

**ILIAZD**

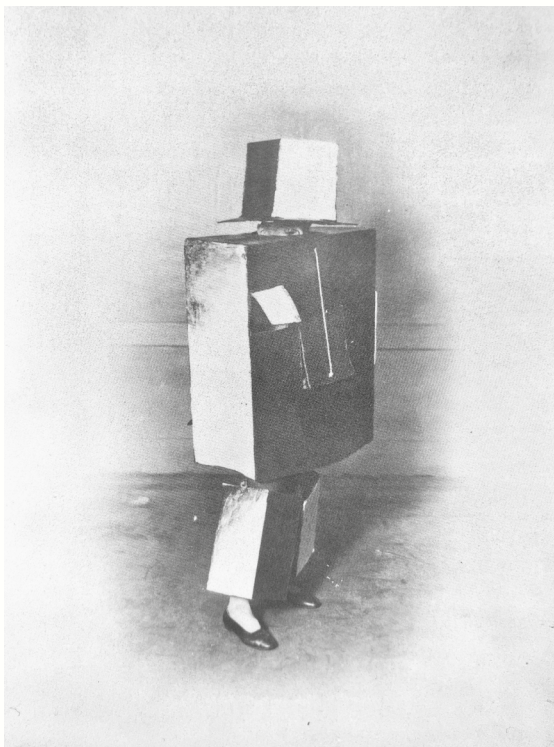
**ELEVEN BOOKS**

**ILIAZD**

June 2024

**SIMS REED**

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Iliazd as *The Triumph of Cubism* at the  
Bal Banal (March 14, 1924)

**ILIAZD**

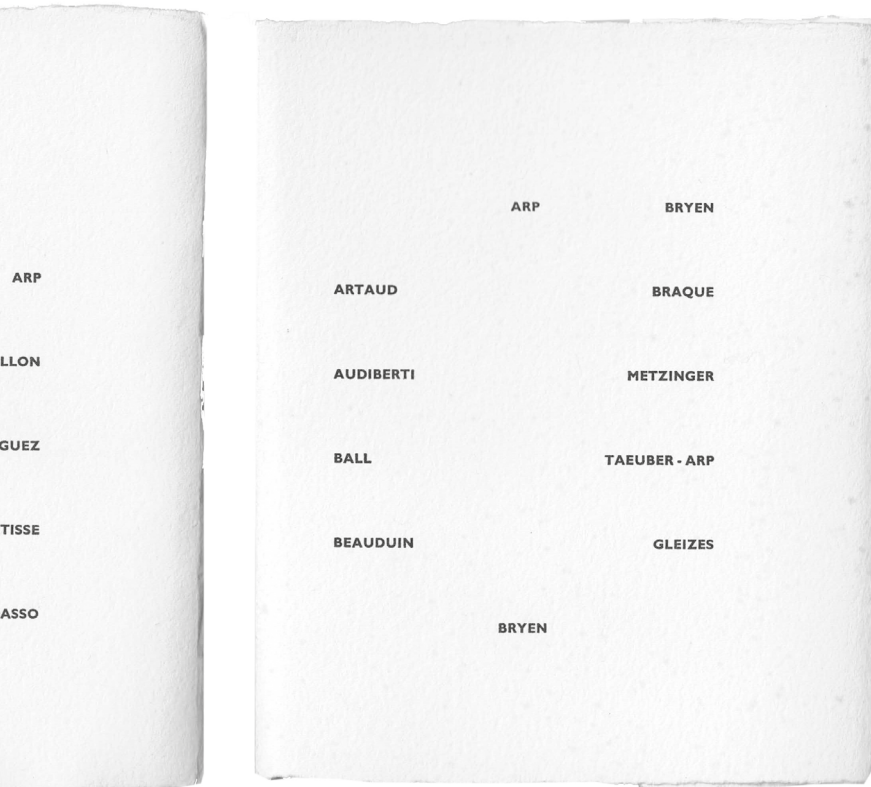
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**ELEVEN**

**BOOKS**

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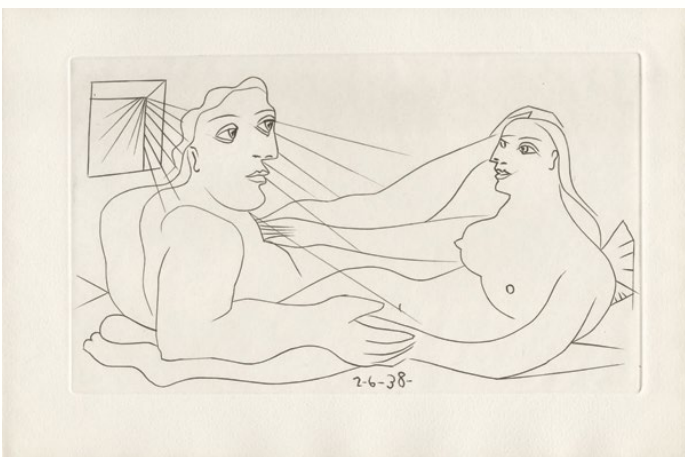
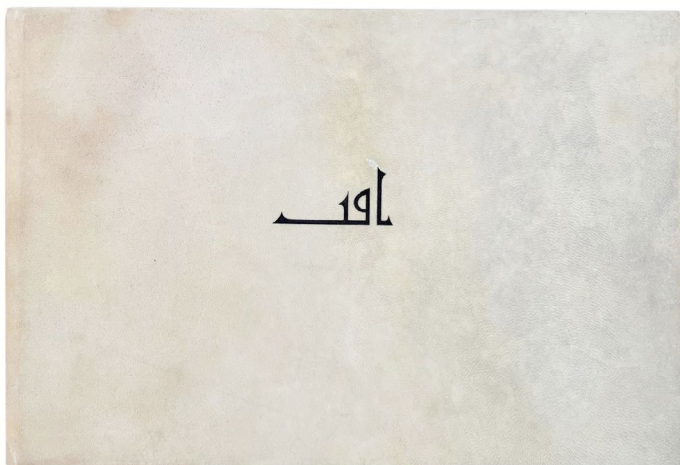




## CONTENTS

- 1 / Afat
- 2 / Pis'mo
- 3 / Poésie de Mots Inconnus
- 4 / La Maigre
- 5 / Traité du Balet
- 6 / Chevaux de Minuit
- 7 / Sillage Intangible
- 8 / Sentence Sans Paroles
- 9 / L'Art de Voir de Guillaume Tempel
- 10 / (65) Maximiliana...
- 11 / Pirosmachvili 1914





I. **PICASSO, Pablo**  
**Afat. Soixante-Seize Sonnets**  
**Paris. Le Degré Quarante et Un. 1940**

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**The first of Iliazd's beautiful and inventive illustrated books, and the first he produced with Picasso.**

From the edition limited to 64 copies on 'Montval à la cuve', signed by Picasso and Iliazd in pencil.

'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).' — *Patrick Cramer*

'Afat ... contained features that would become signature elements of his work. The book was structured as a whole ... The sequencing and number of pages were ordered by a mathematical scheme. The image was not linked so directly to the text, thematically or physically, and the interaction produced a dialogue rather than subordinating one to the other as illustration and / or caption. The sequence of blank sheets, title, half title, and justification of the edition were laid out symmetrically so that the closing of the book echoed the opening... The typographic style was restrained, and the pages produce subtle equilibrium instead of dynamic activity – no confusion, no clamor; no crowding, no elaborate display faces. The sole decoration on the cover was the stamped title, Afat (a term that invokes unhappiness / and / or beauty that causes it) rendered in kufic ... With this work, Iliazd's architectural approach to book structure, with strong emphasis on symmetry and balance, made its appearance.' — *Johanna Drucker*

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**£32,000**

28-5-38-



19 июня

Машина писчая колотит хлябло  
а больше отдымает под мешном  
передвигаются листы ползком  
воображенью горестно и зябло  
Покамест у себя под чердаком  
суровый живописец кроет тягла  
просторы медные взрезает Павло  
уверенным и золотым толчком  
Но Ваша красота согласовала  
устойчивое мастерство верхов  
с безвольной философией подвала  
С лица бумажного не будет стерта  
не утомится плыть в воде стихов  
останется лежать на дне офорта

28 июня

Вам надоело дом знакомый пуст  
сидится день не тронут в столовой  
ее не обновлю вечерей вдовой  
ломая панцырь рудяных лангуст  
Завечерело половицы хруст  
доходят стужи жизни бесполовой  
хлопочет над обителью дубовой  
иссяк в дупле золотоносный куст  
Мы кто такие разве мы любили  
не ведаем все было так давно  
Завешивайте прежнее окно  
к мерцающей не прикасаясь пыли  
нам безразлично мы уже отвыли  
мы низошли вернуться не дано

30 июня

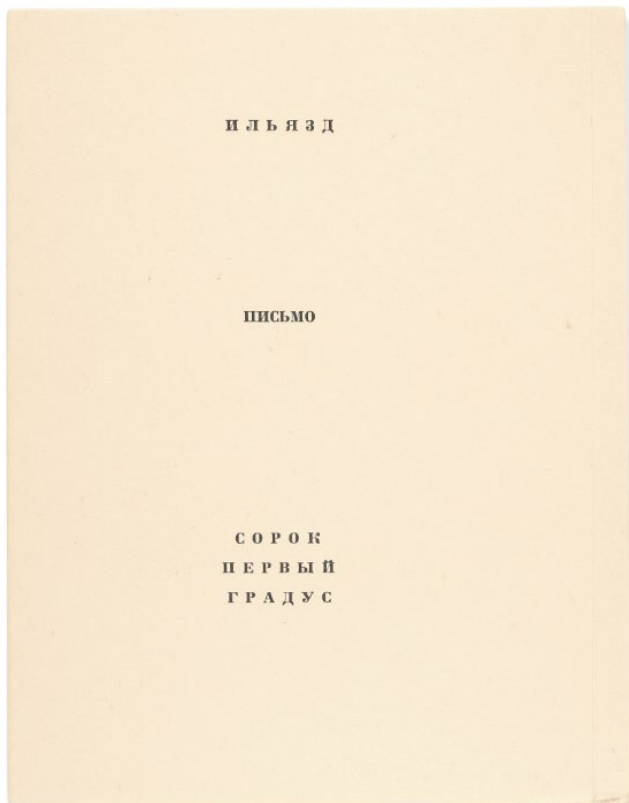
На площади пестрея кавальяда  
вертела занятые перепалкой  
и невосход где надо и не надо  
покрылся фейерверочной финалкой  
Но Вашего не нахожу наряда  
ни красоты вонзительной и жалкой  
в пустых потоках риненого стада  
любовь моя летает русалкой  
И об руку разгуливая с Павло  
художником на высоту влечено  
над временем иду ступаю дрыбло  
по недовольным звездам восным  
Пиши портрет покуда не ослабла  
любви одетой пьяным стариком

№ 1: PICASSO, Afat (1940)

[Cramer 33; Chapon pg. 293; Johanna Drucker's 'Iliazd: A Meta-Biography of a Modernist', 2020, pp.146–147].

Oblong 4to. (215 × 320 mm). [50 unnumbered leaves including blanks]. Half-title, original aquatint with 'arabesque' title, leaf with justification in Russian verso, leaf with justification in French, leaf with title in French verso, leaf with title in Russian, leaf with original aquatint with second 'arabesque' and Iliazd's verse in Russian in double columns throughout, illustrated with 4 engravings with burin by Picasso, final leaf with *achevé d'imprimer* in Russian. Loose as issued in original publisher's printed parchment wrappers over card boards with title in black to upper cover, original tan patterned paper board chemise and matching slipcase with label with 'ILIAZD / PICASSO' in blue ink to edge.





2. **ILIAZD. (Ilia Zdanevich)**  
**Pis'mo. (The Letter)**  
**(Paris). Sorok Pervyi Gradus (41° / Le Degré**  
**Quarante et Un / Forty-One Degrees). (1948)**
- 

**The first edition of Iliazd's poem 'Pis'mo' (The Letter) inspired by the poet's meeting with fellow emigré Princess Olga Djordjadze in Cannes in 1946.**

From the edition limited to 60 copies each signed and numbered by Iliazd in pencil, with this one of 30 on vélin pur fil du Marais; Iliazd has dated the justification '9449' in pencil in his characteristic format.

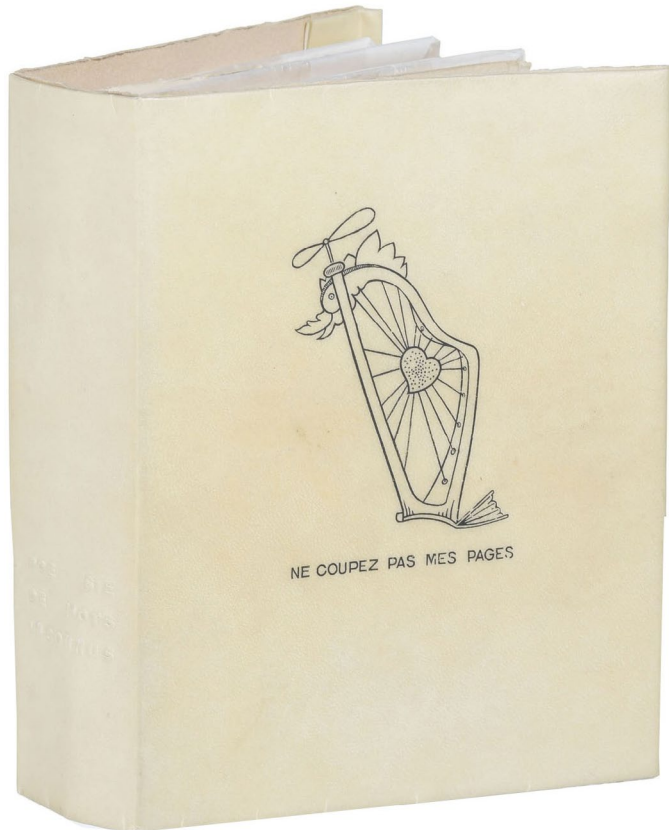
The poem 'Pis'mo', one of very few written in France that were published, was inspired by Iliazd's meeting Olga Djordjadze in 1946 and composed at the end of the same year. Djordjadze had accused Iliazd of undertaking 'shameful' work (he was engaged in writing a doctoral thesis in Russian for another). Iliazd's response to Djordjadze was: 'For whom, then, do you want me to write in Russian?' to which she responded: 'I would wish that it be only for me'. The result was a poem filled with romantic love, nostalgia and the impossibility of fulfilment.

The printed poem – first published in 1948 in characteristic Iliazd format with clear and exact typography and meticulous printing by Dmitri Snegarov and Volf Chalit at l'Imprimerie Union in limited numbers on special paper and enclosed in sheets of different blank wrappers - marks the beginning of Iliazd's major period of book production and led to one of Iliazd's most important collaborations with Picasso. The second collaboration with Picasso (the first was 'Afat' of 1940) 'Pis'mo: Escrito por Iliazd. Grabado por Picasso', also published in 1948 takes the text of the poem 'Pis'mo' but features two title pages, one in Russian (for Djordjadze) and one in Spanish (for Picasso) and is illustrated with 6 of Picasso's engravings.

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£7,500





3. **ILIAZD et al.**  
**Poésie de Mots Inconnus**  
**Paris. Le Degré 41. 1949**

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**Wols' 'exemplaire de compagnon' of Iliazd's typographic masterpiece of visual, phonetic and sound poetry: a beautiful anthological work of the poetic avant-garde.**

From the edition limited to 158 copies, with this one of 41 'Compagnon' examples numbered 'XXIX' in Roman numerals and printed for Wols ('Compagnon XXIX Wols' printed in purple) and signed and dated ('26250') in black crayon by Iliazd to the justification (i.e. leaf '3' with Dominguez' engraving).

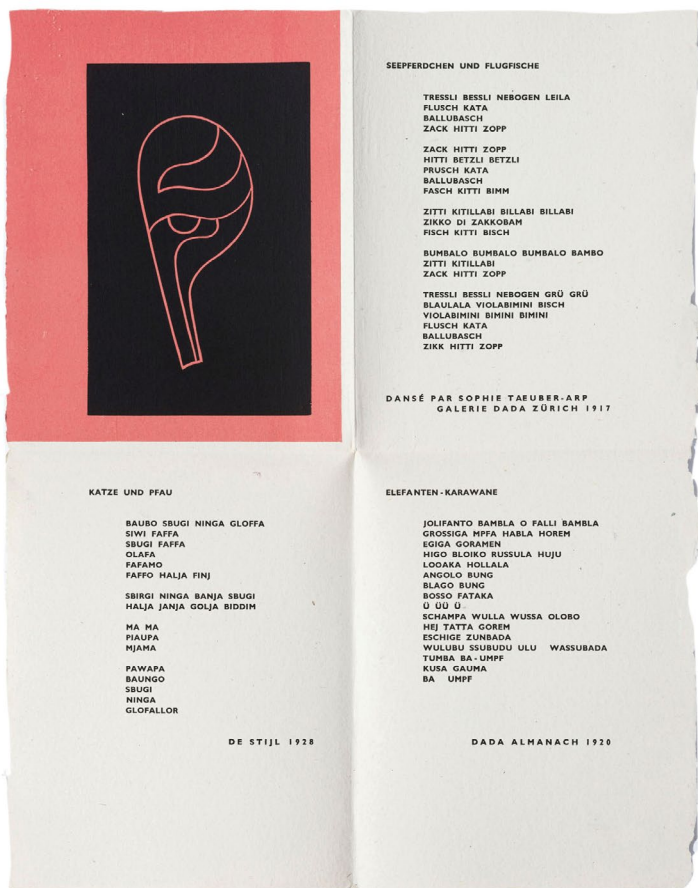
This anthology of 'forgotten phonetic poetry' by Georgian-born poet-publisher Iliazd was published as his response to an intellectual argument against the Lettrists and Isidore Isou. Iliazd had assembled examples of visual and sound poetry (dada, Futurism, zaum, calligrammatic and so on) to demonstrate a historical context denied by the provocative Isidore Isou and a younger generation of iconoclastic Lettrists. A battle of letters had developed over the previous couple of years and 'Poésie de Mots Inconnus' was to be Iliazd's published riposte after the chaotic mêlée that concluded his 1947 lecture 'Après Nous le Lettrisme'. Iliazd's response to the Lettrists was a remarkable interplay of typographic innovation and illustration, a demonstration of the novelties of the pioneers of visual poetry combined with the illustrative printing techniques of the visual avant garde (see below for a complete list of the poets and artists involved). As per Johanna Drucker: 'He [Iliazd] was not so much working at a mimetic redundancy of verbal and graphic qualities as he was demonstrating the theatrical potential of the page.'

Wols' contribution to 'Poésie de Mots Inconnus' is a dry-point engraving to leaf 16 as an illustration to Iliazd's own 'Morceaux de Théâtre', three excerpts from his

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£27,500





KATZE UND PFAU

BALUBO SBUGI NINGA GLOFFA  
 SIWI FAFFA  
 SBUGI FAFFA  
 OLAPA  
 FAFAMO  
 FAFFO HALJA FINJ  
 SBIRGI NINGA BANJA SBUGI  
 HALJA JANJA GOLJA BIDDIM  
 MA MA  
 PIAUPA  
 RIJAMA  
 PAWAPA  
 BAUNGO  
 SBUGI  
 NINGA  
 GLOFALLOR

DE STIJL 1928

SEEPPERDCHEN UND FLUGFISCHE

TRESSLI BESSLI NEROGEN LEILA  
 FLUSCH KATA  
 BALLUBASCH  
 ZACK HITTI ZOPP

ZACK HITTI ZOPP  
 HITTI BETZLI BETZLI  
 PRUSCH KATA  
 BALLUBASCH  
 FASCH KITTI BIMM

ZITTI KITILLABI BILLABI BILLABI  
 ZIRKO DI ZAKKOBAM  
 FISCH KITTI BISCH

BUMBALO BUMBALO BUMBALO BAMBO  
 ZITTI KITILLABI  
 ZACK HITTI ZOPP

TRESSLI BESSLI NEROGEN GRÜ GRÜ  
 BLAULALA VIOLABIMINI BISCH  
 VIOLABIMINI BIMINI BIMINI  
 FLUSCH KATA  
 BALLUBASCH  
 ZIRK HITTI ZOPP

DANSE PAR SOPHIE TABUBER.ARP  
 GALERIE DADA ZÜRICH 1917

ELEFANTEN - KARAWANE

JOLIFANTO BAMBELA O FALLI BAMBELA  
 GROSSIGA MPFA HABLA HOREM  
 EGIGA GORAMEN  
 HIGO BIKOIO RUSSULA HUJU  
 LOOAKA HOLLALA  
 ANGOLO BUNG  
 BLAGO BUNG  
 BOSSO FATAKA  
 O UU O  
 SCHARPPA WULLA WUSSA OLOBO  
 HEJ TATTA GOREM  
 ESCHIGE ZUNBADA  
 WULUBI SUIBUDU ULU WASSUBADA  
 TUMBA BA-UMPF  
 KUSA GALUMA  
 BA UMFF

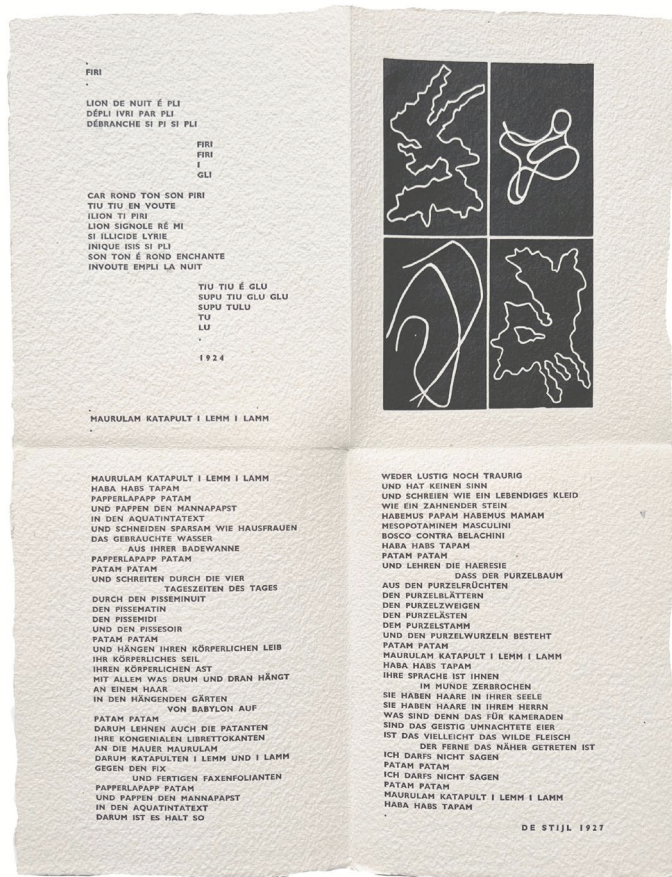
DADA ALMANACH 1920

works 'L'Ane à Louer' (1919), 'Ile de Pâques' (1919) and 'Janko Rois des Albanais' (1918). Wols was the pseudonym of Alfred Otto Wolfgang Schulze (1913–1951), a German artist and a leading light of the Tachist school, who, although noted during his lifetime, was recognised as a pioneering abstract expressionist post mortem. Tachism (or Tachisme) as a term was first used in 1951, the year of Wols' death; Michel Tapié's 'Un Art Autre' was instrumental in the spread of the term and the movement.

The texts were written between 1910 and 1948, starting with Velimir Khlebnikov and ending with Antonin Artaud, and consist of Russian Futurist texts and Dadaist writings from Paris, Zurich, and Berlin. The book has two formats, folded – as here – and unfolded in sheets and as for all of the books Iliazd published, he did not want the book to be cut or bound (the exhortation 'Ne coupez pas mes pages' is printed in black to the front cover of the volume). For each author, Iliazd varies the composition of the page and the book is full of invention typical of this master of mise-en-page. In folded form, the book is solid, compact and almost sculptural, tactile and a beautiful object with a vellum jacket and overjacket with a pleated vellum spine: it is a book that must be handled to be appreciated. The importance of the work to Iliazd is clear, even if it brought him much anxiety. After the publication of 'Poésie de Mots Inconnus', Iliazd's oeuvre ceased to be retrospective; the work was the realisation of his highly respected role as editor / publisher / artist and the template for his meticulous future productions. The book was dedicated: 'in recognition of our companions' and the pages were printed by letterpress by Alexander Zasyzkine and the Imprimerie Union.

'The simple issue at stake for Iliazd was that the innovative work of the early avant-garde, in which he had personally participated, was being erased. His sense of historical accuracy and his sense of personal pride were both affronted ... One very droll note from Iliazd to the editors of 'Libération' described his presence

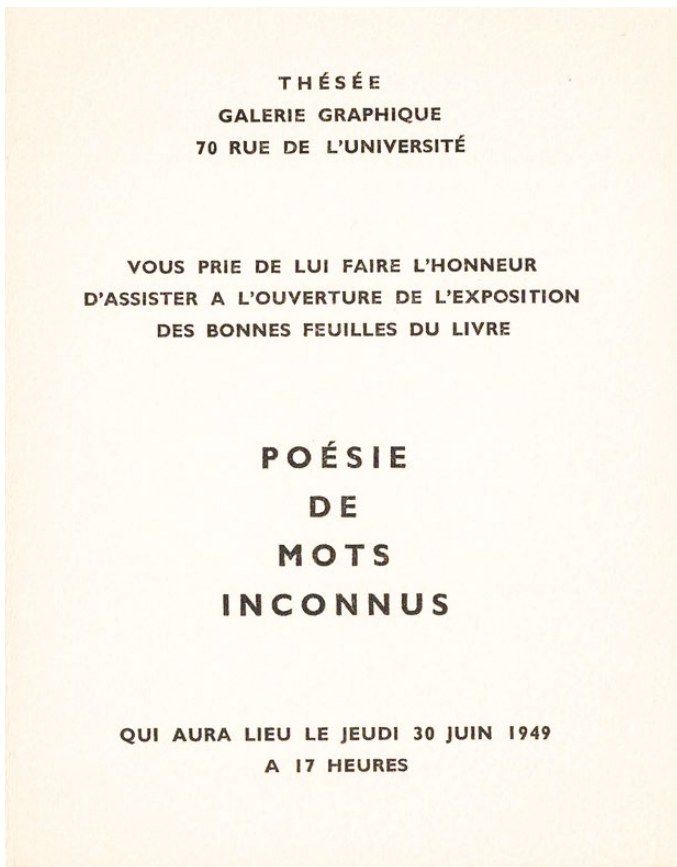




No. 3: ILIAZD, Poésie de Mots Inconnus (1949)







3a. **ILIAZD**

**Poésie de mots inconnus. (Invitation)**

**Paris. Le Degré 41 / Thésée Galerie Graphique. 1949**

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**The scarce invitation to the opening of the exhibition of Iliazd's typographic masterpiece of visual, phonetic and sound poetry: 'Poésie de Mots Inconnus.'**

A typical example of Iliazd's clear typography and likely printed by Imprimerie Union the invitation is printed in characteristic capitals only. The vernissage for the exhibition of the 'bonnes feuilles du livre' took place on '30 juin 1949 à 17 heures' at Louis Broder's 'Thésée Galerie Graphique' in rue de l'Université. The invitation lists the contributing poets and artists in full (using their surnames only) and details that the invitation is issued 'de la part de Louis Broder'; the exhibition continued until July 12th.

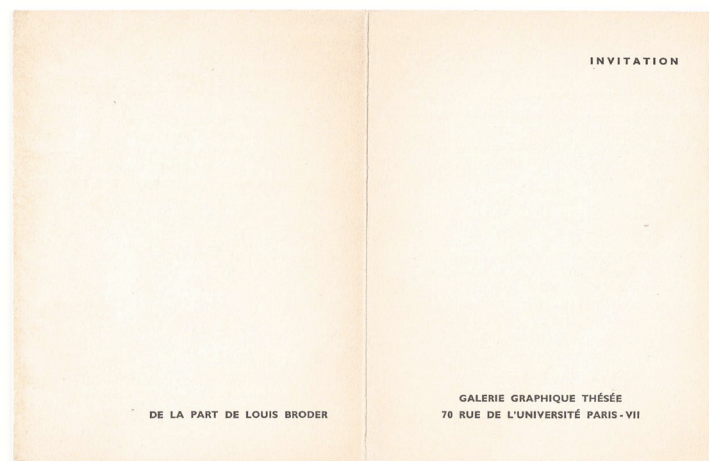
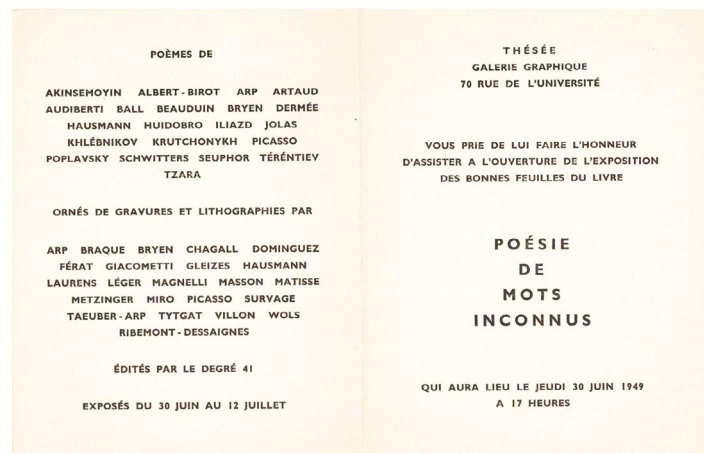
Iliazd had assembled examples of visual and sound poetry (dada, Futurism, zaum, calligrammatic and so on) to demonstrate a historical context denied by the provocative Isidore Isou and a younger generation of iconoclastic Lettrists. A battle of letters had developed over the previous couple of years and 'Poésie de Mots Inconnus' was to be Iliazd's published riposte after the chaotic mêlée that concluded his 1947 lecture 'Après Nous le Lettrisme'. Iliazd's response to the Lettrists was a remarkable interplay of typographic innovation and illustration, a demonstration of the novelties of the pioneers of visual poetry combined with the illustrative printing techniques of the visual avant garde (see below for a complete list of the poets and artists involved). As per Johanna Drucker: 'He [Iliazd] was not so much working at a mimetic redundancy of verbal and graphic qualities as he was demonstrating the theatrical potential of the page.'

'Ce livre édité par Iliazd vient en réponse aux prétentions novatrices des lettristes. Iliazd y rassemble vingt-et-un poètes et vingt-trois peintres. Poèmes de

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**SOLD**

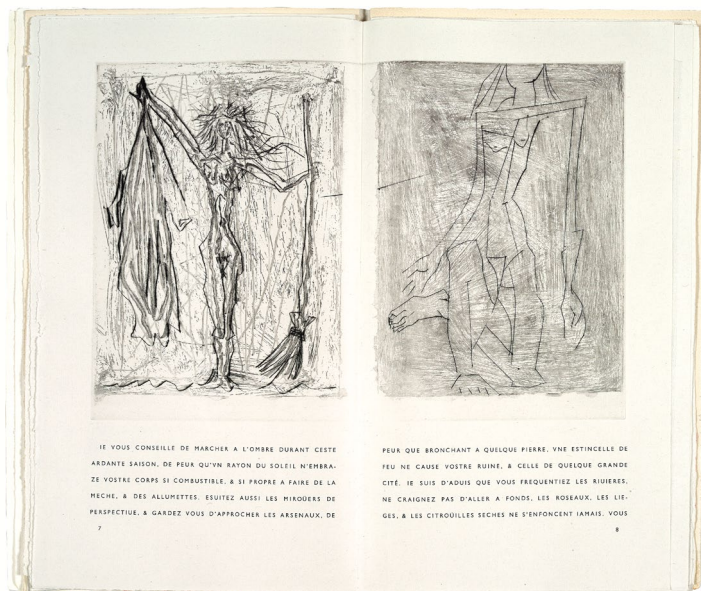
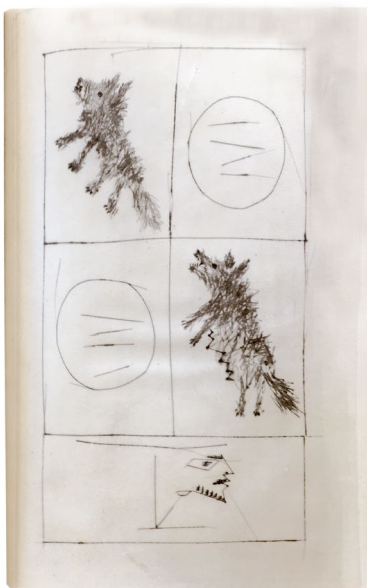
Akinsemomyin, Albert-Birot, Arp, Artaud, Audiberti, Ball, Beauduin, Bryen, Dermée, Hausmann, Huidobro, Iliazd, Jolas, Khlébnikov, Krutchonykh, Picasso, Poplavsky, Schwitters, Seuphor, Téréntiev, Tzara, ornés de gravures et lithographies par Arp, Braque, Bryen, Chagall, Dominguez, Férat, Giacometti, Gleizes, hausmann, Laurens, Léger, Magnelli, Masson, Matisse, Metzinger, Miro, Picasso, Survage, Taueber-Arp, Tytgat, Villon, Wols, Ribemont-Dessaigues.' — *From the catalogue of the Fonds Iliazd in the Bibliothèque Kandinsky, Paris.*



16mo. (210 × 135 mm, unfolded). [Single folded sheet]. Bifolium of thick wove paper (likely the same as that for the printed book) with letterpress printed text in black recto and verso.

No. 3a: ILIAZD, Poésie de Mots Inconnus, invitation (1949)





4. **PICASSO. Vaux, Guillaume (pseud. Adrian de Monluc)**  
**La Maigre. Mise en Lumière et en Pages par Iliazd**  
**Paris. Le Degré Quarante et Un. (1952)**

From the edition limited to 74 copies signed by Iliazd and Picasso, with this one of 52 copies on Chine.

'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 the artist (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.'

— Patrick 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.'

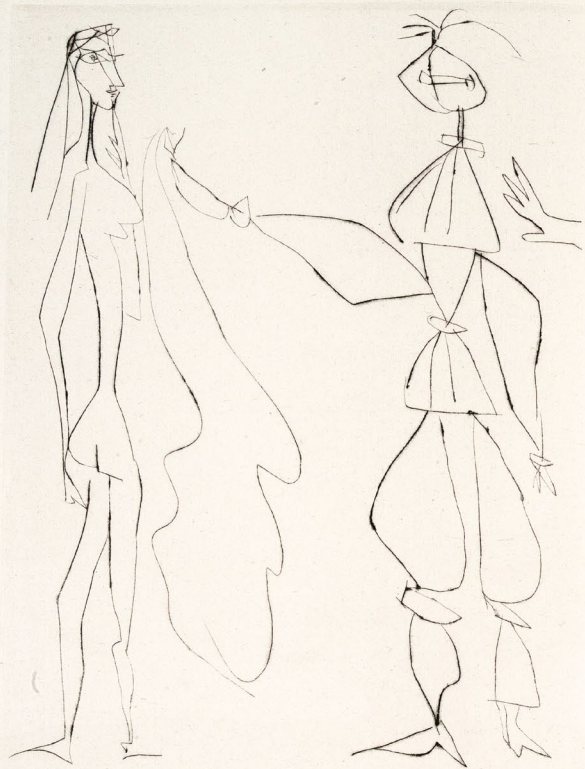
— Johanna Drucker

[Cramer 63; Chapon pg. 294].

Tall 4to. (430 × 260 mm). Illustrated with nine double-page original drypoint engravings by Picasso (the cover features a tenth). Loose as issued in original publisher's parchment wrappers with Picasso's drypoint to front cover, hand-made paper dust-jacket with printed title and parchment portfolio.

£37,500





AVEC VOSTRE MENTON, SE COUPA LE DOIGT IUSQU'A L'OS, AU  
 TRANCHANT DE VOSTRE MACHOIRE, EN POURROIT DIRE DES  
 NOUVELLES.

EN FIN, QUI AUROIT L'ESPRIT AUSSI DÉLIÉ QUE VOUS AUEZ  
 LE CORPS, NE SEROIT PAS ESTIMÉ SOT, LA NATURE DOUTEUSE



& AMBIGUE, NE SÇACHANT SI ELLE VOUS FEROIT VNE LANCE,  
 OU VNE HALLEBARDE, VNE ESPÉE A DEUX MAINS, OU VN DARD,  
 VNE SERINGUE, OU VNE SARBATANE, VNE AULNE, OU VNE ARBA-  
 LESTRE A GRENOÛILLES, VNE ANGUILLE, OU VN FURON, VNE SIE  
 OU VNE ESPATULE, VN IONC POUR SONDER LES GRAUELEUX.



5. **NOAILLES, Marie-Laure de & Iliazd. J-F de Boissière**  
**Traité du Ballet**  
**Paris. Le Degré Quarante et Un. 1953**
- 

**One of Iliazd's most personal productions, his collaboration with Marie-Laure de Noailles for the 17<sup>th</sup> century 'Traité du Ballet' of Jehan-François de Boissière.**

From the edition limited to 56 numbered copies, with this one of 35 on Japon ancien 'réservés aux souscripteurs', signed by Iliazd in pencil and Marie Laure in brown crayon; 15 copies on Chine were also issued, along with 4 copies 'de compagnon et 2 légaux' on Arches.

The 'Traité du Ballet' – the second of Iliazd's publications after 'La Maigre', 1952 – related to Adrien de Monluc, Comte de Cramail. The 'Traité' was apparently written by de Monluc's secretary, the poet Jehan-François de Boissière in Toulouse — sources however also suggest de Cramail as author, while others conjecture that much of the present text was the creation of Iliazd himself. Iliazd had discovered the text while researching 17th- century ballet and he asked his friend Marie-Laure de Noailles (1902–1970) credited simply as 'Marie Laure' to illustrate the work. The text opens with Iliazd's own appreciative 'Au Lecteur' and is followed by de Boissière's 'Traité du Ballet' with his detailing of 'Des Deuses pour Ballets', 'Des Cartels', 'Des Machines', 'De la Scène', 'Des Liurées' etc. before his descriptions of 'Le Ballet de la Nuit', 'Autre Bal de la Nuit & Du Point du Jour', 'Le Ballet des Hypochondriaques ou Malades d'Amour Incurables' and others. The spectacular and beautiful result is one of Iliazd's least known but most personal works and a superb example of his oeuvre.

'Après l'assassinat de Henri IV, le comte de Cramail animateur des ballets du roi se retira à Toulouse... C'est là, dans la compagnie des poètes Boissière, Goudelin, Baro et du peintre Chalette, qu'il porta le ballet à son degré de perfection et inspira le dix-septième siècle... '.

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£8,500

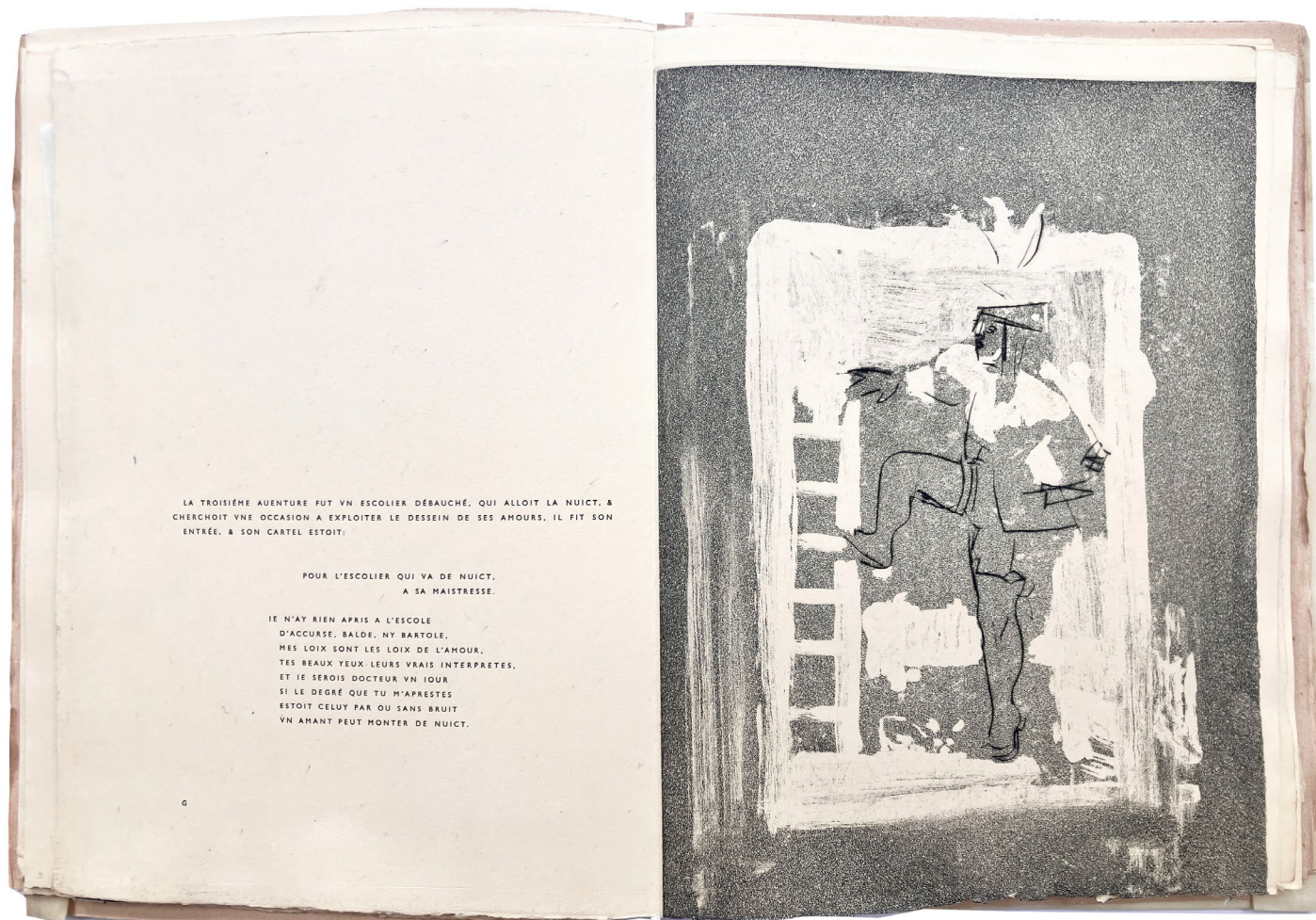
— From the publisher's announcement



'... we have the records of the lessons he took at a studio in St. Sulpice in 1955 ... his enthusiasm for the dances and fancy balls he attended at the home of Marie-Laure de Noailles, an aristocratic artist and patroness of the arts. In an extension of this connection, Iliazd invited her to collaborate on a book ... written by Jean-François de Boissière...' — *Johanna Drucker*

[Isselbacher 18; Chapon pg. 294; see 'Iliazd: A Meta-Biography of a Modernist' by Johanna Drucker, Baltimore, 2021, pp. 190–193].

Folio. (370 × 272 mm). [33 bifolia: 66 unnumbered leaves]. Leaf with title and justification, leaf with Iliazd's 'Au Lecteur' and frontispiece etching with drypoint, de Boissière's 'Traité' followed by his descriptions of several ballets on bifolia lettered A–DD and illustrated with 66 etchings and etchings with aquatint, 22 full-page and 44 as vignettes (three spreads with ten, one with 12 etchings and final leaf with two), final leaf with errata and achevé d'imprimer. Loose as issued in original publisher's vellum wrapper with 'Boissière' to front cover and thick white paper endpapers.





ILIAZD AU LECTEUR

NOUS FAUDRA-T-IL ÊTRE MOINS DISCRET QUE BOISSIÈRE ?  
IL ÉCRIVIT LORSQUE LES CHEVALIERS QUI DANSÈRENT SES BALLETS ÉTAIENT DÉJÀ  
MORTS, MAIS NE VOULUT NI LEVER LEUR MASQUE, NI RÉTABLIR LEUR VRAI NOM.  
COMME SI SES BALLETS DURAIENT TOUJOURS, CE SENTIMENT, NOUS LE RESPECTERONS.  
PARMI TANT DE VAINS EFFORTS D'AUJOURD'HUI, L'UN DES PLUS PÉNIBLES EST  
CELUI DE VOULOIR PRÉSENTER LA POÉSIE COMME UN ART DIDACTIQUE.  
LIS DONC, AMI LECTEUR, CE LIVRE IMMORTEL ET CONNU DE PERSONNE, EN PREUVE  
DU TEMPS HEUREUX OU LES BALLETS ÉTAIENT ÉCRITS ET DANSÉS PAR LES POÈTES.





POUR ORONTHE, LA DEVISE ESTOIT VN CIEL  
ESTOILÉ, OU PAROISSOIT LA VOYE LACTÉE, C'EST LA  
VOYE DES DIEUX, & DE LA FELICITÉ: C'ESTOIT POUR  
DIRE QUE CÉT AMANT PRENOIT CETTE VOYE DANS  
L'OMBRE DE LA NUICT, LE MOT ESTOIT,  
NOCTE DIJS, MONSTRANTE VIAM.



POUR POLIDORE, LA DEVISE ESTOIT VNE LAMPE  
ALLUMÉE LA NUICT, & QU'ON ÉTEINT DÉS QU'IL EST  
IOUR; C'ESTOIT POUR AMANT QUI NE POUVOIT VOIR  
SA MAISTRESSE QUE LA NUICT, & NON LE IOUR,  
LE MOT ESTOIT,



VIVO LA NOTTÉ, É MORO IL GIORNO.  
POUR ALCIPPE, LA DEVISE ESTOIT L'ARBRE TRISTE,  
ARBRE DES INDES QUI NE FLEURIT QUE LA NUICT,  
& A QUI TOUTES LES FLEURS TOMBENT DÉS QUE LE  
IOUR ARRIUE. C'ESTOIT POUR VN AMANT HEUREUX  
LA NUICT, & QUI A L'ARRIUEE DU IOUR ESTOIT  
CONSTRANT D'ABANDONNER LA COMPAGNIE &  
LES FAVEURS DE SA MAISTRESSE, LE MOT ESTOIT,  
CON LA NOCHE SE VAN MIS DICHAS.



POUR ELEANTHE, LA DEVISE ESTOIT VN PAPILLON  
QUI SE BRULLOIT LA NUICT A LA LUMIERE D'VNE  
BOUGIE, C'ESTOIT POUR VN AMANT QUI VOULOIT  
MOURIR, POURUEU QU'IL PUST JOUIR DE SES  
AMOURS, LE MOT ESTOIT,



DUCE MORI SI POTIRI LICET.

POUR ADRASTE LA DEVISE ESTOIT VNE BOUSSELE  
EN PLEIN IOUR REGARDANT LE POLE, & DONT  
L'AGUILLE NE LAISSOIT PAS DE TOURNER VERS  
L'ESTOILE AYMÉE, ENCORE BIEN QU'ELLE LUY FUT  
CACHÉE PAR LA CLARTÉ DU IOUR, LE MOT ESTOIT,  
SEQUI LICEAT SI MIRARI NON LICET.



POUR PHYLIDOR LA DEVISE ESTOIT VNE BOUGIE  
ALLUMÉE DE IOUR AUX RAYONS DU SOLEIL, DEUANT  
LEQUEL SON FEU NE PAROIT PAS: C'ESTOIT POUR VNE  
AMOUR QUI NE PAROISSOIT PAS LE JOUR,  
LE MOT ESTOIT,



ETSI NON SPLENDEAT, ARDET.

POUR CALYSTANDRE, LA DEVISE ESTOIT L'OURSSE  
CELESTE, & POUR MOT CE LETRERO A L'ESPAGNOLE,  
ESTRELLA EN EL PARESCER  
Y OSSA POR MI PADESCER,  
OU BIEN,



NY MAS HERMOSA, NY MAS CRUEL.

POUR PYROCLE, LA DEVISE ESTOIT VN COMETE  
ENFLAMMÉ DANS VN CIEL ESTOILÉ,  
IE SUPPRIMAY LE VERBE EN CE MOT PLUS ESTENDU  
EXOSO SPLENDET ARDENTIOR IGNE, AFIN QUE LE MOT  
EN ESTANT RACOURCY, IL EN FUT PLUS SELON LES  
REGLES DE L'ART, & LE MOT ESTOIT,



EXOSO ARDENTIOR IGNE.

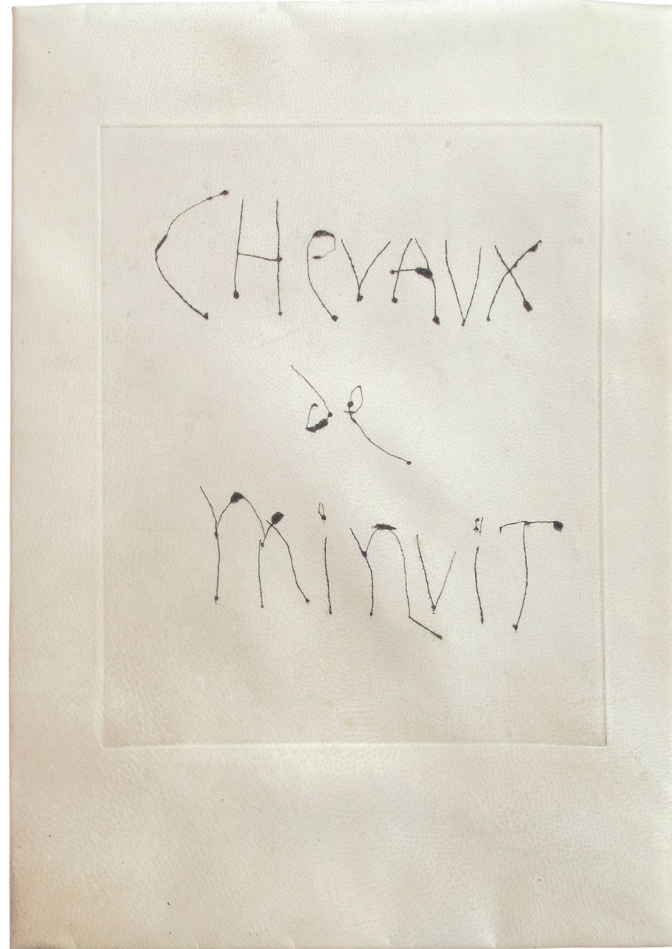
POUR PHALANTE, LA DEVISE ESTOIT VNE LUNE EN  
CONJONCTION AUEC LE SOLEIL, QUI EST LE TEMPS  
AUQUEL ELLE EST OBSCURCIE VERS LA TERRE, &  
LUMINEUSE VERS LE CIEL, C'ESTOIT POUR VN AMANT  
QUI RECEVOIT DE SA MAISTRESSE DES FAVEURS NON  
COGNÛES DU MONDE, LE MOT ESTOIT,



LATEANT MEA GAUDIA.

POUR CALLIANTE, LA DEVISE ESTOIT VNE NUICT  
ESTOILÉE & CALME, C'ESTOIT POUR VN AMANT TRES-  
ENFLAMMÉ & SECRET, LE MOT ESTOIT,  
SILET, DUM FLAMMA MICAT.





6. **PICASSO, Pablo. Hélène Baronne d'Oettingen  
Chevaux de Minuit  
Cannes / Paris. Aux bons soins du Degré Quarante  
et Un par Iliazd. 1956**
- 

**The extraordinary collaboration of  
illustration by Picasso and typography  
and mise en page by Iliazd: the beautiful  
Chevaux de Minuit.**

From the edition limited to 68 copies signed by the artist and printer in red crayon, with this one of 52 on 'Vieux Japon' and also dated '9556' by Iliazd in red crayon (i.e. May 9th 1956).

'Iliazd's organization of the text on a given page was ingeniously calculated. In 'Chevaux de Minuit', which was published in 1956, the staccato layout of Roch Grey's epic poem gallops, trots, and leaps in the company of Picasso's engraved horses.' — *Audrey Isselbacher*

'Roch Grey was the pseudonym of Baroness Hélène d'Oettingen, an exceptionally gifted person who showed talent in many fields, including poetry, painting and ceramics. A member of Apollinaire's circle, she contributed to the magazine *Les Soirées de Paris*, and played an important role in the cultural life of the colony of Russian artists in Paris. She dies in 1950... In his 'Adieu d'Iliazd à Roch Grey' at the end of the book, Iliazd states that it is in memory of 'that era, so near and yet so terribly far away, when poets lived among us' that he undertook to publish this text by a forgotten writer. He tells of the great difficulties encountered along the way. At first Picasso was reluctant to collaborate on the book and returned the copperplates. For a long time he continued to hesitate. Finally he was won over by the supplications and reproaches of the patient Iliazd, and agreed to make some illustrations. For the cover title, he made a drypoint; to illustrate the text he produced twelve burin engravings of horses. These he drew with great economy of line, and when seen together they form a kind of graceful and joyful ballet. The first and

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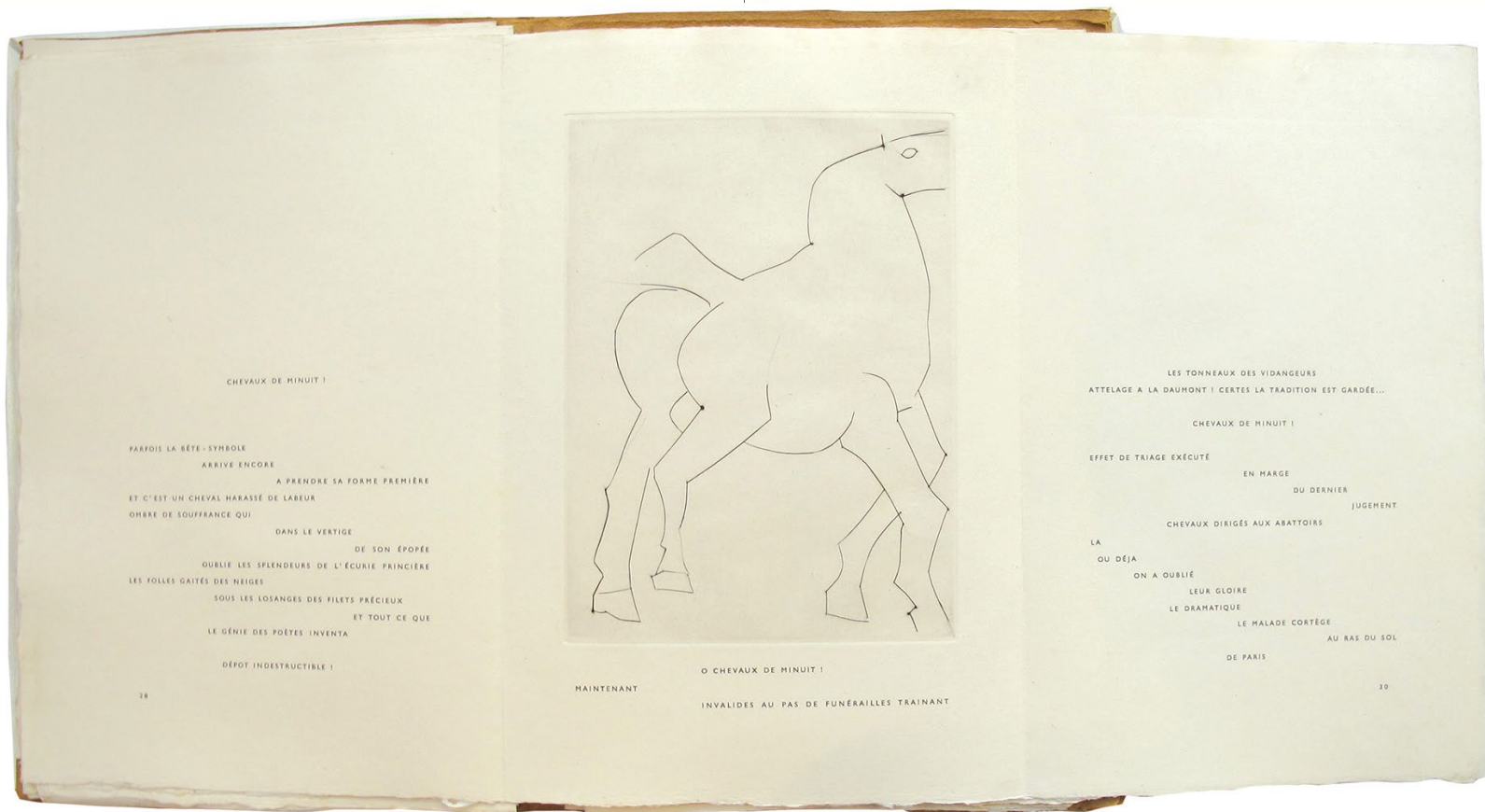
**£67,500**

last horses appear hors-texte; the ten others occupy the centre of a triple page, thus forming a triptych, the two side panels of which are covered with typographical arrangements recalling Apollinaire's calligrams.'

— Patrick Cramer

[Cramer 73; Isselbacher 22; see also Isselbacher's 'liazd and the Tradition of the 'Livre de Peintre'.].

*Small folio. (348 x 245 mm). [24 leaves: 14 bifolia, 10 trifolia; pp. 60]. Illustrated with 12 original engravings with burin (and 1 drypoint, the title on the vellum wrapper) by Pablo Picasso; the first and last on a single sheet, the remaining 10 on folded sheets to form a triptych of text and image. Sheet size: 310 x 208 mm (single leaf); 310 x 410 (double sheet); 310 x 620 mm (triptych). Loose as issued in original publisher's parchment wrapper with drypoint title by Picasso to upper cover, several additional terracotta Auvergne paper wrappers and publisher's parchment portfolio with black printed title to spine.*







7. **PICASSO, Pablo. Scheler, Lucien**  
**Sillage Intangible. Poème Accompagné d'une**  
**Pointe-Sèche de Pablo Picasso**  
**Paris. Le Degré Quarante et Un (Iliazd). 1958**
- 

**‘Sillage Intangible’, uniting Lucien Scheler, Pablo Picasso and Iliazd in grief for and tribute to their lost friend Paul Eluard.**

From the edition limited to 50 numbered copies on vieux japon, each signed by the author and the illustrator in pencil.

Iliazd and Paul Eluard (1895–1952), the great Surrealist and poet, had been close on Iliazd's first arrival in Paris, before a rupture during the decline and close of dada, and later close again following a rapprochement. Eluard had given a poem to Iliazd which he intended to publish in homage to his dead friend. Eluard's estate refused but Iliazd was offered this poem 'Sillage Intangible' by another of Eluard's friends, Lucien Scheler, together with the beautiful portrait of Eluard as a laureate poet by Picasso. Out of respect, Iliazd – unusually – did not sign the justification, despite the meticulous care he took in the production of a work that was largely his own creation.

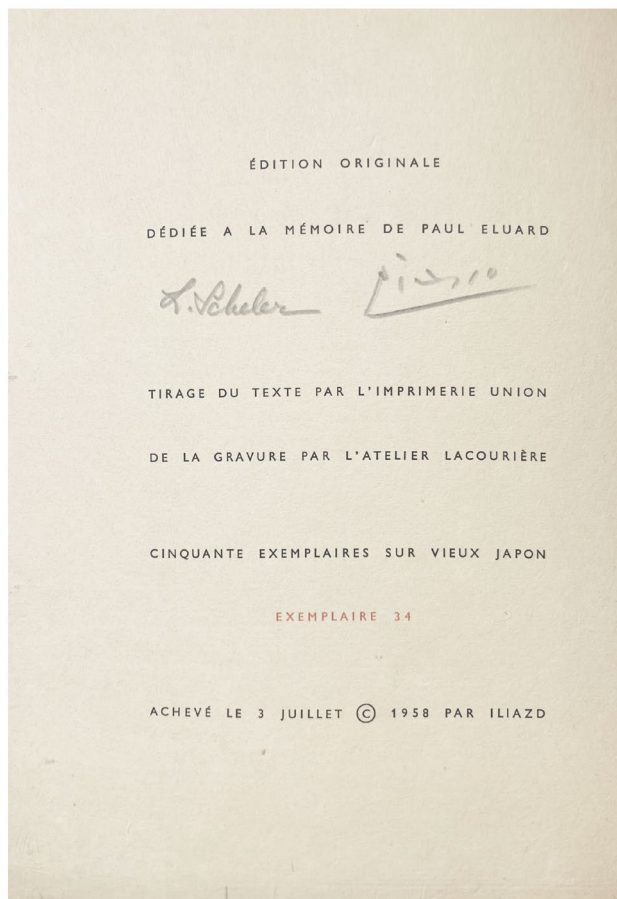
According to Chapon, quoted by Drucker, the paper used for the book was 'the most beautiful Japanese paper to be found in all of Paris, that which the publisher Pelletan had acquired in 1906 from Bing, the exporter of Chinese and Japanese goods.' These sheets of paper had survived a flood in the storage cellar of Bing's illustrious shop, and thus had a history as well as pedigree of their own.'

'Iliazd, consistent with his manner of creating any volume, even the thinnest brochure, struggled to create a unity from which no part could be separated: a visual poem.' — *François Chapon*

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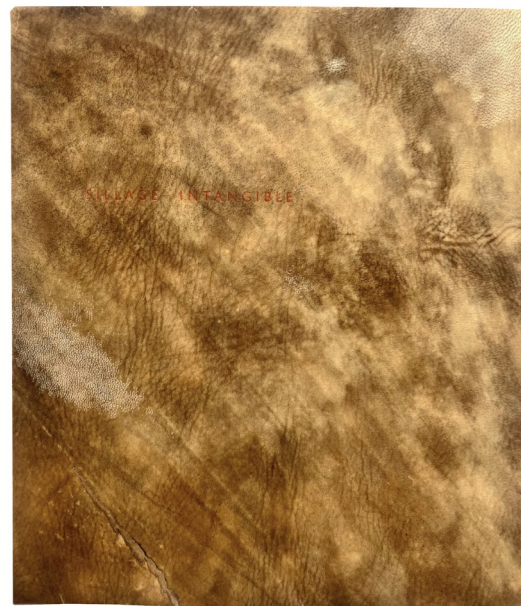
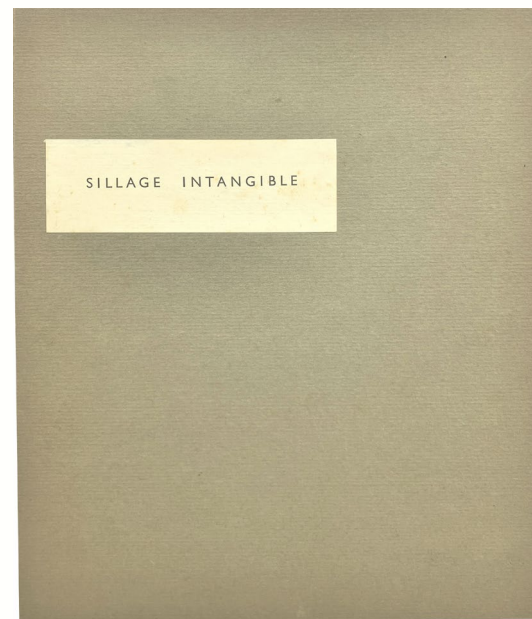
£15,000





[Isselbacher 23; Cramer 95; Chapon pg. 294; Johanna Drucker's 'Iliazd: A Meta-Biography of a Modernist', 2020, pp. 197–199].

*Small folio. (260 x 224 mm). [6 bifolia: 12 leaves]. Leaf with title, leaf with original drypoint engraving by Picasso ('Portrait de Paul Eluard' dated '23.4.58' in the plate), three leaves with Lucien Scheler's verse, leaf with justification and achevé d'imprimer; text and frontispiece printed to the centre of bifolia, Scheler's verse printed as spreads, copy number printed in red. Loose as issued in original publisher's vellum with printed title to front cover in red, several bifolia of thick brown handmade endpapers, original card emboitage in two sections with cream paper label with printed title to front section.*



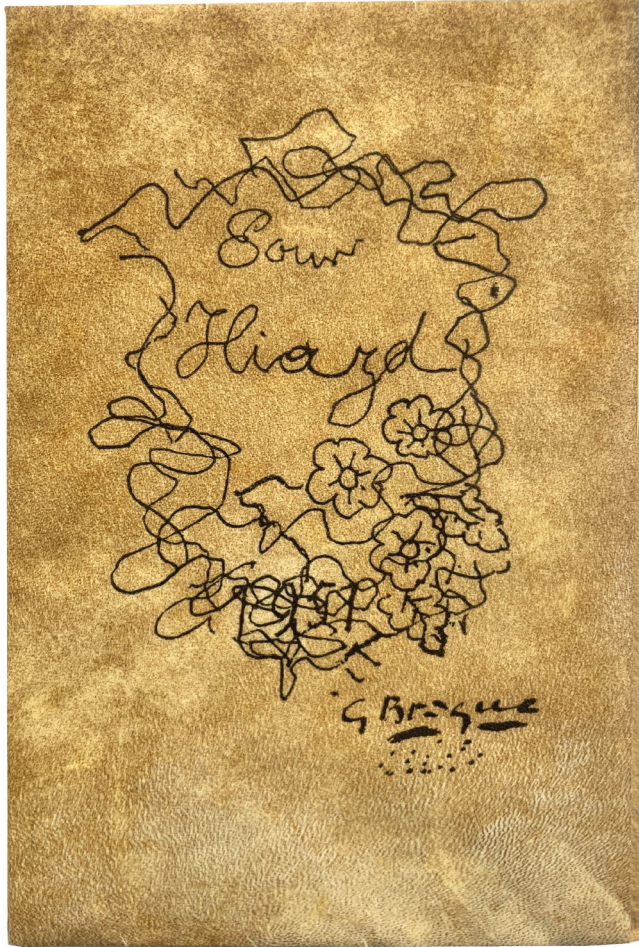
TOUT ME PARLE  
OÙ QUE J'AILLE.

LES ANGOISSES CACHÉES RUE DU DESSOUS DES BERGES  
RUE DU GRENIER SUR L'EAU LES RÊVES MENACÉS  
NON JE NE REPRENDS PLUS LA RUE DE LA CHAPELLE  
JE NE RETOURNE PLUS DANS LA RUE ORDENER  
TU NE M'AS PAS QUITTÉ NOUS MARCHONS CÔTE A CÔTE  
N'AS-TU PAS MURMURÉ COMME AUTREFOIS TRAVAILLE !

LE PEUPLIER A TA RIGUEUR  
LA CLAIRIÈRE TA QUIÉTUDE  
ET LES FEUILLAGES DE NOVEMBRE  
PAPILLONS DU SOMMEIL  
ME REDISENT TA MAIN QUI TREMBLE.

FROIDE GRISE FLAMME INVERSÉE  
OMBRE CHÈRE OMBRE O MA COMPAGNE  
DANS CETTE MARCHÉ INVARIABLE  
DÉROUTE AU LARGE DES SAISONS  
SANS FIN DEVANT NOUS SE DÉPLACENT  
LES DUNES DE LA SOLITUDE.





8. **BRAQUE, Georges & Alberto Giacometti**  
**Sentence Sans Paroles**  
**Paris. Le Degré Quarante et Un. 1961**

**The important collaboration between Iliadz, Braque and Giacometti.**

From the edition limited to 62 copies with this one of 32 on chine, signed in pencil by Iliadz on the justification, by Braque on the title and by Giacometti on the frontispiece.

This collaboration between Iliadz, Georges Braque and Alberto Giacometti was printed in Iliadz's standard format: loose sheets in a parchment wrapper with additional heavy wove paper dust-jacket, initial blank leaves of another heavy wove paper and text and images beautifully printed in Iliadz's mise-en-page.

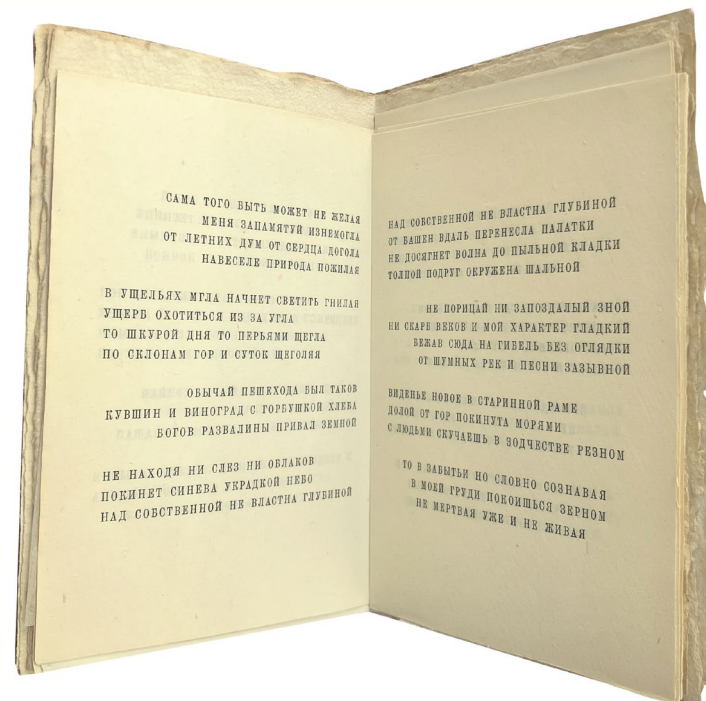
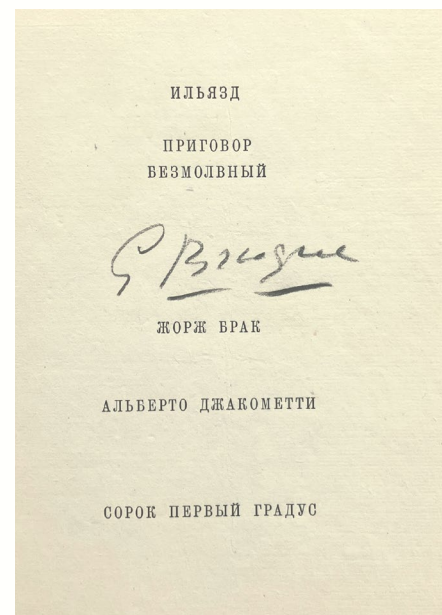
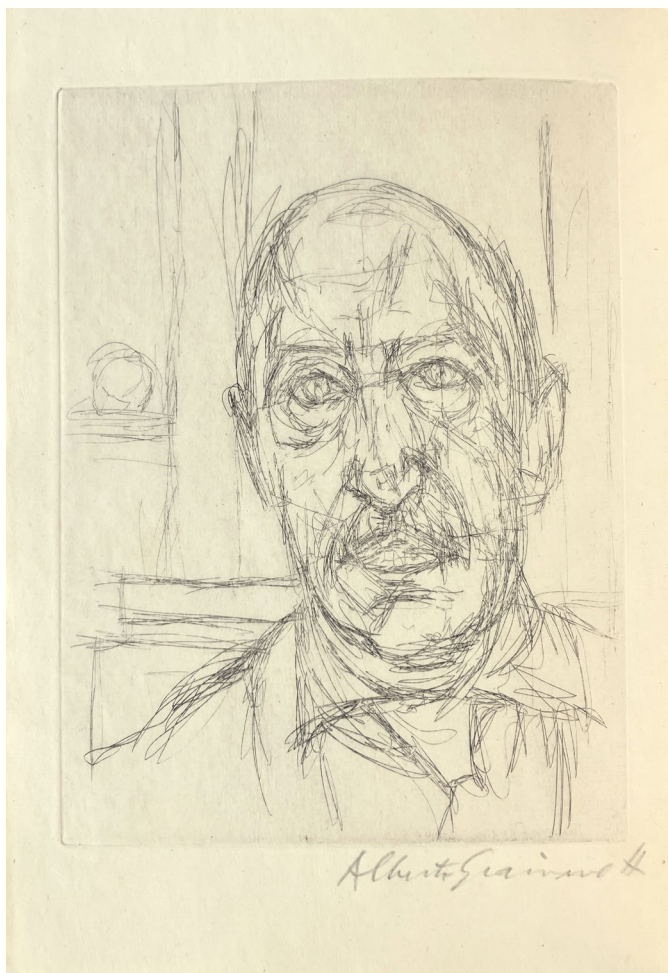
'[Braque's] device suggested a memorial wreath without overdetermining the image. Since the poems made up a cycle of sonnets in which the fifteenth was composed of the final line of the preceding (each of which was begun with the final line of the one before), the interlocking suggestiveness of the graphic motif announced the form of the text ...' — *Johanna Drucker*

'Giacometti had engraved thirteen plates in the process of making the frontispiece ... One of these did serve that purpose, and the other twelve became The Twelve Portraits of the Celebrated Orbandale.' — *Drucker*

[Isselbacher 28; Vallier 169 for Braque's etching; Chapon pg. 295; Lust 127 for Giacometti's etching; see also Johanna Drucker 'Iliadz: A Meta-Biography of a Modernist'].

8vo. (210 × 140 mm). [26 leaves]. Leaf with frontispiece etching by Giacometti ('Portrait of Iliadz') signed in pencil verso, leaf with half-title in French, leaf with title in Russian signed by Braque in pencil, 16 leaves with Iliadz's verse in Russian recto and verso, final leaf with justification and *achevé d'imprimer*; the vellum cover also features Braque's original etching. Loose as issued in original publisher's parchment wrappers with Braque's monochrome etching to front wrapper, additional thick wove paper dust-jacket, original card emboitage in two sections.

£15,000



No. 8: BRAQUE and GIACOMETTI,  
 Sentence Sans Paroles (1961)





9. **ERNST, Max**  
**L'Art de Voir de Guillaume Tempel**  
**Paris. Iliazd. 1964, 21 avril**
- 

**A very fine copy in the original envelope of the very scarce Iliazd and Max Ernst collaboration to mark the publication of Maximiliana.**

From the edition limited to 70 copies on japon ancien numbered and signed by Iliazd in pencil and with Ernst's signed etching.

This copy also includes the original invitation – a sheet of red card (303 x 102 mm) with printed text in black, the typography by Iliazd, recto only – to the vernissage of the exhibition of the collaboration between Iliazd and Ernst 'Au Point Cardinal' in rue Jacob, 'le Mercredi 29 Avril', 1964.

'L'art de voir de Guillaume Tempel', was published to coincide with the exhibition of the text and etchings for Iliazd and Ernst's forthcoming collaboration 'Maximiliana, ou l'exercice illégal de l'astronomie', held at 'Point Cardinal', 3 rue Jacob in Paris, from April 29th to May 30th, 1964. Both works were inspired by the work of the self-taught astronomer, poet and lithographer Wilhelm Lebrecht Tempel (1821–1889) who had discovered the asteroid 'Maximiliana' (later 'Cybèle') on March 8th, 1861. Iliazd had made his own discovery - Tempel's poems, notes, drawings and lithograph charts - and proposed the book which Max Ernst regarded ultimately as his masterpiece. The additional booklet, on glossy paper, presents a time-line of Tempel's life and discoveries with quotations from his letters.

[Spies 96B; I Libri di Iliazd 26; Chapon pg. 296; see Isselbacher 4].

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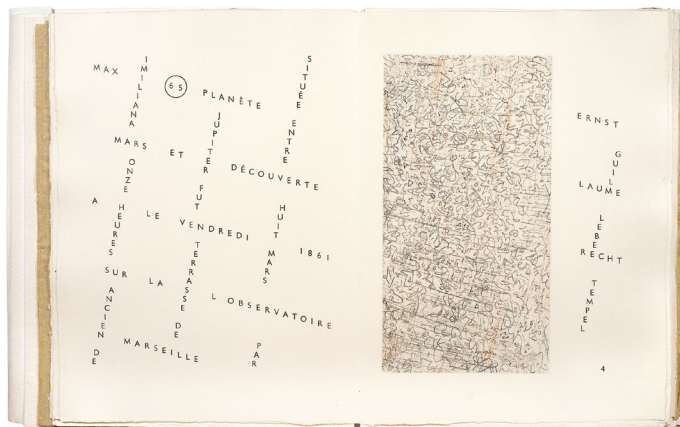
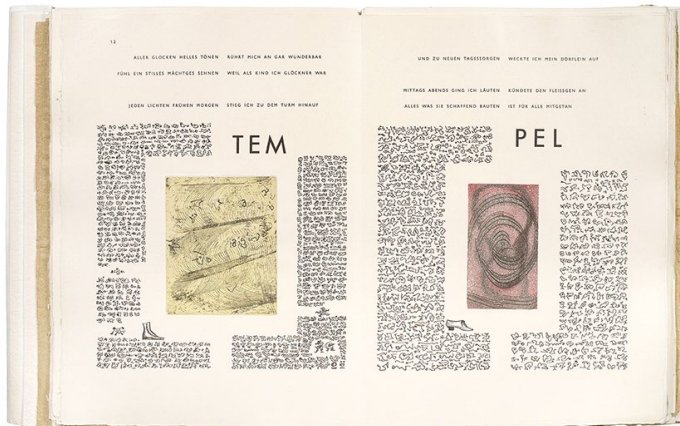
£4,500



2 vols. Tall 8vo. (316 × 125 mm). [10 unnumbered leaves from 5 bifolia of japon ancien; 14 unnumbered leaves from 7 bifolia of glossy paper]. Original etching with aquatint by Max Ernst, signed in pencil at lower right (sheet size: 310 × 106 mm; image size: 201 × 54 mm); the accompanying booklet, in matching format on glossy white paper features 12 reproductions of monochrome photographs. Original publisher's grey / green wrappers with printed vignette in black to front covers and white glossy wrappers with title to front cover in black, loose in original publisher's envelope with matching vignette and numbered at upper right in pencil in Iliazd's hand as per the book.



10. ERNST, Max & Iliazd. (Tempel, Guillaume) (65) *Maximiliana ou l'Exercice Illégal de l'Astronomie* Paris. Le Degré 41 (Iliazd). 1964



**The superlative 'Maximiliana', the double tour de force of Max Ernst's graphic oeuvre and for Iliazd's mastery of typography and mise en page.**

From the edition limited to 65 numbered copies, signed by Ernst in pencil and Iliazd in red crayon.

'...the amazing tour de force of 'Maximiliana' (1964) – in which Iliazd guided Ernst to produce several very distinct forms of graphic art (aquatints, glyphic-figures, and long etched passages of invented writing)...'

— Johanna Drucker

'Cryptograms and a great many etchings dedicated to the life and work of Wilhelm Leberecht Tempel, an unqualified astronomer disparaged by the professional practitioners of his native Germany, a rebel poet and – finally – an exile: in Venice, Marseilles and Florence. His poems were discovered by the Russian poet Iliazd, together with his notes and lithographed charts of the nebulae he had discovered. Iliazd turned this book into a tour de force of typography, with illustrations that were veritable masterpieces of colour printing by the engraver Georges Visat.' — Edward Quinn's 'Max Ernst'

'Maximiliana, which appeared in 1964, dedicated to the life and work of the astronomer and lithographer Wilhelm Leberecht Tempel (1821–89), is regarded by Max Ernst as his finest book publication. Produced in collaboration with the typographer Iliazd, it is a paraphrase of Max Ernst's own life. Despite his outstanding knowledge in the field of astronomy, Tempel was rejected everywhere by experts because he was self-taught. In 1851 he discovered Asteroid 65, to which he gave the name Maximiliana. In 1858 he married a daughter of the gatekeeper to the Doge's palace in Venice, in order to make his astronomical

£125,000



L A U B É N M É R O P E  
 S U E D S L É I A D E T R E  
 P L É I A D E S C O U V E L E  
 E N E S D E S U N F U T D É C O U V E L E  
 9  
 R B M C C L S E S C A L I E R T O U R N A N P A L A I S  
 O T O C C L I X R U S T O U R N A N P A L A I S  
 E N C O N T A R I N I  
 V É N T I N I R É A L I T É  
 D O R O B A C O N T E S T É E

2  
5



C E S A P  
 N E T L E S  
 O S  
 G R A S  
 A N T E T Q  
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 A R G N O M  
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 L S

observations from the Scala del Bovolo. After a life in exile, recognition came very late. 'That was what particularly moved me about him', said Max Ernst in the Schamoni film, 'because in Wilhelminian Germany, where I spent my youth, things were not so very different.' The subtitle of Maximiliana, 'The Art of seeing of Ernst Wilhelm Leberecht Tempel', points to Max Ernst's interest in making visible the invisible, in seeing what is hidden.' — U. M. Schneede

[Spies 95, 1 – XXXIV; Isselbacher 4; Chapon pg. 295; see Johanna Drucker's 'Iliazd and the Art of the Book' in 'Splendid Pages']

Folio. (422 × 334 mm). [30 bifolia: 60 leaves]. Blank leaf, leaf with quotation from Tempel, frontispiece etching by Ernst, printed title and 27 bifolia printed as spreads with printed foliation with Tempel's text in a typography by Iliazd and illustrated with 34 etchings with aquatint by Max Ernst as well as typographic caprices, ornaments and vignettes, leaf with justification and achève d'imprimer, final blank leaf; all text and illustration composed as spreads and printed to the centre of a bifolium of Japon (sheet size: 410 × 306 mm; unfolded: 410 × 610 mm). Loose as issued in original publisher's vellum wrapper with vignette in black by Max Ernst to front cover, endpapers of thick cream Auvergne, grey / green laid paper and yellow butcher's paper, grey cloth chemise with matching vignette by Ernst to spine and matching cloth slipcase.

UND NACH ALLEN FERNEN WEITEN SOLLT ES SCHALLEN HELL UND REIN

GRABGELÄUT DEN  
ALTEN ZEITEN

HOCH UND MÄCHTIG  
SOLLT ES KLINGEN



UND DER FREIHEIT  
MORGENSCHEIN

WIE AUS EINER  
GEISTERWELT



ALLE HERZEN TIEF DURCHDRINGEN DASS DER TAG SICH AUFGEHLLT

DASS DIE BANGEN  
DUNKLEN NÄCHTE

UND DER MENSCHHEIT  
HEILIGE RECHTE



NUN VORBEI ALS  
WIE EIN TRAUM

FROH ERBLÜHM AM  
FREIHEITSBAUM





11. **PICASSO, Pablo & ILIAZD**  
**Pirosmanachvili 1914**  
**Paris. Le Degré Quarante et Un. 1972**

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**Iliazd's and Picasso's homage – and their final collaboration – to the painter Niko Pirosmanachvili.**

From the edition limited to 78 copies on japon ancien, signed on the justification by Iliazd in pencil and with Picasso's signed drypoint frontispiece; this example is inscribed 'ép[reuve] d'a[uteur]' in pencil by Iliazd to the justification.

Although Iliazd had written the text for this book and published it in 1914, it did not appear again, translated now into French by Andrée Robel and André du Bouchet, until the publication of the present book. Iliazd had prepared the copperplate in late 1971 before he fell seriously ill and had to be committed to hospital. He made a remarkable recovery and persuaded Picasso to create the portrait of the artist Niko Pirosmanachvili ('Pirosmanachvili à son Chevalet') in February 1972. Picasso made only three further prints (all in March 1972) before his death in April, 1973. Iliazd published one final book, bringing to the press his long-planned collaboration with Miró, 'Le Courtisan Grotesque', before his own death in December, 1975. 'Pirosmanachvili', as a text a return to Iliazd's own youth, seems a fitting full stop to the book collaborations of Picasso and Iliazd, begun more than 30 years before with 'Afat'.

According to Baer, Iliazd had great difficulty finding the correct Japon paper for his edition. It appears that he had to settle for two different tranches of Japon of different sizes: copies 1–39 (Baer's 'format B') were folded sheets measuring 280 x 213 mm; copies 40–78 were of a larger size (Baer's 'format A') measuring 300 x 193 mm. The format of the present copy is 308 x 184 mm. Baer lists another copy inscribed 'ép[reuve] d'a[uteur]' in 'format A' at the Bibliothèque nationale.



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£12,500

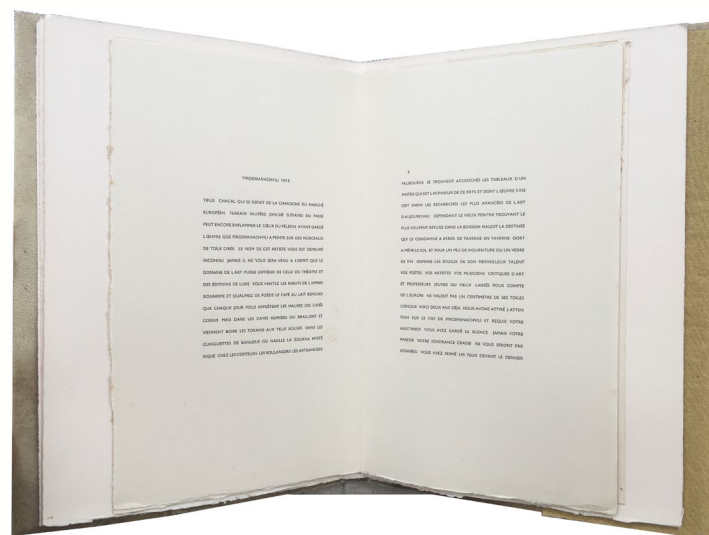
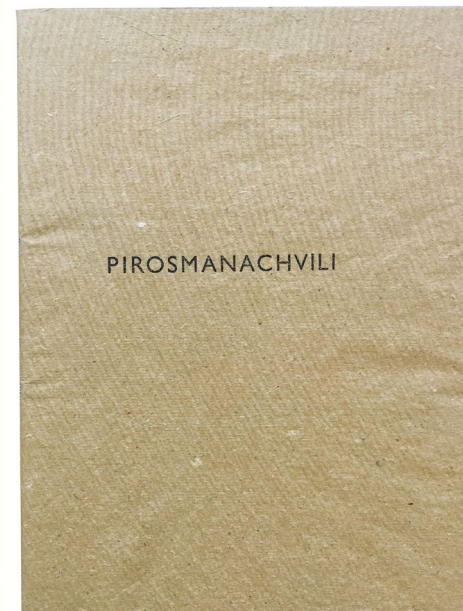


'In 1912, the brothers Kyril and Ilia Zdanevitch and their friend, Michel Ledentu, all three fervent Futurists, met the painter Niko Pirosmachvili. Shocked by the misery in which the artist lived and eager to draw attention to his exceptional talents, Ilia published a sort of manifesto about Pirosmachvili's art in a local paper in 1914. In the summer of 1971, nearly 60 years after their meeting, Iliadz decided to reprint this article as a loyal tribute to his long unrecognised friend... Iliadz prepared a small copperplate hoping that Picasso would consent to engrave a frontispiece. On February 21, 1972 he went to see Picasso at Mougins, and the artist made for him a remarkable, idealized portrait of the Georgian painter in drypoint.' — *Patrick Cramer*

'A cause de difficultés rencontrées par Iliadz pour trouver un nombre suffisant de feuillets de japon ancien de même format, les exemplaires se présentent de deux façons différentes: mêmes emboîtement, couverture et page de garde, mais la taille des feuillets est différente.' — *Brigitte Baer*

[Cramer 154; Baer 2020b; Chapon pg. 296].

*Small folio. (330 × 245 mm). [9 unnumbered bifolia]. Leaf with original drypoint frontispiece by Picasso signed in pencil verso, leaf with title and Iliadz's text printed to the interior of six bifolia, final leaf with justification and achevé d'imprimer. Loose as issued in arches wove wrappers, additional marbled parchment wrapper and additional printed papier de boucher dust-jacket with title to front cover, original coarse-weave cloth chemise with Iliadz's monogram on spine and matching slipcase.*





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Iliazd at L'Imprimerie Union, Paris (1962)

## INDEX

	No.
BRAQUE, Georges	3, 8
ERNST, Max	9, 10
ELUARD, Paul	7
GIACOMETTI, Alberto	3, 8
MATISSE, Henri	3
MIRO, Joan	3
NOAILLES, Marie-Laure de	5
OETTINGEN, Hélène Baronne d' (Roch Grey)	6
PICASSO, Pablo	1, 3, 4, 6, 7, 11
PIROSMANACHVILI, Niko	11
SCHELER, Lucien	7
WOLS (Alfred Otto Wolfgang Schulze)	3



SIMS REED



Published online: June 2024  
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HANS ARP  
GEORGES BRAQUE  
MAX ERNST  
PAUL ELUARD  
ALBERTO GIACOMETTI  
HENRI MATISSE  
JOAN MIRO  
MARIE-LAURE DE NOAILLES  
HÉLÈNE BARONNE D'OETTINGEN  
PABLO PICASSO  
NIKO PIROSMANI  
LUCIEN SCHELER  
WOLS

SIMS REED