[3]: Ilia Zdanevich, born in 1894 in Tiflis, Georgia (now known as Tbilisi), as a young man was involved with the avant-garde. He became a typographer, as well as a writer of poetry and experimental plays. The typographic and structural experimentation he began with these early works would continue throughout his career, for which he used the name Iliazd. Iliazd moved to Paris in 1921, where he remained until his death in 1975. He left a remote artistic periphery for the undisputed centre of the art world. The émigré community in Paris would seem the natural audience for his subsequent publications, but his writings in Russian were largely ignored. In the face of this rejection, he undertook a career as the publisher of twenty deluxe editions which were hybrids of Modernist French illustrated books and avant-garde artist publications. Iliazd was probably unique among the great publishers of post-World War II illustrated French books. His book projects, beyond being often based on his personal research, were conceived and executed by him, despite the contributions of better known artists. Because of his friendships with the artists he met, Iliazd was later able to successfully request their participation in his book projects.

[4] One of his books consists of thirty folios of texts and images, which was the creative product of the work of three men. The subject of this book is the life and the work of the itinerant German astronomer Ernst Wilhelm Tempel. The experiences of this obscure astronomer were uncovered by the research conducted by Iliazd, and his artistic collaborator was Max Ernst. The title of this 1964 book is *65 Maximiliana: ou, L’Exercice illégal de l’astronomie*. The title begins with the name of the asteroid discovered and named by Tempel in Marseille in 1861. Due to his lack of credentials, Tempel’s proposed name was rejected, and the asteroid was renamed 65 Cybèle.
[5] Iliazd, an emigré from Georgia, and Ernst, an emigré from Germany, produced this book as a homage to a third emigré. Tempel was not only an astronomer who made important discoveries, but he also employed lithography to record his observations, rejecting photography.


[7] Of the 75 copies of *Maximiliana* that were published, I have examined seven, and I have located 25. I have made numerous visits to the Spencer Collection at NYPL, where there is a copy of *Maximiliana*, as well as a set of print proofs donated by Dorothea Tanning. During October 2007, I visited a number of libraries and archives in Europe to examine other copies of the book, as well as additional archival materials. Generously liberal interpretations of scholarly access have allowed me to collect hundreds of images. These images are only JPGs, captured with an inexpensive camera.

[8] In 2008, in connection with an exhibition of Ernst’s work in Vence, 600 copies of a reduced format, quasi-facsimile of *Maximiliana* were published.

[9] Since a facsimile edition was produced, 44 years after the original edition, it might be asked, given the obscurity of *Maximiliana*, what could be accomplished with a digital facsimile, or digitized archival materials.

[10] Particularly in the case of this book and its archival materials, I suggest two possibilities: understanding its structure, as well as the evolution of the page spreads.


[16] *Maximiliana* consists of 30 folios, with the texts and images printed on the inner two
pages. Anne Hyde Greet proposed, first in an article in 1982\(^1\), then with an expanded study in a 1986 exhibition catalogue\(^2\), her concept of a triptych structure for *Maximiliana*. To arrive at this concept of the structure, Greet divided *Maximiliana* into three sequences, with somewhat arbitrary transitions: folios 1-8, 9-22, and 23-30. In contrast to Greet’s approach, with perhaps a more detailed reading of the various visual elements, an alternative structure for *Maximiliana* consists of five different types of folios. First, there are two types of secondary folios, which introduce, conclude, and separate the major sections of visual and textual content.

[17] The first type of these auxiliaries consists of a preliminary folio with a citation from Tempel’s writing, then the title page [18], and lastly the colophon (folios 1, 2 and 30).

[19] The second type of these auxiliary folios are the four of visual transition, with elements made by Ernst to separate the sections of the book, and are without texts (folios 3 [20], 9, 23 and 29).

The true body of *Maximiliana* is nested within the secondary folios. This body begins and ends with mirrored sequences of five folios, appearing after the preliminary pages [21] (folios 4 [22]-8), and then again before the colophon [23] (folios 24 [24]-28). These ten folios consist in each case of an etching by Ernst on the right page, which is surrounded by Iliazd’s visually-manipulated texts. These texts are in the tradition of concrete or visual poetry – such as Apollinaire’s caligrammes – but in fact are based on Iliazd’s typographic experiments which he began with his work among the avant-garde in Georgia, several years before he moved to Paris.

Between the five beginning and five ending folios is the central section, which consists of two types of alternating folios. These are in one case, the most conventional and easy to read typographically, and in the other case, the most radical: a series of pages that by their nature are largely indecipherable, consisting principally of invented

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hieroglyphs. There are seven folios [25] with Ernst’s hieroglyphs (folios 10 [26], 12, 14, 16, 18, 20 and 22). This false language is not the only element on these folios, as there are also etchings, as well as reproduced drawings by Ernst, and some brief German texts, a poem by Tempel.

Alternating with the group of seven folios most notable for the hieroglyphs is a second group of six folios [27] with relatively conventional typography (folios 11 [28], 13, 15, 17, 19 and 21). These folios include large rectangular etchings by Ernst which extend across both facing pages. The configuration of the etchings makes binding the folios, if not impossible, then certainly not recommended, as they would be marred by stitching. A few of the texts are in Italian. The presence of texts in German, French and Italian is explained by the fact that while Tempel was German, he worked for years in observatories in France and Italy. The beginning and ending mirrored sequences and the central section of alternating folios combine with the preliminary and the transitional folios to complete the overall structure of this book.

[29] Digitized archival materials enable the exploration of the development of the page spreads.

[30] This is the image, among my favourites of everything I saw, of a sketched conception of the title page. [31] This is a typographic study for the title page text, with variations from the final form. [32]

Going from the beginning of the book to its end, [33] this is a handwritten study of the colophon text, presenting a centred typographic arrangement, which again varies from the final form. [34]

Particularly in the Spencer Collection, and the holdings of the Graphics Collection of the Museum für Kunst und Gewerbe in Hamburg, there are numerous variants of Ernst’s etchings, using different colours. Greet has noted that Ernst and his master printer, Georges Visat, favoured brighter colours than Iliazd, and that Iliazd prevailed on them to generally print more somber etchings for Maximiliana.
[35] These are two variants of the etching for Folio 7, which did finally use more restrained colour. [36] These are variants of the etching for Folio 8 [37], which once again appeared not in bright red or blue, but in a neutral colour. [38] Finally, for a third example of colour variants of etchings, these are two proofs [39], which in this case are matched with a brightly coloured final etching for Folio 28. [40]

Ernst gave or sold for a nominal price one of his copies of *Maximiliana* to the Museum für Kunst und Gewerbe, along with a set of print proofs, and a set of maquettes for the central sequence with blocks of hieroglyphs. [41] The maquette for Folio 12 compared to its final form [42] shows that besides resizing elements, and modifying etching colours, that the two large architectural collage elements were replaced with Tempel’s name in large type. Also the maquette for Folio 20 [43] compared with the final version [44] shows that the two large figures were swapped.

[45] I have only presented a few examples of what I believe could be accomplished by combining complete images of the 30 page spreads of the book *Maximiliana* with images of preliminary archival materials.

Each digitization project is unique, and interfaces and features should enhance the specifics. There are many issues, such as image rights and digitization standards. In the case of my project I was given access for research purposes, but I am in contact with the rights holders for Iliazd’s work. One suggestion for post-1923 works is to engage in collaborative projects with the rights holders. A suggestion for reducing licensing fees is to produce internally- vs externally-accessible web resources.

The quality of my images is limited, but enables a proof of concept project. Ideally, highest-resolution images with non-interpolated colour, such as those produced with a Better Light digital back, would enable optimal digital masters. Many collections include works with archives of their preliminary materials, which I believe should be considered for combination as complex digital constructions. Such constructions not only increase access, but can clarify the development of the works.