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The architectural nature of the illustrated books of Iliazd
(Ilia Zdanevich, 1894-1975)

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Résumé

Cette thèse propose l'application de la conception de la promenade architecturale à une sélection de quatre livres qui ont été conçus et produits par Iliazd (Ilia Zdanevitch, 1894-1975, né à Tiflis, en la Géorgie). Les quatre livres sont *Pismo* (1948), *Poésie de mots inconnus* (1949), *Chevaux de minuit* (1956), et *Le Courtisan grotesque* (1974). Toutes les éditions d'Iliazd avaient des structures soigneusement conçues et aussi des intégrations de textes imprimés et d'éléments gravés, au contraire des designs génériques de ses contemporains, mais chacun de ces quatre livres présentent aussi des variations successives de pliages atypiques. Les structures expérimentales de ces livres demandent considération comme des constructions architecturales, qui a été reconnue par les spécialistes. Les architectoniques complexes des livres exigent un vocabulaire critique du genre suggéré par la promenade architecturale de Le Corbusier, qui a été proposée comme la base pour les structures de ses bâtiments. En effet, la promenade architecturale affirme une chaîne d'événements qui dirige l'explorateur de ses édifices aux pointes de perspective successives, lesquelles présentent des vues internes et externes pendant l'ascension de l'entrée jusqu'au toit.

Flora Samuel a écrit une monographie (*The Elements of Le Corbusier's Architectural Promenade*, 2010), dans laquelle elle propose cinq étapes pour la promenade. Des modifications de ses étapes sont utilisées par cette étude, altérées pour la transition d'un bâtiment à un livre. Ces étapes, dont certaines sont descriptives et certaines analytiques, tant qu'elles soient présentées comme l'expérience probable d'un spectateur général, sont basées sur ma connaissance personnelle de tous les détails des structures de ces livres. Ces structures complexes, même fascinantes, ne sont pas le but, mais plutôt le soutien habilitant d'une expérience esthétique individuelle. Cette étude affirme que la promenade architecturale illumine l'expérience de la conception unique d'Iliazd du livre illustré, permettant une appréciation sans précédent de leur complexité.

Mots-clés : Iliazd (Ilia Zdanevich), 1884-1975; promenade architecturale; Le Corbusier (Charles-Édouard Jeanneret), 1887-1965; Samuel, Flora; *Pismo* (1948); *Poésie de mots inconnus* (1949); *Chevaux de minuit* (1956); *Le Courtisan grotesque* (1974); édition illustrée de luxe; livre d'artiste

Abstract

This dissertation proposes the application of Le Corbusier's conception of the architectural promenade to a selection of four distinctive illustrated books conceived and produced by Iliazd (Ilia Zdanevich, 1894-1975, born Tiflis, Georgia). The four books examined in this study are *Pismo* (1948), *Poésie de mots inconnus* (1949), *Chevaux de minuit* (1956), and *Le Courtisan grotesque* (1974). While all of Iliazd's editions featured carefully conceived structures and integrations of typeset texts and engraved elements, as opposed to the largely generic designs of his contemporaries, each of these four books in particular presents successive variations of atypical page foldings. The experimental structures of these books allow for their justifiable designation as architectural constructions, as scholars have previously recognized. The complex architectonics of the books demands a critical vocabulary of the kind Le Corbusier's architectural promenade, which has been broadly proposed as the basis for the structures of his buildings, provides. The architectural promenade in effect asserts a chain of elements which guide the explorer of Le Corbusier's buildings to successive perspective points, which present views of internal and external spaces during an ascent from entry level to rooftop.

Flora Samuel wrote a monograph (*The Elements of Le Corbusier's Architectural Promenade*, 2010) in which she proposed five stages for the promenade. Modifications of her stages are used for the present study, altered for the transition from building to book. These stages, some of which are descriptive and some analytical, while presented as the likely experience of a general viewer, are based on my individual understanding of all the details of the structures of these books. The complex structures, while fascinating, are not an end in themselves, but rather the enabling support of an individual aesthetic experience. This study asserts that the architectural promenade illuminates the experience of Iliazd's unique conception of the illustrated book, enabling a hitherto unparalleled appreciation of their complexity.

Keywords : Iliazd (Ilia Zdanevich), 1884-1975; architectural promenade; Le Corbusier (Charles-Édouard Jeanneret), 1887-1965; Samuel, Flora; *Pismo* (1948); *Poésie de mots inconnus* (1949); *Chevaux de minuit* (1956); *Le Courtisan grotesque* (1974); illustrated deluxe edition; livre d'artiste

Table of Contents

List of Tables

List of Figures

While all structural schematics are my own, with texts designated in yellow and engravings in magenta, all reproductions are provided and authorized by the Iliazd Archives.

List of Acronyms

BnF :   Bibliothèque nationale de France

NYPL :   New York Public Library

UQAM :   Université du Québec à Montréal

UdeM :   Université de Montréal

*Cette étude, en dépit de ses défauts, est dédiée à M. François Chapon
et à ses grands efforts continus à faire connaître le livre illustré.
Je suis honoré d'avoir serré la main de celui qui est
sans doute le dernier à rencontrer Ambroise Vollard
et qui aussi a reconnu les livres d'Iliazd pendant la vie de l'éditeur.*

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Thanks

Introduction : In the Margins of Modernism

I.1. Iliazd and his books

Iliazd and his illustrated editions are not usually included in histories of modern art and modernism. Despite Iliazd having worked with some of modernism's leading exponents such as Max Ernst and Pablo Picasso, the illustrated editions continue to be marginalized, excluded from the modernist canon. A key reason for this exclusion is likely Iliazd's choice of medium. Yet just as engravings or prints, as multiples, particularly when executed by artists known also for their contributions to painting or sculpture, are accepted as works of art, illustrated editions would seem equally eligible for inclusion. The *livre d'artiste* (one of several vague and overlapping designations)[1] in particular, again when executed by a well-known artist, is often given art historical significance. This category overlaps that of the deluxe edition, and was of particular importance in France during the 20th century.

Iliazd's books were both similar to while absolutely distinct from the *livre d'artiste*, when that designation implies a limited edition book, conceived and executed by an artist, generally with original prints. Iliazd collaborated with, and certainly benefited from an association with much better known artists, including Picasso and Ernst. Ernst scholars might consider *Maximiliana*, the 1964 collaboration of Ernst and Iliazd, to be an Ernst *livre d'artiste*, that is, a book which he conceived and created, but it most decidedly is not. While Iliazd was undoubtedly more deferential in his dealings with his friends who were famous artists, such as Ernst, than with for example, the young sculptor Michel Guino, who provided the prints for *Un Soupçon* of 1965, the fact remains that all the books he produced were conceived and designed and edited in every detail by him.

In the course of his career, Iliazd negotiated the successive contexts of the avant-garde in Tiflis, then the Russian émigré community of artists and writers in Paris, and finally that of the

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[1] Designations for such books include *livre d'artiste*, *livre de peintre*, and *édition de luxe*, which are older conceptions, as well as the more recent *artist's book*. See Appendix 1.

Parisian publishers of illustrated deluxe editions. While he reinvented himself and his artistic and literary practices, he did not abandon his previous interests.

I.2. Avant-garde milieu, Georgia & Russia, 1917-1921

Ilia Mikhailovich Zdanevich, born in Tiflis, Georgia in 1894, as a young man became involved with the avant-garde. André Markowicz characterized his precocious activities:

> Quand il apparaît sur la scène littéraire de Saint-Pétersbourg, en 1911, Zdanévich est encore un lycéen. Cela ne l'empêche pas de se lier tout de suite avec l'avant-garde la plus radicale : il devient l'intime de Kroutchonykh et de Téréntiev, mais il se lie aussi d'amitié avec Maïakovski, Khlebnikov et tout le cercle des futuristes. Surtout, il se fait le propagandiste de la nouvelle peinture, celle de Larionov et Gontcharova, à l'œuvre desquels il consacrera son premier livre, en 1913. (Markowicz 1987, p. 617)

He became a typographer, as well as a writer of poetry and experimental plays. Beyond his early graphic work on posters, and the reviews and articles he wrote, his major publications were a series of avant-garde sound-based dramatic works, taking the form of one-act folk plays, of which he typeset and published four before leaving Tiflis.

The first of these *dras*, or phonetically-based theatre pieces, was published in 1918, *Yanko krul' albanskai* (*Yanko, King of Albania*), then the second, *Asel naprakat* (*Donkey for Rent*), and the third, *Ostraf paskhi* (*Easter Eyeland*), in 1919. With the two latter publications, he began using his imprint (Le degre quarante et un), and with the fourth, *zgA YAKaby* (*As if Zga*), in 1920, he assumed the name Iliazd. In 1923, after his arrival in Paris, Iliazd would publish a final dra[2].

There is no question that Iliazd was involved with Futurist ideas and typographic experimentation, as well as the Dadaist Zaum focus on playful language. Marinetti visited Russia, and Iliazd attended his meetings, and later corresponded with the Italian Futurist. His manipulated Cyrillic typography was reminiscent of Marinetti's own productions. I do not believe, however, that Iliazd had any direct connection with Constructivism, which become dominant after his departure for Constantinople, where he spent a year awaiting a visa

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[2] *LidantYU fAram* (*Ledentu as Beacon).*

before his arrival in Paris in 1921. But while he was not formally involved with Constructivism, he certainly would have been aware of it from his contacts with the émigré community in Paris, and through his work for the Soviet embassy. The Constructivist distinction between constructions and compositions is of particular relevance to Iliazd's books.

Maria Gough discusses the differences between the two ideas. She characterized composition as "...the arrangement of prior elements into a unified whole according to established rules of proportion, hierarchy, balance, or harmony ..." (Gough 2005, p. 25) Opposed to this, construction was " ... the deductive or motivated generation of the whole." (2005, p. 26) Gough later cited Rodchenko distinguishing construction as "... the organization of a work's elements and materials according to a purpose or goal", while composition was " ... the tasteful selection of particular components". (2005, p. 39) This comparison of construction and composition would seem to parallel the most essential difference between Iliazd's books and those of his contemporaries. There is no question that his later conceptions of the illustrated book were more constructions than compositions.

Despite his youth, Iliazd's intensive experience among the avant-garde in Georgia and Russia was significant and the experimentation he began with his early works would continue throughout his career. (Isselbacher 1984, p. 78-79) In fact, it can be argued that despite his relocation to Paris, it was his formative experiences in Georgia and Russia that most strongly influenced the development of his conception of the illustrated edition.

I.3. Exploration of historic church architecture

During his formative years in Georgia, in parallel with his involvement with the avant-garde, Iliazd also pursued his interest in historic church architecture. This consisted of two aspects: exploratory visits, with measurements to produce plans and diagrams, and papers and articles. His visits to church sites continued later in his life, but began with a trip in the company of friends in 1912, during which he made plans of a number of churches. Iliazd was a correspondent for the St. Petersburg newspaper *Retch* from 1915-1916 (Beaujour 2005, p. 120), and visited a number of church sites. His most significant experience was probably when he joined an

expedition in 1917 under the direction of Professor E. Takaïchvili[3] of the University of Tiflis. These sites were newly accessible because of the presence of Russian troops. During the expedition, Iliazd produced a significant number, roughly 150, plans and drawings. The report of the 1917 expedition was not published until many years later.[4] Iliazd's participation was reduced to that of a "young amateur architect." (Lionel-Marie 1978, p. 51, note 2) From 1936-1938, five articles on which Iliazd collaborated with H. Kandzandjean on star-shaped Armenian churches were published in the Paris-based Armenian language journal *L'art et la vie*. (1978, p. 63)

Iliazd participated at several congresses of the International Association of Byzantine Studies, focusing on historic architecture. This series of meetings, and the research he did to support his papers, were obviously of significant importance to Iliazd, given his extended investment in time and money for travel and the preparation of his texts. He attended and presented papers at the congresses in Paris (VI)[5] and Brussels (VII) in 1948.[6] Iliazd was ill and unable to attend in Palermo (VIII, 1950)[7], but sent his text. He then failed to get his visa in time for Belgrade (XII, 1961)[8], but again sent his text. Iliazd attended and presented a paper at Oxford

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[3] Takajšvili, Evfimij Semenovič, 1863-1953 (BnF name authority); T'aqaišvili, Ek'vt'ime, 1863-1953 (WorldCat Identities).

[4] Lionel-Marie (1978, p. 51, note 2), cites this publication as : Takaïchvili, E. *Les expéditions archéologiques dans la province de la Géorgie de sud*, 1952. The publication was in Russian, however, and the work cannot be found under the French title. WorldCat lists copies of this work with the transliterated Russian title: Arkheologicheskaiã ėkspeditsiia 1917-go goda v iuzhnye provintsii Gruzii. It was republished in Georgian in 1960, but never in French.

[5] The subject was the Church of Saint-Jean Théologue, Constantinople. (Lionel-Marie 1978, p. 65-67)

[6] The subject of this paper was Urbain de Bolzano, for which he did research during the eight months he spent in Spain with his two young children in 1933. (Lionel-Marie 1978, p. 67)

[7] The subject of this paper was the geometric construction of the Byzantine plan. (Lionel-Marie 1978, p. 68)

[8] The title of this presentation was *Ruy Gonzales de Clavijo en Géorgie: observations sur son chemin d'Avnik à Trébizonde du 5 au 17 septembre 1405*. (Lionel-Marie 1978, p. 75)

(XIII, 1966)[9], where he also provided copies of a booklet on the subject of his Belgrade paper, of which he printed 500 copies at Imprimerie Union. (Iliazd 1966)

I.4. Self-reinvention in Paris

Iliazd moved to Paris in 1921, where he remained until his death in 1975. He relocated from a remote artistic periphery to the undisputed centre of the art world. He had the great benefit of fluency in French, beyond his writing and publishing experience. Iliazd was among many Russians who migrated after the Revolution of 1917. The émigré community in Paris would seem the natural audience for his subsequent publications.

Elizabeth Klosty Beaujour, in the introduction to the 1983 republication of Iliazd's 1930 novel *Vosxiscenie* (*Rapture*), provides details of the author's start in Paris: "In his first years there, he participated in the activities of the Paris Dadaists, and was deeply involved in the Union of Russian Artists, for which, as general secretary, he arranged many benefits." (Beaujour 1983, viii) Beaujour stated that it was this organizational role that put Iliazd in contact with artists, such as Picasso, with whom he would later collaborate.

In 1923 he published his fifth and final dra, *LidantYU fAram* (*Ledentu as Beacon*). According to Beaujour, "Iliazd exhibited the plates of *Ledentu* in the Soviet Pavilion at the 1925 Paris Decorative Arts Exposition, and he worked for the new Soviet embassy as an interpreter." (1983, ix) She indicates that in 1926 Iliazd lost his position at the embassy, and was also rejected by the pro-Soviet Surrealists, for criticizing the Soviet bureaucracy. From 1926 until after the war, he struggled to make a living, producing fabrics for Coco Chanel, among other fashion designers.

Beaujour states, "By the end of the 1920s, Zdanevich, who did not belong to any of the factions of the fragmented "first" Paris emigration, felt isolated and without a Russian audience." (Beaujour 1989, p. 145) The almost complete rejection of *Vosxiscenie* probably encouraged Iliazd to seek other audiences with his developing conception of the illustrated book. His career as a publisher of deluxe editions was unlikely, given his insistence on pursuing a highly personal conception of the book, with few if any compromises to the expectations of the

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[9] The subject of his paper at this final congress of the series at which Iliazd participated was the Cathedral of Kissamos in Crete. (Lionel-Marie 1978, p. 83)

limited audience for such expensive publications. He always had difficulty selling his editions, despite his celebrated artistic collaborators. It is only over time that Iliazd's books have been recognized as some of the greatest accomplishments of deluxe editions. Despite all his difficulties, he was able to simultaneously fulfill some possibilities and challenge many conventions of the illustrated book.

Beginning with *Afat* in 1940, Iliazd began a series of ultimately twenty deluxe illustrated editions. *Afat* consisted of a suite of his own poetry in Russian, and included six engravings by Picasso. It was published just before the occupation of France. The next year, he published *Rahel*, also consisting of two of his Russian poems. He would not publish again until after the War. Most of his later books featured French texts, but he continued to write in Russian. A number of these writings were never published, or not until after his death, but in 1948, again accompanied with engravings by Picasso, he published *Pismo* (*Lettre*), with his Russian text. In 1961, he published *Prigovor bezmolvnyj* (*Sentences sans paroles*), a complex suite of his Russian poems.

No.	Title	Date	Author	Artist
1	*Afat*	1940	Iliazd	Picasso, Pablo
2	*Rahel*	1941	Iliazd	Survage, Léopold
3	*Pismo*	1948	Iliazd	Picasso, Pablo
4	*Poésie de mots inconnus*	1949	Collection (21)	Collection (23)
5	*La Maigre*	1952	Monluc, Adrien de	Picasso, Pablo
6	*Traité du balet*	1953	Boissière, Jean-François de	Noailles, Marie Laure de
7	*Chevaux de minuit*	1956	Grey, Roch	Picasso, Pablo
8	*Récit du nord*	1956	Bordier, René	Bryen, Camille
9	*Sillage intangible*	1958	Scheller, Lucien	Picasso, Pablo
10	*Le Frère mendiant*	1959	Jiménez de la Espada; Margry	Picasso, Pablo
11	*Ajournement*	1960	de Bouchet, André	Villon, Jacques
12	*Poèmes et bois*	1961	Hausmann, Raoul	Hausmann, Raoul
13	*Sentence sans paroles*	1961	Iliazd	Giacometti, Alberto; Braque, Georges
14	*Les Douze portraits*	1962		Giacometti, Alberto
15	*Maximiliana*	1964	Tempel; Iliazd	Ernst, Max
16	*Un Soupçon*	1965	Éluard, Paul	Guino, Michel
17	*Rogélio Lacourière*	1968	Iliazd ; Picasso	Collection (13)
18	*Boustrophédon au miroir*	1971	Iliazd	Ribemont-Dessaignes, Georges
19	*Pirosmanachvili 1914*	1972	Iliazd	Picasso, Pablo
20	*Le Courtisan grotesque*	1974	Monluc, Adrien de	Miró, Joan

Table I.1. Iliazd's deluxe illustrated editions

 With his late publications, Iliazd revisited his earliest interests. He was beginning to have problems with his health, and was looking back over his life. In 1971 he published *Pirosmanachvili 1914*, the text of which was a French translation of the newspaper article he wrote in 1914 about the Georgian painter Niko Pirosmani whom he met and championed. His brother Kyril, who had shared his enthusiasm for Pirosmani's work, remained in Georgia, where he died in 1969. Iliazd's most personal book was probably *Boustrophédon au miroir* (1971), which had as its text a series of poetic stanzas in which he cited the names of his wife and his brother, as well as several of his collaborators and research subjects, recapitulating his entire career. It seems likely that he intended this book to be his final work. (Drucker 2003, p. 73, 85-86)

I.5. Iliazd and the French deluxe illustrated edition, 1900-1975

To put Iliazd and his deluxe editions in context, I will briefly reference a few of his immediate predecessors and contemporaries. François Chapon[10] identifies nine major publishers, of whom I will refer to three: Ambroise Vollard, Daniel-Henry Kahnweiler and Tériade (Efstratios Eleftheriades). Vollard and Kahnweiler were both successful art dealers, which provided them with the means to produce their expensive limited editions. While these books certainly promoted the work of the artists they represented, their publishing activities were personally important to both men. Vollard was active from 1900 to 1939 (25 books) (Vollard 1977), and Kahnweiler from 1909 to 1968 (42 books). (Kahnweiler 1984)

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[10] François Chapon, a widely published scholar of illustrated French editions, became aware of and championed Iliazd's work before the publisher's death. He was editor of the *Bulletin du bibliophile*, and coordinated a special 1974 issue on Iliazd's books. His 1987 book, *Le Peintre et le livre*, provides a overview of major French publishers of deluxe illustrated editions. Those nine major publishers include: Ambroise Vollard (1866-1939); Daniel-Henry Kahnweiler (1884-1979); Albert Skira (1904-1973); Aimé Maeght (1906-1981); Iliazd (1894-1975); Tériade (1897-1983); Louis Broder (d. 1972); Pierre André Benoit (PAB, 1921-1993); Pierre Lecuire (1922-2013). A new edition of this book was published in 2018 by Editions des Cendres, which will be followed later this year with two additional volumes of Chapon's writings on illustrated books.

No.	Title	Date	Author	Artist
1	*Parallèlement*	1900	Verlaine, Paul	Bonnard, Pierre
2	*Les jardins des supplices*	1902	Mirbeau, Octave	Rodin, Auguste
3	*Les Pastorales de Longus*	1902	Longus	Bonnard, Pierre
4	*L'Imitation de Jésus-Christ*	1903	Thomas à Kempis	Denis, Maurice
5	*Gaspard de la nuit*	1904	Bertrand, Louis	Seguin, Armand
6	*Sagèsse*	1911	Verlaine, Paul	Denis, Maurice
7	*Les Amours*	1915	Ronsard, Pierre de	Bernard, Émile
8	*Les Fleurs du mal*	1916	Baudelaire, Charles	Bernard, Émile
9	*Oeuvres de maistre F. Villon*	[1918]	Villon, François	Bernard, Émile
10	*Le Père Ubu á la guerre*	1923	Vollard, Ambroise	Puy, Jean
11	*Dingo*	1924	Mirbeau, Octave	Bonnard, Pierre
12	*Fêtes galantes*	1928	Verlaine, Paul	Laprade, Pierre
13	*Les Petits fleurs*	1928	Saint-François	Bernard, Émile
14	*La Belle Enfant*	1930	Montford, Eugène	Dufy, Raoul
15	*L'Odyssée*	1930	Homère	Bernard, Émile
16	*La Vie de Sainte-Monique*	1930		Bonnard, Pierre
17	*Le Chef-d'oeuvre inconnu*	1931	Balzac, Honoré de	Picasso, Pablo
18	*Les Réincarnations du Père Ubu*	1932	Vollard, Ambroise	Rouault, Georges
19	*La Tentation de Saint-Antoine*	1933	Flaubert, Gustave	Redon, Odilon
20	*La Maison Tellier*	1934	Maupassant, Guy de	Degas, Edgar
21	*Mimes des courtisanes de Lucien*	1935	Louÿs, Pierre	Degas, Edgar
22	*Degas/Danse/Dessins*	1936	Valéry, Paul	Degas, Edgar
23	*Cirque de l'étoile filante*	1938	Rouault, Georges	Rouault, Georges
24	*Sylvie*	1938	Nerval, Gérard de	Laprade, Pierre
25	*Passion*	1939	Saurès, André	Rouault, Georges

Table I.2. Vollard's deluxe illustrated editions

No.	Title	Date	Author	Artist
1	*L'Enchanteur pourrisant*	1909	Apollinaire, Guillaume	Derain, André
2	*Saint Matorel*	1911	Jacob, Max	Picasso, Pablo
3	*Les oeuvres burlesques et mystiques de F. Matorel*	1912	Jacob, Max	Derain, André
4	*Le Siège de Jerusalem*	1914	Jacob, Max	Picasso, Pablo
5	*Voyages*	1920	Vanderpyl	Vlaminck, Maurice de
6	*Ne Coupez pas mademoiselle*	1921	Jacob, Max	Gris, Juan
7	*Lunes en papier*	1921	Malraux, André	Léger, Fernand
8	*Communications*	1921	Vlaminck, Maurice de	Vlaminck, Maurice de
9	*Les Pélican*	1921	Radiguet, Raymond	Laurens, Henri
10	*Le piège de Méduse*	1921	Satie, Eric	Braque, Georges
11	*Coeur de chêne*	1921	Reverdy, Pierre	Manolo
12	*Le Nez de Cléopâtre*	1922	Gabory, Georges	Derain, André
13	*Le Guignol horizontal*	1923	Hertz, Henri	Togores, José de
14	*Tric trac du ciel*	1923	Artaud, Antonin	Lascaux, Élie
15	*La Couronne de Vulcain*	1923	Jacob, Max	Roger, Suzanne
16	*Soleils bas*	1924	Limbour, Georges	Masson, André
17	*Le Casseur d'assiettes*	1924	Salacrou, Armand	Gris, Juan
18	*Simulacre*	1925	Leiris, Michel	Masson, André
19	*Mouchoir de nuages*	1925	Tzara, Tristan	Gris, Juan
20	*Brigitte, ou La Belle au bois dormant*	1925	Jouhandeau, Marcel	Laurencin, Marie
21	*Denise*	1926	Radiguet, Raymond	Gris, Juan
22	*C'est les bottes de 7 lieues*	1926	Desnos, Robert	Masson, André
23	*A book concluding with As a wife has a cow*	1926	Stein, Gertrude	Gris, Juan
24	*Ximenes Malinjoude*	1927	Jouhandeau, Marcel	Masson, André
25	*A village: are you ready not yet*	1928	Stein, Gertrude	Lascaux, Élie
26	*Entwurf einer landschaft*	1930	Einstein, Carl	Roux, G.-L.
27	*L'Anus solaire*	1931	Bataille, Georges	Masson, André
28	*Glossaire j'y serre mes gloses*	1939	Leiris, Michel	Masson, André
29	*Le Verre d'eau*	1949	De Kermedec, E.	Ponge, Francis
30	*Carnet de croquis: vingt lithographies*	1950	Masson, André	Masson, André

Table I.3A. Kahnweiler's deluxe illustrated editions

No.	Title	Date	Author	Artist
31	*Sur le vif: dix-sept lithographies*	1950	Tzara, Tristan	Derain, André
32	*Toro*	1951	Leiris, Michel	Picasso, Pablo
33	*Voyage à Venise: lithographies … et texte.*	1952	Masson, André	Masson, André
34	*Poèmes et lithographies*	1954	Picasso, Pablo	Picasso, Pablo
35	*Balzacs en bas de casse et Picassos sans majuscule*	1957	Leiris, Michel	Picasso, Pablo
36	*Feminaire d'André Masson*	1957	Masson, André	Masson, André
37	*Le Calligraphe*	1959	Limbour, Georges	Rouvre,Yves
38	*S.O.S.*	1961	Dorceley, Roland	Roger, Suzanne
39	*Trophées érotiques d'André Masson*	1962	Masson, André	Masson, André
40	*Jeux amoureux d'André Masson*	1963	Masson, André	Masson, André
41	*La Chasse au mérou*	1963	Limbour, Georges	Rouvre, Yves
42	*Texticules*	1968	Queneau, Raymond	Hadengue, Sébastien

Table I.3B. Kahnweiler's deluxe illustrated editions

Vollard became incredibly wealthy, mostly from managing the late commercial success of Paul Cézanne, and he spent heavily on the production of lavish editions. Kahnweiler represented Picasso, and as his dealer, held the greatest collection of Cubist works before its confiscation, as he was a German national in France during the First World War. He naturalized before the next war, but then had to go into hiding because he was Jewish. The books of Vollard and Kahnweiler were very different: Vollard's editions featured longer texts, with lavish papers in large formats and with many prints, often in colour, while Kahnweiler's editions were generally under 100 copies, small and comparatively austere, all with original texts by living writers, usually with only a few black engravings.

It is perhaps with Tériade's books that those of Iliazd should be compared, as their publishing activities overlapped. Tériade and Iliazd, the first Greek and the second Georgian, apparently found that their birth names complicated their careers, as they both assumed single professional names. Tériade was active from 1943 to 1975 (27 books) (Tériade 1973), while Iliazd produced his illustrated editions from 1940 to 1974 (20 books). The two publishers, whom I see as the proponents of two different conceptions of the book, published their final books about the same time, Tériade in 1975 (*L'enfance d'Ubu*), and Iliazd in 1974 (*Le Courtisan grotesque*).

No.	Title	Date	Author	Artist
1	*Divertissement*	1943	Rouault, Georges	Rouault, Georges
2	*Correspondances*	1944	Bonnard, Pierre	Bonnard, Pierre
3	*Les Idylles*	1945	Théocrite	Laurens, Henri
4	*Lettres Portugaises*	1946	Alcaforado, Marianna	Matisse, Henri
5	*Loukios, ou l'ane*	1947	Lucien de Samosate	Laurens, Henri
6	*Jazz*	1947	Matisse, Henri	Matisse, Henri
7	*Le Chant des morts*	1948	Reverdy, Pierre	Picasso, Pablo
8	*Les Âmes mortes*	1948	Gogol, Nicolas	Chagall, Marc
9	*Poèmes*	1950	Orleans, Charles d'	Matisse, Henri
10	*Cirque*	1950	Léger, Fernand	Léger, Fernand
11	*Dialogues*	1951	Lucien de Samosate	Laurens, Henri
12	*Fables*	1952	La Fontaine, Jean de	Chagall, Marc
13	*Au soleil du plafond*	1955	Reverdy, Pierre	Gris, Juan
14	*Le Poème de l'angle droit*	1955	Le Corbusier	Le Corbusier
15	*La Bible*	1956		Chagall, Marc
16	*Macbeth*	1958	Shakespeare	Gromaire, Marcel
17	*La Ville*	1958		Léger, Fernand
18	*Sylvie*	1960	Nerval, Gérard de	Beaudin, André
19	*Daphnis et Chloé*	1961	Longus	Chagall, Marc
20	*Les Travaux et les Jours*	1962	Hésiode	Villon, Jacques
21	*Dix contes de Gaspard de la nuit*	1962	Louÿs, Pierre	Degas, Edgar
22	*Une fête en Cimmerie*	1963	Duthuit, Georges	Matisse, Henri
23	*Ubu Roi*	1966	Jarry, Alfred	Miró, Joan
24	*Cirque*	1967	Chagall, Marc	Chagall, Marc
25	*Paris sans fin*	1969	Giacometti, Alberto	Giacometti, Alberto
26	*Ubu aux Baléares*	1971	Miró, Joan	Miró, Joan
27	*L'Enfance d'Ubu*	1975	Miró, Joan	Miró, Joan

Table I.4. Tériade's deluxe illustrated editions

Tériade's books were more traditional than those of Iliazd in several ways, as longer and larger format editions, often with well-known texts and many coloured lithographs. His work could be considered a direct continuation of what Vollard had done, if not on quite the same lavish scale. He in fact published three of the books Vollard had left unfinished at his death.[11] Perhaps Tériade's greatest contributions were the books he published featuring texts combined with illustrations, both provided by single artists. All but two (Alberto Giacometti's *Paris sans fin*, and Marc Chagall's *Cirque*) included texts handwritten by the artists. Rebecca Rabinow examined these books in her NYU dissertation.[12] In contrast to Tériade, Iliazd's contributions to the illustrated book were his typographic experimentation and his unrivaled involvement with the conception and construction of all the textual and visual elements of his books.

The comparison of two books distinguishes the respective conceptions of the two publishers. In 1955, Tériade published the Le Corbusier book, *Le Poème de l'angle droit*, and in 1964, Iliazd published *Maximiliana*, in collaboration with Max Ernst.[13] These two books have a number of parallels with variations of elements and structures. Both were lavishly produced with many colour prints, and both have a carefully conceived structure. Le Corbusier's book is perhaps more explicitly structured, with a key to the sections at the beginning, and another to the unnumbered single-sheet colour lithographs, one for each section, at the end. Iliazd's book includes no key, but the principal sheets are each numbered. Le Corbusier entirely wrote, conceived and executed his book, while Iliazd researched, edited and designed the texts, taken

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[11] *Les Âmes mortes* (1948), *Les Fables de La Fontaine* (1952), and *La Bible* (1956), all illustrated by Chagall.

[12] Georges Rouault, *Divertissement* (1943), Pierre Bonnard, *Correspondences* (1944), Pierre Matisse, *Jazz* (1947), Fernand Léger, *Cirque* (1950), Le Corbusier, *Poème de l'angle droit* (1955), Marc Chagall, *Cirque* (1967), Alberto Giacometti, *Paris sans fin* (1969), Joan Miró, *Ubu aux Baléares* (1971) : (Rabinow 1995)

[13] I have examined and photographed a number of different copies of *Maximiliana* on numerous occasions. Recently, I compared a facsimile with an original copy of *Le Poème de l'angle droit* at McGill University. While the facsimile faithfully presented nearly each successive page spread, the underlying architecture of the pages and the groupings of the sheets was unclear. An examination of the original book was necessary to understand its architecture.

from the writings of the astronomer Wilhelm Tempel,[14] requested engravings and ink drawings from Max Ernst, and conceived and executed the structure of the book.[15]

In the course of examining these two editions I arrived at some new ideas about the various terms and definitions for illustrated books, which illuminate the similarities and differences of the two books, representing two approaches. Comparing *Le Poème de l'angle droit* and *Maximiliana*, I would say that each qualifies as a *livre d'artiste* and a *livre de peintre* because of the respective contributions of Le Corbusier and Ernst, and as an *édition de luxe* because of their publishers, Tériade and Iliazd. I would further categorize both as *artist's books*: the first because Le Corbusier completely conceived it as an integrated artistic expression, and the second because of Iliazd's role. Iliazd never produced any engravings for his books, but he was always responsible for the detailed conception and execution of their structures. Tériade commissioned and supported Le Corbusier's conception of his book, while Iliazd, with Ernst's participation, researched, edited, conceived, designed and directed the production of *Maximiliana*. Tériade could be considered a near ideal publisher of illustrated books, while Iliazd approached the role of a book artist himself, with his involvement in every detail.

Iliazd's books feature original prints, were printed on expensive papers, and were issued in limited editions, similar to those of his contemporaries. At the same time, the texts of his books were often obscure, as he pursued his interests, which included contemporary poetry, dance, and the work of unknown writers. Iliazd never pandered to the tastes of typical collectors, rejecting well-known texts, then further challenged sensibilities with his ongoing typographic experimentation. His pages literally required varying degrees of interpretation to be read, given their visual manipulation. For example, there is a slight degree of manipulation with near-conventional typography in *Le Courtisan grotesque*, where comments inserted in the narrative which were italicized in at least one earlier edition are rotated 45 degrees counter-clockwise as individual characters. *Maximiliana* presents various examples of more extreme manipulation, with phrases and words scattered over a number of the pages. Beyond his attention to

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[14] Tempel, Ernst Wilhelm Leberecht (Wilhelm), 1821-1889.

[15] The Belgian astrophysicist Yaël Nazé wrote a recent article about Tempel and Ernst, in which she, as others before her, underestimates Iliazd's involvement with all details of the planning, design, and execution of his books. (Nazé 2016)

typography, Iliazd exercised complete control over the integration of texts and images. This level of involvement distinguished him from most other publishers, who while they may have chosen the writers and artists for their editions, generally left virtually all of the details to their collaborators.

Despite years of painstaking research and preparation and the collaboration of some famous artists, like Ernst and Miró, as well as nine books with Picasso, the editions sold poorly. It seems likely that Iliazd's editions would have been even more difficult to sell without the involvement of his celebrated friends. Despite their obscure subjects and their unconventional typography, these two books were less radical and more similar in several respects to the deluxe editions of Vollard and Tériade, given their relatively large page size, lengthier texts, and many colour engravings.

I.6. Iliazd's innovative conception of the illustrated book

La Maigre (1952) was critical in the development of Iliazd's conception of the book. Like *Le Courtisan grotesque*, this book included a text by the sixteenth century courtier Adrien de Monluc. The illustrations were by Picasso, but were black engravings. It is with this book that Iliazd introduced two of his typographic conventions: the exclusive use of Gill Sans capitals for all his texts, and variable spacing. Iliazd employed a third typographic convention, the abandonment of horizontally set type, in several of his later publications, including *Poèmes et bois* (1961), *Maximiliana* (1964), *Un Soupçon* (1965), and *Rogelio Lacourière* (1968). At that time, this involved painstaking calculations and proofing, whereas today's software techniques make the work relatively easy. In Marseille, at the Iliazd Archives, and in Paris, at the Bibliothèque Nationale[16], there are numerous proofs of variant settings of texts, particularly for *Maximiliana*, which may well have been the most visually complex of his books.

Iliazd faced challenges to his decision to publish deluxe illustrated editions. This was always a particularly difficult publishing category. The use of expensive papers and original

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[16] Iliazd's archives, formerly held in his small apartment on the Rue Mazarine in Paris, were moved to Marseille after the death of his wife in 1992. These archives are the most extensive in existence, including many notes, sketches, maquettes, typographic studies, and print proofs. A selection of archival materials, including many duplicates or close variants, are held by the Bibliothèque Nationale in Paris.

prints, in small editions, meant prices discouraging to all but wealthy collectors. Iliazd was uncompromising with a series of idiosyncratic alternatives to conventions. The most basic was his choice of texts. He wrote the texts, principally poems, for a number of his books. He published the work of several other poets as well. Perhaps his most intriguing books were those that were the results of his extended research projects on the work of obscure writers, such as the two books with texts by Monluc (*La Maigre* and *Le Courtisan grotesque*), and *Maximiliana*, based on the observations and experiences of the German astronomer Tempel, a scientist whose achievements remain obscure.

Iliazd carefully edited his texts, then experimented with their visual execution at length by means of extensive typographic studies, until he reached a final state of integration with the various elements of illustrations. He had his own typesetting tools at Imprimerie Union, where he printed his books. As a writer of poetry, plays and novels, Iliazd was always concerned with the texts. As a typographer, the execution of those texts was an integral part of the process, and dating back to his early work in Georgia, he experimented with type.

When Iliazd abandoned his books and other publications with visually manipulated Russian texts, and started the production of his deluxe illustrated editions, principally in French, he continued to experiment with type, gradually arriving at his own idiosyncratic conventions, while there were variations in each successive book. In his ongoing typographic experimentation, Iliazd produced a variety of type settings for the texts of his books, including some relatively conventional pages, but the most interesting instances were manipulated to the extent of becoming themselves illustrative visual elements.

Beyond his typographic experimentation, Iliazd carefully conceived the structures of his books. Notes, sketches and maquettes in the archives indicate the process of development, which resulted each time in structural variations. The conception of the architecture of the book applies to his work as to that of no other publisher. It was with this practice that Iliazd's editions were absolutely unique when compared to the ostensibly similar productions of his predecessors and contemporaries.

Iliazd was active in his book production during the period of the final great flourishing of the French *livre d'artiste*, which would soon greatly diminish. This model had begun with the experimentation of Vollard at the end of the nineteenth century, but had become less interesting, then by the 1970s, most of the major artists and publishers had died.

Characterizing Iliazd's editions as artist's books can certainly be contested with a technical reading of the definition. At the same time, of all the overlapping definitions, that of the artist's book is the most inclusive. Johanna Drucker, who has written in some detail both on Iliazd's books and on artist's books, makes an appropriate point:

> The work of Iliazd, a Russian avant-garde artist who became an editor of fine editions after 1945, is often closer to the conceptual form of an artist's book in its originality of vision and investigation of the book form than it is to the deluxe books it resembles through its materials and production means. (Drucker 1995, p. 5)

Iliazd received little notice during his life, but posthumous exhibitions resulted in some interest among scholars and collectors. This belated appreciation, as well as the indifference he largely endured during his career, were both due to the hybrid nature of his editions. Iliazd challenged a comfortable conception of the deluxe illustrated edition, but his idiosyncratic conception of the book also challenged him. He often spent years of research in the preparation of the texts for his books, after which he would assemble the best papers he could find, convince an artistic collaborator to participate, and work with the artist to integrate the illustrations with his text settings. He generally convinced the artists to participate because he had known them since his arrival in Paris in 1921, and they were paid in copies after publication. He worked with book dealers like Alexandre Loewy[17] and Jean Hugues[18], who would buy copies in advance, to enable the production of the editions. Because of years of preparation, the lack of interest of all but adventurous collectors and his generally precarious finances, it was miraculous that Iliazd was successful in producing so many of his planned book projects.

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[17] Loewy, Alexandre, 1906-1995.

[18] Hugues, Jean, 1923-1997.

I.7. The current relevance of Iliazd's illustrated editions

After an obscure career, following his death in 1975, Iliazd's books become somewhat more broadly known, if still primarily to those with specialized interests, because of a number of exhibitions accompanied by catalogues. Exhibitions were held in Paris in 1976 and 1978, in Montreal in 1984, and in New York in 1987. More recently, there was a large exhibition in Moscow in 2015.

Iliazd, who began his exploration of the possibilities of the French deluxe edition largely after World War II, pursued his research, conception, and execution of books for the rest of his life. After the spate of posthumous exhibitions and catalogues, more scholars and critics became aware of the unique characteristics of his books, writing articles and reviews. However, in the years since his death, as well as those of the artists, writers, publishers, and critics of the period, general awareness has declined. Despite this lack of broad critical or popular interest, Iliazd was an active participant in the vital role of the illustrated Modern book. The artists, poets, and book artisans with whom he collaborated, and the other publishers among whom he worked, all contributed to a rich environment for artistic creation. The formal and informal dialogues which resulted from such broad expressions and collaborations informed the work of all the various participants, many of whom, such as Iliazd, Vollard, Kahnweiler, Picasso, Miró, Chagall, and others, were émigrés who had gravitated to Paris, which was then the centre of the art world. Modernism certainly would not have been such an extraordinary artistic period without the involvement of all the immigrant contributors gathered in Paris.

I.8. Iliazd and the future of the book

The current relevance of Iliazd's conception of the book is connected with explorations of the future of the book. Many assume that the printed book will be replaced by e-books and other digital post-codex constructions. E-books, as exemplified by Amazon's Kindle, extract the textual content from the physical form of the book, presented in a few generic typeface options, generally replacing individual, numbered pages with successive, unnumbered screens. This is fine for reference books, for which only the information has value, while the format is functionally and aesthetically inconsequential, but is problematic when the structure of the book contributes to reader experience. Michael Camille discusses the limitations of contemporary imaging technologies to comprehensively represent the multi-sensorial experience of examining a Medieval illuminated manuscript. This certainly also applies to Iliazd's books, given their multiple enclosures of parchment and papers of different textures and colours. (Camille 1998, p. 33-54) Drucker's complaints about the desensitizing limitations of typical display of rare books in glass display cases would only become more emphatic with those for digital facsimiles.

> The problems of exhibiting these works seem to be insurmountable. In show cases books lose their tactile, experiential quality, their pages can't be turned, their papers felt, their bindings weighed, the sequence of events which comprise the designed experience from cover to interior is reduced to a single stiff, staged display. (Drucker 1988, p. 37)

Two interesting conferences with different approaches to the future of the book were held in 1994 and 2000, the proceedings of which were subsequently published in 1996 and 2004. *The Future of the Book* was organized by the Center for Semiotic and Cognitive Studies at the University of San Marino, 28-30 July 1994, (Nunberg 1996) and *The Future of the Page*, at the University of Saskatchewan, 9-10 June 2000. (Stoicheff 2004)

Among the many presentations at the two conferences, there were considerations of various projects involving electronic texts and digital facsimiles, as well as arguments for the importance of physical books, despite the acknowledged displacement by their digital counterparts. Cases were made for certain aspects of materiality that are poorly or unacceptably represented in electronic formats. Both conferences took place long enough in the past to have fallen behind current developments. Google subsequently began the massive digitization of mostly non-copyrighted American books, Amazon introduced the Kindle e-

book device, and Apple brought its iPad to market. Unlike the situation in 1994 or 2000, there are now significant sales of e-books.

The e-book, however, at least as presently achieved, is still inadequate for the presentation of Iliazd's books, which consist of much more than their texts. It is not that the form is more important than the content, but that the experience of these books integrally involves their structures. Many details of materials and textures, covers and boxes, seem likely to elude the possibilities of electronic representation. I believe, however, that high-quality digital facsimiles could more faithfully present these experiences. While these digital replicas, or virtual books, could not replace the authenticity of the direct experience of the actual books, they could give the beholder a more complete appreciation of their nature. Unfortunately, due to their rarity and value, the direct experience of these books is just not possible for everyone.

Although Iliazd's executions of his evolving conception of the book are significant in the historical context of his time, their contemporary relevance extends beyond deluxe book arts. There are still some deluxe illustrated editions produced, although they are fewer and more expensive. It could be asked if it would be likely that Iliazd, were he living today, would still be producing his constructions of texts and images as physical books, or if he would practice in other, perhaps hybrid or digital, media. I do not consider Iliazd's accomplishments with books as models for the current production of physical deluxe editions, but they certainly suggest possibilities for viewer experience. Few people will ever personally examine one of Iliazd's editions.As digital constructions become more ambitious, however, perhaps we can anticipate similarly rewarding conceptions.

Iliazd's books and other similar artifacts with complex materiality pose fundamental challenges to digital equivalents. When the materiality is such an essential aspect of the experience of objects such as these, regardless of advances in processing power and the development of simulations, it is questionable when and how compelling equivalents might be achieved. Higher resolution and haptic feedback do not seem sufficient. This consideration of the books as promenades teases out the nature of some of these challenges, laying the foundation for future solutions. Only through a thorough understanding of the detailed particulars of their structures is it possible to begin to try and represent that complexity more comprehensively in digital formats.

I.9. Framing this study

While the structures of Iliazd's books are specified in some, although incomplete, detail in the few descriptive bibliographies which exist, as well as in the slightly more common textual descriptions, these descriptive visualizations are not adequate for a precise understanding of the structures of these books.[19] The listings of sheets in the descriptive bibliographies, for instance, do not clearly indicate the locations on specific pages of the typeset texts and the engravings. There are as well two existing structural schematics, prior to those which I have produced, that of Louis Barnier for *La Maigre* (Barnier 1974, p. 141), and that of Antoine Coron for *Pismo*,[20] which more clearly represent the structures of those two books.

This study consists of first examining in particular detail the complex structures of a selection of four books created by Iliazd, and then comparatively applying to them modifications of Flora Samuel's five stages of the architectural promenade, a conception of the Modernist architect Le Corbusier. The nature of these books as uniquely complex structures which were preconceived and executed in precise detail validates such an approach. As Beaujour notes, Iliazd was infatuated with architecture throughout his life, and this fascination was mirrored in the conception and execution of his books. (Beaujour 2005, p. 15) Such complex constructions lend themselves to concepts developed for similarly complex buildings. Iliazd's books and Le Corbusier's buildings have more in common than their complex structures, however. Each present multiple directed navigations for their exploration by visitors. Through such navigations, while Iliazd never intimated the possibility of any metaphysical awakening as was attributed to Le Corbusier, certainly the details of their structural complexities are in both cases more completely discerned. Those structural complexities support the individual visitor experience in building or book, enabling their rich subtleties.

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[19] As discussed in Chapter 2, the majority of the existing descriptive bibliographies for the four books of this study are variations of that by Chapon, which first appeared in the 1974 special issue of *Bulletin du bibliophile* which he coordinated, followed by modified reappearances in exhibition catalogues in 1976, 1978, 1984, and then in his 1987 monograph. Additional bibliographies appeared in Patrick Cramer's successive catalogues raisonné of the illustrated books of Picasso in 1983 and those of Miró in 1989. Finally, Brigitte Baer provided detailed descriptions of Picasso's engravings, including also information on the books which contain them, in 1988.

[20] "Pismo," AC [Antoine Coron], 22 XII 2010, Archives, Reserve de livres rares, BnF.

The four books on which this study is based are: *Pismo* (1948), *Poésie de mots inconnus* (1949), *Chevaux de minuit* (1956), and *Le Courtisan grotesque* (1974). Of the twenty deluxe illustrated editions that Iliazd produced in Paris, *Pismo* was the third, *Poésie* the fourth, *Chevaux* the eighth, and *Courtisan* the twentieth and final. This selection of four books each feature variations of atypical page foldings. Such a tight focus on only four of twenty deluxe illustrated editions, while it to some extent limits the scope of this study, also enables greater depth. The particular variations of the structures of these books provide a more direct connection with an architectural concept. While this study includes much description, to clearly understand the structures of these four books, and to then comparatively apply to them the modified five stages of the promenade, they must be visualized in all their specifics, with considerable detail. These lengthy descriptions provide a crucial form of exegesis. Read cumulatively, the descriptions act to reveal the remarkable precision, complexity and variety that characterize the architecture of Iliazd's books. This study includes numerous images and structural representations of the four books which are essential. In fact, these visualizations are both interpretive and analytical. While they cannot entirely be substituted for written descriptions and analyses, those texts are clarified with the presentation of such visualizations.

Samuel's stages are: 1. Threshold, including the approach and doorway, 2. Sensitizing Vestibule, which is the first interior space, 3. Questioning, which in fact is the exploration of the first level, 4. Reorientation, which occurs during the ascent of the ramp or main stairway, and 5. Culmination, or view from the highest point, generally a roof garden. My modifications of her stages, for application to illustrated books rather than buildings, include: 1. Enclosures, or the outer container and multiple covers of paper and parchment, as well as guard-sheets, 2. Auxiliaries, which are the secondary pages including title pages, half-titles, colophons, and introductions or notes, 3. Core, which is composed of all the principal pages of printed texts and illustrations, 4. Complications, or structural complexities, and 5. Interactions, which result from those complexities. The first three of these five stages represent the achievement of precise visualization, which then allow for the final two stages, in which complexities are explored and the resulting patterns and rhythms are clarified.

This study will proceed as follows: Chapter 1 is a literature review with a particular emphasis on structural descriptions of books and descriptive bibliographies. Chapter 2 presents the selection and justification of the corpus, the theoretical approach, and methodology. Chapter 3 consists of detailed structural analyses of the four books of this study. Chapter 4 is a comparative analysis of those four books in terms of Le Corbusier's conception of the architectural promenade, as represented by my modifications of Samuel's five stages. Finally, I conclude with a summary of my major research findings.

1. Laying the Foundations : histories and interpretations of Iliazd's books

1.1. Introduction

Reflecting Iliazd's marginalization in relation to the canon of modern art, there is only a limited body of scholarship on his illustrated books. Much writing about the books was compiled in the catalogues of several exhibitions, principally mounted in the seventies and eighties. Essays and articles often focus on biographical and historical details, but there are as well, discussions of the architectural nature of Iliazd's books. These references are both explicit, specifically mentioning the concept of architecture, and implicit, describing the planning and construction of the twenty books produced in Paris from 1940-1974. Some of the references to architecture include theoretical aspects, and some of the descriptions include elements of descriptive bibliography. Beyond these texts, there are a few descriptive bibliographies, which examine the structures of the books, in varying detail. Finally, illustrating Louis Barnier's 1974 article, there is a structural diagram, visualizing the page-spreads of the 1952 book *La Maigre*. For the 1978 version, the diagram was replaced with reduced photographic images of the pages. Selected pages and details are reproduced to accompany most of the articles. Antoine Coron also produced a structural diagram in 2010 for *Pismo*, which is held in the BnF archives.

Thirteen texts have been identified as relevant to a consideration of the architectural nature of Iliazd's books. Abraham Horodisch (1962) briefly discussed Iliazd and the structures of the books he produced with Picasso before that date. Louis Barnier and François Chapon (1974) contributed essays for the special issue of a journal edited by Chapon. Barnier's essay was republished in 1978 and 2005. Chapon reworked his essay for a book chapter (1987, republished in 2018). Jean Leymarie planned and wrote an introduction for the 1976 exhibition catalogue of the books that Iliazd produced with Picasso. Anne Hyde Greet wrote an article (1982) and a book chapter (1986), entirely in the first case and mostly in the second case about *Maximiliana*. Françoise Le Gris wrote a long essay for a 1984 exhibition catalogue, which reappeared in a shorter English version for a 1987 exhibition. Audrey Isselbacher also wrote an essay for the 1987 catalogue. Johanna Drucker wrote a 1988 article. She also produced a typescript in 1992 for a book manuscript, abandoned in 1994, for which she then wrote an introductory chapter in

2010, which was never published. She is currently completely reworking her manuscript. Drucker also wrote a 2003 essay for an exhibition catalogue. Renée Reese Hubert devoted about a third of a 1984 article, as well as a section of a 1987 book, to *Maximiliana*. Mary Murray wrote a 1988 thesis about the books Picasso produced with Iliazd, focusing in detail on three books – *La Maigre*, *Chevaux de minuit*, and *Le Frère mendiant*. Finally, Elizabeth Klosty Beaujour wrote an article in 2000 about Iliazd's early experience with expeditions to survey church ruins, which was reissued in French in 2005. I will now consider these texts.

1.2. Texts

1. Horodisch (1962).

In his 1962 study, Abraham Horodisch[21] comments briefly on the books to which Picasso contributed illustrations. During this period, Iliazd and Picasso produced seven of the nine books on which they collaborated: *Afat* (1940), *Pismo* (1948), *Poésie de mots inconnus* (1949), *La Maigre* (1952), *Chevaux de minuit* (1956), *Sillage intangible* (1958), and *Le Frère mendiant* (1959). Horodisch notes that Iliazd brought highly original ideas to his conception of book design, with which Picasso did not always agree, but which he respected. (p. 53) While he does not refer to the architectural nature of Iliazd's books, Horodisch does comment on their structures. He characterizes that of *Pismo* as unorthodox, given the page format, which he considers "too narrow for the normal page." (p. 72) He observes without comment how the sheets had been folded in varying widths. Horodisch also briefly discusses *Poésie de mots inconnus*, consisting of twenty-one texts and twenty-three prints. While the copy he examined is divided into five folders, apparently the sheets are not folded in quarters. He describes the typography as "unorthodox," and the book as "highly original." (p. 77-78) Horodisch acknowledges the ingenuity of *La Maigre.* (p. 82-83) He observes that the texts and engravings are printed on one (the inner) side of each folded sheet, which results in an alternation between printed and blank spreads. Horodisch notes as well the two alternate page designs, and the

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[21] Horodisch, Abraham, 1898-1987.

individual letter-spacing to achieve optical balance. He mentions finally the thin sans-serif type (Gill Sans).

For *Chevaux de minuit*, Horodisch observes that it was Iliazd, not Picasso, who "made the experiments" (p. 89) to arrive at the structure. He describes that structure, alternating between units of four and three leaves. The former comprise six pages of text, set on horizontal baselines, but including fragmented lines, with initial and final blank pages. The latter are three-panel triptychs, each with a central etching, above and between lines of additional fragmented type. Horodisch seems to approve of the typography, which he indicates as in the same typeface as *La Maigre*, but here criticizes the blank pages as interrupting the poetry.

This study has a largely bibliophilic focus, with sporadic structural details. It is limited by its early publication in 1962, as Iliazd would continue to produce books for another twelve years. However, it does present valuable structural details, but to a more limited extent than some of the other texts.

2. Barnier (1974), p. 131-146; (1978), p. 23-32; (2005), p. 8-12.

Louis Barnier[22] provides an essential essay on the architectural nature of Iliazd's books, written not by a book scholar, but the director of Imprimerie Union, where Iliazd printed the texts for all his books produced in Paris. This essay reappeared with clarifications in the catalogue of the 1978 exhibition in Paris (*Iliazd*), as well as in the 2005 Artcuriel auction catalogue (*Bibliothèque Lucie et Louis Barnier*). Typography is central to Barnier's conception of the architecture of the book. He notes Iliazd's exclusive use from 1952 of Gill Sans capitals for his texts, but proposes that more important than the choice of typeface was how it was used. (1974, p. 137) Barnier indicates that for Iliazd, the choice of text was most important, (1974, p. 130) while the prints were chosen to enhance the texts. (1974, p. 132) He goes into some detail about Iliazd's care in selection of the materials for his editions, including parchment or vellum, as well as antique Chinese and Japanese papers. (1974, p. 133)

Barnier emphasizes that Iliazd spent long periods of time developing his books, with typographic studies and maquettes, and once his detailed plans were finalized, he would follow

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[22] Barnier, Louis, 1924-2000.

those plans to the letter. (1974, p. 138) He notes the precise detail of those plans included the positioning of typography and engravings, as well as the rhythm of the pages. (1974, p. 139) Barnier applies two metaphors to Iliazd's role in the planning and selection of materials for his books: that of a mason, (1974, p. 134) and of a sculptor, (1974, p. 139) thereby reading the preparation of the books as move back and forth between the artistic and the artisanal. The metaphors reveal something of the ambiguous reception accorded books of this kind, not wholly identified with craft yet not wholly embraced as art. In the context of Iliazd's books, the idea of masonry seems particularly apt, combining and alternating component elements in building a structure.

Barnier mentions a number of Iliazd's books, providing more details for *Chevaux de minuit*, *Poésie de mots inconnus*, and *Le Frère mendiant*, but devotes the most attention to a comparison of two books, *La Maigre* and *Un Soupçon*. (1974, p. 140-144) He proposes two visual conceptions for Iliazd's books: classic and baroque. Barnier specifies that classic books are characterized by symmetry (1974, p. 140) and order. (1974, p. 142) He clarifies his use of the term baroque, referring to three characteristics specified by Eugénio d'Ors: "dynamisme," "profondeur," and "sens pittoresque." (1974, p. 144)

Barnier notes that *La Maigre* and *Un Soupçon* are exceptional with the first case entirely classic, and the second entirely baroque, while most of Iliazd's books oscillate between the two states. (1974, p. 144) He describes *La Maigre* as classic and architectural, seemingly because the typography lies on traditional parallel and horizontal baselines. He characterizes *Un Soupçon* as baroque, with its radical typography – short repetitive poetic phrases of Eluard arranged on each page on fragmented curving baselines around the central engravings. Barnier then refers to the different case of the book *Maximiliana* (1964), which he describes as displaying both modes in coexistence. (1974, p. 144) Barnier, who worked with a number of other publishers of *livres d'artiste,* distinguishes Iliazd's work for its originality. (1974, p. 144) In contrast to other publishers, whose projects were strongly influenced by the famous artists with whom they collaborated, Iliazd maintained control of the detailed conception of his books. (1974, p. 145)

While given the extent of his working relationship with Iliazd, this text features a historical consideration of their work together, Barnier emphasizes the architecture of Iliazd's books, which he mentions explicitly a number of times. His provision of a structural schematic is extraordinary and unique. Barnier's focus is mostly on *La Maigre*, but he also examines *Un*

Soupçon. His discussions of book structures are fascinating, but are not comprehensive. Barnier presents considerable selective structural details, but his most significant contribution is the schematic, which was the inspiration for the structural sketches, a variety of refined schematics, and the physical maquettes that I have produced over the past several years.

3. Chapon (1974a), p. 189-202; (1987a), p. 203-218; (2018), p. 215-230.

In his essay in a special 1974 issue of the *Bulletin du Bibliophile*, of which he was the editor, François Chapon discusses the architecturality of Iliazd's books in general, as well as examining a number of his books in particular. This essay was reworked, with the repositioning of sections and the addition of new material for a chapter in his 1987 book, *Le Peintre et le livre*.

Referring to Picasso's unusual deference to Iliazd's suggestions for their collaboration on nine books, Chapon notes the carefully conceived architecture of those books.[23] Based on Iliazd's interest in Dada, and his particular work with the sound-based Zaoum movement, he emphasizes Iliazd's focus on the sign, or individual typographic character. (1974a, p. 191) This focus gives the visual aspect of the typography an importance beyond the meaning of the text. The typography becomes equal both to the text it renders and to the engravings or other visual components of a book.

Chapon continues to characterize Iliazd's typography as the most revolutionary of modern times. (1974a, p. 191) He takes the title of the booklet (*L'Art de voir*) summarizing Iliazd's research into the life and work of the astronomer Tempel to characterize the particular and careful vision which guided the planning and construction of his books. He notes that this vision was combined with detailed calculations to organize the elements of each page. (1974a, p. 192)

Chapon writes in some detail on *La Maigre*, *Poésie de mots inconnus*, and *Maximiliana*. He emphasizes the symmetry of *La Maigre*, with alternating page designs, as noted by Barnier. (1974a, p. 194) He might seems here to reverse Barnier's description of *La Maigre* as of classic design, to the extent of describing Picasso's engravings as being inspired by the baroque nature of Monluc's text. (1974a, p. 194) But Chapon is referring to the engravings, while Barnier was

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[23] "l'architecture méditée," (Chapon 1974a, p. 191)

principally focused on the non-traditional typography. Chapon notes the distinct rhythms of the alternating page designs. (1974a, p. 195) In describing the quartered pages of *Poésie de mots inconnus*, he also notes how the structure of this book resists the efforts of the viewer to read the text. This resistance requires the viewer to unfold each sheet to read that particular text accompanied by its illustration, then refold it to proceed to the next. In this manner, the architectures of Iliazd's books work against the traditional objective of the book, to facilitate the reading of the text. The consistent use of sans serif capitals would also present resistance, at least for the majority of people who learned to read with traditional upper and lower case texts. Chapon therefore implies that these are books for which the primary purpose is not to be read, but to present complex aesthetic experiences.

Chapon discusses the book *Maximiliana* at some length, (1974a, p. 198-200) the most detailed discussion of his essay. He describes the various typographic manipulations of the texts and the rhythms of the multiple visual elements, including texts, engravings and photomechanical images, such as invented hieroglyphs, cosmographic and shadowing effects, collage, as Max Ernst revisited themes and techniques. This discussion is difficult to appreciate without access to the 30 page-spreads of the most visually complex of Iliazd's books.[24]

Chapon characterizes the reading of Iliazd's books as a ceremonial act, the solemnity of which is relieved by elements of humour. (1974a, p. 201) He indicates that these books are experienced as much by touch as by visual examination. Binding (the usual practice with deluxe illustrated books) was discouraged by the wrapping of each book within multiple layers of textured papers and parchments. Chapon also emphasizes the importance of the fold in the assembled structure of the book, which determines the time required to proceed through the pages. He states that the page is born from the decisive limit of the fold. (1974a, p. 201) This is of particular relevance to my choice of corpus for this study.

Chapon provides details of the structures of several of Iliazd's editions, as well as many memorable insights based on his broad experience with illustrated books, and his personal

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[24] In fact, for all of Iliazd's books, written descriptions are greatly clarified with reproductions or schematic diagrams. Such visualizations, where they do accompany analytical texts of previous scholarship, are limited and selective. My intention is to provide complete visualizations, combining the selective images of pages provided to me by the Iliazd Archives with my own comprehensive structural schematics.

contacts with Iliazd. His textual studies are supported with the succinct but comprehensive details he provides in the several versions of his descriptive bibliography of Iliazd's books. The 1987 text, without the previously included reproductions, was reprinted for a 2018 edition. Chapon has published extensively, and continues to do so, providing important contributions to the scholarship and history of twentieth century French illustrated books. What is extraordinary is that he represents a unique living connection to that history, and is able to answer questions which would otherwise remain unanswered.

4. Leymarie (1976), [6 p.]

Jean Leymarie[25] met with Iliazd, and planned a comprehensive 1974 exhibition of his books at the former Musée National d'Art Moderne in Paris, the predecessor of the Centre Pompidou. He left the museum in 1973, however, and that retrospective exhibition was delayed until 1978 when it was mounted at the Pompidou, but in 1976 there was an exhibition limited to the nine books that Iliazd produced with Picasso, which was held at the Musée de la Ville de Paris. For the exhibition catalogue Leymarie wrote a six page introductory essay, which is a lyrical narrative mixing historical and bibliographic details, not only introducing the books, but providing insights into their structural particularities. While he may be citing others at times, his essay is a concise study of Iliazd's conception of the illustrated edition.

5. Greet (1982), p. [10]-18; (1986), p. 126-155.

Ann Hyde Greet wrote an eight page article in 1982, later expanded to an almost 30 page section of a 1986 exhibition catalogue chapter, examining the 1964 book *Maximiliana*, a collaboration of Iliazd with the artist Max Ernst. Greet presents Iliazd as the most innovative editor of illustrated books in twentieth-century Paris, whose editions were distinctive for both their typography and design. She then briefly outlines a series of typographic innovations he introduced in his books, often linking their emergence with the artist's biography. These included the exclusive use of Gill Sans capitals, individual letter spacing, and ongoing

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[25] Leymarie, Jean, 1919-2006.

typographic experimentation, including "construction en carré," executing diagonal, at times crossing lines of type. (1982, p. [10]) Greet suggests "construction en carré" lends a third dimension to the printed page.

In both versions of her study, Greet systematically discusses the 30 page-spreads of *Maximiliana*, which she presents as featuring an exceptional integration of texts and images. Greet proposes her conception of the structure of this complex book as a triptych, dividing it into sections of eight, fourteen, and eight page-spreads. (1982, p. 12) Greet identifies two important visual aspects of *Maximiliana*: the introduction of "blowups," or shadowed elements, generally coloured and enlarged, and of Ernst's "cypher writing," or invented hieroglyphs. (1982, p. 12) She then methodically describes the visual elements and relationships, patterns, and rhythms of each sequence, discussing the details of individual pages. While she never explicitly describes the book as architectural, Greet refers to Iliazd as its 'architect,' and presents the complex visual structures of *Maximiliana*. She also links "construction en carré" with Iliazd's mapping of Byzantine churches, implying if not outlining a relation with two dimensional representations of architectural space.

6. Le Gris (1984), p. 25-84; (1987), p. 21-50.

Françoise Le Gris met Iliazd's widow Hélène and visited the 1978 exhibition while living in Paris. When she returned to Montréal to teach art history at Université du Québec à Montréal (UQAM), she planned the third exhibition of Iliazd's books in 1984, for which she wrote a long essay for the catalogue. Her essay then appeared in a shorter English version in the 1987 MoMA exhibition. Le Gris's essay includes biographical information, as well as historical details, but in the section on the architecture of Iliazd's books, (1984, p. 58-66) she discusses in most detail *La Maigre*, citing Barnier, as well as *Un Soupçon*, and *Maximiliana*. She also provides a complete listing of page structures for *Chevaux de minuit*, followed by a listing of the pages comprising a single sequence for *Le Courtisan grotesque.* (1984, p. 60)

In the English version, both listings are reduced to simpler indications of basic sequence structures. (1987, p. 37-38) Despite her limiting this treatment to two books, and there being only a few occurrences of this approach in articles by other writers, specifying complete structures would seem helpful for integrating discussions of various details. In terms of

integrating texts and images, Le Gris explores the specifics of a number of books, including *Rahel*, *Maximiliana*, *Poésie de mots inconnus*, *Poèmes et bois*, *Sillage intangible*, *Un Soupçon*, and *Rogelio Lacourière*. (1984, p. 62-65) Le Gris introduces a connection between the complex assemblies of pages and the reader's "parcours," or navigation of each book. (1984, p. 62) This concept of "parcours," of the exploration by a reader of a carefully conceived, visually and materially rich book, seems to connect with Le Corbusier's conception of the "promenade architecturale,"[26] Le Gris asserts that the use of an architectural metaphor in reference to Iliazd's books is demanded by both their complex conceptualization and their rich materiality. (1984, p. 62) She suggests that it would require a comprehensive study of each of his books to appreciate the complexity and rigour of their construction. (1984, p. 58)

7. Isselbacher (1987), p. 11-19.

Audrey Isselbacher, following the 1984 exhibition in Montreal, secured the books and other materials displayed there, re-arranging them for perhaps the best-known presentation of Iliazd's conception of the book. She arranged for a reappearance of Le Gris's 1984 essay, in a reduced English translation. Isselbacher's own essay begins by contextualizing Iliazd's books with those of his major contemporaries: Ambroise Vollard, (p. 13) Daniel-Henry Kahnweiler, (p. 13-14) Albert Skira,[27] (p. 14-15) and Tériade. (p. 15) Isselbacher does briefly address the architectural nature of Iliazd's books, noting his carefully conceived typographical treatments, as well as the balance he sought between those texts and their accompanying images. She notes as well the calculations required for the precise placement of each block of text and engraving, resulting in patterns of pages and sequences of pages. (p. 18) Isselbacher attests that each book was a unique visual expression, and that Iliazd rejected the decorative features of deluxe editions. She asserts his conception of the book synthesized the experimentation of the avant-garde Russian publications of his youth and the traditions of the Modernist French deluxe edition. (p. 19)

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[26] As explored by Flora Samuel (*Le Corbusier and the Architectural Promenade*, 2010).

[27] Albert Skira (1904-1973), who in 1928 founded the art publishing house which bears his name, at the beginning of his career published seven illustrated editions. Tériade assisted him with some of them prior to his own deluxe publications.

Isselbacher is not an Iliazd specialist, like Le Gris or Drucker, but whether or not it was initially her idea, she coordinated a remounting of Le Gris's first North American exhibition in Montreal, and besides contextualizing Iliazd and his unfamiliar books for their MoMA presentation, she helpfully focuses on some specifics of their structural particulars.

8. Drucker (1988), p. 36-51.

Johanna Drucker, both a scholar and artist of avant-garde books, brings a unique perspective to her consideration of Iliazd's editions. She has written a number of times on Iliazd and his book production. In this early essay, she explores the rich materiality and conceptual experimentation of his publications and also places significant emphasis on the artistry of the works staking an important claim for their inclusion in histories of modernism. Drucker foregrounds how the books contribute to aesthetic debates occurring in both contemporary avant-garde art and literature. She also draws attention to the difficulties of writing about illustrated books because of their inherent interdisciplinarity, combing artistic and literary elements. She provides a brief overview of Iliazd's career and artistic production, including his early Russian avant-garde books. (p. 38-41)

Drucker presents his later books produced in Paris as a collaborative art form which engaged his multiple interests and abilities. (p. 36) She notes their lavish materiality combined with continued avant-garde experimentation, (p. 38) which resulted in a conscious cycle (p. 38) of uniquely conceived and executed books, combining textual and visual and material elements "as a single related system." (p. 45) Despite using Gill Sans capitals for all his texts after 1952, each book represented a unique typographic solution. (p. 47-48) Drucker lists material features including parchment covers, heavy textured and coloured endpapers, and oriental papers for the texts and engravings. (p. 45)

Iliazd collaborated with a number of artists, most notably Picasso (p. 45), but he conceived the details of each book. (p. 47) Drucker focuses in particular on *Poésie de mots inconnus*, *La Maigre*, *Maximiliana*, *Boustrophédon au miroir*, and *Pirosmanachvili 1914*. Drucker ends this overview of Iliazd's body of work emphasizing that despite their remarkable component elements, that these books can only be properly appreciated as complex constructions. (p. 51)

9. Drucker [1992].

Drucker had a contract with Princeton University Press to publish a biographical study of Iliazd in 1994, but abandoned the project. She revisited her 1992 manuscript in 2010, writing an introductory chapter, but ultimately was unable to find a publisher. Fortunately, she provided me with 398 pages of the original typescript, which while largely biographical and historical, also includes descriptions with some structural details of Iliazd's books.

Drucker distinguishes Iliazd from his contemporaries by his unique involvement in the design of all elements of each book. (p. 292-293) She notes as well the extensive calculations and proofing required to arrive at his "rigorously structured" texts, as well as the carefully conceived relationships of texts and engravings, page spreads, and "page to page, of page to whole." (p. 294)

Drucker makes a striking comment, one that clearly manifests an architectural understanding of a specific book, when describing the complicated structure of *Pismo*:

> Uneven in size, and folded, the pages of Arches formed the guard pages and interior title and cover sheets. The successive lengths like a stairway, were held together by the folding process, another feature which would become a trademark of Iliazd's productions, which were never sewn or glued in the binding. (p. 309)

While all accounts indicate Iliazd's careful preconception of his books, when Picasso misunderstood, and continued an engraving beyond the intended limits, Iliazd revised his plans to include Picasso's entire print. (p. 309-310)

Of *Poésie de mots inconnus*, Drucker describes the "detailed mockups" required for the 29 uniquely designed sheets of type and print – with contributions by 21 poets and 23 artists – each folded in quarters with a parchment cover. (p. 320-326) She continues to describe the introduction of Gill Sans capitals for texts with individual letterspacing, as well as an absolutely symmetrical layout for *La Maigre,* citing Barnier. (p. 333-335) She writes in some detail on the complex interaction of diverse visual elements in *Maximiliana*, ending with a lyrical extract by Chapon. Drucker cites Greet as well, and observes as she did a three-part structure, then describes various elements and sequences. (p. 374-382) It is unfortunate that this study of Iliazd has not yet been published, as it provides a detailed overview of his life, career and book

production. Drucker highlights structural features of the books, but that is not the primary purpose of her text.

10. Drucker (2003), p. 73-87.

This essay by Drucker appeared in the exhibition catalogue of the Bareiss Collection of illustrated books, now held by the Toledo (Ohio) Museum of Art, and was my own introduction to Iliazd and his books. She begins by briefly contextualizing Iliazd with his predecessors Ambroise Vollard, Daniel-Henry Kahnweiler and Albert Skira. (p. 73) The books selected for discussion are included in the Bareiss Collection: *Pirosmanachvili*, then in more detail, *Poésie de mots inconnus.* (p. 78-83) She notes some interesting structural characteristics of this book: single sheets, each featuring sound-based poetry integrated with a print, by different writers and artists, folded in quarters, and grouped within a vellum cover. (p. 80) The individual poems, printed in bold sans-serif capitals (not yet Gill Sans), are each arranged uniquely with the accompanying print.

Other books are briefly noted. Drucker then emphasizes the detailed research and planning that Iliazd devoted to each book project, designing each book on graph paper to exactly specify type placement and manipulation, as well as the integration with the engravings, then supervising typesetting at Imprimerie Union. (p. 85)

Drucker notes as well a connection between Iliazd's historical architectural research and the design of his books:

> As a scholar of architecture, particularly the geometric intricacies of Byzantine church forms, he understood the structuring principles of design as a scaffolding by which meaning was made, reading produced, and the book as a whole constructed. (p. 86-87)

Drucker highlights the typography of *Le Courtisan grotesque*, Iliazd's final book, for which he had selected phrases of type set sideways, as she attests, to indicate double entendres. (p. 85) She ends her essay with a description of *Boustrophédon au miroir*, with alternating sheets, either featuring two short poems, each line followed by reduced and reversed lines, or Surrealist engravings. Drucker supposes that Iliazd probably intended this book to be his last, as his poems recapitulate his life and work. (p. 85-86)

11. Hubert (1984), p. 575-606; (1988a), p. 308-319.

Renée Reese Hubert wrote a 1984 article about the respective roles of the visual and the verbal in the work of the artist Max Ernst, in which she devoted a large section to the book *Maximiliana*. Hubert introduces the book as a collaboration between Ernst and Iliazd, conceived as an hommage to a forgotten German astronomer, Wilhelm Tempel. She notes that the source texts included both Tempel's writings as well as his cosmological observations, and that these various writings inspired in turn the engravings and other visual elements created by Ernst. (1984, p. 597)

Hubert mentions briefly the introductory and concluding materials of the book, which include a vellum cover, as well as blank sheets of various textured and coloured papers. She also indicates Iliazd's selections from Tempel's texts and astronomical data, which were typeset in varying patterns and integrated – as visual elements – with a variety of other visual elements to result in the final form of the book. (1984, p. 598) Hubert specifies the complex variety of visual elements, including unconventionally set type, etchings, collage, as well as Ernst's invented characters, or cypher-writing. (1984, p. 598-599) Of these characters, she observes they appear both in blocks, as well as columns, or enlarged individual figures. (1984, p. 601) The overall effect of all the visual elements is cosmological. This article was later reworked to become a section of her 1988 work *Surrealism and the book*. A significant addition to the 1988 version was Hubert's citation of and agreement with Greet's 1982 proposal of a triptych structure for *Maximiliana*. (1988a, p. 318) Hubert's specific interest with the original article and the subsequent book was the Surrealist engravings produced by Ernst, but in exploring the artist's visual and technical experimentation for the variety of graphic production that distinguishes that book, she examines as well his collaboration with Iliazd, and the latter's dominant conceptual role in all the structural and visual particularities of *Maximiliana*. That book is not featured in this study, but the examination of the specifics of its structure and complex visual elements is relevant to Iliazd's experimental variations with all his illustrated editions.

12. Murray (1988).

Murray's thesis analyzes the books on which Iliazd and Picasso collaborated, with detailed examinations of *La Maigre*, *Chevaux de minuit*, and *Le Frère mendiant*. While her focus is Picasso's engravings, she comments as well on the structures of the three books, as well as

Iliazd's conception of the book in general. Murray's only reference to the architectural nature of Iliazd's books is her observation that the authors of previous studies had often applied "an architectural metaphor to Iliazd's highly structured books." (p. 24)

She later notes that Iliazd, using paper, typography and illustrations, had produced his books as unified constructions. (p. 26) Murray observes that these constructions feature wrappers of parchment and textured papers which the reader must page through both before and after reaching the central texts and illustrations which are printed on Japan or China papers. (p. 26) She makes the interesting observation that in three of the collaborations with Picasso the pages are folded untraditionally. (p. 26) In a note, Murray identifies these books as *Escrito* (or *Pismo*), *Poésie de mots inconnus*, and *Chevaux de minuit*. Of the three books, only *Chevaux* is included in her detailed examinations.

Murray emphasizes the narrow vertical format of *La Maigre*. She lists a vellum wrapper, followed by a textured paper wrapper with printed title, followed by another parchment cover with an engraving. Inside are two blank leaves, followed by the body of the book, consisting of twelve sheets of China paper, folded at the center, and printed only on the inner side. (p. 41) Murray describes the rigid symmetry of the text and engravings, for which the alternation of page formats is ABCBCBCBA´ (p. 42) (A´ mirrors the structure of A.) *Chevaux de minuit* is described as encased in a parchment envelope, with a parchment cover engraved with the title, handwritten by Picasso, and three textured endpapers. (p. 57) As previously noted, *Chevaux* is atypically folded, including ten twice-folded triptych sheets, each with a central engraving. Alternating with these three-panel sheets are seven signatures of two conventionally folded sheets. (p. 55-56) Murray notes that the many blank leaves, the "irregularly spaced" type, and the necessity to unfold and refold the tryptych panels, all result in slow progression through the book. (p. 59)

Murray's study, while including three of the four books of the present study, only presents a detailed examination of *Chevaux de minuit*, which is largely descriptive. She does, however, discuss structural issues of this book, and Iliazd's books in general, which highlight their complexity, and the careful planning that enabled their production. The particulars that she highlights are significant, and her provision of letter-based sequence designations mirrors similar techniques by Le Gris and others, as well as my own analytic formulas, which I supplement with structural schematics.

13. Beaujour (2005), p. 11-31.

Beaujour begins her study with a detailed summary of Iliazd's experience surveying, drawing plans, and researching historical Georgian and Armenian church architecture. (p. 11-15) Beyond his exploratory work, Iliazd made a number of presentations at conferences, and published a series of articles. Beaujour establishes that this interest in historic architecture was a life-long pursuit, with specific implications for Iliazd's parallel activity of book production. (p. 15)

In her own words, and citing both Barnier and Le Gris, Beaujour discusses the form of Iliazd's books. She affirms that they are in fact "architectural," both in their conception and their execution. She refers, as did Le Gris, to the "parcours," or route that must be navigated through these books. She notes, as did Chapon, that a mechanical, typical process of reading will not be possible. As did Barnier and Le Gris, Beaujour describes the rich materiality of Iliazd's books: the layers including parchment envelopes and covers, various paper covers and guard sheets of assorted colours and textures, that must be both opened and closed to reach the central body of printed pages. (p. 15)

Beaujour mentions the important aspect of the fold in Iliazd's books, and the variety of permutations, specifically referring to the quartered pages of *Poésie de mots inconnus*, and the asymmetric pages of *Pismo*. She indicates that folding variations lead to different structural rhythms, unique for each book. Beaujour asserts the architectural nature of the process Iliazd undertook, experimenting with typographic studies, sketches, and print proofs to arrive at the final form of each page. She refers to the specific example provided by archival preliminary studies for the book *Maximiliana*. (p. 16)

After referring to Le Gris's use of architectural metaphors, Beaujour presents her provocative hypothesis: she proposes that the role of medieval church architecture on the construction of Iliazd's books was more than metaphorical. She observes a direct correspondence between the symmetrical harmonies of openings, facades and arcades featured in the ruins of Georgian churches that Iliazd explored, starting as a young man, with the complex structures of his books. (p. 17) While certainly Iliazd's interest in and study of medieval architecture was complementary to his later production of avant-garde book structures, the assertion of a direct connection between the two interests appears an overstatement.

Nevertheless, to my mind Beaujour rightly foregrounds how Iliazd's architectural sensibilities inform his conceptions of illustrated books.

The critical section of Beaujour's essay is found on pages 17-20, where she discusses some specific architectural features to support her position. First, the stone motifs on the facades, which indicate the interior structure. She compares the variety of decorative elements framing the windows of the eastern facades to Iliazd's use of closed and open spaces to achieve harmonious proportions and relationships of visual elements. Second, Beaujour compares the settings of the engraved letters of wall inscriptions with the typography of Iliazd's books. (p. 19) Beaujour concludes her essay with an extended discussion of Iliazd's selection of Gill Sans capitals for his mature book production. (p. 20-25) This stylistic restraint, using a typeface considered banal, provided Iliazd, as Beaujour cites Barnier, with the challenge to conceive imaginative typographic solutions. When the typeface is fixed, typographic conception and execution are critical.

1.3. Descriptive bibliographies

1. Chapon (1974b; 1976; 1978; 1984; 1987b).

There are five different versions of François Chapon's descriptive bibliography of Iliazd's books: first, in his 1974 special edition of *Bulletin du bibliophile*, second, Picasso's books for the 1976 exhibition catalogue, third and fourth, for the catalogues of the 1978 Paris and the 1984 Montreal exhibitions, and fifth, for his 1987 book *Le Peintre et le livre*. The 2018 republication of the latter lacks the descriptive bibliographies. There are variations between the different versions, beyond the focus in 1976 on Picasso's books. The 1974 version features 21 books, as Chapon included the limited edition of *L'Art de voir de Guillaume Tempel*, a booklet in which Iliazd presents his research on Tempel to accompany the publication of *Maximiliana* in 1964. The entries include titles, contributors, publication and colophon information, height, number of sheets, number and kind of illustrations, and the details of the enclosures. This original version is the most succinct, with additional information added to subsequent publications. Most notably, the later versions include a listing of sheets, as well as descriptions of the enclosures. The 1976 version features only the nine books on which Iliazd and Picasso collaborated, with additional descriptions and background information. The 1978 version includes Iliazd's 16 early publications in Russian, all with Cyrillic titles, including his five dras, or one act sound-based plays, *L'Art de voir*, as well as the version of *Pismo* without engravings by Picasso, his conference presentation, *L'Itinéraire géorgien de Ruy Gonzales de Clavijo,* in addition to his 20 deluxe editions. The 1978 version was reprinted for the 1984 exhibition catalogue, with transliterated Russian titles. Finally, the version which appears in the 1987 monograph again includes 21 books, the 20 deluxe editions and *L'Art de voir*.

These relatively short entries might seem insignificant when compared to longer articles or chapters, but such systematically organized descriptions, even when they lack images of all the illustrations, are valuable for a basic understanding of the forms of the books, particularly given Chapon's general expertise with illustrated books.

2. Cramer: Picasso (1983).[28]

Patrick Cramer, continuing the work of his father, Gérard, produced a catalogue raisonné of Picasso's 156 books with original illustrations. This reference helpfully includes reduced images of all illustrations, as well as detailed descriptions of the editions, including collation information, which is essential to understanding the structures of the more complex of the nine books on which the artist collaborated with Iliazd, such as *Pismo* and *Chevaux de minuit*. Each entry is limited to a page of text, and one page or more of reduced colour reproductions of the engravings. The full page descriptions are longer than the individual entries of the different versions of Chapon's bibliography, and provide detailed edition statements, including dimensions, papers, and complete collations, listing all sheets, as well as additional notes. This is a particularly helpful reference for this study, given that two of four books are illustrated by Picasso, while he contributed illustrations and a hand-lettered text to a third book. For *Pismo*, Cramer includes a French translation of the guide on the final page for the order and the groupings of the folded sheets. Provided dimensions are more detailed than in Chapon's descriptions.

3. Cramer: *Le Courtisan grotesque* (1989).

Similar to the earlier work on Picasso, this catalogue raisonné presents Joan Miró's 262 books with original illustrations. In this case, for the single book Miró illustrated for Iliazd, there is again a detailed full page entry with edition specifics and a collation statement to clarify the structure of the book, as well as reduced color reproductions of all the engravings.

4. Baer: Picasso (1988).

Included in a multi-volume catalogue raisonné of Picasso's graphic work are listings for his books, including those made with Iliazd. While information is provided on the engravings, with reproductions, collation specifics are not included. Again, given that Picasso illustrated two of

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[28] Patrick Cramer, the son of Gérald Cramer (1916-1991), of the Galérie Cramer in Geneva, has published a series of catalogues raisonné for the illustrated books of Picasso (1983), Miró (1989), André Masson (1994), and Marc Chagall (1995).

the four books of this study, and contributed to a third, Baer provides useful details about three of four books. Information provided includes a French translation of the Russian listing of pages and page groupings for *Pismo*. Baer's focus is, of course, Picasso's engravings, each of which is featured on an individual page, with highly detailed descriptions of their production.

1.4. Schematic diagrams

1. Barnier (1974).

Barnier helpfully provides a schematic diagram of *La Maigre* (p. 141), but unfortunately does not do so for *Un Soupçon*. While schematic diagrams for *Un Soupçon* are more challenging, given the rounded organic arrangements of central engraving and surrounding manipulated type, it is difficult to appreciate the comparison of two illustrated books without representing both of them.

Barnier's schematic diagram, as well as reduced photographic images, have subsequently been used to illustrate later publications of his essay, but unfortunately, given the complexities and the importance of the structures of Iliazd's books, have not been produced for Iliazd's other books, with just a few exceptions. A complete set of half-page sized reductions of *Maximiliana* appear in a book on Max Ernst's work. (Ernst 2003) More recently, a slightly-reduced facsimile edition was produced for *Maximiliana*, the only one to date. (Iliazd 2008) Selected images of page spreads or details of pages have appeared in a number of articles. Iliazd's books are not commonly known, so the lack of access to complete reproductions and schematic diagrams makes it difficult to appreciate their structures.

2. Coron (2010).

Antoine Coron drew a schematic diagram for *Pismo* in 2010, which to my knowledge has not be published, but is held with Iliazd archival materials at BnF. The schematic is different than that of Barnier, and those that I produce, in that the pages ends are presented, rather than page faces. It does, however, clearly show the variable page widths and their respective groupings.

1.5. The role of previous scholarship

As noted, previous scholarship on the architectural nature of Iliazd's books includes theoretical and descriptive texts, descriptive bibliographies, including some collation statements for individual books, and schematic diagrams for *La Maigre* and *Pismo*. The majority of the texts discuss several books, but there are also a few studies referencing individual books.

The use of an architectural metaphor for the book in general is quite common, but seems overstated in comparison with its application to the extraordinary structures of the books conceived by Iliazd. The texts which explore in most detail the architectural nature of Iliazd's books are those by Barnier, Chapon, and Le Gris.

Barnier's exploration of the architecture of Iliazd's books includes an emphasis on typography, materials, and detailed planning. He characterizes this planning as both artisanal and artistic. Barnier identifies two distinct visual conceptions for these books: classic, with traditional symmetric typography and structure, and baroque, with asymmetric, radical structures. He distinguishes Iliazd from other editors and publishers of deluxe illustrated editions because of his conception and control of all visual and material aspects of his books.

Chapon notes the premeditated architecture of Iliazd's books, and of his directing vision of his various book projects. He also emphasizes the calculations required to plan these books. He identifies the critical role of the page fold, and of the rhythms produced by structural sequences. Chapon writes a particularly lyrical description of the many interacting elements comprising *Maximiliana*, the most visually complex of Iliazd's books.

Le Gris specifically discusses the architectural metaphor as applied to Iliazd's books. She identifies the *parcours*, or individual navigation required by these books. She subdivides her exploration of the architectural with considerations of image/text relations and citation, then pursues a theatrical metaphor: staging, décor, curtain effect, and lighting.

The outlier among the texts discussing the architectural nature of Iliazd's books is that of Beaujour, with her assertion of a direct connection between the structures of the Byzantine and Georgian medieval churches studied and diagrammed by Iliazd, and his later deluxe editions produced in Paris.

Previous scholarship identifies several component elements of the architectures of Iliazd's books. These include the most obvious – typography and illustrations – as well as materials – including boxes and parchment envelopes, parchment and paper covers, and paper guard sheets. Also included are image-text relations, as well as visual and structural sequences, which define structural rhythms. Additional structural elements include page folds and collation.

Iliazd's experimentation with typography is acknowledged in virtually all studies, most notably by Barnier (1974, p. 136-138) and Chapon. (1974a, p. 191, 193-195) Greet discusses typographic details in the course of her examinations of the page spreads of her three proposed sequences of *Maximiliana*. Le Gris writes about typography as well (1984, p. 40-41, 47-54), as does Isselbacher briefly. (1984, p. 17-18) Drucker mentions typography in her early article (1988, p. 45), then later includes discussions of typography in her descriptions of each book. (1994) Finally, in a more recent essay (2005), she describes the typography of the selection of books discussed, including *Poésie de mots inconnus*, *Poèmes et bois*, and *Boustrophédon au miroir*. Hubert integrates a description of typography in concert with other visual elements for *Maximiliana*. Beaujour devotes a long section at the end of her essay to Iliazd's choice of the Gill Sans font. (2005, p. 20-25)

Detailed discussions of the accompanying illustrative material (almost entirely engravings) is limited, with the exception of Horodisch, Murray, and Greet, as well as the descriptive bibliographies for the books of Picasso and Miró. Descriptions of the various deluxe book materials are provided by Barnier (1974, p. 134), Chapon (1974a, p. 201), Le Gris (1984, p. 66, 69-70), Isselbacher (1987, p. 19), Drucker (1988, p. 37-38, 45), Hubert (1984, p. 598), Murray (1988, p. 24, 26), and Drucker. (1994, p. 301-302) Beaujour also cites Barnier on materials. (2005, p. 15)

Greet, while she never mentions architecture, writes in detail about the structures, visual elements, and the relations between those elements, of the book *Maximiliana*, which is the most visually complex of all of Iliazd's books. Greet introduces the idea of a triptych structure for this book, separating it into sequences of eight (1-8), fourteen (9-22), and eight (23-30) page spreads. Hubert cites Greet's conception of a triptych structure for *Maximiliana*. Drucker also asserts a triptych structure for *Maximilana* before citing Greet. It seems she is supporting and acknowledging Greet's position.

While the textual studies might be privileged over the descriptive bibliographies or the structural diagrams, it is with the combined consideration of all three types of studies that a correlated understanding of the structures of Iliazd's books is achieved. Even in the aggregate, however, the existing descriptions and analyses do not provide an ideally comprehensive understanding of the structures of these books. This overview of existing literature clearly demonstrates the logic of approaching these particular books as architecture, but also the inadequate realization of such analyses. There is no comprehensive study combining lists of sheets as found in the descriptive bibliographies with discussions as found in the texts, clarifying the structures of the books with not just images of the engravings, but also with reproductions of page spreads and structural schematics. The existing scholarship, while clarifying details of the book structures, fails to provide for their precise visualizations. Without such visualizations, specific details can be highlighted, but support is lacking for an adequate conceptual framework. I contend that the comprehensive and precise visualizations of this study enable the application of the architectural promenade to explore Iliazd's conception of the illustrated book as a site of directed navigation.

2. Constructing the Corpus : methods and approaches

2.1. Corpus selection and justification

Introduction

This study focuses on four of Iliazd's deluxe illustrated editions, a choice which can only be understood once all twenty books which he produced in Paris between his arrival in 1921 and his death in 1975 are considered. These books can be divided into multiple overlapping categories, based on their various elements. This process of categorization, followed by the specific justification of each selected book for the corpus of this study, forms the foundation for detailed analyses of book structures in subsequent chapters. Categories include the nature of the texts, their typographic execution, characteristics of the illustrations, including their style, image/text integration, and the underlying physical structures of the books.

Texts

The first category is that of the texts of the books, a number of which were written by Iliazd. He was a poet and an avant-garde playwright, writing in Russian, before he arrived in Paris. After his arrival, Iliazd initially continued to write in Russian, publishing his final and fifth sound-based play, *LedantYU fAram* (1923), as well as other works, some of which were published. The first three of his deluxe editions, *Afat* (1940), *Rahel* (1941), and *Pismo* (1948), as well as *Sentence sans paroles* (1961), consist of his Russian poetry. *Afat* is composed of 76 sonnets, *Rahel* features two page-long poems, and *Pismo* features Iliazd's French poetry with mirrored lines. The text of *Pirosmanachvili 1914* (1972) is a French translation of his 1914 newspaper article about the Georgian artist Pirosmani[29]. Iliazd also contributed one of the 21 sound-based poetic texts to *Poésie de mots inconnus* (1949), and one of the two texts honouring

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[29] Pirosmani, Nicos, 1862-1918.

the engraver Lacourière[30] (1968). He also wrote introductions to *La Maigre* (1952) and *Poèmes et bois* (1961), as well as an afterword to *Chevaux de minuit* (1956).

Books with poetic texts by other writers include *Chevaux de minuit* (1956)[31], *Sillage intangible* (1958)[32], *Ajournement* (1960)[33], *Poèmes et bois* (1961)[34], and *Un Soupçon* (1965)[35]. Besides Iliazd, an additional 20 poets contributed to *Poésie de mots inconnus,* including his wife, Ibironke Akinsemoyin,[36] Pierre Albert-Birot,[37] Jean Arp,[38] Antonin Artaud,[39] Jacques Audiberti,[40] Hugo Ball,[41] Nicolas Beauduin,[42] Camille Bryen,[43] Paul Dermée,[44] Raoul

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[30] Lacourière, Roger, 1892-1966: *Rogelio Lacourière*.

[31] Roch Grey, one of a number of pseudonyms of Hélène Ottingen, 1887-1950.

[32] Scheler, Lucien, 1902-1999.

[33] Bouchet, André du, 1924-2001.

[34] Hausmann, Raoul, 1886-1971.

[35] Eluard, Paul, 1895-1952.

[36] Akinsemoyin, Ibironke, 1919-1945: Iliazd's second wife, whom he married in 1943, and with whom he had a son, Chalva, was a Nigerian princess, who died in May 1945 of tuberculosis she had contracted while in internment. Drucker notes that Iliazd's 1959 book, *Le Frère mendiant*, was in part a tribute to her. Her text in this collection is a Yoruba nursery rhyme she had sung to her son. (Drucker 1992, p. 307; Kitson 2017, p. xlv.)

[37] Albert-Birot, Pierre, 1876-1967.

[38] Arp, Jean (Hans), 1886-1966.

[39] Artaud, Antonin, 1896-1948.

[40] Audiberti, Jacques, 1899-1965.

[41] Ball, Hugo, 1886-1927.

[42] Beauduin, Nicolas, 1881-1960.

[43] Bryen, Camille, 1907-1977.

[44] Dermée, Paul, 1886-1951.

Hausmann,[45] Vicente Huidobro,[46] Eugène Jolas,[47] Velimir Khlebnikov,[48] Aleksei Krutchoykh,[49] Pablo Picasso,[50] Boris Poplavsky,[51] Kurt Schwitters,[52] Michel Seuphor,[53] Igor Terentiev,[54] and Tristan Tzara.[55] In addition to Iliazd's text in the tribute to Roger Lacourière, which had previously been published, Picasso also contributed a text.

Iliazd published selections from the writings of a number of obscure historic figures, including two books featuring extracts from the writing of Adrien de Monluc[56]: *La Maigre* (1952), and *Le Courtisan grotesque* (1974). *Traité du balet* (1953) includes a text about dance by a contemporary of Monluc's, Jehan-François de Boissière. Another dance-related text is René de Bordier's[57] *Récit du nord et regions froides* (1956), a sound-based extract from his 1626 ballet. (Bordier 1626). *Le Frère mendiant* (1959) includes two texts related to the exploration of Africa. One text excerpts Jiménez de la Espada's[58] 1877 Spanish account of the African travels of a 14th-century Franciscan monk, which was republished in English in 1912.[59]

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[45] Hausmann, Raoul, 1886-1971.

[46] Huidobro, Vicente, 1893-1948.

[47] Jolas, Eugène, 1894-1952.

[48] Khlebnikov, Velimir, 1885-1922.

[49] Krutchoykh, Aleksei, 1886-1968.

[50] Picasso, Pablo, 1881-1973.

[51] Poplavsky, Boris, 1903-1935.

[52] Schwitters, Kurt, 1887-1948.

[53] Seuphor, Michel, 1901-1999.

[54] Terentiev, Igor, 1892-1937.

[55] Tzara, Tristan, 1896-1963.

[56] Monluc, Adrien de, 1571-1646: see Appendix 2.

[57] Bordier, René, 15..-1658?

[58] Jiménez de la Espada, Marcos, 1831-1898.

[59] Julia McClure has written recently about the Franciscan role in colonialist world history (2017).

The other French text is from an edition of a book by Pierre Margry[60] recounting a 1402 missionary voyage to Africa. (Margry 1896)

Iliazd's book with the most complex collection of texts is one that he edited from historical accounts, astronomical observations, correspondence and poetry of the obscure German astronomer Tempel[61] for *Maximiliana* (1964). Finally, *Les Douze Portraits du célèbre Orbandale* (1962) is a portfolio of engravings by Giacometti[62] for which the only text is that of the title page.

Typography

A related category is that of the typography of the texts. Iliazd produced publications with avant-garde typography in Georgia, and despite arriving at idiosyncratic conventions, he continued to experiment with the typography of his work produced in Paris. His distinct conventions included texts entirely in Gill Sans Serif capitals with limited punctuation, individual letter-spacing, and varying degrees of typographic manipulation. The first and third Russian deluxe editions are set in serifed Cyrillic capitals (*Afat* and *Pismo*), while the second, *Rahel,* features two pages of hand-written calligraphic texts, in upper and lower case. This is the only one of Iliazd's books not set in capitals, and one of two with the fourth book, *Poésie de mots inconnus*, to include handwritten texts. *Poésie* was set in sans serif capitals, and then beginning with *La Maigre* (1952), except for *Sentence sans paroles* (1961), with a Russian text, all subsequent editions were printed in Gill Sans capitals, with painstakingly individually-spaced letters.

Ten books feature type conventionally confined to horizontal baselines, including *Afat*, *Pismo*, *La Maigre*, *Traité du balet*, *Sillage intangible*, *Le Frère mendiant*, *Ajournement*, *Sentence sans paroles*, *Boustrophédon au miroir*, and *Pirosmanachvili 1914*. The calligraphy of *Rahel* rests as well on horizontal baselines. The text of *Le Courtisan grotesque* is on baselines, but phrases that were italicized in the original edition are set horizontally instead of vertically. *Chevaux de minuit* is also composed of type on horizontal baselines, but with phrases and words

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[60] Margry, Pierre, 1818-1894.

[61] Tempel, Ernst Wilhelm Leberecht (Wilhelm), 1821-1889.

[62] Giacometti, Alberto, 1901-1966.

inset or tabbed variously, with an angular effect. *Récit du nord* similarly, with only a short text on facing page spreads, features inset phrases and words. *Poèmes et bois* consists of five poems on successive pages arranged angularly around woodcuts. *Rogélio Lacourière* features two texts, the first, by Iliazd, set on horizontal baselines, and the second, a manipulated typeset recreation of Picasso's handwritten text with lines of angularly shifted words. *Le Frère mendiant* includes two texts, set conventionally on baselines, but with selected tapered endings to mirror the engravings of banners. The typography of *Un Soupçon* counters the angular arrangements of most of Iliazd's manipulated typography with organic, circular arrangements of words around the engravings. The type of the title page at the beginning and the colophon at the end are set on concentric semi-circles. This book also features selections of type printed in colours, as well as overprinted, suggesting motion. *Poésie de mots inconnus* features 26 individual pages, set with variations. Selections of type are printed in colours. Finally, *Maximiliana*, the book with the greatest variety of integrated texts also features the most complex typographic execution, including type on horizontal baselines, as well as various manipulations.

The attention to detail and variety demonstrated through this complex approach to typography foregrounds the artistry underlying Iliazd's approach to his books. His engagement with the specifics of their forms lends credence to readings, such as my own and that of Drucker, that treat them as artworks in their own right, rather than mere vehicles for the sharing the art of others. This was emphatically not how Iliazd's contemporaries produced their deluxe editions.

Illustrations

Iliazd chose and edited the texts for his books, based on his own writing, his research, and his contacts with other writers. The illustrations for his books were obtained from a number of artists, whom he met after arriving in Paris in 1921. Picasso[63] contributed engravings for nine of Iliazd's books, and given their obscure texts unlikely to interest most collectors of deluxe illustrated editions, he was probably most responsible for their marginal successes. The degree of the artist's involvement varied. Picasso provided six engravings for *Afat*, the first illustrated book produced by Iliazd, as well as seven for *Pismo*, 10 for *La Maigre*, 13 for *Chevaux de*

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[63] Picasso was a prolific engraver, of which catalogues were produced by Patrick Cramer and Brigitte Baer.

minuit, and 16 for *Le Frère mendiant*, but only one each for *Sillage intangible* and *Pirosmanachvili 1914*. As well, Picasso engraved an illustration and handwritten text for *Poésie de mots inconnus*, and a handwritten text and illustration for *Rogélio Lacourière*.

Besides Picasso, the two most celebrated artists who made major contributions to these books were Max Ernst,[64] with 34 colour engravings, as well as numerous ink drawings for various photo-mechanical illustrations for the visually complex *Maximiliana*, and Joan Miró,[65] who produced 23 colour engravings for the final book, *Le Courtisan grotesque*. Alberto Giacometti[66] engraved 13 portraits of Iliazd for *Sentence sans paroles*, for which the publisher selected one, then rather than waste the others, used them for the portfolio *Les douze portraits du célèbre Orbandale*. Georges Braque[67] also contributed a small decoration to *Sentence sans paroles*.

Lesser-known contributors included Léopold Survage ,[68] with two engravings for *Rahel*; the socialite Marie-Laure de Noailles, [69] who produced 66 engravings for *Traité du balet*; Jacques Villon,[70] with seven engravings for *Ajournement*; Michel Guino,[71] with 16 colour engravings for *Un Soupçon*; Georges Ribemont-Dessaignes,[72] with 11 engravings for

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[64] Ernst (1891-1976) experimented extensively with engraving techniques, contributing to a number of books, as documented in the 1975 Menil catalogue.

[65] Miró (1893-1983) contributed engravings and lithographs to a number of books: see Cramer, 1989.

[66] While best known for his sculpture, Giacometti's graphic work is detailed in a 1970 catalogue.

[67] Braque's (1882-1963) graphic work is detailed in a 1982 Flammarion catalogue.

[68] Survage (1879-1968) was featured in a 2017 exhibition for which the catalogue includes a section on his contributions to books, including those of Iliazd.

[69] Noailles, Marie Laure de, 1902-1970. Laurence Benaïm's 2001 biography is replete with the spectacles and scandals associated with this patron of the arts. While it does not mention her collaboration with Iliazd, it does indicate that in the early 1950s she became involved with lithography (p. 344), which would have prepared her for the engravings she produced for Iliazd.

[70] Villon, Jacques, 1875-1963. A 1979 catalogue describes his graphic work.

[71] Guino, Michel, 1926-2013. Guino, the only one of Iliazd's collaborators I met, was principally a sculptor, but also provided engravings for Iliazd. A 2004 catalogue features some of his work.

[72] Ribemont-Dessaignes (1884-1974) also provided an engraving for and wrote the preface to Iliazd's final dra, *LedantYU fAram*, in 1923. There is a catalogue of his work featured in the 1975 Chave Gallery exhibition.

Boustrophédon au miroir; Raoul Hausmann,[73] with five colour woodcuts to accompany his poems in *Poèmes et bois*; and Camille Bryen,[74] with a colour engraving for *Récit du nord*. The calligrapher Marcel Mee executed Iliazd's two Russian poems for *Rahel*.

Poésie de mots inconnus, which comprises 21 poetic texts, also includes engravings or lithographs by 23 artists: Jean Arp,[75] Braque, Bryen, Marc Chagall,[76] Oscar Domínguez,[77] Serge Férat,[78] Giacometti, Albert Gleizes,[79] Hausmann, Henri Laurens,[80], Fernand Léger,[81] Alberto Magnelli,[82] André Masson,[83] Henri Matisse,[84] Jean Metzinger,[85] Miró, Picasso, Ribemont-Dessaignes, Survage, Sophie Taeuber-Arp,[86] Edgard Tytgat,[87] Villon, and Wols.[88] A few of these contributions led to later collaborations on books with Braque, Bryen, Giacometti, Hausmann, Miró, Ribemont-Dessaignes, and Villon, but were the only participation by major artists such as Chagall, Léger, and Matisse.

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[73] Hausmann, Raoul, 1886-1971. Haussmann was an important Dada artist, whose work is featured in a 1994 exhibition catalogue.

[74] Bryen, Camille, 1907-1977. There is a 1986 catalogue raisonée of Bryen's work.

[75] Arp, Jean, 1886-1966. A 1980 catalogue presents Arp's graphic work.

[76] Chagall, Marc, 1887-1985. Cramer produced a catalogue raisonée of the books that Chagall illustrated.

[77] Domínguez, Oscar, 1906–1957. 2005 and 2009 exhibition catalogues present Dominguez's work.

[78] Férat, Serge, 1881-1958. Férat is featured in a 2010 exhibition catalogue and a 2016 monograph.

[79] Gleizes, Albert, 1881-1953. A catalogue was produced for a 1964 Guggenheim exhibition.

[80] While best known as a sculptor, Laurens produced a number of graphics, and illustrated three of Tériade's editions, as presented in a 1985 catalogue.

[81] Léger, Fernand, 1881-1955. There is a 1978 catalogue of Léger's graphic work.

[82] Magnelli, Alberto, 1888–1971. A 2011 catalogue raisonée presents Magnelli's graphic work.

[83] Masson, André, 1896-1987. Cramer produced a 1994 catalogue raisonée of Masson's illustrated books.

[84] Matisse, Henri, 1869–1954. Matisse's illustrated books are featured in a 1988 catalogue by Duthuit.

[85] Metzinger, Jean, 1883–1956. There is a 1985 exhibition catalogue of Metzinger's work.

[86] Taeuber-Arp, Sophie, 1889–1943. There is a 2014 catalogue of Taeuber-Arp's work.

[87] Tytgat, Edgard, 1879–1957. A 1999 catalogue presents Tytgat's graphic work.

[88] Wols, (Schulze, Alfred), 1913-1951. Wol's etchings are featured in a 1996 catalogue.

The 1968 tribute to the engraver Roger Lacourière,[89] *Rogélio Lacourière, pêcheur de cuivres*, features engravings by thirteen artists who had worked with him : in colour by André Beaudin,[90] Ernst, and Miró, and in black by Bryen, André Derain,[91] André Dunoyer de Segonzac,[92] Giacometti, Magnelli, Louis Marcoussis,[93] Masson, Jules Pascin,[94] Picasso, and Survage. Iliazd preferred the greater control of engravings as opposed to lithographs (Leymarie 1976, p. [6]), which only appear in *Poésie de mots inconnus*. The majority of his books – 14 of 20 – feature black illustrations, except for elements of colour in *Poésie*, the single colour engraving of *Récit du nord*, the five colour woodcuts of *Poèmes et bois*, the 16 colour engravings of *Un Soupçon,* the 23 large colour engravings of *Le Courtisan grotesque,* and finally, the various coloured and black illustrative elements of *Maximiliana.*

Illustration styles

Beyond the category of colour is that of style of illustrations. The illustrations of the majority of the books are uniformly either figurative or abstract. More complex are *Poésie de mots inconnus* with illustrations by 23 artists, *Rogélio Lacourière* with 13 artists, and *Sentence sans paroles* with two artists. *Rahel* represents a unique case, with two full-page wood engravings integrating decorative frames surrounding two calligraphic texts. Finally, *Maximiliana*, while the work of a single artist, presents a variety of different illustrative elements, motifs, and techniques that Ernst employed throughout his artistic career.

Abstract illustrations are featured in four books : *Récit du nord*, *Ajournement*, *Poémes et bois*, and *Un Soupçon*. Figurative illustrations appear in 10 books : *Afat*, *Pismo*, *La Maigre*, *Traité du balet*, *Chevaux de minuit*, *Sillage intangible*, *Le Frère mendiant, Les Douze Portraits du célèbre Orbandale*, *Boustrophédon au miroir*, and *Pirosmanachvili 1914*. Among the books

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[89] Lacourière, Roger, 1892-1966.

[90] Beaudin, André, 1895-1979. Beaudin's work is featured in a 1970 catalogue.

[91] Derain, André, 1880-1954. Derain's Cubist illustrations for poetry are included in a monograph. (Bertrand, 1971)

[92] Segonzac, André Dunoyer de, 1884-1974. A 1971 catalogue presents Segonzac's book illustrations.

[93] Marcoussis, Louis, 1878-1941. There is a 1991 catalogue raisonée of Marcoussis's graphic work.

[94] Pascin, Jules, 1885-1930. A 1981 catalogue features Pascin's graphic work.

illustrated by Picasso, *Afat* includes two calligraphic Arabic words, the title, *Afat* (*Sadness*), and *Madjusiya* (*Sorceress*). In some cases, certain of Picasso's engravings exhibit aspects of abstraction. There is a completely abstract element placed at the side of a nude figure. Another of the figures, while recognizable, is abstract. Finally, the narrow vertical nude figures which begin and end the book, are stylized to the point of abstraction. As noted elsewhere, an illustrated title page includes the back of a nude figure besides which appears the title Pismo hand-engraved in Cyrillic above a crossed-out attempt. The portrait of Paul Eluard for *Sillage intangible*, and that of Pirosmani for *Pirosmanachvili 1914* are also both stylized to a degree that approaches abstraction. While Miró's lavish colour engravings for *Le Courtisan grotesque* are nominally representational, they are highly stylized, in the artist's consistent manner.

Sentence sans paroles features an engraved portrait of Iliazd and a decorative element by Georges Braque. The designation of decorative, rather than figurative or abstract, is probably a more accurate characterization of the two engraved wood frames enclosing the calligraphy of *Rahel*. The 13 engravings for the tribute to Roger Lacourière vary by artist. Picasso was to have also contributed a hand-lettered text, but the original was lost, so Iliazd recreated it typographically. The engravings, both black and in colour, comprise both abstract and figurative instances, including stylized and surreal representations. The 23 engravings and lithographs featured in *Poesie de mots inconnus* are mostly black, with several instances of colour. The illustrations include abstract and figurative instances. Some of the representational illustrations are stylized or surreal. The general page format is divided into four equal quadrants, one of which features an illustration, and the three remaining, typography. This basic, one assumes requested format, is transgressed by a few of the artists, with variants including illustrations in two quadrants, type arranged around colour illustrations in each of the four quadrants, as well as heavy bold type or hand-engraved text as illustrative elements. Finally, *Maximiliana* represents a recapitulation of themes, motifs, and techniques employed by Ernst throughout his artistic career. Ernst's interest in cosmology, his organic automatic drawings similar to those he produced for the Broder edition of *Galapagos* (Artaud; Ernst, 1955) his Lop-lop bird figures, invented hieroglyphs, collage and frottage, are combined to support the texts edited by Iliazd as a homage to the obscure German astronomer and lithographer Tempel.

The varied styles of engravings, and their many contributors, were an indication of Iliazd's close engagement with the artistic community in Paris, and the careful consideration he

gave to possibly contributors to his book projects. While he was a writer and did not produce visual art, he conceived every detail of his editions, and encouraged the creative participation of his artistic collaborators.

Image/text integration

There are four basic situations for the relative positioning of texts and illustrative elements in Iliazd's books. Illustrative elements can be integrated in various ways with typographic elements, occupying the same page; or facing each other on adjacent pages of a spread; or occupying alternate page spreads, so that typeset texts and illustrative elements are not seen simultaneously. Some books feature more than one state, while *Maximiliana* represents a more complex situation. I will now outline in detail these situations as they relate to Iliazd's books, thereby demonstrating the sophisticated relationships between image and text he develops and explores. For Iliazd, text and image often do not occupy distinct realms but are consciously imbricated, visually inflecting each other. They often combine to form *perspectives* for a given book's beholder to contemplate, contributing to the architectural experience.

The six engravings in *Afat* appear on individual pages, so that they are viewed alternatively rather than simultaneously with typeset texts. The textual and illustrative content of *Rahel* consists of two successive pages featuring calligraphic texts inside of decorative wood-engraved frames, so texts and images are integrated. *Pismo* features seven engravings printed on separate sheets of variously folded papers, separate from two nested sets of folded pages (the first of two nested pages, the second of three nested pages) printed with poetry. The first and last engraving are narrow and vertical, printed on about a third of a folded page. While paging to the end of the book, a page of text can be seen simultaneously with the final narrow engraving, because the page widths vary.

Poésie de mots inconnus features an engraved illustration on a cover, and 24 of the 26 folded sheets include integrated engravings and lithographs. The two other folded sheets feature in one case, four hand-engraved texts by Picasso, and in the other case, the typeset text is illustrated with a large bold text like a caption. *La Maigre* comprises five folded sheets with narrow engravings at the bottom of each inner page, with typeset texts above. The four alternating folded sheets have larger engravings at the top of each inner page, with typeset texts below. *Traité du balet,* with a long text, is printed on 33 folded sheets. Of the 66 engravings, 22

occupy either the left or right inner page, facing text on the other page, while 44 smaller vignettes are integrated with text.

Chevaux de minuit features the title engraved by Picasso on the parchment cover. Twelve engravings of horses are included, the first and last of which are printed on the outer front page of a folded sheet. The other ten engravings are printed on the central inner page of wider triptych sheets with two folds, with manipulated text below the engravings and on the left and right panels. *Récit du nord* consists of a single colour engraving on the left inner page of a folded sheet, facing the title on the inner right page. There are only a total of four folded sheets. The first, a half-title, and the final, the colophon, feature manipulated type on the inner right page. The second sheet, the title page, also features manipulated type on the inner right page, facing a colour engraving on the inner left page. The third sheet consists of the body of the text, in larger type on both inner pages.

Sillage intangible includes six folded sheets. The first is the title page, with the text on the right inner page, and the last is the colophon, with the text on the left inner page. The second sheet features an engraved portrait of Paul Éluard by Picasso on the right inner page. The three central pages are printed with the poem by Scheler, a tribute to Éluard, on both inner pages. *Le Frère mendiant* is illustrated with 16 engravings. Eight of these are double-page engravings, occupying both inner pages of folded sheets. The eight other engravings, representing banners, are printed to the left of three columns of text on the inner two pages of folded sheets.

Ajournement is illustrated with seven engravings, five single page instances facing text on the other inner page of folded sheets, and two double-page engravings printed on the inner two pages of folded sheets. *Poèmes et bois* features five colour engravings on the right inner page of folded sheets, integrated with texts. *Sentence sans paroles* includes a vignette by Braque engraved on the parchment cover, and a portrait of Iliazd engraved on the right page of a folded sheet. *Les Douze Portraits du célèbre Orbandale* is a portfolio featuring twelve variant engraved portraits of Iliazd printed on the right inner page of folded sheets.

Maximiliana[95] is the most visually complex of Iliazd's books, featuring a variety of engravings and photomechanical illustrations. The thirty folded sheets are printed with texts and

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[95] My MA thesis was a study of this 1964 book. (Sume 2009)

illustrations on the inner two pages. Except for the four pages of visual transition (folios 3, 9, 23 and 29), each of which features an engraving to the left and photomechanical illustrations to the right, all other pages variously integrate textual and illustrative elements. Folios 4-8 and 24-28 each feature a vertical engraving to the right of the page fold, surrounded by manipulated type. There are two alternating central sequences. Folios 10, 12, 14, 18, 20 and 22 feature central colour engravings on each page, surrounded with blocks of invented hieroglyphs and elements of collage, with a section of a poem in German written by Tempel as a young man at the top of each page. The central folio of this sequence, 16, omits the two engravings, but includes hieroglyphs, collage elements, and sections of the poem. Folios 11, 13, 15, 17, 19 and 21 feature large double-page colour engravings at the top of each page, above excerpts of Tempel's astronomical observations in French and Italian which appear at the bottom of each page.

The 16 engravings for *Un Soupçon* occupy the front cover, and the right side of successive page spreads. The first internal engraving does not include text, while the cover engraving is integrated with the title, and the other internal engravings are integrated with short phrases of the poem. *Boustrophédon au miroir* features an engraving on the parchment cover, and two single engravings, the first printed on the right inner page of a folded sheet, and the final printed on the left inner page of a folded sheet. Five other folded sheets feature double engravings on the left and right inner pages. These sheets of engravings alternate with the typeset sheets of text. *Pirosmanachvili 1914* includes a single engraving printed on the inner right page of a folded sheet. The final book, *Le Courtisan grotesque*, consists of what 23 colour engravings. The first is on the parchment cover, followed by 15 double-page engravings within the book. Six are folded so that they occupy the two inner pages of their respective sheets. The other nine are folded outward, so that they face out, front and back, as single page engravings. The double page engravings alternate with pages of text, while the single-page engravings are adjacent to pages of text.

Underlying physical structures

This conception of structure is not simply the correct succession of page-spreads, but also the underlying structure which enables the presented experience of successive typographic and illustrative elements. For the majority of Iliazd's books, the central or core section of the book

extends from the title page, through the pages of text and images, to the final colophon. Texts and images are most commonly printed on the inner two facing pages of each folded sheet.

Sixteen of the twenty books consist of a simple sequence of successive individually folded sheets, including *Afat*, *Rahel*, *La Maigre*, *Traité du balet*, *Récit du nord*, *Sillage intangible*, *Le Frère mendiant*, *Ajournement*, *Poèmes et bois*, *Sentence sans paroles*, *Les Douze Portraits du célèbre Orbandale*, *Maximiliana*, *Un Soupçon*, *Rogelio Lacourière*, *Boustrophédon au miroir*, and *Pirosmanachvili 1914*. It is interesting that the most visually complex book, *Maximiliana*, shares this simplest physical page structure.

The other four books have more complicated physical structures. These structures, while they enable the interactions of textual and illustrative elements on successive page-spreads, are not necessarily completely obvious when paging through the books, particularly those which have been bound, contrary to Iliazd's intentions. A bound state is unfortunately no guarantee that the pages are correctly ordered. Among the complete collection of Iliazd books held by the Bibliothèque Nationale in Paris, the pages of at least one were ordered or positioned incorrectly before binding.[96]

The complication of *Pismo* is sheets with various atypical foldings, as well as particulars of nesting. Among the other three books, one (*Chevaux de minuit*) alternates two nested standard sheets with triptych sheets, another (*Poésie de mots inconnus*) features twenty-six sheets folded in quarters and gathered into five sections, and the last one (*Le Courtisan grotesque*) is composed of multiple sets of two nested sheets, folded in some cases inward and in some cases outward, positioning the large two-page colour engravings either facing within or out.

Selecting the corpus

The preceding analyses of a number of categories of the 20 illustrated books that Iliazd produced in Paris provide insights into their unique structures. Given the emphasis on the architectural nature of Iliazd's conception of the book, the category of greatest relevance is probably that of

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[96] The BnF copy of *Poèmes et bois*, with five colour wood engravings, each accompanied by a typeset text, both by Raoul Hausmann, is beautifully bound, as the library has done with a number of Iliazd's books, but in this case, the pages were misarranged before binding.

relative underlying structural complexity. The books most critical to this study are therefore those with the most complex physical structures: *Pismo*, *Poésie de mots inconnus*, *Chevaux de minuit*, and *Le Courtisan grotesque*. Beyond their comparative complexity, these four books are also distinguished from Iliazd's other works by their variations of atypical page foldings. *Pismo* features varying page widths, with the sheets either folded into two equal pages, or one third-two thirds. Each of the individual sheets of *Poésie* are folded into quarters. For *Chevaux* there is an alternation between groupings of two folded sheets and single triptych, three-panel sheets. Finally, for *Courtisan*, the sheets are all grouped in twos, one with typeset texts and the other with a colour engraving, but there is an alternation of the direction of the folds, with engravings and texts either facing inward or outward.

2.2. Theoretical approach

Le Corbusier and the architectural promenade

Charles-Édouard Jeanneret, known as Le Corbusier,[97] has long been recognized as one of the greatest Modernist architects.[98] More recently his legacy has been challenged by accusations of fascism or anti-Semitism, by writers such as Xavier de Jarcy (2015) and François Chaslin (2015), while he has also been defended. Nicola Pezolet indicates that, in fact, these critiques date back to the 1980s, and that there are definite indications that the architect hoped to exploit opportunities under the Vichy regime during the Occupation. (2018, p. 27)

Less controversially, and of critical significance for this study, Le Corbusier is associated with the concept of the architectural promenade. An article co-written by Samuel with Peter Blundell Jones begins stating: "The term 'architectural promenade' has become a part of the language of modern architecture, yet it has been little discussed or investigated." (2012, p. 109) The authors object to the often generic use of the term, given the variety of specific interpretations. Jan Birksted has also written about the difficulty in finding specific discussion of the concept: "The task is rendered problematic because nowhere in the intensely programmatic *Œuvre complète* does Le Corbusier present a clear programmatic statement about the nature of the architectural promenade." (2009, p. 160)

Armando Rabaça asserts that Le Corbusier only explicitly mentions the architectural promenade twice. (2013, p. 12) First, with reference to Maison La Roche (1923-1924), and then regarding Villa Savoye (1929-1931). These two instances are confirmed in the *Oeuvre complète*. Of the Maison La Roche, Le Corbusier indicates that it is somewhat like an architectural promenade, and that after entering the building, one follows an itinerary which reveals a great variety of perspectives. (Le Corbusier (1960), 1910-1929, p. 60) Regarding the Villa Savoye, Le Corbusier states that the experience is a veritable architectural promenade, offering varied perspectives, which are unexpected, or even surprising. (1929-1934, p. 24)

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[97] Le Corbusier, 1887-1965.

[98] There are many studies of Le Corbusier, his life and work, including monographs by Smet (2005) and Weber (2008), as well as publications by Phaidon (*Le Corbusier le grand*, 2008) and Monacelli (*Le Corbusier : the built work*, 2018).

Since the two brief texts may well be Le Corbusier's only explicit discussions of his concept of the architectural promenade, it seems important to examine them in detail, both for what is stated, and what is implied. Perhaps most importantly, in terms of the objective of the promenade, both statements emphasize the provision of varied perspectives. These perspectives certainly include different views of the interior spaces of the two houses, but also through windows and other vantage points, views of the surrounding landscape and other external elements. In the instance of Maison La Roche, Le Corbusier indicates as well the use of light and colour to emphasize or de-emphasize features and routes. (1910-1929, p. 60) Regarding the Villa Savoye, Le Corbusier begins with the concept of an extended approach of 30 kilometers from Paris as a feature of the experience of the building. As a weekend residence for getting away from the urban experience, the villa is located in the midst of the landscape. Surrounding nature is complemented by a terrace garden, from which the surroundings are viewed. The garden, however, is not the final point of the itinerary, as the route continues to a rooftop solarium. (1929-1934, p. 24)

In his brief discussion of the Villa Savoye, Le Corbusier indicates one of the sources for his conception of the promenade, identifying vernacular Arab architecture, which he states must be walked through to be appreciated. (1929-1934, p. 24) Such architecture features inner courtyards and walled terraces on flat rooftops. (Abdulac 1982, p. 4, 7) Rabaça proposes an explanation for Le Corbusier's rare explicit mention of the architectural promenade: "If he barely used the term to qualify his works, it is precisely because the concept surpasses the term and being deeply embedded in his thought, it dissolves into the variety of factors that inform his work ..." (2013, p. 345)

Le Corbusier did write elsewhere about elements of the experience of the architectural promenade. In the collection of writings, first published as *Vers une architecture* in 1923, and translated into English in 1927, he discusses a variety of his ideas about architecture. Writing about axes, he states that "The architect assigns destinations to his axes," which include architectural elements as well as "light and space." (1927, p. 173) Such axes can be understood as both lines of view, as well as intended directions of movement. In the later English edition of his 1943 collection of writings for students, Le Corbusier states that "architecture must be walked through and traversed," (1961, p. 44) This "sequence of movements" presents a "succession of architectural realities." (1961, p. 45) He further asserts that "architecture is

internal circulation," specifying the revelation of both internal details, including doorways accessing "unexpected" spaces, as well as external perspectives. (1961, p. 46-47) The importance of movement or circulation through architectural spaces does not seem to be for its own sake, but rather to reach and occupy the various vantage points which enable the planned perspectives or views.

Scholarship on the architectural promenade

Richard Etlin provides his interpretation of the historical development of Le Corbusier's concept. Auguste Choisy[99] published his *Histoire de l'architecture* in 1899, in which he examines the ancient Greek buildings of the Acropolis site in Athens. In analyzing the Acropolis, Choisy emphasizes the oblique lines of view (1987, p. 331), as well as the series of views presented when walking through the site. (1987, p. 333) Le Corbusier visited and was strongly moved by the Acropolis when he was a young man in 1911. (1989, p. 216-234) He was later influenced by Choisy in his formulation of architecture in *Vers une architecture* (1923), in which appear reproductions of Choisy's illustrations of the site. Etlin states "For Le Corbusier, as for Choisy, the architectural promenade lay at the heart of architectural design." Etlin continues to emphasize "The picturesque architectural promenade became the visual and conceptual thread by which Le Corbusier wove his flowing architectural spaces together." (1987, p. 275) Etlin later characterizes the promenade as a "… sequence of carefully arranged views." (1994, p. 116) Referring its ascending function specifically in the Villa Savoye, he states: "… the ramp organizes the spatial ballet of successive and asymmetrically balanced views." (1994, p. 125)

Stanislaus von Moos, in examining the idea of the architectural promenade, states of *Vers une architecture*: "...Le Corbusier illustrated his claim that throughout history, the organization of sequential movement through space had been the essence of great architecture." Von Moos links the promenade with the idea of the picturesque of the English garden, characterized by both "variety," as well as a "path." (2009, p. 41) According to Deborah Gans, the promenade architecturale is "more than a preferred route of circulation" but

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[99] Choisy, Auguste, 1841-1909.

is rather a "rigorously orchestrated tour." (2006, p. 150) This kind of conception of the promenade resonates strongly with Iliazd's careful conception of every detail of the structures of his books.

Birksted, in both an article (2006) and a monograph (2009), primarily focuses on the initiatory aspects of Le Corbusier's architecture, emphasizing the architect's links with Freemasonry, but objects to any association of the picturesque of eighteenth century English gardens with Choisy's discussion of the pittoresque nature of the Acropolis complex. (2006, p. 59) Birksted characterizes the picturesque as including "allegorical absurdities," and "ironic comparisons to antiquity," (2006, p. 62) while describing the pittoresque as "a vision of the past and of the rural rooted in its opposite, namely the 'modern and decisively urban.'" (2006, p. 59)

Before writing her 2010 monograph dedicated to the architectural promenade, Samuel focused on the concept in a chapter of her 2007 book in which she explores the details of Le Corbusier's approach to architecture.[100] She notes that "... the architect can choreograph a route to create maximum drama." (2007, p. [128]) Samuel later states she is focusing "on the framing of experiences in time and in space of what might be called – in movie terms – the cinematography and direction of the promenade." (2010, p. 41) Regardless of the cinematic metaphor, Samuel is emphasizing the directed nature of the promenade. This is in opposition to any random interpretation of movement through a building. Reminiscent of Le Corbusier's comment in *Vers une architecture*, Samuel also refers to: "… a series of unfolding views following a series of different axes …." (2010, p. 85)

Lee Stickels, in a study of the role of ramps in architecture, including that of Le Corbusier, states that "…the centre of architectural experience was the moving spectator and the architect's considered structuring of the unfolding views and architectonic compositions." (2010, p. 440) Rabaça provides a historical background, as well as his own interpretation of Le Corbusier's concept. He indicates that the most accepted source of the architectural promenade is the category of the picturesque, as proposed by Choisy in analyzing the structure and experience of the Acropolis site. (2013, p. 6)

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[100] "Elements of the Architectural Promenade," p. [128]-167.

Mohammed Mohith begins his study of Le Corbusier's architecture with the statement: "Le Corbusier was always keen to emphasize the fact that his architecture was built around a series of unfolding views, encompassing and celebrating the movements of the body." (2015, p. [61]) He continues with the intriguing assertion that the architect's intent was that the inhabitants of his buildings experience them as visitors, even in the case of their own houses. Mohith emphasizes the essential role of framing in the experience of Le Corbusier's architecture. Circulation through these constructions presents a continuous succession of framed views. "These views are composed as a series of frames and these frames are given temporality through the promenade, perception here occurs in motion." (2015, p. 62)

Stages of the architectural promenade

Both in Le Corbusier's writing and later analyses, the discussion of various elements is more common than proposed successive stages of the architectural promenade. A few analysts, however, have proposed such stages. Birksted proposes three stages: "So, the architectural promenade comprises a tripartite spatial composition from small vestibule through large atrium with symbolic 'witnesses of potent methods' to a space of illumination, which is punctuated by powerful contrasts between dark and light." Birksted further characterizes the stages: "While the initial vestibule was a threshold space of physical transition, the atrium is a space of mental transition, a spiritual threshold. The third and final space is that of 'the brilliance of the garden ...'" (2009, p. 162)

Samuel discusses the elements of the promenade in her 2007 monograph, followed by a 2010 monograph dedicated to the development and application of proposed stages. She proposes five stages: "threshold/introduction, sensitizing vestibule, questioning (*savoir habiter*), reorientation, culmination." (2010, p. 85-100) Rabaça mentions without clear specifics his formulation of a "three-step experiential pattern" constituting the architectural promenade. (2013, p. 4) In his preceding description of the Villa Savoye, however, these stages are indicated. First, "a rotational or meandering approach," followed by "an ascending progression," featuring "a range of intervening experiences." Finally, the ascent leads to a "high vantage point." (2013, p. 1)

In the two proposed sequences of three stages, Birksted eliminates an extended approach to begin with a vestibule as threshold, while Rabaça subsumes any vestibule into the

approach. Birksted's second stage of transitional atrium either includes the ascent, or it occurs between his second and third stages. Rabaça's second stage is the ascent. Both third stages are the rooftop garden as vantage point. Samuel with her five stages separates approach and threshold, then proposes individual vestibule and atrium (questioning), followed by ascent (reorientation), and the culmination, usually a rooftop garden.

Birksted (2009)	Rabaça (2013)	Samuel (2010)
	Meandering approach	Threshold
Vestibule		Vestibule
Atrium		Questioning (exploration first level)
	Ascending progression	Reorientation (ascending ramp)
Space illumination (brilliance garden)	High vantage point	Culmination

Table 2.1. Stages promenade: Birksted, Rabaça, Samuel

There is no explicit justification from Le Corbusier for the elaboration of stages for the architectural promenade. Samuel, with her five stages, and to a lesser extent Birksted or Rabaça, do therefore provide ideas regarding the promenade which may differ from Le Corbusier's own understanding. Despite this, it is clear that for Le Corbusier the promenade was linked with moving through architectural structures and involved encouraging certain effects and perceptions. In this, the three efforts to differentiate and define the stages of the promenade are broadly in keeping with the architect's notion. Of the three efforts, that of Samuel is the most helpful in the context of Iliazd's books. I propose modifications to her stages for this study. Before detailing my own version of the stages, however, I will examine the evolution of Samuel's approach from her monographs of 2007 and 2010.

Samuel and the elements of the architectural promenade

In her earlier monograph, Samuel focuses on two structural elements: doors, and stairs and ramps. These structural features are not only the means for the directed passage through a building, functioning as agents of transition, but Samuel claims, also enable the transformation of the person moving through the structure. (2007, p. 129) Samuel begins her exploration of Le Corbusier's use of doors noting that he commonly included images of open books and open doors in his artworks. (2007, p. 130) She continues with a discussion of the particular details

of the doors specified for a number of buildings. Samuel indicates that while the details of many of the doors themselves are specific, Le Corbusier conceived doors as elements integrated into entrance spaces. (2007, p. 134) Across the body of his work, these doors range from small to large, at times blending into walls, at other times standing out because of vivid details. Samuel notes that doors serve as "the point of transition between two realities." (2007, p. 131)

Of Le Corbusier's use of stairs and ramps, Samuel indicates that he developed variants of each means of ascent, but that while stairs might be used to reach the dramatic culmination of the promenade, that ramps were generally favoured for the principal route, while stairs were often used for auxiliary purposes. (2007, p. 149-150) As with the variation of emphasis with doors, stairs also varied in the extent to which they were either singled out or subsumed into their surroundings, depending on the relative importance of their roles in the promenade. (2007, p. 157) Additional structural elements from a consideration of light and dark are windows, rooflights [skylights], reflection and artificial lighting. (2007, p. 75-96) A chapter on the important element of framing includes discussion of views, objects, and space. (2007, p. 101-123) Another chapter on the experiential element of rituals discusses altars, fire/hearths and water. (2007, p. [169]-193) In the second chapter of her 2010 book, considering space and time, (2010, p. 41-58), Samuel identifies principally experiential elements including perspective, framing, resistance, and time and progress.

The evolution of Samuel's stages

Chapter three of her 2010 monograph, "Ordering Initiation," (p. 61-81), provides the interesting development of Samuel's proposed five stages of the promenade. Samuel proposes a rhetorical approach, in which she begins with Aristotle's five stages of rhetoric: "exposition, development, summation, argument, conclusion." (p. 63) From Aristotle, she transitions to Gustav Freytag's[101] conception of dramatic arc (1863; 1895): "introduction (exposition), rise (development), climax, return or fall (resolution), catastrophe (denouement)." (p. 66)

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[101] Freytag, Gustav, 1816-1895.

Samuel then links these two sets of stages with Le Corbusier's expression of his ideas, citing his youthful description of the Casa del Noce in Pompeii: "Again the little vestibule which frees your mind from the street. And then you are in the Atrium; four columns in the middle (four cylinders) shoot up towards the shade of the roof, giving a feeling of force and a witness of potent methods; but at the far end is the brilliance of the garden seen through the peristyle which spreads out this light with a large gesture, distributes it and accentuates it, stretching widely from left to right, making a great space." (p. 67)

Samuel lists her proposed stages, based on Aristotle, Freytag, and Le Corbusier. The first stage is "introduction (threshold)," the second is "disorientation (sensitizing)," the third, "questioning (*savoir habiter*)," the fourth is "reorientation," and the fifth, "culmination (ecstatic union)." (p. 66) This list is slightly modified for her detailed analysis: "threshold/introduction, sensitizing vestibule, questioning (*savoir habiter*), reorientation, culmination." (p. 85-100) Samuel characterizes Le Corbusier's conception of the architectural promenade as a narrative path. Before listing her proposed steps or stages of the architectural promenade, she provides more general characterizations. Samuel indicates that the navigation consists of "a series of unfolding views." These views could be described as successive perceptual frames. Samuel also asserts that the experience of Le Corbusier's buildings begins in darkness, and ends in light. (p. 85)

Samuel's five stages of the architectural promenade

1. Threshold

Samuel emphasizes the importance of doorways to Le Corbusier, and indicates that this stage begins well away from the actual door, and that it can consist of multiple incremental elements. Given the possibility that this stage begins distantly, it could be considered also as an approach. While dim lighting is not emphasized in this descriptive section, earlier Samuel noted that feature. Samuel indicates that Le Corbusier conceived many details of and about his doorways, including symbolic elements to begin the preparation of those arriving for an initiatory experience. (p. 85-87)

2. Vestibule

This is the first interior space entered after passing through the doorway. The process of sensitization is related to the initiation of those entering, which takes place in this space, which is a vestibule, or a lobby or hallway. (p. 90) This is a transitory, introductory space, situated between the entry and the subsequent experience of the main interior space.

3. Questioning

After entering through the doorway, then passing through the vestibule, next is an exploratory examination of the first living level, in the case of a house. Samuel, in discussing Le Corbusier's emphasis on the body, or physical concerns, before the spiritual, identifies this level with the necessary physical aspects of life, including food and social interaction. (p. 92) Samuel proposes an exploration of enclosed spaces, rooms entered by doors, comprising "sub-routes." Such a constructed space offers many varying perspectives.

4. Reorientation

According to Samuel, this stage is the transition from physical to spiritual, which was manifested in Le Corbusier's buildings as stairways, or ideally ramps, used for the ascent to the rooftop. (p. 92) The ramp or stairway is the mechanism of ascension, with the implication of acquisition of some esoteric knowledge. (p. 96)

5. Culmination

The ascent of the ramp or stairway generally ends at the rooftop, which presents different framed views, most importantly, open to the sky, framing the continuing upward view. A roof-top garden often crowns Le Corbusier's buildings. (p. 100)

Samuel's application of her stages

After a consideration of Samuel's commentary on her proposed general stages of the architectural promenade, and before applying a modified group of steps to Iliazd's books, it will be helpful to consider her specific analyses of two important Le Corbusier buildings. She states that the concept is applied with "confused beginnings" in the Maison La Roche (1923-1924), and most rigidly with the Villa Savoye (1929-1931). (p. 100) Samuel groups these two

residences as "Jacob's Ladder" promenades, providing "a single processional route from earth to sky." (p. 103) This is not strictly true in the case of the first house.

The Maison La Roche was conceived for an art collector, and is located at the end of a quiet cul-de-sac, which provides a peaceful extended threshold. The vestibule space entered through double doors is in fact the large main hallway, and was originally rather visually complex: a triple-height space presenting part of the owner's collection of Modern paintings. There are two promenades or routes from the vestibule: the principal stairway leading up to another gallery space and living quarters, which is the exploratory/questioning stage, as well as a more discreet secondary stairway leading up to the roof garden, which would have more commonly been the principal route. From the second level (and third stage) with gallery and living space, Le Corbusier first used a ramp in a residence for the ascent (fourth stage) to the principal culmination of the skylit library (fifth stage). (p. 103-112) As Samuel notes, "In Le Corbusier's ascetic world the library, accessed via the spatial complexities of the gallery space, provides the true culmination of this journey into knowledge." (p. 112)

The Villa Savoye, probably Le Corbusier's best-known residence, is considered by many, including Samuel, to be the classic example of construction based on the concept of the architectural promenade. Samuel notes that the approach to the entry is designed for the turning radius of a car. (p. 114) She does not, in this particular analysis, note that even more extended than the cul-de-sac leading to the Maison La Roche, that the approach to Villa Savoye was conceived as beginning at a distance of thirty kilometers at the owners' Paris home. The vestibule is an entry hall, with a primary ramp, as well as a secondary, de-emphasized stairwell. (p. 118-119) The third stage of exploratory questioning is the main living area, with a number of sub-routes, and with minor or personal spaces de-emphasized with darker coloured walls, emphasizing major public spaces. The hanging garden is accessed from this level, (p. 119-122) while the final section of the ramp leads to the solarium, which is surrounded by walls, emphasizing the upward view, except for a single framed view outward through the wall at the surrounding landscape. (p. 122-124)

Applying Samuel's approach to Iliazd's books

Just as Samuel arrived at her stages for the architectural promenade by modifying earlier conceptions, they also must be rethought for effective application to Iliazd's books.

1. Enclosures

The equivalent of the threshold, or the approach to a Le Corbusier building, are the enclosures, the assortment of various containers, covers, and preliminary blank sheets of paper of Iliazd's books. As with the buildings, the specifics of each book varies. For some of his earliest deluxe editions, Iliazd himself produced parchment envelopes, working with animal skins to fashion a container for each example of the edition. This is confirmed by Chapon for *La Maigre* and *Chevaux de minuit*. (1974b, p. 210) Cloth-covered boxes were produced for many of the later books, with printed title and contributors. Each of the books features a parchment cover, printed with title and author, often accompanied with engravings. The heavy textured paper covers are in elegant creams and earth tones, while the guard-sheets vary, including novelty candy colours, in materials ranging from deluxe handmade papers to common butcher paper. The structural contributions of these layers of approach and retreat can be neglected with an exclusive emphasis on the central content of the book. Barnier, for example, in his structural schematic for *La Maigre*, ignores this aspect of the book, providing only a simplified diagram for the central typeset texts and engravings. The promenade as a means of approaching and understanding the structure of the books enables elements such as the covers to be accounted for and analyzed.

2. Auxiliaries

The vestibule, or entry hall, with its role of initiation, is represented by the auxiliaries, or secondary pages, including title pages. The initiatory role of the title page seems apt, with its identification of the book, as well as generally, the contributors. Iliazd refused to follow the convention of larger type for titles, using the same size and weight type as the body text. Some title pages include engravings or other illustrations (*Pismo*, *Poésie de mots inconnus, Chevaux de minuit)*. In some of the earlier books, the title pages incorporate, or are followed by the colophon statements, which generally comprise edition statement, copy number, printing credits, copyright note, and the signatures of the artist and Iliazd. *Pismo* includes a Spanish title page with an edition statement with printing credits but without the copy number, as well as a Russian title page with an edition statement, copy number and signatures. There is also a third title page with an engraving by Picasso, for which he hand lettered the title in Russian, betraying his unfamiliarity with the language with a crossed-out incorrect attempt. In *Chevaux*

de minuit, there is a preliminary half-title, including only the title, followed by a folded triptych with title and author in the left panel, an engraving in the central panel, and publisher and artist on the right panel. Colophon statements, as in Iliazd's later books, are generally found at the end of the core content. At times there are also notes to the reader (*Le Courtisan grotesque*). *Poésie de mots inconnus*, with more than twenty each of authors and artists, is particularly complex, with several preliminary pages, including a title page listing all contributors, who are additionally listed on other pages, including the covers for the five gatherings of sheets folded in quarters.

3. Core

Samuel's third stage, Questioning, seems unhelpful for signifying either this stage for a building or its equivalent for a book. For the buildings, this stage consists of an exploratory navigation of the first level. For the books, the proposed equivalent is the repeated exploration of the sequences of typeset texts and illustrative elements. The justification for such a step is based on the unique structures and manipulated typography of Iliazd's books. Given the resistance of the variably manipulated type to casual, continuous reading, it seems likely that the majority of viewers, after opening the box or envelope, and paging through the covers and blank sheets, would then page through the content of the book, perhaps reading some texts at various points, but skimming to observe the arrangements of texts and images rather than reading completely from beginning to end. Such a cursory inspection would probably not result in a complete understanding of the structure, but the viewer would have an appreciation for the variations of typography and the interactions of texts and images for the particular book. Given the fascinating peculiarities of Iliazd's books, the viewer would be likely to return multiple times to their exploration. Samuel, in describing this stage for the buildings proposes the exploration of spaces, doorways, and the resulting circulatory routes. (2010, p. 92) Multiple examinations of the books would seem to be a comparable activity.

4. Complications

The analogue of Samuel's fourth stage, Reorientation, which is the ascent of a ramp or stairwell, for the books is, following the repeated navigations of the previous stage, the discovery of their various structural complications. The previous navigations are limited to the examination of the typeset texts and illustrations, what most people would consider the entirety of an illustrated book. With repeated examinations, however, the peculiarities of the underlying, enabling structures become apparent. These peculiarities include such things as manipulated typography, atypical sheet foldings, groupings of sheets, and structural units and sequences.

5. Interactions

Samuel's final stage, Culmination, is the arrival at the apex and the view of the sky, with the possible acquisition of some esoteric comprehension. For Iliazd's books, after becoming aware of their structural complications, the interactions between the various elements become apparent. These include the image-text relationships on the spreads, punctuations and continuations, alternations and repetitions, symmetry and asymmetry, mirroring, and structural rhythms.

2.3. Methodology

Developing a methodology

The proposed structure of the methodological approach of this study consists of two parts. First, in Chapter 3, detailed structural studies of the four books, including their development, followed in Chapter 4 by a comparative application of modifications of Samuel's five stages of the architectural promenade to the books. For the initial structural analyses I propose the examination of the structure of each book in terms of successive categories of elements. This categorical approach contrasts with that taken by Greet, in which she described and analyzed the successive page spreads of *Maximiliana*. While it might be argued that Greet's approach would result in a better representation of the experience of a particular book, for the comparison of a group of books, and given the focus of this study on the conception and execution of the structures of that group of books, a categorical approach seems justified.

Detailed structural studies (Chapter 3)

This chapter comprises detailed structural examinations of each of the four books. Aspects for consideration include all structural aspects, including the enclosures such as parchment envelopes or boxes. The books themselves feature parchment covers, engraved with titles, and at times with illustrations. These covers are usually backed with paper covers, and followed by additional paper covers. Inside the covers are blank folded sheets of paper, preceding and following the core content, which is laid inside them. The papers used for these covers and blank sheets vary, but are different from the rare papers Iliazd located for the central texts and engravings of his books. These initial and final sheets of paper are often heavier, textured, and of different colours, both earth tones, as well as, at times, bright novelty colours, as well as simple butcher paper. Before reaching the content of the books, these containers must be opened, and the various covers and blank sheets must be navigated.

The engravings and texts which constitute the central content of Iliazd's books were printed on hand-operated presses, and were produced as single sheets as opposed to the use of mechanical presses printing large sheets with multiple imposed pages. Most of Iliazd's small editions were printed on stocks of rare Japanese and Chinese papers he located and stored for

his book projects. Iliazd never bound his editions, but unlike the illustrated editions published by his contemporaries, his books were not either intended to be bound by collectors. Iliazd's books generally begin with title pages and end with colophons. At times the title page is preceded by a half-title, or followed by an introduction. These secondary pages precede and follow the typeset text and engravings. Elements of the central content of these books include, therefore, the typography and the engravings and other illustrations. Related to these two elements is their interaction: the specifics of image-text relationships.

Comparative theoretical analysis (Chapter 4)

For the second stage of this methodology, I propose the comparative application of my modified versions of Flora Samuel's five stages of the architectural promenade to the selection of four books. First, a comparison of enclosures (boxes, envelopes and covers), then of auxiliaries (secondary pages), followed by the exploration of the core (central content of texts and images), which enables the awareness of structural complications, which then allows for the comprehension of the interactions of the various structural elements.

The first two of these modified steps probably are the most equivalent to Samuel's originals: the threshold elements of the enclosures, followed by the sensitizing first interior elements of the auxiliaries, particularly the title page, which announces title and artistic contributors, but also the colophon, giving specifics of the edition, including artisanal contributors. The third stage of the core involves the exploration of not just some section equivalent to the first level of a building, but the repeated navigation of all typeset texts and illustrations. Iliazd carefully selected the texts for his books, then chose artistic collaborators. He always designed the interactions of all the visual elements himself, as well as the underlying structures with which to present them. Despite the central role of the texts, given their strong visual aspects, these books can be examined without reading a single word. This is not to say the texts are uninteresting, but that the compelling visual nature of the books guide the viewer even without reading the words. This exploratory navigation, particularly in the case of the more complex books, does not necessarily result in the viewer becoming aware of the complete specifics of relationships between all the elements. Multiple viewings, including the reading of the texts, allow the viewer to become more aware of not just the textual content, but also of Iliazd's idiosyncratic complications of the book structures. An awareness of those complications

enables the viewer to achieve the final stage of awareness of all the interactions of the structural elements. This awareness corresponds to Samuel's culmination, not from a high perspective, as with Le Corbusier's buildings, but certainly with a detailed perspective of these atypical illustrated books. While each viewer chooses the specifics of their navigation of these books, the enabling visual structures are provided by Iliazd's detailed conceptions and executions. Given the obscure nature of these books and their unique structures, a detailed description and analysis of each book seems important. After exploring those structures, the conception of the architectural promenade can be comparatively applied.

3. Reading Iliazd I : structural analyses

Introduction

In this chapter, I will examine the four books of my corpus in some detail, with reference to existing detailed descriptions of their respective structures. Previous writing on Iliazd has been principally historical, usually including limited examinations of the forms of his books. The few descriptive bibliographies, while often extremely succinct, however, are entirely focused on the structural details of the books. While their contributions to understanding the particulars of the illustrated book as conceived and executed by Iliazd are helpful, they only represent a starting point for the purposes of this study.

3.1. *Pismo* (1948)

Pismo was published in 1948, the third of the three deluxe editions in Russian that Iliazd produced in Paris, following *Afat* in 1940, and *Rahel* in 1941. Like the previous two books, *Pismo* was printed in a serifed Cyrillic font. *Pismo* also includes six engravings by Picasso, and was his second collaboration with Iliazd. This examination will begin with the basics of typography and engravings, then proceed to a review of previous structural descriptions.

Typography

As the central text is Russian, the typography of *Pismo* is principally set in a serifed Cyrillic font, all capitals like Iliazd's books with French texts, consisting of twelve pages, in narrow columns of about four to six words, in six stanzas of four lines. The individual blocks are all left-justified, with the second line slightly inset. The type features conventional letter- and word-spacing, in blocks of type on horizontal baselines. The single instance of typographic variation, while not to the degree of experimentation in most of Iliazd's books, is found on the Russian typographic title page: while the right panel features vertically aligned type, on the left panel the type is aligned horizontally. Besides the Russian typography, there is a title page and collation statement in Spanish, also set in serifed capitals.

Engravings

Picasso made six engravings for *Pismo*, without being able to read Russian, and without any indication that Iliazd provided him with a translation of his poetry, although he may well have described the text for the artist. All are of women, all obviously nude, with the possible exception of the most abstract woman seated in a chair. Slightly less abstract are the two narrow prints on the folded vertical flaps of the guard sheets. Of the other four, the second is duplicated for the parchment cover, appearing identically twice. This is the most literally representational of all the engravings, featuring the back of a nude woman, cut off at the right edge, accompanied by the hand-lettered title in Russian, with an incorrect version below, crossed out. This print with title functions as a non-typeset title page. The final two engravings, featuring the full figure of a nude woman, somewhat exaggerated, are identical, except that the first includes a vertically-oriented arabesque to the right. It can be assumed that were it not for that difference, the same illustration would not be featured twice within the body of the book.
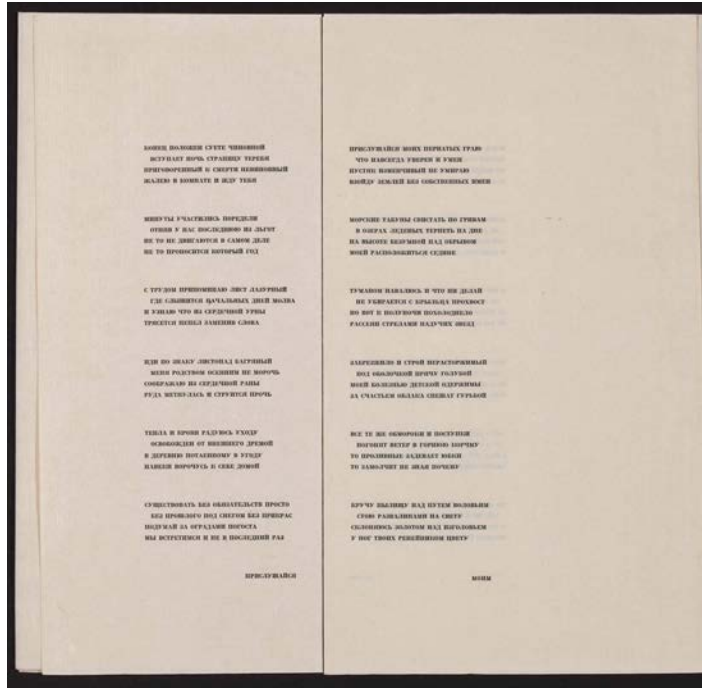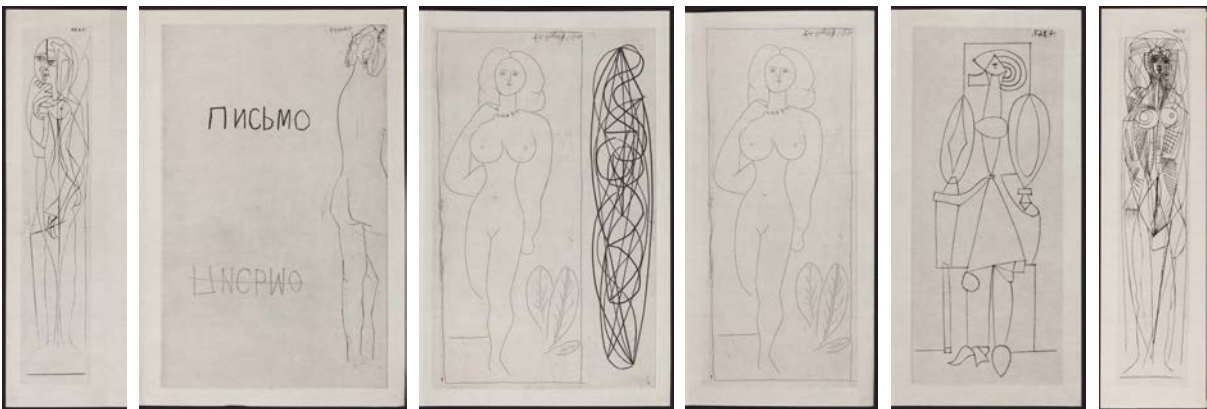
Figure 3.1. Typography, *Pismo*

Figure 3.2. Engravings, *Pismo*

Previous descriptions

The detailed sources for structural descriptions of *Pismo* include Iliazd's listing of pages (1948), Georges Bloch's reproductions of the prints (1971), Patrick Cramer's commentary, including two lists of pages (one a translation of Iliazd's list), and reproductions (1983), Brigitte Baer's reproductions with detailed notes and commentary, including a translation of Iliazd's list (1988), and Antoine Coron's structural diagram and listing of pages (2010). I also instigated a new translation of Iliazd's list on the final page of the text of *Pismo*.[102] This translation confirms the French translations that both Cramer and Baer provide in their analyses. Coron also follows Iliazd's list. These three later descriptions add additional information of various types to Iliazd's succinct text.

Iliazd (1948)

Iliazd's own listing of the pages of *Pismo*, from the book itself, demands examination before any subsequent descriptions. He indicates a total of 15 sheets, eight with texts, six with engravings, and one blank. Translated into English, with parenthetical clarifications, that list includes the following:

Sheet	Description
[1]	*Left Guardian* is separate.
[2-3]	Blank sheet and translated title page [Spanish] together.
[4-5]	Title engraving* and Title sheet together.
[6-7]	Dedication and *Woman with Leaves* together.
[8-9]	Two sheets [poem] together.
[10-12]	Two sheets [poem] and *Woman in Armchair*, three together.
[13-14]	*Woman with Leaves and Arabesque* and this sheet together.
[15]	*Right Guardian* is separate.

Table 3.1. Iliazd listing sheets *Pismo* (* The cover repeats the Title engraving.)

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[102] Translation Russian to English by Irina Kondratieva and Alisa Soukhodolskaia.

This listing specifies both the order of the typeset sheets and the engravings, as well as the gatherings of folded sheets. The indicated gatherings of the 15 sheets are: single sheet; four successive double sheets; triple sheet; double sheet; single sheet. Iliazd's intended organization of the sheets comprising *Pismo* seems clear, particularly for the eight typeset pages, and four of the engravings, which are clearly identified with their titles. Without reproductions, however, ambiguity remains about which of the first and last engravings is the *Left Guardian*, and which is the *Right Guardian*.[103]

Bloch (1971)

Bloch is only concerned with the engravings in *Pismo*, presenting reproductions with dimensions and his numbering of 462-467, but lacking titles. Apparently for economy of space, he depicts the Title engraving first (462), as it appears on the cover, but neglects to indicate that it appears again within the book.

Bloch No.	Description
462	[Title]
463	*[Left Guardian]*
----	[Title]
464	*[Woman in Armchair]*
465	*[Woman with Leaves]*
466	*[Woman with Leaves and Arabesque]*
467	*[Right Guardian]*

Table 3.2. Bloch order engravings *Pismo*

This ordering of prints obviously differs from that prescribed by Iliazd, without any indicated justification. Bloch reverses the third [464] and fourth [465] engravings, possibly due to only examining a single misordered or misbound copy.

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[103] "Left Guardian" and "Right Guardian" refer to the engraved figures which appear on the guard sheets.

Chapon (1974b, p. 208; 1984, p. 124-127)

François Chapon, a specialist of French illustrated books, first presented a descriptive bibliography for Iliazd's books in 1974. In that initial version, he only had access to the BnF copy of *Pismo* which had, unfortunately, been bound, which limited his ability to precisely understand and describe its structure. He noted, however, that while he could not examine the sheets, that it seemed to have 35 pages, with offset foldings, and four full-page illustrations. (1974b, p. 208) Chapon was able to update his entry in the 1984 version, where he provided more details, after accessing an unbound copy. He described an initial and a final sheet of paper, with triptych, three-panel folding, within which were fifteen sheets, as announced at the end of the book, with offset folding creating unequal page widths. (1984, p. 124-125)

Cramer (1983, p. 132-133)

Cramer provides both a detailed textual description including two separate listings of pages, as well as a page of reproductions of the engravings. The second listing is indicated as a French translation of Iliazd's Russian list, with some additional information. Following, translated into English, with some added clarifications:

Sheet	Description
[1]	One sheet folded with the *Left Guardian* (first illust.)
[2-3]	Two grouped sheets, one blank, the other with printing justification and title in Spanish
[4-5]	Two grouped sheets, one with the Title engraving (second illust.), the other with the printing justification, signatures [Iliazd and Picasso], title in Russian.
[6-7]	Two grouped sheets, one with dedication («Pour Olga»*), the other *Woman with Leaves* (third illust.)
[8-9]	Two grouped sheets with text (note: page order of the poetic texts are indicated by the listing of the first word of the succeeding page at the bottom of the previous page)
[10-12]	Three grouped sheets, two with text, and the third with *Woman in Armchair* (fourth illust.)
[13-14]	Two grouped sheets, one with *Woman with Leaves and Arabesque* (fifth illust.), the other with the colophon and page collation listing
[15]	One sheet folded with the *Right Guardian* (sixth illust.)

Table 3.3. Second Cramer list sheets *Pismo* (*Olga Djordjadze, 1913-2007)

Cramer's first listing of pages is more detailed, seemingly based on the examination of the book. This listing begins with a summary collation statement, indicating that there are 30

unnumbered pages, consisting of 15 sheets with offset foldings and unfolded dimensions of 360 mm height and 325 mm width. This more detailed description includes recto and verso indications, and includes first and last in parentheses the blank triple-folded guard sheets, which are stated to consist of heavy Arches vellum paper in contrast with the fine vintage papers Iliazd located for printing the core bodies of his books. These guard pages of different papers will be considered later in this study together with the other containing elements of the book, and are omitted here. It seems that both sides of the same sheets are confusingly listed as separate sheets, with added indications of sheet numbers and spaces to clarify sheet groupings. A translation of Cramer's more detailed list follows:

Sheet	Description
[1]	1 blank sheet --1 sheet with the first engraving on verso
[2]	1 blank sheet
[3]	1 sheet with printing justification in Spanish on verso --1 sheet with Spanish title page on recto --1 blank sheet
[4]	1 sheet with the second (title) engraving on recto
[5]	1 sheet with the printing justification and copy number in Russian, and the signatures of the artist and author-editor, and copyright in French on verso --1 sheet with the Russian title page on recto --1 blank sheet
[6]	1 sheet with the dedication in Russian on recto --1 blank sheet
[7]	1 sheet with the third engraving on recto
[8-11]	7 sheets with Russian texts --1 blank sheet
[12]	1 sheet with the fourth engraving on recto --2 blank sheets
[13]	1 sheet with the fifth engraving on recto --1 blank sheet
[14]	1 sheet with colophon and book collation directions in Russian on verso --1 blank sheet
[15]	1 blank sheet with the sixth engraving on recto --1 blank sheet

Table 3.4. First Cramer list sheets *Pismo*

In addition to his listings of pages for *Pismo*, Cramer reproduces the engravings with his indicated ordering.

Baer (1988, p. 78-85)

Baer's focus is also the engravings, but she surpasses both Bloch and Cramer to feature individual prints with detailed textual information on successive pages. Baer orders the engravings distinctly, including her assigned print numbers, as well as plate numbers indicating the order that they appear in *Pismo*. Baer also cites Bloch's engraving numbers. She adds, as well, distinguishing extended titles to the two guard sheet engravings, clearly identifying them:

Baer No.	Description		Plate	Date	Bloch No.
784	*Profile Nude, Left Guard*		I	14 April 1947	463
785	Pismo (Lettre) [title engraving]		II	3 March 1947	462
786	*Woman with Leaves and Arabesque*			3 March 1947	
	State 1 [*Woman with Leaves and Arabesque*]		V		466
	State 2 [*Woman with Leaves*]		III		465
787	*Woman in Armchair*		IV	14 March 1947	464
788	*Facing Nude, Right Guard*		VI	14 April 1947	467

Table 3.5. Baer list engravings *Pismo*

Baer, with her indication of plate numbers, agrees with Iliazd's listing of sheets, of which she provides a French translation. (p. 79) Her variant order is not due to the dates of production, which she lists for each engraving, but apparently because of the particularities of *Woman with Leaves* and *Woman with Leaves and Arabesque*. Baer indicates that Picasso produced two separate engraved states of the same work, and one was cut to omit the arabesque. She therefore groups the two variant states together, while indicating with plate numbers their relative positions in *Pismo*. (p. 82-83)

Coron (2010) [104]

Coron left a note in one of the files for *Pismo* in the Archives at BnF, including a French translation of Iliazd's listing of sheets with some additional details, which he numbered 1-17, including the initial and final blank guard sheets. He also includes a sketch of the structure

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[104] "Pismo," AC [Antoine Coron], 22 XII 2010, Archives, Reserve de livres rares, BnF.

of the book which presents both the groupings and approximate widths of the various folded sheets. Again, for the purposes of the present study, the blank guard sheets will be examined with other containing elements. Coron's numbering is correlated to the 15 sheets specified by Iliazd, and his listing is translated below:

Sheet	Coron No.	Description
[1]	2	Guard sheet with narrow engraving on verso
[2-3]	3-4	Blank sheet; printing justification in Spanish
[4-5]	5-6	Engraved title; title page with printing justification and signatures
[6-7]	7-8	Dedication; *Woman with Leaves*
[8-9]	9-10	Two sheets of text
[10-12]	11-13	Two sheets of text; *Woman in Armchair*
[13-14]	14-15	*Woman with Leaves and Arabesque*; collation
[15]	16	Guard sheet with narrow engraving on recto

Table 3.6. Coron list sheets *Pismo*

Coron adds the indications that the first engraving is verso, and the final engraving is recto, without employing more detailed titles for better identification, as Baer did. Coron's schematic is, in effect, captioned with his listing of sheets. The diagram is succinct and elegant, and clearly visualizes the page groupings and approximate page widths, but there is considerable ambiguity, as the specific location of content on particular pages of the sheets is not indicated.

Page Groupings

There is a consensus in relation to Iliazd's prescription for the groupings of folded sheets. Following Iliazd's collation list included in the 1948 book, his ordering is cited by Cramer, Baer and Coron, with the indicated ambiguity regarding the first and final guard sheets with engravings.

Given the rarity of attention to this obscure unbound book, it is not surprising that the copies at NYPL and MoMA, the closest to Montreal, are not grouped correctly. The MoMA copy incorrectly exchanges the first and final guard sheets with engravings, in effect following Cramer rather than Baer. Otherwise, according to photographs taken in May 2010, the pages are

in order. The NYPL copy, photographed in October 2012 and February 2017, also incorrectly exchanges the first and final guard sheets with engravings. Beyond that, both three-panel blank guard sheets are at the beginning of the book, rather than one at the end, and the folded sheet with the collation instructions is missing. Of the other engravings, the fourth, *Woman in Armchair*, and the fifth, *Woman with Leaves and Arabesque*, are reversed in order. These changes in groupings may outwardly appear superficial but they clearly alter the experience of "walking through" the book, and in terms of the architecture are therefore the equivalent of making structural changes to a building. The promenade deviates from what was intended by Iliazd. While there is a consensus on the groupings of folded sheets, the various descriptions include contradictions that result in ambiguities regarding other issues, such as the order of the engravings, the position of the poetic texts, and the dimensions of the various page widths.

Order of the Engravings

The confusion about the first and last engravings and their titles is understandable. While Bloch and Cramer provide their proposed order of reproductions of the six engravings, Baer adds descriptive and analytic texts for each reproduced engraving, linking the prints with the titles which Iliazd provided and others also cite. Iliazd indicated, as cited by Baer and Cramer, that the first guard sheet is designated *left*, and the final *right*. Baer emphasizes confirmation of her choice of left and right guard sheets by Hélène Iliazd, Iliazd's widow, Coron, a specialist in livres d'artiste formerly at BnF, and Paul Destribats, a collector and scholar. This choice is asserted to be correct, and that of Cramer incorrect, which presents the two reversed. (Baer 1988, p. 79) Cramer's indicated error may well be due to the position of the respective narrow panels bearing the engravings.

Counterintuitively, the engraving of the first, or left guard sheet, is on a panel at the right edge of the verso of the folded sheet, while that of the last, or right guard sheet, is on a panel at the left edge of the recto of the folded sheet. Probably the reason for the confusion is that it is the respective blank faces which constitute the guard sheets, not the engravings on the folded panels. Since the purpose of guard sheets is to protect the enclosed prints and typography, logic would indicate that blank pages would face outward, while the engravings on the folded panels would then face inward.

Baer's ordering of the engravings, which she lists as numbers 784-788, is confusing. The complication is caused by her presentation of the two similar prints both featuring *Woman with Leaves*, to which the second one adds a vertical arabesque design to the side. Baer treats the two related engravings as alternate states, both as number 786. She indicates that plate V, with the arabesque, was printed from one copper plate, and that plate III, the one without the arabesque, was printed from another copper plate which included the arabesque as well, but which was cut. Baer includes dates of production for each engraving, as well as Bloch's print numbers.

The ordering of the prints as listed by Iliazd, Cramer, and Baer was supported by photographs of the MoMA and NYPL copies, then confirmed with the re-examination of the NYPL copy. The specifics of the engraved guard sheets are identified per Baer, rather than Cramer, as Baer was more likely correct, given the confirmations by several knowledgeable specialists.

Position of Texts

Iliazd indicates in his final page of directions that the twelve pages of poetic texts are located following the two nested sheets featuring the dedication to Olga and *Woman with Leaves* engraving, on the succeeding two nested sheets (8-9), and on the first two of the following three nested sheets (10-11), while the third sheet (12) bears the engraving *Woman in Armchair*. Cramer lists the same situation in his translation, as does Baer. A 2010 photograph of the MoMA copy of *Pismo* seems to indicate, however, that the first page of poetry is located on the final back page of a folded sheet. Photographs of the NYPL copy present the same situation, contrary to the assertions of Iliazd, Baer, and Coron. This ambiguity could only be resolved by returning to NYPL or MoMA to re-examine the book. The poetic texts were located on sheets [6], [8-9], and [10-11]. More specifically, at the level of pages rather than sheets, the first page of poetry occupies the final page of sheet 6, continuing with pages 2-9 on all pages of sheets [8-9], and pages 10-12 on the first three pages of sheets [10-11].
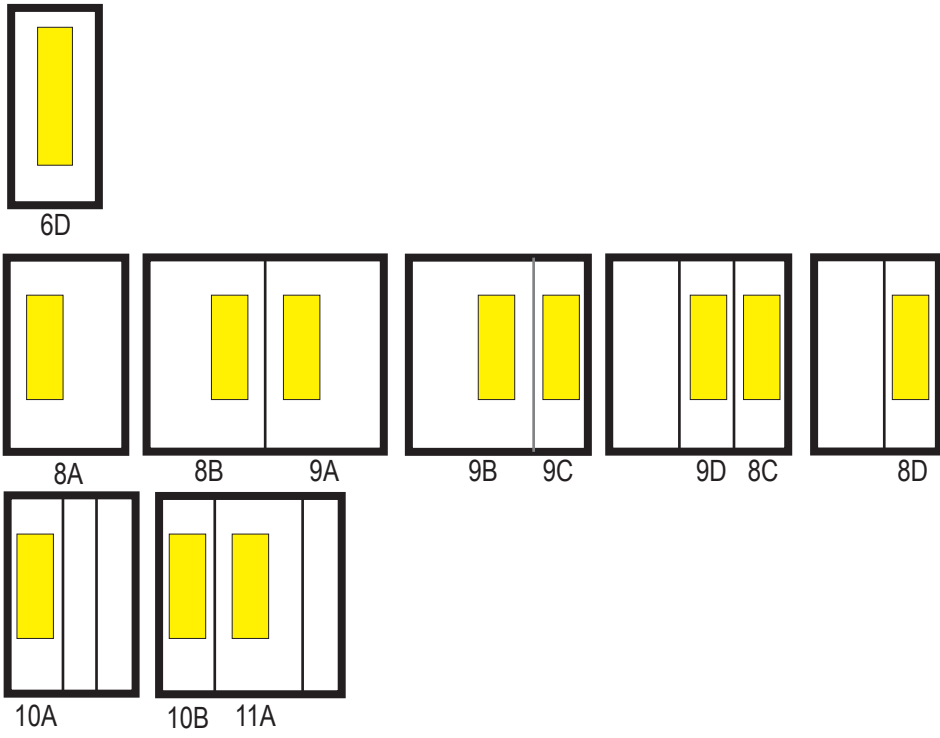
Figure 3.3. Texts, *Pismo*

Conclusion

Despite its short text in comparison with the other books in this study, particularly *Chevaux de minuit* and *Le Cortisan grotesque*, *Pismo* presented ambiguities related to the order of the engravings and the exact placement of the typeset texts. These ambiguities, and contradictions between previous studies resulted in a longer study than those of the other three books, despite their longer texts and greater number of engravings. There are as well structural complexities in *Pismo* rivaling those of the other seemingly more complex books, which will be examined in Chapter 4. This book was an early execution of Iliazd's evolving conception of the illustrated deluxe edition, and presents preliminary variations of the idiosyncratic conventions he would explore and rework through his continuing book production.

3.2. *Poésie de mots inconnus* (1949)

Poésie de mots inconnus was published in 1949, the year after *Pismo*. This book is different from all of Iliazd's other publications. It is linked with his early Georgian avant-garde publications with its focus on sound-based texts. But rather than being another of Iliazd's own Zaum publications, this is a collection of sound-based texts, including selections of his own composition, that were compiled to counter the Lettrist claims of Isidore Isou.[105] *Poésie* also includes a variety of printed illustrations by a number of artists.

This book is simpler in a sense than Iliazd's other books, consisting of a sequence of quartered sheets. While this book exists both in unfolded and quartered states, the folded version is more structurally interesting, and is the version examined for this study. Certainly the unfolded version is easier to examine if the aim is to read through the collection of texts. But Iliazd's conception of the book did not privilege the historic objective of printed books to transparently present readily legible and easily navigable texts. His books present obscure texts which can certainly be read from beginning to end, but their combinations of physical and visual structures present complex navigational experiences. This examination will begin with the basics of typography and engravings, then proceed to a review of previous structural descriptions.

Typography

The 21 sound-based texts, as well as the other printed sheets, are set entirely in sans serif capitals. This typography predates Iliazd's exclusive use of Gill Sans.

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[105] Isou, Isidore (Jean-Isidore Goldstein), 1925-2007 : Romanian-born poet and intellectual who arrived in Paris in 1945, and published *Introduction à une nouvelle poésie et à une nouvelle musique* with NRF in 1947, in which he announced his Lettrisme movement, which he claimed as the first language-based literature. Iliazd, given his preceding affliation with Zaum sound-based literature, countered Isou's claims with his collection, *Poésie de mots inconnus,* in 1949.

Printed illustrations

The collection of 26 printed illustrations by 23 artists for *Pismo*, while consisting mostly of engravings, which Iliazd used exclusively for all his other illustrated books, also include a few lithographs, the only ones he ever used. With contributions by so many different artists, the illustrations vary widely.

Figure 3.4. Type & illustrations, *Poésie de mots inconnus*

Previous descriptions

Chapon (1974b)

Chapon succinctly describes this book (p. 208-209): 29 sheets folded in quarters, grouped in five successive paper covers, each of which is printed with the names of the corresponding artists and writers. He also summarizes the varying characteristics of the printed illustrations: 3 colour illustrations with texts on 4 pages, 5 full-page colour illustrations, single black illustrations with texts on 4 pages, 4 black illustrations on 2 pages, 14 full-page black illustrations, one black illustration within a text, and lithographic texts on 4 pages.

Cramer (1983)

Despite his focus on Picasso's engravings and lithographs for illustrated books, Cramer very helpfully provides a complete collation of all the sheets of *Poésie*, including the paper covers for the five sections. (p. 150-153) A translation of his sheet listings follows:

Leaves	Description
	(separating sheet [paper section cover] with names of collaborators on recto)
[1]	Leaf with the title page & wood engraving by Jean Arp on recto; title on verso
2	Leaf with dedication & engraving by Jacques Villon on recto; title on verso
3	Leaf with printing justification, copy number, editor's signature & engraving by Oscar Domínguez on recto; title on verso
4	Leaf with text & engraving Henri Matisse on recto; title on verso
5	Leaf with text & engraving Pablo Picasso on recto; title on verso
	(separating sheet [paper section cover] with names of collaborators on recto)
6	Leaf with text & wood engraving Jean Arp on recto; title on verso
7	Leaf with text & lithograph by Georges Braque on recto; title on verso
8	Leaf with text & engraving by Jean Metzinger on recto; title on verso
9	Leaf with text & wood engraving by Jean Arp after design Sophie Taeuber-Arp on recto; title on verso
10	Leaf with text & 2 engravings by Albert Gleizes on recto; title on verso
11	Leaf with text & engraving by Camille Bryen on recto; title on verso
	(separating sheet [paper section cover] with names of collaborators on recto)
12	Leaf with text & engraving by Henri Laurens on recto; title on verso
13	Leaf with text & wood engraving by Raoul Hausmann on recto; title on verso
14	Leaf with text & engraving by Alberto Magnelli on recto; title on verso
15	Leaf with text & lithograph by Fernand Léger on recto; title on verso
16	Leaf with text & engraving by Wols on recto; title on verso
17	Leaf with text & engraving by André Masson on recto; title on verso
	(separating sheet [paper section cover] with names of collaborators on recto)
18	Leaf with text & engraving by Marc Chagall on recto; title on verso
19	Leaf with text & engraving by Alberto Giacometti on recto; title on verso
20	Leaf with lithograph by Pablo Picasso on recto; title on verso
21	Leaf with text & lithograph by Serge Férat on recto; title on verso
22	Leaf with text & wood engraving by Raul Hausmann (second) on recto; title on verso
23	Leaf with text & wood engraving by Léopold Survage on recto; title on verso
	(separating sheet [paper section cover] with names of collaborators on recto)
24	Leaf with text & wood engraving by Edgard Tytgat on recto; title on verso
25	Leaf with text & lithograph by Joan Miró on recto; title on verso
26	Leaf with printing credits & lithograph by Pablo Picasso (second) on recto; title on verso
	Leaf with note to binder on recto

Table 3.7. Cramer list leaves, *Poésie de mots inconnus*

Poésie consists of 26 sheets, folded in quarters, and divided into five sections by internal covers. The five sections do not contain sequences of similar sheets, but are rather divisions. The sections are therefore a physical, rather than a visual separation. Within the five sections, each of the 26 sheets represents an individual instance of visual variation. The sections, within their individual covers, both contain and control the deployment of unbound folded sheets. So perhaps their function is more practical than aesthetic.

There is a parchment container, with accordion folds on the spine, engraved with the title, a centred block of type towards the bottom. According to Chapon, the title is blind-stamped (1978, p. 113), but there are apparently variants with type engraved on parchment, which was the observed situation. The four word title, *Poésie de mots inconnus*, is set on three lines. The first word on the first line is split, with the first three letters at the left, and the last three letters at the right (POE-SIE). On the second line, the second word (DE) is set to the left, and the third word (MOTS) to the right. The final word (INCONNUS) is set on the third line, and determines the width of the column of type.

Within the container is the book, enclosed within a parchment cover, printed with a Ribemont-Dessaignes Surrealist harp, and the direction: "Ne coupez pas mes pages" (Do not cut my pages). This notice is to avoid the cutting of the folded top edges of the sheets, which without careful examination might seem to be uncut signatures. Within the parchment cover are five sections, each with a paper cover, printed on the front with three possible columns of names: poets at the left, left justified; artists at the right, right-justified; and in the cases where both functions were assumed by one person, centred.

Once the section cover is opened, the lower right verso quadrant of the first sheet is displayed, bearing in all but one case the names of contributors and the sheet number. The first sheet, the title page, is also unnumbered. Folding open once horizontally displays the blank upper two verso quadrants. Folding them up reveals the type and wood engraving of the first sheet. After examining the sheet, the top half is refolded down, then the right quadrant is folded to the left, displaying the blank lower left verso quadrant (except for sheet 11, which is printed with the contributor and page number). Sheets [1]-5 are included in the first section, sheets 6-11 in the second section, sheets 12-17 in the third section, sheets 18-23 in the fourth section, and sheets 24-26 in the fifth section. Following the sixth section are two final sheets, folded in quarters like the others, but also stitched together at one point at the top edge. Le Gris locates

these two sheets at the beginning of the first section (2014, p. 60), but the copies examined at the Bibliotheque Nationale and MoMA feature them at the end. The books were not bound, and these two sheets are unnumbered, but for the purpose of this study at this time, they will be considered to end the book. The first of the two sheets includes a line of text on the outward-facing lower right quadrant: "Avis muet au relieur" (Silent notice to the binder), while the second sheet is blank. As with the notice on the parchment cover, intended to discourage cutting the top page edges, this note is to discourage binding, which would also destroy the unusual functionality of the book.

In terms of page format, the section covers are quarter pages, and each sheet is first seen as a quarter page, then after a single unfold is seen as a horizontal half-page, and after a second unfold is seen as a full page printed with texts and illustration. Refolding once returns to a half page, and twice to a quarter page. The units of this book are the 26 quartered sheets, arranged into the five sections.

This structure resists casual reading through the pages more than any of Iliazd's other books, as each sheet must be unfolded twice to be examined, then refolded before proceeding to the next sheet. Most of the other books are printed on the inner two faces of each folded sheet, so the resistance to the reader, or delay between examining pages, or punctuation of the reading process, consists of opening and closing successive single-folded sheets.

It can be asked if the selections of pages in each section is arbitrary or if it follows some pattern. The indicated dates of the included texts do not present a pattern, varying in each section[106]. The sheets are not ordered chronologically, but rather alphabetically by author name. This order might seem arbitrary, although the alternative of a chronological order is not possible, given that most sheets include several texts with different dates. More interesting is the nuanced choice of which illustrations to combine with which texts. According to LeGris (2014, p. 42-58), Iliazd corresponded with both the poets and the artists, and assigned those whom he wanted to work together. It was necessary at times because of various circumstances to alter his original choices. But since he pre-assigned the poets and the artists, while he may have in a number of

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[106] The first section includes texts dated 1942 and 1918. Section two, 1927, 1948, 1928, 1917, 1920, 1919 and 1932. Section three, 1925, 1938-1946, 1930, 1944, 1919, 1918, 1944 and 1933. Section four, 1910, 1912, 1913, 1917, 1927, 1946, 1938 and 1928. Section five, 1919 and 1916.

cases selected the specific text when he chose the poet, he would not have known the specifics of the final illustration at that time, so it seems that in most cases, Iliazd designed the typography of the sheets in response to, or to complement the illustrations.

While the individual pages are unified with the common use of capitals of a single sans-serif typeface, (Europa, not the Gill Sans which Iliazd would use exclusively beginning with *La Maigre* in 1952), and follow the general model of one quarter-page quadrant for the graphic, and the other three for the typeset text, there are variations. Of those pages with a single quarter-page graphic, eight[107] are located in the upper right quadrant, seven[108] in the upper left quadrant, and four[109] in the lower right quadrant. Two pages feature graphics in both the upper and lower left quadrants[110]. One[111] features heavy bold text in the upper two quadrants. One[112] consists of rectangular colour graphics in each of the four quadrants, with type set surrounding the lithographs. Another[113] features colour graphic elements in each of the four quadrants, integrated with the type. A further features blocks of hand-engraved texts in each of the four quadrants[114]. Finally, another[115] includes a full-page abstract colour engraving integrated with blocks of text. The illustrations include engravings, lithographs, and wood and linoleum engravings. Beyond the illustrative function of visually-manipulated typography, there are also instances of hand-engraved texts by Picasso[116] and the reproduction of a block of bold type from a 1918 poster[117].

Poésie is the first of five books in which Iliazd printed colour elements, also including *Récit du nord* (1956), *Poèmes et bois* (1961), *Maximiliana* (1964), *Un Soupçon* (1965), and *Le Courtisan grotesque* (1974). This book is also one of only two to include coloured typography,

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[107] Sheets 2, 6, 7, 12, 14, 15, 18, 19
[108] Sheets 4, 5, 9, 16, 17, 22, 24
[109] Sheets 1, 3, 8, 26
[110] Sheets 10, 11
[111] Sheet 13
[112] Sheet 21
[113] Sheet 25
[114] Sheet 20
[115] Sheet 23
[116] Sheets 20, 26
[117] Sheet 13

also the case with *Un Soupçon*. Coloured illustrations are featured on eight sheets[118]. Coloured typography appears on five sheets[119], uniformly red, except for gray in the case of 16. The coloured typography in three instances[120] consists of an over-printing of the entire typeset page. The first two are minimally offset, while the third is more extremely offset, with variations of degree and position. The first instance[121] is not a case of overprinting, but rather of additional text, indicating the specific copy, and including a citation of one of Iliazd's phonetic texts. The second instance[122] consists of overprinted words in larger type, which seem to designate the underlying sections of text.

Following is a summary of the five sections and included folded sheets.

Section 1

The first section contains five sheets, numbers [1]-5, of which the first three are auxiliary pages. The first sheet is the title page, with a wood engraving by Arp, the second is the dedication, with an engraving by Jacques Villon, and the third is the printing justification, with an engraving by Domínguez. Following the three preliminary pages are the first two compositions: that of Akinsemoyin with a linoleum engraving by Matisse, and that of Albert-Birot, with an engraving by Picasso.

Section 2

The second section includes six sheets, numbers 6-11. Sheet 6 features a text by Arp, with a wood engraving also by Arp, based on drawings by him and Bryen. Sheet 7 includes a text by Artaud, with a lithograph by Braque. Sheet 8 includes a text by Audiberti, with a dry-point engraving by Metzinger. Sheet 9 features a text by Hugo Ball, with a wood engraving by Arp, based on a drawing by Taeuber-Arp. Sheet 10 includes a text by Beauduin with two etchings by Gleizes. Finally, sheet 11 includes a text by Bryen with two dry-points by the poet.

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[118] Sheets 4, 9, 15, 17, 21, 22, 23, 25
[119] Sheets 3, 8, 16, 22, 26
[120] Sheets 16, 22, 26
[121] Sheet 3
[122] Sheet 8

Section 3

The third section consists of five sheets, numbers 12-17, which vary widely, both in terms of typography and engravings. Sheet 12 features a text by Dermée with an etching by Laurens. Sheet 13 includes a text and a reduced reproduction of a typographic poster by Hausmann. Sheet 14 includes a text by Huidobro with an aquatint etching by Magnelli. Sheet 15 features a text by Iliazd with a colour lithograph by Léger. Sheet 16 includes three selections from Iliazd's phonetic dras, and a drypoint by Wols. Finally, Sheet 17 includes two texts by Jolas and a colour etching by Masson.

Section 4

The fourth section comprises six sheets, numbers 18-23, several of which are extraordinary. Three include colour elements, of which two are among the most colourful of all twenty-six sheets. Sheet 18 features three texts by Khlebnikov, with an etching by Chagall. Sheet 19 includes three texts by Kroutchonykh, with an etching by Giacometti. Sheet 20 features four handwritten lithographic texts by Picasso. Sheet 21 includes a text by Poplavsky set around four colour lithographs by Férat. Sheet 22 includes three texts by Schwitters and a colour wood engraving by Hausmann. Finally, Sheet 23 features a full sheet colour wood engraving by Survage over which is set a text by Seuphor.

Section 5

The fifth and final section includes only three sheets, numbers 24-26. Sheet 24 features two texts by Terentiev with a wood engraving by Tytgat. Sheet 25 features a text by Tzara, which is set to allow the integration of a finger-painted colour lithograph by Miró. Sheet 26 is an auxiliary page, the colophon, with a block of lithographic handwritten invented language by Picasso.

Conclusions

While as noted, the experience of reading through this book is one of painstaking unfolding and refolding of sheets, the unfolded versions are not particularly interesting. This book is unique among Iliazd's production of distinctive illustrated editions. I am unaware of any similar book. It seems that Iliazd's effort to discredit, or at least qualify Isou's claims for Lettrisme were unsuccessful, as the self-promoting literary figure continued his activity after the publication of *Poésie*, but the reception of Iliazd's publications has little relevance to their structural ingenuity and rich materiality.

3.3. *Chevaux de Minuit* (1956)

Chevaux de minuit was published in 1956, four years after *La Maigre* (1952), with which Iliazd arrived at the series of idiosyncratic conventions to which he applied variations for each of his succeeding books. *Chevaux* is more similar to *Maigre* than to the intervening book, *Traité du balet* (1953), which includes many pages of smaller, closely set type to accommodate perhaps the longest text of Iliazd's books. *Chevaux* features a long poem by Hélène d'Oettingen (1887?-1950), using one of her aliases, Roch Grey. The book is unified with its single poetic text and a suite of stylistically identical engravings by Picasso. While it lacks the full-colour engravings of *Le Courtisan grotesque*, this is among the most elegant of Iliazd's editions.

Typography

Again using Gills Sans capitals for all texts, their typographic presentation varies, more tightly set, although with shaped elements, on the series of six successive pages featured on each of the sets of two grouped pages, and more sparsely set, with even greater shaping, on the single three-panel sheets with central engravings. This typography is slightly more difficult to read than the conventionally set texts of *Pismo*, assuming the understanding of Russian, but less challenging than some of the individual sheet settings of *Poésie de mots inconnus*. While there are certainly atypical typographic settings, they are also less demanding than the alternately aligned clauses of *Le Courtisan grotesque*. As with each of his books, Iliazd explored a different variation of typographic experimentation with *Chevaux de minuit.*

Engravings

Picasso produced twelve uniform engravings for this book, each of which is a flat unmodeled outline of an individual horse in a distinctive pose. This suite of engravings is among the most elegant that the artist ever produced for a book, visually enlivening Roch Grey's long equestrian poem. The engravings complement the poem and encourage a complete reading. Picasso also engraved the title for the parchment cover.

Sheets & pages

The engravings for this book consist of ten on the central panel of each of the triptych sheets, as well as two others at the front and the back, and the engraved title on the cover. Typeset texts are featured, sparsely set, on the eight of the ten three-panel sheets, as well as more tightly set, but still featuring instances of sparser shaped texts, on six pages of each of the central five of seven sets of two folded sheets. The first two of the triptych sheets are unnumbered, while the first and third pages of the other eight, except for the first page of the second, and the final page of the final sheet are numbered, from 3-52. The five sets of six pages are numbered from 4-45.

Envelope & covers

As with Iliazd's other earlier publications, *Chevaux de minuit* is housed in a parchment envelope, with the title hand-lettered on the spine, within which is a paper cover, then the parchment cover with engraved title, on a paper support, two successive paper covers, and guard-sheets front and back.
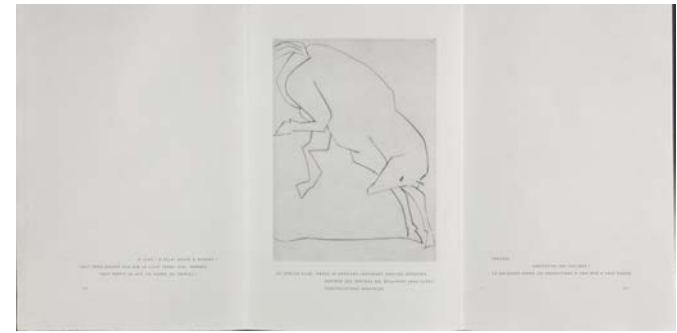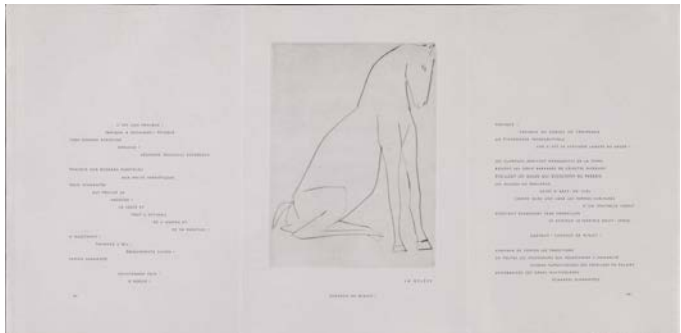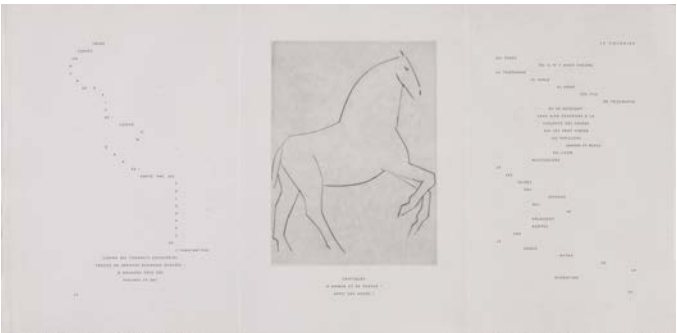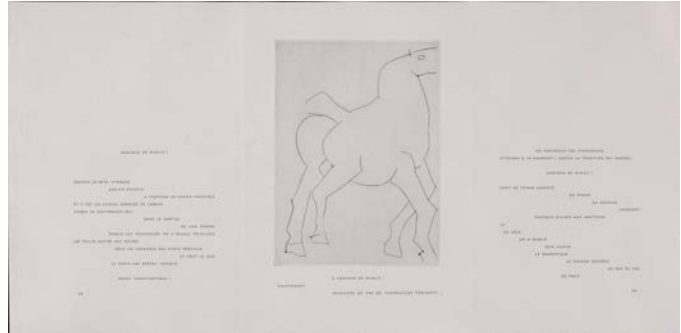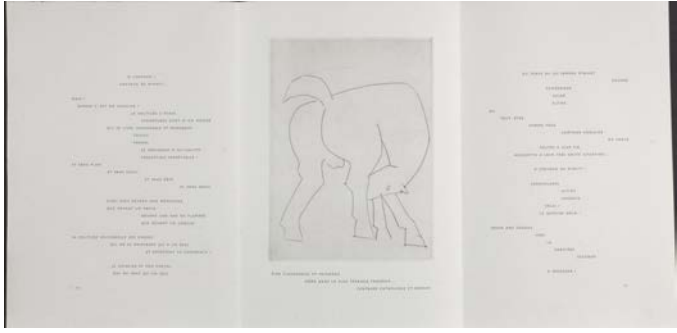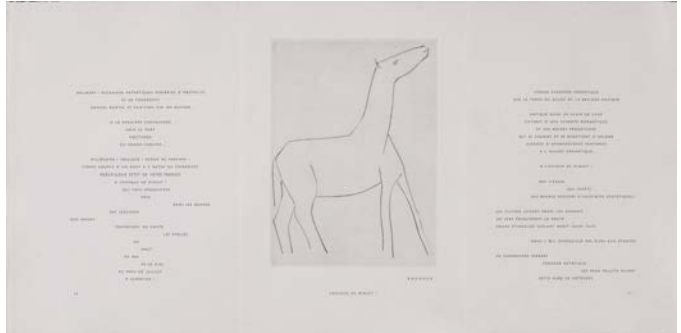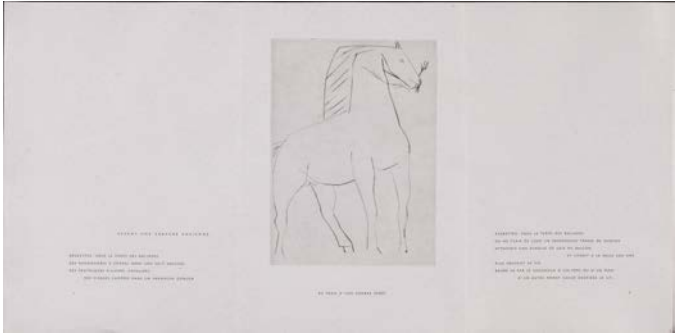
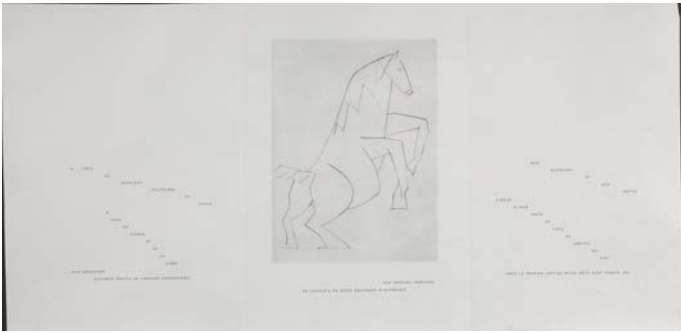**Figure 3.5. Selected page spreads,** *Chevaux de minuit*

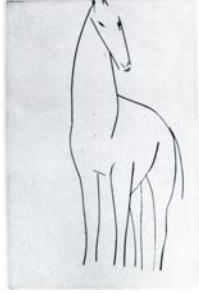**Figure 3.6. Engravings,** *Chevaux de minuit*

Previous descriptions

Chapon (1974b)

Chapon describes this book as consisting of 58 leaves, of which a certain, but unspecified number are folded as triptychs. (p. 210-211)

Cramer (1983)

Cramer description of this book provides many specific details including the number, medium and size of the engravings, the number and sizes of the two page formats, the numbers of the various types of copies, as well as a listing of all the pages. (p. 194-195) This listing is detailed, with indication of the number of two-panel and three-panel sheets, including the numbered pages, but does not explicitly specify that all the two-panel sheets are nested in sets of two. There is also no indication of the underlying structures of the individual pages, as in which pages are printed on the same sheets.

Cramer lists 10 triptych sheets which include 30 pages of images and texts. Also 14 two-panel sheets, which are stated to consist of 28 pages. If this count of pages includes the recto and verso sides, that is correct, but in terms of pages of texts and images, it is not correct. The five sets of nested sheets of the central section are, as noted, printed on six pages, not four, resulting in 30 pages, while the first and final sets are printed on three pages. Because of this, the seven sets of nested sheets comprise 36, rather than 28 pages, omitting the blank pages.

Sheets	Description
[1A]	1 blank leaf
[1B]	1 leaf with half-title on recto
[2A]	1 leaf with printing justification, copy number & signatures on verso
[2B]	1 leaf with engraving 2 on verso
[3]	3 leaves (one sheet folded twice, with engraving 3 centred in 3 pages of text: title page)
[4]	3 leaves (one sheet folded twice, with engraving 4 centred in 3 pages of text: dedication)
[5]	3 leaves (one sheet folded twice, with engraving 5 centred in 3 pages of text: p. 1-3)
[6-7]	4 leaves with numbered pages of text: p. 4-9
[8]	3 leaves (one sheet folded twice, with engraving 6 centred in 3 pages of text: p. 10-12)
[9-10]	4 leaves with numbered pages of text: p. 13-18
[11]	3 leaves (one sheet folded twice, with engraving 7 centred in 3 pages of text: p. 19-21)
[12-13]	4 leaves with numbered pages of text: p. 22-27
[14]	3 leaves (one sheet folded twice, with engraving 8 centred in 3 pages of text: p. 28-30)
[15-16]	4 leaves with numbered pages of text: p. 31-36
[17]	3 leaves (one sheet folded twice, with engraving 9 centred in 3 pages of text: p. 37-39)
[18-19]	4 leaves with numbered pages of text: p. 40-45
[20]	3 leaves (one sheet folded twice, with engraving 10 centred in 3 pages of text: p. 46-48)
[21]	3 leaves (one sheet folded twice, with engraving 11 centred in 3 pages of text: p. 49-51)
[22]	3 leaves (one sheet folded twice, with engraving 12 centred in 3 pages of text: p. 52)
[23A]	1 leaf with engraving 13 on recto
[23B]	1 leaf with Iliazd's dedication to Roch Grey on recto
[24A]	1 leaf with printing credits on verso
[24B]	1 blank leaf

Table 3.8. Cramer listing leaves, *Chevaux de minuit*

Le Gris (1984; 1987)

Le Gris, in her original 1984 essay, and the shorter 1987 English version, briefly describes the structure of *Chevaux de minuit*. The 1984 description is a listing of pages, characterized as either double, or triptych. (1984, p. 60) The presence of engravings is indicated by the letter G, and texts by the letter T. This more detailed description, however, still simplifies to a certain degree, overlooking the half-title and colophon at the beginning, noting only the first engraving. The alternating central sequences of five two-panel and four three-panel sheets are detailed.

1 hors-texte engraving (vignette)	G
3 triptychs (title page, dedication, page 1)	T; G
4 double pages (text)	T
1 triptych	T; G
4 double pages	T
1 triptych	T; G
4 double pages	T
1 triptych	T; G
4 double pages	T
2 triptych	T; G
4 double pages	T
3 triptychs	T; G
1 hors-texte engraving (vignette)	G
1 printing justification	T

The 1987 version (1987, p. 37) is reduced to an alphabetic representation: ABCDCDCDCBA. If A designates the beginning and ending sets of nested sheets, then B indicates the sets of three triptych sheets. C (nested two-panel sheets) and D (three panel sheets) represent the alternating central sequence. As noted in the 1984 listing, the central section consists of five sets of nested sheets and four triptych sheets, so the formula should therefore be extended to: ABCDCDCDC**D**CBA. It might well be clearer to not designate the two groups of three three-panel sheets with a single letter, but to rather repeat letters to represent individual sheets as follows: A BBB CDCDCDCDC BBB A. Although perhaps there should not be a distinction between the designation of the three-panel sheets in groups of three, and those alternating in the central section: A BBB CBCBCBCBC BBB A. The first and last sets of nested sheets should still be distinguished from those of the central section since they include engravings.

Baer (1988)

Baer again, while focused on Picasso's engravings, provides additional details about the book. (p. 251-266)

Baer No.	Description	Plate	Date	Bloch No.
934	*Cover*		<18 October 1955	809
935	*Hors-texte. Frontispiece.*		~3 April 1956	810
936	*Minuit,* page 6.	I	<22 April 1955	812
937	*Dédicace,* page 9.	II	<22 April 1955	811
938	*Fantastique,* p. 12.	III	<22 April 1955	813
939	*Romance,* p. 19.	IV	<22 April 1955	814
940	*Centaure,* p. 26.	V	<22 April 1955	815
941	*Funérailles,* p. 33.	VI	<22 April 1955	816
942	*Le courier,* p. 40.	VII	<22 April 1955	817
943	*La relève,* p. 47.	VIII	<22 April 1955	818
944	*S'échappe,* p. 50.	IX	<22 April 1955	819
945	*L'achevé,* p. 53.	X	<22 April 1955	820
946	*Hors-texte fin.*		~3 April 1956	821

Table 3.9. Baer list engravings, *Pismo*

Conclusions

Chevaux de minuit presented some confusion regarding the correct arrangement of the final pages as found in the copies examined, but there were no serious ambiguities or contradictions between the previous descriptions. Structural questions were resolved with the comparison and correction of a reduced format maquette with copies of the book.

3.4. *Le Courtisan grotesque* (1974)

This book, Iliazd's final publication, realized after many years of consultation with Joan Miró, was produced during Iliazd's physical decline the year prior to his death, which meant he was not able to personally attend to all the preparatory work as with his other books. Without the extensive involvement of his wife, Hélène, it could not have been accomplished. Despite its variations of Iliazd's idiosyncratic conventions, in a number of ways this book was more comparable to the deluxe illustrated editions produced by Tériade or Vollard: a relative large format, with lavish full-colour engravings, and in a larger edition. This greater number of copies was perhaps intended as a financial legacy for his wife after his death. Despite these similarities to more conventional books, Iliazd continued to experiment as he explored his conception of the illustrated edition.

Typography

With *Le Courtisan grotesque*, as he had since *La Maigre* in 1952, Iliazd exclusively used Gill Sans capitals for all typography. This text was set almost as conventionally printed books, with full lines of type in parallel horizontal rows, from the left to the right margin. Rather than concede entirely to convention, however, Iliazd introduced a variation. Parenthetical phrases that were italicised in one of the original editions he consulted were instead rotated as individual characters 90 degrees counter-clockwise. Once again, Iliazd defied convention and the convenience of his readers. To read through the text, it would be necessary to rotate the large book back and forth. In addition to Monluc's text, this book includes a title page, a Spanish introduction from an earlier edition, and a colophon.

Engravings

Miró's vibrant coloured engravings are immediately recognizable as his work, ludic and stylized. He produced fifteen full-spread engravings, which were however, divided into two compositions, to the left and to the right. He also engraved a decorative coloured title for the parchment cover. These engravings are unified in their bright colours and Miró's playful style, but also illustrate somewhat obliquely the picaresque account of a courtisan. Iliazd's most

striking and elegant books feature unified suites of engravings, and this is perhaps the most lavish example.

Sheets & pages

As noted, the full spread engravings for this book occupy fifteen sheets. Uniquely for Iliazd's books, each is numbered with a roman numeral from I-XV. The typeset texts consist of twelve sheets, featuring 24 pages. The sheets, rather than the pages, are numbered from 3-14.

Box & covers

This book, as were all of Iliazd's later publications, is housed in a cloth-covered box, rather than the parchment envelopes he fashioned for his earlier editions, as is the case with the other three books of this study. Within the box are first a paper cover, then the parchment cover with the engraved title, with a paper support, two successive paper covers, and guard sheets front and back.
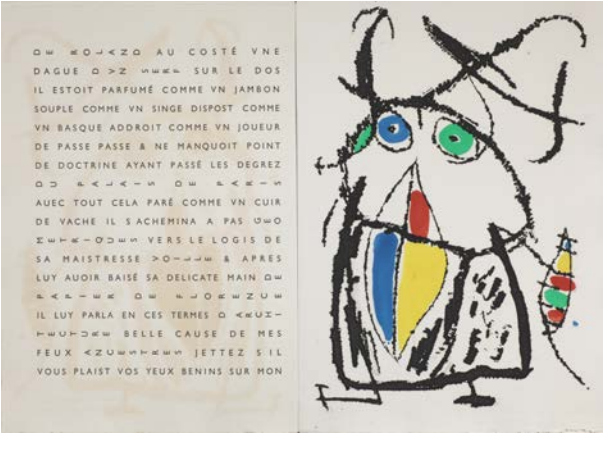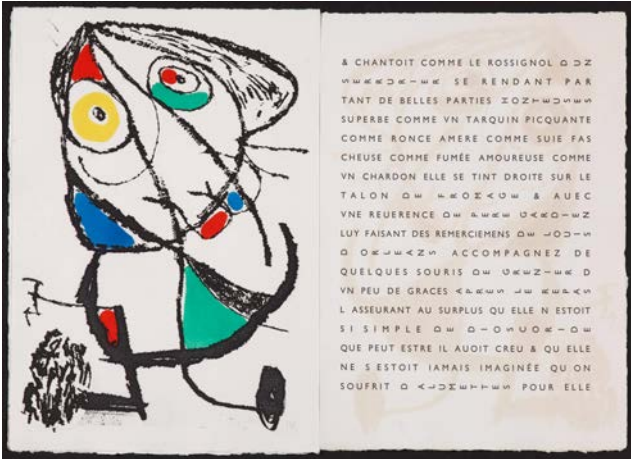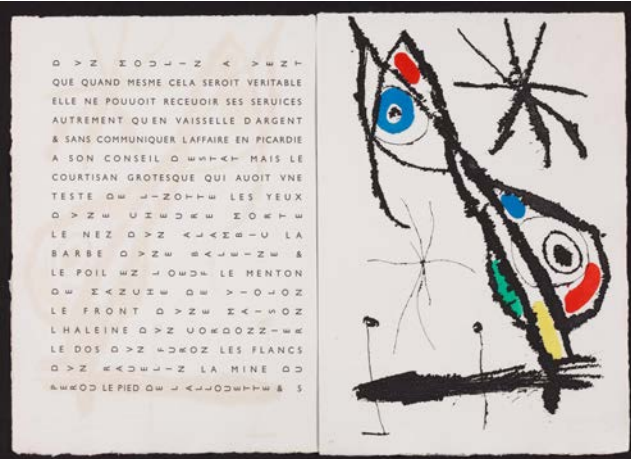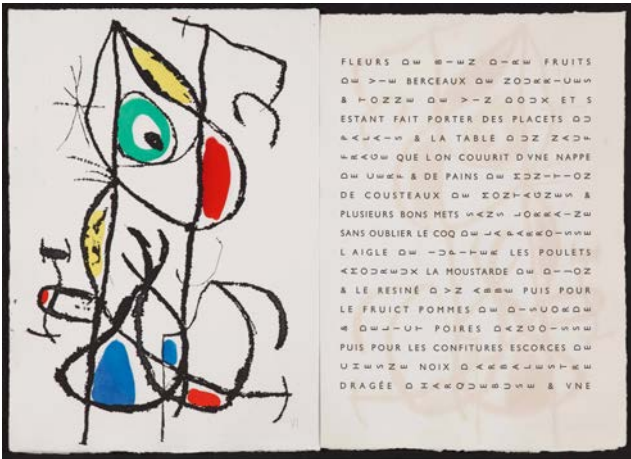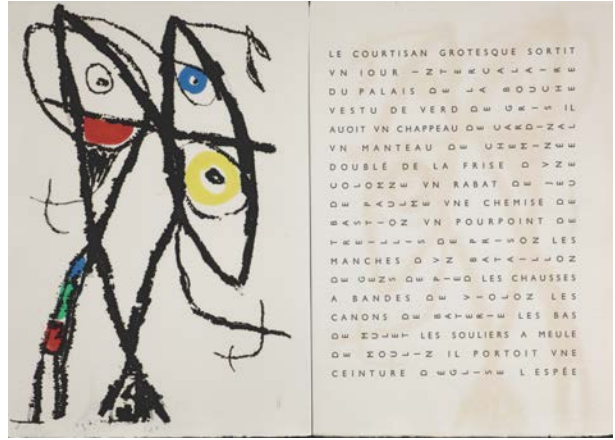
Figure 3.7. Selected page spreads, *Le Courtisan grotesque*
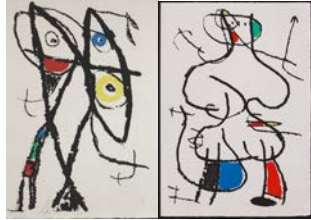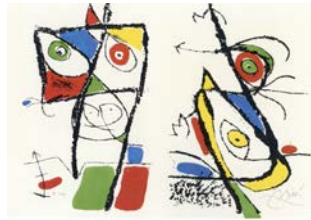
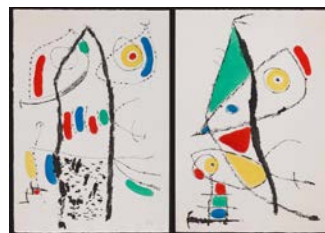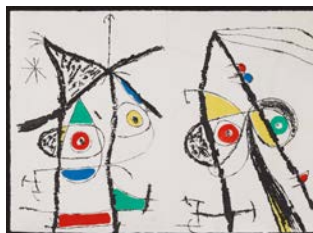**Figure 3.8. Engravings,** *Le Courtisan grotesque*

Previous descriptions

Chapon (1974b)

Chapon describes *Courtisan* as being composed of 30 sheets of Auvergne paper folded in two, in groups of two sheets, with 16 single-page colour illustrations and 7 double-page. (p. 215-216)

Le Gris (1984)

Much as she did for *Chevaux de minuit,* Le Gris also singles out this book to present its structure, indicating that there is an alternation of single engraved pages facing outward, and double engraved pages facing inward:

> external single engraved page
> internal double page of text
> external single engraved page
> external single page of text
> internal double engraved page
> external single page of text
>
> (p. 60)

Cramer (1989)

Cramer provides a collation of this book, this time in his catalogue raisonée of the books of Miró. He specifies 64 leaves, numbered in part, on 16 sheets.

Leaves	Description
[1-2]	2 blank leaves
[3]	1 leaf with title page on recto
[4]	1 leaf with engraving 2 (part 1) on verso I
[5]	1 leaf with engraving 2 (part 2) on recto
[6]	1 blank leaf
[7]	1 leaf with engraving 3 (part 1) on recto
[8]	1 leaf with page of text on verso (p. 2)
[9]	1 leaf with page of text on recto
[10]	1 leaf with engraving 3 (part 2) on verso II
[11]	1 leaf with page of text on recto
[12]	1 leaf with engraving 4 (part 1) on verso III
[13]	1 leaf with engraving 4 (part 2) on recto
[14]	1 leaf with page of text on verso
[15]	1 leaf with engraving 5 (part 1) on recto
[16]	1 leaf with page of text on verso (p. 4)
[17]	1 leaf with page of text on recto
[18]	1 leaf with engraving 5 (part 2) on verso IV
[19]	1 leaf with page of text on recto
[20]	1 leaf with engraving 6 (part 1) on verso V
[21]	1 leaf with engraving 6 (part 2) on recto
[22]	1 leaf with page of text on verso (p. 5)
[23]	1 leaf with engraving 7 (part 1) on recto
[24]	1 leaf with page of text on verso (p. 6)
[25]	1 leaf with page of text on recto
[26]	1 leaf with engraving 7 (part 2) on verso VI
[27]	1 leaf with page of text on recto
[28]	1 leaf with engraving 8 (part 1) on verso VII
[29]	1 leaf with engraving 8 (part 2) on recto
[30]	1 leaf with page of text on verso (p. 7)
[31]	1 leaf with engraving 9 (part 1) on recto
[32]	1 leaf with page of text on verso (p. 8)

Table 3.10A. Cramer listing leaves, *Le Courtisan grotesque*

Sheets	Description
[33]	1 leaf with page of text on recto
[34]	1 leaf with engraving 9 (part 2) on verso VIII
[35]	1 leaf with page of text on recto
[36]	1 leaf with engraving 10 (part 1) on verso IX
[37]	1 leaf with engraving 10 (part 2) on recto
[38]	1 leaf with page of text on verso (p. 9)
[39]	1 leaf with engraving 11 (part 1) on recto
[40]	1 leaf with page of text on verso (p. 10)
[41]	1 leaf with page of text on recto
[42]	1 leaf with engraving 11 (part 2) on verso X
[43]	1 leaf with page of text on recto
[44]	1 leaf with engraving 12 (part 1) on verso XI
[45]	1 leaf with engraving 12 (part 2) on recto
[46]	1 leaf with page of text on verso (p. 11)
[47]	1 leaf with engraving 13 (part 1) on recto
[48]	1 leaf with page of text on verso (p. 12)
[49]	1 leaf with page of text on recto
[50]	1 leaf with engraving 13 (part 2) on verso XII
[51]	1 leaf with page of text on recto
[52]	1 leaf with engraving 14 (part 1) on verso XIII
[53]	1 leaf with engraving 14 (part 2) on recto
[54]	1 leaf with page of text on verso (p. 13)
[55]	1 leaf with engraving 15 (part 1) on recto
[56]	1 leaf with page of text on verso (p. 14)
[57]	1 leaf with epitaph on recto
[58]	1 leaf with engraving 15 (part 2) on verso XIV
[59]	1 blank leaf
[60]	1 leaf with engraving 16 (part 1) on verso XV
[61]	1 leaf with engraving 16 (part 2) on recto
[62]	1 leaf with printing credit, copyright, copy number & signatures on recto
[63-64]	2 blank leaves

Table 3.10B. Cramer listing leaves, *Le Courtisan grotesque*

Jacques Dupin (1991)

As with Bloch and Baer for the engravings of Picasso, Jacques Dupin published a series of volumes collecting reproductions of Miró's graphic work. While his presentation is more expansive than that of Bloch, with full page colour reproductions for each engraving, rather than ganging them all on a single page like either Bloch or Cramer, he provides no additional information for the production of each engraving as does Baer, but just a brief summary of the details of the book on the first page.

Conclusions

Despite its large lavish format and greater than usual edition, produced with the complication of Iliazd's reduced involvement, this book, as examined in several collections, and as analyzed by the existing descriptions, did not present significant ambiguities, other than the usual misarrangement of unbound sheets. It does seem that the copy held by the Museum of Modern Art includes a single misfolded engraving, but this is just the anomaly of a single copy, as clearly indicated by the published consensus and the examination of other copies. Iliazd may not have ended his exploration of the illustrated deluxe edition as adventurously as might have been hoped, but he continued to the end with variations of his unique conventions.

4. Reading Iliazd II : comparative analysis with the promenade

Following the detailed examination of the structures of the four books of my corpus in the previous chapter, I will now comparatively analyze those books in light of the conception of the architectural promenade, as initially developed by Le Corbusier, and based on the stages proposed by Samuel, with my modifications. In this chapter I will demonstrate the kinds of insights that the promenade can provide into the experience of examining the illustrated books conceived by Iliazd.

4.1. Enclosures

Introduction

The equivalent of Samuel's Threshold, or the approach to a building, is the assortment of various containers, covers, and preliminary blank sheets of paper which characterize Iliazd's books. These elements include the box or envelope, the parchment cover, paper covers, and guard sheets. It should be acknowledged that, while not a primary focus of this study, that these papers were generally artisanal.[123]

There are variations of the elements of enclosure for the different books. These multiple layers of enclosure, of materials of various textures and colours, both protect and contribute to the experience of the books. The structural role of these layers is overlooked if emphasis is given exclusively to the central content of the book, to the text and images. Coron, for example, in his structural schematic for *Pismo*, almost entirely ignores this aspect of the book, providing only a

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[123] In citing bibliographic descriptions, the makes of a number of varieties of deluxe artisanal papers are mentioned, most commonly Arches. It must be emphasized that unlike his contemporaries who used such expensive papers for printing their editions, Iliazd generally only used them for covers and guard-sheets. The typeset texts and engravings of his editions were almost always printed on vintage Chinese and Japanese papers which he had located and stored. His final book, *Le Courtisan grotesque*, which he printed in a larger edition, while it included 18 copies on Japanese papers and 9 on Chinese papers, the majority, 83 copies, were printed on Auvergne papers. The only remaining mill in Auvergne is Moulin Richard de Bas. (www.richarddebas.fr) Arches, in production since 1492, while owned by a multinational corporation, continues to produce artisanal papers. (www.arches-papers.com)

visualization of the two three-panel guard sheets in addition to the central typeset texts and engravings.

While deluxe editions were typically sold in boxes, with the anticipation that the buyers would commission custom bindings, the multiple layers conceived and executed by Iliazd were intended to permanently house his books. The sequence of successive elements of enclosure is an extended approach, like the alley leading to the Maison La Roche. The identity of the book concealed within the enclosures is signaled, as well as demonstrating Iliazd's detailed conception of complex structures. The envelope and covers delay the examination of the contained book, pacing the viewer's experience. While most publishers would not concern themselves with such elaborate enclosures, for Iliazd, they were an essential aspect of his books. As an equivalent to Threshold, Enclosures is a clear and logical choice. The enclosing elements provide an approach to and retreat from the book within.

When Samuel discusses the first stage, she refers to the details of the various doorways, or entries, to Le Corbusier's buildings. The sequence of the elements of enclosure could be described as she does, as a number of incremental elements strung out along the route building up to the point of entry. (2010, p. 85) When Samuel describes the promenade as beginning in darkness and ending in light (2010, p. 85), the analogue for Iliazd's books is perhaps that when they are uncovered from the various enclosures, they are brought into the light from out of obscurity. While the elements of enclosures for Iliazd's books, like those of Samuel's first stage for Le Corbusier's buildings, constitute an approach, they additionally protect and conceal the book within. Samuel's threshold could be considered protective, in that it is an insulating space, but it is the outward physical structure of the building that protects and conceals its inner spaces.

Iliazd's approach to the enclosures for his books is similar to that for the books within them: he developed idiosyncratic conventions, with which he then experimented, introducing variations for each successive project. This was not a straightforward evolutionary development from simple to complex. Despite the fact that he was still developing his conventions, *Pismo*, an early book, involves a number of complexities. While the poetic text is an unbroken unity, Picasso's engravings are not a uniform suite. *Poésie* is a special case, as a collection of individual pages rather than a more unified work. *Chevaux* and *Courtisan* both feature unified texts, the first a suite of poetry and the second, a story in prose, as well as uniform suites of engravings.

117

Any exploration of the experience of Iliazd's books comprises various aspects. In terms of function, for the enclosures, the outer container is opened, and the contents are brought out, then the successive covers and guard-sheets are paged through to reach the book within. The enclosures protect the inner book. In terms of aesthetics, beyond the purely structural function of the enclosures, the viewer experience is one of direct contact with their materiality. The colours, textures, crafted form, ornamentation with titles or engravings – all typographic and illustrative elements – are an essential aspect of the viewer experience. The introductory aspect of the enclosures would include any signaling of the structure or identity of the contained book.

The various layers of enclosures, with their required actions of removal and successive openings, as they both conceal and announce in individual variations the inner book, also delay the examination of these books. This aspect of structurally-imposed delays in the viewing of the pages of typeset texts and illustrations is an important aspect of Iliazd's conception of the book. The removal of the contents from the parchment covers, in particular the tighter one of *Pismo*, can be cumbersome for one person. The viewer must then page through the covers and guard-sheets. The drawn-out pacing for this book is not as extreme as that for the individually quartered sheets of *Poésie*. There is, however, an anticipatory delay which is imposed on the viewer. Before reaching the core content of each of the four books, the viewer is aware of their titles, as well as the names of the collaborators for *Courtisan*. There are also indications of various characteristics of the books, in particular for *Pismo, Chevaux* and *Courtisan*.

It is not perhaps the case that each of the four suites of enclosures precisely and in every detail prefigure their respective books. The variations of each set of enclosures, however, evidence if not an absolutely unique approach, certainly a reconsideration of specifics for each book. Beyond their purely functional protective role, there is always a rich materiality to the enclosures, which represents an aesthetic aspect. The materials that form the enclosures are foregrounded by way of processes that encourage their handling and contemplation. The textures and colours of the papers, the craftsmanship of the parchment, and the presentation of typographic and engraved elements combine to produce an aesthetic experience which precedes any glimpse of the books within.

Previous descriptions

Of the previous descriptions of Iliazd's four books, only Chapon (taken here from his bibliographic descriptions in the 1984 UQAM exhibition catalogue), and Cramer (from his 1983 catalogue of Picasso's illustrated books and his 1989 catalogue of Miró's illustrated books) provide specifics of the enclosures of those books.

Pismo

Cramer indicates an outer container of a rigid parchment envelope, within which are two paper covers, the first textured and printed on the front, the second a support of Arches. Next, a parchment cover engraved with the title page illustration, supported by two sheets of gray cardboard. Finally, a cover of two sheets of Velin d'Arches. (1983, p. 132.) Chapon lists as within the envelope of rigid parchment: first, two protective paper covers, one of Arches, the other of rough beige paper, printed with the title; next, a parchment cover engraved with the title page illustration, with a double sheet of Arches under its flaps; finally, two sheets of Arches folded in three panels before and after the body of the book. (1984, p. 124-125) These two descriptions present some ambiguities.

Poésie de mots inconnus

Unfortunately, for *Poésie*, Cramer describes an unfolded rather than a folded version. (1983, p. 150) Chapon indicates that some copies of the book have an outermost two-part container of light cardboard, with the title blind-stamped on the back. Within that, a sheet of parchment serving as a container, also with the title blind-stamped on the back. Next, a parchment cover illustrated by Ribemont-Dessaignes with the direction: *Ne coupez pas mes pages*, and the title yet again blind-stamped on the back. Next, two double sheets of paper, within which are five covers printed with the names of the collaborators of the quartered sheets that each contains. (1984, p. 125-126)

Chevaux de minuit

Cramer lists, within a parchment envelope with the title printed on the back, a parchment cover illustrated with a dry-point engraving on the front, within which are three folded sheets of ochre Auvergne paper. (1983, p. 194) Chapon describes in more detail a parchment envelope titled on the back, within which are first a parchment cover with the title engraved by Picasso, with a support of Auvergne Richard de Bas, next, three folded sheets of Auvergne, the first folded outward, and finally, two folded sheets of Auvergne before and after the book within. (1984, p. 127-128)

Le Courtisan grotesque

Cramer describes within a slipcase and cover of cardboard covered in beige cloth, with the cover printed on the spine, next a cover of brown Auvergne paper, next a parchment cover illustrated on the front with a dry-point engraving, then a cover of Auvergne paper (three sheets folded in two). (1989, p. 450) Cramer's description presents ambiguities. Chapon ignores the slipcase and cover, beginning with a folded cover of brown fibrous paper, then a parchment cover illustrated with a colour engraving of the title, and with a support of Arches, then two covers of Arches, and finally at the front and back of the book within, two folded sheets of Auvergne. (1984, p. 132)

Ambiguities

In summary, upon examination, in contrast to what was indicated (particularly by Cramer): Within its parchment envelope, *Pismo* has a paper cover printed with the title, and a second cover of heavier paper which serves as a support, an illustrated parchment cover with an inserted support, then guard sheets at the front and back. Within a parchment container, *Poésie* has a parchment cover, a paper cover as support,guard sheets front and back, then uniquely, six paper section covers. Within its parchment envelope, *Chevaux* has a parchment cover with an inserted support, then two paper covers, and guard sheets front and back. *Courtisan* is housed in a cloth-covered box, within which is first a paper cover, a parchment cover with paper support, two successive paper covers, and guard sheets front and back. Some of these ambiguities might be explained by misunderstandings, but a few significant differences remain. To clarify the enclosures of the four books, structural schematics follow:
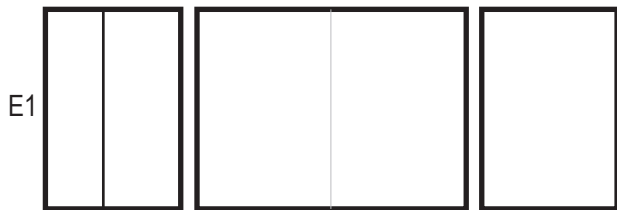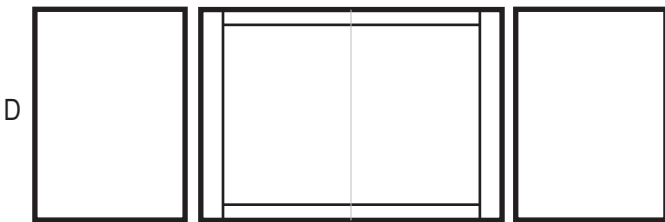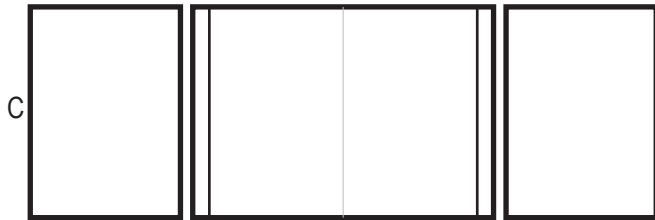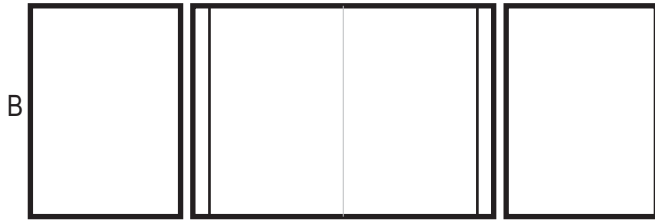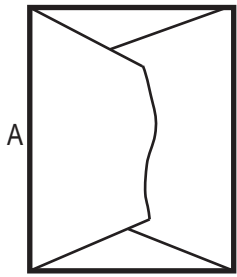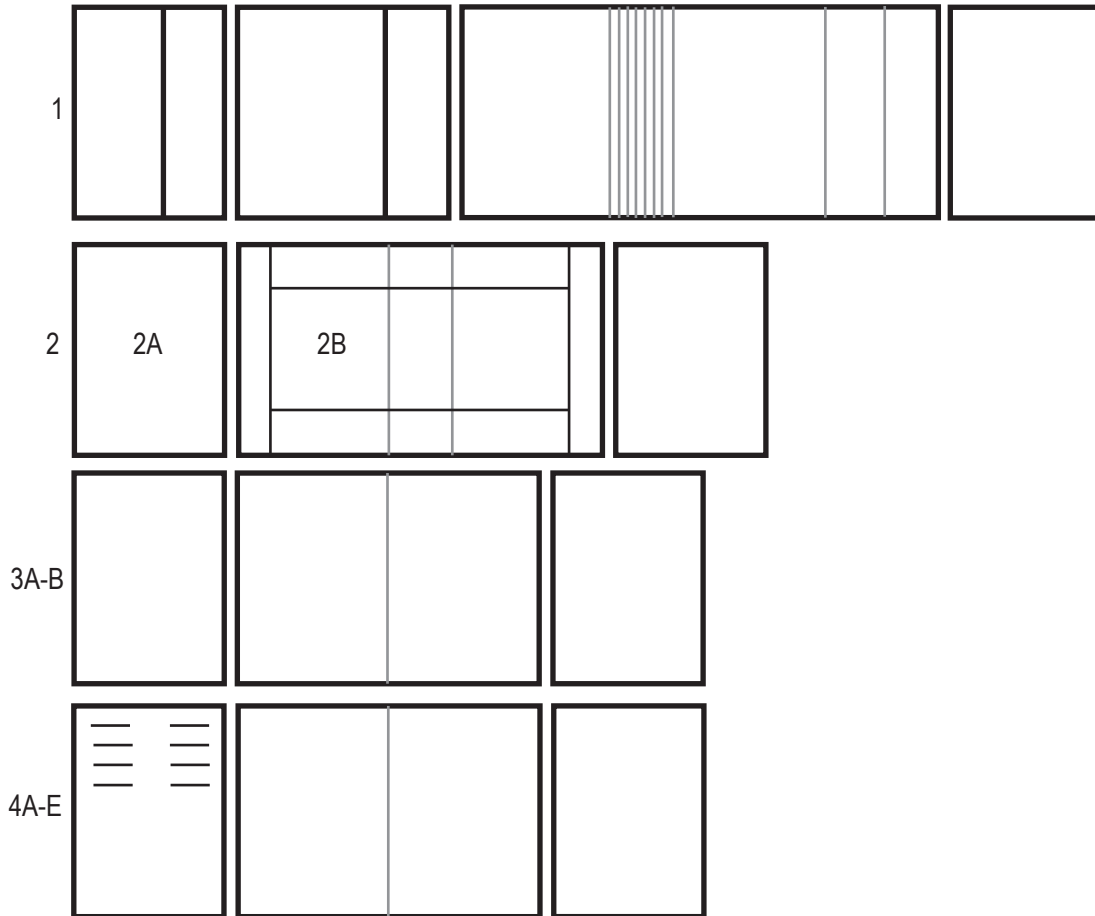
Figure 4.1. Enclosures, *Pismo*

Figure 4.2. Enclosures, *Poésie de mots inconnus*
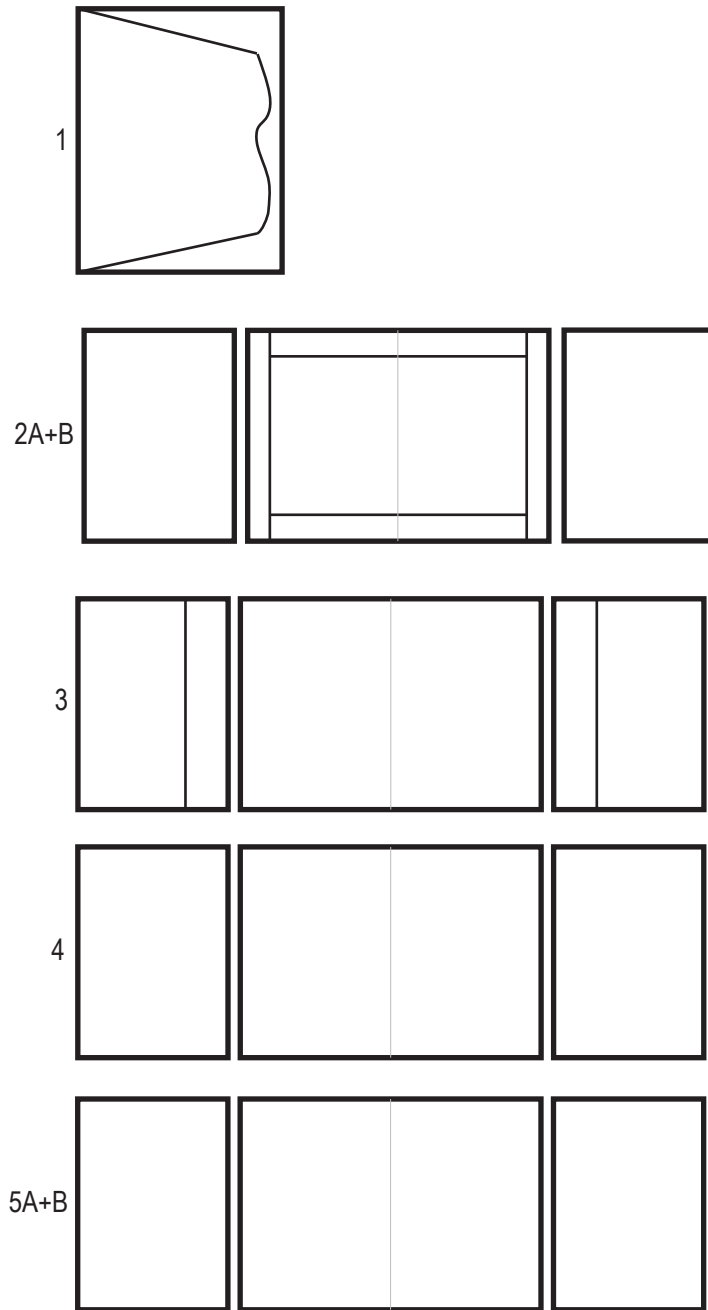
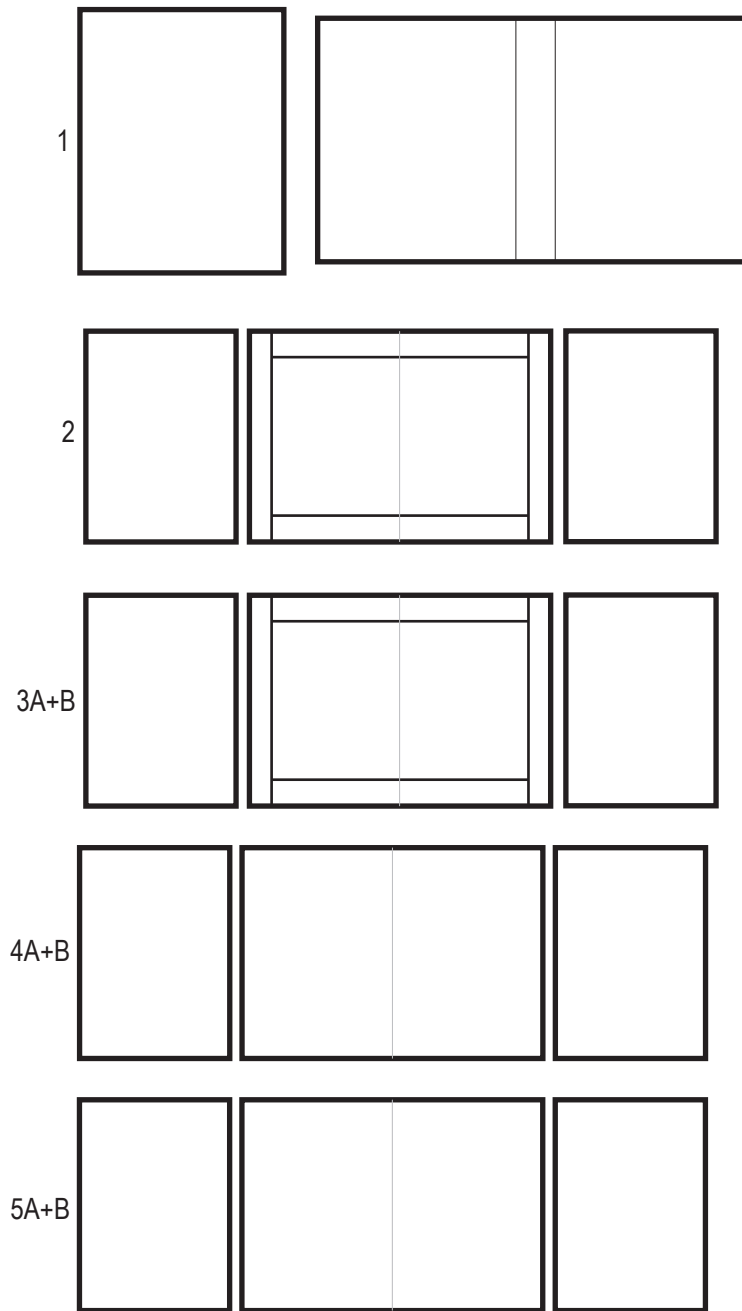**Figure 4.3. Enclosures,** *Chevaux de minuit*

Figure 4.4. Enclosures, *Le Courtisan grotesque*

Correlated descriptions

Following are individual listings of the layers of enclosures for each of the four books, based on both previous descriptions and repeated examinations of multiple copies:

Pismo

1	Parchment envelope
2a 2b	Paper cover, thin brown paper printed with transliterated Russian title, with side flaps, with a support of heavy cream paper, with side flaps
3a 3b	Parchment cover, Picasso's title page engraving, with flaps at the top, bottom and sides, with an inserted support of heavy cream paper
4a+b	Two three-panel guard sheets of heavy cream paper, front and back

Poésie de mots inconnus

1	Parchment partial container (open top & bottom), two flaps facing front, accordion-pleated edge, title blind-stamped on back
2a 2b	Parchment cover, engraved harp; *Ne coupez pas mes pages*; title blind-stamped on spine; with a support of cream paper
3a+b	Two cream paper guard sheets, front & back
4a-e	Five section covers, printed with names of artists and poets

Chevaux de minuit

1	Parchment envelope with title printed on back
2a 2b	Parchment cover; engraved title; flaps top, bottom & sides; with support heavy tobacco-coloured paper
3	Heavy tobacco-coloured paper cover; side flaps folded out
4	Second heavy tobacco-coloured paper cover; no flaps
5a+b	Two guard sheets, cream paper, front+back

Le Courtisan grotesque

1	Cloth-covered two-part box, with credits on spine
2	Heavy brown paper cover; flaps sides & top
3a 3b	Parchment cover; engraved title with coloured decorations; irregular flaps; with support cream paper
4a+b	Heavy cream paper cover; no flaps
5a+b	Two guard sheets, heavy cream paper; front & back

Table 4.1. Layers of enclosures for the four books

What these descriptions demonstrate are the highly complex thresholds Iliazd designed for each book. The varied colours and textures of papers produce specific aesthetic experiences which are central, rather than peripheral, to each book project. As my following close analyses demonstrate, Iliazd cultivated a complex interplay of colour, texture and weight to produce the threshold components of his books.

125

Comparative listing of enclosures

The categories of layers of enclosure are, first, box or envelope, then covers of parchment or paper, and finally paper guard-sheets. Each of the four books features all three categories of enclosures, but characteristics and positions vary. Below is a comparative listing of the layers of enclosures for the four books.

Pismo	*Poésie*	*Chevaux*	*Courtisan*
1: Parchment envelope	1 : Parchment container; title on spine/back	1 : Parchment envelope title on back	1 : Cloth-covered two-part box
2a: Paper cover, title 2b: Paper support			2: Paper cover
3a: Parchment cover, title+ 3b: Paper support	3a: Parchment cover, engr; title on spine 3b: Paper support	3a: Parchment cover, title 3b: Paper support	3a: Parchment cover, col title+ 3b: Paper support
		4a: Paper cover 4b: Paper cover	4a: Paper cover 4b: Paper cover
5a: Guard-sheet 5b: Guard-sheet	5a: Guard-sheet 5b: Guard-sheet	5a: Guard-sheet 5b: Guard-sheet	5a: Guard-sheet 5b: Guard-sheet
	6a: Section cover 6b: Section cover 6c: Section cover 6d: Section cover 6e: Section cover		

Table 4.2. Comparative listing of the enclosures of the four books

This table clarifies the layers of enclosures for each of the four books, including the additional layers which are not common to all the books. This arrangement also allows for the direct comparison of the comparable layers. The multiple elements of compound layers are grouped together, most commonly the paper supports under the flaps of the parchment covers. Comparing the elements of enclosure for the four books, each features an outer container, multiple covers, and guard-sheets. Given the function of each category of enclosure, they are ordered identically.

While all the books have an outer container, three of parchment and one of cloth-covered boards, only *Pismo* and *Courtisan* feature paper covers over their parchment covers. Within those parchment covers, only *Chevaux* and *Courtisan* include two successive paper covers. All four books have blank paper guard-sheets before and after the books proper, or the pages printed with typographic texts and illustrations. Only *Poésie* features five internal paper covers. Those additional section covers can be explained by the physical need to contain and deploy the quarter

sheets within. This is confirmed by the state of the variant unfolded copies of *Poésie*, like the Beinecke copy: there are no individual section covers or title pages, but rather a single sheet preceding them which combines all five individual listings from the folded edition. It seems that the section covers can be attributed to a practical physical solution to the book structure rather than an aesthetic choice. As for the decisions to include additional – beyond functional – paper covers before the parchment cover for *Pismo* and *Courtisan*, as well as after for *Chevaux* and *Courtisan*, there does not seem to be any direct connection with the structures or content of the respective books. These decisions, however, again reflect an individual reconsideration of the specifics of the elements of enclosure for each book.

As for the comparative location of titles and credits on the various enclosures, all but *Pismo* feature one or the other on the outer container, specifically titles for *Poésie* and *Chevaux*. *Pismo* first presents the title on the added title page over the parchment cover, while that also present for *Courtisan* is blank. All four books feature their titles on the parchment covers. Those of *Pismo*, *Chevaux* and *Courtisan* are emphasized as hand engravings by the respective artists, including decorative aspects, particularly *Pismo* and *Courtisan*, the first with a duplicate engraving of the inner illustrated title page, and the latter with coloured decorations. That of *Poésie* is de-emphasized as blind-stamped on the spine and by the prominent engraved illustration and directive text on the front cover. *Poésie* also features credits on the individual section covers. The beholder has been informed in each case before reaching the contained books of their titles, as well as the credits for *Courtisan*, while the credits for *Poésie* are presented at the beginning of each section.

Beyond mere identification, three of the four books signal aspects of the books within. *Pismo* features the title page from the book within engraved on the parchment cover. The engraving by Picasso, one of the more representational in the book, does not preview a unified suite of illustrations, as the degree of abstraction varies, but the viewer is still enabled to examine an illustration before reaching the book. *Chevaux* and *Courtisan* present hand-engraved titles, both of which reveal to the viewer the visual nature of the book illustrations: those of Picasso elegant in black, and those of Miró colourful and ludic. The unequal folded structure of *Pismo's* guard-sheets also preview the folding variations of that book. The engraving on the parchment cover of *Poésie*, however, does not really orient the viewer with the visual style of the illustrations, as they are each by individual artists, and vary widely.

Comparison by categories of enclosures

A comparison of the enclosures of the four books in terms of their three types (containers, covers, and guard-sheets) follows.

Containers

Iliazd himself prepared parchment envelopes to enclose his earlier deluxe editions. This is the case for three of the four books: *Pismo*, *Poésie de mots inconnus*, and *Chevaux de minuit*. For the later books, he had linen-covered boxes made, consisting of boxes with an open side, into which a rigid cover was inserted. This is the case for *Le Courtisan grotesque.* While the later boxes seem quite stable, without evident changes over the time since their production, the parchment covers and containers have yellowed, and some have become particularly brittle. That of *La Maigre*, not in the books of this study, is notoriously brittle. The degree of rigidity or stiffness is at least in part dependent on the design of the container. While both *Pismo* and *Chevaux* are envelopes, the folding of the second reduces its stiffness. That of *Poésie*, which is not closed at the top and the bottom, is also quite supple. The outer container of *Pismo* is a parchment envelope. That of *Poésie* is a parchment container with overlying flaps, open at the top and the bottom. That of *Chevaux* is a parchment envelope. Finally, the outer container of *Courtisan* is, as were all of Iliazd's later editions, a two-part cloth-covered slip-case and cover.

Comparing the functional aspect of these four outer containers[124], would probably rank them, in order of most to least protective, as first *Courtisan*, then *Pismo* and *Chevaux*, and last *Poésie*. The box containing *Courtisan* is the only rigid container, and the cover fits reasonably tightly into the slipcase. The two parchment envelopes enclosing *Pismo* and *Chevaux*, while without similar rigidity, completely enclose their respective books. The parchment container of *Poésie*, as it is open at the top and bottom, exposes the book within.

The two parchment envelopes for *Pismo* and *Chevaux* are the most similar, distinguished by the way in which they are folded, as well as the title on that of *Chevaux*. The parchment container for *Poésie* features a more complex structure, with accordion-like pleats on the left edge, overlapping flaps, and a blind-stamped title on the back. The slipcase and cover for

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[124] None of them is air-tight or water-proof.

Courtisan, featuring printed credits, is perhaps more refined and suited to housing a book. The tan colour of the cloth is neutral, comparable to the natural colour of the other three parchment containers. Iliazd adds an idiosyncratic detail with his name presented as his angular signature. As introductions to their contained books, the four containers vary. The parchment envelope of the first, *Pismo*, does not present either the title or the credits. That of *Poésie* is blind-stamped with the title, and that of *Chevaux* is printed with the title. Finally, the spine of the cover for *Courtisan* is printed with Iliazd's and Miró's names.

Covers

All four books include a parchment cover, as well as multiple paper covers. *Pismo* and *Courtisan* feature paper covers over their parchment covers. For *Pismo* there are two paper covers, the first of a thin rough brown paper, with side flaps, under which is a supporting cover of heavier cream paper, also with side flaps. *Courtisan* has a heavy rough brown paper cover, with flaps at the sides and top. The parchment covers vary considerably. That of *Pismo* has flaps top, bottom, and sides, with an inserted support of cream paper. That of *Poésie* features flaps top, bottom, and sides, without a paper support inserted under the flaps, but laid over a support sheet of cream paper. That of *Chevaux* has flaps top, bottom and sides, under which is inserted a support of heavy tobacco-coloured paper. Finally, that of *Courtisan* has wide irregular flaps, under which is inserted a support of heavy cream-coloured paper. Both *Chevaux* and *Courtisan* feature two additional paper covers under their parchment covers. Those of *Chevaux* are of the same heavy tobacco-coloured paper, the first with side flaps folded outward, the second without flaps. Those of *Courtisan* are of heavy cream-coloured paper, like the parchment cover support, both without flaps. Finally, *Poésie* uniquely features five additional paper section covers, which aid in the deployment of the quartered sheets.

In terms of cover aesthetics, apart from paper colours, each book varies. The parchment cover of *Pismo* is engraved with both an illustration and hand-lettered title by Picasso, identical to the title page within. The parchment cover of *Poésie* is engraved with Ribemont-Dessaignes's Surrealist harp over the direction to not cut the quartered book pages. For *Chevaux*, Picasso engraved an austere and elegant title which appears on the parchment cover. Finally, for *Courtisan*, there is a lavishly decorative coloured title on the parchment cover, engraved by Miró. These last two, while neither includes an illustration, both signal the engravings within:

Picasso's somewhat angular, defined by outlines without any shading or cross-hatching for a more realistic representation, and Miró's contrasting brightly coloured and ludic figures.

The position and specifics of the introductory details presented on the covers vary. The title for *Pismo* appears twice, first on the first paper cover, transliterated, then hand-lettred by Picasso on the parchment cover. The engraving of the complete title page is unique among Iliazd's books. The title of *Poésie* is blind-stamped on the spine of the parchment cover, de-emphasized by both its subtle appearance and the more prominent engraving and injunction on the front. That of *Chevaux* is engraved by Picasso on the parchment cover, and that of *Courtisan*, engraved by Miró, also on the parchment cover. Finally, the five section covers of *Poésie* present the names of the poets, arranged alphabetically, as well as the artists, for the quartered sheets included in each.

For the books with parchment covers and flaps on all sides, while not bound, the underlying paper support sheets are locked in position by the now brittle parchment, which their removal would probably shatter. The support sheets for *Poésie*, however, are only secured by the side flaps of the parchment cover. It seems also that for *Pismo*, the succeeding heavy paper cover is intended as a support for the first paper cover of thin brown paper. In both cases, the paper supports are only secured by the flaps of the preceding cover, so that in a number of copies, they are not positioned correctly.

Guard-sheets

All four books feature two guard-sheets of heavy cream paper, within the covers and before and after the typeset texts and printed illustrations of the books within. Those of all but *Pismo* are similar, but the folding structure of the guard-sheets of that book exemplify its broader atypical folding structure. Both of these guard-sheets are folded into three panels, two of regular page width, and the third narrower, with the narrow panel facing outward, the first forward, and the second backward. *Pismo* also includes two additional engraved guard-sheets, included with the other engraved and printed sheets of the core of the book. These guard-sheets, however, are all blank.

Protective approach

Obviously, the primary functional role of the various layers of enclosures is to protect the book within, but as with Samuel's Threshold, they also constitute an approach to the work within. These layers also both conceal and reveal details of that book. The specifics of revelation vary between the four books. For *Pismo*, the title appears twice in the enclosures: first, typeset in transliterated Russian on a paper cover, and second, hand-lettered by Picasso in a duplicate of the inner engraved title page, but engraved on the parchment cover. In the case of *Chevaux*, Picasso hand-lettered the title, which was engraved on the parchment cover. For *Courtisan*, on the spine of the linen-covered box, Miró's name is typeset, and Iliazd's angular signature is printed. There is also a detailed engraving by Miró of the hand-lettered title with details of decoration and colour on the parchment cover. These various elements of identification are incomplete, signaling the more detailed information on the title pages of the books.

There is a role for colour in the materials of the enclosures. For the two books (*Pismo* and *Chevaux*) which, as many of Iliazd's books feature only black engravings, various brown papers are used in combination with the heavy cream papers of covers and guard-sheets. These browns become more intense: while for *Pismo* there is a light brown paper cover, *Chevaux* features multiple heavy sheets of a rich tobacco colour, as support for the parchment cover, and for two succeeding paper covers. For *Courtisan*, over the parchment cover there is one of heavy paper in a rich brown colour. The papers used for the enclosures are heavy artisanal papers. The brown and tobacco-coloured papers have a rougher texture than the cream papers. For *Courtisan*, the most richly colourful of Iliazd's books because of the large colour engravings by Miró, the parchment cover prefigures this with a decorative engraved hand-lettered title with elements of colour.

The textual elements of the enclosures include both typeset and engraved hand-drawn letters. For *Pismo*, there is both a simple setting of that transliterated title, as well as a hand-engraved Cyrillic title by Picasso. Miró also hand-engraved the title of *Courtisan* for the parchment cover. These two hand-drawn titles prefigure the engravings within: the austere elegance of those of Picasso, and the lavish colourful decorations of Miró. That of *Poésie* features the most subtle typography: blind-stamped reliefs of the title on both the back of the parchment envelope and the spine of the parchment cover. In this case, the identification of the enclosed book is de-emphasized with its secondary position. The spine of the cloth-covered box

131

for *Courtisan* is printed not with the title, but with the names of Miró and Iliazd. The production of the two names is mixed: that of the artist is typeset, while that of the publisher is a reproduction of his angular signature.

Conclusions

The details of the somewhat complex enclosures of these four books demonstrate the extent of Iliazd's conceptions of the structures of his illustrated books. The selection of the elements of enclosure as an equivalent to Samuel's first stage of Threshold seems logical given the role of the multi-layered containers of Iliazd's books, one congruent with the idea of Threshold. The enclosures have both functional and aesthetic roles. They protect the books they contain from light and dust, and they also signal the identities of those books, as well as some aspects of their appearance. Their materiality of textured and coloured folded papers, parchment, typography and engravings prefigures the richer and more complex states of the books they announce. These multiple layers of approach pace the viewer's navigation, delaying the ultimate uncovering of the books within. They initially conceal the books they contain, but also gradually reveal details of their contents. Just as Le Corbusier planned the many small details of the extended entrances to his buildings, Iliazd also developed the conceptions of the sophisticated enclosures of his books. And just as for Le Corbusier the entrance was an essential element of the experience of his buildings, so too for Iliazd, the experience of his books began with their uncovering from their complex containers.

4.2. Auxiliaries

Introduction

Samuel's second stage, Vestibule, is represented in this modified scenario as Auxiliaries, or the secondary printed pages other than the central pages of principal content, those bearing the typeset texts and engravings. The most common categories of these pages are title pages and colophons. Others include dedications and half-titles, and in the case of *Pismo*, the list of included sheets. The guard-sheets for *Pismo* are not only included among the Auxiliaries, but also with the Core. Guard-sheets are always included with Enclosures, as they are among those elements which contain the central content of the book. In this case, these two guard-sheets are also part of the Core, since they feature engravings.

Beyond the Threshold, Samuel's Vestibule is also referred to as the sensitizing vestibule, and is the first interior space, into which the visitor enters and is then initiated into the experience of the building. Samuel states of this space: "it sets the scene for what is to come, it forces the reader to engage, to focus and to participate." (2010, p. 90) It is interesting that she uses the term *reader* to describe a visitor to a building, encouraging the idea of textuality. While all the auxiliary pages in effect sensitize the viewer, providing understanding at the beginning of the experience, the title pages in particular identify in more detail the specific book, following the signal of the titles provided among the elements of enclosures. My modification of Samuel's stage is quite congruent with both her concept and the function of her stage in the experience of a building. The purpose of both versions of this stage is initiation into the experience of a constructed space. This stage allows the viewer to pause to prepare before proceeding. This delay seems meditative. Perhaps the viewer anticipates the exploration of the spaces that await.

Previous descriptions

On the final sheet of *Pismo* where Iliazd lists the fifteen sheets of the book to indicate the order and groupings of those sheets, he includes the two engraved guard-sheets. Coron, in his schematic diagram and listing of sheets of *Pismo* adds to the engraved guard-sheets the two additional blank guard-sheets, for a total of seventeen sheets. This is, of course, contrary to what Iliazd specified, and also to what Cramer, Chapon and Baer indicate, as they follow Iliazd's

model. Beyond these mentions of the guard-sheets of *Pismo*, none of the descriptions of the books provide additional details of the pages designated here as auxiliaries. Cramer does list all the pages, including those of the auxiliaries, for the four books. While all the pages are listed, their relationships are unclear, such as the fact that for *Chevaux*, at the beginning, the half-title and the colophon are printed on the same sheet, as well as at the end, Iliazd's dedication to Roch Grey and the production credits also appear on the same sheet. Given that there are no detailed listings of this category of pages, there are no additional ambiguities.
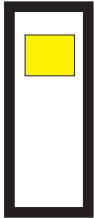
Following are structural schematics for the Auxiliaries of the four books:
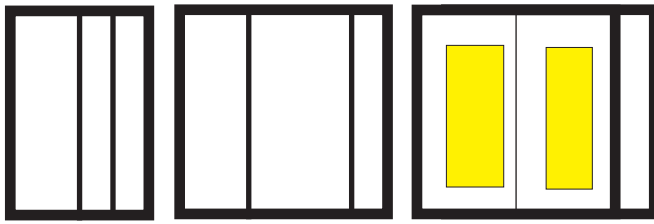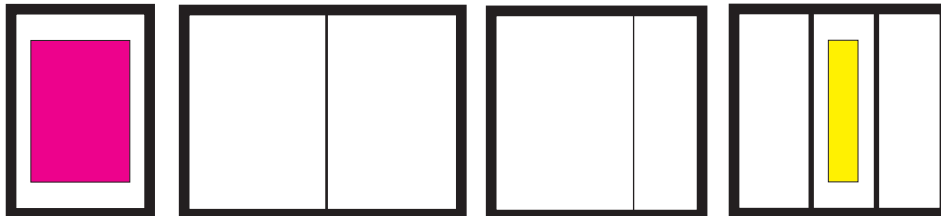
Colophon & Title page (Spanish) (Sheet [3])
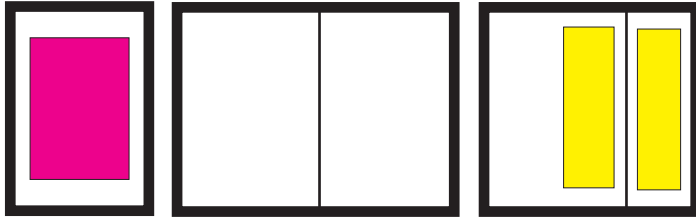
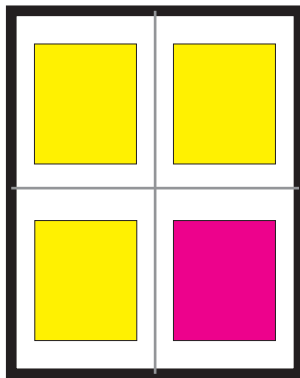Colophon & Title page (Russian) (Sheet [5])
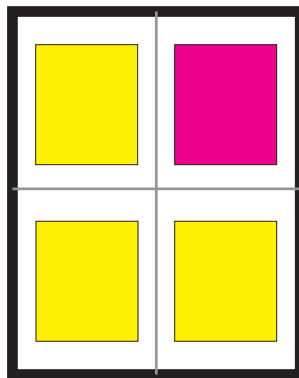
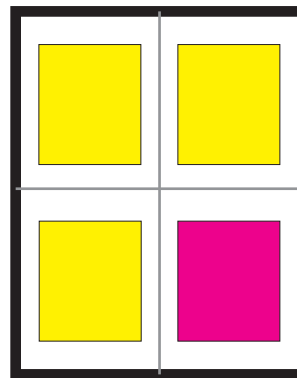Dedication (Sheet [6])

List of sheets (Sheet [14])

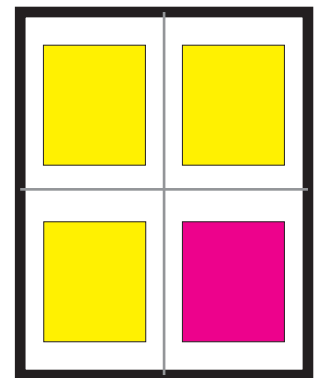**Figure 4.5. Auxiliaries,** *Pismo*

Title page & credits
(Sheet [1])

Dedication
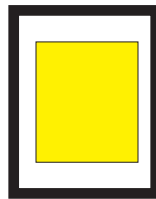(Sheet 2)

Colophon & signature
(Sheet 3)

Production credits
(Sheet 26)

Note to binder

Figure 4.6. Auxiliaries, *Poésie de mots inconnus*
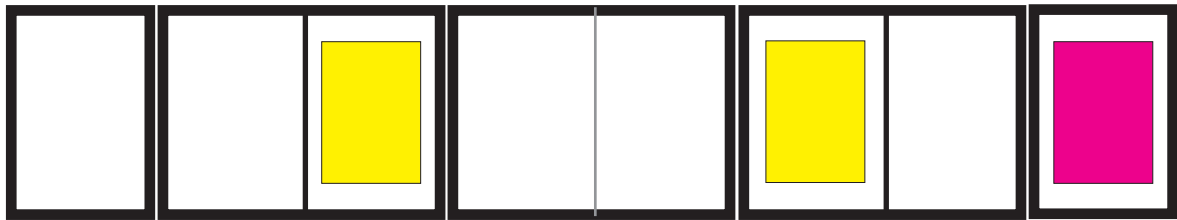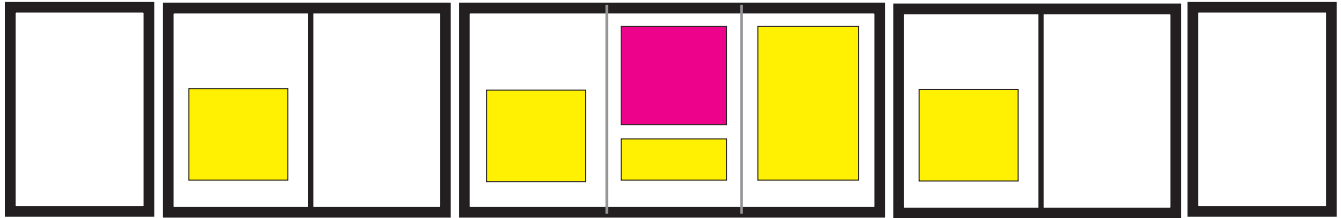
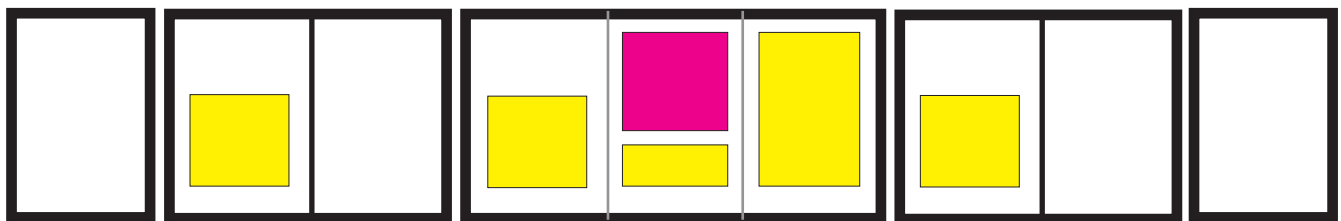Figure 4.7. Auxiliaries, *Chevaux de minuit*
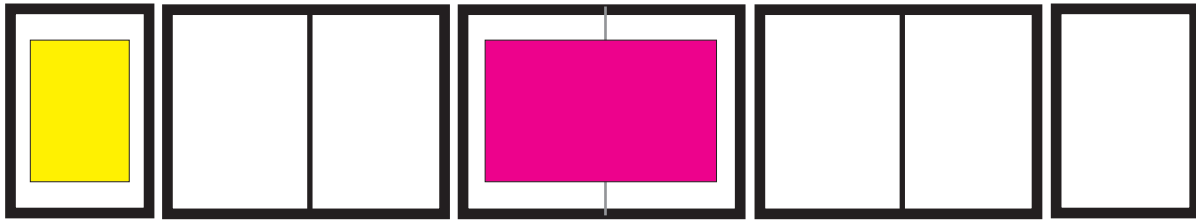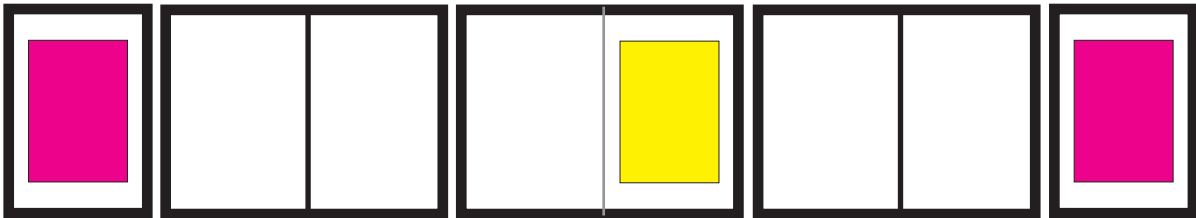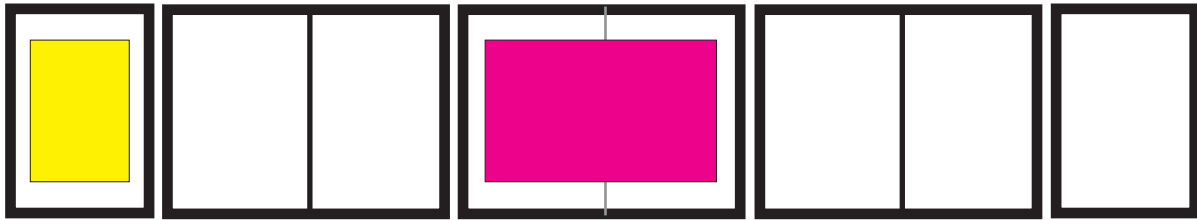
Title Page
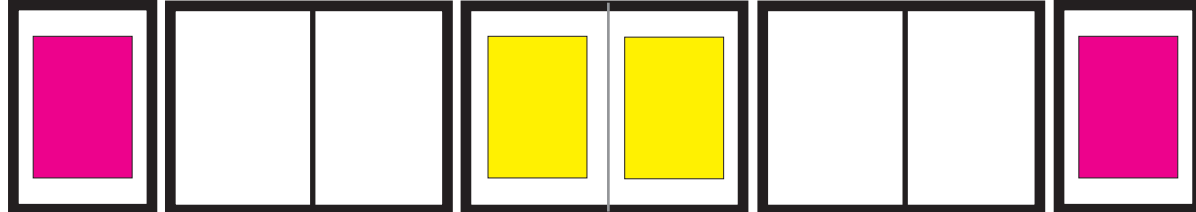
Note to reader (Spanish)

Colophon

Figure 4.8. Auxiliaries, *Le Courtisan grotesque*

Title Page
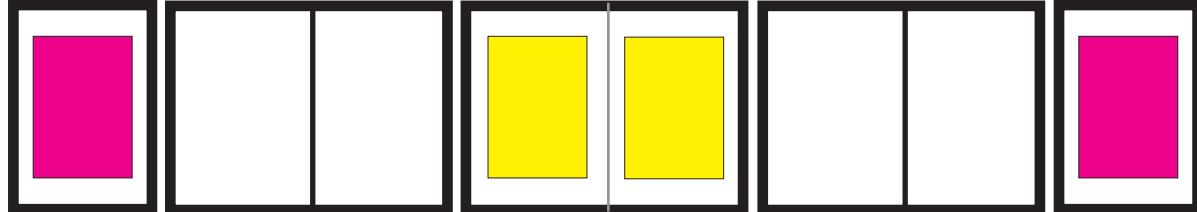
Note to reader (Spanish)
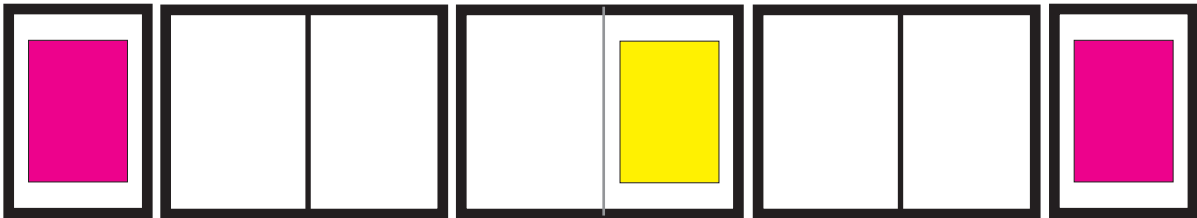
Colophon

Figure 4.8. Auxiliaries, *Le Courtisan Grotesque*

Comparative listing of auxiliaries

The categories of auxiliary pages include title pages, colophons, and notes. Each of the four books feature pages in each of those three categories, but specifics vary from book to book, as the following table indicates.

Pismo	*Poésie*	*Chevaux*	*Courtisan*
		[1] Half-title	
		[2] Colophon; signatures	
[3a] Title page+col (Span) [3b] Engraved title page [3c] Title page+col. (Russ)	[3] Title page	[3] Title page; engr.	[3] Title page
[4a] Dedication [4b] List of sheets	[4] Dedication	[4a] Dedication (R Grey) [4b] Note (Adieu R Grey)	[4] Note to reader (Span)
	[5a] Colophon [5b] Production credits	[5] Colophon 2; credits	[5] Colophon; signatures
	[7] Note to binder		

Table 4.3. Comparative listing of auxiliary pages

This table clarifies the layers of auxiliary pages, arranged by categories, including those which are not common to all four books. This arrangement allows for the direct comparison of the respective layers. Examining the elements of auxiliaries, each book features a title page, colophon, and dedication or note. *Chevaux* also includes a half-title, while *Pismo* is distinct from the other books, with three separate title pages, two of which also include colophons, as well as a unique list of the sheets. *Poésie* features two colophons, with one dedicated to production credits, and a note to the binder.

Comparison by categories of auxiliaries

A comparison of the auxiliaries of the four books in terms of their categories of types follows. These categories include title pages, colophons, and notes, which are mostly dedications. To indicate the relative positions of the different categories of auxiliary elements, they are at times separated out.

139

Title pages

Pismo features three separate title pages, the first of which is typeset in Spanish, probably as a courtesy to Picasso, including the name of the publisher: *Latitud Cuarenta y Uno,* printed on the right page of a folded sheet. The second title page is an engraving by Picasso, including a hand-lettered title in Russian, an incorrect attempt of which is crossed out. This engraving also appears on the parchment cover. The third title page, typeset in Russian, like the Spanish one, is printed on the right of two narrow facing pages.

All sheets of *Poésie* are folded in quarters, including the first one, which is unnumbered, and bears an engraving in the lower right quadrant. The title is printed across the top of the sheet, while columns in the upper left and right quadrants list respectively the poets and the artists. At the lower left is printed the publisher, and the date as: *An 1919 et 30*, which combine for the publishing date of 1949.

The half-title of *Chevaux* is printed on the front page of the second of the first two nested sheets. The title page is printed on the inner pages of the subsequent three-panel folded sheet, author and title on the left panel, an engraving and the publisher on the central panel, and on the right, the names of Iliazd and Picasso, listing Cannes as well as Paris, another courtesy to the artist, who lived there at the time.

The title page of *Courtisan,* printed on the front page of the first two nested folded sheets, lists the author, the artist Miró and Iliazd. The type is larger than that of the other three books, and features two lines rotated horizontally, from left to right, first a parenthetical listing of one of the author's supposed pseudonyms, and second, Iliazd's name. This is the first indication of the typography of the entire book, with the rotation of parenthetical information which had been italicized in one of the original editions.

Colophons

Pismo features colophons, first in Spanish, second in Russian, facing the respective typeset title pages. The left page facing the first presents colophon information, including the numbers of copies of different papers, and the credits for the typeset texts and the engravings. The colophon facing the final Russian typeset title page, like the Spanish one, is printed on the right of two narrow facing pages, but is rotated sideways, featuring the signatures of Picasso and Iliazd, as well as a copyright notice in French and English.

The third and the twenty-sixth and final sheets of *Poésie* are both colophons. Each features an engraving in the lower right quadrant, with text in the other three quadrants. The first of the two specifies the edition, and the numbers of the variant types of copies, including the specific copy number, signed and dated by Iliazd, with the copyright notice in French and English at the lower left. The latter features production credits, with the blocks of type overprinted offset in red.

On the back page of the same folded sheet of *Chevaux* bearing the half-title is a colophon specifying the edition, the numbers of copies of the variant types, the specific copy number, the signatures of Iliazd and Picasso, the date, and a copyright notice in French and English. Also on the back page of the inner of the last two nested sheets is a colophon with production credits.

On the inner right page of the second of the two final nested sheets of *Courtisan* the colophon is located, specifying the numbers of copies of the variant types of the edition, the specific copy number, and the signatures of Miró and Iliazd. At the bottom of the page are succinct production credits, and a combined date of the completion of the printing and a copyright notice. Also indicated on this final sheet are the dates of the two original editions with which Iliazd produced his book: 1630 and 1621.

Notes

There are several types of notes, principally dedications, but also including variants, and these notes are located in different positions in the four books. After the three successive title pages of *Pismo*, two of which are accompanied by colophons, there is a dedication, consisting solely of one name, *Olga*, Iliazd's muse for this book.[125] There is also the final sheet that Iliazd provided for this unbound book, listing the fifteen sheets and their groupings. This is the only note of this type for any of Iliazd's books.

On the second quartered sheet of *Poésie*, between the title page and the colophon, arranged around an engraving in the upper right quadrant, Iliazd states the purpose of this book, to first illustrate the cause of his companions, and also in memory of those no longer living: his wife, Ibironke Akinsemoyin, as well as Taeuber-Arp, Artaud, Ball, Huidobro, Khlebnikov,

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[125] Olga Djordjadze, 1913-2007.

Poplavsky, Schwitters, and Terentiev. At the back of the fifth inner cover are two quartered sheets, held together by a single stitch on the upper edge. On the face of the first is the text: *Avis muet au relieur* (*Silent notice to the binder*), reprising the injunction on the parchment cover (*Ne coupez pas mes pages*) to not cut the top edges of the quartered sheets, which might seem to be conventional untrimmed pages.

Additionally, complicating the categories of auxiliaries for this book, while the five internal covers are indeed section covers, the texts printed on their faces are not titles but credits for the poets and artists featured on the contained sheets. Then of course, each folded sheet is printed on its verso with credits, the first three only for the artists. These credits face forward, identifying each quartered sheet, except for that of the final one of the second section, sheet 11, with a poem and engraving by Bryen, printed on the lower left rather than lower right quadrant of the verso, so that when folded, it appears backward- rather than forward-facing. This seems to be the result of an uncorrected error. While such apparent production errors are rare, they are not surprising, considering the complex constructions of all the elements of Iliazd's books.

Following the first two nested folded sheets of *Chevaux*, of which the second bears the half-title and colophon, there are two successive three-panel sheets preceding the poem, each with a central engraving. The first is the title page, while the second is a note from Roch Grey for her poem of 1936, which remained unpublished until Férat convinced Iliazd to take on this book project. The second is Iliazd's dedication to the poet (*Adieu d'Iliazd a Roch Grey*), located on the inner of the final two nested sheets, on the front page. Printed on the inner right page of the second set of two nested folded sheets of *Courtisan* is a note to the reader in Spanish from one of the original editions (*Al lector*), which is identified by Kramer as published in Toulouse in 1621. (Monluc 2007, p. 632)

Initiation

The purpose of this stage of Iliazd's books, like Samuel's stage for Le Corbusier's buildings, is the initiation of the visitor or viewer. This process of initiation goes beyond the more basic signaling found in the first stage. All that was revealed in the enclosures was the title of each work, and in the case of *Courtisan*, the names of the artist and publisher. Additional information is provided here, varying from book to book in specific detail. This process of initiation includes the detailed identification of each book and its artistic and artisanal collaborators. Beyond

identification, there are also varying dedications, from the simple name of Olga Djordjadze (*Pour Olga*), to the listing of deceased collaborators of *Poésie*, to finally, the two dedications of *Chevaux*, that of the poet, and that of Iliazd to the poet, Hélène d'Ottingen, who wrote poetry and texts and painted using different pseudonyms. Djordjadze was Iliazd's muse for the suite of poems he wrote for *Pismo*, and the deceased poets who contributed to *Poésie* included his second wife, Ibironke Akinsemoyin. Other notes include the unique ordered list of sheets at the back of *Pismo*, and the "Note to the reader," in Spanish, from one of the editions of *Courtisan*.

Uniquely, proceeding the title page, *Chevaux* presents a half-title, reprising the simple statement of title found in the first stage, followed by a colophon, which reveals the numbers of copies printed on two different papers, comprising 52 and 16 examples respectively, for a total of 68. The specific copy number is also provided, as well as the signatures of Iliazd and Picasso, and the copyright notice is located at the bottom of the page. The colophons of each of Iliazd's books indicate the relatively small size of these editions, much smaller than those of Tériade (usually 250), and smaller even than those of Kahnweiler (usually about 100).

All four books next present their title pages. *Pismo* is distinctive, with three successive sheets combining title pages with colophons. Two are typeset, the first in Spanish, and the third in Russian, while the second is an illustrated engraving with a hand-lettered Russian title by Picasso. The third title page includes the signatures of Picasso and Iliazd, as well as the specific copy number, and a copyright notice in French and English. That of *Chevaux* is probably the most elegant, printed on a three-panel sheet, with an engraving by Picasso in the centre panel.

The title page of *Poésie* lists the poets and artists, with the title at the top and a copyright notice at the bottom. Typography occupies the upper two and lower left quadrants, and there is an engraving the lower right quadrant. *Courtisan* features a simple typographic title page. Of the four books, *Pismo* has two typographic and one engraved title page, and that of *Courtisan* is typographic. *Poésie* features a typographic title page, accompanied by an engraving. The respective title pages perhaps provide the most essential initiations to the experience of the four books: the details of their titles and artistic contributors. The colophons add the specifics of their respective books: the numbers of copies printed on different types of papers, and the artisanal

collaborators. These listings reveal that it was always Imprimerie Union[126] that printed the texts of all the books Iliazd produced in Paris. The engravings were generally printed by Lacourière and Frelaut.[127] Beyond the listing of ordered sheets at the back of *Pismo*, and the dedications, the introductions provide yet additional initiations to those books including them. Iliazd's dedication to Roch Grey is a tribute to the broad artistic production of a polymath Modernist, who was unknown for the relative obscurity of her work, which was compounded by her use of multiple pseudonyms. This tribute serves as an epitaph. Her own dedication to her suite of poems, unpublished at her death, celebrates various people whose work was enabled by their horses. The Spanish introduction to *Courtisan* provides an initiation to this work contemporary to its original publication.

The auxiliary pages provide more detailed visual previews than the limited signalling of the enclosures of the books with the presentation of both integrated and adjacent engravings. Picasso's engraved title page reprises the engraved parchment cover to present one of the more representational of the suite of engravings which he produced for *Pismo*. The first two folded sheets of *Poésie* demonstrate the form of that book as a collection of individual poetic texts and engravings and lithographs by different artists. The three-panel title page of *Chevaux* introduces the use of alternating triptych sheets unique to that book, as well as Picasso's uniform suite of engravings. While Miró's engraved cover for *Courtisan* signals his involvement with decorations characteristic of his work, the two successive full-spread colour engravings first folded within the sheet printed with the title page, then folded outside of the two page spread of the Spanish introduction, are the first two of the suite of engravings produced for this book.

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[126] Imprimerie Union (//imprimerie-union.org), founded by Volf Chalit (1878-1956) and Dimitri Snégaroff (1885-1959) in 1921, worked initially with Russian émigrés in Paris. Iliazd printed his final dra, *LidantYU fAram* there in 1923, and continued to print all his texts at Union. Louis Barnier (1924-2000), who married Chalit's granddaughter, Lucie Strouzer (1930-) in 1950, after an apprenticeship become the director of Union in 1957, and specialized in printing the texts for art publications and deluxe éditions. Union was sold in 1989 to André Dessertine, director of Imprimerie Hardy, and closed in 1995.

[127] Lacourière et Frélaut were celebrated Paris art engravers, specializing in intaglio and lithography for the greatest artists and art publishers, founded in 1929 by Roger Lacourière (1892-1966), who retired in 1957. Jacques Frélaut (1913-1997), who had begun working with Lacourière in 1938, took charge after Lacourière's death. Lacourière et Frélaut closed in 2008. (www.centredelagravure.be)

Perhaps the most important initiatory aspect of these context-providing Auxiliaries is their presentation of the distinctive page structures of each of the four books. Those of *Pismo* present the two variations of page foldings: equal halves and one third-two thirds widths. Those of *Poésie*, as all the succeeding sheets with poetry, are folded in quarters, and both feature engravings in one of the four quadrants. Those of *Chevaux* present first two nested conventional two-panel sheets, followed by two three-panel triptych sheets, with spare angular arrangements of type surrounding central engravings of horses by Picasso. Finally, those of *Courtisan* establish the alternation of both the fold directions of the individual sheets bearing respectively typography or full-spread colour engravings by Miró, and the resulting alternation of typography facing out, engraving facing in, and engraving facing out, typography facing in.

Conclusions

Most of the elements introduced in this second stage of Auxiliaries are quite similar to those of the books of Iliazd's contemporaries. Despite this more typical aspect, this stage, much like the first stage, Enclosures, and its analogue, is also congruent in many respects with the original stage proposed by Samuel, the Sensitizing Vestibule, where the visitor is initiated into the experience of the building. The various title pages, colophons and notes provide the viewer with detailed information about the artistic and artisanal collaborators for each book, precise details about the editions, as well as specifically identifying the particular copies. The notes, including dedications and introductions present yet additional information about the texts and their authors. The engravings and the typeset texts printed on the sheets of this section provide the viewer with an anticipation of both the appearance and content of the central text and integrated engravings. Finally, the structures of these secondary pages anticipate those of the central and primary pages of the respective books, each of which is atypical from those of more conventional books, but which also present individual variations achieved by Iliazd in his experimentation with the forms of his publications.

4.3. Core

Introduction

Samuel's third stage, which she calls Questioning (savoir habiter), a relatively vague descriptor, consists of an exploratory navigation of the first level of a building. The equivalent for Iliazd's books is proposed as Core, meaning the pages of central content comprising both typeset texts and illustrations. This modified stage diverges significantly from Samuel's original stage in that it includes the entire remaining structure, rather than just the first level, or a portion of the structure. In effect, the basic navigation is completed in this third stage, leaving the two final stages for re-examination and analysis. This distinction is reduced, however, by the fact that it must be logically assumed that further explorations would be undertaken of the additional levels of Le Corbusier's buildings in the course of the ascent. So in effect, this stage would be repeated for each level, resulting in the exploration of the entire structure.

The navigation of Iliazd's books is limited to their central texts and illustrations, excluding consideration of their structural complexities. For the four books of this study, the principal texts are most commonly poetry, as was the case with the majority of Iliazd's books. This is the situation for three of the four books: *Pismo*, *Poésie de mots inconnus*, and *Chevaux de minuit*. The final book, *Le Courtisan grotesque*, features a prose text. The illustrations, almost entirely engravings, vary widely among the four books.

Typographic texts

The text of *Pismo* is in Russian, set in Cyrillic characters, all capitals, like the Roman characters of the other three books. This text consists of twelve pages on five sheets, in the form of a suite of poetry, with six stanzas of four lines on each page. The sound-based texts of *Poésie*, in several different languages, many of them inventions without literal meaning, consist of manipulated type set on 22 quartered sheets. The text of *Chevaux* is a single poem, which is not set in conventional stanzas. There are two variations of page structures: single three-panel sheets alternating with double two-panel sheets, all of which are printed with poetry. There are a total of eight three-panel sheets, printed with 24 pages of sparse manipulated type, as well as five sets of double two-panel sheets, printed with 30 pages of denser type set at varying insets. Finally,

the text of *Courtisan* consists of 24 pages printed on 12 sheets, in full-page prose blocks as opposed to the shorter poetic lines of the other three books.

Illustrations

The illustrations of *Pismo* are six black engravings which are separated from the pages of text. Three precede and three follow the typeset text. Each of the sheets of *Poésie* features an illustration integrated with the type. Most of the illustrations are engravings, except for a few lithographs, the only ones among Iliazd's books. Most of the illustrations are black, with a few in colour, and the majority are limited to a single quadrant of a sheet, while some occupy two quadrants, and one, all four quadrants, with type only around its borders. Each of the eight three-panel sheets of *Chevaux* features a central engraving. Finally, *Courtisan* features twelve colour full-spread engravings, folded alternately inward and outward. Structural schematics for the Cores of the four books follow:

1D

4A

6D   7C

8A   8B   9A   9B   9C   9D 8C   8D

10A   10B 11A   12A

13A

15A
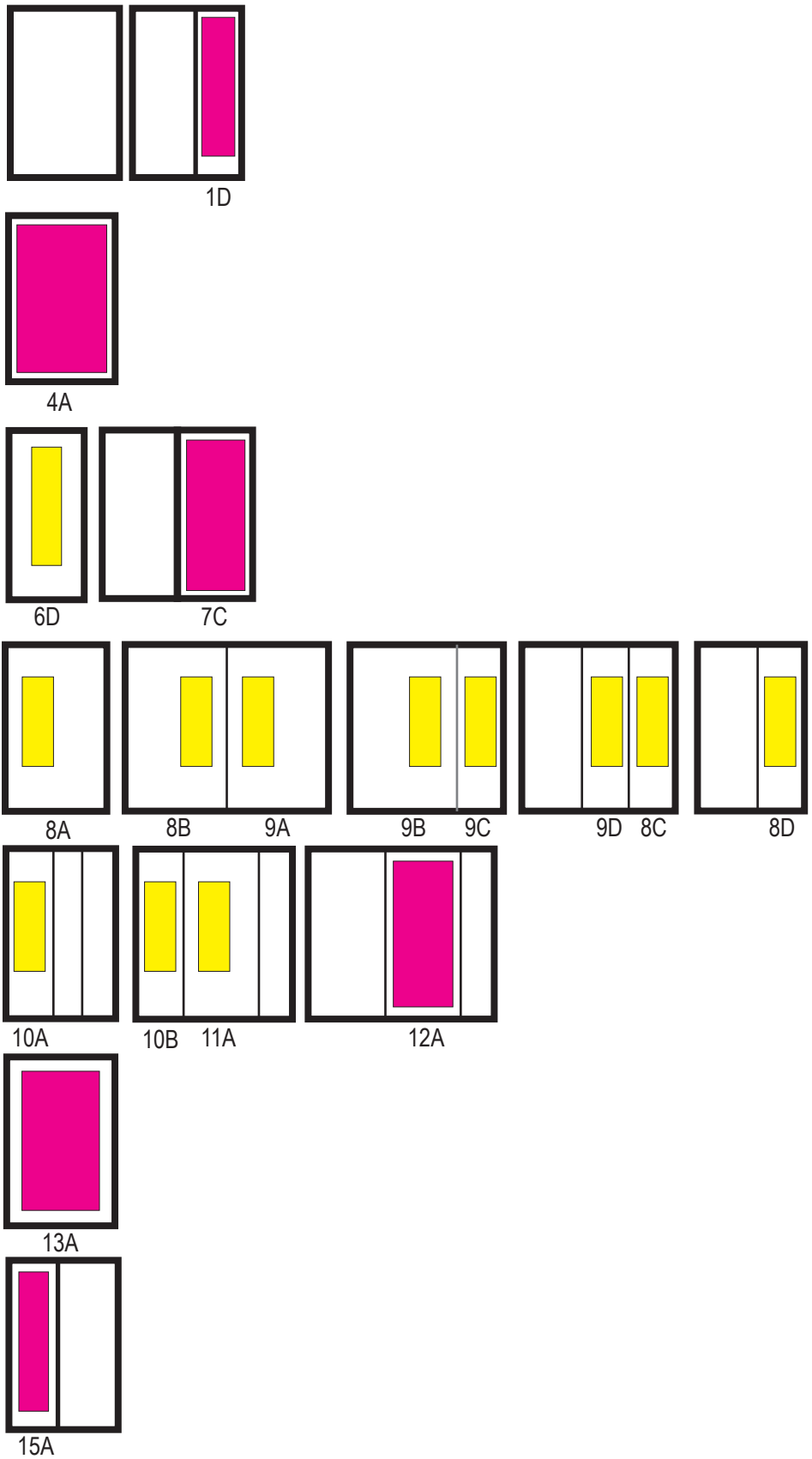
Figure 4.9. Core, *Pismo*
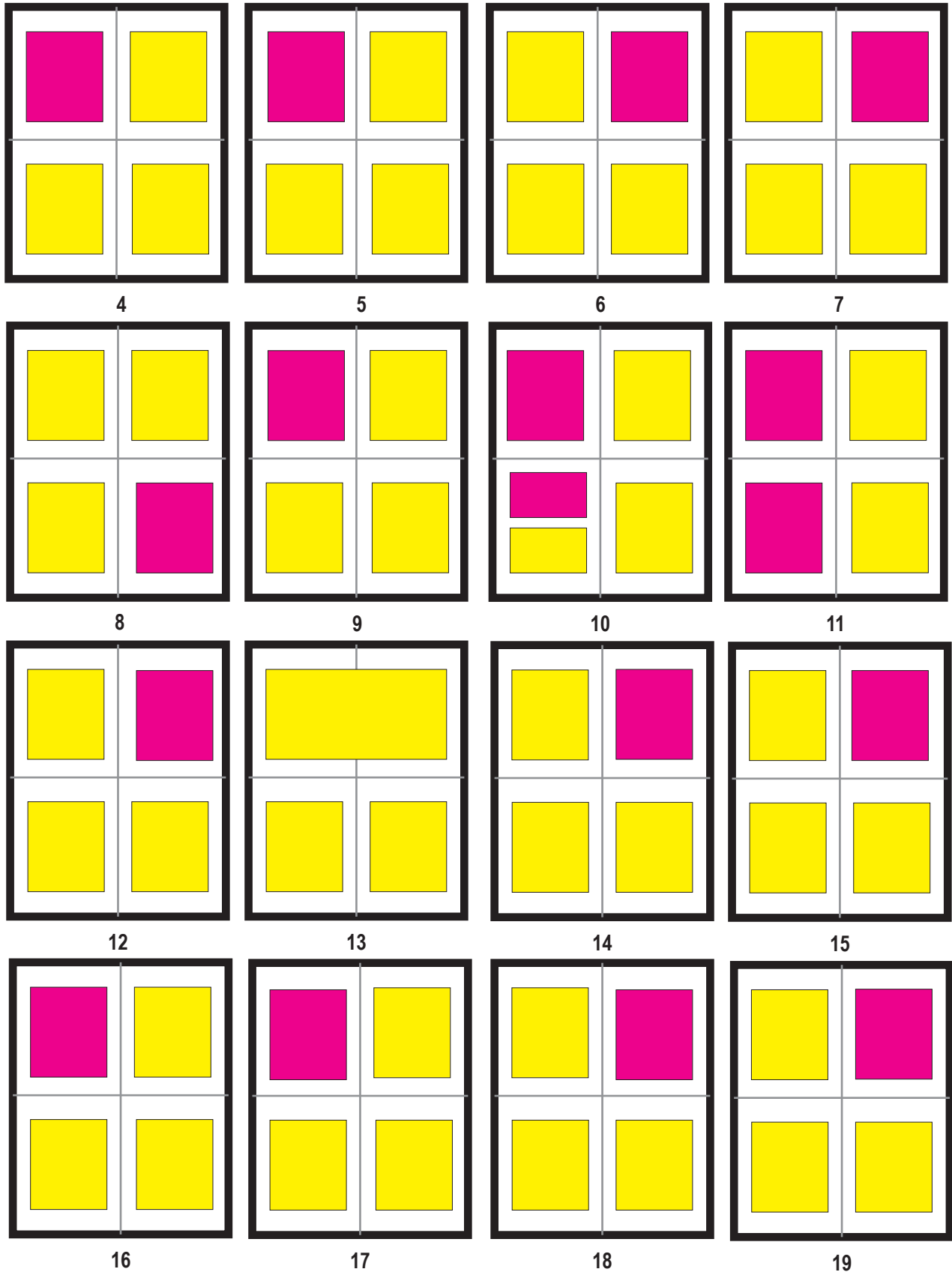
Figure 4.10A. Core, *Poésie de mots inconnus*
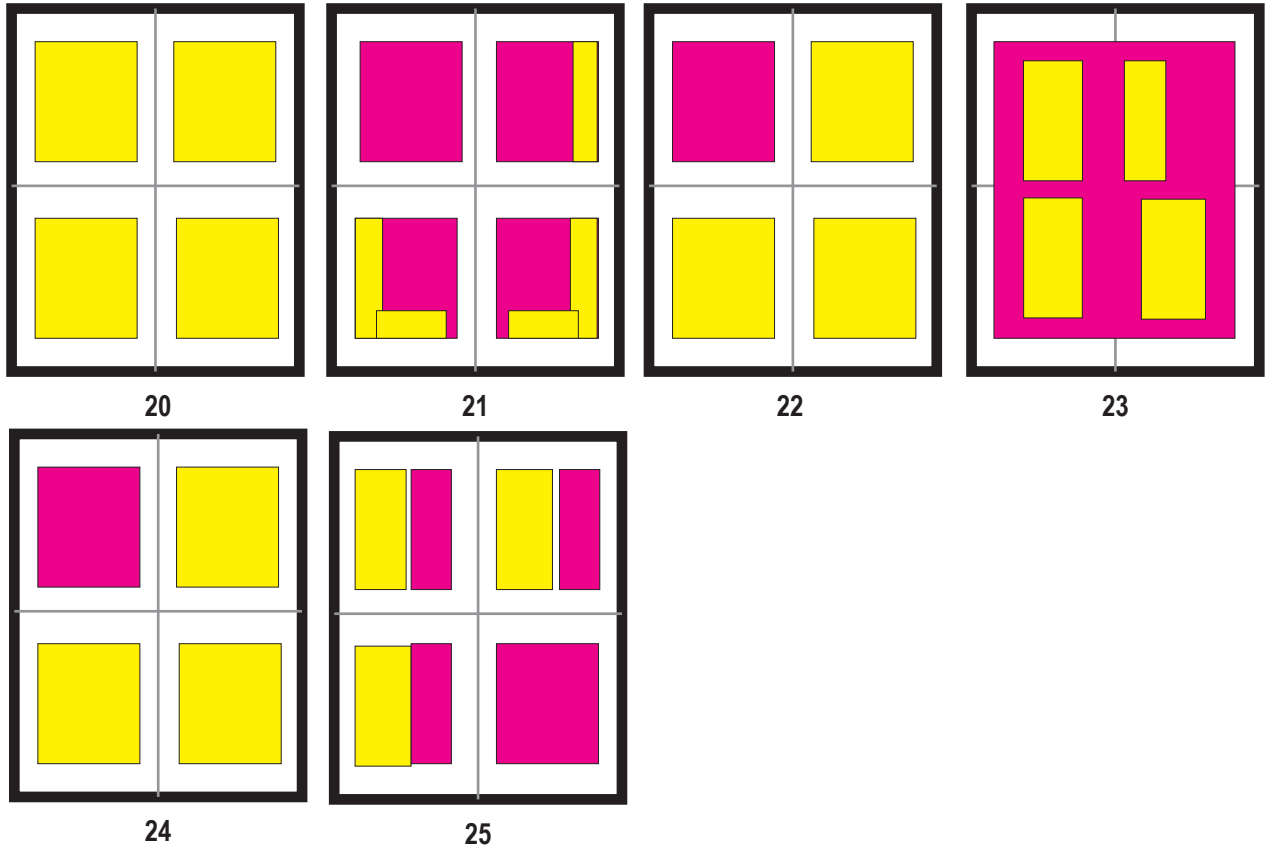
Figure 4.10B. Core, *Poésie de mots inconnus*
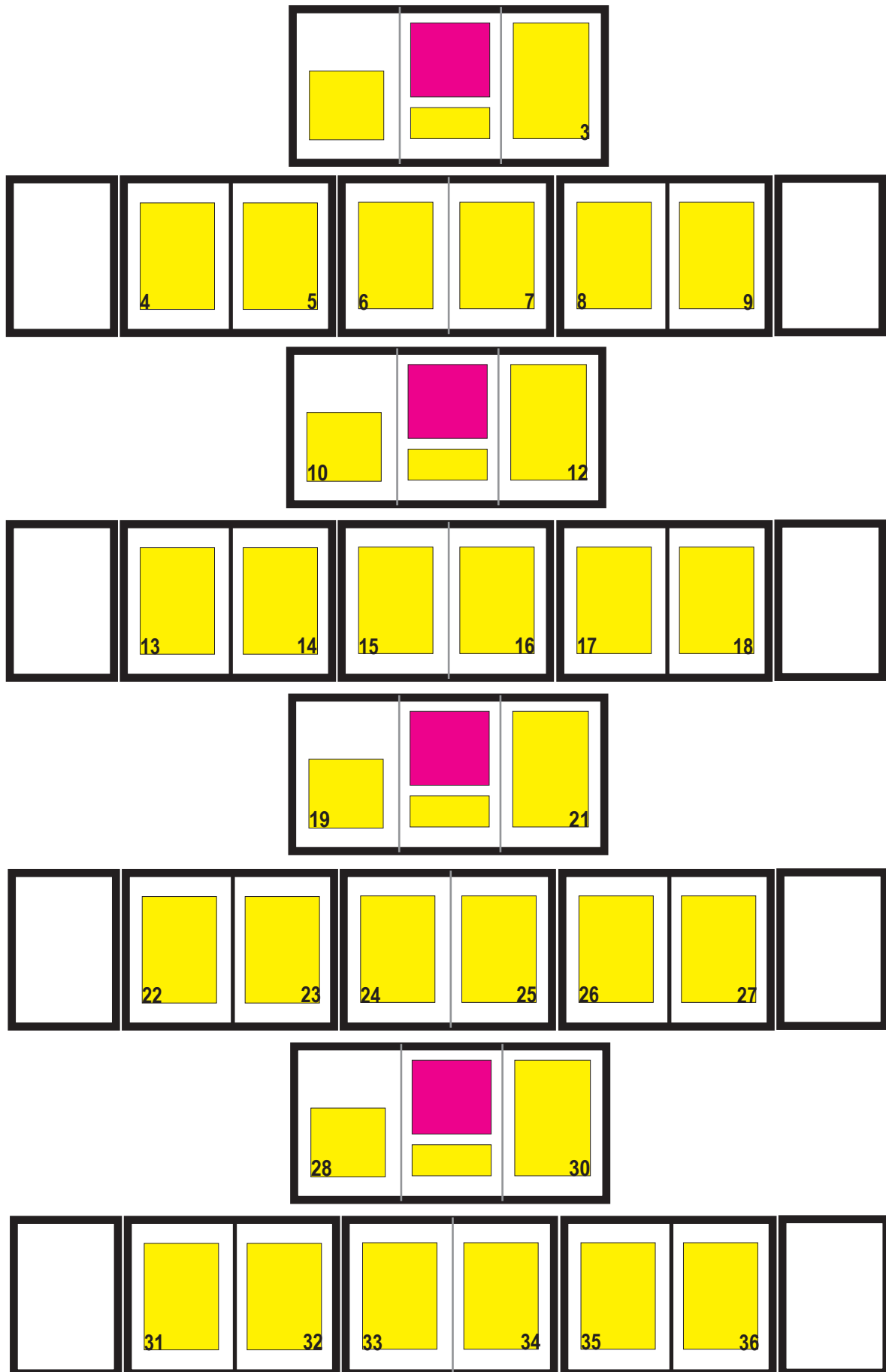
Figure 4.11A. Core, *Chevaux de minuit*
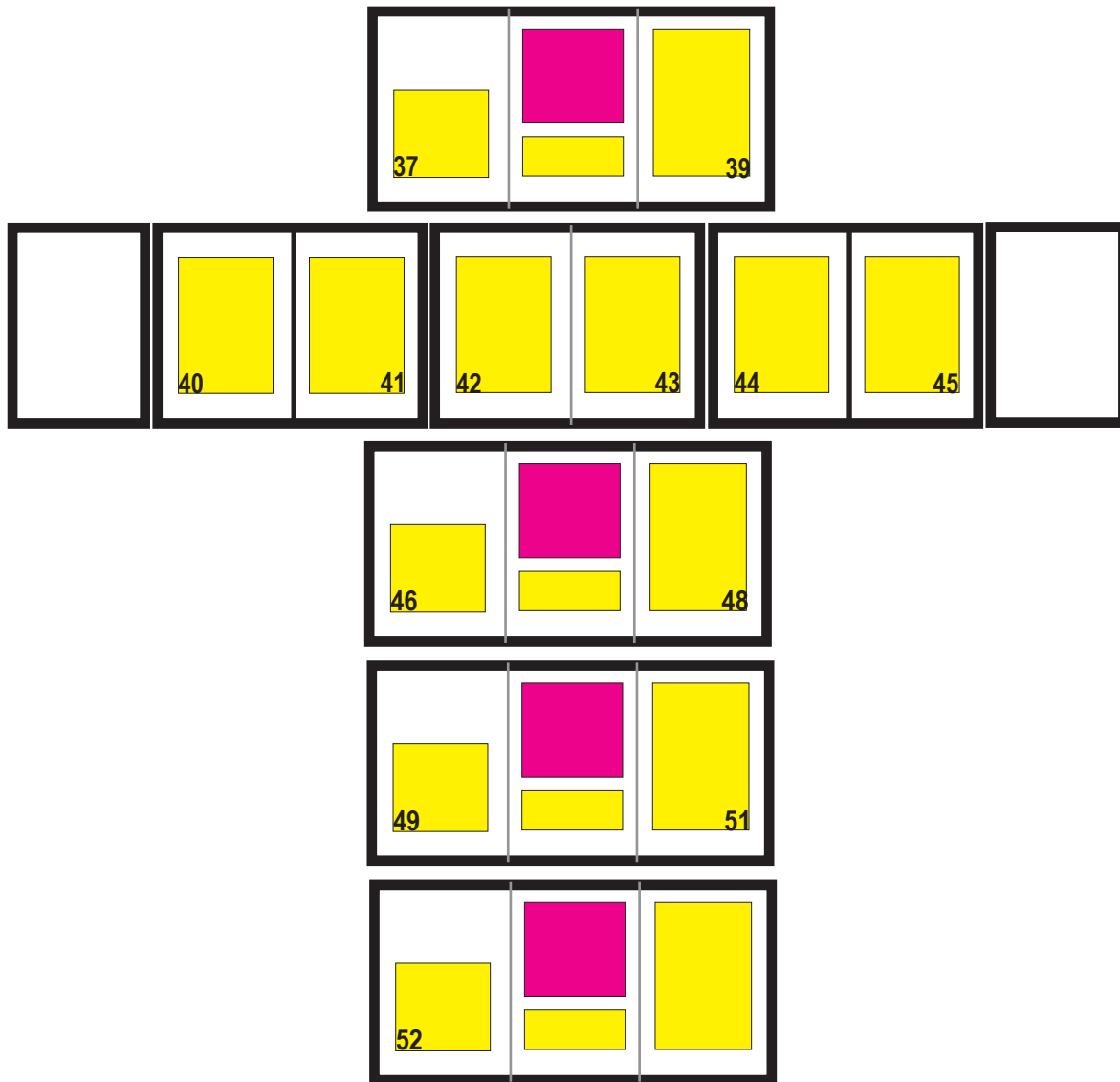
Figure 4.11B. Core, *Chevaux de minuit*
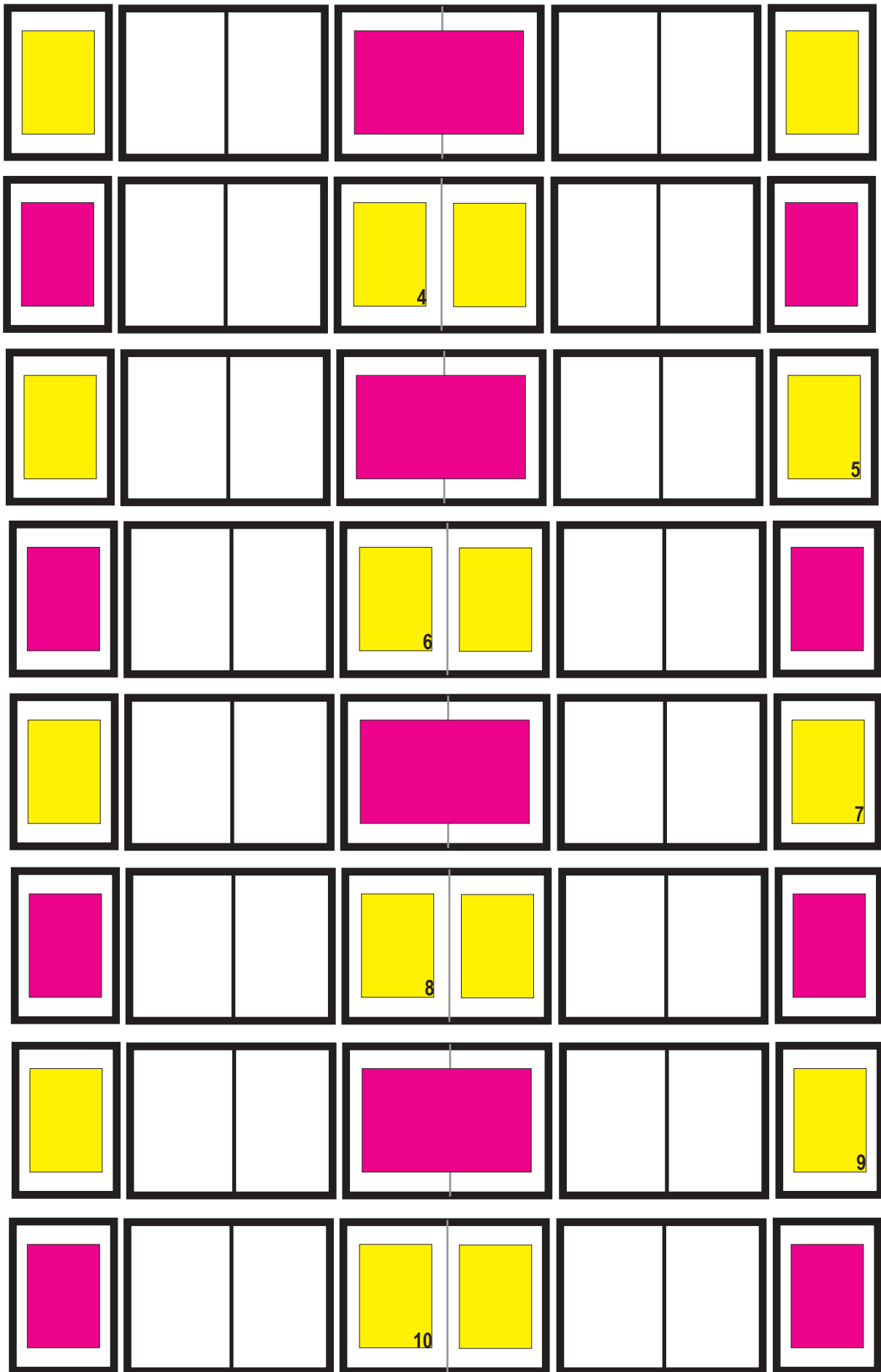
Figure 4.12A. Core, *Le Courtisan grotesque*
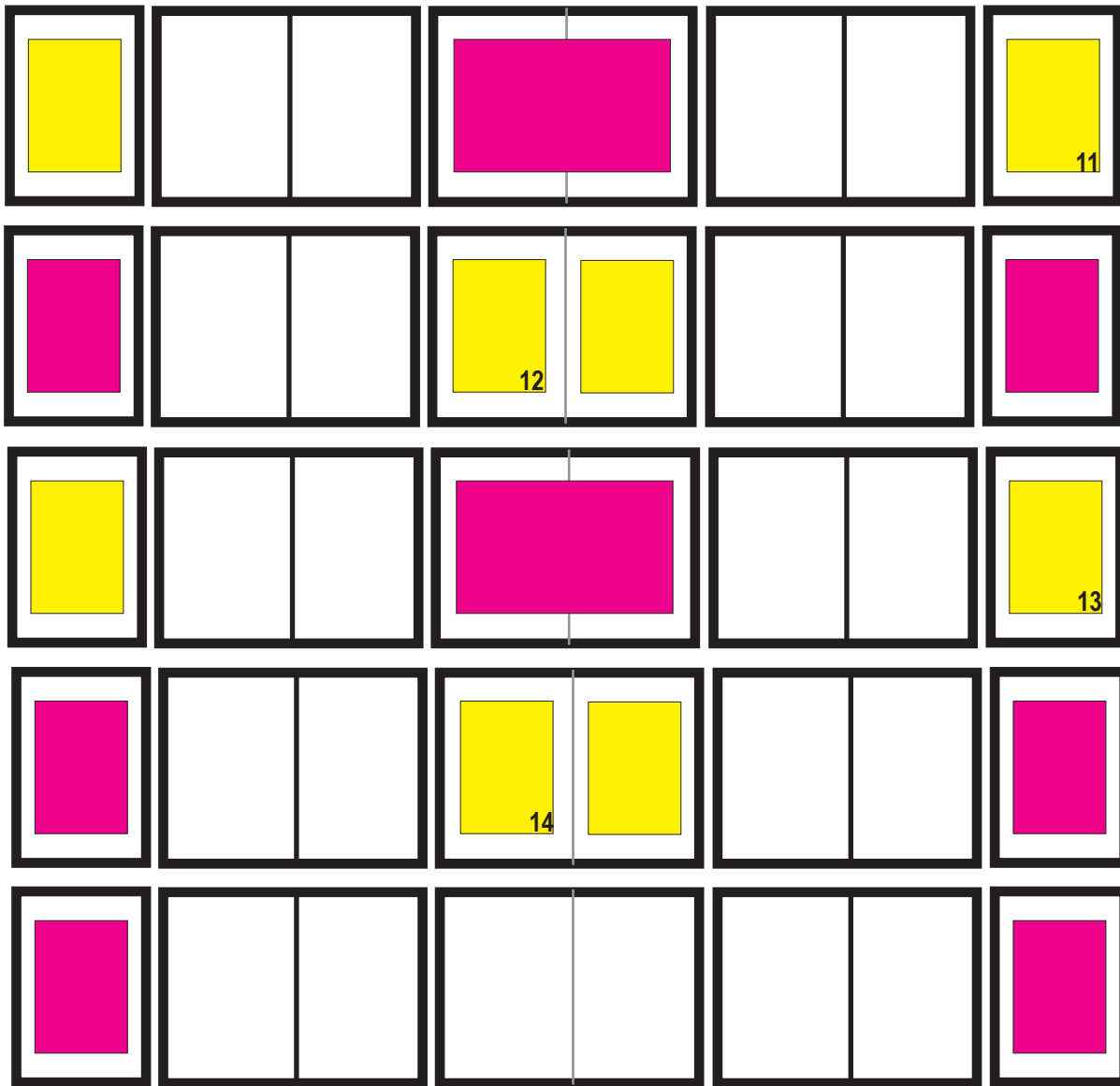
Figure 4.12B. Core, *Le Courtisan grotesque*

Correlated descriptions

Following are individual listings of the Core elements for each of the four books:

[1]	Guard-sheet with engraving [1] (profile)
[4]	Engraved title-page [2] (Russian)
[6-7]	Text [1/12]; Engraving [3]
[8-9]	Text [2-3; 8-9/12]; Text [4-7/12]
[10-12]	Text [10-11/12]; Text [12/12]; Engraving [4]
[13]	Engraving [5]
[15]	Guard-sheet with engraving [6] (frontal)

Table 4.4. Core, *Pismo*

[1]	ill. Arp
2	ill. Villon
3	ill. Domínguez
4	Text Akinsemoyin; ill. Matisse
5	Text Albert-Birot; ill. Picasso
6	Text Arp; ill. Arp & Bryen
7	Text Artaud; ill. Braque
8	Text Audiberti; ill. Metzinger
9	Text Ball; ill. Arp & Taeuber-Arp
10	Text Beaduin; ill. Gleizes
11	Text & ill. Bryen
12	Text Dermée; ill. Laurens
13	Text & ill. Hausmann
14	Text Huidobro; ill. Magnelli
15	Text Iliazd; ill. Léger
16	Text Iliazd; ill. Wols
17	Text Jolas; ill. Masson
18	Text Khlebnikov; ill. Chagall
19	Text Krutchonykh; ill. Giacometti
20	Text & ill. Picasso
21	Text Poplavsky; ill. Férat
22	Text Schwitters; ill. Hausmann
23	Text Seuphor; ill. Survage
24	Text Terentiev; ill. Tytgat
25	Text Tzara; ill. Miro
26	ill. Picasso

Table 4.5. Core, *Poésie de mots inconnus*

[1]	Engraving
[3]	Engraving [3-panel]
[4]	Engraving [3-panel]
[5]	Text, engraving, p. 1-3 [3-panel]
[6-7]	Text, p. 4-9
[8]	Text, engraving, p. 10-12 [3-panel]
[9-10]	Text, p. 13-18
[11]	Text, engraving, p. 19-21 [3-panel]
[12-13]	Text, p. 22-27
[14]	Text, engraving, p. 28-30 [3-panel]
[15-16]	Text, p. 31-36
[17]	Text, engraving, p. 37-39 [3-panel]
[18-19]	Text, p. 40-45
[20]	Text, engraving, p. 46-48 [3-panel]
[21]	Text, engraving, p. 49-51 [3-panel]
[22]	Text, engraving, p. 52-[54] [3-panel]
[23]	Engraving

Table 4.6. Core, *Chevaux de minuit*

[2]	Engraving I
[3]	Engraving II
[4-5]	Text [3]; Engraving III
[6-7]	Engraving IV; Text 4
[8-9]	Text 5; Engraving V
[10-11]	Engraving VI; Text 6
[12-13]	Text 7; Engraving VII
[14-15]	Engraving VIII; Text 8
[16-17]	Text 9; Engraving IX
[18-19]	Engraving X; Text 10
[20-21]	Text 11; Engraving XI
[22-23]	Engraving XII; Text 12
[24-25]	Text 13; Engraving XIII
[26-27]	Engraving XIV; Text 14
[28]	Engraving XV

Table 4.7. Core, *Le Courtisan grotesque*

Comparison of integrated texts and illustrations

The ensembles of the central texts and illustrations of the four books present varying experiences for their viewers. Most conceptions of the book are limited to the central text, while for illustrated books that focus would be expanded to include the illustrations. For Iliazd, while still probably the most important aspect, this is not the entirety of his conception of the book. The central texts and illustrations of his successive books present his ongoing experimentation. For *Pismo* Picasso's six black stylized engravings of varying abstraction precede and follow 12 pages of Russian poetry by Iliazd, which consist for each page of six stanzas of four short lines of text. *Poésie* consists of 22 independent full page compositions of spare sound-based typographic texts – each by a different poet – mostly in French and Russian, with one in Yoruba, visually manipulated and integrated principally with engravings – each by a different artist. The quartered sheets, with credits printed on the exposed recto quadrant, are gathered into five sections, each with a paper cover printed with the included poets and artists. *Chevaux* consists of 54 pages of a single long poem with varying typographic manipulation and density, and eight integrated engravings by Picasso, all of horses. *Courtisan* features a prose text by Adrien de Monluc printed in full-page blocks on 24 pages printed on 12 sheets, which are nested in gatherings of two folded sheets with 12 full-spread colour engravings by Miró.

Exploration

Just as the purpose of the previous stage was initiation, for this stage it is exploration. Iliazd does not seem to have intended to present a single rigidly defined pathway for the viewers of his books, but multiple alternate routes are possible. Such navigations can range from superficial and cursory to highly detailed and laborious examinations. This is analogous to Samuel's proposed exploration of the various sub-routes possible within the buildings. She cites Le Corbusier to describe this stage, indicating that it offers "up the anticipation or surprise of doors which reveal unexpected space." Samuel further states that these constructions provide both "numerous sub-routes and sub-destinations." She considers this stage a diversion from the most important aspect of the promenade, which is the fourth stage of reorientation, or ascension to the highest point, the fifth and final stage. She specifies the purpose of this level as intended for physical needs to sustain visitors who will then seek out spiritual awareness with their ascent. (2010, p. 92) While I assert the relevance of her formulation of stages of the architectural

promenade for an application to Iliazd's books I reject this particular interpretation. This stage of the exploration of the central texts and illustrations, rather than a diversion from the next stage, is the essential basis for arriving at that reorientation. The textual and illustrative elements must be examined and re-examined to become aware of Iliazd's idiosyncratic conventions which he constantly reformulated for each book. Samuel's physical and spiritual distinction in the course of the directed navigation of a building finds an analogue in the books with the contrast of their basic principal content – what most consider to be the entirety of a book – and the structural complications which produce interactions between elements.

It is probable that most viewers of Iliazd's books terminate their navigations with this stage, perhaps not becoming aware of the structural complications, even if they have read the entire text of the book from beginning to end. Such a form of reading in which the text in the book is followed from beginning to end, while undoubtedly the objective with conventional books, is not necessarily the initial situation with Iliazd's books. Of course, the repeated navigation of these books would be likely to include, at some point, a complete reading of the text.

Partial and complete navigations

Given the particular structures of each of the four books of this study, various navigations are possible. With the presence of the six engravings by Picasso in *Pismo*, in combination with a Russian text not accessible to many viewers, an initial cursory examination might well be just of those illustrations. Such an examination would suggest that the subject of the poetry relates to women or a woman because of the consistent subjects of the engravings. Given the different styles of the engravings, in comparison with those of the uniform suite of *Chevaux*, the viewer might suspect that Picasso did not produce them all specifically for this project – although he did – or that perhaps he produced them quickly, possibly with less direction from Iliazd, to whom he atypically deferred on particulars of his artistic contributions. Despite the Russian text, given that it is printed on twelve successive pages without any punctuation of engravings or blank pages, a viewer might choose to examine all the stanzas, paging through the book. With such an examination, even without any comprehension whatsoever of the specifics of the text, a viewer would note that the letters are all capitals, as with Iliazd's other books, and that uniquely in this book, following a historic model, the first word of each succeeding page is

printed at the bottom of each page. With the segregation of type and engravings, their examinations are in effect separate. Complete navigations of the central texts and graphics of the four books present radically distinct executions of Iliazd's career-long experimentation with the form of the illustrated book. That of *Pismo* consists of paging through three engravings, then the stanzas of Russian poetry. Following the text there are another three engravings.

Because of the radical distinction of the structure of *Poésie* among Iliazd's books, possible navigations are also distinct. The most likely cursory navigation would probably be that of paging through the folded sheets in the five sections, noting the summaries of the names of the artists and poets on the section covers, then the individual, slightly more detailed listings found on the front-facing quadrant of each successive folded sheet, with the exception of sheet 11, which appears on the back-facing quadrant. With engravings and typography integrated on the concealed rectos of each folded sheet, their examination is unavoidably concurrent. A cursory examination of the manipulated texts and engravings is not possible. A few of the sheets feature colour engravings, one dramatically spanning all four quadrants with a single line of surrounding type, and another with overprinted red type, but these can only be examined with the painstaking unfolding of the successive sheets. A more detailed navigation could involve the unfolding of selective sheets, perhaps one in each section. The poetic texts themselves are not entirely comprehensible to viewers, as even those able to read the Russian texts, or the one in Yoruba by Iliazd's wife, are still presented with unintelligible sound-based arrangements of characters.

A complete navigation of *Poésie* is distinct from that of Iliazd's other books as a collection of sound-based poetic texts. This navigation consists of the successive unfolding, examination, and refolding of 22 quartered sheets printed on their recto surfaces with manipulated typography and integrated illustrations.

Chevaux is a particularly elegant book with a beautiful suite of uniform engravings by Picasso, and one possible navigation would be to successively examine each of the illustrations, ignoring the poetic texts. The alternate three-panel sheets with central engravings do require unfolding the side flaps to reveal their inner faces, but this is less demanding than the quartered sheets of *Poésie*. Conversely, a viewer might decide to initially skim the most readily accessible texts: those set on the alternating double two-panel sheets. This poem is longer than the stanzas of *Pismo*, or the single sheets of sparely-set poetic texts of *Poésie*, but is likely shorter than the

prose text of *Courtisan* with its full-page blocks of type. Because of the length, and the fact that it is not grouped in shorter four-line stanzas, a complete reading of *Chevaux*, at least initially, seems less likely.

The complete navigation of *Chevaux* involves the alternate unfolding of single three-panel sheets printed with central engravings surrounded by sparse manipulated type and that of double two-panel sheets printed with type on the six inner pages. This exploration consists of, beginning with a three-panel sheet, a total of five such sheets, each followed by double two-panel sheets, which are then followed by three additional three-panel sheets.

Courtisan features the only prose text of the four books of this study, an excerpt from Adrien de Monluc, also the author of the text for Iliazd's earlier book *La Maigre* (1952). The text is relatively long and dense, set on conventional horizontal baselines. There is no manipulation (excluding individual letter-spacing) except for setting the parenthetical clauses which were originally italicized on their sides, rotating individual letters 90 degrees. The colourful character of the courtisan is complemented by Miró's ludic full-colour engravings. These engravings lack the austere elegance of those of *Chevaux*, but are similarly of a uniform style, and are quite striking, so much so that to a degree they overpower the typography of the text. Which is to say that a likely initial navigation of this book would probably be one that focused in particular on the alternating double sets of folded sheets with inner full spread engravings. The engravings that are folded outward are perhaps less powerful because of their division between two pages. After an initial focus on the striking colour engravings however, the picaresque adventures of the protagonist of the text is compelling, and despite the rotation of parenthetical clauses, is easier to read than Iliazd's texts with more extreme manipulation.

Courtisan is composed entirely of double folded sheets, one printed with a full-spread colour engraving, and the other with a spread of two pages of typeset text. There are two alternating arrangements of these sheets: colour engraving facing outward and text facing inward, and the reverse, text facing outward, and colour engraving facing inward. A complete navigation begins with text out, engraving in, and ends with engraving out, and text in, consisting of six of each alternation.

Comparing navigations of the four books

The four books of this study, with their different structures, present distinct possibilities for both partial and complete navigations. The position of engravings before and after the central uninterrupted poetic text of *Pismo* limits partial navigations to examinations of the engravings or the poetry. A complete navigation is only slightly more demanding. *Poésie*, with its independent quartered sheets featuring integrated manipulated typeset texts and illustrations limits cursory navigations to flipping through the folded sheets to see the successive credits, or the selective unfolding of one or more sheets. A complete navigation of this book, requiring the unfolding and refolding of each individual sheet, is the most laborious of the four books. *Chevaux*, given its alternating structure, presents the partial options of either examining the double two-panel sheets, or unfolding one or more of the three-panel sheets. A complete navigation is somewhat demanding, but much less than for *Poésie*. Finally, for *Courtisan*, partial navigations could consist of only examining the inner spreads of engravings, or perhaps the inner spreads of typeset texts. A complete navigation of this book requires some time, but is not particularly arduous.

Conclusions

This third stage, Core, is modified quite substantially from Samuel's third stage, Questioning. While it involves a similar exploration of sub-routes navigated through the structures of the books, this examination includes the entire central content, rather than being limited to some initial part equivalent to the first level of one of Le Corbusier's buildings. Samuel downplays the importance of this stage of the promenade, which she equates with the provision of physical needs, in deference to the reorientation (ascension) of the following stage, which she aligns with the transition to higher spiritual concerns, the true objective of the directed navigation. This study rejects that particular interpretation, asserting that it is only by exploring and re-exploring the various possible partial and complete navigations that the viewer can become reoriented to perceive the structural complications, and thereby achieve comprehension of the interactions between the various elements. While this might well be the terminal stage for the majority of those examining the books, it is absolutely essential for the promenade to be successfully completed. Given Iliazd's life-long experimentation with his idiosyncratic conventions for illustrated books, each of the four books selected for this study presents distinct structures, and

resulting navigational routes and sub-routes. While the successive books do not present a linear increase in complexity, Iliazd's book projects became more complicated. The cores, or central typeset texts and illustrations of the four books of this study come to be more complex over time, ranging from the rudimentary simplicity of *Pismo* to the sophisticated variations of *Chevaux de minuit* and *Le Courtisan grotesque*.

4.4. Complications

Structural complications are proposed as an equivalent to Samuel's fourth stage of Reorientation. Categories of complications include typography, sheets and pages, sheet foldings, sheet groupings, and structural units and sequences. This stage includes and combines the previous stages of Enclosures, Auxiliaries and Core, comprising all the physical components.

Typographic manipulations
While the basic specifics of typeset texts and engravings or other illustrative elements are explored in the third stage, the more radical aspects of Iliazd's typographic experimentation is reserved for this consideration of structural complications. The type of the four books is entirely upper-case, which was a convention of Iliazd's. The choice of typeface is also distinctive, with the exception of *Pismo*. *Pismo*, with a Russian text, is printed in a serifed Cyrillic font, except for a title page in Spanish. The other three books are printed in sans-serif type.

Poésie is set in a generic sans-serif, while with the succeeding books, Iliazd had arrived at his convention of the exclusive use of Gill Sans upper case letters for all type. Beginning with *La Maigre* of 1952, beyond standardizing his choice of type, Iliazd also began requiring the painstaking process of individual letter-spacing, what might be considered a first element of manipulation. *Pismo* predates the experimentation of the later books: the type is set on conventional lines. There is a single element of manipulation with the type of the left panel of the Russian typeset title page: the text is rotated 90 degrees clockwise.

More extensive manipulation is seen in the typography of *Poésie*, *Chevaux* and *Courtisan*. The text on each sheet of *Poésie* is an individual composition, with varying specifics and degrees of manipulation. The purpose of the manipulation for the auxiliary texts is to clarify the information presented, such as on the first sheet, with a column listing the poets at the left, and another at the right listing the artists. In both columns, successive names are alternately left and right justified. As with his sound-based theatrical works produced in Georgia, the typographic manipulation of the 22 sheets presenting poetic texts has as its

objective facilitating reading the texts aloud. The fourth sheet, the first of the 22, with three poems in Yoruba by Ikinsemoyin, presents left-justified lines of sound-based texts, with repeated right-justified choruses. So while the type is visually manipulated, the intent is to aid with a vocal performance. The seventh sheet, with a text by Artaud, overlays large red words to label blocks of poetry. The thirteenth sheet, composed by Hausmann, presents in the upper half a 1918 poster he designed of nonsensical syllables in dense heavy lowercase type. In the bottom half of this sheet, a nonsensical poem in guttural syllables is rotated 90 degrees clockwise. Of the three poetic texts of sheet 14 by Huidobro, the first is set in columns of words, while the second and third are formed into geometric shapes. The narrow vertical shapes of the texts of sheet 19, by Krutchonykh clearly respond to the two accompanying characteristically emaciated figures by Giacometti. The twentieth sheet, composed of four blocks of hand-lettered poetry by Picasso, is unique among Iliazd's book projects. While other publishers, especially Tériade, commonly used hand-lettered texts in their books, Iliazd always experimented with typeset texts. Sheet 21 is perhaps the most radical in *Pismo*, with Poplavsky's spare text bordering three of four full-quadrant colour lithographs by Férat. Two later sheets present distinct integrations of text and illustration. In sheet 23, Seuphor's blocks of poetic text are printed over in response to a full sheet colour woodcut by Survage. On sheet 25, Miró's two colour lithograph, seemingly executed with a fingertip, is integrated with a setting of three blocks of Tzara's text. Finally, for sheet 26, another auxiliary, in three quadrants, the blocks of type are overprinted offset in red. As with sheet 20, Picasso hand-writes a block of text, but this time of invented characters.

The type of *Chevaux* is more densely set on the double nested sheets. On the triptych sheets, the type is sparsely set, but all the pages of this book feature radically varying insets of both single lines and blocks. The typography includes the most complex manipulation of the four books. The settings of type respond most directly to both the content of the poetic text and the poses of the engravings of horses. Some words and phrases are emphasized by their isolation, and there are a number of angular cascades of type, as well as some centred blocks. A striking example of the type setting responding to the engraving is found in Roch Grey's dedication, where the cascades of type mirror the outstretched forelegs of the rearing horse. There is also an example of the setting responding to the poetic content on p. 16, where *echoes des abîmes* (echoes of the abysses) is set vertically, in single letters or syllables, descending to

165

the bottom of the page. On page 37, on the left of an engraved horse, the type again responds to the poetic phrasing, when *leger comme un nuage* (light as a cloud) is set in a curve, seemingly defining the edge of a cloud, while below, the word *colonnes* (columns) is set in vertically descending single letters. In contrast, on page 39, at the left of the central engraving, the type is inset to allow for the extended head and neck and extended forelegs of the rearing horse. The various settings are quite complex, and present a playful or exuberant aspect of the poem. *Courtisan*, for which the text is prose rather than the poetry of the other three books, features relatively conventional full lines of type, except that parenthetical clauses that were italicized in the original editions here have their individual letters rotated 90 degrees counter-clockwise onto their sides. This uniform, almost conventional typographic treatment contrasts with the ludic and picaresque narrative.

The degree of typographic manipulation between the four books varies, beginning with the simplicity of *Pismo*, with its conventionally set type except for a single exception. Each sheet of *Poésie* features an individual typographic treatment, with various manipulations. *Chevaux* presents various insets of words and phrases, with a distinction of density between the two page types. Finally, *Courtisan* is relatively conventional except for the rotated clauses. While the later books are more complex typographically, there is not an absolute continuum of increasing complexity from the earliest to the latest book. Nonetheless, the typography of Iliazd's books, including manipulations, is consistently radical compared to the deluxe illustrated editions of his contemporaries, which were set in generic type. Other publishers seemingly gave little consideration to the possibilities for typographic experimentation, despite their inclusion of Modernist or avant-garde illustrations. Many of those books, however, include longer texts, which would require much more work if there were non-standard type settings.
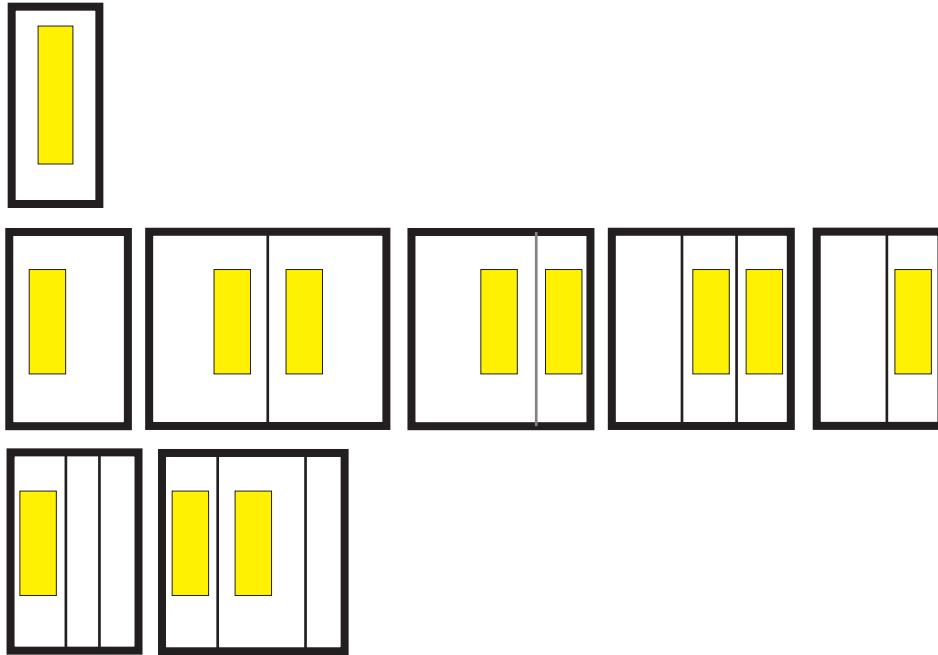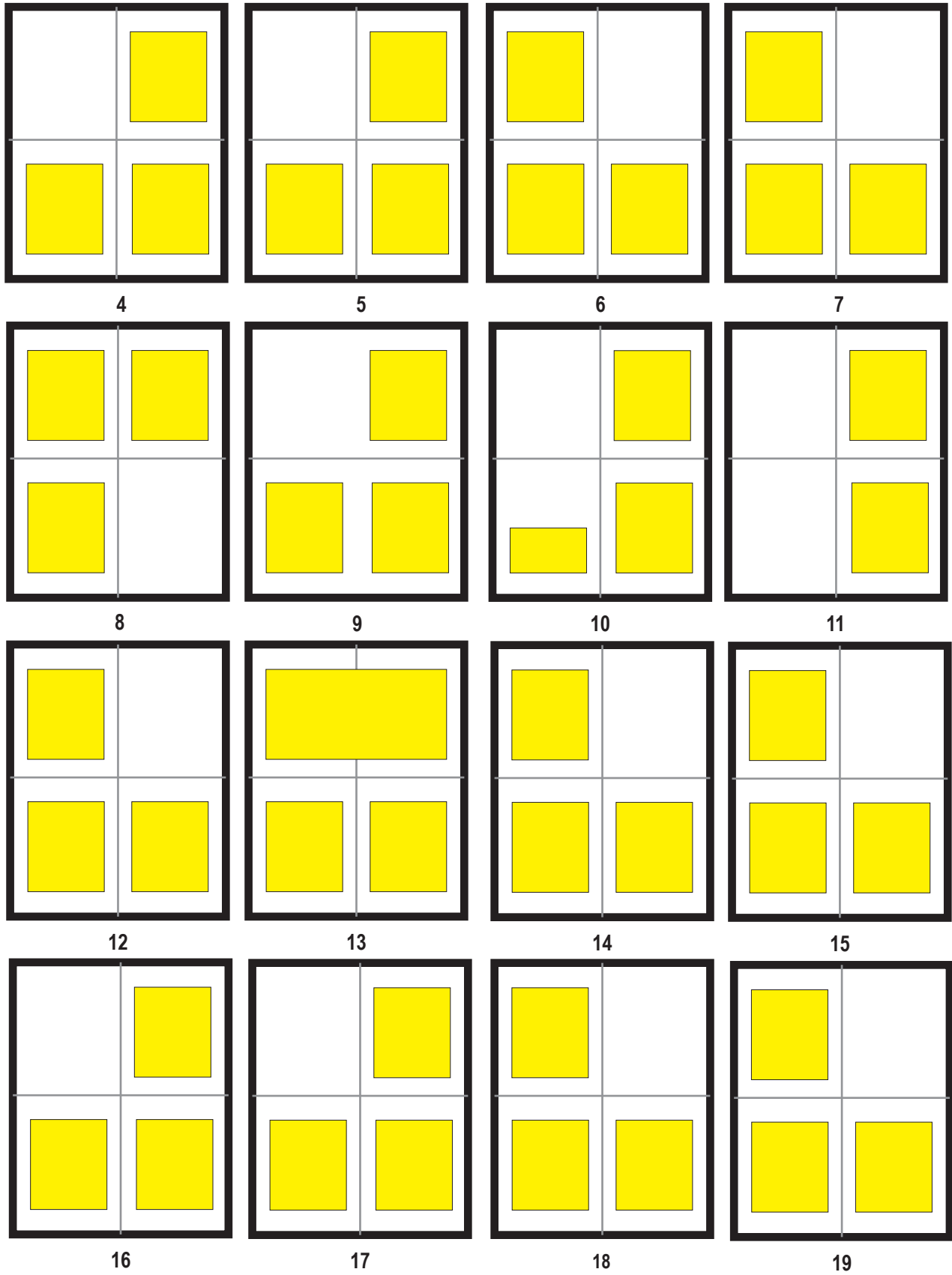
Figure 4.13. Texts, *Pismo*

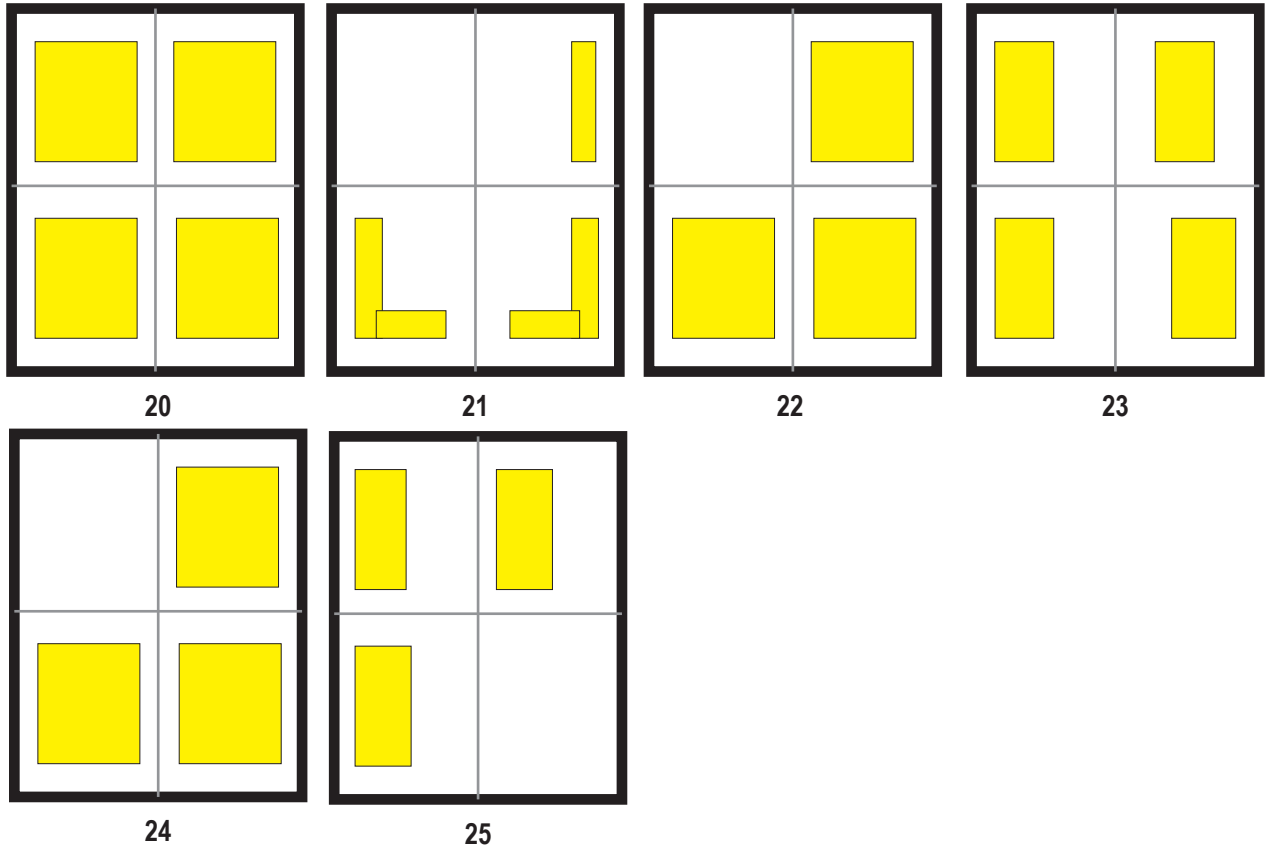**Figure 4.14A. Texts,** *Poésie de mots inconnus*

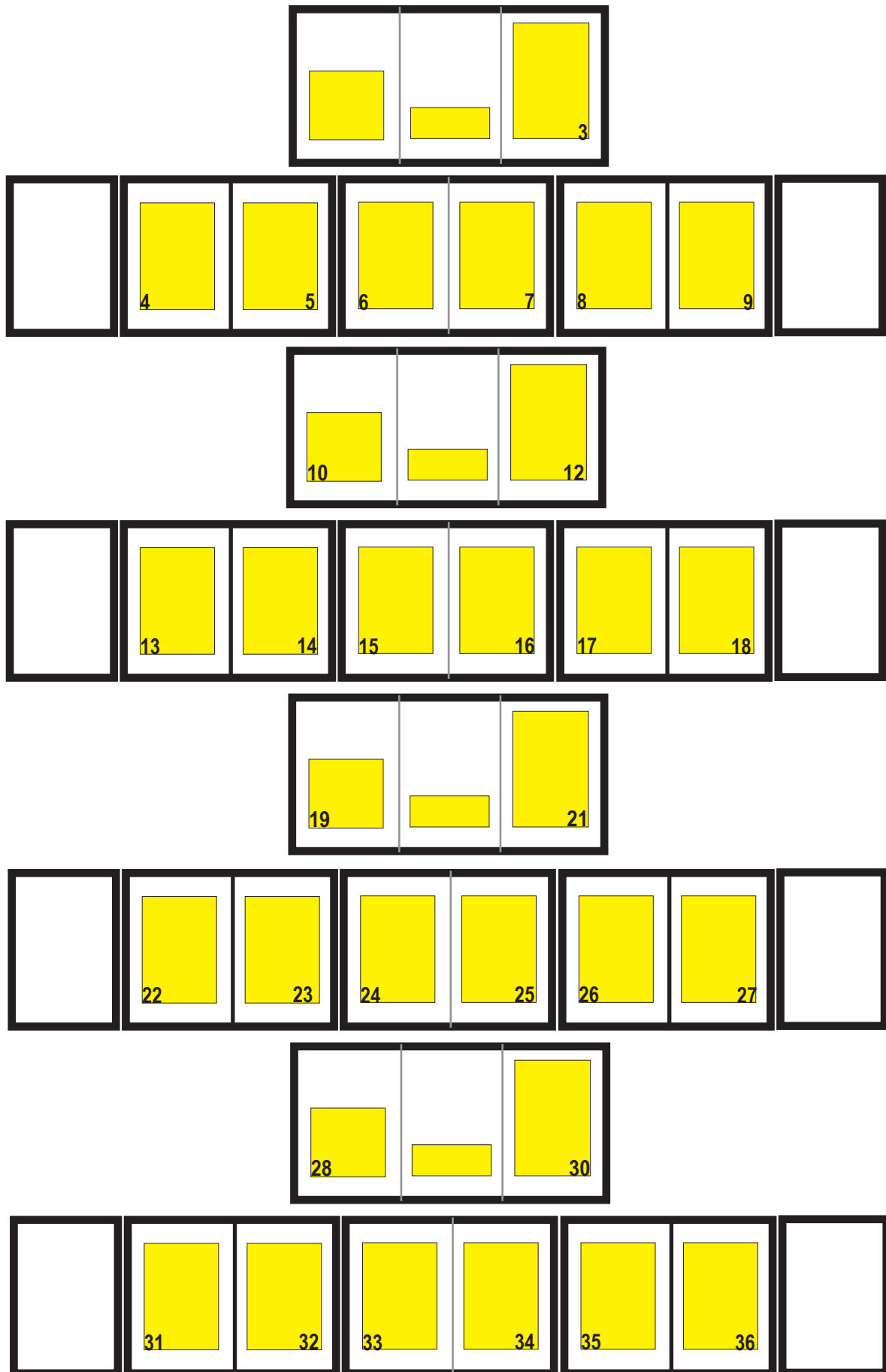**Figure 4.14B. Texts,** *Poésie de mots inconnus*

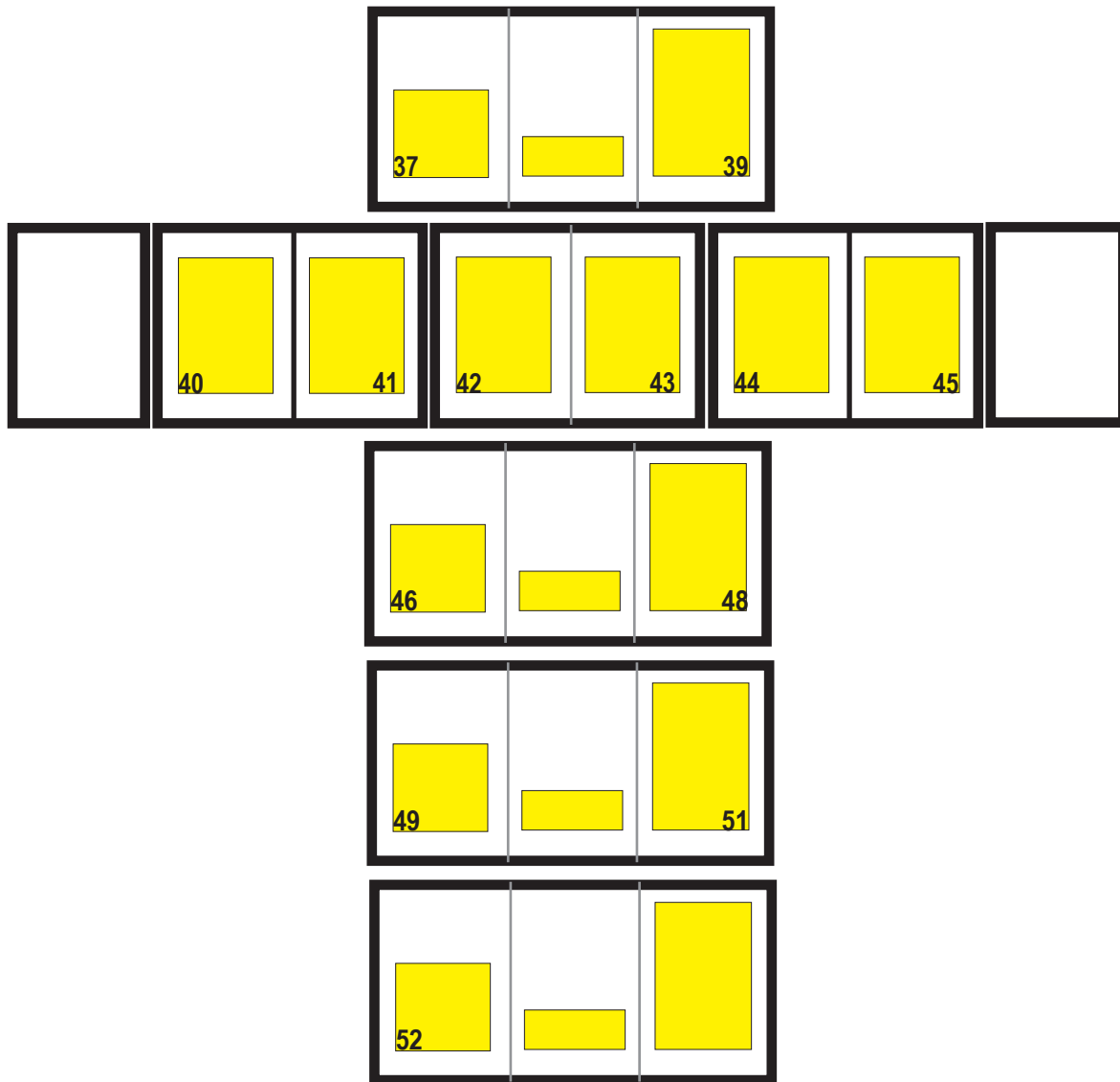**Figure 4.15A. Texts,** *Chevaux de minuit*

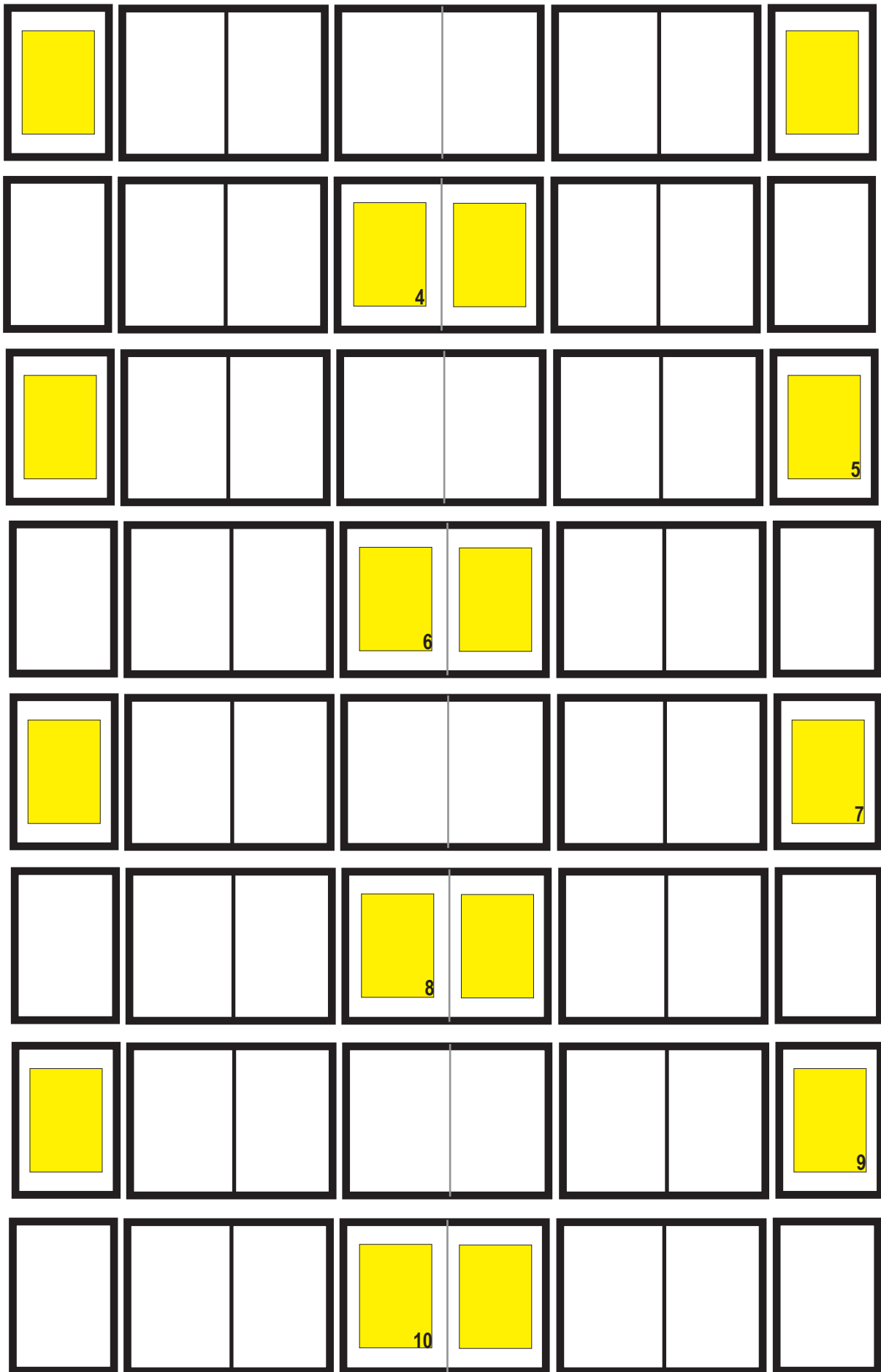Figure 4.15B. Texts, *Chevaux de minuit*
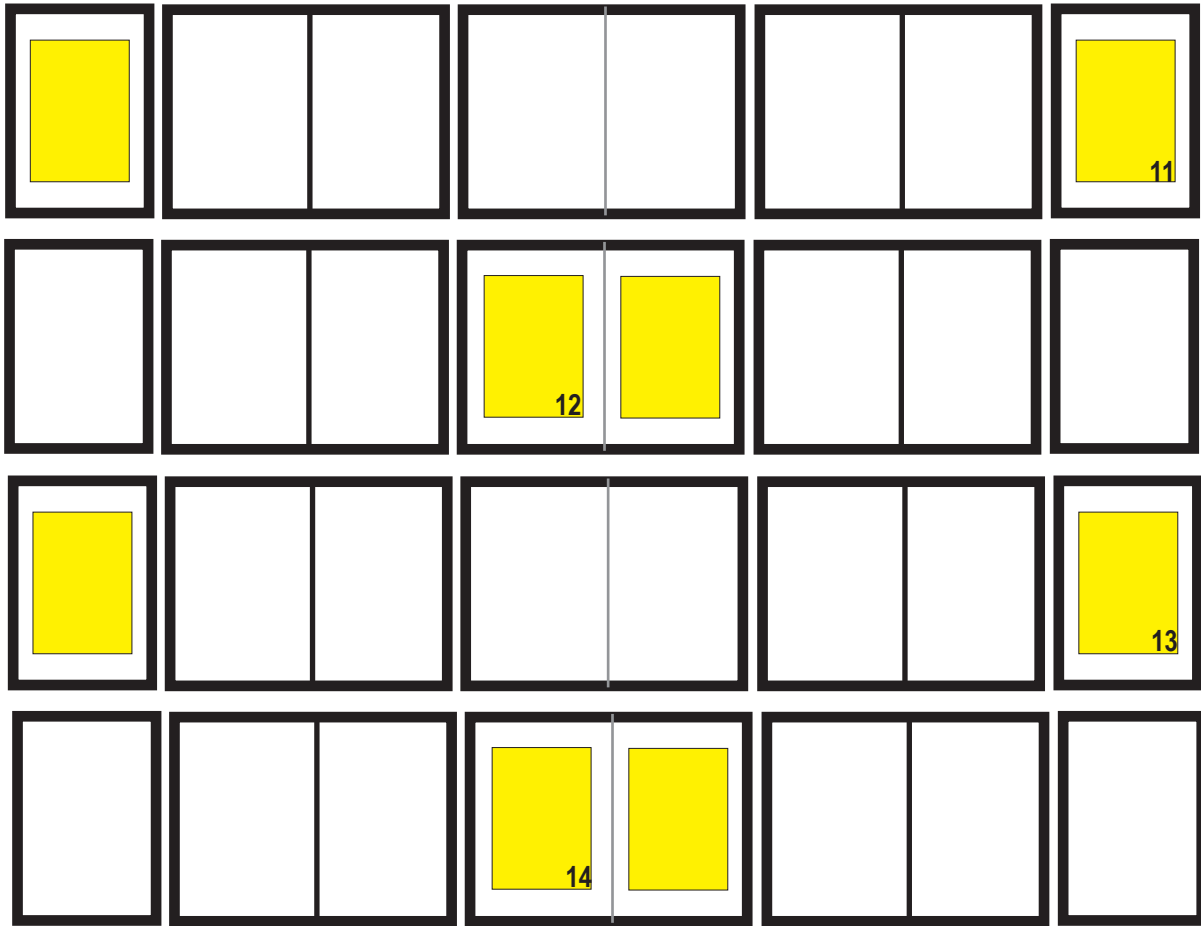
Figure 4.16A. Texts, *Le Courtisan grotesque*

Figure 4.16B. Texts, *Le Courtisan grotesque*

Sheets and pages

Within two blank guard-sheets, *Pismo* features a total of 15 sheets, eight with texts, six with engravings, and one blank. The texts consist of 12 pages of poetry on eight folded sheets. The pages of poetry are printed on both recto and verso sides of sheets, without interruptions of blank pages.

Poésie, with two blank guard-sheets and five paper section covers, consists of 28 sheets folded in quarters, 22 of which combine poetry and illustrations. The poetic texts as well as auxiliary texts are printed on the rectos of the individual sheets, with only credits printed on the versos in the lower right hand quadrant, with one exception, so that when quartered, the credits face forward on the exposed face of the doubly-folded sheet.

Within two guard-sheets, *Chevaux* features seven sets of two nested folded sheets, and ten triptych sheets, folded with three panels, for a total of 24 folded sheets, and 54 pages of poetic text. Each of the triptych sheets features a central engraving, and the first and last sets of two nested sheets includes an engraving. While the text and engravings on the three-panel sheets are printed only on the recto, those on the double two-panel sheets are printed on both verso and recto except for the two blank outer faces.

Within two guard-sheets, *Courtisan* consists of 15 sets of two nested folded sheets, or a total of 30 folded sheets. Fifteen full-spread colour engravings are numbered I-XV, and of the 12 sheets each featuring two pages of narrative text, 11 are numbered 4-14, for a total of 24 pages. All engravings and printed texts appear on a single side of each sheet, so in effect are printed on rectos, but due to alternation of fold directions, appear on either rectos or versos of sheets.

Sheet foldings

The individual variants of atypical sheet foldings of the four books of this study resulted in the elimination of four other Iliazd books from consideration. While this corpus represents only a quarter of Iliazd's production of twenty deluxe illustrated editions, the at once unifying and distinguishing state of their foldings was irresistible. Despite other structural complications, for these four books the sheet foldings represent an effective equivalent to Le Corbusier's ramps. The atypical foldings of these books, while enhancing their consideration as architectural structures, does not eliminate such an approach for Iliazd's other books.

The varying atypical foldings can be succinctly compared. *Pismo* has unequal foldings. Measurements indicate that ten of the sheets are folded into panels of approximately one-third and two-thirds. The remaining five sheets are folded in half. *Poésie* has double foldings, or individually quartered sheets. *Chevaux* has alternating double nested sheets and single triptych, or three-panel sheets. *Courtisan*, composed entirely of double nested sheets, features alternating fold directions: engraving facing out, text facing in, and text facing out, engraving facing in.

1D

4A

6D 7C

8A 8B 9A 9B 9C 9D 8C 8D

10A 10B 11A 12A

13A

15A
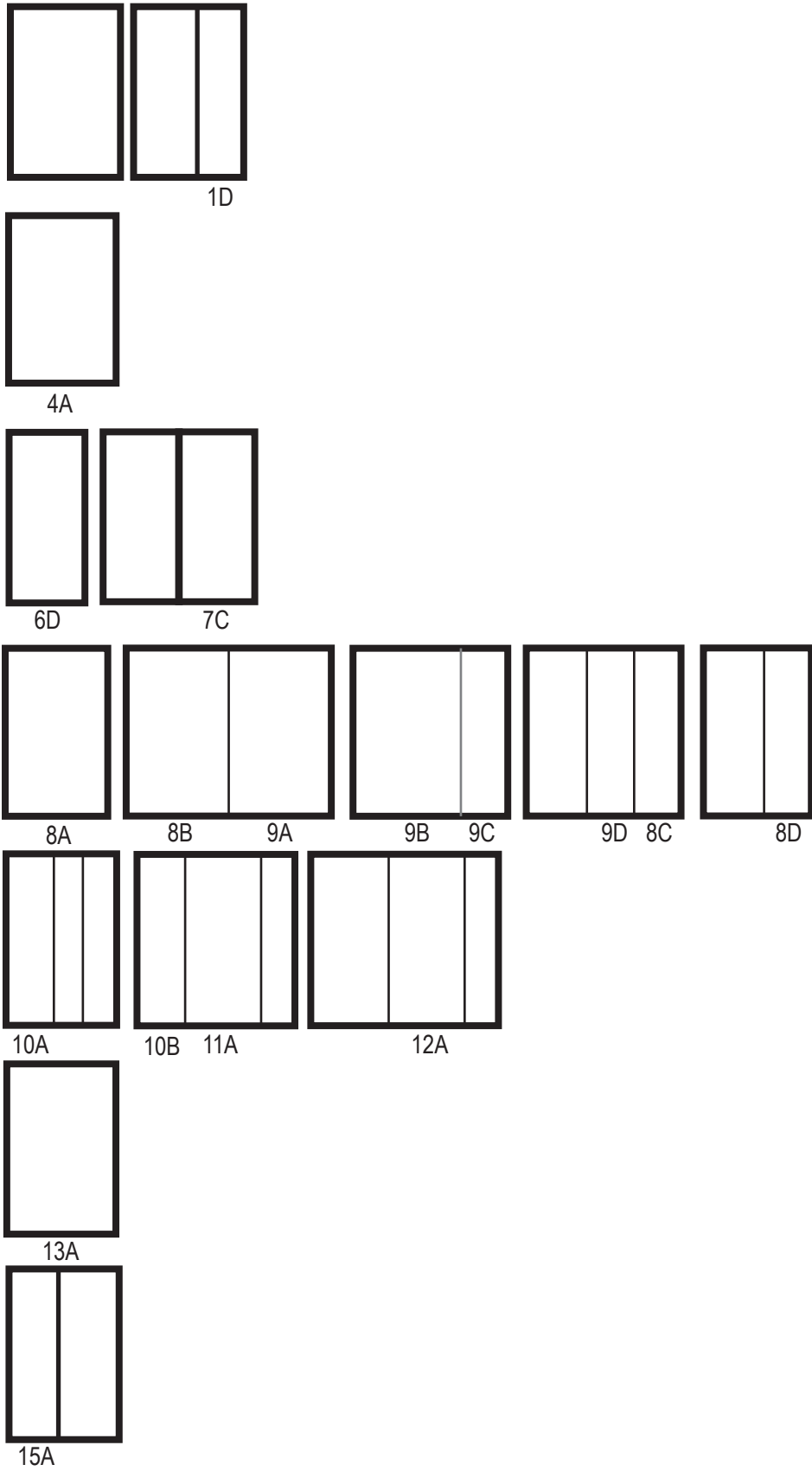
Figure 4.17. Folds, *Pismo*
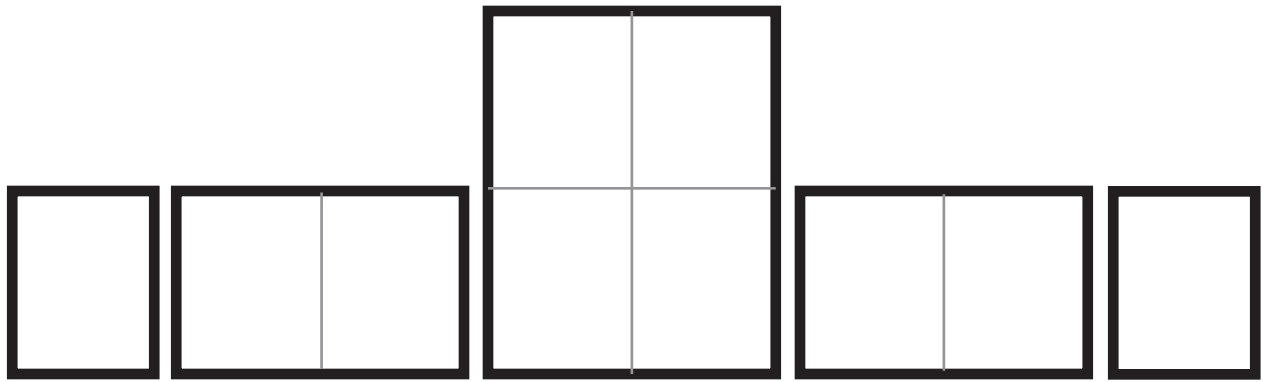
Figure 4.18. Folds, *Poésie de mots inconnus*
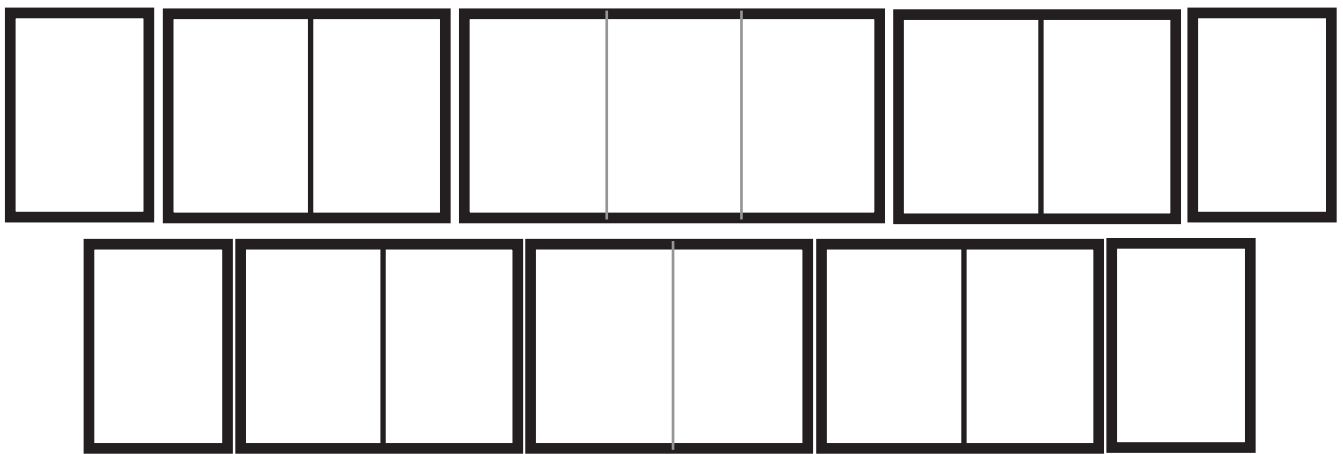
Figure 4.19. Folds, *Chevaux de minuit*
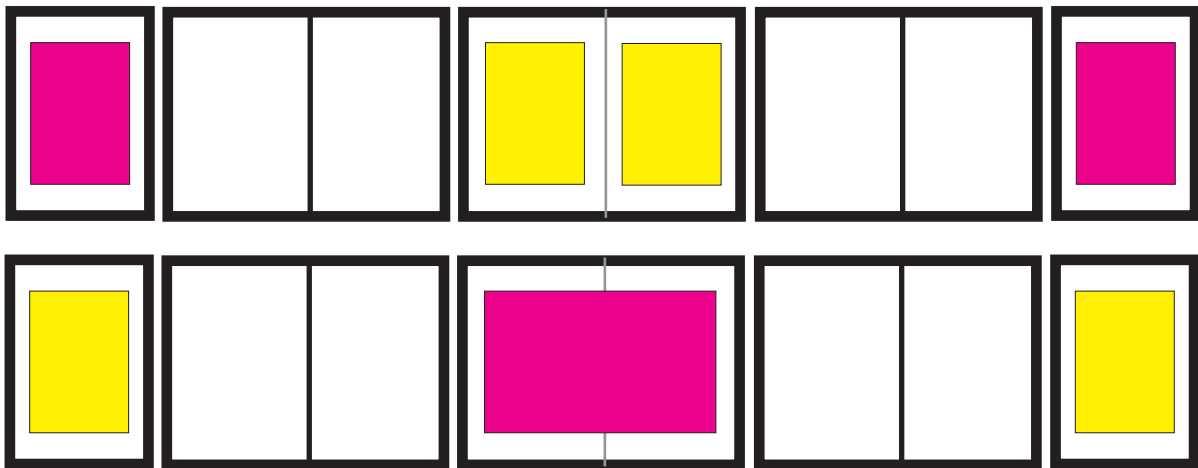
Figure 4.20. Folds, *Le Courtisan grotesque*

Structural units and sequences

The grouping of sheets results in the structural units which then combine to comprise the four books. For *Pismo*, there are two units of engravings [A], between which is one unit of poetic text [B], which can be represented as A-B-A. The three component sequences and two alternations, confirms *Pismo* as the least complex of the four books. That simplicity is belied, however, by the variable width pages, which while not related to distinctions between sequences, do add complexity to the structure of this book.

Poésie features 28 individual sheets. Although each folded sheet is both similar and unitary, *Poésie* might be considered complex. While there are five sections, including successively five sheets, six sheets, six sheets, six sheets, and finally three sheets, plus the two linked sheets of the binder's notes, these groupings seem less calculated as an aesthetic or structural expression, than as a practical arrangement of unbound folded sheets to maintain their positions and control their deployment.

Chevaux alternates between two types of structural units, double nested sheets [A] and triptych sheets [B]. This book, as well as possessing the most complex typography, also has the most complex structure, with 17 alternations between double two-panel sheets and single three-panel sheets.

Finally, *Courtisan* also alternates between two types of structural units, each of two folded sheets, with either text out, engraving in [A], or engraving out, text in [B]. There are 15 alternations, two less than *Chevaux*, and the complexity is further reduced by the fact that each unit consists of two folded sheets, with only the dramatic but simple alternation of successive fold directions.
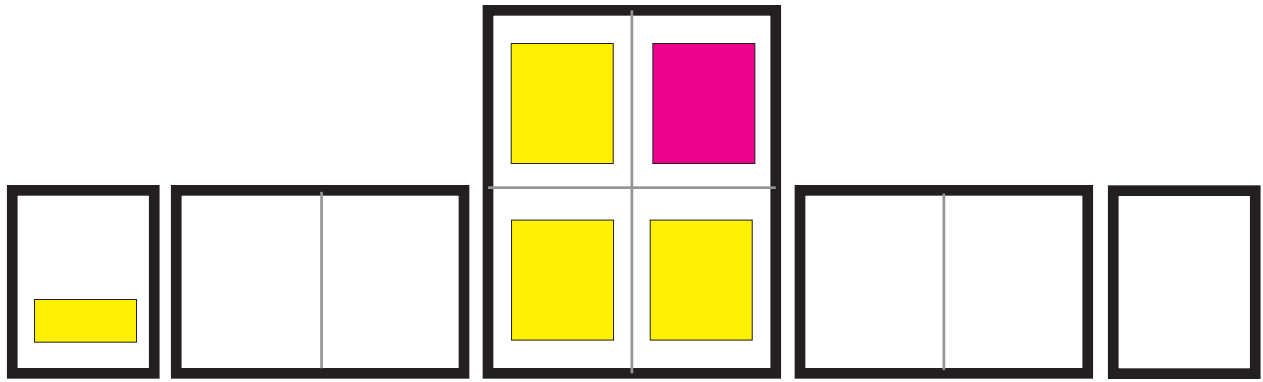
Figure 4.21. Units, *Poésie de mots inconnus*
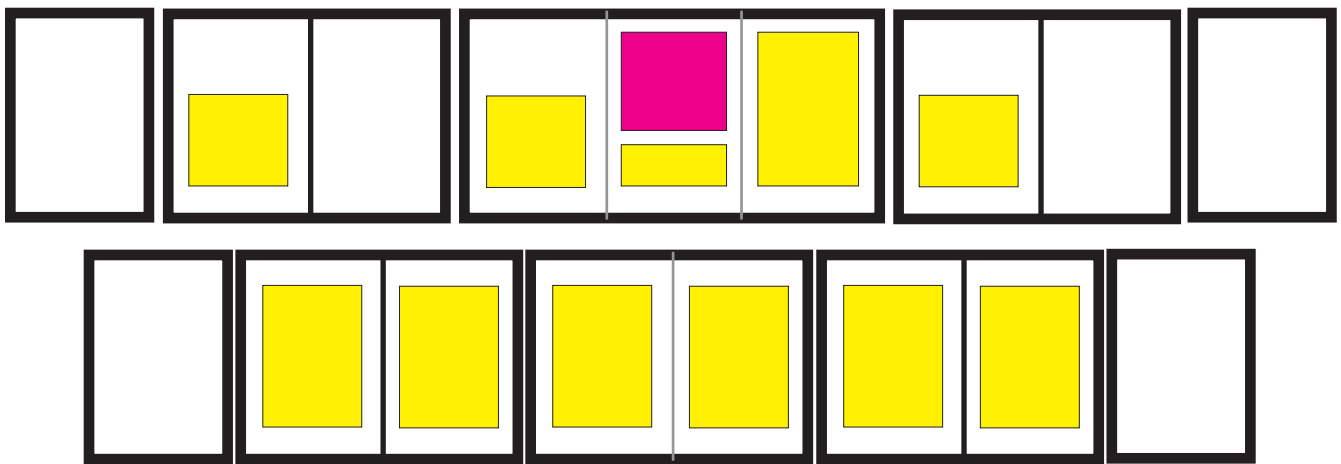
Figure 4.22. Units, *Chevaux de minuit*
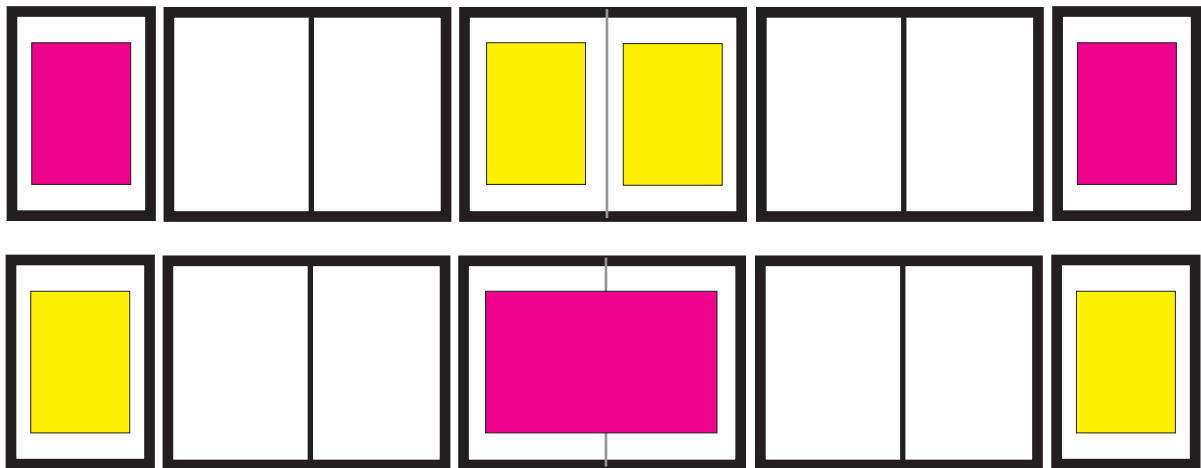
Figure 4.23. Units, *Le Courtisan grotesque*

Sheet groupings

Within the two blank guard-sheets, *Pismo* is grouped as a single sheet; four successive double sheets; a triple sheet; another double sheet; and a final single sheet. *Poésie* is distinct from the other three books with 26 individually quartered sheets, plus the final binder's note, two sheets joined by a single stitch and folded in quarters. These folded sheets are grouped into five sections. *Chevaux*, also within two blank-guard sheets, features two nested sheets followed by three triptych sheets, then five more sets of two nested sheets, alternating with four three-panel sheets. Finally, there are three more triptych sheets and a final set of two nested sheets. *Courtisan* is absolutely uniform: within the two blank guard-sheets are fifteen sets of two nested folded sheets.

Reorientation

My modification of Samuel's stage is perhaps closer to the title she gives it than to a literal representation of the equivalent experience in Le Corbusier's buildings: generally, the ascent of the ramp. Samuel discusses this stage at greater length and in more detail than her third stage. While she identifies that stage with physical needs, this stage is *about the spirit, the route to the sky*. (2010, p. 92) She acknowledges that the visitor has probably seen the ramp, but is unprepared for the ascent until after the internalization of the significance of that exploratory stage. (2010, p. 92-93) These assertions support the proposed modification of this stage for application to Iliazd's books. The structures of each book must be explored and re-explored to gradually become aware of the various atypical complications. Just as Le Corbusier devised ramps and stair types which he deployed in various configurations in his buildings, Iliazd explored variations of his idiosyncratic conventions for the structures of his books.

Samuel dedicates a large part of her discussion of this stage to Le Corbusier's variant stair types. This can be considered to be analogous to the variety of types of structural complications in Iliazd's books. She ends her discussion noting:

It is within the space of reorientation that Le Corbusier marshals his full panoply of persuasive techniques. A build-up of light inspires curiosity. Contrasts in materials stimulate the sense of touch. Unnerving gaps and spatial trickery heighten tension. The surrounding curved and bodily forms inspire sensual appreciation, while jagged treads and rough metal inspire a fear of abrasion and downfall. (2010, p. 100)

This summary of details of often unexpected structural features seems directly comparable to Iliazd's detailed conception of structural features largely unique to his books, which were not found in the books of his contemporaries. His books therefore manifest an architectural dimension which renders them qualitatively distinct from other illustrated books of the period. The unique architectural qualities of Iliazd's books call for a different kind of vocabulary to that which is adequate for examining the books of his contemporaries. As I am demonstrating here, the stages of the architectural promenade offer just such a vocabulary.

The process of reorientation, when considered for the four books of this study, represents the extent to which the various structural complications constrain the viewer to look beyond the basic content of typeset texts and illustrations. The effect of the complications for *Pismo* is the least of the four books. The poetic texts are segregated from the preceding and succeeding engravings and the experience of the book is not altered. The sections and double-foldings of the individual sheets of *Poésie*, while slowing the viewer's examination, also do not significantly modify the experience of the successive individual sheets. In contrast, the particular structural complications of both *Chevaux* and *Courtisan* modify the experience of the typeset texts and engravings. The variety and extent of typographic manipulation in *Chevaux*, both in response to poetic phrasing, and to the details of the engraved horses, alters its experience. The alternation between the double two-panel sheets, and the single triptych sheets, and the three steps of unfolding and refolding required to examine the triptych sheets, exceeds the two steps required for the sheets of *Poésie*. For *Courtisan*, even with a basic consideration of the typeset texts and engravings, the extreme contrast between the largely uniform lines of type and the chaotic and colourful engravings is striking. The alternating fold directions and reversals of position of the engravings and type alters the experience of this book. The process of reorientation becomes successively more pronounced from one book to the next.

4.5. Interactions

Introduction

With an awareness of the structural complications, the viewer is then prepared for and capable of recognizing the interrelations, or interactions of all the physical and visual elements of Iliazd's books. Compared with the vertical ascent of Le Corbusier's buildings and the arrival at the apex and the view of the sky, with the possible acquisition of some esoteric comprehension, the linear passage through one of Iliazd's books results in its completed navigation and the achievement of intellectual and aesthetic understanding. Samuel writes about the visual frames presented by Le Corbusier's buildings, but it seems that the book format of successive page-spreads provides a more precise framing of visual elements. The end result of the ascent, the arrival at the culminating high point, for the books is represented by the comprehension of the interrelations between the various elements of the structural complications. This final analytical stage, which like the previous stage, is unlikely to be achieved by the majority of those examining one of the books, results in a complete understanding of its structure, as well as the interacting effects of that structure. The achievement of hidden knowledge implied by the successful navigation of one of

Le Corbusier's buildings, in the case of Iliazd's books, might be considered a detailed understanding of their structural complexities and of the various relationships between them. The enlightenment of the visitor or viewer is only beginning, and if it is to be achieved, will be the eventual result of repeated explorations and the successive perception of the views from the preconceived perspective points. I see this process, this arrival at comprehension, to be the objective of this final stage of the promenade. Of the final culminating stage, Samuel states:

The promenade culminates on the roof, the completion of the spiritual axis through the building where, under ideal weather conditions, the reader is greeted with an ecstatic view of the sun or moon as the case may be. The simple attainment of rooftop space is not enough, here further choreography, particularly framing, comes into play to maximize the intensity of the experience. (2010, p. 100)

There are clearly distinctions between Samuel's conception of the promenade for the navigation of a building and its application to Iliazd's books. Inclement weather is not going to

be an issue, for example, although conceivably there could be other conditions adverse to their examination such as poor lighting or restrictions on handling. With the illustrated books, the reorientation achieved by multiple re-examinations allows the perception of structural complications beyond the simple state of pages of typography and illustrations, which then, in a process of reframing, lead the viewer to an increased comprehension of all aspects of the book structures.

In her brief discussion of the final stage of the Maison La Roche, Samuel denigrates the "confused beginnings" of this early version of the promenade (2010, p. 100), but this house still presents complex details, and relates particularly well to a book, as it has as its principal culmination an upper level library rather than its secondary rooftop space. Samuel also refers to the promenade in this case as a "journey into knowledge." (2010, p. 112)

Given Samuel's limited discussion of the final stage of the promenade, reference is made to comments by Birksted and Rabaça. They both assert three stages in contrast to Samuel's five stages of the promenade, but their final stages are equivalent to hers. Birksted cites Le Corbusier commenting on the Villa Savoye, in which he states "we are dealing with a true architectural promenade, offering constantly varied, unexpected, sometimes astonishing aspects." (2009, p. 160) Building off Le Corbusier's description of his visit to the Casa del Noce in Pompei, Birksted arrives at his stages of the promenade:

> So, the architectural promenade comprises a tripartite spatial composition from small vestibule through large atrium with symbolic "witnesses of potential methods" to a space of illumination, which is punctuated by powerful contrasts between darkness and light. (2009, p. 162)

Citing Le Corbusier, Birksted also refers to the final stage, the space of illumination, as "the brilliance of the garden." (2009, p. 162)

There are a number of interactions found in Iliazd's idiosyncratic book structures. These effects operate both at the level of the page spreads, and at the levels of the various sequences of the entire books, as well as their underlying structures. Within individual page spreads, the interactions are those between the elements of typography and illustrations. For the books, composed of the totality of the page spreads, interactions include punctuations and continuations, alternations and repetitions, symmetry and asymmetry, and mirroring. All these

individual interactions combine to constitute the structural rhythms of the navigation of the books.

Integration of engravings and typography

Each of the four books of this study present distinct compositions of typeset texts and illustrations – generally engravings – on their successive page spreads. While in others of Iliazd's books engravings and texts can be both found on the same page, or facing each other on adjacent pages, in the case of *Pismo*, there are no instances of their simultaneous viewing. Texts and images are not only separated by placement on different page spreads, but are further separated by blank pages. The typography is symmetrical and conventional, and does not respond to the engravings. The various printed illustrations of *Poésie* are each integrated into a page of manipulated typography, including auxiliary pages, for a total of 26. Sheet 20, by Picasso, consists of four blocks of hand-lettered poetic texts, one in each quadrant. Sheet 26, an auxiliary text of credits, with off-set overprint in red, features a block of invented text, again by Picasso. The placement of the illustrations, which usually occupy one of four quadrants vary. The other three quadrants usually feature blocks of manipulated type. The illustrations are located in the upper right quadrant on eight sheets, in the upper left quadrant on 7 sheets, and in the lower right quadrant on 3 sheets. On two sheets the illustrations occupy the upper left and the top half of the lower left quadrants. On one sheet a recreation of a type-based poster occupies the upper left and upper right quadrants. Finally, on four sheets, illustrative elements occupy all four quadrants.

The majority of the engravings of *Chevaux*, 10 of 12, are located in the centre panel of the triptych sheets. These are preceded and followed by two engravings, the first on the back page of the first set of two nested sheets, and the second on the first page of the final set of two nested sheets, both facing into the book. These two engravings are isolated from any adjacent text, while the other ten engravings are integrated with sparsely-set texts both below them on the centre panel, as well as adjacent on both side panels. The texts and colour engravings of each set of double-folded sheets of *Courtisan* are isolated from each other by blank pages, but are contiguous between the facing pages of successive alternating sets.

The four books present a continuum of integration of typeset texts and illustrations. *Pismo* features typography and illustrations which are isolated, without any simultaneous

viewing. The engravings and type of the page groupings of *Courtisan* cannot be seen simultaneously, but are adjacent between groupings. Ten of the engravings of *Chevaux* are integrated with typography, while two are isolated. Finally, in *Poésie*, all 26 engravings are integrated with typeset texts. Beyond the relative contiguity of texts and illustrations, a more complex consideration is the nature of their interaction. Iliazd edited all the texts for his books, as well as writing some of them. Although he did not execute any of the illustrations, he also carefully conceived the design which integrated all visual elements of his books.

In *Pismo*, Picasso's illustrations, which are all line drawings which range from representational to abstract, at the time of publication would have been considered Modernist. The typography, however, is traditional, with the type set in serifed Cyrillic capitals, unmanipulated, resting on short horizontal baselines. The typography does not respond in any way to the suite of engravings, nor do the engravings to the typography.

The manipulated typography and illustrations of the individual sheets of *Poésie* on the whole do not seem to respond to each other. Iliazd assembled the poetic texts for this collection, and requested illustrations from the artists, but I am unaware if the artists were provided with the texts. The single instance where Iliazd without question executed the typography of a sheet in direct response to an illustration was sheet 19, with an engraving by Giacometti, where the type is set in narrow columns mimicking the two famously typical narrow human figures, including the credit on the verso. The poetic texts are overprinted at a slight vertical offset, perhaps because the illustration is of two figures. In many instances the manipulated type of *Chevaux* is set in response to the various poses of Picasso's horses, as well as in playful response to the specifics of the poetic text. The almost traditional full lines of the typeset texts of *Courtisan* are independent of, and in almost utter contrast to the brightly coloured exuberance of Miró's engravings. The rotation of the individual letters of the parenthetical phrases is perhaps a concession to the playful, child-like illustrations, as well as the picaresque narrative.

Punctuations & continuations

While the navigation of all books includes at least the punctuation of the turning of the successive pages, those of Iliazd were generally printed with images and texts only on the inner two pages of each spread, which introduces at least the additional punctuation of blank spreads of verso pages. With the four books of this study, Iliazd introduced in particular unique punctuations between the spreads of type and illustrations.

The punctuations for *Pismo* are extreme, given that the two sets of three engravings are isolated from the poetic text located between them. Lacking page groupings like the other three books, *Pismo* presents a number of punctuations of blank pages and spreads. Three blank spreads precede the first narrow engraving. Turning two blank pages reveals the Spanish colophon and title page, followed by two more blanks preceding the engraved title page, which is separated by a blank spread from the Russian colophon and title page. Turning two blank pages uncovers the single name dedication. After two more blank pages, there is another engraving, and following two more, the first of six successive spreads, and twelve pages of poetic texts. Turning the page reveals another engraving, which is followed by three blank spreads. Another turned page reveals an engraving. Two blank spreads and a turned page precede the list of sheets. Turning the page reveals the final narrow engraving, which is followed by three blank spreads.

The punctuations for *Poésie* relate to the double unfolding of each successive sheet. There is a trace on the front-facing quadrant of all but one of the folded sheets: the individual credits of poet and artist. The first unfolding reveals two facing blank verso quadrants. The second unfolding presents the illustration and manipulated type of the sheet. Refolding is a reversal of unfolding.

There are punctuations of the poetic text of *Chevaux* specific to the two types of page units. The first and final double page groupings bear auxiliary texts on the first and last pages of the inner sheet, which are separated by the inner blank spread. This separation is not disruptive, however, as these pages of text are individual, rather than successive pages of poetry. The poetic text is arranged alternately on two nested folded sheets and single triptych sheets. There is type on all but the outer two pages of the double sheets, as well as sparsely set on all three panels of the rectos of the triptych sheets. So there is a punctuation of a blank page at the beginning and ending of each double sheet. The blank pages of the triptych sheets are

the three panels of the versos. Turning the blank first page reveals the type of the first inner panel at the side of the blank third verso panel, which when turned, reveals all three recto panels, with the central engraving and type, as well as the type on the third panel. To continue, the right, then the left panel are refolded.

While each set of two nested sheets of *Courtisan* always presents either text or colour engraving facing out, and the reverse facing in, there are punctuations of two blank facing pages between the outer sheet and the inner sheet. The alternating inner spreads of two pages of text are doubly-punctuated: before and after with blank pages, and after and before that, with colour engravings. Texts and engravings are not absolutely isolated, like those of *Pismo*, however, because of their alternating positions. From the second to the thirteenth sets of two nested sheets, the alternating outward facing colour engravings and pages of text are adjacent, and simultaneously visible. The first set only features the title page facing forward, so the back page of that sheet is blank, a punctuation before the adjacent engraving. The fourteenth set presents a second engraving facing outward following that of the thirteenth, and the colophon is printed on the right inner panel of the second sheet, leaving two punctuating blank spreads before and after.

That the examination of Iliazd's books integrally involves the delayed pacing of folding and subsequently refolding sheets is an emphasis of their unique structures. Even when compared to the deluxe illustrated editions of his contemporaries, Iliazd's books are distinctive. Some might well prefer ignoring or at least glossing over the punctuations of blank pages and sheets to focus on the content, on those pages printed with texts and illustrations. Such an approach, however, reduces the experience of Iliazd's books. In the name of efficient access to the identified content of these books, it might be proposed that the texts and illustrations be digitized to eliminate all foldings and refoldings, and all blank pages. The textual and illustrative content would be readily accessible, but Iliazd's detailed conception of the book as an aesthetic artifact, and the complexities of its experience would be lost.

Alternations & repetitions

Iliazd often planned his books with alternating sequences, but also used repetitions, particularly for auxiliary pages at the beginning and the end. The four books of this study present a variety of instances of both alternations and repetitions. Given that *Pismo*, once again, lacks sheet types and groupings, ignoring the auxiliary pages, there are both repetitions and alternations. Three successive engravings begin and end the book. Between the two repetitions of engravings is located the alternation of twelve successive pages of poetry, which also presents repetition.

While there are variations in details, *Poésie* consists of 26 successive quartered sheets, repetitions without alternation. The basic arrangement for *Chevaux* is an alternation of two types of sheets and gatherings: double nested two-panel sheets and single three-panel sheets. This sequence of sheets presents both alternation and repetition. Between the two guard-sheets at the beginning and end are two sets of double sheets. Between these, at the beginning and the end, are three successive triptych sheets. Between these instances of repetitions, there is a central sequence of alternations of five sets of double two-panel sheets and four single three-panel sheets.

Courtisan presents simultaneous aspects of both repetition and alternation. Between the quard-sheets at the beginning and the end are fifteen sets of two folded sheets. Countering these repetitions, there is also an alternation: successively, text faces outward on the outer sheet, and engravings face inward on the inner sheet, then the reverse: engravings face outward on the outer sheet, and text faces inward on the inner sheet. This alternation of page groupings is disrupted by the final two, which successively both feature engraving out, and text in.

Symmetry & asymmetry

While most of Iliazd's books present symmetrical structures, he would often choose to break perfect symmetry, particularly for the auxiliary pages at the beginning and end. The most notable aspect of symmetry in *Pismo* is that of the engravings, which are symmetrically arranged before and after the poetic text. The text is symmetrically arranged on twelve successive pages, each one identically set as six stanzas of four lines. The grouped sheets are only partially symmetrical: beginning and ending with single sheets. Between these two engraved guard sheets are four successive double sheets, followed by a single triple sheet, after which there is another double sheet. The fifth sheet, which features the typeset Russian title page and colophon statement, is asymmetrical. The narrower right panel features a conventional vertically-oriented title page, while the edition statement and contributor signatures on the wider left panel are rotated 90 degrees, aligned top to bottom from right to left.

Many aspects of the structure of *Poésie* are symmetrical. All sheets are folded in quarters, and all feature texts and printed illustrations on the inner, recto face. All but three sheets include a printed credit on the lower right verso quadrant, which when folded, faces forward. Sheet 11, presumably misprinted, has its credits printed on the lower left verso quadrant. To the best of my knowledge, this situation has not previously been noted. Most sheets feature an illustration in one quadrant, and manipulated texts in the other three quadrants. The division of the folded sheets into five sections is not symmetrical: while the second to the fourth sections each contain six sheets, the first has five, and the fifth includes three.

Chevaux presents many symmetrical aspects. Each of the triptych sheets includes an engraving of a horse on its central panel. Every page of the double nested sheets—other than the first and last—features typeset texts on all but the outer two pages. On those first and last double nested sheets, dedicated to auxiliary texts, on the final page of the first set, and on the first page of the final set, are located the only engravings other than those on the triptych sheets. The auxiliary texts are printed on the front and back pages of the inner sheet. The overall structure of folded sheets is symmetrical; the first double set of sheets is followed by three triptych sheets, followed by five double sets of sheets alternating with four triptych sheets, after which are three successive triptych sheets, and a final double set of sheets.

Courtisan is almost perfectly symmetrical both in terms of individual pages, their groupings, and the order of those groupings. All engravings are printed on both pages, which are then folded either outward, with engravings on the first and final page, or inward, with a full spread. All but the first and final auxiliary texts are printed on both pages of the sheet, again folded either outward or inward. Each grouping, from beginning to end, consists of two folded sheets, with either typeset text facing outward on the outer sheet and colour engraving facing inward on the inner sheet, or the reverse. Beginning with the title page, there are seven sets of pages with type facing out, alternating with seven sets of pages with engravings facing out. Symmetry is broken with the first set, where the title page faces forward, but with a blank page facing backward. There is also a final set with an engraving facing outward, the same as the preceding set, rather than an alternation. The text of this final set, the colophon, is only printed on the right inner page.

Mirroring

A more specific case of symmetry is mirroring. All four books have mirrored blank guard-sheets at front and back. *Pismo*, as an early book in which Iliazd was developing his conceptions, has a simpler structure, lacking component types or gatherings of sheets like the other books. *Pismo* does have a rough symmetry, and rough mirroring, with groups of three engravings before and after the central poetic text. *Pismo*'s engravings present a notable aspect of mirroring, as their order by width is mirrored before and after the central text. There is an alternation of narrow, wide, medium in the widths of the engravings before, which is reversed to medium, wide, and narrow after the text. The initial and final guard sheets with narrow engravings are exactly mirrored, the first with the engraving facing backward, and the second with the engraving facing forward. Both engravings face inward, protected by outward facing blank pages.

Given their composition of structural units of sheets, the other three books present more possibilities for both symmetry, and more specifically mirroring. *Poésie*, with a single sheet type, folded in quarters, in effect represents successive mirroring, or repetition. More complexity is evident in the structures of *Chevaux* and *Courtisan*, each with two basic types of sheet units.

Between the guard-sheets, front and back, working inward, *Chevaux* has three successive triptych sheets, front and back, within which are successively, front and back, double sheets, triptych sheet, double sheets, triptych sheet, all around a central double sheet. Within its guard-sheets, front and back, again working inward, *Courtisan* has for all but the final set of double sheets, an alternating mirroring of text-out/engraving in, and engraving-out/text in. In effect, perfect mirroring is lost because the final fifteenth group of sheets does not have text out and engraving in, perhaps because Iliazd decided to place the single page of colophon inside the final engraving. The first sheet, with title page, however, faces outward.[128]

Rhythms

The cumulative effect of the structural interactions of Iliazd's books, interactions I have just described in detail, is the navigational rhythms which result. Navigating any book involves the punctuation of turning successive pages, but generally both sides of each page bear texts and/or illustrations. The navigations of Iliazd's books are prolonged by atypical punctuations. This effect is most extreme with the individually quartered sheets of *Poésie* and the three-panel sheets of *Chevaux*. Exceptionally, the central poetic texts of *Pismo* and those on the six inner pages of the double sheets of *Chevaux* present only the typical punctuation of page turns.

This minimal punctuation gives these texts a sequential continuation. The entire twelve pages of poetry of *Pismo* are uninterrupted, while the five successive sets of six pages of *Chevaux* breaks the text into sections. More typically for Iliazd, the narrative text of *Courtisan* is broken into two page spreads. The navigation of *Pismo* involves the parallel examination of the beginning and ending suites of three engravings and the auxiliary texts, between which the poetic text is presented sequentially, with the encouragement to read it from beginning to end, atypically for the texts of Iliazd's books. This distinction of uninterrupted text can perhaps be attributed to the date of *Pismo*'s production. This was an early work, and Iliazd was developing his conception of the book. The isolation of the engravings and auxiliary texts is exchanged for the sequential continuation of the poetry. The navigation of *Poésie* is prolonged

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[128] While it might seem presumptuous to propose a modification, symmetry and mirroring would have been maintained if for the final set of two sheets, the first page was blank, the engraving was folded inward on the inner sheet, and the final outward page featured the colophon.

maximally with the successive unfolding, examination, and refolding of individual sheets. This laborious effort gives the viewing of this book the effect of ponderous repetition. Both *Chevaux* and *Courtisan* present alternations, but that of *Chevaux* is both expedited by the sequential pages of the two-sheet groupings, and delayed by the multiple unfoldings and refoldings of the single triptych sheets.

The alternations of the similar two-sheet groupings of *Courtisan* are both isolated by the intervening blank spreads and emphasized by the radical contrast of the colourful playfulness of Miró's engravings and the relatively conventional lines of the typeset narrative. That narrative is broken into spreads and single pages, with intervening blank spreads and engravings.

Enlightenment

Enlightenment as the final state of the viewer is the accomplishment of what was indicated as a possibility with the initiation of the second stage. From a basic awareness of the title and contributors to the illustrated book, the viewer then become familiar with the entirety of the typeset texts and illustrations. Following repeated navigations of the printed content of the book, the viewer is reoriented with an understanding of the structural complications beyond the basics of text and illustration. Finally, awareness of the specifics of the structural complications results in enlightenment: comprehension of the interrelations between the various structural components of the books. While almost all those who examine these books are likely to be initiated with an awareness of their basic identification from the auxiliary pages at the beginning, if not at the end, such enlightenment is limited to those viewers who explore and re-explore the successive page spreads to comprehend first the structural complications, and subsequently the resulting interactions.

Conclusions

This study is focused on four of Iliazd's books, including one, *Le Courtisan grotesque*, with a text attributed to Adrien de Monluc. He published another book with a text by Monluc, *La Maigre*, in 1952. There is, in fact, a third unrealized book project on which Iliazd collaborated for a number of years with the artist François Arnal,[129] which was to feature a text that was also thought to be written by Monluc. That text, *L'Infortune de filles de joie*,[130] is rejected as written by the aristocrat in recent scholarship,[131] but based on my examination of print proofs in archives in France, this book would have clearly demonstrated Iliazd's continual experimentation and innovation with the form of the illustrated deluxe edition, as it was absolutely distinct from his existing books. Similarly, the four books of my corpus each represent variations of Iliazd's conception of the illustrated book. To conclude, I will first review the four chapters of this study, then discuss my contributions to a better understanding of the complex structures of Iliazd's books, the relevance of those books and this examination, as well as issues and questions which have arisen and potential future projects.

In Chapter 1, I review and evaluate existing structural descriptions and analyses of Iliazd's books. These include texts, sometimes accompanied by selected reproductions of book pages, descriptive bibliographies, including descriptions of the enclosures and listings of sheets and illustrations, as well as the two previous structural schematics, each of the sheets of central content of two books: *La Maigre*, mentioned above but not featured in this study, and *Pismo*. While each of these previous analyses provide varying degrees of clarity about the structures of Iliazd's books, none of them, in my opinion, presents a comprehensive and precise representation. Many of these earlier readings register the complexity of Iliazd's books and the importance of thinking about them in architectural terms but fail to adequately combine those

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[129] Arnal, François, 1924-2012.

[130] The text with which Iliazd worked was included in the collection, *La Comédie de proverbes*, one edition of which was published in Rouen in 1645 by Jacques Cailloué. Iliazd's copy, confirmed by his bookplate, is held by BnF.

[131] Michael Kramer excludes the work from his compilation of Monluc's writing. (Monluc 2007)

insights. This previous work supports the necessity of accompanying textual analyses with listings of sheets, reproductions, and schematic visualizations as a means to gauge complexity, as well as my rationale for applying the architectural promenade as my chosen mode of analysis.

In Chapter 2, I begin by discussing the characteristics of Iliazd's complete body of twenty deluxe illustrated editions, then present my selection of four of those books for this study. I go on to develop and justify a theoretical approach, examining what little Le Corbusier wrote explicitly about his conception of the architectural promenade, as well as what others have written, particularly Flora Samuel, the author of a monograph in which she proposes five stages for the promenade. I discuss her stages, and present my modified stages, adapted for application to Iliazd's books rather than Le Corbusier's buildings. The structural complexity of Iliazd's books in comparison with those of his predecessors and contemporaries calls for an analytic framework that is capable of describing and explaining this complexity. The architectural promenade provides this framework. Prior to employing the promenade as a way into the architecture of the books, however, it is necessary to produce a detailed structural analysis of my four case studies. Only once the structure is outlined and understood can the comparative theoretical analysis take place.

In Chapter 3, I proceed with structural analyses of Iliazd's four books. My texts are highly detailed and are also clarified with tables, as well as visualizations of the structures of those books. These visualizations include both reproductions and my structural schematics. I contend that this level of detail is necessary to illustrate and understand their structures. It is the detail that provides proof of the complexity.

In Chapter 4, based on the structural analyses of the previous chapter, I conduct a comparative theoretical analysis of the four books, with the application of my five modified stages of the architectural promenade. This reading is clarified with visualizations of the various stages for each of the books.

Concluding this study, perhaps the first issue for evaluation is that of the theoretical model. As indicated, Le Corbusier did not write in any detail on the conception of the architectural promenade, but it is generally conceded to have been the guiding principal for his architecture. While Samuel was, perhaps, creative in her interpretation of the five stages, each of them seems reasonably congruent with both the associated physical and conceptual elements. I assert as well that both these groups of elements are acceptably congruent with my modified

stages. Samuel's stages include Threshold, Vestibule, Questioning, Reorientation, and Culmination. The corresponding physical elements are explicit in the first two titles, but are not for the remaining three. Questioning involves an exploration of the first level, Reorientation corresponds to ascending the central ramp, and Culmination is the arrival at the highest point, generally a roof garden. I devised my five stages both in response to her interpretation and based on my own experience in arriving at a detailed understanding of the structures of Iliazd's books. They include Enclosures, Auxiliaries, Core, Complications, and Interactions. The titles of the first three explicitly identify the corresponding physical elements, while the last two constitute a reconsideration of the structure, or a reorientation as with Samuel's stage, and then an apprehension of the relational effects of the structure. The achievement of those final two stages is based on repeated navigations of the structures.

I have also identified conceptual elements corresponding to the successive stages: approach, initiation, exploration, reorientation, and enlightenment. I assert that Samuel's stages are a valid interpretation of the directed navigation of Le Corbusier's buildings, while mine represent the same for Iliazd's books. I believe, therefore, that I have established that the concept of the architectural promenade merits application to the structures of Iliazd's books and greatly enhances our understanding of how they present themselves as exploratory experiences.

Another issue for consideration is the value of this study in comparison to existing scholarship. The listings of sheets and detailed descriptions of Chapon, Cramer, Baer, and Coron, among others, constitute detailed analyses, but they fail to adequately represent the experiences of these books. The exact placement of texts on specific pages of sheets are often unclear, for example. To refine my own understanding of the structures of these books, I found it necessary to produce schematics, similar to those of Barnier and Coron for respectively, *La Maigre* and *Pismo*, not just for the pages of central content, but also for the multiple enclosures, including covers and guard-sheets. Beyond that, I produced reduced-format maquettes, which I then compared to the original books for corrections. Based on these efforts, I am confident that I have arrived at a precise understanding of the structures of Iliazd's books. I contend that my visualizations of Iliazd's books are the most detailed structural analyses to date. Given the complexity of the structures of these books, I believe that such structural schematics are essential in order to both visualize and to analyze their forms.

In any consideration of the relevance of Iliazd's books, a number of questions arise. Does the promenade apply equally to Iliazd's other books? Perhaps not in precisely the same way as for the four books, because of the structural peculiarity of their variations of sheet foldings, but certainly more than it would to those of Iliazd's contemporaries. Just as for Le Corbusier's buildings Samuel's stage of reorientation is the ascent of the ramp, the radical sheet foldings perform a similar role, and represent an equivalent structure for Iliazd's books.

Should Iliazd's books be given greater attention as examples of avant-garde works in histories of modern art? During his lifetime his work was only known to a small group of specialists and collectors. Shortly after his death, a series of exhibitions increased the possibility of becoming familiar with his books, particularly with the publication of catalogues.

How did he arrive at his concept of the book? His artistic practice was a result of many formative factors. While he was certainly influenced by the publishing activities of the avant-garde when he was young, as well as by the illustrated deluxe editions being produced in France, Iliazd chose and followed his own trajectory. Historically, his books are significant as Modernist expressions, which while influenced by the work of others, are resolutely unique. Iliazd gravitated to the little known texts he uncovered by Monluc and others, including Tempel, the itinerant astronomer. He spoke of his publishing role as one of *mise en lumière*, of bringing to light unknown writings by unknown writers. These obscure texts were set in experimental typographic settings in interaction with the engravings he requested, in an ongoing exploration of his conception of the illustrated book. His books can be described as hybrids of Russian avant-garde publications and deluxe French illustrated editions.

Regarding any relevance of Iliazd's editions to the future of the book, I discuss the current and perhaps absolute inability of digital equivalents to comprehensively represent the experience of those books. Certainly, they can be digitized, as I have done multiple times. But such representations cannot include the experience of their materiality: the multiple and varying textures, the opening and closing of enclosures and page spreads, even with haptic feedback, or with animations, like those used by the British Library with its "Turning the Pages" interface.[132] Perhaps it should just be accepted that the complete experience cannot be provided with a digital

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[132] http://www.bl.uk/onlinegallery/virtualbooks/

construction, but that a thorough introduction to the physical book is possible. Images of all the engravings and pages of manipulated typography could be viewed, in preparation for the direct examination of an original copy.

It can be argued that the constructions of Iliazd's books are as carefully conceived and executed as those of Le Corbusier's buildings to present directed navigations. Inside those buildings it is necessary to move through the spaces to be in position for successive perspectives of interior and exterior views. For Iliazd's books, the viewer remains stationary, looking down at and paging through the page-spreads which present successive views, different for each book, combining experimental typography integrated with engravings.

As to whether Iliazd, with the complex structures of his books, was attempting to train those who examine his productions to appreciate such books, to become dedicated explorers, I do not know. He was perhaps only presenting his books in the hope of finding a small but discerning audience. His editions had modest print runs, almost always under 100 copies, but despite that, and the involvement of famous artists, often took years to sell. Many of those drawn by the names of those artists undoubtedly recoiled at their peculiar structures and typographic peculiarities. Despite the obscurity of his artistic practice, after a number of years examining copies of his books and related archival materials in collections across Europe and North America, I am convinced that Iliazd's contributions to the Modern illustrated book were both unique and significant. Historically and aesthetically, there is much to appreciate about his carefully conceived and executed productions.

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Appendix 1. Glossary of terms describing Iliazd's books

This is not proposed as a detailed comprehensive glossary of book art terms, but rather a discussion of some specific terms of particular relevance to Iliazd's books. Some of the more detailed descriptive bibliographies of those books include details which are beyond the scope of this study, including specific types of artisanal papers, such as Arches, among others. While the rich and varied materiality of Iliazd's books is of interest, many particulars are not. This glossary is based on my own examination and contemplation of these books, as well as the comments of previous writers.[133]

Illustrated deluxe editions

While I follow the example of François Chapon in referring to the books produced by Iliazd and his predecessors and contemporaries as illustrated deluxe editions, they are probably best known as *livres d'artiste*, but they can be designated by a number of overlapping terms. There were certainly illustrated books intended as artworks produced before him, but Ambroise Vollard is broadly considered the initiator of what became known as the livre d'artiste. These were a variation on the *deluxe edition* popular with bibliophiles: books produced in limited numbered editions, with texts printed on expensive papers, accompanied by original prints, usually lithographs, engravings, or woodcuts. At times the texts were also written by the artists. When the texts were familiar or of general interest, that would contribute to marketing, much as the popularity of the artist. A common approach was to combine a traditional text with more radical illustrations, which would broaden the acceptability of the edition.

With the livre d'artiste, Vollard and his successors generally commissioned well-known painters to produce original prints, rather than the professional engravers who had illustrated deluxe editions. For this reason, these books were also known as *livres de peintre.* While the livre d'artiste or de peintre are usually limited editions produced with deluxe materials, in the case of the édition de luxe, these are required characteristics.

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[133] Benton 2007; Blouin 2001, p. 17-33; Drucker 1995, p. 1-19.

The original artist did not always execute the prints. For perhaps the single most famous livre d'artiste, Matisse's book *Jazz*, published by Tériade in 1947, the artist produced collages of painted papers, which were recreated as stencils and printed by Edmond Vairel.[134] Some livres d'artiste are illustrated by reproductions of previous works of the artists, such as paintings. This raises the issue of whether an illustrated book with photomechanical illustrations rather than original prints is a legitimate livre d'artiste. Perhaps the acceptance of reproductions by collectors depends on the celebrity of the artist, or if the artist is no longer living, in which case there will be no more original book graphics. Or perhaps bargain hunters will settle for a book with reproductions if it is less expensive.

Publishers of such books also at times commissioned the writer of the text to handwrite them lithographically. Such a book is also referred to as a *livre manuscrit*. Tériade was known in particular for these. The *artist's book* is a more recent term, referring to a publication with photomechanical, non-original illustrations. The artist's book is generally entirely conceived by single creator, and is often, but not always, an inexpensive multiple. Some of the earliest examples of such publications have become rare, and therefore expensive, such as Edward Ruscha's *Twentysix Gasoline Stations* of 1963.

Iliazd was exposed to cheaply produced artist's books in Russia and Georgia, often somewhat crude and spontaneous, before he left for Paris. Another variant of books produced by artists, the *sculptural book*, is usually produced as a single example, either as an elaboration converting what was originally a functional book into a non-functional object, or as a never-functional facsimile of a book.

Papers

Iliazd had, early in his career, tracked down sources of vintage Chinese and Japanese papers for the cores of textual and illustrative content of his books. Because the editions of his books were usually less than 100 copies, the vintage papers he had stockpiled lasted until before his final book, *Le Courtesan grotesque*, which was produced in a larger edition and was printed on contemporary artisanal papers. He had always used such papers for covers and guard-sheets,

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[134] Edmond Vairel, 1923-2001.

which are sometimes specifically cited in descriptive bibliographies. While the textures and colours of these papers are of relevance to this study, the specific brands of papers are not. The most important papers are the anonymous vintage Chinese and Japanese papers, and since those cannot be specifically identified, there is not really any point in doing so for the contemporary papers.

Pages, leaves, and sheets

Since the type and other visual elements of Iliazd's books were printed on hand presses on single sheets of paper, they were not produced as contemporary printed books on large sheets of paper which are then folded and cut into signatures. Most of his books consist of successive sheets, folded conventionally into two equal pages, and printed on the inner two pages. This means that the outer two pages are blank, so when paging through the book, there are punctuations of two blank pages between each spread of type and images. Another term used in descriptive bibliographies is leaves, where a leaf is a single side of a page. This designation is less useful for Iliazd's books, which are usually not bound, and for which the page spreads, or two facing pages, with various integrations of typeset texts and engravings, are of interest. With some books, the sheets are numbered, while in other cases individual pages are numbered. There were exceptions to this, particularly with the four books examined in this study. Some of his books include groupings of folded sheets, usually, but not always two. There are at times alternations between different types of sheet groupings.

Enclosures

While deluxe editions were often issued in boxes, many collectors would then commission expensive custom bindings. Iliazd did not intend this for his books, and his earlier editions were issued in parchment envelopes, using the entire skin of an animal. His later books were enclosed in cloth-covered boxes, at least some of which were made by his third wife, Hélène. Within the envelopes or boxes were parchment covers, engraved with titles and at times illustrations, with underlying paper supports, as well as multiple covers printed on different types and colours of artisanal papers. Finally, there were guard-sheets, generally blank protective folded sheets of paper, immediately preceding and following the central core of printed texts and illustrations.

Typography

Conventional type is set in horizontal parallel rows. Traditionally, and even now for hand-printed books, lead type characters are placed in lines in metal frames and locked into position for printing. Now, with virtually all typesetting done in software, abandoning parallel rows of type is easily accomplished. This was not the case for Iliazd, who manipulated his type to varying degrees, which required painstaking experimentation and proofing, as well as unconventional placement and locking into position of the lead characters. Even for his texts set on horizontal lines, he individually spaced letters and words. This detailed attention to the position of each character would have required lengthy preparation for each book. Fortunately, Iliazd generally used relatively short texts, often poetry. Iliazd's choice of type was also idiosyncratic. His non-Russian texts were set all in upper-case sans-serif fonts, lacking serifs, or ending details. With *La Maigre*, in 1952, Iliazd selected the sans-serif typeface Gill Sans, designed by the British sculptor and type designer Eric Gill,[135] which he would use for all succeeding books with non-Russian texts.

Illustrations

The deluxe illustrated book usually includes original illustrations, usually either engravings, either of copper or wood, or lithographs, using printing stones. There are a number of variations, particularly with engravings, but such details are again, beyond the scope of this study. Iliazd preferred engravings, only using lithographs for some of the illustrations for a single book, *Poésie de mots inconnus. Maximiliana*, the most visually complex of Iliazd's books, includes other visual elements, such as invented hieroglyphs, ink drawings and collage and other elements, which were used to produce zinc plates, which were then integrated and printed with the type and engravings.

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[135] Gill, Eric, 1882-1940.

Appendix 2. Adrien de Monluc and Iliazd

Adrien de Monluc, 1571-1646, for whom Iliazd used the Occitan spelling *Adrian*, was more than the pseudonymous author of the texts of two of his books. He was also, at the time, attributed with another work, *L'Infortune des filles de joie*. From at least 1963-1968, in collaboration with the artist François Arnal (1924-2012), Iliazd prepared this third Monluc project, which was ultimately abandoned. In 1967, when Jacqueline Bellas wrote an article on Monluc (*Baroque*, 2), this work was still considered to have been written by Monluc. Later studies (Coron 1980) hedged on this, and finally Kramer (Monluc 2007) did not include the work in his compilation of Monluc's writing. These publications, as well as Véronique Garrigue's 2006 monograph, based on her 2002 dissertation, have provided some clarification of the aristocrat's life. Monluc was a colourful aristocrat, a courtier to Henri IV and Louis XIII, and a military officer and regional administrator, as well as a writer, and performed in a number of highly theatrical dance performances. Richilieu, according to Kramer (Monluc 2007, p. 66), under largely false charges, imprisoned Monluc in the Bastille for seven years, and from which he only emerged after the Cardinal's death and a few years before his own death. Iliazd conducted extensive research on Monluc, leaving voluminous notes, from which Antoine Coron produced a chronology (1980). Coron indicates as intended, and Iliazd lists on one of the invitations for the exhibition of *La Maigre* in 1952 a never realized but planned work on Monluc (*Cramail par Iliazd, documents recueillis aux archives et bibliothèques publiques et privies suivis d'une bibliographie*) as he would later produce in conjunction with the publication of *Maximiliana* on the astronomer Tempel in 1964. Iliazd seemingly idealized Monluc and saw him as a model for his own creative practice, stating of him (and probably himself and others he championed) in the introduction to *La Maigre* that the best destiny of a poet was oblivion. (*Tomber dans l'oubli est le meilleur sort du poète et Adrian de Monluc a mérité son oubli.*)

(Bellas 1967 ; Coron 1980 ; Garrigues 2006 ; 2007 ; Monluc 2007)

Appendix 3. Architecture and Modern art (Giedion 1967: 1941)

Sigfried Giedion, a Swiss theorist of art and architecture, in 1941 wrote *Space, Time and Architecture: the growth of a new tradition*. He distinguished Modern art and architecture from their traditional predecessors in terms of the concept of space-time. Giedion described space-time as a unified relativistic construction which was both conceptualized by scientists and expressed by artists.

While mentioning other artistic developments, he focused in detail on Cubism and Futurism as ruptures with traditional art, and proposed that Modern architecture represented a similar radical break with tradition. Giedion referred to these two artistic movements as successors to the Renaissance emphasis on perspective: "So in our own day the common background of space-time has been explored by the cubists through spatial representation and by the futurists through research into motion." (p. 444)

Giedion saw Cubism in particular as the artistic exploration of the new unified conception of space and time, principally because of simultaneity: abandoning a single vantage point for multiple concurrent points of view. He provided a specific architectural example: "The stairways in the upper levels of the Eiffel Tower are among the earliest architectural expression of the continuous interpenetration of outer and inner space." (p. 436)

Regarding Futurism, Giedion cited a 1912 manifesto, stating: "... the futurists developed their principal discovery, that 'objects in motion multiply and distort themselves, just as do vibrations, which indeed they are, in passing through space.'" (p. 444) He continued to characterize Futurist art: "The productions of futurist painting, sculpture, and architecture are based on the representation of movement and its correlates: interpenetration and simultaneity." (p. 445)

Just as Modern art was a break with established tradition, Iliazd's books presented a number of challenges to the conventions of illustrated editions. His careful attention to the structures of those books and the rhythmic interaction of their component elements evokes the concept of space-time.

Douglas Tallack, writing about Giedion's book, made an important comment on the emphasis on the Eiffel Tower, which broadened the conception of architecture: "It is significant that Giedion selects an architectural example – one which is as much associated with engineering as aesthetics – and chooses to present it as an experience ..." (1994, 154)

This characterization of Modern architecture as presenting an experience is helpful in the development of the effect of the architecture of Iliazd's conception of the book. As with Giedion's implication that a building (particularly one characterized by Modern ideas) presented an experience, I maintain that Iliazd's books function as the frameworks for aesthetic experiences. It does seem that a link can be made between the Modernist conception of space-time, the innovative structures of Iliazd's books, and the idea of the constructed experience, as explored by Giedion. Iliazd's books could be proposed as archetypal Modernist books, as space-time frameworks of viewer experience.

Appendix 4. Le Corbusier and the book (Smet 2007: 2005)

In 2005, Catherine Smet published a fascinating monograph about Le Corbusier's complex, career-long production of carefully detailed publications to both document and promote his architectural work and philosophy. This work was published in English in 2007. Smet emphasizes in the Introduction the essential role of publications for Le Corbusier, as well as his attention to and continual reworking of all their details, reminiscent of Iliazd's own conception and development of the structures of his deluxe editions.

> Le Corbusier is well known as an architect, urban planner, and entrepreneur, and also as a publicist, theorist, writer, and philosopher, and even as an artist who produced drawings, paintings, and sculpture. Yet there is one activity, related to all these others but not subsumed by any of them, to which Le Corbusier tirelessly devoted himself right up to his death in 1965: the production of books. (p. 7)

Much like Iliazd, who worked closely with Barnier and his staff at Imprimerie Union during the production of his editions, Le Corbusier involved himself in book production.

> The visual and physical impact of a book was sufficiently important to Le Corbusier to spur him to meddle in questions of layout right from his first publications in the 1920s, in which he intervened concerning decisions on format, paper, typeface and cover design. (p. 7)

Smet cites a work listing all the architect's books by Jean Petit, who collaborated extensively with Le Corbusier on producing his publications, and was both a graphic artist and publisher. (Petit 1970) Beyond 56 regular monographs, these include seven illustrated books which were produced in limited editions. Probably the most important of these is *Le Poème de l'angle droit*, published by Tériade in 1955, but completely produced by Le Corbusier, including handwritten text with integrated drawings, as well as vibrant single-sheet coloured lithographs, in which the architect set out his philosophy. I consider this book the pinnacle of Le Corbusier's publications, as well as an iconic livre d'artiste, surpassing the better-known and valued Matisse book, *Jazz*, also published by Tériade in 1947. In fact, while the books that Iliazd produced are

extraordinary accomplishments, they are not livres d'artiste, or unified works of an artist, but rather his conceptions to which various artists contributed.

Of perhaps greatest relevance to my assertion of the architectural nature of Iliazd's books, Smet cites Le Corbusier from the forward to his 1950 book *Le Modulor*: "The term architecture here refers to the art of building [as well as] the typographical art of newspapers, magazines, and books." (p. 8) She then comments:

> By explicitly linking "typographical art" to "the art of building" in *Le Modulor*, Le Corbusier was honoring a long tradition—the architectural metaphor has dwelled in books since well before the invention of printing, whether through the textual component, internal organization, or physical structure. (p. 8)