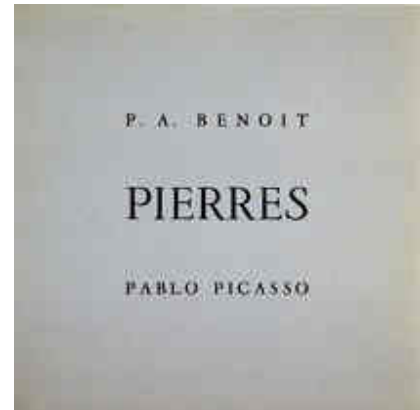
**174. Title: *XXe Siècle 10* L'Écriture plastique****Author:** Brassai, Ubac, Bertelé, Pieyre de Mandiargues, Ragon, etc**Date:** 1958**Publisher:** Cahiers d'Art, San Lazzaro, Paris**Typography, text & binding:** Imprimerie Union, Paris**Printer of Illustrations :** Mourlot (Picasso lithograph); Daniel Jacomet (pochoirs)**Size:** 31,5 x 24,5 cm**Illustrations :** 1 transfer lithograph 30 x 23,5 cm (*La petite corrida*). Also issued signed in an edition of 50 impressions. Also lithographs by Dubuffet, Poliakoff and Zao Wou-Ki, a print by Ubac, 4 pochoirs after Miro, Max Ernst, Capogrossi & Vasarely and 1 zincograph by Henri Michaux.**Print run:** 2000 copies**Catalogues raisonnés:** Cramer : 92 Reuße : 713 Mourlot : 302 Bloch: 839

**Comment:** Picasso does not take up lithography again until the end of November 1957. And here we see again his game with Galerie Louise. On Saturday, November 23, he makes a beautiful bullfighting lithograph for *XXe Siècle* magazine, an art magazine founded in 1934 and directed until his death in 1974 by publisher Gualtieri di San Lazzaro. This historical number X of the second period of the magazine, entitled *L'écriture plastique*, includes lithographs by Pablo Picasso, Jean Dubuffet, Serge Poliakoff and Zao Wou-ki, an engraving by Raoul Ubac, a zincography by Henri Michaux, and pochoirs by Joan Miró, Max Ernst, Giuseppe Capogrossi and Victor Vasarely. The contribution of Picasso is a small lithograph of 20 by 29 cm with one of the themes that has been reproduced most in posters, the bullring. It is *La petite Corrida* (R. 713, M. 302) printed on vellum paper of 30.3 by 23.9 cm. It is made in four colors (yellow, blue, red and black) with lithographic pencil on paper transferred to stone. But Picasso also authorizes San Lazzaro to market an edition with margins of 50 numbered copies signed on Arches paper of 42.5 by 29.5 cm, also printed by Mourlot. Nowadays, the complete copies of the current issue of X number of the *XXe Siècle* magazine are sold, printed at 2,000 copies, at more than 1,000 euros per unit. Christie's sold a copy numbered 10/50 of the edition signed with large margins at auction No. 5831 in London on June 2, 2005 (Lot 137) for 3,840 Pounds or \$ 6,962. But there is still a way to procure a proof of this beautiful lithograph of a bullfighting ring, since, although the reasoned catalogs do not indicate it, Mourlot printed it again for San Lazzaro in 1971, to be included in his special issue *Hommage à Picasso*, from which an English and a German edition were also printed in 1976. To compensate Louise Leiris, Picasso does the following day, that is, on Sunday, November 24, 1957, a new version of the small bullfight to be marketed by the usual channel. This is better than the previous one, insofar as *XXe Siècle* had to adapt to the reduced vertical format of the magazine, while for the gallery he opted for the landscape format that best fits a bullring. He used seven lithographic papers of 46.5 by 61 cm passed to seven stones, one for each color: yellow, light blue, green, dark blue, vermillion red, purple and black. The gallery published it in 1958 to 50 numbered and signed copies (*Corrida*, R. 714, M. 303). The two lithographs are made with the same theme, facture and colors as four drawings he had made on August 1 of that year on a notebook and were reproduced in 1961 in the book *Toros y Toreros* (Cramer 112). And Picasso still performs a few days after the first two other magnificent versions of the bullring, also in large size (36.5 by 54 cm). But this time it is not published as an original lithograph, but as one of interpretation made by Henri Deschamps from a Picasso drawing made on December 5, 1957. It is the splendid lithograph contained, folded in two, at the end of the book *Le Carmen des Carmen* (Cramer 126).

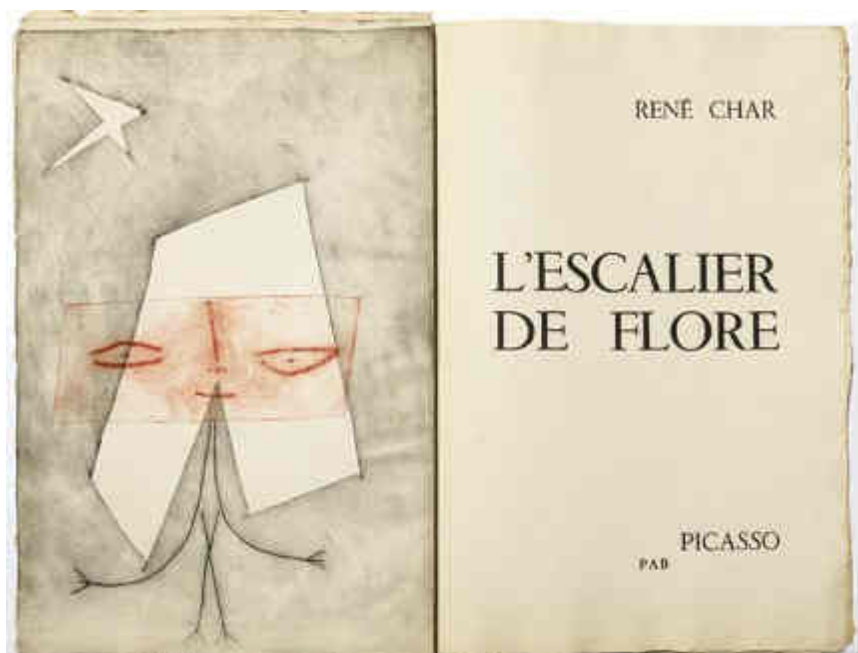
**Miguel Orozco**

**175. Title: *Pierres*****Author:** Pierre André Benoit**Date:** 1958**Publisher:** Pierre André Benoit, Alès**Typography, text & binding:** Pierre André Benoit, Alès**Printer of Illustrations :** Pierre André Benoit, Alès**Paper:** Auvergne à la main (Cramer) ; Richard de Bas paper (FAMSF)**Size:** 12 x 12,1 cm**Illustrations :** 1 signed drypoint on celluloid 6 x 6 cm. Additional 3 impressions on wide margins.**Print run:** 45 copies on laid Auvergne à la main : 3 with a suite in red and a suite in blue (I/III-III/III) ; 6 with a suite in red (I/VI-VI/VI); 36 1/36 to 36/36. All copies signed in pencil by the author. The suites are signed in pencil by Picasso.**Catalogues raisonnés:** Cramer : 93 Bloch: 864 Horodisch: A18

**Comment:** Second book born from the brilliant collaboration of artist and a publisher bound by a sincere friendship and a great mutual respect. Untitled. Original drypoint with wide margins, signed in pencil. Dim. Support: 21.5 x 16.4 cm; subject: 6 x 6 cm (laid paper with double heart as watermark). One of three impressions with wide margins printed by Pierre-André Benoit in Alès in 1958. "Picasso had made a square engraving representing a bearded man's head in profile, whose nose touches that of a young woman with a cut-off profile. so that the two noses are linked in a single stroke. In receipt of this engraving, PAB wrote the poem "Stones" shot at 45, accompanied by the dry point of Picasso on celluloid. (Cramer)

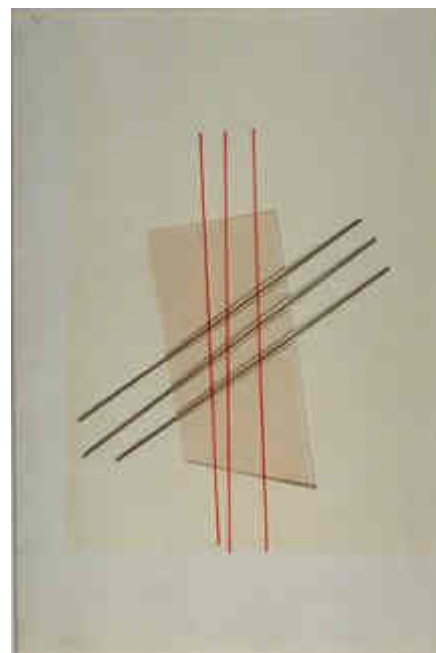




**176. Title: *L'escalier de Flore*****Author:** René Char**Date:** 1958**Publisher:** Pierre André Benoit, Alès**Typography, text & binding:** Pierre André Benoit, Alès**Printer of Illustrations :** Pierre André Benoit, Alès**Paper:** Auvergne à la main**Size:** 35 x 23,3 cm**Illustrations :** 2 drypoints on celluloid (34,1 x 22,8 cm and 11,6 x 14,8 cm). The cover is a joint Picasso/P.A.B. design**Print run:** 40 copies on laid Auvergne à la main : 36 numbered 1/36 to 36/36 ; 4 numbered I/IV to IV/IV. All signed by artist and publisher**Catalogues raisonnés:** Cramer : 94 Bloch: 865-866 Horodisch: A19*Photo : René Char with Pierre André Benoit*

**Comment:** *L'Escalier de Flore* seals the reunion of the poet and the painter who had worked until then only for an edition of *Le Marteau sans maître*. It will be followed in 1967 by *Les Transparents* accompanied by cartulographies. The first color hors texte *à fond perdu* is distinguished by two cuts in the copper (here celluloid), one in the form of a star, the other inverted V-shaped, which appear in clear in the impression ; another rectangular plate engraved to represent the face is superimposed in

red. The second, in curved shapes on the justification page, occupies half of the page and represents three faces alternating with asterisks. This one is signed by Picasso in red pencil. Folio. Issued in 36 and four copies on laid Auvergne paper, two illustrations, one being in color. Loose in original white wrappers, construction on front cover with colored strings. Signed by both the artist and poet, copy #30 OF 36. In the full-page illustration (half of an entire sheet), the artist suspended a rectangular red face in the center, cryptically masking the blank space beneath it. Picasso created this two-color drypoint on celluloid. His smaller illustration, a stylized "R" shape, is ornamented with primitive symbols with the "X" shapes connected visually to the black and white strings crossed on the cover. Picasso signed in red pencil and Char signed in graphite.



177. Title: ***Sillage intangible***

**Author:** Lucien Scheler

**Date:** 1958

**Publisher:** Le Degré Quarante et un (Iliazd), Paris

**Typography, text & binding:** Imprimerie Union, Paris

**Printer of Illustrations :** Roger Lacourière, Paris

**Paper:** Vieux Japon

**Size:** 26 x 22,5 cm

**Illustrations :** 1 drypoint 16,4 x 12 cm (*Portrait de Paul Eluard*) unsigned

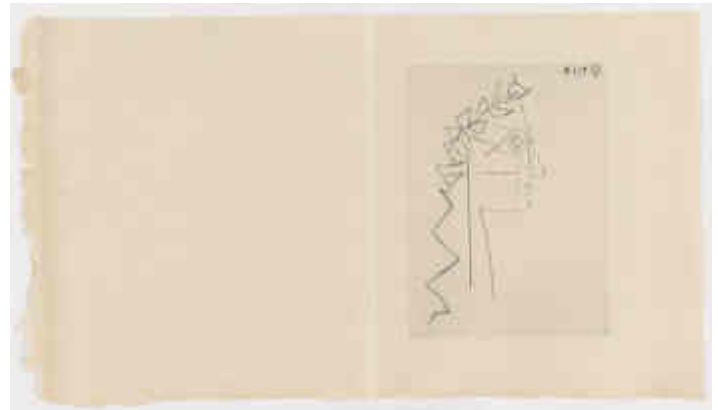
**Print run:** 50 copies on Vieux Japon, signed in pencil by author and artist

**Catalogues raisonnés: Cramer :** 95 **Horodisch:** D32

**Bloch:** 858

**Comment:** Loose within original parchment wrappers, publisher's cardboard slipcase. With one full-page drypoint. 50 numbered copies signed by the artist and author. This small book was chosen by Iliazd to honor the dead poet Eluard whom he greatly admired. The drypoint by Picasso shows the poet in profile, crowned with laurels. "Scheler evokes the presence of his dead friend, who - despite his sudden departure - lives on in memory."

**Sebastian Goeppert**



Before a sheet could be printed, folded, and inserted into the proper place, its texture, color and receptivity to ink were carefully determined by Iliazd. Preferring the satiny surfaces of china and japan papers so luxuriously responsive to the critical combination of pressure, matrix, and ink, Iliazd searched for the perfect stock as though he were hunting for treasure. For *Sillage intangible* (published 1958; plate 27), a poetic memorial to the deceased Eluard, he chose "the most beautiful japan paper one could find in Paris, that which the publisher Pelletan acquired in 1906 from Bing, 8 exporter of items from China and Japan.

**Audrey Isselbacher**  
**Iliazd and the illustrated book**

**178. Title: *Si large mon image*****Author:** Pierre-André Benoit**Date:** 1958**Publisher:** Pierre André Benoit, Alès**Typography, text & binding:** Pierre André Benoit, Alès**Printer of****Illustrations :** Pierre André Benoit, Alès**Paper:** Montval laid, Japan nacré, Auvergne laid, newsprint, packing paper**Size:** 12,5 x 26,2 cm

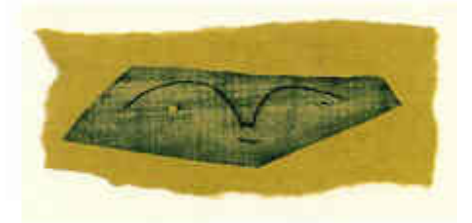
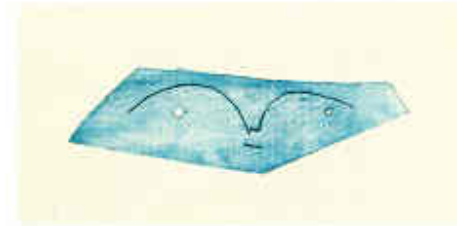
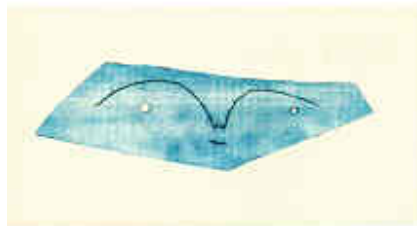
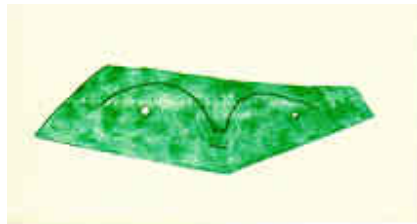
**Illustrations :** 1 drypoint on celluloid 5,8 x 18,3 cm. Additional 17 impressions printed : 12 23 x 34,2 cm in black signed and numbered in red pencil; 5 in red signed and numbered in green pencil.

**Print run:** 2 copies I/II and II/II on Montval laid with the engraving in dark green, pale green and dark blue and a suite of 3 impressions in blue on Japan nacré, newsprint and packing paper. The two copies signed by author and artist. (Cramer).

**Catalogues raisonnés: Cramer :** 96**Bloch:** 867 **Horodisch:** A20

**Comment:** As usual, Pierre-André Benoit printed more proofs than those indicated in the Cramer.

Pierre-André Benoit. *Si large mon image*. Poème. Alès, P.-A. Benoit, 1958. Edition of 2 copies. With a carved engraving, printed in dark green, light green, blue, with 3 suites, blue on pearly Japan, blue on a piece of newspaper,



blue on a piece of wrapping paper. Some signed in red pencil and numbered /12, from the total edition of 17, on Auvergne laid paper, with full margins.



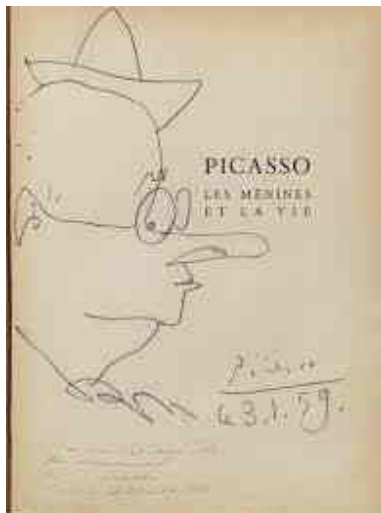
**179. Title: *Les Ménines et la Vie*****Author:** Jaime Sabartès**Date:** 1958**Publisher:** Cercle d'Art, Paris**Typography, text & binding:** Imprimerie Union, Paris; Barast, Paris (binding)**Printer of Illustrations :** Roger Lacourière (engraving); Mourlot (cover); Draeger Frères (color reproductions)**Paper:** Richard-de-Bas laid (engraving)**Size:** 32,8 x 25,5 cm**Illustrations :** 1 engraving with burin, drypoint and roulette 19,5 x 14,8 cm signed in multi-colored pencil**Print run:** 120 copies with the engraving: 1/100 to 100/100 plus 20 hors commerce. A current edition of 12000 unnumbered copies in English, French and Spanish**Catalogues raisonnés:** Cramer : 97 Bloch: 857**Comment:** De Luxe edition limited to 120 copies with an original engraving by Picasso, signed in multicoloured pencil. "In his preface to this book, Jaime Sabartès reflects on Las Meninas, Velazquez's painting of 1656. Sabartès had often admired the work at the Prado, where it hangs alone in a room of its own. Picasso had been thinking of doing some variations on Las Meninas since 1952. In August, 1957 he retired to the 2nd floor of La Californie, where he spent 4 months measuring his talents with those of

Velazquez..... In 1968 Picasso gave - in homage to his friend Sabartès - the entire series of paintings to the Picasso Museum in Barcelona. The 120 de luxe copies of the original edition are accompanied by an engraving done on September 9, 1958 in which the artist used multiple techniques - those of burin, drypoint and roulette. This engraving, which is divided into two parts, evokes the unity and separation of the painter and the model; its equivocal lines, in which sometimes one,

sometimes two figures appear, recall the fragile, changing nature of reality."

**Patrick Cramer**

We include here among the illustrations the Picasso color drawing 49,5 x 66 cm dedicated to Charles Feld, Director of Cercle d'Art, which served for the cover of the book. It was sold by Galería Mayoral, Barcelona. We also include a portrait of the author by Picasso, drawn on a dedicated copy of the book.







Miguel Orozco

Picasso: 70 years of book illustration

**180. Title: *Mes dessins d'Antibes***

**Author:** Georges Salles

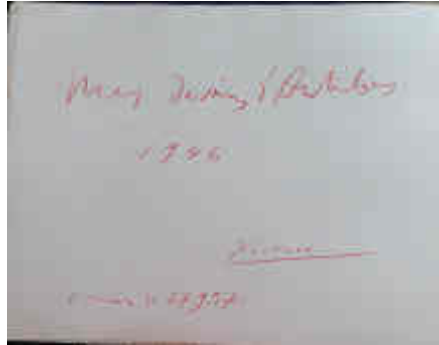
**Date:** 1958

**Publisher:** Au Pont Des Arts, Paris / Galerie Chalette. New York

**Typography, text & binding:**

**Printer of Illustrations :** Daniel Jacomet, Paris

**Paper:** Vélín d'Arches pur Chiffon



**Size:** 65 x 50 cm

**Illustrations :** 16 + 1 pochoirs 65 x 50 cm reproducing Picasso drawings dated October-November 1946

**Print run:** 350 copies: 300 plus 50 hors commerce

**Catalogues raisonnés: Cramer :** Not in Cramer **Bloch:** Not in Bloch

**Comment:** The series *Mes dessins d'Antibes* of sixteen prints on velin d'Arches pur Chiffon (by Daniel Jacomet) represent the ancient Greece of Antibes, Antipolis. Published in Paris during 1958, this work reproduces the magnificent original Picasso drawings of 1946. Complete portfolio with 2 title leaves (one of them a lithographic facsimile of Picasso's manuscript in red), 2 leaves with text in English and French, the justification leaf and 16 collotype and pochoir facsimiles printed in black by Daniel Jacomet after drawings by Pablo Picasso. 50 hors-commerce copies are numbered in red crayon and contain an additional plate with a very beautiful pochoir after Picasso painted by Jacomet in brilliant pochoir colors (of the entire edition, only 45 copies had this extra pochoir). All leaves loose in the original portfolio case with ties, overall 20 x 26 in. (50 x 65 cm) Guarded in the canvas folder with title and reproduction of the artist's signature in red.



**181. Title: *Carnet Catalán***

**Author:** Douglas Cooper

**Date:** 1958

**Publisher:** Berggruen & Cie., Paris

**Typography, text & binding:**

**Printer of Illustrations :** Daniel Jacomet, Paris

**Paper:** pur fil Munné

**Size:** 12 x 7,5 cm

**Illustrations :** 70 pages of drawings, drafts and text

**Print run:** 550 copies, of which 500 for the trade and 50 hors commerce (20 for Picasso)

**Catalogues raisonnés: Cramer :** Not in Cramer **Original**

**Work :** Daix, 1966, no D.XV, p. 34 Zervos, 1970, vol.

XXII, pl. 360 à 406 Palau i Fabre, 1980, 1881-1907, pp. 438-440

**Comment:**



The original *Carnet Catalán* (photo on the left) was offered by Picasso to Dora Maar, probably after lending it to Daniel Jacomet to be reproduced in collotype and pochoir for Berggruen. After she died in 1997, all her goods, including all presents from Picasso that she accumulated in her Paris apartment in rue de Savoie were sold in an auction (Les Picasso DE Dora Maar : Succession de Mme. Markovitch chez Piasa, Paris, 28 October 1998). Dora Maar had died without a valid will (a previous will left all her belongings to her father and a monk) and expert genealogists

found two distant relatives, one French and one Croatian. The collection included 10 paintings, 40 drawings (three from the Blue Period), jewels created by Picasso, books, letters, dozens of paper sculptures, etc., including the *Carnet Catalán*.

The *Carnet* had been made by Picasso during his stay in the Catalan town of Gòssol in the summer of 1906, and consists of 70 pages with drawings and annotations in which there are sketches for known paintings to cartoons, portraits of peasants and writings. The Picasso Museum in Barcelona tried to acquire the *carnet* in the sale, but did

not have enough funds to meet the hammer price of 1.600.000 French Francs (243 918 €). But in 2000 the Museum convinced the collector that had bought it to sell it for 300.000 €. It is thus kept at the museum (*Cuaderno de Gósol 1906*, MPB 113.039) with other *carnets*.

(We also include a photo of a page of the *carnet*, decorated by Picasso on November 20, 1969)

**Miguel Orozco**



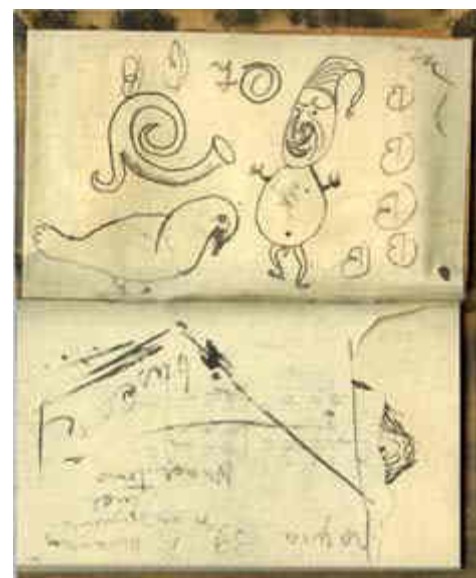
accompanying text (oblong 12mo), in the same slipcase. Paris: Berggruen & Cie., (1958). Picasso's work at Gosol

in 1906 was a turning point in his art and in the subsequent course of art in the 20th Century. Picasso had sold a large number of canvasses of his “rose period” to Vollard for 2000 gold francs, and thus had enough money to return to Spain with Fernande that summer. Picasso had become interested in Iberian, aboriginal and ancient art (Egyptian and Phoenician works at the Louvre) and his portrait of Gertrude Stein in 1906 shows this interest in primitive art but the classical impulse of carefully modulated forms was still quite strong. The Gosol Sketchbook captures Picasso in the midst of this important shift: There are carefully plotted and shaded sketches of Fernande in a Renoir-like pose



fixing her hair, others of her with both arms above her head; and sketches of

a male nude in the same position. Also peasant figures which Picasso might have drawn during a village festival with dancing. There are a couple of caricatures (one especially well developed of Apollinaire, and another mock erotic of Fernande). The art which was to come is not in the forefront of the sketchbook but it is possible to read into some of the illustrations some of the elements which later emerged in the *Deux femmes nues* with its chunky figures with mask-like faces, which Picasso painted in the winter of 1906; maybe even one of the seeds of the *Demoiselles d'Avignon* which he began sketching out that same winter. The facsimile sketchbook is in simulated flex leather.





**182. Title: *Douze Contemporains***

**Author:** Jacques Lassaigue

**Date:** 1959

**Publisher:** Editions d'art du Lion / Boston Book and Art Shop Inc.,

**Typography, text & binding:** Imprimerie Union, Paris

**Printer of Illustrations :** Daniel Jacomet, Paris

**Paper:** Vélín d'Arches

**Size:** 46,5 x 33,5 cm

**Illustrations :** 1 color pochoir after Picasso. 11 other color pochoirs after Braque, Chagall, Derain, Dufy, Leger, Matisse, Modigliani, Rouault, Utrillo, Villon and Vlaminck



**Print**

**run:**

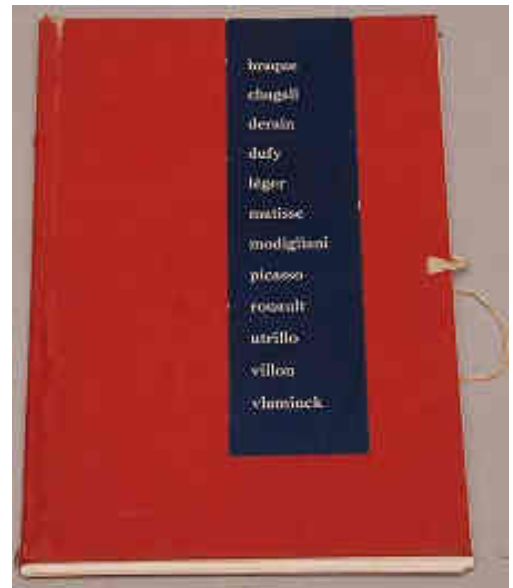
1000  
copies,  
of which  
970 for  
the trade  
and 30

hors commerce (numbered I/XXX to XXX/XXX) for  
artists, author and collaborators

**Catalogues raisonnés: Cramer :** Not in Cramer

**Comment:**

*Douze Contemporains*. Portfolio with 12 color pochoirs  
by Jacomet and with foreword by Jacques Lassaigue.  
Published by Editions d'Art du Lion, Paris, and the  
Boston Book and Art Shop Inc., all on wove paper, with  
full margins, each sheet within a paper slipcase with the  
artist's name printed in black on the uppers, housed  
within the original red-cloth covered boards, overall size  
465 x 335 mm (18 1/4 x 13 1/8 in) Including works by  
Braque, Chagall, Derain, Dufy, Leger, Matisse,  
Modigliani, Picasso, Rouault, Utrillo, Villon and  
Vlaminck



**183. Title:** *Le Frère Mendiant o Libro del conocimiento*. Los viajes en Africa publicados antiguamente por Bergeron Margry y Jimenez de la Espada e ilustrados ahora y compaginados por Pablo Picasso e Iliazd

**Author:** Marcos Jiménez de la Espada, Pierre Margry

**Date:** 1959

**Publisher:** Latitude 41(Iliazd)

**Typography, text & binding:** Imprimerie Union

**Printer of Illustrations :** Roger Lacourière

**Paper:** Ancient Japan

**Size:** 423,2 x 34,3 cm

**Illustrations :** 16 drypoints 31,2 x 52,8 cm or 31,2 x 12 cm. Some suites on China, imperial Japan or ancient Japan. Cover on parchment with first drypoint

**Print run:** 54 copies on Ancient Japan, all signed in red pencil by author and artist

**Catalogues raisonnés:** Cramer : 98 Bloch: 876-897 Horodisch: A21

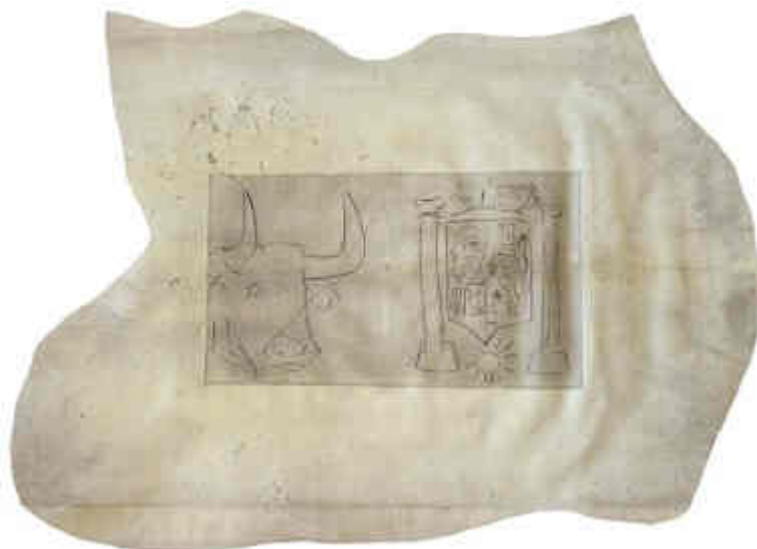
**Comment:**

**Why does Picasso illustrate an edition of the Libro del Conosçimiento in the Paris of 1959?**

In 1959, Latitud Cuarenta y Uno, a publishing house promoted by the genius of the Russian-French avant-garde, publisher and poet, of Georgian origin, Iliia Zdanevitch (1894-1975), better known by his pseudonym Iliazd, published a bibliographical gem: *Le Frère Mendiant o Libro del conocimiento*. Los viajes en Africa publicados antiguamente por Bergeron Margry y Jimenez de la Espada e ilustrados ahora y compaginados por Pablo Picasso e Iliazd. The book consists of an extensive extract from the edition made in 1877 by Jiménez de la Espada del *Libro del Conosçimiento* preceded by another shorter excerpt from the work of Boutier and Le Verrier *Histoire de la première découverte et conquête des Canaries faite dès l' an 1402 par Messire Jehan de Bethencourt*, according to the version published by Pierre Margry in 1896.

A short run of 54 copies, numbered, on ancient Japan paper was made. The work is a sample of the great perfection achieved in the art of the book Iliazd, and marks the peak of the collaboration between that editor-poet and Picasso, which went back to 1940, since it is illustrated with 22 dry points by Picasso, which evoke the landscapes, the vegetation and the men of the African continent that the painter from Malaga had never stepped on, but for which he was attracted from his youth. The critic Françoise Womant has come to affirm that this book, so little known, can be considered one of the most beautiful that have been made in our time to join and complement the creative gifts of both artists that encourage the reader to make a beautiful walk imaginary by African lands.

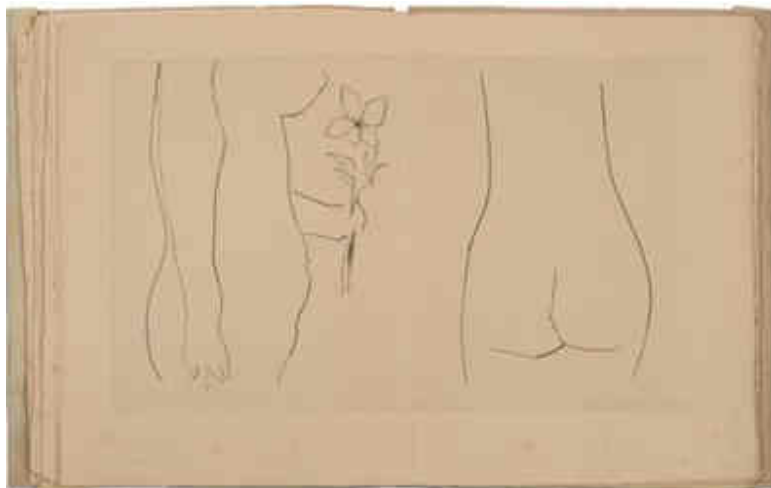
But what led Iliazd to promote this edition and embark on this adventure to his friend Picasso? Two answers can be considered to answer this question: one of affective type, another of cognitive order.



Iliazd had married on May 22, 1943, with the Nigerian princess Ibironke Akinsemoyin. That marriage led him to take an interest in the African continent in general, and Yoruba civilization in particular, and to form a magnificent library on that continent. In the course of his bibliographical searches he found Jiménez's edition of the *Libro del conocimiento* and was apparently fascinated with that work for several reasons. He was struck by the modernity and liberalism of its author, coming to affirm in his introductory study: "In the light of the past, the knowledge of the mendicant friar is admirable and the virtue of his writings updates them." He does not preach conquest or conversion of the lands of Africa that are populated by Saracens or idolaters and are very rich and abound in all goods, personified by kings equal in nobility to the kings of Europe and Asia. As for blacks, they are people of good understanding and good wit. " Hence, it was Iliazd who pointed out that this work had to be called the Book of knowledge and equity.

But not only Iliazd was deeply impressed by the description that was made in that book of the beauty of African lands and the goodness of its inhabitants, but also this poet, fond of traveling literature, and passionate about geography and archeology (Le Gris-Bergmann, 1987: 44-46) considered this work as a source for geographical knowledge of the equatorial Africa coast.

Picasso, whose proximity to Iliazd there are multiple testimonies such as that photograph of 1947 by Juan Golfe in which he appears cutting his hair to his friend in a festive and jovial scene (Le Gris-Bergmann, 1987: 80), apparently collaborated in the edition of *Le frère mendiant* with enthusiasm. This cooperation can be understood as a Franco-Spanish endeavour paying tribute to Black Africa and its civilization (Goeppert et al., 1983: 248), whose rediscovery by Picasso in 1906 played an important role in his own artistic development. The painter from Malaga arranged in the 2 x 8 sheets provided by Iliazd a series of drawings with a dry point that happily evoked the landscapes, vegetation and men of that continent that he had never visited (Goeppert et al., 1983 : 248). The 22 dry points inserted in the sheets were finished by Picasso, as Iliazd mentioned in the preface to the edition of *Le frère mendiant*, on April 23, 1958, while the two drypoints of the cover, representing a bull's head and a coat of arms of Castilla y León was completed on May 8, 1959, a few days before Iliazd organized at Bignou's an exhibition from May 20 to 29 to show the results of that fertile collaboration between the editor-poet and the great painter. And there the public, as well as the lucky readers who have been able to access this bibliographic jewel, can see how the arrangement chosen by Iliazd creates a rhythm of procession through the book and the unknown lands it shows. The 8 double pages in which the text unfolds under the aegis of flag bearers alternating with double pages where through large engravings appear successively representations alluding to the African nature and its inhabitants: appear before our eyes Picasso drawings related to the desert, men, sailboat, women, down the river, children, flowers, all epigraphs given by Iliazd to warn the bookbinder of the order in which the engravings had to be placed.



Leoncio López-Ocón. Instituto de Historia-CSIC

[Jiménez de la Espada y Picasso: de cómo un naturalista y un artista editaron e ilustraron un libro de viajes medieval por las canarias y el continente africano.](#) XIV Coloquio de Historia Canario-Americana. Casa de Colón. Las Palmas 16-20.11.2000.

Published also in Biblio 3W. Revista bibliográfica de Geografía y Ciencias Sociales. Barcelona University. V. VI-328, 27.11.2001

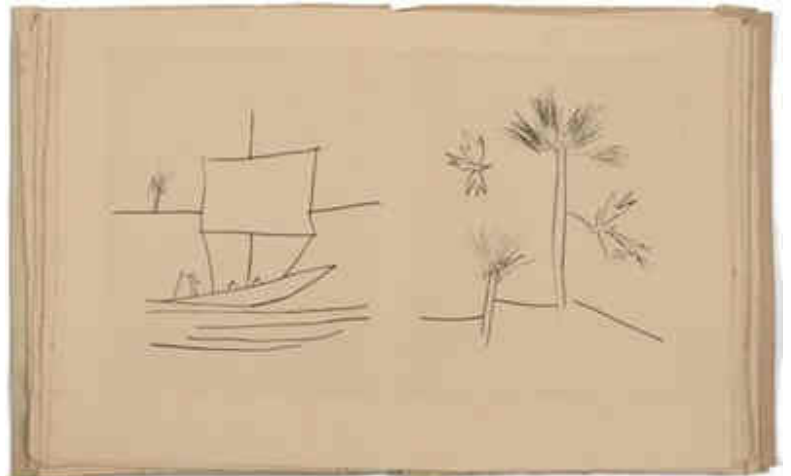
Iliazd Paris 1959 Folio. With 16 drypoints showing 24 images. Loose as issued in publishers portfolio. Edition limited to 54 copies, signed by Picasso and Iliazd. "The Frere Mendiant" was a Castilian Franciscan, living in the 14th century, who went to Africa before it was colonized.... Iliazd loved travel books, and was particularly interested in Black Africa... It seems that Picasso participated enthusiastically in this French-Spanish tribute to Black Africa and her civilization. Iliazd's layout of the book has a processional rhythm which is felt as one leafs through the pages, and sees on unknown land after another"

The book combines two distinct texts: the African portion of a travel narrative by a 14th-century Franciscan, preceded by a fragment from Bontier's and Le Verrier's account of Jean de Bethencourt's voyage to the Canary Islands in 1402. It is a fine example of Iliazd's typographic virtuosity and is illustrated with sixteen drypoint etchings by Picasso, including eight double pages, one of which is also printed on the cover. Plates loose as issued in Auvergne paper wrappers covered in parchment, illustrated with the first drypoint. Auvergne jacked folded in various ways and printed with title on cover on front. Cloth covered board slipcase and chemise with lettering on spine (minor damage to bottom of slipcase).

One of the important collaborations between Picasso and designer, publisher and writer Iliazd, this volume features 16 original black and white drypoints illustrating the accounts of a Castillian Franciscan's travels in Africa during the 14th century.



Cramer's catalogue raisonné notes that Picasso participated enthusiastically in this tribute to the African continent, contributing renditions of landscapes, vegetation and the inhabitants. Iliazd's layout, moreover, reads like a tour of Black

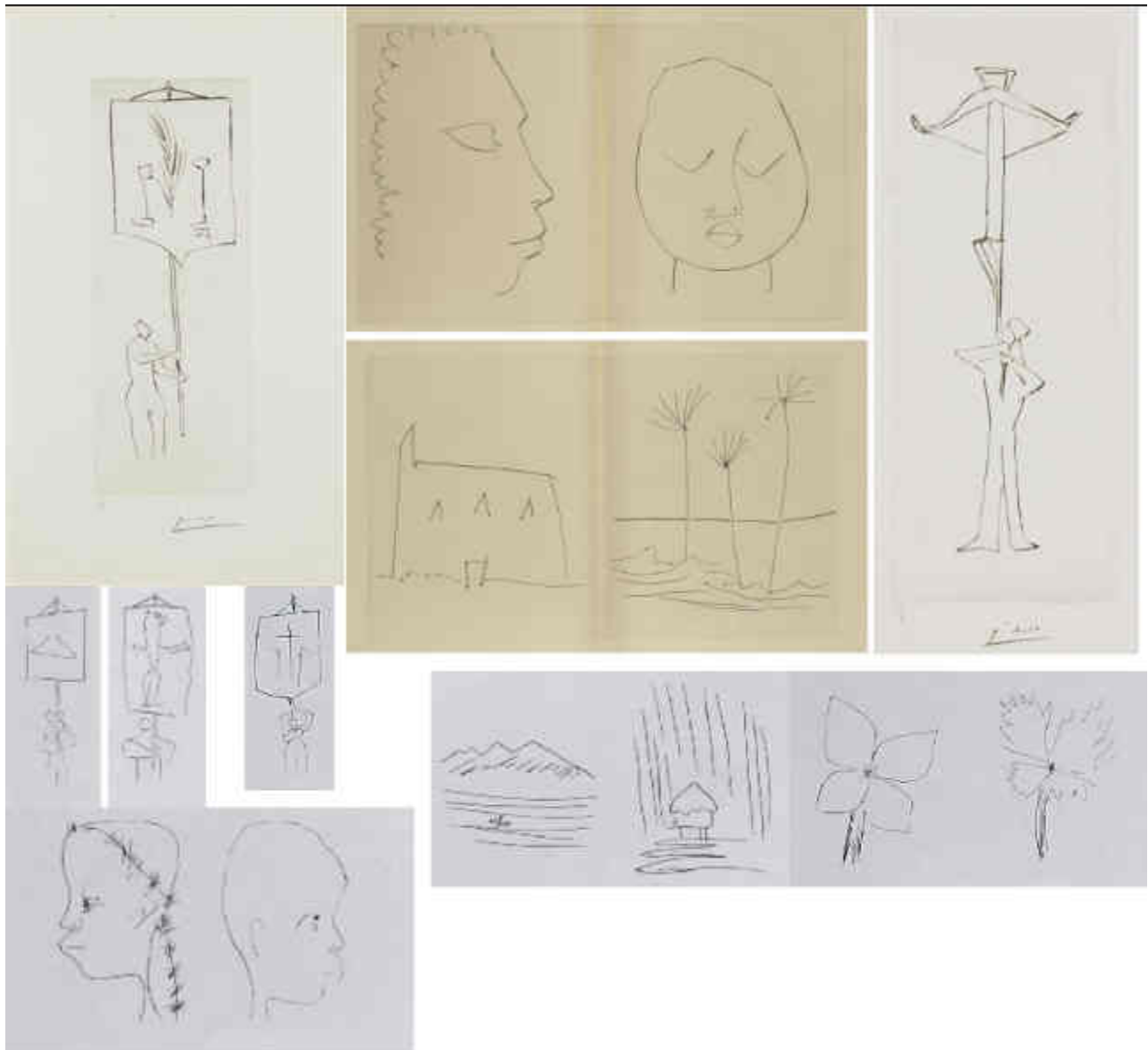


Africa, uncovering one unknown land after the other. The text is composed in irregular typography, with varying spaces between the letters.

*Photo : Picasso and Iliazd in La Californie*



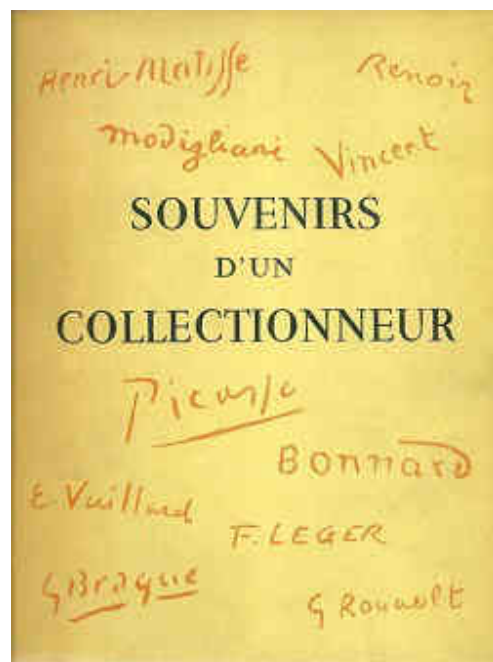




**184. Title: *Souvenirs d'un Collectionneur*****Author:** André Level**Date:** 1959**Publisher:** Alain C. Mazo, Paris**Typography, text & binding:** Tournon et Cie., Paris**Printer of Illustrations :** Mourlot**Paper:** Vélín d'Arches, Lourmarin**Size:** 28,3 x 22,7 cm**Illustrations :** 1 transfer lithograph 21,5 x 16,8 cm (*Les Saltimbanques*)**Print run:** 2200 copies: 100 on Vélín d'Arches with an additional impression of the lithograph; 2000 on Lourmarin 101-2100; 100 presentation copies I-C**Catalogues raisonnés:** Cramer : 99 Horodisch: D33 Reuße : 746**Mourlot :** 285 Bloch: 855

**Comment:** In March of 1958, Picasso made another lithograph for a book. This is the second frontispiece for a work by logistics industrialist André Level, who had died in 1946, after the beautiful portrait of Marie-Thérèse Walter that he already contributed in 1928 (R. 24). This time it is a simple drawing of two mountebanks signed on March 3, 1958, made with lithographic pencil on report paper transferred to a stone of 17 by 21.5 cm. Following Mourlot, with this stone a total of 2,200 copies are printed of the lithograph *Saltimbanques* (R. 746, M. 285). Reuße gives the figure of Mourlot and adds confusing information. Studying the not very clear figures of Cramer, completing them with the examination of the justification page of the book and with the copies that we have found in auctions and art dealers, we nevertheless arrived at 2325 copies of the lithograph, distributed as follows: 2,100 printed on Lourmarin vellum paper of 22.5 by 28 cm as frontispiece of the book *Souvenirs d'un collectionneur* (Cramer 99), of which books numbers 101-2.100 correspond to the current edition and 100 are 'presentation' copies; 200 copies in vellum Arches, with large margins in paper of 33.5 by 25.3 cm numbered 1-200/200 signed by Picasso; and a further 25 copies with large margins, numbered with Roman numerals and signed.

The problem is that the Cramer, Mourlot and Reuße catalogs do not contain a complete explanation, since they do not give the exact data of the size and type of the paper of the signed edition, and even they lead to the confusion by the discrepancies that contain: Mourlot only gives a paper size data: 22.5 by 28 cm; Reuße also gives a single size: 28.4 by 22.5 cm; and Cramer gives 28.3 for 22.7 for the lithograph of the book and 33.5 for 25.3 for the numbered proofs that accompany the deluxe edition. This cataloging leads us to think that it is easy to add a false signature to one of the large margin copies of the 'luxury edition' of the book and pass it as one of the signed edition of the lithograph. And in fact, someone tried it. For example, Bonhams sold for \$ 3,904 at an auction in San Francisco (Sale No. 18560 of May 3, 2011) a copy of this lithograph with margins and a spectacular signature with red pencil. But it did not have



numbering. It was either an artist proof not reflected in the reasoned catalogs, or it came from the printing of 100 unsigned copies, but what is clear is that the signature was spurious.

The William Weston gallery in London gives us the key to the subject. It sold years ago a copy of the lithograph numbered and signed in red, printed on light cream paper of a size of 44.5 by 30.5 cm (it indicated 32.5 cm wide, but it was a poor conversion of the 12.75 inches they had measured). And the same Bonhams auction house that sold the lithograph with the false signature, auctioned for \$ 3,125 in its sale No. 19353 of October 25, 2011 another copy in cream paper, numbered and signed that had exactly the same size (44.45 by 30.5 cm). While the copy with the false signature had dimensions of 33.2 by 25.4 cm (13 1/8 x 10 inches). The fake was more expensive than the real one.

The key to the difficulty in identifying the origin and authenticity of the lithograph *Les Saltimbanques* is therefore that the reasoned catalogs lead to confusion regarding the volume of the edition of the print and in no case give the important information for the correct identification of the numbered and signed lithograph, that is the size and color of the paper. It is therefore not strange that, faced with the confusion created, the Museum of Modern Art in New York decided on the most reliable option: it has this lithograph in its permanent collection, but in the "safe" version, that is, the book. This lithograph can be used as an illustration to explain the risk of buying Picasso's false signatures. For collectors it is less expensive, but also often safer to buy an unsigned lithograph, as MoMA often does.



**185. Title: *La Tauromaquia* (1959)**

**Author:** José Delgado (alias Pepe Illo)

**Date:** 1959

**Publisher:** Ediciones de la Cometa, Barcelona

**Typography, text & binding:** S.A.D.A.G., Barcelona

**Printer of Illustrations :** Jaume Pla, Barcelona (drypoint); Lacourière, Paris (aquatints)

**Paper:** Guarro

**Size:** 35 x 50 cm

**Illustrations :** 1 drypoint 29,5 x 36 cm on cover; 26 lift ground aquatints 20 x 29,5 cm; 2 lift ground aquatints 20 x 29,7 cm

**Print run:** 263 copies on Guarro watermarked with bull's head designed by Picasso: 2 with a suite of 26 aquatints on China, a suite of 28 aquatints on Ancient Japan, a suite of 28 impressions from cancelled plates on Guarro Nacré Moli Vell, an impression of the drypoint on Guarro and one impression from cancelled plates on Ancient Japan of the two additional aquatints. 10 copies with a suite of 26 aquatints on Ancient Japan, a suite of 28 impressions from cancelled plates on Guarro Nacré Moli Vell, an impression of the drypoint on Guarro and one impression from cancelled plates on Ancient Japan of the two additional aquatints. 18 copies with a suite of 26 aquatints on Ancient Japan. 220 copies. 10 collaborators' copies and 2 deposit copies for Spanish National Library in Madrid and the Barcelona University Library.

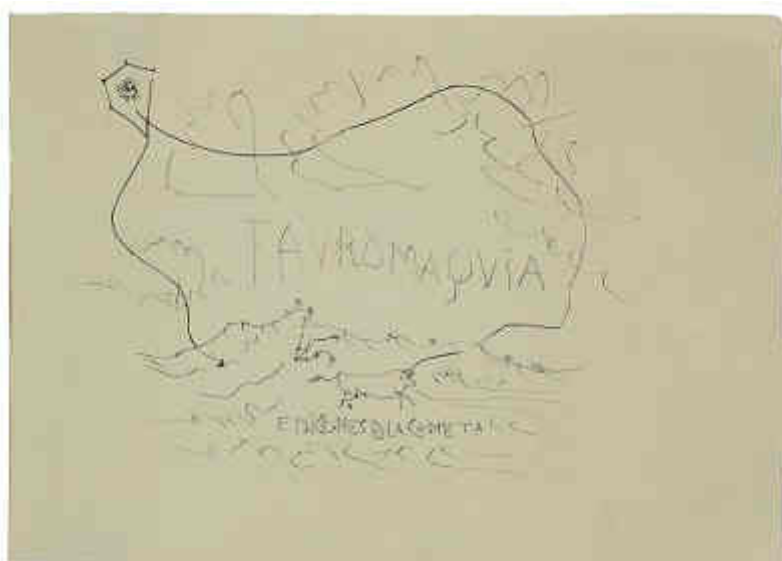
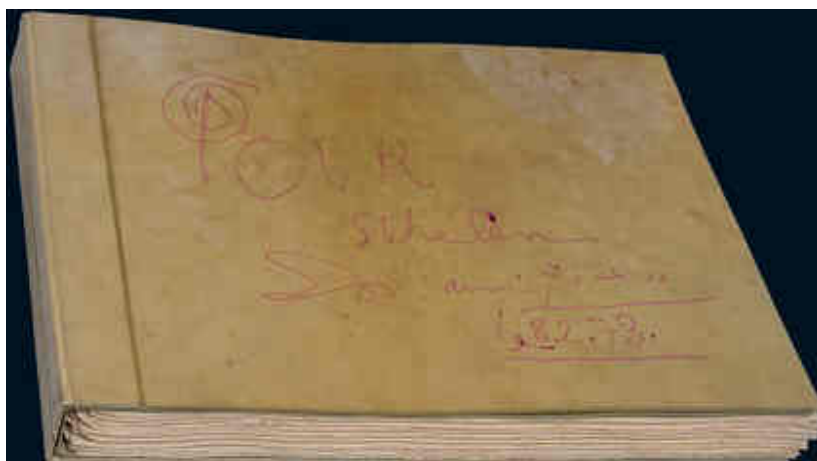
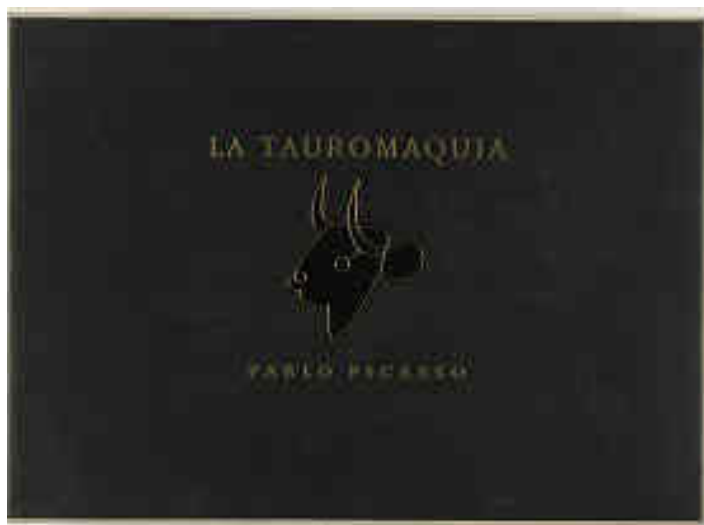
**Catalogues raisonnés: Cramer :** 100

**Bloch:** 950-976

**Comment:** This book was commissioned by Gustavo Gili, Senior, in 1927, for the collection of bibliophile books he published under the name of 'Ediciones de la Cometa'. Picasso alludes to this in the drypoint he made for the

cover because it shows a kite; cometa in Spanish means kite. Picasso made a few prints for the book and then the wars in Spain and elsewhere put an end to the project. In 1956 Gustavo Gili, Junior, reminded Picasso of the book. In the spring of 1957, at Cannes, several days after the Easter corrida that the artist had attended at Arles, he started work again. Using a brush, he painted on the copperplates directly, creating a sort of 'stenogram' of light and shade, which is the modern equivalent of Goya's *Tauromaquia* of 1815. Picasso's 26 aquatints accompany the text written by the famous torero, Pepe Illo, his manual, which was published in 1796, was the first handbook for toreros and aficionados.

**Patrick Cramer**

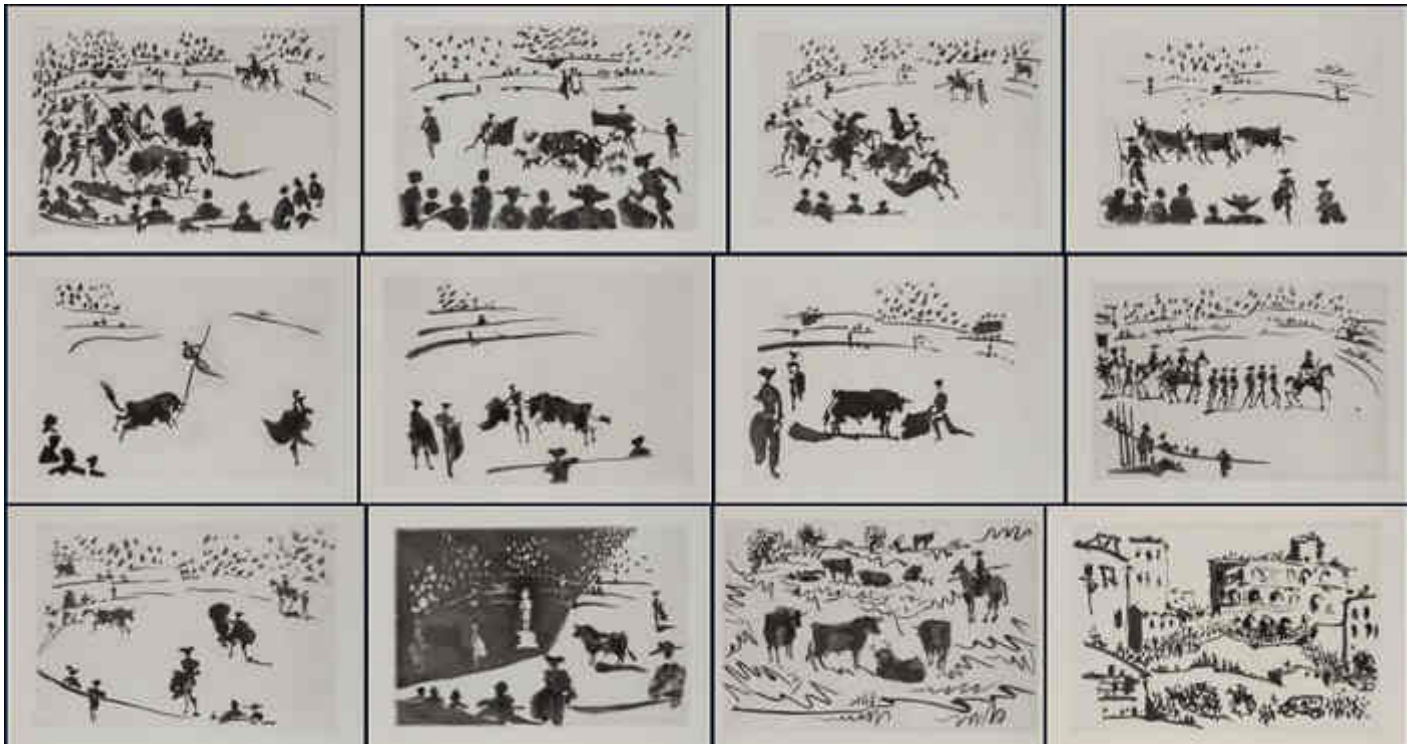




The first bullfighting manual illustrated by one of the most famous aficionados of the twentieth century. Written by the famous Spanish matador Pepe Hillo or Illo (1754-1801), generally considered the founder of the Seville School, is the first manual for bullfighters and aficionados, published in original edition in 1796. The project, initiated in 1927 by the Catalan publisher, Gustau Gili i Roig, for Ediciones de la Cometa (name found on the copper cover), had been abandoned for many years because of the wars. Picasso had engraved some planks (Geiser 136-141), of which 2 had been later integrated into the *Chef d'œuvre inconnu*. It was at the request of Gili's son, Gustau Gili i Esteve, that Picasso completely took over the project in 1956.

The plates were made in a few hours, in the spring of 1957 in Cannes, a few days after the artist had attended the Easter bullfight in Arles. Using the technique of sugar aquatint that he had already experienced many times and that he appreciated for its flexibility and spontaneity, Picasso executed the drawings directly on the copper with a Chinese brush. The images, which render with great acuity both the fight itself and the staging and the ceremonial of bullfighting, constitute one of the essential contributions to bullfighting culture of the twentieth century.





*Photo: Picasso, Jacqueline and Sabartès examine one aquatint proof from La Tauromaquia, just pulled by Jacques Frèlout in Picasso's printing press in La Californie in 1957*



**186. Title: *Carnet de la Californie*****Author:** Georges Boudaille**Date:** 1959**Publisher:** Cercle d'Art, Paris**Typography, text & binding:** Imprimerie Union, Paris**Printer of Illustrations :** Mourlot (lithograph); Atelier Duval (collotypes)**Paper:** Vélín d'Arches**Size:** 47 x 32,5 cm**Illustrations :** 1 transfer lithograph 39,6 x 29,4 reworked on the 2<sup>nd</sup> state directly on the zinc plate. 25 collotype leaves with 39 full-page facsimiles of Pablo Picasso drawings (11 single-sided and 14 double-sided), mainly in colors.**Print run:** 1500 copies on Vélín d'Arches: 100 with the lithograph and a suite of the drawings; 20 hors commerce with suite (101-120); 1380 numbered 121 to 1500.**Catalogues raisonnés:** Cramer : 101 Reuße : 760 Mourlot : 327 Bloch: 900

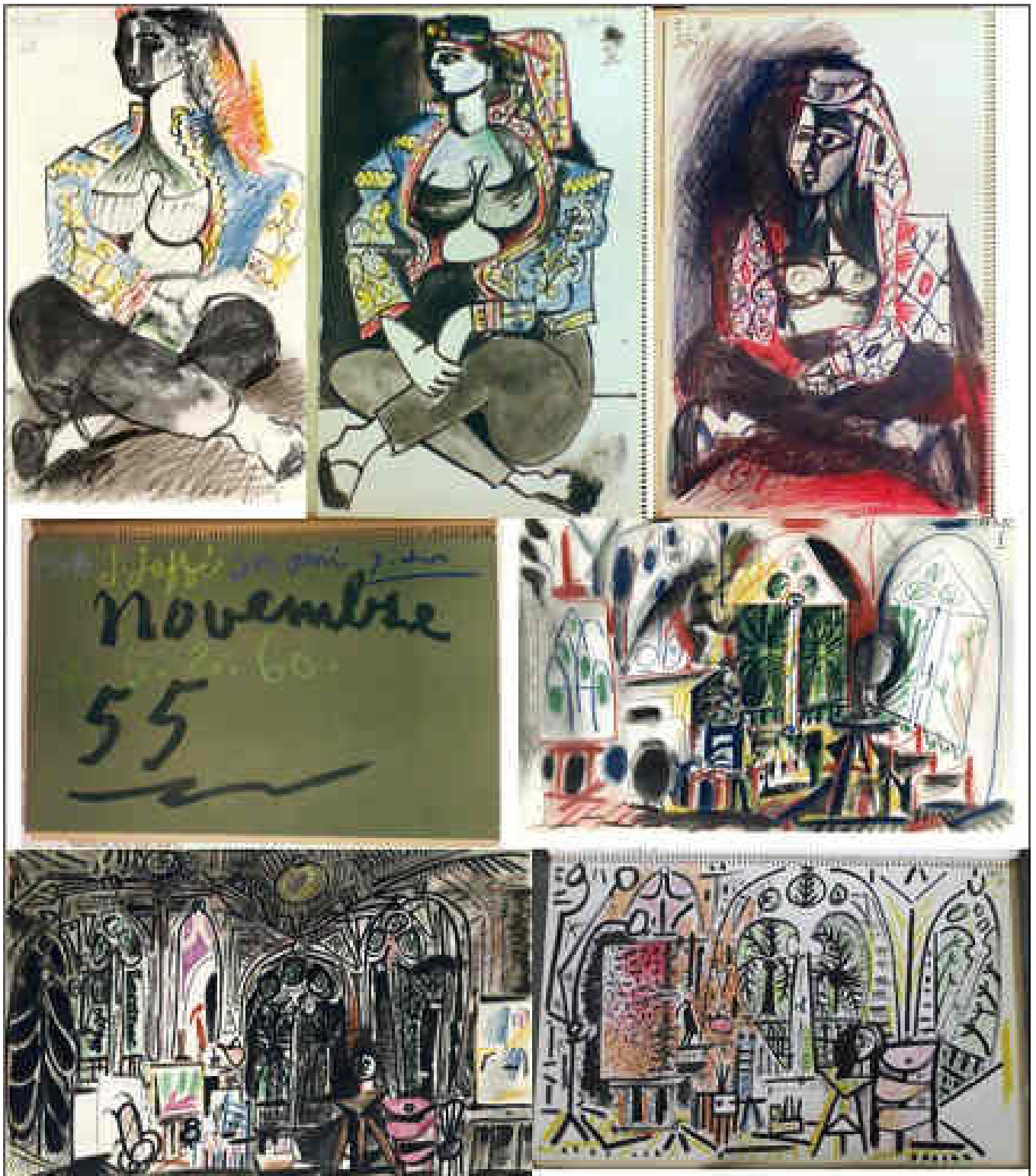
**Comment:** The painter makes another lithograph in November 1959, also with a bullfighting theme. It is a large drawing of a bullfighter and several small acts of the corrida, made on Tuesday 3 with lithographic pencil on report paper of 26 by 38 cm passed to zinc plate. Picasso wishes to use it for the facsimile edition by Cercle d'Art of a carnet of drawings made between November 1955 and January 1956, under the title *Carnet de la Californie* (Cramer 101). But the painter believes that the plate of November 3 (R. 759) needs to be reworked and gets to work on Saturday 21 of the same month. For this he uses two lithographic pencils, a stronger one with which he reinforces the drawings by adding details and a character. With the second softest pencil, he completes the work of the first and, by rubbing it flat, adds a gray background in several parts of the drawing. Finally, he uses a scraper to decorate the suit jacket of the bigger bullfighter's costume. From this second state (R. 760, M. 327) 150 copies are printed according to Mourlot on a paper of 39.6 by 29.4 cm, 25 of them numbered and signed and another 25 hors commerce for the artist. Needless to say, the copies 'hors commerce' always ended in the market signed by the artist. However, Cramer points out in his reasoned catalog of Picasso's books that the circulation is 100 copies for the luxury edition and 20 h.c. for the artist. This precious 'book' consists of a cardboard box wrapped in fabric containing two notebooks of reproductions, one of them fastened with a spiral of wire and another in loose sheets, and also a booklet with a text by Georges Boudaille (chief of the plastic arts section of the PCF magazine directed by Aragon Les Lettres Françaises).

The one hundred luxury copies of the French edition of the *Carnet de la Californie*, numbered from 1 to 100, also have a folder with the original signed lithograph and a suite of lithographic reproductions. The hors commerce, also of the French edition, are numbered from 101 to 120 and carry the same suite, but in it the lithograph is theoretically unsigned. The book was published simultaneously in France, Germany, Italy and the United States, but only the copies of the French edition, numbered from 121 to 1500, were printed on Arches paper. The other editions also have 1,500 numbered copies each.

Other smaller editions of this book were published afterwards, and given its success, Cercle d'Art publishing house decided to make a new edition in large format, with a box wrapped in cloth in 1999. But this one, made in Spain by the Castuera print shop in Pamplona, only includes the second notebook and the reproductions are in four-color process and not in lithography.









**187. Title:** *Poésies choisies* et présentées selon l'ordre chronologique par Claude Roy

**Author:** Paul Éluard

**Date:** 1959

**Publisher:** Le Club du meilleur livre, Paris

**Typography, text & binding:**

**Printer of Illustrations :**

**Paper:**

**Size:** 19,4 x 17,3 cm

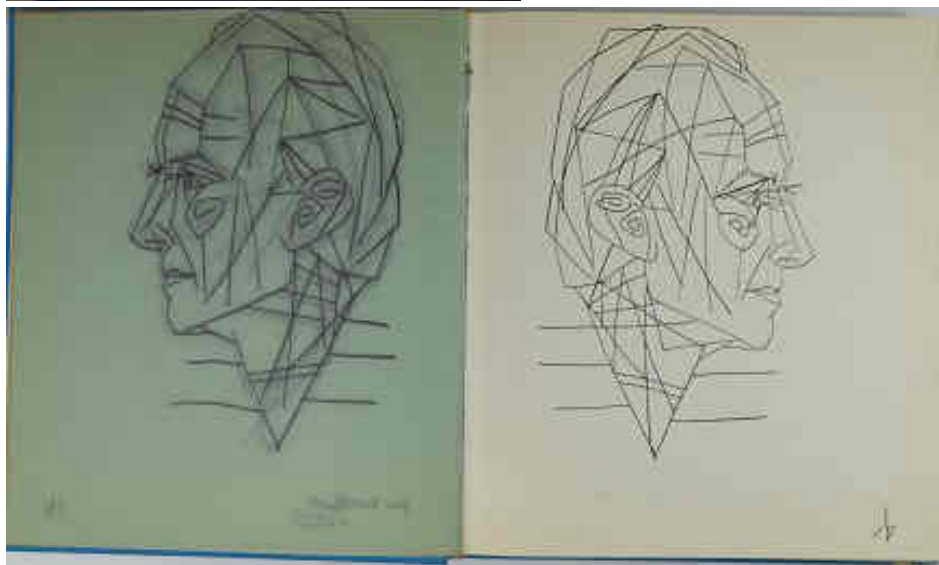
**Illustrations :** 18 portraits of the author by Picasso

**Print run:** 4810 copies : 4700 of the current edition plus 110 numbered I to CL

**Catalogues raisonnés:** Cramer : Not in Cramer **Horodisch:** C36

**Comment:**

Le Club du meilleur livre, Paris, 1959. 194 x 173 mm., 315 pp., (6) ff., ill. photos n/b et autres in-texte et pleines pages, 18 portraits d'Éluard tirés sur calque, reliure toile d'éditeur sous rodoïde, tirage à 4700 + CL ex. numérotés. "Les dix-huit portraits d'Éluard tirés sur calque font partie d'une suite inédite de dessins de Picasso dont seul le dernier figurait dans Le Rendez-vous allemand (1944). Photos René Jacques, Man Ray, Willy Ronis, Marc Vaux." Iconographie de Jean Hugues.



**188. Title: *La nouvelle critique. Espagne 1939-1959***

**Author:** Machado, Alberti, Hernández, Rejano, Fuertes, Hierro, Maruri, Aleixandre, Garciasol, Serrano Plaja, Otero, de Nora, Cremer, Leopoldo, Celaya, Foix

**Date:** 1959

**Publisher:** La Nouvelle Critique. Revue du Marxisme Militant, Paris

**Typography, text & binding:**

**Printer of Illustrations :**

**Size:** 22 x 14 cm

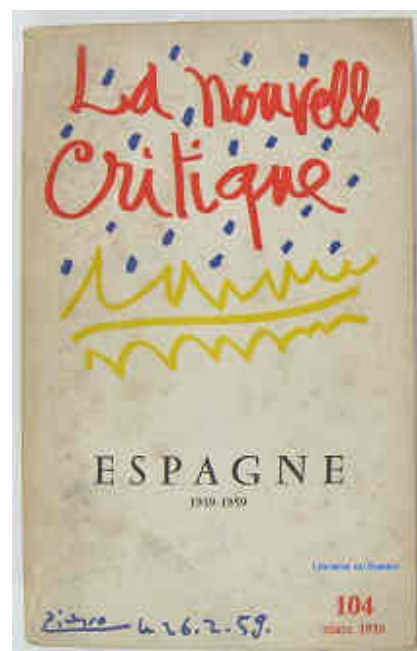
**Illustrations :** Cover by Picasso, drawn on 26 February 1959

**Print run:** Unknown

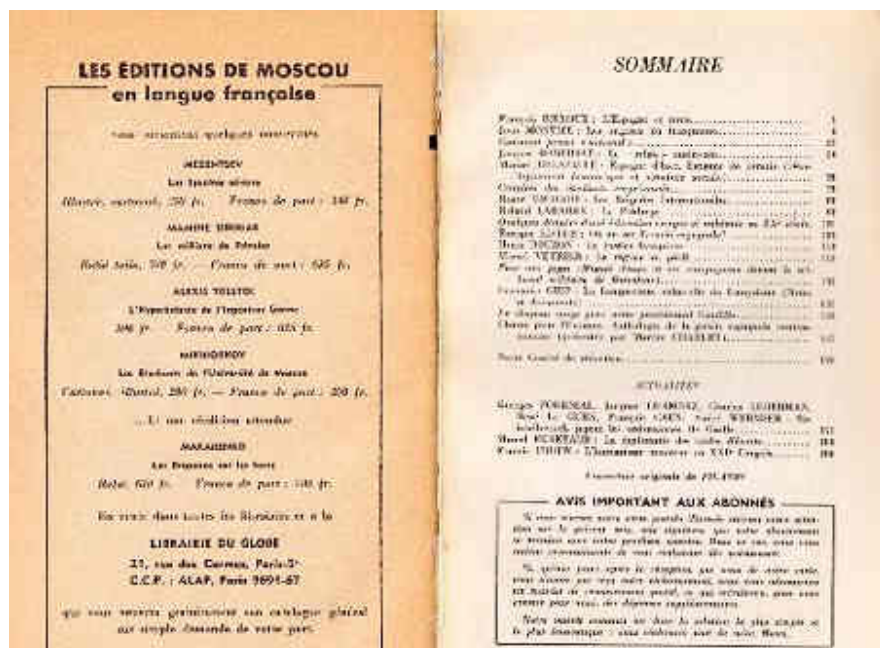
**Catalogues raisonnés: Cramer :** Not in Cramer

**Comment:**

La Nouvelle Critique. No.. 104 - Mars 1959 - Espagne 1939-1959 Cover illustration by Picasso, signed and dated 26/2/59 Translations of poems by Antonio Machado, Rafael Alberti, Miguel Hernández, Juan Rejano, Gloria Fuertes, Jose Hierro, Maruri Julio Vicente Aleixandre, Ramón de Garciasol, Arturo Serrano Plaja, Blas Otero, Eugenio de Nora, Victoriano Cremer, Leopoldo de Luis Gabriel Celaya , JV Foix.



Published in 1959, paperback 191 pages, in French



189. Title: ***Papeles de son Armadans*** V, Vol XVII

**Author:** Fernando Lázaro Carreter, Anthony Kerrigan, Pablo Picasso, Leopoldo de Luis, Cesáreo Rodríguez-Aguilera

**Date:** 1959

**Publisher:** Imprenta Mossén Alcover, Madrid-Palma

**Typography, text & binding:** Mossén Alcover, Palma de Mallorca

**Printer of Illustrations :** Mossén Alcover, Palma de Mallorca

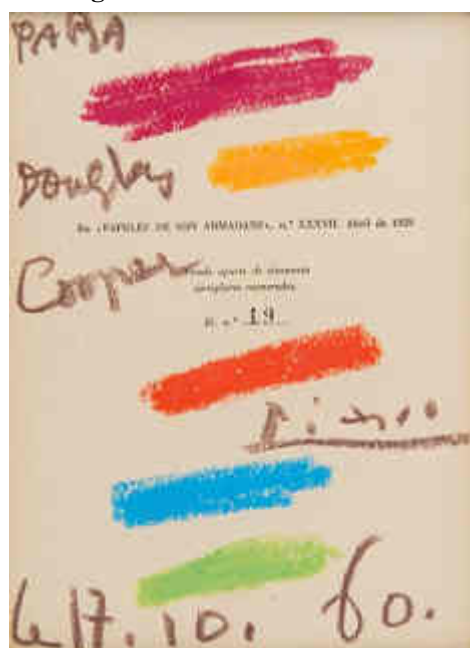
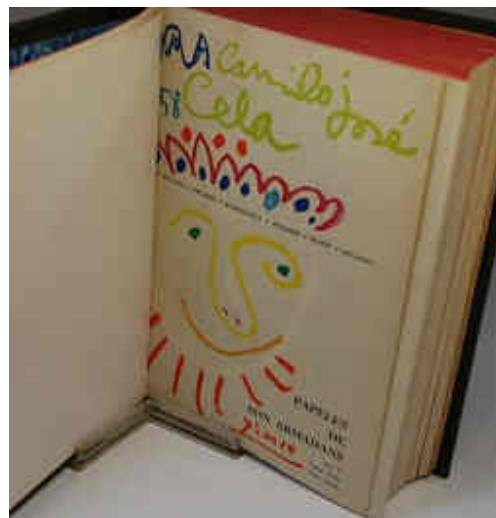
**Paper:** Hilo verjurado Vilaseca

**Size:** 27 x 20 cm

**Illustrations :** Cover plus 6 full page and 5 in-texto illustrations by Picasso

**Print run:** 100 copies on *papel de hilo verjurado Vilaseca*, 50 of them nominative 1-50 and for sale (LI-C), all signed by Picasso.

**Catalogues raisonnés:** Cramer : Not in Cramer

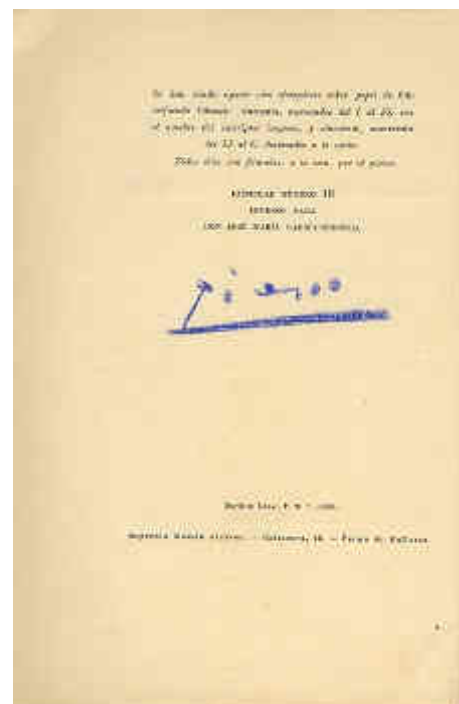


**Comment:**

Papeles de Son

Armadans. Year V Volume XVII. No. XLIX, Extraordinary number

dedicated to Picasso, With Cover and Original Drawings by Picasso, photo of Picasso by David Douglas Duncan special for this number of the journal, 149 + 7 pags., Madrid-Palma de Mallorca april 1960. 149p, 1 sheet colophon. - 4 sheets advertising inserts. - 6 sheets full page, two of them folded, plus 5 illustrations in-texto. - Rustic, original covers with flaps. Special edition on thread paper and with the signature of Pablo Picasso. The justification for the circulation reads: One hundred copies have been printed aside on Vilaseca laid paper: 50 numbered from 1 to 50, with the name of the subscriber printed.



**190. Title: *Meurs. Poème*****Author:** Pierre-André Benoit**Date:** 1960**Publisher:** Pierre-André Benoit, Alès**Typography, text & binding:** Pierre-André Benoit, Alès**Printer of Illustrations :** Pierre-André Benoit, Alès**Paper:** laid Auvergne à la main**Size:** 3 x 4,1 cm**Illustrations :** 1 drypoint on celluloid 2,9 x 4 cm. 12 additional copies on wide margins, 2 of them on violet paper**Print run:** 50 copies on laid Auvergne à la main: 1/40 to 40/40 with the drypoint; 10 with a suite in red I-X**Catalogues raisonnés:** Cramer : 102 Bloch: 987 Horodisch: A22 Livres réalisés par Pierre-André Benoit : 359**Comment:**

Benoit (Pierre-André). *Meurs* (Die !). Alès, Pab, [1960]. Tiny oblong (32 x 43 mm), publisher's printed wrappers and glassine overwrapper.

Original edition of this tiny book adorned with an original etching by Pablo Picasso as a frontispiece (bullfighting scene, the Meurs injunction, addressing the bull). Edition of 50 copies, this one one of 40 on laid paper from Auvergne, signed by Pablo Picasso.

With a Drypoint on celluloid, 1960, on Auvergne laid paper, title, text, justification and one print, the justification signed in pencil by the artist, initialled in pencil by the author/publisher, stitched to backboard as published, within paper wrapper with title, author/publisher and artist's name on front.

Thematically similar to plate 22 in *La Tauromaquia* (1959), which depicts the instant of death of a bull in a bullfight, this single drypoint etching accompanies a brief bullfighting poem by the author/publisher Benoit. This is

the first of two miniature books illustrated by Picasso. Tiny stain to one text page, paper flaw to lower margin of another, else very fine in publisher's printed wrappers and glassine overwrapper. Housed in a custom morocco-backed cloth folding case.





**191. Title:** *Vers où l'on voit*

**Author:** Pierre André Benoit

**Date:** 1960

**Publisher:** Pierre-André Benoit, Alès

**Typography, text & binding:** Pierre-André Benoit, Alès

**Printer of Illustrations :** Pierre-André Benoit, Alès

**Paper:** laid Auvergne à la main

**Size:** 23,5 x 18,1 cm

**Illustrations :** 1 engraving with burin on celluloid 14,9 x 10 cm (*Double Portrait of Jacqueline Roque*). 10 additional copies on wide margins Montval, signed and numbered

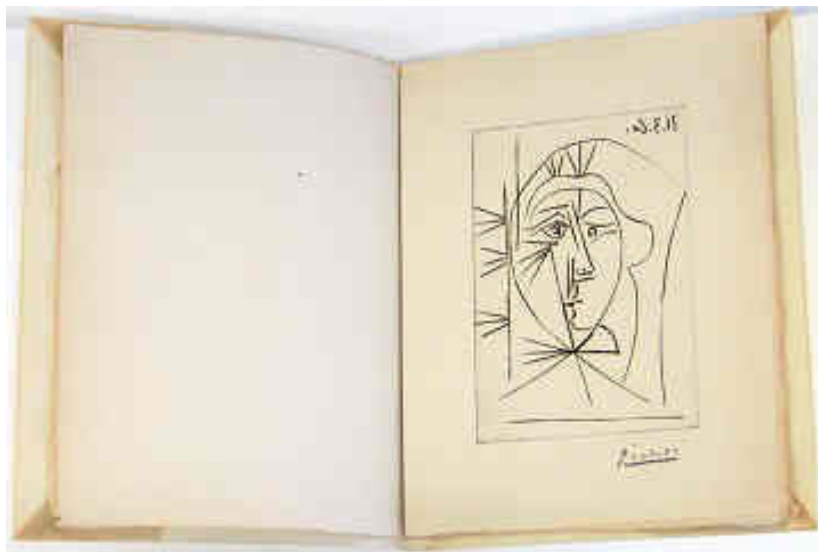
**Print run:** 39 copies on laid Auvergne à la main: 1/33 to 33 /33 with the engraving; 6 with a suite in blue 1/6 to 6/6

**Catalogues raisonnés:** Cramer : 103 Bloch: 988 Horodisch: A23

**Comment:** Cramer does not mention any impression in yellow. We include also a photo of a copy with a Picasso wash drawing dedicated to Pierre André Benoit.

*Vers où l'on voit*. Alès [PAB], April 1960. In-8 (229 x 169 mm). Plaquette

printed at 39 copies on Auvergne paper in 1960. Original engraving with burin on celluloid by Picasso as frontispiece, signed in bold pencil. in-8 square (148 x 100 mm).



**192. Title: *Température*****Author:** Jacqueline Roque**Date:** 1960**Publisher:** Pierre-André Benoit, Alès**Typography, text & binding:** Pierre-André Benoit, Alès**Printer of Illustrations :** Pierre-André Benoit, Alès**Paper:** Vélín d'Arches**Size:** 2,1 x 4 cm**Illustrations :** 4 drypoints on celluloid 2 x 3,9 cm. Several separate impressions on bigger paper 11 x 16,5 cm.**Print run:** 53 copies on Vélín d'Arches: 1/28 to 28/28; 8 with a suite in blue I/VIII to VIII/VIII; 15 hors commerce copies H.C. 1/15 to H.C. 15/15; 2 hors commerce copies with a suite in blue H.C. I/II and H.C. II/II. All signed by artist and publisher, some also signed by author.**Catalogues raisonnés:** Cramer : 104 Bloch: 989-992 Horodisch:

A24 P.

**A. Benoit**

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**Comment:**Jacqueline Roque. *Température*. Poèmes. Alès, P-A. Benoit, 1960. From an edition of fifty three copies, this is copy number one of fifteen hors commerce copies, signed by the artist, and the publisher, P. A.

Benoit. Illustrated with four drypoint etchings, two of which accompany the brief poem by Roque. Picasso would marry Roque the following year. Two of the drypoints, showing two figures in a sailboat on an open sea, are printed on the wrappers. This is the second, and final miniature book illustrated by Picasso. The tiny *Température* is a rarity that reveals a little-known facet of Jacqueline Roque, the woman who occupies the last twenty years of Picasso's life: if the painter portrays her on numerous occasions as a reader, perhaps of poetry, this book of 6 tiny sheets she presents herself to us as a poet. *Temperature* reveals the close complicity between the two. On Arches, title, text, justification on two pages and set of four hors-texte full page drypoints, of which two forming the cover, fine impressions, signed in pencil by the artist and initialled and inscribed 'H.C. 13/15 PAB' by the publisher on the justification pages, one of fifteen hors commerce copies (there were a further 38 copies in total), the full sheets as published, bound in paper cover with a drypoint on the front and back, within blue glazed vellum covered box with inset viewing window on front, title, artist's and author's names impressed in gilt on spine.

"For this tiny book, or miniscule, PAB and Picasso chose a text by Jacqueline Roque, whom Picasso had met in 1953 and whom he was to marry in 1961. For the front and back sides of the book cover, Picasso made two engravings which show undulating lines suggesting the sea, across which a sailboat, with two passengers, is moving. Jacqueline Roque's text is illustrated with two engravings: one, with two cut-outs, of a rising sun, and the other, of a landscape with a single tree and some birds flying in the wind". [Cramer 104].



Miguel Orozco

193. Title: ***Pour quoi la journée vole***

**Author:** René Char

**Date:** 1960

**Publisher:** Pierre-André Benoit, Alès

**Typography, text & binding:** Pierre-André Benoit, Alès

**Printer of Illustrations :** Pierre-André Benoit, Alès

**Paper:** Vélin d'Arches

**Size:** 10,7 x 21 cm

**Illustrations :** 1 engraving with burin on celluloid 3,1 x 10,6 cm, signed. Additional 14 impressions on wide margins

**Print run:** 25 copies on Vélin d'Arches signed by the publisher

**Catalogues raisonnés:** Cramer : 105 Bloch: 993

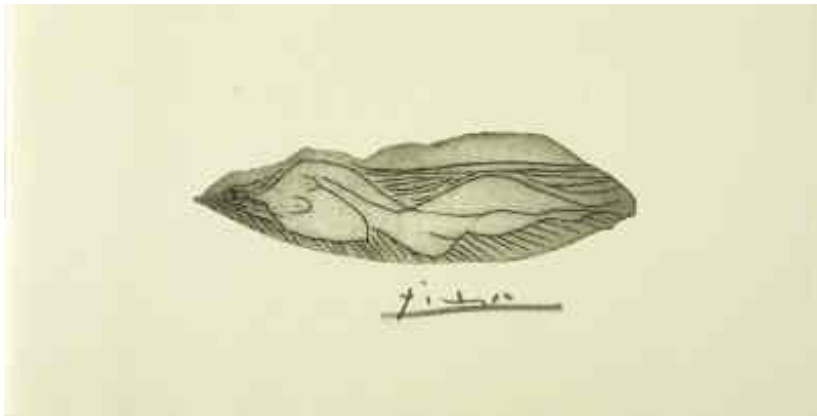
**Horodisch :** B26

**Comment:**

Pourquoi la journée vole. Alès : PAB, juillet 1960. In-16 oblong (100 x 191 mm). One original engraving with burin on celluloid signed by Pablo Picasso.

Binding signed Leroux contreplat and dated 1994, rectangular decoration of torn leather blue-gray and orange passing on the smooth back, inlay at the center of the dishes of a rectangle of wood, in the center of the first flat piece of title in orange box, lining orange box, gray suede guards, blanket, matching shirt and case.

Picasso: 70 years of book illustration



**194. Title:** *Toute la vie*

**Author:** Pierre-André Benoit

**Date:** 1960

**Publisher:** Pierre-André Benoit, Alès

**Typography, text & binding:** Pierre-André Benoit, Alès

**Printer of Illustrations :** Pierre-André Benoit, Alès

**Paper:** Vélín d'Arches

**Size:** 25 x 11,6 cm

**Illustrations :** 1 drypoint on celluloid 14,6 x 1,2 cm. Additional 10 impressions numbered 1/10 to 10/10

**Print run:** 55 copies on Vélín d'Arches: 44; 6 with a suite on Blue Auvergne. All previous copies with signed drypoint; 5 hors commerce with the unsigned engraving.

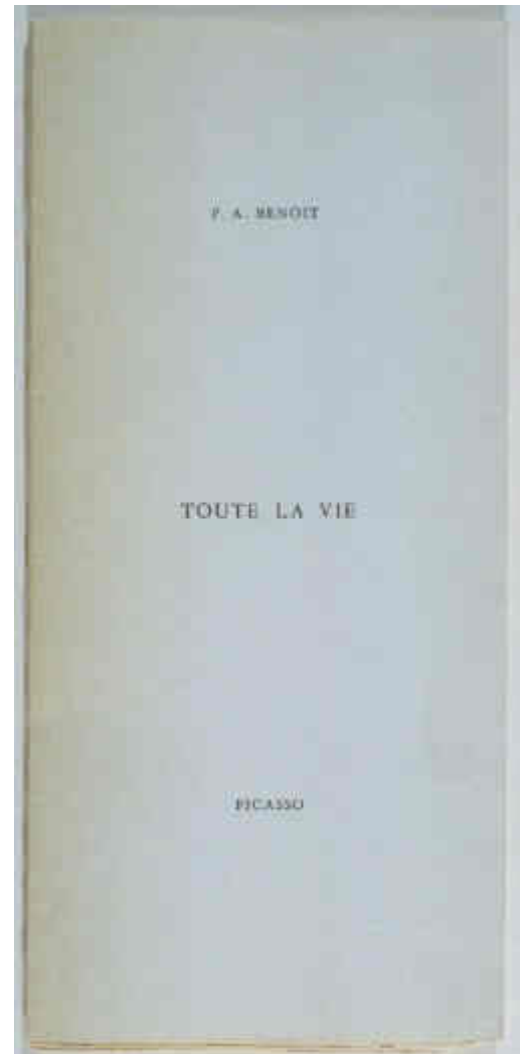
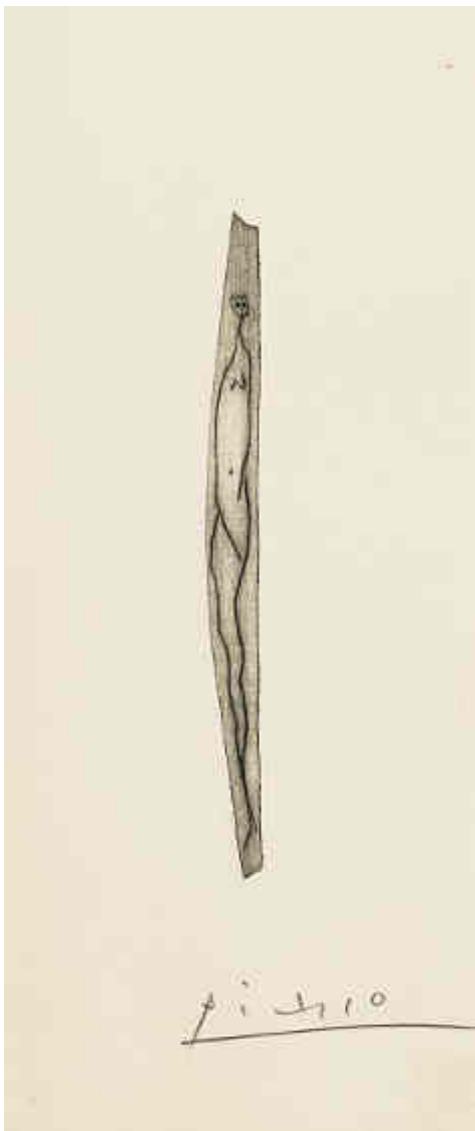
**Catalogues raisonnés:** Cramer : 106 Bloch: 994 Horodisch : B27

**Comment:** *Toute la Vie*. Alès. P. A. B. 1960. Tall 8vo. Illustrated with frontispiece drypoint, signed in pencil by Picasso. Publisher's printed wrappers and backstrip, a.e.g., housed in matching wool-lined brown card slipcase.

From the edition limited to 50 copies, 44 with a frontispiece drypoint, signed in pencil by Picasso and with the colophon signed in pencil by PAB.

'Picasso had engraved the outline of a slim woman on a long, thin piece of celluloid cut from the second engraving for Pindar ... Out of this Benoit made a booklet which included a poem written especially for it: 'Une faille / dans

mon écorce / à la mesure / de cette déchirure / en moi / je te vois / flamme muette / attentive / des yeux / ...'. [Cramer 106].





**195. Title: *Toros*****Author:** Pablo Neruda**Date:** 1960**Publisher:** Au Vent d'Arles**Typography, text & binding:**

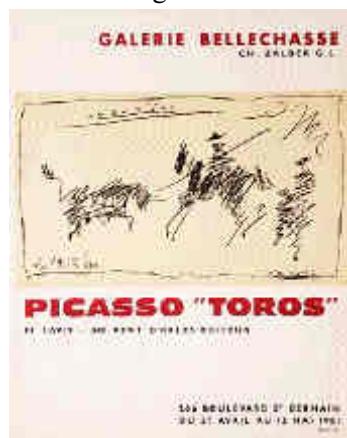
Imprimerie Union, Paris

**Printer of Illustrations :** Mourlot

(/lithograph); Daniel Jacomet (collotypes)

**Paper:** Vélín d'Arches, Richard de Bas**Size:** 54,5 x 42,2 cm**Illustrations :** 1 transfer lithograph 27,1 x 48 cm on Richard de Bas signed in pencil. 50 impressions plus additional 300 for the poster.**Print run:** 520 copies on Vélín d'Arches: first 50 with the lithograph; 450 numbered 51 to 500 and 50 hors commerce without the lithograph**Catalogues raisonnés: Cramer :** 107**Reuße :** 780 (781 for the poster)**Mourlot :** 343 **Bloch:** 1008 **Monod** 8631

**Comment:** The day after making the portrait of Rimbaud, that is on Wednesday, December 14, 1960, Picasso made another lithograph for a book, in this case one of Pablo Neruda (*Toros*, Cramer 107). The communist poet, whose freedom Picasso had sought in 1948, visited the painter in Paris in 1960, and there agreed with Picasso to publish his poem *Toro* illustrated with reproductions (made by the mythical Daniel Jacomet) of 15 wash drawings done between July 1959 and June 1960 that the painter had showed him. To accompany the 50 luxury copies of the edition, published by the communist art publisher Au Vent d'Arles, Picasso made a lithograph on 14 December in Cannes on report paper passed to stone of 27 by 47 cm, printed on Richard de Bas vellum paper. Picasso numbered and signed the 50 copies of the *Toros* lithograph (R. 780, M. 343). The same lithograph was used for the poster announcing an exhibition held at the Bellechasse Gallery in Paris between April and May 1961 and printed at 300



copies (R. 781). According to Mourlot, Reuße and Cramer, the 15 wash drawings that had been reproduced in the book were exhibited, but this does not seem very coherent, among other things because in December of 1960 Galerie Louise had already exhibited the originals of the Picasso bullfighting wash drawings (along with gouaches and pen drawings, all of bullfighting themes), and everything suggests that it had sold them. In any case, it would be very rare for Kahnweiler to transfer part of its stock to the Bellechasse Gallery. Most likely, what was exhibited (and sold) in the gallery was simply the book itself—with French translation by Jean Marcenac— since

the name of the publisher, directed by Jeanine Crémieux, wife of L'Humanité journalist Francis Crémieux, appears on the poster. From this book, published in 500 copies, a reedition was made in Chile in 2007, this time in lithography and only 350 copies, financed by the Itaú Foundation.

**Miguel Orozco**

**196. Title:** *VIIIe Pythique*

**Author:** Pindar (Πίνδαρος, Pindaros)

**Date:** 1960

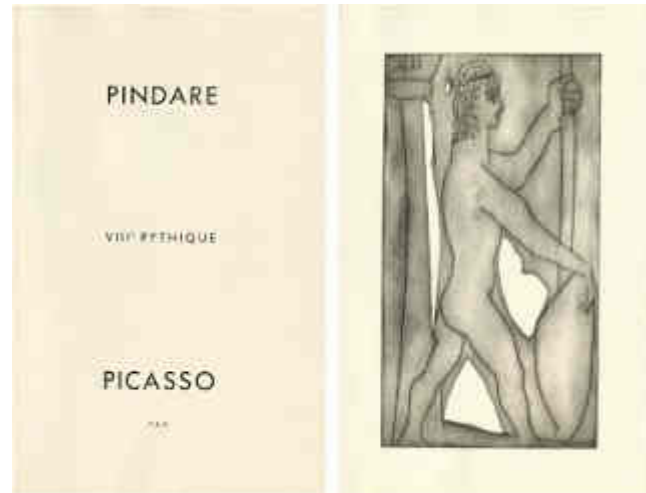
**Publisher:** Pierre-André Benoit, Alès

**Typography, text & binding:** Imprimerie Union, Paris

**Printer of Illustrations :** Pierre-André Benoit, Alès (with his own hands, see photo)

**Paper:** Vélín d'Arches, *macule*

**Size:** 51,1 x 33,9 cm



**Illustrations :** 4 drypoints on celluloid from 23,8 x 10,9 cm to 39,7 x 21,8 cm. Additional impressions of 7 to 15 depending on the drypoint

**Print run:** 56 copies on Vélín d'Arches signed by artist and publisher: 44 plus 6 with a suite of the engravings on *macule* signed in pencil and 6 hors commerce copies

**Catalogues raisonnés:** **Cramer :** 108 **Bloch:** 995-998

**Comment:** Picasso produced countless paintings, drawings, and prints, as well as décor for the stage, inspired by themes and works from antiquity. His depictions of the half-man, half-bull Minotaur became an iconic surrealist image of the 1930s. His prints for most of the 150 or so deluxe edition books on which he collaborated, whether artistic dialogues with contemporary poets or with writers of the past, seldom referred directly to the texts they accompanied. Exceptions to this are found in his three major livres d'artistes based on ancient texts: Ovid's *Les métamorphoses* (Paris, 1931), in which the artist's neoclassical-style etchings evoke the imagery of the first-century Roman poet's Greek mythologies; Aristophanes' *Lysistrata* (New York, 1934), with prints clearly intended to illustrate specific scenes in the fifth-century playwright's antiwar comedy; and Pindare. *VIIIe Pythique*. In 1960, after agreeing to create prints to accompany Pindar's Ode (composed and sung in 446 B.C.E. to honor a winning wrestler, Aristomenes, at the Pythian Games at Delphi), Picasso furnished his publisher

with four large drypoints: the head of an elderly bearded man (an imaginary portrait of Pindar?), a nude athlete, a defeated contender, and, shown here, a youth marching to his competition (or to battle). In depicting this heroic youth, Picasso chose to suggest the archaic-period sculptural type known as the kouros, traditionally viewed as the pan-Hellenic ideal embodied by Apollo.

**The New York Public Library**

*Photo: Pierre-André Benoit holding in his –ink dirty– hands the celluloid plate of one of the four drypoints of this book.*



197. Title: ***Faunes et Flore d'Antibes***

**Author:** Pierre-André Weill. Preface by Jaime Sabartés

**Date:** 1960

**Publisher:** Au Pont Des Arts, Paris / New York Graphic Society, Greenwich, Connecticut

**Typography, text & binding:** Fequet et Baudier, Paris

**Printer of Illustrations :** Daniel Jacomet, Paris (pochoirs); Mourlot (lithograph)

**Paper:** Vélin pur chiffon d'Arches

**Size:** Grand Folio 66 x 51 cm

**Illustrations :** 12 pochoirs (11 plates + frontispiece) after Picasso 64 x 49 cm ; 1 lithograph (*L'Atelier*) signed by Picasso in 25 + 25 copies.

**Print run:** 350 copies: 175 for Europe numbered in black (the first 25 contain a lithograph) and 175 for the U.S.A. numbered in red (the first 25 contain a lithograph); 50 hors commerce

**Catalogues raisonnés:** Cramer : Not in Cramer Bloch: Not in Bloch

**Comment:** Faunes et Flore D'Antibes, Au Pont Des Arts, Paris, 1960 /Portfolio of Twelve Lithographs, 1960, printed by Daniel Jacomet, Paris, published by New

York Graphic Society, Greenwich, Connecticut, and Au Pont Des Arts, Paris. Portfolio includes title page, preface by Jaime Sabartés, and edition justification. With original cloth-covered portfolio case with red title and cloth ties. One color lithograph and 12 pochoirs, sheet sizes 25 1/2 x 19 3/4 in. (64.8 x 50.2 cm), presented in the original linen portfolio folder. Pochoir plates, on watermarked Arches paper. Loose as issued, from a total edition of 300 plus 50 H.C. (or presentation) copies. These were executed by Daniel Jacomet in close collusion with Picasso. The original works were created by Picasso in 1946 and are part of his *joie de vivre* series of paintings. The frontispiece was made by Picasso especially for this portfolio. The artist also participated in the design of the album, corrected the trial proofs and gave his *bon à tirer* for each print. "This work has been carried out in close collaboration with the Master, who has followed the work, corrected the printing tests and signed the printing authorizations for each plate" (Justification page). The portfolio *Faunes et flore d'Antibes* was published in 1960, reproducing some paintings made in 1946, date in which the City Council of Antibes offers him to decorate the Chateau Grimaldi. Picasso draws on the figures of classical mythology, from which the pochoirs of the series depart. They are images in which the influence of the great work of this time *Le joie de vivre* is perceived. In this series composed of seven plates of mythological theme and four still lifes, the color is used, perceiving in the forms certain images of the cubist decomposition, in this case not in its analytical aspect but as a formal simplification looking for a sensitive character in the perception of the spectator.

*Photo : Picasso, Daniel Jacomet and P.A. Weill en 1960 in Mougins examine the portfolio Faunes et Flore d'Antibes*









198. Title: ***Serge Lifar rénovateur du Ballet français***

**Author:** Jean Laurent, Julie Sazonova

**Date:** 1960

**Publisher:** Editions Buchet/Chastel-Corrêa, Paris

**Typography, text & binding:**

**Printer of Illustrations :**

**Paper:** offset

**Size:** 24 x 18.5cm

**Illustrations :** Cover drawing by Picasso

**Print run:** 1000

**Catalogues raisonnés: Cramer :** Not in Cramer

**Comment:** Serge Lifar rénovateur du Ballet français

Editions Buchet/Chastel - Corrêa – 1960

Cover and unpublished portrait of Lifar by Picasso

Illustrated. 16 full pages photographs. Paperback - Format:

24x18.5cm - 274 pages with complete table of choreographic

works  
of  
Serge  
Lifar

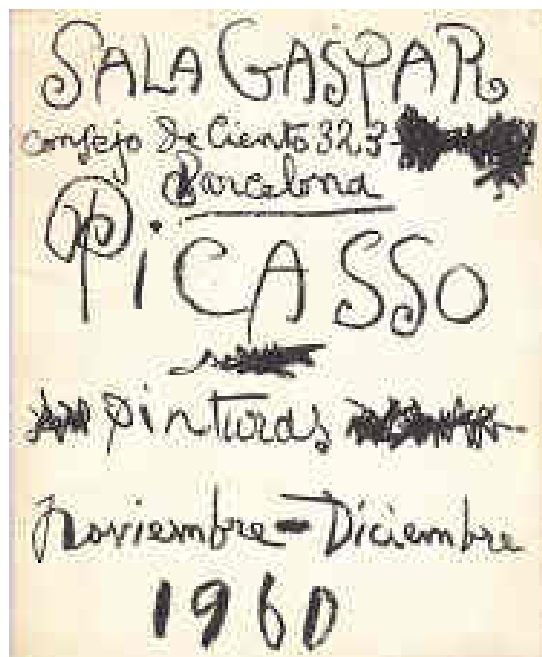
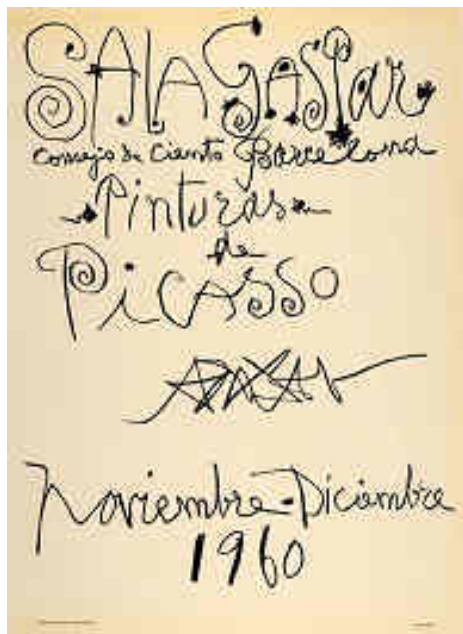


(1929 - 1958) - Works danced and directed by Lifar (1929 - 1960) - Alphabetical index of names - Alphabetical index of works - Table of contents - Table of contents

**199. Title: *Pinturas* (30 Cuadros inéditos 1917-1960)****Author:** Jaime Sabartes**Date:** 1960**Publisher:** Sala Gaspar, Barcelona**Typography, text & binding:** Foto-Repro, Barcelona**Printer of Illustrations :** Damian Claus, Barcelona**Paper:** offset**Size:** 23,5 x 19,1 cm**Illustrations :** 1 transfer lithograph 22,7 x 18,6 cm unsigned**Print run:** 1000 unnumbered copies on offset paper**Catalogues raisonnés: Cramer :** 109 **Reuße :** 768 **Mourlot :**Not in Mourlot **Bloch:** 1841**Comment:**

That same month of October of 1960 is, in all likelihood, when he makes another poster and catalog that does not pass through either Kahnweiler or Mourlot. This is the lithograph without drawing for the exhibition of the painter's paintings held in the Sala Gaspar gallery in Barcelona in November-December of that year. It was the first exhibition of the painter made in Spain since the civil war and marks the return of Picasso to Spain. The exhibition, made up of 30 oil paintings painted between 1917 and 1960 never exhibited before and which the painter had selected and sent from Paris, became a cultural, social and political event with huge lines, which were said to be formed by PSUC communist militants. Despite the public success... not a single work was sold. The show was in any case the first step towards the creation of the Picasso Museum in Barcelona, for which Sabartés donated his collection of paintings precisely on October

26,



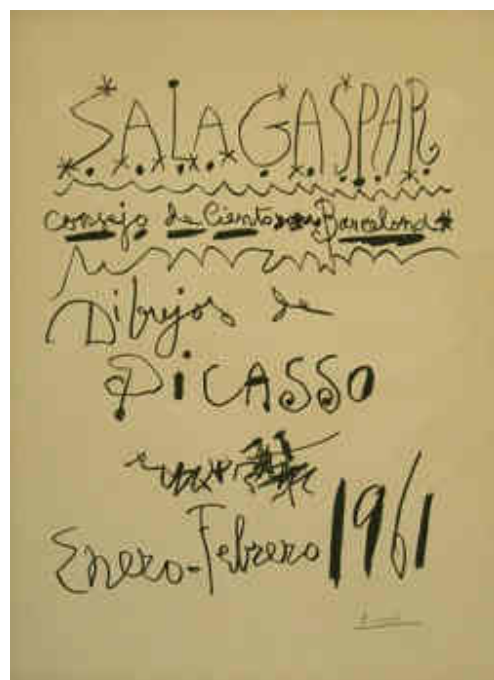
1960. In a parallel donation, Sabartés donated his collection of illustrated books by Picasso to the city of Malaga, which constituted the initial fund of the future Natal House Foundation of that city. The initiative of the exhibition undoubtedly corresponds to Sabartés, who in November 1955, on his return from a trip to Barcelona, had been accompanied to Paris by his gallerist friends Miguel and Joan Gaspar, who had already organized the city in 1956 a first exhibition of Picasso, but only of lithographs.

But despite the importance of the event, the painter limited himself to writing a text: Sala Gaspar. Consejo de Ciento Barcelona. Pinturas de Picasso. Noviembre-Diciembre 1960. The lithograph (R. 767) made with lithographic pencil on paper transferred to stone, is published at 500 copies on light vellum paper of 76 by 57 cm and to 50 numbered and signed copies, all printed by Damián Claus in Barcelona. For the cover of the catalog of the exhibition (R. 768, Cramer 109), Picasso rewrites the same text. The catalog is printed to 1,000 copies with a cover on a paper of 23.5 by 19 cm. Neither of the two lithographs is catalogued by Mourlot. The pity is that Picasso had made on Monday

November 7 a nice scale model for the exhibition poster that included a more elaborate calligraphy and a small drawing. This drawing was printed on a diptych of 18.3 x 24 cm sent by the gallery to its customers in December. To compensate in some way Louise Gallery, which also housed in Paris between November 30 and December 31 another exhibition of drawings by the painter, this time of bullfighting themes, Picasso executed on November 23 a poster, this one printed by Mourlot (R. 770, M. 334). It was made according to Reuße with lithographic pencil in two papers of report, passed to two stones, one for the drawing of a picador, printed in brown, and another one for the text, printed in black. But something in this poster seems suspicious. First, the text is printed in a corner above the drawing. In the second place, Picasso signs the text in the lithograph, and not the drawing, which does not seem logical. In addition, Mourlot does not speak in his catalog of a composition made with lithographic pencil, but only of a lithograph. It could mean that some of the drawings of Picador and bullfighter that the painter made between July 12 and 14, 1959 and that have a surprising similarity with the poster were used. Mourlot could well reproduce that drawing by photomechanical procedures and print it in lithography on the blank left by the handwritten text, dated and signed by Picasso on report paper. In any case, the gallery edited 1,500 copies printed on lightweight vellum paper. And there was no signed edition for Kahnweiler, while Picasso had done it for his exhibition in Barcelona.



Picasso did not take long to reoffend, becoming unfaithful to Kahnweiler and Mourlot, and again with Sala Gaspar in Barcelona. As soon as the exhibition of paintings of November and December of 1960 closed, Miguel Gaspar organizes another one in January and February 1961, this time of drawings. The painter writes again by hand the text of the poster, although this time he adds a small drawing of a picador and a bull barely distinguishable between the text. The poster *Dibujos de Picasso* (R. 782, M. 337), made with lithographic pencil on report paper, is printed again by Damián Claus's printing house in Barcelona. According to Mourlot it is published at 250 copies on vellum paper. But there is also an edition of 50 numbered copies signed by Picasso printed on Rives paper. According to Reuße actually 500 copies are printed, but in ordinary paper, and another 60 additional copies are printed in Rives, but this time without numbering or signing. The unsigned edition can be found for a few hundred Euros in the market. For example, Germann Auktionen house in Zürich sold one in its auction on November 18, 2009 for 340 Swiss Francs (Lot # 476). And it has also been possible to acquire copies of the signed edition at an affordable price. For example, Ketterer Kunst of Munich sold in auction No. 312 of November 4, 2006 (Lot 51) signed copy No. 6/50 for only € 774, including expenses. As for the signed edition of 50 copies, we found in November 2013 a copy for sale in the Artisonline gallery of the Faubourg St Honoré in Paris, for € 7,000.

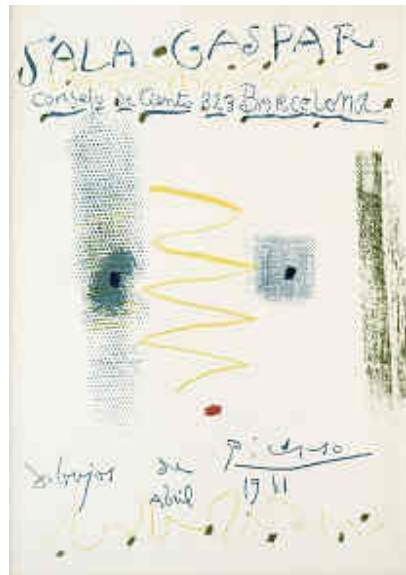


**Miguel Orozco**



**200. Title: *Dibujos Gouaches Acuarelas*****Author:** José Bergamín, Juan Ainaud de Lasarte**Date:** 1961**Publisher:** Sala Gaspar, Barcelona**Typography, text & binding:** Foto-Repro, Barcelona**Printer of Illustrations :** Damian Claus, Barcelona**Paper:** offset**Size:** 24,5 x 19,2 cm**Illustrations :** 1 transfer lithograph 23 x 18,5 cm unsigned**Print run:** 1000 unnumbered copies on offset paper**Catalogues raisonnés:** Cramer : 110 Reuße : 797 Murlot : 338 Bloch: 1018

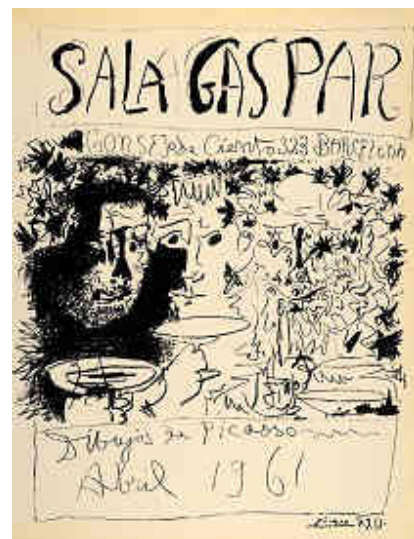
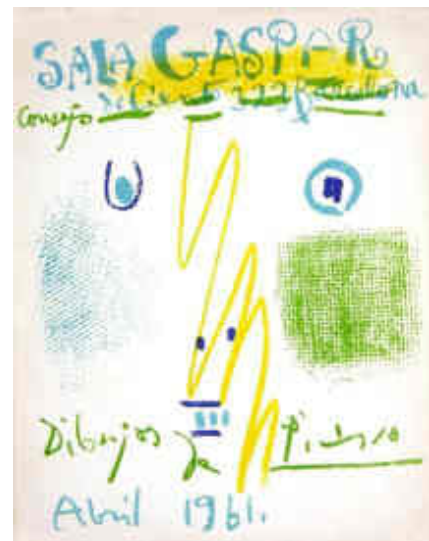
**Comment:** Recidivism should not have pleased his printer and gallerist, but this did not daunt the painter, who once again committed himself to infidelity in the Barcelona project. The Gaspar Gallery, just after the last exhibition, once again organizes yet another one for the month of April, this time of drawings, gouaches and watercolors, and Picasso from Cannes helps the effort to renew the success of the previous ones. In the first place, on Tuesday, March 7, 1961, he made a black print with a lithographic pencil on a report paper turned to stone. Here again he writes the text, but this time with more care and a greater sense of composition and includes a large drawing in the center, *Trois bouveurs* (R. 796, M. 340). Picasso also signs the poster on the report paper. According to Murlot 250 copies of the poster printed on vellum paper are printed, always by Damián Claus, but according to Reuße they would have been 500 and printed on ordinary paper. In addition, 50 numbered and signed copies (that is, with a second signature with a graphite pencil) are printed on Rives vellum paper. That is according to Murlot, because Reuße increases the print run to 600.



But the thing does not end there. In April, Sala Gaspar repeated the exhibition of drawings, and Picasso

made a second poster, this time with the text and a color drawing with a face formed by two eyes, a zig-zag line for the nose, a point for the mouth and two vertical strokes marking the sides of the face. (R. 798, M. 339). To do so, the painter uses lithographic pencil and five report papers, one for each color (light blue, yellow, green, dark blue and red) two of them with flat frottage on different surfaces, which give three types of plot. According to Murlot, of this poster of 72 by 52 cm, 250 copies would have been printed on vellum paper, which according to Reuße could be 550, of which 60 on Rives. In addition, another 50 numbered copies are printed and signed by the painter in pencil. For this exhibition, the gallery also publishes a catalog in which the 72 drawings, gouaches and watercolors that are exhibited are reproduced and a preface by José Bergamín is included. And Picasso also makes the cover of the catalog

with a drawing similar to the poster and the same text, but a smaller size. The catalog (Cramer 110) is published at 1,000 unnumbered copies, all with Picasso's lithograph of 24.5 by 19.3 cm (R. 797, M. 338).

**Miguel Orozco**



**201. Title: *2 litografías originales***

**Date:** 1961

**Publisher:** Sala Gaspar, Barcelona

**Typography, text & binding:** Foto-Repro, Barcelona

**Printer of Illustrations :** Damian Claus, Barcelona

**Paper:** Guarro

**Size:** 48,2 x 37,3 cm

**Illustrations :** 2 transfer lithographs on Guarro:

*Espectadores* (29 x 10,4 cm) and *Portada catálogo* (Catalogue cover 23 x 18,5 cm), both signed and numbered

**Print run:** 60 copies (50 plus 10 hors commerce)

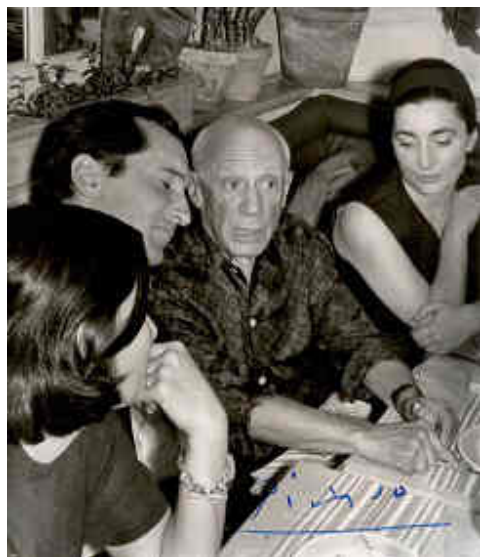
**Catalogues raisonnés:** Cramer : 111 Reuße : 783, 797

Mourlot : 338, 341 Bloch: 1010, 1018



**Comment:** Finally, Miguel Gaspar also publishes a portfolio on the occasion of the exhibition: *Picasso: 2 litografías originales* (Cramer 111) which includes a wide-margins print of the lithograph in colors of the cover of the catalog and another titled *Espectadores* (R.783, M. 341), a cartoon in black of small size made on Friday, January 27, 1961 with pencil on lithographic paper transferred to stone. Both lithographs are printed on a thick Guarro paper of 46.3 by 36 cm and the print run is 50 numbered and signed copies and 10 proofs hors commerce.

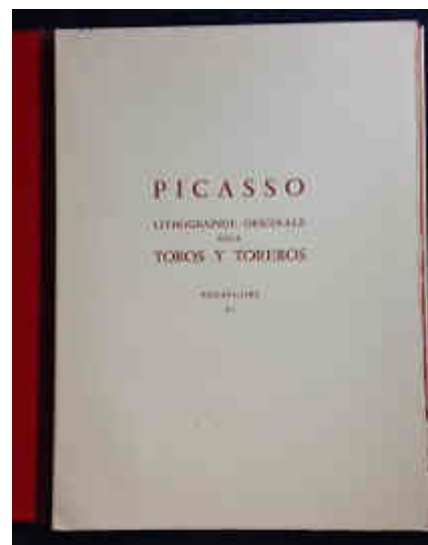
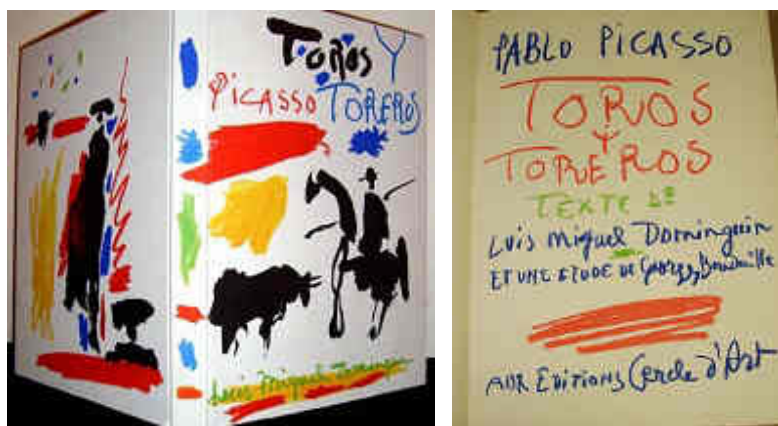
**Miguel Orozco**

**202. Title: *Toros y Toreros*****Author:** Luis-Miguel Dominguín, Georges Boudaille**Date:** 1961**Publisher:** 1961, Paris**Typography, text & binding:** Imprimerie Union, Paris**Printer of Illustrations :** Imprimerie Moderne du Lion, Paris (reproductions); Mourlot (lithographs)**Paper:** Vélín d'Arches**Size:** 38 x 27,7 cm**Illustrations :** 1 transfer lithograph 36,8 x 25,7 cm signed in graphite pencil; 16 loose color lithographs after Picasso in the suite.**Print run:** 150 copies with the lithograph and a suite of 16 drawings reproduced on Arches: 5 with an additional impression of the lithograph heightened with colors and signed in colored pencil and also an impression of the lithograph pulled from the partially effaced stone; 120 numbered 6 to 125; 25 hors commerce copies for artist and friends 126-150. The suite on Arches is housed in a portfolio in Bordeaux cloth covered with a drawing

reproduced on paper (front and back) with the original lithograph signed in pencil and 16 lithographs.

**Catalogues raisonnés: Cramer :****112 Reuße : 785 Mourlot : 345****Bloch: 1012***Photo: Lucía Bosé, Dominguín, Picasso and Jacqueline***Comment:** Picasso does not abandon bullfighting, since his next lithographic work is for another book: *Toros y Toreros* (Cramer 112), made for his friend the bullfighter Luis Miguel Dominguín, whom the painter asks to write the

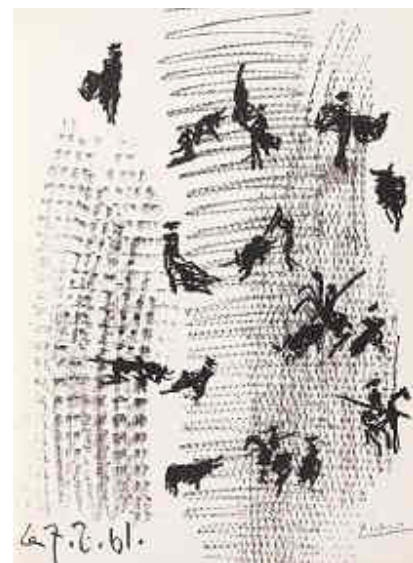
introduction. The matador describes in an interesting text his friendship with Picasso and the Spanish nostalgia of the painter, exemplified by his love for bullfighting. The book, one of the most popular ever published on works by Picasso, also has a study by the collaborator of Aragon and art critic Georges Boudaille and the reproduction of 16 drawings in sepia wash made on October 4, 1959, as well as the drawings, washes and sketches contained in three sketchbook, one made between June 1957 and July 1959, another on March 1959 and the third on April 3, 59. The book was published in 1961 by *Cercle d'Art* at 150 luxury copies and a massive current edition of no less than 48,000 copies, a part of them in English distributed by H. Abrams of New York, another in Spanish distributed by Gustavo Gili of Barcelona (who reissued it in 1980) and another in Italian by Banca Popolare. The book sold out so quickly that the publisher printed a second edition in 1962, a third in 1980 (also in French, Spanish by Gili, English by Alpine Fine Arts, German by M. DuMont Schauberg, and Italian by Rizzoli) and a fourth in 1993, again in several languages, including Japanese. But the edition that



interests us is the luxury one of 1961, which is the one that contained the original lithograph and was made with an unusual care by five different companies that took care of the different tasks: Imprimerie Union for the text and the typography, Imprimerie Moderne du Lion for simple reproductions, Bosson and Auclair for photoetched prints, Barast and Adine for binding and Mourlot for original lithography and lithographic reproductions. It was printed, like all luxury editions, on loose sheets of Arches vellum paper and was accompanied by a suite of the 16 color illustrations of the sketchbooks, reproduced in lithography by Mourlot, as well as the original lithograph that Picasso does, in a conventional way and without much effort. In fact, Picasso made the same Tuesday, February 7, 1961 two essays for this book. The first one, called *Corrida* (R. 784, M. 244) was made in black with a lithographic pencil on paper passed to stone of 32 by 49 cm. It is a very simple drawing of a picador, a bull and a bullfighter. The painter has made two backgrounds with frottage of a pencil in flat on two surfaces of different roughness. But this drawing is discarded and sent to the Galerie Louise to be published commercially at 50 copies, printed on Arches paper of 66 by 50 cm). In the second, also



in black (R. 785, M. 345), which is the one used in the book, Picasso draws using the same technique and again with two backgrounds made with frottage, not one but six bullfighting *suertes* (acts) and two loose characters. The problem is that the size of the stone is even smaller (27 by 37 cm) than the previous one, with which the drawings are reduced to their minimum expression. We assume that the director of Cercle d'Art Charles Feld should not have been very satisfied. Picasso could have enhanced the lithograph with something colored on sheets of transparent report paper, but the publisher did not have much time. In fact, the book is ready for a massive launch when Luis Miguel Dominguín has not yet written his introduction and the publisher,



worried because it is the publication with the largest circulation ever made by the house, his most ambitious project, asks Mourlot to proceed with the print run of the 160 copies of the lithograph, in Arches paper of 50.2 by 37.7 cm. Then he invents a trick that Picasso accepts to raise the value of the book and thus contribute once again to the finances of the party: at the time of signing the 155 copies of the lithograph, the painter will color by hand to five proofs, which will be included in the folder of reproductions of the first five copies of the luxury edition. The total print run of the latter is, according to Cramer as follows: 5 copies numbered 1 to 5 with the lithograph signed with graphite pencil as frontispiece of the book, another proof from the partially erased stone and yet another additional proof colored and signed by Picasso with color pencil, included in the suite of lithographic reproductions; 120 copies, numbered from 6 to 125, with the lithograph signed in pencil as frontispiece and the suite of lithographic reproductions; and 25 *hors commerce* copies for the artist and his friends, numbered from 126 to 150.

Note that there is a discrepancy between the authors regarding the total number of printed proofs of the lithograph that we have just described. On the one hand, Mourlot speaks of 125 copies, numbered and signed by Picasso and 25 proofs *hors commerce* for the artist, which would make a total of 150. Probably on the basis of Mourlot's description, Reuße speaks of 25 artist copies plus 155 signed, which makes a total of 180 copies. We opted for a different figure of 160 copies in total, calculated as follows: 150 proofs signed from the frontispiece in each of the copies of the book, including *hors commerce* copies; 5 proofs colored by hand of the first 5 copies and another five



proofs of the lithograph from the partially erased stone that are also included, according to Cramer, in the folder of the first 5 copies. Of these 160 proofs of the lithograph, 125 are signed by hand with graphite pencil and the first five additional proofs (1 to 5) are signed with colored pencil. But it is more than likely that, after the edition, Picasso signed most of the 25 proofs of the artist copies that were delivered to him, possibly as the only payment for his work and for the reproduction rights of the popular illustrations of the book (reproduced ad nauseam in tableware, key chains, bookmarks, etc.), which go to the party and continued to give dividends until in 1993, when the heirs of Picasso sued the publisher, claiming that the transfer that Picasso had made of the rights of reproduction was only worth for the first edition. The case ended with a decision of the Paris Court of Appeal in 2001 that obliged the publisher to pay reproduction rights to the heirs of the painter.

Of the five proofs of the lithograph colored by hand by the painter for the book *Toros y Toreros*, the trace of three of them has been lost. Cramer reproduces in his catalog raisonné one, taken from the collection of Swiss banker Jean-Léon Steinhauslin to which he had had access and which seems to be the only complete collection existing in the world of books illustrated by the painter. Picasso has added to the drawing in black some touches in red, yellow, orange, light blue, green, brown and burgundy, all with crayons, and signed in the lower right corner with a brown pencil (see photo on the right).

After looking for more copies, we have only come across one, numbered 4/125, auctioned on November 11, 2009 by the American house Swan Galleries, which contained two signed lithographs, one black and white and another hand-heightened with colors. In this copy, most of the light blue color has disappeared, but the painter uses green and orange more, signing the proof with a gray pencil on the lower left, next to the date (see left photo). The book was sold for the modest sum of \$ 26,000. The same book appears later in the catalog of the Wisby Smith Fine Art gallery in Dallas, Texas. We have not found more copies of the edition of 5, but we have found a reproduction, although it appears somewhat doubtful. It is reproduced in xylography and included in the book by Federico García Lorca *Chant funèbre for Ignacio Sanchez Mejías*, published in France by art publisher Pierre de Tartas in 1976.



In this case, the blue of Cramer's copy has been replaced by a gray, only three other colors (red, blue and yellow) have been used and the signature appears in black. What curiously does not include this woodcut is the date inscribed by the painter. We do not know if Picasso would have approved the publication of this last book, as his heirs did authorizing the use of his drawings. What we do know is that the poem, in translation by poet and publisher Guy Lévis Mano, was illustrated by his nephew Javier Vilató in 1950 with five etchings. We also know that André Sauret once proposed the Spaniard, always using Fernand Mourlot as an intermediary, to illustrate a text by the Granada poet, possibly the same one. The painter was not very enthusiastic about the idea, perhaps because he was already engaged in the preparation of several books with bullfighting themes. In any case, Sauret had the audacity to show up in *La Californie* to ask for a handful of lithographs to illustrate a Quixote and the Lorca text. To convince him he told the painter, according to Mourlot, that he had a suitcase with 100 million old francs in the car (about 200,000 dollars at the time) to pay him in advance. Picasso kindly refused to accept the cash and the project fell into oblivion.





203. Title: *A los Toros avec Picasso / Toreros / A los Toros mit Picasso*

**Author:** Jaime Sabartès

**Date:** 1961

**Publisher:** André Sauret, Monte-Carlo

**Typography, text & binding:** Draeger Frères, Paris

**Printer of Illustrations :** Mourlot

**Paper:** Vélin

**Size:** 25,2 x 32,5 cm

**Illustrations :** 4 transfer lithographs: 1 in colors and 3 in b/w 19,5 x 23 cm to 21 x 26

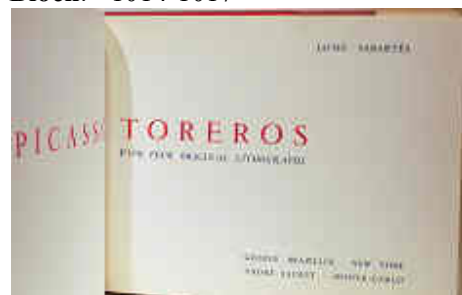
**Print run:** Unknown

**Catalogues raisonnés:** Cramer : 113    Reuße : 786-795    Mourlot : 346-350    Bloch: 1014-1017

**Comment:** Picasso does not close bullfighting with *Toros y Toreros*, since his next lithographic work is done on Monday, March 6, 1961, and again for a book. It is the text of Jaime Sabartès *A los Toros avec Picasso* (Cramer 113). Here, the publisher André Sauret does not want to waste the vein that Toros and Picasso can contribute, and that Neruda's book has already shown. The idea arose probably on the occasion of the exhibition of bullfighting drawings made in the Louise Gallery on December 1960, for which the painter drew the poster that we described above (R. 770, M. 334). Well, those 103 wash drawings are the ones that are reproduced in this book, with a text by Sabartès



cm



about the enthusiasm of the fans and the atmosphere in the plaza.

To add value to the book, Picasso made that March 4 four original lithographs drawing with lithographic pencil on report paper four themes: *La Pique* (R. 786, M. 346), *Le picador* (R. 787, M. 347), *Jeu de la cape* (R. 7910-791, M. 348) and *Les banderilles* (R. 794-795, M. 349).

They are simple drawings with lithographic pencil in

the manner of the many that the painter does in those years, and particularly similar to the one made in December 1960 for Neruda's book.

These four lithographs will be the only ones that Picasso will do in his life in the castle of Vauvenargues, in the department of Bouches-du-Rhône, which he had acquired in 1958 in memory of his admired Cézanne, who painted in those forests and where in fact he died after being surprised by a violent



storm. As soon as he bought the Castle, the Spaniard telephoned

Kahnweiler to say "I bought Cezanne's Montagne Sainte-Victoire". The dealer, who could not remember which painting he was referring to, asked him to clarify it, to which the painter replied: "the original". The following month, on Friday, April 21, 1961 Mourlot appears with his wife in the castle to give the painter the proofs of these lithographs and with a request from Sauret. The printer, accustomed to Picasso's refusals to the demands of the publishers, transmits without much conviction the desire of his best client for something in color, suggesting the possibility of adding some color to one of the proofs that he presented to him. The painter, of an evident good humor that day, reflects a moment and responds "Ah, so he wants color, Mr. Mourrrlot ...!" He immediately calls Jacqueline, whom he had married on March 2, and asks her to show the mansion to the visitors. After after they have completed the tour, Picasso invites them to go down to his studio, anticipating to the printer that, since he wanted color, he would be satisfied. He then proceeded to show them the proof of the lithograph *Le picador* colored endlessly with wax pencils. Picasso knew that what he had done was going to create a major problem for Mourlot, since one stone would have to be made for each color, that is, he would have to prepare 24 additional stones to print the lithograph. The painter laughed like a child, and before the face of circumstances of the printer, he explained: "I used all the colors because it looks better. What is a pity is that there are no boxes of 36 colors! I hope you have fun!" This anecdote gives rise to one of the most popular color lithographs of Picasso.



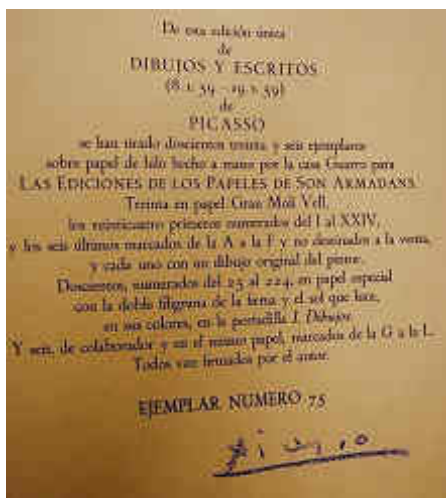
Mourlot's chromists were forced to make a transfer of each stain for each color that Picasso had used and prepare each of the colors so that the tone coincided with that of the wax pencils before passing to each stone. The work took ten days but finally the painter gave the *bon à tirer*. This new lithograph, which has two dates inscribed by Picasso, 6.3.61 (for black) and 21.4.61 (for the 24 additional colors), is listed by Reuße with number 788 and by Mourlot with the 350.

At the time of printing there is a new challenge from the painter to his Parisian dealer, since Sauret not only edited the book, but also made a separate print of each of the lithographs, printed at 50 numbered and signed copies, the same as Kahnweiler. In terms of size and the exact lithographs that are the subject of this limited edition, there is some confusion. On the one hand, Mourlot indicates in his catalog that the separate circulation is 50 numbered copies, signed and with margins. Mourlot never gives in his catalog the sizes of the papers on which the lithographs are printed, but that of the lithographic stone. Reuße does not help us, since of the 5 lithographs, he only catalogs and illustrates one copy with margins. It is precisely that of the black plate of the picador (R.787, M. 347) and gives as measurements of the paper 37.9 by 51.4 cm. The lithograph is not signed, as almost none of the Reuße catalog, which are usually artist proofs. For the rest, he only indicates that a lithograph, *La Pique* (R. 786, M. 346), has been printed with large margins, but the measurements of the paper given are 24.4 by 31.8 cm, that is, the size the book. We have looked for copies with margins and we have managed to find several proofs of the lithograph of the picador that confirm the signed edition on Arches paper of 38 by 51 cm.

As for the book of 25.2 by 32.5 cm, this was printed in landscape, bound with gray cloth with a printed wash drawing of a picador and a bull and slipped in a red case with the reproduction of a lithograph in black (lithograph R. 127, M. 25 made on January 7, 1946). No luxury copies were published, but the print run, not documented, must have been very large. We are probably talking about thousands of copies, as the publisher liked to do. Three editions were made with different titles: in French *A los Toros avec Picasso*, in English *Toreros* and in German *A los Toros mit Picasso*.

Miguel Orozco



**204. Title: *Dibujos y Escritos* (8.1.59-19.1.59)****Author:** Picasso, Camilo José Cela**Date:** 1961**Publisher:** Las Ediciones de los Papeles de Son Armadans, Palma de Mallorca**Typography, text & binding:** Tipografía de Sociedad Alianza S.A.D.A.G., Mallorca**Printer of Illustrations :** Narciso Fábregas, Barcelona (lithographs)**Paper:** papel de hilo hecho a mano (Guarro), Gran Molí Vell,**Size:** 37,5 x 39,5 cm**Illustrations :** 13 lithographs after Picasso: 2 color vignettes and 11 in black**Print run:** 236 copies signed by the artist: 30 on Gran Molí Vell (I to XXIV plus A to F, each of these six with an original drawing by Picasso; 200 on Guarro numbered 25 to 224; 6 on Gusarro for collaborators. All signed by Picasso.**Catalogues raisonnés:** **Cramer :** Not in Cramer **Reuße :** Not in Reuße **Mourlot :** Not in Mourlot

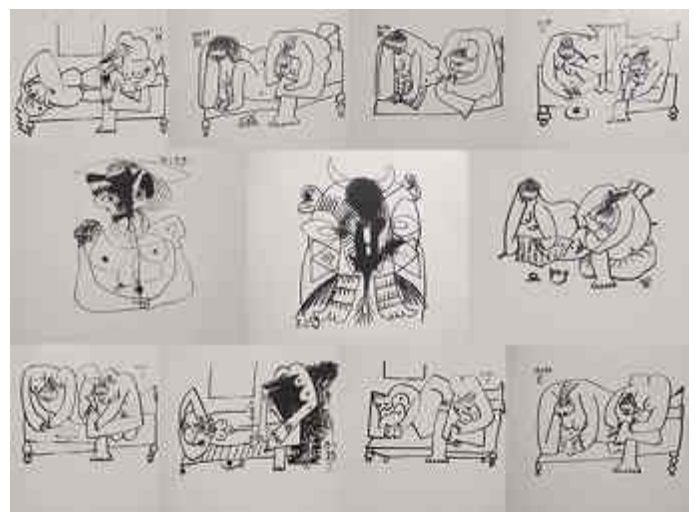
**Comment:** Dibujos y escritos (8.1.59-19.1.59) : Rare 1959 Picasso publication, printed on Majorca. Loose sheets in orig. wrapper and cloth boards and slipcase. 37 : 39 cm. With 2 color vignettes and 11 lithographed plates by P. Picasso. - Book comprising 8 lithographs and a series of lithographed works in facsimile of Picasso. Publisher "Las ediciones de los papeles de Son Armadans", Palma de Mallorca, 1961. Watermarked pages some of which include the signature of Picasso. 37.5 x 39.5 centimeters.



Artist's book on special paper with double watermark signature and sun. It contains 11 lithographs. Signed and numbered. Binding on an editorial canvas with a box. 37.5 x 39.5 cm. Square folio. Illustrated throughout in color and monochrome. Loose as issued in original wrappers, in cloth chemise and slipcase. From the edition limited to 224 copies signed by the artist. The lithographed drawings were stamped by Narciso Fábregas de Barcelona, everything was



made by hand under the direction of Jaume Pla. With foreword by Camilo José Cela. 1 sheet with the title with Picasso's letter. Page with a sun drawn to 4 inks (sun that is used together with Picasso's signature as watermarks for special manufacturing paper that was used). 10 plates. 14 sheets with the writings, with the facsimiles of the originals. From this unique edition, 236 copies have been printed, on paper of handmade thread, with double signature watermark and the sun that shines, Picasso signature handwritten, with navy blue wax.



**205. Title: 25 octobre 1961**

**Author:** René Char, Jean Hugo, Michel Leiris, Joan Miró, P-A. Benoit, Jacqueline Picasso, Tristan Tzara

**Date:** 1961

**Publisher:** Pierre André Benoit, Alés

**Typography, text & binding:** Pierre André Benoit, Alés

**Printer of Illustrations :** Pierre André Benoit, Alés

**Paper:** Vélín d'Arches, *macule* and ancient Japan

**Size:** 13 x 17 cm

**Illustrations :** 1 drypoint on celluloid 5,3 x 8,4 cm signed in pencil. Additiona 6 impressions on wide margins

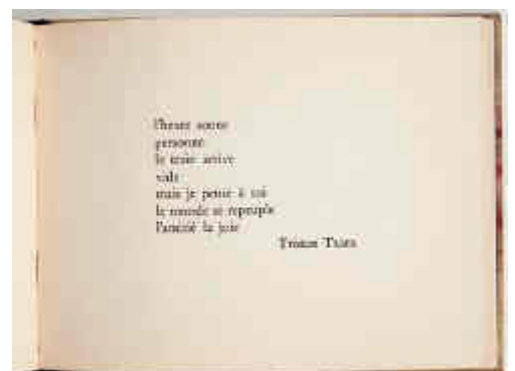
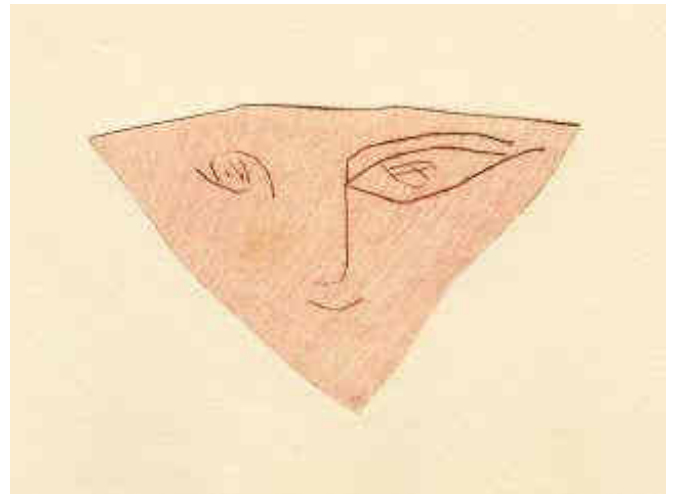
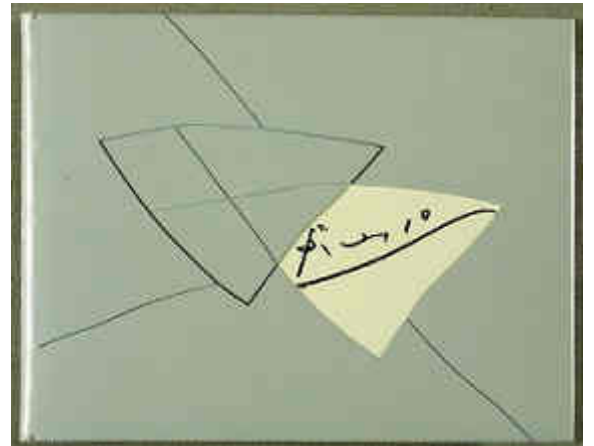
**Print run:** 80 copies on Vélín d'Arches: 4 with a suite in blue, in red and in black on *macule* and a suite in black on ancient Japan; 6 copies with a suite in blue, in red and in black on *macule*; 70 numbered 11/80 to 80/80.

**Catalogues raisonnés:** Cramer : 114 Bloch: 1022

**Comment:** Poems by René Char, Jean Hugo, Michel Leiris, Joan Miro, P-A. Benoit, Jacqueline Picasso, Tristan Tzara. Ales, P-A. Benoit, 1961. Oblong 16mo. pp.14. Loose as issued in original wrappers. Edition: 80 copies. With an original frontispiece engraving by Picasso, signed in pencil. Numbers 1 to 10 also include a continuation of the etching in blue, I in red, I in black on paper of maculature; numbers 1 to 4 also include a continuation of black etching on Japan. Publication for the 80th birthday of the artist. PICASSO. Char, R. and others.

This book was a present to Picasso on the occasion of his 80th birthday.

Pierre Andre Benoit collected seven testimonials of friendship from René Char, Jean Hugo, Michel Leiris, Joan Miro, PAB, Jacqueline Picasso, and Tristan Tzara.





206. Title: ***Griffes de Picasso***

Author: André Verdet

Date: 1961

Publisher: Editions Parler, Paris

Typography, text & binding:

Printer of Illustrations :

Paper: Vélín du Marais

Size: 21,8 x 14 cm

Illustrations : 1 lithograph 21,8 x 14 cm (*Taureaux et picador*). Original cover by Picasso

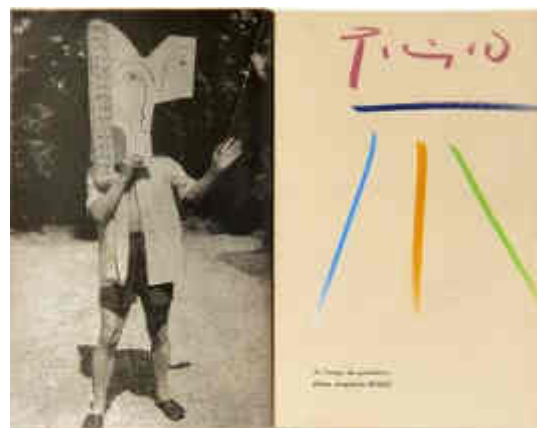
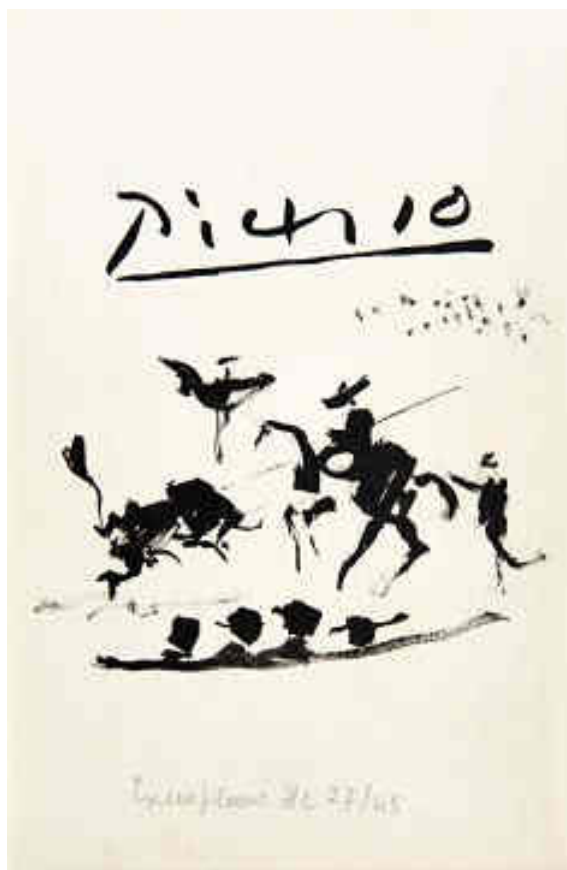
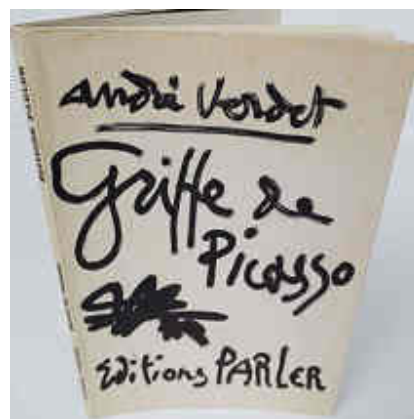
Print run: 1066 copies : 45 with a Picasso lithograph

Catalogues raisonnés:

Cramer : Not in Cramer

Comment:

André Verdet. Picasso's claw. Editions Parler, s.d. [1964]. 12mo. Many black photographs. Original Picasso cover, unpublished photos by



Jacqueline Roque and Robert Picault. 12 photos reproduced on coated paper, on 6 H.T. Original edition of 1066 copies, One of the 45 heads on beautiful paper Marais (HC 27). The 45 de luxe copies have, in addition, a lithograph by Picasso.

Photo : Picasso with Soshana Afroyim, André Verdet and Edouard Pignon



**207. Title: *Diurnes***

**Author:** Jacques Prévert

**Date:** 1962

**Publisher:** Berggruen, Paris

**Typography, text & binding:** Imprimerie Union, Paris

**Printer of Illustrations :** Daniel Jacomet for the photo-découpages and pochoirs; Arnéra, Vallauris (linocut)

**Paper:** Vélín d'Arches

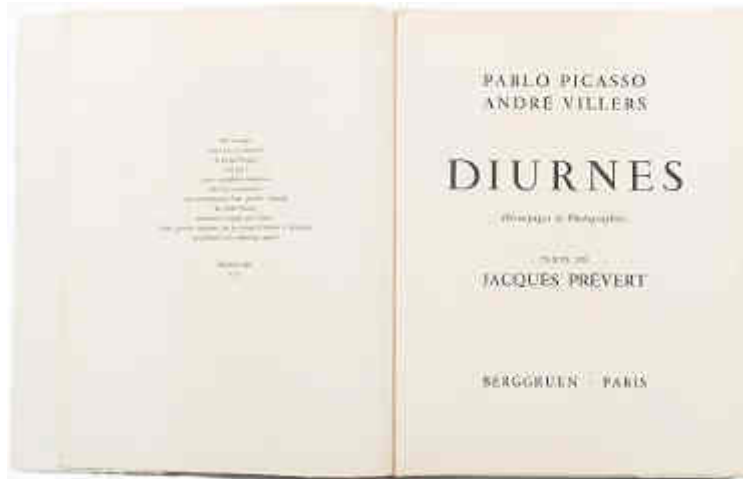
**Size:** 40,2 x 30,2 cm

**Illustrations :** 1 color linocut 39,1 x 29,9 cm; 30 photo-découpages by Picasso

**Print run:** 1000 copies on Vélín d'Arches: 100 with the linocut

**Catalogues raisonnés: Cramer :** 115 **Bloch:** 1062

**Comment:** This book is the result of collaboration between Picasso, the photographer Villers and Prevert. Employing a technique he started using in 1943, Picasso made some cut-outs of heads and silhouettes of men, women and animals. Villers mounted the cut-outs on different photographs - 30 in all - thus varying their effect and quality. Finally, Prevert, letting his eyes wander



from image, gives a delightful account of his visual promenade. Picasso drew the title and a face for the cover of the presentation box, which contains Prevert's text and the 30 photos-découpages.

In 1953, Pablo Picasso (Málaga, 1881- Mougins, 1973) went to live in the French city of Vallauris, near the Côte d'Azur, in order to experiment at its ceramics workshops. During his long stay there he came across the photographer André Villers (Beaucourt, France, 1930). A close relationship then began between the 72-year old artist and the young 23-year old photographer, which was to go beyond a

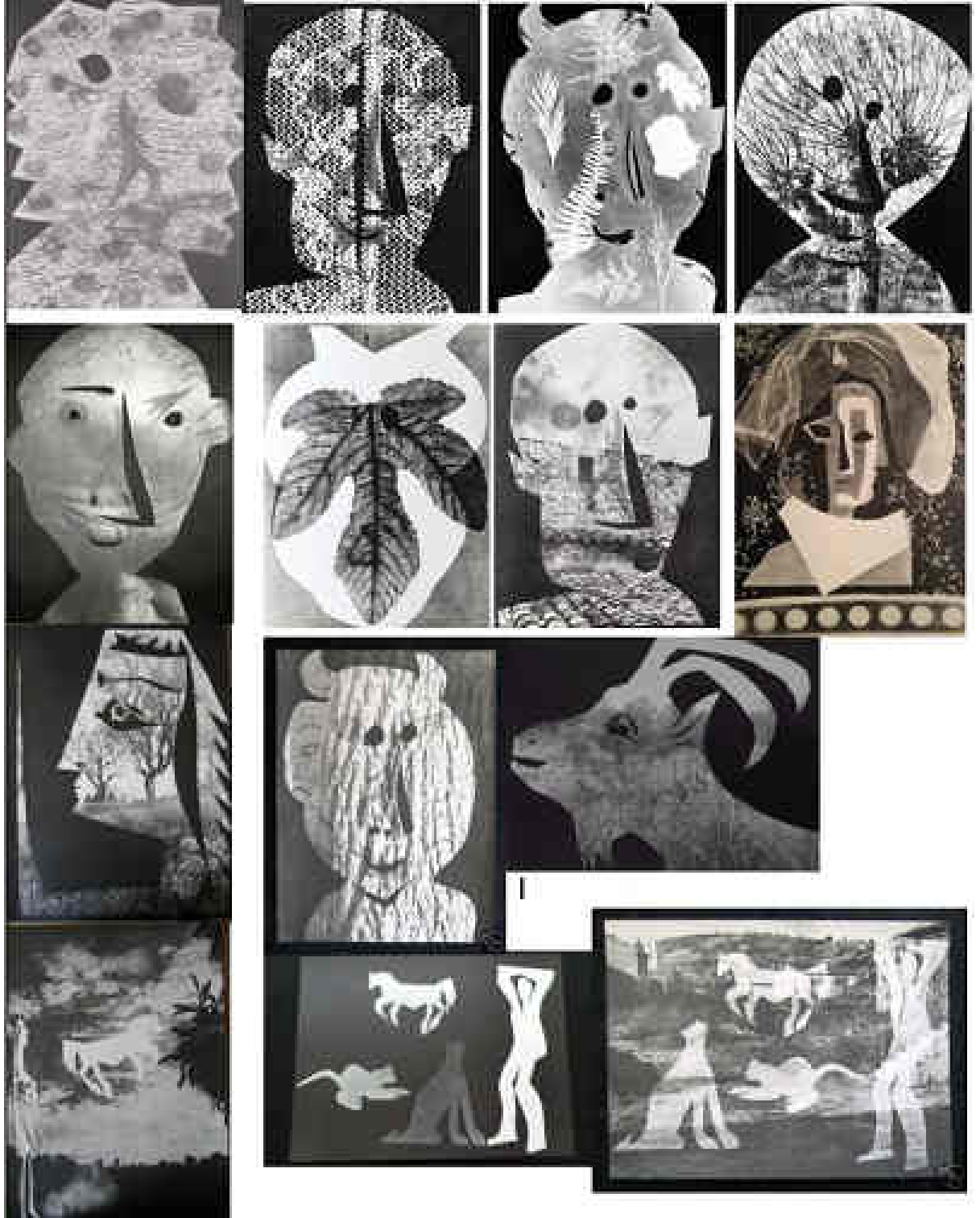
working relationship and become a deep friendship. Picasso and Villers, fascinated by the richness of their place of residence, Provence, embarked on an intense creative process which would lead to the suite *Diurnes* – from the Latin “diurnus”, of the day – made in 1962 and published with texts by the poet Jacques Prévert.

*Photo: 1962 Picasso and Berggruen examine the photo-découpages for Diurnes*

The portfolio, which brings together photographic and lithographic techniques, is one of the few works in which Picasso used photography as a means of expression. Through superimposing and applying découpages – paper cuts – of figures, the artist recreates his mythical imaginary over the evocative black and white landscapes captured by Villers' camera. Influenced by the games and experiments begun by the Surrealists and Dadaists in the 'twenties such as the cadavre exquis and Surrealist dialogues, Picasso



developed works filled with uncommon forms and textures that hold the experimental force of these art currents and the poetic weight of his work. “Diurnes, then, has all the experimental force of the Surrealists’ adventures in painting and, at the same time, the poetic weight of Mediterranean sensibility, the exaltation of the sources of its sources of aesthetic memory, the magic of its most visionary roots. It’s like the encounter between a shepherd and a siren on the boot of a Buick considered as a ready-made”, writes art expert Rosalynd Kroll on *Diurnes*. The result is a set of unreal images captured by the enthusiastic gaze of the young André Villers and transformed by the restless hand of the experienced Pablo Picasso.



**208. Title:** *Gavilla de fabulas sin amor*

**Author:** Camilo José Cela

**Date:** 1962

**Publisher:** Papeles de Son Armadans, Palma de Mallorca

**Typography, text & binding:** Tipografía de Sociedad Alianza S.A.D.A.G., Mallorca

**Printer of Illustrations :** Jaume Pla, Barcelona (drypoint)

**Paper:** Vélin Guarro

**Size:** 36 x 25,7 cm

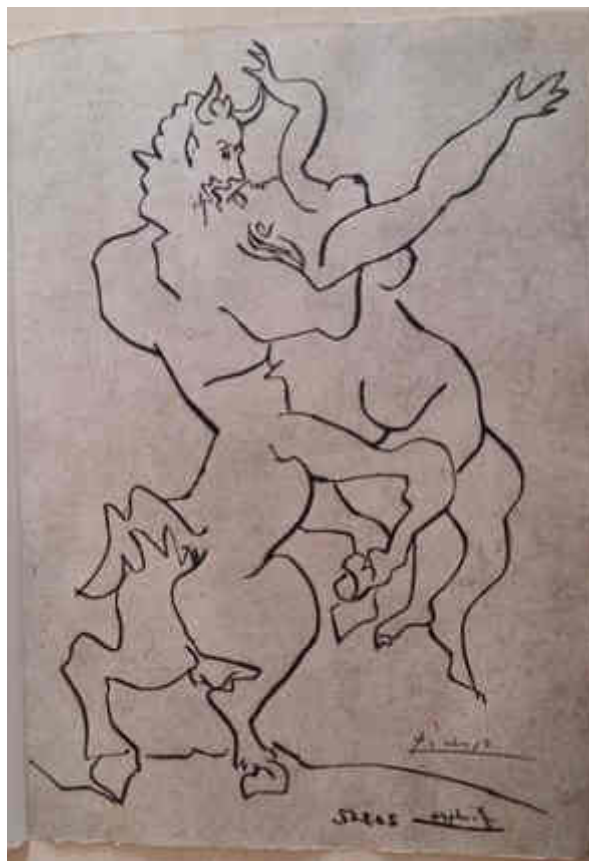
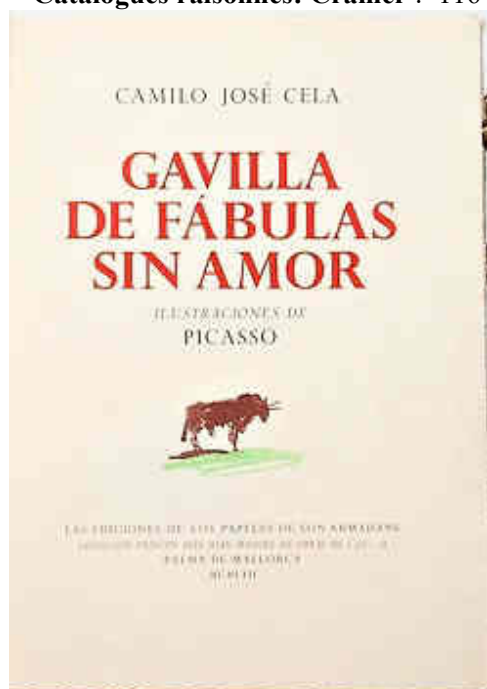
**Illustrations :** 1 drypoint 35 x 25,4 cm (*El rapto de Jezabel por Quirón el centauro*); 36 colored chalk drawings by Picasso

**Print run:** 2135 copies: 1 with the drypoint, the cancelled zinc plate and an impression thereof; 19 with the drypoint and an impression from the cancelled plate; 80 with the drypoint; 6 collaborators' copies with the drypoint and an impression from the cancelled plate; 2000; 29 collaborators' copies. The first 106 copies signed by author, artist and printer.

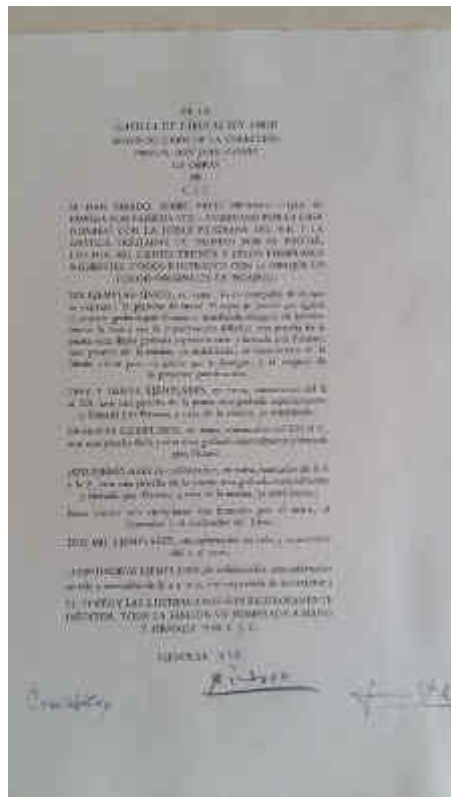
**Catalogues raisonnés:** Cramer : 116

**Bloch:** 1842

**Comment:** In Folio ( 360mm X260mm). Las Ediciones de los Papeles de Son Armadans.- Colección Príncipe Don Juan Manuel de Papeles de Son Armadans .1962. Illustrated with 32 drawings in colour pastels by Picasso done specially for this Deluxe edition .- Printed on special Guarro paper with the watermark "The Sun " and "Sheaf" designed by Picasso.-.Limited edition.







**209. Title: *Geschichten ohne Liebe***

**Author:** Camilo José Cela

**Date:** 1968

**Publisher:** Propyläen Verlag, Berlin

**Typography, text & binding:** Sadagcolor, Barcelona

**Printer of Illustrations :** Jaume Pla, Barcelona (drypoint)

**Paper:**

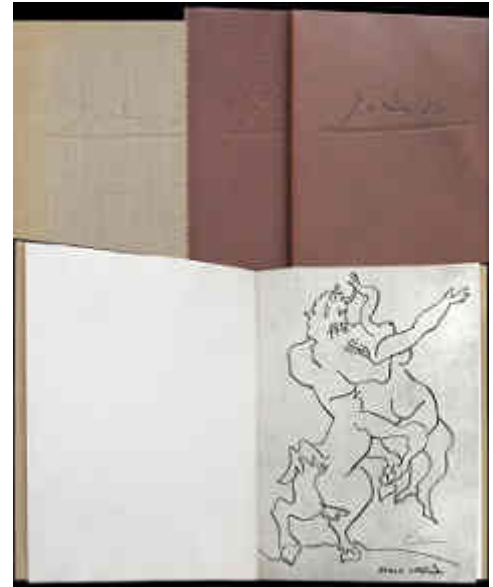
**Size:** 35,3 x 25,4 cm

**Illustrations :** 1 drypoint 35 x 25,4 cm (*El rapto de Jezabel por Quirón el centauro*); 36 colored chalk drawings by Picasso

**Print run:** 156 copies: 25 without the drypoint 1-25; 19 with the drypoint LXXVI to XCIV; 12 with an impression from the cancelled plate XCV to CVI; 100 without the drypoint (Cramer)

**Catalogues raisonnés:** Cramer : 143 Bloch: 1842, 1843a

**Comment:** Seven years after the original Spanish edition, the Propyläen publishing house in West Berlin published a German version of C.J. Cela's book. The text was translated into German by Rainer Specht. Propyläen had bought part of the edition of drypoint engravings that Picasso had made for the book. Among the 31 impressions given with the de luxe copies, 12 are impressions from the canceled plate.



Sebastian Goeppert

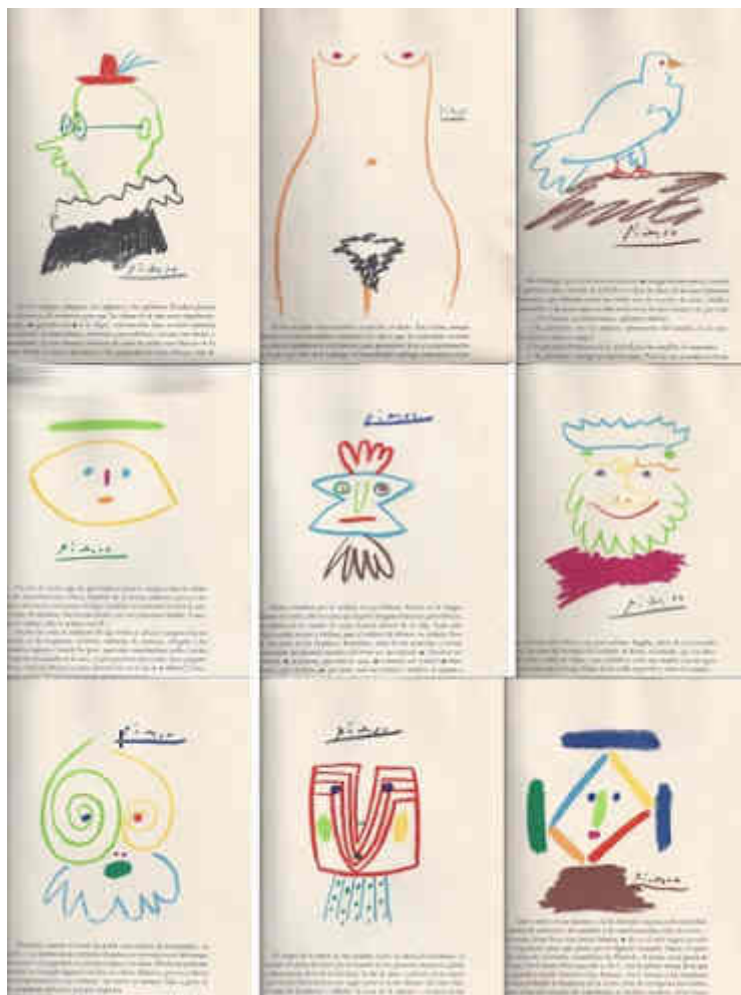


Photo : Picasso with Cela



## 210. Title: *Picasso de 1916 à 1961*

**Author:** Jean Cocteau

**Date:** 1962

**Publisher:** Editions du Rocher, Monaco

**Typography, text & binding:** Nebiolo, Turin and Imprimerie Artistique, Monaco

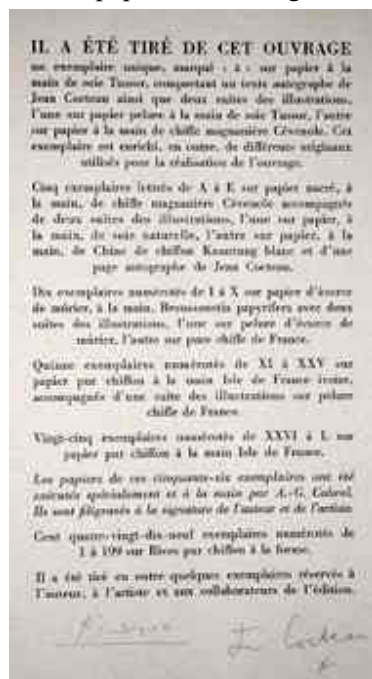
**Printer of Illustrations :** Mourlot

**Paper:** Vélín de Rives, *chiffe de France*, *Cévenole Nacré*, *Tussor silk*

**Size:** 37,7 x 28 cm

**Illustrations :** 25 transfer lithographs of various sizes

**Print run:** 255 copies: 199 on Rives vellum paper with the signature of



Cocteau and

Picasso on the justification page; 25 on paper of better quality numbered XXVI to L; 15 on paper of the same type but in ivory color and with a suite on *chiffe de France* paper numbered XI to XXV; 10 on Mulberry rice paper with two suites, one in Mulberry and one in *chiffe de France*, including the additional lithograph *Tête*, and numbered I to X; 5 on *Cévenole Nacré* paper with two suites, one in natural silk paper and one in China paper, a handwritten page by Cocteau and the additional lithograph, numbered A to E; 1 copy on *Tussor silk*, with an autographed text by the author, two suites, one in Tussor silk bark and the other in Cévenole, several originals and additional lithograph. This unique specimen is marked "△". According to Cramer, the 56 copies cited outside the 199 edition are printed on paper with the watermark of the signature of Cocteau and Picasso. Actually, only the suites carry the watermark, and this is alternatively Cocteau's or Picasso's, but not both.

**Catalogues raisonnés:** Cramer : 117 Reuße : 801-825 Mourlot : 358-381 Bloch: 1037-1070

**Comment:** The initiative of the book of course came from the poet, who had already asked Picasso to illustrate another book of his. Fernand Mourlot says that when he visited the painter on April 16, 1950 (the day he made the portraits of Paloma and Claude in lithography), Picasso agreed to illustrate a book by Cocteau

to be edited by Mourlot, but when the printer tells him that he has the right text, a book on the Andalusian published by Cocteau in 1924, Picasso says he does not know the text and asks him to lend him a copy. Mourlot brings him the book, but when days later he asks him what he thought of it, Picasso pretends to have lost it and offers Mourlot as compensation for the loss an original drawing. The printer is sure that the painter had not lost the book, but simply had not liked it and to avoid to embarrass Cocteau he had faked the loss. And the book was never talked about again.

But in 1961 the painter did not manage to escape once more. The publisher of Cocteau, Pierre Bertrand from Éditions du Rocher, gathers eleven poems dedicated to the painter and asks Picasso to illustrate them with 24 lithographs. The painter chooses to imitate the poet, who was also a well-endowed draftsman with an unmistakable style, and makes 24 drawings or scribbles with lithographic pencil on report papers, of which 8 are full-page and two are double-page. Although many of them could resemble those that Cocteau had made, they are all totally Picassian and despite their simplicity they are not devoid of beauty, originality and grace.

As he had been asked to make a *cul-de-lampe* (a vignette included as an ornament at the end of a text), Picasso took the order literally, drawing on page 18 an oil lamp with an appendage in the shape of a buttocks. On page 104 he repeats, but this time without a lamp, only the buttocks. The lithographs, made with a supreme quality by Mourlot in the size of the book (37.7 by 28 cm) are cataloged by Reuße with numbers 801 to 824 and by Mourlot (which does not include the cover) with numbers 359 to 380. Of these lithographies at least 302 proofs are printed, 255 of which



are for the book and 47 for the suites. If we follow Cramer, an indeterminate number of artist copies of the book would have been printed away with two suites each, which would increase the number of printed proofs.

The painter offered at the last moment another more elaborate lithograph for the book. It is called *Tête* (R. 825, M. 358), of which 30 copies signed and numbered from 1 to 30 were printed, 16 of them for the first copies of the book and 14 for the artist. It is a face of man in profile, which houses another profile in the interior (Picasso and Cocteau), and is made on Monday, November 6, 1962 with lithographic pencil and frottage on report paper and passed to stone. The 16 lithographs (without margins) are printed on a paper of 36.5 by 25.5 cm, while those that Picasso kept were printed with margins on a paper of 55.1 by 37.5 cm.

The book is published in loose sheets with a print run of just over 255 copies and a complex distribution: 199 numbered copies on Rives vellum paper with the signature of Cocteau and Picasso on the justification page. These include the 24 lithographs by Picasso, but not the additional lithograph *Tête*. They come in loose sheets with a cover in green and gray with a Picasso lithograph printed in a cut out profile, behind which appears the title and the authors. A new black cover protects the previous one, with a spine marked "COCTEAU \* PICASSO" that slides into a gray box. In addition to these copies, 25 copies on paper of better quality numbered XXVI to L are printed; 15 copies on paper of the same type but in ivory color and with a suite on *chiffé de France* paper numbered XI to XXV; 10 copies on Mulberry rice paper with two suites, one in Mulberry and one in *chiffé de France*, including the additional lithograph *Tête*, and numbered I to X; 5 copies on *Cévenole Nacré* paper with two suites, one in natural silk paper and one in China paper, a handwritten page by Cocteau and the additional lithograph, numbered A to E. Finally, a copy is printed in *Tussor silk* paper, with an autographed text by the author, two suites, one in Tussor silk bark and the other in Cévenole, several originals and additional lithograph. This unique specimen is marked "△". According to Cramer, the 56 copies cited outside the 199 edition are printed on paper with the watermark of the signature of Cocteau and Picasso. Actually, only the suites carry the watermark, and this is alternatively Cocteau's or Picasso's, but not both.

Finally, Cramer points out that some additional copies are also printed with two suites, one in Mulberry and another in *pure chiffé de France* for the author, illustrator and collaborators. These are unnumbered and marked *exemplaire d'artiste*. However, we have verified that publisher Pierre Bertrand's copy comes from the series of 25. In any case, even in the case of Cocteau, 56 already seem too many *hors commerce* copies for a book.





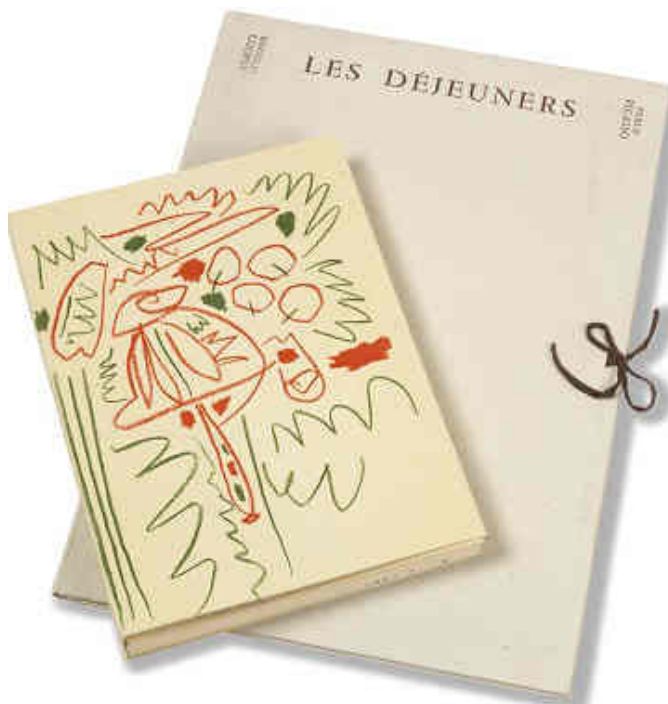
**211. Title: *Les Déjeuners*****Author:** Douglas Cooper**Date:** 1962**Publisher:** Cercle d'Art, Paris**Typography, text & binding:** Imprimerie Union, Paris**Printer of Illustrations :** Mourlot (lithograph) ;

Imprimerie Moderne du Lion, Paris

**Paper:** Vélín d'Arches**Size:** 37,5 x 27,8 cm**Illustrations :** 1 transfer lithograph 26 x 32,5 cm; 12 color photolithographs after Picasso drawings in the suite**Print run:** 150 copies on Vélín d'Arches with the lithograph and a suite of the reproductions; 1 to 125 plus 25 hors commerce for the artist and friends (126-150). There is a unnumbered edition in FR, ES, EN and IT**Catalogues raisonnés:** Cramer : 118 Reuße : 826**Mourlot :** 352 **Bloch:** 1024 **Monod :** 9085**Comment:**

While Cocteau's book was being developed, Picasso also contributed a lithograph (*Le déjeuner sur l'herbe*, R. 826, M. 352) to another book for Cercle d'Art. In this case it is *Les Déjeuners*, which reproduces the 138 drawings and 27 preparatory paintings for the canvas of the same title, Picasso's version of Édouard Manet's painting and in which he had worked intensely in 1961. It was drawn on Saturday, January 27, 1962 in Cannes with lithographic pencil on report paper of passed to stone and is a sketch of the painting. A day earlier, he had started working on a linocut with the same motif, completed on March 13 (Bloch I: 1027). According to Reuße, of this lithograph, only a few e.a. are printed on Arches paper of 27.1 by 36.8 cm. and 150 numbered and signed as frontispiece of the luxury

copies of the book *Les Déjeuners*. Mourlot specifies that 25 artist copies have been printed for Picasso and his friends. Cramer confirms this statement, noting that the latter accompany the 25 artist copies of the of the book, apart from the luxury edition of 125. Cramer adds that of the current edition, without the lithograph, 14,000 copies have been printed, distributed in editions in French, Spanish, Italian and English. We should note that there is also a German edition (A+G De May, Düsseldorf, 1962), and another North American edition (Harry N. Abrams, New York, 1963).

**Miguel Orozco**

**212. Title: *Arthur Rimbaud vu par des peintres contemporains*****Date:** 1962**Publisher:** Au dépens d'un amateur, Nice**Typography, text & binding:** Fequet et Baudier, Paris**Printer of Illustrations :** Mourlot (Picasso lithograph)**Paper:** Vélín d'Arches, Richard de Bas**Size:** 49 x 38 cm**Illustrations :** 1 transfer lithograph 29,2 x 23,6 cm (Portrait d'Arthur Rimbaud); 8 prints by Arp, Braque, Cocteau, Max Ernst, Alberto Giacometti, Valentine Hugo, Miró and Villon**Print run:** 104 copies: 97 on Vélín d'Arches; 7 on Vieux Japon (A-G); some copies for collaborators on colored Richard de Bas**Catalogues raisonnés:** Cramer : 119 Reuße : 776 Mourlot : 342 Bloch: 1007

**Comment:** Before finishing the year 1960, the painter draws a beautiful portrait of the poet Arthur Rimbaud made with lithographic pencil on report paper passed to a stone of 23 by 30 cm (R. 776, M. 342). The portrait is made from a photo taken in 1871 and is used as a frontispiece in the 'book' (rather folder) *Arthur Rimbaud vu par les peintres contemporains* (Cramer 119) edited in 1962 'on behalf of an amateur', which it is none other than Henri Matarasso. Rimbaud had been considered by the Surrealists as a precursor, and for the Matarasso album also contributed with signed original graphic work Jean Arp, Georges Braque, Jean Cocteau, Max Ernst, Valentine Hugo, Alberto Giacometti, Joan Miró and Jacques Villon. Picasso's is signed in the report paper on Tuesday, December 13, 1960, and those



contained in the 'book' carry an additional signature with graphite pencil. The portfolio of 38 by 52 cm is printed at 104 copies, of which 97 in Arches paper numbered from 1 to 97 and 7 in old Japan, numbered A to G.

*Photo: Picasso signs his Rimbaud prints brought to him by publisher Henri Matarasso (also in the photo)*

Some copies were also made on Richard de Bas color paper of for the collaborators of the edition, which were many, but according to Mourlot, all would be signed by Picasso. Of these, Reuße has found three proofs of the Picasso lithograph, one in brick red paper (R. 777) another in blue (R. 778)

and another in brown (R. 779), but none of them carry the second signature of the painter. We have nevertheless found a copy in brick red signed for sale for € 10,000 at the Michelle Champetier Gallery in Cannes and a copy of the signed lithograph by Miró marked as hors commerce but printed on white paper. We have also found a sale at Christie's (Lot No. 319, Auction No. 1322 of April 28, 2003) of Picasso's lithograph printed on white paper but

Miguel Orozco

without additional signature, which indicates that as usual, some proofs were printed that were not cataloged. by Mourlot or Cramer.

Picasso: 70 years of book illustration

**Miguel Orozco**





**213. Title: *Un éventail***

**Author:** Jaime Sabartes

**Date:** 1962

**Publisher:** Editions Leda, Paris

**Typography, text & binding:** Jacques London, Paris

**Printer of Illustrations :** Daniel Jacomet (pochoirs); Mourlot (lithograph)

**Paper:** Vélín d'Arches

**Size:** 48,5 x 36 cm

**Illustrations :** 1 lithograph (*Arlequin*) and 10 pochoirs after Picasso: *Nature morte à la pipe*; *Nu*; *Guitare*; *Femme nue*; *Nature morte à la coupe*; *Bouteille, verre et cartes*; *Nature morte à la pipe*; *Femme nue couchée*; *Nu assis*; *Femme nue debout*).

**Print run:** 260 copies: 200 plus 60 hors commerce for the artist

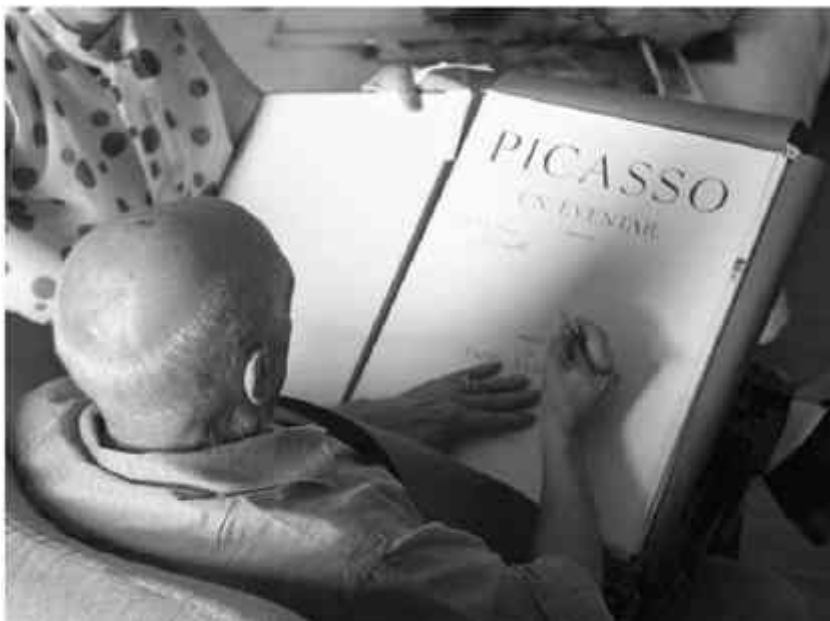
**Catalogues raisonnés:**

**Cramer :** Not in Cramer

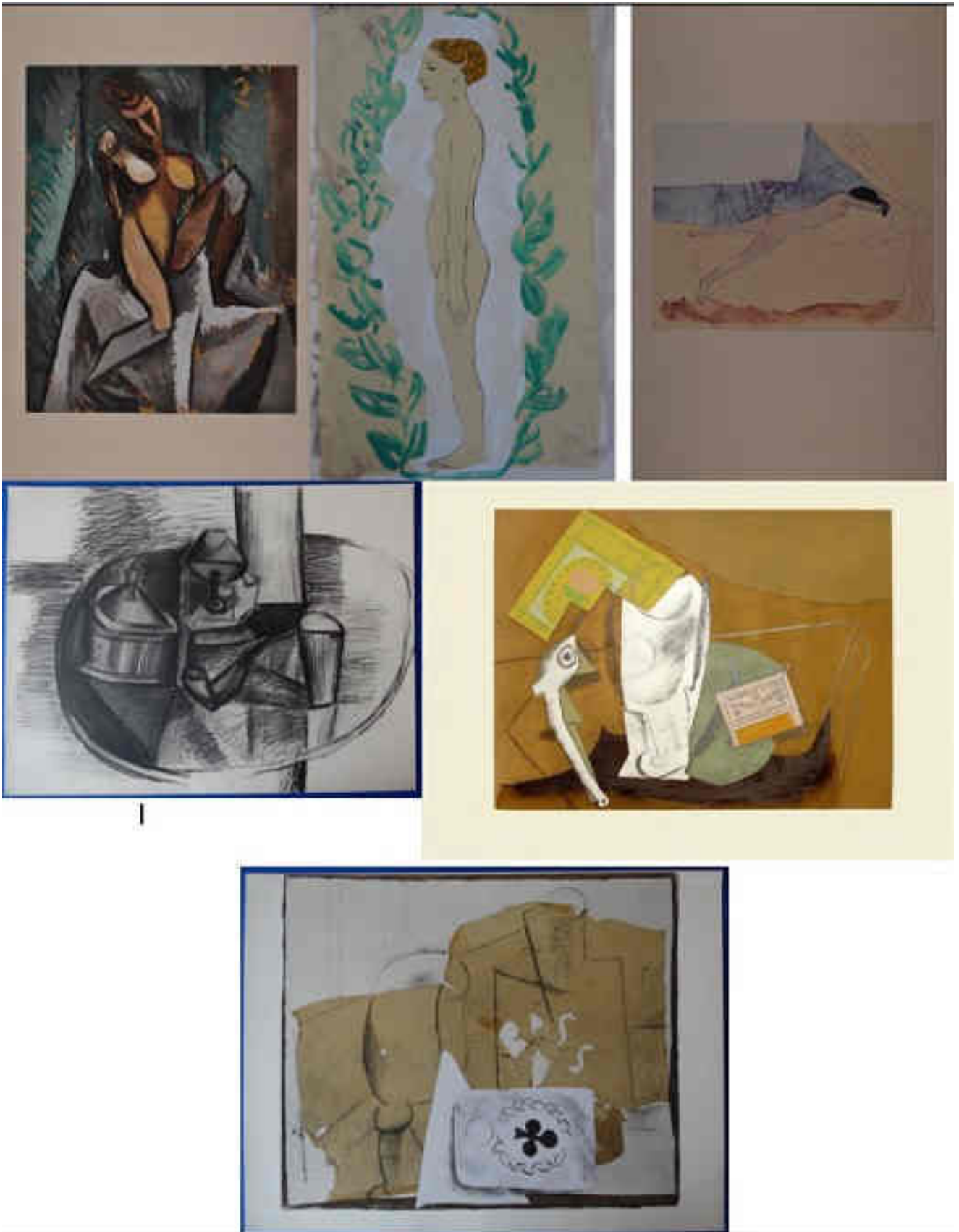
**Comment:**

Editions Leda, Paris, 1962. Hardcover. Book Condition: Very Good. 1st Edition. Jaime Sabartes. *Un éventail*. 1962, Portfolio with a foreword of Jaime Sabartes, 10 pochoirs realized by Daniel Jacomet (7 in colors) and a lithograph in colors printed by Mourlot, after works (1905 to 1914) by Picasso. Editions Leda, Paris. Edition : 200 copies + LX (60) copies H.C. The lithograph and pochoirs have various size s. Size of the portfolio : 35 x 48 cm.

Pochoirs : *Nature morte à la pipe*, fusain (1909), *Nu*, plume et crayon (1910), *Guitare*, gouache (1913), *Femme nue*, aquarelle (1907), *Nature morte à la coupe*, crayon (1913-1914), *Bouteille, verre et cartes*, dessin et collage, couleurs (1913-1914), *Nature morte à la pipe*, dessin et collage, couleurs (1911), *Femme nue couchée*, aquarelle (1905-1906), *Nu assis*, gouache (1909), *Femme nue debout*, plume et aquarelle (1905-1906); lithograph : *Arlequin*, gouache (1908-1909).







214. Title: ***Picasso Linogravures / Picasso Linoleum Cuts / Picasso Linolschnitte / Picasso - Grabados al Linoleo***

**Author:** Wilhelm Boeck

**Date:** 1962-1963

**Publisher:** Éditions Cercle d'Art, Paris / Abrams, New York / Verlag Gerd Hatje, Stuttgart / Gustavo Gili, Barcelona

**Typography, text & binding:** Verlag GmbH, Karlsruhe

**Printer of Illustrations :** Helmut Brüllmann KG, Stuttgart

**Paper:** Papierfabrik August Koehler, Oberkirch (Baden)

**Size:** 31.8 × 38.1 cm (Box 32,5 x 39,2 cm)

**Illustrations :** 45 plates by Picasso, with tissue guards (38 full-page embossed color reproductions of the linocuts of Galerie Louise Leiris, 2 double-page spreads in color and 4 color pages) Sheets measure 12 x 14 inches (30,7 x 35.8 cm) and the image size is 10 1/2 x 12 3/4 inches (27 x 32,5 cm)

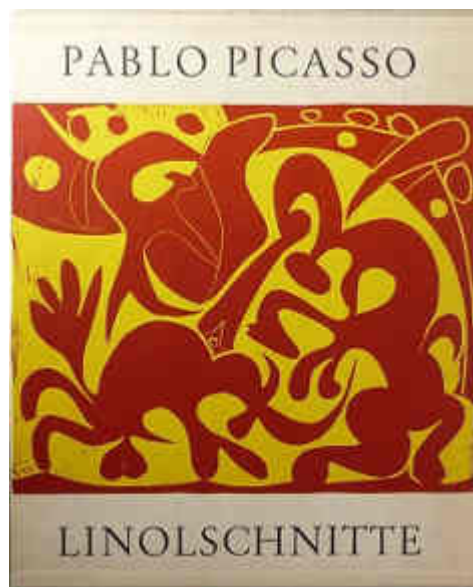
**Print run:** 520 copies for the Spanish edition. Double number for the French and American editions.

**Catalogues raisonnés:** Cramer :  
Not in Cramer

**Comment:**

"Picasso Linoleum Cuts: Bacchanals, Women, Bulls, and Bullfighters", book, oblong folio with cloth slipcase, New York: Harry N. Abrams, copyright 1962 in West Germany by Verlag Gerd Hatje, Stuttgart, with 45 original color plates of works by Picasso, introduction by Wilhelm Boeck, 13" x 15 3/4".

It is unclear by what chance Picasso came to the technique of lino. As in the previous year he had begun to paint *portrait de l'Arlésienne* with feathers of pigeons collected on the floor of "La Californie", his villa in Cannes, likewise - which corresponds well to the habits of Picasso - he had to use engraving on linoleum, abstraction made of artistic necessities, without any obvious reasoning or meaning. Compared to other techniques, linocut is more direct and simpler, giving the artist the ability to work without relying on the printers in Paris.



Initially, Picasso produced linogravures by cutting a sheet of linoleum using a knife, chisel or gouge. Gradually, he developed the technique, simplifying it even further to a more sophisticated level whereby he would recut a single surface to attain a multicolored end result (instead of using separate linoleum blocks for each color). From 1959 to 1962, Picasso made around 100 linogravures. The original Picasso linocuts were hand-signed and sold by Galerie Louise Leiris, Paris, in an edition of 50. However, the original linoleum block plates were destroyed during the process of printing, because Picasso carved ever deeper into the block for the application of each separate color, so after the initial printing run they could not be used again.

When one compares the *Tauromaquia* aquatints, so vivid, supple and flexible, to brush drawings for linoleum engravings, with such obvious authority, a



fundamental difference is emerging. The latter are thicker, more concise, heavier too, treated flat, a characteristic silhouette effect. To give the subject the surfaces of the engraving, the artist employs the most diverse means.



Although previously he has executed woodcuts only exceptionally, he soon dominates the new technique. Docile, the subject submits and he interprets the laws with a mastery of great style. Whether by using several plates of different colors, or using the same plate, modified according to his needs, lines and surfaces combine with decorative and picturesque motifs that react on each other. A kind of ideal type of colored composition - which is not unlike the arrangement of ochres, browns and blacks on Greek vases - is created despite important changes in the distribution of tones, thus filling, inexplicably, the requirements of the technique.

## William Boek Introduction

Unlike in painting, the Picasso had an exclusive to market all his graphic work with Daniel-Henry Kahnweiler, whose Galerie Simon had changed to Galerie Louise Leiris during the German occupation of France. But we can not forget the close ties that bound them together. The dealer had been his first great admirer, had always been with him and was his best propagandist, to the point that sometimes Picasso felt ashamed of the dithyrambic articles, prefaces, books and lectures of the German . Such was the confidence they had in each other that they could tell each other atrocities, and the dealer was probably the only person who could make a fuss at the painter, which happened several times during the Kootz crisis. Picasso often called him exploiter, and never got him to bend to his demands to raise his cachet. The Andalusian tried to overthrow Kahnweiler with fits of anger, but the dealer won by a points decision, fitting the blows and never yielding, until the painter became tired. And since the painter lived on the Cote d'Azur, things were easier for the gallerist, because when he came to negotiate the purchase of work he was installed in Picasso's house, as befitted their old friendship. In order to get Kahnweiler out of his house, Picasso had to give in, no matter how much dealer might have abused him.



But Picasso was during the early fifties repeatedly unfaithful to Kahnweiler, commercializing prints through other gallerists, the Communist Party and others. Daniel-Henry Kahnweiler came to visit the painter to the French Riviera in June 1957, and following his custom he settles for several days in La Californie. The reason for the visit is to renegotiate his contract with the painter after the reorganization, that same year, of the gallery. The visit is reflected in several photos by David Douglas Duncan. Note in this sense that Kahnweiler had lost influence since the war, and that after the liberation Picasso had begun working with Louis Carré and Sam Kootz, in addition to Paul Rosenberg. But the negotiation with several dealers at the same time tires the painter and it was easier to carry out when he was in Paris than when he



resides on the coast. If Kahnweiler was willing to improve, even slightly, his conditions, it would suit Picasso. It would remove the harassment of dealers and collectors, especially North Americans, among whom the word has spread that Picasso sells directly if he is visited. At the same time a gesture of the dealer would allow the painter to boast that he has not budged. And the agreement is sealed in the course of that visit of Kahnweiler to Cannes in June 1957, in which Picasso did several portraits of him. The exact terms of the agreement have not been disclosed, but from that moment, and until his death, DHK will be his only dealer, will absorb all of the production that Picasso has for sale. And there will be practically no commercialization of prints outside the Galerie Louise.



*Photo: Daniel Henri Kahnweiler, with Joan Ainaud de Lasarte, watches one of the June 1957 portraits*

The linocuts Picasso made in the intense period of

1959-1962 needed then to be fully in accordance with his contract with Daniel-Henry Kahnweiler. They were thus commercialized at just 50 numbered and signed copies per print of normally 53 x 63 cm (plate) and 62 x 75 cm (sheet). With their brilliant colors, strong paper and embossed aspect, they soon became favourite Picasso objects for collectors and Museums throughout the world. And they remain today very attractive. To give just one example, Christie's sold in its Sale *Photographs & Prints*, on March 6, 2015 the linocut one of his last linocuts *Buste de Femme au Chapeau* for GBP 314,500. The Auction house had estimated its pre-sale value at £200,000–300,000.

Charles Feld, director of the Cercle d'Art publishing house (belonging to the Communist Party), saw the beauty and potential attraction of the linocuts and asked Picasso to do something about it that would make Cercle d'Art share the benefits. And together they devised a way that would satisfy Feld without breaching the contract with Kahnweiler. The solution was to do a book of "facsimiles" of Picasso's best linocuts, made with the same care and quality as if they were originals. Of course the size had to be reduced from the 62 x 75 cm of the paper sheet used by Hidalgo Arnera for the Galerie Louise to just 31 x 36 cm. And the technique could not be linogravure. Feld found, with the assistance of German publisher Verlag Gerd Hatje a printer in Stuttgart that could reproduce the linocuts and their appearance as if they were originals. The book claimed that Picasso and the Louise Leiris Gallery cooperated with the production, meticulously recreated in reduced size. The printing was done in West Germany, with a French edition published by Editions Cercle D'Art, an American one published by Harry Abrams, and German and Spanish editions by Verlag Gerd Hatje and Gustavo Gili. It was a big investment by the four publishers and it paid well.





### Picasso and the Linocut

Linocuts form a relatively small part of Picasso's oeuvre as a printmaker, however some of his most outstanding compositions were produced using this method in a short burst of activity between 1958 and 1963. It was a combination of geographic necessity and artistic curiosity which led the artist, at the age of 78, to turn away from etching and lithography – hitherto his favourite means of graphic expression – and take up the linocut technique.

Picasso had left Paris with Jacqueline Roque in 1958, dividing his time between Villa La Californie at Cannes and his newly acquired property Château de Vauvenargues near Aix-en-Provence. A major practical drawback of this move was the delayed communications with the printing studios in Paris. There plates could be proofed and returned within a matter of hours; now it took days.



*Photo: Picasso shows how he is planning to modify the first state of the linocut on the left*

Picasso's first involvement with linocut printing had been rather casual. In 1952 he had produced a series of simple posters for the potters of Vallauris, a village in the hills above Cannes. Six years later he engaged with the technique more intensively when, working with the young printer Hidalgo Arnéra, he re-imagined Lucas Cranach the Elder's sober Portrait of a Young Girl. The resulting print is astonishing, but Picasso found the process too labour-intensive and complicated, as it required the cutting and registering of six different colour blocks to be printed



precisely one on top of the other.

When Picasso returned to linocut printing a few years later he had come up with an extraordinary solution to this

technical problem: rather than use separate blocks for each colour, he printed the whole image from just one block in the so-called 'reduction' method. The block was printed in the lightest colour, then cut further and printed successively from the lighter to the darker colours. While making the task of registration much simpler, it required a tremendous power of imagination to foresee how each change in the block would impact on the composition as a whole. It was precisely the kind of artistic experiment which Picasso enjoyed and he embraced the challenge wholeheartedly and playfully. His masterpiece of this period, *Buste de Femme aux Chapeau*, is one of his greatest portraits of Jacqueline and a prime example of this technical tour de force – a creative liberation which resulted in some of the most luminous and joyful images in Picasso's entire oeuvre.

**Christie's**

Picasso was interested in all the techniques of engraving. During the 50s, he participated in the revival of linocut, a technique of etching on linoleum. The linocut is made from a "saving" size drawing, that is to say that the pattern is obtained by removing material using various tools, then it is anchored and placed in the printing press. This technique, already tested in 1939, will be used again between 1954 and 1967. Indeed, Picasso, who takes an active part in the life of Vallauris, is asked to create posters of exhibitions, but also posters for bullfights organized in his honour. This is how he crosses the road of the young printer, Hidalgo Arnera, who offers him for the poster of 1954

to experiment the technique of linocut, engraving on linoleum.

His first linocut, *Toros en Vallauris* in 1954, is monochrome. Very quickly, from 1956, he executed them in color: with the traditional method, by engraving a board by hue, then, from 1959, he cuts the same plate after the drawing of a color in order to avoid the length of the markings. This new technique upsets the tradition.

Picasso quickly freed himself from the utilitarian pretext of the first posters to make of them a means full expression and focus on colors, such as *Exhibition Vallauris*



in 1956 or *La pique*, in 1959, inspired by the tones of the Spanish flag. The remoteness of Vallauris led him to abandon the linocut for copper engraving but he will have realized, before that, about 200 linocuts.

Picasso came to Nîmes many times, at the invitation of his friend André Castel. He attended many bullfights, and will be at the initiative of the first Nîmes Feria in 1952.

#### **Musée des Cultures Taurines, Nîmes**

*Photo: Hidalgo Arnéra, Pablo Picasso, and Roland Penrose*

Pablo Picasso was not only a prolific painter but an artist who constantly experimented with different media and excelled in all. In addition to painting and sculpture, he also fully explored the art of ceramics and various graphic art techniques as well as producing hundreds of book illustrations. The artist, who was then spending most of his time in southern France, had increasingly turned his attention to the linocut technique. Compared to other etching techniques, linocutting is more direct and simpler, giving Picasso the ability to work without relying on the printers in Paris with whom he had worked previously. Initially, Picasso produced linogravures by cutting a sheet of linoleum using a knife, chisel or gouge. Gradually, he developed the technique, simplifying it even further to a more sophisticated level whereby he would recut a single surface to attain a multicolored end result (instead of using separate linoleum blocks for each color). From 1959 to 1962, Picasso made around 100 linogravures.



**A. Koroxenidis  
Picasso experiments with linogravure**

**215. Title: *Regards sur Paris***

**Author:** Alexandre Arnoux, Gérard Bauër, Hervé Bazin, André Billy, Roland Dorgelès, Jean Giono, Philippe Hériat, Pierre Mac Orlan, Raymond Queneau, Armand Salacrou

**Date:** 1963

**Publisher:** André Sauret, Paris

**Typography, text & binding:** Imprimerie Nationale, Paris

**Printer of Illustrations :** Mourlot

**Paper:** Vélín d'Arches, Japan nacré

**Size:** 40,3 x 31,2 cm

**Illustrations :** 3 transfer lithographs by Picasso 38,6 x 25,5 cm, 38,7 x 54,2 cm and 38,3 x 26 cm

**Print run:** 180 copies on Vélín d'Arches: 10 with a suite of the lithographs on Japan nacré and a suite on Arches (1-10); 20 with a suite on Arches (11-10); 120 (31-150); 30 hors commerce for authors, artists and collaborators. All signed by 10 authors and 10 artists. There are also 30 additional lithographs by Beaudin (5), Braque (3), Brianchon (4), Carzou (3), Chagall (3), Van Dongen (3), Dunoyer de Segonzac (3), Masson (3) and Villon (3).

**Catalogues raisonnés:** Cramer : 120 Reuße : 837-839

**Mourlot :** 353-355 **Bloch:** 1034-1036

**Comment:**

On the same Friday, July 6, 1962, when he drew the second set of the *Portrait de famille*, Picasso made three other lithographs for the book *Regards sur Paris* (Cramer 120), another product of the initiative of the tireless André Sauret, who compiled



texts on the French capital by ten members of the Académie Goncourt, which since 1900 had been awarding the most important literary prize in France. Each writer was, at Sauret's initiative to be illustrated by a painter of his choice. One of the members of the Academy, Pierre Mac Orlan, who had known Picasso at the time of the *Bateau Lavoir*, expressed his desire that the Andalusian illustrated his text. Fernand Mourlot was commissioned by his client Sauret to convince Picasso, and so he asked him on one of his trips to Cannes. Picasso gladly accepted, and drew that July 6th three versions of his classic theme *Le Peintre et son modèle* with lithographic pencil on report paper. The painter dated the three and in the third he inscribed a dedication "for my dear Mac Orlan". The first (R. 837, M. 353) and the second (R.838, M. 355) were printed in the book on Arches paper on full page (38.5 by 26cm) and the third and largest (R. 839) , M. 354) was printed on a double page of 38.7 by 54.3 cm. The painters Carzou, Chagall, Villon, Dunoyer de Segonzac, Van Dongen, Masson, Brianchon, Beaudin and Braque also collaborated in the book with lithographs. The book was printed in 180 copies, of which 120 were the normal edition, signed by all authors and painters

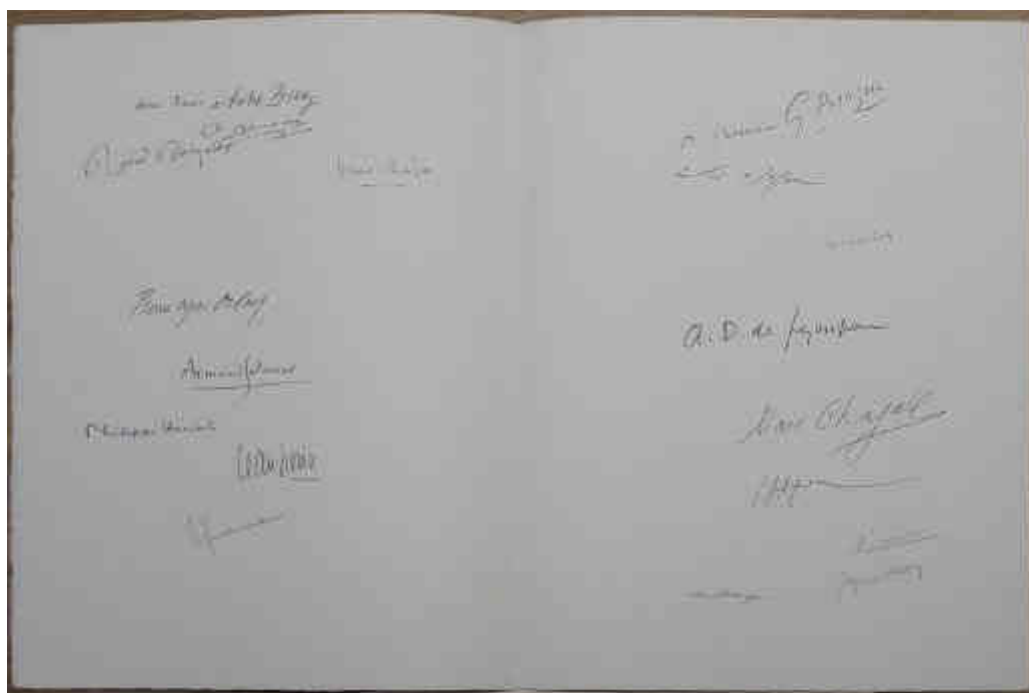


Miguel Orozco

Picasso: 70 years of book illustration

on the justification page and with the 33 lithographs. In addition, ten copies were printed with a suite of all lithographs signed on Japan Nacr  paper and another suite in Arches, numbered 1 to 10; 20 copies with a suite in Arches, numbered from 11 to 30; and 30 hors commerce copies for authors, artists and collaborators. In total, 220 copies of Picasso's lithographs were printed, of which ten were signed by the painter.

**Miguel Orozco**





216. Title: *El carnet de La Tauromaquia de Pepe Illo*

**Author:** Bernhard Geiser, Gustavo Gili

**Date:** 1963

**Publisher:** Gustavo Gili, S.A., Barcelona

**Typography, text & binding:** S.A.D.A.G., Barcelona

**Printer of Illustrations :** Daniel Jacomet (collotypes and pochoirs); Joan Barbarà, Barcelona (drypoint)

**Paper:** laid paper, Japon Ancien

**Size:** 9,9 x 7,4 cm

**Illustrations :** 1 drypoint on Japon Ancien paper of 9,5 x 6,7 cm signed in pencil. 50 additional impressions on wide-margin paper signed in red.

**Print run:** 850 copies on laid paper: 20 with the drypoint (1-20); 820 (21-840) and 10 collaborators' copies I to X

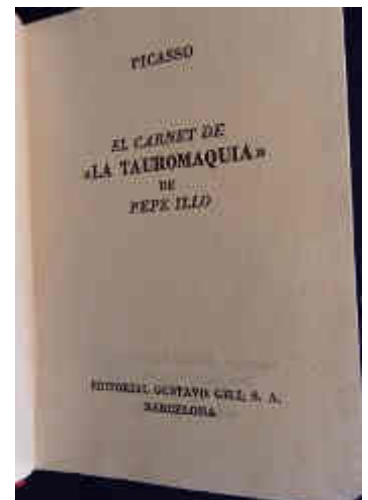
**Catalogues**

**raisonnés:** Cramer : 121

**Bloch:** 1109

**Comment:**

As part of a running joke about Pepe Illo, Picasso included many excerpts and drawings from La Tauromaquia in a tiny notebook and gave it to his friend and publisher, Gustavo Gili, Jr. Picasso jokingly labeled the notebook (carnet) as 1/1; however, Gili went on to publish 850 facsimile copies of it, including the Ryerson's copy (no. 98). In another small book included with the facsimile is the story of how the carnet came to be.



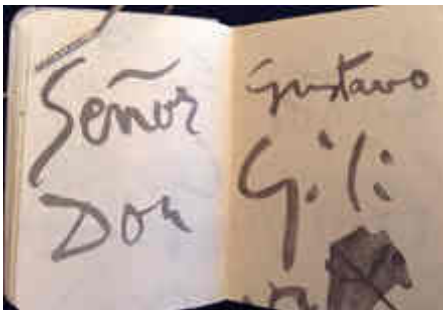
The Art Institute of Chicago

In 1963, Picasso returns to the text of Pepe Hillo illustrating "El Carnet de la Tauromaquia". The book was drawn at 850 copies, including twenty numbers from 1 to 20, 820 numbered 21 to 840, and ten copies for employees, the 1st

20 with drypoint

This book is a friendly gift from Picasso to his publisher. He took a small pocket notebook, and the text of Pepe Hillo choosing Tauromaquia scenes that he illustrated with a brush, with allusion to the Gili watch. Gili has published the book in facsimile on 25 October 1963, with a Spanish

edition in French, enriched with two additional articles including one written by himself, the other by Bernhard Geiser which tells the saga of the Tauromaquia since 1927 until 1963



**217. Title: *Les Bleus de Barcelone* 12 Aquarelles et Pastels**

**Author:** Jaime Sabartes

**Date:** 1963

**Publisher:** Au Vent d'Arles, Paris

**Typography, text & binding:** Imprimerie Union, Paris

**Printer of Illustrations :** Daniel Jacomet (pochoirs); Atelier Crommelynck, Paris aquatint)

**Paper:** Vélín de Rives, Richard de Bas

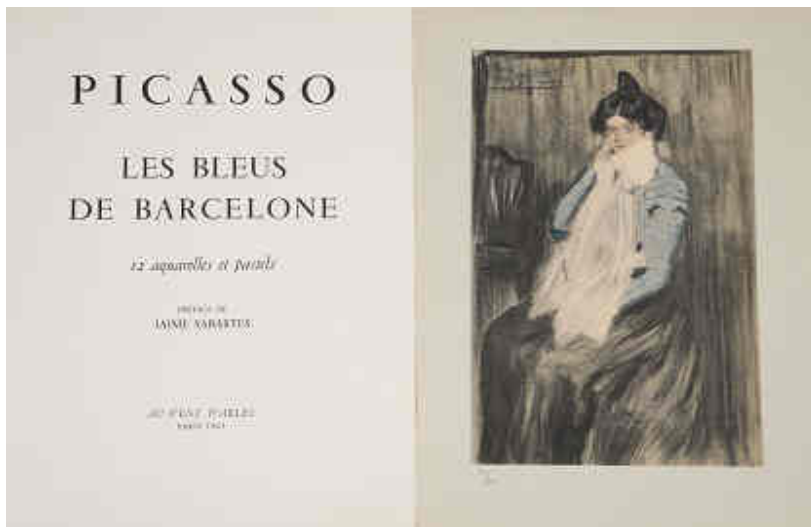
**Size:** 54 x 42 cm

**Illustrations :** 1 lift ground aquatint with etching 23,3 x 33 cm on Richard de Bas, signed; 12 mounted facsimile pochoirs after Pablo Picasso's drawings and pastels; 1 additional pochoir as cover of the portfolio.

**Print run:** 540 copies on Vélín de Rives: 75 with the aquatint (1-75) ; 425 without the aquatint ; 40 hors commerce

**Catalogues raisonnés:** Cramer : 122 Bloch: 1130

**Comment:**



Picasso, Pablo, 1881-1973) Sabartes, Jaime, preface. Les Bleus de Barcelone. 12 Aquarelles et Pastels. Paris: Cloth over boards portfolio with a few loose leaves with text and 12 facsimile mounted lithographs after Pablo Picasso's drawings and pastels, signed by Picasso in the plate, each lithograph pochoir-painted by Daniel Jacomet in vibrant colors. The pochoirs are printed on Rives paper and mounted on

loose sheets of Arches. The cover of the portfolio with an additional pochoired color design incorporating a large Picasso signature.







**218. Title: *Asturias***

**Author:** Rafael Alberti, Tuñón de Lara, Jorge Semprún, Max Aub, Juan Rejano, José Herrera Petere, Wenceslao Roces, Blas de Otero, Antonio Gavina, Max Aub, Corrales Egea, María Teresa León, Marcos Ana, Ismael de la Serna and others

**Date:** 1964

**Publisher:** Editions du Cercle d'Art, Paris

**Typography, text & binding:** Imprimerie Union, Paris

**Printer of Illustrations :** Fernand Chenot, Paris

**Paper:** Vélin d'Arches

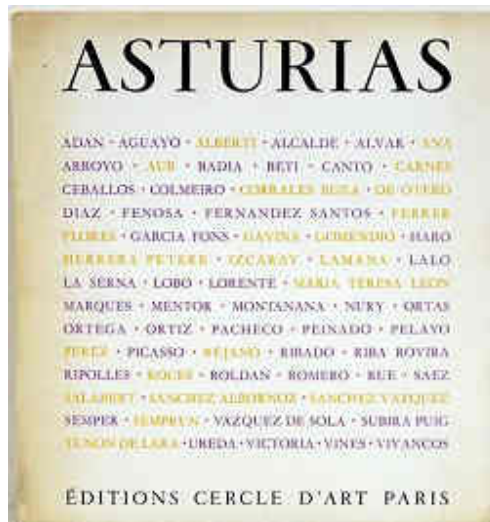
**Size:** 28 x 30 cm

**Illustrations :** 1 original lithograph by Picasso as frontispiece; 43 other lithographs by Ripollés, Semper, Victoria, Vivancos, Aguayo, Hernando Viñes, etc.

**Print run:**

**Catalogues raisonnés:** Cramer : Not in Cramer **Reuße :**

851 **Mourlot :** 398 **Bloch:** 1182



**Comment:** On November 23, 1963, Picasso will draw a mine lamp to serve as frontispiece of the book *Asturias* published in 1964 by Cercle d'Art in support of the miners sanctioned after the strikes in Asturias the previous year. The book has other contributions, in the form of articles or lithographs by Alberti, Semprún, Mayor, Arroyo, Fenosa, Ortega, Juan Rejano, Tuñón de Lara, Sánchez-Albornoz, Úbeda, Blas de Otero, J. Haro, Max Aub and others. Like the rest of the book, Picasso's lithograph (*Asturias*, R. 851, M. 398) is made with lithographic pencil on report paper transferred to stone and was printed by Fernand Chenot, and not by Mourlot. Apart from the circulation of the book, 49 signed and numbered copies of the lithograph were sold, sold for the benefit of the miners.

During the German occupation of France, as it had happened during the Spanish War, Picasso's studio had become a refuge for the exiles. The 7 of rue Grands Augustins is the address sought by many Spaniards who come to the French capital and have a problem, being greeted warmly by the painter, who helps them with generosity. Sabartés plays the official role of

bad cop by filtering the arrivals, but as soon as the painter hears Castilian or Catalan speak, he looks out and invites visitors to pass. The artists are treated with special affection, and the painters Manuel Ángeles Ortiz, Francisco Borés, Antoni Clavé, Emilio Grau Sala, Hernando Viñes Soto, Pedro Flores García, Joaquín Peinado or Pedro Créixams Picó or the sculptors Apeles Fenosa and Joan Rebull often attend.

But before helping the Spanish painters who arrived in Paris Picasso had made great efforts to get many of them out of the concentration camps in the south of France where they had been confined when leaving Spain. Historian Miguel Cabañas Bravo of the Center for Human and Social Sciences of the CSIC has described this little-known episode of Picasso's life in his work *Picasso and his help to Spanish artists in the French concentration camps*, presented at the International Congress of the Spanish Civil War (36-39) in 2006 . Cabañas describes with special detail in his work the aid to painters Manuel Ángeles Ortiz, Pedro Flores and Antonio Rodríguez Luna, and he remembers that he also rescued from the camps Apeles Fenosa, Antoni Clavé, Carles Fontseré, Miguel Prieto or Josep Renau. And once arrived in Paris, often thanks to remittances of between 1,000 and 3,000 francs, Picasso continued to give them a hand with contacts or more money to survive and support their families.

Picasso is not only hospitable to artists, but also to other refugees and former Republican ex-combatants. One of those who arrives at the time of the liberation to Grands Augustins is Mariano Miguel Montañes, who in those days is a 31-year-old former Republican officer, former member of the French resistance and a good example of those



brave Spaniards who enter Paris in fact before the French or American troops. Actually, the first allied unit to enter Paris is precisely the Ninth Armored Company, composed exclusively of Spanish Republicans. They enter through the Porte d'Italie at 8:21 in the afternoon of August 24, 1944.

Presented to the painter, Miguel makes friends with him and coordinates in his name the help that Picasso offers to the exiles, while acting as a filter to channel the flow of visits of Spanish republicans to the study of the Andalusian. When, four years later, the painter moves his residence to the Riviera, Miguel continues to represent the painter in the organizations helping the exiles, maintaining a sporadic contact with him but deepening his friendship with Sabartés, who remains in Paris.

When Sabartés died in 1968, a year after Picasso was forced to evacuate Grands Augustins, the painter no longer needed to maintain an observation post in Paris and asked Miguel to leave his Parisian job to exercise the position of Secretary left vacant by Sabartés.

Picasso's generosity would have remained secret if it were not for his mania to keep all his correspondence, in addition to papers of all kinds. The dedication and size of the aid given to the Spanish exiles, the French Communist Party, other causes, friends and strangers has only been partially revealed by the determination of writer Gertje R. Utley, who took the trouble to dig in the thousands of documents that contain the Picasso archives conserved in the Museum of Paris. Among them, he finds two letters from November 5 and 30, 1956, from Kahnweiler to the painter confirming that he had made payments on his behalf of 3 million francs for Christmas gifts for the Children of the Fighters of the Resistance, 500,000 francs for the Committee for Peace, 300,000 francs for the newspaper *Le Patriote de Toulouse*, another 750,000 francs for children of the fallen in the war and three million francs for the annual party of the PCF.

Picasso himself was president of the Center for Information and Solidarity with Spain (CISE) in Paris. The center, which had been co-financed by Communist millionaire Teodolfo Lagunero, was domiciled at 198 Rue Saint Jacques, in the Latin quarter where Picasso had his studio. But Picasso, who lived in the Riviera, did send aid to the institution, which took care to lend a hand to the exiles of all affiliations who came to Paris fleeing Franco's Spain. CISE also suffered an attack by the OAS. Undoubtedly a commission from Franco's secret services, which had helped and welcomed the French terrorists when they had to leave Algeria with independence, many of them establishing themselves on the sunny shores of Spain.

The person in charge of taking Picasso's help to CISE's Director Marcos Ana (and probably the author and organizer of the initiatives) was none other than Eugenio Arias, known as Picasso's hairdresser, a character less banal than it seems and founder in 1985 of the Museum Picasso in Buitrago del Lozoya. Arias, who had joined the PCE five years before Marcos Ana, had been Captain and Political Commissar of the 5th Popular Militias Regiment, the famous Fifth Regiment of the Republican Army that the PCE organized and led the mythical Valentín González El Campesino. At the end of the war, along with 400,000 refugees, Arias went to France and was interned in the camp of Argelès-sur-Mer, where he coincided with the nephews of Picasso Javier and Fin Vilató, whom the painter had to extract from there by paying relatively big sums of money. Arias soon went to the mountains, joining the French communist resistance against the German occupier.

**Miguel Orozco**

**219. Title: *60 ans de gravures***

**Date:** 1964

**Publisher:** Berggruen & Cie, Paris

**Typography, text & binding:** Imprimerie Union, Paris

**Printer of Illustrations :** Imprimerie Arnéra, Vallauris

**Paper:** Canson

**Size:** 22 x 11,5 cm

**Illustrations :** 1 linocut in brown 22 x 11,5 cm (*Faune et chèvre*), unsigned.

Additional 50 impressions on wide-margins, signed

**Print run:** 2000 copies



**Catalogues raisonnés:**

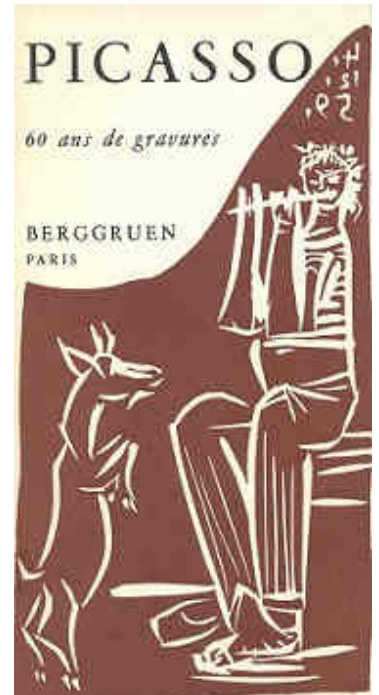
**Cramer :** 123 **Bloch:**

949 **Baer** 1267

**Comment:**

This was the third Berggruen catalogue devoted to Picasso (see No. 82) and was published on the occasion of the exhibit "60 ans de gravures". In it are reproductions of 409 prints made between 1904 and 1963.

The cover is decorated with a linocut in brown, bearing the date December 4, 1959 (Bloch 949). It shows a goat standing on its hind legs before a seated flute-player.



Berggruen was to publish two other brochures on works of Picasso, on the occasion of the artist's 85th and 90th birthdays respectively : 85 gravures in 1966, and *Hommage à Picasso* : 90 gravures in 1971. In 1981 appeared *Gouaches, lavis et dessins 1966-1972*, with a preface by Pierre Daix. Prior to that, in 1976, Berggruen had published a book entitled *Pour Eugenia*, with a preface by Douglas Cooper. In this book there are reproductions of 24 previously unpublished drawings done in 1918, at Biarritz, for Eugenia Errazuriz.



**Sebastian Goeppert**

**220. Title: *Hommage à Georges Braque*** (Derrière le Miroir No. 144-145-146)

**Author:** Saint-John Perse, René Char, Alberto Giacometti, Francis Ponge, Martin Heidegger, Jean Paulhan, Jacques Prévert, Gaetan Picon, Christian Zervos, Jean Grenier, André Verdet, P.A. Benoit

**Date:** 1964

**Publisher:** Éditions Maeght, Paris

**Typography, text & binding:** Fequet et Baudier, Paris

**Printer of Illustrations :** Mourlot

**Paper:** Vélín de Rives, Vélín d'Arches

**Size:** 38 x 28 cm

**Illustrations :** 1 lithograph 38 x 56 cm (*Nu couché et chat*). In addition, 4 lithographs by Miró, Tal Coat, Ubac and Pallut.

**Print run:** 350 copies for the luxury edition on Vélín de Rives

**Catalogues raisonnés:** Cramer : 124    Reuße : 855

**Mourlot :** 401    Bloch: 1847

**Comment:**

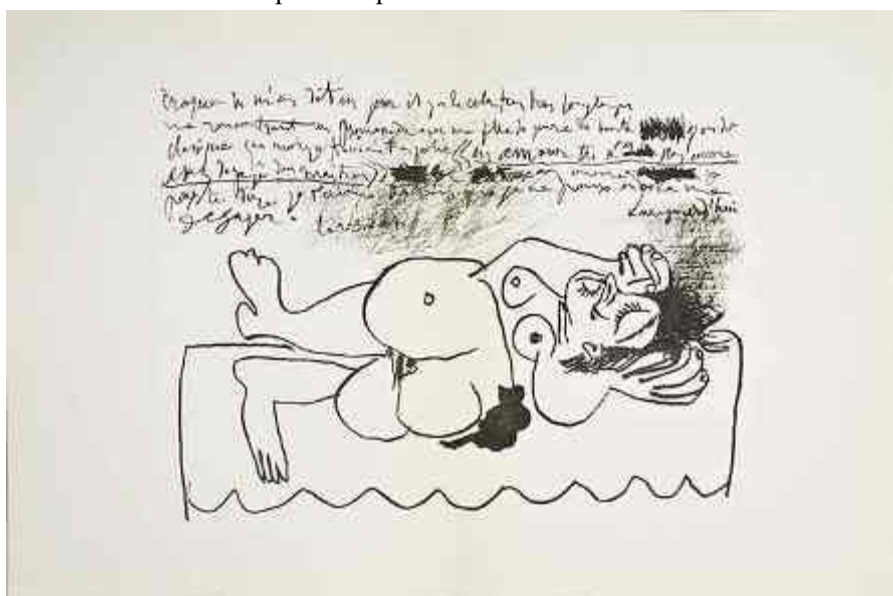
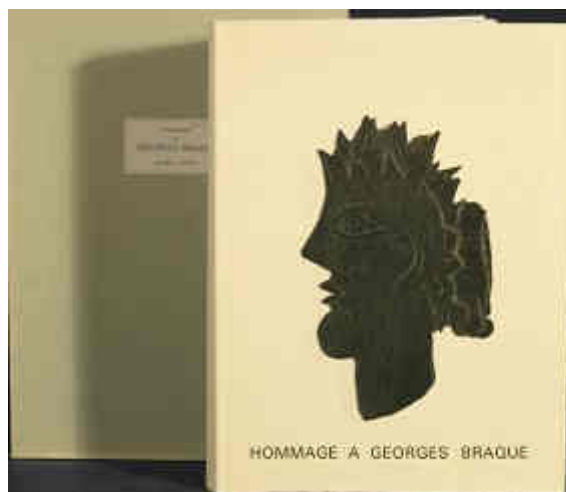
The saga of confrontations will leave a bitter taste in the two painters, who will come to exchange comments such as "It is well hung", that Picasso said when asked his opinion on a painting by Braque, or "It is well cooked" that the latter said when asked for his opinion on a Picasso pottery.

But all the skirmishes between the two, the rivalry and the jealousy can not hide a reality: the two painters professed a deep affection and a great mutual admiration. Somehow, Picasso apologized to Braque for his jealousy and upon the death of his friend in 1963 he declared what he could not accept at the publication of Paulhan's book. The

friendship he felt towards Braque made him overcome his great animosity towards Aimé Maeght, making an original lithograph for the Tribute to Braque published by the gallerist. The lithograph reminds us of Braque's *Great Nude* of 1908 and at the foot of it Picasso wrote in his own hand: "Braque: you told me one day a long, long time ago, when you saw me walking with a young girl of the type of beauty that they call classic and that I still found pretty: 'In love, you have not yet freed yourself sufficiently from the masters'. In any case, I can still tell you today that I love you. As you can see, I have not yet managed to free myself".

On Monday, February 3, 1964, Picasso made the lithograph of tribute to

Braque. It was the only one made by the Spaniard made for gallerist, publisher, printer and sworn enemy Aimée Maeght, who included it in a special issue of his magazine *Derrière le Miroir* in homage to the French painter (Cramer 124), together with other original lithographs by Miró, Tal Coat, Ubac and Pallut, as well as an etching by Braque and lithographic reproductions of Chagall, Giacometti and Chillida. But Picasso's lithograph was done by Mourlot, who had to work once again with his competitor Maeght. The lithograph *Nu couché et chat* (R. 855, M. 401), made with lithographic pencil and frottage on report paper passed to stone, was printed at 5,000 copies in the thick paper in which was always printed the current edition of the magazine and 350 in vellum paper from Rives for the deluxe edition, all of them 37.9 by 55.9 cm.



**Miguel Orozco**

221. Title: **Picasso**  
**lithographe IV**

**Author:** Fernand Mourlot

**Date:** 1964

**Publisher:** André Sauret, Editions du Livre, Monte-Carlo

**Typography, text & binding:**  
Imprimerie Union, Paris

**Printer of Illustrations :** Mourlot (lithographs); Louis Duval (reproductions)

**Paper:** Vélín

**Size:** 32,3 x 24,6 cm

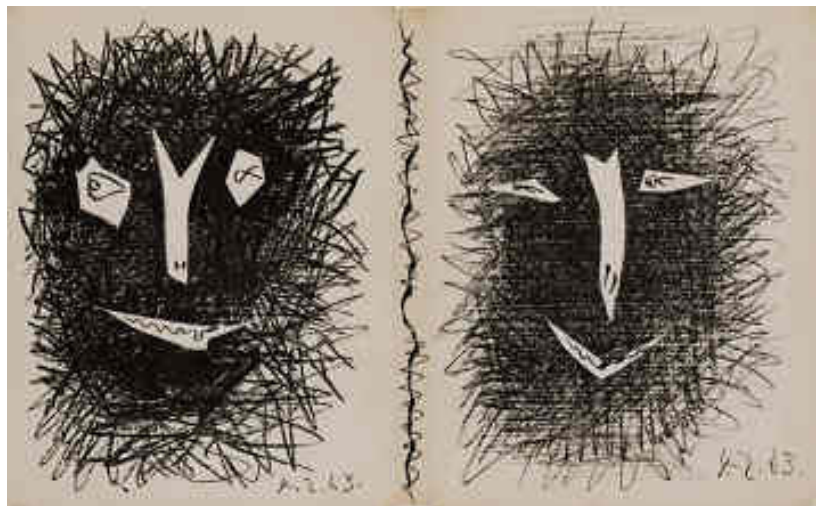
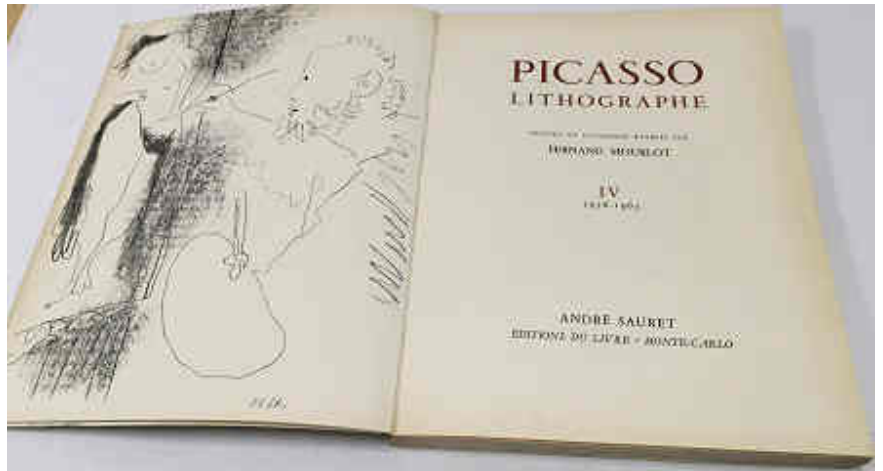
**Illustrations :** 2 transfer lithographs: Cover 30,8 x 49,8 cm and frontispiece 31,3 x 24,2 cm (*Le peintre et son modèle*)

**Print run:** 3000

**Catalogues raisonnés:** Cramer : 125

**Reuße :** 840, 852 **Mourlot :** 388, 399 **Bloch:** 1108, 1155

**Comment:** In 1963, Picasso's first lithographic work is the illustration of the cover and back cover of the fourth and last volume of Mourlot's catalog of lithographs. For this work, he produced on Monday, February 4 an original lithograph of two masks with lithographic pencil and frottage and with cut-out paper, all on a report paper passed to stone. The double lithograph *Deux Masques* (R. 840-841, M. 388) recalls the small dry point that the painter used



in 1957 to illustrate a mini-book by Pierre André Benoit (No 169 *Derrière le masque*, Bloch 829). The lithograph was printed on vellum paper of 50.9 by 67 cm with a print run of 3,000 unnumbered copies. Some copies were also printed with large margins, that is, without the paper being folded to wrap the unillustrated covers of the book. Picasso did not realize the frontispiece of this work until almost a year later, on Saturday, January 11, 1964, when he executed a new version of his theme *Le Peintre et son modèle* (R. 852, M. 399), made with pencil and frottage on report paper and printed on vellum paper of 32.1 by 24.5 cm.

Miguel Orozco



222. Title: ***Prints from the Mourlot press***

**Author:** Jean Adhémar, S. Dillon Ripley, Fernand Mourlot

**Date:** 1964

**Publisher:** Smithsonian Institution, Washington

**Typography, text & binding:** Imprimerie Nationale, Paris

**Printer of Illustrations :** Mourlot

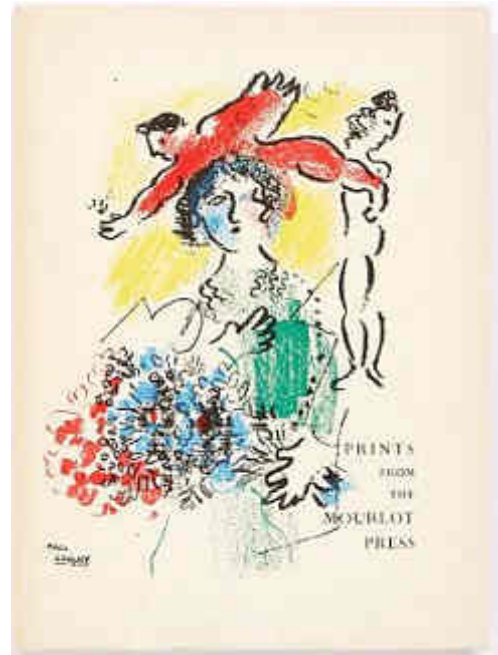
**Paper:** Vélín d'Arches, Vélín de Rives BFK

**Size:** 25,4 x 19,3 cm

**Illustrations :** 1 transfer lithograph by Picasso 25 x 18,6 cm (*Le peintre et son modèle II*) ; 1 lithograph after Picasso (*Mourlot printing press*); 18 additional original lithographs by Chagall, Miro, Beaudin, Esteve, Matisse, Guiramand, Florsheim, Cathelin, Brasilier, Brianchon, Cocteau, Minaux, Jenkins, Calder, Kito, Giacometti, and Manessier; 3 additional lithographs after Braque, Villon and Glarner.

**Print run:** 2200 unnumbered copies: 2000 on Vélín d'Arches plus 200 on Vélín de Rives BFK for the artists, collaborators and friends of the Imprimerie Mourlot.

**Catalogues raisonnés:** Cramer : 128 Reuße : 854 Mourlot : 400 Bloch: 1846



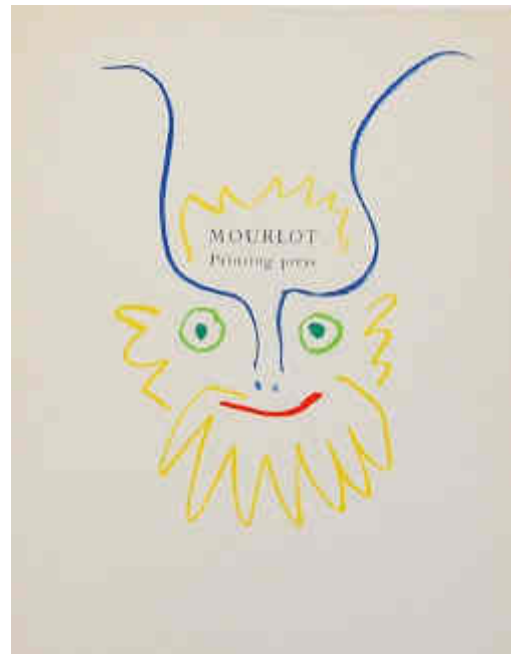
**Comment:** That same Saturday, January 11, 1964, Picasso made another version of the same theme for Mourlot and with the same technique. The lithograph *Le Peintre et son modèle II* (R. 854, M. 400) will be used that same year and the following year in two small books of presentation of an itinerant exhibition.

These exhibitions were actually motivated by a campaign to discredit lithography that shook Mourlot in the early sixties of the last century. A London art magazine had published an article describing Mourlot's printing press



as a factory of falsehoods, adding that nothing that came out of there had anything to do with an original lithograph. He pretended that an artist could send a gouache to Mourlot from any corner of the world, that he would reproduce in lithography and sometimes even signed in place of the artist.

In response to these attacks and to regild the blazon of original lithographs and his own company, Fernand Mourlot was sponsored by none other than the Smithsonian Institution, the main American cultural organization, which organized an exhibition of hundreds of lithographs of 57 artists who had made their lithographic work with the French printer. The exhibition of lithographs of the Mourlot workshop toured the United States between 1964 and



Miguel Orozco

1965 and the book of presentation was *Prints from the Mourlot Press* (Cramer 128) in which collaborated with original lithographs Chagall (illustrating the cover), Miró, Picasso, Braque, Beaudin, Estève, Villon, Matisse, Guiramand, Florsheim, Cathelin, Brasilier, Brianchon, Cocteau, Minaux, Jenkins, Calder, Kito, Giacometti and Manessier. The circulation of these lithographs, all of them in the book, was 2,200 copies, of which 2,000 were printed on Arches paper of 25.4 by 19.3 cm and 200 on Rives paper of 29.6 by 21.7 for artists and collaborators, without a doubt their only remuneration. The book published for the North American traveling exhibition included a preface by Sidney Dillon Ripley II, patron of the organism, and a text by Jean Adhémar, in which the then head of the printing cabinet of the National Library of France tells the history of lithography and describes the work of the artists in the Mourlot press. The book closes with a text by Mourlot himself, in which he presents his arguments in defense of his trade.

The exhibition passed in December 1964 to the Redfern Gallery in London, where it stayed until January 31, 1965. The presentation book for this exhibition was *L'Atelier Mourlot* (Cramer 132), although this time there only were ten lithographs, including *Le Peintre et son modèle II* of Picasso and others by Chagall, Miró, Giacometti, Minaux, Jenkins, Matisse, Masson, Calder and Buffet. The size was unique here, of 25.7 by 19.3 cm, and the circulation of 1,000 copies in Arches and 150 copies for the artists and collaborators.

**Miguel Orozco**

“Fernand Mourlot has long been the acknowledged master printer of France in every field, from lithographs to fine books to posters. The unfailing quality of his work commands the respect of museums, collectors, and most important of all, the artists themselves. Every product of his workshop bears the mark of Mourlot’s discipline and craft and can truly be called an ideal collaboration between artist and artisan... The result of years of thoughtful planning, this special exhibition presents an accurate portrait of the Mourlot Press. We are greatly indebted to Fernand Mourlot, who made the selection, supervised the production of the catalogue, and gave endless time and energy to the details of preparation.”

**S. Dillon Ripley**  
Secretary, Smithsonian Institute

Picasso: 70 years of book illustration



**223. Title: *L'Atelier Murlot***

**Author:** Jean Adhémar, Fernand Murlot

**Date:** 1965

**Publisher:** The Redfern Gallery, London

**Typography, text & binding:** Imprimerie Brient et Cie., Paris

**Printer of Illustrations :** Murlot

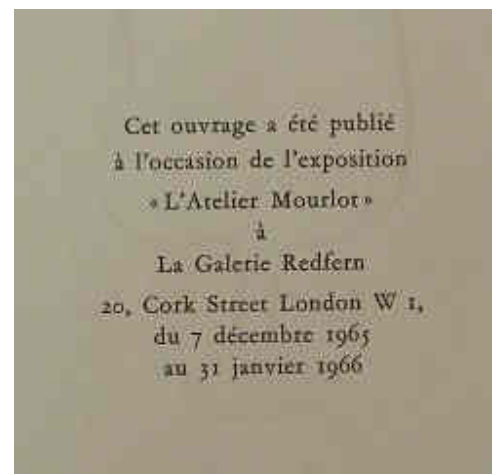
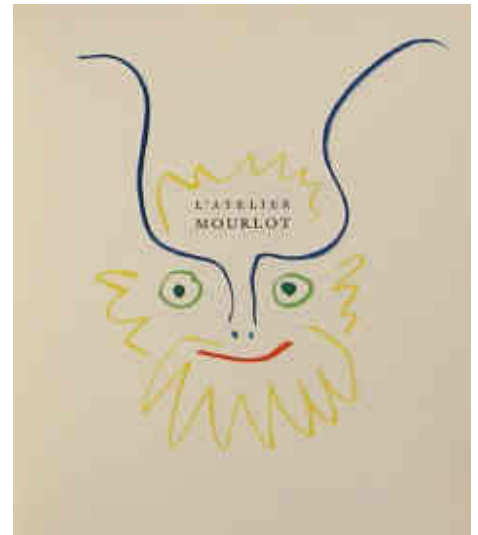
**Paper:** Vélín d'Arches, Vélín de Rives BFK

**Size:** 25,7 x 19,3 cm

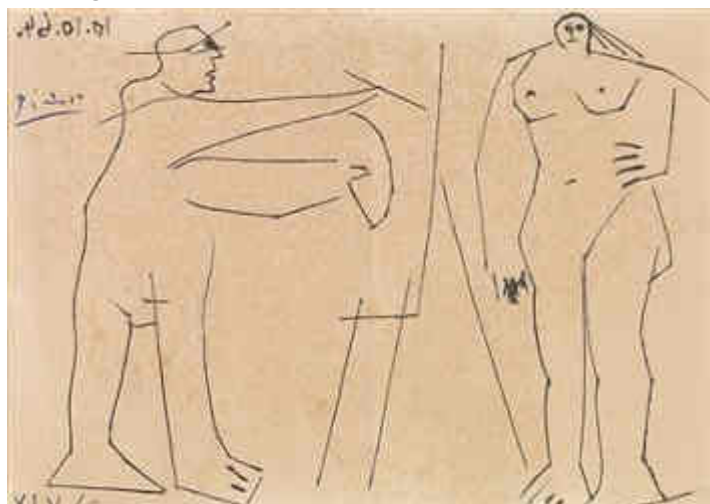
**Illustrations :** 1 transfer lithograph by Picasso 25 x 18,6 cm (*Le peintre et son modèle II*); 1 lithograph after Picasso (frontispiece); 9 additional lithographs by Marc Chagall (dust jacket), Miro, Giacometti, André Minaux, Paul Jenkins, Henri Matisse, André Masson, Alexander Calder and Bernard Buffet.

**Print run:** 1100 unnumbered copies: 1000 on Vélín d'Arches plus 100 on Vélín de Rives BFK for the artists, collaborators and friends of the Imprimerie Murlot and the Redfern Gallery.

**Catalogues raisonnés:** Cramer : 132 Reuße : 854 Murlot : 400 Bloch: 1846





**224. Title: *Le Picasso de Poche*****Author:** Picasso, Marcel Duhamel**Date:** 1964**Publisher:** Au Dépens d'un Amateur, Paris (Marcel Duhamel)**Typography, text & binding:** Imprimerie Union, Paris**Printer of Illustrations :** Daniel Jacomet (pochoirs); Crommelynck (emgravings)**Paper:****Size:** 10,4 x 13,4 cm (Vol I), 10 x 7,5 cm (Vol II)**Illustrations :** 1 engraving with burin 13 x 17,5 cm (*Peintre et modèle*) on Auvergne. Additional 30 impressions signed and 100 impressions of the engraving with remarques added by Picasso on February 8, 1965. Fascimilie drawings by Picasso, printed at the Atelier Daniel Jacomet.**Print run:** 850 copies: 100 with the engraving (I-L for France, LI-C for the U.S.); 750 without the engraving (1-375 for France and 376-750 in English for the U.S); some hors commerce for the artist and his friends with a signed impression of the engraving.**Catalogues raisonnés:** Cramer : 129 Bloch: 1177, 1848

Poche, 1964, with dry point etching. Artist's linen-bound hardback book, with original cover design by Pablo Picasso, 116 pages, small format (containing fascimilie drawings also by Picasso, printed in Paris at the Atelier Daniel Jacomet, with the accordian-fold justification book, *A propos d'un carnet*, with text in French. Text by Marcel Duhamel, all contained in the original specially fabricated "envelope" with original designs by Picasso, printed by color lithography, recto and verso, all of the above contained in the original clear plastic case with printed name.

**Comment:**

We have here a typical example of the evolution of a Picasso work in the process of production of the book, perhaps due to requests for him to improve it. The artist took in 1957 a notebook like the one used for the *Carnet de la Tauromaquia* (Cramer 121) and drew some of its 100 pages with brush and India ink, i.e., without colors, some twenty caricatures, flowers, insects, birds, lines, numbers etc. The cover of the notebook was drawn with undulating yellow lines and blue diamond-shaped figures. He then put the notebook in an envelope, in which he stamped the goat emblem of his exhibition in



Comprised of plastic sleeve, paper envelope, fold-out informational sheet and bound book containing 80 small illustrations by Picasso. *Le Picasso de*





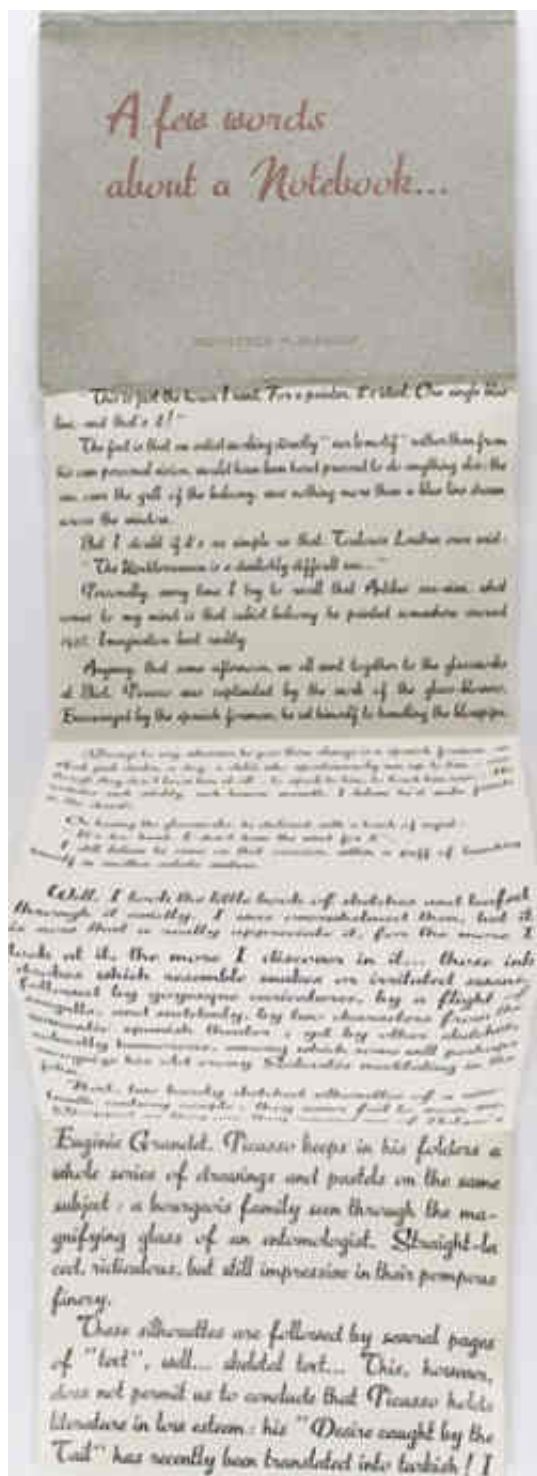
Vallauris and drew in six wax crayon colors the name of the addressee: (Señor Don Marcel Duhamel, Antibes A.M.” A.M. stood for “Alpes Maritimes”, the French department in the Riviera. On the back of the envelope, Picasso drew a sun in yellow and green and a thick blue line representing the Mediterranean sea. Duhamel was about to celebrate his 57<sup>th</sup> birthday on July 16, 1957.

Picasso instructed then his son Paulo to deliver the envelope and notebook to the publisher. And several years later, Duhamel decided to publish the notebook and envelope. After receiving the authorization from Picasso, who agreed to do an engraving for the luxury *édition de tête*, which he engraved on October 10, 1964. Duhamel delivered notebook and envelope to Daniel Jacomet and wrote a text “*A propos d’un carnet*” (“A few words about a Notebook” in the English version) telling the story of the book, which was put by Imprimerie Union into another notebook with accordion pleats. The book appeared in December 1964, theoretically in the stated *édition de tête* of 100 copies with the etching and the current edition of 750 copies for France and the U.S.

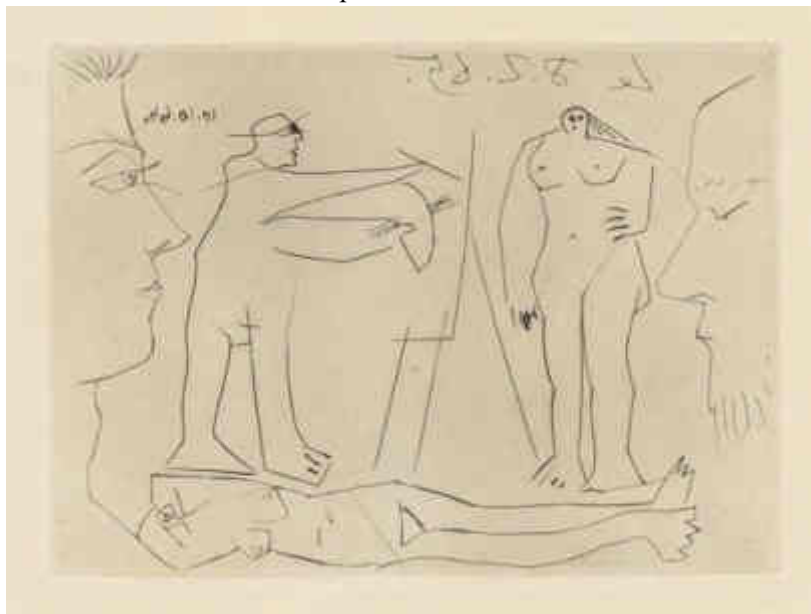
In fact, what happened was a bit more complicated than Cramer indicated. With the evidence we have, we understand that the sequence of events was the following: When Jacomet brought Picasso, to get his *bon à tirer*, the pochoir and collotype versions of the notebook and envelope, Picasso found them not entirely satisfactory. He then (on January 18, 1965) did four things to improve the product:

1. With a blue ball point pen he wrote in between the yellow lines of the notebook cover the inscription “Pour Duhamel Marcel le 18.1.1965”. The back cover received a new inscription: “Monsieur Jacques (barred) Marcel Duhamel” and small drawings, also in black.
2. In the notebook, using the same ball point pen, he filled more pages with about 20 drawings of faun heads, nudes, caricatures and monsters.
3. In the front part of the envelope he drew two figure heads, underwrote “Señor”, re-wrote in black the remaining text and added a line in the orange and red wax crayon lines. In the back of the envelope he added the inscription “Monsieur Marcel Duhamel” and added two figures, all in black.
4. In the plate of the engraving with burin, Picasso added remarques of three figures (young, aged and lying or dead) representing according to Cramer the ages of man. Cramer says that this was done on January 8, 1965, but we believe that it was done on the 18<sup>th</sup>, as the previous changes. Picasso often made mistakes in writing the dates: here he simply omitted a “1”.





But, no matter what Picasso wanted, it was too late to destroy the edition made by Jacomet and Crommelynck. Luckily, although the book formally came out in December 1964, one month later Jacomet had not finished the production of his notebook



facsimiles. Since the most important market for Duhamel was the U.S., it was decided to use the facsimiles already produced of the early Picasso designs for the French market and to produce new envelopes and notebooks with the January 1965 changes for the English edition. In order not to deprive French collectors of the improved Picasso drawings, it was then decided to re-publish the notebook and envelope in a new edition, named "Le carnet des Carnets", covered in the next entry of this catalogue.

### Miguel Orozco



Photo : Jacques Prévert, Pablo Picasso et Marcel Duhamel

Miguel Orozco

Picasso: 70 years of book illustration

**225. Title: *Le Carnet Des Carnets***

**Author:** Picasso, Marcel Duhamel

**Date:** 1965

**Publisher:** Au Dépens d'un Amateur, Paris (Marcel Duhamel)

**Typography, text & binding:** Imprimerie Union, Paris

**Printer of Illustrations :** Daniel Jacomet (pochoirs)

**Size:** 10 x 7,8 cm

**Illustrations :** 80 small illustrations by Picasso

**Print run:** 250 copies plus some hors commerce for the artist and his friends.

**Catalogues raisonnés: Cramer :** Not in Cramer

Comprised of plastic sleeve, paper envelope, fold-out informational sheet and bound book containing 80 small illustrations by Picasso. *Le Picasso de Poche*, 1964, with dry point etching. Artist's linen-bound hardback book, with original cover design by Pablo Picasso, 116 pages, small format (containing facsimile drawings also by Picasso, printed in Paris at the Atelier Daniel Jacomet, with the accordion-fold justification book, *A propos d'un carnet*, with

text in French. Text by Marcel Duhamel, all contained in the original specially fabricated "envelope" with original designs by Picasso, printed by color lithography, recto and verso, all of the above contained in the original clear plastic case with printed name.

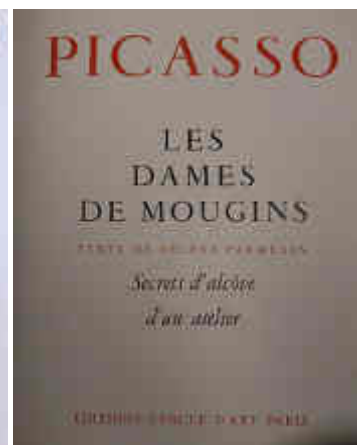
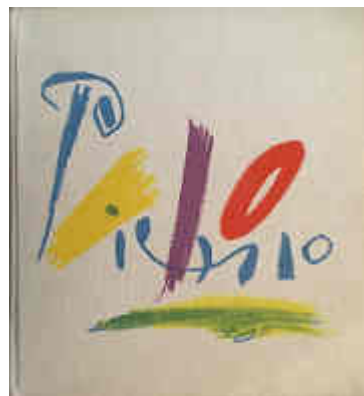




**226. Title: *Les Dames de Mougins*****Author:** Hélène Parmelin**Date:** 1964**Publisher:** Éditions Cercle d'Art, Paris**Typography, text & binding:** Imprimerie Union, Paris**Printer of Illustrations :** Crommelynck, Paris (etching); Mourlot (lithographs); Imprimerie Moderne du Lion (reproductions); Steiner, Basel (photogravure)**Size:** 31 x 28 cm**Illustrations :** 1 etching 11,4 x 23,5 cm (*Peintre et modèle*); 1 color lithograph after Picasso (*Nu*, page 7) 9 x 17,4 cm); 1 b/w lithograph after Picasso (page 47, 30 x 27cm *Portrait de Jacqueline*)**Print run:** 150 copies of the de luxe edition with the etching: 1 to 125 plus 25 hors commerce for the artist and his friends (126-150); regular edition in English and French, without the etching but with the lithographs.**Catalogues raisonnés:** Cramer : 127 Reuße : Not in Reuße Mourlot : Not in Mourlot Bloch: 1131**Comment:**

Les Dames de Mougins, Paris, Editions Cercle d'Art, 1964 (B. 1131; Ba. 1128; C. books 127)

the complete set of one signed and numbered etching, hors-texte, title page, text in French, justification and reproductions (some in colors), the etching on Richard de

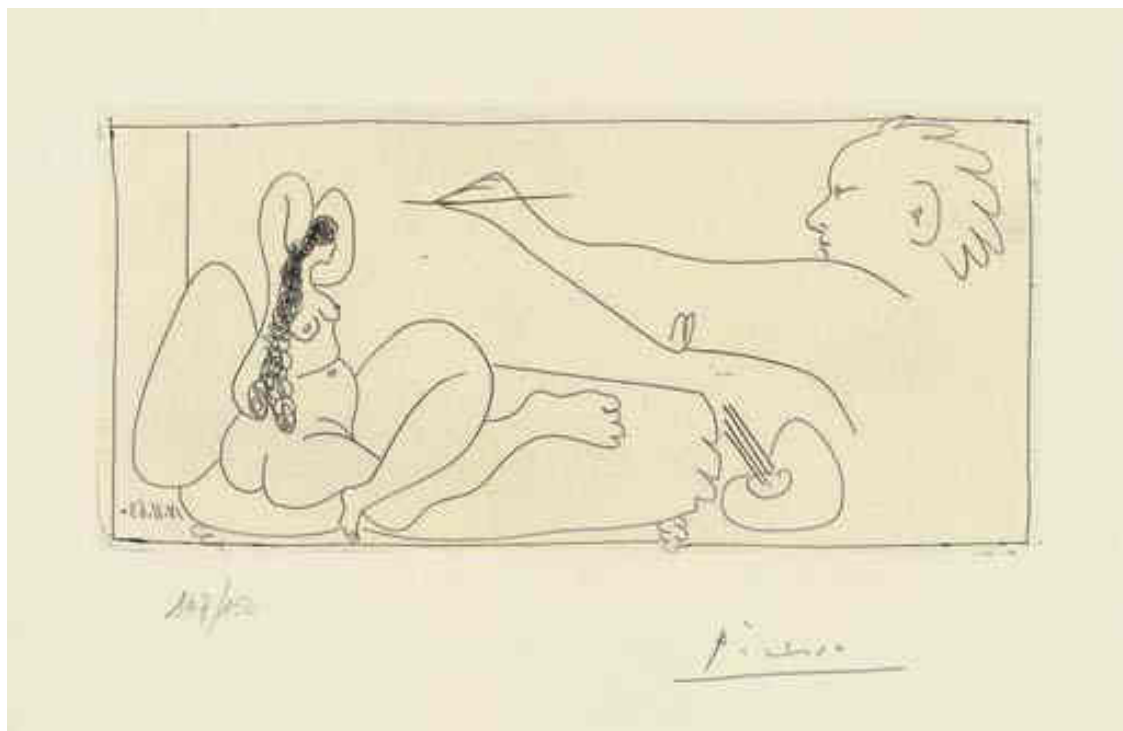


Bas, with wide margins, the etching loose (as issued), the text bound (as issued), original brown leather and cloth-covered box with gilt lettering on the spine and a color reproduction of a drawing by Picasso printed in colors on the front. 330 x 300 mm.

Hélène Parmelin

(1915-1998), companion of Picasso's friend Édouard Pignon, spent long moments in Picasso's studio: "The last hour we had spent, Picasso,

Jacqueline and I, in the top workshop, with *les Dames de Mougins*, to look at them one by one, four or five at a time. But they are only the first part of a huge triptych, because it was necessary to cut with an ax in the workshops in order to be able to evoke them in their totality today because it was a question of doing with these workshops as they are and they will never be again -since he works, since the paintings change, since they travel around the world





Miguel Orozco

Picasso: 70 years of book illustration

-an enormous book in three parts: Arbitrary, since in reality everything is mixed in. In Picasso's mind, these books had to express the living reality of his work: that is to say the work in progress, the thousand works in progress of his work in all the subjects, the empty studios, and full, as they are around him when he works. What he called the "alcove secrets" of a workshop".



**227. Title: *Le Peintre et son Modèle***

**Author:** Hélène Parmelin

**Date:** 1965

**Publisher:** Éditions Cercle d'Art, Paris

**Typography, text & binding:** Imprimerie Union, Paris

**Printer of Illustrations :** Crommelynck, Paris (etching);  
Fernand Chenot, Paris (lithographs and reproductions); Steiner,  
Basel (photogravure)

**Size:** 31 x 28,5 cm

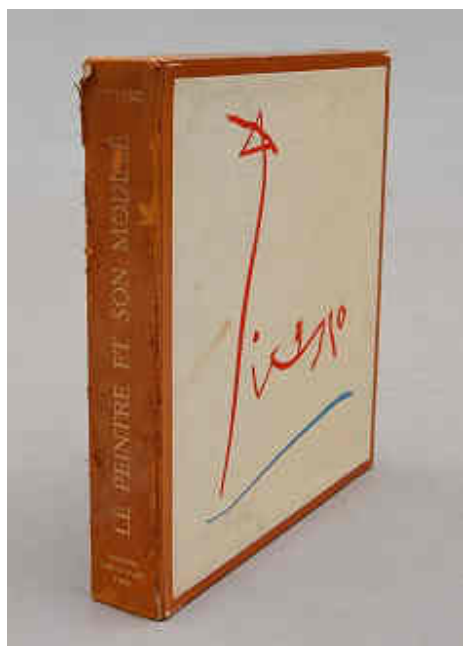
**Illustrations :** 1 etching 11,3 x 23,7 cm (*Peintre et modèle*) on  
Richard de Bas paper; 2 lithographs after Picasso, pages 43  
(black & white 22,8 x 27 cm) and 107 (brilliant colors 22,5 x 27  
cm)

**Print run:** 150 copies of the de luxe edition with the etching: 1  
to 125 plus 25 hors commerce for the artist and his friends (126-

150); regular edition in  
English and French,  
without the etching but  
with the lithographs.

**Catalogues raisonnés:** Cramer : 130 Reuße : Not in Reuße

**Mourlot :** Not in Mourlot **Bloch:** 1139



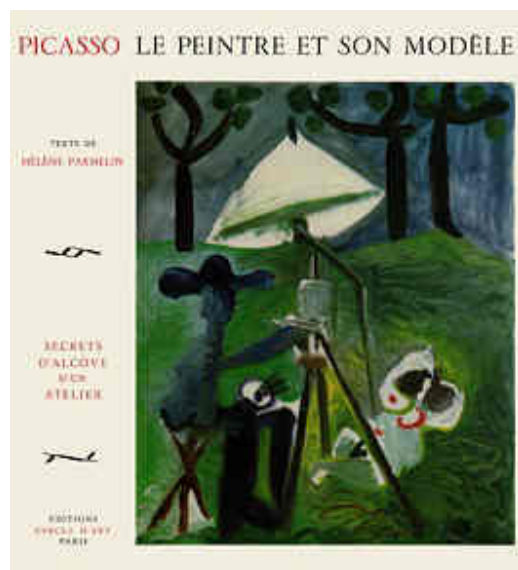
**Comment:** Voici le deuxième volume  
de la série *Secrets d'alcôve d'un atelier*  
faisant suite aux *Dames de Mougins*.  
Sainte peinture, reine des jours ! Pour le

vrai peintre, la peinture n'est pas un

monsieur qui peint toute la journée, ni une diplomatie de café, ni un papotage infini sur "qu'est ce que la peinture" et "pourquoi peignez-vous" ? ou d'autres objets de conversation dont ce siècle adore nourrir ses incompréhensions et ses vides. Pour le vrai peintre, la peinture dont il est porteur transforme le temps en interrogation. Faire ou ne pas faire ? Pourquoi faire ou ne pas faire ? Ceci ou cela ? Il faudrait tout peindre, tout embrasser, tout tenter, ouvrir à la connaissance la terre entière. Picasso a de la réalité une passion qui se souhaiterait apte à tout dévorer. L'énorme monde voudrait pouvoir entrer dans son désir. Tout devrait se prêter à devenir peinture. Il semble toujours, quand il ne peint pas, qu'il peigne tout le temps tout de même. En tout cas, il regarde avec intensité : c'est sa façon de peindre quand il n'est pas à l'atelier. Et dans les moments de détente, ou tout au moins de silence et d'immobilité, il regarde le monde comme il regarde sa peinture à l'atelier, avec la même interrogation anxieuse.

**Hélène Parmelin**

This is the second volume of the *Secrets d'alcôve d'un atelier* series following the *Dames de Mougins*. Holy painting, queen of days! For the real painter, painting is not a gentleman who paints all day, nor a coffee diplomacy, nor an infinite chatter about "what is painting" and "why do you paint"? or other objects of conversation that this

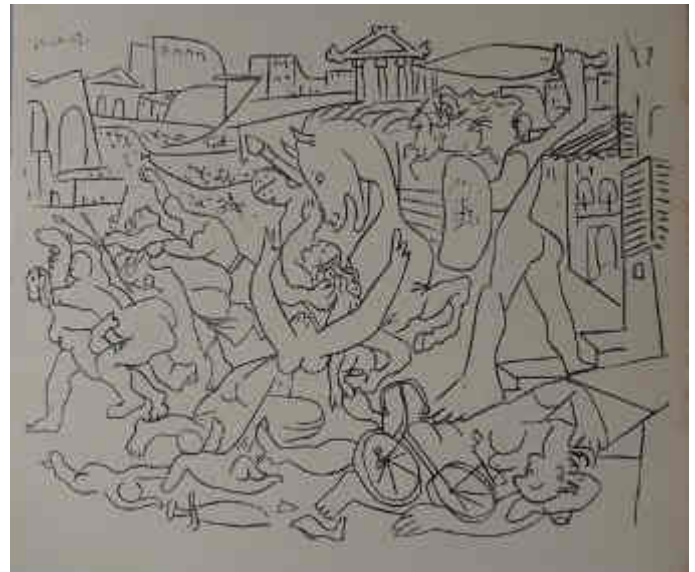


century loves to feed its misunderstandings and voids. For the true painter, the painting of which he is a bearer transforms time into questioning. Do or don'ts? Why do or not to do? This or that ? It would be necessary to paint everything, to embrace everything, to try everything, to open the whole earth to knowledge. Picasso has a real passion that would wish to devour everything. The huge world would like to be able to enter his desire. Everything should lend itself to becoming a painting. It always seems, when he does not paint, that he does so all the time all the same. In any case, he looks with intensity: it is his way of painting when he is not at the workshop. And in moments of relaxation, or at least silence and stillness, he looks at the world as he looks at his painting in the studio, with the same anxious questioning.

**Hélène Parmelin**



*Photo :  
Hélène  
Parmelin  
and  
husband  
Edouard  
Pignon  
with  
Picasso in  
1965*





**228. Title:** *Notre Dame de Vie*

**Author:** Hélène Parmelin

**Date:** 1966

**Publisher:** Éditions Cercle d'Art, Paris

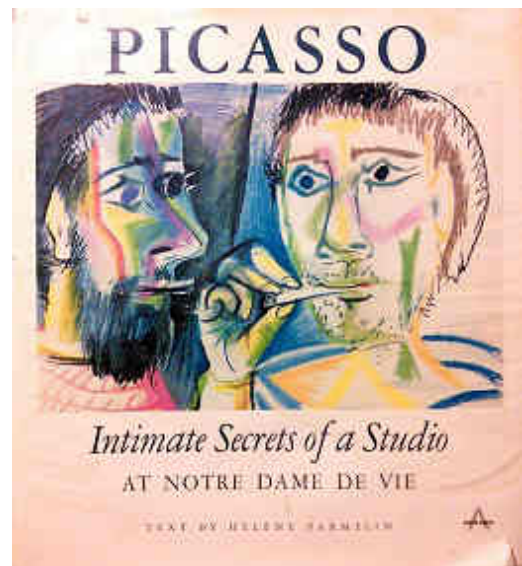
**Typography, text & binding:** Imprimerie Union, Imprimerie Moderne du Lion, Paris

**Printer of Illustrations :** Arnèra, Vallauris (linocut); Fernand Chenot, Paris (lithographs and reproductions); Steiner, Basel (photogravure)

**Size:** 31,2 x 28,3 cm

**Illustrations :** 1 linocut 39,7 x 34 cm (*Portrait d'Edouard Pignon*), signed in pencil; 12 lithographs after Picasso 20 x 26 cm in pages 8, 20, 25, 27, 33, 35, 37, 39, 41, 53, 54 & 55.

**Print run:** Print run: 150 copies of the de luxe edition with the etching: 1 to 125 plus 25 hors commerce for the artist and his friends (126-150); regular edition in English and French, without the etching but with the lithographs.



Catalogues raisonnés: Cramer : 134 Reuße : Not in Reuße Mourlot : Not in Mourlot Bloch: 1230



**Comment:**

Note that several versions of the linocut's frame exist in different copies of the De luxe edition.





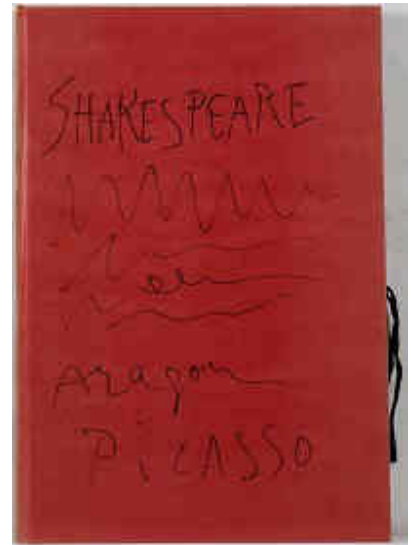


**229. Title: *Shakespeare*****Author:** Louis Aragon**Date:** 1965**Publisher:** Cercle d'Art, Paris**Typography, text & binding:** Imprimerie Union, Paris**Printer of Illustrations :** Mourlot (lithograph); Imprimerie Moderne du Lion (Fernand Chenot) for the reproductions**Paper:** Vélín d'Arches**Size:** 48,5 x 33,5 cm**Illustrations :** 1 transfer lithograph 22,2 x 33,5 cm (*Portrait de Shakespeare*), signed and dated in the stone and in pencil**Print run:** 150 copies on Vélín d'Arches with the lithograph: 125 numbered I to CXXV; 25 hors commerce for author, artist and friends HC 1 to HC 25. There is also an edition without the lithograph in English and French.**Catalogues raisonnés:** Cramer : 131 Reuße : 858 Mourlot : 405 Bloch: 1197**Comment:**

Picasso does not make any lithograph until Sunday February 28, 1965 in which he draws a small portrait of William Shakespeare to illustrate a book by his ex-friend Louis Aragon, edited as usual, by Cercle d'Art. Picasso had made the 17th and 18th of April 1964, 9 days before the fifth centenary of the birth of the great bard, a series of eleven portraits of the poet with pencil and ink on paper. Perhaps inspired by them, Aragon wrote an account of a dream he had that took place in Shakespeare's Denmark. Aragon may also appropriate an initiative that was not his, since on December 29, 1964,

Kahnweiler had transmitted by letter to Picasso a request from Hélène Weigel, the widow of Bertolt Brecht who was still directing the Berliner Ensemble in Communist Germany, to make a portrait of Shakespeare, probably to illustrate a book edited by the actress with texts of the German playwright on the great bard<sup>9</sup>.

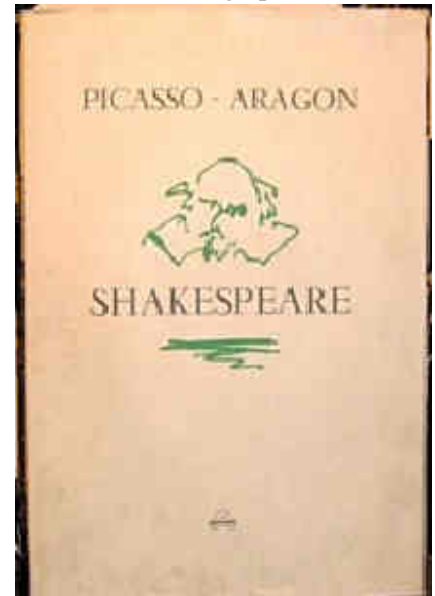
The story by Aragon, together with a preface entitled "Shakespeare, Hamlet and us" were enough to make a book that carries in the center a booklet with reproductions of the eleven Picasso drawings. But of course something



<sup>9</sup> Letter from Daniel-Henry Kahnweiler to Picasso dated 29.12.1964. Galerie Louise Leiris Archives. Cited in Assouline 1988, p. 436

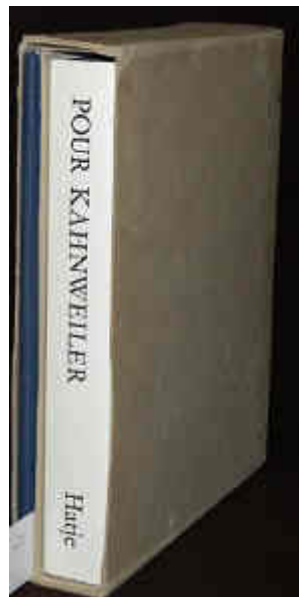
original was needed, so Picasso contributed an original lithograph for the frontispiece of the luxury copies. The lithograph (R. 858, M. 405), made on a report paper that Picasso dates and signs, passed to stone, was printed on a large Arches vellum paper (48.5 by 32.6 cm) despite the fact that the drawing only occupies a quarter of it. 150 copies of it were printed, numbered from 1 to 150 for the 125 luxury copies of the book and the 25 hors commerce copies for Picasso, Aragon and other book collaborators. Picasso also contributed another small drawing as a vignette for the title page, a vignette that was published in green in the current English edition and in black in the French edition (3,000 copies in total that did not include the original lithograph).

Although the Reuße reasoned catalog indicates that the 150 luxury copies of the book contain this numbered and signed lithograph, the illustration that accompanies the entry appears only with the signature and date, which are actually made on the plate. The fourth volume of Mourlot's catalog, for its part, omits this lithograph. In fact, the 150 copies of the lithograph are all signed and dated on the report paper and also contain the graphite pencil numbering 1-150/150 at the bottom left and an additional Picasso signature in pencil below the printed date. We have located several copies with large margins and with the additional signature of Picasso. A copy of this lithograph, unnumbered, was sold by Ketterer Kunst in its auction No. 276 *Art of the 19th and 20th Centuries*, on December 7, 2002 (Lot 326). It was awarded € 3,680. But ten years later, Ketterer herself sold another copy signed and numbered 1/150 for € 2,500 (Auction 395 *Modern Art / Side lines of the German Avantgarde* of October 19, 2012, Lot 279). In 2005, Cornette de Saint-Cyr in Paris had auctioned copy numbered 111/150 and signed twice by Picasso in its sale on November 20. This lot 175 was estimated between 4 and 5,000 Euros. Swann Galleries of New York sold another copy numbered 48/150 and signed at its auction 2286, *19th & 20th Century Prints & Drawings*, on 20.09.2012. This lot 570 was estimated between 4 and 6,000 dollars. Christie's also sold another copy in 2012, this time numbered 20/150, in its London auction 5334 *Valuable Printed Books And Manuscripts* held on June 13, 2012 (Lot 115). It was awarded for 2,750 Pounds (\$ 4,252). To buy the complete book with lithograph becomes more expensive. The house Marninart of Reston, Virginia (USA) had in the autumn of 2013 a copy for sale for \$ 8,000. It is numbered 20/150, and the lithograph it contains has the same numbering and the two signatures of Picasso, printed and autograph.



**Miguel Orozco**



**230. Title: *Pour Daniel-Henry Kahnweiler*****Author:** Werner Spies**Date:** 1965**Publisher:** Verlag Gerd Hatje, Stuttgart**Typography, text & binding:**

Ensslin &amp; Laiblin, Reutlingen

**Printer of Illustrations :**

Mourlot

**Paper:** Vélín de Rives**Size:** 30 x 22,5 cm**Illustrations :** 2 transfer

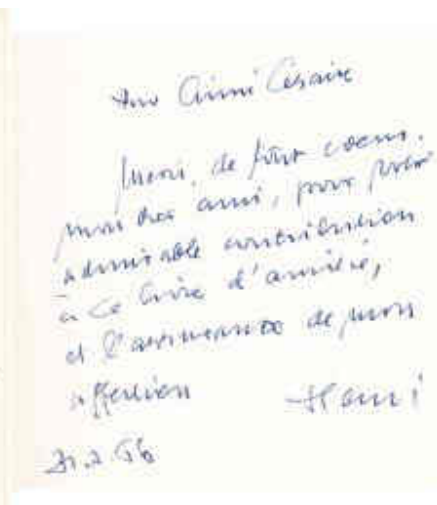
lithographs 28 x 19,5 and 29,5 x 21,5 cm dated and signed in the stone; 7 other original lithographs by Andre Beaudin, Elie Lascaux, Sebastien Hadengue, Eugene de Kermadec, Andre Masson, Suzanne Rogers and Yves Rouvre.

**Print run:** 1000 copies on Vélín de Rives: 200 with a signed suite of the 9 lithographs (1-100 for the market and I to C for collaborators, friends of Kahnweiler and

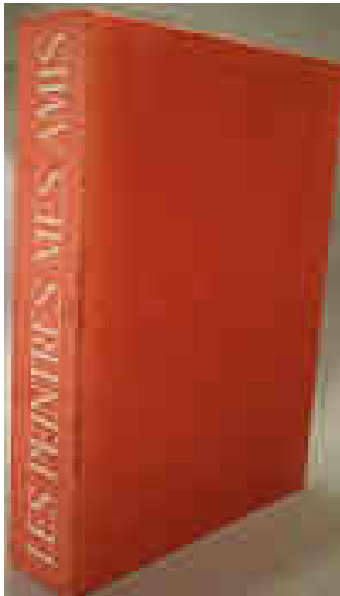
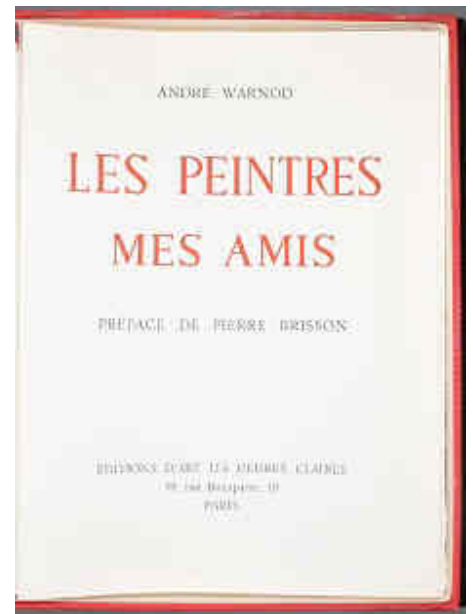
publisher); 800 unnumbered, with the lithographs.

**Catalogues raisonnés: Cramer :** 133 **Reuße :** 856 (for both)**Mourlot :** 403, 404 **Bloch:** 1179, 1180

**Comment:** 200 copies, containing 1 clothbound book, 311 pages, text in French and German, ill'd with 9 original unsigned lithographs (the two Picasso prints dated and signed in the plate); cloth with dust jacket. The deluxe edition also contains an extra suite of the 9 lithos, each signed by respective artist, housed in a separate portfolio. The lithos are by: André Masson, Elie Lascaux, André Beaudin, Suzanne Roger, Eugene de Kermadec, Yves Rouvre, Sebastien Hadengue (all in colors). The book and the portfolio are fit in a carton slipcase with 2 compartments and custom-made linen folding box with label on spine. On Friday June 12, 1964, Picasso renews his infidelity to Kahnweiler making two lithographs that will illustrate a book and will also be sold signed. But this time it is for a good cause: to pay tribute to the gallerist himself for his 80 years. The idea came from art critic Werner Spies, who wanted to tell Kahnweiler's story in the book. It also included the testimony of dozens of writers, artists and intellectuals. In addition to Picasso, other artists contributed to the book with lithographs (Elie Lascaux, Andre Beaudin, Andre Masson, Suzanne Roger, Eugene de Kermadec, Yves Rouvre and Sebastien Hadengue). For the cover of the book (*Visage*, R.856, M. 403), Picasso draws a face with lithographic pencil and frottage to which vertical and horizontal strokes give a cubist air that make the painter return half a century, to the time he made his famous portrait of Kahnweiler from 1910 preserved in the Art Institute of Chicago (Zervos II.1: 227). The second lithograph (*Le Fumeur*, R. 856, M. 404) represents a smoking man's face in the style of which Picasso painted almost obsessively since May 1964 and for many months. Both are printed at 800 copies for the current edition of the book *Pour Daniel-Henry Kahnweiler* (Cramer 133), plus 100 copies printed on Rives vellum, with a suite of 9 numbered and signed lithographs (two of them by Picasso). A further 100 copies numbered I to C are printed for friends and collaborators of Kahnweiler and the publisher, which also carry a suite of lithographs. In total then, 1200 copies of each lithograph, in sizes of 29.5 by 21.5 cm for the cover and 28 by 19.5 cm for the included in the book.

**Miguel Orozco**



**231. Title: *Les Peintres mes amis*****Author:** André Warnod, Pierre Brisson**Date:** 1965**Publisher:** Éditions d'Art Les Heures Claires, Paris**Typography, text & binding:****Printer of Illustrations :** P.-J. Ballon (Picasso lithograph)**Paper:** Grand Vélín d'Arches**Size:** 38 x 29 cm**Illustrations :** 1 lithograph after Picasso (*Garçonnet III*); 18 other plates after Derain and Van Dongen (printed by Lucien Détruit), Dufy, Matisse, Chagall, Dunoyer de Segonzac, Cavaillès, Terechkovitch & Carzou, Buffet (P.-J. Ballon), Miro (Atelier Arte), Villon, Zadkine (Manuel Robbe), Braque (Crommelynck), Vlaminck, Rouault, Pascin, Utrillo.**Print run:** 250 copies on Grand Vélín d'Arches and some hors commerce for collaborators with a decomposition of one print (e.g., 33 plates for the Picasso lithograph)**Catalogues raisonnés: Cramer :** Not in Cramer **Reuße :** Not in Reuße**Mourlot :** Not in Mourlot **Bloch:** Not in Bloch**Comment:**

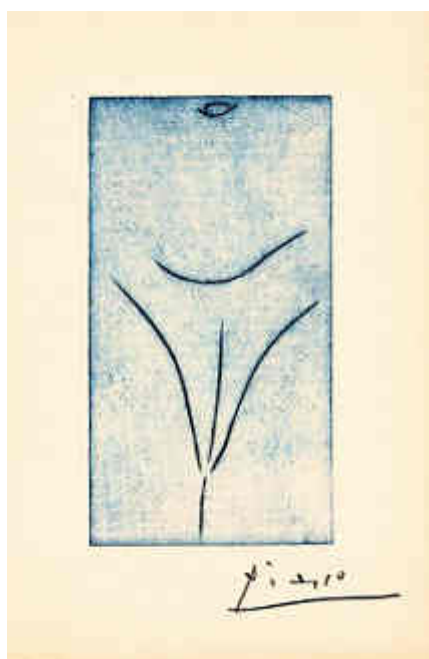
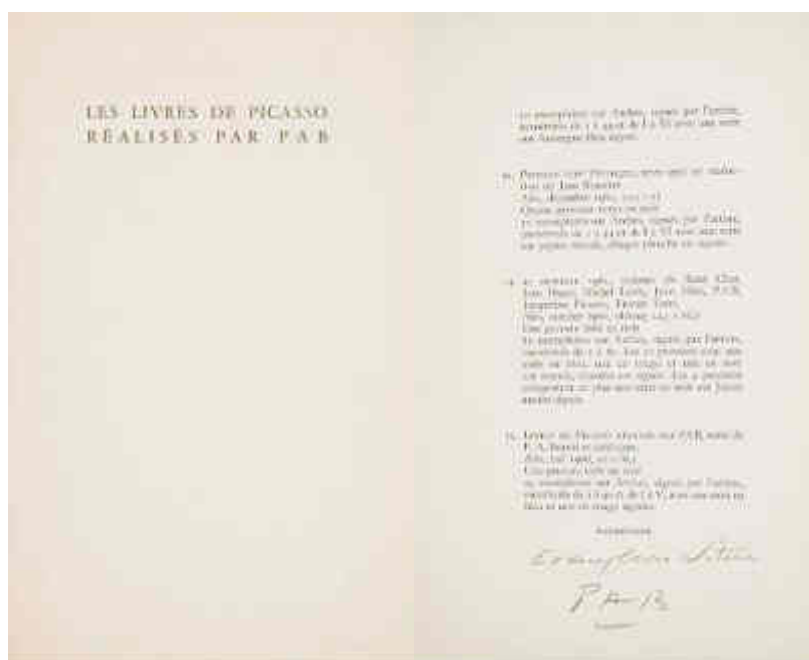
1 large volume unbound, 220 pages and 5 unmounted false-prints, with 19 inset plates in color and a portrait of A. Warnod in frontispiece (collotype), under the title of the editor. Preface by Pierre Brisson. Lithographs by Derain and Van Dongen (printed by Lucien Destruit), lithographs by Dufy, Matisse, Chagall, Dunoyer de Segonzac, Cavaillès, Terechkovitch and Carzou. Lithographs by Picasso, and Buffet (by P.-J. Ballon), Lithographs by Miro (printed by Atelier Arte), etchings by Villon and Zadkine (printed by Manuel Robbe), etching by Braque (printed by A. and P. Crommelynck).

Original etchings by Braque, Jacques Villon, Zadkine. Original woodcuts by Vlaminck, Rouault, Pascin, Utrillo. Original lithographs by Derain, Dufy, Matisse, Van Dongen, Picasso, Chagall (engraved by Sorlier), Dunoyer de Segonzac, Cavaillès, Tereshkovitch, Bernard Buffet, Carzou, Miro. Edition limited to 250 numbered copies on large Arches vellum, and some non-commercial copies.



**232. Title: *Les livres de Picasso réalisés par PAB*****Author:** Pierre-André Benoit**Date:** 1966**Publisher:** Pierre-André Benoit, Alès**Typography, text & binding:** Pierre-André Benoit, Alès**Printer of Illustrations :** Pierre-André Benoit, Alès**Paper:** Vélín d'Arches**Size:** 25 x 16,5 cm**Illustrations :** 1 engraving with burin on celluloid 16,5 x 9 cm . Additional impression on paper 32.8 x 25 cm**Print run:** 45 copies on Vélín d'Arches 1/40 to 40/40 with the signed engraving and 5 copies with a suite in blue and in red, numbered I to V**Catalogues raisonnés: Cramer :** 135**Bloch:** 1235**Comment:**

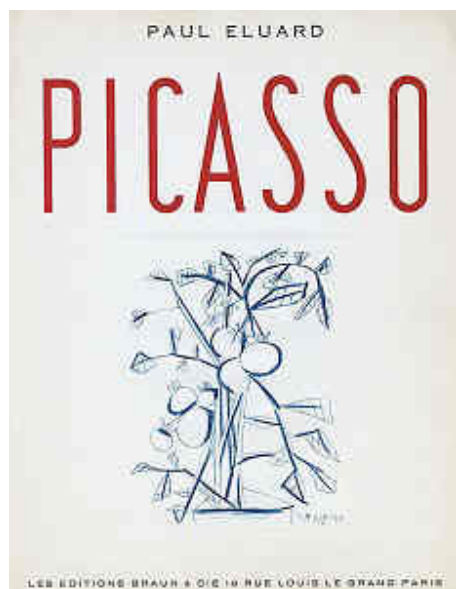
Preface and bibliography by PAB, who numbered and signed the copy underneath the corresponding bibliographical description. One of Picasso's best-known erotic images, strong and simple. No wonder it was used as cover illustration for the catalogue of the exhibition "Picasso érotique" (Paris, 2001). The regular edition of this book (45 copies with the etching in black) has become very scarce, but the edition with three etchings is just not to be found anymore. Review of the 15 books published jointly by PAB and Picasso



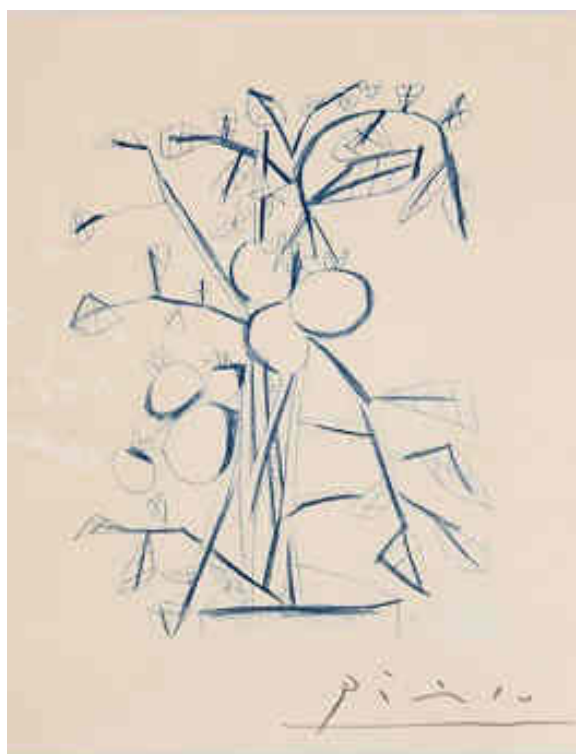
until 1966. "Making a book with Picasso is always a delight and it is as if by magic that all these were conceived. The afternoon, a few minutes were hardly necessary to expose the project, the next day, when it was not at the moment, the plates were engraved. All these engravings are on celluloid. Picasso in 1906-1907 had made two engravings on this material. For this new series, much more considerable, he used celluloid with the greatest and most inventive freedom, even for books, however thin they might be like *l'Escalier de Flore* or *la Rose et le Chien*, are they unique in the whole and as important as others illustrated by Picasso. PAB will say later: "I saw Picasso do the engraving for this catalog, it was without his intention that one trait led to another and that the drawing was composed, erotic and lily-white".

Miguel Orozco

We have observed that in some of the copies of this book were accompanied not by the engraving mentioned in the Cramer, but by a lithograph, signed in pencil, of 18,5 x 15 cm, also illustrated here. We believe this is due to a shortage of engravings to cover all the copies of the book printed, since it was not contemplated to print author or collaborators' copies, like the one we illustrate and that has the lithograph. In fact, we think this is actually a chromolithograph used as the cover of the book "Picasso dessins" of 1952.



Picasso: 70 years of book illustration





**233. Title: *Sable Mouvant*****Author:** Pierre Reverdy**Date:** 1966**Publisher:** Louis Broder, Paris**Typography, text & binding:** Fequet et Baudier, Paris**Printer of Illustrations :** Crommelynck, Paris**Paper:** Vélín de Rives**Size:** 50 x 40 cm**Illustrations :** 10 aquatints, some reworked with drypoint and/or screpper of various sizes from 37,3 x 27 cm to 38,3 x 27,5 cm**Print run:** 225 copies: 1 to 229 plus I to XX on Vélín de Rives with watermark LB; 15 chapelle copies 1/15 to 15/15. All signed by Picaso in pencil.**Catalogues raisonnés:** Cramer : 136 Bloch: 1183-1192**Comment:**

Sable Mouvant. With 10 etchings by Pablo Picasso. Reverdy, Pierre.

Paris:  
Louis

Broder, 1966, first edition thus, one of 220 copies (total edition 255), signed by Picasso on the justification page, with 10 original etchings, with aquatint, drypoint and scraper. Loose in original wrappers and parchment cover with cloth-covered slipcase. Edition limited to 255 copies, signed by the artist. "Sable mouvant (Quicksand) was Pierre Reverdy's last poem. Rene Char had asked him to write the verses for a collection of works by twelve poets to be illustrated by Jacques Villon, but the

projected volume never appeared. Reverdy died on June 17, 1960 at Solesmes, the famous abbey to which he had retired in 1926. His death went almost unnoticed; in fact only three friends - Braque, Picasso and Teriade - had been

informed of it. As a tribute to the incorruptible friend who had so clearly seen the pitfalls of Picasso's genius, and the price he would pay for his fame, Picasso agreed to illustrate a posthumous edition of Sable Mouvant. Ten aquatints were selected from the great series of prints on the theme of the artist and model that Picasso had explored indefatigably during the winter of 1963-64 and in February and March of 1965. The effect of the aquatints chosen for the book builds as one proceeds from one to the other, so that their final impact is fully as powerful as that of the text." (Patrick Cramer).







**234. Title: *Papiers collés 1910-1914***

**Author:** Jean Cassou

**Date:** 1966

**Publisher:** Au Pont Des Arts, Paris

**Typography, text & binding:** Fequet et Baudier, Paris

**Printer of Illustrations :**

Crommelynck (aquatint);

Mourlot (lithographs)

**Paper:** Grand Vélin de Rives

**Size:** 66,2 x 51,2 cm

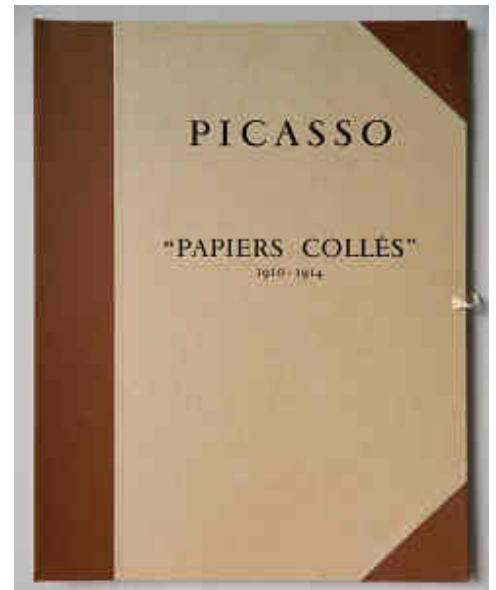
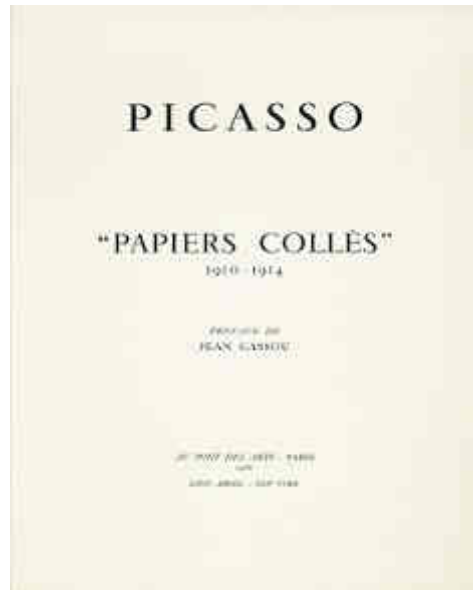
**Illustrations :** 1 aquatint

38,5 x 27,5 cm (*Le faune barbu*) signed in pencil and numbered 1/100 to 100/100;

10 lithographs after Picasso works of 1910-1914; 1 collage made especially for this portfolio on October 30, 1966

**Print run: 300 copies in** Grand Vélin de Rives: 100 with ther etching, 200 without it and some hors commerce for collaborators

**Catalogues raisonnés: Cramer :** 137 **Reuße :** Not in Reuße **Mourlot :** Not in Mourlot **Bloch:** 1231



**Comment:** Picasso, Papiers Colles 1910-1914.

Portfolio with 10 lithographs in color by Picasso, preface by Jean Cassou. Au pont des arts, Paris, 1966.

Limited on 300 numbered copies. Loose as issued, in

beige cloth folder with brown corners and spine, and tie-strings. Printed on Grand Veline de Rives paper, Double Elephant Folio, comprising one aquatint, signed in pencil,

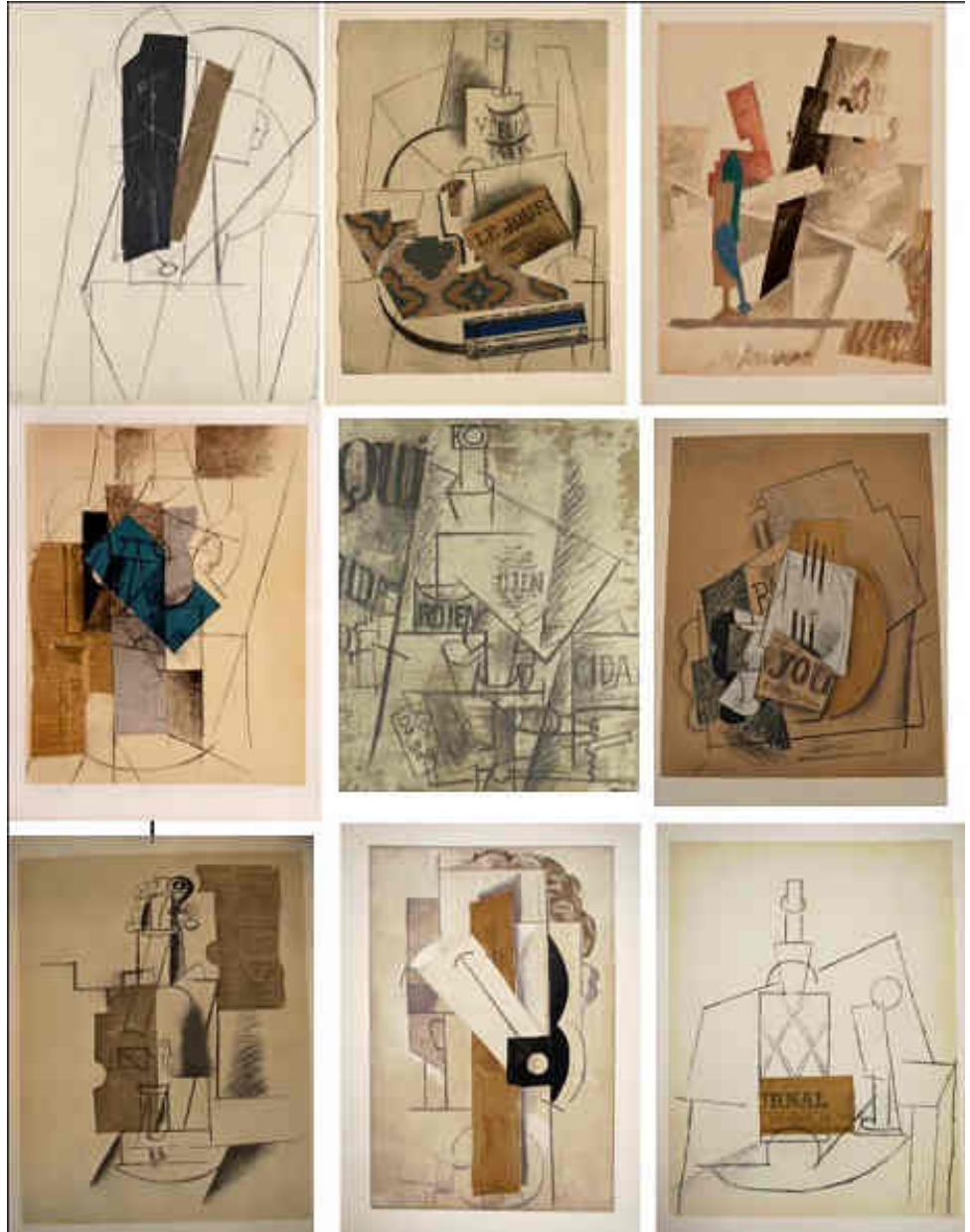
on Rives, with title, text, table of plates, and a collection of 10 lithographs in color, reproducing 10 Picasso paintings, drawings and collages created between 1910 and 1914, which were donated to the Musee National d'Art



Moderne, in Paris, by Marie Cuttoli-Henri Laugier. Six of ten lithographs are signed in the stone. Picasso collaborated actively with the production of the portfolio, and composed especially for this edition, a collage for the frontispiece.

Pablo Picasso, through his *Papiers Collés* Collection, once again proved himself an innovative force in the world of modern art. Working outside of the classical traditions of his day, Picasso pushed boldly forward in giving credibility not only to the eye and hand, but to the mind of the artist as well.

Created between the years of 1910 and 1914, this collection embodies the emerging art form of the collage. Both Picasso and his contemporary, Braque, the two founders of cubism, explored the idea of collage and were among the first to introduce this new art form into the high art world. From the French word *coller* which means to stick, a collage is a composition of bits of objects, such as newspaper or cloth, glued to a surface. *Papier Collés* refers specifically to paper collage. Picasso often utilized cuttings from the newspaper, *Le Journal*, to introduce the possibility of allusion to everyday events in the very fabric of the work.



**235. Title:** *La Provence point Oméga*

**Author:** René Char

**Date:** 1966

**Publisher:** Imprimerie Union, Paris

**Typography, text & binding:** Imprimerie Union, Paris

**Printer of Illustrations :** Imprimerie Union, Paris

**Paper:** Auvergne

**Size:** 15,5 x 11 cm (booklet) 76,5 x 56 cm (poster)

**Illustrations :** One lithographed drawing by Picasso in the poster that accompanies the de luxe copies of the second edition of the pamphlet (76,5 x 56 cm)

**Print run:** 45 copies with the poster

**Catalogues raisonnés: Cramer :** Not in Cramer

**Comment:** When, in 1965, it was decided to build a nuclear launching station on the Albion plateau, not far from Apt and Céreste, where since the years of resistance he had remained very attached to, René Char did not hesitate to organize quickly demonstrations against the project and publish at 2000 copies a small booklet (with 60 de luxe copies on Vélin d'Arches, signed) in which he violently denounces the atomic danger. The homonymous poster will be printed the following year, in February, with a reworked text and an illustration of Picasso. A reprinted edition of 45 copies, on Auvergne paper, is produced, printed by Imprimerie Union.





### 236. Title: *Les Transparents*

**Author:** René Char

**Date:** 1967

**Publisher:** Pierre André Benoit, Alès

**Typography, text & binding:** Pierre André Benoit, Alès

**Printer of Illustrations :** Pierre André Benoit, Alès

**Paper:** Vélín de Rives, China

**Size:** 33,5 x 26 cm



#### **Illustrations :**

4 cardboard cuts from 16.5 x 14 cm to

24,7 x 18,6 cm, unsigned; 1 cardboard cut for the suite 25 x 16,7 cm signed

**Print run:** 60 copies on Vélín de Rives : 50 with 4 prints, the book signed by Picasso ; 10 with a suite of the 5 prints signed on China.

**Catalogues raisonnés:** Cramer : 138 Bloch: 1236-39, 1369

#### **Comment:**

*Les Transparents*. By René Char. With 5 cardboard-cuts by Picasso. Folio, loose as issued in the publisher's wrappers and a cloth folding box. Alès: PAB, 1967. Marvellous collaboration between three good friends, André Benoit, René Char and Picasso. Rene Char's poems tell of "Transparents," beings who appear as enlightened and affable vagabonds. Picasso made a total of five cardboard cuts - mysterious faces at once animal and human - of which four appear in the regular edition, and the fifth only with the first ten copies which were accompanied by a suite on Chine. This unique copy is one of the fifty with an extra handwritten colophon by Benoit, and is accompanied by two signed

impressions on Chine, one version each of the extra plate on Chine and on Rives and 4 impressions on various papers.

According to Cramer, in order to illustrate the *Transparents* poems, Picasso made in 1966 cardboard cuttings that can be printed in cartography, telluric masks of which 4 will be retained for the book. The idea to draw the card in the manner of an engraving was concretized by Benoit in 1959 (with Braque, for the book *Dans vos jardins*, the cartulographie is a development of celluloid engraving, which also allows cutting making the material *transparent*.



**237. Title:** *Picasso Théâtre*

**Author:** Douglas Cooper

**Date:** 1967

**Publisher:** Éditions Cercle d'Art, Paris

**Typography, text & binding:** Imprimerie Union, Paris

**Printer of Illustrations :** Crommelynck (engraving); Imprimerie du Lion, Paris (reproductions)

**Paper:** Vélín de Rives

**Size:** 29,5 x 25,2 cm

**Illustrations :** 1 engraving with drypoint, burin and scraper 16,9 x 22,8 cm signed in pencil

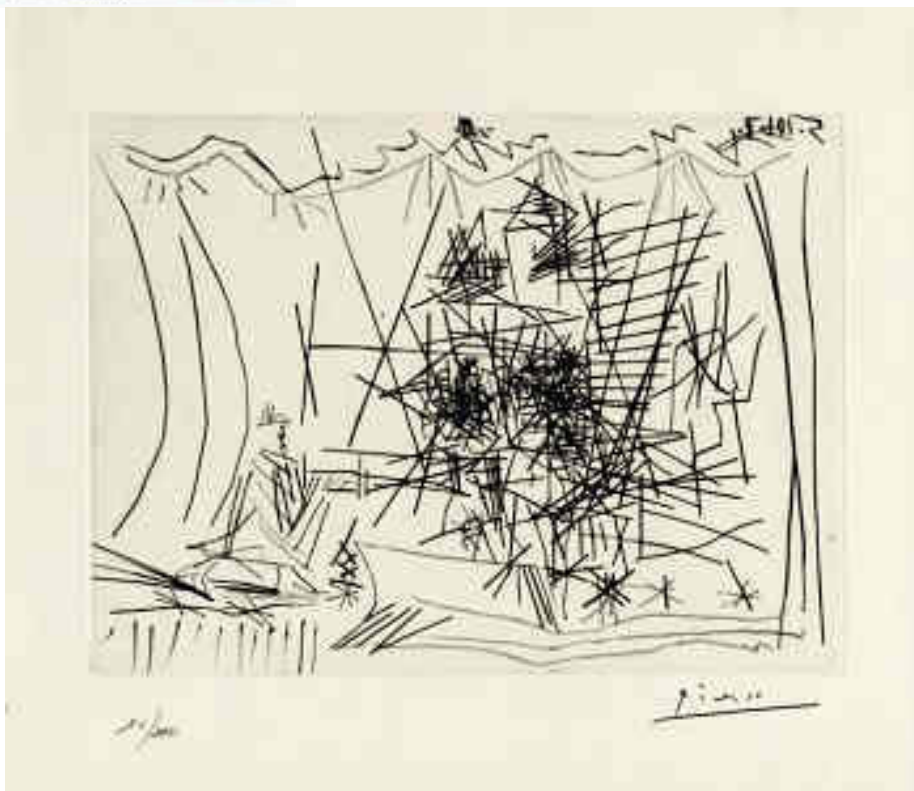
**Print run:** 125 copies with the engraving: 1 to 100 and 25 hors commerce for author and friends HC 1 to HC 25. There is a regular edition in French, English and German

**Catalogues raisonnés:** Cramer : 139 Bloch: 1256

**Comment:** Cooper, Douglas Picasso Theatre Editions Cercle d'Art



Paris 1967 1st Ed.; 4to bound in pictorial decorated cloth; brown leather clamshell with plexiglass view window with canvas surround; rear cover canvas; gilt spine lettering; red velvet interior. Cooper, a curator at the Mayor Gallery, collected early cubist paintings and wrote numerous books, articles etc. on the Cubist painters.



**238. Title:** *La flûte double* 16 Dessins, Aquarelles Lavis

**Author:** Hélène Parmelin

**Date:** 1967

**Publisher:** Au Vent d'Arles, Paris

**Typography, text & binding:**

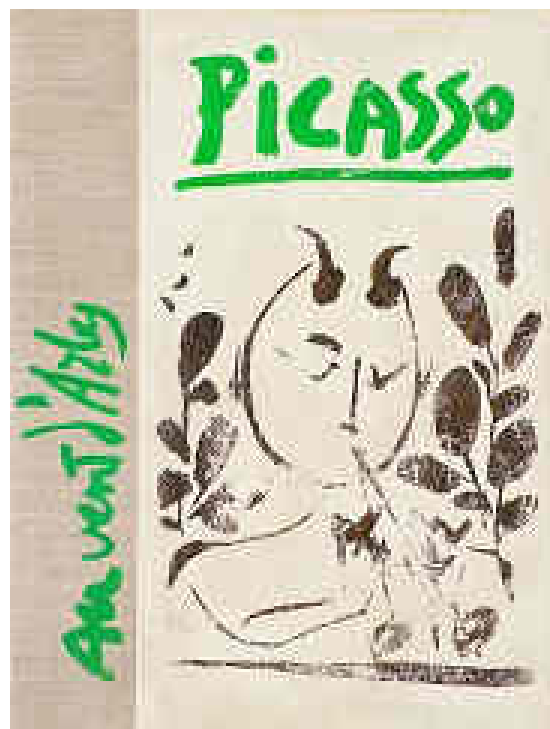
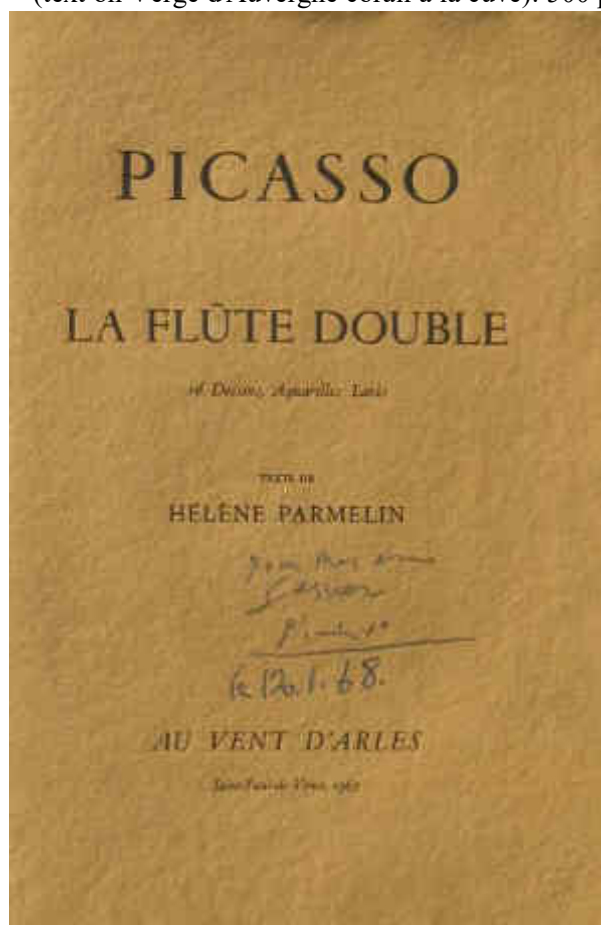
**Printer of Illustrations :** Daniel Jacomet

**Paper:** Vergé d'Auvergne corail à la cuve, Auvergne Richard de Bas à la forme

**Size:** 53,5 x 41,5 cm

**Illustrations :** 16 pochoirs after watercolours by Picasso done between 1932 and 1955, most 54 x 42 cm.

**Print run:** 530 copies on Auvergne Richard de Bas à la forme (text on Vergé d'Auvergne corail à la cuve): 500 plus 30 hors commerce for



collaborators

**Catalogues raisonnés:** Cramer : Not in Cramer Monod: 8860

**Comment:**

La flûte double 15 dessins, aquarelles, lavis by Picasso. The complete portfolio comprising 15 pochoirs, by Jacomet of drawings, watercolors, and wash-drawings by Picasso, six printed in colours, 1967, numbered (edition of 500), on various papers, published by Au Vent D'Arles, Saint-Paul-de-Vence, with title-page, introduction and justification, contained in original cloth-covered portfolio Overall size: 576 by 437mm; Portfolio complete of title, text, colophon and table of contents printed in Vergé d'Auvergne corail paper, and the 16 pochoirs printed in Auvergne Richard de Bas paper, all guarded in the original cloth folder. Text by Hélène Parmelin, a novelist and Art critic. She met Picasso in 1944-1945 when she headed the art section of l'Humanité, the daily of the French Communist Party. She became with her husband, Edouard Pignon, a very intimate friend of Picasso. She will publish six books about him.



Miguel Orozco



Picasso: 70 years of book illustration







**239. Title: *Le Cocu magnifique*****Author:** Fernand Crommelynck**Date:** 1968**Publisher:** Editions de l'Atelier Crommelynck, Paris**Typography, text & binding:** Fequet et Baudier, Paris**Printer of Illustrations :** Atelier Crommelynck**Paper:** Vélín de Rives, Richard de Bas**Size:** 29 x 39,5 cm**Illustrations :** 7 etchings; 4 aquatints with etching; 1 aquatint with drypoint and etching 22,2 x 32 cm. None is signed (Cramer)**Print run:** 200 copies on Vélín de Rives, signed by author and artist: 30 with suite of the signed etchings on wide-margins Richard de Bas (1-30); 150 (31-180); 18 chapelle copies (I to XVIII, 10 with suite); 2 deposit copies 0-00.**Catalogues raisonnés:** Cramer : 140 Bloch: 1244-1255**Comment:**

Le cocu magnifique (The Magnificent Cuckold), 1968



The complete deluxe set of 24 total prints, including the set of 12 etchings (four with aquatint) on Richard de Bas hand-made paper,

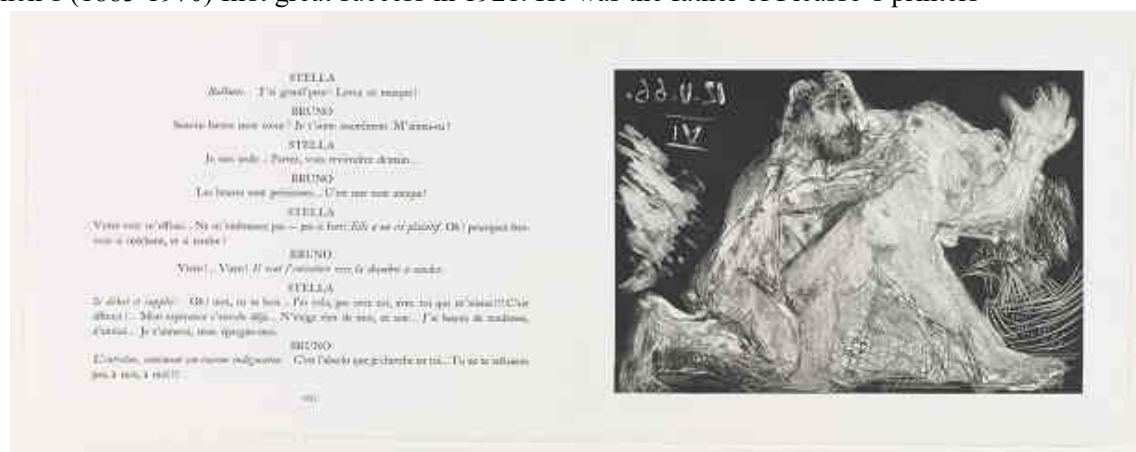


hors-texte with the accompanying text in French by Fernand Crommelynck, and the additional suite of 12 etchings (four with aquatint), on Rives BFK paper (with wider margins), the sheets loose (as issued), contained in two original oxblood leather-covered portfolios with printed titles

41 × 31 cm

*Le Cocu magnifique* (The Magnificent Cuckold), a tragic farce about jealousy, was Belgian playwright Fernand Crommelynck's (1885-1970) first great success in 1921. He was the father of Picasso's printers Aldo and Piero Crommelynck.

The illustrations are taken from Picasso's series of sixty-five engravings produced between November 6 and December 19, 1966. The title refers to the



cuckoo bird female who commonly lays her eggs in other nests and the play revolves around the tribulations of love and adultery. These works divulge in Picasso's use of erotic sequences; making use of his dramatic line and mastery of aquatint. Consistent with many works in his later years, we often see reflections of an autobiographical quality within the suite.





**240. Title:** *Hommage a Roger Lacouriere*

**Author:** Ilia Zdanevitch (Iliazd), Pablo Picasso

**Date:** 1968

**Publisher:** Le Degre 41, Paris

**Typography, text & binding:** Imprimerie Union, Paris

**Printer of Illustrations :** Atelier Lacourière, Paris

**Paper:** parchemin rustique, parchemin rustique, China

**Size:** 26 x 32,5 cm

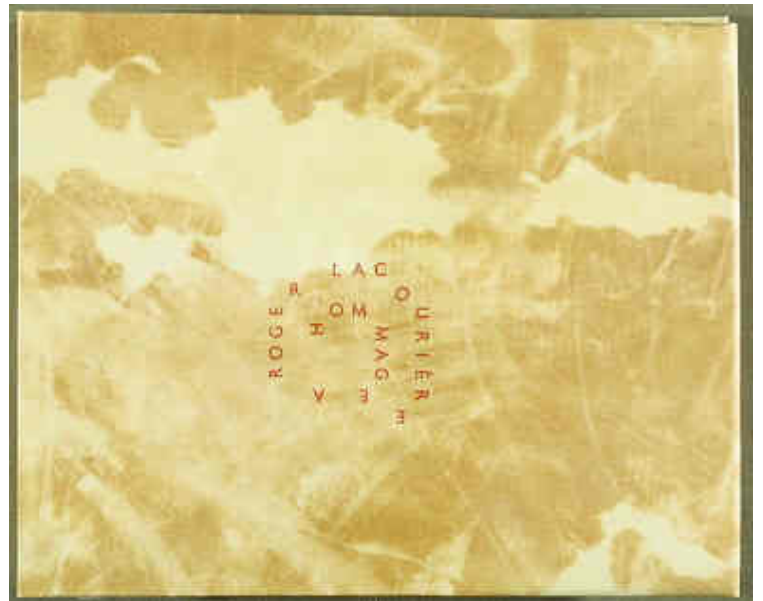
**Illustrations :** 1 Picasso etching with drypoint and burin 17 x 22,8 cm ; 1 engraving with text of Picasso's poem; 12 other engravings by Beaudin, Bryen, Derain, Dunoyer de Segonzac, Ernst, Giacometti, Magnelli, Marcoussis, Masson, Miro, Pascin & Survage. 10 suites on China

**Print run:** 75 copies: 10 on parchemin rustique, numbered L,A,C,O,U,R,I,E,R and E; 50 on vieux Japon 1-50; 15 on vieux Japon "pour les compagnons" I to XV. All signed by the author and by Picasso, Beaudin, Bryen, Dunoyer de Segonzac, Ernst, Magnelli, Masson, Miro, & Survage.

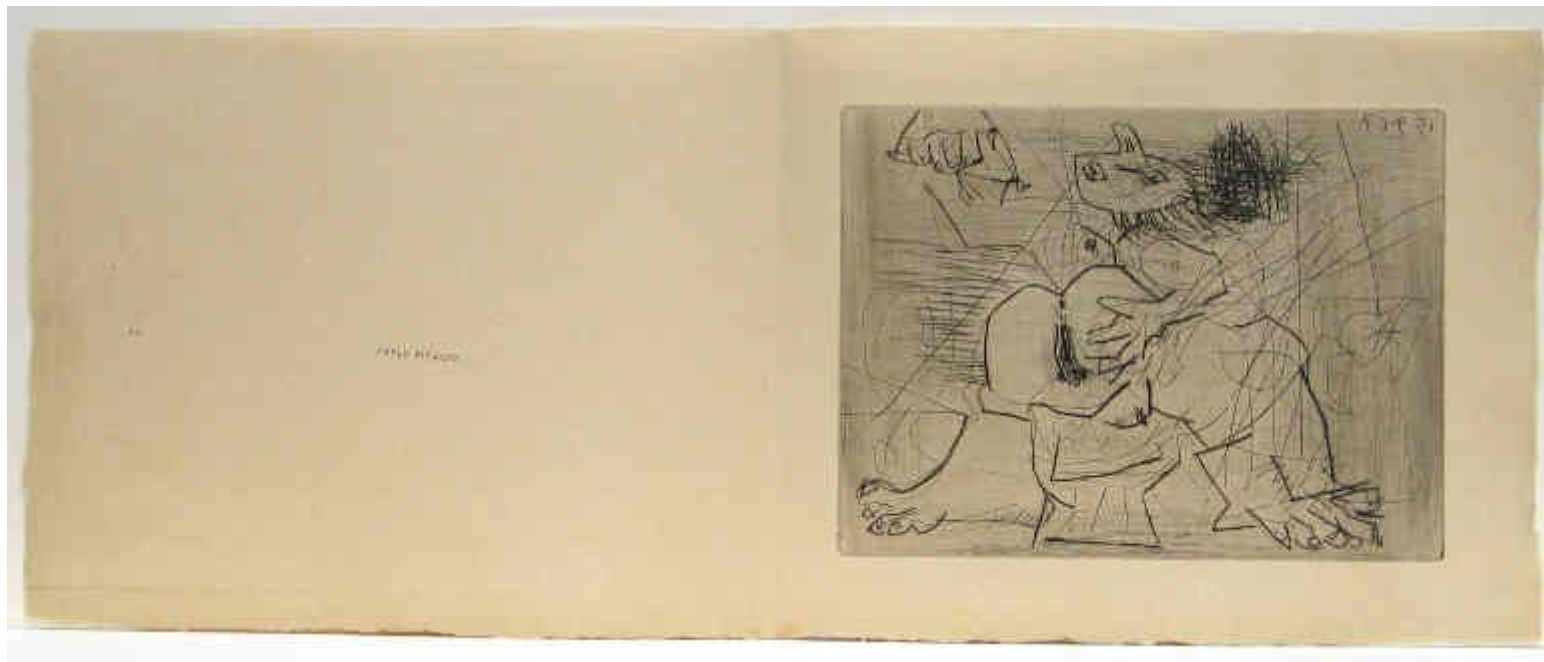
**Catalogues raisonnés:** Cramer : 141 Bloch: 1243 Monod 6251 Chapon, *Le Peintre et le Livre*, p. 296

**Comment:**

Iliazd's organization of the text on a given page was ingeniously calculated. In *Hommage a Roger Lacouriere* (published 1968), the graduated configuration of Iliazd's text is symbolic, subliminally evocative of the steep stairway to Sacre Coeur that led to Roger Lacouriere's printing studio in Montmartre. While most of his colleagues aimed for a conceptual correspondence between typography and text and searched for rare and exquisite typefaces, Iliazd, through his "painterly" manipulation of the most banal type, created lively compositions of lines, angles, and curves.



**Audrey Isselbacher**  
**Iliazd and the illustrated book**





Zdanevitch, Ilia (Iliazd) & Pablo Picasso. *Hommage a Roger Lacouriere. Textes de Picasso et Iliazd. Avec 13 eaux-fortes.* Paris. Le Degre 41. 1968. Oblong 4to. Loose as issued in publisher's parchment. Boxed. One of only 13 copies printed entirely on vellum, both for the text and the illustration. Prints by Beaudin, Bryen, Derain, Dunoyer de Segonzac, Ernst, Giacometti, Magnelli, Marcoussis, Masson, Miro, Pascin, Picasso, & Survage. A double-page leaf has all the signatures of the artists, except Derain, Giacometti, Pascin & Marcoussis. In 1966, after Lacouriere, who printed engravings for some of the greatest artists of this century, died in 1966, the Cabinet des Estampes of the Bibliotheque Nationale prepared a tribute to the engraver and had it published in *Nouvelles de l'Estampe*. Iliazd contributed a poem entitled *Rogelio Lacouriere pecheur de cuivres*. The following year, Iliazd wrote a suite to his poem. Then he incorporated all these verses in a book illustrated with prints by artists who had worked with Lacouriere. Picasso and Iliazd initiated the production of this book. Picasso describes in his poem, *Aux quatre coins de la piece*, what it was like to work in this Atelier along side a master of gravure whom he describes as a man who "breathes through his fingers." Ilia Zdanevitch (Iliazd) used a typography free of constraints of lines and full of steps, biases and lively asymmetry.



241. Title: *Doble ensayo sobre Picasso*

**Author:** Josep Palau i Fabre

**Date:** 1968

**Publisher:** Gustavo Gili, Barcelona

**Typography, text & binding:** Imprenta Juvenil, Barcelona

**Printer of Illustrations :** Crommelynck, Paris

**Paper:** Capellades laid, ancient Japan

**Size:** 28,8 x 21,7 cm

**Illustrations :** 1 drypoint 16 x 13 cm on ancient Japan signed and numbered

**Print run:** 130 copies on Capellades laid: 120 plus 10 collaborators' copies A to J

**Catalogues raisonnés:** Cramer : 142

**Bloch:** 1854

**Comment:** Doble Ensayo Sobre Picasso. With an original drypoint by Picasso numbered and signed in pencil. Josep Palau i Fabre. Editorial Gustavo Gili, Barcelona 1968. 4to (280 x 210mm. Limited edition, 130 numbered copies in Capellades laid paper. loose in its original paper wrappers and slipcase. With one original drypoint by Picasso signed and numbered in pencil, (Bloch 1854) depicting a Spanish cavalier. The book is an introduction to Picasso's art, by Palau i Fabre, poet and play writer from Barcelona, and Picasso's biographer.



**242. Title:** *La magie quotidienne*

**Date:** 1968

**Publisher:** Louis Broder, Paris,

**Typography, text & binding:** Fequet et Baudier, Paris

**Printer of Illustrations :** Crommelynck

**Paper:** Japan nacré, Auvergne, ancient Japan, Murier d'Annam, parchment.

**Size:** 55 x 38,5 cm

**Illustrations :** 1 Picasso etching 22,4 x 32,4 cm on Japan nacré for the book.

Apart 87 impressions on Auvergne (1-70, I-X, 7 hors commerce) ; 15 on ancient Japan (I-XV); 15 on Murier d'Annam and 5 on parchment. Also including woodcuts, etchings and lithographs by Jean Arp, Georges Braque, Alberto Giacometti, Andre Masson, Joan Miró, Jacques Villon and Zao Wou-Ki.

**Print run:** 115 copies on different papers

**Catalogues raisonnés: Cramer :** 144

**Bloch:** 1460

**Comment:**

Portfolio *La magie quotidienne* The

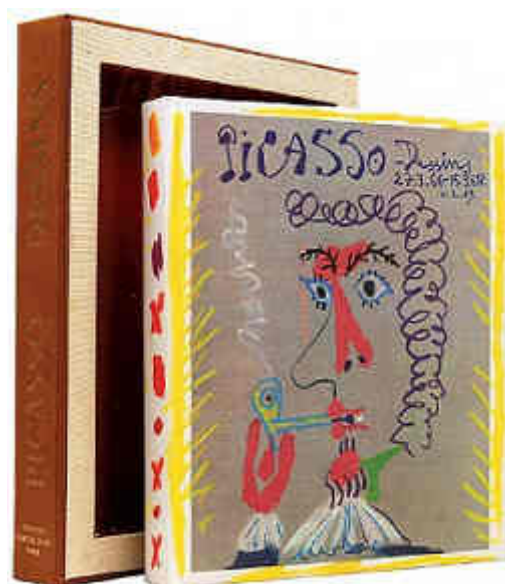
complete album comprising nine etchings, woodcuts and lithographs, 1968, each signed and numbered, (the Giacomettis unsigned), published by Louis Broder, Paris, on Misumi paper (the Picasso on Murier D'Annam paper) the full sheets in, with title page and list of plates, each print loose in original paper wrappers with Giacometti's etching on upper, contained within a linen covered portfolio box.



**243. Title: *Dessins*****Author:** René Char, Charles Feld**Date:** 1969**Publisher:** Éditions Cercle D'Art, Paris**Typography, text & binding:** Imprimerie Union, Paris**Printer of Illustrations :** Mourlot (lithograph); Imprimerie Moderne du Lion, Paris (reproductions)**Paper:** Vélín d'Arches**Size:** 29,7 x 26,3 cm**Illustrations :** 1 transfer lithograph 26,5 x 22,5 cm (*Femme nue et homme à la canne*)**Print run:** 150 copies with the lithograph: 1-125 plus 25 hors commerce for the artist and his friends HC1-HC25. There is a regular edition in French, English and German.**Catalogues raisonnés:** Cramer : 145 Reuße : 861 Mourlot : 407**Bloch:** 1464**Comment:**

The last lithograph made by Picasso is also for a book. This is *Femme nue et homme à la canne* (R. 861, M. 407), drawn on Friday, February 11, 1969 and intended for the luxury copies of the book *Picasso Dessins 27.3.66-15.3.68*, which contains the poem *Mille planches de salut* by René Char, published by Cercle d'Art and with text by Charles Feld, the resistant Jew who, after founding the Movement against Antisemitism, receives the commission from the French Communist Party to launch the publishing house, whose main sustenance would be precisely Pablo Picasso. Cercle d'Art published dozens of books on the painter, and in 14 of them the Andalusian also contributed original works without receiving any remuneration, something that did not happen however with André Sauret, to whom he charged for his collaborations at market prices. In any case, Picasso seemed to pay special attention to this initiative by Feld to collect thousands of drawings made by the painter between 1966 and 1968. He reproduced 405 of them in the book. *Femme nue et homme à*

*la canne* is a beautiful composition of a man with a cane that observes a pretty naked young woman and was printed at 150 numbered and signed copies on a much larger Arches vellum paper (56 by 39). cm). Of the 150 numbered and signed copies, 125 corresponded to the deluxe edition of the book and another 25 to the hors commerce edition for the authors and collaborators. Picasso also drew on the same February 11 the original cover of the book, in the style of the paintings he made in those days. We illustrate also here a lithograph of the cover illustration, dedicated by Picasso to Marcel Salinas (plate 43.8 x 34.9 cm. Sheet 63.8 x 48 cm).

**Miguel Orozco**



**244. Title: *El Entierro del Conde de Orgaz***

**Author:** Pablo Picasso, Rafael Alberti

**Date:** 1969

**Publisher:** Gustavo Gili and Ediciones de la Cometa, Barcelona

**Typography, text & binding:**

**Printer of Illustrations :**

**Paper:** Vélin Romani, Chine collée, imperial Japan, Vélin d'Arches

**Size:** 37,5 x 47 cm

**Illustrations :** 16 original prints: 1 engraving with burin 34,5 x 24,5 cm (*Trozo de almibar*); 12 etchings 21,8 x 32 cm and 3 aquatints 22,3 x 32,4 to 27,7 x 37,6 cm.

**Print run:** 263 copies on Vélin Romani with watermark: 2 with two suites of the 12 etchings (1 on Chine collée and 1 on imperial Japan) and 1 suite of the 15 impressions from the cancelled plates and the 3 aquatints on Vélin d'Arches.; 10 copies with suite of the 12 etchings on imperial Japan and 1 suite of the 15 impressions from the cancelled plates and the 3 aquatints on Arches; 18 copies with suite of the 12 etchings on imperial Japan and one impression of one of the 3 aquatints on Arches; 220 copies (31-250); 10 collaborators' copies I-X; 3 copies (2 for Spanish National Library and 1 for University of Barcelona)

**Catalogues raisonnés:** Cramer : 146 Bloch: 1465-1480 Kibbey 1455; Kornfeld 152/157; Baer 1377-1388.

**Comment:**

*El Entierro del Conde de Orgaz*. Three portfolios of loose leaves in the publisher's folding box; overall size 19.25 x 15.25 in. Portfolio 1: poems by Picasso illustrated with 12 original unsigned etchings (218 x 320 mm), plate 2 reworked with drypoint; all hors-texte, dated in the plate; with tissue guards; circa 85 loose leaves printed on handmade Romani wove paper with a watermark after a Picasso drawing. Portfolio 2 contains 26 loose lithographed leaves of Picasso's facsimile manuscript written in color

pencils; the cover of the folder is a reproduction lithograph. Portfolio 3 contains three loose leaves, one of them is an



hors-texte original engraving with burin ("Trozo de Almibar" 345 x 245 mm) on Arches wove paper, dated "Hoy de 9 junio del año 1939" in the copperplate and signed and numbered in pencil by Picasso. The parchment covered box with very insignificant imperfections, otherwise this magnificent livre

d'artiste is in new condition. Comes in the original publisher's mailing box. The title for this book was taken after the famous painting by El Greco, who Picasso admired since his youth. A Spanish production in every sense, in this Picasso book Picasso illustrated his own poetry based upon his life and youth in Andalucia. The title bears reference to the painting by El Greco, an artist very much admired by Picasso. Picasso began this poem in 1957 during a period of renewed interest in his Spanish heritage. To illustrate his autobiographical poetry, the artist selected one of his engravings from 1939 and etchings finished between 1966 and 1967. Printed and published by the publishing house Gustavo Gili of Barcelona, with a prologue-poem by Rafael Alberti, *El Entierro del Conde de Orgaz* includes a total of thirteen Picasso etchings of circus scenes and allegorical images infused with eroticism, all echoing the artist's Spanish homeland and influences therefrom. Picasso illustrates his own poetry, which concerns his life and youth, the title being a reference to the famous El Greco painting. Picasso began this poem in 1957 during a period of renewed interest in his Spanish heritage. To illustrate the publication of this work, he selected prints finished between 1966 and 1967. Included in the work is a facsimile of Picasso's original manuscript of the poem (written in coloured pencils). Beautifully printed and published by the prestigious publishing house Gustavo Gili of Barcelona, with a prologue-poem by Rafael Alberti, Picasso presents thirteen illustrations, including exotic scenes, circus scenes, allegorical images betraying a strong sense of strong eroticism, all returning eagerly to Spanish traditions.



Miguel Orozco



Picasso: 70 years of book illustration





**245. Title: *Recordant el Doctor Reventós*****Authors:** Jacint Reventós i Conti & others**Date:** 1969**Publisher:** Gustavo Gili, S.A., Barcelona**Typography, text & binding:** Imprenta Juvenil, Barcelona**Printer of Illustrations :** Atelier Gustavo Gili, S.A., Barcelona**Paper:** Guarro pur fil, Dibux de Torras Juvinyà**Size:** 31,1 x 25,3 cm**Illustrations :** 1 engraving with burin, drypoint and scraper 14,5 x 10 cm (*Femme assise en tailleur: Geneviève Laporte*). Additional 10 impressions (A/10 to J/10) and 12 artist proofs 1/12 to 12/12**Print run:** 719 copies: 10 hors commerce on Guarro pur fil with the engraving A-J; 180 on Guarro pur fil with the engraving 1-180; 29 on Dibux de Torras Juvinyà each with the name of a collaborator 181-209; 500 on Dibux de Torras Juvinyà 210-709**Catalogues raisonnés:****Cramer :** 147 **Bloch:** 1837**Comment:**

In 1899, Picasso met Ramón (Moni) and Jacint (Cinto) Reventós Bordoy through Àngel Fernández de Soto, who worked with Ramón at the Mir y Suñol import company on Princesa street. He was quickly welcomed into Reventós family circle; at their house in Pau Claris street, there were regular informal gatherings attended by artists and intellectuals of differing ages and schools of thought. The guests ranged from famous personalities such as Isaac Albéniz, Ramón Casas, Miquel Utrillo and Santiago Rusiñol, to young men of the same generation as Picasso, Ramón, Jacint and Manuel Reventós, such as Carles Casagemas, Àngel and Mateo Fernández de Soto, Pau Gargallo and Eugeni d'Ors.

Picasso's friendship with the Reventós brothers was very close from January 1899 until his final departure for Paris in April 1904. Once settled in the French capital, Picasso remained in contact with Ramón and Jacint by letter, and they continued to get together during his increasingly infrequent visits to Barcelona in 1906, 1909 and 1917.

After his return to Paris in November 1917, Picasso would never again see his friend Ramón, who died in January 1923. The friendship with Jacint was reduced to occasional, brief correspondence and was only renewed in the 1950s when the latter's son, Jacint Reventós Conti (Cinto II), came to visit the artist.

The relationship continued beyond Jacint's death thanks to his son, Jacint Reventós Conti, who remained in regular contact with Picasso and his wife Jacqueline. Picasso supported various initiatives to honour and commemorate





Miguel Orozco

Picasso: 70 years of book illustration

Jacint's career in Barcelona. He sent plates for prints to illustrate books published in memory of his friend and in early 1973, a few months before his death, he donated the painting *The Dead Woman* for the creation of a pulmonology wing at the Hospital de la Santa Creu i Sant Pau.

**Museu Picasso de Barcelona**



246. Title: ***Portraits Imaginaires / Imaginary Portraits***

**Date:** 1969

**Publisher:** Éditions Cercle d'Art, Paris and Harry N. Abrams Inc., New York

**Printer of Illustrations :** Marcel Salinas, Paris

**Paper:** Vélín d'Arches

**Size:** 68,5 x 53,5 cm

**Illustrations :** 29 lithographs after Pablo Picasso on Vélín d'Arches, with Marcel Salinas blindstamp, each lithograph numbered in pencil.

**Print run:** 500 copies: 250 for the United States (A1/250 to A250/250) and 250 for France (F1/250 to F250/250)

**Catalogues raisonnés:** **Cramer :** Not in Cramer **Reuße :** Not in Reuße

**Mourlot :** Not in Mourlot **Bloch:** Not in Bloch

**Comment:**

Imaginary Portraits, Harry N. Abrams, New York, 1969.

Portfolio of 29 lithographs in colors, title page and justification, on Arches.



Total edition five hundred, each numbered in pencil, the full sheets, loose, original orange cloth and corduroy-covered box, with the leather clasp. (685 x 535 mm.)

Just four years before his death, Picasso received a delivery of art supplies at his home and studio at Mougins. The shipment was protected by large sheets of corrugated cardboard. Even at the age of 87, Picasso's imagination seized on the opportunity of these irresistible blank surfaces. The result was twenty-nine *Imaginary Portraits*, a gallery of pictorial inventions that have the vigor and daring of an artist just beginning his career.

This portfolio of lithographs is based on the original series of paintings on cardboard Pablo Picasso executed in 1969. Many of the lithographs even incorporate color and striped patterns that mimic the cardboard used as the surface for the original paintings.

*Photo: Laurent Marcel Salinas*



Marcel Salinas was born in Alexandria in 1913 of a French

mother and an Italian father. His passion was painting. He exhibited frequently at the Alexandria Atelier. Following the 1952 revolution and the Suez Canal crisis, Marcel's mother and stepfather left the country. From the 1940s, Salinas developed a long-standing relationship with French painter and theorist Andre Lhote. In the late 1950s, exiled in Paris and desperate for money, Salinas got a job in a lithography workshop. He rapidly became an expert in the medium. After working at Mourlot's workshop, he worked freelance. Gradually, he earned a reputation as one of the best lithographers in the city. He worked with major publishers and artists, such as Rene Magritte and Max Ernst. But he nearly panicked when Éditions Cercle d'Art approached him with a dream job: reproducing a series of original Picasso paintings in a series of 28 lithographs.

"I was very, very worried," Salinas recalled in a 2002 interview with Bruce Rushton of the Riverfront Times of St. Louis, MO. "If I have a failure, whoosh!" But this was no task for the meek. "I want to take a chance," he said. "You're reproducing work, but at the same time you have to have a creativity -- or you can copy, but it becomes tedious and boring and flat. This is not photographic, this is you. And if you make a mistake, it will be printed forever. And they had chosen me because they knew that I would do a kind of inspired passion".

Working from four-by-five-inch photographs of the originals and his own knowledge of Picasso's style, Salinas created lithographs that are works of art in their own right. It is impossible, Salinas said, to precisely copy a painting when working with grease. Oil paintings can be copied in oil, but exactness goes out the window when one works in a different medium than the original. Colors, for instance, had to be carefully considered -- the precise colors as on the original paintings would not appear properly because the lithographs were of different sizes.

"I thought a lot," he says. "It was very difficult. Every piece was different. I had to take a chance and make a brushstroke like him. You work for two days on a plate, and after that you have to make two or three brushstrokes, and you can destroy the plate." Picasso, who was staying in the south of France, wasn't around to give advice.

And so Salinas did his best, producing two lithographs to send to Picasso for the artist's approval. He risked working for free. "If he likes the work, I will do it," he recalls of the deal he struck. "If he doesn't like it, pay the print shop for the proofs; you don't pay me." Picasso said the corrections he wanted. There were only two.

When they looked at my correction sheet, I had the same two corrections. He said, 'Carte blanche.' The respect Salinas earned went beyond Picasso's insistence that their names appear together on the finished works. After his death, Picasso's heirs chose Salinas to supervise the creation of dozens of additional lithographs. Only after the "Imaginary Portraits" lithographs were complete did Salinas meet Picasso. Their time alone was brief, he recalls, and Picasso lamented the celebrity that had turned him into a recluse.





247. Title: ***Le Goût du Bonheur***

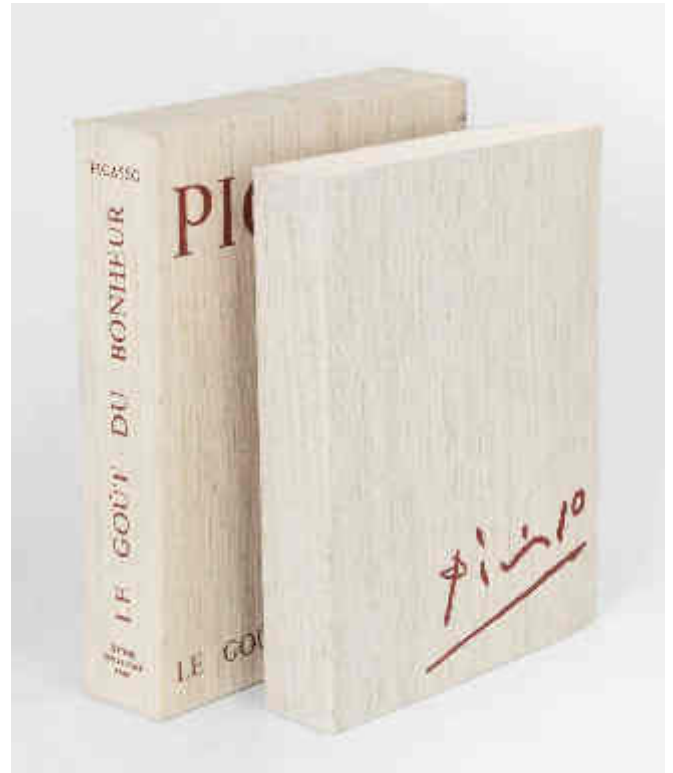
**Author:** Jean Marcenac

**Date:** 1970

**Publisher:** Éditions Cercle d'Art, Paris / Harry N. Abrams Inc., New York / Carl Schunemann, Breme

**Typography, text & binding:** Imprimerie Union, Paris

**Printer of Illustrations :** Atelier Crommelynck (etching);



Dietz Officin Handpresse, Lengmoos/Obb (silkscreens)

**Paper:** Vélin d'Arches

**Size:** 32,7 x 25,8 cm

**Illustrations :** 1 etching 20,6 x 14,8 cm on Vélin d'Arches; 71 silkscreens, 27 of them in color up to 22 x 14 cm (plate) 32,5 x 25 cm (sheet)

**Print run:** 105 copies with the etching (35 for each the United States, France and Germany numbered 1-35); 1893

copies without the etching (631 each for the United States, France and Germany, numbered 36 to 666)

**Catalogues raisonnés:** Cramer : 148    **Reuße :** Not in Reuße    **Mourlot :** Not in Mourlot    **Bloch:** 2013

**Comment:**



Illustrated with an original hors-texte etching (Bloch. no 2013) by Pablo Picasso, signed by him in pencil; and 71 full-page lithographic plates after drawings by Picasso, many in color; circa 327 x 258 mm, printed on Arches paper; 88 loose leaves, all well protected in the original linen folder and matching full cloth folding box. Picasso, who was convinced by the quality the printshop of Günther Dietz supplied, made three sketchbooks from 1964 available for this portfolio. Picasso personally participated in the design of this portfolio.



The new process of Dietz-Offizin, which guarantees maximum faith to the original, works with the same painting and drawings materials that the artist used - in this case, pencil, charcoal, ink, and oil pastels; these are not conventional industrial paints. The sheets depict perfection in terms of reproduction rendering that was previously considered impossible to achieve. Dietz reproduced the drawings with the respective authentic color and paint materials and thus created lithographs of a remarkable color fastness and attention to detail. In his insightful preface Jean Marcenac interprets the drawings as personal notes by 83 year old about love and desire.



**248. Title:** *La Célestine*

**Author:** Fernando de Rojas

**Date:** 1971

**Publisher:** Éditions de l'atelier Crommelynck, Paris

**Typography, text & binding:** Fequet et Baudier, Paris

**Printer of Illustrations :** Crommelynck, Paris

**Paper:** Richard de Bas laid

**Size:** 21,7 x 17,5 cm

**Illustrations :** 66 etchings and aquatints of various sizes, unsigned.

Additional impressions in signed edition of 50 on wide margins and 9 impressions of all 66 plates on one sheet, signed in red.

**Print run:** 400 copies on Richard de Bas laid, watermarked (La Célestine): 1-350 plus 30 hors commerce I to XXX, 18 nominal copies and 2 deposit copies, all signed in pencil by Picasso

**Catalogues raisonnés:** Cramer : 149 Bloch: 1507, 1529, 1540-41, 1558-

59, 1563-64, 1573-76, 1581-83, 1587-88, 1592-93, 1596-1603, 1605-07, 1616-17, 1625-31, 1635-37, 1648-50, 1654-55, 1657-58, 1661, 1664-65, 1668-70, 1690-91, 1694, 1727, 1729, 1733, 1749, 1751, 1754, 1762.

**Comment:**

*La Célestine*. (with 66 etchings with aquatint by Pablo Picasso). ROJAS, Fernando de (1450-1541). Paris, Éditions de l'atelier Crommelynck, 1971. Illustrated edition with 66 Picasso's original etchings with aquatint, with text in French by Fernando de Rojas, signed in pencil by Picasso on the justification page, total edition of 400, on Richard de Bas laid paper, the full sheets, bound as issued, in fine condition, original paper and parchment-covered boards and slipcase.

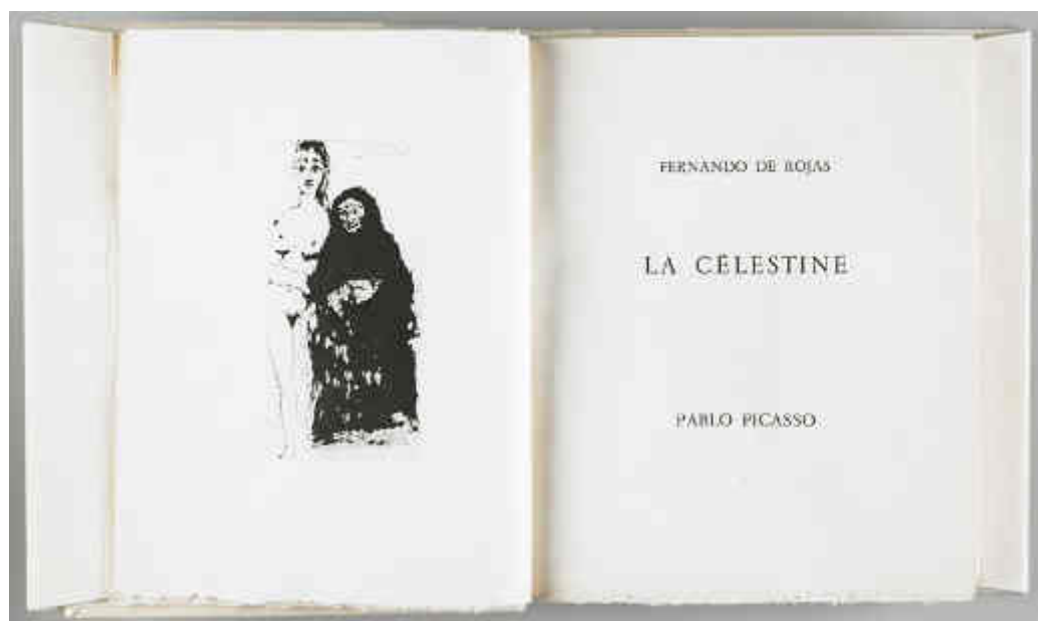
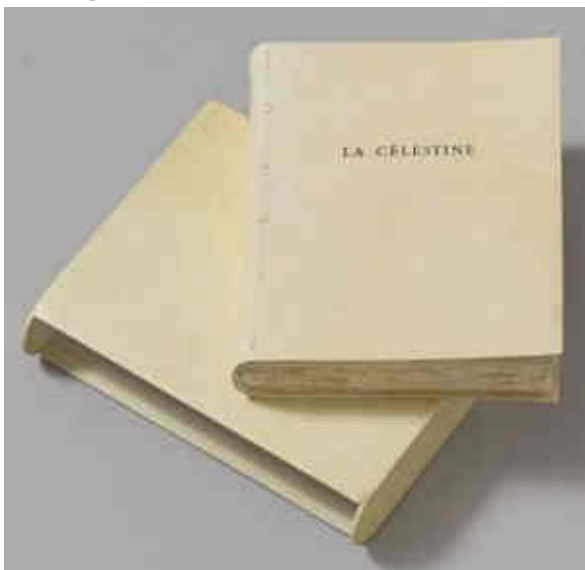
*La Tragicomedia de Calisto y Melibea*, known by the title *La*

*Celestina*, is a dramatized novel in 21 acts, attributed to Fernando de Rojas, who published it in Burgos in 1499.

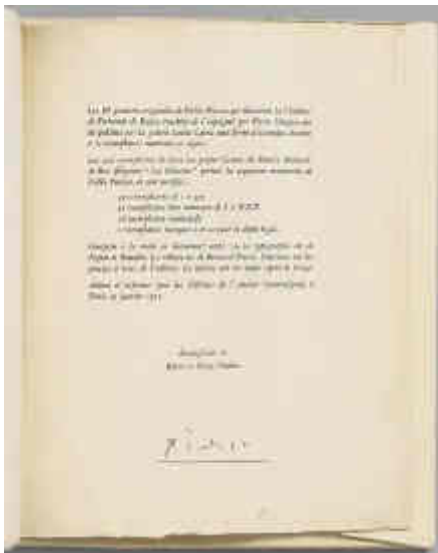
Because of its lively prose dialogue, its well-developed characters, and its striking description of the mores of Spain at the time of the Catholic kings-- that is during the transition period between the Middle Ages and the Renaissance--*La Celestina* is one of the major works in Spanish literature.

The story is simple:

Calisto is passionately in love with Melibea, who spurns him. His valet, Sempronio, advises him to offer a generous bribe



to Celestina, who will then be willing to act as matchmaker. Celestina is the most remarkable character in the story; her corruption knows no bounds, and her cupidity leads her to invent a thousand ruses. Indeed, she does succeed in approaching Melibea, a chaste and closely chaperoned girl, and in awaking her love for Calisto. Soon the intermediary finds a way to bring the lovers together, but in her success lies [sic] the portent of doom. When Sempronio and a friend tell Celestina that she should share the bribe money, and she refuses to cede any part, they kill her; a crime for which they will be hanged. Calisto, pursued by those who know of his secret love, falls from a ladder and dies, and, finally, Melibea throws herself from the tower of her father's house. Her poor father is left alone bewailing the death of his daughter: "Why have you left me, sad and alone in this vale of tears?"



What interested Picasso in the story was the lovers' meetings arranged by Celestina and held in her presence. It is useful to recall at this point that the artist had painted a realistic, even cruel portrait of the well-known personage in 1903. The etchings done for *La Célestine* are part of the famous "347" series. Between March 16 and October 5, 1968 Picasso worked on the plates almost daily, using various techniques (sometimes on the same plate); he was impatient to see the impression as soon as it was pulled by Aldo and Piero Crommelynck, who had installed their atelier at Mougins. To illustrate *La Célestine*, Picasso mainly used the lift-ground process on greased copper plates.

**Sebastian Goeppert (Cramer)**

**The 66 engravings for *La Célestine*:** the sugar aquatint on copper *Nu et pitre* (I) (Mougins, 24.4.68) [B.II:1529; B.IV:1529; GB.VI:1545; Suite 347:49]; the twenty-four etchings on copper on *femme nue dans profil* (IV) (Mougins, 11.4.68) [B.II:1507; B.IV:1507; GB.VI:1523. Suite 347:27], *Gentilhomme, bicyclette, femme nue et hibou* (II) (Mougins, 30.4.68) [B.II:1540; B.IV:1540; GB.VI:1556. Suite 347:60], *Voiture, deux soldats et pitre* (I) (Mougins, 1.5.68) [B.II:1541; B.IV:1541. GB.VI:1557. Suite 347:61], *Fain assis et femme nue dans le lointain* (IV) (Mougins, 12.5.68) [B.II:1558. B.IV:1558; GB.VI:1574; Suite 347:78], *Personnages, cheval, hibou dans un vestibule* (V) (Mougins, 12.5.68) [B.II:1559; B.IV:1559; GB.VI:1575; Suite 347:79], *Deux gentilhommes devant Célestine montrant une femme* (I) (Mougins, 14.5.68) [B.II:1563; B.IV:1563; GB.VI: 1579; Suite 347:83], *Gentilhomme courant après une femme et Célestine* (II) (Mougins, 14.5.68) [B.II:1564; B.IV:1564; GB.VI:1580; Suite 347:84], *Gentilhomme courant après une femme nue* (II) (Mougins, 21.5.68) [B.II:1582; B.IV:1582; GB.VI:1598; Suite 347:102], *Voiture devant un gentilhomme dans profil* (III) (Mougins, 21.5.68) [B.II:1583; B.IV:1583; GB.VI:1599; Suite 347:103], *Gentilhomme et femme nue assise sur son genou* (V) (Mougins, 19.6.68) [B.II:1648; B.IV:1648; GB.VI:1663; Suite 347:167], *Soldat à la flute et danseuse* (II) (Mougins, 20.6.68) [B.II:1649; B.IV:1649; GB.VI: 1665; Suite 347:169], *Faun à la flute et trois danseuses* (III) (Mougins, 20.6.68) [B.II:1650; B.IV:1650; GB.VI:1666; Suite 347:170], *Homme et femme nus et chien* (I) (Mougins, 22.6.68) [B.II:1658; B.IV:1658; GB.VI:1674;

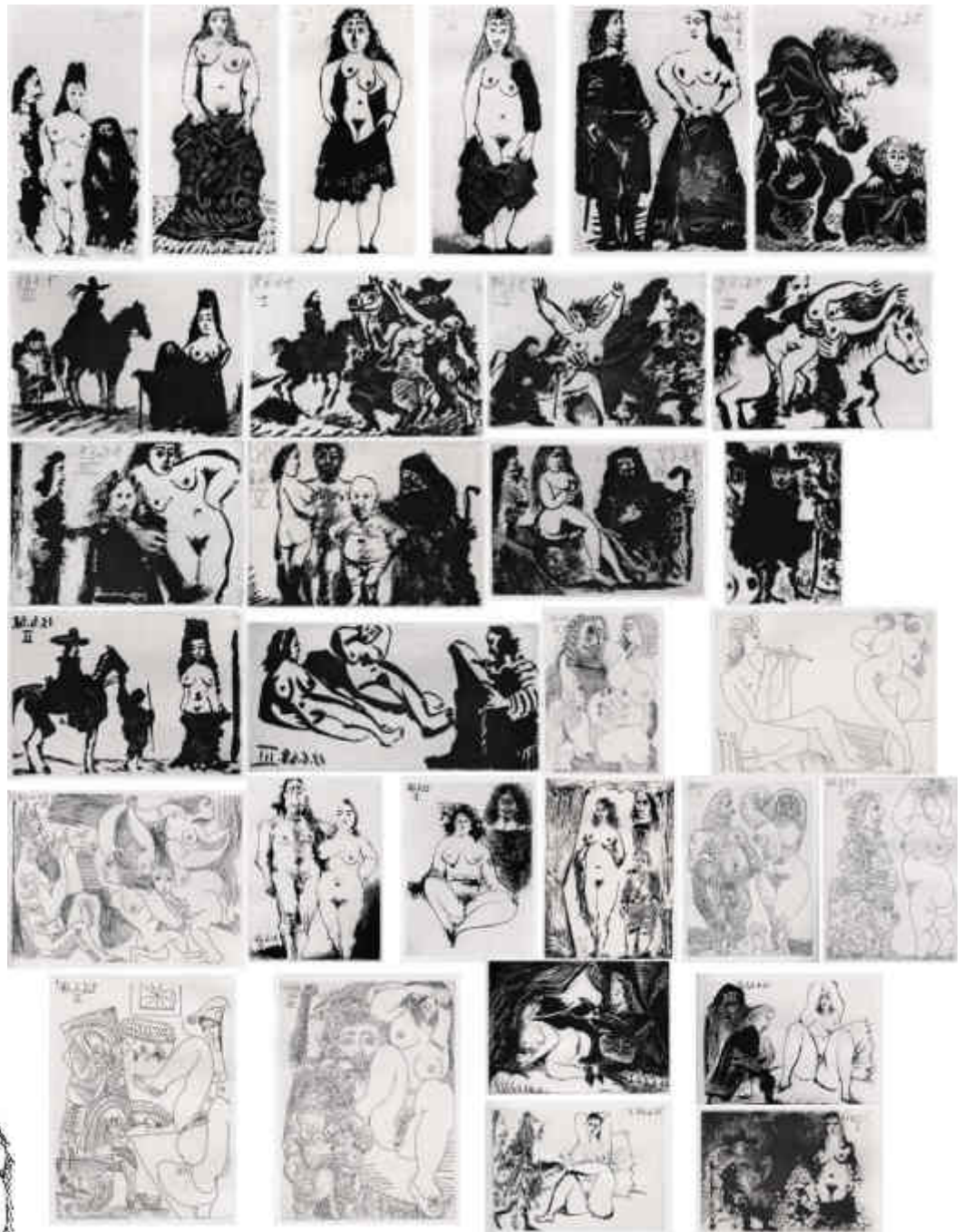


Suite 347:178], Femme nue devant un homme et chien (I) (Mougins, 23.6.68) [B.II:1661; B.IV:1661; GB.VI:1677; Suite 347:181], Deux genttilhommes saluent lascivement une femme nue (II) (Mougins, 25.6.68) [B.II:1664; B.IV:1664; GB.VI:1680; Suite 347:184], Nu au jambes ouvertes et trois personnages (III) (Mougins, 25.6.68) [B.II:1665; B.IV:1665; GB.VI:1681; Suite 347:185], Peintre devant couple (I) (Mougins, 23.7.68) [B.II:1694; B.IV:1694; GB.VI:1710; Suite 347:214], Buste de femme au chapeau (II) (Mougins, 5.8.68) [B.II:1727; B.IV:1727; GB.VI:1744; Suite 347, 247], Genttilhomme saluent une femme nue et Célestine (III) (Mougins, 5.8.68) [B.II:1728; B.IV:1728; GB.VI:1745; Suite 347:248], Femme nue assise au fleurs devant genttilhomme et Célestine (IV) (Mougins, 5.8.68) [B.II:1729; B.IV:1729; GB.VI:1746; Suite 347:249], Buste de Infanta (II) (Mougins, 6.8.68) [B.II:1733; B.IV:1733; GB.VI:1750; Suite 347:253], Genttilhomme au baton devant une femme nue (V) (Mougins, 10.8.68) [B.II:1749; B.IV:1749; GB.VI:1764; Suite 347:267], Femme nue et genttilhomme assis tenant une pipe (II) (Mougins, 12.8.68) [B.II:1751; B.IV:1751; GB.VI:1768; Suite 347:271] and Femme tenant une cruche et deux genttilhommes nus (I) (Mougins, 18.8.68) [B.II:1762; B.IV:1762; GB.VI:1779; Suite 347:282]; the four etchings with cue tips dipped in essence on copper Scène nocturne avec Célestine et femme se sauve de un genttilhomme (II) (Mougins, 16.5.68) [B.II:1573; B.IV:1573; GB.VI:1589; Suite 347:93], Scène avec Arabe, Célestine, femme et genttilhomme (III) (Mougins, 16.5.68) [B.II:1574; B.IV:1574; GB.VI:1590; Suite 347:94], Scène avec Célestine, femme et genttilhomme (IV) (Mougins, 16.5.68) [B.II:1575; B.IV:1575; GB.VI:1591; Suite 347:95] and Scène avec deux genttilhommes et femme nue (V) (Mougins, 16.5.68) [B.II:1576; B.IV:1576; GB.VI:1592; Suite 347:96]; the etching and scraper on copper Scène avec genttilhomme, deux femmes nues et Célestine (I) (Mougins, 21.5.68) [B.II:1581; B.IV:1581; GB.VI:1597; Suite 347:101];





the eleven sugar aquatints on greased copper *Femme nue au mantilla, Célestine et gentilhomme (I)* (Mougins, 24.5.68) [B.II:1587; B. IV, 1587; GB.VI:1603; Suite 347:107], *Femme nue, Célestine et gentilhomme (I)* (Mougins, 26.5.68) [B.II:1592; B.IV:1592; GB.VI:1608; Suite 347:112], *Peintre devant une femme nue* (Mougins, 27.5.68) [B.II:1596; B.IV:1596; GB.VI:1612; Suite 347:116], *Gentilhomme en duel devant nu* (Mougins, 27.5.68) [B. II, 1597; B.IV:1597; GB.VI:1613; Suite 347, 117], *Femme nue* (Mougins, 27.5.68) [B.II:1598; B.IV:1598; GB.VI:1614; Suite 347:118], *Gentilhomme à la guitare* (Mougins, 27.5.68) [B.II:1599; B.IV:1599; GB.VI:1615; Suite 347:119], *Couple (I)* (Mougins, 21.6.68) [B.II:1654; B.IV:1654; GB.VI:1670; Suite 347:174], *Femme nue assise devant buste d'homme (II)* (Mougins, 21.6.68) [B.II:1655; B.IV:1655; GB.VI:1671; Suite 347:175], *Gentilhomme et*



*femme couchée (I)* (Mougins, 26.6.68) [B.II:1668; B.IV:1668; GB.VI:1684; Suite 347:188],

See also Miguel Orozco's 2000 chaste version of the etching *Nu au jambes ouvertes et trois personnages (III)* also known as *Jeune courtisane avec un gentilhomme, un sculpteur, et un vieillard alléché* (Mougins, 25.6.68) [B.II:1665; B.IV:1665; GB.VI:1681) featuring Romano Prodi (reading *Sources Say...*) in the role of Picasso, Sir Jonathan Faull in that of the *gentilhomme* and Orozco himself as the sculpteur.

Trois gentilhommes saluant une femme nue (II) (Mougins, 26.6.68) [B.II:1669; B.IV:1669; GB.VI: 1685; Suite 347:189] and Gentilhomme saluant une femme nue et Célestine (III) (Mougins, 26.6.68) [B.II:1670; B.IV:1670; GB.VI:1686; Suite 347:190]; the three sugar aquatints on copper Femme nue, gentilhomme et Célestine (II) (Mougins, 24.5.68) [B.II:1588; B.IV:1588; GB.VI:1604; Suite 347:108], Cavalier, personnage et femme déshabillant au peigne (II) (Mougins, 13.6.68) [B.II:1636; B.IV:1636; GB.VI: 1652; Suite 347:147] and Homme dessinant deux nus (III) (Mougins, 13.6.68) [B.II:1637; B.IV:1637; GB.VI:1653; Suite 347:157]; the sugar aquatint and drypoint on copper Femme nue couchée, Célestine et gentilhomme (II) (Mougins, 26.5.68) [B.II:1593; B.IV:1593; GB.VI:1609; Suite 347:113]; the sugar aquatint and drypoint on greased plate Homme assis devant deux femmes nus (Mougins, 27.5.68) [B.II:1600; B.IV:1600; GB.VI:1616; Suite 347:121]; the seven sugar aquatints on partially greased plates and drypoint on copper Femme nue et Célestine (I) (Mougins, 27.5.68) [B.II:1602; B.IV:1602; GB.VI:1617; Suite 347:120], Femme nue, Célestine et gentilhomme dans profil (II) (Mougins, 27.5.68) [B.II:1603; B.IV:1603; GB.VI:1618; Suite 347: 122], Femme assise nue (I) (Mougins, 29.5.68) [B.II:1601; B.IV: 1601; GB.VI:1620; Suite 347:124], Femme déshabillant (II) (Mougins, 29.5.68) [B.II:1605; B.IV:1605; GB.VI: 1621; Suite 347:125], Femme qui enlève sa jupe (III) (Mougins, 29.5.68) [B.II: 1606; B.IV:1606; GB.VI:1622; Suite 347, 126], Femme déshabillant (IV) (Mougins, 29.5.68) [B.II:1607. B.IV: 1607; GB.VI:1623. Suite 347:127] and Gentilhomme saluant une Menina (II) (Mougins, 2.6.68) [B.II:1617. B.IV: 1617; GB.VI:1633. Suite 347:137]; the sugar aquatint, scraper and drypoint on copper Gentilhomme et femme déshabillant (I) (Mougins, 2. 6.68) [B. II, 1616. B.IV:1616; GB.VI:1632; Suite 347, 136]; the seven sugar aquatints and drypoint on partially greased copper Femme, Célestine, cavalier, et personnage (III) (Mougins, 7.6.68) [B.II:1625. B. IV, 1625; GB.VI:1641. Suite 347:145], Femme enlevée par un cavalier masqué (I) (Mougins, 9.6.68) [B.II: 1626. B.IV:1626; GB.VI:1642; Suite 347, 146], Femme enlevée par deux personnages et Célestine (II) (Mougins, 9.6.68) [B.II:1627; B.IV:1627;



GB.VI:1643. Suite 347:147], Femme enlevée par un cavalier (III) (Mougins, 9.6.68) [B.II:1628; B.IV:1628; GB.VI: 1644. Suite 347:148], Femme nue saluant un gentilhomme et personnage dans profil (IV) (Mougins, 9.6.68) [B.II:1629; B.IV:1629; GB.VI:1645; Suite 347:149] and Célestine et trois nus (V) (Mougins, 9.6.68) [B.II:1630; B.IV:1630; GB.VI:1646; Suite 347:150]; the four sugar aquatints and drypoints on greased copper plate Femme nue, Célestine et gentilhomme dans profil (VI) (Mougins, 9.6.68) [B.II:1631; B.IV:1631; GB.VI:1647; Suite 347:151], Couple et enfant devant rideaux (III) (Mougins, 21.6.68) [B.II:1657; B.IV:1657; GB.VI: 1672; Suite 347:176], Gentilhomme assis qui regarde une femme déshabillant et Célestine (I) (Mougins, 20.7.68) [B.II:1690; B.IV:1690;



GB.VI:1705; Suite 347, 209] and *Gentilhomme et femme nue (II)* (Mougins, 20.7.68) [B.II:1691; B.IV:1691; GB.VI:1706; Suite 347:210]; the sugar aquatint on partially greased copper plate *Gentilhomme et buste de femme (I)* (Mougins, 13.6.68) [B.II:1635; B.IV: 1635; GB.VI:1651; Suite 347:155] and the sugar aquatint, direct scraper and drypoint on copper *Gentilhomme assis devant une femme nue (III)* (Mougins, 13, 15.8.68) [B.II:1754; B.IV:1754; GB.VI:1771; Suite 347:274]

One of the 9 impressions of all 66 plates on one sheet, signed in red:



**249. Title:** *Trente ans d'activité*

**Author:** Arnold Kohler

**Date:** 1971

**Publisher:** G rald Cramer, Geneva

**Typography, text & binding:** Fequet et Baudier, Paris

**Printer of Illustrations :** Lacour  re et Fr  lout, Paris

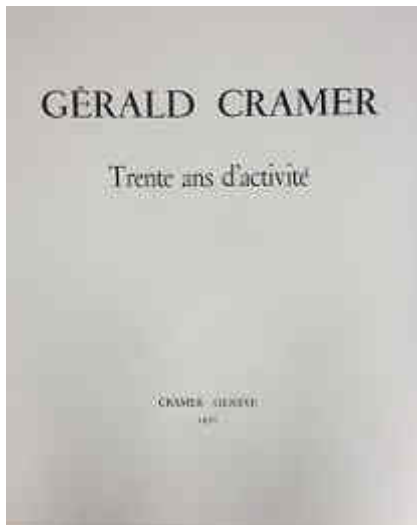
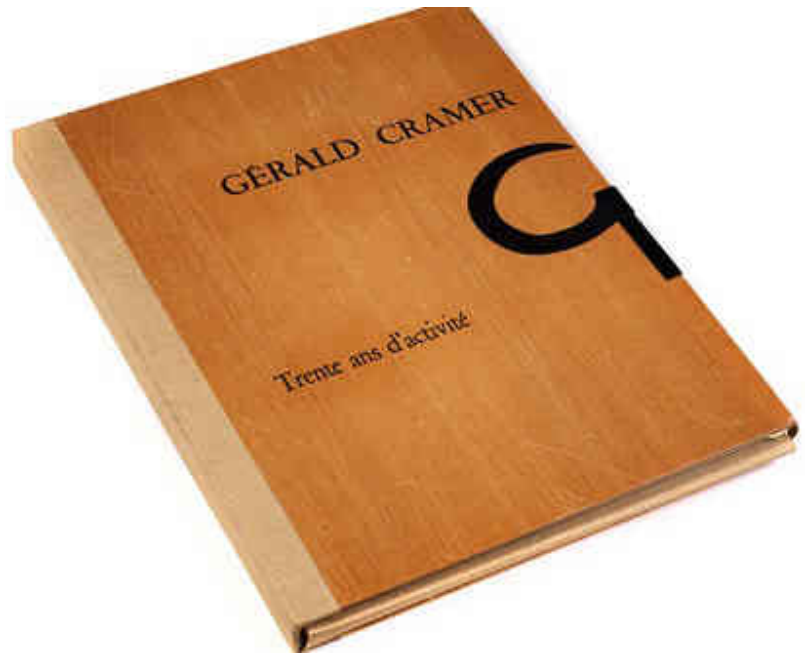
**Paper:** V  lin de Rives

**Size:** 53 x 42,5 cm

**Illustrations :** 1 Picasso etching 32,3 x 22,2 cm (*Personnages*); 8 additional etchings and 2 lithographs by Marc Chagall, Georges Braque, Henry Moore, Jacques Villon, Lynn Chadwick, Max Ernst, Joan Miro, Marino Marini, Jean Arp, Henri Matisse and Zao Wou-Ki.

**Print run:** 125 copies on V  lin de Rives: 40 artists and collaborators' copies (1-40); 85 numbered 41 to 125

**Catalogues raisonn  s:** Cramer : 150 Bloch: 1241



**Comment:** Portfolio *Trente ans d'activit  *, comprising nine etchings and two lithographs by various artists, as well as four

reproductions after original works by various artists, 1971, each of the original prints signed in pencil, each numbered 103/125, also numbered on the justification, on wove papers, published by G rald Cramer, Geneva, loose, contained in the original linen- and wood-covered box with a metal clasp designed by Alexander Calder.

The portfolio comprises original prints by Chagall (C. 86); Dunoyer de S  gonzac, Ernst (S./L. 129B), Marini (G. A36), Masson (C. 85), Miro (D. 549), Moore (C. 95), Picasso (B. 1241) and Zao Wou-Ki (A. 167), as well as reproductions of works after Arp, Braque, Matisse and Villon.







*Photo: Picasso drawing a dedication to the G rard Cramer family in 1961 at La Californie, Cannes. Patrick Cramer is the first on the left.*

G rard Cramer was an internationally recognized gallerist, publisher, and art dealer. He edited the engravings album "*Trente Ans D'Activit *" on the occasion of the celebration of his thirty years of experience in the art world.

This album is made up of works of the most recognized artists of the moment. Since it was finished on July 4, 1971; four artists had already died when Cramer made this album, and the editor reproduced works they had done for him. These artists are Jean Arp, Georges Braque, Henri Matisse

and Jacques Villon. The others made an engraving or special lithograph for this album: Lynn Chadwick, Marc Chagall, Andr  Dunoyer of Segonzac, Max Ernst, Marino Marini, Andr  Masson, Joan Mir , Henry Moore, Pablo Picasso, David Siqueiros and Zao Wou-ki. In addition, the design of the closing of the folder that contains them, was made and signed by the sculptor Alexander Calder.

In his work as publisher from 1946 to 1967, there were several artists with whom he collaborated, among them are Georges Braque, Marino Marini, Zao Wou-ki, Joan Mir , Jacques Villon, Henry Moore, Marc Chagall, Andr  Masson, Lynn Chadwick, Max Ernst, Pablo Picasso, etc. He also published since 1945 illustrated books and art books with texts by poets and writers such as Paul  luard, Jacques de Lacretelle, Jean Paulhan, Miguel de Cervantes, or art historian Jean Leymarie among others. There were many -and at a great level- the artists who exhibited in his gallery: Henri Matisse, Pablo Picasso, Marc Chagall, Georges Braque, Alexander Calder, Henri Laurens, Joan Mir , Alberto Giacometti, Jacques Villon, Lynn Chadwick, Henry Moore, Max Ernst, Georges Rouault, Zao Wou-ki, Marino Marini, Fernand L ger, Bernard Buffet, Le Corbusier, Andr  Dunoyer de Segonzac, Andr  Masson, and the American school with Lee Bontecou, Jim Dine, Fritz Glarner, Jasper Johns, Robert Rauschenberg, Larry Rivers, James Rosenquist, etc.; with many of them he became friends and repeated the collaborations on several occasions. He also made exhibitions of artists who had already passed away, such as Edouard Manet, Pierre Bonnard, Edgar Degas, Paul Gauguin, or Paul Klee.

In 1958, he published the limited edition of Joan Mir 's *A Toute  preuve*, a series of engravings on wood (xylographs) by the Catalan artist with a text by Paul  luard, which was considered by experts one of the most beautiful art books of the 20th century.

**Sof a Mart nez Hern ndez.**  
Galer a La Aurora  
Murcia

**250. Title: *Hommage a Picasso. 90 gravures***

**Author:** Paul Eluard

**Date:** 1971

**Publisher:** Berggruen, Paris

**Typography, text & binding:**

**Printer of Illustrations :** Mourlot, Paris (cover lithograph)

**Paper:**

**Size:** 22 x 11,6 cm.

**Illustrations :** 1 lithograph after Picasso in cover (*Tête de femme III*)

**Print run:** 1000 copies

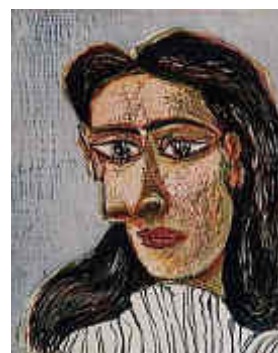
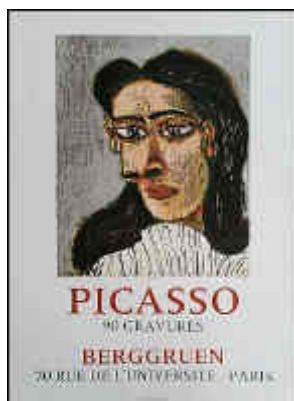
**Catalogues raisonnés:** Cramer : Reuße : Mourlot : Bloch:

**Comment:**

Berggruen, Paris, 1971. Soft cover. Etat : Good. 1st Edition. Paperback copy. Illustrated in black and white and color with 90 images of posters and prints designed by Picasso. Text in French. Includes Éluard's poem *A Pablo Picasso* Published in celebration of Picasso's 90th anniversary. Published by Berggruen & Cie, Paris, First edition. "Prix de vente" leaf inserted. This is the 49th publication of the Plaquettes Berggruen collection. Introduction poem to

Picasso by Paul Eluard.

The small lithograph of the cover of this plaquette is a reduced version of the lithograph Henri Deschamps made for the poster announcing the exhibition (Rodrigo Vol. 1 Pg. 454 #213 plate 42,35 x 33,8 cm, sheet 70,5 x 51 cm), which is itself based on a 1939 etching, which according to the Musée Picasso, Paris (Inventaire: MP2844) is *Tête de femme n°3*. . Portrait de Dora Maar. janvier 1939 - juin 1939. Paris. Imprimeur : Atelier Lacourrière et Frélaud, Paris (France) 44,7 x 33,8 cm ; 29,9 x 23,7 cm (hors marge).



**251. Title:** *L'Hospital de Santa Creu i de Sant Pau*

**Author:** Josep Capmany,

**Date:** 1971

**Publisher:** Editorial Gustavo Gili, Barcelona

**Typography, text & binding:** Imprenta Juvenil, Barcelona

**Printer of Illustrations :** Atelier Gustavo Gili, Barcelona

**Size:** 31,3 x 26 cm

**Illustrations :** 1 aquatint 11,8 x 8,9 cm (*Buste d'homme barbu au chapeau*)

**Print run:** 226 copies with the aquatint: 17 hors commerce copies on Fil Munné A-Q; 182 on Fil Munné 1-182; 27 nominative copies on Torras Hostench Dibuix 183-

209. 2000 copies on Torras Hostench Dibuix without the aquatint (1000 in Spanish and 1000 in Catalan)

**Catalogues raisonnés:**

**Cramer :** 151 **Bloch:** 2014

**Museum References:**

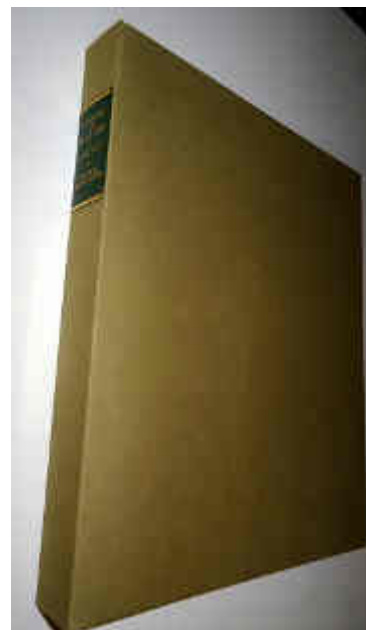
**Exhibitions:**

**Comment:**

The aquatint *Buste d'homme barbu au chapeau* was published in the book *L'Hopital de Santa Creu I de Sant Pau* by Josep Capmany and other authors. This plate was made in 1971 and printed in October of that year. In 1969 Picasso had been instrumental in the publication of another work by Jacinto Reventos (see Cramer 147). At the time Picasso had suggested to the former's son, Jacinto Reventos i Conti, that he establish a Foundation in his fathers name. The proceeds of this book, therefore, went to set up a special section for respiratory diseases in the hospital in Barcelona where Dr Reventos had worked. The book, whose proceeds were to be entirely used for the benefit of the new Foundation, was due to the efforts of Gustavo Gili and his

wife, Ana Maria. It was to them that Picasso gave, in May 1971, an aquatint he had just made. The work depicts an old man with a beard and an upturned moustache wearing the hat of a 16th century cavalier in white on a black background. This personality began to appear in Picasso's prints in the 1960's and especially in 1968 when the artist made illustrations for "La Celestine". The printing was completed on the 25th October , 1971, the day marking Picasso's 90th birthday.

*1956 Jacinto Reventós Bordoy, wife Maria and children visit Picasso in Cannes*



Miguel Orozco

Picasso: 70 years of book illustration

252. Title: ***Catalogue de l'Oeuvre gravé et lithographié I***

Author: Georges Bloch

Date: 1971

Publisher: Editions Kornfeld et Klipstein, Berne

Typography, text & binding: Fabag/Druckerei Winterthur A.G., Winterthur

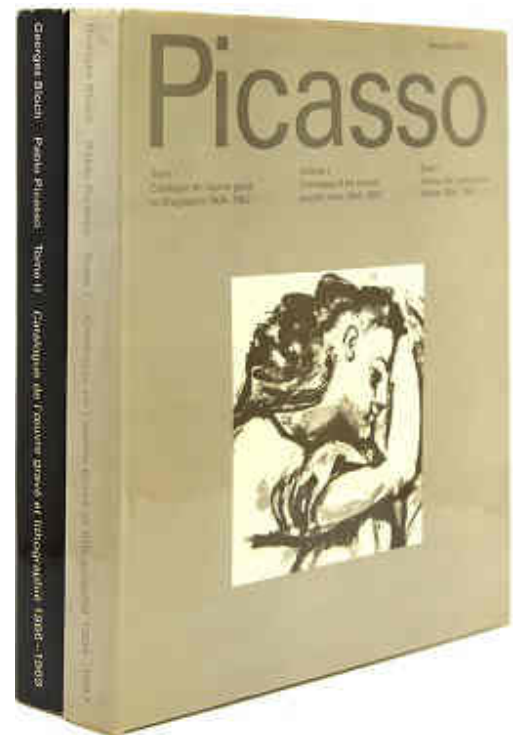
Printer of Illustrations : Crommelynck, Paris

Paper:

Size: 29,5 x 24,5 cm

Illustrations : 1 etching with aquatint 32,5 x 22,5 cm on Vélin de Rives signed in pencil (*Femme au divan avec une jeune fille et un vieillard assis*). Presented in black cloth portfolio. Additional 3 trial proofs and 10 impressions.

Print run: 50 subscription copies with the etching 1-50. There is a regular edition without the etching.



Catalogues raisonnés: Cramer : 152 Bloch: 1441

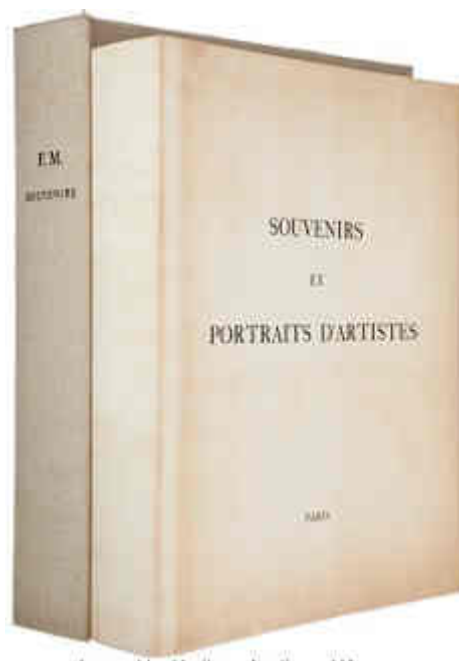
Comment:





**253. Title: *Souvenirs et portraits d'artistes*****Author:** Fernand Mourlot, Jacques Prévert**Date:** 1972**Publisher:** Editions A. Mazo, Paris / Leon Amiel, New York**Typography, text & binding:** Fequet et Baudier, Paris**Printer of Illustrations :** Mourlot, Paris**Paper:** Velin d'Arches**Size:** 33 x 26 cm

**Illustrations :** 1 transfer lithograph by Picasso 22 x 16,2 cm (*Le Seigneur et la Dame*) ; 24 other original lithographs by André Baudin, Georges Braque, Maurice Brianchon, Bernard Buffet, Marc Chagall (Cramer 90), Jean Cocteau, Paul Delvaux, André Derain, Maurice Estève, Apel les Fenosa, Alberto Giacometti, Paul Guiramand, Paul Jenkins, Charles Lapicque, Alfred Manessier, André Masson (Saphire/Cramer 91), Henri Matisse, André Minaux, Joan Miró (Cramer 156), Graham Sutherland, Kostia Terechkovitch, Victor Vasarely, Jacques Villon and Paul Wunderlich. Several of the lithographs were also issued in an edition with wide margins, numbered and signed by the artists, e.g., the



lithographs of Delvaux and Brianchon.

**Print run:** 800 copies on Velin d'Arches**Catalogues raisonnés: Cramer : 153  
Reuße : 752 Mourlot : 322 Bloch: 2017**

**Comment:** On Saturday January 10 Picasso makes a new version of the King and the young woman. Again it is the same King and the lady of the lithograph executed for the Louise Gallery, but this time in a smaller stone format, 18 by 22 cm. This new lithograph *Le Seigneur et la Dame* (R. 752, M. 322) is reserved for a book of



professional memories (*Adieu à la rue de Chabrol*) that Mourlot planned to publish on the occasion of the transfer of his workshops from rue Chabrol to rue Barrault, near the Parc de Montsouris, in 1960. The work did not get published with the ruckus of the move and the difficulty that the printer had to obtain original works of the painters to illustrate it. The lithographs of Braque, Cocteau, Derain, Giacometti and Villon had also been made at the request of Mourlot for the 1960 book. The

composition of Matisse is an unused original lithograph from the book published by Tériade *La Religieuse portugaise*. Finally, the book was published in 1972, with the title *Souvenirs et portraits d'artistes* (Cramer153). The original lithographs of Picasso and other 24 great artists like Matisse, Miró, Chagall, Braque, Giacometti and Villon, were printed at 800 copies of the luxury edition of these first memories of the printer.

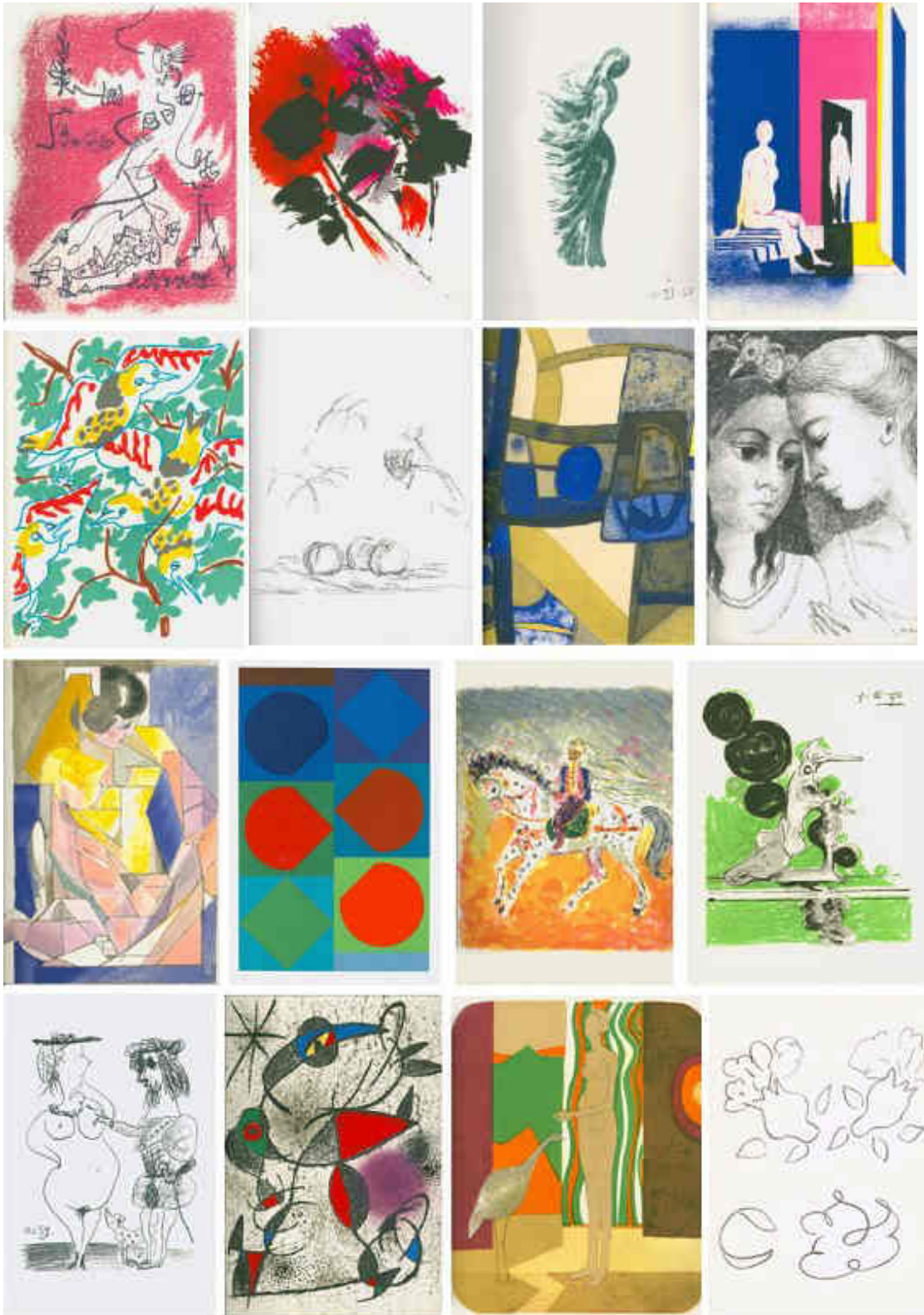
**Miguel Orozco**

Miguel Orozco

Picasso: 70 years of book illustration

These are Fernand Mourlot's memoirs, written between 1967 and 1969. Mourlot tells of the beginnings of his printing shop and of his encounters with such artists as Matisse, Dufy, Braque, Derain, Picasso, Miró, Dubuffet, Cocteau, Chagall, Giacometti and Villon, to name but a few. The memoirs are preceded by a text written by Jacques Prévert who praises the Imprimerie Mourlot. The memoirs are preceded by a text written by Jacques Prévert who praises the Imprimerie Mourlot.

**Cramer**







**254. Title: *Pirosmanachvili 1914***

**Author:** Ilia Zdanevitch (Iliazd).

**Date:** 1972

**Publisher:** Le Degré Quarante et Un, Paris

**Typography, text & binding:** Imprimerie Union, Paris

**Printer of Illustrations :** Atelier Lacourrière Frélaud, Paris

**Paper:** Ancient Japan

**Size:** 33,1 x 24 cm

**Illustrations :** 1 drypoint 15,9 x 9,9 cm signed with graphite pencil (the suite signed with red pencil)

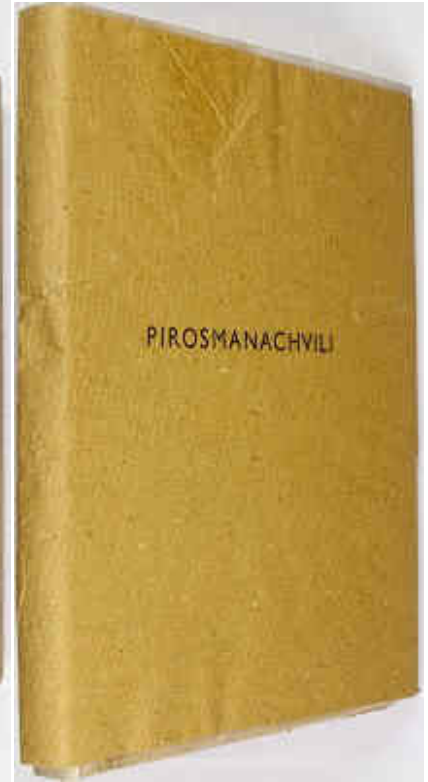
**Print run:** 78 copies on Ancient Japan: 10 with a suite on China (1-10); 68 without the suite (11-78). All signed by Iliazd.

**Catalogues raisonnés:** Cramer : 154 Bloch: 2015

**Comment:**

**Picasso and Iliazd**

“It was something of a secret after World War II that one of the most rewarding people in Paris was a man who liked to be addressed simply as Iliazd,” wrote John Russell for the New York Times. “He was known—when known at all—as the architect,



designer and publisher of illustrated books in which, one after another, the great surviving names of the School of Paris played a part.” Russell goes on to assert that Iliazd excelled “as poet, geographer, book designer, mountain climber, printer, publisher, fabric designer for Sonia Delaunay and Coco Chanel, pioneer dismantler of language, idiosyncratic stage performer and organizer in the early 1920’s of some of the last of the

great classic artists’ balls.” All true.

Born Ilia Zdanevitch in Tiflis, Georgia, Iliazd (1894-1975) was a founding member of the Russian Futurists. Like many of his contemporaries, the artist eventually made his way to Paris where he designed and published extraordinary livres d’artistes, including several with his own prose and poetry under the imprint Le Degré 41 (41 degrees refers to the latitude of his hometown, the alcoholic content of brandy, and the Celsius measure of the point at which fever leads to delirium).



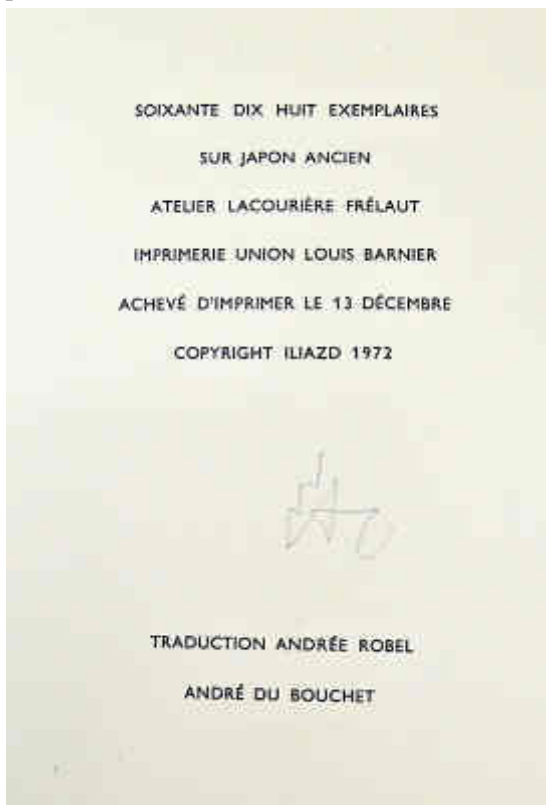
From 1940 to 1974, Iliazd produced 20 extraordinary books, including 9 with Pablo Picasso (1881-1973). None have been collected by Princeton University until now.

According to Bookvica, a rare book shop from Iliazd's hometown of Tiflis, "Iliazd returned to his homeland in 1912 and with his brother, artist Kirill Zdanevitch, he met Georgian painter Niko Pirosmeni (1862-1918). They became very enthusiastic about him.

Iliazd was alarmed by the difficult economic straits that the painter was in and wrote a manifesto to promote his art; it was published in a local paper *Zakavkazskaya Rech'* in 1913 under the title "Khudozhnik-samorodok" (A natural-born artist). It was Iliazd's first publication. In June 1914 the journal *Vostok* published his article "Niko Pirosmeni," in which he mythologized the biography of the older artist, linking him with the Silver Age and the Russian avant-garde."

In the summer of 1971, Iliazd decided to reprint the article and to help promote it, he asked Picasso to etch the frontispiece. His friend agreed and produced a beautiful drypoint, which was printed at the Atelier Lacourière Frélaut (originally the studio of Roger Lacourière, who passed it on to his collaborator and successor Jacques

Frélaut in 1957). The edition of 78 was



completed and signed by December 1972, four months before Picasso's death. Although this was also intended to be Iliazd's last book, technical difficulties on another project, *Courtisan Grotesque* (which had been finished in 1974), caused it to be printed after Pirosmenachvili.

Johanna Drucker writes, "Drawing to the end of his energies, Iliazd had evidently wished this book to perform a double closure: as the end of the cycle of large books, and as the close of the full cycle of his life's work. There was a mirroring effect between the beginning and the end, a deliberate, marked recognition of the self-consciousness which had dictated the construction of the oeuvre as a whole." "Iliazd and the Book as a Form of Art," *The Journal of Decorative and Propaganda Arts* 7 (Winter 1988): 36-51.

**Princeton University**  
Department of Rare Books and Special Collections.

**255. Title: *La Chute d'Icare***

**Author:** Jean Leymarie

**Date:** 1972

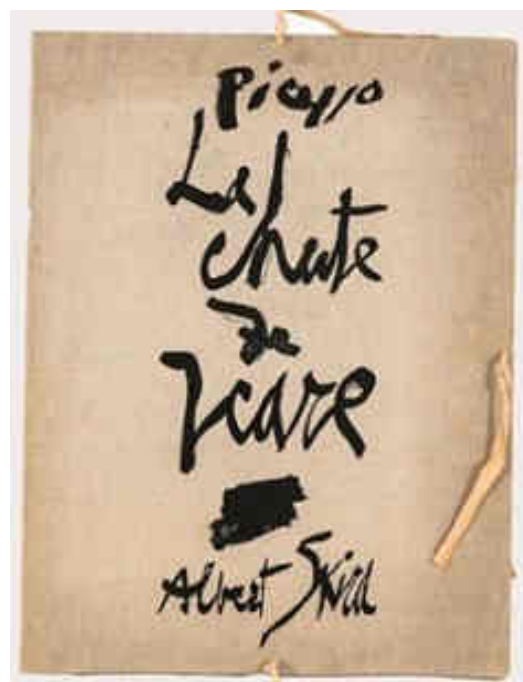
**Publisher:** Albert Skira, Genève

**Typography, text & binding:** Imprimerie Roto-Sadag, S.A., Geneva

**Printer of Illustrations :** Crommelynck, Paris (etching); Imprimerie Atar, S.A., Geneva (reproductions)

**Paper:**

**Size:** 69,4 x 49,5 cm



**Illustrations :** 1 etching with drypoint and scraper 36,5 x 49 cm signed in pencil (*Autoportrait avec Deux Femmes -Three Pensive Faces or Autoportrait with Two Women*); 7 color reproductions of studies for *La Chute d'Icare* and 80 reproductions of preparatory drawings.

**Print run:** 510 copies: 125 with the

etching (1 to 125); 10 hors commerce for the publisher with the etching (HCI to HCX); 375 copies without the etching (126-500)

**Catalogues raisonnés:** Cramer : 155 Bloch: 2016



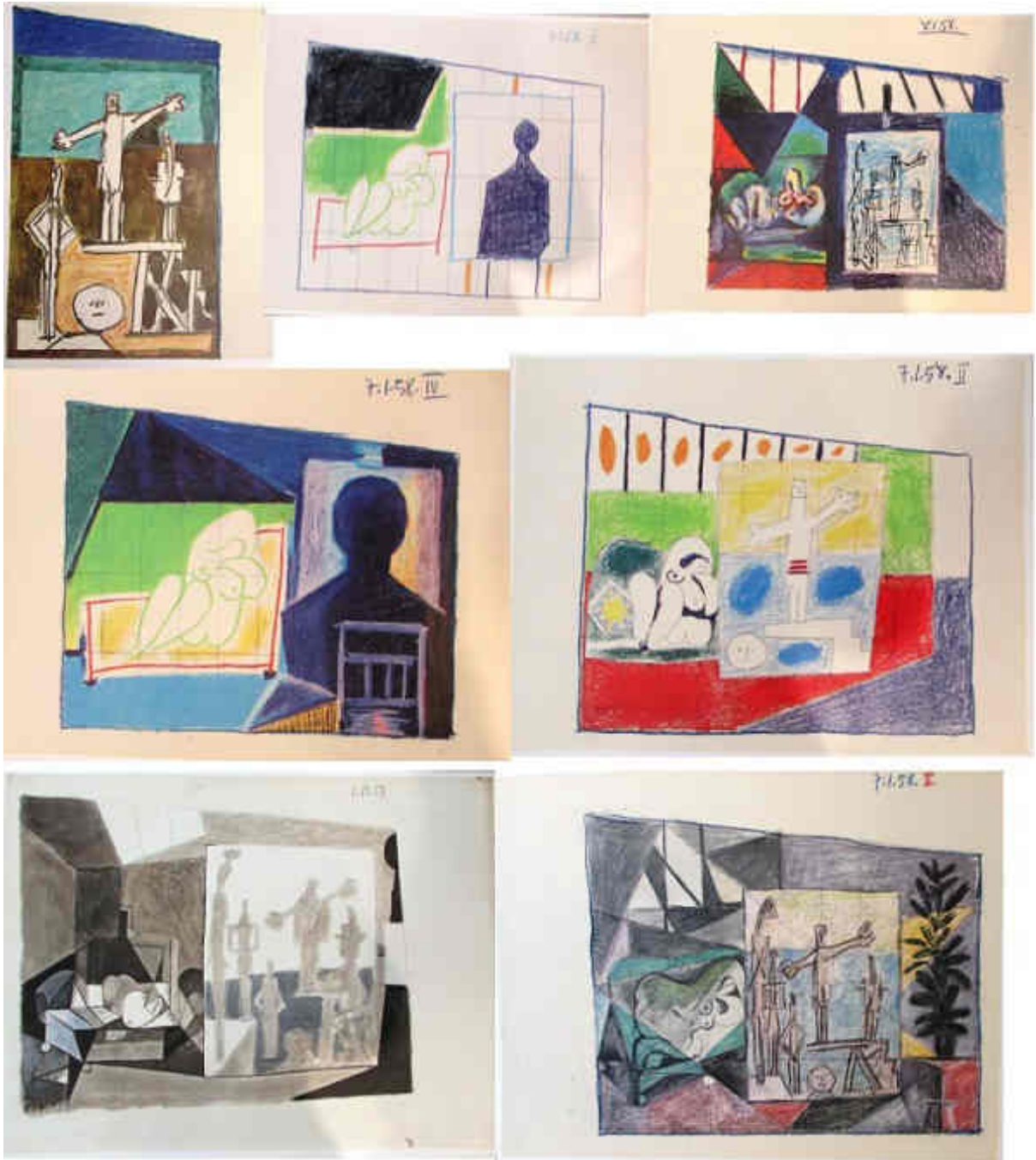
*Photo : Jean Leymarie, Aldo Crommelynck, Picasso and Jacqueline*

**Comment:** In 1957, UNESCO chose eleven artists to undertake the task of decorating the permanent headquarters in Paris, inaugurated in 1958. In this context, UNESCO commissioned a painted mural from Pablo Picasso. The artist began his studies for the decoration of the new Parisian building in December 1957 and filled two notebooks with sketches

of bathing figures and nudes, in the style of his series of Bathers from



1956. On January 29, 1958, the artist completed the final scale model for this immense work. Two months later, the mural was presented to UNESCO. The mural is made up of forty wooden panels painted in acrylic, covering a surface of almost one hundred square meters. It represents a beach scene, with standing and reclining figures, animated by a figure falling, arms and legs flailing, towards the imposing blue surface of the ocean. Initially titled «The Forces of Life and the Spirit Triumphant over Evil», the composition was renamed in 1958 by George Salles, who preferred the current title, "The Fall of Icarus". In 1972, Albert Skira published this portfolio containing an etching signed and numbered and seven color studies reproduced in facsimiles and made by Pablo Picasso for the decoration of the delegates' home at the Unesco Palace in Paris.





**256. Title: *Au Baiser***

***d'Avignon*** Douze dessins, lavis, aquarelles

**Author:** Jean Vilar

**Date:** 1972

**Publisher:** Le Vent d'Arles, Paris

**Typography, text & binding:**

Imprimerie Union, Paris

**Printer of Illustrations :** Mourlot, Paris

**Paper:** Vélín d'Arches

**Size:** 50 x 40 cm

**Illustrations :** 12 full page lithographs after drawings, lavis and watercolours, of which 7 in colors

**Print run:** 300 copies on Vélín d'Arches: 270 plus 30 hors commerce

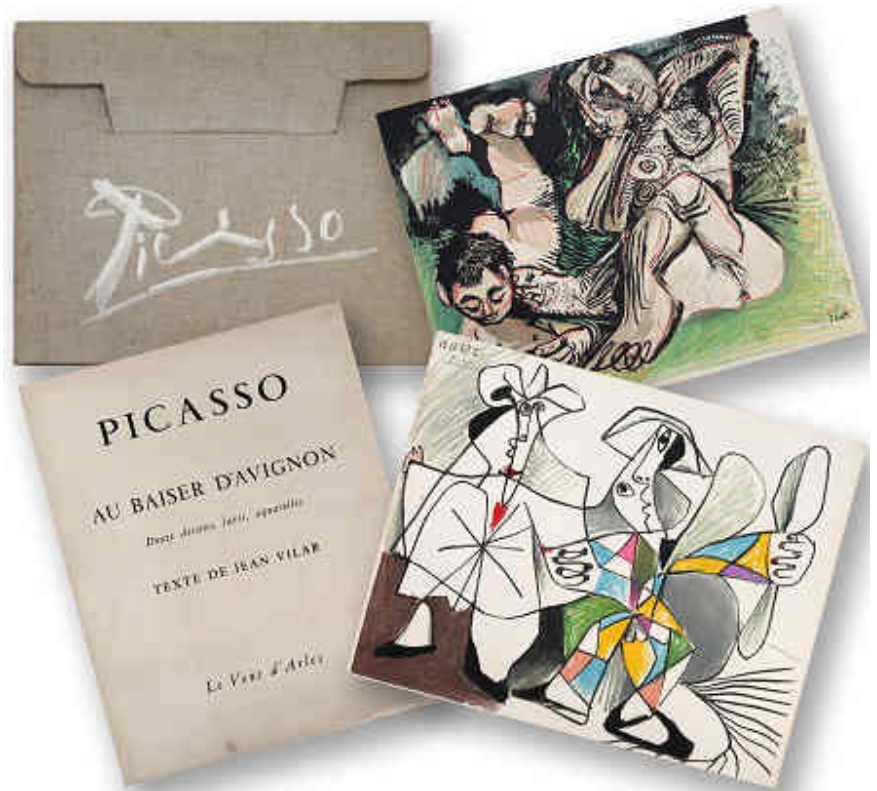
**Catalogues raisonnés: Cramer :** Not in Cramer

**Comment:**

Le Vent d'Arles Editeur, Paris Portfolio (50 x 40 cm), linen-covered folder, with the artist's signature printed on the front. Text by Jean Vilar, 12 full page

lithographs (in which 7 in colours), printed by Mourlot after drawings, lavis and watercolours by Pablo Picasso.

Justification page. Edition : 300 copies + 50 copies Hors commerce, all printed on Arches wove paper.





**257. Title:** *Carnet La Coruña 1894-1895*

**Author:** Juan Ainaud de Lasarte

**Date:** 1971

**Publisher:** Editorial Gustavo Gili, Barcelona

**Typography, text & binding:** S.A.D.A.G., Barcelona

**Printer of Illustrations :** Daniel Jacomet, Paris

**Paper:** pur fil Munné

**Size:** 14 x 20 cm (each booklet)

**Illustrations :** 50 facsimile plates by Picasso reproduced with collotype and pochoir by Jacomet

**Print run:** 815 copies: 20 reserved for Pablo Picasso (numbered I to XX); 15 for collaborators and 780 trade copies numbered 1-780

**Catalogues raisonnés:**

**Cramer :** Not in Cramer

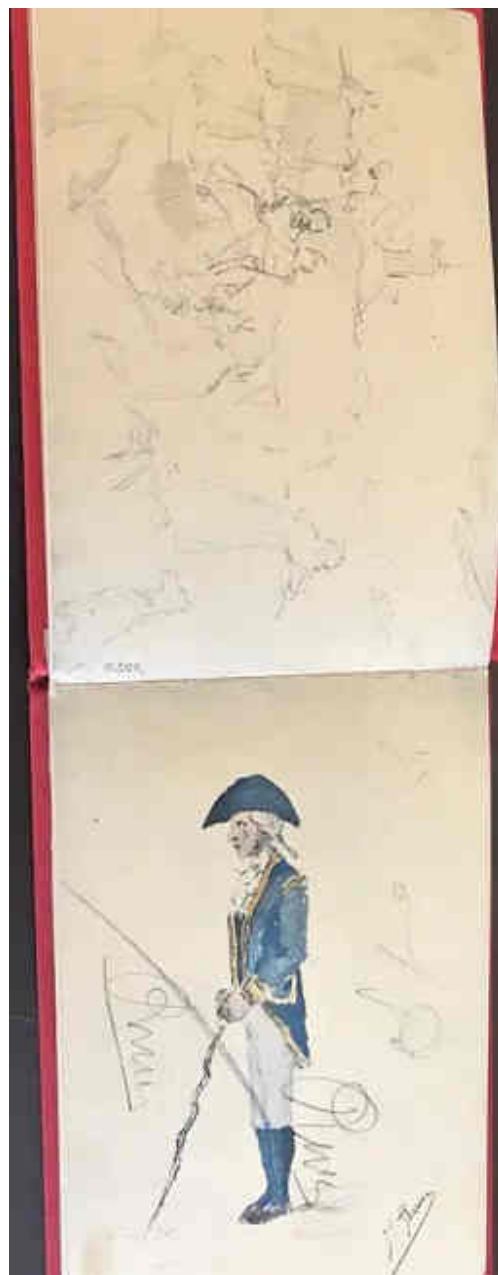
**Comment:** Editorial Gustavo Gili, Barcelona, 1971. Red Gilt Decorative Cloth. Condición: Near Fine.

68 pages text (introductory volume) + [50] facsimile plates. A painstakingly recreated facsimile of the second of Picasso's earliest sketchbooks in the collection of the Picasso Museum, Barcelona, containing

drawings dating from between November 1894 and January 1895.

Includes male and female nudes; studies of hands; caricatures; sketches of various animals, and of family members including two of his youngest sister, María de la Concepción, who died aged seven on January 10, 1895. The album itself is in gilt-decorated red cloth, with the original ink and water stains reproduced on the covers. Inside, the drawings,

washes, heightening and stains are reproduced on different paper stocks to match the original. With an accompanying 64-page booklet with an explanatory text and



descriptive inventory in English and Spanish. Card covers in dustjacket in glassine wrapper. Both volumes contained in patterned slipcase with title laid on.

Picasso: 70 years of book illustration



1970 Gustavo Gili Jr., Pablo Picasso and Ana Maria Torra in Mougins, 5.12.1970



**258. Title:** *Carnet Picasso: Paris, 1900*

**Author:** Rosa María Subirana

**Date:** 1972

**Publisher:** Gustavo Gili, Barcelona

**Typography, text & binding:** S.A.D.A.G., Barcelona

**Printer of Illustrations :** Daniel Jacomet, Paris

**Paper:** pur fil Munné

**Size:** 11x7, 3cm (carnet), 20 x 13, 5 cm (presentation booklet)

**Illustrations :** 26 drawings and annotations by Picasso (46 pages of which 20 are blank)

**Print run:** 1000 numbered copies. Some hors commerce numbered in Roman numerals, like Jacqueline Picasso's copy, numbered VII.



**Catalogues**

**raisonnés: Cramer :**

Not in Cramer

**Museum**

**References:**

**Exhibitions:**

**Comment:**

Splendid facsimile of an early Picasso sketchbook bound in beige cloth, accompanied by a softcover monograph with text in Spanish, French and English. The sketchbook reproduced in facsimile is one of the 17 small original sketchbooks that Pablo Picasso donated to the Museo Picasso in Barcelona in February 1970 (inventory No. 110,910). In spite of the initial difficulty in dating the sketchbook, seeing as there were no indications as to when the drawings were done, it has finally been possible to place them at the end of 1900, thanks to the help of Picasso himself, who places their execution at the time of his first trip to Paris. On the pages of the album a view of the surrounding reality was shaped: thirty characters of different ages and sexes, belonging to different social strata. This series of drawings was done in the streets and parks of Paris.



with text in Spanish, French and English. The sketchbook reproduced in facsimile is one of



A reproduction of Picasso's sketchbook of 1900 a parallel monograph on the sketchbook with text in Spanish, French and English (softbound); both encased in a box. The earliest of Picasso's sketchbooks, one of 17 donated by



the artist to the Museo Picasso in Barcelona and reproduced here with his assistance. The sketches date to Picasso's first trip to Paris in 1900 and marks his first exposure to contemporary art currents. This was a trip of exploration, and ended quickly due to poverty and the need to return to Madrid (where Picasso was enrolled at the Royal Academy); but he lucked upon a young journalist/poet, Max Jacob, who became Picasso's life-long friend. Jacob helped Picasso learn the language and began introducing him around. (For a time, they shared an apartment: Max slept at night while Picasso slept during the day and worked at night. Much of Picasso's work of this period had to be burned to keep the small room warm.) The sketches made by Picasso at the time are in rather typical turn-of-the-century style, mainly of women and children, freely drawn with obvious links to Steinlin and the Nabi: the radical reordering of art would come later. The quality and attention to detail is astounding - the pages are so full of life. The watercolor, pastel, ink and pencil, paper stock have been expertly crafted down to the paint splatters on the cloth cover and the penciled arithmetic on the inside cover.





**259. Title: *Carnet Picasso. Madrid, 1898***

**Author:** Xavier de Salas, Director of the Prado Museum (introduction)

**Date:** 1976

**Publisher:** Gustavo Gili, Barcelona

**Typography, text & binding:** Imprenta Juvenil, Barcelona

**Printer of Illustrations :** Daniel Jacomet, Paris

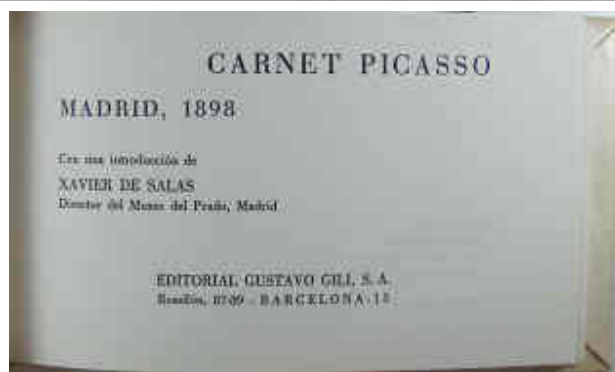
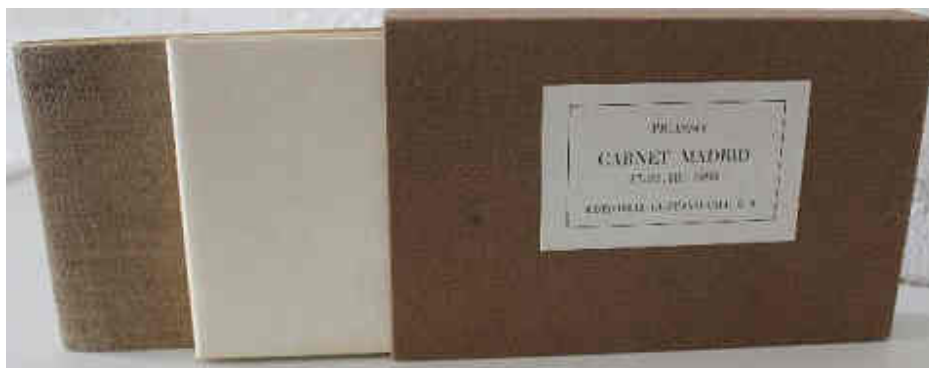
**Paper:** Pur fil Romaní

**Size:** 17 x 10 cm

**Illustrations :** 30 pages of drawings by Picasso, reproduced with collotype and pochoir

**Print run:** 1000 numbered copies

**Catalogues raisonnés: Cramer :** Not in Cramer



**Comment:**

Hardcover. Condition:

Fine. 1st Edition. 16°

Ob. (170x100) - 2

Volumes 96pp + 32

Drawings reproductions.

Facsimile edition of the

original used by Picasso during the six days of his second stay in Madrid, between March 17 and 22, 1898. With the explanatory text by Xavier de Salas,

Director of the Prado Museum in Spanish, French and English language, reproduction of the



booklet used by the Artist and notes and drawings. Published in a numbered edition of 1,000 (our's N° 00861). Original onion skin paper boards and original cloth.



**260. Title:** *Alors*

**Author:** Pierre-André Benoit

**Date:** 1974

**Publisher:** Pierre-André Benoit, Alès

**Typography, text & binding:** Pierre-André Benoit, Alès

**Printer of Illustrations :** Pierre-André Benoit, Alès

**Paper:** Vélín de Rives

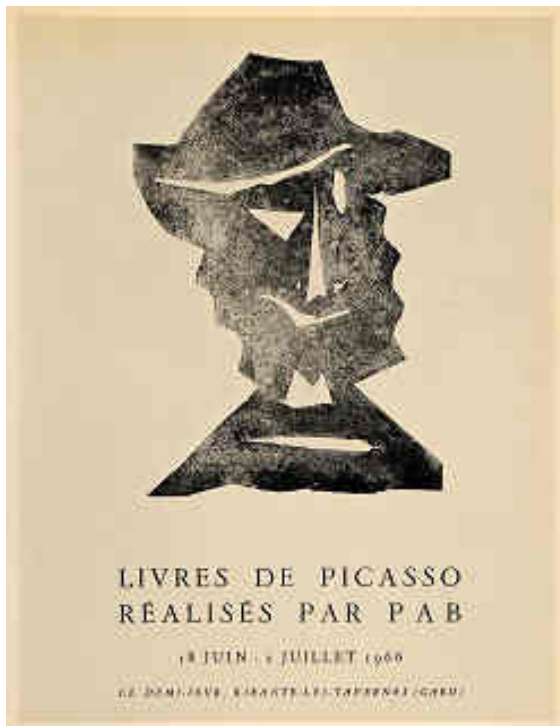
**Size:** 32,8 x 25,9 cm

**Illustrations :** 1 cardboard cut 22,5 x 16 cm, signed in brown pencil

**Print run:** 16 copies on Vélín de Rives, signed by the author

**Catalogues raisonnés:** Cramer : 156 Bloch: 2012

**Comment:**



Picasso, Pablo - Pierre-André Benoit SO. [ALÈS, PAB, 1974]. with a cardboard cut signed by Picasso. Plaque in-4 (326 x 250 mm). Original cardboard cut of Picasso, signed in brown pencil, undated [1966]. One impression of only 16

copies on vellum of Rives (n ° 9), justified and signed by PAB. Picasso made this engraving on cardboard in 1966, at the same time as those illustrating *Les Transparents* by Char. All using the illustration for the poster of the exhibition *Livres de Picasso réalisés par PAB* in June-July 1966, PAB printed about twenty copies which he had signed by the artist and which he kept to himself until he decided to use them to illustrate *Alors* that he makes appear after the death of Picasso.



261. Title: *Le soleil ébloui*

Author: Geneviève Laporte

Date: 1974

Publisher: Plon, Paris

Typography, text & binding:

Printer of Illustrations : Atelier Empreinte

Paper: Vélín d'Arches, Japon

Size: 38 x 28,4 cm

Illustrations : 12 drawings and a collage by Picasso (1 in color and 11 in black & white, marked with dotted lines to distinguish them from the prints of the current edition.

Print run: 100 copies on Vélín d'Arches with a suite on Japon plus some hors commerce for the collaborators.

Catalogues raisonnés:

Cramer : Not in Cramer

Bloch: Not in Bloch

Museum References:

Exhibitions:

Comment:

This book should not be confused with the later edition that is binded and limited to 2000 copies. Geneviève Laporte was one of the last lovers of Picasso. This portfolio reproduces the drawings offered by Picasso to her.

At the same time as this book was published, The Galerie Françoise Tournié in Paris exhibited the original Picasso drawings and collage. It then published another book called *Dessins et gravures de Pablo Picasso. Collection Geneviève Laporte*, which reproduces some of the pages of the present book –including the

frontispiece and title page. It also included a

"Le Soleil ébloui" poèmes de Geneviève Laporte, illustrés de douze dessins et un collage de Pablo Picasso a été réalisé sous la direction de L. Treillard avec la collaboration de B. Neyrolles, B. Duval et de l'atelier Empreinte. Il a été tiré 100 exemplaires sur Vélín d'Arches, signés et numérotés par Geneviève Laporte, comportant une suite des dessins imprimés sur Japon par l'atelier Empreinte, plus les exemplaires de collaborateurs. Exemplaire N° 11/100



new *justification du tirage* that made it look as if the two books were the same. But they weren't, as a simple look at the photos of the two books will reveal.

Picasso: 70 years of book illustration





262. Title: ***Dessins et gravures de Pablo Picasso.***  
***Collection Geneviève Laporte***

**Author:** Geneviève Laporte

**Date:** 1974

**Publisher:** Plon / Galerie Françoise Tournié, Paris

**Typography, text & binding:**

**Printer of Illustrations :** Atelier Empreinte

**Size:** 36 x 28 cm

**Illustrations :** 12 reproductions of drawings and a collage by Picasso

**Print run:** 2000 copies.

**Catalogues raisonnés:** Cramer : Not in

Cramer

**Bloch:**

Not in

Bloch

Ce catalogue, édité à l'occasion de l'exposition des dessins et gravures de Pablo Picasso présentés à la galerie Françoise Tournier a été tiré à :  
 100 exemplaires sur Vélin d'Arches, signés par Geneviève Laporte et numérotés de 1/100 à 100/100 plus les exemplaires de collaborateurs.  
 Tous ces exemplaires comportent une suite sur Japon et 1000 exemplaires numérotés de 1 à 2000.



**Comment:**

As it can be seen in the photo, the new justification page of this book claims a print run of 2100 copies, 100 of which signed by Geneviève Laporte and has a suite on Japon paper, and 2000 of the current edition. If the book had been the same, there should have been only one justification page, mentioning both the *édition de tête* and the current edition.



263. Title: *San Lazzaro et Ses Amis*

**Authors:** Maïten Bouisset, Marc Chagall, Giovanni Carandente, Jean Cassou, Pierre Courthion, Jacques Dopagne, Bernard Dorival, Antonio Fornari, Alain Jouffroy, Nina Kandinsky, Jacques Lassaigne, André Pieyre de Mandiargues, Giuseppe Marchiori, Marino Marini, Milena Milani, Henry Moore, Ugo Ronfani, Gualtieri di San Lazzaro, Yvon Taillandier, André Verdet, Pierre Volboudt and Domenico Zavattini

**Date:** 1975

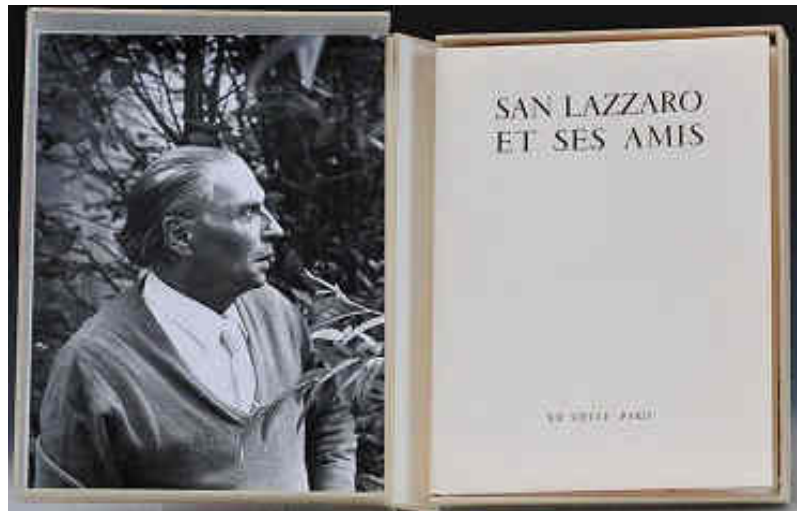
**Publisher:** Éditions du XXe siècle, Paris

**Typography, text & binding:** Imprimerie Union, Paris

**Printer of Illustrations :** Mourlot, Paris (Picasso, Max Bill, Marc Chagall, Hans Hartung, Sutherland, Braque, Fontana, Magnelli, Magritte and Poliakoff); Arte (Maeght), Paris (Calder, Joan Miro); Pierre Chave, Vence (Max Ernst); Bellini, Paris (Zao Wou Ki); Curwen Studio, London (Henry Moore).

**Paper:** Vélín d'Arches

**Size:** 38 x 28,8 cm



**Illustrations :** 1 lithograph after Picasso (*Femme se coiffant*) 35,5 x 26 cm; original lithographs by Max Bill, Alexander Calder, Marc Chagall, Max Ernst, Hans Hartung, Joan Miro, Henry Moore, Graham Sutherland and Zao Wou Ki; lithographs after Braque, Fontana, Alberto Magnelli, René Magritte and Serge Poliakoff.

**Print run:** 575 numbered copies, 75 of them with a suite of 8 original lithographs signed and numbered by the artists; additional 55 copies for artists, authors and collaborators.

**Catalogues raisonnés:** **Cramer :** Not in Cramer

**Reuße :** Not in Reuße **Mourlot :** Not in Mourlot

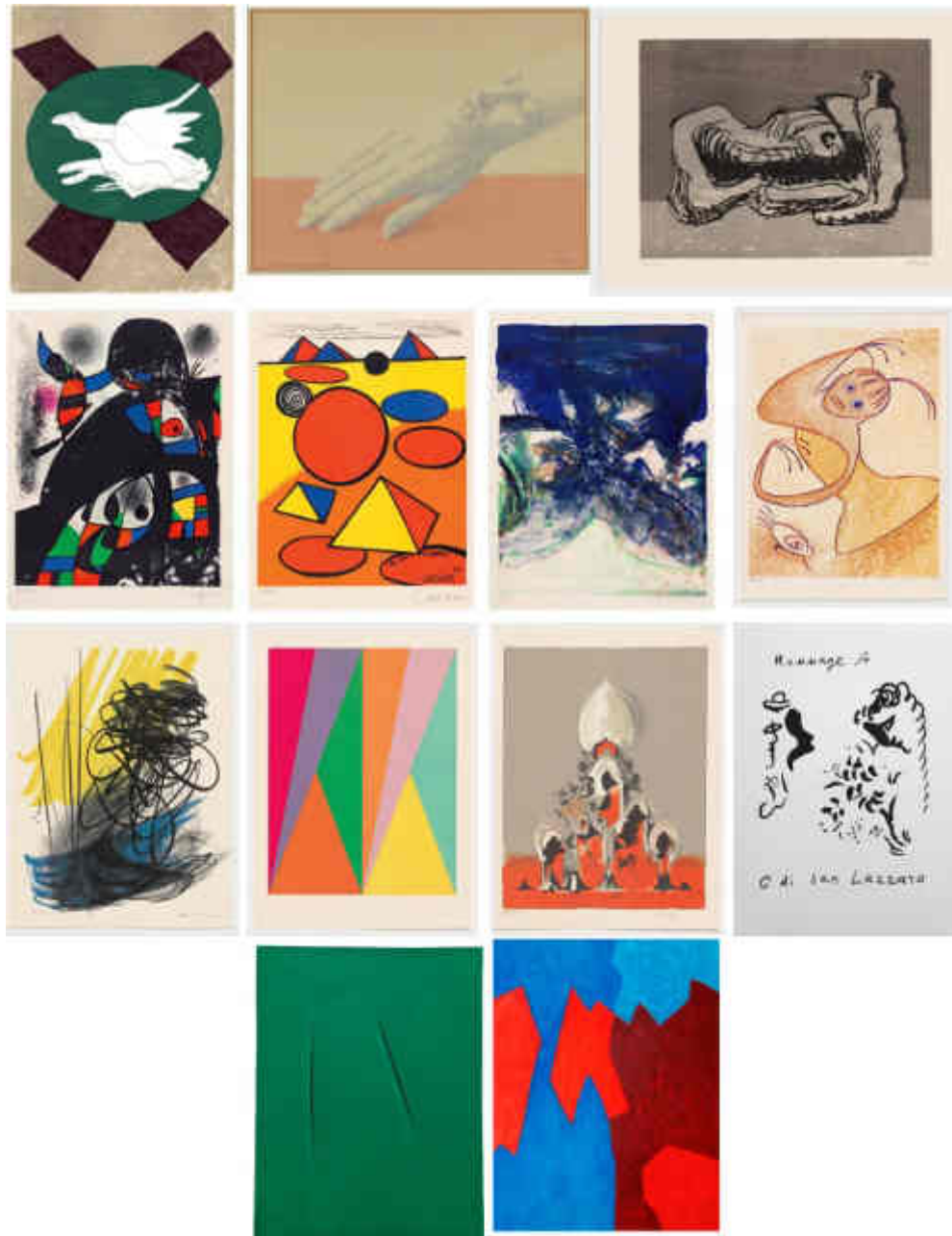
**Bloch:** Not in Bloch

**Comment:**

Pablo Picasso "Femme se coiffant" lithograph. This is the second printing (deuxième tirage) of this striking Picasso composition, for the portfolio "San Lazzaro et ses amis", published in Paris. A number of important artists collaborated together on this project, in homage to Gualtieri di San Lazzaro, founder of the deluxe art revue XXe Siècle (Chroniques du Jour), and an instrumental figure in the Paris art world, as a publisher, critic and friend to many of the 20th Century's great printmakers. Among the artists represented are Pablo Picasso,

Georges Braque, Zao Wou-ki, Joan Miro, Marc Chagall, Graham Sutherland, Rene Magritte, Hans Hartung, Lucio Fontana, Alberto Magnelli, Henry Moore, Serge Poliakoff and Max Bill. This is a fine impression on quality Arches wove paper, printed in Paris in 1975 by Mourlot Frères, in a limited edition of 575. The total sheet measures 14 x 10 1/4 inches (355 x 260mm). Signed in the plate (not by hand). The first printing was published by XXe Siecle in 1956; this second impression is more scarce and printed on a finer quality of paper.

This beautiful work is subtitled "Hommage au fondateur de la revue XX siecle" (A tribute to the founder of XX Siecle review.) This is one of 575 copies printed. It includes nine original full-page lithographs created for this publication and six additional reprinted lithographs. All but one are printed in colors. The artists are Bill, Braque, Calder, Chagall, Ernst, Fontana, Hartung, Magnelli, Magritte, Miro, Moore, Picasso, Poliakoff, Sutherland, and Wou-Ki. The publication consists of unbound signatures and a wrapper laid in a cloth bound folding clam-shell box.





## 264. Title: *A même La Pierre, Fernand Mourlot Lithographe*

**Author:** Castor Seibel, Thierry Bordas

**Date:** 1982

**Publisher:** Pierre Bordas & Fils, Paris

**Typography, text & binding:** Fequet & Baudier, Paris

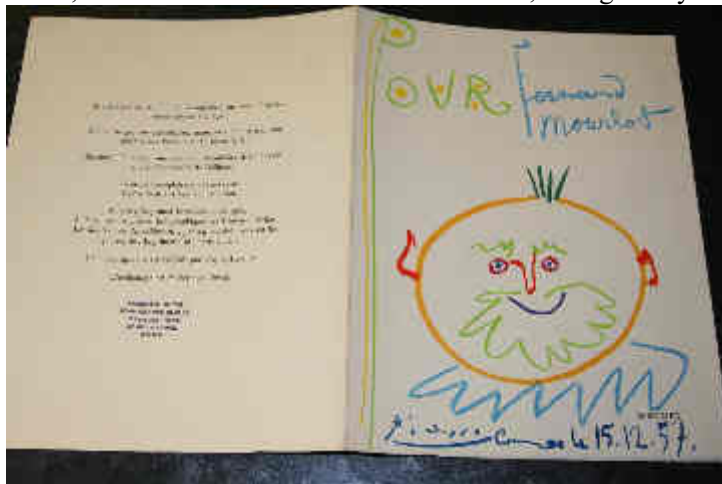
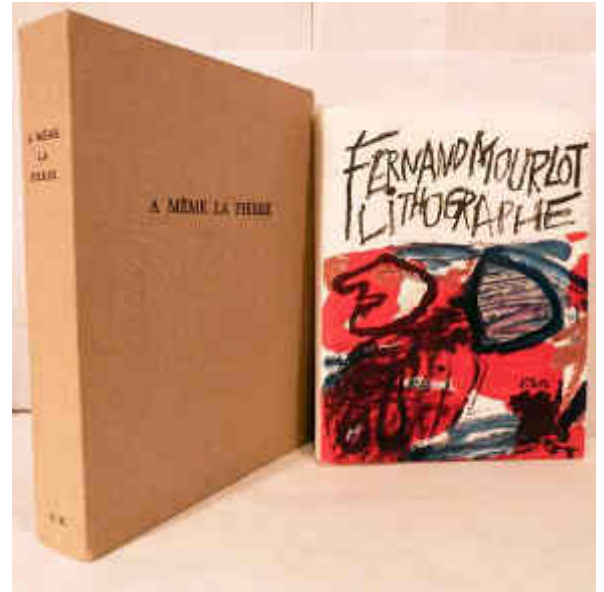
**Printer of Illustrations :** Ateliers Bordas

**Paper:** Vélín d'Arches

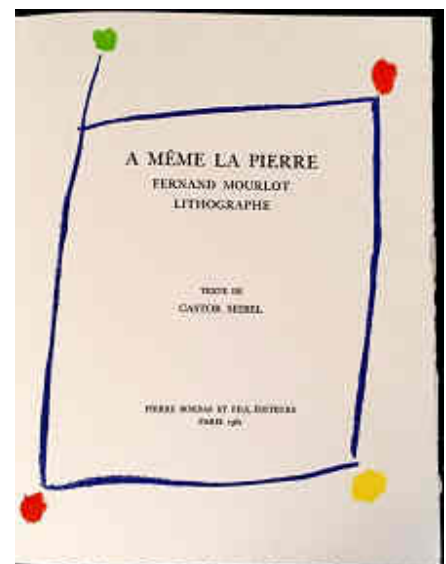
**Size:** 31 x 24 cm

**Illustrations :** 1 original lithograph by Dubuffet, 9 drawings by Picasso reproduced in lithograph and lithographic illustrations by Pierre Bonnard, Georges Braque, Alexander Calder, Marc Chagall, Jean Cocteau, Paul Delvaux, André Derain, Henri Deschamps, Kees van Dongen, Jean Dubuffet, André Dunoyer de Segonzac, Max Ernst, Maurice Estève, Alberto Giacometti, Le Corbusier, Fernand Léger, André Masson, Henri Matisse, Joan Miró, Jean Paulhan, Jacques Prévert and Graham Sutherland.

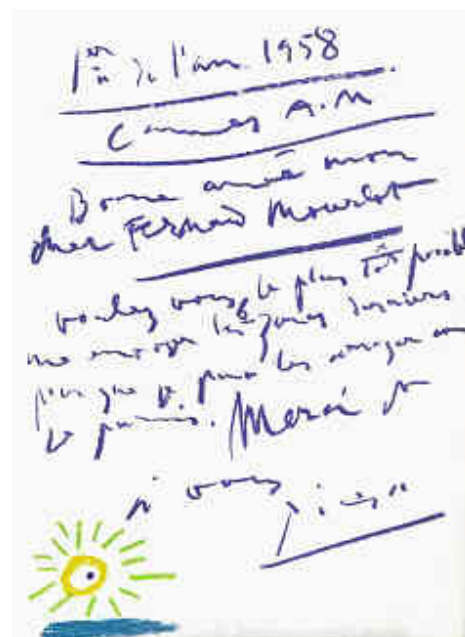
**Print run:** 150 copies : 100 reserved for Editions A.C.Mazo & Cie; some hors commerce for collaborators, all signed by Castor



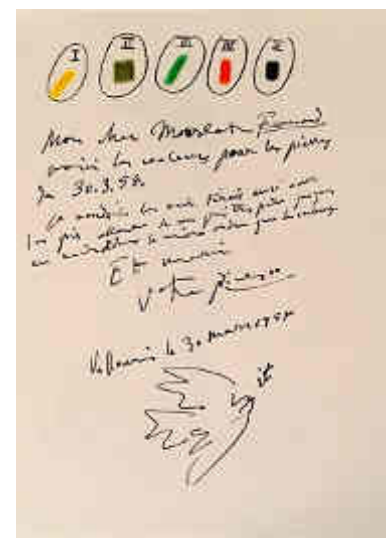
Seibel and  
Fernand  
Mourlot.  
**Catalogues  
raisonnés:**  
**Cramer :**  
Not in  
Cramer  
**Reuße :**  
Not in  
Reuße  
**Mourlot :**  
Not in  
Mourlot  
**Bloch:**



Not in Bloch  
**Comment:**



A





Meme La Pierre. Franck Bordas, born in 1959, son of the publisher Pierre Bordas and grandson of the master printer Fernand Mourlot, opened his lithographic studio in Paris in 1978. He worked at this time with Gilles Aillaud, Jean Clareboudt, Cueco, Erro, Gérard Fromanger... In 1979 he met and worked with Roberto Matta, Daniel Pommereulle, Jorge Camacho; editions with Gérard

Garouste, Guy de Rougemont, Maurice Matieu, Jean-Paul Chambas, Jean-Claude Silbermann.

In 1981 published the album entitled "Au Voleur" by Daniel Pommereulle, a series of 11 lithographies presented in a "mirror book". The studio moved to rue Princesse in Saint-Germain-des-Près where Fernand Mourlot published his memoir, the album entitled "A Mème la Pierre".

Original Dubuffet cover lithograph printed by Mourlot, original Picasso drawings on title page and at close of book; tributes by many of the artists whose lithographs were printed by Mourlot. The Delvaux lithograph is after an original work made by the painter to thank Fernand Mourlot for his sending him a copy of the de luxe edition of the book *Souvenirs et portraits d'artistes*, to which Delvaux had contributed with one original lithograph. Collection of letters to Mourlot from different painters concerning his rendering their paintings into lithographs;

accompanied by texts and commentaries of Mourlot and Thierry Bordas, and illustrations by the various artists: Louis Aragon, Pierre Bonnard, Georges Braque, Alexander Calder, Marc Chagall, Jean Cocteau, Paul Delvaux, André Derain, Henri Deschamps, Kees van Dongen, Jean Dubuffet, André Dunoyer de Segonzac, Max Ernst, Maurice Estève, Alberto Giacometti, Le Corbusier, Fernand Léger, André Masson, Henri Matisse, Joan Miró, Jean Paulhan, Pablo Picasso, Jacques Prévert, Graham Sutherland. Loose leaves in wrappers.

Issued in a clamshell box (34 cm).

357.



*Photo: Fernand Mourlot and Castor Seibel in 1981*



265. Title: ***Pablo Picasso. Catalogue raisonné des livres illustrés / Pablo Picasso. The Illustrated Books: Catalogue raisonné.***

**Author:** Sebastian Goeppert, Herma Goeppert-Frank, Patrick Cramer

**Date:** 1983

**Publisher:** Patrick Cramer Editeur, Geneva

**Typography, text & binding:** Victor Chevalier, Geneva

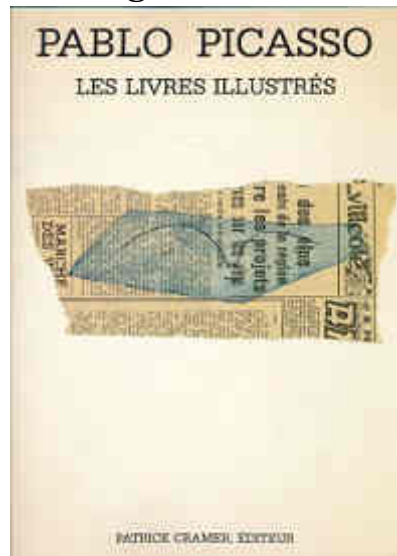
**Printer of Illustrations :** Frélaut, Paris

**Paper:** Vélín de Rives (etchings)

**Size:** 31,9 x 23,2 cm

**Illustrations :** 1 drypoint 18 x 13,1 cm (sheet 31 x 24 cm) with the English edition *Homme debout avec masque devant femme assise* (first 20 copies for Japan with Japanese text) with the Picasso dry stamp; 1 etching with the French edition *Sabartés en costume de toréador et femme espagnole*, with the Picasso dry stamp.

**Print run:** 40 de luxe copies of the English edition, numbered 1-40; 30 de luxe copies of the French edition numbered 1-30



**Catalogues raisonnés:** Bloch: 1929, 1938

**Comment:**



Title: "Sabartés en costume de toréador et femme espagnole (Sabartes in the costume of a Torreador with a Spanish woman)" from "Sabartes Jouant Carmen, (Sabartes plays Carmen)", B. 1929; Ba. 1938 B.b., etching on Rives paper with full margins, 1961, with the signature stamp of the artist, numbered 29/30, total edition with proofs 37, Size info: ,sheet: (24.5 x 31.0 cm.) ,plate size: (18.0 x 13.1 cm.),



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<b>1911</b> Saint Matorel		<b>1931</b> Les métamorphoses Les métamorphoses (Suite) Le Chef-d'oeuvre inconnu
<b>1913</b> Suite des Saltimbanques * Alcools *	<b>1923</b> S.P. 503 Le poème de Vardar * Claire de Terre Ballets Russes de Serge de Diaghilew * Théâtre de Monte-Carlo Diaghilew * Grand Bal des Artistes Travesti-Transmental * Apollinaire vivant *	<b>1933</b> L'Antitête Orphée * Mané-Katz * Pan ! dans l'œil ! *
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Afât. Soixante-seize sonnets  
Anthologie de l'Humour noir  
14 dessins originaux gravés  
sur cuivre \*

**1941**

Pablo Picasso  
Divers poèmes du livre  
ouvert \*  
Sur les peintes inférieures \*

**1942**

Non Vouloir  
Eaux-fortes originales pour  
des textes de Buffon

**1943**

La Chèvre-Feuille  
Grâce et Mouvement 14  
Dessins originaux gravés sur  
cuivre \*

**1944**

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Au rendez-vous allemand \*  
Le Désir attrapé par la  
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**1945**

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Le Marteau sans Maître  
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Picasso libre \*  
Une longue réflexion  
amoureuse \*

**1946**

Les mamelles de Tirésias \*  
Fifteen Drawings \*

**1947**

Dos Contes  
Deux Contes  
Du Cubisme  
Cinq Sonnets  
Ombre de mon amour \*

**1948**

Escrito (Письмо)  
La fosse commune

Le Chant des Morts  
Vingt poèmes de Gongora  
Céramiques de Picasso \*  
Ballets des Champs Elysées  
\*

Couleur de Picasso \*  
Stéphane Mallarmé \*

**1949**

Carmen  
Elégie d'Ihpetonga  
Poésie de Mots inconnus  
Picasso lithographe I  
Amitiés de Montmartre \*

**1950**

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L'Age du Soleil  
Une visite a Vallauris  
De Mémoire d'Homme  
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Lettres à Jane Mortier \*

**1951**

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**1952**

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La chèvre  
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Elégie des lieux communs \*

**1953**

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Picasso \*  
Le Diable au corps \*

**1954**

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La Guerre et la Paix  
A la mémoire de Julius et  
Ethel Rosenberg \*  
Le Ballet

Poèmes et Lithographies  
Elegy of Ihpetonga and  
Masks of Ashes  
U.A.P 54  
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Mystification: ou histoire des  
portraits \*  
Picasso Dessins 1903-1907 \*

**1955**

A Haute Flamme  
Hélène chez Archimède \*  
Provence Noire \*  
Oratorio pour la nuit de noel  
\*  
Venti Pochoirs Originali \*

**1956**

Femmes et faunes \*  
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Nuit  
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XX Siecle \*  
Autre Chose

**1957**

Dans l'Atelier de Picasso  
Autre Chose que de l'enfant  
beau  
Derrière le masque  
40 Dessins de Picasso en  
Marge du Buffon  
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Balzacs en Bas de Casse  
Dans L'argile De Picasso

**1958**

Exposition de céramiques  
La Rose et le Chien  
XX Siecle  
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# 1959

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Serge Lifar \*  
Ces Peintres mes Amis \*  
Pinturas. Sala Gaspar

# 1961

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acuarelas  
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Dibujos y Escritos \*  
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# 1962

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# 1963

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# 1964

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# 1966

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Sable Mouvant  
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La Provence point Oméga \*

# 1967

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# 1968

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La magie quotidienne

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El Entierro del Conde de  
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# 1970

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# 1971

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