

ピカソ：ジャコブ（文）「聖マトレル」1911年　パリ刊

PICASSO. Jacob, Max. Saint Matorel.

Illustré d'eaux-fortes par Pablo Picasso.

Paris. Henry Kahnweiler. 1911, 11 février.

Small 4to. (268 x 225 mm). [52 unnumbered leaves; blank leaf, 8 leaves with half-title, title and text, leaf with first etching, 8 leaves with text, leaf with second etching, 12 leaves with text, leaf with third etching, 8 leaves with text, leaf with fourth etching, 10 leaves with text, colophon and 'achevé d'imprimer', blank leaf]. Half-title with dedication 'A Guillaume Apollinaire', printed title in red and black with the woodcut vignette after André Derain and four Cubist etchings by Pablo Picasso [Bloch 19 - 22] printed by Eugène Delatre (sheet size for etchings: c.265 x 250 mm).

Original publisher's printed wrappers with title in black to front wrapper and spine, original glassine retained, later paper chemise, wooden box and burgundy protective portfolio. First edition of Jacob's text and the first major series of illustrations by Picasso.

From the edition limited to 106 copies signed by Picasso and Jacob in black ink, with this one of 85 on 'papier de Hollande de van Gelder'.

本書はピカソのキュビズム時代の銅版画による挿絵本の代表作です。キュビズム芸術運動を推進した画商カーンワイラーは、前衛的な文学者のテキストに画家のオリジナル版画を加えた挿絵本の出版社としても知られています。本書は詩人マックス・ジャコブの小説にピカソが4枚の銅版画：「テーブル」、「僧院」、「レオニー嬢」「長椅子のレオニー嬢」を添

えたものです。お針子のレオニーを恋人に持つ貧しい主人公ヴィクトール・マトレルが様々な変遷を経て僧となり、神の恩寵に打たれ、友人を改宗させ死んでゆく物語です。ピカソはこの本の挿絵には説明的な表現ではなく、版画としての存在理由を持つ、自立した版画を制作しました。そして、形態を分解し、平面上に再構成しながら、線を主体にして絵画では出せない繊細さを伴った新しい空間把握に成功しました。106部限定版、ピカソとジャコブの署名入り。26.8 x 22.5cm、ソフトカバー版。

'In the autumn of 1909 Henry Kahnweiler called on Max Jacob, then a young, little-known poet, and asked him to write a text as quickly as possible for a book to be illustrated by Derain. Kahnweiler had just published Apollinaire's *L'Enchanteur Pourrissant* with woodcuts by André Derain (1909), and the work he was asking Jacob to do was to be dedicated to Apollinaire.

In a few days Jacob wrote *Saint Matorel*. He probably was still under the influence of the vision he had had in September, 1909 which led to his conversion to Catholicism. But in the spring of 1910, Derain withdrew from his commitment, refusing absolutely to illustrate what he considered to be a strange mixture of literary genres. Faced with Derain's refusal, Kahnweiler turned to Picasso, who gladly accepted the project, particularly because Jacob had been one of his earliest friends and admirers in Paris. Picasso spent the summer of 1910 with Fernande Olivier in Cadaquès, where he made some etchings for the book. Four of these were ultimately chosen.

In the presentation leaflet that he prepared for Kahnweiler, Jacob described Victor Matorel, his hero, as 'a sort of Hamlet who dies in a monastery in a state of divine grace'. But in essence, Victor Matorel is Max Jacob ... What interested Picasso were the prosaic episodes of Victor Matorel's earthly life, and particularly the character of Mademoiselle Léonie, the hero's great love ... Picasso etches her twice - standing (Plate I), and sitting on a chaise longue (Plate III) ... Plate II (*La Table*) may be seen as an illustration for Chapter V ... Plate IV shows the Lazarist monastery of Saint Theresa in Barcelona to which Matorel retires at the end of his life ... These etchings are important in Picasso's oeuvre, not only because of their high artistic quality, but also because they were done during a decisive phase in the evolution of Cubism.' (Cramer).

¥12,100,000

MAX JACOB

SAINT MATOREL

Illustré d'eaux-fortes

par

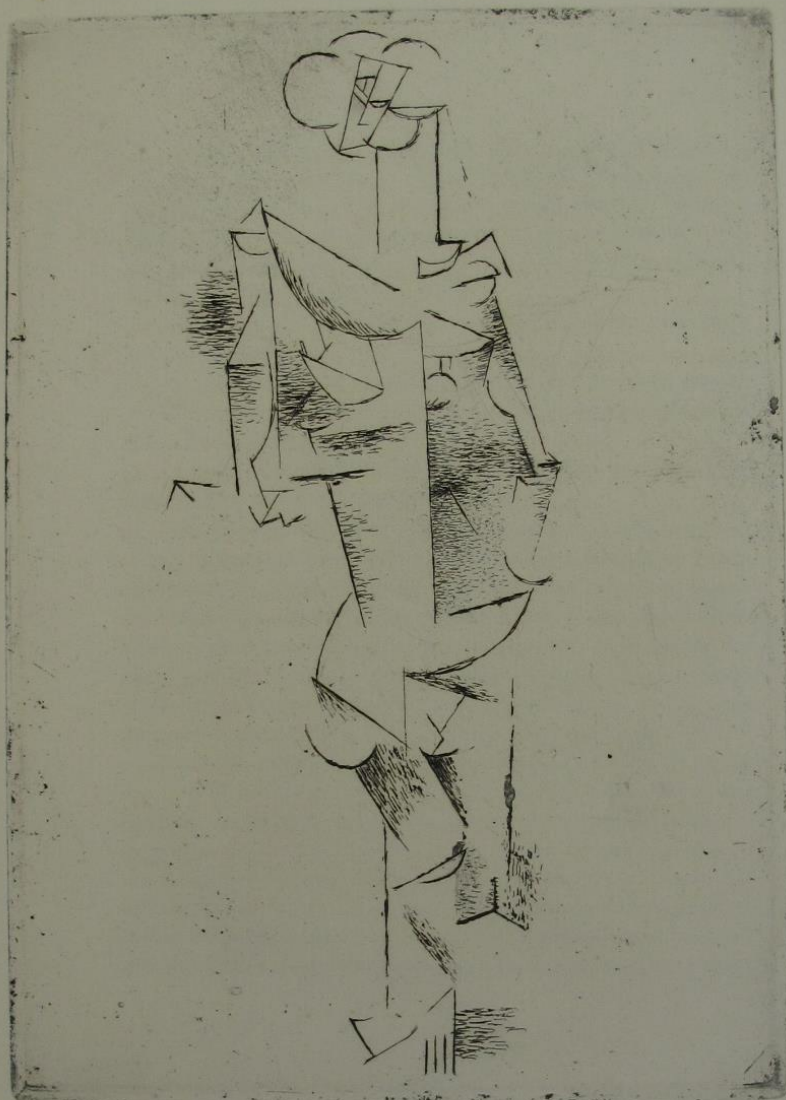
PABLO PICASSO

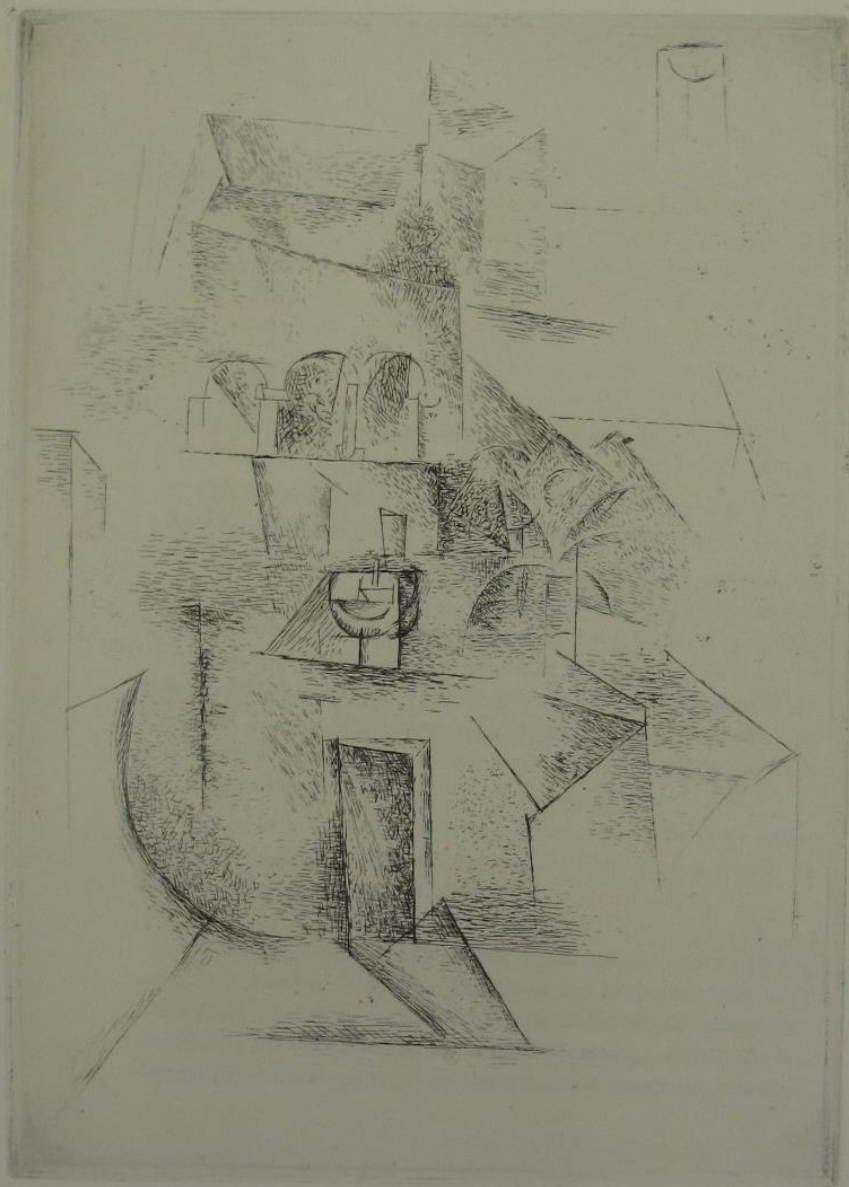


PARIS

HENRY KAHNWEILER, ÉDITEUR

28 Rue Vignon 28





Ce livre a été composé en 1910 à Quimper pour le texte et à Cadaqués (Espagne) pour les eaux-fortes.

Il a été tiré à cent exemplaires numérotés à la presse, soit : quinze exemplaires sur papier ancien du Japon, des Manufactures de Shidzuoka, numérotés de 1 à 15, et quatre-vingt-cinq sur papier de Hollande de van Gelder, numérotés de 16 à 100, auxquels s'ajoutent quatre copies de chapelle numérotées de 1 à 14, et deux exemplaires, destinés au dépôt légal, tirés sur les planches préalablement rayées au burin, et chiffrés 0 et 00.

Les eaux-fortes ont été tirées sur les presses d'Eug. Delatre, à Paris, 38 rue Lepic.

L'ouvrage a été achevé d'imprimer par Paul Birault, à Paris, 60 rue de Douai, pour Henry Kahnweiler, le 11 février 1911.

EXEMPLAIRE PORTANT LE NUMÉRO 29

Max Jacob.

Picasso